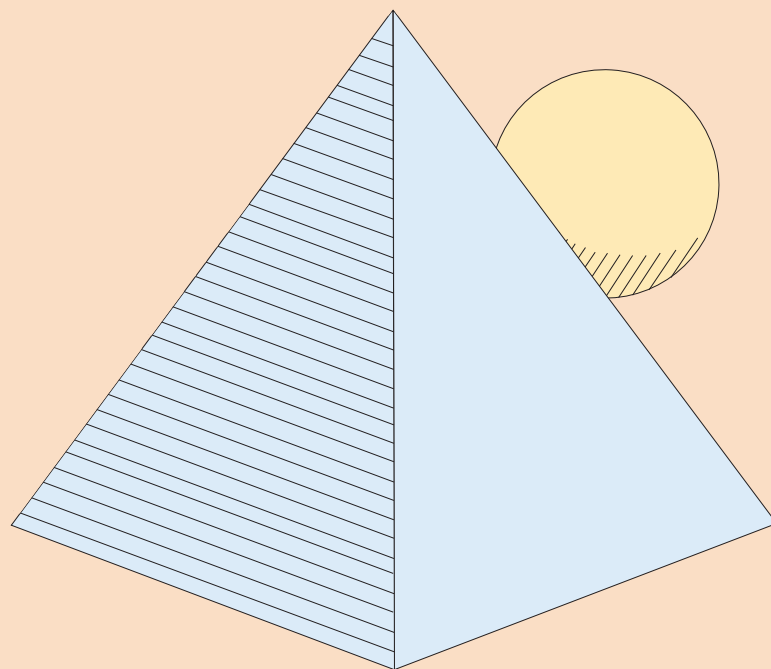


A P A R T



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DESIGNED BY ASHLEY CHOI

EDITED BY MR. MATTHEW MAZZOLA
AND MS. JANE MITCHELL



PRESENTED IN THIS BOOKLET ARE THE IDEAS OF 28 OF OUR MOST INNOVATIVE, TALENTED, AND CREATIVE MINDS. WITH THEMES VARYING FROM EXPLORATIONS OF THE DEEP CONCEPT OF "HOME", TO ARCHITECTURE THROUGHOUT THE AGES WITHIN SPECIFIC CULTURES, TO CINEMATIC EXPERIENCES, AND FINALLY, ANTI-HEROES REPRESENTED IN FAIRY TALES, EACH STUDENT HAS EXPRESSED THEIR DISTINCTIVE VOICE WHILE INVESTIGATING MEDIUM, ARTISTS, AND ARTWORKS. WHILST DEVELOPING PERSONAL THEMES, MOODS, AND CONNECTIONS WITHIN THEIR SERIES, THE WORKS PRESENTED HERE REVEAL SKILLED HANDLING OF MATERIALS AND PROFOUND ARTISTIC AND CONCEPTUAL CONCERNS.

IT IS WORTH MENTIONING THAT THROUGH OUR CURRENT COVID-19 CIRCUMSTANCES, STUDENTS HAVE WORKED IN ISOLATION, MOSTLY AT HOME, TO COMPLETE A SIGNIFICANT NUMBER OF THEIR ARTWORKS. SELF-DISCIPLINE, INDEPENDENT WORK SKILLS, AND EXCEPTIONAL MOTIVATION HAVE BEEN REQUIRED, AS WE, THE TEACHERS HAVE GUIDED EACH STUDENT TO NAVIGATE THIS UNKNOWN TERRAIN. IT IS WITH THAT IN MIND WE ARE HONORED TO PRESENT YOU WITH THE 2019-2020 2D DESIGN, DRAWING, AND SCULPTURE PORTFOLIOS.

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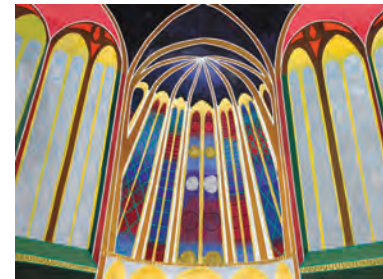
2D DESIGN

NATHAN BAE

“ARCHITECTURAL HISTORY OF NORTHERN EUROPE”

MY INVESTIGATION IS ABOUT NORTHERN EUROPEAN ARCHITECTURE THROUGHOUT HISTORY. THE ART IS MOSTLY BASED ON THE STYLES PRESENT IN THE BRITISH ISLES. THE STYLES I TRIED TO REPLICATE RANGES FROM ANGLI-SAXON TO CONTEMPORARY STYLES. I FOCUSED ON USING COLOR AND VALUE TO GIVE EMPHASIS TO HIGHLIGHT THE KEY ARCHITECTURAL FEATURES FOR SPECIFIC PIECES.

I STARTED MY WORKS BY DOING RESEARCH INTO THE TIME PERIOD THAT I WAS INTERESTED IN, AND FOUND WHAT STYLES OF ARCHITECTURE WERE POPULAR DURING THAT TIME, AND HOW ONE WAS DIFFERENT FROM ANOTHER. SPECIFICALLY WHAT TYPES OF MATERIALS WERE USED TO MAKE THE STRUCTURE SUCH AS STONE, WOOD, AND BRICKS, OR WHAT KIND OF WINDOWS WERE MOST USED. I ALSO IMPLEMENTED PREVIOUS WORKS INTO THE FINAL DRAWING (MOSTLY SEEN IN IMAGE 5). THE DIFFERENT MATERIALS (IMAGES 2, 4, 5) AND PSYCHEDELIC COLORS (IMAGES 11, 12) USED TO MAKE THE STRUCTURE GIVES EMPHASIS TO THE KEY PARTS OF THE ARCHITECTURE. COMPOSITIONAL TOOLS SUCH AS GEOMETRIC SHAPES ALSO SERVE TO IMPROVE THE EMPHASIS ON KEY FEATURES. THE GOAL OF MY INVESTIGATION WAS TO FIND WHAT I COULD MAKE USING THE INFORMATION I HAD GATHERED ON THE DIFFERENT TIME PERIODS AND ARCHITECTURAL STYLES IN THE NORTHERN EUROPEAN AREA.



ASHLEY CHOI

“WRITTEN BY CASABLANCAS”

JULIAN CASABLANCAS, THE FRONTMAN OF THE STROKES AND THE VOIDZ, HAS ALWAYS STRUCK ME WITH HIS OVERLY-SIMPLISTIC, STRAIGHTFORWARD DELIVERY OF INTENSE EMOTIONS. EVER SINCE I FIRST DISCOVERED HIS MUSIC IN MIDDLE SCHOOL, ALL OF HIS PROJECTS HAVE BEEN ON REPEAT. HIS VOICE COMBINED WITH THE LYRICS OF HIS SONGS CREATES A TEASINGLY YOUTHFUL FEELING AND AN ESSENCE THAT I HAVE VOWED TO CAPTURE WITH MY OWN CREATIVE PROJECTS.

MEANWHILE, I HAVE ALSO DEVELOPED A STRONG LIKING FOR TYPOGRAPHY, THE ART OF ARRANGING LETTERS AND TEXT IN A WAY THAT INVOLVES FONT STYLE, APPEARANCE, AND STRUCTURE. TO CREATE HARMONY WITH LETTERS, SOMETHING THAT SEEMS SO MUNDANE, IS A POWERFUL FORCE THAT I MAKE MOST USE OF WHEN MAKING ART. WITH THESE TWO SPECIAL INTERESTS OF MINE, I AIM TO CREATE POSTERS AS VEHICLES TO ELICIT SPECIFIC MESSAGES PROVIDED BY THE LYRICISM OF CASABLANCAS.

I GENERATE UNITY AMONGST MY PORTFOLIO BY LIMITING MYSELF FROM USING A WIDE RANGE OF COLORS. THIS DOES NOT LIMIT ME FROM CREATING VARYING WORK HOWEVER, AS MY WORK COMES IN AN ARRAY OF DIFFERENT MEDIA, ALL OF WHICH STILL CONTAIN LINES SUNG BY THE SONGWRITER. FROM EMBROIDERY TO DIGITAL MEDIA, I EXPLORE DIFFERENT MATERIALS BEST FIT FOR THE MOOD OF EACH SONG I CHOOSE.



ELAINE CHOI

“DICHOTOMY”

MY CONCENTRATION IS A STUDY OF DICHOTOMY IN KOREA. DICHOTOMY IS A DIVISION OR CONTRAST BETWEEN TWO THINGS THAT ARE OR ARE REPRESENTED AS BEING OPPOSED OR ENTIRELY DIFFERENT. FOR THE SPECIFIC THEME OF MY SUSTAINED INVESTIGATION, I WANTED TO FOCUS ON DICHOTOMY WITHIN KOREA AND WITHIN MYSELF. THE CENTRAL AIM OF MY CONCENTRATION WAS TO ILLUSTRATE KOREA BY COMPARING IT WITH MULTIPLE DIFFERENT THINGS. I BEGAN MY CONCENTRATION BY RESEARCHING ABOUT KOREA. I ATTEMPTED TO FIND CONTRASTING POINTS WITHIN KOREA. FOR EXAMPLE, OLD AND NEW AND NORTH AND SOUTH. I TRIED TO THINK OUTSIDE OF THE BOX AND INCORPORATE NEW IDEAS INTO MY PIECES. THOUGH AT FIRST, SOME PIECES MAY NOT SHOW CLEAR DICHOTOMY, THE MEANINGS ARE ALL HIDDEN IN THE ART. I ALSO WORKED WITH MULTIPLE MEDIUMS. I MOSTLY UTILIZED WATERCOLOR, PEN, PAINT, AND DIGITAL. I DIDN'T WANT TO STICK TO ONE TYPE OF MEDIUM AND WANTED TO EXPERIMENT WITH HOW DIFFERENT MATERIALS COULD GIVE DIFFERENT VIBES TO AN ARTWORK, EVEN IF THEY HAVE THE SAME OVERARCHING THEME. I THINK I FOCUSED ON EACH PIECE WHEN CHOOSING WHAT MATERIALS TO WORK WITH INSTEAD OF LIMITING MYSELF. THIS HELPED ME WORK WITH FREEDOM. THOUGH MY PIECES ARE NOT CONNECTED PIECE BY PIECE, EACH ARTWORK IS UNIQUE TO SHOWING DICHOTOMY.



LI JUNE CHOI

“TALES”

MY CONCENTRATION IS A STUDY OF HOW FAIRY TALES REVEAL OR CRITIQUE SOCIETY'S CUSTOMS. THE CENTRAL AIM WAS TO EMPLOY A MONOCHROMATIC SCHEME TO EMPHASIZE THE GRIM NATURE OF THE FAIRY TALES.

I BEGAN MY PROJECT BY ILLUSTRATING SPECIFIC SCENES IN FAIRY TALES IN A PATTERN-BASED WORK. SPECIFICALLY, I WOULD USE DETAIL-ORIENTED PATTERNS TO CREATE VALUES WITHIN A WORK WHICH IN TURN HELPED ME CREATE A MYSTICAL YET BIZARRE ATMOSPHERE (IMAGE 1, 2, AND 3). HAVING THIS RANGE OF VALUES, FROM DETAILED PATTERNS TO SIMPLIFIED, ALLOWED THE ARTWORK TO HAVE DEPTH (IMAGE 1). MOREOVER, I WOULD FURTHER UTILIZE THE HAND IN IMAGE 1 TO A SYMBOL TO BRANCH OUT HOW SOME SOCIAL CONVENTIONS STRAPPED THE CHARACTERS IN FAIRY TALES (IMAGES 2 AND 3). FURTHERMORE, I EXPERIMENTED WITH DIFFERENT MEDIA AS TIME PASSED BY TO FURTHER EXPLORE THE TOPIC FROM AN INFORMATIONAL VIEWPOINT OR A DESIGN-ORIENTED ONE (IMAGE 9 AND 10). IN CONCLUSION, THE GOAL WAS TO CREATE A COMPLETE EXPERIENCE THAT COVERED THE QUESTION OF HOW FAIRY TALES REVEAL OR CRITIQUE SOCIETY'S CUSTOMS IN TERMS OF AN ILLUSTRATION VIEWPOINT TO AN INFORMATIONAL CONCEPTUAL ONE.



YOON SOO CHOI

“ECONOMIC INEQUALITY”

THE THEME OF MY CONCENTRATION IS ABOUT ECONOMIC INEQUALITY. THE PRIMARY ASPECTS I FOCUS IN MY ARTWORK IS COLOR, CONTRAST, AND SHAPE TO CONVEY THE LITERAL DISPARITY OF THE ECONOMIC CLASSES FIGURATIVELY BY THE DISPARITY BETWEEN THE COLOR AND SHAPES.

I CREATE MY ARTWORK THROUGH DIGITAL GRAPHICS AND DIGITAL COLLAGING DUE TO THE TENDENCY TO DEPICT OBJECTS WITH MORE REALITY, PROVIDING THE IDEA THAT THE DEPICTIONS IN MY ARTWORK ARE REAL THAN FICTION. HOWEVER, I ALSO INCORPORATE FIGURATIVE METHODS TO SHOW THE ISSUES REGARDING THE INEQUALITY. BY USING CONTRASTING COLOR SCHEMES AND DISTORTED SHAPES, I IMPLY THE DIFFERENT LIVES THE PEOPLE OF EACH ECONOMIC GROUP ARE LIVING IN. SPECIFICALLY, THE DISTORTIONS IN #1 AND #5 REPRESENT THE DEPRIVATION AND ABUNDANCE OF TIME, RESOURCES, AND FINANCIAL STABILITY OF THE ECONOMIC GROUPS. MOREOVER, THE CONTRAST OF DARK AND LIGHT COLORS IN #3, #4, #5, AND BETWEEN #1 AND #2 FURTHER EMPHASIZES THE DIFFERENT LIVES PEOPLE ARE LIVING. THE GOAL OF MY WORK WAS TO LET THE VIEWER NOTICE THOSE SOCIAL DISPARITIES THROUGH THE DEPICTION IN MY ARTWORK.



MINYOUNG HUH

“RELATIONSHIPS WE HOLD”

HOME WAS NEVER A PLACE, BUT PEOPLE. I AM CONSTANTLY DISCOVERING AND RE-INVENTING NEW THINGS ABOUT MYSELF AND THE WORLD THROUGH DISCUSSIONS WITH PEOPLE AROUND ME, AND I FEEL MORE GROUNDED THAN I EVER HAVE BEFORE. THE RELATIONSHIPS WE HOLD WITH OTHER PEOPLE ARE REALLY STRONG INDICATORS OF MATURITY. LETTING SOMEONE INTO YOUR LIFE TO FORM AN INTIMATE BOND, WHETHER IT BE FRIEND OR LOVER, REQUIRES AN INDIVIDUAL TO HAVE SOME UNDERSTANDING OF THEMSELVES AS WELL. I HAVE SEEN INSECURITY CONSUME RELATIONSHIPS AND SPIT IT OUT TO BE TOXIC AND DAMAGING. THAT'S WHY THE CONCEPT OF FOUND FAMILY, STRONG FORMS OF RELATIONSHIP BONDS, ARE SOMETHING I FIND REALLY INTERESTING. CHAOTIC, INSECURE, SPORADIC, IMPULSIVE, HEALING, GENTLE, AND INTENSE ALL AT ONCE. TO EXPRESS THIS THEME, I HAVE USED BRIGHT COLORS ABUNDANTLY, AS LOVE IS CHAOTIC AND UNRESTRAINED. MY EXPRESSIVE LINE WORK REFLECTS THE RIGIDNESS OF INSECURITY AND ANXIOUSNESS IN THE FACE OF RELATIONSHIPS WITH ONE ANOTHER.



JAEHO HWANG

“RECONSTRUCTION AND REJUVENATION”

MY CONCENTRATION IS RECONSTRUCTION AND REJUVENATION OF CITIES AND ARCHITECTURE. I FOCUS ON COLOR AND TEXTURES TO CREATE SURREAL IMAGES OF THE CITIES ANY OF US ARE LIVING IN RIGHT NOW. THE CENTRAL AIM OF MY PROJECT IS TO RECONSTRUCT IMAGES OF LIFELESS MONOTONOUS CITIES INTO A LIVELY AND VIBRANT ENVIRONMENT.

I BEGAN MY PROJECT BY TAKING PHOTOGRAPHS OF CITIES AND TOWNS I TRAVELED, CONCENTRATING ON SHOWING THE FULL PICTURE OF THE PLACE WITHIN A SINGLE SHOT. ALONG WITH CAPTURING THE CLEAR COLOR AND TEXTURE OF THE ARCHITECTURES, I FOCUSED ON SHOWING A CLEAR PERSPECTIVE OF SPACE CREATED BY A SERIES OF THREE-DIMENSIONAL ARCHITECTURES AND OBJECTS WITHIN TWO-DIMENSIONAL PHOTOGRAPHY. I THEN STARTED DIGITAL MANIPULATION OF THE IMAGE PRIMARILY UTILIZING ADOBE PHOTOSHOP TO CREATE SURREAL BUT COLORFUL IMAGES OF THE CITY WE LIVE IN. I USED VARIOUS APPROACHES STRONGLY INFLUENCED BY STYLES OF DIGITAL COLLAGES AND POST-DIGITAL RENDERING.



LYNETTE KIM

“CINE”

MY CONCENTRATION IS MY INTERPRETATION AND PRESENTATION OF MY FAVORITE FILMS AND FILMS THAT I FEEL MOST CONNECTED TO, FOCUSING ON CINEMATIC ASPECTS AS WELL AS THE POSSIBLE IMPACTS ON THE AUDIENCE. AS AN INDIVIDUAL WHO LOVES WATCHING MOVIES, TV SHOWS, SHORT FILMS, AND EVEN DOCUMENTARIES, I BELIEVE THAT REALLY ANY GENRE AND TYPE OF FILM CAN TEACH A LESSON, GIVE MOTIVATION, AND HAVE A BIG IMPACT IN ONE'S LIFE.

AS I CREATED BOTH DIGITAL AND PHYSICAL WORKS, FOR DIGITAL WORKS, I MAINLY WORKED ON MY IPAD AND MY COMPUTER WITH APPLICATIONS INCLUDING PROCREATE PRO, ADOBE PHOTOSHOP, AND ADOBE ILLUSTRATOR. AS DOCUMENTED ON MY SKETCHBOOK PIECES, I EXPERIMENTED WITH ARRANGEMENTS OF ELEMENTS, VARIOUS FONTS, AND COLORS ALONG WITH BRUSH TYPES (PROCREATE) THAT WOULD CONVEY DIFFERENT MOODS THAT THE AUDIENCE WOULD TAKE IN. FOR PHYSICAL WORKS, I USED ACRYLIC PAINT AND CHARCOAL, AND INCORPORATED SOME MIXED MEDIA TO MAKE THEM MORE EYE CATCHING.

WITH THIS PROJECT, I TRIED TO CREATE ARTWORKS THAT DIFFER FROM ONE ANOTHER WITH UNIQUE DESIGNS WITH SOME FOCUSED ON HUMAN FIGURES, WHILE SOME FOCUSED ON THE DESIGN ITSELF. AS FILMS ARE UNIQUE IN THEME, STORY, EFFECT, AND ETC ON THEIR OWN, I INTENDED TO MAKE DIFFERENT ARTWORKS HAVE DIFFERENT FOCUS POINTS AND POSSIBLY HAVE DIFFERENT IMPACT ON THE VIEWERS.



YOU YOUNG KIM

“MIRROR”

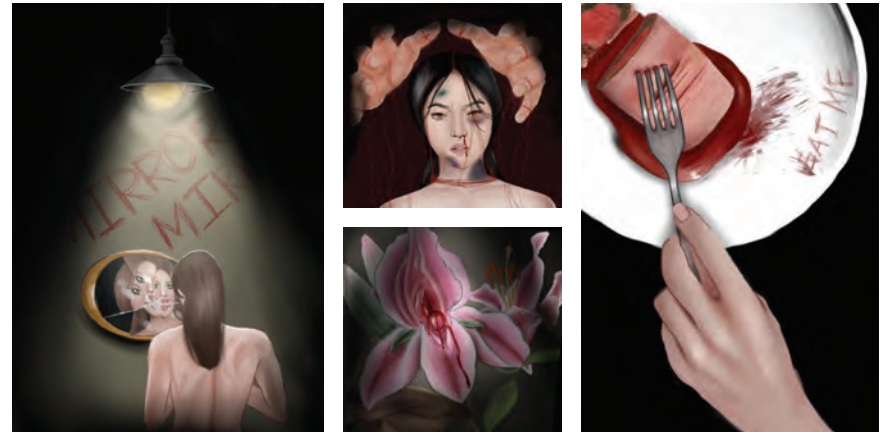
WHEN I VISITED MY SISTER IN NEW YORK THIS PAST SUMMER, I WITNESSED THE JARRING JUXTAPOSITION OF LUXURIOUS PRIVATE SPACES LIKE MUSEUMS AND SKYSCRAPERS VERSUS PUBLIC STREETS. AS I ENTERED EXHIBITS LIKE NANCY SPERO: PAPER MIRROR AT MOMA PS1, THE MUSEUM FELT LIKE A WORLD COMPLETELY REMOVED FROM THE HOMELESS VETERAN'S "HOMELESS AND HUNGRY" SIGN JUST DOWN THE STREET AT THE 45TH AVENUE. TOURING MUSEUM MILE WITH KNOWLEDGE OF NEW YORK CITY'S PERVASIVE HOMELESSNESS AND INCOME INEQUALITY MADE ME QUESTION MY OWN ROLE AS AN ARTIST AND AN ENGAGED CITIZEN. I REALIZED WHAT I'D BEEN SEEKING IN MY ARTISTIC PURSUITS: A PUBLIC SPACE THAT USES ARTISTIC EXPRESSION TO CREATE MORE SIGNIFICANT DIALOGUE AROUND CONTEMPORARY ISSUES. BY ENCOURAGING CITIZENS TO CONNECT WITH A LOW-INCOME LOCATION THAT'S OFTEN OVERLOOKED, I HOPE TO CREATE CONVERSATIONS ABOUT THE IMPORTANCE OF ART AS INSPIRATION AND THE GROWING WEALTH GAP. HENCE, MY PIECES FOCUS ON MAKING ARTWORKS IN MUSEUMS MORE READILY AVAILABLE FOR VIEWING BY THE GENERAL PUBLIC.



ANGELA LEE

“SINS”

MY CONCENTRATION QUESTIONS AND DOUBTS HOW SINS ARE DETERMINED IN SOCIETY. THE EMPHASIS IS ESPECIALLY PUT ON WOMEN (FICTIONAL OR REALISTIC) WHO HAVE BEEN PUT UNDER FIRE AND RECEIVED CRITICISM FOR THEIR ACTIONS. BUT HAVE THEY ACTUALLY SINNED? WHO DEFINES HOW SINFUL AN ACTION IS? IF THESE WOMEN WERE MEN, WOULD THEY HAVE GOTTEN THE SAME REACTION? MY STUDY SEEKS TO ANSWER THESE QUESTIONS ABOUT HOW OUR SOCIETY VIEWS AND VILLAINIZES WOMEN. THE CENTRAL AIM OF MY CONCENTRATION IS TO PORTRAY A DIFFERENT PERSPECTIVE OF THE WOMEN WHO HAVE “SINNED” AND DEALS WITH A POINT OF VIEW SOCIETY HAS NOT CONSIDERED. I UTILIZED DIGITAL ART PROGRAMS SUCH AS PROCREATE AND PHOTOSHOP. I WANTED TO BE ABLE TO SHOW MORE CLEARLY THE MESSAGE I WANT TO PUT ACROSS THROUGH DETAILS IN THEIR FACIAL EXPRESSIONS. I MADE USE OF MANY DIFFERENT VIBRANT COLORS IN ORDER TO PORTRAY THE PERSON’S INDIVIDUAL STYLE, PASSION AND SENSE OF POWER. THROUGH THE USE OF MANY VIVID COLORS, I WANTED TO BLUR THE LINE BETWEEN THE STEREOTYPICAL COLORS THAT DIVIDE “GOOD” FROM THE “BAD”. THROUGH MY WORK, I WANT PEOPLE TO REFLECT ON HOW OFTEN OUR PREJUDICE GETS IN THE WAY OF SEEING THE FULL PICTURE.



CHRISTINE LEE

“TRANSITION”

MY CONCENTRATION THEME IS THE IDEA OR METHOD OF “TRANSITION”. MY ARTWORKS SHOW TRANSITION AS A COMMON THEME AS THEY CHANGE FROM ONE ELEMENT TO ANOTHER. TRANSITION IS A VERY NATURAL PART OF OUR WORLD AND MY ARTWORK SHOWS CHANGE BROUGHT TO OBJECTS AND THE ENVIRONMENT ACCORDING TO TIME, NATURE, AND HUMAN INTERACTION.

IN MY WORKS ARE ATTEMPTS TO DECONSTRUCT OR SHOW GRADUAL CHANGE IN AN OBJECT IN ONE PIECE OF PAPER. THE FOAM BOARDS I LAYERED ON TOP OF EACH OTHER FOR MY SELF-PORTRAIT ARE MY ATTEMPT AT DECONSTRUCTING MY SENSES AND THE RESPONSES FROM STRONG TO STATIC, AND THE APP LAYOUT AND THE DIAGRAM SHOWS STEP BY STEP HOW TO USE OR DO SOMETHING, TRANSITIONING FROM ONE SCREEN OR STEP TO THE FINAL ONE. I ALSO USED TRANSITION IN ART PIECES TO SHOW A TRANSITION FROM A HERD OF ANIMALS TO THE ELEMENTS IN THEIR ENVIRONMENT TO DEPICT EXTINCTION. THROUGH USING TRANSITION AS A TECHNIQUE TO SHOW CHANGE IN MY WORK, I WAS ABLE TO WORK WITH UNLIMITED MEDIA SUCH AS ACRYLIC PAINT, PASTEL, COLORED PENCILS, AND DIGITAL MEDIA SUCH AS ADOBE ILLUSTRATOR AND SKETCH. BY SHOWING TRANSITION IN EACH ARTWORK FROM ONE ELEMENT TO ANOTHER, MY CONCENTRATION THEME IS THE TECHNIQUE OR IDEA OF “TRANSITION”.



KYUNG SUB LEE

“INEQUALITY”

ART IS OFTEN DISCUSSED AS AN ABSTRACTION, AS THE EXPRESSION OF INDIVIDUAL PERSONALITY OR GENIUS SOULS. AS AN ASPIRING ARCHITECT, THOUGH, I BELIEVE ART IS ALL ABOUT THE AUDIENCE. IF ARTWORK DOESN'T DO SOME GOOD FOR ITS INTENDED RECIPIENT, IT'S ONLY THERE TO STROKE THE ARTIST'S EGO. THUS, FOR MY AP 2D DESIGN THEME, I TACKLED AN ISSUE THAT MOST OF MY AUDIENCE COULD RELATE TO - INEQUALITY. MY CONCENTRATION IS A STUDY OF SOCIAL INEQUALITY. MOST OF MY WORKS ARE PANEL DESIGNS OF PREVIOUSLY MADE THREE-DIMENSIONAL VISUAL REPRESENTATIONS OF SOCIAL INEQUALITY. AS I BELIEVE THAT ART IS NOT AN EXPRESSION OF INDIVIDUAL PERSONALITY OR GENIUS SOULS BUT WORKS INTENDED FOR THE BENEFIT OF THE RECIPIENT, MOST OF MY ARTWORKS TACKLED ISSUES OF SOCIAL INEQUALITY WITH GENERAL SOLUTIONS AND IDEAS. STARTING MY PROJECT, I FIRST IDENTIFIED THE PROBLEM WITH A NUMBER OF DIGITAL DESIGNS AND DRAWINGS. IN THE CREATION OF THESE FIRST FEW ARTWORKS, I FOCUSED PRIMARILY ON THE UTILIZATION OF LIGHT AND COLOR. DIFFERING VALUES OF LIGHT WERE REPRESENTATIVE OF VARYING SOCIOECONOMIC CLASSES - THE LIGHTER THE SHADE, THE MORE PRIVILEGED THE INDIVIDUAL IN THE ARTWORK. COLORS AND LIGHT ACCENTUATED DIFFERENT COMPONENTS IN MY ARTWORKS. EXTREMELY VIBRANT COLORS IN MY ARTWORK - DIFFERENT FROM HOW LIGHT REPRESENTED SOCIO-ECONOMIC CLASSES - UNDERLINED THE HECTIC NATURE OF THE CURRENT ECONOMIC SYSTEM. AFTER IDENTIFYING THE PROBLEM, THE SECOND PART OF MY PROJECT WAS ADDRESSING THE ISSUE. AS A FIRM BELIEVER THAT THREE DIMENSIONAL VISUAL REPRESENTATIONS ARE MORE EFFECTIVE THAN TWO-DIMENSIONAL REPRESENTATIONS, MOST OF THE ARTWORKS IN THIS SECTION OF MY PROJECT DEALT WITH ANALYZING A FEW OF MY THREE-DIMENSIONAL ARTWORKS ON SOCIAL INEQUALITY. HERE, I COMPOSED A NUMBER OF DIGITAL PANELS WITH SKETCHES AND FINAL PRODUCT PICTURES OF PERSONALLY CREATED PHYSICAL PORTRAYALS OF INEQUALITY. SOCIAL INEQUALITY, BEING AS PREVALENT AS IT IS, I COULD NOT CREATE A SOLUTION THAT ENCOMPASSED EVERY COMPONENT OF SOCIAL INEQUALITY. THEREFORE, MOST OF THESE LATTER ARTWORKS, FOCUS PRIMARILY ON TARGET DEMOGRAPHICS. OVERALL, THE GOAL OF MY CONCENTRATION WAS TO SPREAD AWARENESS ABOUT SOCIAL INEQUALITY AND SUGGEST POSSIBLE SOLUTIONS TO SPECIFIC PORTIONS OF SOCIAL INEQUALITY.

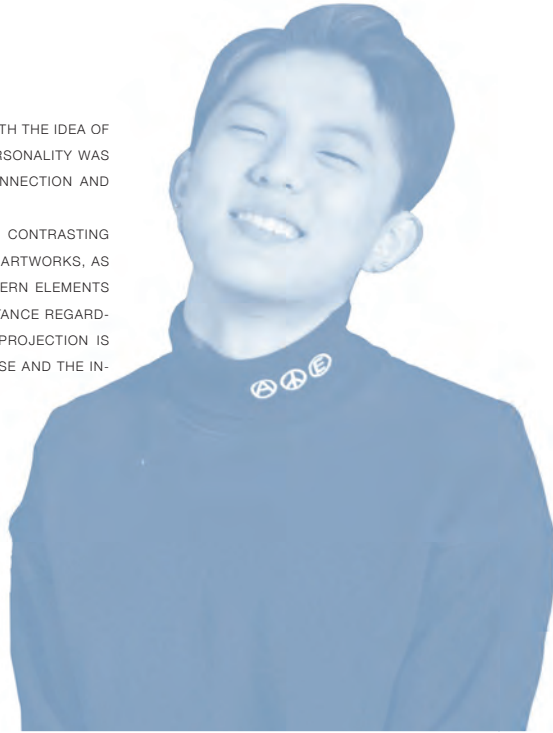


BRIAN PARK

“FACADE”

THE WORKS IN MY AP 2D DESIGN PORTFOLIO WORKS WITH THE IDEA OF A “FACADE”.THE IDEA OF THIS DISPERSION OF IDENTITY AND PERSONALITY WAS SUCH AN IMMERSIVE CONCEPT THAT I HAD BOTH NOTABLE CONNECTION AND OBSERVATIONS WITH.

THE VENTURE WITHIN ONE’S TENDENCY TO PROJECT CONTRASTING IDENTITIES OR BEHAVIOR WAS THE FOCAL POINT OF THIS SET OF ARTWORKS, AS I FOCUSED ON CONTRADICTION, IRONY AND SEVERAL POSTMODERN ELEMENTS INTO THIS CONCENTRATION. IN MY OPINION, THE RISE IN IMPORTANCE REGARDING “IMAGE”, THE RISE IN DISPARITY BETWEEN INSTINCT AND PROJECTION IS ALSO POSITIVELY CORRELATED. THIS OBSERVATION WAS THE MUSE AND THE INFLUENCE TO THIS CONCENTRATION



SANG PARK

“FAMILIARITY”

MY CONCENTRATION FOCUSES MAINLY ON THE AESTHETIC QUALITIES OF THE EVERYDAY OBJECTS WE ARE COMMONLY EXPOSED TO AND COMFORTABLE AROUND. I TRIED TO PUT A LOT OF EMPHASIS ON THE COMPOSITION OF EACH WORK, AND PUT MORE EFFORT IN ATTENTION TO DETAILS. THE ULTIMATE PURPOSE OF MY WORKS IS TO RECREATE AND REPRESENT THE CHARACTERISTICS AND FUNCTIONS OF EACH OBJECT THAT WE DO NOT TAKE MUCH NOTICE OF IN OUR DAILY LIVES.

BEFORE GETTING INTO THE ACTUAL ARTWORKS, I FIRST TOOK SEVERAL DIFFERENT PHOTOS OF SOME OF THE OBJECTS THAT I PERSONALLY FEEL LIKE I AM COMFORTABLE AROUND. WITH THESE PHOTOS I EXPERIENCED A LOT OF DIFFERENT COMPOSITIONS AND PERSPECTIVES THAT COULD BEST REPRESENT AND DISPLAY THE SMALL DETAILS AND ATTRIBUTES OF EACH OBJECT (IMAGE 1). MOREOVER, MY ARTWORKS GENERALLY DISPLAY CLEAN BRUSH STROKES WITH STRONG CONTRASTS OF THE LIGHT AND DARK (IMAGE 2). BY DOING SO, I WANTED TO MOVE AWAY FROM PORTRAYING HYPERREALISM, BUT RATHER FOCUS MORE ON THE DESIGN ELEMENTS. THUS WITHIN MY BODY OF WORK, I WANTED TO RECREATE MY PERSONAL REPRESENTATION OF THE EVERYDAY OBJECTS I UNCONSCIOUSLY TAKE NOTICE OF, AND FOCUS MORE ON THE DEEPER ATTRIBUTES AND CHARACTERISTICS OF EACH ENTITY.

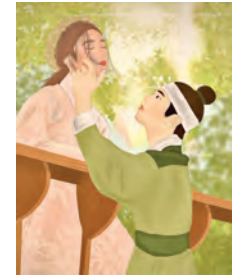


YEONHOO PARK

“TALES”

CINDERELLA AND THE LITTLE RED RIDING HOOD, THESE STORIES HAVE ONE GLARING SIMILARITY. THEY ARE UNIVERSAL. WHEN ASKED ABOUT THE STORY OF THE GIRL WHO WENT FROM RAGS TO RICHES, EVERYBODY RECOGNIZES THIS TALE. WITH ALL THESE INFAMOUS CHILDHOOD STORIES, IT'S EASY TO FORGET THE STORIES THAT ARE NOT AS WELL KNOWN BUT SIGNIFICANT TO ONE'S CULTURE. WITH MY ART, I HOPE TO GET EVERYONE IN TOUCH WITH THE STORIES IMPORTANT TO MY CULTURE.

WITH ALL THE ART PIECES, I MADE SURE TO INCORPORATE HISTORICAL KOREAN FASHION, THE HANBOK WITH ACCESSORIES APPROPRIATE DURING THE PERIOD. CONSIDERING THIS, I DECIDED TO DRAW EVERY SILHOUETTE WITH A SIMPLE LINE DRAWING AND WITH TWO DIFFERENT SHADES FOR THE SKIN COLOR TO MAKE THEM RESEMBLE "HANGUKHWA" WHICH WAS USUALLY DRAWN ON THE "HANJI" PAPER. I WANTED TO REPLICATE THE TEXTURE HANJI GIVES AND TO DO THIS BECAUSE ALL MY ART PIECES ARE DIGITAL, I SCANNED HANJI PAPER AND MADE A FILTER TO ADD TO ALL MY ART PIECES TO GIVE THEM TEXTURE. WHILE MAINTAINING THE CULTURAL ASPECTS OF MY DRAWINGS, I WANTED TO INCORPORATE MY STYLE. I LIKE TO HAVE ALL MY ILLUSTRATIONS TO HAVE A COLORFUL BACKGROUND, SO I MADE THE PIECES ALL HAVE A DIFFERENT COLOR SCHEME TO THEM.



YEWON YUN

“MIRROR”

MY CONCENTRATION IS A STUDY OF HOW ONE PERCEIVES HIM/HERSELF. THROUGHOUT THE PIECES, I START BY DRAWING PORTRAITS OF MYSELF AND AS IT PROGRESSES THE FIGURES BECOME LESS RESEMBLANCE TO MY REAL FEATURES AND MORE RESEMBLANCE TO A DUCK. A DUCK, AS I CLAIM IT, IS A CHARACTER THAT I CREATED OUT OF MY CONSCIOUSNESS. AS I WAS DRAWING MY PORTRAITS, I BECAME MORE AND MORE AWARE OF MY PHYSICAL COMPLEXES (PROTRUDED MOUTH AND SMALL HEIGHT) AND THESE CONSCIOUS THOUGHTS MELTED TO CREATE THIS CHARACTER. I DID NOT WANT TO STAY CONFINED WITHIN A FAMILIAR MEDIUM BECAUSE I BELIEVE THAT MY IMAGINATION BLOSSOMS WHEN PLACED IN UNCOMFORTABLE SITUATIONS. FOR MY FIRST FEW PIECES, I EXPERIMENTED WITH THE TYPE OF PAINT LIKE ACRYLIC, GESSO, MODELING PASTE, AND GEL(PIECE 1, PIECE 6). AND THEN I STARTED TO MOVE AWAY FROM THE TRADITIONAL CANVAS AND COMPILE A BASE OF MY OWN WITH DIFFERENT VARYING PAPER MEDIUMS. (PIECE 1 AND PIECE 2) IT WAS MY FIRST TIME USING THE PLASTIC PAPER MEDIUM AND THROUGH THIS PROJECT, I WAS ABLE TO LEARN THAT PENCIL DRAWINGS BECAME MORE VIVID AND THE PENCIL STROKES WERE MORE CLEANLY DISPLAYED ON THIS TYPE OF PAPER MEDIUM. (PIECE 1) FOR PIECE 1 I WAS INITIALLY SATISFIED WITH JUST COMILING THE DIFFERENT PATTERNED PAPER TO CREATE THE BASE WITH A VERY TONED-DOWN COLOR THEME: HOWEVER, TAKING A SECOND LOOK AT THE WORK, I REALIZED THAT THERE WAS NO MOVEMENT TO THE PIECE BECAUSE THE ONLY COLOR (RED) WAS ONLY SHOWN IN THE BACK SO I ADDED RED FLOWERS TO OTHER PARTS OF THE PIECE TO GUIDE THE VIEWERS' EYES TO A BROADER AREAS OF THE PIECE AND CREATE MOVEMENT. ALL THIS EXPERIMENTATION WITH THE MATERIALS CONNECTS BACK TO MY INVESTIGATION BECAUSE MY GOAL WAS TO FIND MYSELF THROUGH THIS PROJECT AND I WAS ABLE TO FIND THE DUCK THROUGH DIFFERENT TRIALS AND ERRORS WITHIN THESE PIECES.



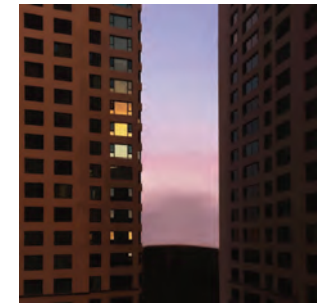
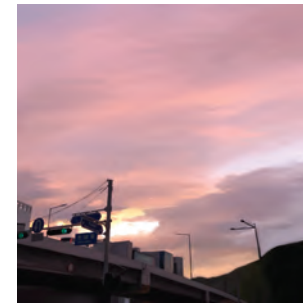
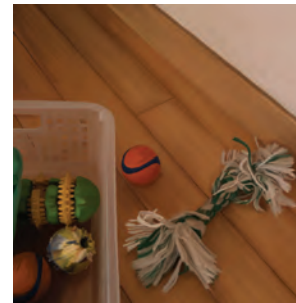
D R A W I N G

AMBER CHUNG

“NOSTALGIA”

MY CONCENTRATION FOCUSES ON THE IDEA THAT OBJECTS OR PLACES CAN EVOKE A SENSE OF NOSTALGIA AND REMINISCENCE. WHEN I GO THROUGH MY EVERYDAY LIFE, I AM SOMETIMES REMINDED OF PAST EVENTS WITH MY FRIENDS OR FAMILY THROUGH AN ITEM OR SETTING. AS CERTAIN OBJECTS AND LOCATIONS START CONNECTING IN MY MEMORY, THEY ARE NO LONGER ORDINARY BUT INSTEAD, THEY BEGIN TO BECOME DISTINCTIVE AND VALUABLE. THE PURPOSE OF MY CONCENTRATION IS TO SHARE HOW EVEN EVERYDAY OBJECTS AND LOCATIONS CAN HOLD VALUE ONCE WE COME TO THAT REALIZATION. RATHER THAN PASSING OVER THESE DETAILS, WE SHOULD LEARN TO OBSERVE AND FIND WORTH OR MERIT EVEN IN THE MINUTE OR SEEMINGLY INSIGNIFICANT DETAILS IN OUR LIVES.

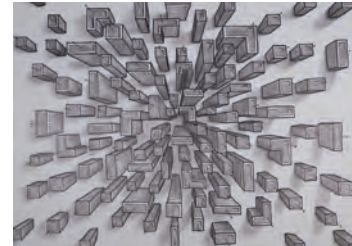
FOR THIS SERIES OF WORKS, I BEGAN BY REFLECTING ON EVENTS THAT I HAD WITH FRIENDS AND FAMILY THAT WERE MEMORABLE TO ME, AND THAT I WISHED I COULD RELIVE. FROM THESE MEMORIES, I THOUGHT ABOUT WHAT THE DEFINING ITEM OR SETTING WAS, RELATING TO THE EVENT, TO DETERMINE WHAT ELEMENT I WISHED TO PORTRAY IN MY WORK THAT WOULD BEST RECREATE THE MEMORY. I USED THE DRAWING APPLICATION, PROCREATE, TO BEGIN OR PROCEED WITH MY DIGITAL DRAWING. I THEN USED THE ORIENTAL BRUSH SETTING TO CREATE BRUSHSTROKES THAT ARE SIMILAR TO AN AUTHENTIC PAINTBRUSH. TO BLEND THESE STROKES, I USED THE SMUDGE TOOL APPLYING MULTIPLE LAYERS TO MY WORK. FURTHER DETAILS WERE ADDED TO PREVENT THE BRUSHSTROKES FROM BLENDING. I CHOSE TO USE PREDOMINANTLY DIGITAL PAINTING AS I WISHED TO CREATE AN IMPRESSION THAT IS SIMILAR TO A PHOTOGRAPH AS THAT IS THE MEDIUM PEOPLE NOW REMEMBER EVENTS.



GRACE GANUS

“MAN-MADE”

THE SUBJECT OF MY SUSTAINED INVESTIGATION IS ARCHITECTURE, MORE SPECIFICALLY THE BUILDING STRUCTURES OF PLACES WHERE I HAVE LIVED: KOREA AND TEXAS. I AM INTERESTED IN THE MEANINGS BEHIND SUCH STRUCTURES, THEIR REPETITIVENESS, AND THE BEAUTY THAT THEY ADD TO AN ALREADY NATURALLY BEAUTIFUL WORLD. HAVING LIVED IN TEXAS FOR A LOT OF MY CHILDHOOD (10 YEARS), THEN MOVING TO KOREA FOR THE REST OF IT (GOING ON 7 YEARS), THE DIFFERENCE IN MAN-MADE STRUCTURES IS FASCINATING TO ME. IN TEXAS, THERE ARE NO TWO BUILDINGS THE SAME. EACH BUILDING SHINES ON ITS OWN, BUT IN KOREA, THE COLLECTIVE SHINES. MY PIECES MOSTLY FOCUS ON KOREA, BECAUSE I FIND KOREAN ARCHITECTURE INTERESTING AND REALLY BEAUTIFUL. BUT MY FAVORITE ASPECT OF KOZREAN ARCHITECTURE IS THE REPETITIVENESS, THE RHYTHM IT CREATES IS VERY ALLURING AND DISTINCT. I APPLIED A VARIETY OF FAMILIAR AND NEW COMBINATIONS OF MATERIALS TO FIT MY INVESTIGATION. THESE INCLUDED COMPLEX LAYERINGS OF PAINT, PRINTMAKING TECHNIQUES, STENCILING, ACRYLIC AND MARKERS. I USED SPRAY PAINT BECAUSE IT IS AN INDUSTRIAL MATERIAL THAT IS OFTEN USED ON BUILDINGS, AND LINO PRINTING BECAUSE IT CAN ALSO HAVE A REPETITIVE QUALITY. EACH OF THOSE MATERIALS REPRESENTS THE FREE, INVENTIVE, NEW (UNNATURAL) FEELING OF MAN-MADE BUILDINGS. IT'S A MULTIMEDIA PROJECT, BECAUSE THE TYPES OF BUILDINGS AND THEIR PRETTY QUALITIES ARE DIVERSE, JUST LIKE THE USES OF THESE MEDIAS. THE MATERIALS I USED AND THE WAY I USED THEM ADDED A LAYER OF DEEP PERSONAL CONNECTION TO THE LOCATIONS OR MESSAGE. I BEGAN MY INVESTIGATION IN THE FIELDS OF TEXAS: A COW PLUSHIE PEERS FROM A CAR REAR VIEW MIRROR, REPRESENTING THE NATURAL WORLD. I THEN DRASTICALLY SHIFTED TOWARDS CONTRASTING MAN-MADE BUILDING STRUCTURES OF TEXAS. MY FOCUS THEN MOVES TO THE REPETITIVE STRUCTURES OF KOREA. THROUGH-OUT THE YEAR, I HAVE ADDED DETAILS, AND DIFFERENT MATERIALS TO IT. THE PIECE IS NOT NECESSARILY MY BEST PIECE OF MY EXPLORATION OF BUILDINGS, BUT IT DOES SHOWCASE MY GROWTH AND PROGRESSION AS AN ARTIST. I WITNESSED IN TEXAS THE CITY TAKING OVER THE NATURAL LANDSCAPE, AND IN SEOUL I SEE AN URBAN LANDSCAPE. MY SERIES OF ARTWORKS SHOWS THE BEAUTY I HAVE FOUND IN BOTH LANDSCAPES.

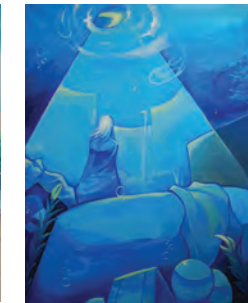
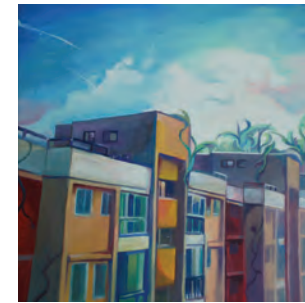


IRENE JUNG

“CHILDHOOD PERSPECTIVES”

MY PIECES FOCUS ON ‘CHILDHOOD PERSPECTIVES’. IT REFLECTS UPON THE SMALL ALTERATIONS OF A MEMORY THAT IS CAUSED IN A DREAM, AS SOMETIMES DREAMS TEND TO FOCUS ON PAST EVENTS OR SETTINGS. I USED MOSTLY OIL PAINT AND ACRYLIC TO ACHIEVE VIBRANT COLORS FOR A MORE SURREAL AND DREAMLIKE LOOK. I WORKED WITH COLOR, SINCE I ALTERED THE COLORS OF THE ACTUAL IMAGE TO DEPICT HOW I SEE AND FEEL IT IN MY DREAMS. I EXPERIMENTED WITH RULE OF THIRDS, WORM’S EYE VIEW, ETC, IN ORDER TO CREATE MORE SURREAL PAINTINGS.

THE QUESTION ‘HOW DO DREAMS ALTER THE WAY I REMEMBER PAST EVENTS?’ GUIDED MY PROJECT. MY DREAMS TEND TO SHOW SCENES OF MY PAST IN ABSTRACT WAYS; THUS, THIS THEME WAS A PARTICULAR INTEREST TO ME. I STARTED TO TAKE PICTURES OF PLACES THAT WERE SIGNIFICANT TO ME AS A CHILD IN ORDER TO EXPRESS MY INACCURATE YET INTRIGUING MEMORIES. I MANIPULATED THE SCALE/COLOR, ABSTRACTLY PORTRAYED THE SKY/OVERALL ENVIRONMENT TO SHOW WHAT I REMEMBER MOST SIGNIFICANTLY WHILE REFLECTING UPON MY FEELINGS. BEING SCENES FROM A DREAM, SOME PARTS OF THAT SAME MEMORY CAN FEEL MORE COMPLETE COMPARED TO OTHERS. THIS BUILDS THE CONTRAST OF DIFFERENT MATERIALS AND COLORS, BLURS AND DETAILS THROUGHOUT ALL MY PIECES.



MICHELLE JUNG

“OUR JUNGLE”

IN MY CONCENTRATION, I EXPLORE THE NEGATIVE IMPACTS OF HUMAN ACTIVITIES AND BEHAVIOR ON THE NATURAL WORLD. MY EXPLORATIONS OFTEN CONSIST OF FUSION SUBJECTS OF SYNTHETIC AND NATURAL MATERIALS. THROUGH INVESTIGATING METHODS ON HOW TO JUXTAPOSE THE ARTIFICIALITY OF HUMAN CREATION WITH THE ORGANIC QUALITIES OF NATURE, I TRY TO FIND THE RELATIONSHIP BETWEEN THESE TWO ELEMENTS IN TODAY’S WORLD.

MY PROJECT INITIATED BY CREATING A STILL LIFE WHERE AN ARTIFICIAL MATERIAL WAS PLACED NEXT TO AN ORGANIC SUBJECT. THE ORGANIC SUBJECTS WERE DEPICTED WITH MEDIA THAT WAS MORE NATURAL SUCH AS COLORED PENCILS WHILE THE ARTIFICIAL SUBJECTS WERE DEPICTED WITH SYNTHETIC MEDIA SUCH AS ACRYLIC. ADDITIONALLY, FLUORESCENT COLORS SUCH AS NEON PINK AND COOL COLORS SUCH AS CYAN BLUE WERE UTILIZED FOR ARTIFICIAL SUBJECTS TO CONTRAST AGAINST THE NATURAL SUBJECTS WHICH WERE DEPICTED WITH BIOTIC COLORS SUCH AS GREEN AND YELLOW. MY WORKS BEGAN TO GRADUATE FROM A SIMPLE COMPOSITION OF INORGANIC AND ORGANIC MATERIALS TO ACTUALLY FUSING THE TWO WITH THE ADDITION OF ANIMALS SUCH AS JAGUARS TO PLANTS SUCH AS ORCHIDS. MY ARTWORKS FEATURE A MIXTURE OF UNCONVENTIONAL MEDIA SUCH AS PLASTIC SHEETS TO FURTHER EMPHASIZE THE OMNIPRESENCE OF HUMAN IMPACT SEEN IN NATURE. MY INVESTIGATION ALSO EXPLORES THE CONNECTION BETWEEN PREY AND PREDATOR, BIRTH AND ROTTING DEATH, AND CYCLE OF ENVIRONMENTAL ATMOSPHERES. OVERALL, MY SUSTAINED INVESTIGATION JUXTAPOSES THE NATURAL AND UNNATURAL WORLD TO COMMUNICATE THE DETRIMENTAL EFFECTS OF HUMAN BEHAVIOR ON NATURE.



AILEEN KIM

“LIFE AND MOBILITY”

MY CONCENTRATION IS A STUDY ON THE CONNECTING ELEMENTS OF HUMAN LIFE AND BOTANICAL LIFE. TO ESTABLISH THIS LINKAGE, I FOCUSED ON REPETITION AND RHYTHM THROUGHOUT ALL WORKS, REPRESENTATIVE OF THE QUALITIES OF 'LIFE' THAT IS PRESENT IN BOTH HUMANS AND PLANT ORGANISMS. IN THIS LIGHT, I COMBINE HUMAN ELEMENTS INTO THE ELEMENTS OF PLANTS IN ORDER TO BRING OUT HARMONY AND INSERT HUMANS INTO A PART OF THE NATURAL LANDSCAPE, ULTIMATELY AIMING TO EXEMPLIFY THE INEVITABILITY OF THE PROCESS OF LIFE SUCH AS AGING, ILLNESS, DEATH, ETC.

I INCORPORATED ELEMENTS OF JUXTAPOSITION AS WELL AS VERY CENTRALIZED COMPOSITIONS. IN THE BEGINNING, I USED MOSTLY OIL MEDIUMS AND ATTEMPTED TO INCORPORATE VERY REALISTIC TEXTURES. PLACING THE SUBJECT OR THE IMAGERY IN THE CENTER, AND AROUND IT WITH CONTRASTING COLORS, SHAPES AND AMOUNT OF DETAIL, SUCH AS BLURRED TREES, I TOOK LESS LITERAL APPROACHES TO THE REPRESENTATION OF MY MESSAGE. AS I PROGRESS, HOWEVER, I START TO EXPERIMENT MORE WITH VIBRANT COLORS AND ABSTRACT EXPRESSIONS. INSTEAD OF GOING WITH A REALISTIC STYLE I GIVE UP DIMENSIONS ALMOST ENTIRELY IN ORDER TO ALLOW THE APPLE TREE TO STAND OUT. I ALSO USE COLORS THAT ARE SIGNIFICANTLY BRIGHTER AND PAINTED IN A HARsher WAY. I USED THIS STYLE BECAUSE I FELT IT BEST EMPHASIZED THE SYMBOLIC NATURE OF MY WORKS, AS IT CAN BE CLEARER WHICH AREAS ARE SUPPOSED TO BE EMPHASIZED SIMPLY WITH THE AMOUNT OF DETAIL EXPENDED ON EACH ELEMENT. THE WORKS ACTUALLY HAVE MORE STORY THIS WAY. AFTER THIS, I STARTED TO REALLY EXPERIMENT WITH THE ASPECT OF REPETITION. I SAW IT AS A VERY CRUCIAL ELEMENT TO BOTANICAL LIFE AND FELT A NEED TO REPRESENT IT. THEREFORE, THE REMAINDER OF WORKS IS LARGELY AN EXPERIMENTATION OF REPETITION AND HUMAN ELEMENTS INCORPORATED THERE, CULMINATING IN THE FINAL WORK WITH THE DANCING WOMEN.

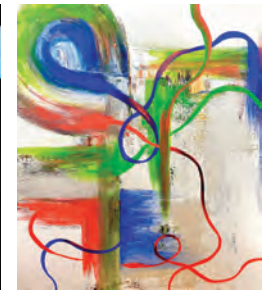
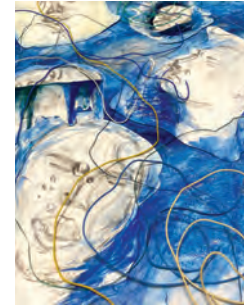


ASHLEY KIM

“IDENTITY”

MY SUSTAINED INVESTIGATION FOCUSES ON IDENTITY. CAPTURING MY PERSONAL EXPERIENCE THROUGHOUT MY HIGH SCHOOL LIFE, I STRESSED THE IMPORTANCE OF RELATIONSHIPS THROUGH DETAILED WORKS DEALING WITH THE HUMAN FORM. I CONCENTRATED ON TRANSFORMING THE CURVES AND THE ELEMENTS IN THE FIGURES TO BE MORE ABSTRACT TO CONVEY THAT THOSE EXTERNAL FACTORS, LIKE OTHER PEOPLE'S OPINION, ARE NOT THE ENTIRETY OF LIFE.

I POSED THE QUESTION, 'WHAT KEY EXPERIENCES MAKE ME WHO I AM TODAY.' I STARTED WITH THIS QUESTION IN MIND AND BEGAN REFLECTING UPON MY PAST EXPERIENCES. USING REFERENCE PICTURES, I STARTED TO MAKE USE OF THE COMPOSITION WITH WIRES/LINES TO SHOW THE COMPLEXITY OF MY RELATIONSHIPS. I USED WIRES/LINES TO REPRESENT THE CONNECTIVITY BUT ORGANISED CHAOS IN RELATIONSHIPS. IT ALSO EFFECTIVELY DRAGS IN THE VIEWERS AS IT FORMS A LEADING LINE IN MY WORKS. FURTHERMORE, I USED THE CENTRAL COLOR OF BLUE THROUGHOUT MY CONCENTRATION AS A SYMBOL TO REPRESENT MY GROWING CONFIDENCE AS TIME PASSED AND AS I REALIZED THAT OTHER INFLUENCES AND FACTORS CAN PLAY A BIGGER ROLE IN SHAPING WHO I AM AS AN INDIVIDUAL. AS MY INVESTIGATION DEVELOPS THE WORKS TAKE ON A MORE ABSTRACT EXPRESSIONIST FEEL, THE USE OF FREE EXPRESSIVE MARK MAKING, LINES AND THICK LAYERED SURFACES PRESENT LAYERS OF EXPERIENCE THAT ADD TO A SENSE OF GROWTH OVERTIME. THE WORKS, ALTHOUGH SEEMINGLY MORE CHAOTIC, BECOME MORE COHERENT. OVERALL, WITH THE SYMBOLISM AND THE USE OF COMPOSITIONAL DEVICES MY GOAL WAS TO SEND OUT A MESSAGE THAT THE EXTERNAL FORCES, THE LAYERS THAT FORM ARE THE CRUCIAL ELEMENTS IN SHAPING WHO I AM AS A PERSON AND IN FINDING MY IDENTITY.



HYUNSEO KIM

“SPONTANEITY”

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TIUSPERFEC BLI SENDIUS, C. ETRUM NIMUS IDET; IS, EGO CONCLUT ER-
MAXIMMO VIVERORTEM. FES VERATIO ESIM NONERISSIT QUA RE IN REM, VIT; NO-
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JINYOUNG LEE

“REFUGEES AND MIGRANTS”

MY SUSTAINED INVESTIGATION IS A STUDY INSPIRED BY DIFFERENT EXPERIENCES OF REFUGEES AND MIGRANTS. I FOCUS PRIMARILY ON FIGURES, SHAPE AND LIGHT TO CREATE ARTWORKS THAT UNFOLD THE EXTRAORDINARY NARRATIVES AND JOURNEYS OF THESE PEOPLE. THE CENTRAL AIM OF MY CONCENTRATION IS TO PROVIDE THE VIEWERS WITH A BETTER UNDERSTANDING OF THEIR SITUATION BY CAPTURING THE PERSPECTIVES OF THESE REFUGEES IN MY ARTWORKS.

I BEGAN MY PROJECT BY COLLECTING PHOTOGRAPHS OF REFUGEES AND IMMIGRANTS I HAD PERSONAL TIES TO, CONCENTRATING ON THE RELATIONSHIP BETWEEN OBJECTS AND FIGURES AND THE RELEVANCE THESE PERSONAL BELONGINGS HAVE WHEN EXPLICATING THE STORIES OF THESE REFUGEES. SPECIFICALLY, THE ARTWORKS UTILIZE A RANGE OF DIFFERENT GROUNDS, FROM WOODEN SURFACES AND CLEAR PLASTIC FRAMES TO CARDBOARDS (AS SEEN IN IMAGE 2, 3 AND 4), IN ORDER TO ENHANCE THE UNIQUENESS OF EACH INDIVIDUAL THAT THE ARTWORK REPRESENTS AND ADD A PERSONALIZED TOUCH TO IT. SIMILARLY, I ATTEMPTED TO OVERLAY MULTIPLE LAYERS (MOST EVIDENT IN IMAGE 1) IN ORDER TO CREATE MORE DEPTH AND MEANING INTO THE PIECES, TO PARALLEL THE DIFFICULTY OF JOURNEYS OF THESE FIGURES. THE FOCUS OF MOST OF THE ARTWORKS IS PLACED ON THE FIGURES TO ENHANCE THE REPRESENTATIONAL ASPECT OF THESE PIECES. FURTHER COMPOSITIONAL DEVICES SUCH AS BALANCE (IMAGES 1 AND 2) AND PERSPECTIVE (IMAGES 3 AND 4) SERVE TO ADD A DISTINCTIVE TOUCH, AWAY FROM A MERE ARTISTIC REPLICATION OF THE PHOTOGRAPHS. OVERALL, THE GOAL OF MY CONCENTRATION WAS TO CREATE A SET OF ARTWORKS THAT NARRATE THE STORIES FROM THE REFUGEES AND MIGRANTS' OWN POINT OF VIEW, ALLOWING THE VIEWER TO THINK ABOUT THE WAYS IN WHICH THEY CAN SEE THESE FIGURES WHO ARE PRONE TO REJECTION FROM SOCIETY FROM A DIFFERENT LIGHT.



SO YOUNG PARK

“MODERN FRAGILITY”

MY SUSTAINED INVESTIGATION IS A STUDY OF HOW MENTAL HEALTH IS IGNORED IN MODERN SOCIETY DUE TO THE MAINSTREAM COVERAGE. IN MODERN SOCIETY, MENTAL HEALTH HAS BECOME EXTREMELY MAINSTREAM WITH BOTH CELEBRITIES AND COMMON PEOPLE ADMITTING TO HAVING SOME SORT OF MENTAL DISEASE. ALTHOUGH THIS HAS LED TO THE ACKNOWLEDGEMENT OF MENTAL DISEASE IN MAINSTREAM MEDIA, IT HAS ALSO DESENSITIZED CITIZENS TO THE ACTUAL NATURE OF MENTAL DISEASE: A DISEASE. DUE TO THIS FACT, MANY PEOPLE WHO SUFFER FROM MENTAL DISEASE ARE SOMETIMES BRUSHED OFF AS THEIR PAIN IS CONSIDERED SUBJECTIVE. THIS ISSUE INTERESTED ME BECAUSE AS AN ASIAN AMERICAN WHO SUFFERS FROM SOCIAL ANXIETY, MY MENTAL HEALTH IS BRUSHED OFF AS A MINOR ISSUE ALMOST EVERYDAY WHICH SOMETIMES MAKES MY ANXIETY ACTUALLY WORSE.

IN THIS PORTFOLIO, I EXPLORE THIS IDEA USING THE IMAGERY OF MINIATURE FIGURES THAT REPRESENT SOCIETAL NEGLECT AND DECAYING AND THE DESTROYED FOOD REPRESENTS THE PERSONAL SUFFERING. THE REPETITION OF FIGURES IN ALMOST ALL OF MY PAINTINGS SHOW THAT IT DOESN'T MATTER WHO IS IGNORING YOUR MENTAL HEALTH, IGNORANCE IS ALWAYS DETRIMENTAL. MOST OF THESE PAINTINGS ARE DRAWN ON ACRYLIC PANES TO DEPICT THE TRANSPARENCY THAT PEOPLE KNOW NOW HAVE WITH THEIR MENTAL HEALTH AS SOMEONE CAN LOOK THROUGH THE PANE AND SEE THE OTHER SIDE. (HOWEVER IT IS SOMEWHAT) THE DISTORTION SHOWING REVEALS THAT ABSOLUTE TRANSPARENCY DOESN'T MEAN THAT WE STILL KNOW THE PERSON COMPLETELY.

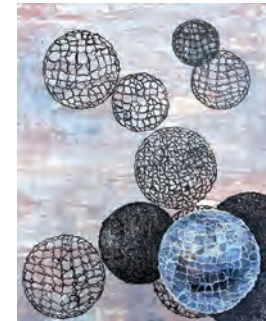
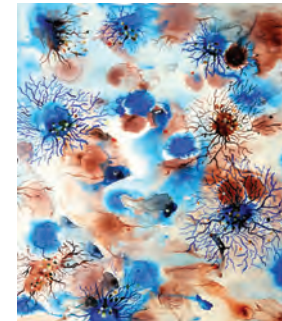


JOO SUNG SHIN

“SCIENCE AND ART”

MY CONCENTRATION IS A STUDY OF A MIXTURE OF ABSTRACT AND GEOMETRICAL FORMS WHICH PORTRAY THE COMPLEXITY AND BEAUTY OF CELLULAR MANIPULATION. I FOCUS PRIMARILY ON LINE, SHAPE, TEXTURE, AND COMPOSITION TO CREATE WORKS THAT EMPHASIZE THE NATURE OF SUCH CELLS. I WANTED TO SHOW MY AUDIENCE THE BASIC CONCEPT OF HUMAN CELLS WHICH HAVE THE ABILITY TO DEVELOP INTO MANY DIFFERENT CELL TYPES. THE GOAL OF MY INVESTIGATION IS TO INITIATE AN INTEREST IN ORDER TO PERSUADE PEOPLE TO INVEST THEIR TIME TO EITHER SUPPORT THE DEVELOPMENT OF THIS GROWING SUBJECT OR AT LEAST BE INFLUENCED BY THE POTENTIAL HIDDEN WITHIN STEM CELLS.

MY INTEREST IN STEM CELL RESEARCH BEGAN WHEN I FIRST READ AN ARTICLE THAT EXPLAINED THEIR IMPORTANCE AND POTENTIAL WITHIN PHARMACEUTICAL USE; I WAS FASCINATED BY HOW THEY WERE ABLE TO REGENERATE ANY ORGAN IN THE HUMAN BODY. I SET OUT TO CONCENTRATE ON THE RELATIONSHIP BETWEEN SHAPE AND LINE IN A GEOMETRIC-ABSTRACT CONTEXT. SPECIFICALLY, THE PIECES UTILIZE A COMMON SHAPE REPEATED IN A FASHION OF DIFFERENT LINEWORKS IN ACRYLIC TO CREATE A SENSE OF DIVERSITY. HAVING THIS UNIQUE RANGE OF SHAPES ALLOWS FOR THE PORTRAYAL OF AN UNREAL NATURE; ORGANIC STEM CELLS BEING REPRESENTED BY FAIRLY GEOMETRIC SHAPES. SIMILARLY, I PARTICULARLY SET OUT TO FRAME COMPOSITIONS WITH VARYING TEXTURES WHICH IMPLIES THE NATURAL GROWTH OF CELLS IN ORDER TO INTENSIFY THE ABSTRUSE ASPECT OF THE WORKS. AFTER INITIALLY USING ACRYLIC AND INKS, I FOUND THAT THE FLUIDITY OF OIL ALLOWED ME A GREATER SENSE OF RICH ABSTRACTION TO EXPLORE THE BEAUTY AND COMPLEXITY OF STEM CELLS.

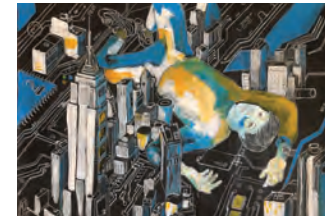


MINYOUNG SON

“ARCHITECTURE AND HUMANITY”

MY ARTWORKS ARE FOCUSED ON THE CONNECTION BETWEEN MODERN-DAY CITIES, ARCHITECTURE, AND BUILDINGS WITH HUMANS. HUMANS HAVE INTERACTED WITH CITIES FOR A LONG PERIOD OF TIME AND THE DEVELOPMENT OF CULTURE AND CIVILIZATION ARE ALL REFLECTED THROUGH THE DEVELOPMENT OF CITIES THROUGHOUT HISTORY.

THROUGHOUT THIS SERIES, I HAVE EXPERIMENTED WITH DIFFERENT MATERIALS AND IDEAS TO FURTHER MY INITIAL CONCEPT OF ARCHITECTURE AND ITS RELATIONSHIP TO HUMAN FIGURES. SHIFTING FROM ABSTRACT TO REALISM, WHILE GOING FROM ACRYLIC TO WATERCOLOR TO USING MORE CONTEMPORARY MATERIALS SUCH AS INK AND MARKERS. MY WORK IS EMPHASIZED USING DRAMATIC AND DRAMATIC VIEWPOINTS THAT CAN SEEM SOMEWHAT FUTURISTIC. EXPLICATING HUMAN RELATIONSHIPS EMBEDDED IN BUILDINGS AND ARCHITECTURE CAN BE DONE THROUGH ABSTRACTION.



3D DESIGN

CLAIRE KIM

“HOME”

AS A HIGH SCHOOL SENIOR ATTENDING AN INTERNATIONAL SCHOOL IN SOUTH KOREA, I DON'T HAVE MUCH TIME UNTIL I HAVE TO MOVE AWAY FROM THE NATION I CALLED “HOME” FOR THE PAST SIX YEARS. THEREFORE, FOR THIS FINAL PROJECT I WANTED TO MAKE IT MORE PERSONAL—APPLYING THE EXPERIENCES, SKILLS, AND THOUGHTS I'VE ACCUMULATED THROUGHOUT MY LIFE—WHILE FOCUSING ON A TOPIC THAT MANY CAN RELATE TO. WITH MY SUSTAINED INVESTIGATION, I EXPLORE THE MANY HOMES WE HAVE/ HAD, WHETHER THEY BE PHYSICAL OR IN OUR MINDS AND HEARTS, BY RECONSTRUCTING THEM USING PARTS OF THE HUMAN BODY THAT CAN BE ASSOCIATED WITH THEM.

WITH THE OVERALL THEME OF “HOME”, I CONSTRUCTED SOME PIECES USING SIMILAR PROCEDURES WHEN CONSTRUCTING A HOME: INTRICATE PLANNING AND DESIGNING, SCAFFOLDING FOR THE FOUNDATION, AND PLASTER FOR THE EXTERIOR. ANOTHER PIECE WAS MADE WITH AN EGG TO REPRESENT HOW EVERYONE STARTS OFF FROM THE SAME FIRST HOME AND ALSO TO DEMONSTRATE OUR STATE OF FRAGILITY TO INFLUENCE AT THAT STAGE. COLLECTIVELY, THESE PIECES ARE MINIATURES, BUT MOST IMPORTANTLY, REGARDLESS OF THEIR DIFFERENCES IN SHAPE AND FORM, THEY ALL ATTEMPT TO EXPRESS THE FEELINGS OF SECURITY, EASE, AND WARMTH ONE, FEELINGS THAT COME WITH HOME.

