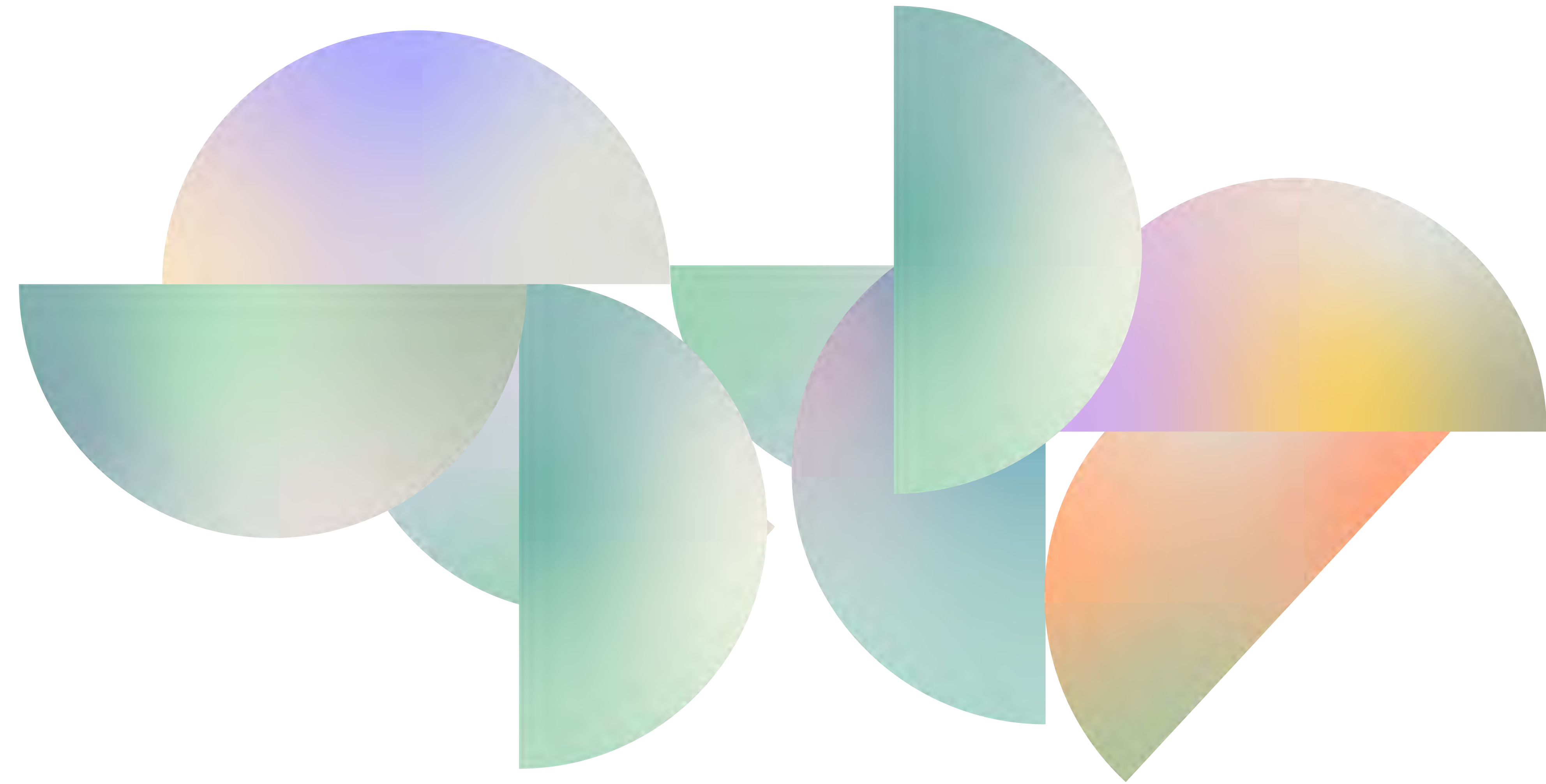


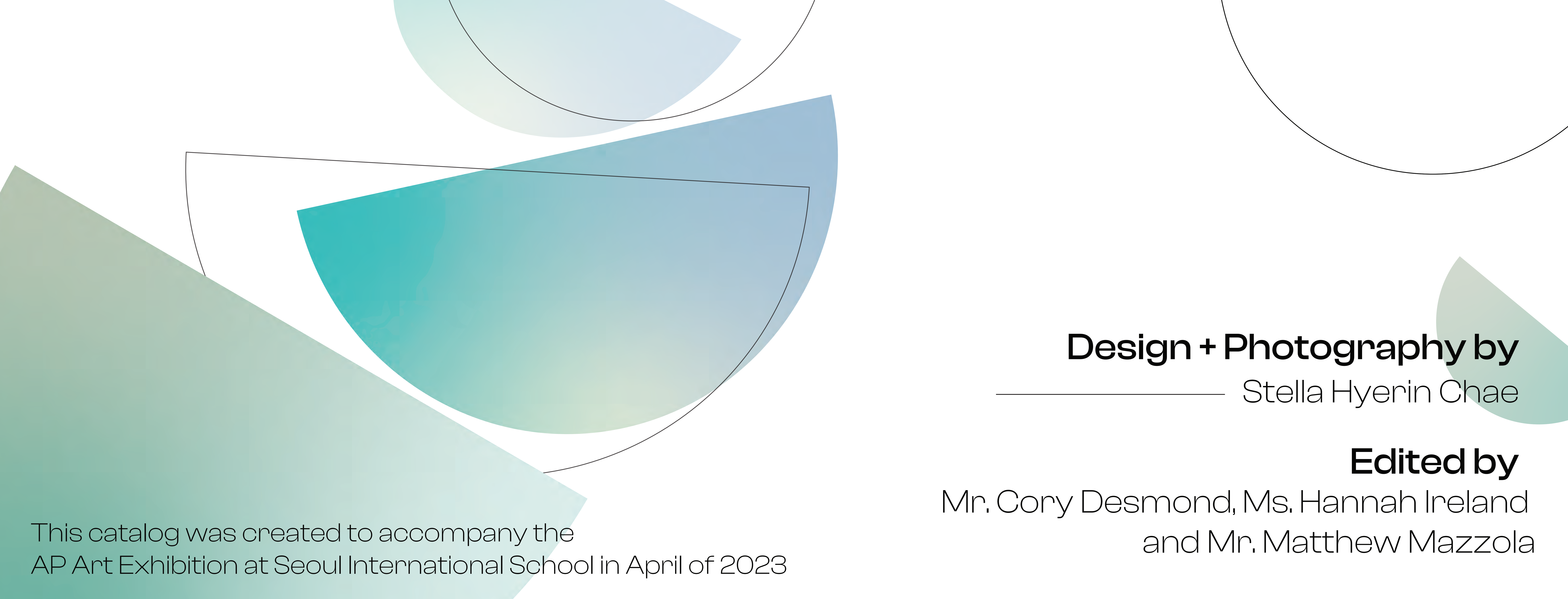
AP 2D Design



AP Drawing ————— AP 3D Design

AP Art Catalog

Seoul International School 22-23



This catalog was created to accompany the  
AP Art Exhibition at Seoul International School in April of 2023

**Design + Photography by**

Stella Hyerin Chae

**Edited by**

Mr. Cory Desmond, Ms. Hannah Ireland  
and Mr. Matthew Mazzola



# Table of Contents

## AP Drawing

Mr. Desmond (Teacher Statement)	6
Ryan Byun	8
Amy Cha	10
Alexis Choi	12
Ashley Choi	14
Emma Kim	16
Claire Lee	18
Silvia Lee	20
Grace Lee	22
Jacqueline Lee	24
Yujin Lee	26
Erica Lim	28
Seojin Park	30

## AP 2D Design

Mr. Mazzola (Teacher Statement)	34
Sophia Cha	36
Stella Chae	38
Julia Cheon	40
Vivienne Chung	42
Dayeon Han	44
June Jeong	46
Isabella Kim	48
Jiyoong Lee	50
Hyeonseo Park	52
Eunice Rhee	54

## AP 3D Design

Ms. Ireland (Teacher Statement)	58
Ashley Choi	60
Adela Hahm	62
Andrew Ham	64
Clare Kim	66
Joyce Kyu-Sun Kim	68
Anika Kurebayashi	70
Yuzine Yi	72

The background features a light blue-to-purple gradient. Overlaid on this are several large, white, semi-circular shapes that overlap each other, creating a layered, organic pattern. The text 'AP DRAWING' is centered horizontally and partially overlaid by these shapes.

AP DRAWING



# Mr. Desmond

---

The twelve AP Drawing portfolios presented are reflective of the student-artists' investigations into better understanding themselves and the world around them. Many of the works are guided by an inquiry that is related to oneself and, to an extent, self-analysis. The development and establishment of identity is especially a reappearing concept. Whether correlated with religion, beauty, or nostalgia, this introspection of personal growth through understanding is a common thread via which this group integrates their materials, processes, and ideas. Much of my work with students surrounded the coalescence of artistic decisions, written evidence, and subject matter so as to best demonstrate the interconnectedness between their' intentions and works of art.

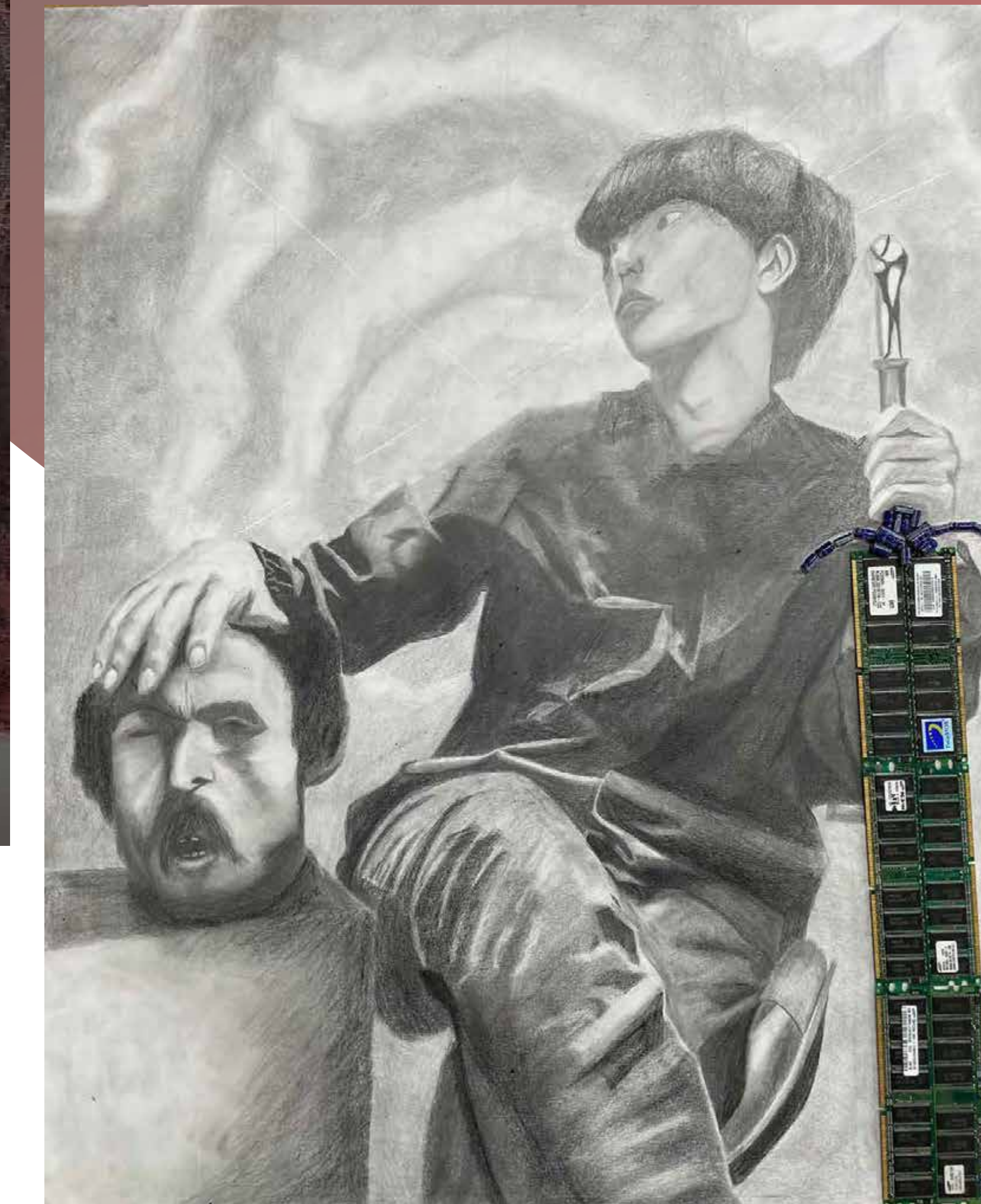
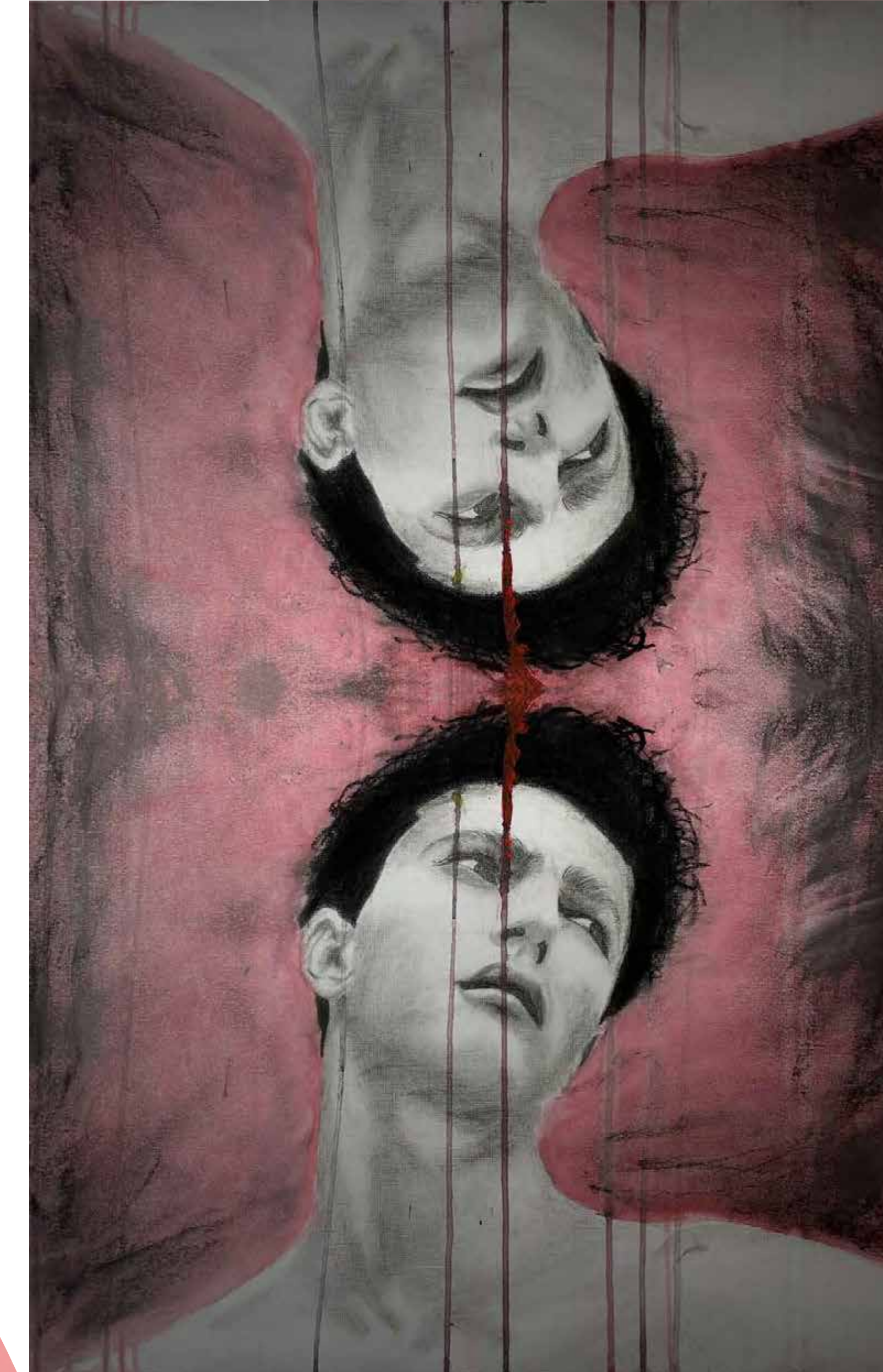
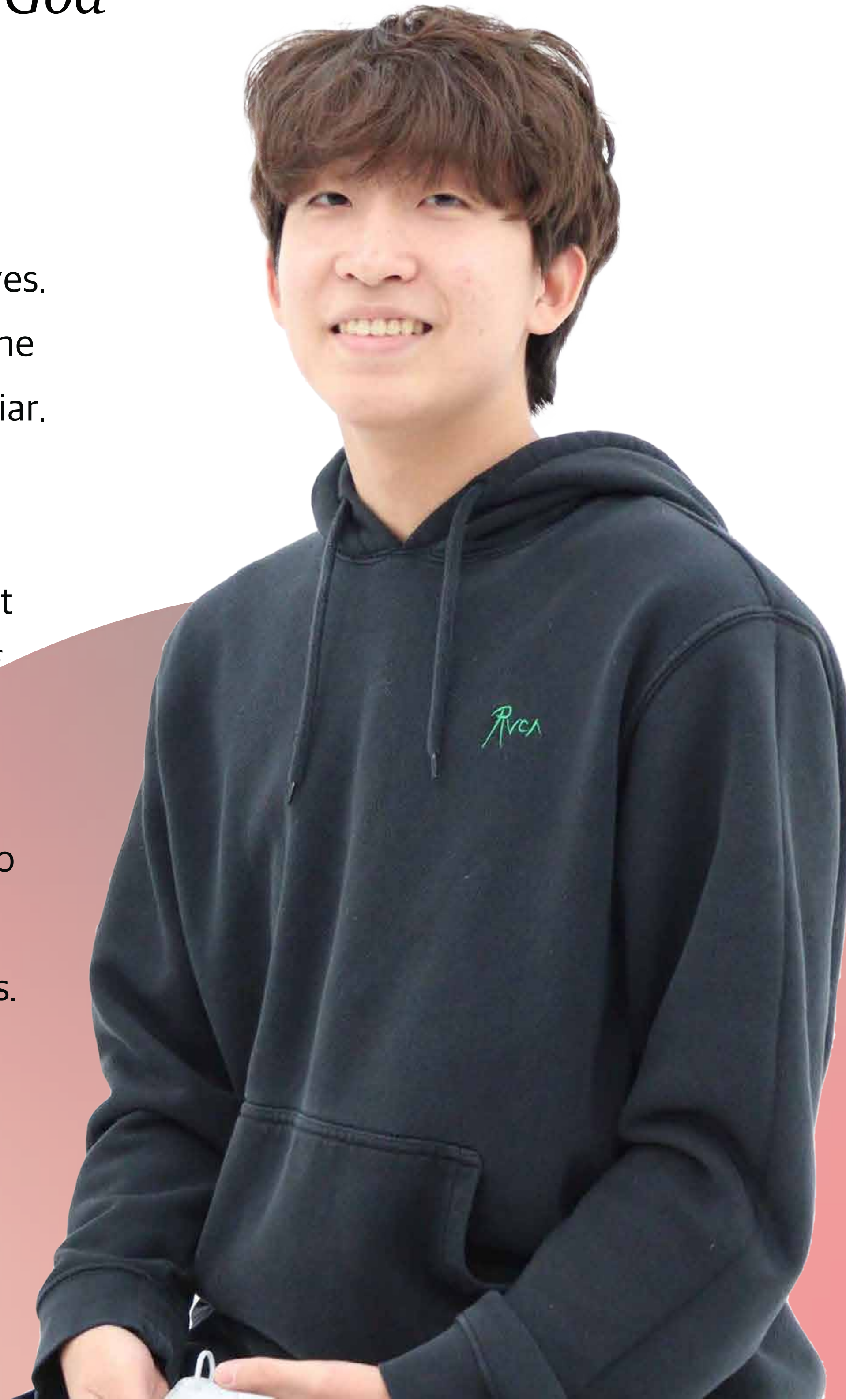




# Ryan Byun

## *An Exploration of Unconventional Views on God*

My sustained investigation explores perceptions that challenge traditional viewpoints on God. I have long experienced a sense of disassociation between myself and the orthodox conception of God, and my artworks serve as a medium to advance alternate perspectives. The construct of God in my artworks is primarily depicted through the Christian perspective, as it is the religion with which I am most familiar. My body of work critically interrogates the idea of God, frequently assuming a decidedly negative stance toward it. Through my artistic expressions, I seek to advance various critical ideas such as prevalent societal bondage to the construct of God, and the gradual waning of the centrality of God's importance in modern society in the wake of rising rationalist and scientific worldviews. As I delved into unconventional understandings of God and religion, my inquiries also gave rise to my personal beliefs concerning the identity and role of God, thereby engendering a secondary meaning to my investigations.

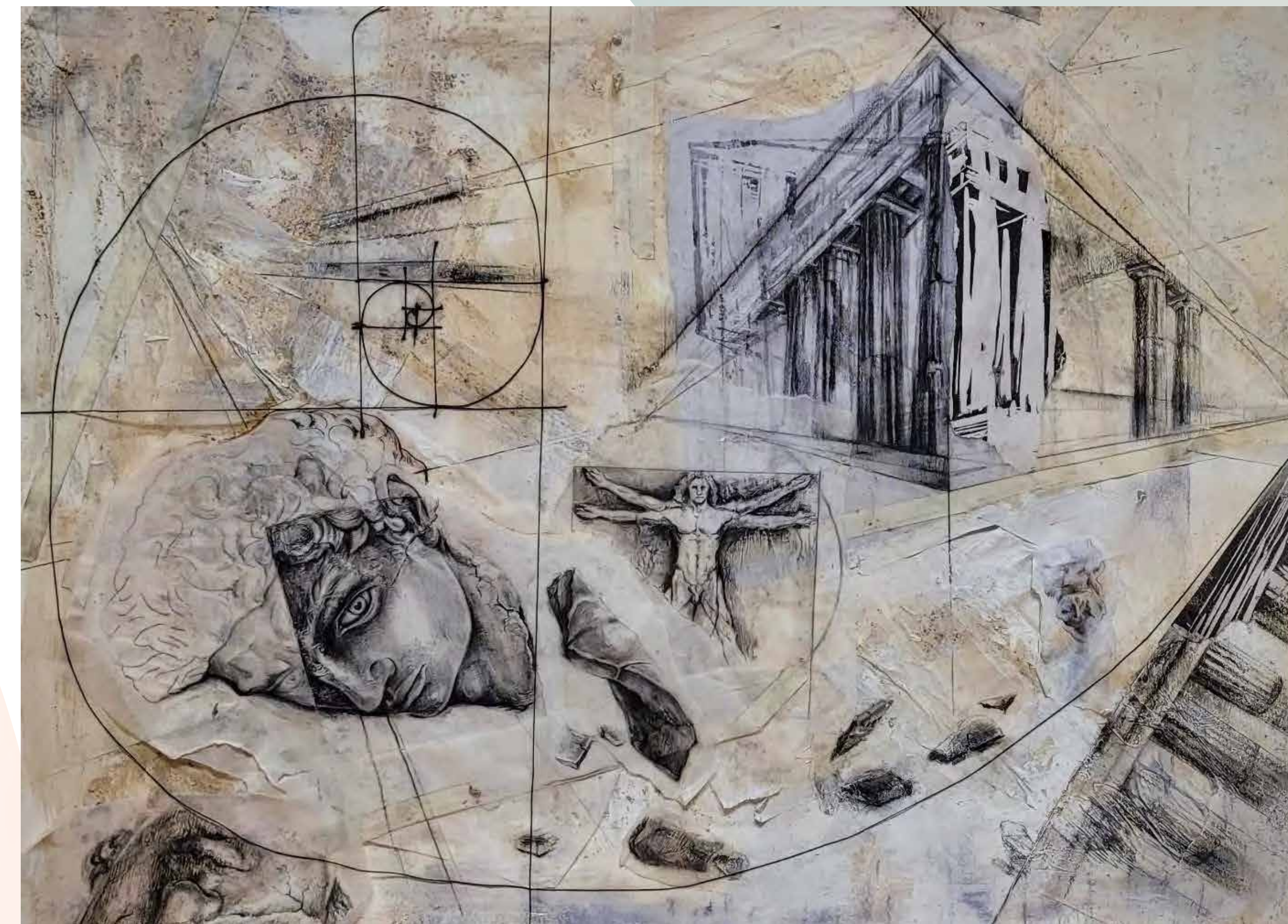
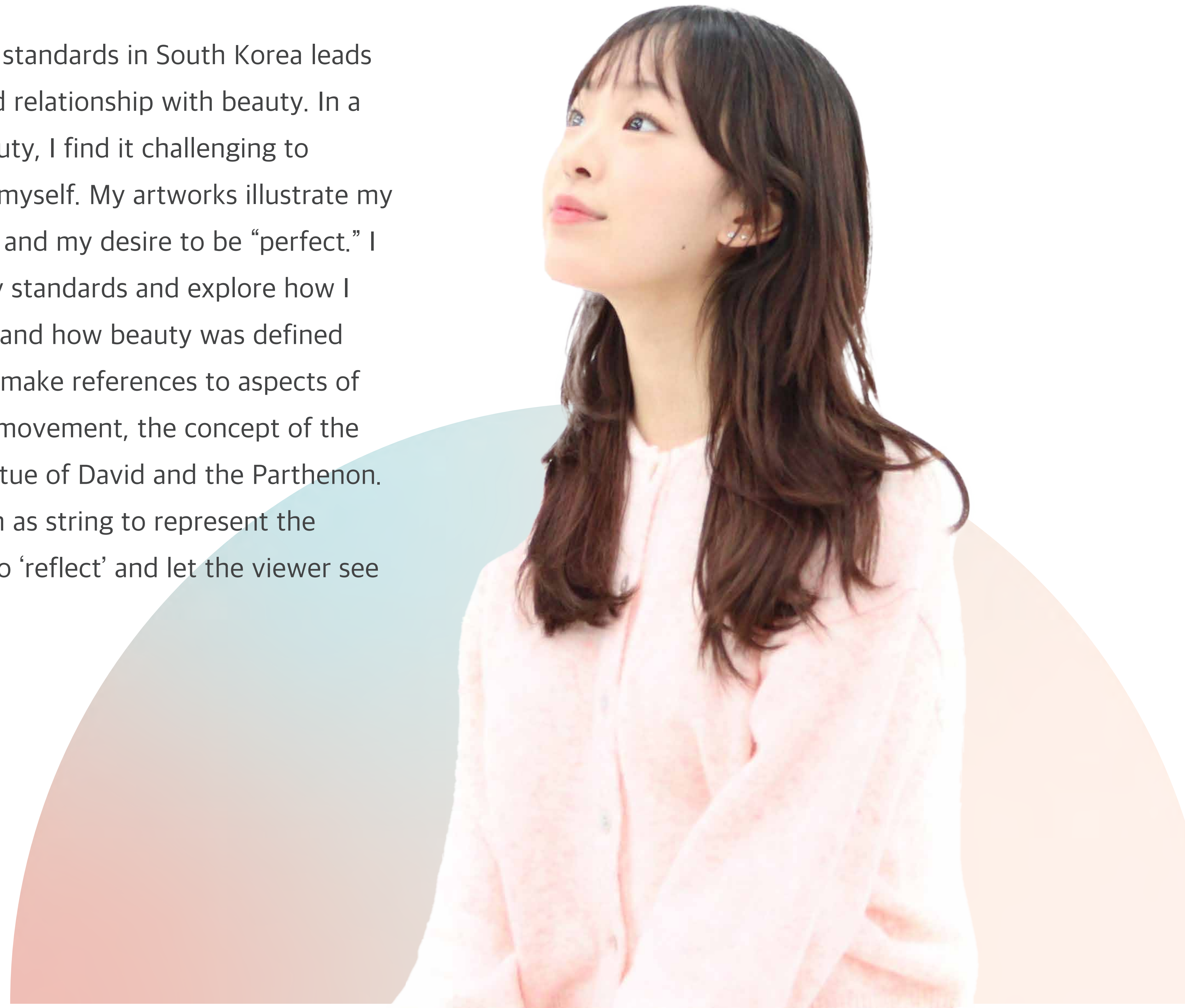




# Amy Cha

## *Perfection* —————

The constant exposure to toxic beauty standards in South Korea leads me to investigate my perception of and relationship with beauty. In a society with a uniform standard of beauty, I find it challenging to navigate individuality in how I present myself. My artworks illustrate my struggle with Korean beauty standards and my desire to be “perfect.” I criticize the social conformity in beauty standards and explore how I define “perfection.” In order to understand how beauty was defined throughout different parts of history, I make references to aspects of art history, such as the Mannerism art movement, the concept of the sublime, and famous works like the Statue of David and the Parthenon. I feature unconventional materials such as string to represent the golden ratio and acrylic mirror sheets to ‘reflect’ and let the viewer see themselves in my work.





# Alexis Choi

## *Time and My Space* —————

My work is a reflection of my experiences, observations, and perceptions of the environment around me. I am particularly drawn to the concept of time, striving to capture its essence and convey it in a tangible way. My artworks are representations of the passage of time, the investigation of the physical and psychological impact of time on both myself and the world around me, and an embracement of bitter and delighted moments that make up our lives. I develop the idea through the effective use of blue as I create an emotional connection with the audience. I aim to express and communicate my perception of the world and myself through the use of blue in a unique way and therefore, create a lasting connection between the viewer and the physical and psychological world around them.

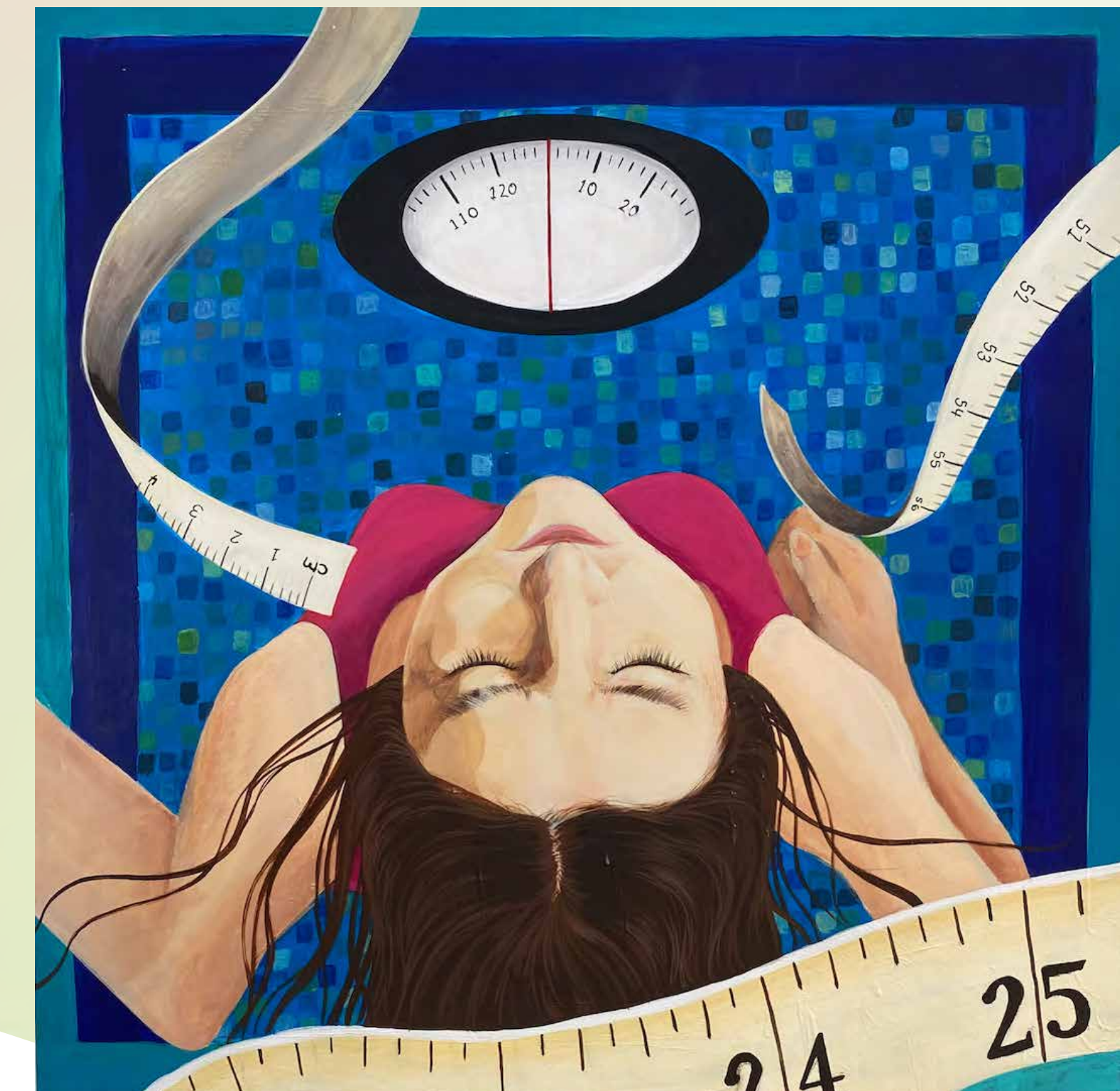
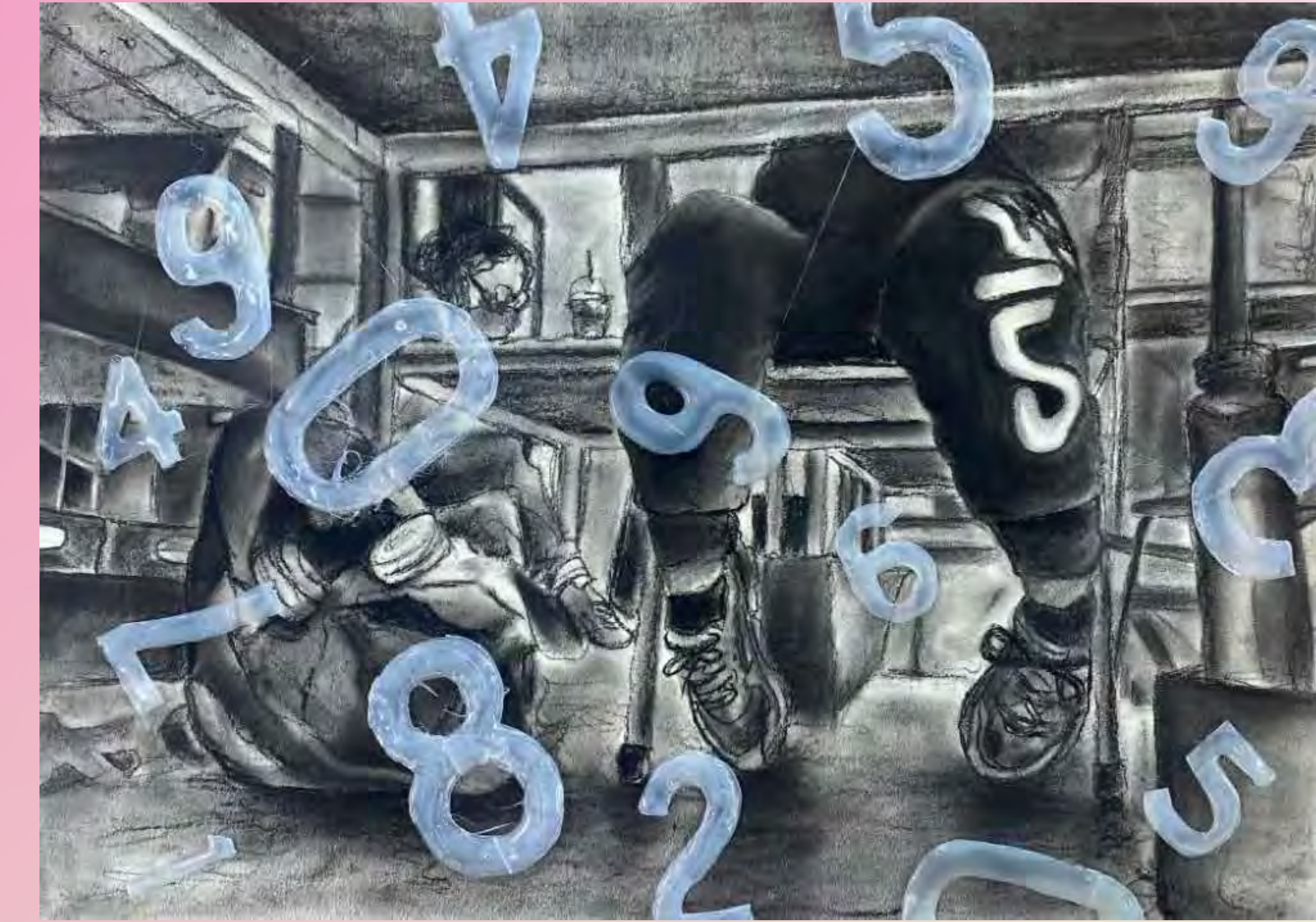
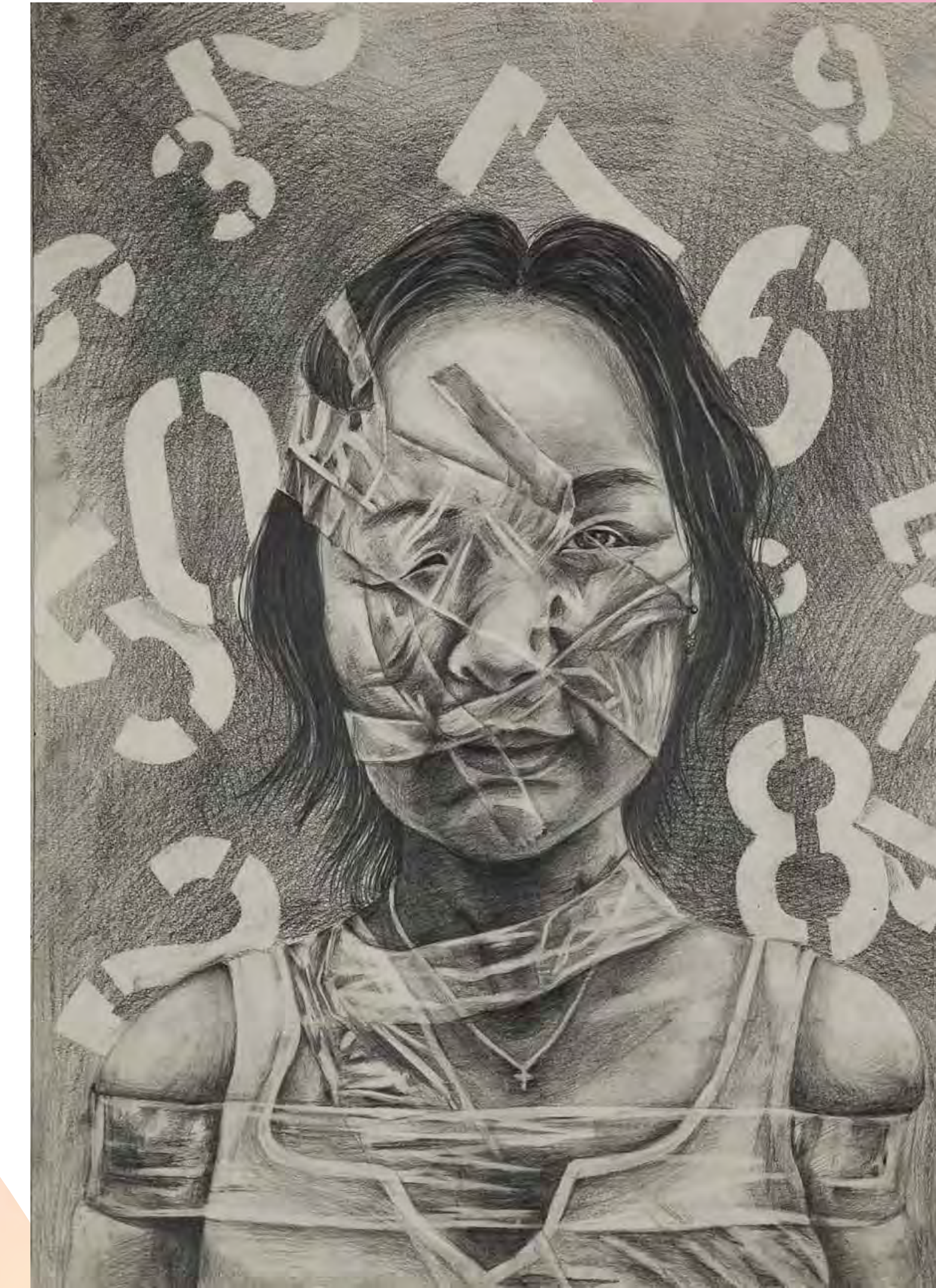




# Ashley Choi

## *Perceiving the World as Numbers*

My artwork critiques the quantification of the body that defines and ranks women according to society's ideals. Inspired by postmodern feminism and the body art movement, my artwork embodies defiance against numbers and the myth that a standard measure can render women beautiful. With inquiries into how numbers change the way we think, view ourselves, judge others and analyze our bodies, my works reveal the role of numbers in our lives: ones we recognize consciously and unconsciously. I reflect on my relationship with ideal beauty standards and research mathematical models, theories, and concepts that quantify beauty; these include the golden ratio theory that quantifies beauty and the numeric-centric society we live in. My work also promotes body neutrality by depicting numbers as values that should represent objectivity.

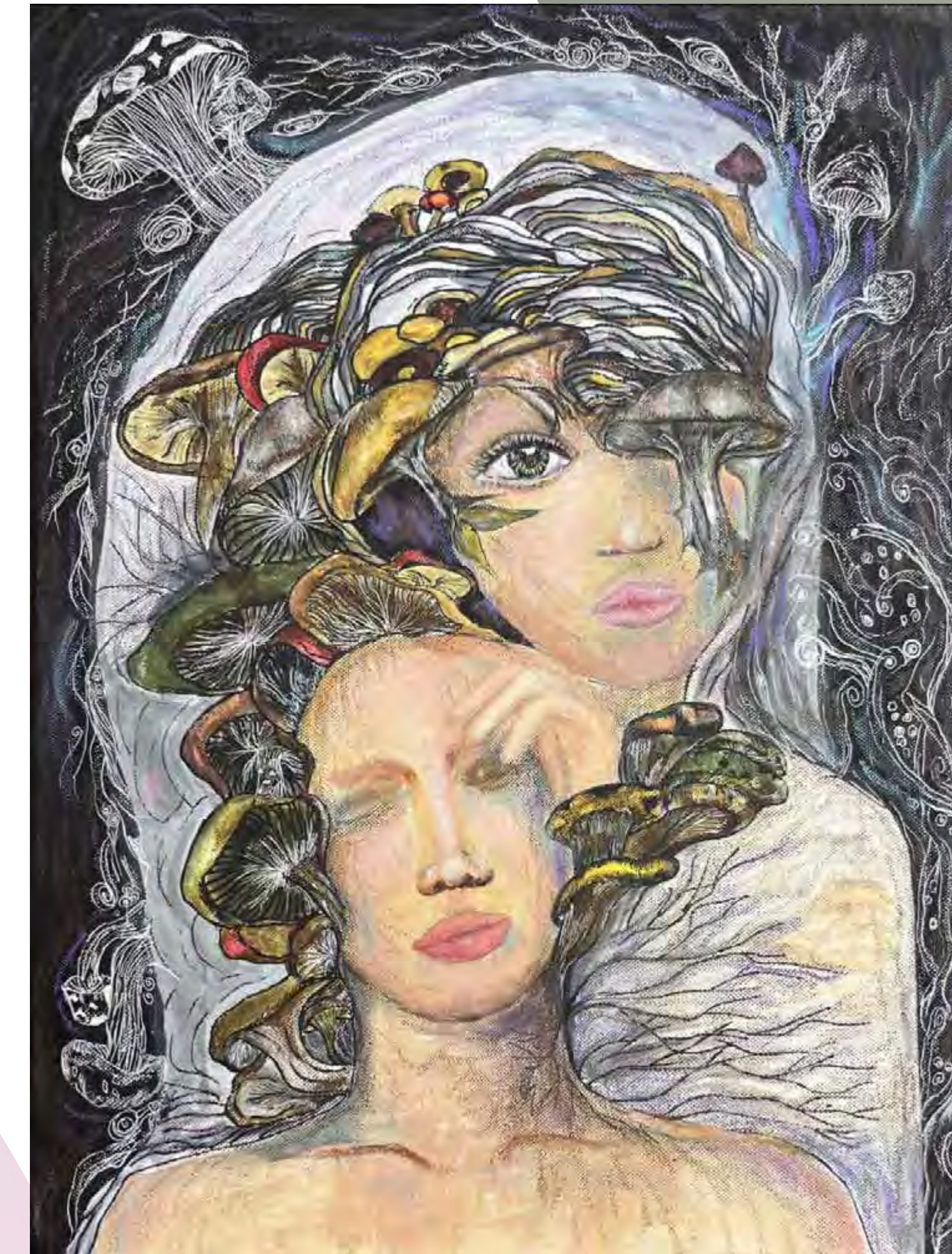




# Emma Kim

## *The Intersection of Nature and Us* —————

I always saw traces of how quickly change and development occurs, both in myself and in the environment around me. Through my investigation, I explore how internal change in myself can be expressed through symbols of growth in the environment. In my artworks, I explore different concepts of the environment that generally represent growth and change as metaphors of self-growth. I want to show how human growth mirrors, and is similar to, that of the environment. The intention of my work is to convey how we can further achieve growth and actualization in ourselves through interactions and harmony with the environment.

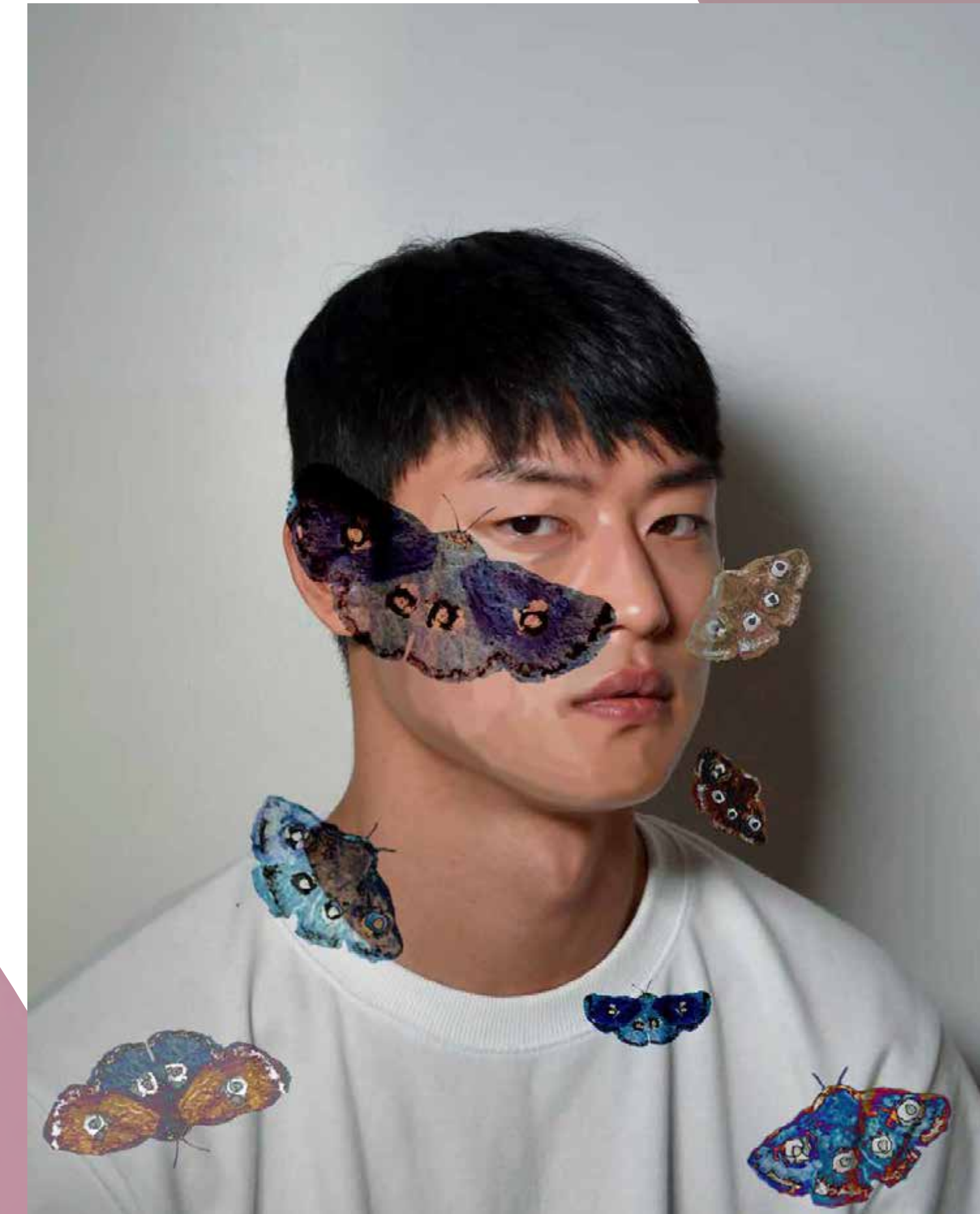
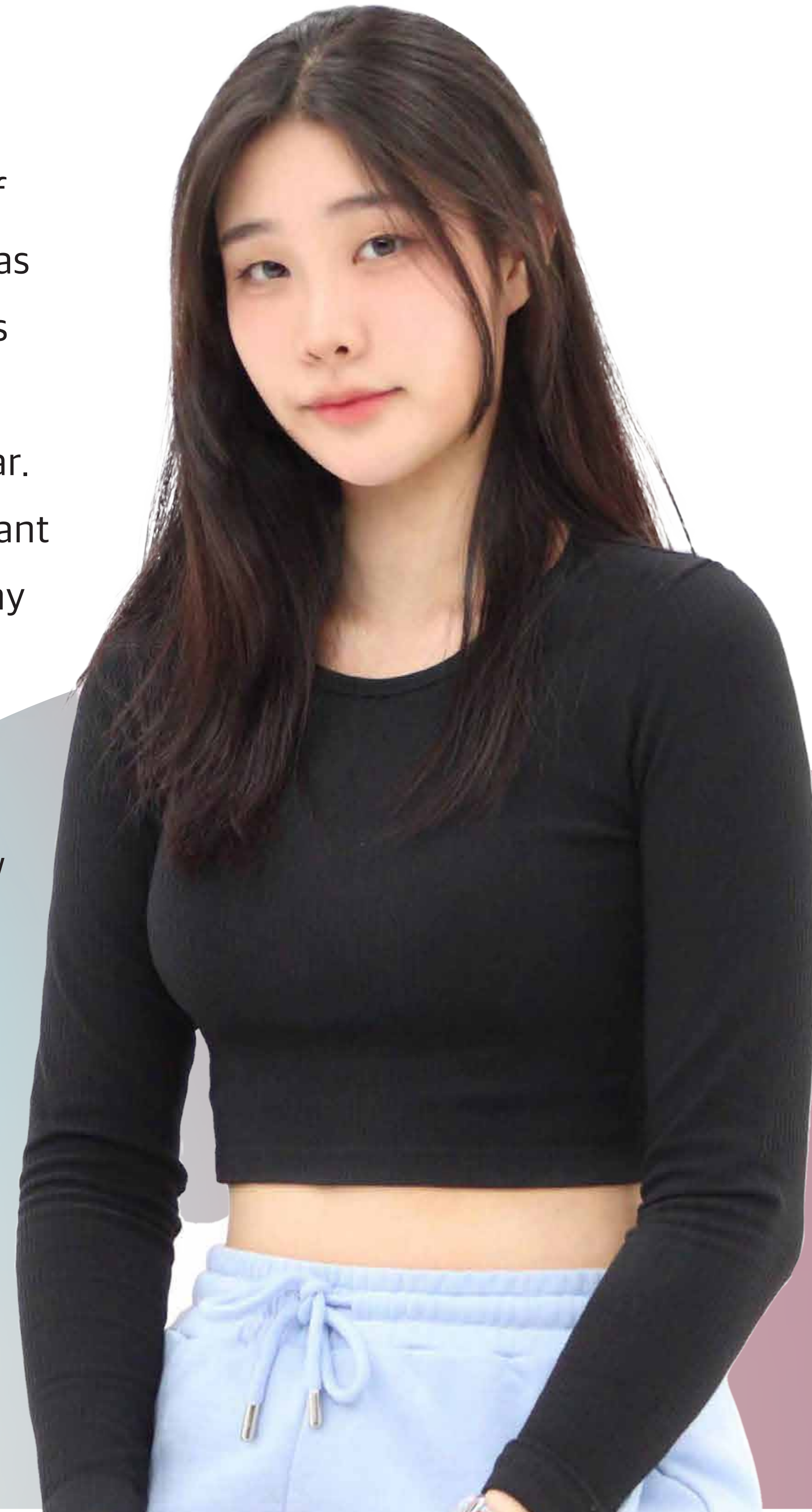




# Claire Lee

## *Exposure Treatment: Phobias* —————

My sustained investigation is guided by the question of how I can portray my phobias through artwork? Can art help overcome some of my fears? Some of my fears stem from more abstract concepts such as ghosts and dreams and others are often seen in daily lives like insects and water. Through this sustained investigation I aim to use my numerous phobias as subject matter for my art so as to overcome fear. Also known as exposure therapy in the field of psychology, the constant exposure to my fears via art-making could yield different results to my reaction to specific phobias. Contrasting media like oil and pencil are used on the same artwork to create a sense of depth and illusion between reality and fantasy. To accurately portray my perspective of fear on specific subjects, different mediums are incorporated to show my altered and twisted perception of my phobias.





# Silvia Lee

## *Still Me* —————

I am interested in identity and why it changes in many people during adolescence. My works communicate my belief that I am still me regardless of how I present myself and why it might change. I often find myself expressing myself differently depending on who I am with and the environment I am in. Examples of this include the way I dress or the expressions I make. Thus, some of my works suggest that physical appearances and information, like ID cards, can influence or even define people. To depict this, I often incorporate faces or reflective objects. Regardless, these small changes in my appearance don't change who I am. Therefore, other works convey how I can present myself as whatever I want to be. My body of work illustrates that though I can present various identities, fundamentally, I still stay the same person.





# Grace Lee

## *Developing Feelings* —————

My sustained investigation focuses on human emotions. Feelings are often difficult for people to deal with, leading many to struggle with appreciating or even accepting their inner feelings. Some can even feel torn apart from the inside because of their emotions, which my first work portrays with the girl with flowers. My artwork primarily centers around denial, anger, grief, as well as the eventual overcoming of these feelings through acceptance and hope. As for materials, I mostly worked with acrylic as I found its capacity for layering to be synonymous with the complex overlapping of emotions that are interlocked with one another.

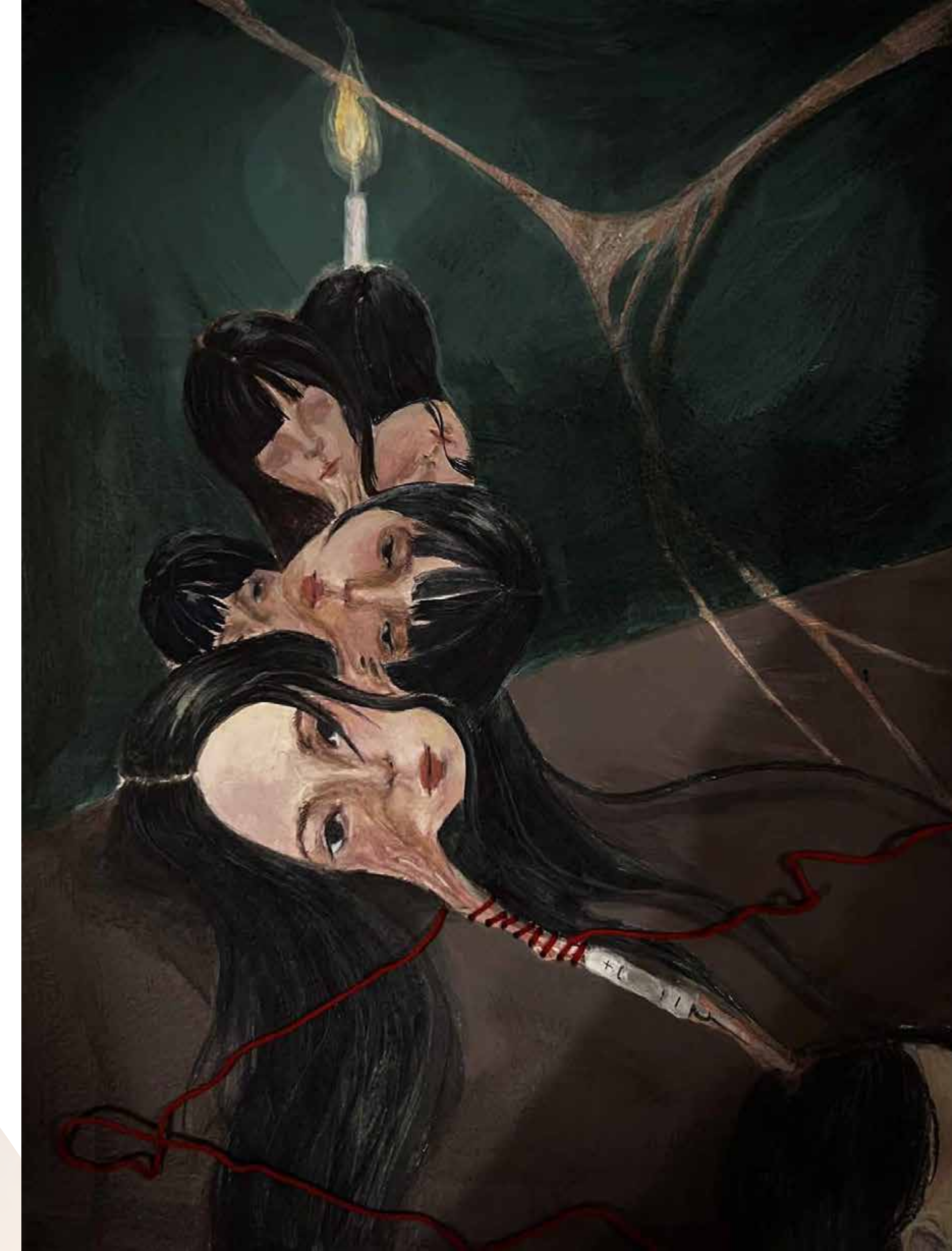




# Jacqueline Lee

## *Duality of Fragility and Robustness*

My sustained investigation focuses on the question “How can the duality of fragility and robustness be represented through various subject matter?” I feel that there are opposing sides to every situation, relationship, or even objects. In every element, there is a strong (robust) and a weak (fragile) side. I developed three parts to this investigation: 1) the contrast between two different objects, one fragile and one robust; 2) the duality of a single object, having both fragility and robustness; and 3) the duality of fragility and robustness that exists in relationships or emotions. In order to emphasize this contrast between fragility and robustness, my artworks often use juxtaposition of surrealistic or grotesque elements of the human body with weak or frail imagery such as flowers. The surrealistic or grotesque elements are mostly created with cool and desaturated colors. Throughout my investigation, I experimented with composition, focal points, value, and mark-making.

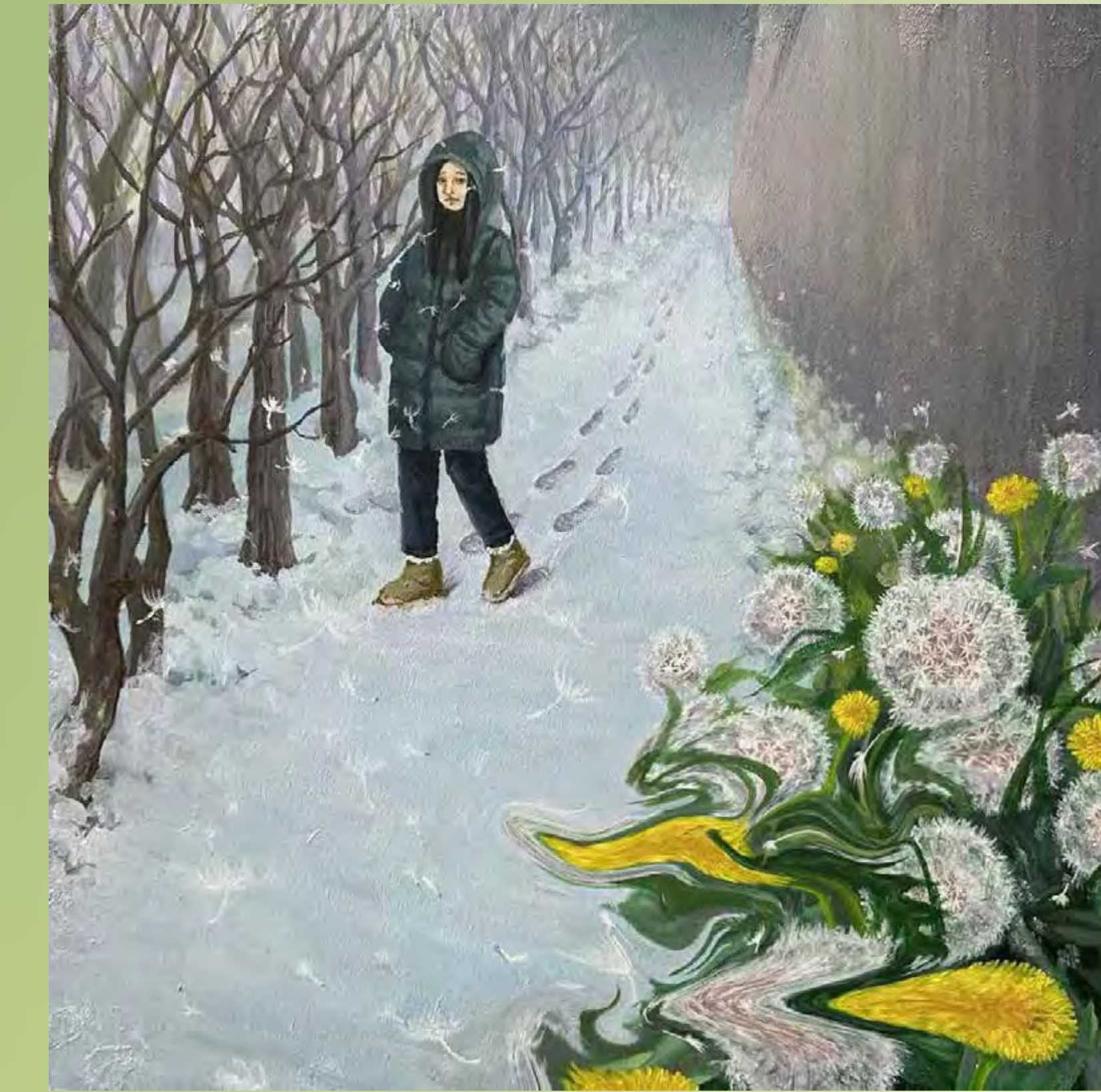
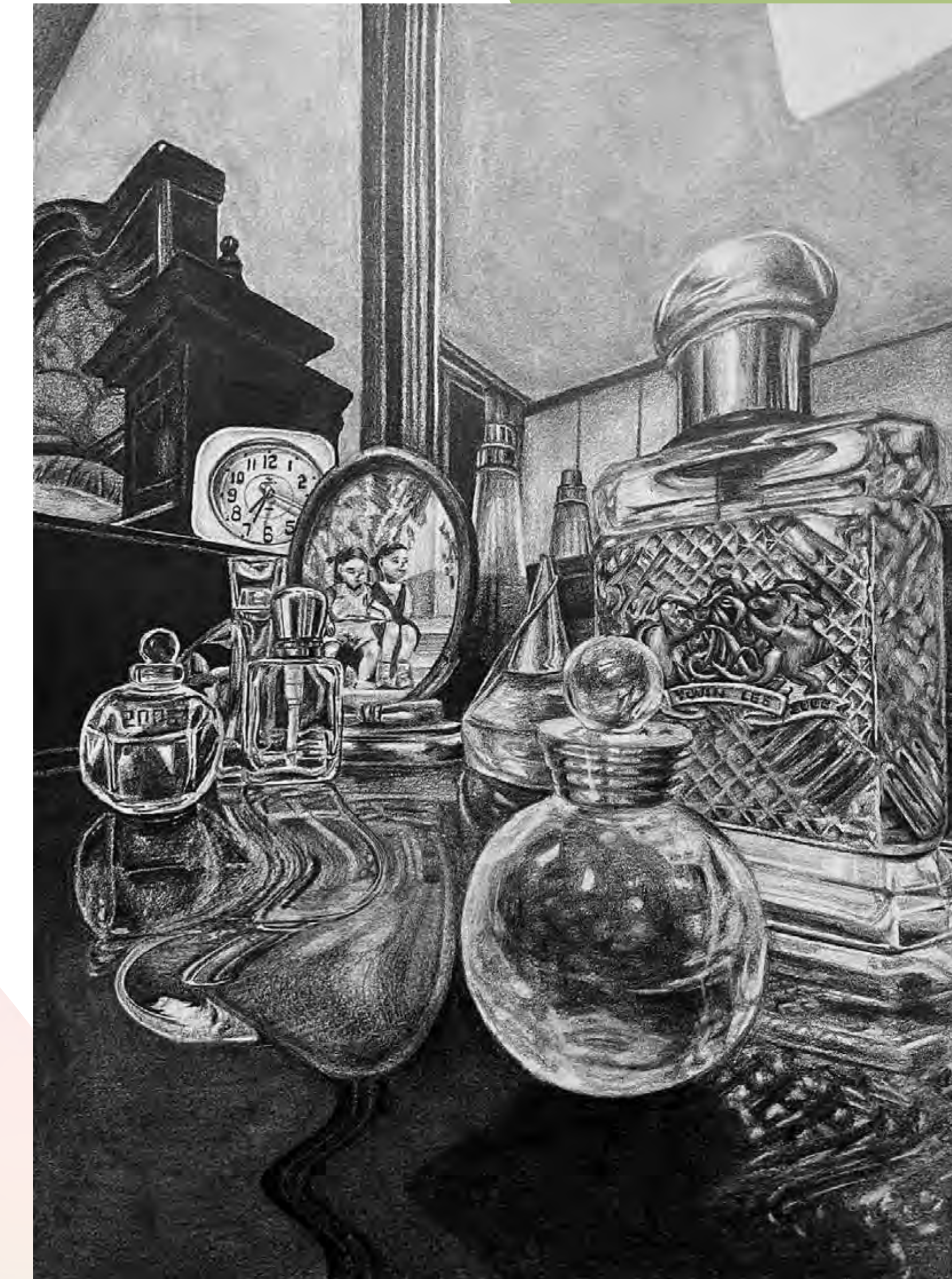




# Yujin Lee

## *Me and My Years* —————

My sustained investigation focuses on my change of identity over time. While I depict my childhood as lively and energetic via vivid colors, the portrayal shifts to my current state, which is more tranquil and monotone. As I mature, I reflect on the environment in which I develop. My interactions with people, places, and experiences collectively define who I've become. To depict my internal and external growth throughout my childhood, I often portray imagery related to time, such as clocks and distortions. Many of my works center around my childhood experiences as well as symbolic objects through still-life in order to represent my diverse memories over time. In this way, each piece jointly illustrates my different character over time. Throughout my investigation, I experiment with diverse colors and tones using materials such as graphite, acrylic, and gouache to signify the multiformity of my identity.

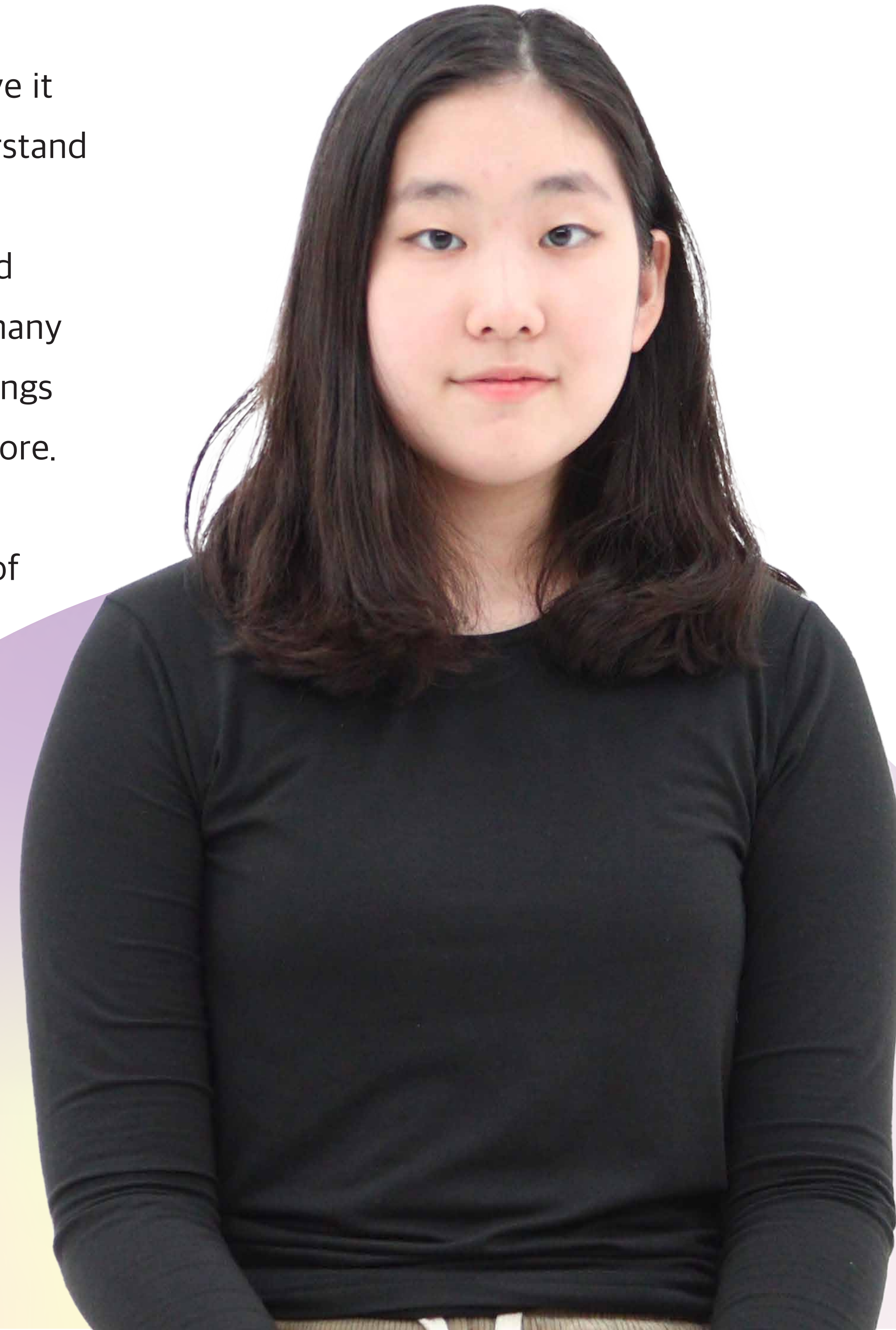




# Erica Lim

## *Keepsake* —————

A “keepsake” is a small item kept in memory of the person who gave it or originally owned it. Historians often use them as a tool to understand the life of the original owner. I wanted to use keepsakes as subject matter in my artwork to show development in myself over time and synthesis in the artworks overall. However, because I neither had many pictures of myself nor clear memories, I focused on various belongings that somehow persisted over the years: a tiara, an old book, and more. While the objects were not kept for sentimental value, I wanted to depict or use the object itself in my artwork to relate the concept of keepsakes.

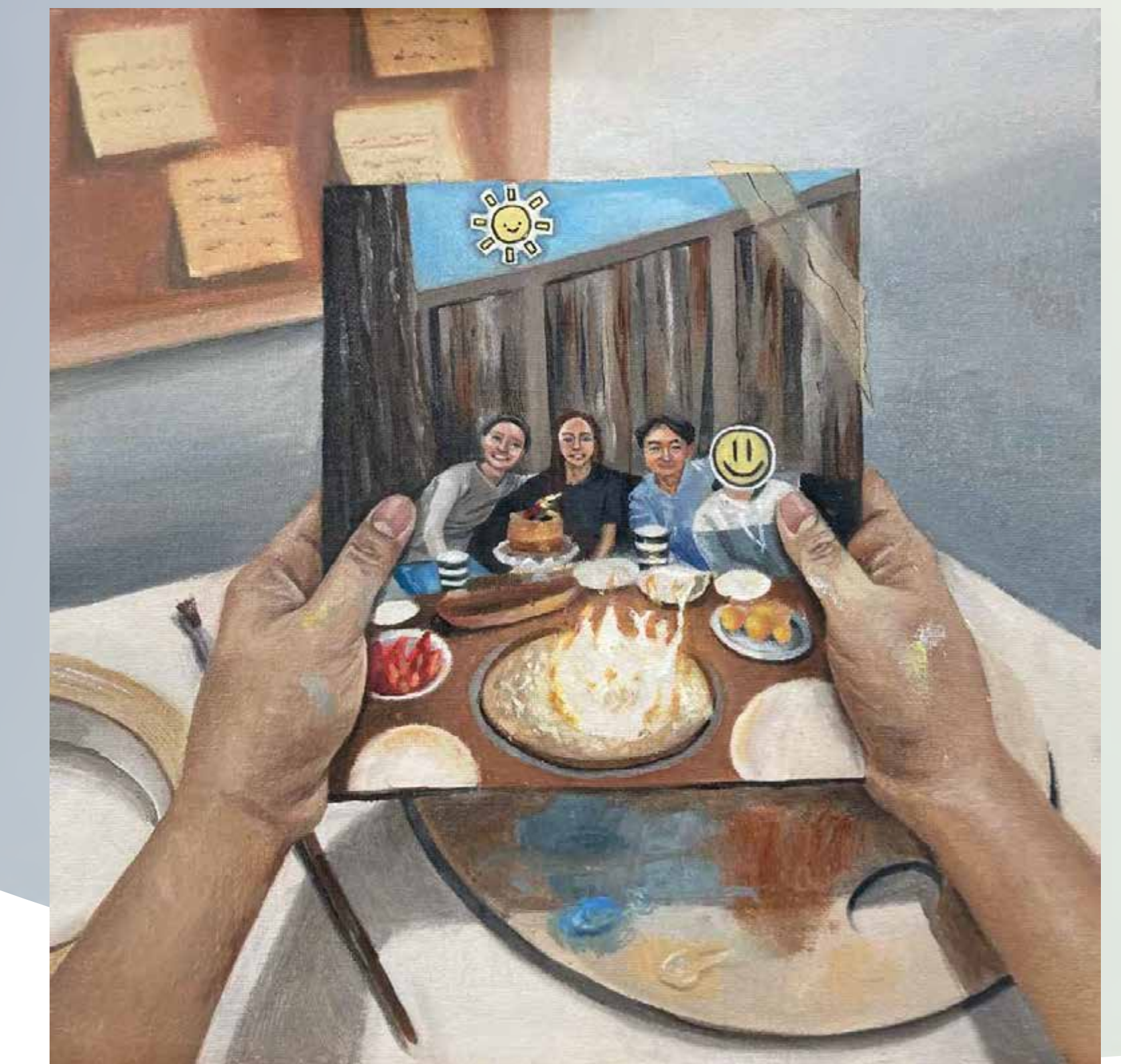





# Seojin Park

## *Confabulation* —————

My sustained investigation is about the creation and distortion of memories without the intent to lie (confabulation). After moving to Korea, confabulation was something I frequently experienced when recalling past memories in the US. There would be many occasions where I would catch myself exaggerating or making up memories, without intending to lie about my past. My experiences with confabulation inspire me to explore how and why people are prone to fabricate memories and what effect this has on our lives. Through the use of more traditional materials and mediums such as oil paint and painting on an old laptop, I convey a sense of nostalgia and familiarity. I also incorporate many old photographs within my artworks, allowing the viewer to witness snapshots of the memories I miss and confabulate.





The image features a horizontal gradient background transitioning from a muted pinkish-brown on the left to a light beige on the right. Overlaid on this background are several large, overlapping circles in white and a light tan color. The text "AP 2D DESIGN" is centered in a large, black, sans-serif font. The circles are arranged in a way that some are partially obscured by others, creating a layered effect. The text is positioned in the center of the composition, spanning across the middle of the image.

AP 2D DESIGN





## Mr. Mazzola

---

The 22-23 school year for SIS art students has been very productive and busy. Student activities and sporting events are all back in play after the long COVID shutdown. Students are getting used to managing and dividing their time more carefully as they do their best to accomplish all their academic goals over the course of the school year. Despite all the adjustments this year AP2D students have completed amazing works of art. These ten students have all embarked on a meaningful artist journey that illustrates and documents practice, risk-taking and experimentation that has led up to a full body of 2D artwork that has fully explored their themes and sustained investigations.

The overarching themes that each student has chosen for their sustained investigations are as diverse as their artistic skills. They have all managed to put forth meaningful portfolios to showcase their research through a variety of mediums that also include unique and personal subject matters ranging from environmental concerns, societal class structure, emotional well-being and the sub-cautious. Each student's artist voice is distinctly illustrated in their artwork work and artist statements. I am extremely proud of each and every one of them.

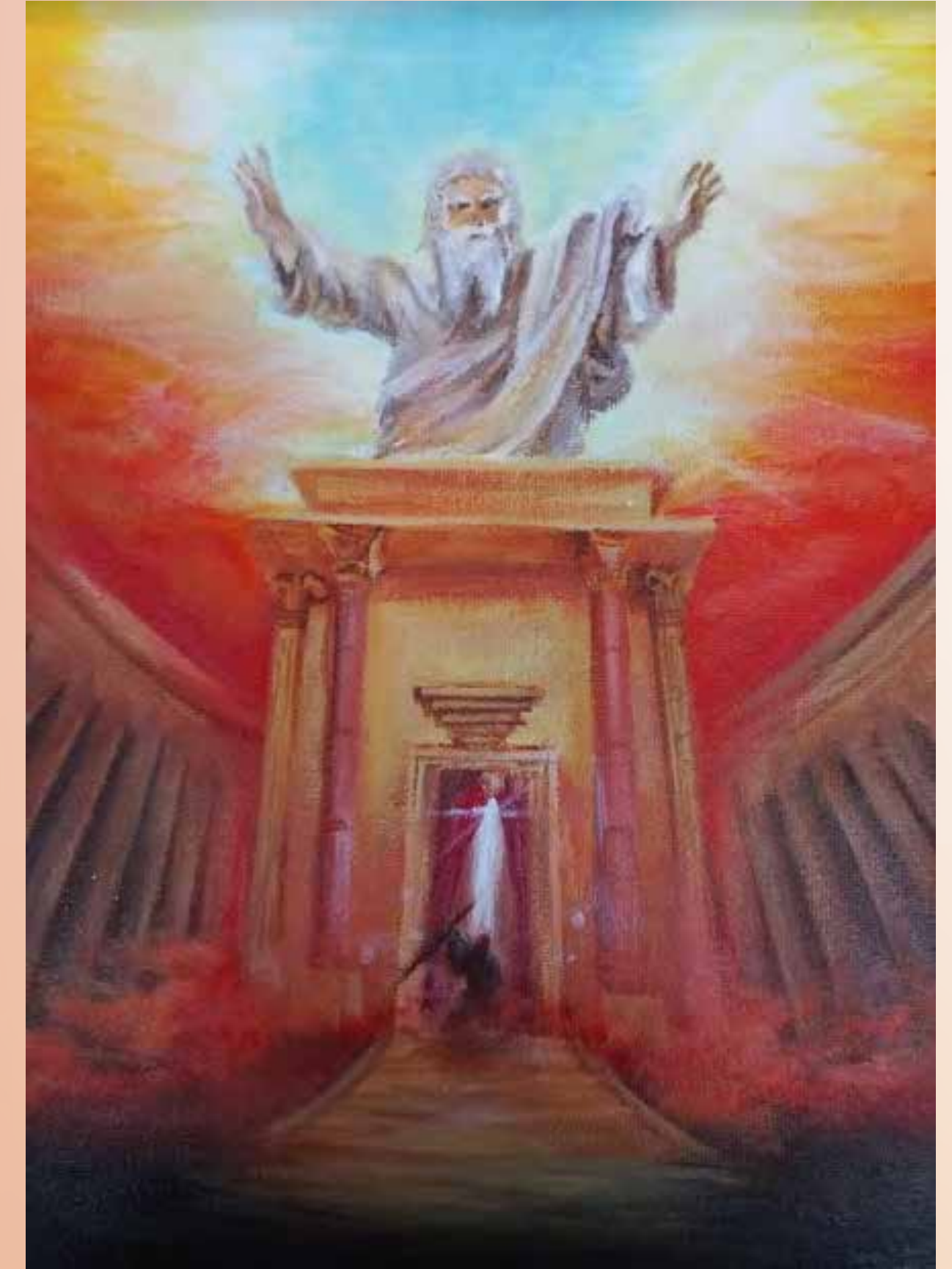


# Sophia Cha

## *Eschatologies of the World* —————

My artwork involved various cultures and time periods from around the world and focused on their eschatology, or the final days of human life according to their belief systems. My artwork does cover the Abrahamic religions; however, I wanted the subjects of my art to be as diverse and encompassing as possible. I started my portfolio with visual representations of the Norse, the Aztecs, and ancient Egypt eschatology.

Much of my process is to research historians' interpretations of texts that had been left behind by lost cultures and reimagining them in paintings. I often reference artworks and sculptures that have been made by these civilizations, like the Aztecs or Egyptians, in an attempt to reflect what these cultures believed. This process is not without difficulties as much of my research is done with the absence of text concerning eschatology. Some cultures like the Aztecs had a perfect record of their eschatology; however, others, like the Egyptians, did not. Additionally, there were visual references where time periods were hard to source. This made some visual interpretations difficult as well.

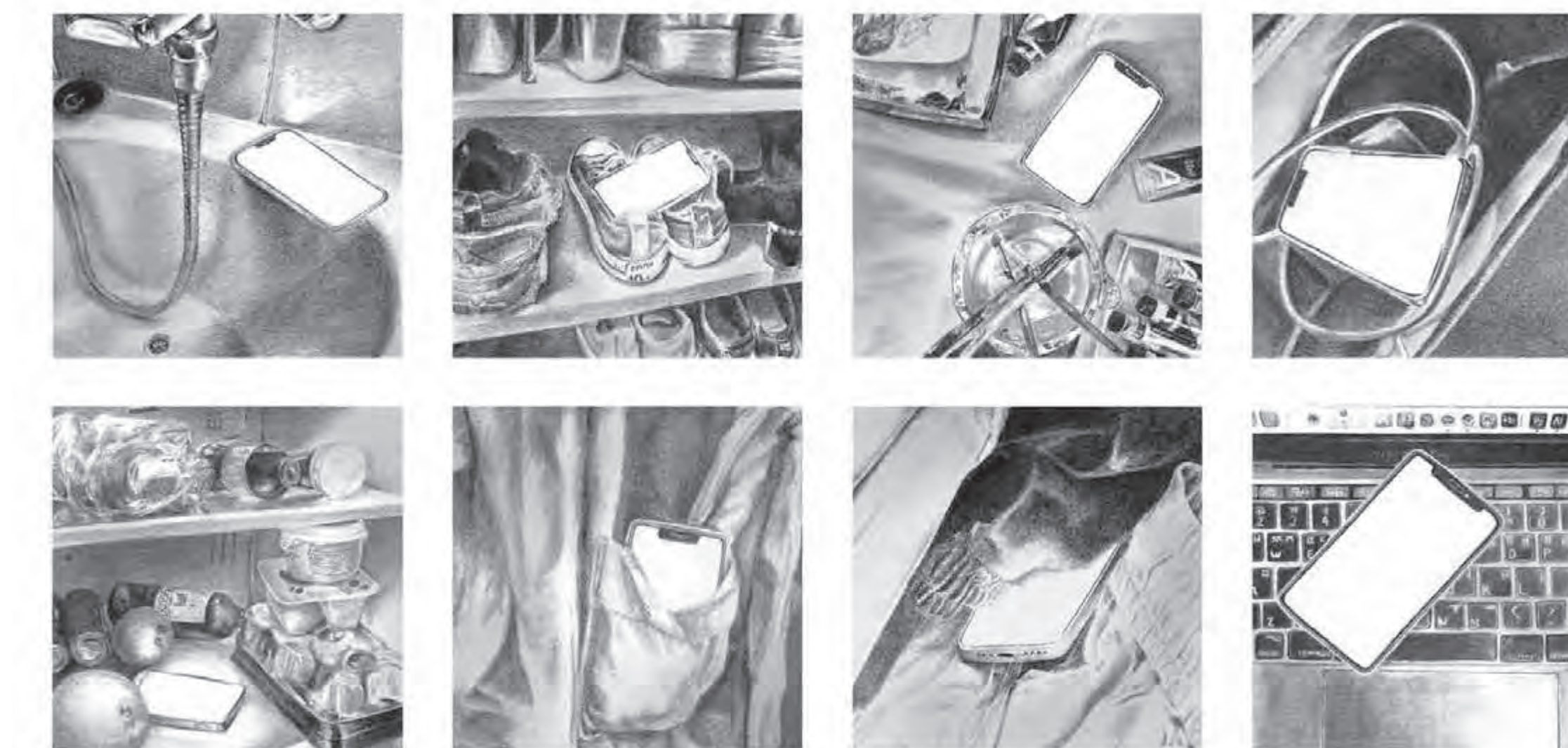
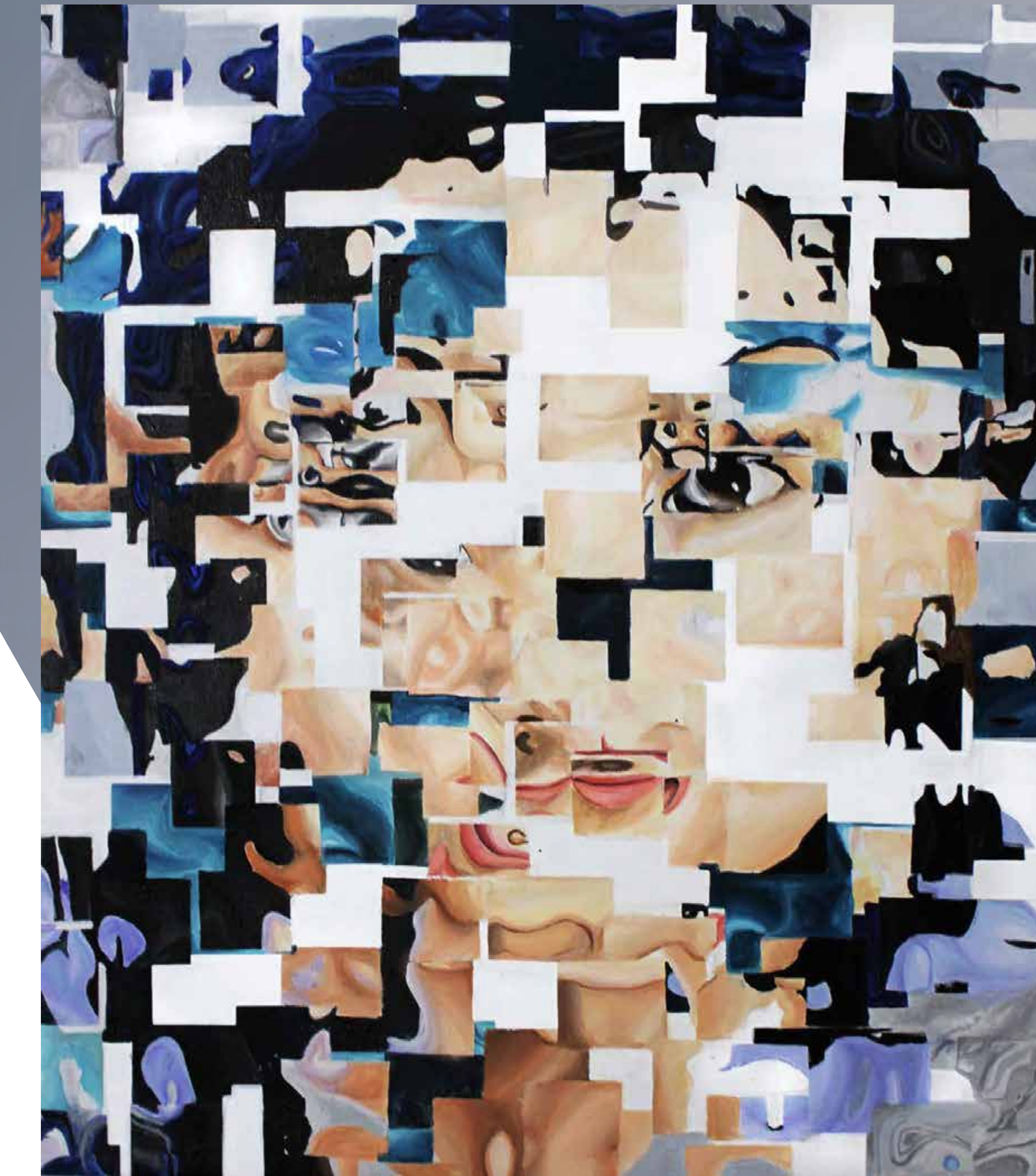




# Stella Chae

## *Overlap of the Digital and Nondigital World*

In 2023 we live in two worlds: the digital world and the physical world. These worlds have their own defined characteristics, as one's limits are the other's strengths. The physical world abides by the rule of science and has a defined beginning and end. The digital world, on the other hand, is free from all physical limits and presents the concept of endlessness. No matter how much we like or dislike it, these two unique worlds already coexist in our daily lives- sometimes harmoniously, and sometimes, concordantly. In my artwork I chose to explore the relationship between these two worlds. I experimented with the reversal of roles the two worlds play in our lives as well as their limitations and characteristics. By doing so, I wanted to create original visual understandings of the mixed layering of the two worlds.





# Julia Cheon

## *A Look from Within* —————

I am not good with verbal expression, especially when expressing ambiguous emotions that even I could not decipher. However, art has always been a medium that I could use to express intangible ideas. Most of my artworks are based on psychological concepts, which I am deeply fascinated by. It is a field that I admire so profoundly that I catch myself unconsciously applying them to my everyday life. As such, the integration of art and psychology is something I enjoy creating and display it in my artworks. I am inspired by the complexities of my inner psychologies and use art as a means to navigate my own thoughts. In other words, my artworks are illustrations of self-reflection.

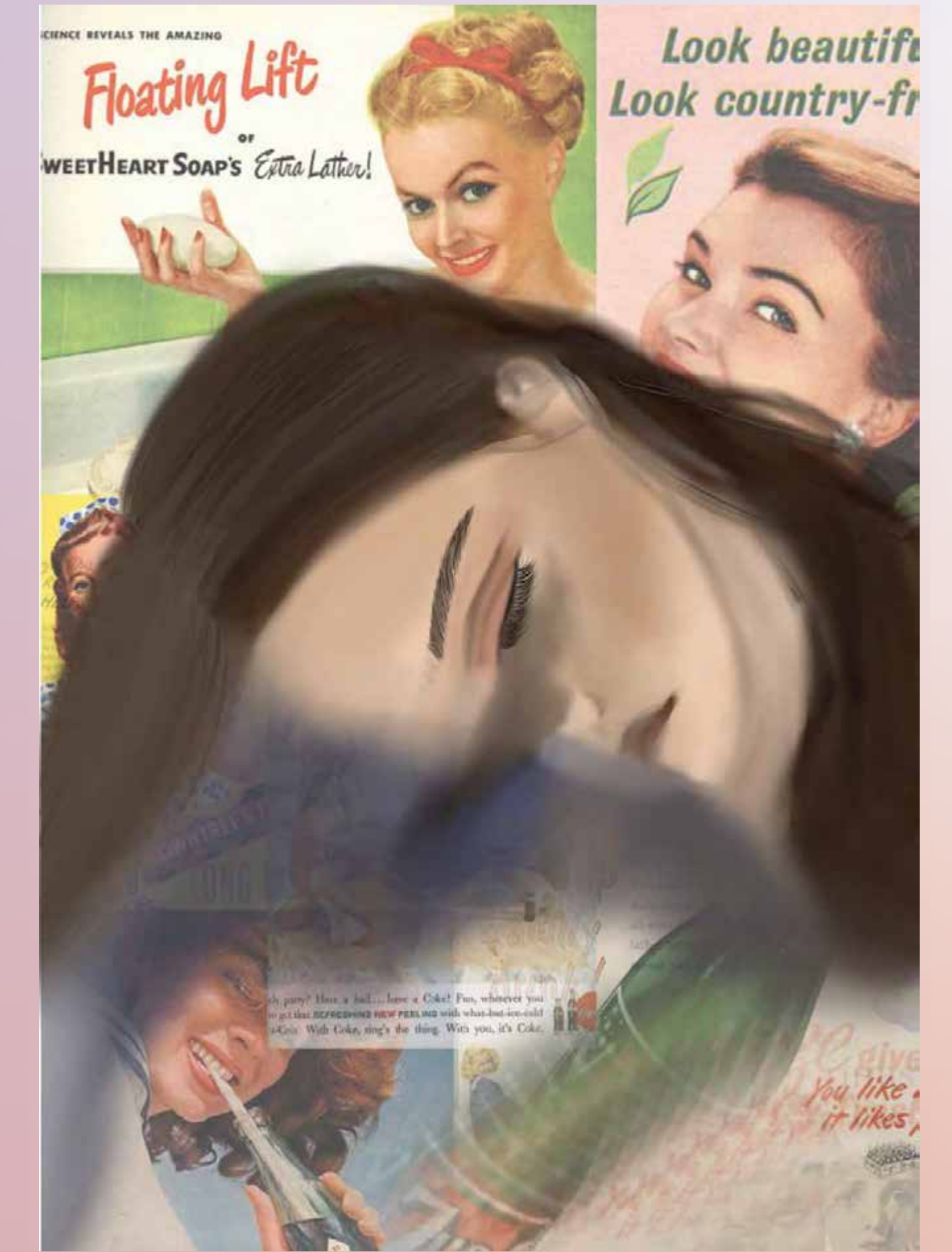
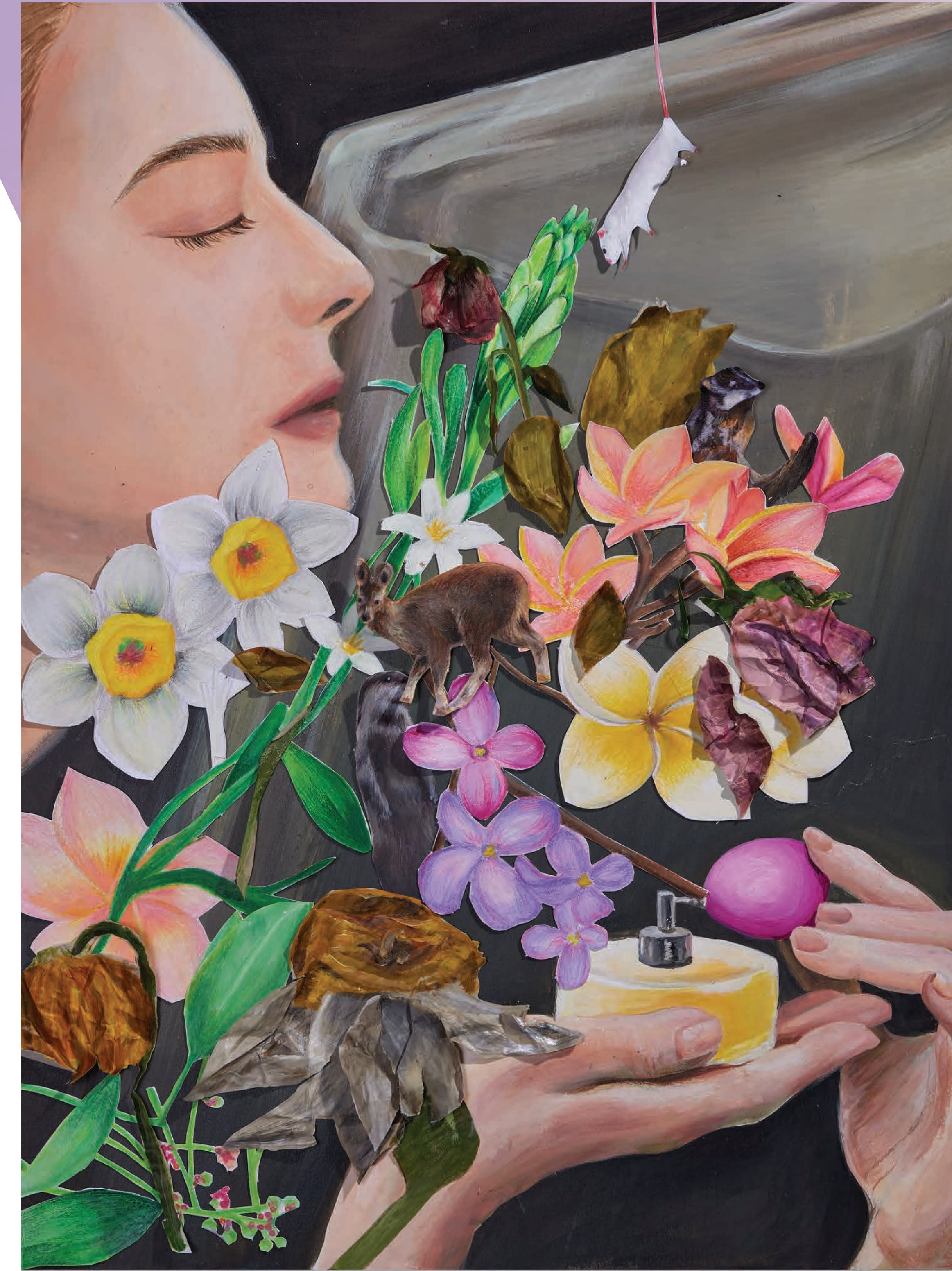




# Vivienne Chung

## *Heterotopia* —————

My work centers around the idea of physical approximation of an imaginary utopia; more specifically the portrayal of physical appearance on social media. My artwork reflects the misconception of the use of makeup, plastic surgery, or fashion. However, these superficialities are only a temporary escape from reality. The influence of these beauty standards often stem from social media. These beauty standards look attractive and perfect on the outside, however there is never a complete and total utopia that originates from physical beauty. An example of this can be shown through my artworks regarding makeup and plastic surgery. Through photography I inform my audience that overusing makeup can create temporary happiness, however, relying too much on these expectations of physical appearance can lead to obsession or excession.





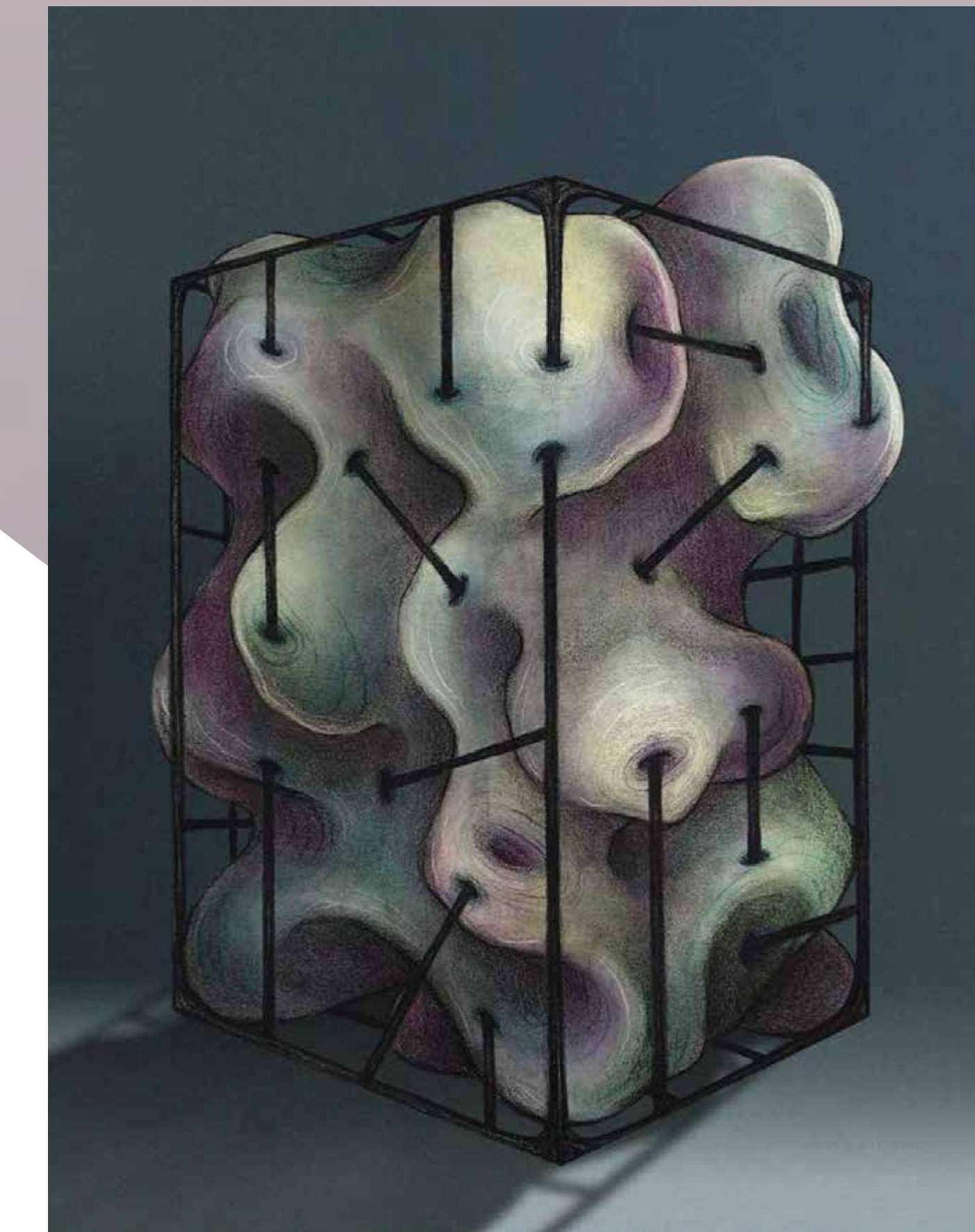
# Dayeon Han

## *Cocoon: The Adolescence*

From a caterpillar to a chrysalis and a cocoon to a butterfly. In its petite world, the cocoon inconspicuously grapples with metamorphosis, gradually emerging into the wider world outside its wrapped bundle. While unnoticeable in the bustling living world, with the passing of time comes growth and change, sprouting from the struggles, strains, and excitements within the cocoon.

My artwork revolves around the complex metamorphosis of my adolescence, exploring my life journey through the abstract representation of the cocoon, a symbol of my adolescence and growth. From a vivid, squirming caterpillar to an etiolated, melting cocoon squeezed by a cage, my concentration portrays the mental evolution I undergo deep inside my chrysalis: the subtle but definite struggles, thrills, and changes sparking growth.

To all of those in the frenzy of adolescence, bundled up in each of our cocoons, I present a peek inside of my own ongoing journey, shaped by physical and psychological metamorphosis towards growth.

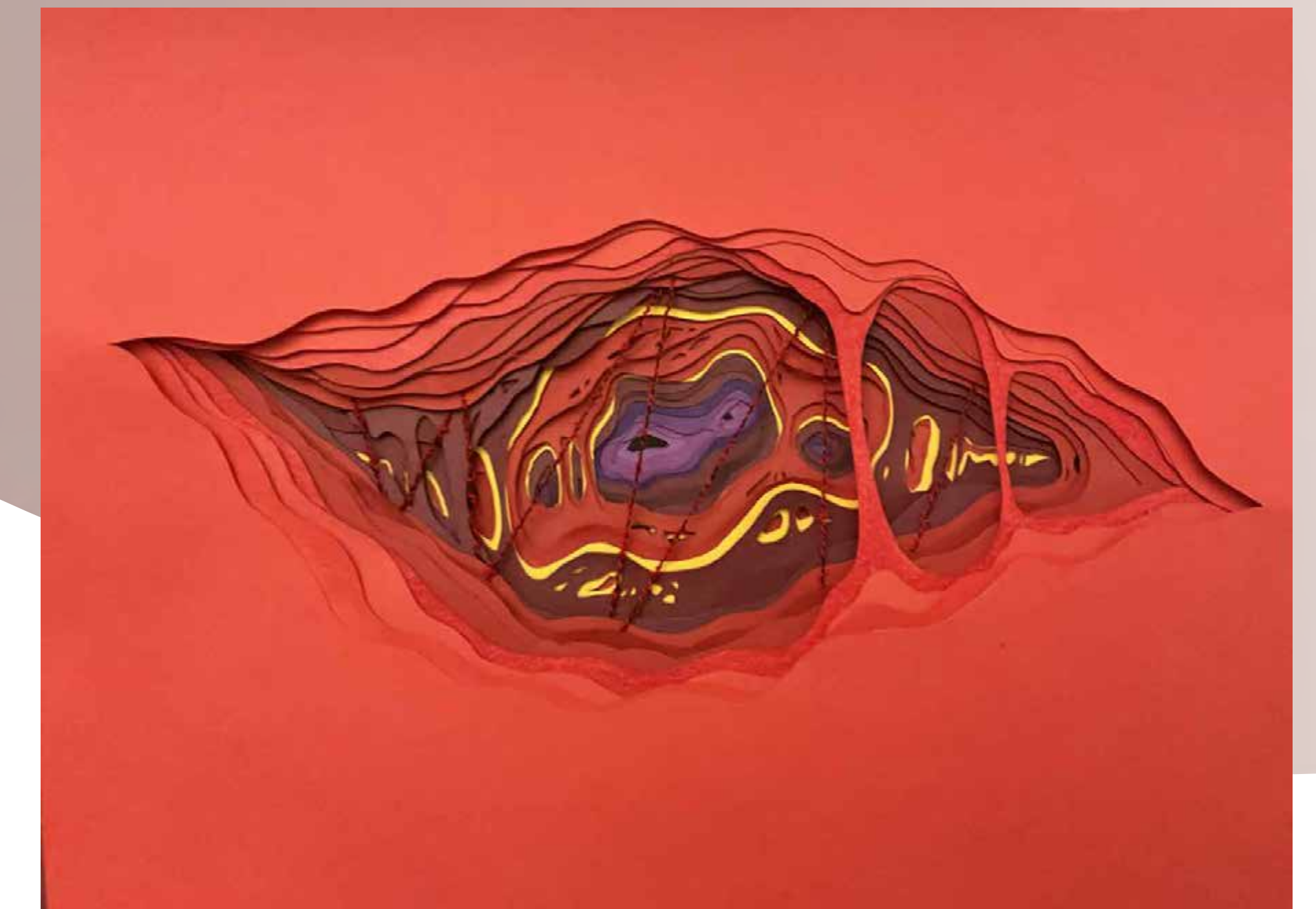
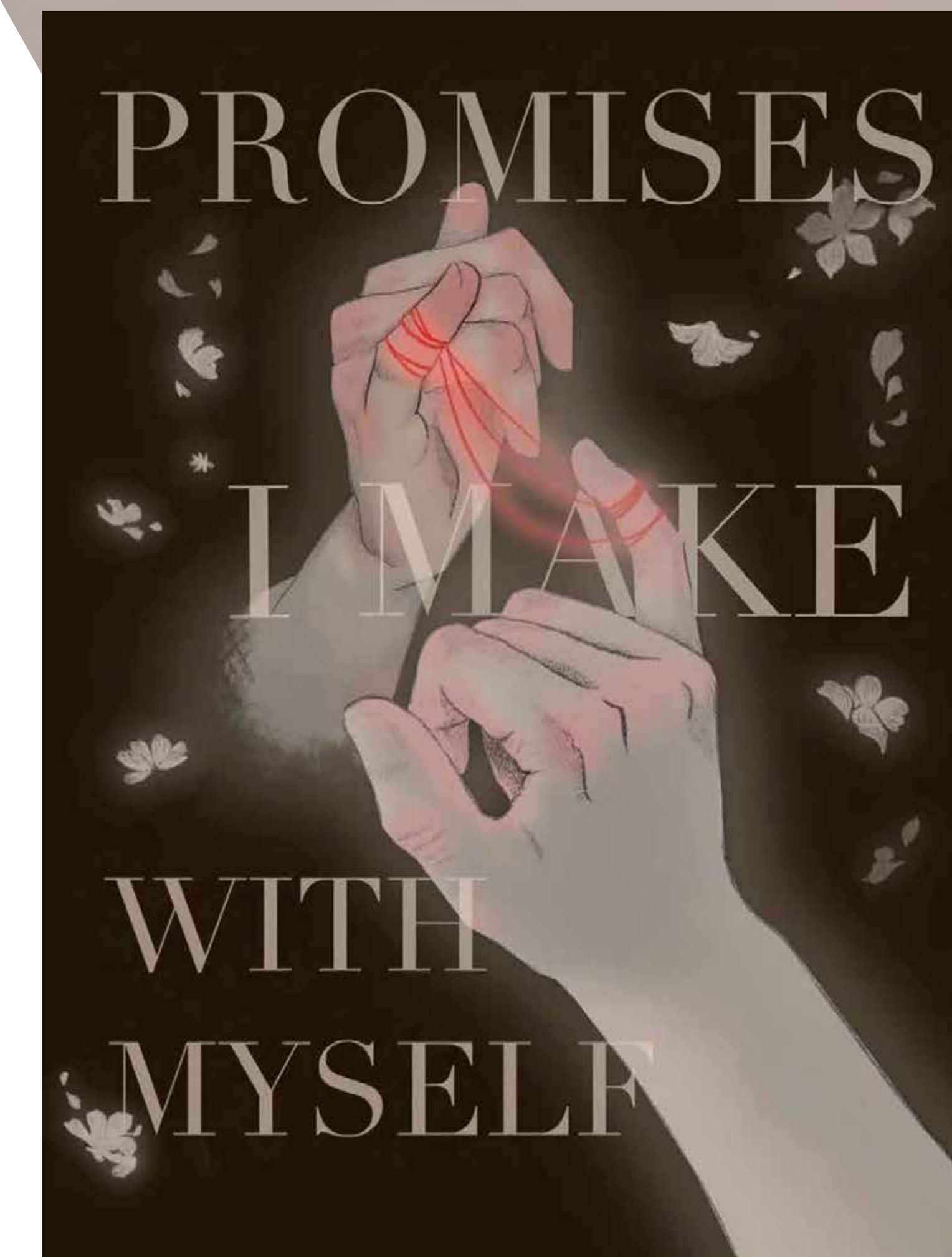




# June Jeong

## *Character Development* \_\_\_\_\_

My artwork depicts my self-discovery and acceptance as though my journey is that of a character in a story, gradually developing as the pages turn. As I prepare to enter a world of adulthood, I am often reminded that I don't yet know who I really am and that I am still discovering who I really am. There are times in life when I am taken aback by how I respond to a certain circumstance. I sometimes feel very different from the "nice and quiet" person that people have always thought I am. I feel like I have an inner monster who is constantly self-centered, bitter, and a little sad and lonely. Understanding and reconciling with myself is a wild and confusing process, but also an exciting one. The majority of my artwork integrates or employs fragile and delicate mediums such as paper and string to mimic narrative techniques.



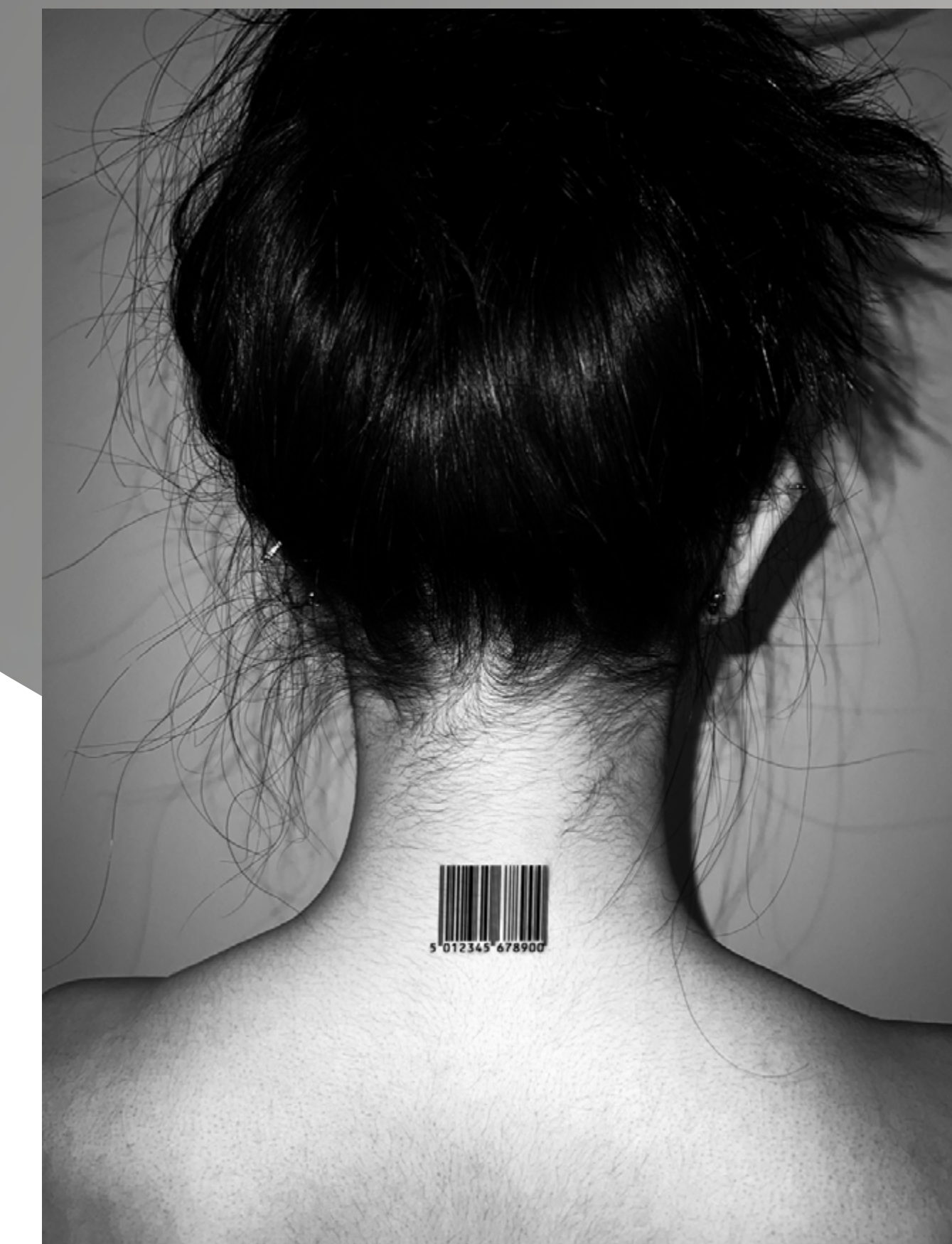
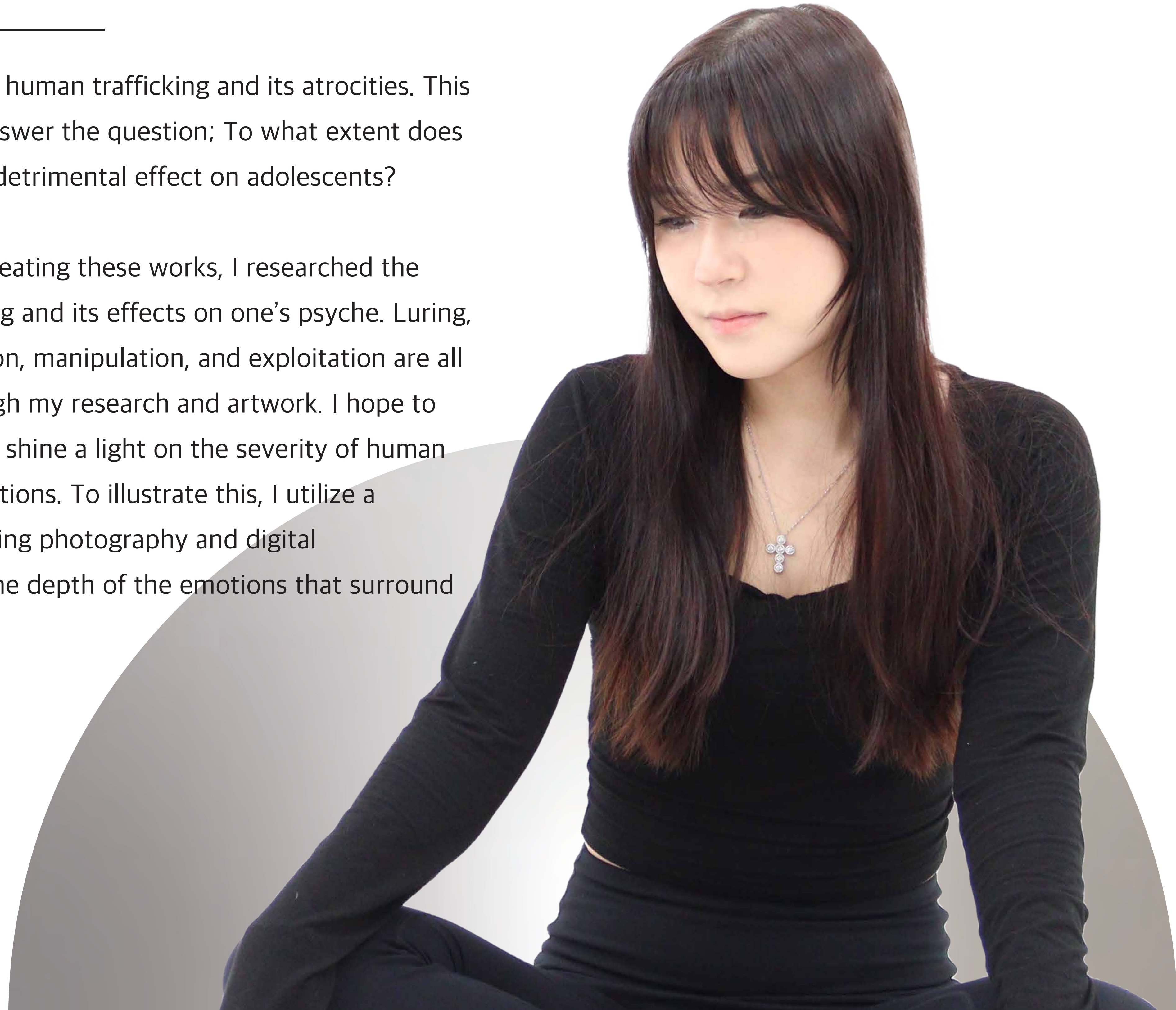


# Isabella Kim

## *Trafficking* —————

My artwork demonstrates human trafficking and its atrocities. This investigation served to answer the question; To what extent does human trafficking have a detrimental effect on adolescents?

Through the process of creating these works, I researched the stages of human trafficking and its effects on one's psyche. Luring, grooming, gaming, coercion, manipulation, and exploitation are all stages that I depict through my research and artwork. I hope to raise more awareness and shine a light on the severity of human trafficking and its ramifications. To illustrate this, I utilize a multitude of media including photography and digital manipulation to portray the depth of the emotions that surround this topic.



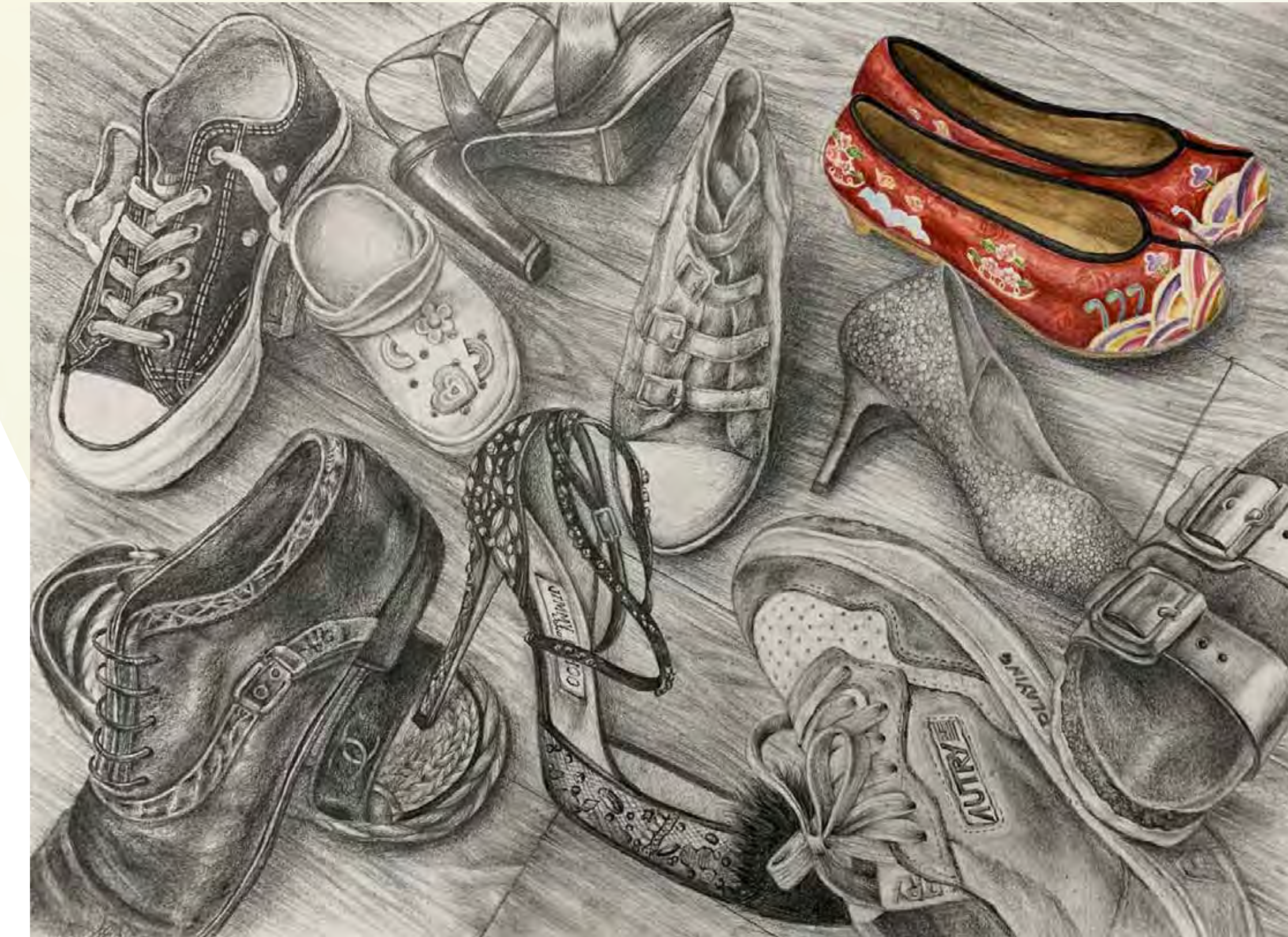


# Jiyeon Lee

## *Over the Course of Generations*

My portfolio focuses on the apparent differences between generational lifestyles in South Korea. Growing up in a household where stories of the past were a part of everyday life, I am often exposed to many narratives where my parents and my grandparents shared countless different perspectives of living in Korea's earliest developmental periods. This influenced me to explore the distinct features of Korea's modern society and that of Korea during its "traditional" society. Particularly centering upon the features that are associated with Korea's traditional and rural time period, my artwork prospects how these distinct, thought-to-be-buried, aspects can collide with modern South Korea on a daily basis.

These seemingly "hidden" aspects, often found when looking into Korea's historical heritage, are explored uniquely inside my own family and how they have particularly reshaped over the progress of time through industrialization and the rise of modern technology. Ranging from digital to traditional media, my work strives to enable outside viewers to experience the juxtaposition of the items and customs both unique to both the past and the present of South Korea.

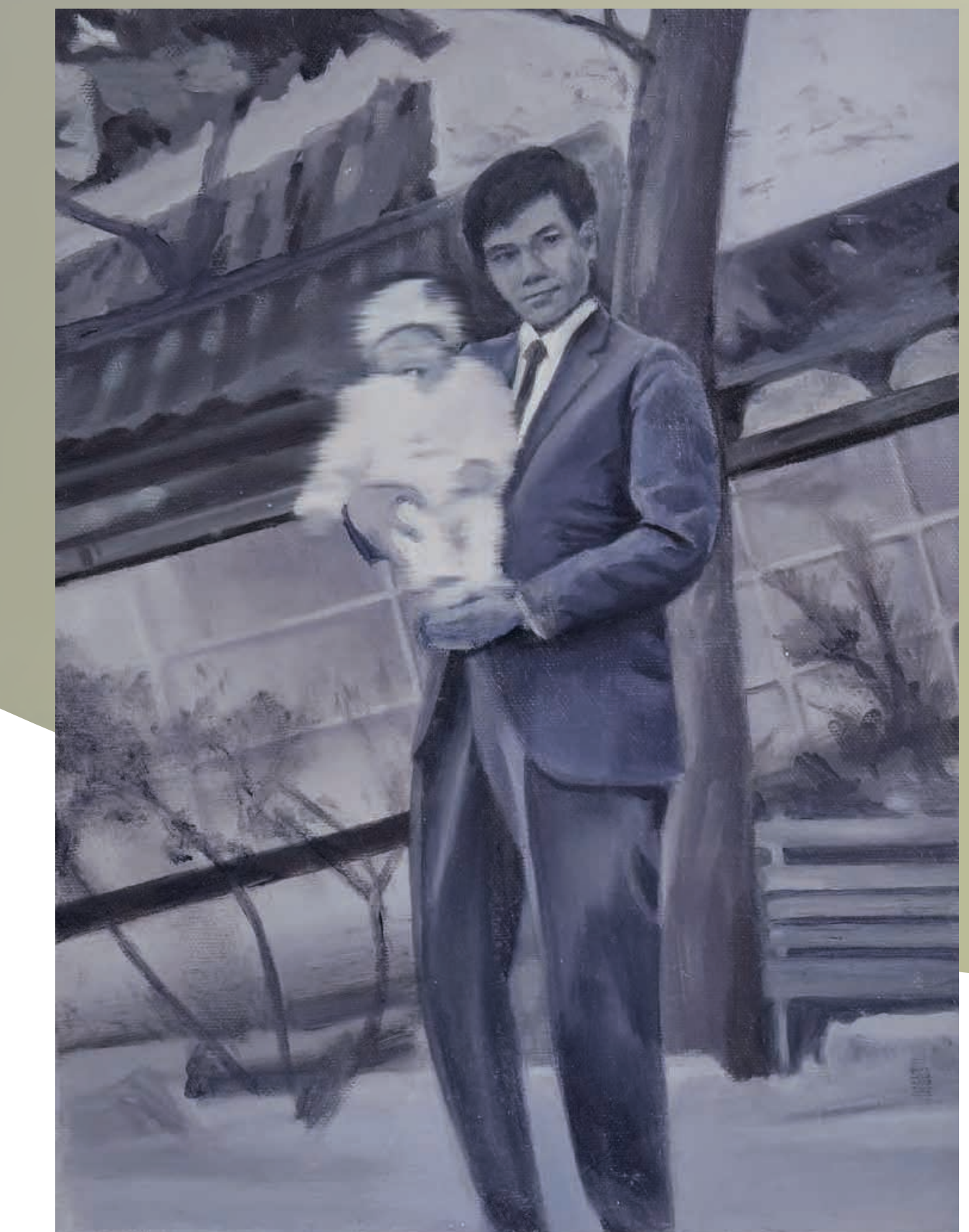




# Hyeonseo Park

## *Identity* \_\_\_\_\_

My work draws inspiration from various elements in my life. The people who surround me—mostly family members or friends whose most human aspects (from innocence, empathy, and humanity, to fear, angst, and desire) have contributed to my own sympathetic view of the world. The various places and cultures I have been exposed to enlarged my spectrum of insight from numerous perspectives. Nevertheless, I've been simultaneously sheltered under the same environment of a small private school, ultimately limiting the extent of my understanding and perception of a world outside of it. My work attempts to document the past that built me, my present self, and my imagined future through diverse mediums ranging from traditional paintings to digital programs.



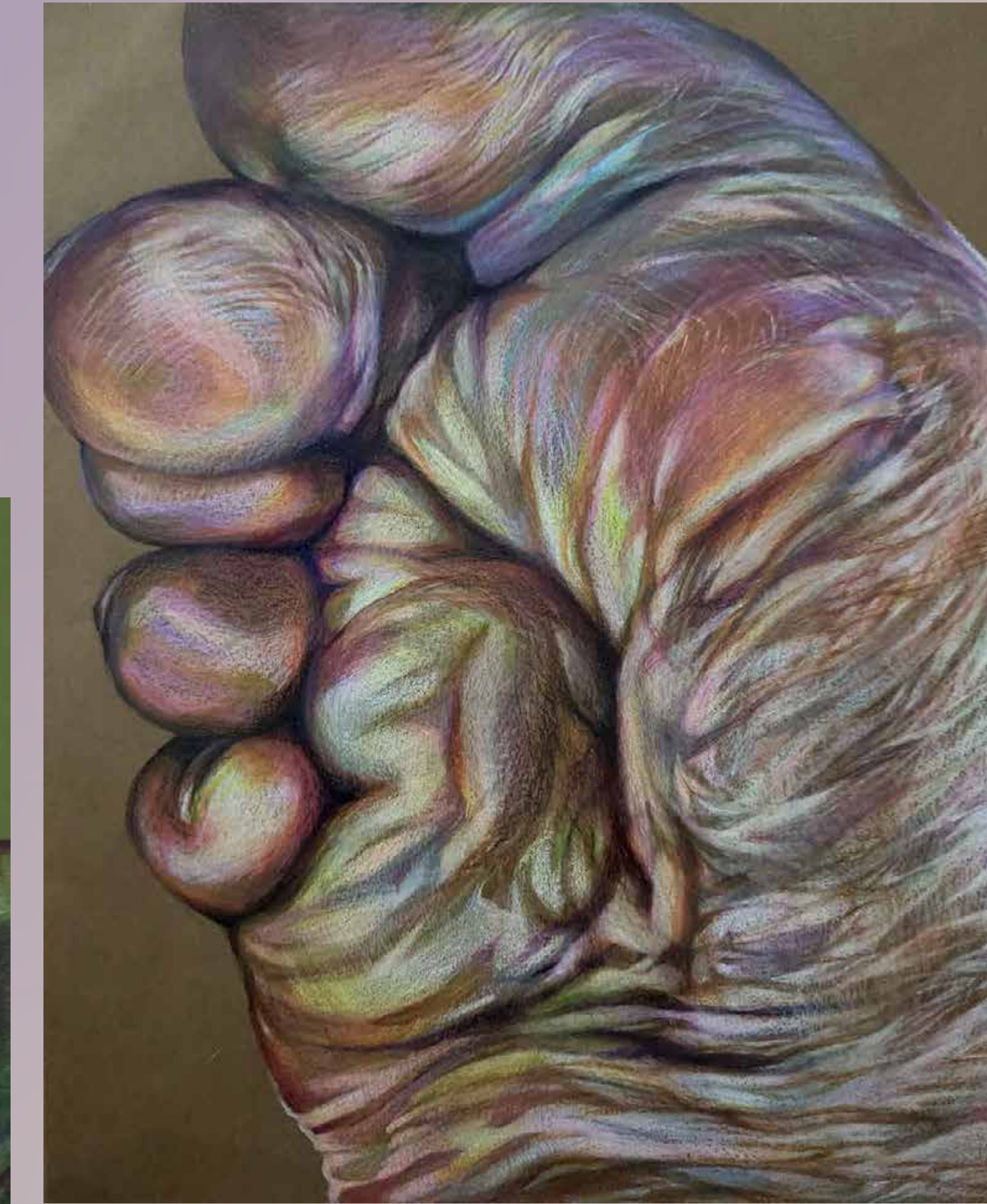


# Eunice Rhee

## *Human, Life* —————

My work is guided by my personal sense that everything in life is interconnected. Human minds function through analogy, ideology, and pattern recognition. My artwork reflects this notion by taking a dual approach to every piece that I create, focusing on both the perspective of humans and the perspective of animals. I combine the study of drawing human anatomy with the connection between humanity and nature; this can be seen through my “Lines of Life” piece. I have also explored the tensions between human civilization and wildlife through the Korean Demilitarized Zone

I intend to continue exploring the concepts related to the human relationship to the environment and develop new techniques to frame and express those concepts in the most powerful ways.





The background features a horizontal color gradient from light green on the left to bright pink on the right. Overlaid on this are several large, semi-transparent white circles that overlap each other and the text. The text 'AP 3D DESIGN' is centered horizontally and rendered in a black, serif typeface.

AP 3D DESIGN





## Ms. Ireland

---

Students in the 3D portfolio course have shown outstanding balance of meaningful concepts and 3D design skill. The artwork investigates our evolving relationships with memory, technology, societal expectations and cultural identity, and addresses both personal and universal points of view. In order to express these themes students have intentionally selected materials that create meaning, including using 3D printing to represent advancing technology, and traditional East Asian materials like papers and silks to represent cultural identities. When creating each piece, students have carefully considered the experience of the viewer, how a sculpture engages with space and how to create a structurally sound object. Ultimately, through inquiry, research, practice, experimentation, and revision, 3D students have created exceptional portfolios executed with skillful application of techniques.



# Ashley Choi

## *Perfection in Body* —————

Beauty is often made synonymous with symmetry and balance. According to Korean standards, a beautiful person has a 1:1 ratio of facial features, exactly one double eyelid per eye, and a lip at least 1 cm in width. Numerical digits and current trends spell out whether one sits in the range of "beautiful." I wish to promote body neutrality by discussing how everyone is unique and special in their own ways.

My art explores numbers as representations of modern beauty standards and minor themes of the societal implications and taboos of the imperfect human body. Each of my works mirrors the way we judge and view a specific beauty standard, leading to discomforting yet intimate moments to reflect on the associations between the generation we live in and high expectations of beauty. I used materials like ceramic and mirrors to show the moldable and reflective nature of our body.



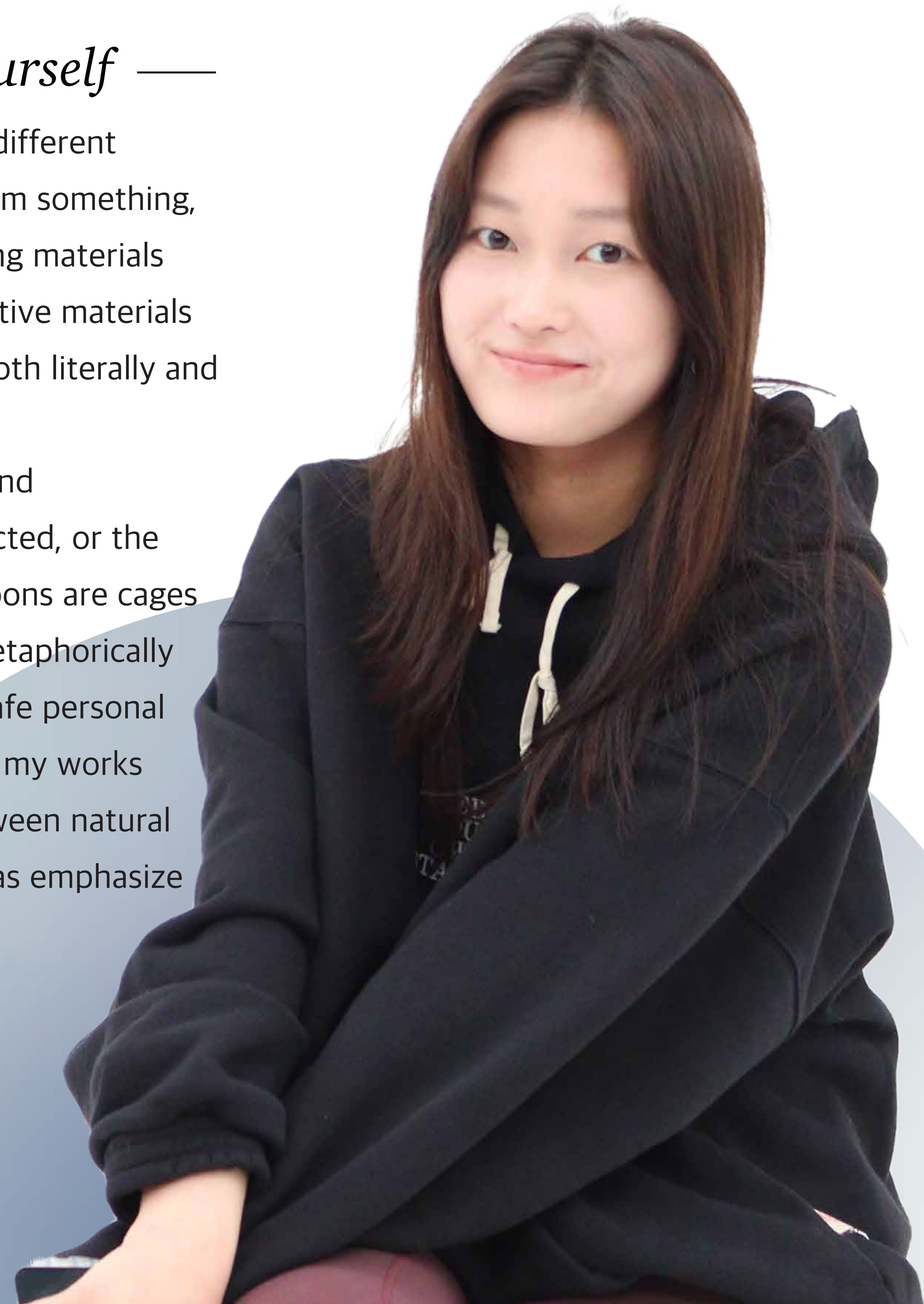


# Adela Hahm

## *You Caged, Were Caged, Encaged Yourself* —

What does 'restriction' mean to different people and in different instances? Sometimes it may either mean protection from something, or other times be the source of danger itself; and utilizing materials like wire that embody cages. Glitter and glass-like reflective materials are manipulated to express the lure danger can bring; both literally and in the abstract.

Cages embody the meaning of restrictions from inside and outside: Either it's the exterior environment being protected, or the inside restricted from the exterior. In a similar way, cocoons are cages themselves found in nature. Both cages and cocoons metaphorically represent the way I and others may feel to maintain a safe personal boundary to protect others, or to be protected. Most of my works revolve around the human form to create contrast between natural occurrences and unnatural manipulated events, as well as emphasize the influence man-made boundaries may bring.





# Andrew Ham

## *Posthumanism* —————

My work is heavily influenced by the philosophy of posthumanism. Posthumanism can be defined as the state of society in the future on account of our rapidly advancing technology. I find myself contemplating the impact of technology on human identity and the nature of existence itself; hence my work explores the shifting boundaries between human and machine, and the ways in which we are increasingly merging with technology.

I am concurrently fascinated by the idea of transhumanism, which studies the potential for humans to transcend our current physical and mental limitations. I am, however, acutely aware of the dangers that come with this kind of technological advancement, and the ethical questions that arise as we blur the lines between what is natural and what is artificial. Thus, I homogenized concepts of transcendence and ethicality through the implementation of cutting-edge and modern media, such as 3D printing and VR technology.

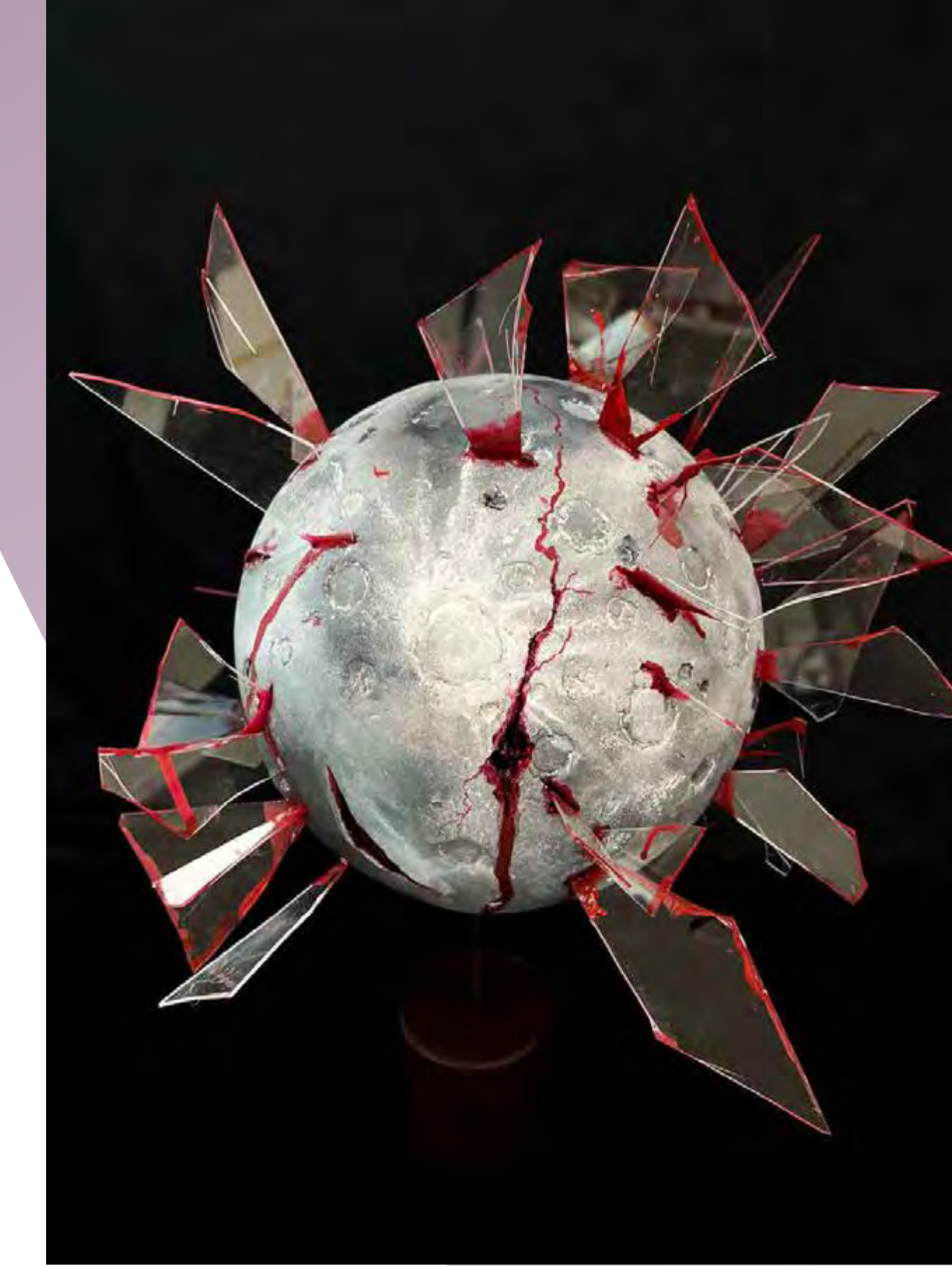




# Clare Kim

## *The Destruction of Feminity* —————

My art focuses on both traditional and modern symbols of femininity prominent in Korean culture: the moon, lotus flower, Earth, veils, and lanterns. As the destruction of these symbols with significance in Korean history is visualized, the audience will witness the intangible pressures women feel concerning their appearance, actions, and reception. Using a variety of materials like wood, Korean silk, and paper, I created traditional forms like lanterns and veils that recall the memories of Korean women in the past. I share the message that although we are all accustomed to having such symbols embedded in our lives, they can unconsciously encourage old traditions of patronage, patriarchy, and misogyny that try to keep women from their rightful places in society. My artwork is a call for action, to change and physically break apart the structural barriers that have kept women from being able to have the equity they rightfully deserve.

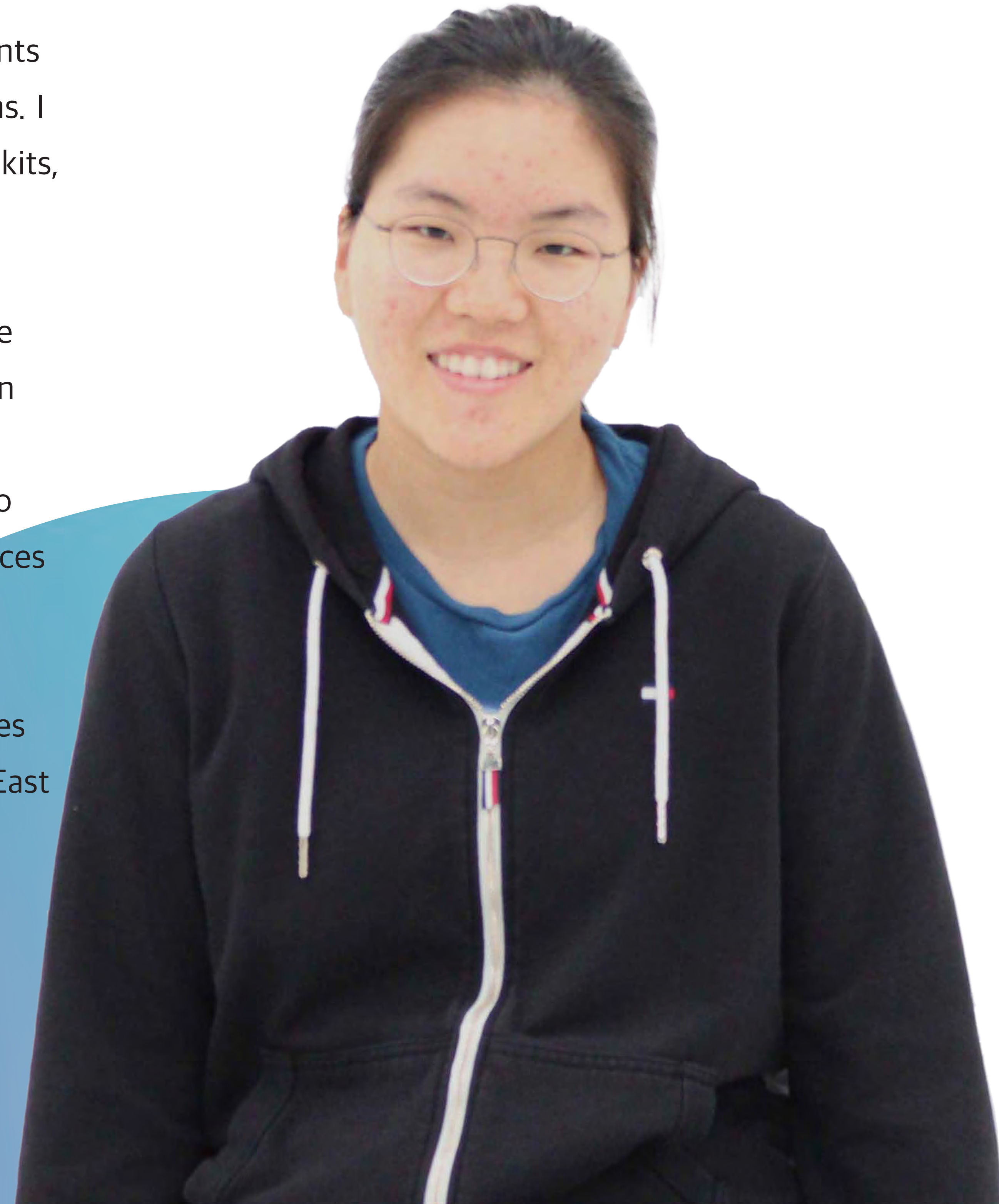




# Joyce Kyu-Sun Kim

## *Representational Recreation*

My sustained investigation focuses on integrating elements of my East Asian identity with Western recreational forms. I noticed a stark lack of Asian representation in toys, play kits, and playgrounds. Most recreational forms, such as the cottages in gingerbread house kits, or the castles in sandcastle molds, are Western-inspired. I challenge these norms by putting an Asian twist on conventional Western themes, be it making a play mold inspired by hanok architecture or integrating large-scale origami pieces into classical Western playgrounds. I create these origami pieces as symbols of Asian culture amidst playground settings meant to resemble European castles. I repeatedly use traditional materials like Korean hanji paper and processes like origami folding to deepen my work's connection to East Asian culture.



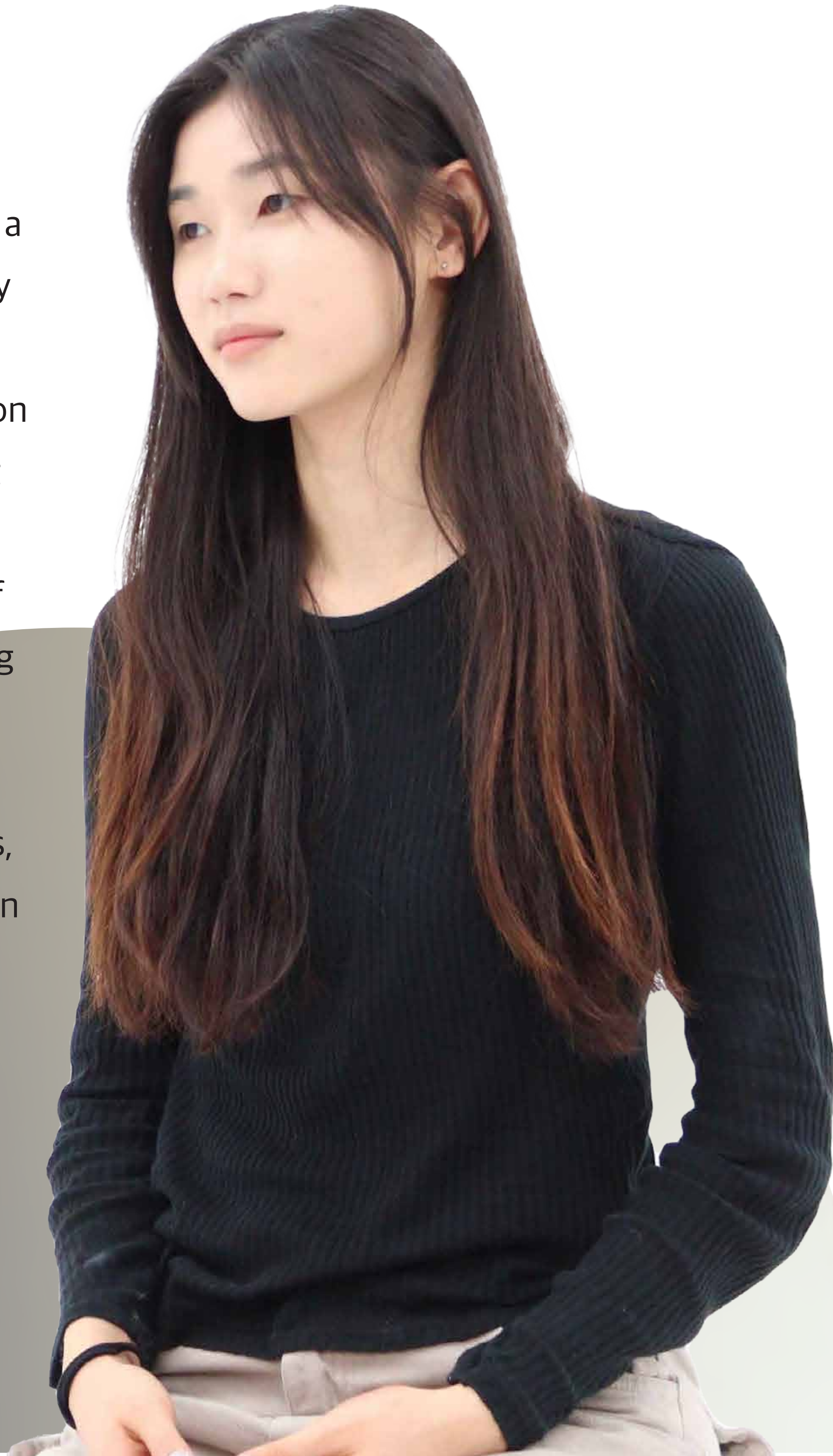


# Anika Kurebayashi

## *Decomposed Culture* —————

Through exploring the decomposition of culture and its impact on my individual identity, I draw inspiration from my personal experiences as a Japanese-Korean. I have always struggled with a sense of duality in my identity, navigating between two distinct cultural backgrounds. Not fitting into either community was an experience that led me to question the meaning of culture, and how it can be both a unifying and dividing force.

My collection of artworks acts as my reflection of the broken pieces of my identity, which I attempt to puzzle together through reconstructing and synthesizing traditional Japanese and Korean media such as ceramics, bojagi, and wood. Implementing traditional Japanese and Korean motifs such as geometric patterns, flowers, and vibrant textiles, along with traditional art techniques, I explore how cultural identity can be deconstructed, reimagined, and synthesized. The resulting works capture the elasticity of my identity and my own personal journey of cultural exploration.





# Yuzine Yi

## *Traces* —————

My investigation focuses on traces that we leave behind, like fingerprints or used items. My artworks embody different meanings behind traces, discovering the display of different emotions in their universal yet personal qualities. What first started off as an abstract meaning, became more literal. Through contrasts, I focused on the obscure interpretation of each artwork: physical v. emotional, temporary v. permanent. To emphasize these contrasting ideas I utilized unexpected materials. I used fired ceramic, a rigid un-moldable material to rethink the flexible, soft aspect of gum, and layered resin with different levels of erosion to cover the idea of temporary/ever-changing traces to permanent ones. Traces left behind felt personal yet very universal so my work examines the meaning of some of these traces, inquiring into the different ways traces are made and preserved. Connecting a whole civilization, traces allow us to learn more about our history and our present, they are parts of us that we leave behind.

