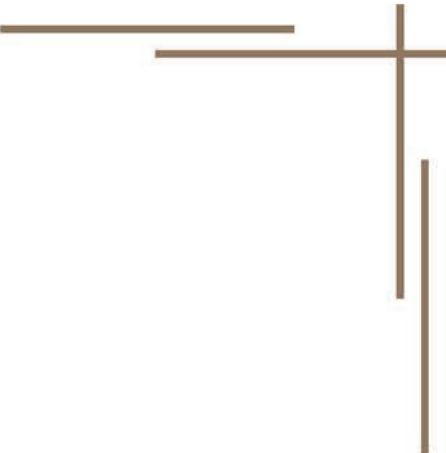


2024 - 2025

AP ART & DESIGN

2D, 3D, DRAWING





Designer

Ellen Park

Photographer

Bella Youm

Editors

Mr. Cory Desmond

Ms. Hannah Ireland

Front cover features collage of works by Dyne Kim, Ellen Park, Sylvia Lee, Sean Kyung, and Uee Jung.

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AP Art & Design teachers, Ms. Ireland and Mr. Desmond



This exhibition represents the culmination of our AP Art & Design students' year-long process of investigation and artistic exploration. The works displayed are the tangible outcomes of their dedicated practice, experimentation, and revision. Throughout the year, students maintained a consistent focus on their chosen thematic inquiries, with only minor adjustments, illustrating their commitment to their original ideas.

Beyond surface aesthetics, these projects articulate profound concepts and deeply personal narratives. Through focused research, students have translated their initial notions into compelling visual statements. You will encounter explorations of identity, the visual lexicon of Korean historical motifs, self-perception, complex relationships, relocation, the nature of fear, and the darker aspects of humanity, including greed, addiction, and impulsivity.

The diverse media employed—from intricate 2D designs and drawings to captivating 3D sculptures—reflect a consistent focus and investigation. We challenged these artists to embrace risk-taking and utilize art as a powerful form of communication. The works presented demonstrate both exceptional technical skill and expression of ideas.

These students have taken ownership of their creative journeys, translating abstract ideas into powerful visual stories. We are incredibly proud of their dedication and celebrate the unique voices they have developed. We wish them all the best as they continue to shape the world with their talent.

Ms. Ireland & Mr. Desmond

AP Drawing

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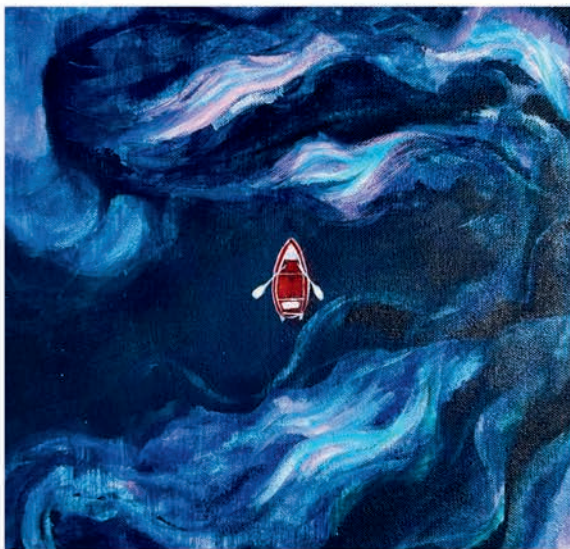
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Alexis Oh

Beauty That Lies Within Phobias

Phobias, natural fears developed throughout life, are often seen as an obstacle. However, these fears also depict an eerie beauty. My artwork investigates the hidden aesthetics of phobias through the usage of acrylic paint, composition, and complementary colors. To convey the natural aspects of fear, I incorporate complementary colors and dynamic compositions, visually translating the tension created by phobias, highlighting their core anxieties. By depicting common phobias such as thalassophobia, acrophobia, and claustrophobia, I further investigate different perspectives of fears, experimenting with various textures and mediums to enhance their complexity. Inspired by the psychological tension shown in the works of Michelangelo Buonarroti as well as Vincent van Gogh's vivid use of colors, I merge the familiar with the unfamiliar to further emphasize the beauty found within fear. My artwork seeks to visually represent the unsettling yet compelling nature of phobias, revealing that even within fear, there is an aesthetic yet to be discovered.





Sylvia Lee

The Cycle of Addiction

Everybody makes decisions, some good, some mistakes. Sometimes these mistakes create a vicious cycle that is difficult to escape, where the weight of addiction becomes an insurmountable personal struggle, resulting in chaos and the loss of self. Through my art, I use oil paint and pencil to explore the various aspects of both chosen and unintentional addictions and their cyclical nature. Whether it's something as common as candy or as dangerous as drugs or gambling, addiction takes many forms but always results in harm—not just physical, but also mental and emotional—impacting our lifestyles. My work, driven by curiosity about the impact of addictions and aiming to convey the danger of these hidden struggles, explores the progression of addiction, from the initial alluring atmosphere to the dependence on physical substances. By portraying the struggle and cycle of addiction, I hope to spark awareness and reflection on these struggles.

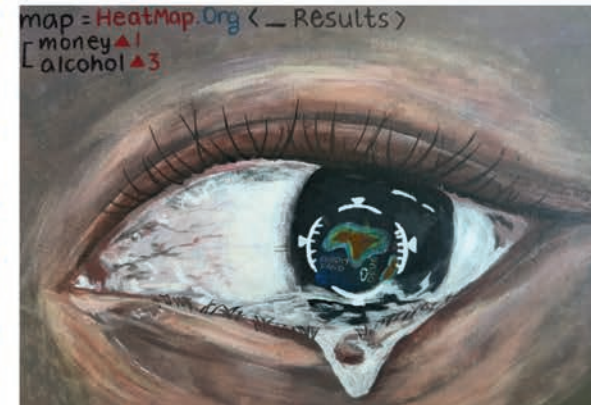




Ellen Park

The Price of Greed; Consuming Excess

My artwork investigates how greed distorts our perception, creating a sense of perpetual dissatisfaction that persists regardless of one's circumstance. High school has been a period of significant change and intense competition, fueled by a relentless drive for academic success and the desire to be 'the best'. This observation revealed to me that greed extends far beyond the school environment, acting as a pervasive force within both individuals and society. This sparked my curiosity: where does this emotion originate, and how deeply does it influence our lives? I also aim to depict how greed results in dissatisfaction no matter how adequate the setting may be. Ultimately, my work illustrates the inescapable dissatisfaction that greed cultivates, regardless of any external fulfillment.





Inspired by the competitive environment in our school, this artwork conveys excessive sacrifices students make that stems from "greed."



AP 2D Design

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Jimin Park

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Dyne Kim

Shifting Between Lenses

Perception and imagination are inextricably linked – perception sets the foundation for imagination, while imagination, in turn, shapes and alters our perception. They are two sides of the same coin, constantly influencing each other. The lens of perception, tinted by our inner narratives, can project a reality far more dramatic than what is actually happening. My work explores this dynamic relationship, questioning how our subjective lens constructs reality.

As a perpetual daydreamer, I view imagination as a subtle rebellion against what is expected. Inspired by René Magritte and Daniel Arsham, I merge the familiar with the unexpected to challenge our accepted realities. Through my work, I invite viewers to question their own perceptions and embrace the boundless possibilities of seeing beyond the ordinary.





Carry-on



Wild Wild Rest

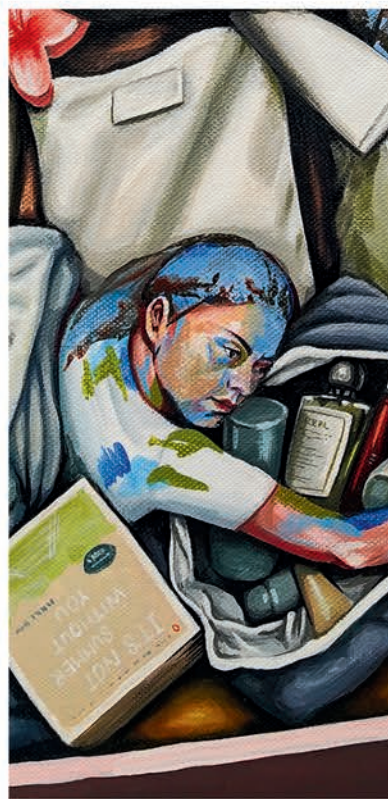


Jimin Park

Lost Innocence, Found Identity

My art explores the intersection between nostalgia and the uncertainty of adulthood through familiar and surreal composition, symbolic imagery, and mixed-media. Collaged childhood photos, red strings, and glowing lights guide viewers through memories, highlighting the transition from past to present. Perspective reinforces this transition; three-point perspective emphasizes the weight of leaving home, while a tunnel-like one-point perspective evokes an inevitable journey into adulthood. By intertwining elements of childhood with the realities of adulthood, I aim to capture the bittersweet nature of transition—the excitement of self-discovery and the sorrow of leaving things behind. Through these visual contrasts, I invite viewers to reflect on what they choose to carry forward and leave behind.





Bound to Stay

Echoes of Innocence



AP 3D Design

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Andrew Ro

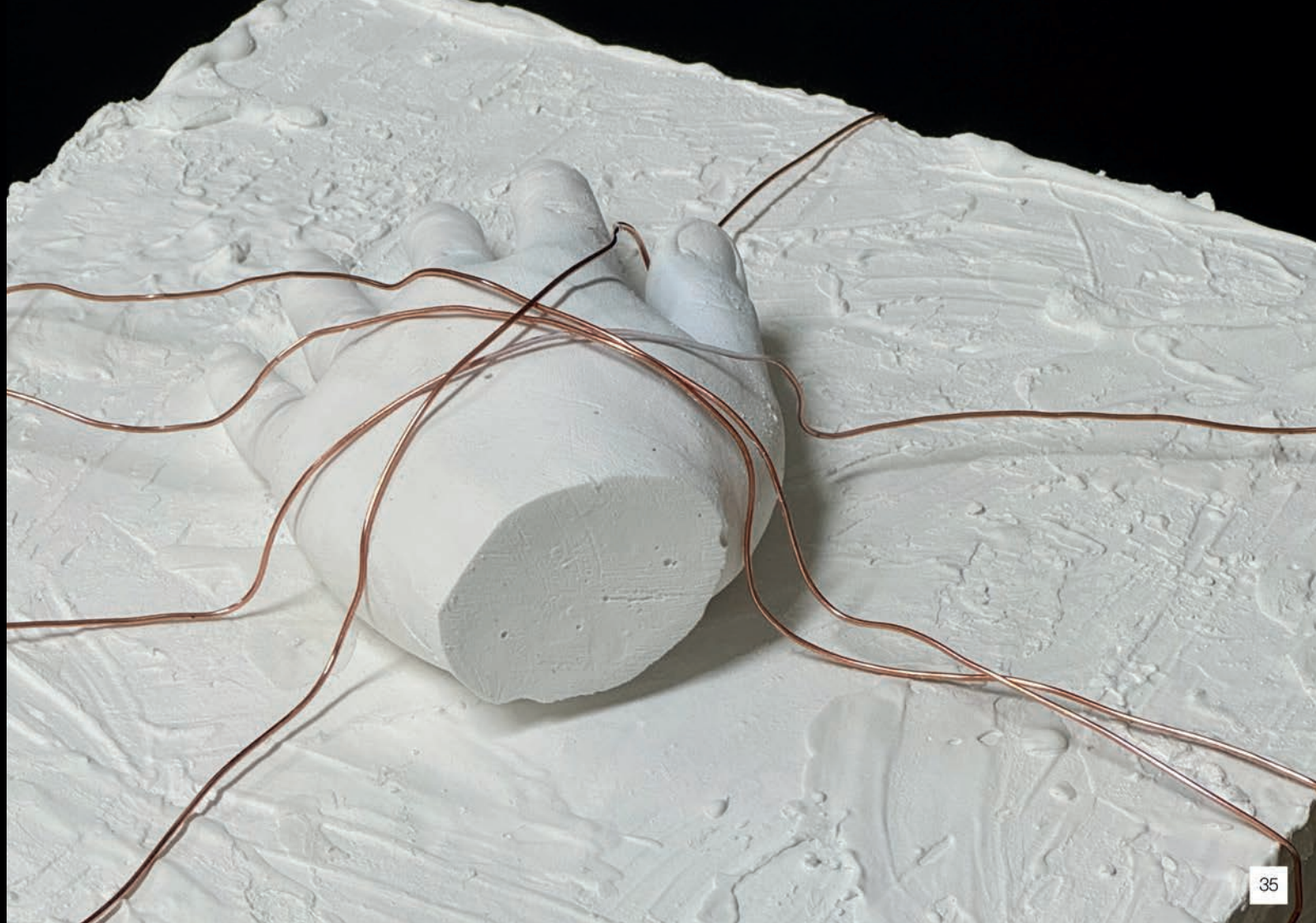
Conformity

My work explores the struggle between how we perceive ourselves and how society pressures us, particularly fitting into the norm, destroying our inner selves. My sculptures capture instances where our internal emotions collide with the world outside—sometimes fading, sometimes resisting.

I utilize wire, plaster, and foam since they are raw and unpolished. Revealing instability and vulnerability, wire bends and twists, reflecting the malleability of identity under pressure. Plaster, left unfinished, exposes fragility. These materials mirror the unfiltered, chaotic nature of internal conflict.

My work is shaped by observations of social identity and interactions—how people, including myself, navigate external expectations and the quiet consequences of losing one's inner self to conformity and societal pressure. Ultimately, my art is a reminder of the importance of mental health and self-preservation. While it's easy to be consumed by external influences, remaining grounded in our true selves is essential.





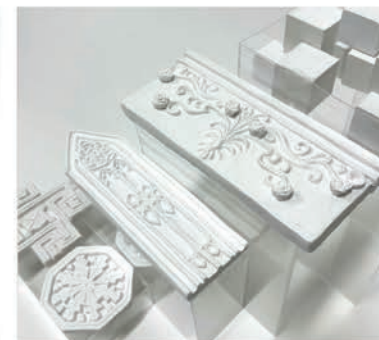
Celine Yang

Cultural Continuum

My artwork examines the evolution of visual motifs across historical periods. Initially, I explored changes in architectural design, which led me to broader East Asian artistic traditions like Buddhist icons and textile patterns. As my research deepened, I narrowed my focus to Korean motifs, tracing their evolution through minhwa (Korean folk art) and elements like traditional doors and windows.

Throughout my portfolio, I incorporated meaning into color, composition, and visual symbolism to bridge past and present, creating a dialogue between tradition and reinterpretation. I explored time through chronological progression and emphasized unity through cohesive arrangements. I used recurring traditional Korean colors to reinforce cultural significance and visual metaphors, such as jewelry symbolizing heritage preservation and traditional folding screens referencing storytelling.

By studying these motifs' transitions, I reflect on the evolving yet enduring nature of cultural identity. My work bridges historical heritage and contemporary perspectives, honoring Korean visual traditions.

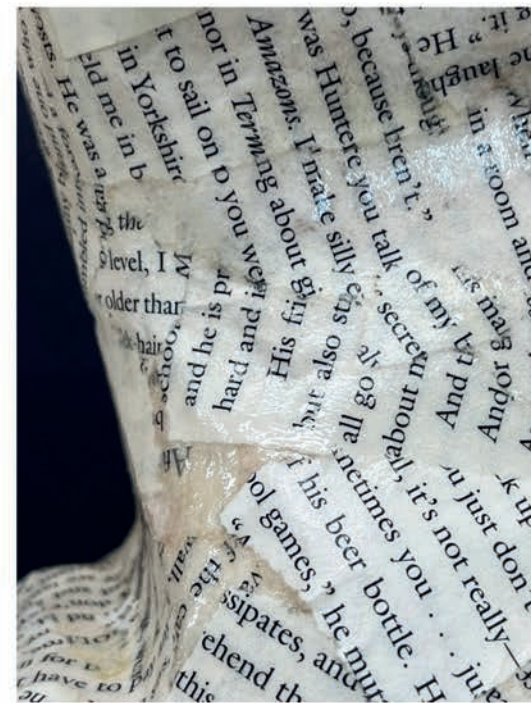




Bella Youm

Flowing Fantasy

Where do fantasy and reality meet? The question came to me as I was watching Alice fall through the rabbit hole. As Alice swam in her tears and saw the colourful world unfurl, I felt that fantasy is like water: it sprouts, leaks, and crashes into reality through the objects that we see and use everyday. I first started with creating a hole in a book by folding and tearing the pages and exploring colourful fantasy coming out of it. I represent the flow of fantasy through the contrasting colours of paint and transformed book pages. I visually depict the point where fantasy and reality intersect, as it appears to me as I read and make art.

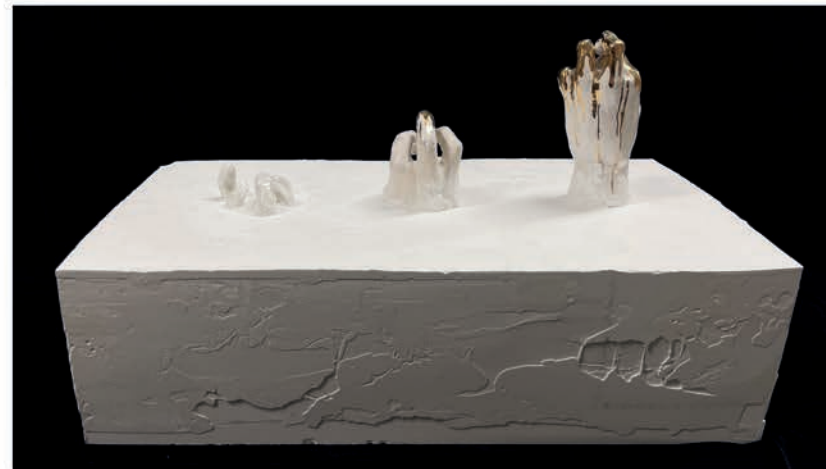




Eunbin Macklin

Impulsivity

My artworks address the progression of our impulsive behaviors and how they imprint onto our bodies and others. Focusing on anatomical elements such as the brain and hands, I visualize the burst of unwanted impulses and their festering presence within our bodies. The repeated motif of the brain breaks down the physical process of impulsivity. I also explore how underdeveloped thoughts and actions strain the relationships we hold with others. gradually descending into the concept of what drives impulse - insecurity. I often work with clay and plaster because they take the form of whatever you would like, but also are fully dependent on its environment. It could break or change form with one wrong move or too high of temperature, resembling how our actions are not necessarily within our control.





Jaehyuk (Alex) Cho

Nomadism: The Weight of Movement

Having moved around various places, be it countries or simply adjacent locations, I constantly feel a sense of belonging to or nostalgia for those locations. Moving is a bittersweet experience; while it offers excitement and new opportunities, it also brings a sense of loss, as I leave behind familiar places, people, and memories that have shaped who I am.

To better understand the concept of movement and its relationship with other elements, my artwork explores "nomadism," the balance between change and stability. This exploration includes the rapid development of architecture, as well as the mixed emotions arising when leaving a cherished place. To strengthen these ideas, I repeatedly use materials representing domestic items and traditional nomadic textures, contrasting the perceived simplicity of movement with the longing for returning.

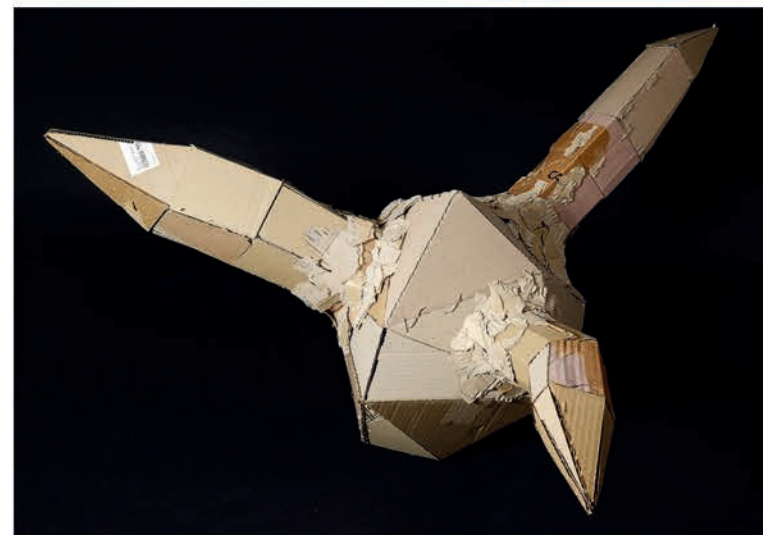




Jihwan (Alex) Lee

Fragile Hearts Frail Harder

In this portfolio, I follow the unspoken rule of visually representing what I observe. It's almost ironic, then, that much of what is wrong in our disconnected world stems from unseen forces, afraid of being observed. My work sparks retrospective conversations about our interpersonal connections, exploring why we cling to bonds despite their failures. I use cardboard, which can be peeled by layer, to metaphorically represent the unveiling of our insecurities in relationships and how that drives people away. From self-sabotage to projecting flaws onto others, it is universally heart-wrenching to experience a fallout of a connection. After all, being human means we feel everything that entails its flaws, and what we feel deserves to be heard — or perhaps even seen.



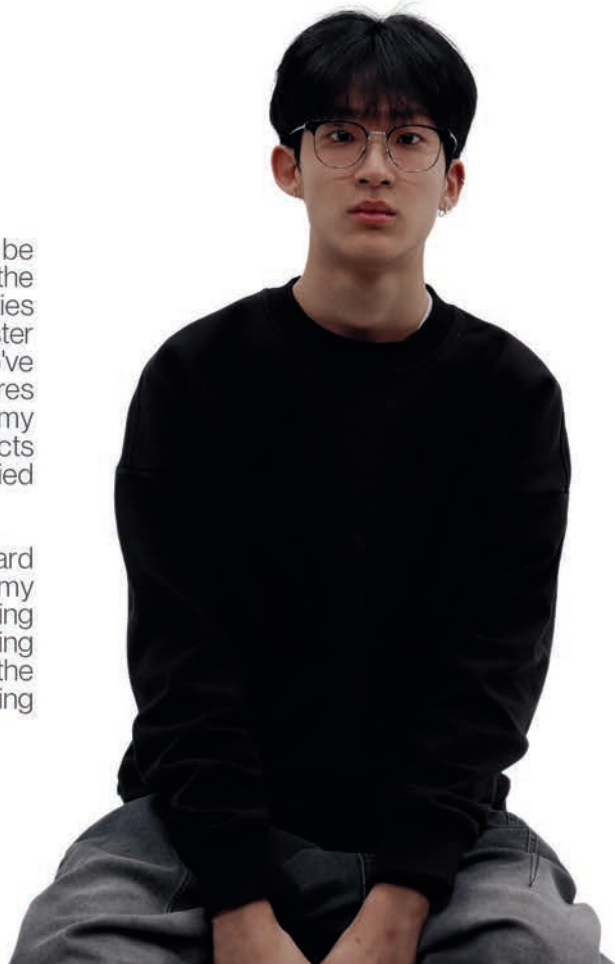


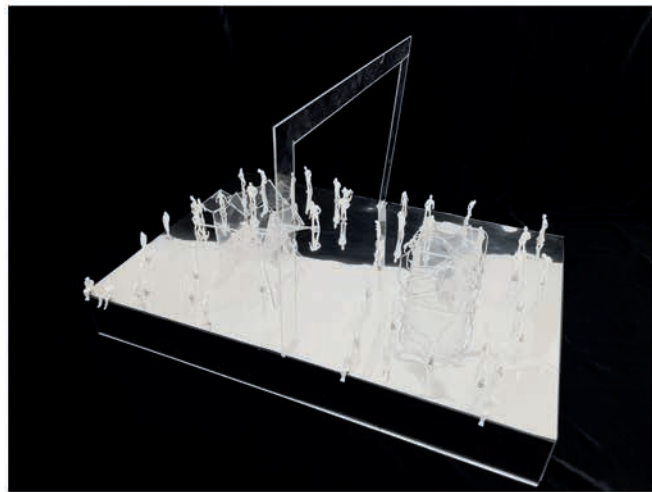
Sean Kyung

Conflicting Perspectives

My artwork explores the pressure between how I wish to be perceived and how others inevitably see me, highlighting the contrast between traits and characteristics of insecurities and vulnerabilities I try to conceal. Life-sized hands of plaster and silicone, representing influential individuals who've significantly impacted me, amplify the miniature figures throughout my sculptures. These small figures symbolize my internal dialogue, external perspectives, and multiple aspects of my personality. Initially subtle, their presence is intensified by the hands, emphasizing the scale contrast.

Boxes frequently reflect the disparity between outward appearances and hidden inner realities, emphasizing my concealed complexities. Mirrors enhance this theme, offering both spaces for self-reflection and a means for maintaining personal privacy. My work invites viewers to contemplate the significance of following societal standards, prompting reflection on self-development.





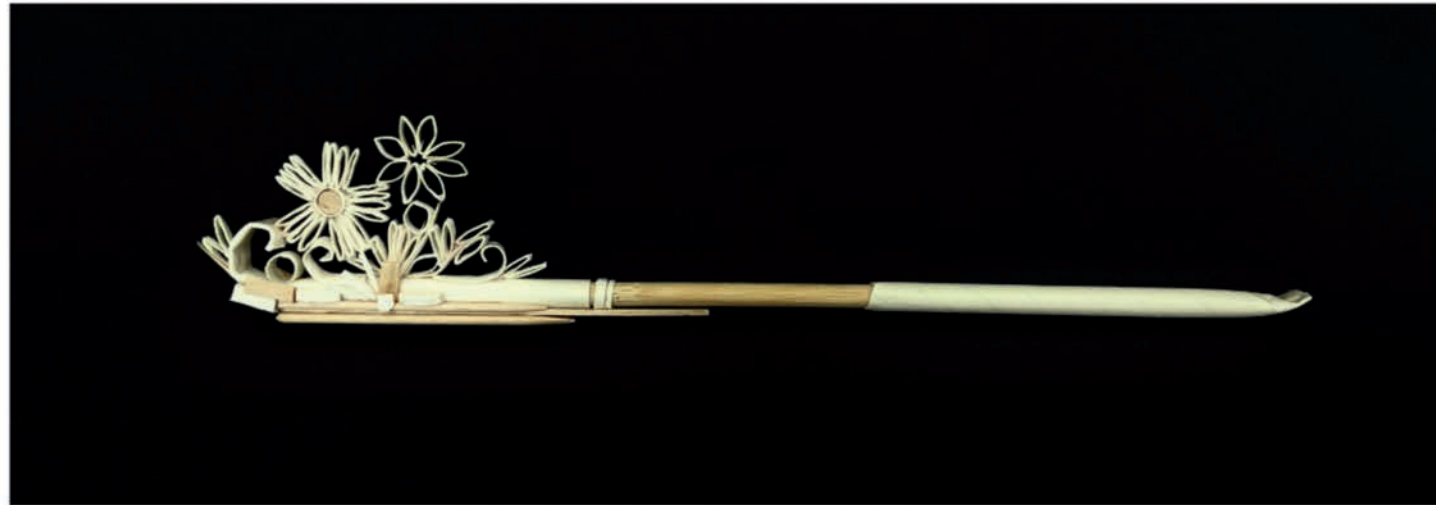
Uee Jung

Two Sides of the Story

My series of artworks centers around the contrast between historical elitism within Korean and the influence of modern South Korea's rapid consumer culture, particularly in shaping class distinctions, aspirations, and identity. Living in Korea has sparked an interest in both contemporary culture and Korea's deep history as Seoul is a city that best manifests both extreme modernity and cultural heritage.

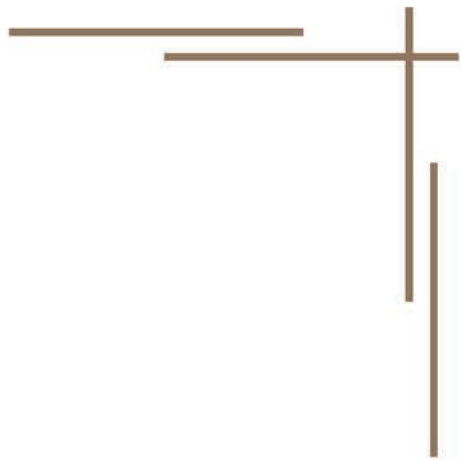
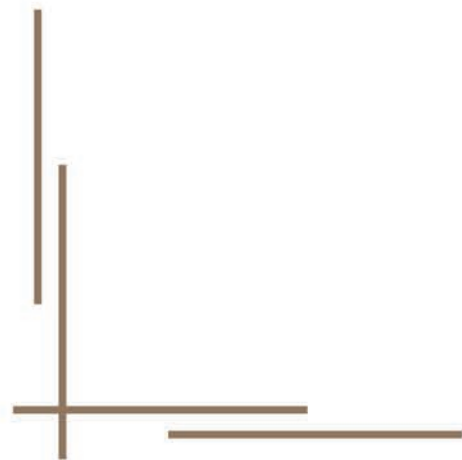
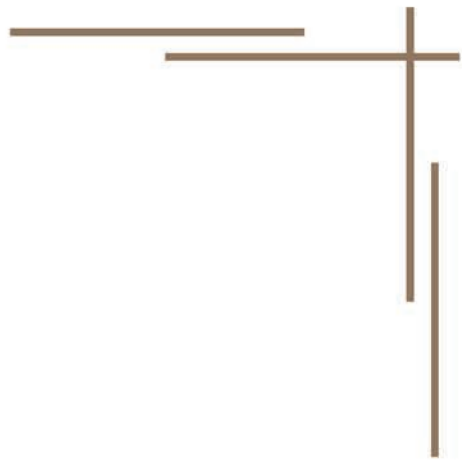
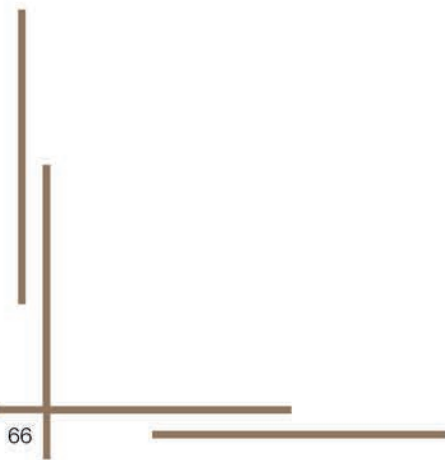
Korean silk paintings, *Irworobongdo*—A painting of five peaks and two suns—, and Korean delicacies are placed in the context of rapid consumerism, turning exclusive items into something available to everyone. Utilizing recycled material and inexpensive clay to create imagery of historical elitism, I mimic the illusion of luxury, transforming the meaning of value. By juxtaposing the socioeconomic classes within Korea, I aim to bridge the gap between high and low society, expressing its symbiotic and contrasting nature, coexisting yet also combating one another.







This catalog was created in conjunction with the AP Art & Design Exhibition at Seoul International School (April 2025).



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