ISSUE 14

THE MEDIUM

The Common Thread

Cover by Anaaya

WHY ART MATTERS

The word “art” does not have a clear-cut definition. It depends on who you ask. Some may say that art is a painting or drawing and maybe music or a story. Others may say that art is any form of expression, like the art of communication or the art of play. No matter how people define “art”, it is generally recognized as a manifestation of creativity. It can be used as a medium to express emotions, ideas, cultures, and stories for an audience to absorb.

In many ways, art preceded language, as cave paintings came before written text. Art, to whatever extent you define it, was used in various societies in order to communicate. From cave paintings, to hieroglyphs, to renaissance style paintings and Beethoven all the way to poems, to dancing, to photography and graphic design; art has evolved immensely and our interpretations of it have evolved simultaneously alongside it. We can be entertained by art, perplexed by it, enraged by it, inspired, connected. This is what makes art so important. It has no definite state and no definite impact, but what it definitely does is make us feel something. Art has immense power to ignite emotions in people, both good and bad. It can serve as a way to connect us through a shared passion or admiration, but it can also serve as a way to challenge beliefs and authority structures.

Yet, art is defined more as a hobby or a distraction than admired for its true power and connectivity. We see this on various levels throughout society, in the work force, university, school, as children. To say you are an artist often does not gain as much respect as to say that you are a doctor or a lawyer or a teacher. These are all important and integral jobs to society, but arguably, so is that of an artist. In university, as you will hear more about in the issue, art focused studies are viewed more as a hobby than a true course of action. In school, we are pushed to excel in math, science, English, history, and academic subjects rather than to create. Our value is so often based on a number and structure, and while this may work for some, it does not leave space for creators and their creations to have the resources, time, attention, and admiration that they deserve. The worst crime of all though comes when we force children to sit in rooms and learn these subjects and filter into the system, with not nearly enough time to create and explore, and maybe this is where the stigma and stereotypes begin.

I hope that with this issue you can either recognize or remember the importance that art, of any kind, has in not just society but in your life, whether it’s reading a book, listening to music, drawing, photography, cooking or dancing, all of the above and more. I leave you with this quote that in many ways keeps popping back up in my life, and for good measure:

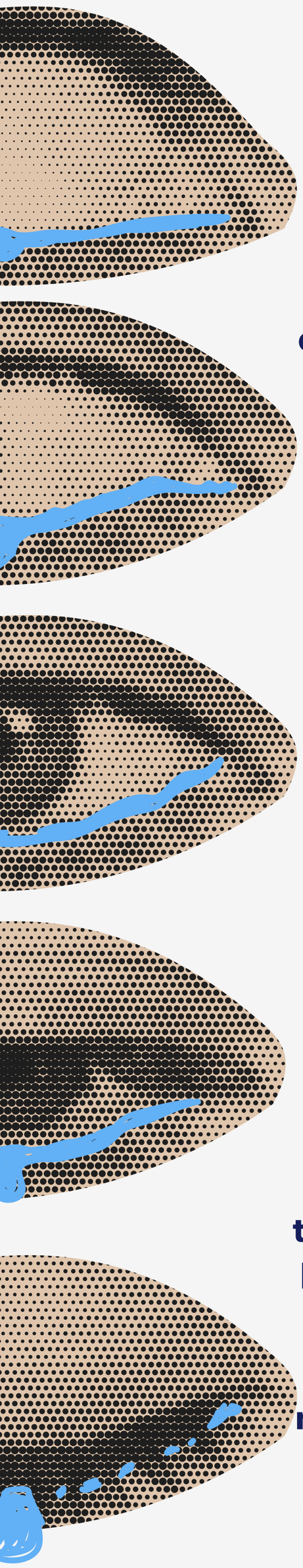
“They’ll tell you that the arts and humanities aren’t practical and then read poetry at funerals and weddings, cry over films and search for meaning in philosophy. Surviving is one type of practicality, knowing why we bother is another.” -Joel Uili

~ Ainsley

BEYOND THE OBVIOUS, IT DOESN'T NARRATE
A STORY — IT STIRS ONE WITHIN US.

DEVOTION VS DISPLAY

Evolution of the Sattriya dance



To preserve an art form is not always to preserve its traditional meaning. Sattriya is an Indian classical dance that expresses this idea and teaches about the importance of letting ethnic art evolve.

Originating in Assam, a state in Northeast India, Sattriya is associated with the Bhakti movement that flourished in Hindu monasteries called Sattras. Bhakti means the unification of people through devotion, and is a religious philosophy central to the Sattriya dance. The dance was the creation of the polymath saint Sankardevan, who mixed divinity with his own creative imagination. It's influenced by the folk dances and sculptural art of numerous Assamese tribes such as Mishing, Bodos, and Deuris. In the ancient Hindu text Mahabharata, Lord Krishna bestows lessons from the Srimad Bhagavatam to Arjuna during the Kurukshetra war. This unusual deliverance of spiritual teachings in the midst of a battle is similar to how Sattriya expresses Bhakti through movement.

Sattra devotees saw each Sattriya dance as a private ritual executed in prayer offerings. However, over time, practitioners introduced performative elements to invoke the rituals with more variety and color. These diverse dance and music elements are called "Desi", which explains their role as pure entertainment for a general crowd. It contrasts with the more spiritually enlightening "Margi", describing elements found in ancient Hindu traditions. The entertainment aspect expresses Assam's modern cultural identity, and the traditional aspect embraces its Hindu core. Modern Sattriya is caught between these two, with its survival today depending on Desi, and its foundational meaning on Margi. This shift from sacredness to entertainment asks: is the dancer still spiritually internalising the emotion, or just aesthetically presenting it?

Modern art is changing the way meaning remains. When Sankardevan developed the first historical form of Sattriya, the objective was to create a sense of trusteeship between "perceptor" and "community". Hindu divinity was the original subject, but modern Sattriya isn't losing its sacred meaning amidst each operative addition. A better understanding is that, in line with Sankardevan's objective, Sattriya is moreso shifting from selectness to accessibility. This is something it's been doing its entire historical journey. Unlike devotion, performance does requires validation, so the presence of an audience has altered its orientation from internal inhabitation to a sort of public cultural unification. In evolving, Sattriya may no longer solely belong to the divine, but neither is it entirely removed from it.

The philosophies spread through Indian classical dance have been ever the less confined to its specific Hindu community of origin. The tension between artistic indigeneity and progress reaches a sweet spot in such a historically flexible and versatile dance form, and with the passage of time, Sattriya and all ethnic art might assimilate more influences from innumerable sources without losing its identity. When art similarly retains a selfhood while embracing progress, culture can beautifully evolve with it too.

~ Syna

EXPRESSION OF FASHION





Fashion's Impact Through History

Fashion trends have marked entire generations and eras, while certain designs created or supported social movements and change on a global level. Jewelry and colors indicated social status, dress shapes supported beauty standards and reinforced gender dynamics. From fashion arose some truly significant figures. French designer Paul Poiret is widely credited with the transition of fashion from cloth to art. He is said to have "freed" women from corsets, as well as being a pioneer in design through draping rather than tailoring. The first little black dress was launched by Gabrielle "Coco" Chanel, setting off a wave of women's liberation through fashion that would reach its pinnacle with the invention of the miniskirt in the mid-1960s by British designer Mary Quant.



Modern Perception of Fashion

Fashion has been, and still is, most often perceived through clothes. With greater freedom of expression, however, newer generations have begun choosing other mediums: hairstyles and colors, tattoos and piercings. While these aspects of appearance historically held different significances and conveyed different messages in communities around the globe, many now utilize them simply as style enhancers. This shift has sparked considerable controversy. Fashion liberation highlighted generational and cultural gaps, played a significant role in "cancel culture" and, ironically, became a societal divider in its own right. Judging a book by its cover became easier when every book now has such a uniquely personal one.

The Art of Fashion

But, at its core, fashion is expression. Fashion is freedom, and therefore fashion is art. It is constructed with care, observed and enjoyed by many, and always critiqued by some. For subcultures and communities such as punks or LGBTQ+ people, fashion became a symbol of liberty, a non-conformist tool and a source of belonging. Much like more conventional art forms, everyone chooses their own level of participation and expression. Unlike most others, however, fashion is something you cannot fully avoid. And you may not even realize it, but that T-shirt you bought "for no reason" and those pants you just "threw on" are a form of personal expression - a small but meaningful way in which you create art every single day.

-Miona

Mehndi & Henna



Henna, or mehndi, is a traditional body art practice that has been used across South Asia, the Middle East, and North Africa for centuries. In India, mehndi is especially associated with weddings and festivals, where intricate patterns are applied to the hands and feet as a symbol of joy, beauty, and celebration. The art is traditionally created using a paste made from the powdered leaves of the henna plant, *Lawsonia inermis*. Beyond decoration, mehndi reflects cultural identity and craftsmanship, as each design from delicate florals to geometric motifs, tells a visual story passed down through generations.

How to Make Natural Henna Paste at Home

Ingredients

- 2–3 tablespoons henna powder (pure, natural)
- 1–2 tablespoons lemon juice
- 1 teaspoon sugar
- A few drops essential oil (eucalyptus or tea tree)
- Water (if needed)

Steps

1. In a small bowl, mix the henna powder with lemon juice until it forms a thick paste.
2. Add sugar and a few drops of essential oil to help the paste stick to the skin and deepen the stain.
3. Cover the mixture and let it rest for 6–8 hours so the dye can release.
4. Once ready, transfer the paste into a cone or piping bag and apply your designs.
5. Leave the henna on the skin for 4–6 hours before gently removing it to reveal the stain, which will darken over the next 24 hours.



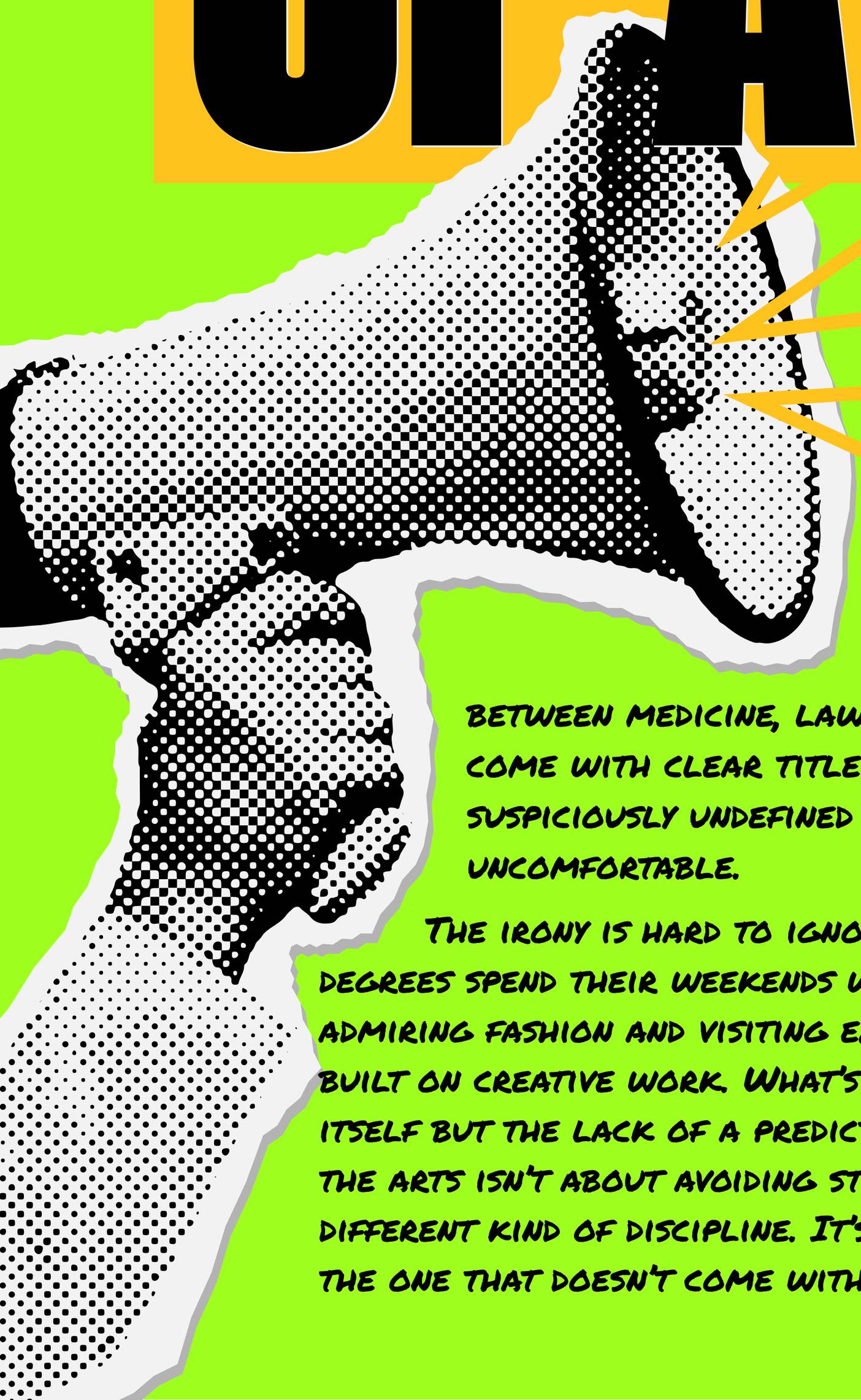


FUN FACT!!

In many weddings, the bride hides the groom's name in the design. The groom must find it later, which is meant to symbolize playfulness and intimacy in marriage.

– Anaaya

TAROOS AS A UNI DEGREE OF ART

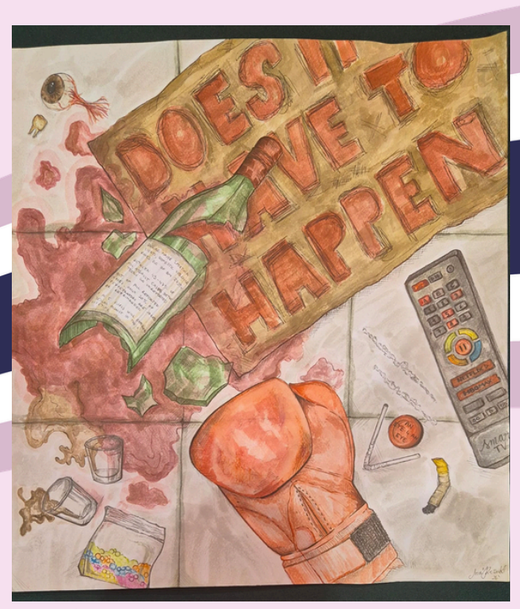


Choosing arts as a university degree often feels like announcing you've decided to "vibe professionally". The reactions are almost scripted with a polite nod followed by, "but what will you do?". It seems as if your degree doesn't lead to a job your relatives can immediately deem it as risky, or worse...a hobby. Somewhere between medicine, law, and engineering where careers come with clear titles and timelines, arts exists in a suspiciously undefined space that makes people uncomfortable.

The irony is hard to ignore. The same people questioning art degrees spend their weekends watching films, listening to music, admiring fashion and visiting exhibitions, which are industries entirely built on creative work. What's actually unsettling isn't the arts itself but the lack of a predictable path. When, in reality, choosing the arts isn't about avoiding structure, it's about embracing a different kind of discipline. It's Definitely not the easy path, it's just the one that doesn't come with a manual.

—Anaaya

Grade 12 Exhibition



LARA



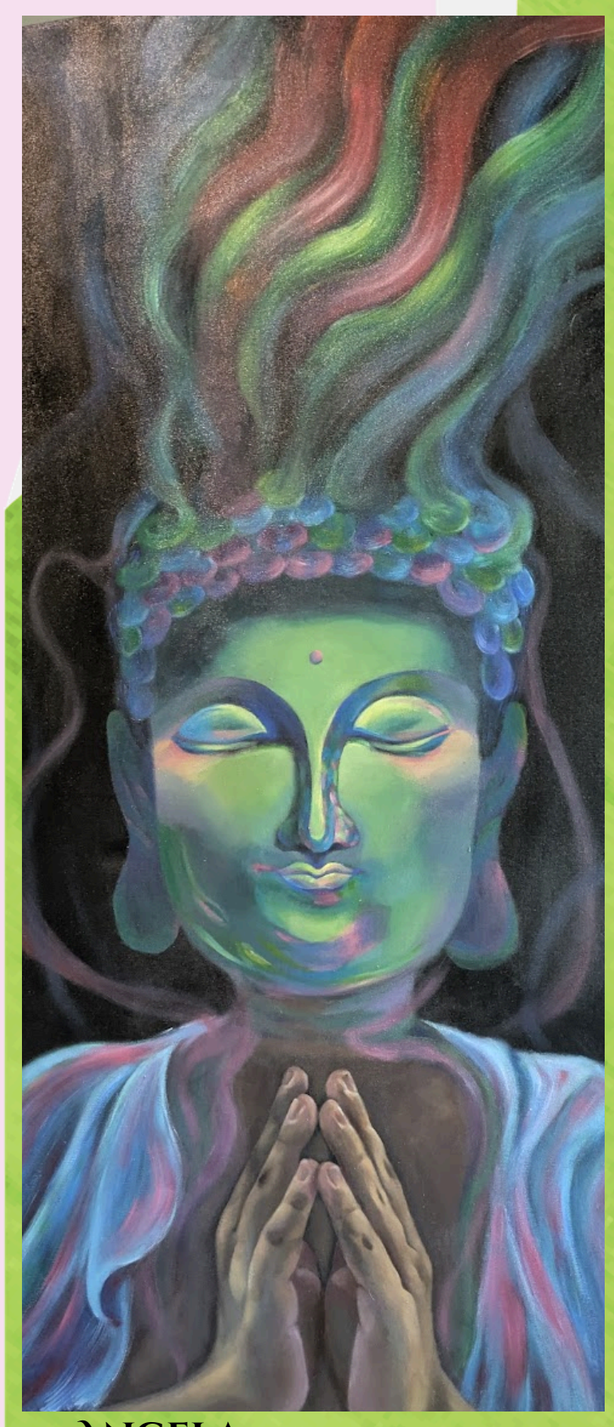
LARA

Creating The Sinner and the Sins was a way for me to question whether we can ever truly separate wrongdoing from the person who commits it, using the seven deadly sins as contemporary, everyday conditions rather than distant religious ideas. I built the exhibition as a house of ordinary objects, arranged in reverse order, where the absence of the human figure forces the viewer to confront the work without an easy place to project guilt. My process was slow and intentional, driven by irony, material experimentation, and the challenge of making familiar objects feel quietly unsettling. Putting the exhibition together was both exhausting and grounding, especially within the intensity of the IB, but it gave me a space to think more honestly about morality, responsibility, and perception. In the end, I realised the work was less about defining sin and more about recognising how close it sits to all of us.
(Lara, Grade 12)

"From the very start of taking Visual Arts, I came with a clear and solid vision for my theme " Grace Restored". Despite the challenges of balancing technical competence with my envisioned conceptual understanding I fulfilled my vision and goal of testifying to my life-changing encounter with Christ through artistic expression. Each piece holds a significant event from my life journey, and I anticipate that the audience will carefully analyze the details and artistic choices I've inserted. I pray that everyone who sees my art will be encouraged and filled with hope, knowing that they too can be renewed, healed, and restored from the unspoken battles, brokenness and wounds that have scarred them.
(Kyal Cyn Hnin Htet, Grade 12)

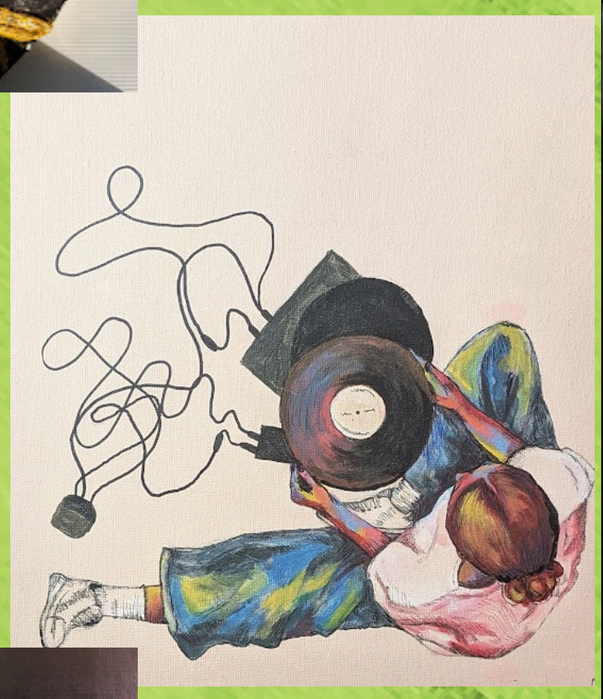


SHALOM



ANGELA

MIMI



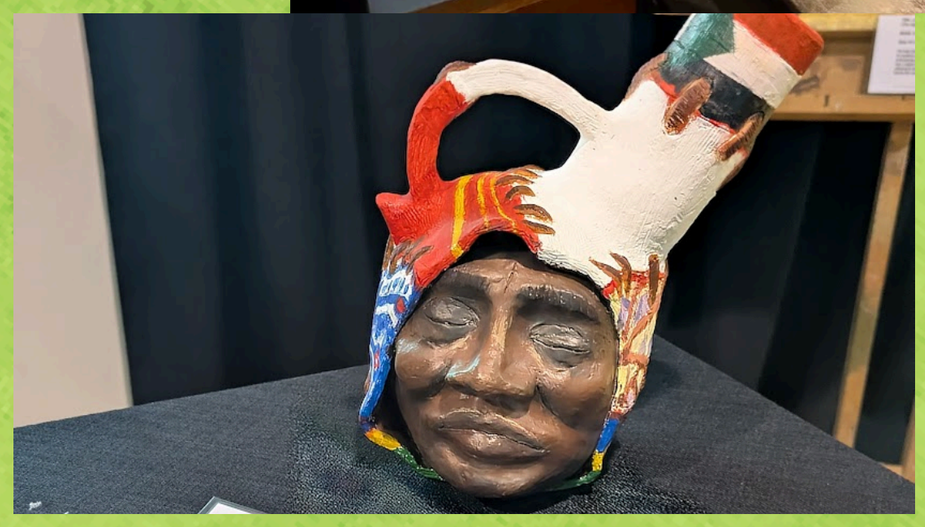
SHALOM



SHALOM



SHALOM



TAHA

Hierarchy In Arts

"I DON'T WANT TO BE WORKING IN BALLET OR OPERA, OR... THINGS WHERE IT'S LIKE, 'HEY, KEEP THIS THING ALIVE,' EVEN THOUGH LIKE NO ONE CARES ABOUT THIS THING ANYMORE," *Timothee Chalamet*



Artists and art communities are already groups that tend to be discriminated against. It is not a career path that many are encouraged to pursue, but something rarely discussed is the discrimination within the art community; the hierarchy of what is considered art and what isn't.

Art is a vague term. In my TOK class, we constantly kept going in circles trying to define art. "Is graphic design art?" "Are sports art?" "Is science art?" and the answer was always "It depends"

This leads to major conflicts within the art community, resulting in prejudices and judgments on smaller areas of art from within the community. The painter judges the sculptor because they don't know how to blend colors, so they are not an artist. Just within this community, they create their own divisions.

Us Vs. Them.



This can be tied to the ideas of academic validation of art. What is taught as good art, and bad art. It can also be tied to things like racism, homophobia, colonialism, and so much more. And as much as this is something important to explore, we never talk about the hierarchy within the community.

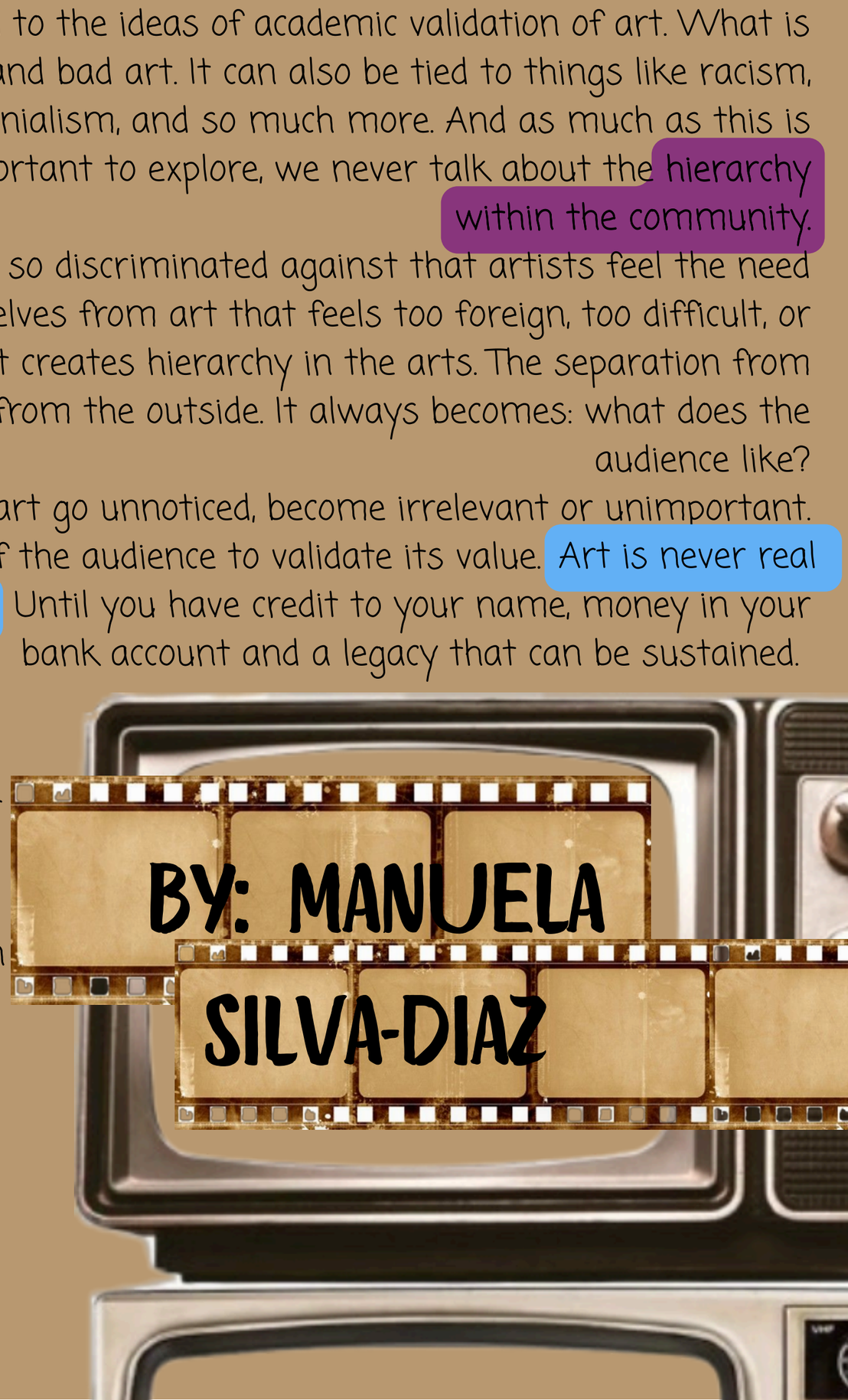
The art community is so discriminated against that artists feel the need to separate themselves from art that feels too foreign, too difficult, or too niche. This is what creates hierarchy in the arts. The separation from within to be accepted from the outside. It always becomes: what does the audience like?

This is why niches of art go unnoticed, become irrelevant or unimportant. There isn't an echo of the audience to validate its value. Art is never real until you succeed. Until you have credit to your name, money in your bank account and a legacy that can be sustained.

There was a time when film was not a real art. Real arts were things like paintings, music, or dance. But now people like Timothee Chalamet dare to tell an audience that no one cares about ballet or opera anymore. Everyone goes to see movies, so that makes it a better art form. We also tend to forget the accessibility of the arts. It is cheaper to go to a movie theatre and watch a movie than it is to get an opera ticket. It is not for everyone, but that doesn't make the art any less real, any better or worse, because it's not everyone's cup of tea. Art isn't about the audience. Art is about the artist, and I feel like we as a society tend to forget that.

Again, I repeat, Art is a vague term. I believe that is intentional. Art is not defined by a specific rubric or definition. It just is. Art can be subjective, objective and anything above around or in between.

Art just is.



THROUGH MY LENS: SEEING BEYOND WORDS

AN INTERVIEW WITH KHUN BESS - CONTENT CREATOR

WHAT DOES "ART" MEAN TO YOU, AND WHY IS IT IMPORTANT TO SOCIETY?

For me, art is a language that doesn't need sound. It is a way to express emotions and feelings through photography. In terms of its importance to society, I think art is like a mirror that reflects many aspects of society. Personally, I believe photography can reflect different eras and also connect the diversity and differences in today's world.



WHAT INSPIRES YOU TO TAKE ARTISTIC PHOTOGRAPHS?

My inspiration for photography comes from wanting to capture emotions and feelings in a specific moment. No matter how much time passes, when I look back at the photo, I can still remember that feeling as if it never faded.

HOW DO YOU SEE THE WORLD THROUGH YOUR LENS? WHAT DOES IT MEAN TO YOU?

For me, seeing the world through a lens is very interesting and meaningful. It allows me to observe situations more carefully and view things from different perspectives. Sometimes, our eyes alone cannot fully capture what is happening, but through the lens, I can notice small details that I might otherwise overlook.

DO YOU THINK PHOTOGRAPHY CAN BE A "VOICE" FOR THOSE WHO DON'T HAVE ONE?

Absolutely. A single photograph can express many emotions whether sadness, happiness, or hope and sometimes it can speak louder than a thousand words.

IF YOU HAD TO DESCRIBE YOURSELF THROUGH ONE PHOTOGRAPH, WHAT WOULD IT BE LIKE?

It would probably be a photo of a banana leaf, because it represents letting go, being unattached and allowing things to flow naturally with time.



If my photographs could speak, they would probably say, "Do you see it? Do you see the beauty around you?"

-Boling

What a Broken Lamp Taught Me About Vulnerability and Art



Art has been a way for me to feel, and healing, I've come to learn, is a journey best traveled with something to hold onto.

There are times I've harbored deep-seated feelings of anger. Times I wish I had used my voice, spoke my truth. Shame from anger that had nowhere to go. Once, I broke a lamp in a moment of rage, it almost caught me off guard, the way I grabbed it and felt the glass shade shatter. I loved that lamp. Why did I do it? I still ask myself that. I opened my sketchbook and began to create.

For me, my art practice is personal. It began as a place to heal and express. Hours spent ripping paper, collaging, painting in my sketchbooks, because honestly, it was just an innate, natural way to try and figure things out.

We have to be willing to be vulnerable. To put ourselves out there and realize we are probably not as alone as we feel. I'm sharing a page from my sketchbook as a reminder: we all have an inherent need to create. If you haven't made something recently, I encourage you to just try and see what comes out.

KRU AMANDA O.

POETRY

Society infers before it understands.
labels before listening, and defines before seeing
It turns silence into weakness, loudness into fault.
And somewhere in between their assumptions,
a person learns to shrink.
Not because they are small
but because the world decided they should be

Moon Stone Grade 8

WHEN THE SKY FORGOT US

ONE BURNED.
ONE WATCHED.

BOTH MOVED IN S ILENCE
THROUGH THE SAME SKY

NEVER TOUCHING.

DAY AFTER DAY,

LIGHT SPILLED ACROS S THE WOR LD
AS IF IT BELONGED TO EVERYONE.
AND SOMEWHERE DI S TANT,
A PALE SHAPE LINGERED,
LEARNING TO GLOW
WITH BOR ROWED LIGHT.

THEY KNEW EACH OTHER
ONLY BY THE HOR IZON
THAT BR IEF EDGE
WHERE GOLD FADES
AND S ILVER WAIT S .

SOMETIMES ,
THE SKY BLUR RED
AND FOR A BREATH,
THEY ALMOS T MET.
BUT EVEN THAT
WAS ILLUS ION.
A T R ICK OF TIME.
A CRUEL SOFTNES S .

THE ONE WHO BURNED
COULD NOT COOL.
THE ONE WHO DR IFTED
COULD NOT S TAY.

AND SO THEY KEPT ORBITING,

BOUND BY GRAVITY
BUT NOT BY TOUCH,

SENDING LIGHT AND LONGING

INTO THE DARK

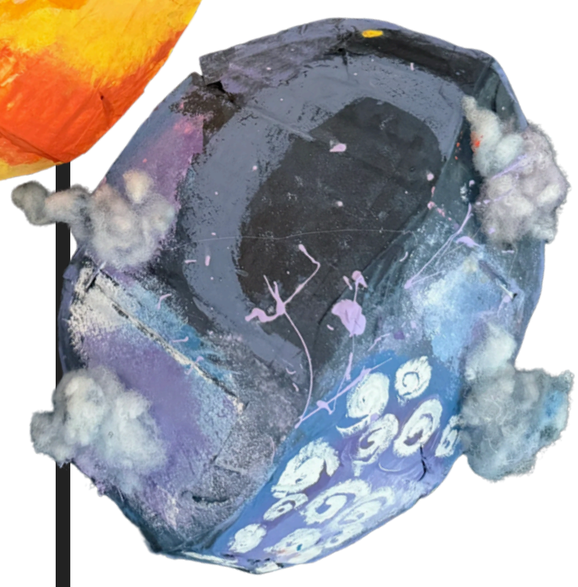
THAT S T RETCHED BETWEEN THEM.

THE WOR LD KEPT TURNING.

Kao Isarapong Grade 9

GRADE 4 MASKS









The grade fours worked on a project exploring identity and how to use materials as a language, showcasing how art can be used as a form of communication.

A mask protects. A mask performs. A mask hides. A mask reveals. These masks are a collection of work made by grade 4 artists asking some of the biggest questions there are: Who am I? What do I show the world and what do I keep hidden?

Over several months, we explored the idea of the mask, not just as an object, but as a metaphor for the layers we all carry. The face we wear for others. The self we protect underneath.

Inspired by artists like Cindy Sherman, who transforms herself to question how identity is performed; Kehinde Wiley, who reclaims whose stories get told and how; and Nick Cave, whose Soundsuits wrap the body in both armor and spectacle, we turned the lens on ourselves.
We looked outward too, at the communities, cultures, and everyday worlds that have quietly shaped us into who we are.

An ongoing journey into who we are and how art helps us express and explore our ideas. What you'll find in these pieces is honest, brave, and deeply personal.

~Kru Amanda Olberding





BRAIDING CULTURE AND ART

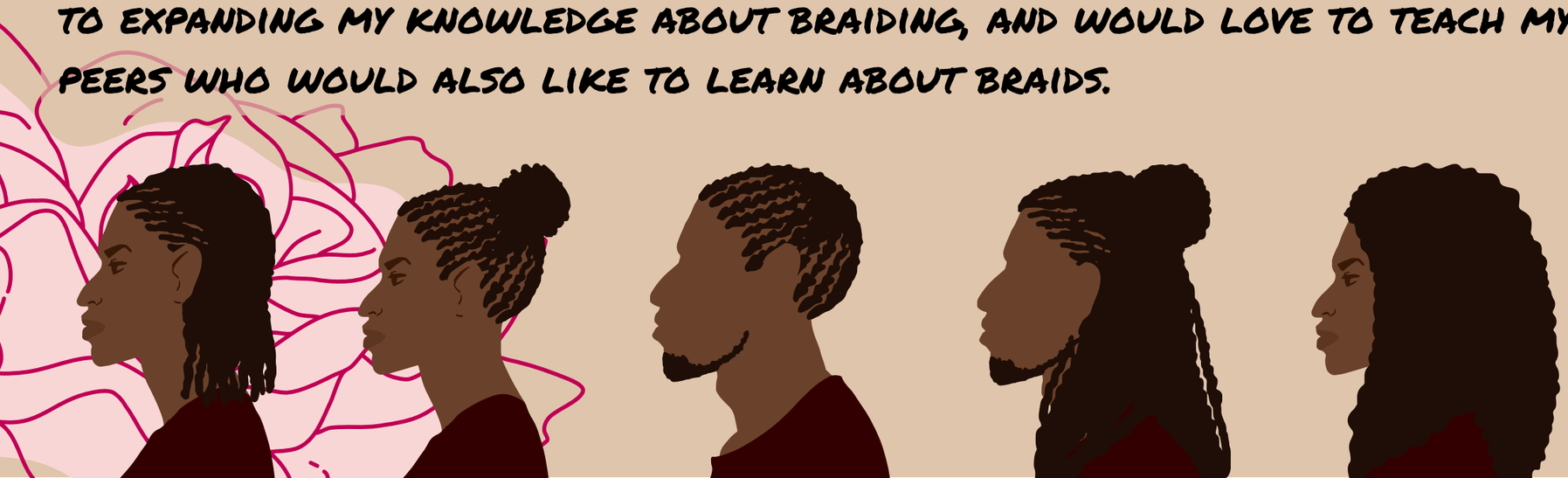
AYAK'S PERSONAL PROJECT ON HAIR BRAIDING REFLECTION

I started braiding natural hair 3 years ago and was always passionate about it. At the time, I only used one technique. In my country, South Sudan, we are born with short hair that is challenging to manage, and the only way to keep our hair protected and looking neat is by braiding it. I've been braiding my own hair since I was 13 years old, learning from my grandmother's basic techniques, which was a simple traditional braid. However, I've been fascinated by the intricate patterns I see in different cultures and feel limited by only mastering simple three-strand braids. Throughout the journey I learned the importance of excellent manual dexterity, proper hair sectioning, and consistent tension as applied in my basic braiding. My grandmother was my first introduction to braiding, and, thanks to her, I am able to braid my friends' hair each week. Now, every Saturday, I braid my friends' hair and they are always fascinated and encourage me to do more. I always felt good when I got motivated to do what I thought I couldn't do. Through Grade 10 personal project, I learned different hair braiding styles and did some history about braiding. I knew that our great grandmothers and grandfathers had also been braiding their hair in their times, and I was curious to know what was so special about braiding in ancient times. Braiding was not just a simple three-strand braiding style. In

African history, braiding has, for centuries, been the essential ingredient that communicates identity, culture and represents beauty amongst people around the world. The African braiding styles have influenced the modern trend among African diaspora communities for generations. The act of braiding has given the African opportunities to bond with others, build skills, learn about and understand inherited traditions, or preserve cultural practices no matter where in the world they are. I have also used social media to learn new braiding techniques. I watched YouTube videos that

had step-by-step tutorials on different techniques, and I would practice the styles to develop the skills. This was challenging, but I did it! I have learned at least 6 hair braiding styles. In my hair braiding journey, I have learned about patience, resilience and self management, because some styles like knotless take more than 5 hours to do. It is not easy to stand for that quite a long time and still, at the end of the day, get to do my personal stuff. Lastly, braiding also builds strong bonds between people since it's an activity that brings more than two people together. It connects me with people, getting to tell each other stories, and spending the precious time together means a lot to me. I look forward to expanding my knowledge about braiding, and would love to teach my peers who would also like to learn about braids.





THEATRE

“Please Ms. Firth” was presented to the public audience on March 6th. The seats were fully occupied with guests coming from different age groups.

The play itself was a sensation among the audience and there was a lot of congratulation for the actors after the performance was over.

The play centers around the themes of bureaucracy, authoritarianism, protests, and legislation and the antagonist, Ms. Firth, is a lady that works at the government office dealing with important rules. The workers abide by these rules and do not let a single wave of criticism get past them. This has resulted in conflict between her and the duo Fred and Anthony. The duo are trying to find money and figure out what the investment they had on the ministry can get them. Ms. Firth refuses to give them the money and denies the acknowledgement of the investment that Anthony had made before the events presented in the play took place.

We first wrote the play, but in the process we were also looking for actors. Fernando managed to find Josephine and Efaz and then we thought of Zosia to play as the lead antagonist role.

The productions began right after we managed to get everyone for each role. We decided to do two practices per week and we ended up deciding to do 3 practices a week closer to the performance date.

Costumes were thought of as a way to reflect the characters’ occupations, if they did have one, or their overall personality. For example, Fred wears a suit as he sees himself as an important person, whilst the officer wears a blue shirt with black long pants, because she is an officer.

-Eray

JAZZ & PIANO BAND



INTERVIEW WITH KRU STEFAN FORBUS - BY SYNA

Listen to "The Real Deal" - Kru Stefan's song!

HOW DID YOU GET INTO THE SAXOPHONE?

SO, WHEN I WAS YOUNGER, GROWING UP WE WOULD ALWAYS GO TO SEE THE LOCAL UNIVERSITY MARCHING BAND. AND I ALWAYS KNEW THAT ONE DAY I WANTED TO PLAY AN INSTRUMENT. AND AT THAT TIME WE DIDN'T REALLY START PLAYING INSTRUMENTS UNTIL THE FIFTH GRADE, AND I DIDN'T KNOW WHICH INSTRUMENT TO CHOOSE. I ASKED MY MOM WHAT SHE WOULD SUGGEST, AND SHE SUGGESTED SAXOPHONE AND I STUCK WITH IT.

CAN YOU DESCRIBE WHAT IT FEELS LIKE, INTERNALLY, WHEN YOU'RE REALLY IMMERSED IN PLAYING OR PERFORMING?

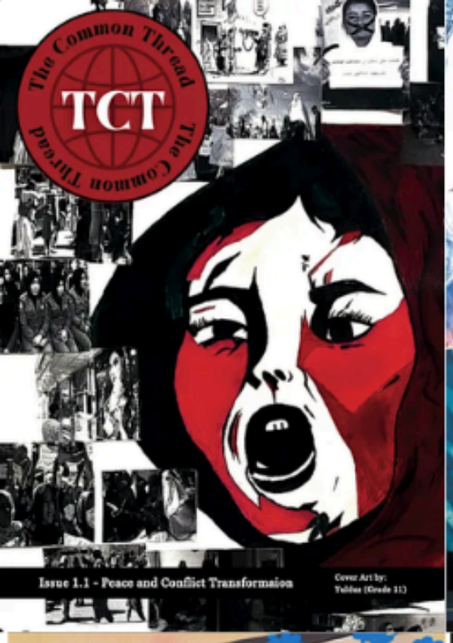
OKAY SO, BEING FULLY IMMERSED IN PERFORMING MUSIC WITH A GOOD GROUP FEELS LIKE THE MOST FUN THING THAT YOU COULD EVER FEEL. I'M NOT SURE HOW YOU COULD REALLY DESCRIBE IT. IT FEELS LIKE EATING YOUR FAVOURITE FOOD FOR DINNER, YOU KNOW? OR GOING TO YOUR FAVOURITE PLACE OR WATCHING YOUR FAVOURITE MOVIE.

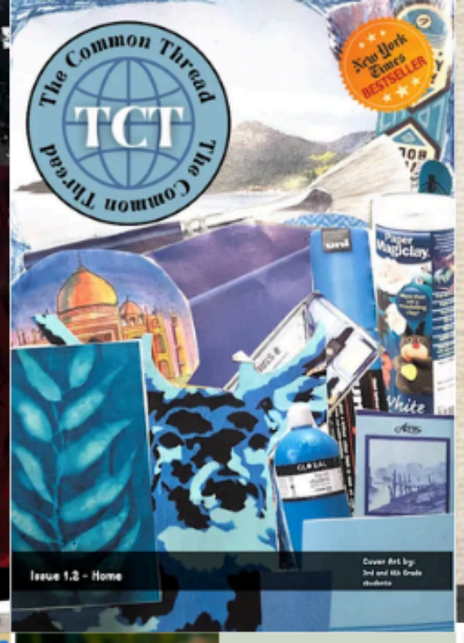
WHEN YOU IMPROVISE ON THE SAXOPHONE, ARE YOU THINKING OR FEELING?

SO AT FIRST, WHEN YOU BEGIN TO IMPROVISE, YOU START WITH A GROUP OF NOTES THAT YOU KNOW, OR LIKE A SCALE. OR A KEY. SO, AT THAT POINT, I WOULD THINK ABOUT WHICH NOTES TO PLAY AND THE SCALE. BUT THEN, LATER OR NOW, I THINK ABOUT JUST THE FEELING THAT I WANT THE LISTENER TO HAVE. SO I KNOW WHICH NOTES GO WITH THE SONG, AND THEN I JUST FOCUS ON THE FEELING OR WHATEVER THE MOOD IS OF THE MOMENT.

IS THERE A SPECIFIC SONG OR PIECE THAT YOU FEEL ARE TIED TO A SPECIFIC MEMORY OR A PART OF YOUR LIFE, AND WOULD YOU LIKE TO SHARE IT?

EVERY SONG HAS A MEANING OR FEELING AND EVERY SONG IS TIED TO A MEMORY. YES, THERE IS A SONG BY THE BEACH BOYS CALLED KOKOMO! I REMEMBER IT WOULD COME ON THE RADIO EVERY ONCE IN A WHILE WHILE I WAS RIDING WITH MY GOD FATHER TO GET MY HAIR CUT AROUND 8 YEARS OLD. IT TAUGHT ME A BIT ABOUT THE BEACH, CARIBBEAN, AS I HAD NEVER BEEN. BUT AS THE SONG SAYS, I WISHED I COULD "GET THERE FAST AND TAKE IT SLOW."

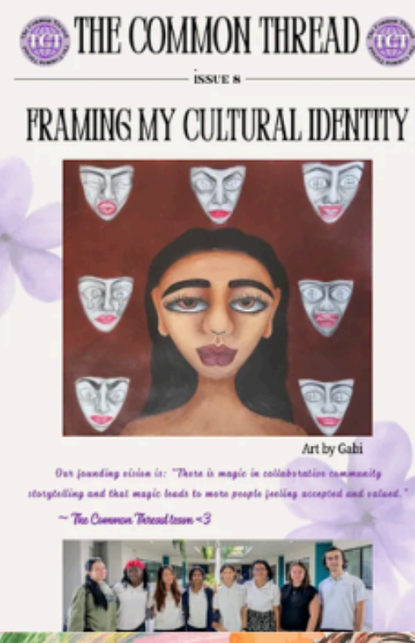






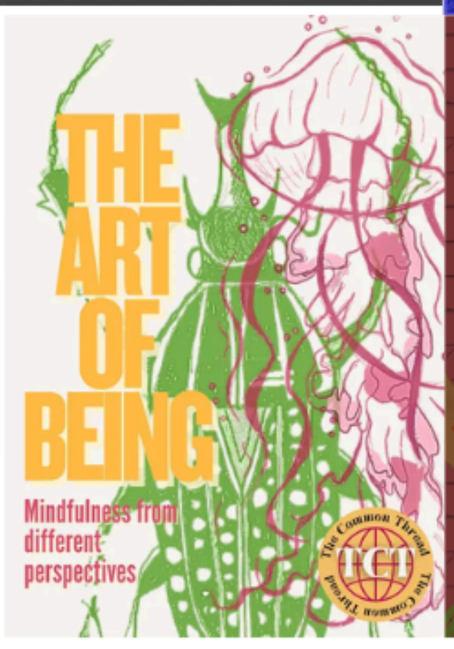


















THESE ARE SOME OF KRU AMANDA'S MASTERPIECES THAT SHE HAS CONTRIBUTED TO OVER HER TIME AT UWCT OVERSEEING THE COMMON THREAD. AS THIS IS ONE OF HER LAST ISSUES BEFORE SHE LEAVES, WE WANT TO HIGHLIGHT THE DEDICATION AND EFFORT THAT SHE HAS PLACED IN THE CREATION OF THESE PIECES OF ART.

SO, THANK YOU KRU AMANDA FOR EVERYTHING YOU HAVE PUT INTO THIS CCP AND EVERYTHING THAT YOU DO!

NOW, FEEL FREE TO MAKE YOUR OWN MASTERPIECES...

FILL these FRAMES with YOUR OWN MASTERPIECES

(DON'T FORGET TO TITLE THEM!)

