

## **Alexandra Rubinstein**

As my mother puts it, I am obsessed with sex. My dad just shakes his head in discontent and leaves my studio disappointed. Then they both question where they went wrong.

My family moved from Russia when I was ten, and I found myself undergoing puberty while simultaneously confronting cultural transition and a language barrier. Like most girls, my teenage years in the U.S. were filled with insecurity, body image problems, dieting and fluctuating hormones. In retrospect, I see my experiences less through a personal lens, but rather from the perspective of a larger social context. Despite intellectual growth and maturation, I am still a product of my upbringing and multiple cultural and social factors. Those factors have created an evolving sexual identity fraught with complications and contradictions. Perhaps this is at the heart of my work.

My work explores how our environment, culture, and socialization shape our perceptions of gender and sexuality. Through both confrontational and restrained portrayals laced with humor, I hope to illuminate certain human behaviors and conditions in a new light — one that entices the viewer and provokes a response. My most recent work explores pornography as a reflection of American society — its complex and contradictory attitudes toward sexuality and social mores; its tension between the Puritanical and the Libertine, between individual freedom and societal expectations; its confusion of sexual pleasure and economic exploitation; and its battles for privacy, profit and the pursuit of liberty and happiness.

Commercialization of erotic imagery, whether done professionally for profit or in amateur format has transformed private, intimate encounters into mainstream entertainment. Like advertisement, it reflects what we as a society feel and believe while at the same time persuading us to buy into it for purposes of financial gain. How we define pornography today has been shaped by its channels of distribution and its definition varies greatly across various age and social class groups. From a personal perspective, I feel that commercialization of sexual intimacy has had a tremendous effect on my generation, and I want to address it.

Through tender or in-your-face stances, I want my work to embody my own inner conflict — a conflict that arises from trying to reconcile the culture of my parents and the one in which they transplanted me. Despite assumptions drawn from my work, at the age of 21, I remain a virgin. They derive no comfort from this fact in face of my paintings and the obsession that fuels them.

### ***Fisting*, 2010**

Alexandra Rubinstein

Oil on Canvas

### ***Clothes*, 2010**

Alexandra Rubinstein

Oil on Canvas

Contact artist at [alexandrabrubinstein@gmail.com](mailto:alexandrabrubinstein@gmail.com) for sales information

## Alexandre Binder

I feel removed from the organisms I cohabit with — plants, animals, and bacteria alike. While I am told to value concrete explanations and statistical data, I can't help thinking that some things just can't be explained. I want to start considering my direct experience as evidence enough and not automatically trust facts I read in books. When Bigfoot and UFO sightings abound, we can no longer deny that we've really only scratched the surface of the secrets of the universe. Basically, what do we really know?

I am disturbed by what I see as a dominance of scientific and empirical knowledge that is often at odds with basic common sense and moral values. Facing a future of unsafe drinking water and world hunger, too many of our brightest people are working on making a thinner iPod. In this culture of manufactured desires and delocalized and seemingly indestructible institutional power, I respond most to the handmade and the frivolous. I am working on a campaign to disseminate my message, which includes plaques and spoof educational videos. I use a camp aesthetic to counter the facts and numbers I am so tired of hearing. My hope is that we will all start to see ourselves in the context of the larger superorganism we are each a part of. Artists I am influenced by include the Critical Art Ensemble, Natalie Jeremijenko, Toynebee, Jenny Holzer, Allyson Mitchell, Nina Braun, and Anne Garfourth.

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### ***In the Beginning*, 2010**

Alexandre Binder

Bronze, yarn, fabric, wood

Prices: contact artist @ alex binder17@gmail.com for sales information

## **Alicia Ledden**

1.

Local artist Jude Vachon made a community project where she told everyone to write advice pertaining to the economic crisis on a square of fabric. I wrote "If you're sad and broke, don't worry. Buy yourself something nice with your last few dollars." Jude said she would call me if she ever felt guilty about buying something.

2.

As a little girl, I found comfort in pretty things, but I often couldn't afford them. So I had to find comfort in things that other people rejected. I took the grimy lip gloss from the Lost & Found in the girls' locker room. I took my mom's costume jewelry. I was akin to Gollum from "Lord of the Rings." I was always looking for my next Precious. My first pet (a goldfish) was even named "Treasure."

3.

Some of my favorite artwork is inside a VHS labeled "(Cool Stuff)." At age 12, my boyfriend Dan made this (Cool Stuff) tape. It contains belabored Mario Paint creations that are soundtracked by his favorite bands, such as Megadeth. Some of the animations depict the processes of the human body. You can see what the human organs looked like when Psychotron rips a woman in half (the woman is modeled on Dan's mother). Dan played the animations for his 7<sup>th</sup> grade science class, but they were so violent that he wound up getting suspended. He was sent to the school counselor and told that he was sick.

### ***Little Bits of Light, 2010***

**Alicia Ledden**

Mixed Media

Contact artist @ [daliciak@gmail.com](mailto:daliciak@gmail.com) for sales information

## Alissa Osial

### The Nipple Project

"So what? It's a nipple. A little round circular protuberance. What's the big deal? See everybody's got them. See I got them."- Jerry, *Seinfeld*

The public accepts and praises artists for their ability to represent the human nude form. However, the same public demands that a female's bare chest be blurred or hidden in television, print ads, and other mass media, while embracing the bare male chest in the same contexts. What differentiates the male chest from the female chest that dictate why one is appropriate for general public display and one not?

This project explores the social guidelines for baring it all, from the chest up. It focuses specifically on the nipple, a bodily characteristic that both genders share, though one's is considered innocent and the other indecent. The project depicts the nipple in three different forms to uncover whether a specific visual reason to conceal the female nipple exists. First, through close-up photographs of male and female nipples, I examine if there are clear visual differences between the male and female nipple that necessitate the shrouding of the female nipple. Then, one nipple represented in multiple mediums explores if the medium determines a nipple's social acceptability and how its vividness and sensuality affect this distinction. Context is the final point of interest. Why is it acceptable for a female chest to be seen when breastfeeding but not at the beach?

Through these different visual representations, I intend to show that there are no dramatic physical differences between the female and male nipple. From there, the audience can extrapolate from this discovery to other double standards, perhaps just as trivial, that separate and affect men and women in American society.

### ***The Nipple Project, 2009-10***

Alissa Osial

Multimedia

**Special Thanks:** Lucas Stevens, Alison Shapiro, and all nipple contributors

If sold Postcards \$2.00, T-Shirts \$10.00

## **Alyssa Reuter**

Life obtains its meaning through interaction—between a being and its environment, between participants in a relationship, between differing minds—all of which shape one another and define our experience as humans. In my artwork, I build on the inherent interactivity in technology to create immersive interactive experiences that convey and provoke these connections while establishing a consistently strong aesthetic. Traditionally technology is seen as cold, mechanical and isolating, but I believe that its analytical nature is well-suited to provide insight into human systems and processes which necessitate interaction. For example, information visualization—as employed in my *Minute* piece—can expose hidden relationships, and games provide a system against which the mind can struggle and perceive conflict. Games in particular fascinate me because they are, in essence, complex interactive systems that exist as art and create it as well. However, my primary goal is to create experiences which help viewers better understand the complexities of interaction, even without the use of technology.

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***Minute*, 2010**

Alyssa Reuter

openFrameworks

Not for sale

## **Andrea Meythaler**

I've played fetch with the big bad wolf, stood up the knight in shining armor, determined that "happily ever after" is typically overmedicated, and I've made a pie with the forbidden fruit. I reclaim the stories that have terrorized the way we understand the world. As a doctor tends to a patient, I heal your brutal misunderstandings of body and flesh. I love my blood, my body, my period. ~~End~~ Change of story.

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### ***Doctor and Patient Relationship, 2010***

Andrea Meythaler

Graphite, pastel, paper, ink

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## **Angela Wang**

I make my art to invoke thought in people. To me, our subconscious is something that needs to be explored further and one way to do that is to open up the realm of ideas. Many of my pieces delve into fantastical imagery that are strange and wonderful, but also to allow the audience to wonder about the meaning behind such a piece.

To draw my audience I attract them with color, content and technique. Anything to grasp viewers and force them to look. This allows an unbiased first impression of my work. Upon closer inspection, they may realize different themes and interpretations of the work.

I make my work in 2-D because of the possibilities that are offered in a fantasy rather than reality. There are ways of presenting ideas that when brought to reality are not the same. The balance between theory and reality are tested in my works because I want to portray relationships that are tied to reality placed in abnormal settings that make it ridiculous and impossible, but at the same time I allow it to be possible.

### ***And the Elephant Fed the People for a Month, 2010***

Angela Wang

Photoshop CS4

**Special thanks:** Andrew Johnson

\$1,000

I can be contacted for future information at [Angelsway257@gmail.com](mailto:Angelsway257@gmail.com)

## **Anna Navasardian**

I am interested in exploring the intimacy and the strangeness that permeates human existence. My subjects include people, the elements that surround them, and the relationships that form them. I attempt to capture simple, honest, and wholly human moments that straddle both normalcy and oddity. A sense of duality is important to me in conceiving a composition. I like to blur the lines between the visible and invisible, the physical and the abstract. Merged borders between these qualities allow me to probe my audience and my audience to probe right back. Hinting at something that lies behind the surface helps us question the seemingly ordinary and typical.

[annanavasardian.com](http://annanavasardian.com)

### ***Seascape*, 2010**

**Anna Navasardian**

Acrylic on canvas

\$1500

## **A.C. Harkness**

MYBAD is a business. It's a company that sells you your own faults, fear, anxieties, and neuroses in the form of a custom-designed monster which we call a Baddie. Every one of these monsters is the result of an intensive diagnostic interview whereby a MYBAD officiator obtains data crucial to the Baddie's design during a 30 to 60 minute session. Each baddie is as unique as the person for whom it has been designed - yet the character of each baddie is often universal and others for whom the baddie was not specifically designed may be able to relate to it anyway. The power of MYBAD is that once you buy your baddie - you own it, own that thing about yourself which you have hated and can now thereby control it - face it - accept or reject it.

<http://mybad.perilouspaper.com>

***The Self-Consuming Pursuit of Strength, 2009***

***The Indecisiveness at Saying 'Hello' in Passing, 2009***

***An Attraction to Reliance - Leading to Lethargy, 2009***

***The Lingering Fixation with Minutiae, 2009***

***A Preoccupation with Seeing Things as Worse Than They Are, 2009***

***A Resentment at the Censuring of Vanity, 2010***

***Complacency at the Underestimation of One's Own Abilities, 2010***

***The MYBAD Contract, 2010***

***The MYBAD Welcomes You Video, 2010***

03:15 (on loop)

Contact Anna-Claire Harkness, [aharknes@andrew.cmu.edu](mailto:aharknes@andrew.cmu.edu) for price.

## **Austin Redwood**

### **(Like) New Vehicles:**

Is this a dumpster, or a new form of vehicle? This work questions the purpose of materials we routinely take for granted, and routinely throw away. When something is thrown away - in this case, the dumpster itself - its reason for being completely disappears, shrouded in an "out-of-sight-out-of-mind" way of thinking. I question whether or not something that has been destined for the landfill can be revived, and even made comfortable. This particular vehicle was designed to be a form of portable housing, but its use is limited only by the users' imagination. My hope is that we can remember that *before* we throw something away.

### ***(Like) New Vehicle:***

***The Dump-o-naut, 2010***

Austin Redwood

Dumpster, Found Objects

## **Brittany Stanley**

This piece is a chapter of a larger piece abstractly inspired by 'The Inferno', a book in Dante Alighieri's 'The Divine Comedy'. The piece seeks to seduce the viewer through a visual-audio experience that indulges a utopian environment of paradise from the Old Testament. The main character strikes a subtle lustfulness with her innocent and budding sensuality as the Lolitaesque young woman bathes in a sublime bath. The elements of fire and earth persist as important motifs accented by the dark and sinful symbolism of the serpent.

The audio consists of a soundscape that leads the viewer along the abstract narrative of the piece and seeks to heighten the feeling of the sublime realm belied with dark and subtly disquieting undertones. Natural sounds are woven melodically into an escalating tension that peaks in a dark moment and climaxes into a short but potent burst of full on sexuality. The piece is at once entrancing and unsettling as the viewer feels that he may be engaging in a sort of voyeurism of a girl who appears at once pre-pubescent yet increasingly aware of her own sexuality.

This piece sits in my greater body of work as a further exploration of the themes of abstraction of nature and sexuality that I often explore. Like my other work, the sound is as important as the imagery in casting the viewer in to the highly sensitive world that I construct. My ultimate goal is to tap into the indescribable emotional realm of the human experience.

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***S.senixel***, 2008

Brittany Stanley

Video, 03:15

**Special Thanks:** Audrey Moyer, Spencer Krauss, and Alexandra Rubinstein

## **Carolina Elizabeth Jacobs Ramos**

I find myself fumbling between tension and ridicule, and often times when I encounter something truly unnerving I'm either speechless as my stomach turns, thoughts begin to bubble over my head or I'm unwillingly laughing uncontrollably. Powerful theatre, comedy, photography and numerous other forms of art draw out these same reactions. Tracy Emin's photograph "I've Got It All" and Hector Zamora's Paracaidista in Mexico City are inspiring works that have these effects on me. By adopting the potential of juxtaposing images and objects that wouldn't normally be associated to one and other I hope to dive into these obscure interactions and the thoughts, emotions and relationships they uncover. Representations of life on our planet, our emotional/social foundations, surplus, alienation, psychological shelters, inequality and our modern day need for vacations or escape are some of the different themes I have in mind when working on my pieces. These themes come from my own frustrations, desires and inner battles that I find myself thinking about, therefore in way I consider many of the pieces indirect self-portraits.

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***Shelter, 2010***

**Carolina Elizabeth Jacobs Ramos**

**Caroline Berger**

***Hot Mess*, 2009**

Caroline Berger

Print

***Skinny Spread*, 2010**

Caroline Berger

Print

***PrimeX*, 2010**

Caroline Berger

Print

contact Caroline Berger at [cberger55@gmail.com](mailto:cberger55@gmail.com) for sales information

## Chanhee Soh

My work reflects and conveys all the factors that have formed my identity. Remembering past experiences and imagining the future, my work is a tool to map my personal history. My Korean heritage, the disruption of displacement to another culture, nostalgia for home and childhood, and the memories that both comfort and provoke all inform my work. Each piece airs and sheds new light on feelings often suppressed, the loneliness and solitude as the only child in my family.

The formal properties of line, shape and color allow me to capture specific emotional moments in my history. For instance, in “I & Evaporating” is a painting depicting two girls spotlight on a stage. The girl on the left with no facial expression is me; the girl on the right is disappearing into the darkness. This specific moment of intimidation is relived, intensified and perhaps exorcized on canvas. This also can be both soft and harsh representations of being overwhelmed and alienated by environments drawn from reality but abstracted into dreamscapes. Paintings in this series become my own visual aids to past, present and future.

### ***I & Evaporating, 2010***

Chanhee Soh

Oil painting

## **Christie Lau**

Unlike homo sapiens, animal species behave as they have for centuries, enacting instinctual or proscribed biological and social roles. Because animal behavior is honest, with predictable motivations and responses, I build on their resolved evolutionary structures as constants. Humans intrinsically share the same desires, roles and behavior, but they are expressed more individually and to fluctuating degrees. I design compositions that allow us to imaginatively connect our own personalities with the inherent characters of animals. To feel like the animal in the drawing is to feel our bestial tendencies, our needs and our desires. When we personify and identify with animals, we recognize and accept more about our own behavior and condition.

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### ***Elude*, 2009-2010**

Christie Lau

Graphite pencil and powder

### ***Doe Series (6 of 7)*, 2010**

Christie Lau

.05 ink pen

**Special Thanks:** Matthew Forrest

contact artist for price at [chrispie.lau@gmail.com](mailto:chrispie.lau@gmail.com)

## **Elise Walton**

My works seek to access or analyze the physical world by mimicking or incorporating natural processes. To integrate physical elements into my videos I use human motion capture to animate my figures instead of crafting artificial movement. I investigate natural processes by encasing dry pasta and beans in clay, firing the rock and breaking it open, revealing intricate burn marks reminiscent of geodes. I paired up with two of my peers and we explored concepts of prejudice and humanity by creating a discriminating robot. To directly interact with nature I created an installation replacing a downspout, rerouting and retaining rainwater, using it to water plants.

Sun quietly peeking through tangled branches and leaves is the effect I hope to get from my most recent installation. Made from 100% recycled wood, my project seeks to reference and imitate the very material it is made from. Its' muted color palate and dark exterior were crafted intentionally to draw the viewer in to the interior of the sculpture, asking them to examine the silhouetted forms of the panels and analyze how the light peers through and vibrantly reflects off the backs of them.

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### ***Sunlight, Revisited, 2010***

**Elise Walton**

Wood, fluorescent lights and paint

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## **HeeRee Kim**

My project explores the relationship between past and present in the representation of my own experience. From the impact of my father's influence to the emergence of my own identity, my work is essentially, if not literally, self-portraiture. I travel back and forth in time to capture and convey key moments.

Much of my work is dominated by the agony and distress I have felt since early childhood. It is emotionally informed and cathartic. I hope that its intensity is compelling in how it opens my inner world to the viewer. Using the human figure provides the first point of access. The gesture and posture of the human body is immediately expressive; its role in the larger composition constructs more complicated and layered meanings, especially when combined with the language of abstraction. Patterns, brush strokes, and lines in the fields of my paintings often articulate what can't be spoken or visualized otherwise. The tensions and traumas of my emotional states are not fettered in the space and time of my paintings.

Color is a signifier of time. Black and white and more neutral hues indicate the distant past while vivid colors usher in the present with strength and vitality. Some of my imagery is prompted by photographs that enhance limited memories or even resurrect them. The physicality of my surfaces transcends the flat and unified representations of photographs. Scarred surfaces combine with more playful passages to reflect the true emotions once hidden inside me.

Despite the darker emotional origins of my work, I don't want the viewer to see only doom and gloom. I want my paintings to be active and lively, to show that the past can be overcome, and that satisfaction and joy is possible. Dreamy images emerge from the two different time spaces that exist in my painting. I want my audience to fall into these dreams, assuming my persona, even if temporarily.

### ***Untitled*, Spring 2010**

HeeRee Kim

Acrylic on canvas

### ***Untitled-I*, Spring 2010**

HeeRee Kim

Oil paint, Acrylic on canvas

### ***Untitled-II*, Spring 2010**

HeeRee Kim

Oil paint, Acrylic on board

## **Hye Jin Lee**

My name is Hye Jin Lee from South Korea. I am a senior enrolled in BFA.

Art is like writing a letter to myself. I write letters to my closest people like family members and friends yet; the most truthful letter I can write is a letter to myself. Therefore my art is very private and I work the best when I am in a private zone where no one can interrupt. The space does not necessarily have to be quiet with no people yet; the space has to give some comfortable atmosphere so that I can reach deep down of myself. Therefore, my art is expression of thoughts and myself, which can sometimes violate rules and laws in society. As an artist, I am afraid of judgments and invasion of other people.

Among many different approaches to make art, I have been interested in conceptual art since I could express my written ideas and thoughts through different forms of art. Therefore my art works has not only stayed in flat papers but also in 3D objects. As a concept artist, I enjoy incorporating my writings such as poems or journals into my art. My recent works are drawings represent what is inside of my head. These drawings involve automatic, quick, and absurd images, which bring randomness in to the work. I just follow process of my brain and put the thoughts on the paper. In these drawings I put the idea of infinity in terms of my endless process of thinking. Moreover infinity means chaos to me even though it can be explained in a mathematical way. For example numbers I put do not mean anything since I have wrong numbers in the order and with out any order it is just full of numbers that are countless.

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### **Infinity, 2010**

Hye Jin Lee

wood, pen, photographs, pencil, 2months

**Special thanks:** Soo Gyung Kwon, Kim Beck, Joe Mannino, Jamie Gruzka

## **Jackie (Seung-yeon) Kook**

Sweetness can seduce and it is at the heart of my paintings. Fields of marshmallows, chocolate bars, and candy corn and candy hearts fill my compositions. Candy is often associated with the pleasures of childhood. It certainly never disappointed me. By bringing it to class, it won more friends and made me popular.

The mass production and availability of candy can make it banal. Used as gifts or rewards, it can become sentimental or even motivational. I choose not to portray it in a realistic vein. Through a simplifying, more geometric style and manipulating understated colors, I try to alter people's perceptions of sweetness. I deconstruct candy as an image to reveal the transition and transformation from childhood to adulthood, from immaturity to maturity. Sweetness still has an allure, but becomes more complicated with messages that contradict its romantic messages, compositions that push something sensual like chocolate into a minimalist analytical grid, and palettes that seem to shift our taste buds. These visual surprises lend a sense of humor.

I embrace art that entertaining and amusing, that encourages its audience to relax, even laugh. Many artists address deep and meaningful issues in their work, but I want my work to be easily accessible and to provide and take a break from theory. People of all ages can appreciate the qualities of my work which I create to appeal to all levels. Kids may find yummy marshmallows while adults may appreciate the subtle harmony of color and shape, even when they distort from the norm.

The fascinating fact is that paintings give viewers an idea about their makers' personalities. Mine may look simple and visually pleasing, but a closer look reveals more than meets the eye.

### ***Candy Corns, 2010***

Jackie (Seung-yeon) Kook

Acrylic

### ***Hershey's, 2010***

Jackie (Seung-yeon) Kook

Acrylic

contact artist @ [skook87@gmail.com](mailto:skook87@gmail.com) for sales information

## James Chan

Science Fiction and Fantasy in film have always served to provide great metaphors for real world issues. For example, the explosion of 1950s monster movies was inspired by the ominous rise of nuclear arms. The metaphor of 'bombs as giant monsters' simplified America's Red Scare in a way that was easy to understand and entertaining. In the more recent *District 9*, extra-terrestrial refugees are discriminated against in South Africa, recalling a time of Apartheid and xenophobia. This metaphor of 'refugees as aliens' makes us wonder why we would ever be so cruel to human refugees.

My artwork has also used the metaphor's power to reveal and re-evaluate. My first concept studio project was a documentary about a love scorned lab-monkey who became Emo and cut himself. In that project, I analogized human beings to dysfunctional animals. A recent example of my metaphors is a storyboard I have drawn about an android that is sent to Carnegie Mellon as a foreign exchange student. The story compares slavishly hard-working Carnegie Mellon students to robots. It also deals with the feeling of alienation that foreign students may face on campus.

There are larger topics I would like to confront such as unequal distribution of wealth, corporate globalization, and oppressive regimes. My analogies to these paradigms are much larger in scale than singular characters. They would require an entire parallel universe with intertwining science, religion, and state politics. I hope to continue working on this project in the immediate future.

My use of fantastic metaphors has led me to my current medium of choice: Computer Animation. Animation affords me the freedom to use humanoid monkeys or robotic students or whatever else I may need to get my point across. More specifically, I enjoy 3D modeling and concept design. The power to create anything and see it move is powerful and fulfilling to me. The main subject of my 3D creations have been, appropriately, Science Fiction and Fantasy.

### ***Reel, 2010***

James Chan

Maya, Photoshop, Zbrush

Video, 2 min.

## Jen Inman

I don't know about you, but sometimes I have trouble telling other people how I truly feel about them or my thoughts on our shared situation. However, I have no problem telling my dog Una how I feel about her. In fact, I tell her all the time how much I love her and how special she is. She understands what I'm saying whether it's spoken or unspoken and, in turn, is a much happier dog. So what is the difference between my relationship with her and my relationship with other beings that I love? Humans misinterpret things and twist them around based on what we want to hear. We can't help but base our understanding on previous situations or fleeting feelings. This is where the problem with human communication starts, and is the basis of my art practice.

Even now with all this 'communication simplifying' technology, communicating our actual thoughts and feelings is becoming more and more convoluted and difficult. I am nostalgic for a time before technology, before language, when humans only possessed their instincts and their bodies. But was communicating feelings actually easier then? Has communicating things that should be simple, like love, always been nearly impossible? I guess what I'm trying to ask (in life and in art) is, how do we communicate things that we don't even understand? Perplexing things, like love or computers, are magical, but they lose some of that magic when we try to talk about them. I don't want to be stuck in that wormhole, dissecting and analyzing things that I don't really even want to understand. In my videos, drawings, and animations I don't try to answer any of these questions, but rather ruminate on the questions themselves, and the dilemmas they raise. The way we communicate within interpersonal and inter-species relationships is fascinating. My art is about trying to figure out how that communication affects our universal or my personal "being".

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### *Looping DVD*

- 1. *Understanding Infinity Chapter One, 2010***
- 2. *Moments in (cyber) Love, 2010***
- 3. *The Long Sleep aka Kundalini, 2010***
- 4. *The Sky and The Limit, 2010***

Jen Inman

video, 10 min loop

Special Thanks:

Tom McConnell, Margaret Cox, Michael Johnsen, Suzie Silver, Miss Prissy, and UNA

DVDs for sale, contact Jen at [moneybeforeart@gmail.com](mailto:moneybeforeart@gmail.com)

## **Joo Hyun Lee**

Contemporary media and the consumer society homogenize culture and consumption, depriving individuals of the opportunity to cultivate self-determination. John Naish's notion of *Enoughism* is an antithesis to consumerism; it emphasizes that media ideologies and consumerist society are disastrous to our souls and the environment.

Using stories based on personal experiences, I make grotesquely humorous animations and videos. They explore my participation in and resistance to the empire of signs that try to rule and dominate my body, mind and heart. My project, the series of advertisements, projects a futuristic society in which seductive technology exists, but where individuals can still determine their own ideal of beauty. My animation features a series of fake advertisements for a department store called 'Beauty Galleria', where people can buy modular body parts. The piece is a fantasy parody of what would happen if the plastic surgery industry advances to the point that people could fully design their own bodies. What if people could change their looks easily by replacing limbs and facial features with purchased parts? There would no longer be a limit to the shape and form of the human body in this society.

Human beings cannot stop conveying their needs and desires, communicating their opinions, and making meaning across and through all media, commodities, and technologies. We have been dominated by ideological mediation, exaggerated commodification and technological seduction, especially in the new womb of cyberspace. My work attempts to reveal how these conditions package fantasy and illusion as truth.

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### ***Beauty Galleria, 2010***

**Joo Hyun Lee**

Adobe Flash, Photoshop CS4, Final Cut Pro; Video, 5 min.

## Jooyoung Kang

As a Korean studying art in the USA, I became fascinated by the novelty of costume parties. Assuming alternative identities was not something I experienced growing up in a more conservative culture. Despite conditioning to be a well-behaved Asian girl, I fell in love with the idea of disguise — what it allows or unleashes. Does it liberate us to invent new personalities, uninhibited behaviors and eccentric appearances or do we simply align ourselves with pre-existing notions of certain personae, becoming creatures that are already familiar and easily recognized? In disguise, we can dissolve in decadence or assume greater dignity; the options are infinite.

Originally my investigation was inspired by the flamboyance of drag queens, disco stars like Grace Jones and club culture, from Studio 54 to parties across America. However, the extraordinary dwells in people outside these environments. I began to envision creatures based on people I've encountered, emphasizing what is extraordinary about them, even in their ordinary situations, from both introverted and extroverted perspectives. Kinky but seductive, the characters I invent hover between assuming clichéd roles or personalities and exhibiting distinct, individualistic behavior.

My characters first came to life in drawings but were quickly too constrained by a static medium. They needed to move in an auditory world, which led me to animation. Their characters could now be revealed through more than appearance, enriched by actions and language over time. Just as I felt liberated by turning to animation, my characters could also become freer — less normative and more indulgent of their fantasies (and ours). Through sexual ambiguity, lapses in decorum, disruptive or attention-seeking behavior, some of the characters approach the kinky. They pick their noses, laugh shrilly, dance, eat money, and fall in love easily. Other departures from the ideal can seduce or repel; heightening aspects of the body even within highly stylized figuration can help us identify with the humanity of the actors on my stage. Enlarged moles and armpit hair deny perfection — just two of many features that provoke our assumptions and expectations of social identity and behavior.

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### ***Cam Whore*, 2010**

Jooyoung Kang

2D Animation, 2 min.

Contact artist @ [jooyoung1357@gmail.com](mailto:jooyoung1357@gmail.com)

## **Julia K. Kennedy**

Through video and animation, my work explores constructed realities that transform into surreal fantasies. Narratives and settings are ambiguous, presented through situations that are strange and phantasmagorical.

Technically, shot composition and pacing are extremely important. The various angles allow the viewer to surround the characters as an omniscient observer. Editing constructed to a rhythm or beat pulls the viewer through the sequence, allowing them to linger on imagery for twice the length of a normal, quick edit. It is my primary tool to control the experience when creating work.

Still, what is edited is crucial too. I am interested in how costuming affects one's perception of a character. By using multiple actors to play one character or vice versa, my videos create open narratives, exploring and indulging the fantasy as perceived by the viewer and the ritualistic fantasy created by the costume.

While much of my work is created intuitively, I strive for both a distinctive and coherent aesthetic as well as a richly layered and provocative concept. My videos deal with gender ambiguity, digital fabrication of worlds, imagery overload, society's desensitization to violence, and most recently, birth and possession.

Video is an outlet to create unique and guided journeys that are not simply entertaining, but meaningful in their ability to captivate audiences through compelling content.

Specifically, this video deals with a number of new concepts in the same context of creating video. There are the base interactions of the characters that persist without any of them existing within the same physical space; there is imagery of birds and eggs symbolizing birth and freedom, and there are passages and doors that function to bind the narratives and character's actions together.

The ultimate resolution deals with containment; in the end, they are trapped.

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[juliakennedy5@gmail.com](mailto:juliakennedy5@gmail.com)

### ***Lets Go Away for a While, 2010***

**Julia K. Kennedy**

Video

## **Katie Kuzko**

I am interested in art with a twist. My pieces have a touch of whimsy to them whether it be in appearance or meaning. I also tend to mix in science or history into my pieces as well, sometimes both. All of my pieces have a touch of the divine, for who would I be without my Lord Jesus Christ. And I've never minded a touch of controversy; art should always be about more than what you see. If you would like to see more of my works feel free to take a look at my website: [www.katiekuzko.com](http://www.katiekuzko.com).

### ***Portrait of the Artist, 2010***

Katie Kuzko

Prints with text

PRICES: contact artist @ [kate@katiekuzko.com](mailto:kate@katiekuzko.com)

## Viviane Kyulee Kim

The German polymath, Goethe said, "A man who does not know foreign languages is ignorant of his own."

I have traveled a lot over the last decade. I grew up in South Korea and attended high school and college in the United States. I also lived in China during an internship and studied in the United Kingdom as an exchange student. Throughout, I have been struggling to acquire languages of the "other," as a "foreigner" and "non-native speaker." Despite the challenges involved, the uncertainty of this condition has helped to define my identity. The diversity encountered has been extremely valuable to my development.

Exposure to art across these cultures has greatly stimulated my own creative attitudes and pursuits. Wu Guan Zhong's stated at his Shanghai exhibit: "Art is wild and the crucial point of an artist lies in individuality. An artist ought to refuse to be fed up by others, run his own course and keep his spirit and style at any price." When I encountered this proclamation, my values were conflicted. One set promoted an institutionalized and conventional approach that might yield more popular and commercial success. The other set propelled me toward the nonsensical and experimental. Wu's stance motivated me to depart from the traditional academic training that follows many rules, and I started to explore and produce conceptual and abstract art.

Exploring language is central to my practice. I often incorporate commonly used words that invoke a reaction to something that is initially familiar. A word, letter or sentence is a method to deliver thoughts, ideas, and meanings. People respond to a language as they are trained. However, visual cues and treatments can alter, interfere with and transform semantic functions of text, imparting new meanings. I hope my audience will ask, "How many ways can I read this?" instead of "What should I read from this?" I do not want my meaning to be fixed or singular, but variable and unfolding.

For example, in my art piece, *Names*, 2009, I played with 27 American names carved out of used books. These names are the first names of U.S. presidents. However, an American audience would question who these people are at first glance because, in the western world, last names are more commonly used as identifiers instead of first names. The opposite is true in many Asian countries. By looking at first names the audience cannot distinguish whether the name is that of a neighbor, friend or a famous leader.

The father of communication designers, Paul Rand said, "Fruitful questions can generate idea, answer, and ability to solve problems." Ambiguities both frustrating and possibly entertaining lead my audience to experience contemplation of questions in uncertainty and fluidity of language. Communication becomes critical, though often elusive and complicated.

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### Contemporary People Wear Brands

32 luxury brand shopping bags are installed upside down on a white wall. Names from 260 white paint samples (from Home Depot) are matched with and mark the varying colors created on the wall by the shopping bags' shadows and reflections. The emptiness of the bags and the "branding" of "nothingness" and "whiteness" raise questions both serious and humorous regarding what we really need.

## ***Contemporary People Wear Brands, 2009***

Viviane Kyulee Kim

High-end shopping bags and labels  
on white wall.

\$350

**Marc Poirier**

***Untitled*, 2010**

Marc Poirier

Installation

## **Missy Hammond Dunaway**

I believe in the power of emotionally evocative artwork and am devoted to coupling conceptual depth with aesthetic beauty. I work stream-of-consciously and my paintings are therefore accurate reflections of my thoughts and personality. These introspective “mindscapes” reveal the influence romanticism has upon me and my interest in how humans study, categorize, use, and harmonize with nature. My artwork addresses these interests by playing within a gradient of emotional evocativeness and cold science. Sensual ink washes of rich color and dreamy compositions portray my emotional responses to nature. Realistic renderings of natural objects on clean white paper are reminiscent of scientific studies. My comprehensive body of work has a tone of nostalgia.

I draw and paint my daily reflections in Moleskin sketchbooks, which I call my “painted books.” The book’s small, economical surface allows me to be experimental and adventurous. These painted books have strongly influenced my overarching artistic style. I transfer many of the small paintings found in the painted books to larger surfaces.

I use mediums that can be layered, such as oil paint, ink, charcoal, and graphite. This technique achieves a lush and textured surface, while creating interest by disguising how a piece is constructed. I incorporate antiquated art techniques into my own style, such as impressionistic color theory. I exaggerate the richness of colors so that their variation and nuance may be revealed to my viewer. I am also inspired by Art Nouveau and William Morris’s natural iconography and dedication to craftsmanship.

[www.mhdunaway.com](http://www.mhdunaway.com)

### ***Feathers and Letters to My Favorite Writers, 2010***

Missy Hammond Dunaway

Ink on paper

### ***Compass, Clock, Barometer, 2010***

Missy Hammond Dunaway

Ink on paper

### ***Feathers with Corresponding Memories, 2010***

Missy Hammond Dunaway

Ink on paper

\*Sold

## **Morgan Sanders**

The title of the work, a phrase culled from popular music, began its proliferation in 2007 through the mouths of our most prominent cultural producers. T-Pain, T.I., Lil Wayne and other artists shared the lyric as a preemptive defense against a denigration of their status. For them, wealth and fame are synonymous with sexual entitlement, making them no ordinary Johns. As they entice fictional women with wealth in the visual narratives accompanying their music, status negates questions of prostitution or the subjugation of women. I'm interested in the transaction between payer and payee, the lover and the loved.

Although ripe territory for feminist critique, I'm primarily concerned with how the messages of mass culture collide with the terrain of subcultures off the radar and operating on the periphery of society. One such subculture is the Pittsburgh Fruitloop: a site for gay male cruising and prostitution. A winding road ending in a loop, surrounded by woods, occupying a hazy space in Pittsburgh's collective consciousness.

No environment could be further from the celebratory, blatant and boastful depictions of sex in pop music. In song, TI gives you Patron on ice, T-Pain provides a cabin in Aspen, and Gorilla Zoe turns your wrist into a chandelier- because they "have it." By covering songs that feature the phrase "it ain't trickin' if you got it," I seek to appropriate elements of heterosexual trends in order to problematize their existence, just as straight pop culture has often drained queer aesthetics and camp for its own ends.

See [myspace.com/pittsburghfruitloop](http://myspace.com/pittsburghfruitloop) for more about this project. For more about my other work, see [morgansanders.com](http://morgansanders.com).

### ***It Ain't Trickin' if You Got it, 2009/2010***

**Morgan Sanders**

Food and Sex

Contact artist for sales information: [mnsander@andrew.cmu.edu](mailto:mnsander@andrew.cmu.edu)

## **Paul Anthony Roupail**

Open Spaces is an interpretation of naturalism in the American tradition of painting. I infuse desert scenes of the American southwest with elements of cosmic light that permeate the deep, saturated night skies, suggesting the existence of an omniscient other, a living presence. I investigate western landscapes as zones of contrariety: the militarized testing ground versus the site of the sublime spiritual encounter; the American West as real estate commodity versus mystical and metaphysical space. I am interested in expansive space, boundless horizons. I am fascinated with the tradition of the landscape as a zone of contemplation, a place for meditation and reflection. Concurrently I attempt to imbue the landscape with a sense of terror, a palpable tension, an allusion to a violent past and an unexpected future. At once these two opposing forces work as one or as a duet, perhaps a calamity, of the serene and the sublime.

[www.paulrouphail.com](http://www.paulrouphail.com)

### ***Mount St. Helens*, 2009**

Paul Anthony Roupail

Oil on wood, 24" x 24"

### ***At Night*, 2010**

Paul Anthony Roupail

Oil on canvas, 84" x 60"

### ***Open Spaces*, 2009**

Paul Anthony Roupail

Oil on wood, 24" x 24"

Please contact artist at [prouphail@gmail.com](mailto:prouphail@gmail.com) or [www.paulrouphail.com](http://www.paulrouphail.com)

## **Rachel Dorrett**

Rachel Dorrett is a fantasy-based concept artist who aspires to make work for the entertainment industry. She constructs non-existing, fantastical entities using elements from pre-existing places. Rachel examines and invents all aspects of life that could exist in a world however unfeasible they may be. With her interest in designing characters, environments, and objects she aims to make concept art and illustrations for use in gaming.

Rachel has transitioned from making artwork influenced by folktales to her current concept artwork. Her earlier work focused on combining complex visual compositions based on folktales with invented characters and spaces. In her earlier work, she primarily used traditional mediums such as acrylic, charcoal, and graphite to make large-scale paintings and drawings. Currently, Rachel uses programs such as Photoshop and Painter to make digital artworks and continues to expand her skills in the medium of digital painting.

### ***Concepts: A Realm of Fantasy, 2010***

Rachel Dorrett

Video and book

## **Robin Scheines**

Through art people make unique and personal connections with their surroundings.

Recognizing the globalization of uniquely local traditions and tastes, I am fascinated with how people of different cultures use patterns and materials to express themselves. By combining and layering cultural motifs and their material manifestations I hope to illuminate and create a dialogue between their symbolic functions and the people who interpret them. I like to think about what makes us different from each other, and what makes one group of people differ from another. What creates the walls between social structures and groups of individuals? What makes a bridge? We are largely defined by our cultures whether we resist or embrace them. Our cultures are constituted by our language, etiquette, art, architecture, religion, clothing, etc., which are all part of our social conditioning. A part of our consciousness is drawn from our surroundings. Using symbols and elements from different cultures, I examine situations that cross cultural boundaries. Fusing elements from one ethnic group with those of another, I create a conversation outside of either culture — and within the context of a global culture. Through this method I have examined interactions around the world, particularly conflicts that erupt into wars. By examining our differences and allowing them to come together, we can find common ground.

My hope is for people to find meaning in the reuse of familiar materials and symbols, to recall their own memories, and to recognize cultural influences, commonalities and differences. The physical manipulation within my work and its naked process connects the disconnected, linking multiple histories and traditions to the present.

### ***WarWorn*, 2009-2010**

**Robin Scheines**

Fabric, Paint, wood block prints

**Special Thanks:** Natalia Olbinski, and Andrew Johnson

Contact Artist at: [rscheines@gmail.com](mailto:rscheines@gmail.com), or 412.860.6091 for sales information.

## **Ryan Woodring**

I embed my characters in nearly non-referential environments while providing painterly care and music video-inspired soundtracks. For instance, in *MR. SHEEP*, there is a bathtub that Gaston uses to try to clean a fly-infested sheep. The footage used for this scene is compiled using two different sets: one which I built on the bottom floor of the barn and one that I built on a temporary second floor. Rather than focusing on continuity, I rely on the symbolic value of the bathtub to hold up against a mercurial backdrop. And with the overwhelming amount of abstractions, in image and sound, to which I submit my characters, I am most interested in showing their beautiful fragility. In the animation *AMBULANCE*, two clay figures waltz while the physical world around them breaks and boils like a volcano. So it goes that while these things fall apart around them, these characters reach for each other and make meaning in between their arms.

### ***Mr. Sheep*, 2010**

**Ryan Woodring**

16mm film, Animation, 14 min.

[ryanwoodring.com](http://ryanwoodring.com)

DVD: \$10

## Seung Yeon Kim

I respond as an artist to the life we are living — in nature, time and culture. Essentially, my work is an expression of appreciation for what we have and what we might lose — so that we may live with more care.

My works are mostly site works or gallery installations. I choose to work in dimensional form and space because they provide more direct and active experiences for the audience than framed worlds. Physical involvement with my materials and objects and their transformation intensifies the connection between my vision and the audience's interpretation. I want them to pay attention in real time and space.

I have always been drawn to nature. The shapes and play of leaves inspired works like *Paper Jungle II* and *Recycle*. These works returned pages of books, of paper made from trees, to the shapes of leaves. Using both the cutout leaves and their negative spaces, I created two installations. One was a fragile paper room, alluding to our use of trees for constructing our own habitats. The other had paper leaves spilling from library shelves, introducing the dynamic flow and cycles of nature into a rigidly classified structure of knowledge — the library, with its rows of books packed on shelves. These work speak to human consumption of nature, to both its waste and its wonder

We exist in time, condition that the conceptual artist On Kawara addresses in process and subject in his date paintings. Some of my works address time and involve duration. *Life Mapping* combines video, performance and sculptural artifacts. For 7 weeks, I knitted a long scarf for an hour, videotaping each session. A grid of 50 images was projected above the actual pile of knitting. The physical handwork is important, especially in an electronic age where our bodies can seem useless; this piece combines living in the moment with the passage of those moments.

Culture shapes who you are. As a teenager living away from home country, Korea, I struggled with what defined me. Like Do-Ho Suh, I question the identity of the individual in today's increasingly transnational, global society. Over time and facing many difficulties, I began to see the struggle as an adventure that could inform my work, *Culture Crash* presents neatly braided hair, referring to my upbringing in Korea while the messy, twisted hair reflects my time in America. If one reads the piece upward, the chaotic hair weaves itself into order, suggesting my adjustment to a new culture. The broken window is the plane of rupture or discovery, where the two cultures meet. In this piece, hair represents time and persistence across different cultures. The blackness of the hair survives; I have not lost my self.

Experiencing and contrasting two cultures helped me to see negative and positive sides of both. I chose to focus on aspects of my native culture that are disappearing or forgotten, especially those traditions that are passed on orally and manually through generations. Before modernization and globalization, most Koreans knew how to make traditional straw shoes. Searching online is not much help in sustaining this dying craft. To perpetuate and celebrate the importance of the tactile, my familial bonds, and the distinguishing traditions of my culture, I decided to teach about 20 Koreans how to make the straw shoes, after learning it from my grand father. Each shoe has name tag and is installed inside the panty hose. For the separate piece with the same idea, I dyed the shoes that my grand father, my mother and I made with the blood. Each set of shoes is linked by a tube of blood to clear plastic nametags of their makers. The transition from straw to plastic links the past to the present, the personal to the institutional. In Korea, there is a story that everyone is a brother and sister; these "bloodlines" are both familial and cultural. We are connected across nature and time.

My works may shift our perception of reality without actually changing it. They may spur regret and nostalgia or curiosity and wonder — tinged with optimism, with some degree of hope.

### ***Lost tradition, 2010***

Seung Yeon Kim

Pantyhose, Korean straw shoes made by 20 people

## Seungyoun Sara Lim

For most of my artist life, I have done traditional paintings and drawings. But recently I gained interest after exposing myself to various kinds of animation other than the Hollywood style featured animations such as Pixar or Ghibli animation. I saw great areas that are undiscovered by the artist and its vast possibility of uncovering the unrevealed areas of animation. Animation often is described as something childish and only for child in Korean society, and that has limited myself from exploring and even thinking about the storyline in many different ways. But since I as an artist think the most important aspect to be a great artist is to seek for different perspective while considering the perspectives of others, I often find my motives of works from ordinary lifestyle of people and myself: it could be like it is the street I walk everyday but just because I am used to the street I can be inspired by the street and make a piece that somehow seems typical and ordinary, but there is the little twist and unordinary I find.

In the area of art, there are so many undiscovered medium that artists can use and find out what is most suited in expressing one's idea. The type of filmmaking I am interested in mixing up the pop culture feeling with oriental medium. As a Korean female artist, being able to appreciate the beauty of both Asia and America is a great advantage and I want to discover a new way to mix them.

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### ***Family, 2010***

Seungyoun Sara Lim

Flash 2D Animation, 02:43

## Su-Youn Lee

The turning point in my life was when my family moved to the States. I was fifteen years old and struggling with the language barrier. Although I was a typical adolescent girl who liked to spend half an hour talking on the phone, it was hard simply getting along with other teenage girls. Not being fluent linguistically and socially changed my personality. I lost confidence and became shy. I had been a student who raised her hand for every discussion, and enjoyed oral presentations. After moving to the States, I became self-conscious and worried about my accent and grammar errors in any public situation.

These language problems faded when I took art classes. It was much easier to communicate through creating images rather than through speech or writing in presentations and papers. With this new voice, I could be more intimate again with classmates and teachers. I still believe that art is my third language.

Writers express their ideas through poetry, fiction, journalism and non-fiction. Artists have their own array of media. I have chosen painting. It is a way of establishing contact, of sharing myself with the world. Painting has become my tongue, a way to speak, proof that I can still communicate and have something to say. I consider my paintings as emotional journals, transcribed through abstract forms, movement, and gestures.

In painting, I am consumed by my curiosity about space and our seemingly arbitrary location within it. As I once tried to adapt to a new culture in this society, I sometimes wonder about how we, as human beings, as organisms with the same biologies, live at the same time and on the same planet with such different ideas and customs. Then I begin to consider what is the hierarchy of values among diversities. According to Robert Solso, author of *Cognition and the Visual Arts (2001)*, individual preference is “based on our respective intellectual backgrounds and taste.” Yet, in my painting, I want to lead my audience to a newer space, where all our differences coexist and are contained together. Variety is critical, through colors ranging from neon to neutral, consistencies ranging from transparent washes to viscous substances oozing like honey, and forms articulated through definitive contours and amorphous atmospheres.

I paint spontaneously, emotionally and intuitively. Painting based on instinct seems more powerful than calculated compositions with analytical content. The language of art is not always logical and there are many contradictions in my works. My language is not explicit but more like a code that can be deciphered in more than one way. The great photographer, Minor White, once said, “Pictures that question are successful...Ambiguity is the key.” I am pursuing an eloquent ambiguity that invites more than an immediate or momentary reaction.

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### ***Mapping of Time, 2010***

Su-Youn Lee

Oil paint

## **Tessa Park**

On display is partial evidence of my process of designing all the aspects of a country that would go into a video game: its culture, religion, generic people, main characters, story, and playable locations. I initially gave myself this assignment for two purposes: to self-develop the skills necessary for my future career as a video game designer, and, what I believe is an inevitable phase of the generic American's life, to "get in touch with my roots", which could conveniently be expedited to being addressed now.

A purpose which surfaced as a consequence of my research on Korean culture was a chance to redesign aspects of it I had grown up disliking, such as the uncomfortable skirts and funny hats, as well as to comment on others which baffled me, particularly Koreans' unusually strong fascination with Christianity, especially considering Asia as a whole's fairly xenophobic nature in the past and present. Every game needs a conflict, and partially in response to my previous point I knew mine should be a religious one. Speaking of which, the main religion of my country ties in with my independent study spanning the last two years (an investigation into the extremes of the popularity of Japanese pop idol Yamashita Tomohisa), a Catholic-like religion with a Caucasian version of Mr. Yamashita as its pope-like leader. As for the problems this causes, well, you'll just have to play my game when it comes out.

### ***Untitled***

***(Design Works)***, 2010

Mixed Media

Special Thanks: Fran Flaherty

### ***Untitled***

***(Portrait of Mr. Yamashita)***, 2010

Pastel & Compressed Charcoal

### ***Untitled***

***(Portrait of Leslie)***, 2010

Pastel & Compressed Charcoal

### ***Untitled***

***(Bojagi)***, 2010

Pastel & Compressed Charcoal

***Untitled Studies***, 2010

Ink

Contact artist through [parktessa@gmail.com](mailto:parktessa@gmail.com) for sales information

## **Xiaoyuan Jiang**

It is a digital art program that applies a Boid-like flocking algorithm to the paintbrushes to create a unique trailing effect from the brushes' movement.

### ***AI Brushes***

Xiaoyuan Jiang

Flash