

END OF YEAR
STUDENT EXHIBITION CATALOGUE

DEPARTMENT OF
ART, ART HISTORY & VISUAL STUDIES

RUBENSTEIN ARTS CENTER,
DUKE UNIVERSITY
APR 21-30, 2021

Breanna Collins
Sarah Derris
Mila De Souza
Katja Gilman
Hannah Homma Tong
Andy Ju
Polin Liu
Adeline Monaghan
Pavel Pivarshev
Yukai Qian
Sofia Zymnis

Due to Covid-19 rules and guidelines, this year's edition of the AAHVS End of the Year Exhibition only included graduating seniors, capstone and distinction students.

Special thanks to the Mary Duke Biddle Foundation, Duke's Vice Provost for the Arts and Duke's Creative Arts Grants for supporting our students' work.

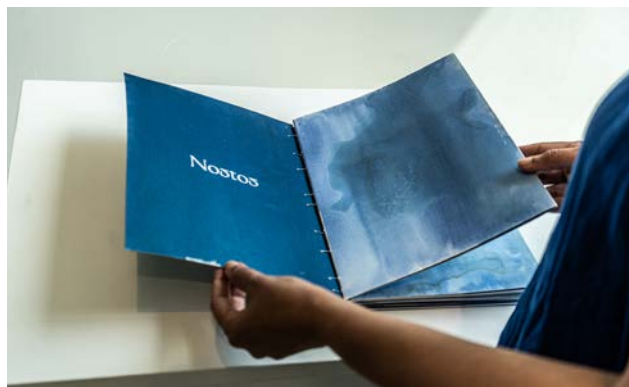
Sofia Zymnis

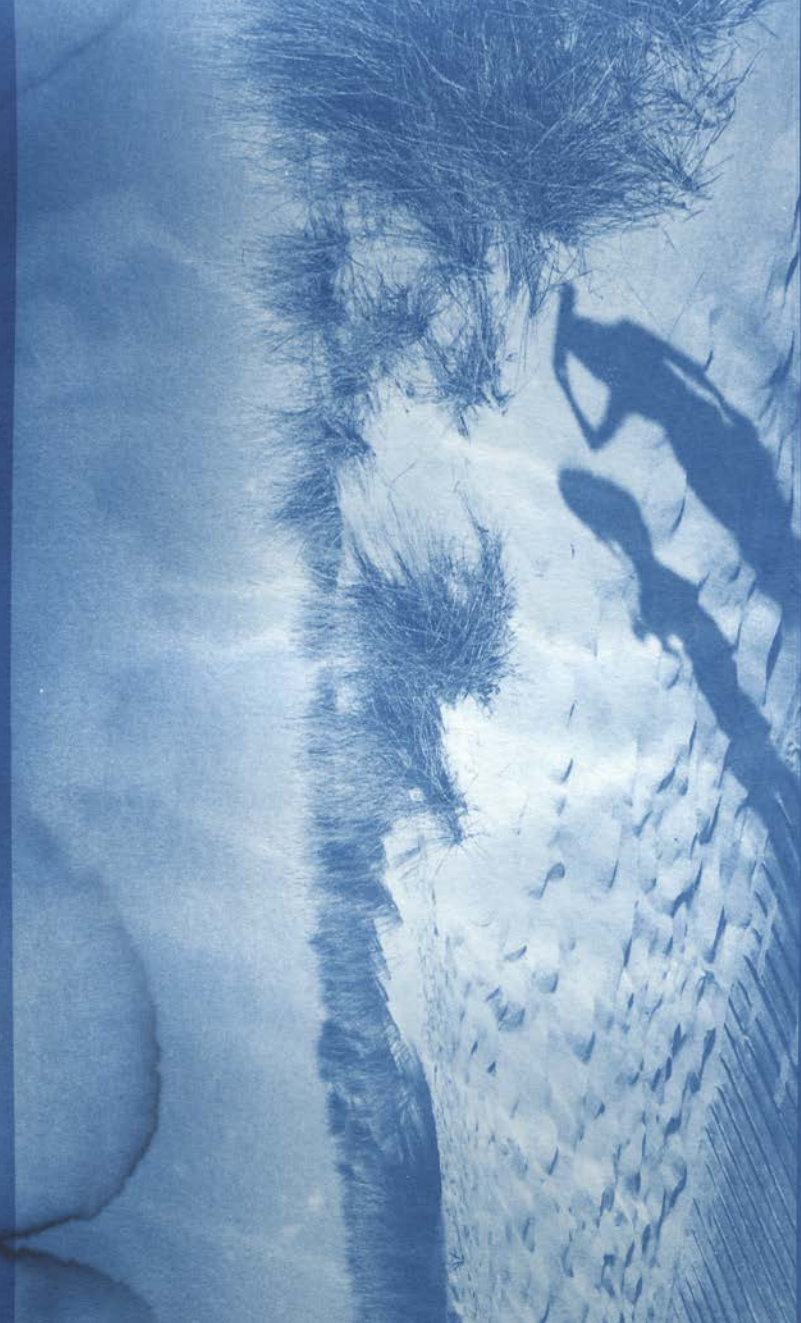
An ancient idea dating back to Homeric times, nostalgia is a feeling that is familiar to all to some degree; whether in relation to another time or another place, this sensation is intimately tied to memory and is an intrinsic part of the human condition. Being from both Argentina and Greece, I have a keen sense of this feeling; a bittersweet sense of longing which can oscillate between one place and the other, depending on where I am. Whether the smell of a specific spice brewing in the kitchen, or a childhood photograph, this sensation is very clear in my mind. It became even clearer when I moved to the United States for university. Going beyond homesickness, I began to subconsciously channel this feeling, imbued in small details or objects, which would in turn transport me back. When thinking about potential themes for my current project, I knew instantly that it had to be related to this sensation.

While exploring different experimental photographic techniques, I came across a process called cyanotype printing. The blue and white hues instantly transported me to Greece; having spent most of my life near its blue seas and under its bright skies the connection is easy for anyone to see. This immediate link to home, which I felt when seeing the cyanotype-blue, mirrored the sensation I was trying to convey. The process itself, which hinges upon an object placed on paper, allowing light to pass through it, naturally abstracts the image. Going further than merely changing its color, the image itself is affected by the direction and quality of light as well as the material from which the object is made. The cyanotype therefore produces a contradiction, between what was there and what is imprinted. Instead of a faithful representation of the object, the blue-tinted print somehow alters what was there. Much like the way nostalgia alters beloved memories of the past.

While thinking about my project during this past summer, I also had the fortune of being the first to read my grandfather's autobiography, which he had just finished writing. His laconic style of writing, yet at the same time encyclopedic attention to detail hinted to an archive, and his documentation of the volatile history of Greece cemented this thought. Tied to historical moments of the past, the emotions captured in these stories transcend time. Their short length paired with the lack of extraneous detail leaves space for imagining. The reader is free to place these small snippets whenever they please, free to conjure up a landscape for the characters to inhabit. Much like memory, a detail in the story or the image is what triggers a sensation so direct, so immediate, that it is almost a bodily feeling.

When one holds a book, one expects a story. When one holds a photograph, one expects something real. What happens when one holds a book of photographs? By having the book as my medium of choice I try to preserve the idea of a story enclosed within the work; representing something real but nevertheless dreamlike. The appearance of a book itself immediately points to narrative; whether fictional or historical, one expects to find a text holding information within.







Mother

My mother was very smart, blonde, rosy with blue eyes and a few freckles on her face, the tallest and thinnest of our village; she was born in 1892. I lost her at just 15 years old.

My mother was a woman full of talents. She always exists in my mind's eye as an ethereal angelical being. When she sang, she riveted the entire village with her gorgeous voice and weightless dance. After ten births and with no exercise, her body still looked like one of a 17-year old girl. This woman was born in the wrong place at the wrong time.

Η μητέρα μου

Η μητέρα μου πανέξυπνη και εκείνη, ξανθιά, ροδοκόκκινη με γαλανά μάτια, με λίγες φακίδες στο πρόσωπο, η πιο ψηλή και λεπτή του χωριού μας, γεννήθηκε το 1892. Την έχασα όταν ήμουν μόλις 15 χρονών.

Η μητέρα μου ήταν μια γυναίκα γεμάτη χαρίσματα. Υπάρχει πάντα στο μυαλό μου σαν μια αιθέρια αγγελική, ύπαρξη. Όταν τραγουδούσε, καθήλωνε όλο το χωριό με την θεσπέσια φωνή της και τον ανάλαφρο χορό της. Το σώμα της μετά από δέκα γέννες και χωρίς να γυμνάζεται έδειχνε για κοριτσάκι 17 ετών. Η γυναίκα αυτή γεννήθηκε σε λάθος μέρος κα σε λάθος εποχή.





Sugar, Flour and Salt

Back then, my father used to take Vikenti's small fishing boat, only equipped with a small sail and some paddles, and load it with sugar, flour and a few other products which were not produced in the neighbouring island of Psara. After a long trip from the village of Lythi in Chios, he would sail to Psara where he would buy goats and cheese to sell back in Chios.

In one of these journeys, he along with Vikenti, got caught in a big storm and nobody received a sign of life from them in 50 days. My mother, along with everyone else in Lythi, thought that they had drowned and were black to mourn them. After days of delay, they finally arrived to Psara. His local associates accepted the load even though it had gotten wet and crystallized during the journey. They said, "it does not matter that the flour and sugar have a little sea salt in them, we live from the sea, we will take it". The partnerships with the local Psarlans soon developed into friendships and the friends in turn soon developed to groomsmen.

Nostos
11.69 x 16.53"
Cyanotype print

Ζάχαρη, Αλέτρι και Αλάτι

Ο πατέρας μου την εποχή εκείνη, έπαιρνε την βάρκα του Βοκάντι - μικρό καϊκάκι χωρίς μηχανή, με ένα μικρό παιδί και με κοινά, και την φόρτωνε με ζάχαρη και αλεύρι και άλλα προϊόντα που δεν παράγουμε τα νησιά. Ήταν από Θεσσαλονίκη από το χωριό Λιβά της Χίου, πήγαινε τα προϊόντα στα Ψαρά και από εκεί αγοράζε - καρπούζια και τυριά και τα πουλούσε στην Χίο.

Σ' ένα ταβερνι με τον Βοκάντι, τότε, έπαιζε μεγάλη κλοκακάρια με θανατη φορεμένα κι έκανε γράντα μέρες χωρίς να δώσει σημαία ζωής. Η μητέρα μου όπως και όλα στη Λιβά νόμιζαν ότι είχαν νικήσει και έβαλε μισρά. Εμπήσαν στα Ψαρά με μεγάλη καθυστέρηση. Οι Ψαρανοί συνεχίζουν τον τον εμπόριο και τον σπέρνουν τόσο, ώστε ακόμα και το αλεύρι και η ζάχαρη που βούρτανε και κεραιόαλλοιαν κατά την διάρκεια του ταξιδιού με το καϊκί. Αφίχταν το φορτίο. Είναι «δεν σπαράζει που το αλεύρι και η ζάχαρη έχουν και λίγο αλάτι θακόντες μέσα, από τη θαλάσσια ζέση, εμείς θα τα πάρουμε». Οι συνεργασίες με τους Ψαρανούς δεν άρχισαν να εξαλειφθούν σε φθιές και αυτές σε κοιμησάρες.





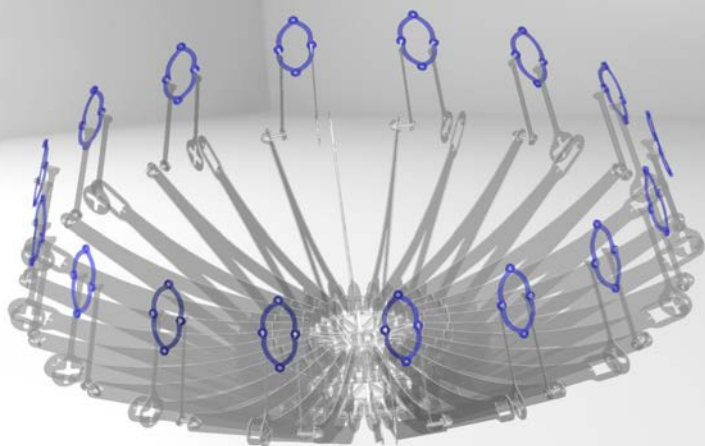


Yukai Qian

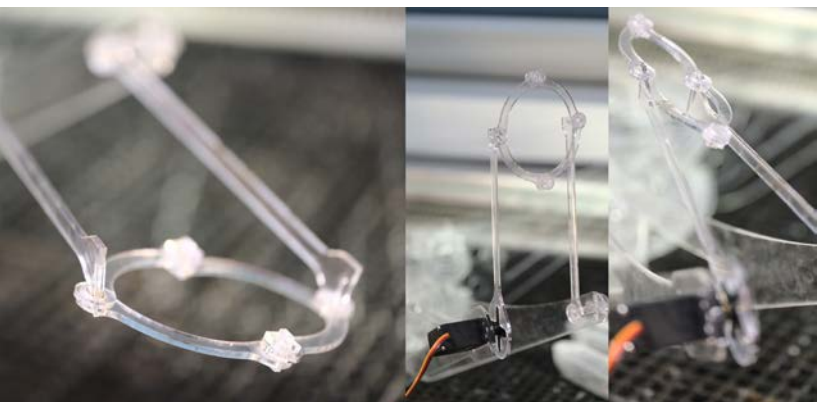
The sculpture “Morph” was first conceived when one day, I was appreciating the works of kinetic sculptor Anthony Howe. His huge metal structures consist of rotating components powered by the wind. As the whole sculpture moves, the arms visually intersect with each other, creating a dizzying complexity that, upon close observation, is periodic, patterned, and beautifully symmetric. Seeing his work from the perspective of my engineering background gave me the guiding principle of my own kinetic sculpture. I should define a beauty inherent to the movement and to the way different components of my mechanism interact with each other, a beauty almost always overlooked if inspected through the lens of engineering.

Following this idea, I detailed the first vision of my project. Referencing how the rotating components in Howe’s sculptures combine to form a larger shape that keeps transforming, I decided to make the visual focus of my sculpture a loop that would be suspended in the air and does not stop changing shapes. The “loop” would be the visual effect of a series of “pixels” put together. Each “pixel” would be on one end of a rod that rotates around an axle going through the other end. The rods would be radially arranged in the shape of a ring.

I explored different manufacturing techniques, making my first generation of model from 3D printing. Unsatisfied by how heavy the result was and how long a prototype took to be printed, I turned to laser cutting for my second generation. I discovered a way to modify my design’s geometry so that I could build structurally sound support from simple components cut out of acrylic sheets with no adhesives. As of now, the project is in the process of being finalized, and the laser cut components are waiting to be assembled. Facing the reality of the pandemic making outdoor exhibition difficult, my sculpture will be powered by a series of servo motors connected to one Teensy microcontroller. The programmability of the controller will give me great freedom in designing the motion of the sculpture.



CAD simulation



Morph
53 x 53 x 72"
Mixed media assembly

Servo powering one rod



Element consisting of four quarters



Components to be assembled
First generation prototype example



Pavel Pivarshev

Suffering spring project

These paintings were completed in the spring of 2021. Each depicts a Classical myth with which I have a strong connection. They are my first attempt at painting scenes that did not occur in real life, and I was able to explore color, form, and personality in a way I had not before.

All three pieces are inspired by both various styles in art history. The subject matter and composition take after figures such as Caravaggio and Pierre Puvis de Chavannes, while the colors and emotive qualities of the paintings are done in a more Expressionist mindset. I researched many portrait artists to understand the different ways to communicate emotion, and lack thereof, across a canvas.

While I was working on these pieces, I wasn't able to put into words exactly why. I was drawn to these stories by some inexplicable force, the characters speaking to me through the paint in a language I couldn't understand.

After looking at them all together, I finally realized the reason: they were each punished despite their innocence. Medusa was punished by god after god, only to become a king's trophy. Narcissus was doomed to wither away for his self-obsession. Orpheus' loving impulse got the best of both him and Eurydice.

Suffering is often undeserved. This is a lesson I have had to struggle with both before and during my work on this project, and one common to the human experience. The worst times in my life have been when I had to suffer while others celebrated, neither through any doing of my own. I imagine in these times I felt particularly close to these Greek figures, who were condemned to suffer at the whims of the gods. These paintings represent my own relationship with love, pride, misfortune, and ultimately, sorrow.



Medusa
36 x 48"
Oil on canvas

Medusa

Medusa was once a beautiful maiden, yet after Poseidon assaulted her, she was punished by the goddess Athena. She turned Medusa's hair into snakes and gave her a petrifying gaze. When the hero Perseus was instructed to cut off Medusa's head, multiple Olympic gods gave him assistance; when she died, Pegasus sprang from her body as a reward. I had no idea why I had to paint Medusa until I finished this piece. I now see in her gaze the sorrow and pain of an innocent person being persecuted for glory.

Orpheus & Eurydice

Orpheus, bathed in moonlight, looks back at his love a moment too early. Their story is the archetypal tragedy. After Eurydice's death, her partner Orpheus travels to the underworld to get her back. Hades agrees to release her if Orpheus can guide her back to the surface without ever looking back at her along the way. After an arduous journey, Orpheus finally looks back at his love, but just a moment too early, and Eurydice is immediately dragged back to Hell. Each is eternally punished, but for what crime? Can two people ever be too in love?

Narcissus

(next page) Narcissus relaxes at the edge of his pool, brushing his hand through his hair. In the original Greek myth, he falls in love with his own reflection and wastes away in the forest, with a narcissus, or daffodil, growing where he once lay. I was taught this story as a condemnation of narcissism or self-obsession. But I've always had trouble wrapping my head around the crime he committed: as long as they aren't hurting anyone, can one not embrace their own cultivated qualities? Narcissus glares forward, unbothered by his fate. He cares only for his reflection.

Orpheus & Eurydice

30 x 48"

Oil on canvas

(right)

Narcissus

36 x 48"

Oil on canvas

(next page)









CJ
30 x 40"
Oil on canvas

He strums his guitar with no real intention. Behind him is a blank wall waiting to be filled with drawings made by us both.

Appreciation fall project

These 5 paintings were completed in the fall of 2020. Each is a scene featuring a close friend of mine, presented at varying levels of detail. They are modeled after a July 2020 painting of my friend Mihir.

In each case, the scene is simultaneously unexciting and spectacular. Shailen lies on the floor, CJ strums a guitar in bed, Sarah smiles cheesily for the camera, Multy is caught mid-sentence, and Bella hops between rocks in the river. Each painting is inspired by a photograph.

Throughout my work on this series, I have internally explored the differences between photography and painting. While I am portraying images composed in reality, parts of my personality and relationships with these people make their way into the colors and brushstrokes.

My style of painting simplifies the complex and complicates the simple. Multy's figure is composed in tactless brushstrokes, her tattoo a barely visible graphite sketch. Meanwhile, the branches behind her are rendered in relatively exceptional detail, contrary to the peripheral-vision glances by which the human eye experiences these patterns. Folds in clothing, light gradients on a wall, rocks in a river: these are all little details that have snuck their way into my understanding of who these people are when I am around them.

While the person highlighted in each portrait has my unconditional love, I have been drawn to different things within the images. The windows in my and Shailen's apartment, the light on CJ's bedroom walls. The mood of each photo is an exaggeration of my relationship with each of these people: my appreciation incarnated in a portrait.



Shailen
24 x 30"
Oil on canvas

We have just moved into an apartment together and filled it with artwork, books, and IKEA furniture. I'm not sure what he's doing.



Multy
24 x 36" Oil on canvas

She and I are talking about how different campus has become since we were freshmen. The convention building is behind her.



Bella
30 x 40" Oil on canvas

In her hands are her yellow backpack and our shared orange sweatshirt. Moments after this, she loses her balance.



She has wanted me to do an oil painting of her for a long time. Her wall decorations include a watercolor I painted of her years ago.

Sarah
24 x 36"
Oil on canvas

Adeline Monaghan

Not Yet Named or Finished

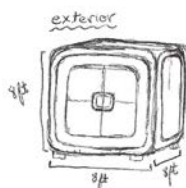
This piece was inspired by the moment between wake and sleep. This critical period is marked by its deviance from the standard method of thought. For me, during the day, thought is largely audial and linguistic—thinking in words. However, at the cusp between dream and reality, I think in color, in shape, in form. It is during this time that I am able to travel in my own dreamscape.

These thoughts are slippery. Prior to recognizing how remarkable this glimpse into the visual subconscious was, I would forget what I had seen almost as soon as I had thought it. Therefore, I began intentionally capturing these moments. While I toe the line between sleep and wake, I force my mind to take a visual picture. I have gotten in the practice of reproducing these images in the days after.

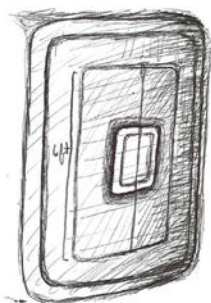
These images are special because they tap into the typically inaccessible subconscious. I think that these dreamscapes are a product of my brain processing affect. It is very difficult for me to focus on one thought. For as long as I can remember, my days have been fueled by anxiety. My thought patterns are scattered and chaotic and cacophonous. It is almost impossible to allow myself to focus on one task or one thought. I believe that these thoughts are sent to something like a backlog. Then, at the end of the day, in the moment of stillness before sleep, my brain reviews the backlog.

This inability to focus on one idea at a time is disruptive in the context of viewing art. It is difficult for me to be able to digest art in galleries. I find myself anxious about other people in the gallery, sounds from down the corridor, whether I'm getting too close to the art, whether I'm in the way. As a consequence, one of my favorite artists is Yayoi Kusama. Her boxed installations allow me to be entirely encapsulated by the work, with the work itself insulating me from potential distractors.

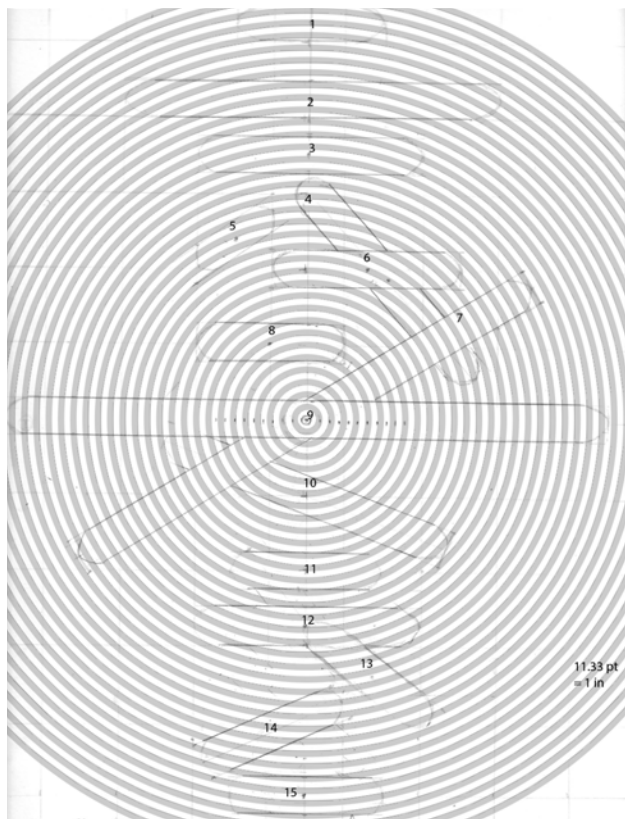
My goal for this project is to create a boxed installation—one where the viewer is able to physically enter my dreamscape. The dreamscapes that I create are visually analogous to the ways my mind operates, turbulent and overwhelming—full of vibrant psychedelic motifs and disorienting form. I want the piece to overwhelm and disorient the viewer, as if they were transported to a different world. At the same time, this overwhelming nature functions to provide the viewer with a moment of focus in a world of distraction.



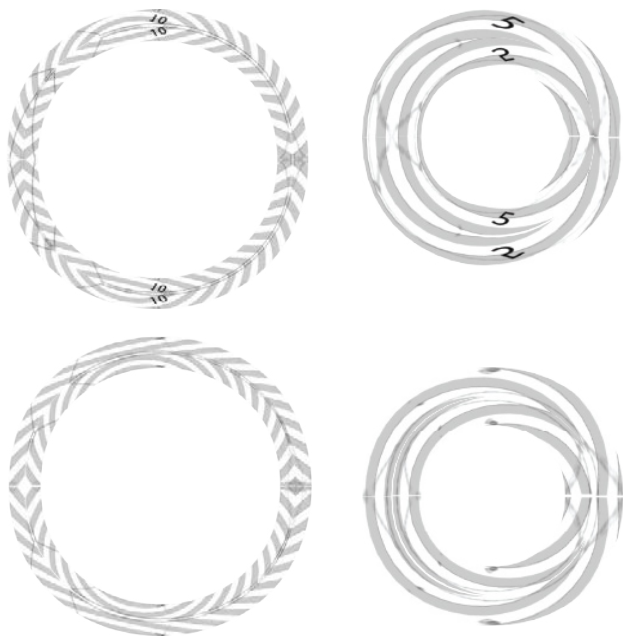
thickness of wood ~ 1 in.



double doors



I am currently in progress on the construction of the final piece. The 8 ft x 8 ft cube structure will be built out of disassembled palette boards. Internally, the installation will be composed of patterned tufted fabric. I will use the tufted pieces to cover the inside of the cube, sewing and stuffing pieces of the fabric to create the forms I see in my dreamscape. At this point, I have begun constructing the walls and tufting pieces of the interior.



Hoop top and bottom



Katja Gilman *Love Imagined: A Series*

Salvdor Dali: my most beloved muse and highly esteemed teacher. I have felt interest, infatuation, and even obsession with Dali. However, the closer I grew to him, the further my art drifted away from his. The compositions I created over the course of these two semesters mark my first steps away from Dali and toward myself and my own style. I consider these works my artistic coming of age.



Before last semester, I thought Dali a crazy and erratic man. He did not entice me, and I did not care about him as much as I cared about his art. This changed once I started to study him and his life. In studying Dali, I found myself feeling his presence. The more I felt Dali, the more attached I became. It felt strange understanding someone I had never met in such an intimate way, but he reminded me of myself and I liked it.

Although I see many similarities between Dali and me, his intelligence and provoking nature stand out the most. He had a deep desire for knowledge, just like I do. His curiosity spanned from science to psychology to religion to philosophy to anything else intellectually stimulating. Dali's high ambitions fueled these interests. He strove for greatness, and, to him, this meant needing to understand the world, particularly the aspects of it that did not fit into conventions. Because of this, he saw differently than the rest.



Cleopatra & Mark Antony
24 x 48"
Oil on canvas

His vision combined art with other disciplines, and he created work with meaning. This meaning did not come in the form of a universal message but in his ability to

make others think. In exploring the many facets of a single idea, Dali showcased his thoughts in a complex way. The complexity of his work created ambiguity and mystery and grew with Dali's evolving and deepening understanding of society. The more he learned, the more he pushed back or even broke societal rules.



I want to create the same freedom for my art as Dali created for

his. I want to confuse and provoke, and, most of all, I want to make people think. I also want to make myself think and push my own boundaries. I want to explore and break conventions. Most of all, I want Dali to feel proud of his mentee. And I think I can only accomplish this by setting myself free. Therefore, this project does not resemble anything I have made in the past. Just like Dali, I want my art to make an impression. I believe that the compositions I created do just that.

The four paintings explore the nature of love, both as a concept and how it relates to my life. I find love fascinating: little is known about it, yet it holds such an important place in our lives. Just like others, I try to make sense of love through the lens of my own life. I am only twenty-two, so what do I know? Maybe nothing but maybe something. That possibility of something fueled and inspired me to produce these works.



Psyche & Eros
36 x 36"
Oil on canvas

When seeing the four paintings together, the prominent female figures attract the eye first. They confront their viewers and expose them to their four individual, yet strikingly connected, realities. Separately, the compositions may seem simple, but together they form an intricate and detailed scene. And the more one looks at these compositions, the more questions arise, and the more the artwork speaks.

In the first composition, a woman proudly takes a step forward. Behind her, a mirror of her figure lurks. The two slowly walk away and create more distance between each other. The disconnected front and back of the same figure make up two parts existing together but destined to never become a whole. But is it the same woman? Are they moving or just standing still? Does it matter? A ship sails in the distance, giving space to the delicate balance of this relationship.



The hand of this female guides the viewer to the second composition. Of course, this only holds true if the viewer believes the works have such a connection. Nevertheless, a new hand holds an arrow, which seems to disappear into the horizon. Is the hand holding the arrow? Is the hand picking it up or putting it down? Seemingly unphased by such concerns, the female figure continues to reach toward the viewer. Does she want to escape her reality? Or, does she want the viewer to step away from this one?



Assol & Arthur
30 x 40"
Oil on canvas

Edith, Piaf & Marcel
22 x 28"
Oil on canvas (right)



In the third composition, the atmosphere changes. The female no longer cares about the viewer. She turns towards an approaching ship. Does she care more about the ship or the hand that gently placed it there? Who does that hand belong to? While thinking of the hand, the thought of the ship escapes entirely. But one can't help wondering, who may reside on board and from where they had sailed.

As the story moves forth, the hand retracts, and the females gently lower their arms. The final composition contains three women, looking toward an airplane that appears to have just taken off. But, which way do the events truly proceed? It appears the females may reach forward, only to propel these four stories in the op-

posite direction. The woman reaches for the plane, only taking the ship instead. As the ship disappears, the viewer receives a welcome to join. The hand holding the horizon turns into a woman walking backward to meet the other side of the same coin. The ship sails away.

So, what really happened here? Ultimately, the viewer decides. These compositions have no answers, just questions. They demand contemplation and want to see the viewer struggle to understand. Just as Dali provoked society with himself and his art, I want my work to do the same. Therefore, I am the woman in the compositions guiding the viewer toward ambiguity. Or, am I?







Polin Liu



Cloud of Smoke
18 x 24"
Ink pen on paper



BBE
Digital illustration





The first half of this project was a series of ballpoint pen drawings intended to capture the narratives of three non-physician healthcare workers. Together, we spoke, brainstormed, & planned these pieces, meticulously addressing what they wished. Meanwhile, they had an active say in the way they were represented, unlike the historical mis- & lack of representation of their counterparts. What began as a project to appreciate the role that nurses, homekeepers, & technicians play revealed the depth of issues that exist in American healthcare.

Before closing my undergraduate career & moving onto medical school, I wanted to create a larger piece to dissect the broader issues that I'll be tackling as a physician. As such, I interviewed a couple more individuals on their experiences of discrimination & inequity in healthcare to accompany the stories I'd heard from the ballpoint pen exploration. I also conducted deeper research on both the controversial background that underlies modern inequities & the historical representation of medicine in art. Both of these facets, along with the narratives from my interviews, were combined to create a mural. As it stands, the mural is an object that represents my personal investigation into this history.

Breanna Collino



A History of Medicine

7 x 8.5'

Collage and acrylic on newsprint
mounted on canvas



"Kishla"
18" x 24"
Ballpoint Pen on Paper
2026



"Beth"
18" x 24"
Ballpoint Pen on Paper
2020



"Kate"
18" x 24"
Ballpoint Pen on Paper
2020



HOW FASHION IS FAILING US

And what we can do about it



Milagros de Souza

EDITOR'S LETTER

In the past, fashion has been aligned with fashion shows and trends only, but we are now relating fashion to bigger theoretical questions. Some of these questions include: Are companies from the United States who buy from factories in other countries responsible for the human rights violations committed in those factories? What does the fashion industrial complex owe to the environment? These questions have long and complex answers. Welcome to my course of study! While the fashion industry affects society in a range of ways, for this project, I have focused on intersectional sustainability. Intersectional sustainability is sustainability that is 3-pronged: social, environmental, and economic. Unfortunately, fashion has negatively affected all 3 of those prongs. There are very few designers, brands, or organizations within the fashion industry that are actually intersectionally sustainable.

With this project, I have explored intersectionally sustainable solutions to the fashion industry's biggest issues while also ensuring accessibility and style.





Sisters Octavia and Andrea were super excited to participate in this show. Neither had modeled prior to the show, but both had an amazing time! Octavia (left) is a feisty 14 year old who embodies the piece she is wearing. "Nag Men" is a commentary on how a woman-powered industry is often run by men. [1]

Andrea (below) is featuring a red, white and blue outfit which embodies the issues behind "Made in America." When we hear Made in America, we often think that it is good; however, that is not always true. Here in America, there are people making cents per hour and companies are fighting legislation that would make it illegal. [2] Many would not assume this was the case when hearing Made in America.

CREATE

WHY UPCYCLING WORKS

Upcycling is the process of taking something considered trash or beyond use and changing it in a way that gives it value. All of the outfits in the Create section incorporate some sort of upcycling. From small repairs such as tears and rips to large repairs that change the garment entirely.

Upcycling is a better option than buying first-hand sustainable pieces. From an environmental standpoint, it is better to reuse materials that already exist. This is not always the case; however, from a social standpoint, the supply chain is usually treated better during the upcycling process. From an economic standpoint, garments are able to be sold for cheaper because used materials are cheaper than new materials. This makes upcycling a more accessible form of creation. [3]





**Phillip
White**



STEP 1

The original owner of this dress donated it to me. They were editing their closet and decided they did not need it anymore. They thought I could make something cool with it- they were right!



STEP 2

I cut the piece up and turned it inside out, literally. This deconstructed bando is meant to be worn what seems as inside out with the seams exposed. This technique introduces a new pattern to the piece which helps this bando appear completely different than the original garment.



STEP 3

Model! The deconstructed bando is paired with thrifted joggers and boots. This look is completely reused and completely ready for everyday wear!

STYLING

AN INTERVIEW WITH MILAGROS DE SOUZA

What is your biggest goal in sustainability?

"My biggest goal is to make sustainability more accessible. At this point, I am almost 2 years No New Clothes which means that I only buy secondhand. [Thrift stores] are incredibly unorganized messy and confusing. You have to be able to commit hours of your time and also be okay with committing hours and walking away with nothing. For me, there have been countless hours spent in thrift stores where I walked away with absolutely nothing. This really makes shopping in thrift stores inaccessible because most people do not have hours of time to spend in the store. I have hours because I'm a college student and I have homework, yes, but that's all I got going for me. So I have the luxury of time. Then, on the other hand, we have consignment stores and more luxury thrift stores. You are able to walk in these stores and find things much faster. They are a little pricier. I would not say they are first-hand prices, but if you are looking for thrift store prices. You won't find them there. They charge a higher premium because of the curated content. When it comes down to it, you need either time or money and at the end of the day, those are the same thing and most people have neither."



CONCEPT

WHY CONCEPT?

Concept was definitely my personal favorite part of the show. All of the parts introduced something new and challenged what sustainability looked like, but concept had a piece of me in it. As an academic, I spend a lot of time studying. As a designer, I play around with colors and fabrics. With concept, I was able to visibly show what I have studied and create something meaningful.

All of the topics covered in concept are pressing issues facing the fashion industry. I do not have all the answers- no one does. This is not meant to answer anything, but to make people think. If next time, you see a Vogue magazine and analyze the front cover or look at the wedding dress in your closet and think "I should do something with that," then I have done my job.



The main issue is that this is not just a Vogue problem. This is a Vogue problem, but it is really an industry problem. The fashion industry is not inclusive when it comes to race, gender, sexuality, size- just to name a few. The current solution is Essence. Here, Lola is wearing a top featuring some covers from Essence, a magazine celebrating Black women. Unlike Vogue, Essence is a magazine where you will always see a black person on the cover. There are other issues with inclusivity when it comes to Essence; however, all this shows is the need for intersectionality. It is amazing to have a space celebrating one particular identity group; however, this should not be the only space where you see diverse faces. (4)

COVID X INDIVIDUAL CONSUMPTION

No matter how you feel about masks, they have been our reality for a little over a year now. At first, there were not enough masks. Now, there are too many. About 2 months ago, the CDC recommended that people wear 2 masks to protect them from COVID-19. Shortly after, Duke University recommended their students to do the same. I complied. And this is the result. This piece comments on COVID-19 and covering up, but it also comments on individual consumption. Over the 2 months that I wore 2 masks, I wore one disposable mask and one cloth mask. Instead of throwing away my disposable mask, I disinfected them and kept them. This is what our model is wearing. My masks worn over 2 months. Is it more than you thought it would be? What does your pile look like? How many garments could I make from your masks throughout the entire pandemic?

When talking about environmental sustainability, many are quick to blame top corporations and they are not wrong. Corporations are responsible, but so are individuals. After all, who runs corporations? Individuals. We cannot say "I am just one person. I cannot create change." Because we can. This particular issue with masks finds itself at the intersection of safety and sustainability which provides other issues, but look what one person can create. Furthermore, we have the power to force companies to change. The Montgomery Bus Boycott, a boycott of racist bus policies in Montgomery in the 50s, is an example of this. Through boycott, the Black people of Montgomery spoke the language that we all understand: money. Black people represented 75% of the bus's ridership and when the 75% did not pay to take the bus, it was felt. The boycott resulted in integration. Of course, it would be misleading to say the integration that followed was easy, but the boycott opened the door. And the boycott was made of individuals. Individuals have so much power- whether that is power in the waste we create or power in the change we create. (5)

MAGAZINE FASHION

Months. It takes months for top magazines to create a magazine cover. First, they have to decide who will cover the magazine. Then, once they have decided who will be on the cover, they have to decide the fashion, hair, makeup, photographer, location. There is so much to decide. Months. However, in these months and through all this consideration, Vogue, a leader in the fashion industry, never considers diversifying their cover models. Our lovely model, Lola is exhibiting this. On her pants are magazine covers taken from Vogue. Besides Beyonce, all of the people on the magazine's cover are white. In the case of Beyonce, there was a first for Vogue. Vogue had their first black photographer to capture the cover photo. In 126 years, Vogue had never chosen a black photographer to photograph the cover. Even further, Tyler Mitchell, the talented photographer from Atlanta, was handpicked by Beyonce. It could be argued that if Beyonce had not been able to choose her own photographer, Vogue could still not have a black photographer who had photographed their cover.





WEDDING DRESSES

What's in a wedding dress? Usually hundreds if not thousands of dollars. Wedding dresses are such an interesting part of society. Spending hundreds of dollars on one piece to wear once is usually an activity reserved for people with a high socioeconomic status; however, when it comes to weddings, people of all socioeconomic statuses spend hundreds of dollars on a single piece. Everyone gets to join the elite class, if only for a day. As a society, we assign so much value to a single article of clothing that it makes sense we would keep this article of clothing in our closets for the rest of our lives with no intent to ever wear it again.

In terms of environmental sustainability, however, this is not productive. But when we find examples of sustainable wedding dresses, it gives us pause. There are wedding dress rental services and places that resell wedding dresses; however, the beautiful wedding dress that Briana is wearing here was found in the thrift store. Now, this could be the result of someone actually trying to be more sustainable with their wedding dress, but what is the likelihood it is the result of a wedding that never happened? Or a failed marriage? There is no way to know as one ever really knows the past lives of clothes in the thrift store, but it is all something to consider.



A circular economy is one where nothing is thrown away only recycled and reused. Value is constantly being transferred from person to person. Ideally, as the fashion industry, we should be moving towards circular fashion, but a huge barrier in the way of that are pieces like wedding dresses. Things that have moved past being an article of clothing and represent more of a memento. We will probably never stop wearing wedding dresses on wedding days, but we have to think more critically about the life span of these pieces.

HANNAH

SUSTAINABILITY MEETS STYLE:
CHILDREN'S EDITION



One of the hardest groups of people to buy sustainably for is kids. Secondhand often does not have a lot of options for children-specifically younger ones. Buying first-hand sustainable options are often expensive and with the speed at which kids grow, it is often unaffordable. Hand me downs are a great sustainable option for children but it relies on the idea that there is another child who is able to donate. All in all, it is quite difficult to dress children sustainably. Introducing children to sustainability is important as they are the future, but we have to recognize the complications of sustainability in children's fashion. Sustainability encourages people to extend the lifespan of an article of clothing. If a child is able to do this, style is sacrificed. Even more than adults, it is important that we let children express themselves. Hannah [above] loves the Kpop group, Stray Kids. She is currently obsessed with Australian culture as well as Kpop. Stray Kids is a great mix of her passions as they are a Kpop group with Australian members. Before Hannah had an interest in Australian culture, she loved BTS, another popular Kpop group.

Hannah does not dislike BTS, but she does not love it as much. Now, Hannah finds herself in a place where she has tons of merchandise for BTS and Stray Kids. While it is important to support Hannah through her interests as they change, in some cases, her interests create waste. There is a juxtaposition created by kids and sustainability. How do we support kids as they grow while also promoting sustainability? The answer? We do the best we can. In truth, this is always the answer when it comes to sustainability. It is not possible to be 100% intersectionally sustainable in any case and there is no exception when it comes to fashion. Set up a trading system between similarly-sized friends and classmates in order to limit the buying of new items. Find recycling programs in your area to properly discard old items that you cannot donate. Support authentic artisans when looking to buy from first-hand retailers. There is no way Hannah could change Kpop obsessions every year in a foolproof, zero waste way, but limiting waste every year makes a difference. [8]

THOUSAND FELL

Intersectional Sustainability: In Practice



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<https://www.thousandfell.com/>

QUIZ: WHICH BRANDS ARE INTERSECTIONALLY SUSTAINABLE?

Answer these questions to determine if your favorite brands are intersectionally sustainable! Most of these answers you should be able to find on the internet, but you may need to talk to someone at the company for some. This may seem extensive, but that is because it is supposed to be! We have to think of our dollars as our vote and every time we spend money, we vote! Before an election, people want to know what the candidates stand for and believe in so they can make the best choice. The same should be done when shopping for clothes. Don't vote for the wrong candidate- do your research!

ENVIRONMENTAL

1. Do they release an environmental sustainability report?
2. Do they release their environmental sustainability report every year?
3. Are they zero-waste or do they have a realistic and time-sensitive plan to be?
4. Are they carbon neutral or do they have a realistic and time-sensitive plan to be?
5. Are animals protected in the creation of their clothing?

SOCIAL

1. Can you easily tell where your products were made?
2. Do they list labor standards?
3. Are garment makers making a living wage?
4. Are their women and people of color on their executive board?
5. Are they transparent in their sourcing practices?

ECONOMIC

1. Are they profitable?
2. Are they in a position to uphold their values if their values start to be more costly?
3. Has the company been in business for more than 2 years?
4. Does the company negatively affect the community that surrounds it?
5. Are they transparent with their finances?

How intersectionally sustainable is your favorite brand?

0-7: Yikes

This company is doing the bare minimum. You may not want to shop here anymore.

8-12: Much better!

This company is making strides in the right direction. They aren't perfect, but no one is. You can still shop here, but shop responsibly!

12-15: Killin' it!

Now here is a place you want to shop! Intersectional sustainability at its finest!

Please note that this is only an intro to intersectional sustainability



Thank You

MODEL Ade

MODEL Briana

MODEL Hannah

MODEL Octavia

MODEL Andrea

MODEL Phillip

MODEL Jayme

MODEL Lola

SPONSOR Thousand Fell

ADVISOR Professor Folch

ADVISOR Professor Lasch

ADVISOR Professor Salvatella de Prada

Thank you all so much!

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Hannah Homma Tong





THE DRAWINGS ARE NOT THE ART.

PROCESS, COMPUSSION & MEDITATION

HANNAH HOMMA TONG

1. DRAW A LINE DOWN THE CENTRE OF THE PAGE.
2. INHALE. EXHALE AS YOU CONTINUE TO DRAW LINES.
3. FEEL THE SUBTLE SHIFTS OF YOUR WEIGHT & BREATHING AS YOU FILL THE PAGE.

THERE IS POWER IN REPETITION.
EACH LINE WILL MUTATE AND SHIFT.
THERE ARE NO PATTERNS.
DEVIATIONS ABSENGATE TO FORM CONFERENCE.

THERE IS POWER IN REPETITION.

I AM NOT AN ARTIST
I AM NOT AN ARTIST
I AM NOT AN ARTIST

IN THE END
WE ARE ALL TRACES
OF MOVEMENT
ATTEMPTS TO CONTROL
CHAOS

I DEEPLY DISLIKE STILLNESS AS
MEDITATION

WHAT IS ART?

I'M STILL NOT SURE.

BUT I FEEL A DEEPLY ENTRENCHED IMPULSE TO
CREATE AND UNDERSTAND IT. FOR ART TO INFORM MY BEING.

I WANT TO CREATE A LIFE OF ART & POETRY.

THERE IS POWER IN REPETITION

AT TIMES I FEEL PREYSED
AT THE PROSPECT OF WAKING UP
EVERY DAY UNTIL I DIE



by [illegible]



by [illegible]

I STARTED MY INITIAL PROJECT - A SERIES OF SIXTEEN PRINTS AIMED AT CAPTURING THE OSMOSIS OF CULTURE THROUGH AESTHETICS OF FOOD - AT THE HEIGHT OF THE PANDEMIC. AT THE TIME, DAILY LIFE WAS SUDDENLY IMPEDED WITH TECHNOLOGICAL NECESSITY AND DURING THIS PERIOD OF INTENSIVE DIGITAL INTERACTION, MANUAL PROCESSES LIKE COOKING, CLEANING AND MOVING BECAME INVISIBLER.

THERE WERE TWO PRIMARY REASONS FOR THE EVOLUTION OF MY WORK INTO ITS CURRENT FORM:

1) THE AESTHETIC SIGNIFICANCE OF THE IMAGES I HAD CREATED NO LONGER HELD VALUE. THE MORE I WORKED ON THAT ITERATION OF THE PRINTS, THE LESS I WAS ABLE TO LOOK AT OR APPRECIATE THE WORK. WHAT I WAS PRODUCING DID NOT RESONATE WITH THE INITIAL CONCEPT & THE INITIATION I HAD CREATED FELT INELEGANT IN ITS COMPLEXITY.

AT THE SAME TIME I WAS DEEPLY STRUGGLING WITH WHAT BEING AN ARTIST AND CREATING MEANT MEANT FOR ME. MY ACADEMIC EXPLORATIONS WERE PUSHING ME TOWARDS A MORE CLARIFIED / DISTILLED / EFFICIENT APPROACH. TOMORROW'S ARTISTIC MODES OF THOUGHT & THE WORK I HAD BEEN PRODUCING NO LONGER FELT TIGHTENED.

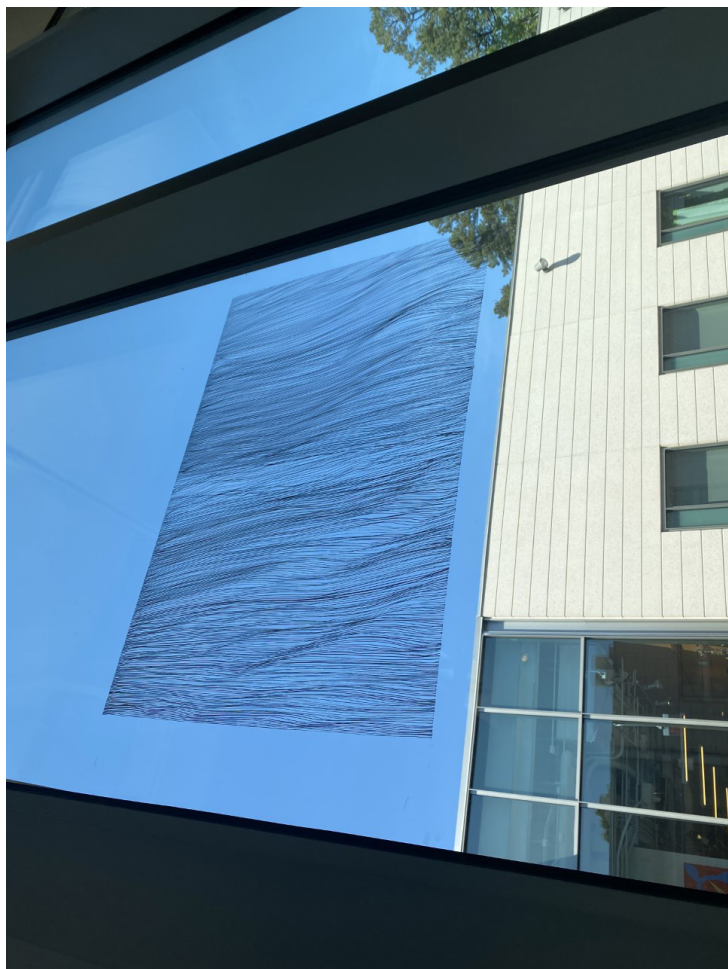
2) I BEGAN TO REALISE THAT THE MANUAL PROCESS OF CREATING HAD BECOME THE TRUE SOURCE OF VALUE.

THE HOURS I WAS SPENDING IN THE PRINTMAKING STUDIO WERE NO LONGER ANCHORED IN TEMPORARITY, IN THE PRACTICE OF PRINTMAKING, I HAD ACHIEVED A STATE OF FLOW WHERE THE REPETITIVE ACTION OF PULLING INK THROUGH SCREENS ENABLED A STATE OF PURE ENGAGEMENT. ACTIONS PERFORMED WITH FULL INTENTIONALITY AND AWARENESS AND THE MIND SINGULARLY FOCUSED.

IN THESE MOMENTS WHERE TIME NO LONGER PASSED IN ALIGNMENT WITH THE CLOCKS, I FELT INTIMATELY CONNECTED TO THE SELF.

THE PROCESS, NOT PRODUCT, SOON BECAME THE PURPOSE OF MY ART.





Sarah Derris



umrah, 2021
16mm film still



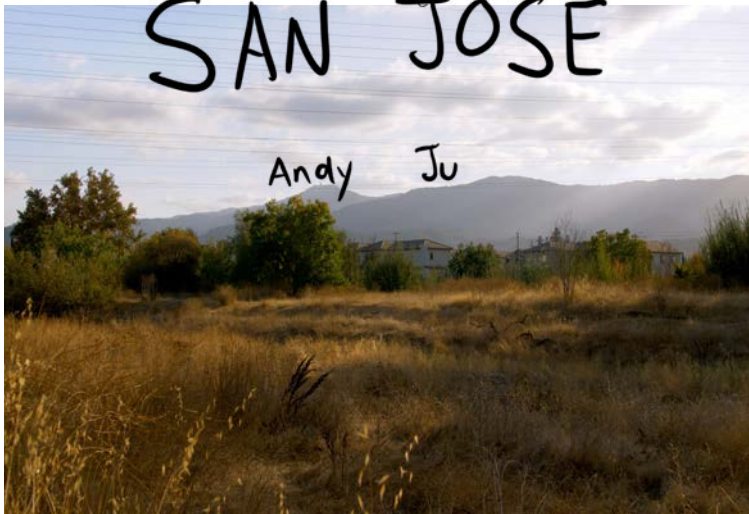
umrah (2021) describes a spiritual journey that may displace us spatially, but never strays too far from a single place — all seen through the routines and rituals of the everyday. Loosely inspired by fictional works with physical journeys that transcend into journeys of the unconscious, the film can perhaps be best described as a spiritual passage where reality and unconscious, devotion and chaos blur and mesh.

Andy Ju

A story about the great

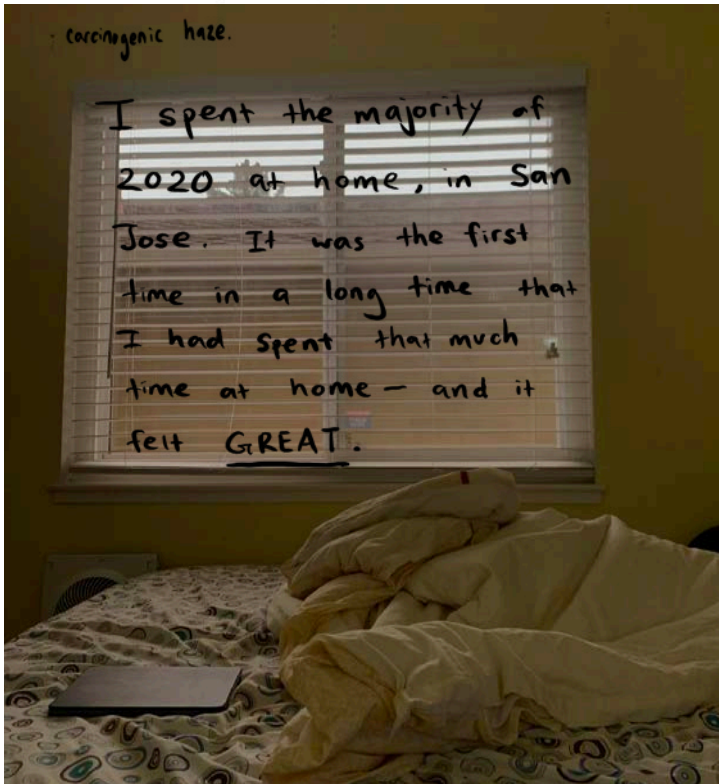
SAN JOSE

Andy Ju



A Sweet Rendezvous in Almaden,
2021
Digital video still

2020 was a mess. San Jose was one of the first places in CA to see the virus. Soon after, large forest fires began to decimate the state at-large, covering many parts of CA in an orange carcinogenic haze.

A photograph of a bedroom. In the background, a window with white horizontal blinds is visible. Handwritten text is superimposed over the window. In the foreground, a bed with a patterned bedsheet and a large, crumpled white blanket is visible. A small black rectangular object, possibly a tablet or book, lies on the bed.

I spent the majority of 2020 at home, in San Jose. It was the first time in a long time that I had spent that much time at home — and it felt GREAT.

You know things are nearing apocalyptic when you wear a mask for more than one MAJOR reason. I remember one day, on the verge of throwing a childish fit because it had been several days of locked windows and no sun.

But as with many things, time (and wind) pushed life along. We're back to blue skies and cloudless days. It's wild that those smoky days felt like eternity but now barely find real estate in my memories.

Coming off a semester in Los Angeles, I was motivated to use some newfound film-skills in my life. At first, cooped up indoors, I was at a loss for ideas.

I have a list of potential projects in my reminders app. I remember one day scrolling thru my list of "potential" projects and stumbling upon one that I had been pushing off for an indefinite amount of time.

It was titled, "Sweet". It would be a short doc about my high school job working at an ice cream store.



I had intended to make it during one of my summers at home. But as with all good ideas, reality set in and the time to film was always on the horizon. In many ways, the pandemic put a pause on my life's course and gave me an opportunity to revisit old friends.



Mrs. Sarkar

At the time, I was hanging out with my HS bio teacher. In my over-ambitious zeal, I offered to incorporate her in the documentary. The story would be about her and Shar, the woman who owned the ice cream store.

Both women are mothers to me. They've taught me more about life than I can fill in these pages.

7 (vague) Things I've Learned

1. Stories are shaped after they are told.
2. When in doubt, talk it out.
3. Regarding editing, you'll have infinitely more bad days than good days.
4. The best way to get started is to get out of bed.
5. Don't take criticism too personally.
6. EUREKA! moments do happen.
7. I'm not an artist, I'm an organizer.



I learned that cutting a doc is not so different from doing a crossword. All it takes is for one word or "idea" for things to click into place. However, likewise, if you start off with the wrong assumption for the base word, you'll find yourself whirling gears but going nowhere.

Be prepared to do multiple tries of the same crossword. Be prepared to have your intuitions proved wrong. Be flexible.

Shar: I do everything... and anything.



So I made a documentary called, "A Sweet Rendezvous in Almaden" about them (The title change reflects the change from the doc's original intent).

Towards the end of "A Sweet Rendezvous in Almaden",
my friend Isaac came home.

Isaac had been my first friend when I moved to San Jose
as a five (5) year old. Isaac was the son my dad wanted,
he was intellectually ambitious (not for grades, but bc he
liked learning) and not talkative. Now that I'm older I get

Isaac wanted to learn a non-classical instrument
during college. So, he picked up an electric guitar.
He taught himself and began to compose music as well.

Isaac is a hacker at heart. The best example of this was during middle school when Isaac drilled a HOLE straight thru his hand while modifying his Nerf gun. Many kids would have called it a career after that gruesome of an accident. But just a few weeks later, he was back at it.



This is a story about how we took our college developed passions and made a music video for Isaac's debut song, "San Jose".

Isaac's song, "San Jose" is a homage to home.

We wanted to use a green screen to play with nostalgia, the idea of disconnect between mind and body.

Isaac wrote this song in Minnesota, but we were performing it in San Jose - an extra bit of irony.

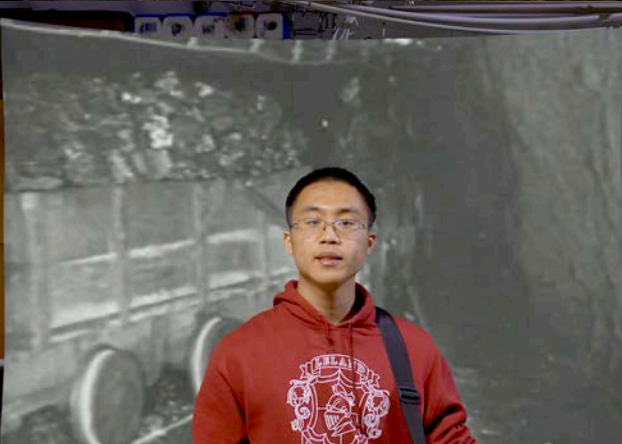
The song talks about the futility of innovation against the currents of time. It's a song about growing older and remembering a place you once called home.



It was fitting that "San Jose" was the final project I worked on at home. It reflected my own experiences and is an anthem for people leaving home.

San Jose

a song by The Western Dream





Before Isaac left, he showed me a song called, "Do You Know The Way to San Jose" performed by Dianne Warwick. As I listened to the lyrics and reflected on my last 10 months at home, I felt a kindred connection to the main character in the song, returning home from a failed acting foray in Los Angeles. But we have one stark difference: San Jose was not a consolation prize, it's **HOME** and I can't wait to go back.





ART, ART HISTORY
& VISUAL STUDIES