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K A V A N R E A M  
I S M A E L R E Y E S R O M  
E R I C A R O D N  
M E G H A S I N  
H A N N A H W A T T  
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W E N Q I A N  
Y O U J I Z

2018 CCAD MFA  
THESIS EXHIBITION

V I N C E N T A L E X A N  
E L H A M B A Y A  
S H A R Y N B E O D E  
J U S T I N C A T T  
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# collision

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## MASTER OF FINE ARTS

CCAD's Master of Fine Arts in Visual Arts: New Projects presents a unique and exciting curriculum that pursues creative excellence through the development of projects rather than the study of specific media. It is based on the belief that an artist's studio practice is best learned through the quest to complete a defined exploration.

The program stresses studio mastery, individual scholarship, and real-world practices such as organization, communication, clarity of thought, leadership, and entrepreneurial skills.

The MFA program aims to educate artists who are capable of taking on interesting artistic endeavors and who also have the skills and talents to manifest their vision.

[ccad.edu/mfa](http://ccad.edu/mfa)

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Foreword

## FENDER BENDER RESONATOR

by Jo-ey Tang  
Director of Exhibitions  
Beeler Gallery





A habitual image conjured by "collision" is one of confrontation, of conflict, of "worlds colliding." Or space junk fallout and insurance claim. But worlds never really collide, and the magnitude of the force of contact does not solely define collision. The title of this year's Master of Fine Arts thesis exhibition — ***Collision*** — chosen by this group of nineteen promising artists, then, is really a taunt, a decoy, and a gauntlet. Their works demonstrate how impact could be instigated by material consideration, conceptual tactics, and keen awareness about the pressing issues of our time.

The sculptural works of **Weiting Wei**, **Wenqian Xu**, and **Hannah Watters** harness personal trauma and environmental crisis, by mining the fragility of their materials for their capacity to summon tension. Wei employs deft and delicate handling of rice paper, wax, and porcelain to confront her battle with postnatal depression. Paper is manipulated into scar tissues, and paper dipped in wax as well as porcelain takes on lotus forms. The lightness of the materials contracts with the potency of its subject matter. An accomplished draftswoman, Xu desecrates her meticulous ink drawings on Xuan (rice) paper to deform into what appears as a toxic cloud mass. Architecture motifs butt up against one other as compressed drawings, which are held by a geometric wooden armature, as an incisive commentary on the environment of the artist's native China. Likewise, the paralyzing effects of environmental damages pervade the work of Watters. In this case, the coal industry's psychological impact on the Appalachian community manifests as deformed ceramic monuments. These sculptural outgrowths, composed of fiber, wax, foam, and nylon, give shape to a topography of desolation.

The sense of self, imbricated in familial relationships and memories, manifests in the works of **Sharyn Beodeker** and **Júlia Franceschi Guerra**. Guerra turns her yearning for home, Brazil, into an installation made out of embossed postcards to mark time. Reaching toward the height of the gallery wall, the work exudes a monolithic flatness that is tempered by a forceful quietude of "saudade", the feeling of absence. Beodeker plumbs the intricacy of crochet and embroidery, techniques learned from her mother, to recreate memorabilia and tools of her firefighter father's trade. For both, conceptual tactics and materiality recast emotional frequencies into monumentality, to reconcile what is remembered and missed, whether cut by time or space.





**Erica Rodney, Elham Bayati, and Anita Maharjan** confront their respective cultures and the way each is bounded by and connected through its own history, insidious and transformative. Rodney, a conceptual fashion designer, considers the heritage and usage of Kanekalon hair as an African American woman, and transforms it into wearable garments to address social issues of invisibility. To counter systems of misogynist oppression of her native Iran, Bayati's paintings, on canvas and on covers of discarded library books, are overlaid with figures of historical Iranian women and traditional floral patterns, that are painted and pasted directly to mesmerizing, fugitive effect. These figures, appearing and disappearing, act as both homage and resistance. Maharjan's network of suspended nest forms of plastic bags are constructed with traditional Nepali weaving techniques. Coated with white paint to amplify the state of alienation in her adopted home of America, they nonetheless manifest as sanctuary spaces. All three artists synthesize craft and ritual as historically engaged forms to call upon alliance and resistance.

The self as a mapping device informs the performative gestures in the photographic-contingent works of **Katie B Funk!** and **Amanda Grace Finkel**. Exploring the effects of bipolar medication on the emotional spectrum, Funk's acts of elation and agony are enacted by an immense collage: of the artist's own malleable body as a gravity-defying cicada, lodged between the insect's thorax and the human agape mouth. Finkel uses the recto/verso of the gallery wall to upend conventions of photographic practices. On one wall, self-portraitures in black and white are re-photographed multiple times to render indistinguishable source and image, foreground and background, self *and* self. On the other side is a series of metal plates on which she transfers the film leader, the unused ends of film rolls, marked by her own handling and stray hair, and an occasional barely registered hand.

**Youji Zhi** and **Megha Singh** are designers who are, in their own distinct ways, adept at transforming personal experiences into smart and playful designs. Zhi revamps the graphic identity of a popular music festival in Hangzhou, China, by using the transition into adulthood as a point of departure that conjures a sense of buoyancy. For Singh, our increasingly co-working existence is the jumping-off point for an app prototype design that facilitates and integrates workspace interior design and well-being. Both Zhi and Singh tackle the practicalities, and joy, of contemporary life without sacrificing usability and design.

The various guises and tropes of moving image play a critical role in the works of **Vincent Alexander** and **Justin Cattran**. Alexander's irreverent hand-drawn animation plumbs the medium's absurdist qualities, skewering foibles and the myth of genius. Cattran's short film is a humanistic thriller that exposes the chain reactions that make life. Its experimentation with narrative elicits repeated viewings with a mysterious sense of circularity, like life itself. On the other end of the spectrum, **Kavan Reames'** four iPhone-size screens play a randomized rotation of stock and news images. Situating the screens in separate rooms, he seizes on our contemporary screen addiction by offering up an impossibility to be everywhere at once. For all, images persist to guide our thinking through contemporary consciousness.

**David Cooke** and **Ismael Reyes Romero** access the power of painting beyond the walls, by prioritizing physical navigation around their canvases, to summon intensely personal narratives. Cooke's intimate island is mounted on castors; face inward to form a triangular three painting zone. Mementos, talismans, and recreations of lost objects adorn around these canvases, and specifically on their back sides. It is an elegiac scene that frames life's temporary nature and its ongoing construction of identity. Romero's gestural paintings are bound up with the historical narrative of his native Chile. Flanking a collection of masks are three monumental canvases mounted on metal armature that together create an orbit to bear witness with ritualistic frequencies. By allowing access to the paintings' backs, which are seeped with paint, the sense of discovery and dichotomy, also evident in Cooke's work, are a powerful metaphor for trauma.



Loss and obsession are transformative in the engrossing works of **Matthew Dangler** and **Young-Mi Lee**, whose installations straddle monument and mausoleum. Equipped with surveillance cameras, Dangler's quarantined metal units function as a processing plant for items once collected by the artist, into an inventory wall of scraps contained in test tubes. It is a haunted scene of self-examination. Whereas Lee turns the undertow of personal loss into a spectacular installation of wonder. On a dense thicket of streaming toilet paper rolls, a looping animated projection of nebulous bodily forms appear and disappear in levitation. Both artists wrest from everyday objects their power on the human psyche.

The diverse frequencies of these nineteen artists' works in close proximity offer up new routes of cognition, sensation, knowledge, meaning, and form. Spending two intense and focused years together, they had no doubt unconsciously learned from one another through their myriad trials and tribulations. We might call this a fender bender of resonance, or better yet, *collision*.



## VINCENT ALEXANDER

I am a cartoonist who works primarily in hand-drawn animation and stop-motion. My films draw inspiration from animation's golden age of the 1930s, '40s and '50s, with an emphasis on slapstick comedy, rubbery movement, and surrealistic visual gags. The caricature and distortion inherent in cartoons make animation the perfect medium to highlight the absurdity of mankind.

My project *Musical Man & the Magic Kazoo* is a pilot for a potential animated television series about a tuneful superhero who fights villains that represent various musical genres (including The Electropop Evildoer and The Dubstep Delinquents). With this short, I'm combining the off-kilter gags of my previous films with a character-based narrative. I wish to thank all of the anvils, custard pies, and rocket-powered roller skates that made this film possible.

*Musical Man & the Magic Kazoo*  
2018  
animated film  
7:00 min.



13



[vincentcartoons.wordpress.com](http://vincentcartoons.wordpress.com)  
Carroll, Ohio, USA

# ELHAM BAYATI

I visually narrate a thousand years of Persian women's souls — tired souls, conveying the pressures of hegemonic masculinity and a society that tries to ignore them; I narrate their love, anger, silence, sadness, and happiness.

My works are about myself as an Iranian woman — my sense of reality, my identity. I paint the many flowers that grew even though patriarchal society tried to cut them. They reflect the floral patterns that remind me of my grandmother's scarf, and my mother's dressmaking fabrics. These patterns signify/ point to/reflect the beauty of a peaceful point in the middle of the dark life of contemporary Iran.

In my works I use fabrics and printing as collage, and combine (layer) my drawings with prints and patterns with figures of historical Iranian women. In my dreams I reconcile two worlds: I strive to illustrate a rich, colorful culture that has been faded by the dark shade of sadness.





*Twilight –*

*Complementary Conversation*

2018

acrylic, fabric, charcoal, and  
paper on canvas

60" x 94" x 2"

*The Narration of Future*

2018

acrylic, fabric, and charcoal on  
found books

73" x 124" x 1"

*Land of Lonely Women*

2018

acrylic, fabric, charcoal, and  
paper on canvas

60" x 94" x 2"





**River Edge**

- 2018 acrylic yarn, laser cut and crocheted with hand embroidery
- 31" x 37"

**Patrick Air Force Base**

- 2018 acrylic yarn, laser cut and crocheted with hand embroidery
- 32" x 35"

**Boston**

- 2018 acrylic yarn, laser cut and crocheted with hand embroidery
- 29" x 30"

**West Point**

- 2018 acrylic yarn, laser cut and crocheted with hand embroidery
- 24" x 32"

**Untitled**

- 2018 crocheted fire hose variable dimensions





## SHARYN BEODEKER

Through crochet, a craft taught to me by my mom, I am investigating the complications and emotions of my relationship with my dad and his life as a firefighter. Navigating between the emotions of longing for my dad to be more present in my life and also understanding his need and want to provide for my family is a struggle I have always maintained. Using crochet to recreate fire patches my dad collected throughout his career, I aim to tell a story of the difficulties of relationships, of feelings such as pride and pain, and how they can exist in the same space. In addition, I have taken fire hoses and crocheted them as a separate means of exploring the same ideas, but rather than using a traditional crochet material like yarn, using a material that is familiar to my dad and manipulating it to become a new object — something familiar to me.

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Thank you to Battalion Chief Steve Saltsman of the Columbus Fire Division, Chief Todd Eades of the London Fire Dept. and George Beodeker retired Chief of the Lyons New Jersey Veterans Affairs Medical Center Fire Dept. for assisting in material donation for the completion of this project.

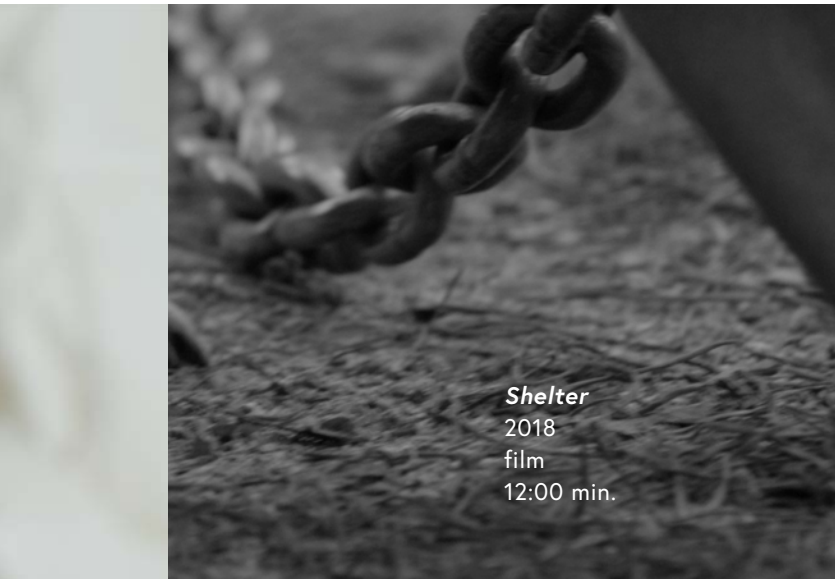
[sharynbeodeker.wix.com/sharynbeodekerphoto](http://sharynbeodeker.wix.com/sharynbeodekerphoto)  
Dingmans Ferry, Pennsylvania, USA



## JUSTIN CATTRAN

*Shelter* is a short fictional film that breaks down the concept of causality into individual choices we, as humans, make. Our decision-making processes are different, but all orchestrate under the condition of time. Often we have the luxury to contemplate; then there are moments in which we can only react.

Bojana is Filip's older sister by 4 years and his truest companion. On a winter night, she meets her brother, out to celebrate his final day of training. Social issues of opportunity, neglect, and addiction rub against one other as Bojana finds herself in a moment of pure reaction — one she never expected.



*Shelter*  
2018  
film  
12:00 min.

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## *Self Portrait Through Three Bobs*

2018

acrylic, latex, enamel, and mixed media  
dimensions variable



# DAVID COOKE

Three separate backstories of individuals (ironically, all named Bob or Robert) who have made significant contributions to my life journey. As I developed their stories, I realized I was really creating my own accumulated portrait.

*Self Portrait Through Three Bobs* is a large, mixed-media installation that offers the viewer three distinctly different sight lines into multiple decades of my life. The process of creating this work allowed me to illuminate aspects of friendships, career growth, and relationships.

Using photographic images, paintings, printmaking, hand-written text, and collected mementos, I have been able to revisit milestones, "coming-of-age" issues, successes, sorrows, and other contradictions of framing one's own life.

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## *Never Letting Go*

2018

possessions

72" x 120" x 240"



## MATTHEW DANGLER

As a lifelong collector of objects, I am interested in human/object relationships. Questioning how we dictate the value of objects and their impact on our sense of self, I gather a variety of my personal possessions into a single space.

Through large-scale installation, I produce an environment of both preservation and deconstruction; a dichotomy where objects that were once held precious are reduced to mere scrap. With all hierarchical values stripped, objects of differing origins, worth, and significance are placed on an equal field. Everything becomes one and the same.

[matthewdangler.wixsite.com/home](http://matthewdangler.wixsite.com/home)

Bryan, Ohio, USA



*How Do I Call Myself Back  
to the Body? (1-6)*

2018

inkjet prints

26.5" x 40"

*Is This Poetry If We Do Not  
Write It? (1-12)*

2018

photographic objects

8" x 10"

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

Columbus, Ohio, USA





## AMANDA FINKEL

What does it mean to respond to your own body? How can the body be visible and invisible at the same time? How is the performance of self-portraiture another way of considering the body? Where does physicality lie within a flat plane?

I am photographing myself, printing the image, and re-photographing in front of the new print. As layers build up, the bodies begin to seep into one another, creating an image that is complex and impenetrable. The intimacy of interaction with the self begins to push outward and invites the viewer into the tender gestures. Printed slightly larger than life and in black and white, the medium of photography begins to blur into collage. This process makes and unmakes my identity.

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# ¡KATIE B FUNK!

*Pop In Between*

a constant search  
a repeated lurch  
a hunt for pattern  
twitch and chatter  
no break, no sleep  
*hoof beat sounds, must be zebras*

*a friction,*  
not a this or that  
an *adaptation*  
not a limitation  
[swallow all that blue in a few gulps  
of orange]  
*death before static*

what is the distance between half and halved?  
transmigration before transformation

a frantic fanatic  
confused by polarity  
relieved by the middle  
defense in numbers  
*no sting*  
*no bite*

splinters of gestalt,  
excavating the fault line  
shedding the inside out  
by seeking the inside in  
[holding all that heavy in polypropylene]  
*to tell the truth with all that popping in between*

**katiebfunk.com**  
Granger, Indiana, USA





**Pop In Between**

2018

hand-cut paper,  
fluorescent  
spray paint, ink,  
painters tape,  
amber polypropylene,  
blue bachelors  
button, seeds, water,  
and soil  
dimensions variable

**Sinto Falta**

*(I) Feel (the) Absence*

2018

paper and cement  
dimensions variable

**[juliafg.carbonmade.com](http://juliafg.carbonmade.com)**  
Campinas, São Paulo, Brazil



## JÚLIA FRANCESCHI GUERRA

*Saudade:*

*Fond memory of an absent person or moment past, or of something that you are deprived of. The melancholy this absence causes.*

*Expression used to indicate feeling the absence of someone/ something: Sinto falta — I feel the absence.*

It took moving to a new country for me to realize that the simple statement "Sinto falta", that for me was equivalent to "I miss", carried so much more weight. It took me speaking a language that was not my first, living in a culture that was not my own, and being away from many loved ones, to understand how that absence really felt.

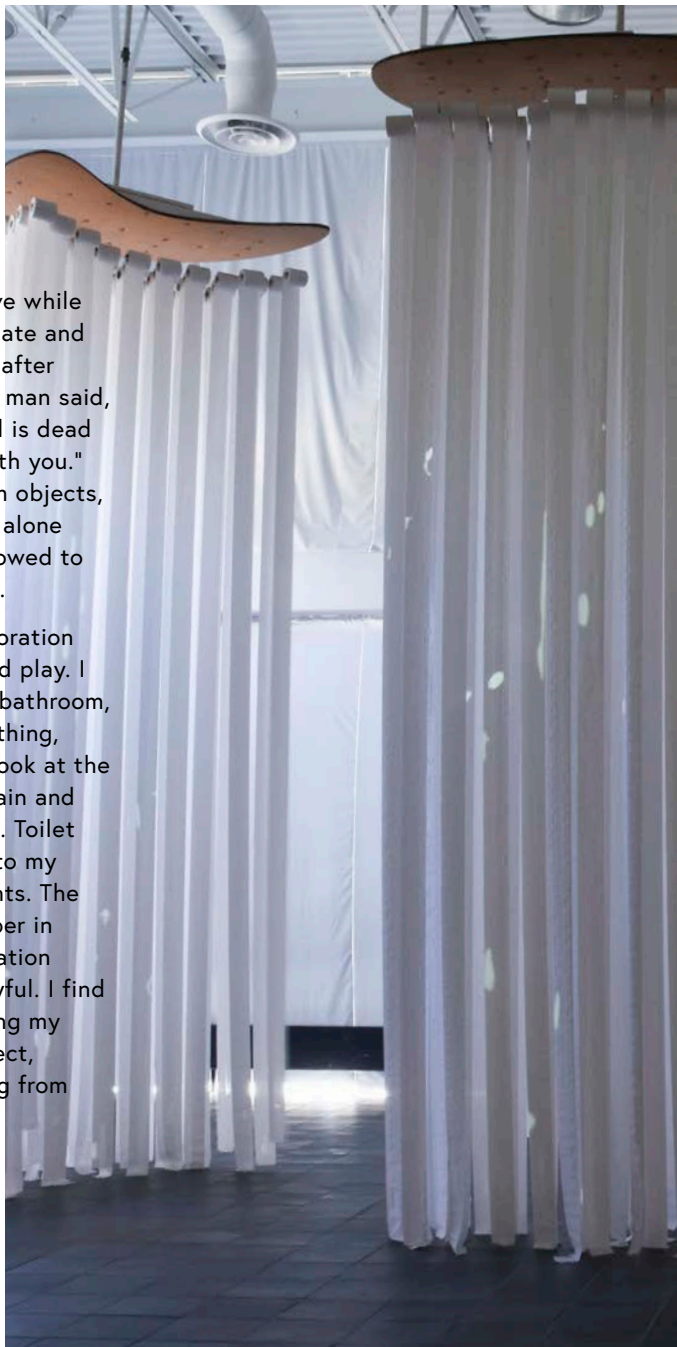
In this installation, I try to make absence present, in a hope that if I can make my feelings tangible, concrete, I can understand them.

## YOUNG MI-LEE

Growing up I learned to survive while being alone. Humans are delicate and no one taught me how to live after losing a loved one. But a wise man said, "He is not dead. Only his shell is dead and his soul will always be with you." I started to seek answers from objects, questioning what I see. Being alone might seem sad, but I was allowed to think freely in those moments.

*Toilet Paper Forest* is my exploration seeking a space of wonder and play. I sometimes lock myself in the bathroom, perhaps to escape from something, or to enter into something. I look at the water drops on a shower curtain and imagine them floating upward. Toilet paper rolls absorb and listen to my long stream of random thoughts. The subtle movement of toilet paper in the silent space of my imagination becomes so immense and playful. I find small happiness from projecting my unconsciousness onto my object, giving it a secret soul. Starting from an ordinary object, I seek an extraordinary experience.

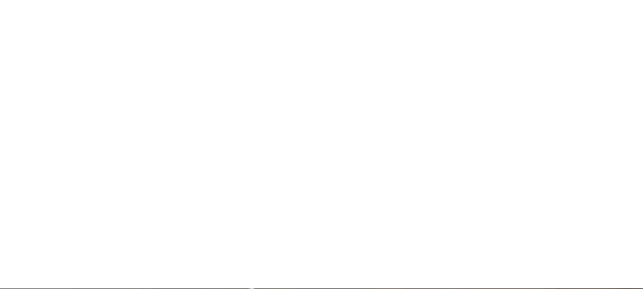
[ylee68.wixsite.com/mysite](http://ylee68.wixsite.com/mysite)  
Seoul, South Korea





*Toilet Paper Forest*  
2018

331 rolls of toilet paper,  
cardboard, masonite,  
monofilament, and animation  
dimensions variable



*Interwoven: Here and There*  
2018  
discarded bed sheets, plastic,  
paper, and acrylic paint  
dimensions variable







## ANITA MAHARJAN

I work between two and three dimensions, creating installations that merge traditional Nepali weaving with contemporary Western materiality.

My process is inspired by the mats I learned to make growing up in Nepal, where my mother wove mats as part of her livelihood. Weaving in my culture is mostly an uneducated woman's job. As a fine artist, I weave mats with the same traditional techniques, introducing the art / craft / labor of those underprivileged women. In Nepal, mats are woven with agricultural waste products; in my work I reflect contemporary western culture's waste by weaving discarded plastic bags, bed sheets, and paper.

In weaving the sculptural pieces, I contrast the inside and outside. The weaving style and natural colors represent my native culture, whereas the contemporary Western materials and white paint represent my adopted culture. The inside and outside reflect my multicultural identity, how I shape it and how it is shaping me.



# KAVAN REAMES

whatisthedifferencebetweencommer  
ciallycreateddesignandforprofitfinea  
rtmotivationsseemequalwhatisthedif  
ferencebetweenadvertisingwithame  
ssageofhopeandadvertisingwithfear  
desiredoutcomesarethesamewhat  
isthedifferencebetweenadigitalimagea  
ndaphysicalobjectisitexperientialis  
itstextureisitplacetheoutcomeis  
notthesamehowdoyouanswertheseq  
uestionsthemoreilookthelessiknow

*Exhibit A<sub>1</sub>*  
*Exhibit D*  
*Exhibit H<sub>2</sub>*  
*Exhibit D*

2018

digital video loop

2" x 2" (4)



***Diablada Masks (1-9)***

2018

plaster, metal screen, masking  
tape, and latex paint  
dimensions variable

***Devil Head***

2017

bronze

16" x 7"

***Untitled***

2018

latex paint on cotton tarp  
and metal structure

118" x 153"



***Diablada***

2018

latex paint  
on cotton  
tarp and metal  
structure

94" x 78"

***Cardumen***

2018

latex paint  
on cotton  
tarp and metal  
structure

99" x 73"





## ISMAEL REYES ROMERO

My work explores the concepts of postcolonialism and hybridity, concepts that are part of my own identity as a Chilean. Chile was once colonized and Westernized, leaving a confused religious, cultural, and ethnic identity, a mixture of conquerors and conquered peoples.

To emphasize the concept of hybridity I mix materials of different nature, such as canvas drop cloth, latex paint, junk metal, and cotton thread. First I weld junk metal to make structures for the paintings, then stitch the canvas to the structure, and finally I apply a lot of paint. The dripping in my work expresses energy and spontaneity, making fluid marks on the canvas. These paintings are my hybrids, representations of my desires for peace and revenge, for light and darkness. The incoherence, virtues, and hypocrisies are a mixed and bittersweet result.

[ismagine.wordpress.com](http://ismagine.wordpress.com)  
Santiago, Metropolitana, Chile

# ERICA RODNEY

This work features a textile that has certainly gone unnoticed, Kanekalon, also known as artificial hair. This versatile and inexpensive textile is uniquely important to black women, which is why it may have gone unrecognized by others. Kanekalon fiber has been used for decades to create all kinds of impressively creative hairstyles. Throughout the works, I handle the fake hair using hairstyling techniques; weave-threads to hand stitch pieces together, hot water seals to secure braids, feathering, etc.

In this body of work, through monochromatic color schemes, I comment on the realities of going unnoticed or being difficult to see, invisibility, despite the boldness in characteristics. Whether it is intentional or unintentional, such as being overshadowed or blending in with one's environment, I am interested in the reactions to such traits when they are finally seen. I explore the space between fine arts and fashion design, bringing the two disciplines together to create a body of work filled with wearable garments and items.

**[ericarodney.com](http://ericarodney.com)**

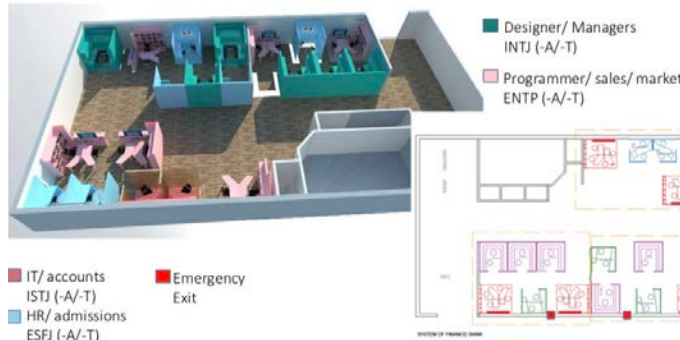
Christiansted, St. Croix, U.S. Virgin Islands





*Kanekalon, Number One*  
2018  
fabric and hair  
dimensions variable





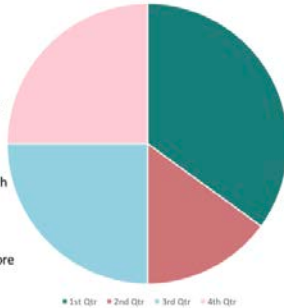
Themes

(1) THE LONER: an organized individual worker.

(2) THE MAKER: a messier/maker who likes to work alone.

(3) THE MOVER: a more collaborative individual with multi-functional needs.

(4) THE TALKER: a collaborative individual that is more organized.



Research Presentation

2018

animation and prototype of mobile app

20:00 min.





# MEGHA SINGH

Environments that address core human needs (physical, emotional, and mental) are essential for interior workspaces today. Beyond just space planning, designers need to consider how different personality types can function and work together. Furthermore, how can different kinds of personalities function efficiently in a workspace?

This research investigates and highlights the individual needs of diverse personalities and how those personalities fit into a variety of workspace/commercial spaces. Research was done by sending out surveys, conducting one-on-one interviews, collecting visual artifacts, and facilitating a participatory workshop. After collecting this data, four different working types/styles seemed to emerge based on working and personality needs:

- (1) THE LONER: an organized individual worker
- (2) THE MAKER: a messier/maker who likes to work alone
- (3) THE MOVER: a more collaborative individual with multi-functional needs, and
- (4) THE TALKER: a collaborative individual that is more organized.

From these personality/spatial needs, several solutions are shown for how these spaces and systems can work together, and the resulting research concludes with an app prototype that will identify a personality work-type; a way to provide companies with a unique way to both structure and manage their teams.





## HANNAH WATTERS

I begin by creating clean, white ceramic forms that resemble home to many species; strong, yet fragile and easily altered. The delicate ceramic forms are then infiltrated with oozing textures and mottled, bruise-like colors that replicate and grow. I create this work while meditating on what it would be like to be these objects; disposable, aggressively formed, and infested.

The unfamiliar yet identifiable forms are my interpretation of places within Appalachian communities. These artifacts depict my experience of growing up in West Virginia and the pathological presence I witnessed creeping into the lives of those forced to rely on the coal industry. Stress, disease, silence, and vulnerability are being layered upon the landscape and upon the people by those removed from the process. This work expresses how that damage has settled, lived, thrived, replicated, and accumulated throughout the Appalachian region.

**[hannahwatters.com](http://hannahwatters.com)**  
Madison, West Virginia, USA

***Putrified***

2018

porcelain, spray insulation, acrylic,  
oil paint and hand dyed fiber

38" x 28" x 26"

***Uninhabited***

2018

porcelain, foam, and acrylic paint

80" x 40" x 47"

***Venality***

2018

porcelain, hand dyed fiber, and wax

50" x 25" x 23"

***Wrangle***

2018

earthenware, hand dyed fiber, wax,  
and nylon

66" x 35" x 27"





**Lost**

2018

rice paper, wax, fragrance,  
and pins  
dimensions variable

**Embrace**

2018

porcelain  
dimensions variable

**Incision**

2018

rice paper, pigment,  
and pins  
72" x 72" x 3"

**Lotus.Baby**

2017

porcelain  
7" x 4" x 4"  
9" x 5" x 5"  
8" x 4" x 4"  
7" x 4" x 4"





## WEITING WEI

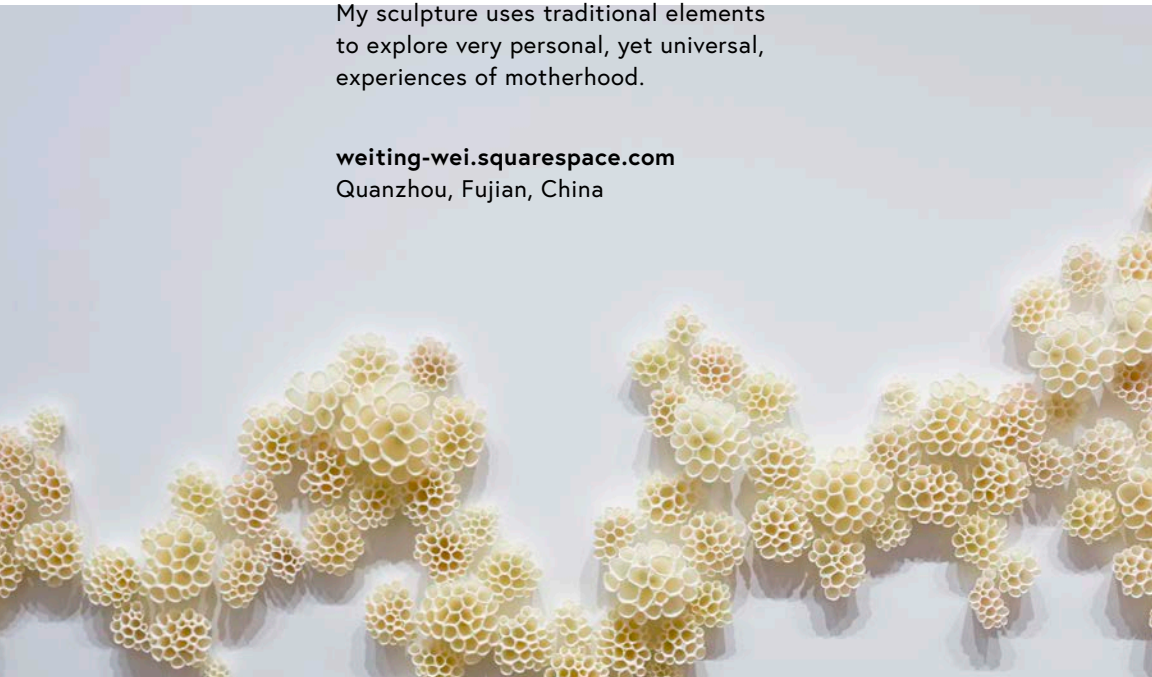
In Chinese culture the lotus symbolizes perfection, and ultimate purity of the heart and mind, because it rises untainted and beautiful from the mud. The lotus pond is like the community where we live: it records the human life cycle.

In my work, the paper lotus is inspired by the lotus pods without seeds. It brings forth a feeling of being left out. These empty lotus pods reference my experience with postnatal depression. The wax is wrapped around the rice paper like a field for defense; it seems hard but fragile. The multiple sizes and the organic shapes of the work represent the fluctuating moods of a new mom.

Other aspects of my work include the use of white porcelain to represent pregnancy, and the use of rice paper to represent the muscle state around the caesarean incision.

My sculpture uses traditional elements to explore very personal, yet universal, experiences of motherhood.

**[weiting-wei.squarespace.com](http://weiting-wei.squarespace.com)**  
Quanzhou, Fujian, China



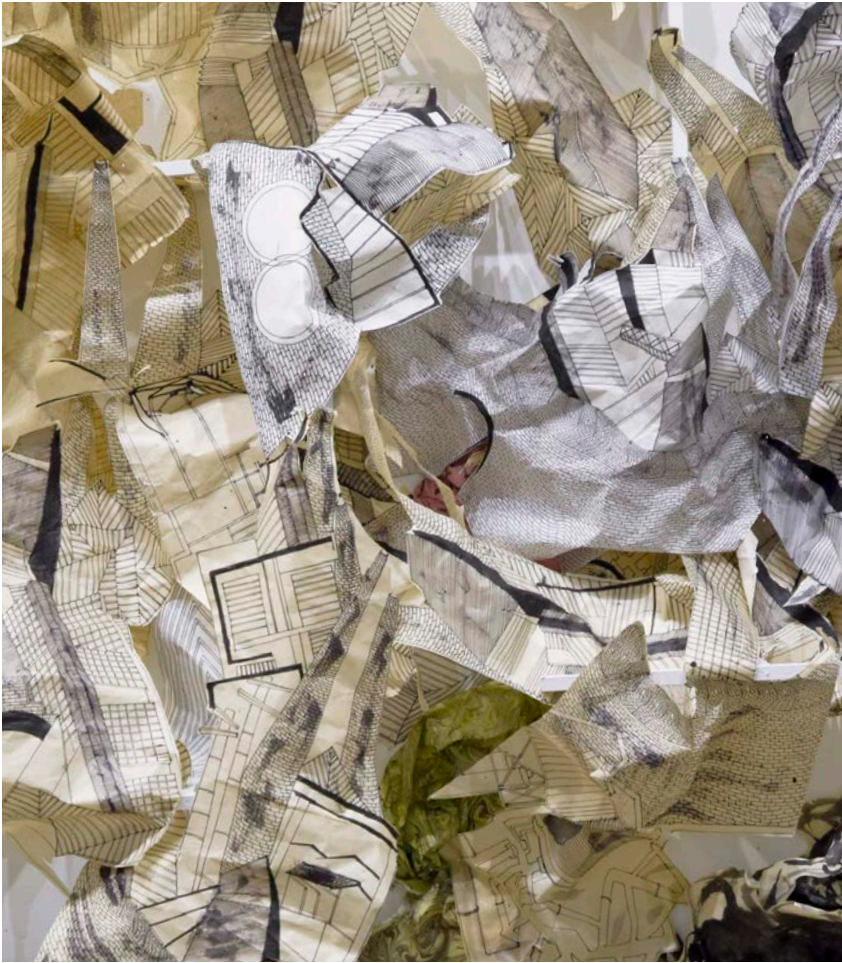


## WENQIAN XU

This installation work is a starting point about city pollution based on my own experience in China. I mixed line art and Chinese ink into my project. I use traditional thin Chinese Xuan paper to represent my culture, my memories, and our fragile environment. Floating ink symbolizes pollution.

I am inspired by Chinese paintings and fascinated by the movement of the ink rendering on the paper. The yellowish Xuan paper indexes murky air. I used the tracing paper to make floating ink that mimics water pollution. Black is my dominant color and it implies the darkness and the anxious feeling of our dramatic environmental change.

I use translucent and non-transparent paper through the play and freedom of gravity and perspective to symbolize how our environment dramatically degrades from clean to polluted.



*Our Home, Our Air*  
2018

xuan paper, tracing  
paper, ink, and wood  
dimensions variable



*Strawberry Music Festival  
Branding — 2017*

2018

animation, t-shirts, caps,  
hoodies, posters, and paper  
dimensions variable

[behance.net/YZhi1ea2c](https://behance.net/YZhi1ea2c)  
Hangzhou, Zhejiang, China





## YOUJI ZHI

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Music is a universal language, and we love it. "Back to 17," is the theme of the 2017 Strawberry Music Festival located in Hangzhou, China, which I attempted to re-brand. I want to bring my audience to the age of 17 and recall their own special moments through the music. Seventeen years old is a threshold, complex and emotional before adulthood. But at 17, we still could do many childish and crazy things one last time.

Taking "secret", "escape", "love", and "unique" as the design to express the emotion of being 17. I chose blue, red, and yellow in my color palette and designed icons such as guitar and strawberry. I combine 2D with 3D designs to generate my posters and animations.



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Jo-ey Tang, Director of Exhibitions Beeler Gallery  
(pictured above)





Ric Petry, Director of Graduate Studies  
(pictured above)

Molly Burke, Assistant Director of Graduate Studies  
(pictured below)



