

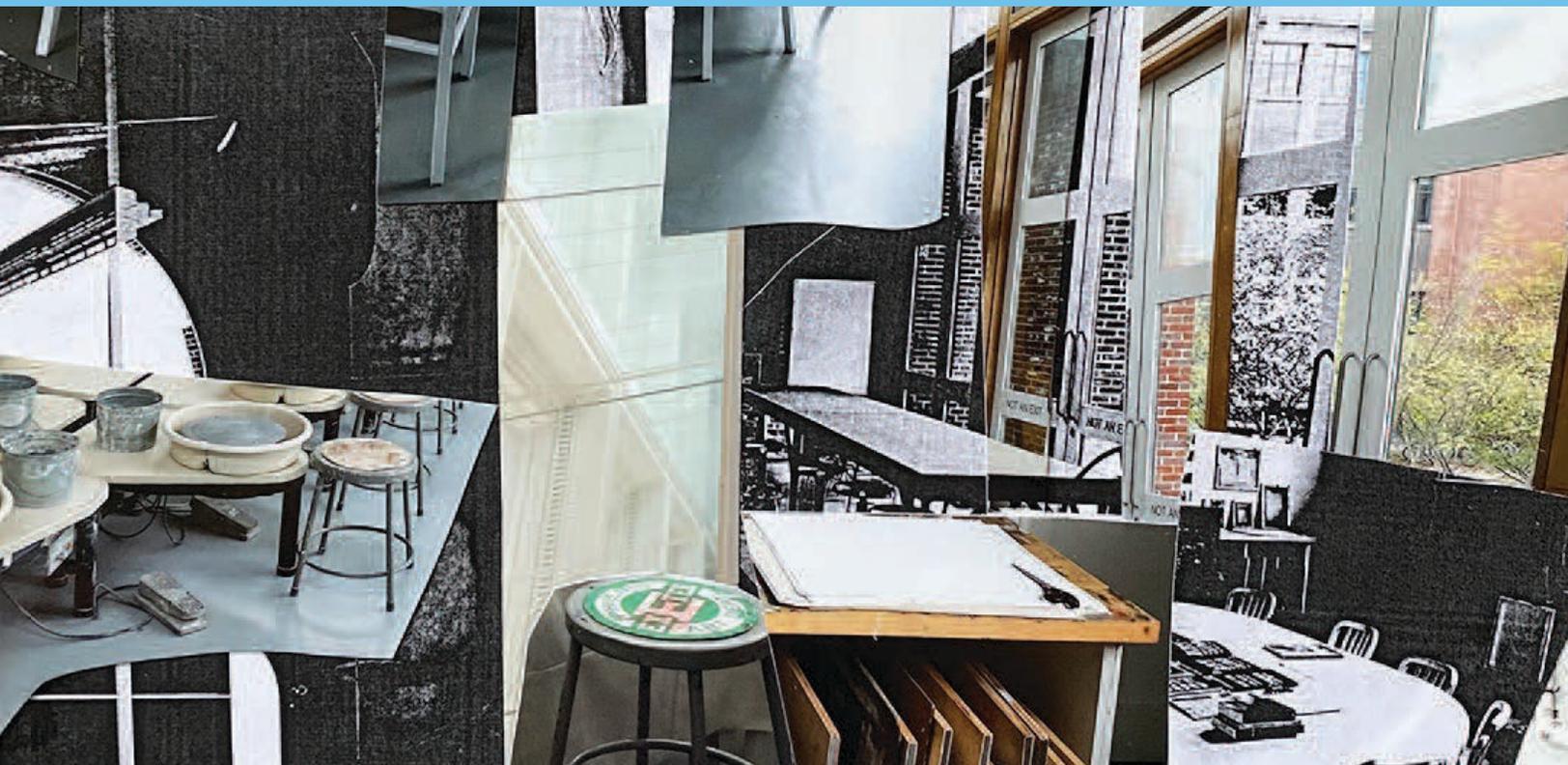


PRESENT³

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THE ANNUAL STUDENT ART SHOW

ONLINE EXHIBITION: OPENS JUNE 1, 2020



 **Lamont Gallery Phillips Exeter Academy**



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ONLINE EXHIBITION: OPENS JUNE 1, 2020

Investigation, research, risk-taking and drive: **PRESENT³** showcases the creative outcomes from a period of highly focused artmaking by Exeter students in the ART 500 and ART 999 advanced studio courses. Through experimentation, critique, peer exchange, and materials study, students explore compelling and meaningful themes. The work of Exeter art instructors, who follow the same guidelines as their students, is also showcased in this exhibition. Despite being away from campus, artmaking at Exeter is fully present! Visit our website to see the dynamic results of this immersive creative process.

Participating students: Emily Baxter '21, Eva Carchidi '20, Helena Chen '20, Yuchen Cheng '20, Amelia Demopoulos '20, Jade Goulet '20, Isabel Hou '20, Caroline Huang '21, Sarah Kang '21, Sabrina Kearney '22, Eunice Kim '21, Carly Kirsch '20, JaQ Lai '21, Avery Lavine '22, Morgan LeBrun '20, Annabel Lee '20, Justin Li '20, Jasper Ludington '20, Ramyanee Mukherjee '20, Matthew Ngai '21, Eman Noraga '20, Natalia Rivera '20, Claudia Sanchez '20, Gloria Sun '20, Emma Upton '20, Liam Walsh '20, Thomas Wang '20, Christina Xiao '20

www.exeter.edu/lamontgallery

PRESENT³ includes work by PEA art instructors: Carla Collins, Tara Lewis, Mary Claire Nemeth, Cheryle St. Onge, Laura Braciale Schneider

EMILY BAXTER '21

@artbyemilybaxter

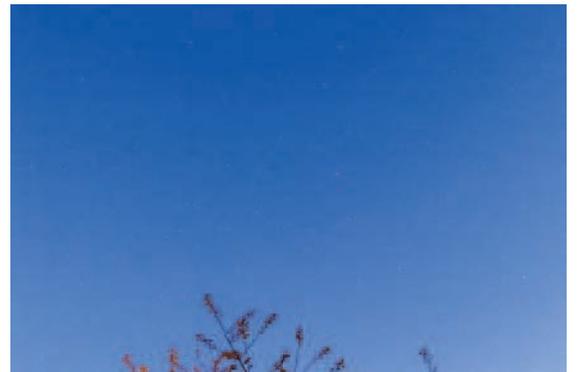


Too Wild pt. 2
Block printing

For my project, I chose to block print. I had not experimented with block printing since my prep year so I was excited to get started. I decided to incorporate the same theme of roses that I used in my Printmaking 2 final project. The artwork was inspired by my west coast ties from my childhood in Los Angeles. The rose, to me, signifies a more carefree spirit.

When beginning my project, I first had to pick out the rose that I wanted to carve. I then hand drew the rose onto the block with a black pen. I then took the smallest width cutter from my linoleum set and began to outline the rose. After the rose was outlined, I took the largest width cutter and carved everything but the rose. I then took the smallest width cutter and carefully carved the white space in the rose.

I plan on printing the rose in white ink on multiple sheets of colored paper. I will place the pieces of paper together and make a collage. I also plan on taping portions of the rose and printing portions of it in different colors. I would print them all on white paper so the colorful rose can stand out.



Dusk at Home
Digital photography

ART 500

One of the things I love about long exposure photography is how it can bring out the beauty in otherwise ordinary-looking settings. Due to current circumstances, my options of where I could shoot were limited, but this also forced me to be creative. The photos I chose for the show were taken right outside of my house. The long exposure produced much more dramatic versions of the sunsets and night sky than I am used to seeing outside of my window. While editing, my main focus was creating color gradients. The natural gradients aren't very noticeable when just looking at the sky, but long exposure helps to bring them out a little bit more. Using Lightroom, I can heighten the color gradients even more: my goal was to create pictures of the sky that seem almost unrealistic but don't appear overly edited, and enhancing the natural color gradients is an effective way to achieve that.



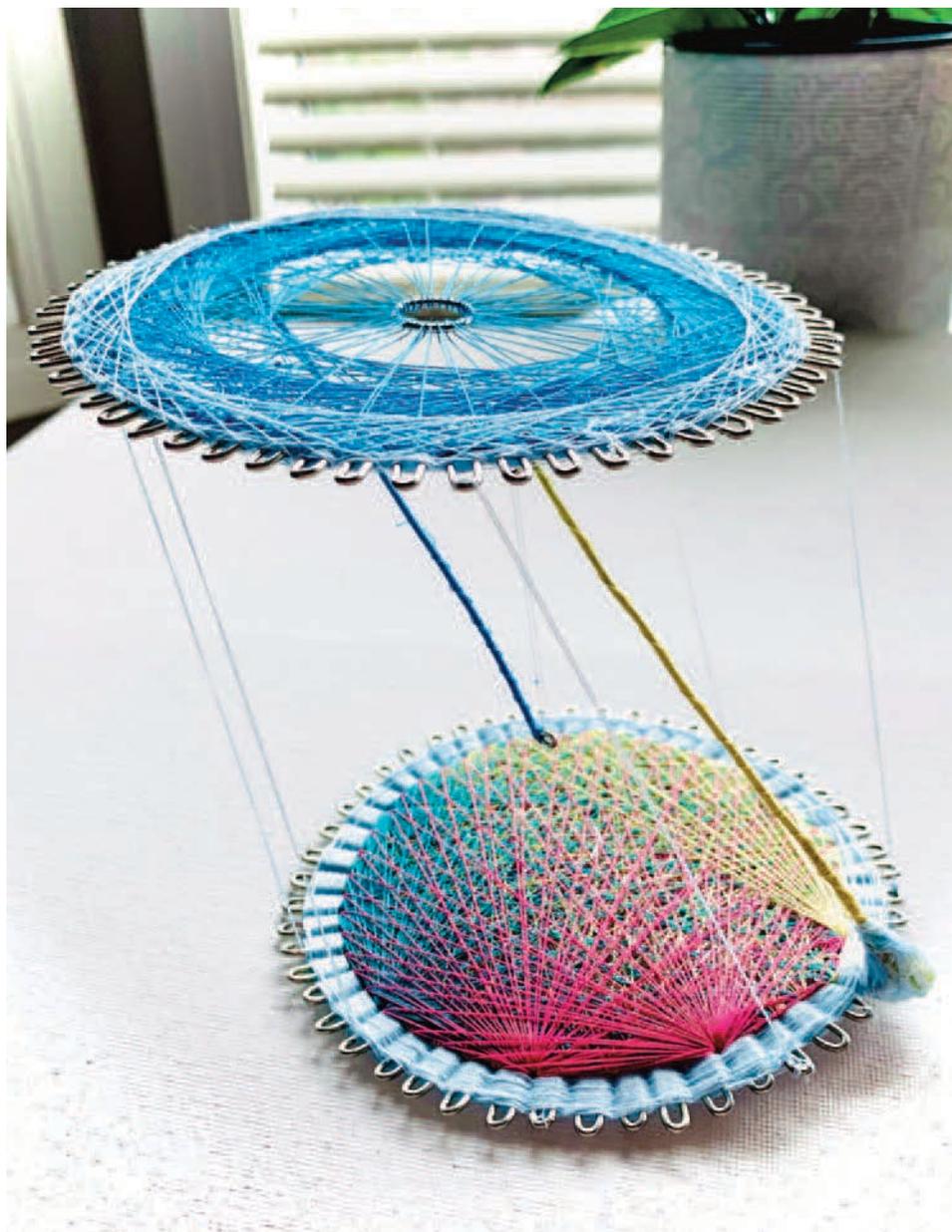
Six, 2019
Oil on canvas
30 x 30

ART 500

My mother's beauty standards have always hung over me. She reminds me daily to wear contact lenses and has even suggested plastic surgery, although I try to remain resistant, I find myself eventually complying to her criticism. *Six* explores my mother's expectations and the tension between us born from this conflict. The piece wrestles with the steps I have to take to meet her standards. The subject is about to put in a contact lens and has acne medication laid out on the vanity. She looks right at the viewer through the mirror, an object used to attain and assess beauty every day. In effect, the subject reflects on her compliance and confronts the expectations placed on her.

YUCHEN CHENG '20

@Orangeart2002



Afloat, 2020
Sewing thread, metal
wire

ART 999

The Duck Project, 2020
Oil on canvas

Inspiration: Physics "impossible anti-gravity structure," A color survey to friends and family, A little philosophy never hurts.

Sometimes we focus on the impossible gap between our idealism and reality, failing to notice their inextricable bond to each other.

Just keep swimming, just keep swimming, just keep swimming swimming swimming...

— Dory, 2003

Inspiration: The Giant Rubber Duck float, Rubber-Duck Debugging, Finding Nemo, Loss of a loved one.

AMELIA DEMOPOULOS '20

@ameliaceramics



*Obtain, Change,
Sustain, 2020*
Mixed media

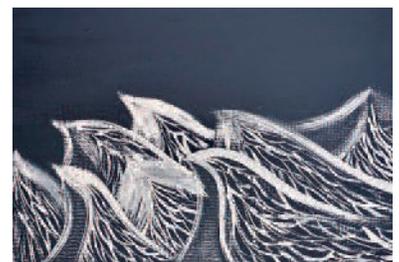
ART 500

I work with the intention of making myself as well as the viewer think and push their understanding of the world. From a young age, my parents instilled the importance of education, and as I grapple with my identity as a young adult, I find myself considering the overlap between a time when I will not be a student and finding sources of learning and teaching in other aspects of my life. This work examines the teaching, learning, and the power of activism through art. It focuses on the impact of humans on the climate and the overlap between ideas of consumerism, oceans and ecosystems,

agriculture, transportation, and the human toll of carbon emissions. By acknowledging how issues such as climate change are multifaceted, the collage style of the work allows room for the considerations of how interconnected human lives and activities are. With the intent of provoking thought regarding social issues, it aims to push the bounds of what we consider "political issues" and provides a space for considerations and learning.

JADE GOULET '20

@slinging_muds



The Meditative Quality, 2019
Ceramics

ART 500

Regression in Motion: A Wave, 2020
Mixed media

ART 999

Mindfulness is often lacking at Exeter. In our hectic every day, we lose sight of the importance of stepping back, reflecting, and concentrating on our inner selves. Meditation is something I believe each and every Exonian could benefit from. My collection of meditative pieces, centered around mandala patterns was an experiment for myself. The designing, throwing, and carving provided a way for me to remove my mind from the rest of life, and focus solely on the minute details of the patterns and shapes. By using a simple color scheme, I highlighted my mandala designs, and the lines of my pots. In building these candle holders, incense holders, planters, and oil diffuser, I was able to create my own meditative routine.

This project is a focused look into the destruction of process in our environment, through movement captured in artistic medium. Waves are the perfect example of this. They may rise, and the tide comes forward, but eventually they go back out, taking with them whatever we've left to taint the oceans. My pieces experiment with line, shaped, and depth, in mediums that are new to me. I've used this term as a time of exploration – what aspects of art have I yet to learn, what aspects of art do I struggle with? This combined with my themes of movement and water have culminated into what could be both a meditative and frustrating, yet ultimately productive process.

ISABEL HOU '20

@izahou.art



Shattering the Glass Ceiling: From Exonians, to Exonians, 2019

Acrylic on plexiglass

ART 500

And To Many More, 2020

Acrylic on skis

ART 999

Since coming to Exeter as a new Upper, I have found incredible figures to look up to and strive to emulate; from the faculty in my dorm, to the teachers in my classes, to my fellow students, to my close friends, and to all those in between.

This project seeks to honor and preserve the incredible personalities, personal drive, kindness, and goodness of Exonians. I chose to focus on strong women in particular for many reasons, but most notably the fact that they are so ubiquitous, yet so under-appreciated.

In 2019, I saw a man in Winter Park, Colorado wearing the coolest skis I'd ever seen...they were the Atomic Bent Chetlers 2012, designed by pro skier Chris Benchetler.

I wasn't sure what I wanted to do once I found them. Then I remembered the old skis sitting in our basement—my dad's first pair. For most of my life, I have skied alongside my dad. He's been the one to teach me how to turn, push me off a cornice, guide me between bumps, and at one point in time, carry my skis on his back through said bumps as I slid down on my butt. We are closest when we ski, which is part of the reason why I love to do it. To honor this as I prepare to leave home (again) for the next stage of my life, as well as to recreate some of the art on the 2012 Bent Chetlers, I decided to paint my dad's old skis with a story—our story. The story of us and our travels, beginning in 2012 apropos to the Bent Chetlers, and following him and I every year after until 2020.

CAROLINE HUANG '21

@carolinehuangart



Pensive, 2019
Oil on canvas
18 x 24

ART 999

What do you see when you look into a person's eyes? How do their expressions reflect their own identity? Often in society, we are too quick to judge based on first impressions, rather than taking the time to truly get to know someone. In a fast-moving world, it becomes hard to sit down and have a face to face conversation and make genuine connections with others. It is important to step back from our constant activity and make time for those that we love and those that we are getting to know.

This term, my main goal was to focus on the technical aspects of a painting. I wanted the painting to capture the subject's expression and also play with lights and darks, as well as color contrast. My intention is for the observer to get drawn into the painting and really study it, everything from the brush strokes to the layers of texture. *Pensive's* focal point are the subject's eyes. There is a kind of mystery behind them, pulling the viewer in to observe the details.



Conversations with my Dad
Oil paint on canvas
4 x 6
2020

ART 500

Most of the time I paint or draw I use still lifes or people around me as subjects. For this project I wanted to tackle a completely different subject matter; I heavily referenced images that hold personal memories and attempted to abstract the images. I took influence from some of my favorite Instagram photographers and put a heavy emphasis on color and brightness throughout the piece. I wanted to paint a scene that conveys emotion rather than a clear cut image. I hope to continue this series in the future.

This painting was done using water soluble oil paint on a 4 x 6 inch canvas. I chose this medium because I wanted to experiment with blendability and color range as I had not had the chance to in my ART400 class.

The image in the painting describes the blurring of cars on the New Jersey interstate highways outside of New York. Because I wanted this painting to portray emotion, I wanted to pick a place most impactful towards me.

Growing up in an Asian-American household, it was hard to express my feelings or difficulties to my parents. I wasn't sure whether it was the monotonous sound of cars or the heaviness of silence that drove me to talk, but drives on the interstate with my dad turned into the only times I felt comfortable sharing what was going on in my life. Living at Exeter, I don't get to have many of these conversations anymore; I think this painting was a way to revisit those long car rides. Using this piece, I wanted to describe that bittersweet feeling of watching the cars blur while waiting for my dad's response. The sky is dark while the lights turn into a blur. Tension in the car is high, but it's bright and the light is warm. Things are looking up.

SABRINA KEARNEY '22

@sabrinarkearneyart



Metamorphosis, 2019
Oil on canvas
18 x 24

Rise, 2019
Oil with newspaper
collage on canvas
18 x 24

ART 500

Metamorphosis is a self-portrait that discusses internal change and growth. After coming to Exeter as a new lower and living on my own for the first time, I feel that I have grown in many ways, and I wanted to express this feeling of growth in my painting. The imagery of me coming out of a cut out of my head symbolizes this concept, and the butterflies and sky reflect the end result and hope for the future.

Rise is a self-portrait about growing up in a generation shaped by gun violence. I was first inspired to create this piece through poems about gun violence in my English class. I decided to use newsprint in my painting to convey the weight of this issue in current events, and how it spreads to the public. This piece also features an original poem written by me in headline text. I chose to include myself holding an American flag because this is such a prevalent issue for teens living in this country. The upper right corner reveals Columbine High School, the site of a major school shooting.



In Full Bloom
Procreate (Digital
software) on iPad

ART 500

For this piece, I was heavily inspired by traditional Korean art, and even though my medium may be the furthest thing away from traditional, I found myself enjoying the versatility that Procreate offers that I cannot access at home. Using a modern medium such as Procreate really allowed me to experiment with different textures and colors without wasting too much time or space.

For the main subject of my piece I chose a tiger, because I usually paint only portraits of people or still-life in Exeter art classes. I was influenced by the Korean folktale I listened to growing up, because in many of these folktales, the tiger is a villain. The tiger is in a graceful, yet cautious pose, but is in a delicate scene, with soft flowers and branches. I added very soft "shadows" behind the branches, using an effect called Gaussian blur, to add to the effect that the tiger was underneath the branches hanging overhead. I found that the softness of the flowers contrasted the stark black lines outlining the tiger well. Finally, I drew a thin frame around the scene, replicating some traditional designs found in many paintings or architectural styles in Korea.

CARLY KIRSCH '20

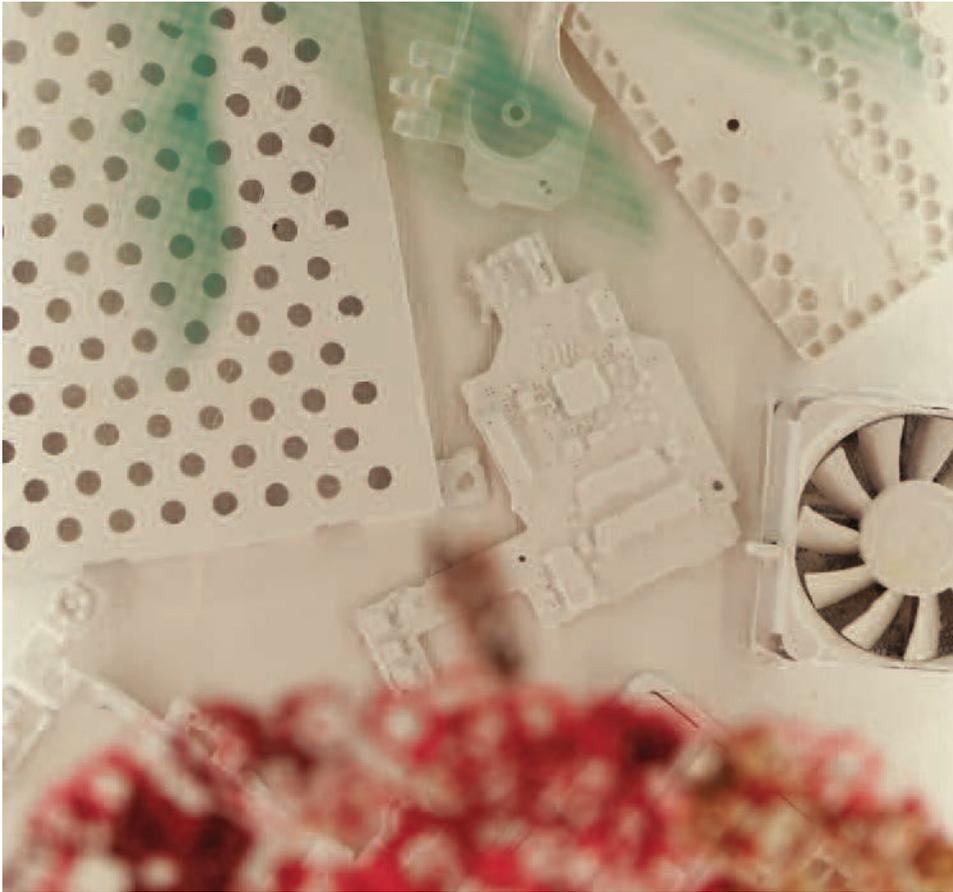
@c.art.ly500



My year(s)book
2016-2020
Printmaking

ART 500

As we all know, this is an unfortunate time, especially for the class of 2020. Our senior spring was taken from us. Without knowing, we ate our last Elm Street meal, attended our last assembly, and engaged in our last discussion around those beloved wooden harkness tables. The list goes on. There is a lot to be sad about, but I used this art 500 project as an opportunity to pay tribute to the most important thing that Exeter has given me. That is, the unbreakable friendships. In true pandemic fashion, I completed this project by using objects that I found around my house. I printed out photos of my friends and asked them for their signatures via Digital Touch on iPhones. On each page, I made a collage of photos with their signatures scattered throughout the page. As I look through this book in years to come, I hope it reminds me of the amazing people that helped write my Exeter experience. I also hope it reminds me to call my friends, because everybody could use that reminder once in a while. And if you're reading this right now, this is me telling you to call your friends.



Appleskin, 2019
Miscellaneous
electronics and acrylic
paint
46 x 14 x 10

ART 500

Sometimes my phone scares me. I'm terrified by the hold it, and everything that comes with it, has over me. But it's also an incredible tool for connection. Having a camera on me at all times excites my desire to document and interpret. And nonetheless, in moments, I still find it a challenge to fully engage with what I experience. With *Appleskin*, I hoped to investigate my relationship with technology, and the connection it has to deeper, original human impulses.

That people are drawn to the digital speaks more to humanity than it does of technology. Virtual tools and experiences are measured by how they affect their users— a wider and wider web is cast to satisfy our thirst for information, and social media is algorithmically designed to hijack the human drive to connect with others.

With this specialization comes saturation. Everything is dialed up, bigger, better, more, now. The apple implies temptation, envy, and desire, but it is also alluding to abundance, glut, and excess. And it has already been bitten.

Sometimes, we are our own serpents.

To make a print is to make an image of something, to take it one step further from reality, to flatten, to emphasize, to virtualize. In that way, digitization is an inherent act of image-making. It is one step removed from reality. At the same time, how real experiences are processed, digitized, or abstracted is informed by what elements of their truth speak to us.

This piece was created with a combination of traditional and modern printmaking methods. My hand was photographed and processed digitally, then run through a silk screen."

The prints were made on a clear acrylic screen and are held within the hollow shell of a speaker unit. The speaker's components, and the other electronics collaged to the case's backing, were directly printed to render the apple.

AVERY LAVINE '22

@averylavineart



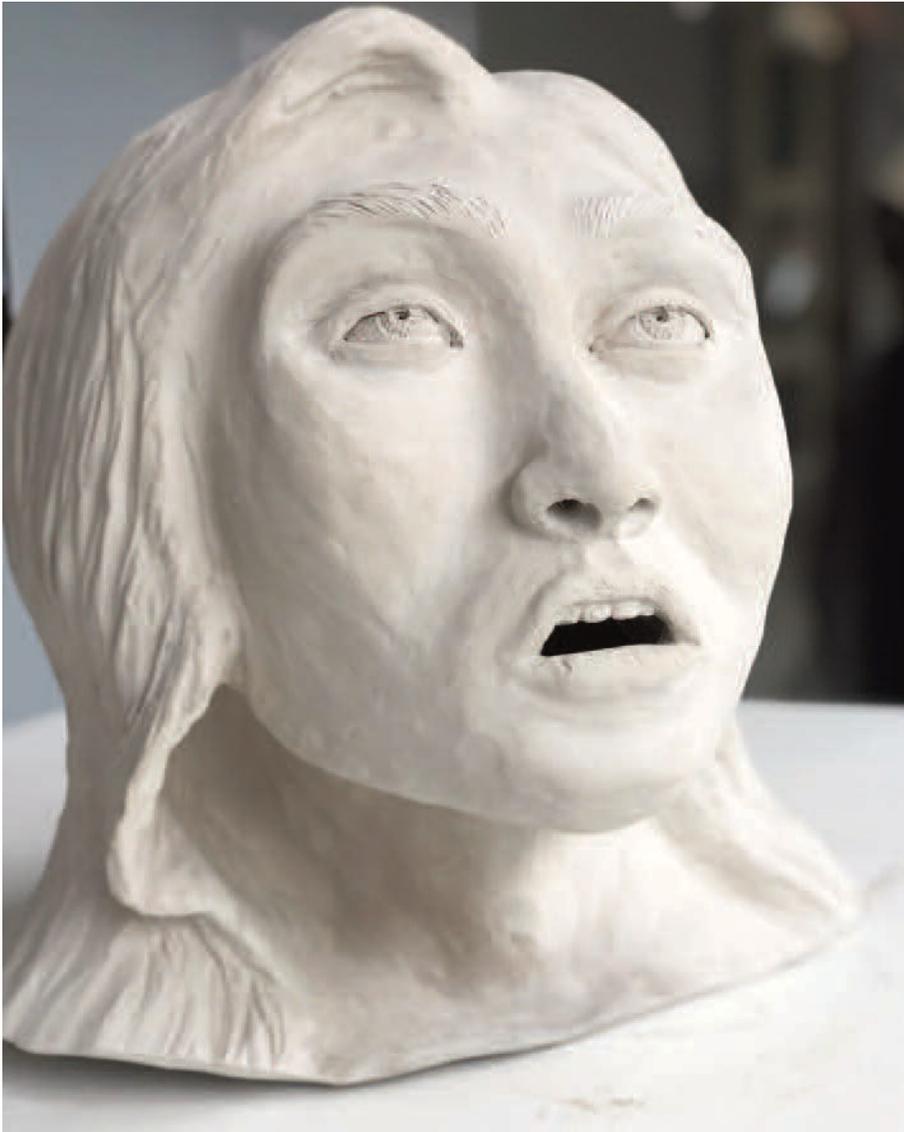
In Luminescence
Oils on 14 x 18

ART 500

This term, I found inspiration in medieval-styled portraiture. "In Luminescence" incorporates this focused, royal form with modern elements of glowing features and light tulle clothing. I also played with perspective in this piece using the border, placing the dull stars and the main portrait behind it but overlapping the halo crown over it. The halo crown mimics backlight and the moment at which it illuminates a person completely.

MORGAN LEIGH **LEBRUN** '20

@artbymorganlebrun



This isn't Easy, 2019
Water-Based Ceramic
Sculpture

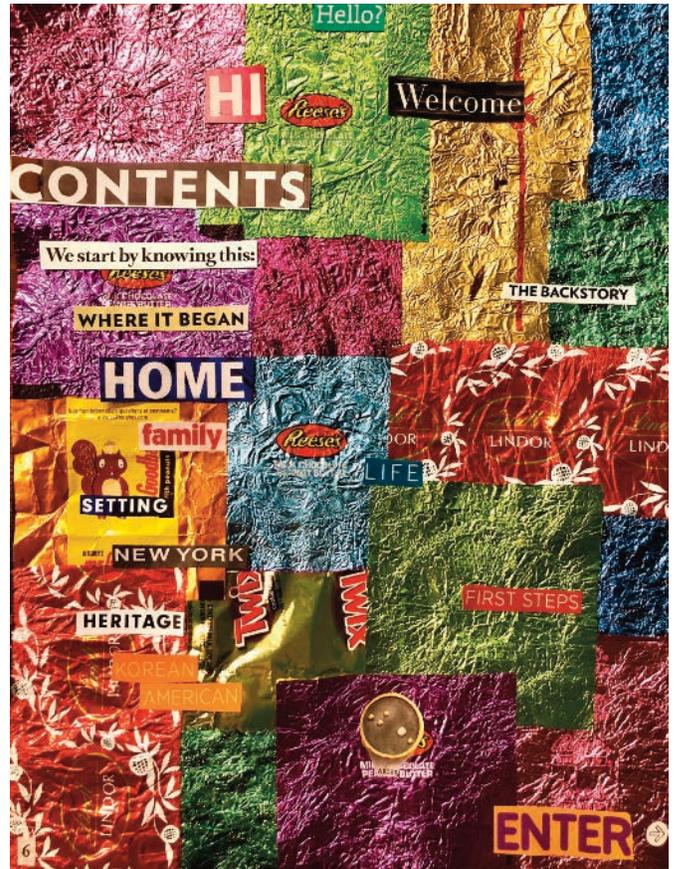
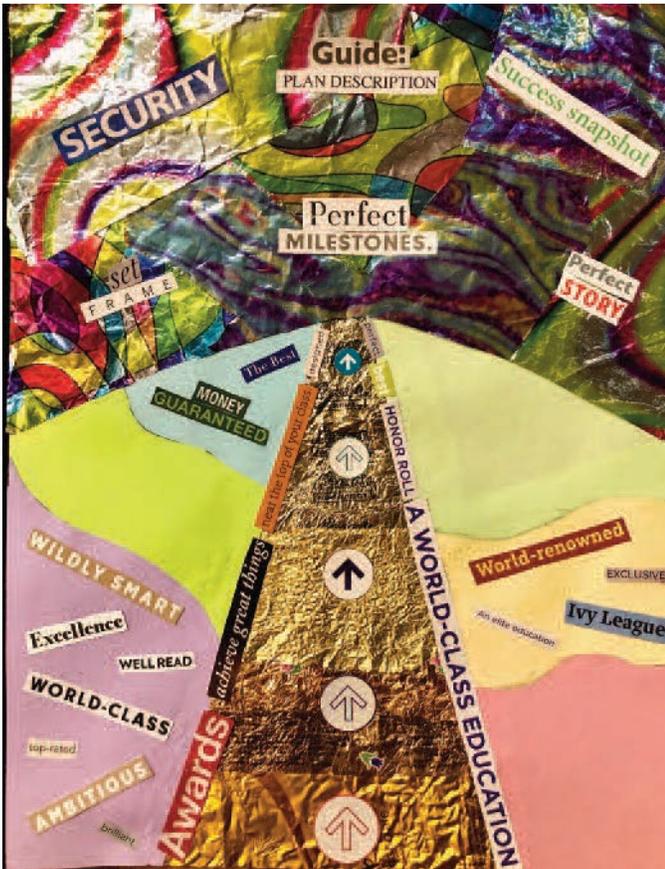
ART999

SPRING 2020
Project #2
Poppy
24 x 30
Oil on Canvas

This piece will feature tears of gold to mimic the gold tears Zendaya cries on the show, *Euphoria*. To symbolize the rollercoaster of emotions that teenagers today experience, I will make these tears with a glue-gold compound. This idea was inspired by the Japanese art of repairing pottery that has been broken with gold, silver, or platinum dusted lacquer called Kintsugi, meaning 'golden joinery,' also known as Kintsukuroi, meaning 'golden repair.'

I have been an active ceramicist for a couple of years now, and this is my second attempt at such a large, hand-built, hyper-realistic human form. This piece presented many challenges, specifically when it came to time management and accepting that sometimes the clay tells me what to do, not the other way around.

This piece was inspired by the show, *Euphoria*, which follows the complicated lives of teenagers today, including those of a drug addict, a transgender female, and a jock with a complicated home life. I used Zendaya's expression from the cover of the show as inspiration for the facial expression of this piece—a woman from my imagination. The show highlights that being in high school today comes with a slew of complex societal norms which generations before did not experience. Depression and anxiety are no longer taboo topics to discuss, but everyday struggles that need to be vocalized and better understood. I hope this piece inspires people to participate in active conversation about mental health issues in teenagers today.



What are the expectations that are placed upon us, societally, familially, and personally, and how do those expectations impact us? What is our "ideal" future, and how does our idealism change over time? What happens when these two concepts, idealism and expectation, come into conflict?

When I think of the ways in which I've grown the most during my time at Exeter, I think first of changes in my outlook on myself and my future. The making of this piece happened to coincide with the resurgence of these themes in my life in the form of my college decision, and the "artist book" seemed like the perfect way to reflect on them in the form of a story. The book is chronological and traces idealism and expectation from childhood through my time at Exeter, both societally and familially.

Duality: Idealism and Expectation
Printmaking

ART 500

On campus I am a printmaker, and when screen printing, I collage images and colors together. In this piece I explore the same ideas of collage, assembly, and layering, but given the current situation, I decided to put together pages with found materials around my house. Some of these materials included ribbons, candy wrappers, foam, lots and lots of cutouts from magazines and college booklets, and stencils that I painted over in a simplified adaptation of "printmaking."

I tried to find ways to depict the themes of my piece through words, color, imagery, and structure. While many of the words and images used have clear meanings, the materials the pages are made out of and the colors used are meant to give each page a different feeling. Does the page feel straightforward? Hopeful? Chaotic? Overwhelming? Each set of pages, when seen side by side, are meant to be contrasting perspectives on the same theme in my life (whether that be college or the future or love), thus the title, *Duality*.

JUSTIN LI '20

@jvstinsart



*From my Eyes
Your Blood + Mine,*
2019
Oil on canvas
48 x 36

Forever, 2019
Oil on canvas
60 x 40

Painting Perfect, 2019
Paint on fabric

One late night, you are wandering the streets of New York City. You are all alone, afraid, and feeling terrible from the chaotic evening. You tell yourself you are okay, but you know that nothing is ever certain. When you are waiting for the test results, you ask yourself: will I die? The color red consumes you.

Your Blood + Mine explores the terror that surrounds HIV. Waiting for test results can be a very traumatic experience. As the virus is taboo, many ignore or ostracize those suffering with HIV. In this piece, I wanted to explore my personal connection to HIV/AIDS. As an openly gay male, the virus is something that I am constantly reminded about; I am at a much higher-risk of contracting it compared to the heterosexual population. I wanted to capture my fear and trauma associated with HIV through bold imagery and iconography.

JASPER LUDINGTON '20

@jlud.bags



Bag Work

Backpack 3, 2019

Leather, canvas, bias tape, zipper, interfacing, thread, D-rings

Duffel 1, 2019

Leather, canvas, bias tape, zipper, interfacing, thread

ART 500

I stole the term *Bag Work* from my other hobby: basketball. In popular basketball culture, 'bag work' refers to learning a new technique/skill and adding it to your metaphorical bag of tricks. My project stems from the same idea, I'm adding new styles of bags and techniques to my repertoire of bag making. I've made a backpack before, however, I had never used leather. I had to learn how to manage and sew the significantly thicker material onto the lighter canvas. The biggest challenge, though, was manipulating the leather through curves and creases at the base of the bag. I also made a duffel bag for the first time. I started with a pattern I made, guessing the measurements at first, and then I had to figure out the order I needed to construct the bag in so that everything would fit cleanly. I love the process of starting a bag from scratch. In a few weeks you transform sketches on paper to a 3D object you can carry around.



La Douleur Exquise,
2019

Black power mesh,
black taffeta, black
tulle, plastic boning,
invisible zipper

ART 500

La Douleur Exquise (noun) — the heart-wrenching pain of wanting someone you can't have

Unrequited love has turned many a heroine crazy, running through the rain, hair slicked back and mouth agape, wailing for the one they cannot have. After a montage of tears and chocolate, a dark side comes out, a side with a hunger for revenge. I wanted to capture that heart-wrenching feeling through the clothes we wear.

La Douleur Exquise shows the dichotomy between romance and rebellion through fashion. The uniform black throughout the bodice and skirt evokes a sense of mourning for the one that got away. I chose to design this with a gown silhouette in mind because of its elegance and beauty. The cinched mesh flares out from the waist, creating a jarring sense of edge. The transparent mesh in the bodice adds a provocative touch, the idea that the wearer has nothing else to expose except their bare skin. The black boning down the sides of the bodice echoes a dominatrix-style outfit, to give the power back to the wearer.

Fashion is not just the clothes we pull out of our clothes every morning. Fashion is a powerful form of expression. We can express our identity and feelings through the clothes we wear. *La Douleur Exquise* explores the feeling of unrequited love and anger through fashion.



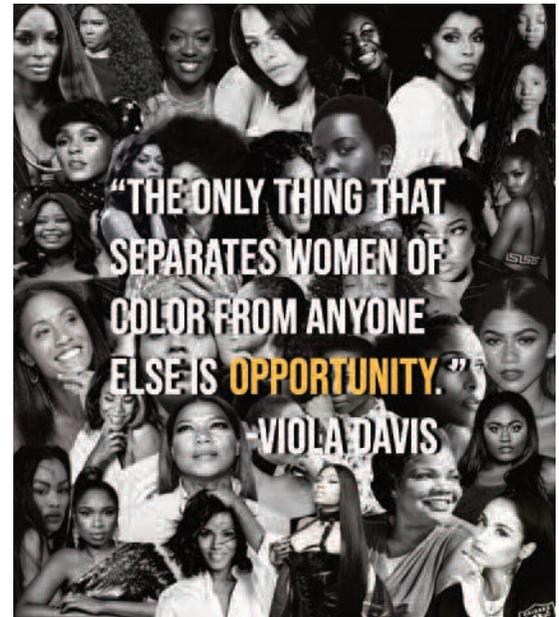
The Bowld: Day to Night, 2019
Digital photograph

ART 500

The Bowld: Day to Night is an artwork depicting the changing of scenery throughout different times of a day in the Bowld, a concert hall located in the music building of Phillips Exeter Academy. Inspired by photographer Stephen Wilkes' Day to Night collection, this piece is the combination of several photographs taken at multiple times throughout the day at the Bowld. Using the photo-editing software Photoshop, I was able to show the passage of time in the photo from the contrasting lighting conditions in the piece. This project presented me with very technical challenges, since each photo taken had different settings (from the arrangement of chairs on the stage to the piano's change in positioning throughout the day). I had to put in a great amount of effort to carefully compile the best couple of photos and merge them seamlessly into one art piece.

EMAN NORAGA '20

@emanprints



Building Blocks, 2019
Silkscreen on fabric

Opportunity, 2020
Adobe PhotoShop

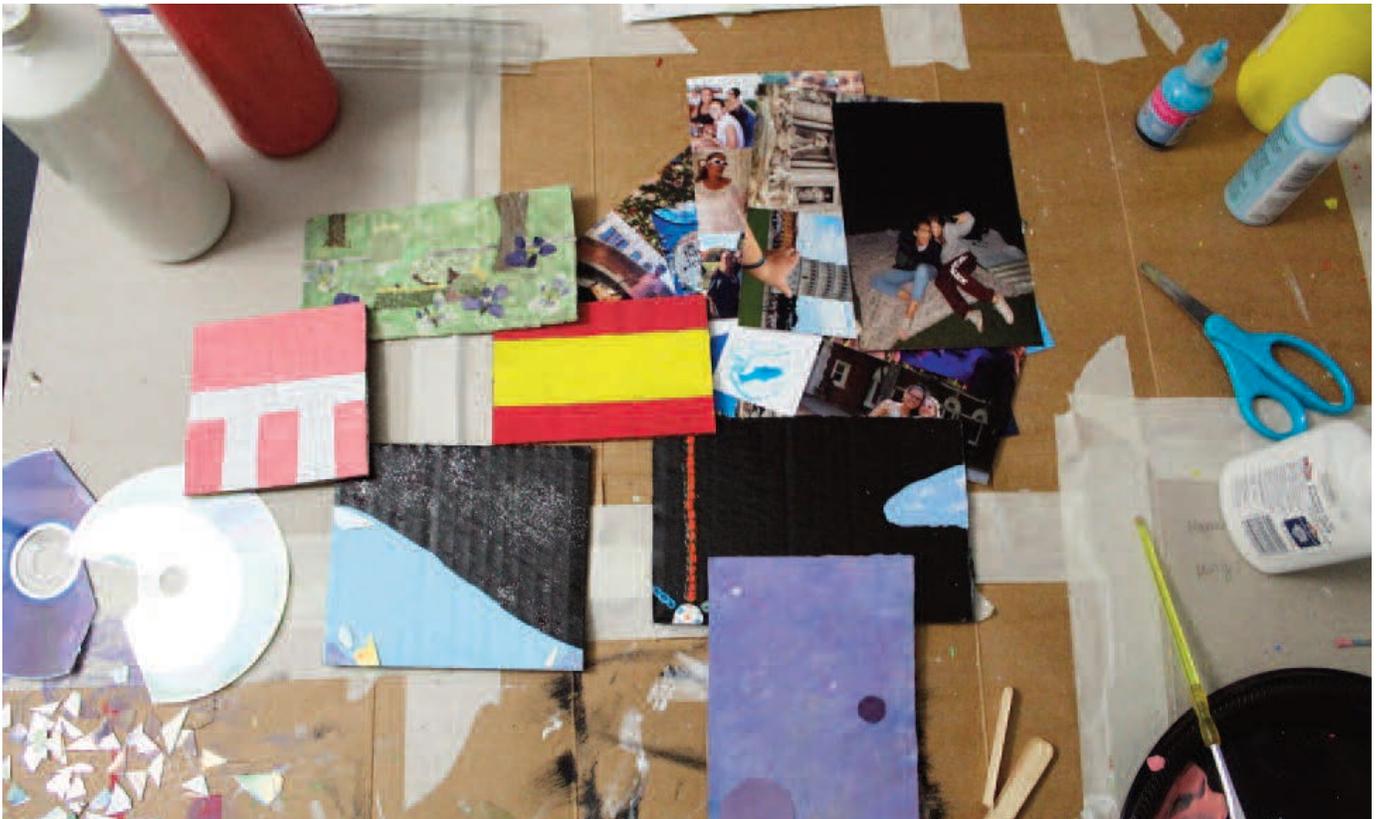
ART 500 Spring Term

There are many aspects to one's identity and with my piece I showcase some of my own through the images I chose to print. Each individual square is made out of cotton fabric and was printed on using screens and fabric ink. In order to provide visual unity only the colors black and white are used in the piece. The squares differ in sharpness and overall perfectness, meant to show how one's identity is forever evolving. The piece is a means of seeing the most vital parts of who I am at this moment in time.

I have always loved watching TV shows and movies, even more so now that we're all in quarantine! The movies and shows that have resonated with me most over the years have been the ones with characters that reflect my experience as a Black woman. Women of color are the forgotten ones of Hollywood; their contributions are constantly overlooked and devalued. With this piece I wanted to showcase some of the faces of Black Hollywood, and highlight how the only thing that stops them from achieving commercial success is opportunity. Black women, and women of color in general, are far less likely to receive the same opportunities white actors do. Although once that opportunity is made available to them, we're able to see how they are more than qualified to have them. This is why the word opportunity is the only part of the piece that has color, it is what brought all of the women who make up the piece there. It is my hope that there will be more opportunities for women of color in Hollywood, so that our media more accurately reflects the people who are watching it.

NATALIA RIVERA '20

@talia.is.kiln.it



Snippets
Mixed media
ART 500

My project is composed of snippets of my fondest memories. Each piece is dedicated to a person or a place and the memories date back to my early childhood up until very recently. I wanted to pay homage to those that brought me great comfort and happiness. I did this by incorporating different media that reminded me of their vibes.

In an ideal world, I would be in the ceramics studio, sitting at the wheel for hours upon hours. When I make ceramics, I always want my pieces to be functional. This desire for functionality played a role in how I designed my project and in the end, I want my project to serve as a reminder to myself of what makes me happy.



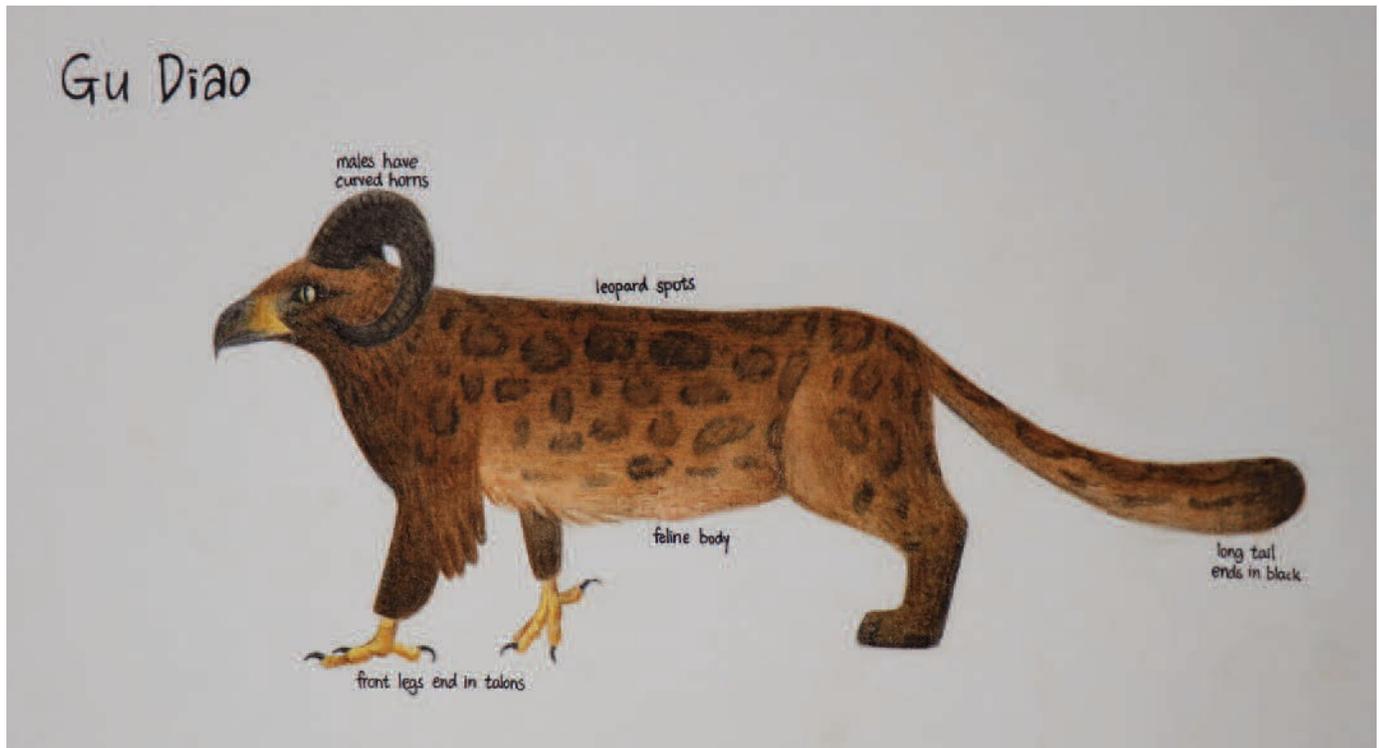
Koya Zoetrope, 2019
Foam core, printed paper, marker, wood, wire, plastilina clay, liquid silicone, acrylic paint, cardboard tubing, mesh fabric, and origami cranes

ART 500

While in Tokyo this summer, my classmates and I visited the Ghibli museum. At the back of the dimly lit animation history room was a mysterious circular display embedded in the wall. As I approached, the lights shut off and the entire display began to rotate. Squeezed between other museum-goers, I jumped slightly when a strobe light began flashing, bringing the display to life. It was *Bouncing Totoro*, a zoetrope. Zoetropes are a century-old form of animation in which each frame is a physical picture or sculpture. Stationary, they demonstrate the principles of animation. When rapidly spun and viewed with a strobe light or filmed by a camera with a matching frame rate, we perceive each flash of light as a single frame, creating a smooth animation. It was dizzying, yet I couldn't take my eyes away. It wasn't until a month later that I finally grasped the precision behind that spinning marvel, and was drawn to make one myself.

For my zoetrope, I have worked with playful images and characters to convey the childhood-like joy sparked by animations such as those from Ghibli and Disney. The koala is Koya, from the BT21 line of characters. Koya walks down the path and jumps into a puddle as a bird flies down from a tree to land on their head. Simultaneously, this piece serves as a physical representation of the work that creating just a few frames of animation takes.

Though my main mediums are drawing and painting, I took this as an opportunity to leave my comfort zone and explore. In creating this zoetrope, I incorporated many different techniques I had no prior experience with, and, as a maker and artist, I happily rose to the challenge.



The Sun Guide to Shan Hai Jing

Gu Diao, 2019
Colored pencil and watercolor

Jie, 2019
Colored pencil and watercolor

Lu Shu, 2019
Colored pencil and watercolor

Qi Tu, 2019
Colored pencil and watercolor

The *Classic of Mountains and Seas*, or *Shan Hai Jing*, is an ancient Chinese script dating back to the 4th century BC. This mysterious text contains vivid description of the known world's geography, culture and myths. Perhaps one of the most prominent features of *Shan Hai Jing* is the variety of mythical beasts documented.

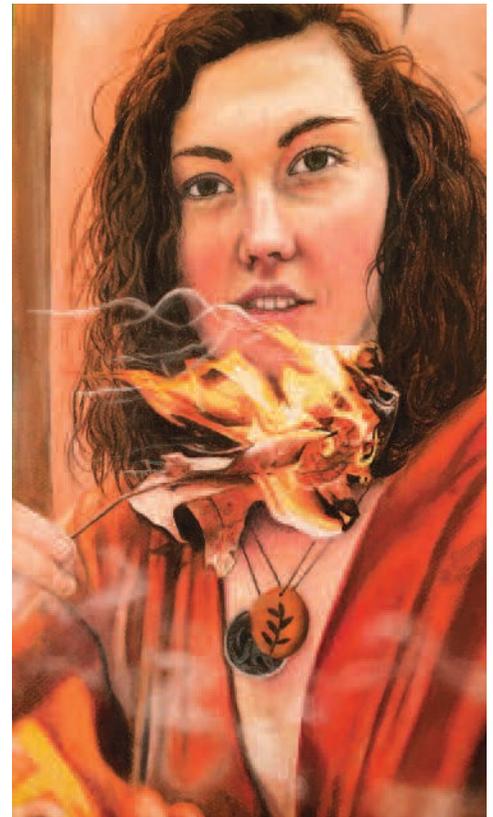
The 2018 film *Fantastic Beasts: The Crimes of Grindelwald* brought one of China's lesser-known mythical creatures, the Zouwu, to the spotlight. The CGI creature became wildly popular and liked among fans of the franchise. However, many of China's legendary figures and animals remain unexposed to the American audience.

This project aims to create a "field guide" of the many beasts present in *Shan Hai Jing*. In doing so, I hope to spread awareness of China's rich folklores and culture, and as an artist, my goal is to improve my skills in anatomy and character design.

I chose a range of animals of vastly different body types and color scheme to work with. Although the original *Shan Hai Jing* comes with its own images, I relied on the textual description and used my own imagination. The animals were drawn with watercolor and colored pencils. Each page contains a full body image of the subject along with some handwritten text that explain the anatomy. Inspired by animal illustrators like John James Audubon, I employed a very realistic approach to depicting my subjects and hopefully created a contrast between the content and the style.

EMMA UPTON '20

@stuck_in_the_mud_

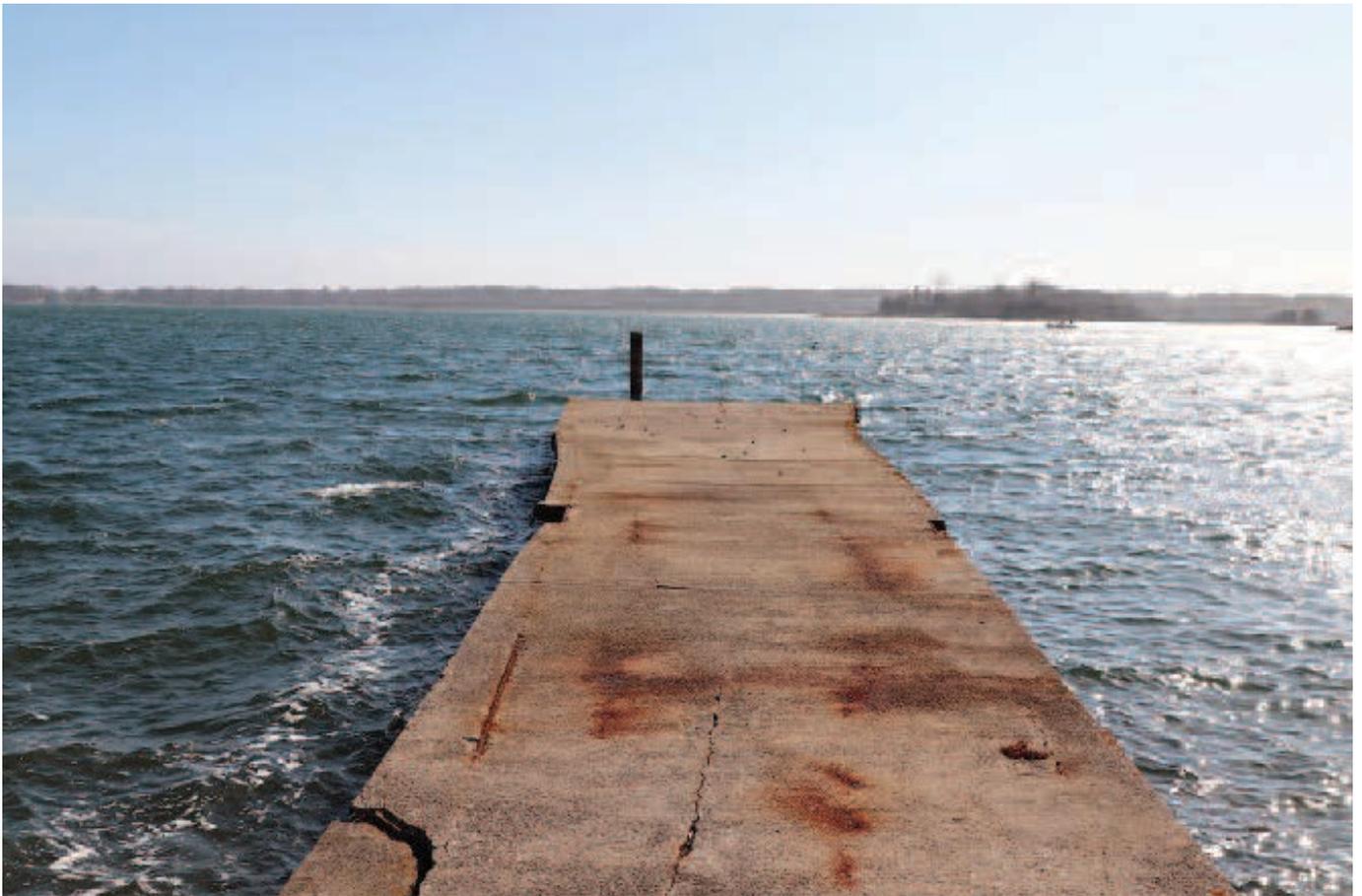


Air
Fire
Soft pastel

ART 500

This series explores the four elements of nature—earth, air, fire and water—through portraiture. In quarantine, I have found solace in the natural world. Stepping outside, away from my computer's exhausting glow, allows me to breathe, to smile and appreciate our crazy world. All four elements play a vital role in my emotional and physical well-being. When my hands are brown with dirt, my pants are muddy and my bare feet sink into the earth I feel connected to the world, grounded and safe. Laying on my back, listening to the breeze rustle the leaves and watching the boughs sway beneath the power of the wind, I feel as if the air carries all my worries away into the sky. At the end of an exhausting run I slip off my shoes and sit on the mossy banks of a stream, cleansing myself in the flowing waters. Sitting around a fire in the hearth alongside my family, the warmth reminds me of the love that surrounds me.

I chose to use myself as the subject of the portraits to reflect the importance of the elements in my life. Spending hours studying the intricacies and imperfections of one's own face is both a humbling and empowering experience. What better time to grow to love oneself than quarantine, when we spend so much time alone? The four self-portraits are based off of reference photos taken in a photoshoot at the beginning of the term. Each piece illustrates an element and uses a different color palette to highlight the focal element. For instance, *Air* is mostly composed of light blues, purples, pale skin tones and white, while *Fire* uses a warmer palette of reds, oranges, yellows, pinks and browns.



Dev(ocean)
Photo/video/sculpture
using shells and plants

ART 500

I can't explain my love of the ocean. Not in words, not in photos, not in songs or emotions or acts of gratitude. But I do plan on devoting my whole life to protecting it. So I guess I decided to try to capture the things I love. The list is endless, so the project will never end, and the medium list is really endless, but this is what I used in this small period of 8 weeks.

THOMAS WANG '20

@td.wang



Ithaka Blooms, 2019
Digital photograph,
coated with cyanotype
solution

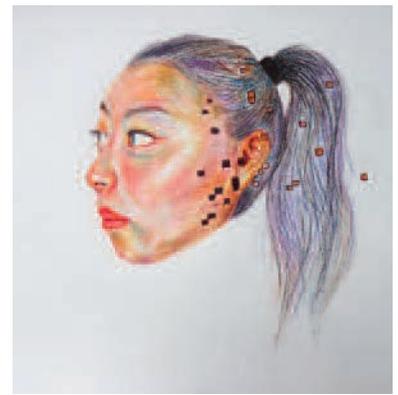
ART 500

Adolescence is a period of great growth, where children are expected to mature into adults ready for the real world. There is often a sense of getting to the next stage, where adolescence and high school exist only for college or getting a job. However, there is so much life and value inherent in adolescence. It is a time of the fondest memories, a time of death where the younger self is destroyed, a time of the greatest beauty.

Ithaka Blooms is a body of photographs that explore themes of adolescence, both in its literal sense and other periods of transition. Influenced by Masahisa Fukase's *Ravens* and Nicolas Janowski's *Adrift in Blue*, *Ithaka Blooms* consists of a mixture of digital scans and conventional photographs. The photo series uses the motifs of flowers and water to examine the relation of time, beauty, and death. Each photo is also coated with a cyanotype solution that will darken with exposure to light, slowly obscuring each photo over the course of the show. *Ithaka Blooms* hopes to disentangle the complicated narratives, pressures, and challenges that surround adolescence.

CHRISTINA XIAO '21

@christinaxiaoart



Judgement, 2019
Colored pencil on paper

ART 500

This set of three drawings depicts how we shouldn't judge others so easily, when we don't understand their personal struggles. The drawings on the left and the right are reacting to the person in the middle, who is sliding apart. However, each face has its own strange aspects. The one on the left is cracking and the one on the right is pixelating away. These represent how everyone has their own individual issues, so it is hypocritical to criticize the one in the middle for breaking apart. Instead, we should aim to understand and empathize with each other.

PEA **ART**
FACULTY

CARLA COLLINS



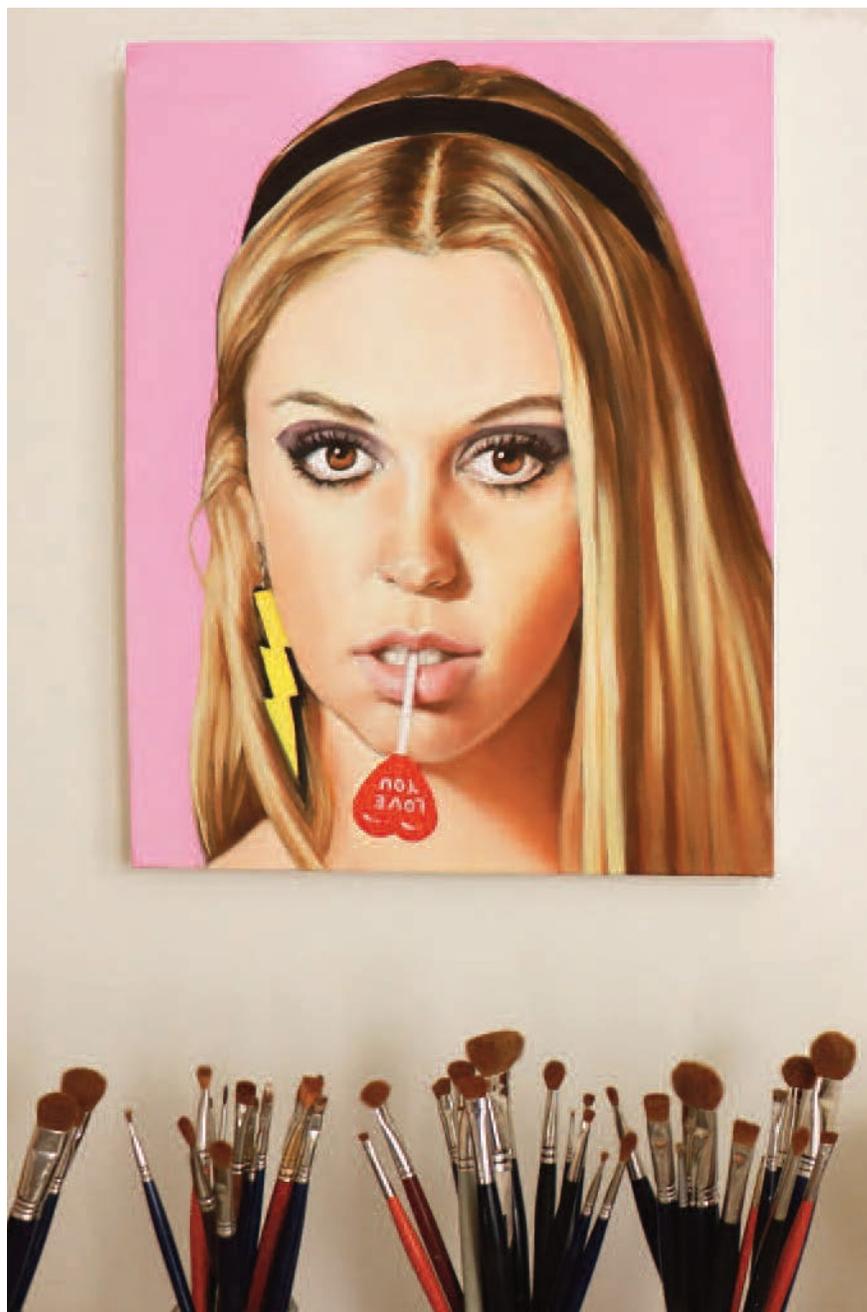
RUBY CAPSULE
Woodfired stoneware,
CZ diamond, ruby CZ
diamonds, and fox fur
7.5 X 7.5 X 7.5

Carla Collins is a professor and the current chair of the Art Department at Phillips Exeter Academy in Exeter, New Hampshire. Her sculptures investigate the core of living organisms on a cellular level and the beauty of the structures themselves. Her capsules series are influenced by the Art Nouveau movement and the drawings of scientist Ernst Heckle from the 1800s.

Carla uses natural colors and raw materials such as porcelain, diamonds, fur and translucent glazes. Her work urges the viewer to act on their desire to touch and interact with the sculptures. The surface treatment is minimal and she chooses to glaze sparingly. Her work evokes many elements of the natural world as well as a hint of surrealistic and majestic imagination. This body of work portrays the interconnections between living organisms and the life force behind them.

Carla earned her BFA and MAT at Plymouth State University. She has continued her exploration and thirst for art and culture through artist residencies in International Ceramic Research Center, Denmark, International Ceramics Studio, Hungary and Byrdcliffe, Woodstock, Instagram @c_v_b_c

TARA LEWIS



Tara Lewis
Love You, 2020
Oil on linen
20 x 16

Tara Lewis creates paintings that dive into youth culture anthropology with a pop twist. Lewis paints oil portraits of models wearing t-shirts, pageant sashes and other wearables designed and printed by the artist that center on evolving perceptions of youth, irreverence, pop culture, identity, and female empowerment. Lewis has taught in the Art Department at Phillips Exeter for over 15 years. She pursued her undergraduate art degree at the University of New Hampshire and graduate degree at Tufts University and The School of the Museum of Fine Arts, Boston. She exhibits her work primarily in New York City, where she maintains a studio and vibrant art practice.

www.taralewisstudio.com | Instagram @taralewisstudio

MARY CLAIRE NEMETH



Mary Claire Nemeth
Tributaries, 2017
Cyanotype, Kallitype, paper,
vellum, tulle, silver ink, resin,
watercolor
20 x 18

Mary Claire Nemeth is a multidisciplinary artist that works with a variety of processes including painting, drawing, screen printing, collage, and alternative photography. She pushes the boundaries between high and low art materials, often including repurposed textiles, glitter glue, fluorescent and iridescent media, and recycled paper in her work. She works rapidly and through improvisation, often deconstructing and reassembling from her own creations. Nemeth's work expresses the serene chaos found in daydreams- narratives shifting back and forth between the conscious and unconscious world. Her work expresses the in-between spaces of thought and reality, simultaneously references representational and abstraction of form.

Nemeth pursued her BA in Visual Arts and Art History at Columbia University, her MA in Apparel Design at Cornell University, and her MFA in Textiles at Indiana University. She currently teaches art at Phillips Exeter Academy.

www.mcnemeth.com | Instagram @maryclairenemeth

CHERYLE ST. ONGE



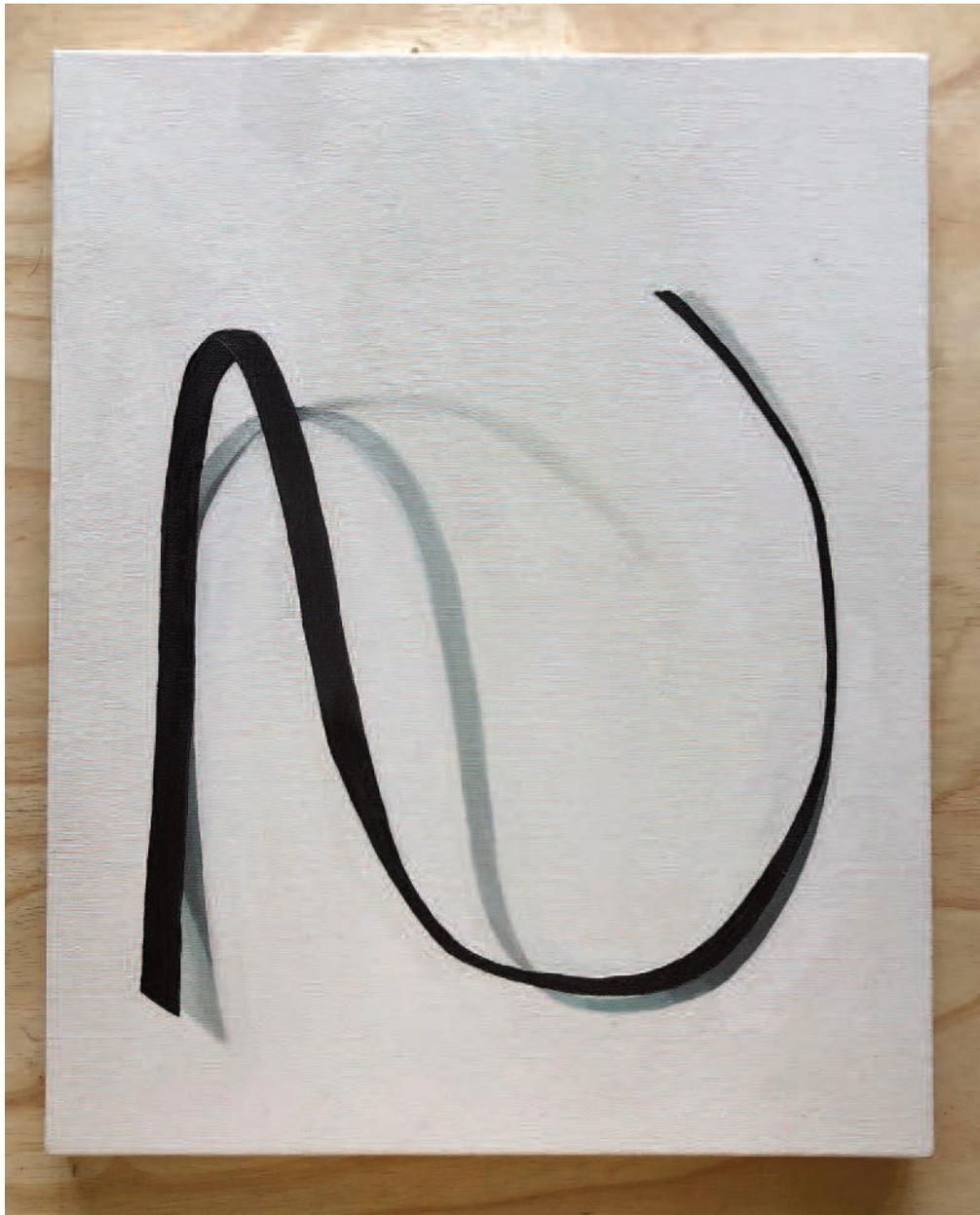
Cheryle St. Ong
Untitled, 2019
Digital photograph

Cheryle St. Onge is an artist / photographer based in the seacoast region of NH.

Calling the Birds Home explores through a series of portraits the childlike behavior of dementia and the role reversal of a mother and daughter. Working with both a view camera and an iPhone St. Onge and her 80 year old mother in late state vascular dementia play. Finding childlike curiosities out in the field picking native raspberries, or out in the paddock with the horses, or along the shore line with the ebb and flow of the waves. These portraits push and pull the dementia's ability to bookend small moments within an otherwise chaotic day and photography's ability to capture such a moment as reality.

www.cherylestonge.com | Instagram @cherylestonge

LAURA BRACIALE SCHNEIDER



Laura Braciale
Schneider
Scraps (black line),
2019
Oil on canvas,
20 x 16

Laura Braciale Schneider is an artist and educator living in Manchester, NH. Her paintings embody a spirit of visual play. In them, the material properties of humble objects are illuminated through the careful placement of painted shapes and shadows. Perception plays a key role in Laura's work. Each painting functions as a visual feedback loop which pits the real against the constructed. Laura's paintings hover between abstraction and representation, creating a perceptual holding pattern where the concrete becomes intangible and the intangible becomes concrete.

Laura earned her MFA in Painting from Rhode Island School of Design and a BFA in Painting from Cornell University. She currently teaches painting and drawing at Phillips Exeter Academy.

www.laurabraciale.com | Instagram @laurabraciale

