

**GRADUATING
INTERNATIONAL STUDENT
EXHIBITION**



GIST

Graduating International Student Exhibition

Coordinator·Curator

Dr. Mara Flamm (Director, International Student Programs)

Designer

Sangyup Kim (BFA, GD)

Cover Artist

Hanbit Kang (BFA Fine Arts)
Luke Han (BFA Illustration and Fiber Arts)

The University of the Arts
Philadelphia, PA

Wed.
April 25

Opening Lunch and
Performances
11:45–1PM

Fri.
April 27

Opening Evening Reception and
Performances
5–7PM

Thurs.
May 10

Graduation Parents and
Friends Reception
4–6PM

Dohee Veronica Kwon
Han Bit Kang
Kexin Chen
Kihoon Choi
Sol Madariaga
Mingfeng Yao
Sang Hwa (Luke) Han
Siyuan Liu
Tingthing Wang
Won Seok Chang
Xinyi Fang
Yezi Wang
Zhihui Xie

Mountain, Ink on Paper, 90x48, 2018



Han Bit Kang

South Korea
BFA Fine Arts
hkang001@uarts.edu



Thirst, Ink on Paper, 11 x14, 2017



Turtle World, Charcoal on Paper, 88x73, 2017

At first glance, these creatures seem to be hiding but they still want to be seen. They reveal some of their body parts like fingers, teeth, and butts. These body parts show their desires without words. When the audience views my work, they take on the role of capturer, and the creatures take on the role of hider. Hiding from the viewer is a metaphor for hiding from society and real life. I create characters that play around in an invented natural world. Also, the space lends a feeling of looming; sublime and danger. My creatures are hiding immersed in water, surrounded by rocks, grass, mountains, and volcanoes. These elements constitute a metaphor for my anxiety. These creatures are staring at the audience and want to convey messages. This narrative was born through my spontaneous process, and I believe it comes from my childhood when I needed to manage my emotions. Within my body of artwork, the duality of the desire to hide and be revealed creates a complicated and intriguing atmosphere, both ridiculous and

serious. My goal for my artwork is to represent humor and seriousness, while at the same time showing anxiety, stasis, and playfulness. My pieces are intimate, and this scale helps develop a close relationship with the viewer. Subtle surfaces and linear details are significant elements in my work, developing layers and creating depth. I use water-based material because it conveys a sense of fluidity and gives unexpected results. In studying the relationship between Korean ink and Indian ink on watercolor paper, I find the textures intriguing, because on the page together. The materials create their own movement in avoidance of each other.

Daily Dose, Photolithography, 22x30, 2017



Kexin Chen

China

MFA Book Arts+
Printmaking

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Daily Dose, Photolithography, 22x30, 2017

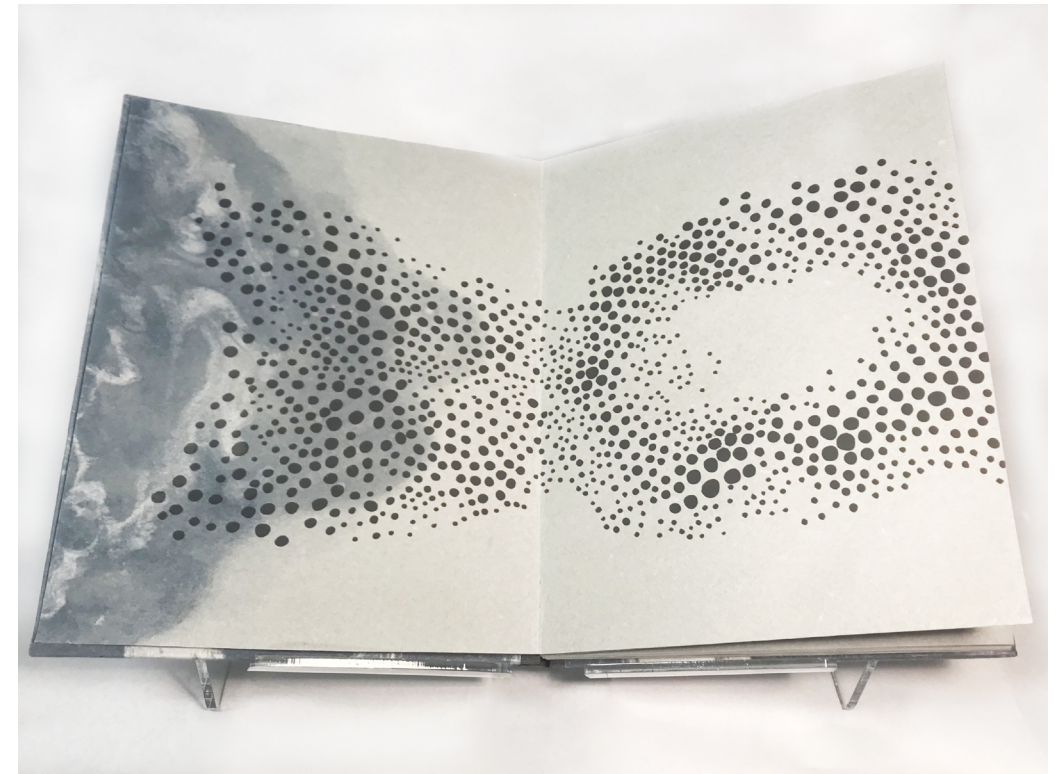


Daily Dose, Photolithography, 22x30, 2017

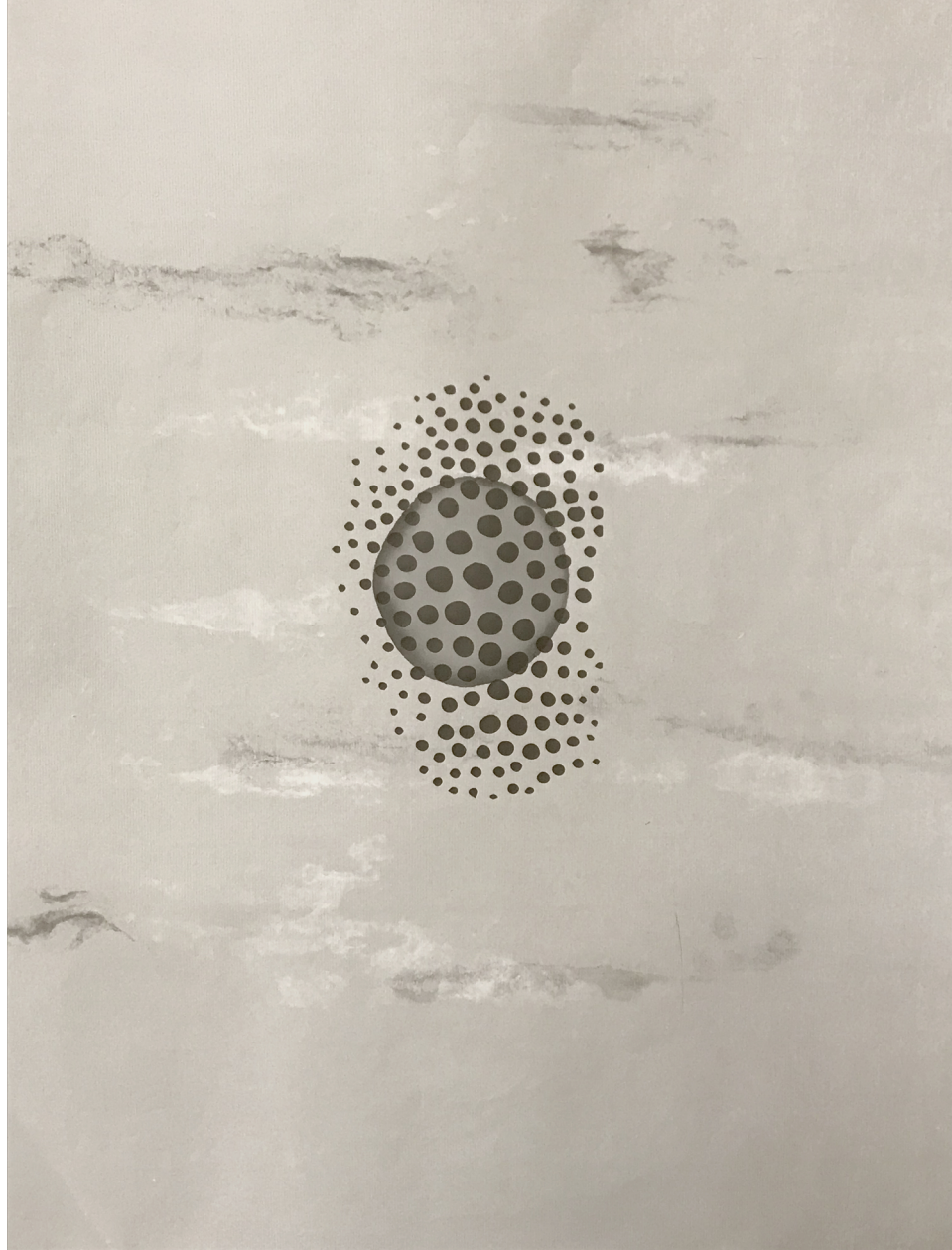


In *Lucid Dream*, the different shapes of color represent the dream, which is indistinct; the composition of dots represents the reality that is concrete. Reality and dreams are intertwined in this book. *Lucid Dream* was designed and produced by

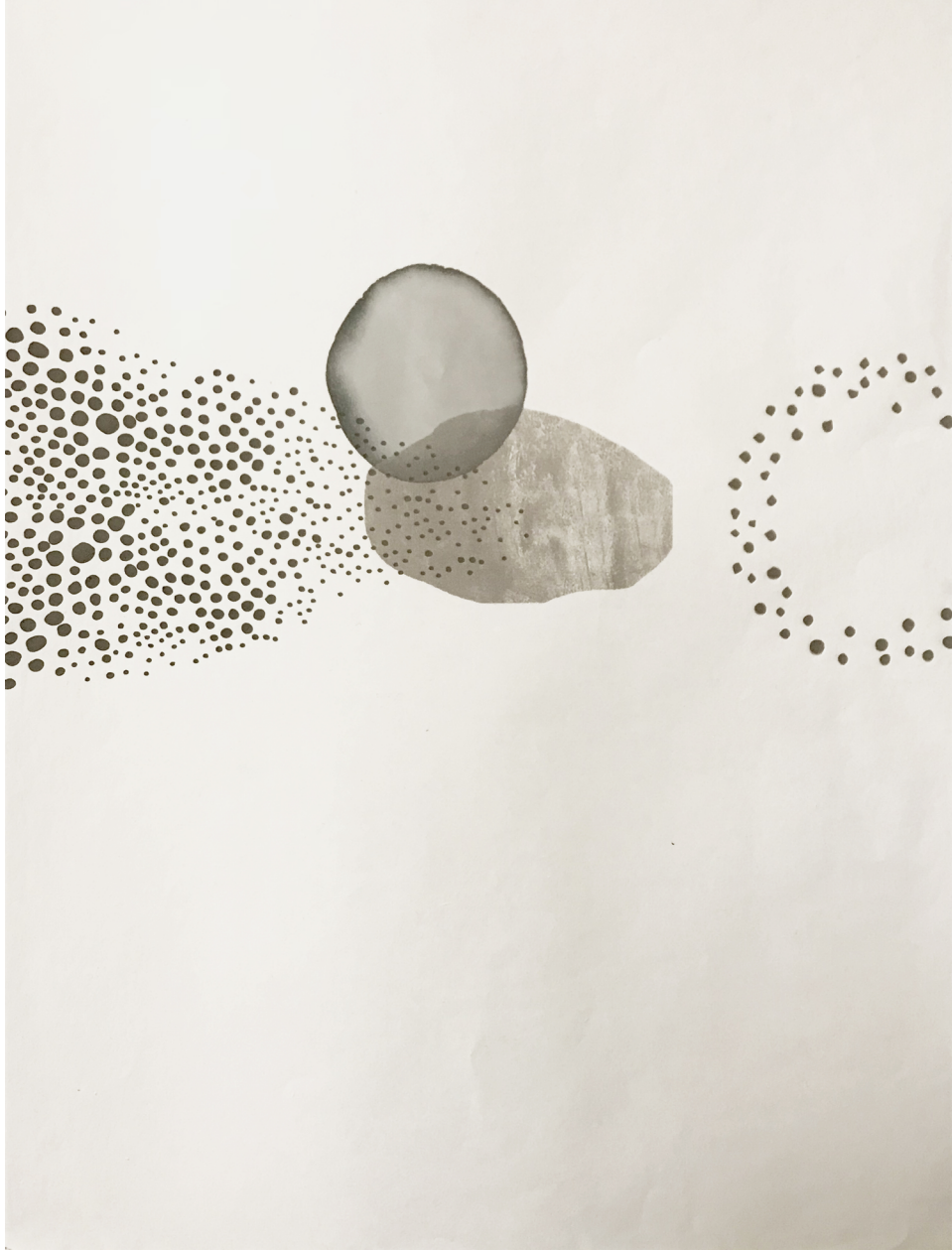
Kexin Chen. The binding is drum leaf, and is fabricated of cotton rag handmade paper created by the artist in the papermaking studio at The University of the Arts. The imagery, created by the artist, was produced with letterpress printing and pulp painting.



Lucid Dream, Handmade Paper, Pulp Painting, Letterpress, 10.8x8.5, 2017



Siren's Call, Handmade Paper, Pulp Painting, Letterpress, Inject Printing, 17x21.5, 2017



Siren's Call, Handmade Paper, Pulp Painting, Letterpress, Inject Printing, 17x21.5, 2017

Subliminal, Photolithography, 22x30, 2017



Subliminal, Photolithography, 22x30, 2017



Subliminal, Photolithography, 22x30, 2017



I am keenly interested in the relationship between my dreams and reality. I dream a lot when I sleep; however, I can only remember fragments. My reality and dreams are intertwined in this liminal space. The dreams not only stem from my life experience, but they also represent another life I aspire to when I close my eyes. My works explore the relationship between dreams and reality.

In my dreams, the timeline, people, the way things happen are disordered and crazy. I never know what is going to happen, the dreams may be sweet or a nightmare but they are equally interesting. My nightmares make me feel frightened, frustrated, and nervous but I still look forward to them. Because it is an amazing experience that is out of my control.



Stumbling Buzz, Photolithography, Letterpress, 7x7, 2017

Kihoon Choi

South Korea

MFA Studio Art

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Only Kind People Can See This Flower, Wood, Charcoal, 2018



Sleeping Nature Princess, Wood, Oil-Based Clay, 2018



Humans Instability, Cement, Brick, Light, 2018



Chunk of Greed, Cement, Oil-Based Clay, 2018



Sol Madariaga

Mexico

BFA Musical Theater
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Mingfeng Yao

China

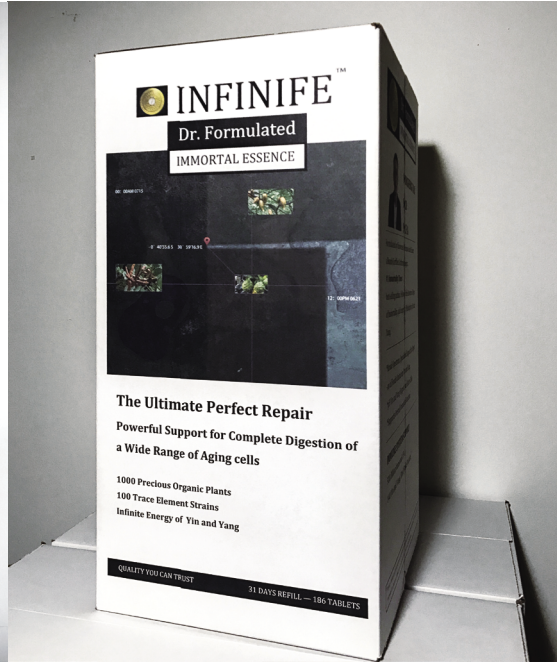
MFA Studio Art

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Influenced by traditional Chinese philosophy and metaphysics, I make work that combines some of the mysterious marks and elements of the I Ching, for instance the hexagrams and Yinyang. My work focuses on the meaning and definition of immortality today. Through observing and experiencing the phenomenon where more and more people believe and depend on advertising over the effectiveness of the product itself in contemporary society, I explore both the human desire to keep healthy and stay young and the media's push to control people's thinking. I address issues such as over-belief in advertising and the proliferation of commercial medicines. My work talks about the relationship between

immortality and consumerism, and I also examine how advertising can affect the true nature and meaning of a product. Through my work I explore the absurd packaging and advertising of "immortality drugs" and ask the viewer to rethink the definition and meaning of immortality in today's culture and society.



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Sang Hwa (Luke) Han

South Korea

BFA Illustration
BFA Fibers and textile

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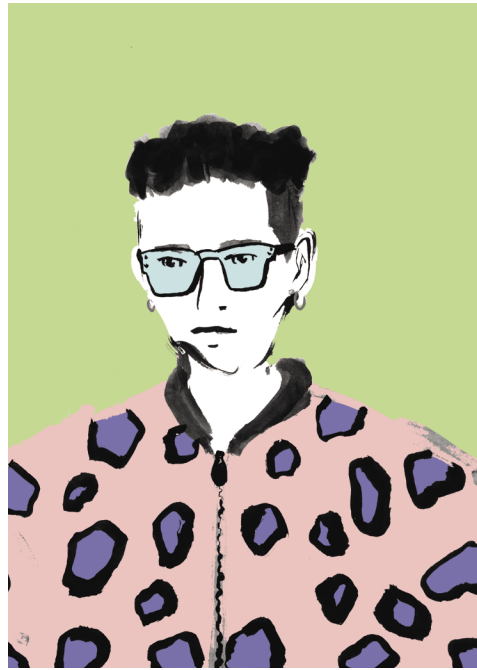
Début, Thread, Hanger, 92x14x4, 2017

Fashion is the second skin of daily life. My work explores varying relationships between personal, domestic experience of fashion and its popular industry and culture. By composing unusual formal and material arrangements I hope to present unique interpretations of cultural experience.

Employing iconic, diverse fashion subjects- dress, high heel, etc.- my work reproduces familiar, visually reminiscent signs arranged in conceptually layered installations. Although seemingly quite different, the works are linked by subject matter and recurring formal concerns. Choice of subject matter influences narrative and form of the work through color variations and scale. My methodology is consistent, using thread/threading as my primary material and process in each artwork.



Fashion Brand Ot 2018 Collection Lookbook, 8.5x11, 2017



Siyuan Liu
China
MFA Studio Art
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Flag2, Inkjet Print & Collage, 32x43, 2017



Protection Map2, Inkjet Print, 43x59, 2017



Protection Che, 43x59, Inkjet Print, 2017

Where there are people, there is politics. I am from China which has a different culture and political system. Since I came to the United States, I see the conflicts of culture, ideology, and politics between the eastern and western world. My works express my point of view as a sarcastic "neutral". I use political posters and historic photos as the main elements for my collage. It is a series of large printed propaganda posters that provides ambiguous and critical meanings. In the series titled *Protection*, I cut draperies and cloth pieces from my collection of western master painting books to cover famous politicians' portrait with multiple compositions. Besides, I utilized found footage to create video which I edit dramatically and ironically. I always

record various online videos such as military, conflict, fighting, politician, video game, and propaganda as my materials. In the sound part, I use both found and self created music and voice over such as fairy tale, political speech, and interview. Through the addition of sound emphasize the contrast and black humor with the images both physically and mentally.

Tingting Wang

China

BFA Crafts+Material
Jewelry/Metals

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Aqua Bowl, Sterling Silver and Fine Silver, 2017

Natural stones and rocks have certain energies and spiritual aspects, as in mysticism. My studio practice is evident through an obsession with forms and locating geometric patterns in the natural world perhaps locating the soul within my work. My skill set is in traditional craft materials and jewelry processes which utilizes a broad range of materials, such as metal, wood, and stones, presents challenges and broadens the outcome of my work. The combination of natural patterns, a strong passion for wood carving, and obsession of stones are endless resources for creators works which I merge into the majority of my art.

Won Seok Chang

South Korea

BFA Fine Arts

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A Yellow Dog, Oil Painting, 56x48, 2018

In my painting *A Yellow Dog*, three people are standing behind a little wooden podium and a figure with a dog body and a human face is standing on the podium like a model. It seems that the human figures are rewarding and giving praise to the dog figure for being submissive. The dog figure suggests how uncomfortable I feel and how sad I am about other people's judgements and, ironically, how obsessed I am with those judgements. This work is about the complexity of my situation being in-between, being judged like a dog, both by Americans and Koreans. I try to represent that self-criticism and self-examination in my painting.



Hug, Acrylic Painting, 72x54, 2018

Hug is about love—the images of Hug were appropriated from the music video, Snow by Zion. T. The video is about a guy who is waiting for his old lover on the first day it snows. Finally, he could not meet his lover, but he embraces her in his imagination; therefore, the work suggests how he feels sad for love and how love is beautiful and an earnest desire in his imagination. Hug and Unwelcome Guests are placed next to each other, because each has its own viewpoint of love. Both works communicate with each other on an emotional and

ironic level creating a different feeling from when the works are by themselves. While I do not have an intention about how the viewers will react to the works being side-by-side, I think their relationship with each other creates a new dialog about the work as a whole, a different way to communicate the concept of love.



Unwelcome Guests, Oil Painting, 84x64, 2018

My piece, *Unwelcome Guests*, suggests my complicated, intricate situation. This scene displays all my anxiety that I feel generally in daily life and shows my attitude about facing anxiety in real life. In the painting, no one seems to be having a conversation; the silence, stillness, and desolation in the relationship among the figures is visible. The mask is a cruel satiric tool to stir-up complex and unexpected emotions and create an enigmatic atmosphere in the painting. The images of *Unwelcome Guests* were appropriated from the film, *The Lobster*. This film allows the viewer

to observe the story from a distance, but through the director's imagination, people can think about love in real life. The film provides an extreme situation and an environment of chaos, but the ending is left to the audience. Like this film, my paintings are a visual depiction of the complex emotions caused by the conflicts and contradictions between people in the United States and Korea.



Fear, Oil Painting, 50x40, 2018

This work is derived from my painting, *Unwelcome Guests*. It depicts intense anxiety in the face of an unpredictable future. Even if the subject wears a mask to hide and conceal his insecurity, it is never really covered or hidden. On the contrary, the anxiety he feels gradually intensifies, causing him to hold a gun for "protection." Both the mask and gun function to prevent anxiety, but neither alleviates the fear.

Xinyi Fang

China

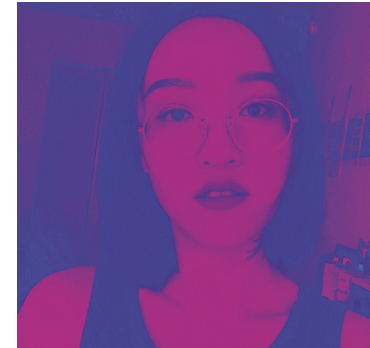
MA Museum Communication

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ACCUMULATION PRACTICE XINYI FANG

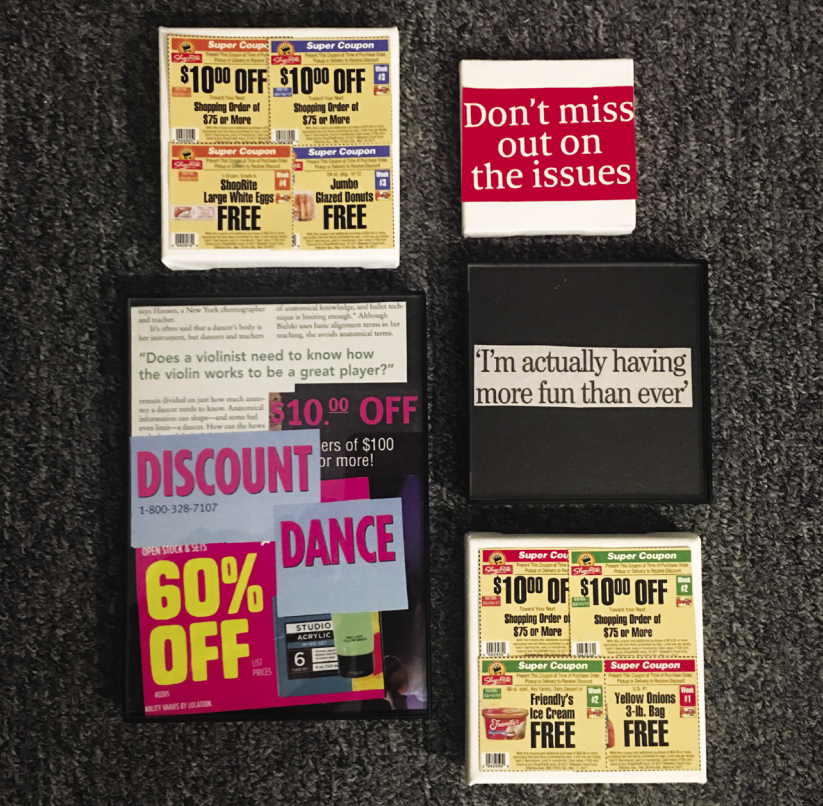
Accumulation Practice, Video, 2017



This work is initially created for the "Accumulation Practice" in the Technology and the Body class under Professor Manfred Fischbeck's guidance. By hearing the sounds that created by different objects and objects in different amount, this video work is trying to express the "value" in different dimensions. Each sections have different experimental objects. Section I: coins is about comparing the value with monotonous object. One dollar, one quarter, one dime, five cents and one cent are the five fundamental currency of the U.S dollar. The

sound from five coins and a bunch of "five coins" are different; Section II: Eyes Decorations is about comparing one object in different volume. Eyes are one of the organs that can help us convey emotions and inner thoughts. With the same movements from the outside pressures, different sizes of the eyes decorations may create different but a louder sound. Section III: Paper Money and Value uses four paper money that are in the value of one dollar, one-hundred dollars, one Yuan and one-hundred Yuan. Those four paper money share the number, but has different value. One dollar and one Yuan represents different lives in the U.S and China. Born in a family that running a small business of international trading, it is common to me to see my parents to see the currency floating between USD and CNY everyday. There's almost no difference of the sound that those paper monies made at this time. With two types

of money with the only difference of the value, the depth of the life is thing we need to choose instead of simply focusing on the money. The color tone of each frame tend towards a dark tone since I want every viewer to focus on hearing the sounds instead of watching the movements.



Pointless, Still Images, Mixed Texture, 2018



Pointless, Still Images, Mixed Texture, 2018



Advertisements are everywhere, especially the on-sale advertisements. Every time when you walking on the street, or when you open the mailbox, all kinds of ads fill your life Bold and colorful typeface and numbers lead you to read the key information immediately. The retail traders expect everyone to catch their information immediately and meet their expectations: shopping on their store as much as possible. On the other side, in this economic era, it is a common sense that people live in this high-speed developing era need to do everything in an effective way. Otherwise, any opposite behaviors may be considered

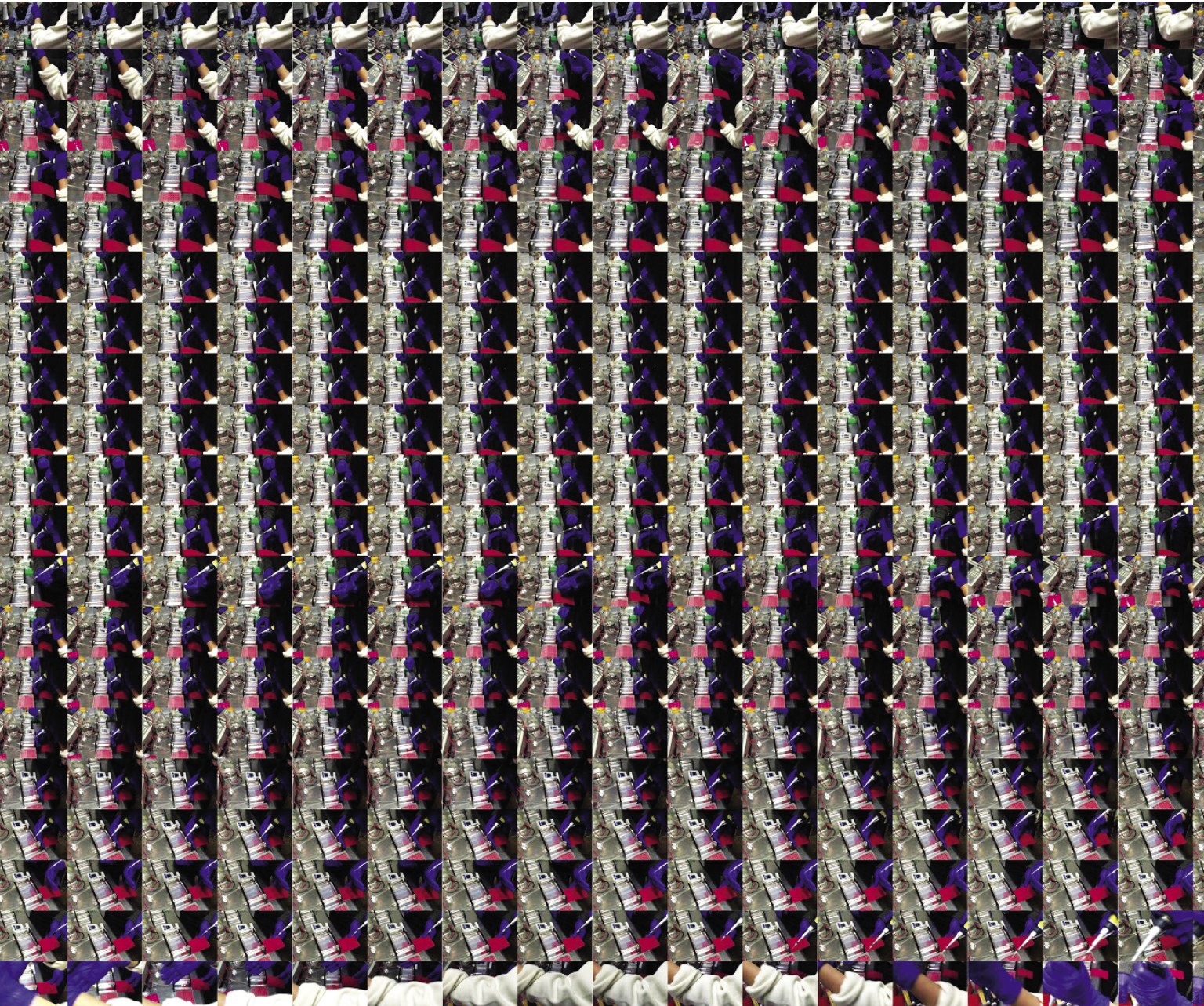
as “a waste of time”. In this work, the typically advertisements are collected. They should be easy to discover. However, they are covered by metal mesh so that they cannot be seen clearly. This imitates the behavior that people are trying to receive messages in a “fast” and “effective” way by other. We never know that we are losing an opportunity to communicate to others and develop your thoughts. At the end, it’s just a pointless conversation happened between you and the world.

Yezi Wang

China

MFA Studio Art

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In my work, I explore the idea of an "everyday object." By analyzing who I am at the genetic level, and attempt to make myself abstraction and digitization. I follow the clue of left-handed to remove viewers' subjective impression of who I am, restricting the narrative to my DNA's ATGC code. I re-edited the video in which I extracted my own DNA with my left hand in the lab, and I broken down the entire video into 368 small individual videos. The number of "368" is the length of my ATGC code.



Void, Black Stoneware, 18x21x16, 2018

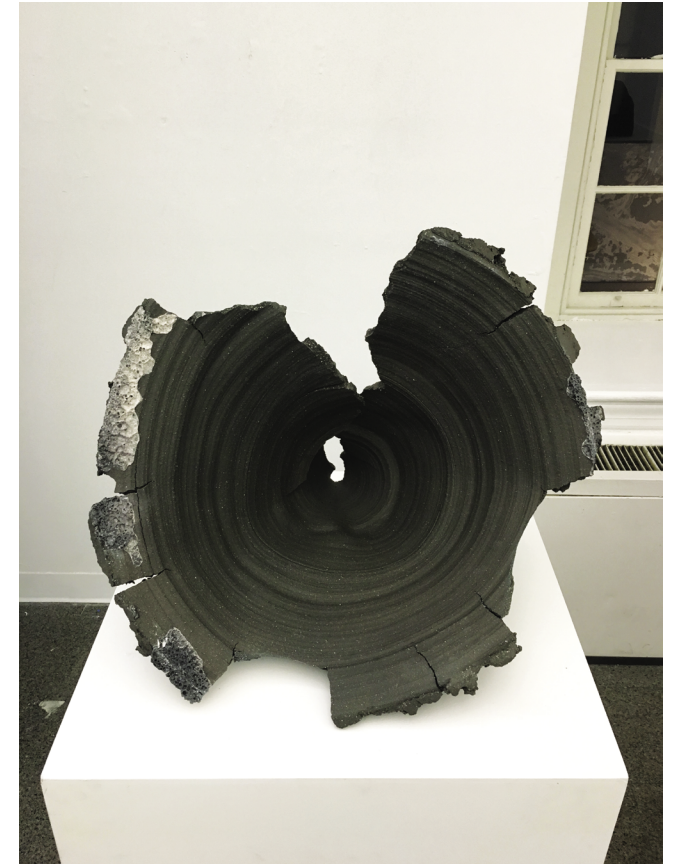
Zhihui Xie

China

BFA Ceramics

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Incorporating ceramics into sculptural form, I focus on speaking the language of throwing. The nature of the material and the purity of the form always takes first place in my thought. More than glaze-finish or perfection I focus on allowing the clay body to reveal itself and let the cracks and unfinishedness remain. To invent something new, the original form has to be destroyed. "If there were a complete incompleteness, what form might it take"? I always keep this specific insoluble question in mind whenever I move forward to next piece.

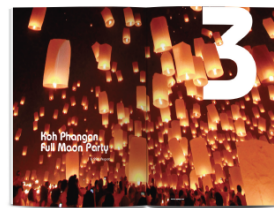


Dohee Veronica Kwon

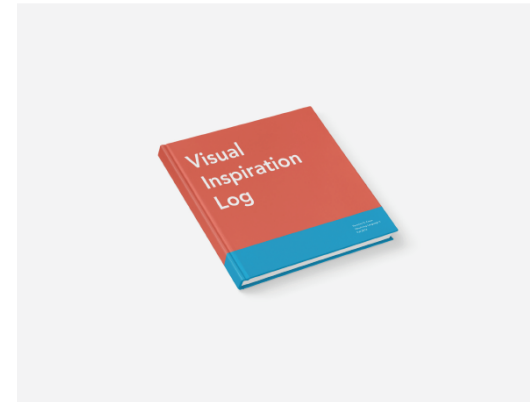
South Korea

BFA Graphic Design

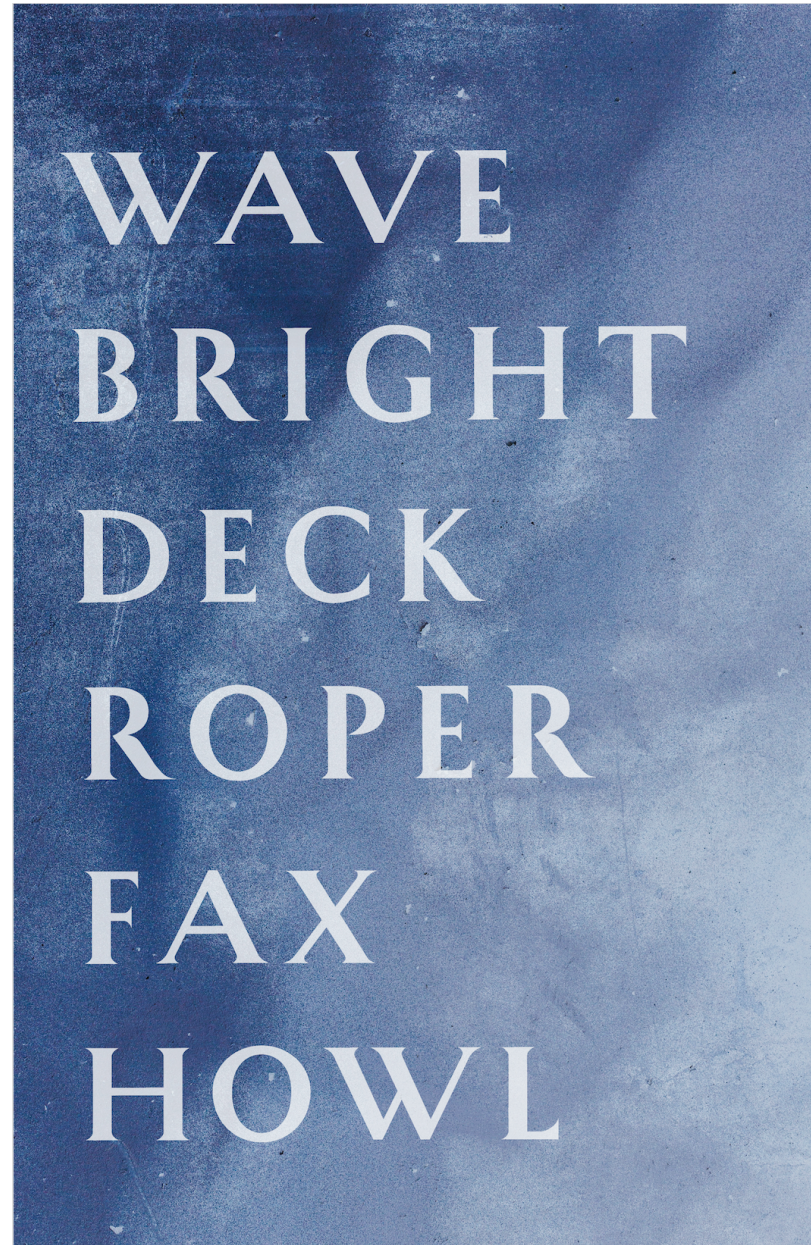
dvkwon@uarts.edu



Magazine 'Festa', Print Design, 8.5x11, 2017



Visual Inspiration Log, Book Design, 7x7, 2018



Letter form 'wave', Type Design, 11x17, 2018



Organic poster, Architectural Poster Design, 11x17, 2018

She was born and grew up in Gangnam, Seoul, South Korea. To explore and experience the bigger world, She transferred high school to Kodaikanal International school in India. She gained the most

valuable experience and memory from being in India for 4years by herself. To continue exploring, She moved to the United States and started focusing professional design in Philadelphia, PA. She

will be graduated with a Bachelor of Fine Arts in Graphic Design from The University of the Arts.

