



# IASAS CULTURAL CONVENTION ART & FILM

Host by ISB International School Bangkok  
11-13 November 2021 BKK, Thailand





The 40th Annual

# IASAS CULTURAL CONVENTION ART & FILM

11-13 Nov 2021



<https://inside.isb.ac.th/addtf>

ISB International School Bangkok  
cordially welcomes participants from

International School of Kuala Lumpur  
International School of Manila  
Jakarta Intercultural School  
Singapore American School  
Taipei American School





# WELCOME



## Dear IASAS Friends,

On behalf of the International School Bangkok, I extend a very warm welcome to the IASAS Art & Film Cultural Convention.

ISB is honored to be hosting and we will do our very best to provide a successful and memorable virtual event.

Over the next few days, it will be a real treat to witness the wonderful artistic talents of our IASAS students from 6 schools. We look forward to many hours of talent, stimulation and enjoyment.

We are incredibly fortunate to be involved in international education and we must take advantage of this wonderful opportunity to make international friends and experience the artistic work of different cultures. We have the opportunity here that most people can only dream of and we must ensure that we embrace this very moment to share our cultures, our artistic abilities, and our goodwill.

It takes the work of many people to host a successful Cultural Convention and so please find the time to recognize those who contribute. Between events, please give a word of appreciation to the organizers, your coaches, and the many student and faculty volunteers.

We are also privileged to have Anthony Giles overseeing this event, ably assisted by a dedicated organizing committee. ISB's CC advisors and coaches, have also been incredibly helpful. Thank you all for your assistance.

Again, we wish you all the best and look forward to a memorable CC at ISB. If there is anything we can do to help you, please let us know.

**Sincerely,  
Dr. Andrew Davies  
Head of School**



## Dear Delegates, Advisors, and Guests

We are very excited to be able to host (albeit virtually) the 2021/22 Arts and Film Cultural Convention here at ISB. Although our friends from our IASAS schools will not be with us in person, we are very excited to have you join us via zoom, etc for this wonderful convention.

We look forward to seeing you engage in workshops, seminars, and various learning opportunities with the advisors and professional artists during the convention. I encourage you to take risks, put yourself out there - make friends, collaborate, and share your passion with other like-minded artists and filmmakers from the rest of the IASAS family.

The Arts (performing and visual) are an integral part of our collective school's educational philosophies and beliefs and it is so important that we make and take time to support and appreciate the Arts. We are fortunate that we are able to still host and support Cultural Conventions like this one, especially during this pandemic and somewhat unsettled times.

I ask all participants to make the most of this opportunity to share your artistry and passion with your peers from other schools in our association. I ask you to challenge one another, to support one another, to encourage and to appreciate the effort, commitment, and talent required to perform, present, or direct in your respective fields. Enjoy the convention, thank your coaches, advisors, and parents and strive to be the best you can be.

Lastly, I would like to thank Anthony Giles, our Arts and Activities Director for his work and organization to make this wonderful event take place. He is more than ably supported by our coaches and advisors, the activities office staff, and the rest of the ISB team.

**Enjoy the convention.  
Regards,  
Justin Alexander  
High School Principal**






IASAS CC  
ART  
SCHEDULE

WEDNESDAY

- WELCOME -



LET'S GET  
STARTED!



INTRODUCTION  
TO  
ARTISTS



DELEGATE  
COLLABORATION



# THURSDAY

- WORK WITH ARTISTS -

↪ OPENING CEREMONY

WORKSHOPS &  
CHAT WITH ARTISTS ↪

“THERE'S NO PLACE”  
with Jakkai Siributr

NATURE'S PALETTE  
with Suwanya Saksombat

THINK LESS BEND MORE  
with Nucharin Wangphongsawasd



# FRIDAY

-ENGAGE WITH ART-

Coffee with Alumni



GALLERY VISITS



CONNECT WITH  
ART PROFESSIONALS



IASAS CC ART  
EXHIBITION  
↳ ART CRITIQUES



# SATURDAY

-WORK WITH ARTISTS-

Coffee with Alumni



STUDIOTIME



CREATE WITH THE ARTISTS

CELEBRATION



SHARE DELEGATE COLLABORATION





IASAS CC  
ARTIST  
WORKSHOPS



# JAKKAI SIRIBUNT

## "THERE'S NO PLACE"

Khun Jakkai is known primarily for his textile and embroidery works, and his installations increasingly offer an element of audience participation. Khun Jakkai is concerned with the unofficial histories that have been written out of Thai accounts as well as intersections between personal and regional histories. He creates a delicate tension between his subject matter — ongoing conflict driven by nationalistic discrimination against minorities — and the visual sensuality of his chosen form and materials. More recently he has begun to work with various communities through embroidery workshops including refugees on the Thai-Myanmar border and in the USA. He also worked with the Thai Government on a social developmental program in remote areas of Mozambique.

Studying and residing in the USA for nearly ten years, Khun Jakkai earned his BA in Textiles/Fine Arts, at Indiana University Bloomington in 1992, and MS in Printed Textile Design at the Philadelphia University in 1996. He was an instructor at Thammasat University's Faculty of Fine and Applied Arts from 1996-2003. His exhibition history includes: 9th Asia Pacific Triennial of Contemporary Art (2018), Bangkok



Textile Artist

@ theres\_no\_place\_

Art Biennale (2018), Dhaka Art Summit (2018), PATANI SEMASA, MALLAM Contemporary Art Museum (2017); DISPLACED, Bangkok Art and Culture Centre, Bangkok, Thailand (2017); First Look: Collecting Contemporary at the Asian, Asian Art Museum, San Francisco; Transient Shelter (2015); Viewpoints and Viewing Points – the 2009 Asian Art Biennial, National Taiwan Museum of Fine Arts (2009); and ArtPosition, Murten, Switzerland (2005); among others. His work is included in the collections of the Singapore Art Museum; Asian Civilization Museum, Singapore; Queensland Gallery of Art / Gallery of Modern Art, National Taiwan Museum of Fine Art; Asian Art Museum of San Francisco; the Bill and Melinda Gates Foundation, USA; and the Vehbi Koc Foundation, Istanbul.







# SUWANYA SAKSOMBAT

## NATURE'S PALETTE

Natural pigment Artist

📷 sandsuwanya

📘 Suwanya

Khun Suwanya grew up in the country-side nearby a river and close to nature. As a child she fell in love with storytelling and eventually decided to enroll herself in the field of Arts (painting). In 2016, she received an opportunity to study in Santiniketan (India), a peaceful abode blessed with nature. It was there that she first started spending time being intimate with nature and its teachings. Eventually these experiences motivated her to explore her own pigments and materials, borrowing from nature its essence, such as making color, brushes, and paper.

Khun Suwanya then commenced her thesis on color in 'A Journey of Natural Color from Thailand to India'. After graduation she returned to Thailand to a cozy studio and a garden in Salaya, Nakhon Pathom, where she practices and explores art as a holistic lifestyle. These days Khun Suwanya works full-time as a color maker, gardener, and illustrator sometimes.



# NUCHARIN WANGPHONGSAWASDI

## THINK LESS, BEND MORE



Khun Nucharin's works are inspired by repetitive patterns from both nature and manmade objects, driven by an exploration of forms in the creation of each piece. Her main focus is on experimentation with different types of repetition and progressions through different woodworking techniques, creating a body of work which shares her feelings of her memories and life experiences with her audience.

She received her Bachelor's Degree of Architecture in Industrial Design from the School of Architecture and Design, King Mongkut's University of Technology Thonburi, in 2007. After working for two years, She continued her study in the Woodworking and Furniture Design program at the School for American Crafts, Rochester Institute of Technology, Rochester, New York in 2009. For four years she worked on mastering her woodworking skills in the USA before relocating to Bangkok in June 2013 to establish herself as an Artist and Woodworker.

Khun Nucharin's exhibition history includes: Solo exhibition with Serindia gallery in 2013 and 2016, awarded Windgate residencies at the **Center for Art in Wood** in 2016. Her works have been included in exhibitions in Thailand and internationally: RePAPPER, Found-Woodworking project, Creative Expo Taiwan, allTURNatives: From + Spirit, MetaPhysics 2018 Taiwan Woodcarving Southbound Exchange Exhibition, Blind Dates Rennes-Bangkok group exhibition

Wood Artist & Woodworker  
[www.nucharinw.com](http://www.nucharinw.com)

and the latest, Never Was Normal, group exhibition by Grains and Grams.

Khun Nucharin served as guest Instructor for Industrial Design Fundamental Class at King Mongkut's University of Technology Thonburi (2013), Furniture Design Class at Rajamangala University of Technology Rattanakosin (2016-2019), Architectural Material and Detailed Design Class (2019) and Furniture Design Class at Bangkok University (2017-2019).

She is also interested in working with kids and youths, sharing her woodworking knowledge, educating outside the classroom, and working in mental health awareness related areas. She is highly passionate about cetaceans, especially whales.





# IASAS ART



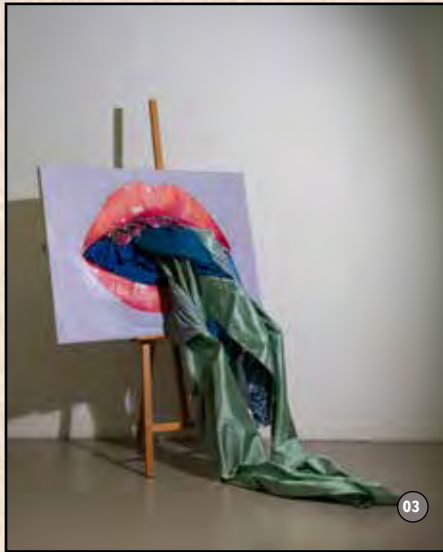
# INTERNATIONAL SCHOOL BANGKOK

TARA • MAY • CREAM • AKALA • NINA • MARK  
AMI • GENES • CC • MENAH • PAULA • MANU





01



03



04



02



05

## 01 Tanyatorn Tarasansombat (Cream) Uncertainty

18.5"x21.5", Monoprint



I was inspired by my personal experience traveling with my family to New Zealand. We went to Mount Cook National Park to go trekking. The weather was nice and clear at first. Then it started to get darker, and then it rained while we were halfway. I initially thought it would be bad, but the view turned out to be very authentic. In this piece, my intention is to how many things, such as whether remain outside of our control, our mindset is a key to coping with unpredictable circumstances and confidently facing the unknown.

## 02 Tara Attanasio Still Life (Bedside)

Oil on canvas



My nightstand houses reminders of my past including a bottle of gold from a fourth-grade trip, my father's cassette recording of Beethoven's ninth, and flowers from a friend. Initially, I perceived all of these objects as sentiments of my only home, California. Over time, I realized I have cherished more objects from Thailand such as black wooden cats from Chiang Mai, a turtle paperweight from Hua Hin, and dried flowers from Bangkok. For nearly three years, this bedside table has blinded me from appreciating my surroundings. Now, the nightstand illuminates the coexistence of two pasts and the ambiguity behind "home."

## 03 Nina Kim BUILTUPS (Lip)

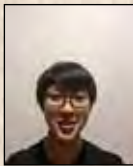
Oil on Canvas, Metal, Fabric



The initial inspiration was my personal experience with the lack of ability to express myself in society. Not only as woman but also being born in a conservative culture has made me afraid to speak out for myself. The lip painting represents a form of expression that we may use most to get attention from people. The fabric coming out of the lip is all the things suppressed inside that couldn't be said at the time. The pieces represents how I feel right now as I am slowly able to express my true self to the fullest. The title "builtups" perfectly describes all the suppression in my childhood.

## 04 Pawin (Mark) Chaiyapatranun Mistakes of the Past (Chernobyl)

27x19 cm, Copic and Micron Pen



This piece was inspired by a historical event that occurred in Chernobyl. A nuclear power plant melted down on April the 26th, 1986. At 1:23 am, the concatenation of the events in the core went out of control because mistakes were made by the workers at the compound. The concrete lid that covered the reactor was blown off by a handful of explosions which released a vast amount of radiation. This piece has the purpose to reflect on our past historical mistakes highlighting the concerns and power we hold in the modern day. Highly exaggerated, this could happen.

## 05 Ami Saito Lancaster, PA

76.2x76.2 cm, Oil on Canvas



Inspired by Norman Rockwell, this piece sets the audiences' mind back to when they were just a child. I specifically chose a place that I once visited back when I lived in the US. My first trip was to an Amish Country located in Lancaster, Pennsylvania. By illustrating a pastoral and idyllic scenery with simple composition, I want the audience to escape from their busy mindset and form a sense of innocence and playfulness. Moreover, since the pandemic has restricted us from going outside, I hope the audience can look at my canvas like a small window in which they can look at from their own room.







06



08



07



09



10

**06 Warisaya Srisukajorn (Genes)**  
Social Animal  
25x75 cm, Digital



This piece is a reflection of the quote " human is a social animal ". the piece reflects well using animals' heads with the human body at the table of the last supper. which is the table that Jesus had with his disciple. the meaning behind using the table is that humans need to communicate with each other.

**07 Paphada Rungsinaporn (May)**  
Hidden  
30"x40", Oil on Canvas



I was inspired by the artificiality of beauty in social media. More specifically, how social media tends to portray itself as friendly and beautiful when at times it can be the opposite. As a teenager in 2021, I have been pulled into social media, and have also become aware of the more insidious side, such as with scams and toxicity. Thus, I used a set of flowers to portray beauty, but portray them as blood red and decaying to highlight this dark nature. I also included magpies which symbolize deceit to highlight social media's alternative side.

**08 Akala Brown**  
Home Away from Home  
25x75 cm, lino print



I created a Lino series, 3 Lino's each representing a country I've lived in but am not from; Thailand, Singapore and Tokyo. These 3 places although I haven't lived in them for long, have become apart of me and the people, places and culture of these 3 countries have helped shaped who I am as a person, and they're all countries which I have learnt to love. They're apart of my identity, and although I'm not from these places, they've become my home and will cherish these memories forever. Each Lino print represents something from each country, something special from my specific experience of living here and I think using linoleum as away to represent small details that canoe shown through carving, and that's why I chose lino as my media because I can choose whatever I want to carve and everything I carve, something I choose to leave in or out is very significant.

**09 Tashavarin Menah Plengpanich**  
Unoccupied  
40x50 cm, film camera



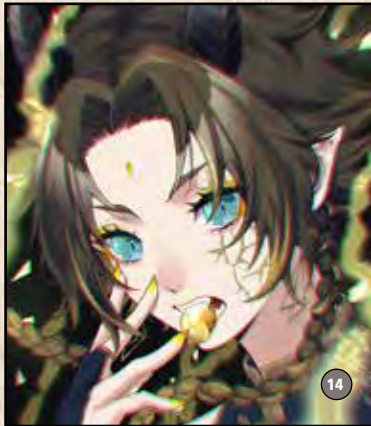
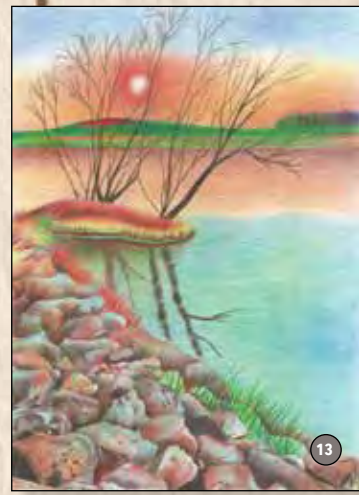
This piece explores the meaning of being isolated, as during this time, all of us got struck with the COVID-19 pandemic and a lot of people had the sense of feeling lonely and stressed due to the lockdowns. Many of us, including me, struggled with the boredom of being at home, but as I survived through lockdown, I began to discover new opportunities for myself, it felt like walking through a new dimension that I have never explored, even though, it was there all along. The purpose of this piece is to show that throughout the hard times, there are always good times that comes out of it.

**10 Cecilia Beck (Cc)**  
Bare  
25x16.6cm, Watercolour and pencil



Bare was inspired by the layers that identity holds. Influenced by Burne Hogarth and his human anatomy drawings, this piece uncovers the facades society makes women display. Held under the hand of judgement, this self-portrait exhibits the unattainable standards we are expected to meet. Women are forced to present themselves in 'colour' when in actuality we are all the same underneath. Drawn in pencil, the muscle and hand lack pigment, leaving only the masked face to come forward. Hence, the audience can deduce that identity is not just visual but so much more.





11

**Manuela Cardona Garcia**  
Whatever suits you  
37.5x27.5 cm, Watercolour



The concept behind this piece is the absurdity of stereotypes and how our imagination can picture something incredibly specific about a place we have never been to. The fish idea arose when I found out I was going to live in Thailand and I had heard about the Chao Phraya river. The suit represents the stereotype I had about Bangkok being this ultra-modern city contrasted with this more organic landscape inspired by Japanese traditional art. I specifically used watercolour because I was also inspired by Chinese ink paintings that flow with no order or control, which was another stereotype that I had about life in Asia. Lastly, the tie says "Pensar en Gris es absurdo" which is Spanish for "Thinking in gray in absurd".

12

**Paula Wu**  
Rose  
30x40 cm, Oil on canvas



This artwork is showing a red rose in a dark room, with a spotlight shining on it, presented like an artwork in the museum. The concept behind this piece is "blinding love." When people fall in love, they lose sight of things around them, and love becomes everything in their life while nothing else matters. In this piece, the audience, being put in the lens of a person in love, can only see a red rose, symbolizing intense love in the spotlight and nothing else, thus the dark black ground.

13

**Jin Wang**  
Sunset on the Lakeside  
51.9x37.3 cm, Colored Pencil



In the past year, I have paid a lot of attention to the global issues such as environmental protection. In this artwork, it is a beautiful and a temperate view at the lakeside about the time when sunset was there. If the audience could noticed that the lake water was especially clear; the stones were coloured by the lake water and connected to the forest beyond, but we could barely see these view at any other places now. So, the scenery in the artwork was cherished and becomes extraordinarily beautiful. In our present world, many environments have been greatly damaged, there's water pollution and deforestation, it did not look like what it is in the artwork. Moreover, the sunset means very soon the night will be coming, and covered with dark so we would not see this beautiful lakeview anymore, which means if people don't started to protect our environment soon, more and more beautiful sceneries would be destroyed as well.

14

**Lisa Isobe**  
Thunderbolt  
40 x 50 cm, Digital



This artwork is inspired from one of Japanese 72 season, which is related with thunder. It is digitally drawn and I wanted to use thunder effects in drawing. I designed my original character associated with thunder. I had strong and prominent image on thunderbolt, so I made strong impact with the character's eyes and appearance. I also had Chinese dragon image with thunderbolt, so I added horns and Chinese styled patterns in the clothes.

15

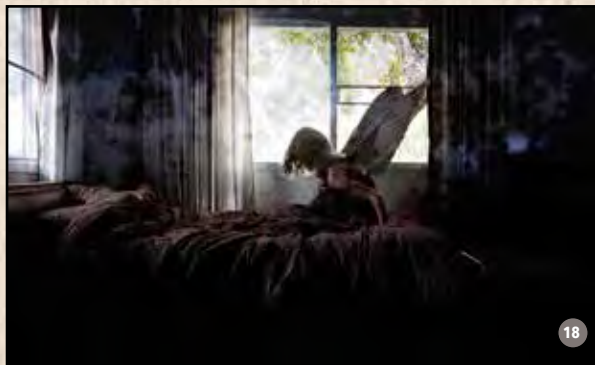
**Darcy Alexander**  
Imprint  
Mixed media



This piece is open to personal interpretation, yet undoubtedly this piece represents fertility, life and the fragility of it with the use of eggs. Every shell has a unique imprint of flowers taken from my mum's garden, to express the exceptional relationship that is mother and child. Cyanotype was used inside the eggs to create these imprints, an important aspect to this medium is the properties of the sun reactant chemical is that the print will not last forever or remain as it was when first washed, similar to as we grow up we divert from the original imprint.







16

**Cass Kavanagh**  
Prevent Forest Fires! Hot & Prevent Forest Fires! Cold  
42.0x59.4 cm each, Print



The main inspiration behind these posters were the increasingly elaborate and explosive gender reveal parties that were appearing in the news, one of which caused a forest fire in California. I wanted to critique how ridiculous it was that gender reveal parties were using explosives, and indeed, how the entire concept of a gender reveal party is harmful because of its reinforcement of the gender binary, forcing it upon children before they are even born. I decided to communicate this by showing objects shaped like the male and female symbols, each of which was shown to be starting a fire.

17

**Zanya Prasitdamrong**  
Experiment 767  
30.1 x 21.3 cm, Clay



Animal cruelty is a horrible thing. I wanted my piece to reflect the torture animals face from being experiments for the sake of science. The amount small helpless creatures suffering for days on end is inhumane, and for someone to inject them with chemicals they know will harm them is just wrong. Animals have the right to live, and if they were to die, to die a peaceful death. How does one come up with the idea of forcing animals to suffer?

18

**Amelie Poret**  
Isolation  
Digital



Staying home for long periods of time can feel isolating. With no one to talk to but your own thoughts you can end up trapping yourself within your head. The subject peers out of the window to show a yearning for the outside world but also, hope. I've always found it difficult to leave the house but I was hoping to highlight the importance of doing so for this piece. This art is dedicated to anyone else who occasionally traps themselves in incapacitating spirals of thought.

19

**Talayorn McLean (Seth)**  
Salamander  
Clay/Ceramic



This piece is inspired behind a really fun game i used to play called pokemon. I wanted my piece to reflect elements from the game as well as unique features to create an abstract piece that reflects my thoughts during the process of creating the piece. Each colour and shape derives from the unique variations of pokemons in the game, and specifically my favourite ones (Charizard, Blastoise, Pikachu). The colors i chose contrasted quite well together where the gold strips gave the piece more boldness.

20

**Chayada Vorakulsathien (Bow)**  
The Happiest Place on Earth  
20 x 30 cm, Watercolor



With the global pandemic happening right now, traveling abroad seems to be difficult; I really miss overseas traveling. Out of all the places in the world, I miss Disneyland the most. Throughout the whole summer, I binge-watched countless of Disneyland walkthrough videos to recall my memories at Disneyland. As I watched more videos of them, I felt the need to do something in order to remind myself of those happy moments at Disneyland. I decided to paint fifteen Disneyland attractions on paper with the hope that it will heal me from nostalgia as I grow older into adulthood.





## 21 Fukue Suntarat Apprehension 40x50 cm, Digital



Nowadays, young people are more commonly developing social anxiety. I have observed that the lack of experience with a variety of face-to-face communication has caused many to be excessively anxious from performing day-to-day tasks. With my artwork, I seek to express the tense emotion that is felt when encountering these situations. I emphasized on inconsistency in my lines and color to portray unpredictability, which is supposed to cause the feeling of slight tension and intrigue the viewer. I observed Picasso's abstract to find inspiration for this style.

## 22 Tara Attanasio Gentrification 25x25x25 cm, Cardboard Sculpture



In the Bay Area, the demand for luxury housing has grown exponentially. This demand increases the economic value of certain neighborhoods thus displacing people of those neighborhoods into lower-income areas and homelessness. San Francisco is the most gentrified city in America. Although this city is known for its iconic houses and beauty, gentrification is deteriorating the city. Local communities and small businesses close. More people lose their homes resorting to holding cardboard signs. Yet this problem is often ignored and dismissed. Gentrification is not exclusive to San Francisco. The demand for luxury is increasing in Bangkok as well.

## 23 Tanyatorn Tarasansombat (Cream) Closet 200x30x80 cm, Mixed Media Sculpture



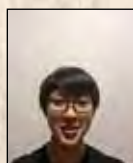
In many schools around the world the school uniform masks students true inner identities. I decided to create this installation to represent the struggles and apprehension felt by students who feel they cannot outwardly express their true identity for fear of how they might be judged by their community. The clothing in the "closet" represents these many layers of emotions. The solid white uniform that is first displayed subtly morphs into the more sheer, transparent clothing giving the viewer a window into what's happening below the surface of the wearer.

## 24 Paphada Rungsinaporn (May) Generation 29.7cm x 42.0cm, White color pencil on black paper



This artwork was inspired by a book called "Sing, Unburied, Sing". I decided to draw both pieces on black paper to signify discrimination that ties these characters together. The common theme between all of them is the effect of racism despite their conditions and age. I want everyone to understand that racism can affect everybody, racism is a big problem even to this day and can even affect young children. Racism will always be in our world, it's been deeply rooted in history. Despite that, the least we could do is to raise awareness of the issue and mitigate our problems. Only then, can we move to solve this problem, and help move the world forward to a better place.

## 25 Pawin Chaiyapatranun (Mark) Asian Hate 60x40cm, Micron Pen



Due to the outbreak of the COVID-19 virus around the world, America seemed to have taken a downfall in the Asian community as citizens are starting to blame them and their culture for start of the pandemic. This wasn't just a verbal detest, people started using physical violence and mainly targeted the elderly due to their vulnerable state. I believe that this is a very serious issue that brought up my attention because I myself had lost a family member due to covid-19. Accusing innocent people that they are culpable for the situation to vent out their own frustration is just fallacious.







AMELIE

JIWON

STEPHANIE

KIARRA

MARYAM

KATRYNA

CHAEJIN

SUA

JADE

KHAI

GRACE





01

**Khai Hafiz**  
Disjunction  
Triptych Photography



The photo above is a compilation of 3 images, otherwise known as triptych photography where photos of the head, torso, and feet are shot separately then compiled together. I made this for a portrait photography assignment so it was a good chance for me to experiment with different types of photography. This piece is called disjunction because the images above don't necessarily relate to each other.

02

**Maryam Kafoud**  
Breaking News  
57 x 45 cm, Acrylics & Multimedia



Every living organism on this planet shares one common goal: Survival. But we as humans have taken a perfectly designed eco-system and have ruined in the process of our own existence. It was our selfishness and greed that ruined this earth, and everyone else is paying for it. The very sight of the news terrifies me, nations in war, thousands dying, poverty on the rise, dying economies, and what are we to do about it? We are so close to the point of absolute no-return, but there's hope. Real, tangible hope coming from this species dying breed of optimists. It's about time we wake up and seize it.

03

**Stephanie Yoon**  
Lost in Thoughts  
29.7 x 42 cm, Pencil & Charcoal



Growing up scares me. In this self-portrait, I wanted to depict my wandering thoughts during the summer. Amid Covid-19 and all the restrictions we were under, I, like everyone else, was stressed out and upset that I could not capture all of my favourite memories in my last year of high school. Despite the fact that I will soon be moving on to the next chapter of my life, I am buried in my thoughts, reminiscing on all the memorable moments from my childhood. In this piece, I focused on building a relationship between light and shadows to vividly portray my confused emotions.

04

**Sua Jeong**  
The Knowledge of Times and Tide  
32.3 x 28.9 cm, Oil pastels & color pencils on paper



Turtles symbolize longevity. "The Knowledge of Time and Tide" is an artwork about a knowledgeable sea turtle coming out from the sea to share his knowledge and information with a human. The huge difference between the turtle and man's size is to emphasize the turtle's longevity through its enormous size. The man's hand gesture of touching the turtle's face is to activate communication between the man and the turtle. The turtle's wrinkled neck and the mossy huge backshell are the signs of his aging. However, his twinkling figure and appearance that still glow under his past countless years reveal his favor of telling the human what he has seen, heard, and experienced for many years. It might be consuming a lot of time but still advance steadily and calmly. It is our responsibility and wisdom that mankind should learn from them and not harm them, because we are a part of nature who have to coexist with nature.

05

**Jiwon Han**  
Reflection  
54.5 x 39.4 cm, Graphite Art



This is my reflection on the bathroom wall. While brushing my teeth, the composition of my reflection on the bathroom wall and the line of the bathroom wall seemed interesting. I tried to express the straight line patterns on the bathroom wall in detail by sharpening the pencil, and I also tried a lot to express the composition and viewpoint. My messy hair, pose of brushing my teeth, and ragged clothes shown in this artwork, reflect my freedom and comfort.







06

**Khai Hafiz**  
Refraction  
10.5 x 18 cm, Pen on Paper



This piece of artwork is just a simple cross-hatching sketch that I created to practice depth and perspective through the use of lines of different thicknesses, overlapping lines, contrast between black and white, and the position, size and height of my subject. I made this as a challenge for myself to see how I could replicate something that has been distorted by water and glass.

07

**Jiwon Han**  
Autumn  
60 x 32 cm, Oriental Painting in Silk Parchment Paper



This artwork is an Asian-styled oriental painting on silk parchment paper. In South Korea, there are lots of beautiful places during the autumn. I visited this place 2 years ago, where it had tons of bamboo and trees with leaves which turned into vivid colors: red, orange, yellow and brown. In this painting, I tried to create a warm mood of autumn by making the brushstrokes smooth and using warm colors.

08

**Jiwon Han**  
Santorini  
34 X 24.2 cm, Acrylic on Canvas



This artwork is a scenery of Santorini, Greece. The scenery is very beautiful in Santorini and I really love the pastel colors of Santorini. To illustrate the beautiful sky color, I mixed vivid acrylic paint with the white paint right on the canvas. Also, the shadows and pastel colors of houses are also painted with thin brush strokes. I tried to create a dreamy, splendid mood through the use of vivid, azure colors.

09

**Kiarra Amarasekera**  
Wandering  
29.7 x 42 cm, Digital Photography



Street fashion photography has become increasingly popular, in this photo I was inspired by the style and put my own twist on it through editing a collage.

10

**Kiarra Amarasekera**  
Perception  
29.7 x 42 cm, Digital Photography



There are various different perceptions people have when viewing the same situation. People have different emotions, feelings and thoughts, even though the experience is the same. This photo showcases how people's eyes are the only feature that is unfiltered which allows others to gain a true insight based on emotions.





11

**Amelie Tsao**  
Surface Level

29.7 x 42 cm, Pencil on Paper, Magazine Clippings



In a single magazine, I noticed countless advertisements picking apart women's imperfections. I decided to cut them out and put them on paper. Businesses in the beauty and fitness industry leverage an impractical standard of beauty to exploit our physical insecurities, whether it be age, waist size, weight, or even hair color for monetary gain. How can women be seen as more than physical objects when they are repeatedly told they are only worth their appearance? Why can't we be seen beyond the surface level?

12

**Chae Jin Park**  
The Maze Runner

40 x 30.5 cm, Watercolor



The painting is inspired by the maze runner. Each of the scenes represent the setting/background that takes place in the 3 different movies combined into one picture. The maze taking place in the first movie while the desert and the city taking place in the second and third movie. A lot of important events took place in each of these scenes, oftentimes they were desperate situations. So I painted the scenes in faded colours to show how the world was fading away because of the virus, but also adding brighter colours to show how there was still hope that the world would recover.

13

**Stephanie Yoon**  
Underwater

29.7 x 42 cm, Watercolor



In this piece, I painted one of my favourite memories made whilst living in Malaysia. This artwork captures the exciting moment of my first official dive after getting my PADI license, tightly holding my best friend's hand while the instructor quickly shot this photo underwater. Though this artwork does not accurately represent my anxious and nervous feelings, I recall exactly how I felt the first time we went under the sea. I was able to dive in many other Malaysian islands after that and build unforgettable memories. with the people I met there. This was one of the most challenging and adventurous experiences of my life, and it will serve as a vivid reminder that if I genuinely believe in myself, I can achieve anything.

14

**Stephanie Yoon**  
Woman in a White Hanbok & a Tiger

21 x 29.7 cm, Digital Collage & Embroidery



In this artwork, I wanted to experiment and create a piece that brought influence from both of my rather western influences and traditional Korean influence when making art. Such vivid collage is often not seen in Korean culture, as most artwork tends to be very simple. Thus by adding a vivid and colourful background, the lady nicely emerges into the field full of flowers and butterflies. She is wearing simple traditional clothing, hanbok, dreaming in the middle of the field with her tiger. I also added embroidery to add additional details onto her undecorated hanbok to really explore how I can create artwork from western and traditional influences.

15

**Jade Ng**  
你眼中的我 (Me in your eyes)

3178 x 4096 px, Digital & Pencil Shading



Stereotypes have become such a norm in our society, to the point where people assume things based off appearances alone. This piece highlights the negative stereotypes targeted towards asians as it has been amplified due to assumptions of ties between Covid and China. As we can see in the piece, there is an asian girl who looks as if she is almost faded into the background. She shows obvious discomfort on her face, due to the sticky notes placed onto her. The sticky notes are a mental visualisation of others labelling someone based off appearance alone. Since she looks asian, she is a target of these negative stereotypes. The "sticky notes" are more noticeable and eye catching as it shows that people see the stereotypes or the labels before they truly see the person.





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**Katryna Khairul Razman**  
The Aftertaste of Repression  
30.3 x 24.6 cm, Graphite Pencil



During the past few months of quarantine, I have felt an overwhelming amount of stress build up inside me and, undoubtedly, other people have too. Instead of letting go of stress healthily, some people may hold it inside of them. However, like continuously pouring water into a glass, the water will overflow just like stress built up inside a person. The release of locked away worry and anger is symbolised by the disturbing vines pouring out of an individual's head. Each vine is different to display the aftermath of various emotions liberated after repressing stress.

17

**Daniel Ng**  
The Speed of Light  
5472 x 3648 pixel, Camera



The Speed of Light, I purposely made the image more vibrant, bright, and bold. It almost creates the sense of adventure and adrenaline rush in one's mind with the streaks of red lines coming off the tailgate of cars which are moving at the 'speed of light.' To achieve this result, I once more used a low shutter speed so that the camera can capture the light trails.

18

**Kesha Ng Yee Shuen**  
Timeless  
6000 x 4000 pixel, Camera



The photo 'Timeless' was constructed with intentions to emphasize the few subjects in Malaysia that weren't affected by the passing of time. I made it clear the focal area was to be the polaroid by adding a colour gradient to make it stand out. I used a motorbike, which for decades has been most commonly found on the streets, as one of the handful of subjects that still remain without being affected by time's fleeting past. What I hoped the audience takes away from my piece is remembrance of Malaysia's heritage as we progress forward into the future.

19

**Kesha Ng Yee Shuen**  
The Art of Pursuit  
1772 x 1772 pixel, Camera



'The Art of Pursuit' was composed to visually recreate the unoriginal arc of when one is pursued. I used coloured ice as my subjects, as I thought the slow intertwining of colours and its fleeting composure had depicted the strong connections we form over time with a person. The collage format was implemented to showcase the stages of an individual's bond. The ice starts out isolated by its own colour, but meets another who breaks down that 'barrier.' And overtime, they simply grow greater than intertwining, but start anew as 'one'.

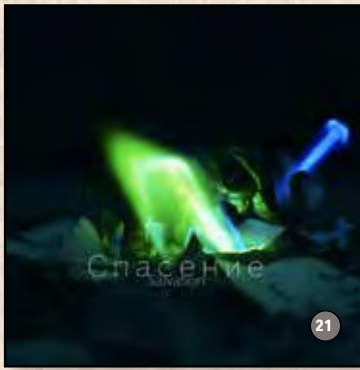
20

**Ana Popovich**  
Sinking  
4000 x 6000 pixel, Digital Photography



'Sinking' was made to create a specific feeling of sinking while dreaming. To me, the photograph captures an atmosphere and a sense of uncanniness I experienced in this dream. Although I have my own ideas about what the photo represents, I enjoy that it can be interpreted completely differently based on the viewer.





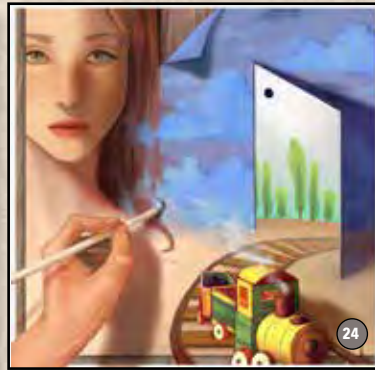
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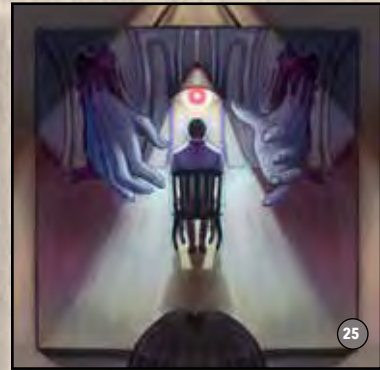
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**Lucy Allum**  
спасение - Salvation  
29.7 x 42 cm, Digital Photography



This photo is a part of my 'Album Covers' project, where each photo has a different genre of music. The genre for this photo is trap music, having a darker tone than photos I have taken in the past. The name of this piece is "" or "Salvation" translated into Russian, because I could.

22

**Ariel Gan Jie Tong**  
Where Mess Makes Sense  
40 x 20 cm, Mixed Media - Charcoal & Embroidery Thread



Dance is a communicative art form and without a doubt one that allows for expression. The fingertips and the 'pointe' of the feet are known to complete the lines our body makes; arm lines, leg lines, et cetera, thus the continuation of the lines from one movement to the next allow us to 'write with our feet'; storytelling without the written word. The embroidery thread serves to connect and make sense of 'explosive' movements, its subtle colours feeding more life to the drawings.

23

**Ariel Gan Jie Tong**  
Assembly  
22.5 x 17.5 cm, Acrylic on Canvas



Contextualised by another piece named "Disembodied" which follows a similar concept and composition with a blue-grey colour spectrum, this piece represents the transition humans undergo when searching for pieces of our identity. Whether we're more or less disorientated than before, the make-up of our identity is not restricted to one purpose, one culture, one experience nor one character trait, but rather the assembly of many of those pieces we've collected and carefully configured to be a part of ourselves over time, and in all cases, with remnants of darker times that evidently stick with us too.

24

**Sung Chae Lee (Esther)**  
Illusion  
3000 x 3000 px, Digital Art



Art is both objective and subjective. "Illusion" captures this nature of art by being both realistic and imaginary. I wanted to create a piece that blurs the boundaries between truth and fiction, imagination and perception.

25

**Sung Chae Lee (Esther)**  
Metacognition  
3000 x 3000 px, Digital Art



Excessive and unobstructed thinking can cage one's mind. "Metacognition" shows a character who, with self-doubt and fear of losing self-control, locks himself within a fictional painting with layers of confinement.





# IASAS ART

international school manila



2021-2022





01



02



04

**Give the gift of Tubbl!**

We offer delivery services to all areas within Metro Manila. Send a pint straight to you or the homes of your loved ones!

**Something for everyone.**

We offer catering services and various event packages. Spend your special day with us at Tubbl.

03



05

01

**Therese Maia Po (Issy)**  
Pulpy Neurons

61 x 152 cm, Acrylic on Canvas



With an outer shell that cracks away to reveal individual bits, the pomelo's juicy pulps represent our rich and fascinating network of fiber neurons. Like the cells which make up our brain matter, the pulps are meticulously detailed with vibrant colors to represent our never-ending flow of synaptic energy! Although these neurons are complex, the pomelo materialized digestible manners to understand our brains. With focus on textures, the piece embodies the feeling of sour pulps bursting under your tongue!

02

**Maxinne Hope Santos**

**In the closet, but it's a room**  
1525 x 1855 pixels, 40 x 49 cm,  
Digital (Photoshop)



This 5-point perspective piece shows the same figure with their internal and external realities, and confusion of identity through the moving image. Externally everything appears composed and fits into gender normalities. Only internally is when the person can fully explore themselves, shown through the higher saturation, clothes, and added details in the room. The clownfish and butterfly are a symbol in the digital piece due to their intersex qualities emphasizing gender non-conformity.

03

**Raina Hwang**  
Tubbl Brandbook

8.5x11, Digital (Illustrator)



Tubbl is a theoretical artisanal ice creamery based in Manila that I created to produce playful and colorful flavors. Its brand identity caters towards the younger generations of the Philippines and reflects the modern and vibrant look of their products. Creative considerations include a retro-modern color palette and flat illustration.

04

**Minha Oh**  
Cat

16.9" x 21.6", Oil pastel



I think cats are the most alluring creatures. It brings such happiness only by looking at them closely for a while. I wanted to convey the beauty of cats in the picture. Therefore, I filled the background with plain, dark burgundy, and set up the perspective in a way of being adjacent to the cat, allowing it to occupy most of the paper for the piece only to focus on the cat. The details of it could be observed easily within a closed-up perspective, especially the use of colors.

05

**Nika Beatrice Basas**  
Intro Art

11" x 8.25", 3300 x 2482 pixels,  
Digital (Illustrator)



Revolving around the concept of a venus fly trap, "Distant" completes a triptych set. Laying on a lily pad while expressing intensely diverted attention, the young woman symbolizes the inherent flaw that is humanity's ignorance. Despite dependence on mother nature to stay afloat from darkness, this ignorance persists. Highlighted is the monstrosity within humans who exploit the natural world and turn it into something dangerous. Society forged severe consequences that have fostered amongst the youth. However, illustrated is how beauty can be perceived from this despondence. Observed like art, we are to embrace the bigger picture and cease to be short-sighted.







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**Isamara Gabrielle Ramos**

**Lightbringer**

2355px x 3376px, Digital (Photoshop/Procreate)



This artwork was an illustration for a Character Design project. The illustration depicts my own character wielding a power he was given by a divinity because he used his knowledge and powerful mind to save his world. I chose to depict him as a normal boy holding a power that is much greater than himself, as a metaphor to hopefully show audiences that even the most "normal" people can do extraordinary things. In this piece, I use value, color, lighting and composition to emphasize the character and to create a dramatic mood to the piece.

07

**Maria Francesca Erlinda Tiangco**

**Metamorphosis**

14x16inches , Acrylic Paint



The composition of this portrait was inspired by Pablo Picasso's "Head of a Woman" in which I wanted to embody his cubist style by diving my face into sections and playing around with proportion. I used snippets of the same photograph in order to illustrate the concept of "metamorphosis" or "morphing" one's self into different versions of oneself. This piece highlights the idea of perception - how personal features may be viewed differently when looked at from a series of unique perspectives.

08

**Nicole (Danni) Lagdameo**

**Playdate**

17x12", Colored Pencil and Graphite



Life moves swiftly-- I have noticed that lately. I wanted this piece to focus on reconnecting with my inner child, going with the theme of childhood innocence. The older we become, the more we reminisce about the past, holding on to those fond memories that make us who we are today. The two figures in this piece are meant to be my current self reuniting with my inner child in a place where time and space are non-existent. I chose to use the warm colors of yellow and orange for the background in order to create a nurturing atmosphere around the two figures.

09

**Allison Laude**

**AllCaff**

8.5x11, Digital (Illustrator)



Through life's trials and tribulations, coffee and tea will always be there for me as a cheerleader to help kick-start my day or as a shoulder to cry on during long, busy nights. I created this brand - AllCaff - to express my love for these two caffeinated beverages while keeping the brand playful with funky patterns, bright colors, unconventional packaging, and energizing motifs, such as the sun and lightning bolt from the logo. I used digital art softwares, Illustrator and Procreate, to bring my vision to life and celebrate the uplifting and joyful force, that is coffee and tea!

10

**Chayse Carcamo**

**Solium Puella**

24x30", Acrylic Paint



The girl in the old bathwater soaks in her sorrows as she drifts off into her own world. The octopus acts as a symbol for parts of the girl that's hidden. Octopuses are intelligent and playful, which reflects directly on her showing the audience the positive aspects of her personality. However, in this painting, we get to see two perspectives of the girl: one as the blues, the sorrowful expression on her face shows exhaustion and burnout; the other side is her extroverted bubbly personality.





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**Jiaye (Nicole) Ying**  
Missing Summer  
6000x4000 px, Photography



Summer is always the most relaxing time. A cup of iced coconut water and sunshine always made my day. This photo is taken in September, which was the end of the summer. I want to represent the theme of missing summer through cool outfits, props, and refreshing colors. Bright yellow beanbag reflects the natural light, which creates a warm mood for the room. However, the light blue background outside the window make a contrast with yellow, balancing the tone of photo and creates a nice visual variety. I also intend to encourage people to stay positive at home using this photo because although the girl in the picture is facing outside of the window, she still shows smiling face in this harsh condition of pandemic.

12

**Alex Marie Licauco**  
Sea coral  
7"x8"x1.5", Air Dry Clay



Growing up in the Philippines, I have always considered the beach as my second home. The sea itself is truly an amazing place to discover and I wanted to highlight the beauty under the sea by making this air dry Sea Coral sculpture. In this piece I conveyed the beauty of the aquatic environment through literal texture and pastel colors. The various textures on this piece are meant to display the diversity of textures that can be found in nature. I used pastel colors from both warm and cool colors mainly because I wanted to convey a sense of tranquility all the while capturing the liveliness of the environment below.

13

**Caitlin Marie Anastacio**  
Girl in the Garden  
3456 x 5184 pixels, Digital (Lightroom)



I can't remember the last time I felt like a kid. I've forgotten what it feels like to laugh like a kid, to cry like a kid, or throw a tantrum like a kid. My memories of the past few years are blurry, and suddenly my childhood had slipped out from my grasp before I knew it. What happened? Is it because I simply "grew up"? Was it because I started getting selfish? Was it because I started to understand the reality of the world which forced me to grow up? I'll never know, and so this picture is my last effort in capturing and recalling that childhood.

14

**Leila Nicole Gonzales**  
Bubbles of Color  
32 x 32 inches, Digital (Illustrator)



As the second piece of my jellyfish triptych, I created a digital rendering with the main focus of the jellyfish surrounded by lots of bubbles. My use of color, overlapping shapes, and dotted texture in "Bubbles of Color" were inspired by Kirsten Ulve's "Cat Walker" and "Party People." I wanted this piece to be more detailed in comparison to my watercolor work for the triptych so I added bubbles to bring movement around the central subject of the jellyfish. The addition of dotted texture to the jellyfish contrasts against the smooth reflection created on the bubbles.

15

**Catherine Jay Noh**  
Ivanova  
24 x 28 inches (2 picture), Digital (Photoshop)



If someone tries to reform by doing good deeds, can she go to heaven? Even if she's a devil? The idea that came to mind from this one-sentence question made me create Ivanova, who was the horrendous king of hell. However, one day, after she has taken her soul to an angel, her ability was bound, and Ivanova, who lost trust, was kicked out of hell. In order for her to regain her soul and the throne, she must enter heaven and meet an angel who has taken her soul. And in order to go to heaven, Ivanova must do good deeds.





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**Basia Lesniewska**  
Owl Musician Character Sheet  
14X10, Digital



This is my final project for the Advanced Graphics Design course, with the final unit's focus being on character design. We have learned the fundamentals of design and had to implement it into our final work which was creating character sheet. I decided on the concept of an anthropomorphic owl jazz drummer. The part I am the most proud of were the character expressions I was able to capture. The deliberate choice of a nocturnal owl playing at night jazz shows and made me consider what other birds would take what roles in this world.

17

**Zoe Veronique Sy**  
Mrs. Marley  
12x17, Pencil



In Harold Gilman's Mrs. Mounter, he wanted to "seize the essence of a character in real life and exhibit it on canvas in all its bearings." Mrs. Marley conveys the opposite idea, creating something eye-catching, but not too abnormal. I wanted the piece to convey the imaginary side of Marley, which is proper and ladylike. One that doesn't jump in swimming pools 5 times a day, and rolls around in the mud, digging up bamboo shoots and biting everything in her sight.

18

**Owen Corpus**  
Balconies  
24x33, Digital (Illustrator)



I feel my piece represents independence and not feeling the need to conform to the norm. The balconies are all the same, other than the one filled with plants, and that balcony is being lighted. The light shows that good things will happen if you are yourself, and pretending to be someone else won't benefit you in the long run.

19

**Marina Doumbouya**  
Alone with singing ghosts and mushrooms  
24x32 inches, 7200px x 9600px  
Digital (photoshop)



This drawing illustrates my fascination of mushrooms and the supernatural. I love mushrooms, I find them fascinating, they come in different shapes and colors with their own properties and they also taste good. I've come to find that mushrooms could also represent change. In order to implement that in some way, I added ghost characters singing to the young boy about something, convincing him about something as he lies relax in a colorful setting of mushrooms. In short I went with things I liked and used them to tell a narrative.

20

**Tatiana Sy**  
Silent Treatment  
16.9 x 21.6 in, Oil Pastel



For this piece I referenced a photo I took on a hill behind the UBC Museum of Anthropology. My day hadn't started off the best so being surrounded by all that nature was incredibly relaxing. I learned how to get different effects with oil pastels and it soothed me to mindlessly work on something based off of a peaceful moment.





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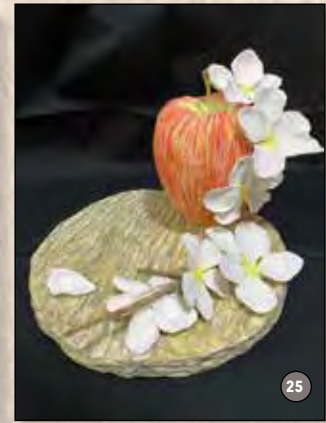
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**Pia Carmela Yaptangco**  
Moon Rabbit  
7.5x7.5x2", Air Dry Clay

This piece is illustrating the myth of the rabbit who lives on the moon. He is seen here resting after a long day of harvesting.



22

**Chaewoo (Amy) Kim**  
Time Bridge  
12x17 inches, Pencil

Inspired by Chinese mountain paintings, various Roman sculptures, and modern cityscapes, the modern and historical landscapes juxtapose against historical and modern while fusing the Western and Eastern cultures together. The wooden and the modern bridge connect the two timelines, depicting the change of surroundings, and creating unity of the two cultures as time passes.



23

**Hinano Kominami**  
Sound waves  
5.6x5.2x4", Air Dry Clay

Everyone in the universe has different life experiences, but a common encounter we can all relate to is the euphoria of a great song. Music is often very expressive and healing for the mind, and my state of bliss lies at the beach. Watching the big waves get smaller as they roll and crash onto the shore with the warm sunset shining through is what I depict to be the sensation of great music.



24

**Rovi Ramos**  
The Lighthouse  
16.9 x 21.6 inches, Oil Pastel

A lighthouse is something very beautiful. It guides boats to their way, and look heavenly amongst the cold nights. This lighthouse especially is special as it takes part on guiding boats, as well as having walls that have heard past conversations from decades ago. I wanted to show how even old buildings have a place on this earth, no matter how old it is, and how these buildings we often forget are incredibly useful to others.



25

**Maine Ando**  
Growing Apple  
19.5x19.5x15 cm, Air Dry Clay

Growth is a necessity for both humans and plants. In this artwork, an apple flower and an apple exist at the same time, which is not possible in reality. In this work, an apple flower and an apple exist at the same time, which is not possible in reality, but in art it is possible, so I decided to capture the growth of the apple in one artwork.





# KASAS ART 2021



Danaya Chitratanaawat

~ she clumsy ~



Margaret Luwena

~ she deranged ~



Chloe Oh

~ she sane ~



Soy Park

~ she witty ~



Shirin Sidharta

~ she kooky ~



Sammi Meyer

~ she crazy ~



Heidi Kusuma

~ she hasty ~



Jasmine Mulani

~ she inspired ~



Yujeong (Katie) Ok

~ she aesthete ~



Anya Chrintanto

~ she visionary ~



Su Jin Kang

~ she cosmo ~



Andrea Labbaika

~ she wanna ~

# Jakarta Intercultural School







01

**Aislin Dougherty**  
**Egyptian Secrets**

80x60 cm, Acrylic and oil pastel on canvas



My work explores the idea of conspiracy theories such as: was the moon landing a hoax, are we living in a simulation? In Egyptian secrets, I explore the conspiracy theory of extraterrestrial beings in ancient Egypt. My artist influence for this piece is Jean Michel Basquiat. Egyptian Secrets is about sparking curiosity in the audience. How do we know what really happened? Why are there portrayals of what could possibly be UFOs in ancient hieroglyphs? We may never know what really happened, but why not be curious?

02

**Andrea Labbaika**  
**Reflection**

30x20 cm, Charcoal, Black paper



This artwork highlights the stark social divide between the wealthy and impoverished in Indonesia. In Jakarta, it is easy to distinguish these two groups by area— one side is filled with skyscrapers and clear roads, while the other is full of congested housing. The intertwined metal wires represent the invisible barrier that sets apart the social groups. Deep in the child's eyes is a reflection of the Menteng district in Central Jakarta. The child curiously gazes at the upscale shopping centers and office buildings surrounding the roundabout of Hotel Indonesia.

03

**Andrea Labbaika**  
**Street Market**

25x18 cm, Watercolor and Fine-point pen



Bared and exposed alongside bustling streets are colorful street markets. An endless variety of fruits and vegetables lay side by side in baskets under loosely structured huts. This is Indonesia. These iconic markets are prevalent throughout the country and are especially desirable for impoverished communities. I wanted to display a direct glimpse of food sources for Indonesians in poverty with a selection of staple and cheap foods such as peppers and potatoes. The openness outdoors also demonstrates its culture: the simplicity and natural element of Indonesian tradition.

04

**Anya Christanto**  
**Escape from Reality**

80x60 cm, Acrylic Paint



Escape From Reality is a piece based on the euphoric feeling when one's soul and mind are detached or not "one" with one's physical body. The concept came into my mind one night as my mind wandered off when I was lying in bed trying to fall asleep. I see this composition as a way to portray the idea that our souls and bodies are separate. Some could even see it in a spiritual or Biblical sense due to the celestial and make-believe setting of the painting.

05

**Chloe Oh**  
**My Spare Change**

30x40 cm, Charcoal Pencil



As a person whose nationality is far different from their ethnicity, it's hard to feel like you belong to either of those cultures. I felt like I didn't belong or was an outcast with no real home. I've learned that being half of two countries made me special. I get to bask in the greatness of both—learning to be open-minded and learning to form my own identity. "My Spare Change" represents how I've learned to not think of my complicated origin story as a reason to grit my teeth but to embrace and express my uniqueness.







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## 06 Danaya Chittratanawat Spring of Sixteen 60x45 cm, Acrylic and Modeling



This work was done in a class exploring the acrylic technique. I have always wanted to try impasto, so it was a great opportunity for me to try it out. I discovered that the impasto technique is way more fun than I thought it would. One challenge I found was to make the color more vibrant, but because my modeling paste is white, the color turned out lighter than I expected. Since the project was made in May, a month before my birthday, I decided to call it Spring of Sixteen before I turned seventeen.

## 07 Heidi Kusuma Tokyo The Neon City 80x80 cm 300ppi, Digital Media



My parents love to travel as a family, so I have been traveling inter-cities and countries as far as I can remember. The memories of the places, culture, weather, and people over the years have become expressions of color in my compartmentalized brain. One day as I was standing in the midst of Madison Park, surrounded by amazing buildings and colorful foliage, this realization came to life. This piece is my interpretation of Tokyo through colors. Its eccentric architecture and vivid use of neon fill the screen through memory. Thus this piece, to me, represents childhood memories.

## 08 Jacqueline Pramana Toys On A Shelf 18x28 cm 300ppi, Digital Media



On a shelf filled with children's toys, there is a Hooters doll which displays the unrealistic and impossible beauty and sexual standards that are posed on today's young girls. This tackles a loss of innocence from a young age as this unachievable perfection is normalized by society.

## 09 Jasmine Mulani Irate Illusions 42x48 cm, Watercolour & Indian Ink



This piece was one of the various artworks that connected to a central theme of mental health issues. Through the abstraction of the colours and lines in the piece, I aimed to depict the idea of insomnia and the heavy emotions that come with it. Often, we regard insomnia to simply be the lack of ability to sleep. However, the colourful and blurry thoughts that rummage in your head could seriously harm you. Through the usage of clocks and tired eyes, these elements resemble the never-ending time depicting the sense of uncertainty and uneasiness that some people face.

## 10 Jasmine Mulani Shaped Solitude 30x40 cm, Acrylic on canvas

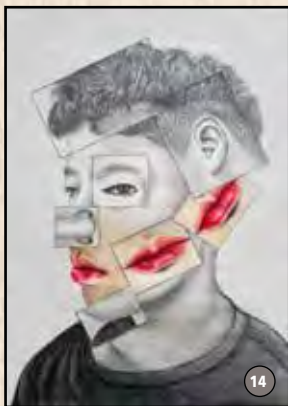


Shaped Solitude is one of many pieces that connect to a central theme of mental health issues. Through the use of colour, line, and form, I showed contrast and heavy juxtaposition of positive and negative elements. I aimed to narrate the issue of depression and loneliness through the trapped figure. With the gloomy mood inside with metal bars compared to the freely flowing colours in the sky outside, the artwork describes what it's like to be trapped in one's depressed thoughts. No matter how perfect an environment can be, it can be extremely tough to move towards the light.

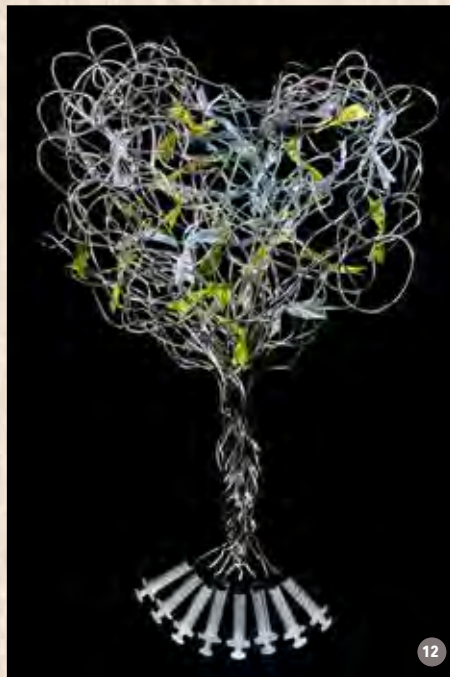




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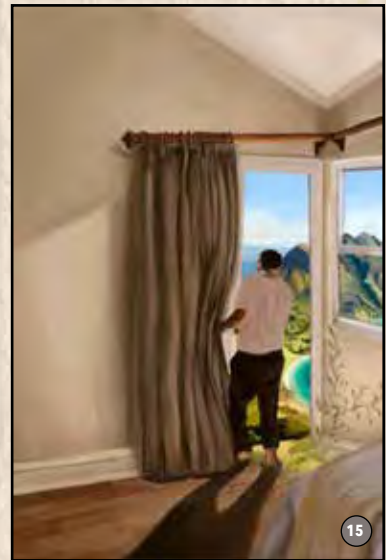
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**Jessalyn Handojo**

**I Want More!**

40x30 cm, Oil Paint and Mixed Media



There is no doubt money is important in life as it serves as a medium of exchange. However, when there's an obsession for money, unnecessary sacrifices such as love, family, and friends might occur, which will lead to a lack of empathy and unhappiness in a person. This painting depicts a money-minded person whose love for money consumes her mind, as shown by the money tree. The snow portrays her cold-heartedness, and her green eyes represent her envious characteristic. The more envious she is of others, the bigger her desire for money will become.

12

**Jessalyn Handojo**

**Unity in Love**

68x43x20 cm, Wires, Ribbons, Syringes



The Coronavirus pandemic makes the future uncertain, and hope is what keeps us going. The care provided by the front-line workers and the relentless work done by the researchers in finding a solution such as the vaccines have been the pillars of our hope. This is portrayed in the artwork by the use of a syringe, as well as the yellow and blue colour ribbon, which represent hope and dedication, respectively. The twisted wire shows that the road ahead might be a long and complicated one, but by working together in unity, we will have the strength to overcome the pandemic.

13

**Margaret Luwena**

**Chaos of the Mind**

30x45 cm, Gouache paint



I believe that the mind is a fickle thing. Every day you have access to a compendium of thoughts and words that at some point could be likened to sharks and killer whales. Some thoughts prevail over others; sharks eat other sharks and become the last shark standing. We sit there in our own ocean of emotions and feelings, words and sentences, and watch as they cannibalize themselves into a never-ending loop. This piece, to me, feels like an ode to the cannibalistic nature of our own thoughts. How most do almost nothing to break the cycle of eating and being eaten.

14

**Minkyu Kim**

**Seductive Lips**

45x30 cm, Graphite Pencil & Color Pencil



I focused on the boxes more than what was behind. I colored different layers on the lips, which created a smooth texture and reflectiveness. This represents how the human mouth can do wonderful things such as making a change in the world, encouraging others, or affection. For the hair, I shaded the area with one tone then erased sections to give highlights or where it was lighter. I decided to make the hair disorderly, containing different patterns, to make it seem natural. This represents a nonconformist. Society should not care about how they look, as everyone has their own flaws.

15

**Miyake Sjuman**

**Andre's World**

300 ppi, Digital Media



A love letter to Indonesia, a reimagined reality with one of the people I love most. Inspired by Flore's divine archipelago and my stepfather's dream of one day building his retirement home above the hills, I chose digital media as my medium to accurately capture the picturesque, vibrant colors of Padar Island. It is a beautiful reminder to appreciate the scenery of life, not take our surroundings for granted, and bring essence in Flores daylight's quality. But above all, a symbol and the manifestation of Andre's future accomplishment, a home I look forward to visiting-- one day.





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**Rachel Anton**  
Shells That Are Not Mine  
28x32 cm, Graphite Pencil & White Charcoal



Although it was a month ago when I visited Bali, the sound of the crashing waves still rings loudly in my ears as I made this piece. When I was walking on the beach, I could forget about everything and enjoy the warm sunset and sand hugging my feet. My cousin, on the other hand, was busy collecting shells. But the shells do not belong to her; they belong to the beaches in Bali.

17

**Sammi Meyer**  
Self Portrait  
30x30 cm, Acrylic paint



In the world of technology, it is so easy to get caught up in what others are doing, to follow the trends, and conform to society's ideals. Beauty standards and social media make it hard to look in the mirror and accept and love yourself for the way you truly are without a filter. I made this self-portrait as a reminder of who I am in real life; to capture my personality and entire identity. It is to honor myself as a person, flaws and all.

18

**Sammi Meyer**  
The Vitruvians  
80x80cm 300 ppi, Digital Media



We live in a male dominated society where perfection is measured by people's ability to conform, causing individuals to lose their individuality. The resulting bias - towards both yourself and others - makes it near impossible to see the world objectively. The Vitruvians is a study to learn more about myself, objectively, anatomically. To do this, I overlaid my body on top of a proportionally correct recreation of Da Vinci's Vitruvian Man to highlight my disproportion to both the male figure and societies idyllic proportions.

19

**Seo Yeon Park**  
Medusa: Victim or Monster?  
53x46 cm, Acrylic paint, Oil paint, Mixed media



Medusa, a woman who has snakes for hair and eyes that turn one to stone, was responsible for the deaths of countless lives. But what if Medusa wasn't the gorgon generations portrayed her as? Molested by Poseidon and punished by her goddess Athena, who's it to say Medusa was a cold-blooded monster? What if she was a victim of a once patriarchal time and was painted an inevitable fate? In this piece, I portrayed Medusa's pitiful life to contemporary society, where women continue to be chastised with the inability to plasticize her cruel story to the rest of the world.

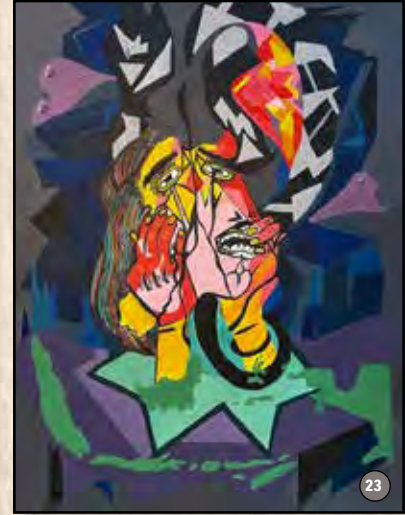
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**Shirin Sidharta**  
A Peculiar Proposal  
51x36 cm 300ppi, Digital Media



The expression of gender has no boundaries nor rules, so why do gender roles exist? In traditions like marriage, it's expected for the man to be the proposer and the woman to receive. But in this modern take, we see a woman on her knee to propose, a flower given to the man, and most importantly the happy nature of their relationship as the point of this piece is to celebrate, not mock the switching of roles. The style is taken from 1950s vintage invitation cards to represent tradition, but the colors are modern and switches around typical gender-based colors.





21

**Su Jin Kang**  
Diving

35x25 cm, Gouache and Modeling Paste

My long passion for diving started in middle school. To capture both the serene moment I feel underwater and the turbulent world above me, I employed an impasto-style use of modeling paste to create the rough surface and thin layer of gouache for the figure.

22

**Su Jin Kang**  
Innocence

56x43 cm, Oil Paint

Reminiscing on my childhood, I decided to depict a time where I was always carefree, happy, and pure in black and white. The faded technique used in this piece symbolizes my hazed personality of mine as I realized that there is a future that I have to be prepared for.

23

**Youngsol Won**  
Blocked Out

61x46 cm, Acrylic Paint

Anxiety- knots in your stomach, incessant worries, ultimately wanting to conceal your existence. Blocked Out, a piece influenced mainly by Picasso's renowned, The Weeping Woman, touches upon the environmental, geographical, and cultural changes that resulted in depression—blocked out by all the blue, grey, and black blocks that the red, yellow, and orange blocks are overlooked, or for a better term, unreachable.

24

**Youngsol Won**  
Rib CAGE

61x46 cm, Acrylic Paint

Claustrophobia, otherwise known as the fear of tight, confined space, is a mental obstacle. While the extent of claustrophobia instilled in each individual drastically differs, undoubtedly, everyone has "claustrophobic" moments in their life. Whether that is through isolation, feeling a sense of confinement, or panic. The human species is an amalgamation of all emotions. This piece exaggerates the feeling of fear and torment that may stain an individual in being confined, physically, mentally, or spiritually.

25

**Yujeong Ok**

The Southern Scent of that Summer

30x40 cm, Watercolor

Rolling waves crashed into the sands on the coast of Nusa Dua; the sky a clearer blue than the ocean itself. Walking barefoot along the shores, a passing breeze carried the scent of ocean and wood. Between that scent was something sweet. Only a few feet away an arrangement of frangipani flowers could be spotted. In that arrangement, one different flower stood out from the rest, golden sunlight hitting its luscious red petal. From cascading wet washes to staccato dry brushes, colors dancing and vibrant compose the brilliant hibiscus I dared recapture from memory. The southern scent of that summer.





CLAIRE PARK

YEE COUGHIN



ERIC WANG



CYNTHIA LU



CHLOE LEE



ASHLEY KIM

# IASAART

SINGAPORE AMERICAN SCHOOL

2021



CATE PORTELLI



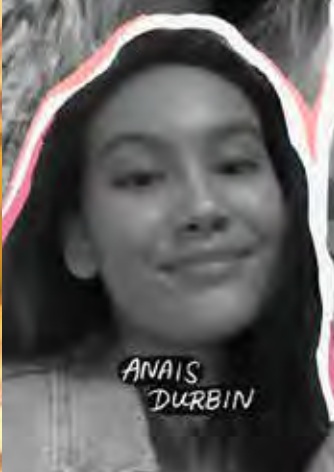
ANIKA RUDRA



KARU THANU KUMAR



RIA ITTY



ANAIS DURBIN



ANIKA AGARWAL





01



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01

**Karu**  
Love Locks  
30x45 cm, Ink, Acrylic, Pastel and Gel Pen



I chose to render some of the love locks to completion and left some incomplete to symbolize that there are some relationships that are going to be constants throughout my life and there ones are fleeting, they come and go respectively.

02

**Ashley Kim**  
Catfish  
Acrylic



I created a series of works inspired by the effects of cancel culture on society. This work symbolizes the temporary 'canceling' of an influencer and how cancelled individuals take advantage of the forgetfulness. I chose to represent this idea through goldfish and a cat masked as a goldfish that is trying to fit back into society after being outcasted.

03

**Catherine Portelli**  
Kanohi  
Polymer Clay and Acrylic Paint pen



I created this diptych to represent how faces can tell stories. No matter what anyone looks like their faces will tell who they are and their expressions are unique to their lives, shaped by the stories that make up their own lives. I wanted to show that with two separate, contrasting faces each done in their own distinct style

04

**Claire Park**  
Stuck in Time  
59x42 cm, Acrylic



I chose to represent nostalgia through my art, portraying a time I wished to go back in time. With big brushstrokes that seem like waves consuming the clocks and several people trying to escape from the clocks, yet restrained, the work creates a chaotic atmosphere and the sense of being trapped by time.

05

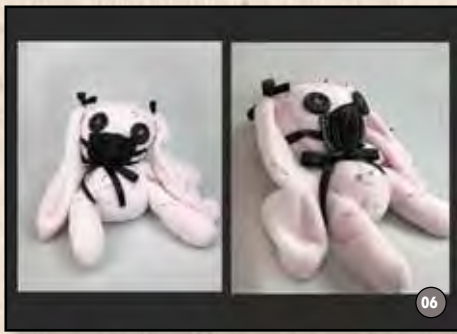
**Anika Rudra**  
Bedsheet Liftoff  
46x56x36 cm, Plaster and Fabric



A nonrepresentational form of plaster and cloth meant to emulate the motion of being picked up, while also juxtaposing the nature of plaster through rough and chunkier textures next to more smooth, flowing shapes. I allowed the plaster to take a natural shape to help add to the action line and draw the eye across the form in a single swoop.







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## 06 Yee Coughlin Charlie

30x30x25 cm, Fabric, Poly fill, Polymer, Acrylic, Ribbon, Safety Pins, and Thread



I sewed contrasting colors of the fur and clay are used to suggest the extent of childhood trauma. Charlie represents repression of trauma through the lens of a child, a learnt skill children hide to avoid further stigma. I wanted to express that even the most innocent things have a dark but real side to them.

## 07 Ria Itty Sudsy

30x45 cm, Colored Pencil and Watercolor



This work was originally from a series of created surfaces. The surface, in particular, reminded me of flowing water, so I chose to draw a shower scene in order to highlight this aspect of the background. I chose to work in monochrome to help visually join both the drawn figure to the background. I then embellished with additional watercolor in order to naturally bring the viewer's eyes down to the subject in the shower.

## 08 Anais Durbin Bypath

30x45 cm, Tempera and Ink



"I chose an old and decrepit reference photo from a traditional Japanese garden to complement the obscure patterns the ink creates when it settles on paper. The scene is imperfect and undefined, but this style enhances the mystic nature of strange and neglected pathways."

## 09 Cynthia Lu 画亭点金 (Painting Pavilion)

15x15x25 cm, Earthenware, Low Fire Glaze, Wire, Pendants



This work explores how architecture could be expressed in clay forms, and to express part of my culture. The name of the piece 画(draw)亭(pavilion)点(Paint)金(gold), is a modification of a Chinese proverb 画(draw)龙(dragon)点(Paint)睛(eyes) that means to add a single touch that brings an artwork to life. The clay form is meant to be a Chinese pavilion, and the gold embellishments serve as the "single touch" that makes the piece, and the pendants are meant to imitate lanterns in a figurative way.

## 10 Eric Wang The Swordsman

32x40cm, Digital



The swordsman who kills for a living bares the psychological consequences of murder, with the ghosts of his past haunting him constantly. He is caged within this endless battle with fear, constraint and guilt. Through the use of contrasting color tones, I wanted to depict the impact guilt has on someone. No matter the weight, guilt always finds a way to haunt its victims.





11

**Anika Agarwal**  
**Mother's Touch**  
 46x61 cm, Acrylic



I chose this reference photo of my mother holding me for the first time, to not only thank my mom for everything she has done for me, but to also connect with mother's all across the world. I wanted to evoke emotions of love at first sight, through the use of contrasting vibrant colors. At the same time, as a daughter, I wanted to pay homage to my mother and show my appreciation for the innumerable ways she has made my life what it is today.

12

**Chloe Jimin Lee**  
**Personified**  
 55x39 cm, Polymer, Acrylic, Paper, Towel, Bolts, Toy Car, Plate, Mat, Sprinkles



For this series, I chose to take a humorous approach on personifying various foods. Instead of exploring serious concepts that I once felt compelled to do, I wanted to remind people of the lightheartedness and fun of just making. For each work, I first selected the respective food and then imagined what situation each "food" would partake in if brought to life. This resulted in the four pieces: Choosing an Outfit, Waxing, Donut Police, and Traveling Sushi.

13

**Rimi Chakravarti**  
**Memory Lane**  
 46x142 cm, Oil Pastel and Colored Pencil on Matteboard



In the process of depicting my parents' experience adjusting to life in the United States, I wanted to emulate the feelings of nostalgia evoked when thinking back on old memories by using old photos/photos of old items as references. At the same time, the excitement of discovering new things was also something I tried to make prevalent through vibrant color schemes.

14

**Nick Coppell**  
**Wink Murderer**  
 36x46 cm, Acrylic



In this work, I took inspiration from my experience as a theater lighting designer for performances including dance shows. To portray the two-sided nature of a mysterious crime, I varied the hue of each light source.

15

**Ashley Paik**  
**Identity**  
 91x61 cm, Acrylic, Newspaper, Magazines and Hanji Paper



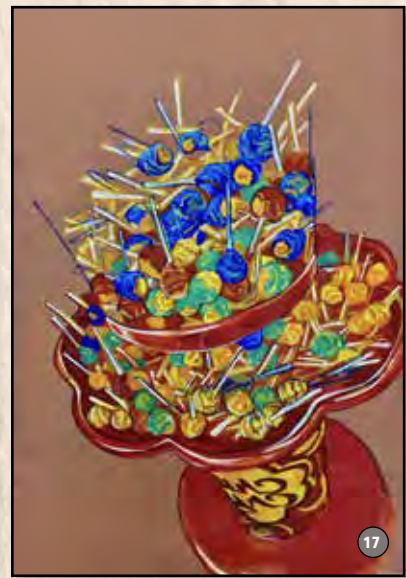
I created a diptych of self portraits to represent my identity in terms of personality and culture. In the collage, I purposely used hanji, a traditional Korean paper, and many features from traditional clothing and hairstyle to express my culture. The second work was intended to represent the current pandemic by painting myself in a raincoat with blue skin. Though the two works are created with different techniques, both artworks represent myself in their own distinct styles.







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**Jimmy Li**  
**Confusion**

25x33x7 cm, Polymer, Skewers, Beads, Cardboard, Thread

I created this sculpture to convey the feeling of confusion with geometric shapes. I chose to suspend objects and have revolving shapes around the head to symbolize the overwhelming sense of vertigo that can accompany this feeling.



17

**Jennifer (Eungyo) Kim**  
**Lollipops**

30x45 cm, Paint Pen and Ink

I chose to emphasize the colors of the lollipops to establish a sense of simplicity and evoke nostalgia of one's childhood. I specifically chose the three primary colors (red, blue, yellow) to create contrast and symbolize the purity of young children. This work is purposely portrayed in a bird's eye perspective to express how we reflect back on our past.



18

**Seohyun Lee**  
**Remnants**

46x61 cm, Graphite and Pastel on Matteboard

With this work, I wanted to reflect on my longing for the past. I purposefully made the main subject of the work, my current self, black and white, contrasting the very loose, colorful subjects (my childhood self) in the background to convey a sense of nostalgia. It can also be seen that some parts of my current self are colored, further implying that the remnants of my childhood will always be a part of my current self.



19

**Björn Haakenson**  
**The Melting Man**

24x16x15 cm, Cardboard and Hot Glue

For this work, with the intention of being a human form inspired cardboard form, I wanted to showcase the movement a human has. People moving, dancing, walking, or running have a liquid like fluidity, thus I needed to explore this by creating a work that welded the ideas together. Creating "The Melting Man"



20

**Ahana Lara**  
**Blindsighted**

46x61 cm, Acrylic on Masonite

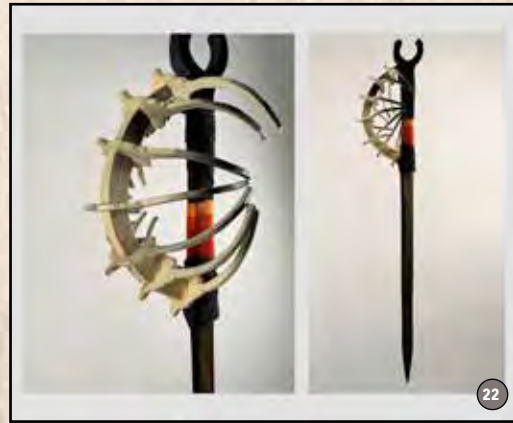
I was playing around with my glasses one day when I realized how gross and crusty they were. I went to clean them when I thought about how awesome they could look in a painting, and the idea for this one was born. I wanted to show how I am still unsure of my future and I can't see very far, just as I physically couldn't with how dirty my glasses were. I used a semi-realistic, impressionist style to represent my still maturing view of the world. I also used bold color schemes and brush strokes.







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**Isabel Zhou**  
Paddle against prejudice  
46x39 cm, Digital, Oil Pastel,  
Coloured Pencil



I created this work because I thought the sun looked like a ping pong ball. The still from Alvin Ailey's "revelations" corresponded perfectly with the ping pong play of people who have never played ping pong before.

22

**Keona Mulcahy**  
Tenebris Aguis  
99x18x20 cm, "Plywood, Foam, Spray  
Paint, Cotton Fabric, Gold Leaf, and  
Embroidery Thread"



Apep, or Apophis, is the Egyptian god of chaos, who every night tries to kill the sun god Ra. The transition from red, to orange, to yellow, to black reflects this. I wanted this work to showcase how a being of chaos could also be perceived as graceful.

23

**Arshia Mehra**  
Coral Series  
30x60x80 cm, "Stoneware,  
Earthenware, High Fire Glaze and  
Acrylic Paint"



My works are a series of biomorphic decor, capturing elements of the marine biome. Early in this investigation, I became fascinated by the textures, shapes and forms native to underwater life. Soon after, my exploration expanded to experimenting with colors, tones and hues. Finally, as a result of my extensive work with stoneware, my works heavily relied on practice to closely imitate the intricacies of the biome.

24

**Minh Khue Truong**  
Resistance  
31x46 cm, Acrylic, Paint Pen, Pencil,  
Charcoal



Working on a created surface, I wanted to emphasize the raw texture and colors the acrylic background gave. Having to use limited and calculated strokes for the people, this piece pushed my skills and judgement further than before. I purposely used monochromatic materials on top to go against the vibrant paint. The stark contrast helps depict the characters' deprete resistance to accept their overwhelming emotions.

25

**Chloe Hanford**  
The Haircut  
61x46 cm, Oil Pastel



I wanted to encapsulate the thrill and exhilaration that comes with the first snip of the scissors when you cut your hair. The raw, bright colors and exaggerated perspective emphasize the feeling of surprise as the weight falls off your shoulders.







**LUCY BUDDE (11)**

I want to capture simple moments of childhood and imagination on canvas.



**EDWARD CHEN (12)**

Everyone should learn perspective drawing, it adds depth to your work.



**RICHARD CHENG (11)**

I want to capture on canvas the moment I win the lottery.



**MIA CHUANG (12)**

I would want to have dinner with vewn, her animations are cool >



**KERRIANNE CHIU (11)**

I want to capture the scenery of a walk I had in Swampscott on canvas



**IRENE HO (10)**

I want to capture light passing through leaves or sunset on canvas.



**ALEX HUANG (10)**

I would like to have dinner with Vermeer to learn his secrets in realism.



**KAREN KOMAZAWA (11)**

I want to add more lights and colourful posters to my room :)



**EMMA KUO (11)**

I want a lot of stuffed animals and a high tech desk in my room :D



**FRIDA MARTIN-SPISAK (12)**

I want to capture a wave I saw when I was surfing in California in my art.



**JACQUELINE SUNG (12)**

I want to have a place to display souvenirs from gacha prizes in my room :)



**VIVI YANG (12)**

I want to remove the wallpaper and keep my room simple and clean.







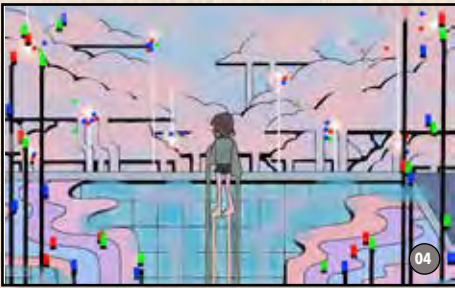
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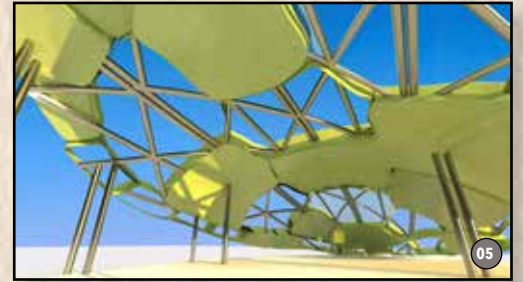
02



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04



05

## 01 Lucy Budde

Daydream  
17x22 in, Digital Medium



This piece is an exploration into luminescence and the effect of a dreamy dappled look, heavily inspired by magical fairytale illustrations. I also drew upon my own passion for marine life while creating it.

## 02 Edward Chen

Xindien Gym  
22x30 in, Rhino, V-Ray, SketchUp,  
Photoshop, Photo



I created a series of works inspired by the effects of cancel culture on society. This work symbolizes the temporary 'canceling' of an influencer and how cancelled individuals take advantage of the forgetfulness. I chose to represent this idea through goldfish and a cat masked as a goldfish that is trying to fit back into society after being outcasted.

## 03 Richard Cheng

FISH1E  
26x22 in, Rhino, V-Ray, Photoshop, Photo



My piece showcases potential dangers of mechanization's impact on aspects of life we don't necessarily want a change in, such as with fish in the ocean. "FISH1E" serves as a warning and reminder that nature is in decline and we are the main cause. In stark contrast to the surrounding beauties of an organic environment, I depict the negligibly senescent mechanical fish in a much more sinister manner. Red and black constituting most of their color schemes as well as the addition of ominous protrusions hopefully invoke fear and disgust in my audience as per my intentions creating this work.

## 04 Mia Chuang

Icarus at Noon  
12x19.2 cm, Procreate



This piece is about even with the difficulty of remembering your childhood memories, your memories still make up who you are today. It's also a warning to not get lost in your memories, shown by the melting imagery, which is a reference to Icarus, who died after his wings melted from flying too close to the sun.

## 05 Kerrienne Chiu

A Turtle Shell Pavilion  
24x18 in, Rhino, V-Ray, Photoshop



I created this piece as part of an exploration of forms and elements of nature in architecture. To me, nothing was more raw and organic than a simple turtle shell. With Rhino 6, I was able to accurately mimic the many scutes (plates) of the carapace (shell). To demonstrate creative use of space, I worked with what I call "cavities" in the shell so that I can really emphasize the architectural structures that line the length of the piece. Some of the scutes are left uncapped, and others are rendered glass instead of the same lime green concrete.







06

**Irene Ho**  
Lost History  
38x26 cm, Watercolor, Fine Liner



This art piece illustrates an old Indigenous woman with her cultural traditions and tribal legends (Atayal). As time progresses, many ancient cultures have been inundated with modern cultures and gradually faded out of people's sight and mind. The aboriginals in Taiwan have also experienced the effects of modernization as many of their unique traditions and customs are no longer valued by society. The tattoo on the old woman's face not only represents her cultural identity, but it also preserves the beauty of her tribal culture. Hence, this piece conveys the importance of cherishing the aboriginal cultures in Taiwan.

07

**Alex Huang**  
The Olympian  
36x36 in, Acrylic on canvas



"It was a grief that Simone Biles quit the game", stated by my friend. Frustration arose as I attempted to revoke my friend's ignorance and buffoon. Olympic athletes, often seen as Olympian god-like figures, bring immense pride and unity for their country. Yet, they are often crippled with physical and mental illness brought by the attention and expectations of the public. In this piece, I attempt to portray the disregarded perspective of athletes' mental well being in the game.

08

**Karen Komazawa**  
Escapism  
12.5x12.5 in, Acrylic paint, Watercolor, Collage



The feeling of detachment from traditional culture isn't new, partially due to the rise of emigration. The red doll - a traditional Japanese daruma doll - is used to set wishes. When one makes a wish, one eye is drawn in with black ink, and when the wish is fulfilled, the other eye is filled in as well. With this in mind, I express the desperate wishes of one's desire to connect back to Japanese culture.

09

**Emma Kuo**  
Fleeting  
12x16 in, Acrylic on canvas



The statement I based my piece off was "Passion is often fleeting." The eyes of the ocelot are more defined than the rest of the piece to create the illusion that it was staying still, but not very long. Like how short, intense, bursts of vigor are temporarily, the ocelot's emergence from the bushes also lasts for one precious moment.

10

**Frida Martin-Spissak**  
Left Behind  
14x23 in, Digital Medium



With my piece Left Behind, I wanted to tell a story in three panels. I left it up for interpretation what the exact meaning of the story was. For me, the piece is about friends that are left behind and the loneliness of the absence of friendship. The wolf is a manifestation of loneliness that slowly comes closer and closer to the character each frame.

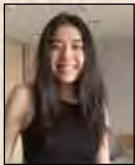




11

## 11 Jacqueline Sung Patience

31.5x31.5 in, Acrylic on canvas



This piece was a synthesis of my mother's insight on patience and my jar of paper stars. My mother once said to me that patience was like a container, each person having a different size, meaning each person has a different threshold. For the jar, I made a paper star whenever I felt frustrated. With the combination of both ideas, I was inspired to make this piece of a bathtub overflowing with stars.



12



14

## 14 Victoria Yang Couch Therapy

10x4x4 in, Rhino/Glazed White Stoneware



"Couch Therapy" explores the sentimental value of a common object such as a couch being therapeutic for someone in pain. I was inspired by a beanbag that wraps around you when sitting in it and I wanted to reciprocate that atmosphere on a couch. This piece was designed first on Rhino – a 3D design platform, then it was printed with porcelain and finished with glaze. The unique curvatures of the seat morph the way a person would sit as if it was hugging and embracing them. The color chosen for this piece is cerulean blue, a mellow tone intended to evoke serenity and security. This couch is the friend that everyone needs who simply listens to you, a safe place taking you in with love.

## 12 Vivi Yang Ideal vs. Reality

13.4x11 in, Color pencil, Sharpie, and Washi-tape



I explored with the idea of 網紅 (bloggers) portraying false images of themselves in order to gain attention or popularity, that is the opposite of reality. This piece not only shows a contrast between the "virtual" world and the reality, it also shows how people perceive food/lifestyles of different cultures



13

## 13 Celine T. Eye Candy

6x9x2 in, Clay  
"Eye Candy" is a piece of clay sculpture exploring the theme of human trafficking and to raise further awareness. The candy wrapper further portrays a message of hope to victims, victim families, and survivors that one day such a crime will be eliminated, and their pain can be lifted and they can find recovery as sweet as Candy.



## 15 Rachel Sheng Beauty Within the Madness

5.4x7.9 in, Scratch paper  
Originally inspired by flowers in a prunus vase, "Beauty Within the Madness" first strikes the eye as intricate. One's gaze does not find the flaws in the vase until they have seen the flowers. I chose scratch paper as my medium because there is no undoing a mistake, no frantic cover-ups, with this. There is beauty to be found within the pain. There is blossoming hope, as delicate as flowers, as desperate as wanting to live, as hungry as human greed. No matter how imperfect, you see it all.



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**JP Lee**  
Tech Cube in the Winter  
11.5x16 in, Acrylic paint, Pen



This work is about exploring different architectural buildings and their relationship to their environments. I compare certain structures and put them in drastically different backgrounds. In this case, I took the TAS tech cube, which was located in a tropical warm environment, and moved it over to an Alps-like environment.

17

**Joanne Yang**  
Warrior  
24 x11.5x41 in, Cardboard, Fabric, Acrylic



Initially inspired by chained armor, this piece illustrates women in combat. I imitated the flexibility of chainmail armor with laser cut cardboard. I was challenged with unusual materials such as acrylic tubes and laser cut cardboard. With such a limited palette to work with, I was still able to express the hardships of feminine figures in war. In addition, I decided to go with black colored fabric to present a bold and brave look.

18

**Mason Wang**  
Nose  
36x12 in, Rhino/ Grasshopper



The work put strong emphasis on the showcase and retainment for the curvature of the nose. It aimed to present an abstract perspective on the organic human body and provides a new understanding on how architectural shape are not restrained by rigid, geometric structures

19

**Nina Chang**  
404  
26.5x15 in, Maya



Error 404 is the standardized status code generated when a server cannot find the requested website because the website no longer exists. "404" explores this concept by depicting- in the first-person view of a passenger, the interior of a train in a post-apocalyptic world devastated by warfare. As the passenger attempts to head toward a "new world", the train warns them that it cannot find what they're looking for: humanity. Moreover, the various anarchy-related graffiti on the train echos the people's opposition towards governments and their political agendas.

20

**Chloe Wang**  
Amidst the Hue of Red Lanterns  
13.5x26.5 in, Watercolor, Ink



Two of my cousins visited Taiwan for the first time a couple of years ago. Something eminent from that weekend was walking under the red lanterns of JiuFen, considering it was my first time there despite living in Taiwan for the majority of my life. I used watercolor to illustrate the glow of each food vendor and I opted to utilize traditional calligraphy ink as a means of representing Taiwanese culture.





21

**Mabel Tan**  
Imaginary Friends  
15.5x20.5 in, Procreate



Children have the purest minds, but even the purest minds are able to conjure up absolutely horrifying imagery that they themselves consider to be innocent. This is exactly the case for imaginary friends. Adults consider them outlandish or creepy, but to the child, an imaginary friend is merely a friend. The child in the center of my piece is supposed to represent childhood innocence, while the horrid looking, life-sized animals/dolls are what the child considers "friends," not startled by their appearance, but comforted by their presence.

22

**Feronia Liang**  
Line by Line  
43.5x31.5 in, Ball pen on paper



I was inspired by an art assignment to create this piece that expresses my perceptions of loneliness. The skeleton, being turned on its back, is away and isolated from the rest of the world, expresses the idea of how loneliness triggers vulnerability in people.

23

**Alexandra Chen**  
Repurpose  
7x10x7 in, Concrete



I wanted to incorporate nature into my project as my overall theme is "Sustainability". In order to get the cube shape, I used inspiration from common objects we see everyday, such as a plastic cube container. I casted the container with concrete as a way to repurpose old common objects into a piece of artwork. Furthermore, the trees and nature elements symbolize the importance of repurposing and recycling old materials to ensure the message of sustainability is expressed through my artwork.

24

**Erin Lo**  
Octus Cokus  
19x5x9 in, Clay



Marine pollution is a growing problem in today's world and humans are the most responsible culprits. By placing the coke bottle on the octopus, I hope to raise awareness on the detrimental effects of pollution, especially littering, on the environment. I decided to handcraft clay in order to preserve the organic curves to portray my piece in a more playful and lighthearted way instead of the gloomy connotation one would usually relate to when approaching this topic.

25

**Sidney De Weirtd**  
Jeepney  
20x15x11 in, Cardboard, Fabric



The Jeepney is the most common mode of transportation and an iconic symbol of the Philippines. These buses were originally Jeeps left behind by American GIs in WWII and are known for their kitsch artwork and pop culture references which decorate the exterior. By displaying this common vehicle as a piece of clothing, I hope to shed light on the beauty of Pinoy culture.









# PROFESSIONAL SESSIONS

Behind the Scenes & Q&A with TOM WALLER

Scriptwriting with Ian Pike

Making Documentaries with K from Rice Media

Working with Color with VALERIO MORINI

Visualizing Ideas with BRYAN OTT (MUIC)



# STUDENT JAM SESSIONS

Let's Play Hot Potato

Let's Dance

Video Potluck & Trailer Park

Let's Write "Exquisite Corpse" Scripts

Foley Challenge







# BIOS WORKSHOPS



# ARTISTS BIOS WORKSHOPS

## TOM WALLER

Born in Bangkok, Tom Waller is an award-winning filmmaker of Thai-Chinese-Polish-Irish descent. Educated in the UK, he moved back to Thailand in 2003 to work as a PA for Hollywood director Oliver Stone on *Alexander* (2004). That job inspired him to set up on his own to handle international shoots in the kingdom, and since then, he has produced numerous film and TV productions through De Warrenne Pictures Co. Ltd. which he founded in 2004, now one of the country's leading production service companies. Notable credits include indie films *The Elephant King* (2006), *Soi Cowboy* (2008) and *Patong Girl* (2014), as well as studio movies *Ninja: Shadow of a Tear* (2013) and *Mechanic: Resurrection* (2016). Most recently he wrote and directed *The Cave* (2019), which premiered at Busan Film Festival, the first narrative feature about the Thai Cave Rescue that captivated the world in the summer of 2018. In 2021, he was appointed Vice President of FILM BANGKOK, the feature film and OTT series division of Tero Entertainment PCL, one of Thailand's largest entertainment companies.



[www.tomwaller.net](http://www.tomwaller.net)  
[www.dewarrenne.com](http://www.dewarrenne.com)  
[www.filmbangkok.asia](http://www.filmbangkok.asia)





# ARTISTS BIOS WORKSHOPS



## MADI BOLL

Madi Boll is an ISB class of 2016 alumni and recent graduate of the USC school of cinematic arts where she studied film and television production. Madi's love of filmmaking started at age 11 after creating a short documentary exploring the life of her younger brother Braden who has profound autism. She has presented on filmmaking at several international conferences and had several short films play in festivals around the world. She is currently working as an assistant at Proximity media, a company founded by Black Panther director Ryan Coogler, where her day to day is involved with orchestrating films like Space Jam 2, Creed III and television for upcoming Marvel projects.



## VALERIO MORINI

<https://inside.isb.ac.th/addtf/valerio-morini>

Valerio Morini is an Italian film director, cinematographer and documentarist based in Southeast Asia. He started working in 1986 as an assistant photographer and in the late 1990s turned to be a freelance filmmaker. During his career he has realized thousands of different projects in almost every field of film industry.

He produced and directed short movies and commercials which had win almost 60 national and international prizes in festival around Italy and Europe. In 2011, he started a collaboration with Sky Italy (a satellite national TV Station in Italy) to produce TV shows. He has produced, directed and in some case presented over 150 episodes of 6 different TV show formats on prime time. In order to film documentaries, he has traveled to 44 different countries around the world.

Valerio started to work as a teacher in 2005. From that day he realized many workshops on cinema, advanced technical knowledge, film direction and visual literacy for Universities and High Schools.



## DR BRYAN OTT

<https://muic.mahidol.ac.th/eng/personnel/dr-bryan-ott/>

FAA lecturer, Dr. Bryan Ott won the GRAND PRIZE at the Rhode Island International Film Festival Screenplay Competition 2019 [for the second time] with his latest feature screenplay entitled They Sound Human. This horror/western story is currently being adapted to graphic novel with the hopes of publication in 2022. Bryan Ott has been a fulltime film lecturer at MUIC for over 13 years.





## AARON SCHMIDT

Aaron Schmidt has worked in animation, visual effects and illustration for more than fifteen years. His love of all things monster is inspired by such diverse sources as Ray Harryhausen, Ukiyo-e prints and pulp science fiction and fantasy covers from before he was born. He has a Masters Degree in Visual Arts from Monash University. He lives with his wife and two children in Bangkok, Thailand.



## IAN PIKE

[www.ianpike.co.uk](http://www.ianpike.co.uk)

Ian was born in Zimbabwe and lived both there and in South Africa for several years before moving to the UK.

After training as an actor at the Royal Welsh College of Music and Drama, he worked professionally for some time appearing on stage, TV, radio and in numerous voice-overs. He then switched direction and became a stand-up comedian working in clubs in Manchester and on Live TV before realising that he enjoyed writing jokes a lot more than delivering them. He therefore became a full-time writer - creating his own series, in animation, comedy and drama as well as working on long running programmes both in prime time and for children. He is looked after by Laura Rourke at Independent Talent for script work.

He has recently returned to acting after a lengthy absence (last seen removing his trousers on Mike Bassett Manager on ITV) and can occasionally be heard on a number of Southern African voice-overs. Some years ago he branched out into production and direction and he is currently in demand for corporate writing work. In a bid to escape his desk, he frequently delivers workshops and lectures on scriptwriting and drama across the world.

His work with the International Schools Theatre Association has seen him visit just about every corner of the globe, working with young people and their teachers as well as spending ten years on the board of trustees and standing as Vice President. He was subsequently appointed an honorary life member and served as the Assistant Executive Director for five years.

He has worked with students at a number of British universities at both undergraduate and postgraduate levels and now travels the world delivering teacher and student workshops and has developed a series of online, screenwriting training.

When not working or spending time with his family he runs a lot and plays far too much tennis.



## KEVIN VIVIS VISTHAISRI

Co-Founder / Managing Director  
Rice Media Thailand

Kevin is currently positioned as Co-Founder (Managing Director & Editor-in-Chief) at RICE Media (Thailand), an alternative regional media start-up that aims to create critical thinking - first in Singapore, now in Thailand and forth in the future. He is an American-born Thai, raised in Bangkok, Thailand and lived in Nevada & California.

Started full-time freelance professionally in 2010 for Production Services companies involved with foreign films/advertorials/documentaries shooting around Asia; including South Korea, Indonesia, Taiwan, Singapore, and Myanmar; as film crews, assistant director, line producer, and eventually director.

Through working with foreign production, Kevin sees gap in all media industry in Asia. which is majoriily celebrity-driven entertainments and sensationalist journalism. For the past 6 years, Kevin has moved into his passion job as a fixer and producers for documentaries for BBC, CNA, and eventually RICE - in hope of stirring up interests in South East Asia toward more condensed contents. He strongly believes that "relevant & relative ideas drive nations," and ASEAN is lacking in variety so far - but that can only be truly eccentric story telling.







**Love Department**

Have you ever fell in love with someone you knew was unattainable? Well, call up Love Department, because with a little magic and charm, they could be all yours!

nicha sapsarasin

perrine sithi-amnuai

wendy poommarapan

LONELY HEARTS

LONELY HEARTS CLUB



IASAS (CC) 2021

BANGKOK



# ISBFILM 2021



Amelie Poret  
"Static"

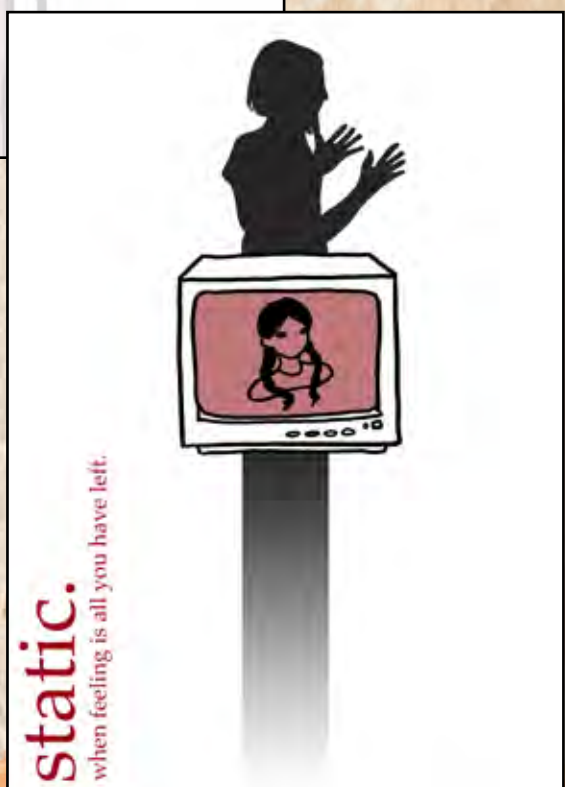


Ariana Li  
"Static"



Camila Ballester  
"Static"

**static.**  
when feeling is all you have left.



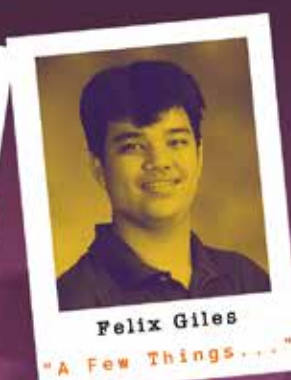
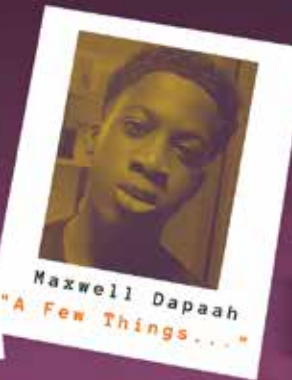
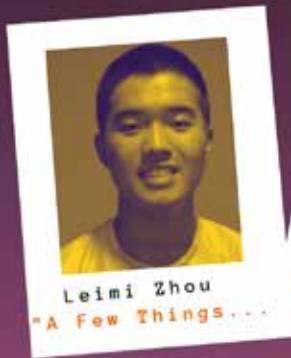
**static.**  
when feeling is all you have left.





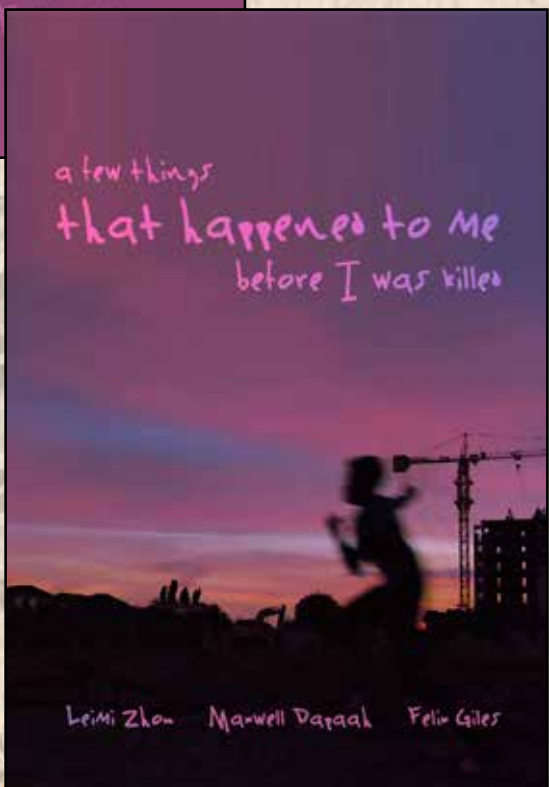
# ISBFILM 2021

a few things  
that happened to me  
before I was killed



Leimi Zhou Maxwell Dapaah

a few things  
that happened to me  
before I was killed



Leimi Zhou Maxwell Dapaah Felix Giles







YAN QING LEE INEZ CHONG EVE BUTLER KEVIN YOU

# A HAPPY LIFE ☺

It's only science.



**Yang Qing Lee**

Director / Writer /  
Sound Designer



**Inez Chong**

Cinematography



**Eve Butler**

Editor / Sound Designer

A girl, who believes in constructing happiness through balance and perfection in the physical world, destroys it as she attempts to maintain its unattainable permanency.



THE UNIVERSITY OF  
THE SOUTH PACIFIC

YAN QING LEE INEZ CHONG EVE BUTLER KEVIN YOU

# A HAPPY LIFE ☺

It's only science.







74.

PING



**KESHA NG**

DIRECTOR /  
CINEMATOGRAPHY /  
EDITOR / WRITER /  
SOUND DESIGNER



OUR PROTAGONIST FINDS  
ESCAPE IN THE REALMS OF  
HER IMAGINATION, ONLY  
TO BE FACED WITH THE  
REALITY OF TIME FLEETING.  
HER IGNORANCE REMINDS  
HERSELF THAT EMOTIONS  
SHOULD BE DEALT WITH  
INSTEAD OF SHUNNED AWAY.







THE INTERNATIONAL SCHOOL  
OF KUALA LUMPUR



MEGAN TEOH



ZHI SHEN KERK

**SPECIAL THANKS  
TO:**

**Director :**  
**Megan Teoh**

**Cinematography :**  
**Zhi Shen Kerk**

**Editor :**  
**Megan Teoh & Zhi Shen Kerk**

**Writer :**  
**Megan Teoh**

**Sound Designer :**  
**Jiun Hong Kerk**

With high expectations on her, our protagonist progresses on a journey of acceptance. She finds herself submerging deeper into her problems despite the efforts put in to improving herself and emotions.







*A girl makes the choice between true happiness and the delusion of happiness.*

# V I C A R I O U S

what makes us belong?

Director /  
Writer / Editor  
Sound Designer



*Haruka Sato*

Cinematography /  
Editor



*Zen Ng*

Editor

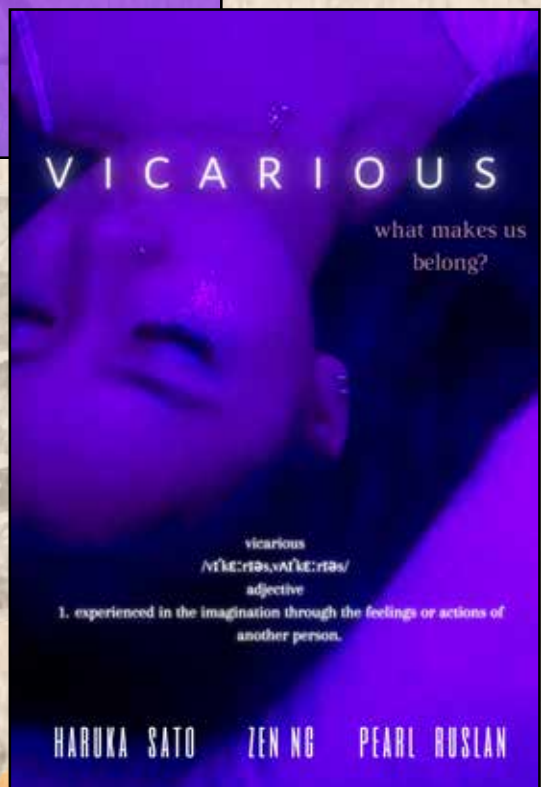


*Pearl Ruslan*

vicarious  
/vɪˈkeɪəriəs, vɪˈkeɪrɪəs/  
adjective

1. experienced in the imagination through the feelings or actions of another person.

HARUKA SATO    ZEN NG    PEARL



# V I C A R I O U S

what makes us belong?

vicarious  
/vɪˈkeɪəriəs, vɪˈkeɪrɪəs/  
adjective

1. experienced in the imagination through the feelings or actions of another person.

HARUKA SATO    ZEN NG    PEARL RUSLAN





**INTERNATIONAL SCHOOL MANILA**



**GIA N.**



**GABBY L.**

**CAST**

MALOU S. AS MAMA  
GIA N. AS MARA  
TOTOY C.  
JOY V.  
SAMPI R.  
DADANG N.  
JUAN R.

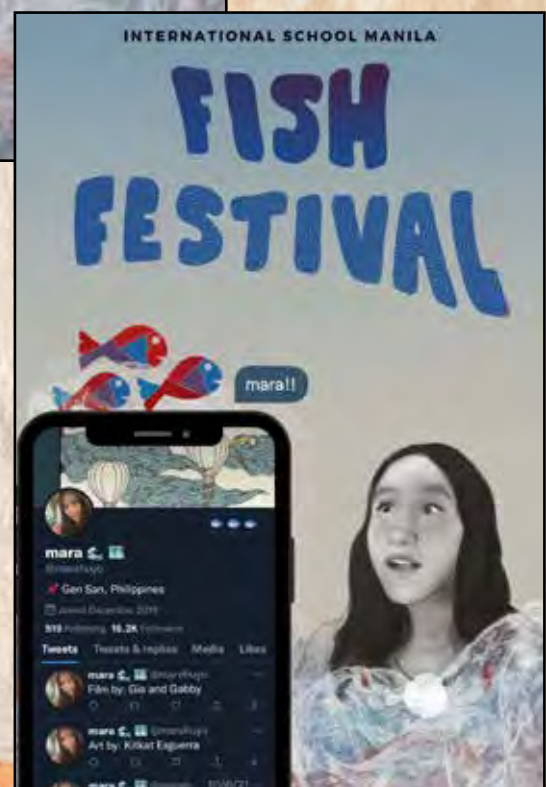
**CREW**

DIRECTORS: GIA N. AND  
GABBY L.  
DIRECTOR OF  
PHOTOGRAPHY: GIA N.  
CAMERA OPERATORS:  
TOTOY C. AND GIA N.  
EDITORS: GIA N. AND GABBY  
L.  
FOLEY, MUSIC: GABBY L.  
SCREENWRITER: GIA N.

**IN RURAL  
PHILIPPINES,  
A MOTHER  
AND DAUGHTER'S  
RELATIONSHIP IS  
TESTED BY  
SOCIAL MEDIA.**

**SPECIAL THANKS TO**

HAPI HABI & SAMPI











# INTERNATIONAL SCHOOL MANILA



Rico A.



Niki N.



Ignacio M.



Xavier S.

## CAST

Ignacio Mijares

Connor Cariaso



## CREW

Director and Editor:  
Ricardo Anderson

Cinematographer and GFX:  
Niki Nazareno

Sound design and screenplay:  
Xavier Siazon

Screenplay and story:  
Ignacio Mijares



## SYNOPSIS:

A grieving brother with the power to stop time reflects on the importance of cherishing every moment with a loved one.







# INTERNATIONAL SCHOOL MANILA



EVE H.  
DIRECTOR



NIKI N.  
DIRECTOR & EDITOR



NICOLE R.T.  
CINEMATOGRAPHER



LINNEA K.  
SOUND DESIGNER

## CAST

GIRL: EVE H.

NEIGHBOR: FLEUR R.

*"Recently, it's been hard to fill the void"*

STARRING FLEUR R. & EVE H.

# VOID

EVE H. NICOLE R.T. LINNEA K. NIKI N.





Jakarta Intercultural School

# IASAS Film 2021



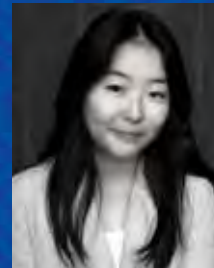
**Indi Burton Menajang**  
Misunderstood Cinematography

*Always looking. Always.*



**DaBin Choi**  
Roots Cinematography

*So, we have a second gimbal?*



**Dain Choi**  
Theoretically Cinematography

*One more time with the tracking shot.*



**Tiffany Johan**  
Roots Editor

*I need more coverage!*



**Trinisha Erwin Aksa**  
Misunderstood Director

*For perspective, go to LA.*



**Saanya Melwani**  
Misunderstood Sound

*Where is that buzz coming from?*



**Nayla Punjabi**  
Roots Director

*That's so good!!! Let's get another take.*



**Deva Rajamohanam**  
Roots Light & Sound

*You need a mic?  
I know people in AV.*



**Ahreumbi Rew**  
Roots Screenwriter

*Oh oh oh! Wait, how about this...*



**Jacob Simangunsong**  
Reconnect Filmmaker

*I'm walking here!!! It's a film!*



**Miyake Sjuman**  
Theoretically Director

*If I can just get this out of my head.*



**Holden Weston**  
Misunderstood Editor

*Gameplay videos are so much easier.*



## Jakarta Intercultural School



# Misunderstood

A peaceful family dinner transforms into chaos as Gaby (*Andjani Gomez*) doesn't want to talk, Richard (*Josh Kunze*) is overwhelmed and irritated, leaving the Mother (*Hetty Reksoprodjo*) to be a mediator. Dinner awaits on the table, getting colder by the minute, but each family member has stormed off into their bubbles - seeking advice from external sources. Through discussing their situation with others, each family member realizes that they aren't the only one Misunderstood.

Director	Trinisha Erwin Aksa
Cinematographer	Indi Burton Menajang
Editor	Holden Takashi Weston
Sound	Sainya Melyani

### Theoretically

A film by: Miyake Keinaka, Dain Choi, Abigail Siregar

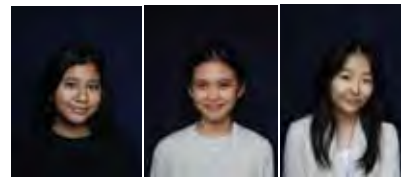


#### Synopsis:

After receiving a thought-provoking anonymous letter, a young intellectual who goes by A, finds herself questioning and criticizing the philosophical theories of human existence. In formulating her own theory, A travels back and forth between her conscious mind and headspace. As her worlds merge, she gets caught in the fluidity of her own relishing ideas, the line between mind and matter becomes blurred, and someone else's curiosity turns into her own fascination: Because truly, *what makes us existent?*

#### Roles:

Director, Editor, Scoring, Art Director: Miyake Keinaka  
 Director of Photography/Cinematographer: Dain Choi  
 Choreographer, Actor: Abigail Siregar  
 Screenwriting: Abigail Siregar and Miyake Keinaka  
 Animator: Abigail Siregar, Dain Choi, Miyake Keinaka



Miyake Keinaka

Abigail Siregar

Dain Choi

JAKARTA INTERCULTURAL SCHOOL



### Reconnect

A film by: Jacob Simangunsong

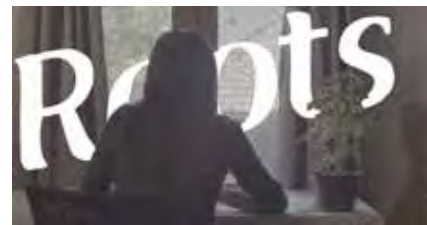
"Reconnect" is an original short film in which a young boy influenced by a vast world of technology is disconnected from the world around him. When a group of anarchist cells overtakes cell towers in the area, it disconnects all power around him. As a result, a worldwide disaster occurs. When all hope is lost, the boy opens the door to the world of colors and nature as he finds peace within him.

#### Role

Cinematography | Editor | Colourist: Jacob Simangunsong  
 Music | Sound | Actor: Jacob Simangunsong  
 Story | Direction: Jacob Simangunsong



Jakarta Intercultural School



### ROOTS

"Jai, we feel, therefore, we are."

#### Synopsis

Melisa, a bitter woman, gets frustrated with her next door neighbor because the plants from his garden keep getting moved onto her property. Caught up with his antics, she decides to steal his plant - only to be faced with an unexpected connection. Everything that happens to the plant, happens to her: as the plant's leaves get plucked, her hair starts to fall out, and as the plant gets watered, she feels thirst relieved in her throat. Will she learn to care for and appreciate a simple plant or will her distaste for nature lead to her own demise?

Genre: Mystical Drama

#### Roles

Screenwriter: Ahreumbi Rew & Nayla Punjabi  
 Director: Nayla Punjabi  
 Cinematographer: Dabin Choi  
 Sound and Lighting: Deva Rajamohanan  
 Editor: Tiffany Johan





MIN JAE CHA  
*RESCINDED*



TREVOR CONE  
*EPITAPH*



MATU HARVEY  
*ONE MORE WISH*



SHAUNAK SURLU  
*THE REAL PICTURE!*



SEBASTIAN  
STREET  
*INSTITUTION*



SEBASTIAN  
CARILLO  
*FIGHTER*



MALCOLM  
LEIPOLD  
*HEART IN THE GAME*



ZACH HELZER  
*REMINISCE*





Sebastian Street's

# INSTITUTION

*A dark and disturbing dream of carnage.*

Seb Studios

# ONE MORE WISH

*Will little TED get his heart's desired wish?*

SINGAPORE AMERICAN SCHOOL PRODUCTION  
 SCREENPLAY BY M. HARVEY DIRECTED BY M. HARVEY PRODUCED BY TREVOR CONE EDITED BY L.W. SHACKELFORD  
 FEATURING JAMES HARVEY PRANNOY THAKORE CHRIS GUSTAFSON

# HEART IN THE GAME

A FILM BY MALCOLM LEIPOLD

AN ASPIRING BASKETBALL PLAYER GETS MIXED UP WITH HIS IMAGINATION AND REALITY. HOPEFULLY NO ONE IS WATCHING...

PRESENTED BY SINGAPORE AMERICAN SCHOOL

STARRING JULIAN ARIZA

# EPITAPH

*A boy works through the loss of a close friend.*

TREVOR CONE PRESENTS SINGAPORE AMERICAN SCHOOL PRODUCTION 'EPITAPH'  
 WRITTEN BY KARAN KHIPPA APTE AND HANNAH MENDOZA





**THE REAL PICTURE!**

A 6-YEAR-OLD OPENS THE DOOR TO A STRANGER. WHAT HAPPENS NEXT IS BOTH UNEXPECTED AND LIFE-AFFIRMING.

SHAUNAK SURESH PRESENTS SINGAPORE AMERICAN SCHOOL PRODUCTION "THE REAL PICTURE"  
 WRITTEN BY SHAUNAK SURESH DIRECTED BY MIRIAM COBI, DHALMALEE VALIYA, RACHITA APKE

**REMINISCENCE**

A FILM BY ZACH HELZER  
 STARRING KAI LINNEBERG

A SENIOR LOOKS BACK ON THE JOYS OF HIGH SCHOOL AFTER GRADUATION.

When a student-athlete is injured, his future is on the line. He does all he can in his road to recovery, and it all leads to one moment: a phone call.

**RESCINDED**

A FILM BY **MIN JAE CHA** STARRING **NEEL DUTTA GUPTA**

**FIGHTER**

DOES HE CHOOSE FAMILY OR BOXING

SEBASTIAN CARRILLO PRESENTS SINGAPORE AMERICAN SCHOOL PRODUCTION "FIGHTER"  
 WRITTEN BY SEBASTIAN CARRILLO DIRECTED BY DEAN WESTWOOD-MARSH  
 MUSIC BY SEBASTIAN C EDITOR SEBASTIAN C PRODUCED BY SEBASTIAN C





2021 - 2022

# Taipei American School



IASAS FILM RATS



Designed by Steffie Lee (22)



TAIPEI AMERICAN SCHOOL

# SURGERY

**EVERYONE IS FIXABLE.**

A TAIPEI AMERICAN SCHOOL PRODUCTION "SURGERY" STARRING NATHAN SUNG DIRECTED BY NICOLE YU STORY BY NICOLE YU DIRECTOR OF PHOTOGRAPHY LENNA SUMINSKI AND DANNY LIU SOUND DESIGN BY AARON SOONG EDITED BY DANNY LIU PRODUCTION MANAGER JOCELYN CHIANG

# JAI'VA

TAIPEI AMERICAN SCHOOL

Actors:  
Karen Komazawa  
Cedric Lau

Crew:  
Steffie Lee  
Darren Chen  
Tyler Go  
Kelly Chang  
Victoria Hsu  
Michelle Adelski  
Anderson Ho

**An experienced programmer attempts to create a robot that replicates the human mind, but she struggles when she tries to program love. Will she succeed?**

# HEART-ATTACK

FINALLY, SOMEONE IS STEPPING UP TO FIGHT THE EVILS OF TAIPEI AMERICAN SCHOOL.

A FILM BY  
ETHAN GO  
NATHAN LU  
BRIAN CHAO  
ATHENA WANG  
SOFIA HSIN

STARRING:  
JOLIE CHEN  
CHLOE LAU

TAIPEI AMERICAN SCHOOL

TAIPEI AMERICAN SCHOOL

# Notes

In a world where being different is taught not to be ok. Two excluded societal outcasts meet each other and bond in heart and spiritual ways.

Crew: Emily H, Tyler L, Danny C, Sage R, Ina C  
Cast: Taarini S, Selena M



# NOTES



# NOTES



# NOTES





# THANKS

*During the pandemic, as we continue to face restrictions limiting what we can do, our gratitude goes out to everyone who helped make the 2021 Art & Film Cultural Convention an embodiment of resilience and creativity, answering the question, What can we do instead?*

## *Special thanks go to...*

- Nucharin Wangphongsawasd, Sawanya Saksombat, Jakkai Siributr, Tom Waller, Kevin Vivis Visithsiri, Ian Pike, Bryan Ott, Valerio Morini, and Madi Boll, our Guest Artists.
- Katie Edsell, Sonia Kandathil, and the ISB Boosters for their support for all things ISB.
- Basil Tahan, Andy Snook, and Trista Meisner, ISB's Art Team, for their creativity, vision, and countless hours of work spent designing the art schedule, and for their outstanding efforts and dedication preparing our student art delegates.
- Danny Wall, Jaleea Price, and Rebecca Lebel, ISB's Film Team, for their creativity, vision, and countless hours of work spent designing the film schedule, and for their outstanding efforts and dedication preparing our student film delegates.
- Khun Neoy and Khun MJ for their convention booklet design work, artwork, filmmaking, and art supply preparation.
- Michael Boll, Khun Arin and the ISB Marketing team for sharing the 2021 IASAS Art & Film Cultural Convention with the world.
- Khun M (Arts and Activities Office Manager) for her help with all things financial, and Khun Kwang (Arts and Activities Secretary) for her tireless assistance in all aspects of the convention organization, arrangements, and materials.
- Harold "The Legend" Albert for his help as Convention Site Director
- Khun Chart for all of the convention printing, and MyTee for the wonderful CC t-shirts.
- Andrew Davies (Head of School), Marc De Vries (Chief Financial Officer), Debi Caskey (Deputy Head of School for Learning), Justin Alexander (HS Principal), Andy Vaughan (HS Dean of Students), Justyna MacMillan (HS Dean of Academics), and Anthony Giles (Director of Arts & Activities) for their tremendous support before and during the convention.







39/7 SOI NICHADA THANI, SAMAKEE RD.,  
PAKKRET, NONTABURI 11120  
TELEPHONE: 0 2963 5800