





IASAS ART 2023

ISB TRAVELLING DELEGATES



Alice Chusid
What Lies Beneath the Petals of Affection
Ink on watercolor paper; 27.2 x 69 cm

This piece is inspired by the works of romantic poets such as Nizar Qabani: sweet and gentle, yet slightly melancholic. The idea behind this is that despite the attractiveness of passion and the comforting softness, love is also coupled with pain or loss. The passion is represented by the red accents throughout. This detail is attention-grabbing, meant to mimic the fieriness of love. Red is also a symbolic colour used in the mainstream to portray romance. Next is the dainty flower petals: the layer of 'affection'. Soft in its delicate lines. Lastly, is the layer of pain or loss: represented by rot, death, or decay. The symbols hide underneath other details. The intention is to convey how the layer of pain is not noticeable at first, but time allows it to be revealed.



Caitlin Riechert
Knowing Lethargy
Ceramic clay, polymer clay, acrylic, watercolour, gouache, felt; 13.5 x 10 x 8 cm

This piece explores the concept of feeling lethargic, yet being aware of this behaviour. The sculpture has an immense amount of eyes all over its head, symbolising the attentiveness and awareness of your actions, or lack thereof. The sculpture is intended to look exhausted, disturbed and overwhelmed. This is shown through the expression, pupils, and eye bags all over its face. The eye bags and redness of the eyes have a violent tone to them with the bags almost cutting through the skin, representing the painful realisation of the inert nature one has. The vivid barnacles covering the figure juxtapose the raw and bland nature of the skin, personifying the figure as drained from this feeling of lethargy. The felt legs of the barnacles further juxtapose the sculpture through texture, revealing that this apathetic nature of the figure is not a part of the figure, but a habit that builds up over time. Barnacles are parasitic sea creatures that attach to objects or animals that have not moved in long periods of time, therefore being symbolic of the "time that has passed."



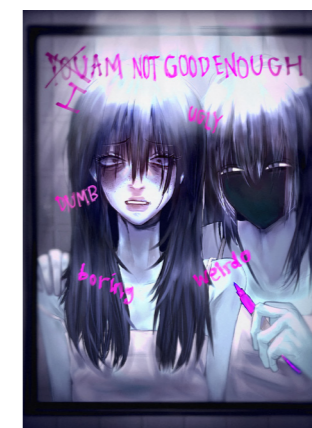
Ariel van Oosten
Slingeland
Nocturne
Acrylic on canvas
60.2cm x 76cm

This depicts the view from the balcony of my room before I moved houses. I was reflecting on what I'd miss about the house, and eventually, I realized that the view from my room was the thing that I would miss. Once I realized I wasn't going to be able to have the view anymore, I started spending time just looking out from my window at night, just watching the construction crane's light blink in the distance. The exterior and view of the house have never changed throughout the years I've lived there, but the inside has.



Caitlin Riechert
Attuned Duality
Oil pastel; 29.5 x 32.5 cm

I came up with this piece at school while I was trying to pay attention and yet I could feel myself drifting off regardless of my efforts. This piece exhibits 2 heads, the yellow head symbolising the effort to stay alert, which is being pulled down by the cooler toned head. The second head represents sluggishness, idleness or maybe even apathy. This piece represents the urge of procrastination and tiredness that comes with doing tasks. The name "Attuned Duality" comes from the idea that these two feelings compliment each other, how interdependent they are.



Davin Oh
Your Worst Enemy
Digital art; 42 x 59.4 cm

I tried to express the conflict of self-bullying in this piece. We, humans, are sometimes so eager and busy to belittle and criticize everything about ourselves that seems 'not good enough' that we don't realize that we didn't make time to compliment ourselves, even if it is a big or small one. I wanted to remind the audience that all parts of you, even if it is not 'perfect', are still you, and those parts are what make us all unique and beautiful and deserve to be loved.



Julia Pugliese
Vitality
Stuffed embroidery; 40 x 30 cm

How is it that we depend on our bodies yet only concentrate on our surface? We function every day thanks to them, yet never notice them. Never see them. Never feel them. I chose unnatural colors in order to highlight this gap between our idea of these versus their real appearance. This piece remarks on the disconnect amongst ourselves and our understanding of our bodies. Why is it that we are so focused on our exterior when our interior sustains our existence?



Manaporn (Gene) Chawaldit
Soulmates
Acrylic on canvas; 30 x 40 cm

I wanted to explore other aspects of success that doesn't center around money and objects, other things in life that can also bring people happiness. I came up with the idea that one's success could be determined by a prosperous relationship and a stable love life. You must be that lucky person to have been able to find that other "one" ever since childhood years, something that some people chase after all their lives. I intended to show the strong bond and commitment 2 people can have for each other through the motif of engagement rings: from ring pops to diamonds.



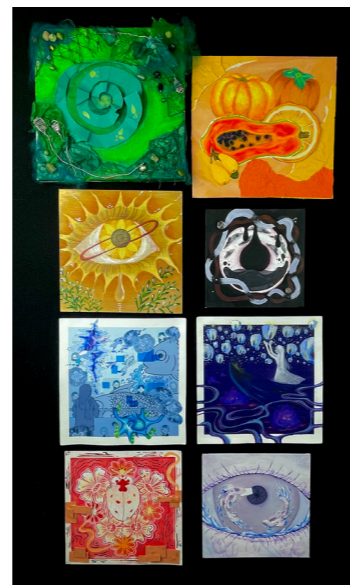
Kimiko Hashizume
Cultural Crossroads in Hanoi
Analog film photography; 42 x 59.4 cm

This photo was taken during the family trip to Vietnam. On my trip to Hanoi, I snapped a photo outside St. Joseph's Cathedral, a neat reminder of Vietnam's colonial history. When I was looking for a good angle to shoot my film camera, I spotted a local vendor selling a variety of souvenirs, wearing a Vietnamese "nón lá" hat. With two very different cultures snapshotted in this one film, the moment captures the everyday mix of old and new where layers of history, culture, and tradition intertwine.



Jane Soderborg
Patchwork
Gouache on watercolor paper; 24.5 x 10.5 cm

Patchwork is based on the phrase "grow where you are planted". To grow where you are planted is to thrive despite your circumstances and to make "home" something you bring with you everywhere. I painted three scenes of the places that shaped my identity: Virginia, Utah, and Thailand. I have very fond memories of each place, and was inspired by the format of Polaroid pictures to capture said memories. I included plants in each scene to convey that message, as well as to tie the scenes together through color.



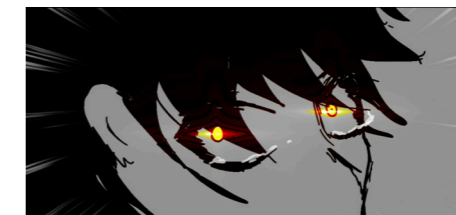
ISB Delegates Collaboration
Chromatic Rhapsody
Mixed media; 100 x 100 cm

We passed each coloured square around to each other and incorporated new details each time we got a new piece. There was no prompt and this lack of a prompt promoted individual creativity when adding our own personal touches. To challenge ourselves, we were limited to the analogous colours of the respective square given. This piece accentuates the variety of creative ideas to make a single rhapsody of colours.



KP Hemmondharop
The Price of Death
Cardboard, rice stalks, gold leaf; 76 x 72 x 21cm

The Price of Death is an object study done on a water buffalo statue. Water buffalos are one of the most used creatures in our world and it has become so used that it is overlooked for all of its hard work. This piece symbolizes that while one may not value water buffalos due to their exterior components it is still valuable on the inside (Via muscles and thick bones that have helped countless farmers in South East Asia make a living).



Minseo Park
Black
Animation

My animation delves into guilt's unsettling transformation, navigating the blurred line between humanity and monstrosity, evoking self-introspection in this bizarre narrative style. It does not have a particular story, but the audience can make some assumptions of their own about what happened before the beginning of the story, or what might happen after the ending of the story. I wish I spent more time polishing the animation and leaving some clues about what I'm trying to deliver, but for now, this is what I have. This animation was also inspired by the quote from the author Nikita Gill, I fear no monsters, for no monsters I see. Because all this time the monster has been me.



Molly Lu
Memento
Acrylic on canvas, stuffed embroidery, chenille stem, beads and UV resin; 23 x 15 cm

Through the mini paintings, I wanted to depict my cozy corner with nostalgia, somewhere full of those precious moments and feelings I would revisit over and over again. The aroma of tomato stew on a chilly winter evening, a rainy day spent with someone special, the surprisingly good scent of laundry detergent and slime in my old bedroom. I chose the nights with my old cat out of all. She was my best friend since I could remember and such a clingy buddy who would sleep in my arms at night. I had almost forgotten that she was 22 when she passed away last year, but all those memories with her I will never forget. The elements in both of these mini paintings represent someone or something I hold close to, they constantly remind me how precious it is to be able to feel love; without them, I would feel incomplete.



Panithan (Beam) Suksamai
Disruptive Fantasy
Digital art; 42 x 59.4cm (A2, if print)

Through my daydreaming vision in the digital art class, I brought my night fantasy to life. With the exploration of textures and movements, I set the 3 unnamed characters a connection to one another, all 3 characters tell the same story, the story of their own disruptiveness in my fantasy. I was captured by the subtle beauty and the pureness of their identities. Their attractions send me free, to a place that I never knew existed and never will know. I hope the viewer of this triptych piece feels a glimpse of freedom, a glimpse of weirdness, a glimpse of disconnection from the current crucial society. Instead, feel these characters flowing freely around your head on a blank white canvas, capturing you with their beautifully "disruptive fantasy".



Molly Lu
Hadal Zone
UV resin, polymer clay, moldable thermoplastic clay, color pigment; 40 x 30 cm

This sculpture series was an experimental piece inspired by a book on how medieval painters imagined animals they had never seen. I titled it after the "Hadal Zone," the deepest waters of the ocean where creatures that are not yet discovered thrive, perhaps undisturbed by any human impact. Despite my Thalassophobia, I enjoy and have a passion for snorkeling and diving. While looking on the very surface of this mysterious abyss, I often imagine the Hadal depths teeming with translucent species, each with their own distinct appearance and means of survival.



Patty Phanitwiboon
Calm Down
Acrylic, oil pastel on canvas; 92 x 122 cm

Being an overthinker, I always find myself overthinking the simplest of things, making the problem a lot more complicated than it should be. This piece represents the calmness of water accompanied by some noticeable distortions and some that are not, reflecting myself who overthinks, causing a problem of my own, resulting in myself being extremely unpredictable and emotional.



Punyanut CC Yuddon
Afternoons with Princess Antoinette
Color pencil; 28 x 38 cm

This piece was inspired by the movie 'Marie Antoinette', which was directed by Sofia Coppola. I had watched it over the summer and was left awestruck by the content of the film: could we really blame a young teenage girl for the downfall of an empire when there was no intent for her to know how ordinary citizens lived? (the famous quote: "Let them eat cake!") The blonde Marie Antoinette sits with her friends, admiring yards of gleaming silk, delicate shoes, and accessories; showing no signs of attention to the family of three outside the window. This juxtaposition is clearly shown, with the royals forever stuck inside their little ivory tower. Two separate worlds.



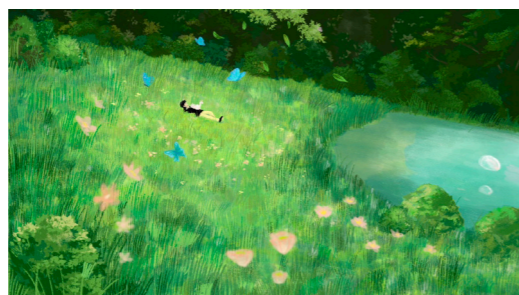
Punch Sethaseree
Crescendo
Watercolor and charcoal on paper; 42 x 30 cm

Throughout my life, music has been a pivotal force in my personal growth. I chose to reflect upon my progressive journey and personal revolutment around the profound connection between music and self-development, with a particular focus on my roles as a violinist and double bassist. I implemented the composition of a chronological structure from the years throughout my life to capture the harmony, growth, and transformation of my identity to embrace continuous progress and the value of learning through music that holds equal importance to academic learning.



Rishabh Dutta Majumdar
Chess in the Abyss
Acrylic on canvas; 40 x 50 cm

"Chess in the Abyss" draws from Ingmar Bergman's "The Seventh Seal." It features an ape-skull figure representing humanity's innate violence. I, depicted in a black suit with stoic demeanor, play chess with Death, accepting fate amid crashing waves and a somber sky. Symbolizing my existential crisis as an IB student, the artwork explores seeking meaning in a world of suffering. It mirrors the monotony of student life and our persistence despite death's certainty. The chess game highlights life's absurdity, questioning the pursuit of meaning in an indifferent universe. The canvas's grand scale reflects its profound philosophical theme, using acrylics for simplicity in human complexity.



Ravita Jasmine Chie
Tranquility
Digital animation

This is my first-ever animation piece and I wanted to explore the serene aspect of nature in relation to my IB art exhibition coming up. Inspired by Miyazaki Hayao, I tried to create a watercolor feel when painting digitally in Photoshop. I wanted this piece to just be an infinite loop of zen, having the viewers feel calm and at peace just like the person within my animation. I wanted to connect this piece to myself as well, so I drew my cat sitting on top of the person to make this speak to me personally because whenever I'm lying down with my cats, I always feel relaxed and at peace. I really wanted to emphasize the tranquility of pure nature and being in the midst of it all so I made the person and the cat really small in order to have the nature be the focus of the piece.



Shuhan Wang
Meal
Color pencil on sketch paper; 29.7 x 42cm

This painting was drawn through still life observation, and it shows the preparation of food ingredients before cooking. In my country, people slaughter many natural(wild) animals in order to make delicious dishes, and fish is one of the most common ingredients. In order to obtain a delicious food source for animals like fish, people catch them countless times at all costs, and fish sacrifice their lives and freedom in order to meet human needs. In this work, the fish's head is tied with a red rope, representing "bound freedom", while the only remaining fish head and the blood on it represents death.



Shivani Padhi
Clown Vibes
Watercolor, pen, pencil, color pencil; 36 x 29 cm

This was the first art piece that I've made that purely developed through my artistic desire. Like in the past, I always drew or painted images that I had seen online or through a photograph. But during last year in the final unit of art 2D, I chose to explore something I wanted to do based on my interests. I've always loved the character Harley Quinn from DC comic series since I was a young kid. I've watched the movies, and just loved the first female DC villain I knew. So that was an element I wanted to incorporate into my artwork. I also researched into female artists, and I found Jenny Saville who inspired me with her art style. So seeing her sort of splatter paints on top of portraits style, I wanted to add the splatter and messiness into my artwork. Overall, this artwork has many media's as it has watercolor, color pencil, pencil and pen. I used watercolor as a base, and then adding color pencil, pencil, and pen on top. Thus, this is just the artwork that I made purely for my view and what I as an artist wanted to see on the paper, which is why it's special to me.



Cindy Yang
她 (She)
Watercolor, acrylic on paper and acrylic board; 55 x 38 cm

The work was inspired by a poem with the theme of female pain, which criticized the ancient Chinese foot-binding tradition and indicted the pain of female from past to the present: She was born with shackles, With eyes crystal clear, Gazing slowly at an era, rusted and sere. In the putrid wraps, a secret red, Lies hidden, in silence, dread. Within her sinews, cracks did creep, Crawling with screams, in shadows deep. She was shattered, pieced to form, A twisted arc, in the brewing storm. The scent of blood, thick in the air, Yet the blindfold stayed, people unaware. They danced and praised, with words so grand, Applauding this art, crafted by hand.



Sara P Landry
Star Crossed
Acrylic paint on wood blocks; 50 x 40 cm

This artwork was made to captures the essence of cherished people and places, with my loved ones eyes symbolizing their connections to their favorite locations. In the center, my own eye gazes outward, reflecting my personal connection to my beloved surroundings. I think we tend to underestimate the present and the main goal of this piece was to draw myself back to the people around me.



Weewarin (Wii)
Roongtanapirom Disconnected
Acrylic paint on canvas; 30 x 30 cm

My piece titled 'Disconnected' reflects the impact of the COVID-19 pandemic on our lives. Through the contrast of light and shadow, it encapsulates the interaction between isolation and connection. The circular shape of the painting serves as a symbol for how we've all found ourselves confined in our own worlds, which reflects my personal experience during the pandemic and those of the global population. The lamp's light symbolizes hope amid isolation while accompanying shadows convey uncertainty. Vibrant hues signify resilience through dull moments, painting vitality into the canvas.