



MANILA

IASAS 2023



Ania Edkin
Hidden Worlds
Graphite on paper; 39 x 24 cm

Inspired by the work of Joseph M. W. Turner, *Hidden Worlds* attempts to put into perspective the scope of the human imagination. Our imagination can hold such wonders, entire worlds, yet they are all hidden. Therefore, in this piece I aimed to capture the vastness of the mind's eye by drawing an entire land, striking with its scale and overwhelming in detail, pouring out of something so common and small as a jam jar.



Catherine Jay Choi
Omniscience
Digital, Photoshop;
60.96 x 79.63 cm

The piece portrays a myriad of fictitious identities that inhabit the virtual realm, as well as the delusion of omnipotence and transcendence that this electronic realm can inspire. Our fixation with aimless internet navigation perpetuates an illusory world confined to a digital circuit board. The utilization of surrealism underscores the notion that this artificial landscape is not representative of reality and will eventually dissolve into a mere collection of datas.



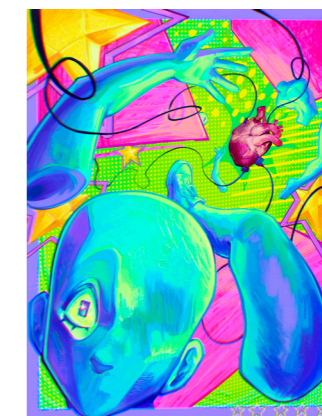
Emma Assens
Fairytale Fantasy
Glazed stoneware
Base/cylinder: height 17cm, width: 13.2 cm. Roof: height 15cm, width 23.2 cm.

For this project, I created a fairy house, the inspiration for this project came from nature and the artist Sally J. Smith. I incorporated flowers, symbolizing growth and the color yellow, because it is associated with the sun, which is vital for the growth and survival of many organisms. This connection to the sun makes the color yellow a symbol of life and positivity. The elements of this house may not make sense in our world which often lacks magic and imagination. Despite the difference, the fairy house evokes a sense of nostalgia in those who see it, reminding them of a time when imagination allowed them to maintain a positive outlook on life.



Chaewoo (Amy) Kim
Egg
Mixed media; 75 x 45 x 50 cm

Inspired by the egg theory and carnival game of scooping up ducks, this is a literal egg to represent the egg theory in physical form. While from the front it looks like an average egg, the back reveals a chaotic mess that reveals the overflowing challenges the Earth faces. By incorporating various reflective surfaces, my hope was for people to connect with the ideas represented inside the egg on a personal level.



Chloe Robinson
Starstruck!
Digital - Procreate; 16 x 28 cm

This piece represents my own experiences with the internet and the consequences I faced in it being my sole source of connection with the world during quarantine. The bright colours mimic the attention-grabbing visuals that fill the virtual world with the heart in the centre of its chaos. To call this piece against the internet would be hypocritical of me, but all good things can be provided in too high a dosage.



Evelina Skutova
Glass Delicacy
Color pencil; 22 x 17,5 cm

We don't often notice the beauty of everyday objects in passing, so I chose to arrange the carrot and the glassware at contrasting diagonals to create a clear point of interest. The main object, a carrot, looks brighter than the rest of the paper due to the vivid green and orange to draw the viewer to its details and imperfections.



Lily Velez
Fragments
Acrylic on canvas
50.8 x 61 cm

Inspired by Mary Oliver's Poem Sunrise, *Fragments* illustrates that the varying characteristics of each individual are fragments that piece together what the human experience is as a whole. Identity is not concrete, rather it is something that varies greatly from person to person. Modifying a typical figure deviates from the pre-established perception of what a person is supposed to look like, illustrating that many aspects of an individual are susceptible to change.



Gladys Chu
Unpeeled
Colored pencil
30.48 x 30.48 cm

Modeled after Audrey Flack's photorealistic narratives told through vanitas still-lives, this piece portrays my collection of unused stickers, mirroring the tendency to leave luxury items untouched for the 'perfect time,' the habit of prolonged waiting hindered by fear. Each unpeeled sticker is an unseized opportunity, reminding us of wasted potential. Break free from stillness and embrace life's natural unraveling. Rediscover the beauty of living for the now, unfazed by the curse of perfection.



Kahyun Han
Womanhood
Acrylic on canvas; 76.2 x 60.96 cm

Growing heavier with time, this piece represents the weight of beauty standards on women. The concept of beauty standards have always existed, although the standards themselves are ever changing. As time progresses, the swan, symbolizing femininity, grows enormously, bringing down the figure as she transforms herself to fit the new standard. This piece aims to highlight the absurdity of beauty standards. Because of this false idea of beauty, the true meaning of femininity has warped.



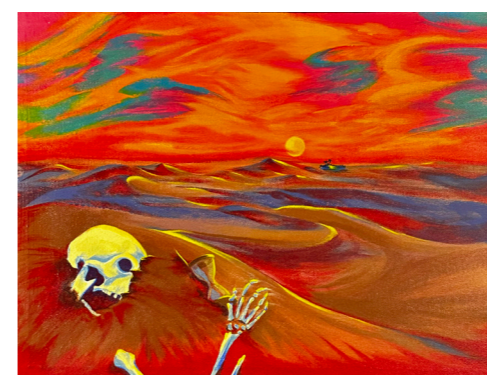
Marina Doumbouya
Eclipse of Ambivalence
Ink on paper; 50 x 65.5 cm

Inspired by the comic artist Virgil Finlay, I illustrated my concern around my self-image. Witnessing individuals personify the very ideals I aspire to, instigates a profound blend of emotions within me. Among these emotions, I find it challenging to distinguish between jealousy and admiration. Through the augmentation of elegance, emphasized in a monochromatic palette, a cosmic aesthetic envelops my contemplation of the complexities of human emotions and interaction.



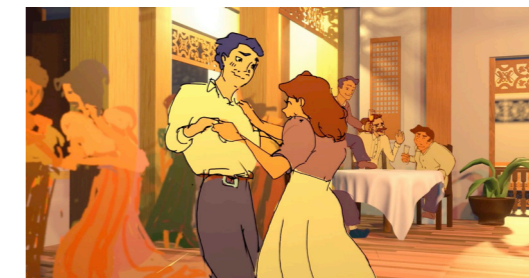
Nika Basas
Enlightened to Undeserved Privilege
Layered white sulphite paper over an LED strip light box; 61 x 45 cm

Present is a common Manila sight: a beggar who sells and survives off Sampaguitas, a flower symbolic of hope. From the passenger's perspective, the car window is 'a bubble of privilege.' Like white paper, the privileged often see a fabricated version of reality. Its transparency signifies how many witness yet separate from injustice, allowing ignorance to grow. Those who recognize undeserved privilege are enLIGHTened. They find themselves grateful, indebted, and motivated to give back.



Sophia Liu
Only We Become Dust in the Wind
Acrylic on canvas; 45 x 61 cm

Inspired by the Kansas song "Dust in the Wind," this piece explores the passing of time in relation to human life. The skeleton's close position in the foreground invites viewers to take the perspective of a fleeting hope that succumbs to the demands of nature. Even beyond death, the subject reaches for the hourglass, representing how quickly one's grasp on time can escape them. The two being engulfed in the sand symbolizes how brief human lifespan is compared to nature.



Rovi Ramos
El Despedida De Soltera. (The Farewell Party) And Hello To Sweet Marriage!
Blender and Premiere Pro; 45.16 x 25.4 cm

Following the techniques of combining 2D animation over 3D environments of Andry Dedouze, the short animation intends to capture an untold story of arranged marriages between unwilling Filipina women, and a young Mestizo. The setting takes place in a 19th century colonial Spanish mansion. Colonial Spanish culture has been ingrained in the Philippines for over 300 years forcibly adapting Filipinos to their costumes and traditions.



Zia Villanueva
Detached
Graphite on paper; 30.48 x 22.86 cm

At ISM, I'm considered part of the "world," but I've never lived anywhere else. I'm half-deaf, but I feel like I've not suffered enough to raise awareness for the community. Unrealistic expectations from others pressure me to figure my life out now. However, I started to give myself time away from the prying eyes of people who expect the best from me. If you look at my hands in that way, you see the sign's true meaning: to let go.



India Jakubowska-Satterly
Panic
Ceramic and glaze
H: 21.5cm, L: 23.5cm, W: 14cm

This piece is formed around the visualisation of panic, and "having too much on your plate". The creation of this piece was to allow the viewer to slowly recognize the human-like elements of the design, and how each of the features come together to create an almost comical caricature in panic, where such an impression may not have been immediately apparent.



Yuka Taniguchi
Silly Animals
Digital - Illustrator
60.96 x 71.12 cm

Silly animals feel silly and different, yet they feel like they belong when put together. Each animal has a different shape motif and expressions that represent their personalities. Those with more round features are soft and bubbly, whereas squares are more solid and stable. These are meant to be printed as stickers. The limited color palette was because of printing limitations.



Hailey Q. Yap
Complexity
Graphite on paper
40.3 x 27.7 cm

This artwork depicts a dolphin skull, its fluid form contrasting with its intricate sub-structure. I was drawn to the skull's shapes and textures, and the message it conveys: life may seem calm, but is underpinned by complexity, like the dolphin's exterior is supported by a hidden system of bones and muscles. This work invites us to reflect on the hidden depths of life and appreciate its complexity.



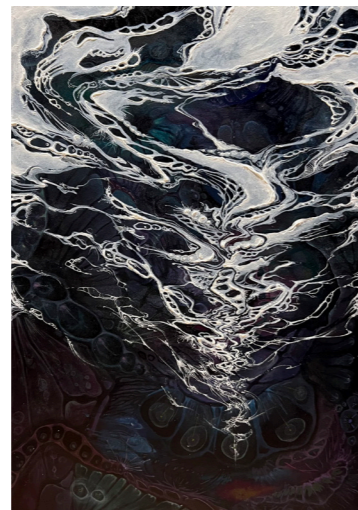
Leila Nicole Gonzales
Music Lesson
Glazed ceramic
24 x 15 x 13 cm

Reality is hard to face when memories start to fade. It feels as though our minds are broken yet spinning on an endless loop of what we can remember. It can be frustrating to have a short term memory, but reminiscing and reflecting on what's left can also be beautiful. The times I've spent in my Grandma's house, as her memory has deteriorated, remind me to hold onto what I can about the moments I spend with her every Sunday.



Owen Corpus
The Suburbs
Acrylic on canvas; 50.8 x 60.96 cm

The Suburbs, inspired by Edward Hopper, expresses how the blending of art and math in architecture can represent cultural assimilation. In the US, modernization and the goal of economic efficiency leads to suburban, homogenous communities, representing perfection and the "American Dream". The repetition of the houses leads to a mundane tone, encapsulating the isolation of the modern American suburbs, which juxtaposes the idyllic sunset and utopian reputation these communities have.



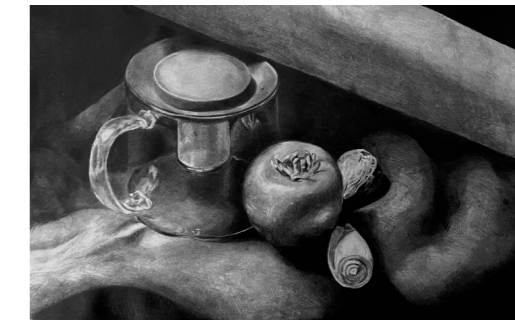
Hinano Kominami
Sea of Ephemerality
Dr Ph Martin's Bombay India Ink, watercolor, modeling paste; 40 x 60 cm

In Freud's 1923 psychological theory, forces of the unconscious, preconscious, and conscious collide, forming unique human behavior and personality. In the dark ink background of the psyche, the unconscious lays dormant with memories, thoughts, and urges manifesting in biomorphic forms inspired by Isabella Ortiz. Floating on the surface is the bright, tactile network of conscious processing and rationale. The fine lines disperse out into the abyss, creating a pathway between the levels of mind.



Cameron Tolhurst
Mt Hotham
Oil pastel; 46 x 61

This piece is an oil pastel drawing of Mount Hotham, a mountain in Australia. The drawing referenced a photo I took at the end of the school year holiday of 2022 with my family. Although time has passed since that day, this drawing allows us to remember the memories created now lasting forever.



Siri Sreenivasulu
Contrary to Chaos
Graphite; 40 x 27 cm

From all vantage points, chaos is the origin of life and our environment. At first glance, it might not seem connected, but through the beauty of art, we can find a way to make everything work together so that a purpose can emerge. I was given a tomato, a nut, a shell, and a strainer to depict in my still life drawing. The unexpected gathering of real life objects embraces a chaotic ambience however contrary to belief it can be perceived otherwise. By utilizing the extreme dark to light range of graphite pencils alongside an interesting composition I achieved a rhythmic final piece that has proper origin, and opens a space for self interpretation.



Oriana Roth-Vinson
Missing Piece
Glaze and ceramics; 30 x 30 x 6 cm

I am constantly inspired by the textures and forms found in nature. My work explores the tactile and visual qualities of clay through the use of slab building techniques and a combination of subtractive and additive textures. I strive to create abstract, yet evocative pieces that convey a sense of serenity and familiarity. My art is deeply influenced by my love of tea, and the concept of "the veiled virgin" - the natural beauty that is always present but often hidden. I aim to create pieces that are not only pleasing to the eye, but also transport the viewer to a place of peace and contemplation, particularly my longing for Taiwan.



Maia Ramos
Is This Good Enough?
Oil on canvas, gold plated wooden frame, plastic flowers, pom-poms
30.48 x 45.72 cm

I don't like her, but I can't hate her. She has to cry, but can't. She is strong, but she's weak. She is smart, but makes mistakes. What is intriguing and attractive also wears the beauty of creation and disgust. No one is perfect, but she wants to be. She has to cry, but she doesn't want to. She has saved no more tears for the beauty she cannot have, and the beauty she can be on her own.



Tessa Farria
Lev
Acrylic on canvas
20 x 16 inches

Drawing inspiration from the work of Caroline Absher, this painting exudes my brother's fine balance of flamboyance and serenity. The warm skin tone works to compliment the azure background to capture the duality of his personality. The piece's overall feeling of whimsy relies heavily on the complementary color scheme.