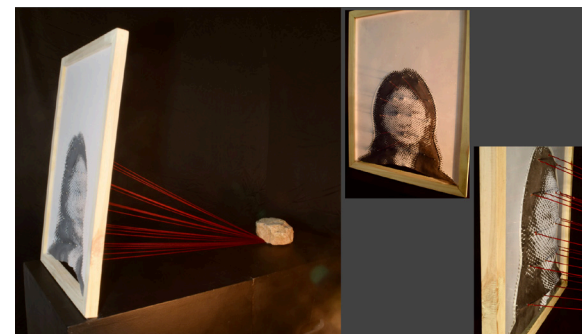








2023



**Adrienne Prabowo**

*ME*

Wood, fabric, thread, tempra paint, acrylic, stone; 62 x 50 x 100 cm

An ever-deepening consciousness has come upon me—a profound awareness of the intricate tapestry of existence I have woven, one that's interwoven with the threads of my conscious choices and the ties of my ancestral history. It is the indelible mark of my familial and ancestral history that sculpts the contours of my being - an idea I have reflected in the piece through the fibers pulling back, but concurrently forming my being. The manipulation of the fabric of being' is to represent the tension and dissonance that sits somewhere between the balance and duality of formation and being held back.



**Bianca Goenawan**

*Withering Lilies: A Tale of Unreciprocated Love*

White charcoal; 54.5 x 39.5 cm

'Withering Lilies: A Tale of Unreciprocated Love,' portrays two skeletons in a poignant perspective. This piece draws inspiration from the concept of the Hanahaki disease, a fictional ailment associated with tragic love stories, wherein flowers sprout from one's lungs due to unrequited love. In my interpretation, I've chosen spider lilies as a symbol of death. The skeleton positioned in the background symbolizes a diagnosis of the second stage of Hanahaki disease, characterized by fully formed buds and blossoming spider lilies, while the averted skeleton embodies the painful theme of rejection, offering a melancholic exploration of love's unfulfilled desires.



**Anya Choo**

*Mooncake Festivities*

Charcoal, gouache paint, canvas board; 61 x 61 cm

This still-life shows what Mid-Autumn Festivals are like in Chinese cultures. Also known as Mooncake Festivals, I chose to add in special objects like mooncakes to bring light to traditions and activities families do during this celebration. The first eye-catcher, the red paper lantern is a popular crafting activity for children; I remember making several as a child. I also added little tributes to my own family members—the Chinese script is a poem written by my grandmother and the plate was from my great grandmother. There are a lot of other details within this still-life that represents the festival's purpose—celebrating the moon and family.

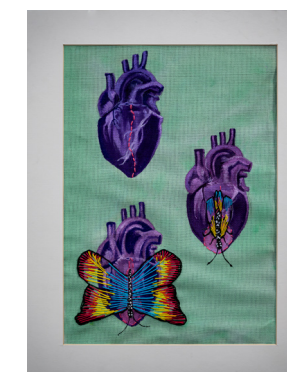


**Alexandra Mingardo**

*Vintage Martinborough*

Cardboard  
20 x 20 x 42 cm

I would stay in these quaint vintage houses when I went to Martinborough, with creaky floorboards, old brown bricks, window frames that would poke out and shingles that would almost look like they were falling off of the roof. When I see these houses, it always reminds me of home, of my roots. I wanted to incorporate the feeling of belonging in this artwork and to show a bit of New Zealand's heritage. I included key aspects in my vintage house like the square bricks, the plants on the window frames and the imperfect shingles.



**Asia Gazzini**

*Metamorphosis of the Heart*

Acrylic paint, fibers  
39.5 x 28 cm

This piece was made with acrylic paint on cloth and embroidered. In this artwork, I focus on emotional changes that anyone undergoes in life. This also relates to me since I've recently experienced a change of heart about someone close to me. A dear childhood friend to be precise. We have been talking over the phone for months, slowly becoming more connected to each other. I was unsure whether to pursue a sentimental relationship with him or just stay safe in being friends. At last, I realized that we had fallen in love, essentially experiencing a change of heart.





**Cassie Djojonegoro**  
*One Fire at a Time*  
Plastic, bubble wrap, spray paint; 38 x 34 x 33 cm

One Fire at a Time intends to address the issue of burning trash through various “trash” materials coming together to create the structure of fire accompanied by the warm colors of fire. The piece’s unruly movement and bold colors intend to draw viewers’ attention, as every year, 1.1 billion tons of trash is burnt as a form of disposal. Every time we resort to burning trash, it contributes to the destruction of our environment. One fire at a time, our air becomes even more polluted, and the earth continues to be destroyed.



**Chloe Oh**  
*It's Too Much*  
Acrylic paint; 60 x 46 cm

My investigation into the pressures individuals face in contemporary society was the driving force behind my sustained inquiry. The pressures that surround us every day, whether we choose to acknowledge them or not, are the focus of my work. In this artwork, I responded to parent pressure through emphasized color and symmetrical balance painting. I mirrored the experiences and emotions that have been echoed throughout my life under this pressure. Through my exploration, I aimed to highlight the common strains on average individuals, creating a sense of empathy through my art.



**Cayla Law Wirianto**  
*Late Night Ice Cream*  
Gouache on Vellum Bristol  
44 x 61 cm

“Late Night Ice Cream” reminisces about the happy memories I have of spending time with my friends. The character represents ones mind looking at memories and experiencing it again, replaying moments in the form of another being. I intended for the cool color scheme to accentuate the dreamy feeling of having the moonlight look over on one, mimicking the feeling of a secluded and calm place that was evoked through a mere alleyway. Gouache allowed me to achieve vibrant colors with a matte finish but having the same opaqueness throughout the piece proved to be a challenge.



**Dain Choi**  
*If You Can See Them, They Can See You*  
Illustration board and photography; 140 x 76 x 55 cm

I crafted this artwork as a means to further my exploration within the realm of my IB Visual Arts theme: The manipulation of perspective. The placement of images on the planks creates a dynamic experience that varies depending on the observer’s relative position. To fully appreciate the artwork from a comprehensive standpoint, one must view it from the forward view. Through the use of parallax, I sought to portray the concept of the interplay between the changing angles of perspective and its effect on one’s perception of an object.



**Chenxuan Song**  
*The Leaf Boat*  
Photography; 40 x 60 cm

In “the Leaf Boat,” I focused on experimenting the Elements of Art. I used the juxtaposition of water’s fluid textures and the leaf’s lined texture to craft visual contrast, making the photograph more attractive. I also used the contrast between warm and cold colors which made the warm colored brown leaf stand out in the photo. Besides that, I explored the combination of a watery abstract background created by different values of blues and a distinct piece of leaf, which draws the viewer’s attention to the leaf immediately.



**Deepti Venugopal**  
*Enclosed*  
Charcoal; 119.38 x 119.38 cm

The Minotaur — half man and half bull was enclosed in a labyrinth, trapped, isolated, and starved from a young age. I wanted to depict the expected anger he would feel, additionally, the perspective allows the viewer to feel as though they are being attacked as the Minotaur is actually jumping out and at them. The circular canvas, border, and patterns provide not only radial balance and emphasis on the Minotaur himself but act as a symbol for his entrapment. As he jumps at the viewer, he holds his wrath as well as a deep desperation for freedom.



**Lee Hajin**  
*Society's Thorny Truths*  
Pen; 54.5 x 39.5 cm

This artwork, created with a blue pen, draws inspiration from the pattern of the owl butterfly and conveys a satirical message about society. While butterflies are typically considered vulnerable in the food chain, this owl butterfly, with its unique pattern, appears threatening to other animals, enabling its survival. The background of roses, though outwardly beautiful, is filled with thorns, symbolizing caution and self-protection. Furthermore, the use of the color blue in the artwork represents melancholy. Altogether, this piece depicts how individuals conceal their vulnerabilities and guard themselves in a modern society dominated by somber competition.



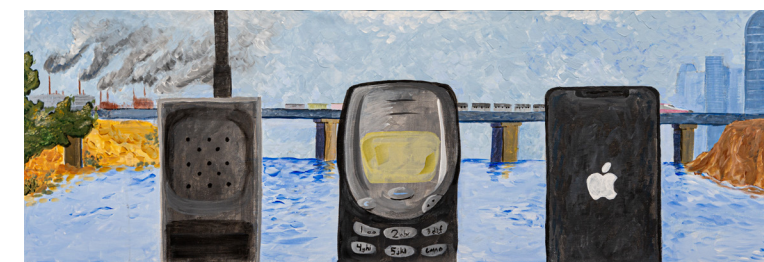
**Hannah Lee**  
*Reflection*  
Acrylic on canvas; 40 x 60 cm

‘Reflection’ was a deep exploration of studying reflections and transparent materials. Objects characterized by their transparency and shimmer, such as glass and jewelry, typically are challenging to artistic representation. I challenged myself on these struggles to sharpen my ability to manipulate light and reflections. Completing this artwork, I obtained knowledge that elevated my technique. Firstly, I discovered that the color blue proved most adept at conveying transparency. Secondly, I learned that drawing every single detail in the glass is unnecessary. This painting is intended to captivate its audience by effectively capturing the essence of shine within all the depicted materials.



**Jenny Bian**  
*After The Storm*  
Acrylic on canvas  
40.5 x 50.5 cm

I explored perspective, color contrast, and the use of foreshortening in the artwork. The vibrant yellow umbrella, set against a post-rain blue sky with subtle clouds, serves as the focus point in this composition. Foreshortening offers a wide view of the body from a low angle. This technique creates depth and space within the painting. The ground, covered with oversized plants, partially obscuring parts of the sky and the person’s body. The various plants extends towards the viewer, further enhancing the illusion of space.



**Jake Suindah**  
*Monolith's of the Modern World*  
Acrylic on canvas; 30 x 90 cm

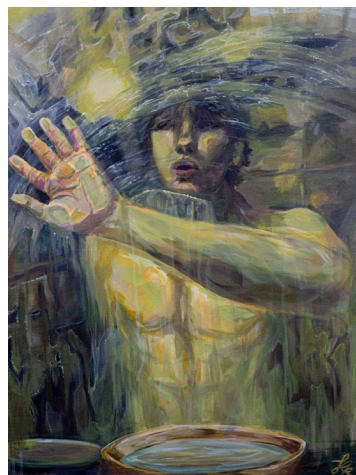
The piece “Monolith’s of the Modern World” depicts the progression of technology from an industrial age into the newly emerging digital age. The “Monolith’s” that the title refers to are the phones, which show how technology has evolved. Additionally, cityscapes are used to show the transition from smoke filled industrialization to clean cut glass for the minimalistic digital age. Finally, different stages of the train are also shown, each one emerging from the phone, as if the phone symbolizes the new era. The common freight train is seen first, then a commercial passenger train, and lastly, the modern bullet train.





**Jette Felsberg**  
*I Hate Worms*  
Pastel pencils; 40 x 30 cm

In the painting, my goal was to make the viewer uncomfortable. When I was younger, I had some issues with my hearing. After an operation performed on my ear, I hated touching it, let alone having anything inside it. Thus, I decided to express these disdainful emotions by having worms coming out of my ear. Personally, such a gruesome scene is very uncomfortable to imagine. Worms coming out of an ear also implies they were in the brain, highlighting the feeling of unease and discomfort.



**Kirana Ratomo**  
*Revealing the Real*  
Acrylic on canvas; 80 x 60 cm

Revealing the Real depicts a man wiping away the condensation clinging to a mirror's surface, exposing his reflection beneath. No matter how we were born, certain obstacles prevent everyone from being authentic -- whether it is a social barrier, an oppressor, or a fear. The darkened room underscores that our inner selves often lie hidden, waiting to be unveiled. The simple act of wiping away the "condensation" in our lives is a metaphor for self-discovery -- as if eradicating the layer concealing our true, vulnerable selves.



**Karen Tanoyo**  
*Lay Next to Me*  
Ceramic; 38 x 34 x 33 cm

Lay Next to Me is a ceramic art piece composed of 3 organic shapes and 2 geometric shapes. All of the shapes are placed in a way that they are balancing against each other; without the exact shape that they are in, it would fall apart. This piece tackles the subject of dependency by displaying the figures in a way that they lay against each other to stand. The abstract portrayal of the sculpture makes it so that the viewer can understand that dependency is always present no matter what form it takes: emotional, physical, or abstract -- dependency unflinching exists.



**Makayla Lie**  
*Fragile*  
Fashion design; 73 x 26 x 17 cm

Social media is something that can be argued about, as it's impacting lives positively and negatively, especially towards girls. As a female teenager, there were times that I experienced and saw comments on social media that ruined girls' self-esteem and possibly shattered their hearts. Girls are bullied for the way they look, whether it's because they don't have the perfect face or body. This inspired me to make an artwork called "Fragile," where I sewed a black dress representing sadness and took the shattered CDs I broke and sewed them one by one to represent pieces of the "fragile" heart.



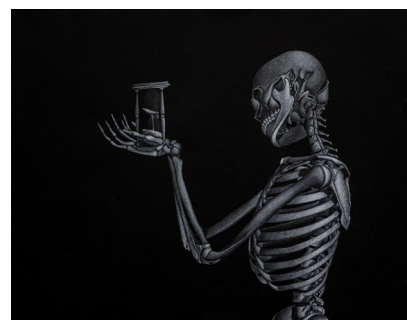
**Salma Safina**  
*Dancing Among Palms*  
Acrylic on canvas; 40 x 60 cm

In my artwork, "Dancing Among Palms," I aim to capture the beauty of Balinese culture against the backdrop of its stunning natural beauty. Through acrylic painting, I've brought to life a Balinese ancient traditional dancer, doing "Tari Pendet" or Pendet dance. This piece captures the energy of Bali, using bright colors to bring the joy of Balinese culture and landscapes. It invites viewers to immerse themselves in the magic of this place, where tradition and nature harmonize.



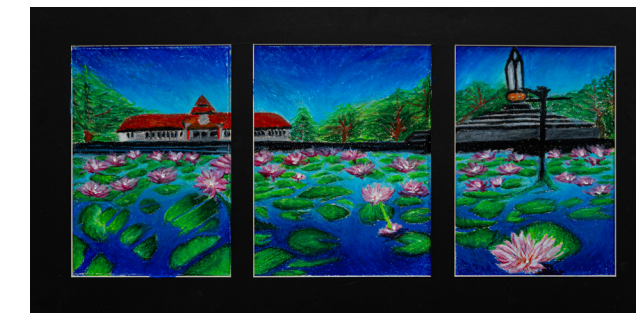
**Rae Karthigasu**  
*The Brink of Spring*  
Acrylic paint; 30.5 x 40.6 cm

In this acrylic painting, The Brink of Spring, I aimed to communicate the feeling of tranquility through the serene, secluded neighborhood in the suburbs of a city. Using a two-point perspective, the lines create movement along the dreamy-like area with the remains of winter's breeze as cherry blossoms scatter in the air whenever spring nears. The painting successfully expressed the feeling I wanted to convey with pastel colors since I used yellow as a common tone to achieve harmony and emphasize the muted and soft hues.



**Stella Hong**  
*Riveted in Reverie*  
White charcoal; 39.7 x 51.6 cm

"Riveted in Reverie" encapsulates the theme of mortality and faced vulnerability when recurringly sensing that time is slipping away from your hands. The sandglass resting upon the skeleton's fingers that form a soft arch implies the interminable passage of time as the fleeting seconds are illustrated by its grains descending to the bottom of the instrument. The state of reverie mirrored by the skeleton's tilted skull and contemplating expression reflects the universal unease about the transience of life and the pursuit of more time, a familiar but unattainable desire.



**Sorya Un**  
*Lotuses and Water*  
Oil pastel; 35 x 70 cm

I've always had a fascination with lotus flowers and thought this was my chance to create something that I had a personal connection with. In my culture, lotus flowers are a symbol of purity and harmony. Ironically I used to be embarrassed of my culture until I grew up only to realize it's embarrassing to not take pride in your culture. It also has religious significance because lotus flowers have always been a staple in buddhism. This artwork is a work of my heritage and the country I come from.



**Yujeong Ok**  
*Over the Moon for You*  
Colored pencils and pastels; 50 x 96 cm

In this diptych, the harmonious blend of colored pencils and pastels crafts a dream-like aura, captivating and immersing those who gaze upon it. Symbols such as the peaches, moon, sun, and birds hold deep personal significance. The evolution from peach blossoms to ripe peaches signifies growth and maturity. Simultaneously, the moon and sun underscore the passage of time, while the transition from the bird to the peacock represents my dreams, aspirations, and ambitions.



**Tamira Tan**  
*Exposed*  
Ceramic; 16 x 14 x 14 cm

Sometimes putting on a bold red lip and lashes can't cover up our struggles. Despite trying to conceal it and putting on a confident face, the truth oozes out the cracks. We tend to present what society wants rather than who we truly are. A chunk out of the brain represents obsessing over our appearance which consumes the mind, and a red lip and lashes can't fix it all. Love your true self, society can get lost.