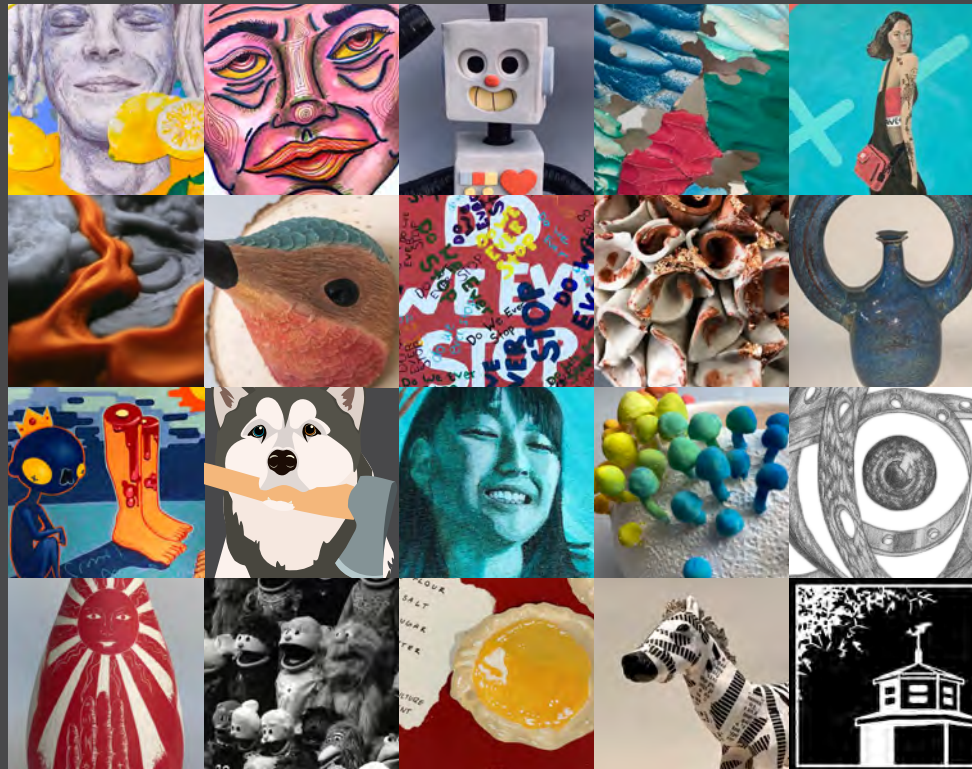


SENIOR ARTISTS 2020



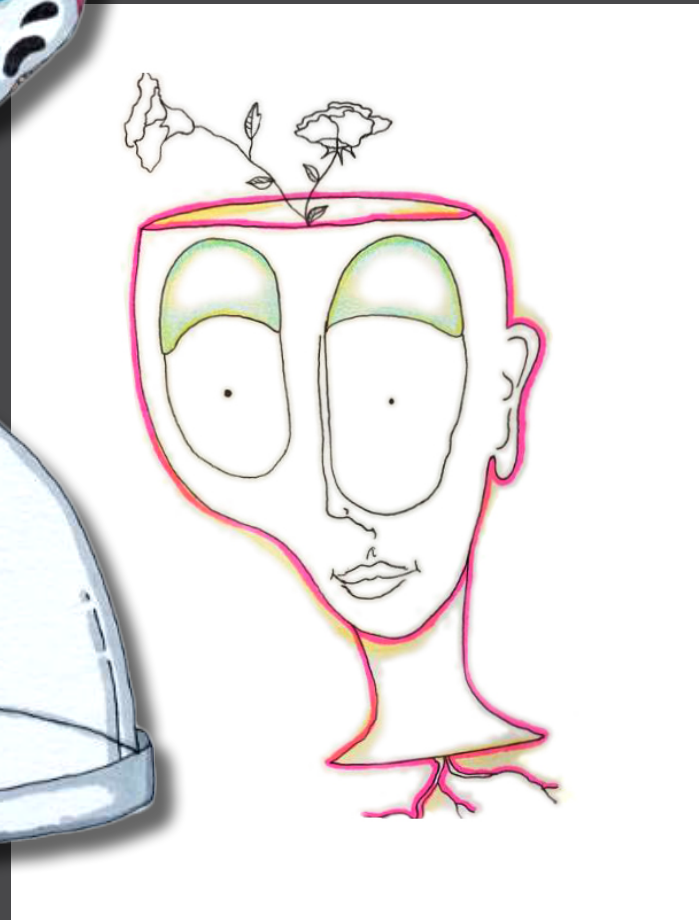
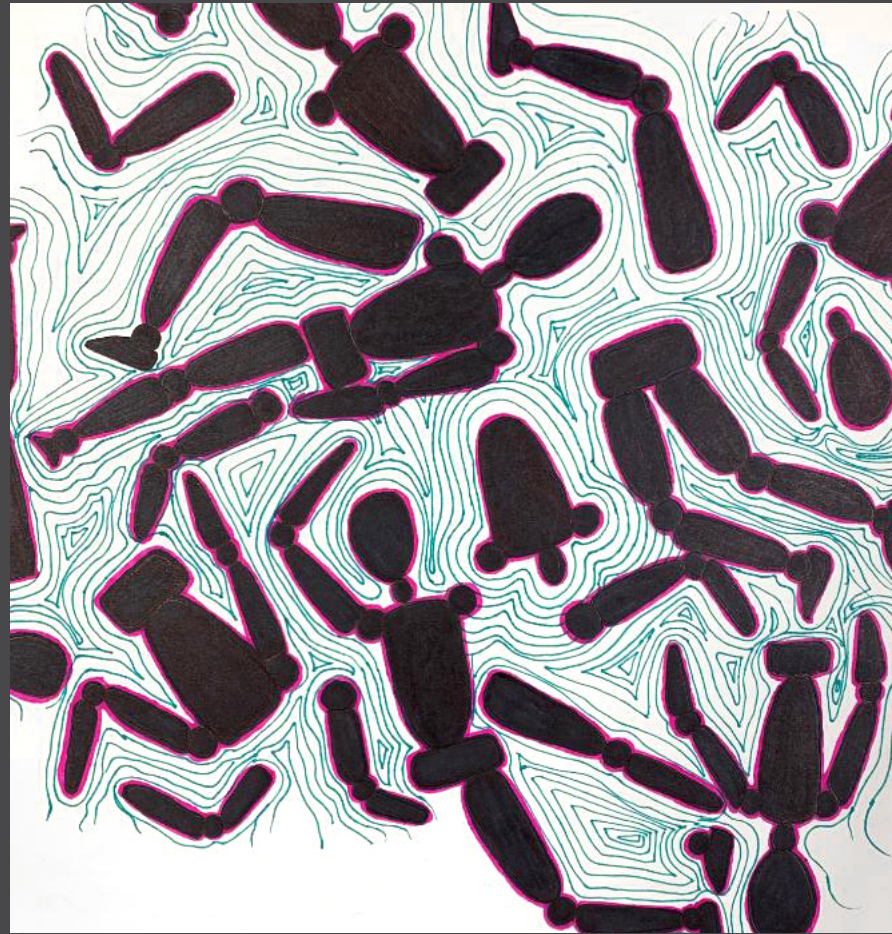
CHADWICK SCHOOL

Chadwick’s class of 2020 is exceptionally creative: this year there are nineteen dedicated seniors enrolled in AP or honors studio courses, in the mediums of Ceramics/Sculpture, Graphic Design, Media Arts, and Studio Art. Every spring, the annual upper school art exhibit is held in Christensen Hall, where each senior art student prominently displays their final body of work. While the current state of affairs has prevented a physical event, it has also inspired an alternative way to showcase their accomplishments. These seniors have spent the last four years honing their craft, and this catalogue brings together their outstanding efforts. AP students dedicated the better part of this year to the “sustained investigation” portion of their portfolios, writing artist statements and developing a cohesive series via their individual creative journeys. They overcame the challenges of these unprecedented times, and they rose to the occasion with resilience and resourcefulness. They brought their questions, shared their screens, and they learned how to transfer their studio practice into their home environments.

Congratulations to each and every senior artist of 2020!

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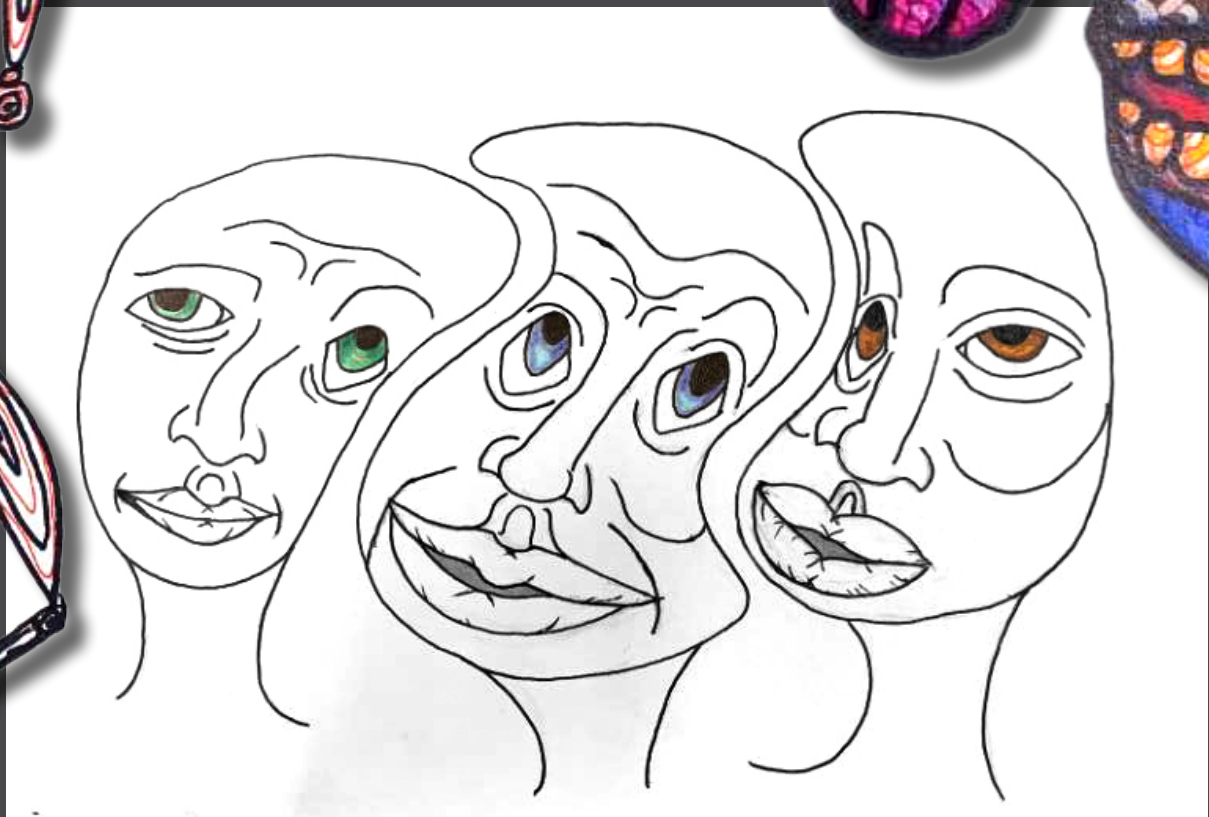
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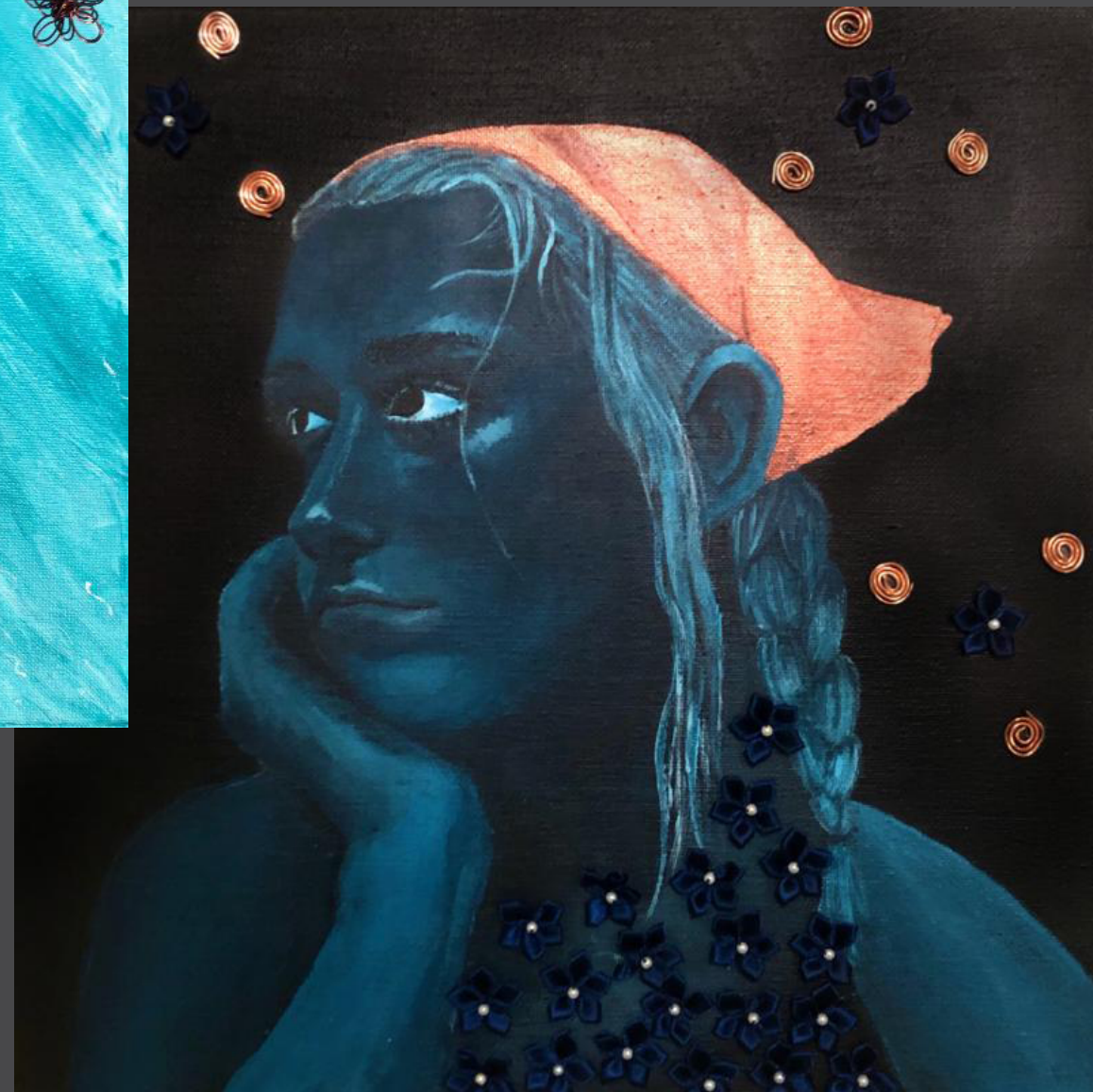
AMARA BAGABO

AP 2D Design

I have always been fascinated by the idea of perception and the fact that two people could look at the same image and take completely different things away from it. I've also challenged the idea of what makes something acceptable or beautiful, which is why I strayed away from images of women, while still having feminine undertones in my work. My portfolio was guided by the idea of rethinking what we know to be true and normal. The pieces all demonstrate psychedelic aspects in different ways and challenge the idea of striking simplicity and exaggerating the generally mundane. My work serves to make the viewer think a little bit and for them to rethink what they thought was beautiful.

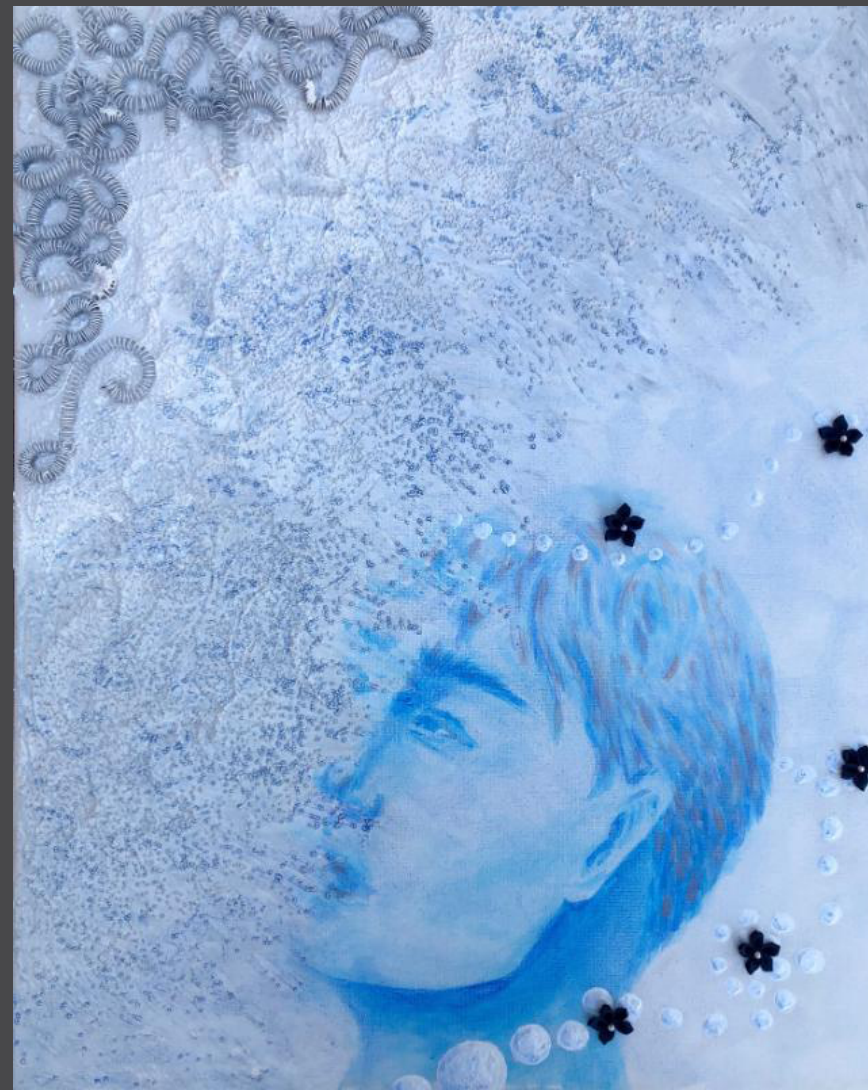


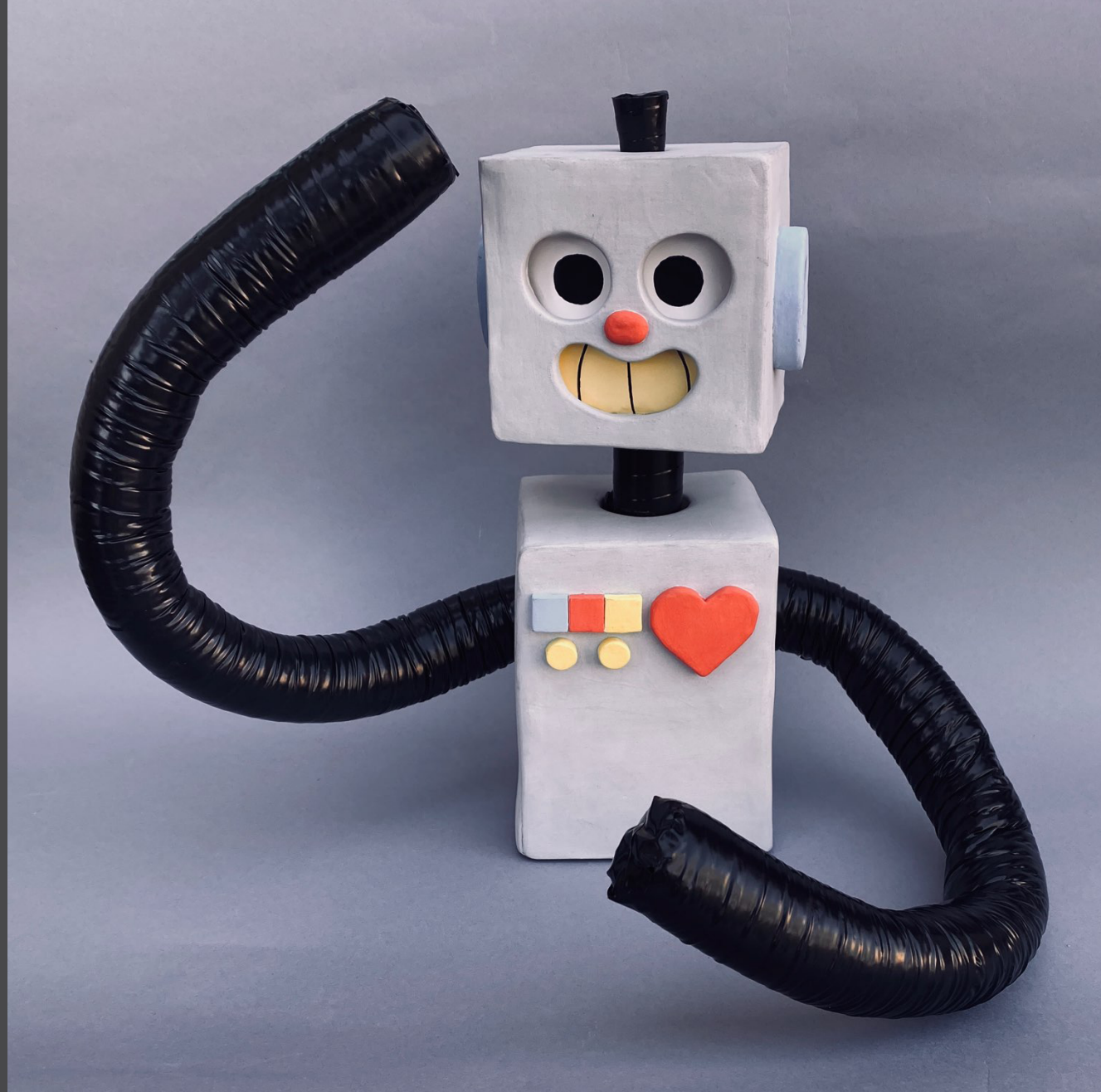
In my sustained investigation, I examine the intersection between reality and my emotional processing. I've always had a unique display of the world: I sense people, animals, and things in colors. It's a version of synesthesia: the crossing of the senses. My synesthesia was heightened when I went through a period of stress during which I saw reality completely through unrealistic colors, patterns, and materials. That experience, while scary, taught me how to find beauty in my unique perspective. In this series, I intend to portray the merging of reality and emotion that I see every day.



MARY BUCHANAN

AP 2D Design





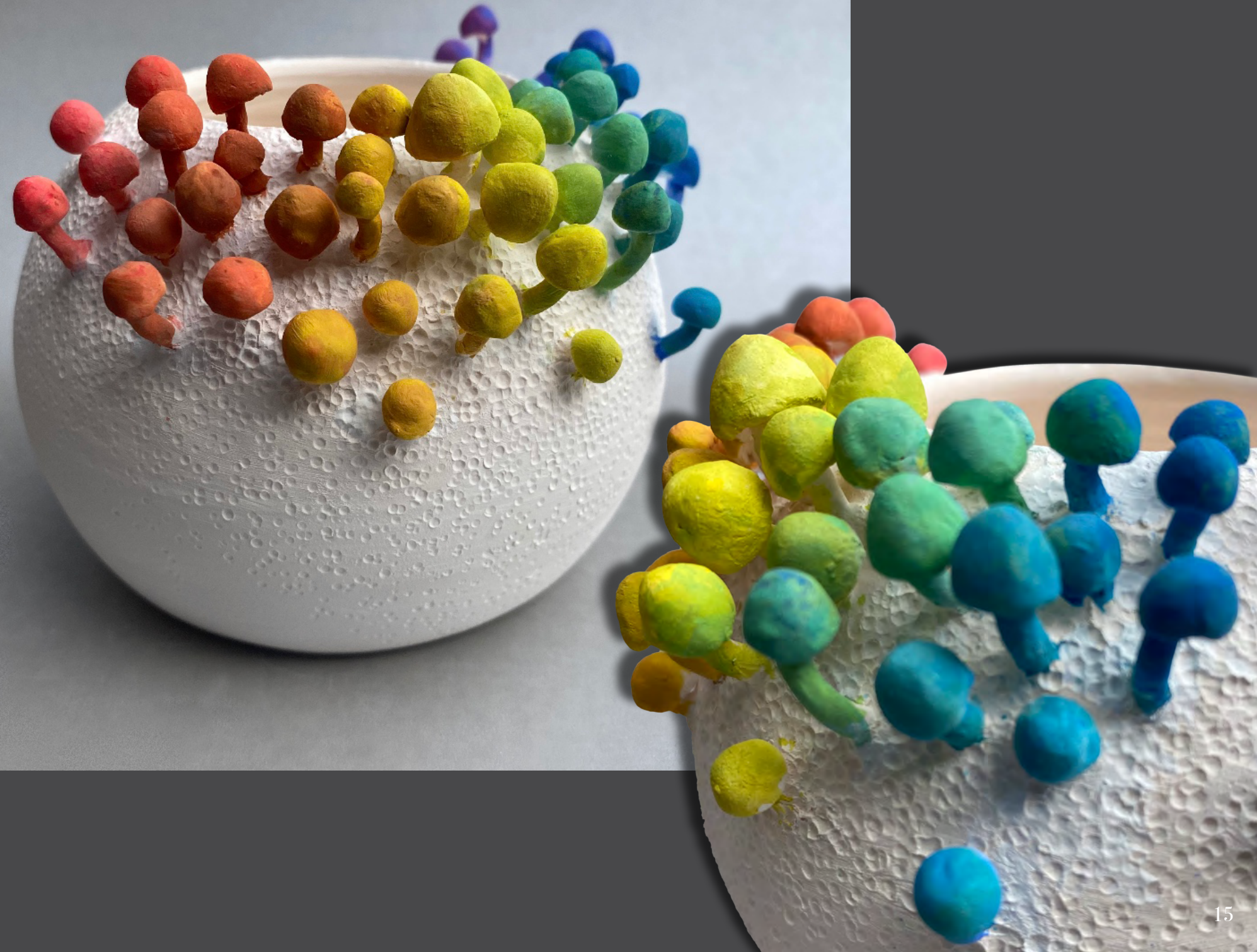
ANNA
COOMANS
Ceramics 4 Honors

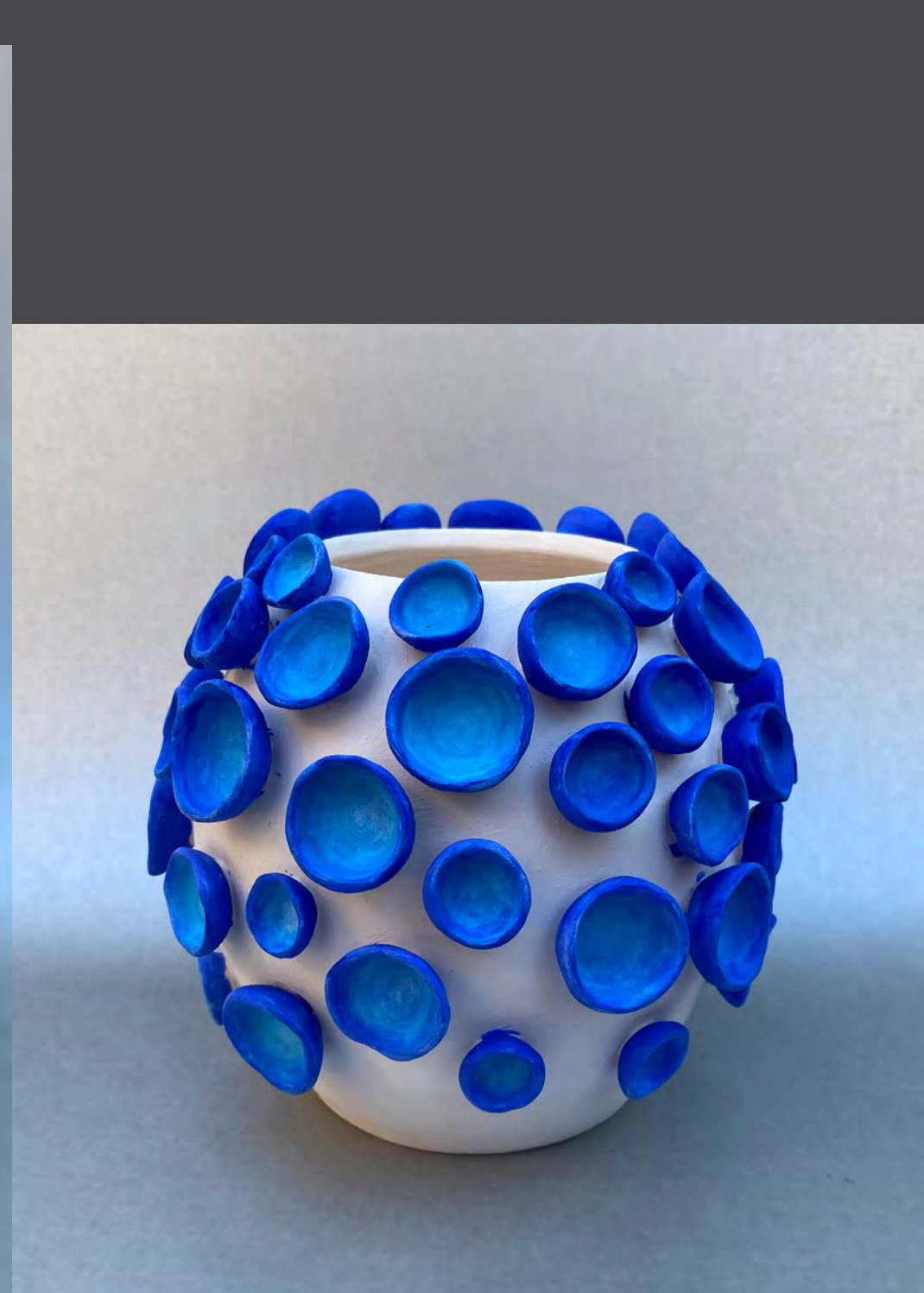


My sustained investigation focuses on the juxtaposition of precise wheel thrown vessels with organic fungi elements to highlight that there is beauty in imperfection. How do concepts with seemingly negative connotations enhance beautiful forms? How does the contrast between precise and natural forms create a uniform narrative? I wanted to convey that objects traditionally considered unappealing can enhance forms to create unexpected beauty. I often struggle with aiming for perfection, so I challenged myself with pieces reminiscent of natural forms because nature isn't perfect or absolute: it is unpredictable and ever-changing. Ultimately, my sustained investigation contains organic elements that seemingly work against the pieces, but in actuality they enhance the forms and create unconventional beauty.



NATALIE
COOMANS
AP 3D Design





PAIGE FREER

AP 3D Design

My body of work explores the tempestuous quality that hands encompass in their many different forms and gestures. Throughout this series of porcelain vessels and my intentional use of positive and negative space, shape, and line, I aim to convey emotion I have seen consume the human race. Arising from my experimentation with sgraffito, the technique of carving through color into the clay, my body of work has developed into vessels that capture all-consuming emotions. My bone-like carving of two hands reaching to make physical contact highlights the human need for connection. This sense of urgency is further depicted in intricate, overlapping, and intertwined hands. I concluded my series by breaking self-imposed confines regarding surface technique to further accentuate the enthralling emotions that hands may imbue. Hands stretching up towards the light signifies hope.







I was driven by a deep curiosity regarding how people live in dense metropolitan areas. In my film photography, I have attempted to showcase everyday people and places I feel truly define the unique energy of cities like New York and Los Angeles. Through countless hours spent walking around with the sole intention of documentation, I was able to make individual observations that together create a body of work intended to authentically characterize “city people.” Each image shows an interaction I had with a complete stranger. This artistic investigation gave me the opportunity to connect with people I would have never otherwise crossed paths with and learn from a widely diverse sample of individuals.

RACHEL FREER

AP 2D Design





How can I create animal sculptures that reflect my relationships and feelings towards my loved ones? I wanted them to be reminiscent of hunting trophies in order to emphasize their importance and honor their impact. I chose people that have been the most influential in my life and an animal that shares their spirit and characteristics. I made sure that the history and traits of each person were carefully considered and captured in the sculptures' details. My sustained investigation allowed me to show gratefulness and love in a way that my words could not. Without ceramics as an outlet to reflect and create, I could not have been able to honor those most precious to me.



EMMA
FUKUNAGA
AP 3D Design



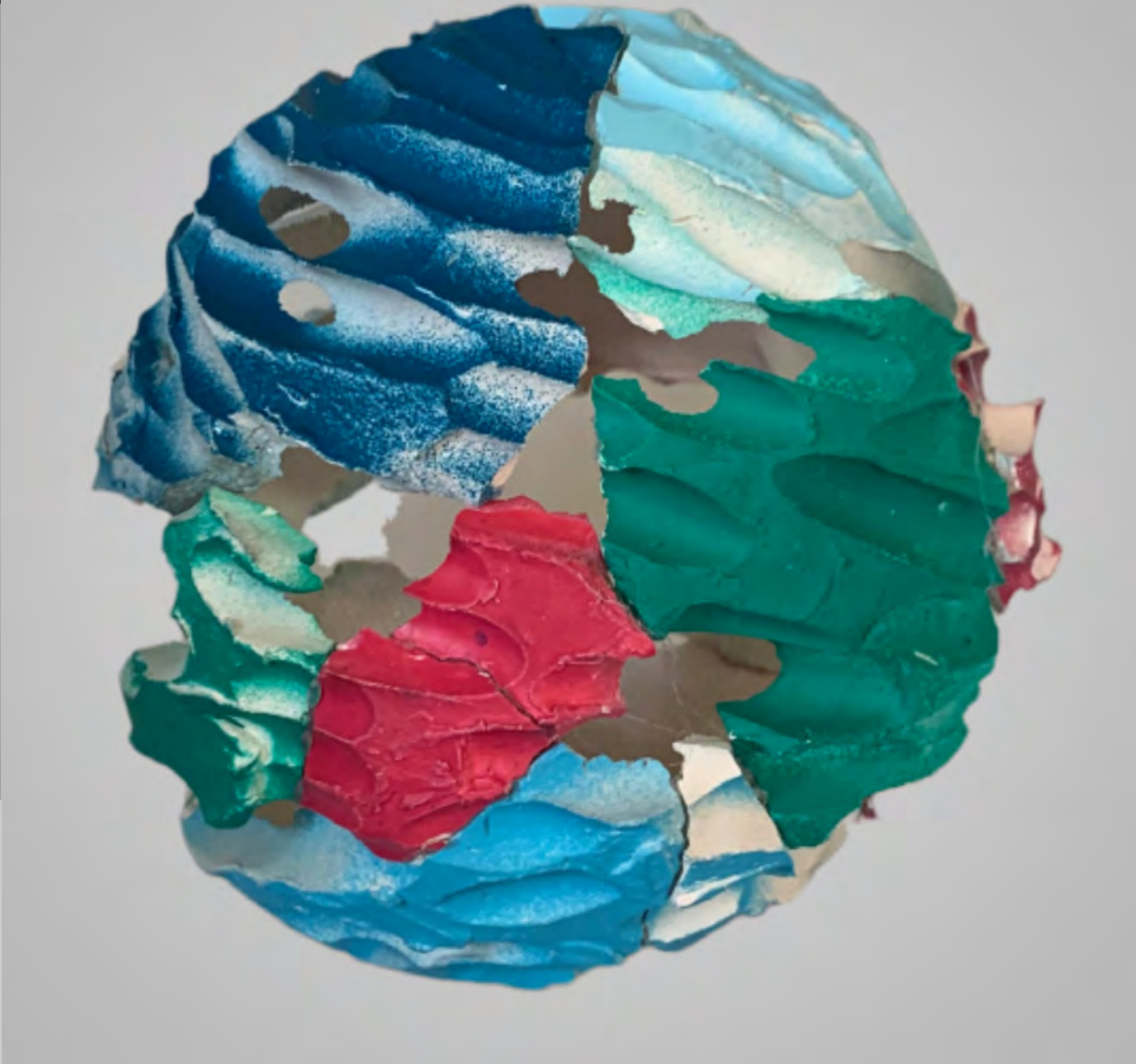


Circles are the “perfect” two dimensional shape. All points on the circle are exactly equidistant from the center. I explore how to convey emotion, thought, or idea through a single shape. Keeping the idea of a circle in mind, how can I portray what goes on inside my head? I often think about things in an abstract way, sounds and smells correspond to certain colors, thoughts float around my head like planets through space, emotions vibrate through my mind like waves. The rigidness of definition juxtaposes the fluidity and imperfections of faceting. The combination of these things created a somewhat unexpected beauty. Textures and colors in my art depict ideas and emotions that can’t be put into words. Using the perfect shape, a circle, allowed me to show how perfect isn’t always clean and straightforward.

BRADLEY HARRINGTON

AP 3D Design



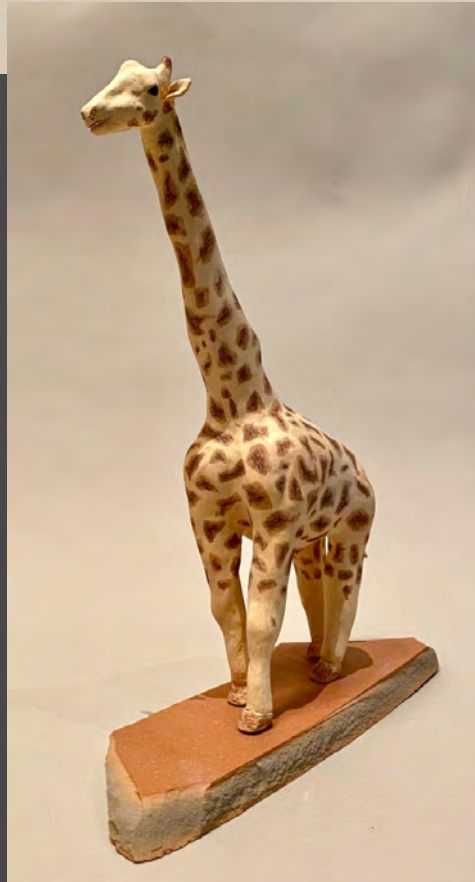


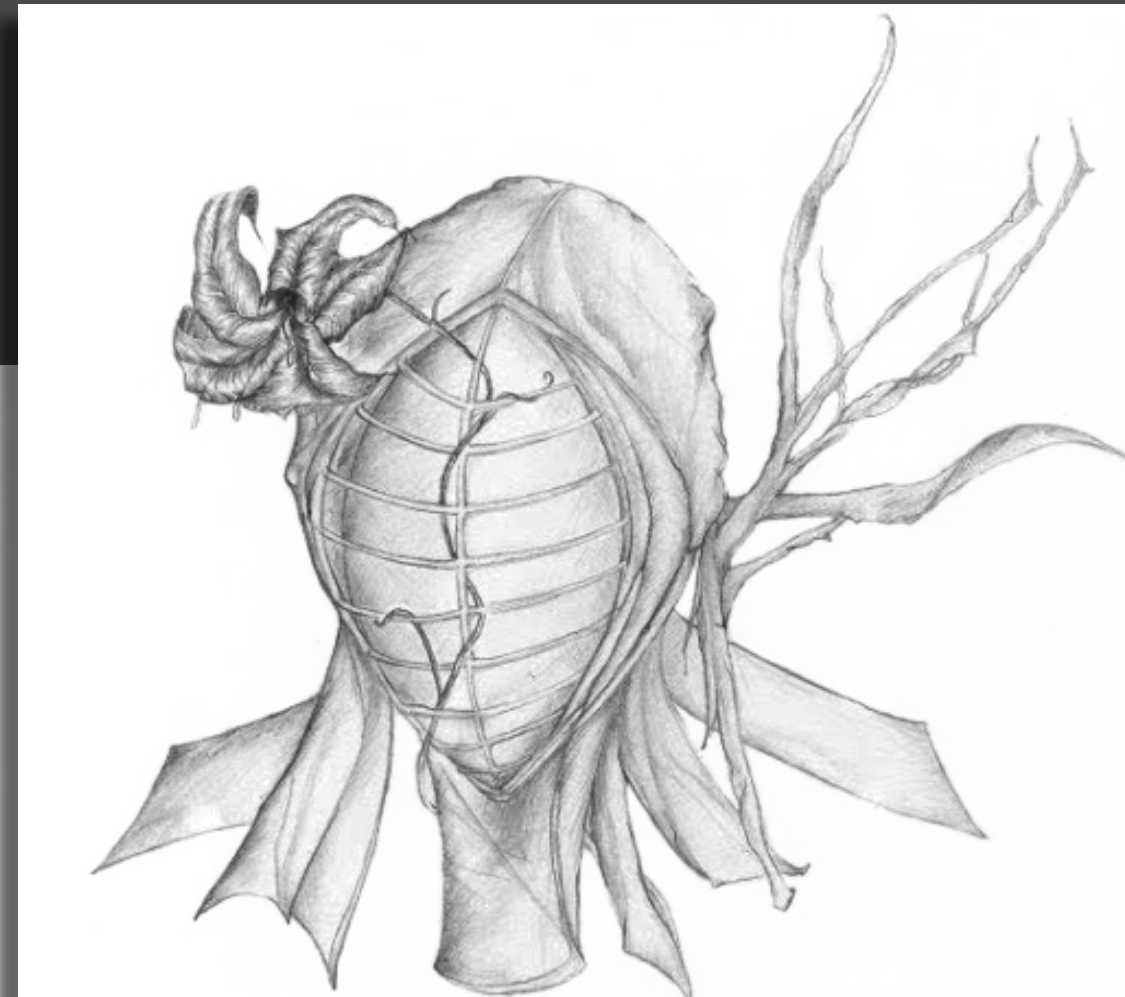
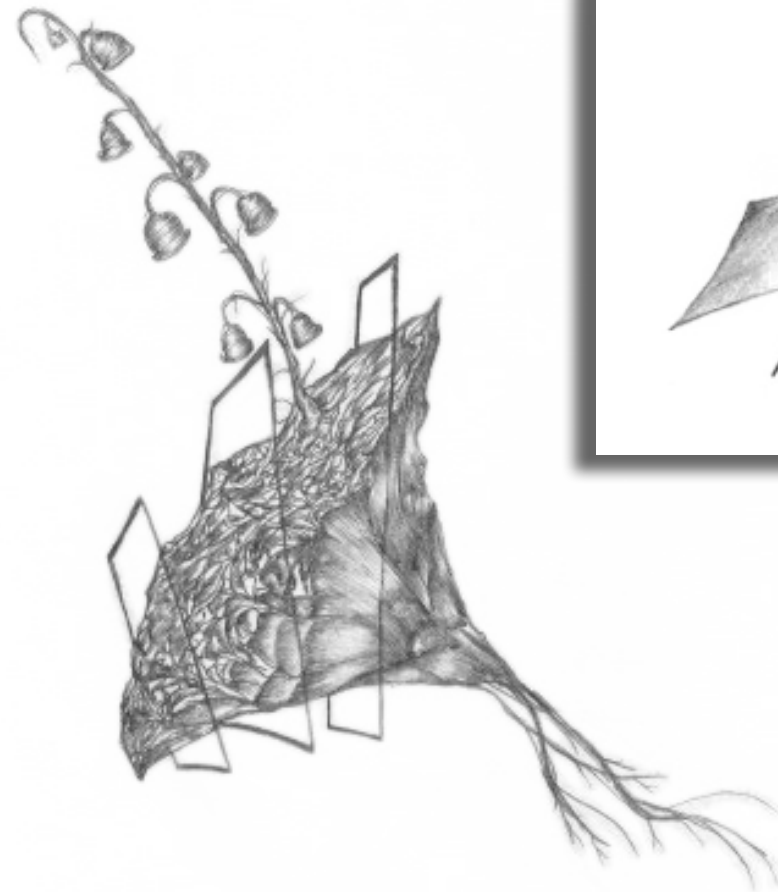
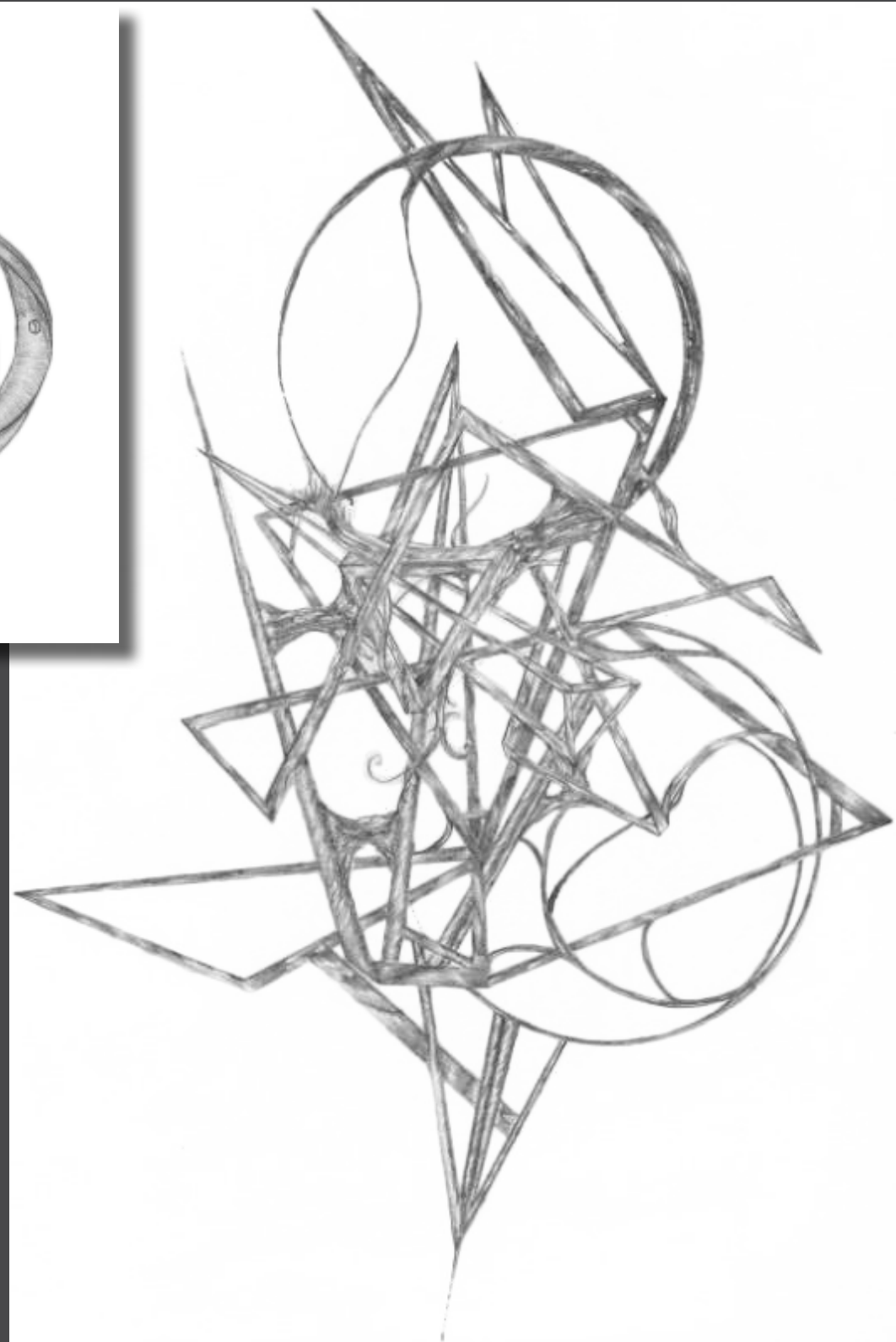
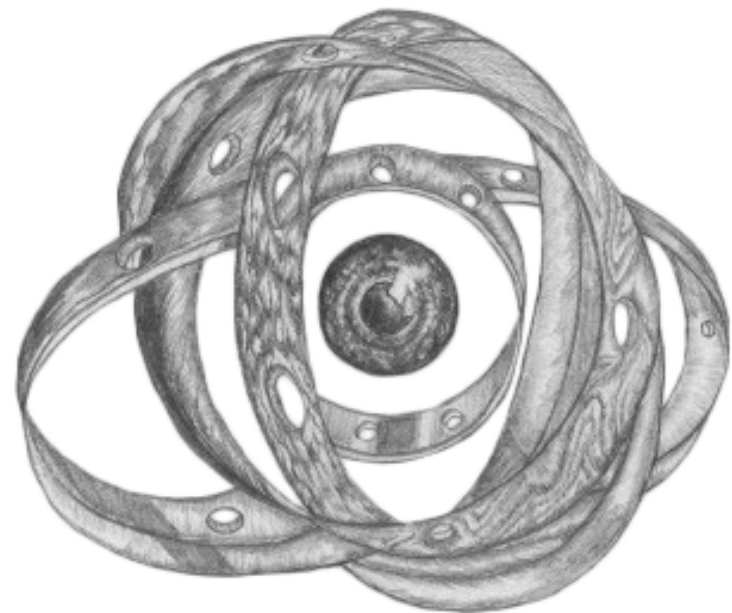


TIFFANY HUANG

AP 3D Design

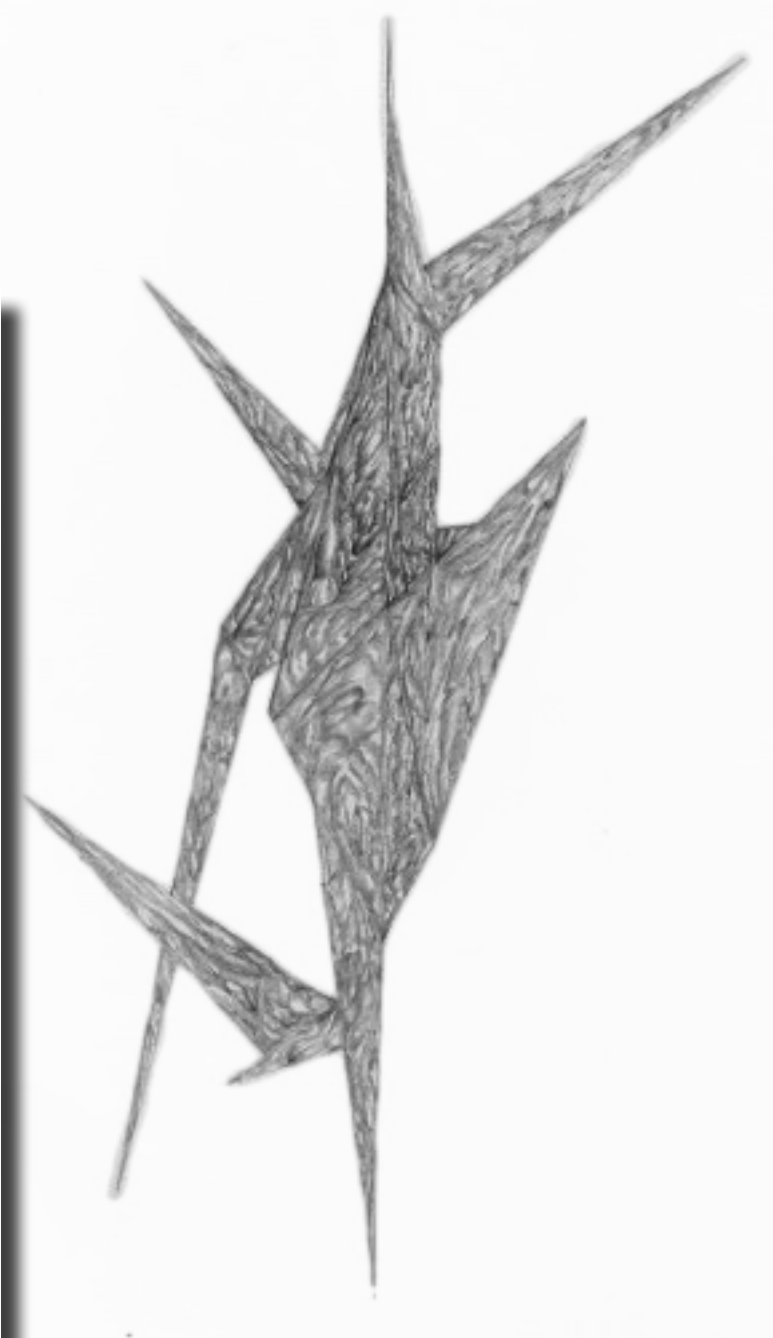
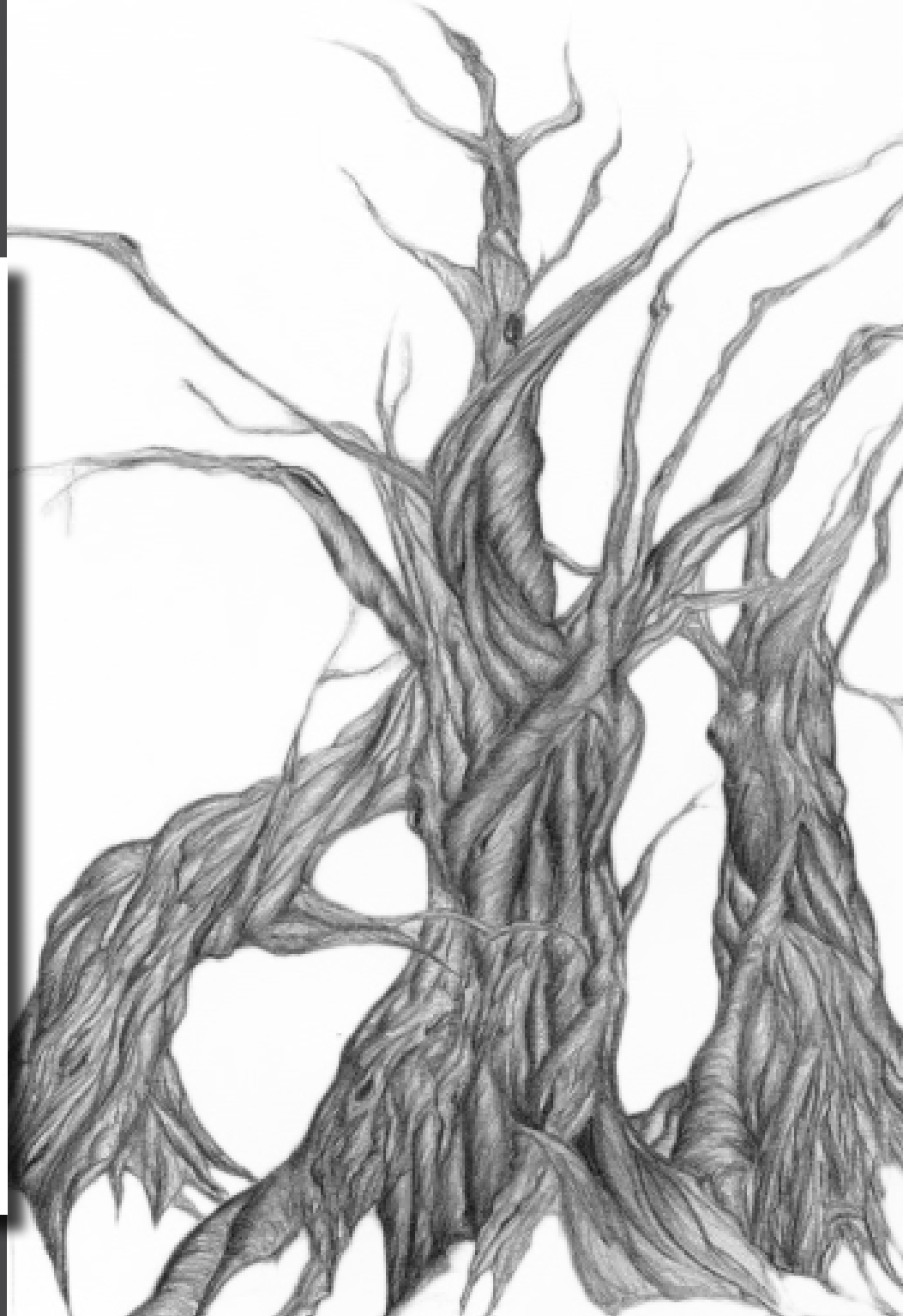
The central theme of my sustained investigation is the issue of diversity not only in my community but around the world. I wanted to make a cohesive piece that represents how individuals, no matter how different, can work together as a group. The animals I chose are arranged in a way where they complement each other and bring the piece together as a whole. In the beginning, I started with the 3 stacked animals as a way to explore muscle proportions, but I realized that I could use animals to represent humans throughout history and in our modern world. Even though these animals are seemingly unrelated, they have ties to each other, such as geographical profile, location on the food chain, or another aspect. These birds, mammals, and reptiles demonstrate diversity, and the arrangement of them shows how humans can come together to create a unified and connected world. Diversity is a prominent problem in our world today, and my intent was to make my art illustrate that no matter how different our sizes, colors, or nationalities are, we have to treat each other with the same respect.





When I was a kid, nature was the only thing that brought me happiness and allowed me to explore my curiosity. While I used to love to watch flowers bloom and plants grow, I found it even more interesting how natural organisms reacted to man-made objects. As technological advancement becomes more and more prevalent in society, the line between nature and man has become less and less indistinct. So I often ask myself what makes something natural? My goal is to bridge the growing divide between these two seemingly opposing sides to show the beauty that can be created when the two come together. Like in many of my pieces, these human aspects take the form of perfect circles, sharp distinct angles, unnatural lighting, and human-related objects.

**NICK
KEESEY**
AP Drawing

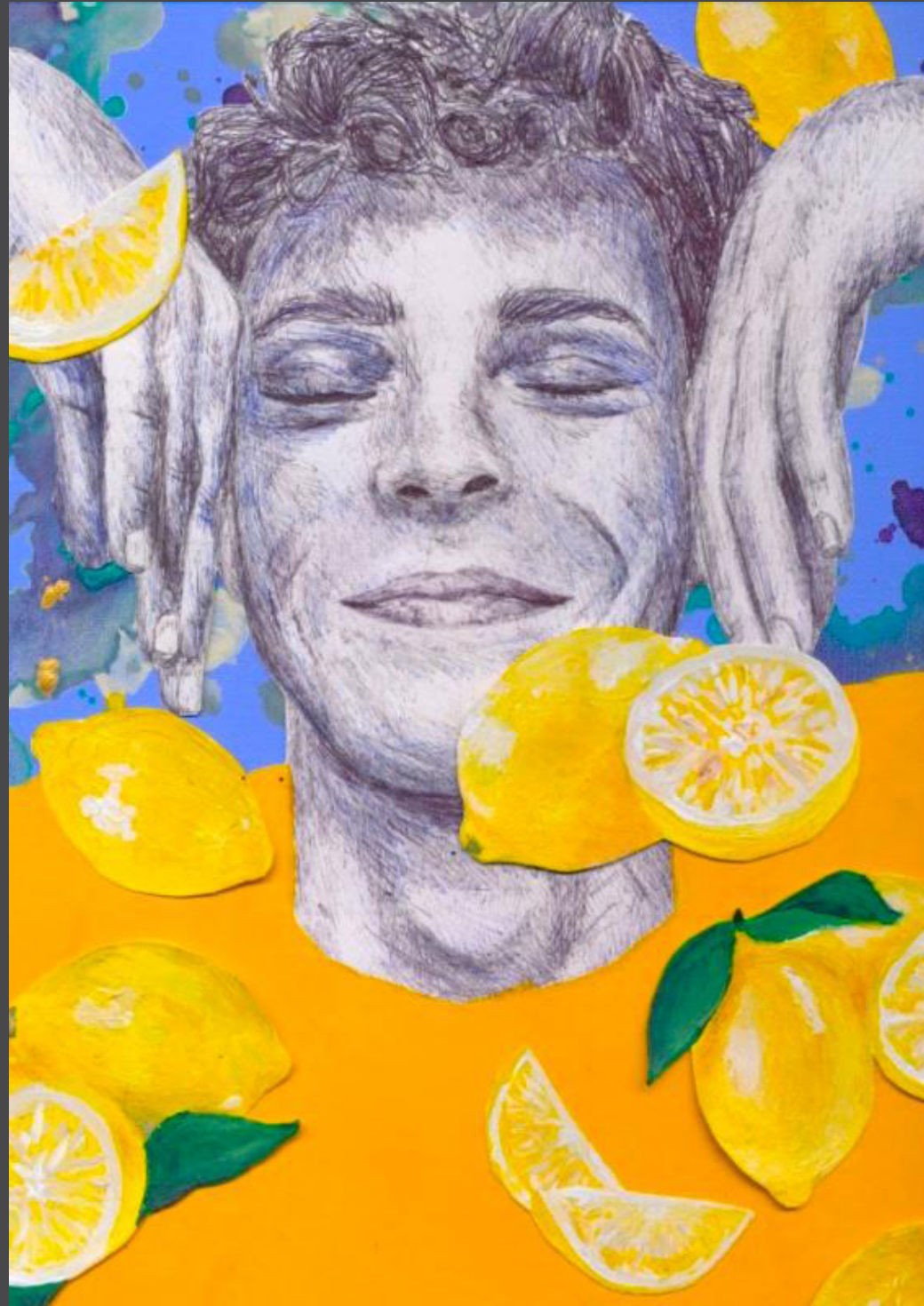


My sustained investigation, “Off the Grid”, represents the intersection between art and nature one observes when alone with the world around them. I am truly off the grid when I am so in the moment and one with myself that the mind pollution made up of apprehension, unnecessary thoughts, constant voices, and future commitments feels insignificant. “How can I visually represent nature while maintaining a feeling of unreality?” I created a whimsical depiction within the background of my works to show that clear overlap between the natural world and art as the subject encounters it. I found that materials are just as essential to conveying meaning as what is being depicted. My inspiration, nature, was taken away due to stay-at-home orders. I let my work evolve over these past few weeks to address the reliance society has on virtual resources and how its artificiality separates us from the natural world.

AMANDA KESSARIS

AP 2D Design

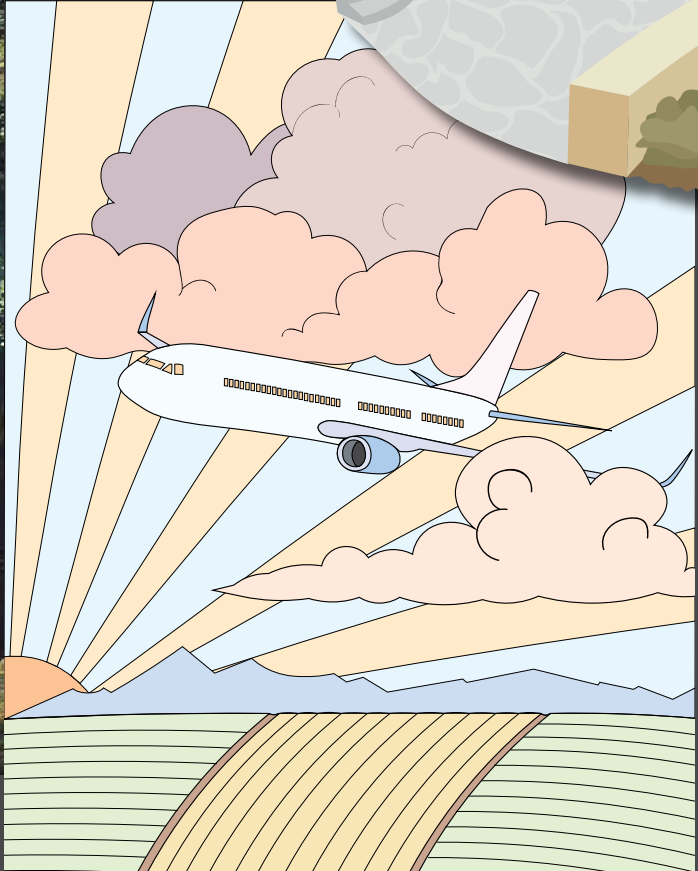
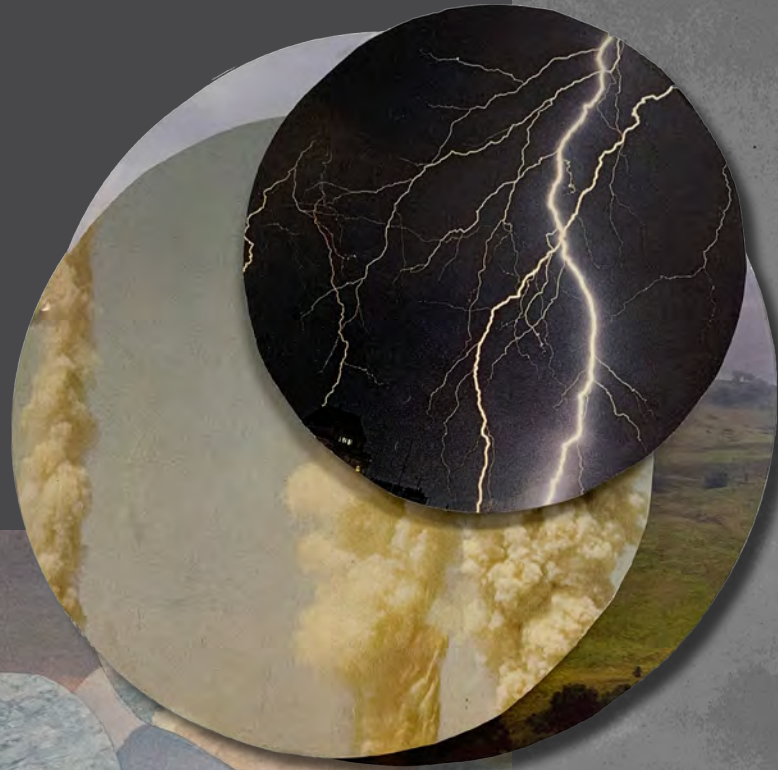






KATIE
KUNESH
Graphic Design 2



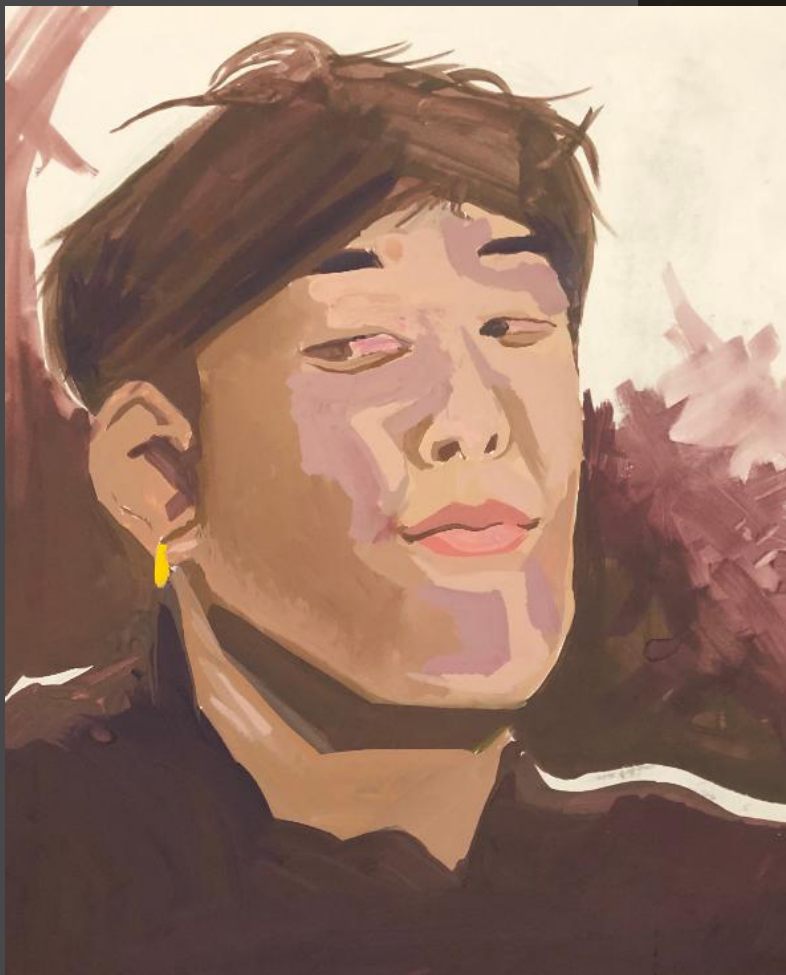


Through my sustained investigation, I wanted to explore my growth as an artist and person. Who am I as an artist and person and what do I represent? To realize the answer to this question, I delved a lot into personality, and how the personality of others affect my own. The painting of a boy holding his eyeball out while covering the other as if to offer it is a portrait of my friend whom I admire because he always had the courage to share his perspective, which inspires me to do the same. Another piece shows a blue figure crouching to the left of severed legs. Many people detach themselves from the root of their identity, their true persona, and become different people for the sake of fitting into society. The blue figure shows the loneliness that comes with remaining truthful to oneself. The diverse nature of this portfolio reflects the chaotic nature of one's personality. I learned that one's identity is not often one cohesive system, but rather an array of contradictory behavior struggling to cooperate and live.



JUSTIN
LEE
AP 2D Design

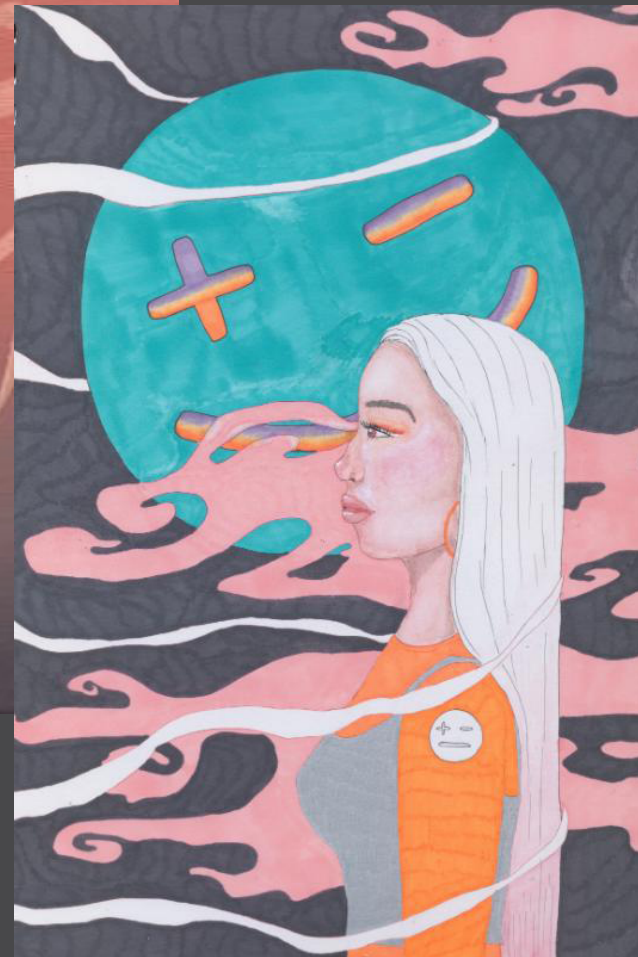






My sustained investigation reflects an exploration of my self-identity relating to aspects of my life such as my Chinese-Taiwanese heritage to my developed interests. Using a fantastical, Asian-inspired motif throughout my work, I attempt to convey my journey of self-understanding. Additionally, I examined the relationship between one's personal interests or passions and one's environment in shaping one's identity. Within my portfolio, a diverse mixture of style, color, and subject appears as evidence of the evolutionary process undergone throughout my sustained investigation. My early pieces consist of bright colors with a more fantastical, cartoon warmth to them and later evolve to include more realism mixed with fantasy and an exploration of darker colors. This change in style and color provides a symbolic look into the evolution of my identity as I matured in age.

**ASHLEY
LIAW**
AP 2D Design



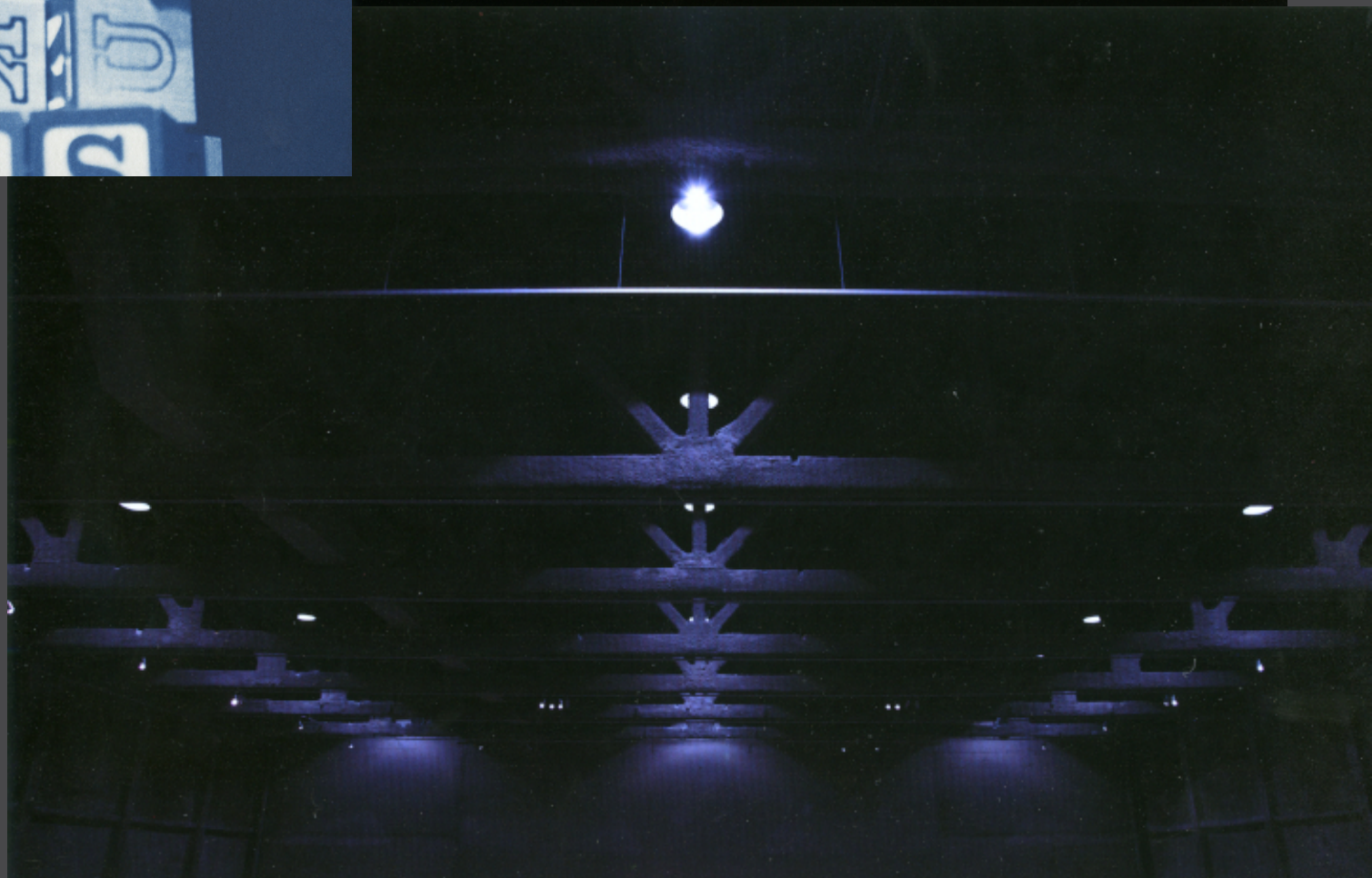
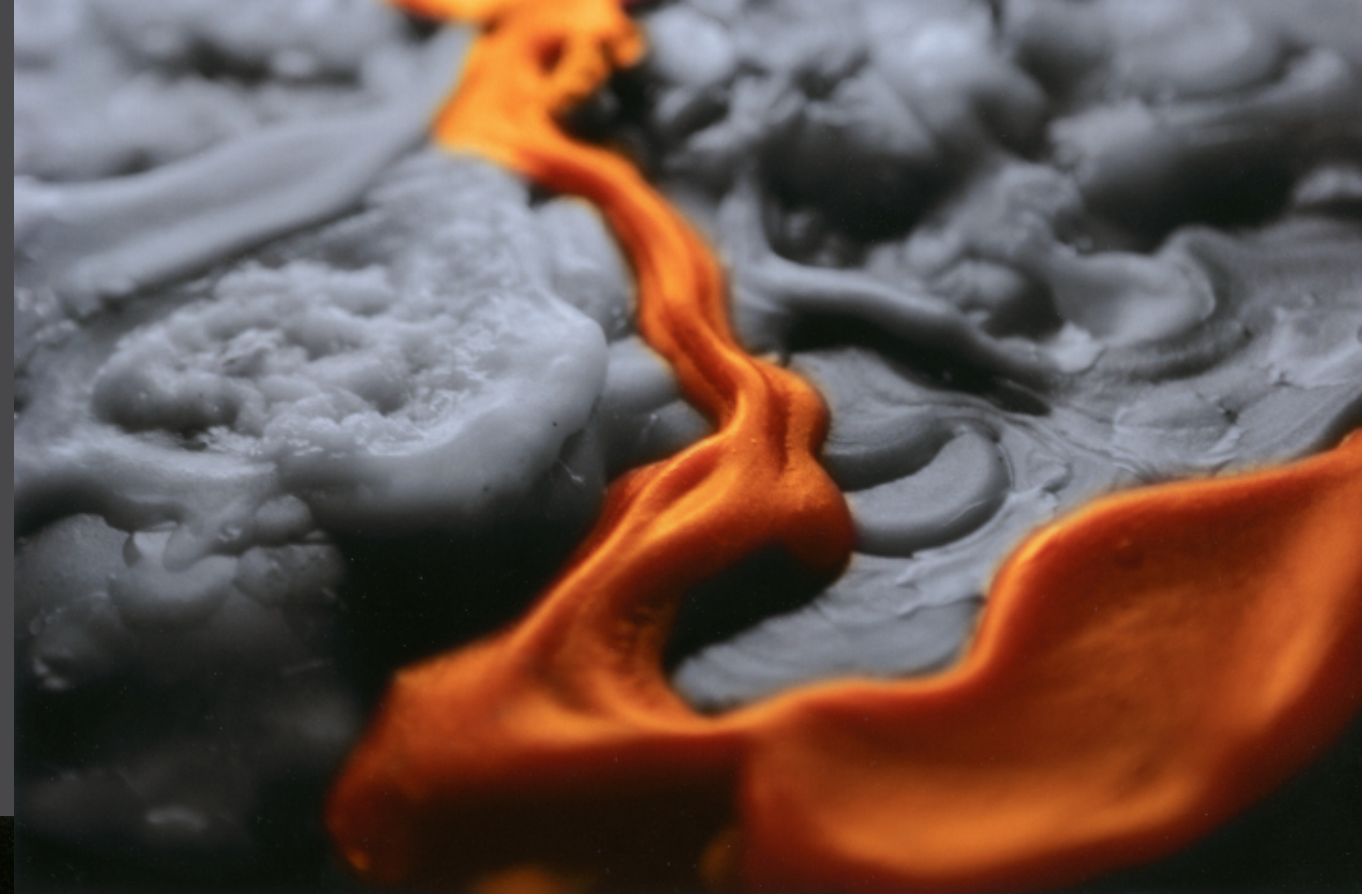
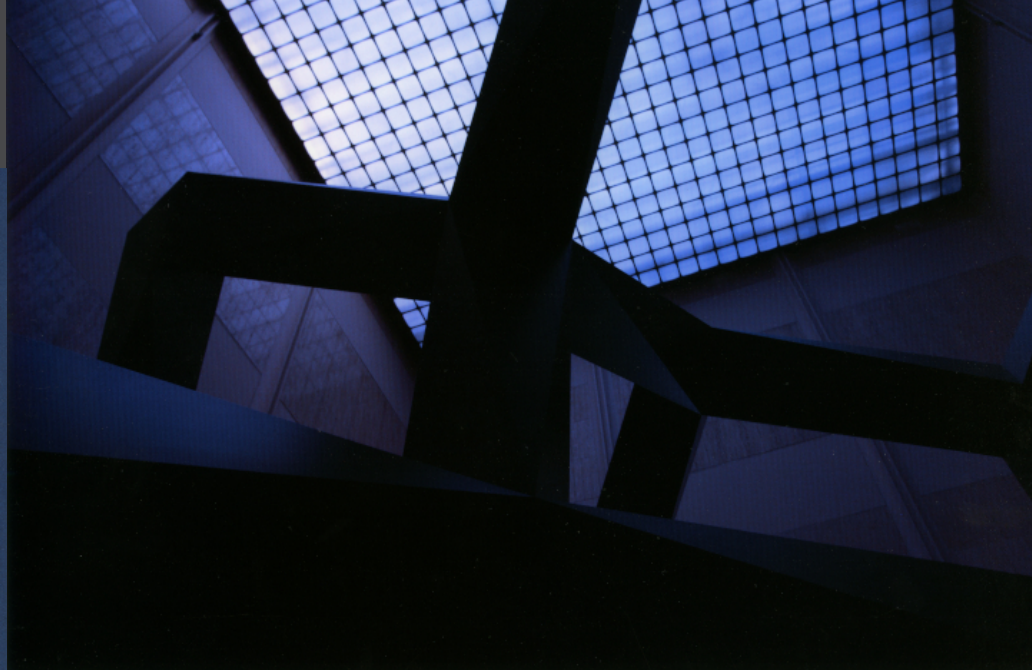




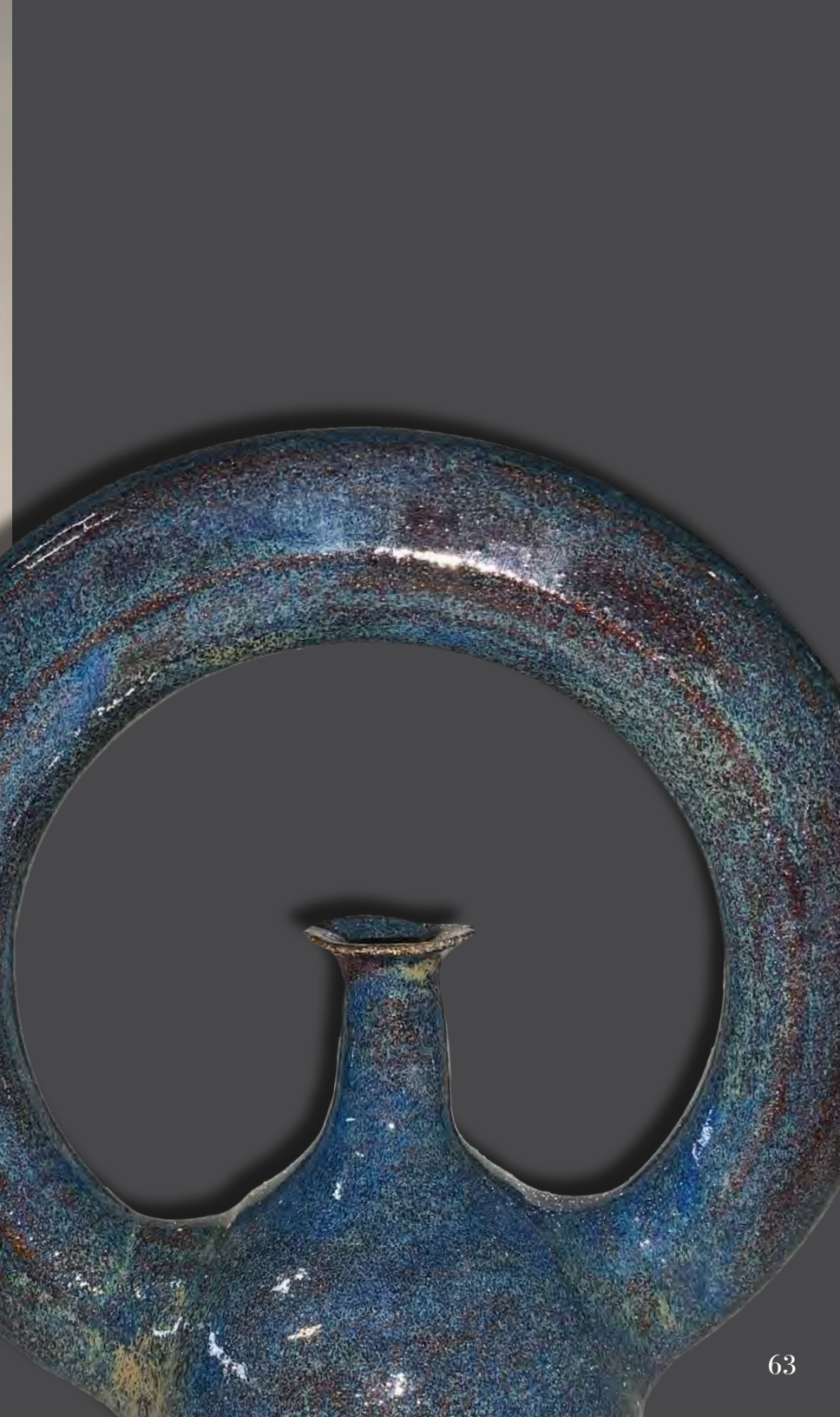
One major question defined my sustained investigation: what defines a landscape image? Usually, landscape is realized as mountainous-far away images that use the slopes of hills and rivers to guide the viewer's eye. I attempted to take the same guiding principles of landscape images and try to put them in different scenarios: standard landscape images, close-ups, juxtaposed images, with and without color, and pictured straight on. What I also tried to achieve through these images was to elicit an emotional response without directly including human expressions or emotions such as a portrait landscape. This had an additional effect of many of my images not having a point of reference to depict how large the subject or background are. In my opinion this created an interesting effect for viewers to question what they are actually looking at as half of my sustained investigation images were close-ups.

EITAN
MIROVSKI
AP 2D Design





Conceptually, I want my body of work to challenge the idea of “balance” while integrating two contrasting forms into one holistic piece. In order to communicate the gross physical imbalance of my pieces, the process of experimenting with negative space played an integral role in the construction of my portfolio. Throughout my sustained investigation, I experimented with different methods of assemblage in order to connect multiple forms in a visually appealing fashion. Ultimately, the sculptures that made the final selection for my portfolio have one element that particularly stood out: they appeared as if they were “unbalanced” in order to convey a feeling of precariousness.



JARED
NACHMAN
AP 3D Design



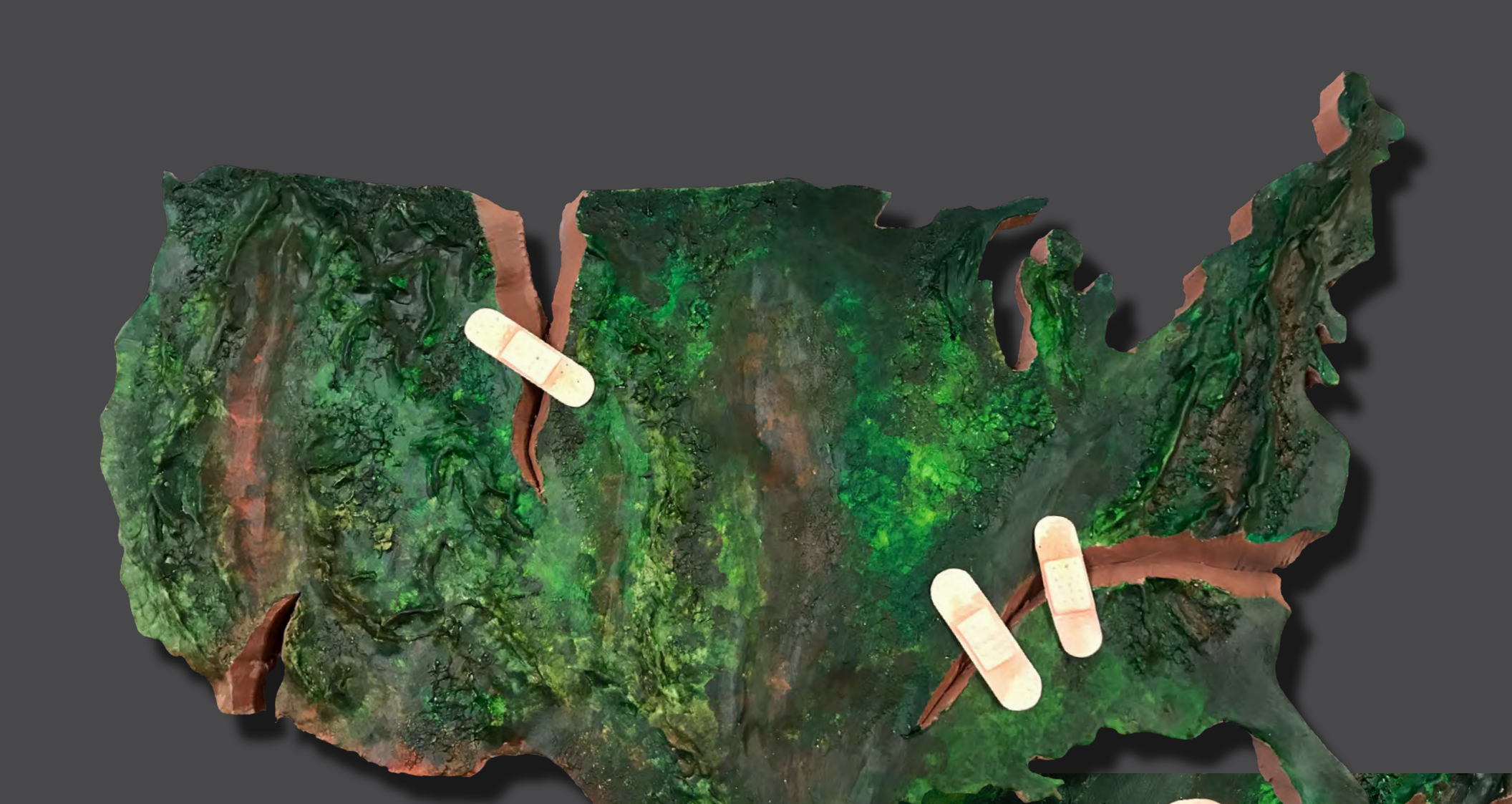
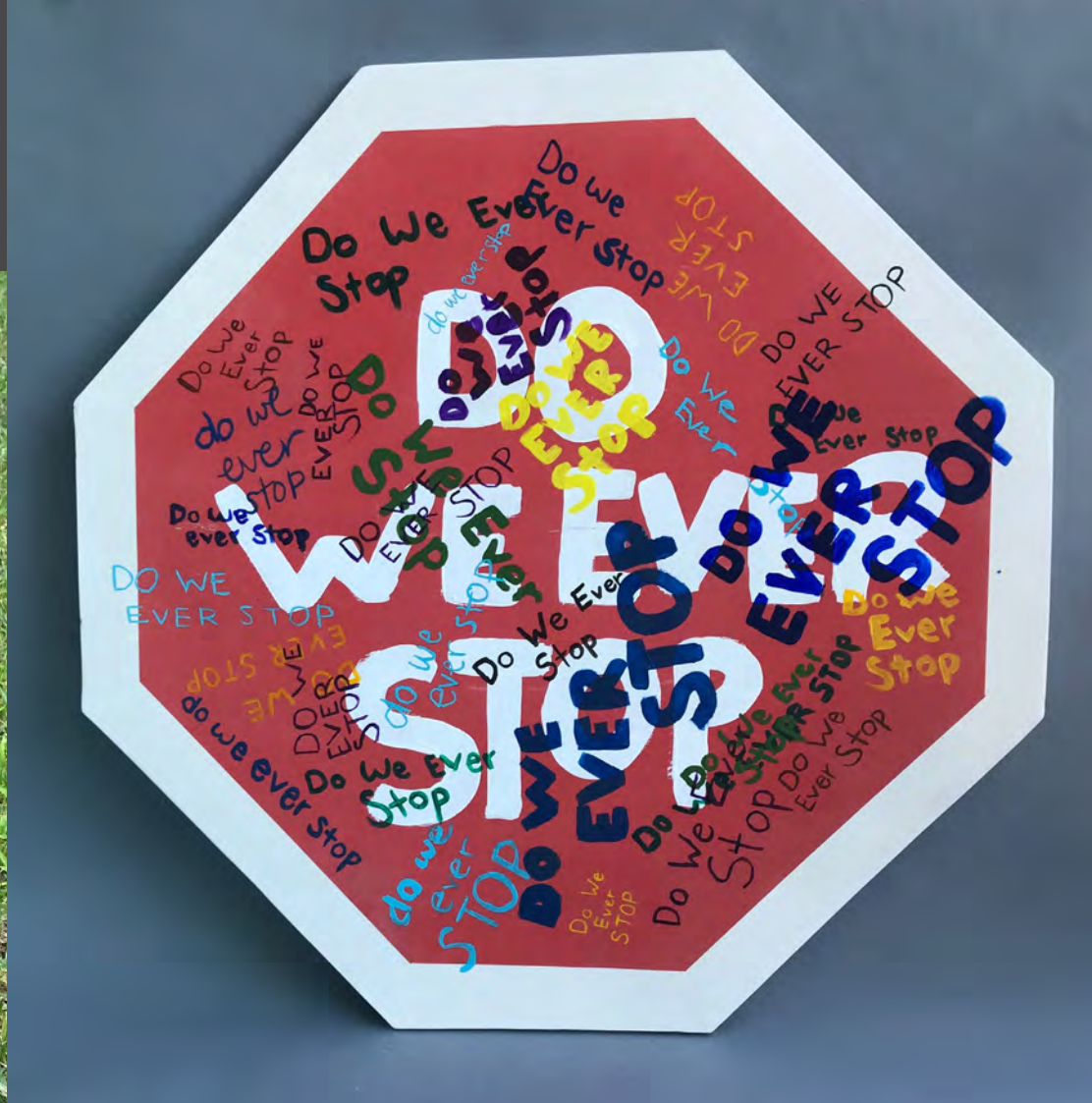


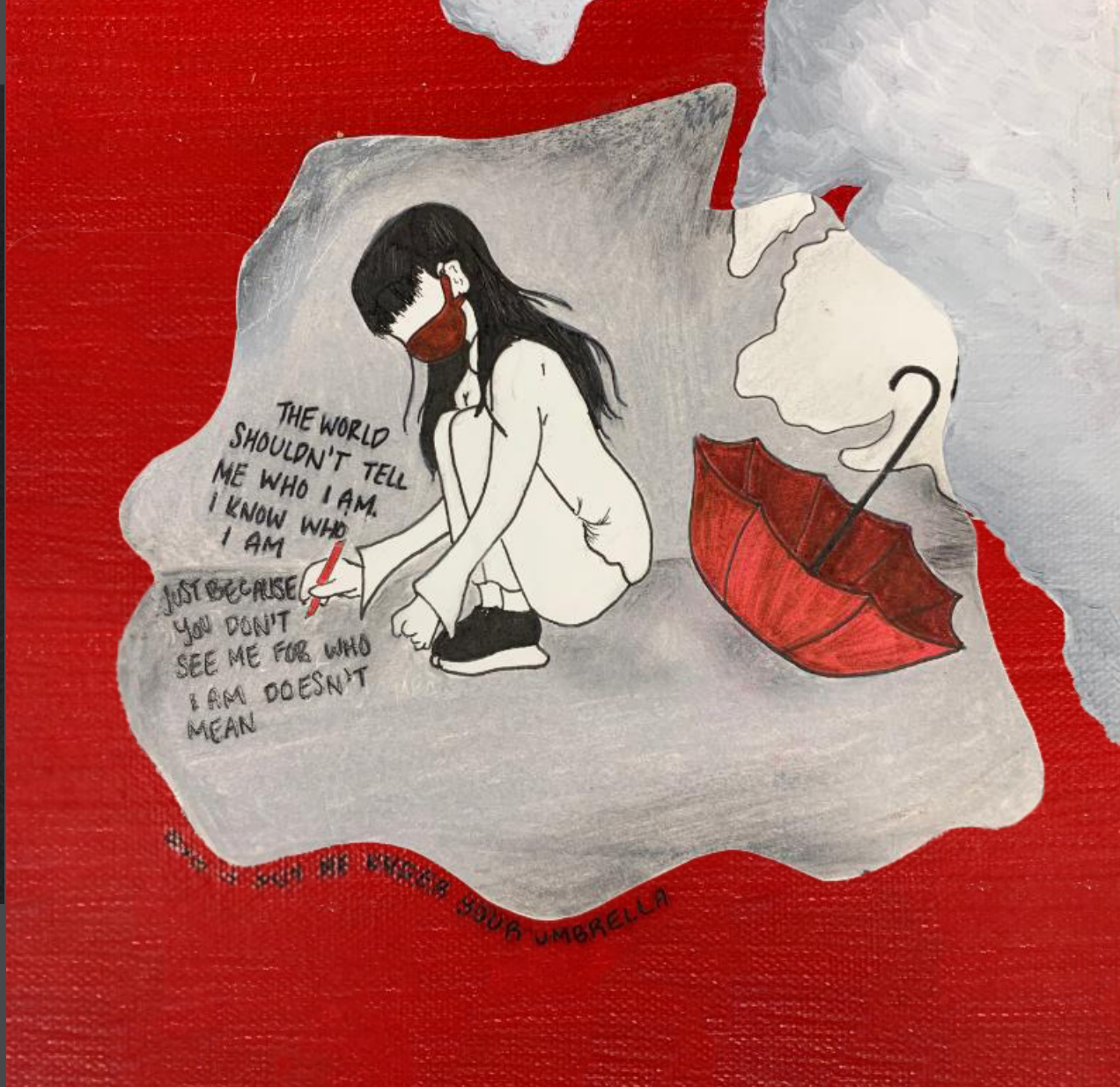
Influenced by the artwork of Banksy, I wanted to create sculptures that can not be ignored in order for various social, economic, or political issues to come to light. My voice as an individual may be small; however, I created my work to engender a more powerful expression. My intention is to keep my message open to persona interpretation in order to facilitate deeper reflections and meaningful conversations.

EMMIE SIDDONS

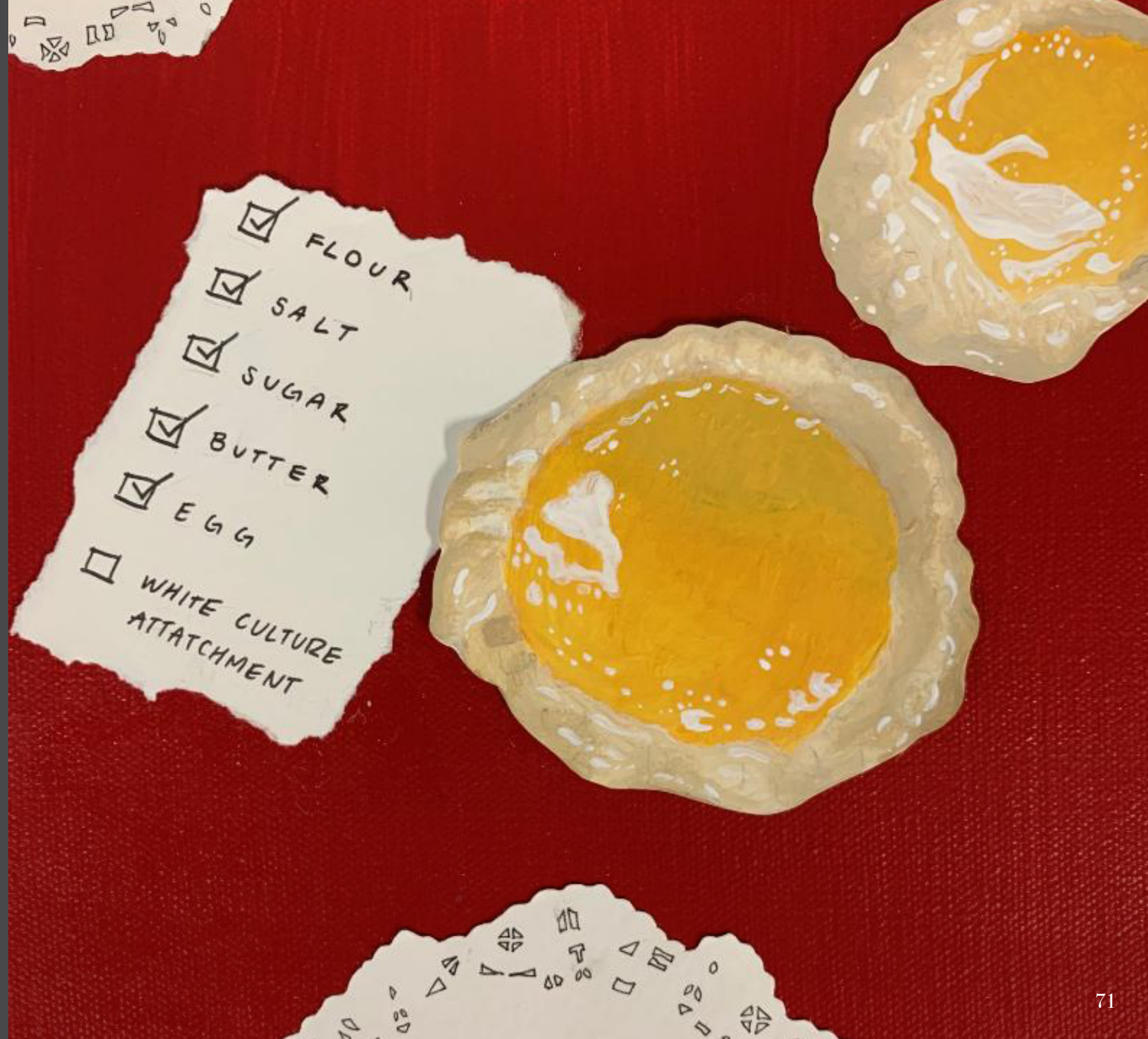
AP 3D Design





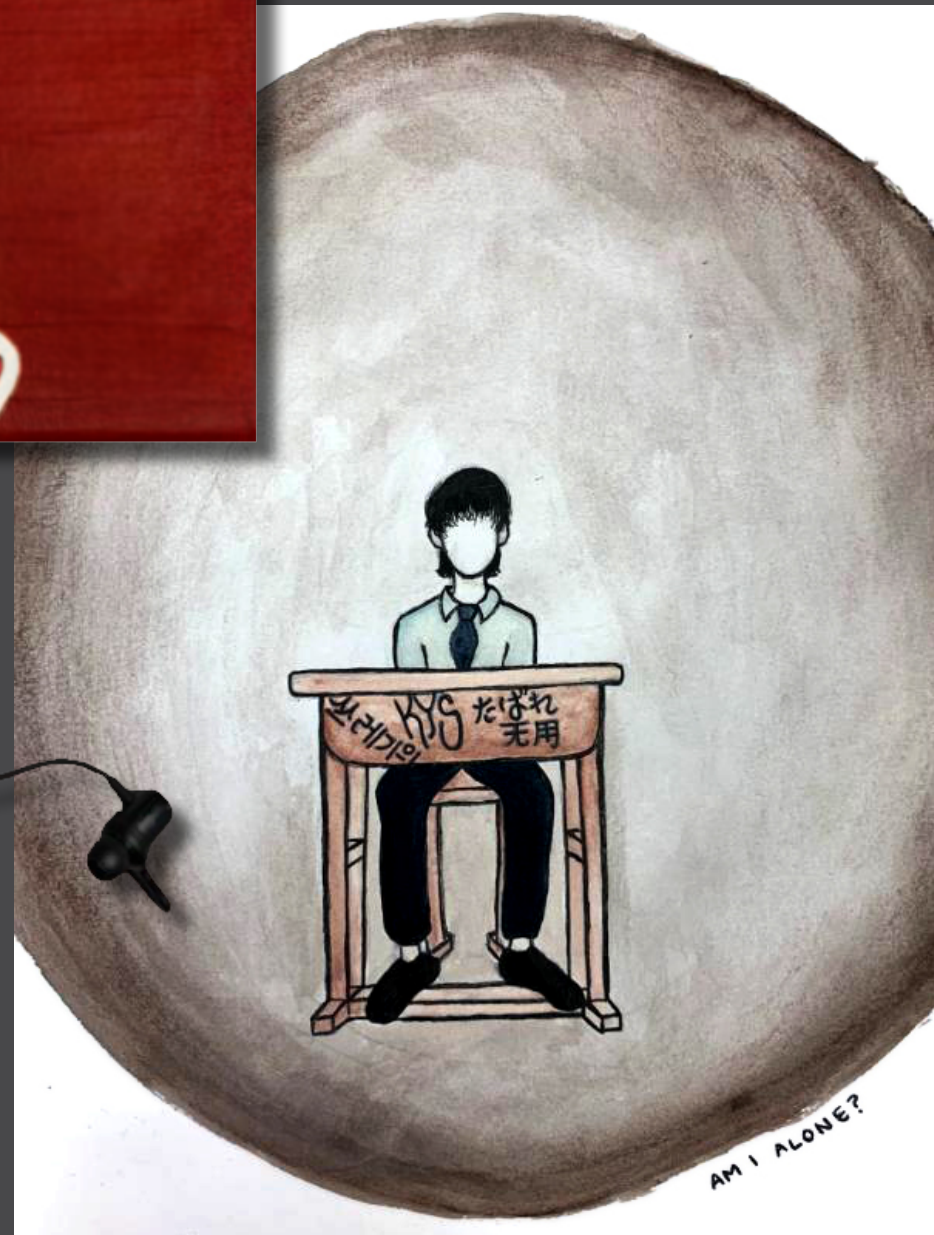


I wanted to focus my sustained investigation on the stories of Asian identity and society I had not often seen expressed through visual arts before. The questions that I created were: How can I communicate various aspects of Asian identity? How can I comment on societal norms relating to both traditional and modern Asian identity? Throughout my investigation, I used many manga-inspired characters to pay homage to the popular Asian art style. The most challenging aspect of my sustained investigation was the fact that I pulled from so many mediums, but I think it was necessary for accomplishing my goal.



RYAN SULLIVAN

AP 2D Design



My sustained investigation focuses on the contrast between industrial, mixed media and delicate, organic, porcelain. I was guided by the questions, “How do contrasting mediums work together to achieve balance and harmony?” and “How do individuals manage seemingly contrasting aspects of their identity and establish a unified sense of self?” The idea is derived from my attempt to balance opposing aspects of my own life. I ultimately wanted to call attention to the complexity of identity, suggesting that opposites can work together to create a unified form.



Izzy
TAULLI
AP 3D Design



We are so proud of all that you have achieved.

FACULTY

Annie Webster: AP 3D Design

Kim Kohler: AP 2D Design, AP Drawing

Cameron Gibson: AP 2D Design

Meagan Segal: Graphic Design

Catalog Design: Meagan Segal