



DO NOT TOUCH

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Heesang Robin Cho
Myung Son Chung
Olivia Dias
Sujin Jinny Kwon
Laurana M Nyman
Kate Rice
Kate Sory
Maywadee Viriyapah
Sanjaya Wilson
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"When I finished 'Satyagraha,' I could sit down and probably play most of the opera on the piano. I could play it for my colleagues, the writer, the designer, the director. We knew what the piece was. But then something else happened. The first night there was an audience present, the whole thing changed. You think you know the piece. You think you know what you've done, but you're sitting in the hall and you look out and suddenly there are 1,500 people there and you no longer know it."
—Philip Glass

The familiar exhortation of museum wall labels, "Please do not touch the artwork," has extended to, and amplified every facet of our lives, causing artists to rethink their daily studio practice, and perhaps more significantly, how they get their work out into the world.

An artwork is like a kid leaving home: it finds an apartment, dates some people, and grows in unexpected ways. Exhibiting is essential for the growth of the artwork and the artist. And in the absence of a physical exhibition, **THE SHOW MUST GO ON.** This catalog functions as an exhibition in uncertain times: the work within it was either reconsidered and adapted to this venue, or created specifically to live in this form.

CARLA ARGUELLO

LA VIE EN CORONA

When brainstorming ideas to create this publication in the case that COVID-19 took over the world, the only thought that came to my mind was, **Ok—dramatic...** Yet here I am a couple weeks later writing this project statement in an apartment in Miami, Florida, where I spent my spring break, turned into my art studio, yoga studio, classroom and unfortunately soon to be auditorium where I will be graduating and celebrating my graduation in.

There I was, or should I say here I am with my cellphone, my laptop and some shitty Wi-Fi. I had to change my project around and make it about this pandemic. After all that is all we see on social media, read

about in the news, and hear about in our chats. So why not add to the piles and piles of fake and unreliable information and create some fake ads containing the scarce objects we all hoard or lack during this crisis. This is La Vie in Corona (Life in Corona), a series that portrays how seemingly insignificant products have now become a luxury.

Shot on an iPhone.



Etrro Wash, 2020
1880 × 1849 pixels
Shot on an iPhone



Prada Paper, 2020
4021 × 3008 pixels
Shot on an iPhone



MOSCHINO

Moschino Shield, 2020

1459 × 1715 pixels

Shot on an iPhone



Gucci GermX, 2020
4032 × 3024 pixels
Shot on an iPhone



Chanel Wipes, 2020
3692 × 3024 pixels
Shot on an iPhone



Bulgari Gloves, 2020
2901 × 2449 pixels
Shot on an iPhone



Saint Laurent Mask, 2020
3024 × 2128 pixels
Shot on an iPhone

HEESANG ROBIN CHO

BREATHER

I constantly find myself being self-aware due to my multi-cultural, Korean-American background. I would always doubt the sincerity of my emotions, which obscures my introspection and clarity of thought. As such, my thesis focuses on giving myself the breathing space necessary to release my complex emotions. I took inspiration from collage artists and my cross-cultural background by blending various mediums together, which allows for an exploration method of untangling the emotions that bounce back and forth in my head.

My thesis, "Breather," allows me to express my layered thoughts in a collage while exploring with various media

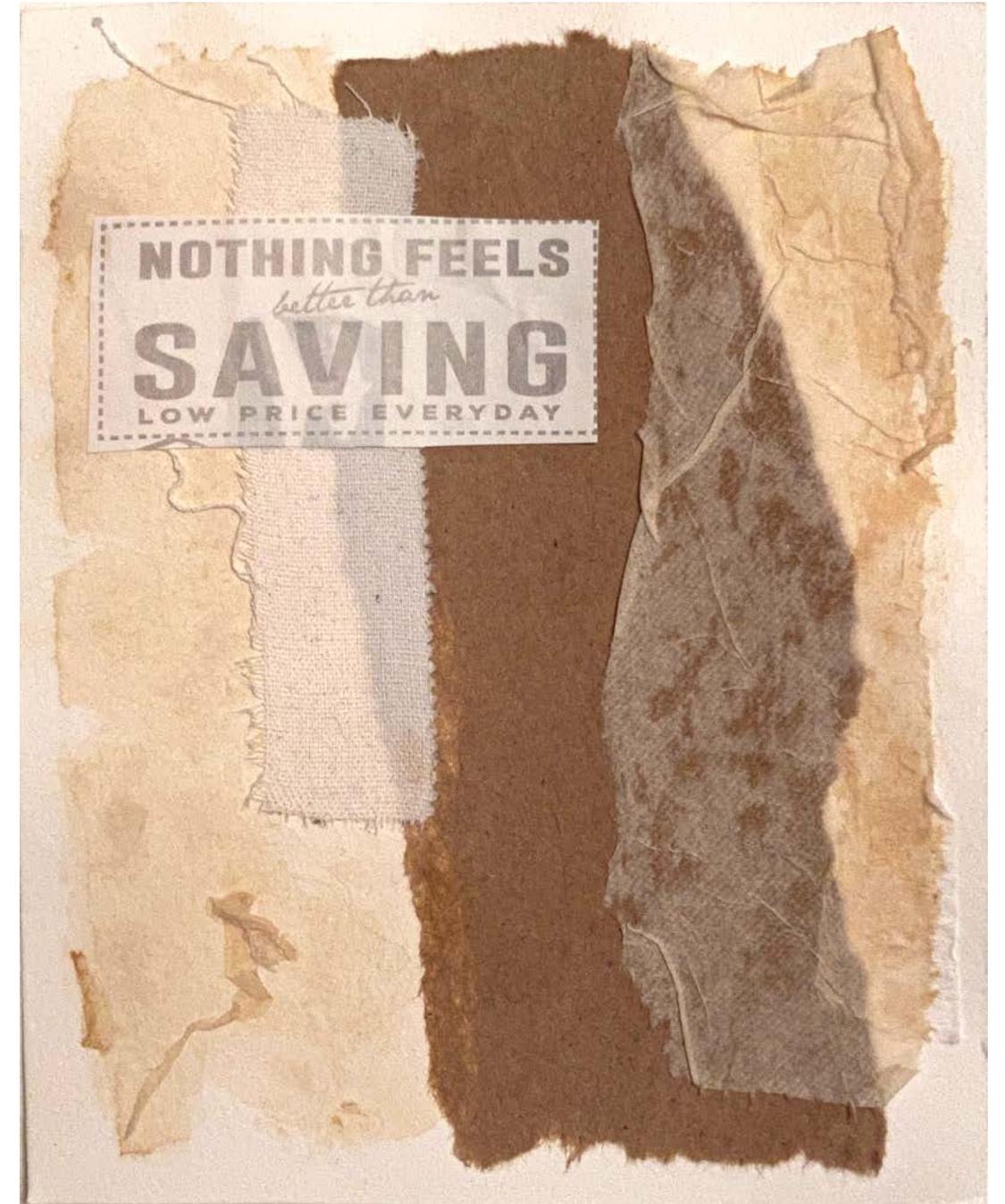
and materials. Found objects used in making my collages include, but are not limited to, paper bags, strings, tea bags, and components of mixed media, such as color pencil, ballpoint pen, and oil pastel. Every week, I create collages with a new formal scheme I can focus on, exploring sentimental arrangements or lacing objects together in unusual combinations, and attaching objects that seem to cope with one another.

A blank sheet of paper becomes a harmonious collection of collaged elements as I search for the perfect bits of paper, quotes from printed publications, or elaborate patterns created from brown pastry bags. As I reinvent my process for each collage I am on a new adventure.

My artwork aims to be more than aesthetically pleasing—it serves as a form that comes to terms with my capacity for overthinking—looking for that "correct" placement for each object becomes a form of therapeutic process of putting my tangled thoughts into a more balanced mindset.

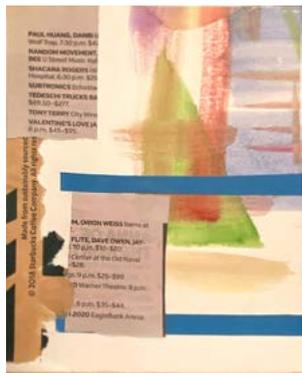
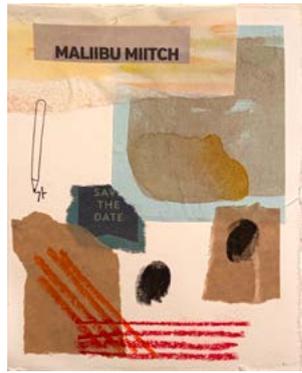


Selection from Brown Bag Series, 2020
Mixed media on paper
Approximately 7 x 5 inches each





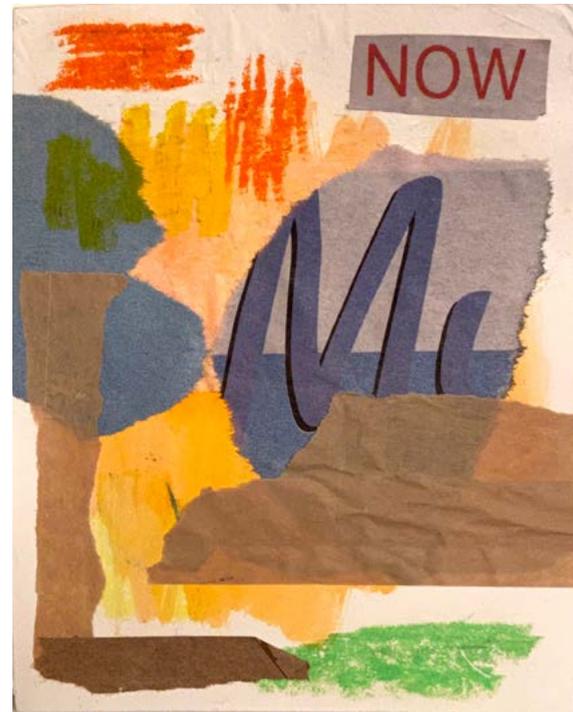
Selection from Hanji Series, 2020
Mixed media on paper
Approximately 7 × 5 inches each



Selection from Mixed Series, 2020
Mixed media on paper
Approximately 7 x 5 inches each



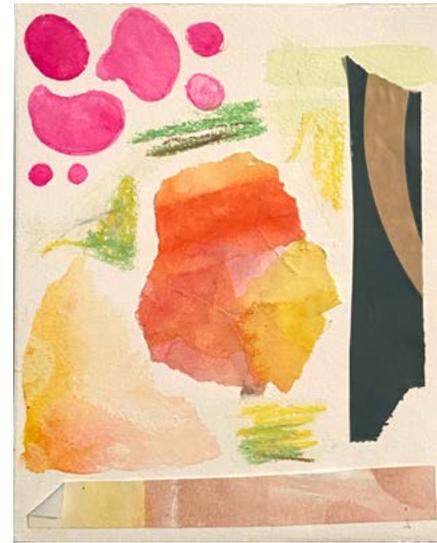
Mixed #1, 2020
Mixed media on paper
Approximately 7 × 5 inches



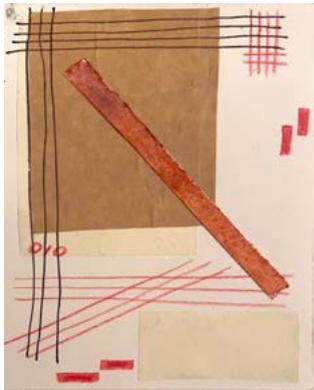
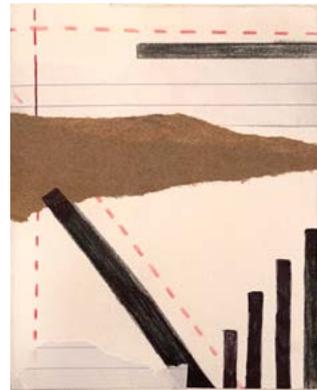
Mixed #2, 2020
Mixed media on paper
Approximately 7 × 5 inches



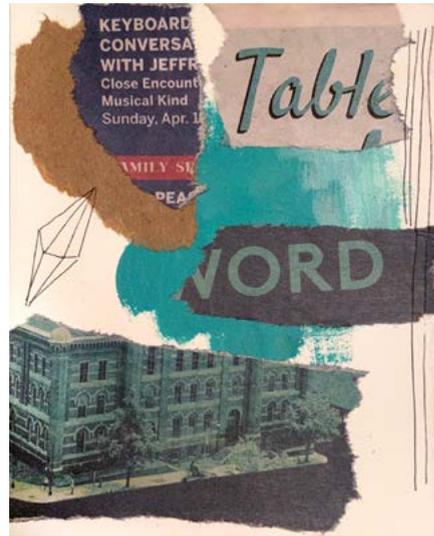
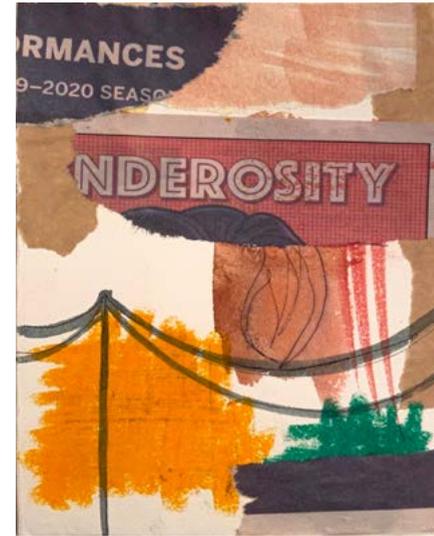
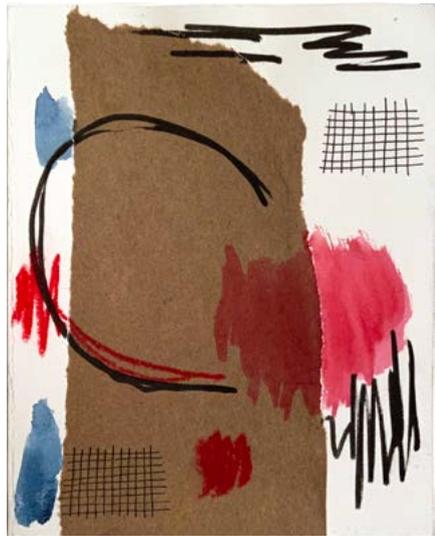
Mixed #7, 2020
Mixed media on paper
Approximately 7 × 5 inches



Selection from Watercolor Series, 2020
Mixed media on paper
Approximately 7 x 5 inches each

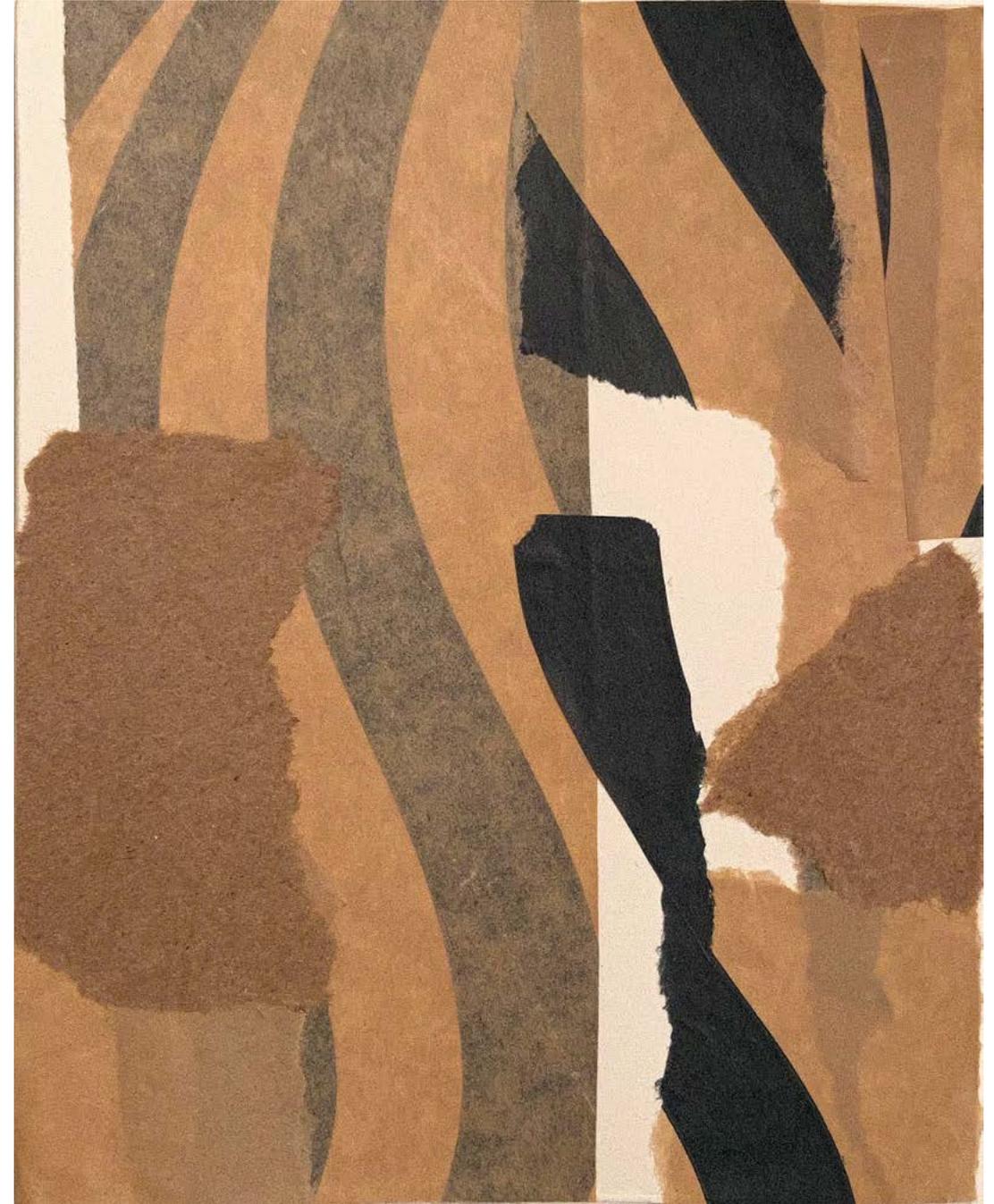


Selection from Linear Series, 2020
Mixed media on paper
Approximately 7 × 5 inches each



Selection from Oil Pastel Series, 2020
 Mixed media on paper
 Approximately 7 x 5 inches each

Paper Bag #1, 2020
Mixed media on paper
Approximately 7 × 5 inches each



MYUNG SON CHUNG

My immediate family members and other relatives have had a long journey under political conflicts between the conservative and liberal parties of South Korea. In 2003, a relative of mine, the fourth son of the founder of a major company was about to take over his father's businesses, but soon after he died. The day before his death, he planned to deliver a speech about the secret funds of a high-level official and illegal money transfer.

Though his death was ruled a suicide, it remains questionable because the investigation was shut down without a clear investigation by the prosecutor and police. Some of my family and some within the Korean intelligence community believe he was murdered. Whether

there was a secret fund is still an open question. If the mystery of the secret funds and my relative's death were solved, South Korea would face a new political dilemma.

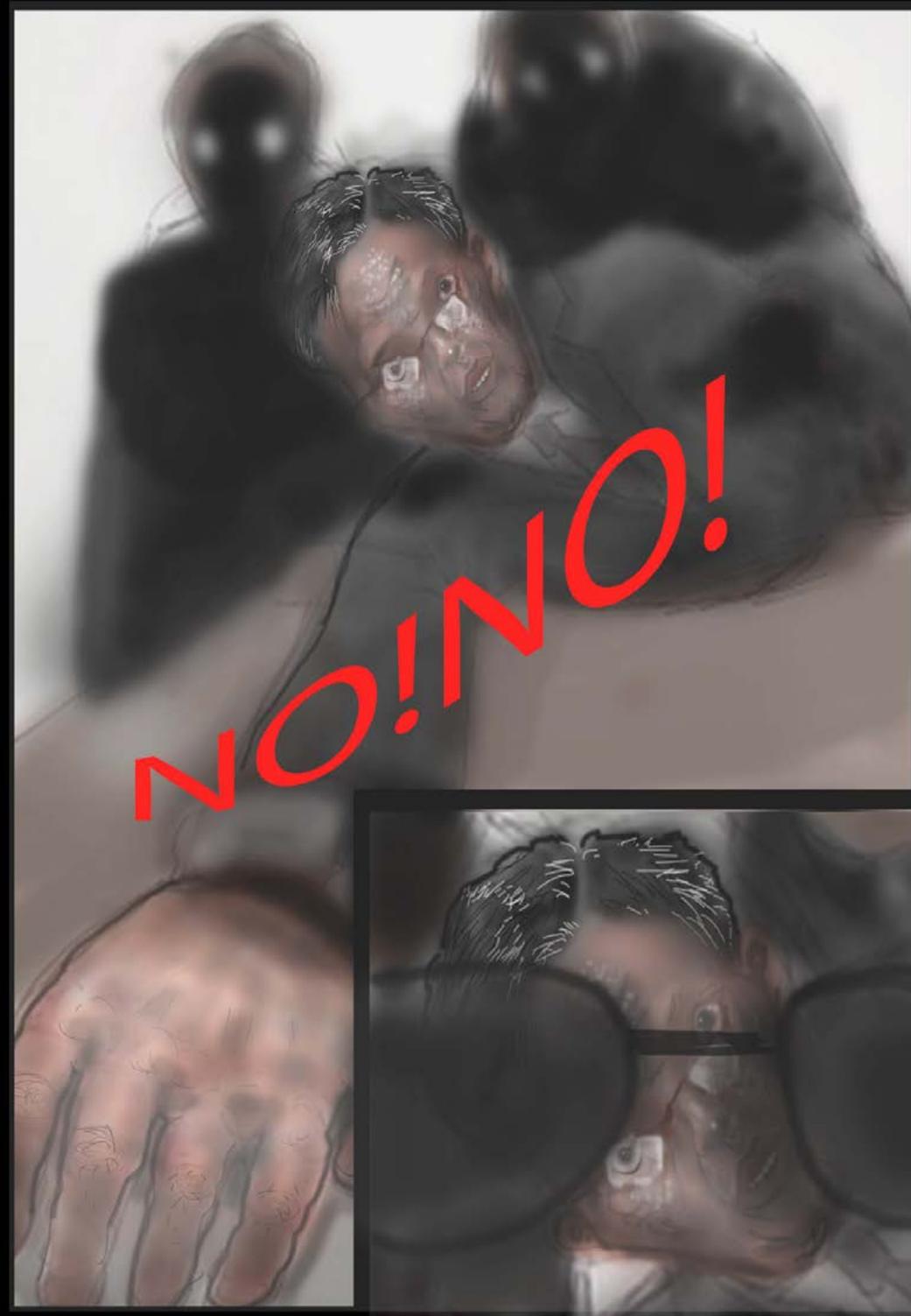
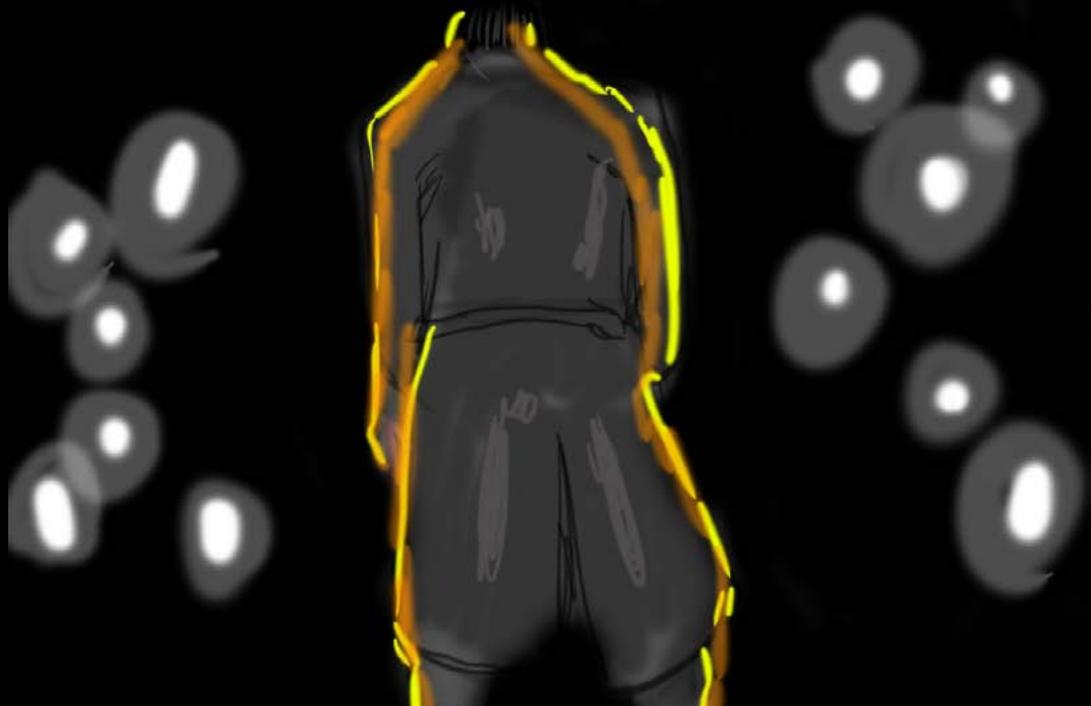
The paranoia and conspiratorial narratives that have come to me through my family form the basis of a graphic novel that is a work-in-progress in which unspoken fears are transformed and embodied as fantastical sci-fi/horror.

I am sorry. father....

I failed your dream.

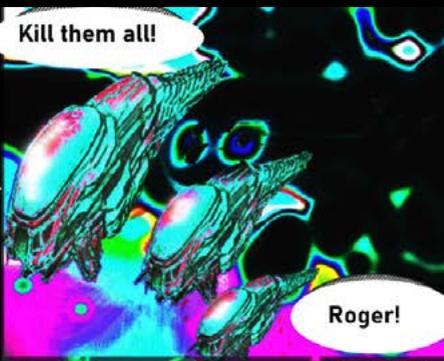


Please forgive me....father....





RISE MY ARMY!



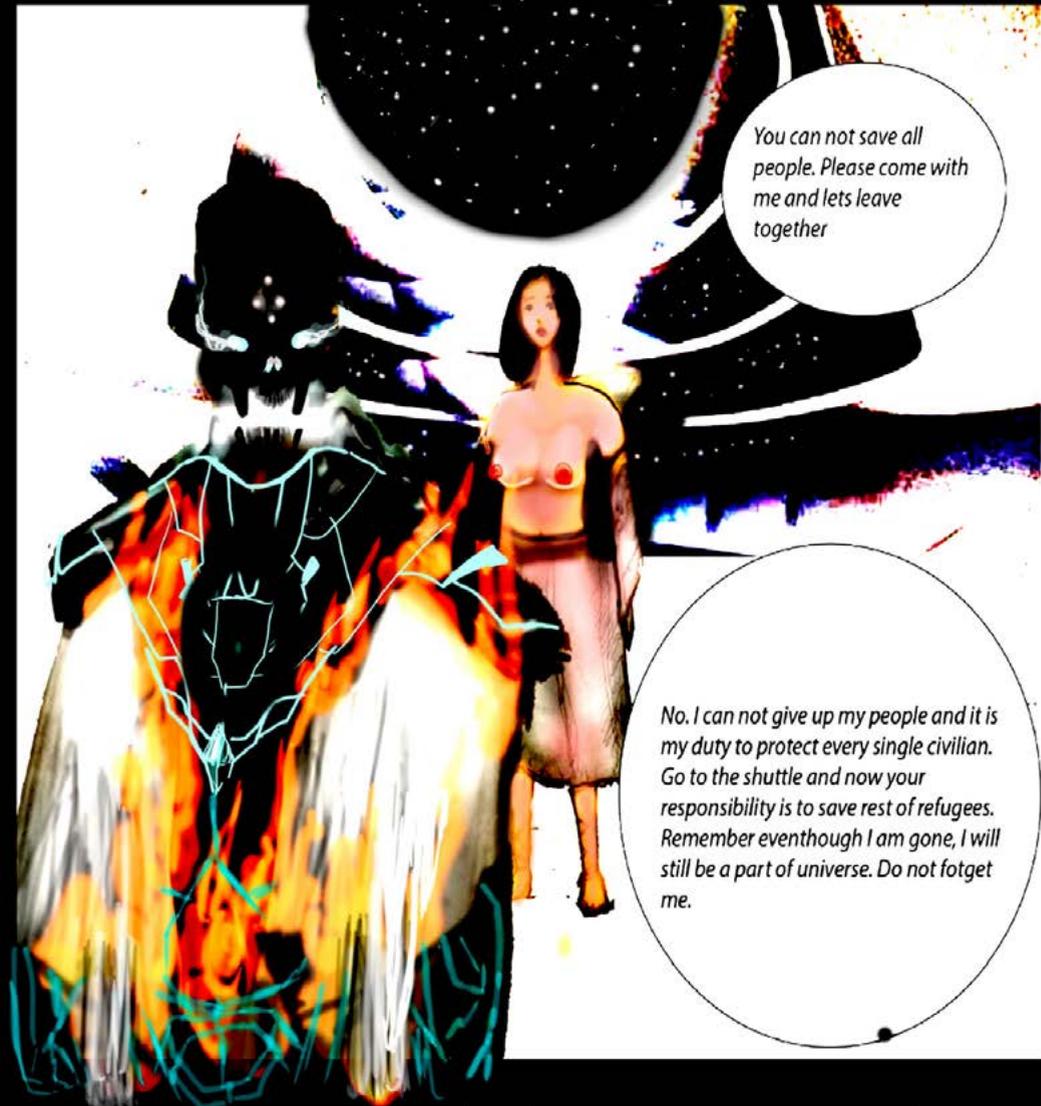
Kill them all!

Roger!

Surrender!



This world belongs to me!



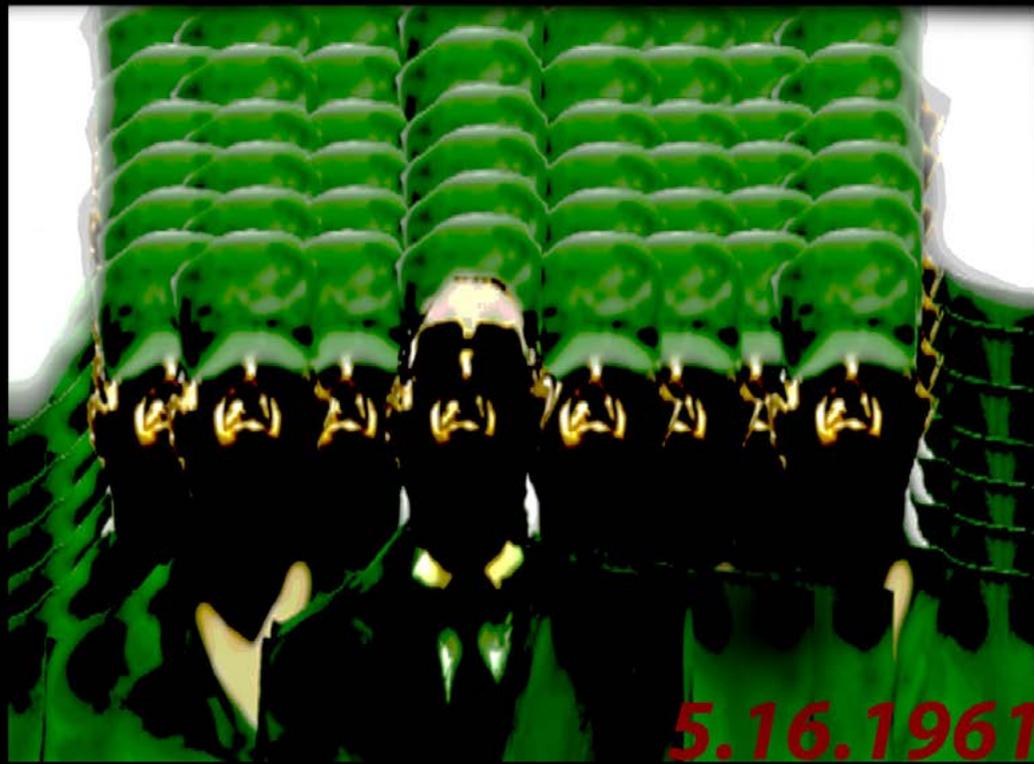
You can not save all people. Please come with me and lets leave together

No. I can not give up my people and it is my duty to protect every single civilian. Go to the shuttle and now your responsibility is to save rest of refugees. Remember eventhough I am gone, I will still be a part of universe. Do not fotget me.





THIS IS MY DESTINY. REMEMBER ME AND DONT..... !!!



On May 16th 1961, Major General Park Chung-Hee made a coup. The outcome was the end of the second republic.



Major General Park Chung-Hee



Is it painful?



It is just a business...



MISSION FAILED ...



Good Bye!

I am not who you think I am.



Don't underestimate my power!



OLIVIA DIAS

*"Don't mistake legibility
for communication."
—David Carson*

Who examines their psychiatric prescription labels for anything beyond the instructions on how to take their medication? Most people pay little attention to these tiny pieces of paper carrying coded messages from our doctors. Yet, the chemistry they account for often influences our moods and behaviors, and even begins to shape our identities.

This body of work, which began as a series of unconventional portraits of psychiatric drug prescriptees, has taken on a life of its own as I have developed various formal strategies for re-imagining the "typical psychiatric drug label." Medication labels, like many

other artifacts of psychiatry, are notorious for their obscure and codified language. I transform the constrained visual language, simple color schemes, and typography of labels by layering elements, implementing unnatural color, and carefully cropping to rework the compositions. I choose to obscure the labels even further.

The paintings of El Greco, Joan Mitchell, and Kristin Baker have inspired the high contrast, even coverage of paint on canvas, and emotionally charged color palettes of my own paintings. Unlike these painters, the formal gestures I employ are applied to an artifact of contemporary life rather than to the mystical or abstract.

I often paint from memory, playfully reconstructing the labels rather than referencing a specific label design. These transformations reflect upon the range of symptoms that the medical community often reduces to a binary system of diagnosis. In reality, our diagnoses are as diverse as our individual identities. By decoding and then reconstructing the prescription labels, I extend the subject matter, suggesting new meanings in the simple layout of a pill bottle label that can be viewed as depictions of complex, lived identity reclaimed from restrictive artifacts of our culture.



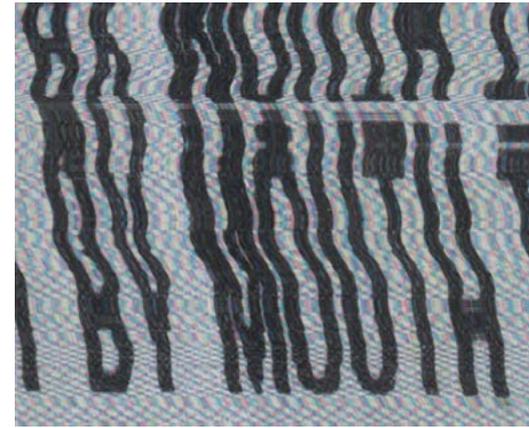
Source scan for Amphetamine/Amphetamine



Amphetamine/Amphetamine, 2020
Acrylic on canvas
18 × 24 inches



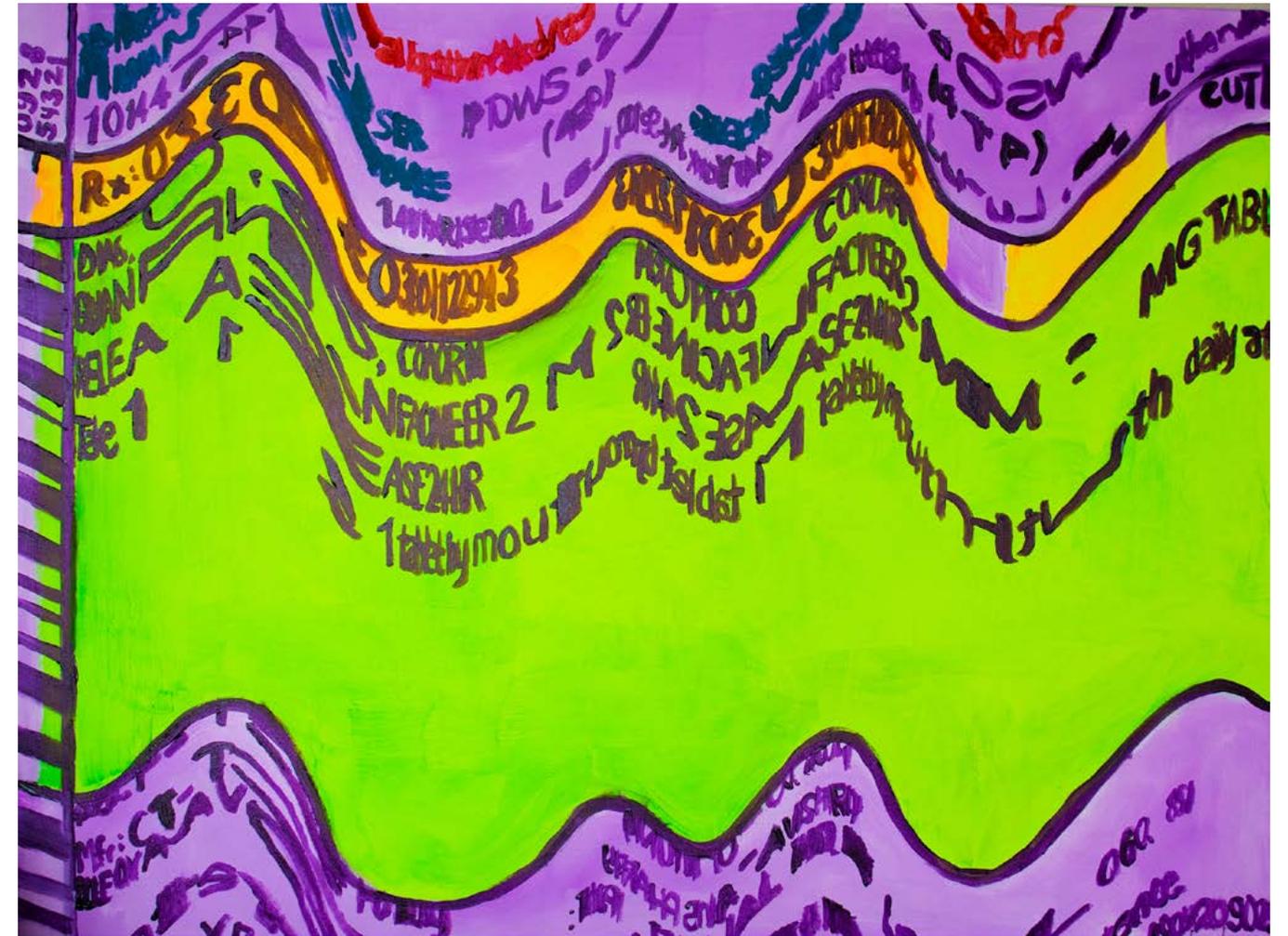
Diaphoresis, 2020
Acrylic on canvas
16 x 20 inches



Maually manipulated
digital scan

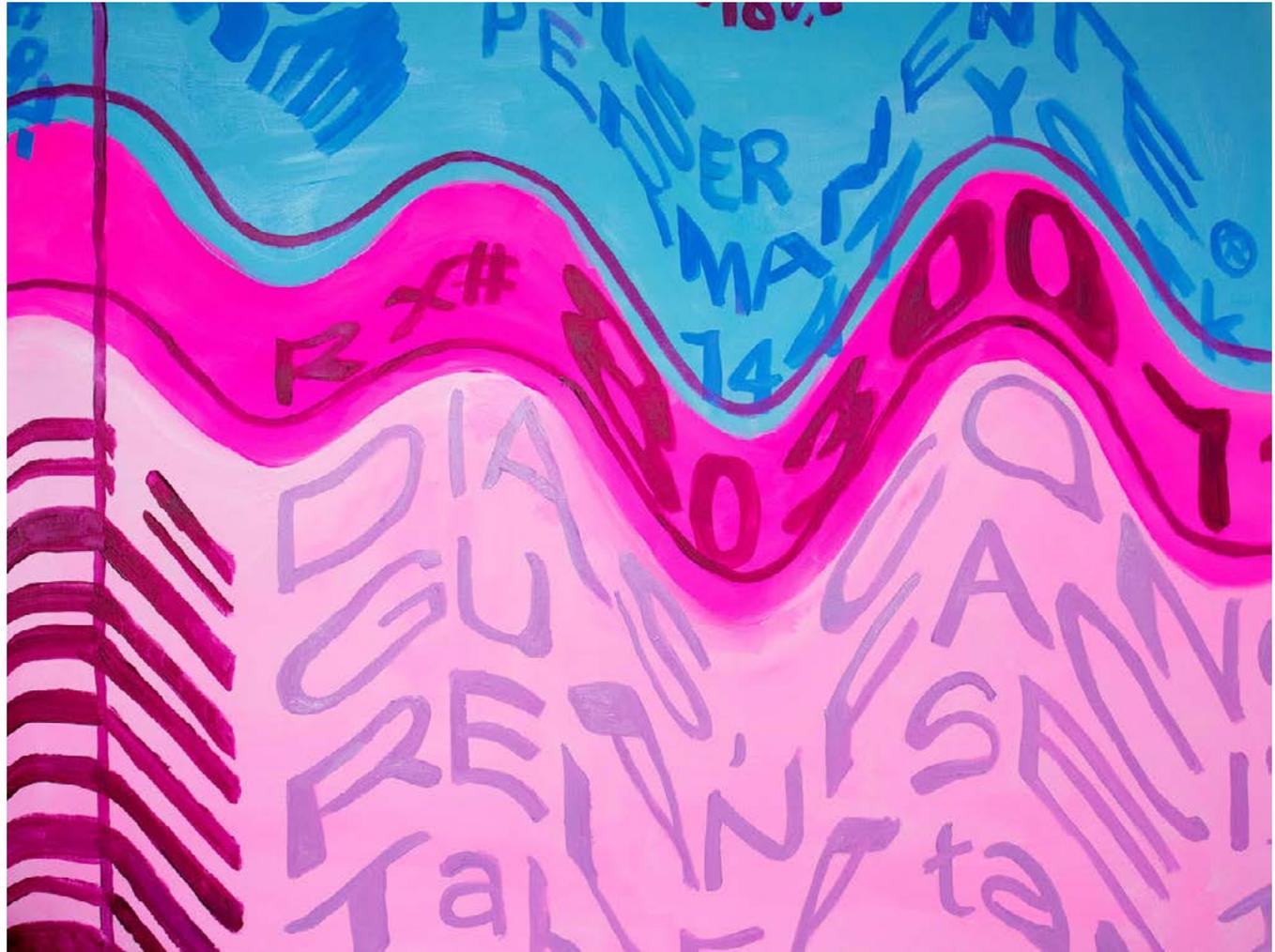


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digital scan

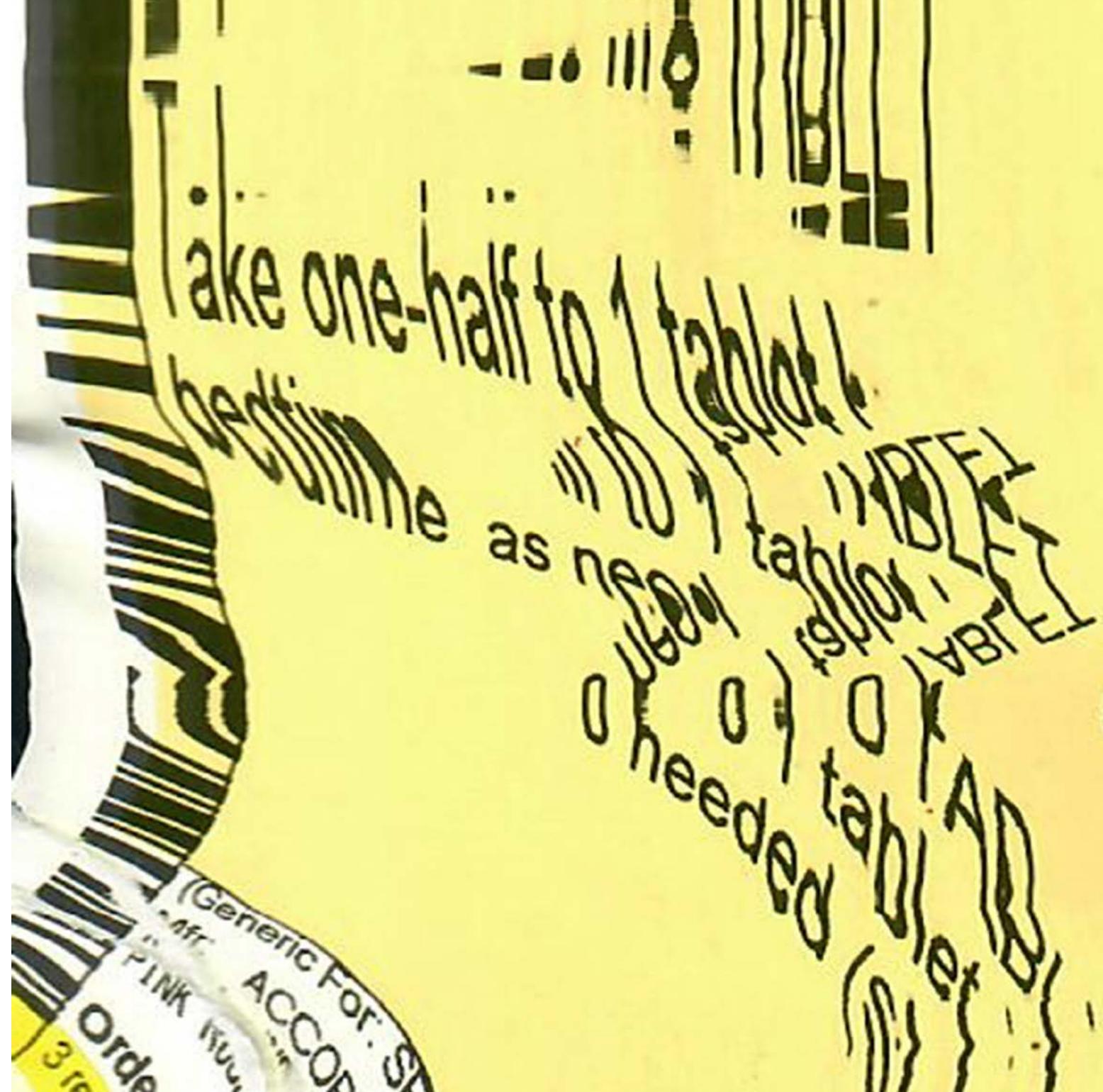


Hyperkinesis, 2020
Acrylic on canvas
36 x 48 inches

Maually manipulated
digital scan



Xerostomia, 2020
Acrylic on canvas
36 x 48 inches



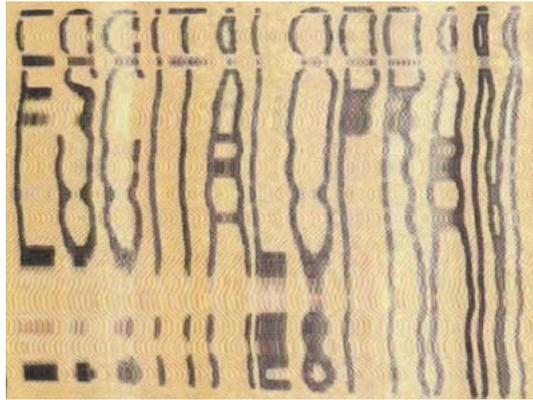
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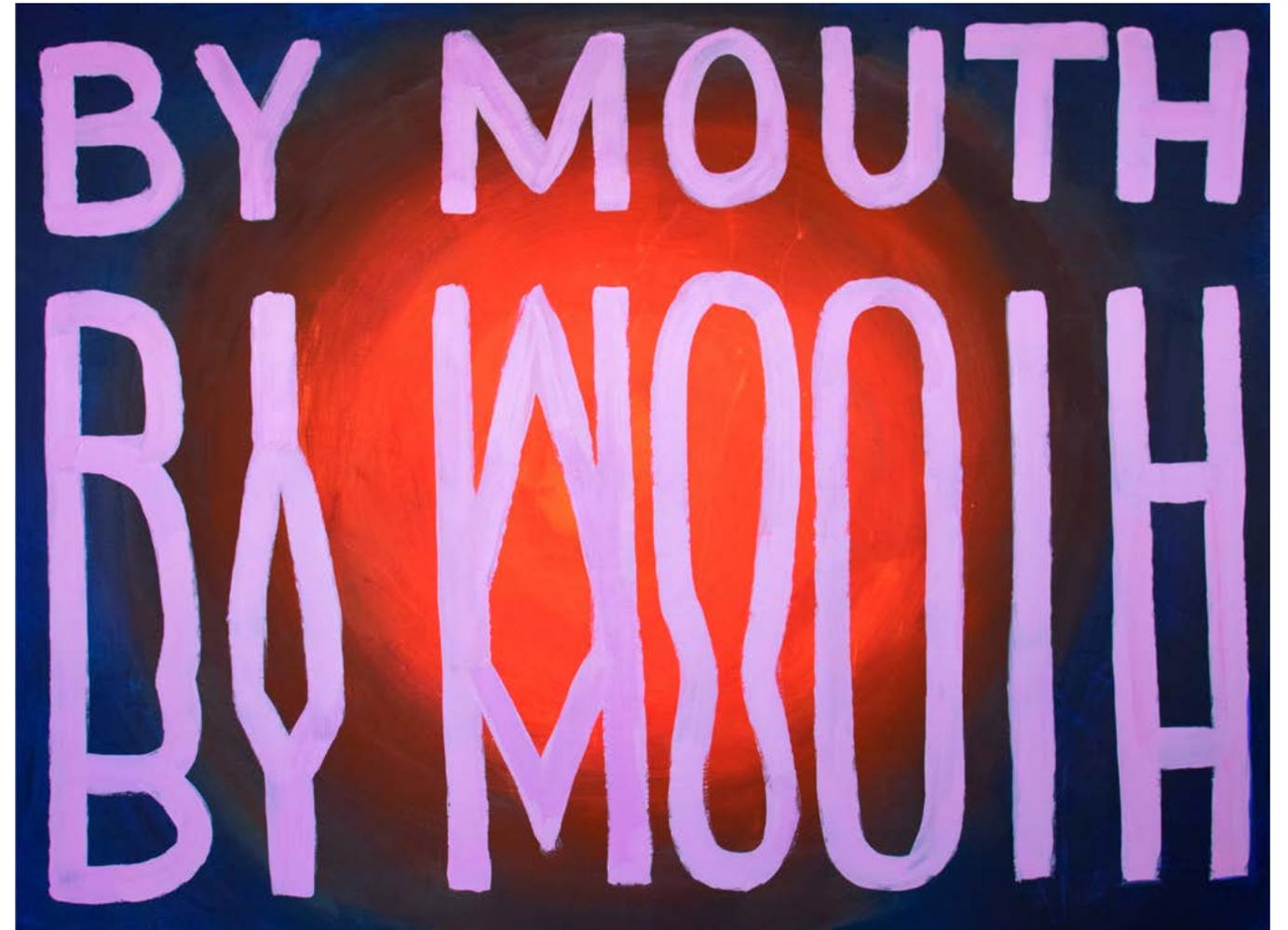
By Mouth (1), 2020
Acrylic on canvas
36 × 48 inches



Maually manipulated
digital scan



Maually manipulated
digital scan



By Mouth (2), 2020
Acrylic on canvas
36 x 48 inches

SUJIN JINNY KWON

College can be an enjoyable and rewarding experience, but it also carries several hardships that students must work to overcome. Throughout my own college career, I've come across many highs and lows between friendships, classes, and responsibilities which all became a significant part of my journey.

I've made memories and had accomplishments I'm proud of, and I've had regrets and struggles I reflect on and matured from. Through three years of college and only moments from graduating, above all, I have learned

and grown as a student, an artist, and as a person reaching her goals.

Ever since I was young, I've believed that everything happens for a reason. Whether these experiences bring joy or pain, it all happens for the better, even if it does not feel that way in the moment.

"Sometimes you will never know the value of a moment until it becomes a memory."
—Dr. Seuss

I've explored how art transcends its aesthetic appeal and becomes a storytelling

device. My work includes various events, good and bad, during my college years, sharing my impression of a 'survival of the fittest' journey through college. It serves as a valuable reminder of exactly where I came from and all of the hard work I put in to get where I am now.

Like an autobiography, my work illustrates a chapter of my journey.



Golden Pothos, 2020

Digital painting
12 x 12 inches
[Video](#)

Baby's-breath, 2020

Digital painting
12 x 12 inches
[Video](#)

Tarragon, 2020

Digital painting
12 x 12 inches
[Video](#)



Hollyhock, 2020

Digital painting
12 x 12 inches
[Video](#)

Lavender, 2020

Digital painting
12 x 12 inches
[Video](#)

Zinnia, 2020

Digital painting
12 x 12 inches
[Video](#)



Hydrangea, 2020

Digital painting
12 x 12 inches
[Video](#)

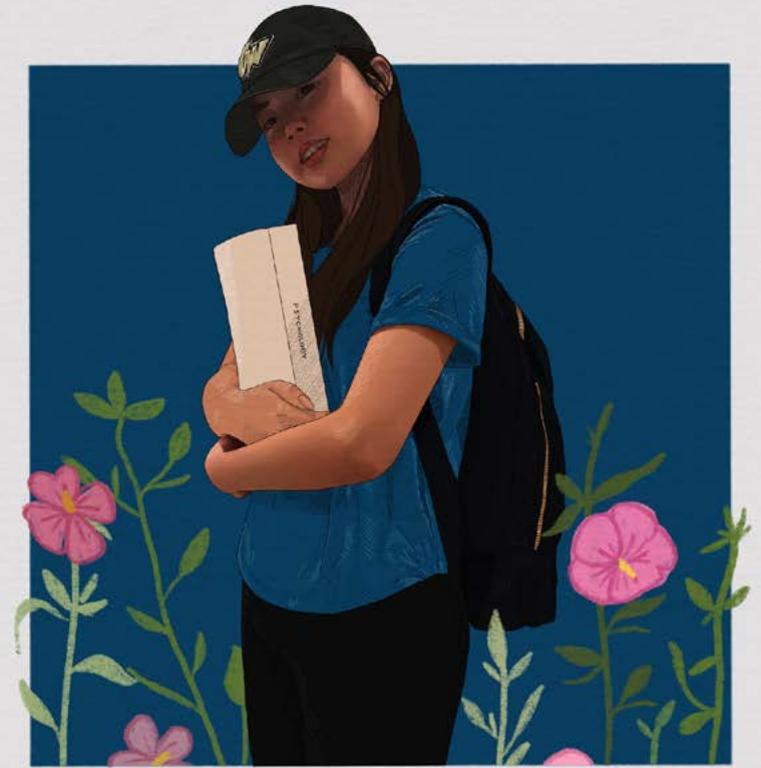
Chamomile, 2020

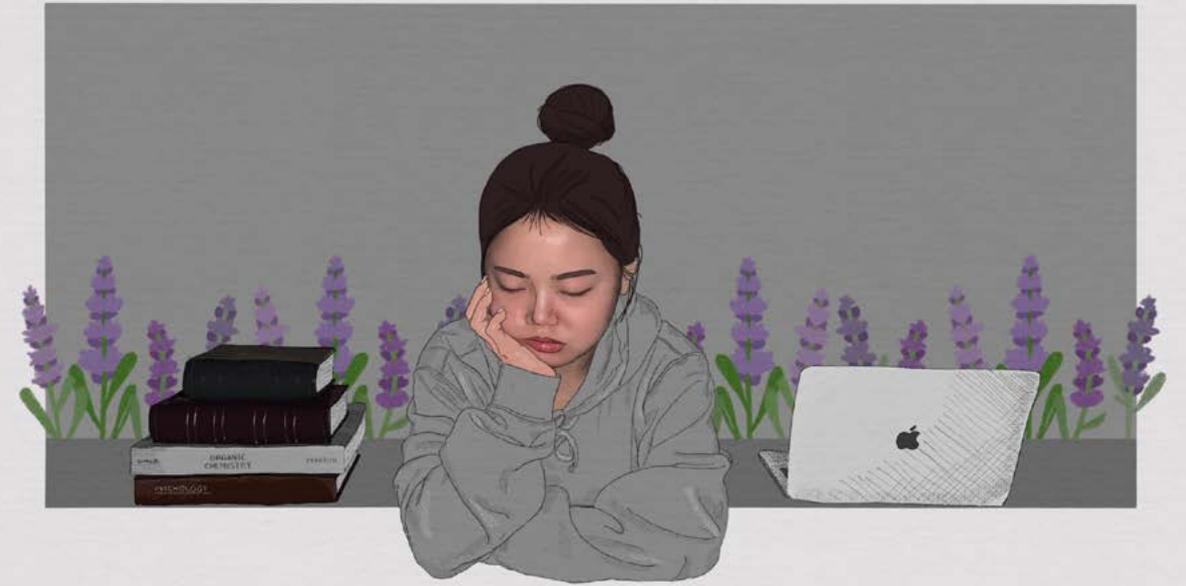
Digital painting
12 x 12 inches
[Video](#)

Amaryllis, 2020

Digital painting
12 x 12 inches
[Video](#)











Garden, 2020
Digital painting
12 x 12 inches
[Video](#)

LAURANA M NYMAN

Throughout my work, I explore the romanticization of heroic figures—kings, knights, saints, political leaders, and members of the military and police force—and how the language, images, and ideals surrounding such figures relate to both politics and literary and visual traditions. Combining medieval imagery and traditional printmaking and painting techniques, I re-examine heroic figures as told in Western literature, legend, and myth. I compare our cycles of collective memory and forgetfulness to our glorification of contemporary heroes—which is so similar to the Romantics' use of medieval subjects and heroes to heighten individuals to heroic status—discussing power dynamics, selective memory, and the human ego. Highlighting the differences

between society's idealized memories of heroic individuals and the complex realities of their impact on the world, I contrast traditional Western images of "The Hero" with the parts of their stories that are so often left untold or forgotten. Through the retelling of the heroic cycles of larger-than-life contemporary characters, I challenge our romanticization of "the uniform" and people in power so that we may reevaluate these "heroes" of contemporary society without equating them to the heroes of myth and legend.



Maricopa County Sheriff's Office

WANTED

Date of Birth: [REDACTED] 1932
Place of Birth: Springfield MA
Sex: Male
Race: White
Occupation(s): Sheriff
 Maricopa County AZ
Height: [REDACTED]
Weight: [REDACTED]
Eye Color: Brown
Hair Color: Gray
Complexion: Fair
Scars/Tattoos: N/A
Aliases: N/A
Branch of Service: Maricopa County Sheriff's Office
Contact Points: N/A
Warrant Number: [REDACTED]
Case Number: [REDACTED]



Joseph "Joe" Arpaio

Wanted For: Racial profiling, perjury, and criminal and civil contempt

Remarks: Former Sheriff Joe Arpaio was convicted of criminal contempt after knowingly violating a federal judge's order to stop detaining Latino immigrants on the suspicion that they lacked legal documentation. Arpaio was fully pardoned by President Donald Trump a few days later before he could be sentenced.

If whereabouts are known, immediately notify the Maricopa County Sheriff's Office at 602-876-1000 or e-mail us at m_cavaola@mcsso.maricopa.gov. Sheriff's Office contact information is available at <https://www.maricopa.gov/directory.aspx?did>.

Sir Arpaio
(detail from Your Knights in Shining Armor)



US Naval Criminal Investigative Service

WANTED

Date of Birth: [REDACTED] 1979
Place of Birth: Fort Wayne, IN
Sex: Male
Race: White
Occupation(s): CPO USNS
Height: [REDACTED]
Weight: [REDACTED]
Eye Color: Blue
Hair Color: Blonde
Complexion: Fair
Scars/Tattoos: N/A
Aliases: N/A
Branch of Service: US Navy SEAL
Contact Points: N/A
Warrant Number: [REDACTED]
NCIS Case Number: [REDACTED]
SID Number: [REDACTED]



Edward "Eddie" Gallagher

Wanted For: Murder; firing on civilians; obstruction of justice; wrongfully posing for an unofficial picture with a human casualty, completing a reenlistment ceremony next to a human casualty, and operating a drone over a human casualty; possession of controlled substances.

Remarks: US Navy Chief Petty Officer Eddie Gallagher was demoted, charged and acquitted for murder, and convicted of wrongfully posing for an unofficial picture with a human casualty. Gallagher was ultimately allowed to retire as a Navy SEAL after a demand was made by President Donald Trump to the Navy.

If whereabouts are known, immediately notify the nearest field office component of the NAVY CRIMINAL INVESTIGATIVE SERVICE or the NCIS Headquarters at 877-579-3648 or e-mail us at ncisdiscipline@ncis.navy.mil. Field Office contact information is available at <http://www.ncis.navy.mil/locations>.

Sir Gallagher
(detail from Your Knights in Shining Armor)

**“More than 50
years of admirable
service to our
nation.”**

–Donald Trump, August 25, 2017

“157” Deaths, 39 Hangings, 2020
Monotype, oil on paper
20 × 16 inches

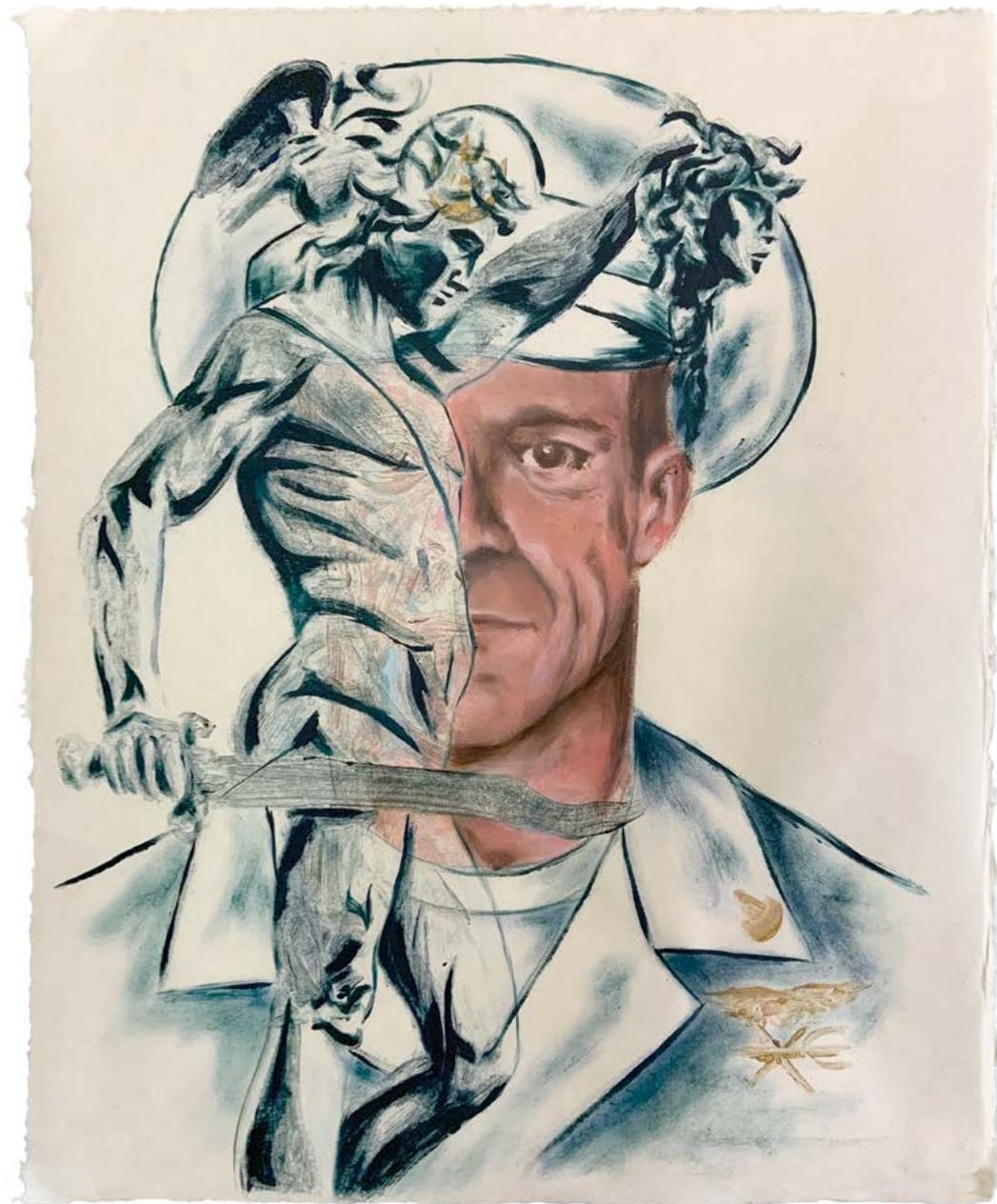




“The first casualty
of a civil war
was justice.”

—Ken Follett, *The Pillars of the Earth*

Eddie's Demons, 2020
Monotype, oil on paper
20 × 16 inches



Stay Salty, 2020
Monotype, oil on paper
20 × 16 inches

Interview with a War Criminal, 2020

Digital image
70.25 × 8.5 inches

On approaching this interview, I had to think about the language we used to describe others—our heroes, our enemies, and everyone in between. My first goal was to neutralize the text, to redact any information with connotations that could change how a reader feels about the people involved; then, in green, to highlight information important to remember in discussions going forward; and last, in red, to highlight particularly alarming aspects of Gallagher's case.



EDDIE GALLAGHER, [REDACTED] ACQUITTED OF STABBING WOUNDED [REDACTED] PRISONER TO DEATH, TELLS HIS STORY

Eddie Gallagher was a [REDACTED] Navy SEAL who was called "evil" by a member of his [REDACTED] unit. Accused of murdering an [REDACTED] prisoner, he was sent to the brig until the President intervened and had him released. During his trial, a witness confessed to the crime on the stand.

2020 CORRESPONDENT
MAR 01 DAVID MARTIN



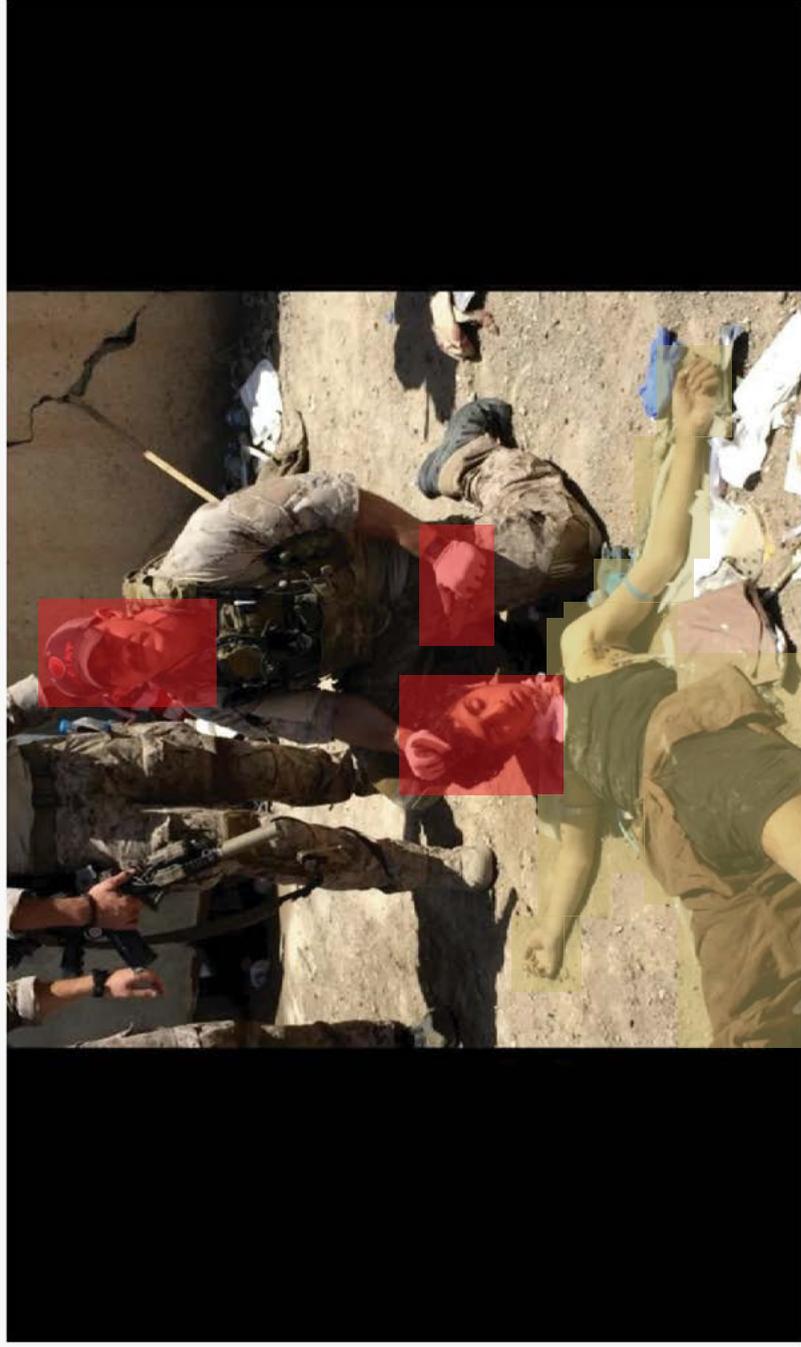
The trial of Navy SEAL Edward Gallagher was a [REDACTED] in which a [REDACTED] faced life in prison for crimes prosecutors said he committed [REDACTED]. When President Trump used his powers as commander-in-chief to intervene, it mushroomed into a full blown political controversy. Gallagher was acquitted of the murder charge last July, but he never took the stand and has never publicly answered questions about what happened on the day he was accused of stabbing a wounded [REDACTED] prisoner to death. Until tonight, [REDACTED].

→ President Trump and the case of Navy SEAL Eddie Gallagher

Gallagher acknowledges that people either love him as an [REDACTED] or despise him as a war criminal. He was charged with the premeditated murder of an [REDACTED] prisoner in [REDACTED].

"Did you stab that fighter?" Gallagher was asked by 60 Minutes correspondent David Martin. "No, I did not," Gallagher said.

The [REDACTED] fighter had been wounded in an [REDACTED] air strike during the battle for [REDACTED] in 2017. [REDACTED] soldiers brought him to a compound they shared with the Navy SEALs. A half hour later he was dead and Gallagher posed for this photo holding his knife.



Gallagher posing with the dead [REDACTED] prisoner

"That's a trophy photo if I ever saw one," Martin said to Gallagher.

"Yeah, yeah that's what it was taken as," Gallagher said.

"You were trying to make it look like you killed him?" Martin asked.

"I was trying to make it look tough, yeah," Gallagher said. "I know how bad it looks when it gets out into the public, which it never was supposed to."

It looked even worse when he sent it to a buddy with this text: "Good story behind this, got him with my hunting knife."

"That's pretty incriminating," Martin told Gallagher.

"Yeah, it is. It was like a [REDACTED] text. Dark [REDACTED]" Gallagher said.

"It's not often you see a photo of the accused murderer holding the alleged weapon at the

"It's not often you see a photo of the accused murderer holding the alleged weapon at the throat of his victim," Martin said.

"That is true, yeah, but they ran a test on the knife, the sheath. No blood anywhere on it. [REDACTED] [REDACTED] Gallagher said.

When he was brought in, the fighter was barely conscious, probably suffering from internal injuries caused by the blast which struck the building he was in. Gallagher said he didn't feel sorry for him.

"That's war," Gallagher said. "[REDACTED]"

Gallagher was a trained medic and if you listen closely to video captured by a fellow SEAL who was there, you can hear Gallagher say, "I got him."

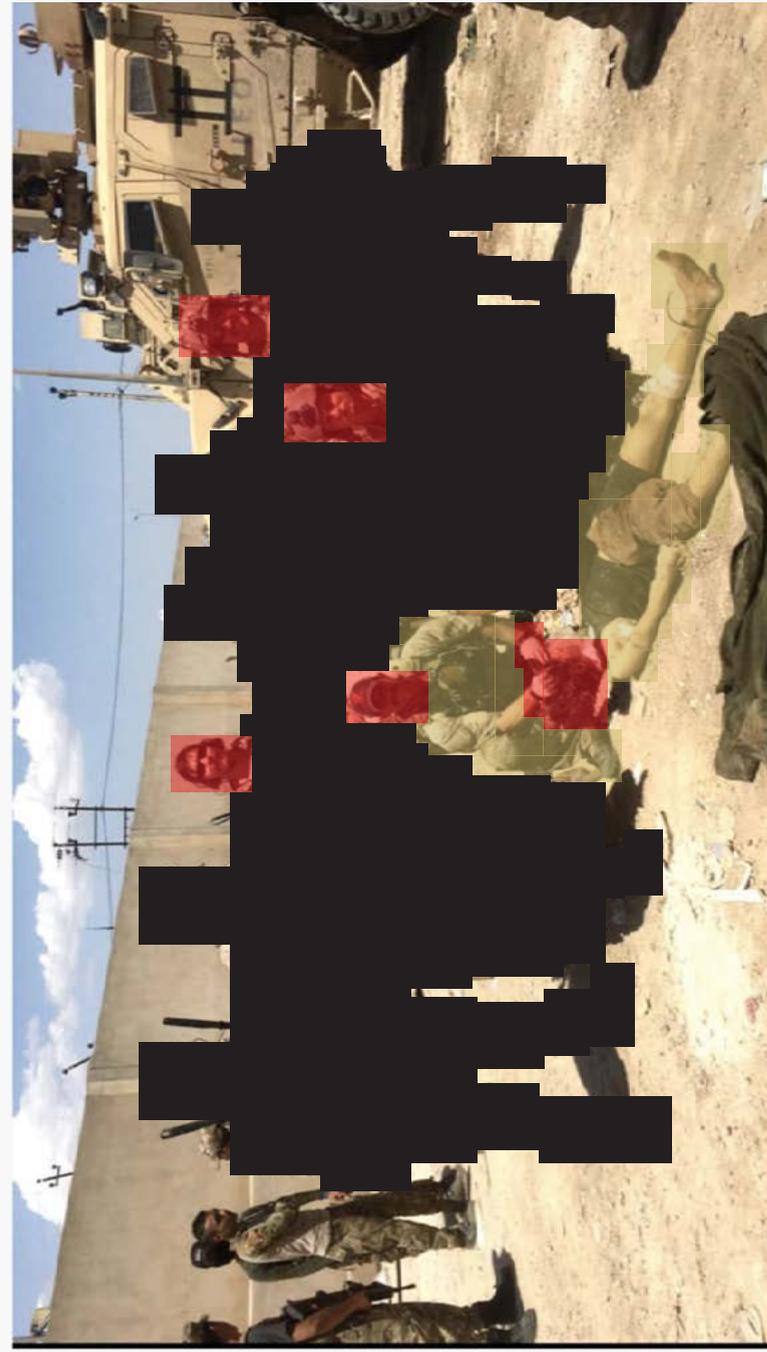
Gallagher said that meant he was going to treat him. He grabbed his medical bag and started working on the prisoner none too gently.

"You know, he's an [REDACTED] fighter I don't want his hands anywhere near me. So, I pushed him back down forcefully," Gallagher said. "He wasn't breathing properly so I performed an invasive procedure, which is a crike."

"A crike. And that's basically sticking a breathing tube in his throat?" Martin asked.

"Correct," Gallagher said.

There's no video of that because the SEAL recording the scene turned off his helmet camera, but you can clearly see the breathing tube in a photo taken after the prisoner died - along with several other medical devices implanted but by other SEALs. Over the next few hours, the team mistreated the body, buzzing it with a drone, posing for their own trophy photos, then for a group shot with Gallagher front and center.



Gallagher's unit, with Gallagher in the middle, posing with the dead [REDACTED] prisoner

"But, you knew this was wrong," Martin told Gallagher.

"It's wrong. I'll say it's wrong now," Gallagher said. "And I've definitely learned-- learned my lesson. Yeah, it's distasteful."

"Well, it's more than just bad taste. It's against the law of war. It's illegal," Martin said.

"I'm pretty sure I'm the first person [REDACTED] to go to a general court martial for it-- [REDACTED] Gallagher said. "[REDACTED]"

On a 2010 deployment to [REDACTED], Gallagher was investigated for killing a little girl when he shot a [REDACTED] commander who was holding her. According to his commanding officer, "Gallagher was absolved of any wrongdoing." Seven years later in [REDACTED], some members of his platoon claimed he was taking pot shots at civilians.

[REDACTED] but some of the men in Gallagher's platoon hated him. Craig Miller told investigators he was "freakin' evil." Gallagher's men complained he was needlessly exposing them to enemy fire.

Martin asked Gallagher if he was a [REDACTED].

"[REDACTED]" Gallagher said. "[REDACTED] you know, I didn't really take any pity."

"Did you call 'em cowards?" Martin asked.

"Did you call 'em cowards?" Martin asked.

"I did," Gallagher said. "[REDACTED]"

"Nobody likes to be called a coward," Martin said. "I bet you that's doubly true for a Navy SEAL."

"Oh, for sure," Gallagher said. "[REDACTED]"

Eleven months after the group posed for that photo with the dead [REDACTED] prisoner, Corey Scott told the Naval Criminal Investigative Service - NCIS - he saw Gallagher stab that [REDACTED] prisoner.

"Like all of a sudden Eddie's like stabbing this dude in the neck," Scott said in the interrogation video.

Charged with war crimes that could send him away for life without parole, Gallagher hired Naval Academy graduate turned [REDACTED] lawyer, Tim Parlatore.

"[REDACTED]"
"Parlatore said.

By the time Parlatore signed on, Gallagher was already in the brig and [REDACTED] NCIS agents executed what they call a standard search warrant at his home [REDACTED]

"[REDACTED]" Parlatore said.
"[REDACTED]"

Parlatore said the agents had a valid search warrant, but the way they executed it was [REDACTED] even though it was part of a murder investigation.

"The suspect was already in custody," Parlatore said. "[REDACTED]"

[REDACTED]

"[REDACTED]" Parlatore said. "[REDACTED]"
"[REDACTED]"

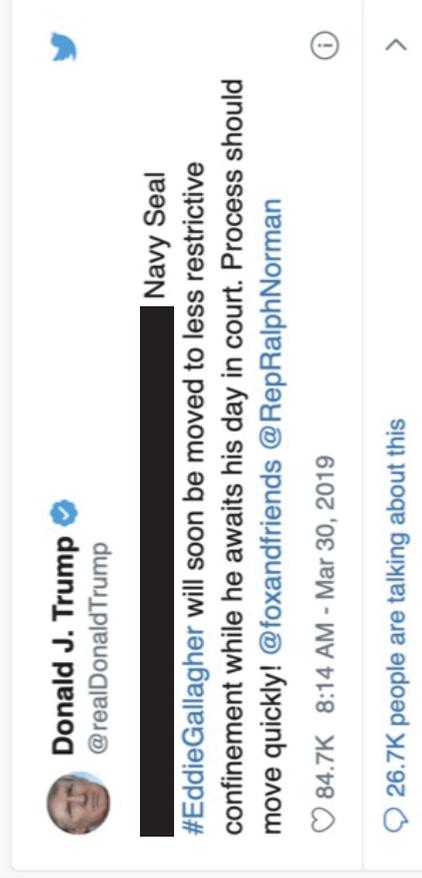
"[REDACTED]"
"Andrea Gallagher, Eddie's wife, said.

Mrs. Gallagher was out at meetings, promoting her website, [REDACTED]

"I took my background in marketing and business and branding and I pretty much made a brand out of him," she said.

The brand was #FreeEddie and the campaign to get him out of the brig included petitions signed by members of Congress and appearances **on President Trump's favorite network**, FOX News. And it worked.

After Gallagher had spent six months behind bars, the commander in chief tweeted "Navy Seal #Eddie Gallagher will soon be moved to less restrictive confinement while he awaits his day in court."



"And that's when we felt like we had finally broken the barrier," Andrea Gallagher said. "The president had finally intervened."

There were reports the president would intervene again and pardon Gallagher before he ever went to trial.

"We didn't want to be pardoned, I wanted to go to trial," Eddie Gallagher said. "If I had been pardoned, I would have had that presumption of guilt the rest of my life."

Marc Mukasey, an attorney **for the Trump Organization**, joined the Gallagher defense team two months before the trial began.

Marc Mukasey, an attorney for the Trump Organization, joined the Gallagher defense team two months before the trial began.

"I sent an email to the prosecution team and said, 'My name's Marc Mukasey, and I look forward to working with you guys,'" Mukasey told David Martin.

" Mukasey said. "

" Mukasey said. "

But the charges and all the evidence against Gallagher remained.

" Parlatore said.



Gallagher in combat

The trial transcript runs thousands of pages but it all came down to one word spoken by Navy SEAL Corey Scott, the prosecution's witness who testified he saw Gallagher stab the fighter and was there when the prisoner died.

" Parlatore said. "He said, 'I continued to monitor him until the asphyxiated.' the prosecutor's head."

"The word asphyxiated means what?" Martin asked.

"It means deprived of oxygen," Parlatore said. "

Parlatore rose to cross examine Scott, who was testifying under a grant of immunity. In his interview with Martin, Parlatore recalled questioning Scott.

"You said asphyxiated, as a combat medic, you know that word means deprived of oxygen,' He said, 'Yes.' 'Why'd you use that word?' 'Cause that's how he died."

"And then the question is who deprived him of oxygen?" Martin asked.

"Correct," Parlatore said. "I said, 'You didn't say Eddie Gallagher suffocated him, did you?' 'No.' 'Did you?' 'Yes.'"

Protected by his immunity, Corey Scott had just confessed to the murder.

" Parlatore told Martin. "

I said, 'How?'"

Scott's response is found in courtroom audio.

"After Chief Gallagher left the scene, I was left there monitoring him," Scott said. "

I held my

thumb over his ET tube until he stopped breathing."

"Did he say why he put his thumb over the breathing tube?" Martin asked.

"Yes, he did," Parlatore said. "He did it because he knew that the were going to torture, rape, and kill this terrorist. "

The jury deliberated for eight hours before reaching a verdict.

The jury deliberated for eight hours before reaching a verdict.

"It was definitely the scariest moment of my life," Eddie Gallagher said. "I could feel my heart just, like, leaping out of my chest over and over and over."

██████████, the verdict was ██████████, ██████████ not guilty of murder.

President Trump tweeted: "Congratulations to Navy SEAL Eddie Gallagher... Glad I could help."



The case was closed ██████████. Gallagher had been convicted of posing for the photo and demoted, until the president ordered his rank restored. Next, the Navy moved to strip him of his Trident Pin, the symbol of his elite status as a SEAL. President Trump said no ██████████.

"Well, they wanted to take his pin away, and I said, 'No, you're not going to take it away.' ██████████" Mr. Trump said in the Oval Office during a November 25, 2019, meeting with the Bulgarian prime minister. "██████████"

Gallagher kept his pin but the secretary of the Navy, Richard Spencer, lost his job -- abruptly fired for going behind the secretary of defense's back in an effort to stop the president from intervening.

Now retired and living in Florida, the 40-year-old Gallagher ██████████ ██████████.

The glory wall in his garage gym tells the story of his career, including that last ill-fated deployment to Iraq. There's the motto of the platoon he led: kill 'em all.

"██████████" Martin said to Gallagher.

"Yeah," Gallagher said.

There's one thing not on the wall -- the knife Gallagher was accused of stabbing the prisoner with. ██████████

██████████

██████████

██████████

Produced by Mary Walsh. Associate producer, Tadd J. Lascari. Edited by Craig Crawford.

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David Martin

KATE RICE

While I have been involved in student theatre for all four years of college, I never fully participated in a show. I was always heavily involved behind the scenes in technical design, but never as a part of a production team. While I got my chances to be creative, I didn't get close with a cast—not to the extent of them being family. The kind of family that demands they have your school picture for their wallet—album. This spring, I got the opportunity to stage manage a production, getting that little family. What I didn't get was any pictures, because there wasn't an opportunity to

perform the show. And they didn't get to perform. After they announced school was canceled, I switched my thesis. I began creating caricatures of the characters my friends spent months learning. I could give them something to remember the show that never happened. A painting instead of a picture. So, the show must go on—even when meeting spaces and school close.











I hope I captured the characters we created since we didn't have the photo opportunities we fantasized about



Interviewer/Audrey II, 2020
Acrylic on canvas board
4 x 4 inches



Orin, 2020
Acrylic on canvas board
4 x 4 inches



Customer/Puppeteer, 2020
Acrylic on canvas board
4 x 4 inches



Mushnik, 2020
Acrylic on canvas board
4 x 4 inches



Seymour, 2020
Acrylic on canvas board
4 x 4 inches



Audrey, 2020
Acrylic on canvas board
4 x 4 inches



Ronnette, 2020
Acrylic on canvas board
4 x 4 inches



Crystal, 2020
Acrylic on canvas board
4 x 4 inches



Chiffon, 2020
Acrylic on canvas board
4 x 4 inches

KATE SORRY

I am developing my own mythology around the passage between life and death. Each piece is its own vignette, its own piece of a puzzle that describes this gateway and those who guard it. I took inspiration from existing folklores and mythologies, the most important elements being the Night Parade of One Hundred Demons from Japanese folklore and Charon ferrying souls across the River Styx from Greek mythology. Every painting is part of the same story but I leave it up to the viewer to figure out how they all connect in order to maintain the sense

of mystery that inherently surrounds the idea of death.

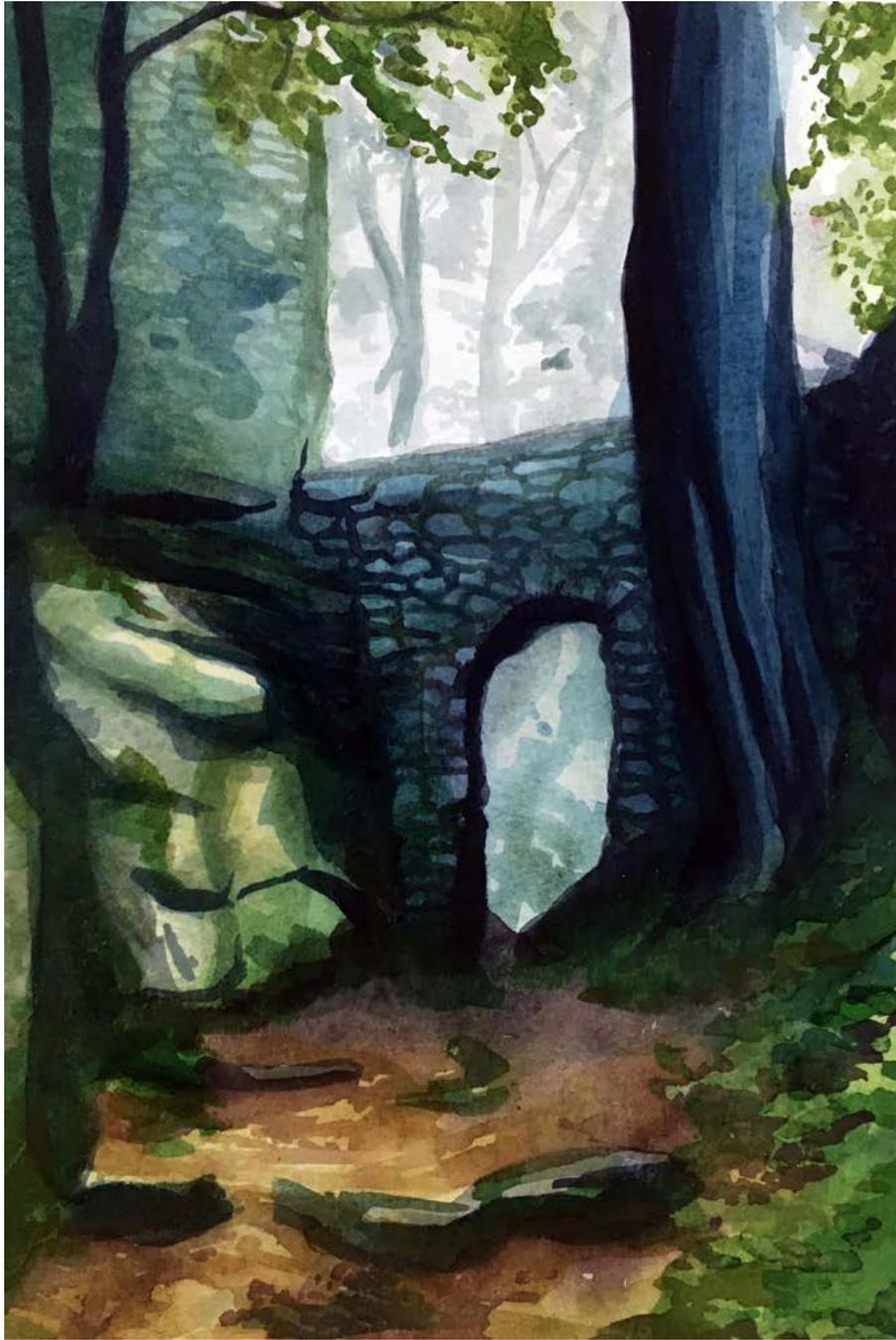
I don't care about anything that isn't at least a little magical, especially if it's art. If there is no mysterious force acting upon the designed world then I don't entirely see the wonder in its creation. In my own work, I am very eclectic with my choice of media and subject matters, but one thing that I always strive for is fantastical. I hope that all the art I make consists of magical moments and a sprinkling of whimsy.



Apotheosis, 2020
Acrylic on wood panel
15.5 × 17.5 inches



Guide I, 2020
Watercolor on paper
6.5 × 4.5 inches



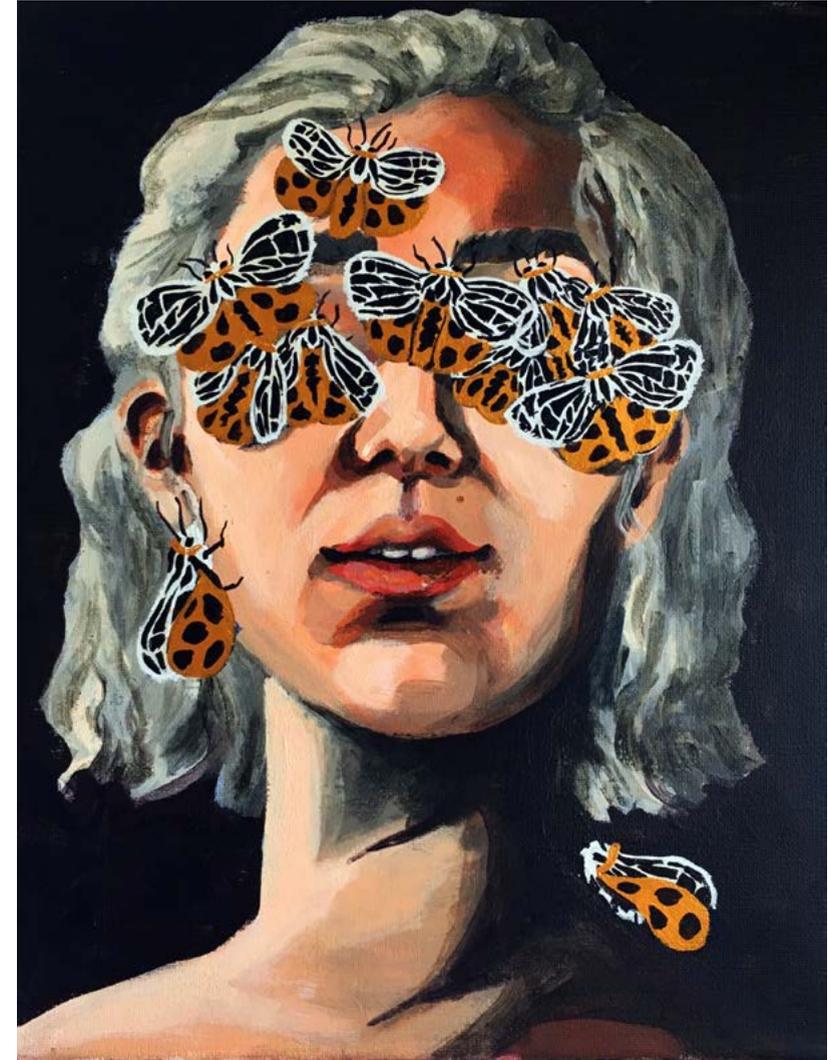
Threshold I, 2020
Watercolor on paper
9 × 6 inches



Guide III, 2020
Watercolor on paper
6.5 × 4.5 inches



A Summoning, 2020
Acrylic on canvas
13 × 11 inches



See the Light, 2020
Acrylic on canvas
13 × 11 inches



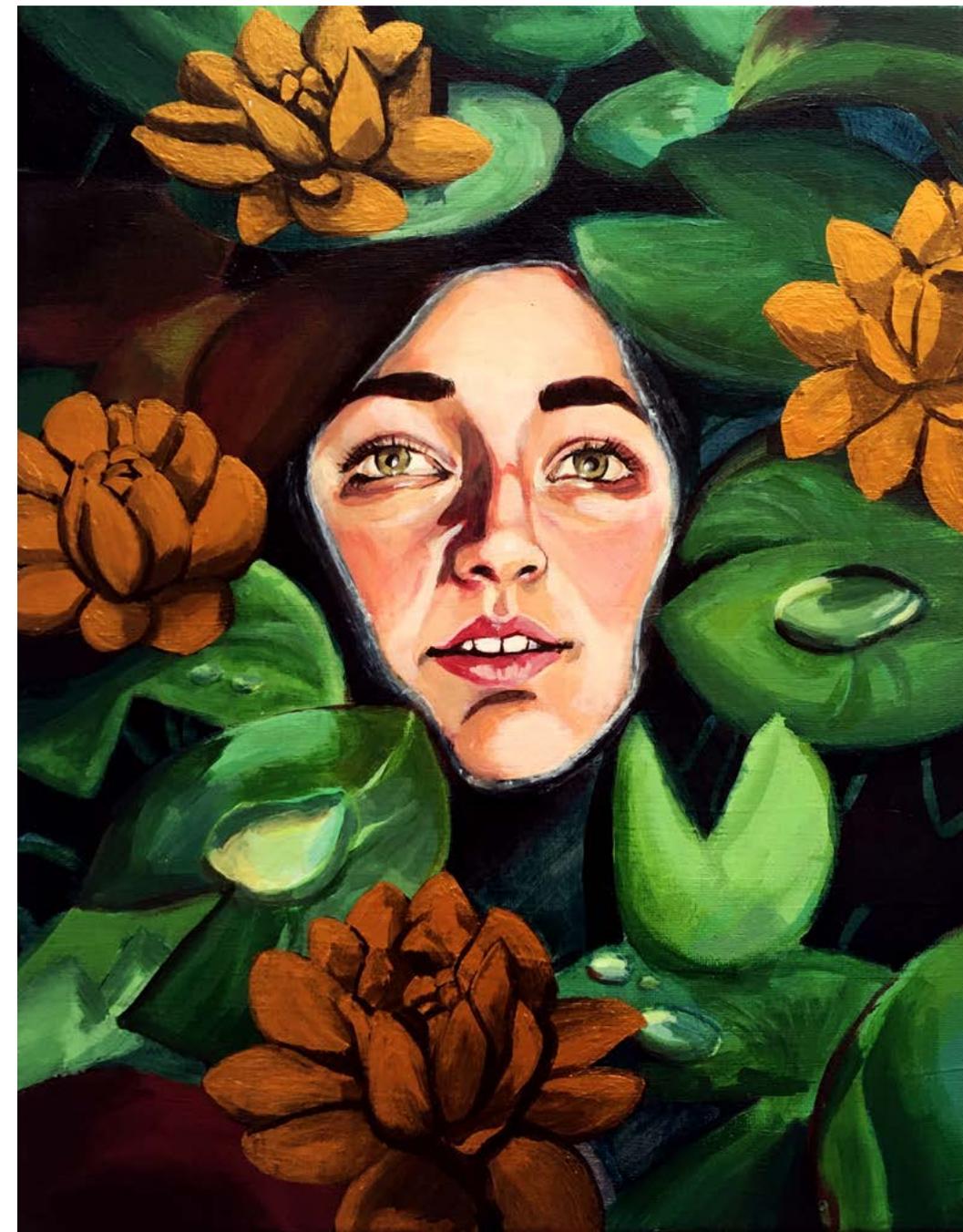
Threshold III, 2020
Watercolor on paper
6 × 9 inches



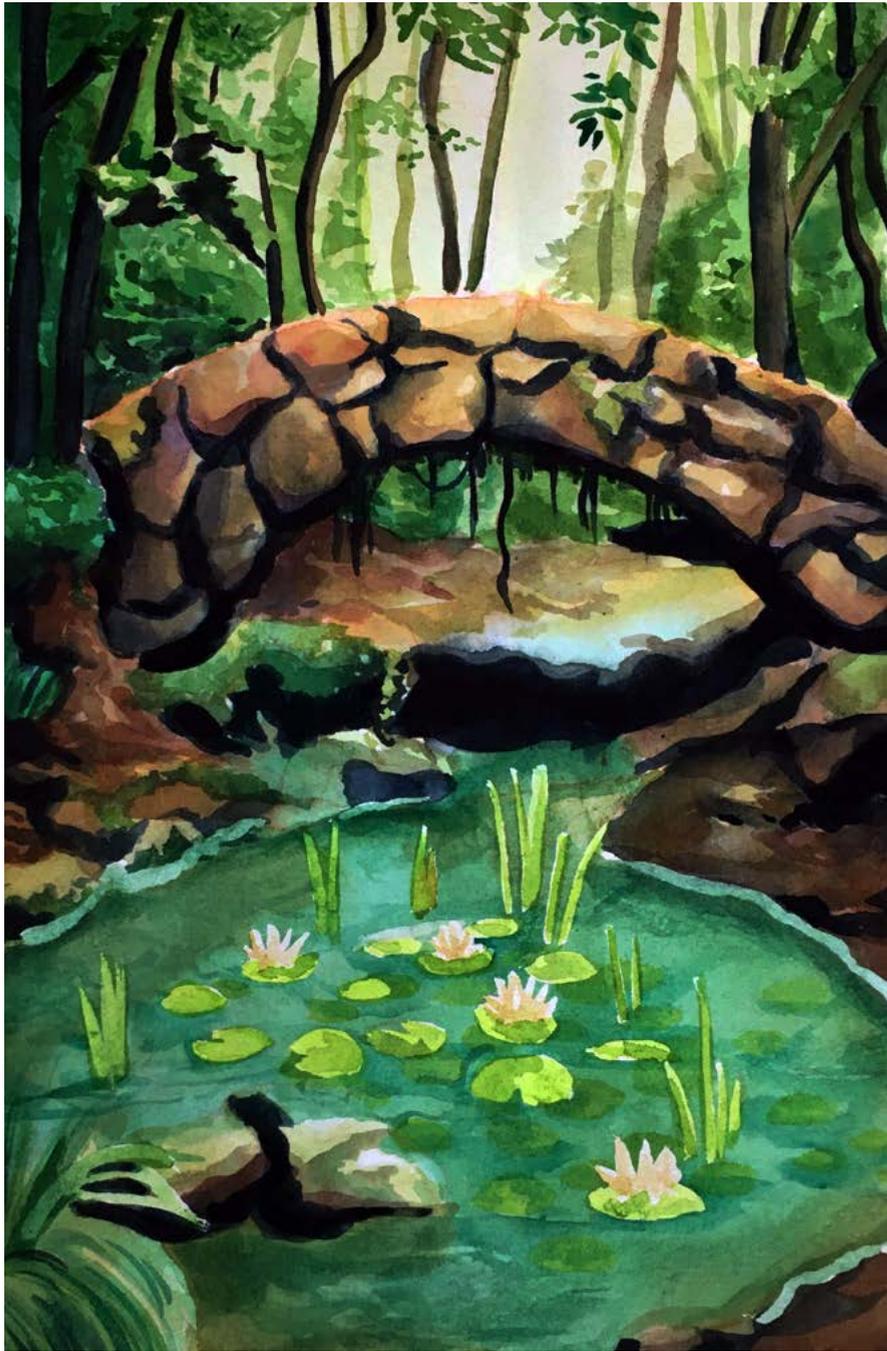
On Track
Acrylic on canvas paper
16 × 12 inches



Threshold II, 2020
Watercolor on paper
6 × 9 inches



Lady of the Lake, 2020
Acrylic on canvas
13 × 11 inches



Threshold IV, 2020
Watercolor on paper
9 × 6 inches



Guide II, 2020
Watercolor on paper
6.5 × 4.5 inches



On Your Shoulder, 2020
Acrylic on canvas
13 × 11 inches



You are Cordially Invited:, 2020
Watercolor on paper
6 × 8 inches

MAYWADEE VIRIYAPAH

Using unconventional approaches to materials, my work recontextualizes cultural and commercial symbols. I create works that explore cultural influences on identity. I look to physical materials for inspiration, including found objects. I challenge the visual symbols I am attracted to by looking for unexpected ways to exaggerate formal aspect of the piece such as color, use, or size. For example, through the frequent use of intense blacks and saturated color and repeated patterns. I make work with a level of fun and/or high level energy, pulling myself out of my own reality and reflect objectively about my feelings and thoughts. Once I do reflect, I discover ways to manifest those feelings and

thoughts that are entertaining for me to look at. I use a visual vocabulary that is loud and unapologetically grabs the viewer's attention. My practice as a whole analyzes the balance and spectrum of high brow art with low brow materials and charismatic imagery.

In this series, I poke fun at my identity and have found control in recreating the harmful narratives into something visually appealing. When coronavirus occurred, it consumed my thoughts, actions, plans, and made me incredibly self conscious of my race. Instead of ignoring all the ignorant insults, I let it penetrate my work, resulting in satirical pieces that challenge the sensitivity of the subject.

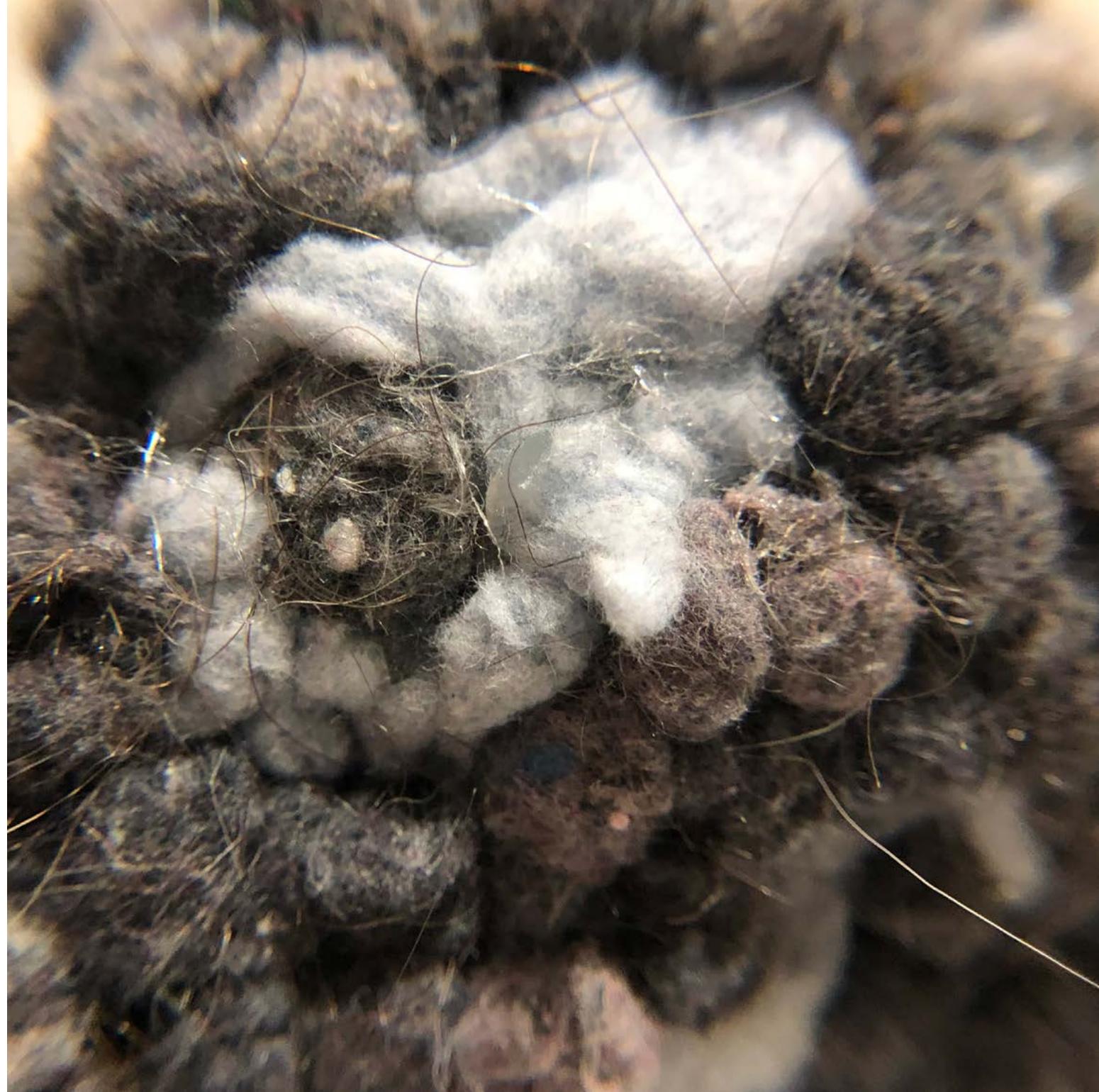
Viewers should leave this series of work knowing:

- 1 Toilet paper is the only thing people need to survive, apparently.
- 2 Kung Flu will beat Rice Rabies all day everyday.
- 3 You should open your mouth when people sneeze.



**Well, we are in quarantine.
We must find other ways
to amuse
ourselves.**









Dad was at a red light. Two white teenage boys flipped him off in the next lane. My mom calls me and tells me she has a funny story. I automatically assume they flipped him off because my dad is Asian.

I still laugh.



The Xenophobic Playlist :)

Click the links for wholesome racism

[Attack me ONLY if you are 6 ft away](#)

[Bulk-sized Racism](#)

[Foreigner? I thought I was a Taurus](#)

[Spit is the new hand sanitizer!](#)

[Masks are trendy now, haven't you heard?](#)

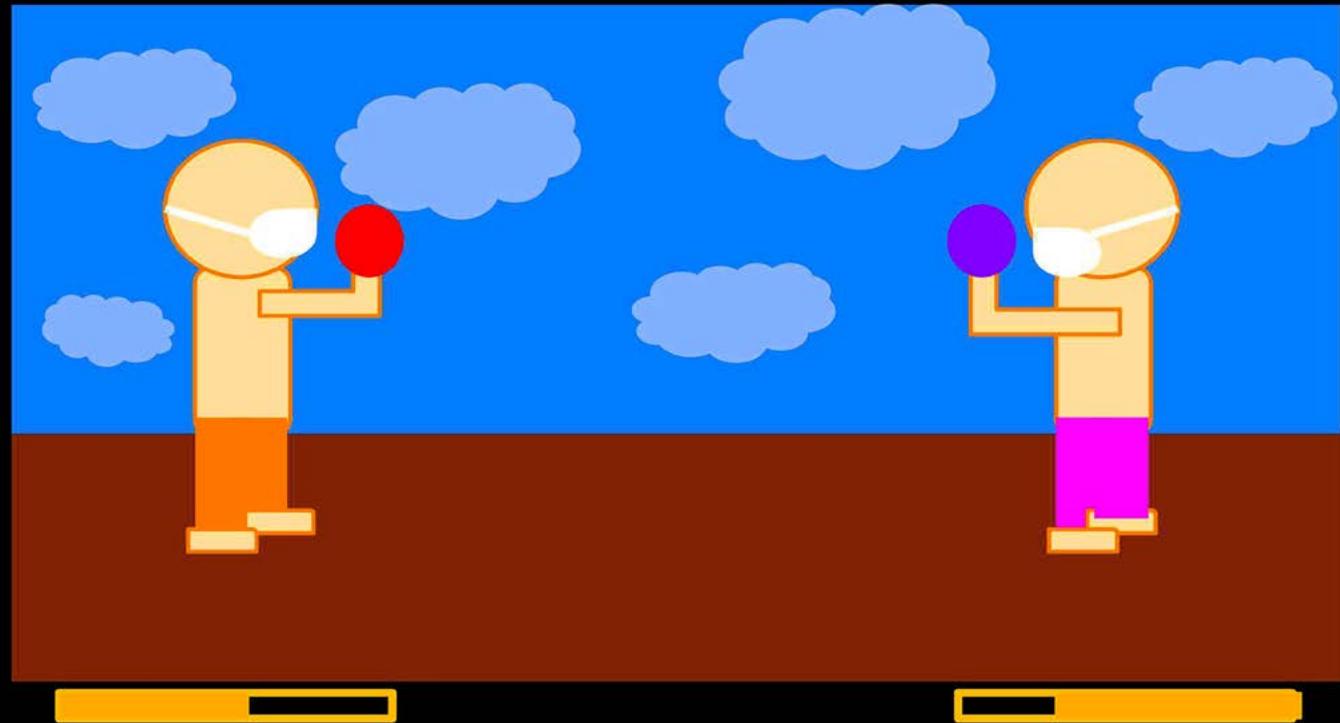
[Recycling Racism](#)

[The price of their leggings are more offensive](#)





Choose Your Fighter
KUNG FLU VS. RICE RABIES



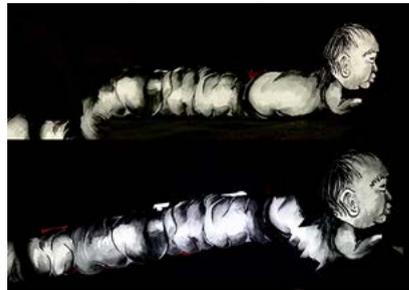
Round: 2020
Time 37:00 Quarantine



Amuse Ourselves, 2020
Digital image
Dimensions variable

Raining Ramen, 2020
Yarn, umbrella, wood
36 x 28 inches

Dust Bunny DRAGON, 2020
Aluminum foil, dryer lint
5 x 16 x 4.5 inches



Baby Train, 2020
Electric trainset,
paper, ink, bookboard
18 x 6.25 inches

Flushing Away Coronavirus, 2020
Toilet paper, paper, charcoal,
shopping cart
35 x 24 inches

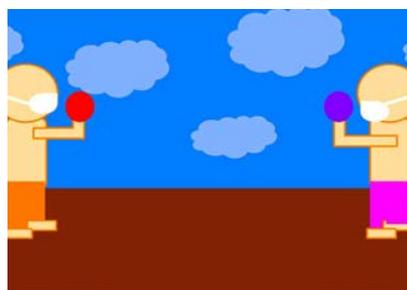
Bucket of Tears, 2020
Oil on canvas, test tubes, yarn,
bucket, newspaper
67 x 30 inches



Asian Invasion, 2020
Canvas, acrylic paint,
yarn, styrofoam, q-tips
15 x 12 inches

I Still Laugh, 2020
Digital image
Dimensions variable

The Xenophobic Playlist, 2020
Digital image
Dimensions variable



Choose Your Fighter, 2020
Fabric face mask, yarn, thread
4.25 x 7.25 inches

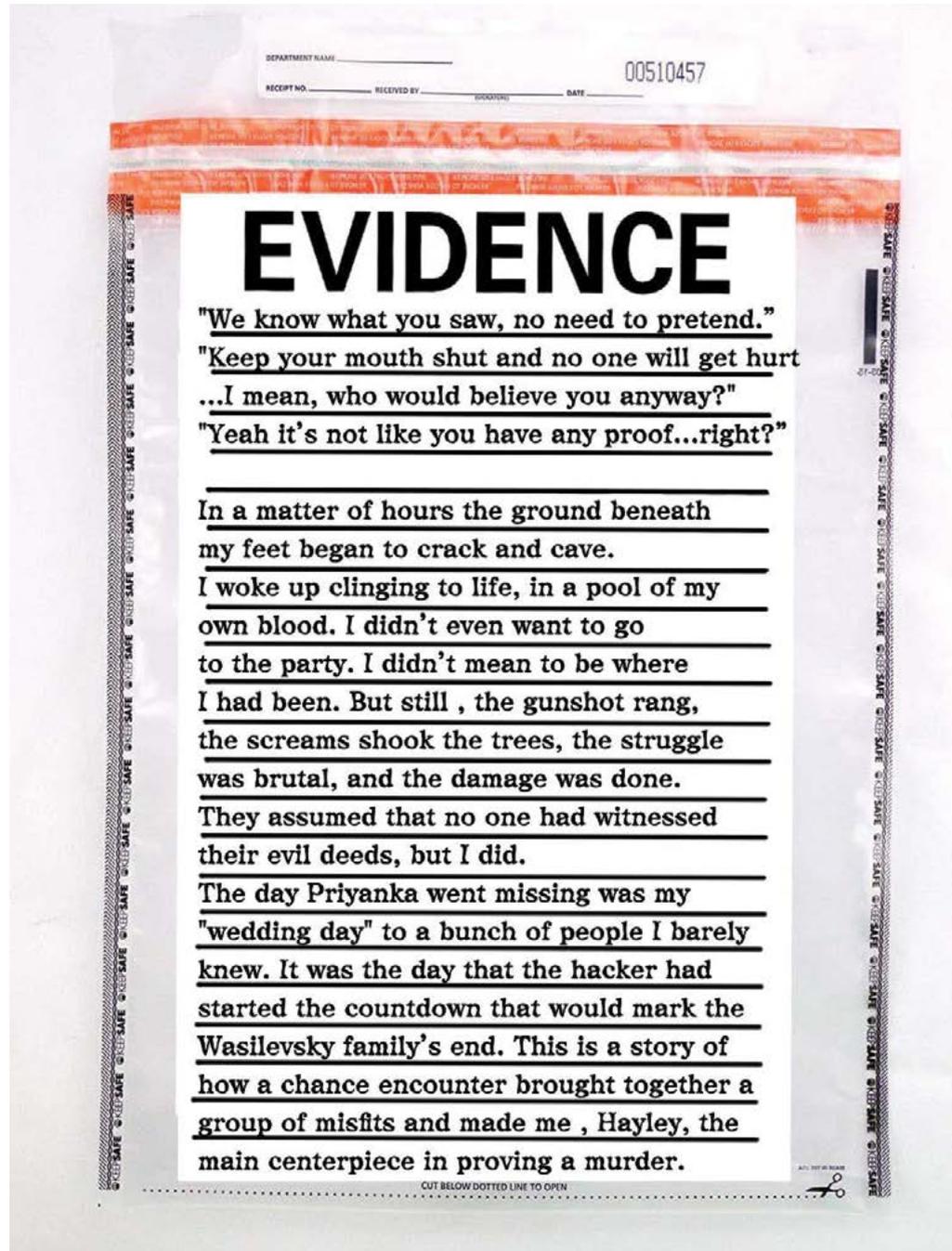
Round 2020, 2020
Digital image
Dimensions variable

SANJAYA WILSON

My work explores the multitude of creative ideas I have developed since childhood. My ideas stem from books. I was an avid reader of fiction and biographies as a child, and the mix of imaginary and lived experiences that my mind consumed have followed me into my adulthood and have pushed me to not only create characters in my head the way I did when I read, but to put those images onto paper. I have always been intrigued by the basic and even shocking experiences that people come across within their lives, for instance, an abundance of people will experience

heartbreak in their lifetime but not everyone will witness a murder. My ideas that I have composed take these events and combine them into art. My work focuses on multiple genres such as mystery, crime, romance, coming of age, music, and much more. When I am not working on a piece influenced by the sounds and images that enter my mind when I am listening to my favorite songs, I can be found developing worlds and characters for the Trust Case series and its sister stories. I am mainly a digital artist, however, I use a variety of materials and processes in my projects to bring my

stories out of the computer screen and into real life. My goals for the future include seeing my creative ideas take on many forms, whether that be as books, as comics, as a video game, a scale model installation, and anything else I can possibly think of because I do not want to limit what I can create to one medium.



The Trust Case, 2020
Digital image
1500 × 1141 pixels

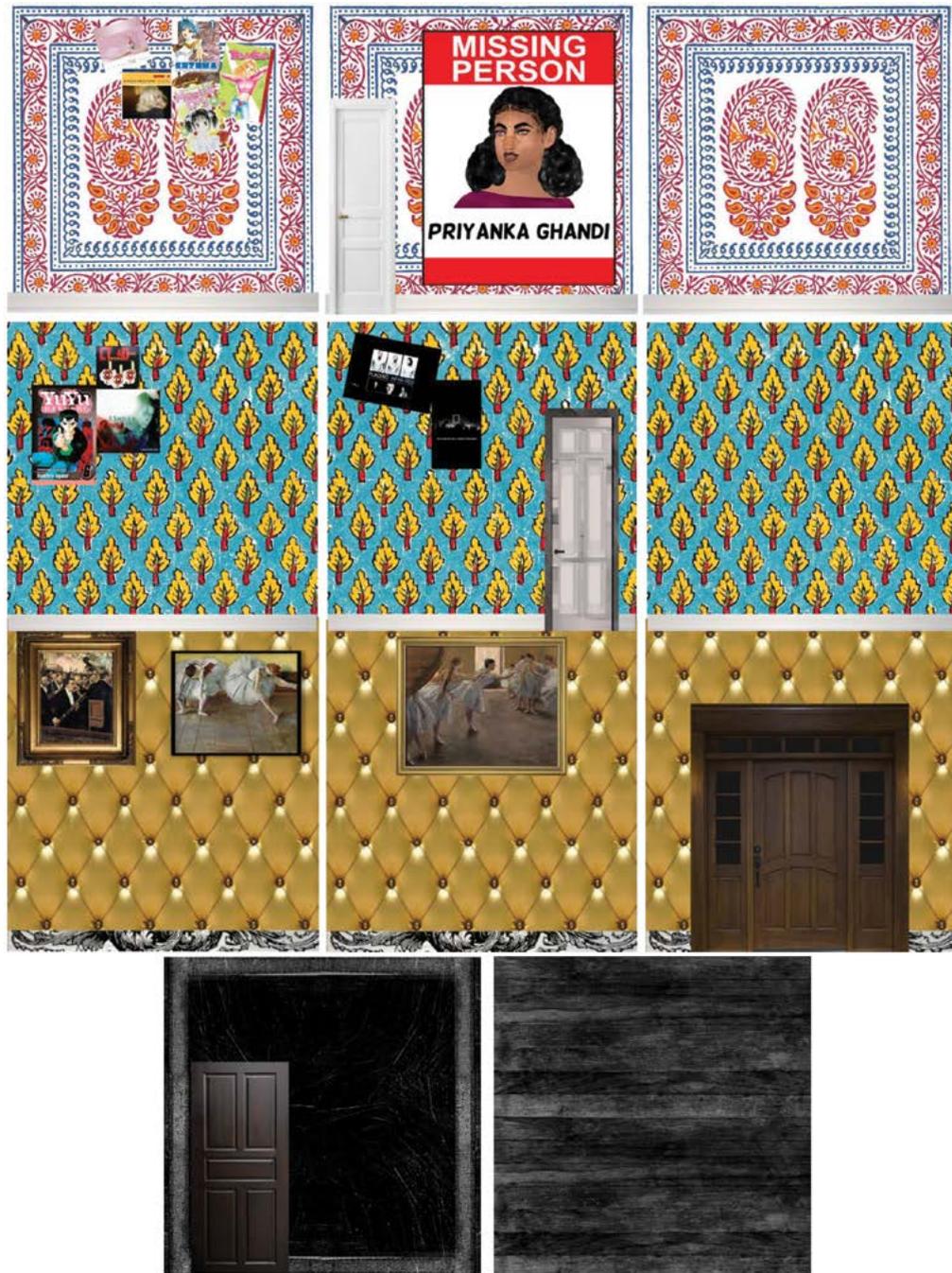


Trust Case Model Rooms, 2020
Cardboard and photopaper
19 × 16 × 8 inches



J. Voorhees Highschool, 2020

Digital image
1800 x 2400 pixels



Priyanka's Green Room, 2020
Digital image
1760 × 1335 pixels





It Was Raining, 2020
Digital image
2325 × 2250 pixels



I've Got Blood Under My Nails, 2020
Digital image
2800 × 2480 pixels



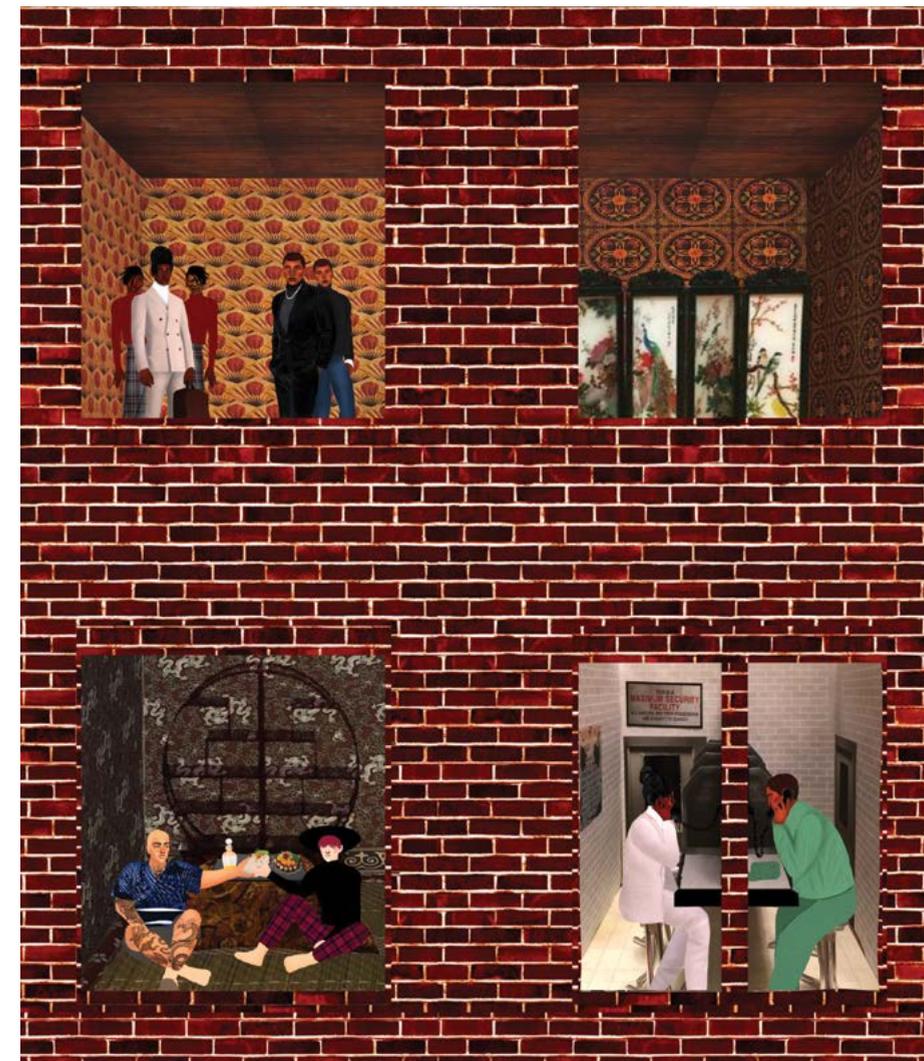
Am I going to die...?



Priyanka's Funeral, 2020
Digital image
2304 × 2400 pixels

Am I Going to Die?, 2020
Digital image
2400 × 2400 pixels

“It is time for you to cut your
red string . . . it is time for you
to finally mature,” he tells
himself as he sits in the chair
opposite of the glass, waiting
for the moment where he will lift
the phone off of the receptor and
say the words he has been dying to
say, and have been needing to
say. This is his once in a
lifetime opportunity to finally
free himself from the prison his
heart has trapped him in. Through
visiting this prison, Tsuneo
will free himself from his own
inner jail cell.



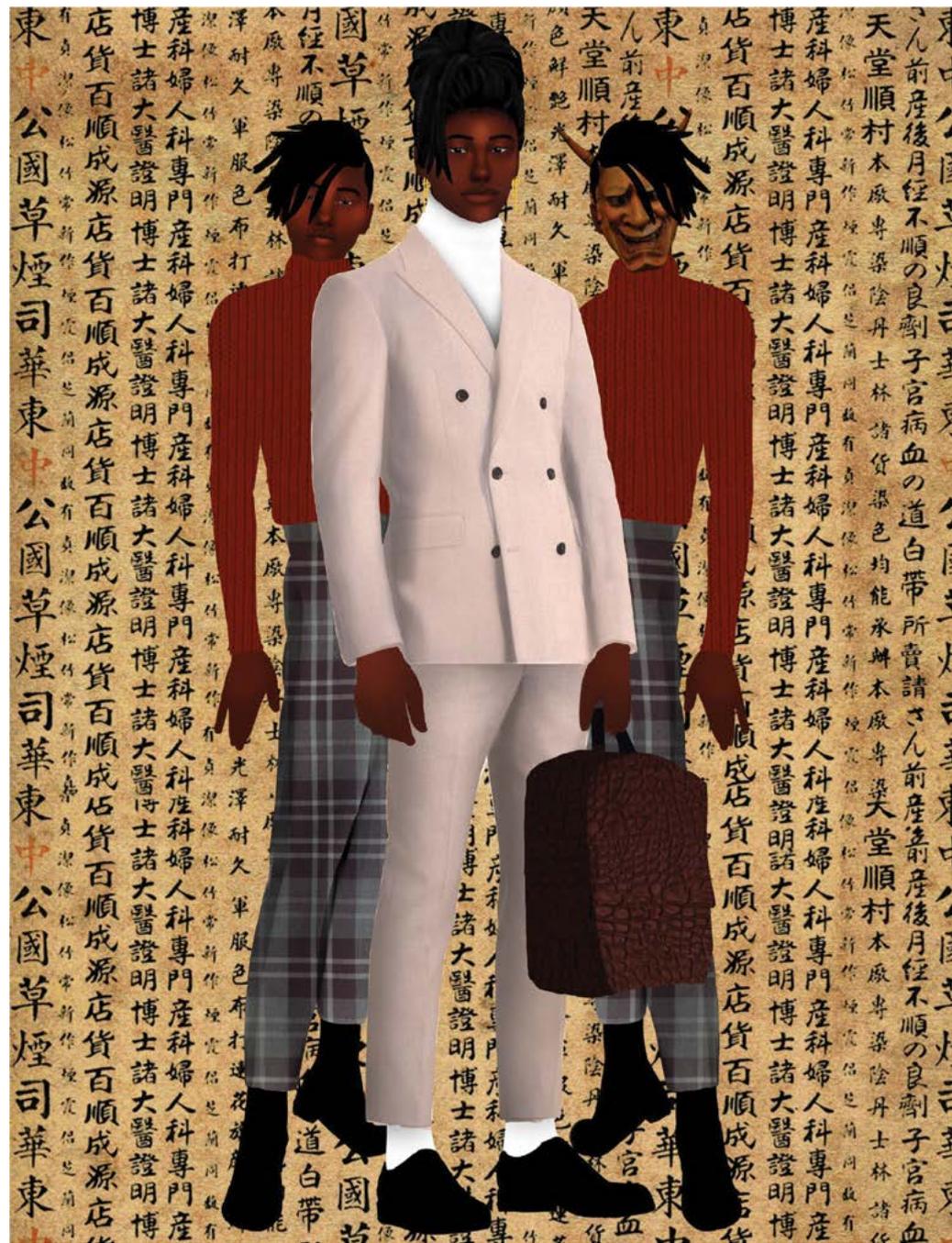
N.S.E Model Rooms (what could have been), 2020

Digital image, cardboard
2800 × 2435 pixels

何も、何か、全部 Nothing, Something, Everything, 2020

Digital image
2400 × 2400 pixels

(read right to left)



Tsuneo
"Wakagashira," 2020
Digital image
2800 × 2138 pixels



Sage "Oyabun,"
2020
Digital image
2800 × 2178 pixels



Tsutomu and Cassius's Room, 2020
Digital image
1980 × 2400 pixels



Let Go, 2020
Digital image
2305 × 2400 pixels

RACHEL ZHANG

Everyone has two sides. I want to become an outgoing and popular person, so I push myself to participate in events; on the other hand, I intrinsically prefer private and peaceful places. I've discovered that museums are a meaningful place for me. Visiting them is a way to rediscover my identity. They are like a small society. When I walk in, artworks are not the only thing attracting me; people also catch my eyes. I'm interested to see what is going on because every moment something different is happening. People of different races, ages, and nationalities are all together here to enjoy

artworks. This makes me think I am a detective hidden behind the society to see what is going on. My current research is called "Arts" in museums. "Arts" in my project does not mean artworks, but rather it means people. People's relation with artworks is also a kind of art. "How do people communicate with arts?" and "What is the interaction between people and art?" are the main questions I want to focus on. The contrast between "Classic" and "Modern" are also two important concepts I want to explore: half of the project is concerned with classic forms of exhibitions, and the other half

with on modern forms. "What is the difference of the museum's approach to its audience under those two circumstances?" is another question that I explore. This project imagines a collision between multiple, competing visions of how a museum might function as a social space.

ROOM FUNCTIONS

Room 1

Mainly designed for researchers and artists who want to study those artworks in detail

Room 2

Paintings on screens can change with music/dance room

Room 3

Bar at nighttime/pop up exhibition room

Room 4

Performance art exhibition

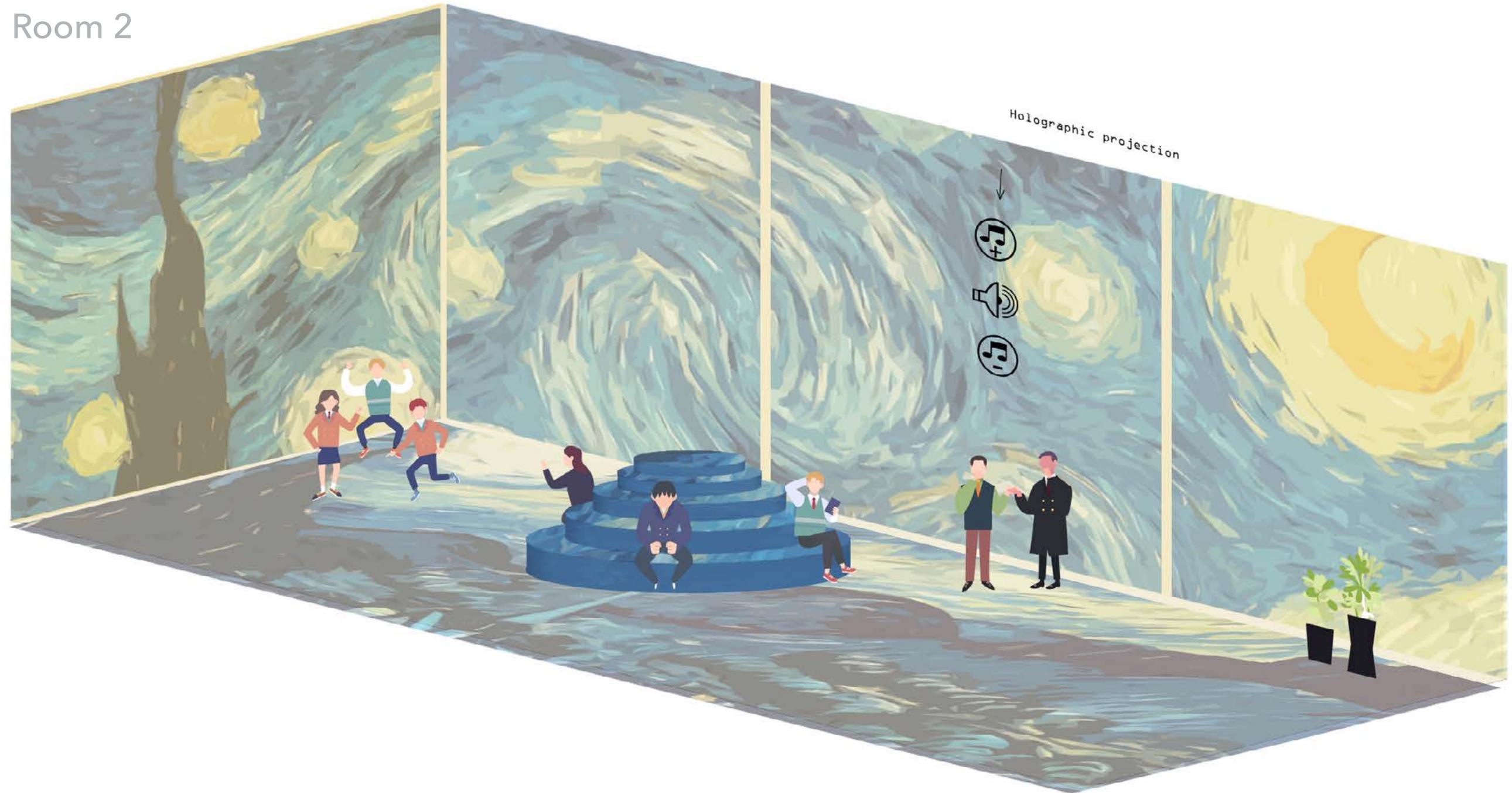
Room 5

Enjoy nature and art at the same time

Room 1



Room 2





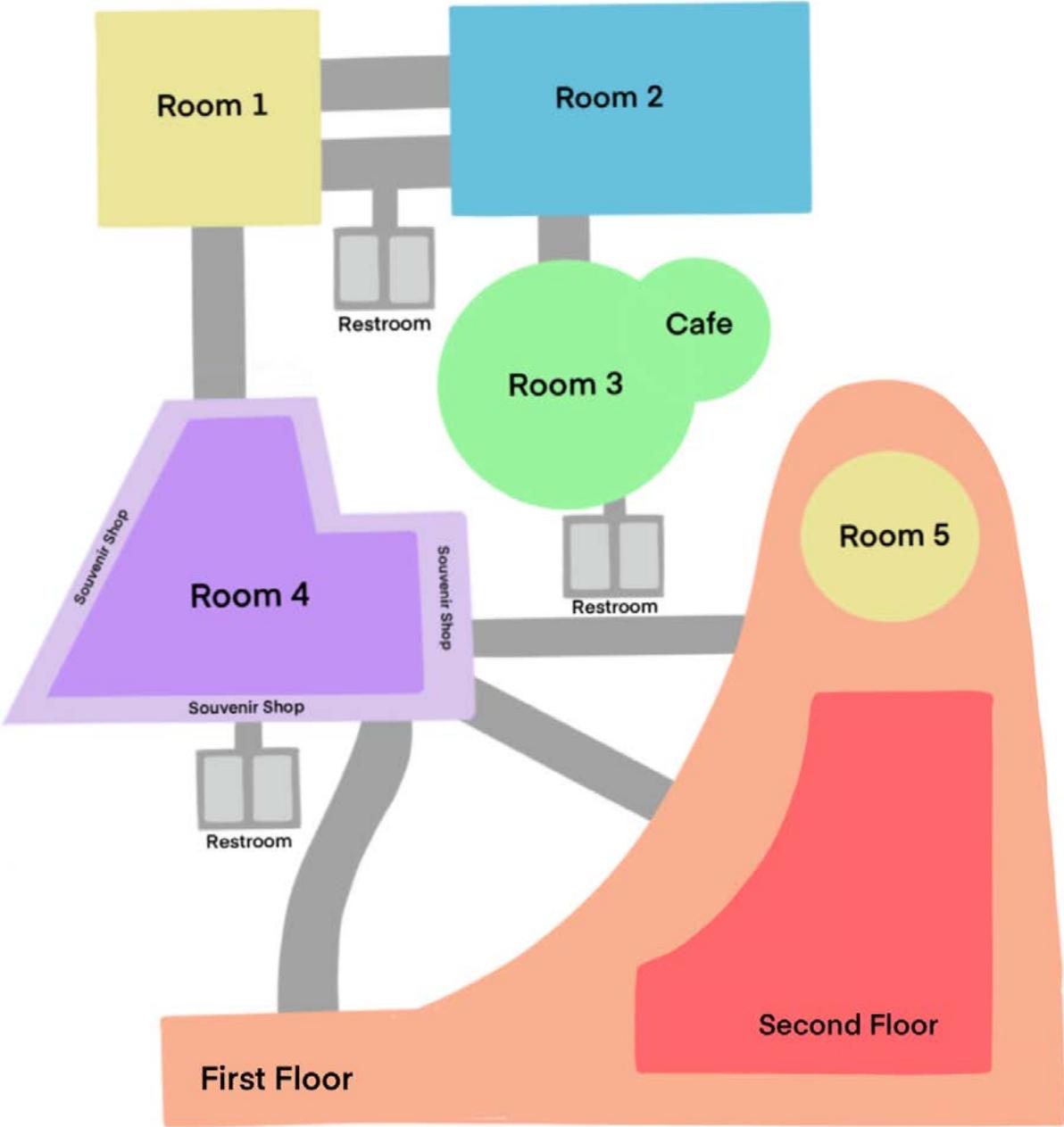
Room 3



Transparent Byobu Screens

Glass Ground

Room 4



Room 5



THANK
YOU

Colby Caldwell
Caroline Casey
Jason Gubbiotti
Kaitlin Jencso
Andy Johnson
Dean Kessman
Kerry McAleer-Keeler
Naomi Rothwell
James Sham

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Do Not Touch is a virtual exhibition of recent works by students in the Corcoran School of Art and Design's Critical Practices, Spring 2020 class.