DO NOT TOUCH

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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.
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 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.
Saint Laurent Mask, 2020
3024 × 2108 pixels
Shot on an iPhone

Bulgari Gloves, 2020
2901 × 2449 pixels
Shot on an iPhone
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 × 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 × 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 × 5 inches each
Selection from Oil Pastel Series, 2020
Mixed media on paper
Approximately 7 × 5 inches each
Paper Bag #1, 2020
Mixed media on paper
Approximately 7 × 5 inches each
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.
RISE MY ARMY!

Surrender!

This world belongs to me!

Kill them all!

Roger!

You cannot save all people. Please come with me and let's 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 even though I am gone, I will still be a part of universe. Do not forget 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.
Is it painful?

It is just a business...

Good Bye!

I am not who you think I am.

Don't underestimate my power!
"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.
Amphetamine/Amphetamine, 2020
Acrylic on canvas
18 × 24 inches
Diaphoresis, 2020
Acrylic on canvas
16 × 20 inches
Xerostomia, 2020
Acrylic on canvas
36 × 48 inches
Manually manipulated
digital scan
By Mouth (2), 2020
Acrylic on canvas
36 × 48 inches
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 × 12 inches
Video

Baby’s-breath, 2020
Digital painting
12 × 12 inches
Video

Tarragon, 2020
Digital painting
12 × 12 inches
Video

Hollyhock, 2020
Digital painting
12 × 12 inches
Video

Lavender, 2020
Digital painting
12 × 12 inches
Video

Zinnia, 2020
Digital painting
12 × 12 inches
Video

Hydrangea, 2020
Digital painting
12 × 12 inches
Video

Chamomile, 2020
Digital painting
12 × 12 inches
Video

Amaryllis, 2020
Digital painting
12 × 12 inches
Video
Garden, 2020
Digital painting
12 × 12 inches
Video
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.
Your Knights in Shining Armor (in progress), 2020
Ink and paper on canvas, 84 × 46 inches
“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
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, ACQUITTED OF STABBING WOUNDED PRISONER TO DEATH, TELLS HIS STORY

Eddie Gallagher was a Navy SEAL who was called "evil" by a member of his unit. Accused of murdering a 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.

The trial of Navy SEAL Edward Gallagher was a in which a faced life in prison for crimes prosecutors said he committed. When President Trump used his powers as commander-in-chief to intervene, it mushroomed into a full 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 prisoner to death. Until tonight.

President Trump and the case of Navy SEAL Eddie Gallagher

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

"Did you stab that fighter?" Gallagher was asked by 60 Minutes correspondent David Martin.

"No, I did not," Gallagher said.

The fighter had been wounded in an air strike during the battle for in 2017. 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.

"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 text. Dark" 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," Gallagher said.

"That's war," Gallagher said.

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 non too gently.

"You know, he's an [Redacted] [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 crick." "A crick. And that's basically sticking a breathing tube in his throat?" Martin asked.

"Correct," Gallagher said.

There's no video of that because [Redacted]. But you can clearly see the breathing tube in a photo taken after the prisoner died, along with several other medical devices implanted by [Redacted] who mistreated the body, buzzing it with a drone, posing for their own trophy photos, then for a group shot with [Redacted] in front and center.

"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," Gallagher said. "[Redacted]"

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

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

Martin asked Gallagher if he was a [Redacted].

"[Redacted] or were saying, 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.\[...\]

"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.\[...\]

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

\[...\]

"Parlatore said.

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

"Parlatore said.

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

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

"\[...\]" Parlatore said.\[...\]

"Andrea Gallagher, Eddie’s wife, said.

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

"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 #EddieGallagher 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.

"But the charges and all the evidence against Gallagher remained," Parlato said.

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.

"He said, 'I continued to monitor him until the asphyxiated,'" the prosecutor's head." Parlato said. "The word asphyxiated means what?" Martin asked.

"It means deprived of oxygen," Parlato said. ""If I said, 'I hope?'"

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

"I 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," Parlato 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 said, "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.'"

"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.
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.
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.
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
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
Amuse Ourselves, 2020  
Digital image  
Dimensions variable

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

Dust Bunny PP4G0h, 2020  
Aluminum foil, dryer lint  
5 × 16 × 4.5 inches

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

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

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

Asian Invasion, 2020  
Canvas, acrylic paint, yarn, styrofoam, q-tips  
15 × 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 × 7.25 inches

Round 2020, 2020  
Digital image  
Dimensions variable
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.
EVIDENCE

"We know what you saw, no need to pretend."
"Keep your mouth shut and no one will get hurt...I mean, who would believe you anyway?"
"Yeah it’s not like you have any proof...right?"

In a matter of hours the ground beneath my feet began to crack and cave.
I woke up clinging to life, in a pool of my own blood. I didn’t even want to go
to the party. I didn’t mean to be where
I had been. But still, the gunshot rang,
the screams shook the trees, the struggle
was brutal, and the damage was done.
They assumed that no one had witnessed
their evil deeds, but I did.
The day Priyanka went missing was my
"wedding day" to a bunch of people I barely
knew. It was the day that the hacker had
started the countdown that would mark the
Wasilevsky family’s end. This is a story of
how a chance encounter brought together a
group of misfits and made me, Hayley, the
main centerpiece in proving a murder.

The Trust Case, 2020
Digital image
1500 × 1141 pixels

Trust Case Model Rooms, 2020
Cardboard and photopaper
19 × 16 × 8 inches
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 free heart free from his own prison. Tsuneo visiting this imprisoned man. Through his life time opportunity to finally lift off the receptor and free himself from the prison, he has been finally saying the words he has been needing to say, and have been hesitating himself as he sits in the chair opposite the glass, waiting for the moment where he will lift finally mature, he tells himself.

Nothing, Something, Everything, 2020
Digital image, cardboard
2800 × 2435 pixels
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 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 2
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.