

A desk lamp with a dark, adjustable neck and a conical shade is positioned on the left. A bright, yellowish-white beam of light emanates from the shade, illuminating the text and a cluster of light bulbs below. The background is a plain, light-colored wall and floor.

**Crossroads School
Senior Thesis Show
2022**



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Lexi Aloni

The Streets of Venice California, 2022

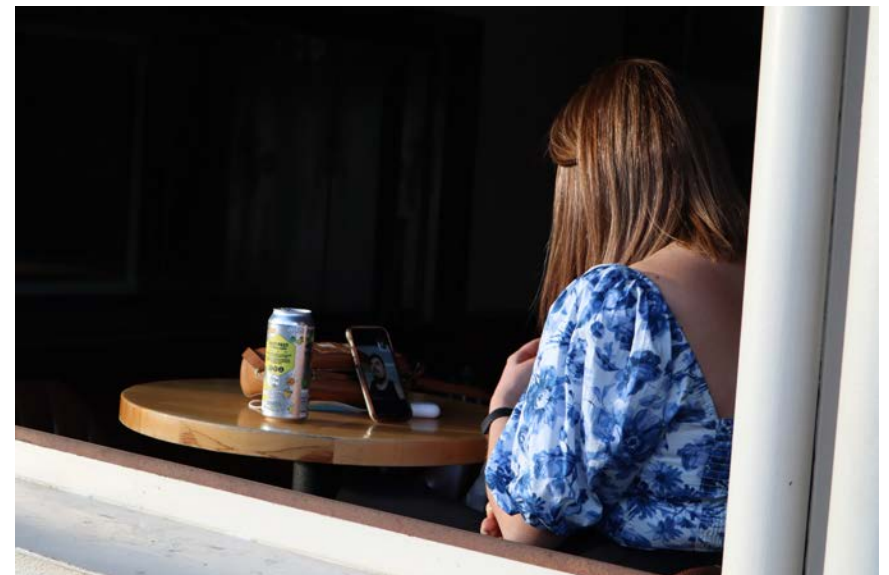
Digital photographs

Dimensions variable

Photography

For my CAS photo project, I have decided to do street photography in a way that captures the authenticity of the person I am photographing. I want to take photos that tap into a raw unedited feeling all around Los Angeles. In order to capture this energy, I shot pictures of people's backs/sides where it is harder to identify who is being photographed. In addition, I came across multiple people who actually asked me to take their photographs which made the project even more exciting! I feel that these more planned photographs still capture the authenticity of my subjects because they came out of a moment that was unplanned for both of us.

I chose images of people that I feel to be the most unguarded and most telling images overall. I chose Venice because I think it is a place in LA where I was able to immerse myself in a culturally, economically, and racially diverse community. I feel that the energy of the environment comes through in the images.



Birdie Blaugrund

Bird Brain, 2022

Video and un-stretched canvas,
second hand cardboard, acrylic paint
9 minutes, Dimensions variable
Studio Art

I believe in mysticism, with an interior goal, and you are your own temple and your own priest.

- Alejandro Jodorowsky

For years I have been drawing a series of magical creatures, populating the margins of every page I touch. I have pulled from my notebooks interpreting them into different mediums – drawings, paintings, prints and most recently sculpture. For my piece *Bird Brain*, I created a movie set, and life sized cast of characters. My set includes: The Moon Man, The Sun Goddess, and The Flower Person. The Flower Person moves and interacts with the space and gives themselves a Tarot reading. I collaborated with my classmate Daiela for the music.

My inspirations for this film include the feminist filmmaker Mary Reid Kelly, the gritty John Waters, the mystical Alejandro Jodorowsky, as well as early silent movies. I practice witchcraft and have come to realize that art and cinema are a form of magic. I like the idea of witches, holistically. They are powerful women who live by their own rules, commune in nature and possess the power to create. They take an idea and by casting a spell put that idea into the physical world. The act of creating art becomes a ritual; I am conjuring, manifesting this realm. In *Bird Brain*, I wanted to bring all these themes together – physically create this world using drawings, paintings, costumes, music, and motion to breathe life into them.

The use of Tarot in the film references my own practice of witchcraft. Using Tarot has helped me to navigate difficult situations in my life. The cards are rooted in illustration and drawing and tie into greater themes and archetypes. My film *Bird Brain* represents a small corner of what exists in my mind- the Brain of Birdie.





Tarot Card Key:

These cards take inspiration from the *Rider Waite Tarot* deck.

Six of Swords:

The Six of Swords represents transition, leaving behind what is familiar and moving towards the unknown. The card shows a woman and a young child being rowed across a body of water. The woman's head is covered, suggesting sadness, as she moves away from her past. In the boat stand six swords- this image of swords stuck into the boat suggest that the passengers are still carrying memories or emotional baggage from their past into their future. On the card that I painted for the film, I chose to represent myself as the one rowing the boat. The Six of Swords invites us to let go of whatever is holding us back, be it from our past or present circumstances. I chose this card as I am in a state of transition as I move away from high school and my childhood, and into the world awaiting me. Though I may carry baggage, I am ready to sail towards new horizons.

Page of Swords

The next card pulled is the Page of Swords. Again, I chose to paint myself as the Page of Swords. I stand with my sword pointing upwards to the sky. My body and the sword lean in one direction, but I look the other way as if to see what else is happening around me. A breeze blows through my hair, and the clouds behind me dash through the sky, bringing dynamic energy to the card. The Page of Swords is full of energy, passion, and enthusiasm. This card often emerges in readings when we are bursting with new ideas and plans for the future. The Page of Swords says, 'Go for it!' and is often a sign to move ahead with a new project. Though there will always be challenges with whatever way you choose, and not everyone will be thrilled with your choices, when it comes down to it, you need to follow your passions and go where your true energy lies. In this case, for me it has been working on this project and finally bringing my dreams to fruition.

The Empress

The last card pulled is the Empress, which I again chose to depict myself as her. I sit on the throne and on my head I wear a crown of twelve stars, showing a connection with the mystical realm and the cycles of the natural world (the twelve months of the year and the twelve planets). My robe is patterned with pomegranates, symbolic of fertility, and I sit upon a luxurious array of cushions and flowing red velvet. One cushion features the symbol of Venus, the planet of love, creativity, fertility, beauty and grace - the essence of The Empress. The Empress calls on us to connect with our feminine energy. Create beauty in our life. The Empress signifies abundance. You are surrounded by life's pleasures and luxuries and have everything you need. You are in a period of growth, in which all you have dreamed of is now coming to fruition. The last card that is pulled in a Tarot reading often points us to our future. The Empress is the last card pulled by the Flower Person and for me represents myself and the culmination of all the artistic work of this project and all the artistic work I have done in my high school career.



Curtis Boozer

I'm Not Racist, 2022

Learn Our Names, 2022

Digital Print

20 x 16 inches each

Graphic Design & Animation

For my CAS project, I chose to make two posters on the theme of microaggressions. I chose to make these posters because microaggressions are something that have impacted the lives of my friends and I, especially at a primarily white school. In the first poster, I used data from a study conducted at the University of Minnesota tracking microaggressions and their meanings. The list I pulled from stated microaggressions most heard at schools. I used these words to make a collage of the different phrases. My second poster is more personal to my own experiences with microaggressions. When thinking of a topic for this poster, I decided to do something regarding teachers calling students the wrong name. I blacked out the faces on photos I took of my friends and I to portray how I feel when I get called the wrong name. This poster has images of me and my friends together and the phrase "Learn our names."



Henri Camposano

Isolation, 2022

Animation

1 minute 15 seconds

Graphic Design & Animation



I wanted to explore the ideas of isolation, loneliness, and not fitting in with the world around you. To get at this essence, I decided to combine two different art forms. The use of a claymation character combined with digitally illustrated backgrounds reflects the character's inner experience, contrasting the natural, handmade character with a clean and potentially "cold" environment. They wander through the world in search of something that they could never find.



Delilah Cappellano

The Runaway Bride, 2022

Viewfinder, script

Variable dimensions

Photography



The *Runaway Bride* is a series of photographs that chronicle a relationship between two women after getting engaged. After watching movies such as "Children of Divorce," I learned about essential techniques of silent films which rely heavily on body language and implemented those elements in my images. I also drew inspiration from characteristics of witchcraft, like their historical ability to conjure magical presence and power by manipulating the right tools and substances. The *Runaway Bride* is a perfect combination of my interest in photography and storytelling. The series of photographs was adapted from my written script and portions of the short film. My main priority within this story was illustrating the different forms of love and its consequences. The two characters, Jade and Carmen, are in action doing the same thing but experiencing things very differently. While Carmen is miserable and trapped in a relationship that isn't suitable, her partner is blissful and awaiting a happy marriage. When the union fails, Jade acts through selfishness and forces the person she loves to stay in a mundane existence. I created a stark contrast between light and dark throughout, to emphasize how quickly circumstances can change with little expectation. The sudden end to the story reflects the hectic reality of their relationship, eventually crashing and burning.

I want to thank Renée Story and Daisy Kohner for being the models in my photographs. I would also like to acknowledge Liv Kaplan for giving me the inspiration to use a viewfinder.



Caleb Choi

The Compliance of St. Matthew, 2022

Oil Paint

48 x 48 inches

Studio Art

In my painting *The Compliance of St. Matthew* I explore notions of immorality in religion and express those ideas along with my appreciation of Renaissance art and the esteemed painter Caravaggio. Wanting to follow the techniques and methods of the Italian painter, Caravaggio, I utilized oil paint to depict the image.

My immersion into Renaissance art is a newfound interest. As a child, I never appreciated or understood Renaissance art. Through the lens of a naive and judgmental child, I saw Renaissance art as meaningless and obsolete. As I cultivated my knowledge of the art world I found that Renaissance painting is far more complex and rich than what is easily discernible from the naked eye. I learned that through subtlety and geometric knowledge these artists were able to instill significance into their work. This discovery led me to admire the artist's talents far more. Caravaggio, specifically, holds a special place in my heart. I admire his work as it is both revolutionary and a splendid sight to behold. I believe his use of chiaroscuro and his talent as a painter captivate me the most. This appreciation and admiration are what compelled me to create this painting. In my piece, I strive both to capture the realism of his work, along with installing my own elements and narratives into this painting. This piece is both a master copy and a modification.

The original painting, *The Calling of St. Matthew*, depicts the biblical story of Matthew, the tax collector, being summoned by Jesus to join him as a disciple. In the scripture, Matthew's reaction is immediate. However, in Caravaggio's narrative, he inserts a moment of hesitation. This is visible through Matthew pointing towards himself in confusion, and the surrounding character's juxtaposition in poses, further amplifying Matthew's moment of indecision.

With this piece, I am making a statement on the abuse of power, and more specifically, how others feel justified to use religion as an apparatus to excuse horrific and immoral behavior. This kind of behavior is evident in all parts of the world. Religion can often be the basis and logic of prejudice, persecution, and many other forms

of transgressions. I feel connected to this notion in some way, as I have grown up under a Christian doctrine, and have seen how varying peoples' interpretations of religious texts can be. From a personal standpoint, I believe the purpose of Christianity is to make people and the world a better place. I do not believe achieving this involves harming others, just merely on the premise of identity. I want my piece to be both a visceral appreciation of Caravaggio and a callback to faith and its true purpose.



Khalfani Coney

Photograph: *Untitled*, 2022

Book: *A Night At The Grove*, 2022

Digital Photographs, Book

Prints: 16 x 20 inches each

Photography

In my last project in CAS photography, I strived to shoot portal-like photos that will create a dream-quality image in my works. I have always been interested in reflections, especially reflections through mirrors. In this project, I took inspiration from several artists that shoot similar works such as Daniel Kukla, Sebastian Magnani, Guillaume Amat, and Shirin Abedinirad. To complete this project, I drove to the beach early in the morning and set up my easel and mirror at various places along the beach and the field next to the beach. During the couple of hours it took to shoot we took a lot of pictures at many different angles in order to capture the image I wanted.

In the book titled, *A Night At The Grove*, I shot a diary-style compilation of what my day looked like after shooting the images above. I wanted this series to be raw and uncut in a completely different style than the more edited images above. I looked for inspiration from Billy Dinh and Craig Whitehead.



Thea Davidson

Like Actually, 2022
Digital Photographs
24 x 24 inches each
Photography

This series of photographs explores perceptions/stereotypes of female adolescence and the emotions associated with this phase of life. Teen girls are largely viewed as exceedingly emotional and their experience dismissed as a phase or something to be avoided until adulthood sets in. These photographs aim to show the very real struggle of female adolescence, one that is not performative or dramatic and which brings an intensity of feeling as authentic as any other period in the human life span. The portraits confront the viewer and challenge these stereotypes.

The subjects I chose are all teenage girls. Each one is shown either in a state of intense emotional pain, or in its immediate aftermath. My goal is to show the reality of such deep feelings to counter the societal dismissal of teen girls' emotional worlds. I want to explore a more three dimensional version of the distress/sadness/pain that is felt by my peers. I specifically chose a couple of portraits which also show the subject facing directly out at the viewer so as to confront the viewer and create discomfort. The message is that the experience of being an adolescent girl, and teen girls themselves, merit the same value and creative exploration as anyone else. I chose specifically to use a portrait of myself staring directly at the viewer to make clear that I, as the artist, was looking directly at the viewer asking to be taken seriously.

This project was my first exploration of portraiture, despite a longstanding interest in photographic portraits. I was very inspired by the work of Jill Greenberg whose images of children crying demanded that the viewer question traditional notions of childhood. I was also very inspired by the work of Cathie Opie and her portraits of high school football players. Opie's images of the high school boys raises questions of gender and gave a fragility and sensitivity to teen boys that is often overlooked. Similar to Greenfield's work I chose to keep any background information to a minimum. The purpose of this is to remove context and thereby make the emotional center of the work the primary focus. We also so often see teenage girls in a heavily adorned context as though they are characters in a larger story. My

goal is to demand that the viewer see the face of each girl and the story it brings and to acknowledge the importance of both. The faces are not stories in a larger plot, but are themselves the primary narrative.

Within photographic portraiture the authentic experience and value of the emotions of female adolescence has been underrepresented. I believe this holds true not only in art but in media as well. I hope that this series of portraits brings this to light and starts a serious conversation with the viewer around what it means to be a female teenager.



Kidist Rose Diamond

Your Defender, 2022

Acrylic yarn, felt, redwood bark, wire, wool

Variable dimensions

Ceramics

Nature is a provider and educator. Inspired by the nature-defending robots from Hayao Miyazaki's *Castle in the Sky*, I imagine an ecotopia where nature and people peacefully coexist. Miyazaki's robots are naturally peaceful, but when faced with violence they fight for their home. Expanding on the idea of human-made objects protecting and honoring nature from those who wish to take advantage of her, I created my own nature protector, a mixed-media mask and suit.

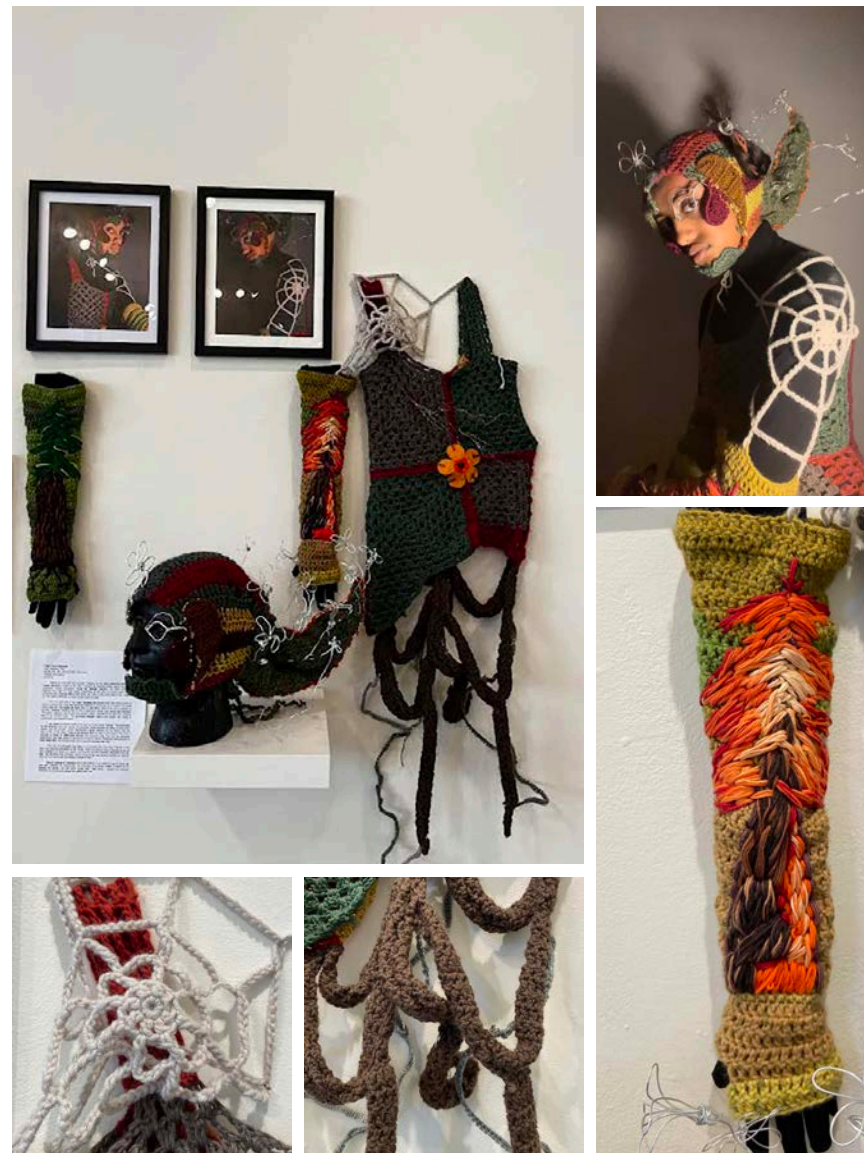
The wire elements of the mask represent the trauma from past mistreatment of nature by those who once saw her as an obstacle to overcome and to exploit. The mask looks battle-like, the angles are sharp and it is tight fitting. Most of the wire is covered up by yarn, however, showing that as time progressed, people and nature grew together. The yarn's softness, both in color and texture, offers a contrast to the rigid wire, creating less of an armored look. The symbiosis between nature and people can create a sustainable and peaceful world.

I am drawn to natural motifs as a way to convey certain themes. The embroidery on the forehead and arm sleeve, for example, further explore the ideas of destruction, rebirth, and new growth. I have represented a green redwood on one sleeve, then the tree on fire on the other. There is life growing from its bark on the back of the shirt. I decided to focus on destruction through fire because while fires can be extremely destructive, they also assist in allowing the forest to regrow. Redwoods have evolved to have really thick, fire-resistant bark and to sprout branches after fires.

The use of embroidery and fabric in my current work has been inspired by the fiber arts feminist movement of the 1970s, which reimagined these materials as an art form outside of a "home ec" context, and blurred the lines between decorative and fine arts. The

hierarchy that privileges certain forms of art over others is based on a gender bias that has historically discredited "women's work."

Making clothing or 'wearable art' in this manner is an amazing way to honor the past and express my individuality, my interests, or to simply create. It allows me to explore my identity and talk about issues that I care about. I design and produce wearable and decorative pieces that reflect who I am.



Kidist Rose Diamond

Among the Unpredictable, 2022

Digital Photographs

8 x 10 inches each

Photography

My photography explores people's connection with nature and with themselves. Through photography, I have found similarities between nature and people. Nature is an educator, a home, and most importantly a unique, complex character. Nature allows people to embrace themselves and nature encourages self discovery.

My oceanscape portraiture conveys the enigma that is the dark feminine; the expulsion of negative and positive energy and the creation and destruction of the self to start anew. The ocean, and my subject, Birdie Blaugrund, find comfort in each other, this is a metaphor for how helpful nature can be when it comes to self acceptance. Together they show the importance of embracing the dark feminine — to let go of what no longer serves you so you can grow.



Among the Unpredictable is inspired by three Sally Mann's landscapes, *Untitled (Scarred Tree)*, *Cold Harbor (Battle)*, and *Untitled (Fontainebleau)*, where her subjects are trees that are absorbed into the landscape behind them. I am influenced by her ability to show death through nature that is very much alive, and her ability to highlight landscapes and subjects together.

Focusing on a deep contrast and powerful stance, my first photo creates a melancholic tone. The brightness of the second photo represents an expulsion of emotion. In the final image, the look of serenity on Birdie's face along with the calm ocean represents the full release of that which no longer emotionally benefits us. By embracing the dark feminine, we are able to trust our emotions, learn how to honor/process negative emotions, and finally release that energy out of our bodies.

Majorca Espinosa

cultus arca, 2022

Mixed-medium

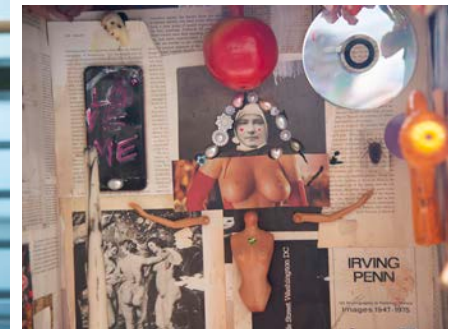
18 x 42 x 18 inches

Studio Art

Religion has played a key and recurring role in art throughout history. Art and worship go hand in hand; whether it's intricate temples and churches, illuminated manuscripts, religious iconography, paintings, or totems, these pieces of worship or teachings all take some artistic and creative form. These fascinating, beautiful pieces were the initial inspiration for my CAS art piece. The concept of religion itself is immensely complex making it all the more interesting to explore within my art. I was heavily influenced by the concept of the altar or shrine: the place in which the devotee worships. I played with the notion of what faith is and how our devotion and worship play a key role in our society. Expanding further than the already defined religions of the world and this work explores the subconscious act of worship within everyone's lives.

As humans, we all must worship something, must find something greater than ourselves, some entity or power to consume us or save us. Whether it's devotion, obsession, or addiction, that act and experience almost becomes religious. We worship our suffering. The familiarity of routine with the pretense of safety. We wallow in sadness or passion or stress because it gives us something to hold on to. These feelings or journeys are greater than ourselves, mirroring the very power of God, Allah, and Vishnu. Deities such as these, are merely metaphorical placeholders for those feelings. We long to be shamed, controlled, loved, guided, and content, and whatever gives us this, becomes our god. We worship these new gods. Distractions and artificiality. Sexuality and perversion. Technology and connection. The very sins that organized religion condemns are the things that lead us to solace. Our gluttony, lust, and greed force us to consume the world until we find that thing, the thing powerful enough to become our god. Our consumption is religious.

For my final piece, I created a maximalist altar for prayer situated within a chest. I intertwined traditional pieces of worship with superficial ones. Mostly commenting upon our "sinful" admirations, I demonstrate all our most prevalent and sickening idols. Power and sex are the focal points, but I also incorporate addiction and capitalistic consumption. In the center of the altar, a dismembered doll and a naked woman lay in place of the crucifix, identifying the sovereign role that sex and superficial beauty have within our society. A glass of wine, a vile of blood, an empty pill bottle, and scattered cigarette butts: all things of divine addiction. Toys, magazines, art, candy, and various other objects of capitalism and pop culture, intermingle to create a collage of varying significance. Altogether, the altar assimilates superficiality with the divine, blurring the lines of what religion is and creating a genuine and realistic place of worship. The piece itself is not strictly a critique of any specific religion, but rather an exploration of what religion and devotion really means.



Amarize Finley

Nose Goes, 2022

Acrylic paint, drywall, clay, paint on shine and seal, tulle, crushed velvet, turf, pom poms, chalk/oil pastels, face masks

Variable dimensions

Ceramics

When I start working on a new piece, I usually have nothing in mind, but for *Nose Goes*, I sort of did. I continued a theme from a previous project that featured facial features. I chose the nose in particular because it's my favorite feature and they're pretty fun to make. Noses also take up most of one's face and it's so interesting to think about how, without them, you could look like 100 other people.

A goal of mine last year was to play more with texture and color. *Nose Goes* is a reflection of that challenge. I chose this work as my guinea pig. All of the noses in their respective box/displays have different fabrics/objects in the background. The noses themselves are made out of a low-fire, white clay and have the vibrant colors of the rainbow to emphasize the differences in size, shape and nose piercings. The piercings are an addition of myself into the piece. I decided that I wouldn't fire the noses so I could achieve the vibrant colors I wanted through paint. The end goal was for all six noses to be very individual yet work as a cohesive group.



Siddharth Ganapathy

Untitled, 2022

Digital Photography

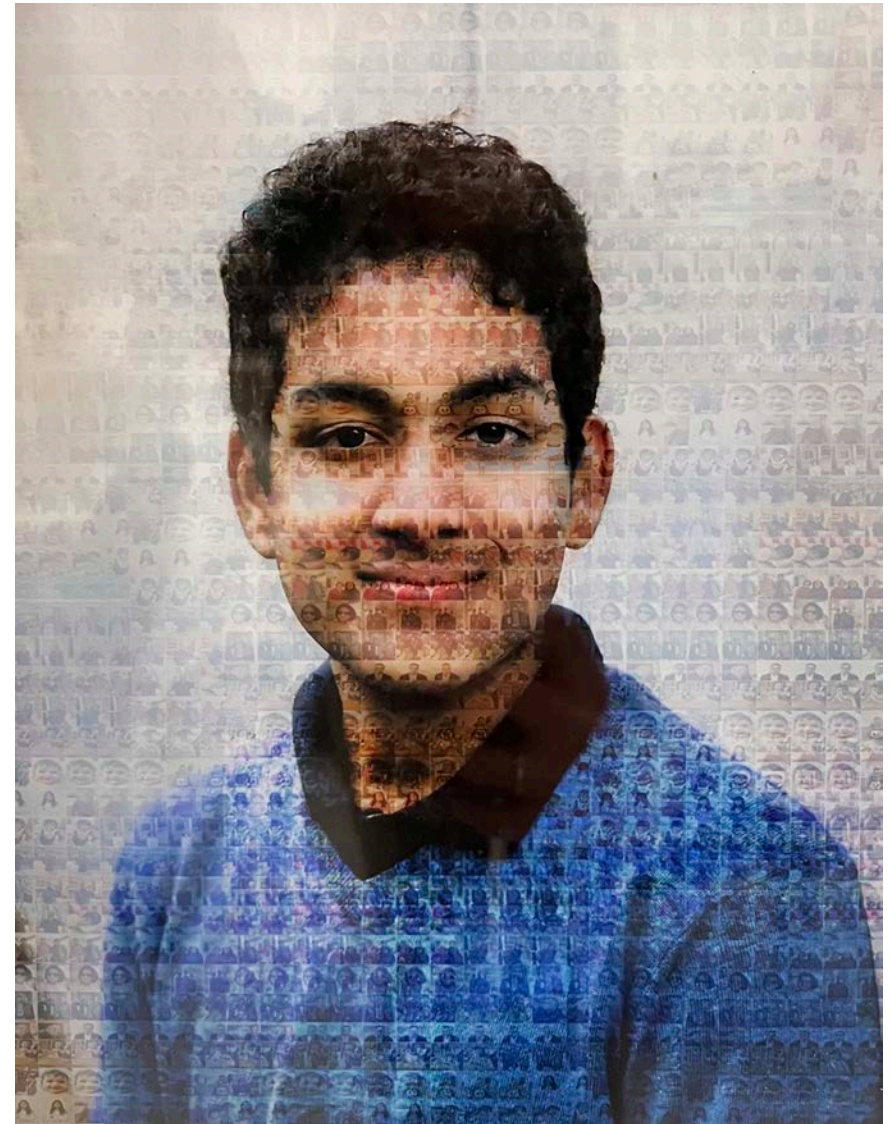
11 x 14 inches

Photography

For my CAS Project, I decided to create a photo mosaic, consisting of 150 photos that overlay one larger photo. The overarching theme of this project is deeply personal. It captures my experience of living in a pandemic through the lens of people and places that have had a significant impact on my life (for the better) over the last two years.

Each of the 150 photos is of a specific person or place that has helped me navigate the pandemic, while the larger photo is of me wearing a mask. The smaller photos have been specifically edited on Photoshop so that they blend cohesively with the larger photo. I intentionally reduced the opacity of the smaller photos in order for viewers to focus on the larger photo when they are seeing it from a distance. However, the smaller photos are still visible when viewed up close.

As we emerge from the pandemic, which has impacted each and every one of us in a different way, I want to give viewers an inside look into my life. Given that face-to-face interactions have been significantly limited, I believe that the inclusion of different faces and places is a reminder of just how valuable these interactions are in giving people an impression of your emotional state.



Julia Gerolmo-Feeney

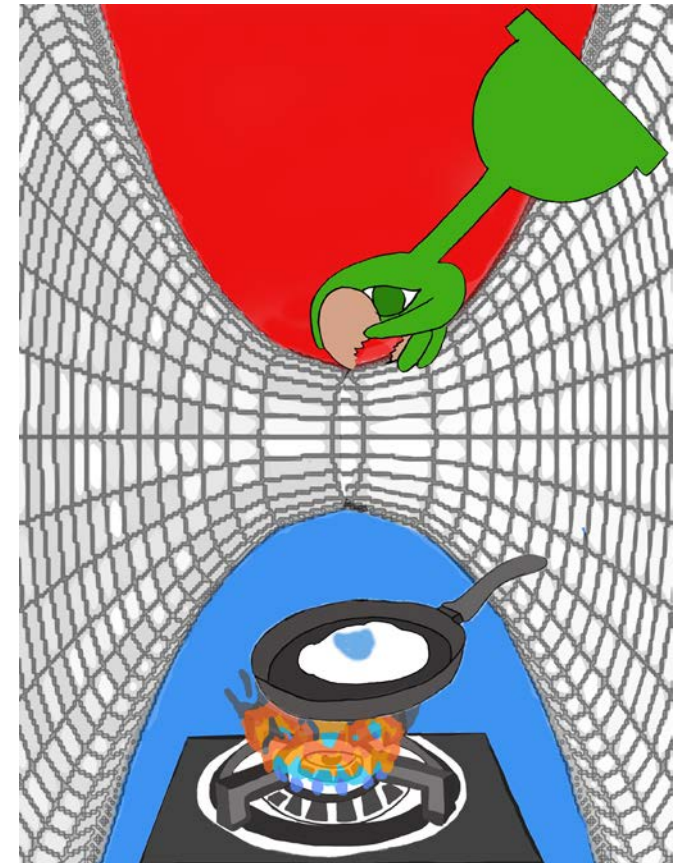
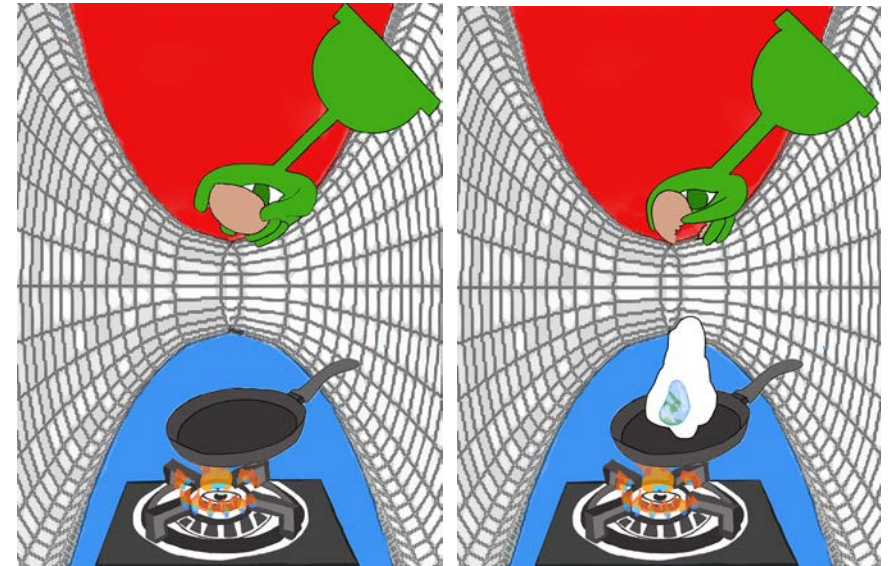
Reality?, 2022

Hand-drawn animation

Graphic Design & Animation



Do we really understand the nature of the universe? Could we be a mere egg yolk in a quantum mess that is "reality"? Inspired by Kurt Vonnegut's recurring character, Tralfamadorians, aliens who experience time as a simultaneous past, present, and future, and fueled by the existential crisis that research into quantum entanglement induced, I wanted to create a satirical piece reflecting our "reality," and the endless unknown possibilities of what it all means. The colors, bizarre nature, and ambiguous messaging that'll be left to the individual to decipher, serve to reflect that reality is open to interpretation, and our reality is what we make of it. To create this piece, I hand drew each element and scanned it into photoshop where I colored and animated it frame-by-frame.



Rose Gleiberman

Femme, 2022

Oil paint on canvas

Objects found (mannequin legs, lucite chair, bras)

Wire

36 x 48 inches

Studio Art

As a woman, I have been trained to hate myself; whether it's my body, my face, or my character, I have been wired to think negatively of myself. As I surround myself with other women I have realized it is socially acceptable and common to see women put themselves down, especially when it comes to their bodies and physical appearance. As my mom has influenced my perspective on womanhood while supporting my creative pursuits. Inspired by my mom's career as an interior designer, I have created and installed a space that highlights contemporary views on femininity in a new light – exploring the intersection between the personal and the political.

On a 36" x 48" canvas, I utilized oil paint to create an abstract painting. Restricting my color palette to neutral pinks, browns, beiges, and oranges making the representation of female anatomy manufactured. The curvaceous composition and sinuous form challenges the often oppressive narrative of beauty and celebrates a more expansive notion of the female body.

I constructed a sculpture made from found objects; mannequin legs and a lucite chair. I individually placed fake hairs onto the legs as a rejection of societal beauty standards subjected to women, counteracting the male gaze. Tapping into my fondness for sustainable fashion, I hunted down the perfect pair of secondhand heels and the hyperfeminine heels juxtapose what one would call "unlady-like," leg hair.

Bras have been embedded in our culture for centuries, creating an oppressive state for women's psyche and bodies. Most women are told to wear a bra on an everyday basis and this internalized notion feeds into the idea of "the perfect women" and the need to control the female body.

Women have been a subject in art for thousands of years, but most often objectified and sexualized by male artists. With this work I aimed to broaden the perspective of femininity and comment on the politics and aesthetics of being a woman.



Ona Gordonson

Succulent Symmetry, 2022

Silver gelatin print collage

Dimensions variable

Photography

My house is a multi-generational home. My mom grew up here, and now my brother and I are also growing up in it. Although many aspects of my house have been updated since the 70s, my backyard has stayed relatively the same. My backyard has been the inspiration for my final photo project because of the diversity of it. There are so many different types of plants and trees in my backyard, some that require sun, some that don't. But the one plant that has always stood out to me is one of the agave plants. Ever since I was little, there has always been an agave plant in my backyard. I don't remember it not ever being there. This agave plant is the first piece of my garden that you notice when stepping onto the grass. My mother has always had an affinity for succulents, but mostly agaves so, in character, our Southern California backyard has always been filled with them. This particular agave was taken from an empty house down the street. My mother had stuffed multiple agave plants into the trunk of her car and replanted them in our garden so that they wouldn't be killed when the renovation started. Not only are succulents good for the ongoing drought we have here, but they also make beautiful landscaping.

For my final photo project here at Crossroads, I have chosen to do a project inspired by David Hockney. I photographed different parts of my agave plant in my backyard to make one large agave plant print. This process took multiple rolls of film with lots of trial and error. After too much time in the lab, a little bit of puzzling together, and hard work, I put together pictures of the plant to make it look like one large plant. With this project I hope whoever views it gets to see this beautiful plant with its simple yet amazing backstory and realize that you can learn something new from everyone and everything.



Julian Greenhut

What the Outside Doesn't Show, 2022

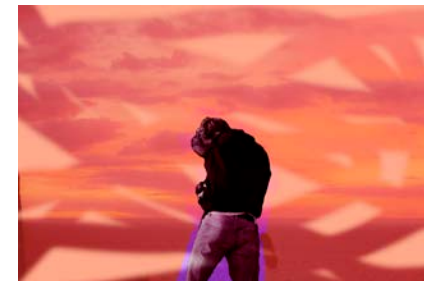
Digital Photographs

9 Prints: 11 x 17 inches each

Photography

What the Outside Doesn't Show is a series of nine double exposure images, each made to represent the contrast of what is shown to the world, and what is actually being felt inside. To do so, I have set out to have three people, chosen based on my personal connection to them, and what they represent to me, for three images each. To do this I have gone out at various times in various places across Los Angeles shooting people, places, sights, and objects which I feel fit with the model and pose. These images also have a goal of evoking or representing a universal emotion that I think everyone has felt at one point or another. Once I have procured these elements I create a digital composite that is representative of the interior/exterior emotional contrast I feel represents a common, universal emotion. These emotions are: Dreaminess, Confusion, Anxiety, Peacefulness, Anticipation, Ambition, Emptiness, Wonder, Dread.

When working on *What the Outside Doesn't Show* my main inspiration came from an artist, I happened to stumble across a long time ago named Christoffer Relander, and his *We Are Nature* series, which shows double exposures of people combined with natural settings and creating a beautiful product. I was awed by how the expressions fit with the natural settings, and the emotions the images displayed. With that in mind I set out to create relationships with the elements in the photographs in *What the Outside Doesn't Show*.



Khush Grewal

Dreams Series (Traversal, Zigzag, Circles, Waves), 2022

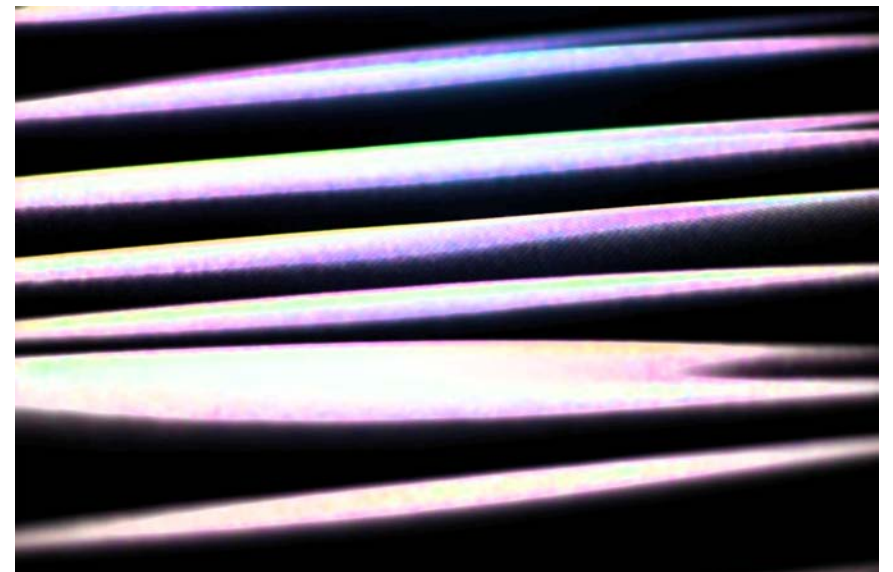
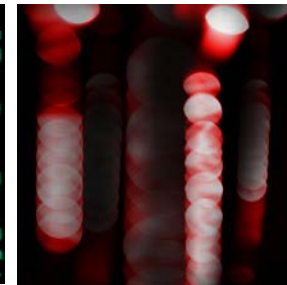
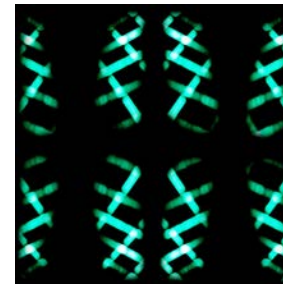
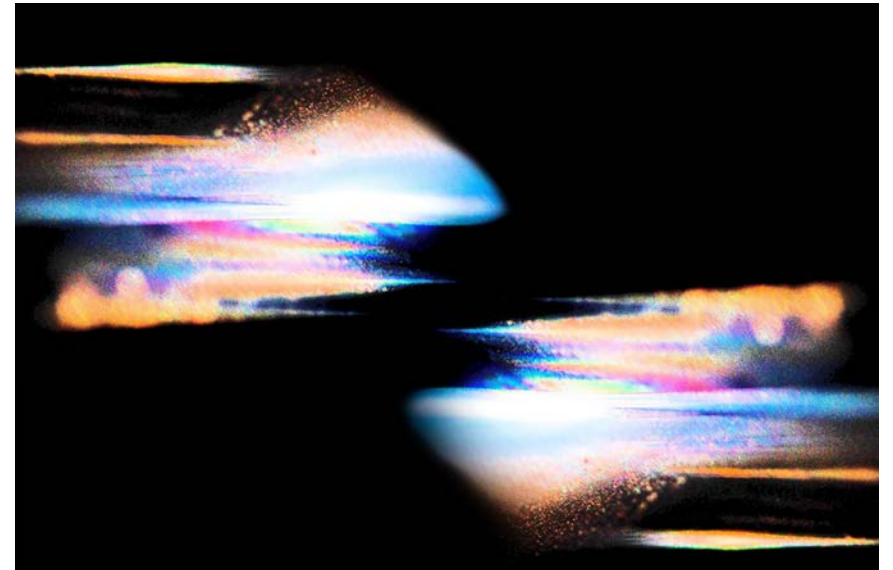
Digital Photography

2 Prints: 30 x 22 inches

2 Prints 20 x 20 inches

Photography

In this photographic series, *Dreams*, I want to prioritize the viewer's interest because they are the ones observing and analyzing everything. Mystery and abstraction are the core elements of these photographs to allow the viewer to interpret them how they please. By using repetition and specific editing techniques, I have created a sense of confusion in the photograph. To emphasize viewer engagement, the images act as a guessing game for the viewer to figure out what the subject of the photograph is. In choosing my subjects, I wanted to portray mundane objects that everyone would be familiar with and transform them into something completely different. The bright colors lighten up the pictures and serve as an eye-catcher for the viewer. Throughout the creation process, I was inspired by Carlos Cruz Diez's work with chromosaturation and Bridget Riley's pattern work. Carlos Cruz Diez's use of bright colors in a physical space influenced the heavy saturation I included in each of my works. Similarly, Bridget Riley's baffling designs motivated me to add repeating subjects to accentuate the confusing aspect of my photographs.



Jason Hananel

Khopesh of War and Beauty, 2022

Video, 3D print, PLA filament

Video: 10 seconds,

Sculpture: 3 x 15 inches,

Frame: 16 x 10 inches

Graphic Design & Animation



PASSWORD
xrds

I chose to design and create my khopesh to explore ideas of violence and beauty – how some of the most beautiful artfully crafted objects in life can also be the most deadly. This knife/sword was my attempt to make something that in real life could cause harm, but present it as a beautifully rendered piece of art instead. This piece really was a test of my technical skills and a difficult challenge as I wanted to push myself to complete three different versions of this object – one done in classic splash art style, one 3D printed, and a fully realized model in digital 3D space.



Natsumi Hayashi

Under Water Tokyo, 2022

Double city, 2022

4PM, 2022

Blue, 2022

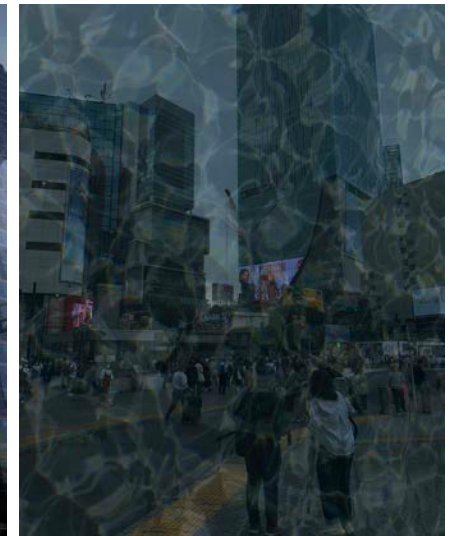
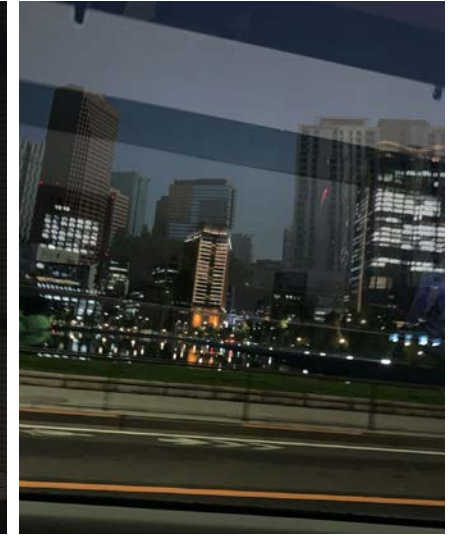
Digital Photographs

16 x 20 inches each

Photography

My CAS project theme is a photographic vision on how I perceive the world. The blue palette of water evokes how I feel when I'm underwater. Also, my goal was to edit the image unrealistically, almost like a painting. These images are rooted in the fictional sphere, conveying a way in which I see the world.

I like visualizing ideas in photography and making my photography look simple and not overly done. Seeing things through my eyes and the concept of visions has always amazed me. I tried to think about how I could incorporate two places that I have considered home and interpret that as a vision. I think combining the photos would be a perfect way to interpret it and show my artistic style and expression. Going around Los Angeles and taking pictures and looking at the photos I've taken in Japan before brought me good memories and nostalgia, so I hope everyone that sees these photos can imagine it through a window and catch a glimpse of how I see the world.



Luke Hirshberg

Mundane Menagerie, 2022

Digital photo, laser-etched glass

14 x 11 x, 1 inches

Graphic Design & Animation

These three layers are about how I view the world. They are crafted to show that there is magic all around us, if only you are willing to look for it. I have always seen animals in clouds, rock formations, trees, even architecture, and I thought it was about time I share how I see the world with others.



Sydney Holden

3 Hands, 2022

Graphite on paper

18 X 24 inches each

Studio Art

Making art is a constant search for the best way I can portray the ideas I have about myself and the complex world we all live in.

Drawn using only graphite, these three hands—all mine—represent a narrative with a beginning, middle, and ending.

The first piece is a rendition of my hand representing the beginning. It is upright, straight, seemingly normal but angular. The second piece, however, is inverted for as in life, sometimes things get turned upside down. The last piece, it represents everything working out in the end. Each piece simultaneously connects my past to my present, and can also be an allegory for what my future may hold. It is a literal representation of a past, present, and future version of myself.

This piece, like all my work, is a representation of life. The drawing on the left represents the beginning. It is upright, straight, and seemingly normal. In the central drawing the hand is depicted upside-down. This symbolizes how in life things can get turned upside-down. In the drawing on the right the story ends with resolution.



Ashley Hunt

Dream House, 2022

White Clay, Glaze

14.5 x 19 x 10 inches

Ceramics

I have always gravitated towards recreating real-life objects in my work, usually with a twist. That twist being a change in size, shape or color. Re-representing real life objects allows me to interact with the world around me through my own lens. Being able to manipulate objects that exist in the world and turn them into something new is difficult to imagine except through one's art. I decided to recreate a dollhouse because I wanted to turn something childish, and only really used by children, into something more meaningful.

What I want to represent with this artwork is the false appearances and assumptions we project about ourselves, other people, and our nation. By beautifying the exterior of the dollhouse and leaving the interior gray and dull, I'm trying to show how we often present ourselves in a certain way to appeal to the people around us. In doing this it takes away from who we really are when we put up these false interpretations of ourselves. Even as a nation, we put out this idea of the American Dream, of freedom and opportunity. But what that does is strip away the reality of our nation's situation. By using the dollhouse as a symbol of the American Dream or the 'perfect home', I want the viewer to think about how they might be falsely representing themselves and why.



Arya Jandaghi

California Comfort, 2022

Digital Photographs

17 x 11 inches each

Photography

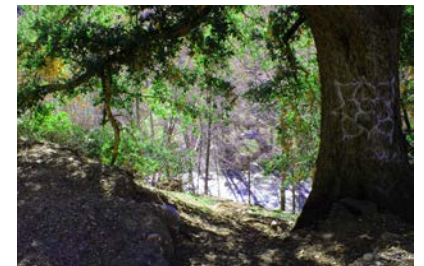
California Comfort is a series of landscape photographs taken at places all around. Landscape has always been a passion for me to photograph as I have always loved capturing the beauty of Los Angeles going to places like Point Dume or the Bluffs.

California Comfort features three locations. In all three locations, I use themes of nature and lighting to show the beauty of the locations and how my images show it. In my first shoot, I ventured around El Medio Avenue. This street has a lot of meaning to me because my childhood house was here and every afternoon I would always go to watch the sunset and try to fall asleep to it with my brother.

For my second location, I revisited El Verne, California. I photographed here because as I grew up, I would always go here with my family and stay for the weekend. I drove up to El Verne because I wanted to remember the yearly hikes I had with my grandma, specifically, and how we would always look forward to racing to the top. Sharing the scenic view of this landscape was very exciting for me.

Lastly, I chose to photograph at Will Rogers Park. During quarantine, I would always drive to the hiking trail as I could be a safe distance from others and enjoy the quietness of our environment. I would hike to the top and sit there once a week and journal about my day. This always helped me stay calm and sane during the struggles of quarantine.

Works by Galen Rowell inspired me to shoot landscapes and use aspects like nature to bring out the charm of each photograph.



Samuel Jones

Hidden Gems, 2002
Digital Photographs
 17 x 11 inches each
 Photography

Often, painters try to recreate the realistic qualities of a photograph, but I wanted to explore the opposite. *Hidden Gems* is a series of High Dynamic Range (HDR) photographs. I was drawn to this photographic technique because it stood out as the best method to mimic a realistic painting without relying strictly on Photoshop edits to enhance the photograph. HDR felt much more authentic. I started by photographing the same subject at low, normal, and high exposures and combined them into one. This created that hyperrealistic, painting-like quality. I did use Photoshop here, but only to combine the images.

The locations and shots I sought after were those with low amounts of people and solid, vibrant colors, much like gems. If there was too much foot traffic, the people would cause unwanted blurs from random movements caught by long exposures. Additionally, dull, low saturated colors would create mundane images and not take advantage of hyperrealism. The places I found near LA popped compared to their neighboring cities. Inspired by Venice, Italy and its iconic bridges, canals, and gondolas, are somewhat emulated in Venice, California. Then, Chinatown displayed its pagoda-style buildings, red lanterns, bright lights, and restaurants, bringing a culture from the other side of the world to Los Angeles. For locals and tourists, both places may serve as hidden destinations or familiar spaces as they are additional facets to the city, showcasing their intricate designs, lighting, and colors – which are key themes in this photographic series. Capturing and revealing the vast cultures in Los Angeles, along with its hidden gems, provides us with a nuanced perspective on this beautiful city.



Lucy Kahan

***Uncertainty*, 2022**
Acrylic on claybord
30 x 40 inches
Studio Art

Cancer. The six letter word was an earthquake that rocked my world, shaking me down to the core. When my parents explained to me the results of my sister's medical scan, my life completely changed. This word and the subsequent experiences created emotions depicted in my CAS art piece.

The precise line work and curvature within *Uncertainty* is a depiction of the anxiety and confusion that took control of me during this time in my life. Throughout this chaotic time, art has acted as a therapeutic tool for me. This piece, in particular, channels the *uncertainty* that overtook my being into a precise and well-crafted image. I see this painting as a tangible representation of the strength my family summoned. Art is both my emotional outlet and a way I can make sense of the world. Painting *Uncertainty* allowed me to feel.

I chose to use a claybord in order to have a solid surface upon which to create fine linework. The variety of the color blue is a depiction of the many emotions that stemmed from my experience. I want you, the viewer, to use *Uncertainty* as a vessel to flow through your own wave of emotions and turn an obstacle into a creation.



Liv Kaplan

The Inner Revealed, 2022

Oil paint on wood panels

8 inches diameter

Studio Art

My CAS project is a documentation of my overall mood and emotions over the course of 25 days. At the end of the day, I journaled to reflect on my experiences and moods and then assigned a color to each of my moods.

I chose to use oil paint because of its malleability— which gave me time to blend the colors and fully depict the flow of my days. I decided not to make a key because one color could represent many different emotions for the viewer or me.

This project is meaningful for me because I struggle with expressing myself through words, and it is much easier for me to get across what I am feeling through painting with colors. This project is a self-portrait because it represents me and how I experience the world. The color-coding allows me to present something private and intimate in public without fully disclosing anything personal. Like a poem or the creative use of language, I am allowing ambiguity and the viewer's interpretation to play a role in how the work is understood.

A standard self-portrait wouldn't allow me to display myself the way I want to. People experience emotions and events differently, and this piece's abstraction enables the audience to add their feelings and interpretations with my own. I think about this piece in the lineage of self-portraiture. Instead of depicting my exterior or how people see me, I am depicting my interior landscape—something often not accessible to the people who surround me.



Daisy Kohner

Reading Art, 2022

Acrylic on canvas

36 x 48 inches

Studio Art

My first rebellion as a little kid was devouring books under the covers of my bed until soft pink light filtered through the cracks of my bedroom curtains. Fictional worlds are my haven, a place where I drift along the hypnotic rustle of the turning pages. Each unseen twist and heart-wrenching romance elicits a pull stronger than the most forceful magnet.

Avid reading and art might sound dissimilar, but during the first COVID quarantine, I fully realized the significance of the two in my life. I found myself doodling scenes from the stories I loved and actively searching for protagonists that appreciate art (my favorite being Feyre Archeron from *A Court of Thorns and Roses*). Books unfold across time while a painting is processed at once. The two contrast each other perfectly and provide different escapes from reality.

I chose to create a piece that brought these two parts of my life together. When creating *Reading Art*, I approached it like how I would read a book. The semi-realistic style reflects how my imagination while reading isn't crystal clear. The work is large in scale because I want the viewer to feel like they are a part of my painting—just the way a reader feels that they are a part of a book. *Reading Art* is an homage to the impact books and art have had on my life.



Daisy Kohner

Looking Within, 2022
Digital Photographs
24 x 36 inches
Photography

I made *Looking Within* to create a piece that bridges art with a social commentary on the pandemic. I've noticed that Zoom, masks, and a general fear of catching Covid have made me less inclined to read into people's expressions. I'm not less empathetic towards other people—it's that these new functions in life make reading social dynamics more difficult. Once I recognized this trait in myself, I actively started reading 'past the mask.' I found that it is just as easy to see what people were feeling and further realized that it is much more important to do so now after almost two years of uncertainty and pain for the world.

To shine a light on this observation, I chose to take portraits of strangers before and after a compliment. I focused on a stranger's hat, style, appearance, smile...anything that I appreciated in the moment. The purpose of the compliment was to show how expressions are about so much more than the smile. Body language, eyes, and location all play a part. I did not control if the subjects in the photographs wore a mask. After a couple of test rounds, I found that the mask made no difference in the final result. I took the photographs at the Santa Monica Pier, choosing a social, carefree setting—a place where most people were willing to engage in conversation.

Looking Within started as a social commentary but evolved into something much more important to me: it became a tool for self-reflection, growth, and engagement with my community during these strange and uncertain times.



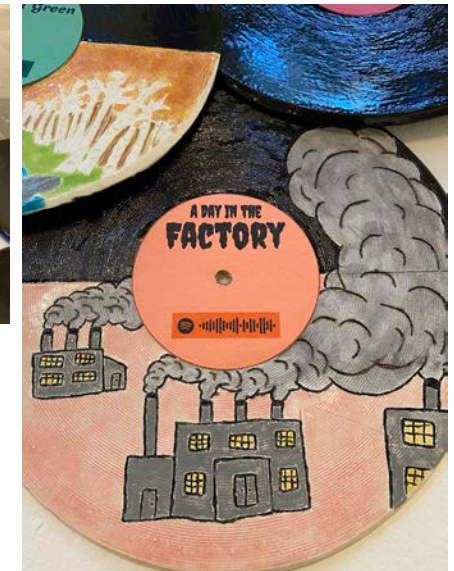
Jesse Leyva

The Human Record, 2022
Clay, Glazes, and Record Player
32 x 35 x 12 inches
Ceramics

I chose to do this particular piece as it can be seen as something very personal to each and every one of us. Climate Change, I believe, is one of the biggest issues we are currently facing. The progress we, as a species, have made has affected us each in very different ways. From a planet once lush with vegetation to the rise of new jungles made of concrete, what I want for this piece to show is not only the story of ourselves but the story of our planet and how we have come to shape it for our own benefit.

In this piece, I chose to create replicas of a vinyl record out of clay and carve an important visual 'message' onto them. Each disc is crafted from a slab of clay using an actual vinyl record as a model. In order to get the iconic grooves we commonly associate with vinyl records, I had to scratch the discs with a serrated tool on the potter wheel to make the grooves more visible. Another thing you may notice is that the disc made to represent pristine nature is warped. This was done by letting the clay dry unevenly before firing.

This multimedia piece combines two of my favorite art forms: music and visual art. Each one of the vinyl/ceramic records on display has a scannable Spotify code and is associated with a song that I believe works with the theme behind that specific disc. Why reproduce vinyl records instead of DVDs? I wanted my imagery to be on a vinyl record, as opposed to a DVD because vinyl is damaged by heat and I wanted to associate the fragile nature of vinyl with the fragility of life on Earth. The carving on each record depicts a different stage of human progress; pristine nature untouched by humans, pollution caused by industrialization and the last tree surrounded by death. The final record is left blank to symbolize the uncertainty of our future.



Jack Lizotte

***Telepathy*, 2022**
Digital Photographs
16 x 20 inches
Photography

Telepathy is a series of photographs that focuses on showing and uniting, mind and body through a frame. To complete this series, I utilized double exposures.

A double exposure is the process of taking one shot, and shooting over that frame. They capture natural shapes and colors, but overlaid one on-top of each other, they become almost supernatural. For *Telepathy* I knew I wanted to use double exposures to help expose the thoughts and emotions from the subject's in a more natural way. I knew the double exposures were necessary because of their ability to contain two subjects, which would allow for the feeling of connection between both subjects.

My goal for *Telepathy* was to create a sense of mind reading using their inherent supernatural effect. I used friends in a desolate space and put a second shot over it to try and allow the viewer to see what my friends might be thinking. In one shot my friend, Julian Greenhut, is sprawled out on grass, with a window overlayed in a way of conveying his desire to his reality. Another showcases another friend, Steffen Ammann, who is sleeping, dreaming of a more exciting time.



Alyana Lucio

Dear Diary, 2022

Digital Photographs

4 x 6 inches and 8 x 10 inches each

Photography

Dear Diary is a series of visual diary entrees. My project consists of photographs of my day-to-day life. Each photograph has a meaning and represents something that I would typically write about in my diary.

I wanted to create a project where I can inspire others and tell a story through each and every photo. The beauty of photography is that each image has many different meanings and stories to different people, which connects us all. For *Dear Diary*, I was inspired by my favorite artists: Andre Joselin and Wolfgang Tillmans. Both of these artists take photographs of things that inspire them, the people they love, and their everyday lives. My envision of *Dear Diary* is to combine these artists' work into my project creating photos that are uniquely similar to both Joselin and Tillmans's work.



Shanti Marshall

Plant pots, 2022
 Clay and glaze
 Various dimensions
 Ceramics

Since day one in Ceramics, I would throw out my pieces if I didn't like them. After almost four years, I have only brought home three pieces. I will do things one-hundred times until it's exactly what I want. My instructor told me a story about how her Ceramics teacher would have them make six of everything, no matter the piece, in hopes of finding mistakes, improving their ideas and moving on to the next piece until it was 'perfect'.

This inspired me, and I decided to follow that example but put my own twist on it. I've made several sculptural forms using the same form over and over. Some of the pieces combine three of the forms, some use two and a few just use a single form.

Although these pieces look like sculptures, they are actually different planters. All of them have a different feature, i.e. different colors, a cut out, or a slight slant to the rim. Last year I came to find out that I love taking care of plants. I bought seeds over the summer and since then have grown an abundance of different plants. In a way, plants are my safe space. When I go outside and look at them, I see something I've grown/created. I love looking at all the plants, from flowers to herbs, they are all different.

Another reason I am drawn to plants is that, you could say, it's in my blood. My grandmother spent all her days in her garden growing fruits, vegetables and plants. She would cook for my mom and her siblings using everything she made right from her garden. Ceramics and gardening have been such a safe place for me to—no pun intended—grow and I'm happy I was able to incorporate both of them into this work.



Yaretzi Martinez

Morning, 2022

Digital photographs

20 x 15 inches each

Photography

For my Senior CAS project, I chose to work with miniature photography. When I was younger I remember wanting to be older and do all the things big kids would do, now reflecting I go back to those times and sometimes wish to go back in time. As my senior year is coming to an end, I want to portray a small part of my morning commute. By adjusting these images to look smaller it has made me feel bigger and with more power now that I am on the verge of adulthood.

At first, my idea was to create backgrounds using mini figurines to make the images look small, however, I took an alternate route, seeing how I could create this effect with Photoshop. For this project, I am aiming to demonstrate a piece of my day as well as creating an illusion that brings me back to my childhood. Capturing a moment of life instead of using small figurines has made my project develop a fiction side to it. Editing my images using the tilt-shift lens on Photoshop has allowed me to achieve this illusion.



Dylan McFarland

The Bigger Picture, 2022

3D animation, salvaged painting, peephole lens

1 minute 45 seconds

Graphic Design & Animation



I wanted to explore the way that architecture and one's physical environment could be manipulated to evoke certain emotions. I was fascinated by the Brutalist movement's use of concrete, wanting to create buildings out of the material but place them into unconventional environments. The environments themselves were designed to be surreal and dreamlike, with grandiose natural features and exaggerated colors. Together, the combination of colors and geographic features work in unison to create a world that could exist either a millennium in the past or in a near post-climate crisis future.



Sammy Neustadt

Social Status, 2022

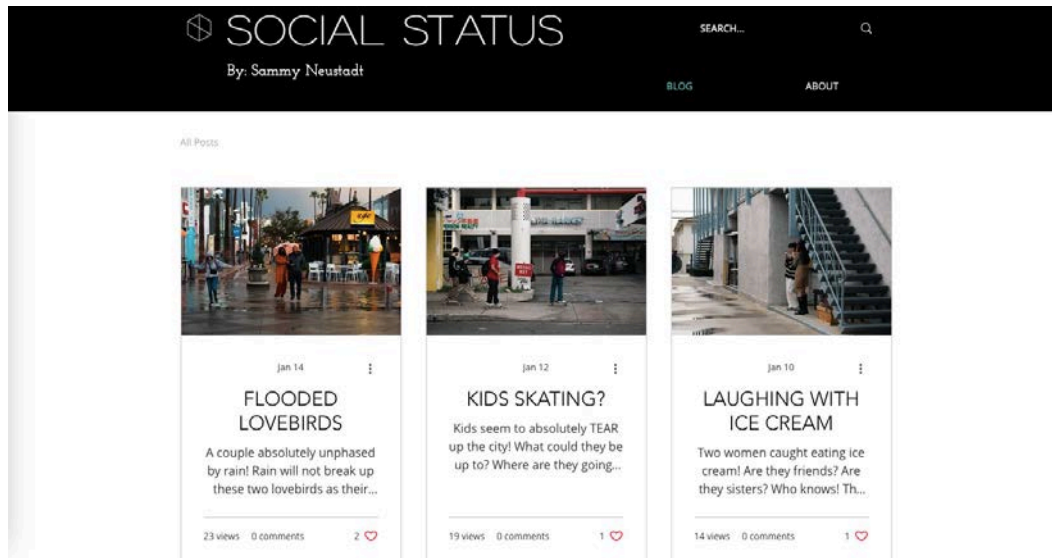
Website

Photography



PASSWORD
xrds

For my final year taking a Crossroads Photography course, I not only wanted to make my last project something meaningful to me but something that can be meaningful to others as well. I decided to create a news-like website where my photos are the head of each article. Each photo is street photography of other people and shows them in the act of doing something small. The articles attached attempt to blow the small action out of proportion to represent how today's media makes any little thing you do, something unnecessarily big. Social media today is riddled with fake news and "over-hyped" stories. I strive to paint this picture clearer through my photography.



Emma Nia

Untitled, 2022

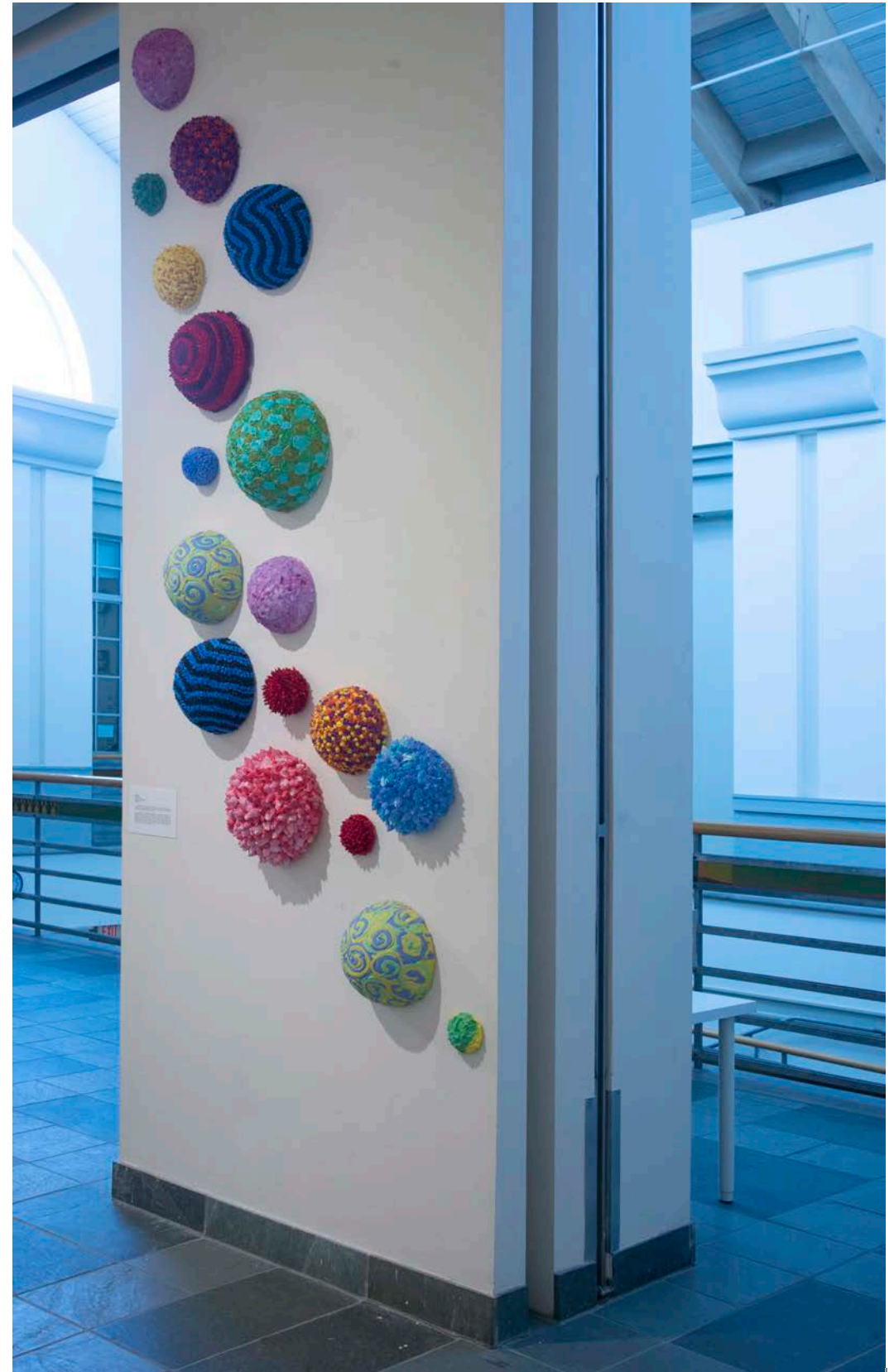
Acrylic paint on styrofoam

Dimensions variable

Studio Art

Baking has always been a part of my life. It's a way to put everything happening in life aside, and use all my energy into what is in front of me. Delicately piping frosting onto a freshly baked cupcake is a form of therapy.

In studio art I have always been drawn to non-traditional mediums and extravagant textures. This led me to experiment with using baking techniques in painting. With heavy texture acrylic paint I'm able to mimic the look of frosting with unlimited room to experiment. For my CAS project I have taken styrofoam spheres and piped different patterns on each of them. My work is about pushing boundaries and going beyond a flat canvas; each peak is imperfect and has its own blemishes and strengths, all making them unique works of art.



Yeats Novak

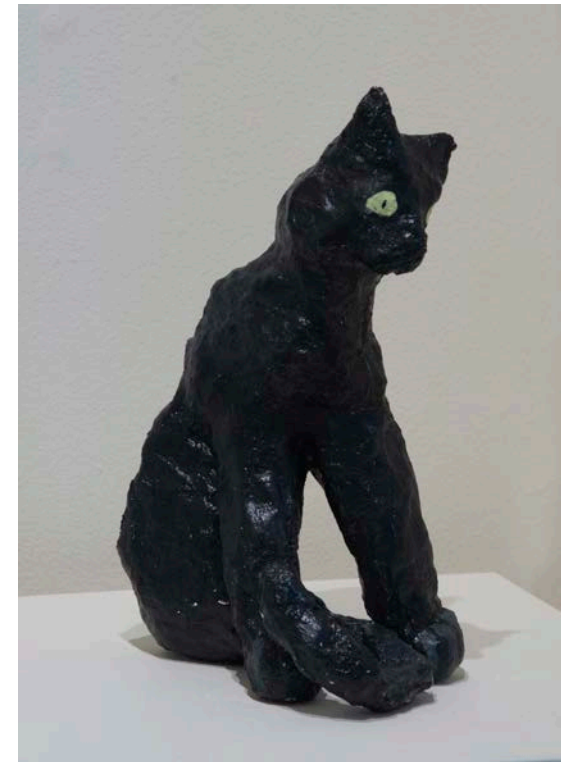
Home and Neighborhood

Oil on Canvas, Sculpture

24 x 30 inches

Studio Art

When I make art, I am not relegated to a singular rigid idea, nor do I feel the pressure to wrap up telling a story in the same way I might in an English class. Instead, I have the endless and ruleless, almost anarchistic world of painting, drawing, and other mediums to explore the pluralities which confront me in my day-to-day life; pluralities that may strangely and unexpectedly coexist just as my disparate art practices. In my painting series, "Home and Neighborhood" I capture the objects and symbols in my life which exist in my neighborhood and homes. I explore these icons; such as cats, lamps, and my own figure, through painting them in a way that explores colors that might not exist in the real world but may very well exist in a new world of its own, where I am in control. I explore the uncanniness within our daily lives and hoped to inspire a similar feeling through these paintings. I hope my works of art will give the viewer a similar sensation of nostalgia and familiarity, passing on my interpretation of the world around me to the rest of the world.



Sara Offer

Knit # 5, 2022

Yarn

Dimensions Variable

Studio Art

When my great-grandmother Sophie was riddled with Alzheimer's, she knit a never-ending heather-gray scarf. "It must have been a mile long by the time she passed," I'm told. My mom, aunts, grandmothers, and virtually all women in my family knit. And, for as long as I can remember, their craftswomanship has been underappreciated.

Fiber arts connect me to a legacy of women who have molded me into who I am today—Great-Grandma Sophie, Faith Ringgold, Toshiko Horiuchi MacAdam, Sheila Hicks, and the quilters of Gee's Bend. Disrupting preconceptions about the "worth" or impact of this medium drives my exploration as an artist.

Knit # 5 is large, fitted with oddities, imperfectly woven out of knitted squares: some striped, some tasseled, each a little work of art—uniquely patterned from fragments of yarn I combined to give new purpose.

Rigid yet fluid, it breaks boundaries and denounces the division between the domestic (i.e. marginalized) art of crafting and fine arts. It reimagines textiles as "high art," blurs the lines of two- and three-dimensionality, and embraces materials and processes traditionally left outside of an art context.



Stella Oman

Form 1 (blob), 2022

Ceramics

6.5 x 4.5 x 2.5 inches

Form 2 (square), 2022

Ceramics

4.5 x 4.5 x 2.5 inches

Form 3 (ring), 2022

Ceramics

7.5 x 7.5 x 2.5 inches

Ceramics

After spending the first half of this year struggling to make work based on an assignment with specific, written guidelines, I found my brain was stuck on the details. I felt uninspired and unable to create anything I was happy with. I realized that my work truly reflects how I feel while in the midst of making it. So for my CAS piece, I knew I had to think of an idea that would leave me counting down the days to come back into the studio after finishing each session. I knew that once a piece felt like a chore, it wouldn't turn out the way I wanted. The inspiration for these pieces, then, came from wanting to create something that I would love to make.

One weekend, I was scrolling through TikTok when I came across a video of someone making an art piece out of hot glue, paint, and resin. When they were finished, the final piece looked like wet, flowing droplets of water. It felt like it was in motion. There was no way I could've guessed what materials were used to create it unless I had seen the video. This inspired me to try and create a similar look out of a completely different medium: clay, a material which, in its most popular forms, is the complete opposite of a flowing and moving substance. My goal is to give people a different perspective on what can be created in ceramics.



Emma Perea

Body, 2022

Acrylic Paint on Mirrors

Dimensions Variable

(22 x 68 inches, 22 x 30 inches, 22 x 30 inches)

Studio Art

As a dancer, my eyes are constantly glued to my reflection in the mirror. I calculate my movements precisely in order to divert scrutiny from myself, teachers, and friends through the barrier of mirrors surrounding us. While a mirror could theoretically encourage comfort within yourself by allowing you to become familiar with your figure, it has mostly done the opposite for me. Because of mirrors, I constantly critique myself and have struggled with body dysmorphia, insecurities, and other mental struggles. I have had to work significantly hard to overcome these obstacles and have only recently found confidence in my own skin. This is why I chose to use mirrors as a canvas: to further 'conquer' my fear of the mirror.

I chose to use automatic painting for its similarities to dance and its ability to help me tap into my unconscious self. The brush strokes record the movements of my body and create a 'performative' painting. I used primarily my non-dominant hand and worked with no prior visual intentions. The colors and gestures are representative only of my emotions in the moment of painting and of my relationship to the mirror and my own body.

This project allowed me to break free from my issues with perfectionism and create something perfectly imperfect. It has forced me to step out of my comfort zone by, quite literally, watching myself paint and 'dancing' through the brush strokes that mark the movements of my life.



Kai Preminger

The Dining Room, 2022

Orbit, 2022

Whenever You're Ready, 2022

Video

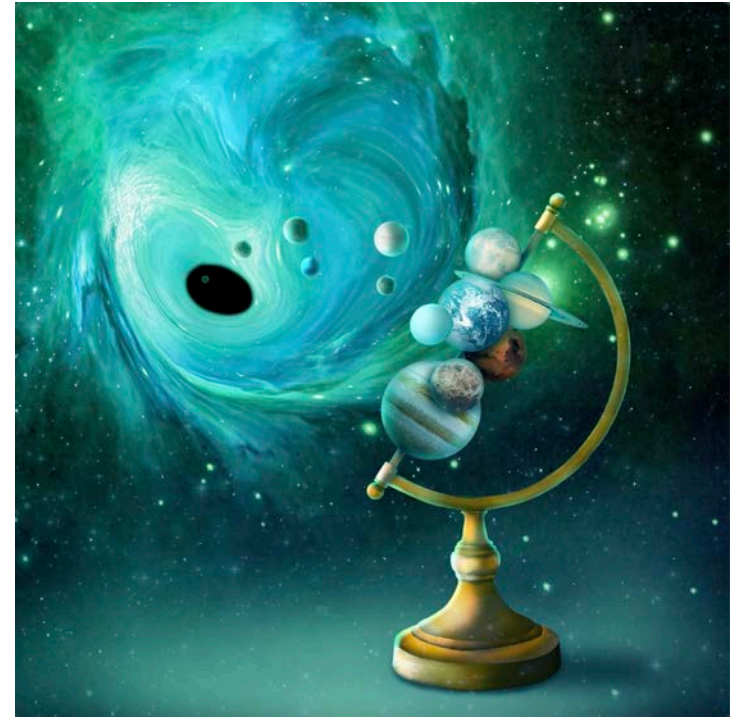
Total Running Time: 45 seconds (15 seconds each)

Graphic Design & Animation



PASSWORD
xrds

The prospect of growing into adulthood is a daunting one that all of us have to face at one time or another. As a senior, one thing that's always on my mind is my upcoming transition to college, to a completely different place with completely different people. Upon reflecting on these impending changes, I've found the fluidity of time especially intriguing. I've been exploring the ways I measure time through my art. Whether in a chronological sense as illustrated in my first piece, *The Dining Room* or the exploration of time we've lost in the second image *Orbit*. Even the physical journey of leaving a childhood behind, shown in the third and final piece, *Whenever You're Ready*, is a personal expression of time.



Emma Raff

Images listed from left to right in three rows from top to bottom

I Think I Understand What People Mean to Each Other, 2022

Life Moves Pretty Fast, 2022

It's Not Your Fault, 2022

Is Life Always This Hard Or is it Just When You're a Kid?, 2022

Body and Soul, 2022

The Best Version of Yourself That You Can Be, 2022

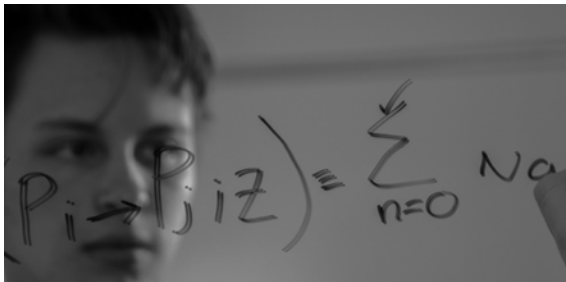
What's in the Box?, 2022

Honey Bunny, 2022

Digital inkjet print

12 x 15 inches each

Photography



A constant thread that has run throughout my childhood and into my early adult years has been movies. Movie nights in my household began when I was in Kindergarden, and although they are less frequent now that I'm a senior in highschool, movies remain a special connection between my family and me. My love for storytelling came from these hundreds of hours of film watching, and from this love of stories came my interest in photography: an entire narrative captured in a single frame.

In this series, I have recreated stills from some of my favorite films, utilizing familiar spots around L.A. to imitate the scenes to the best of my ability. I've decided to display my photographs alone, without the original stills beside them, because I want my work to stand on its own, and hopefully you, the viewer, will recognize the content of the images even if you are unable to identify each movie. In the process of planning this project, I also determined that I would edit the images in black and white post-shoot, allowing me to more accurately recreate the scenes without the hassle of color matching and giving the photographs an old Hollywood look.

These photographs are unlike most of my previous works, as I'm unfamiliar with posed subject pictures, choosing instead to shoot candidly. This created a challenge, especially since a number of the pictures were shot in public, however, I slowly grew more comfortable directing my models and manipulating light to recount the stunning visuals from each scene. By using my friends as models and shooting the photographs in familiar locations, this project took on a very personal feel, combining my love for movies with my shooting style. This series is not only a final exhibition of my photography but a sort of journal in which I record and remember the movies that have affected me, creatively and individually.

Max Ratner

The Pit, 2022

Digital Print

2 prints: 30 x14 inches,

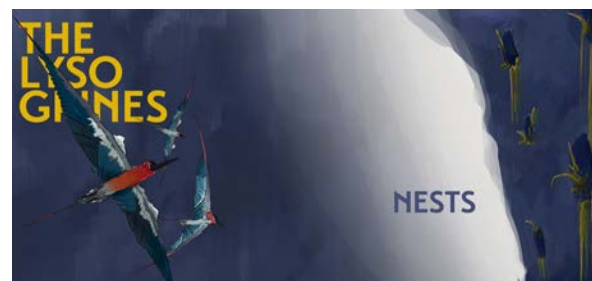
1 print: 14 x 42 inches

Studio Art

For my project I envisioned a world where colossal pits plague the landscape. Each of these pits hosts a different ecosystem, different layouts, and different climates. The people of this world structure their lives around these pits gaining valuable resources from them. Exploring these pits is a dangerous task few undertake.

In creating this project I wanted to explore how living in this pit and the existence of them would change how the animals, plants, and people live in relation to them. I asked questions like how would animals live in a vertical lifestyle? How would they travel up and down? Where do they get food from? What does it take to get across? Asking questions like this helps to give functionality and purpose to my designs. I envisioned a bird with large wings, claws, and a beak in order to grip the side of the pit and hammer into minerals beneath the surface layer of rock. Humans use lines of cable strung across the pit to traverse vertically and horizontally.

What might be at the bottom of them? Why do they exist? How were they created? These are larger existential questions I hope to achieve with my project. Through these questions ideas of a post apocalyptic future arise. Did humans work the land to such an extent that these pits were created? Why is the surface of the planet so bare? Did capitalist exploitation drive humans to the brink of extinction?



JaVaughn Rodriguez

Development Series (Dawn; Letters; Rails), 2022

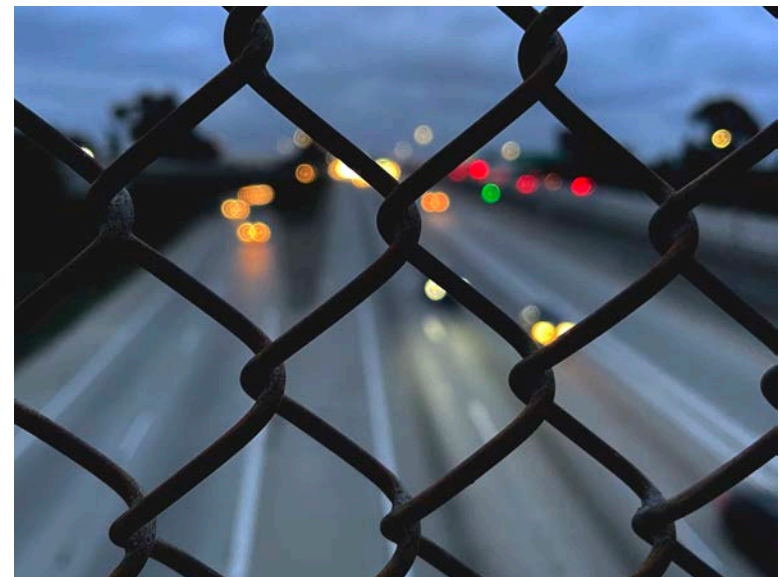
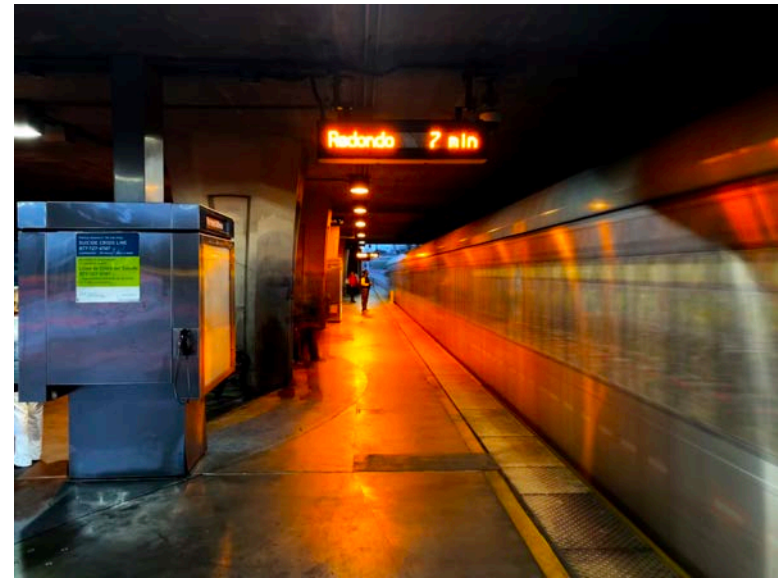
Digital Photography

3 Prints: 13 x 19 inches

Photography

During my time as a photographer, I have explored and experienced many different types of photography. But what stuck with me the most in the city, the city is where I'm from and constantly changing, whether that's the buildings or people. The city is continually evolving and documenting the changes is something that I find fascinating. Being able to feel one with the city was always something that spoke to me.

In *Development* I decided to come back to where I started, the city. But instead of photographing streets, alleyways, trees, signs, I thought it would be something that I've never explored before, night photography. Specifically the more industrial parts, newer additions that have come to the inner city. And for this, I sought out the newly built train system, and this shows progress within the city. What drew me here is my connection with my city and the only subject that I haven't shot was the more industrial shots of the city, so I wished to capture that with my final series *Development*.



Cosette Russell

noah, 2022

Acrylic paint, pencil

72 x 48 inches

Studio Art

Noah, a lifelong friend of our family, died due to an accidental fentanyl overdose two months into the pandemic. I was forever changed by his tragic passing—my first up-close experience with death. I learned during his memorial service that his younger brother had already gone through rehab and was living in recovery at age 16. My mother, sister and I huddled together sobbing during Noah’s “zoom” memorial service. It was devastating.

I recalled at that time that my favorite singer at age 8 was Amy Winehouse. She was the music in the background of so many wonderful family memories – dancing in the living room in my mother’s and my “uncle’s” arms – my uncle who soon thereafter died of AIDS. I downloaded all of her music videos so that any time I ever went on a flight I could watch them for the entire duration of the flight. I recalled at Noah’s service that when Amy died of an overdose, my mom desperately sugar-coated an explanation of addiction and what an overdose means for my innocent uncomprehending mind.

Since Noah’s death, I have seen many people I care for so deeply struggle with substance abuse and its dark consequences. Last Fall, while my parents were in New York, with my sister who was having a mental health crisis, my friend Jaxon agreed to dogsit my beloved Bugsy. Unfortunately, Jaxon also suffered from mental health issues and attempted to take his life in my home. I arrived in time to save him – a horrifying experience. I will never shake the shock and trauma from the experience.

There seems to be a throughline to all these tragedies which I cannot describe in words. The trauma and pain are so intense. In choosing this project, I was drawn to honoring the memory of Noah and the current suffering of many people in my life with a large-scale portrait of Amy – a symbol in my life, of the pain and loss associated with addiction. Earthy green tones and harsh black hues contrast the concept of life with the near-instantaneous opposite: death. A beautiful, lush green life can transform into a dark, permanent death at any moment. With each incident I experienced, I learned more and more how unpredictable tragedy can be. When painting, I allow myself to be soothed, and capture moments which words cannot capture. My painting is a concrete testament to the swirling thoughts, emotions and memories I experienced as I created the piece.



Anabelle Sebbag

A Window into our Future, 2022

Wood print transfer

Approximately 36 x 24 inches

Graphic Design & Animation

After the past few years of growing as both an environmentalist and artist, I have combined my two passions. Most of my graphic design work is focused on environmental justice and making art that speaks to the emotions and facts of the state of our planet today.

This piece is my last as a Crossroads art student, fully capturing my creativity and vision for environmental representation. For my CAS and final graphic design project, I wanted to portray how I view mother nature being impacted by climate change. In the same way, all of us will lose so much. How will she cope? What will she lose? And how will she continue?

Here is a poem about a conversation I have had with mother nature that has inspired this piece:

I think many of us already speak to her in our own way, but I'd like to have a proper heart-to-heart. But how do you get her attention? You start by finding a pocket of nature where you feel focused and relaxed. In my case, I would find a tree — a "grandpa tree" — and summon her through prayer. It's worth remembering that Mother Nature spreads her love through the oxygen she provides, so it's important to remember to breathe deeply when summoning her. It can be difficult to know when she's arrived, but often it will accompany a feeling of deep comfort and familiarity.

And once she arrives, the conversation can begin. It is perhaps safest, to begin with some small talk:

"How are you feeling? Are you surviving?"

This may set her off, though. Obviously, she is not okay. If she seems upset by these questions, it's best to skip the small talk and dive right in:

"Are you ever angry with us? Better yet, how angry are you?"

"Do you feel betrayed by humans?"

"Is there anything we can do to repair our relationship? You're our mother, after all. It's important to keep this family together."

"How can I support you better?"

The questions spill out faster than she could ever hope to answer them. And maybe she won't have time to answer them all in a single visit.

And that's okay; we can always come back and speak to her again later. Just be patient and remember to breathe. It isn't a matter of whether or not Mother Nature is willing to speak to us. It's a matter of whether we are willing to listen.



Renée Story

Quick Escape, 2022

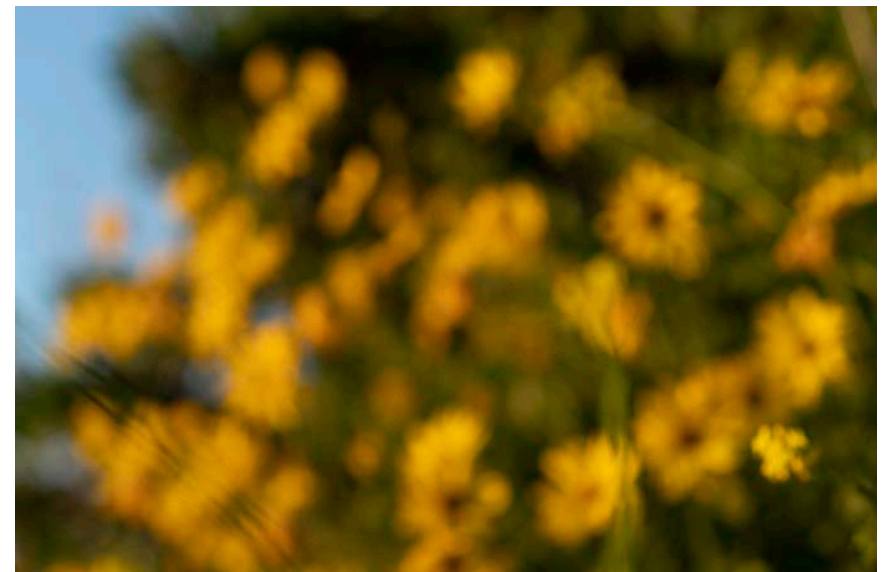
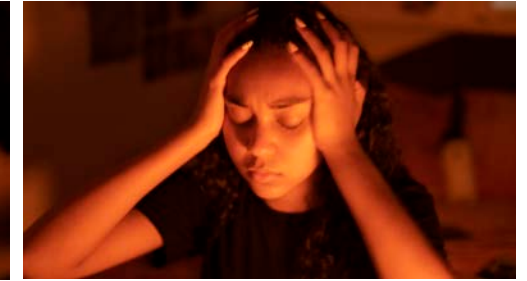
Book

10 x 8 inches

Photography

For the past couple months I have lost so much time to stress and overthinking. Whether it be about schoolwork or about something personal, I always find myself letting this stress overpower any other emotions. Recently I have taken it upon myself to listen to my body and learn how to release this stress. I have discovered that by taking the time out of my week to go somewhere pretty and peaceful helps me appreciate the beauty of the world. I put into perspective how miniscule a homework assignment is in the grand scheme of things. This realization is the driving inspiration to *Quick Escape*.

Quick Escape tells a story about a teenage girl who falls asleep during a stressful night of homework. In a dark room with only a little lamp illuminating her face and the pages on her desk, we see her stress. She then falls asleep and the audience is transported to her dream. The dream encapsulates the life she wishes to live. A life free from stress and filled with joy, where she appreciates the simple concept of existing. In *Quick Escape*, I am happy to be able to tell a story using a series of photographs. Each photograph furthers the viewers' understanding of the plot, just like each scene in a movie. The book, *Zoom* by Istvan Banyai, is my biggest influence on this project. *Zoom* is a series of drawings that slowly tell the audience more about the scene by zooming out revealing a bigger picture. Although I have evolved from the zooming concept I still utilize photographs to reveal aspects of my plot. I aim to touch the audience and express my love for existence.



Haley Summers

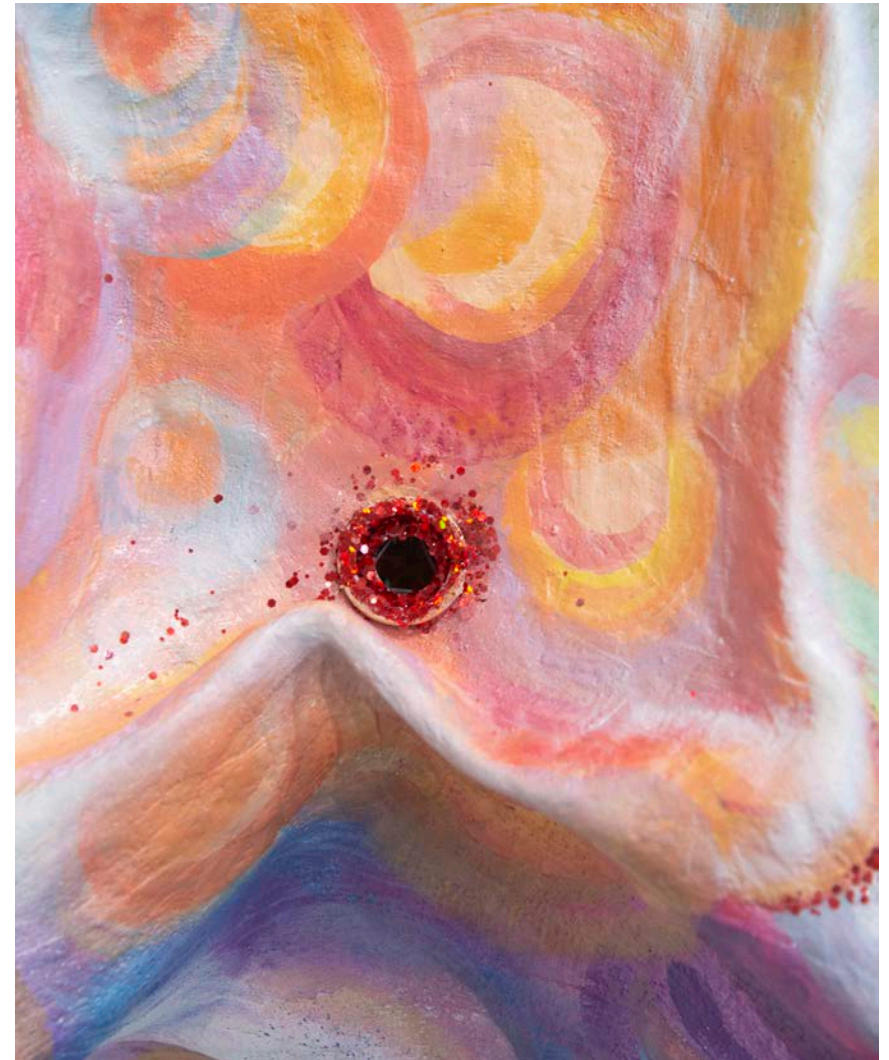
My Pet Rock, 2022

Plaster, Spray paint, Acrylic paint

20 x 16 x 25 inches

Studio Art

For my entire life I've gravitated towards colors and symbols instead of language for a means of expressing myself. I find it almost daunting to formulate my thoughts into words, therefore, when reflecting back on my past, understanding my present, and picturing my future, I chose to use colors to symbolize those feelings and created a watercolor portrayal of each portion. For the culmination of my psychological color study, I constructed a three-dimensional embodiment of the colors and movement that I associated with my past, present, and future. In doing so I reflected on fluidity between the colors as each part of my life seemingly overlaps. I used plaster and wire to build my form, then decorated it with the colors I recorded. Lastly, I created the interior kaleidoscope to come to terms with my self-proclaimed uniqueness. Furthermore, this piece makes me happy; I'm able to see a standing representation of myself and how I got here.



Dyana Ventura

Who Knows What's Been There, 2022

Mixed Medium

Dimensions Variable

(24 x 24 inches, 10 x 18 inches, and 12 x 12 inches)

Studio Art

Death is a touchy subject, for obvious reasons. No one who has ever lost someone wanted to lose that person. If you did, I am concerned. But the way I have viewed death hasn't always aligned with the American ideas. When someone dies, I don't believe that they are gone forever. To me, as a Hispanic girl, I've grown up viewing death as the end for the physical being, but not the spirit and memory. To me, no one is ever truly dead because I keep them alive in spirit and memory.

While I think the concept of death should be more normalized in everyday life, I understand the hesitancy people have around the subject. Not everyone dies the same way, and because of that it can be harder for one to grasp the idea of a loved one no longer being there, which I think is why we don't talk about it more often. The goal of the project is to give you insight into how my little mind sees it.

By drawing the skeletons on top of the 'found images' I am superimposing images that evoke death on top of brightly colored, boring hotel-art. I chose to transfer and use found images and use different mediums of wax pencils, oil pastels, and paint because I did not want to limit myself. I wanted my project to show you that even the darkest moments can be beautiful and are worth interacting with.



Abby Waisler

Hunting For God and then Going Home, 2022

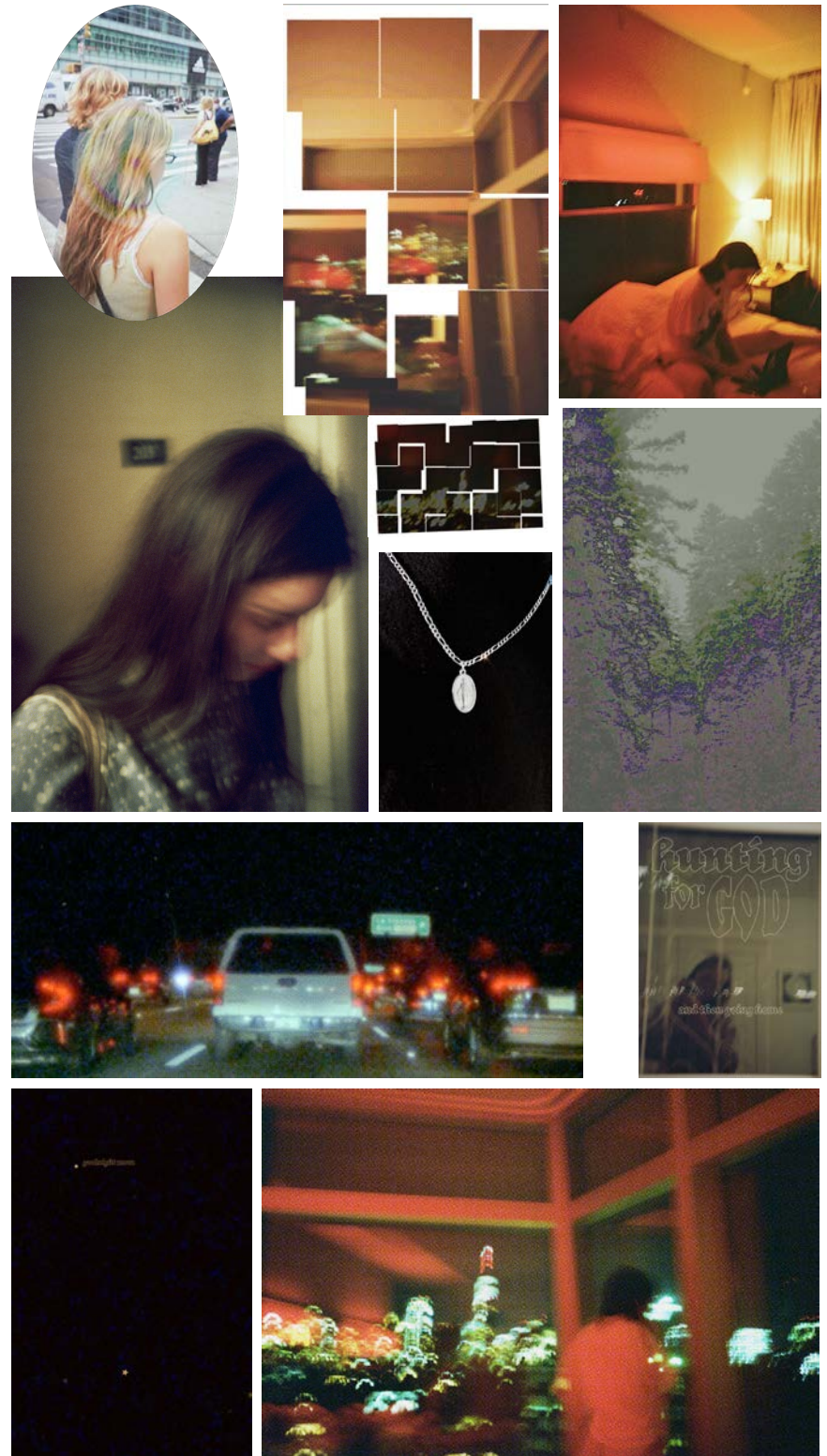
Photobook, cassette

5.71 in x 8.25 inches

Photography

Hunting For God and then Going Home was born out of everything coming to a close. As high school ends, I wanted to create a memory box that could hold some of my most precious memories. The process began with shooting a series of film images, both in 35mm and 120mm formats, that would become the content of the multi page photo book and visual album that is *HFGATGH*. The idea of creating a cassette was born out of a lesson I had in my CAS Computer Science class, where we learned how to code songs out of the tonal values of images. Sourcing each of the images from the photobook, I coded a group of songs representative of the images to make the cassette album in collaboration with the photobook. I edited the songs in GarageBand and further transferred the songs from my computer to the cassette. The overall goal of this project was to be able to both touch, see, and hear the images all at the same time.

The work, in summary, represents the intersection of skills that my time at Crossroads has pushed me to embrace. The consequential Crossroads student is one that accepts many realms of study, and I feel like I did exactly that with these piece(s). I feel extremely lucky and I really appreciate the skills that I have gathered during my time at this school, and it seemed almost fitting that my final CAS project pulls skills from multiple groups of classes. *Hunting For God and then Going Home* provides insight into how I experienced the last six years, physically, audibly, and visually.



Jenna Wilson

Dreamtime, 2022

Digital Collage and Animation

Variable, 30 seconds

Graphic Design & Animation



PASSWORD
xrds

My project is inspired by the uncanny valley, a visual phenomena in which the more something resembles a human then the more we tend to like it. However, this is only until a certain point, and if something is too human-like we tend to deem it as "eerie" or "creepy". I wanted to make my project visually appealing, but a bit unsettling at the same time which is an art style that I have been drawn to over the years. I wanted to incorporate several subtle aspects as well as blunt ones that help bring out the Uncanny Valley from within. For those wondering, the figure's name is Patrizia Marigold Plumweather.

Reality is boring, I want some vegan lasagna.

Audio Credit: "Intro" by Misscatylove.



Loulou Worthe

Women Ray, 2022

Digital Photographs

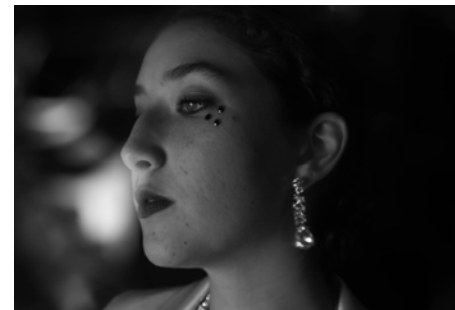
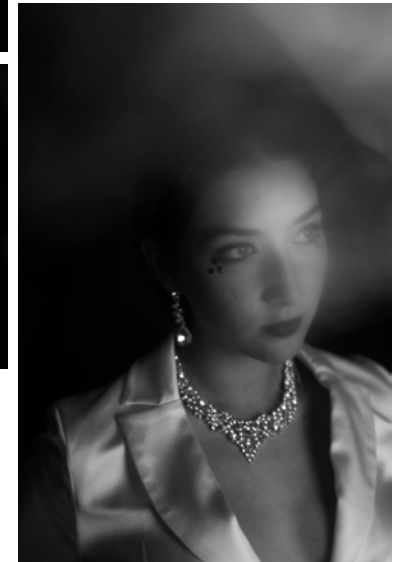
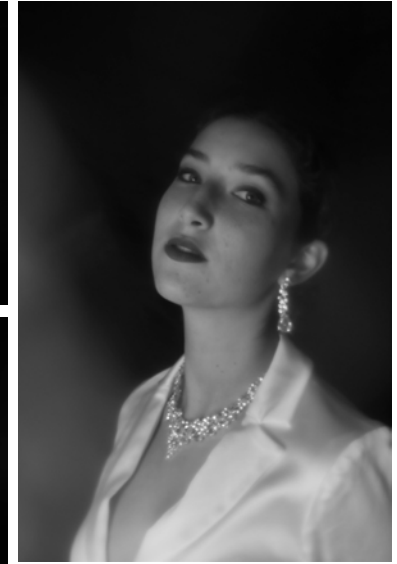
12 x 18 inches, 11 x 14 inches, and 16 x 20 inches

Photography

In *Women Ray*, I explored black and white multimedia photography. Inspired by photographer/sculpture Man Ray, I set out to capture a series of photographs that felt timeless. I worked with dressing up my subject, creating my own set, and manipulating my camera to get the exact photos I wanted.

Throughout my 5 years of exploring the art of photography, I have always been drawn to portraiture. Upon my research into different types of photography and artists, I discovered the artwork of Man Ray, and his way of not limiting himself to one genre of photography is something I wanted to explore throughout my CAS project. However, upon further research, Man Ray's art evokes some type of misogyny that I wanted to stray from in my art. I wanted to represent my model, Anabelle, as a strong, independent woman, something that Man Ray's art lacked. Anabelle is the sole focus of my work, and I do not manipulate her or her body like Man Ray would have. Using Ray's artistic view, but straying away from the misogyny in his photographs, I then created my series.

In my work, *Women Ray*, I portray Anabelle in strong, drastic lighting to emphasize the drama in my photos. I want these images to make the viewer feel as though they have time traveled into a different decade, and evoke a sense of "Old Hollywood." This project aims to recreate the visual lens of Man Ray through a more feminist view.



Hannah Zeiger

Marbling With Colored Slip, 2022

Marbling With Underglaze, 2022

Marbling With Glaze, 2022

Ceramics

21 x 11 x 3 inches

Ceramics

There is something to be noted about the contrast of a gooey, messy-looking glaze on a clean, sleek bowl. I have always gravitated towards functional work but this year I wanted to expand my glazing techniques. I love the look of marbled clay and wanted to see if I could repeat the pattern using glazes. Marbling is a technique where two or more colored clay bodies are layered to create a swirling pattern similar to that found on real marble. Not knowing the most effective way to do this, I tackled this project as an experiment, using casts from studio bowl molds as my canvas.

I created nine bowls and used three different glazing techniques. I tried swirling colors using colored slips, underglaze colors, and regular glazes. Slip is a liquified clay used to produce pottery and other ceramic wares. For the slip marbling, I poured my desired colored slips directly into the plaster mold and swooshed it around until the colors looked mixed but not blended and then the bowls were fired in a kiln. Underglazes are surface color applied under or below a glaze while glaze colors are applied on already fired clay and create a decorative, water-proof surface. These last two techniques—using underglazes and traditional glazes—were applied with a squirt bottle. I dripped the colors into the bowls and began to use a thin tool to mesh the colors together.

These pieces are not only visually intriguing, but show the different glaze materials in different stages. The marbling techniques varied from each piece but were tailored to the type of surface material I was working with. After several trials of each method, I found the results to be vastly different yet each technique creating its own beauty.



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