

2 **Lexi Aloni**
4 **Birdie Blaugrund**
8 **Curtiz Boozer**
10 **Henri Camposano**
12 **Delilah Cappellano**
14 **Caleb Choi**
16 **Khalfani Coney**
18 **Thea Davidson**
20 **Kidist Rose Diamond**
24 **Majorca Espinosa**
26 **Amarize Finley**
28 **Siddharth Ganapathy**
30 **Julia Gerolmo-Feeney**
32 **Rose Gleiberman**
34 **Ona Gordonson**
36 **Julian Greenhut**
38 **Khush Grewal**
40 **Jason Hananel**
42 **Natsumi Hayashi**
44 **Luke Hirshberg**
46 **Sydney Holden**
48 **Ashley Hunt**
50 **Arya Jandaghi**
52 **Samuel Jones**
54 **Lucy Kahan**
56 **Liv Kaplan***

58 **Daisy Kohner**
62 **Jesse Leyva**
64 **Jack Lizotte**
66 **Alyana Lucio**
68 **Shanti Marshall**
70 **Yaretzi Martinez**
72 **Dylan McFarland**
74 **Sammy Neustadt**
76 **Emma Nia**
78 **Yeats Novak**
80 **Sara Offer**
82 **Stella Oman**
84 **Emma Perea**
86 **Kai Preminger**
88 **Emma Raff**
90 **Max Ratner**
92 **JaVaughn Rodriguez**
94 **Cosette Russell**
96 **Anabelle Sebbag**
98 **Renée Story**
100 **Haley Summers**
102 **Dyana Ventura**
104 **Abby Waisler**
106 **Jenna Wilson**
108 **Loulou Worthe**
110 **Hannah Zeiger**

Olivia Amann

Duality, 2023

Acrylic paint, Wood, Apoxee and Wire

30 inches diameter base, dimensions variable

Studio Art

I was in a professional circus troupe for 5 years from ages 9-14. I decided to center my project around depicting scenes from a show. Being in the circus was incredibly conflicting and while it provided great opportunities and it was ultimately traumatizing.

My piece includes mixed-media sculptures placed atop a painting. At first glance the scene appears colorful and potentially even happy, however, if you look closer at the scene, eerie details begin to emerge.

There are small sculptured hands wrapped around the waist of the performers. The hands symbolize feelings of being controlled emotionally and physically pressured by an outside force. The hand also squeezes the waist which shows the pressure felt by performers to remain small and thin. The hand is detached from the body to ensure the focus remains on the performer, not the enforcer. Additionally, if you pay attention to the sculpture's faces, despite the bright and "happy looking" makeup the eyes are bloodshot and poking out. This choice was made to portray the anxiety and burn out of being in a toxic and emotionally abusive environment. I choose to use a lamp to hang the apparati off of instead of something more straightforward because the lamp provides a dual purpose: not only does it serve as a spotlight but also shows the feeling of being under a microscope with all the figures' flaws exposed. Lastly, at my old circus one of the iconic visuals was this old Max Malini's circus stage that was pasted onto the studio's wall. I decided to recreate this painting and place my figures on top of it. My work explores the conflicting aspects of my experience both the facade and the complex reality.



Elijah Ayers-Davis

Imperceptible Light, 2023

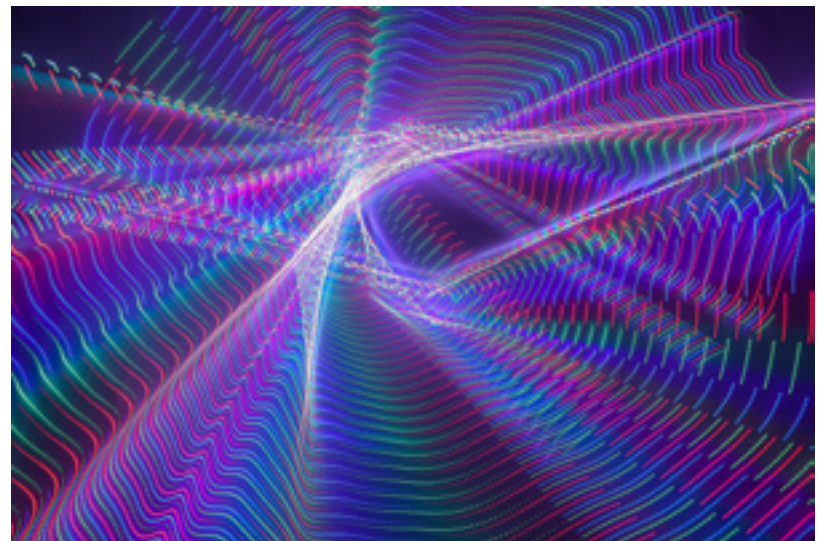
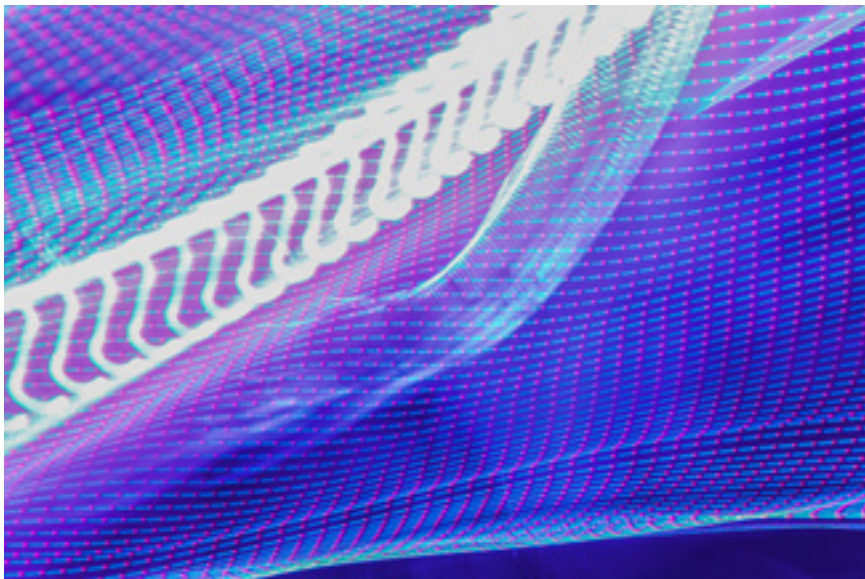
Digital Prints

24 x 30 inches each

Photography

Imperceptible Light, recognizes and admires the light that is not perceivable to us. Light is always on the go but to our human eye, it is stagnant in a fully lit up room. In order to capture light on a canvas, I used an open-shuttered camera in motion for a long period of time. This style of photography is special to me because I haven't seen it done this way anywhere else. I have found inspiration through other forms of light photography such as bokeh and light writing.

Over the years, I have been improving this style of light photography by being able to control the result of the photographs. To do this, I maneuver my camera in various ways. I put myself into unfamiliar positions within my workspace. Whether I rotated the camera in 360 degrees or spun myself in circles.



Phil Bader

Charlie Goes to the Movies, 2023

Digital prints

16 x 20 inches each

Photography

Whenever there's a project in my house, it's all or nothing for everyone involved. Every member of the family must participate, must go to any lengths, to achieve whatever we're trying to achieve. Believe me, it can be frustrating - crouching in the wayback of my mom's old car for an hour and a half to get background footage of traffic for my brother's art project is not the definition of a fun Sunday. But when it comes to my parents and brother going above and beyond to serve every aspect of my films to the best of their ability, it's a blessing. I owe 95% of everything I produce to them - and this series is no different.

This project means so much to me that it feels impossible to put it into words. I care so deeply about elements of it: the golden age of cinema, classic and forgotten architecture, my father's love of Chaplin and his entire career being inspired by him, physical comedy, and the connection it has to my childhood and my family. The second my brother put away Looney Tunes, we dove head first into *The Thin Man*, *The Third Man*, and *The Man Who Came to Dinner* (bit of a thematic trend?). Films like *Modern Times* and *The Kid* stuck with me so deeply from a young age that I echoed them in the movies I started making at seven years old: my dogs wandering around the yard and Chaplin's comedic walk probably had the same effect.

For my final CAS project, I decided to combine my love for old cinema and my passion for photography by negotiating my way into the LA Theatre over the course of two weeks. I was originally going to reshoot a specific shot from Chaplin's 1931 film *City Lights*, since the theater opened with the premiere of it, but once I got in there the theater itself was so shockingly beautiful that I ended up doing an entire series that was good enough to eliminate what else I was going to do with the project. Thanks to my dad's dedication and his costume he went through an entire professional fitting for, I think I'm able to say I'm genuinely proud of what I've created for today. It means so much to me and I'm so glad I was able to share it with the rest of the world.



Paige Brindle

Tea Time, 2023

Clay

8 x 5 x 5 inches

Evening Wear, 2023

Clay

6 x 6 x 5 inches

Deep Sparkle, 2023

Clay

6 x 6 x 5 inches

Ceramics

The fashion industry and renowned designers like Virgil Abloh have always inspired me. When I was pondering what I wanted to choose for my final work, I looked over to my sewing machine and instantly knew. I wanted to create handbags out of clay and I decided to do them in the shapes of traditional ceramic vessels. I have always enjoyed looking at objects that are “classic” and teapots, teacups and vases are iconic when it comes to representing the idea of ceramic objects.

I worked on the potter’s wheel to create a traditional vase form. The other piece was made, by pouring slip—liquified clay—into a mold and letting it sit. I am so lucky to have gotten the opportunity to combine both of my loves, fashion and pottery, for this final project.



Zoie Brogdon

Africa's Stolen Sweetheart, 2023

Clay and Acrylic on canvas

Poem: 34 x 55 inches

Sculpture: 10 x 7 x 8 inches

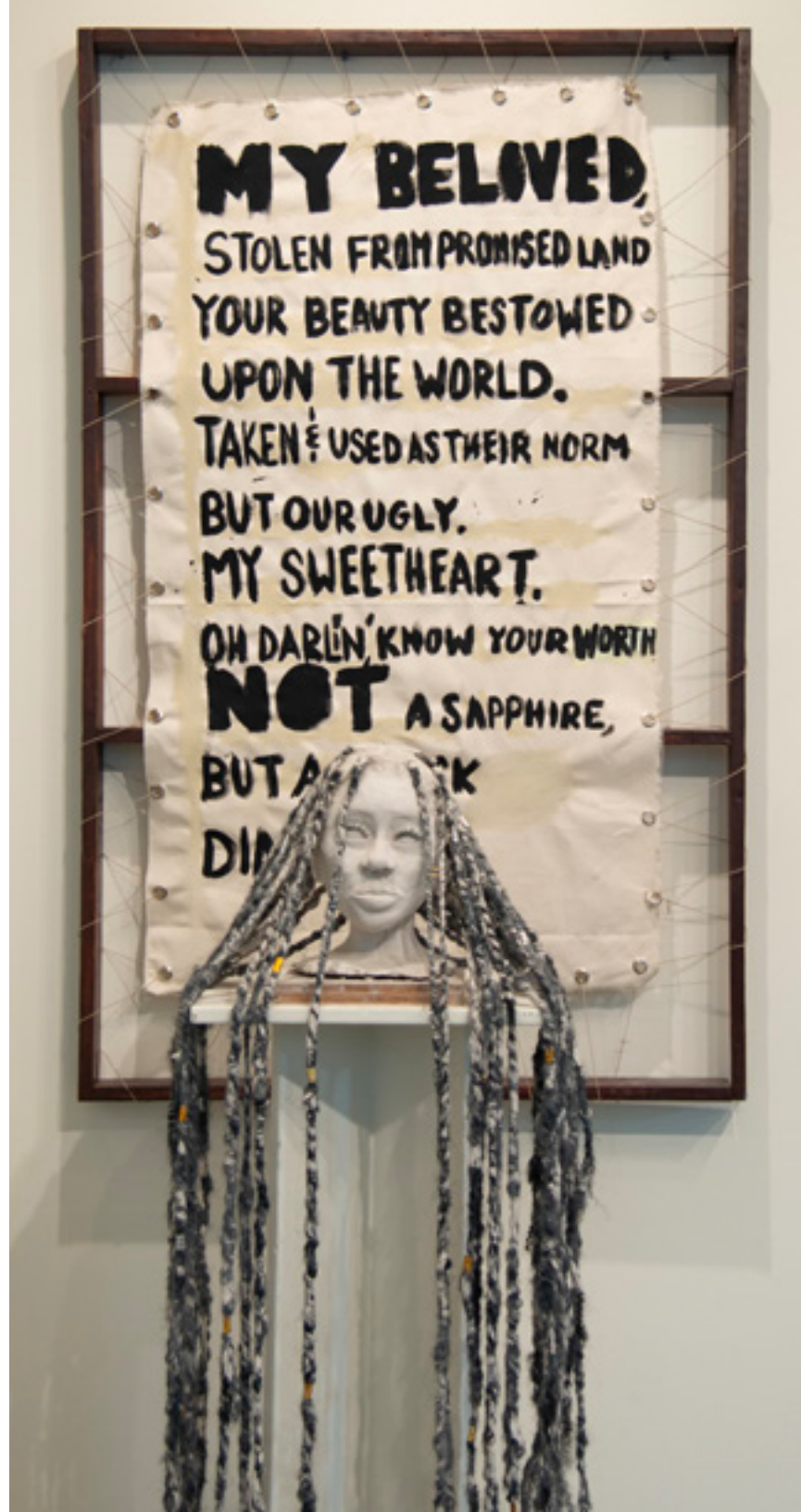
Studio Art

This is a piece about stolen culture and beauty. Many naturally afrocentric characteristics that were once shunned and labeled as ugly are now seen as “inspiration” or “trendy” in American culture. The Kardashian/Jenner clan and pop culture hollywood are the most visible examples of this. Kim’s massive booty and boxer braids to Kylie’s overstuffed lips and acrylic nails. Although society maintains a highly Eurocentric beauty ideal, there have undoubtedly been characteristics and trends derived from African/African American culture. The woman in front of you is my depiction of the stolen African/African American culture. I believe in giving credit where credit is due, and this is my way of allowing her to bloom and thrive in all her beauty. There are different features borrowed from different African cultures to allow all aspects of African beauty to shine.

There’s two elements to this piece. The back piece is a poem I wrote as a letter to the girl sitting in front of it. Written on canvas in acrylic paint, bound my string onto a dark wood stained frame, the poem is about the beauty that all black women possess. I wanted the girl to sit in some sort of space and the poem in the frame is the message I need her to live with. The girl in the front is my interpretation of black beauty. With traditional African features, I tried to the best of my capabilities to make this entirely clay person. After weeks of sculpting and then creating locs (her hair) from scratch, the black beauty is born.

Throughout my life I have seen things from my culture being called ghetto, ratchet, or dirty. I fully internalized it and started to call certain aspects of my culture by those same names. It took so much time to break my mentality, but coming to the realization that my culture is beautiful, and that people outside of the culture pick and choose what that think is acceptable by taking it and using it for themselves set me straight. The slick back look into braids or a ponytail that I rocked when I was younger was called greasy, oily, or gross, and is now called the “clean girl aesthetic” on white girls. As much as I am willing to share certain aspects of my culture, credit and respect is key.

This piece is also intentionally imperfect. Being human is perfectly imperfect and I think our society puts so much mental energy into beauty. We are constantly striving for perfect where perfection doesn’t exist. This piece is a great example of that perfect beauty is unattainable. Why strive to achieve perfection or flawless beautiful when that doesn’t exist. Learn to love yourself in all your glory.



Miguel Carrasco

The Human State of Mind, 2023

Video

3 clips: 13 seconds each

Graphic Design & Animation

Mental health is a difficult subject to talk about freely. Although encouraged to do so, many fear talking to licensed professionals, friends, and family about their struggles with mental health due to the stigma associated with it. In many cultures and societies, you can be viewed as “crazy,” “unhinged,” and “dangerous” due to the stigmas that come with reviewing someone’s struggle. Today in the United States, in an article written by Johns Hopkins Medical, “An estimated 26% of Americans ages 18 and older – about 1 in 4 adults – suffer from a diagnosable mental disorder in a given year. Many people suffer from more than one mental disorder at a given time.” That means that 67,158,000 million adults in the US suffer from some kind of mental illness. Through my project I hope to bring these issues to light.

This project means a lot to me because I have a personal connection to mental health and mental illness. In the past I have suffered from panic attacks, and mental breakdowns. I felt I had dug myself in a hole where I could never come out of. I am someone who is very personal, and chooses to bottle up my emotions and compartmentalize them instead of dealing with things head on. At the height of this emotionally numbed experience, I was dealing with the death of a family member, poor grades, and all of this during a time when we were in the middle of a pandemic that stopped the flow of society as a whole. I was a tea kettle, overflowing with negative emotions. It was too much for me and I suffered from a series of mental breakdowns. Rage, sadness, and anxiety came bubbling out as raw, unprocessed emotion. No words could describe the pain I was feeling. This piece helped me express what I was feeling, since words couldn’t. This piece represents a part of me during a dark era of my life. I hope people see my work, and not feel dread or doom, but the inspiration to talk to someone about how they feel and what they’re going through. It is important to have someone who you can talk to, who you trust.



Yann Carrillo

Junctures, 2023

Apoxie, found objects

Variable dimensions

Junctures is a pedestal. The androgynous, distorted bust of myself was spawned from my subconscious, guiding my hands without attention to replication. By wearing a pair of my broken glasses and an old shirt, the sculpture bears some similarities while remaining a manifestation of my inner thoughts. Hanging from the ears of the bust are pairs of paintings which are interchangeable display works, as an ever-evolving piece of art.

Throughout the year, I have created three pairs of earrings, each balancing a dichotomy of a subject. Issues of anxiety, gender identity, and heritage are explored throughout the series. In a moment where I felt these feelings might never go away, I represented the duality within them, whether it be cultural, societal, or personal.

Cat And Dog – L'Ennui And El Terror, 2023

Acrylic Paint On Canvas

Variable dimensions

The left side panel, the dog, conveys a feeling of panic and is inspired by Pablo Picasso's *Guernica*. The panel on the right, the cat, represents stress from monotony and was inspired by French-Mexican painter Alice Rahon. Each panel, although different in form and composition, depicts a state of anxiety. It is through the combination that we see the full picture.

Godzilla and Frida – L'Art and Los Jugetes, 2023

Acrylic Paint On Canvas, Collage

Variable dimensions

The left-side painting criticizes the over-commercialization of Impressionist art which separates the movement from its radical and conceptual inspirations, such as Japanese woodblock prints. In my painting, Godzilla, a commercial concept from Japan, destroys a pastiche of Impressionist art, thus getting his "revenge." On the other side, Frida Kahlo's famous portrait is recreated using stuffed animals and Kahlo's own Barbie doll.

Rings and Blossoms – Le Féminin and El Masculino, 2023

Acrylic Paint On Canvas, Collage

Variable dimensions

This diptych explores gender expression through the lens of my dual heritage. The masculine panel features squash blossoms, my Mexican grandmother's favorite flower. I incorporated embroidery with the phrase "Qué guapos se ven," (how handsome you look)—her standard compliment for my brother and me. The squash's phallic implications subvert the femininity which flowers typically connote. In the feminine panel, which is varnished with nail polish, the shapes are an abstract and rather sober depiction of the multiple rings I wear each day. When seeing these rings, my French grandpa quickly asked if they weren't too effeminate. In this way, the diptych shows how, to my grandpa, a ring can make me too feminine, but, to my grandma, nothing can make me not masculine.



Ryan Celmer

Wandering, 2023

Digital Print
20 x 16 inches

Floating, 2023

Digital Print
14 x 11 inches

Following, 2023

Digital Print
14 x 11 inches
Photography

Photography for me has always been a medium of experimentation. My work strives to utilize abstraction while keeping a level of normality present. What I enjoy most about photography is the adventure it can take you on. I'm always searching for interesting locations to shoot. And, a lot of the time I'm set on one place but end up finding somewhere completely new and unexpected to shoot at. For this project, I wanted to revisit some of my favorite locations from my previous projects and explore them in a new context. I visited each of these places at night and used long-exposure photography to uncover the past, controlling what the viewer will and won't see. Over the past four years, I always experimented with new techniques so this project was no different. Night photography and long-exposure photography are areas I have minimal experience with and I wanted to push myself to learn something new while also creating work I'm proud of. Long-exposure photography is the practice of leaving the shutter open for an extended period of time in order to capture movement within still images. The logistics of this project were quite a challenge as I wanted to use my drone in some way during the long exposures. So, I strapped a small light to the bottom of it and photographed it in motion. The work you see here is a combination of drone and handheld long exposures. Overall, my goal was to create photos that walk the line between abstraction and familiarity while also reminiscing on my past four years of photography.



Cade Cohen

The Nature of Rulers, 2023

Rulers, Acrylic paint, Screws

36 x 24 x 24 inches

Studio Art

People change and people grow. This has never been more evident than during my time at Crossroads? From cherished administrators retiring to the new building being built, to friends leaving, and new ones joining, practically nothing has stayed constant. I've seen friends pass away, transition gender or sexual identities, and grow from children into young adults. To me, the one constant that connects us is the ability to adapt to a constantly changing environment within our small community.

In this piece, I've chosen rulers, a common classroom tool, to symbolize each and every person, not as individuals but as examples of the human spirit. We are all human beings but we are each born with slightly different and unique qualities. We have predetermined characteristics that give us a distinctive starting point in life. Whether it's our financial or social situation or the way we look, our bodies and minds begin differently. We are all humans (unbent, clean rulers) but we each have individual qualities at birth (scratches and paint). But as time goes on our individual experiences and unique life circumstances change, bend and shape us into who we are. Some differ more than others, some are turned on their heads, and others are bent into completely different shapes. This piece engages with the duality of nature vs. nurture that exist in all our lives.



Jamison Dean

The Mundane, 2023

Digital Prints

2 Frames: 20 x 24 inches

1 Frame 24 x 20 inches

Photography

Throughout life, there are places we spend a lot of our time, but we rarely think much about them. There's nothing noteworthy about them, right? I disagree. *The Mundane* depicts my bathroom, a place in my life that I spent hours upon hours in. I spend so much time here, getting ready for school, before going out with friends, and getting ready for bed. The time spent here adds up, yet I rarely think about it.

The photos I took showcase various notes and stickers from my loved ones as well as objects from significant moments in my life. Anytime someone gives me something, I want to showcase it and I always gravitate toward my bathroom mirror. One of the images shows a collection of numbers that have accumulated from years of dance competitions. Together, these works depict my life, my hobbies, my family, and overall who I am.

To me, simple photographs of these things would be uninteresting or easy to forget. Instead, I took this opportunity to turn seemingly mundane photographs into something beautiful. Something that people would actually want to look at and spend some time thinking about. The process of making these pieces was quite tedious. It took an incredible amount of patience, time, and attention to detail. I hope that this series inspires you to take a look at the mundane places you spend most of your time in and give them recognition and appreciation.



Gabriella Ebrahimi

Radiance, 2023

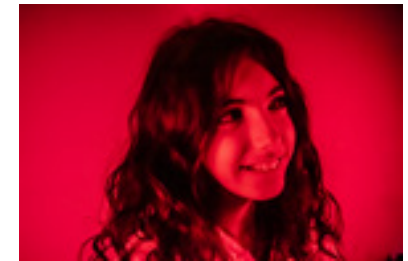
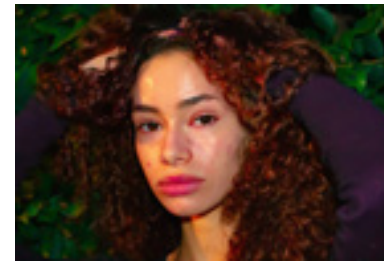
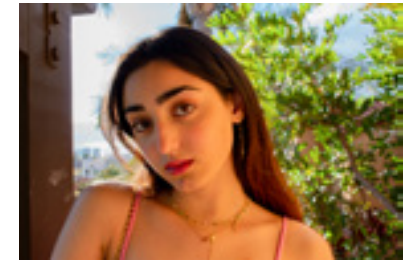
Magazine, Digital Prints

Magazine: 8.5 x 11 inches

Frames: 11 x 14 inches each

Throughout our current society, there are many forms of self-expression and ways that people of all ages showcase their individuality. Through these various forms, photography can serve as a “language” of self-expression and a way of demonstrating artistic creativity. Additionally, photography can be viewed as a means of communication and a way to exude confidence and highlight beauty of all forms in a different light. Many people use the art of photography to capture meaningful moments, document their experiences, and take photographs of themselves when they look and feel at their best. This is prevalent in the life of a teenager. Think about why so many teenagers utilize social media and post images of themselves. They want to showcase their beauty to an audience and demonstrate that they are feeling confident and pride in themselves.

Through *Radiance*, I wanted to take the idea of beauty found within individuality and confidence and my own love for photography and combine them. Essentially, I want to photograph a diversity of individuals and showcase their identity, their beauty, and their confidence through images of them. I wanted all of my models to feel confident, appreciated, and looked at through a different lens while I took photos of them. Even more importantly, I wanted to capture all the emotions my models felt and have their inner and outer beauty highlighted in all of the shots. Additionally, every one of the models was assigned a different color or light during the shoot. I wanted there to be color within the images to give them a theme and an aesthetic look, and to bring a new level of quality and vibrance to the photos. More importantly, I wanted this colorful nature to represent the inner essence of each and every one of my models and how they are all colorful, bright-minded individuals with an aura that shines. At first, I instructed them to pose in a certain manner, but eventually, they began posing on their own and did what felt right to them. Through viewing these pieces, I hope both the models and the audience members can recognize the beauty of the individuals within the photographs and how everyone should feel self-confident at all points. Confidence and beauty are both qualities that all people have through their natural selves and it shines within when viewed and celebrated.



Levi Gilbert-Adler

Procrastination, 2023

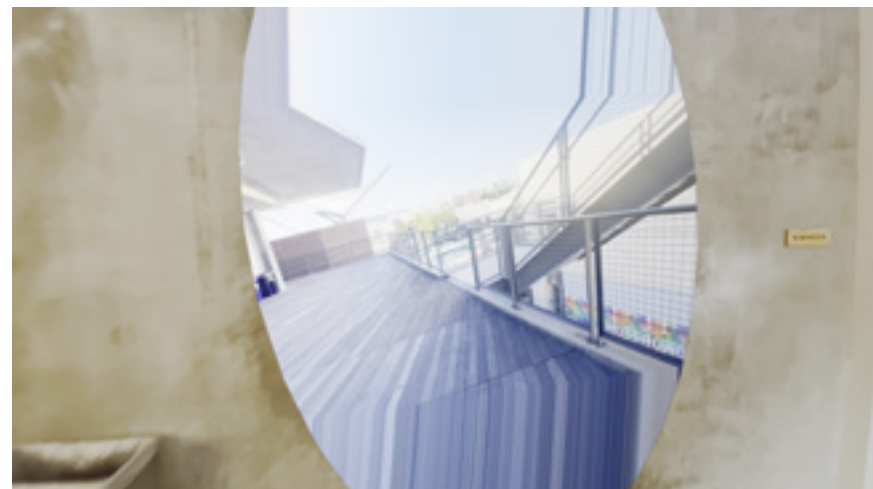
**Blender Software, After Effects, Premiere Pro,
and GoPro camera**

Dimensions variable

Graphic Design & Animation

For my CAS Graphic Design & Animation project this year, I decided to create an immersive experience using a first-person camera perspective. To do this, I used Blender to track and composite a portal onto a video, to make it appear like the camera is going through a portal to another location.

I chose to use Crossroads' campus as the location, as it's a familiar environment for people to ground themselves in, while incorporating elements from my imagination. It creates an immersive experience about a person involved in a pursuit. I hope to create a sense of fleeing and escapism.



Jordana Goldstein

Fungus, 2023

Clay, Acrylic Paint and Yarn

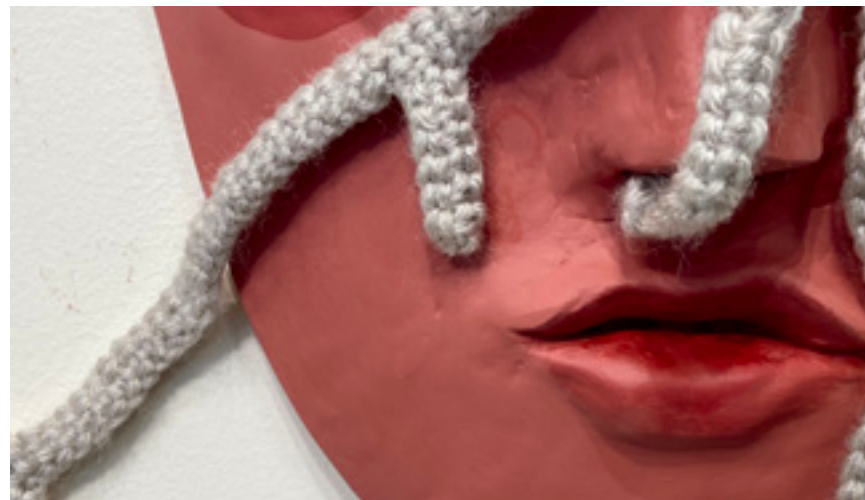
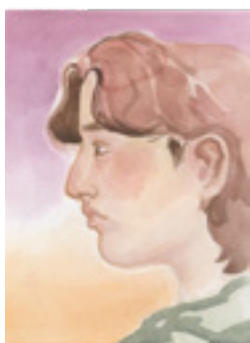
Dimensions variable

Ceramics

One thing that I am tremendously interested in is the function of mycelium, or fungal threads, in nature. Instead of roots, fungi form what are called mycelium mats under the ground. The mycelium is capable of connecting to other mycelia as well as to the roots of other plants, creating what is sometimes described as a hive mind or collective intelligence, used for sharing resources and connecting the plants in an ecosystem to each other; the mycelium benefits from this by obtaining nutrients that the plants provide. Although the extent to which they communicate has been subject to debate, it has been suggested that a single step in nutrient-rich soil in a forest can inform mycelium of your presence as far as 300 miles away—that's how far the network can stretch. As ecosystems lose biodiversity, scientists are finding that these connections are essential to keeping these plants healthy and diverse.

Like the mycelium creating connections, social media means that young people are connected to greater networks than ever before. That communication is both educational and corrosive; although there is more access, the fungus feeds itself first, social media platforms prioritize profit. The effect of this is most noticeable in teens' mental health and their ability to connect with others in person.

My piece addresses this toxic connectivity. The mycelium threads connecting the masks weave in and out of the heads, pulling them together even as it draws from them and prioritizes its own growth over sustainability. The connectivity of modern culture is profoundly changing the ecosystem of human life.



Tara Green

Miniature Wonders, 2023

Digital Print

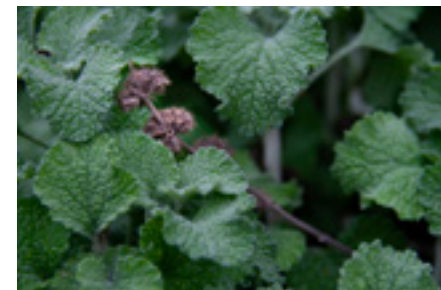
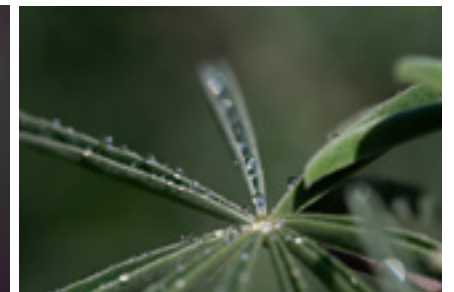
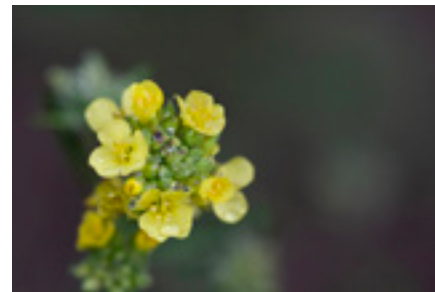
14 x 11, 20 x 16 inches

Photography

Miniature Wonders is a series that focuses on the plants that are often overlooked or underfoot. During the last few years, I felt that I had been moving so quickly and that I was always rushing from one thing to another. I felt that I was never slowing down enough to truly admire the beauty of the world around me. Creating *Miniature Wonders* forced me to slow down and look around at the small details of the world.

There is a hiking trail near my house. The trail has lots of plants both small and large, and is a beautiful place to be within nature. The trail also gets quite a lot of foot traffic. While many people often spend time on the trail, they are often running, biking, or hiking and not paying attention to all the beautiful plants they are passing by. I wanted to bring attention to the beauty of these small and overlooked plants. Slowing down allowed me to notice the small details present in each plant. These include the color differences within the petals of the flower and the small bug eating on the leaves. This has allowed me to better appreciate the beauty around me.

When I was young I used to love hiking on the trail and I often borrowed my mother's phone to take photos of the plants along the way. *Miniature Wonders* allowed me to get back to my roots and remember how I initially became interested in photography. This project is a time for me to slow down and focus on the beauty of life, while reminding myself of why I started photographing.



Hugo Guckert

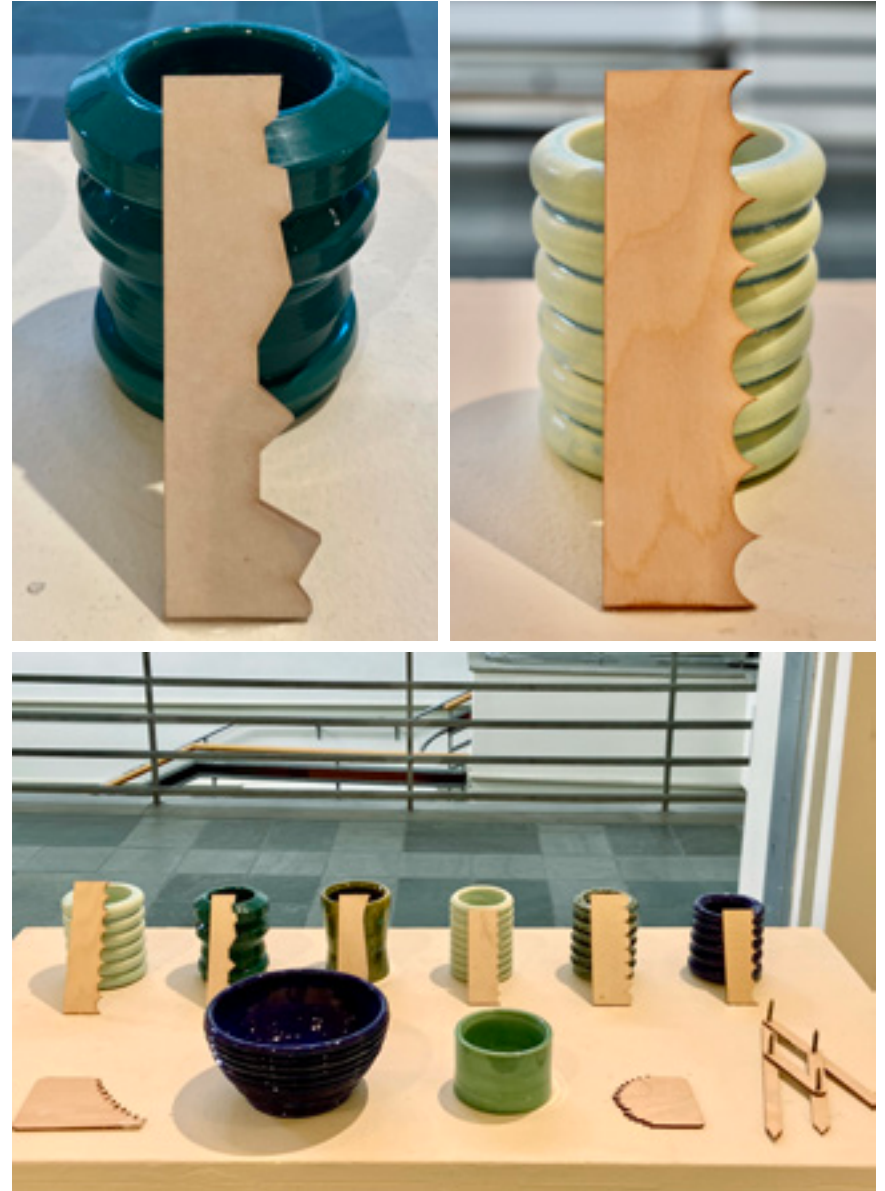
Bridging a Gap, 2023

Wood and clay

Dimensions Variable

Ceramics

This undertaking was meant to bridge the gap between functionality, form, and design. The wooden tools on display were laser cut to specific dimensions based on a computer software program. “The Golden Ratio Ruler,” “The Adjustable Bowl Angler,” and “The Needle Tool Stabilizer” are tools that Crossroads previously did not own. The rest of the tools are adaptations and innovations of tools that are used in the Ceramics classroom. The ceramic bowls presented alongside the tools were all created using my unique toolset. As somebody who is going to college to study mechanical engineering, I thought it would be meaningful to focus my project around this subject. Not only does this toolset make it easier to make high level work on the pottery wheel, the laser cutting files are available online, which makes the tools very cheap and easy to produce for anyone with access to a laser cutter.



Joshua Hananel

HELL ON EARTH, 2023

Digital Prints

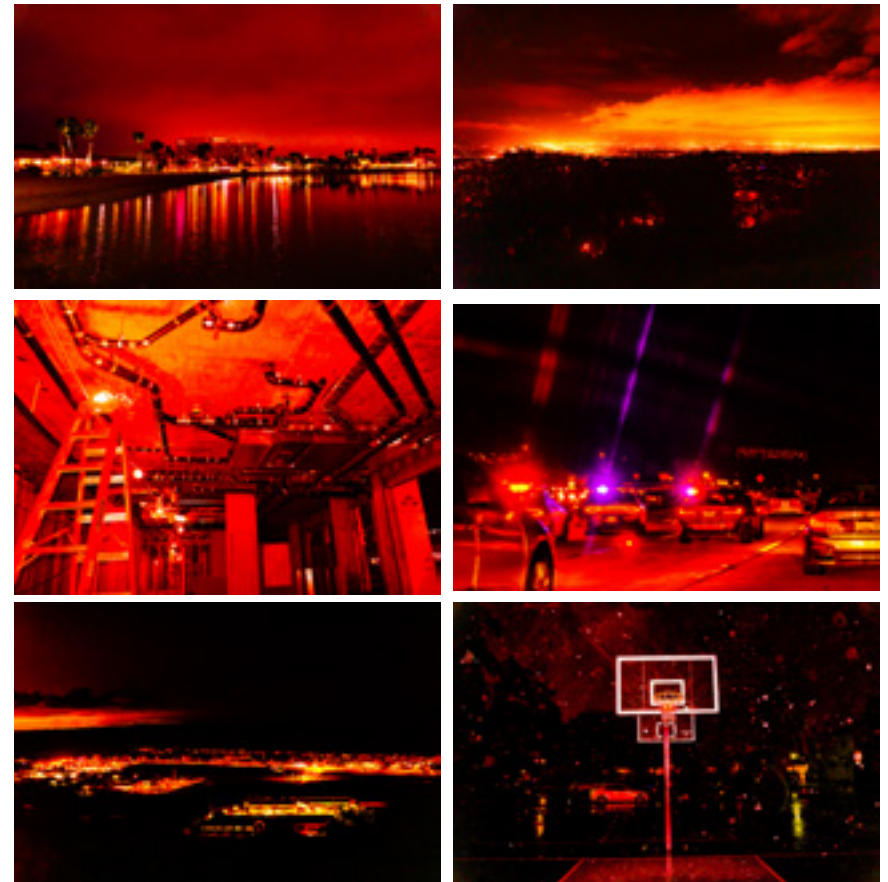
11 x 14 inches each

Photography

Horror is a genre that has always been fascinating to me because it allows me to explore my fears of the unknown in a controlled environment. For this project, I used my passion for photography to create horror-themed images that reflect the darker side of society. By taking photographs of different parts of Los Angeles and transforming them into horror-themed images, I attempted to incorporate a tragic spooky feeling in my photographs. I went to abandon construction sites and explored all around LA during late hours of the night.

I enjoyed driving around Los Angeles and shooting for this project. I attempted to be diligent and purposeful with my images by capturing places that aren't typically socially deemed sad or scary. Or by taking dramatic shots of LA.

This project allowed me time to reflect on my own personal horrors and take some time away from "normal" life taking snapshots of our city. I used photography to help create horror-themed images, hoping to open up more extensive conversations about societal issues. Photography and imagery are a perfect way to help to capture dramatic eye-pleasing moments. Hopefully, my images help capture more profound thoughts within my viewers.



Sofia Herrera

Muertos Viven, 2023

Digital Prints

24 x 20 inches and 4 x 6 inches

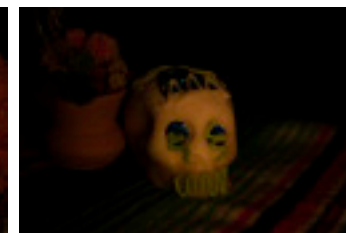
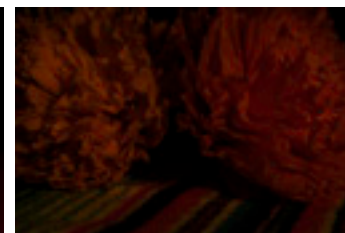
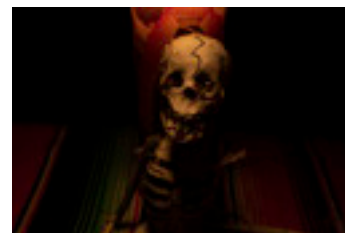
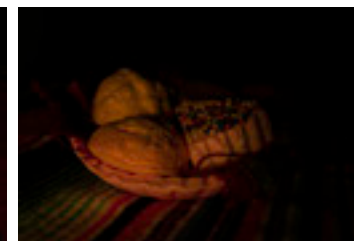
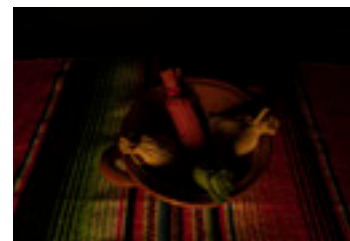
Photography

Throughout my time as a student in a predominantly white institution, one of the biggest lessons I have learned is to embrace my culture instead of hiding it from the world. I always found it challenging to connect with my culture for years and was not as involved as I wanted to be. It felt impossible to connect Sofia from school to myself at home, two whole pieces that are very true and close to me. I never really interpreted my culture and traditions in my schoolwork because I thought it would be too different or weird. With this project, *Muertos Viven*, I really wanted to push myself and finally be able to accomplish that. After much growth, photography and my family traditions became very important to me. I thought it would be beautiful to build a bridge between these two.

There is a time of the year in Mexican culture dedicated to the dead and the people we have lost—Día de los Muertos. Often seen as a celebration, it is used to guide family and friends back home for a night. On this one special night, sometimes days, there are offerings left for the dead to make them feel welcomed and at home. This is called an ofrenda. Water, wind, earth, fire; all main components of an ofrenda. Water is placed so the dead can drink in case they are thirsty. Papel Picado is a traditional paper that symbolizes wind. The Earth is represented by foods for example: tamales, pan dulce, and sugar skulls. Candles and Cemapasúchil are another requirement so that the spirits can find their way back. Some families, like my own, add personal touches such as our loved ones favorite foods, drinks, or items.

Since a young age, I have been taught to put up an ofrenda for my ancestors as a way to respect and cherish them. I think it is an amazing and very meaningful tradition. With the help of my mom I set up a mock ofrenda, portraying what my family's ofrenda in our home would usually look like. I was very inspired by the candle I was using, and decided to base my lighting around it. I knew I wanted shadows to be incorporated as well, since traditionally Día de los Muertos is celebrated at night, every path is lit by candles and soft orange light. I decided to have many subjects, since every piece of an ofrenda is meaningful. The Day of the Dead is the one day that our ancestors and loved ones come back to life. *Muertos Viven*.

I hope my work can play as a candle and lead people to a place of safety, comfort, and happiness whether they do or don't celebrate Día de los Muertos. I want to continue diving deeper into my culture and what it means to me as well as showing its beauty to the world.



Cole Hoegl

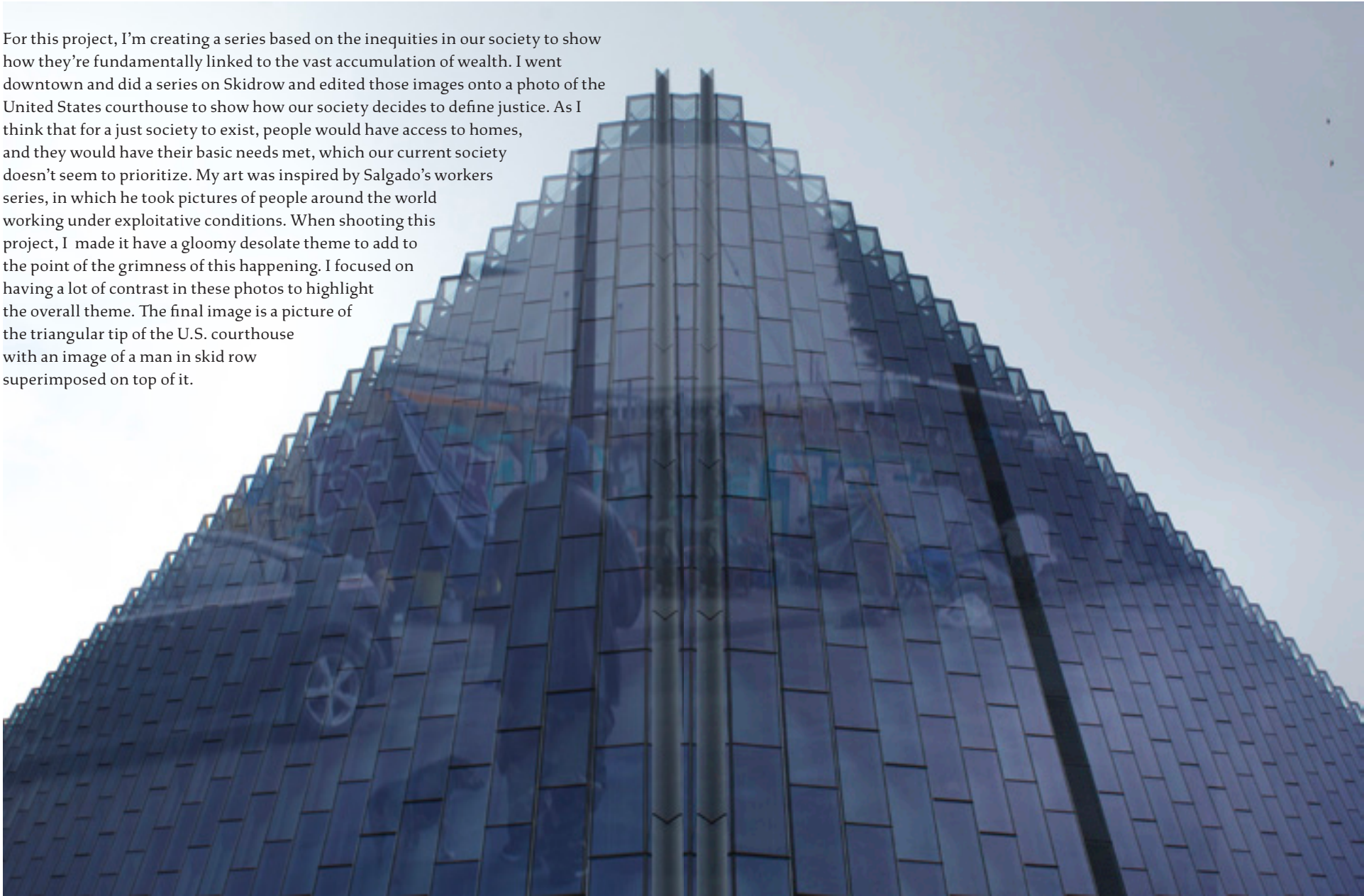
Reflections, 2023

Digital Print

16 x 20 inches

Photography

For this project, I'm creating a series based on the inequities in our society to show how they're fundamentally linked to the vast accumulation of wealth. I went downtown and did a series on Skidrow and edited those images onto a photo of the United States courthouse to show how our society decides to define justice. As I think that for a just society to exist, people would have access to homes, and they would have their basic needs met, which our current society doesn't seem to prioritize. My art was inspired by Salgado's workers series, in which he took pictures of people around the world working under exploitative conditions. When shooting this project, I made it have a gloomy desolate theme to add to the point of the grimness of this happening. I focused on having a lot of contrast in these photos to highlight the overall theme. The final image is a picture of the triangular tip of the U.S. courthouse with an image of a man in skid row superimposed on top of it.



Daniel James

Sunday Afternoon, 2023

Ceramics

15 x 4.5 x 8 inches

Ceramics

I have always thought that the best ceramic pieces are those that are both artistic and functional. To me, part of what sets ceramics apart from other artforms is that in the end you can have something useful. At the same time, for my CAS project I didn't want to make just another set of mugs or plates. I wanted something that was functional but in an unexpected way. My family, perhaps more honestly, my brother, has always been obsessed with mini golf. To us, it is the epitome of friendly competition. This gave me the idea to make a one-hole mini golf course. The piece you see here is both playable and can also be appreciated for its beauty.

I chose to use a flat, cartoon-like color palette in order to evoke the family-friendly, warm, and fun feeling that mini golf gives (my hope is that looking at the piece would make you feel as though you are in a 22-minute Saturday morning cartoon with a cheesy conflict and equally cheesy, moral-bearing resolution). The base is a pile of smooth, faceted rocks giving the piece a foundation that makes sense for its whimsical style. The piece belongs on display, not hidden away in a cabinet. Its functionality is a cherry on top.



Kate Jang

Checkmate, 2023

Acrylic paint, Epoxy, Styrofoam

Dimensions Variable

Studio Art

64 squares. Within the confines of a board of checkered black-and-white squares, an intense battle rages. Knights, rooks, bishops, and queens line up in uniform rows to wage war and capture enemies, all in the hopes of fulfilling a singular mission—capturing the opposing side’s king. My artwork is a sculptural piece that extrapolates from the game of chess, and aims to reveal the parallels between this classic game and our modern society’s power dynamics.

The focal points of my artwork are the king pieces, which take form as the head of a pig. I create an exaggerated caricature of the pig, both in physical size and facial expression, which symbolizes the immense power a few individuals hold in society.

I specifically chose pigs to represent the kings because of the novel *Animal Farm* by George Orwell. This novel, which explores the complexities of the relationship between humans and animals, emphasizes that such power dynamics are inevitable. Even when animals come into power over humans, the pig becomes yet another dictator, ruling the other animals. Ultimately, the pig is an immediately recognizable icon of power.

My artistic process involved stacking styrofoam cylinders to form the base, which allowed me to customize the size of the pieces, while plaster gauze was used to strengthen the base of the piece. The overall sculpture was finished with acrylic paint.

Thinking about the surrounding features of my artwork, I created a 3D chess board from wooden slabs, further illuminating the endlessness of the power struggle. To keep the king safe, destruction wrecks the other pieces. The much smaller pawns are representative of the “normal” people in society—a means to an end for the higher class. In the kings’ struggle for power, pawns and other pieces have all been made victims.



Nate Kindler

I Am Green... But also Pink and Blue, 2023

Acrylic paint, gesso, canvas, pencil, watercolor, watercolor paper, wire, fishing line

33 x 39 inches, 24 x 32 inches

Studio Art

For a long time I (like many people) thought of the term “non binary” in very binary terms: part man, part female, therefore neither. This reductive understanding severely misunderstands and oversimplifies what identifying off the gender binary entails. It’s not about being “part” anything, it’s about realizing that your gender does not exist in a box.

Someone might express their non binary identity as very feminine or very masculine, transition or not and still be considered non binary. To me the concept of “non binary” isn’t a sliding scale moving between two fixed points but rather a gradient of color.

Suspended from the ceiling is a portrait I painted using only my body (my hands, elbows, shoulders, forearms, etc), using gesso, and black, white and green paint, because that is my color, the place I land on the gender color gradient. Keeping the color palette limited allows the viewer to feel who I am better, while not taking away from the color in the second layer. The lack of brushes and more impulsive style of painting really freed me from the impulse to represent and allowed for me to embrace abstraction and chance. Beyond the represented image the use of my actual body is also a way to literally imprint myself in the work.

On the wall is a second portrait, painted with brush and watercolors. The two figures represented are my aunt (my mom’s sister) and my grandpa (my dad’s dad), and growing up these two people were my biggest masculine and feminine influences. My aunt is someone who I’m immensely grateful to have in my life, she’s always provided me with a stable landing point, and beyond that is an incredible person and example of what it means to be a woman. I may not identify as a woman, but all the feminine parts of myself I like are definitely impacted by her. I used a photo from her wedding day as a reference, because I loved her earrings, and the pose.

My grandpa died when I was 10, but before that he really allowed me to have fun as a little kid. Some circumstances forced me to grow up much faster, and consequently I was never really good at all the silly playing little kids do, but he always brought it out of me and always gave me room to process how I was feeling without prying. Out of his four grandchildren, he saw me grow up the least, and I desperately wish he was here to see how I’ve grown into myself. Even though I was young when he died, he was a huge masculine influence for me. As someone who both expresses

their non binary-ness masculinely, and is called an old man everyday, I definitely carry him in everything I do. I really struggled to find the right photo of him that captured how silly he could be, eventually settling on a slightly blurry one of him at a tap class with both of my great aunts and my nana.

My self-portrait is suspended and cut up into pieces. It is only through the cracks or openings that these internal influences can be seen. I am not solely my gender, but my gender is only mine. It’s an inheritance from the people who came before me and the masculine and feminine energies I want to emulate. Understanding one’s gender is a continuous process, full of every growing layers, and this piece is just a representation of two– my external presentation and the internal, familial influences.



Meazi Light-Orr

Swan Upon Leda, 2023

Muslin, fabric dye, and acrylic paint

24 x 108 inches

Studio Art

Beginnings; it is the complexity of origins that inspired me when creating this piece. This piece is a tribute to the fables, myths, and stories that instilled in me a love of epic narrative. It is dedicated to the people who have taught me: my parents, who read me Greek myths from toddlerhood, and the numerous educators, who introduced me to the classics—a lifelong love.

Most of all though, this piece is an homage to the epic narratives and their origins—often fraught with violence and rooted in oppression—that I continue to learn from. *Swan Upon Leda* was inspired by a Greek myth detailing one of Zeus's extra-marital conquests and Irish singer-songwriter Hozier's protest song also titled *Swan Upon Leda*, which was written in response to the Supreme Court's overturning of *Roe v. Wade*.

I felt moved to create this piece in conversation with this song because after hearing just the first line of the first verse of this incredible song I unlocked an understanding of myself and my ties to these stories. Though of course, these myths are important to me as they kindled my love of learning and reading, as bedtime stories in my early years became the lenses through which I observed the world and understood my experiences within it. Many thousands of years old and passed down through oral tradition, these stories recount wonders of epic, mythological proportions, and serve as records of social structures and systems of oppression.

The story of Leda and the swan, along with several other well-known ones like the *Judgement of Paris* and the marriage of Peleus to the sea-nymph Thetis, are the unstated prologue to the triad of great epics: Homer's *Iliad* and *Odyssey*, and Virgil's *Aeneid*. More importantly, though, this story as with many others begins with rape and violence against women. Hozier's song *Swan Upon Leda* made me conscious of this fact and it is this that inspired me to grapple with these complexities and attempt to contribute to the great conversation. These stories have nourished me and fostered my great love for epic narrative, and also have functioned as mirrors through which society is reflected.



Madeline Livingston

Personality, 2023

**Cut and collaged silver gelatin prints on poster paper
16 x 20 inches**

Personality is a collage made from shaped, black, and white film prints. Through the last few years, I have worked with organizations such as Teenline, Miriam House, and Haven House. All of these institutions work to combat the mental health crisis and addiction among young adults and teens. These opportunities eventually inspired me to further my experience by taking an Intro to Psychology class last summer at UCLA. One of the most fascinating topics we covered in the course was personality and how it affects life outcomes. *Personality* captures the complexity of human behavior and how it is categorized. With *Personality*, I wanted to make a statement on how although we are different, we all work as one to create our environment. I would argue that the most fascinating part about personality is not an individual person, but rather how we all interact with each other. While creating *Personality*, I combined the faces of my peers with other objects that encompass differing traits. I carefully selected and overlapped pieces to create a final jumble of emotions, perceptions, and identities. Because I know all of the people that I photographed, I was able to arrange the cut-outs in a way that reflects my own perspective on each individual. My intention behind the placements of each cut-out, in a way, adds a piece of my own personality to the work. I placed each cut-out in a purposely messy and misaligned way because each person doesn't necessarily fit perfectly together but everyone does fit flawlessly in the borders of the frame.



Jonah Scott Mannheim

KLODS HANS: EN HYLDEST TIL HR. HERSHOLT, 2023

Acrylic paint and gesso on canvas

43 x 60 inches

Studio Art

I love a good story. The art I make is inspired by stories and their methods of being told. Comic books provide authors with a cheap and relatively efficient way to get their stories out into the world. There is intentionality in the art, affecting the story, and ultimately improving it. My forever goal with my work is to expand on stories... to make them better with imagery.

My great-great-grandfather, Jean Hersholt, also liked a good story. Having been the president of the Academy of Motion Picture Arts and Sciences for five years, he understood their importance. He was born in Denmark, leaving a lasting effect on him as a creative. Eventually moving to the United States, he decided to translate over 160 Hans Christian Andersen stories into English, along with the help of his son, Allan. Those stories had done so much for him, so the least he could do was share them with others. Though this act often goes unnoticed by those who know of him, it is one of my favorite things that he did, as well as having provided a great contribution to modern literature.

Jean was buried in Forest Lawn Cemetery. Standing atop his grave is a statue of Klods Hans, a character from one of Andersen's stories, sculpted by Edvard Eriksen. Like my great-great-grandfather, Hans also left his home to find his way in the world. While doing so, he was unabashedly himself, and things turned out alright for him. Now it is my turn to go out into the world, to find my way, etc. Making this piece, as an amalgamation of that statue and my artistic style, is an opportunity for me to connect to the man I look up to while continuing the story that he started.

THE STORY OF KLODS HANS:



Lucas Markle

Tiny Home, 2023

Clay and plastic models

14 x 10 x 5 inches

Ceramics

For this art piece, I crafted a diminutive yet modern dwelling, rendered to scale using an assortment of materials with a predominant focus on clay. As a ceramics enthusiast, the use of slabs has been an integral part of my repertoire, and I am excited to explore the full potential of this technique. The prospect of challenging myself in these untested waters allures me.

In my Design and Engineering class, I designed a miniature home on Sketchup: a graphic design app. When I received the green light from my Design and Engineering instructors to employ the app for ceramic purposes, I felt these two disciplines would merge seamlessly. I then created a 360-square-foot tiny house, emphasizing intricate details and the fundamental amenities.

I aim to present a realistic and comprehensive replica of the house, relying heavily on layering slabs to construct a sense of dimension. Inspired by Marmol Radziner's design-build practice in Los Angeles, the house's minimalist theme will contrast dark walls with wood flooring to evoke an inviting and cozy ambiance. I will incorporate natural elements into the design to enhance livability while maintaining its elegance. A geometric motif will be sustained throughout, lending the house a unique and lavish feel. I intend to execute this project with the skills and techniques developed during my time as a ceramics student at Crossroads and create a livable and aesthetically pleasing house. As a long-time admirer of architecture, I am thrilled to merge my passion with ceramics and realize my dream project.



Kate McAdams

Dinosaurs In Space, 2023

Clay, Glaze, Acrylic Yarn and Monks Cloth

25.5 inches diameter

Ceramics

A circle of colorful “dino nuggies” surrounding a meditating man, these Dinosaurs In Space were inspired by work from previous years where I was drawn to making small things on the side. I am now taking this idea and putting it into a larger project. The meditating man in the middle symbolizes the many life skills councils I have experienced throughout my Crossroads lifer days. The brightly colored dinosaur ‘nuggets’ is surrounded by a color block rug representing the ones I used to sit on in elementary school. This work is an homage to my childhood.



Madeline Milam

A Body for Consumerism, 2023

Plastic bags, fabric, thread, eva foam, and Digital Art
35 x 69 x 18 inches

The body has always fascinated me. I think it's because my parents exposed me to medicine and anatomy from a young age. Anatomy books around my house, and my parents would answer my questions with medical/scientific terms. This led me to read people based on their physical bodies and actions. The body is also intriguing as it's a commonality between people yet unique to each person. I have sometimes struggled to understand people, which fueled my curiosity about why and how I can understand people. Everyone has different ways of expressing themselves, but we all live in similar bodies at the core. I use my exploration of the body and clothing to understand the world around me, connecting the physical with the abstract ideas of society and the possibilities of the future. Something I love about Clothing as an art form is that it is a way to present, express, and identify ourselves and a response to the world around us.

Fast Fashion is a way of producing clothing quickly and cheaply allowing stores to sell garments while the demand is high. There are several issues with fast fashion; waste, the toll on the environment, and loss of personal style.

I used the plastic packaging fast fashion comes in instead of fabric. Most consumers who shop fast fashion throw away these bags, adding to the waste; however, I collected these bags from people to reuse and give them a second life. The trash from fast fashion comes not only from the packaging but also from the styles being produced rapidly, each new design making the previous style outmoded. When people stop wearing these "out-of-style pieces," they will end up in landfills. In fact, according to the UNEP, every second, a garbage truck size of clothes is burned or sent to a landfill. The number of times we wear an individual piece of clothing has also decreased by about 36% in the last 15 years. The annual amount of clothes thrown away is around 460 billion and 80 lbs per person.

The waste and the methods used in production have a significant toll on the environment. To see the effect of fashion on the environment, let us analyze what it takes to make a pair of jeans. Levi Strauss & Co., say's "producing a pair of jeans emits as much carbon as driving a car 80 miles." A pair of jeans also requires 2,000 gallons of water, not even considering the wastewater from dyeing said jeans. Textile dyeing is the second-largest water pollution industry. This wastewater is released directly into water and rivers, affecting humans and animals. The pollution from fast fashion will affect the rising global temperature, which will aid in extreme weather conditions caused by climate change. I use plastic packaging in this piece to make the clothing look like it's designed for severe weather, like acid rain and wildfires.

The constant change of trends also affects personal style. If everyone constantly tries to keep up with trends and dress for appearance, not for themselves, they will not develop an individual style. When you're not dressing for yourself, are you using clothing as a form of self-expression or merely conforming to societal expectations?

One appeal of fast fashion is the cost. As our economy is heading into a recession, people do not have the money nor want to spend the money on expensive but conscious clothing. While one can buy cheap, mass-produced clothes, the better option is modular clothing. Modular clothing is a piece that can be altered through attachments and detachments to transform into different styles, lengths, items, or looks based on changing fashions or needs. Modular clothing gives consumers a "personal" aspect to the clothing, depending on how they choose to wear it. This is also more affordable in the long run as you purchase one item that can be turned into multiple pieces and remain in style for extended periods.



Harper Murray-Nelson

Bumps and Boils, 2023

Tissue, Reeds, Glue, LEDs, Found Objects, Ink jet prints
16 x 24 x 8 inches

I am a photographer, but I recognize the limitations of the medium. Photography forces the artist to modify and find meaning within the planes of the physical world. There is always some element of truth within a photograph, and that can be both a detriment and an advantage. Photography is limited to the two dimensional, and recently, I have found that oppressive.

For the CAS show, I want to leave those limitations behind while still maintaining the sentiment of my photographic work. My work is generally divided by different representations of truth. My primary interest in photography is playing with scale. I aim to force the viewer to do a double take — to reevaluate their first impressions, and in some cases, be transported into a world of my design. Many of my works are physical models which I designed and constructed, often incorporating elements of the natural world, such as insects or animals. I gravitate toward bold architectural shapes and enjoy playing with light to coax new details out of images.

Thus, for this piece, I wanted to explore a medium in which I was less familiar. I opted to create multiple works utilizing light to create differing organic structures. In this work, I want to play with the idea of manufactured nature in both of my iterations. The pieces are meant to replicate natural shapes while still appearing obviously artificial. The light fixtures themselves each comprise of reed skeletons shaped using clamps, glue, and hot water. I then draped the skeletons in fine tissue paper layered and shaped by hand. The imperfections and softness within the lights are intentional. My goal is to create organic looking sculpture, and each piece is meant to appear as though it is breathing. This effect is achieved through flickering lights. The surrounding brush is created using paper, underlaid with photographs taken of nature, this is meant to give each leaf texture and character. I aim to create a whimsical world through these pieces. I want them to inspire curiosity and close observation.



Teagan O'Day

Untitled, 2023

Acrylic Paint, Cardboard, Plaster Sheets

30 x 45 inches

Studio Art

Wolves in Greek and Roman mythology were commonly seen as bad omens and a symbol of war, and anticipation. The chained wolf specifically comes from the story of the Norse god Fenris-wolf. The name Fenris-wolf means “creature of expectation” in anticipation of when the wolf would soon bring destruction to Asgard. In this story the wolf is chained against his own will due to the prophecy that foretold he would bring destruction to the gods. I decided to place the character reaching out in front of the wolf symbolizing when Tyr put his arm in Fenris’s mouth in order to gain his trust and bound the wolf. The story of Fenris-wolf is a painful story of a creature that is unjustly imprisoned.

This story made me think of how I constantly feel constrained against my will by the seemingly uncontrollable anxiety and expectation in my mind that something terrible is going to happen.

In this work, I explore the metaphorical representation of anxiety and the restraints it puts on me in my everyday life. Originally, I wanted my piece to show the restraints fear and especially anxiety puts on me, keeping me from experiencing life. However as I worked I began to realize the wolf could be seen as possibly protecting the girl. Anxiety is commonly seen as a restraint; however I realized that anxiety, though not always helpful, in my perspective, can offer protection from uncomfortable situations, social interactions, or even test preparations. I wanted to build into the work a sense of ambiguity and give the viewer different ways of interpreting the conflict in the painting: the wolf may be seen as an aggressor toward the girl, OR a protector, an embodiment of the girl’s soul, or possibly the viewer will bring something entirely different to the work, something that relates directly to them.



Ruby Offer

Facade, 2023

Acrylic paint and magazine clippings

36 x 48 inches

Photography

Technology today allows the artist to create or manipulate any image. Due to this, I wanted to challenge myself by only working with what was given to me, rather than leaning on the tool of electronic manipulation to produce a compelling piece. Through collaging magazine clippings, I am forced to be inventive with the limited.

With my project, I delve into the meaning of a smile. Generally, smiling is a sign of joy. It's light, friendly, and contagious. However, like with all things, smiles are two-sided coins, the flipside being that they're used as a mask to cover up pain, discomfort, or negativity. Further, women are historically the ones subjected to this idea of veiling "unbecoming" emotions, lest they seem undesirable. Common sayings like "grin and bear it" or "fake it until you make it," as well as the stigma around "emotional" women further instigate this idea. So, to this point, none of the women in my collage are smiling so as to pose the question, "What's left when the facade cracks?"



Charley Ordeshook

Untitled, 2023

Acrylic Paint, Wood, and Plexiglass

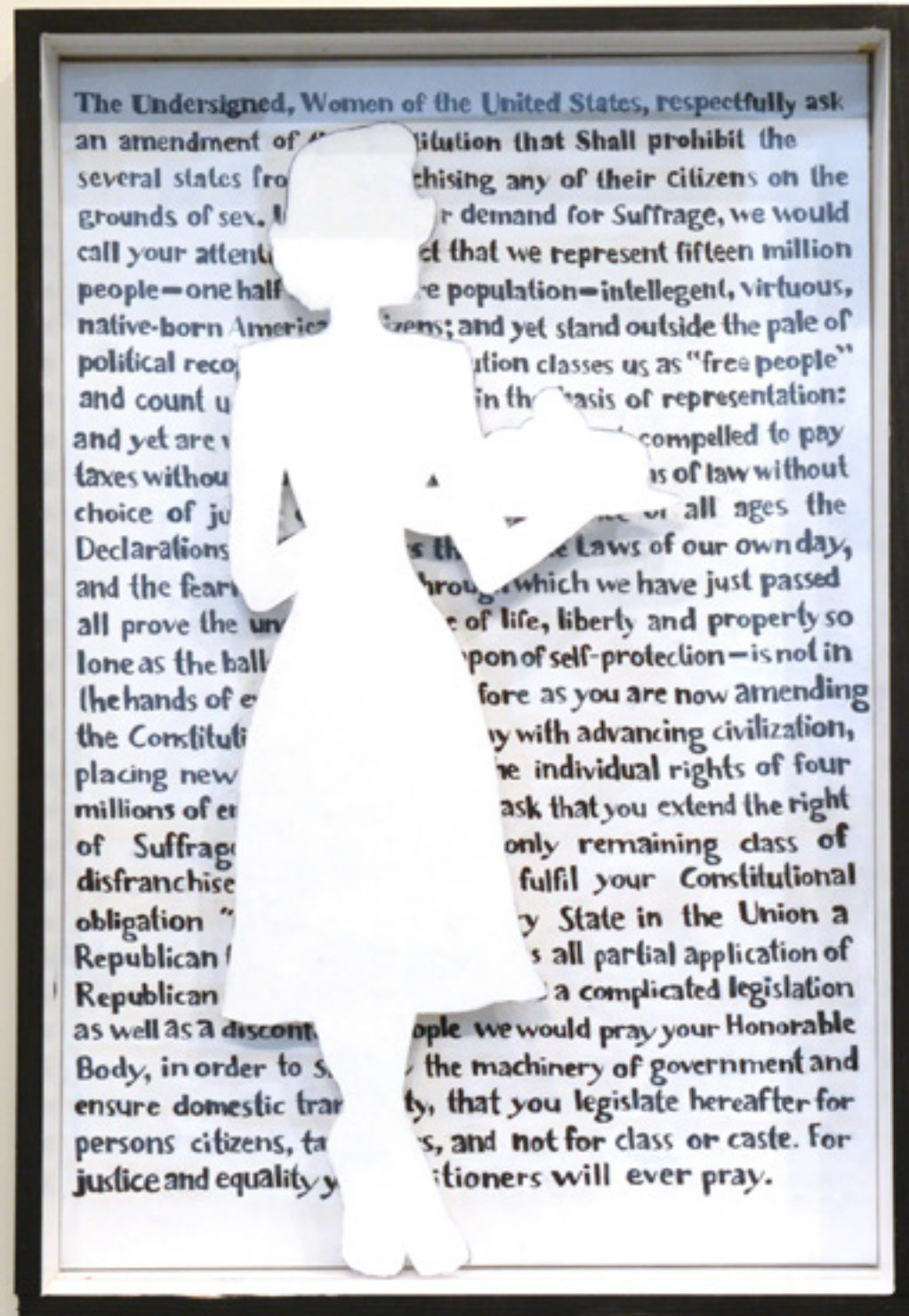
24 x 36 x 6 inches

Studio Art

For my piece, I explored the racial dynamics that shape our telling of the history of women's suffrage and feminism more broadly. I explored these concepts through the suffragist movement and its mixed historical legacy. In 1865, Elizabeth Cady Stanton and Susan B Anthony drafted a petition to send to Congress. The petition, upon first glance, seems like something deserving of universal praise—who doesn't believe in a woman's right to vote? But upon further investigation, the suffragette movement was not what it was made out to be. Growing up, most are taught that women earned their right to vote in 1920 after the 19th Amendment was ratified. The reality is that the 19th Amendment only applies to *white* women. It wasn't until the 1960s that the franchise was extended to Black and brown women.

When we examine the narrative that is taught about suffragists, we see that many groups are excluded. Most cite the Seneca Falls Convention of 1848 as a titular moment in the fight for women's rights; however, black suffragettes weren't even invited to the conference. For much of history, white feminists ignored intersectional issues because of their positionality in the racial hierarchy.

The background of my sculpture is a copy of the petition for Suffrage on top of which is an iconic image of a 1950s woman (domestic, subservient etc.) The sculpture as a whole is modeled after a stage. The inside of the piece contrasts heavily with the exterior, creating a literal physical representation of things being pushed to the margins and excluded. My intention with this piece is to question whose given centrality in historical retellings and whose been cast to the side.



Landon Plummer

Divisionary, 2023

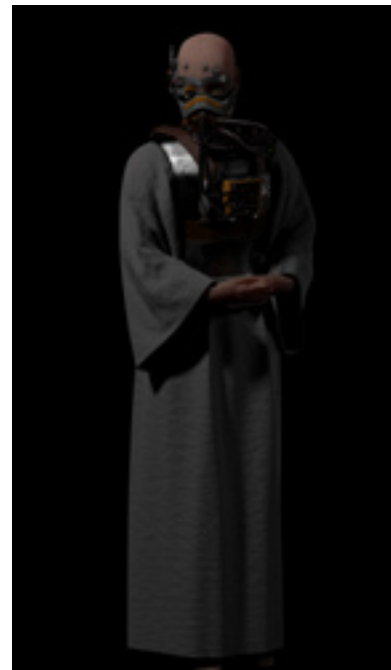
Video

2 minutes

Graphic Design & Animation

For my senior thesis project I wanted to entertain and explore the relationship between humanity and two of our unique aspirations, science and religion. Thinking of these two as being opposites of the same coin, I wanted to explore the possibility of these ideas melding together into a singular form. For the sake of capturing realism, entropy, and what I believe to be the uniquely human desire for knowing, I wanted to take a more brutalist approach to this ecclesiastic interpretation of science as a concept. From this line of thinking, I chose to capture a religion fanatically devoted to the preservation of the knowledge of technology, which I would manifest on the human form. The augmentations represent one's personal devotion to the faith, which I've interpreted as how zealotry and human reliance on technology ultimately deprives us of our humanity, slowly consuming us till we forget who we once were.

This project was heavily inspired by the dystopian Sci-Fi universes of Warhammer 40K and Halo. I've been infatuated with the intense ethical dilemmas these universes pose to their viewers since I was young, as both introduced me to the themes of humanity's relationship with technology and religion, albeit in vastly different ways. Beyond this, my final and most challenging goal for this project was to test the waters of 3D design and composition, and see just how high-fidelity I could achieve from my home computer, while still maintaining good academics and a reasonable social life.



Ruby Port

Cowgirl Princess and Olive, 2023

Gus and Pickles, 2023

Grammy and Lou, 2023

Olie, Luca and Nash, 2023

Claire Bear and Missy, 2023

Mads and Bandit, 2023

Digital prints

16 x 20 inches each

Photography

My work explores the phenomenon of people looking like their dogs and how it reveals underlying classist attitudes in our society. Through photography, I document the physical similarities between dog owners and their pets, highlighting the often overlooked but striking resemblance that exists.

The idea that people tend to choose dogs that look like themselves is not a new one, but it raises questions about our societal biases and the role that social class plays in shaping our preferences. The correlation between a person's appearance and their dog's breed or physical traits has implications that go beyond simple aesthetic preferences. In many ways, the notion that certain dog breeds are associated with certain types of people is a reflection of classism in our society. Certain breeds are viewed as "fancy" or "high-class," while others are seen as more "working-class" or "lower-class." This often extends to the owners of these dogs, with some people being judged based on the breed of their pet.

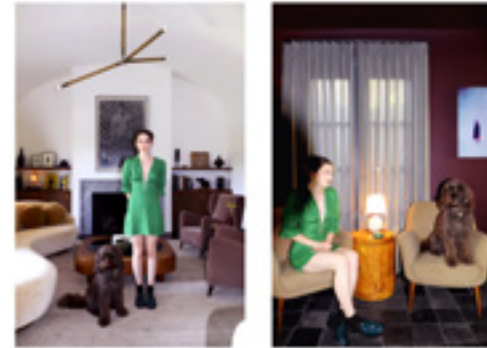
By highlighting the similarities between dog owners and their pets, my work aims to challenge these assumptions and spark a dialogue about the deeper societal issues at play. I hope to encourage viewers to question their own biases and to consider how our perceptions of class influence the choices we make in our daily lives. Through my art, I aim to shed light on the complex relationship between people and their pets, and how it reflects the larger societal structures that shape our world.



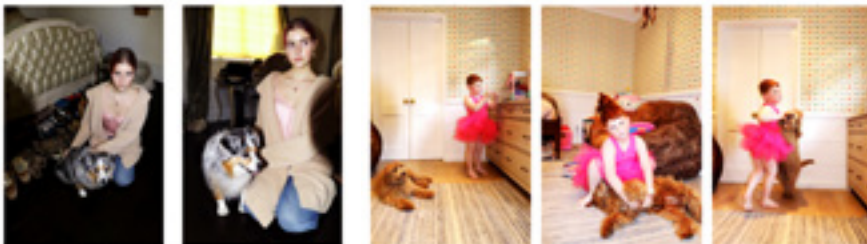
grammy and lou



olie, luca and nash

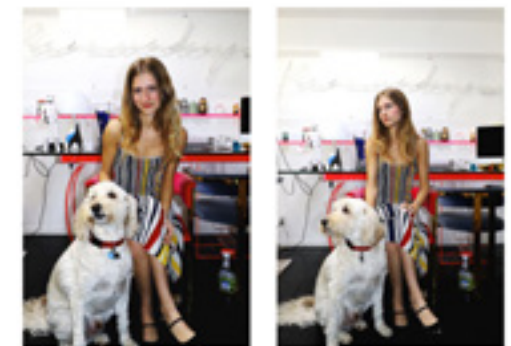


claire bear and missy



cowgirl princess and olive

gus and pickles



mads and bandit

Tyler Rahimian

International Love, 2023

Vintage, 2023

Collaboration, 2023

Solo, 2023

Catch!, 2023

Neighborhood Tunes, 2023

Digital Prints

11 x 14 inches each

Photography

As a photographer, I have always been drawn to the power of capturing moments and emotions through the lens of my camera. I believe that photography has the ability to tell stories, bring people together, and highlight the beauty in our world. With *International Love*, I set out to do just that by exploring Cuba's unique and loving culture.

From its vibrant music and dance scene to its colorful architecture, Cuba is a place that is rich in history and culture. But, it was the friendliness of the tour guides and the warmth of the shop owners that I found to be most compelling during my time in Cuba. Despite facing many challenges and hardships, such as extreme poverty, hunger, and government issues, the people of Cuba have an unwavering spirit of love and community that is truly inspiring. During my second day there, I came across a family managing a stand, where they sold rice, tomatoes, lettuce, peppers, and more necessary goods. The mother mentioned how this is an everyday matter, and they never take a day off -- no matter the weather circumstances. The Cuban community has a more intense lifestyle when it comes to collaboration -- such as managing a harvesting business or selling goods on the streets.

Through my photography, I sought to capture this lifestyle and showcase the unique and beautiful aspects of Cuban culture that are often overlooked or misunderstood by those outside the country. My hope is that by sharing these images, I can foster a greater sense of empathy and understanding between people of different cultures.



Claire Rappaport

Body, 2023

Collaged magazine, Acrylic paint, Canvas, Aluminum foil

20 x 24 inches

Photography

As an artist, I find inspiration in everyday objects and materials, and my latest piece, a collage of images in the shape of bodily anatomy on textile, is no exception. I have incorporated a variety of textures and materials into this artwork, including paper found from magazines and old children's books. In this piece, I attempted to create a physical embodiment of my identity and personality which lies below the surface of outside appearances.

By using paper as a primary material in the collage, I was able to create an intricate piece that is full of textures and details. The use of paper also allows me to incorporate a wide range of images and graphics into the artwork, which are carefully selected to reflect different parts of the body as well as my personal identity. Furthermore, many of the images in this collage have been cut out from magazines or old children's books, and repurposed in a new and creative way. This process of deconstruction and reconstruction highlights the importance of sustainability and repurposing in art, as well as the transformative power of the creative process.

Despite the use of recycled materials, the final piece is a cohesive work of art that invites viewers to explore the relationship between the body, visual perception, and identity. Through the careful selection and arrangement of images, I aim to create a layered and nuanced representation of the body that invites viewers to contemplate their own experiences of embodiment and selfhood.



Skye Rawles

Uncertainty in My Corner, 2023

Fabric, clothing rack

Dimensions variable

For this art piece, I wanted to step out of my comfort zone and explore other mediums besides paper when printing my photography. In a series of 4 pieces, I chose to print images of my friends and family onto different types of clothes, creating a closet of pieces dedicated to the people I love. Ranging from ties to shirts, each clothing item has a distinct feel, reflecting all of the subject's personalities, with the portraits printed on clothes I most often correlate them to. To create this effect I used LUMI DYE and sun printed the photos negative. The images are printed in black and white with a harsh contrast, as I feared the details of the photos could get lost in the colors in both the images and clothes. When brainstorming for this project, I knew I wanted to step out of my comfort zone of printing exclusively on paper. As for the actual content, I focused on the models' faces and shadows, as I believe that clothes play a large almost-unnoticeable role in our identities.



Jonah Reinis

Untitled, 2023

Clay and glazes

15 x 15 x 15 inches

Ceramics

When I began Ceramics I really wanted to make something I could use. In fact, I wanted to make only usable objects. Flash forward four years and I've made next to nothing actually functional. Symbolic piece after abstract representation after wacky idea and I've finally landed here: something that actually has a use.

Every Friday night my family sits down for Shabbat dinner. Before we begin, we light some candles, say a few prayers, and eat some Challah. In the midst of all of that is Kiddush: the blessing over the wine. The wine is blessed and everyone drinks from their own Kiddush cup, a small glass just for this time. I love it and all, but I think it's time I upgrade my family's Kiddush cup situation.

I've always admired the Kiddush cup fountains I would see at other people's houses. The beautiful form, convenience, and grandeur of it impressed me. That's what I aim to recreate for this project; a piece both beautiful in sight and in function.

The whole piece is made up of three different components, the plate, the cups, and the fountain. The plate and cups are made from molds and the fountain is made by hand. The fountain itself is composed of three different parts, that being the neck, the disc, and the pillar. I crafted all three separately and then later attached them. The color scheme of silvery blue is an homage to the classic Kiddush cup silver, which I think pairs quite nicely with the familiar blue.

I wanted to make a piece that would be emblematic of my time at Crossroads encompassing the arts, humanities, and STEM.



Ximena Rojas

Thalassophilia, 2023

Clay

30 x 7 x 4 inches

Ceramics

For this set of mugs, I decided to combine personal influence as well the influence of people around me. During the pandemic, decorating cake became something that brought me peace amongst the chaos. When I eventually returned to in person school, specifically ceramics, I realized that slip (liquified clay) and frosting weren't too different in terms of consistency which inspired me to begin decorating plain pots and cups with cake like adornments made from stained slip. I fell in love with this process which inspired me to continue doing it for my CAS project in a more elevated manner. Something about making the temporary aesthetics on a cake permanent onto an object such as a mug or a pot brought me joy. Despite not being a huge fan of the beach even though I was born on an island known for its beaches and live in Los Angeles, I wanted to incorporate the aesthetics of marine life and the ocean into my work due to the association of those things with my friends. I hope to use cake decorating techniques to not only create functional art but also display the beauty of thalassic imagery.



Navid Rouzroch

Checkmate, 2023

Clay, Glaze

Dimensions variable, Pieces vary from 1 to 3+ inches

Ceramics

As an artist, I am constantly exploring new mediums and techniques to express my creativity. In this chess set, I used a combination of hand-building techniques as well as the pottery wheel to create each piece, while also experimenting with laser-cut wood templates to shape the individual forms. One major challenge was learning how to use the laser cutter to turn my original 6 pieces into outlines in order to create the templates. As I continued to work on my chess set, I also had to create the board on which the pieces would sit. I used a slab-building technique to create a sturdy, flat surface that would be perfect for gameplay. When it came time to glaze the chess pieces, I took great care in selecting the right colors and finishes for each piece. I wanted a very unorthodox approach for this set, which is why I gave one side a full chrome finish while giving the other side all different sorts of glazes and finishes. It allowed me to express the personality and character of each piece, and to make the set truly my own. The reason I chose to make a chess set is that it is one of my favorite pastimes, and I wanted to create a set that was not only functional but also had personal meaning for me. I believe that creating something with your own hands is one of the most rewarding experiences. It allows you to express yourself in a way that is unique and personal. I hope that when people see my chess set, they can appreciate the effort and dedication that went into making it. I also hope that it inspires others to take up a new hobby or try their hand at a new skill, as I have done with this work of art.



Julitta Scheel

Dining with Whimsy, 2023

Ceramic

32 x 42 x 16 inches

Ceramics

The art I create is what I'm drawn to, the organic things in life. Aligning with nature has been a large and personal practice this year; exercising patience, developing mindfulness, slowing the pace at which I move, and caring for the Earth I live on. Bonding so closely with the natural world around me has sparked a strong curiosity around the healing properties of its magical elements and how we relate to ourselves in these natural settings. My work this year reflects my love for nature, and its ability to enhance an intimate experience.

Over the years, it has been challenging to develop an artistic style because I'm easily excited and can't help but work on many projects at once. Overall, sustainable production, recycling, and regrowth, are all journeys I want to be a part of. Melding my political and social passions into my craft is the best way I can utilize these opportunities.

I work across disciplines including ceramics, painting, sculpting, sewing, and drawing, and strive to unite them any time I can. I don't agree with artistic limitations and encourage hands-on learning which is why I'm keen on working with natural forms, borrowing from nature, and turning my wilderness-inspired visions into cohesive stories. In this chapter of my life, it's time to celebrate my love of nature through clay and fabric. In this culminating CAS project, I designed an entire table setting for four to share with my loved ones.



Lily Shaw

Hollywood's Finest, 2023

Collage

20 x 24 inches

Photography

My collages of socialites and celebrities features a dense, layered composition that obscures individual faces and bodies, creating a crowded and chaotic visual field. This approach was intended to convey the overwhelming nature of the media's constant coverage of the elite, and the tendency to present them as a homogenous group, rather than as individuals with unique experiences, personalities, and identities.

By layering images on top of each other, I aimed to create a sense of confusion and disorientation, mirroring the way in which our own perceptions of ourselves and our society can become distorted by the bombardment of media images. My goal was to make the resulting collages both chaotic and hypnotic, pulling the viewer in and immersing them in a world of luxury, beauty, and excess.

Upon closer inspection, the viewer may start to discern specific faces and fashion details, creating a tension between the collective and the individual. This tension highlights the impact of celebrity culture on our understanding of identity and individuality, suggesting that while the media often flattens and simplifies complex individuals into one-dimensional caricatures, it is still possible to see them as complex individuals with unique experiences.

Furthermore, by featuring socialites and celebrities, I aimed to critique the classism and exclusivity inherent in celebrity culture. The celebrities featured in the collage are often members of a privileged and exclusive class, whose wealth and status are often inherited or acquired through their association with other powerful individuals. By presenting them in this layered and crowded composition, I hoped to suggest that even within this elite group, there are levels of privilege and exclusivity that may be obscured by the superficial gloss of fame and wealth.

Overall, my collage of socialites and celebrities seeks to interrogate the impact of media on our perceptions of identity, individuality, and exclusivity. By obscuring and layering individual faces and bodies, I aimed to create a visual representation of the suffocating and overwhelming nature of celebrity culture, while also highlighting the complex individuality that can be obscured by the media's reduction of complex individuals into one-dimensional caricatures.



Luc Surprenant

Dutch Oven and Dinner Set, 2023
Clay, Ceramic Glazes, wooden ladle
27 x 28 x 9 inches
Ceramics

Since first stepping into the Ceramics studio in 8th grade, I've fallen in love with creating functional pieces. I believed sculpture, or even utilizing unique glazes or patterns, was pointless, and objects needed to have a clear, defined, purpose. I've since matured, and learned to appreciate the artistic elements in my work, but the satisfaction I get after making, and using, something I have created with my own hands remains.

In the past, I've made small items, such as bowls, plates, a teapot and even a planter, but for this cumulative project, I wanted to go bigger. I decided to make a Dutch oven—a large cooking pot with a fitted lid—and a dinner set. Originally, I wanted to throw the pot on the potter's wheel but after my realization that I don't have enough throwing experience to make something that big, I decided to coil it, a technique I've used in the past where you roll out cylinders of clay by hand or use an extruder, and then blend the coils in a way to construct your form. I am happy with this decision, as I feel it resulted in a more authentic, hand-made piece. I made the lid by using a plaster mold and then throwing the knob on the potter's wheel. The bowl and plates for the dinner set were also formed on the wheel. After making the bowl, I then used a knife and sliced off the sides of the bowl to create a rougher look.

As my Dutch oven is a little more rustic looking and not perfectly symmetrical or smooth, I opted for a glaze that fit this theme. I've used the glaze, Iron Ore, in the past, and love the rusted-metal texture and look. I cannot use it on the inside of the plates, bowls, or Dutch oven as it is textured and therefore not food safe, so I decided on a smooth, vanilla colored glaze.

Overall, this dinner set utilizes three of my favorite techniques: coiling, using molds, and throwing on the potter's wheel. I truly believe that making this Dutch oven and dinner set has brought me full circle with my journey in Ceramics.



Oliver Tannenbaum

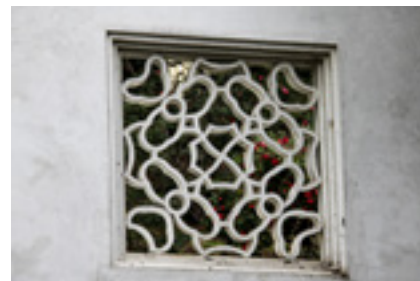
Exploring The Architecture of Nature, 2023

Digital Prints

11x14 inches each

Photography

I have been drawn to unique shapes throughout architecture and nature. In my series, *Exploring The Architecture of Nature*, I took a few trips to the Huntington Library in San Marino, after I was drawn to the hidden beauty in the landscape and architecture that would allow me to explore the park in ways that other people may not see. My challenge was not to capture the beauty that the average human eye may see but to find discrete details that not everyone might notice. These spaces are in the public sphere and I wanted to find the most creative and abstract photos that fit within my photography style. I am inspired by Luisa Lambri's photography work which sometimes blends architecture with nature. Her images strive to find the hidden beauty in simple forms of modern architecture while I aimed to find it throughout nature.



Stephanie Ventura

En Un Honor Para: Mi Querido Hermano, Hugo Alvaro Ventura Gómez
Departamento de: Su Estimado Hermano Joel Ventura Gómez
Es un pequeño regalo demostrando y agradeciendo Por Todos Los Favores Dios te Bendiga y familia, 2023

Oil on Canvas
36 x 48 inches
Studio Art

Throughout my adolescence, I struggled to acknowledge that the person who stared back in my mirror was myself. The body is hailed, proclaimed by all to be the extension of one's mind, yet, I couldn't help but disagree because when I gazed upon my body it didn't feel like... me. The color of my hair, my skin, my ethnic features, and the curves of my developing body reflected something alien to me.

As a growing child, I suppose some part of me was content with being more "white" than my extended family. My lack of Spanish during the developmental period, left feelings of isolation and anxiety in the presence of my uncles or family friends, who comfortably spoke in fluent Spanish to each other. The disconnection led to seeing my Latina-ness as an invisible handbag, part of who I was, but unnecessary because I had no clear definition of what it meant to me. At the time, I felt like I could discard it whenever I needed to. The introduction of elementary school worsened these sentiments, as when introduced to a more ethnically diverse atmosphere, I didn't feel as "diverse" as other students. My world shifted on its axis upon entering Crossroads in 6th grade. I found myself not being white in comparison to my white peers, nor Latina "enough" to be considered Latina. I was rootless, my identity a question until vacationing to Guatemala, my father's home country. For the first time in my life, my culture truly felt like home to me. I felt like it was a part of me that I could reclaim.

Guatemala was also the first time I was introduced to my uncle. I remember it clearly- the sickly paleness of the room, a man lying on his deathbed, the heavy discomfort as I realized I was witnessing the shell of a man after a tragic car accident. There was an IV bag hooked onto his arm, his body veiled by several wires, but nothing could truly describe his vacant gaze; I was terrified of mortality by witnessing a human mind, beautiful and creative, filled to the brim with aspirations, memories, and beliefs rendered to a fraction of it was before. That was the last time I saw my uncle, in my grandmother's house, surrounded by a lush field of corn that he and my father grew up picking, the sun burning on their backs. At the time, I tried to imagine the childhood of my father, growing up on less than a dollar a day and single handedly supporting his education all the while raising his other siblings.

Whenever my father gazes upon the art that I take home from school, his eyes freeze as he recalls a reality different from mine, as we are separated not only by time, but by privilege. He's stated many times that by looking at my art he is reminded of my uncle, who was also an artist. My oil on canvas painting renders the tiny bike my uncle had created from pieces of trash, delicate to the point where it's fragile, and victim to the wearing of time. Through its representation, I sought to make it as saturated as possible, so as to preserve the memory of my uncle. On the bike is the national bird of Guatemala- the face of its currency, its flag, and embedded in the name of my father's hometown- Quetzaltenango, Quetzal. With my painting, I'm publicly reclaiming my identity as Latina, as I've realized that there is no such thing as being "enough" for the nuanced spectrum that is "culture". My piece ultimately seeks to immortalize not only my uncle and father, but to glorify the memory of sacrifice that first generation immigrants endure for their children- encapsulated in my piece by the corn, basking in the sun, glowing bright as my father recounts his childhood to me.



Caspar von Alvensleben

A Little Piece of the City, 2023

Digital Prints

11x14 inches each

Photography

Through taking the lens of a street photographer in New York, I captured the city's character by observing its residents. As part of my project, I watched and recorded real-life events from Brooklyn's quieter neighborhoods to Manhattan's busy streets. Through the process, I constantly explore the streets with my camera, searching for interesting subjects and compositions. In order to depict the beauty and grit that coexist in this metropolis, I capture the raw feelings and energy of the city.

Great street photographers like Diane Arbus, Garry Winogrand, and Joel Meyerowitz have significantly impacted my work. Their dedication to capturing the truth of New York life has motivated me to choose New York as my muse for my project.

My ultimate artistic goal is to present a unique and varied perspective on one of the world's most urbanized regions. By using my photos, I aim to take the audience into the streets of New York and give them an understanding of the wonders of such a distinctive and complex metropolis.



Ansel Waisler

Masked in Clay: A Tribute to MF DOOM, 2023

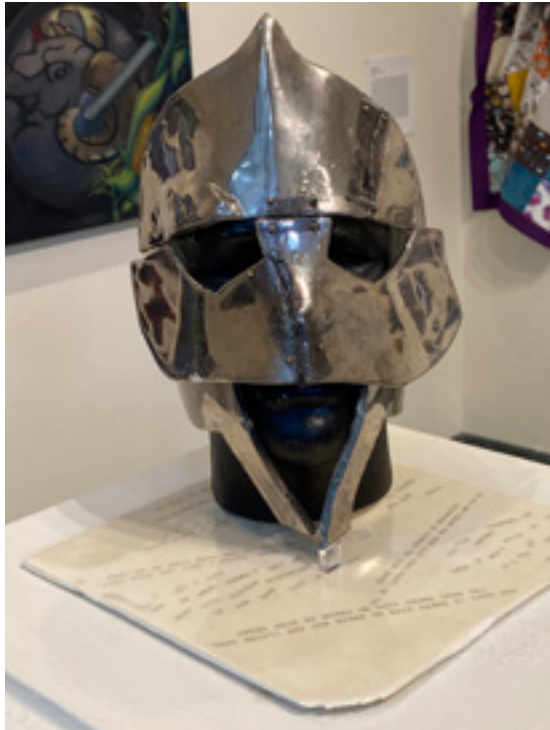
Clay, Glaze, Nails

11 x 10 x 10 inches

Ceramics

MF DOOM was a very popular rapper in the 90's and his music is still widely played today. He wrote many hit albums including, *Operation Doomsday*, *Madvillainy*, *The Mouse and The Mask*, and *MM... Food*. One of the most important parts of his character for me was his mask. He wore a mask whenever he performed and the mask became greatly associated with his music and his style. He said he wore it because his appearance wasn't important and it was only his music that mattered. My dad introduced me to his music when I was in elementary school and I have many nostalgic memories of his music. He has been one of, if not my favorite artist ever since.

I wanted to make a mask honoring MF DOOM and his artistry.



Maya Walley

How-To Quilt, 2023

Acrylic Paint, Wood, Fabric, Video

24 inches x 21 inches

Studio Art

The advancement of technology has allowed for the boundaries of art to be pushed further and further, leaving behind the long-standing traditions that establish art. Mediums such as AI have all but nullified the need for technique and skill in a craft, and eliminated any aspect of time. However, it's vital to realize the role technology plays in preserving the learning process (necessary to create art?), and the assistance it provides to those who, otherwise, would lack foundational knowledge. As the knowledge of different art forms has become more accessible to anyone, direct mentorship has become less popular. It's more appealing, and perhaps easier, to learn a new skill from a quick video. Personally, I've noticed the lacking in my own attention span, and how oftentimes I struggle to remain focused on my art. In a time such as now, when our lives are moving at what resembles hyper-speed, an art as time-consuming as quilting doesn't quite fit in. I'm lucky enough to be in a position where quilting isn't foreign to me, and actually serves as a bond within my family. From the very beginning of my interest in art, the one teaching, encouraging, and inspiring me has always been my grandma. I could always have a project to look forward to when going to visit, and sewing patches for her quilts was always my favorite. My love for sewing and quilting, which I've had trouble finding the time for in my daily life, is what I wished to pursue with this project. This piece is not just about a quilt, but the process in which it is made. To convey this, it's displayed through a cutout of a sewing machine, painted to resemble the one I myself first learned how to sew on. The design of the quilt itself is quite simple, representative of my skill level. It isn't an intricate, highly technical piece, but something easily achievable for a beginner. The tutorial I've created, as well, is short and simple, so as to be inviting to any potential learners. I've aimed to promote an art form that holds much significance to me, and to create a tutorial alongside it, bridging technology and tradition.



Zion Watt

A Warm Forest, 2023

Digital print

20 x 16 inches

As an artist, I strive to capture the beauty and wonder of the natural world through my photography. Recently, I have been focusing on landscape photography. *A Warm Forest* is two printed images showcasing a vast, breathtaking landscape teeming with trees and outdoor life, with a sunset red glow that gives it vibrant colors, as well as a reflective pond.

For me, creating *A Warm Forest* was a labor of love. I spent hours hiking and exploring, searching for the perfect spot to capture the essence of the landscape. I ended up taking a trek around Kenneth Hahn park at about dusk. Through my lens, I was able to capture the interplay of light, color, and texture, and create an image that is both awe-inspiring and peaceful.

Ultimately, these two landscape images are a representation of my love for the natural world. Through my work, I aim to inspire others to appreciate the natural world and to see the beauty that surrounds us every day. It is a testament to the power of art to inspire, to connect, and to bring people together in appreciation of something greater than ourselves.



Caden Weinhouse

Chasing light, 2023

Digital Prints

4 frames: 14 x 11 inches

3 frames: 16 x 18 inches

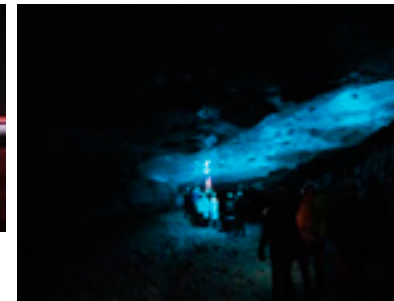
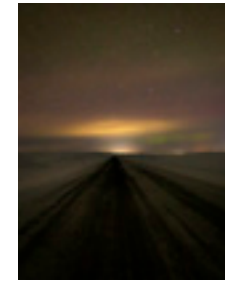
Photography

As a photographer, I am captivated by the breathtaking landscapes and unique geological formations of Iceland. From the towering glaciers to the misty waterfalls, the volcanic black sand beaches to the rolling hills of green moss, there is no shortage of stunning natural beauty to capture through my lens.

I am drawn to the contrasts and textures that abound in Iceland's landscapes, the interplay of light and shadow, and the drama of the ever-changing weather. My aim is to convey the sense of awe and wonder that I experience in the presence of these majestic scenes, and to invite the viewer into a moment of contemplation and reflection.

Iceland is a place of contradictions, where fire and ice exist in a delicate balance, and where nature's power and fragility are constantly on display. Through my photographs, I strive to capture the division and to communicate the feeling of being both humbled and inspired by the beauty of the natural world.

Whether shooting from the shores of a glacier lagoon or from the peak of a mountain, I seek to convey a sense of intimacy with the landscape, to reveal its hidden details and secrets, and to evoke a sense of connection to the Earth and its infinite beauty. In my photographs, I hope to inspire a sense of curiosity and wonder, to spark a desire to explore and discover the world's natural wonders, and to encourage a deeper appreciation for the fragile ecosystems that sustain us all.



Yaqin Wharton-Ali

Inter, 2023

Digital Print, thread, oil and acrylic paint

24 x 35 inches each

Photography

Inter encapsulates the gentrification that exists within Los Angeles, specifically Chinatown. During an APIDASU (Asian Pacific Islander Desi student union) affinity field trip where I learned about the importance of culture within urban cities, I spent a day exploring the architecture and enriching myself with the culture in Chinatown. While walking about, it was easy to notice the gentrification swarming the antique architecture and culture of Chinatown. This was heavily noticeable when witnessing the construction of new apartments and office buildings instead of the preservation of the culture existing since 1870.

In *Inter*, I crocheted different lines in an abstract style to almost feel as if the thread is overshadowing the picture, like gentrification in so many parts of Los Angeles, with Chinatown being only one location. In another photograph, I crocheted a small bird on a somewhat decaying tree. The bird and tree represent the survival overall for societies and what cultures must undergo to have prevalence today. *Inter* speaks to the cultural divides of overappings existing in Los Angeles.



Olivia Wiener

A Seat at the Kids' Table, 2023

Acrylic Paint, Oil Paint, Apoxie, Modeling Paste

30 x 30 x 30 inches

Studio Art

Growing up in a big family, there was never quite enough room for us all to sit at one table; so, along came the kids' table: the ultimate VIP section for the younger generation. There, the cool kids got to hang out, away from the adult's more serious (boring) conversations. At the kids' table, we were free to be ourselves, make all kinds of jokes, laugh until we cried, and enjoy all the delicious food without worrying about formality. As a kid, I looked forward to every family gathering, as that meant more moments spent and memories made at this special place.

Over the years, my time at the kids' table began to evoke more fear and anxiety than joy. I could no longer be fully present to enjoy the company of my closest cousins and relatives or my grandma's famous apple sauce. Instead of laughing and making lasting memories, my brain was somewhere far away, entirely concentrated on the food I was eating or, more specifically, the number of calories. These intrusive thoughts remained persistent for the entirety of my family's time together, and I missed out on soaking in countless memories, strengthening connections, and living completely in the moment. I failed to be thankful for what was right in front of me: a delicious plate of food, surrounded by the most loving family.

Artistic freedom is a lot of responsibility, and navigating the world of "no right answers" has demanded that I find my own direction. Ever since freshman year, Studio Art has proved more difficult than any of my other coursework, as it not only challenges me technically, but mentally as well. I have had to give up any hopes of yielding perfection, which is something I commonly crave, and have had to dig deep to both produce and find meaning in art. My goal for my CAS thesis project was to create the joy that comes with sitting at the kids' table while rediscovering my love for food. I aimed to put the fun back into the eating experience and created three plates of some of my past favorite foods, all at a "kids' table."

I challenged my perfectionist mindset, using materials that I am not entirely familiar with, and incorporated a diverse range of colors and textures in my work. For the three plates, I first sculpted the 3-dimensional aspects of the piece out of Apoxie, a modeling compound. Then, I painted with a layer of acrylic to lay out the basic shapes and colors and later added oil paint on top to deepen the forms and blend shades together. Finally, I spread on modeling paste with a plastic knife to achieve the effect of a real spread or condiment. The varying textures and miscellaneous berries scattered on the table are there to showcase my effort to "color outside the lines," evade perfectionism, and, overall, make the project more playful and childlike.

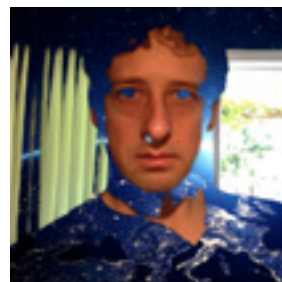


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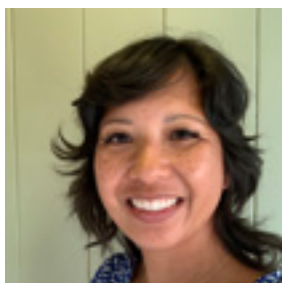
Janeen Jackson

Arts Administrator



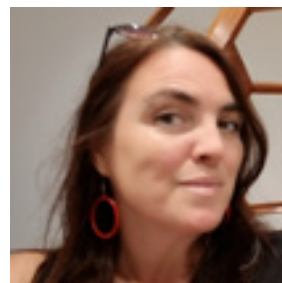
Leslie Rosdol

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Janice Gomez

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Melissa Bouwman

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