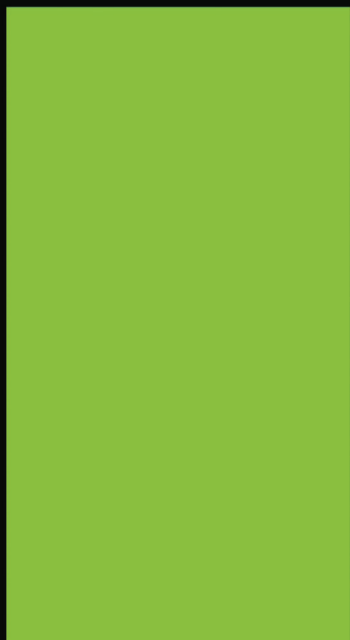


UCSD Visual Arts Presents...

HONORS THESIS SHOW



June 4 - June 6

1:00pm - 4:00pm

Opening Reception:

June 4

5:00pm - 7:00pm

Adam D. Kamil Gallery

Mandeville Center Floor B1

UCSD Visual Arts Presents...

HONORS THESIS SHOW



Kimberly Heard

/ Zhengzhou

Huang / YINUO

Liu / Leila

Khalilzadeh /

Naria Kitahara /

Johnny Stein /

Timothy Stokes

/Quentin Tang

J.C.Verna /

Kimi Walters

The UC San Diego Department of Visual Arts graduating Undergraduate Honors students showcase their thesis work.

KIMBERLY HEARD



I want to investigate the black experience; to decipher the learned from the intuitive. African American history is a hodge-podge of French, Spanish, British, and African cultures, Yet somehow, I don't belong to them. I often feel that I exist in a middle space; seen and unseen, known-of but never truly known.

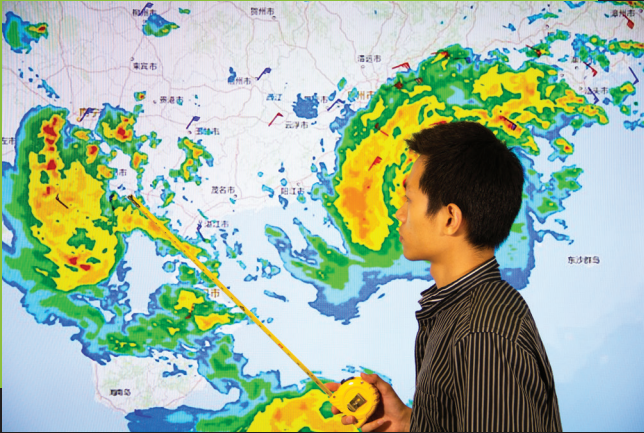
I think of my work as a journaling process. In it, I ask questions, form theories, and make provocations. I have found that this works best through drawing or painting. There is a savagery I take with drawing, an unrelenting distortion of form and space. The figures are stretched to extremes and dynamic in gesture. Broken lines hover the figures in the balance of middle-ground, never truly allowing them to exist in the foreground. In drawing, I speak to areas of life that bring me the greatest degree of discomfort by including personal allegories and questions of existentialism, spirituality, sexuality. I pull from the deepest parts of myself and present them vulnerably on to paper. My most recent drawings are large scale graphite drawings on black paper, seemingly black on black, alluding to various tensions within the African diaspora.

My focus is not to define my identity but rather to use each work as a visual journal of the internal challenges that are involved in coming to know myself; I hide, I conform, I revolt, I terror, I die and I live anew.



To Commune with Angels
Kimberly Heard
2018
Sharpie on Illustration Board
30" x 40"

ZHENGZHOU HUANG



Consciousness works in layers, with each layer holding an object that we are conscious of. We can be strongly aware of one major thing, and meanwhile be vaguely or subliminally conscious of other things with less attention. For me, these layers of consciousness offer a way to construct and combine real-life and fictional experience. I am interested in creating a situation where the real and the fictional occupies different layers of consciousness.

I am interested in making a process, in which layers of real and unreal are constantly flipped and folded over each other. These layers of reality and unreality fall on the layers of one's consciousness, so one is constantly transited between real-life and fictional experience. Through the process in which the real acts as the unreal and the unreal simulates the real, one's consciousness of these two almost merge together. I am interested in creating these different realities by manipulating digital and physical objects and materials. By looking at a physical object, one would know how it touches like even without touching it. Similarly, digital objects like videos can trigger a sense of materiality. The editing, the color, and other parts of the filmic language shown in a video can create a materiality in visual terms. The digital and the physical combined can lead to different realities on the level of perception. I intend to map these layers of different realities onto the layers of consciousness. With these closely related layers, the created experience is complete.



Observation Station

Zhengzhou Huang

2018

Plywood, steel, plastic tiles, plexiglass, magnifying glass,
photo, servo motor, video projection, sound

Dimension varies

YINUO LIU



Yinuo Liu is an international student from China studying studio art in the Visual Arts department at UCSD. She often works with acrylic painting, sculpture, and installation. She is focusing on the psychological fluctuation of modern people and other lesser known social issues. As a millennial, she experienced the social changes that have been brought by the rapid development of science and technology. Standing on the critical turning point of society, she has been inspired by the dramatic behavior change of surrounding people and hopes to speak for marginalized people who strive for more but still suffer. Her current artwork is an installation based on the relationship of leaping social classes and the material desires of the middle class.



Happiness Is Expensive

Yinuo Liu

2019

Neon lights, paper collage, ready-made stairs

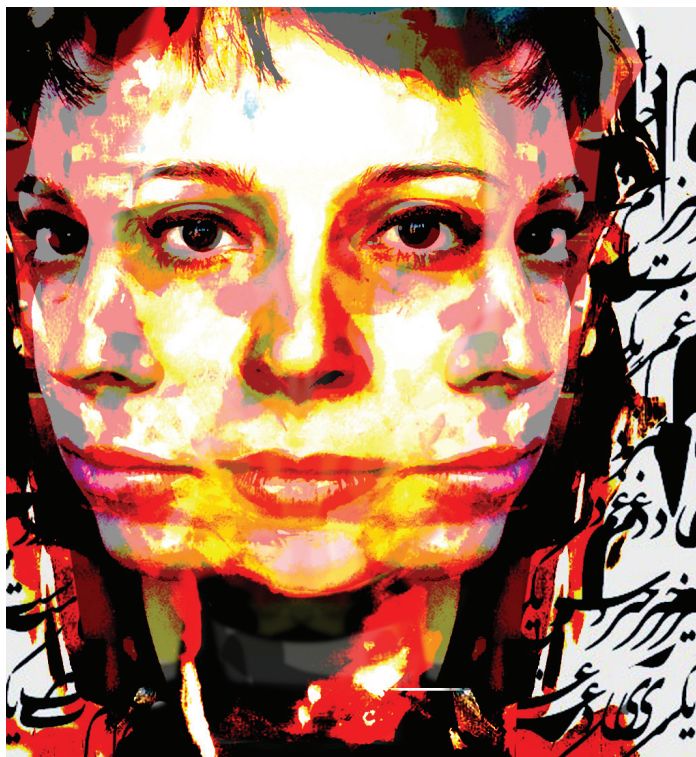
28" x 18" x 22"

LEILA KHALILZADEH AGHDAMI



My works demonstrate my ideas about gender issues in religious cultures. The concept of my works is the inner tensions that women experience within themselves. These tensions arise due to a number of social factors that includes, censorship regarding religious and political issues, ultimately lead to suppression of the natural tendency and deprivation of human and emotional rights. I use women body and portrait because I believe it's one of the most effective way to demonstrate the beauty of form. It also helps define individual's identity constructing sex and gender significance. My main focus is on social, gender issues, and psychological effect on women. I use photography and painting to create a series of self-portrait and I titled this project Identity.

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Lost Identity

Leila Khalilzadeh Aghdami

Oil on canvas

2019

30" x 30"

KITAHARA NARIA



Through the use of Geometric patterns and abstract representations of my body, my work seeks to narrate my personal experiences with body dysmorphia, being a biracial person of color, and my struggle with mental health. A native of the Coachella valley I grew up in a low-income biracial household. My personal and unique experience navigating through my upbringing is the main influence of my work. In my practice I use geometric patterns to depict my state of mind in a way that I feel cannot be communicated through words. I also explore my self-perception through the work that is based on my body. Throughout my work I explore and express myself by creating visual and physical representations of my reality.

When creating my work, my intention is to depict a feeling or an idea, these ideas manifest themselves as abstract thoughts, or as a representation of how I perceive my own body. My works explain these thoughts and ideas visually through my use of medium, material, and design. Because these works are so personal, I leave myself exposed, inviting my audience to see some of my most intimate thoughts. Many of my works have reoccurring designs and concepts that continue to evolve as I grow. My work is my form of expression, but it is also a form of therapy. My work is a reflection of my own self-image, and I use this self-image in my practice in order to explore and better understand myself. Although these works are about me, I am conscious that they do not define me, because these works can only portray a small portion of who I am.



Procrastination and anxiety

Naria Kitahara

2017

Acrylic on canvas paper

9" x 12"

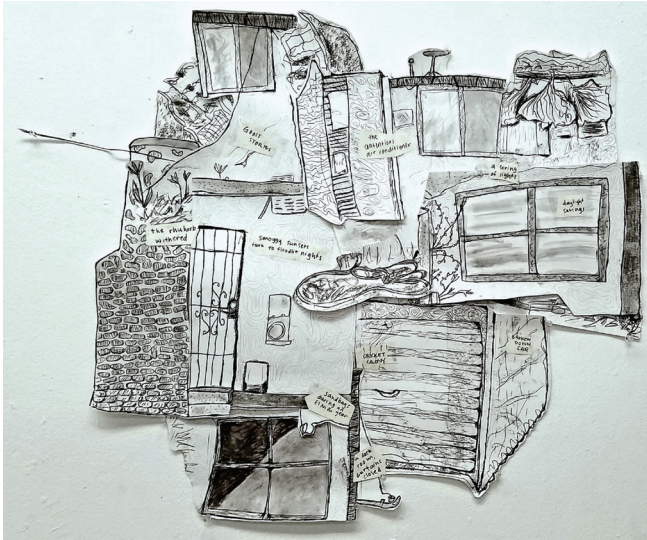
JOHNNY STEIN



Johnny Stein uses figurative drawings and paintings to investigate the interactions between surveillance, commodity fetishism, and paranoia. With her charcoal contour drawings she questions the stability, both visual and conceptual, of architecture and the built environment. The organic linework distorts the typically uniform geometric shapes found on building exteriors, questioning both their forms and the order, intimacy, and neutrality that they are meant to represent. Her paintings also investigate mass-produced objects, appropriating images from advertising and graphic arts and placing them in dissonant spatial and historical contexts. These works investigate how the individual is subject to government surveillance, corporate control, and patriarchal pressures. She hopes to reflect this breakdown of autonomy in the face of institutional control with her marker drawings, which combine systematic marks with irregular compositions. Recently she has begun exploring the role text can play in her works, and her most recent work utilizes the language of handmade posters to posit questions about the gaze, personal agency, and capitalism.

Johnny Stein (b. 1996) is originally from the Twin Cities but has spent most of her life in Southern California. She comes from a religious, working-class family spread across the country and channels this confusion between instability and dogma when investigating her work. From an early age she was encouraged towards a musical career and studied orchestral viola performance at Orange County High School for the Arts. She initially studied astrophysics at UCSD, but later felt that her analytical skills were better utilized in studio art, where she can engage more directly in cultural critique.

@hayfeverdream | www.jstein.art



A House Is Not A Home
Johnny Stein
2018
Charcoal on paper
36" x 34"

TIMOTHY STOKES



My name is Timothy Stokes. I'm a student working towards a Visual Arts Major and a Literature Minor. My artwork is split between 2D illustration (mostly in pencils and pens) and 3D sculpture, primarily with Sculpey clay.

Throughout most of my life I've been influenced by artwork displayed in Video Games, Graphic Novels, Manga, and various animated films and TV shows. My dream goal is to become a graphic novelist, so my work mostly revolves around character design, illustration, and building a narrative.

One of the main ideas that inspired me to become an artist is how different forms of media can take the same characters and settings and reinterpret them in different ways: Hercules, for example, was pretty ruthless in the original myths, but in the Disney version he's pretty chill, and some companies like DC comics can turn him into a superhero. And DC's Sandman, originally a superhero who put people to sleep, was rewritten by Neil Gaiman to be part of a pantheon of ancient beings that affected mankind behind the shadows.

But one of my favorite examples is Sonic the Hedgehog and the many different iterations his series had: the straightforward good-guy v. bad-guy conflict of the games, the cyberpunk dystopia story told in the Sonic SatAM cartoon, and how Sonic developed a Jekyll/Hyde persona with his Super-Sonic ability in the British Fleetway comics.

What I'm saying is that I hope that I can create a work that inspires originality like the stories I just listed, whether it's original or derivative.



Tsarah
Timothy Stokes
(2015?)
11" x 14"
Graphite on paper

QUENTIN TANG



In a vague way I've felt estranged from every world I've walked across; my art makes the most of it. Be it my broken home in France, my beginnings in sexuality, integrating into British society, the closed-off world of drag queens, or landing in America. I've always fought to feel at home, to own a space. As such my worldview structured itself around autonomy, construction, morality, and change.

Individuals and groups interact in bizarre ways that supercede the intent of any subset of the group. This often unacknowledged fact is brought to the forefront of my pieces through displacement and deconstruction, often casting an ethical ambiguity over the artist and the participants. Materials commonly appearing in my work feature aspects of femininity, masculinity, artifice and organicity, they serve me in how they convey feeling, before their agency conveys potential narratives.

I come to art from artisanship and science, with a thorough background in French literature and European philosophy. Baudelaire, Rhimbaud, and Kant shaped my view on aesthetics; Camus, Ionesco and Hugo speak for society. I play with their creations both literally and idealistically. Influences are too various to name in my work, art has pushed me to believe more and feel more, it's part of what I want to do.

I've always believed that everyone would be better off if they thought more, that's my only purpose as an artist. After that, my work exists out of my grasp, I try to make no effort to hold onto it.



Fleurs II
Quentin Tang
2019
Trash & spray paint
One quarter of a dorm living room

JACQUELENE CRISTINA VERNA



Jacqueline Cristina Verna is an Argentine-American interdisciplinary artist focusing on the North American separation of death in the 70s and its relationship with the Latin American political turmoil and atrocities of the same time period.

Jacqueline Cristina Verna's work is heavily research based and concerns a historical relationship and convergence between North and South America during a time of the US' political funding of right-wing parties, military coups and the Dirty War of Argentina. While death, kidnappings, and torture became a reality for many Latin American countries in the late 60s and early 70s, the United States experienced a separation from death; with people passing away outside of the home—in hospitals,— rising popularity of cremation, and the mass-production of headstones. Following the Golden Age of US capitalism, automobiles, plastic commodities, and commercialized goods became less personalized and the rise of popular culture aided in further polarizing the two sheltered hemispheres. Previously one of the top seven wealthiest countries, Argentina regressed into a state of underdevelopment in the 1970s — stifling its progression beyond the time period.

Through means of craftsmanship and machine-like production, Verna creates functional commodities that may be seemingly mass produced and marketed in an alternate fictional reality, calling upon kitsch, working class culture and nostalgia. Heavily inspired by Latin American conceptual artists of the time period, Verna aims to reference and critique the symbols, ideas and means of production of the early conceptual movement— through varying degrees of difference and separation— in the educational environment of a gallery space.

www.jcverna.art | [@jcverna](https://www.instagram.com/jcverna) | jcverna@jcverna.art



Some people have high susceptibility to advertising and marketing techniques
Jacquelene Cristina Verna
2018-2019
Oil on canvas
30"h x 40"w x 1 1/4"d

KIMI WALTERS



Being mixed-race, multi-cultural and bilingual, I often struggle with the notion of my identity being “in-between”. Instead, I want to highlight the fact that I am a combination of many things. I am not a watered-down version of each ethnicity, but a person with a combination of multiple cultures and layers of identity. This is why I focus on layering within my work— I believe it helps to convey how I understand my own mixed identity.

I am often inspired by the works of artists such as Joanne Nam, Audra Auclair, and Ana Godis. I aspire to create artwork like theirs: faintly eerie scenes that seem directly out of dreams. I am also inspired by the creative storytelling in animated works such as “Over the Garden Wall”, “Adventure Time”, and movies by Studio Ghibli. These animations combine a familiar, pleasing style with a strange subject matter to create a dream-like quality.

Enjoying the process of creating is also a big part of my decision making. This is why Yayoi Kusama is a great inspiration as well; I particularly love her focus on the meditative process of painting. My small-scale resin paintings force me to sit in focus for many hours, and also brings people closer to study these details slowly—creating a meditative practice for me, and hopefully the viewers as well.

www.kimiwalters.com | [@kimiwaltersart](https://www.instagram.com/kimiwaltersart)



Reggie

Kimi Walters

2019

Canvas, epoxy resin, acrylic paint

4" x 4"

