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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Imaging Arts and Sciences

School for American Craft

In Candidacy for the Degree of

Master of Fine Art

In Metals & Jewelry Design

Rematerialize

Eunmi Han

05/14/2015

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Abstract

The universal thinking about jewelry is that it is an art form with monetary value. Often, people consider jewelry or body ornamentation to be a symbol of riches—precious items with great monetary value. As a result, most jewelers prefer to use precious metals, gemstones and the like, in its production.

This thesis explores the meanings and forms of jewelry that does not incorporate such precious materials. Instead of focusing on the value of the materials, their other qualities and the alternative aesthetics will be approached and discussed. Creating new meanings and visual designs that address the beauty, style, wearability, and form of jewelry will be another point to be dealt with. In short, I want to focus on the beauty of the form and the story each piece tells.

Discussion of Sources and Research

The author's situation before studying abroad

In my previous circumstances as an artist in South Korea, before beginning graduate school in the United States, there were always limitations to my opportunity to challenge myself to be a real artist. In every competition and assignment for jewelry art pieces, craftsmanship accounted for the highest portion among the scoring criteria. In order to succeed, unavoidably, I would have needed to train myself more in advanced skills rather than imagining new forms and challenging myself to expand the originality of the jewelry art form. At that time, I was tired of the pressure of perfectionism. Fortunately, I had an opportunity to study abroad and to encourage myself to try new things in my artworks. This was my basic motivation to begin thinking about the use of different materials in my art pieces.

Recycled materials

Paper, plastic, bottles, and cans. These exist all around us, and it is impossible to deny that they are essential in people's lives. Every single day and moment, we use these materials, but we do not really think about where they come from or where their final destinations are. According to Greenwaste.com,¹ if only 75% of the products we think are recyclable actually are, and only 30% are truly recycled, then, where is the other 45%? Yes: it is all thrown away.

Most people are familiar with the "Chasing Arrow Mark" that represents recycling. [Figure 1]

¹ <http://webcache.googleusercontent.com/search?q=cache:1nEcjG1FY9AJ:www.greenwaste.com/recycling-stats&client=safari&hl=en&gl=us&strip=1>



[Figure 1]. “Chasing Arrow Mark”

However, I highly doubt that everybody knows what the mark really represents. On the mark, one can see a sorting number, from 1 to 7, that distinguishes items on the basis of the material they are made of. Of the 7 categories, only 1, 2, 4, and 5 can be transformed into new products, and even this barely happens in many cases due to costs. Many people do not know this fact and even if they knew, would not take it seriously.

An article from the *New York Times*² mentions that there are huge amounts of plastic debris floating on the surfaces of the oceans, referred to as “Plastic Islands.” This is not just a cluster of plastic: it is a dangerous poison that harms living creatures in the oceans. If we consider this fact, it cannot be easier to realize that this situation is directly related to our lives too. Starting from the bottom of the food chain in the oceans, human beings, at the top of the chain, are eating harmful chemicals and accumulating them in our bodies. Based on an article in *Geology and Human Health*,³ lead, cadmium, and mercury from plastic are dangerous to the human body, leading directly to cancers, birth defects, and childhood developmental problems. Rolf Halden⁴ has stated that there are almost no people who are unexposed to plastics, meaning that this has become far more than just an academic issue. “Marine

² Afloat in the Ocean, Expanding Islands of Trash/LINDSEY HOSHAW/November 9, 2009

³ http://serc.carleton.edu/NAGTWorkshops/health/case_studies/plastics.html.

⁴ Associate professor in the School of Sustainable Engineering and Arizona State University.

debris—trash in our oceans,” says Halden, “is a symptom of our throw-away society and our approach to how we use our resources.”⁵

We are already losing many species in the oceans, and people need to take this statement seriously. An article from *Live Science*⁶ has stated that the average person is producing a half-pound of plastic waste every day. Also, the author mentions, “There will be a new floating world in our ocean if we do not stop polluting with plastics.”

We have to remind ourselves that this is not other people’s fault, but also our own. What can we, or I, do to resolve this issue? How can I manage this serious matter? Unfortunately, I cannot even begin to think of an answer to these questions. However, as an artist, I take responsibility for promoting the visibility of this issue and providing people with more chances to awaken into awareness. Artists not only evoke emotions with their artistic images, but can also be a wake-up call regarding social and environmental problems and help us take the first steps toward the future. Art has incomparable powers to move people, change their motivations, and eventually, I believe, change the world. This may sound broad and abstract; however, in my time at graduate school we have studied many historical events that started as artistic movements, and I strongly feel that this is the time that a similar change should happen in relation to the use of non-recyclable materials. I do not wish to didactically tell people what is wrong or right; all I want to do is to be an influential person to promote what seems to me to be an important awareness. To do so, in the work presented in this thesis, I targeted the younger generation, who will be the leaders of our world in the future. If young people are awake and willing to do something regarding this issue, it can surely be solved.

⁵ As quoted by United Nations Environment Program Executive Director Achim Steiner.

⁶ Hoshaw, L. (2009, November 9). Afloat in the Ocean, Expanding Islands of Trash. Retrieved January 23, 2015, From <http://www.nytimes.com/2009/11/10/science/10patch.html>

To speak to younger people, a multimedia approach is really important. Also, understanding their interaction with culture—not only their traditional cultures, but also contemporary trends—is the key to grabbing their attention. Music is a huge part of culture, and its interactions with visual art and music can lead to huge synergy effects for the young generation. Given the right artistic stimulus, they can be not only visually impressed by art pieces, but also engaged by music, which can help to elevate their emotions and thoughts, and lead them to share their experiences, feelings, and motivations.

From the visual art side, drawings and jewelry can affect people drastically in ways that can be harnessed by the effort to deal with environmental issues. Jewelry and the topic of environmental pollution are superficially incongruous. The image of jewelry attracts people with its glamour and mystery. Every piece of jewelry carries a story, and people love to hear these stories. In contrast, we have heard so much about social and environmental issues that it is easy for us to forget and ignore them. To be more to the point, a lot of people are not interested in talking about pollution. However, bringing the fascination of jewelry to the problem of pollution can encourage people to think about the topic and be more engaged and excited by it. I do not expect to come up with an ultimate solution to this environmental issue, but at least I would like to proclaim to people what our real problems are and instill in them a sense of duty toward our future. In addition, I want to show how plastic can be transformed into amazing art pieces that people would hardly think of as being made of plastic. By presenting my work here, I would like to suggest new possibilities for plastic as a material for jewelry artists.

Influences

Aurora Robson

Aurora Robson is a writer and environmentalist from Toronto who works mostly with plastics. Her works are famous for their mysterious and lifelike impressions of trees and flowers. I am truly amazed by the way she uses plastics. When I first encountered her art, that was the moment I was inspired to use plastics; it helped me set up a self-standard for my choice of materials and colors in future works.

The dreamlike colors that Robson uses [Figures 2-a, 2-b] make me feel that plastics are not an old and boring material but a refreshing and refined tool to express delicate emotions. I have met and viewed the works of many artists who used recycling as a theme; but most of them have emphasized the features and characteristics of the plastic itself, such as flexibility or gloss. In contrast, Robson expresses the originality and creative style of the plastic, opening new avenues for creativity for other artists [Figure 2-b].



[Figure2-a]. Aurora Robson's work



[Figure2-b]. Aurora Robson's work

South Korea's Recycling System

I was born in South Korea and lived there for 26 years. When I first came to the United States, my first impression of the dining room at my university, the Rochester Institute of Technology, was unforgettable. Even more than all my memories of meeting good new friends and a fresh new environment at Rochester, I was shocked by the fact that all the plastics, paper, vinyl, and glass (for instance, in bottles) used in the dining room were thrown away and not recycled. This realization left me with two questions.

First, I started to wonder, was it worth it that I had done all that recycling in Korea since I was little, justifying it by believing that I was protecting the environment and being dedicated to that cause? Size-wise, the U.S. is the fourth-biggest country in the world, while South Korea is the 111th. Even if all Koreans recycle actively, I wondered, how much influence will they have on environmental issues? [See Figures 3-a, 3-b].

Secondly, what actually happened to this trash? How did people handle this waste? As far as I knew, recyclable products were sent to the recycling center to be recycled into new items. However, I have since realized that it is rare to see recycled products compared to the amount of waste that people throw away. These two questions became a starting point for me to investigate the problems and the real facts of the use of plastics.



[Figure 3-a]. Korean recycling bins



[Figure 3-b]. Items being recycled

Myung Urso

Myung Urso is a jewelry artist from New York. One of the features of her artworks is exaggeration of forms. Because of this feature, her art pieces are not like commercial jewelry, but more like sculpture. The first time I encountered her artwork was in my first year in graduate school, at a moment when I wanted to escape from fixed ways of designing and making jewelry. These days, many jewelry-making competitions and museums of jewelry are oriented toward mixed media, and I was thinking at the time about how I could explore more artistic and more interesting forms in my field. Myung's unusual, yet still wearable sketch lines were very impressive and inspired huge motivation in me, who used to work only in fine finished jewelry. For example, I had the stereotypical idea that a necklace has to be around 40 cm in diameter and a ring has to be 4 cm in height; however, after I encountered Myung's art pieces, I did not focus any longer on mathematical criteria, but on making dynamic changes of forms and colors in my pieces [Figure 4].



[Figure 4]. Myung Urso's work

Critical analysis

Concepts and themes explored

The main purpose of my “Rematerialize” series of works is to identify methods of artistically connecting plastics with each other and with metals, without any defects. This

involves not only putting the materials together, but also effecting artistic transformations of colors and forms.

For this study, I set myself three requirements for success. First, the connection method had to look clean and professional. As my art revolves around jewelry design, any defects or uncleanliness are not acceptable. The appearance has to be neat and tight so that the final product looks professional. Second, durability has to be good. Nothing of worth is achieved if the products are fragile. Third, the connections and meaning should be the part of the art. This project is not only a matter of putting the materials together, but also of symbolism and synergies.

In my first experiments, I used a regular bond. To be blunt, it failed. Due to the nature of the shiny polished surface of the plastic I used, I had difficulties putting parts together. A regular bond works well with rugged and uneven surfaces; but with the materials I used, the bond had weak durability, so that products collapsed easily as a result of any impact.

For the second trial, I used epoxy to glue the plastic surfaces together. I noticed better adhesion, but it required me to build thick layers at the bottom of the structure, which made the product look messy and dirty. Thus, it did not satisfy my first requirement (it did not look clean and professional).

For the third trial, I used fishing line to connect the surfaces. Netting and weaving skills were needed to connect individual plastic parts, but it took so much time to achieve a final product that efficiency-wise, this method was not acceptable either.

For the fourth and last trial, I used a torch to shape the plastics, and I got good results from this approach. This method emerged from a jewelry-making class that I took during my undergraduate program in which I learned how to transform acrylics using heat. Reflecting on that experience, I thought I could use heat effectively to transform the plastic shapes I was working with and bond them together [Figure 5].



[Figure 5]. Modified plastic structure

Using the torch, I could control both oxygen and gas at the same time, but the plastic burnt quickly and easily if I added any additional amount of oxygen. Oxygen makes the heat stronger—in this case, however, it also led to little bubbles forming on the plastic surfaces and the color changing to yellow. To reduce the heat, I reduced oxygen and used more gas for heat. I found that applying heat indirectly from about 15 cm (5.9 in) away from the plastic, I could control the changes of shape well. When the plastic was cooling, the surface solidified harder than it was before, which makes the product stronger. In addition, the rounded edge made as I melted the plastic became artistic shapes when left to dry and harden on their own.

Sometimes, the heat changed the shape of the plastic unexpectedly, leading to a product with an organic feel. As a result of these steps, I chose heat as a way to connect the materials.

Between metals and plastics, I decided to use a “tube rivet join” method, which employs a “cold connection.” The tubing skill that I learned for connecting metals required 2 to 3 mm at most to tie the materials together. However, I modified the method to adjust for the length of the tubes, which in the case of my plastic materials was around 1 inch [Figures 6-a, 6-b].



[Figure 6-a]. Metal connection structure



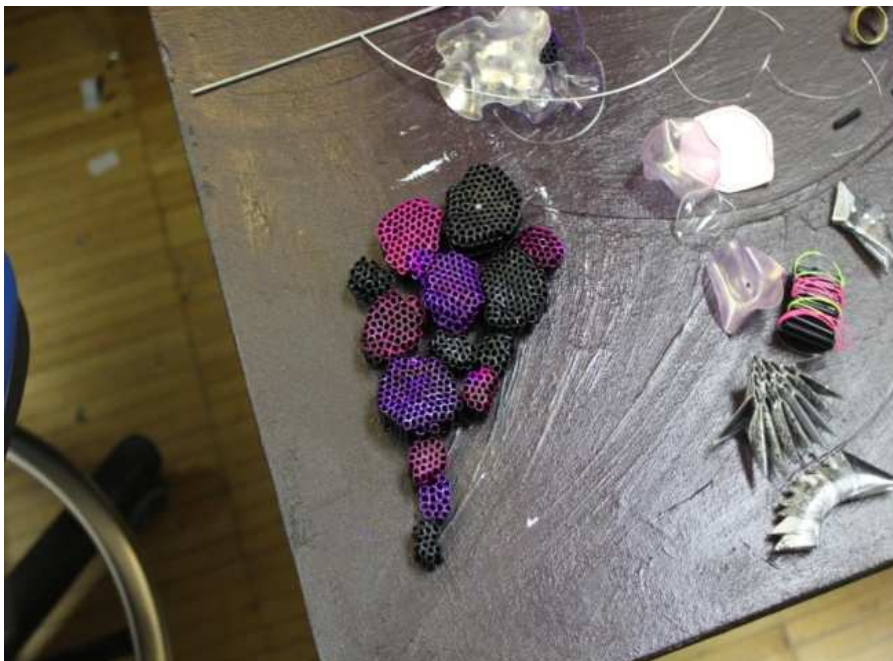
[Figure 6-b]. Metal connection structure

After connecting the plastics and the metals, I applied neon nail polish to the connections. In terms of durability and quality of decoration, the nail polish was perfect for the process, since

it brings a similar quality to enamel. Generally, I put two or three layers on the plastic to prevent cracks from any small impacts [Figure 7-a] [Figure 7-b].



[Figure 7-a] Coloring with nail polish



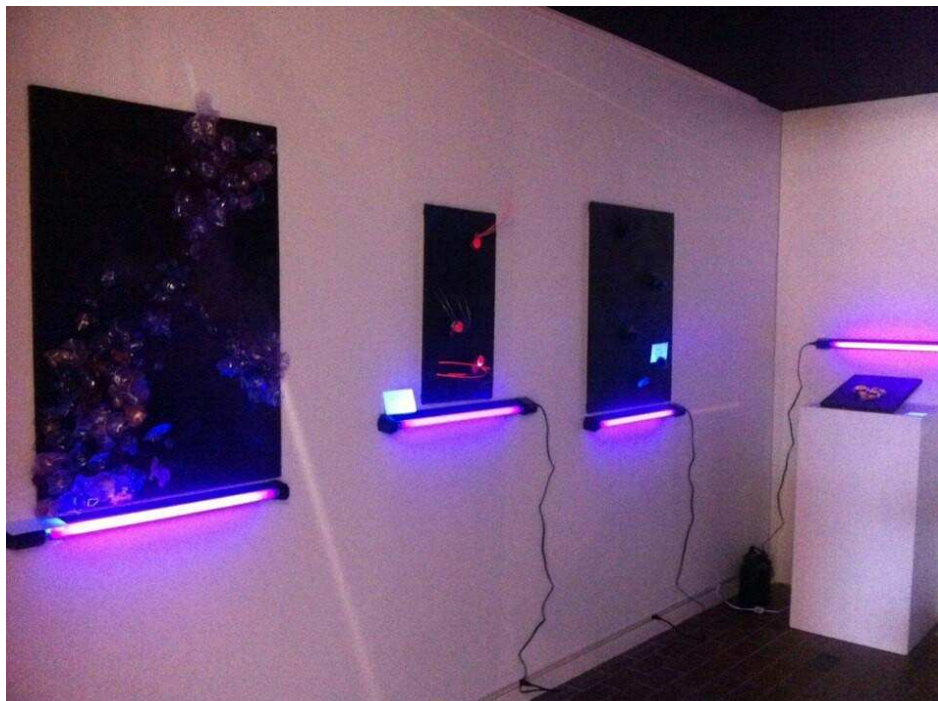
[Figure 7-b] Coloring with nail polish

Color and display

The reason I choose neon was to emphasize the importance of plastic use in our daily lives. My first motivation came from the highlighting pens people use to mark important places in their books. Just as they make highlights to remember these parts, I used neon to recall and

help people realize the ubiquity of plastic and remind them of the environmental issues we face.

My second motivation came from my reflection on UV lights (blacklights). At the beginning of this study, I noted that I wanted to convey my message to the younger generation, because they are the one who will take responsibility for the environment in the future. I thought it was easier to get close to them by incorporating into my art aspects of their culture and trends in order to capture their minds. Popular gathering places like clubs, bars, and restaurants frequented by the younger generation often have UV lights as decorations. I hoped that by using UV light, my work could grab their attention and encourage them to take the first step to hear about the environmental issues [Figure 8].



[Figure8]. Dark room with Black Light

I did not use a pedestal for my works, since I planned to present them as a whole art piece. I painted the background in dark colors to foster a sense that environmental issues are urgent and an awareness of crisis. By placing the bright plastic jewelry on that background, I

intended to use the contrast to express a message of hope.

With the texture of the background, I intended to express the deep ocean, representing the enormous and mysterious nature of life, being, and the world that also lives within us. I wanted to convey living things exist within the realm of nature and that if we do not care about it, everything will be ruined [Figure 9].



[Figure 9]. Background painting

These days, art is not just a drawing, a painting, or a beautiful object: it involves interactions among visual media, music, and many other types of content that provide inspiration and motivation to those who experience it. For the work considered here, I wanted to express my feelings through both art and music so as to impact people strongly.

To do so, I arranged the display so that it was entered into by a short tunnel booth, which blocked all light from outside and darkened the room. By playing music inside the room, I amplified the visual effects, creating an atmosphere in which people could concentrate on the

artwork. My music director, KyungPhil Kim, composed background music using Apple Logic Pro X. [Figure10]. KyungPhil understood the theme and purpose of my work and created sounds to fit the music to each piece of art. At the beginning of the music, low bass notes interspersed with a few high notes evoked a deep ocean. The basic harmonies were all minor chords, intended to help the viewer feel a sense of mystery, fear, and chaos, and to represent a hopeless, bleak space. When people come into the booth, listening to the beginning of the music, they might wonder what kind of situation they have involved themselves in and start to investigate their surroundings to figure out what is happening. At this point, their reactions reflect the state of people beginning to face the reality of the environmental pollutions that we suffer under at present. The music goes on in this way with minor chords until 2 minutes.



[Figure 10]. Logic Pro X digital audio workstation

As time goes by, viewers' eyes will adapt to the darkness and start to perceive the situation inside the booth. They will see the plastics due to their bright colors, which are highlighted by

the UV light. This illuminates the plastic, and represents hope. At this time, the music changes to major chords, which generally make people comfortable and happy. The viewer should now be ready to closely look into the art pieces and analyze them, and should not be afraid of the darkness any longer. My intention was to reflect people's reactions to the hope that if we take environmental problems seriously and consider them in depth, there will be ways to solve them. The piano melodies were composed to express light, hope, and courage. The middle part of the music generally evokes a bright feeling and a message of hope as the music builds up to the climax.

In the last section of the music, percussion sounds were added to fill out the sound. A 4/4 time signature, the most common one, is used to help people feel the beat. A combination of prominent piano melody, background synth, and drum sounds is intended to encourage people to step forward and look closely at the works. At this point, I wanted to encourage people to gather together and make the right decision for humanity and the world. The last part of the music is very emotionally wrought. By putting the dynamic changes at the end to express my sincerity on this issue, I wanted to give people the motivation and inspiration to commit themselves to care about environmental issues.

Interactions between music and visual arts will make huge impact on people that can change their thoughts and behaviors and help them envision the way things could be.

Body of work

Rematerialize 1 [Figure 11-a]

Rematerialize 1 is an art piece that uses plastic bottles that I made into flower shapes by applying indirect heat. The flowers represent living things and are placed in groups. To make a plastic bottle into a flower-shape, it has to be cut in a circle at the bottom, and the heat has to be applied from the middle until a wave-shaped transformation is seen. Right after this change of shape, the artist has to modify the object into its final form by bending the edges. Using sandblasting, I roughened the plastic surfaces, and by dyeing the plastic with heat and dyestuffs, I achieved various colors. In order to connect the flowers on a painted background, I used wires to tie and hold them together. From the upper right to the left, the brightness of the colors shifts: on the dark side, brown, dark purple, and dark green paint are added to indicate the natural colors of the deep oceans [Figure 11-b]. On the bright side, white and pink are applied to create an interesting combination with the dark colors. This brightness coming from the top symbolizes hope among the darkness.



[Figure 11-a]. *Rematerialize 1*



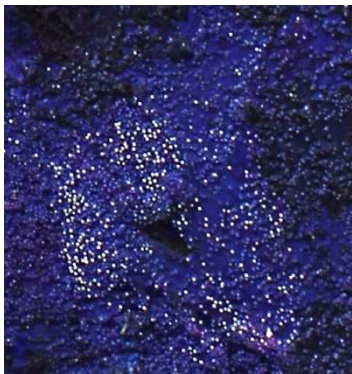
[Figure11-b]. Magnified image of *Rematerialize 1*

Rematerialize 2 [Figure 12-a]

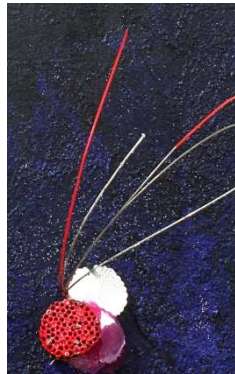
Rematerialize 2 is a symbolic art piece that expresses how plastic affects people's lives by presenting little plastic beads scattered across its surface. These beads represent the bottom of the food chain—the little living things that go largely unconsidered by humans, but are an essential part of the circle of life [Figure 12-b]. The beads also yield an unusual effect in terms of texture in this art piece. With regard to the jewelry, I added fluorescent color at the end to express the fact that plastics are affecting the living things in the oceans. The pink color brightens up the plastics against the background along the wire. [Figure 12-c]; then, the blacklight shines the pink color [Figure 12-d]. I wired the jewelry and plastic together with tube riveting. By cutting out circular patterns from sheet metal using engraving and texturing techniques, the overall mood and feeling were unified. These three jewelry pieces can be worn as brooches—they consist of wires strongly soldered to a little pipe and bent around so that their other sides support the weight of the brooch by hanging on to the wearer's shoulders.



[Figure 12-a]. *Rematerialize 2*



[Figure 12-b]. Little beads



[Figure 12-c]. Detail: jewelry



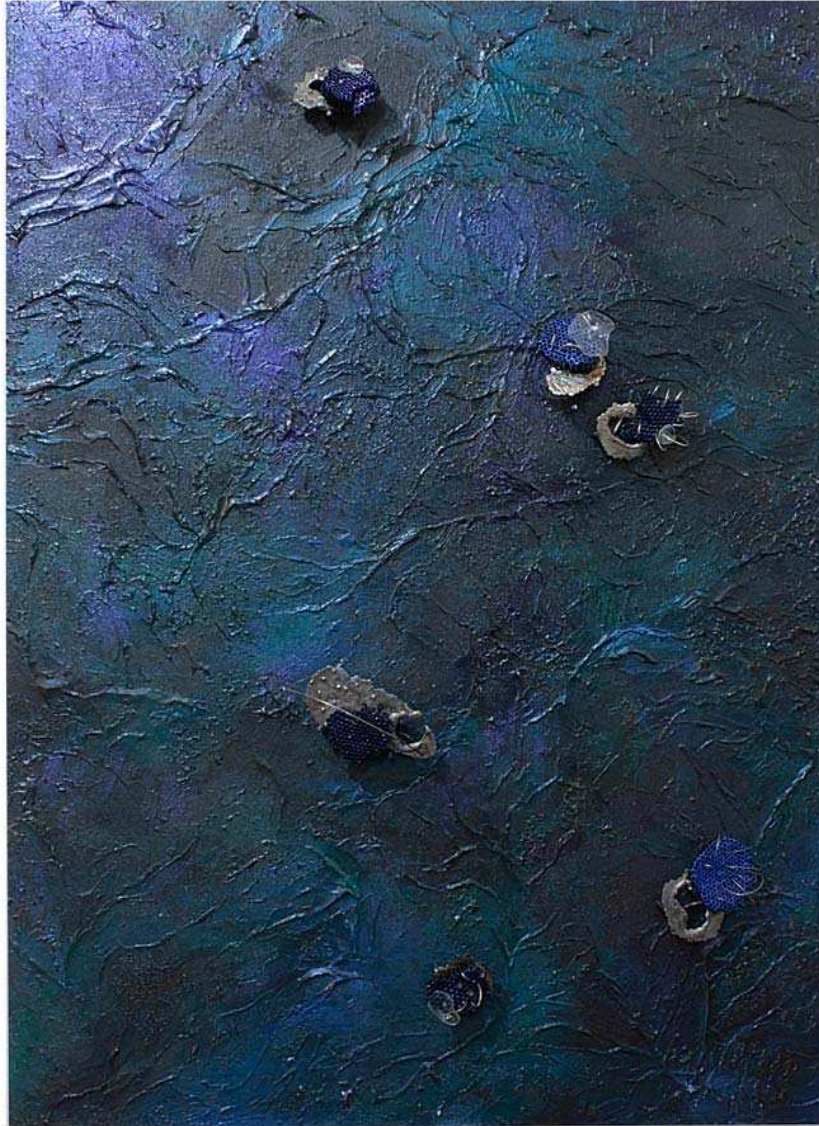
[Figure 12-d]. Jewelry being worn

Rematerialize 3 [Figure 13-a]

Rematerialize 3 is composed of rings and a background painting. The rings are placed 5 inches away from the painting, hung on a steel holder. One of the merits of this piece is that the ring is wearable.

This art piece has a similar concept to *Rematerialize 2* and is intended as a continuation of the on-going story of that previous artwork. The textures of the background painting and the jewelry are similar [Figures 13-b, 13-c]. While *Rematerialize 2* shows how plastic affects the ocean, *Rematerialize 3* represents the results of the pollution caused by plastics by incorporating larger versions of the small beads in the previous piece [Figure 13-b]. For the background painting, I overlapped layers of gel medium and made creases by trimming the surfaces in order to evoke a deep ocean [Figure 13-c]. I employed several techniques to connect and decorate the pieces that I used: wiring was used to join them together, and tube riveting, granulation, and reticulation were used to maximize the effects of decorating them to harmonize with the background painting.

The rings from this art piece are designed to be two or four fingerings in order to have good balance and comfort when worn [Figure 13-d].



[Figure 13-a]. *Rematerialize 3*



[Figure 13-b]. Beads



[Figure 13-c]. Picture of creases



[Figure13-d]. One of the *Rematerialize 3* rings worn

Rematerialize 4 [Figure 14-a]

Rematerialize 4 visualizes a “warning from Plastic Island.” A brooch is placed in the middle of this art piece. Compared with *Rematerialize 2*, there is a greater emphasis here on size and form. Also, the silver wires are changed to fiber-optic cables in order to express the changing roles of plastic dynamically. [Figure 14-b]. The lights from the end of the fiber-optics convey a warning message from the living things in the oceans to humanity. In this brooch, nickel, silver, and plastic are combined using a modified riveting technique. The plastics melt down into more organic figures compared to previous artwork [see Figure 14-c]. For the background colors, I used interference blue to express the unique color of the deep oceans. This results in a thick, heavy feeling due to its opaque texture, which indicates a total

rupture from the positive influence of nature.



[Figure14-a]. Rematerialize 4



[Figure14-b]. Fiber optic cable



[Figure14-c]. Melted Plastic

Rematerialize 5[Figure 15-a]

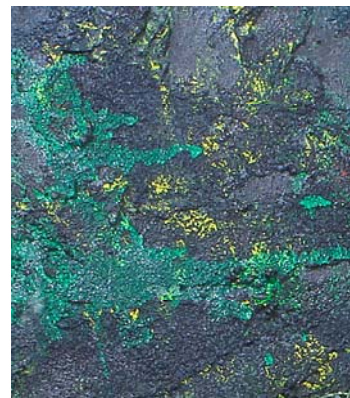
Rematerialize 5 deals with the same topics as the previous artwork. However, I wanted at this point to evoke hope amid the darkness. In this artwork, a bracelet was foregrounded; using a dripping technique, the entire piece was given a Pop Art feeling. In particular, adding neon green and yellow to the fishing lines gave the piece a special, sophisticated style.[Figure 15-b] Because of the high viscosity of the nail polish, the neon-colored paint was not scattered, but formed into water drop shapes on the bracelet. These look like tiny light bulbs when shone one by blacklight. For background colors, I put the neon on the board first and then painted black upon the neon using a dry brush technique to help the neon appear naturally in the background. Then, by adding thick layers of gel, I expressed rough textures [Figure 15-c]. *Rematerialize 5* basically represents the life that comes out of a hopeless situation .



[Figure 15-a]. Rematerialize 5



[Figure 15-b]. Bracelet Detail



[Figure 15-a]. Background Detail

Rematerialize 6

In this work, I wanted to particularly emphasize the negative effects of plastic islands. In Figure 16, we can see a huge modified plastic cluster held together by with fishing lines and metal wires. I used red, black, and white contrast to express an aggressive or destructive feeling, and in terms of brush strokes, tried to express speed and movement using action-painting [Figure 16].



[Figure 16]. *Rematerialize 6*

Rematerialize 7 and 8

These iterations of the series consist of a ring and a necklace, respectively; the decorated parts are exaggerated in shape, especially height, so that they seem like weapons.

For *Rematerialize 7*, I cut straw-shaped inserts in the surface of a metal sheet, in which I placed brass tubes soldered into modified plastic straws. [Figure 17-a, Figure 17-b] For coloring, I focused on the metal rather than the plastic part; effacing the original colors of the brass and copper, I painted neon colors on with spray paint. The necklace was designed to be reversible,

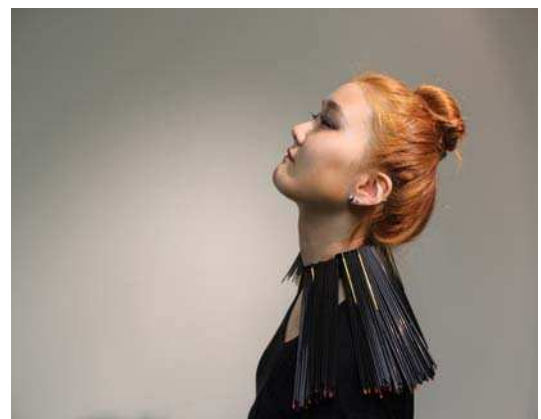
[Figure 17-c, Figure 17-d] with the pointed part upward; in this case it looks more like the neck ruffs worn in Renaissance Europe. Worn upside down, in contrast, the plastic straws flow onto the body, similar to armor. This necklace also uses tension for setting modified plastic straw.



[Figure 17-a]. *Rematerialize 8*



[Figure 17-b]. *Rematerialize 8*



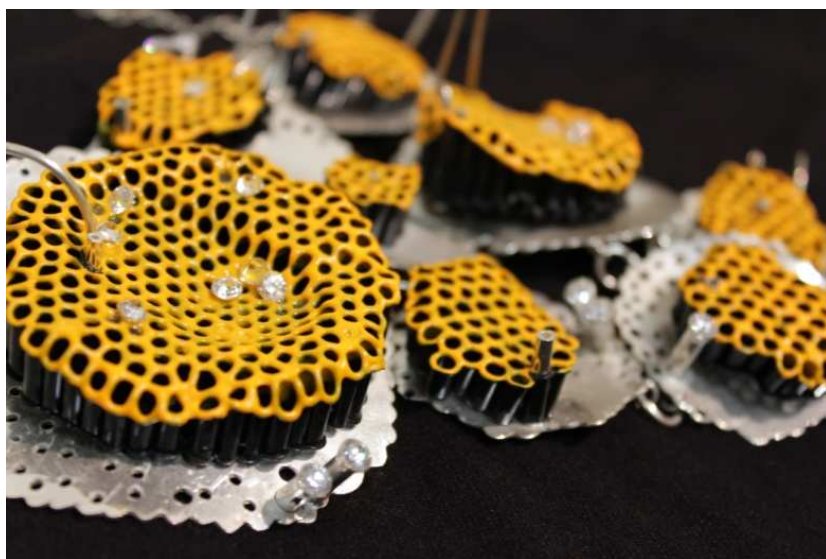
[Figure 17-c]. *Rematerialize 7*



[Figure 17-d]. *Rematerialize 7*

Rematerialize 9

This necklace can be considered in a series with *Rematerialize 2* and *3*. In the previous works, the supporting metal parts were of a similar size to the modified plastics; but in this case they are bigger and shadow the modified plastics in shape.[Figure 18]



[Figure 18]. *Rematerialize 9*

Rematerialize 10,11

These are updated versions of my previous works [Figure 19-a]from before this thesis. At the first step of this experience, I only can attach other materials to them by setting or bonding them, so the metal part looks merely connected, not like an organic part of the design [Figure 19-b, Figure 19-c].



[Figure 19-a]. Previous work



[Figure 19-b]. Rematerialize 10



[Figure 19-c]. Rematerialize 11

Conclusion

Evaluation

During my past two years in graduate school at RIT, I have tried many things that I could never even have attempted to do as an undergraduate in South Korea. I do not mean by saying this to compare the level of education I received in both countries, but instead the ways of approaching the art itself. At RIT, I have tried to expand and improve my skills at riveting, and have used acrylic paintings as backgrounds for jewelry. Also, I employed blacklight and music to interact with my art pieces. The result was enough to trigger curiosity from viewers, and I successfully raised environmental issues from my target group of younger people.

In order to connect various materials to metals, people used to use riveting skills to hold them together. However, I modified the riveting skills I used as part of this art piece: they became more than just a tool to hold materials together regardless of what forms and lines they have, but were incorporated into the art design in order to complete the entire figure as one piece. This skill has to be precise to harmonize with the artwork.

Acrylic painting was an interesting choice as a display background for jewelry. Various colors, lines, and shapes were applied to the backgrounds to multiply the artistic dimensions of each piece. The use of blacklight emphasized the effects of the pieces and increased their impact in viewers. Combined with neon colors, the blacklight was able to simulate the deep ocean and generate a mysterious atmosphere. The only thing that I felt was missing was proper explanation of each piece. Viewers were allowed to visit my booth and look at my artworks, but I could not provide extra explanation of the pieces. I believe they would have enjoyed my works even better if they had had more information regarding each work.

Mixed media is one of the most powerful art forms in terms of emotional influence in people. By incorporating music designed to match the mood of the designs, I achieved synergy effects in my works, not only making a visual impact on viewers but also stimulating their auditory sense to involve them further. Thus, a mysterious and magnificent atmosphere was fostered in the exhibition space. I was sorry, given these advantages, that I could not arrange a 5.1 or 7.1 surround-sound system.

Future plan

Through this exhibition, I was able to learn that connecting metals with different materials without any disturbance to the designs will be a major task for me in my future artworks. I have to investigate methods to fix two different materials together in a clean way that does not disrupt visual lines. Also, I need to investigate how different materials can be combined with the metals without a sense of difference. To do so, I will need to conduct further research and meet with artists who can help me learn about this kind of harmonized design. In addition, I expect activities I am passionate about, such as traveling, cooking, and reading books, to motivate and inspire my art pieces.

Joining an environmental organization will also help me develop my perspectives and thoughts and eventually help me positively influence many people on environmental matters through my art. Last, I would love to try to mix as many different media as possible and provide people with the chance to “feel realistically” in art as a result of the nuanced effects mixed media allow. Ultimately, by touching and wearing my art, I hope that people will more easily understand what I am trying to say.

Work Lists

Rematerialize 1



. Rematerialize 1

Dimension: 24"X 35.25"

Material: Plastic bottles, Plastic Straws,
Gel medium, Copper Wire
Acrylic on Canvas

Rematerialize 2



. Rematerialize 2

Dimension: 24"X 31"

Material: Plastic bottles, Plastic Straws,
Gel medium, Reticulation Silver,
Sterling Silver Wire, Nail Polish
Acrylic on Canvas

Rematerialize 3



. Rematerialize 3

Dimension: 12.5"X 24"

Material: Plastic Straws, Plastic sheet
Gel medium, Sterling Silver
Sterling Silver Wire, Nail Polish
Metal Beads
Acrylic on Canvas

Rematerialize 4



. Rematerialize 4

Dimension: 24"X 31"

Material: Plastic Straws, Fiber optic
LED Light
Gel medium, Nickel Silver
Acrylic on Canvas

Rematerialize 5



. Rematerialize 5

Dimension: 24"X 24"

Material: Plastic Straws, Fishing Line
Gel medium, Nail Polish
Acrylic on Canvas

Rematerialize 6



. Rematerialize 6

Dimension: 24"X 31"

Material: Plastic Straws, Fishing line,
Copper wire, Gel medium,
Acrylic on Canvas

Rematerialize 7

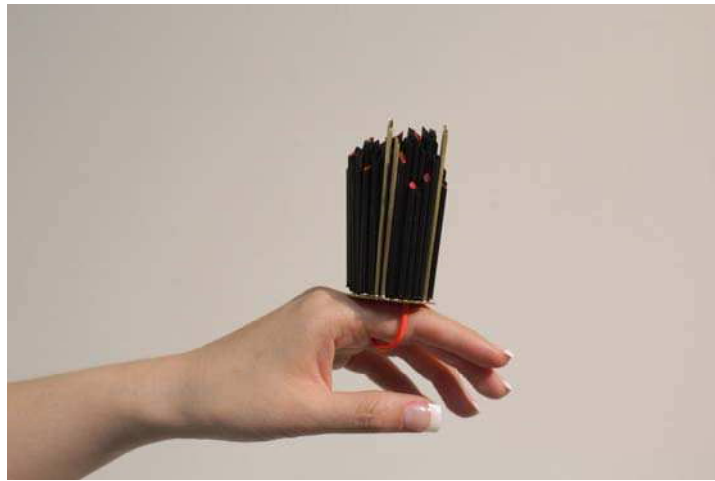


. Rematerialize 7

Dimension: 15" X 9" X 9"

Material: Plastic Straws, Brass
Nail Polish

Rematerialize 8



. Rematerialize 8

Dimension: 2" X 4" X 3.5"
1.5 X 6.5" X 2.75"

Material: Plastic Straws, Nail Polish
Spray Paint, Brass

Rematerialize 9



. Rematerialize 9

Dimension: 9"X 20"X 2.5"

Material: Plastic Straws,
Cubic Zirconia
Sterling Silver

Rematerialize 10



. Rematerialize 10

Dimension: 12"X 24"

Material: Plastic Cutlery, Brass
Gel medium,
Acrylic on Canvas

Rematerialize 11



. Rematerialize 11

Dimension: 24" X 24"

Material: : Plastic Cutlery, Brass
Gel medium,
Acrylic on Canvas

Rematerialize 12



. Rematerialize 12

Dimension: 9"X 7"X 23"

Material: Plastic Straws, Fishing Line
Gel medium, Silver wire

Rematerialize 13



Dimension: 16"X 24"

Material: Plastic Straws,
Gel medium, Brass
Acrylic on Canvas

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