

# hinged

(noun)

that on which something is based or  
depends on



emerging artist exhibition  
spring 2020



# hinged

emerging artist exhibition  
spring 2020

rueff school of design, art, and performance  
department of art and design  
integrated studio arts / studio arts and technology  
purdue university

*Hinged* is the studio arts senior exhibition in the Patti and Rusty Rueff School of Design, Art, and Performance at Purdue University. The exhibition is typically held in the Rueff Galleries, but due to the coronavirus pandemic, our seniors were forced to change course and find alternative means to present their thesis exhibitions. This resilient group of artists has come together to share their work in this exhibition catalog and the online exhibition at [hingedexhibition.com](http://hingedexhibition.com).

The exhibition and catalog features 18 artists in the Integrated Studio Arts BFA and Studio Arts & Technology BA programs at Purdue University. The exhibition represents an interdisciplinary program with students working across media, including painting, printmaking, photography, metals, ceramics, sculpture, textiles, animation, and virtual reality. In addition to preparing for the exhibition, each artist in the show worked above and beyond to put together the website and to layout this catalog.



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# Ash Al Ghaithi

BA, Studio Arts and Technology



My work is mostly concentrated in video art and animation. I am interested in invented 3d environments and repurposing already taken photographs which could be turned into beautiful scenes.

I have been very inspired by the scenery and culture I grew up around in Oman. While most of the work I do outside of school is corporate, I have always found a way to experiment with it and push the standards for corporate videos in the Middle Eastern region.

The compilation of 3d Scenes featured in this video are mostly work I have done for my senior show and scenes I have worked on the past 3 months. They contain iconic elements that make up the Omani culture.









# A'Dreana Anderson

## *Can't Sleep Love Animatic*

BA, Studio Arts and Technology  
BA, Creative Writing



About 3 years ago, I watched an animatic on YouTube by “MAD.” In the video, the song “Can’t Sleep Love” by Pentatonix was used, and it was my first time hearing it. Since then, I had an obsessive thought – “I want to project the images I see in my head whenever I hear this song.” Ideally, when creating storyboards, I would send my panels to an animator to construct a final product. But due to lack of funds and a desire to dabble in storyboarding, I created this animatic myself over the past 3 months. I took image and video references from YouTube, Google gifs, Body Kun dolls, free 3D models, or any source useful to closely represent all the images I saw in my head. Because of this, I don’t see this animatic as fully my own, but more of a collaboration with existing materials and references. I think of myself as the art director in the project, arranging the scenes to tell a new story.

The production and character development was all me. I created the project in Storyboard Pro and colored in all 670 panels for the animatic. The male is nicknamed Blue. While the female has a name, for the purpose of this story she remains nameless, a generic form, although it’s not her final design. As for the story, I decided to take a more “inspired by lyrics” approach to best fit my character’s relationship.

I enjoyed every second of working on this project because I was able to bring some of my characters to life on screen. After watching the animatic, I really hope viewers will leave feeling light, giddy, or happy, similar to how I feel every time I hear “Can’t Sleep Love”.

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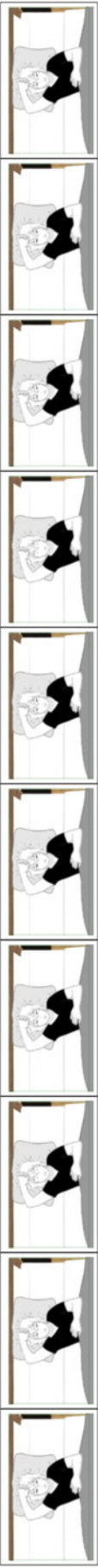
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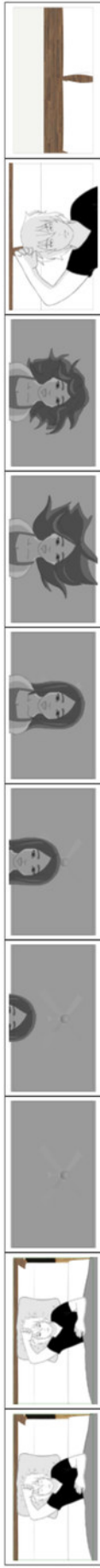
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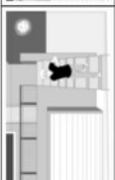
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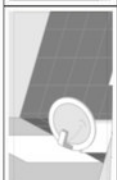
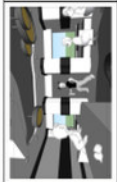
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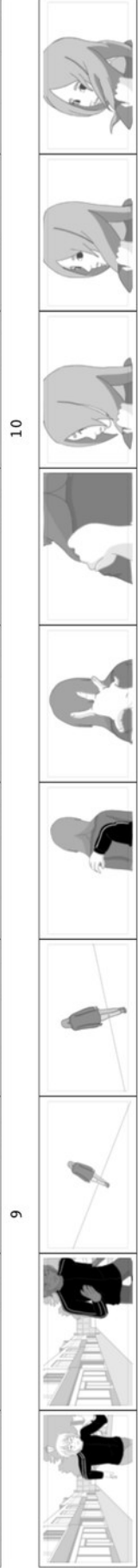
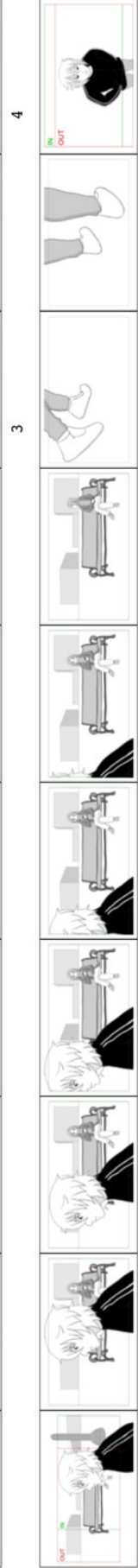
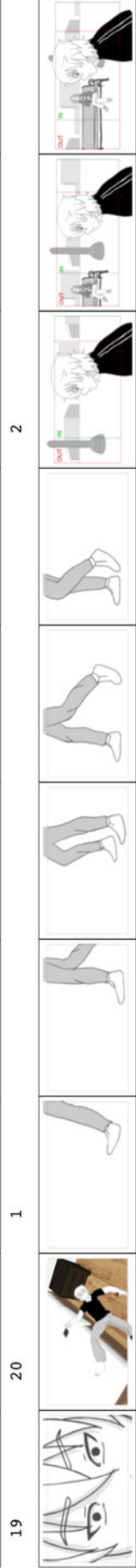
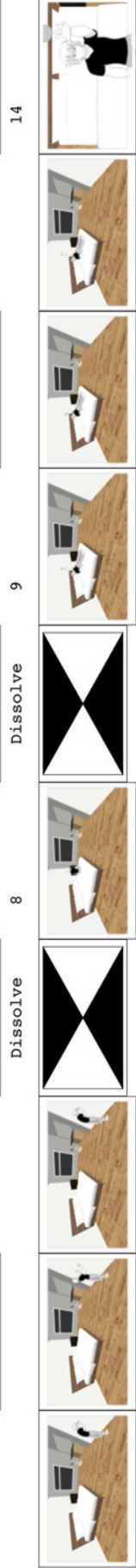
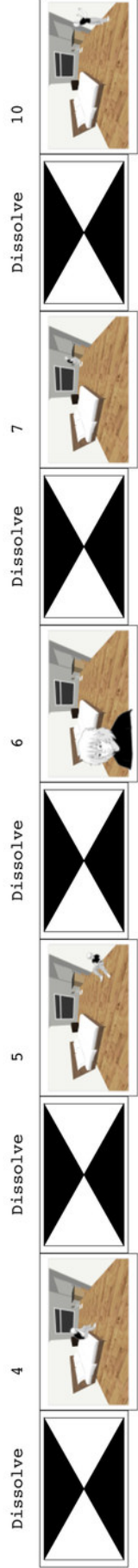
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Dissolve 1\_A



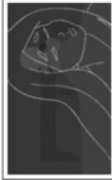
Dissolve 2



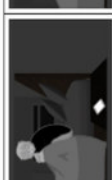
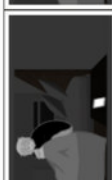
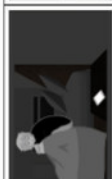
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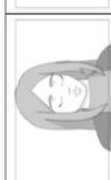
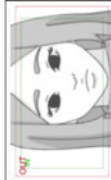
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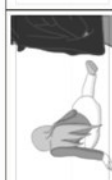
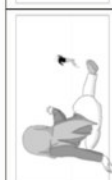
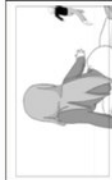
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11



wipe



12

# Vince Claps

BA, Studio Arts and Technology

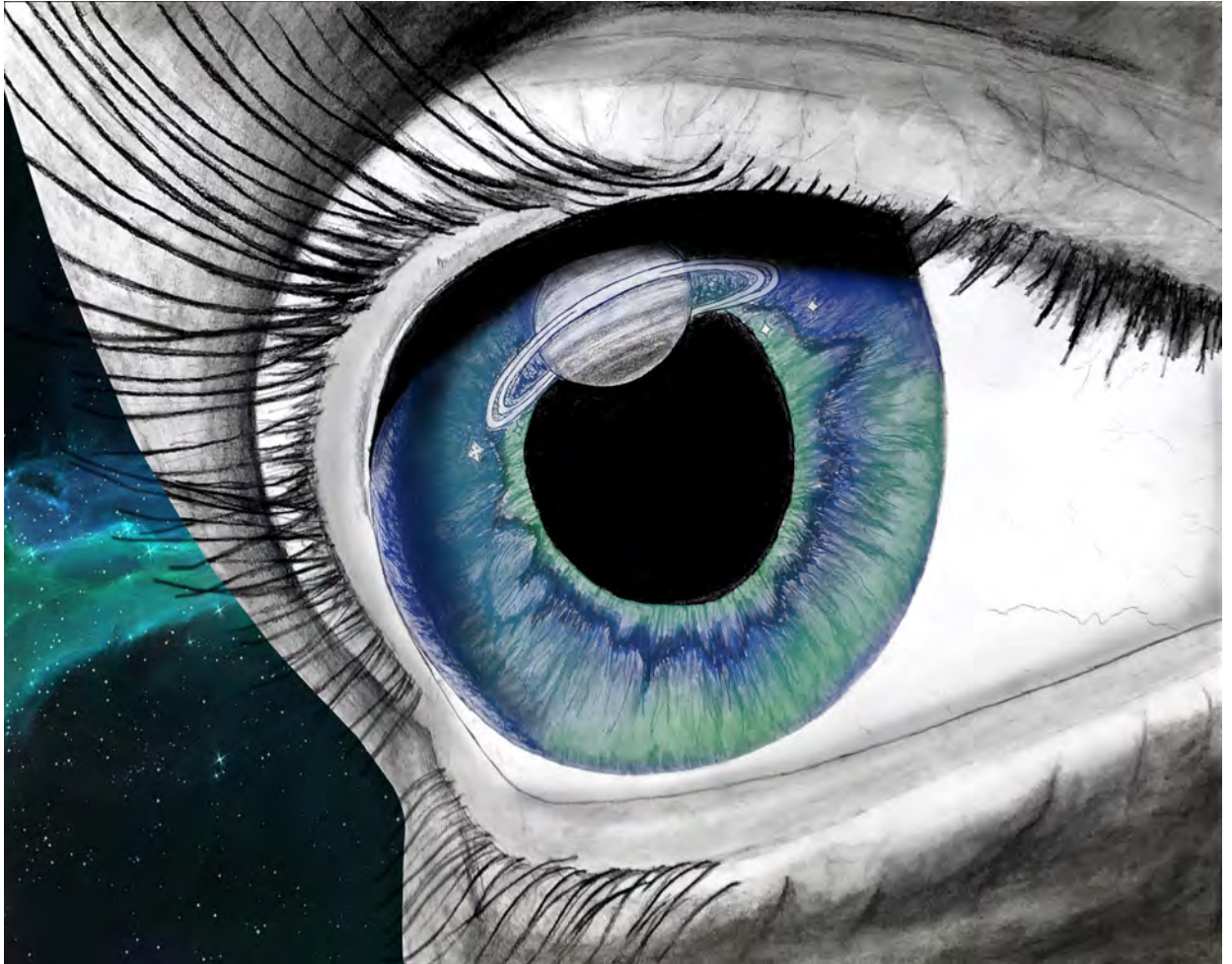


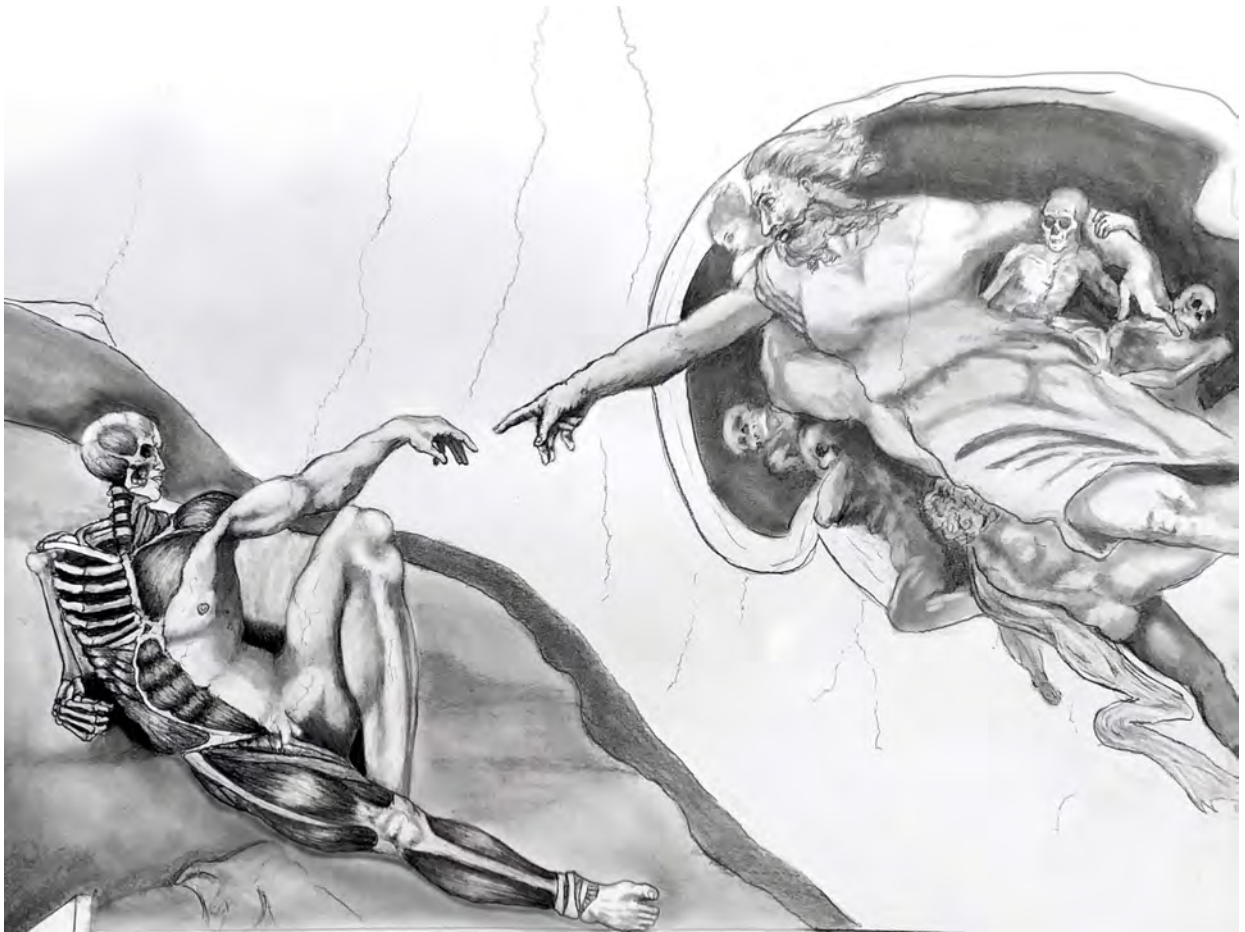
Art has always been an escape for me. Whether an escape from boredom, fear, or sadness, drawing has always provided a means to travel to other worlds and a way to communicate what is inside my mind. In my work, I am constantly trying to strengthen my ability to communicate my visual interpretation of the world that surrounds me. Drawing for me is a tool of communication, and I use it to emphasize the complexity of our existence through the basic details of the human form. In every work I try to convey what is happening in my mind and transfer it to the real world. It is this ability to communicate visually that I am trying to exercise and develop in my artistic practice.

My current body of work addresses the most common struggles of humanity and unique aspects of consciousness - creation, war, and death, some of the most shared parts of human life. I use a

combination of drawing techniques and mediums in order to deconstruct the human form into its basic elements. At times, I play with scale, rendering, and composition to give my drawings an almost surreal, dreamlike quality. I combine styles that are rough around the edges, but filled with rich detail. My work depicts the fundamental pieces of humanity - bone, muscle, and organs, to build a rich narrative about the relationships between the body and the mind, and the mind in reality.











# Reeves Clark

BA, Studio Arts and Technology



First things first, I'm a realist. When it comes to media, I do not often bother with deep conceptual themes or imagery that makes you think hard to understand it's meaning. My photographs are straight forward yet still capture the attention of my viewers simply by showing the upfront magnificence of natural landscapes. I love to travel, and more importantly, I love to capture moments of time that are important to me when I have discovered an area of the world I have not seen before in hopes that I can intrigue my audience to get out and explore the world themselves. By using a high aperture technique to photograph in full focus, it is my intent to provide never ending details to see throughout the image. But more importantly, a viewer can study my images if they wish, but it will never compare to seeing the landscape in person. My hope is to inspire viewers to get out, explore, and experience the immense beauty of the world for themselves.

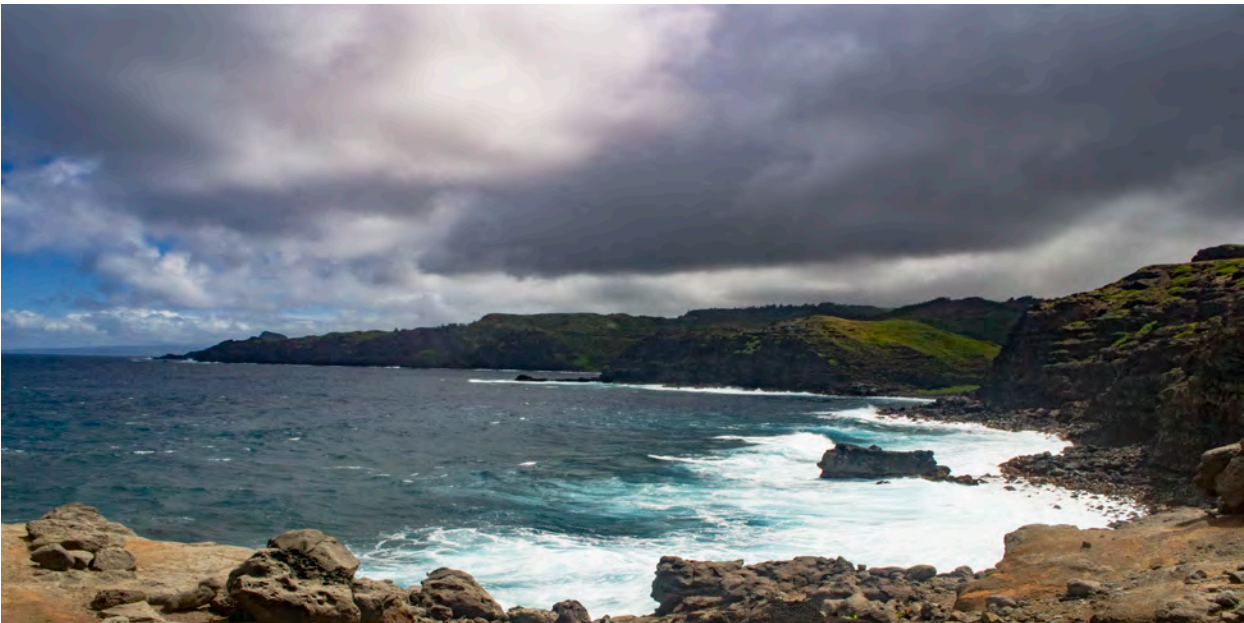




Mountain range while skiing in Big Sky, Montana



Sunrise on dormant volcano, Haleakalā National Park, Maui, Hawaiian Islands



Off the coast of Kapalua, Maui, Hawaiian Islands





Smokey Mountain National Park, Tennessee



Smokey Mountain National Park, Tennessee



Storm rolling in at Arches National Park, Utah



Goblin Valley State Park, Utah





Horse Trail entrance at Bryce Canyon National Park, Utah



Mountain range off Lake Powell National Recreation Area, Utah

# Abbi Copeland

BA, Studio Arts and Technology

## *Cherry Blossom Series*



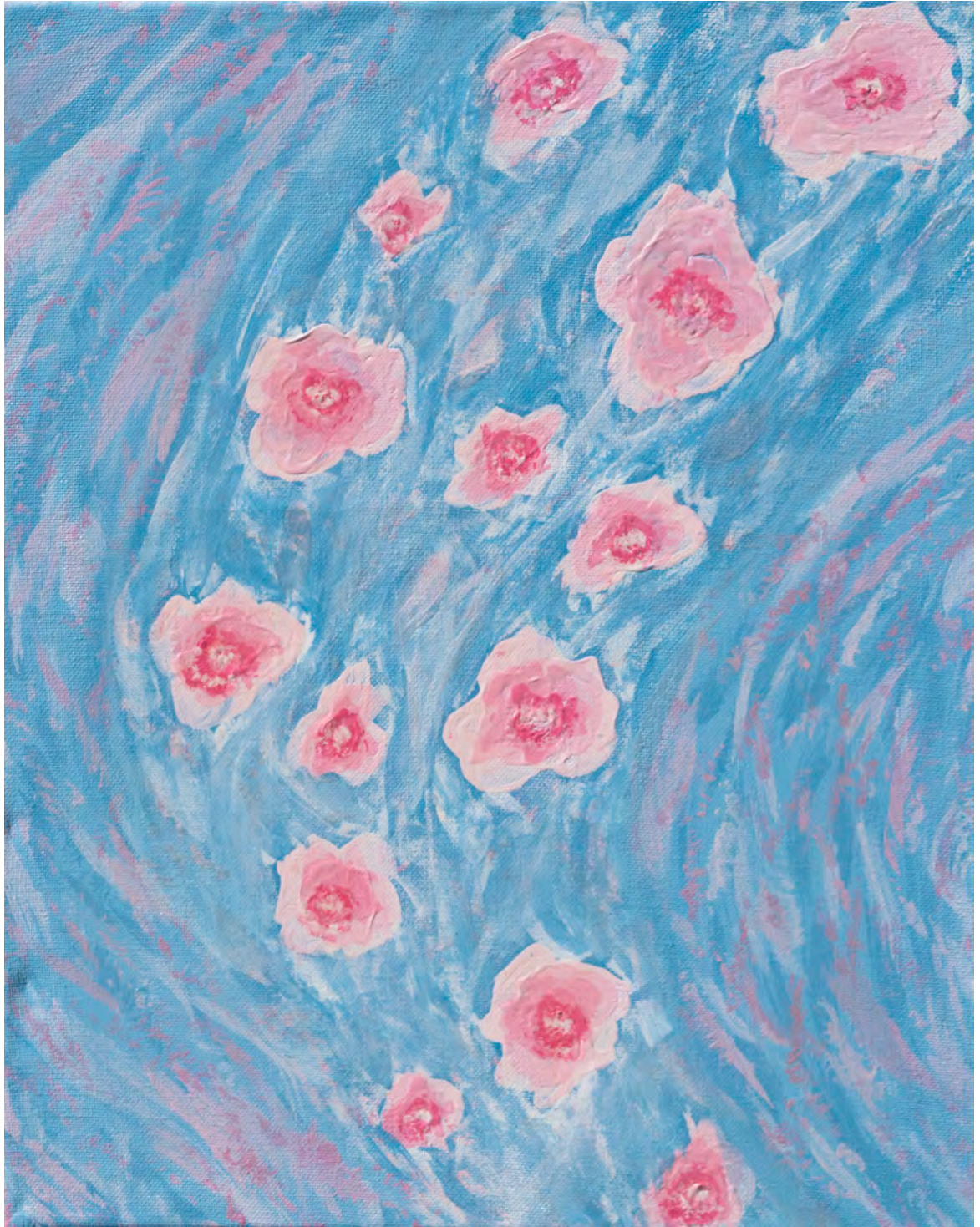
This body of work serves as an exploration of nature. I primarily work in photography, however for this series I experimented in a small variety of media in search of different ways that I could represent nature. In Japan, I discovered the beauty and simplicity that can be found in the cherry blossom. Through my own observation and reconstruction, this series allows viewers to examine the process through which I captured and further deconstructed the cherry blossom through various media.

The process is an important aspect of my work. Each part of the process yields its own artistic outcome. First, I created a composition and photographed the cherry blossoms. While the photos themselves serve as their own individual works, they ultimately become the reference point to then expand outwards into other media,

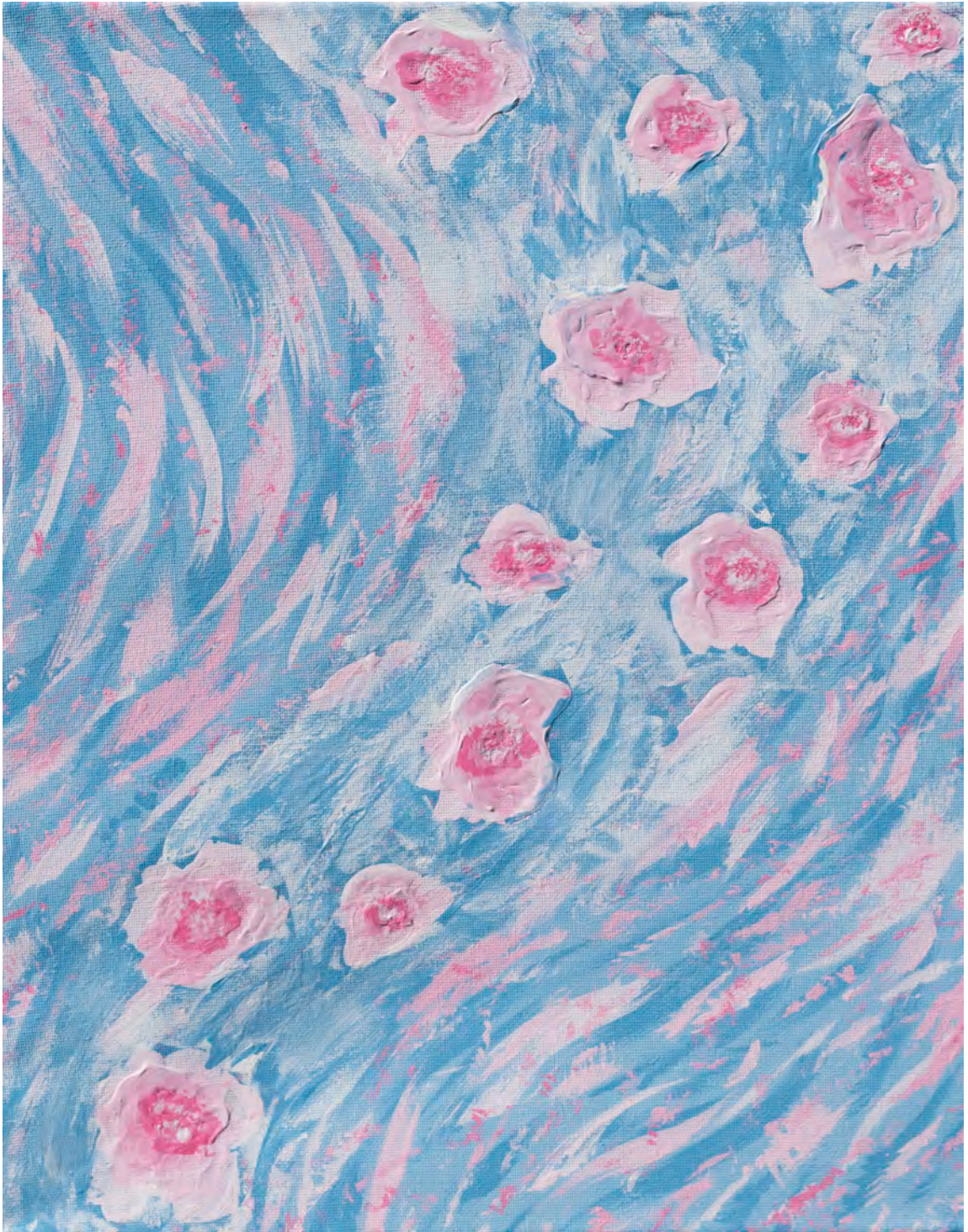
including digital and acrylic paintings. These works act as an expansion of my artistic capabilities and as a way of personal experimentation. It is my hope that viewers of this series feel the same enjoyment that I experienced while creating these pieces.



















# Aleacia Jensen

BA, Studio Arts and Technology

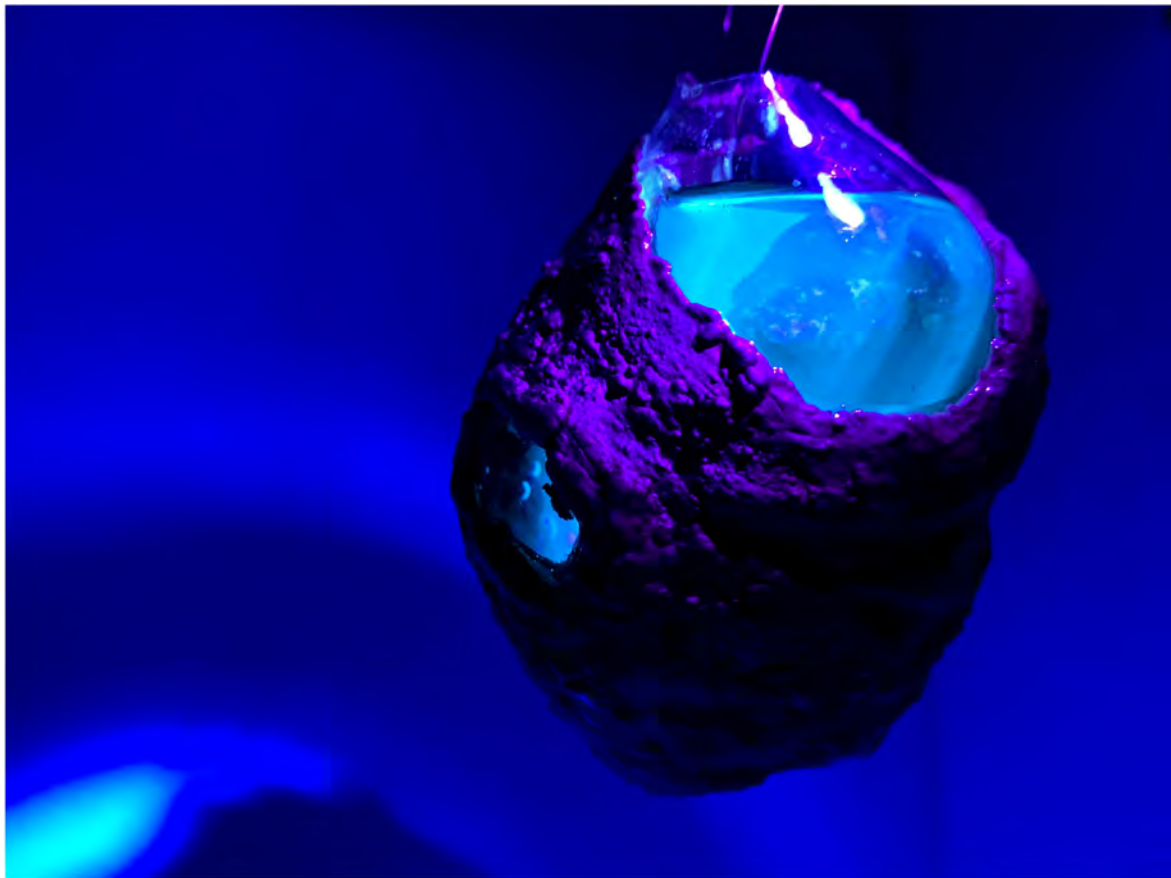


Mortality loomed over my childhood like a cloud that got stuck in a tree. It began at seven years old when my mother was diagnosed with liver bile duct cancer and continued through the death of my grandfather and the unexpected murder of my uncle. Each experience has changed my view on death, yet one constant remains important to me: loss may leave holes or cast looming shadows in one's existence, but it cannot not take away the kindness and beauty of past moments and the evolving future. Grief can have a major impact on individuals, especially children, and the role grief played in my life is a driving force in the creation of my work.

In my current project, I want to both pay homage to the people who have passed on in my life and express how grief can bring sadness or a sense of relief, but it can also bring beauty and hope. I explore these themes through sculptural

assemblage, stoneware, electroforming, and oil paint, along with glowing features like tonic water or glow paint. In my sculptural work, I use broken lightbulbs, plastic pieces, and CD shards in order to convey the message that even shattered realities can be reconfigured. The gaps within the objects to symbolize the space that death leaves behind; the work itself represents death and the feelings it leave behinds.

I see my work resembling the music of Kishi Bashi, it moves, flows, and changes in time. In this series, I use a variety of materials, such as recycled pieces and glowing liquids, to represent the movement of grief through life. Over the years I have felt many different forms of grief and have used art as a therapeutic tool to cope. I hope that people can examine my work and connect their own personal meaning of loss within it. In addition, I hope to inspire them to create their own bodies of work



*Dripping in the Dark*



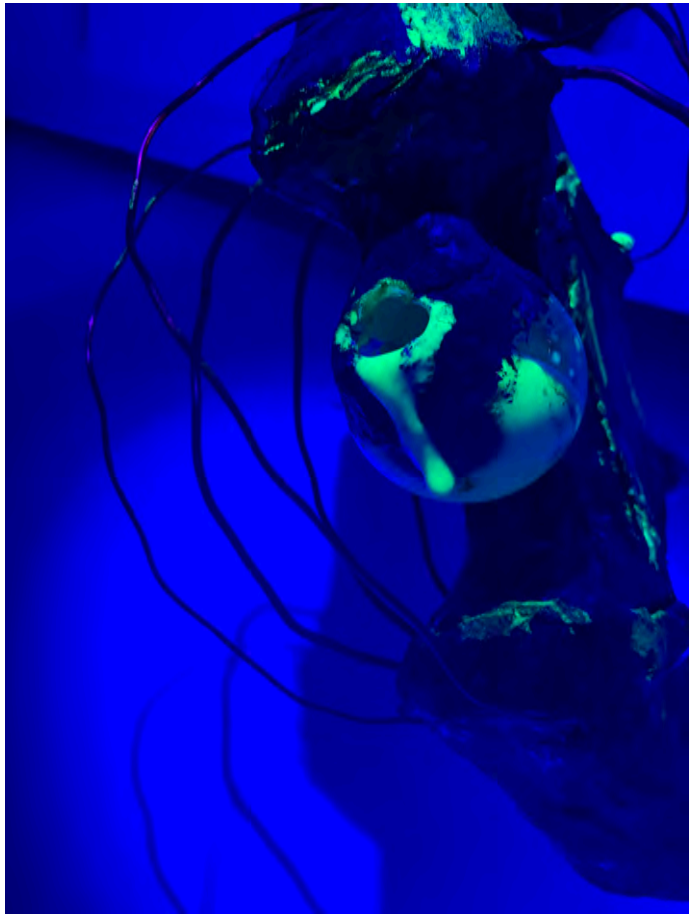
*Dripping*



Electroformed copper, light bulb glass, CD, nature bits, and tonic water



*Floating*

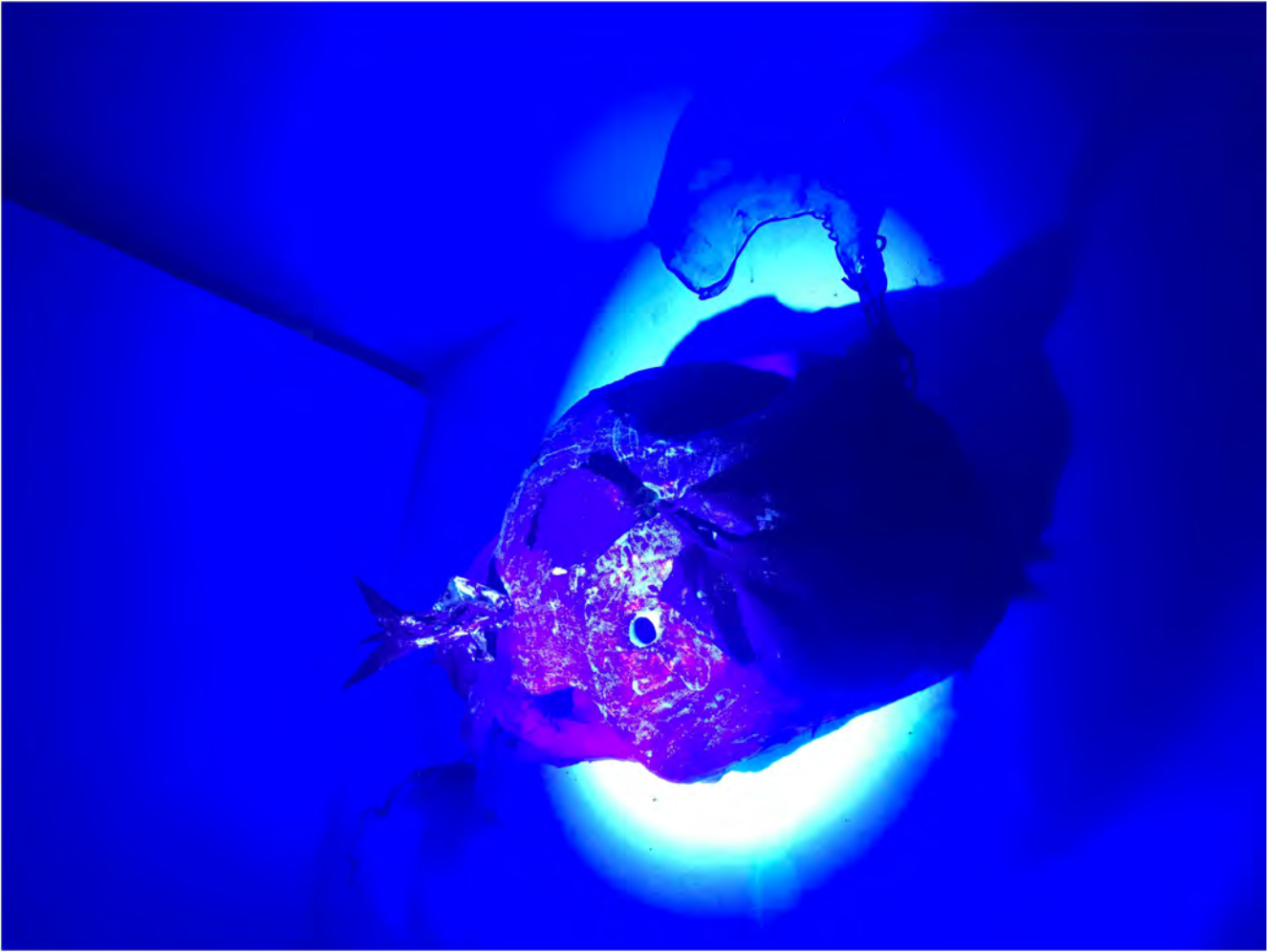


*Floating in the Dark*



Wood, light bulb glass, stoneware, copper wire, oil and glow paint





*Growing in the Dark*

Stoneware, plastic, copper wire, leaves,  
oil and glow paint



*Growing*





*Adapting in the Dark*



Stoneware, copper wire, plastic, oil and glow paint.

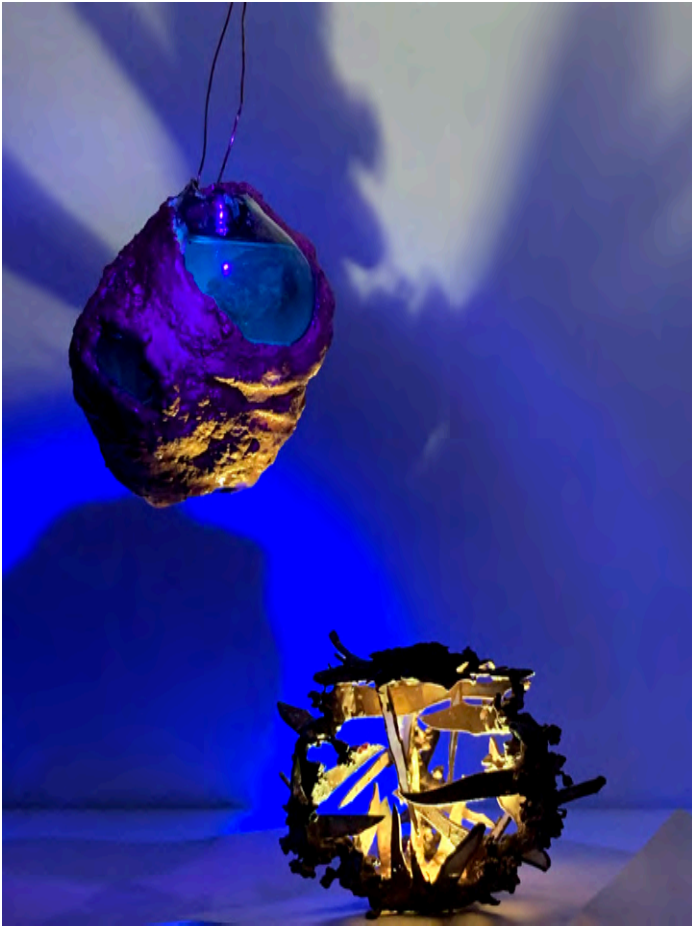


*Adapting Enclosed*



*Adapting Uncovered*





*Dripping in the Dark  
with Casting in the Shadows*



*Casting in the Shadows*



*Casting, Electroformed copper and CD pieces*

*the steer & the moon*

# hope kelham

BA, photography & related media  
BA, women's, gender & sexuality studies  
BA, creative writing

*the steer & the moon* stirs notions of decay, unease, and the surreal. words and photographs in dialogue, attempt to fill gaps in memory, form, and scene. imagery too momentous for a photograph are instead projected through text, in turn, the photographs render a frankness that words cannot. the work mixes classic americana tropes with folklore elements to provide a space where the poem abandons reality, submitting to the surreal. the scenes feature oddities, details of emotion, and space. in these spaces, the moon will cast green light and steers steal sentiments from their thickets of origin and live on to travel the midwest, telling their tales. the poem's broken form indicates tensions, trauma, unease, and silence reflected in the speaker, the poem's multiple tenses, and the spaces visited by the viewer. both the speaker, the artist, the steer, and the photo series seek emancipation, swallowing burning sage to be clean, abandoned of decay.









i steal                    or rather, borrow my father's  
                         flatbed ford                    & drive east through the  
night, plucking out                    the hair  
on my arms                    & chewing my nails like mint  
                         leaves. i exchange                    stale marlboros  
for gas station bathroom keys from disinterested  
gas station clerks.

once, in a movie, i saw a woman box-  
                         dye her blonde hair black  
so i do that too.                    we both  
new. tonight, i ask                    the moon  
to cover me in green light.

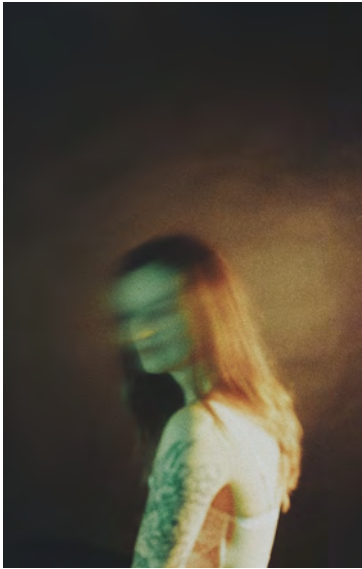


once, at a four-way stop in ohio, i pulled off the route for  
toothpaste  
&                    cherry coke                    at a marathon station.  
a letterboard outside:                    JESUS  
ONLY SAVES

TRUCKERS. inside, the clerk dangled  
                         the keys above  
my nose & said *you're in god's country now*

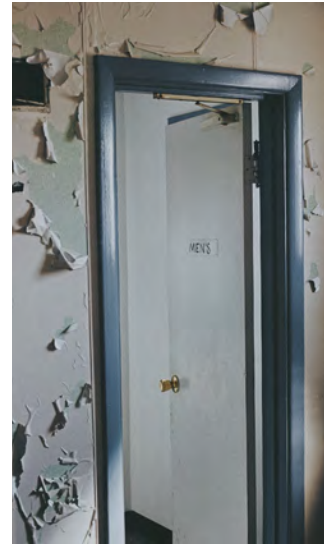






& again, i ask the moon  
to wrap me in green  
light. tonight, i make promises to  
myself i swore

five years ago to never break.





i hide hammers                      in crawl spaces & sew  
my esophagus    into folds,              pucker  
the sage

smoke    till it seeps                      from my belly button.  
i want

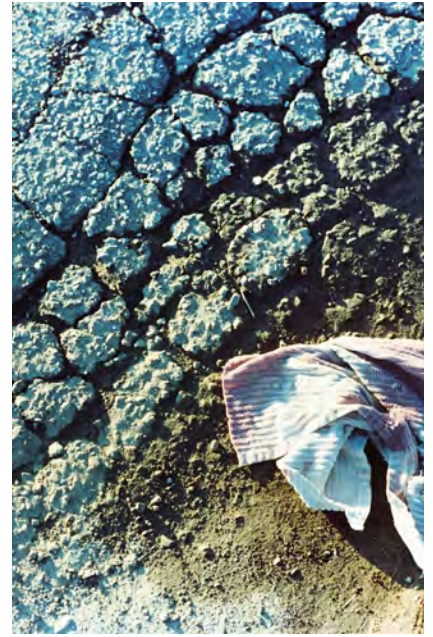
to boil out of my crow body.





in indiana, i swerve the ford off the road for  
a steer. he is standing  
in the middle, moaning.  
he tells me he too is migrating east.

the ford fumes  
in the ditch so i climb onto  
the back of the steer with bloody knees  
& armpits & we move forward together.



i never ask him what he is leaving  
& he never asks me. he just shows me knots  
in his fur & wild berries from thickets in his  
pasture.

i show him the skeleton of my  
canary & do not cry



# Michelle Kwon

BA, Studio Arts and Technology

## *Life and Death - Spirituals*



When I was 8 years old, I had three major surgeries to remove a tumor from my leg, followed by ten years of rehabilitation and check-ups. The experience instilled a fear of death, of everyone around me, and also of myself. I grew up in a Catholic family, learning of heaven and hell from a young age and my family always prayed for me to have successful surgeries. These events instilled a greater fear of death and a constant focus on the health of myself and others. The surgeries and my Catholic upbringing continue to influence my thoughts on the connection between spiritual bodies and human beings. My current artwork explores these memories and how they shaped my views on the relationship between life and death.

Each of the art pieces in this exhibition have stories which illustrate these relationships. I draw inspiration from artists such as Marina Abramovic and DJ Okawari. Abramovic's Balkan Baroque seen in Firenze, Italy moved me to draw the skeletal figures, and DJ Okawari's music "Flower Dance" was the inspiration for the abstract movement in the work. I represented these ideas through skeletal, figural, and abstract drawings to display a unique emotional sense for each figure. The motion and movement represent a heavenly energy used for survival, while the skeletal figures represent death and our bodies.



















# Kayla Liechty

BFA, Integrated Studio Arts



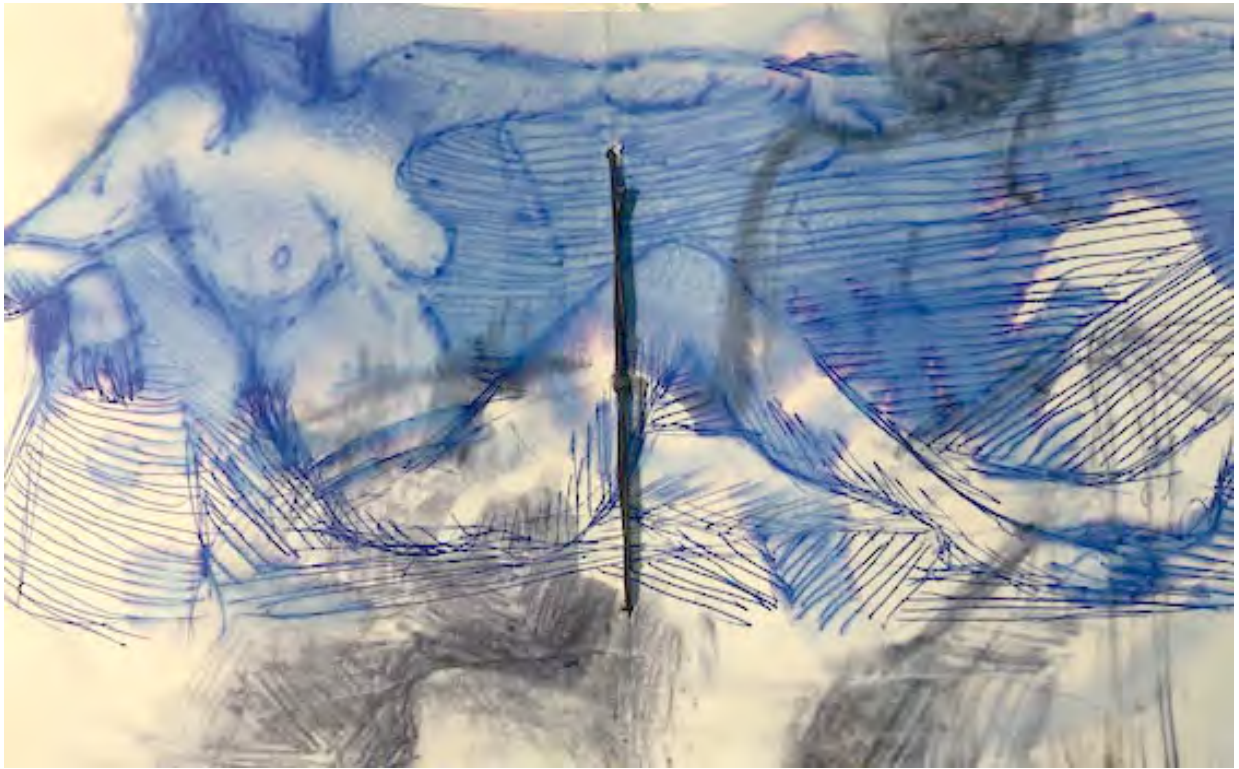
The focus of my work has always been the beauty of the human figure. I am particularly interested in our visual connection to the figure and our ability to recognize its form, even when obscured, cut-up, or removed from context. This project consists of a series of handmade books composed of various figure drawings that vary in both material and medium. In these books, I play with the idea of dismantling and distorting figures to create new combinations or compositions.

The individual drawings in the books show parts of the human body that have been cut, ripped, turned, and washed out. This forces the viewer to seek out recognizable parts of the figure, while using their own interpretation to complete the whole. I want people to question what makes the shape recognizable, such as portions of a leg or hand. What started out as a means for me to come to terms with imperfections in my

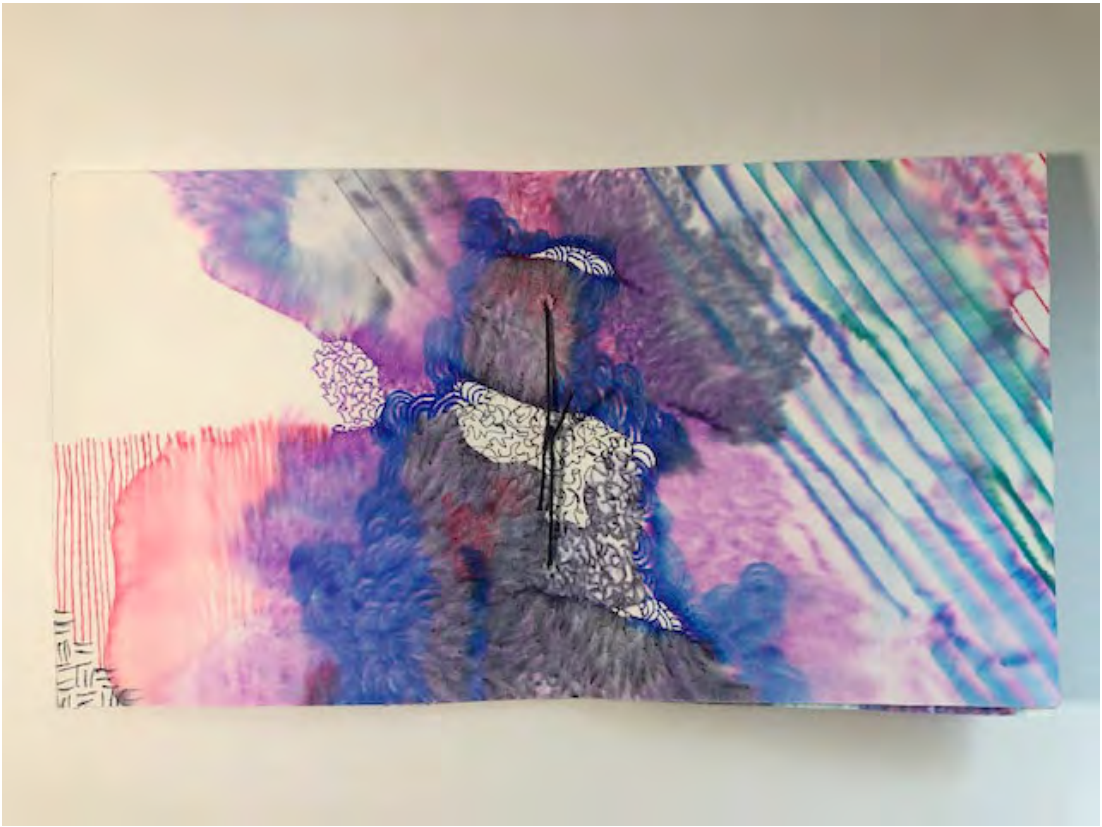
work, or a project to allow for and to accept my mistakes, has ended in an opportunity for viewer interaction and discovery.





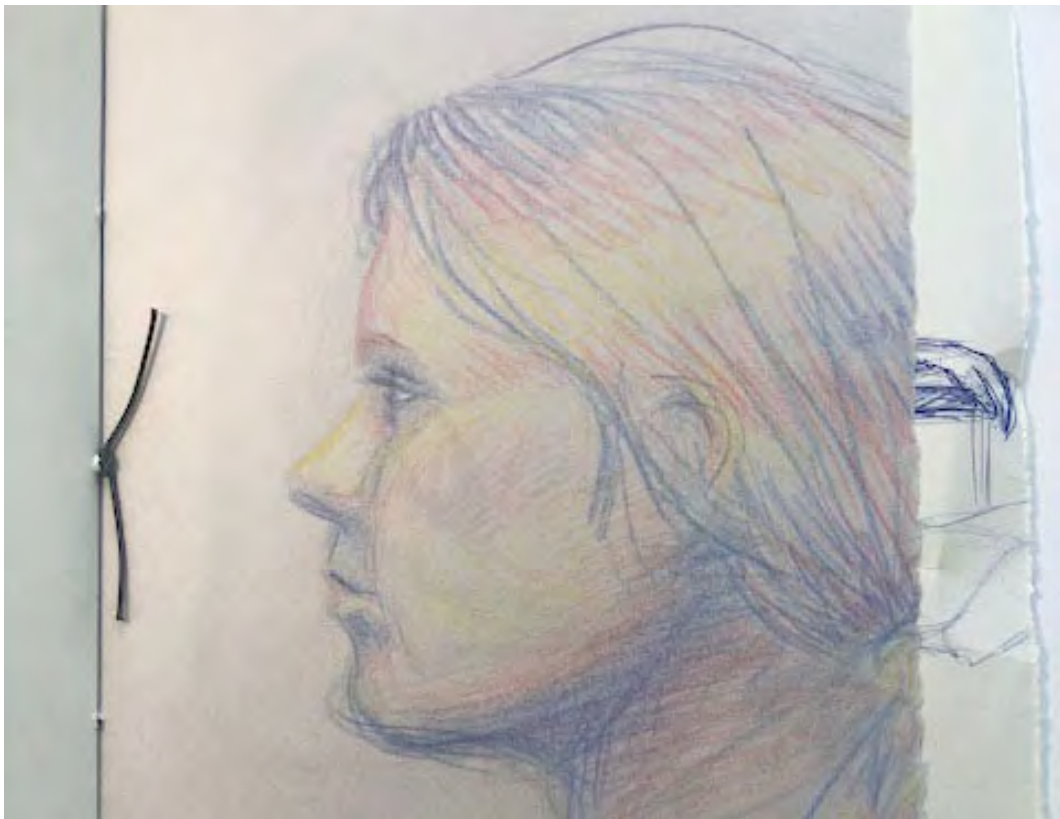












# Koon Wah Liu

BA, Studio Arts and Technology

## *Hong Kong Protests*

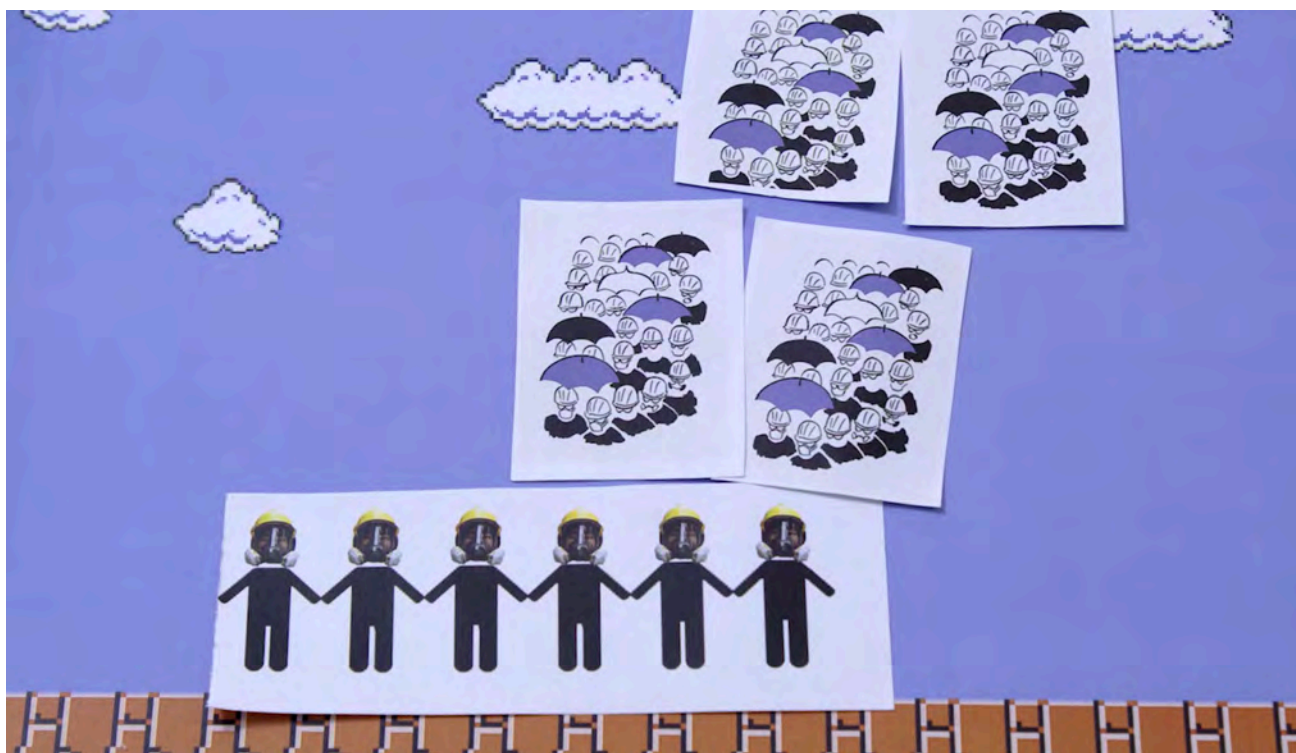


My work focuses on the protests for democracy and human rights currently happening in Hong Kong. I am from Hong Kong, and I feel it is important to show my support for the protests, especially from a distance. The distance offers me a unique vantage point, as I can create art using a critical point of view without the repercussions from the government, like most Hong Kong citizens. During these protests the government has been attacking and jailing protesters and removing art works that take a critical perspective. I strongly support the protests and the people of Hong Kong and I want to create works that show my support while exposing a critical point of view of the government and police during the situation.

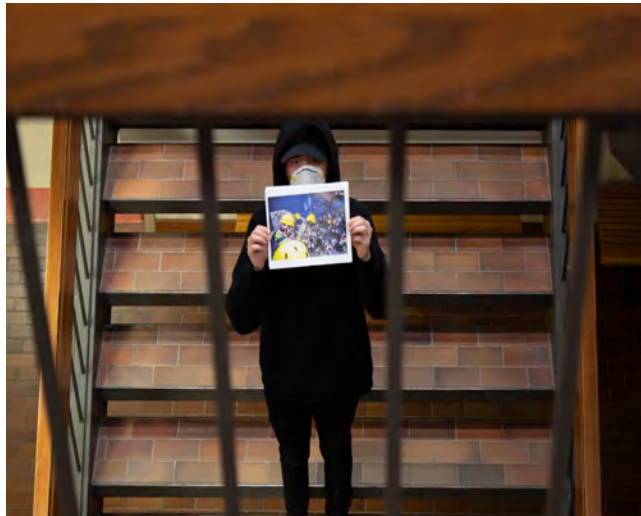
In my first work, I created some photographs from Hong Kong during the protests and compare to them to the Purdue campus. The phrase “I will

never commit suicide” references instances in Hong Kong where protesters were found dead and police and government claimed the deaths were suicide to avoid responsibility. In other works, I use a cartoon-like ceramic sculpture to recreate a protest situation. The cartoon style was selected because works depicting violent realism in Hong Kong can incite jail time or even death for the artist. Ultimately, these projects are intended to raise awareness of the current situations in Hong Kong and to show support of the protesters. In these difficult times, I feel it is important to take a stance and create work with a political perspective when very few are doing so.



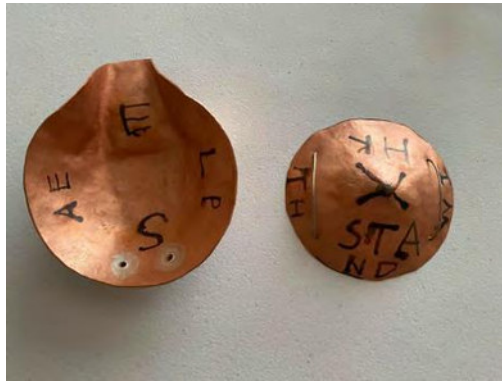












“Be like water making its way through cracks. Do not be assertive, but adjust to the object, and you shall find a way around or through it. If nothing within you stays rigid, outward things will disclose themselves.

Empty your mind, be formless. Shapeless, like water. If you put water into a cup, it becomes the cup. You put water into a bottle and it becomes the bottle. You put it in a teapot, it becomes the teapot. Now, water can flow or it can crash. Be water, my friend.”

- Bruce Lee

# Katherine Lucas

## *Ecosystems*

BA, Studio Arts and Technology



*Ecosystems* documents the different neighborhoods throughout Lafayette, Indiana. I was born and raised in Lafayette, and as a photographer, I often found myself bored, creatively frustrated, and constantly seeking inspiration that never came. I began to re-evaluate my role as a photographer, and I feel it's my job to make the uninteresting interesting. To help escape this feeling, I forced myself to re-explore my hometown with fresh eyes in order to examine and study the identity of Lafayette. I used a Mamiya 645 camera and all images were shot on 120mm Kodak Portra film. Working with medium format film forced me to consider each neighborhood, its characteristics, and the manner in which I captured them.

Exploring the houses and environments within five different Lafayette neighborhoods, *Ecosystems* highlights the unique identity of each neighborhood.

Through the differences in landscaping, cleanliness or clutter, and the influence people's lifestyles and choices have on their property, a true study of the human condition begins to emerge. As I walked through these landscapes, I began to take notice of things, such as how "nicer" neighborhoods had less cars left out on the street, or how some neighborhoods had more belongings sitting outside in the yard while others had just a barren lawn. Ultimately, my photographs tell the story of the existence, routines, economic statuses, and cultures of the people who live within these houses, and I hope they leave the viewer with a new perception of what seems to be superficially uninteresting. For myself, the series is personally meaningful because I learned to find the beauty and significance in the monotony of familiarity.





















# Jamie Musselman

BA, Studio Arts and Technology

BA, Spanish



My work explores the absurdity of modern human society in the context of the natural world. I have always lived on a farm, living according to the seasons and depending on the health of the Earth. This experience has taught me first-hand the importance of caring for the planet in my daily life, which I strive to represent in my work.

In my recent work, I take influence from fantasy illustration and surrealism and their emphasis on human follies. In my case, I focus on the distinctly human tendency to try to live apart from nature. I have always been interested in high fantasy, whimsical invented worlds, and good, wholesome adventures, each of which have had a major role in the development of my style and the imagery in my work. Most people acknowledge that we are experiencing a climate crisis, yet still so few take action. By observing how the characters in my

work interact with their environments, my hope is that the viewer would reflect on their own impact on their environment.











# Alex Myer

BA, Studio Arts and Technology



My current work began with using reclaimed materials that would usually end up in the landfill. I wanted to challenge myself to throw out less items, and repurpose them into art. These pieces consist of cardboard, acrylic paint, and wood panels. I started with creating a surface out of reclaimed cardboard, while leaving evidence of the original material throughout the piece. I then continued to create a texture with the reclaimed cardboard.

This process of using found items is new to me, so I wanted these works to reference my experience of intuitively responding to the medium. I have allowed the pictures and the cutouts of the repurposed materials to guide me in my process. Ultimately, I want to push the media into an abstract object, while urging viewers to think about re-using materials.





















# Kaley Price

BA, Studio Arts and Technology



I work primarily with interactive and human centered factors with a focus on the viewer and the experience I can provide them. I take technology and computer-based art and design and add the human element, catering to it along the way. Throughout these processes, I've found that the reaction and feedback of the viewers adds to the piece itself, helping to give it life and new understanding, as well as multiple viewpoints and interpretations to the piece.

I would consider myself both an artist and designer; the blending of these two disciplines helps me better understand my viewers, finding that an absence of consideration of either factor in my process drastically changes the outcome. I play with color, movement, rhythm, and an immersive element in my work, always trying to have technology play a key role whether that be coding, projection, LiDar,

virtual reality, or simulations. Through my studies and experiences, I've found that the limits of art and design are increasingly pushed by technology and the innovations in the field, giving me an endless range of ways to create.



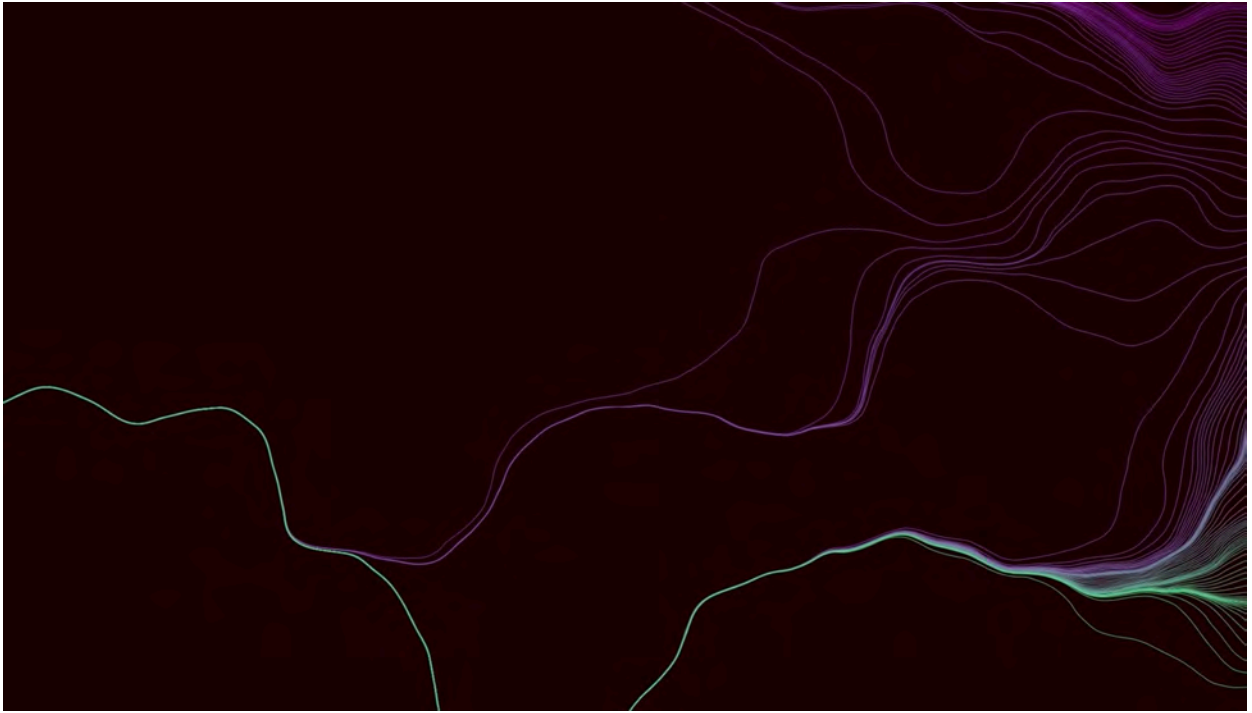




## Immersive Color

Immersive Color is a space in which the user has complete control over a color-based environment. Color affects each person differently in regard to psychological effects, our moods, and memories that are recalled. Due to this, I wanted users to be able to have complete control over their environment, as well as be able to observe the colors that individuals leaned towards as they interacted with the project. The globe is lit by RGB LEDs, user controlled by a RGB color mixer, and programmed in Processing.



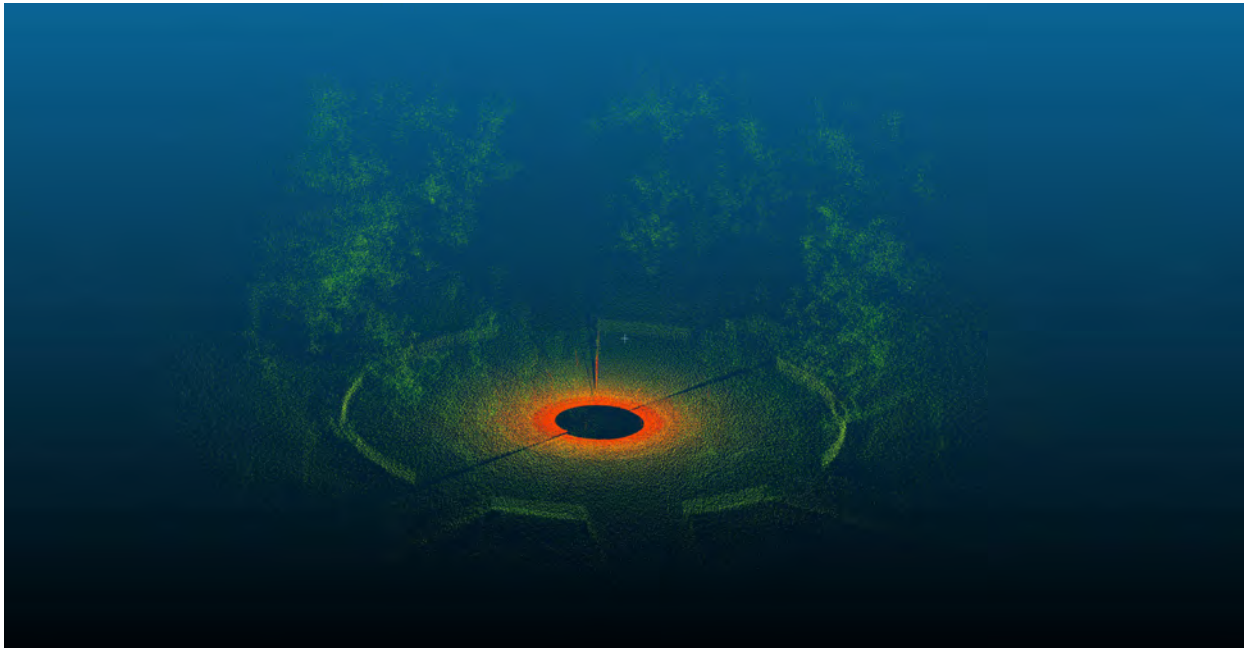


## Aurorae

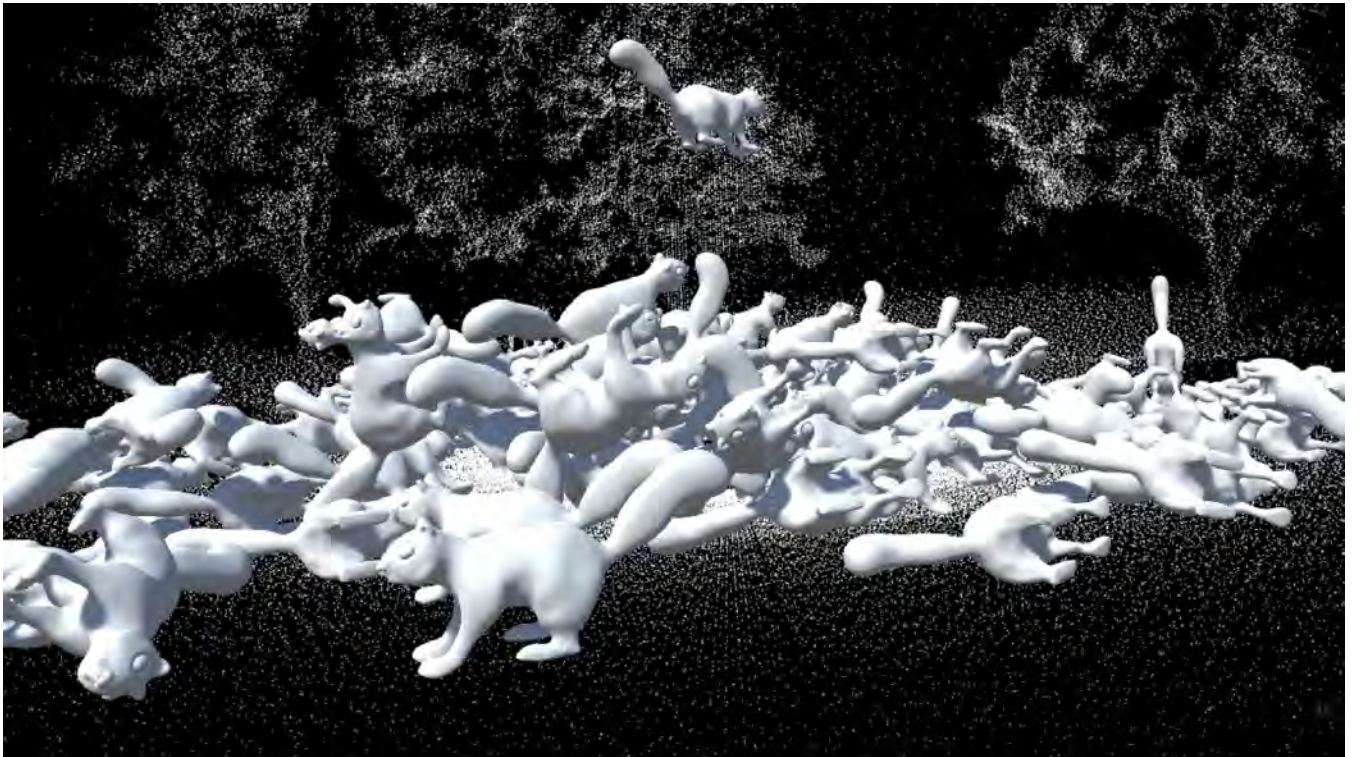
Aurorae is an electronic art display with color, behavior, and movement based loosely on the natural phenomenon of the aurora borealis. The main portion of the piece consists of thin animated strands in purple, blue, and green coded and created in Processing. They spread, curve, and wave across an almost black background, creating an everchanging landscape which gives the viewer a render of the aurora through the eye of technology (Aurorae is meant to be viewed through a projection on a thin material suspended above the viewer).

# A Scurry of Squirrels

A Scurry of Squirrels is a commentary on the ballooning gray squirrel population seen through the eye of a virtual reality experience. The setting is created through the utilization of point cloud data produced by a LiDAR scan of The Clapping Circle at Purdue University. As the user walks within the space, gray squirrels rain from the sky. They pile up and take over the scene but are unable to be removed, much like the difficulty conservationists face as they try to control the population in order to preserve other species.







# Taylor Rodabough

BFA Integrated Studio Arts  
BA Art History

*Everyday Saints*  
Honors Thesis



In my research I explore my personal experiences with religious iconography through the examination of the role and identity of Catholic saints. The works address the restricted access to the canon of saints and how ordinary people are removed from the creation of religious symbolism. My creations consist of screen printed and embroidered people and animals using figures who make a direct impact on my life, as an attempt to equalize the selection of sainthood in the common religious experience. The work was created to elevate the most influential people in my life using the visual language of my childhood - religious imagery. My saints serve to showcase the importance of the everyday person, someone that is beyond the Catholic archetype for a saint.

Through hours of embroidery, I added to the essence of the icon and showed my love and devotion. The embroidery is as important as the printing of their likeness because it is my way of personalizing a single image among multiples. My icons are displayed within my own bedroom, allowing the viewer to observe my personal environment and how I interact with them within my space. I sit under my saints covered in a quilt made of their likeness to further envelope myself among their love and support. They are the physical embodiment of living saints. They function as reminders of their presence, not only as visual objects, but a record of performance, devotion and love.





*Unity Quilt*, hand-dyed fabric & silkscreen images



Saint Shirley  
Patron of Happiness



Saint Kaley  
Patron of Serenity and Friendship



Saint Mallory  
Patron of Courage and Strength





Saint Niroby  
Patron of Tranquility



Saint Omad  
Patron of Wisdom and Guidance



Saint Emrys  
Patron of Love



Thank you to Jennifer Scheuer, Alison Stewart-Guinee, Eli Craven, and Catherine Dossin for their guidance. Thank you to my sister Madalyn, for photographing the installation.





Special thanks to Hope Kelham for her help towards my work and myself. And finally special thanks to my parents for allowing me to ruin my bath tub with dye for my quilt.

# Madi Wallace

BA, Studio Arts and Technology  
Certificate in Entrepreneurship and Innovation



In my work I use notions of nostalgia and memory to express my longing for the past, to meditate on how to be in the present, and to create hope for the future. I am typically a nostalgic person and my memories are constantly at the forefront of my mind. I feel the past shapes who we are and our perceptions of the present, but the itching thoughts of what I said, whom I have hurt, and who hurt me, it all gets stuck in my heart. With this in mind, I have created two series of photographs as a means to know the past, recognize it, and to say farewell to what is behind us – my own personal milestones.

While enduring the last few months of the pandemic, I have learned to cope with losing some significant milestones I would have used to step forward from my past. I have practiced self-care and reflection throughout my alone time. These events provide a way to start over; a new chapter, but without them

I have had to find my own way. In the series “A New Chapter” I bid farewell to the thoughts that haunt my mind and thank them for shaping me as I decide to remain focused on what lies ahead. I used double exposures with overlapping light drawings and text to illustrate my recent emotions. This series is a reminder to stop and feel the wind, listen to the hustle in the streets, or hug someone and really feel it. Enjoy what is happening around you before it’s gone in a shutter’s click.

















# Genesee Winger

BA, Studio Arts and Technology



As an artist, my intention is to create work which serves as a reminder to find solace and direction in the beauty of the natural world—in the song of the birds, the dance of the trees, the bright moon and stars hanging in a dark sky, the wind, sun, blood, and tears. To accept the cycles of this life is to flow like water - carving new streams as needed, and to be left with compassion and gratitude.

The paintings included in this series are inspired by my relationship with natural processes, seen and unseen in daily life. Each painting draws attention to the ethereal forces which are not always obvious in the physical world. This surreal imagery unveils worlds in which the force that creates and nurtures life are as evident and important as the physical seeds from which life springs forth.



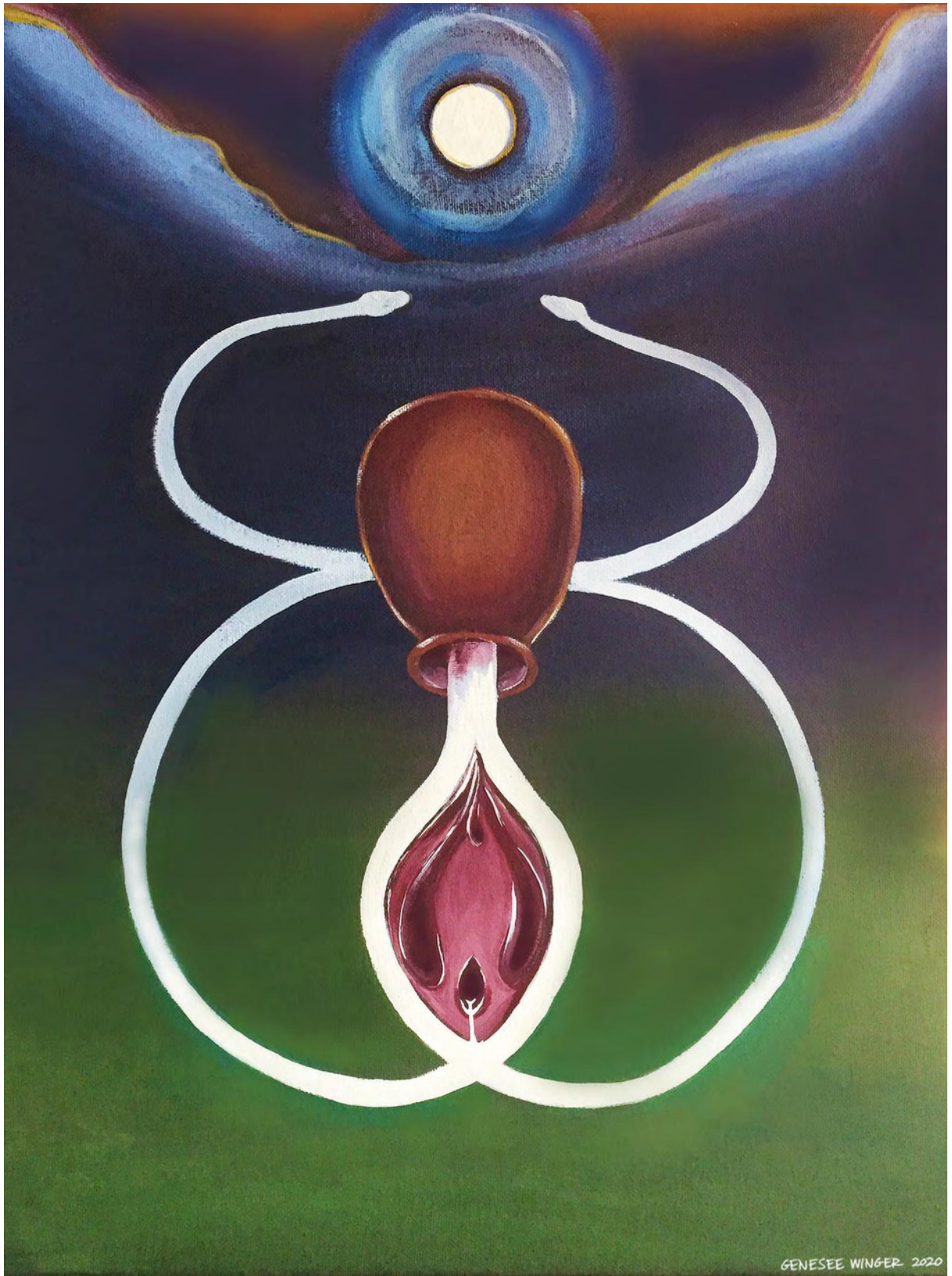


Mother Moon



Winter Moon





Spring Emerging

# Emily Yoquelet

BA, Studio Arts and Technology

## *The Factory*



My art practice uses the iconography of *The Factory* to create and examine multiple layers of process. The Factory is a place both imagined and real. *The Factory* is the raw materials which are transformed in it; my work is a window into the processes sustained by it. Wood carving, paper making, and cement mixing and pouring are just a few of the intensive methods I labor in. I take materials and build upon/respond to them in rigorous construction and deconstruction, converting substance into new objects. My aesthetics are rooted in the place where materials meet and diverge as wholly other - the Factory.

In recent work, I use various levels of abstraction and distortion in self-portraiture to show that the body is embedded in the rhythm of labor and process. A carved self-portrait in a particle board shelf shows

how the everyday (mass-produced) object can become a site of reflecting and expressing the body. Black and white images rice-pasted onto cement fragments emphasize texture and the raw form of the material used. Handmade paper with hair pressed into its thin layers shows the possibilities of our bodies as materials themselves, being excavated and processed into new forms. In these works I use the Factory to express the rhythm of labor in us. Process is the time spent creating and collaborating with material.





Self-portrait carved into particle board shelf and backed with fiberglass insulation. 44.5" x 19.5"





Self-portrait carved on sintra and turned into a transparency, screen printed onto plain weave pouch. Sakiori weave cut apart and sewn together with plain weave. Approx. 3' 8" x 3' 8"







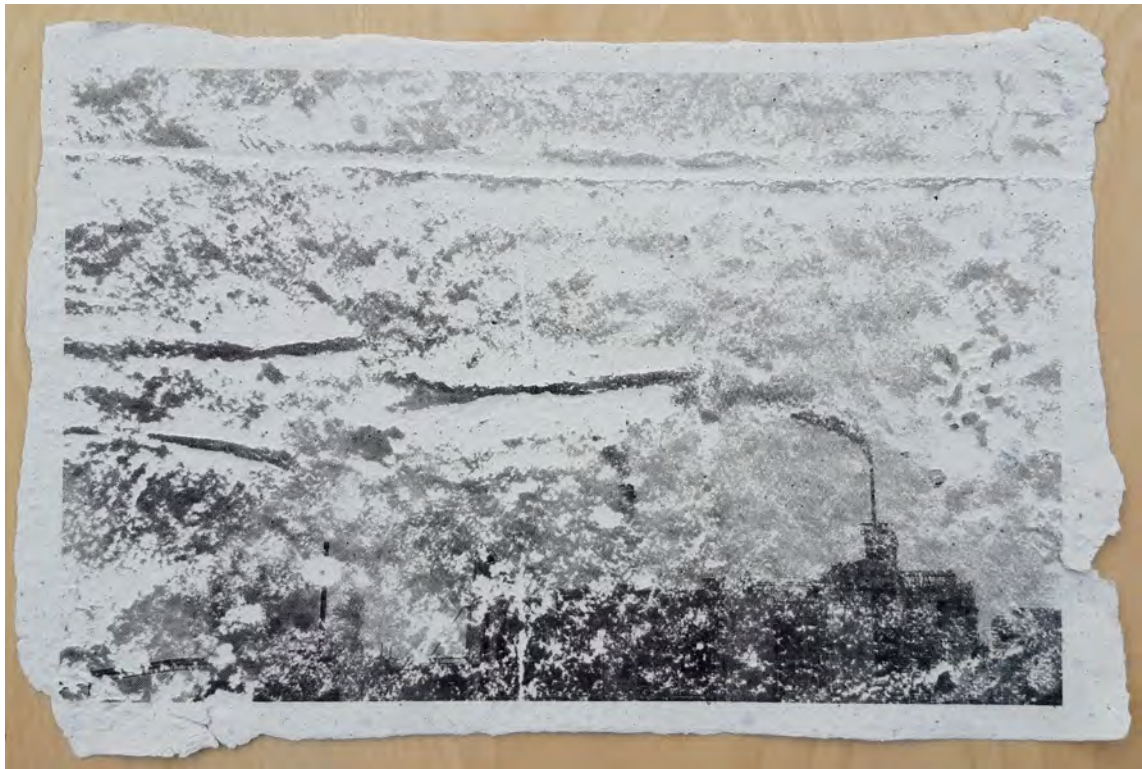
Black and white image screen printed onto rice paper, rice pasted onto cement and sanded down with sandpaper.  
Cement piece 12" x 19"







Black and white image screen printed onto handmade paper, 11" x 17"

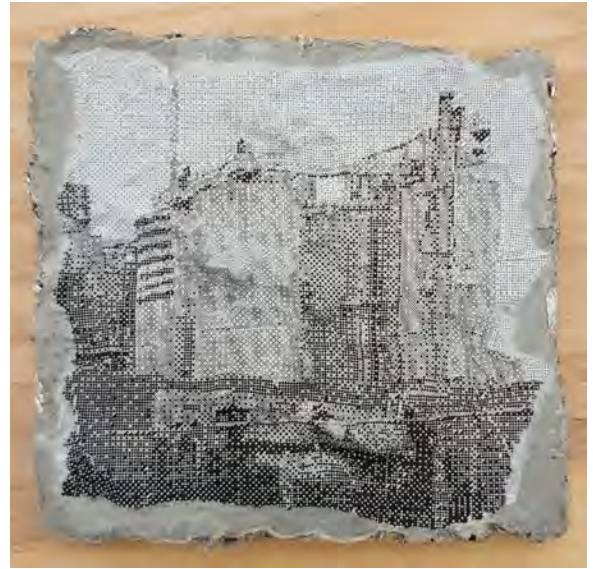


Black and white image screen printed onto handmade paper, 11" x 17"

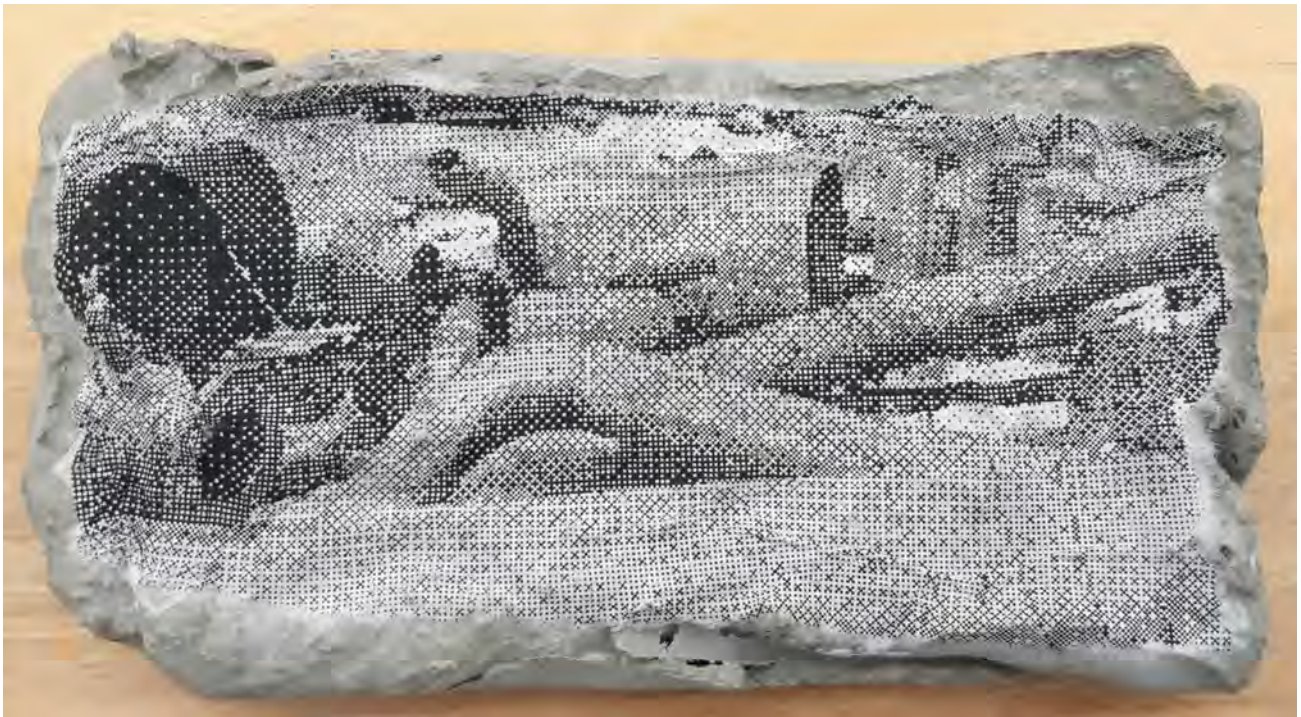




Black and white image screen printed onto rice paper and rice pasted onto cement. 4" x 4.5"



Black and white image screen printed onto rice paper and rice pasted onto cement. 5" x 5"



Black and white image screen printed onto rice paper and rice pasted onto cement. 3.5" x 6.5"

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