

ISAAC BEVIN BOAKYE

my artist journal (a work in progress)

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Formal Analysis – Artists from Art21

Week 1



El Anatsui, *Bleeding Takari II*, aluminum bottle caps and copper wire, 2007.

<https://art21.org/watch/art-in-the-twenty-first-century/s6/el-anatsui-in-change-segment/>

Bleeding Takari II is an installation that hangs on the wall like a shining tapestry fabric, but its subject matter immediately complicates that first impression. The surface appears soft and cloth-like, yet the work is composed entirely of recycled aluminum liquor bottle caps linked by fine copper wire. The composition stretches wide, flowing across the wall in folds that resemble fabric gathered under its own weight. Metallic reds, golds, and silvers dominate the surface, forming a field of color that shifts as light moves across it. The dense red mass near the center seems to pool and radiate outward, a visual detail that is difficult to ignore given the word “bleeding” in the title. Even without knowing the material, the viewer might sense a connection to textile traditions, cloth, or ceremonial garments, while the metallic gleam pulls the work into a different, more industrial register.

The piece is constructed from thousands of small, repeated units. The flattened bottle caps become tiles in a vast, flexible mosaic, and the copper wire holding them together functions almost like thread in a loom. The texture is rich and uneven, producing ripples like those seen in draped cloth. The edges are irregular, preventing the piece from feeling rigid or rectangular; instead, it breathes with the architecture around it. Light activates the surface, catching on the shiny aluminum so that highlights shift and sparkle as the viewer moves. What initially seems

like a static object becomes performative and alive because of the way its form responds to space, gravity, and motion. Scale also matters since this is not a small decorative textile, but a monumental sheet of material that transforms discarded objects into something visually opulent.

The tapestry-like structure evokes West African textile traditions and histories of labor, weaving, and craftsmanship. Yet the materials bottle caps from imported liquor point toward global trade systems, colonial economies, and the circulation of goods across continents. The red center that appears to “bleed” suggests a wound or a spill, hinting at histories of extraction and violence embedded in commerce. Trash in this context becomes luxury, metal takes a different flowy form of cloth, and as a result, we see waste become beauty. In that transformation, Anatsui asks the viewer to acknowledge the environmental cost of consumption, the human stories buried in global trade, and the resilience of cultural memory. The work feels both celebratory and mournful, dazzling and heavy. Like the piece itself, its meaning is layered folding histories, materials, and aesthetics into a single dazzling surface.

Week 2



Doris Salcedo, *Shibboleth (The Crack)*, installation at Tate Modern Turbine Hall, 2007.

<https://art21.org/watch/art-in-the-twenty-first-century/s5/doris-salcedo-in-compassion-segment/>

Doris Salcedo's *Shibboleth* is a long, irregular crack running through the length of the concrete floor of Tate Modern's Turbine Hall. The subject matter is deceptively simple: the viewer sees a deep, jagged rupture stretching across a grand museum space built to feel monumental and unbreakable. Some sections of the fissure are narrow, thin as a vein, while others widen enough to reveal a dark, narrow void beneath. Visitors lean over, peer into it, and follow its path as it cuts straight through the open industrial floor. What looks like damage is in fact a carefully constructed sculptural intervention. The title "*Shibboleth*" refers to a word historically used to identify outsiders or those who do not belong, and this subtle but powerful linguistic reference suggests that the crack is not only physical but social.

The work transforms a space rather than occupying it. Salcedo inserted a cast concrete form beneath the existing floor, forcing the original surface to split and lift slightly, as if the museum itself had fractured under invisible pressure. The crack is not clean. Its edges are rough, uneven, and organic, contrasting sharply with the smooth, polished expanse of gray concrete that surrounds it. The linear composition pulls the viewer forward, encouraging movement along its length. Because it is embedded in the floor rather than raised above it, the piece disrupts normal patterns of walking, producing tension, hesitation, and bodily awareness. Even without touching it, visitors feel endangered, forced to confront the space as unstable. Scale magnifies this effect. The crack stretches nearly 550 feet, longer than a city block, making the Turbine Hall which is normally a symbol of cultural solidity, feel fragile.

Salcedo's crack suggests the hidden histories that modern institutions often bury including colonial violence, racism, borders, and the separation of people by class or nationality.

"Shibboleth" becomes a scar, a wound cut through the museum floor to reveal what lies beneath the polished surface of Western cultural spaces. The viewer confronts exclusion quite literally underfoot. The work does not offer closure. The crack ends abruptly, unresolved, as if the wound continues beyond the gallery walls. In that ambiguity, Salcedo transforms architecture into a metaphor for society itself, impressive on the outside, but split internally by fractures we choose not to see. The installation asks whether those who cross public spaces truly walk on equal ground, or whether some of us always move with the threat of falling.

Week 3



Kara Walker, *A Subtlety, or the Marvelous Sugar Baby*, sugar-coated sculpture installation, Domino Sugar Factory, Brooklyn, 2014.

<https://art21.org/watch/extended-play/kara-walker-a-subtlety-or-the-marvelous-sugar-baby-short/>

A Subtlety by Kara Walker takes the form of a monumental, sugar-coated sphinx with the head and facial features of a Black woman, installed inside the abandoned Domino Sugar Factory in Brooklyn. At first glance, the viewer sees a luminous white figure kneeling upright, arms folded, breasts exposed, towering over the industrial interior. The surface seems immaculate, almost glowing under the dim light, and the sculpture's sheer size demands immediate attention. But the pristine whiteness is not marble or stone. It is sugar, slowly melting and staining the floor around it. Smaller figures made of molasses-colored sugar stand nearby, echoing the forms of children carrying baskets, though their bodies are sticky, collapsing, and in various states of decay. Subject matter and material become inseparable. The work is both a sculpture and a substance, both sweetness and rot.

The installation engages the entire space. The contrast between the brilliant white sugar surface and the dark, rusted interior of the decaying factory creates a visual tension. The sphinx's skin looks smooth and polished from afar, but up close the surface reveals crystallization, cracks, and drips. Light bounces off the sugar, giving the sculpture deceptive purity, while the rest of the factory remains shadowed and grimy. The size is overwhelming as the sphinx reaches over thirty feet high and nearly ninety feet long, dwarfing viewers who stand beneath it. The smaller sugar figures, much more fragile and human-sized, lean, sag, and slump with the heat and time, reminding viewers that the installation itself is temporary and vulnerable. This slow collapse becomes part of the form of an artwork that changes every hour, refusing to remain fixed.

Sugar is a sweet commodity with a violent history, tied to slavery, colonial exploitation, and the global plantation economy. The sphinx's monumental whiteness evokes luxury and refinement, yet the sculpture's Black features and sexualized pose recall the racialized imagery that justified centuries of labor and suffering. The smaller, melting figures of children recall the human bodies consumed by this industry- worked, used, and discarded. Inside a former sugar refinery, Walker exposes the hidden cost of sweetness, forcing the viewer to confront how beauty and pleasure are built upon histories of violence. The sculpture is both majestic and unsettling, a monument that honors what history tried to forget. As the sugar melted and stained the floor, the artwork literally bled into the factory, reminding viewers that the past cannot be fully cleaned away.

Week 4



Nick Cave, Soundsuit, mixed media costume/sculpture, early 2000s–present.

<https://art21.org/watch/art-in-the-twenty-first-century/s8/nick-cave-in-chicago-segment/>

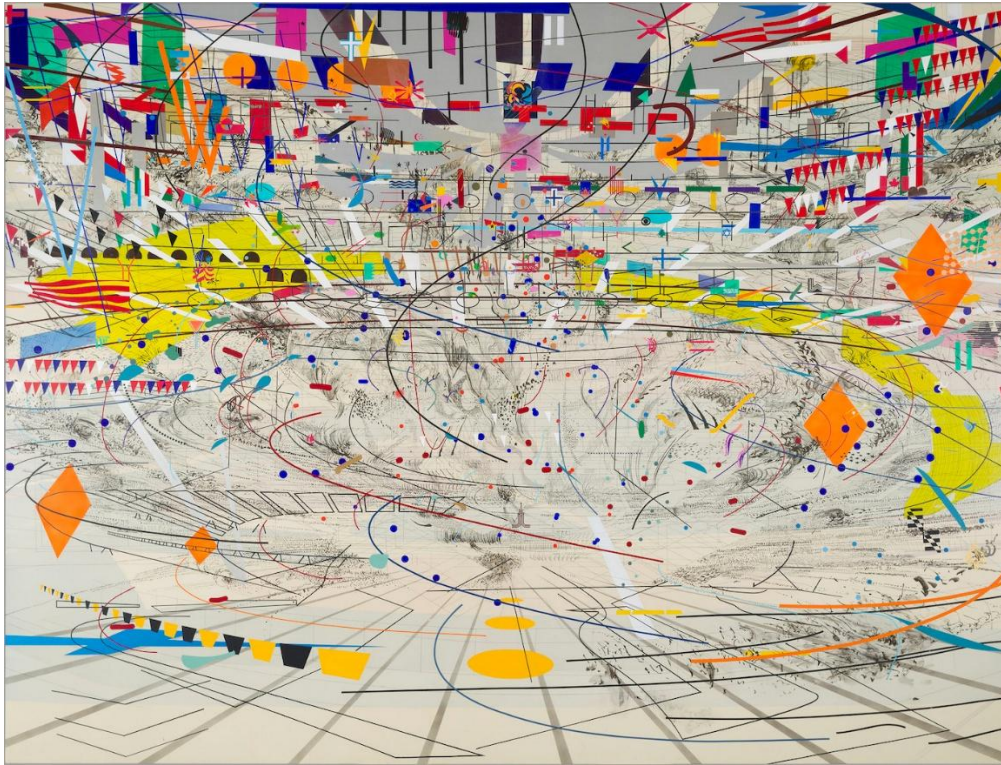
Nick Cave's *Soundsuits* are full-body sculptural costumes that completely conceal the wearer beneath layers of brightly colored materials. Some of these materials are beads, buttons, twigs, raffia, fabric, and other found objects. When looking at a Soundsuit at rest, the viewer sees a figure-shaped form standing upright, yet identity is erased. The head, hands, and face are hidden, replaced with ornamental surfaces that seem ceremonial, playful, or even otherworldly. The subject matter is a body transformed into sculpture. It has a human presence disguised beneath an explosion of decoration. Some suits sparkle like carnival regalia, others bristle with sticks or fur, making the figure appear animalistic or armored. The work occupies a strange space between sculpture, costume, and performance. Even before the suit moves, it suggests motion, rhythm, and sound.

Cave's Soundsuits depend on meticulous craftsmanship and repetition. Thousands of beads or buttons may cover a single suit, arranged in swirling color patterns that pulse with visual energy. When the suits are made of twigs or raffia, the silhouette expands wildly outward, turning the human form into a walking sculpture that breaks the logic of anatomy. Materials change from

one suit to another - porcelain birds, yarn, toys, sequins, dyed hair - but the principle remains the same. The idea is that the original body becomes both hidden and amplified. In performance, the suits make sound with each movement. For example, the beads rattle, the twigs clatter, and fabric rustles. Even in a gallery, the viewer can imagine noise and motion, because the form is built for sound. Some suits are tall and imposing, towering over viewers while others squat or balloon outward in impossible bulk. Light reflects dramatically off shiny surfaces, making the figure shimmer with life even while still.

Cave began the series after the police beating Rodney King in 1991, creating a suit that could shield the body from violence and from racial profiling by covering the wearer's identity completely. The ornate surfaces act as armor, which is beautiful, excessive, and impenetrable. Race, class, and gender disappear inside the suit, challenging the viewer's assumptions about who stands before them. At the same time, the suits celebrate movement, performance, and joy. Once worn, they turn trauma into dance, transforming the body into a vibrant instrument of sound and expression. The Soundsuit is both a shield and a celebration, a refusal to be categorized and a reclaiming of dignity through beauty. In this merging of sculpture and performance, Cave suggests that art can be both a form of protection and a form of liberation.

Week 5



Julie Mehretu, *Stadia II*, ink and acrylic on canvas, 2004.

<https://art21.org/watch/extended-play/julie-mehretu-politicized-landscapes-short/>

Stadia II is a painting that resembles a vast stadium filled with movement, sound, and crowds, even though no literal figures appear in the painting. The subject matter emerges gradually. Geometric shapes and bursts of color line up like flags, confetti, banners, and architectural structures. Curving lines sweep across the canvas in arcs, mimicking the shape of an arena viewed from above, while small marks scatter across the surface like cheering spectators. The painting feels like it contains thousands of bodies without showing a single one. Instead of representing a single event, *Stadia II* evokes the feeling of collective gathering like celebrations, protests, ceremonies, and competitions compressed into one monumental scene.

Mehretu builds the painting in layers. Transparent washes of gray and white sit behind architectural lines drawn with precision, as if plans for a stadium or city have been sketched directly into the work. Over these foundations, bursts of color reds, blues, yellows, and greens appear in small, crisp shapes that float in space. Thin black lines sweep, loop, and collide, creating a sense of motion, as though the atmosphere itself is vibrating. The forms repeat, scatter, and concentrate in different areas, creating visual rhythm. Even though the canvas is filled with marks, the composition feels balanced as dense areas contrast with open space, allowing the viewer's eye to travel across the scene without becoming overwhelmed. The canvas is large

enough that standing in front of it can feel like looking into a breathing, chaotic arena, and the scale also intensifies this experience.

Mehretu is interested in how architecture holds collective memory, how stadiums and plazas become sites of national pride, political spectacle, and mass emotion. Flags and symbols appear, but they are abstract, stripped of identity, nationality, or allegiance. The painting vibrates between celebration and danger, suggesting that large gatherings can unite or divide, inspire hope or violence. The viewer is pulled into the excitement of color and movement, but the frenetic lines and layered marks reveal that crowds are unpredictable, capable of both joy and chaos. In this way, painting becomes a portrait of modern society. It is beautiful, restless, built on structures that can be used for triumph or destruction. *Stadia II* turns abstraction into a living social space, and the viewer is left to decide whether they are witnessing celebration, protest, or something in between.

Week 6



Yinka Shonibare CBE, *The Swing (after Fragonard)*, fiberglass mannequin, Dutch wax fabric, shoes, and artificial foliage, 2001.

<https://art21.org/artist/yinka-shonibare-cbe/>

Yinka Shonibare's *The Swing (after Fragonard)* recreates a famous Rococo painting from the 18th century, but transforms it into a three-dimensional sculpture that fills space rather than canvas. The subject matter is a lavishly dressed woman on a swing, caught mid-flight, her body frozen in a moment of flirtatious joy. Yet the mannequin has no head; a smooth, empty neck replaces the face that would normally reveal identity, class, or race. The dress billows outward, made not of silk but of brightly patterned Dutch wax fabric. This material is associated with West African identity, colonial trade, and cultural hybridity. The scene includes real foliage and a suspended swing, allowing the viewer to walk around the sculpture as though stepping into the painting itself.

The work depends on contrast and transformation. Shonibare keeps the ornate posture and swirling movement of Fragonard's original Rococo figure, but replaces traditional European fabric with vivid, patterned textiles. The bright oranges, greens, and blues of the dress break away from the pastel softness associated with the Rococo period. Without a head, the mannequin's body becomes a symbolic figure rather than a portrait of an individual. The carefully sculpted hands and pointed foot still communicate elegance and playfulness. Space becomes part of the piece in such a way that instead of viewing from a single angle, the viewer

circles around it, discovering how the dress expands outward like sculpture. Light catches the folds of fabric, emphasizing both motion and ornament. The pedestal of artificial greenery brings the outdoors into the gallery, creating a stage-like setting that blurs fiction and reality.

By removing the head of this figure, Shonibare disrupts the colonial gaze and strips away the face that historically represented European aristocracy. The Dutch wax fabric though associated with African identity, was produced in Europe and distributed through colonial trade routes, making the dress itself a symbol of global exchange, appropriation, and cultural invention. The sculpture becomes humorous and unsettling at once. It is somehow luxurious, playful, and yet missing the very thing that gives a figure power which is its voice, identity, and agency.

Shonibare turns a scene of leisure into a commentary on wealth, colonial history, gender, and the aesthetics of power. The viewer stands in the space between beauty and critique, asked to consider who gets to enjoy luxury, who is erased, and how culture is always manufactured through movement across borders.

Week 7



Jenny Holzer, *Protect Me From What I Want*, LED signage installation, late 1980s.

<https://art21.org/watch/extended-play/jenny-holzer-writing-difficulty-short/>

Jenny Holzer's *Protect Me From What I Want* is a presentation of a short, urgent sentence scrolling across an electronic LED sign. It is as simple as a line of glowing text moving across a black field. The words are clear, legible, and unmistakably direct, yet the meaning of the phrase shifts as one reads it. The viewer sees a technological object associated with advertising which is something meant to sell or announce, yet instead of instructions or commercial slogans, Holzer offers a warning disguised as desire. Because there is no image and no figure, the artwork reduces itself to language alone, asking the viewer to confront the message stripped of decoration.

Holzer uses the visual language of public signage. The text is rendered in bright, monochromatic light, scrolling horizontally at a steady pace. Letters appear, travel across the field, and disappear, creating a rhythm shaped by time rather than space. The glowing LED bulbs flicker slightly, giving the text an industrial, mechanical quality. The medium recalls city streets, stock tickers, and news headlines, places where information is usually urgent and transactional. The gallery space is darkened, making the text feel even brighter and more authoritative. Because the piece is not static, the viewer must remain attentive. The message cannot be taken in all at once but must be absorbed moment by moment as it moves. In this sense, the artwork behaves like a living object, always renewing itself as the sentence cycles again.

The sentence *Protect Me From What I Want* sounds like a prayer or a confession. The speaker wants something so powerfully that they fear it might destroy them. The work becomes

psychological, exposing how modern culture encourages consumption, ambition, and longing but rarely warns us of their costs. By placing the phrase in a technological medium associated with commerce, Holzer suggests that society's messages of desire are seductive and omnipresent. The scrolling text becomes a mirror for the viewer's own internal conflicts whether about material wealth, love, status, or power. In its simplicity, the piece is unsettling, and the viewer recognizes themselves in this contradiction. Also, the artwork becomes an echo of contemporary life, where wanting and fearing are inseparable.

Visiting Artists

John Opera

We talked about pursuing Design as a career to fully develop and master a medium that suits me the most. John Opera also liked my poetry and mentioned that it is inseparable from my work. He recommended that I explore it deeper.

Sharon Loudon

Faculty Visit

Artist Information

Biography

Statement

Radical Mobility

In One Sentence

My work explores radical mobility as a form of freedom, rejecting capitalist constraints and challenging the colonial and bureaucratic systems that restrict the movement, dreams, and identities of Africans.

Paragraph

My art is a visual and spatial inquiry into the idea of *radical mobility*: the freedom to move, to dream, and to transform. It challenges the forces that confine people including but not limited to capitalist job culture, state-imposed borders, colonial legacies, and internalized limitations. Drawing from my African identity, I emphasize how mobility within the continent is often more difficult for Africans than it is for outsiders, revealing contradictions that stem from neo-colonial systems and class structures. Through 3D art, I aim to create imagined landscapes and liberated identities. These are works that invite viewers to consider what life might look like outside of extractive systems and instead within boundless terrains of freedom, adventure, and self-determined movement.

Essay

In a world defined by borders, job titles, and economic utility, my artistic practice is a refusal. It is a refusal to accept that identity must be static, that movement must be sanctioned, or that success must be monetized. At the heart of my work is a desire for *radical mobility*, which includes but is not limited to the physical ability to move from place to place, and a broader philosophical and emotional liberation. It also involves the right to explore, to transform, and to become something new without being tethered to capitalist systems or colonial histories.

As an African, I have witnessed firsthand how a foreign passport opens more doors within the continent than an African passport could. Our own territory is divided against us and is often a reflection of colonial borders that were never meant to serve us. I bring these contradictions into my art media, mainly design and photography to construct alternate realities and spaces. These are worlds where Africans roam freely, unhindered by visa regimes or economic burdens. They are places where creativity isn't commodified but celebrated as a life force. They are visual experiments in freedom.

Ultimately, my work is a proposition. What if we didn't measure ourselves by productivity? What if we could go anywhere and be anything? What if the systems we took for granted were only temporary fictions? Through radical mobility, I want to unsettle, to awaken, and to offer a glimpse into the expansive possibility of life beyond confinement.

Here are some contemporary artists exploring similar themes of mobility, African identity, non-conformity, and systems of control:

- **Kiluanji Kia Henda (Angola)** – Works with photography, video, and installation. Explores postcolonial identity, urban landscapes, and African futurism. His work often critiques political narratives and presents speculative, alternative futures.
- **Cyrus Kabiru (Kenya)** – Known for his Afrofuturist sculptures made from found objects, especially eyewear. He explores vision, identity, and self-determination in a way that aligns with radical mobility.
- **Emeka Ogboh (Nigeria)** – Uses sound and installation to explore migration, borders, and cultural translation.
- **Sammy Baloji (DRC)** – Combines historical archives and photography to critique colonial legacies and extractivism in Africa.
- **Wangechi Mutu (Kenya)** – Multidisciplinary artist blending collage, sculpture, and performance. Her themes often relate to transformation, identity, and reimagined female forms in fantastical landscapes.

Look into Floor Vinyls - **Jerry**

Project Ideas

1. Wheels of the past, kids playing with tyres/wheels
2. The Curse Of Mobility - Emily Lordi, are we a matrix of instances? Because we can't show our true self anywhere?

Curriculum Vitae or Resume

Note: Currently my resume is more focused on Design, as I have more exhibitions I will make it more art centered.

Isaac Bevin Boakye

SUMMARY

Young Professional in Product Design with experience in integrating human-centered creativity with data-driven decision making. Founder of a transnational fashion startup, scaling brand identity and market presence across diverse regions.

SKILLS

Figma, Framer, Python, C, Prototyping, Data Visualization, Branding Design, Customer Discovery, Market Analysis, Agile Methodology, Adobe Creative Suite, Cinema 4D, Rhino, Grasshopper, Blender, Canva, Clo 3D, ZBrush, Miro.

PROFESSIONAL EXPERIENCE

Product Management Intern | Soundstripe Nashville, TN | **September 2024 - December 2024**

- Conducted market analysis for potential entry into college markets, focusing on streaming and licensing opportunities.
- Interviewed and segmented different types of college users to understand the needs and opportunities within the market.
- Leveraged library of **10M+** sync licenses and **\$7M** in creator royalties to design concepts for more platform engagement.

Founder, Creative Director | Shada Culture, High Street Fashion Hybrid | **May 2023 - Present**

- Founded a fashion startup fusing traditional aesthetics with contemporary self-expression for young global audiences, resulting in a unique brand identity that attracted initial customer and investor interests.
- Recruited and onboarded a multidisciplinary team of five across design, marketing, and operations departments.
- Built global manufacturing relationships, sourcing custom fabrics and establishing a scalable production pipeline.
- Led 9 months of iterative design development, ensuring high-quality garment production ahead of November launch.
- Developed a five-point marketing strategy targeting brand growth across three countries (Ghana, U.K., U.S.).

UX Designer | Gown Card App, VUMC Nashville, TN | **December 2024**

- Boosted surgeon participation through the implementation of social reward systems, ensuring more accurate input.
- Reduced inventory wastage by **40%**, lowering restocking costs and improving surgery resource management.
- Optimized workflow for surgical teams, enabling quicker task completion and reducing procedural delays across board.

UX Designer | The Wond'ry Nashville, TN | **October 2023 - December 2024**

- Performed usability testing on Vanderbilt University campus to inform customer-centered design decisions.
- Designed and prototyped UI/UX solutions in a multi-disciplinary team, enhancing user engagement and experience.
- Integrated client feedback into iterative design improvements, optimizing empathy, accessibility, and satisfaction.

Graphic Designer | Quesi Design & Architecture Studio Accra, Ghana | **March 2020 - August 2022**

- Increased team efficiency by **35%** by introducing Project Evaluation and Review Technique (PERT) charts to meetings.
- Grew customer satisfaction by **100%** by engaging clients in a 5-stage feedback loop to address their pain points.
- Strengthened the studio's brand identity delivering impactful brand logos for **8** entrepreneurs through an agile approach.

LEADERSHIP & PROJECTS

Co-Founder, President '24 | Vanderbilt Photo Society Nashville, TN | **July 2023 - Present**

- Drove resource acquisition and secured a fully equipped photography studio on campus to support skill development, improving the learning curve for new photographers and broadening the club's accessibility to all interested students.
- Expanded club offerings by introducing diverse photography formats, doubling membership and engagement.

Fellow '24 | Product Space Vanderbilt Nashville, TN | **April 2024 - Present**

- Engaged in intensive product learning modules focused on analysis, product lifecycle management, and UX/UI design.
- Partnered with companies to work on product initiatives, gaining hands-on experience managing product development.

Recruitment Team | Delta Sigma Pi Professional Business Fraternity Nashville, TN | **February 2024 - Present**

- Assessed and selected 20 students out of **300+** applicants for academic, leadership, and professional capability.
- Completed intensive business development program bolstering business knowledge and professional skillset.

National Science Foundation Cohort | SXSW Austin, TX | **March 2024**

- Launched an evidence-based evaluation program for Shada, focusing on customer discovery and Lean methodology.
- Synthesized data from **50+** customer interviews in **10** days to refine value proposition, strategy and target audience.

EDUCATION

Vanderbilt University Nashville, TN
Bachelor of Science in Computer Science | Bachelor of Arts in Design
Minor in Architecture + Built Environment

Community Events and Social Work

Apprenticeship

New York Trip

MoMA

Favorite Work

OPEN Architecture

China, est. 2008

Li Hu

Chinese, born 1973

Huang Wenjing

Chinese, born 1973

UCCA Dune Art Museum, Aranya, Hebei, China 2015-18

Model

Polylactic acid (PLA)

Aerial views of the site during the
construction process Chromogenic prints

Digital photographs by *Zaiye Studio*

Sketch elevation

Graphite and colored pencil on paper

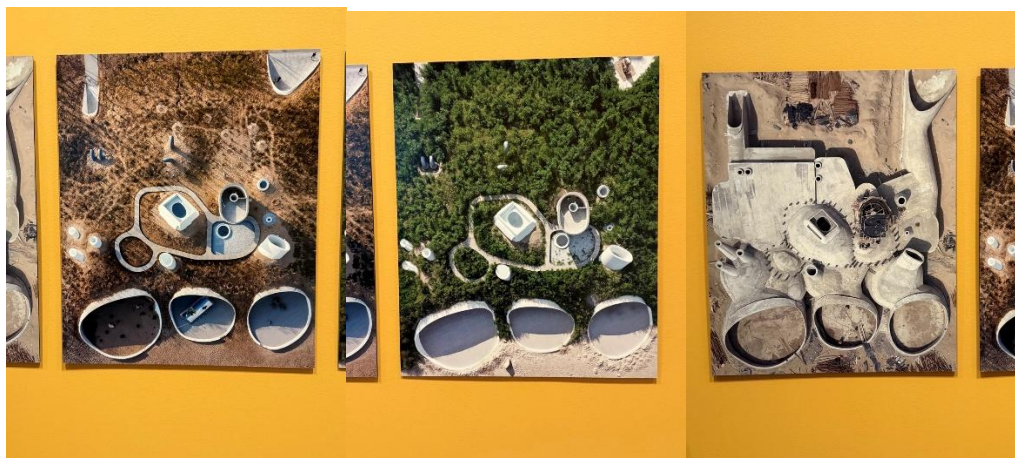
Plans, Elevations, and Sections

Digital drawings

Exterior and interior views

Digital photographs by *Wu Qingshan and Tian Fangfang*

Gifts of OPEN Architecture, 2020



Guggenheim

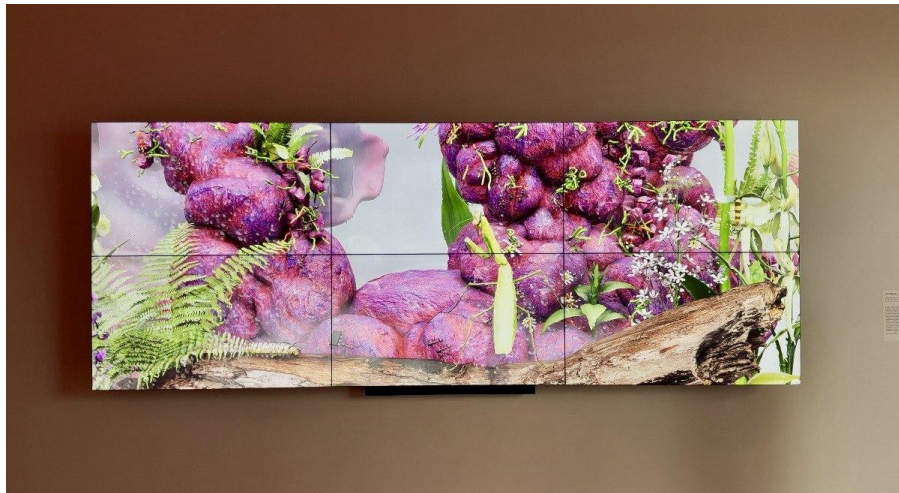
Favorite Work

Walking through Rashid Johnson's entire body work at the Guggenheim felt intense but strangely comforting. One piece that stayed with me was a wall-sized grid filled with plants, books, shea butter, and small ceramic tiles. Up close it looked like a living library which is messy, growing, overflowing. The plants reached out of their pots as if they were trying to escape, and the books looked worn, like they had been passed through many hands. The whole structure felt like a memory shelf, part home, part museum, part lab. Standing in front of it, I didn't feel like I was just looking at art. I felt like I was standing inside someone's thoughts, full of history, stress, healing, and hope all at once. An honorable mention goes to his personal statement. It's the most powerful statement I read on the trip.

MET

I didn't have a chance to enter the MET but the first night in New York, outside the MET, looking at the native animal sculptures had me thinking about positioning in installations. How much of the artwork should the audience see and how much should be hidden?

Whitney



Theo Triantafyllidis

b. 1988; Athens, Greece

BugSim (Pheromone Spa), 2023

Live Simulation, color, sound; infinite duration Purchase with funds from the Digital Art Committee 2023.131

In Bugsim (Pheromone Spa), small insects and plants are preserved in a self-sustaining terrarium. Behind its moist glass surface, a busy colony of virtual ants marches as it is caught in a Sisyphean task of trying to build an ecosystem that is crumbling, while flora and fauna grow in every direction. Monitored by a mysterious creature peering in from the outside, the terrarium simulates natural cycles in this artificial environment-it is temperature controlled and supplied

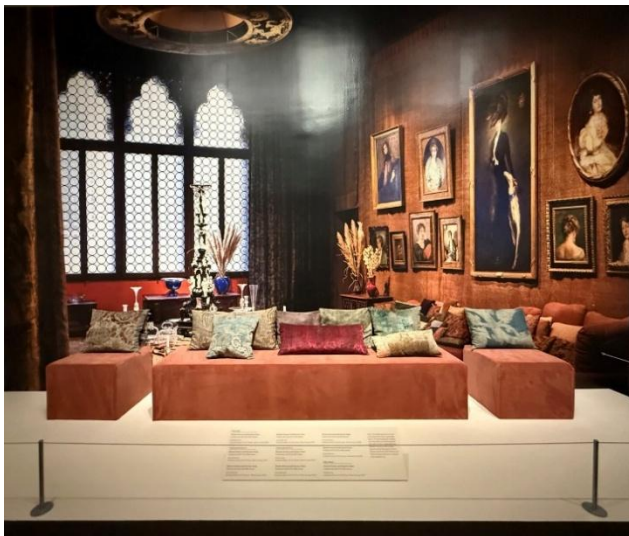
with a calibrated flow of nutrients, hormones, and moisture. Envisioning life long after the era known as the Anthropocene, when human activity has been the main agent of change in the environment, Bugsim (Pheromone Spa) invites audiences to contemplate a landscape where the struggle between resilience and demise continues even after humans' failure to protect the planet's ecosystem.

631 Kids VD)) 631

Others

Nashville Museums and Exhibitions

Frist



Fortuny Cushions (Collective Installation)

Artist: Mariano Fortuny Textile Factory, Venice, first half of the 20th century

Location: Fondazione Musei Civici di Venezia— Museo Fortuny, multiple catalog numbers (T0032, T0016, T0015, T0037, T0210, T0018, T0031, T0025, T0193)

- A group of printed silk velvet and cotton cushions displayed on ottomans, arranged to resemble a Venetian room inspired by Ottoman interiors. The pillows feature detailed floral patterns.
- Shows Fortuny's skill in textile design and how fabric, pattern, and arrangement can create a luxurious, immersive environment.
- Floral motifs reference Venetian and Ottoman traditions, connecting luxury, culture, and domestic life.
- The installation feels like a real historical room, with repetition and pattern creating harmony and visual interest.

- Inspires me creatively for fashion and textiles, showing how pattern, texture, and layout can shape a space and inform design.
- Fortuny blends historical Venetian and Ottoman motifs with early 20th-century textile techniques, showing how traditional patterns can be reimagined for modern design.



Portrait of Doge Leonardo Loredan

Artist: Vittore Carpaccio, ca. 1501–5

Location: Fondazione Musei Civici di Venezia— Museo Correr, Cl. I n. 0043

- Formal portrait of Doge Leonardo Loredan in side profile, emphasizing poise and authority.
- Captures the Venetian elite and the balance between political power and personal character in early 16th-century Venice.
- Detailed rendering of fabrics in the Doge's ceremonial robe, highlighting intricate patterns and textures.
- Clothing and ceremonial dress symbolize political power, social status, and cultural identity.
- The side profile and meticulous details create a sense of dignity, inner character, and visual storytelling through attire.
- Inspires me creatively to explore detail, texture, and character in both portraiture and fashion design, showing how clothing can communicate identity and status.



Crazy Quilt

Artist: Attributed to Hattie Dyer ca. 1895

Location: Museum of Fine Arts, Boston, Gift of Gerald E. Roy, 2018

- This “crazy quilt” combines small scraps of silk fabrics from Dyer’s hat-making business with dress and furnishing silks, including embossed and painted cotton velvet.
- Floral, animal, and other motifs are embroidered with cotton, silk, and metallic threads, often following printed patterns or illustrations from books.
- A green velvet piece stamped with Dyer’s name and business address appears beneath a central embroidered yellow chrysanthemum.
- The quilt reflects late 19th-century American textile innovation and the adoption of aesthetic movement ideals into domestic decoration.
- Crazy quilts emerged when American silk became more accessible and fashionable parlor textiles emphasized beauty, craftsmanship, and artistry.
- Floral and animal motifs were common in crazy quilts, demonstrating both an engagement with nature and the era’s fascination with decorative imagery.
- The inclusion of Dyer’s business stamp ties the work to her personal and professional identity.
- The quilt has a vibrant, patchwork aesthetic, balancing multiple textures, colors, and embroidery styles. Its irregular composition creates movement across the surface while maintaining visual cohesion through repetition of motifs and materials.
- I chose it because I am inspired by Dyer’s ability to combine utility, personal narrative, and artistic expression in a domestic textile.

- The layering of textures and embroidery techniques resonates with my interest in experimenting with fabric and surface in my own creative work, particularly for luxury or decorative pieces.



Indigo Color Mixture

Artist: Tomie Nagano, 2004

Location: Museum of Fine Arts, Boston

- Large quilt made of thousands of small indigo cotton pieces arranged in a Log Cabin pattern, forming a cohesive and geometric design.
- Honors the resourcefulness and frugality of Nagano's great-grandparents, Japanese farmers who settled in Hokkaido in the late 19th century. The quilt celebrates the ingenuity of earlier generations who patched and reused clothing, connecting personal family history with broader cultural and historical narratives.
- Cotton plain weave; hand-stitched piecing; quilted with polyester thread; tactile and visually rich surface.
- Indigo cloth: Historically important to rural working-class people worldwide; thought to ward off insects and snakes.
- Log Cabin pattern: Echoes the stacked, rectangular structures of the homes built by her ancestors, reflecting a connection to their labor and life.
- The massive scale, consistent patterning, and deep indigo hues create awe and reverence, emphasizing craftsmanship, repetition, and cultural memory.
- Inspires me artistically and creatively for my clothing brand, particularly in working with monochrome colors, textures, and patchwork techniques, while honoring tradition through innovative design.



Battle of Lepanto

Artist: Unidentified, Venice, ca. 1571–1600

Location: Fondazione Musei Civici di Venezia— Museo Correr, Cl. I n. 2062

- Depicts the naval Battle of Lepanto on October 7, 1571, in which Venice and the Holy League defeated the Ottoman Empire in one of the largest naval battles in history. Figures on ships, naval uniforms, and banners are prominent in the composition.
- Highlights Venice's maritime power, its political and trade relations with the Ottoman Empire, and its cultural memory of a defining historical moment. The painting also illustrates the role of clothing and regalia in signaling rank, allegiance, and identity in Venetian society.
- Oil on canvas; detailed rendering of sailors' and officers' garments, banners, and sails conveys the textures of fabric and metal, giving the work both visual richness and historical authenticity.
- Clothing and flags communicate authority, hierarchy, and national identity; the battle itself symbolizes triumph, religious alliances, and Venetian pride.
- Dynamic composition with dramatic light and color contrasts creates tension and grandeur, while the careful depiction of textiles and garments emphasizes material culture in storytelling.
- Inspires me creatively by showing how historical events and fashion intersect—how clothing, uniforms, and symbolic materials can communicate power, identity, and cultural values. This connects to my interest in visual storytelling through fashion design.

Proposal

Proposal 1

Title: *The Land Between The Lines*

Theme: *Migration & Displacement (Colonial Borders Within Africa)*

The Land Between The Lines imagines a future where Africa is no longer constrained by borders, physical, political, or social. This exhibition explores the concept of a continent united by shared histories, landscapes, and dreams, free from the divisive forces of colonialism and modern borders. Through 3D rendered art and animation, the installation will present a series of dynamic, fluid landscapes that represent the possibilities of a borderless Africa. These landscapes will flow and merge, showing how geography and culture intertwine without the divisions imposed by state boundaries.

Photography of present-day African landscapes will be integrated with these digital works, presenting a contrast between reality and potential futures. The physical boundary represented in the form of framed photographs will be juxtaposed with virtual spaces where boundaries dissolve, creating an environment that invites the viewer to imagine the freedom that could come with the removal of borders.

The installation will also include a looping animation of African landmarks slowly transforming into a fluid, connected network of people, lands, and cultures, symbolizing movement and interconnectedness.

Proposal 2

Title: *Before The Cowries Came In*

Theme: *Politics & Power (Freedom of the Self from Capital Restrictions)*

Before The Cowries Came In explores the psychological and physical constraints imposed by capitalist systems on individual freedom. This exhibition critiques the societal and personal restrictions caused by economic structures, revealing how capital shapes self-perception and limits the potential for personal growth and expression. Through detailed drawings and graphic design, the exhibition will feature illustrations of individuals trapped within symbolic cages, depictions of financial systems, clocks, and transactional barriers.

Photographs will contrast these drawings by showing individuals in free, unbound states, capturing moments of pure self-expression and identity outside the confines of capitalism. These photos will act as a visual representation of the human spirit untethered, free to explore dreams and identity without the burden of economic constraints.

The design element will include a series of visual pieces that deconstruct symbols of capitalist systems including money, corporate logos, and urban landscapes reinterpreted as chaotic, complex, and ultimately unsustainable structures that limit freedom. This piece will use design to question how these systems control movement, opportunities, and self-determination.

Proposal 3

Title: *The Dreamers' Terrain*

Theme: *Identity & the Self (The Right to Dream)*

The Dreamers' Terrain focuses on the inherent right to dream, to express one's identity freely, and to live beyond societal expectations. This exhibition will explore the concept of identity as fluid and limitless, encouraging viewers to reflect on how they define themselves outside of societal pressures. Through a combination of fabric sculptures and photography, this exhibit will represent the physicality of identity where fabrics and materials form expressions of dreams, aspirations, and freedom.

The fabric installations will consist of suspended garments and sculptures that represent various identities mostly cultural, embodying the tension between societal expectations and personal freedom. These fabric pieces will be embroidered with quotes and images that reflect the dreams and struggles of individuals seeking to live authentically.

The 3D rendered art will create virtual spaces where identities can be fully realized, offering an environment where viewers can engage with these alternate selves. Through digital landscapes, viewers will navigate through imagined realms where there are no restrictions to self-expression, enabling them to question the limitations they face in real life.