

Generation X

Photoshop

Alexa Sonken

Generation X refers the title given to people in the United States who were born between 1965 and 1977. This was a generation where languid youth rested in the shadows of their post-World War II baby boomer predecessors, MTV reigned supreme and a general distrust of the government was formidable. In this piece, I wanted to depict iconic personalities that reflect the character of this obscure generation. I chose computer graphics, Photoshop in particular, as the medium because this is the generation that first saw the inception of the home computer. The different distinguished faces seen are Bill Clinton, Kurt Cobain, Alanis Morissette, and America's favorite television teenagers, Beavis and Butthead. Because these faces are so commonly seen in popular culture, I believe that the connotations which trail behind these household names will accurately exemplify the mood of the piece and what Generation X stood for: rebellion against conservative social norms and the search for identity in a culture which one does not know where to belong. I chose to stick to muted black, white and grey to further illustrate the common sentiment behind the grunge listening, Starbucks drinking, flannel donning youth which made up the Generation X population. The style of this piece was intended to have a sketchbook quality surrounding it. I wanted the appearance of the line work to come across as if a student was doodling in his or her notebook whilst listening to their teacher speak about current politics and world affairs. My hope for the viewer is to walk away from this piece with a better understanding of this generation and why it donned the letter X, due to its inhabitants' search for life's meaning in a world where feelings of invisibility and angst consumed its youth.

X as the Unknown Factors of Life

Acrylic and gouache on canvas

Rachelle Fields

My painting was inspired by a quote, "You can make a plan, carve it into stone, like a feather falling, it is still unknown," from the song, "The Arc of Time," by Bright Eyes. When given the theme of "X," I brainstormed many ideas for the project until I arrived at the idea of X as an unsolved or unknown factor. Taking this idea a step further, I decided to portray X as the unknown factors of life. Often in life we are taken by surprise at the way our lives unfold. Our life's plans or attitudes may be completely altered due to an unforeseen event and are ultimately determined by the unfolding plans God has for us. From having my worldview unexpectedly expanded by a general education class, to being a part of the Westmont community as it went through the trauma of the Tea Fire, life can change rapidly. As I planned my artwork, I was originally going to paint a single feather, but later I chose to paint two crossing feathers falling (to create an X shape) in order to further connect my painting to the theme.

The painting has a personal connection to me as I used imagery from Kodiak Island, Alaska where I grew up. The feathers I painted are eagle feathers I found on the beaches back home, and the landscape backdrop of the mountains is near where I live. I have spent a great deal of outdoors in Alaska and often incorporate nature into my works as an expression of my great appreciation for God's creation. I chose to use the medium of paint since this is not only where my experience lies, but it is something I thoroughly enjoy doing; the process of mixing colors with paint and the fine details one can get with painting are both elements I have come to love about painting.

Through viewing my painting, I hope others will be aesthetically pleased and will pause to reflect on their own future plans and dreams. Hopefully they will leave room for the possibility of God bringing X into their lives. As they look upon past dreams and plans in which X came along and changed life, may they be open to ways in which those situations can produce good.

X-periment in Color

Acrylic on canvas

Brittany Bras

This piece was created with the intention of using a combination of colors to play off of the focal point of a red X. I allowed the texture of the paint and the paintbrushes to take over the composition. I used many layers to create the texture and changed my technique a few times throughout the process to give it variation. My goal was to create a piece with character and depth that highlighted and worked with the image of a red X. I used clean straight lines in the X in order to create contrast between it and the rest of the composition. I chose red because it is a bold color that moves forward; I wanted it to be the focal point of the piece and demand the viewer's attention. I believe that the finished piece has the push-pull quality, the contrast in technique, and the color-play I desired.

Explore.

Cailee Schoolland

Ink pen, colored pencil

The purpose of my piece is to depict a slice of what it looks like to “explore,” whether it be nature, literature, color, music, travel, or simply the whimsicality of the mind. There are infinite possibilities to explore the world we live in, even outside of childhood. The process of growing up is often challenging, and I never want to forget how to look at the earth with fresh eyes or lose imagination for the sake of maturity. In a way, this piece is a reminder of that to me. Each part means something different, some more obvious and others teeter on ambiguity. I want to invite the viewer into this; to let them not just see but become a part, let them explore all the “what if’s” they pushed away. The main visual representation of “X” are the giraffes, but with closer observation there are many others that can be found. For my foundation, I used pages from the last few chapters of “To Kill a Mockingbird” because I think it is a beautiful story and in many ways depicting exploration. Exploration needs freedom: “I only ask to be free. The butterflies are free.” —Charles Dickens

eXposed

Holly Damron

Digital Photography

Over the last couple of years, my interest in photography has deepened, and along with it a desire to reveal more than just the outward appearance of whatever or whomever I am shooting. Expressions and the way people communicate without words have been a constant influence in my art since the beginning. Whenever I've taken a picture of someone I have always found that upon closer inspection there is a story written, and partially told by the persons face and body language. Taking that photo is like putting a bookmark in that story, it's stopped, frozen and exposed. Not everything is evident however, and I'm always left wondering about what exactly that person may have been thinking. The hidden intentions, actions, unknown facts and secrets about people have always held a fascination for me. The way people use symbols to communicate a certain feeling or idea is something I've experimented with in the past and it makes me happy that I was able to do this in my project. I chose to experiment with the symbol of the heart to express myself and my ideas for this project. The symbol of the heart is something people use to express a love, interest, adoration or 'love' for something or someone, but often times those feelings are not genuine or not meant. Actual hearts instead of typical valentine hearts are what I chose to use as a representation of the typical feelings, thoughts, secrets and intentions associated with a certain symbol. I chose to use actual hearts for a more exposed and personal feel. The strawberry is the wild card, and represents the real and most personal intentions, feelings, thoughts and secrets of a person that no one knows. In a sense we are the symbols of ourselves. No one can ever really know exactly what someone feels or thinks or if their intentions really are what they say, and the x-ray exposes the uncertainty of all this. A photograph supposedly says a thousand words and I always strive to portray at least that in my own photography.

x-factor: humanity

Acrylic on canvas

Jackie Davis

I interpreted the theme of 'X' as the concept of x-factor, as in what we all have in common, what brings us all together. Something that has been really interesting and intriguing to me over the past few months is how we are all made in the image of God no matter how opposite we all may seem. We are all human. In this painting I tried to represent many of the differences in humanity: gender, age, ethnicity, personality, etc. All the things that make each of us unique. But at the same time we are all connected by our common humanity, that we are all created in the image of God. Our x-factor is our humanity, no matter how different each person may be. As I took the pictures for each of the people in the painting, I let them chose how to make the x, be it with their body or other objects, so each would be able to show their own personality. Some of the visual X's are subtle; others are more obvious. But I feel that each image has its own personality and meaning.

Self-Portrait

Charcoal on newsprint

Jackie Vreeland

I began by exploring the concept of “X” as a variable like it is understood in mathematics, an unknown that we seek to solve. But in this angle of approach, I found it difficult to construct an image that captured a concept of quantifiable knowledge and still held on to an engaging emotional element. In the midst of trying to solve this problem, I reached a crisis in my personal life. Struggling with my own anxieties and feeling conflict in my identity, I found it nearly impossible to focus any energy outside of myself.

Art has always been a very personal medium for me, where it is safe to explore, express and articulate different aspects of myself. Through the very process of attempting to reconcile my personal angst, I discovered the missing emotional element in my art—me.

I took a new approach to my concept. When pondering “X”, I think of the unknown, the subjective and the ever-changing. For me to be satisfied in my creative endeavor, I needed to articulate that theme personally. “X” to me was no longer this quantifiable variable or unknown in some disassociated problem that needed to be solved; quite conversely, the variable in this problem was me.

But who am I? I am wide-eyed and curious, but still small and vulnerable. I am impressionable and dependent, but I desire understanding. My identity, like the variable “X” is ever-changing and remains to be discovered. I explored this idea in an ageless self-portrait.

X-trovert

Oil on canvas

Katie Curry

In the general sense, most well-done artwork explores the many avenues of human existence in all its fragility and depravity. However, with my work in particular, I am exploring an avenue of humanity that is just as profound in all its simplicity, and perhaps often times overlooked. When seeing this piece, it is my sincere hope that the viewer is able to escape from the worries and insecurities of life and experience, if only for a second, some joy and hope. The intent is that the ridiculous expression that the character is making and the graphic quality would ensue to the viewer a light-hearted and silly feeling. Artwork does evoke a deep sense of emotion and this should not exclude humor.

Exult

Acrylic on board

Krista Stephens

When I looked up the word “exult,” the definition was to leap and jump for joy, or to show or feel elation. My whole composition is based on this word and its meaning, with the person exulting in the center, and the word exult repeated in the background. My inspirations for this piece were iPod commercials, with the bright colors and the outlines of people, and also Jasper Johns’ paintings that include words and numbers. I enjoy working with colors, and with this piece I decided to make a contrast between the bold, bright red and the cool, calming grays. Red is bold and shows the energy of the jumping person, while the background shades of gray add contrast and interest, and the words help to explain what the person is doing, while also providing a pattern. With this piece, I wanted to create a graphic painting that is simple and fun to look at, yet has a deeper meaning.

Tradition

Newspaper, coffee filters, and wrapping tissue paper

Sable Garcia

This wedding dress, created completely from paper products, is meant to display one of the most traditional objects within our society. While the design reflects a modern wedding dress, the products used to create the dress are completely unorthodox. Rather than lace and silk, this unconventional wedding dress is primarily formed from newspaper, tissue paper and coffee filters. My focus on 3-dimensional clothing design and construction stems from my belief that fashion is also an art form, whether created from clothing material or household products. This dress is meant to push the envelope of tradition, not just in relation to weddings but within the art world. Fashion design and construction are often discredited as an art form, but the creativity, skill and innovation used within the production of fashion displays its artistry as well as its place among traditionally accepted art techniques.

Thou Shall Not...

Photography, digitally-printed booklet

Veronica Ocejo

Growing up within the church community I've known the Ten Commandments since I could count to 10. Much of the time the Ten Commandments are seen as outdated and easy to follow. But when it comes down to the wire, nobody is perfect. There is no way that one person could keep up with all the Ten Commandments and stay sane. Yet this is rarely acknowledged within a church community. Never talking about struggles of being obedient can make the Ten Commandments complicated and overwhelming. The vices people struggle with are never easy and shouldn't be brushed aside. Although this what essentially happens when they are never discussed. These vices can become too much to handle and instead of discussing them, many people give up out of guilt and shame. In conversation with friends and family we all agreed that at times giving up seems easier. This is a response to that sentiment.

The Healer of Man: Homage to Magritte

Oil on canvas

Elyse Williams

This piece is a parody of *The Son of Man*, a famous painting originally done by René Magritte in 1964. Details of the subject in my painting diverge from Magritte's to correspond with the theme of "X." The original suit, bowler hat, floating apple and brick wall have been replaced by scrubs, surgeon cap, x-ray of an apple, and examination table. My goal is for the connection between the two paintings to translate in a subtle way; therefore, I have altered some subject matter while maintaining other features identifiable to Magritte's piece. For example, I have chosen the same media as Magritte—oil paint on canvas. I have also tried to resemble Magritte's brush work and use of value. Furthermore, I have abided by the relative size, position, and posture of the man in Magritte's painting. The x-ray also covers the man's major facial features as does Magritte's apple. By alluding to Magritte's original piece in these ways, I have allowed the viewer to make the connection between the paintings while also addressing the theme in a creative way.

X

Acrylic on panel

Abigail Thorpe

In my piece, the theme of “X” is used in a basic and direct way to provide the viewer with an understanding of X in its most basic form. My vision for conveying the idea of X and how the artist perceives it was to create an aesthetically pleasing painting that combines geometric shape with color to demonstrate how X can provide the framework for a detailed and yet simple artistic statement that is both concise and attractive. The masonite gesso board the painting is constructed on as well as the bold colors painted in acrylic medium serves to provide the piece with a bold, immediate statement. The colors used inside the circle are a darker value than those used outside, yet all blend due to their mutual basic components, demonstrating the use of color compliments to help create a more pleasing result. The circle around the X demonstrates the universality of the letter, while the painting in its entirety seems to represent the unanswered question we all ask when faced with the letter X: What is “X”?

Untitled

Digital print

Graham Kent

The concept I had for this piece was simple, and after a long time struggling with how to convey it, I think the simplicity of my end product is fitting. The alphabet printed in Times New Roman certainly is not the most exciting thing to look at, but I think it prevents any unnecessary distractions. I wanted to create the idea of the letter "X" by some other way than explicitly representing it. My hope is that the viewer is left questioning where the "X" is, and why it is missing.

Poison

Glass bottles, wood, newsprint, paper, mirror, and ink

Sara Chao

In choosing the theme of poison, my main hope was to explore these little, crystalline bottles as a medium. As with much of my art, the materials themselves inspired this piece, and my personal experiences shaped and developed that inspiration. Each bottle, small and inconsequential on its own, contains a similarly unremarkable slip of paper on which a significant poison in my life—and, I imagine, in the life of the viewer—is printed. The only element that denotes the “poisonous” contents of each bottle are the familiar trio of inked X’s, which traditionally serve as a warning of the presence of a harmful substance. These symbols, while denoting poison, leave the desolating effects of these life poisons ambiguous; they are exposed as poison, but not explained. The mirrored background visually multiplies the already numerous bottles with the intent of overwhelming the viewer, as poisons in life are prone to do. As an artist, my art making serves as catharsis—whether it be one of creativity, curiosity, or, as in this case, life issues.

Who Wins?

Acrylic on canvas

Natalie Hall

In this piece I wanted to use a simple idea to create a playful, engaging work of art. I was inspired by Jasper Johns' ability to take something as simple as the figure 8 or the American Flag and create a beautiful, dynamic piece. This piece does that by using a game of tic-tac-toe with a basic color scheme to create an energetic, textured, vibrant composition. I intentionally portrayed an unfinished game where the viewer does not know the outcome to emphasize the power that I have as the artist.

Only I know which player went first, and thus only I know who wins. My knowledge of the outcome of the game is a parallel to God's omniscience in our lives and the workings of the universe. He set everything in motion, he is intimately involved in how our lives play out and he knows and is in control of the outcome. The dramatic use of layers and textures in this piece is meant to emphasize God's control in our lives. God is in control of the chaos of our lives just as I was in control of the paint in this piece even though it may appear chaotic.

Exes

Polaroid photographs

Sara Stiles

When I was told that the theme for this year's Sophomore Project was "X," my immediate thought was "ex-boyfriend." As I began to think about the notion of "exes", I realized that the vast majority of people I knew had been in romantic relationships before, and I thought it was really interesting how that one similarity created a sense of unity amongst such a diverse group of people. This particular sense of unity is what drove me to photograph people who had been in a romantic relationship before for my piece.

I decided to photograph strangers because I did not want any familiar faces to distract the viewer. I made it my goal to capture the most diverse group of people that I could, in hopes that by photographing such a variety I would be able to highlight the fact that being an "ex" links us to people who might be very different from ourselves. Despite all our differences, as "exes" we have all experienced the joys, pains, trust issues, inside jokes, etc., that come along with being in a relationship with another human being, and in that sense we are all alike.

I chose to use a Polaroid camera because I wanted the people I photographed to be able to sign their photo. Instead of having them sign their legal name, I asked each individual to sign a "pet name" or "nick name" that they were given by an ex in a past relationship.

Free

Unprimed cotton canvas, Black India ink

Melanie Greene

This piece was created with the intent to incorporate the theme of “X” merely in the form. I wrestled with the idea of creating an image that also pertained to the theme, but decided to make the woven canvas an important part of the composition. I used black India ink so the picture would appear part of the canvas, instead of sitting on top, such as the effect paint tends to have. I tend to lean towards projects that involve a decent amount of rendering, but I kept the high contrast aspect to allow the woven canvas to show through, once again keeping the x’s in the form visible. I also specifically chose this image of myself because of the emotion it portrays. This was the first project I have done that did not involve details in the image, but rather in the creation. The title, *Free*, reflects my emotion in the picture, as well as the attitude I attempted to have while taking risks with this project. While there is not a visually spiritual element incorporated, I enjoyed creating something different and attempted it wholeheartedly. I believe as God’s children, this is how we are called to live.

Windows of “ ”
Sculpture, found objects
Courtney Jones

In creating a transparent piece titled *Windows of “ ”*, I decided to use empty and negative space to define the theme of “X”. This piece takes the ordinary, every day objects found in the garage and in the garbage to create a beautiful statement. I enjoyed the entire process of finding these unique objects and the using them to create and become more than just pieces of metal.

This piece was fun to make. I was able to be creative and let my imagination work to create X's out of the most outlandish things possible, most of which tell a story, some of which are particularly close to my heart. The piece of white sea glass I found on the beach in Samoa, 2 weeks after the tsunami hit in October 2009, while travelling there from New Zealand, where piece of Paua shell frequently litter the beach. The white beads and buttons belonged to my great-grandmother, and the cinnamon-brown cardboard was left over from a project my sister completed in 4th grade. So, in some ways, this project tells some of the story of my life, all the way back from when I was only using crayons. *Windows of “ ”* is a piece that tells a story, one that is certainly mine.

Twenty-Ten

Linoleum print

Ryan Stong

As I begin to grow older, I begin to realize the span of my life. I have realized that I can now recount my life in the span of two decades, and it both fascinates and terrifies me. The number of this year, as shown by the roman numerals MMX, is a symbol of the ever growing time line. The double M's represent the two millenniums that have passed, and the X meaning the decade that we are entering. Together, the symbol, indicative of the dates carved on an ancient ruin, remember both the past and the coming future. Every decade this century has been defined by its number; the 20's, the 60's, the 90's. Along with this number, is attached some image, some impression of what happened during these times; the flappers and jazz, the civil rights movement, the rise and fall of boy bands. As I look at those who have come before, I also concurrently look forward, to see where I might fit, where I might make my mark. I am looking for a place where I can write my own name and date on a cornerstone of some growing empire, as the architects of Rome once did.

Exodus

Colored ink on glass

Lindsey Taylor

Birds have been a symbol of much hope and freedom for me this past year. In the act of flying, there has to be a departure from the current point, even though the outcome may not be safe and is unknown. The hardest part is taking off because of the fall before the flight; however, the risk must happen in order to fly. In the act of change, there is a rush during the fall before the flight. My project incorporates printmaking, because it is the most current medium I am interested in. I took risks in this “Exodus” because being safe in the creation of art leaves the viewer and the artist close to their comfort. I decided to go out on a limb to avoid a typical piece of ‘safe’ art. *Exodus* is a departure, and a liberating journey. This year has been a personal call to be obedient to the personal exodus of my past, allowing me to experience the freedom of moving forward. I desire my piece to hold the viewer captive and give them the opportunity to be a part of the piece. By looking at the work, my hope is that the viewer is forced to participate. I desire to show the something that convicts them and lets them go to a place where they entertain the ideas of a personal freedom and change. You are with the birds, I desire you find what it means to fly.

Xenon

Pastel, acrylic and dyes on hardboard

Caitlin Brannon

When creating this piece, I was striving to generate the variation that an element can have. The particular noble gas that I chose to produce on paper is used in an assortment of ways to fill televisions, radios, and lights. The colored paper represents what Xenon could playfully look like through a microscope, or if you were to pour it onto paper. In layering the paper, I created a basic design using dye, pastel, and acrylic to stain the paper. I attempted to make each tile uniform with the stenciled Xe and atomic number 54 shown in the corners, while still giving each tile its own personality and unique image while mounted on the hardboard. Thus, showing the variation that the noble gas might have in its many uses.

During the course of this project, I became very perceptive of various X's in nature. I found it refreshing to find and analyze this particular object and consider how this is one of many objects that continue to be integrated into many things in nature, culture, and the world. This is an element that one does not give thought to often, yet it is all around us. It was eye opening to find simplicity and beauty in various elements that we tend to see everywhere without appreciation. Through my project, I wanted to illustrate the distinctive variation within this one element, proving that through artistic interpretation, we can find beauty to be rendered in the most unexpected things of life. My aim in creating this project was to show the refreshing discovery of delving into things such as elements in our daily lives; we can often be amazed at the complexity of a single object that might otherwise be overlooked.

Untitled

Mixed-media installation

Reed Snider

The rigid requirements of past artists' technical expertise is slowly beginning to fade. Contemporary art today is more about the message and the accuracy of that conveyance than the restricted and exhaustive art we once saw with the works of the French masters David or Ingres. Through the Westmont art department I have had the opportunity to learn more about the various mediums of contemporary art and have found that list of materials to be limitless. After spending four months in the grand Renaissance city of Florence, Italy, I realized through my studies that there are mediums that still have not been explored, and in this realization I formulated the idea for this project. I see myself as an artist more interested in the design aspect of art creating installations and sculptures in the round, rather than in the mediums of graphite or paint. My ideas are conceptual and abstract, and through this I discovered within myself the ability to create new things with new mediums in an attempt to completely separate myself from other artists. Using various mediums in my work I aim to bring awareness to controversial ideas in our society to spark conversation and ignite debate. Addressing issues in the areas of environmental sustainability and human rights make up the majority of my work.

Using color and form I began to design this project as a social awareness piece concerning the controversy surrounding abortion. As Christians we believe that every life is a creation of God and each "X" chromosome is to be given a chance to procreate in its own society, whether boy or girl. Therefore we often see abortion as an abomination to God and an insult to the gift of life. I believe every life should be valued and be given the opportunity to glorify God. Others believe abortion is a valuable option for those who may not have the resources or ability to raise a child, where one life is lost to better another. Who is right is less of my message here, rather it is to evoke emotions and spark debate among those who may differ in opinions.

Xenophobia

Gouache on watercolor paper

Kristin Weaver

My painting was inspired by the memory of my family's dear late friend and a personal hero of mine, Dr. Jutta Vera Schlamm. She was one of the several thousand Jews forced into Nazi concentration camps and one of the far less who survived. I felt the story of my friend and hero, and those of millions of other who have faced ethnic and religious persecution, perfectly exemplify the term "xenophobia," which means the extreme fear or hatred of a people group foreign to one's own. I used black, white, and shades of grey to portray the grimness and solemnity of prejudice at its absolute worst. The camp illustrated in my painting contains elements found in the Nazi camps Auschwitz and Bergen-Belsen, such as the watchtower looming in the upper right corner and the barracks behind the victims in line. I wanted, however, to create a setting ambiguous enough and leave the inhabitants vague enough that they could be anybody in a camp located anywhere. From the Jews, gypsies, and handicapped of the Nazi regime to the Japanese held in American and Canadian camps during the same war and the political prisoners in the camps of North Korea to the groups of people we are ashamed to admit live in the dark recesses of our minds labeled as "them."

Gen X

Fashion design

Avary Mitchell

It can be observed that pop culture is cyclical in nature. With that in mind, I decided to make a garment of clothing that would represent Generation X in a modern way, depicting that previous generations always influence culture, particularly fashion, today. I chose several pop icons of Generation X including Matthew Broderick as Ferris Beuler, Bon Jovi, Cyndi Lauper, Johnny Depp in *21 Jump Street*, Michael Jackson, and Michael J. Fox in *Back to the Future*. I then sketched the images abstractly onto canvas, out of which I had constructed a skirt. I created an X with the silhouette, weaving strips of fabric from the bodice, draping over the skirt. This X creates the modernity of the gown, fitting in with runway garments from Alexander McQueen, Balenciaga, and other designers, but also highlights the shoulder, a popular trend in the fashions that Gen X women would have worn. I hope this garment shows how a previous generation affects the next.

Eternal Connection

Galvanized steel

Virginia Stawiecki

X is a very powerful form and can embody many meanings. To me, X symbolizes connection. The form itself is created by intersecting two separate lines. By joining the lines, a bond is created, a relationship is formed. No longer is there isolation, but unification. I chose to further explore this concept of connection by taking the ends of the two lines of the X and joining them together. Contact was made and the result was two perfect rings held together at the center junction, yet otherwise gracefully suspended. If viewed directly at eye level, these rings create an X that appears three-dimensional. The rings themselves are also very symbolic. To me, they represent eternity. Thus, my composition conveys eternal connection.

Much of my artwork is inspired by my Christian faith. This is no exception. As children of our Heavenly Father, we are eternally connected to Him. A relationship was established when the Creator gave birth to His creation. This relationship was fully realized when God sent His Son to live among us and to give us eternal life by His death and resurrection. The three Xs in my piece are the three crosses depicted in the Crucifixion, the largest representing Christ and the two smaller the criminals on either side. The rings at the heart of the crosses hold several significant meanings. First and foremost, they are a sign of holiness. Although differing in size, each X contains a halo. This is a reminder that we are all sanctified through the saving grace of Christ and that personal sacrifice is the path to holiness. Second, the rings symbolize God's unending love and promise. Just as rings are exchanged during wedding vows, God has espoused His people and established His covenants with them, the greatest of which was the promised Messiah. Third, the circles are reminiscent of celestial planets, each traveling on its designated course. This depicts the presence of Christ at the creation of the universe and His prophetic fulfillment as Divine Savior.

My intent was to create a simple yet powerful composition based on the X form itself. My hope is that the observer will be captivated by the intriguing design and ponder its significant meanings. I chose to use metal as a medium because it allowed for a strong and imposing construction. At the same time, it is flexible enough to be bent and formed into rings. Also, because the metal is lustrous, it is capable of reflecting light, thereby suggesting God's divine radiance.

X Chromosome

Ink on paper

Lauren Martin

The purpose of my artwork is always to create something that is meaningful, enjoyable, and ultimately something that I desire to not only make, but to keep afterwards. This piece, in particular, holds a lot of meaning for me. Though I do not have any literal “X” in my artwork, I think the title leaves the observer with a quick thought process and makes the connection for them. Looking at my drawing, I believe it is obvious that these four people are related. These people are my three sisters and I. My sisters have more influence on me than anyone else in my life. To explain the title, both boys and girls have an X chromosome. The existence of a second X, or the existence of a Y, is what determines the sex of an individual. My sisters and I have this second X Chromosome. Seeing my drawing, there are obvious similarities about us. Though I’ve heard it said that we look strikingly similar, it is definitely safe to say that there are distinct physical differences about each of us that set us apart. Though we all possess the XX chromosomes, we all are different interpretations of that combination. Having three sisters has defined my life and has defined my family dynamic. Each of us has different things about us, or “x factors”, that set us apart from each other. The medium, black and white ink and pen, is intended to enhance both our similarities and our differences, taking away our hair color, eye color, and leaving merely our features as the main point of focus. This project, in essence, defines who I am, where I come from, and what I consist of. I am composed of X’s, surrounded by X’s, and influenced by X’s.

Explosion

Mixed media on paper

Ellee Stewart

This piece represents the ecstasy felt in the freedom of expression. Creativity can manifest itself in many forms, and the variation in methods of expression reflect the multi-faceted and beautiful way that God imprinted this need to create in us, His creations. This piece came out of a release of my inhibitions to create for fear of creating something insignificant or obsolete. But in viewing the act of expression as the end result, not what ended up on the page, I found liberty and peace.

The expression itself is the subject, not the image that it creates.

Weapon X

Acrylic on canvas

Cameron Petras

Ever since I was young, I have been fascinated with cartoons and comic book characters. In fact, copying my favorite characters from comic books as a child was my gateway into drawing. It was because my artistic roots lie in this arena that I chose a subject of that genre for my piece. I chose this particular scene—based on a frame from the latest X-Men movie—for its stark intensity and forceful movement. I tried to incorporate hints of influence from Lichtenstein and Warhol in an attempt to give the piece a very “pop art” feel, while at the same time bringing the dark, gritty style of more modern comics. While the subject matter itself holds no symbolic meaning, to me the painting is symbolic of my growth as an artist, as well as my origins.

Crossroads

Charcoal on paper

Bryce Randolph

Drawing landscapes has always been a favorite of mine in my time as an artist. Though I began cross-hatching on the back of binders and math assignments, the passion carried over to actual pieces of artist paper my high school art teacher gave me out of charity. My exposure to various mediums at Westmont has enabled me to experiment and fall in love with charcoal. Before this project my landscapes always consisted of mountains and/or lakes. Neither is present in this piece. Instead a crossroad lays front and center. As I progress through school, responsibilities and decisions become more persistent and important. The intersecting paths exemplify the theme of the show, but more significantly the crossroads at which I must make large impact choices. This idea is complimented with the sharp light coming through the trees illuminating one of the paths, a highlight I can only hope for in my near future.

The Art of Mathematics

Digital

Colleen Bartlett

Aristotle said, "The chief forms of beauty are order and symmetry and definiteness, which the mathematical sciences demonstrate in a special degree." Mathematics is the foundation for the natural world from which people all over derive great joy and inspiration. For this piece, I wanted to portray something of the beautiful, straightforward nature of mathematical reasoning. Math itself, though often considered quite opposite in juxtaposition with art, is truly beautiful and worthy of notice in everyday life. This piece was created graphically in order to transmit the idea of mathematics as a very precise science, as well as very orderly and clean. So many variables make up not only our existence, but the existence of everything around us as well. Certain scientific variables, if changed to any certain degree, would render life impossible. The variables are limited in that regard, and X is the factor held within these limitations. X is the innumerable variable, stretching forth into infinity, allowing life and existence for beings that so often disregard it, or lack the ability to recognize it as such.

Just Past Three

Graphite on paper

Carrie Steingruber

Since childhood I have been fascinated with Roman numerals because of their Old World charm and elegance. Whenever my family travels, we seek out the courthouses of the towns we travel through in order to look at the old-fashioned Roman numeral clocks. Each courthouse is unique, as is each courthouse clock. This series of clocks and courthouses is representative of my own journey, a journey that has landed me in Santa Barbara, California. The Santa Barbara Courthouse is one of the most beautiful courthouses I have encountered, and its simple clock accents the clean, Spanish architecture. The clock has literally stood the test of time, and its classic design will continue to inspire generations. In this piece, I hoped to depict the stunning simplicity of the courthouse and its clock, while accenting the small details that make the Santa Barbara Courthouse the landmark that it is.