3d:

## 3d Concentration

Being a teenager is hard, and this statement can be partially back with statistics of suicide, violence, drug abuse, and depression that have skyrocketed in adolescents in recent years. I want to dive deep into violence in and out of school, mental health, and what teenagers struggle with. What causes and negatively impacts teens’ in the present climate? What ways are negative mental health expressed? My portfolio is a visual expression of negative mental health and causes. Images 1-4 start with external factors. The cellphone represents social media and cyberbullying, teenagers who are cruel, a gun made of school supplies to talk about violence and school shootings, and peers who are rats which represent slanderers and gossipers. Then I move to internal factors, images 5-10. 5-7 show negative frames of mind such as rejection, depression, and loneliness with titles like “The Voices, The Screams” and “Isolation to Anger.” Image 8-10 shows the pressure one feels when ‘All Eyes (are) On Me”, and the feeling of being “Drenched Under Shelter.” I purposely experimented with materials that are accessible, taught and used by students such as paper, colored pencils, acrylic, oil pastels, balloons, dowels, yarn and wire. Image 11-15 shows evidence of practice, and details of my concentration.

Cell Phone Angst - Cyber Bullying Metallic Ink, Colored Pencil on Card Stock and Watercolor Paper. Dec 2019 11x12x1

Social Media - Influence to change Aluminum Foil, Tooth Picks, Paper, Ink, Glue 11x11x10 Create disfigured forms, with emphasis on facial features Sketched distorted/disfigured forms. Chose aluminum to build alien like shapes

Social Media - Influence to change Aluminum Foil, Tooth Picks, Paper, Ink, Glue 11x11x10

Rat Mask Paper mache, Tinfoil, Cardboard, Acrylic Paint, Paper Jan 2020 7.5x12x10 Foil base, paper mache over, paint in acrylic. Folded paper and paint for claws.

Rat Mask Paper mache, Tinfoil, Cardboard, Acrylic Paint, Paper Jan 2020 7.5x12x10

The Voices, The Screams Wire, String, Paper, Metallic Ink, Dec 2019 24x10.3x9 Sketched idea, drew mouths and arms on black paper, twisted wire into a form on head and face. Attached cutout pieces in red sting to wire form.

The Voices, The Screams Wire, String, Paper, Metallic Ink, Dec 2019 24x10.3x9

Dark Prince Crown Foraged Wood Sticks, Glue, Cotton, String Dec 2019 25x7.5x8.7

Dark Prince Crown Foraged Wood Sticks, Glue, Cotton, String Dec 2019 25x7.5x8.7 Foraged school campus for sticks, disintegrate and pull apart fibers from school shirt.

The Voices, The Screams Wire, String, Paper, Metallic Ink, Dec 2019 24x10.3x9

Isolation to Anger Twisting Balloons, Wooden Dowels, Mylar, Oil Pastel, Acrylic 33x28x30 Black Scribble super-imposed in front of Balloon Hat Blew up balloons, started with a base, twisted balloons into hat form, added dowels, Painted with mixed media on Mylar, held up to censor face. Wanting to censor yourself and disappear because your mental health is too overwhelming.

Drenched Under Shelter Umbrella, Iridescent Plastic, Tulle, Glitter, Plastic Gems, Wool, Yarn, Glue, String Feb 2020 72x48x48 Wanted to create the feeling of drowning in dark thoughts. Drenched even under shelter. The umbrella is symbol for the cause and savior. Cut and fix iridescent plastic to umbrella skeleton. Braid knot and crochet fibers together. Embroider fibers to black tulle panels. Attach to umbrella

Paper Gun Paper, School Assignments Popsicle Sticks, Triangle Ruler, Cardstock, Glue, Fire Size:9.3x6.5x2 Aug 2019 Assembled school materials and actual class assignments to create a gun form. Lit tip on fire. Represents school violence spreading like wildfire.

All Eyes on Me Lanterns, Acrylic, Rope 24x68x30 Painted eyes on multi sized lanterns, strung them together and around my body. All Eyes on Me. The pressure of everyone weighing you down.

All Eyes on Me Lanterns, Acrylic, Rope 24x68x30

Balloons Sketch of idea Performance piece involving students on campus. Show that we are not alone in the stress of life. Sketch idea. Have students choose balloon corresponding to stressor in life. Let go of balloons.

2d:

## 2d Concentration

Using mixed media collage to explore ideas about death, feelings of anxiety, and eventually what lays beyond life and our need for immortality.

Collaging was an important technique that allowed me to work primarily with composition, figure/ground relationship, and secondarily emphasize with color, pattern, contrast, and movement to illustrate anxiety around death. There are more conspicuous symbols of death, such as teeth, skulls and the evil eye, and other images of items that are left behind by humans to immortalize themselves such as books, structures, statues and portraits. I also chose to start on paper which can easily be destroyed, and then move to digital, to highlight the immortality of how things live-on online, even if “deleted.”

All pieces, except for Image 6, start with a main subject. Then I begin to play with the relationship it has with the background and negative space. I wanted to convey anxiety, so the backgrounds feel busy and erratic. I portrayed this through movement in repetition and the patterning (2-6, 10-12) and contrast (1,4,6,7,9,11,12). Experimenting with color was very important in my exploration. I consistently use neutral colors browns, beiges to symbolize dirt. Ashes to ashes, dust to dust. This is what all things come from, and what we all turn into after death and destruction. Gold draws attention to how humans attach value, rust and red are used to symbolize deterioration and black to suggest death - how it always foreshadows the end.

Caged Away Graphite, Ink, Spray Ink, Collage, Mixed Media, Tape Transfer 9x12 Dec 2018

Marbled Daydreams Digital Collage Jan 2019 11x15

Lost and Found Ink, Charcoal, Vintage Paper, Colored Pencil, Tracing paper, Mixed Media Collage Jan 2019

Buddah Digital Collage Jan 2019 11x8.25

Toothache Ink, Charcoal, Vintage Paper, Colored Pencil, Mixed Media Collage Jan 2019

Third Eye Blind Digital Collage Jan 2019 5x7

Golden Boy 11x15 Digital Collage Jan 2019

Disproportionately Rich Vintage Paper, Tracing paper, Embroidery, Mixed Media Collage Jan 2019

Fades Away Acrylic, India Ink, Magazine, Sharpie, Ink 9x12 Dec 2018

Bad Romance Digital Collage Jan 2019 15x11

Greek Tragedy Acrylic, Magazine, Vintage Paper, Graphite, Collage 9x12 Dec 2018

Ancient Mesopotamian Goddess Scanned Drawing, Digital Collage Jan 2019 11x15

## Breadth

Range of Approach

All Eyes on You Digital Collage Jan 2019 8.5x11

Golden Globe Acrylic on Wood 12x10

Genius Brain Acrylic on Wood 16x12

Friends of the Sea Ink, Colored Pencil, Paper, Oil Pastel, Gel Pen, Paper, Glue 11.75x9

Emily Ink, Charcoal, Graphite, India Ink on Paper 17x14

Baby Seals Linocut, Ink, Magazine on BFK Rives Printmaking Paper Mar 2019 20x8

Attention Photography Sep 2019

Elephant Graphite, Charcoal, Gel Ink on Paper Mar 2019 17x14

Lacuna Digital Drawing Aug 2020

Digital Collage v.2

Young Pine Photography June 2019

烧香 Photography June 2019

Temple of Buddha Photography June 2019

Drawing:

## Drawing Concentration

Exploring 12 of Time’s Most Influential People through portraiture and caricature practices through my imaginary lens.

In studying portraiture and caricatures, I chose the subjects that I was inspired by admiration. I tried my best to capture not only the external manners and details, but their inner significance through my artistic lens. I experiment and execute with a variety of line qualities, mark making, rendering of form, illusions of depth (Image 4,6-7,9,11), light and shadow, and surface manipulation (1-4, 8).

I begin by utilizing collage with different papers with patterns, weights and finishes to compliment these two subjects. I used a sewing machine to sew these papers together to express fastening of different aspects of a person. Through my pieces, I use a variety of drawing mediums to produce unique varied outcomes (1-4, 8, 10-12). Image 1-3, 5, 11 utilizes expressive text as an element. Image 5-7 are studies of caricatures, while the rest are portraiture in traditional and abstract studies with influences and additions from their life in my research.

Katy Perry Digital 8.5x11

MAHERSHALA ALI Digital 6x9

MASSIMO BOTTURA Digital 8x10

Ninja (Tyler Blevins) e-sport Mixed Media on Paper 14x11

CROWN PRINCE MOHAMMED BIN ZAYED Pen on Paper 12x12

HASAN MINHAJ Mixed Media on Paper 18x19

Donald Trump Colored Pencil and Collage on Paper 9x12

Mark Zuckerberg Mixed Media on Paper 8.5x11

Ariana Grande Mixed Media and Thread on Paper 13x15

Lebron James Mixed Media and Thread on Paper 10x7.5

Michelle Obama Mixed Media and Thread on Paper 14.5x11

Dwayne Johnson Colored Pencil on Paper 7.5x5

## Breadth

Range of Approach

Variety Tricks Acrylic on Wood 10x12

Plant Shop Ink and Found Vintage Paper On Paper 12x12 Jan 2019

City Sleeps Tonight Watercolor, Sumi Ink, Gouache on Paper Jan 2018 15x11

Cactus Graphite, gouache, ink on Paper Dec 2018 10x14

Turntable Graphite, gouache, ink on Paper Dec 2018 10x14

Veronica Graphite and Charcoal on Paper October 2018 10X7

Army Ready Digital 13x13

Under the Sea Watercolor, Watercolor Pencil, Graphite on Watercolor Paper 12x12 Mar 2019

Farmer John Digital Illustration March 2019 6x8

Evil Jester June 2018 Ink, India Ink, and Watercolor on Watercolor Paper 9x12

Musics:

# Music

3 Songs for Changes

### Day by Day, Step by Step - Hong Yuan Lin

**Verse 1:**

You gave us life, and we are your child

We’ve burdened you with all of our desires

Overcrowded the home that you gave

And now we’re running, we’re running out of space

The signs and cries that we have failed to see

There’s no more rain, it’s heatin up and they still don’t believe

Ignoring truths and turn an eye and now we’re sufferin

… and there’s nowhere to run

**Chorus:**

I’m Sorry for taking you for granted

I’m Sorry for making a mess

I’m sorry for being so blinded, for I was blessed

I’m here to stay to pave the way

day by day, step by step

For the dreams that need light of day

**Verse 2:**

This paradise, we set it on fire

The skies are smokin, filled with our desires

We’re always taking, more than we need

You gave us air, but now it’s hard to breathe

The signs and cries that we have failed to see

There’s no more rain, it’s heatin up and they still don’t believe

Ignoring truths and turn an eye and now we’re sufferin

… and there’s nowhere to run

**Chorus:**

I’m Sorry for taking you for granted

I’m Sorry for making a mess

I’m sorry for being so blinded, for I was blessed

I’m here to stay to pave the way

day by day, step by step

For the dreams that need light of day

I vow to make it all better

I vow to makin a change

I vow to storm through the weather, the dark and greys

I’m here to stay to pave the way

day by day, step by step

For the dreams that need light of day

**Bridge:**

oooh wooo wowooo

heyyy

**Chorus:**

I’m Sorry for taking you for granted

I’m Sorry for making a mess

I’m sorry for being so blinded, for I was blessed

I’m here to stay to pave the way

day by day, step by step

For the dreams that need light of day

I vow to make it all better

I vow to makin a change

I vow to storm through the weather, the dark and greys

I’m here to stay to pave the way

day by day, step by step

For the dreams that need light of day

Description:

In this song, we are described as the children of the personified Mother Earth. She has given us so much, offering us the atmosphere that we lived in, a home. We breathe her air, consume her resources, and yet we often take everything for granted. We have set things on fire, cut down trees, polluted the water, and failed to mitigate the consequences of our actions. Because of our selfish and endless desires, we choose to “ignore the truth and turn an eye” from all the warning signs such as shrinking ice sheets, glacial retreat, global temperature rising, and global sea levels rising. The purpose of this song is its call to action: it’s time to wake up and fix our mistakes with integrity and sustainability in mind.

The song offers an apology to the personified Mother Earth for all of our actions. Now, it’s our time to “vow to make it all better…and making a change.” We have to fight the hardships “through the dark and grey,” and take it one step at a time to make the necessary changes before we cause truly irreparable harm to our Mother Earth.

### HEAL THE WORLD - Hong Yuan Lin

**VERSE:**

There always be a time when we fall

That’s when the world needs to come together as one

Together we can make a change for all

That’s when the world can win the battle

**PRE-CHORUS:**

We can’t ignore all the pain

The hardships, loss, and the sorrow

It’s time to push aside our

Differences so we can be heroes

**CHORUS:**

Cuz there’s love in

everyone’s heart

We can make it better

So take part

Can you feel the good

Inside us

There’s a future waitin

For us

**VERSE 2:**

Can’t you see that we are all the same

No one can ever win this war of who is to blame

If we leave out the words of hatred

Then triumph is only a step away

**PRE-CHORUS:**

We can’t ignore all the pain

The hardships, loss, and the sorrow

It’s time to push aside our

Differences so we can be heroes

**CHORUS:**

Cuz there’s love in

everyone’s heart

We can make it better

So take part

Can you feel the good

Inside us

There’s a future waitin

For us

**BRIDGE:**

Through the darkness, let the light still shines on

Ahhhh ahhh ahhh ahh

Through the darkness, we gotta keep fighting on

Ahhh ahhh ahhh ahhh

**CHORUS:**

Cuz there’s love in

everyone’s heart

We can make it better

So take part

Can you feel the good

Inside us

There’s a future waitin

For us

2020 has been a year of chaos and change. Because of COVID-19, everything has shifted, from the way we live to the way we interact with others. Around the world, people are dying, economies are failing, and countries are continuously fighting. When the pandemic hit, countries were pointing fingers at each other to place blame on one another. This is the time we need to set aside our differences, leave out negativity and not blame others because at the end of the day, we are all in this together. This is exactly the time that we need to “come together as one”, rather than tearing each other apart. Only when we come together, can we “make a change for all…and win the battle” against the pandemic. We have to spread love and positivity since that’s what we all desperately need in this time of darkness. By doing so, triumph is not far ahead.

**The website I will be donating to, with the proceeds from my artwork sales:**[Covid19 Response Fund.org](https://covid19responsefund.org/en/)

## Nights Like This - Hong Yuan Lin

**Chorus:**

I don’t understand, no

I just wanna get lost in the flow

I don’t understand, no

I just wanna take the night slow

I don’t understand, no

Whose blood do i see layin on the floor

I don’t understand, no

Caps are on the floor, where the lives go

**Verse:**

Nights like this

Filled with bliss

I reminisce

Yea all the lights

In the velvet sky

Are takin flight

And they know it, they know it, they never gonna show it

But they couldn’t hide, no they couldn’t hide away from it

Say whose good? Whose bad?

I couldn’t see the truth but

They seem mad, why’s that?

Then they flat line for it

You can hear the fear, as it seeps right through the cracks

When the smoke it clears and then there’s no one singing back

We can stop the hate belief

Pray their souls can rest in peace

He who holds the heat is the one takes the blame

Those who make the rules are the ones we gotta change

**Chorus:**

I don’t understand, no

I just wanna get lost in the flow

I don’t understand, no

I just wanna take the night slow

I don’t understand, no

Whose blood do i see layin on the floor

I don’t understand, no

Caps are on the floor, where the lives go

This song was inspired by the prevalent mass shootings that have been happening in the US in the last few years. According to data from the nonprofit organization Gun Violence Archive by the end of 2019, there were 417 mass shootings in the United States. That’s more days in a year! As teenagers, we have unfortunately witnessed numerous shootings that took place in many different public settings, including schools and concerts.

The mass shootings that have taken place at concerts in particular really had an impact on me as I am a musician in my own right and believe that concerts are an essential component to the unifying power in music. I can’t help but to imagine myself as one of the people that was at the scene and what that must have felt like. As people are enjoying the nights, perpetrators are silently preparing for a night of bloodshed, trading bullets for lives. In the chorus, “I don’t understand, no” is repeated to symbolize the confusion that takes place at the scene of the shooting. All the concert goers want is just to have a fun night where everyone is sharing music with each other, but before they know it, “blood is laying on the floor.” “As caps hit the floor,” symbolizes that a life has been taken away. We, as victims, do not understand why things happened the way that they did. Things are so unpredictable and sudden that we have nothing to prepare for. Towards the end of the verse, “those who holds the heat (gun) is the one who takes the blame, those who make the rules are the ones we gotta change” meaning that although the gunmen who took the lives of others and committed this terrible crime must be persecuted, lawmakers must also take a stance on this subject matter. They are the ones who are truly able to make a difference.

Writing:

# Concord Review

Research Paper Submission

Slavery: The Framework for America’s Capitalist World

Since the 15th century, the practice of slavery has been an issue in America and to present day, the phenomenon of slavery has given rise to ideological and racial discrepancies. As slaves were the framework for the labor of the New World, they had no idea that they were building a country. Slavery is the profitable practice of viewing others, who are inferior, as a commodity for the usage of free labor. Even worse, slaves’ human rights were stripped and even manipulated through the lens of Christian practice, and they became strictly commodities. Taking vulnerable human beings from their native countries as business items and transferring them to different locations, so they could become free labor is what actually set the foundation for the New World’s economy, also known as capitalism.

These slaves had no idea that they were the key instruments in giving America and the global market the most profitable crop: cotton. Thus, one can argue that the plantation owners in the Antebellum south were the first capitalists, and they created a global market filled with cash crops and goods. Specifically, cotton was the most commercialized product, and America held a monopoly within a global market. Most importantly, these actions laid a strong foundation for an American, capitalist framework. Subsequently, private plantation owners maximize their profits by utilizing the free and cheap labor of African slaves to transform America’s economy forever into a capitalist infrastructure.

Early America practiced slavery as its form of liquid assets that could be used within a credit market discipline that proved to be the foundation of capitalism. Slaves essentially were the most prominent and most reliable form of liquid assets, also known today as cash. When Libby writes about a friend of John Willis who once wrote to an individual: “I must now beg you to dispose of the Boys Tom and George...for the best price you can, for cash, as the Gentleman I owe [e] it to is now awaiting for it” Here, it is shown how one slave owner sold his slaves in order to build capital gains for his debtor; also, this man was desperate for fast liquid assets, and he depicts how he knew that the selling of his two young, male slaves were going to guarantee fast cash. Unfortunately, during this time period, human beings were degraded to an item: a commodity For economical factors slaves were traded, sold, and lent out in a free market. In addition, America’s early credit market discipline is demonstrated when Libby explains how “planters often used slaves as collateral to secure loans, for slaves, were often the most valuable properties on the frontier”. In other words, slaves were the most valuable assets that existed in the Deep South during the Antebellum period as they were the ultimate invaluable commodity, although each enslaved individual was sold for a price tag. Ultimately, slave owners knew that bondsmen were liquid assets that were necessary for attaining loans, financial survival, and economical advancement. Furthermore, slave owners would prove their wealth by having a larger number of people who were enslaved. This perspective began to develop levels of social status: upper, middle, and low-class white workers.

Additionally, the Natchez District was a region in the Mississippi valley that changed America’s economy in the 1790s. Since tobacco and indigo failed to thrive in Mississippi, planters were desperate for a new cash crop. Eli Whitney’s invention of the cotton gin was what saved this fast collapsing economy. First, due to the humidity in Mississippi, it was the ideal climate for cotton to grow and thrive. Its high humidity levels made a large amount of cotton grow annually. In addition, many newly arrived planters brought many slaves for the hard work of clearing the land of Mississippi valley, decades before the plantation of cotton. According to *Slavery and Frontier Mississippi, 1720-1835*, Davidy Libby writes: “From the 1770s on, white migrants to Mississippi had brought with them slaves for some undetermined future need. Early planters worked their slaves, clearing the forests, then growing tobacco for the Mexican market while it lasted. They invested heavily in indigo only to see two entire crops devoured by locusts in successive years”. Clearly, Mississippi planters experienced failures with other crops; however, cotton became their staple. In addition, the successful plantation and cleaning of cotton required many slaves to complete this laborious task. The Natchez District had the manpower to sustain the production and cleaning of cotton. According to “The Cotton Frontier of Territorial Mississippi”: “The gin made the cultivation of short staple cotton profitable. Short staple cotton, or *Gossypium hirsutum*, is one species of an herbal tribe of over three hundred known types. It is also one of only for that botanists term, rather ironically, ‘slave’ species, owing to their intensive cultivation by humans”. Short staple cotton was carefully picked by the hands of slaves for centuries. Conclusively, Mississippi’s weather and large slave population facilitated an economy that would revolve around one item: cotton.

Due to the invention of Eli Whitney’s effective cotton gin in 1793, a larger amount of cotton could be cleaned in a day (35). Although other people had invented cotton gins that were similar to Eli Whitney’s, they just did not work as well. Whitney’s new machine was fast and successfully cleaned cotton. For example, “Now, instead of only being able to ‘clean’ one pound of cotton a day, a single man could clean fifty” (16). Eli Whitney’s technological ground breaking machinery significantly increased the amount of cotton that could be cleaned in a day. However, once again, the antebellum South encountered another problem. There was not enough labor workers to pick cotton for this new device. Although plantation owners knew that they could increase their profits with the cotton gin, they needed more manpower because there was also a worldwide increase in demand for cotton (Dattel 16). This labor-saving device, in turn, generated an enormous labor shortage—which would be filled by a growing slave population—as the demand for cotton labor skyrocketed” (16). Thus, the Deep South knew that it had to increase the amount of slaves that were imported into this region. It did just this. During the Antebellum period, Dattel demonstrates the growth of the amount in the article “King Cotton” as he writes: “The slave population grew from 700,000 to approximately four million—the majority of whom were directly or indirectly involved with cotton production. The price of a slave directly correlated with the price of cotton. The price of a slave rose when transported closer to the cotton-growing regions of the Deep South. Importantly, slavery only spread where cotton could be grown” (17). Since the precapitalist, plantation owners wanted to increase their profits of cotton production, they had to bring more slaves into the Deep South to do so.

Once the Deep South was exposed to the cotton gin, the plantation owners’ greed grew on a larger scale. The slaves had no idea that they were building toward mass production. As they performed back-breaking labor on the cotton fields, they had no idea that they were building the framework for one of America’s first forms of mass production. This is shown when slaves moved into more organized work in addition to collecting cotton from the fields into textile mills. This is depicted in *Agricultural History* when it states: “In America the industrial revolution began in the North with the opening in 1790 of the first cotton mill in Rhode Island, and the center of this industry remained in Rhode Island and Massachusetts- far from the sunny cotton fields of the South-throughout the antebellum period (The first, but unsuccessful, cotton mill was in South Carolina. It was operated by slaves” (110). Overall, slaves were the preferred workers for the textile mills because they were more affordable and physically capable of such grueling labor.

The fact that slaves were the cheapest labor and tied to a company are what also helped cotton textile mills to profit. Bondsmen cost way less than white workers. Also, white workers did not want to be present in the same cotton mills with Blacks because they felt socially superior to them. Mixing cultures in a cotton mill would create racial arguments, and plantation owners solely cared about making profits. For this reason, some cotton mill owners would seek to employ Black slaves. Randall Miller argues that in the 1850s, “When the Arcadia Manufacturing Company near Pensacola, Florida, began operations the owners purchased slave workers from mills in Virginia because the firm wanted to avoid the ‘the possible inconvenience of white operatives becoming dissatisfied and leaving their work’” (481). In other words, this quotation proves that the Arcadia Manufacturing Company only hired bondsmen for its business because it recognized that this population would be more financially rewarding, which is every capitalist's goal to obtain.

Also, bondsmen effectively managed factories. Many families would rely on bondsmen to maintain the factories while they were away. This is shown in “The Fabric of Control” when it emphasizes, “Frances Fries, for example, entrust his Salem, cotton mill to a black overseer, who directed all operations and business when Fries was away” (489). Here it is proven that Black slaves did not only have the physical ability to perform only the rigorous manual labor of picking the cotton fields, but they also had the knowledge of running factories and ensuring that other workers were properly completing their assigned tasks. As effective managers of factories, cotton mill owners increased their revenue, so they knew that they had to rely on trustworthy slaves to ensure profits were being made.

Nevertheless, America’s lucrative crop continued to fuel the capitalist framework within the country and on a global scale. Once again, America rose as a capitalist country as it fed into the global market of goods. According to “Emancipation and Empire” from *The American Historical Review*, Beckert asserts: “By the 1850s, the United States accounted for a full 77 percent of the 800 million pounds of cotton consumed in Britain, 90 percent of the 192 million pounds used in France…” ( 1408-1409). The United States had a monopoly on the world’s supply of cotton, and other countries knew that they could not establish even their own independence in this cash crop. Although British textiles were established, no one could compete with America’s position in the global market. As the tension between the North and the South increased, abolitionists were working hard toward ending slavery in the Deep South. However, plantation owners knew that this could affect their business; most importantly, this could damage America’s monopoly over cotton in the free market.

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About:

## Get in Touch

## Orange, CA

## Carnegie Mellon University 2025

About

Growing up in China, Hong Yuan has always been a creative individual. After moving to California, he started to pick up sketching and painting. Later on in high school, he expanded his range of media, learning digital design, photoshop, photography, and collages. His inspirations are usually from the current state of society and how that impacts him and his community. Hong Yuan always wanted his art to reach out and inspire others, making changes in their lives. The joy and freedom art brought him is another reason why he creates.

### Artist’s Statement

**In your opinion, what does it mean to be an artist?**

Stars don’t know that they’re such majestic, creative spheres of pure energy, and humans, who are made of stardust, are often the same. I choose to celebrate my stellar ancestors through my artwork, which is my pure creative energy, a field unbound by specific mediums or expressions. I choose to paint, stitch, draw, sketch, film, and create every hopeful idea or story of compassion to empower my community. During the journey of becoming an “artist”, I learned that life is about expansion, the brave act of pushing boundaries. Being an artist is the execution of seeking opportunities to push creative limits, always look forward to taking scholarly and intellectual risks to pull self out of the comfort-zone.

**YOUR WORK: How does your portfolio reflect who you are as an artist? Why did you choose these pieces? What do you want people to see/feel/understand as a result of interacting with your work?**

My artwork showcases an assortment of viewpoints on social, psychological, and cognitive issues of the human condition. Studying humans, human nature, and their mental workings have allowed me to explore my range of approaches, processes, and mediums over the past four years. I research, experiment, and revise through each of my three bodies of work. First few years I worked in two-dimensional mediums, then digitally, then three-dimensionally.

I worked on trying to capture not only the external manners and details of my subjects but also their inner significance through my artistic lens. I experimented and executed with a variety of line qualities, mark-making, rendering of form, illusions of depth, light, and shadow, and surface manipulation.

In my 2D body of work, I used mixed media collage to explore ideas about death, feelings of anxiety, and eventually what lies beyond life and our need for immortality. There are symbols of death, such as teeth, skulls, and the evil eye. Others are items that have been left behind to immortalize themselves such as books, structures, statues, and portraits. The choice of the medium from paper to digital highlights the immortality of how things live-on online, even if “deleted.”

In the 3D body of work, I explore social media and cyberbullying. A gun made out of school supplies talks about the violence includes school shootings. A painted paper mâché rat mask represents cutthroats & gossipers. Then I move to internal factors to show negative frames of mind such as rejection, depression, and loneliness.

**THE FUTURE: Looking ahead, what do you want to do as an artist? Generally, what kind of impact do you want to have on the world? Specifically, what kind of work do you want to do in the future?**

My experiences with art, especially in the fashion aspect, have taught me to be more considerate of others in action and in creative thought. As a result, I began designing an online fashion look-book that enlists the help of young international designers, diverse models, and photographers. This digital look-book will encompass the global community’s imagination and their interpretation of personal and culturally curated styles. I’d want to invite contributors to share their personal journeys, love for fashion, and one action they are inspired to perform that celebrates compassion, such as reminding others they’re made of stardust and endless potential

I want to create styles that honor artistry. I want to create silhouette designs that accommodate people’s life circumstances. Above all, I want to help build the industry in fashion that celebrates solidarity and compassion; like the mission statement of my future fashion house.

## Contact me.

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