

Ta•ti•a•na

WORK/FREELANCE EXPERIENCE

Video Editor/Social Media Manager, Tresi LLC, NY Brought to life various projects including video editing, staging, & social media campaigns. | Managed content creation and scheduling across multiple platforms, resulting in increased engagement.

Designer's Assistant, Abroad Jewelry, NY Provided support in photo editing and website maintenance, enhancing brand aesthetics.

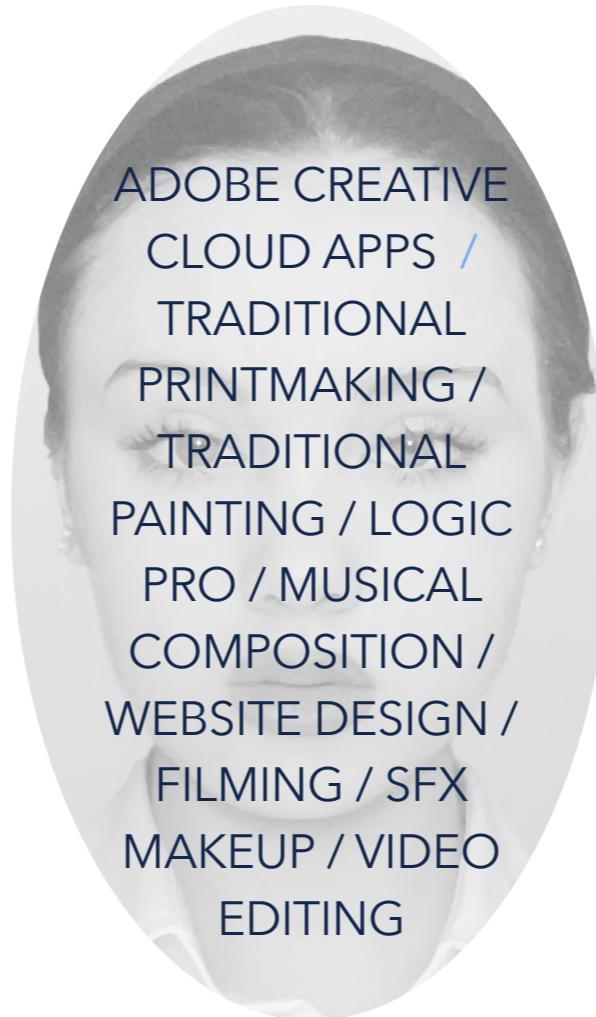
DERT Children's Book Illustrator, NY Created captivating visuals that brought stories to life for young readers, using my personal experiences growing up in the Philippines.

Live Artist KAMALAYAN Exhibit Performed a live mural painting at Alabang Town Center, Manila, to focus on preserving and maintaining our natural resources.

Makeup Artist for Artistic Model shoot Collaborated with Filipino photographer Andie Syyap, providing makeup and styling for artistic photoshoots.

Digital Book Designer for Carolina Sarria Created and edited a video portfolio showcasing designer Carolina Sarria's fashion collection for her CFDA entry.

SKILLS



Yas•mine

VOLUNTEER EXPERIENCE

LSYC Organization, Media Deputy & Head, NY Led a team in directing, documenting, and branding activities, enhancing visibility and engagement for the organization.

DLSZ Philippine Educational Theater Association, Member, Treasurer & Secretary, MNL

Managed stage logistics and organization for theatrical productions, ensuring smooth operations. Also performed backstage makeup under time pressure and contributed to prop design.

Best Buddies, MNL

Served as a member of the Media Committee, focused on raising awareness about children with mental disabilities.

Annual Fair & Batch Shirt Designs, MNL

Designed and won the Fair Shirt Design and Batch Shirt Design

EDUCATION

Parsons School of Design, NY

Bachelor of Fine Arts in Communication Design, Minor in Fine Arts

De La Salle Santiago Zobel School, MNL

High school, Grade school

Ad•ri•a•no

Boc•cone

IN THIS PORTFOLIO

I DESIGN

BOOKS, LOGOS,
PRODUCTS +
MERCHANDISE

FILM + EDIT

SHORT FILMS, VIDEO ESSAYS,
INFOGRAPHICS, PROMOTIONAL
ADVERTISEMENTS, DOCUMENTARIES,
TIKTOKS + REELS...

/ CREATE

PAINTING
ON MURALS,
FACES, AND
CANVASES

BOOK
BINDING,
PRINTMAKING
ARTS, & MORE

USING OIL, GOUACHE,
ACRYLIC, WATERCOLOR
ETC / SFX MAKEUP

ADOBE CREATIVE
CLOUD APPS
PHOTOSHOP / PREMIERE PRO /
INDESIGN / LIGHTROOM /
ILLUSTRATOR



I ALSO WRITE / CODE / COMPOSE / PHOTOGRAPH

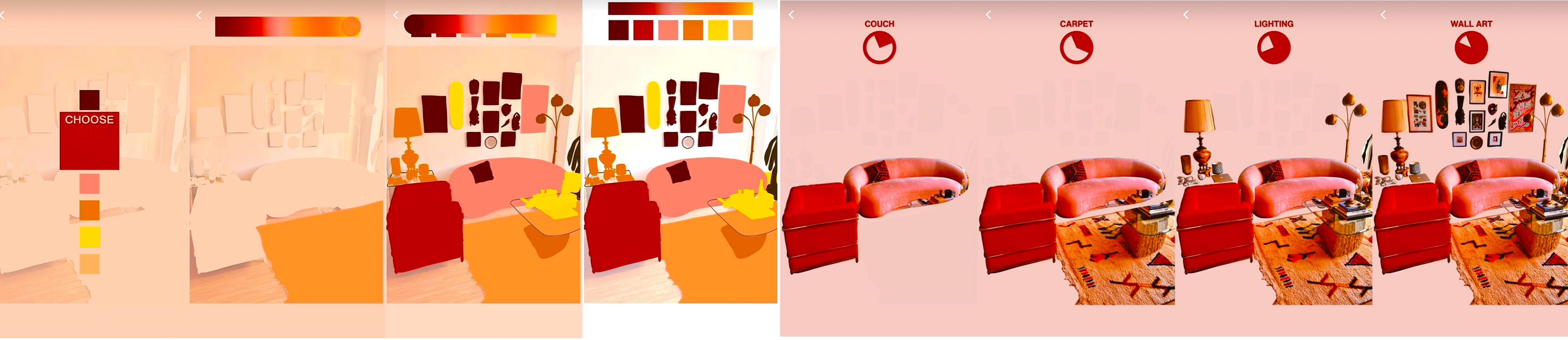
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DROP 3

"THE MOD EDIT"



WORKING AS A VIDEO EDITOR AT A FURNITURE COMPANY WAS NOT AN EASY TASK, BUT IT WAS A CHALLENGE I LOVED TO TACKLE. BEING INSPIRED BY MY BOSS, AS WELL AS STRONGLY BELIEVING IN WHAT THE COMPANY STANDS FOR: SUSTAINABLE & INCLUSIVE LUXURY; EACH OF THESE VIDEOS WERE CURATED AND EDITED WITH PASSION.



1 2 TRESSI TRESSI



*STILLS FROM
“PERSONAL GHOSTS”
A DOCUMENTARY*

FACT OR FICTION? IN A CLASSIC DOCUMENTARY-STYLE TO TELL THE TALES, THREE INTERVIEWS REVEAL PERSONAL GHOST STORIES THAT STILL HAUNT THESE INDIVIDUALS TILL THIS DAY.



*STILLS FROM
“DOCUMENTARY + JOURNALISM”
A DOCUMENTARY*



LIAH / WITH

DYSMORPHIA BOOK



An art piece/accordion art book expressing the emotions and thoughts that come with the BDD. Body dysmorphic disorder (BDD), or body dysmorphia, is a mental health condition where a person spends a lot of time worrying about flaws in their appearance. These flaws are often unnoticeable to others. (Colored pencils + acrylic paint)

BOOK DESIGN



BRAVEHEART BOOK

By Randall Wallace / Directed by Mel Gibson



The image is a detailed watercolor painting of a thistle flower. The flower head is at the top left, showing its characteristic purple/pink color and sharp, serrated edges. A long, green, slightly curved stem extends from the bottom left towards the center. Along the stem, there are several large, serrated leaves and a few smaller, fuzzy, seed-filled structures. The style is realistic with soft, blended colors.

FACE SHU

CYT. THE SCOTTISH COUNTRYSIDE - DAY

Dark beauty: cobalt mountains beneath a glowering purple sky
Frigid with pink, as if the clouds were a lid too small for
the earth; a cascading landscape of boulders shrouded in deep
green grass, and the blue lochs, reflecting the sky. We hear a
whine, henny, Scotland.

VOICE OVER

CYT. WILLIAM WALLACE - DAY

A young knight, William Wallace, has just arrived in a Scottish village.
A young girl runs across the road that lead on from opposite sides and
Scotland's noblemen is full regular: eye-popping tartans.
William Wallace is a bit of a loner, he's not quite up to standards.
Behind each nobleman rides a single page boy.

VOICE OVER

Historians from England will say I am a liar. But history is
written by those who have hung heroes.

Another noble rides in from the opposite side. Two more appear
over the hill, converging on the barn.

VOICE OVER

The King of Scotland had died without a son, and the king of
England, a crusty pagan known as Edward the Longshanks, claimed
the throne for himself. Scotland nobles fought him, and fought
the English. The English nobles invited them to take a
truce. No weapons, one page only.

The nobles eye each other cautiously, but the truce holds. They
enter the barn, with their pages.

EXT. SCOTTISH FARM - DAY

Mentioned in countless kills are the thatched roof house and
barns and outbuildings of a well-run farm. The farmer, MALCOLM
WALLACE, and his sixteen-year-old son JOHN, both strong, tough
and riding away from the farm. They hear horses behind them
and turn to see a boy riding after them.

VOICE OVER

Under the thatched eaves was Malcolm Wallace, a comber,
wearing new bands and belt and John... .

WE FOUND JOHN WALLACE, the sixteen-year-old sitting easily on
his horse, beside his father....

VOICE OVER ...and William.

WILLIAM, a skinny eight-year-old riding bareback, catches up to
his father and older brother.

FATHER Tell ya to stay.

WILLIAM

I'll prove my chores. Where we gonna?

FATHER

MacAndrews!. He was supposed to visit when the truce was over.

They ride on, over the lush hills.

EXT. THE MACANDREWS FARM - DAY

THE BEGINNING
THE SCOTTISH COUNTRYSIDE - DAY



A black and white portrait of a man with a rugged appearance, possibly William Wallace. He has long, wavy hair and a full, bushy beard. His gaze is directed straight at the viewer with a serious, almost defiant expression. He is wearing a light-colored, patterned shirt or tunic. The lighting is dramatic, casting deep shadows on one side of his face while highlighting the contours of his forehead, nose, and cheekbones. The background is dark and out of focus, making the subject stand out.



A wide-angle photograph capturing a significant gathering of people in what appears to be a public square or a large town center. The scene is filled with individuals, many of whom are carrying flags or banners. In the background, a prominent building stands with the words "THE SCOTTISH ARMY" clearly visible on its facade. The atmosphere suggests a major event or protest, with the crowd filling most of the frame.

<p>TAUNCEY Is there more merged — and his judgment is gone.</p> <p>TAUNCEY Press the ret'ress!</p> <p>CHELMOND But I'm here!</p> <p>Talbot keeps yellow feathers.</p> <p>TAUNCEY PRESS HIGH!</p> <p>MALLACE Oglethorpe, you're mad, Prince!</p> <p>MALLACE To the right to ride to the plain and cross section. Wall! Tell him to save the English we'll ride away.</p> <p>WENLOCK Herries off with the message.</p> <p>The English soldiers camp, snoring across the little bridge.</p> <p>The scottish soldiers wake from their sleep. They are weary, they have a few decent mounted riders, none heavily armored.</p> <p>LORD RICHARD If he waits much longer —</p> <p>Herries Hurries up.</p> <p>WENLOCK Ride around and fort defend them!</p> <p>WENLOCK He should not divide our forces.</p> <p>WENLOCK Waller says do it and he says for you to do it. The Duke one year.</p> <p>HERRAY (untersterting)</p> <p>They shall ride we run away. Herrey takes his riders nests.</p> <p>WENLOCK Waller says do it and sees the scottish soldiers ride off, and shouts to talbot...</p> <p>See! Every last with a horse in flaming Harry! Harry!</p> <p>He drives his big arms across the river, and the scottish ones wade.</p> <p>WENLOCK For Scotland!</p> <p>He charges down the hill... THE FIGHT ON STELLING BRIDGE — Wallace on foot, charging into the English. The English leaders are exposed to the scottish attack.</p> <p>TAUNCEY Press reinforcements across!</p> <p>The English leaders try to herd more of their footsoldiers onto the bridge, which only has been up.</p> <p>MALLACE, on the other side of the bridge, sees the English charge and says like the English fight will come to us.</p> <p>He runs over and stops the bridge.</p> <p>on the hill TELLERS</p> <p>The nobles and others stand grudgingly in the enclosure.</p> <p>MORAY Sir, when the scots bridge the English can't get across! We've crossed the oats at one stroke!</p> <p>With riding desire to join the battle, the English soldiers charge.</p> <p>ON THE PLAIN, Wallace and the attacking men drive the English back. The English soldiers fall to the ground. Some touch the bridge, some retreat. The wavers below it run red with blood.</p> <p>Talbot now begins to panic.</p> <p>TAUNCEY uses the warhaw!</p> <p>GLENALD You're the closest, we'll shoot them too.</p> <p>ON THE BRIDGE</p> <p>The Scots are carving their way through the English soldiers; some are dead, some are wounded, some are refugees; each time he raises, he had a hand, or an arm, Kenneth and Edward and the rest of the English are thrown across the broadsword with both hands. Old Cuthbert lies on the ground, his head broken, his body broken, shatters at his sides and tears off his left arm. He holds his right arm to the ground with his right, and stake him. Reaching the English soldier, he cuts off his head and hurls it to a heron with the dead man's clothes.</p> <p>ON THE BRIDGE</p> <p>The English are not without courage. Cuthbert leads a desperate counterattack. The Scots make no mistake about it, they're not afraid. Still Cuthbert comes, shouting, hits him with a sword, cuts off his right arm, and slams his head into the wall. His hair, and his brain.</p> <p>TAUNCEY has enough; he gathers up the remaining English general tries to save the army.</p> <p>CHALMERS We are still five thousand! Rally!</p> <p>The English try to form up but the Scottish horsesmen, bearing the torches, charge and sweep the English across the bridge, driving them into the English lines and ride over the surprised English soldiers.</p> <p>AT THE BRIDGE, WALLACE sees the scottish soldiers attacking. The English soldiers are at other parts, scattered, and in all sides.</p> <p>And the Scottish soldiers taste another victory. Even the English have a hundred years of victory. Even the English are off the last of the English soldiers, and the English are in flight. Even the nobles take up the chase.</p> <p>Wallace, who is the aftermath of the aftermath of the battle, seeing as the field, soldiers lydie impaled, soldiers impaled, the bridge, the bridge with blood.</p> <p>Before it comes to the end, Sir William is lifted on the shoulders of his men.</p> <p>SCOTTISH SOLDIERS AND SCOTTISH VALLEYS, Wall-hall-heat!</p> <p>INT. CASTLE — GREAT HALL — SEP</p> <p>William lies before one of Scotland's senior elders, who looks like a king, and odds William's shoulders.</p> <p>OLDER</p> <p>I knight thee Sir William Wallace. You are a good soldier, but the great Hall, crowned with reddest rose, admires, as well as his old friend, the King, the valour of your clothes and arm. The crowd cheers.</p> <p>ON THE BRIDGE, Wall-hall-heat!</p> <p>Wallace lifts his eyes, taking it all in. At the rear of the hall is a balcony, balanced by a sufficient number of nobles to hold it up. In the center of its redwood screen he sees a tall, thin man, Marion, who stands there, looking at him with a smile of triumph that she can see him, plainly, and that she is worthy of the occasion. But Wallace won't last; he is the last of the English here, and Wallace hears the cheer, and fingers the cloth she gave him.</p> <p>INT. SCOTLAND GARRISON — DAY</p> <p>The nobles of Scotland are gathered in the huge chamber; a massive table runs across the far end of the room. Two large windows on either side are the two real features of the room.</p> <p>At each end, Sir Craig is in the center, with young Robert the Bruce beside him. On the left, Sir Edward Moray stands the noble, and Robert whisper to Craig...</p> <p>BURGESS No, we never knew his politest name.</p> <p>OLDER No, but his weight with the common people, he's got everything. The Wallace will kiss his ass, no, we never...</p> <p>A courtly trumpet rings in and formally announces...</p> <p>CRAIG</p> <p>EDWARD, DUKE OF BRUTON: Sir William Wallace!</p> <p>The nobles on each side of the table rise and bow to the leader in their attire. The nobles strike in, flattered by the King and Marion,扩展 to their hearts.</p> <p>Sir Craig rises.</p> <p>OLDER</p> <p>EDWARD, DUKE OF BRUTON: In the name of God, we declare and appoint the High Protector of Scotland and the King of England.</p> <p>The nobles rise; court attendants hurry to Wallace and drag a golden chain around his neck. Marion and Wallace have the three-barred chain they bring and drapes them around Wallace's neck. The nobles applaud the robes applied.</p> <p>Almost before the applause dies, a number of the nobles, one of whom has been beside him, speak again.</p> <p>OLIVER Marry! Beauchamp as you and your captain fast from a regan long known to support the King, the King of England, the King of Scotland?</p> <p>But Wallace's face has turned pale.</p> <p>Robert the Bruce, who stands back, the last of the nobles, is instantly recognizing the leadership power of each other.</p>



A painting depicting a Viking battle scene. In the foreground, a warrior with a long beard and a horned helmet holds a large circular shield with a central emblem. He is surrounded by other warriors, some of whom are raising their axes or shields in a triumphant gesture. The background shows a dark, stormy sky with distant figures on horseback.

“Carolina Sarria Digi/Book”



CREATED AND EDITED A VIDEO PORTFOLIO SHOWCASING DESIGNER CAROLINA SARRIA'S FASHION COLLECTION FOR HER CFDA ENTRY.



NOLIMITE TANGERIE “Touch me Not”



A revised book cover using digital + printmaking techniques. Merging graphic design with my fine arts background, I developed this reimagined cover of this famous historical novel that encapsulates my culture and identity as a mestiza Filipina.

5 SECOND RULE

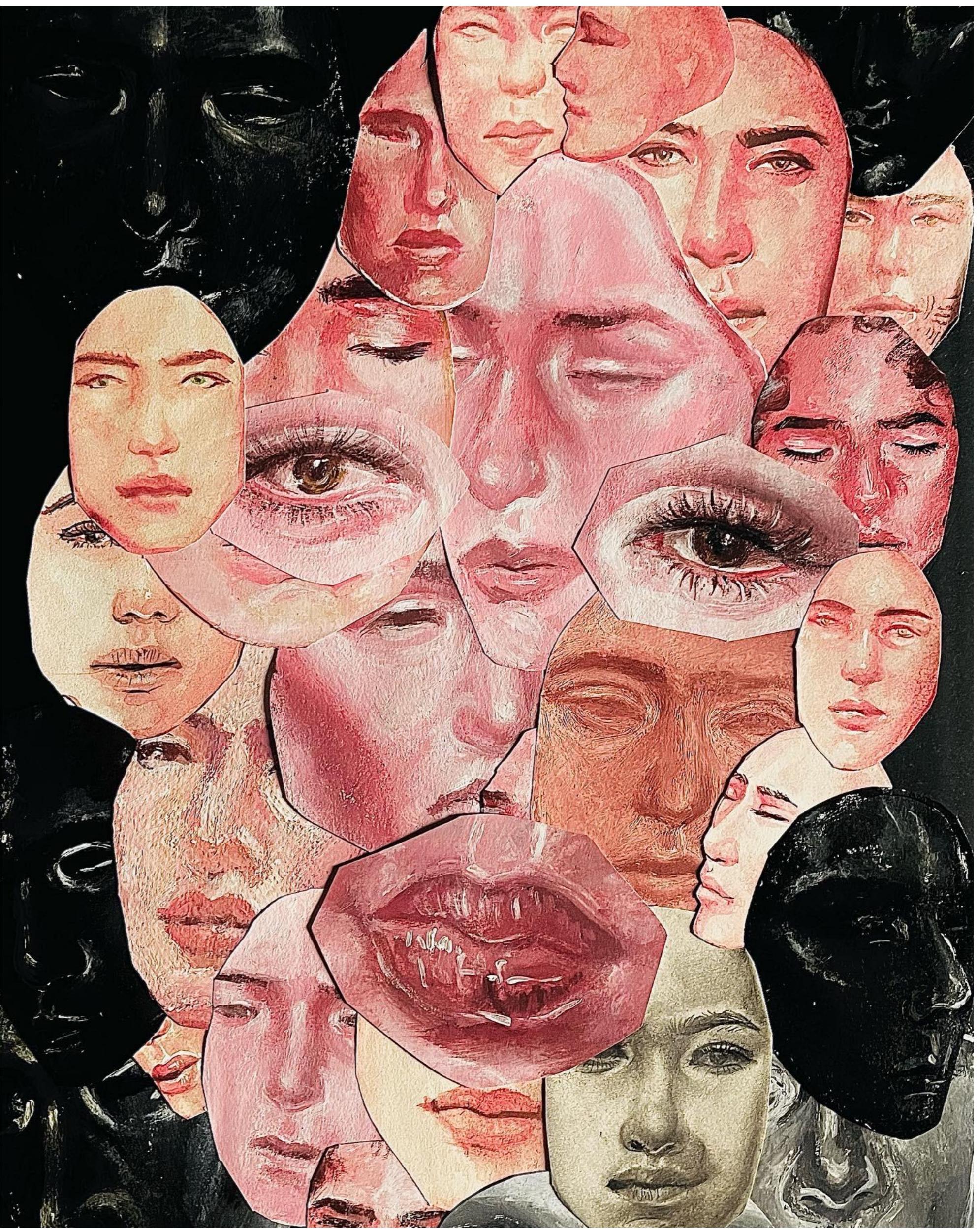
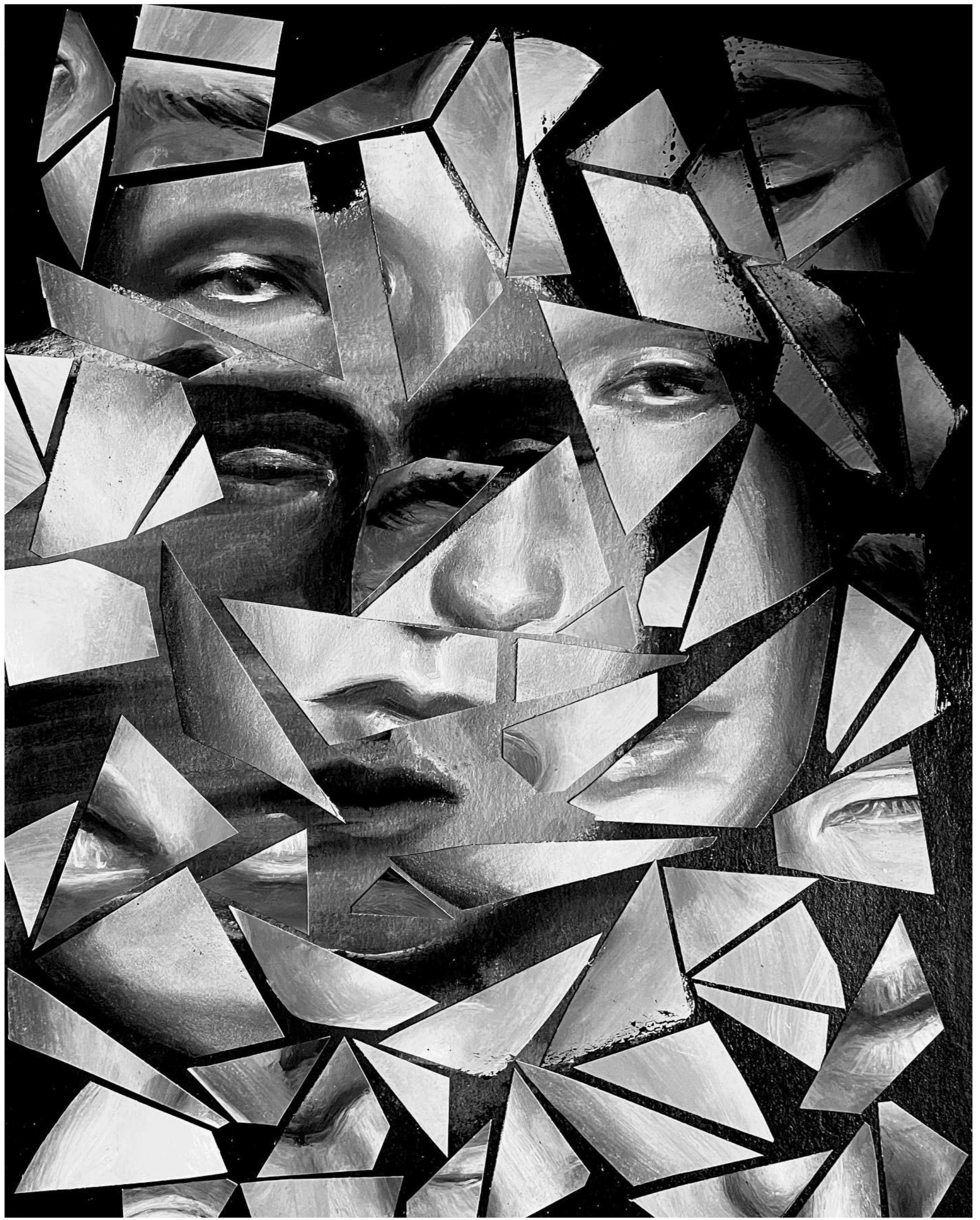


TRANSITIONING TO LIFE IN NEW YORK CITY FROM MY UPBRINGING IN A THIRD-WORLD COUNTRY HAS STARKLY ILLUMINATED THE MAGNITUDE OF DAILY WASTE GENERATED BY ITS INHABITANTS. IN THE MIDST OF WHAT'S OFTEN TOUTED AS THE 'GREATEST CITY IN THE WORLD,' LIE HEAPS OF DISCARDED MATERIALS, SUSTAINING THE LOCAL RAT POPULATION. Coded with HTML, CSS, and Javascript

FIRST SELF PORTRAIT
“YOU ARE WHAT YOU EAT”



“PIECES OF ME”

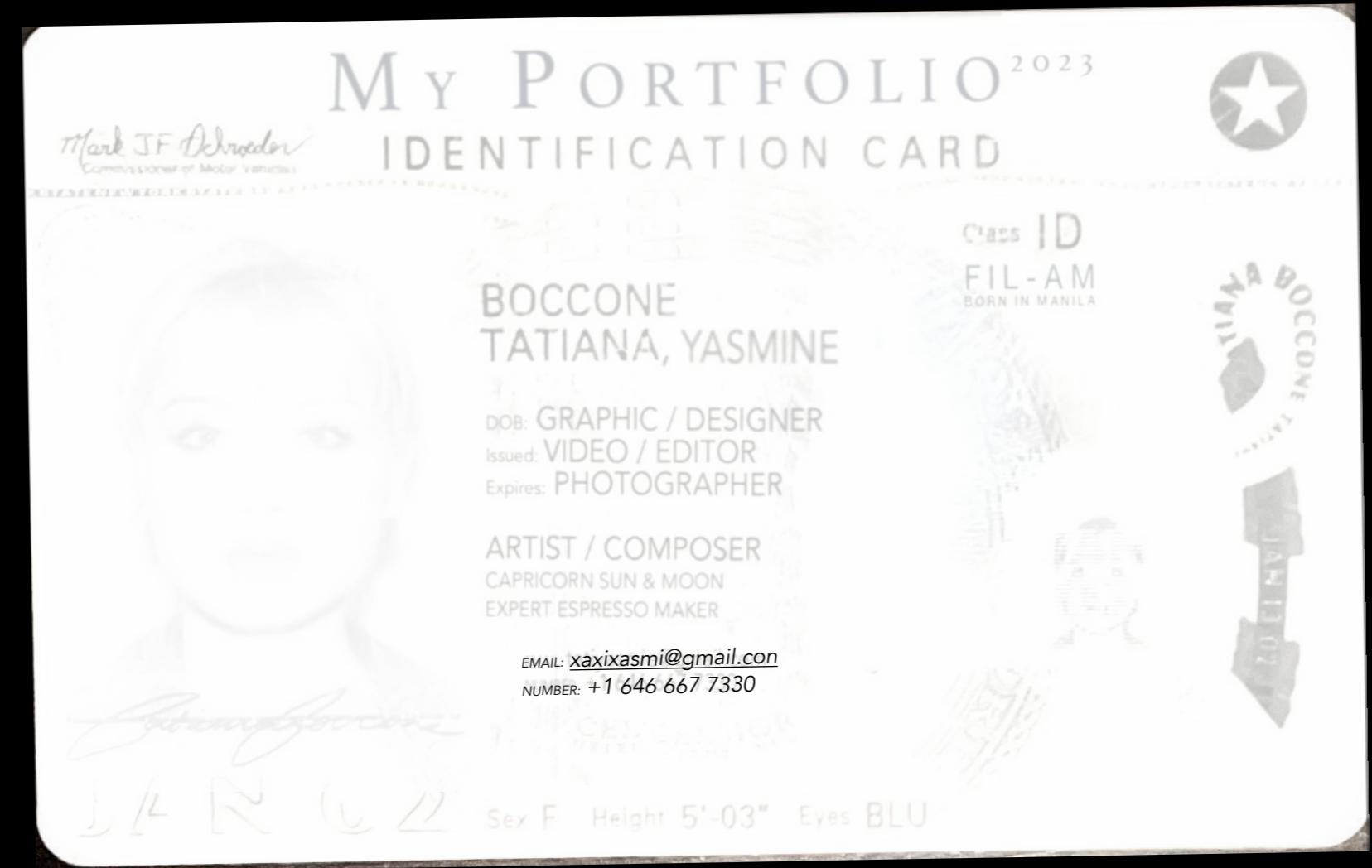


“WHAT WE’RE MADE OF”

ART



COLLABORATED WITH FILIPINO PHOTOGRAPHER ANDIE SYYAP, PROVIDING MAKEUP AND STYLING FOR ARTISTIC PHOTOSHOOTS.



<https://xaxixasmi.github.io/works/>