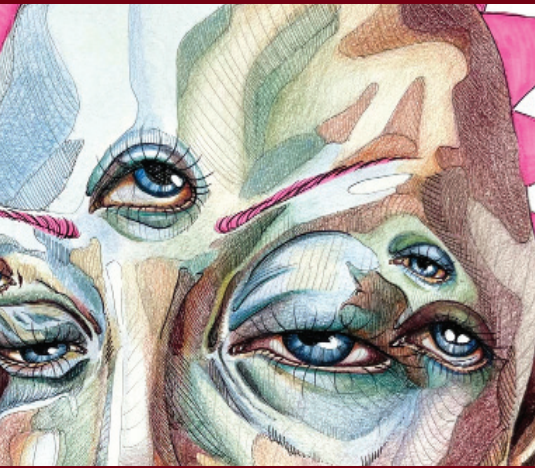


VISIONARIES

Led by Santa Monica College Students



Kaia King-Hall, *SMC*
Mural
Acrylic Paint



Kaia King-Hall 20



Julie Kaliuga, *Frabic of History*
Interactive Installation





A SPECIAL THANKS...

A profound expression of gratitude goes to our mentor, **Professor Emily Silver**, whose unwavering support, and encouragement have been instrumental in bringing the concept of publishing “Visionaries” to life. It was during her class that the seed of this idea took root, and her guidance has been a constant source of inspiration. She not only supported us in our endeavor but also provided invaluable advice, framing the perspective through which we could explore our creativity. What stands out is her trust in our capabilities, allowing us the freedom to make choices while embracing the responsibility that accompanies it. Her mentorship has not only nurtured the development of “Visionaries” but has also instilled in us a deep appreciation for creative autonomy. We are truly grateful for her belief in our vision and the invaluable lessons learned under her guidance.

We would like to also extend our sincere thanks to **Professor Walter Meyer**, the Dean of the Art Department, for his support and encouragement in bringing “Visionaries” to fruition. His vision for an inclusive and dynamic artistic community at

Santa Monica College has been a driving inspiration, and we are truly thankful for his leadership. This magazine stands as a testament to the collaborative spirit and commitment to excellence that Prof. Meyer embodies. We are honored to have his support, and we look forward to continuing to contribute to the flourishing artistic legacy of our college under his guidance. Thank you, Prof. Meyer, for being an integral part of this transformative endeavor.

Student Artwork

II - V

A Special Thanks...

VI

The Team

1

Mission

2

Student Artwork

3

Kaia King-Hall

4 - 10

Julie Kaliuga

11 - 14

Willow Vergara-Agyakwa

15 - 18

Chanel Guice

19 - 22

Lucas Rosales

23 - 28

CONTENTS



Photograph by Robert Young, *If The Sky Was...*

VII

THE TEAM



Robert Young

Major: Art History

Grade: Junior

“When I came up with this idea, I thought to myself, we’re in one of the best art districts in the country, so why not take advantage and create the opportunity for myself and others.”

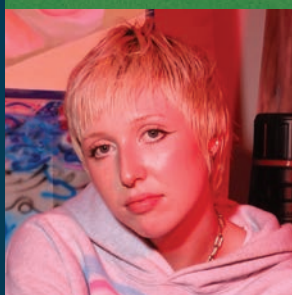


Kaia King-Hall

Major: Studio Art Major

Grade: Junior

I’m participating in this project because there is so much talent at SMC that goes unnoticed outside of the art department. It’s a great way for students to get recognition for their work and for the art department to connect with the rest of campus.



MISSION

Our core mission to provide a platform for art students at Santa Monica College to showcase their creative expressions. This student-led initiative aims to foster a sense of community, collaboration, and empowerment among artists from various disciplines, including visual arts, dance, photography, and literature. *Visionaries* is not just a magazine; it's a movement that amplifies the artistic heartbeat of Santa Monica College, inviting every student to contribute, create, and be a part of something truly visionary.



Sculpture by Willow Vergara-Agyakwa, *Self Portrait*, Ceramic Clay

STUDENT ARTWORK



Kaia King-Hall, *Pain in Ecstasy*
Acrylic paint



Kaia King-Hall, *Piece of Cake*
colored pencil, marker, and pen



Kaia King-Hall, Studio Art Major

Year: Junior

Take us on the journey of when you were selected to create the SMC Mural. What was that process like?:

Kaia: In Emily Silver's Exhibition and Display course, we were planning on creating a mural as a class. It was toward the end of the semester, and many other projects needed attention, and not many people were interested in the mural. One day, during a zoom call, Emily mentioned it, and I said that I was interested. She instantaneously told me that I was now in charge of it. So, I created a design, got to work, and it became my own! After working on it throughout the entire summer, I felt so accomplished once it was finally done. I'm incredibly grateful that I got the opportunity to contribute something full of love to campus.

What does your artwork mean to you?

Kaia: My work is inspired by the struggles and perks that come with being a woman, such as objectification, harassment, chivalrous gestures, and the potency of feminine sexuality. Through drawing and painting, I produce confrontational and emotionally charged imagery. Creating overtly sexualized, irritated female figures and self-portraits allows me to express my frustrations with womanhood. I use saturated colors, uncanny expressions, and satirical writing that commands the viewers' attention. By doing so, I cause the

viewer to question their relationship with feminine power. My self-portraits often act as a love letter to myself where I can celebrate my beauty and reclaim my sexuality, free from societal shame. They also allow me to delve into past experiences of heartbreak, back-handed friendships, parental absence, and things I wish I had said. As a result, my work resonates with a broad audience and highlights the emotional experiences we commonly share.

How would you describe your artwork, and where do you see yourself in the near future?

Kaia: I do not strictly define myself as a fine artist. I create diverse works at the intersection of interactive installations, assemblage, and classical painting. I also engage in social practice, using art as a tool to create a safe environment for dialogue about conflicted collective historical past. My art is aiming to heal a divided society and contribute to the reconciliation. I am transferring to one of the UCs next year and I am planning to continue to developing in same direction.



Kaia King-Hall, *I Didn't Like the Way He was Looking at Me*
Charcoal



Kaia King-Hall, *Cardboard Chair*
cardboard & acrylic paint



Julie Kaluiga, *House Without Home*
oil on canvas



Julie Kaluiga, *Resistance II*
oil on canvas



Julie Kaluiga, *The Coming Past*
oil on canvas

Julie Kaliuga, Studio Art Major

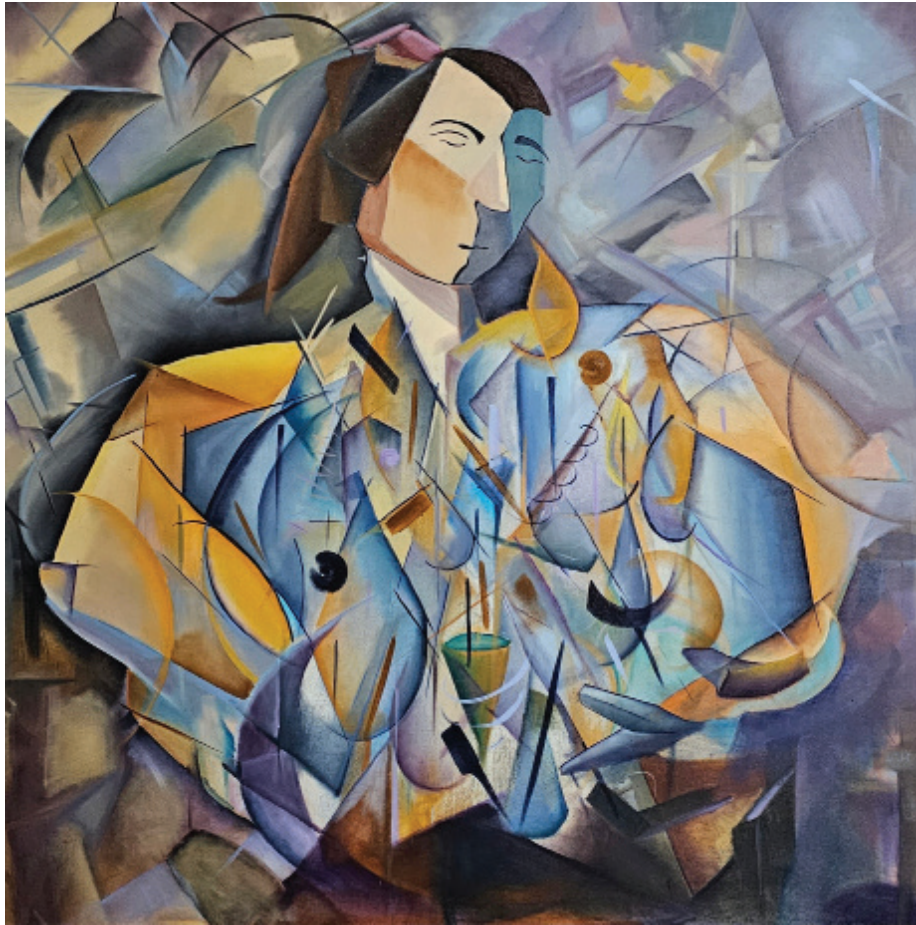
Year: Sophomore

What does your artwork mean to you?

This series of works, executed in various techniques, is an experimental attempt to visually define the sensation of a historically traumatic past and trace its influence on the present. I explore the theme of collective memory as a socio-cultural phenomenon. Some of the works, “Unshed Tears” and “Immigrant,” are part of my social practice project. I conduct in-depth interviews with immigrants, and based on their stories, I visualize the verbally complex concept of collective historical trauma. Through images, I tell stories that are difficult to share with everyone, but it is necessary to do so to understand and assess our present and future.

How would you describe your artwork, and where do you see yourself in the near future?

Julie: I do not strictly define myself as a fine artist. I create diverse works at the intersection of interactive installations, assemblage, and classical painting. I also engage in social practice, using art as a tool to create a safe environment for dialogue about conflicted collective historical past. My art aims to heal a divided society and contribute to the reconciliation. As for the future, I plan to transfer to one of the UC’s for fall 2024 and I also plan continue to develop as an artist and human-being.



Julie Kaluiga, *Unshed Tears*,
oil on canvas

What was your creative process when you created *Unshed Tears*?

Julie: I am a social art practices artist. At the end of last year, I initiated an independent project aimed at gathering interviews with anti-war refugees from Russia, serving as the primary inspiration for the “I Can Speak” painting series. The artworks dive into the nature of memory and examine how unprocessed collective traumas influence our belief systems and values, predetermine our choices and actions, and shape the contemporary notion of identity. The most

meaningful compliment I’ve ever received in my life was from one of the people I interviewed. When she first saw the “Unshed Tears” painting, which was inspired by her story, she said, “Thank you! You managed to capture the pain that I couldn’t





Willow Vergara-Agyakwa, *At Home*
Oil on canvas



Self Portrait of Willow Vergara-Agyakwa making her self portrait sculpture

Willow Vergara-Agyakwa, Fine Arts Major

Year: Junior

What does this artwork mean to you?

Willow: Through the act of creation, I have learned to navigate my own intricate emotions, utilizing art as a tool for both self-exploration and emotional expression. The narrative in my work is influenced by my mixed-race background, contributing to a sense of disconnection I have felt that stimulates my creative inspiration. Portraying unique characteristics in individuals has become a means of seeking identity and belonging for myself. The choice of mediums, notably as thick oil paints and clay, is not merely a technical decision but creates a collaboration with the intrinsic qualities of the materials. Embracing mistakes is an integral element of my creative process, which is shown through the texture I make. The use of clay as a symbol for adaptabil-

ity and resilience adds a depth of meaning behind my artwork. The continuous journey of self-exploration is reflected in each brushstroke and sculpted form, which is expressed in every medium I use. My artwork makes me a perpetual student, learning and evolving through my ongoing act of creation. In essence, the artwork serves as a mirror that I use to connect my inner-world and experiences and share that profound connection with others.

What was your creative process and experience like when creating the artwork?

My artwork is a profound reflection of my deep connection with life, serving as an important tool for understanding myself and my emotions. My artwork

features big brush strokes and rugged texture to embrace the development of the piece rather than providing a smooth perfect result. All of my work embraces the individual motions that shape the work, showing to myself the specific narrative of my temperament at the time. I think I conduct my artwork very similarly to how I conduct my life, leaving the biggest strokes for last, and making sure they are visible. Rooted in the reciprocal relationship between me and my medium, my art work is influenced by my upbringing as a bi-racial individual. Drawn to portraiture and the human figure, my creations embody an ongoing search for identity and belonging through an understanding of form and formation. The artistic process is a spiritual journey, where my artwork shapes me as much as I shape my artwork. Texture and color become the language conveying emotions, with oil paints adding depth and clay serving as a metaphor for adaptability. Though new to ceramics, it has deepened my self-awareness.







Channel Guice, *Untitled Masks*
ceramic clay and newspaper

Channel Guice Studio Art & Fashion Design Major Year: Junior



“My work is a reflection of my life experiences. It is an emotional creatively charged release.”

- Channel

What does the *USPS* Cardboard box chair represent to you?

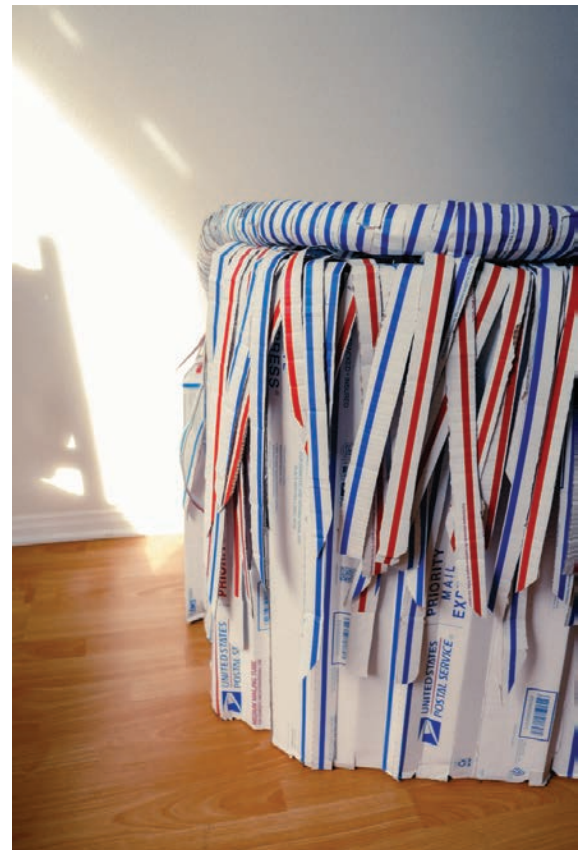
Channel: This particular piece holds a great significance to me as it pays homage to my father’s journey as a Black man working at the Post Office in a town where racism was prevalent. This chair symbolizes his resilience and unwavering dedication for supporting our family. As I created this art piece for a school project, it allowed me to deepen my appreciation for my father, and recognize the immense impact he has had on my life. It became a powerful reminder of strength and determination required while providing for loved ones and navigating through adversity. Through this artwork, I aim to honor my father’s legacy and shed light on the challenges faced by black individuals in society. The USPS, serves as a tribute to his enduring spirit and his role as a source of inspiration and support in my life.

How would you define your artistry and what are your plans for your career?

Channel: My work is bold, intricate and colorful. And as for the future, I plan to be in fashion department stores, museums, and galleries with a variety of artwork, fashion garments, and accessories.

Top right: Self portrait
Digital photography

Below: Channel Guice, *USPS*,
Cardboard USPS boxes





Lucas Rosales
Photograph by Robert Young



Lucas Rosales, *Self Portrait as a Plant*, 2023
mixed media sculpture, 2.5' x 1' x 2'



Lucas Rosales, *Rootbound*, 2023
mixed media sculpture, 2' x 1.5' x 1.5'



Lucas Rosales, *The Trinity*, 2022
mixed media sculpture, 4.5' x 2.5' x 2.5'



Lucas Rosales,
Gates & Fences
oil &
spray paint on canvas

Lucas Rosales, Fine Arts Major

Year: Sophomore

What does this artwork mean to you?

Lucas: The artwork I make is deeply connected to family, heritage, and trade. As a sculptor, my work draws inspiration from my lineage of agriculturists and my Mexican American heritage, by using motifs and ideas from lived experiences. I use these ideas through the combination of material, composition, form and abstraction. In my work, I incorporate natural elements found in the flora and agriculture to inform composition that are then paired with raw materials that could be commonly linked to trades such as; landscaping, tree trimming, and construction materials, like dirt, plaster, metal and wood. As an artist, ex-

pressing these principles acts as paying homage to my heritage and appreciating the opportunities granted to me by my family.

What was your creative process and experience like when creating the artwork?

My creative process as a sculptor is heavily informed by craft, trade and material. Many of the sculptures I make use recycled, found and old materials. For most of my works, the beginning starts by driving around Los Angeles and finding materials, whether that's trash, discarded wood and metal, or simply found objects. This aspect of my process stems from being a born and

raised Angelino, I believe this connects my art to the land I was raised

When creating sculptures, my process is extremely hands-on and intuitive. I rarely work from sketches or preconceived ideas, and more often just start and see where things end up. This aspect is where I draw inspiration from abstract expressionism, by not planning much in terms of form, material or color. Although my work is heavily process based, many of the ideas do stem from flora and organic forms, paired with rigid and rough materials. The connection of the organic and man-made in my sculptures is intentional, as they are metaphors for agriculture and trade.

How would you describe your artwork and where do you see yourself in the near future?

I would best describe my art as the crossroads of abstraction, flora and man-made material through the lens of a Mexican American. The work I make conveys messages and influences from lived experiences and figures, and pays homage to my heritage.

In the foreseeable future I hope to graduate from Santa Monica College and earn my bachelors in fine arts at a four year state university in California. I see myself becoming and working artist and an educator after graduate studies and become an influential figure for the future of Los Angeles born artists.

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Santa Monica College