



Jayleen Serrano

2020 Fall

Capstone – Graphic Design

Department of Art and Art History

Artist Statement:

Many people think of art as a tangible product, a visual and tactile experience. Others expand art to include the conceptual, like performance art and social experiments. And for most, art is perceived as antithetical to STEM. The dichotomy of liberal arts and STEM fields is often framed as being antagonistic—both general camps are purported to be contemptuous towards the other. I gravitate towards the intersection between these two seemingly dissonant subjects. From constructing a functional Gameboy with 3d designed and printed parts to coding a meticulously designed website, I find that the two are not mutually exclusive. A soldering iron becomes a pen, melting metal the way I crosshatch a shadow. When coding a website, I consider the colors, the shapes, and the form. I believe traditional art techniques and styles can—and should—be applied to digital media. I experiment with this interaction in most of my work, including the graphic design pieces submitted to this show. The relationship between modernity and tradition, often wrought with tension, is one that can be pushed, pulled, and transformed.

My art is all things I impart on space with intentionality. Whether this is digital, physical, or conceptual, I take my time with each creation and release it, carving out a space in this world for the art I wish to share.

Title	Original Format
Figure 1: Box Mockups	Illustrator, 1200 pixels x 620 pixels
Figure 2: Poster Series	Illustrator, 1200 pixels x 576 pixels
Figure 3: Web Mockup	carrd.co, responsive dimensions
Figure 4: Program Mockup	InDesign, 11 in x 17 in



Figure 1: Box Mockups



Figure 2: Poster Series

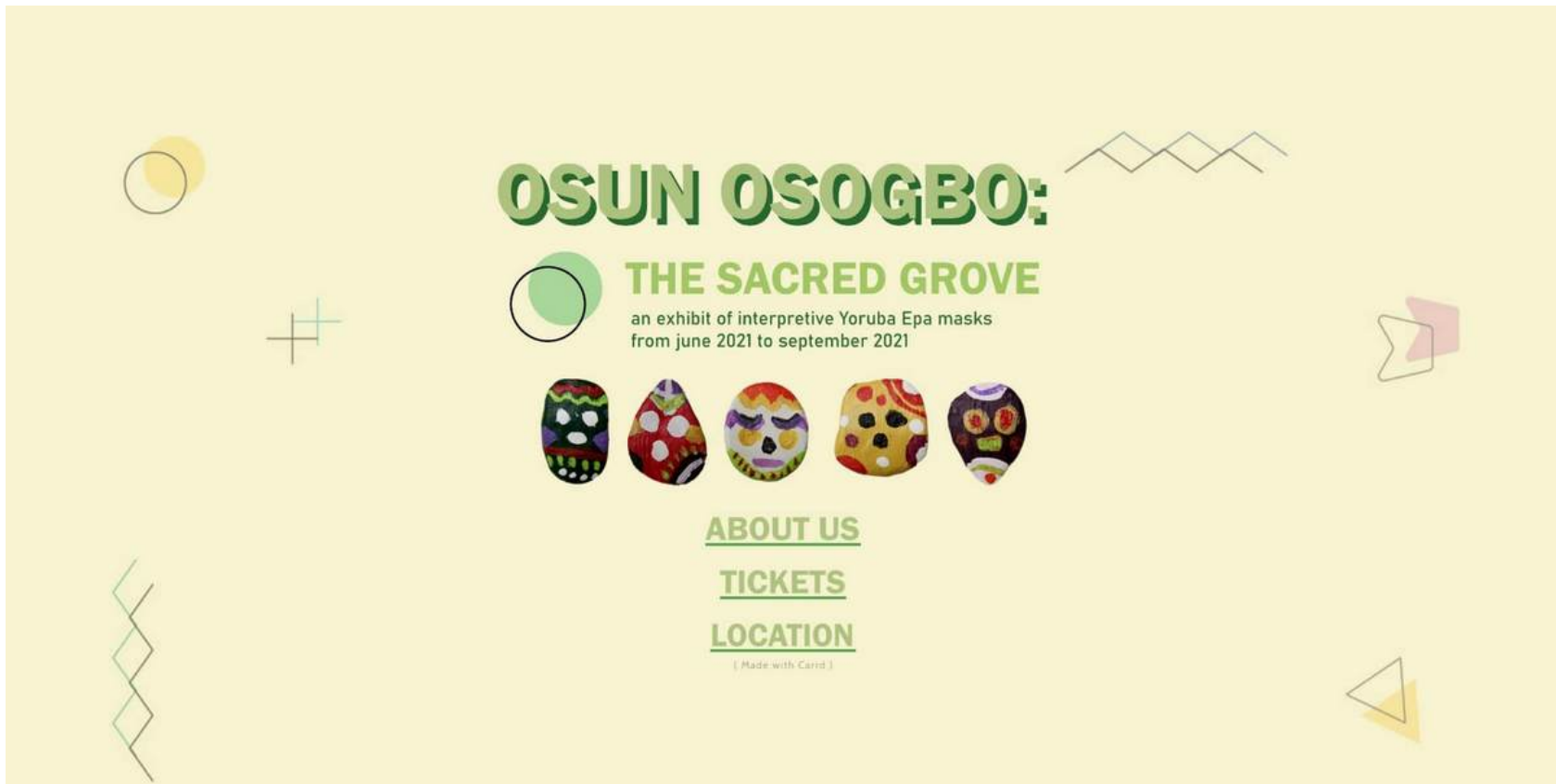


Figure 3: Web Mockup

<https://yoruba.carrd.co/>

OSUN OSOGBO:

an overview of the exhibit



Osun Osogbo is a sacred forest in Nigeria, intended to honor and celebrate Yoruba culture and religion. Specifically, it is the domicile of Osun/Oshun, one of the most historically noteworthy Yoruba deities. She is one of the manifestations of the Yoruba Supreme Being, connected to rivers, fertility, and divination.



Osun Osogbo
Photo by UNESCO

Growing up, I often visited family in Puerto Rico, an island shaped by multicultural influences. After Spanish conquistadores genocided the indigenous Taino population, they imported West African slaves.

This intersection of cultures led to a uniquely Puerto Rican cultural landscape, manifesting in new expressions, such as the distinctly Caribbean religion, Santería. During these visits, I noticed this cultural dissonance and decided to investigate.



Osun/Osain
Horniman Museum

What I found was the ancestral parent to the colorful masks I saw on the streets of San Juan-West African oral tradition, an origin point with a rich and vibrant history. I was familiar with Vejigante masks, festive folkloric masks associated with Carnaval Ponceño, but was surprised to find Yoruba Epa masks, which operated similarly in ceremonial contexts.

After years of neglect, Osun Osogbo was rejuvenated by locals and admirers. It was declared a UNESCO World Heritage site and now there is a festival every August, to honor this cultural legacy.



Vejigante Masks
Bob Krist / Getty Images



To pay tribute to this sacred space, I decided to celebrate these venerated items with physical and digital media.

Infusing the colorful motifs of Puerto Rican Vejigante masks with the physicality of

Left figure:
Yoruba Epa Mask
Horniman Museum

Bottom figure:
Yoruba Epa Mask - Orangun
Horniman Museum



Yoruba Epa masks, I attempted to create another cultural hybrid, a festive testament to the beauty of these objects.

This exhibit is the end result of this endeavor; it is a digital and polymer clay iteration of Afro-Caribbean identity.



3 of 6 Epa pins
Polymer clay, oil paint,
and acrylic paint
2020

Figure 4: Program Mockup