

GIANNA ZANZI
2019 PORTFOLIO

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GIANNA ZANZI

PSUID# 945619274

ZANZI2@PDX.EDU

(707) 495-6211

@GIANNA.CARBONARA

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Mended Cups by Yoko Ono

Written by Gianna Zanzi

Furiously flipping through pages at the library and scouring online art websites in search of a paper topic that I felt passionate about, I stumbled across Yoko Ono's 2015 work, *Mended Cups*. In this essay, I will be discussing the cultural significance of the artist, Yoko Ono, to the Feminist Movement as well as discuss *Mended Cups* through this same lens. Produced in 2015 for the mass market in partnership with the Italian coffee brand, Illy, *Mended Cups* consists of seven small cups, each with their own saucer, with six of the seven broken and mended with the traditional Japanese art practice of *Kintsugi*, with the seventh cup unbroken, intended to be kept safe from harm under the owner's care. Yoko Ono's 2015 piece, *Mended Cups*, serves as a prime example of work influenced by Ono's earlier conceptual art focused on the Female Identity, as Ono served as a crucial voice for the second wave of Feminism, a movement spanning the 1960s and 70s.

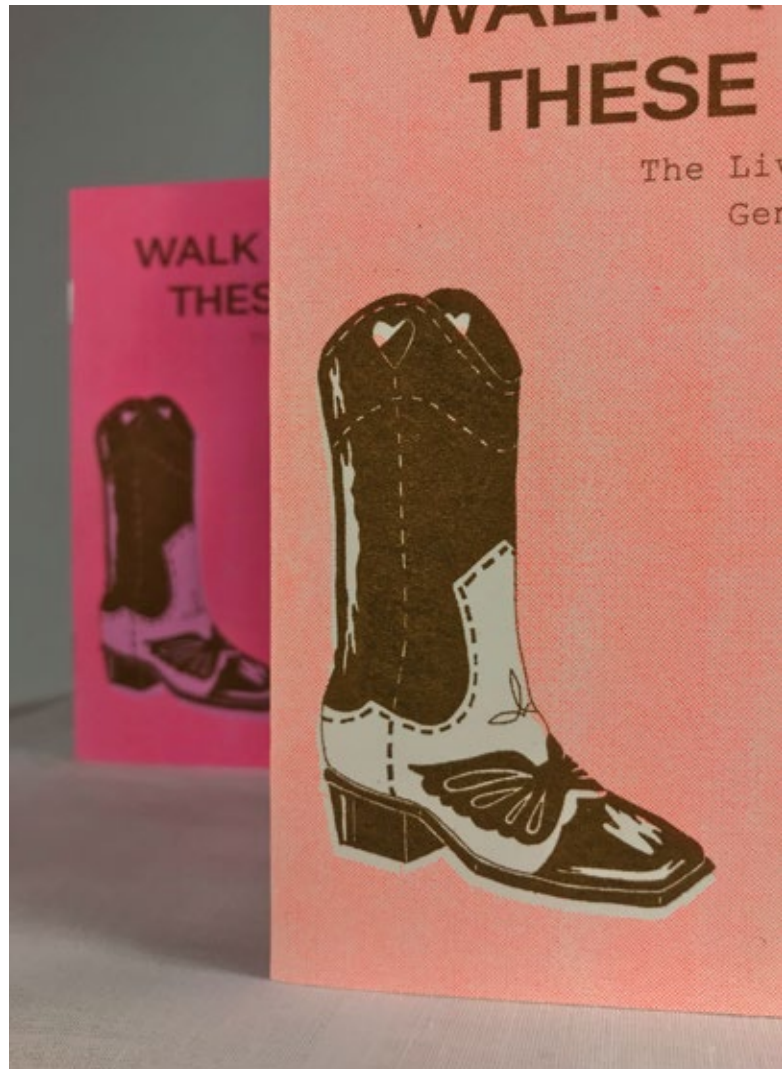
Yoko Ono was born on February 18th, 1933, in Tokyo, Japan, to a banker father and socialite mother.¹ She is the eldest of three children, having a brother, Keisuke, and sister, Setsuko, as well.² Her family often moved frequently between Japan and the United States, as her father worked for the Yokohama Specie Bank. In 1937, at the age of four, Ono was enrolled at the Gakushūin School, one of the most prestigious and competitive academies in Tokyo. Ono and her family remained in Tokyo throughout the duration of the Second World War, at one point fleeing the American bombings, finding refuge in the countryside.³ She graduated from the Gakushūin School in 1951, and became the first woman to be accepted to the philosophy program at Gakushūin University, but discontinued her studies there after one year. Later that year, Yoko Ono left Japan to live with her family in Scarsdale, New York, and enrolled at Sarah Lawrence College to pursue writing and music. She became enamored with the underground radical political scene at Sarah Lawrence, and was quickly introduced to artists

and poets within the movement. It was after she met and began dating Juilliard student and composer, Toshi Ichihyanagi, that she composed her first work of art, *Secret Piece*, in 1955. She and Ichihyanagi became married in 1956, having just left Sarah Lawrence College before graduating, and moved to New York City to pursue a career in art.

During this time, Ono worked as a teacher of Japanese Art while working on her own projects, too. Nicknamed the "High Priestess of the Happening," Ono often hosted events for artists and musicians at her New York loft, and was known to have a knack for cutting-edge art and trends. In 1961, Ono married musician and producer, Anthony Cox, and had her daughter, Kyoko Ono Cox, two years later. By 1965, Ono was an established conceptual and avant-garde artist known for her instructional pieces, whose inspiration can be traced back to her first ever composition, *Secret Piece*. Her work during this time was participation-focused, and required viewers to interact with objects and ideas in thought-provoking, original ways. It was during this time that Yoko Ono took a Feminist stance in her work, which can be seen in her notorious 1964 performance, *Cut Piece*, in which audience members were encouraged to pick up a pair of scissors and cut her clothing as they wished. The piece was a commentary on the objectification of women's bodies and this idea could be seen in how the piece progressed; initially, the participants were sheepish and shy, only cutting off tiny swaths and buttons, while the participants towards the end of the piece were more so interested in shock-value rather than Ono's comfort, as the pieces cut from her clothing proceeded in getting larger and larger until she was naked and alone onstage.

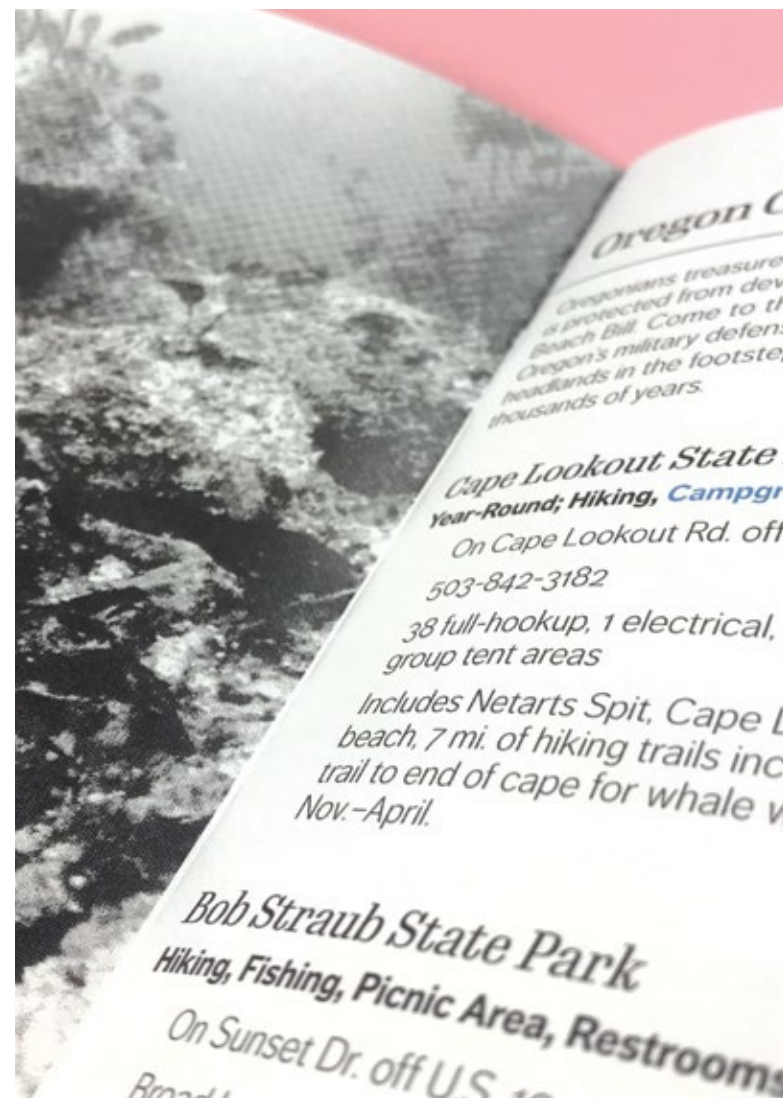
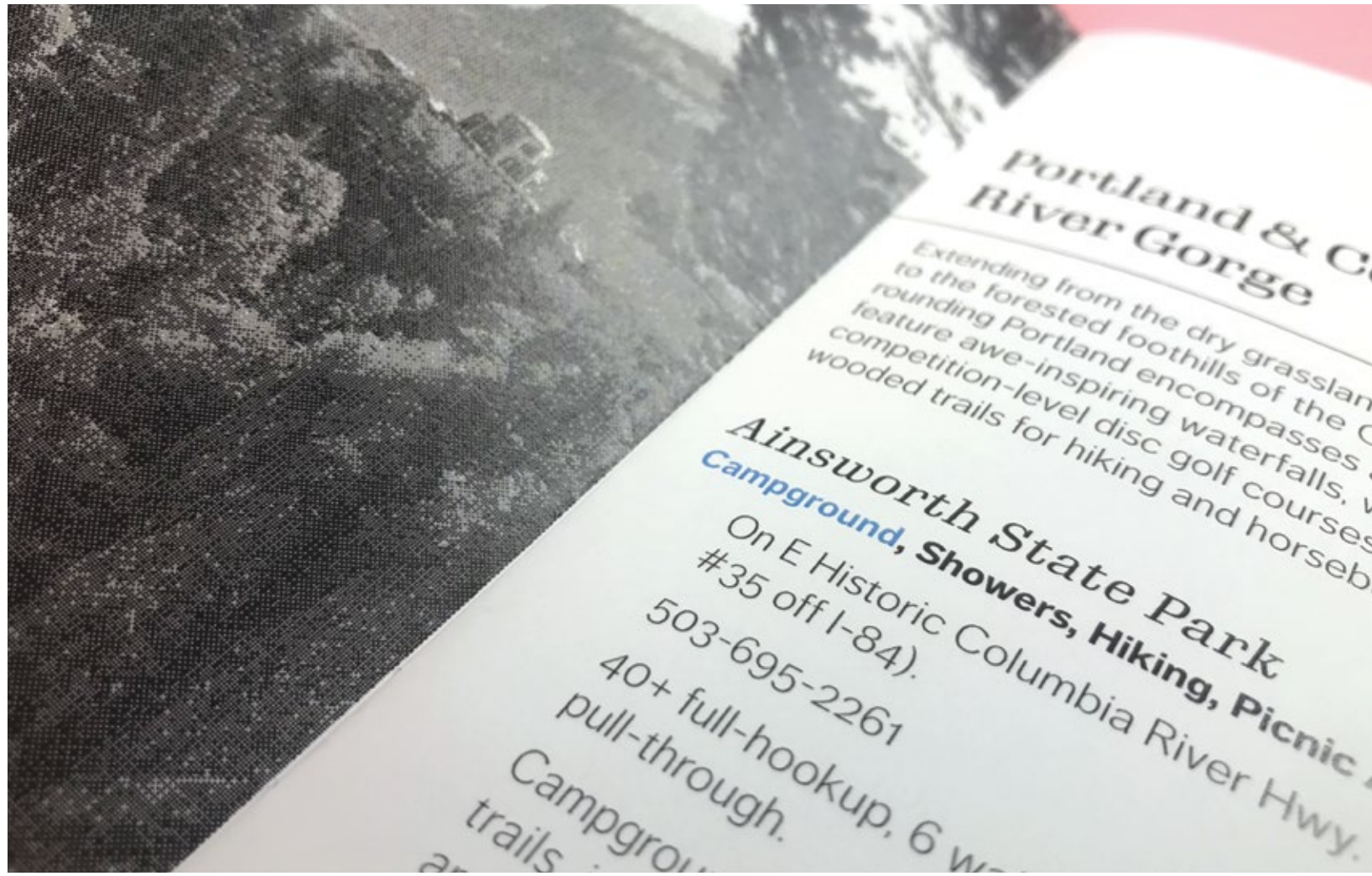
If you would like to read the remaining five pages of this essay, please contact Gianna Zanzi at zanzi2@pdx.edu.





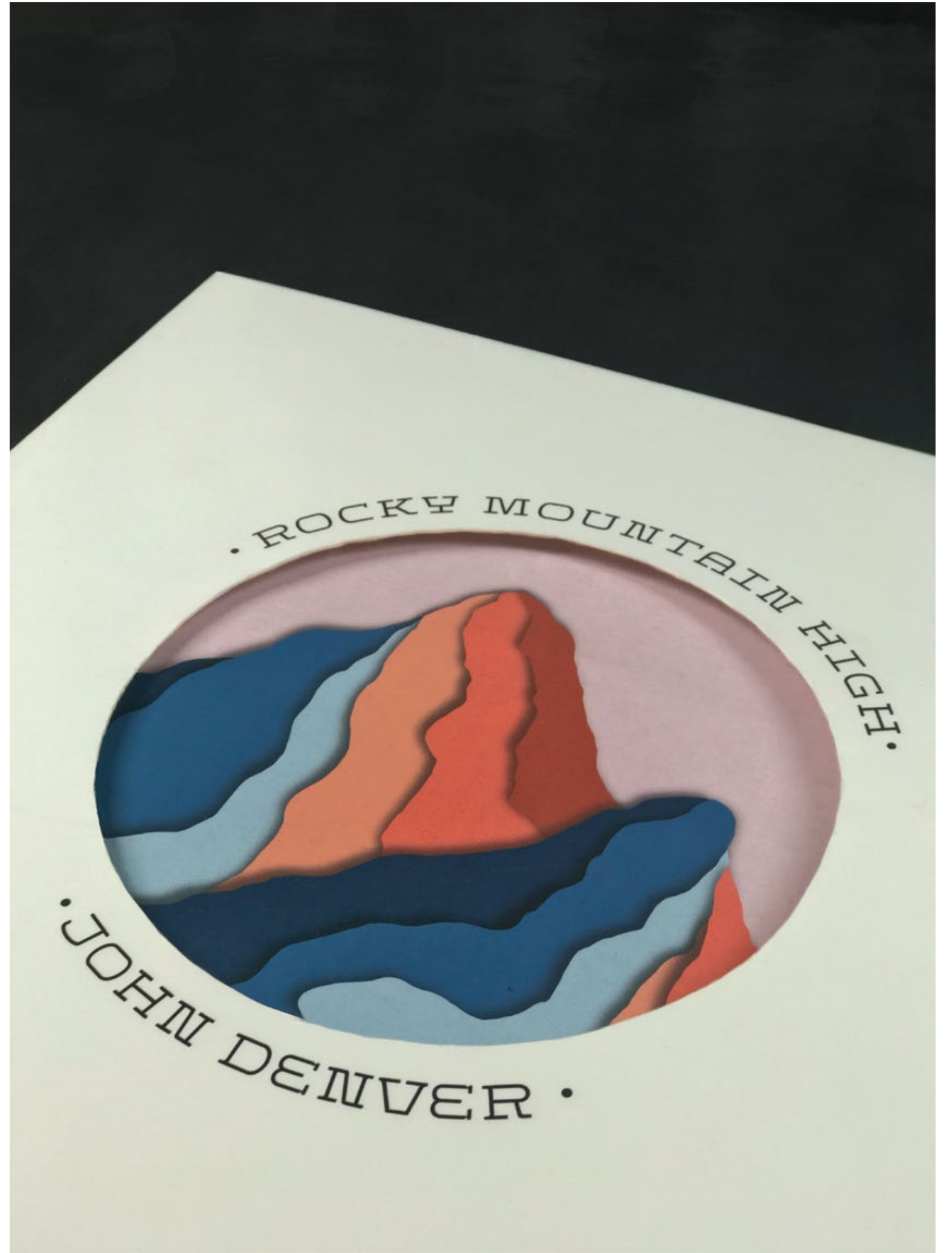


2018-2019
OREGON
STATE
PARKS
GUIDE











SIDE 1

1. Rocky Mountain High
2. Mother Nature's Son
3. Paradise
4. For Baby [For Bobbie]
5. Darcy Farrow
6. Prisoners

SIDE 2

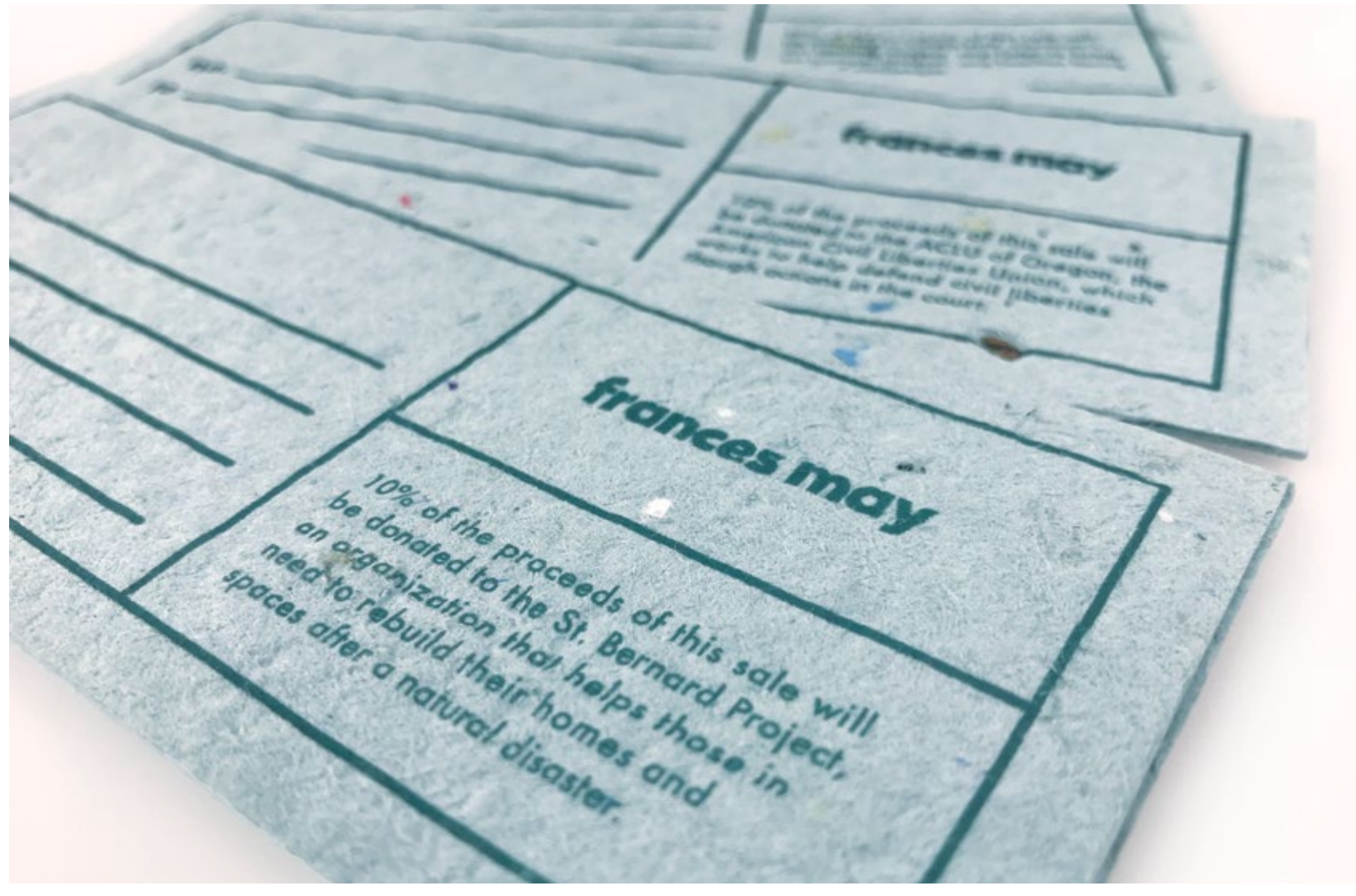
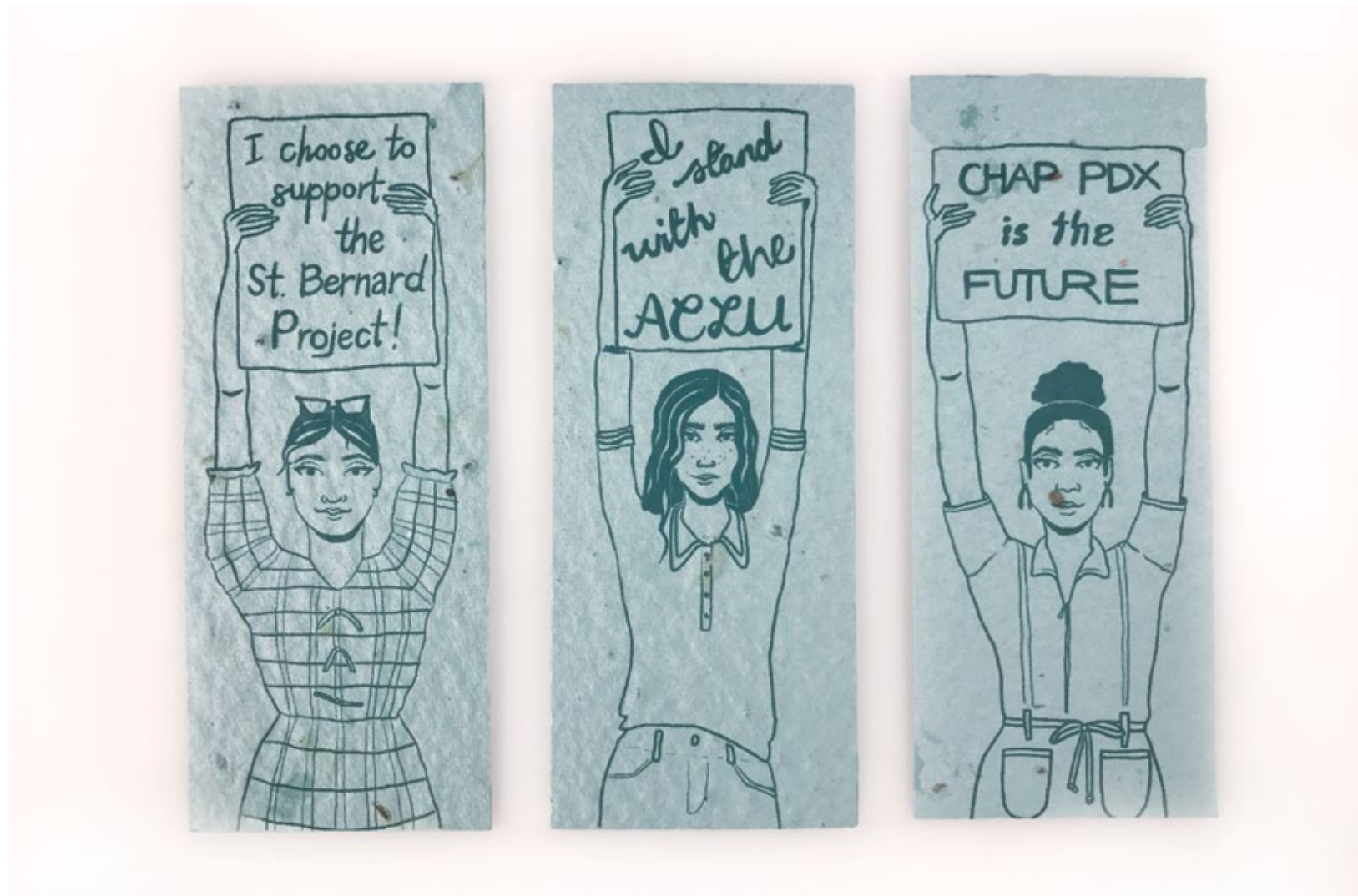
1. Goodbye Again
2. Season Suite
Summer
Fall
Winter
Late Winter, Early Spring
Spring

Produced by Milton Okun • Arranged by John Denver with Dick Kniss and Mike Taylor • Recording and Mixing Engineer: Ray Hall • Photography: Rick Kloss
• Special thanks to Kris O'Connor • Love to Darcy and Kelly and all the old ladies! • Andromeda Quasar lives! • John Denver - 6 & 12-string acoustic guitars,
vocals, arrangements • Gary Chester - drums, percussion • Eric Weisberg - banjo, steel guitar • Bill Danoff, Martine Habib, Bruce Innes, Mike Koblik, Taffy
Nivert - backing vocals • Richard Kniss - double bass, arranger • Frank Owens - piano • Paul Prestopino - acoustic guitar, autoharp • Mike Taylor - acoustic
guitar • Pupils of Whitby School, Greenwich, Connecticut - backing vocals on "For Baby [For Bobbie]" • © 1972 RCA LIMITED • Be sure to vote!

















**THANK YOU FOR
LOOKING THROUGH
MY PORTFOLIO!**