

BOLINAS FRANK'S CURRICULUM

I'm an artist and designer based in Seoul, where I've been living and making art since 2019. My practice is shaped by a long-standing interest in nature and architecture, and in the way loose, gestural marks can meet the more structured forms found in buildings, columns, plants, and urban space.

I often work in series, testing how far line and shape can be pushed while keeping an emotional core. Some works lean toward illustration, others toward design and expression, but they all share a focus on clarity and mood. I'm interested in creating work that reflects both place and feeling, and in contributing to projects that connect historical architecture with contemporary visual interpretation.

Solo Exhibitions

- Atom Gallery, 2021, Seoul
- Little Uncle, 2012, Seattle, USA
- Hardened Artery, 1997, Seattle, USA

Group Exhibitions

- Virgil Artists of America Korea Chapter Exhibition, 2021, 2025, Seoul, South Korea
- Korea-China Exchange Exhibition Commemorating the 30th Anniversary of Diplomatic Relations, 2022, 2025, Seoul, South Korea
- AGU Fall Meeting Art Exhibit, 2022, Chicago, USA
- Postcard Art Exhibition, 2023. Vancouver, Canada
- Postcard Art Exhibition, 2024. McKinney, USA
- Seoul World Art Fair Festival, 2025, Seoul, South Korea

Publications

- Rain Violent, Calligraphy, 2021, USA
- Wild Cucumber, cover art, 2025, USA

Design History

Independent Contractor

Seoul, May 2020 - Present

Role: Product Designer

- Created three brand identities for Microsoft's Cloud Intelligence, Artificial Intelligence of Things (AIoT), and AIOps initiatives.
- Designed the look for the Cloud Intelligence / AIOps (AI for IT Operations) Workshop.
- Created a design system shown in a detailed 40-page guide.

Abstract Tokenization (Abstract IQ)

Seattle, August 2019 - May 2020

Role: Creative Lead

- Delivered end-to-end design for a platform that democratizes investment in commercial buildings.

StratusCore (Ravel)

Seattle, July 2018 - July 2019

Role: Designer

- designing a workflow for 3D software and artist discovery.

Verisart

London, January 2018 - June 2018

Role: UI/UX Designer

- Designed experience for digital art provenance and certificates.

Microsoft (Affirma)

Redmond, March 2016 - December 2017

Role: Senior Software Design Engineer

- Designed Xbox Community Support Platform
- Provided user flows, wireframes, and mockups which enable developers to envision the final product.
- Designed working prototypes where the interaction can be shown.
- Designed the Microsoft MVP site.

ActiveCast (TopicB)

Seattle, August 2014 - November 2015

Role: Founder, Art and Tech Director

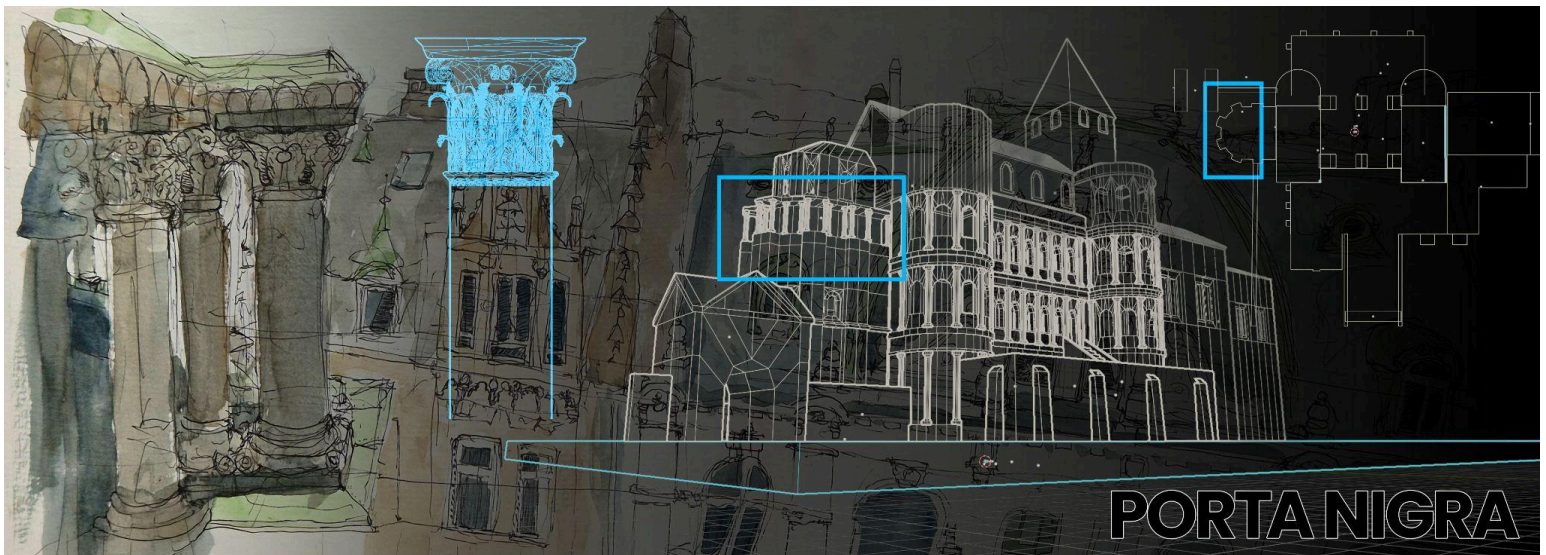
- Integrated patented video, voice, and chat technology into prototypes for sales accelerators and investor pitches.
- Designed and developed the front-end and UI for services with lean methodology and current design trends.

EDUCATION

BFA, University of Arizona

Additional studies: Pratt Fine Arts Center

Technical description of the work



3840x1370 pixel image for panoramic LED display

Title: Porta Nigra

Artist: Bolinas Frank

Medium: digital image in png format

Size: 6.32 MB

Date: 2026/8/30

Critical description of the work

For this project, my connection to classical Roman art comes through drawing and painting on site in the historical Roman fort of Trier, with Porta Nigra as the focus, documenting the architectural presence through direct observation. I'm especially interested in how historical architecture, material detail, and lived atmosphere can be translated into line, color, and composition, by using techniques of drafting combined with the natural style of drawing and watercolor

including an overlaid architectural plan and 3D wireframe, the piece brings together lived perception and structural analysis. It reflects my interest in the meeting point between historical architecture, drawing, and spatial interpretation.

Furthermore, the concept of the work lies in translating a Roman monument into a contemporary visual language. Rather than treating the site only as an image of heritage, I approached it as an active structure whose rhythm, material presence, and geometry could be examined from multiple registers at once: painterly, architectural, and digital. The watercolor preserves the immediacy of direct observation, while the plan and wireframe emphasize the underlying order of the monument and the clarity of its construction.

The main theme is the dialogue between surface and structure, memory and measurement, intuition and precision. Porta Nigra becomes both a historical subject and a site of formal study, where the columns act as anchors within a larger system of proportions, depth, and perspective. My references include urban sketching, architectural drawing, topographic reading, and contemporary mixed-media approaches that move between hand rendering and digital construction.

I relate the work to the objective of the Award by engaging with classical Roman art through direct observation, contemporary interpretation, and careful attention to architectural detail. My intention is not only to document a Roman site, but to echo its enduring presence through a layered drawing that connects historical form with present-day vision. In that sense, the work reflects the Award's focus on celebrating and reverberating Classical Roman arts through a fresh and personal visual language.

Explanation of the Historical Context of the Work

The work is closely linked to the Roman period and to the imperial architectural context of Trier, ancient Augusta Treverorum, one of the most significant Roman settlements north of the Alps. Porta Nigra, the subject of the piece, is a major surviving monument of Roman urban fortification and a defining symbol of the city.

The work draws on the tradition of architectural drawing and direct observational study, both of which are closely associated with the documentation of historic monuments. By painting the Porta Nigra on site and focusing on the columns on the fourth floor, I engaged with the monument as a real physical structure rather than as an image alone. The watercolor captures the immediacy of lived observation, while the overlaid architectural plan and 3D wireframe introduce a more analytical and contemporary way of reading the site.

Stylistically, the piece sits between urban sketching, architectural analysis, and mixed-media interpretation. Its layered structure reflects Roman clarity, proportion, and engineering logic, while also translating those qualities into a contemporary visual language. The combination of hand-drawn watercolor with plan and wireframe references bridges historical representation and digital spatial thinking.

The work is linked to classical Roman architecture through its subject, method, and visual vocabulary. Its references include Roman monumental construction, the measured logic of architectural drafting, and present-day practices of documenting place through drawing and painting. In this way, the work connects the enduring presence of Porta Nigra to a contemporary interpretation of Roman form, which aligns directly with the Award's focus on celebrating and reverberating Classical Roman arts.

Link to full image (6.32 MB):

<https://bofrank.com/images/porta-nigra-06.png>