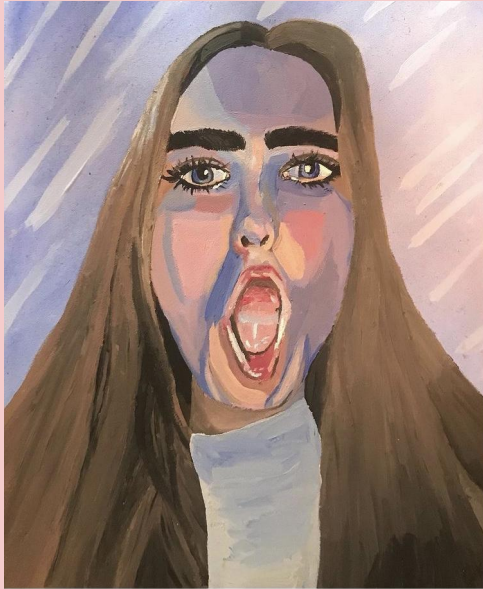


Two-dimensional form: painting (acrylic) "Marisa's Gaze"



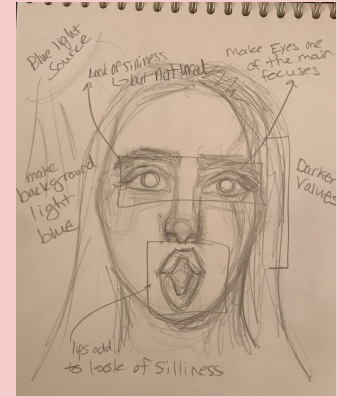
Matisse, Henri. *Woman with a Hat*. 1905, Oil on Canvas

Inspiration:

I was inspired by Henri Matisse's "Woman with a Hat" because of the use of color palette and brushstrokes. I wanted to use a limited color palette similar to the one used in this painting including a use of purples, pinks, and blues. I was also inspired to portray that look of mystery and wonder in the model's eyes, however, I wanted to make the eyes in my piece more realistic to further portray that sense of mystery and wonder because so many secrets are hidden behind a person's eyes. I thought that only choosing a few colors to work with in the color palette would be a fun and new challenge as it is always something I have wanted to do before, but never knew how.



Process Portfolio



Planning:

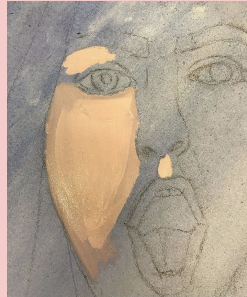
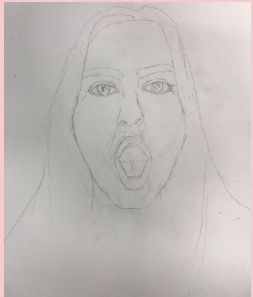
I laid out a basic sketch of a female's face so that I could plan out where the light source would be, remind myself to make the eyes one of the focus points, and to plan out value. I knew what kind of color palette I wanted to work with, but I wanted to first lay out where my darkest darks and lightest lights would be generally on the face. I also wanted to make sure I remembered to have the light bounce off of the hair on the left side of the portrait. I wanted the painting to portray mystery in the eyes while also being fun and silly, hence, the unusual facial expression. I also decided what colored light source I wanted to use in the background.

Process & Experimentation:

I was inspired by Henri Matisse's choice of color palette and wanted to experiment with that type of style as it is something I've always wanted to do, but was too scared to try. I thought it would be fun to paint a face with bright pastels that are unnatural for the skin tone. I started by drawing a basic outline of the model's face. I wanted to put a light layer of paint on the background before drawing the outline but completely forgot and I ended up having to redraw the outline after the background dried. To create the background, I dipped a paint sponge into ultramarine blue and dabbed it into some water. I did a couple strokes on the canvas and then kept adding water to make the color consistent across the canvas as well as to make it a light and pretty, yet muted color so that it wouldn't draw too much attention away from the model. After the paint dried, I redrew the outline, but didn't end up having too much difficulty as the background was light enough that I was able to make out some of the original outline. The five paint colors I worked with include white, black, alizarin crimson, cadmium yellow, orange, ultramarine blue, and pthalo green.

Reflection:

I was inspired by Henri Matisse's choice of color palette and wanted to experiment with that type of style as it is something I've always wanted to do, but was too scared to try. I thought it would be fun to paint a face with bright pastels that are unnatural for the skin tone. I started by drawing a basic outline of the model's face. I wanted to put a light layer of paint on the background before drawing the outline but completely forgot and I ended up having to redraw the outline after the background dried. To create the background, I dipped a paint sponge into ultramarine blue and dabbed it into some water. I did a couple strokes on the canvas and then kept adding water to make the color consistent across the canvas as well as to make it a light and pretty, yet muted color so that it wouldn't draw too much attention away from the model. After the paint dried, I redrew the outline, but didn't end up having too much difficulty as the background was light enough that I was able to make out some of the original outline. The five paint colors I worked with include white, black, alizarin crimson, cadmium yellow, orange, ultramarine blue, and pthalo green.



Three-dimensional form: site specific “Airport Park Gazebo Model”

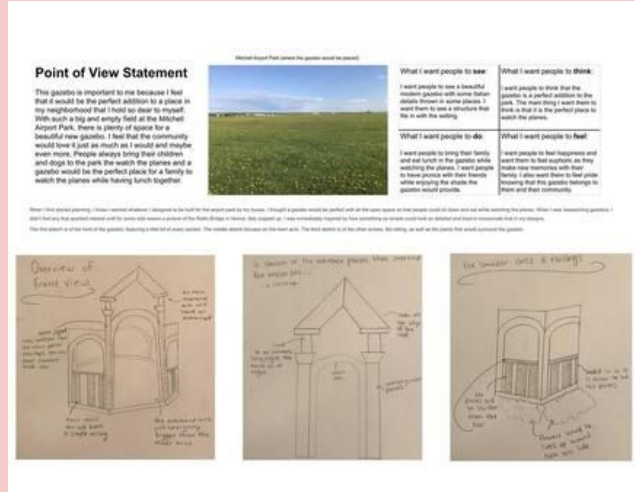
Planning:

When I first started planning, I knew I wanted whatever I designed to be built for the airport park by my house. I thought a gazebo would be perfect with all the open space so that people could sit down and eat while watching the planes. When I was researching gazebos, I didn't find any that sparked interest until for some odd reason a picture of the Rialto Bridge in Venice, Italy popped up. I was immediately inspired by how something so simple could look so detailed and tried to incorporate that in my designs.

Ponte, Antonio. *Rialto Bridge*. 1588

Inspiration:

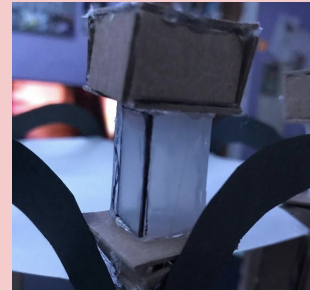
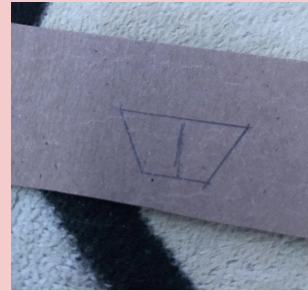
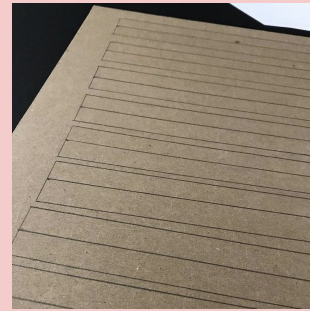
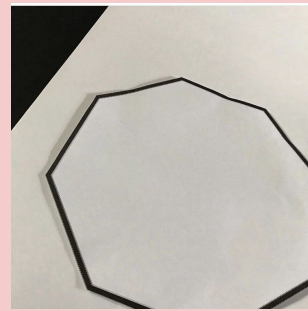
When I first started thinking about what I wanted to do, I knew that the best place to build something would be the airport park by my house because it has a huge field with plenty of room. Then I started thinking that a gazebo would be the perfect thing to put in the park especially one where people watch planes. During my research on gazebos, I was hitting dead ends, but for some reason, an image of the Rialto Bridge in Venice, Italy popped up and I was immediately inspired by how a bridge with such simple designs could look so detailed. I incorporated the arches, the roof, and a rail that was also simple in my design.



Process & Experimentation:

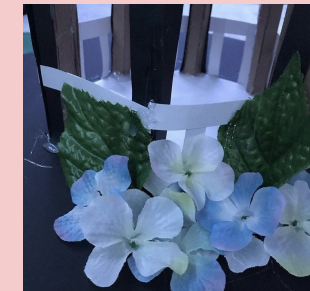
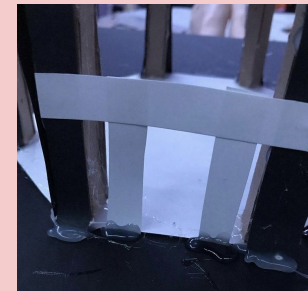
When I first started working on the gazebo, I used a ruler to measure out an octagon, but it didn't turn out right so I ended up printing out a template I found on google. I traced it onto a thick white poster paper, cut it out, and glued it on a black cardboard board. I started making the panels that would support the arches and roof. I did this by making rectangles that were one inch wide with a line down the middle at the desired length. I cut out the rectangles and cut down both sides in the middle leaving a little space so they didn't separate, but could make it easier to bend the cardboard without creating creases. I then folded them and hot glued them to another one to create rectangular panels. I then glued them to each corner of the octagon floor. Next I used black paper to cut out the arches. I tried to make the main one appear bigger than the others, but it isn't very noticeable. After that, I used the same octagon template to make the roof and hot glued it to the top of each panel.

I created eight trapezoids with cardboard and hot glued four on a square to create two 3-dimensional trapezoids to put on the main panels. I used clear plastic to create two mini 3-dimensional rectangles that would represent lights that automatically turn on at night. I created cubes out of cardboard and glued that on top of the plastic rectangles. For the fence, each rail had two panels and the fence was made out of paper. Finally, I cut off blue and white flowers as well as leaves from fake bouquets I bought at the dollar store. I mixed the white flowers with the blue ones and glued big piles of them all around the gazebo, except for in front of the entrance of course. I hot glued leaves randomly in there and glued flowers on top of the ends. I feel that the flowers made it look more natural and every good gazebo I have seen has flowers around it.



Reflection:

I surprisingly enjoyed this project. After spending so much time on my hybrid alter ego project, I never wanted to work with cardboard again, but this project was slightly easier and more enjoyable. The panels and the placement of the flowers was probably my favorite part. Making planning sketches was a little difficult, as I haven't made 3-dimensional sketches in a while, but they ended up being very helpful and I don't think I could have done this project without them. If I were to do this project again, I would want more materials available so that the model could be sturdier and one color. I ended up running out of the black cardstock paper I used for the arches and had to use a flimsier piece of paper for the rest of them which was just a tad bit frustrating. But other than those setbacks, I did enjoy this project and might create more models in the future.



Lens-based: lens media

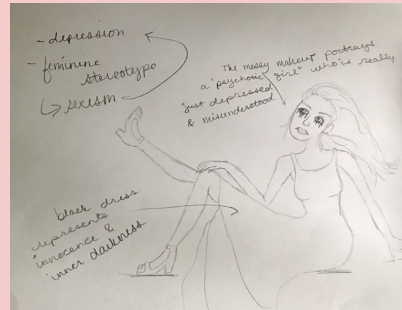
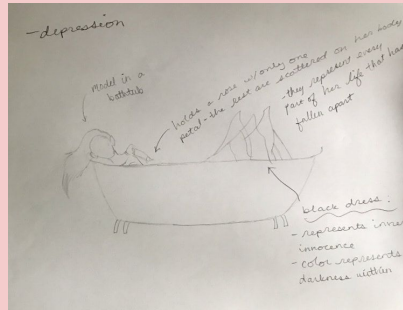
“Emptiness”



Maela, Tsoku. *Sehloga*.
Digital Photograph

Planning:

I knew I wanted to have the model in the bathtub because it is a place where people end their lives and I thought that would convey my theme of depression. However, my planning sketches play out more than one idea. I didn't really know how I would want the model posed, but I knew the bathtub would be an important element. I also wanted the model to wear a white dress to represent the innocence of someone dealing with depression, however that was not available so black was chosen to represent the darkness of the soul.



Reflection:

I am happy with my final photo. It was nice to experiment with different views and different models, but stay consistent with the theme of depression. Getting a lot of practice shots though was actually harder than I thought. I had to delete some because of how blurry they were or because I didn't like the composition. It was a challenge to manipulate space because I didn't want everything to be 100% symmetrical. It also took me awhile to think about how I wanted to represent this theme. For quite a while I thought that my final photo would be one of the pictures of myself because I thought that it would be more meaningful, but I ended up liking the pictures with the model more because of how inspired I was by Tsoku's use of simplistic backgrounds. I did purposely choose my sister to model them though, because no one in the world looks more like me than her.

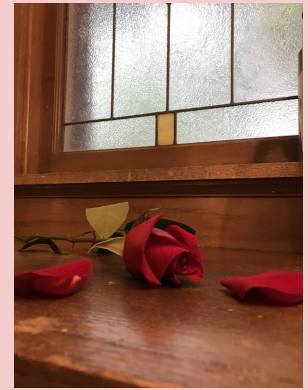


Inspiration:

My piece's theme of depression was inspired by Tsoku Maela's work. I was also very inspired by his simplistic backgrounds which heavily influenced some of my photos. I also really liked that the model wasn't looking at the camera and wanted to incorporate that into my piece to make it look as if the model is staring into nothing, contemplating life and their existence. The background looks bare as well suggesting a challenging life, which is why I liked the idea of including an old dirty bathtub.

Process & Experimentation:

I took a total of about 30 photos before I chose my final one. I knew that I really liked the idea of the model in a bathtub holding a rose so that stayed consistent in the photos above. I asked the model to sit in different poses. I took some full body shots as well as head shots. I asked her to look in different directions and look sad. Some people think that the broken toilet paper holder in the background ruins the photo, but I think it adds to the idea of having a simplistic background that doesn't look staged. I originally wanted the model to wear a white dress to better represent innocence, but we didn't have any available so we worked with a black one, which actually made the pictures look nice. Because the rose was an important symbol in my final piece, I decided to get some experimental shots of it alone. I had some of the petals pulled off to make them look as if they fell off, representing emotional parts of my life. I got some close ups to show the detail and layer of the petals, but I also took one of the flower in the vase because of how mysterious I thought it would make the photo look. The point was to show that even good things come to an end, but even with a few petals missing, the flower is still beautiful. I also photographed myself to express my emotions in my face and in one of my photos, it looks as if I am reaching for help. I took photos of the sky and clouds at Mitchell Airport Park which represent certain points in my life drifting away from my control. I also photographed a miniature windmill in my front yard. I took these photos because I thought it looked mysterious with the clouds in the background. I took them at different angles to experiment with the movement the wind had on the windmill, as well as so that the clouds could partially be in the background. The idea was that the windmill doesn't control when it moves, but the wind does kind of like how life pushes us into directions that we don't always like or want to go in.



Two-dimensional form: painting (acrylic) "Pain!"



Planning:

When I first started planning out my painting, I knew it was likely that I would paint the face and rose as those are the most significant parts of the photo to me. It wasn't until after I had painted the face, that I decided to incorporate pop art into my piece. I looked at my painting and realized I wasn't happy with the composition; the background was empty and looked unprofessional as well as unfinished. I chose the word "pain" because it sounded dramatic and fit with my theme of depression. I also decided to include a tear on the model's eye because of how popular it was and how cool it looked in Lichtenstein's work. I wanted my painting to look dramatic and exciting, while still revealing and expressing all of the pain and hurting that comes with depression. The face is one of the more important parts of the photo which is why I decided to include it in my painting because it represents sadness and emotion. I also included the rose because just like rose petals, there are parts of my life that fall apart until all you are left with is the stem; the stem remains and so do you, but everything you thought you knew is gone and all you do is exist.



Lichtenstein,
Roy.

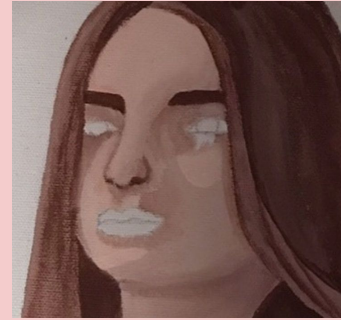
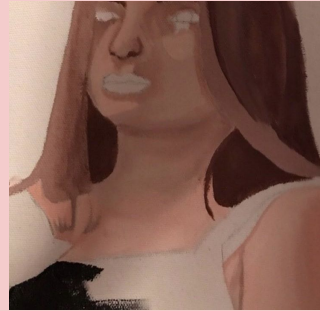
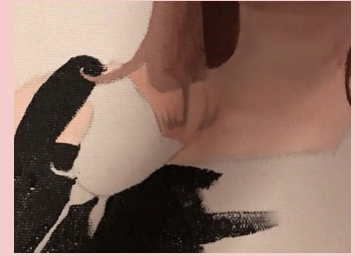


Inspiration:

My painting was heavily influenced by my inspiration of Lichtenstein's work and the Pop art movement. I think that the words with the exclamation marks and the bright are a very important part of artwork in the Pop art movement, which is why I included a word with an exclamation mark in my piece with the same background design and colors. In several of his pieces, there are girls with a tear, so I incorporated that into my piece.

Process & Experimentation:

Before I started the painting, I cropped my original photo to be only the face of the model as well as the rose. Then I printed out the photo and used a regular led pencil to cover the back of the image. I traced a basic outline of the image onto my canvas and began painting the face and hair. The hair consisted of brown and different parts of brown mixed with vanilla. I used the brown mixed with vanilla on the face as well where there were shadows. I used vanilla mixed with coral for most of the face and blended the coral with the vanilla/brown and vanilla/coral. I used vanilla paint on highlights of the model such as the forehead, center of the nose, the chin, and the lower half of her neck. I used a darker and medium shade of red for the rose petals as well as a dark green for the stem of the rose. I wanted to make the rose petals look like they had texture so I carefully outlined the shape of each petal with the darker red and after adding the lighter red, only mixed the two colors slightly so that the outline was still a little bit visible, but in a natural looking way. After I painted the model, I realized my painting looked unfinished because of the empty background, so I decided to incorporate a Lichtenstein inspired background. I painted the words first and then the explosion. After those dried, I outlined the words with a Sharpie marker, making parts of the edges thicker in ink. Then I undid a paper clip and used one of the ends to create the tiny red dots in the white cloud I did this by dipping the end of the paper clip in the paint and stamping it onto the canvas; I had to dip the paperclip into the paint quite frequently though, so it did take way longer to do than I thought it would. The stripes took two layers of pink and violet, but after they dried, I outlined the stripes, explosion, and tear with a Sharpie marker as well.



Reflection:

If I am being honest, although I enjoyed painting this piece, it isn't my best. The face didn't turn out as I hoped; my painting still conveys its message, but the shape of the nose and eyes didn't turn out right making the whole face look different from the original. Because it took so much time though to stamp on all of the tiny red dots, it was actually kind of calming and stress relieving. I also enjoyed creating the brush strokes of the stripes in the background. Overall, I do think the painting turned out pretty decent, despite my struggles with the facial features. In the future, I will spend more time and try to be more careful, especially since noses have always been a little challenging for me. The final piece has a direct connection to my inspiration of Lichtenstein's Pop art; the background and tear were taken directly from his work, but I chose my own word to include in the explosion part. My piece also still connects to my theme of depression, which relates it to Tsoku's work as well.



Two-dimensional form: graphics (illustration)

“Act One: Fear”

Planning:

I wanted to make both panels of my opposite illustrations have a comic strip, but for the negative panel, I decided to do the Disney themed one after finding my Grolier Books Beauty and the Beast book. Belle was a perfect character because she is innocent and kind hearted which I wanted to use to represent me and how I feel that I didn't do anything to deserve anxiety and depression. I used her original character, but replaced the beast with a shadow to represent my anxiety.



Dias, Ron. *Beauty and the Beast*. 2009



Inspiration:

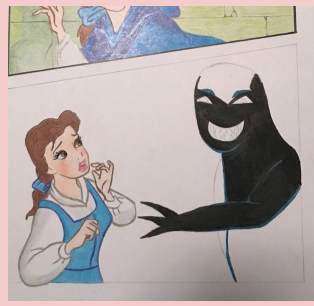
I own a bunch of Grolier Books and knew I wanted to do a Disney themed panel so when I was flipping through them, I found the book Beauty and the Beast. This story has always been my favorite Disney one because I love the beauty of accepting someone even at their worst and helping them get through it. When I found these two images in the book, I knew immediately this was what I was going to recreate in my own version.



The only thing I changed was replacing Beast and his shadows with my interpretation of what anxiety would look like as a being. I wanted to keep Belle in the illustrations to show society what it is like for an innocent and kind hearted person to experience fear and anxiety and being ignored. No one believed Belle's father that she was in danger and this is what I wanted to show, but in my perspective; people think that I am faking and trying to get attention even though anxiety and depression are a big part of my everyday life. These illustrations were perfect for this message because the shadows represent anxiety coming in unknown directions, while the second illustration represents anxiety facing me head on at other times.

Process & Experimentation:

For this project, I did the second panel first and from there decided to make this panel a comic strip as well so that they were better connected. I started by outlining the comic boxes and then the characters. I freehanded the first box of this panel and decided that it really didn't turn out as good as it could have so I traced an outline in the second box. I did this by printing out the image and using a led pencil to scribble over the back of the image. I then drew over main shapes and traced the image onto my panel. I used Shutter pencils to color in my design. For my depiction of anxiety, I used the colors black, ultramarine, raspberry, and warm yellow. I used the colors sky blue, blue, peacock blue. and ultramarine for Belle's dress, her cloak, and her bow. I used the color rosy pink for her warm lips as well as her bright cheeks. I used light coral and shallow orange for Belle's skin, as well as brown for her hair, eyebrows, eyes, and the outline of her skin. I used the colors olive and light olive (starting with the lighter one, and then switching between the two to blend) for the background of the first box, as well as light orchid for the background of the second box. I also used a grey to make the cracks in the wall on the background of the first box. I used circular motions with the colored pencils so that they could blend well, but I found it easier to use lines flowing with the shape of the body when I was coloring in my depiction of anxiety as a being. My depictions of anxiety didn't turn out as frightening as I wanted it to, but trying to make emotions like anxiety and depression as a being is very difficult. After I colored in the boxes, I outline them with black and then created the words.



Reflection:

This project was fun and one of my favorites to work on. Free-handing the outline of Belle in the first box didn't make the best results so from now on I will trace the outline and freehand with colored pencils only until I can gain more control. Blending the different blues in the cloak was definitely a fun experience and circular motions and layering definitely helped. My depiction of anxiety as a being didn't turn out as frightening as I wanted; I wanted it to also make people with anxiety, depression or mental health issues to feel like they could connect to it and understand it, but it was very hard to assume what anxiety would look like as a being. In the future, I will probably do more planning in similar situations and try different things as well as maybe see if I can find inspiration online.

Two-dimensional form: graphics (illustration) “Act Two: Revenge”



Dini, Paul. *Harley Quinn*

Planning:

This panel was what inspired me to make the negative panel a comic strip as well to set them up as acts, as I did this panel first. I decided to make them as acts (that is the version of scene breaks in the comic world) to make them tell two different stories, but still have a connection to each other. I had Harley Quinn's character remain posed the same as in the original and replace Batwoman with my depiction of anxiety as a being. I came up with three different things for Harley Quinn to say when she approached anxiety and before choosing. I decided to also put the words "anxiety crusher" on Harley Quinn's bat to make it clear what her intentions were and that the shadow represented anxiety.

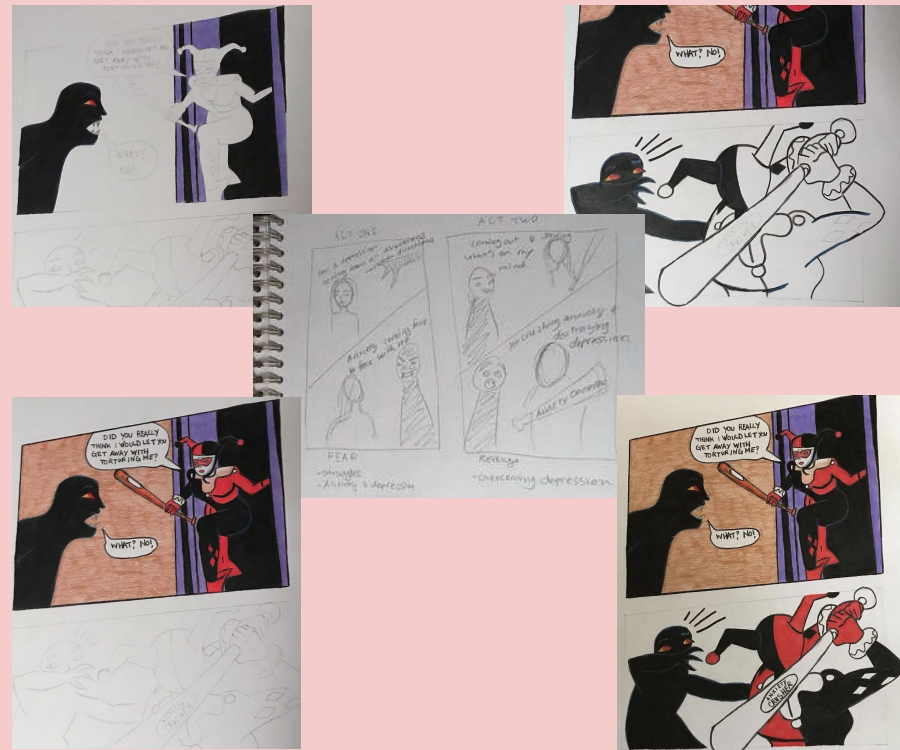


Inspiration:

For one of my opposites illustrations, I knew that I wanted to use a comic as my reference and Harley Quinn was perfect for this because villain or not, she is a very independent and strong woman and she seems to enjoy herself when she is fighting her battles. This was how I wanted to represent the good days in my life. Anxiety and depression will always be a big part of my life; I can't get rid of them, but I do have good days when I don't worry about things and this illustration is a good representation of that. In my illustration, Harley Quinn uses a bat labeled "anxiety crusher" to attack the shadow which is my interpretation of anxiety as a being.

Process & Experimentation:

For this project, I did the second panel first and from there decided to make the other panel a comic strip as well so that they were better connected. I was going to do one illustration for this project, but when I was looking for inspiration, I liked two parts of the comic strip and decided it would also make sense to do two to make it look more like an actual comic strip. After I did this I chose two reference photos for the negative panel so that the two pieces would remain connected. I started by outlining the comic boxes and then the characters. I freehanded the entire outline, with the exception of using a straightedge to make the boxes. I used Shuttle pencils to color in my design. For my depiction of anxiety, I used the colors black, ultramarine, raspberry, and warm yellow. I used the colors red and black for Harley Quinn's suit as well as the color brick dust for her bat. For the background of the first box, I used the color brown for the wall as well as ultra violet and black for the doorway. I used the color light green for the background of the second box, while applying pressure to certain areas on the outer edge. I used circular motions with the colored pencils so that they could blend well, but I found it easier to use lines flowing with the shape of the body when I was coloring in my depiction of anxiety as a being. My depiction of anxiety didn't turn out as frightening as I wanted it to, but trying to make emotions like anxiety and depression as a being is very difficult. After I colored in the boxes, I outlined them with black and then created the words.



Reflection:

This project was fun and one of my favorites to work on. I think that the backgrounds in both boxes turned out nice, especially because I used the circular motion technique with my colored pencils. I think the shuttle pencils were also a nice choice of tool to use. The hardest part of this panel was probably the outline, especially in the first box; it was hard to get the proportions right because I free-handed it so in the future, I plan on tracing the outline until I gain more control. My depiction of anxiety as being didn't turn out as frightening as I wanted; I wanted it to also make people with anxiety, depression or mental health issues to feel like they could connect to it and understand it, but it was very hard to assume what anxiety would look like as a being. In the future, I will probably do more planning in similar situations and try different things as well as maybe see if I can find inspiration online.

Gallery Visit

Cafe Lulu-Sharon Mergener



Thick layers of paint and something that is possibly glitter creates a rough texture, giving her pieces-especially the waves-a realistic look. Different brushstrokes are noticeable adding to the texture.

Sharon Mergener sells and displays her art at Lulu Cafe & Bar. Artwork really adds to the enjoyment and positive experience, while customers are dining. Sharon's specialty is oceanic landscapes. She uses vivid shades of blue to create beautiful bodies of water as well as the odd pink, purple, or orange for the sky. She layers paint to create realistic texture.



All artworks on this slide are by Sharon Mergener



Two-dimensional form: drawing (oil pastels)

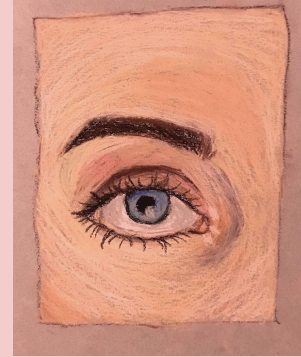
“Alter Ego Self Portrait”



Chardin,
Jean-Baptiste-Siméon.
Autoportrait aux besicles.
1771, Pastel

Planning:

This panel was what inspired me to make the negative panel a comic strip as well to set them up as acts, as I did this panel first. I decided to make them as acts (that is the version of scene breaks in the comic world) to make them tell two different stories, but still have a connection to each other. I had Harley Quinn's character remain posed the same as in the original and replace Batwoman with my depiction of anxiety as a being. I came up with three different things for Harley Quinn to say when she approached anxiety and before choosing. I decided to also put the words "anxiety crusher" on Harley Quinn's bat to make it clear what her intentions were and that the shadow represented anxiety.



Inspiration:

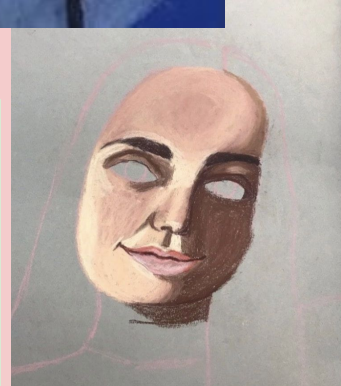
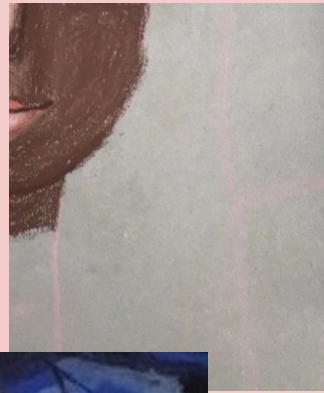
I chose this piece as my inspiration because of Jean-Baptiste-Siméon Chardin's use of color as well as light and shadow. I felt that having one side of my face in shadow the way Chardin had one side of his face in shadow would create a devious look to my face that would really add to the idea of how people see me. I also appreciated the color palette he chose to use for his face and the skin tone and decided to incorporate that into my own face. While he uses the same color on both sides of the background and I use more, I did feel inspired by making one side of the background darker and in shadow.

Process & Experimentation:

chose blue paper because with my pale skin, I have blue undertones and the blue paper would work well with the pastels. I used a couple sheets of blue paper to get a color plan laid out as well as to experiment with different postures. Before I had picked the devil horn and smirk-like pose, I was also considering a posture that was quite the opposite and warmer in background colors as well as more welcoming looking. I used a mirror as my reference and outlined my features with a pink pastel so that I could see it clearly, but would be easy to cover and go over with other colors. I then started working in the colors of the face starting with my paler and lighter colors and then going over with the darker colors of the shadow. Then I created the eyes with some light peachy, pink, and purple colors for the water line while mixing two shades of blue with a medium shade of gray to create the irises. I then colored in the hair starting with a dark brown in the roots, then working in the black. After I added the colors of my hair, I added some orange into the upper left side of my hair to make it look like fire was reflecting off my hair. It was kind of frustrating because even though I would carefully clean my paper quite frequently, black pastel dust from the hair would smudge with the skin tones of my face and make it difficult for me to fix. However, I did eventually overcome that problem. I then created the shirt with black, a dark blue, a medium blue, a light blue, as well as a white pastel. I was trying to make it look like the plain blue shirt I was wearing with creases in it, but it turned out to look like an 80's styled shirt with patterns on it. Although it didn't turn out the way I was trying to make it look, I thought it turned out really cool and am happy with the outcome. I finished the piece with the background which didn't take nearly as long as I thought it was going to. I started by marking the line that divided the light source from the shadow. I then scribbled in the fire that would be the light source by constantly going over and blending orange, orange/yellow, and yellow. All of the blending I did in this piece was entirely with the pastels and not my fingers. I then scribbled in some blues and purples on the other side to create a shadow that would be complementary to the flamy light source.

Reflection:

I really enjoyed this piece from the moment I started working on it. I really wanted to make it actually look like me and I feel that that motivation really manifested the outcome of this project. My favorite part was working on the background and I felt that the most challenging part was fixing the facial tones after the black pastel powder from the hair ruined it. If I could redo this project, I would probably work on making the hair less flat. I originally had the hair shorter to match my hair length, but my teacher had me extend it off the paper to make it less flat which kind of didn't look right to me as my hair isn't that long and it running off the paper gives off the impression that I have really long hair so next time I would probably add blue and brown the create layers so that I could show off my actual hair length.

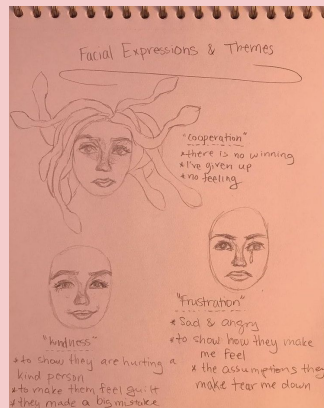
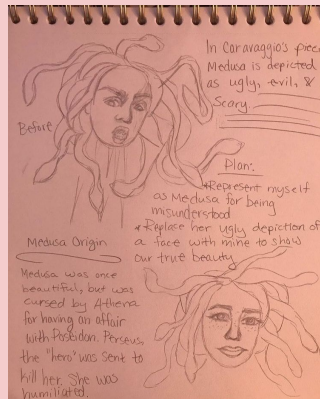


Two-dimensional form: painting (acrylic) “Head of Sariah”



Planning:

For the first planning sketch, I laid out my idea as well as the goal I wanted for my final piece. The second planning sketch was for deciding what kind of expression I wanted to have on my face and how I wanted to portray myself. I ended up going with a slight smile to my features to show that when someone is hurting me, they are hurting a kind person who doesn't deserve that kind of treatment. My third planning sketch was going over what colors I planned on using and how I was going to incorporate those different values in my face and the snakes. I also briefly showed what I planned to do for my blending process.

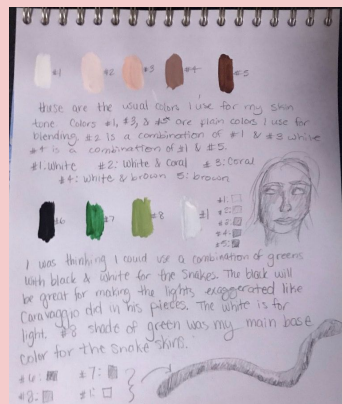


Caravaggio,
Michelangelo.
Head of
Medusa.
1598, Oil on
Canvas



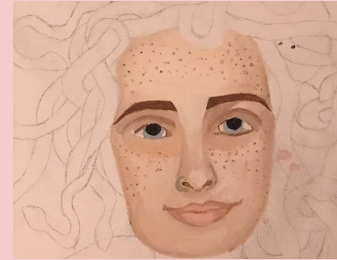
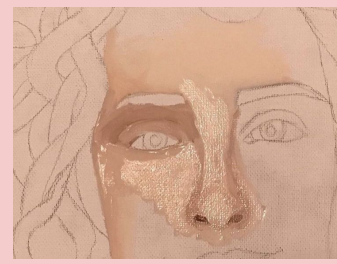
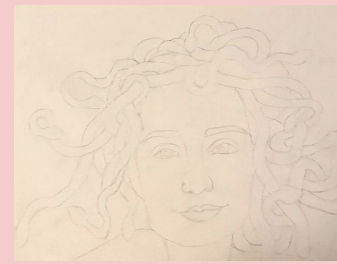
Inspiration:

I was inspired by the origin story of Medusa and how she is portrayed. I feel that I can relate to her as we are both judged for something out of our control and our status is affected by an image that someone else created. In my piece, I am replacing her head with mine to show this connection, although without that horrific look on my face or blood coming from my neck. I want people to look at my piece and understand how I feel. I decided to paint my face with a slight smile to represent a kind expression and make people realize that when they are hurting and bullying me, they are hurting and bullying a kind person.



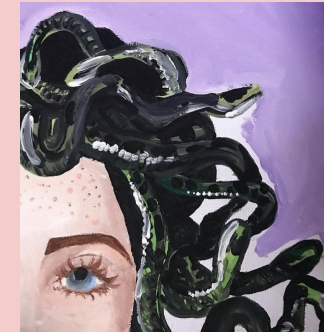
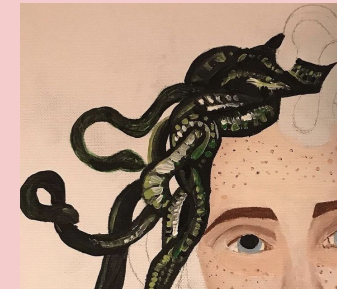
Process & Experimentation:

For my piece, I wanted to portray myself as Medusa to show that like her, my image is created by other people and is a poor representation of who I actually am as a person. I wanted to create a hint of a smile in my features to show that when people are hurting me, they are hurting a kind person who doesn't deserve that treatment. I was inspired by Caravaggio's painting and wanted to include some of that value as well as Medusa's snake hair into my piece. I started by taking a reference picture of myself with the slight smile and printing it out. I scribbled with pencil on the back side of the reference photo and traced the outline onto my canvas. I then started working on the face and used white, coral, and brown to blend on my canvas. I didn't do any previous blending on the palette; everything was blended on the canvas. After painting the facial features, I started painting the snake hair starting on the left side of the canvas and working my way right. For the snakes, I used two different shades of green as well as black and white to intensify that value that Caravaggio often did in his pieces. For the background, I decided on the color purple for two reasons: 1. I have always liked the way purple and green look together, and 2. I often see pictures of Medusa wearing purple or green so doing purple felt like a nice contrast for the background. I used two different shades of purple as well as white to blend the purples and to make it lighter towards my face, giving off a glow. Overall, the most frustrating and difficult part was painting the snakes because it was very time consuming and working with only four colors for several hours straight was growing tiresome. But I am happy with how this piece turned out and the colors and idea turned out how I envisioned the piece to look.



Reflection:

I really enjoyed this piece from the moment I started working on it. I really wanted to make it actually look like me and I feel that that motivation really manifested the outcome of this project. My favorite part was working on the background and I felt that the most challenging part was fixing the facial tones after the black pastel powder from the hair ruined it. If I could redo this project, I would probably work on making the hair less flat. I originally had the hair shorter to match my hair length, but my teacher had me extend it off the paper to make it less flat which kind of didn't look right to me as my hair isn't that long and it running off the paper gives off the impression that I have really long hair so next time I would probably add blue and brown the create layers so that I could show off my actual hair length.



Two-dimensional form: painting (acrylic)

"Ms. Independent"

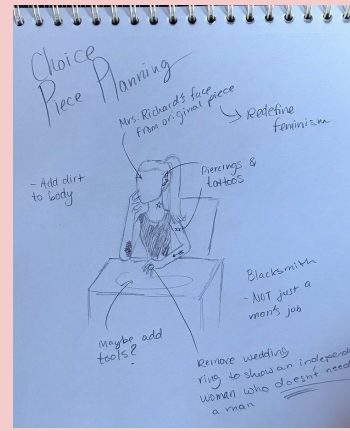
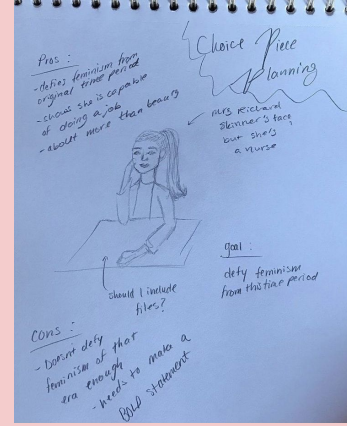


Copley, John Singleton. *Mrs. Richard Skinner*. 1772, Oil on Canvas



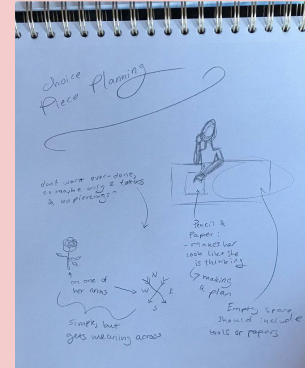
Planning:

For this piece, I knew that I wanted to paint Mrs. Richard Skinner, but make her single and have a job. It took me a while to think about what job I wanted her to have and how to dress her for it. I originally thought of making her a nurse, but even though it was rare for women to have jobs back then, I knew that it wasn't completely unusual for a woman to be a nurse so I wanted to choose something more "manly." I ended up going with making her a blacksmith to show that women can work with tools and in dangerous environments too. Although there are many women blacksmiths now, the point was to defy feminism from long ago. My painting ended up completely following my final planning sketch, except for the background which I didn't plan out until the last minute.



Inspiration:

I chose this piece because of the sophisticated way this woman was portrayed to create a look of a married woman with "manner." This was what feminism was considered to be in the time this piece was created and I wanted to create something that would defy it. I wanted to keep the posture to show that this was always the same woman, but now she is capable of pursuing her interests and skills without feeling the need for a man's permission. I also thought it would be perfect to take this portrait and remove the ring from her finger to show that she doesn't marry for status and can take on life independently.

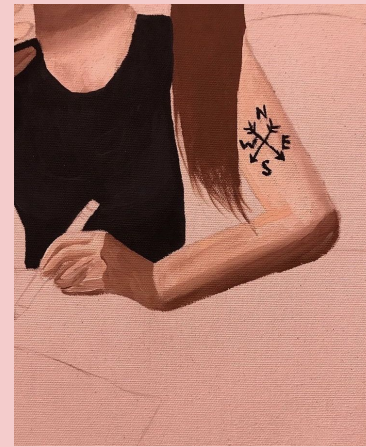
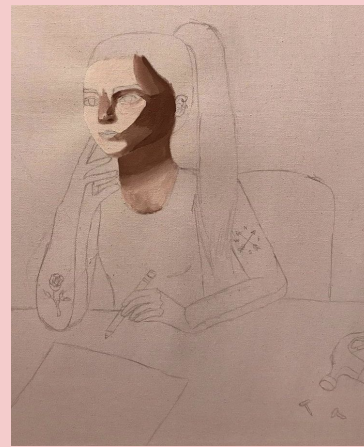


Process & Experimentation:

To make this piece, I started off with an outline which was a little challenging because I had to freehand it. I started by painting the face and neck followed by the hair. To make the skin tone, I blended a peach color, with a vanilla color, and brown. I blended these colors on the canvas instead of the palette to save paint and use a bigger variety of tones. I also think the consistency turns out better when blended on the canvas over the palette. I then painted the arms and tank top. While the tank top was a plain black, I blended white in curves to create the shape of her upper torso and chest. I then painted the tattoos with a very thin brush to make sure I didn't smudge or ruin any of the tiny details. For the table, I decided to paint it just a dark blue. For the hammer, I blended black and white on the canvas. I started off by adding the lightest greys, then the darker ones followed by thick layers of white to create the highlights. I then painted the handle black. Besides her arm, the hammer was probably one of my favorite parts to paint because as I have said about previous pieces, I love working with value and the gradation scales. I painted the sheet of paper white but had to add an extra layer to both the table and the paper because I kept on painting outside of the lines. For the background, I didn't originally plan what I wanted to do so it took me a while to think about it. I ended up only using one shade of brown, but instead of my usual straight lines, I painted in messy circular motions to try and create a similar background as the one from the original piece. Another thing I loved about this method, is how certain areas were darker than others and the splotches that I created looked natural.

Reflection:

For this piece, I knew that I wanted to paint Mrs. Richard Skinner, but make her single and have a job. It took me a while to think about what job I wanted her to have and how to dress her for it. I originally thought of making her a nurse, but even though it was rare for women to have jobs back then, I knew that it wasn't completely unusual for a woman to be a nurse so I wanted to choose something more "manly." I ended up going with making her a blacksmith to show that women can work with tools and in dangerous environments too. Although there are many women blacksmiths now, the point was to defy feminism from long ago. My painting ended up completely following my final planning sketch, except for the background which I didn't plan out until the last minute.



Two-dimensional form: painting (acrylic)

"Toxic Positivity: A Look Underneath The Mask"



Picasso, Pablo. *Self-Portrait*. 1901, Oil on Canvas

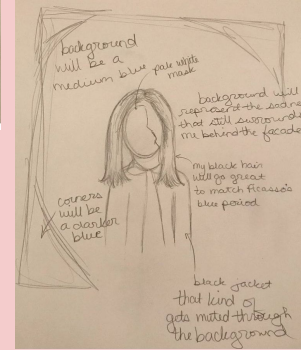
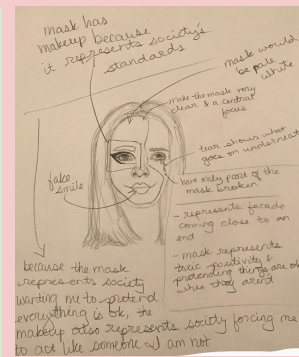
Planning:

I wanted to lay out what my face and mask would look like. I wanted to make sure the broken mask looked right but was still covering most of the face to show that while the facade may slightly slip, I am always forced to hide how I really feel which is shown in the tear in the corner. The eyeliner on the mask further represents how I feel I have to look and act a certain way in public. While the first planning sketch was focused on how I wanted my face to look, the second one focuses on how I want the entire canvas to look. I decided I wanted my piece to be more symmetrical than Picasso's so I outlined my figure in the middle of the box. I also decided I liked Picasso's background and wanted to make my own piece similar.



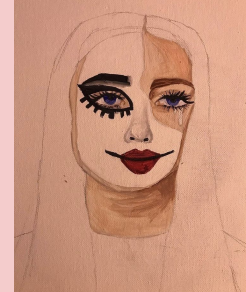
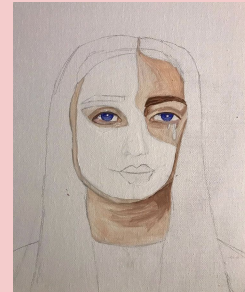
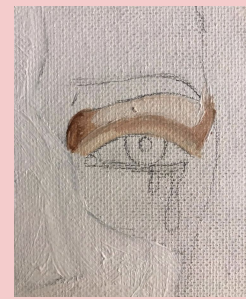
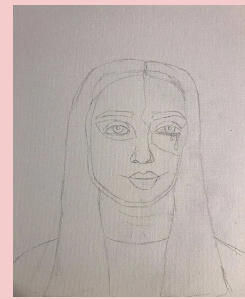
Inspiration:

I was inspired by Pablo Picasso's "Self Portrait" because of how much mystery lays behind the face of the figure as well as color being used to portray a depressing mood. When I look at his face, it seems like there is darkness and despair hidden behind his eyes and the paleness of the face further makes it seem as if he is wearing a mask. I wanted to portray this in my piece by showing that my face is often a mask that hides all of the horrible things going on in my life. I was inspired by the idea of toxic positivity as well and wanted to incorporate this into my piece; I've always been told I would be happier if I smiled more, but this is completely and 100% false on every level and I wanted to show how the only thing smiling would do, is to hide and suppress my depression.



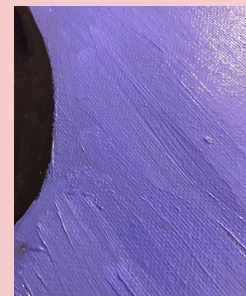
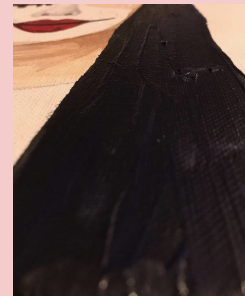
Process & Experimentation:

I was inspired by Picasso's use of blues and blacks in his "Self Portrait" to create a sense of depression. I wanted to use these colors to show how depressing toxic positivity really is and how pretending to be happy like everything is okay and smiling doesn't change anything at all. I decided a mask would be a good representation of how toxic positivity is fake, but wanted to make it partially broken to represent how it really feels. I started by using a pencil to make a light and basic outline on a canvas and then started the face by mixing a peachy color with brown for the dark values, the peachy color for the mid tone, and the peachy color mixed with white for the lightest light. For the irises, I used a combination of ultramarine blue, black, as well as white. Although the canvas was already white, I painted a layer of white onto the mask so that I could blend it with gray to make the features such as the nose look 3-dimensional. I wasn't originally going to paint the eyelashes on the mask, but decided to because the eyeliner didn't turn out to look as prominent as I had hoped it would. I wanted the eyebrow to be thinner but kept accidentally blending the black of the eyebrow into the white of the mask and just settled with a thick eyebrow. I used alizarin crimson for the lips and black to outline the fake smile of the lips. The tear was a combination of a sky blue and white. I liked how flat and non-detailed Picasso made his hair look in his "Self Portrait" so I decided to go for the same look and just painted by hair with black and ultramarine blue. As I do in almost all of my pieces, I did the background last because doing it first would make the outline hard to see. I used white mixed with the ultramarine blue to lighten it up a little so that I could use just the ultramarine blue in the corners and make them look darker. Because the paint of the hair was still drying, I had to paint the background by the hair in an awkward way which led to messing up the hair so I had to fix that several times.



Reflection:

This piece didn't turn out entirely how I had hoped; I envisioned it being more aesthetically pleasing. However, the meaning behind this piece is my favorite out of all of the ones for other pieces I have done both junior and senior year. Toxic positivity has always greatly bothered me and I think my piece and the story behind it is my best mental health related piece. I also think it connects greatly with my artistic inspiration as there is a clear connection between my self portrait as well as Picasso's "Self Portrait." Some things I wish I could change would include making the eyebrow on the mask thinner, as well as making the eyelashes thinner to make them more realistic looking. Eyelashes have always been hard for me as they require a very thin brush as well as a steady hand and I don't have the latter one. Overall, the story behind the piece is my favorite part and is something I want to share with the world. I want people who encourage toxic positivity to look at my piece and feel ashamed.



Two-dimensional form: painting (acrylic)

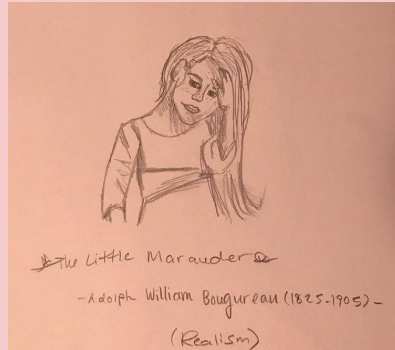
"Self Portrait"



Bougureau, William-Adolphe.
The Little Marauder. 1900, Oil on Canvas

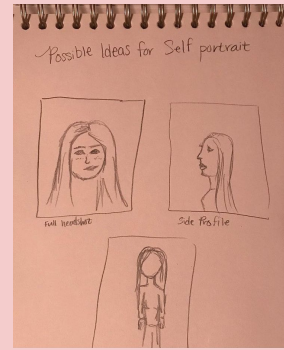
Planning:

For my self portrait, I considered different angles and how I wanted the proportions to be. I decided on doing an almost full body painting because I knew that getting the proportions right would be extremely difficult if I painted just my face and I also didn't want it to have all of the attention. I focused on artists from the Realism movement and chose Adolphe-William Bouguereau. I wanted to portray myself in an adventurous way and create a fantasy where I could be happy and be free to explore independently. I then sketched and wrote down things that would be difficult and require more attention such as the outline because I would have to freehand it, the negative space, as well as the gradation scales.



Inspiration:

I really like creating realistic drawings, so when I was thinking about who I would be inspired by, I knew it would be an artist from the Realism movement. I was scrolling through images on google and saw quite a few paintings that I liked by Adolph William Bouguereau because I admired his technique as well as the femininity in his pieces so I googled his name and found the painting that my piece is based on. I liked it because the landscape was beautiful and I loved the adventurous feeling I got when I looked at it. I also really liked the gradation scales used, especially in the creases of every fold of the dress. I knew this was something I wanted to paint because I really enjoy blending and working with the gradation scales, especially with paint. I knew it would be fun to experiment with the white and different shades of grey. Another reason I chose this painting as my inspiration is because I wanted to paint an almost full body shot; I knew filling the entire canvas with just my face would be extremely difficult especially since I would have to freehand the outline and I didn't want my face to be completely the main focus.



Process & Experimentation:

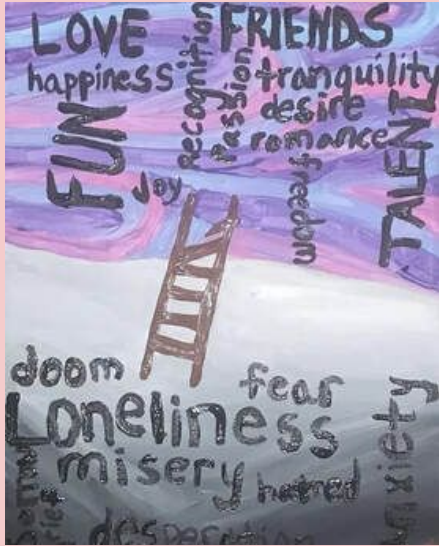
I started with an outline which was the hardest part because I had to freehand it. I am used to tracing an outline on my canvas, but because of doing school virtually during a pandemic, I didn't have access to a printer big enough. The proportions were really hard to nail and even after finishing it, I am not completely happy with this aspect. I drew my face, head, and hair, but outlined the outfit from the original piece. I started painting the face by making the cheeks rosier, and using paler shades for the highlights on my face such as my forehead, nose, and chin. I painted the eyes with blue and grey, but ended up painting skin tone over them because I was unhappy with not only the color, but the shape and proportion. I then started working on the dress by applying grey and then adding and blending different amounts of white with it. I found that it looked better to blend the paints on the canvas instead of blending on my palette beforehand. As easy as the skirt was to paint, it was surprisingly very time consuming. I then mixed a light shade of blue with a lot of white and painted two layers in the back. I was going to paint the foggy mountains that were in the original piece, but I was happy with how my painting looked without them so I skipped that part. I then started working on the rock by blending shades of brown and grey with white. I painted the leaves and grassy background by using the paintbrush to make blobs of three different shades of green mixed with brown. Unfortunately, it turned out to look abstract, but I am happy with the texture it created. After having new eyes sketched, I did these last using mostly blue, but a little bit of grey as well.



Reflection:

This project was very time consuming, but calming and has me looking forward to other time consuming pieces. Proportion is obviously a big challenge for me though, so I hope to get better at it until I have access to a big enough printer for similar projects. My favorite part of the piece to work on was the dress because I really enjoyed working with the gradation skills and using my blending skills and techniques on the canvas instead of on my paint palette; I felt this was better looking too, so I plan on doing this again in the future. I also want to work on and practice landscapes more, especially realistic ones because this is a Realism piece that turned out to have an abstract-looking background.

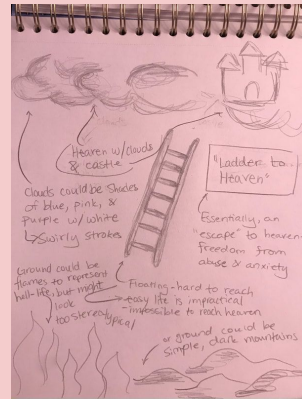
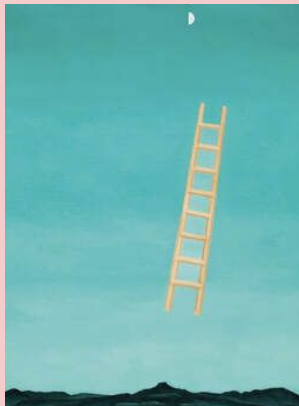
Two-dimensional form: painting (acrylic) “Ladder To Tranquility”



O’Keeffe, Georgia. *Ladder to the Moon*. 1958, Oil on Canvas

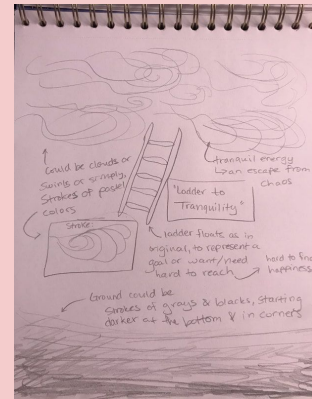
Planning:

For my planning sketches, I knew that I wanted the sky to represent my desires and the ground to represent negative aspects of life, but I thought of several ways to do it before coming up with my final idea. My first idea was to portray my desires and what I want life to be as heaven with clouds and a castle, while the ground would be represented as hell with flames or dark mountains. However, I decided that idea was overused. However I liked the cloud idea and used that in my next couple planning sketches. I finally decided I wanted to go with something more complicated and collage like.



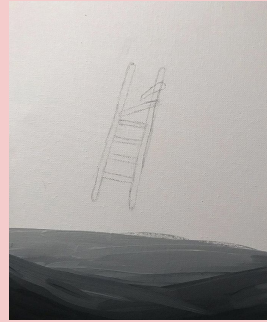
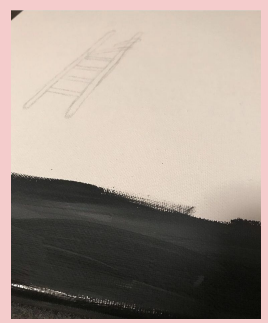
Inspiration:

I was inspired by this piece because of the absurdity of it. I like the idea of a ladder floating even though that is obviously unrealistic. I also really like the simplicity of it and just looking at this piece, the idea for my piece came right to me with a twist to make it more complicated. I was inspired to have the ladder in my painting float as well to create a physical representation of my desires being hard to reach. I wanted to make mine slightly more complicated than the original piece with a collage-like look to it by adding words that represent my desires in the sky and negative aspects of life on the ground. I also wanted a bigger variety of color in my piece so I chose duller colors for the ground to match the negative aspects and bright shades of purple, pink, and blue for the sky to portray positivity.



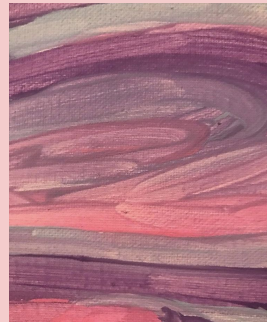
Process & Experimentation:

So for this piece, the only thing I drew before painting was the ladder because I planned for the background to be more of a free for all to give it a relaxed and flowy look to the brushstrokes. After drawing the ladder, I started working on the lower half of the background by stroking on black towards the bottom corners, and working in some grays with white towards about halfway up the canvas. I then randomly stroked on purple, blue and pink paint in swirly motions to create a cloud-like look, going in different directions. This was probably my favorite part of painting this piece because I was laid back and didn't have to work about "messing up" like I did with the bottom half of the canvas. The bottom half was more difficult because I had to very slowly and subtly, make the ground go from a solid black, to a super light gray. It proved to be challenging because when I was trying to lighten and blend the grays with white, it would look splotchy and I would have to start towards the bottom again. But once I had the colors in the background done, I painted the ladder a simple and solid brown and then began working on the words. For the words, I referred to my final planning sketch and free-handed the words using a thin bristled brush and black paint. This proved to be difficult, because sometimes I would slightly mess up letters and fixing them made them look bigger, making it impossible to fit all of the words I originally included in my planning sketch. If I were to redo this piece, I would probably add a second coat of paint to the sky part of the background, especially in the purple because it wasn't very pigmented and didn't blend well. I would probably also write out the words in pencil once the background dried to make sure I could fit all of them on the canvas.



Reflection:

Overall, I am happy with the finality of this piece and the message it gives. I think this project was fun and turned out cool because of how different it is from my past pieces. I usually paint or draw people, and when I do landscapes, they don't normally have a collage-like look that contains a bunch of words. This piece is definitely different from past projects and I think it has a clear message and meaning behind it which I am super happy about. There is also a clear connection between my piece and Georgia O'Keeffe's "Ladder to the Moon." If I were to redo this piece or change anything however, I would probably add a second coat of paint to the sky part of the background, especially in the purple and maybe write out the words once the background dried before painting them.



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