

Inspiration from IB Coursework

Fable of the Mermaid and the Drunks

By Pablo Neruda

All those men were there inside,
when she came in completely naked.
They had been drinking: they began to spit.
Newly come from the river, she knew nothing.
She was a mermaid who had lost her way.
The insults flowed down her gleaming flesh.
Obscenities drowned her golden breasts.
Not knowing tears, she didn't cry tears.
Not knowing clothes, she didn't have clothes.
They blackened her with burnt corks and cigarette butts,
and rolled around laughing on the tavern floor.
She did not speak because she couldn't speak.
Her eyes were the color of distant love,
her twin arms were made of white topaz.
Her lips moved, silently, in a coral light,
and suddenly she left by that door.
Entering the river she was cleaned,
shining like a white rock in the rain,
and without looking back she swam again
swam toward emptiness, swam toward death

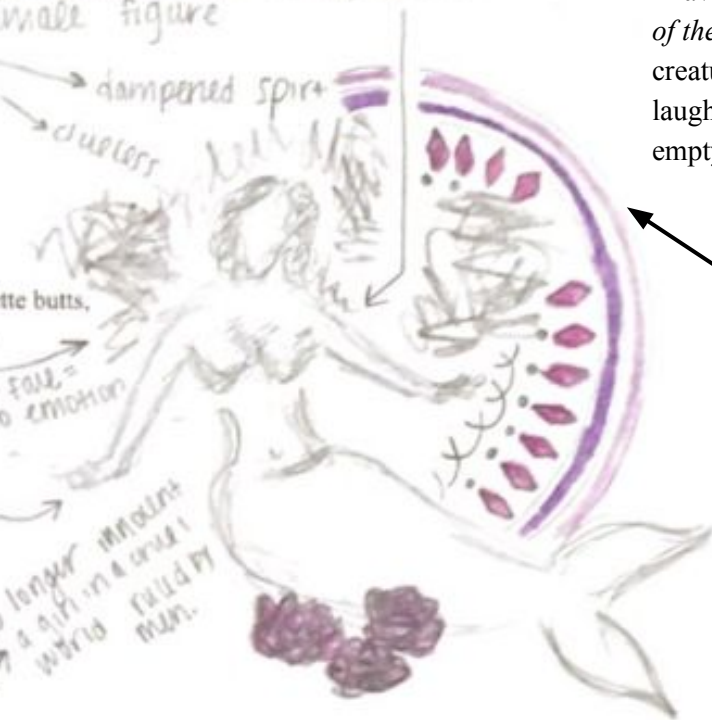
beautiful feminine creatures

art nouveau: the beauty of the female figure

dampened spirit
cruelness

no face =
no emotion

no longer innocent
a girl in a cruel
world ruled by
men.



I take inspiration from everything around me, including classes at my school. For my dry point project, I took inspiration from my IB Literature class. When we were studying Pablo Neruda's Poetry, I was motivated to create an art piece based off of the poem called *The Fable of the Mermaid and the Drunks*.

I have made annotations of the poem to the left. *The Fable of the Mermaid and the Drunks* depicts a beautiful feminine creature that was “blackened” (10) by cigarette butts and laughed at by drunk men in a bar. She begins pure and ends empty.

This poem helped me to develop a theme of destruction of innocence and nature by man for my dry point. It creates imagery of an innocent mermaid in the harsh environment of drunk men. It inspired me to create an image of a beautiful mermaid curled up, hopeless. I was also inspired by the Art Nouveau movement because many artists have focused their work on the beauty of the female figure. In the future, I am hoping to build off of my work shown here to narrow my focus on issues facing women in situations of violence.

GOD IN CHRISTIANITY: (INSPIRATION)

- Often portrayed as a man
 - gives superiority to man over woman
 - Eve portrayed as a sinner → gave man the "right" to mistreat women
 - sexism in the ministry → through sin of eating off of forbidden tree
- separation of Church and government
- Ironic sexism in the Church or seminary room
- women sexualized
- A man's world → men rule over women
- stereotypes
 - a woman's job is to raise children and stay in the house cooking & cleaning
 - it interferes through religious leaders



Cultural Inspiration & Investigation

I gathered inspiration from both artists portraying Christianity and a local artist named Melissa Lee Johnson. God in Christianity is often portrayed as a man, and I wanted to critique the idea that the being with the most power is male. In TOK we have been recently talking about religion, and during one of these classes, our teacher had asked us to each draw our own image of what we thought God looked like. I then realized how often God is portrayed as a man in media, portraits that hang in people's living rooms, and religious in knowledge that is passed down from generation to generation. My Extended essay also taught me a lot about how misogynistic the early Christian Church was. I feel that many gender stereotypes have come from the earliest forms of knowledge such as religion. Women were taught that they were the evil of the two genders, because Eve had sinned by taking the first bite of a fruit from the tree of knowledge. Woman was taught that she was a flawed creature, meant to serve man, and reproduce in order to keep humans populous.

I took artistic inspiration from Milwaukee-area local artist, Melissa Lee Johnson. She does very edgy, colorful, cartoon-like illustrations, and make use of lots of titles, descriptions, and exclamations which draw attention to her work, and create a dramatic tone to many of her pieces. Themes in her work include feminism, social media, drama, friendship, self-image, youth, etc. I wanted to create an image which looked sketchy and hip, and also brought in aspects of religion as one of the earliest forms of knowledge.



Works by Melissa Lee Johnson at the Portrait Society Gallery

Throughout the last few years, I have tried to visit as many galleries as possible in an effort to learn from local and international artists. I think that the one that I found of Melissa Lee Johnson's work was my favorite. Her work has not only affected the stylistic choices in some of my pieces, but also thematic choices for my body of work.

The colors used in Johnson's work are light and flowery. An example is in the images to the right, Melissa Lee Johnson only uses soft hues (green, blue, pink). My whole body of work tends to take on these same color schemes. As shown in my example to the right, I have tried to integrate a blending of these colors like shown in Johnson's work.

Her art is also very connected with teenage or young adult content, which is something that may have drawn me to her work.

Art Exhibition, Portrait Society Gallery, Melissa Lee Johnson. Milwaukee, Wisconsin

Gallery Photos:



- Both use sketchy lines for the face
- Both use soft colors such as hues usually associated with the springtime
- In order to correlate with my main inspiration, Melissa Lee Johnson, I experimented with using a cartoon character as a way to display more heavy information



Planning and Process



I planned to create an image of a female God. Instead of drawing a typical "goddess" image, I wanted to take a well-known image of God in Christianity, but draw it as a woman. I did this to critique the idea that man had the highest power. I drew three different planning sketches. One of them encompasses the whole image, and the other two are close-ups. I wanted to use a common image of God, so I took inspiration from the most popular images on google.

Taking inspiration from Melissa Lee Johnson, I wanted to create the heart of God that looked more like a love heart. I did this so that it would look more like a cartoon and thus more like my inspiration. I did this by enlarging features on the woman's face such as the eyes and lips. I also planned to use peachy or light, summery colors, to contrast with the darker, more dramatic colors often present in pictures of God or religious figures. I wanted the dramatic tone of Christian images to contrast with the light and summery colors of Melissa Lee Johnson's work.

I planned to create this image on a sheet of cardstock with graphite pencil and colored pencil. This is shown in the process photos above. One can see the progression of the character.

Experimentation- Light in Photography



- Overhead artificial light was used
- Shadows are present and distract from the keys
- Light is very red
- Wrong angle, not straight on
- Showing lots of space in the background, which may be distracting



- A flashlight was used, but the light from the camera was not
- Light is extremely angled, creating lots of shadow especially around the neck
- Light is very cool toned

To get the final lighting, I used the flashlight from my phone coming from a slight angle. I also employed the use of the cameras flash. By using two different sources of light I was able to eliminate the flat image effect quality that was present especially when I relied on one light source. This gave it a very interesting, dark setting. After I had taken the image below, I then edited it to create contrast, and help to highlight the words written in the type keys.



I experimented with the presentation of the image by using different light sources and angles. I felt that the use of a natural light source would not fit the feel of the image that I wanted to create, because I wanted to create a more dramatic environment. Thus, I decided to try different artificial light sources. Using different sources of light highlighted different qualities of each image. If the camera was able to focus on the image in the light, instead of totally relying on the cameras flash, the image would turn out clearer. However, when using only the overhead room light, the lighting turned out too grainy and yellow, and different elements blended together. This is shown in the first photo.

Experimenting with and Reflecting on Ideas



As shown in this example, I am often faced with uncertainty when deciding what I want to create. At first I didn't know which idea I would go through with, so I took pictures for two of my different ideas.

The first pictures were for a digital collage focusing on the idea of being "dragged" into everyday gender stereotypes. In this image, I was wearing a military jacket and combat boots so that I could show that it was okay for women to fulfill jobs and identities usually held by men.

The first image was taken on the same level as me laying down. However, I didn't think that the angle was high enough. To fix this, I took the next picture from above so that if I cut myself out with photoshop, I could be smooth and proportioned against the background and when layered with other images.

When I decided to experiment with my final idea, I took the pictures shown on the left of me and my friend standing straight up in the same position. I decided to take these images in an enclosed alleyway. I liked this location because the background was very symmetrical and reminded me of one point perspective, so I thought that it really brought more focus to the main subject, or person.

In these photographs, we are wearing a small amount of clothing so that it could be hidden behind the equal sign that I would place over both of us later in Photoshop.

I wanted us both to be standing in the same position so that 1) I could put the same equal sign over the both of us, and 2) to emphasize the idea of gender equality.



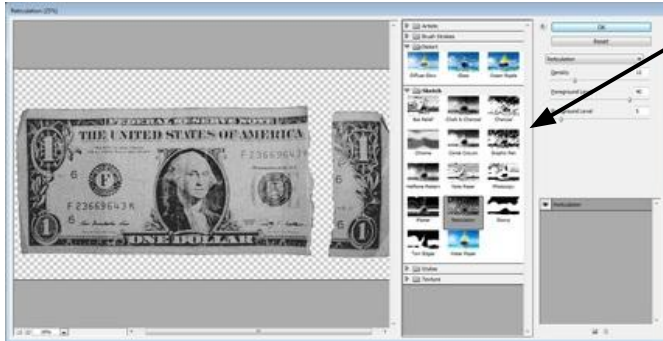
Process- Editing

First, the photo was slightly cropped on the right, left, and top of the image. This was done to reduce background noise and to focus more on the words created by the type keys that help to convey the message. A close up of the keys after they were edited is shown below.



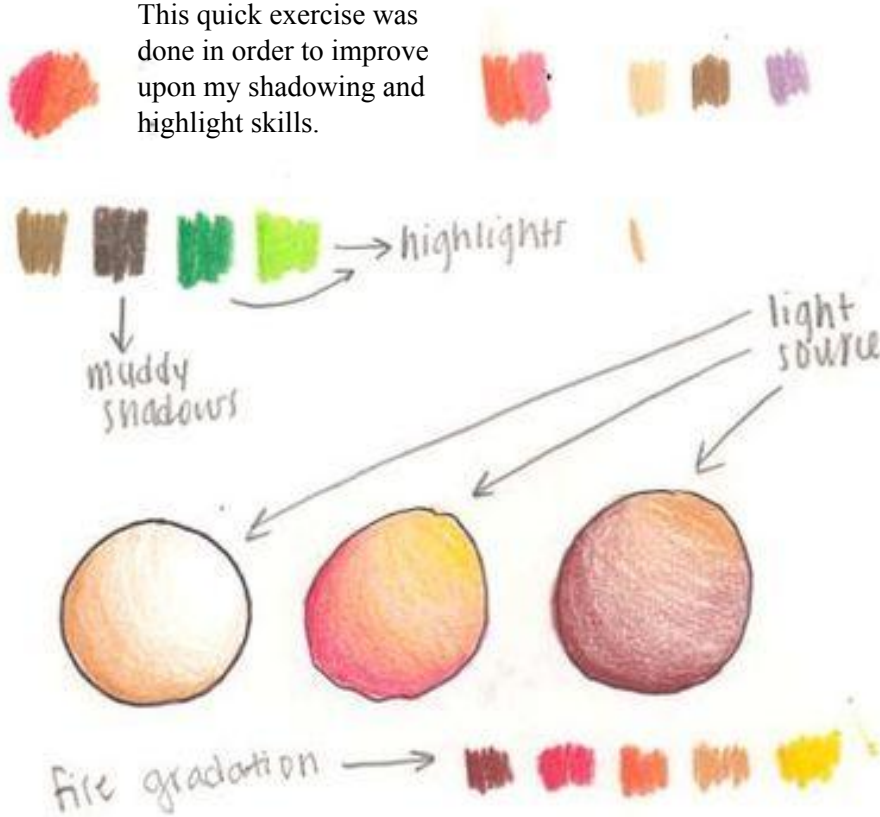
The screenshot to the left shows me cutting out the model from the background using the lasso tool in Photoshop. I had used Photoshop only once before this project, so I was learning everything new. In the beginning, it was difficult for me to get clean edges because there was not a lot of contrast between the background and photo. To help me with this, I used the refine edges tool, which blurred lines and created a more smooth edge. When creating the equal sign that would be placed over the people, I at first had trouble getting both lines even, but then I made the second on top of the other so that it would be the same size and then dragged it where I wanted it.

After cutting all of my main images out from their backgrounds and placing them together, I experimented with different image filters. Kruger inspired me to use a black and white filter that reminded me of an old newspaper or magazine clipping. I layered the same filter over the image multiple times to create a more intense contrast between light and dark hues. This made the man and the woman look less identifiable. I wanted my pieces to not only be about me, but to speak for a problem that affects the whole world



EXPERIMENTATION

This quick exercise was done in order to improve upon my shadowing and highlight skills.



Experimenting with Color

I experimented with using different shades of the same hue in order to create shadow and depth. I used the paper to the left to see what different colors would look like when blended together before actually putting the colors on my artwork. This allowed me to reflect upon choices before they were final decisions.

Once I put all of the green and brown hues next to each other, I could decide how to use each color. As shown, I practiced shading by placing a pretend light source on one corner of the page, and then creating sphere-like shapes with the shading.

Laying out the colors shown on the bottom of the page helped me to organize the order of the colors for the flames on the heart in my cartoon and female god. Due to the fact that I usually just work with acrylics, I had to practice blending with colored pencils. I also practiced creating gradients that would help me to choose colors that would go next to each other in my work.

In an effort to refine technique when working with acrylic paints, I practiced creating a gradient with colors by painting spheres. This exercise was done in an effort to improve the transition between colors when blending.

While this exercise was done quite fast, it gave me the opportunity to challenge myself to blend quickly.

Blending with acrylics is easier for me than blending with oils. However, when I paint with acrylics, I know that I have to work fast because the paint dries quickly. For that reason, I keep water with me to add to the paint to slow down the drying process.

I not only tried to blend black and white into each color, but also blended different hues together. The dark to light transitions helped me to create shadows within my work, and the color transitions allowed me to gain skills needed to be more creative with my color choices.




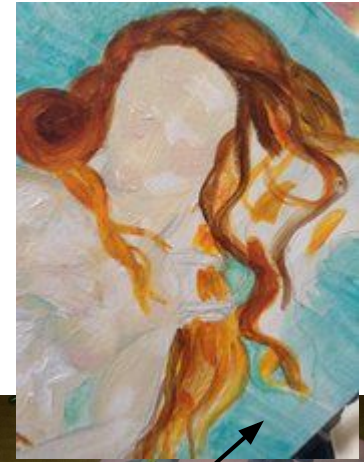
Mixed Media

The first thing that I did was paint the background a white color. I left it a little patchy because I felt that it went along with the theme, and that I would paint over it with a different color later. I free-hand traced the body while looking at my planning sketch. Then, I drew all of the areas where different colors would be painted. After this was done, I started to mix paint to fill in the contours of the body. I mixed in red, yellow, and blue into some areas, because I wanted specific undertones. I tried to paint the shadows using a more grayed-out skin tone, and painted the highlights using a white or off-white. At first, I just put the dark and lights in the areas of highlights and shadows before carefully blending the two together. I tried to paint in the style that Botticelli had originally painted his *The Birth of Venus*.

After I had painted the base colors of the body, I mixed the orange-ish colors for the hair. For some areas, I used more brown colors, and for the lighter areas, I used a mix of yellow and red. I started to lay out the highlights and shadows of the hair by following the waves and indents of the hair blowing the the wind. I also thought about how light would hit the object, and about where this light would have been coming from, in order to make my piece.

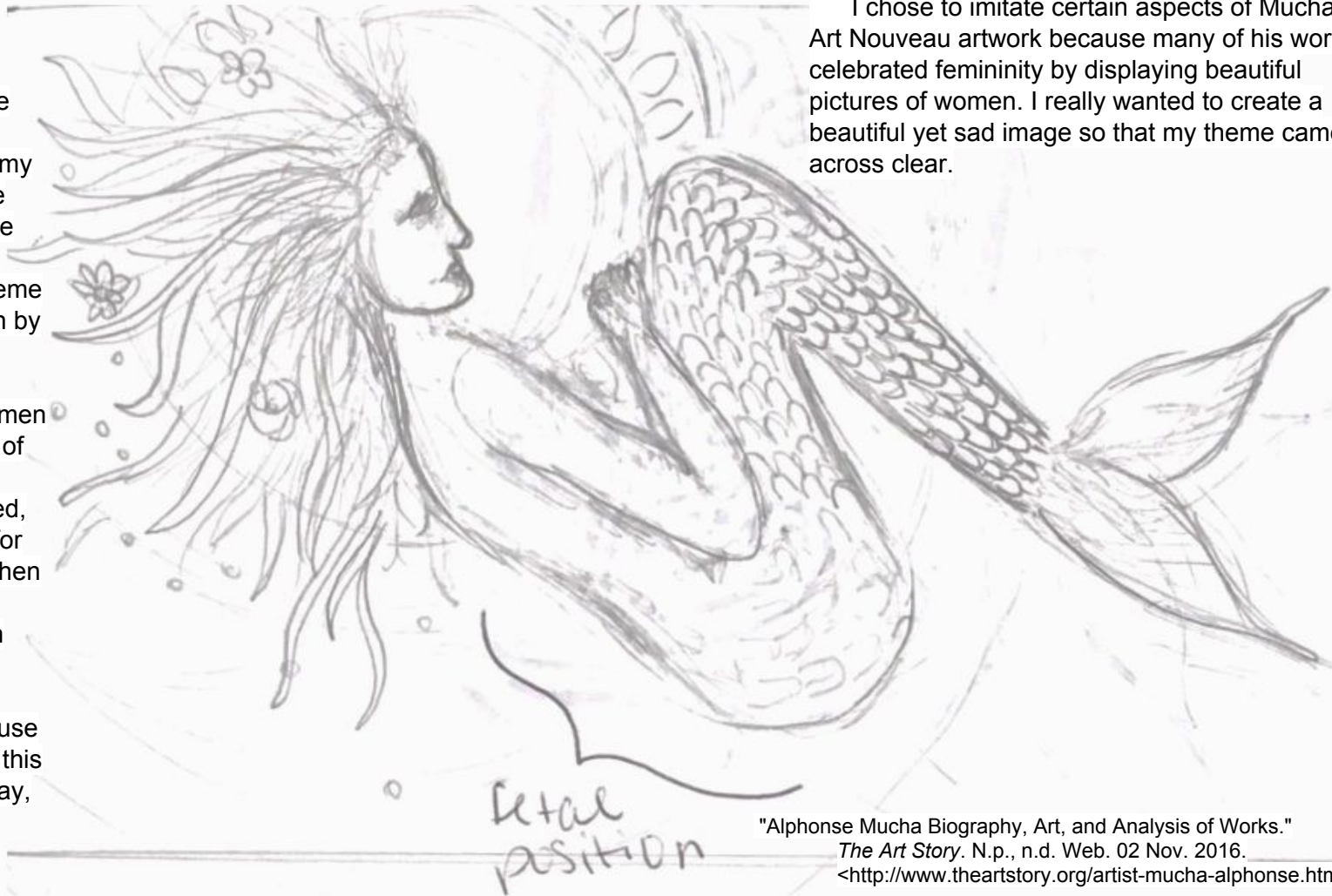
Then, I decided to paint the background a solid pink, because I didn't like the green and blue. I used a big flat brush to paint the majority, and then used a smaller brush to fill in the edges and make some cleaner lines. Before I had painted the background pink, I **experimented** with a blue and green gradient, as shown above. I felt that this combination was too busy, and thus decided to go with pink because it was in the same color family as the flowers that went over the painting.

After I had finished painting my piece, I cut the flowers off of a fabric flower bouquet. I arranged the flowers around and on top of the body. After I was happy with my arrangement, I glued the flowers down with a hot glue gun. I made sure to avoid hot glue strings that would lower the craftsmanship. 



Originally, when I started thinking of different themes for my dry point, I gathered inspiration from the poem *The Fable of the Mermaid and the Drunks* in my IB literature class. This gave me the idea to create a piece with a mermaid as the main subject. The overarching theme that I picked was destruction by mankind, but the poem communicates this theme through both the rape of women and through the destruction of nature.

This sketch is detailed, and the version that I used for my actual drypoint piece. When deciding on the pose of the mermaid, I chose to position her in the fetal position to symbolize innocence. This symbolizes innocence because babies in the womb take on this pose and babies are, in a way, the most innocent humans.



I chose to imitate certain aspects of Mucha's Art Nouveau artwork because many of his works celebrated femininity by displaying beautiful pictures of women. I really wanted to create a beautiful yet sad image so that my theme came across clear.

"Alphonse Mucha Biography, Art, and Analysis of Works."

The Art Story. N.p., n.d. Web. 02 Nov. 2016.

<<http://www.theartstory.org/artist-mucha-alphonse.htm>

Experimenting with Diverse Mediums: Dry Point

I placed the plastic sheet over the top and used my sketch to outline the mermaid by carving into the plastic with a sharp carving tool. At first, when carving into the plastic, my lines were very rough (especially on the tail area) because I was trying to get them to be deep so that I could treat more contrast when I printed it, so I tried to smooth these out by making the line thicker.

To avoid more "sketchy" lines, I carved the lines in the hair with one stroke instead of going over it multiple times. This helped to make the lines smoother but it also made them less deep, which turned the hair lighter when printing. I tried to make the mermaids hair like hair of paintings from Art Nouveau by shading very little and by having it go freely everywhere around the mermaids head

Then I got ready to print my piece. First, I covered the carved plastic in a thin layer of ink on the carved side. Once it covered all of the carved areas, I wiped off the excess. It was pretty hard to do this without getting the ink everywhere.

I used pieces of ripped-up newsprint to wipe off the ink. I tried to get all of the ink in between lines I carved so that the lines didn't blend together after they were printed. Because some lines were very close together, I had to be careful to clean around these lines. Once I thought all of the ink wasn't in the cracks anymore, I placed it onto of a piece of paper soaked in water. I then used a crank machine to press the ink into the paper using pressure.



Experimenting with Different Mediums: Photography

I participated in a summer art project in which I took documentary photos of my everyday life. The things that I photographed the most were people. I also tried to take pictures of scenes that were very rich with color or symmetrically balanced. Experimentation with different kinds of photography also helped me to develop my theme.

Both of these photos hold balance. The one on the right has symmetrical balance, while the one on the left has an asymmetrical balance. While I learned that I usually prefer using asymmetrical balance in photographs, especially if I might use them as film shots, I also experimented with symmetrical balance. I think the photo on the left is my best work. While the two people on the side are facing inward toward the middle person and the boat which splits the photo in half, the photo doesn't look too forced. This is probably because this photo is of strangers, and I did not pose anyone. However, the balance created with the image on the right is more comforting as the objects hold equal weight, but are diagonal, which keeps the eyes circulating.

While taking photos of my community and wherever I visited this summer, I realized some common themes within my work. For example, the photo shown to the right was taken of an old building in my community as it was being torn down. Most of the rest of my photos are taken of people in everyday life activity. This project gave me the inspiration to continue to photograph different types of people.



The overwhelming blue tones in the photo help to give the image an anonymous alienated or over dramatic look. The placement of my fingers helps to draw the eyes out to the rest of the photo.





For the project I did with fabric, the first step in planning was determining what kind I was going to use. I sampled felt, velvet, corduroy, and denim material. Once I decided to create my work on the back of a jean jacket, I didn't want to do jean on jean material. I like the aesthetics of velvet and corduroy, especially in bright colors. However I didn't want the material to fray. I decided to use felt on the jean jacket because I had many different colors available to me, and because it's relatively easy to work with and layer.

The first planning sketch that I created is to the right. After working with fabric, I decided to create a sketch with a simpler design so that I could easily cut pieces of fabric out in simple shapes. My final sketch is below. I planned to create a woman who dissolved into flowers. My artistic inspiration was my main motivation for this. I wanted to emulate female beauty on something that was a common article of street wear.



Miriam Schapiro (1923-2015)

- pioneer of the 1970s feminist art movement
- challenged the dichotomy of "high" art
- ~~created~~ ^{questioned} the work of men & predominantly male artists
- decorative art
- inspiration → WomenHouse

- history of gender construction
- women's cultural heritage & progressive feminist expression

- recover women artists from the past
- employ decorative conventions in quilting, embroidery, & applique

FEMMAGE: continuity between high art collage and works created by anonymous women

incorporated scraps of fabric, ribbon trim, handkerchiefs, doilies, and aprons into acrylic painting.

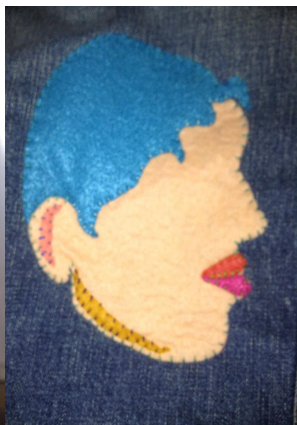


Process of Working with Fabric

I chose a woman as my subject because much of Miriam Schapiro's work is based off of the female perspective in art. I chose a side profile view because I wanted to portray a vision or point of view, and not just a portrait. I planned to make the colors more artificial than expected or normal, and to add flowers coming up the woman's face. I was inspired by Miriam Schapiro because she employed the use of decorative conventions in quilting, embroidery, and applique because these were primarily female fields. Schapiro coined the term "femmeage", which represented the continuity between high art collage and works created by anonymous females.

I started by sketching the shape of the face onto a peachy pink color. I then cut it out and flipped it over onto the jacket so that none of the pieces would have marker showing. I then proceeded to cut out blue hair, an eye, lips, and contours for the face. I tried to incorporate as many colors into the face as I could while keeping coherence. I then started to sew elements of the face onto the jacket as I had put them out. I sewed the face down first, using a running stitch with blue embroidery thread. I then sewed the hair, cheeks, lips, eyes, and contour lines down with different colored thread. I tried to use thread that would stand out against the different fabric choices.

Miriam Schapiro Biography, Art, and Analysis of Works. (n.d.). Retrieved November 09, 2017, from <http://www.theartstory.org/artist-schapiro-miriam-artworks.htm>



Fashion as Art

I am highly inspired by local street art and streetwear artists. I wanted to create something that could fit the vibe of wearing it to take artistic portrait pictures. The images below show a jacket that I created, and how I would style it. While this project helped me to practice embroidery skills. I also got to plan the placement of all elements. In the future, I hope to create more clothing items.



Gallery Visits

MIAD - student senior project

While this was obviously an exhibit with fashion, I was inspired by how the more baggy pieces went with the tight ones. I also liked the color tone and how comfortable everything looked.

Savannah College of Art and Design - student gallery showed sculpture of horse

Unlike the exhibit with the clothing above, I liked this horse because it was gaudy and colorful. All of the elements covering the horses skin were found objects. Thus, in my work, I tried to re use my resources. Even in the work to the left, I stitched onto an old thrifted jacket. In another one of my works, instead of working on canvas or paper, I used the back of a pizza box. In the future, I hope to make more art with found objects, whether that be clothing or other things that I can incorporate into concepts.






I started my portrait by stretching canvas on a frame and using staples to secure it. The next thing I did was apply gesso to the canvas. This created a base for the acrylic paint. Once this dried, I mixed a pink-red base color out of red and white acrylic paint and applied that all over the canvas.

After painting the reddish base on the canvas, I took photographs of myself that I would later project onto the canvas using a projector. Using the projected image, I was able to trace all lines on my face and hair to get correct proportioning. I found this method very accurate IF you make sure the light isn't hitting the canvas on an angle. When I first started tracing, I noticed that it was on an angle, so my face was warped. I changed the height of the easel to the height of the projector to fix this.

Once I started to paint the image on my canvas, I worked on giving my face light and shadow using light and dark skin tone colors. This created a base, and made it easier to get the exact shape of my face. Next, I added shadows on my face using a more grey color around my cheek and nose. I also started to apply color around my eyes to look like Emma Ubers portrait. I used the same colors by the eyes and in the background as Uber. I shaded my arm and chest using large strokes of these bright colors so that the background could be more Fauvist-esch.


After I had gone over the whole face with a wash of one color to make it less bright white, I started to work on the hair. I tried to paint my actual hair color on the top and then have it fade into the bigger strokes of yellows, blues, and greens towards the bottom. I also added flowers that intertwine with the hair and are the same color as the lines on the bottom. I wanted to create a pretty exotic looking piece and so I used bright colors like yellow, green, and blue on the red background.

Experimentation with different mediums



The first time I tried stretching canvas, the four sides of the frame were not even, so my canvas came out warped. The next time I tried it I made sure that they were all straight by placing it on the floor.

When I started my piece, I was unsure as to which colors I wanted to use in the background. This picture is a picture of when I thought I would stick to a more red palette of colors. The first thing I did after tracing my face was start to build up the background using pinkish and purple tones of red. Eventually, I decided to go with different colors and so I painted over this.



When I began painting the face, I had used extremely bright colors for around the eyes and lips, and once I had painted more around the face, I felt that it was too bright. I also felt like I had contoured my face a little too much to be replicating the style that I wanted to. To fix this, I painted over the whole face with a light wash of the same color. I believe that this and toning down the lips and eyes brought the features together and made my face look more subtle and less clown-like.

I started by choosing to create my sculpture with copper wire. Because I wanted to create a simpler effect with skinnier and brighter colored wire. While creating an organic vs industrial sculpture I had to find creative way to create coil-like shapes with the wire.

I started by wrapping the wire around rounded cylinder objects and trying to bend the wire in circles to make coil-like shapes. Even before I did this, I had to straighten the bunched up wire out into one single straight strand. It took a long time when trying to coil the objects without a cylinder to roll around. It was also a lot harder to get a more perfect circle, and the wire was hard to bend and it had some kinks.



Process- Ephemeral Work



I had to gather branches that were skinny enough to be able to bend into a circular shape, but at the same time long enough so they could go all the way around my head. This was hard because many of the branches I found were too thick to bend in a circle without breaking. Once I gathered all of the necessary branches, I cut off most of the smaller leaves and growths. I did this so that the branches would be easier to work with and so I could easily see what I was doing.

Then, I started to form the base of the head piece by taking one of the strongest flexible branches and shaping it into a circle. I had to measure the width of the circle on my head and make sure I didn't get poked by the thorns at the same time so that the crown would be the right size.

After starting to shape the branches into a circle, I wrapped wire around the connecting ends to insure that they would stay in place. I decided to use wire and not string because I really wanted there to be a contrast between something industrial like copper wire and the flowers. My artistic inspiration, Andries Botha, inspired me to do this. I also chose to use copper wire to connect the thorn branches because I make jewelry and so I am familiar with this medium. When wrapping the wire around the branches, I made sure to wrap it tightly and close together each time to create a cleaner look. I then added more and more branches to give the crown a thickness.

I attached the roses the same way as I connected the branches together-by wrapping copper wire tightly around the stem and the branches. Then the flowers died, but this of course was a part of the process.

This self portrait is inspired by Van Gogh. I wanted to create a piece with the same type of movement through brush strokes as Van Gogh, although I used oil pastels instead of paint. I also wanted to use many bright colors, but still have the overall piece flow together in a more or less calm manner.



Yellow - highlights in hair
 red - lips & hair shadows
 blue - jacket and eyes



I first placed a grid on the image and drew the same grid on the cardboard. I then used this to draw the image and start to color it in.

Oil pastels were used to color the image in layers.

I created balance in the work by positioning my face and body

I used the grid method for this piece, and referenced a photo with a different angle than my other self portrait. This angle forces the viewer to pretend as though they were looking up at me, while the other is at an equal level. I colored in base colors on this piece and then added detail with other oil pastels. Instead of creating the same type of background as in the original photo, I decided to create something that looks like wallpaper, because many of Van Gogh's self portraits have wallpaper in the background.



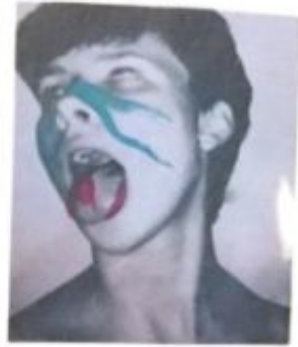
many colors are mixed together to create the skin tone including yellow, green, brown, white, and pink.

The background is abstract organic shapes. I did this because I don't want to place myself in a specific location

1) A photograph
prints on paper



2) Acrylic on the
photograph



3) Following the
lines of the face



4) Adding more
color



5) Bringing color
down the neck



→ photograph
taken with flash
in front of a
white sheet

→ edited by blurring
out background
lines

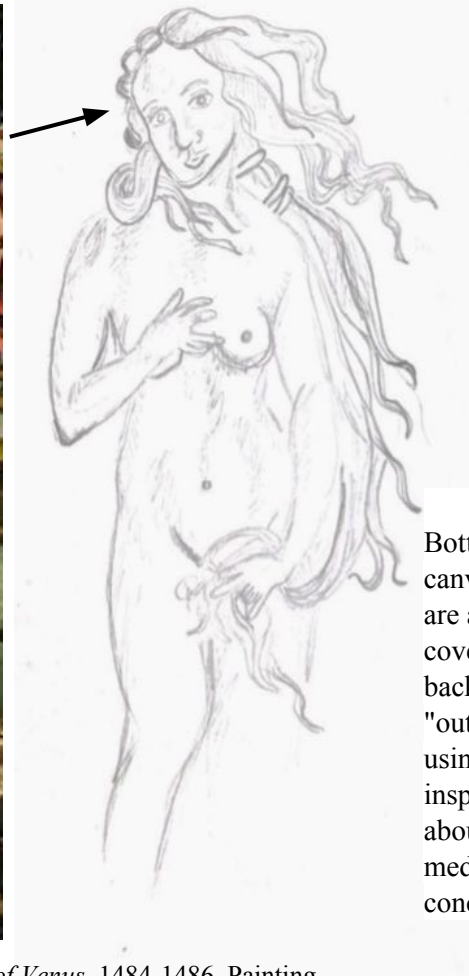
focus:
experimental
signature of the face with the
paint brush.

• I tried to follow the natural
signature of the face with the
paint brush.

this ended up looking
a dragon. one it started to
take shape, I continued to add lines

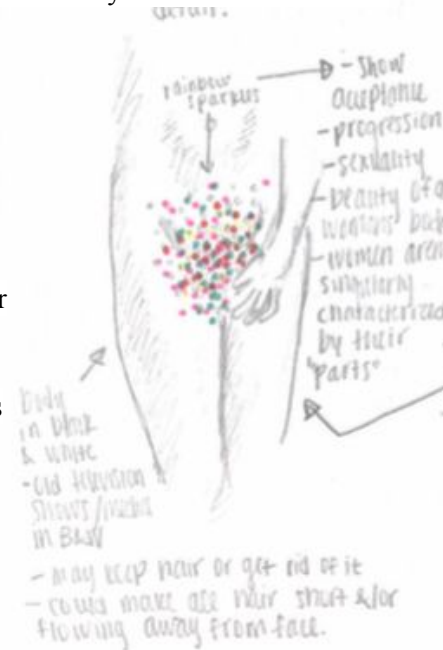


Above is shown the process of only one image of six in a set. This set of self portraits is inspired by the artist named Arnulf Rainer. He uses paint to define movement in subjects and to build emotion. I took many photographs and only ended up using a small percentage of the total amount. In general, I tried to capture images that displayed movement, a specific face, or an out of the ordinary pose. I then used swatches of paint to emphasize facial features or this movement.



I'm always inspired to create art that represents women and their struggles. For my choice piece, I thought of creating a spin on a classic painting that showed progression of time. To the left is my sketch of Botticelli's *Birth of Venus*. I wanted to focus solely on the main character, Venus, because I wanted to highlight her role as a woman. I drew my figure to look pretty similar to the original painting because I wanted it to be recognizable. This is why I drew the figure of Venus in the same pose Botticelli has. I plan to paint the figure in the background with darker hues, so that the colorful areas would pop out against the background. In order to send my message of progression of body shaming and hiding, I plan to put glitter on the areas by Venus's hands. I want this area to stand out against the background. This will show how it is more acceptable now, at least I feel, to express yourself freely than it was in the time that *The Birth of Venus* was painted.

I will try to paint the body with a similar style as Botticelli. I think that I will enlarge the body onto the canvas because I don't feel that the bottom half of the legs are as important to the meaning as the areas that I will cover with glitter. I want to use gray-washes hues in the background. I will do this because when you think of old or "outdated", you think of black and white. I am also using the feminist art movement as inspiration. I was inspired by this art movement because it brought new ideas about gender stereotypes and equality to the forefront of media. Lots of feminist art also revolves around the same concept of censorship and the female body.

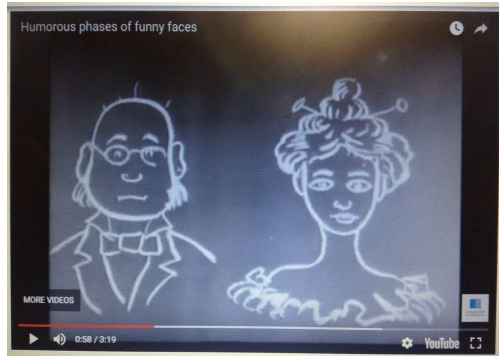
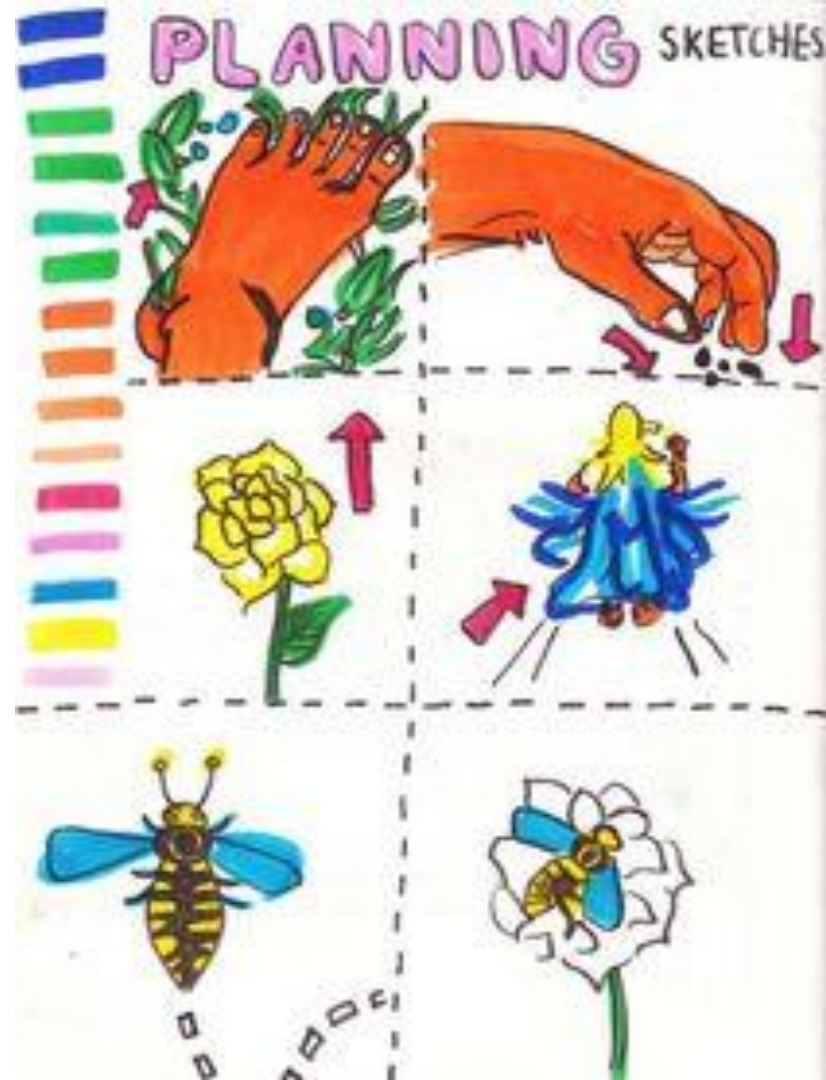


Botticelli, Sandro. *The Birth of Venus*. 1484-1486. Painting. Uffizi Gallery, Florence, Italy.

Planning and Experimenting- Digital Media (Stop Motion)

The planning sketches to the right were originally for a stop motion animation. Stop motion animation is a tedious process. Before I began my animation with plants, I practiced on a whiteboard with dry erase markers. This was a practice run of part of the original animation that I was going to create. I ended up changing my story to make it more simple. Above are the original planning sketches for my animation. I decided against drawing my animation, and instead used objects, because it was super hard to redraw every time I wanted a new frame. I used a whiteboard and dry erase markers for my experimentation because I figured it was easier to show movement if I could erase and change aspects of the image.

When comparing my work against my inspiration (shown below), I experimented with using a different amount of frames per second. Blackton's film is 20 frames per second. I ended up using 10 per second, which is the most iMovie (my editing software) allows.



Blackton, Stuart. "Humorous Phases of Funny Faces." Youtube, Library of Congress, 8 Oct. 2009. <https://www.youtube.com/watch?v=wGh6maN4I2I>

IB and my Portfolio

Being a full IB Diploma candidate has definitely inspired me to diversify my mediums and topic choices. Learning from all of the different IB classes has made me more well-rounded in my art which has diversified my medias and allowed me to study extra topics that may have impacted the topics that I talk about a lot.



When brainstorming for what I wanted my piece to look and feel like, I knew that I wanted to create something that was expressive of my personality and overall self. This is why when I was looking for artistic inspiration, I was looking for an artist that reminded me of myself. This took a lot of searching, but when I found Emma Uber, I knew I wanted to create a piece like hers. I started by creating some planning sketches of what I wanted my painting to look like. The first two show my first idea of how i would position my face and hair. The first one of a close up of the shading I would do around the mouth and nose area. I knew that I wanted to carry Uber's style of positioning flowers around the head to my piece. You can see that I drew them into the second planning sketch. This sketch is the one that I decided to recreate because I like how it's not a completely symmetrical front on view of my face. I also chose to do something like this because I wanted the challenge of shading and proportioning my tilted face right. My second idea, as shown in the third sketch is more face on, and my head would rest on my hand. I didn't like this one because having a hand in the portrait seemed too posed and I wanted it to be more natural. The fourth sketch was just an idea of how I would shade and place different bright colors around my eyes. Not only is this an aspect of Emma Uber's portraits, but I also really like to emphasize my eyes.

As an art student, I have learned to embrace experimentation, and that reflection is one of the best things you can do to improve the quality of what you create. I have also learned that it is important to practice individual elements such as shading skills because the details in craftsmanship are what create artwork that has potential to affect those who view it.