

# Inspiration for Clash of Our Natures

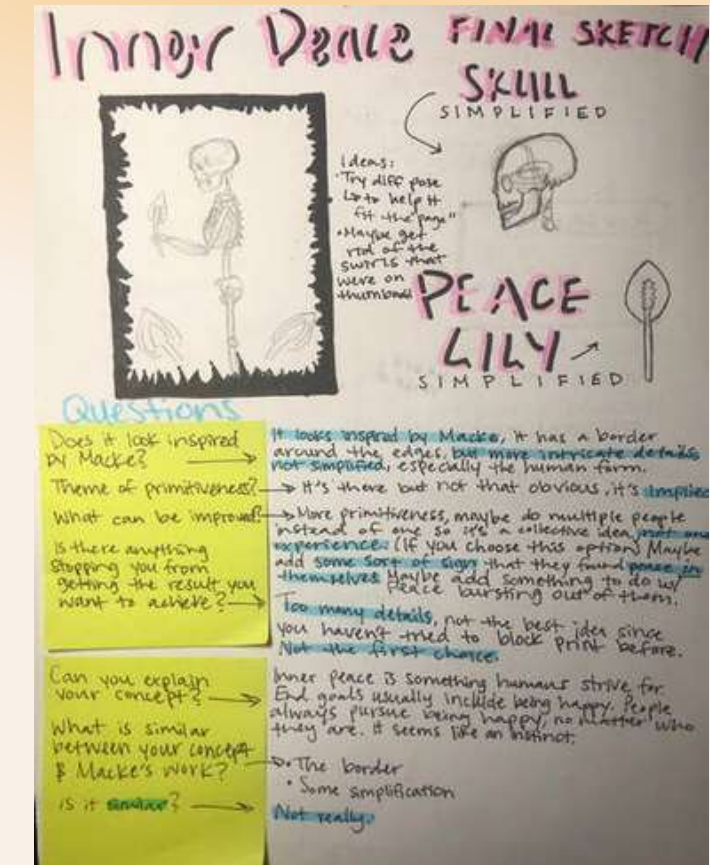
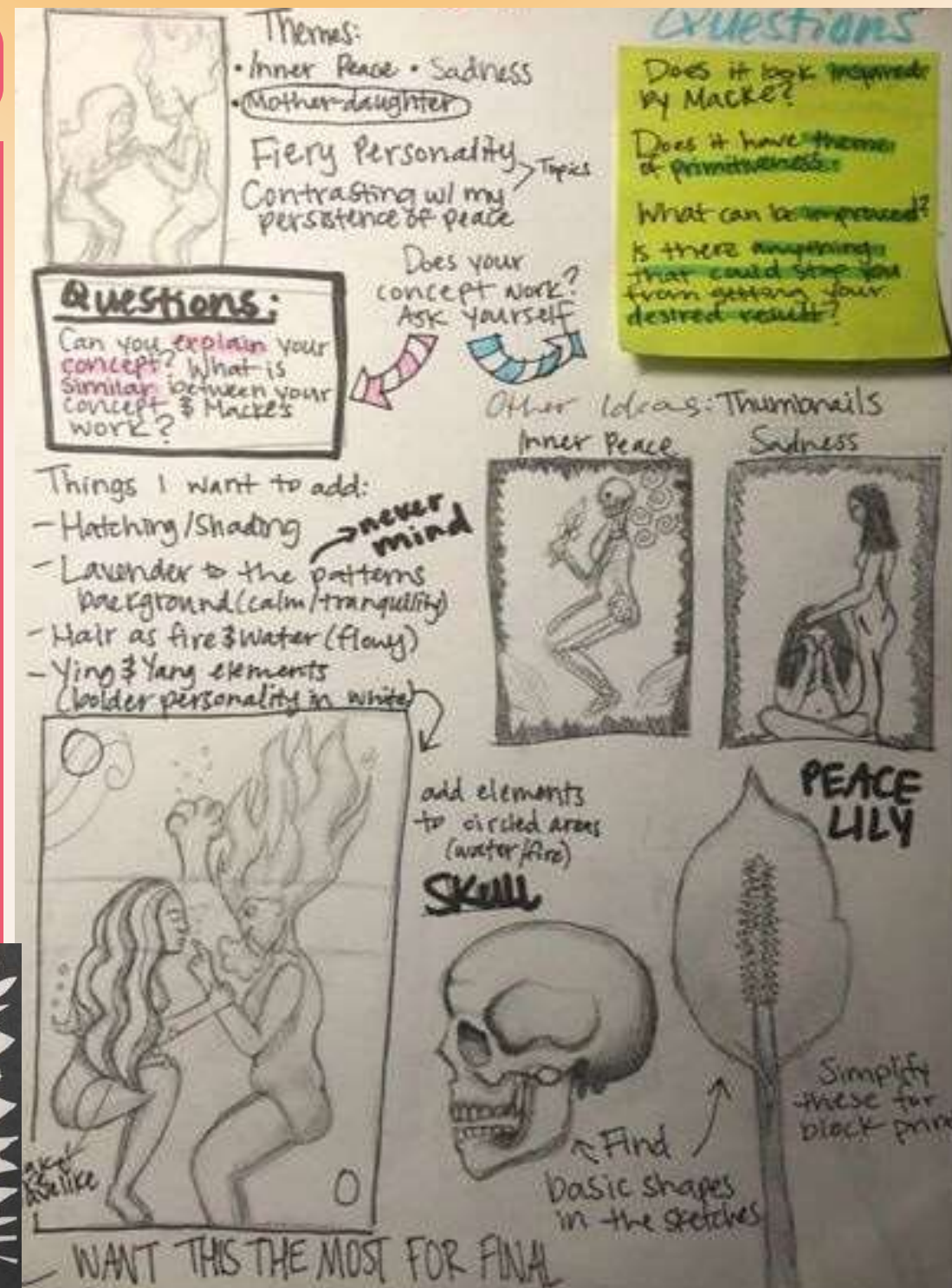
August Macke was a German Expressionist artist whose main medium was paint but also worked with block prints; both forms of media influenced my own piece "Clash of Our Natures". Macke's use of line inspired me. His lines in his block print "Greeting" and his painting "Female nude with a coral necklace" are organic, giving a soft look to the piece. This is what I wanted my block print to look like so I incorporated organic lines. His lines in "Composition (3 nudes)" & "Zoological Garden I" are more jagged and thick, making the pieces look abstract. I wanted to combine the two different styles of organic and abstraction in my piece, with emphasis on the organic shapes to connect the raw feelings of my mother's and I's nature. I wanted to subtly place references to that using the little bubbles of implied steam droplets to show the chaos that happens when the two natures collide. I used the references as guides to help me as I was drawing my sketches for the final idea. I liked how his lines simplified the human form and how he had the theme of primitiveness in all but one of the references I chose. I think I found that interesting because of the metaphors that people could make with the primitive look. In order to convey the primitive theme, he had the figures be nude and I did it by showing elements on earth, water & fire along with the bodysuits that are a bare & clean representation of a person. I simplified the human form by using organic lines to make an illustration-like look, similar to the block print "Greeting". Although some of the inspiration was a different medium, I was able to take elements from them & turn them into my own interpretation in my final piece.



Female nude with a coral necklace | Zoological Garden I

## Planning for Clash of Our Natures

I began to plan out three potential concepts for my block print. All three of the concepts involved the theme of primitiveness but the idea was executed in different ways. My first idea was the concept I ended up using, involving instinctual personality traits. I came up with this idea because I noticed that the Macke's block prints were very emotional. I drew an initial idea that was further developed later on. On this page, I asked myself questions to help me along the way to see if my concepts were correlating with what I wanted the piece to do. My next concept consisted of the idea of inner peace. I chose this because humans try to find peace, no matter how long it takes them, hence the skeleton to show how long it can potentially take. The peace lily & peace pin are there to make this subject of peace more obvious. I wanted to have a better idea of how to simplify the skeleton and peace lily so I practiced by drawing a more detailed version first, then I took the basic shapes I saw and drew them. I didn't choose this option because I knew I wanted to show more apparent primitiveness than what I had with this concept and that the tiny details wouldn't come out that well, especially since it was my first time making a block print. I had little to no perception of what techniques to use to go about those details. My final concept was sadness, as it's something that everyone experiences and is one of the most visual emotions someone can have. There are multiple ways that this emotion can be shown, whether it's facial expression, gestures, or body language. My concept focused on sadness and body language. Although this looked most similar to the work of Macke, my explanation of my concept wasn't too strong. If I had come up with a better explanation, I would've used this. I ended up choosing my first concept because my explanation for my concept was strong and has the most relevance to me. From the beginning I loved the idea of making this piece personal to me and the ways I could incorporate my own experiences. My next steps would be to get started on my block print by making a transfer of my sketch onto my slab.



How I decided what concept to choose : asking questions

Can you explain your concept? Personalities & emotions aren't always easy to control. They're instinctual in different ways from person to person. One of the most relevant examples of my own & mother's. She is very bold & loud, I'm more reserved & quiet.

What's similar? Line - Simple humans Primitiveness

Does it look inspired by Macke's? Yes, simple humans & bare feeling, similar to the nudes.

Theme of Primitiveness? Yes, elements & bare body suits (water & fire)

Anything to stop you from reaching your desired outcome? Details in hair, will simplify them.

**Second idea**

- too risky and detailed to do for a first block print
- not very similar to Macke's work



**Third idea**

- could be difficult to get clean lines
- concept wasn't strong



## Experimentation for Clash of Our Natures

I experimented with my use of ink, how much pressure I added onto the slab, & the ways that I could print. My first print (left) made me realize that I had to use significantly more ink than I initially thought. I proceeded to add a little more ink at a time. I did this to make sure I didn't add too much ink to the point it would end up falling into white space and transferring onto prints. I made multiple prints that looked similar in value and texture that I wasn't happy with.



I decided that it was about time to use the etching press in order to compare results and find out what I needed to change to make this print work out the way I wanted it to. Using the press made me realize that I still had quite a bit to trim out the way and to use less ink than I did with the barren (bottom left). After this, I did a couple more prints that started to look decent (bottom right) that were more suitable to be the final print.



In order to have a suitable print, I decided that I needed a print with minimal spillage of ink into the white space and an even layer of ink. After I was done carving out the pieces that were in the supposed white space, I had just about figured out how to get the ideal block print. I applied a thin even layer of the ink onto the block and I used the etching press to apply an even amount of pressure leaving the uniform look of the ink that I was looking for. This created my final block print (left).

## Reflection for Clash of Our Natures

Creating this piece was a new experience for me as I'd never created a block print prior to this. Learning how to use the blade to keep my linoleum slab looking clean and precise was a challenge because I had to have a steady, slow hand. I'm used to being able to move my hand freely and loosely since I'm used to painting, but having to work with this medium made me consider every move I made. Doing this helped me be able to make some changes to the original slab before I carved the entire thing, I knew I wanted to add more since I didn't feel that I had used my space effectively. This also helped me have small details, like the highlights in the hair that were very thin, requiring a steady and precise hand and pressure. Using the variations in razors was also interesting because I noticed that I had to experiment and apply different pressures to make cuts deep enough to not show up in the final print.

In the end, I was mostly confident in my skills with the razor and I would make another block print because of how comfortable I am with the medium. One thing I am concerned about is finding the most effective method to make the print, whether with a barren or the etching press. No matter what I did to the piece, something was missing. Whether it was too much/too little ink, if there were imperfections, if the slab shifted, something would happen. I would experiment further if I could to see what method of printing would be most efficient & effective for making prints.



Clash of Our Natures -  
Alexandra Medina



Composition (3 nudes) -  
August Macke

## Evaluation for Clash of Our Natures

To compare, my "Clash of Our Natures" and Macke's "Greeting" have similar organic lines to one another, specifically the ones outlining the bodies in our pieces in the legs and feet. The use of line to simplify the human form is apparent as well. There's earth elements in both pieces, fire and water in mine, and earth in Macke's. My figures are wearing bodysuits that make them look bare, as are the nudes in Macke's "Greeting". The composition was inspired by "Greeting" as there is a movement towards the left with the waves crashing towards the left. One aspect of "Composition (3 nudes)" that I subtly added in was the steam droplets and their jagged, more abstract look. All of the pieces also involve human interaction. To contrast, instead of using nudes like in both of the pieces by Macke, I used bodysuits. I also added more dimension to my figures by using pointy but still organic lines to indicate shadows. There are also indications of highlights in my piece by using white space in the water figure's hair and leg. "Clash of Our Natures" is a piece that has more organic than geometric or jagged lines, compared to "Composition (3 nudes)". The background in my print has more white space than Macke's pieces. Instead of having lots of black space, I have elements that connect to my figures.



Greeting - August  
Macke

The etching  
press



The brayer and ink  
palette



# Inspiration for Take A Piece (of my heart)

Stefan Czapsky was the cinematographer for the 1990 film, Edward Scissorhands. His direction with this movie is best compared to German Expressionism with his extreme high and low angles and distortion of setting. The setting is so colorful and beautiful despite the meaning of the film. I wanted to manipulate the setting with a contrasting meaning behind the piece. The snapshot of this scene was perfect for what I wanted to do with this project, and I knew how I was going to use it.

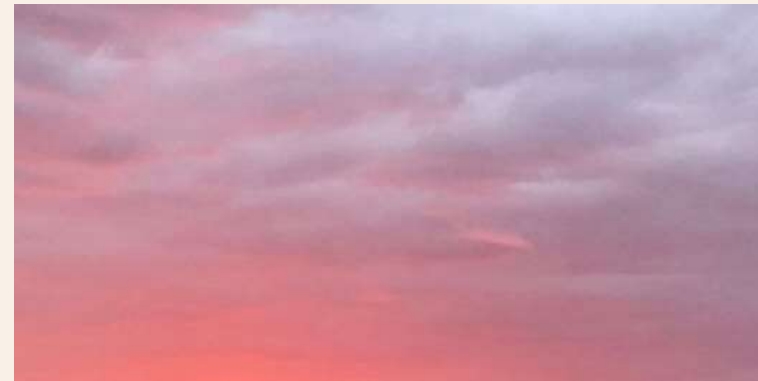


Tim Burton was the director for Edward Scissorhands. Burton, in addition to Czapsky, incorporated elements from the German Expressionist era including expressive face manipulation (using makeup) and connections to fear into this film, which is one of the main ideas of German Expressionism. I knew I wanted to include the expression that Edward has here (to the right) to have the same sense of disbelief as I was in disbelief when I realized that I'd been taken advantage of for my kindness when I was younger. I also wanted to use makeup to make the expressions more evident and incorporate something that I like doing into my piece, to represent myself in the piece even more. Another reason that I chose Edward Scissorhands was because the purpose of the film was to serve as a visual autobiography, similar to what this project was about.

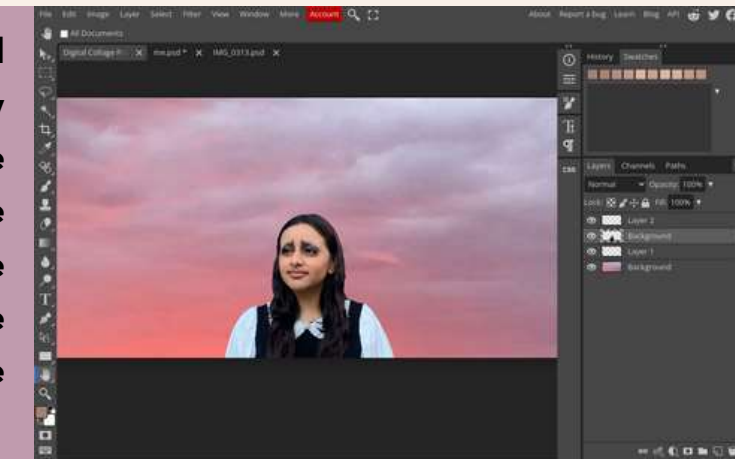


# Process for Take A Piece (of my heart)

To prepare for this project, I started taking pictures of everything that I thought I could manipulate into the collage when I first was introduced to the project. I ended up taking the picture to the right and I thought that it would be good for the sky in the background. I thought it fit the idea of a dreamscape because of the colors and the clouds that look like they were painted. I started a new project in the program I used to finish this collage, Photopea. I added the image to the right as the background.



To begin the editing process, I used Photopea and used the picture above to use as the foreground for my collage. I had to use the "refine edge" tool to get the part of the image where it was just me into the foreground, in "front of" the sky. Then, I used the same tool "refine edge" to get the image below similar to the image to the right. I added that cutout of myself to the collage.



Then I began my process with makeup and getting ready to begin shooting the pictures of myself that I'd use in my collage. I used some red and brown eyeshadow to create shadows underneath the eyes to create a tired look and to contour the area around my eyes with brown eyeshadow for the look. Before I could do that, I had to cover up my eyebrows with makeup. I did that by adding 3-4 layers of Elmer's purple to translucent glue stick, making sure that I brushed them upward and toward the grain of the hairs (left). Then, I packed red eyeshadow onto the dry and glued down eyebrows, and adding translucent powdered and finally foundation that matched my skin tone (middle). I also added eyelashes to the look to make it look a more feminine. This was replicated to exaggerate the emotion of disbelief and sadness.



Next, I went outside to take pictures with the help of my younger sisters. I told and showed one of them the composition I was aiming for and she did her best to replicate it. I chose this picture (right) to use for the collage.

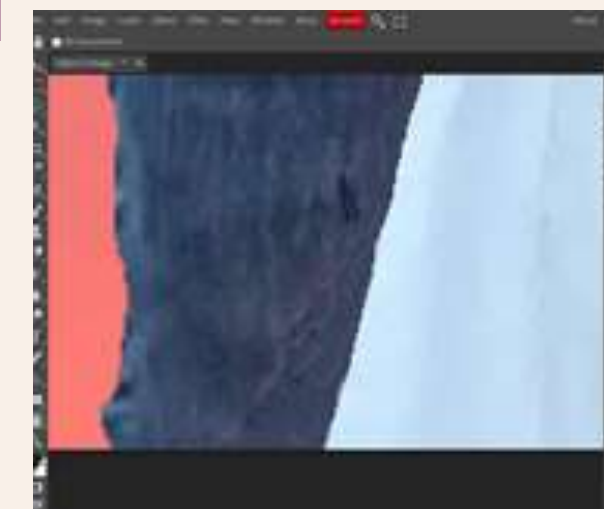
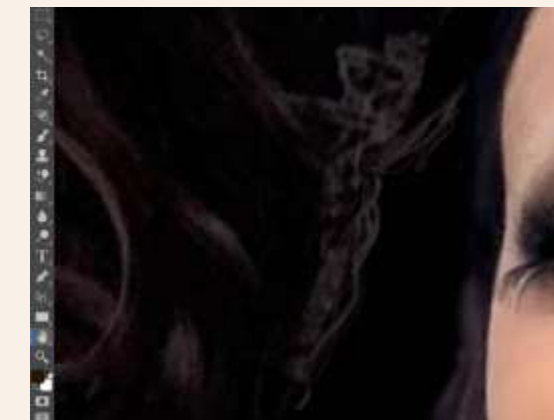


This is when I'd begin the editing process on Photopea.

Then, I'd create another picture that I'd use in the final product, shown to the right. This would be the other person taking a piece of my heart.



Below, you can see that I couldn't get the cutout of myself to fit the "other me" sitting down. This is when I decided to color in the spots that were left open and draw in some texture for the jeans and a design for the shirt.



At this point I was ready to add the heart and ribs and I did that by making the cutout with the "refine edge" tool as I was using before. Then to make the obviously fake scenario look a little more realistic, I added some shadows to try to make my arm look like it had form. I put the shadows both on my arm itself and on my shirt on the me that was sitting down (to the right). This is when my piece started to resemble the still from Edward Scissorhands and I could start to see the similarities and I was able to have most of my ideas into a manifestation, so I considered this a good thing.



After that, I was ready to start the cutout for the fence (below) using the "magic cut tool". It wasn't until after a while that I finally got the hang of it, but I got it to work for me. It helped speed up the process of making the cutouts and it was much easier to use than I thought. Looking back, I regret not playing with the tool more than I did but now I know what to use for future projects. After I made the cutout, I took out all the spaces in between the fence so I could have a higher level of detail.



The details in the fence are seen below. The process for this was so tedious that I had to use one pixel at some point for some areas during the cutout stage with the "refine edge" tool. I tilted the fence at an angle. The attention to detail for the background for this piece was prevalent through this practice. After minor details were refined, I was done with the collage.



**Final collage: Take A Piece (of my heart) to the left**

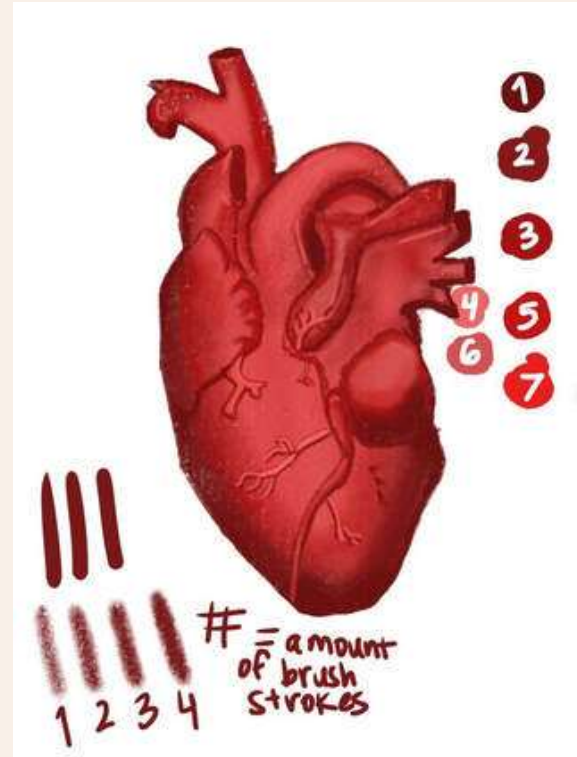
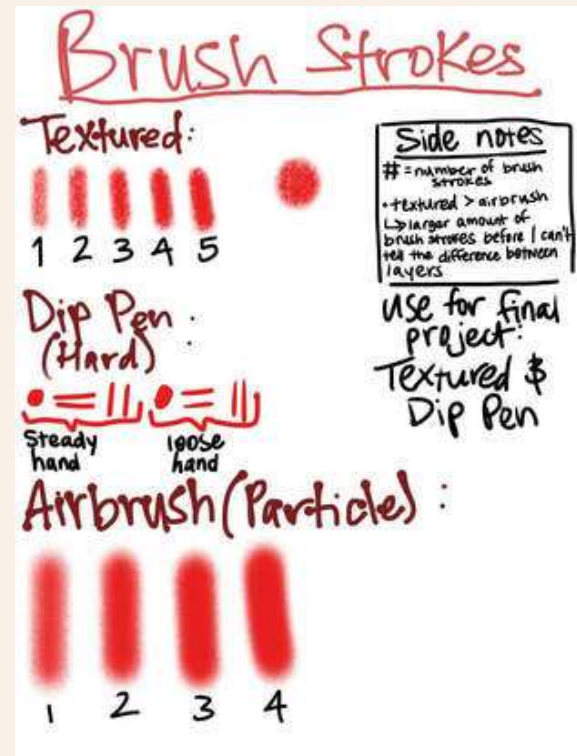
# Experimentation for Take A Piece (of my heart)

For this art piece, my experimentation was found in the process of my work.

This included a new medium for me, digital art. This also included the way I experimented with shading in my piece. Using the digital medium was new for me since I had so little experience with it and using it was difficult at first since I was so used to drawing my sketches traditionally. One differing aspect of digital art from traditional was the different kinds of "brushes".

I experimented with a couple of different brush types on Ibis Paint X and I used the brushes called "Textured Pen", "Dip Pen (Hard)", and "Airbrush (Particle)". I found interest in these three brush types because they contrasted with each other. One is very smooth meanwhile the other is, as its name suggests, is textured. One seems to be a mix of the other two, Airbrush. I decided to compare them to see which ones I wanted to use for the final piece. After comparing them, I realized that the textured brush was going to benefit me and the intentions I had for the heart. The intention with the heart was to make it look realistic but in a cartoonish way. The texture of the Textured Pen brush would help me best due to the fact that I could layer the brush over itself a layer more than the airbrush and overall I liked the look of the Textured Pen more than the Airbrush Pen. The textured brush was used for most of the heart, meanwhile the smoother dip pen was used for highlights in the veins.

I also experimented with colors and value in the colors I was choosing. I had to decide whether a color had a darker or lighter value from one another. I started this process by starting with a base color numbered as 6 for the inner most part of the heart. Then, I chose a few colors that were both darker, then lighter in value. Colors 1-3 were used for the shadows and outer most colors of the heart. Colors 4-7 were used for highlights and a transition color (5) in between colors 6 and 3.



# Inspiration for Tita

Francis Bacon was a British Figural Expressionist whose work was distorted through color and lines that would cut through the figures in his work and make them close to unrecognizable. I knew that I wanted to include that in my painting because of how these visuals could make a viewer become uncomfortable. I intended to make the viewer uncomfortable because that's how I feel when I think of why I'm making this painting in the first place: the machismo that's unfortunately rooted in my culture.

I thought that the composition in "Figure with Meat" from 1954 (top left), would be a good composition for my painting. I liked that the figure in the middle was sitting down and in a way, under the two pieces of meat that were next to the figure on either side. I thought that I could have someone I know that's impacted by machismo in the middle and two authoritative figures in their life. By then, I already knew I wanted to use my grandmother and my grandfather along with their son for this painting. This composition would be a good way to show how women in Mexican culture tend to be put under men in relation to power and what they had to say, the ability to voice their opinions. I also wanted to add the lines from Innocent X (referenced above) to the men in order to create a distorted view of them because they seem to be full of emotion towards women. The emotion is mostly what I see when they speak to my grandmother.

John Singer Sargent was an American painter who partook in the American Renaissance movement. His artwork has a very soft aspect to it, which gravitated me towards it. The colors of the figures in his portraits pop due to the dark backgrounds. There is an emphasis on the faces of the figures in his portraits due to the dark backgrounds and how he sometimes made the clothes more "messy" and less detailed than the faces of his figures. "The Head of a Capri Girl", to the left, encapsulates this style well.

I wanted to include this style into my painting as well. I planned on having this style implemented through the figure representing my grandmother, my tita.

I wanted to create a contrast between the two styles between the men and my tita in the painting to emphasize the way that my grandmother is perceived by others gently. She is softspoken because of the way that my grandfather and uncle have treated her, so I wanted to reflect that in my painting. I also wanted to paint her in a much more beautiful way compared to my grandfather and my uncle.

# Experimentation for Tita

To experiment, I wanted to practice making skin tones and practice using oil paints since it was a new medium for me. I wanted to see different ways that people tried to replicate the Sargent art style, the style I'd use for painting my grandmother and so I watched some videos on YouTube to help guide me. I opened up "Eleanora O'Donnell Iselin" by Sargent on my computer and tried to replicate it, taking into account the advice the artists gave.

I looked for shadows and redness in the face of the original portrait and tried my best to roughly transfer them. It didn't have to be exact since I just wanted to get an idea of where those things would be placed. I could just adjust the piece later on. One piece of advice I learned from the Youtubers that I made sure to keep in mind while I was painting was to make sure that the eyebrows and eyes were slanting at the same angle, making parallel lines. The painting would look lopsided if this small detail wasn't implemented, hence the lines that I painted on the face in the first picture on the top right. Then, I added the facial features and refined the shadows and redness in the face.

In the end, I think that this "replication" was a useful exercise to study the way that the painter paints along with watching an accumulation of YouTube videos showcasing the methods that worked best for the artists that were also replicating Sargent's work with more accuracy.



Eventually, I decided that I needed to make another portrait so that I could get as much practice as I could before I made my final painting using a reference that a friend provided for me, one of her own photos shown below.



I started the painting with making an outline of the face and hair with some thinned down burnt sienna which was done with linseed oil along with some shadows that I saw in the reference photo. Then, I added some base colors to the painting for the skin and hair but I made sure to leave the shadows there so I could see them later. After that, I added more to painting and tried to define the features a bit more and make those features darker. Lastly, I added details like shadows and highlights. I also realized that I had made the eyebrows too dark originally, so I adjusted them to be a bit lighter in value. When I was happy with the portrait of my friend, I thought that I was at least a little more prepared to make my final painting, so I began my process. In the end, I think it was a good exercise to help get me used to using this new medium of oil paint. Using a reference picture of someone that wasn't already painted helped as well, since I could build a sense of knowledge in placement of the features.

# Process for Tita

I began my process by painting my canvas in browns in order to make it less intimidating to add color on later. In order to transfer the faces of my figures, I used a projector to help me keep everything as accurate as I could. This included both the faces and a partial setting of a kitchen, with the kitchen table and pot. This resulted in the painting to the right. Due to the reference pictures I took not having bodies that aligned with the way I wanted to have them facing, I had to improvise the bodies later



on. Then I decided to paint the men and the background. My uncle painted in purple and my grandfather in blue, inspired by the colors in Bacon's work. I used the same process I used when I was painting my friend. I outlined them and got shadows laid down. Then I added a base color and worked my values either to be more or less vibrant or bright. Then I painted the clothes and lines streaking down their faces.

The process for my grandmother was going to be similar as I was going to paint another face but this time I had to pay attention to fabric and the details on her shirt that I'd have to replicate. I started with painting her shirt to get what I thought was going to be a challenge for me out of the way. I ended up liking the results almost right away and the key to this was using a round brush to soften up the shadows in the creases of the shirt. I then tried to make her face as soft looking as the shirt, in Sargent's style that I mentioned I wanted to have for this figure earlier.



Then, I painted the table and the tablecloth. I had already painted the pots at this point, taking inspiration from the traditional Mexican pots my family uses. One thing that I did later in the painting was get rid of the second smaller pot that was unnaturally placed for the angle the viewer would see this in as seen up left, with the pots outlined in white. I added a smaller bowl onto the table instead of the pot. I put cultural foods in both the pot and the bowl to be representative of my culture. Looking back, I would've added a main dish or a plate of food. After some time, I came back to the painting and made my blue figure or grandfather more blue in the face and gave more detail to my grandmother's face.



# Reflection for Tita

I'd never done that before. As time went on with this project, I realized that my skills were growing with every time that I practiced and gave some effort to making any action towards finishing this project. I feel that my skills developed during this project and making it happen was an enjoyable experience for me. After this project, I found out that I liked painting fabric, which was exciting.

Something that I wish I did differently was how I painted the bodies of my uncle and grandfather, I wish I had a better reference that I took for myself so that they'd look less two dimensional.

I think that fixing this would make me more satisfied with the end result. Along with the tortillero or tortilla holder, adding more culturally relevant decorations to the background may have been good to convey to people that this is about Mexican culture. At the same time, Francis Bacon and John S. Sargent didn't have anything in their backgrounds when they made portraits a majority of the time, so I think that either way would've been fine. Perseverance was a big factor when it came to this project in addition to having to trust the process.

# Evaluation for Tita

Some similarities between mine and Francis Bacon's work are the composition and use of line. The composition in both "Figure with Meat" and "Tita" include a figure in the middle that is sitting down and two figures standing on either side of the main figure. The dark values in Bacon's work are reflected in mine in regards to the background and I think that it was very beneficial to do that since it doesn't distract from the main figures. The use of line is also reflected in my work. This is seen through the lines that cut through the two men in my painting. I was excited for this part of the painting process because I was able to distort it, which is something I had never done prior to this. The possibility of distorting my painting was very fun to me because I was able to manipulate the paint in a way that was destructive to the piece. In addition, there are similarities in the use of color between our works. We both used blues and purple in the face and for clothes. A difference between my work and that of Francis Bacon's are the subject matter of the paintings. His includes two inanimate objects around a figure, meanwhile mine are human. Another difference is the attention to detail in the pieces. I didn't spend too much time on the men's clothes contrasting with Bacon's work where although it's not the focus of the painting, he still adds those details of depth.



A similarity of Sargent's work and mine are the dark backgrounds makes other colors look brighter than they are and draw attention. In my painting, I emphasized my message with the pots that are related to my culture, while he used accessories to draw attention. A difference between Sargent and I's work is the way that the woman figure captivates the audience. In my opinion, I think that the two men in my painting are the attention grabbers due to their distortion and color. Sargent's work is impressionistic while mine is abstract in part of the painting.



# Inspiration for The Perfect Pair

Claes Oldenburg was a Pop artist who would take everyday objects and enlarge them and put them out of their context in the real world. These sculptures would be public installations. It made people think of the function that these objects really have in the world when they're put somewhere you usually wouldn't see them or in the huge size they'd be in. These ideas would be implemented into my own work, but using a different medium, cardboard. My piece would also stick to a much more strict color palette and stick to a couple of materials including glue and cardboard along with the possibility of tape. Oldenburg's sculptures were much larger in size compared to the size I was intending to make my sculpture (no larger than three feet long). His concepts were good to keep in mind for the future when I'd choose an object.



# Process for The Perfect Pair

To begin this process, I knew I wanted to start the Adidas shoe first since it was the more complicated of the two. I took my measurements that I had for the Adidas shoe and I began to trace the outlines for the base or sole of the shoe and doubled it. I traced circles on the heel of the sole and the toes of the sole. This allowed me to get accurate measurements for curves since I was able to use my x2 scale on my compass that helped me make the circles. Then I transferred my measurements onto my piece of cardboard, double checking my measurements with a ruler and when there were curves, I used a measuring tape. The first time I transferred my measurements, I realized I had placed the back of the shoe incorrectly, I had to make some adjustments. I had already marked it with Sharpie but I used some rubbing alcohol to clean it off. Then I put my measurements in the correct placements this time.

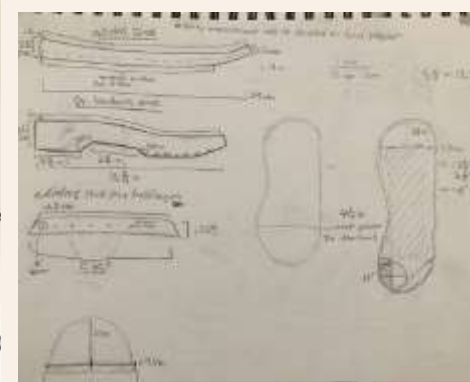
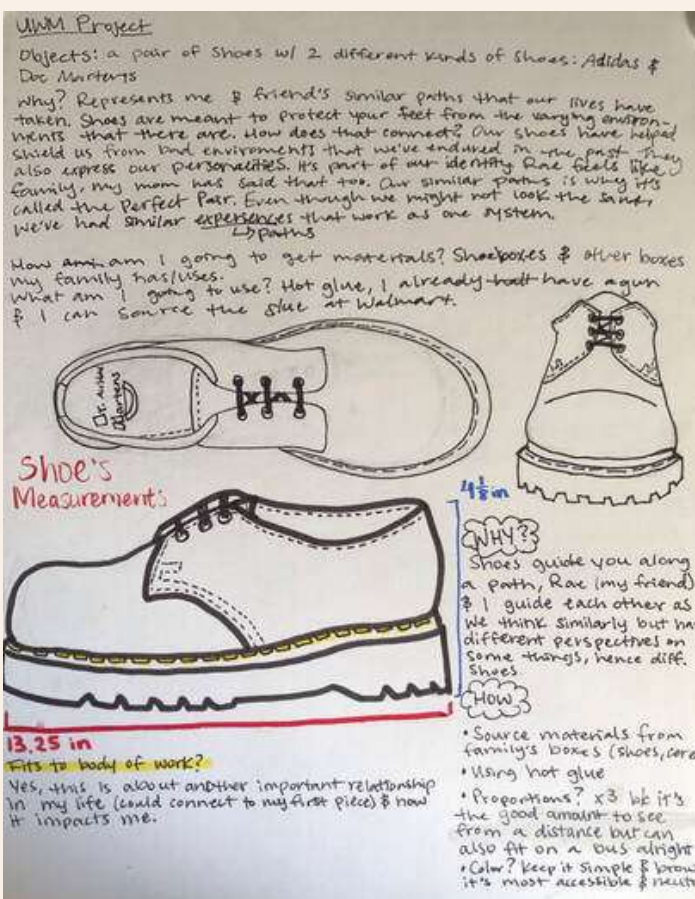


My cardboard layout, making sure I used the inside so the outside could be tan on the outside

Then, I began to make the midsoles of the shoe and the place where shoelaces go through, the eyelets. I took my measurements and wrote them down in my notes along with a sketch, pictured above, the cardboard layout. After I traced the midsoles and the eyestays, I cut them out and made sure that they fit the sole of the shoes. I also made some holes for the eyelets by using a hole puncher. Then, I glued on some paper that seemed to be made out of the same material as cardboard on the thinner part of the midsole so that it would have a cleaner look in the end.



Chris Gilmour uses cardboard as his medium in his sculptures and he also uses the same inspiration of everyday objects in order to create his projects. Some of his projects are small in scale and others are very large. I noticed that he doesn't really scale up his creations and that he stays true to the size of the object's nature. I appreciate how much attention he pays to detail while also letting the cardboard have letters from the brand which he sourced the cardboard from. For example, in his piece called "Fender Stratercaster", the guitar pictured below, you can see the the amount of detail he puts into his sculptures and his way of bending cardboard looks very clean, with no visible cuts. I wanted to have a sleek look to my piece so I took inspiration from that. The little ridges in the cardboard for the frets looked very clean cut as well, helping me choose a cutting vessel of a pocket knife for precise cuts.



Taking measurements of the soles

Then, I made the waist of the shoe, the largest part pictured on the left. I took the measurements, doubled them, and traced them onto cardboard. I had to figure out how to make the waists bend and then I remembered something that our teacher taught us, scoring the inside (or the side of the cardboard that wouldn't be visible to the audience) and so I scored horizontally and vertically, making the cardboard flexible. Then, I glued the midsoles onto the sides of the sole and glued the eyelets to the sides of the waist of the shoe with hot glue.



Waist and eyelets of the shoe

# Planning for The Perfect Pair

Once I had the prompt of taking an everyday object and enlarging it but also make it have meaning, I went to make a mind map about things I cared about in my life. The mind map consisted of different ideas and people and things that I could connect to the larger ideas. I ended up thinking of the song "The Perfect Pair" by Beabadoobee and I thought of a pair of shoes. I thought of how shoes protect you from the ground (sometimes a path) and thought of how my closest friends help guide me through this path of life, as of right now. I thought that the shoes could represent me and another person. I immediately thought of my friend Rae and how they know me the best. This could connect back to the title "The Perfect Pair".

Then, I got to drawing the dimensions of the shoes and I made some sketches along with measurements and general ideas that I had for this project. This was to give me a visual to show Katy, a professor from UW-Milwaukee from who we got this prompt from, what I was going to have the completed cardboard shoes look like. I gave multiple angles of the shoes as requested by Katy when she came in to talk about the project. When I was done making the sketches, I thought of making the shoes represent me and my friend in another representative way, the condition of the shoe. Since the shoes represented my friend and I, I thought that it would be interesting for the shoes to represent how my friend is very organized and intentional about everything they do while I am more of a person who goes with the flow and is okay with adapting. This would be reflected in the shoes' appearances later on.

The tongue and shoelaces were next. The tongue's measurements were taken and then were drawn onto the cardboard. Then I'd use the pocket knife to cut the tongue piece; then I glued it to the inside of the waist of the shoes, making sure that I didn't cover up the eyelets so that I could add shoelaces later. Then, I added some shoelaces to the shoes using the same paper as before, cutting it into thin, long slices of paper. I weaved it through the holes as I referenced the shoe. I added the back pieces of the shoe (the heel). I measured and cut the heel of the shoe and glued it on once everything was done. Finally, I measured the black lines of the Adidas logo and cut them out and glued them onto the waist of the shoes. I was done with the Adidas shoe at this point.



Final shoe

## Evaluation for The Perfect Pair

To compare, the ideas and themes of the piece are similar in the way that we both took something small and ordinary that each artist liked, and enlarged it and put it out of context. Our similarities are purely conceptual.

The ways in which we did put our objects out of context contrast though as Oldenburg put his sculptures in public settings to put his object out of context while I put two different shoes as a pair, when pairs of shoes are meant to look the same. The sizes of our sculptures are different as well. Oldenburg's "Dropped Cone" is 11ft tall while my cardboard project was only about 2ft wide. Therefore, our scaling was different. Our materials were also different, as Oldenburg used steel, plastic, and wood, I used cardboard, hot glue, and masking tape. The use of color in Oldenburg's work and my work is also different, as he uses bold colors and shading in his works, while my work is flat in color and there are no painted shadows that are meant to be permanent. Another difference is how I made one sculpture look different from the reference shoe, making it look messy, while Oldenburg has a clean and sleek design.

To compare, our medium was the same, cardboard. This means that our color palettes were mostly the same, plain brown, at least compared to the sculptures I took inspiration from. His amount of detail was reflected into my own piece as the Adidas shoe was almost exactly to scale and the details on it were reflecting those of Gilmour's work. Also, the sleek look of the Adidas shoe is similar to the guitar of Gilmour because of the visual lack of cuts on our pieces. My piece took direct inspiration of Gilmour's concepts as well; he bases his sculptures on items that one would find on an everyday basis, like a guitar, car, or a typewriter. My item was a shoe and it fits into that category of everyday objects.

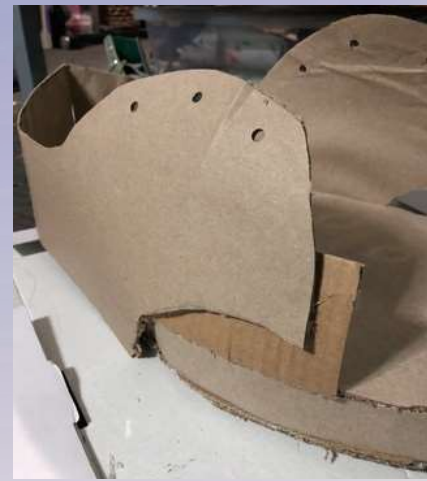
Next was the Doc Marten and since I was going to have it look less put together, the only thing that I measured accurately was the sole of the shoe so that it'd look like a silhouette of the shoe. I ended up making two cut outs of the sole so that I wouldn't have to worry about covering up the inside of the shoe with paper so that it wouldn't look messy and so it'd stick to a uniform look with the brown of the cardboard. To do this I'd glue the right piece onto the left piece, pictured to the right.



Then I began to make the upper part of the shoe. I made it with the cardboard paper trying to make a curve with the actual cardboard didn't work. The upper looked like the Adidas shoe, which means that the curve was too low for the Doc Marten shoe. I scrunched the paper and made it resemble the upper, covering the sides of the shoe where the quarter left empty spaces. This next part of my progress was the most challenging for me. As I was making the tongue and upper part of the shoe, I was finding it difficult to keep the tongue stuck onto the quarters of the shoe with the hot glue (to the right). I noticed I had kept it to the low setting on the hot glue gun and decided to add more heat to the gun. While it was getting warmer, I was taking off the glue that was dry from both the tongue and the quarters. I then added the glue that was hotter than before onto the edges of the quarter and glued the tongue on. I found that this actually helped



Next were the quarters. I took measurements of the shoe and doubled it. Then, I traced a shape that resembled the shoe and I cut it out with the pocket knife. I scored it afterwards so that it would bend well and take the form of the curved angles of the sole. I took my hot glue gun and ran the hot glue against the edge of the sole. I lined up the quarters with the sides and glued it on. I noticed that it needed some support so added some rectangles to help the quarters stay up. I then added the eyelets for the shoelaces using a hole puncher.



Lastly, I added the shoelaces and the platforms of the shoe. The platforms were relatively easy, as they were just rectangular pieces of cardboard and had to wrap around the shoe. I measured the perimeter of the shoe and doubled the measurements, I cut the rectangles and made it so that they could wrap around most of the shoe for the in part of the platform sole where it pops out from the sole of the shoe that I made prior. Then, I made larger and wider rectangles and I was okay with not having these rectangles wrap all the way around the shoe. I was planning to make this shoe look more disheveled anyways so I made some random sized rectangles and glued them to less wide rectangles. I finally added the shoelaces, made out of the same cardboard paper from before, using long and thin strips of it. They weren't even weaved into the eyelets, instead they were glued on the inside of the quarters. I then had the final Doc Marten, pictured below.

To contrast, Gilmour doesn't make his sculptures in pairs, they're usually a singular object. In my piece, I use two figures in the three dimensional form instead of one. Another thing that's different in my piece compared to Gilmour's is the color palette, as his guitar did use some white cardboard. Another difference is the idea of scaling, as Gilmour doesn't seem to scale his sculptures in different sizes. I scaled mine up by 2 while he kept his life sized. As I said before, another contrast is me making a shoe that looks disheveled while his sculptures are very clean and smooth.

## Reflection for The Perfect Pair

My approaches to this project, apart from time management, were well thought out and precise. My measurements were as close as I could get them to be to the actual shoes and I'm very proud to be able to use my math skills in this art project. I'm very proud that I was able to get lots done in so little time, I'm most proud of the Adidas shoe, as the creation of that shoe was much more complicated to me than the Doc Martens shoe. This project overall was pretty different for me because I haven't made a sculpture out of cardboard since I was about 10 years old. I like to make my sculptures out of clay and doing this made me realize that using cardboard can be so much more than just basic 2D shapes. I don't usually think of cardboard in any other way but this project forced me to think of form and the manipulation of my material to make it something that isn't usually its state of being. I liked the ideas that this project left me with.



Final Doc Marten shoe

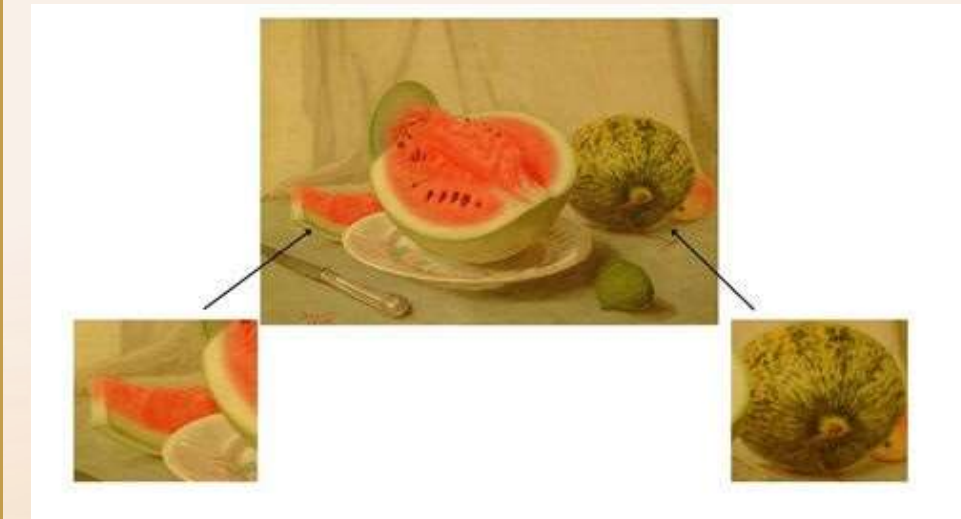


# Inspiration for The Fruit Bearer

In Frida Kahlo's still life titled "Coconuts" the Mexican painter expresses her sorrows of her health that was going at a rapid decline through the small detail of a coconut that looks like it's crying; the personification of the coconut is something that inspired me. As Kahlo is also a Mexican artist, I wanted to include fruits and vegetables in my own still life that would represent my culture as she did through the use of produce that I regularly consume. My piece would definitely include pomegranates as they are something that are always on my family's grocery list. I was hoping to use pomegranates as a way to express my own discomforts in my own life as it has juices that could easily be manipulated into tears. Pomegranates often represent fertility in many cultures. This is something that is almost universally understood. I could twist this and subtly make the pomegranates represent the way that women may find discomfort in being a mother. I could show this subtly by making a couple of arils of the pomegranate on the side, hopefully inside of a shaded area (shadow) and the juices of the pomegranate resemble tears.



Suleyman Seyyid's still life "Still Life with Watermelon" inspired me in aspects of art style, compared to the themes that I was inspired by with Kahlo. Seyyid's still life looks very soft in the blending, especially with the fabric in the background and I knew that I wanted to achieve this effect in my piece. Since I found out that I like painting fabric, I wanted to have more experience painting it. In addition, Seyyid's warm cream-colored background contrasts with the vivid hues of color in the watermelon, but then the dark melon in the back also gives off an impact of being darker. The contrast but also balance in composition and values inspired me. The details in the middle of the watermelon with the lighter hues for the parts that reflect light were also inspiring to me and I'd hope to be able to achieve this in my painting. One of the most important aspects of this piece is the way the shadows aren't black. They look like a burnt umber that was thinned and I'd try to do the same in my painting, especially because the black shadows would make for a shadow that is too harsh. This would contrast with my intentions of my painting, making it look soft. The blending of the rind in the watermelon and the seeds is one of my favorite things about this painting. I would go forward trying to find ways that I could do this.



## Planning for The Fruit Bearer

### How to implement aspects of Frida's tear into my work



When I looked at Kahlo's fruits, it reminded me that she probably used food she had laying around in her house or where she was staying when she was making the painting. Although it seems so trivial and seems like it doesn't matter much, the fruits reveal part of her culture. When someone has something that is readily available to them, it makes you think of the things they eat on a daily basis. Of course, this may depend on region and culture and I thought that this was a good idea that I could implement into my work. I would do the same and have food that I always have around my house to use for this project. Then I got to assembling the arrangement for the still life. I got some jicama (Mexican turnip), limes, and chilies, and grapes. These items are always at my house and are easy to replace if I changed my mind for the picture I wanted to take. Something that could have been a problem in the making of this arrangement if I used the same logic as before about retaking pictures, were the fact that I used pomegranates and roses in this as well. The pomegranate was significant for the meaning of the piece, but the roses were only there for practicing realism. If I had wanted to retake pictures later on, this may have been a problem, considering that transportation to get these items was limited.

Next, I had to take pictures so that I could get the desired composition. I took many pictures in many different angles and differing lighting but I ended up choosing the picture to the far right.

I thought of possible ways that I could make the pomegranate look like it was crying, making sure to keep that Kahlo inspired look to the tear that the coconut had. I played around with highlights and values but I ended up choosing the picture on the right to recreate. I wanted to keep in mind to try to perfect this tear in my painting, as I had mostly conceptual inspirations from Kahlo.



Final reference photo

## Process for The Fruit Bearer

After making the transfer of the photo I liked best with a projector, I work on the background. I focused on making it look soft so the brush strokes were quick and light. After I was done with that, I added some brown into the red-ish cream color and made the shadows that were made from the wall's openings. I made sure to keep the shadows parallel to each other's sides, especially since I forgot to include them in the transfer.

After that, I started making the curtains with some red and black at first, which gave me an outcome that I didn't like. The color that this would give me was not good enough for what I was trying to do: make a soft looking painting, and it looked too dark in value when I was doing this. Eventually, I made a mix of ultramarine blue and burnt umber that gave me a color that looked less harsh. I was happy with that look and that it took some inspiration from Seyyid so I did that for the rest of the shadows in the curtains.

Then, I used some burnt umber and cadmium red for the table. For the shadows, I added more umber than red. Next, I began working on the fruits and vegetables. I decided to paint the jicama (Mexican turnip) first since it was a couple of simple hues. Then I worked on the limes, pomegranate, and chilies. I made sure to blend everything very well using a soft touch on the canvas so that I could capture Seyyid's look. This meant that I'd have to make highlights that were similar to the ones on the knife that he made in his painting. Everything had to be done with careful consideration of the inspiration and this is how I approach that rest of the painting.

Kahlo's inspiration couldn't be forgotten about either though. This meant that I had to pay attention to the details I put in the tear of the pomegranate. Since I had taken mainly conceptual inspiration from Kahlo, it was important that I at least got the tears as close as I could get to her's in "Coconuts". I felt like this first tear was too subtle and although Kahlo does a similar thing, it was just too easy to miss. I fixed up the pomegranate's tear later on when I'd make touch ups to the painting.

In the pictures to the right, the background is made using the brown and blue mix I used earlier, but this time I added some black to it in order to make the background look like it did in the reference picture. For the grapes, I created some bold lines with the green I mixed in order to remind me of the individual grapes that were on the canvas. This helped me when I looked back at my reference photo to determine what hues and values I should choose for each grape. After making the outlines with a bold line, I created some shadows using a darker green. I added the midtones next and then the highlights.

After making the transfer of the photo I liked best with a projector, I



The photos to the right show the progression of the roses. First, the stem is being painted with the red and green hues that fluctuate in values. Next is the base of the roses' petal colors and values, with shadows being very prominent. The next pictures show the progression of details in the rose petals and how they developed. The stems became more detailed through the highlights which brought more depth to them. A very fine detail brush was used to achieve such detail. This was taking inspiration from the highlights in Seyyid's knife that was in his still life. This process would follow for the proceeding roses that were left in the painting.

Next, I painted the plate, which was a cool toned light blue and the shadows I used were also gray, but also had a hint of that same light blue. In the end, I painted the table a full weight layer of red and brown to create a foreground for the painting, the table. I also added some finalizing touches to the painting and I was done with the project, on the right.

## Experimentation for The Fruit Bearer

For experimentation with the curtains, I started off with making the shadows. I had placed some ivory black straight from the tube onto the canvas. I had made a mistake and forgot about the inspiration's look. From then on I had the picture of Seyyid's still life on another tab while painting so I could use some qualities and aspects from his painting. This would include making the shadows from a mix of ultramarine blue and burnt umber which I will refer to as the dark brown mix. I then added that mix to a bit of cadmium red and applied it right next to the dark brown mix. I went ahead and blended the two colors together with a round brush, just barely touching the canvas. I used the same red to add more vibrancy to the curtains, just as Seyyid used vibrant hues for his watermelon. I would use these two colors, the cadmium red and the dark brown mix in order to create the curtains. For brighter areas, I'd add some titanium white to the cadmium red and then blend out the areas around that, getting it to a hue I wanted. I found that blending with a larger round brush and a smaller square brush was good for this painting.



## Evaluation of The Fruit Bearer

### Frida Kahlo Compare and Contrast

To compare, Kahlo and I both used oil on stretched canvas, our mediums were the same. Kahlo and I had both used the tears of the fruit to convey the discomforts of bodies. The reason for the tears was different though. The reason Kahlo used them was to express how she was in immense discomfort and pain because of her physical conditions while I used the tears to highlight the discomfort of women that are held up to expectations to bear children, making the women who don't want to have kids be in a period of time (long or short) of guilt and discomfort. Another similarity is the fact that we both used fruits that are common in our regions or homes. Frida used coconuts, watermelons, and coconuts, fruits that are common in Mexico. In my house, there are always pomegranates in the winter season, and limes and chilies have always been a staple in my house. Everything else is also bought weekly. A similarity in our paintings is how we use line. She used very bold lines for the rinds of her watermelons, and I did the same for my grapes.

### Suleyman Seyyid Compare and Contrast

To compare, Seyyid and I both used oil paints on canvas in our pieces, our mediums were the same. We also used both used highlights that were very prominent in our paintings. Another comparison is how we both have an overall soft look in our paintings. Both of our backgrounds are both a cream-yellow color and involve fabric. A difference in our work is how he has a light foreground while I have a dark foreground. To contrast, I used bold lines in my work with the outlines of the grapes, meanwhile Seyyid doesn't have that in his work until it is to create detail in the melon to the right in his still life. Another difference is the orientation of the work, while he uses a landscape style canvas, I use a squared canvas.



# Inspiration for Springtime with Alex and Luna

For this project, I would insert and replace myself with the figure in the painting Springtime by Monet, a famous Impressionist. In the painting, there's a woman who is sitting on the ground and reading a book. For my painting, I'd be painting myself drawing, since it's an interest of mine and is similar to the painting. What intrigued me about this painting was the contrast of dark and light in the painting and the feeling of peacefulness that exudes from it. The way that the brushstrokes look makes for a soft texture that is presumably achieved by the wet-on-wet technique, which I would implement into my own painting. As I further researched the meaning behind this painting, I found that Monet made it because he had seen the beauty in everyday life, something that many artists alike have an eye for. It is something that is rather important to myself as well and I thought that if I were going to make my first painting about myself, then it should reflect not only my appearance but the mentality I have towards art and scenes that others take for granted. Another thing that I thought was important was to include aspects of my culture into the painting as I have done in the past with my Tita painting and my painting The Fruit Bearer. Instead of the pink dress that the woman has on, I'd use a traditional Mexican style dress to do this.



Springtime - Claude Monet

# Planning for Springtime with Alex and Luna

The planning for this painting included taking pictures of myself for the sketches of the drawing that I'd make to prepare for the resulting painting.

When I finished taking my pictures, I decided that I wanted to make a collage of the pictures in order to make one picture that'd be painted onto the canvas. The reason I did this was because I had liked certain aspects of the pictures but there were things I wanted from other pictures onto my final work. To be specific, I wanted to have my dog looking a certain way in the final painting, but I didn't like how I looked in that picture. This prompted me to make a collage where I'd take the section of the dog that I liked how she was looking off into the distance (one) and roughly place it onto the picture of myself that I liked the most (two). To create the collage, I went onto Photopea and I added the aspects that I liked about one picture to the other. I used the lasso effect and used the refine edge tool to make the section of the picture look a little cleaner which is seen in image three.

The reason I chose to make this decision of adding my dog, was because I had wanted to make this more personal to me. My first self portrait wouldn't be complete without her.

Why I liked picture 1 was because the pose was the most similar to the reference from Monet. I also liked the way that my hair looked and the pose looked most realistic and relaxed than in picture 2.



Picture 1 This picture was my favorite one that I took of my dog Luna, but I had an issue with how unnatural I looked like in this picture. My head looked too stiff and like if I was intending to face the camera. I wanted more of a natural pose which led me to take more pictures. I tried to keep a more natural pose in the next picture.



Picture 2 This picture of myself was much more flattering than how I looked like in picture 1. This pose looked much more relaxed and my face looked less awkward. I'd use this version of myself for the collage as it was natural looking, making for a pleasant piece.

For the collage, I had combined the aspects from both pictures that I liked best. From picture 1, I liked how my dog was facing away from the viewer. I liked the way I looked most natural in picture 2 so I used that picture for the base and added my dog on top from picture 1, creating the collage to the right.

## Collage



# Process for Springtime with Alex and Luna

To start the painting, I had used a mixture of a thinned burnt umber and burnt sienna as a wash to make a base layer of the painting. Then, I was ready to paint the background and guidelines for my painting. To do this, I mixed some greens and yellows along with blue for darker values in the background and I mixed some burnt umber and burnt sienna and began to go off of the reference picture I produced onto the canvas since I didn't have a projector to most accurately make the sketch of myself and my dog. Then, I started to fill in the dress by making a base color that was a white with purple tones. I applied it onto the painting gently, trying to simulate Monet's painting. Then, I began to create some dimension on the dress and painted in a base layer for the shoes. I created the darker colors and values of the dress by using more purple than white. I used a range of values for this part of the process to try to make the dimension in the dress. I made sure to keep using short brushstrokes like impressionist artists. Then, I also created some part of the design for the top of the dress with the multiple colorful flowers. This process was fairly short as I made only a couple of colors to make the flowers due to how much space I had on the dress.



Next, I wanted to create the skin tones that I would use for the arms, as in the picture, are very orange and red toned. I tried to pay attention to shadows and highlights as well when filling in the arms. Additionally, I also filled in the base color for the bag next to me. I wanted to add detail to it so I tried to recreate the flowers on it. This was my favorite part of the process as this was its own art piece and painting inside of another painting. The inception felt very fun to me as the flowers didn't have to look overly detailed since this wasn't a large portion of the project, and the painting is in the impressionist style. As seen in the photo to the far right, I also painted the sketchbook and its pages. The shadow underneath it wasn't made with a black but the burnt umber from before. I also made sure that the shadow was soft so that it could be indicated that it wasn't a harsh edge but a shadow like I intended it to be. For the background, there was a variety of colors and lines, which was done by quickly brushing against the canvas. They eventually worked together to become one body of land and it looked just like the inspiration with some time. I would try to recreate the rest of the background with this same idea of trying to replicate the background as most accurately as possible. I had to keep flicking my wrist in quick motions to be able to make short and loose lines for the highlights of the grass.



While making this painting, I felt very pleased with the background, dog, dress, and pouch, but when it came to making the actual portrait and portion with my face, I felt very upset while making it. This was my biggest challenge due to me not being able to get good proportions and I had an overall sense of nervousness when trying to approach the start of the process for the face since I didn't have it drawn out as accurately as I would've wanted it to be. If I had used the projector or grid method, I would've gotten a better outcome in the end. As for the rest of the painting, I was beyond happy with it. As for the background, I'm very pleased with the initial painting in that aspect. My skills with controlling my hand were improved upon and so was my ability to pick up on color. The colors on my palette reflected those of the original painting and viewers of the painting may be able to tell what the inspiration was if they know Monet's work. I think that the resemblance was there and the people who see this would be able to tell that this at least was inspired by an artist in the Impressionist movement. This painting connects previous concepts of identity into my body of work as my painting Tita did. There were examples of Mexican culture through the clothing in the painting, though I do wish that I fixed it to make it more detailed than I had it be in the final painting. Some exercises that I did previously that helped me with this painting were painting in an Expressionist style like Francis Bacon. I feel like the impact that painting Tita had on this painting made controlling my hand while making quick and short lines was easier than it would've been if I didn't do it before.

Next, I began working on the face. This was the part of the painting that was the most challenging for me as I couldn't have correct proportions and I couldn't get the skin tones I wanted. When I was mixing the paint on my palette, the colors looked darker than they were than when I applied them to the canvas which made mixing skin tones very difficult and confusing for me. I figured that if I used the skin color I added onto the arm, it'd be too red toned but then the face ended up looking too yellow-gray toned. This left the face and arms looking very contrasting in color and tone. At this point, I had to just keep the face how it was and accept how it looked until I could fix it up later on. I added final touches and then my painting was done for now. Eventually, I came back to it and sketched in an more accurate representation of both my dog and myself. I focused on creating accurate colors and features as well as accurate proportions this time as I had developed more as an artist by the time I came back and I was a senior now. This time around, I was more pleased with the results and I felt like it was ready to become my final painting.



"final painting" before coming back to it, it was disproportionate and I didn't like it



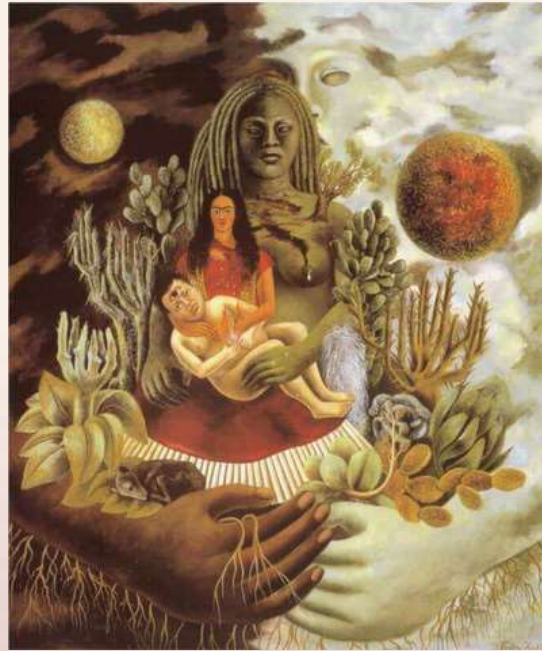
Final painting and its progress



# Reflection for Springtime with Alex and Luna

While making this painting, I felt very pleased with the background, dog, dress, and pouch, but when it came to making the actual portrait and portion with my face, I felt very upset while making it. This was my biggest challenge due to me not being able to get good proportions and I had an overall sense of nervousness when trying to approach the start of the process for the face since I didn't have it drawn out as accurately as I would've wanted it to be. If I had used the projector or grid method, I would've gotten a better outcome in the end. As for the rest of the painting, I was beyond happy with it. As for the background, I'm very pleased with the initial painting in that aspect. My skills with controlling my hand were improved upon and so was my ability to pick up on color. The colors on my palette reflected those of the original painting and viewers of the painting may be able to tell what the inspiration was if they know Monet's work. I think that the resemblance was there and the people who see this would be able to tell that this at least was inspired by an artist in the Impressionist movement. This painting connects previous concepts of identity into my body of work as my painting Tita did. There were examples of Mexican culture through the clothing in the painting, though I do wish that I fixed it to make it more detailed than I had it be in the final painting. Some exercises that I did previously that helped me with this painting were painting in an Expressionist style like Francis Bacon. I feel like the impact that painting Tita had on this painting made controlling my hand while making quick and short lines was easier than it would've been if I didn't do it before.

# Inspiration for Untitled #1



The Embrace of the Universe – Frida Kahlo

Frida Kahlo's painting inspired me to create a piece about acceptance with one's identity, more specifically how exhausting it can be to do so. This is because of the embrace that she's both giving her husband and receiving from the universe. I took this as the universe accepting Kahlo with open arms, embracing her and her husband along with their dog. The nonchalant look coming from the goddess made of earth was interesting to me and I knew I wanted to capture a similar expression on my own universe figure. On the other hand, the figure that I was going to have been the person who accepted their identity be visually exhausted.

## Planning for Untitled #1

I started to make some possible compositions and ideas for the painting. I wanted to experiment with different compositions structures, and I ended up going for a triangular composition because of Frida Kahlo and Francis Bacon's influence on me from my comparative study. I worked on other compositions, but I realized that I would probably struggle painting in the perspective I wanted to because of how difficult it was to get the drawing down, specifically my second drawing. Then I realized that I was going to have to find images to make a collage for the reference picture for this painting as I didn't have any models for these poses. I chose drawing three to recreate.



Untitled - Our Untitled - Our Painted Lives

In addition to those drawings, I was talking to some friends about what I wanted to do with this piece and one recommended that I make the universe purple. I immediately agreed as purple symbolizes wisdom, creativity, and peace, which I thought was very representative of what the universe means to me. I was also recommended to add things like stars and clouds into the universe's hair due to one of my friends who asked me, "What if her hair was the night sky?" This made me feel very excited to start the painting, but I also felt overwhelmed with all the ideas that came into my head after that. I thought about lighting and how I could play with that since I wanted to do something like that for a while now. This inspired me to modify what my thumbnail/concept idea would look like and prompted me to create my reference picture that I'd transfer onto the canvas pictured to the right.



When I was looking for more inspiration for the kind of approach I'd use for this painting, I looked for an art style that was similar to John Singer Sargent's, but a bit more expressive. I came across Nicolas Uribe who I found out actually works with another artist, Daniela Ocampo and paint together, creating the group Our Painted Lives. When I came across their art, I thought that their art had a sense of melancholy but also nonchalant-ness. The expressions of the figures seem to be very dissatisfied with what is going on in the painting and I wanted to emulate that in my own painting. At this point in finding the inspiration, I knew I wanted the theme of it to be centered around being brought out of the dilemma phase of questioning oneself, and into acceptance. I know that when I was done questioning who I was, I didn't feel happy at first, I just felt a wave of completion, but I wasn't happy. It was exhausting to come to terms with who I was just because of how long it took, and I wanted to express that through this painting.

## Process for Untitled #1

To start my painting, I painted the whole canvas red as an underpainting with acrylics and then I transferred the collage I made onto the canvas using the grid method. Although this was my first time using this method, I knew that it was accurate, so I wasn't scared for how the painting was going to turn out in the end. Then, I started mapping out the darkest areas of the painting. At this point, I didn't know that I was going to make the hair a light source, so I painted that section of the painting brown. I also began to improvise and added a third eye to the universe to more obviously show that this is a figure full of wisdom, this idea would be scrapped later on.



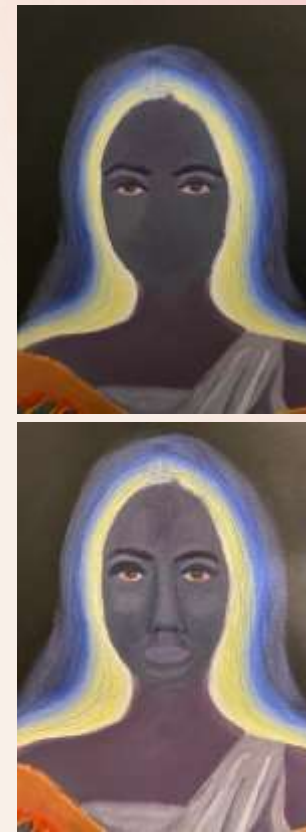
Transferring the reference picture onto the canvas using the grid method

Then, I began on creating the skirt since I knew it'd be my favorite part of the painting to make due to the effect of fabric that I wanted to make. To start this, I laid down a midtone purple for the base. Then, I laid down the darkest shades into the skirt. I



I added more and more detail to the wrinkles and tried to make a gradient for most of them since I knew that light doesn't immediately stop on an object. Once that was done, I did the same for the top and added highlights on both the top and bottom. I was done with that portion of the figure and began to work on the second figure which was quick since it was an easy color to make. Then I worked on the hair the most difficult part of the process, which is described below.

I fixed up the universe's face as I grew to not like how patchy it was looking. This is when I also covered up the third eye. I gave her dark, prominent features this time with emphasis on the eyes. I also decided to make the skin on the figure darker, as I felt it'd better represent someone that looks like me, a brown girl. I also added final details to the glowing on the hands, better reflecting the way that flesh glows under direct contact with light. At this point, I was happier with the piece, leaving the piece on the right.



## Evaluation of Untitled #1

The composition of the piece was inspired by Kahlo being center heavy. The way that the universe is holding the girl was inspired by the universe embracing Kahlo and her husband. The way that the universe's face was painted is similar to the way that Our Painted

## Experimentation in Untitled #1

I wanted to create a glowing effect that came from the figure meant to represent the universe, so I began with the strongest color of light, white. There would end up being a gradient leading to yellow, and then blue. This process was very difficult for me to do because this was the first time I ever tried to create a glowing effect in any of my pieces. Personally, I thought that doing this part of the process would've been easier with oil paints compared to acrylic paints but I'm glad I trusted myself with this because I was proud of the end result. I would try creating different gradients with different shades of blues and yellows until it looked cohesive, and I stuck with one that looked good. Then, I added smaller details like streaks of hair and individual strands.



Once I figured out what I was doing with the hair, I added smaller details to better signify that the figure was the universe through stars, galaxies, shooting stars, and clouds. With the hair finally done, I also began to give the figure that represents the universe her skin color, but I mainly focused on the fabrics.

Eventually, I began working on the human figure and the universe's skin. I knew I wanted to make the points where the universe is touching the human figure glow, so I made space for that on the body by marking the place around the light source with a dark red in for the gradient. To do that, I just added more of the skin tone on top of the red. Back at the top in the second red column starts the rest of my process.

Lives make their paintings through the use of value changes and gradients through transitional colors. To contrast, my painting is much simpler in terms of background, as mine is plain black to show how the universe is a being, not a physical space. Meanwhile, Kahlo's painting has a multitude of figures in hers, making the canvas become busy, while mine is almost abysmal. My composition is both similar and different to Kahlo's painting, similar for the reason stated above but different because of the way that my composition isn't split into two by color. Mine is uniform, plain and black while hers is a brown or burnt umber on the left and then a cream color on the right. In Our Painted Lives' painting, they used tones that were bright and some that were desaturated, as they were in my painting, but the saturated colors weren't as present as the ones in Our Painted Lives' painting. Their figures' faces usually take up most of the painting as well, mine doesn't.

## Reflection for Untitled #1

Throughout my time working with this project, there were times when I loved working on it, and other times that I wish I had used my medium of interest, oil paints, but the amount of time that I had allotted for the project and with how long it took me to even come up with the concept wouldn't allow me to be completely satisfied with the end result in time. I liked how I decided to talk to my friends for input on what I should do with the painting because it allowed us to bounce ideas off of each other and I am happy that I did that because of the ideas that I got out of it. I will definitely be working on collaborating with other creatives more often. In addition, the hues and styles that I chose from the paintings and were the reason I chose the pieces of inspiration were definitely still seen in my painting but weren't as impactful as some other inspirations I chose for my other projects.

# Inspiration for Portrait of Morgan

John Singer Sargent is the artist in my comparative study that represents peace. Although Madame X had a history of being a scandalous piece because of the way that the original painting had one of the straps on the madame's shoulder, the way that the woman is portrayed shows her in a state of peace. That's what I wanted to do with this project. The body language and clothes that the woman is wearing shows that she is confident, and I wanted to reflect that in this project in my own way that wasn't just going to appropriate the original painting. Confidence is what the last phase in my theme of the progression of finding peace in identity collection is about so I decided to look at other poses that could show that someone is confident but also take inspiration from Madame X through the way that implied texture is created and the way that the figure is the center of attention of the piece. In addition to my initial observations, I also noticed that although the woman has a blank or neutral expression, this doesn't take away from the way that she shows off her confidence through her clothes. While this is something that was interesting to me, I decided to take a different approach and have a front facing view of the woman to more obviously imply that this woman is confident in who she is and how she presents herself. I knew that I'd like her sitting as well, to contrast with the inspiration, to again make sure I didn't just appropriate the original artists' work.



Madame X - John Singer Sargent



The body language that is displayed in this photograph made me feel inspired to make my painting look very similar to it. When I was having a difficult time trying to come up with poses that were "open" and showed that the person is confident, I went and did some research. I wanted to see what confidence could look like in a photograph or painting, and that's when I stumbled upon this portrait that Cindy Sherman took. It caught my eye because the photograph almost omitted a sense of power coming from it, which is what I wanted to make my painting feel like as well. The sense of tranquility that the woman has while still looking stern intrigued me. I knew I wanted my painting to look similar to this photograph after finding out about it.

The composition was appropriated to create the scene I had in my own painting.

# Planning for Portrait of Morgan

To begin my planning, I started off by making some simple compositions that could be used in the final painting and started drawing them in a quick manner so that I could move onto the next idea quickly. After creating my first couple of poses, I realized that I wanted to have a front facing figure with a confident pose and I experimented with figure to do that. After coming up with the first two poses myself, I had a difficult time realizing what I wanted so I went to see what poses I could use with websites like Google Arts and Culture. After a bit of browsing, I found that I wanted to make my painting look similar to one of Cindy Sherman's photos. I had my model pose for them while I took her picture after reviewing the poses and discussing what would look best. I would make sure that she was comfortable with everything that we were doing so that she'd be relaxed and so that the painting could look as natural as possible. I would look through possible compositions with her and I'd ask peers what compositions looked the best for what I was trying to do with the piece. After looking at many compositions, we got it down to two very similar pictures, but we ruled one out because of how I mentioned that I wanted the figure to be looking at the viewer, pictured below.

# Experimentation for Portrait of Morgan

The compositions that I drew to think about how the model would look like were all taken at some point in the making of the final reference image. I wanted to make sure that the compositions that I drew would actually look like how I drew them. This made me reflect on how the final painting would look like and helped me make my decision of what I really wanted to do since I had my model in the position I

intended for her to be in. Once I had a physical model make the poses, I realized that my opinions about my sketches were solidified. With the pictures I took, I experimented with compositions (vertical and horizontal), angles, and how close the figure was to the camera. I realized that the two left most photos were what I wanted to do, as I wanted to make my painting look like Cindy Sherman's photograph.



untitled #163 - Cindy Sherman

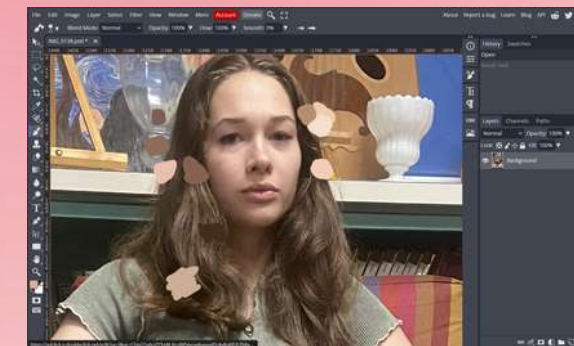
# Process for Portrait of Morgan

To start this painting, I had to prepare my canvas where I stretched the canvas material, and cut it to my wanted length and width, 4ft by 2ft. Then, I had to put together the stretchers which were also 4ft and 2ft to create the base of the canvas. After that, I'd staple down the canvas onto the stretchers and gesso the canvas 2-3 times for the sturdiest canvas I could get.

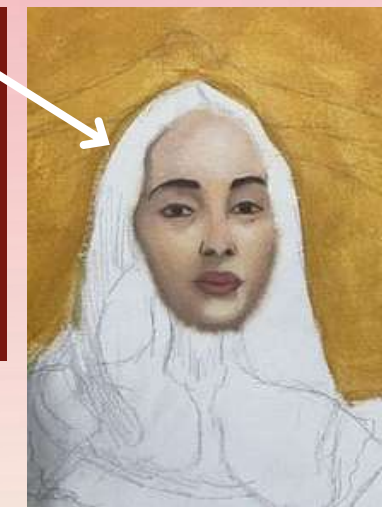
After the canvas was dry, I projected the selected image onto the canvas, where I traced the outline of my figure and her chair. After that, I gave the background a base of yellow ochre, just so that it wouldn't be pure white, which could skew my perception of colors when trying to transfer them to the painting later. After the projection process, I realized that the chair wasn't parallel with the bottom of the canvas, so I fixed it eventually by adding more lines to it later onto the sketch. I also added additional lines to plan for a dress that the model couldn't wear at the time that the pictures were taken.



After this, I moved on to the hair and I started off by blocking out the general shape of it using burnt umber. At this point I was still using my acrylics and since I knew that I'd be getting my oils back soon, I left the hair as it was for the time being. Then, I moved on to the arm which I thought would peak out through the pink dress that I'd paint later on. Next, I started to plan different areas among the painting that I'd paint that weren't in the original photo like the curtains I wanted to add, along with modifications to the chair to make the time period of the piece look similar to the one in which Madame X was painted in. At the same time, this would make the painting look similar to Sargent's style: soft and delicate. This would prove to be true throughout the painting with the dress and the curtains that I decided to add.



Next, I added base colors to the curtains and the background of the painting and began adding color to the chair. At this point, I finally had my oils again, so I did the rest of the painting in these paints. Filling up the background was much faster and easier with oils than it was with acrylics because I was able to thin out the paint with linseed oil that allowed for a smooth application compared to the stubborn acrylics that only stayed in the same general area of where I initially applied them. The process for the chair included making a lining by the edges of the cushion section with a burnt umber to create an illusion of a curve there and then adding red to the center. I took pure cadmium red and put it in the center and brushed it out to the edges, closer to where the burnt umber would be. For the armrests, I took pure burnt umber and put it on the sections where it needed to be.



## Reflection for Portrait of Morgan

All in all, I think this project came with some difficulties like not having my preferred set of paints to work with in the beginning and having to work through that. Although there were obstacles like that in my process, I didn't feel too worried as I advanced in the painting process. During the making of this piece, I realized that I got better at blending acrylic paints to make the figure look as realistic as my limited skills could take me. With the making of this painting, I also used technology as an aid with mixing paint colors to be accurate to my reference using Photopea, which I hadn't done before, but I think that doing this for a while can help me with realistic paintings in the future and I intend to keep using this as help. The biggest challenge of this piece was making the dress look natural on Morgan, as she wasn't wearing it while I was taking the pictures for it as well as the rendering of the dress itself. Although this may have been a tricky thing to do, I think that this also helped me in a way to help me understand form and colors that reflect depth. I think that this painting helped me become a better artist and I'll keep using strategies that I used with this painting in future paintings.

At this stage, I began creating more and more shapes for the curtains and creating a little bit more depth in them. I added Payne's gray to the sides and anywhere where it was needed to create shadows. To create a smooth blend, I'd take some of the cadmium red and put it next to the gray, then clean my brush and go over the point where they meet a couple of times. For the dress, I took cadmium red and titanium white to create the pink seen here to the right. I added more red in the areas for shading and gradually added details later on. By details, I mean creating highlights and deeper shadows to create form on the dress.



## Evaluation for Portrait of Morgan

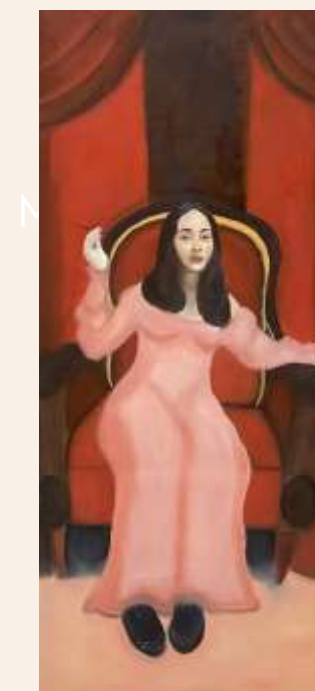
To compare, the figure in my painting is posed very similarly to the way that the model for Cindy Sherman's photograph is. The composition is similar, with the figure being the main component to the composition along with a chair that they're sitting on with a mostly plain background. Sargent's style was applied in my own painting through the realistic renderings of the face. In addition, the painting conveys the feeling of being at peace like in both the photograph and the Madame X.

To contrast, my painting included more things in the background than the chosen artists chose to have in their artwork. It's also important to mention how colorful my painting is compared to the chosen artists' work. My background is also varying in values which contrasts with the simple toned, desaturated background in Sargent's painting. In addition, Sherman's photograph doesn't have any color at all, which again, contrasts with my painting.

Next, I added base colors to the curtains and the background of the painting and began adding color to the chair. At this point, I finally had my oils again, so I did the rest of the painting in these paints. Filling up the background was much faster and easier with oils than it was with acrylics because I was able to thin out the paint with linseed oil that allowed for a smooth application compared to the stubborn acrylics that only stayed in the same general area of where I initially applied them. The process for the chair included making a lining by the edges of the cushion section with a burnt umber to create an illusion of a curve there and then adding red to the center. I took pure cadmium red and put it in the center and brushed it out to the edges, closer to where the burnt umber would be. For the armrests, I took pure burnt umber and put it on the sections where it needed to be.

At this stage, I began creating more and more shapes for the curtains and creating a little bit more depth in them. I added Payne's gray to the sides and anywhere where it was needed to create shadows. To create a smooth blend, I'd take some of the cadmium red and put it next to the gray, then clean my brush and go over the point where they meet a couple of times. For the dress, I took cadmium red and titanium white to create the pink seen here to the right. I added more red in the areas for shading and gradually added details later on. By details, I mean creating highlights and deeper shadows to create form on the dress.

Next, I started to fill in the floor's color so I painted a base color of a mix of titanium white, cadmium red, and cadmium yellow. After I laid down the base, I began sketching some tiles so that the floor could be a bit more interesting, rather than just keeping it plain. In addition to that, I also added the darker portions of the curtains that were needed on the right side of the painting and towards the bottom left of the painting. At this point, I was trying to get as much of the canvas covered in paint as I could, which meant I also had to paint the shoes. For the shoes, my model was wearing some flat sneakers, but since I thought that it'd be nice to give her something else, I decided to give her mary janes to look more delicate, like Sargent's paintings. At this point, everything was pretty much done. All I had to do was add some final details and my painting was done.





# Inspiration for Pomegranates and Oranges (Open Up)

The dramatic composition of the piece makes for a pleasing painting. Although the subject of the painting is only food, it can make people wonder why the artist chose to spend so much time to dedicate the application of techniques such as chiaroscuro and being able to render things so smoothly and realistically. This baroque style made me feel inspired to create something that represents something dramatic while still meaningful, even though my subject matter would be fruit. I wanted my reader to question the role of the knife I intended to have in my painting and why I chose the fruits I chose. I figured that a dark background with a foreground of white tablecloth would make the piece be reminiscent of this painting and make for a good contrast to catch the reader's eye. Pieter Claesz paid careful attention to light and the way that it interacted with the subjects in his painting. He also tried to make it so that his objects would be placed in a way that he'd make them look like they're receding into the background, fading into it.



The dramatic composition of the piece makes for a pleasing painting. Although the approach or style that Van Gogh used for this painting is remarkably different than the approach Claesz took, the painting still shows how Van Gogh paid attention to keeping the subjects looking as realistic as possible in his style. This is shown through the shading and the hues he used for the shadows. Shadows aren't always brown or black, since light bounces off surrounding items and this is seen in the blue and green hues on the hat that is showing how the hues of the nearby teapot. The highlights in his painting also aren't a pure white, they had a hue that's mixed into it that reflects the hues of the subjects around it. I'd make sure to mix my highlights rather than using pure white to get this effect. Similar to Claesz, Van Gogh also seemed to place his objects in a way that would make the painting the most realistic. Again, the same technique of placing the objects in a way to create the depth that would be required to make this painting look realistic is a key component of this painting. I knew I wanted to do this in my own painting.



# Planning for Pomegranates and Oranges (Open Up)

For this painting I set clear goals for myself that I wanted to achieve:

- Want to mix Van Gogh and Claesz's styles in my own painting
- want to pay attention to lighting, specifically through shadows and highlights
- create a dramatic painting with personal meaning
- using a successful metaphor
- creating the illusion of space using chiaroscuro
- Be critiqued and get feedback from peers

The reason I wanted to make this painting in the first place was because I wanted to express how I feel about love, whether it be platonic or romantic. I think that in order to feel love, you have to uncover parts of you that most people don't know about you, which can be difficult to do and can sometimes be messy, similar to the way that peeling a pomegranate or orange can be. I also chose to paint these fruits because of the meanings that can be associated with them. In Spanish, there is a nickname, typically referring to soulmates, "mi media naranja," translated to "my other half of the orange" which is used only towards people you have the most love for. I wanted the oranges in this painting to represent both platonic and romantic love, as I believe that you can have a platonic soulmate. The pomegranates in this piece would be representing romantic love as they represent fertility and are associated with Aphrodite, the goddess of love.

All goals were met  
\*critique was during a portfolio class and reviewed by a college professor



The drawings I made consisted of pomegranates, oranges, and a mind map. My mind map allowed me to brainstorm ideas for the project and made me think about what I wanted to convey with this painting. I wrote down the first things that I associated with the larger or more vague ideas I had. This made me think about specific things later on which helped solidify the choices I made in the preparation for this painting. After that, I had to take reference photos for the project in order to have a realistic and dramatic effect in the end result. I had to project the reference photo I took of the composition I liked onto my canvas. This was to make sure I had the most accurate shapes and shifts in color for my painting, in order to get the Van Gogh and Claesz style. In addition to that, I imported the reference photo, pictured to the left, into Photopea to help me get the most accurate colors I could, again for the the realistic and dramatic effect, especially keeping lighting in mind.

observational  
experimentation  
planning  
reflection

**STILL LIFE**

What do I want to convey?  
- Romantic love  
- Platonic love

**POMEGRANATES**

↳ what fruits can represent that?  
- Pomegranates → juice looks like blood  
↳ Represent fertility + love, Aphrodite → romantic love

**ORANGES**

↳ "Mi media naranja"  
↳ Soulmates, perfect pair → romantic or platonic

Why are oranges so important to me?  
It's connected to the phrase/nickname "mi media naranja"

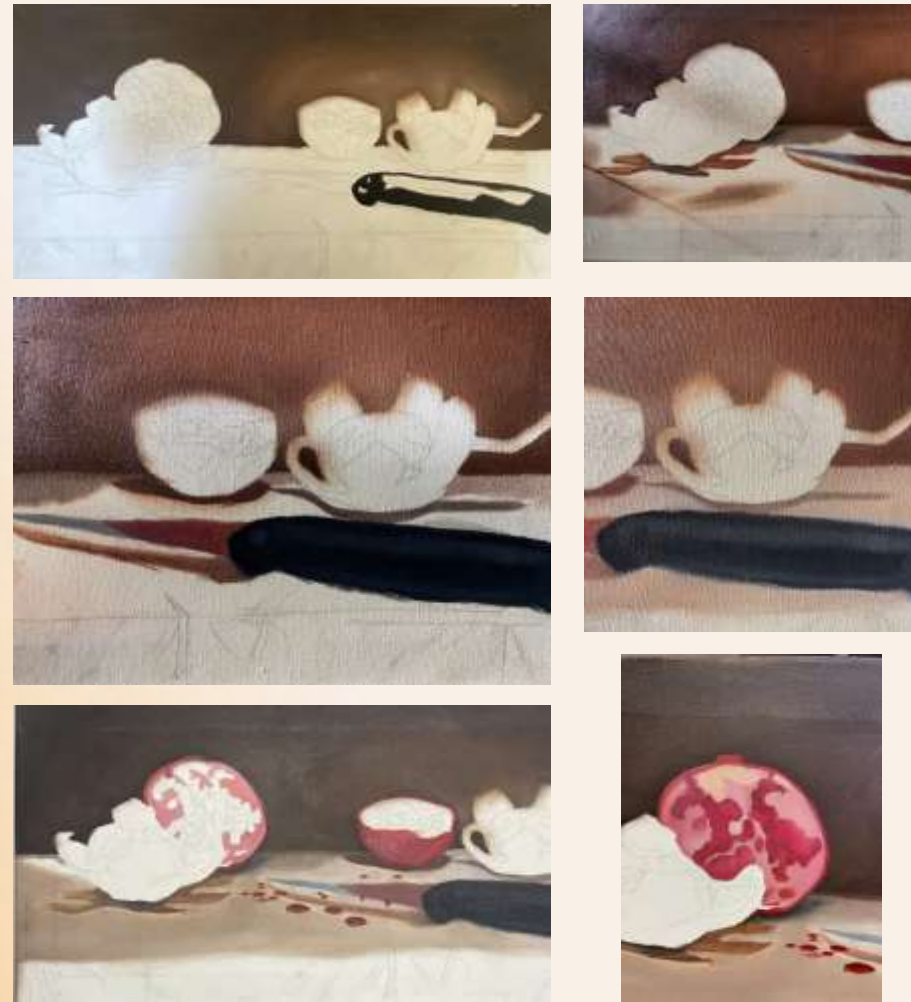
My body of work is ultimately about relationships in my life. It'd be nice to end my graded work with pieces that show that I've always had platonic relationships and now I get to have a romantic one. Both kinds have impacted me so positively, creating a dramatic + beautiful piece could represent that.

Getting to this point to build strong relationships + comes w/ sacrifices. → Try a baroque style w/ more character/ personalization

Include a knife to show that. → It can be much more beautiful.

# Process for Pomegranates and Oranges (Open Up)

To start this painting, I projected my reference photo onto my canvas to get the most accurate shapes of the subjects in the painting on my material. To start the actual painting process, I used a burnt umber for my background. I wanted to work from darks to lights, especially with this painting because I didn't want to skew the way I applied the colors that were there in the picture onto my painting inaccurately. The next step I took was taking a warm grey and adding that into a section of the canvas that I wanted to highlight. Typically, the backgrounds of Claesz's painting seem to be almost pitch black, but I wanted to try a different approach to my lighting situation but still try to make the painting look like an actual room. I wanted to create a painting that looked like a dimly lit room, but then have almost a spotlight on the orange and pomegranate. Next, I began rendering the knife and the shadows, which I wanted to make very realistic in order to create a rendering similar to Claesz. To make the rendering of the knife, I added some Payne's grey to as a base for it. Then, I tried to reflect the pomegranate onto the blade which was looking flat, I fixed this later on. I also added a mix of burnt umber, warm grey, and white for the table cloth.



After that, I began to work on the pomegranates. The pericarp (red husk) of the pomegranate was rendered first. Then I added the fruit juice that was similar in hue to the painting. This is the part of the painting that became difficult for me as I was trying to paint liquid, which I'd never done before. The red juice was almost uniform in color and the viscosity of the juice made it so that the juice had high opacity. These elements of the juice made it hard to paint the juice without making it look awkward. It would get fixed later on in the rendering after the second coat of paint with the aid of Photopea. After I painted the juice, I moved on to the mesocarp (white spongy material that protects the seeds of pomegranates). The arils (seeds) were the next thing I painted, which were also a challenge that I'd mostly save for the second coat of paint. For the first coat of paint, I tried to keep the arils looking like individual parts. I used my deep red and then a mix of white and the same red to create a lighter color to achieve this. I did the same for the other pomegranate.

After I rendered the pomegranate, I moved on to painting the oranges. For this, it proved to be a very difficult thing to do as making orange hues look darker without making it look desaturated. In order to do this, I made the oranges more vibrant instead with a cadmium red. I made the lighter hues with white, cadmium red, and primary yellow. I used this color for the inside of the orange peel. Next, I made a desaturated orange for the actual slices. I did the same for the other orange. This is when I decided that adding some texture to the oranges was necessary. They were looking like shapes, rather than taking form. I added the texture of the pith (the white veiny parts of the orange). To do this, I took a dry brush and made a mix of white and yellow, with a small amount of cadmium red. I took the mixture and dabbed the painting with a dry brush with this mixture. I did this for both oranges and came back over them with some of the original desaturated orange for the slices in places where I took the pith too far. I felt a bit more satisfied with the oranges now.

## Reflection for Pomegranates and Oranges (Open Up)

Making this piece, I grew as an artist. I did this throughout my process with either being able to identify accurate hues and values that I usually couldn't do, creating a realistic painting by being able to recreate and transfer the colors I was able to identify, and the acquisition of blending skills. There were challenges in the process of making this painting that made this painting become something enjoyable instead of frustrating for me because of how eager I was to create a realistic rendering. With this being one of the first things I've tried to make realistic with the intention of gaining understanding of it, it made the process a lot more fun and captivating. Both the styles of my inspirations were applied to my painting and the way that my subjects were arranged were as well. I'm very pleased with the result of the mix of styles and my growth as an artist with this painting. The final look of the painting is very digestible and fun to look at. I enjoyed the planning, process, and ending of the painting. The only part that was difficult for me was the finding inspirations that accurately depicted the dramatic scene I wanted, but the ones I found were more than good in what I was hoping for.

## Experimentation for Pomegranates and Oranges (Open Up)

An element of experimentation that I did with this project is with making a reference picture that could accurately represent or resemble the inspiration I was trying to emulate. At the moment when I was taking my reference picture, all I knew that I wanted was a dramatic piece (3 and 4) so I tried to make the angles of the picture reflect that. Although it was something that wasn't so solidified at the time, I wanted to create a feeling of wonder for the person looking at the painting, wondering why I angled the painting the way I did and why I chose the subjects I did in the end. Eventually, after realizing what I wanted, I knew I wanted a painting that was wide and front facing. Although I enjoyed playing with angles and getting almost what seemed like an aerial view of the scene (2 and 5), I knew that if I wanted to create something similar to the baroque style, I'd have to choose a much simpler composition, which led me to take the picture I ended up using (1). Everything about that picture made me satisfied with my choices and made me excited to start my painting.



Finally, I refined my tablecloth to the point where it was looking similar enough to my inspiration of Claesz. I did the same for the knife because it was the subject of the painting that I wanted to be the most realistic (below). The oranges and the pomegranates were supposed to look similar to Van Gogh's still life style. To the knife, I added on some highlights and deeper shadows that I thought would help it. I also added some final highlights and deeper shadows to my fruits that I thought they needed as well, this is what is considered my second coat of paint. I was finally done with the process of painting my still life, pictured to the left.



# Inspiration for Untitled #2

This project was made because I was given a prompt to make a work of art dealing with "the gaze" for a portfolio class. When I heard the prompt, my mind immediately went to this painting. The reason I like this painting so much is because of how the artist decided to break the fourth wall, inviting the viewer to feel things that the figures in the painting are insinuating. For example, it seems as though that the man in the painting is trying to give the viewer a look of disgust, the woman in the middle is trying to seduce you or is interested in you, and the woman on the left looks like she's talking about you. This painting is meant to make you feel embarrassed, which I thought was an interesting goal to have for a painting, inspiring me to make my own painting, using very similar poses that were included here.

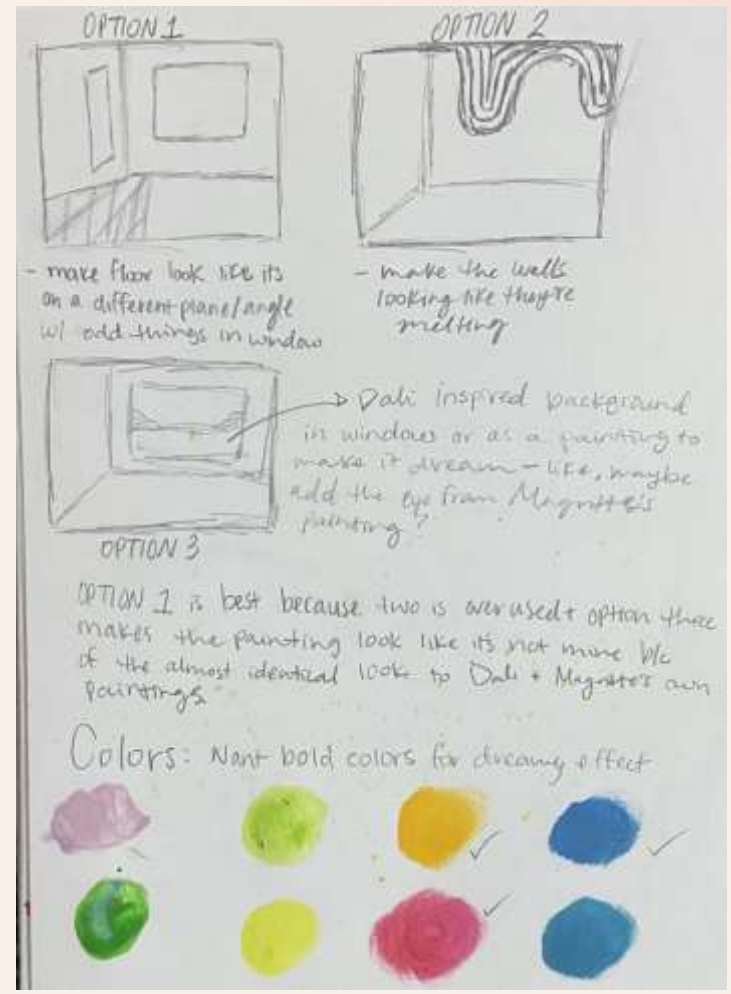
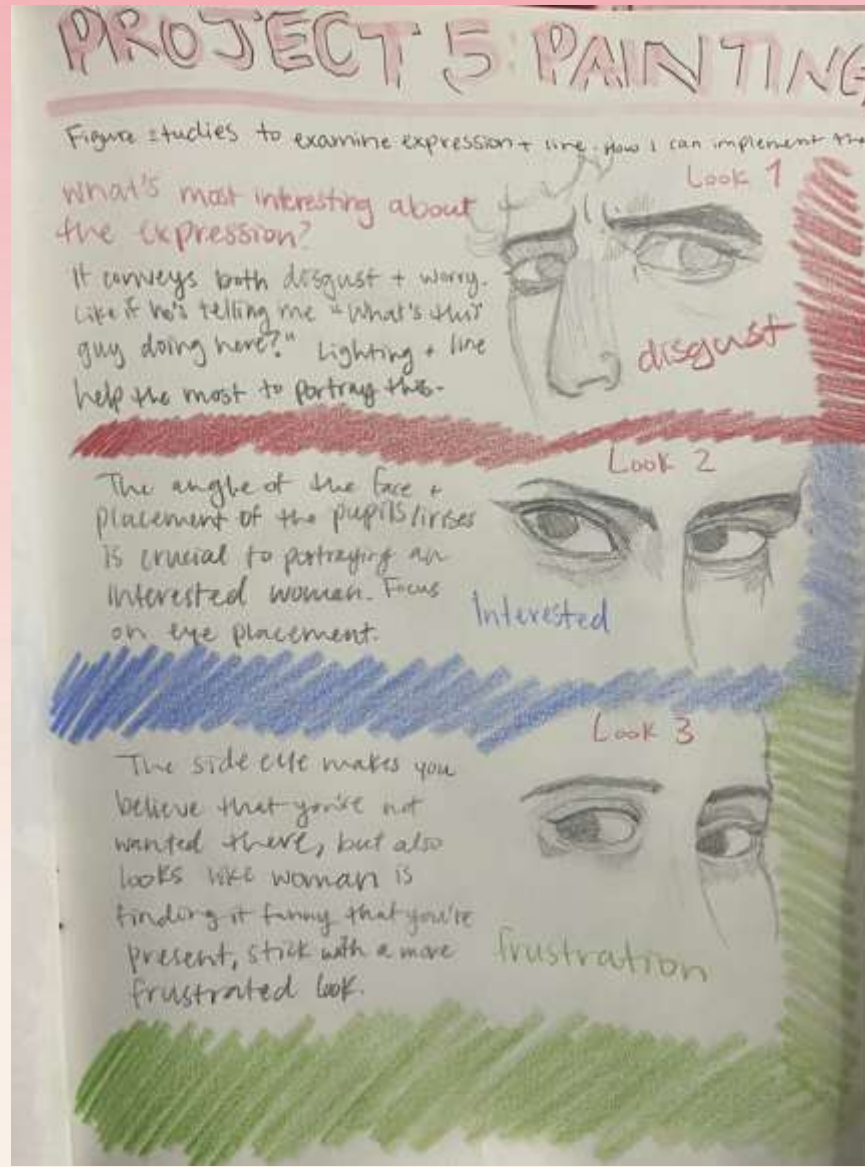


In a Roman Osteria - Carl Bloch

In addition, the way that the painting looks very lively something that I really liked about this as well. Even the cat in the bottom left corner is looking at the viewer with an expression of anger. I knew I wanted to change up the background as well though, as to make it distorted because of the way that figures don't directly invite the viewer into paintings very often, making this a rare occasion. It almost feels like a dream where the people inside of it know that you know that that it's a dream, which is something I experienced myself, called a lucid dream. I wanted to express something similar to this in my painting to experiment with backgrounds.

# Planning for Untitled #2

To prepare for this painting, I made some studies of the inspiration painting in order to understand the different looks that the figures give the viewers and then the feelings that they express. I wanted to pay attention to eyes and eyebrows to hone in on the different ways that the artist used expression and line to make the figures successfully convey different emotions.



In addition to that, I also had to plan on how to make the background look distorted so I came up with some things that I liked or wanted for the background and made some sketches of what that would look like on the painting to help me decide what I wanted to do with this painting. I looked at different patterns, colors, and shapes that I could include for that.

# Process for Untitled #2

wanted onto the canvas. I divided the drawings of the figures into small sections to map out color groups, especially in their faces, as well as the rest of the figures present. When I was doing this, I also took pictures of the projection with the drawing so that I wouldn't be confused about what I was looking at in the future. An example of this would be with the boy's hair. In order to get something that's so detailed accurately, I had to know where everything was.

To start this project, I used a projector to get the image I



Although I had never done this in the past, I knew I had to take pictures of what the projection looked like on top of the drawing. I knew I wanted to make this painting look surrealist, so I wanted to create a sense of realism. I knew that if I wanted to do that, I'd have to pay attention to every detail I could in the foreground so that everything was accurate in the painting as it was in the picture.

When I was done with the hair and painting the background the orange color, I knew I wanted to work dark to light, especially because I was working with oils. That means that I worked on the figures' hair colors and their outfits. Also, in the bottom left corner of the painting, there is a dog. I thought that because the inspiration had an angry cat, then I could add my dog with a different expression, but I soon realized that I didn't have a good reference picture of her and so I decided to not paint her after all.

Then, I decided to work on the rest of the boy since his is the closest to the viewer. I painted the shirt and the arms without much difficulty. Painting stylized fabric was enjoyable and I knew I had to go back and make the arm a little less buff later on. After that, I started to mark out the outfit of the girl on the left and I painted a base color for the large plant. I also began to think of a color for the tablecloth. I would change it later on to become more of a light beige rather than a warm grey. Then, I worked on the second arm of the boy and the hands. I had difficulties with the hands. With the folds in the hands and the different shades in them, it was difficult to put the colors down on such a small scale for painting. I realize now that I should've done the same thing I did for the boy's hair, taking pictures of the projection with the drawing. Next, I worked on painting in the floor in a non-realistic perspective, where the surrealist style would happen. I also started to paint the background and I started the boy's face. After painting him, I thought he looked too grey, so I'd fix that later on.

Next, I painted the faces of the girls. With the girl on the left most side of the painting, I had a difficult time trying to paint her flannel shirt, but after studying the reference picture, it didn't take much for me to go back and start adding the details and start improvising in some parts, as the painting didn't have to be a replica of the reference picture. Then, I returned to the boy's face and began to refine it. I made it less grey, made it have more hues and value shifts, and I paid more attention to details that I didn't before. Once I got all the block of color, I softly blended the shades together. Lastly, I fixed up anything I wasn't satisfied with and I was done with painting.



painting the clothes



Final painting to the right



## Experimentation for Untitled #2

The experimentation I did while painting my piece includes simplifying a figure down to colors. In order to not overthink my painting, I had to simplify the different shades I saw on the reference picture for the figures in order to not make my painting look muddy. I started off by blocking in the darkest parts of the face that I saw, trying to use as little strokes as possible. Then, I went in on the eyes, since it's one of the things that are on the darker side, even though people would expect them to be bright, they're actually a brown for the "white" part of the eye in this painting. I found that if they were painted white, they'd look too unrealistic for what I was trying to go for in this painting. Next, I started to blend out the different shades I had on the canvas very lightly, to make sure to not mix the colors I had. Lastly, I added some touch ups to any spaces that needed them. This process was repeated for the other woman in the painting. I also left the nose for last, because I knew that it was something that I usually struggle with. I didn't want to end up getting upset with myself and then not work on the woman's face for the rest of the painting period. For this painting, I think I did pretty well with capturing the expression I wanted to achieve and I think I did fine on the nose. Looking back, the thing I want to change the most is actually the lips, because they're a bit bigger than they actually are on the woman's face.



Not happy about the lips, but the rest was good practice painting small figures

## Reflection for Untitled #2

With the completion of this painting, I feel like I developed in my sense of creativity through the background of this work. Most of my work has been based around realism and expanding my body of work's look was important to me as this was my last project of the semester. Being able to create something of my own for the background was crucial for me with this project because a lot of my paintings either have very simple backgrounds or no background at all, having an abysmal feeling to them. With this project, I was finally able to create a space using my own imagination and it allowed for me to create a space that felt dream-like rather than something that's unrecognizable but also barren. In addition to that, I hadn't created a painting that deals with figures in such a small scale, which helped me create different "sections" for the figures in my piece in order to simplify the hues that the figures each have. When I realized that simplification was something I had to do in order to make this a good painting, I started to not worry so much about the details, which can be overwhelming to look at in a piece this small. With this project, I was able to create a space that's crowded, render figures on a small scale, and apply my techniques that I've used in the past with fabric to showcase my understanding of skill.

# Inspiration for Self Portrait: Features

This project was made for a portfolio class, where I was given a prompt to make a self portrait and strategically deface the most important or most notable aspects of my face. I decided to attach an inspiration to this project, where I found this painting by Dali which was interesting to me because although the spheres make up the being or figure in the middle, they are still their own object. This made me wonder what would happen if I could take my most notable features and distort them in a way to explore the idea of how they make up my identity, where I'd create an "accurate" version of myself, and then make a "distorted" version of myself. Both versions would be accentuating my features through beings that connect into my face like a puzzle.



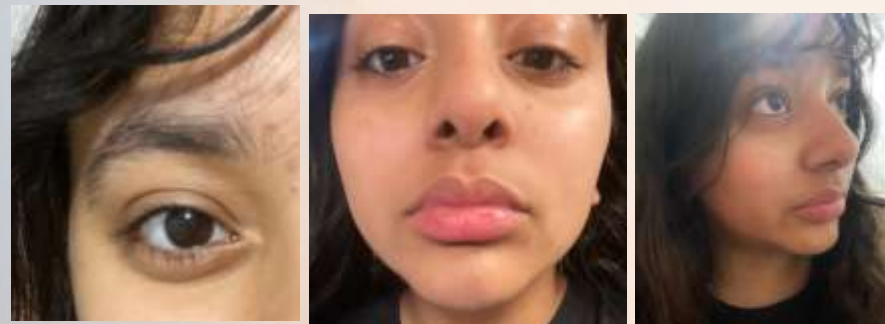
Galatea of the Spheres - Salvador Dali (1952)

# Planning for Self Portrait: Features

In order to plan for this painting, I knew I was going to have to take reference pictures of the drawings I was going to make, so I knew that I couldn't be as elaborate with the concept as Dali was. I decided that I'd use squares as my pieces to my face, creating emphasis on my features. I wanted to be holding one of the pieces that was either going into my face or reaching out to put one into my face. After I knew that this is what I wanted to do, I began to draw out different ideas of how to visualize this. I ended up choosing the drawing to the top right, where I'm holding my eye up. I decided that I'd also have different features in the space that I had to create different variations of the features or have them painted from a different angle than the one from the main figure.



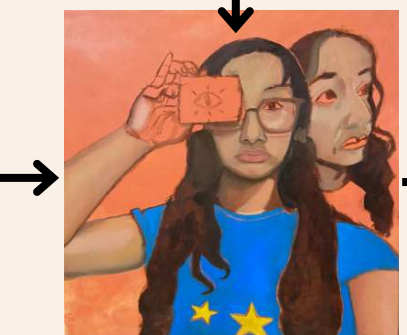
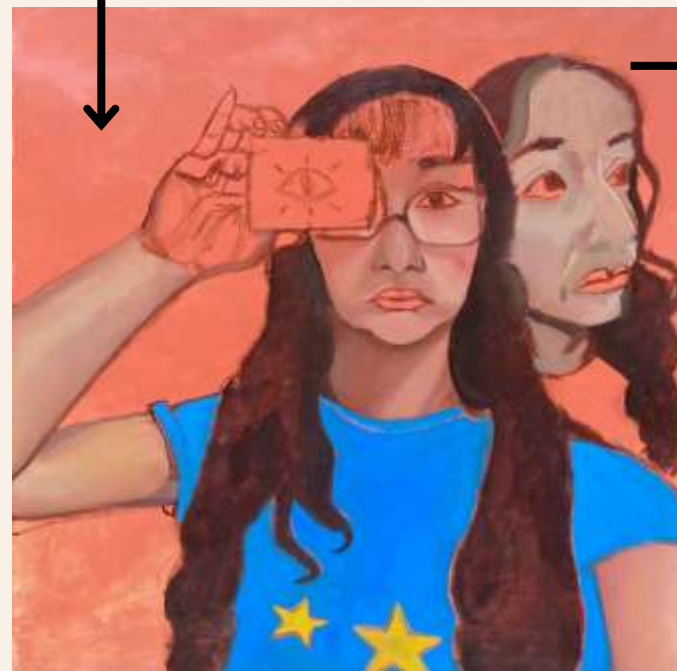
reference pictures I chose



# Process for Self Portrait: Features

To start my painting, I painted the canvas to have an underpainting. Very quickly I realized

that I didn't have an idea of where the figure would be and I liked the color of the underpainting, so I ended up keeping it because I knew that I wanted to paint my shirt a bright blue. I thought that it'd make for a good contrast. Then, I freehanded the portrait as I didn't have a projector to use at this time and thought that it was about time I freehand something. I ended up liking the result and began blocking in the darker areas. After this, I began working on the blue shirt and the hair. I thought that the hair was very stiff looking, so I was going to wait for the in-progress check in at my class to get feedback on how to fix it.



After I got feedback from some of my peers, they told me that the portrait looked a bit older than I look in real life. They told me to make my jawline less droopy and to not make any wrinkles I have too dark, as peers had the problem of making themselves look older than they are as well. After that debrief, I made the changes I needed to, but I thought that I was getting ahead of myself now. I had to backtrack and paint a base for my whole face before I could add highlights. To not overthink, I worked on the arm next, where I used Photopea to get accurate colors.

I worked on making the face look more accurate by using Photopea to get accurate colors which came in handy for the shadows and highlight. They base of the face was a color that was much easier to mix on my own.

I'd begin on working to make the emphasized features in their own boxes like the one in my hand in the painting.



Next I worked on creating the skin on my hand and my eye. I focused on making them as realistic as I could get them. This became a problem when I was making the hand. The lines were hard to get thin so they ended up being thicker than intended. Looking back, I could've gone and fixed up the lines with the skin tone on top of the brown.

I decided to add a sense of dimension to the "box" I'd be inserting into my face and wrapping it with a color of choice, which didn't necessarily have anything to do with the feature itself, but to add contrast to the painting through color, so I chose colors that would make the rest of the colors in the painting interesting.

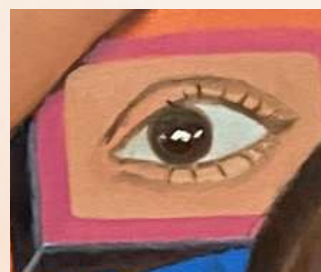
## Experimentation for Self Portrait: Features

The following part of my process was experimentation. When making the hair look less flat, I tried to bring out the highlights. I started mapping out where they'd be, starting with the most obvious places that I saw in the picture. I decided to make the highlights even lighter than they were to really see them so I could start adding details to the hair which would be finalized at the end of my process.



The next part of my process consisted of adding the rest of the features that I wanted to be emphasized in the painting

including my eye once again and my mouth, focusing on the teeth specifically. I worked on the teeth first. I took a reference picture and then sketched it onto the canvas with burnt umber. I then filled in base colors for the teeth, lips, tongue, and the inside of the mouth. Eventually I'd add highlights and darker shadows to create more depth. I'd repeat this process for the eye that I made in the space between my arm.



Lastly, I refined the hair so that it'd have more detail, so I went in with pink to do the highlights of the hair in some areas, focusing on the very top and very bottom of the hair. On the distorted figure, I kept the blocks of highlight, as this figure was only somewhat representational of myself, whereas the figure in the middle of the canvas was supposed to better represent the way I actually look. In the end, I was pleased with the outcome of painting and how the hair ended up looking.

Final painting to the right.

## Reflection for Self Portrait: Features

The process of this painting made me realize how much better I had become at painting figures' proportions free-hand without a projector. With much practice, my skills in drawing gradually became better as this painting demonstrates. I'm very proud of this painting in that aspect but I wish I knew how to render the hair better so that it'd be more dimensional. I did get tips from some of my classmates from my portfolio class that told me to focus on the general shapes of the hair instead of trying to get into specific strands of hair. I may go back to the painting eventually to fix that along with the gesso that got splattered onto it. When people were gessoing their canvases, a student applied a thick layer to their canvas and when they were vigorously brushing it, some of the gesso got onto my canvas, leaving me to cover it up. I had covered most of it that landed on the skin and hair, but I missed a spot in the background. Overall, this painting was quite challenging in the beginning stages of making the face because of the ways I made myself look older than I do and having to not use a projector for the project. Although it was difficult at first, it ended up being fine as I did a good job with proportions this time which was a large improvement from my first freehanded self portrait. I further developed this skill as well as experimenting with hair texture.



## Evaluation for Self Portrait: Features

To compare, I created emphasis in my painting like Dali, except he did his through a multitude of spheres and I did it through the rectangular



Galatea of the Spheres - Salvador Dali (1952)

I'm either inserting into my face or the ones in the background. In addition, I created a sense of a liminal space with the strange orange colored background that is unrecognizable which is a similar approach that Dali had. To contrast, I made a self portrait while he didn't. He also made the figure be entirely made from the spheres meanwhile only parts of my face where part of the forms that I wanted to emphasize. Because he wanted to make the figure entirely out of the spheres, he had to create emphasis through breaks in the groups of spheres.

## Inspiration for Dinner with Santina and Celia



An Artist in His Studio - John Singer Sargent  
(1904)

This project was another piece for a portfolio class I was in where I was prompted to play with color. I decided to experiment with saturation. When I was given the prompt, I knew that I wanted to use a specific picture that I knew was very colorful. It was also just a moment in time, it wasn't a special event. This made me think back to the way that Sargent was able to capture a simple everyday action and paint it so beautifully. For this project, I wanted to include details that make the painting come alive through highlights and color the way that Sargent did with this painting. The bedsheets are the reason I like this painting and I wanted to capture materials in a realistic way that he did.

## Process for Dinner with Santina and Celia



I used the same process for the rest of the figures, getting down the darker colors, doing the face, and then adding the highlights as seen on the right. As I kept making progress, the more it ended up looking like the original picture. This process ended up being very successful and I knew that if I wanted to create paintings that were accurate, I could use some aid from the computer. Eventually, I noticed that my color matching skills were getting better. As I was getting used to seeing the same colors over and over again, I got better at knowing what colors to add to my canvas. I ended up using the computer to help me at the beginning but then I ended up getting comfortable and confident enough in my skills that I was able to stop using it.

## Planning for Dinner with Santina and Celia

Since this project was going to be taking a picture that I'd already taken before in the past. There wasn't much to think about other than style choices, but since I'm familiar with Sargent's style, I figured I should have a style that was similar to his, realistic but also expressive. I took the picture that I wanted to paint and projected it onto my canvas. I sketched the photo onto the canvas with graphite and made sure to get every color switch and detail that I could mark down so that I'd have the most accurate painting I could get. This proved to be effective in the end, as I am proud of my work with maintaining accuracy.



At the beginning of this painting, I was going to visually pick out the colors I saw in the picture, so I began painting one section of the table with what I thought were accurate colors but then I compared

the colors to the picture and realized that my skills with color matching weren't at their full potential yet. Since I wanted to have an effect that Sargent had where his painting is life-like, I knew I had to switch to Photopea. This let me the most accurate colors I could get with my oils. After I made the switch, I painted what I thought would be the most difficult, the face. I got the darks down first and then I focused on the actual face. This process was a bit stressful as I thought that the colors I was laying on the canvas were too red, but I knew I had to trust the computer, so I kept going. This ended up being a good decision because of how the face turned out in the end. I was very pleased with it.



After I painted Santina's face, I moved on to paint the skin of their arms and then the food. I started with the cookies on the milkshake and then made my way down the glass of the milkshakes. My goal for the cookie was for it to look as appetizing as it tasted which prompted me to elevate the saturation in color and make the chocolate chips very rich in color and leaving no room for "white space" when painting them. When making the glass, I did need some aid from Photopea as I hadn't painted glass prior to this project. I knew that I had to reduce the glass, a form, to shapes and colors which helped me to see the most accurate colors after some help from Photopea at first.



After that, I decided to start painting the rest of the food and start with the burger on the right. I remember being very focused on color and how it starts to make form if the colors are accurate enough. This pushed me even harder to mix colors that best represented the food in the picture I had taken. At this point, that's what the focus of this painting had become.

At this point, the only things I needed to focus on were the glass bottles in the background that I had been scared to do, the background in general, and then the hands. Once the food was done, I did feel less confident in the glass bottles in the back bit because of the amount them that there was. After I got over that, I tried to render them as best as I could.



Final  
(left)

After I finished the bottles, I rendered the piece a bit more, giving the whipped cream on the milkshake more dimension and color. I also finished up the television in the background and the man who was lit up to look pink in the background as well. Apart from that, I just added some additional highlights to the painting like in the phone and the bracelets on Celia's hand. At this point, I was done.



## Reflection for Dinner with Santina and Celia

With the making of this painting, I refined my color matching skills that allowed me to get a realistic looking painting and creating form that is believable. This is one of my best paintings that I've created so far and I wish to apply the techniques I refined into more projects. I feel like my blending techniques in this painting proved to be successful as well, making for a soft looking painting.

The chance to create something that I always wanted to do, including my friends in a painting capturing a small moment in time finally happened. It was something I was hoping to do since my junior year. I feel like this was enough motivation to make this my most technical painting yet. I felt like the anticipation to create this painting was something that made me want to create such a saturated and joyful looking painting, even though my friends don't necessarily express that through their faces. Overall, this painting was a joy to make and was the fastest I'd ever work on a painting while keeping technical skill at an all time high. I'm very pleased with this painting and its process.

## Evaluation for Dinner with Santina and Celia

To compare, my painting is similar to Sargent's through the way that we both decided to depict a moment in time that isn't necessarily too important or valuable in someone's life. In addition, we both created a realistic painting, though our methods differ. Sargent made his painting with thick and textured brushstrokes while my painting was made realistic through smoothly blended brushstrokes. Lastly, we both focus on color to create form. Sargent does this by paying attention to highlights like on the bed, while I focus more on shadows, like in the burger.



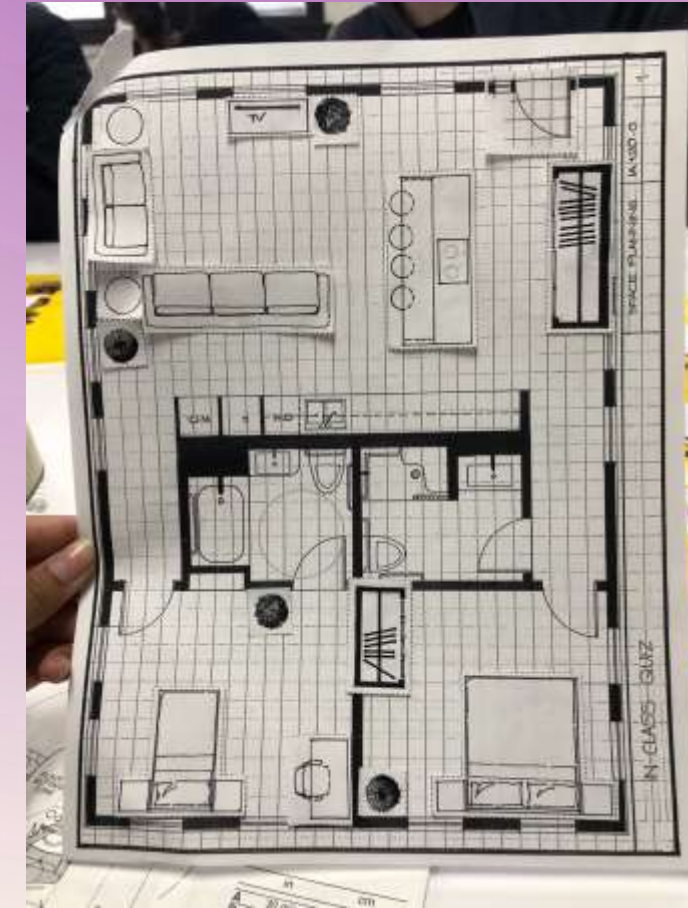
# UW- Stevens Point Workshop

During my time as a IB DP Visual Arts student, I attended multiple workshops. One of the most successful ones were at UW-Stevens Point where in 2022 I took the interior design workshop.

In the 2022 workshop, my classmates and I were tasked with creating a space with certain requirements in a apartment setting. Along with that, we were given time to converse about how we wanted to set up our apartments and what we would want if we actually lived there. The instructors gave us a talk about different rules that there are in the process of interior design. One particular rule that stuck out was the amount of space that there has to be in front of an inside swinging door and furniture so that there is a comfortable amount of space to move around: 3ft. This was something I had to keep in mind while I was working. This workshop made me think more about how people move around certain spaces depending on setting and environment. As I'm passionate about interior design and architecture, this workshop was very moving to me.



As seen to the right is my finished apartment space which I was very proud of. My feeling towards wanting to pursue interior design would only grow from this workshop and would lead me to take an internship the following summer provided through the Milwaukee Institute of Art and Design where I had a similar task to do but through a different medium: 3D modeling via Sketchup. This interest in architecture and interior design is something that I acted upon because of the feelings I felt during this workshop which stuck with me, even to this day. It really helped solidify the kind of work I want to do moving forward outside of the IB curriculum and made me excited to see what opportunities I could have to try and make it a reality.



## Smallworks Gallery



One of the most impactful galleries that I went to see was the Smallworks Gallery which included work from many artists in Milwaukee. While the size of the works weren't big, the amount of skill that went into each work was outstanding. The works that stood out to me the most were the ones where the artist painted closeups of mouths and the ones of figures that are somewhat human-like. The works that focused on just mouths and teeth was very interesting to me as I had always liked studying the mouth and teeth in my own time because of the differences in everyone that make them look unique. I always liked the idea of painting the mouth in specific because it seemed to be something that a lot of people I knew struggled with looking "realistic". These works moved me to try and make my own study of the mouth, pictured to the bottom right, as well as keeping a sense of realism with texture in my paintings instead of trying to make everything smooth. I really appreciated the works because of that aspect: they looked realistic but were very textured. In addition to those works, the ones that had an abstract canvas made of carved wood really stood out to me because of that aspect and because of how they decided to visualize a human form. This work was so fluid and didn't look stiff at all which made me very intrigued. I later found out that this artist was going to be teaching a class about figures in imagined spaces which lead me to take their class.



My study of the mouth

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