

Beautiful Demise



What matters is what's on the inside, until you don't fit the beauty standards. "Beautiful Demise" represents this in the form of a porcelain doll, who is very fragile but so beautiful, until it's broken, becoming a scary thing. I created it with Tom Roberts painting style in mind.

Process:



I started off with 9 x 12 inch grids and started following the edit I made. I didn't realize this while sketching but, the grids that were present on the edit compared to the ones on my canvas are different lengths/sizes, therefore the sketch came out a bit different. I had a lot of trouble getting my features right, especially the nose and eyes. Once I had finished the sketch I went around and fixed the eyes but then gave up and decided I'll fix them later with paint. I think the problem is I made the eyes too big and should be just a bit closer. As for the nose, the picture is a bit blurry in parts so, that would be something I'll fix with paint later on as well.



I first began the painting by adding a base coat of all the colors I want to use. Not focusing on putting details I added colors where needed, like shadows, highlights, blush. Due to me adding shading to my sketch, a lot of the paint became muddy when I put it on the canvas, and although it did bother me at first, I like the way it looks. Initially, I was going to go for a more smooth blended look for this painting, however I really liked how the brush messy brush strokes looked so I decided to continue painting like this for the remainder of the painting. Looking back at my inspiration I also realized his work is not smooth as you can still see the brush strokes so this worked out perfectly. For the base, I used lots of greens, yellows and orange, originally I was going to follow the same color palette as Tom Roberts as he uses a lot of blue and red hues however, after adding green to the base, I really liked how it looked.



After the skin base colors were all painted on, I added another layer of paint, this being my more refined version. However, as I continued painting, I encountered a problem. The colors I was using just did not resemble my inspiration at all and they weren't working well with each other, and were clashing with one another. The painting also began looking "flat" there was no dimension, I believe it was the lack of darker tones that made it look that way. I also at some point began painting the eyes however they were not looking realistic, so I painted over them and started over. At this point I took a step back and just looked at my piece. Then I went and studied Portrait of Florence by Tom Roberts. I realized I needed to use a lot more pink and red colors, evident in the cheekbones of the model in his painting, and just very dark colors in order to add dimension to the piece.

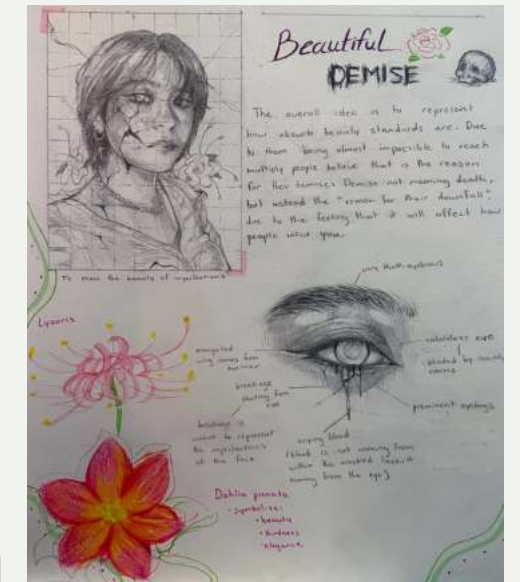
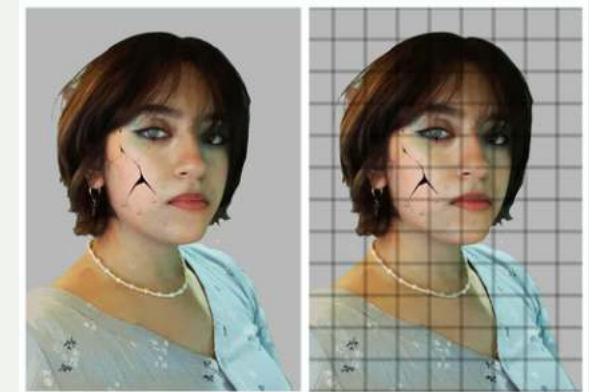
Planning:

Before starting my planning sketches I more so began brainstorming the meaning I wanted to go off, my first idea was loneliness, and how overtime you feel yourself drifting away, the breakage representing this. However, the more I thought about it, I realized I could tie this into beauty and the insane beauty standards. I first began my planning process with an initial sketch of what I want to do. I was more so going for a feeling or loneliness for my first sketch and only added the cracked face a couple days later after I did my second sketch. This piece was to be more background based, as the background was going to be filled with a mix of dead to live flowers, depicting how being alone can sometimes be therapeutic but also suffocating. My second sketch is similar to the first one, but instead it is a portrait. I liked this one a bit better than the first since the breakage in the face is made the main focal point of the piece. This one in particular fit more with what I was going for meaning wise, which is why I chose it.



My initial sketch was very different composition wise compared to my final idea. For this sketch, I was planning on doing quite a big painting, I wanted to really focus on the idea of nature to correlate with other paintings that would be part of my exhibition, however I had trouble making the idea come to life therefore I got rid of it. I also wanted to focus more on doing a realistic self portrait, and felt this particular idea would come out too stylish for my liking.

After I was done with my sketches I made a replica of my final sketch with an edit of myself. I first took a photo and adjusted the picture color settings then I sketched the broken face on myself. I also cut out the background to make it easier to sketch when the grids were added. I made sure to make the edit the same size as the canvas to avoid any difficulties during the sketching process. Most of the editing process was me editing the original picture and fixing the colors since it had a lot more reds and dark shadows (I took it in a dark room).





Going over Tom Roberts style really helped in enhancing my piece. I began by once again, using what I last painted as a base. I added a lot more peach, and orange skin tones however I made sure not to fully erase the under layer, I wanted some of the colors to peek through since the skin tends to have lots of undertones. I also began making the highlights a lot more dramatic, especially on the cheekbone and eye area, which I then realized was a different approach to Tom Roberts as his painting of Florence is a lot more subtle and softer. However we can compare this to my other inspiration by James T. Donovan. I also added a lot more darker tones and it really made a difference in the piece, as it makes everything stand out, by adding dimension to the piece and making it look more realistic. I also began painting the eyes, I added a gray/blue/beige color to the white of the eyes due to plain white making it look too harsh and began adding very light shading to it as well as pink to the inner corners of the eye. After that I painted around the eyes, I tried adding creases where seen however not too harshly as I noticed if I added too much, I either looked tired or a lot older. This whole part of the process relied on just building up colors and having patience. In order to blend the colors I would use one brush to lay the paint, and a dry brush to flutter around the paint.



Then I began adding a lot more detail to the piece. I started off by painting the lips. Lips are my least favorite part to paint so I tried to get it over with, at first they looked very out of place due to the pink I used and almost gave up on them, however once I added shading, and built up the colors, it became cohesive with everything else. I re-worked on the eyes a bit as well, fixing the pupils and adding harsher shadows with black and brown, at first I avoided using black however in my reference, the eyes are almost jet black, and I couldn't mix a darker color with the primary colors so I opted with just using black. I added highlights to the eyes once I finished and then I began adding the main part of my piece. As seen in my planning stage, I wanted to add a broken effect on the skin like a porcelain doll. While looking at references, it seems the breakage is almost jet black, as porcelain dolls are hollow inside, it's nothing but darkness inside and I wanted to show that.

Experimentation:

I experimented a lot with what skin tones I could blend with just the primary colors and white. I began my mixing darker tones, seeing how dark I could make the colors, and what colors were essential for that. For darker tones, purple is needed which can be mixed with red and blue, from there you add a bit of yellow and more red. This gets you a brown-ish purple cool color, which works well for shading, and it is a good alternative to using black. With the same ratio a warm toned brown can be achieved, instead however add orange (red and yellow) this will make a warm toned brown that I will later use to add shading in the lighter areas of the skin. If I want a more muddy color however, I can add a bit of green, which can also make the color darker as long as an excess of green isn't added. I followed this process when doing my actual painting, only added black when really needed. Even during the actual painting process, I ended up experimenting a lot with colors. I went back and forth between the colors I wanted to work with for the skin tone starting off with more yellow and orange tones to then green and red/orange tones,



Inspiration:

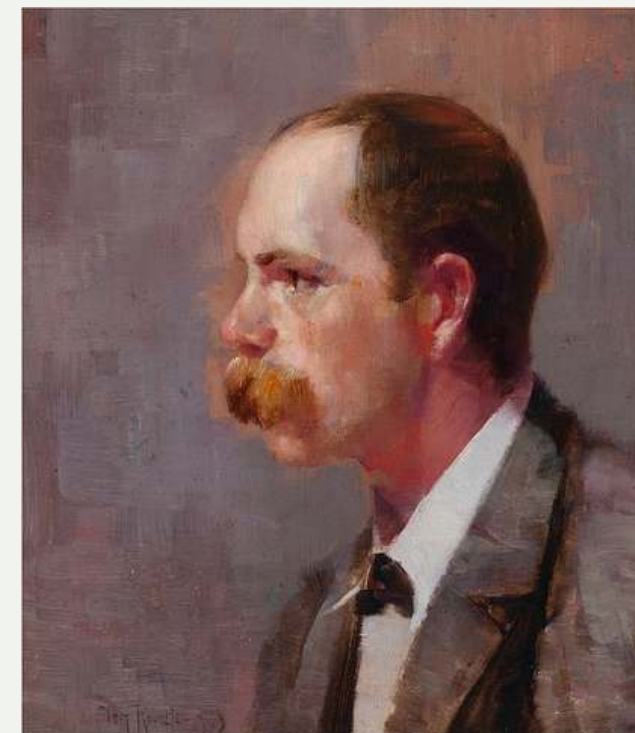


Portrait of Florence by Tom Roberts

Tom Roberts:

Tom Roberts is an Australian artist from 1856–1931 who was involved in the Heidelberg School art movement or Australian impressionism movement. He worked primarily with oil paint and created a variety of portraits and landscapes. Tom was one of the four artists that brought impressionism to Australia from England and France, as that's where he was first introduced to the movement. However, compared to French impressionism, his work was done more cleanly and "formal". His influence helped create a multitude of impressionist paintings depicting Australian rural life as he was involved in creating painting camps around the suburbs. Tom Roberts alongside Arthur Streeton, Charles Conder and other painters, took an exhibition to Melbourne known as the The 9 by 5 impression exhibition, consisting of 183 artworks, many of the works were painted on cigar box lids and were max 9 by 5 inches. However at the time, Australian critics were not really fond of the whole ordeal, and were left unimpressed. The reason this exhibition is well-known and important is due to it accurately portraying life during the time of federation in Australia. One of his most popular pieces is "The Big Picture" 1903, an accurate representation of the opening of the first parliament of the commonwealth, which is now stationed in the Parliament House.

Not only that but Tom Roberts is known as the "father of indigenous landscape painting" in Australia. This particular painting "Portrait of Florence" was created in 1898. Roberts created lots of portraits of women wearing the fashion preeminent in that time period. He was very attentive when it came to painting portraits, very evident in the many colors of the flesh he was able to produce. . The woman in the painting is Florence Greaves who was actually a painter and a fellow student of Roberts.



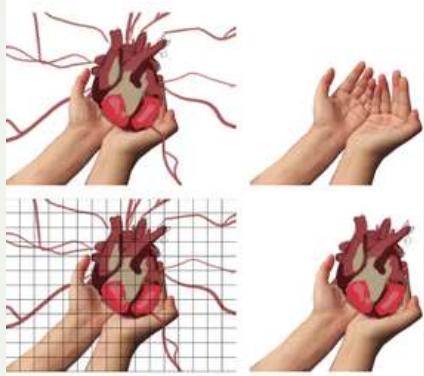
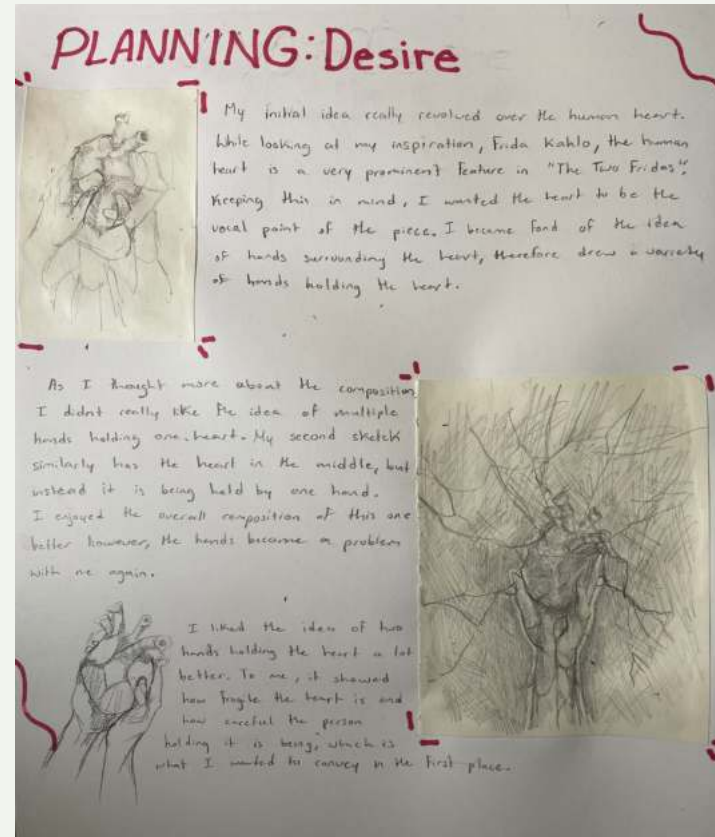
James T. Donovan by Tom Roberts

Using Tom Roberts artworks, I wanted to make a painting revolving around beauty standards. Some people are so used to seeing perfect faces with no blemishes, no acne, and all around attractive people, and when they see someone without those attributes, they are made fun of. I wanted to poke fun at the whole, the beauty is what's on inside, quotes as well as the absurd beauty standards set upon teens on social media. By choosing a porcelain doll as my main attribute, I wanted to incorporate it in a smart way. Porcelain dolls are very perfect and very pretty, I wanted that whole idea to represent the beauty standards. The shattered doll was to represent the many people that don't fit those beauty standards, I wanted it to either represent breaking those beauty standards, or the idea that the breakage represents what doesn't fit the beauty standards and the effects it has on teens mental health, at times making them feel as if they are nothing and that beauty ultimately determines their whole character.

Desire

Planning:

I went through different renditions of hands holding a human heart. I wanted the composition and overall pose and perspective of the hands to be very expressive. I wanted to emit the idea of the hands holding something very fragile. I felt that the first two sketches did not convey that exact feeling. The first sketch felt more like hands fighting to get a hold of the heart, the way they held onto it came across more aggressive as well. The second handheld the heart as if it were a trophy, not really evoking the feeling I was going for. However, the final sketch was a lot more to my liking as the way the hands were stationed did make the heart seem fragile, as it was being held very gently which was what I was trying to accomplish in the end. The central idea for my piece relates to the bad parts of desire as well as the idea of some causing harm to themselves even though they tried so hard to protect it. Desire isn't really a bad thing, however it's something that perhaps can lead us to do bad things in order to get that said desire, I want to explore more deeper into it.



For my planning, I began by having my sister take pictures of my hands. I wanted it to look like I was holding something fragile, therefore position my hands in a tightly-coupled manner. I then, digitally, began editing the picture, fixing the colors, and also adding a messy sketch of where I want the heart to be. I had to go through numerous references of real life hearts for it. I made this digital collage in order to have a reference of what I wanted my piece to look like while working, as well as to use grids due to the hands being in a somewhat difficult pose. I wanted this to act as a guideline for the overall composition of the piece. While transferring the sketch to the canvas, I did look at many references for real life hearts, something I didn't do while planning, to make sure the sketch would be as accurate as possible.

Planning of piece and meaning:

My initial planning of this project relied on conveying the idea of following what your heart most desires. Originally, I wasn't sure how I would be able to convey this feeling in a **negative** way. I began sketching what came to mind.

I would spend a different day making a new sketch, making sure not to look at the previous one from the day before. In the end, I inspected all my sketches and saw they all had something in common:

- Bloody heart
- Hand(s) holding onto heart (both carefully and aggressively).

Now I began thinking more critically about what I wanted the overall feel of the piece to be. In some sketches, the hand is visibly seen gripping the heart very aggressively, making the feeling of the piece feel more, angry, while in other sketches, the heart is held onto very carefully, this being the one I resonated the most with as it showed the fragility of the heart, making its leaking of blood more saddening, as it shows that even when taking the most utmost care off, the heart was still in fact damaged. This in turn, helped me figure out the overall meaning of the piece.

Meaning of the piece: The heart leads us to what we most desire. The most fragile part of our body we protect but we constantly damage it. However, we are sometimes led on and captivated by things deemed 'morally wrong', manipulated by its non-existent beauty, as we fail to stray away from it.

Inspirations:



Originally this was going to be a graphite piece, however when I stopped here and began looking for inspirations I came across The Two Fridas. I was instantly captivated by the bright reds of the hearts and I knew if I wanted to convey the idea of desire, color would be the way to go. Taking into account this particular painting, I took all my ideas together and formulated my final composition sketch. I incorporate the red strings prevalent in Frida Kahlo's piece onto my sketches, as well as the breakage of the strings.

Inspirations:

The Two Fridas

Frida Kahlo was one of my inspirations when it came to thinking about the whole composition of the piece. The idea of the red strings coming from the heart to then be cut by the other her. This idea was almost similar to what I had planned in my sketches, and was actually going to not go through until I found The Two Fridas. My concept of the strings is tied with the idea that sometimes we go after things that hurt us, and at times even pursue it after seeing the signs. I will have one of the strings ripped, showing the breakage from that routine, however in the back we see more strings intact, showing how it's not that easy and there's still a long process to achieve our desirable goal. In this particular piece by Frida, the other hero is the embodiment of her desperation and loneliness while being heartbroken, however it is said to have many other meanings. That is the same sorrowful impact I want with my piece.



The Creation Of Adam:

The Creation of Adam by Michelangelo was the painting I had in mind the most before and while working on this piece. The technique presented in his pieces was what I wanted to replicate since the focus of my piece isn't just on the heart but also the hands, as well as due to it being a close up piece, I wanted it to look somewhat realistic. This piece by Michelangelo is one of his most known paintings, representing when God created his own image of a man.



Experimentation:

Before beginning my paintings, I played around with colors on my painting palette. Making a variety of skin tones and undertones, keeping note of the ones I wanted to use, with the estimation of the colors used to mix that said color. With colors I didn't like I would also write down as to avoid using them. With this in mind, I made sure to make a good amount of the paint colors I did want to use, as well as leaving bits of blue, green, yellow and red (primary colors) on the side in case I wanted to change them. While painting I change the color of the background a lot, starting off with a light red, then a very dark red, then a dark blue and eventually pure black. This was due to the fact that the heart wasn't standing out as much as I envisioned it with these colors. The hand, same process as the first hand however I did find this hand to be a lot more challenging. By the time I was done with the first hand, a lot of my paint had dried, even though I had added an adhesive to stop the drying process, and also ran out of a lot of my mixed paint. Although I wrote down the combinations of colors, they weren't coming out the same. However, looking back at it now, I feel as though they are similar but I used a bit too much green in some parts of my mixtures. I encountered this problem again when working on the second hand as I forgot to finish on of the fingers. Although the colors weren't 100% the same, it ended up working out. Before beginning my paintings, I played around with colors on my painting palette. Making a variety of skin tones and undertones, keeping note of the ones I wanted to use, with the estimation of the colors used to mix that said color. With colors I didn't like I would also write down as to avoid using them. With this in mind, I made sure to make a good amount of the paint colors I did want to use, as well as leaving bits of blue, green, yellow and red (primary colors) on the side in case I wanted to change them. While painting I change the color of the background a lot, starting off with a light red, then a very dark red, then a dark blue and eventually pure black. This was due to the fact that the heart wasn't standing out as much as I envisioned it with these colors.



Desire

Exhibition Text:

The heart itself can lead us to what we so most desire but in turn can take us down a road of darkness. A fragile heart, the idea of taking care of something so vulnerable, hoping it doesn't break, holding onto it so tightly, however you are the one who is causing it harm. Inspired by Frida Kahlo's concepts and Michelangelo's painting style.



Process:



I began by measuring out 16 x 20 inch square grids onto my canvas. I then carefully sketched my image, making sure that every is correctly counted to have perfect proportions. After the sketch was done I added a light wash of red paint, it helps in building up skin tones as well as just making easier on the eyes compared to a white canvas.



I started off with a base of muted yellow with a bit of red and blue. I made sure not to make my base too light of a color or too dark as it's easier to build up the colors that way. Little by little I added the shadows and highlights. I changed between red, orange, yellow and blue toned colors for the skin, since staying within the same color range could make it look flat, and my goal for this piece was realism, as my inspiration Michelangelo work is hyper realism. I also found that once I incorporated blue into my color palette, the painting began to feel more alive, which was what I was lacking when I had first begun it. In order to add the smaller details, like the slight dents in the hands, the crevices, and the faded muscles, I watered down my lightest color. I found that watering down the lighter colors helps to blend them easier into the painting, and since I am working with acrylic, prone to not blending, I had to find ways to actually blend it.

After I was done with the hands, I moved on to the heart. I first began by mixing a batch of different hues of red, mixing it with a bit of blue to make it darker, and yellow with white for lighter tones. Then I began marking where each of these colors would go, not adding too much detail, just adding large chunks of colors where needed. After it all dried, that is when I began adding detail, starting off in the base area of the heart. A lot of the heart references I was following had yellow/light beige, fat or tissue at the base, with light yellow and beige, I did my best to replicate this, then I let it dry. Then I began painting what I believe is the artery. I used very bright red for this part as this is the part of the heart with the most red hues. I made sure to make it look 3D-ish, by adding shading on the sides and lighter colors in the front (it also makes it look curved/round). I followed this same step for all the other parts at the top of the heart. Once everything was dried, I went in and added vein lines with a darker red, as well as adding a white highlight around the veins to accentuate them. Then I added highlights where needed with a light beige + light blue combo.



Reflection:

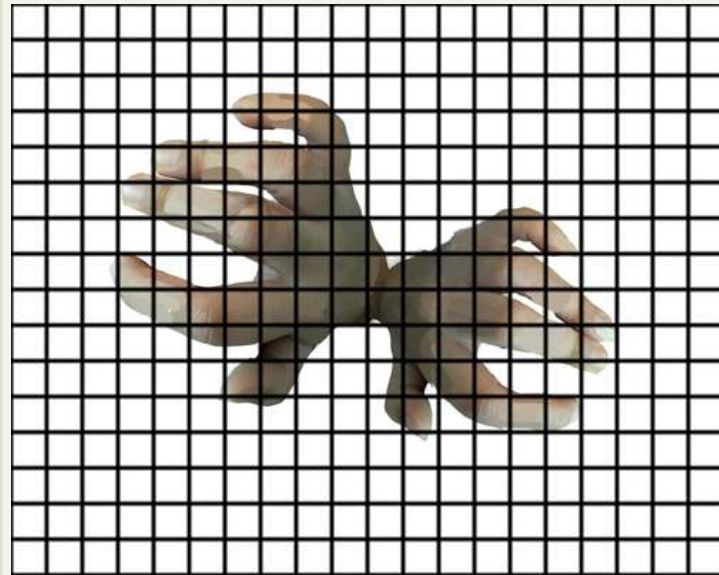
This painting was one that I enjoyed. Although I wasn't sure I would be able to pull off painting a realistic heart, I think I did a better job than I thought even though I wasn't 100% if the heart had the correct proportions and parts. The hands also came out better than I envisioned. I expected them to take me at least a week to complete, but instead they took me 4 hours. If I could go and do something different I would probably use oil paint instead of acrylic. I do like how the hands came out but I feel as though the heart could've come out more realistic looking had I used oil paint instead because the problem that I found when doing that heart is that the paint wouldn't blend, I had to accommodate to using watered down paint to blend instead. My strongest point is differently blending and choosing the right colors. Every time I paint I never want the painting to look dull or gray, keeping that in mind I make sure to use as little black paint as possible, if I want to make a color more cool toned or darker I use blues and greens instead. Compared to Frida Kahlo and Michelangelo's pieces there's an underlying sense or sorrow. In *The Three Fridas*, it relates to heartbreak, in *The Creation of Adam* there's the weakness Adam feels before he touches hands with what we presume is God, although not super sorrow, it does show a vulnerable feeling. For my piece I also wanted to incorporate a feeling of sorrow in the form of desire. The central idea for my piece relates to the bad parts of desire as well as the idea of some causing harm to themselves even though they tried so hard to protect it. Desire isn't really a bad thing, however it's something that perhaps can lead us to do bad things in order to get that said desire, I want to explore more deeper into it.



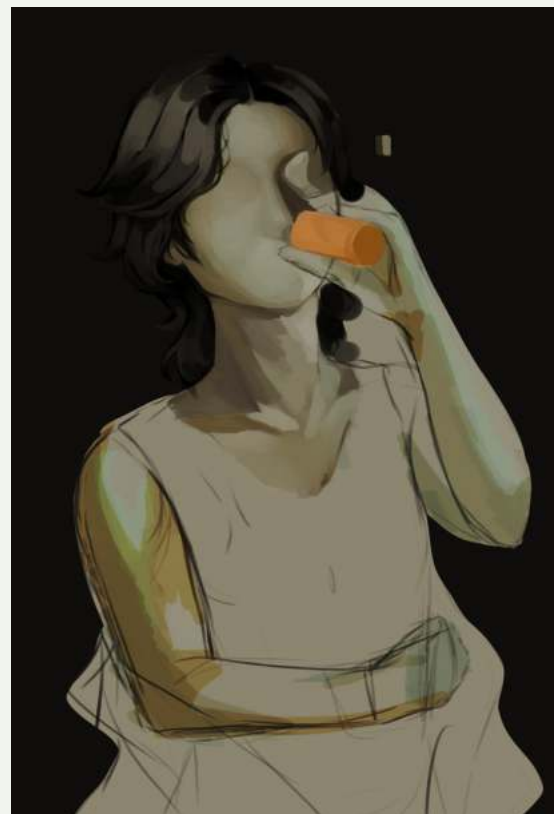
After everything fully dried, I began painting the background. I wasn't going to do much with the background, just add a dark color to it because I wanted everything else to stand out, like a baroque painting. Also while researching *The Creation of Adam*, it was said that Michelangelo kept the background simple as he wanted all the focus to be on the main subjects of the painting, which is also why I decided to go with a flat color. This part of the process was very tedious as I had to be very careful not to get black paint on the heart or hands. I will say I have the shakiest hands and my hand slipped a couple times however I cleaned it up with lots of water, acting fast before the paint dried.



Pills



Going into the planning stage, I knew I wanted to do something regarding pills, it just had to be their, whether it was in the background or the main vocal point. Looking at my inspiration, I knew I wanted show the idea of someone crawling away or struggling to come out of a pile of pills. For my reference picture for my piece, I took about 10 pictures of both of my hands in various positions, all in a way where it looked like I was struggling and crawling away from something. Then I took the best two pictures and edited them, placing them together. A concern I had however, was that the pictures I took, none looked like someone was crawling or struggling, but I felt I could show this emotion later on in the painting process.



The overall planning of this piece was me going back and forth with the components of it. I wasn't sure if the whole idea of drowning in pills would be too much. I also wasn't sure if I was keen with the idea as it was almost too personal to me. However as I began brainstorming more ideas revolving around the pills and really liking how they looked. My first idea was a faceless person drinking a bottle of pills. The colors are very dull to represent the overall sad feeling of the piece. Originally I was set with this drawing however, since I had already taken pictures for my other idea, I was more keen to do that one. My only concern with that one was the copious amount of pills that I would need to paint.

Although many pills would need to be painted to show the idea of drowning in pills, I wanted to challenge myself as I had never done such a detailed and complicated piece as this one before. Due to my inspiration being Zdzisław Beksiński, I was inspired to take my idea further since all his paintings are extremely detailed which is what ultimately influenced me to go that route.

Inspiration:



Untitled, 1975 (Known as "The Creature" or "The Crawling death")



Untitled by Zdzisław Beksiński

Zdzisław Beksiński was a Polish painter known for his Dystopian Surrealistic art style. His work is full of grotesque and uncanny looking creatures set in very dark settings. His works are highly appreciated by many due to its uniqueness in the way he is able to create an otherworldly world as well as how detailed each one of his pieces are. Most if not all of his works are untitled and have no meaning, as he mentioned that he wanted his work to be interpreted solely by the observer. With this in mind, many believe his work is said to represent horror, decay, death and all the negative emotions possible. This particular piece, although untitled, is known as "The Creature" or "The Crawling Death", said to represent the "Post-War" and the destruction that came with it, as we see much decay in the background. The creature is said to represent death hence the name "The Crawling Death" given by viewers. The reason people believe this and many of his other artworks are related to the war is due to his close relation with the war, as he was around during the time World War II was taking place.

For this particular piece, I was especially inspired by the way Zdzisław Beksiński draws hands. As seen on "The Creature" the figure seems to be crawling away and I wanted to have that same effect on my piece. For my piece, the hands represent wanting to crawl out of a bad situation, in this case, the person is drowning in a pile of pills and wants to get out. The way Zdzisław Beksiński draws hands can seem very uncanny, which is something I want to attempt to tackle. In this piece, the creature has very unnaturally long fingers.

For this particular piece, I was especially inspired by the way Zdzisław Beksiński draws hands. As seen on "The Creature" the figure seems to be crawling away and I wanted to have that same effect on my piece. For my piece, the hands represent wanting to crawl out of a bad situation, in this case, the person is drowning in a pile of pills and wants to get out. The way Zdzisław Beksiński draws hands can seem very uncanny, which is something I want to attempt to tackle. In this piece, the creature has very unnaturally long fingers.

Experimentation:



Most of my experimentation relied more on the colors I mixed during the painting process. For the hand, I stuck mostly with warm colors, mixing up variations of brown with the primary colors. However, as I painted, the colors looked almost flat next to each other, therefore I began mixing up other colors other than brown tones, like a dark green for the shading, and a light blue for undertones in the hand. Later into the process, I moved onto more cool toned colors because even with the green and blue, the hand was looking very flat and I was not liking it. I added more gray toned browns to the lighter part of my hands and built up the colors as I went. It looked a lot better but I was still not liking the colors of the hand. I ended up re-doing my whole color palette, trying to use only reds and yellows to make more peach toned colors.

Pills

Process/Experimentation:



Beginning my process, I started by doing 20 x 16 in grids and began following the digital version of my sketch. The overall grids were not exactly the same as the one on the photo therefore the sketch came out a bit different proportion wise, however this was later fixed during the painting process. After the sketch was done, I began painting both hands with a light brown color as the single base color.



Afterwards I began adding both the dark and light values to the hands. For this I used a medium sized brush and just added colors where I felt needed. This process was only to add base colors therefore I avoided adding detailing of any sort, as these base colors would later be changed. Instead of just using brown, I tried to incorporate a bit of light blue to the colors when mixing. Light blue is a color very evident in many of Zdzisław Beksiński's pieces. I had a lot of trouble here painting the knuckles, although I did not intend on adding much detail yet, I wanted each component to be visibly there, that's when I began struggling with the part of the hand, which in turn made some of the fingers look abnormally long. Although, I tried not to focus too much on the proportions as Zdzisław Beksiński's artworks tend to have very abnormal proportions.



Then I moved onto adding detail to the piece. I first began by mixing a light gray/brown/blue color and adding it to the lighter parts of the hands. I avoided using any more brown for the highlights as I felt there was too much brown to the point where the piece was looking flat. I also began adding a bit of yellow undertones and dark green to the darker parts of the piece. I did this process for both hands and once they were both done, I noticed one of the hands looked much more detailed than the other, and they were almost clashing with each other. I also began adding a couple of pills to the background. I did blotches of multiple colors in the shape of a pill, this would act as an almost stencil for when I add the actual detailed pills. My goal is to have the whole background covered in pills. I also added a pill bottle in the corner of the pieces.



The drawing of the pills was a very long process. I started off with a base of light gray with a bit of yellow and began shaping the pills, I then took a smaller brush and with black paint, I shaped the pills. Then I added shading with a darker gray, adding the thin blue line, and then lastly, added the white highlights. I repeated this process for the whole piece. After 4 days, I wasn't even halfway done with the pills. At this point I noticed that the pills were around the same shade, and you couldn't tell if they were piles, Therefore I added a light black wash to some pills to make them seem as if they were below the pile, I also added darker pills in between some of the pills to continue this effect throughout.

Once I was done with the hands, I went back and changed them up a bit. I kept comparing them to the hands Zdzisław Beksiński paints and they didn't emit the same grotesque look I was going for. To be honest I wasn't sure how I would be able to recreate his style, I went in with dark shadows and focused on adding them onto the joints of the fingers, since that seemed to be the most evident part Zdzisław Beksiński focused on,

Compare and Contrast:



Focusing on the hands, both show the idea of crawling away from something, the something being danger. For my piece, the "danger" is the pills, while in Zdzisław Beksiński the danger is the chaos going on in the background. However I feel like my piece lacks in evoking that feeling. Although it's visible that one is crawling out from the pills, I feel as though not enough mood is created, which I feel is due to the colors. Zdzisław Beksiński's color palette is a lot more dark and although it holds lots of bright oranges and yellows, they work well in creating the chaotic mood. My colors, although similarly are very bright, lack unison.



Reflection:

Pills is the one piece that took me the longest time to complete due to the many components to it. I admit, doing hundreds of pills was not what I was aiming for with this piece, but in the end I felt it would really help in conveying the meaning better. If I were to go back and fix something, I would definitely fix the hands, maybe fix the position of it, since I wanted it to look like the person crawling out was struggling greatly, and I feel I failed in conveying that specific part of the painting. The thing I like the most about the piece are the pills, although I wished I would have made them less "shiny" and gray, I think it shows the amount of time and effort I put into it. Overall, compared to my other pieces, this one is one I am closely related to. While working on it, I had to take pauses as I was greatly reminded of this particular time in my life that I locked away in my mind. Due to this emotional reaction to it, I think is why I was able to produce something I am very proud of.



Dyspnea



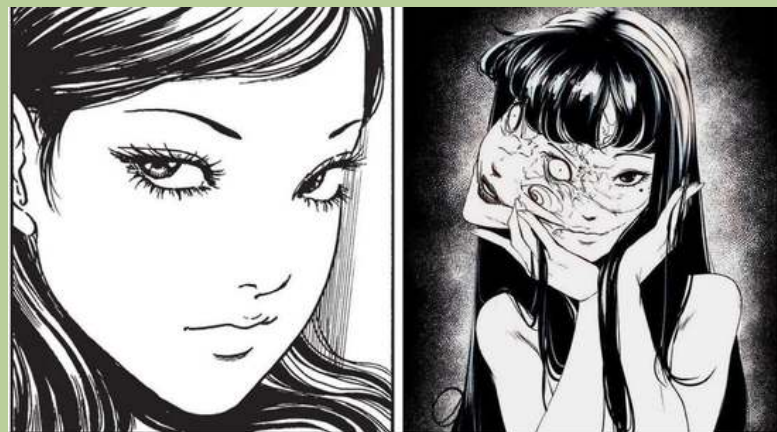
During my planning stage, with the 1st idea, I just wanted a scary looking scene, that's when I came up with a hand reaching/holding on to a person. Then I took a step back and realized I could refine this and make it a piece depicting anxiety and panic attacks. I wanted to make an image that would portray mental health artistic way. I thoroughly loved this idea, as I also wanted to portray what I myself deal with everyday due to my own mental health problems, this being a big visual of it. I wanted a person, to look in a sense, terrified, and have hands holding on to their neck, the hand representing the agony and fear that comes over you whenever a panic attack happens. The feeling that you can't breath, there for the hands symbolize that however, shown in a visual way, therefore a 'chocking' motion. The hand at the very top, is reaching out to the person. I also drew many different hand poses, as seen on the top of the page, as I wanted to see what poses would look better and not awkward looking on the piece. I added long nails and made the hands 'long' as to make them look abnormal.



This was now my carving stage. The sketch I had done previously showed up on the block print perfectly. Although, I did change the shape/perspective of the hand, drawn directly on the block print. While carving, I wasn't sure how deep I had to go for the white parts to not get ink, therefore a lot of areas look butchered. I started off with carving the people, as I wanted to experiment with the tools and see how each one work. To then find which I liked and which I did not. I also ended up going too deep in the face, therefore a small dot can be seen on the right side of his cheek, however, it wasn't enough to ruin the print.



The inking process was perhaps the most frustrating. I was sure how much ink to put onto the block-print but I also did not want to overwhelm it with too much ink. The first print, had a lot of splotches, where the ink did not touch it, this was either because I did not put enough ink in that area or I did not press hard enough on that said area. The second print came out better, but still had a lot of white dots that bothered me. The next print was the best one of the bunch, it still had some white spots, but wasn't enough to distract/bother me so I kept it as my final product.



Junji Ito:

A big inspiration for this piece was Junji Ito. Junji Ito was my main inspiration because he tends to do over-the-top artwork depicting scary scenes with deep meanings. Although I cut down on the scary factor, I still wanted a heart-wrenching story to go along with my art work. Junji Ito's works are mostly black and white, he takes advantage of the usage of black really well. The artist Junji Ito, depicts character in abnormal situations, which can be difficult or interesting to look at, which also portray deep meanings that make you think. With this in mind, I tried to make a scene that makes you think, and decipher what the meaning is. For an abnormal aspect I added hands, where as you can see are not connected to anyone, as it seems they are coming out of no where.



Ernst Ludwig Kirchner:

My other inspiration was Ernst Ludwig Kirchner. I took inspiration from Kirchner's way of carving, how its not perfect in a sense giving the piece more personally and uniqueness, which I think gave my piece a better look to it. His pieces also have heavily use of dark areas, giving his subjects a pop look to them. This is what I tried to depict mostly in my piece. His pieces also have a painterly look to them, even tho it was done with wood-print another aspect of his style that I like. My other inspiration was Ernst Ludwig Kirchner, from him I took inspiration more from his carving style, the imperfect look of his lines and ragged look. I added this, especially in the outlines of figures in the artwork, where there is no straight or perfect lines, due to the meaning of my piece as well I wanted it to not look picture perfect, as I felt the messy look would add more of an artistic expression.

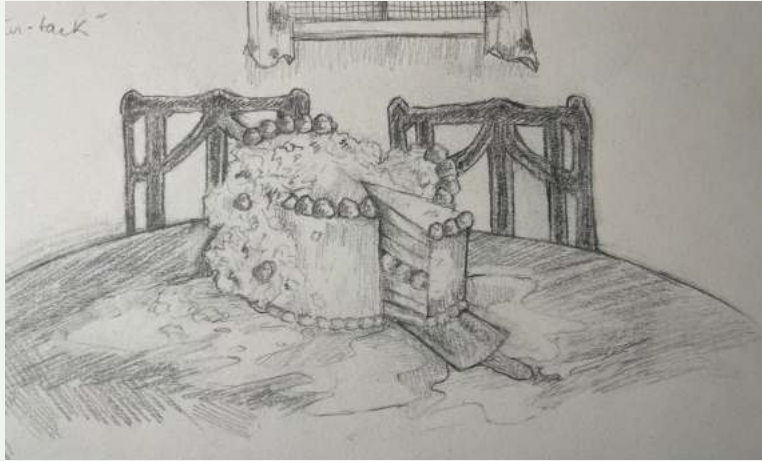


Reflection:

I am proud of my final product. Although, it was the process was very difficult and stressful, it was nice to see how the print looked at the end. The strengths of my artwork are definitely the outline of the person in the middle, as it deals with a lot of curves lines with different levels of thickness, there's not many straight lines. Another strength I can find are the hands. Once again, getting the shape of them carved was a very slow and stressful process. The small lines had to be on the hand to give them space and depth, without them the piece may have looked flat, so I had to not rush the process and have lots of patience. In the end, it all payed off as I am proud of how they came out in the end. The decision of have a all black background was something I debated on a lot. I wanted a background with interesting details but at the same time I had to think about the time and material I had as well as my subject. Too much things going on may falter the piece and not make the person and the hands the main vocal point as intended. My least favorite part of the project was coming out with an idea, due to how hard the medium seemed, I wasn't sure what route I wanted to take with it. I wanted my artwork to have a meaning to it, and that itself was hard enough to figure out as I was trying to do complex ideas, in the end I went with something I had lots of knowledge with. My favorite part was the inking process, although it was very frustrating, as the ink would sometimes not show up, it was exciting to see how my block print would turn out on paper.

More

Planning:



My initial idea for this piece was to make something that could represent the idea of stress eating due to my theme being closely tied to mental health. My first sketch represents the idea of falling apart in the form of a cake. I wanted the cake to look abnormal. On one side, the cake was perfectly cut, but when one looked at the next side, it was already touched and taken apart. Overall, I wanted it to look like a simple painting of a cake, with a deeper meaning only if one decides to read about it, so therefore, more of an open to discussion piece. As mentioned, my plan was to make this into a painting. Although I really liked this idea, I wasn't really sure how I could execute it, the meaning of it felt kinda far-fetched, as I felt I wasn't really evoking what I wanted. I also began thinking more about how it would look next to my other pieces that would be used in my art exhibition and felt that it would stand out too much, and would even look out of place.

I began practicing different hand poses. Hands are a very prominent subject presented in 3 pieces apart from the exhibition. Therefore, doing something revolving around hands would fit right in however I was not sure how to incorporate them. I drew two different poses, both to show the idea of gripping something. I would do the pose with my left hand, and with my right hand I would sketch whatever I saw. This also worked as a practice since I haven't really done detailed graphite art in a while, and my inspiration, Ernest Pignon, creates very detailed pieces with the usage of lines. However, I didn't really focus too much on trying to replicate their style as I was focusing more on doing hand studies.



I still did not have a general idea of what I wanted my piece to look like. I started off by taking pictures on my kitchen table. I set up a table and utensils and took different pictures with different hand poses. The one visible here is the one I choose in the end. I chose this particular picture because as seen, the hand holding the fork is piercing through the paper plate showing the theme of frustration that I wanted to portray.



While working on the piece, I stopped mid way and thought that the picture itself felt quite empty. I didn't want to add too much to it but I wanted to add more texture to it. While working I used a napkin to make sure I didn't smudge the lead, so I took that napkin and scrunched it up, took a picture of it and decided to add it to the piece. I liked the idea of the fork piercing into something, and although it is piercing the plate in the picture, it was not that visible which is why I felt the paper could add more to the it.



Inspiration:

Ernest Pignon-Ernest



Ernest Pignon-Ernest

My inspiration for my artwork is Ernest Pignon. Ernest Pignon is a french artist. His work is mostly graphite and charcoal, and is said to be closely related to the Situationist movement. This radical movement was formed in 1957, made up by marxist and surrealist viewpoint on the politics of the time, as around that time period art and politics went hand in hand in making. Many of Ernest's early works were heavily inspired by politics. His work tackles human rights, xenophobia, war etc while most, if not all his work being monochromatic. However he is mostly known for doing portraits of famous people.

I was instantly captivated by the way he is able to create shading with just lines, especially when drawing realistic hands. I wanted to create this same effect when doing my piece as I felt like it could be not only a new learning experience but can also fit my meaning as the shading is almost messy, but very polished. I am generally a big fan of this particular style which is also why I wanted to incorporate it into my work.

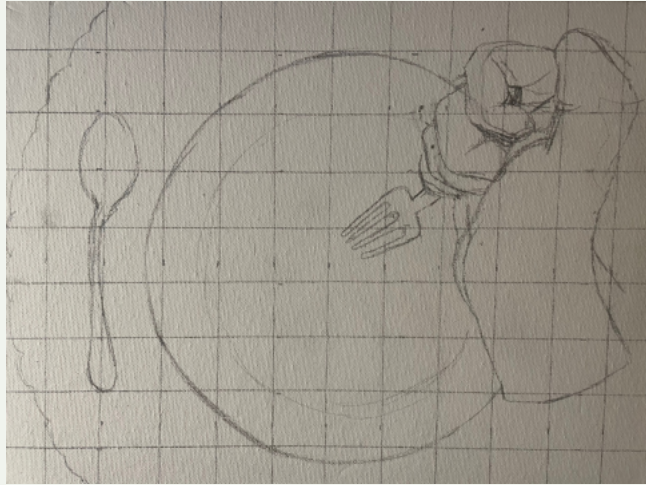
I originally wanted to add color, and was thinking of initially doing a painting, however when I looked at Ernest Pignon, I was inspired to try to do something with graphite. Graphite is one of the only mediums I did not have as a part of my exhibitions as most were made of paintings. The fact that it would also be in black and gray challenged me to try to create meaning with a limited color palette (which in this case is none).



Ernest Pignon-Ernest

More

Process:



I first began by adding grids to my canvas board and started following the picture. Everything was going well up until the painting process. I already was going away from my original idea, as I ended trying to do a painting regardless of planning on doing graphite. I think it was because I was unsure if a graphite drawing would fit with my theme. However when I started painting the base colors, I instantly hated it. I didn't like the colors of the piece, and it was at this time where I realized graphite would in fact be better.

Regardless of this being unfinished, I began the painting process by first painting the background, the plate, spoon, and table. While painting the red cloth, I was having a lot of trouble replicating the texture and patterns of it. The more paint I added the more smooth and polished it looked which was far from how the cloth looked in the picture. This is also one of the reasons I ended up not doing a painting because I wasn't able to replicate the texture and just didn't like how it looked without it.

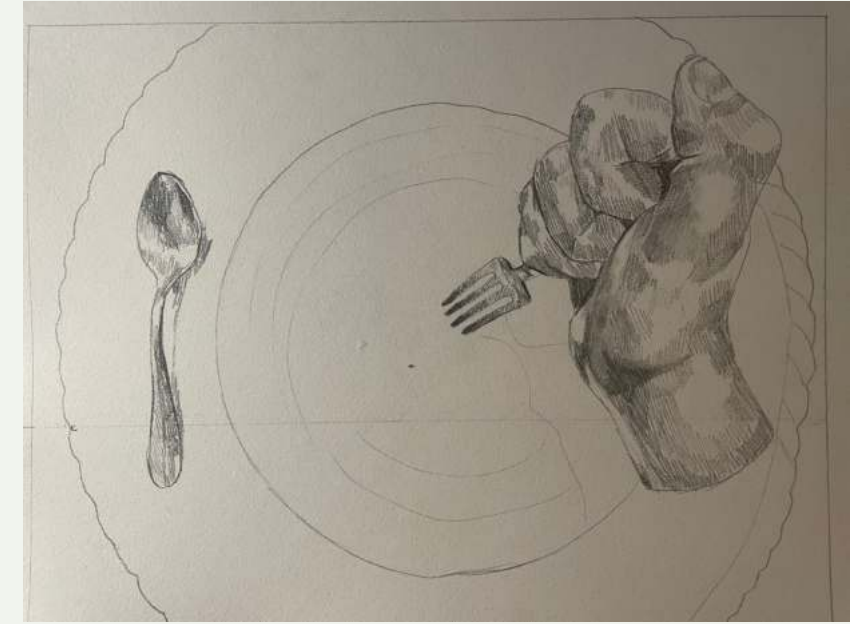


Reflection::

Lastly I finished off the background, and while when doing it in painting form I had trouble with texture, with graphite I did not have trouble replicating this. The process was also a lot faster and I am happy with the way it came out. Although I wasn't able to make it as textured as I had hoped, it did come to the best of my abilities. Then I added the tissue, as the last touch, once again using the hatching technique to shade it. Overall, I do like how the whole piece looks as a whole, however there are things I wished came out better individually. First would be the cloth due to the lack of texture, although better than my first try, it still has room for improvement and then the other would be the tissue, as I am still not sure if I like how it looks with the other components. My favorite part of the piece however is the hand. I feel I was able to follow my inspiration easily and just loved the process of hatching.

I re-sketched the picture onto drawing paper. As visible in the picture this time I started the drawing by shading the hand and the spoon, not focusing on the background. While shading I really took into account Ernest Pignon style. In his drawings, he uses a lot of lines to create shading which is what I did all throughout the hand. I created contrast with the lines by doing some darker than others and some lighter to also create dimension. The lines don't follow a general direction and are put messily similarly to Ernest as I was very fond of that look.

I followed the same technique when shading the spoon however I felt I felt short in replicating the lines as they are less visible on the spoon compared to the hand.



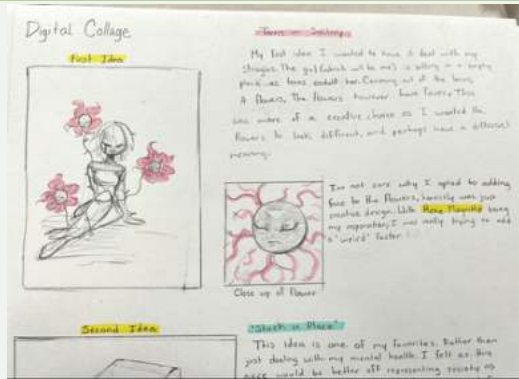
Ernest Pignon-Ernest

In a more closer look, one can see the individual lines used to create shading. The lines are a huge staple in Ernest's work, which I felt I was able to recreate on the hand. I was able to replicate the indents of the hands and the folds with only the usage of hatching. However as I said before, there were moments where I ended up not using lines for shading, going away from my inspiration.



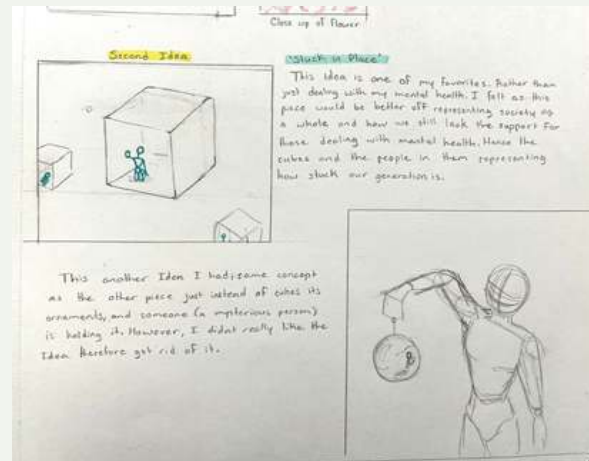
Ernest Pignon-Ernest

Out of Touch



Idea 1:

My first Idea revolve once again around my essay, however this time I had different subjects here. We have a girl, me, covered in a vines and flowers. This idea I really liked and was going to do however, due to the requirements, it sadly seemed too, common, so I scratched that idea.

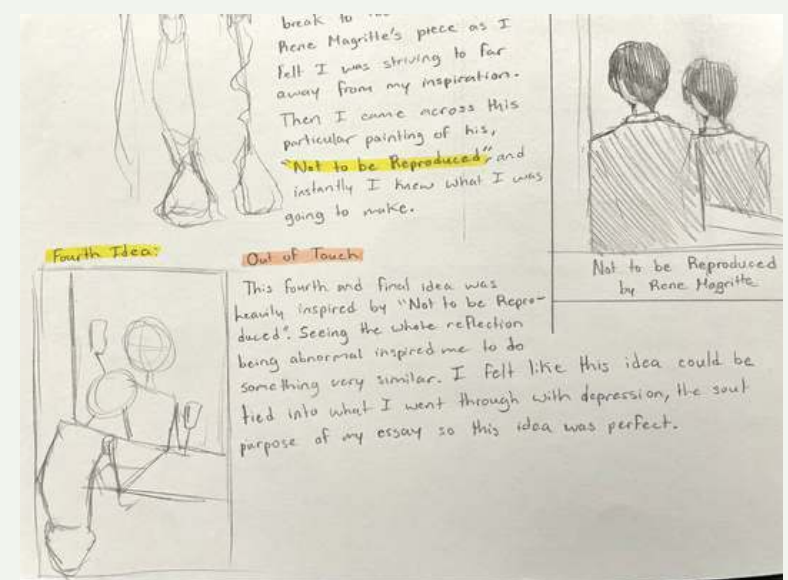
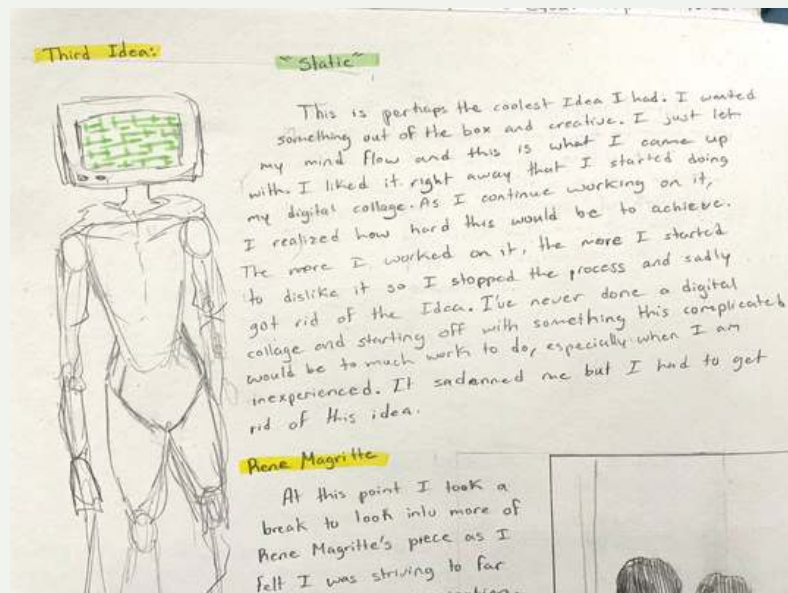


Idea 2:

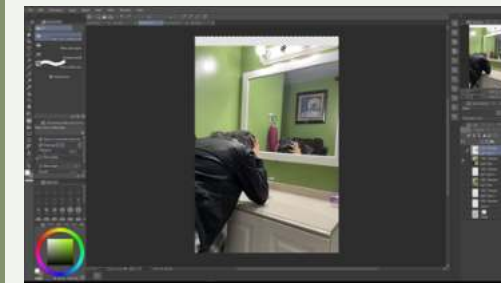
This idea shows me stuck in a glass cube in the middle of no where, however, you see other cubes in the back with multiple other people in them. Showing that I am not the only one going through the same thing. Another similar thing I did was me in a glass ornament, while a mystery person holds it, however the ornament is breaking, I got rid of this idea because I genuinely did not like it.

For each of my ideas, I wanted to sketch them out digitally first. I like to have a visual of what I want to do before I work on it, as it helps me be organized in my ideas. To be honest, I was just sketching out whatever came to mind, eventually this being what I came up with. I liked how it looked however I began to have trouble thinking about what I'll write for it. So, I looked at my essay that I wrote before hand, and I realized that I could relate it to what I had already wrote, I would just need to fix and add things. I want to wires to make it seem as if the TV is old, and breaking, while the wire on the legs in making it hard for the figure (me) to walk forward.

This was actually going to be my final idea, but one I started the collage, I wasn't fond of how it was turning out, therefore opted to my 4th idea (the final idea).

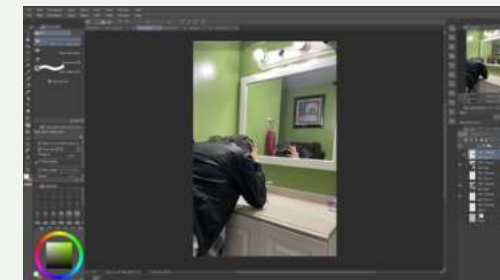


In my final idea, we see me, touching or looking at the sink in front of a mirror. In the mirror reflection however, there me, being pulled away. This is a metaphor, to show how out of touch I am with myself as a person, to the point where I distant myself from ME.

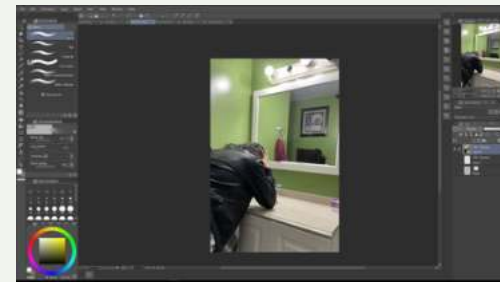


First I got my 24 in x 36 in canvas ready and pasted my first picture onto my canvas. Making sure it is good size and nicely visible. However, as you can see there is a blank line at the top.

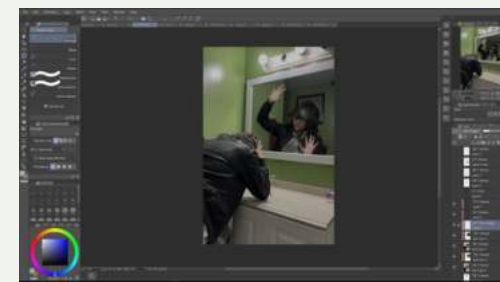
To fix that blank spot I took another picture I took in the same spot but that was farther away, I aligned it so that the light bulbs touched. Once again tho, the colors contrast are a big far from one another.



To fix the colors I took a brush from the drawing section and took the color who is most visible and with painting motion blended them together. However, the brush strokes were very visible so I took a blender and just blended it together until it was seamless.



That's when I took the picture for the second reflection. I didn't take a screenshot of the erasing process (although it is visible on video), but I decided to erase it by hand because I didn't like how to computer did it. It took a longer time but I think the outcome is great.



For the last touches, I wanted to change the lighting of the image and make the colors more saturated without the use of filter. I used a hue and brightness option to change it and used a "darken" option to bring down the saturation.



These are the individual pictures used to create the effect of the reflection moving separately to the person.

Out of Touch



About this piece:

This piece is an embodiment of what I have gone through and my struggles with depression. With the use of pictures I took, I made a simple collage revolving around me distancing myself from ME as a person. Meaning that I put my own feelings aside as to not worry others, to the point where I forget to take care of myself, therefore giving it the title Out of Touch, as I became out of touch with myself. This piece symbolizes the hardships I've gone through and how greatly it affected me. I took inspiration from the artist Rene Magritte, from their unusual situations and to the mood.

My art project dives into the issues that have shaped me and affected me as a person. Starting from a young age, I began to feel feelings that I never experienced. From self-doubt, to anxiety, insecurities and feeling as though I am not enough. I began to look and compare myself to everyone I saw, to the girls and boys in my school and the people I saw on TV. The more and more I grew up, I started to question many things about myself that I did not take time to think about in the past. Back then, there was a line in what was socially acceptable and what was not. I focused a lot on trying to stay on that line to the point where I threw my feelings aside so I wouldn't be seen as different. Eventually, these feelings caught up to me all at once, and I became a mess, distancing myself from everyone. I began to lose myself and began to drown

myself in all these feelings. I avoided asking for help or just talking it out with someone as I felt it was too much of a burden, and my feelings were “too confusing to understand”. Starting high school, these feelings got worse, and I began missing school and I felt too tired to wake up. Not tired when you lack sleep, but tired when you are just done with everything. I stopped finding joy in my hobbies, art and dancing and just spent my days doing nothing. All I thought about was school, I felt that if I focused too much on my health, I would not focus on school. Eventually this all caught up to me and I began to have panic attacks at school, I would feel like puking and fainting, and would skip lunch, locking myself away in the restrooms, causing me to lose weight, and eventually my mom caught up with this. That was perhaps the scariest and best moment of my life, I had never spoken about my feelings, but that day I was forced to spit it out. After that, I got help, and began taking medication. It helped, but those feelings were nowhere near gone. I still had trouble attending school, I felt safer with the medication, however I still couldn't do basic things like go eat in the lunch room or talk in front of the class or just do anything out of my comfort zone, it would all just make me breakdown. My parents had trouble understanding me too, not knowing how to take care of me, therefore they would get very frustrated with me causing many more breakdowns. Their not understanding made me question myself a lot and hate that I was making them feel that way. I started to blame myself for causing them stress even though it wasn't my fault for feeling this way. Then quarantine came, during those times, however long it was, I finally had time to think about myself as a person. Being away from people helped me become confident in myself. I found myself again, and although I still deal with these emotions and am still on medication, I am definitely better than I was 2 years ago.

Reflection:

This piece was very difficult to do, not the building process of it but the planning process. I had so many ideas that would require so much experience to do, something I do not have with it comes to a digital collage. I noticed that I was trying very hard to be out of the box, which is a good thing, however with this project simple can be good too, it all comes down to how you bring your story to life with it. Looking at Rene Magritte's pieces again to clear my mind helped greatly in putting my ideas together to make a simple yet nice piece that I liked and felt I could achieve. That was the first challenge I endured but the second challenge was with the digital process, putting the images together etc. I had to change the pictures and rotate them left and right to make sure the lines connected (referring to the wall lines), it being slightly off bothered me greatly. My favorite part was working with the reflection, it was very tricky but it was nice seeing it coming together and I think in the end it came out very well. Also changing the lighting of the image was my favorite part, a small thing but I think it complemented the image well.

Inspiration:

The reason as to why I choose this artist as an inspiration is because when you look at their art you have to take a double look to realize the "weirdness" of it. However, my piece looks very different in terms of style, evident since one is a digital collage while the other is a painting. Even if I couldn't emanate the style, I still wanted that weird factor. Which is why I went ahead and made a moving reflection, one of the scariest and weirdest things that could happen. Rene art is known for being weird as all its subjects in abnormal situation. My biggest inspiration was their "Not to be Reproduced" piece, the whole reflection made me uneasy which is why I wanted to do something like that. Rene Magritte has a very unique style that they express in their artwork. As soon as you look at his pieces you think “wow this is very odd”, which is the main reason as to why they were my inspiration. Their strange works inspired me to add that strange factor on my digital collage. While researching my inspiration and finding Rene Magritte. I learned a lot about him as an artist and what inspired him to do surrealist art. I also refreshed my mind on what surrealism is and what time in history it got famous. Rene Magritte especially is part of the major figures of the movement, developed after World War I in Europe.



The Common Place by Rene Magritte



Not to be Reproduced by Rene Magritte

Behind Closed Walls



MIAD Project called "Altering Landscapes" in which I did it regarding the issues evident in my neighborhood, from gun violence to drug usage. To touch into the effect it has on those who live in the neighborhood, and the lack of safeness people feel.



I began my planning by first taking pictures of things I could potentially draw. I went to parks and took pictures of things I found interesting. However, I wasn't really digging the picture I took. I didn't necessarily want to draw just the scenery and call it a day. Therefore, I began thinking about things I could do that could have meaning. That's when I thought about how I could instead do a drawing of my neighborhood, and tie it into the gun violence and drug usage problem that is very much evident. I went around and took pictures of my neighborhood from a couple different angles.

I went around the park taking pictures of structures, buildings, trees and anything that caught my eye. I also kept a lookout for anything recyclable in case I could use it for my project however had no luck. The more I took pictures however, I became less convinced with this idea, a lot of the pictures were unappealing to me. In the end thought I decided to go with a picture I took of this bridge since it had an interesting form.

Inspiration:



Vincent Van Gogh's Boulevard de Clichy

I was inspired by Vincent Van Gogh's Boulevard de Clichy artwork made with oil on canvas. This piece was created in 18887 during the time of impressionism and pointillism, in which Van Gogh used a variety of lighter colors. What inspired me the most about this piece was the amount of colors implemented into the piece. In general the piece is very light but there's still so many colors visible like the greens, and blues on the concrete floor. Seeing this, I wanted to emit that same style, and atmosphere, as the whole piece is very calming. I liked the idea of contrasting a calming scenery with a darker meaning which is why I chose this piece.

Ideas:

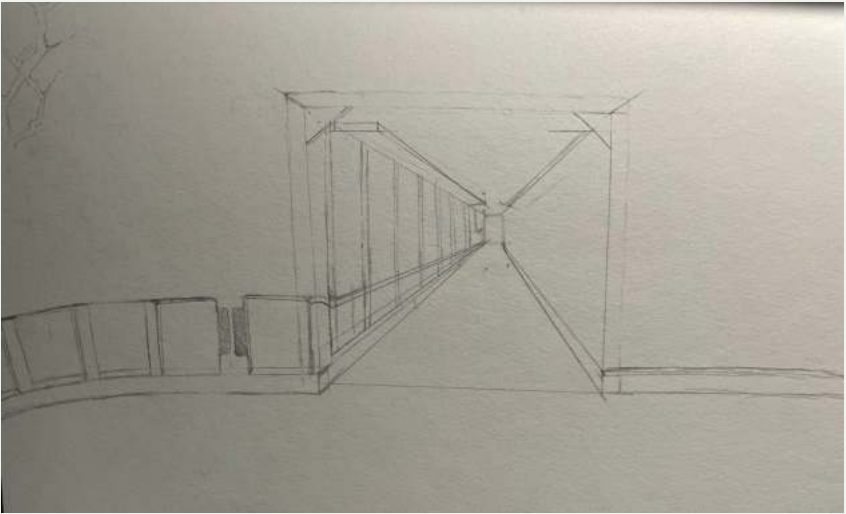
- draw a landscape (park near house)
- draw my house
- highlight things that stood out to me (for example: the whole drawing will be in graphite, however the things that stood out to me will be in full color -- make things that aren't noticed right away stand out // litter // people talking // pets, etc)
- mixed media -- pick up (or get) pieces of trash and stick them onto a canvas (the painting would be out of paint or it could be made out of the trash)

My initial idea with this drawing was to create a artwork with recycled things. By using a park as my stencil, I wanted it to represent the ongoing littering problem prominent in our world, as well as showing how one can make use of recycled materials to make art. However as I began working on it, I had a hard time figuring out what to use and how to use the materials. As well as having a time crunch of 1 week, due to this being a project for my MIAD portfolio class, I did not have enough to collect as many recycled things as I had wanted.

I also had a hard time drawing the picture I had for reference. The perspective of the bridge and all the little details it had made it very difficult for me to replicate as someone who does little to no perspective based drawings. I also avoid drawing structures of any sort so I decided to get rid of this idea. The drawing as a whole was extremely small too, and the more I thought about it the more I realized that I would not be able to finish this piece in 1 week.



Once I finished taking my pictures, I began coming up with the concept of it and how I could make the meaning visible. I sketched out a couple variations of my neighborhood and just added whatever came to mind. To some I added barbed wire, to other barricaded windows and doors. I also began doing a planning page on objects I could potentially add around the area. For dramatic effect, I thought I could add guns, blood, and syringes on the alley floor. Although realistically, guns haven't been found on the ground in our area, syringes, blood and bullets have. I felt adding guns could potentially add a shock factor to the piece, and make the whole meaning make sense to the viewer.



I came up with the idea of drawing my neighborhood while driving home with my mom. Again, it would be very challenging, and maybe more than the park as I would have to draw houses however, I was more keen to doing this idea. It also was a lot more personal to me so I felt more obligated to do it. I went around my neighborhood and took picture of only my house from the different angles. Ultimately I decided to go with a front view one with a the alley visible as I wanted to work with that particular area.



Once I had my pictures set, I began the drawing process. The picture I took had a lot of perspective involved. Instead of using grids, I watched tutorial videos on how to begin a perspective drawing to get a fresh mind of how it works. Once I got down to what to do, I began drawing lines and measuring them accordingly. I also kept in mind that my house is not necessarily straight, as it is set on uneven ground, it is a bit tilted. The hardest part of starting the initial sketch was the stairs to my porch, a lot of my calculations were incorrect, therefore, some things came out shorten in length and width. I had to accommodate the stairs to what I had already drawn which came with a lot of trial and error. Eventually I was able to get the stairs to perfectly fit with what was already drawn.



After being done with both houses, I began adding more detail to them. To the first house, I added a lot more detailing to the roof area. I wanted both sides of the roof to be symmetrical to each other therefore tried to copy each detail exactly as seen to the other. I also began drawing the window in the middle of the roof. I added indents to them in order to make them look 3D and show that they were at a different angle than the overall house. I then moved onto the little roof on top of the porch. I first started by measuring a horizontal line with an even number, just about the door, then I added a vertical line in the middle of the horizontal line. I made a simple triangle from those lines and then began adding indents to make it look two-dimensional. Following this same format, I began adding detail to the second house.



Once this one was done, I began drawing the trees visible in the picture, as well as the other plants involved. I also began drawing the alley way, adding smaller houses, trash cans, and the electricity posts. This was the easiest process of the drawing however, I do believe that some of the perspective got lost during this part of the project, therefore I began fixing a couple of the components till I got something I was satisfied with. When the sketch was completed, I went in with an ink pen and went over all the lines. This was a very slow process as I wanted to get the lines as straight as possible while following the already drawn lines. There were a couple times where I didn't have a steady hand and ended up messing up a couple lines, however I felt I covered these mistakes up later with color.



After a while, I was finally done with the tracing process. While doing the line art, I made sure to follow the sketch exactly how it was drawn, however I did end up doing some things without sketching them first. I added a bit of shading with the pens wherever I felt needed and I also added the lines visible on the houses. When doing these lines, I left a couple empty spaces instead of it being a straight black line, this was more of a stylistic choice, however I feel as though it makes the piece look a lot better. I began coloring the piece by first setting in the base colors.



After the colors were set in I went in and shaded the areas. I used a combination of brown and red to the shading of the house so it doesn't look too dull. While shading, I also made sure to fix any areas I messed up while doing the line art. For the windows, I debated drawing human figures on them, but ultimately I decided to just make them jet black as I had another idea come up later on. Once I was done with the house, I moved on to the other houses. The other houses were more cool toned compared to the main house, I used a variety of grays, blues and purples to shade them.



Once my piece was finished, I ended up doing some revisions. I went back and made some colors sharper and added a bit more shading. I also ended up adding another component to the piece. As mentioned before, I decided to do the windows jet black because I had something else in mind which was made of wooden planks, and tape them onto the windows to show a barricaded feel. It also liked the illusion it gave, as the planks were popping out from the paper.



Reflection:

My approach to this piece was to entirely try out Van Gogh's style, however I did want to use colors the way he does. His piece does a better job of using just lighter colors while in my piece, I tend to have a lot more harsher colors. Not only that but the colors he uses are light but bright compared to mine, my colors seem a tad bit more muted compared to his colors, most notable in the blues used in both pieces. The blue in his piece is very eye-catching and bright, while mine is almost unnoticeable. Both pieces however, work well in showing a calming scenery due to the colors chosen.

This was a piece I was very nervous about presenting. When looking at the prompts we were given, I was drawing to the "Altering Landscapes" project. Originally, my plan was to dive into the littering problem evident everywhere, and incorporate trash into it as materials. However, while doing that drawing, I wasn't really all into it. The more I thought about it, I thought I could talk about my neighborhood, however, this was something out of my comfort zone. Turns out, I am happy with how the drawing came out. I especially like the whole look of it, how it looks like just a normal neighborhood but when you look closer, you notice these unsettling details. There's many things I would fix about it. While presenting my artwork at MIAD, we had to critique each other's work. During the critique of my work, I was told my piece lacked shading and detailing on the grass, as well as the perspective being off in some areas. These were things I did somewhat notice during the making of it and also did not notice. Keeping this in mind, I'll be sure to fix these things when I come back to this piece. Overall, the critique helped me a lot in noticing small mistakes and even got ideas to add to it to make it much more dynamic.



Experimentation:

Going into this piece, I hadn't worked with color pencils in a while. I did a couple color swatches before starting the piece. I wanted to see what colors worked well with each other and blended well together as well. This was when I decided I wanted to use red to shade the house with brown as the colors worked and complemented each other really well.

Eyes on You



Planning Sketches:

My first sketches had the same character and idea as I really liked the whole concept of it. Starting off with the first sketch, which was my initial thought, a girl and eyes all around her. For my second sketch, instead here I elevated my original thought. Originally I was going to go with my first sketch however I wanted to experiment with not only doing a background and scenery but a story. While doing this sketch I kept Remedios Varo's paintings in mind as all her paintings depict scenarios and stories that although are not straightforward in their meaning, they are very interesting to decipher. My third idea was quite different to the others. I was fascinated by the idea of weeping angels, and felt I could tie that in perfectly with my meaning and the my ideas. Weeping angels tend to move when someone is looking away from them, keeping that in mind, I made a sketch with my interpretation of this idea. In which a girl is seen walking around a dark place with statues all over her, while she walks, the statues are her point of sight are un-mobile and covering their faces (a common attribute with weeping angels), while the ones behind her begging creeping up on her. I also wanted the drawing to take the form of a flash image, therefore the coloring will be full of extreme lighting and very dark shadows. Weeping angels are known to move when the person present in the room is not watching them, I thought that would be a fun idea to work with. I also figured I could make the statues represent the girl in the picture, as notably, they all look like her. I used this as a metaphor to represent the idea of feeling as though someone is watching you, and that everyone is silently talking behind your back, but in the end it's just you bringing these feelings upon yourself.



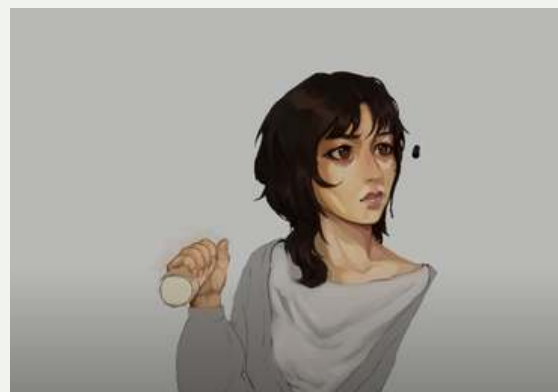
I began my illustration by importing a picture of my sketch to my computer. I then opened the file on CLIP STUDIO PAINT and adjusted it to size. From there I traced the sketch. Once I had my sketch and idea set, I began tracing my sketch, following the same process for the original idea. While following the sketch, a lot of the proportions were off, as well as the facial expressions on the statues. While the creatures in Remedios piece, Harmony, have soft features and overall look harmless, I wanted the creatures in my piece to look angry and terrifying.



Once I was done with the sketch, I went over that sketch and made a more refined line work. This was not a necessary thing to do but the sketch was very messy therefore, felt this would make things more easy when it came to coloring it. I then took a light gray and outlined the character since she will be lit compared the the statues in the back, which I outlined with a darker gray.



Once the gray colors were set in place, I began the rendering process, starting off first with the main character. I started this process by figuring out my color palette, in which I went for browns, reds and greens for the skin. I first began by adding my base color, a light brown, and then I began adding a bit of shading/blush on the nose and cheeks, then I added shadows where I felt were needed. During this process, I kept adjusting the colors and looking of references of people, although I wanted it to be stylize like Remedios Varo's pieces, I also wanted the proportions to be correct.



I continued coloring in the skin, focusing on using mostly browns. During the coloring of this character, I didn't focus much on the shadows and overall lighting as I felt I could fix this later on when I add the lighting with overlay. Even so, I made sure to make a lot of the shading harsh, as I didn't want it to get lost in all of the editing once I was done with the piece. Focusing on the facial expression of the character, I wanted her to look worried, but not exactly terrified.



Once I was done with the character, I began coloring in the statues. This was probably the most time consuming part of the piece. It was during this part that I decided to change the look of the statues. While coloring them in, I thought it would be a good idea if the weeping angels looked exactly like the character. While shading it, I made sure to make the facial expressions very prominent, as I wanted them to visibly look very angry. I used only grays for this process, however I do wish I had used more a of a very muted brown color since the statues look a bit flat looking? It didn't bother me too much though, since I ended up fixing it with editing later on.



After this I began brainstorming the lighting of the piece. Since the character would be holding a glowing object, I need to show the way the lighting shines on the objects around it. This process was rather difficult as I had no recollection of how the light source works. I ended up going through multiple different reference pictures until I found one similar to my drawing, pose wise, and with lighting that would work. I played around with the colors of the lighting, from a warm orange, to a bright purple. At the end I went for an orange/yellow glow. I added a bit of lighting on the clothing, fixed the coloring and was done with the piece. I also went ahead and made the statues a green color, I was going to make them more of a brown, but loved the way the green looked, it also reminded me of the colors used in both Insomnia, the harsh greens and Harmony by Remedios Varo with the light blue walls.

Eyes on You

Experimentation:

My experimentation was mostly in regards to the lighting of the whole piece. Taking into account Remedios Varo artworks, I noticed lighting plays a huge role in portraying the overall mood of the piece. I went back to the fort with an overall color of blue, purple and green. Purple and blue gave the piece a softer look, and made the colors less harsh, while the green made the piece feel more mysterious, and it reminded me of Insomnia by Remedios which is why I ultimately chose that one.

Another difficult lighting choice was the flashlight. I went through many references in order to see how the lighting of the flashlight would fall on the objects around it. I went through a lot of trial and error during this part, adding yellow lighting where I felt was needed, and erasing where I felt there was too much.



Inspiration:



Harmony by Remedios Varo 1956

Remedios Varo is a Spanish-Mexican painter who specializes in oil painting, her style being very stylized and surrealistic. Her early life as a painter consisted of fleeing and moving until she set foot in Mexico where her career as an artist skyrocketed. This particular piece is called Armonia (Harmony). It is said to symbolize the unconscious mind of an artist as they create art.

Compared to my piece, both my piece and Harmony by Remedios Varo uses statue like creatures to show the meaning of the piece. Unlike my piece however, Harmony has kind and soft looking creatures, visible in the way they are drawn, as they are done with softer colors and their facial expressions are almost to none. While my piece have creatures that are showing harsh reactions and have strong facial expressions, and are visibly angry.



Insomnia by Remedios Varo

For Insomnia I was greatly inspired by the colors. The olive greens against the dark browns work really well in emphasizing the meaning of the piece. Insomnia is as the name suggests, about insomnia. This particular piece was a commission given to Remedios, to produce a illustration to promote sleeping pills for a drug company. The eyes are meant to represent the visions those with insomnia see as they stare at the dark. Overall the piece is meant to create discomfort among the viewers, with the eyes, the dark hallway, and just the general composition of it.

Both my piece and Insomnia have very harsh lighting and shadows. However, my piece is a lot more darker in color compared to Remedios Varo's piece. Insomnia although a dark piece, has a lot of light colors, as her piece shows a very illuminated room/hallway. The lighting for my pieces only goes to one direction, which is downwards, making every subject around it darker in comparison.

Reflection:

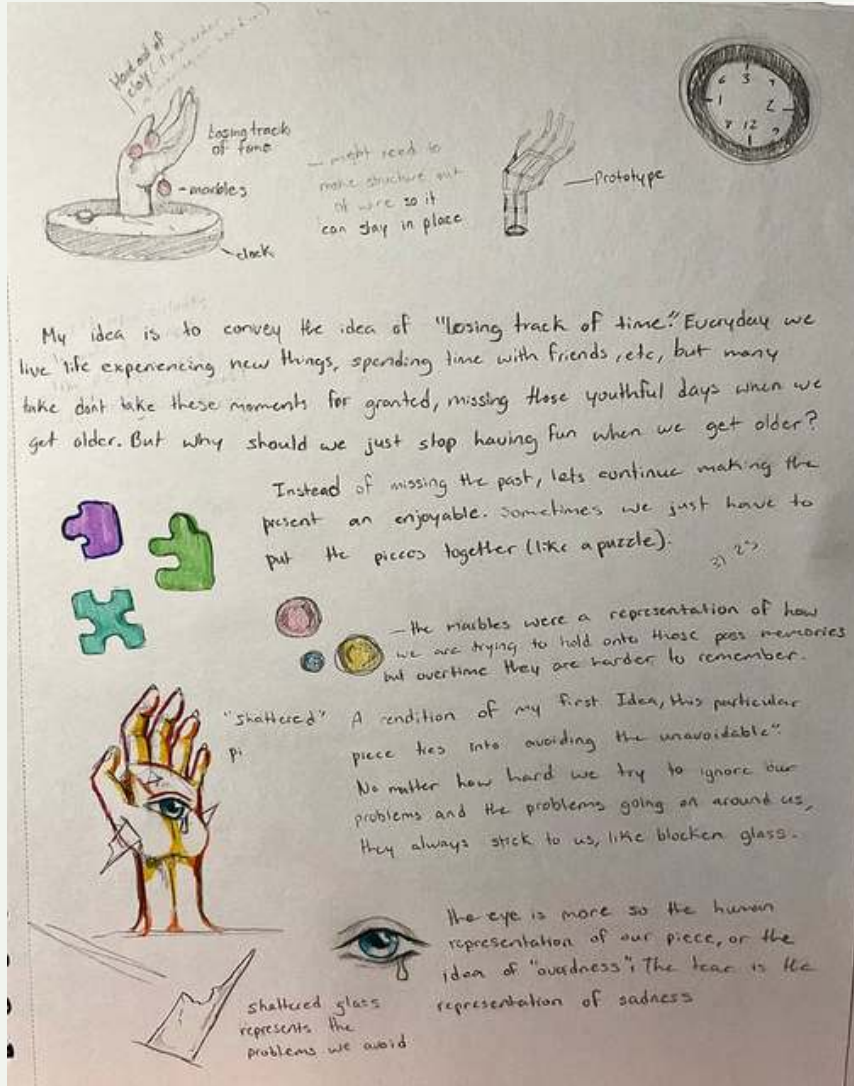
Digital art is a medium I enjoy greatly, however I tend to draw fan-art and have never really tried making a fully original piece with characters, meanings and so on, therefore this piece was a bit difficult in that sense. I am happy with the way the piece looked in the end, coming out exactly as I imagined it to be. One of the things I mostly liked in the piece was the overall composition of it, you can tell that the main character is clustered among the statues, not noticing the ones moving beside her, adding this sort of eerie feeling wondering what would happen next. One thing I would fix is the proportions, more so the hands, I feel as though on a technical level, I lacked on the way the hands are positioned as well as the overall coloring of them. Another thing I liked about the piece was the lighting, I feel that without it, the piece would fall flat, but it works well in elevating the piece and am glad I added it. In the end, I think this piece works well in showing some of my strengths.

<y exhibition text for this piece goes as follow: Eyes on You represents the idea of feeling as though someone is constantly watching your every move making you feel scared and unsafe, however this is all in your head. Relating to experiences anxiety and the common occurrences with feeling as if someone is watching me and telling me things I don't want to hear.



Overgrown Sight

Planning:



1st Idea:

My first idea revolved around losing track of time. A hand made out of clay, marbles on the hand, some falling (hold onto by string), perhaps it's on top of a clock? And the clock was clacked by a marble. The numbers could be in different orders (or falling barely holding on.) I want it to look cluttered and make you think. Out of place or out of order, scattered pieces trying to be put back together, like a puzzle. My plan was to buy a clock at a thrift store, but when I went I couldn't find any so I had to come up with a second idea in-case this wouldn't work out.



Inspiration:



We are making a new world (1918) by Paul Nash

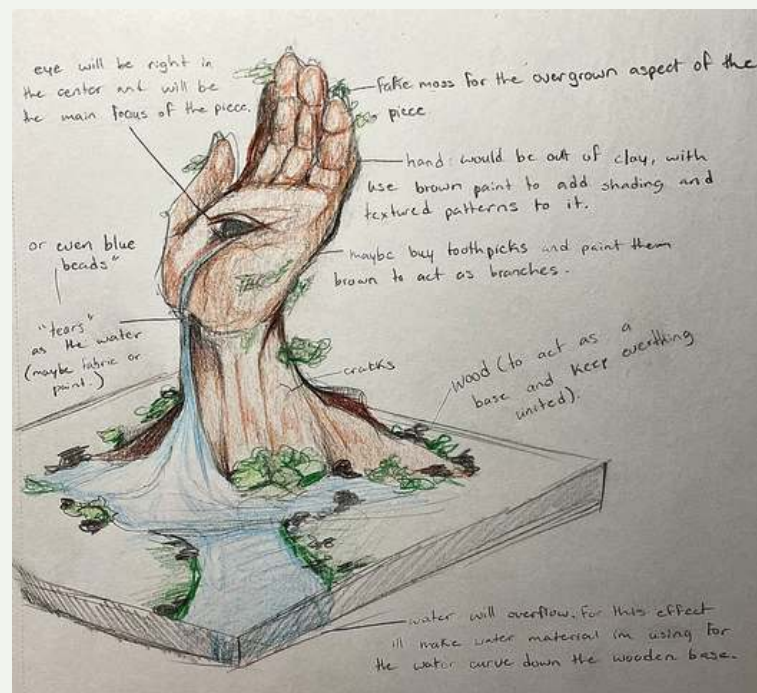
Paul Nash:

I began looking into painters as I wanted to find a inspiration for how i'll paint the sculpture. I already knew I wanted muted colors for the tree and hand and a bright color for the water. For the muted colors I used inspiration from We are making a new world by Paul Nash. I love the feeling you feel as you look at this piece, as when I look at it I feel some sort of sadness coming from it, something I would like to achieve with my piece. The amount of value each subjects, and the colors used play a role in conveying this feeling. This piece is a representation of the outcome of the First World War with the use of oils on canvas, his major goal was to depict the consequences of war.

I wanted to make a simpler version of my first idea. Therefore, I came up with this. I wanted to have a base drawing of how I wanted my piece to look so I digitally drew my concept using pictures I took of my hand. I wanted this idea to revolve around the bystander effect. No matter how hard you try to avoid what is happening around you, you will always see it and part of you will feel guilty for not doing anything in that said situation (the glass shards representing guiltiness.) Looking more into it, I was scared as to how I work with glass without having an injury happen. I liked the idea but I just wasn't sure how I felt about it.

2nd Idea:

Similar to my first idea, my second idea also has a hand made out of clay. The hand would basically be in a shape of a tree, and would have moss, leaves, rocks around it to make it look Overgrown. I realized my first idea had many components that I didn't have and could not find so I came up with a alternative, therefore I didn't exactly have a meaning to go along with it. My first idea and the rendition of it were not working out so I had no choice but to work with this idea. With help from my inspiration, Klara Kristalova, I fixed my original idea. I also began brainstorming the materials I'll use for this project. I did this by drawing a prototype of how I want my sculpture to look. Keeping in mind that this is a mixed media piece, I made sure not to rely too much on one material to do all the work. I wanted each material to have one purpose only, to take advantage of as many materials as possible.



Klara Kristalova:



Klara Kristalova, Spring, 2006



Klara Kristalova, Moth

I already knew into this I wanted my inspiration to be an artist that heavily works with sculpting. I came across Klara Kristalova who has very interesting pieces regarding almost mutations on a human, It is done in a very subtle, delicate way and I was immediately intrigued by her work. Most of her works are made of ceramics. She wants to portray tales in her pieces, inhabiting feelings of loneliness, fear, love, sadness, etc. Not only that but her pieces are influenced by her own memories, nightmares she had as a kid and childhood fantasy stories she was told. I like her usage of shapes and the minimal texture she has, the difference is the smooth face of the lady and the colorful butterflies, vines on her adds such a nice emphasizes. She does a good job at guiding your eyes to certain parts of the piece showing a great usage of movement and contrast.

Process:



I began with the main component of the piece, the hand. Since clay takes longer to dry, I wanted to make sure I had to have this done in time before I added the other supporting components. I followed a basic tutorial on YouTube starting off with 3 different shaped rectangles. I connected them and proceeded to cut the indents on which the fingers will be. From there I continued shaping until I was happy with the desired result. I encountered many problems along the way. First problem was how stable the wrist was. The hand part kept tilting due to it being heavier than the base so I continued adding clay to it until it was stronger. While doing this I had a heavy object for the hand to lean on so nothing would fall.



I wanted the fingers to originally be more far apart like the drawing I made however I realized how hard and difficult it was to get them to be like that due to them not having a better support system, so I opted for them to instead be close together. After adding a bunch of clay to the wrist area, it was finally able to stand in place without the object holding it in place. After finishing the hand I added the eye component to the middle of it. The clay took about 2-3 days to dry completely. During these days, I would check up on it to make sure it was drying well, sometimes coming back and fixing little details. My greatest fear was if I would be able to remove it from the table, how heavy it would be, or if it would be very fragile. Luckily, once it dried everything was fine, it was quite heavy but that was expected.



Once the clay fully dried, I added the overgrown part of it. With moss, black and green rocks, I added them onto the sculpture with glue. However, I realized right away that hot glue wasn't really leaving a strong bonding between the rocks and the sculpture. I wasn't sure what to do so I looked it up and it seems gorilla glue is the best option so that problem was resolved. Originally, my plan was to sand the clay to make it smoother but after it dried, I liked the rough texture it had, it made it seem as if it was part of the world and its terrain so I kept it this way. I wanted the hand to look as if it was very old, like an ancient monument. Compared to my inspiration, Klara, I wanted rough texture rather than a smooth surface to work with. I feel as though if I had made it smooth, it would have not conveyed that "old" look.

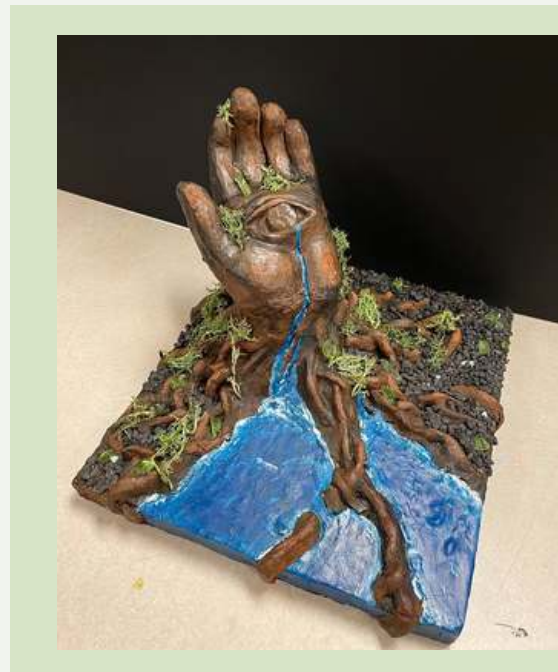


Then I began gluing the pebbles and rocks. During this process, I wasn't entirely sure of the rocks would stay but just hoped for the best. I added the pebbles in the crevices, around the roots, and anywhere that needed it. After, I began gluing the moss around the hand, and added the roots, not too much but enough to show that it is overgrown. Once the glue dried, I grabbed my acrylic paint again and painted the area where the water will be, I also added some sort of "waterfall" coming from the eye to represent tears. Before, it dried I added white where it touched other surfaces to add movement.



To explain the different components, the eye represents humans, and how we see the problems going on in the world however we are stuck in place not able to do much to stop it. The hand symbolizes the world, and while it's still intact in fact but it is damaged. The moss is the problems of the world and the feelings we feel when we see them. It is a representation of violence, anger and sadness.

I took a break from my piece for about 2 days. When I came back to it I felt as though it needed more, it felt incomplete. I asked my father to cut a square shaped piece of wood, in which I turned into a base for my sculpture. I glued the hand firmly to the base, making sure to add lots of glue so it would not fall off. Then, I grabbed my clay again and made roots all over the place, this process took about 2 hours. I made sure to look at pictures of trees while I did this. Originally, I wanted the hand to be more of a rock, but then I thought about it and felt a tree would be more interesting looking and it would still fit the theme I was going for. After, over the roots dried, I encountered a lot of problems. The clay I added began chipping and cracking. I purposely took out the pieces that were very loose and glued them down one by one, most of the pieces stayed so all I did was add glue to the cracks, therefore it has more support. After the glue was dried, I began to paint, using a light muted brown for the base (mixed with orange + blue with a bit of red), for the base and black and dark blue for the shading. I wanted the roots to be very defined, making the shading very dark made sure of this. I left one large area flat with no roots as that is where the water will go.



Reflection:

Overall, I am very proud of this piece. I enjoy working with clay greatly so going into this project I already knew from the beginning that I wanted to use this specific material. I am happy with its overall shape and the way the whole piece flows, not only that but I also like the meaning that goes along with it. The meaning is not what I really what I intended the piece to be about however, when I looked at it, something clicked in my head and came up with the idea of world destruction. I think we need a lot of improving as humans, we see everything violence, hatred for each other and as you grow up you see it more and more. It saddened me to see as well how the new generations of children are growing up in this era, already acknowledging the faults of this world at the max age of 6, when I was that age I was still playing with toys, it shows how fast they have to grow up now. When I found Klara Kristalova as my inspiration, I felt as if I found the perfect artist to help me convey this feeling. Looking at her work is when I fixed my design and came up with the design of how my sculpture looks. Looking at the piece again, I want to later add shading to it with paint to emphasize some shapes of the hand, I feel as though there's still room for improvement, but I am proud of how it came out and how I was able to convey my message.

Fireflies through Crimson Days

Inspiration:



Starry Night by Vincent Van Gogh (1888)



Vincent Van Gogh (1885) Head of a Woman

Before even starting my painting, I already had a painting style I wanted to do for this piece, I wanted to incorporate soft colors and wanted my painting to have visible brush strokes. Looking back at notes I took on Impressionism in sophomore year, I found myself learning again about Van Gogh again. From there I decided he'll be my inspiration for my paintings. I really adore his usage of light in his starry night painting, and due to my painting having a lot of light source, I wanted a reference for how to do it. In his portrait of a woman, I like how you can still see his brush strokes and some shapes between the face, I style that I love to do digitally, and wanted to incorporate in my painting as well.



After the sketch is done, I transferred it to the canvases. This part of the process was quite difficult as I am not used to working with mediums this big. With the use of a ruler, I measured a lot to make sure the angles, proportions and alignment was correct. The hardest part by far was figuring out the perspective of the building and making sure it was proportional and both the painting connected well. The measurements of each window was 3 by 4.50 inches. At first I had trouble with the windows, and the whole "look" of the building, that's when I went to google maps and looked up my neighborhood and drew the building next to my house, while changing up the design a bit. Then I toned the canvas with a watered down beige, from my past experience with painting, this makes it easier for my to paint, as I don't work well with a bright white canvas. This process was full of trial and error. In the end I decided to lay down the colors first and then began rendering it. As I was finishing the first coat of paint, I wasn't sure if I like the color combinations.

Planning:

First Idea:

To be honest, I didn't have to think much about what I wanted to do. I had an idea lying around in my sketchbook from the first time a diptych was mentioned, looking back at it, its perfect for the theme so I decided to use it. Overall my idea revolves around how I have grown as a person, as well as how damaged my community has got over time. Showing how when I was little, my neighborhood was a safe place, but after a while I had to learn that things change, people change. and the atmosphere of where I grew up in was not safe anymore. Something I had to learn at a young age, and something I had a hard time comprehending, since when we are little we don't always see the bad things and make the good out of the bad, we don't see the red flags. As a matured, I saw the flaws in my community, the violence and the safeness. I never felt safe after I realized this, which hurt as this was my childhood place full of wonderful memories, ruined.

Second (and final) Idea:

For my second idea, I was thinking of focusing on light source, contrast between dark and lights. My idea was having me holding a glowing object, one side with fireflies and the other with something else (not sure what). Representing a more happy topic, more so about my friends, and how with them by my side, I was able to not lose myself. My friends representing the fireflies, and the glowing object representing my heart and how they have kept it glowing even when it was so close to shutting down. The left painting will have the object in a sense "dying" down, and the right one is the object glowing with the fireflies keeping it upfloat.



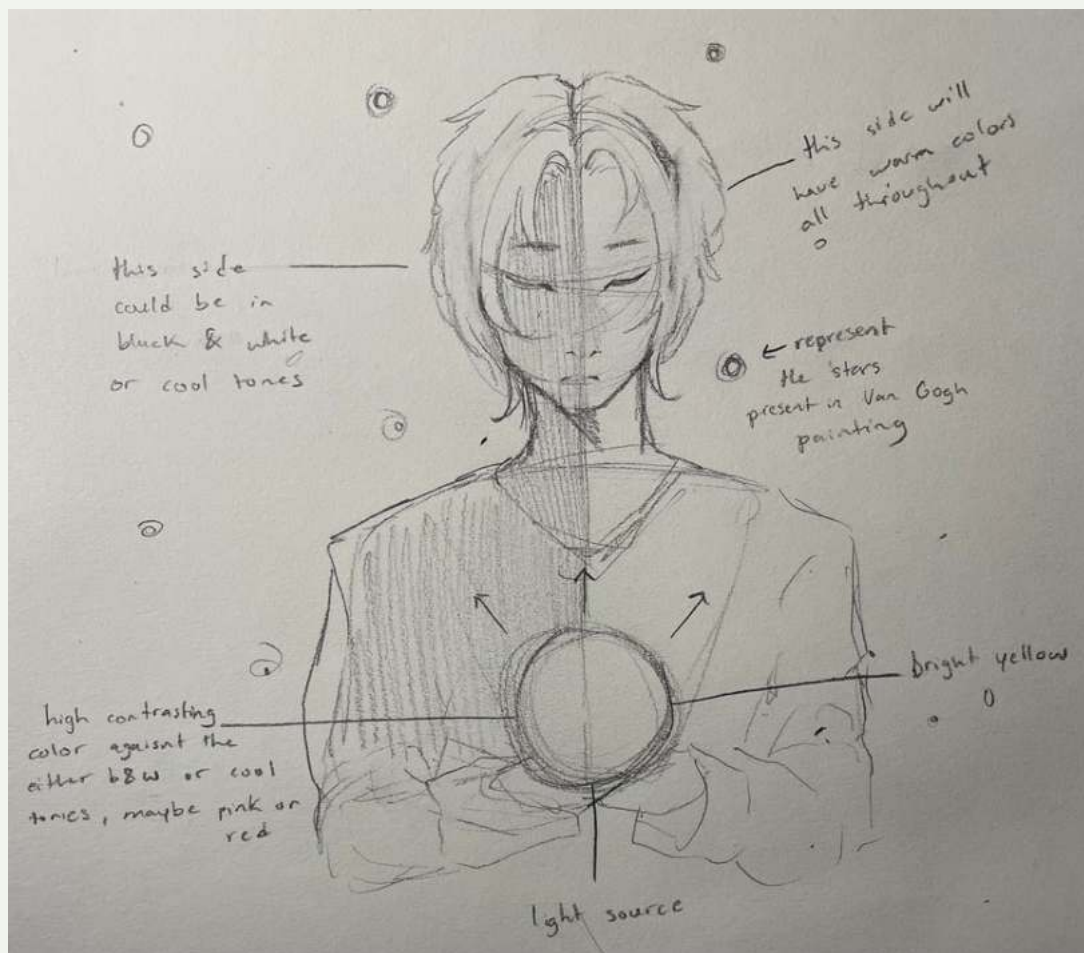
Sketch for 1st Idea:

I started of by re-sketching my original idea, as when I sketched it, I did using stick figures and I wanted a clearer idea of it. After I was done with this sketch, I transferred it digital onto my drawing program. The reason for this is because I can look at things here more close up and can easily re-touch my sketch. It also helps my ideas be more organized, and helps me work without stress knowing I have the sketch done. Then I colored the sketch (not neatly) and played around with colors until I felt happy with the color palette in hand.



This is the point where I stopped and looked at my painting, feeling as though it was not justifying what I wanted to do, stopping all together as I was not liking the route this was taking, More so with my inexperienced with painting these subjects. After, taking a step back, I painted the canvas with a light gray color, to have a black space for my next sketch. This time I was certain that this sketch would be the final piece, as I comfortable with most of the subjects, however I added a challenge with the whole light source object.

Fireflies through Crimson Days



I ended up reworking my whole idea. I wanted to experiment with contrast and thought I could do that with this idea where one side would be a whole different color palette compared to the other. I wanted the two pieces to feel like separate identities when alone, but when put together create a whole new piece.

While making this sketch I kept in mind colors I wanted to use and began brainstorming where the lighting would go and where it would hit the face.

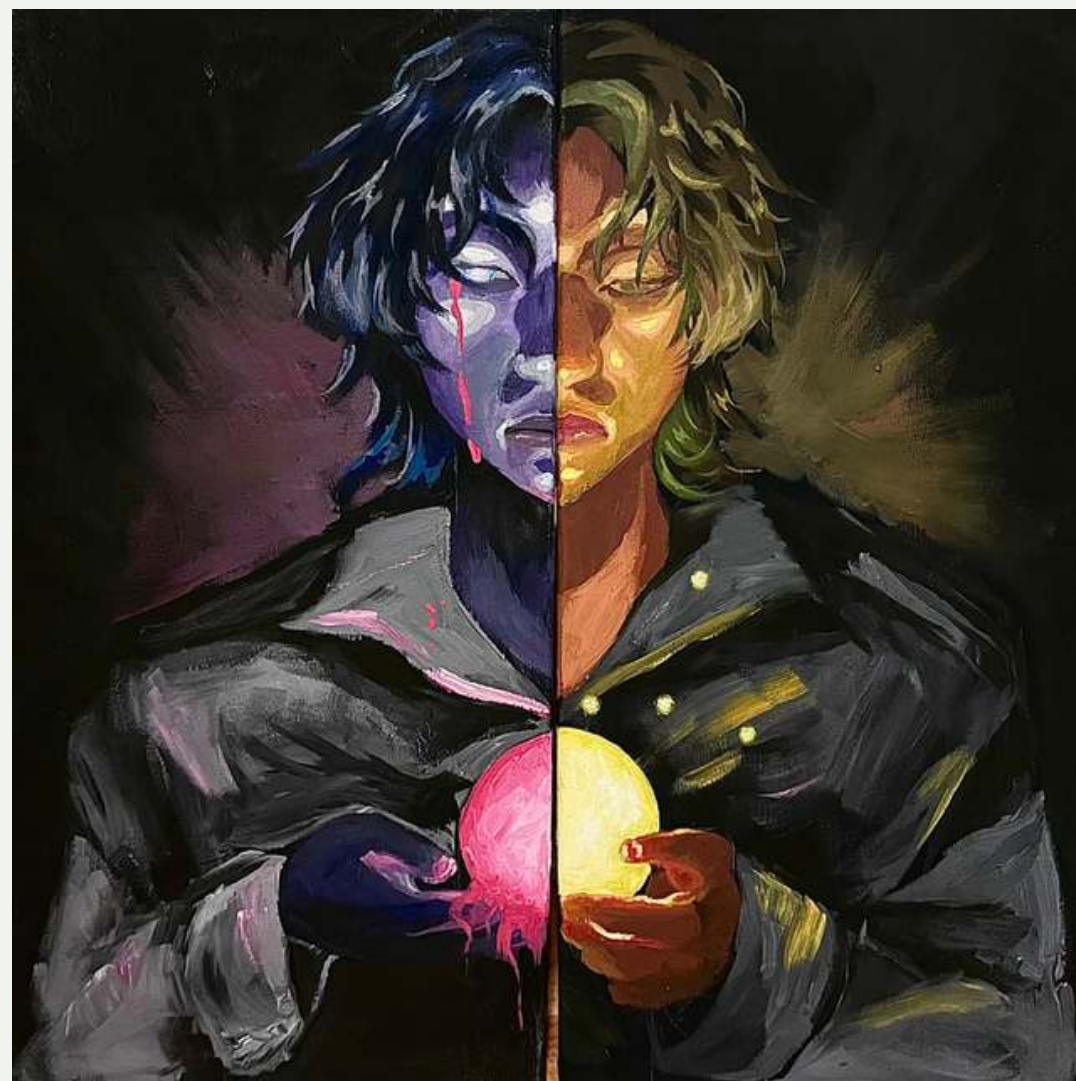


For the left canvas, I basically did the same process, but instead I used blue, pink, white and a bit of gray for the colors. This area was a bit harder due to the colors however I am happy with how it ended up coming out even though it looked different than what I was imagining. I decided that the light I was holding for this side would be pink, I felt that due to all these cool tones, I needed some kind of warm and bright color to add character to it. Which is also why I added a pink tear on this side.

I started of my painting by coloring the background completely black and doing 12 by 24 in grids for both canvases. Then, I began by painting the "light" side, starting of with the face. I began painting by first adding all the base colors, i made these colors with brown, yellow, white, and a bit of red. After the back colors were set, I went in and added more shading and shine, just adding stuff as I worked until I liked it.



Afterwards I put them together, and I started fixing tiny details where they connect. I also added more detail to the hair, as I felt it looked to flat, and I really like how it turned out. Especially looking at it from afar, I can see my style was prominent and you can see the brush strokes which was what I was aiming for. For the clothing, I tried to show the brush strokes more, and in some places it worked well but some places I had to retouch. I also added hints of color to the shirt to make it pop, at first I wasn't sure if it was going to look good but after doing it, I was really proud of it.



The initial process of this painting was very stressful as I was trying very hard to do something challenging and different from what I usually do, and although that is a good thing, I did not incorporate any of my strengths into that said idea, therefore the process was draining. Once I gave myself a break and time to compose myself I came up with a better idea, still challenging, but I incorporated some of my strengths in it, therefore the process was not as stressful. I knew from the beginning acrylics were going to be really hard to work with due to how hard they are to blend before they dry, however i'm not experienced with oil paint so this was a better option. To solve the blending issue, I figured it was better to work with shapes on the face better, if I could make different tones, front light to darkest it would give the illusion of it being blended. The main thing I wanted to show with these painting is how my friends helped make my life better, lighting up the way through the dark road, which also showing how in pain I was before I communicated with them and told them my struggles. The purple/pink side showing my struggles while the yellow side showing how my friend helped me, I also added four fireflies in order to represent them as more my own thing. My favorite piece is the fireflies side, I had so much fun with that piece and was impressed with how it looked at the end, I am very proud of that side. I don't have a least favorite part of the piece other than the fact that I did not put enough gesso on my left canvas, as even after going over the background multiple times with black, some of the canvas would still show, at least I know that I should put more next time.

A Moment in Time

Process:



First I began by doing 18in by 18in grids. This was the most time consuming process of the whole piece as covering the whole canvas in squares is so much different than doing a small piece of paper. Midway through I was going to give up and just sketch the painting however, I noticed that the perspective could be very hard to replicate without grids and can come out looking structurally wrong, so I opted that idea out. Once I finally finished the grids I did a coat of very light gray to the painting with very watered down acrylic. I personally can't stand drawing on a very white canvas as it hurts my eyes so I do this. However, in some parts of the painting, I put way too much paint so I had to go over it to preserve the grids. Once I was done I started my sketch, making sure to count the squares and making sure each subject was drawn in its correct place (however I ended up miscounting many times, visible during the painting process.)

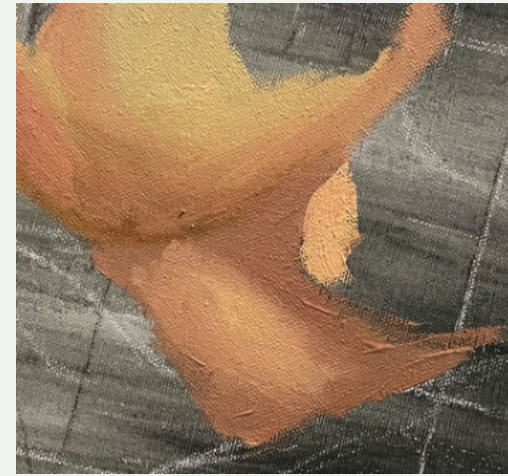


I broke down each part of the piece in sections to make the painting process a lot more easier, it also allows me to focus on one thing and put all my concentration of THAT thing instead of moving onto something else with it uncompleted.

I began with doing the face, and hands. Focusing on the face, I began by filling the whole face, except the nose, eyes and lips with the main color of the skin. Little by little I adding shading, using different tones of brown as shown in the picture. I sometimes used a q-tip to blend the colors together for a smoother look. After I was done with the basic shading, As in John Everett's piece, the blends of the colors are very soft and well blended, for that realistic look . Then, I moved onto the nose, I wanted to keep the sketch visible therefore I didn't work on it while doing the rest of the face. I first made an outline of the nose, then like the other parts of the face, I build up the colors little by little.

For the color palette, I tried to stay as close to possible to warm, yellow/orange tones for the face with a bit of red here and there. Although while painting, I realized I liked how the red looked therefore ended up adding more of it to the face.

I wanted to also make the were the muscles/ bone are prominent, like the next, since the lady is looking over the water while her body is sinking, I wanted the viewer to physically see the next being strained or muscle being used. That is honestly my favorite part of the piece as I like how well the blending turned out as in Ophelia, the blending is what make the artwork realistic.



Once I was done with the sketch, I took a break to figure out what to start with first. I asked my mom, since she has had more experience with painting, what subject I should start with, the background or the woman, she told me the woman she began by doing that. Due to this being a self portrait however, the lady has to be me so I went to a well lit area and began taking pictures of myself in the same pose the lady was in. However, I didn't really have anyone to take them from me so instead I improvised, I only took pictures of my head in the same angle she's in and I photoshopped myself into the painting. Color Coding it to fit the colors of the piece, and it worked (this process was done during the sketching process.) That's when I began painting. Luckily, the oil paints my mom has already had a skin color that was perfect for this piece. I used that color as a starting point, and put blue, red, green and browns on the side to mix into that color to add shading.



This was the first hand I started with. Luckily for this piece I was following the same hands used on John Everett piece. As the pose was too hard to recreate by myself, I had to accommodate to this idea. The difference however, is that I had to follow the colors I chose for my piece rather than the ones on Ophelia. I was very nervous for this part of the piece, especially this hand, as the angle is very difficult. However, I feel as though it came out better than expected. Personally, I like it better than how the face looked. However I was having trouble doing the shading as in John's piece, he uses very hard shading on the bottom half of the fingers and I was having trouble replicating that. I used lots of red for this piece, making sure to keep the lights and dark's from touching, and rather than blending the shading completely, I kept some of it as to show the stop between both colors better.



As for the second hand, this one came by easier due to what I gathered from doing the other hand, however it was still a bit difficult as the perspective was very different. Looking back at both the hands, This hand in particular came out different compared to the other one. I feel this is due to the other hand having more shading and darker colors, something I forgot to focus on with this hand, therefore will go back to fix it later on to match. To fix this I will add darker shading to the index and middle fingers as to replicate John Everett's piece, as in his piece, those two fingers are the ones with the darkest shading on them.



For the clothing, I decided not to do the same dress used in Ophelia, since it was very hard to recreate and it isn't necessarily something I see myself wearing. I went on pinterest and began looking at which dresses, as I still wanted the color of the dress to be similar. While looking, I found a very nice white dress and opted to doing that one. While doing the dress, I was having lots of trouble making it look realistic to say, the colors were not working with each-other and I was in general having a rough time. I started to get frustrated and just added color after color hoping it would work out in the end. However, this made the clothing look more flat. In John Everett's piece, the clothing is nicely done, and although the details are very small they are very prominent. I was trying to portray that with the dress I choose but it was not working out. This may be due to the fact that I only used black, grey and white, I didn't try to use other colors like I did with the rest of the piece, staying within the same color range the whole time caused it to look flat. That's when I decided to take a break and focused on something else.



As noticed, I changed the clothes from the picture above. I wasn't sure but I was not liking the dress. Since I was not following John Everett's piece when it came to the clothes, this process was very hard. The reason I changed the white dress, was because I thought I didn't like it due to me not wearing dresses that often, I felt that maybe that made me feel disconnected from the piece. However when I was done doing the new set of clothes, I also did not like it. This made me very frustrated as now I had to wait for the paint to dry to re-do it.

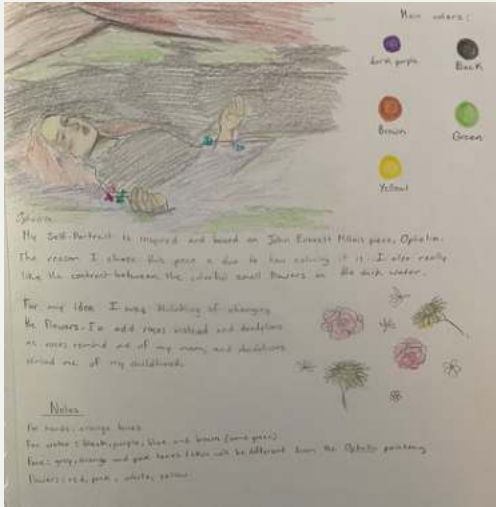
I began going on social media and looked at different dresses. I felt doing a dress will ultimately be more easier for this piece and not only that but will look better due to how flow-y they are underwater. That was something I wanted to portray. I tried to find dresses that I felt I would for sure wear as the dress I originally chose the first time, although looked pretty, was not fit for me which lead to me feeling disconnected with it.



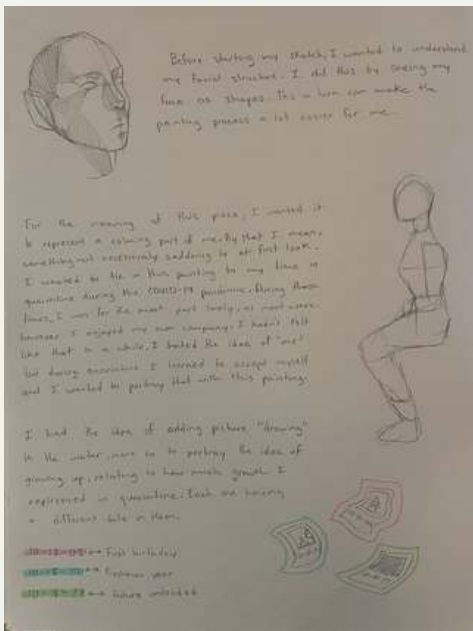
After I began thinking that maybe I should the the dress in more of a muted, light brown color, thinking it would perhaps blend in better with the whole piece. As I began painting the new dress, I already felt that it was in unison with all the other elements. After I was done with the dress I also began doing the leaves and the flowers, these were done with acrylics due to time, however I think they came out very nice.

A Moment in Time

Planning:



Although my painting is to be a copy of John Everett Millais painting, I wanted to add different subjects. For example I want to play around with the flowers. In his painting, he mentioned that the flowers have different meanings, therefore I want to choose my own flowers and put meanings for them. For one, I would like to add red roses as they are my mothers favorite flowers, and funny enough, her name is Rosaura, which can be abbreviated to Rosa, rose in Spanish. I also thought of adding pictures sinking into the water, each one having a picture of me from different times, when I was little, a teenager, each having a caption, however one will have the caption “adult” in which it is crossed off.



My ideal goal was to follow the painting, Ophelia, step by step and add a couple of my own things. However, as I was working, I instead opted for following the piece. The things I wanted to add were a lot, and I felt it would make the piece look crowded. I also had no experience with painting water and did not want to do too much, as I could mess up my artwork. Not only that but (as mentioned in the Process section), I was already having lots of trouble with this piece therefore, did not want to strive to much more out of my comfort zone than I already was.

Reflection:

This painting was full of trial and error. I got frustrated many times when things weren't working out however, when this happened I would take a step back and analyse my inspirations again, to figure out what I was doing wrong. Doing this really helped me improve my piece. Seeing the artists style and their usage of colors, really helped me in achieving what they wanted to portray with their piece. My strongest point in this piece is the blending, as I felt i was able to blend the colors very well especially in the face, making the change in colors seamless. My favorite part of the painting however is the neck and the hands. For the next I just really like the smoothness of the shading and the general composition of it, as for the hands, they just came out better than I expected them to. I have a love-hate relationship with hands, sometimes they come out well or sometimes they don't, but I love the way they came out here, one of my strongest points in the piece. As for what I would do differently next time, I'll perhaps figure out the clothing situation first, maybe do a bit of photo-shopping to it like I did with my face to the piece to make the whole process much easier. Be more organized as well, it's something that I struggled with a lot including time management, things behind the scenes could've been done better.

Inspiration:

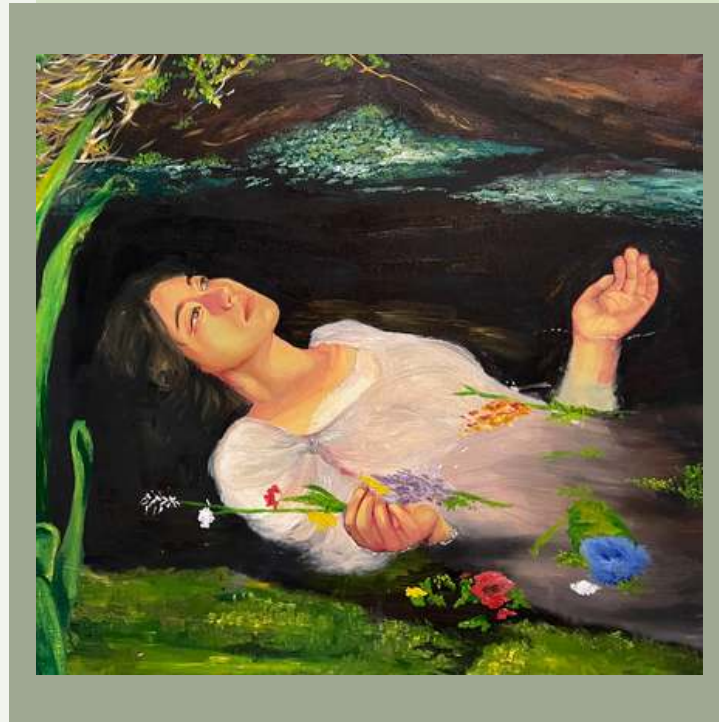
Before even figuring out my inspiration, I knew I wanted to do a painting that involved water. Especially with oil paints being so easy to blend, I felt water would be a fun task to do with oil paints. As I was looking through painting, I came across John Everett Millais, who did a painting called Ophelia. This painting was made to represent a scene from one of Shakesphere's play, Hamlet. Made during the Pre-Raphaelite art period, in which British artists made a group in opposition to newer art, and to sticking to medieval and early renaissance art. Greatly working with realism and depicting love and death. John Evertt's Ophelia is said to represent growth and decay of our ecosystem, as well as making each flower represent a different meaning, for example, the red flower represents death and sleep.



Ophelia by John Everett Millais

Due to John being a part of the Pre-Raphaelite period, his art, or more so this painting, has lots of bright and rich colors. Each line was made to show a real depiction of a person, and nature. Going off color again, we can see that the lady's face is very pale compared to the colors around her, the expression also seems very emotionless. Done intentionally as in Shakespeare's story, it seems as if she drowned, therefore John wanted to portray this scene as close as possible.

The reason as to why I chose this particular painting is because I really liked the composition of it. Everything works well with each other and although there are many things going on in it, the lady is what catches your eye and is the center of attention. For my self portrait, I wanted a piece where the person is the main subject so this one felt perfect. Not only that but I like the touch of colors (the flowers) against the dark water, it adds a nice contrast to the piece and also adds movement to the piece, as to not just look at the woman, but everything else around her. Overall, I like how calming the piece seems.



Copy of Master Work Project

About William Blake's Ancient of Days

There are many renditions of this particular piece, thirteen to be exact. All depicting Urizen, a god of William Blake's own mythology, even written a book for this character, "The Book of Urizen" consisting of many poems. It is said that he represents law and conventional wisdom, in the story it is said that he established a world of his own in which he was the ruler and the creator of its laws.

The medium and the materials used for this particular piece were, ink, paper, chalks in oil and copper plate, using his experience in using watercolor to make this piece.

It is also said his work was almost ignored, and not taken well by many. It wasn't until a biography was made for him where he grew a reputation. His work was able to influence lots of poets, music, films. Etc. It is said his work was part of the Pre-Romanticism period.



Ancient of Days by William Blake



When I first started this painting, I was very scared it would be unrecognizable compared to the original, therefore I tried to get everything as exact as I could. I feel as though I was able to replicate it very well however, the only thing that falls off are the colors. Although I like the bright colors, when put side to side with the original, there is a drastic difference, however it somehow works due to the colors being deliberately the same in values. I'm overall satisfied with how it all came together, my favorite part being Urizen, it was the part of the painting I was dreading to start, however the process was relatively easy. It was challenging making sure the hands looked like hands and that muscles were to be proportional, but the whole blending process of colors was my favorite and easy part of the process. One thing I would fix would be the leg where the knee is down on the floor, I feel that specific leg is not cohesive with the other pieces due to the fact that the colors were not blending with each other, I also had trouble painting the muscles on that leg, overall it was challenging for me.

Process:



For this day I was more focused on getting the sketch perfected before painting. I wasn't sure how to start the sketch initially. I was almost taken aback by the amount of lines and became overwhelmed. Perhaps it was the pressure of recreating such an intricate piece. Before beginning the sketch, the instructor recommended using grids therefore I made 8x10 inch squares. I began first by drawing the circle as it was the center point for everything else, then I drew the clouds and finally ended with drawing the man. I had to re-do the sketch about 2 times due to miscuts by my behalf which made the process very frustrating. At this point I began painting the background yellow as it is the color used the most.



A big jump in process here, after I placed down the yellow where needed. I went in and set the colors for the clouds, not focusing on details at all just placing the colors. Since I was using acrylic for this painting, I had to layer the colors a lot so if I wanted a very opaque look, I had to first put a layer without details and so on. For certain colors I had to do 2-3 coats. At the end I went in with black (ended up running out of paint). The background was very hard to do, in William Blake's artwork, he has a mixture of thin lines, lines blended in and thick lines.



Pictures of my painting palettes consisting of lots of yellows and reds, different shades of skin tones and lots of mixing.

Now it is the start for the hard part. The man in the painting has very accentuated muscles and I don't normally draw full bodies let alone very muscular men so this was a learning process. I felt it was good to start off the muscles first by painting the dark shadows because from there I can build it up and blend easier. I made sure to get the colors as close as possible, perhaps not on point, but at least close enough. Based on his piece, he seems to use very light beige tones, a lot closer to being grey, therefore while mixing I used mostly yellow, and added small amount of blue and red, adding only white if I made to color to dark, and adding only black if I wanted a more muted color.



I finished off the body by adding the black lineart around the whole body and where needed for shading. Once I was done with the body, it was time for the face and hair, one of the parts I was not anticipating at all. I taped the original piece on my painting to have it near. My process was basically the same as the others, lay down your primary colors, and layer them as you go. My base for the hair was a very light grey with blue and green added to it as I noticed in the original piece, there seemed to be very subtle hints of blue and green. Afterwards, I went in with a very thin brush to do the lineart, the most crucial part. I honestly could've used a black pencil, but I was in a time crunch and wasn't thinking clearly. The lines came out very shaky, but towards the end I cleaned them up with the leftover color that was left on my palette.



At this point everything was pretty much done. I had about 2 hours and 30 minutes to finalize everything. So I went in and fixed up the lineart, as well as adding more layers of paint to places that seemed bare. I also went in with white a light grey/white to add highlights and lighting. I also added little speckles of yellow paint to the clouds, to have the same effect as William Blake's painting, in which we see yellow paint smeared on the cloud. I also went in with a dry brush and with a light purple/blue I once again added very light strokes of the paint on the cloud to add texture.



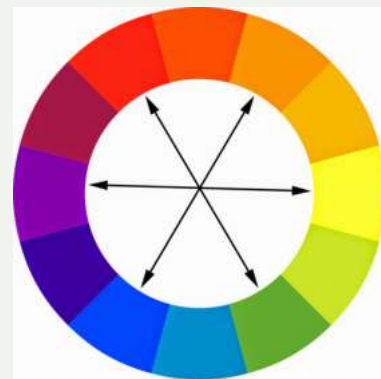
MIAD Summer College

Painting Class

Still Life and Self-Portrait:



Our second project in the class was to make a monochrome painting. Which meant we were only allowed to use one color with the exception of white and black. However, the teacher did encourage us to use other colors to darken our primary color, like green or blue instead of black, as black could make it dull looking. I chose to make a red pot. While painting I did come across the problem with making the red lighter as it would come out pink rather than a light red. However, looking at the finished piece, I didn't mind that it was pink.



Our third project assigned was a self portrait. The teacher wanted us to a portrait of us but not the front view, he wanted us to challenge ourselves to work with cool lighting and such. I chose a picture in which I'm looking more to the side. Before we began the project, the teacher gave us a little demo on mixing colors and how to create skin tones. My face has a lot of reds and yellows the core used those for my base, adding bits of blue to neutralize it when needed.

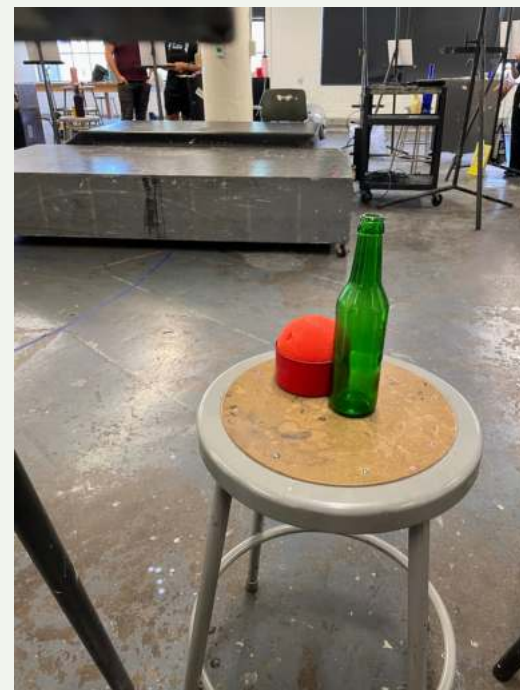
I first began by mixing up all my colors, as I knew that working with acrylic would mean I would have to work very fast if I wanted to blend the colors. However, as I began painting, even with all the colors mixed and set aside, I wasn't able to fully blend the colors like I wanted. So instead I just focused on placing the colors where needed, only blending when necessary which shows because if one were to zoom in, you'll be able to see lots of shapes and I blended parts.



When I showed my professor the painting, he was impressed by how I was able to recreate the different skin tones. However one critique was towards the background. I payed no mind the background which showed greatly as I only painted it yellow. If I were to fix this painting, I would definitely have done more with the background, not too much to distract from the self portrait, but something to not make it look plain, maybe even a different color since the yellow stands out too much.



For our second project, we were to do a painting using complementary colors in the color wheel. Originally I was going to do blue and orange but could not find any objects in that color scheme, so I opted to just use red and green. I had no trouble working with the red as I had already worked with it in the monochromatic project. The green however was easier to work with in terms of creating the different shades of green. However, since the object was a clear bottle, I had a hard time painting it. I wasn't able to create the see-through look I was looking for once I was done, but it can still be interpreted as such since the red object can be seen slightly behind the bottle.



Our final small project before our actual final was a still life. Our teacher put up a variety of objects and we were to paint them from what we saw from our seats, our perspective. I decided to focus on this particular spot with a skull of an animal and a bottle and cup. This was very challenging as the objects were very far away and tiny, I had to take a picture from my phone and zoom in to make sure I was getting all the shapes and details right. I began my painting process by outlining what I would draw, then painting around it with black paint for the background, as I wanted it to imitate a baroque painting. Then I started off with the cloth, which was the most challenging part of the piece. I had a lot of trouble getting the folds right as well as the colors. Due to the lighting reflected on it, the green

came off more as yellow, and I had trouble making the colors as correct as possible. The I moved onto the skull, my favorite part of the piece, this was also challenging as I had a hard time figuring out the how to skull looked as it was so far away, I went on the internet and looked out the animal and references it a bit when painting it, just to make sure I was getting all the components right. I had lefother green from the cloth so I began doing the bottle, I belive it was a glass bottle however due to the lighting, it came off as a normal bottle therefore was one of the easier thing to paint out of the whole thing. I finished off doing the last components and was happy with how close it looked to the real thing.



Album Cover Project:

Planning:



When we were introduced with this project I honestly wasn't sure what I'll do since all the themes mentioned were very random and forced you to really think out of the box. When I was taking out the paper from the mystery box, I was hoping for something easy. Ended up getting food poisoning which seemed very complicated, however I am happy I ended up getting something that would force me to be creative. When I got food poisoning, I first thought about the time my aunt got sick after we went eating at a restaurant, I figured I had to do something relating to that, but I wondered if I could do something that wasn't necessarily a sickness but more so...murder? I came up with the title of the album right away, "Poisoned with Love" and that greatly helped me come up with ideas. However I wasn't sure how to make murder, kid friendly since this was catered to 10-12 year olds. My first sketch revolved over a man with a suspicious burger that has been poisoned, and in the back there's a dead person. I followed a more comic like style in the sketch in order for it to come off more childlike, I also added cute ghosts and choose the burger for it to be more kid-friendly. I also had ideas for song titles off on the side to get more inspiration.



For day 2, our teacher told us to do storyboards of our ideas to prepare for a in class critique. I decided to do 6 storyboards that depicted different renditions of my first idea. While working I looked at many album covers of R&B artists and noticed that many were very simplistic. I tried to imitate that in my 2nd and 4th sketches however, I didn't necessarily like them. I did like how simple they looked, but I wanted it to be fun, as that was my whole idea for it to cater to preteens. Still my favorite continued being my first idea. During the critique, my peers decided that my best and more interesting sketch was my first idea. They said the style I used was very nice and it did seem like a R&B cover.

Reflection:

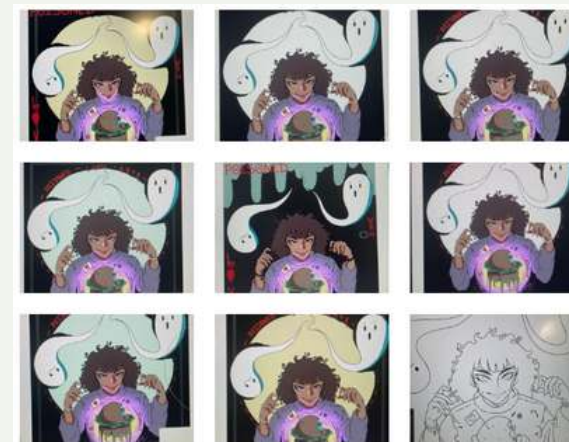


During MIAD Illustration class we were assigned a project in which we were to create an album by randomly picking 3 subjects. My theme was food poisoning, my demographic was 10-12 year old hyper preteens and I had to accommodate all of this to my genre, R&B. Inspired by Rui Komatsuzaki's art-style. When we were assigned this project in illustration class I was honestly very overwhelmed by it, even when I began the sketching process, however as time went on I was able to get my creative side out, even if it took a couple days. The advice I got from both the teacher and my fellow classmates helped me formulate my ideas. Overall, it was a very fun project and I am happy with my final product. However I wished I did at least try to do the purple lighting I had planned to do, I think the reason I avoided doing that was because I was scared I would ruin my piece since I haven't worked with color pencils in a while. I did really like the whole composition of the drawing,

Process:



I decided to take my first idea once again, but this time do it digitally. I feel as though I work better digitally since it's easier to manipulate things and erase as you please, especially since R&B covers have lots of aspects of graphic design, this was the best approach. I started off by doing the line art, this would then make it easier later on to transfer (trace) it to paper. I changed quite a bit from my first idea, I kept the ghosts since I felt they would accommodate a lot with 10-12 year olds. However, I did remove the "dead people" that were present in my day 3 sketch, since I thought they made the piece look crowded.



After the line art was finished, I started playing around with colors in order to figure out the color palette. Right away I like the colors I picked for the burger, the yellow and purple hue in the background of it really makes it stand out and that mysterious presence to it all. I ended up going with the first option since I liked the yellow background against the purple my only concern now was if I would be able to recreate the lighting effect with color pencils.

For day 3 I began figuring out my color palette. I did a replica of my sketch at a bigger scale and colored it with watercolor. I really wanted a gloomy look but when I finished coloring, I did not like it at all. I didn't like the character, the colors and the whole composition of it. I went with one of my other sketches from my storyboards and re-did it at a larger scale and colored it. I liked it, but still felt like something was missing.



Inspiration:



While doing the planning sketches I was told that my ideas reminded them of Rui Komatsuzaki art style, because of this I played around with his art-style and incorporated it into my art project. His work depicts characters in crazed states with bright splashes of color. The color blending in his work is very smooth and precise, something I wanted to replicate with color pencils. I really wanted to incorporate the crazed look on the characters face, more so the eyes, eyes really are the most expressive part of the body especially in art. With my theme of murder, this style seemed almost perfect, especially if I want to accommodate to pre-teens.

Finally for the last step I colored everything else, I ended up adding more shading to the hair compared to my digital version. Everything came out a lighter color compared to the other drawing, however this made it easier to shade and add dimension to things.

The lighting that I was worried I wouldn't be able to depict I was in fact not able to do, I may go back and try to attempt to do it in the future because I do feel like that's the one thing that is missing. I also wished I would add more accessories to her, like heart earrings, since she at times looks a bit plain.



In class critique: The professor at MIAD liked the general composition of the piece as well as the colors, he said it reminded him of comic book styles. A student also told me they had wished I would've done cool lighting in the face, like a vignette, since it looks like the hamburger is letting out this bright purple hue that that doesn't go anywhere else in the piece. They also wished I would have done the colors brighter.

MIAD Summer College

Illustration Project

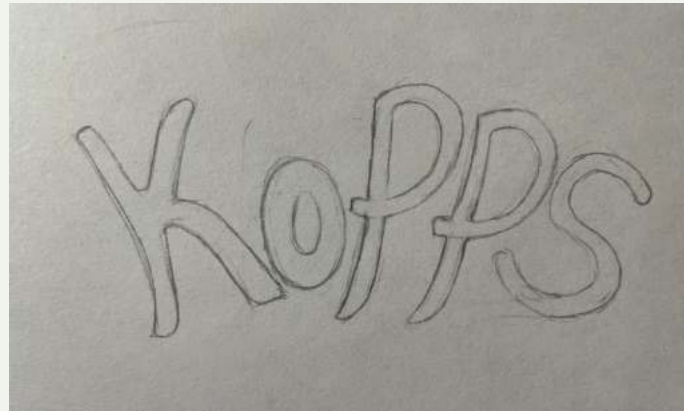
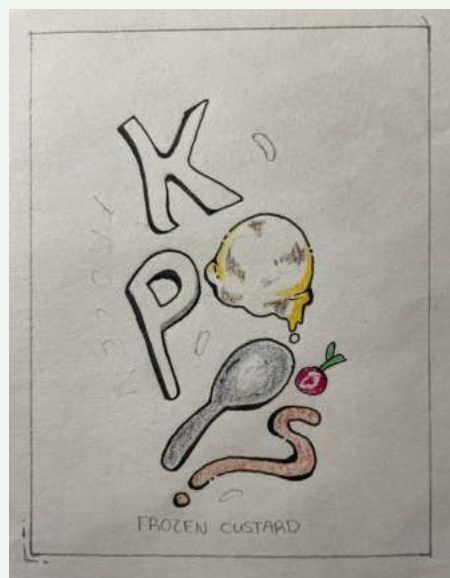
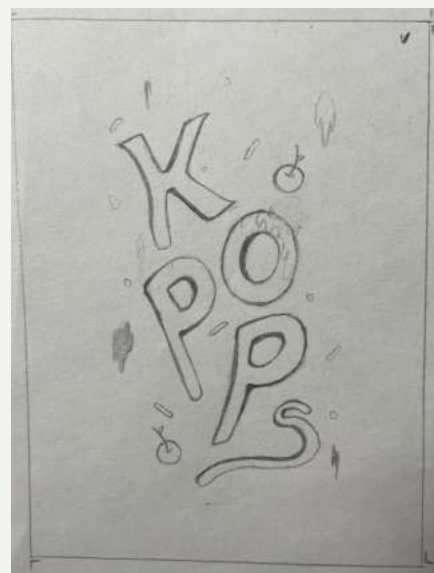
Logo Re-design Project:

Planning:

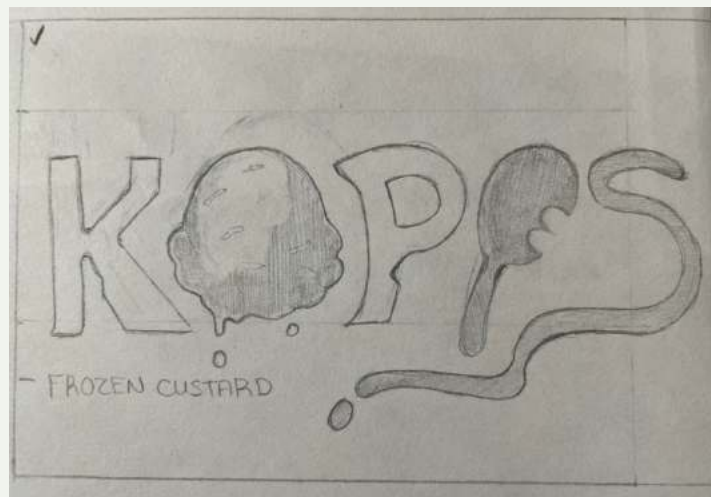


In the beginning of the class we were told to choose between a variety of corporations, where we would need to redesign their logo in regards to their ideology, motto, business, products etc. I decided to go with Kopp's Frozen Custard. For the first couple of days, our task was just to draw our ideas down. Our teacher told us to create 2-6 sketches. My first sketch was something I drew without looking at their logo. Since it was a ice cream shop, I wanted to create a logo revolving over that. I draw a ice cream cone and incorporated their name to the ice cream

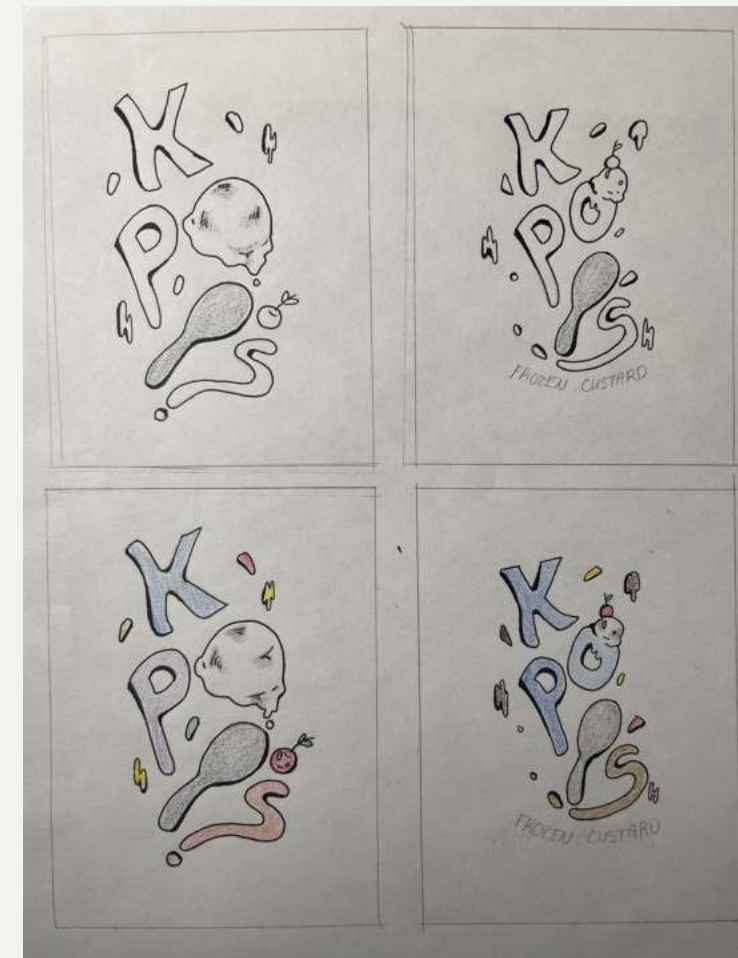
in form of chocolate syrup. I then added a topping on the ice cream that forms a burger since the chain also sells these. And lastly I added a hat to the burger which is apart of the uniform they use.



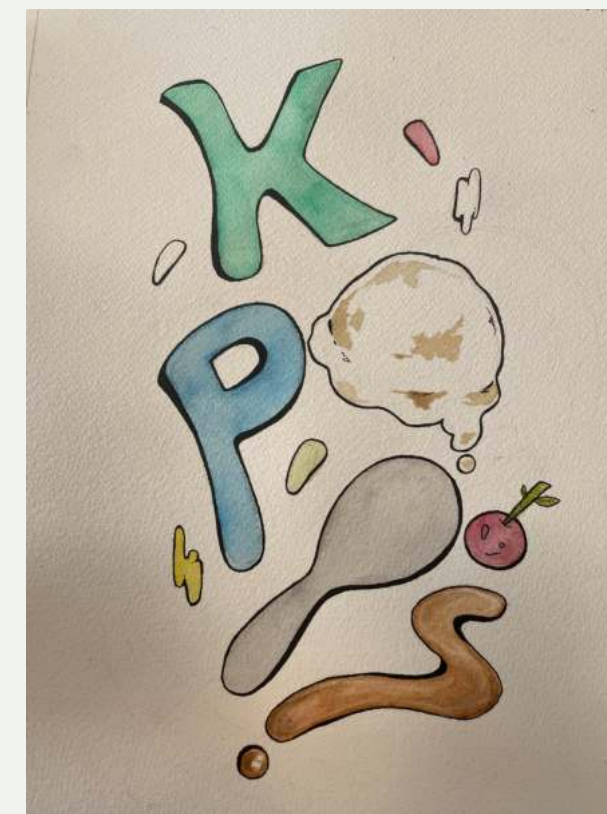
I then created two more logos after looking at their official logo. I took inspiration from it and created something different. For the second one, I was only figuring out a different layout and font however I dislike how the letters looked with eachother, I was fond of the font but not the placement of the letters. I liked the third one a lot, I liked the idea of the letter o being a ice cream scoop however I didn't like how close it was to the original logo as I really wanted to redesign the whole thing. So I went back and created more sketches.



For these two sketches I kept in mind what I liked about the other 3 and basically put them all together. I kept a similar font the the second sketch but fixed the layout problem. I also kept the ice cream scoop as the letter o like the third one, however I did one without it just to compare. I didn't really keep much from the first sketch except incorporating the cherry as I felt it could add a pop of color. Instead tho I made the cherry act as a apostrophe.



I then went a step further and created 4 more renditions of my favorite design out of all of them. This was more to help give my teacher and fellow classmates more ideas to choose from to help me pick out the best one for my final. I also used to this to brainstorm the color palette for my piece. The kopps logo has very dull colors only really having two, black and white, or sometimes blue. I also did not want to add too much color together as I did not want it to be chaotic, just a simply color palette that would fit the restaurant perfectly. I went ahead and choose almost pastel colors for this, only adding pop of colors to the background, which in this case are the sprinkles. I also separated the line art from the color as I wanted to have a visual of how everything should look individually before doing my final piece.



I ended up doing my final watercolor paper. Original I was not going to use watercolors and was going to rely on color pencils however, watercolors are usually very light in color which is why I decided ultimately on them.

In the end I like that I was able to re imagine the kopps logo, and I think drifting as much as I could from the original benefited me greatly as I was able to come up with something very different to the original. If I could fix something however, I would definitely try to incorporate burgers in some way like my first sketch. I feel like that was a part that I regret leaving behind when making the logo.

Bibliography

- “Tom Roberts.” Wikipedia, Wikimedia Foundation, 28 Nov. 2022, https://en.wikipedia.org/wiki/Tom_Roberts.
- Britannica, The Editors of Encyclopaedia. "Impressionism". Encyclopedia Britannica, 21 Mar. 2022, <https://www.britannica.com/art/Impressionism-art>. Accessed 14 October 2022.
- “Portrait of Florence, circa 1898 by Tom Roberts.” Portrait of Florence, Art Gallery of NSW, <https://www.artgallery.nsw.gov.au/collection/works/OA10.1959/>.
- Mariyam. “Psychological Effects of Beauty Standards & How to Deal with Them.” Beautyholic, 9 Mar. 2020, <https://thebeautyholic.com/psychological-effects-of-beauty-standards/>.
- The Two Fridas, 1939 by Frida Kahlo, <https://www.fridakahlo.org/the-two-fridas.jsp>.
- “Michelangelo's Creation of Adam in the Sistine Chapel.” Michelangelo's Creation of Adam in the Sistine Chapel, Vatican Museums., <https://www.thesistinechapel.org/the-creation-of-adam>.
- Gerakiti, Errika. “The Dystopian Surrealism of Zdzislaw Beksiński.” DailyArt Magazine, 30 Dec. 2022, <https://www.dailyartmagazine.com/the-dystopian-surrealism-of-zdzislaw-beksinski/>.
- Blair, Jonny. “The Tragic Story of Zdzisław Beksiński, the Artist Who Inspired Guillermo Del Toro.” Culture Trip, 10 June 2018, <https://theculturetrip.com/europe/poland/articles/the-tragic-story-of-zdzislaw-beksinski-the-artist-who-inspired-guillermo-del-toro/>.
- Junji Ito Information: -, Nancy Powell, et al. “REVIEW: Junji Ito's No Longer HUMAN Turns Human Folly into a Haunting Tale of Misery and Despair.” The Beat, Viz Media, 30 Dec. 2019, <https://www.comicsbeat.com/review-no-longer-human-junji-ito/>.
- Ernst Ludwig Kirchner Information: “The Tragedy of Avant Garde Artist ERNST KIRCHNER.” CBS News, CBS Interactive, 25 Jan. 2016, <https://www.cbsnews.com/news/the-tragedy-of-avant-garde-artist-ernst-kirchner/>.
- D, Anika. “Artist of the Week - Ernest Pignon-Ernest.” Artist of the Week - Ernest Pignon-Ernest, Widewalls, 2015, <https://www.widewalls.ch/magazine/ernest-pignon-ernest-artist-of-the-week-december/exhibition-pasolini>.
- “Ernest Pignon-Ernest.” Vivre En France Comme Des Français, <https://commedesfrancais.com/gb/story/ernest-pignon-ernest-streetart>.
- Skidmore, Maisie. “Ten Remarkable Facts about Surrealist Master René Magritte.” AnOther, AnOther Publishing Ltd, 21 Sept. 2016, <https://www.anothermag.com/art-photography/9079/ten-things-you-might-not-know-about-rene-magritte>.
- Biography.com Editors. “René Magritte.” Biography.com, A&E Networks Television, 21 Aug. 2019, <https://www.biography.com/artist/rene-magritte>.
- “Boulevard De Clichy Vincent Van Gogh, 1887.” Van Gogh Museum, <https://www.vangoghmuseum.nl/en/collection/s0094V1962>.
- “Community Violence: The Effects on Children and Teens.” U.S Department of Veterans Affairs, 1 Jan. 2007, https://www.ptsd.va.gov/understand/types/community_violence_child.asp#:~:text=What%20Are%20the%20Effects%20of,young%20to%20understand%20or%20remember.
- LAUTER, ESTELLA. “THE CREATIVE WOMAN AND THE FEMALE QUEST: The Paintings of Remedios Varo.” Soundings: An Interdisciplinary Journal, vol. 63, no. 2, 1980, pp. 113–34. JSTOR, <http://www.jstor.org/stable/41178147>. Accessed 28 Oct. 2022.
- Cristina, Maria. “Great Paintings: Insomnia by Remedios Varo.” Medium, 3 Sept. 2020, <https://maria-cristina.medium.com/great-paintings-insomnia-by-remedios-varo-4f623515e5c>.
- Hua, Brian Loo Soon. “The Science of Creepy Paintings.” Medium, ILLUMINATION'S MIRROR, 31 July 2021, <https://medium.com/illuminations-mirror/the-science-of-creepy-paintings-6392e4b83822>.
- “Klara Kristalova - Artist.” Perrotin, https://www.perrotin.com/artists/Klara_Kristalova/29#news.
- Green, Andrew. “Paul Nash.” Gwallter, 19 Dec. 2016, <https://gwallter.com/art/paul-nash.html>.
- “We Are Making a New World.” Wikipedia, Wikimedia Foundation, 29 Aug. 2022, https://en.wikipedia.org/wiki/We_Are_Making_a_New_World.
- Berger, John. “We Are Making a New World by Paul Nash.” Every, <https://www.everypicture.org/we-are-making-a-new-world-by-paul-nash>.
- “Fondation Vincent Van Gogh à Arles - Paul Nash. Sunflower Rises.” Fondation Vincent Van Gogh Arles, 2018, <https://www.fondation-vincentvangogh-arles.org/en/expositions/paul-nash-sunflower-rises/>.
- “Friendships for Better and for Worse.” Friendships for Better and for Worse - Van Gogh Museum, <https://www.vangoghmuseum.nl/en/stories/friendships-for-better-and-for-worse#0>.
- Riggs, Terry. “'Ophelia', Sir John Everett Millais, Bt, 1851–2.” Tate, Gallery Label, Mar. 2022, <https://www.tate.org.uk/art/artworks/millais-ophelia-n01506>.
- Tate. “Pre-Raphaelite.” Tate, <https://www.tate.org.uk/art/art-terms/p/pre-raphaelite>.
- “Ophelia (Painting).” Wikipedia, Wikimedia Foundation, 18 Feb. 2023, [https://en.wikipedia.org/wiki/Ophelia_\(painting\)](https://en.wikipedia.org/wiki/Ophelia_(painting)).
- Zhang, Sarah. “The Visual Analysis of the Representation of Women in Sir John Everett Millais's Ophelia (1851).” Medium, 4 June 2019, <https://medium.com/@550496694/the-visual-analysis-of-the-representation-of-women-in-sir-john-everett-millaiss-ophelia-1851-d5a1cf7aa2e9>.