Conversation - Ernst Ludwig Kirchner, 1929

I started off my process by making a **sketch** of what I thought I might want my piece to look like. I decided on creating a portrait with a girl in the middle of the piece, with a mirror surrounding her. When sketching her face I tried to keep it simple, but still add the expressions and lines that Kirchner used in his pieces. Obviously I wanted to make the girl look abstract rather than realistic because I wanted to communicate the **theme** of being unsure of your identity. Originally I made this mirror circular and decided to keep the center of the sketch white in order to show **contrast**. I really liked this original idea, but I knew there were definitely things I wanted to change.

My block print is heavily inspired by the **German Expressionist Movement** and the artist Ernst Ludwig Kirchner. Ernst Ludwig Kirchner often created portraits of abstract faces, and I took a lot of inspiration from that when planning my piece. For certain pieces he used **woodcuts** to print out an image, carving into the wood and smearing ink on top of it in order to print his work onto papers. This process created t**hick lines** and sharp **contrast** between **positive and negative space** within his pieces. When making these woodcuts he often made portraits of people with exaggerated facial expressions and features and used **bold, dark lines**. My main inspirations were his pieces *Conversations* and *Head of Prof. Dr. Graef.* I really enjoyed the way the faces in these pieces looked, and I specifically liked the way Ernst Ludwig Kirchner drew the noses of these portraits. These l**arge expressions, detailed lines, and abstract faces** can be seen in my final piece.

Head of Prof. Dr. Graef - Ernst Ludwig Kirchner, 1915

After my first **critique**, it was suggested that I add some sort of detail to the background of the piece because originally it was plain black. I decided to add some blocky streaks of white to add some **contrast** and **dimension** in the background. Once I had a basic understanding of what I wanted my piece to look like, I decided to practice and switch up some parts of it to see if there was another way for the piece to look that I would like more. I started off by **experimenting** with different mirror types; rectangular, circular, and arched. I determined that I wanted to change the mirror shape to arched because it looked the most like a mirror rather than a frame around the woman in the center. I also drew different hairstyles to see if any of them looked better than my original as well. I discovered that I much preferred the original hairstyle I created due to the allusion of **movement** and **dimension** it gives.

I also drew a large version of the girl who would be the main focus of my piece. I decided to add some more **lines** in certain spots to provide **shading**, but was unsure of how it would translate onto the actual block print. After trying to finish that sketch I noticed that I struggled a lot to get the right lip **shape** so I decided to also practice how to properly draw her lips.

PROCESS

I started off my process by **transferring** my final sketch onto the **linoleum block** and outlining the parts I wanted to keep black with a sharpie. Originally I decided to not color in my **background** black, but I ended up regretting this because it became confusing. Once everything had been **outlined** I started to carve into my linoleum plate. I decided to carve out the background of the mirror first because it had the most open space which allowed me to **experiment** with the carving tools without risking messing up too many small details. It was my first time using carving tools, so I definitely struggled at first to determine how deep I should be carving and what method would be best. At one point I even accidentally carved a hole into the back of my linoleum block, but I was able to learn from that mistake to improve my **technique** going forward. I had to use the very small carving tool to **delicately** carve between my shading lines. I had to shave off a couple of shading lines from my original idea because they were not realistically possible. I continued to carefully carve out each section until my entire linoleum plate had been completely carved.

REFLECTION

Abstracted Identity was a piece included in my IB Exhibition. This piece taught me a lot about patience and the **value of experimentation.** The biggest challenge I encountered in this project was learning the process of what I needed to do to complete this project. I had to learn how to use all of the equipment properly in order to get a good block print. I've always loved the **German Expressionist movement**, so it was interesting to delve even deeper into the artworks from the movement in order to plan out my very own piece inspired by the movement. I also enjoyed replicating Kircher's technique in order to create my own block print.

Abstracted Identity - Alanna Gaziano, 2022

To create my prints I used an **ink tray, brayer, water based black ink, and a baren** for each of my prints. I had never used ink or a baren before, so my first few block prints came out with barely any ink on them because I was unsure of how much ink I should be using, or how hard I should be pressing on my paper. Each time I started my print over again I put more ink on than last time because every print was coming out with **blotchy** white spots. Eventually after some advice from a friend, I **experimented** with a new **technique** by putting a lot of ink on my block and placing the block between two pieces of paper and pressing down hard with the baren. I was finally able to get satisfactory prints using this method, and decided to use the baren for my final piece because I really enjoyed the look it gave the block print.

There are quite a few **visible similarities** between my piece and Ernst Ludwig Kirchner's pieces. We both used black ink on some sort of surface in order to create our final product. Both of our pieces also showcase **abstract** features on the portraits. We both have exaggerated and long noses, as well as other **exaggerated** features in our pieces. There is also a lot of differences present between our pieces. My final product also has a more **stark black** background with a couple of white lines, wheres his piece has a combination of the black ink with the blank spaces. Ernst Ludwig Kirchner used a woodcut while I used a linoleum block to create my final piece.

When looking for inspirations for this painting I was really drawn to the **vivid colors** and **designs** of the **pop art movement** and determined these were aspects that I wanted to incorporate into my own piece. I was particularly drawn to the work of Roy Lichtenstein, who was well known for his **bright** and **bold** replications of comic strip cartoons. When studying his pieces I noticed the **contrast** he made between **colors**, and the way he used dotted **patterns** in his pieces. I was heavily inspired by his piece *Explosion* which was made with a lithograph. I was drawn to the **clean** look of this piece, and wanted to replicate this same look in my own painting. I was also inspired by Lichtenstein 1963 lithograph piece titled *Crying Girl*. I liked the way the dotted pattern of the skin was contrasted by the black areas and lines on the face. This type of comic book style art has no **shading** in it, but for my piece I decided that it would aesthetically look better if I included minimal shading rather than no shading at all.

Explosion- Roy Lichtenstein, 1965

Crying Girl- Roy Lichtenstein, 1963

Pop artist Roy Lichtenstein used the **bright contrasting colors** that I had originally wanted in my plan, and so I sketched out some of his artwork to get an overall idea of the **composition** of his work. I wanted to practice the way he used **line** and **color** in order to create **contrast** in his lithographs. I also began to consider how I wanted my mother to be posed in my painting, as this would be the main focal point of my piece. I stumbled upon the *Adventures of Superman* comic book cover, and realized it was the perfect pose for the idea I wanted to convey. I sketched out the pose and started to consider how I wanted the **colors** and **patterns** to be positioned underneath her shirt in order to best convey my **theme** of how my mom has to hide her identity while at work.

I painted a few examples of **patterns** I wanted to include in my final painting, then cut them out and laid them out on the paper so I could think of how I wanted them to be **layered** in my final piece. I also thought about how I wanted to convey the theme of her **bright** personality through the **colors** I wanted to use for the **patterns** and **shapes**. I decided I wanted to use bright **lively** colors, and stay away from darker colors. In addition I practiced with some of the other key features of **pop art** such as the eyes and lips. Since before this point I had never really painted portraits, not only did I have to learn to paint in the style of pop-artists Roy Lichtenstein, but I also had to forget aspects that I had previously learned about painting features.

I also planned out my **background** and settled upon having a **gradient** blue **background**. That way I could still have some contrast between the **bright colors** in the main focus of my piece, but the background wouldn't be too plain. This would also allow me to display my **theme** of my moms **bright** personality being constricted while in her "**dark**" work environment.

PROCESS

I debated between using either the grid method or a projector to put my **sketch** onto my canvas, but ultimately decided on using the projector because it would be less time consuming and I knew I would need that time later on in my painting. After learning how to use a projector and tracing my reference picture, I began adding **color** onto my canvas. I decided that I wanted to start off with painting the bright colors in the middle of my painting because I knew that this part would take me the most time. I knew that I would need to **mix** a lot of different **colors** and fill in each sketch. I started with smaller sections of color and slowly began to make my way up to the larger sections. I tried to spread the **colors** equally throughout the section, not wanting too many of the same **color tones** to be bundled together.

Color Palette

I kept the **background** of this piece relatively simple so that the main focal point of this piece would be the **figure** containing **bright colors** in the center. I chose to use a very **dark** shade of gray on the corners of the **background** and slowly create a **lighter gradient** as the background gets closer to my mom, once again showing her bright personality.

Painting the shirt was one of the most **challenging** parts of the entire process for me because I had never painted clothing before. I had to make sure I was properly using **shadows** and **highlights** in order to replicate the **movement** that a shirt would typically make in the pose I was using. After **experimenting** with different methods to paint clothing, not only was I able to implement this new skill into this painting, but also my future pieces.

I mixed a variety of **bright colors** to show the **vividness** of my mom's personality. I wanted the **bright colors** in the center to heavily **contrast** with the **dark** background. This helped to show my theme.

There are a lot of similarities between my piece and Roy Lichtenstein's pieces. Both use **bright**, **vibrant** colors throughout most of the piece. We used bright **colors** and **bold** black **lines** to outline some of that color in order to create **contrast** in our pieces. The **composition** of my piece is also very similar to a combination of a few Lichtenstein paintings, most notably *Explosion.* One main difference is the difference in **mediums** used in each piece. For example, Roy Lichtenstein used a lithograph to create his pieces which is how he was able to produce such a **clean** look. created my piece using acrylic paint, meaning that trying to create a clean piece was a lot more difficult and took a lot of more time and effort.

REFLECTION

Suppressed Spirit was a piece included in my IB Exhibition. This project challenged me in regards to **scale**. However, now that I've learned how to project images onto a canvas, I'll be able to take this skill with me into future projects. When originally planning my paintings I wanted to be able to show how the environments that people are in can have a large impact on how much of their identity they choose to show. I think I was able to effectively communicate this message through the use of **color** and **expression** in my painting. Since this was such a large project, I really had to have a lot of self discipline in order to get it done on time, and I will take the discipline I used into future projects.

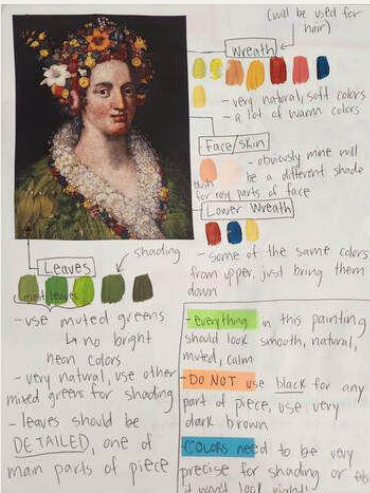*Suppressed Spirit*- Alanna Gaziano, 2022

My inspiration for my self portrait came from the piece *Flora* by Giuseppe Arcimboldo. *Flora* is **portrait** of a woman **composed** of flowers, vegetables, plants, and other various objects. What's really fascinating to me about this pieces is Arcimboldo's choice to make her skin and other facial features out of flowers as well. I didn't notice this at first glance, but was really intrigued by how small the **details** of this piece were. When enhancing this painting and zooming in on it, you're truly able to see just how much detail was put into this piece.

This painting has a very **natural** yet **vibrant color palette**, consisting of mostly greens, reds, yellows, and whites. The **theme** of this painting is alluding to the changing of seasons and the different stages of life, which I think is shown well through the items that Arcimboldo chose to paint. This painting is an **oil painting** which means that all of the aspects and details are very **smooth** and **delicate**. I want to be able to replicate the same qualities as an oil painting while only using acrylic paint, which will definitely be a challenge. Overall I want to take the delicateness and smoothness of the painting with me while creating my own version.

By creating a rendition of Arcimboldo's **portrait** using my face, I was able to see how my portrait would look in **color**, and I was able to make any changes I needed to make to my **composition** before it actually got onto my canvas.

Flora- Giuseppe Arcimboldo, 1588

I began planning by sketching the overall **composition** of the piece is, trying to capture the **delicateness**. There's so many small parts and pieces to this piece that I need to be able to replicate with my own work. I decided that the easiest **technique** to use would be to paint a **base color** and then go back over it to paint in the actual petals of the flower using a different shade. I figured that this would be more time efficient and would be the most effective way to create this piece. I also began to consider how I would translate my own theme into this portrait replication, how nature has been a constant theme throughout the stages of my life.
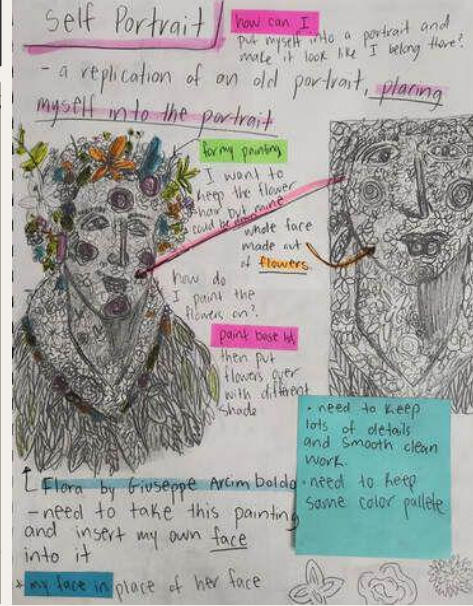
After I had an idea of how I wanted the overall **form** and **composition** of my piece to look, I decided to move on and begin looking into the **color pallet** of my chosen inspiration. I made some **swatches** in my sketchbook and tried to color match some of the big colors in this painting that were showing up repeatedly. I also sectioned off the swatches by where they would show up in the work; wreath, skin, lower wreath, and the leaves. I noticed that the overall color pallet of this piece was very **natural** and had a lot of **dull**, **earthy tones**. The colors were also all very **soft** and **warm**, there were no super **bright** colors, which I needed to keep in mind for when I painted my own piece. I also decided that even if the background of my inspiration may look black, that I wasn't going to use black for my piece because I didn't want it to look too **harsh** and **contrasting**. I decided that instead I would use a very dark brown that would still have the dark effect, but would appear a little **warmer**.

PROCESS

After my canvas was created, I projected a picture of myself onto the canvas and did a rough sketch of the basic **proportions** and **elements** of my face. I didn't want the sketch to be too detailed because I knew I had to go back in and make everything into flowers anyways, so I just sketched a basic outline of my hair, face, and shoulders. After I had a basic **sketch** of everything I wanted to be in my portrait, I drew some of the more detailed components of my portrait. Then, I began to paint the **base** layer for my skin, adding **shadows** and **highlights** where they were needed. By creating a base, I will later be able to go back in with more detail similar to Arcimboldo's piece.

Color Palette

REFLECTION

A Natural State was a piece included in my IB Exhibition. I had to take the time to include many small **details** to cover a very large canvas which was difficult because I had never painted on such a large canvas. This was an interesting project to complete because I've also never inserted myself into an already existing portrait. I was challenged to replicate the same **color palette** and **composition** as the painting *Flora* by Giuseppe Arcimboldo. I'm used to coming up with my own **forms** and ideas in order to create a piece and I obviously didn't have that part of the process. Overall, this process taught me a lot about how **colors** and **forms** have an impact on an overall piece, which is something I will take into account in future projects.

A Natural State- Alanna Gaziano, 2022

I used a slightly darker shade of the base skin color I had mixed in order to paint very small flowers outlines to cover my face. I finally began to paint the flowers onto the rest of my face. I repeated this process until my entire face was covered in flowers of different sizes and shapes. I also had to mix a darker shade of this color in order to put flowers in the shadowed area. I also painted the large flowers located on my chin, forehead, and cheek. I struggled to mix the right color for this portion because it was very difficult to color match because the woman in *Flora* by Giuseppe Arcimboldo is a different skin tone than me, so I wasn't sure how the color on her paler skin would translate onto my skin.

I also used a variety of **natural colors** in order to fill the white space that would be my hair with flowers. I used different **shapes** and **sizes** of flowers in order to create an **organic form** of flowers in place of my hair. I also used different **shades** of green and grey in order to paint the bust of my painting. It was difficult to use a variety of different shapes to fill the space like Arcimboldo did in *Flora*.
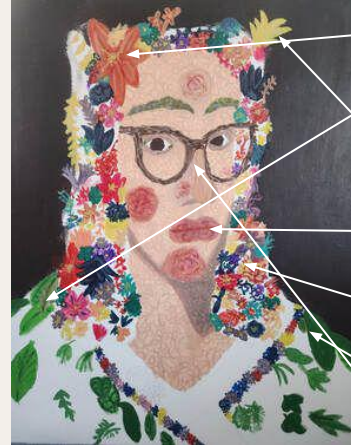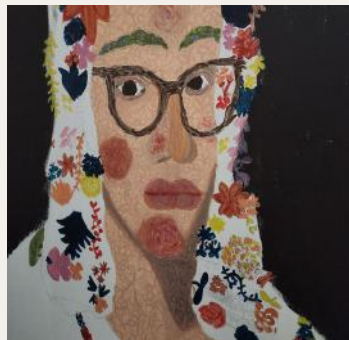
The visual make up of my portrait and *Flora* by Giuseppe Arcimboldo are clearly very similar. The piece shares similar themes as well with mine discussing the idea of how nature has always been a constant in my life, even as I have gotten older. Similarly, *Flora* discusses the seasons and the different stages of life. Both my piece and my inspiration also use a similar color pallet of natural colors. Arcimboldo used oil paint to create his portrait while I used acrylic paint to create my piece.

When initially researching inspiration for my painting, I was focused on finding artists and art movements whose primary focus was on using **technique** and **color** in order to create **movement** through their pieces. This led me to the **Post-Impressionist** art movement which was defined by its use of **light**, **color**, and **movement**. I was particularly drawn to the work of Vincent van Gogh, specifically his portrait work. I was initially interested in his piece *"At Eternity's Gate,"* I enjoyed the way that van Gogh used **color** in this piece to make it appear bright and basked in light. I also enjoyed the visible brush strokes featured throughout it which is so common in many Post-Impressionist pieces. I also took inspiration from his piece *"Self-Portrait, 1889"*. I really enjoyed the background of this piece, and the effect that van Gogh created through his **brushstrokes**. I was also inspired by the way he created **movement** through the rest of the piece as well.

At Eternity's Gate - Vincent Van Gogh, 1890

Self Portrait - Vincent Van Gogh, 1889

This piece focused on how identities can be impacted by circumstances around us. I chose to make my painting based on the joy that is brought back into my life with the nature and warm weather that inevitably comes with the summer season. I also wanted to showcase the topic of seasonal depression, and how my happiness and myself as a person truly thrives the most during the summer. Once I knew the theme I wanted to paint about, I moved to the **art movement** that I wanted to find my inspiration from. I studied Van Gogh's work and created my first **sketches**. I sketched a version using the colors and general form I wanted for this piece. This was a very rough sketch so that I could know the basics before implementing my inspiration.

Since Van Gogh's use of color and brushstrokes was such an important part of my piece I created an additional planning page just for the **colors** and **brushstrokes** that I needed to use in my piece. I laid out a variety of different **shades** of greens for the grass, and included notes for the purpose I wanted for each of the **colors**. I did the same for the **colors** of the sky, the tank top, and my skin. In addition I practiced some of the **brushstrokes** that I wanted to use for specific points of the painting to create **movement**. I wanted to use a variety of **short** and **long straight brushstrokes** for the grass, and use more flowy **long brushstrokes** for the sky.
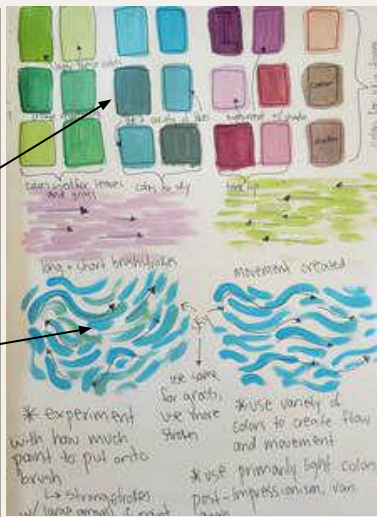
Once I made a first sketch of the basic **forms** of the piece, I made a smaller slightly more detailed sketch using some of the same **techniques** that van Gogh used in his pieces such as various **brushstrokes**. I also wrote side notes on which parts from my inspirations I wanted to include in my own piece. On my next page I created another sketch of the details I wanted to be included in my piece except this time I primarily used the specific **colors** and **brushstrokes** that I wanted to include in my final painting. This sketch allowed me to truly figure out what I wanted to include in my painting.

This sketch would allow me to keep my inspiration in mind when creating my painting. When starting to paint my piece, I needed to keep Vincent van Gogh's use of **color** and the way he used a variety of **brushstrokes** to combine many different **colors**.

PROCESS

Once my sketch was traced I decided to begin painting by focusing on the background. I wanted to use individual **brushstrokes** to create **texture** and **movement** in the piece and started with a darker brown on the trees, and made a variety of different **shapes** and **sizes** of **brushstrokes**. I layered different shades of brown on top of the darker brown in order to create dimension.

I repeated this process when painting the grass and sky in my piece. I used a large amount of one **color** to create large **brushstrokes** and then went back in with smaller amounts of a different shade of that **color** and a smaller **brush** to fill in the white space. When filling in the sky of my piece I used a lot more **organic brushstroke movements** like how Van Gogh used in his pieces. However when completely the grass I used more straight brush strokes in order to mimic the typical movement of blades of grass.
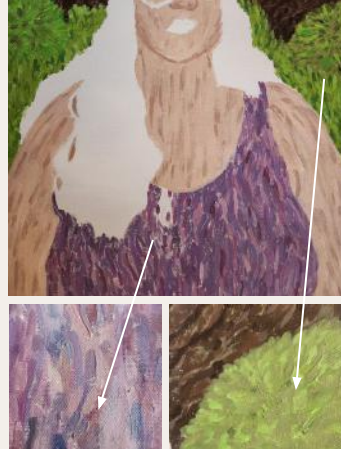
I used a larger brush for the skin since I wanted the base to be mostly the same **color** and then I wanted to **layer** other **shades** on top of it for **shading** and **highlights** like in Vincent Van Gogh's *"Self Portrait, 1889"*. I then used some **darker** and **lighter shades** and used a variety of different **brushstrokes** in different places throughout my arms, face, and neck. I used more **brushstrokes** on my arms than face. I was sure the brushstrokes were placed vertically and in a way that made sense **movement** wise for skin. I wasn't able to **blend** these brushstrokes as well as Van Gogh did because he was using **oil paint** and I was using **acrylic**, however I still used a variety of different shades in order to add dimension to my piece.

Color Palette

REFLECTION

Summer's in her Blood was a piece included in my IB Exhibition. Iit was very interesting to learn a new painting technique and experiment with colors and movement in this piece while taking inspiration from Post-Impressionism. It was a challenge to mix so many colors together to create a certain type of movement and color palette. This piece taught me a lot about the importance of layering colors, especially when adding highlights and shadows. I primarily experimented with layering in this piece and how different layered colors can create dimension and movement.

Summer's in Her Blood- Alanna Gaziano, 2023

Once my face and the rest of my body was done, I finished off my painting with the hair. This was a difficult part of the painting for me because I had to create movement with the brushstrokes that were accurate to the way that my hair actually moved in real life. In addition, I was finding it difficult to combine multiple shades of brown in order to create dimension in my hair.

There are a lot of similarities between my piece and Vincent van Gogh's pieces. Both of our pieces have very visible **brushstrokes** especially in the background and the clothing of our pieces. We both use **brushstrokes** to create **movement** throughout our paintings. Van Gogh's piece *"Self Portrait, 1889"* and my piece have a very similar **background**. I was inspired by his **technique** in combining multiple **shades** of blue in the **background** of his piece, and implemented it into my own work.

Margaret Taylor-Burroughs. Burroughs experimented with many mediums but was most well known for her work in **printmaking**. I was instantly drawn to her work due to the amount of small **detail** and **lines** used throughout her pieces. In her piece *On the Beach* I was really intrigued by the sky in this piece and the way she was able to include such **intricate** and small lines. To create **positive** and **negative** space. I also enjoyed the detailing on the faces of the people she chose to feature. In addition, I was also drawn to her piece *The Family* due to the line work included in this print as well. I found it interesting how she had more **negative** space in this piece than **positive** space, which is the opposite of what I wanted to do in my piece. This type of intricate line work included in her pieces is a **technique** that I wanted to include in my piece.

On the Beach- Margaret Taylor-Burroughs, 1977

I knew I wanted to find a way to connect this piece to my others despite it looking so visually different as a **block print** compared to my other acrylic paintings. I chose to make this piece to represent how my cats have affected my identity and how I feel that they have made me a more compassionate person, connecting to my theme of how surroundings impact identity. I wanted to show the impact that they have made on my through the high **contrast** between the background and them, making the cats stand out more.

The Family - Margaret Taylor-Burroughs, 1991

Next, I simplified my original sketches even more and cut out the images of them to put into the **form** that I wanted them to appear in on my block print. I tried to use less **lines** and specific details in order to make it more realistic for carving. I also noted how I wanted the spacing of the images to work, and which parts of the piece would be **positive** and **negative space**. For my final sketch I used a black sharpie in order to really capture how this sketch would look as a block print. I was struggling with simplifying the sketches because I wanted to keep some details, but wasn't sure if I would actually be able to capture this **detail** in the form of a block print. However, I knew that some of the details were important to keep in order to distinct between the three cats, so I tried my best to include them in the final sketch. I tried to keep the **simplistic forms** that Margaret Taylor-Burroughs includes in her block prints while still keeping the distinctive features that were necessary.

I started out my sketches by physically drawing the faces of my cats. Drawing animals is something that I had never really practiced or even done before, so I knew in order to create this piece I needed to **experiment** with the **proportions** of the cats faces, and specific features such as stripes and eye shape. Once I sketched out each of the cats I went back and wrote notes about them on the side such as important things to keep, and things I wanted to change about them. I also made notes on how to simplify certain things for the block print since I understood that realistically I wouldn't be able to get as much detail as I wanted to. When looking at Taylor-Burroughs piece "The Family" I was able to see how she omitted details of the face but was still able to keep the general **form**.
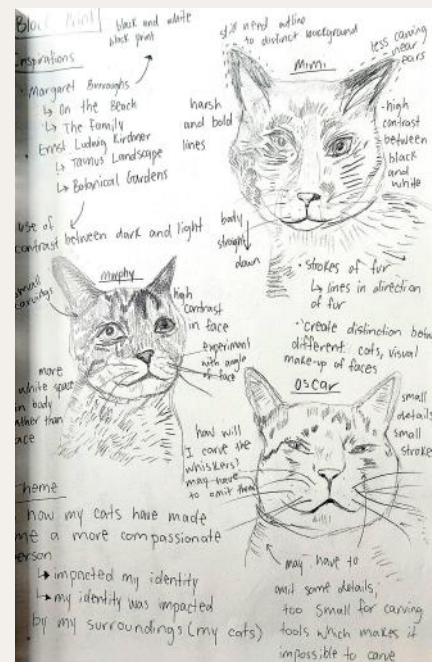
When beginning my process for this block print, I **transferred** my final sketch onto the linoleum block and then went over it in sharpie. I then began carving, starting with the larger sections of white. I primarily used the same blade throughout the entire process because it was the smallest one I had, and I knew I would need to use a small blade for the amount of **detail** that I wanted to include in my piece.

After carving out the larger sections of white, I slowly started to carve out the more difficult sections as well. I did unfortunately have to omit some of the extremely small **details** in some places due to the fact that I simply wasn't able to carve small enough. The faces were the most difficult part for me because they were the most time consuming due to the fact that I had to be careful around the eyes and whiskers in order to make sure I didn't accidentally carve out and important features. Once I was done **carving** out all of the white space of the linoleum, I finished off by carving a simple white border around the three cats so that they would stand out against the black background. I wanted the cats to really pop in this piece in order to relay my theme of how large of an impact they have made on my identity.

I had to **experiment** with how much ink I was putting onto the block, and how hard I was pressing in order to transfer the ink onto the paper. I wanted to be able to make a complete **contrast** between the black **background** and the white cats, but eventually figured out that what I wanted wasn't going to be obtainable. Eventually I was able to come up with a block print that had enough of a black **background** to create the contrast I wanted.

Three Cats was a piece included in my IB Exhibition. I really enjoyed creating another block print, and was excited to see how my **technique** had improved since the block print I made in 2022. I also enjoyed planning this piece and having the opportunity to make a piece based on animals since it's a subject I hadn't worked with yet. In addition, I think this project really taught me to not only be patient with myself, but also to be forgiving of myself with any mistakes I made throughout the process. Specifically through the carving stage of this project I had to have a lot of self-discipline in order to get the piece to look how I wanted, and I think overall it taught me a lot about myself as an artist. This piece taught me a lot about the ability to be flexible with my original plans for a piece. Originally I wanted to include a lot more detail in my piece than I ended up with in the final, but after experimenting with some **carving techniques**, I realized that it wasn't realistic for me to include those details. This ability to be flexible is something that I can use in future projects.

Three Cats- **Alanna Gaziano, 2023**

A majority of the **experimentation** I did for this piece was with how much ink I was putting onto my block to make the prints. I tried to **experiment** with multiple different methods of putting the **ink** onto the paper. This included trying different **barens** to see which one would allow for the most pressure to be put onto the paper, and would have the best overall outcome. I also **experimented** with how much ink I was putting onto the actual block. I noticed that when I put more ink onto the block that I thought I was getting better results. I also tried putting less ink onto the block to see if that could help me get the results I wanted, but the ink was very faint which was the complete opposite of what I wanted. The primary way I experimented with this was with how much **pressure** I was putting on the different parts of the block using the **baren**.
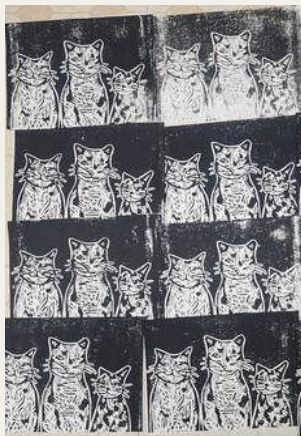
There are a lot of similarities between my work and Margaret Taylor-Burroughs piece _"On the Beach"_. The most noticeable similarity between our pieces is that we both include more **negative space** than **positive space** in our pieces. She shows this by only including streaks of white throughout her piece, and it's shown in my piece by only the cats being made of positive space. We also both use a lot of small and intricate **lines** in our pieces. This is specifically seen in the shisker part of my block print and is show in the sky of her piece. However, the subject of my piece is very different from that in my inspirations. I also chose not to use up the **background** of my piece so that I could make a more intense **contrast** between the background and the cats.

INSPIRATION

Camera- Chris Gilmour, N/A

Chris Gilmour is a British **sculptor** who uses solely **corrugated cardboard** and glue to create large **intricate** sculptures. I was really inspired by his ability to create extremely **clean** and **detailed** sculptures out of something that many people would consider trash. The look of his piece are very **smooth** and finished, which is something I wanted to replicate in my own piece. I was inspired by his piece *Camera.* With this piece I was intrigued by the way he was able to **manipulate** the cardboard in to create different **shapes** and **forms**. When making my piece I will need to find a way to manipulate the cardboard in order to create a curved shape. I was inspired to try to replicate the curved forms that he created in his piece and his **technique**.

PLANNING

REFLECTION

Overall this project was one of the most challenging and time consuming pieces I have ever made. This project taught me a lot about time management, and how to effectively lay out what I should be completing each day. I had never **experimented** with the **sculpting medium** before, and this project gave me the opportunity to explore a new challenging medium. In addition to never experimenting with sculpting before, I had never worked with cardboard in general which led me to have to experiment with how I could use it. This piece taught me a lot about time management and experimentation which I could take into the creation of my next pieces.

Generational Treasure- Alanna Gaziano, 2023

PROCESS

I began by **scoring** large pieces of cardboard to make the **curve** of the boxes in the front of the ring. I then cut these larger sections into four smaller in order to optimize the amount of cardboard I was using. I also began to cut **rectangular** pieces of cardboard to use for the sides of the ring boxes, making sure to keep the **sizing consistent** so that I could achieve a **clean** and **smooth** look.

I cut large pieces of cardboard and placed them in a large container of water and let them soak in order to give them a **flexible shape**. I placed the wet cardboard over the boxes and folded over the corners in order to make it dry in a certain **shape**. Once the thin cardboard had dried, I used brown paper tape to tape it to the boxes I had create earlier. I repeated this process approximately 28 times in order to cover all of the boxes I had to create to fill the front of the box, making sure they were all **clean**.
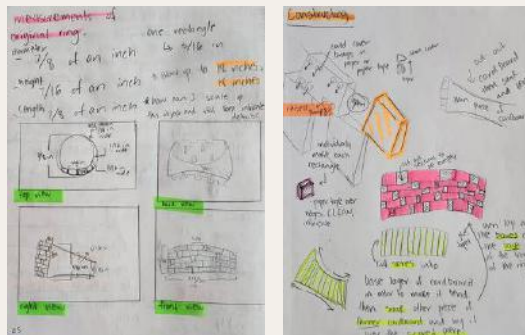
I created some **orthographic sketches** of the ring I would be **sculpting**. I made orthographic projections of the top, right side, front, and back of the ring. I did this in order to understand what this object looks like from each **angle**. At this point in my planning I also needed to begin to get **measurements** of different aspects of my ring. This was very difficult because the ring is so small itself that measuring the exact details became nearly impossible. Once I wrote down the measurements I was able to begin to consider the smaller **details** of my ring. I had the opportunity to meet with somebody who had previously worked with cardboard construction and was able to give me very helpful advice on how to proceed with my **axiomatic object**. After this meeting, I planned out how I was actually going to construct my sculpture, considering the types of cardboard I should use and how I should use it. I also planned how I would achieve the **clean** look of the cardboard sculptures made by Chris Gilmour. I decided that I would place a thin layer of cardboard over the boxes and hold it in place using paper tape. The paper tape would blend into the brown cardboard, and allow me to create clean creases and edges on my **sculpture**

Then I had to construct the body of the ring. I cut a large piece of cardboard into the downward shape of the ring and then scored it so that it would curve. Once I had this shape created, I wrapped it around another **object** so that it would maintain its shape and began to use a large brush to put white glue onto it. Before the glue dried I placed a large sheet of thin cardboard over it. Once that dried, I glued the boxes I had created earlier onto this base of the ring and then cut holes in between where the boxes were.

Both my piece *Generational Treasure* and Chris Gilmour's piece *Camera* are pieces made from various forms of **cardboard**. We both had the challenge of using almost completely cardboard to construct an everyday object. Another similarity between my pieces and my inspirations is that we have all chosen to make our pieces **smooth** rather than adding **texture** to it. If we do included texture, it's very simplistic.

When originally searching for inspiration for my painting, I knew that I needed to find two art movements or artists whose art would show a heavy **contrast** between each other. **Contrast** was a major thing I wanted to portray through my piece, so it was important that I found artwork that also showed contrast. The first art movement I looked to for the darker side of my diptych was **Baroque** which was an art movement heavily focused on **lighting** and **dramatics**. I was also inspired by *"The Astronomer"* by Johannes Vermeer and the way that he chose to use a **warmer shade of lighting** in this piece. Rather than having harsh white light, he chose to have more of a warm yellow light coming in through the window. I also wanted to include warmer lighting in my piece, using yellows and browns rather than black and white.

The next art movement I found inspiration from was Post-impressionism, specifically the artwork of Pierre Bonnard. This artwork was the complete opposite of the Baroque art movement, which is exactly why I chose it as my inspiration for the other side of my canvas. Pierre used lots of **bright** and **vibrant** colors in his work which instantly drew me to his pieces. I was particularly drawn to his piece *"Garden"* due to the bright and almost **childlike** look to the painting. This piece consists of a lot of different colors and shades working together in **harmony** to create an appealing piece. I also like how the piece wasn't very detailed, and all of the forms throughout the piece seemed to be simplified. I wanted to use the same technique on the lighter side of my diptych and thought it would create a contrast with the darker side.

The Astronomer - Johannes Vermeer, 1668

Garden - Pierre Bonnard, 1935

My theme for this piece showed how finding the right support system can bring you out of the darkness and allow you to thrive again. I created a rough sketch in order to figure out the forms I wanted to include. I wanted to create and show **contrast** in my piece primarily through **color**. I wanted the **darker** side of my canvas to represent a dark time in my life, which is why I chose to use **darker colors**, and the **lighter** side of my canvas used **lighter colors** in order to show a better place in my life.

On another page I focused on how to make a **gradient** using paint which is a skill that I have found difficult in the past. In past paintings I've always fallen short on creating gradients, so I knew I needed to **experiment** on paper before I began working on my actual canvas. I practiced a few different methods of creating these gradients that I hoped to use on the darker side of my diptych. I used a **black to white color palette** in order to create this gradient because it would be the easiest for me to see where the color is changing and how the colors were blending together to create one cohesive gradient. I wanted to create a smooth **transition** between **light** and **dark** in the background of my piece in a similar way to how Johannes Vermeer created a gradient between light and dark in the background of his piece "The Family".
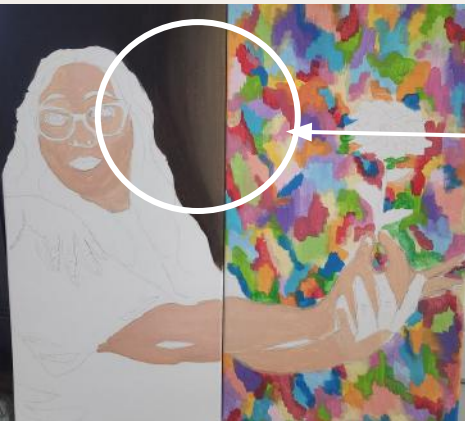
In one painting I wanted it to just be my hand holding a flower to show growth and life. In the **background** of this piece would be splashes of light colors and shapes which **blended** together to create an array of shades. On the other canvas would be the other half of me, minus the arms. This canvas would be much **darker** and use darker **shades** of blues, browns, grey, and black. I also wanted another arm holding my shoulder to represent the support that I was receiving in order to reach out of the darkness.

All of these **elements** would work together to show my theme. The arm holding a flower showing how the **elements** in the darker diptych can change and create growth.

PROCESS

Once my sketch was traced I started out with my canvas inspired by **Post-Impressionist** Bonnard and used a wide variety of **colors** and filled up the white space of this canvas. I didn't try to be too precise with where the colors were placed because I wanted it too seem more "creative" and care-free. I then painted the **background** of my other canvas using a dark brown to create a **gradient** on the background, slowly using a lighter brown as I neared the right edge of the canvas. After I was happy with how the backgrounds look, I started to color block in some of the main parts of the piece such as the face, arms, and hands. I did a **base** coat of the color I was using for my skin, so that I could go back over this with another **layer** and also begin **shading** as well. In this painting I really wanted to work on my shading skills, so I spent a lot of time on the face and hands in order to make sure the shading looked right.

Color Palette

REFLECTION

<u>*Solace*</u> was a piece included in my IB Exhibition. I really enjoyed working with **realistic shading** throughout this piece, since every portrait I had made up to this point had been more **abstract** and didn't require actual **shading**. I also enjoyed getting to practice painting hands since this is not something I often include in my pieces because I don't view it as a strong suite of mine. However, I think I was able to improve my ability to create realistic hands through this piece. This was the first time I had ever made an acrylic painting diptych, so it was also interesting to see how I could make these two separate canvases connect in order to make one cohesive piece. I also had the chase to work with lighting in this piece, and used Vermeer as an inspiration.
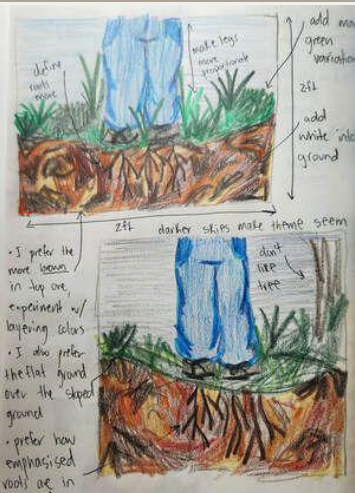
Solace- Alanna Gaziano, 2023

With my hair, I was struggling to create enough of a **contrast** between my hair and the background of the piece. I **eventually** solved this by adding lighter **highlights** into the hair. This kind of detailing is another **technique** that I had been trying to develop, so I took the opportunity to **experiment** more with **highlights**.

When painting the flower, I used the same **color** as the shirt in order to not only make a **connection** between the two canvases, but also to represent how this blooming flower is supposed to represent me "blooming" and embracing growth in my life.

After finishing the hair, I went back to the face to add more **expression** to it and finish the eyes. With the eyes I really wanted to challenge myself to show a smiling expression through the ways the eyes folded and were shaped. Since my eyes gets smaller when I smile, I had to find a way to make my eyes seem more shut than they usually would be, but still open enough to see them. Up until this point most of my self-portraits had featured myself with a stoic expression, so it was an interesting challenge to try and make myself look more expressive. I did this through small **details**.

One similarity between my piece and *"Astronomer"* by Vermeer is our use of lighting and shading with both of out pieces having a dark background with the main figure of the piece being bright and lite up in comparison to the background. In addition, we both used techniques common to the Baroque art period for painting people such as highly detailed features and shading of skin. In addition there are similarities between my piece and Pierre Bonnard's piece *"Garden"*. For starters, we both use a wide array of colors throughout our pieces, and most of the colors and light and vibrant. We both also don't create a lot of definition in our pieces, and they both have a sense of freedom and child-like joy to them. There are a lot of differences between my piece and my inspirations as well. First of all, I combined both of my inspirations into one piece that worked together in harmony.

INSPIRATION

Untitled- Kim McCormack

After enjoying the fabric collage that I had made last school year, I decided that I wanted to make another form of collage this year but in the form of a **mixed media** piece instead. I knew that I wanted to use **textile** as part of the piece which is when I started to research textile artists to find inspiration for my piece. Through this research I was able to find the work of Kim McCormack who is a textiles artist who finds inspiration for her pieces through the **landscapes** and countryside that she is surrounded by. I was really drawn to her use of **natural** elements in her work such as leaves, and other kinds of forest foliage. In her pieces she strives to create the same look as what one may find on the forest floor. McCormack's pieces are heavily centered around **nature**, which is and aspect that I wanted to bring into my own piece.

Mama, Mummy And Mamma- Njideka Akunyili Crosby, 2014

I also looked for artists who successfully **blended mediums** in order to learn their **techniques**. I came across the artwork of Njideka Akunyili Crosby who uses a unique technique in which she **combines physical photos into her paintings** in order to **combine** the two mediums. I was specifically drawn to her piece, *"Mama, Mummy And Mamma"* which displays a portrait of three generations of women in her family. She implements a photos into this painting while still creating a seamless transition to the point where the transition is not obvious. Overall from Njideka Akunyili Crosby's work, I wanted to take her ability to create **seamless** transitions between her chosen mediums which is something that I wanted to recreate in my own work.

PLANNING

When beginning to plan my piece, I wanted to write down my inspirations in order to get a concrete idea of what I would be taking from my inspirations when creating my own art. I knew that I wanted to create a **mixed media** piece of paint **blending** transitioning into a fabric collage. I wanted to try and make this transition **seamless** like the work of Njideka Akunyili Crosby. I also knew that I wanted the main **focal point** of the piece to be the **intricate** roots going through the ground, since the theme of the piece has a double meaning of my past having and affect on my identity, and well as how my identity is very rooted in nature.

I made a few **sketches** in order to figure out what I wanted the **formal qualities** of my piece to consist of. I drew one version of my legs attached to the ground, one of my finger reaching to the ground, and one of me sitting on the ground. In each of the sketches I included roots coming out from wherever I was making content with the ground. I ultimately decided on the legs, choosing it because I felt that it would be the best choice if I wanted the main focal point of the piece to be the roots and underground.

Once I had solidified which **concept** I wanted to create through my mixed media piece, I made two rough **sketches** of the concept in color. In one sketch I used a **lighter color palette** than I did for the second one in addition to changing the **hierarchy** within piece. I slightly changed some things in the second one so I could decide what the final version would look like. One of these changes including **experimenting** with the **balance** between the brown shades and other **warm shades** within the dirt. After making these sketches, I determined that I liked almost everything about my first sketch but knew that I wanted to make the roots more **defined** and **intricate** in my final version of the piece.
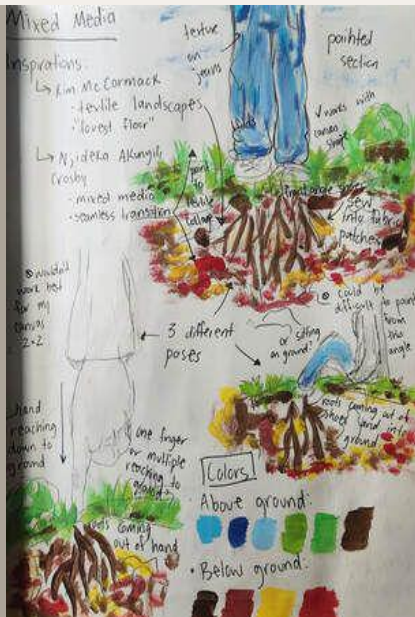
PROCESS

When beginning my process, I decided to start with the **painting** part of the mixed media piece. I first started with painting the jeans, deciding that this would probably be the part that took me the most time because I wanted them to have a lot of **detail**. I started with **blocking out** the **colors** of the different parts of the jeans, and then going back in to **blend the colors** together and add the lines of the jeans. Once the jeans were complete, I blocked out the color of the shoes and then went back in with a darker **shade** to add the **detailing** to the shoes. I then blocked out the colors of the grass, sky, and dirt. I started with a **basic color** for each of these parts and then went back in with different shades of that color in order to add **shading, highlights, and dimension** to each of these aspects. I used a very small dry **brush** to add **texture** and detailing to the aspects of the painting.

I started off with using some **larger** parts of brown fabric to make a base for my **collage**. After creating a **base**, I began to go in with some smaller pieces of other **colored fabric** in order to create **texture** and **layering** within the piece. In order to create texture within my piece I also tried to make the fabric have rough **edges** rather than the edges being clean cut. When thinking about the dirt, and under the ground I think of rough **material** and texture, so I wanted to try and produce that rough result with the way I made the fabric. I was also trying to make sure there wasn't too much of a **contrast** between the painting part of my piece and the fabric because I was trying to replicate the seamless transitions of Njideka Akunyili Crosby's work. I wanted the transition between the painted ground and the fabric to be as seamless as possible.

Color Palette

Once I was happy with how the **texture** in the ground looked, I had to finish off my piece by adding the most important **element** of the piece, the roots. Originally I wasn't sure how I wanted to put the roots into the piece. I had the idea to just **paint** the roots directly onto the **fabric**, but I wasn't sure if that would make that big of a **visual impact.** I also had the idea to sew the roots into white fabric similar to Kim McCormack's method, or cut pieces of brown yarn as well. Ultimately I decided that the best method for my piece would be to use yarn, and then **emphasize** the **shapes** of the roots using darker paint. To finish off my piece I added some sports of paint on top of the canvas in order to help **blend** together the different **mediums** of my mixed media piece.

One similarity between my piece and Kim McCormack's piece work is the way that we used a variety of different **fabrics** to create **texture** within our pieces. We combined many different **colors** within our pieces in order to create one cohesive **textile** piece. In addition, we both used a variety of different types of textile. She used thread and fabric and I used thread, string, fabric, and a variety of other textiles. There are also similarities between my work and the work of Njideka Akunyili Crosby, specifically her piece *"Mama, Mummy And Mamma".* We also both attempted to create a seamless **transition** between the **different mediums** that we included in our pieces. My transition is between textile and paint and her transition is shown through photograph to paint. We both **combined mediums** to create a **mixed media** piece with two very different mediums.

REFLECTION

Roots was a piece included in my IB Exhibition. I also had the opportunity to experiment with the way I placed the fabric such as the type of glue I used and how much of it I was using. I learned that while got glue took a lot less time to dry, it left strings whereas using regular white glue took longer but didn't leave those strings. I was also able to learn how to create transitions from one medium to another, without creating too much of a disconnect between these mediums. This was a skill that I had never worked with before, as I had never created a mixed media piece up until this point. This piece allowed me to become more comfortable with combining mediums.

Roots- Alanna Gaziano, 2023

In his pieces Milford Zornes focused heavily on the **versatility** of watercolors, and uses a variety of different colors in his work to create a variety of different landscapes. In "California Orange Grove, 1978" the colors and forms included in the painting seem to be more simplistic, and the **forms** are outlined in black ink. When creating my own piece I found inspiration in his use of color and the way that he outlined the forms included in the piece in black ink. In addition, when **experimenting** before creating my actual painting, I also took the time to discover the versatility of watercolor.

California Orange Grove, Milford Zornes, 1978

PROCESS

I first **sketched** my images from my sketchbook onto my illustration board and made sure everything had straight **lines** and was **proportionate** to each other. Once the sketch was done, I started off my painting using Koi watercolors, painting the walls yellow and putting a light creme base of color for the floor. Despite **experimenting** with these **watercolors** beforehand, I started to discover that they were not working for me the way I wanted on the illustration board and eventually decided to switch over to using **gouache** again because the colors were not coming out the same as the gouache colors were. I painted the fridge, stove, floor, and cabinets using watered down gouache, and then painted the magnets using a more **vibrant color palette**. I painted the magnets brighter in order to showcase the theme of my piece being the impact that these magnets have had on my identity.

I used outline pens of different **sizes**, using the smaller ones to add **stippling** to the walls, floor, and fridge and then using the **thicker pen** to **outline** the edges of the objects. I was inspired by Zornes to use **black ink**. It took me a while to add all of the details to this piece because I used stippling for a majority of it.

Color Palette

I chose to **sketch** one side **angle** and then a front angle. I ultimately decided on using the side angle because I felt that this angle allowed me to include more magnets on the fridge. The magnets were the **main focus** of this piece. My theme for this piece is how my family and our family vacations have impacted my identity. My family collects magnets everywhere I travel to put on our fridge which has heavily impacted my identity, and I wanted to be able to appropriately **illustrate** this idea through the choices I made in this piece. I chose to show how important these magnets were through my use of **color** and **contrast** against the other colors in the piece.

After my first **experimentation** with the **gouache** on my sketches, I decided to create two more sketches to see which method of painting would look the best in my final. On the first sketch I used a more watered down gouache that had the light, airy look featured in many Milford Zornes pieces. On the second one however, I used straight gouache onto the paper which gave it a much more **solid** look. There actually ended up being certain aspects of each **technique** that I found looked better. For the walls and appliances I liked how the watered down gouache more, however I liked the normal gouache better for the magnets because the bold colors assisted in communicating my theme better and gave them a better contrast against the rest of the colors included in the painting.

I also added very small **details** to the magnets, such as locations I have been with my family, in order to further represent my theme of the importance of these magnets to my identity.

Zornes and I both placed used **watercolor** as a **base** and then used black ink to **outline** We both utilized the versatility of watercolor throughout our pieces. I chose to use watercolor in a variety of different ways throughout my piece, and Milford Zornes is known for his experimentation with watercolors. We both watered down watercolor at somes points in our pieces, and then used a more solid color in other parts. However Zornes used more organic shapes than me.

Magnets was included in my IB Exhibition. This piece took a lot of **experimentation** and effort due to the amount of **detailing** I had to add to the piece to make it look **realistic**. I enjoyed experimenting with **color** in order to create emphasis in this piece, and it was interesting to experiment with colors in order to **replicate** the colors of my actual kitchen. Through this piece I felt that i was able to grow my **illustrating** skills, specifically my ability to create **proportionate** sketches. I also had the opportunity to work with a different **medium** than I usually do, creating a watercolor illustration rather than my typical acrylic painting on canvas.

Magnets- Alanna Gaziano, 2023

The Day Dream - Pierre-Auguste Renoir, 1877
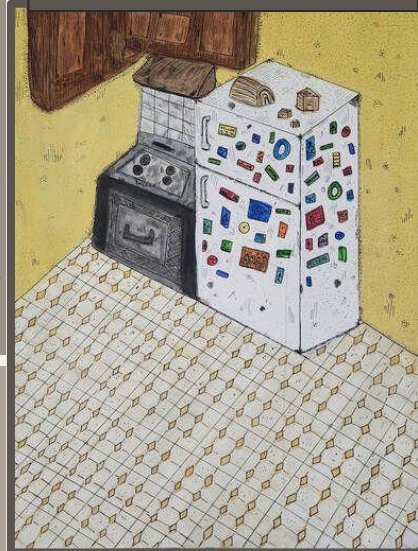
The artist I was inspired by when creating this piece was Pierre-Auguste Renoir. Renoir was a French Impressionist painter who was primarily known for his work with **feminine** portraits. I was really drawn to Renoir's **technique** in his work, specifically the way that he uses color in his pieces and the way that he painted expressions. Many of the pieces that I was inspired by included **light** pastel **colors** which is the color palette I wanted to use in my own painting. One of his pieces that I found the greatest inspiration in was "The Day Dream", which was a portrait of a woman with an **expressive** face and a vibrant pink background. I was really drawn to this piece due to the expression shown on the woman's face. The way that Renoir used a variety of different **colors** to bring **vibrancy** and life to her face was very visually appealing. I was also inspired by his piece "Madame Henriot" due to the very light colors and **blending** used in the background.

Madame Henriot - Pierre-Auguste Renoir, 1876

When beginning to plan my piece, I first wanted to write down my theme and my inspiration so that I could refer back to them when creating my **sketches**. I determined that I wanted the theme of my piece to be childhood, specifically my childhood. I wanted to primarily show this theme through my use of **color** and **expression**, specifically keeping "The Day Dream" by Pierre-Auguste Renoir in mind when creating my sketches and beginning my painting. I started out sketching two different concepts for the main **formal qualities** of my piece. In one version I had my hair down, and in the other I had my hair braided. The one consistent throughout both versions though was that I included a bear hat. This bear hat was a consistent aspect of my childhood, so I found it important to include in my piece given the theme.

When practicing the hat I primarily focused on the **form** and the **colors** of the piece. The colors I used included **white, grey, and brown.**

I also wanted to practice my **technique** on the hat a little bit more. I wanted to continue practicing how to create **movement** using **paint** and **brushstrokes**. I wanted the hat to look like it would be naturally sitting on my head, and I wanted to make sure it didn't look stiff and out of place. I also laid out the general **composition** of the piece on the canvas. I determined how much space each part should take up and which **aspects** should draw the most attention.
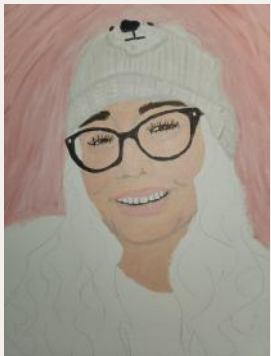
Once I figured out how I wanted myself to look in the painting, I wanted to individually practice the **details** of the hat because it was such an important part of the piece. I practiced the **angle** and **movement** of the hat, wanting it to look like it was naturally sitting on my head rather than just being placed facing forward at an awkward angle. In addition, I practiced the **detailed stitching** of the hat because in this piece I wanted to challenge myself to increase the amount of details that I was including in my paintings. On my next page, I sketched out my chosen **composition** with two different colored **backgrounds**. I knew that I wanted a soft **background** like Renoir used, but I wasn't sure which color would be able to best replicate that same aesthetic. I decided that the pink color would look better since it was **lighter** and **softer**, and had more associations with childhood and innocence than the color blue. I also practiced with how I was going to use the **different shades** of pink to create a soft look. The softer color was also more similar to the shades that Renoir used in the background of many of his feminine portraits.

PROCESS

I began my projected and sketching my reference photo onto my canvas in order to keep accurate **proportions**. Then I began painting the **background**, using a light pink because it's a color that I associate with my childhood and innocence. I used a combination of many different **shades** of pink to create a similar effect to Renoir's backgrounds in his paintings. I used water at some points in order to better blend together the different shades of pink in order to make a soft background. After the background, I painted the bear hat using **variations** of white, grey, and black to create **brush strokes** similar to how crochet sticking looks, trying to make the hat look as realistic as possible. Then I painted the base of the skin and used a variety of pinks, yellows, and browns to create shading.

I used a **lighter** yellow for the base and then went in with a slightly darker yellow in order to add folds and shading to the shirt. After completing the **base** of the shirt I used a smaller brush to paint flowers all over the shirt. I chose to make these flowers soft greens, blues, pinks, and white which are all colors either associated with joy or innocence. A majority of my experimentation throughout this piece occurred when trying to teach myself how to realistically paint hair. This is something that I had never done before, and it took a lot of work in order to correctly show the movement of my hair. I started off the process of painting my hair by painting a plain brown **base of color** in the general **shape** I wanted to give the **movement** of my hair. After creating this base I attempted to add **texture** and more movement using different **shades** of brown. Every attempt I made at adding texture to my hair made it either too flat or just didn't look right to me. Eventually I ended up starting my hair all over again by painting a dark brown base back over everything. This time, rather than just randomly trying to add texture and highlight I followed a **reference** picture and finally got the results I wanted.

In this piece I was also heavily focused on the **details** of the eyes and the mouth. I was challenging myself with this piece to not only create a more **expressive portrait** than I had ever created before, but I also wanted to replicate the expressiveness of Renoir's piece "The Day Dream". I created this expression by my choice to have my eyes squinted and my mouth open in a large grin. Once I finished the skin of the piece, I painted the shirt, using a light yellow also associated with childhood.

Color Palette

I utilized **brushstrokes** in a variety of ways in this piece. Some of my brushstrokes, specifically in the background of my piece were meant to stand out more and be separate from each other. These brushstrokes were created using a **variety** of brush sizes. I also used a smaller brush to create the stitching of my bear hat, and details like my eyelashes.

There are a lot of similarities between my piece and Pierre-Auguste Renoir's piece "The Day Dream". For starters, we both painted **feminine portraits** and each painting displays the **formal component** of a woman being the main focus of the piece directly in the center.. In addition, both of the women featured in the pieces more **expressive** faces, my piece displaying myself with a wide smile and Renoir's featuring the woman with a slight smirk on her face. In addition, the **backgrounds** of our pieces are very similar as well. Not only did we use the same color to create the background, but we used a similar **technique** of **blending** together multiple shades of colors to create movement through the background. We both uses pink, but I used a lighter shade in order to better show my theme. Another similarity between my piece "Childlike Joy" and my inspiration is the warm colors used throughout both of our pieces. We both choose to use relatively **warm colors** in our pieces, with the exception of a few shades of blue in Renoir's piece. This use of warm colors creates a vibrant and lively atmosphere in our paintings.

REFLECTION

Childlike Joy was a piece included in my IB Exhibition. During the process of creating this piece I was also pushed to **refine** my **skills** with acrylic paint itself. I've never created a painting with this amount of **detail** in it before, and I was challenged to include very small details in this piece and accurately depict them using my chosen **medium**. While creating this painting, I also had to keep my connection to Renoir's work in mind. The inspiration I found in his work can be particularly seen in the background of my piece. We both used a lot of **movement**, **brushstrokes**, and **light colors** to create our backgrounds. Overall, this piece allowed me to improved my **skills** and **technique** with using acrylic paint to create realistic portraits. The skills I used in this piece such as creating small details will help me with future pieces.

Childlike Joy- **Alanna Gaziano, 2023**

INSPIRATION

The **background** of my piece was heavily inspired by Camille Pissarro's piece *The Boulevard Montmarte on a Winter Morning*. When creating this piece Pissarro used a bird's eye **perspective** to showcase the street from one long point of view. I was inspired by this perspective while taking my pictures, making sure my background had that same stretching point of view. I was also very inspired by the **technique** that Pissarro used to create the illusion that the people on the street were **blurry** and tried to replicate that.

The Boulevard Montmarte on a Winter Morning - Camille Pissarro, 1897

I was also heavily inspired by Kathe Kollwitz's self portraits. Kathe Kollwitz was a German Expressionist who often used her artwork to express the feelings of **grief** and sorrow. Her self portraits showcased her **self reflection** and displayed how she viewed herself. As I was considering the **expression** I wanted to display on my face in my collage, I took heavy inspirations from Kollwitz's expressions in her self portraits. When viewing Kollwitz's portraits, I feel a sense of sadness and sorrow. I wanted to be able to somewhat convey these emotions with my own piece as well. I also really liked how Kathe Kollwitz seems to portray herself as staring directly at the viewer.


Self Portrait - Kathe Kollwitz, 1934

PLANNING

I wanted to communicate the feeling of being lost, so I brainstormed ideas of how I could show this. I ended up with my original plan to have myself in the middle of a street with people swarming around me. I wanted the people to look **blurry** and very **crowded** together. I sketched out this idea and wrote down changes I wanted to make and indicated the things I needed to separately photo shop in. I also decided to add some items around my feet rather than just having myself alone in the street. That way it looked like I was cut out of this moment of time and put into the middle of the street. Then I had to collect my pictures to create my **digital collage**. I took photos of myself and then the street I would be using.
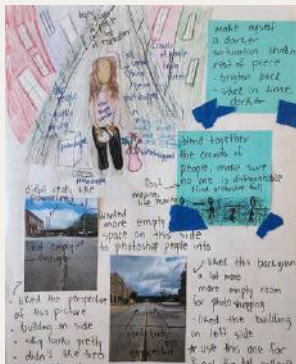

PROCESS

I first uploaded my photos to Photo Pea starting with the picture I had taken of myself, so that I could have a basic **layout** of the larger components of my **collage**. I had to use the tools on the app to take the **background** out of my photo because I wanted it to just be a photo of me sitting on a chair. I then had to take this PNG and move it onto the **background** of my piece.
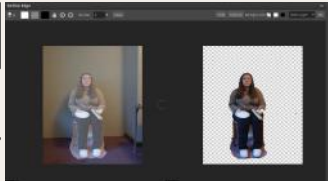
Then I wanted to add the details that I had sketched out near my feet on the road. I used the object selection tool to select the entire vase of flowers in order to make it easier on myself. I had to erase the very small parts of **background** with these aspects which became a very time consuming process.

Then I had to move onto the most difficult part of my digital collage, the crowds of people swarming me. I really struggled with this part because of how difficult it was to cut out all of the **background** pieces of the original photo I had taken.

I used the blurring tool to **smooth** the **edges** of my images a little bit. I did this in order to make it look more like I was actually sitting in the road and not photo shopped in. I had to **experiment** with how strong I wanted the **blurring** effect to look, and I also had to make sure I didn't blur parts too much.

Once I had cut out the people I used the blur tool on the highest setting in order to make it so that you can't make out their faces. I discovered that I wanted the people to look even more blurry, so I **experimented** with the smudge tool in order to make a "fast-moving" effect. I wanted them to seem like their lives were moving very fast in comparison to mine being stuck in place. This turned out really well and I repeated this **process** with different groups of people on both sides of my piece. I **experimented** with the perspective of the people on the street by making sure that the people in the **foreground** of my piece started off larger and then slowly shrink as they moved towards the **background**. Finally, I added finishing touches to the placement of the people to make them look they were a crowd in unison.

REFLECTION

Before this project I had never worked on any **digital** artwork, and now I've learned a lot of new **skills** that I can use and take with me while working on other projects. This **medium** presented a lot of challenged that I had not expected to face when creating this piece. For example I often had to restart my process when my computer crashed. I originally wanted to show how experiencing a loss in your life can lead to a loss in identity, and I think I was able to interpret that through my digital collage. I enjoyed **experimenting** with the smudge tool and **manipulating forms** in this piece. I implemented many **techniques** that I used when acrylic painting into this digital piece.

Desiderium Boulevard- **Alanna Gaziano, 2023**

I found inspiration for my piece in the works of Claude Monet. Monet was a French Impressionist painter who is most well known for his **landscape** paintings. He used a lot of **colors** and **light** when creating his paintings which I was really intrigued by. Upon first looking at Monet's work, I was drawn in by his use of bright colors and the way he used light to accurately depict landscapes and scenes that he was viewing. I was particularly intrigued by his pieces "The Parc Monceau" and "The Japanese Footbridge and the Water Lily Pool". The landscape that I was going to paint include a lot of **small details** including trees in the **background** and reflections in the water. I wanted to be able to use Monet's **techniques** to create these elements.

The Japanese Footbridge and the Water Lily Pool - Claude Monet, 1899

The Parc Monceau - Claude Monet, 1878

This is the reference picture that I used to create my painting. I wanted to replicate the **lighting**, **colors**, and **shading** in this piece to create an accurate rendition of this photograph through paint.
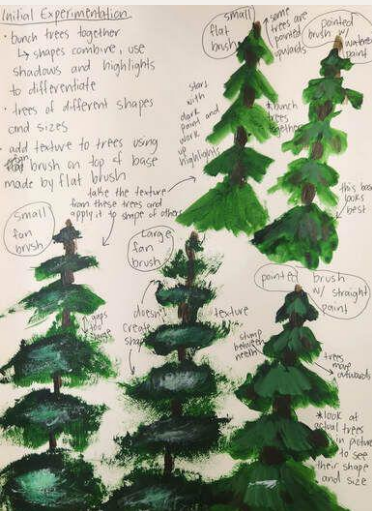
For my final sketch I specifically practiced painting the **form** of pine trees because this formal element was the most repeated on throughout the painting since the treeline goes along the entire **background** of the painting. I practiced painting the trees using a variety of **techniques** and brushes. I used **fanned, pointed, and flat brushes** to **experiment** with which brush would create the best appearance for my final painting. I discovered that I preferred the **shape** that the flat and pointed brushes created, but I wanted to also use the fanned brushes to create **texture** in a similar way to how the texture of Monet's trees looked.

I first **sketched** two different **orientations** of how I wanted to create my painting. Since I was painting based on an already existing picture, I did my best to accurately depict this image and all of the **details** included in it. I created two **graphite** sketches of the basic aspects of the picture that I wanted to include in my painting. I made one of these sketches in a **horizontal** orientation and the other in the **vertical** orientation. I had already created my canvas, but I wasn't sure whether I wanted the picture to be in portrait or landscape. After looking at both of the sketches I decided that I preferred the horizontal orientation not only because I simply thought it looked better but it also better communicated my love for hiking and nature by including more greenery.

I created my next sketch in color and combined the horizontal orientation with **colors** so that I could visibly see the way that the final painting would look. I also practiced how I wanted to paint certain aspects in the painting such as the trees and lily pads. Since I usually paint **portraits** rather than **landscape**, I didn't have experience with how to paint greenery in an accurate way. I used acrylic paint in order to make some basic versions of the greenery that I wanted to include in my painting. After painting the lily pads I realized that I needed a lot more practice with how to paint these plants in a similar way to Monet. I also practiced with painting the trees and discovered that I needed to do a lot more **experimentation** than I thought I needed because I needed to practice how to create the **shape** of the pine needles and **highlights** in the needles.

I projected and **sketched** out the basic **shapes** of my picture and then went back in to sketch out some of the smaller **details**. Then I did an **acrylic wash** on the sky and the water in the painting. I took a thin **layer** of blue and covered these sections in order to create a base for the other **shades** of blue that I would later have to add on top of it. Once that dried I began painting everything in the **foreground** of the piece. I knew that it was going to be easier for me to start with the foreground, and slowly make my way towards the **background** so I started with painting the dirt, logs, and plants at the base of the piece. I used a **variety** of **brushes** for this section, a larger brush to create a base of one color and then a smaller brush to add detail on top. This was a **technique** I utilized throughout my piece. Once completely the greenery, I moved onto painting myself, making sure to include the folds of my shirts and small details on my legs and arms.

Next I worked on the water, knowing that this was going to be the most time consuming part of the process for me. I started with creating a **base** of a light blue paint, and then going in with white to show the reflection of the clouds in the water. I used a variety of blues in order to create **dimension** in the **reflections** of the water like Monet's piece "The Japanese Footbridge and the Water Lily Pool". When painting the darker reflection in the water, I initially used a dark green because that was the **color** of the pine trees that would be reflected against the water. However I soon realized once looking at my reference photo that the color of this reflection was closer to brown than it was green, causing me to change my approach to how I was painting the reflection.

I had to use a very **small brush** to create small **details** in the painting such as the lily pads and the highlights in the trees. This allowed me to include **intricate** details.

REFLECTION

Nymph Lake was a piece included in my IB Exhibition. This painting pushed me to learn new skills such as painting reflections. This is a skill that I've always been fascinated with when observing other artists' works, and I found it extremely beneficial to create a piece that included this element because it's a **technique** that I can use for future pieces. The inspiration of my piece can particularly be seen in the amount of **detail** that I included in the greenery of the piece and the reflection on the water. I used a very similar technique to Monet when painting the reflection of the piece and used a very small brush to create small details. The biggest challenge I faced when creating this piece was forcing myself to not overly focus on every small detail of the photograph. This painting took me a lot longer than I thought it would because I kept catching myself obsessing over very small details that I couldn't realistically represent. I eventually forced myself to not paint every single minute detail which made the process a lot faster and smoother.

Nymph Lake- **Alanna Gaziano, 2023**

I used a **scumbling technique** to create the reflection of the clouds in the water, using a **variety** of light greys to create **dimension**. This was a different technique to what Monet used in his piece because he used **Impressionist techniques**.
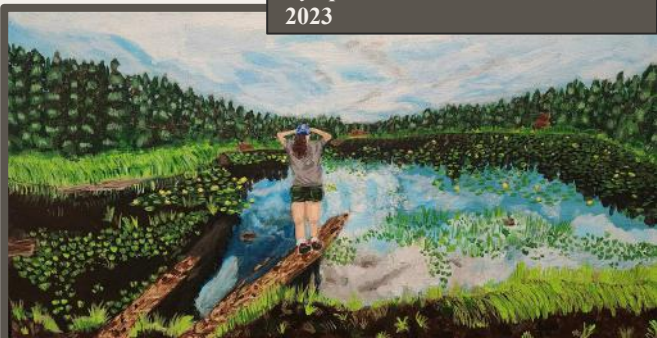

I then moved onto painting the pine trees surrounding the water. I used a **pointed brush** and dark green to create the **base** of the trees, making sure to keep perspective in mind and making the trees smaller as I reached the center of the canvas. Then I **layered lighter shades** of green on top of this to add **dimension** to the trees. I finished off the piece by painting the sky. I replicated the clouds that were in my reference photo and lined up the **colors** and **forms** within the reflection of the water with the clouds in the sky. When creating these clouds I used a number of **techniques** in order to make the clouds appear more realistic such as **scumbling** and using a small amount of paint on thee brush.

Color Palette

I used a very **natural color palette** throughout this piece. I used a variety of different shades of greens, blues, and browns in order to create a very natural **landscape** painting.

When beginning to research inspiration for my piece, I was really drawn to the **abstract** work of Pablo Picasso. From the start I knew I wanted to create an abstract piece, and when researching abstract portraits I was very intrigued by the way that Picasso used **bright colors** and **shapes** in his pieces. I was very drawn to Pablo Picasso's piece *Portrait of Dora Maar*. This painting didn't have aggressive contrast in the face, rather having a **blend** of **soft colors**. This piece came from the Cubist art movement which is typically recognized by its **geometric shapes** and merging of **forms** and **figures**.

While beginning to plan the abstracted portrait part of my piece I wanted to keep these **geometric shapes** in mind, wanting a majority of the elements of this portrait to be made up of a variety of shapes with **harsh forms** and **edges**.

Portrait of Dora Maar - Pablo Picasso, 1937
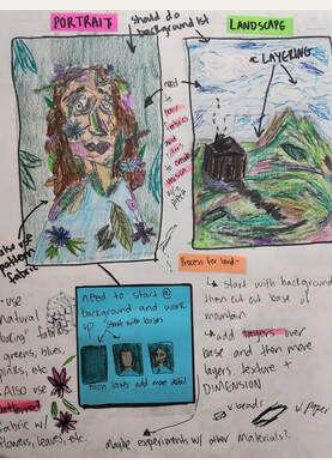
I created another **sketch** using colored pencil which allowed me to see the **colors** I would use in my final piece. I also brainstormed how I was going to begin the actual **process** of making the **collage**, and tried to decide what order I should put the **layers** down. I decided that it would make more sense for me to start the collage by making a base layer of the **background** color, and then begin layering other fabrics on top of it. I would continue using colors and patterns to create **texture** like in Barbara Shaw's pieces *Thame Flower Seller*. Creating an initial base and then layering on top would create texture in my piece.
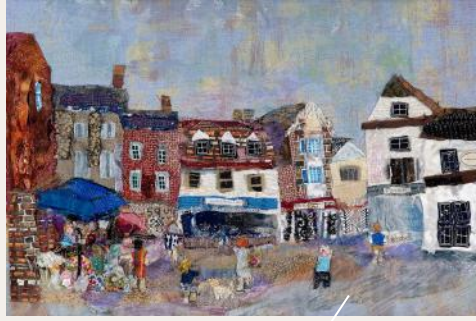
*Thame Flower Seller* - Barbara Shaw, 2018

Barbara Shaw creates a variety of different works often using **fabrics** and other materials to create **intricate** collages. Barbara Shaw constructed **detailed** and **colorful collages** using delicately placed **fabric** scraps. Through the **layering** of fabric she is able to create a lot of **texture** in her pieces, she also creates **shading** in her pieces by using lighter pieces of fabric. When first researching her work, I was amazed by her piece *Thame Flower Seller* and the amount of detail in this piece. There are so many different aspects and small pieces of this collage, and it's made of a large **variety** of materials such as silk, cotton, lace, and other various fabric scraps. I liked the small details she included in this piece such as the **layering** of the bricks on the buildings, the windows, amd the people included in this collage. When creating my own landscape collage, I want to be able to replicate this same **intricacy**.

I also dedicated a page of my sketchbook to the **materials** that I would be using for this project. I cut small pieces of the **fabrics** I would be using and dedicated each **swatch** to a certain part of my piece. I planned to use a variety of different fabrics including ones of different **patterns**.

To start planning my collage I considered the theme which was how our environments impact our identities, specifically how natural environments can have an impact on identity.I knew that I wanted to **combine** both aspects of **landscape** and **portrait** into one piece, which led me to the decision to create a **diptych**, one canvas having an abstract portrait while the other would be a landscape. I wanted to include a single cabin within the landscape to show the peace of isolation through nature. For the portrait part of my piece I wanted to create an abstract portrait which included pieces of nature such as leaves, sticks, and flowers. I **sketched** out a possible style of how I wanted the portrait to look. I was sure to use the same **Cubist** style as Picasso, and **abstracted** the **features** of the portrait. I also included pieces of nature in my portrait such as flowers and leaves.This gave me a basic idea of **form** for my portrait.
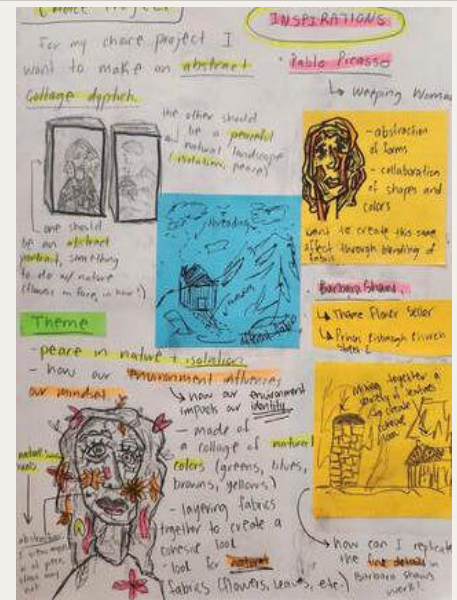
PROCESS

I first created a **solid base** of fabric on my canvases. I **brushed** glue onto the canvas in an even layer, hoping to avoid noticeable bumps. The first time I tried this method, I pressed down too hard and the glue ended up soaking through the thin blue fabric I was using for the **background** of my landscape. For my next canvas I didn't press down as hard, and it dried nicely with no glue soaking through. I then began to build up **layers** and **texture** by creating larger **shapes** of the **forms** in this piece.

I cut out a piece of green **fabric** for the mountain of my landscape, keeping the edges looking a little rough so that it had **texture** like Barbara Shaw's pieces. I also cut out the basic face **shape** of my portrait, keeping it looking slightly abstract like Picasso's cubist portraits. I connected my two canvases by using the same color fabric for the sky and the shirt. To create the hair I began by creating a **base** of dark brown and then building up the **texture** of the hair using smaller pieces of brown fabric. To create the facial features of my portrait I made more **jagged forms** in order to show my **Cubist** inspiration. I made the facial features uneven and out of **geometric** pieces of fabric in order to create an abstracted portrait.

To create **movement** and **texture** on my landscape canvas I placed some darker pieces of green fabric onto the mountain in a way in which that would give the illusion of **movement**. I did the same with a variety of other colors. I used some of those same colors on the portrait canvas to once again form a connection between the two pieces. I also wanted to communicate my theme of how our environments can impact our identities, so I wanted to show that these two things are connected. After I had a lot of the mountain done, I made the isolated cabin. I created the clouds using a lot of cut up piece of white **fabric**, keeping **texture** in mind. Then I added some leaves to the corners and edges of the piece to tie the piece together.

There are a lot of similarities between my pieces and my inspirations Barbara Shaw and Pablo Picasso. Both Shaw and I used **fabric** to create **movement** and **texture** in our pieces. We both also used a variety of different **colors** and **shapes** of fabrics to create our pieces. A similarity between my piece and Picasso's piece *Portrait of Dora Maar* is obviously the **abstraction** of the **features**. Both of us used abstraction in our portraits to portray our themes. In addition, we both also created a portrait of a woman that includes many different colors.

REFLECTION

Peace in Solitude was included in my IB Exhibition. I was challenged with this piece because it involved a **medium** that I had never worked with before as before this I had solely been an acrylic painter. This project really tested my patience because of all of the smaller **details** involved in making it. I had to individually cut so many smaller scraps and pieces, which was the most time consuming part of this piece. It was also difficult to manipulate the fabric in order to follow what I wanted my piece to look like, and make sure that the piece followed my theme. **Texture** isn't something that I get to **experiment** with often because many of my pieces are usually just smooth paintings. It was interesting to try and manipulate this **medium** to create movement and texture. This piece gave me the opportunity to not only experiment with a new medium but also texture.

Peace in Solitude- Alanna Gaziano, 2023

EXPERIENCES

Concordia University Workshop

At Concordia University I had the opportunity to work with **dark room photography**. We were able to choose many assortments of plants and other objects to create our own photographs. I **experimented** with **layering** objects and it taught me a lot about how to combine many **forms** to create a **cohesive** piece.

This was something I had never worked with before, so I had a large array of **techniques** I had to learn in order to produce photographs. Since I has never worked with dark room photography before, I had to pay a lot of attention to how to use the solutions and how much time the photo was supposed to spend in each type of solution. This was a very insightful experience which taught me a lot about a new **medium**.

Over the summer of 2022 I had to opportunity to work with MIAD faculty on a project to better understand and build my **graphic design** abilities. Before actually having the chance to work with our firms for the internship, we had the opportunity to take a class at MIAD that would teach us a lot of the basics of communication design. We learned about t**ypography, hierarchy, color, and layout**, and how to combine these **elements** in order to create visually appealing designs.
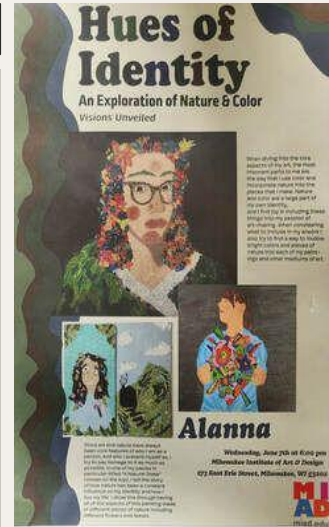
MIAD Internship

Once we had learned the basics, we were tasked with using all the information we had learned in order to create a poster for a fictional gallery we would be holding to display our artwork. I really enjoyed this project because I had the opportunity to use **Adobe Illustrator** to create the poster which was an app I had never worked with before. I was able to use interesting **fonts, colors, and layout** to create a poster that I found interesting to look at.

Overall, this was an amazing experience which allowed me to explore a **medium** I had never worked with before, and it allowed me to increase my general knowledge of **graphic design** before working in the field. I learn a lot about how to combine **typography, color, hierarchy, and layout** to create one cohesive poster using graphic design.

Hues of Identity
An Exploration of Nature & Color
Visions Unveiled

Alanna

After completing the May project I was given the opportunity to participate in an internship with the advertising company Hanson Dodge. Working with Hanson Dodge was an amazing and fulfilling experience and taught me a lot about advertising that I had never thought about before. It was also great for me to gain experience in a field that I'm interesting in going into since I want to be a Graphic Designer. This internship helped me to see the inner working off an advertising agency, and how all the different branches work together.

UW- Stevens Point Workshop

I was placed in the film making studio which was full of a lot of **materials** that I had never seen before. There was a large green screen, cameras, lighting equipment, and many other resources that are used to create films. We were tasked to make our own short film which was extremely difficult for everyone in my workshop because none of us had ever worked with film before. We had to make our way through campus to find a spot to film, and we eventually settled on the areas with pool tables and foosball games. We came up with an idea for our conflict, and then filmed and edited the scene. I was really happy with how our short film came out, and it was really fun to get to work with and explore a new **medium**.

GALLERY VISITS

During Milwaukee's Gallery Night, I had the opportunity to visit one of MIAD's galleries. This gallery had a wide variety of artists and **forms** of art. There was **sculpture, painting, beaded pieces**, and many more. This collection traced four decades worth of artwork from more than 100 artists who displayed their work in Milwaukee's Woodland Pattern Block Center. There was a wide variety of themes in each artwork, and each piece shared it's own story.

This gallery visited helped me a lot for the future when I had to hang my own pieces for my schools Gallery Night and when I hung my pieces for my IB Exhibition. By seeing the way that all of these artists hung their pieces to create one cohesive gallery, I was able to learn how I'd be able to combine all of my different **mediums** with similar **themes** to create a gallery space that looked **cohesive** and represented the themes I wanted to express.

Relative Perception

During Milwaukee's Gallery Night I also had the opportunity to visit another gallery at MIAD. This gallery displayed the artwork was created through the collaboration of veterans and artists through the Veteran Print Project. This project commemorates and memorializes the shared human experiences between veterans. By talking to artists they are able to share their experiences and perspectives, and this gallery showcases those artists pieces.

The Nature of Light: An Exploration After Dark

At the Paine Art Center and Gardens in Oshkosh, Wisconsin I had the opportunity to visit this gallery full of lights and patterns. The exhibit was full of **sculptures** created by HYBYCOZO, who often creates large 3D sculptures showcasing unique **patterns** and **designs**. The sculptures explore **line**, **geometric shapes, patterns**, and how nature can inspire contemporary art. It was really interesting to see this form of art-making as somebody who is typically an acrylic painter and doesn't have much experience with sculpture. I found the **intricacy** of the sculptures very intriguing and wondered how I could achieve this level of detail in my non-sculpture pieces,

This gallery showed a lot of **mediums**, but I was primarily intrigued by the **block prints** because it was a medium I wanted to explore more with. I was able to study the work of other block print artists in order to gain **inspiration** for my future pieces. I was fascinated by the amount of **detail** in these pieces.

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