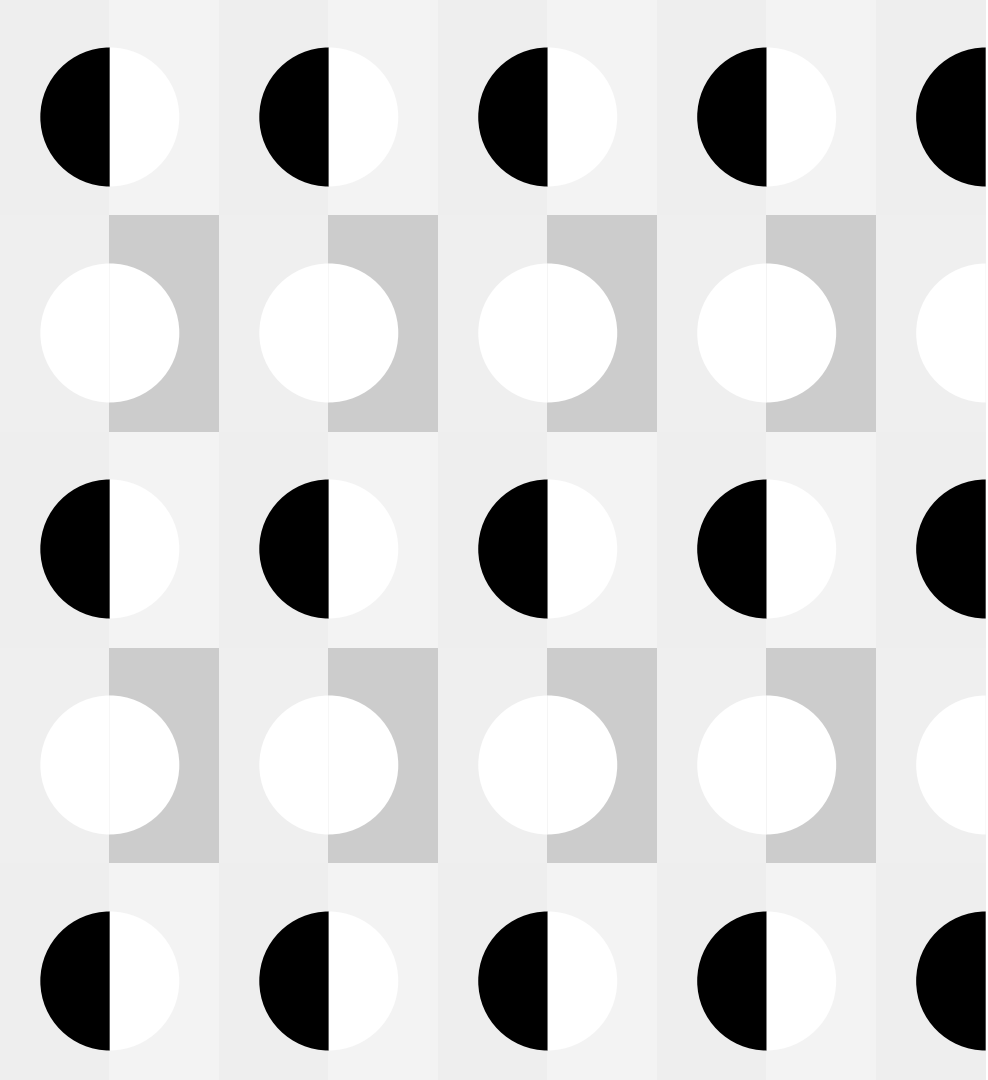


The background is split diagonally from the top-left to the bottom-right. The upper-left portion is white, and the lower-right portion is black with a grid of dark grey circles.

Process Portfolio

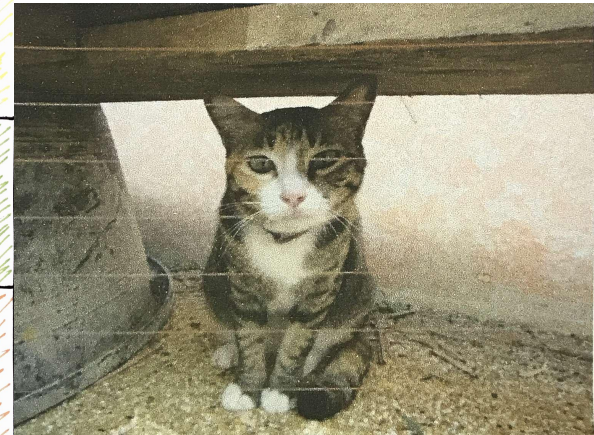
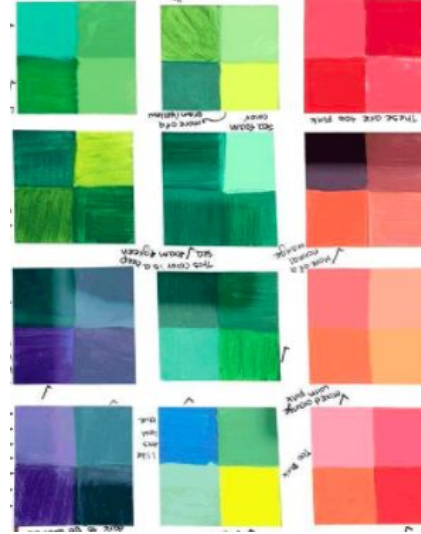


**A: Skills,
techniques
and
processes**

“The Nine Cleos”

On the right are brief sketches for my pieces titled “The Nine Cleo’s”. Cleo was my cat who passed away and my family and I believed she had nine lives because each time she was on her deathbed, she came back. I painted Cleo in the style of Andy Warhol’s famous piece, Marilyn Diptych.

Below are some color studies done in the style of Warhol for our translation unit. This color study was done to see what shades of Acrylic paint I wanted to use. Since I did not use any of the original paint colors, I mixed all my own to get the colors and shades I wanted.



Dry Point Art

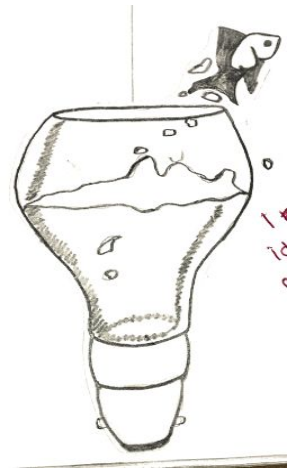


“Metamorphosis”

Here are some sketches for my final piece titled “Metamorphosis”. My practice drypoint can be seen on the top left and this was my first time learning how to scratch on plexiglass to create an indent. I was inspired by the techniques used by Louise Bourgeois and the smooth shading she created just by scratching. As this was my first piece done using dry point, I decided to stay very simple with it. Below is one of the last sketches I did since I am not allowed to add in the final piece. I was quite happy with the work I put in for this although I wish I practiced sketching on plexiglass more to get better line quality.



I thought
putting
fish inside
the bulb
+ its
dark.



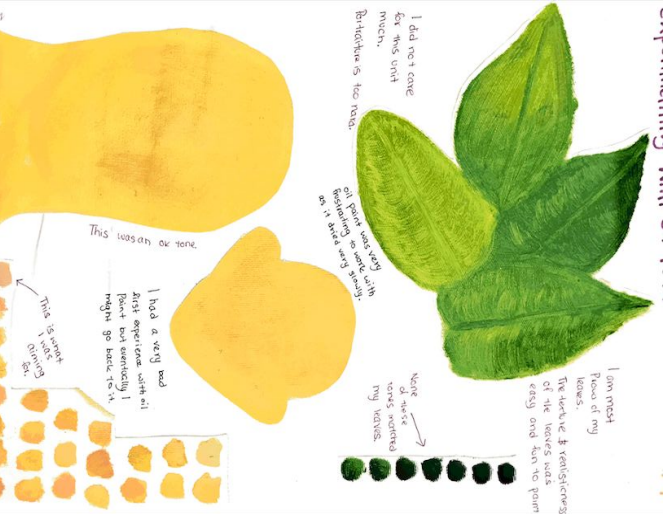
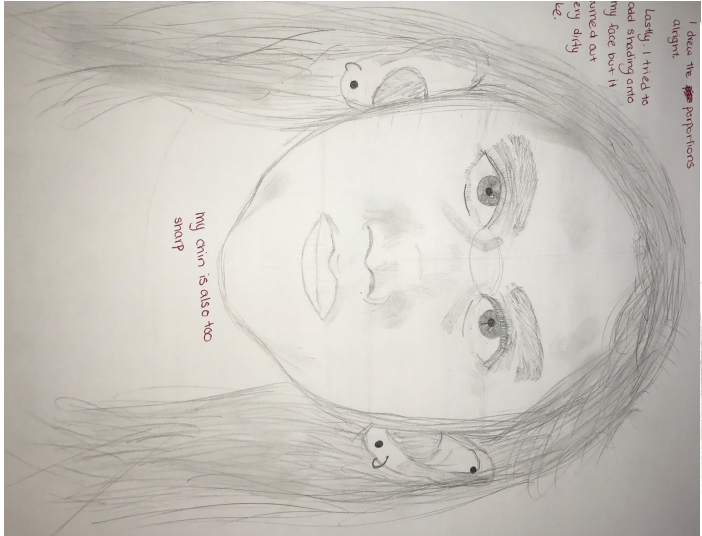
I
think
the
is a



I hate it.
doesn't look like
the melting
effect.

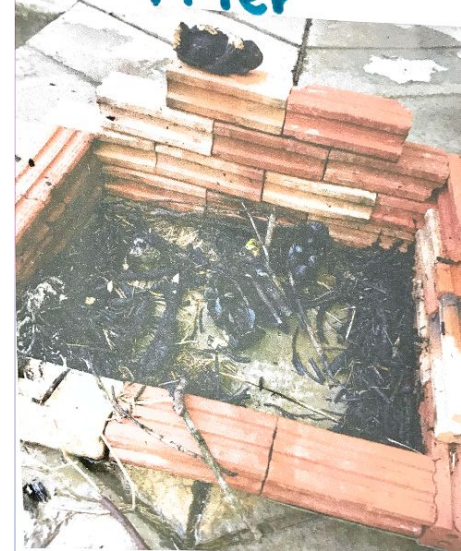
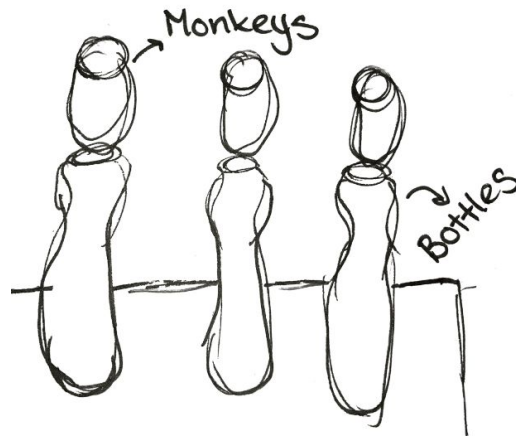
“Self-Portrait with Thorn Necklace and Hummingbird”

This was one of my first ever pieces and I started off strong with a sketch of my face, color studies done using the same tones as Frida Kahlo but I never ended up finishing the final piece. I think this was due to time constraints and the fact that this was my first time working with oil paints and it looks a long time to dry. I was very happy with my color studies and I could paint the leaves very well, but when it came time for the final piece, I was unable to complete it. Learning from my mistakes, I have tackled oils again and I have found that it is easier to work with when you layer it, which is what I wasn't doing in my final piece. Overall it was a good experience but it could have gone better.



“The three wise monkeys”

Here were the beginning ideas for my triptych of monkeys idea. This was one of my 3D pieces where I bought three bottles of palm oil, set the famous “see no evil, hear no evil, speak no evil” monkeys on top of the bottles and placed them in a brick enclosure surrounded by sticks and hay. Then I lit the hay on fire and for 8 minutes, I watched everything slowly catch fire and burn. There wasn't many beginning sketches because I knew exactly what I wanted to convey and how to place the monkeys.



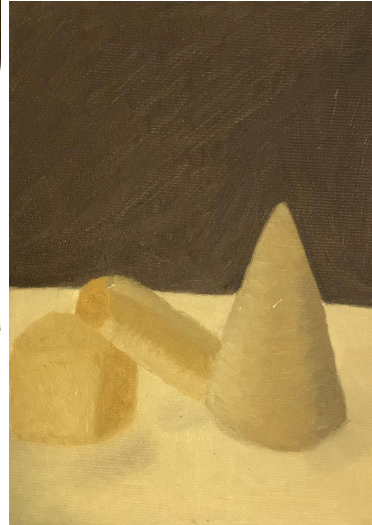
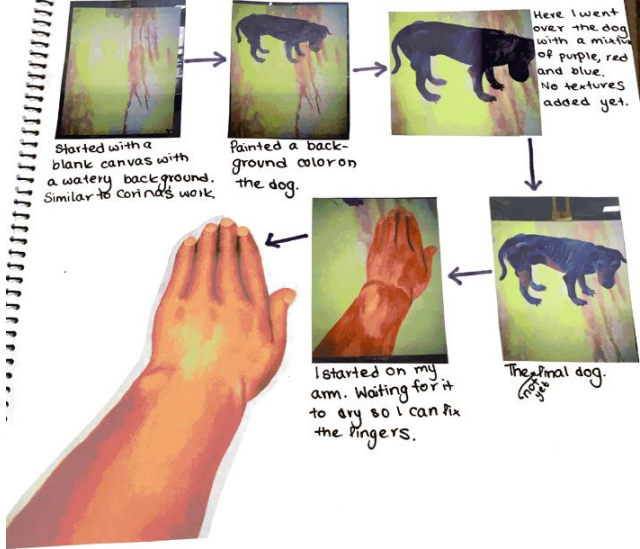
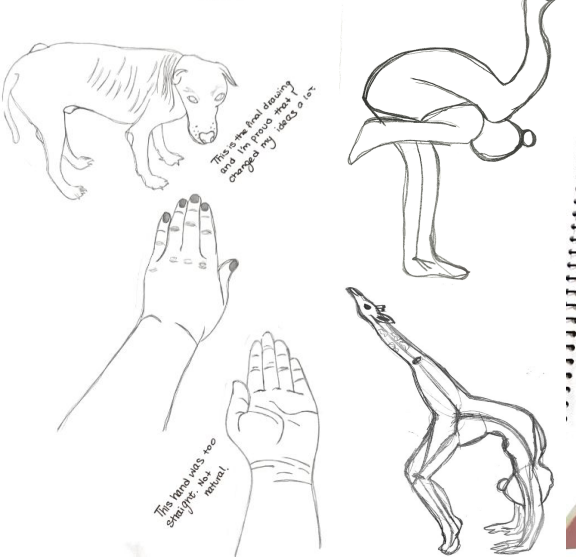
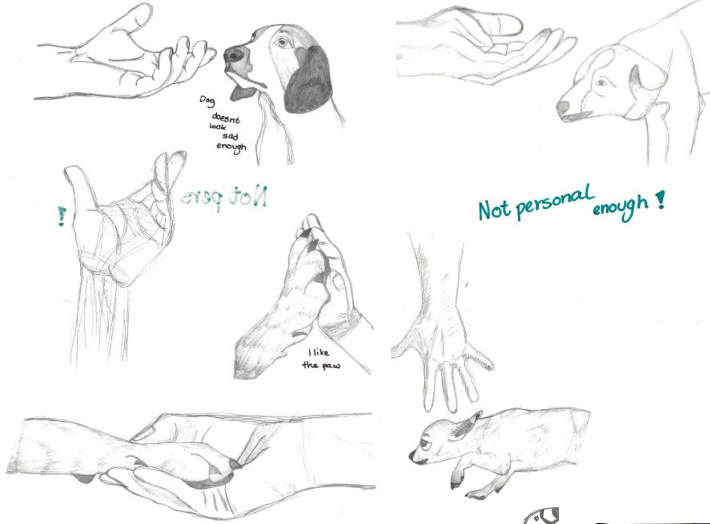
"Traumatized"

I was astonished at how many homeless dogs there are living in my neighborhood so I took photos of the grungy ones and painted them. On the left are some sketches which fit the situation and on the bottom right is my oil studies. This was my 2nd piece working in oil paints and I executed it very well. Below is a page from my sketchbook of the process. I used warm colors on the arm as a sense of trust reaching out to the scared dog, in purples and dark blues symbolizing fear and loss of trust with humans.

My Inspiration ★

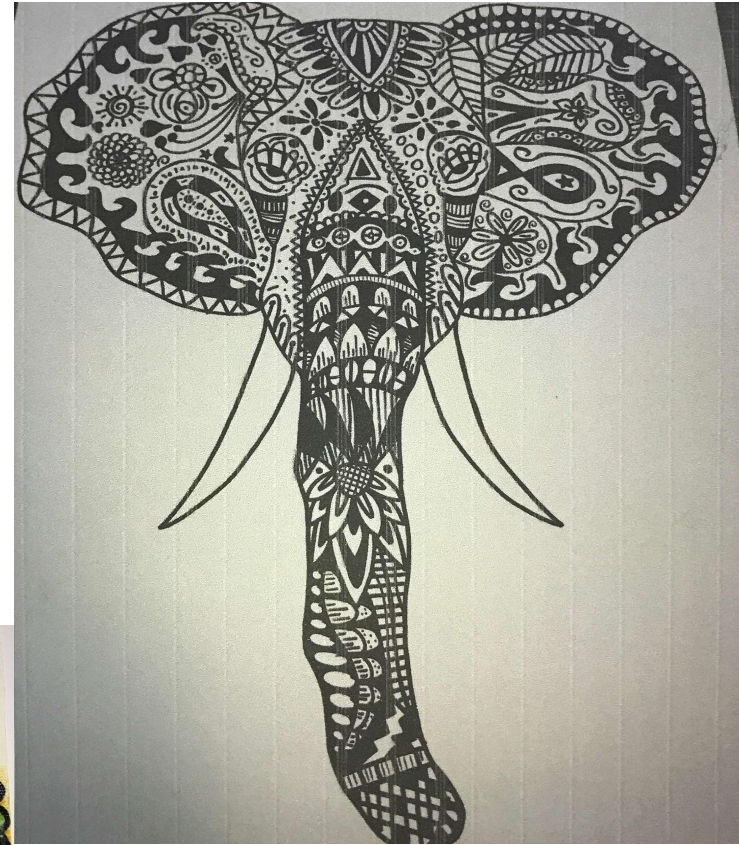
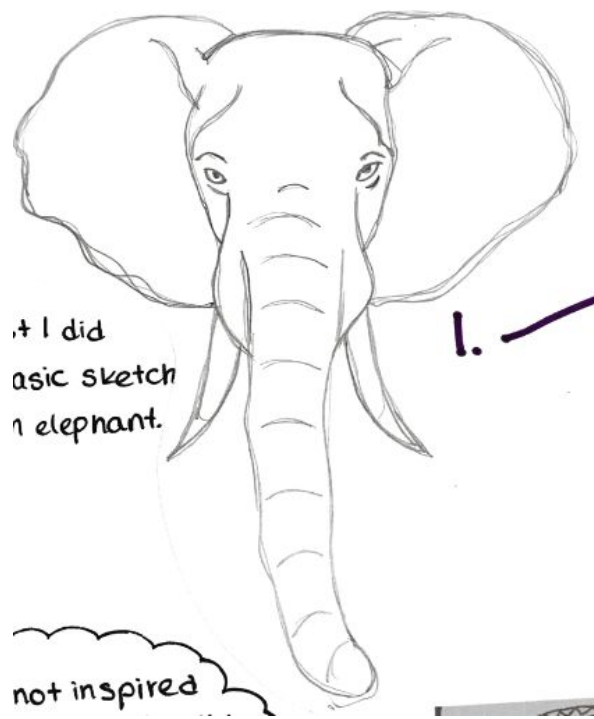


... with food is the one I will use.



“Red tusks”

This was another of my pieces that never fully made it to completion. I was inspired by elephants in Thailand who are beaten as young babies and having their tusks ripped out of them. I sketched a male elephant with long tusks and started doodling in the center of the elephant, avoiding the tusks. Only after I did the doodles did I realize that the doodles took away the meaning from the elephant's tusks and had nothing to do with the meaning of the piece. The photo on the far right is of the elephant before I added in oil colors to it. I realized that I should have painted with oils first, then drew with doodles (or something more meaning). On the bottom are two small studies; the top is watercolor with permanent marker and the bottom is oil on permanent marker. I ended up finishing this piece and painting the tusks red which in the end, I liked. Overall this wasn't my best piece but I started off with a nice concept.



Here are basic experimentations of linocut. This was my first time working with this medium. In a way, it's very similar to drypoint on plexiglass except all the colors are reversed. I liked that you could control how hard you rolled the ink on and how much ink you could put on to the linocut rubber. The lightbulbs in the bottom right hand corner were done with different colors of ink; black and blue. I preferred the blue ink over the black because it wasn't as harsh but with the blue ink, it didn't always cover all the lines. The yin and yang were done at different pressures and different amounts of ink. The top one, I used a little ink but pressed very hard and the bottom one I used a lot of ink but rolled softly. It was a good chance to experiment with this medium but I prefer doing drypoint.

On the far right are two artists whose style inspires me but since I never did a final work of art using linocut, I never used their techniques.



Mark Heard

Rowen?



I like the different tones and colors used. Also the outline of the bird makes it stand out.

Burn Bjoern

Also I like the actual page with the snakes.



I like how he made the fox actually look like he was fur.

The mysterious background puts it all together.

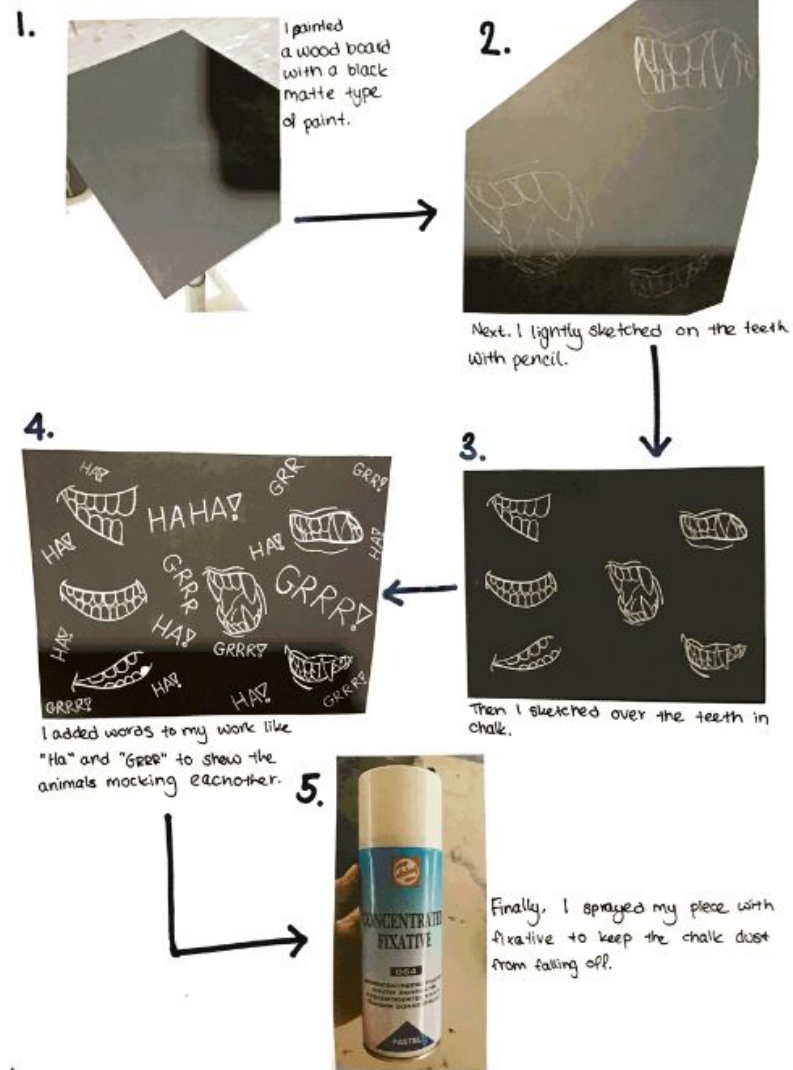
“The ridicule in their voices”

Brainstorming

This was my first time ever working with chalk. I still don't know if I like it but it is a quick medium to use. On the left are sketches of human mouths and monkey mouths, specifically gibbons. I tried to draw different teeth angles and styles of the mouths but they all ended up looking somewhat similar. The bottom drawing was the final sketch of my idea. I placed three human mouths on the left and three gibbon mouths on the right.



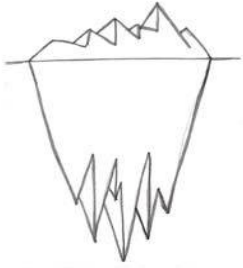
Then I sketched everything onto a blackboard. At the last minute, the piece looked very empty as there was a lot of negative, black space. I decided to add words in saying “HAHA!” and “GRRR” to show that the monkeys and the humans were communicating with each other.



Brainstorming Page

11/10/16

“Three polar bears on ice”



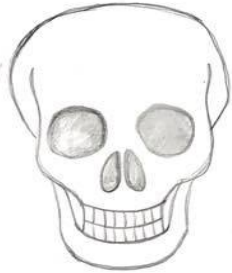
I like how this iceberg is very geometric and the lines are straight but I feel it's too harsh and straight.



Here I drew the lightbulb with a simplistic, cartoon look. I want to incorporate a “broken glass” look into my final drawings.



I tried to draw the lightbulb more realistically but it was hard to add in shadows on the glass which is why I avoided it. Also I don't need all the filament stuff inside for my final drawing.

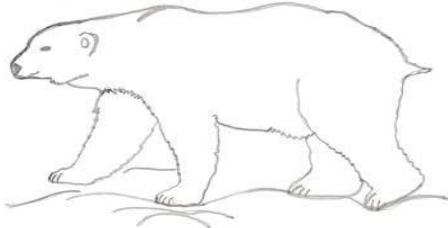


This skull was the best one except I didn't like how it was looking straight on. I really like the depth of the eyes.

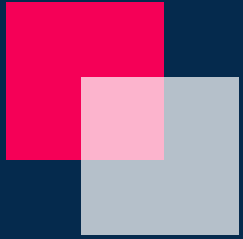
Here I turned the skull to the side but I didn't capture the exact eye socket depth. Also the head was turned too far left. I liked the curvy lines in it and the chin but this is not realistic enough. My mom said it looks as if I took it out of a video game.



This was the only polar bear I drew because I felt that I had enough practice. In the final piece I want to give the bear a more fuzzy texture when it's sitting on the sinking objects. Also I will do more studies on the paws and the back because they look distorted.



These were a few sketches for my “three polar bears on ice” triptych. The first bear was drawn on a large iceberg. The second bear was drawn on a floating lightbulb to symbolize that even though there is so much technology evolving us today, it can't stop global warming and the melting of icebergs. The last polar bear was drawn on a human skull which was decaying. Since I really took liking to drypoint on plexiglass, this piece was scratched out. It took almost three weeks because I kept getting blisters on my hands from scratching hard and making thick lines. On the left are some drawings of how I possibly wanted the icebergs to look. They skull and lightbulbs would be icebergs as a metaphor.



B: Critical investigation

"Three polar bears on ice"

Artist's Page

11/10/16

-Faith Georgia has very limited information about her online but she has done many fantastic doodles. She incorporates self expression with her delicate drawings which is why they don't look like authentic doodles.

-she works as a sign language interpreter in Australia. She likes to paint and draw in 2-3 dimensional form.

Faith Georgia ★



"Bacteria Blue"

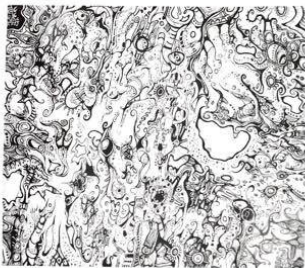
Her work in my work:

-I plan to draw the polar bear realistically but for the iceberg, skull and lightbulb, I will use Faith's loose doodle techniques. When I draw the skull disintegrating, I will make the lines similar to her black and white piece at the bottom.



"Color accordion"

-I was also inspired by how much she puts her life into her work. For example, if she was going through a tough time in her life, her lines would be bold and thick. This is what I want to bring into my work but minus the colors. I will add my personal component of Global Warming that we are currently studying in ESS.



"Emotional Migration"

-Lastly, I don't want to draw in her style. My last piece was revolved around doodles and I want this piece to be more advanced and detailed.

I was inspired by Georgia Faith when sketching out my "three polar bears on ice" triptych. I used some of her doodles and inspiration when drawing the animals on plexiglass to give it a 3D look. In the end, I don't think I successfully used her style in my artwork because #1, she doesn't draw solid objects and #2, I wanted to draw the 3 polar bears realistically and her doodles weren't realistic enough for me.

On the right is an analysis page for Georgia Faith's work. This was the artwork that I was planning on using some of her doodles in. Even though my final piece was in black and white, I still like how she used all different shades of blues. What I would change in her piece is I would take away the black background as it distracts the audience and subtly takes away from the piece itself. But after doing a color analysis (as shown in the bottom right hand corner) I felt that the black was necessary to convey her idea.

Art Analysis Page

11/10/16

Georgia's work consists of many different doodles that are unique to her work. This piece was about biology and cell division. She zoomed in closely to a cell on a microscope, then drew it. She used blue because that is what she saw.

The circles used in this piece symbolize Faith's need for love, security, sex, survival and an eternal whole. There is no end or beginning. Faith's work represents the universe (moon, sun, circle of life etc.)

Her spirals are an expression of an imprisoned mind with a high sense of hopelessness. The tighter her spirals get indicate a more complicated situation.



The negative space used is to show the balance between all the other components in her doodle piece and the empty space. Without the negative space, the piece would have been too complicated.

Aquamarine Faith Georgia

Her "random" squiggles suggest exploration, a 'road less travelled', a meandering river or branch. She adds uncertainty and lack of direction into this piece.

Colors

Blue: indication of stability, strength, trust and peace. Suggests loyalty and integrity as well as frigidity. Connotations with water and dark blue indicates security.

White: Complete and pure. Color of perfection. Shows purity, innocence, wholeness and completion.

Black: stability and strength. Sometimes associated with life-giving or darkness, evil and death. Elegance, power, mystery, fear, the unknown and a hidden world.

Artists Page

Holly Fowler

My chosen artist was Holly Fowler and she paints mostly on dresses. She is a

Brooklyn based designer who makes hand-painted garments. She gets inspirations from her mothers house where fuschia pink curtains and jewels hung from nails cascade down. She has been able to make a path in fashion and art, though at first she thought of herself as a painter on canvas.

I really liked her work because the bright colors stood out to me. I was inspired by the detailed patterns that she painted on the dresses, not sew. I plan to use some of her patterns when I paint the dress on the monkey. I also liked that she gained inspiration from her mother. Similarly, this is where a lot of my ideas spark from, my family. I know I won't be making a dress for my final piece but I really liked the flowing feeling that we get when we look at her art. The length of the dress is long and it suits her models.

Lastly, I was inspired by the small amount of detail that she painted. Almost everyone of her garments had wild patterns and I think this is what I will take away most from this artist. The ability to create such small, detailed patterns on a dress should be very easy to do on canvas. She uses fabric paints but I will be using oils.



"Circus child"

Holly Fowler was one of the dress painters who influenced my work. She creates unique patterns and paints them on dresses. Before I painted my circus monkey, I was planning on using some of her designs in my painting on the monkeys dress but I ended up just using her techniques to paint. I liked her concept of repetition and how to use very bright colors when painting on her dresses.

On the right is an analysis page for one of Holly Fowlers dresses. It was very hard analysis this because it is not a painting or a drawing. It is painting on fabrics but painting what ever designs that she wants. Therefore, there is no real meaning or message to the audience but to her there could be. Since I couldn't analyse the message in it, I analysed the mood, emotions, colors, tones, media use and composition that went along with the dress. I did this because I was planning on using her drawings in the dress of my Circus Monkey piece but it didn't work out in the end.

Art Analysis Page

First Reaction:

- I liked the patterns on the dress but not so much on the colors. It makes me feel uncomfortable but I like the big patterns that go on the dress. It's reminding me of silk robes that you can buy at the night market in Thailand. There are many traditional dresses in Asia but it less common in America which is why I want to use these patterns. I like there is very minimal drawings in the middle of the dress. Having a negative space look good.

Mood/Emotion:

- I think Holly wanted the audience or model to feel connected to earth and have a sense of free movement ourselves. She has created a very relaxing and smooth mood and it's mostly in the soothing colors and gentle line strokes. There is no use of black, red, orange which are considered to be harsh colors.

Colors and tones:

- The color palette is very bright and strong. She used green, blue, yellow, white and purple. The colors are mostly primary and secondary. Teal is used the most and then green for the grass. The colors have been mixed because in order to paint the grass, she would have had to mix green with yellow to get the brownish tones. The colors are used in different areas on the dress. For example; the blue is only used in the flowers and the bird, whilst hints of purple are found in the wings and flower centers.

Description:

- There is a peacock feather with grassy lines coming out from it. The back is slit down with details coming down the dress. The lines are very wavy and give a nice flowing form to the dress. There are small blue flowers that are placed in the grassy bits that give the blue peacock balance. The background is a teal blue ish.

Use of media:

- Holly has used paint on fabric as her medium. From what I can see, her paint was applied very delicately but with thick paint. I can tell because in some areas like the flowers & peacock we can see there is some dimension. We can see her brush strokes and they look very fine. It was painted very slowly as not to smudge the areas.



Composition:

- There is a lot of curved, moving like shapes in this dress. There is a different mix of shapes; circles, lines, ovalset. There is a negative space on the back of the dress with no patterns but the dress is still evenly spaced out. It doesn't affect how the dress looks because the colors are used throughout the whole dress. Many of the lines are repeated and the colors are the same. The whole piece looks full of energy and movement but it also looks still and peaceful. The center of interest is the peacock because it is the biggest drawing on the dress. It is eye-catching.

Art Analysis Page "Tania"

7/03/17

Background info:

- Tania was Marina's sister
- Likeness is taken from different times in her life
- Time lapse of 20 years
- Tania's favourite color was blue
- Gained inspiration from nature: flowers, butterflies, and traditional batik work.

Butterflies have been known to symbolize the soul. Native American Indians saw butterflies as the soul of ancestors, lasting symbols of hope, joy, renewal. Rebirth, new life, metemorphosis

Express Tania's warm loving nature so she used flowers.

Blue favorites true of her character, humility, loyalty and love from bluebells.

* This process of batikting takes a long time because you have to wax-re-wax 11 or more times so the dye stays. It is a very time consuming process.

Indonesia:

- During Marina's trip to Java, Indonesia she felt as if Tania was with her the whole time ~~in~~ spiritually. She associates some of the Indonesian Batik designs and motifs with her. I have/or

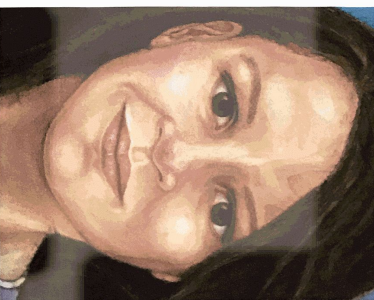
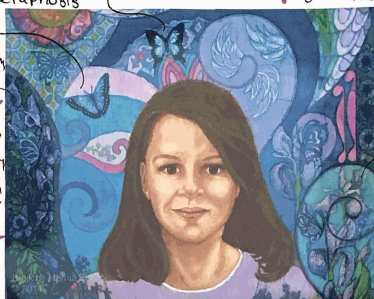
Plan to include Gili Meno or sawat motifs in my piece since the real life experience was based in Indonesia. (Gili Islands)

For me personally, the butterfly is about love, vulner-

ability, creativity on transition. They are perfect visual tools to relate to on a spiritual level...

Innocence, folly and desertion in love.

The goddess guided women to heaven, her upright petals symbolizing strength



close up of her face tones

"Gili Meno"

Marina Elphic was one of my favorite artists. She paints a lot of portraits but also oceans and landscapes. I was inspired more by her medium than quality of work. She does batik artwork and gains inspiration from her siblings. I did a lot of research on her and created an 'art analysis page' of her famous portrait "Tania" of her sister. For my final piece I am painting turtles in an ocean surrounded by coral and bioluminescent planktons. I am going to place blue christmas lights behind my cloth so show the water lighting up. I will use Marina's style to paint water in my final piece

* Marina used tones very close to her own skin color.

* She used wax to create the streaks in her hair and put dye under the lines.

ART ANALYSIS PAGE

1. First Reaction

I really liked this specific piece. It makes me feel relaxed by thinking of shifting through all the seeds. It reminds me of my sister and when we used to go on road-trips. We sat in the back seat and through our skulls on the floor of the car.



2. Formal Analysis

-Colors: He painted using black and white. He may have mixed in grey to the black.

-Tones: the lighting in the room comes from a big window on the black wall. It is a narrow room so the shadows go up the walls.

Use of media: Aiweiwei use porcelain to make the seeds. You can see the indentation marks on the seeds which was made using a small carving stick after he ~~made~~ painted the seeds. It took him 2.5 years to make 100,000,000 seeds.

-Mood/Emotion: I feel very claustrophobic looking @ it. Having a big room is scary. I also feel for the artist and the time he put in to this art.



"Sunflower Seeds"

3. Interpretation

-Before reading the real meaning I thought that he created 100,000,000 for all of the individuals living in China under the communism regime. All the seeds are the same which says that the

Chinese people are no different from each other. The big room means that the people are trapped with only a small window of hope.

4. The Real Meaning

-For Ai, the sunflower seeds—a common street snack shared by friends—carries personal associations with Mao Zedong's brutal cultural revolution. While individuals were stripped of personal freedom, propaganda images depicted chairman Mao as the sun and the mass of people as sunflowerers turning towards him. Yet Aiweiwei remembers the sharing of sunflower seeds as a gesture of human compassion, providing a space for pleasure, friendship, and kindness during a time of extreme poverty, repression and uncertainty. The seeds evoke strong memories of hardships in China and the era of socialist planned economy with the collective worship of "the sun"—Chairman Mao. Through a sunflowerseed, Ai triggers a domino effect, enlarging the lengthy, complicated and ~~is~~ exquisite process by 100 million. Devoting unimaginable patience, time and energy, he brings into focus the significance of the individuals, and the imposing strength when they gather together. Lastly, no one seed is the same, just like the people of China.

"The three wise monkeys"

Here is the 'art analysis page' for Ai Weiwei's 'Sunflower Seeds'. I was inspired by his artwork because he thinks outside the box and isn't afraid to shock society. Weiwei created mostly 3D art and for my "three wise monkeys" piece I used 3D art. I also liked that he used porcelain to create the 100 million sunflower seeds. We perceive it as he took a bunch of seeds and dumped them in a room while in fact, he carved each seed by hand giving it a personal meaning. I created the analysis page to look deeper into his work to see if there is anything else I could add to make mine better or tips that I missed when creating 3D art.

Analyzing Art #1 (The cycle of life) @ MOCA

1. Analysis:

a. Pichai Nirand, Thailand, 2010

b. oil on canvas, 200 x 200

c. Post modern but he started out as an expressionist and surrealist.

d. Looks like many circles making up an eye. Spiral movement

e. The colors go perfectly together. The blue background ties it together. Then its rainbow images in the middle but with a strong red/yellow circle on the outside. Light colors which give it a warm, satisfied feeling. ~~Blue~~ Blue and Red go well together.

f. I think this image was about in the end we all eventually die. The blue background represents birth. Then, each circle of life represents years of times in our life. Then the white light in the center shows the path to heaven. White is a soothing color therefore it starts over or death is painless. I think that's why its called "Circle of Life."

g. Pichai was a powerful painter of Buddhist themes and he really just wanted to convey a sense of truth. The major themes in his work are; life cycles, birth and death, self-development and the path to Nirvana. He uses symbols to depict Buddha's image, such as footprints, lotus flowers ... trees of life and the wheel of doctrine. He is a big potent force in Thai Arts (contemporary).

h. I like the way he uses fish and animals that are all connected. This inspired me to do a similar painting in acrylics, but use animals that mean something to me. Then use my own life cycle. Also his colors were very detailed and I like how he mixed them.

3. Reflection:

- I chose this painting because it was the one that stood out to me the most when I walked in the room. I'm Buddhist and I felt spiritually connected to the animals and the colors used in the painting. The only way I could relate this to my work is that I love creating and experimenting with different animals. In the end, were all going to die so I like to paint simple but convey a deep message. This also inspired me to paint with oils again.



This page was taken from my sketchbook and it was a response to some questions when we visited a museum. As a class, we went to the Museum of Contemporary Arts in Bangkok, Thailand and we had to pick out five pieces of our favorite artworks during our trip. I liked the simplicity of this piece, but when you looked closer, there was deeper meaning. I want this to happen to my artwork; on the surface it's simple but the meaning is deeper. I also felt connected to it because it has a lot of animals inside (hard to see in the small image) but as a Buddhist, the circle of life is important to me. Lastly, this piece was done in oils which always impresses me.



C: Communication of ideas
and intentions

Introduction Page ^{25/10/16} 4th Piece

-For my 4th piece I want to focus on the circus aspect of animal cruelty.

I want to give recognition to the animals who perform and are forced to act.

Since I live in Thailand, my main focus will be the baby monkeys in tourist shows and zoos who are forced to dress up and ride bikes. Since animals are a huge passion of mine, I feel I needed to show people the cruelty that goes on in 3rd world countries and everyone notices the elephants and the dog meat trade, but rarely do tourists or people care about the smaller businesses that kidnap animals. As a foreigner, I am the minority living in a country so I am unable to make laws. So I wanted to show my ideas and express myself through art.

Medium:

-I will be painting in oils and start with a dark green background. I want to do this on a large canvas so it's more appealing to look at.

Idea:

-The idea behind it will be to blur ~~off~~ out the face of the monkey so it's anonymous, just like the damage were doing to these animals. I will ~~also~~ pixelate the face of the monkey, but not the whole body.



“Circus child”

Here is the introduction page for my 4th piece of artwork “Circus child”. I compared a human going into jail with a Thai monkey going into a circus. Both animals lose their identity and become anonymous which is why in my final piece, I pixelated the face out. I feel this page could use some basic sketches as to what the face will look like because I don't actually talk about blurring the face out anywhere. I was extremely satisfied with how the final piece turned out and all of my investigation which led up to it. If I could change anything, I would have layered the colors more as I felt it was lacking depth and perception.

"Circus child"

Here are the process pages for my circus child piece. I have taken some random photos throughout my creation of my studio work and glued them into my sketchbook. In my comments, I briefly talk about how the piece is coming along, what I can do to improve, what's going wrong with it etc. I felt I struggled most with the dress because getting the folds was important to make it look like the dress was real and had wrinkles. Also getting all the colors for the pixelated face was challenging and it involved a lot of mixing.



This was the first step to my painting. I lightly sketched out the monkey and painted the back a light coat of green and yellow, blending in orange.



I taped the face off so I could paint the background easier. I mixed the yellow and green to paint



This photo was taken a week later when I added in the folds to the dress and began to paint in the squares for the blurred piece.



Close up of the dress folds. This was a process of overlapping light green with white + yellow.



Here is the almost finished piece. I painted the microphone, went over the squares again and the arms.



These are the colors of the squares. It was hard to follow the exact colors of the monkey's face and make-up which is why they don't look complete.



Here is a close up of the arms. This is my favorite bit of the monkey because it looks real + fuzzy. I used white + yellow to give contrast to the two arms.



This is the first layer of the chain. I painted it using grey and white (no black). I will go over it to give it highlights and depth. I painted the sleeve a dark green to show that these ends.



Here is the microphone cord. I used grey, blue + white. No black because it would be too overpowering.

"Traumatized"

Here are the process pages for one of my favorites pieces I created. This was a 3D piece made out of Thai jasmine rice, a common staple for starving dogs. I intended to boil rice, put it in a blender, then mix it with glue. I wanted to create a mold of the skinny dog in the bottom right hand corner. When I placed the blended rice on a board, the next day it had molded and bugs were eating it. I decided to find another alternative and that when I took uncooked rice and mixed it with glue. It stuck perfectly to the wood board and was easy to manipulate. I gained inspiration from a museum in Bangkok who worked with rice (bottom left hand corner) except they worked on flat surfaces while I wanted to make 3D art.



The Process (failure)



I went to the store and bought rice and boiled it at school.



Next I blended the rice with water to create a sticky paste.

Next I mixed my blended rice, one with glue, one without and stuck it to a wood block.



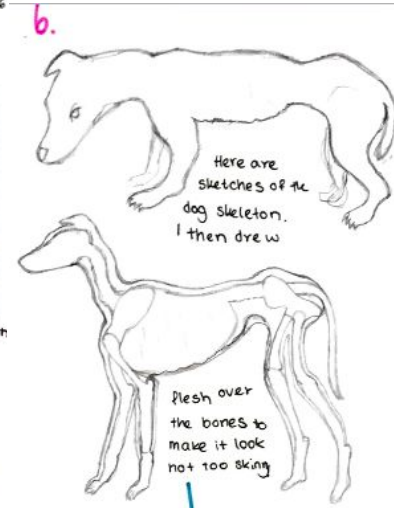
The rice paste without glue worked better.



I then painted a plank of wood with wall paint black to have as my background.



I found a dog skeleton and used this to draw my skinny dog on the black board.



Next I drew my dog outline on the black board.

Finally, I checked back on it a week later and it had cracked, molded and peeled off the board. I am currently still thinking of another project.



Then I molded the sticky rice paste on the board in the shape of my dog.



D: Reviewing, refining and reflecting

Here is the final piece for my second artwork. I was inspired by the New York artist, Gary Simmons who does big street art in chalk. I am quite satisfied with how this piece turned out and all the ~~se~~ sketches that went ~~the~~ into it. It was a process of trial and error using chalk because the chalk would not go directly onto normal paint, so I had to paint it black, which was very harsh etc... I dislike that when I sprayed the final piece with fixative, darker splotches appeared. Also, the chalk was not as strong, white and visible as before.

With the piece itself, I chose to ~~so~~ swap some of the smiling teeth around. I brought the middle monkey ~~the~~ teeth forward to show that they are fighting back and the humans are submissive. The words were a last minute addition. My piece is simple and plain but I feel (if there was no artists statement) the ~~word~~ word ~~the~~ would be spread and my piece would be understood.

Lastly, if I had to do this piece again, I would change a lot of things. I would make the black board smaller so there would not be so many empty spaces. Then I would like to have drawn the smiles realistically and not so sarcastic as they do now. Then finally, I would have liked to make the words and expressions more meaningful or hurtful by adding color. But then that would deviate from Gary Simmons theme of "no color, only chalk!" Overall I'm very satisfied with my message and how it was conveyed in this piece.

"The ridicule in their voices"

Here is the reflection page for my "Mockery" piece. This was chalk on wood but only after spraying it with fixative, the chalk began to fade which in a way, gave meaning. This was not my favorite piece but I really liked the concept behind it. I actually got in contact with the artist who inspired me, Gary Simmons from New York. He told me a little about his concepts and meanings for some of his other chalk on wood pieces. Over the summer, I went to one of his exhibitions and his work up close. I did a lot of sketches that led up to the final piece and I always had a reason for making a certain change or adding small details, such as the last minute words.

The meaning:

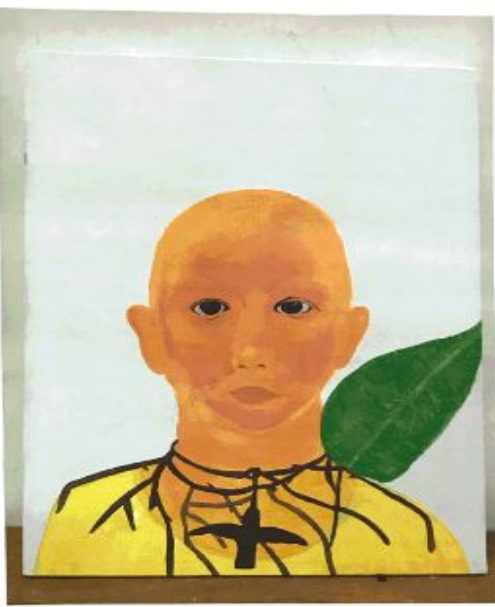
- I chose a lightbulb because it was a simple thing to draw and I could turn it into something better. In most of my Practice drawings, I drew things inside my light bulbs so for my final one, I thought to continue that. I decided to leave out the filament and wires in the lightbulb because what really matters (to me) is on the inside, not what you can see from the outside. So I drew a trapped girl trying to escape from the lightbulb. She has no face because it's an emotionless drawing and I didn't want her to have any characteristics. I drew the light bulb in a socket which gives the metaphor that she's grounded to the ground and the cord is tied so she cannot go anywhere. Lastly, the butterfly on the outside of the bulb gives her hope that she will change into something beautiful. The butterfly is a new beginning waiting for her on the other side...



“Metamorphosis”

Since I am unable to put in the final work into my Process Portfolio, this is one of the last sketches I did before adding final details to the final piece. I chose to put the trapped girl in the light bulb. I left out the filament and wires because what really matters to me is on the inside and not what you can see on the outside. I liked how the reflection on the bulb looked like a moon. I didn't draw a face on her because she wasn't allowed to have emotions while being trapped. The wire leading out of the socket says two things: 1) that the girl is connected to a source of power which is keeping her alive and 2) she's grounded to something that is forcing her to stay there (like the power source). Lastly, I put the butterfly on the outside of the bulb to give her hope that one day, she will change into something because. The butterfly symbolizes a new beginning on the outside world.

“Self-Portrait with Thorn Necklace and Hummingbird”



Abandoned Acrylic Portrait of Me

This was the final portrait that I painted with acrylics because oil paint took WAY too long to dry.

I made the mistake of rushing ahead and drew the necklace of thorns first before I had finished the neck colors.

Also I was in a rush to complete it because I was behind BUT in the end I never finished it. We had to move onto the next unit.

Lastly, I was upset that I failed with oil paints because I liked how good they blended together. Acrylics would not mix nicely and I could never get the right face tone (as shown in the picture above.)

This was a very difficult piece because it was my first time using oil paints. I never finished it but if I did, I would have started off changing the skin tone. For our unit, we had to pick a portraiture artist and place our face in their settings. I chose Frida Kahlo because I relate to the meaning of her works. Secondly, I would have painted the background first before painting the body. I worked from front to back rather than back to front. Lastly, I drew the necklace of thorns way too early. I hadn't even added in the skin tones to the neck and I thought I should draw the necklace. Overall it was a good learning experience but I wish I spent more time planning and thinking it over.

"The three wise monkeys"

This was one of my 3D pieces that had a deeper meaning than what seemed presented. The three monkeys were placed upon three bottles of palm oil, a cooking substance commonly used in Thailand. To extract this oil, you cut down palm trees but in the process, you are killing the animals that live in the trees, such as monkeys. When I lit the piece on fire, I started off lighting a small piece of hay and watching the fire slowly spread to the monkeys, exploding the palm oil bottles. I asked my audience to add sticks into the fire to give them the feeling that they are contributing to the extinction of the monkeys.

If I could change something, I would have made the enclosure longer and placed a candle at the end of it and wait a longer time for everything to catch fire. Once I lit the hay, everything happened so fast and within either minutes, everything was ash. But overall, it was exciting working with new materials.



This piece was kind of last minute and looked very different in my head than in real life. Originally, I wanted the enclosure to be longer and have the sticks away from the monkeys rather than right next to it. I would place a candle in front of the 3 monkeys and wait for the hay underneath to catch fire. Eventually it would reach the palm oil bottles. This would extend the time of the burning by a while. Since I placed the palm oil bottles on top of the hay, it caught fire immediately. If I made a longer enclosure the suspension would have drawn on "Will the fire reach the monkeys?"

Secondly, after I lit the fire, I asked the audience to grab a handful of twigs and place it on the fire, giving the illusion that they are contributing to the global warming. None of them asked questions as to why they have to add the sticks. Since the hay and palm oil bottles were so close, the students ~~did~~ did not want to place the sticks in the fire since they were worried that it would explode.

Out of all the negatives, I really liked the concept of my piece. I was not looking forward to working with digital art so 3D artwork was exciting. It was fun thinking out of the box and working with new materials. For my exhibition in March, I won't light it on fire, but will lay out the whole piece and show what it would have looked like with my improvements added. I will make the brick enclosure longer, only add hay near the candle in the front and place the palm oil bottles in the far back. Lastly, I enhanced my piece with the addition of fire which made it more exciting.