

WOMEN & NATURE: THE GREAT CONNECTION



GRACE HUMPHRIES

ART 493 SMP I

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**SMP MENTOR: SUE
JOHNSON**

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INTRODUCTION

I began my semester of SMP assuming that I would be producing work that dealt with mental health. What I soon realized is that all of my work somehow relates to mental health regardless of topic because of the therapeutic nature that permeates through art making. I allowed myself to go outside that narrow window and found that I was drawn to natural elements of the environment as well as the human figure within those environments and elements.

Prior to this point, I never allowed myself to go as bold as I had a desire to go. I opened myself to all possibilities and explored working on a larger canvas as well as investigating areas of humanity, sex, feminism, environmentalism, and the mental struggles and triumphs that are encountered through living our lives. I believe that art allows us to embrace our existence and the core of who we are and that is what my art is about this semester when observing it in the broader perspective. I experimented with material and began using collage as a means to build up depth and texture. Because of this, I felt even more connected to my work than I had ever been before because I became even more in love with the process and the new discoveries. I confronted myself and I confronted my art and produced work that emphasized the emotion and thought that encompasses me as a woman, as a human, and as someone preparing to enter what we call “the real world.” I feel emotionally driven to connect myself to this production of work and to allow others to find connections of their own. This semester served as one of the most in depth analyses of myself and my art and the upcoming pages showcase snapshots of these moments and notions.

What remains? Someone ready to produce art that questions what needs to be questioned and feels what must be felt. And now, we proceed onward, uncertain and certain in a simultaneous moment.



Van Gogh's Home. August 2016. (Above)



Upper-class Nature. July 2016. (Left)

QUESTIONNAIRE 1

AFFINITIES

I feel an affinity with the work/ideas of _____ (name at least three artists).
Tell how your work shows evidence of this interest? Or related ideas?

1 Van Gogh – I like the visible strokes of paint and the heavy use of color and I usually incorporate similar notions. For instance, I want to make it obvious that whatever I am depicting is what it is, but I want to make it more vibrant and add a surreal touch.

2 Alex Katz – There is a great deal of line work in his work and a way of simplicity that is exceedingly splendid. I feel as though as I am growing closer to Alex Katz as I produce more work. I am usually over-the-top detailed at times, but I am learning to utilize space more effectively and observing Katz provides inspiration and direction. He did a lot of portraiture and I am mimicking that to some extent with my nude drawings.

3 Charles Burchfield – In contrast to Katz, Burchfield takes up more space on the canvas of his work which falls closer in line to what comes natural to me in terms of composition. He also makes great use of color and outlining certain shapes and details, which is also something that tends to occur in my own work.

UNDERSTANDING CONNECTIONS (past)

Based on research I have already completed, I have learned and grown to appreciate that there are connections between the work that I have done in the past and the following art movements/artistic traditions in a geographic area or culture/artists (name at least 3):

1. Impressionism
2. Surrealism
3. Pop Art

Using specific examples, tell some of the specific connections you understand to be part of your own history as an artist related to each of the above.

I move around a great deal in terms of my style and the quality of my work. In some instances, I am heavily focused on outline and a cartoon based look that relates to the Pop Art style, such as the period last year when I made a bunch of animal portraits, having them wear human style clothing. Surrealism comes in to play in that I enjoy altering reality to some degree when I make art, such as the work I did in the summer that combined forms of reality together to create something unrealistic, i.e. the flame burning from the head of someone and a giant vase of flowers behind a mountain scene. Impressionism can explain some of my work as well in the color scheme and brush stroke.

SEEKING CONNECTIONS - CONTEXT (future)

I think that there are connections between the work that I plan to do in the future and these art movements/artistic traditions in a geographic area or culture (name at least 3)

- 1. Surrealism**
- 2. Impressionism**
- 3. Expressionism**

Explain some of the specific connections you can anticipate between your future work/ideas and these art historical works/types of works

I want to continue to work towards art that carries a surreal feeling and an impressionist look (in some cases), but mostly I want to harness all that expressionism represents. I enjoy creating things that can be described with intense emotion as opposed to logic and simplicity. Therefore, I want to study expressionism more thoroughly and carry some similar ideas through to my work.

SEEKING CONNECTIONS – ARTISTS (future)

When I think about the work I would like to make in the future there are some artists that I think about, whose work and ideas could guide my path to creating new work. Who are these artists? Tell what it is about their work that makes you feel a connection? Subject matter, the message conveyed, materials, techniques, scale, all or some of these things?

First artist that comes to mind is Miro. I enjoy the complete surrealism and form of abstraction taking place in his paintings, because sometimes real life can feel surreal and I like the common unusualness that Miro captures. I also like the techniques and line work. Second, I want to learn more from Alex Katz. I am completely in love with the style that his paintings and drawings carry. They don't include every inch of detail, but just enough to provide a message or image that has meaning.

READING BIOGRAPHIES

I've read biographies on these artists (what you've read up until this moment in time):

Thomas Cole.

Whether or not my work looks like these artists' work, I connect with what the artist's and/or author's ideas about __Nature__.

PARTNER LIBRARY VISIT

I chose these books FOR my partner (3 books):

In addition to listing the title and author, briefly state why you chose these books for your partner

1 Modern French Masters: The Impressionists. Milan, Italy: Fabbri, 1970. Print. – I chose this book because it was something Morgan mentioned as being an interest and an area she would like to study more.

2 Rewald, John. The History of Impressionism. New York: Museum of Modern Art, 1973. Print. – (See Above)

3 Winslow, Valerie L. Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement. New York: Watson-Guption, 2009. Print. – Morgan said she wanted to move away from depicting animals and wanted to improve her skills in drawing the human form.

These are the books chosen FOR ME by my partner (3 books)

Add these books to your Bibliography & provide a full bibliographic entry here PLUS your preliminary thoughts about why your partner chose these books, i.e., how the subject or artist may be or is related to your work and ideas:

1 Simblet, Sarah, Sam Scott-Hunter, and Stephen Harris. Botany for the Artist. New York: DK Pub., 2010. Print.

I work a great deal with the landscape and nature. Thus, I think Charlie chose this book for me based on those interests and with the notion that I do want to improve my work with this theme.

2 Weelen, Guy. Miro. New York: Tudor Pub., 1960. Print.

Miro is a surrealist and abstractionist and this is something that I have spent some time exploring as of late, which is why I believe this book was chosen. I want to do more work with surrealism and observing Miro will help.

3 Breger, Louis. Freud: Darkness in the Midst of Vision. New York: Wiley, 2000. Print.

Freud is one of the biggest names of psychology and understanding certain psychological elements will help me depict them better visually when I paint and draw, and being able to accurately depict aspects of mental thought and illness is a goal that I have for the year.

ASKING QUESTIONS

I am interested to combine my interest in _____Nature_____ with _____Nudity_____? Tell why you are interested in doing this, and what you hope will be accomplished by doing this.

I want to explore this combination of thought and interest because I feel as though they are greatly related. Both of these areas, to me, relay a feeling of vulnerability and openness. Together, there is a lot they can form to provide different messages and ideas.

NEW UNDERSTANDINGS

I have read about and looked with keen interest at the work of Artist X, and there are things about the work I don't understand, or connections to art of the past that I need more information about. Tell more about this here.

I have looked into Miro and I'm still unsure of the variations in surrealism. I have an idea in my head of what it means to be surreal, but sometimes, it seems like the abstract and the surreal co-mingle and it causes some confusion as to whether they are a single or separate entity.

I NEED HELP

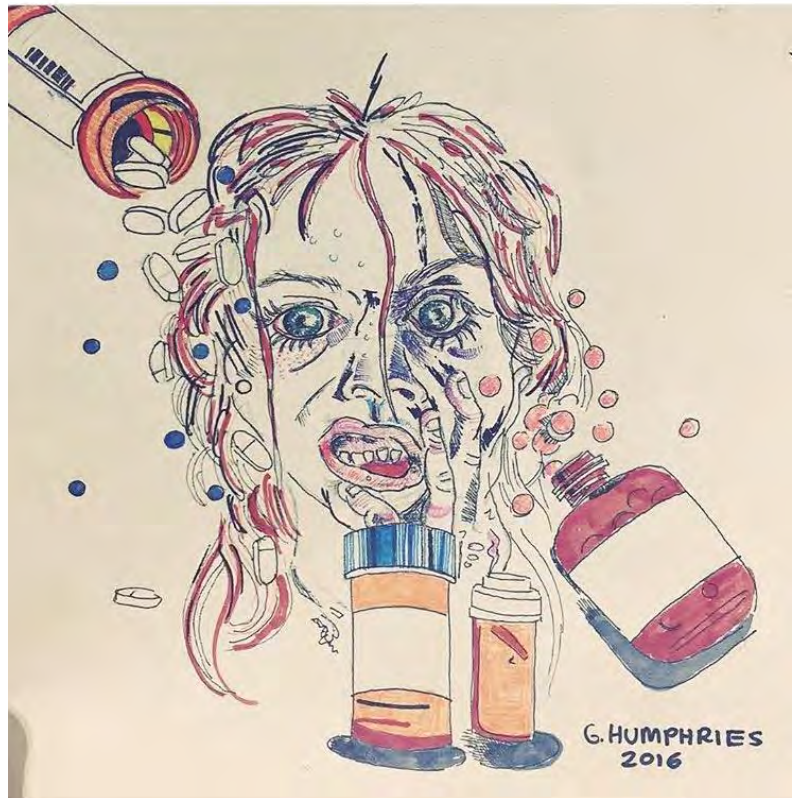
I need to learn and know more about _____(art movement, an artist or group of artists) but need help finding more information and/or understanding how this movement/artists relate to (my work, this artist, something else). Tell what you have done so far in terms of preliminary research efforts.

I need help in understanding how to properly utilize the ideas and work of different artists and movements. Mostly, I just do my own thing, but I know I need to understand more of the past to better understand myself and my own work.



**Bicycle. 2016. Work from the Marathon.
Acrylic on canvas. (Above)**

**Happy Pills.
2016. Work from
the Marathon.
Ink on paper.
(Right)**





**Blue & Green.
2016. Work from
the Marathon.
Acrylic and Ink.
(Left)**

**Something for a Friend. 2016. Work
from the Marathon. Acrylic and Ink.
(Below)**





Something Made In the Dark. 2016. Work from the Marathon. Mixed Media on paper. (Left)

Untitled Nude. 2016. Work from the Marathon. Ink on Paper. (Right)





Self-Portrait. 2016. Work from the Marathon. Ink/Acrylic on Paper.

POST MARATHON REFLECTION

The overall experience of the marathon was one leading to a great deal of growth for myself as an artist, in taking the time to reflect on it at this point in time. I have never had my art work on display in this sort of fashion and it was both exhilarating and petrifying. However, I garnered a great deal of positive feedback and that gave me a new found confidence and validation in myself as an artist and my choice to pursue art in terms of career goals. I particularly remember someone referring to me as a combination of Albert Durer and Robert Krum, which was an enormous compliment, as it always is to be compared to those that have been of great success before me. I also have a print from high school hanging in my studio that wasn't part of the marathon, but received a lot of interest which allowed me to draw comparisons between that piece and how it is different from my current work and the possibility of returning to a similar notion of simplicity and form in the future.

All in all, the fact remains that I couldn't stop smiling by the end of the open studio. Although it was a great process and experience, it left me immensely confused on what I should do next. I believe the work I've done that involved nature and the nude form was most developmental and greatest in strength. Therefore, as I move forward, I want to continue to explore the combination of the nude and the environment, placing figures within varying landscapes and observing how that alters the meaning and the composition. I'm still not completely certain in my decision, but I think it will be good place to start. I did a lot of different things in the marathon that produced various ideas and I was especially taken back when people asked which piece was my favorite, because each had a different mood and a different reasoning and I couldn't truly compare them and make a decision. I know for (mostly) certain that I want to begin making art that is more in line with expressionism in terms of conveying emotions and inner thoughts. This is partly because I am interested in visualizing the un-seeable aspects of our mental health and the experiences of those with mental illness. However, I know I need to build to get there and since nudity can represent an array of emotions and meanings, it makes sense to begin at that point.

As far as materials, I want to possibly make a print and carve again. I think it would be beneficial to return to this form, especially with the nude. I want to observe the works of Edvard Munch and Alex Katz at a more in depth glance as well as I continue.



Woods & Woes. 2016. Ink/Acrylic on Panel.

IN PROGRESS 1

REFLECTION

Following the marathon, I found difficulty deciding what my next steps would be and how I would move forward with my artwork. I had been studying the nude figure in depth for a short period of time, but still felt as though I had not been able to explore it as thoroughly as I would have liked given the fast pace of the marathon work. Therefore, I had finally reached a conclusion on a general direction. However, I wanted to add another element and nature/environment felt like something that could be easily connected to nudity given the similarities and symbolism possibilities. I know I have a tendency to fear working larger, but once I finally started painting on the larger paper, it was great and I saw room for much more exploration.

The in-progress review made me feel more confident in expanding the size of my piece. Someone once again commented on the print I have hanging in my studio that I had made in a high school art class. This was the third or fourth time someone had mentioned their fondness of this print. I walked away from the review contemplating the elements of the print that worked well and how I could use these ideas from my past to elevate my current work. I realized that something different about printmaking was that you had to decide the background first (in general) and that was usually the first thing mapped out. I have gotten into the habit of figuring out the background as I go along and working in a front to back regard. I decided that before I started painting more, I had to plan more effectively and get my background in check. I started blocking out sections and painting completely over what had previously been on my canvas. I felt a lot better as a result and could work more effectively. This review of my past print was the main benefiting result that I took away from this review.

QUESTIONNAIRE 2

Artist (give full name and dates). Note: when discussing your artist, never refer to them by their first name.

David Hockney (July 9, 1937 -)

List 3 books you have checked out of the library on your artist (full citation):
You must have read the Introduction and 1 chapter from these books – tell what you have read.

Weschler, Lawrence, and David Hockney. *True to Life: Twenty-five Years of Conversations with David Hockney*. Berkeley: U of California, 2008. Print.

I read a bit about David Hockney's dealings with death and how that led him to use painting as a celebration of life, which I think is a very interesting yet healthy response. He also discussed his need to showcase many perspectives within his work and how that is of great interest to him. For instance, he spent some time studying the Grand Canyon; the depth and vantage point it produced.

Livingstone, Marco, and Edith Devaney. *David Hockney: A Bigger Picture*. London: Thames & Hudson, 2012. Print.

I hadn't realized before, but I learned through this book, that Hockney would often combine several smaller canvases together and segment them in a way that creates a bigger picture when brought together. I am really interested in this idea and the effect it creates through piecing smaller details into a larger product. This manner of creating a grid is a precise way of organizing your observations. Later on, he took a new study to the landscape in this manner, that showed some similarities and differences in comparison to his earlier work. This was also done on a larger scale than he had typically worked in the past, a side effect of combing canvases. This is something to keep in mind as I move forward with a larger work.

Livingstone, Marco. *David Hockney*. London: Thames & Hudson, 2012. Print.

Aside from painting, Hockney was also interested in photography and photo collages. He learned over time to work in a way that emphasized freedom and speed. He has spent a good portion of time using his art to explore human sexuality and love. A lot of his work is based on personal emotion and experience, which is something that resonates well with myself. I want to be able to portray emotion in a similar way that Hockney was able to do with success and examine his compositions as a means to improve myself.

List 2 books you have checked out of the library on art movements related to your artist (full citation). You must have read the Introduction and 1 chapter from these books – tell what you have read.

Livingstone, Marco. Pop Art: A Continuing History. New York: H.N. Abrams, 1990. Print.

Pop Art originated in Britain within the 1950s and made its way to America by the end of the decade. It sought to challenge the traditional views of fine art by employing aspects of advertising and imagery from popular culture. It can be noted as being similar to Dada in that it utilizes a lot of found images and objects. It appears to expand on the concepts that form abstract expressionism.

Copplestone, Trewin. Modern Art. New York: Exeter, 1985. Print.

Modern Art is a period of art history that began as early as the 1860s and continued through the 1970s. Artists during this period experimented with different visions and the various functions of art. The focus during this period drifted away from the typical narrative to a form of abstraction. The end of World War II in particular brought about a new usage of color as well as the beginning of more mixed media work. Cubism also surfaced thanks to Pablo Picasso and gained popularity as well as set the path for more non-representational art to come to fruition.

Subject matter(s) of artist focuses on:

Hockney chooses to depict the domestic sphere a great deal, visualizing scenes from his own life as well as those of his friends'. He very frequently makes art based on personal subject matter and emotion. Being an openly gay man, he also tended to express his sexuality through his art, an example being We Two Boys Together Clinging (1961).

Materials and techniques of artist:

Hockney uses various forms and a plethora of techniques. He mostly works with oil and acrylic paint but has started to draw on his iPad as technology advanced. He has also made photographic collages and has experience with photography.

COMPARE AND CONTRAST

I aspire to have my work relate to this artist in several key ways. Tell how. Give specific examples of how your work is related (could be subject matter, materials use, conceptual ideas...). Choose 2 works: one by you completed in the last year and one by your artist to answer this question. Along with your answer, provide titles, date, medium and size for each work.

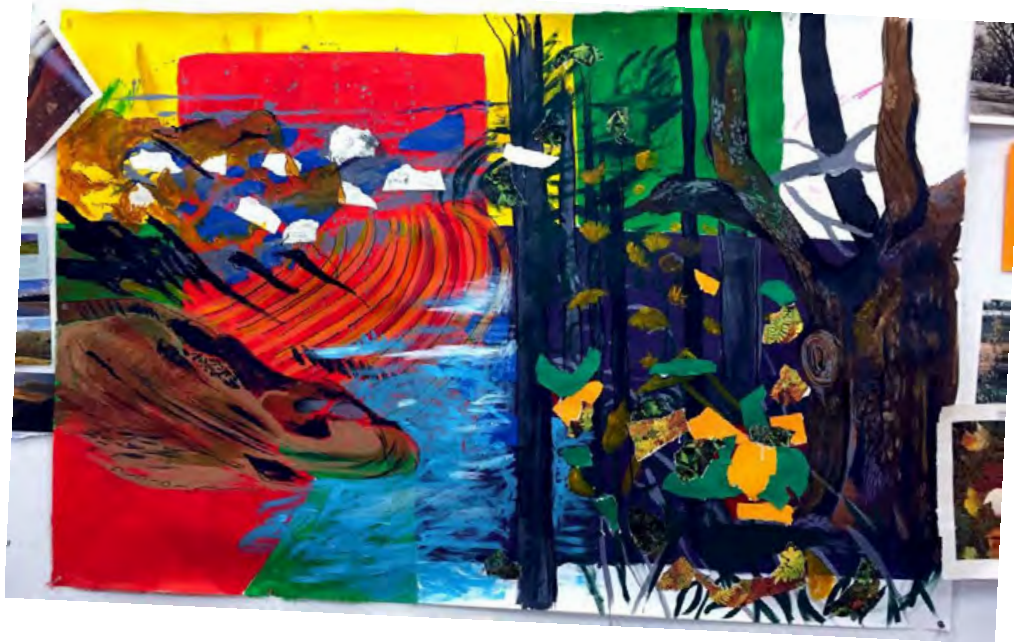
I aspire to have my work relate to this artist in terms of exploration, style, and meaning. David Hockney explored his sexuality in some of his earlier drawings and that is something similar to what I have done as of late when observing the nude form. Hockney uses very vibrant colors and geometric forms and I want to be able to bring some of those visual aspects to my work, when representing nature and daily life. He often times worked in collage as I have begun to do and experiment with.

In comparing my work titled “Van Gogh’s home” (2016) and Hockney’s work titled “Caribbean Tea Time” (1987) there are noticeable similarities. Color is vibrant and used in a striking regard in both of these pieces and that method allows the viewer to move through it by following this path of color changes. A defining difference can be found in my heavier use of outlining and a more minimal execution of geometric shapes. The material painted on is also an obvious difference as I chose paper and Hockney painted on this folding screen. The subject matter of both are also quite homogenous as a living space and elements of nature are depicted.

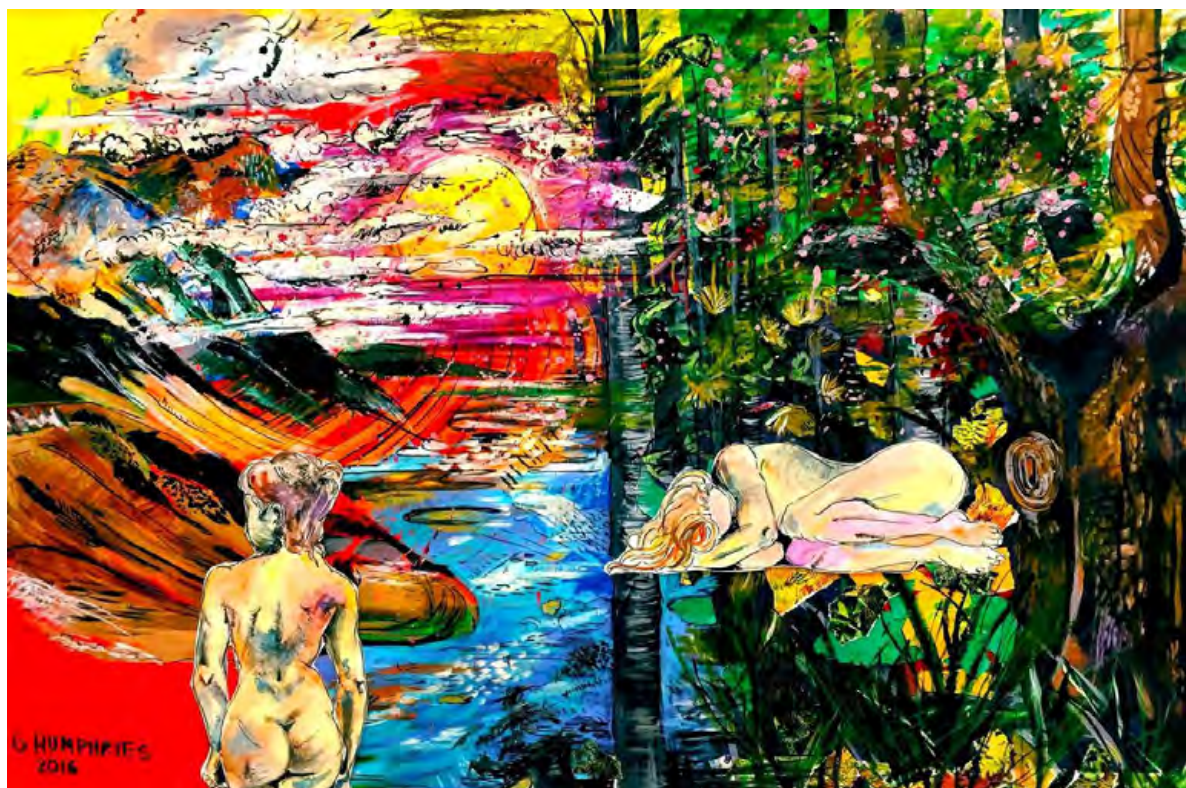
Part 2

The ideas I have for my work are also different from this artist. Tell the significant differences, and give examples using artwork by the artist. Choose 1 work, one by you and one by your artist to answer this question. Paste in an artwork by your artist and 1 your have completed in the last year. Along with your answer, give title, date, medium and size for the works.

Although I resonate with a fair amount of the content of Hockney's work, I also find myself separated in more ways. For instance, at this point, I am not as abstract or geometric with the large majority of my work as I tend to enter a semi-surreal realm. There are some exaggerated forms in David Hockney's work that do not relate to my work. For instance, in comparing my work titled "Something Made in the Dark" (2016) to Hockney's work titled "A Bigger Splash" (1967), it is clear that his work has a more precise feel. I tend to be looser with some of my strokes. This piece by Hockney is also huge in relation to my smaller work on paper. I've only just begun diving into working big, so perhaps I will grow to become more similar to Hockney as I progress.



Above: In progress shot
Below: Final image of “Away from the Sprawl” 2016. Mixed media on paper.





Stumped. 2016. Acrylic/Ink on Canvas.

MID TERM REFLECTION

I started the review of my work by summarizing the general theme in which I am hoping to further explore within this semester and the following. This theme follows the ideas and emotions associated with mental health, specifically through symbolism that the nude body and the natural environment can showcase. Thus, I created two pieces that were born from these thoughts and explorations. The first was on a medium sized canvas and the second was much, much larger (approximately 2ft x 4ft). This was the largest work I have made to date and I was quite hesitant in my initial approach. However, I was very pleased in the end result for both of my main pieces going into the review that took place today. That being said, I was still (as per usual) anxious to hear the thoughts and critiques of others, knowing that they would allow me to take a bigger step back and analyze my results on a more precise level.

I was surprised with the general positive feedback I received and how increasing the scale of my work really made a great impact. I can now understand the success that is possible when expanding, which means I must maintain this size as I move forward in the semester. Although, I am happy with the larger piece, I am still not entirely thrilled to stay at this scale given the challenging nature. Thanks to the comments and quandaries of everyone, I could also get a better sense of what worked well and other specifics that could be changed. For instance, the collage type technique appeared to be working very well, but the floating nature of the right hand figure felt more awkward than I had intended. It was suggested that I work more to merge the figure into the landscape more, but I am still uncertain if that is something I want to do. I like the idea of having these two things together, but also slightly removed at the same time.

The artist that was suggested to me was Dana Schutz, but in looking over her work, I am not sure I find a great deal of similarity or interest in what is depicted. I do, however, like the surreal nature, and could see myself moving in a more surreal direction soon.

Now, the only thing left to do is get back to work and keep working on a larger scale.



Emoticons. 2016. Mixed Media on Paper.



Untitled. November 2016. Ink on Paper.

IN PROGRESS

REFLECTION 2

I think of the art I make as a window into myself. By that I mean, everything I make tends to encompass emotion and have a personal inspiration behind it. I know this is likely the case for many artists because there is an element involved with creating images and representations that becomes therapeutic. I think Jackson Pollock said it well: “Painting is self-discovery. Every artist paints what he is.”- or she.

This is relevant in reviewing the progress of my work because I’ve reached a point when I’m finding it difficult to remain within a certain theme or a certain meaning. My art is based on my thoughts and my life, but if those things are constantly changing – switching between highs and lows and revelations – consistency becomes more difficult than one would initially surmise. Right now, I can only feel connected to the broad themes that never seem to stray in meaning. The biggest one is nature. There’s something mystical about the intricacies and complexities of different landscapes that I find enticing. Whether they remain surreal or more true to reality is up in the air. The depiction of emotion is always more of a priority in comparison to accuracy of reality, because reality is a subjective term in my eyes. Therefore, you could say that the emotion of the human form is another significant theme that always remains. Typically I find ease representing the female figure because this is something I identify with being that I am a female. However, this becomes difficult given the history associated with female representations in the art realm.

I was still wrapped in a lot of uncertainty during the time of this review and I did not have a great deal of work done that was going in the direction that I wanted. However, I think after hearing the comments from my peers, I was able to take some time to figure out the next steps to get back on to the path that I want to be on. Mainly, I realized that my canvas was too small for the ideas that I had. By doubling the size, things seem to click much faster. I’ve realized that the bigger my pieces become, the easier it is to feel a part of the work in a much more connected sense. I can feel myself in it. I also came to the understanding that I need to revert back to my prior process of blocking out the color – the light and dark areas – before getting too carried away with anything else. By completing this simple task, I start to feel the chaos of my mind shift to a more organized and clear headed perspective – complexity starts with simplicity. Finally, although I had taken some time to make drawings surrounding a male perspective; this was ultimately something that I could not connect with as strongly because I do not experience these emotions and thoughts first hand.

In conclusion, after some long periods of struggle and uncertainty, I feel as though I have found clarity and can continue to progress as an artist. I know what I need to do to produce a successful piece of art to present by the end of November.

QUESTIONNAIRE 3

Artist (give full name and dates). Note: when discussing your artist, never refer to them by their first name.

Charles Burchfield (April 9th, 1893 – January 10th, 1967)

List 3 books you have checked out of the library on your artist (full citation):
You must have read the Introduction and 1 chapter from these books – tell what you have read.

Baigell, Matthew. Charles Burchfield. New York: Watson-Guption Publications, 1976. Print.

Charles Burchfield had a romanticized outlook on nature and this is seen in a dramatic sense when observing his work and the almost mythical quality of it. He was able to carry out this production through a unique use of watercolor and paint. His work varies from being more realistic to offering a hallucinated feeling; this highlights the spiritual connection Burchfield had in relation to nature. In the images showcased in Baigell's book, one can observe the emotion that overrides the picture and composition and how this becomes a very personal connection.

Baur, John I. H. *The Inlander: Life and Work of Charles Burchfield, 1893-1967*. Newark: U of Delaware, 1982. Print.

Along with the magnificent art produced by Burchfield, he also kept a journal and wrote often. This journal served as a reference to the inner dialogue that took place between his eye and his mind and the emotions that ensued. He writes "When out walking I have a habit of going along with my head down, deep in thought (imaginary conversations or worries or problems) and suddenly 'coming to'.....I realize what unspeakable beauty I am missing." This particular thought was interesting to read as I feel it is very relevant to how I, myself, act and think, which leads to the manner in which I make art. And just like most, Burchfield also had darker reflections filled with worry and doubt about his art and reality and how they related to each other. These lapses in thought and emotion lead Burchfield to reason "languor and aimlessness hold me powerless." His shift in mood produced a shift in work and the format of such. Brush strokes were more aggressive as he didn't want his work to "look pretty." He went back and forth from complete nature scenes to paintings of villages and towns, but his representation of people remained rare.

/ Third text unavailable /

Art historians and art critics have written this about my artist –

There is a connection between the work Burchfield created in his early youth and that of what was created as his health declined in his last decades of life. It has been noted that this was the point in which he created some of his most vibrant and interesting works. Robert Gober, a curator for a body of Burchfield's work, states "The works from this period of Burchfield's life are immersed in what he perceived as the complicated beauty and spirituality of nature and are often imbued with visionary, apocalyptic, and hallucinatory qualities. In these large, late watercolors, Burchfield was able to execute with grace and beauty many of the painting ideas that he had developed as a young man...And in so doing, he transformed himself and his practice, producing one of the rarest events in the life of any artist: great art in old age."

Kantrowitz, Jonathan. "The Paintings of Charles Burchfield." *The Paintings of Charles Burchfield*. N.p., 18 July 2012. Web. 01 Dec. 2016.

Charles Burchfield had once said that paradise only existed without human beings, and therefore it can be deduced that this is a reason behind him rarely including the human figure within his works. Aside from that, his work is sometimes deemed chaotic in reference to this push and pull in his beliefs and doubts. This evident connection can sometimes be construed as too intense for certain viewers of art, while it resonates with others. These semi-abstract notions and depictions can be hard to follow at times, but leave nothing short of an interesting composition in most cases of Burchfield's paintings.

Cotter, Holland. "Nature, Up Close and Personal." *The New York Times*. The New York Times, 2010. Web. 01 Dec. 2016.

Art historical movements (at least 2) that provide context for artist's work and ideas. This is not your opinion or conjecture. Summarize the key aspects of this art movement in your own words, based on your research. Cite authors from your research listed on your bibliography (in-progress). Your citations should not come from Wikipedia or dictionaries on art (of course you can read these references for your initial background understanding)

Cheney, Sheldon. *Expressionism in Art*. New York: Liveright Pub., 1958. Print.

Expressionism came to light in the early part of the 20th century in response to a growing anxiety towards humanity and its relationship the world and earth and how this feeling of spirituality was decreasing. This movement became one responsible for a new set of standards towards art. Art was no longer only meant for realistic depiction as the use of exaggerated brush strokes grew to represent an emotional state and a commentary on society.

Goldwater, Robert. *Symbolism*. New York: Harper & Row, 1979. Print.

Symbolism was a movement within art and literature that served to emphasize the meaning behind certain forms and imagery. This movement can be noted as one that sparked modernism as the representation of psychological truth and thoughts beyond reality became more accepted as others became intrigued by the fact that dreams and visions could be given form.



**The Male Gaze. November 2016.
Ink/Acrylic on Canvas.**



**Mountain Sound. November 2016.
Ink/Pencil on Paper.**

Progress & Detail of "Me & the Mountain"





Me & the Mountain. November 2016. Mixed Media on Paper.

ARTIST STATEMENT

In taking a moment to examine this art work that lies before one's eyes, you may soon realize that what you are observing is more than paint and material carelessly and thoughtlessly existing on a canvas. What you are looking at is the core of my existence; the emotions and experiences that encompass my being. This could be construed as a cliché statement, though most human emotions are; because they remain something that others can relate to, something we can all connect to and are familiar with. It is in this sense that art becomes therapeutic as well as a path to a deeper discovery of one's self. Jackson Pollock put it eloquently and simply by stating, "Painting is self-discovery. Every artist paints what he is." – or she is.

These works presented are the largest I have ever created. By doing this, I was able to feel an even greater connection; to be able to immerse myself in the painting as it loomed over. This is a reason for which I have chosen to incorporate grand scenes of nature. By making the pieces larger I am able to expand the depth of emotion experienced in these serene and surrounding natural occurrences. I also use a wide range of materials to create my work. I collage paper and other things into the work to create a more textured and realistic feel. I mostly used acrylic and ink to create these images; though I never limit myself to those options (I've used toothpaste in the past). I use different tools to apply the material as well, i.e. latex gloves and spoons.

I chose to focus on nature and the female form because I believe there are strong parallels to be witnessed between the two. Without nature and without women, humanity and life would cease to exist. However, as great of a role as these two play, they have become some of the most undervalued and abused areas and people. Some may attest to the fragility and weakness bounded to them, but I know far too well that they could not be exhibiting a more ludicrous form of judgment. But I know. I know that nature and women are two of the strongest experiences and forces that this world has ever seen and I intend to depict that notion and express the struggles and triumphs I face as being heavily ingrained and fused to both.