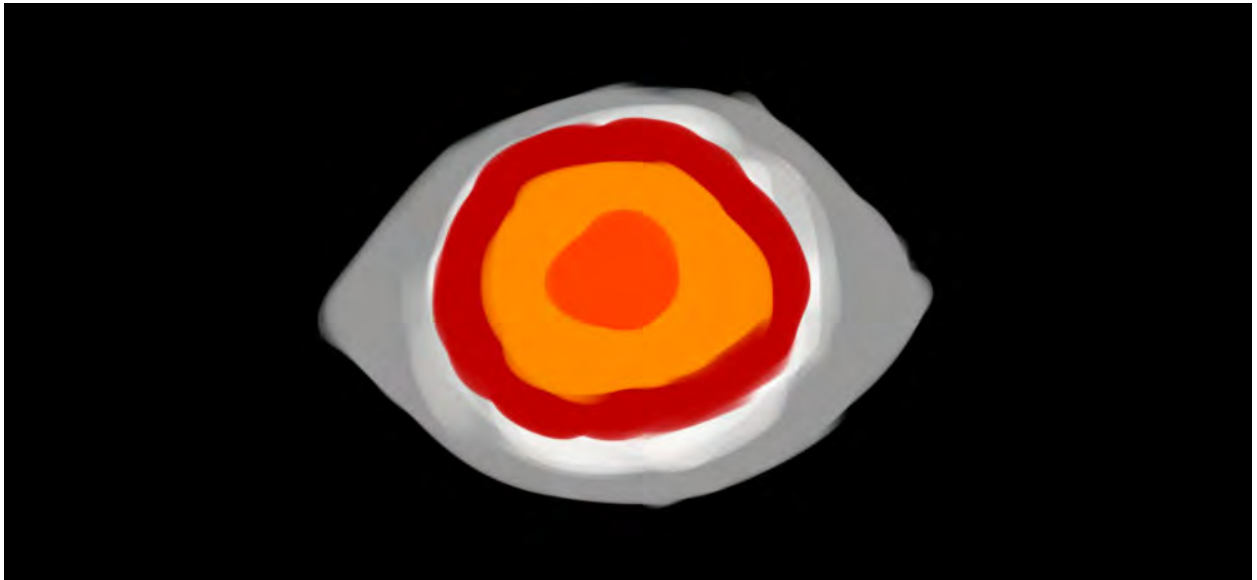


SMP Fall 2015

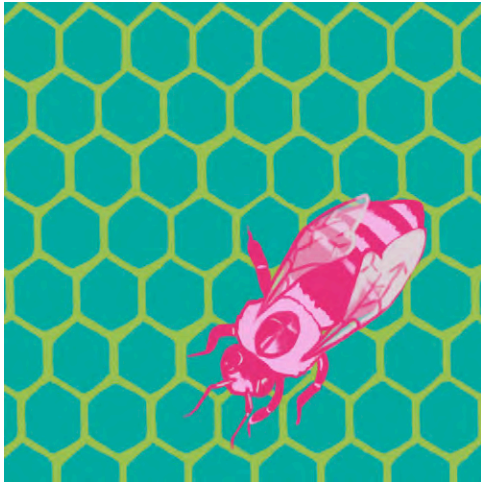


Jaymie Y. Im

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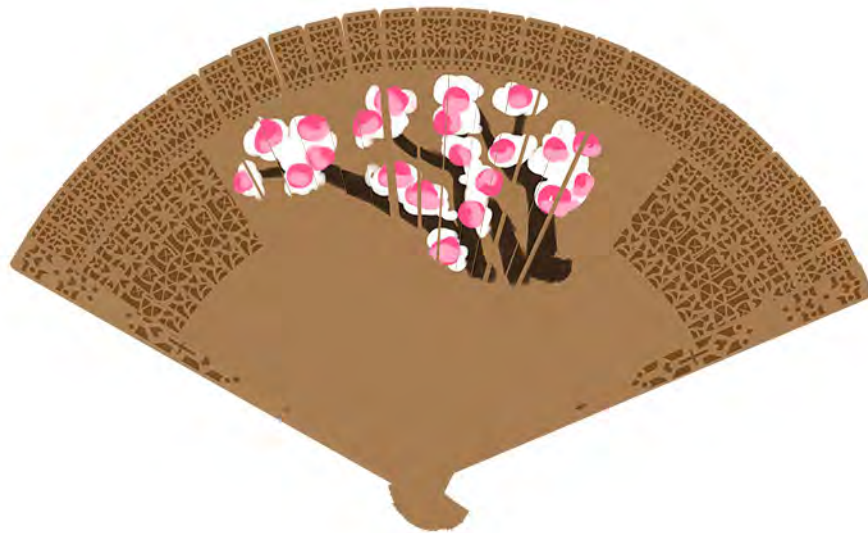
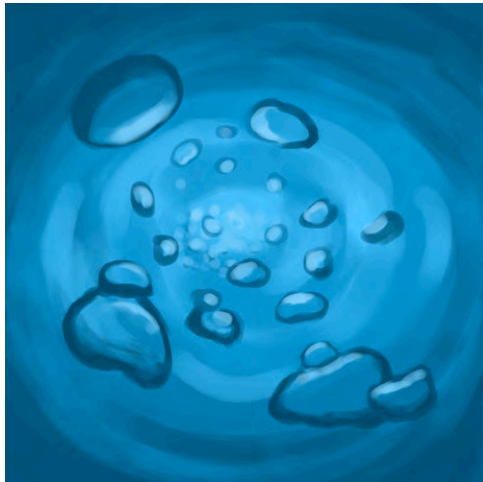
Twenty Works Marathon



(Left)
Bee
2.5" x 2.5"
Digital Painting

(Bottom)
Caged Bird
12" x 9" each
Watercolor paper, pen, color pencil

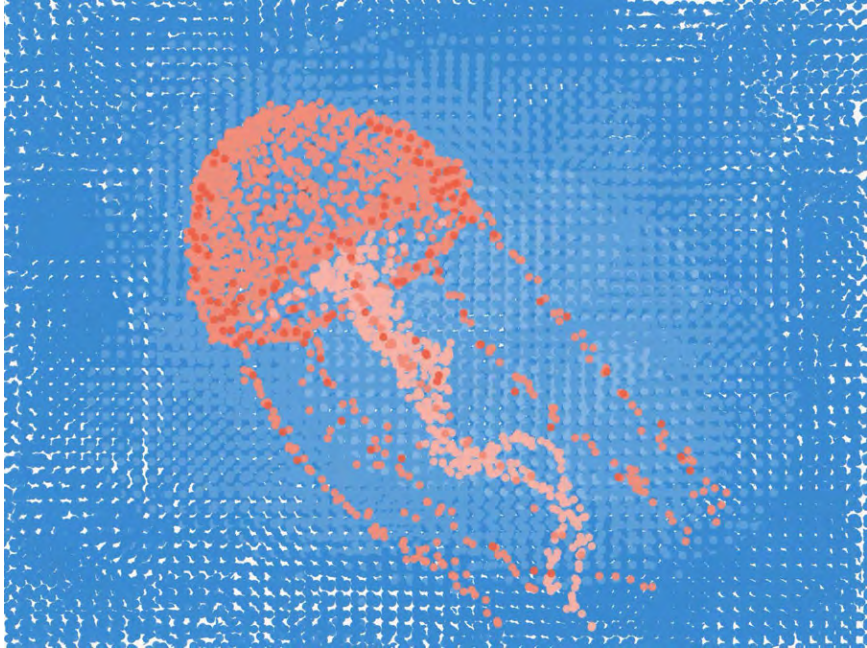




(Top Left)
Untitled
H'' x W''
Digital painting

(Top Right)
Starry Void
H'' x W''
Digital painting, gif

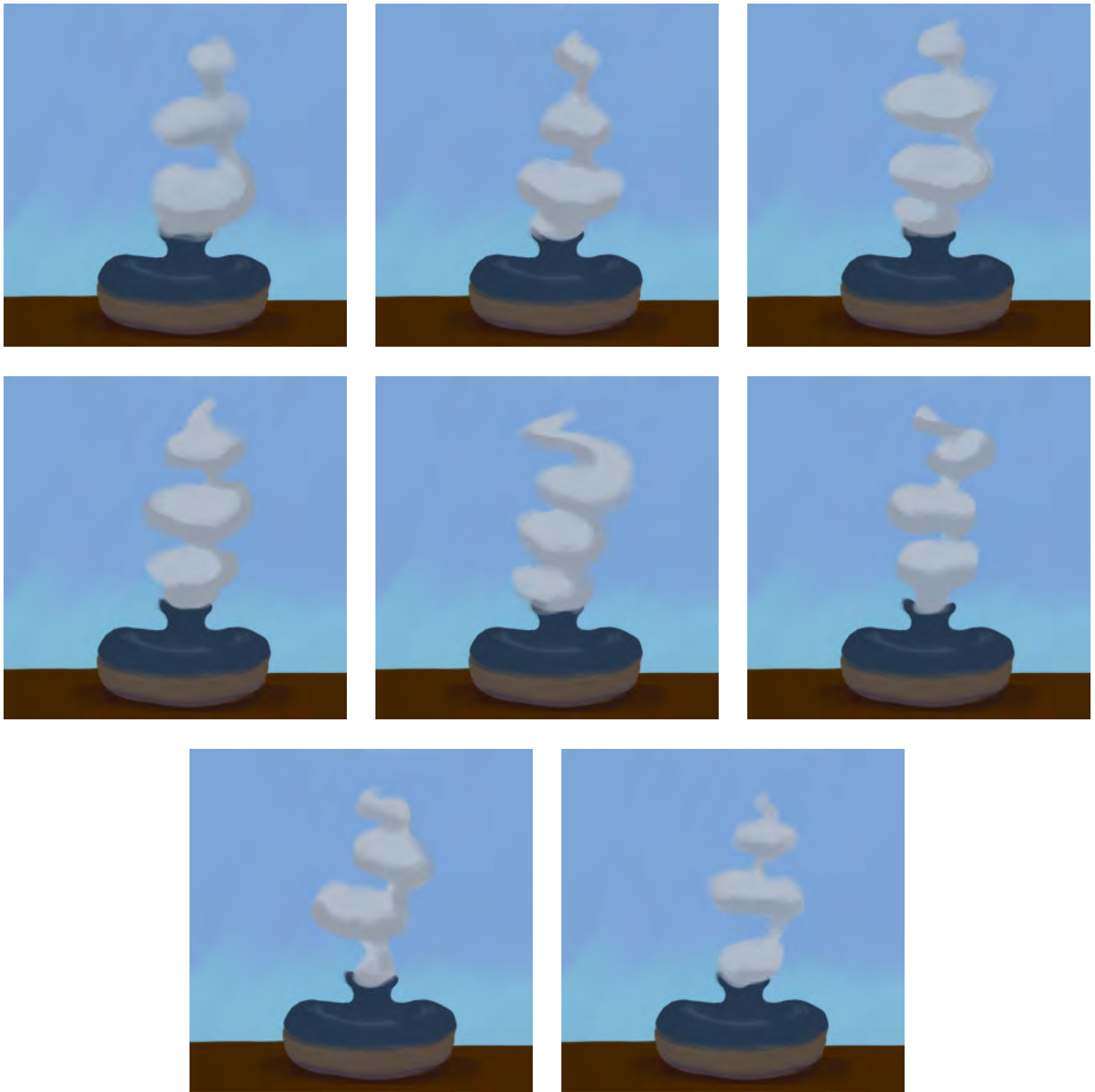
(Bottom)
Fan
Digital painting, gif



(Left)
Jellyfish
8.5" x 11"
iPad

(Bottom)
Fear of Judgment
16" x 11"
Acrylic, canvas





Smoke
Digital painting, gif

Full Text Explanation of Marathon

The two canvas paintings that are created during the marathon had the most meaning than most of my other works. The painting, called *Fear of Judgment* is about the anxiety I experience many times in my life. The three ideas I wanted to highlight in this piece is the fear of judgment, self-expression, and relating to others.

This painting is a response to one of the prompts from the marathon guidelines. The prompt is a quote from Deborah Butterfield, which she asks, “What is it that you most fear hearing about your work?” The answer to this question came immediately as I read the prompt, which is the fear of being judged, and criticized harshly. In order to make the message clear I used words instead of an image. The reason I use words is because what I fear are not physical or have a visual appearance; the thing I fear the most is the harsh comments, criticism, and opinions of the audience, which will only make me want to give up, and end my dream of being an artist. When I imagine my fear, I imagine my work being covered by harsh demoralizing words and red and black. This is the idea I went with for this painting. Some of these words come from exaggerated situation in my head when overwhelmed with anxiety. There are also words that came from people from my past when I was struggling with grade school. Examples of these words are “This is crap”, “Hideous”, “You should give up,” and “You are not good enough.” These words are painted big and bold to represent how much these words impact me emotionally.

This paint also connects to a different key idea, which is expressing my emotions. The painting is expressing my anxiety, fear, and stress of school and the future. I expressed these emotions through the process and visual appearance. During the creation of this piece, I was constantly feeling stress and anxious, which allow me to express these emotion in my piece better. **I also made the effort to not over think the marks and allow myself to just put the paint down. Like I said before, the words I used are words that appear in my head as I thinking about the things that causes my anxiety. I just paint these words without worrying about the legibility of the words, the placement, and the vulgar language.** I focus on just allowing myself to put my emotions on the canvas. The appearance of the words also becomes apart of how the painting visual expresses my emotions. The colors I used for the words are black and red. The red color is reference to the negative connotation of red ink. Red ink is usually used in marking exam and other assessments and usually highlights the bad quality of the assessment. The black is just an accent color that makes the red show up better, and make it apparent that there are many words layered on top of each other. Also the layering of words becomes apart of the visual representation. The layering of the words illustrates the chaotic feeling of anxiety and what was going on in my mind.

This work is also about other people that deal with a similar problem as me. Many of the people in my life are people who suffer anxiety problems or are currently dealing with issues that are causing them more stress. They are also people that I admire and get most of my strengths from because they do not let these emotions control them. When working on this project I want to focus on my feelings and other people with a similar situation, and remember what they say during these times. Many of the words in the painting are words I hear from my friends and family when under a lot of stress. Also during the open studio, I receive comments of how the painting reminds them of their current problems and feelings. I want this painting to show others how I felt, and that they are not alone in feeling anxious. In a way I used this painting to reach out to others.

Mid-Term Artist Statement

This work is build off of a painting I created during the twenty works marathon. The painting is based of my emotions during the first few weeks of school and the fear of judgment. This piece inspired me to continue to create works based on mental health and my own self-expression. The projection piece I made for the mid-term review is based on anxiety and depression. The reason I chose these two emotions because I feel that they come hand to hand. From experience both personal and in observation, the more anxiety takes it's toll on the person, the more likely the become depress. For me it's sometimes an endless cycle from anxiety to depression and back to anxiety again.

I show this cycle through the looping projection of two eyes changing from anxiety to depression and then back again. The projection features two different forms of eyes that express either anxiety or depression. These emotions are manifest by the color and movement, and the pairing of another animation that use words. The eye is wide open so that the audience sees the orange and yellow iris. The eye has very small jittery movement that makes it look alive and active. The color and movement represent the energy and restless feeling of being anxious. The other animation that pairs with the anxious eyes uses words appear when someone is anxious. The words are written in an ostentatious way to make them appear that they are yelling to the view. I want to show how they feel like to me when I am in a state of anxiety, which are words the that yells at me until I only focus on these words and get stuck in the endless cycle of anxiety and depression. The eye that represents depression is the opposite of anxiety. The eye is close and blue instead of orange and yellow. It keeps shedding light blue tears as the word animation plays. In the word animation the words are written in blue and is lower case letters. The words suppose to fade in and fade out as it gets close to the end of the cycle. The animation suppose to emphasis the quiet and sadness.

I have the animation looping in a cycle so that the anxiety eyes close and become the eyes for depression and then it open it's eyes again to go back being anxious. The loop represents how anxiety and depression comes hand in hand. Sometimes it feels like an endless cycle for people who still struggle with these issues.

The position of the projection plays an important part to the entire project. I wanted the eyes to watch the audience from the left and right walls of the lobby while the word animation plays in the front. I want the audience to be surrounded by the emotions and I wanted the animation have a strong impact.

The projection also relates into my research on Van Gogh. He created works the came from a complicated time of his life. Some of his works are meant to reflect on those emotion and some are meant to just help easy the tensions. Also his style of painting creates visually movement through the swirl of blues in the sky and the diagonal lines of green in the grass. Even though the painting does not move, it gives an impression of movement. The eye that represents anxiety was inspired by that style. I know anxious people eyes do not necessarily move like they way the eye I created do but I wanted to exaggerate the movement to help invoke those feeling.

Joe Reinsel Studio Visit

We talked about how sound could have been a great addition to the projection. Reinsel said that using sounds similar to white noises could help elevate the sense of stress. Also he thought the echo-y lobby of the Art Annex could have enhanced the quality, and effect of the sound. Reinsel also thought that sound would have made the emotions more obvious.

Then we talked about how I could have made the projection more efficient. During my mid-term project, I thought using three computers for my three projectors could have been avoided. Reinsel said that I could use a DVD next time for future projection. Using a DVD would be efficient and involve less hassle with computers. Reinsel also suggested that I should try testing the to projection in different areas, and surfaces to see of on certain location would have made a better and strong effect. He also though that I should look at some anamorphic art for some inspiration for future projects. Reinsel thought I might be very interested in it, which he was right about.

Goal Statement for Final

For the final review, I want to create an animation that is about a stress dream. I will make a full detailed storyboard, and animate most of the storyboard. I will draw the animation and film a couple things from real life to help create a dream like space in the animation. Along with creating the animation I will also read some of *Dali & Film* as research to make the emotion and space better presented.

Anne Marie Brady Studio Visit

We talked about what I should do to make the animation express anxiety and stress, and dreams better. One thing Brady mentioned is that I should make the space more distorted to make it more obvious that it was about a dream. She said that the idea of using both film and animation is one way to create distortion in the space. Brady also said that at the end I should make it appear that the dreamer was trying to pull itself out of the dream. We talked about how in a way pull we ourselves from the dream. We agreed that this may be hard to recreate but I will try to mimic this idea in my animation. She also said that having inconsistency in the progression of time would add on to the dream like effect. An example of the inconsistent progression would be movement that seems to skip around, and slowing down or speeding up movements.

Brady also thought I should try to add “physical” sign of stress, which she means the feeling your chest tighten, and heart beating. This can be recreated by add sounds like racing heart beat and panting. Beside of all the things I could do to make the animation successful, Brady thought that the idea, setting and combination of film and hand drawn animation are good.

Artist Statement for *Dreaming*

Dreaming, a projected animation is a continuation of my exploration of expressing anxiety and stress. This work is inspired by the famous dream sequence created by Salvador Dali for Alfred Hitchcock's *Spellbound*, and Dali's collaboration with Walt Disney on a project called *Destino*. The impetus for *Dreaming* is my own experience of stress dreams. Animation can simulate the experience of paranoia and fear, distortion of the world, and erratic time flowing so common in dreams.

Before creating the animation, I drew a few ideas of what the characters should look like, and practiced creating the frames of their movements. I ended up choosing a simple design that is neutral in gender, races, and age. I wanted the identity of the characters to be open to interpretation. Then I made a storyboard, after which I created the backgrounds, which were inspired by the appearance of a generic school hall, and classroom. I purposefully did not add elements of fun and creativity to make it look more intimidating. The scene is set with walls and floors of white and grayish purple which is supposed to simulate the anxiety of being in institutional setting.

The idea of the dream is supported by the style I used to paint the background, and the progression of the animation. The background is fuzzy like it is a space one tries to remember, but missing details. All the characters are white with black outline, and lack uniqueness. This is supposed to represent the shadowy figures in your dream. They show expression through their eyebrows, mouth, and gestures, which is supposed to go with the idea of having the people vague and open for interpretation. The people in the background lack smooth movement making them look more like cartoons, which adds on to the idea of dream. The main character looks no different from anyone else except its movement is smoother, which is supposed to represent the viewer. There are some scenes in which the animation looked pause, adding to the anxiety. When I feel stress, it feels like time is going by slower than usual, and this increases anxiety. This is why I add the pause in the animation because I thought it brought more anxiety.

The viewer sees this animation from the first person viewer and third person viewer. The perspective changes constantly in the animation so they can see what is happening from multiple perspectives. There is a mixture of animated and real footage in the animation to make the world distorted and further emphasize that the world is a dream. The viewer also sees and hears the weird things that happen in the dream such as time skipping, hearing laughter, and shadowy figures haunting the dreamer. This makes the animation become unsettling, and represents the anxiety of the dreamer. The viewer watches the dreamer reacting to the weird occurrence both externally and internally. The viewer can see the dreamer looking more scared and can hear its heart beating faster as more strange things are happening.

The emotion of anxiety is expressed through dreamlike imagery. In the animation, the strange events happen more frequently toward the middle and end of the animation. The feelings of anxiety are further expressed with the faster pace, sounds, and distortion of the space. It then climaxes in the second to last scene where the dreamer encounters the room full of shadowy people laughing in the dark. This causes the dreamer to wake up at the end of the film.

Source to Self

Vincent Van Gogh was interested in the landscape and the working class. He was captivated by Japanese art and his later works were influenced by it. He also began to paint, in part, as a response to his mental state. I share his interests and my work has been similarly affected. One of the reasons that I share these interests is because I have come understand that van Gogh has had an influence on my work. He also had an influence on other artists like David Hockney.

Vincent van Gogh was a Dutch Post-Impressionist artist during the late 19th century. He originally was a clerk at an art dealership called Goupil & Cie in The Hague.¹ Then he pursued a career in the clergy, but later was dismissed by the church for being overly enthusiastic about his faith.² Van Gogh started to take the path of an artist due to the influence of his brother, Theo, who gave him advice to be a painter. In order to learn how to draw, he read books by Armand-Theophile Cassagne such as *Guide de L'Alphabet Du Dessin*.³ His studies helped him understand the skill that goes into drawing. Then he started to copy works from other artist, such as Jean Francois Millet, Eugène Delacroix, and Rembrandt Harmenszoon van Rijn, to refine his skills.

Van Gogh's family had a history of mental illnesses, such as both of his grandfathers, and aunt and uncle who either suffered epilepsy or some other form of brain disease.⁴ Van Gogh's initial breakdown was related to an overpowering dream.⁵ He was admitted to a hospital in Provençal City of Arles after a mental breakdown that was started by a disagreement with Paul Gauguin. This is the well-known event that led up to him cutting off a piece of his left ear. He moved to Saint-Rémy in May 1889, where most of his well-known works were made. Van Gogh then moved to Paris to be treated by Dr. Paul Gachet a year after his admission to Saint-Rémy. Throughout his time in the hospitals he created many *plein air* paintings of the hospitals, and the landscapes near the hospitals. Painting was a way for van Gogh to cope with his mental instability. He was encouraged to paint as part of his recovery by Dr. Gachet⁶. Van Gogh died on July 29, 1890 from an accidental gunshot according to the BBC.⁷

Another theme in his works is consolation. Due to his severe mental issues, he needed an outlet. In his letters to Emile Bernard about *Sunflowers*, he had expressed how painting was compensating for the fact that he was forced to live in misery, and to live like a madman.⁸ An example was when he looked at the sunflowers, which helped him console himself as he painted them.⁹ He also conveyed the feelings of anxiety that he and the other patients felt in Saint-Rémy through his painting *The Garden of Saint Paul's Hospital*. The emotion of anxiety might have

¹ Vellekoop, Marije, et al. *Van Gogh the Birth of an Artist* (New Haven: Yale University Press, 2015), 13.

² "Vincent van Gogh," *The Art Story Modern Art Insight*, <http://www.theartstory.org/artist-van-gogh-vincent.htm>.

³ Vellekoop 2015, *Van Gogh the Birth of an Artist*, 19.

⁴ Edwin Mullins. *Van Gogh The Asylum Year* (London: Unicorn Press Ltd, 2015), 9.

⁵ Ibid.

⁶ "Vincent van Gogh," *The Art Story*, <http://www.theartstory.org/artist-van-gogh-vincent.htm>.

⁷ "Van Gogh Did Not Kill Himself, Authors Claim." *BBC News*. October 18, 2011.

<http://www.bbc.com/news/entertainment-arts-15328583>.

⁸ Stolwijk, Chris, Sjraar van Heugten and Leo Jansen. *Van Gogh's Imaginary Museum Exploring the Artist's Inner World*. (New York: Harry N. Abrams, Inc, 2005), 23

⁹ Ibid.

been shown through the choice of colors and expressive brushstrokes. However, this was a piece of work that did not directly show emotion through referential imagery; he had to explicitly state his intention of this piece of work through a letter to Bernard¹⁰. A lot of his work was dependent on the viewer's perception, and mental constitution, and their need for solace. So the emotions in *The Garden of Saint Paul's Hospital* depend on how the viewers perceive.

In his early works, Van Gogh was interested in the working class (the miners and weavers), and their living environment. He had done works that depict the working class heading to work and their everyday tasks. An example of a work that was inspired by the working class is *The Potato Eaters* (April 13, 1885–May 1885). In a letter he wrote to Theo he said:

You see, I really have wanted to make it so that people get the idea that these folk, who are eating their potatoes by the light of their little lamp, have tilled the earth themselves with these hands they are putting in the dish, and so it speaks of MANUAL LABOUR and — that they have thus honestly *earned* their food. I wanted it to give the idea of a wholly different way of life from ours — civilized people. So I certainly don't want everyone just to admire it or approve of it without knowing why.¹¹

Van Gogh wanted to create a true peasant painting that shows the true nature of living as a working class. He emphasized this realistic view of the working class with the use of dark sickly colors, such as a dark yellow green and muted yellow green, and purposely making the figures look tired and worn.¹² He had also completed some painted works on the small houses that the workers lived in.

Along with interest in the working class, he enjoyed the outdoors. He interpreted how the landscape looked through his eyes rather than recreating the landscape realistically. He had a strong belief that artists need to be surrounded by nature in order to achieve a successful landscape painting.¹³ Through these paintings he learned to use color “‘more arbitrarily’ in order to express himself ‘forcefully.’”¹⁴ Van Gogh's landscape paintings were very colorful and expressive; the brushstrokes in the painting can create detail in the texture of the object, and give us an idea of its movement, its living force. An example of this can be seen in *Cypress*, which is one of the landscape paintings that he created during his stay in the hospitals. Van Gogh found it aesthetically pleasing because of lines and proportions, and challenging because of the dark colors of the cypress that stands out in the sun-drenched landscape.¹⁵

Van Gogh later had a deep interest in Japanese wood block prints called Ukiyo-e. Ukiyo-e means “floating world” because the prints focused on entertainment or anything that is outside of the everyday world. Van Gogh enjoyed these prints because of the bright colors, the

¹⁰ Ibid.

¹¹ “To Theo van Gogh. Nuenen, Thursday, 30 April 1885,” *Van Gogh Museum*, <http://www.vangoghletters.org/vg/letters/let497/letter.html>

¹² “The Potato Eaters,” Van Gogh Museum, <http://www.vangoghmuseum.nl/en/collection/s0005V1962>

¹³ Stolwijk, *Van Gogh's Imaginary Museum*, 31.

¹⁴ Ibid., 35

¹⁵ “Heilbrunn Timeline of Art History,” *The Metropolitan Museum of Art*, <http://www.metmuseum.org/toah/works-of-art/49.30>

compositions with unexpected cropping and aerial perspective, the powerful contours, the decorative patterns, and the novel, non-western motifs.¹⁶ He looked at and studied Japanese prints along with studying their culture when he was in Paris, and he began to form an idealized utopian vision of Japan. According to Kodera's article called "Japan as primitivistic utopia: van Gogh's japonisme portraits," Van Gogh viewed Japan as a model of his ideal society and ideal artists' life.¹⁷ In one of his letters, he wrote, "Here my life will become more and more like a Japanese painter's, living close to nature like a petty tradesman."¹⁸ Van Gogh got this view from reading *Le Japon Artistique* by Bing and *Revue des Deux Mondes* by A. Leroy-Beaulieu. Both articles talked about how all Japanese painters found inspiration and happiness from nature, which led van Gogh to believe he must live closer to nature to create good works. Around February 1888 van Gogh was describing his painting as Japanese-like. He was using reed pens and was planning to make an album of drawings that was like a Japanese album.¹⁹ He also started to copy the prints he collected into oil painting, which resulted in *The Courtesan*, *The Bridge in the Rain*, and *The Flowering Plum Tree*.

Van Gogh's interest and inspiration of Japanese prints can be seen in Ando Hiroshige's *Almond Blossom* in *The plum tree teahouse at Kameido* by Utagawa Hiroshige. *Almond Blossom* shared some similar qualities to the print because of the treatment of the trees, the detail in the flowers, and the colors. Hiroshige used a limited color palette comprised mainly of dark blue, red-pink, and teal-green. Van Gogh also uses a limited color palette of blue, light pink, light yellow, and a mute blue-ish green in his painting. Van Gogh's line work also shows evidence of his influence from Hiroshige who used fine thin lines to show the figures and objects in the prints. He showed the bending of the tree shape with the use of lines; van Gogh did the same with his painting but the bends were more rounded than angular. The two different trees share the same line quality in the flowers. Both artists drew the lines outlining the flowers delicately and are almost undetectable.

Van Gogh's style employs vivid, intense colors and his brushwork is charged and physical to create a sense of movement. *The Starry Night* is an excellent example of how color and brushwork convey movement within the landscape. *The Starry Night* is full of different hues of blue, dark greens, and bright yellows, each color is pure and clean so the viewer can see each stroke van Gogh made in the painting, which helps to create dynamism within the painting. The swirl direction of the blue hues in the painted sky mimics the movement of the wind and the bright light colored stroke surrounding the yellow stars create the effect of twinkling lights. The greenish-blue stroke of the trees near the town reminds me of waves in the ocean. This style of van Gogh's active, charged brushwork can be seen in many contemporary artists, one in particular who is of interest to me.

One of these artists van Gogh inspired is David Hockney, an English painter, photographer and printmaker. He decided to be an artist early in his life unlike Van Gogh. Hockney was inspired by his father's pram workshop because he was fascinated by his father's

¹⁶ Ibid., 111

¹⁷ Tsukasa Kodera. "Japan as Primitivistic Utopia: Van Gogh's Japonisme Portraits." *Neherlands Quarterly for the History of Art* (1984), 208

¹⁸ Ibid., 194

¹⁹ Ibid., 195

simple task of putting paint on a bike.²⁰ Marco Livingstone said that Hockney admired van Gogh because of the artist's endlessly inventive repertoire of elegant marks to convey the physical distinctness and texture of the subject.²¹ Hockney's work also relates to ukiyo-e prints that often took on the theme of landscape²² so the two are related because Hockney mostly does landscape paintings. Hockney's work is of interest to me because of his style and use of color. His choice of colors is vivid, and does not employ harsh colors such as pure black and white. I like the simplistic quality of the foliage in Hockney's depictions of the landscape, which pays attention to the gesture of the object, often trees, rolling hills and winding roads and the different color of the space, which helps create a sense of time of day and the weather. I also admire his ability to draw on an iPad, which is much harder than using a drawing tablet.

Hockney has some similar stylistic and thematically qualities to van Gogh's work, which can be seen Hockney's iPad paintings. Hockney wanted to create visual records of where he lived, similar to the landscape works Van Gogh created when he lived in Provence. One of the paintings Hockney made that fulfilled that goal is an iPad drawing titled *The Arrival of Spring in Woldgate, East Yorkshire in 2011*. This drawing shares some similar visual elements and tone as Van Gogh's landscape painting, especially in how Hockney makes his "brushstroke" visible.. The noticeable brushstroke creates the detail of the tree leaves, tall grass, and foliage on the ground. Hockney and van Gogh share similar use of vivid color in their landscape, avoiding the use of harsh colors, and instead a variety of colors are used to create shadows and highlights. The choice of subject is very similar as well because each space the artists chose are very tranquil and usually lack activity in subject. In Hockney's painting, there was an element of stillness in time; the trees and foliage did not appear to be mid-movement in the painting, which created a very calming effect. This sense of stillness is in contrast to van Gogh's paintings in which his brushstrokes create visual movement, such as in *The Starry Night*. Curiously, at least to me, the movement in van Gogh's painting is also calming because the visual movements that seem to evoked are natural patterns in nature, like wind currents or the movement of stars in the night sky.

From my research on van Gogh, I have learned that there are many similarities we share when it comes to our early life histories, making studies for works, and stylistic elements. My own early history parallels that of van Gogh's in that I too learned to draw by copying works that I admired. In my case, I copied works from cartoons that I liked as a child. Some of these works are from Japan, such as *Sailor Moon* and *Pokémon*, which finds I think a significant resonance with van Gogh's interest in Japanese wood block prints. I even thought Japan had people with the best creative minds when it comes to creating fictional worlds and using lines to create these elaborate scenes in their graphic novels – not unlike van Gogh's ideas of Japan as a utopian world. I taught myself how to draw first and then I went to after school art classes where I learned to refine some of my skills. I learned how to draw people from looking at Japanese animations and looking at pictures of models in magazines. The school I went to did not teach us human anatomy unless you took the adult level class, so it was in an Introduction to Painting class in college where I learned more about the human anatomy.

²⁰Christopher Simon Sykes. *David Hockney The Biography, 1937-1975* (New York: Random House, Inc, 2011), 16-17.

²¹ *David Hockney A Bigger Picture*. (London: Royal Academy of Arts, 2012), 27

²² Frederick Harris. *Ukiyo-e The Art of the Japanese Print*. (Vermont: Tuttle Publishing, 2010), 60

One of the works that started my art journey was an exploration of personal work, which I made in Introduction to Drawing. This drawing is about the people that I admired and who had influenced me through out the years; the people depicted were Steven Irwin, Clamp, and Naoko Takeuchi. This work was similar to van Gogh's exploration of the working class when he started his artistic journey. I thought that my work would be stronger if it was personal or more about myself. The drawing involved mixed media - watercolors, paper, ink, and pen. The drawing used human silhouettes to represent the people that influence me. In each silhouettes, there is a watercolor illustration that depicts something that they are well known for in their line of work. For example, Steve Irwin has a crocodile in his silhouette, which refers to his show, *The Crocodile Hunter*. Unlike the three people I admired, I depict myself in a detailed pen drawing instead of a silhouette. The background had gradation of white to dark gray. I placed myself at the left hand side of the painting while placing the three people in front. The three people are marching towards the right where the paper is at it's lightest and I am at the darkest end of the paper. This image represents how the three people are leading me to my future path.

Like van Gogh, I made an artwork based on the works of a Japanese artist named Takashi Murakami. He is a contemporary artist that is known for creating the Superflat movement, which combines high art and anime, while employing flat planes of color.²³ I created is two acrylic paintings on canvas that play on the stereotypical themes in anime and graphic novels aimed at and audience of girls and boys. This topic was inspired by Murakami's themes he worked with in his past paintings such as questioning the difference between West and East, past and present, and high art and popular culture.²⁴ My topic is similar to his because I show how anime and graphic novels have two distinct styles and themes depending on the gender of their audience. The painting shares similar characteristics to Murakami's work through the Superflat style I used to create it. The painting is flat, which means it lacks depth, and use bright colors and black lines that are similar to Murakami's characters in his paintings.

In my contemporary artworks, like my early works, most come about from a time when I just drew to feel better, or when I wanted to draw out my feelings and opinions. An example of some works that I have drawn to make myself feel better are most of the works made during the twenty works marathon at the beginning of SMP this year. Two pieces that were inspired by relaxation were the jellyfish paintings. The way a jellyfish moves is graceful and silent; sometimes their movement looks like they are just floating away in the water. I wanted to capture those feelings through watercolors to emphasize the very light and graceful traits of a jellyfish. I am also currently working on a piece that helps me express certain emotions through a visual medium, similar to how van Gogh conceived of his painting, *The Garden of Saint Paul's Hospital*.

In my most recent projects *Inner Turmoil* I want to explore the idea of expressing how others and I feel when under the influence of a mental health problem. I want my work be about how anxiety and depression feels like for me. My midterm piece *Inner Turmoil* expresses the feeling of stress and depression in a more visually dramatic way, which is similar to how van

²³ Kristie Lu Stout, "Takashi Murakami: Superflat and super awkward," *CNN*, January 13, 2013, <http://www.cnn.com/2013/01/13/world/asia/talk-asia-murakami/>

²⁴ "Takashi Murakami," *Kaikai Kiki Co., Ltd*, <http://english.kaikaikiki.co.jp/artists/list/C4/>

Gogh used colors to “express himself forcefully.”²⁵ In this large-scale projected animation, the eyes depict stress jitters and are glowing red and orange to emphasize the energy and restless feelings of anxiety and stress. The words that play along side the eyes are also red and jittering with energy. However, the eyes that express depression have less ostentatious movement and color. The only movement in this eye is the tear, while the eye itself is closed and still. The word that plays along side with these eyes are still, and slowly fade in and out of the screen. The emotion is expressed through the slow and still movement, and the soft blue colors.

When I began my research on Van Gogh, I just admired his use of bright colors and mark making in his painting. It was not until recently that I started to admire his determination to paint during a difficult time of his life. He was able to paint many wonderful works that were influenced by his mental illness or works that helped him during his mental illness. His ability to just paint for himself inspired me to do the same. He inspired me to be more expressive in my work and to not worry about the opinions of others.

²⁵ Stolwijk, *Van Gogh's Imaginary Museum*, 31.

Bibliography of Source to Self

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Annotated Bibliography

Ades, Dawn. "Why Film?" In *Dali & Film*, 14-31. London: Tate Publishing, 2007.

This chapter gave me information about Dali's works involving films. I found that the Dali, like myself, like many media and in a way combines them together. His work inspired some of the scenes in my final animation such as the shadowy figures, and distortion in space and time.

Calza, Gian Carlo. *Ukiyo-e*. New York: Phaidon Press Limited, 2005.

This book gave me some information about Ukiyo-e prints. It also showed me prints that were not in *Ukiyo-e The Art of the Japanese Print*. This book has one of the two prints of *The Plum Garden at Kameido*.

David Hockney *A Bigger Picture*. London: Royal Academy of Arts, 2012.

This book was used during my research for artist for my source to self. I learned about Hockney's interest in landscape of his home place, which in the book also explains why he was inspired by van Gogh. The book explained how Hockney look up at van Gogh's landscape painting because of the style and how it is documenting the landscape of their home.

Harris, Frederick. *Ukiyo-e The Art of the Japanese Print*. Vermont: Tuttle Publishing, 2010.

Ukiyo-e The Art of the Japanese Print gave me information on Ukiyo-e prints during my research on Vincent van Gogh. I learn about the process, the popularities, and the uses of the prints. I used the information in this book for my source to self to explain the how the prints can be seen in both van Gogh's and Hockney's work.

Kodera, Tsukasa. "Japan as Primitivistic Utopia: Van Gogh's Japonisme Portraits." Edited by Stichting Nederlandse Kunsthistorische Publicaties. *Neherlands Quarterly for the History of Art* 14, no. 3/4 (1984): 189-208.

This article gave me some insight on van Gogh's interest in Japan and their art. This article explains why he was deeply inspired by Japan. Van Gogh has a strong belief that Japanese artist are the best because they immerse themselves in nature. I also learn about Japonisme, which is a term I did not know about till now. This also helps me see more similarities I have with van Gogh.

Loomis, Andrew. *Fun with a Pencil*. New York: Viking Press, 1939.

This book is gives advice and tips on drawing cartoon-like human figures. I used it as reference for my animation. It also helped me learn how to draw different angles of the human body despite the cartoon style of the Loomis drawings.

Mullins, Edwin. *Van Gogh The Asylum Year*. London: Unicorn Press Ltd, 2015.

The book talks about van Gogh's history in the Asylum and his struggle with his mental instabilities. This reading help me understand how painting became a vital component in his life due to his mental illness. This also inspired me to create works based on my issues with anxiety, stress, and depression such as my mid-term project and my final.

Muybridge, Eadweard. *Complete Human and Animal Locomotion*, vol. 1. New York: Dover Publications, Inc., 1979.

This book depicts the movement of male and female bodies. I use it has reference with animating a human walking, and running. It also helped me understand how the human body moves .

Soth, Lauren. "Van Gogh's Agony." *The Art Bulletin* (College Art Association) 68, no. 2 (Jun 1986): 301-313.

This article is about how the *Starry Night* is an example of how he expresses his agony in a religious sense. This article help me understand van Gogh's use of painting to express his distress with mental illness. This also helped me with creating the two big projects for the this semester.

Stolwijk, Chris, Sjraar van Heugten, and Leo Jansen. *Van Gogh's Imaginary Museum Exploring the Artist's Inner World*. New York: Harry N. Abrams, Inc, 2005.

The book provided me information on the main themes on van Gogh's work. This allowed me to understand van Gogh's interest in Japanese art and nature. I also learn more about how he use painting to console himself by using it as a vehicle to express his emotion through colors, or paint things that make him feel better.

Sykes, Christopher Simon. *David Hockney The Biography, 1937-1975*. New York: Random House, Inc, 2011.

This book was part of my research for the source to self. I learn about David Hockney's childhood and early stages of his artistic journey. The information is used in the source to self to explain his early years. It also made me admire the artist more because of his reasoning to become and artist and his drive to be an artist.

Vellekoop, Marije, et al. *Van Gogh The Birth of an Artist*. New Haven: Yale University Press, 2015.

This book was part of my research for the source to self. I learn more about van Gogh's before he became an artist and during the early stages of his artistic journey. I learn more about his interest in the working class and their homes. This book also helped me see more similarity I have with van Gogh.