

Over the course of my years as an IB art student, my work, though with little conceptual consistency, has continued to express the concepts of identity and growth. I attempted to connect each of the piece's specific topics to the overall theme by having each work explore how, upon the arrival of new experiences, an individual's perspective can continue to evolve over time. In order to maintain a connection to my work, each piece is reflective of my progressing perspective, and provides a detailed emotional timeline to different periods of my life. Utilizing a variety of mediums such as oil paint and ink provided me with opportunities to express each of these instances uniquely, and further granted me opportunities to diversify my portfolio.

Upon entering high school, I found myself faced with an unrealistic sense of optimism that would lead me down an unfortunate path over time. As seen in my earliest works, these being my photography project "Tawny Toadstool" as well as its counterpart painting "Profusion of Hues", I expressed my subjects cheerfully through an array of fluorescent hues and lighting. This provided each of the pieces with a sense of innocence, a tone of which would quickly become lost among following pieces that expressed nothing but sorrow and despair. Over time, this being my progression into my later high school years, I found this sense of optimism depleting, and was wracked with an overwhelming surge of unresolved issues that built up upon this constant suppression. My second series of work, this being the rest of my Junior year, slowly became much more morbid in concept and appearance to stress the effects of a negatively developed mentality. Each of these pieces emphasize feelings of isolation and stagnation, illustrating the figure in a situation in which they find themselves under the unmoving control of an unknown entity.

My third series of work served as depictions of acknowledgment, and provided me with opportunities to specifically explore the acknowledgment of this negative mindset, and specifically focused on growth and remembrances of the past. My two-print series "Perspective", for instance, strives to emphasize how passages of time alter our perceptions of past events, and additionally serves as a homage to how such developments can strengthen our abilities as individuals. This piece in particular explores the concept of growth not only metaphorically by the inclusion of abstracted elements of nature in relation to a strengthened mentality, but also through the adaptation of technique, and taking inspiration from Stephen Alcorn's experimental techniques. These prints serve as a bridge for the last few works of mine, each of which presenting a foundational flaw in a personified form in order to recognize the burdens that weighed me down throughout this period in my life. My intentions for each of these works were to provide the viewer with caution, while additionally creating an ironic homage to these negative experiences.

Though I have experienced a variety of mediums, my personal favorites have been oil paint and charcoal. Prior to my years as an IB art student, my experience with each of these mediums was nonexistent, however I quickly found their impermanence calming to use, which made me eager to experiment and develop my abilities. Furthermore, the therapeutic nature of these mediums made me more confident to experiment with new techniques and detailed imagery, thereby making my latest works a bit more detailed than my previous ones. Additionally, each of these mediums work best for each of my intended tones. I often used charcoal when I wished to convey more desolate imagery whereas oil paint was provided when I needed to emphasize the colors of the subject. Although each work that incorporated this

medium lacked textural elements, my charcoal drawings provided me with more opportunities to incorporate rougher textures, and further emphasized the morbidity associated with the subject matter. Several issues I had with each of these mediums came from their impermeable qualities, and how making distinct marks quickly became lost among added layers. This was most prevalent within my painting based on a photography piece in which I had to change my initial technique of quick dashes to streaks of blended yet distinct hues.