

Alicia Lawson Curatorial Rationale

Where Art and Science Intersect

In creating my body of work, two common threads naturally emerged. In selecting the pieces to exhibit, I reflected on the experience of the viewer to determine the overall message I hoped to convey. In creating this exhibit, I sought to use the motif of line to express the connections between the disciplines of art and science.

At the core of both the visual arts and the natural sciences, there is an undeniable common ground to be found in the drive to explore, discover, and understand the world around us. Throughout my body of work, I explored the web of connections between these areas in my own life and the wider world. My artwork depicts the external environment through landscape and seascape paintings, the interaction of animals and humans within this environment through portraiture, as well as internal anatomy through medical illustrations. Throughout my artistic process, I draw inspiration from my family, my faith, and the natural world while exploring my love for science through art.

Beyond thematic connections throughout my body of work, a stylistic common thread also emerged in my pieces: the exploration of line. The use of line as an element of art functions compositionally as a method to direct the eye of the viewer from one area to the next within a piece. In my artwork I also aimed to explore the ways lines are used as labels in order to mark connections in unusual ways. For instance, I based *Diagram of Vestigial Structures* on traditional anatomical diagrams by using lines to label each structure with a corresponding description that would express the meaning behind the work. Similarly, in *Heart Strings* I played with this idea of lines as labels through the chaotic connections between text and visuals within the piece. I once again connected the idea of line to scientific visuals in *What the Ear Sees* through the inclusion of the one-line spectrogram, which represents the actual sound of the tap dance depicted. Finally, in *Up the Waterfall*, the lines of embroidery thread represent the movement of the salmon leaping upwards, undeterred by the frame.

Throughout my artistic process, I rely largely on observation directly from life and nature. In *Seascape Collection*, I traveled to different harbors and lakes throughout Mount Desert Island to create each piece on site, 'en plein air'. In other cases, such as the *Sarah and Brie* artwork, I composed my own photographs as references. In *The Little Flower* I used a combination of references, including drawing a rose and a photograph of my hand from direct observation.

This body of work represents my journey as an artist as I discovered and experimented with a variety of techniques and media. I explored watercolor, acrylics, charcoal, graphite, colored pencils, embroidery, pen and ink, photography, collage, and mixed media. I also chose an array of sizes, shapes, and formats for display. The range within my body of work expresses my main goal throughout the IB HL Visual Arts course, which was to push my boundaries as an artist and breakaway from the techniques and media I was comfortable with.

In determining the arrangement of my exhibition, I kept in mind a vision of breaking away. My vision for the composition of this exhibit focused on the placement of my largest piece, *Off the Line*. This artwork represents getting off the start line of a race and was used in this exhibit to express the larger idea of me breaking out of my comfort zone as an artist. Thus, I arranged the rest of my artwork to the left of *Off the Line* echoing the way the pieces explode from the runner, representing the work that has built up to this moment. The runner charges forward, representing the way I am looking towards my future as an artist.