

Molly Bierman Curatorial Rationale

A Life of Duality

As I have gotten older, I have noticed that there is never a completely correct answer to a problem. There is always a different perspective that develops from who you are and the influences you have experienced in your life. The theme for my exhibition develops from this duality in every nature of our lives, whether it be opinions, art or even buildings. In this exhibition I hope to express what I have learned and how I have used the duality that exists in our world. I used a variety of mediums from oil paints to clay, styles varying from photorealistic to pop art, and took inspiration from classical to contemporary artists, all creating a body of work that expresses who I am as an artist. Though these components of my art vary, they each show how duality has affected my life, and therefore contribute to a cohesive body of work. While I began this course with a very rigid and realistic art style, never limiting myself in the medium I used, I was able to develop a style that allows me to express who I am through my art.

Throughout my body of work, several motifs can be seen within the main theme of duality. The first motif is that of human interaction, seen in *Lacrosse Highlights* and *Fleming's Left Hand Rule* using the symbol of hands. In these two artworks, I chose to express how two different interactions in my life have shaped who I am today: playing lacrosse and excelling in my physics classes. Our hands are a key component of how we interact with our environment. The hands in these paintings represent the hold these two areas of my life have had in my development and in understanding duality in the world around me. From a compositional lens, I have used highlights and shadows extensively in my body of work to express the positives and negatives of both personal interactions and perspectives. While this can be seen in *Lacrosse Highlights* and *Fleming's Left Hand Rule*, it is seen more clearly in my pen and ink piece, *Angkor Wat Temple*, which focuses on duality on an international scale.

In *Angkor Wat Temple*, I used a two-point perspective to clearly define the positive and negative history of this temple through shadows and highlights. While this piece mostly sheds light on the positives of duality, there are also negative attributes. My second piece studies this area, with a social commentary on the two sides of the "American Dream." One that strives for it, leading to a crazed desire for something that is unattainable, and the other side represents those who fell victim to the lie. In the painting, *Duality*, I strayed from the realistic feel of the others for a more comical look, featuring distinct brush strokes and color blocking. I continue this more graphic look in several of my other works such as *Kids @ Play*, where I used various symbols and contrasting elements to create a cohesive narrative of my childhood.

I chose gold frames with black matting for all my artwork. Most of my artwork contains some element of metallic gold or a vibrant yellow, and while they are different in each piece, the matching gold frames unify the exhibition. I chose the black matting to contrast with gold and to provide a simple background for each piece. For organizing the exhibition, *Kids @ Play* is my largest statement piece at the center. This work is my final, and favorite piece of the entire exhibition. Surrounding *Kids @ Play*, I worked chronologically within the order my pieces were made, representing my growth throughout the course. Throughout my IB Visual Arts course, I have been offered the opportunity to experiment with many different media and styles that I would not have tried otherwise. I've grown not only as an artist and a student, but as a person as well.

Olivia Grinnell Curatorial Rationale

Growth through Nature

Throughout my two years of IB Visual Arts, the overall theme for my artwork has changed and developed. It began simply with nature, but after creating more art and reflecting on it together, I realized growth was an idea that could be added. Nature and growth are intrinsically linked together and these ideas of personal growth and reflection are represented in different ways throughout my work.

My first piece directly correlates with the theme of nature. It is a mixed media painting with acrylic and gesso. The intention was to create a landscape while experimenting with an unfamiliar medium. I based the painting off a photograph I took of a real place that I had a personal connection with. The colors reflect my personality and style, as I've always loved to paint with bright colors. This was my first piece in my IB Art journey and will always be one of my favorites.

I started to break away from nature to add another element to my art with a desire to make art that was more personal and relatable. I did this with my watercolor painting, *Butterflies and Flowers*. I kept a nature theme and added a deeper level of meaning. The main idea for the painting was to display the feelings that many have – trying to portray themselves as strong and happy, even though often we are often hiding some type of sadness. My next piece, *Growth*, represents that theme in a deeper, abstract way. I used clay to create a small flowerpot. I carved cracks and holes into it and “sewed” them with gold wire. My original intention for the piece was to represent stepping out of your comfort zone and breaking free from what's holding you back by adding vines growing out of the holes. I was not satisfied with the way that looked and leaned more toward the meaning of recovering and growing from the past. I think it reflects the idea of breaking out, represented by the pot cracking, and the wires bringing the cracks back together represent putting the past behind, and growing as a person.

My most recent and favorite piece, *Progression*, gives a detailed visual of growth. *Progression* is a mixed media piece displaying elements of my high school track and cross-country experience. It shows the actual growth I have had as an athlete, as well as the personal growth I gained during four years of high school. The background is a collage of race numbers and other items I have collected that express my abundant memories and physical improvement. The theme of growth is also represented by the flowers on the jersey. The flowers connect the piece to nature and allude to one of my first pieces, which was embroidery, showing the path I have taken as an artist. Growth and reflection are displayed by the pose I chose to paint. It's a depiction of me after finishing a race, showing that feeling

of accomplishment and joy. It represents how a large chapter of my life is about to come to an end, and how I am looking to the future for new experiences in college and wherever life takes me.

The number two racing sticker on my leg is another small meaningful detail. It represents that idea of always feeling like the second best. Something I've experienced not only with running, but in other aspects of my life, making it a personal challenge. Additionally, the number two represents harmony, cooperation, balance, commitment and maturity. All represent what I have learned from being on the team.

Displaying my body of work together highlights my colorful style and the themes that have developed. Nature is represented clearly, while the theme of growth is more abstract. The two themes work together to create a personal and reflective exhibit. The ideas expressed in my body of work and through each individual piece represents me, and combined they express the theme of growth even deeper.

Sophia Hollasch Curatorial Rationale

Other Worlds

I have always been drawn to fictional worlds, often of my own creation. The artwork I created became ways for me to express myself. When this theme became more apparent to me, I began to focus my work on this topic. As I selected pieces to exhibit, I looked for the pieces that exemplified this theme the most.

In the beginning of my journey through this course, I found myself creating art based off stories and characters I had already created prior to taking this course. In both *Harbinger* and *Earthborn Series*, I used characters and concepts that I had been developing for a while. Kirsu is a singular character I have been developing for several years. Kirsu is represented in one of my first pieces for this course and is very much in my comfort zone. However, as time passed and I grew more comfortable with the process and the work involved in this course, I found myself branching out to subjects, concepts, and mediums that I had previously had little to no experience with.

With *Alien Plains*, I took my first major step into creating full scenes of fantastical locations despite its earthly inspirations. The Zhangye Danxia landform in China heavily inspired my colors, as well as the Mandarinfish, but the grassy landscape has little to do with either of those artifacts. I had never painted a full landscape before, nor had I created an acrylic painting of this size. This was a test of both my painting abilities and my comfort with the material. In the end, I found myself having quite a bit of fun. I had freedom of being able to create something so colorful and fantastical from my own brain, something that was so separate from its inspirations with connections that are not clear or explicit.

In my second year, with *Magic in Nature*, I painted small scenes of natural environments that can be found in our world. I then incorporated a creature or hint of a creature that would take the viewer out of our world and into another one. This series reflects *Alien Plains* quite a bit, as I was once again painting landscapes. This time, the challenge came through in the medium, as I had never worked with oil paints before. The size of the canvases was also a challenge, as they were only 4 inches in diameter. I fell in love with landscapes and environmental scenes, and I am quite happy with how both pieces turned out.

Outside of my theme, I strived to have variety in my work in terms of size and medium. While I do not have as many 3-dimensional pieces as I would like, I think that I have a wide amount of diversity in the mediums I used. I was uncomfortable and had never used oil paints and found objects, as seen in *A Fleeting Grasp*. Sculpture was a new experience for me, and most of my 2-dimensional pieces are drawings, usually in pen or marker. I am extremely grateful to have had the opportunity to use mediums that I would not use regularly.

Using materials like oil paints, clay, and digital medium allowed me to grow artistically in a relatively short period of time. I used the lessons I learned while creating artwork for this course in the art I create in my own time. I have grown tremendously as an artist during the two years this course, and I see myself continuing to learn from my experiences and the experiences of my peers to further my own work.

Carolina Marian Curatorial Rationale

Complexity

Throughout my exhibit I hope to provide the viewer with another perspective that I have had little interaction with. The theme of cultural discovery is portrayed through my use of media, especially with an emphasis on space and form. My media use ranges from ceramic, watercolor, embroidery to beading and glass work. Although the use of media is varied, I try to connect each piece through its interpretation and message. Much of my art revolves around my culture through the depiction of tradition, social commentary, location, and my overall childhood experience. I began this course with an interest in architecture and 3D work, both of which have influenced many of my pieces in their development and production stages. At first, my theme was not defined. I tended to create work based on the aesthetic of the design, but as I developed as an artist, I gravitated towards expressing a message.

In the beginning of the course, I did not have a sense of direction. My mask has no cultural connection to me. A relic from a popular video game adds to the interpretation of this artwork. The piece was an opportunity for me to discover which mediums and styles I like to work with. The *Majora's Mask* is inspired by *Majora's Mask* from the *Legend of Zelda*. Through my research, I discovered influential themes of culture and my family.

Culture is a bonding agent in our society, as it has increased our opportunities to connect, learn, enhance our qualities, improve our wellbeing and develop our sense of belonging. For many people, culture is extremely important, influencing their views, values, loyalties and hope. Personally, my culture is a foundation for who I am and all I have experienced. Through my artwork, I hope to share my culture and its importance, as well as bring modernity to age-old traditions, encouraging the viewer to establish a foundation in their culture and heritage.

Connection to my family is represented in *A róka és a gyerek*, a piece that highlights a childhood book that connects me to my family and language. The embroidery depicts a scene from the same Hungarian book, *A róka és a gyerek*, mixed with the imaginary fields where I formulate my thoughts. The book was my first Hungarian book, making it a staple in learning the Hungarian language as a child and helped me feel at home while living in an English-speaking country.

A less obvious perspective on culture is through my piece, *Cans*, as it comments on a modern issue that I find many children feel. It portrays the loss of culture and a new generation that completely disconnects from their heritage. It connects to the theme of culture through an emotional approach. Additionally, *8, Opium, Willow tree #1, Willow tree #2*, are heavily influenced by my childhood experience with my culture and how it has served

as a foundation.

Through the enjoyment of a variety of media and textures I have been able to highlight immersion in culture and my identity. My choice of mediums and materials have impacted the way in which my art is interpreted, through intriguing dimensions that reflect the depth and complexity of culture and one's structure.

Jaelyn Snyder Curatorial Rationale

The Art of Fashion and Women

My exhibit has two central themes of culture and personal identity. Culture is represented in my artwork in different ways. I am about fifty percent German and you can see the influences throughout my work. I am inspired by historical and modern cultures, specifically Vikings, medieval culture, renaissance culture, royalty and the early American revolution. Each culture has its own unique set of art, fashion and technology that guides the inspiration for the creation of all my pieces. Fashion has been a major source of inspiration for my work and is a creative way of expressing myself. Historical fashion and how fashion has changed over time is represented in my body of work.

Commemorating Cultures specifically contrasts the fashion norms for women now and in the past. My pieces also have a sense of personal identity, in that they portray my life experiences, memories, family, health and passions. I have three separate black and white pieces relating to difficult times in my life and my growth. *Battling for Control* and *Bent not Broken* represent my personal difficulties and how I came to terms with my flaws. *Lost Moments* and *Last Moments* represent memories of loved ones and healing from loss in my own way, through art.

Materials and techniques are significant in my art. In *Peeling Away the Layers*, I used wire to make the dress form to represent hoop skirts. The paper mâché over top is made using sewing patterns, reflecting my passion for sewing. *Mask Heros* and *Giant Perspective* were created using watercolor, my favorite and most comfortable medium. For *Castle In the Making*, I choose cotton for the bodice because it is the best fabric to paint on. I choose sheer for the sleeves because it makes the bishop sleeves more dramatic and adds a modern twist to a historical bodice. I used the technique of stippling in *Lost Moments* and *Last Moments* to give a feeling of the fuzziness and softness of a memory; it also contrasts with the heavy meaning of the pieces.

My personal ancestry has influenced my work. The castle painted on the bodice of *Castle In the Making* is the Neuschwanstein castle located in Schwangau, Germany. My grandparents were missionaries to Russia and Ukraine for over twenty-seven years, and they visited this castle on their travels. Their visit provided inspiration for this piece. The bodice design is inspired by the rococo and Civil War period. In the piece *Giant Perspective*, I painted a self-portrait of myself wearing a dirndl dress, a traditional German dress. This piece is also inspired by fantasy in the aspect of a giant and miniature people. I also chose the gold frame to reflect historical royal portraits.

My first year of IB Art was mainly inspired by my love for fantasy and fashion, and slowly transformed into representing my growth as a woman. Through my art, I have become more comfortable with my flaws, faced the difficult times in my life, embraced my heritage and developed stronger concepts for my art. I am drawn to realistic art and my style reflects this. I am most comfortable in the mediums of watercolor and textiles. However, I enjoy exploring all mediums and my collection of work shows that.

My exhibit flows from a deeper meaning to a more general idea to illustrate my growth in the concepts of my art. You can see this clearly with how I choose to arrange my works of art that flow from grayscale to color. This transition also shows how the black and white pieces have more depth and are less open to interpretation than the colored pieces. *Peeling Away the Layers* and *Personality on Display* are on pedestals so they can be viewed from all sides. Both pieces have different interpretations based on the angle you look at them. My body of artwork is a visual representation of who I am as an artist and as a young woman.

Alexis Tenny Curatorial Rationale

Leaving the Nest

I want people to realize that the things that make me happy and comfortable are not necessarily the same things that make others happy or comfortable. A recurring concept that shows up throughout my artwork is the concept of the home. Creating a comfortable environment for people is an idea that drives me in my art and for my future. I have dreamed of being an interior designer since I was eleven years old and my passion for interior design can be seen throughout my work. The theme is one that was derived from my love for family. I explored personal and global issues that deal with comfort and discomfort. My own experiences and newfound knowledge of different cultures and government systems within the world around me have all influenced my work.

The two pieces, *Wrapped in Pain, Beauty, and Discomfort* and *Royal Consequences* contrast each other, but also hold a common thread; they both focus on the theme of discomfort. The blanket is intended to share my experiences of a major surgery with those who may have not felt the same taxing emotions that come with severe injuries. *Royal Consequences* looks at the global issues of societal hierarchies and the general unconcern for waste. The materials have significance and symbolize the concepts being portrayed. The use of recycled materials in my appropriation project includes items that are considered trash. The top and underside of the blanket represents things that are naturally made versus things that are man-made.

I'm exhibiting all of the works that I've made this year because they all hold that common thread of natural, warm colors, the discomfort of oneself and society and comfort of the home. They each follow the rules of realism and the realities of the world around me.

Everything that is displayed is presented in a way that I might display it in a home. I want my body of work to be exhibited in a way that is warm and welcoming to any visitor.

Rai Fuller Curatorial Rationale

My IB journey began this year, giving me the opportunity to explore new media, concepts and ideas through my art. I was introduced to new techniques, new mediums, and researched different cultures for inspiration in creating my work. Through these experiences, I learned about my own creative process. I invested deeper into my interests in art, allowing the expansion of my use of mediums and concepts.

My works, *Behind Victory* and *Sunny Day*, highlight the growth of myself and my art process. Both are examples of trying a new medium or expanding a concept further. For *Behind Victory*, I worked on trying a different kind of medium to expand my techniques. In *Sunny Day* I discovered a concept and wanted to expand its meaning, looking for something deeper, more fruitful, and a symbol itself.

Behind Victory is a prime example of my exploration of the sculpture medium. Throughout the process of creating *Behind Victory*, my main focus was to shift from using predominantly 2D mediums, such as painting or drawing. I had found that wire was a very freeform medium that was able to capture the flow and figure inspired by the Greek sculpture, *Winged Victory of Samothrace*. The wire helped strengthen my knowledge of sculpture and gesture as it progressed. It began to become a way of expanding my idea further. By using a more 3D medium, opposed to my more painterly approach to concepts, I learned more about my process and how much I enjoyed the creation aspect to art.

My drawing, *Sunny Day* has become one of my favorite pieces in both the process and concept. It had become a piece that grew as I looked deeper into the culture and history of symbols. Starting with a simple piece of paper, it was small drawing I had made, and focused heavily on creating detail. I wanted to create a piece that held more meaning, each line and symbol all having a value into the grand scheme of the piece. Through research of specific symbols and techniques, the illustrative concept continued to grow. Being able to expand a piece conceptually has helped show what I can create when I set my mind to an idea. Watching the idea grow also shows my growth as an artist. In the beginning of the year, a piece as big as this would seem unorthodox in comparison to my portfolio due to my inexperience with larger bodies of work.

I believe that my work is strong, holding true to concepts and first ideas. I will continue to show growth as an artist while I continue through the program and improve upon my art. My self-discovery is the most meaningful part of the process of IB Art. I'm still growing as an artist and a person, and with that my art changes exponentially. After only half a year of creating art, I can already feel my process and interests in art have grown greatly.