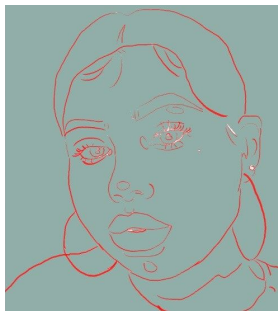


Skills and Techniques: Process: Self

Photographing Subjects **Portrait**

In most cases, the subjects I would paint, I would place in front of a clean background (preferably white). In this case since I was the subject matter, I placed a self timer on my phone and I positioned myself directly in front of the camera. Once I got the shots, I cropped the photos and increased the sharpness slightly.



I first uploaded my reference shot in a new layer and toned down the opacity so it was easier to see as I outlined my figure with a solid red colors. Instead of I going straight to filling in different sections with colors on one layer, I started outlining as if I were making line art because I wanted to stay true to my personal technique. Each facial part was done on a separate layer.

I then layered on the colors of the skin tone as it served as a basis for the face. I continued with the hair color and added the shading of the black in the hair and areas where I knew were going to be the heaviest in shading. I also took the time to add facial features where they were supposed to go by turning the sight of the skin tone layer off to outline my facial features. Later on I added the highlights and darker shades of my skin face and arms and added more detail to my eyebrows and hair.

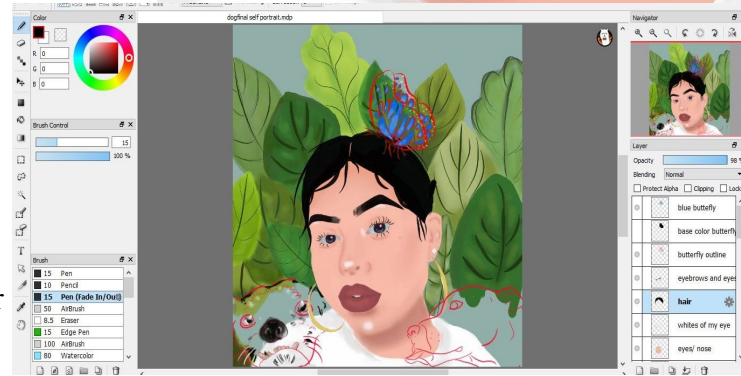
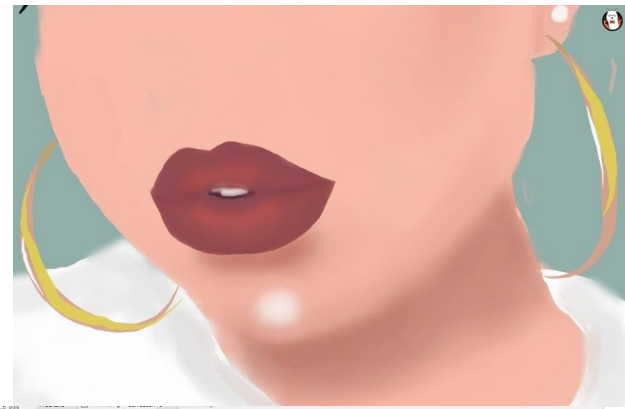
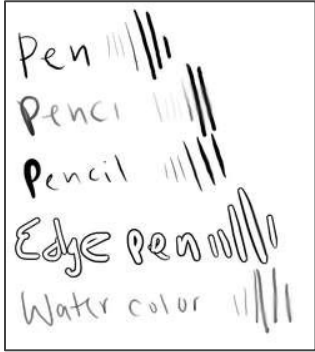
Once finishing my face and adding the lips, I focused on my shirt and the folds and creases created from my chest. Creating the creases in my shirt and layered darker colors on top of gradients gave the illusion of depth and form. After I then added the background with contrasting colors in the same style I did when I painted the shading in my arms and face.

Experimentation

When digitally painting, I experiment with a variety of brushstrokes and pen tools. For the most part, I used a “watercolor” brush tool exclusively to paint. In some cases, I used a size 8 pencil tool for finer details but for a majority of the piece, I aimed to use a larger brush. Combined with a blur tool, the brush/ tool left a smooth and non textured look that allowed my intent to translate onto the canvas

In addition to brushstrokes, I experimented with the intensity of colors. By diluting the opacity and intensity of the color changes. Furthermore by separating layers, I managed to achieve contrasting backgrounds with singular colors. These two methods enabled me to emulate the work of Frida Kahlo and her Self Portrait pieces. Furthermore, the varying opacities of the color combined with the layering technique allowed me to add more depth to shadows and highlights to the flesh and fur of the animals.

In many ways, my experimentation took place on a philosophical level. I wanted to consider the medium the piece was made from as a cornerstone of its identity. By contradicting the medium, I am referring to the translucent nature of the digital paint I used. Digital “paint” is often used as an opaque medium yet my piece looks almost as if it was made with watercolor paint. I learned that the medium that a piece is created with greatly affects not only the physical appearance of the piece but the metaphysical meaning of the piece as well.



Critical Investigation: Artistic Inspiration

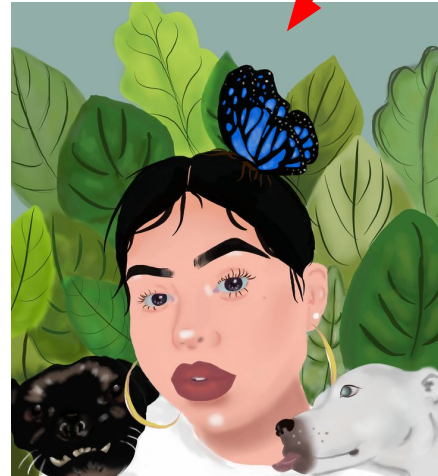
Surrealism is a style of art that was developed in Europe in the 1920s. Part of the inspiration for this art style was the newly discovered science of psychology . Psychology taught that the mind is divided into two parts, the conscious and the subconscious. Surrealist artists often produce art by letting their minds free from the conscious. Surrealist artists were interested in depicting the world through their dreams, nightmares, desires, and imaginations. Frida Kahlo was never interested in subject matter that was derived from dreams, instead her art was more autobiographical."They thought I was a Surrealist, but I wasn't. I never painted dreams. I painted my own reality."(Kahlo) Although Kahlo never got inspiration from dreams like other surrealists, she was still identified as one, because her art contained many dream like symbols.

Her most famous paintings refer back to her relationship with Diego. Both pieces to the right contain symbols such as the pets, and leafy background. These are symbols that are all tied back to ex lovers. Using personal tragedies both physical and psychological, Frida and I combine our realistic style of painting to produce images that at times can be too emotionally raw and to some, visually disturbing.

Both of our art is dominated by self portraits that are showing our emotional suffering. One thing that was observed is that our facial expressions in most of our paintings are similar in the way our face is always calm and solemn and it seems that we are enduring the pain of the emotional suffering.



Self portrait with thorn necklace and hummingbird, 1940 WikiArt. WikiArt, n.d. Web. 20 Jan. 2017



Self Portrait with dogs
94 cm x 102 cm
Digital Painting
October 2017

Critical Analysis: Symbolism in Both Works

Self Portrait with Dogs



Butterflies:
Butterflies are often seen as symbols of change,
The butterfly are symbols of our own personal resurrection.

Plants:
The vibrant plant backgrounds symbolizes new life

Pets:
Both artworks include pets that symbolize ex lovers.
They are placed on both sides of the shoulders much like an angel and devil.

SLIDE TAKEN FROM MY COMPARATIVE STUDY



Self Portrait with Thorn Necklace and Hummingbird, 1940

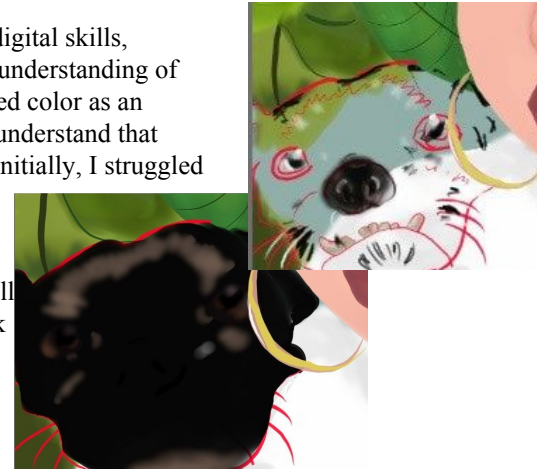
Reviewing, Refining, and Reflecting

Before I started creating the final piece, I came up with a few ideas for how it would look. The only idea that I planned on working with was a general layout. The first and second sketches are done in Firealpaca in order to also experiment further with the tools. I had a clear idea of what I wanted to do. I wanted my face to be the main focal point and be surrounded by leaves similar to Kahlo. The animals in the final product were added at the last minute. The hoop earrings were an important symbol that has been thought about since the preliminary sketches. Another important symbol in this piece was the blue butterfly, as you can see in the sketches to the left.

Through the completion of this piece, I have refined my digital skills, developed new ways to utilize detail, and gained a better understanding of the importance of color. Prior to this piece, my art regarded color as an arbitrary element used solely for aesthetics. I've come to understand that color is an abstract form that possesses its own meaning. Initially, I struggled with seeing color in this way.

What I liked: I am happy with the way the realistic parts of the pieces came out, I think I was able to apply my own techniques successfully although this was very out of my comfort zone. I think the colors ended up working very well together in this piece, I was afraid that the green would both be too bright and overpower the whole piece, but I think because I made some of the leaved much paler it complemented the darker hues.

What I didn't like: The hair could use more depth, perhaps a stronger variety of colors and tone would add life or movement to it, because I did use a solid black color with no highlight at all. I also think I could have added more to the background in the same way. The leaf design looks great but i feel as though it lacks huge importance to the piece's aesthetic. I wanted to attempt something out of my comfort zone but in retrospect, it does nothing to add to the piece conceptually only aesthetically and connection to the artist.



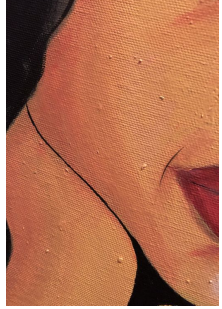
Skills and Techniques: Process: Tryptic



I stretched and gessoed my 3 of my own canvases; I took 12 two foot wooden stretchers and fit them together to create a perfect square, using a staple gun to lock them in place. Then I took a large piece of canvas fabric and stretched it over the entire frame, stapling the edges to the back and flattening corners. After it was stretched and stapled, I painted gesso over the entire thing. Gesso gives the canvas a better surface to paint on and it shrinks as it dries. Once my canvas was ready, I started researching and exploring the process of fluid painting



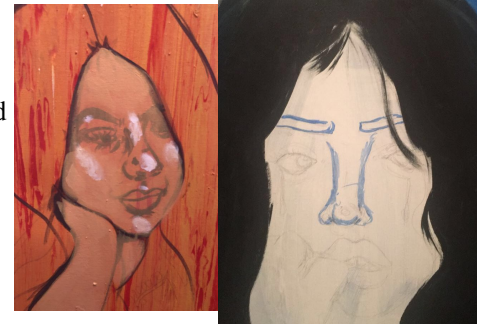
I began painting the background with the fluid painting technique before anything else, it took around 5-6 of hours to dry completely since there was a lot of paint, which took much longer than I thought it would.



I photographed myself in the position I wanted to paint, then used the projection method to transfer the image to the canvas. I set up my projector and placed the image I wanted to use onto the canvas, then used these as reference to draw the outline of the figure on the canvas in pencil. I have done portrait paintings before, but I wanted to really focus on demonstrating my own technique, that way I can stay practice on creating and perfecting myself as an artist. I found that rather than focusing on small areas at a time, which is what I've always done, it is better to develop the face as a whole, diluting paints with water to build thin layers of color over time.

I began applying this same technique to my work by first washing the entire shape in white gesso to provide a base and avoid the color of the background interfering with the new colors. I then started mixing a base tone and brushing this over the outline of the whole face, blending with the graphite outlines instead of covering them to not lose the original drawing I created earlier.

Next I worked in some shadows, using very subtly darker and darker shades to build the forms of my features. I also thinned my paints with water as I always do, allowing me to blend the paints very smoothly, and almost giving it the quality of a watercolor. I used the same technique with the highlights, brightening the high points of my face, then used dark brown to add fine details. I applied this process again to the hands, using the same idea of working dark to light.



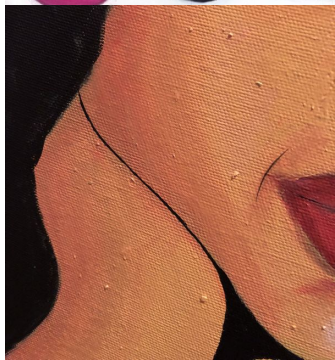
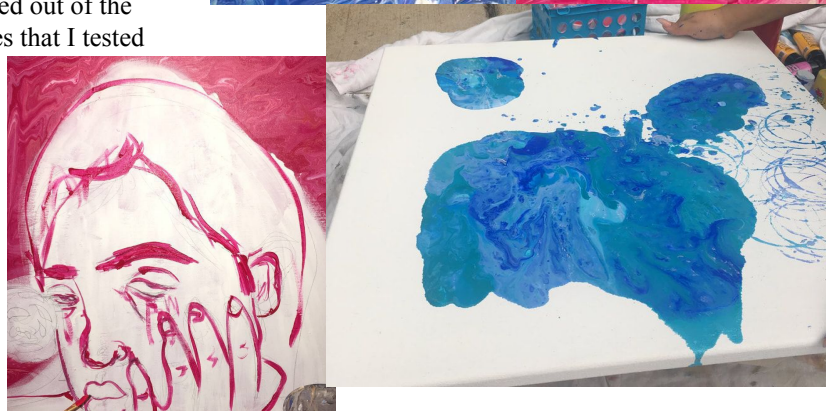
Here I used a technique that I use in all of my paintings. I use raw umber and thin it out to 1. go over the pencil trace marks and 2. it creates a nice outline and adds a little depth to the facial structure. Here I used the exact same technique only just used a different color, in this case primary blue and orange.



Experimentation

I experimented with different fluid painting techniques to create a galaxy esque feel in the background of my paintings, the technique I found easiest for me was flip cup or dirty pour. This technique is the process in which you pour different colors into cups, thin them down or make them thicker, to then pour all the colors in one or more cups layering the colors.

Before I attempted this technique on the final canvas, I wanted to experiment with different paints and consistency of the different colors. I did find that it is better to place the color you want most dominant and preferably the thickest of the colors towards the bottom since that will be the last color to be flipped out of the cup, and the thicker paints tend to sink down anyways. Picture to the side are two smaller canvases that I tested this on first.



Critical Investigation: Artistic Inspiration

Pablo Picasso - Blue Period 1901-1904

in between the years 1901-1904 Pablo Picasso began painting in very monochromatic blue. Picasso was influenced by a journey through Spain and by the suicide of his friend Carlos Casagemas.

"I started painting in blue when I heard of Casagemas's death."

Picasso's depression did not end with the start of his Rose period. In fact, it lasted until the end of his cubist period.

- increased depression

Pablo Picasso - Rose Period 1904-1906

This period signifies the time when the style of Picasso's paintings used cheerful and pink colors. Contrast heavily against the somber tones of the previous blue period.

- increased personal joy and romance.

Pink-Peri ROSE

While going back to Paris in 1904, Picasso was overcome by the joy of Fernande Olivier, a model, lover, and a muse. Later, when his feelings for her faded, he never forgot to draw, still, Fernande, but in a different way. He drew her in a more realistic way, but still with a touch of his cubist style.

1904, Fernande Picasso was drawn with blue and red. She was the only one of this period (supposedly) who painted in color. She was the only one of this period who painted in color. She was the only one of this period who painted in color.

My inspiration for this piece was Pablo Picasso. However, I was not inspired by his well known cubist art style. I was heavily inspired by the fact that Picasso went through periods where he only painted in monochrome based on his mental health. Picasso worked in complete monochrome for a few years of this life. That monochrome is reflective of his mental state/health. Much like Picasso I went through a depression and it literally felt like my whole view on the world was focused on the bad. I only focused on the poverty of the world and the pain I was feeling. And much like Picasso I also fell in love and y life completely took a 360 turn and I saw life as so beautiful. Fast forward a few months, and now I am confident with myself and happy. The colors I used evoke emotions

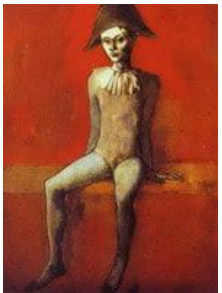
Pablo Picasso - Blue Period 1901-1902

In between the years 1901-1904, Picasso began only painting in monochromatic blue. While Picasso was in Spain. While his time in Spain he witnessed so much pain and agony on the streets his work seemed to reflect his experience of relative poverty and instability, depicting beggars, street urchines, the old and frail and the blind. Picasso was influenced by this journey through Spain and by the suicide of his friend Carlos Casagemas, who took his life. Picasso himself later recalled, "I started painting in blue when I learned of Casagemas's death"



Pablo Picasso- Rose Period 1904-1906

While Pablo Picasso's Blue Period is far more popular with the general public today, his Rose Period has more art-historical importance. During his Rose Period, Picasso developed his Picasso Style, which made him the most important artist of the 20th century. The Rose Period of Picasso lasted from 1904 to 1906 This period signifies the time when the style of Pablo Picasso's painting used cheerful orange and pink colors in contrast to the cool, somber tones of the previous Blue Period. During these few years, Picasso was happy in his relationship with Fernande Olivier whom he had met in 1904 and this has been suggested as one of the possible reasons he changed his style of painting



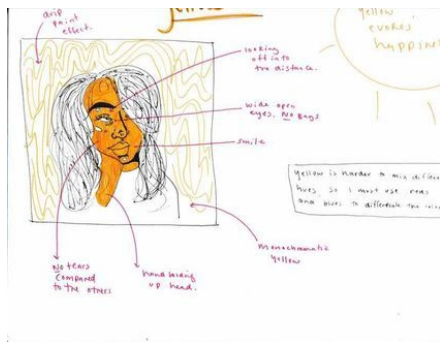
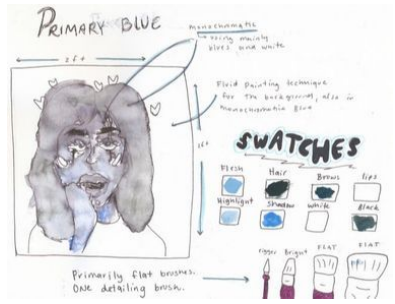
Reviewing, Refining, and Reflecting

Before beginning the painting itself, I created a few sketches to outline what I wanted to paint and the overall composition. I wanted to highlight the idea of a closed off figure contrasted with the wild shapes and bold color of the background. I did not execute this idea onto my sketches however, I did better at demonstrating how I brought this idea to life below in my process. I drew one with her hands and arms essentially shielding the part face. I liked this positioning, but I didn't know the angle I wanted the viewer to see. I wanted the face in my paintings to be directly facing the viewer to show

What I liked: I am happy with the way the realistic parts of the pieces came out, I think I was able to apply my own techniques successfully. I think the colors ended up working very well together in this piece, I was afraid that the yellow and turquoise would both be too bright and overpower one another, but I think because I made the yellow much paler it complemented the darker teal hues. I also think the abstraction of the background adds an aura of movement around the figure.

What I didn't like: I think the hands look odd compared to the rest of the piece (in each painting), the positioning puts it at a weird angle to the viewer and makes them look incomplete or out of proportion. I was told that the hands also resemble feet. The hair could use more depth, perhaps a stronger variety of colors and tone would add life or movement to it, because I did use a solid black color with no highlight at all. I also think I could have added more to the background in the same way. The fluid painting design looks great but I feel as though it lacks importance to the piece. I wanted to attempt something out of my comfort zone but in retrospect, it does nothing to add to the piece conceptually only aesthetically

Overall, I am happy with the final piece. I started with a rudimentary sketch combined with an extremely clear desire to create a story incorporating my pain and I am proud to say that this piece does exactly that. I spent a lot of time sketching prior to painting to flesh out my ideas and I brought my plans to life as best I could. I overcome this difficulty by allowing my emotions to dictate my brushstrokes. Instead of thinking, I allowed the irrational parts of me to decide what the piece would become. This is evident in my color palette; I didn't consider what made sense when I painted, rather I translated my emotions into different hues and painted with them. This is why I consider "Self Portrait with dogs" a success

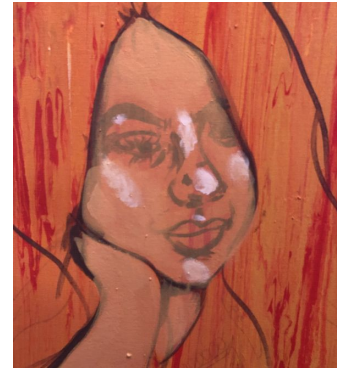
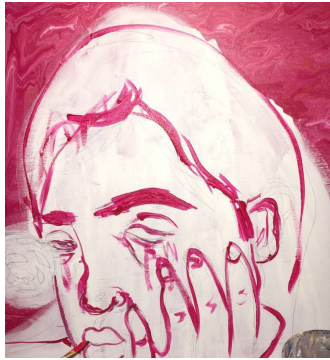


Communication of Ideas: Meaning: Conceptual Qualities

Picasso worked in complete monochrome for a few years of his life. That monochrome is reflective of his mental state/health. Much like Picasso I went through a depression and it literally felt like my whole view on the world was focused on the bad. I only focused on the poverty of the world and the pain I was feeling. And much like Picasso I also fell in love and my life completely took a 360 turn and I saw life as so beautiful. Fast forward a few months, and now I am confident with myself and happy. The colors I used evoke emotions

My inspiration for this piece was Pablo Picasso. However, I was not inspired by his well known cubistic art style. I was heavily inspired by the fact that Picasso went through periods where he only painted in monochrome based on his mental health. Picasso's best friend committed suicide, while this happened Picasso was in Spain witnessing so much pain and agony on the streets. Later the things and people he witnessed were inspiration for many of his paintings. This all hit Picasso very hard and he fell into a depression. As those four years progressed, he began to warm up his palette with shades of red, pinks and oranges. This was the start of his rose period, where he began to fall more in love with life, and this is very apparent in the subject matter and color change.

I am in a way copying this idea. Blue Boy is meant to show me during a time where I went through a deep depression, hence the blue monochrome of the painting and the sad expression with the tears. The pink painting is meant to represent an internal struggle. I was still in this depressive stage but slowly I fell in love with an amazing person and I began to fall in love with life again. Then the yellow painting is meant to represent a future me where I am filled with pure self love and happiness. Also meant to represent my new found self, similar to how Picasso found a new art style that he is known for.

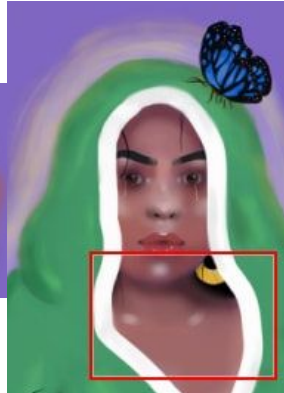
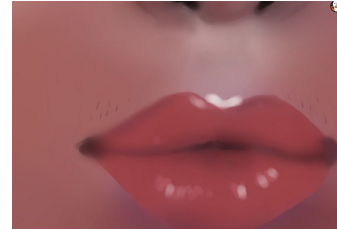
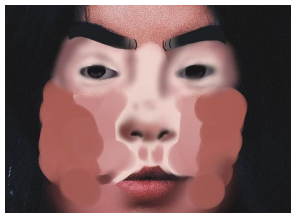


Skills and Techniques: Process: Self Portrait



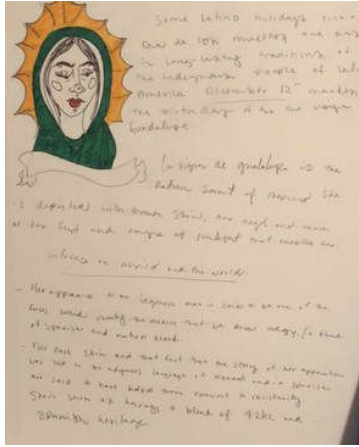
I first uploaded my reference shot in a new layer and toned down the opacity so it was easier to see as I outlined my figure with a solid red colors. Instead of I going straight to filling in different sections with colors on one layer, I started outlining as if I were making line art because I wanted to stay true to my personal technique. Each facial part was done on a separate layer.

I first layered on the colors of the skin tone as it served as a basis for the face. I continued with the hair color and added the shading of the black in the hair and areas where I knew were going to be the heaviest in shading. I also took the time to add facial features where they were supposed to go by turning the sight of the skin tone layer off to outline my facial features. Later on I added the highlights and darker shades of my skin face and arms and added more detail to my eyebrows and hair.



Once finishing my face and adding the lips, I focused on my shirt and the folds and creases created from my chest. Creating the creases in my shirt and layered darker colors on top of gradients gave the illusion of depth and form. After I then added the background with contrasting colors in the same style I did when I painted the shading in my arms and face.

Critical Investigation: Cultural Inspiration



"Our Lady is seen as the champion of the underdog, of the Indian, of all those who lack power in society," Gonzalez said. "In that sense she continues to be relevant as long as disparities in economic and political power exist."

"You have to remember that she is the ultimate Mexican mother," Gonzalez added. "She is all about motherhood. And who doesn't love their mother?"

"She is used as a symbol of justice," Mora said, "because she holds an appeal to the poor, to marginalized people. In the modern day, we can see her as representing people standing against oppression, declaring their independence."

"Our Lady of Guadalupe is a powerful symbol of Mexican identity." NBCNews.com, NBCUniversal News Group, www.nbcnews.com/news/latino/our-lady-guadalupe-powerful-symbol-mexican-identity-n694216.

Reviewing, Refining, and Reflecting

I am happy with the way this piece came out rather realistic. I think I was able to apply my own techniques successfully although this was very out of my comfort zone. I think the colors ended up working very well together in this piece, I was afraid that the green would both be too bright and overpower the whole piece, but I think because I made some of the leaved much paler it complemented the darker hues.

The hair could use more depth, perhaps a stronger variety of colors and tone would add life or movement to it. I also think I could have added more to the background in the same way. The leaf design looks great but i feel as though it lacks huge importance to the piece's aesthetic. I wanted to attempt something out of my comfort zone but in retrospect, it does nothing to add to the piece conceptually only aesthetically and connection to the artist.



Skills and Techniques: Process: Block Print

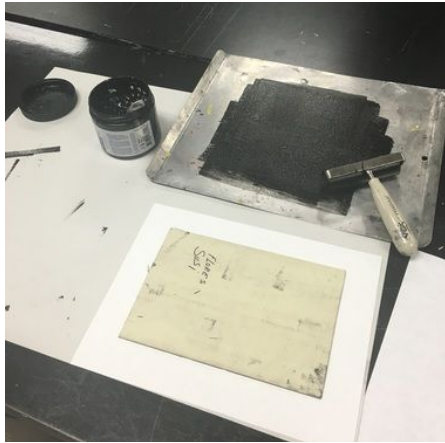
In the beginning of the planning process after determining the medium, I wanted to stick to a more illustration type block print. After playing with this idea i determined that I was going to free hand the entire thing on the linoleum block.

Once I had finished with my sketches, I did not copy it into my piece of linoleum. Instead of transferring the image, I just picked out a tool for the outside, and for the medium and the smaller details. Then, it was time to carve. Carving my design was quite easy since there were not a lot of curves, and small spaces in between other lines.

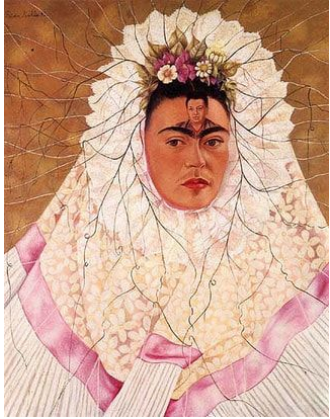
The first trials were actually quite difficult. Especially because I didn't know for how long to apply pressure with the baren onto the print so that it could actually show up nice and even.



The most difficulty I had while carving was this part of the face. Especially the sclera of the eye, because I had to remind myself that I had to add a black outline for it to look like an actual eye



Critical Investigation: Artistic Inspiration

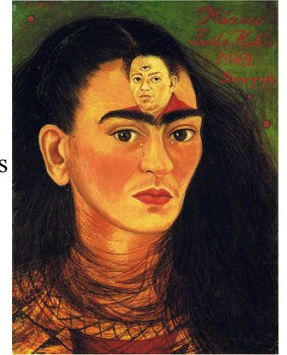


Autorretrato como tehuana

"This self portrait is also known by two other titles: "Diego in My Thoughts" and "Thinking of Diego". Frida's husband, Diego Rivera, continued to be an incorrigible womanizer, and Frida's desire to possess him expressed itself in this portrait. Diego's miniature portrait on her brow indicates Frida's obsessive love for the fresco painter...he is always in her thoughts. She is wearing the traditional Tehuana costume that Diego greatly admired. She painted herself wearing it to attract Diego and entice him closer. The roots of the leaves which she wears in her hair suggest the pattern of a spider's web in which she seeks to trap her prey... Diego. Frida began this painting in August of 1940, the year she and Diego divorced but didn't finished it until 1943." "Self Portrait as a Tehuana." Self Portrait as a Tehuana, Autorretrato como Tehuana, Frida Kahlo, C0410, www.fridakahlofans.com/c0410.html.

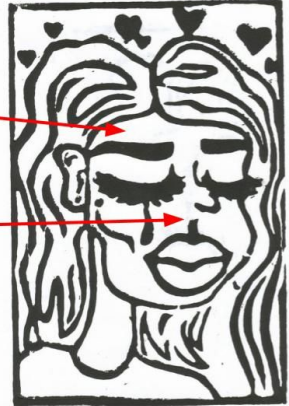
"Frida painted this self-portrait during the period when her husband, Diego Rivera, was having a notorious affair with the film star Maria Felix, a relationship which provoked a public scandal. The beautiful film star was also an intimate friend of Frida's as...this painting reveals her true emotions. Wretched and weeping, she looks mournfully out at the viewer. Her long hair has wrapped itself around her neck suggesting that she feels strangled by the situation. As in many of her other self-portraits, her hair again becomes the vehicle through which she expresses her emotional anguish. Frida's obsession with Diego is symbolized by the small bust of him on her forehead...he being the obvious source of the distress reflected in this painting."

"Diego and I." Diego and I, Diego y Yo, Frida Kahlo, www.fridakahlofans.com/c0575.html.



Diego y yo 1949

Experimentation



As you can see above, my first block print has less detail and in this piece I wanted to challenge myself. Therefore I experimented with shading and movement.

For the brainstorming and planning portion of the process, many mediums were considered, with varying themes and subject matter for each. Once experimenting with ideas I settled on block print.

In the beginning of the planning process after determining the medium, I wanted to stick to a more illustration type block print. After playing with this idea I determined that I was going to free hand the entire thing on the linoleum block.

For the block print, I had to be able to create an image and transfer it to the linoleum carving plate, and use the correct carving tools. I had to make sure not to carve too deep in order to not carve through to the other side and make a hole.

I had to determine which carving tool would be most effective in order to carve out my desired image.

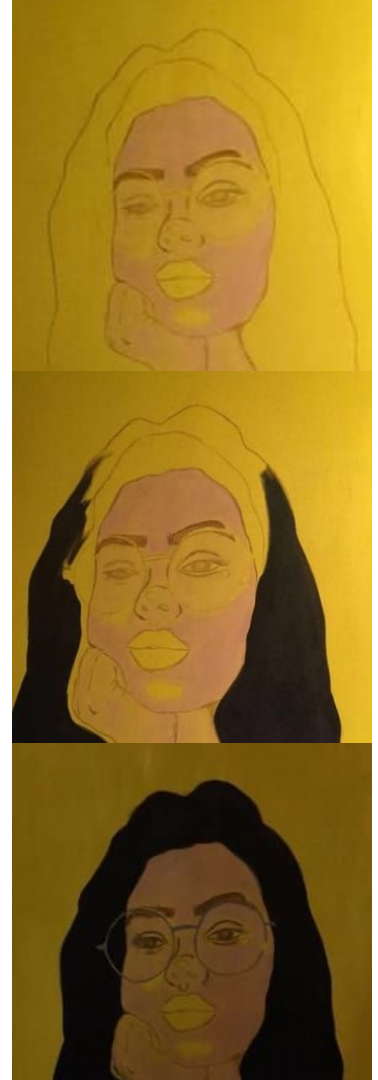
Reviewing, Refining, and Reflecting

The outcome of this project came out well. It was the first time I ever used this form of art medium. When I was introduced to the technique, I immediately thought that it was going to be easy, because it seemed like all you did was carve out your design and put ink on top of it. The carving stage was the hardest. It was very difficult to carve out tiny details, seeing as though we had bigger tools to work with. In addition, carving was at times painful. I happened to cut myself a number of times. The inking process was also a struggle, because I had to do multiple prints until I get a clear saturated image. I didn't know how much ink to put on or how much pressure. I did multiple prints and I finally found a good ratio of the two components. It took me over twenty tries between those two examples and the final product to get something clean and smooth yet with high contrast and a sketchy sort of look. After that I made more and more prints and they all came out clean and saturated. If I do this type of art ever again, I'll make sure I use what I learned in my experimentation and apply it to all of my future block prints. Looking back I realize that I should have focused a little more on a deeper meaning instead of focusing so much on making the piece a strong mix of the two art movements.

As seen in the previous slide, I improved this time as I made a new print. In this project I had this big idea that I thought was going to be fun to do and neat looking but it ended up just looking like something I rushed through and did off the top of my head. My final product uses a lot of lines as shading because it is impossible to blend on a block print and stippling would have done my piece no justice as a German Expressionism inspired piece. Overall I am proud of how this project has helped me grow by experimenting with a medium that I am not used to. The skills learned through the linocut printing process assisted me in creating new art due to the process of creating multiple times; previously, if I failed to create an image to my standards, I would scrap the idea and begin on something new. This process of perseverance was developed through the linocut process and reflecting upon it reveals that experimentation throughout different mediums truly improves an artist's experience.

Skills and Techniques: Process: Self Portrait

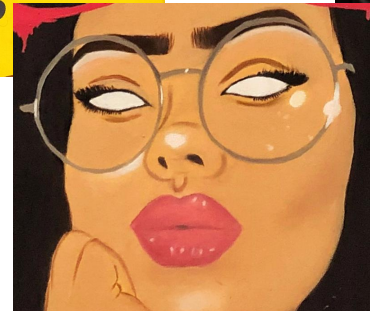
Something that I never found myself particularly interested in was painting. I had taken a painting class my sophomore year of high school in my Art history course, as an introduction to painting with acrylic, and it never clicked with me. However, as I entered the beginning of my 11th grade year, I started to experiment with different types of paint, namely oil. This experimentation enabled me to create large scale pieces with many new hues and textures, when previously my experience lay within small illustrative designs. My aggressive blending techniques as well as use of water soluble oil paints is documented within every painting I've created. While painting remains a medium I'd rather not attempt to utilize, my proficiency within the scope of the medium has assisted me in opening my horizons to new techniques and devices for communication; namely color. Experimentation within oil painting was highly inspired by artists such as Salvador Dali and Frida Kahlo.



Experimentation



A way that experimentation has helped me develop my artistic proficiency as well as my newfound sense of expression was the daring use of color within portraits of mine. Experimentation with oil paints had helped me to become a more informed artist by learning how to appreciate use of color when creating a piece and how difficult it truly is. The progression of the choices of color and shade (shown from left to right) during progress photos of a triptych of mine as well as process of a self portrait show how experimentation of color mixing and painting techniques themselves have improved the more they are explored.



Critical Investigation: Artistic/Cultural Inspiration



For my self portrait I had many ideas and so many artists I wanted to use as my inspiration. Ultimately I chose Brandon Breaux as my inspiration. Brandon is a Chicago based artist and he the creative force behind some of the biggest hip-hop profile art. His latest projects include creating cover art for Chance the rapper. My self portrait was highly inspired by the photo all the way to the right. I decided that I could easily tie in the surrealistic style of .. In addition I felt that I could incorporate the idea of pop art in my painting.



Development as an Artist

A stylized illustration of a woman's face with large, expressive features, including a prominent nose and full lips. She is wearing a white top and a yellow earring. A white dog with black spots is looking up at her. The background is a mix of green foliage and a dark, patterned area.


Development of Skills and Techniques

Painting has grown to be my favorite medium.

I've learned to appreciate the process of a piece just as much as the positive space, as more is not always better. Additionally, I've learned that while I don't dislike painting, I'm often impatient when waiting for layers to dry. When I would try to add another section before the paint was dry, it would blend and create a muddle of colors instead of a sharp, well-defined contrast. As a result, I've become more patient and willing to let things settle before working on them more.

Personal Development

Throughout the program I've become more confident in applying the elements of art and principles of design to subjects outside of class. I've become more analytical of the media I consume and have been able to confidently express myself in my works. Before the program, I didn't have a strong sense of what was important to me beyond surface-level interests. As a result of the research I've conducted while creating my works, I've found not just an enthusiasm for art, but also activism for youths that need support in a culture that makes them feel unwelcome. In addition, I have developed

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