

My Proposal

My theme is about **Personal Identity**.

I want to implement my cultural aspects in this project and also want to incorporate the qualities and characteristics of my own personal life to convey a story and to link those stories within the canvas itself to create a powerful and engaging view of my works.

Personal growth

I remember one of my first experiences to the art world was the concept of artist models. It never really crossed my mind and now here I am using them to create something new with my own personal touch. So I decided to re-use the knowledge that I have acquired throughout 5 years of doing art in high-school. My very first artist model was Levan Mindiashvili, and it turns out he also had the same concept of the search for identity.

When I did my first art portfolio, life was different & I remembered not having a clue about my intentions towards the work and art itself because we were told what to follow and because the first year of art we were given a theme to present. Drawing and painting realistic architecture wasn't really something I had done before, but with time I grew to liking art and the use of perspective. Around this time I realised that I was pretty good at making something out of nothing.

“The most personal is the most creative.”

Martin Scorsese

Definition of Identity.

Identity is a person's sense of self, established by their unique characteristics, affiliations, and social roles. Moreover, identity has continuity, as one feels to be the same person over time despite many changes in their circumstances."

My Definition of Identity

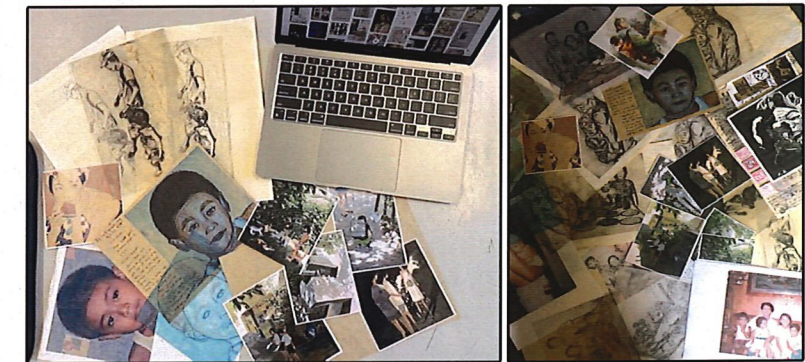
Identity to me represents the experiences and values one individual has obtained throughout their whole life.

Definition of Culture.

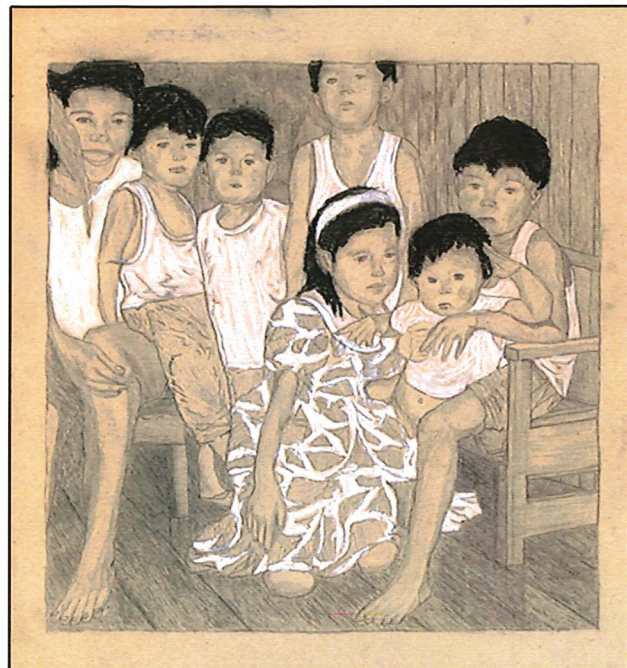
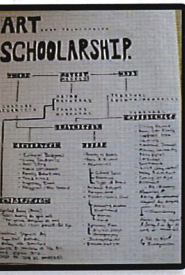
Culture is a word for the 'way of life' of groups of people meaning the way they do things. Different groups may have different cultures. A culture is passed on to the next generation by learning, whereas genetics are passed on by heredity.

My Definition of Identity

Culture to me represents a traditional set of examples a certain group has followed for many generations.



Creative Process Brain Storming



The Family

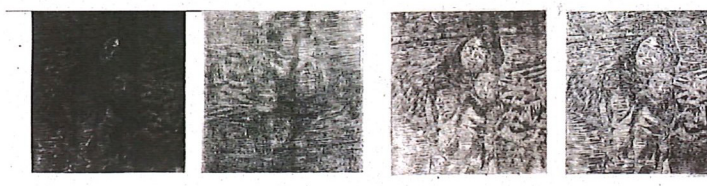
In panel one we start with the two very distinct Pencil / Charcoal drawings. Transferred from the aged photograph that was taken from the Philippines when my mother was young, (My mother is sitting on the right of my grandmother). These works represent the build up to my birth. I wanted it to be the first few works in the panel one to show my origins and also showcase my culture. My intention behind the cardboard was to give the drawing a more traditional feel, a material in which can be re-used and is environmental friendly, the very nature of the material correlates to the culture and how very friendly the people are. By using cardboard I can convey the difference between the resource / the lack of materials my family had back then compared to me living in New Zealand juxtaposing the abundance of joy I had growing up despite living in poverty to having everything yet still missing the very essence of what I already had. I did my drawings in a more linear manner to immitate what life felt like in the Philippines, Simple and very compact, I compared this to how back in the Philippines we would all be in the same household/ the kind of lifestyle I was brought up to live, From this my inspiration grew to what would be the portfolio. It took me months to really settle for the look I was going for hence why I started to doubt my abilities on finishing half of panel one. But as I reflected back on the kind of life I had in the Philippines I realized that my existence/my journey is just an accumulation of what once was, which sparked another idea in my mind, which was my exploration of memories.

Memories / Identity

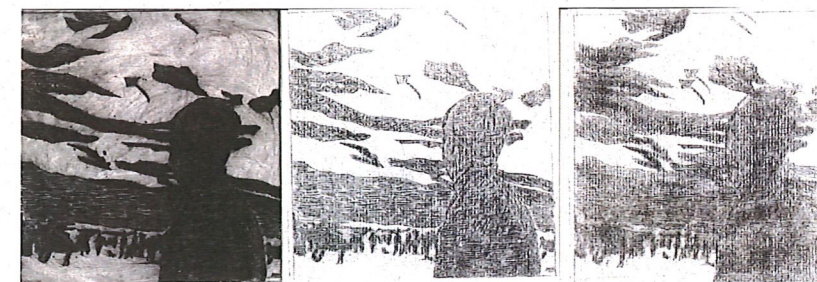
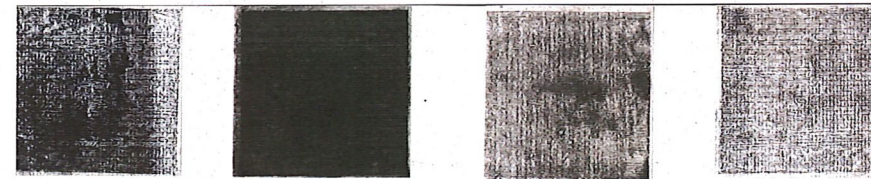
“Despite having gone through so many things in my life, i still in fact feel the same”

Definition of Memories.

Memory is the process of taking in information from the world around us, processing it, storing it and later recalling that information, sometimes many years later.



I would experiment by printing the same etch over and over again, until I liked the outcome of its faded look.



I took inspiration from Jiri Anderle when I made my etchings trying to imitate his almost faded / aged / ghostly way of etching.

My Artist Models



Pilar Lopez Biaz Biography

Objects are loaded lively memory. I accumulate layers of images as life accumulates layers of meaning in our memory. My process and technique refer directly to our ability to remember.



Levan Mindiashvili Search for identity

Has been making work about urban landscapes that inform our sense of identity and the intimate connections we make with the spaces we inhabit.



As I continued on through half of panel one, I wanted my memories to be more separated from the rest of the artworks in panel one. I did this by the use of control over the color, most noticeably the black based ink in most of the woodblock prints. I also wanted to experiment this idea of memories more through the use of etching/ cross-hatching. I experimented on using the same cardboard material from the first family drawings and printed the etching on while trying to implement the aged/ faded look to give the etching more depth and layers. I wanted the layers to represent the memories/ stages of my youth and building more layers as I develop throughout my life. During year 12 I looked at an artist model by the name of Pilar Lopez Biaz. She looked at a similar concept on memories and the fragility of it, and how the imagery also play a big part on the essence of the painting. and to me to me the imagery often represents my origins and my humble beginnings - juxtaposing the life I've been living in New Zealand currently, to the life i could have had there.



My first ever composition in year 9 at [redacted] College. We looked at Identity and our Artist Model was Jasper Johns.



Jiri Anderle

Painter and graphic artist best known for his delicate and ghostly etchings of the human form. Working in an aesthetic that recalls the sketches of Leonardo da Vinci, Anderle depicts human existence and mortality.

Cultural Collision/ Transition

Poverty vs Wealth Living In Philippines Vs New Zealand

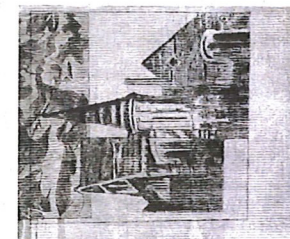
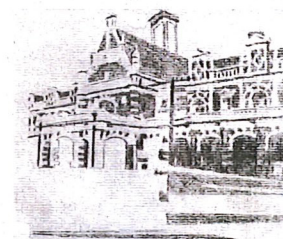
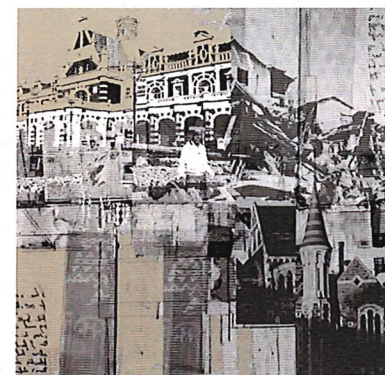
For personal reasons, my family moved to New Zealand to give me and my sister a better future. As a kid I had really bad asthma and our poor living conditions could not provide us the kind of future that my parents envisioned. One of my earliest childhood memories was actually being rushed to the hospital having a near death experience because of how bad my asthma was.



Panel two plays a very big part of my early childhood with me moving to New Zealand and the kind of struggle I had growing up being away from home because of our poor living conditions. As the story progresses more and more layers start to build. When I create each individual layers I use images from my own specific timeline, from me leaving the Philippines to me growing up here. I often show more of the early stages of my youth usually specific moments in the development of my growth This gives the layers more depth and meaning. I've explored a couple of artist throughout panel two, one being **Rauschenberg**, which played a big part on my compositions especially with one of my works that displayed a series of photographs from my first experiences in NZ. One of these being the christchurch arts centre, i've always been fond of the art's centre especially during the start of this year, me and my fellow classmates would always go and chill out there afterschool, so it very much gives the work more meaning for me as an art student I chose these images merging with images of Phillipines juxtaposing the poverty and extreme conditions while keeping the architecture more visible and apparent to the eye of the viewer. I first started with a digital composition to figure out which layers I need to put on first. I then start with a drawing and then create my etchings and figure out which materials fit best with the composition and if I am satisfied with it.

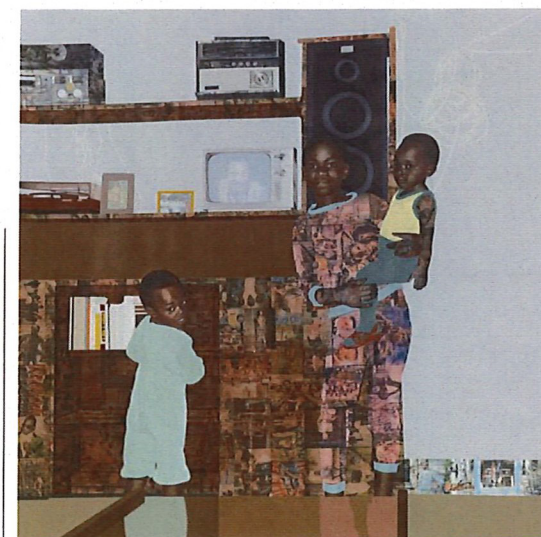
I also looked at an artist model who represented her culture through creating phototransfer collages, (**Njideka Akunyili Crosby**) I was fascinated by her paintings, working with photographs of her Nigerian culture, mixing it with her European art background. I take heavy inspiration from her work since it resonated with me and i wanted to incorporate the quality of her collages to showcase my filipino culture.

Digital Composition



Robert Rauschenberg

Rauschenberg shifted from a conceptual outlook where the authentic mark of the brushstroke described the artist's innerworld towards a reflection of the contemporary world, where an interaction with popular media and mass-produced goods reflected a unique artistic vision. His famous use of the grid as a technique to create his incredible compositions.

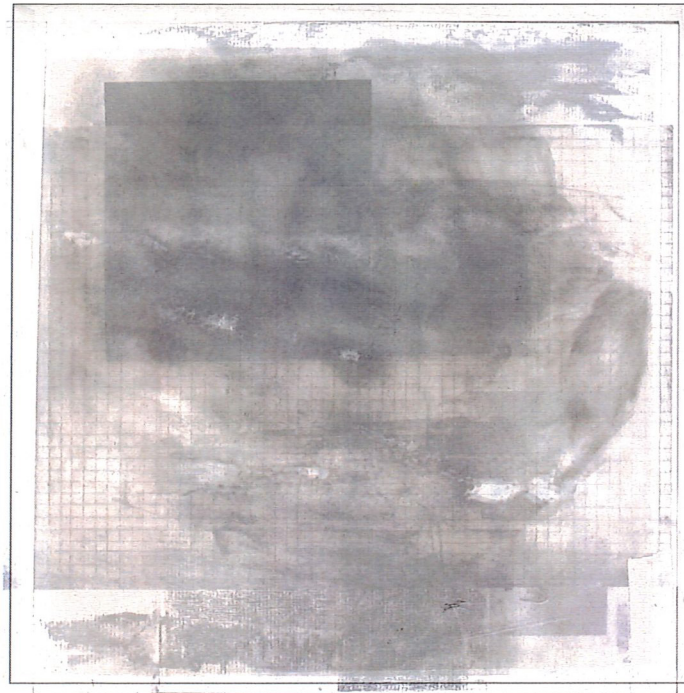


Njideka Akunyili Crosby

She explores tradition and implements it to her work to talk about it somewhere else as she defines her painting that show's a lot of her Nigerian Ibo tribe cultural traditions and her European figurative art experience creating collage and photo transfer based paintings that expose the challenges of occupying these two worlds.



Existentialism/ Mortality



Definition of Existentialism

Existentialism is the philosophical belief we are each responsible for creating purpose or meaning in our own lives. Our individual purpose and meaning is not given to us by Gods, governments, teachers or other authorities.

Definition of Mortality

Refers to the state of being mortal (destined to die). In medicine, a term also used for death rate, or the number of deaths in a certain group of people in a certain period of time.

Just like memories I wanted to also explore the idea of Mortality and Existentialism. Why are we here? What is the meaning of all of this?

I explored a couple of artists when trying to implement the use of transfer paper, to represent the fragility of memories, I do this by going back to the idea of creating that aged / faded look, sometimes I would even print the etchings on the transfer paper myself and tear them up to use as part of the composition, just like memories are non-linear and sometimes misleading, I was also inspired by **Jiri Anderle's** sketches and **Reiko Fujinami's** portrait drawings, Reiko explains that her translucent mirror work reflects both the outer and inner natures of the human being. I want it to reflect both the visible face of a specific person, and the invisible aspects of emotion, the unconscious and memory. Just like Reiko creates this sense of atmospheric feel to her work, I try to implement that feel when approaching my own. Another artist I explored was **Loius Boudreault**. I looked at how well he created his very complex heavily layered art works which depicted famous artists in their early stages of youth. I was interested in the way each layer worked so well to create a very compelling view of the work. When I started implementing tracing paper to my work I realized how effective it was to make use of it. The first few layers are created with basic cardboard, then layers of collage tea stained paper which follow the composition. Pieces of tracing paper are then placed upon the composition to create a very distinguishable aspect to the artwork. Just like **Loius Boudreault** does his layered portraits I try to reuse my materials to give the artwork more value and meaning when I'm

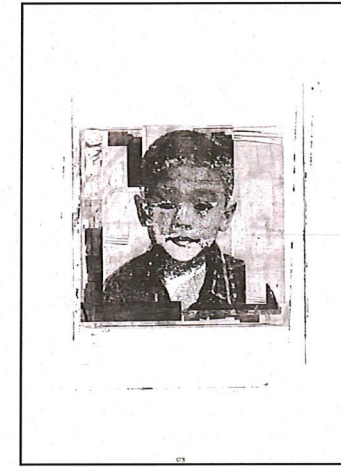
In the process of creating the work. I prefer to create my work with an underlayer which gives the piece more character. I often play around with each different layer figuring out what works and what doesn't. It's as if the inner child in me is piecing myself back together of what I have long forgotten. Just like how all of these layers have made me to the person that I am today, within I am still that little kid trying to fit into the adult world, filled by memories and complexed layers.



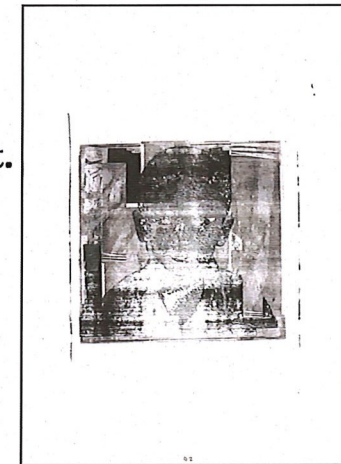
Digital Composition



Jirasak Plabootong

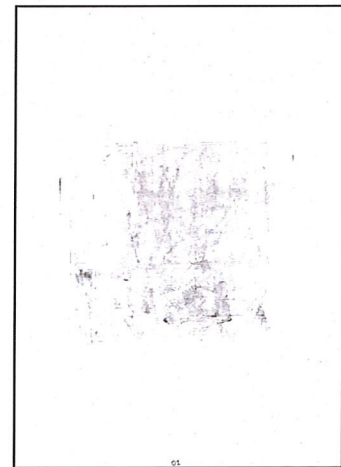


Reiko Fujinami



Loius Boudreault

Renowned for his uniquely layered portraits, created with paper and graphite, that honour the living and immortalize the dead.



Exploration of space & time/ Abstract

The coming of age / Linking to Memories

I wanted to expand and develop my idea further around memories and what it all meant to me as an individual who has an identity. The abstraction in the final panel represents me coming into terms of who I have become, what I have gone through and all the struggle, joy and pain I went through to get to this point of my journey.

I tried to accumulate as many images that I could fit with the two final works. I printed every etching / wood block / photo-transferred all my compositions on these two works to create more layers in which I can play around with to get my final look. In panel three I reused the same materials such as cardboard, tea stained paper as well as tracing paper. The textured splatter of hot glue all over my work is my imitation of the fascinating brushwork of **Julie Meheretu**. Her gestural layered art works with the embedded underpaintings of her subject matter which gives her work dna for her to create a new layer of brushmarks was the same kind of technique I had been using with my transfer paper layered works in panel two. I wanted the white acrylic paint to be juxtaposing

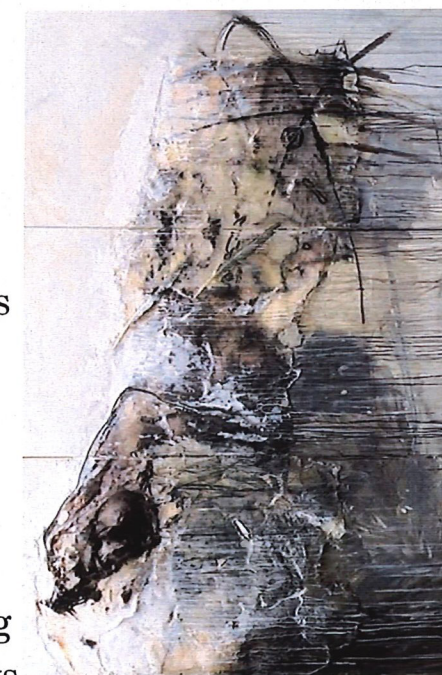


darker elements of my collage work to reinforce the old combining with the new. Symbolically white represents purity & innocence - this plays back into my idea of childhood and the progression of my youth to being a young adult, venturing out into the world. And as we progress little bit's of detail in the my memories start to fade, they become blurry, barely visible, almost hidden from the splatter of acrylic paint and indian ink. When creating my digital composition for my big piece I wanted to give the work itself more negative space to represent more room for growth. I've only been on this earth for 17 years, and I still have so much more yet to experience. My journey is only beginning. I created this composition with clear intention that it would be the magnum opus of the portfolio. It's a very bold decision especially since it covers half a panel of work, the last piece to me represent my journey so far, This piece to me represent's the end of my life as an art student in st thomas and the beginning of a new chapter

Another artist model I referenced was **Ulrike Bolenz** her images are digitally/chemically manipulated, she transfers her images onto transparent supports like I do with my transfer paper, which is sometimes heavily distorted. Ulrike's works are displayed with specific setting. fragmented and brought to a standstill and also seems to be eroded by time, this make's areas of her work look and hazy and sharp ultimately appearing like a volatile ghostly image that evokes the viewers attention. The quality of her artworks inspire me to obtain the level of subtleness I try when creating my own pieces using certain materials and experimenting with different mediums. I was very fascinated by how she seperated distinct parts of her image layering and chemically manipulated drawings/paintings. i tried incorporating those distinct parts to my work by using my woodblocks and etchings'ss together to create a comple composition.



Julie Meheretu



Ulrike Bolenz

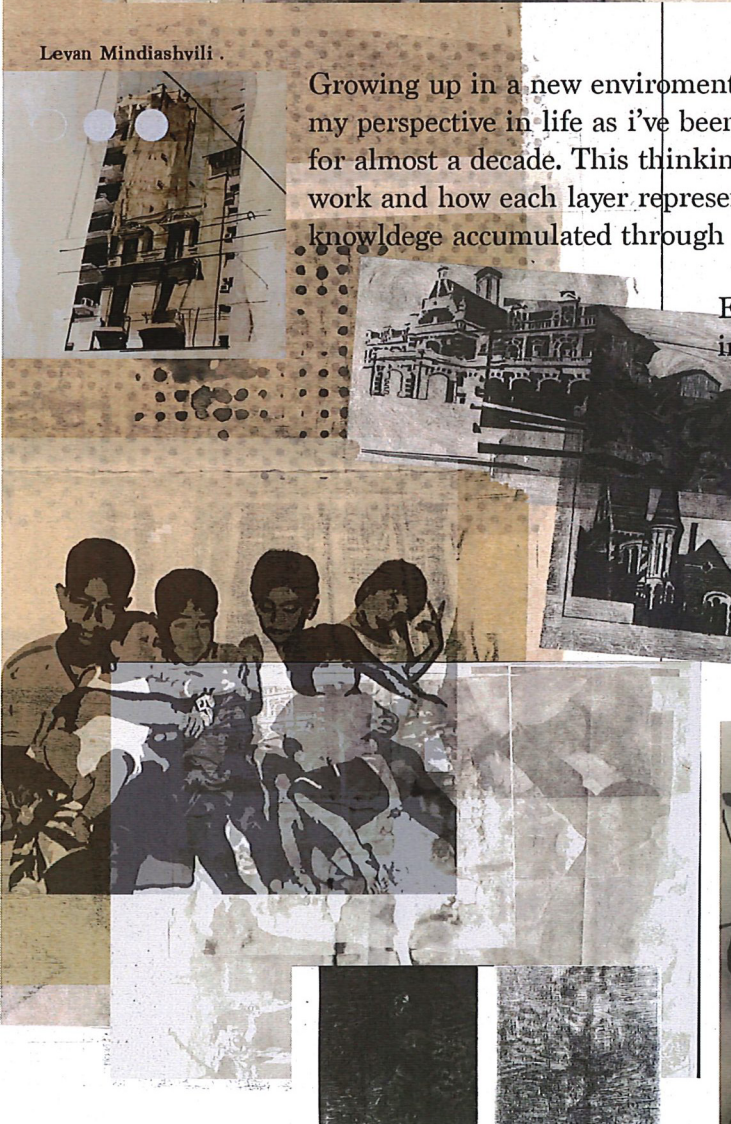


Exploration of Ideas

Some important aspects of my works/ ideas, stem from how i've explored each individual artist models and have taken inspiration from their work to form each panel. I want to share how i've made my works technique wise. In the self portrait i made using mix media, i started drawing on the card board to give the piece dna, to give the next following layer something to fall onto, adding more depth and value to the work. I treat the works as a reflection of me since it very much is about myself and the memories i have stored in my brain, this then create's an intimate relationship between me and the work and how i want the work to be viewed. When i'm working i usually have a refrence composition or a digital vision of how i want my work to look like in some extent. I like the process of not knowing the outcome of each decesion i make when i pull things apart or stick things back together which relating back to the idea of memories has the sort of nature each of our memories can be percieved, almost fragmented. Each layer of memories are simple, deeply ingrained in memory but unclear and undefined, they become less apparent to the eye when viewed to emphasize the long forgotten part's of our life. Although the memory is there it's barely visible to show how i've grown out of that stage in my life. I then continue adding more layers of materials which are remnants of the works you see before you. I piece them all together like solving a puzzle that's so complexed. The peicing things back together correlates to how older me has forgotten all those memories, the things that meant so much value to my life when i was in my early stages of childhood, the almost teary eyes of younger me showing my vulnerability that was hidden underneath by all the layers built up. Who we are, where our feelings come from, why we're sometimes sad or furious, is all rooted in the early stages of our development and i wanted this to connect with the viewer to show my growth as an individual.

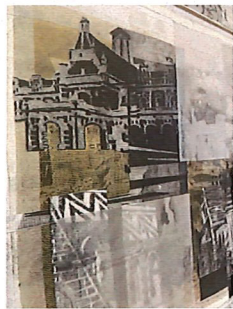


Pilar Lopez Biaz



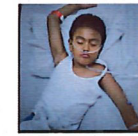
Growing up in a new enviroment really change my perspective in life as i've been in new zealand for almost a decade. This thinking reflect's upon my work and how each layer represent's a new layer of knowlege accumulated through years of creating art.

Etches of architeturall images from being in nz.

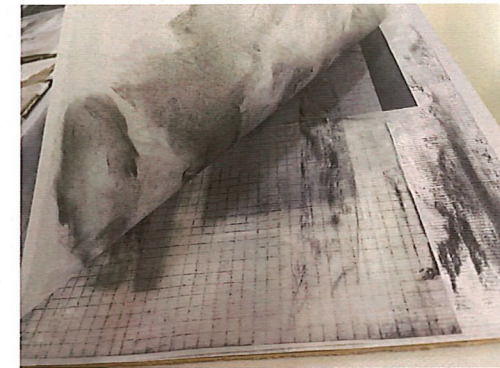


Like Levan Mindiashvili i explore the architectural aspect of my work as experienes of trying to figure out myself. Being an art student at st thomas is only a piece of my journey from doing architecture throughout my highschool life to creating a body of work that represent's myself. The relationship between me and my enviroment is very important to my growth. So i wanted to createa body of work reflecting upon my life in New Zealand juxtaposing my life here vs the Atmosphere In the phillipines. I created this through photo-transfer collage by keeping the layer barely visible and unclear expanding my idea on memories. you can delibratly see the very dominant etches of architecture in the work being shown to emphasize the very clear distinct part of my memory that is my new home.

When I created my final piece i inted for it to be bigger than what it was in the portfolio. I had idea for an installation but the scale did not match the kind of portfolio i wanted to showcase. The process's for the final peice took several attempts from the etching prints and woodblocks to the mark making and attempts to use screen printing. We had several trial and error's when creating the screen print to create the facial figure. We had many attempts from failing to get the right time of exposure for the screen to come out with the image. The process of using the screen printing from coating a layer od light-reactive emulsion layer for a darken film with the image to be exposed using a UV exposure machine, after this process we took it to be water blasted in order for the image to come out of the coated layer. Most of the time the images doesn't come out well enough for it to show detail so a lot of time has been spent into just creating one image. The negative space's in the art work intergrated with the different brush strokes of mark making compliments the darken screen printed image on top of the layered transfer paper with all the images of photgraphs from the past that i manipulated



Alternate Panel 3 Installation Exploration



For this work I created a phototransfer collage and added my early ghostly fade etches as well as a print of a grid which was also etched to use as a layer of linear print to make use for compositional landscape

Reiko Fujinami

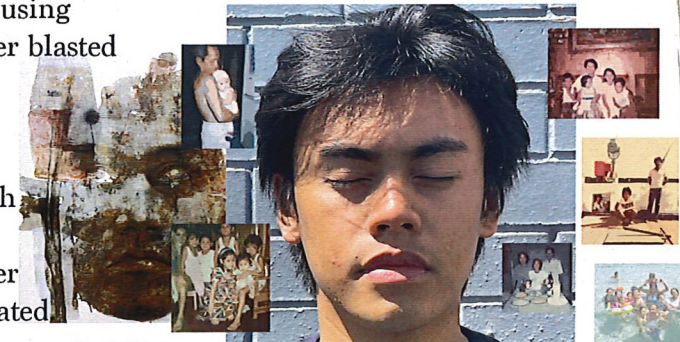
architecture. for the next layer i tried immitating reiko fujinami's Work when using charcoal, i really liked how reiko's work had layers of black pigments of tectured gesso and acyrlics while usinf film paper. This work resonated with me since it was the reason why we moved to New Zealand which was because of my asthma and this encaptulates that memory and feeling very well.

Each brushstroke is a representaion of the earliest form of art, mark making. I want to Intergrate the abstract nature of our mind from memories to life experiences and incorporate it to the artwork itself.

Julie Meheretu



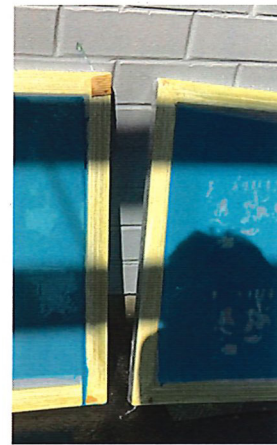
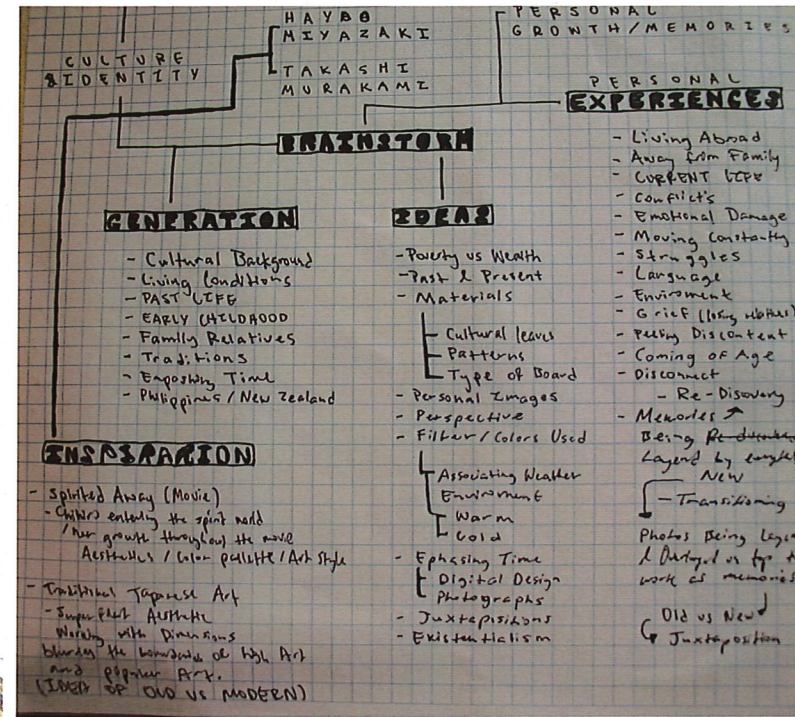
Alternate Panel 3 Ending



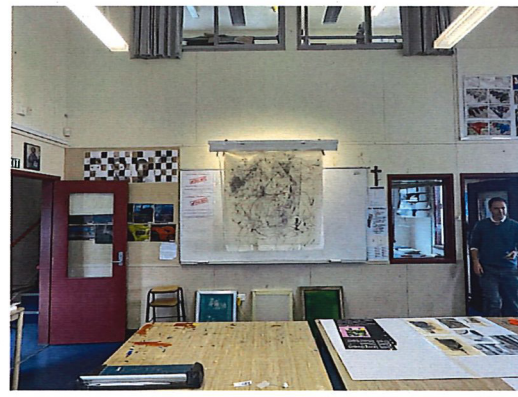
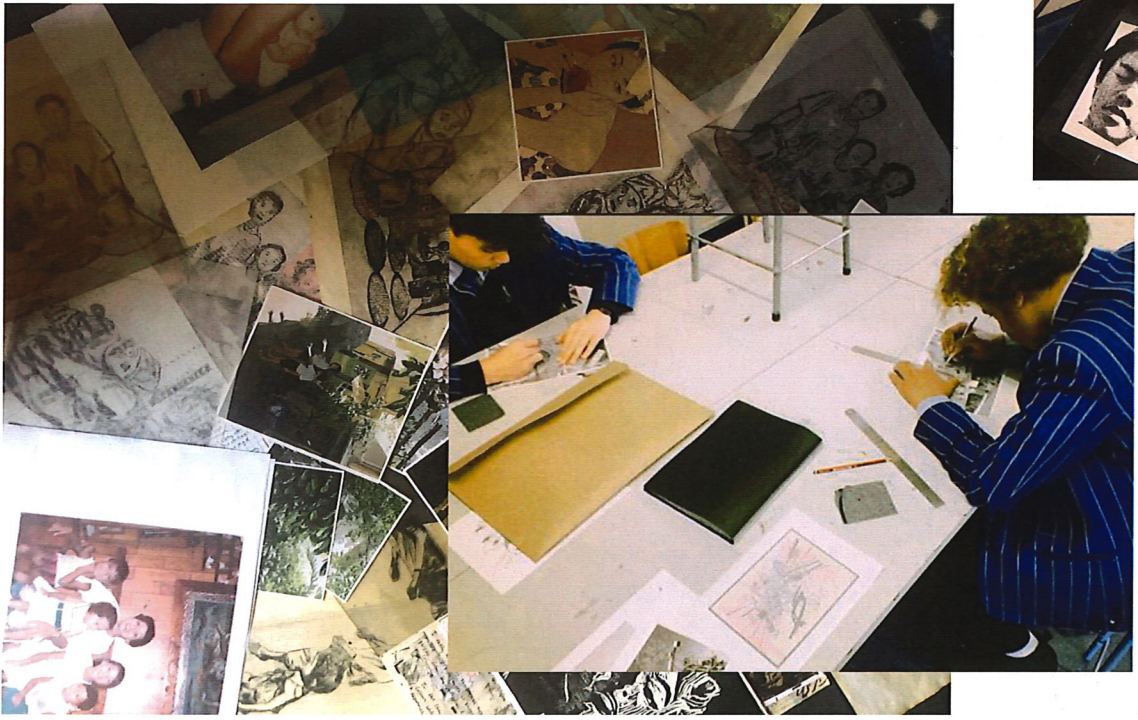
Documentations

List Of Materials Used / Techniques

- Charcoal
- Graphite Pencil
- Oil Based Ink
- Pronto Print
- Wood Block
- Glue Gun
- Transferpaper
- Cardboard
- Stained paper
- Woolen Material
- Photocopy Print
- Screen Printing
- Cynotype
- Canvas Paper



...with important things in life...
 I remember expressing my passion and...
 I think it's about myself...
 I don't know...
 I remember my own journey of...
 I remember when I was...
 I remember when I was...
 I remember when I was...



Resource Images

