**Title**: *Perfect Pieces*

**Size**: 61 cm. by 91 cm.

**Medium**: Digital Manipulation

**Completion**: September 2018

*Perfect Pieces* is a digital collage about how the expectations of others may affect the way we see ourselves as adolescents and how that may translate later on in life. By combining items and images found in my home, the nightmare-ish aspects of “The Burning Giraffe” by Dali, and a serious theme similar to that of one of Frida Kahlo’s self-portraits, I was able to display my internal struggle with ditching my comfort zone and beginning to expose my real self to the world.

**Title**: *Looking Closer*

**Size**: 22.8 cm. by 15 cm.

**Medium**: Block Print

**Completion**: January 2019

*Looking Closer* is a block print primarily inspired by Lichtenstein’s *Crying Girl* and aspects of Kollwitz’s *The Widow I*. With cartoon-like eyeballs and tears hidden under large eyelashes, *Closer* displays how easy it is to hide large bouts of loneliness from prying eyes and, in turn, easily submit to the negative emotions.

**Title**: *I’m Fine*

**Size**: 15 cm. by 22.8 cm.

**Medium**: Block Print

**Completion**: January 2019

*I’m Fine* is a block print primarily inspired by Kollwitz’s *The Widow I* and aspects of Lichtenstein’s *Crying Girl*. The image of a slightly frowning girl with a mass of hair hiding cracking skin expands on the idea of the easiness of masking loneliness in my first print, *Looking Closer*, with her empty eyes and the black lines on her skin symbolizing the emotions becoming too much.

**Title**: *Interior Design*

**Size**: 91.44 cm. by 91.44 cm.

**Medium**: Acrylic on canvas

**Completion**: February 2019

*Interior Design* is an acrylic self-portrait inspired by Redon’s *The Golden Cell* and *Portrait of Violette Haymann*. By taking inspiration from the blue woman in *Cell* and the flowers surrounding *Violette’*s head, I am able to showcase what I believe I would look like if my thoughts, ideas, and creativity were more present outside of my head than on the inside; this both reflects on my opinion of how I look now and how I believe a self-portrait like this better communicates how I am as a person.

**Title**: *Better Than Fine*

**Size**: 27.6 cm. by 35.2 cm.

**Medium**: Colored pencil on illustration board

**Completion**: March 2019

*Better Than Fine* is an illustration of colored pencils on illustration board inspired primarily by the imagery of *Orpheus* by Odilon Redon that incorporates elements of Marcelo Monreal’s pieces from the Faces [UN] Bonded Project. By combining Redon’s focal point of *Orpheus*’ head with Monreal’s style of separating body parts to reveal flowers sprouting from within, Better visually represents the importance of keeping one’s mental health in check and positive to become the best person possible.

**Title**: *...I Said I’m Fine*

**Size**: 27.6 cm. by 35.2 cm.

**Medium**: Colored pencil on illustration board

**Completion**: March 2019

*...I Said I’m Fine* is an illustration of colored pencils on illustration board that takes inspiration from Monreal’s Faces [UN]bonded series and a comic from Piraro’s Bizarro strips. By combining Monreal’s style of pulling parts of the face away to reveal one’s self and the creature hiding behind the curtain in Piraro’s comic, *Fine* visually represents the effects of mental struggles and how people apprehensive to get the help they need may feel that their mind defines and controls them.

**Title**: *Brainwashed Into the Same System*

**Size**: 60.96 cm. by 60.96 cm.

**Medium**: Acrylic on canvas

**Completion**: April 2019

*Brainwashed Into the Same System* is an acrylic painting created with purchased paints on a self-made canvas. *Brainwashed* takes inspiration from themes presented by the Korean pop group Stray Kids and two fan edits stemming from the title track of the album I Am Not. By depicting a neutral figure holding a white flag against a glitching background, the piece displays the confusion felt by teens when transitioning from childhood to adulthood and how they feel towards roles assigned by society.

**Title**: *Welcome to the Community*

**Size**: 30.48 cm. by 30.48 cm.

**Medium**: Acrylic on plywood

**Completion**: July 2019

*Welcome* *to* *the* *Community* is an acrylic painting completed on plywood inspired thematically by the works of Keith Haring and Simeon Solomon and artistically by the LGBT+ Pride flag and an untitled personal project created during sophomore year. By breaking the image of a human heart and flowers against the rainbow into colorful sections, a message supporting the community and rebelling against the hetero-normative is conveyed.

**Title**: *Blue*

**Size**: 30.48 cm. by 30.48 cm.

**Medium**: Acrylic on canvas

**Completion**: October 2019

*Blue* is an acrylic painting on canvas inspired by *Celestina* from Picasso’s Blue Period and the illustrations of Aykut Aydoğdu. By combining Picasso’s morose color scheme and the partial blindness of *Celestina* with Aydoğdu’s butterfly symbolism of hope and change, I’m able to portray my viewpoint on the evolution from a young depression into the person I am today with help from loved ones.

**Title**: *Rose*

**Size**: 30.48 cm. by 30.48 cm.

**Medium**: Acrylic on canvas

**Completion**: October 2019

*Rose* is an acrylic painting on canvas inspired by *Garçon à la pipe* from Picasso’s Rose Period and the illustrations of Aykut Aydoğdu. By combining Picasso’s cheerful color scheme and incorporation of abstract roses from *Garçon* with sections of face removed like in Aydoğdu’s illustration, the idea of positively growing as a person is adequately conveyed.

**Title**: *Cubed*

**Size**: 30.48 cm. by 30.48 cm.

**Medium**: Acrylic on canvas

**Completion**: December 2019

*Cubed* is an acrylic painting on canvas inspired by Picasso’s Cubist period and the illustrations of Aykut Aydoğdu. By combining Picasso’s abstract style and bright color scheme with the Surrealist undertones of Aydoğdu’s works, the idea of someone feeling self-conscious and trying to push their personality down in the public eye is conveyed.