

A black spiral-bound notebook is shown from a top-down perspective. The word "PROCESS" is written in large, bold, white, blocky letters across the top half of the cover. Below it, the word "Journal" is written in a white, cursive script. The spiral binding is visible on the left side.

PROCESS
Journal

Visual Art

-

**Process
Portfolio**

Filters

EXPLORATION

Self

Place

Art

Knowledge

Life

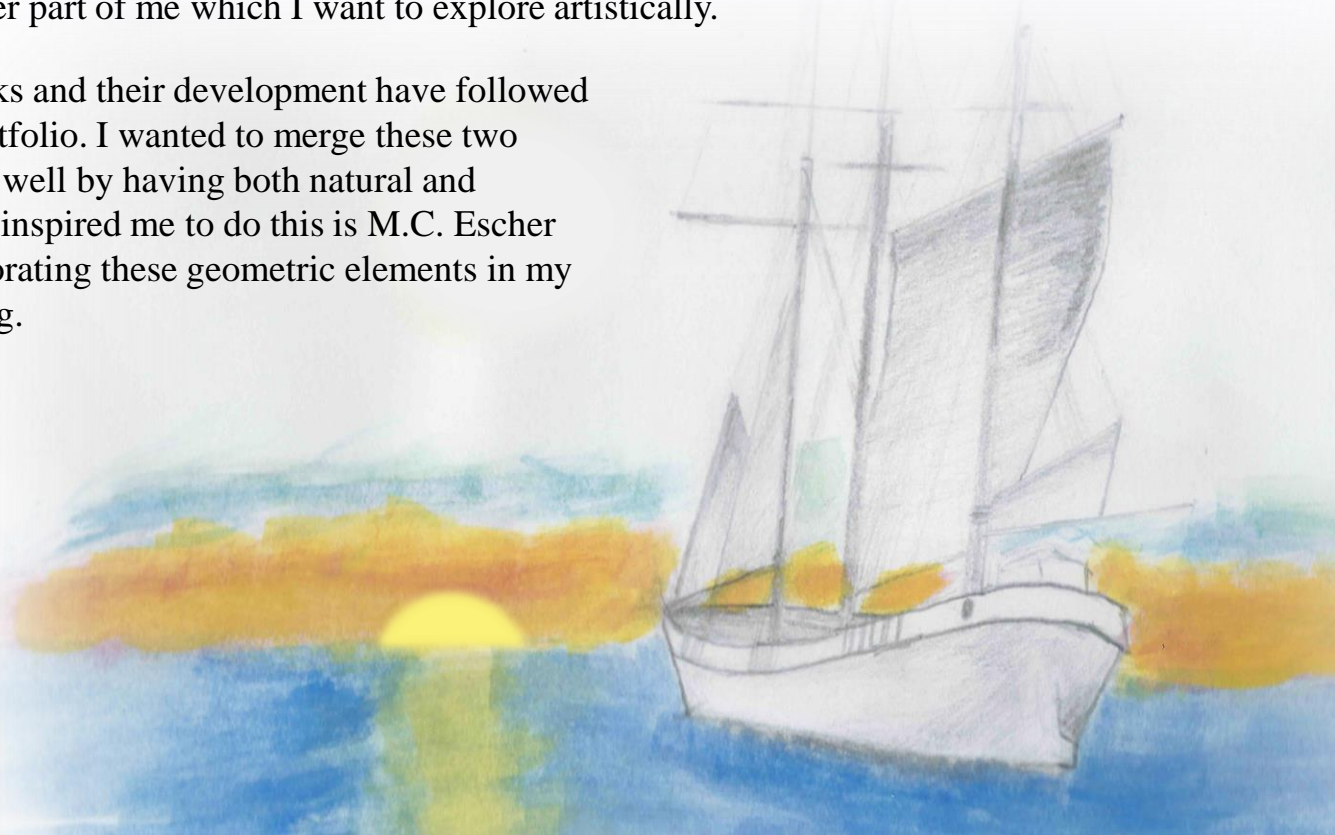
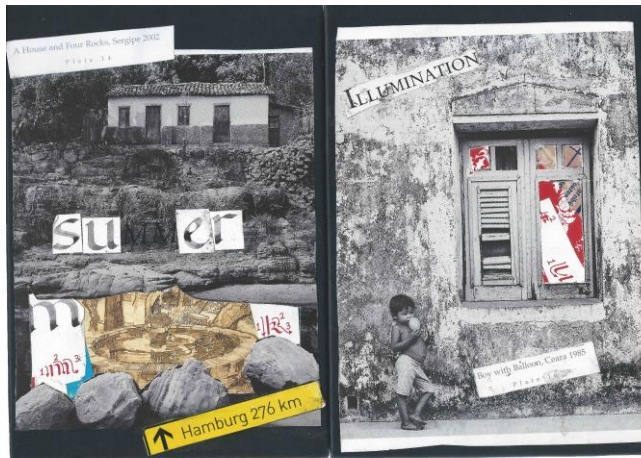
Space

Purpose

Meaning

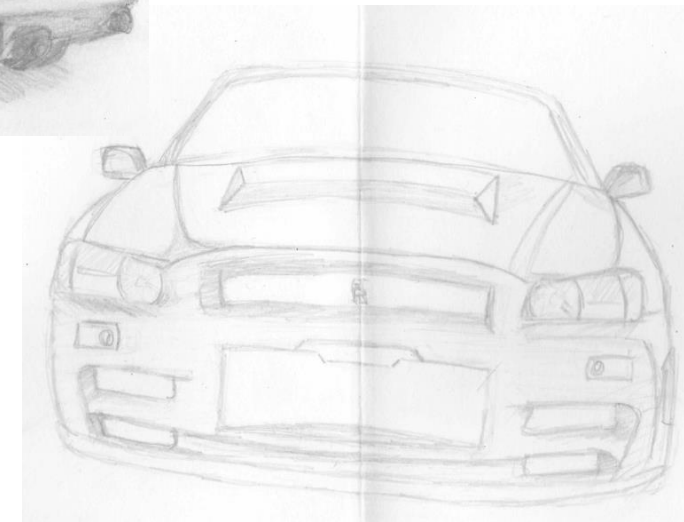
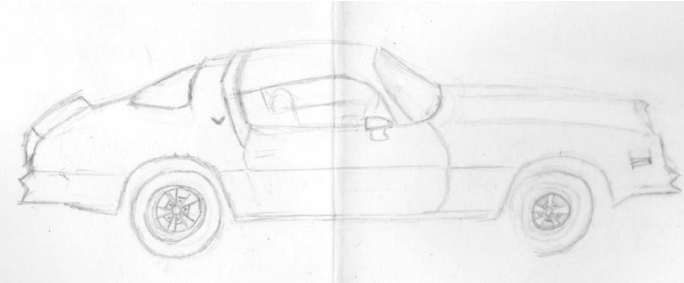
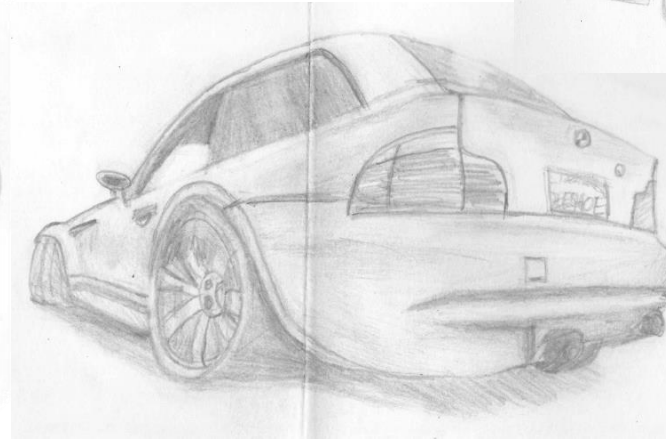
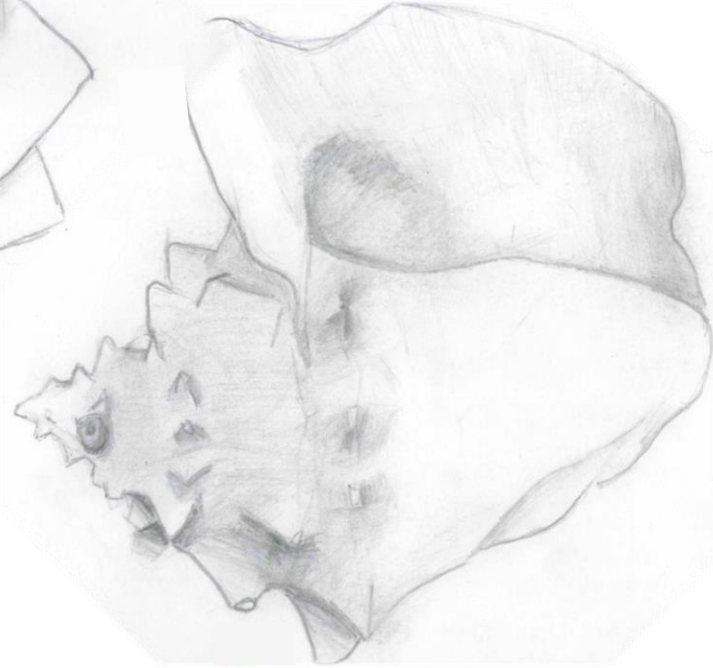
Curiosity is key for exploration. Curious enough to take risks in order to find out more. To venture up mountains to see the breathtaking view, or to let your mind take you to places you never thought possible. One of the IB learner profiles I associate most with is inquirer. I actively enjoy learning through exploration due to an initial spark of my curiosity. I have always had an unquenchable thirst to know more, to try new things, to go around every corner. I chose exploration as my theme as I wanted to explore my filters in depth through various art styles and mediums. I have chosen to look at exploration through the filter of self-exploration. My pieces will reflect this as they are on different aspects of my life such as my past, nostalgia, where I lived and consider to be from, and other things I would consider part of me which I want to explore artistically.

Having a strong connection to mathematics, my works and their development have followed a very structured format which is reflected in my portfolio. I wanted to merge these two different areas of study together through my work as well by having both natural and geometric forms in harmony. One artist which really inspired me to do this is M.C. Escher which I will explore later in the portfolio. By incorporating these geometric elements in my work I explore the more technical side of my thinking.



Observational Drawing | Natural & Geometric Forms

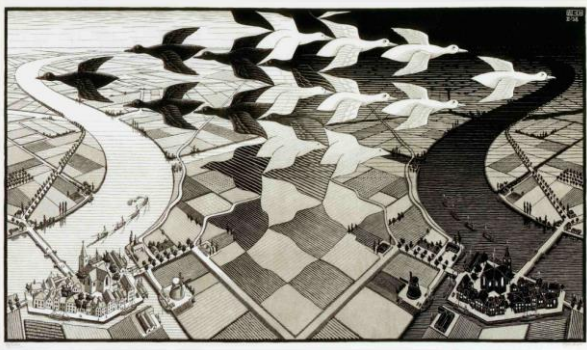
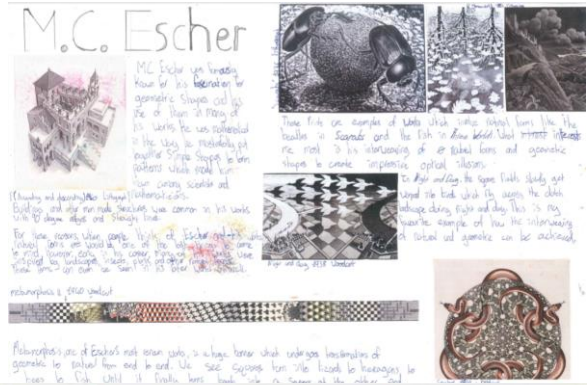
I chose to start this year in art by doing some drawing. Starting with more geometric forms, I chose to draw cars as they have a mix of sharp angles and smooth curves. My main focus was to improve my ability to assess the proportions and accurately replicate it in my drawings as it is where I struggle the most in drawing. I also wanted to improve my shading skills which I attempted a bit here. At first, it took several tries to get the proportions right, I would start drawing until I realized that some parts would not align properly with others having to redo large portions of the drawing. After a while I learnt some techniques which would help me avoid these issues such as making rough measurements with a pencil. Sometimes also having a better look of the image I wanted to replicate in its entirety would help me get a better sense of the proportions. I found this exercise helped me improving my skills.



I developed my skills of still life drawing by investigating natural forms. Unlike in geometric shapes, nature rarely has straight lines which increases the level of complexity and challenge in the drawing. These skills are important as they can be transferred into many other art making forms where smooth lines are important as well as helping in my ability to create quick sketches. Through doing this exercise, I felt that I improved my skill however I still think that I should work more on my shading as well as creating a better sense of depth. In the future, I would also like to try adding colour though water colours.

Artist Page | M.C. Escher

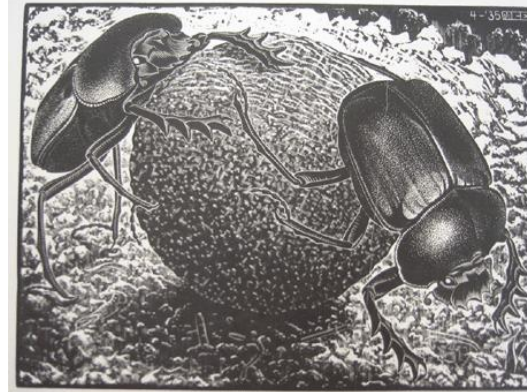
As mentioned before, one of my main inspirations was M.C Escher whose work consist of the smooth integration of geometric and natural forms. I first saw his works at an exhibition in Italy where M.C Escher famously spent a lot of time analyzing the architectural style of towns in southern Italy.



Night and Day, 1938, woodcut



Three Worlds, 1955, Lithography



Scarabs, 1935, Lithography



Ascending and Descending, 1960, Lithography

These three prints are examples of his works which involve natural forms like the dung beetles in *Scarabs* and the fish in *Three Worlds*. What interests me is his interweaving of natural forms and geometric shapes which creates impressive optical illusions. In *Night and Day*, the square fields slowly get warped into birds which fly across the Dutch landscape during the day and the night. This is my favorite example of how the interweaving of natural forms and geometric shapes can be achieved.



M.C. Escher was famously known for his fascination of geometric shapes and its use in his works. He was very mathematical in the way he masterfully put together shape to form pattern which could go on into infinity which made him known among scientists and mathematicians. Buildings and other man-made structures were common in his works with straight lines and 90 degree angles. For these reasons, when people think of Escher's work, natural forms would be one of the last things to come to peoples minds however, early in his career, many works were inspired by landscapes, insects, plants, and other natural forms.



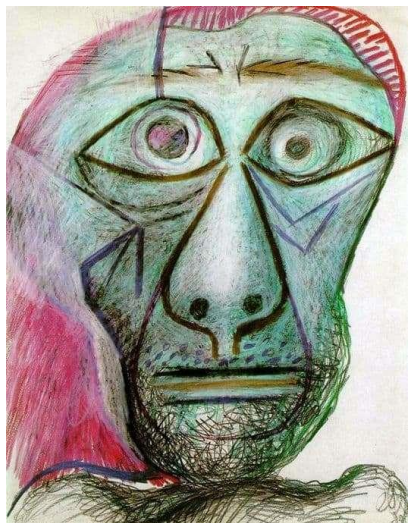
Metamorphosis, shown below, is one of Escher's most renown works. It is a huge banner which undergoes transformations of geometric to natural from end to end. We see squares turn into lizards to hexagons to bees to fish until it returns back to the simple square on the other end. This works have inspired me to experiment more with both natural forms and geometric shapes.



Metamorphosis II, 1940, Woodcut

Piece Development | Cubist Self-Portrait

Coming from the M.C Escher's work, for my first piece, I wanted to start with a cubist self portrait working towards my theme being a physical self exploration. I chose to make the piece abstract through cubism as I wanted to use these geometric shapes to imitate a natural form of my face. I was inspired by the surreal work done by Salvador Dali and Picasso cubism. This led me to do a Cubist portrait with surreal elements. I chose to investigate work done by Picasso and Dora Maar who also did something similar.



Picasso, Self-portrait, 1972

In Picasso's self portrait, one of his last works, he depicts himself in a decaying state which is shown by the abstractness in the use of cubism. What I looked for in this work was how he used shapes to form his face and to see how he used colour. I was inspired by the shading he used to give his face more depth. The way this work affected my final piece was through my choice to shade based on the effect it had on his work.



Dora Maar, Portrait of Picasso, 1938, Oil on Canvas

Dora Maar's work consists of bolder colours and thicker outlines. What I took from this was the medium I use, oil pastels, as I wanted to include bold colours in my work as well.



Dora Maar, Self-portrait, 1938, Oil on Canvas

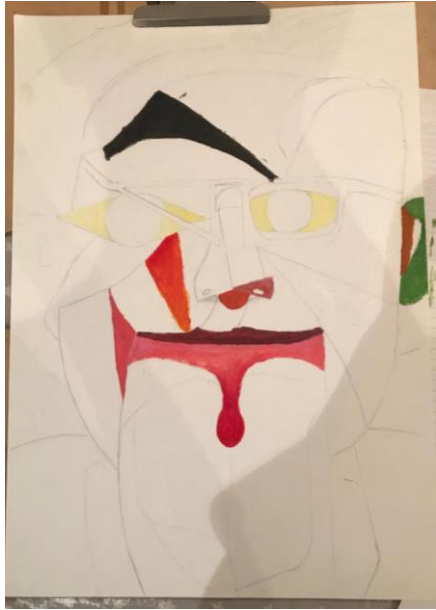


Before I started, I wanted to try to see how I could distort a picture of me. I quickly traced the picture and traced another one trying to make out more cubist shapes out of my face. I did this to compare the two and to explore how my face can devolve into more geometric shapes. Similar to how Escher turned natural forms into geometric shapes. On the cubist one, I also tested out some of the oil pastels. With the knowledge from before, I tried to mix the colour by pressing with consistent pressure and overlapping the red and orange, I also found some paper rolls which mixed the colour nicely. I was also given the idea of going over in an acrylic and then with the pastel. This achieved a more filled and brighter colour. After these tests, I felt more ready to start working on my final piece.

Here I experimented with the oil pastels, how colour could be mixed, and how pressure affected the outcome. I found that it is better not to use your finger or a tissue to mix the colour as it leaves an inconsistent texture and lumps the colour. Consistent and heavy pressure also leaves a better result than less pressure. With this knowledge, I understood how to use the oil pastel more effectively in my final piece.



Piece Development | Cubist Self-Portrait



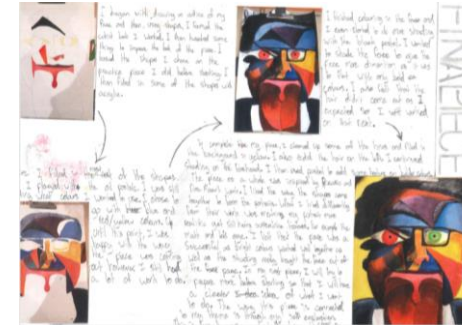
I began with drawing a natural outline of my face and then distorting the facial features using various shapes to form the cubist look I wanted. After tweaking and experimenting with slightly different looks, I achieved the look of the piece I was aiming for. I mostly followed what I did in my test piece as I found it to be successful. Then I started to fill in some of the shapes with acrylic.



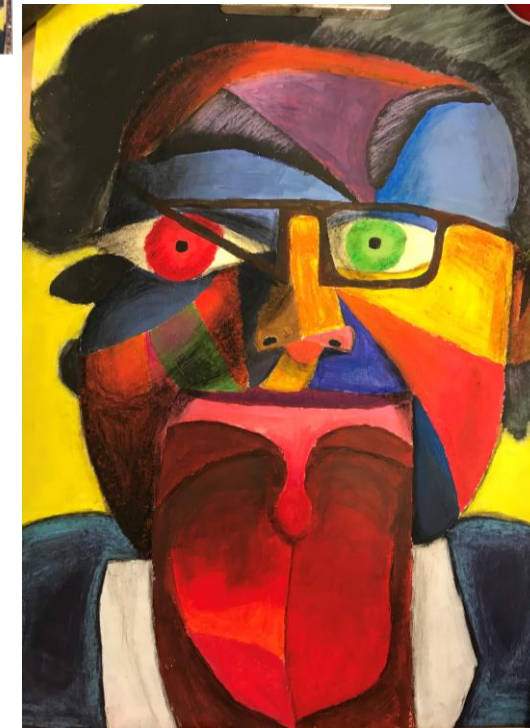
I continued to fill in the rest of the shapes, deciding that green did not fit very well in the piece. I chose to go with blue and red/yellow colours. Up until this point, I was happy with the way the piece was coming out however, I still had a lot of work to do. I also was still undecided on how I would use the oil pastels to add detail as well as texture.



I finished colouring in the face and I even started to do some shading with the black pastel. I wanted to shade the face to give the piece more dimension as it was too flat with only bold colours like Picassos self portrait. I really liked the texture the oil pastel gave the piece when overlapping the acrylic. However, I did not like how the hair came out, so I still wanted to continue fixing it up.



Final Piece



To complete my piece, I cleaned up some of the lines and filled in the background in yellow. I also redid the hair on the left. I continued shading on the forehead. I also used pastel to add some texture on the bolder colours.

The piece was inspired by Picasso and Dora Maar's work. I liked the way the shapes came together to form their portraits. What I tried differently from their work was making a more realistic face yet having some surrealistic features. Such as the mouth and the left eye. I felt that this piece was successful as bright colours worked well together as well as the shading really brought the face out of the page. In my next piece, I will try to investigate more before starting the piece so that I would have a clearer idea of what I wanted. The way this piece is connected to my theme is through my self exploration. This is done by using cubist techniques to create a self portrait.

Artist Page | Visit to the Louvre

Our visit to the Louvre was very inspirational as we got to see many famous works of all mediums and forms such as sculptures, oil paintings, and even old tribal artworks. It was interesting to finally see renown pieces of art in person after having only ever seen them on a screen. This visit helped me in developing my next piece being a tribal mask made in clay.



Les Noces de Cana by Paolo Veronese

Opposite to the Mona Lisa, we found this gigantic painting. As everyone crowded around the Mona Lisa, we instead stared at Les Noces de Cana. The level of detail throughout the entire canvas left us wondering how much time it would have taken to do. Its use of perspective and lighting really brings the painting out. This really inspired me to do bigger works as it brings out a greater level of impressiveness.



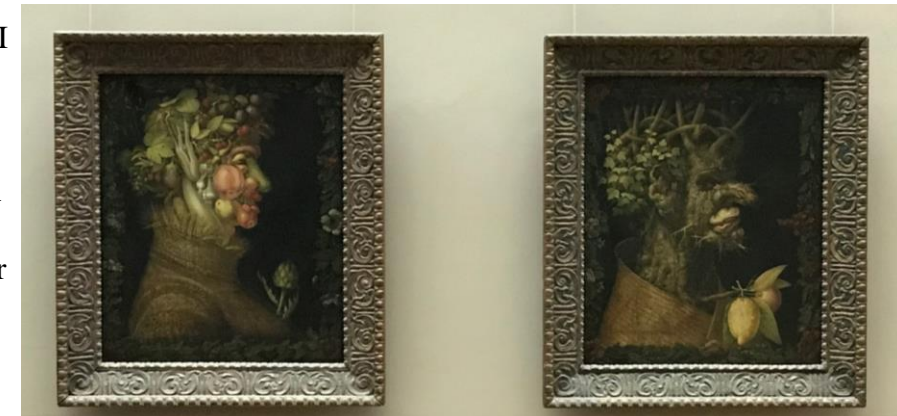
Both pieces of unknown origin

Inspiration for Clay Mask

In the Art of Africa, Asia, Oceania and the Americas section of the Louvre, we found many pieces of art by indigenous populations. I found these two pieces quite interesting. For example the one on the left through the use of simple shapes and ridges which make the rock look so much like a face. I like how these shapes cast shadows which make it even more realistic. There are no eyes, but it still looks a lot like a face because of the shadow which the forehead casts. When making my mask, I will keep these things in consideration. The use of color in the top mask also caught my attention. I felt inspired to do something similar in my piece. I also thought that the long ears look interesting.



These other two paintings that I found interesting are similar to the cubist self-portrait I made however, instead of geometric shapes, natural forms were used to create these portraits. I felt inspired to do something similar so I would have my geometric self-portrait and a natural form one which would contrast each other very well in the final exhibition.



(Left) *Summer*, 1563 & (Right) *Winter*, 1563 by Giuseppe Arcimboldo

Workshop | Clay

To create my next piece, I needed some skills in clay making which is why we had a clay workshop. I experimented with different tools and created different shapes to understand how the medium works as well as to know the limits of the medium in terms of detail as well as the structural rigidity of the material. This workshop was valuable to the creation of my next piece being a mask as I also picked up skills which I applying in my final piece.



Clay Candle Holder

Here I tried to experiment more by creating a leaf template and cutting out a lot of leaves. I then went over them with a wooden tool to create the lines on each leaf. On half of them, I scored the bottom so when I started to layer the leafs together, the clay would adhere better with some water. I then started to layer each leaf together to form a circular shape, I then filled in the center with more clay. The forms in the middle were made with a skewer. I was inspired by similar bowls my grandmother has at her house. Once I had the shape done, I applied the technique I learnt from the flat plate to use water to try to smooth out edges and to make the tops of the leaves pointier. I found this bowl to be successful as it summed up all the techniques I learnt. If I were to do this again, I would try to smooth it out more and to try make some details clearer.

Textured Sphere

To start of with, I tried shaping the clay into a round ball just to get the feel of how to clay feels and how it can be molded into shapes. I then used some of the clay tools to carve a circle on top. I also found a tool with a helical ridge like a screw which made the texture on the side. To finish off I poked a hole on top and some slits on the side. By doing this, I got a better sense of how the clay felt and how the tools can be used to shape it into various forms.

Flat Plate

Using a rolling pin, I flattened the clay into a rectangular plate to try out some textures. I used one of the metal tools to create the zigzag at the top and using the end of that tool, I made some holes in a pattern. I was inspired to do it by work others had done in the class. I learnt how to smooth the clay by using water. Next time, I would try to make the plate squarer and to take more time aligning the holes so that they don't deform like at the bottom.

Tools

Loop, wire, and ribbon tools are all metal tools used to dig into the clay to create lines and dips. I even used the other end to create the round holes in the 2nd piece. Wooden tools are more for slim shallow lines and to carve into the clay when using a pottery wheel. I mainly used the wooded tools to create the detail on each leaf.



Piece Development | Tribal Mask

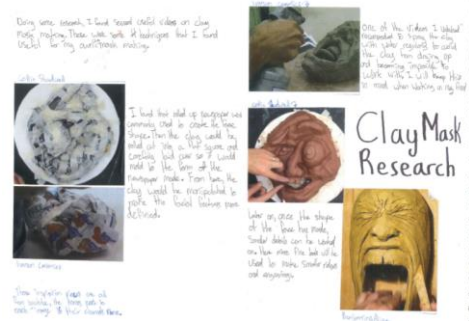
Not having much experience with clay mask making, I needed to do some research. I mainly focused on how to make sure that the mask wouldn't collapse as well as techniques in molding the clay to the shape I want.



I also did some research on how to create the mask and to ensure that it could not collapse under its own weight. I found that I needed to create a template out of crunched up newspapers which I would then lay over the clay as it would act as a support and made it easier to mold the shape. The details would later be made with tools.



I found that rolled up newspaper was commonly used to create the face shape. Then the clay would be rolled out into a flat square and carefully laid over so that it would mold to the form the newspaper made. From here, the clay would be manipulated to make the facial features more defined.



Collin Shadwell - <https://www.youtube.com/watch?v=8DR5BD8eaH4>



One of the videos, I watched recommended to regularly spray the clay with water so that the clay does not dry up and become harder to work with. I will most definitely keep this in mind when working on my piece.

Iverson Ceramics – <https://www.youtube.com/watch?v=IW8MW4p-UK0>



Later on, once you have the shape of the face, you can start to work on smaller details. Here more fine tools will be used to make smaller ridges and engravings.

These inspiration pieces were all from Youtube, the names next to each piece are the channel names.



BenjaminsAlive - <https://www.youtube.com/watch?v=97o4lxNCbDQ>

Piece Development | Tribal Mask

In my secondary phase of research, I investigated different tribal mask making from regions all around the world, I found similarities which I wanted to carry over into my piece such as the use of color as well as the representation of animals

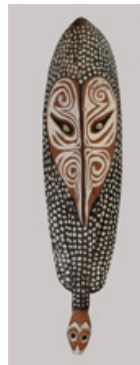
African



Gabon

I liked the simplicity of this one, the use of shapes instead of colour to create the features. In my final, I will try to keep my design simple.

Oceanian



New Guinea

For this mask, I like the elongated face as I found it different to many of the other designs. I also liked the use of the snake at the bottom in the top mask. I will definitely incorporate that into my final as well.

Native American



North America

For the Native Americans, the culture is more around the land and the animals which live on that land. Therefore these are more animal looking masks. I like the use of colour and more extreme use of facial features. I am inspired to do something similar in my final design.



I liked how the dotted texture was used to create the hair. I also thought that mix of dark red and the white look really good on the right one. The mouths also have an interesting shape to them. I thought that these masks showed a good mix of simplicity and the more intricate use of detail.



Kongo Central Region



Sea-shells and other local materials were used in this mask to create interesting patterns and some of the facial features. This inspired me to use other materials other than clay in my final design.



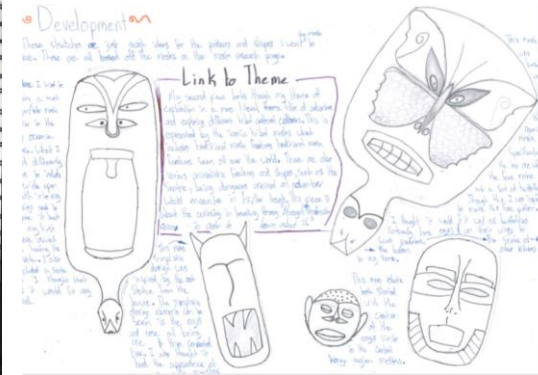
Nigeria



Piece Development | Tribal Mask



The next step in my development process was to experiment with different colours and patterns I could use to paint my mask. After some research I found this design an ethnic group in Kenya called the Kikuyu people. In the boxes, I chose to focus on specific facial features. I then looked at the inspiration and I made the patterns you would be typically seen around each feature. I liked how these came out and it really made me want to start doing something similar on my final piece.



Using what I had learnt through my research into different tribal masks and clay mask making, I started to brainstorm different ideas for the composition/design of my piece. These sketches are just rough ideas for the patterns and shape I want the mask to have. I wanted to include animalistic features of some sort such as the snake and other traits like pointy ears, sharp teeth, and the butterfly. These were mostly inspired by the research I did on different tribal masks around the world.

When I started to design the look of my final piece, I thought of tribal face paints and how it would look to mix those elements into my mask design. This page shows some research and testing of tribal face paint features.



This bigger face is joining together all of the features. I liked how it all comes together and the lines highlight the features like around the eyes. I decided to try copy the same design as the reference have to see if I could replicate it. From there, I then experimented designs of my own. I felt that as I added more details the over all image seemed more impressive, however I was worried that at some point it would look too crowded. I wish that I took more time in making the lines cleaner and the eye more defined.



This design was based on the oceanic masks, specifically the top one where the face looks like a butterfly. Through this I was inspired to make the face pattern. Butterfly's also have eye like shapes on them to scare away potential predators, so I used that as my inspiration as well. The snake at the bottom was inspired by the masks make by indigenous people in Oceania.



Piece Development | Tribal Mask



Following what I learnt from my clay mask making research, I started by bunching newspaper together to create a sort of mold so when I laid the clay over it, it would conform to it. So I drew a rough outline on paper and used tape and newspaper to create the shape.



After a while of flattening the clay into a big square, I laid it over by paper mold and used my hands to assist it in shaping it to the mold. From there I used some clay tools such as the kidney to smooth the curves and making sure that the face was symmetrical. For now, I was glad that the whole process was going smoothly, however I was mainly worried that the clay would stick the paper behind it and that the mask was going to collapse under its own weight.



The next day, I came back and started to define the facial features, I started with the eyebrows by adding a strip of clay which rose up slightly. This was inspired by the rock statue I saw in the Louvre. Then I poked the holes which would be the eyes and made the nostrils using the end of a paint brush. After that, I made the two crude ears separate from the mask and attached them by creating cross-hatches on the joint side and added water so that the clay would adhere better.



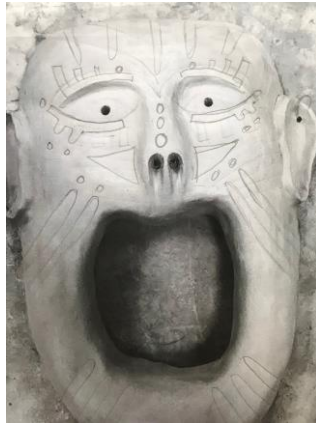
When I left the mask to dry, I started to work on the snake's head. I found getting its shape right and symmetrical was tricky as trying to keep it to stay the same as I tried to work on other parts of it. If I had more time, I would have tried to make the snake more symmetrical as I feel like this is the worst part of the piece with regards to its shape.



Piece Development | Tribal Mask



After firing the clay mask in the kiln, I started testing out how different colour paints would show on the clay on the inside of the mask. I decided that I would skip using gesso before painting as I thought that the colour appeared vividly without it. I was also already planning on using a reddish orange colour.



Before I started to apply paint to my mask, I wanted to figure out what the design of the patterns looked like. So I printed a couple of pictures of my mask in black and white. It was at this point where I thought of tribal face paints and started experimenting on that on a previous page. I then applied that knowledge to these black and white templates to see how it would come out. I also played with colour. In the end, I decided to use a dark red colour as a base coat of the whole mask, and then I created a design based on tribal face paints in white to lay on top of the base coat.

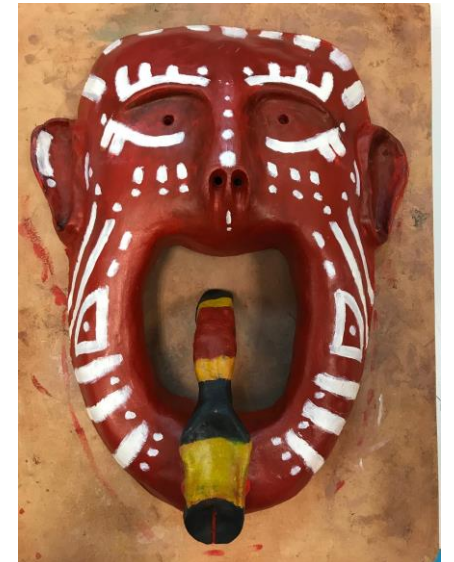


In the left picture, I had just gone over the whole piece with a darkish red paint. I liked how the colour came out and I only had to do one coat to get it. After that, I went in with a darker colour around the eyebrows, ears, and in the mouth to give it more depth. Once the base colour of the mask was done, I sketched out the design I wanted on the mask and traced it with white paint. Any mistakes I made were painted over with the same dark red paint. At this point, I still wanted to do some slight corrections to make patterns more symmetrical and cleaner lines. I also still had to paint the snake. I was planning on doing a similar design as a coral snake found in North America.



It was this point where the final look of the piece was all put together. There are still a few things to improve such as touch up of the white lines and a second coat of yellow on the snake. I also had to still make a stand for the mask to display it. Overall, I felt that this piece was a success as it encapsulated all of the themes I wanted this mask to represent. This was done using the tribal facial patterns and the shape was reminiscent of masks from several different cultures yet still having my own spin on it. My mask relates to my theme by being the exploration of different tribal cultures which I had personally experience in the past.

Final Piece



Workshop | Chinese Calligraphy

In this workshop, we explored oriental calligraphy, we focused on writing in mandarin in its standard form. There are many different forms of writing in mandarin with more cursive styles like the one on the right which was done by the artist leading the workshop.

The process of creating the ink for writing is one where you have to grind water using an ink stick with is turned into ink. Then, using a brush, you lightly write out the character through a series of strokes in a continuous motion. There is also a specific way of holding the brush where it must always be kept perfectly vertical. To do this you need a very strong grip in your fingers as your palm must not touch the brush.

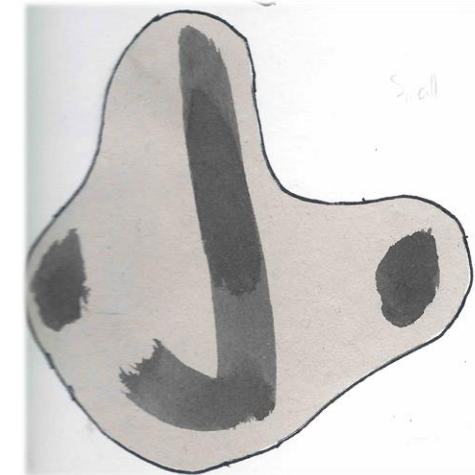
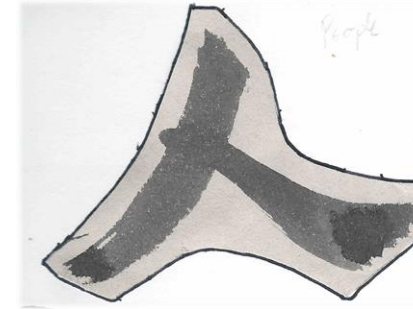
I wouldn't know how to incorporate this into any of my work however learning about other cultures and a completely different way of writing was very interesting. I might be inspired to use western calligraphy in my own work.



<http://www.art-virtue.com/principles/p2-holding.htm>



<https://www.youtube.com/watch?v=W0hSG-eQo4A>



Piece Development | Travel Scrapbook

ISCRAPBOOK Piece 4

My next piece was inspired by scrapbooks. This summer I went to Italy, from north to south visiting different cities and their famous monuments. My fourth piece is going to be my exploration of Italian culture and traditions.



Farhan-Junid, Pinterest, Travel Journal

In this work, I looked at the pen work and how the drawings are mixed into the scrapbook. I found the hand on the left interesting. I considered also using some weathering techniques on paper to give my piece a more age look.



The Coca Cola Company

One thing I noticed during the summer were the prevalence of these Coca Cola bottles with interesting drawings for major cities in Italy. Each one has a main monument and symbols which represent each city and are smartly made to fit the person. For example for Napoli, the lady is wearing a pizza as a hat and Mt. Vesuvius as a necklace. Other small things like the chili pepper as an earring really make it stand out as that city by bringing out small traditional things. With my scrapbook piece, I aim to do a similar thing where I can display similar traditional things which I connect to my Italian culture.



Carolina Pretorius

I was intrigued by the use of a calendar in this piece and the way it is baked into the rest of the scrapbook. I thought how a calendar could represent the passage of time and what it could mean in the context of my piece. I also found the overlapping of the writing very interesting. This piece as a whole is crammed with every space of the page filled which makes the scrapbook seem more impressive and detailed. The use of colour is something to consider when making my final piece.



This scrapbook also uses a calendar however it is a month long instead of a week. It is also packed with little drawings and words which make it very interesting.



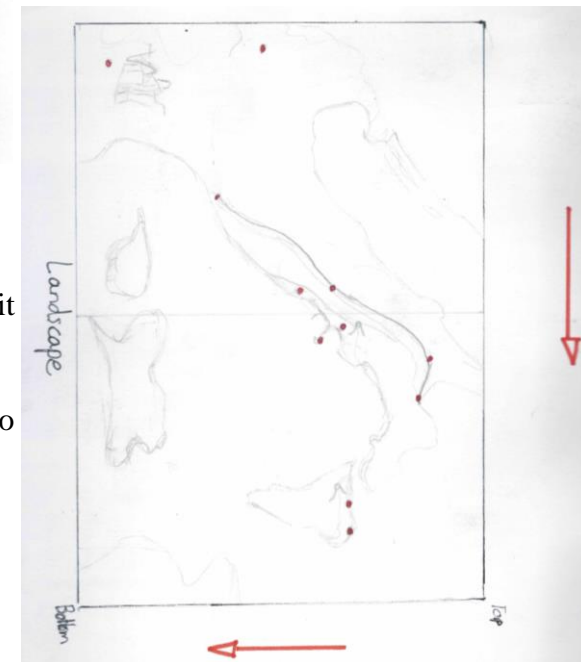
Piece Development | Travel Scrapbook



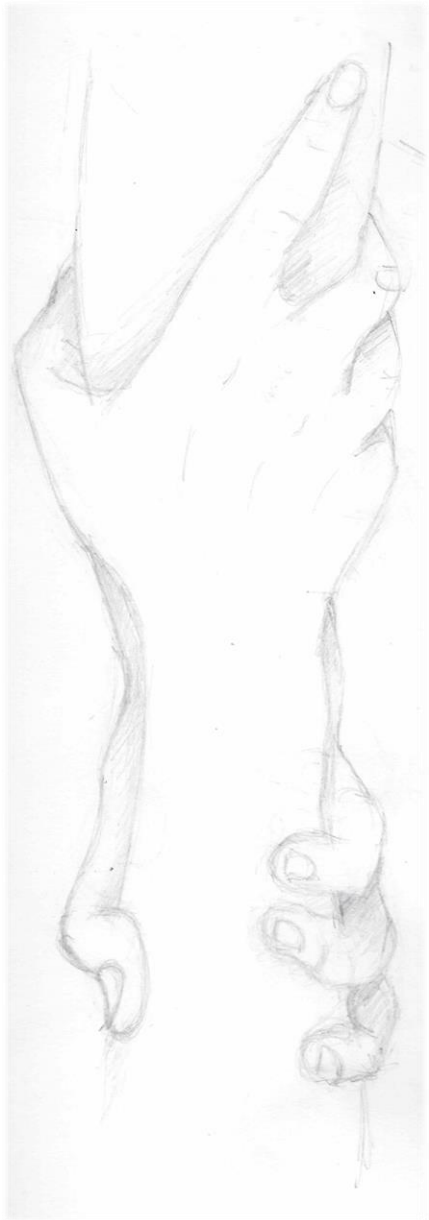
To further develop my ideas for my scrapbook, I made some quick drawings of different landmarks and symbols of Italian culture. My idea was to fill my piece with these drawings as well as different pieces and scrapes I gathered in Italy during the summer vacation similar to a scrapbook. I was given the Idea of a technique which uses pen and water and a paintbrush which allows for some more depth and shading. I tested this out on these drawings on the right.



I also played around with different composition ideas. I wanted the piece to seem like a scrapbook so I had the map layout landscape to see how it would look. After some time, I decided not to go with this plan as it made it harder to tell what country was on the map as it lost its iconic boot ticking a football shape when displayed landscape. I also played with the idea of using red dots to mark all the places I visited over the summer and I was still left unsure about this idea. The hand on the right piece was a quick test with an idea of unity between the north and south of Italy which I really liked. I started to develop some hand drawings to see what would work best.



Piece Development | Travel Scrapbook



These drawing by Cath Riley of hands are really awe inspiring through her skill shading and proportions which make the drawing almost seem real. Shading and proportions where things I wanted to improve in my drawings so seeing these works was inspiring. As I am planning on having hands in my final piece, I chose to work on improving my technique for the piece through these drawings of hands in different positions.

My idea of two hands grabbing each other came during a brainstorm for the composition of my piece. I decided to investigate further by drawing some hands. I also looked at work by Cath Riley. I mainly struggled with the proportions however I got better using some techniques for measuring using my pencil as a rough guide. I could have improved these drawings a bit more through some more shading. On my final piece I tried try replicate something similar to the left most one however at a slight angle to match with the shape of Italy.

Cath Riley



Piece Development | Travel Scrapbook



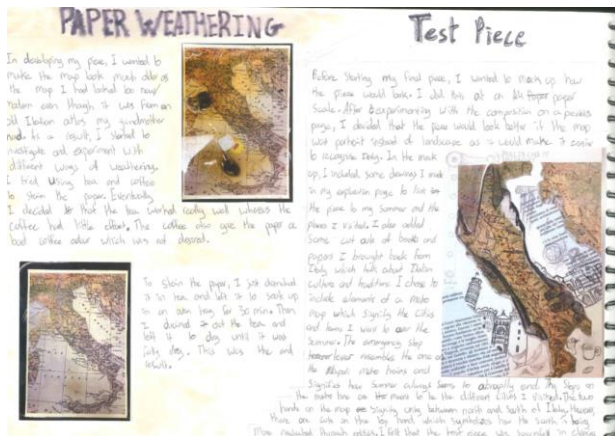
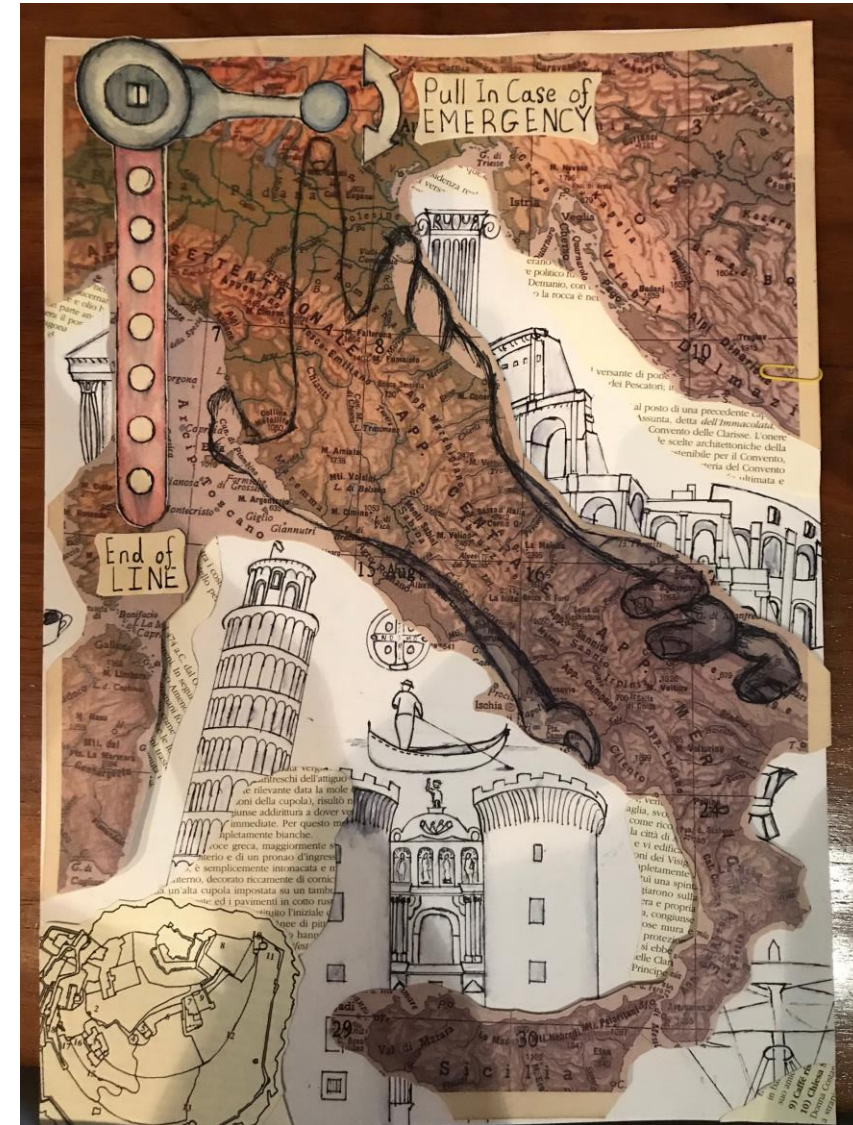
Before starting my final piece, I wanted to mock up how the piece would look. I did this at an A4 paper scale. After experimenting with the composition, I decided that the piece would look better if the map was portrait instead of landscape as it would make it easier to recognize Italy. In the mock up, I included some of the drawings I made in my exploration page to link the piece to my summer and the places I visited. I also added some cut outs of some books and papers I brought back from Italy which talk about Italian culture and traditions. I chose to include elements of a metro map to signify the all the cities and towns I went to over the summer. Each stop on the line being a different city. The two hands on map signify unity between north and south of Italy. However, there are cuts in the top hand which symbolizes how the south is being more neglected through politics. I felt that this test piece was successful as it captured everything I wanted to achieve and is my exploration of Italy.

The emergency brake usually found on metro trains resembles the one on the Napoli metro system and signifies how summer always seems to abruptly end.

I then drew the connected hands on the map followed by cutting it out and sticking it on another blank page. Then I drew Italian monuments such as the Colosseum and the leaning tower of Pisa as well as different things I connected with Italy such as coffee, roman columns, and food. I also included some scans of some pages from books I brought back from Italy.

If I were to redo this piece, I would have stained the background paper with tea to complete the piece and to make it flow better with the rest of the aesthetic of an aged map.

Final Piece



Piece Development | Wadi Shab



Duclere, *Napoli dalla Conocchia*, 1838

My main inspiration for this piece was works from the *Scuola Di Posillipo* which is a historical group of arts in Naples Italy. Many of their works were of the local landscapes in oil paints. During the winter break, I had a chance to see works from the various renowned artists of the group.

Since this was my first-time using oil paints, I made this small test piece to try different techniques and to get a feel for how oil paints adhere to the canvas and to work out how the turpentine also works. I also attempted to use some pallet knife techniques for Vesuvius as well as the water. I quickly grew fond of the technique and I was confident that oil paints were the right medium for my piece.



Before starting, I made a quick test piece in high quality colour pencils to understand how I was going to compose the piece and to see how I can use different shades to help me create a greater sense of depth in the piece. For example on the right-hand side of the river, I made larger rocks closer to the viewer which slowly become small and smaller the further they are from the foreground. This really worked to show that the mountain in the back is far away. Similarly, in the water, I made the water closer to the audience darker and the further away it was it becomes lighter due to the reflection from the sun. I also tried to work out how I was going to create the bushes in the piece.