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***Rationale:***

My art is not only a form of therapy to help me work through difficult experiences, but also to help me accept insecurities and vividly express my emotions. My initial theme was *Movement*, which is portrayed throughout my body of work, with the use of multiple exposures, inspired by the artist Liu Hong's Lip Language series (2015-2017). I created the digital photography piece ***Paradox- ennuied from euphoria*** and ***Muse-legions of enigmatic thought*** to cohesively portray Liu Hong's style from the lip language series of highlighting the opalescent chromes of the hair and to vividly outline the main message intended without multifarious emotions.

My first pieces were the large-scale drawings ***Corona Diaries-Instigation*** and ***Atlas-Heavens on her back***. I asked a gymnast to position herself on the manila paper and I traced her movements in charcoal, as she moved across the page the charcoal smudged and created a sense of movement. I desired to portray a semi-naturalistic figure when adding vivid details whilst also playing with the idea of in-and-out of focus. I realized that using stylistic brushwork allowed me to segregate and reveal emotions. Later I added expressive colors and brushwork to enhance the movement of the piece. Subsequently, it portrays the beauty of movement in the contrast of the monochromatic charcoal and the saturated acrylic paint.

The backgrounds were inspired by John Beckley's vibrant abstract paintings. This interconnected with the focus of *Movement* in my artwork, and the fact that movement infers motion and emotion. Frankly, I became fascinated with the idea of multiple exposures to create areas in and out of focus. On the other hand, the rest of my artworks have merged both artists styles to deeply reveal a range of emotions.

I wanted to arrange the artwork as a memorable gallery of pictures with relatives/family in order to bring the viewer into the perspective of deep emotions. Furthermore, the orientation of each artwork is unevenly aligned because I desired to elevate some emotions more than others. For instance, the artwork ***Opulence-beau idéal*** indicates positive and hopeful emotions thus it elevated higher than ***Restraint-lack of pretension*** which is about the fears that constrain those emotions.

My main incentive of portraying juxtaposed polychromatic hues is to portray the dichotomy between internal emotions and present emotions. For instance, by blending contrasting hues such as blue and pink in ***Twirling nights-melancholy***, I vividly embed the meaning into the grey chromes within the figure, in contrast to the lively colourful background. Consequently, this establishes the idea of feeling left out and oppressed, consumed by negative emotions within a lively and happy environment. I persistently created a range of experimental, mark-making through physical brushwork, the movement of subjects, colours and digital exposures. I was able to capture a sense of both motion and emotion.