

My body of work explores emotions in various contexts, such as war, sexism and depression as well as injustice in different forms such as prejudice and poverty. As someone who has escaped a war zone and had the opportunity to pursue an education, my exhibition focuses on shedding light to the struggles of those who have not had the same chance as well as the range of emotions they experience. My paintings are mainly inspired by the fauvist movement, in grade 12, I started working in patches of pure unblended colors. In the first painting in which I experimented with this, *Rancoeur*, slightly unblended patches of color were present, but in pieces such as *Manilla*, *Poignant Misery* and *Fragmentation*, I began working in large brush strokes and carefully calculated patches in order to create tone, my colors became more vibrant and surrealist. Another influence on my pieces was Edgar Degas, who inspired the implementation of the beige skirt in my piece *The Peasant's Oscar* as well as the headpiece in *Poignant Misery*.

*Poignant Misery* was inspired by the ongoing war in Libya, the sentiment of rage and resentment can also be seen in my piece *Rancoeur*, inspired by a relative who was forced to withdraw from education and marry at a young age despite her will, *Manilla* explores the sentiment of relief that comes when one is unchained from the expectations of others and the troubles of the past (the troubles explored in the other two paintings). As these pieces which narrate a story are interlinked conceptually and stylistically and are central to my main theme, I would have placed them at the heart of my exhibition which would be in a rectangular space, with *Rancoeur* pinned high to a wall, *Fragmentation* pinned underneath it and *Manilla* and *Poignant Misery* mounted onto poles next to it. On the left wall, I would place *Peasant's Oscar* mounted onto a high podium, as I would not want the bright colors in my other pieces to distract from it. On the other adjacent wall, I would place *Oblivion* horizontally to give the illusion of the woman in them fading away (from right to left), below this series would be *Objectification of Identity* placed on the center of the wall. As such my exhibition would start with a story at the center point, and move on to exploring it at the adjacent points.