My body of work covers several different ideas that relate to the theme of 'identity'. Coalesce is my staple piece, one that started the notion of identity throughout this exhibition. The idea came about as I was practicing life drawing, aware that the woman's body varies in many glorious ways, yet society pushes forward a singular mold, pressuring women to conform. This prompted my questioning of "what forms an identity"?

My pieces incorporate both textural and sculptural components, using multiple processes to adapt the medium used in each piece. For example, I use deliberate destruction of parts of my sculpture, *Native* to create ruggedness and bark-like features or the addition of foreign elements, such as the googly eyes *Mind Games*.

I began this IB art course unsure of which techniques fit my approach better, however, etching has enabled me best to convey concepts and ideas revolving around 'identity' effectively, due to its transparency. Its versatility and permanency helped me develop perceptual skills playing on depth gradients. Etching helped achieve idiosyncratic characteristics in each piece, thus becoming a basis of my work. Byond this, the exhibition reflects my interest in experimenting with various mediums such as photography, collage, painting and sculpting techniques.

I first explored engraving techniques on clay, plastic, wood and foam board, making a multitude of intricate motives. All inspired by more somber pieces produced by artists such as Draxler, De Kooning and Picasso, who used this 'rough sketches' approach to express personal trauma. I applied those harsh, angular and extemporized lines to various mediums to express emotion/event in pieces like *Runaway Man* & *Mind Games*. The transparency on which those lines are engraved brings time to a halt and creates an infinity of space, giving pace to shadows and other ever changing external factors. The variation in terms of line depth alludes to impermeability and endurance of the piece. As the attention to detail prevails, it invites much observation and thought; both the composition and the various techniques used to achieve these patterns seek to intrigue further.

For my exhibition, all pieces would be at eye level to enable the viewer to scan through the exposition with ease, putting the more simple pieces in between the more complex ones to break up the charge. To increase the effectiveness of communicating meaning to the audience, my exhibition would be minimalist in its use of space, displaying two organised layouts in juxtaposition with one another: One U shape, and the other, a cascading stairway of pieces sitting in front of it. AAOG would be the piece found at the crossroads of both layouts. The viewer would first approach the exhibition seeing a lined-up staircase effect cascading from *AAOG,* and then in front, situated on pedestals each 20 cm apart and below each other, *Coalesce*, *Native* and *Pac. Native* puts culture/roots at the center of the exhibition, placing emphasis on the importance of the sense of belonging, at the heart of my exhibition. This, surrounded on either side by pieces linked to my Franco-Australian family who play a huge part in my identity. Then, splitting the exhibition in two, a U shape layout behind the stairway effect, with, at its extremities, the two pieces featuring my brother; *Mind Games* and *Motion Levels*, emphasising the theme of perception in identity. On either side of these, the viewer would find the etching and collage pieces, *Runaway Man* and *Comess,* which explore a range of subconscious and conscious notions decorticating the way our minds formulate ideas, playing on perception. The two axes of the layout allow a foundation (family and culture), and as we reach the U shape surrounding it, more complex personal thoughts arise from these foundations.

In developing these pieces, I wanted the meaning to come through observation rather than interpretation. The viewer does not have to make sense of the pieces (all driven by very personal occurrences), but instead, connect them to their own experiences. For example, the use of black and white in *D.I.M.A.* enables the viewer to place emphasis on facial expressions rather than the person itself. The aim of my exhibition is to question identity; what is defined and meant by it.