

My work is very focused on the female figure and explores the themes of femininity, vulnerability, and body image. I am interested in feminism and women's rights, and I believe that art about this topic needs to represent women. Life drawing helped me learn how to draw them, which is why it takes up most of my exhibition. *Judgement* and *Daphne's Metamorphosis* are my feminist pieces. *Judgement* expresses how women are insulted and dehumanized because of their bodies. *Daphne* is about harassment: in the Greek myth, the god Apollo falls in love with the nymph Daphne, who does not return his advances. He persists, and Daphne does not find any other solution to escape him than to transform into a tree. Most of my work is two dimensional: I use acrylics, chalk, and charcoal in many of my pieces, and I have a digital piece. However, I also have two ceramic pieces and a wood cut-out. Many of them were drawn or painted directly from a life model, whose pose (along with the lighting) I use to express vulnerability. I hope that my body of work shows a variety of body types and brings the audience to reflect on their biases and prejudices towards women or different body types. *Judgement* and *Daphne* were the two pieces that helped me focus my theme of body image in women.

I used many different techniques in my work, including acrylics with and without pen, clay, charcoal and chalk, and digital art. For my sculptures, I was inspired by Renaissance sculptors and how they represented the human figure and movement. My main focus for my work was body image, especially in women because many women experience body image issues. To express this, I used certain poses, such as lying on the side, to give a reflective mood to my pieces. I also used unrealistic colours and simplification of the figure to create dream-like atmospheres, showing introspection. However, I used an accurate representation of light to create volume so that the figures stay realistic enough, reflecting the reality of the situation. My three dimensional work was inspired by Michelangelo and Bernini for their representation of the human figure and their exploration of mythological and biblical stories, and by Philippe Farault for his work on busts and portraits. My two dimensional work was inspired by Henry Moore for his stylised figures, and by Agnes Grochulska for her one line life drawings. *Daphne* has common themes with my two-dimensional work, such as women's bodies, but like *Thought*, it does not represent the issue (in the case of *Daphne*, harassment) literally. On the other hand, my two dimensional work represents its message in a more literal manner, noticeably in *Judgment*.

If an exhibition were to happen, I would have divided my exhibition in two parts; the "workshop" (on the wall opposite the sculptures), and the main pieces which were created with a purpose in mind (the sculptures, and *Judgement*). I would do this because I believe it is important to show sketches and unfinished pieces to display the

different techniques I used. It would be opposite the main exhibition because I believe that it is a reflection of the workshop; it is the direct result of the sketches and paintings. This set up would hopefully help the audience understand my process of creation, which started with my life drawings, to then becoming pieces like *Judgement*. *Judgement* and *Daphne's Metamorphosis* are the two pieces with a strong message, and they are the ones I would like visitors to reflect on. I would like them to reflect on the way women's bodies are criticized and controlled. I would also like them to reflect on the entitlement some people feel towards women's bodies.