

My exhibition aims to create a sense of emotional familiarity with the aspects of vulnerable emotions and identity portrayed based on my own emotions and states of mind. My body of work aims to create a melancholic mood and evoke a feeling of isolation within the viewer as they recognize the isolation portrayed in the pieces. This isolation is created using physically isolated figures to represent social isolation and isolation and escapism from reality. My work focuses on portraits made with acrylic paint, charcoal or chalk. I tend to use more subtle tones and colours. My pieces often contrast delicate details with blurred imagery.

Common motifs in my work are lone human figures, veiled and masked portraits and bodies in motion frequently portrayed by superimposed and transparent imagery. The ideas I portray are often based on my own experience and as such feel intimate and vulnerable with some of the portraits even featuring my own face as the subject. I was inspired by Edward Hopper's use of the lone figure to create a sense of isolation and solitude in particular with my works picturing lone figures like *Tunnel Vision*, *Hands* and *Veiled*. I've attempted to evoke in my work the isolation of human figures either in their environments or by letting their backgrounds fade and focusing on the subject. My work takes inspiration from Eadweard Muybridge's exploration of movement and juxtaposition of the stage of a movement. I've also drawn inspiration from Gerhard Richter's selective focus and blurring in his portraits. He, like I've attempted to do in *Fragmented* and *State of Mind* for example, blended the figures into their background to create a sense of blurriness and distortion.

My exhibition consists of a long alcove with an additional square corner section. My surface is a series of 130cm white wall segments surrounded by metal frames. When the audience first enters my exhibition, they are first drawn to the focal point, the center of the alcove. I've placed three large pieces in this section, *Veiled*, *State of Mind* and *Hands* firstly because they are all significant in scale but also to separate *Hands* and *Veiled* and use them to frame *State of Mind*. As *Veiled* and *Hands* are identical in medium, scale and connected in their message, I have separated them while keeping them close to allow a clear visual connection to be created without causing them to detract from one another. Because of my given space, I placed my long acrylic painting *Fragmented* in the corner of my additional square to highlight it separately from my other acrylic pieces and provide sufficient space for my aforementioned pieces.

I want the audience to experience emotional familiarity with my own struggles with mental health that I have conveyed in my pieces. My work should relay the emotion that the subject is portraying or that the environment presented creates. I want the viewer to understand the solitude and vulnerability portrayed, empathize and hopefully identify at least in part with it.