

My body of work conveys ideas about environments of the world around us, specifically contemplative solitude. I wanted to show the aspect of solitude in a different light, as that concept is generally linked to a more negative thought. I wanted to show, through my art works, another side of the idea of solitude, placing it in a calm atmosphere. I have shown this first concept of contemplative solitude through paintings taken from photographs. I also have followed this main technique throughout my whole body of work which is texture. That is mostly shown in my ceramic piece, through using scraping tools, and some of my paintings, using a dry brush technique. There is also a series of landscapes and environments seen in my body of work with pops of color, all shown in my paintings.

My work consists of large scale paintings, a ceramic piece, a drawing, a series of photographs. Initially, my work focused on the textures, for example, the pebbles on the pavements in my drawing, *'Parisian streets'*, or the pavement and the clocks with a realistic aspect in my sculpture *'Procrastination'*. I followed this urban solitude throughout the beginning of my body of work which is also seen in *'City Stairs'*, with this one object coming out in the center of my piece. This one object projecting an aspect of solitude also seen in *'Parisian streets'*. In my series of photographs, *'A Series of a Figure'*, I turned this one object idea seen in my previous pieces into a solitary figure, which is also seen in *'Shock of Reality'*. I was inspired by Eugene Atget, a painter who shifted some of my ideas and incorporated a figure while still portraying contemplative solitude. This piece was quite important in my body of work as all of my paintings are inspired by photographs taken by myself, here I decided to leave it as photographs. The subjects in many of my pieces ranged from solitary figures, one object, windows and textural surfaces. For my sculpture, *'Procrastination'*, there is a strong urban involvement shown with the house and pavement. I found clay was the best material to use to texturize the whole clay piece, I could mold it into different forms to create a textural surface, also using tools such as a scraping tool. After adding oxides and letting the clay harden and crack, enhanced this urban aspect with a realistic approach. I would say the turning point in my conceptual idea of my body of work came with the creation of my painting, *'A Calm Day in a Peaceful Atmosphere'*, as this was where I began to explore the idea of the word solitude in a more optimistic aspect. This piece was inspired by Adolph Von Menzel. I used the chiaroscuro technique with all of my large scale pieces which added a sense of dimension and a warmer atmosphere. This technique is recurrent in my painting, *'A View From A Window'*.

Entering from the left, my audience started looking at the first group of work of mine, which covers city surfaces and urban solitude. The atmosphere of these pieces project a calmer and peaceful atmosphere. Afterwards, my larger scaled paintings are placed in a linear way, as a L curve. Here, we move from an urban solitude to a contemplative one, showing this calm and peaceful atmosphere in an environment setting. These big paintings are spread out which also leaves space to portray solitude in different ways. My body of work plays with colors, they follow monochromic patterns with some subjects in color which portrays a good dispersion of color. The end of my exhibition finishes with *'Shock of Reality'*, ending with a solitary piece with a solitary figure, which reinforces that meaning of solitude.

When looking at my work, I want my audience to rethink their idea on the meaning of solitude. As I said before, it is usually referred to as a more negative word rather than a more optimistic one. I want my audience to contemplate how this word is recurrent in my body of work, through a calm atmosphere in an environment setting but also the one object or figure in an urban setting.