

My body of work explores ideas about storytelling and mythology. My work focuses on the narratives that we create of ourselves and others, of good and evil, friendship and enemy, life and death. How these shape us as people, while drawing on motifs and imagery of old myths and religion. I wanted to explore human nature, reflecting on the power that is awarded to concepts and tropes, and how they bleed into the real world. I hope that my artwork provides yet another story to be told in the myriad of human knowledge that connects the audience to each other, telling stories is one of the oldest human instincts to provide camaraderie. My aim is to cause the viewer to reflect on this reality, and all the impacts it has - both positive and negative.

Initially my work explored connections and relationships. This is clearly evident in my piece *Lost Labours* that represented a turning point in my work after which my pieces became darker and more dramatic and was very important in the development of my theme. My final body of work includes ceramics, acrylic, oil paint, gouache, and found object mixed media, however there was a significant focus on portraiture - particularly of women, exploring the historical role placed upon them, as they have such polarizing portrayals. In several of my pieces I developed a style of painting consisting of building distinct brushstrokes over each other to create tone. This was inspired partially pointillism and impressionist styles, and gives a dreamlike and otherworldly appearance to the figures, so I used to portray characters of mythos, present in my oil painting *Riverbed* and large acrylic pieces *Perseus Beheaded* and *Protector*. Each of these explores the tragedy of female martyrs, dipping into the morbidity and paradoxical nature of these stories, but also the joy and rightful importance of them. I was greatly influenced by European religious artwork and imagery, Baroque-era artists such as Peter Paul Rubens and Lorenzo Bernini, as well as contemporary artists such as William Blake who used deep shadows, emotive figures, religious imagery and symbolism. I was taken not only by the subject matter, but also the dynamism and flow given to the figures in their artwork. My ceramic monster head series showed off my skills in a different medium, as well as exploring what it was that made them be considered monsters, and what people are afraid of.

My exhibition is arranged in an alcove and would be approached from the front, with the viewer being able to view all pieces at once. *Protector* is placed in the center as the stand out piece, capturing the viewer's attention before they journey outwards from it. My ceramic pieces are slightly dispersed to even out the layout, *Sylvia* and *The Beckoning* towards the left, in front of *Angel Wings* showing heavy mythological motifs. *Oracle* is to the right but brought forward enough so that the viewer may walk all the way around the sculpture to view it from all angles. The corner to the left has a consistent color palette of beige-hues, with a stylistic focus on realism. The two paintings *Delicacy* and *The mind that wanders* placed near each other, strengthening their aesthetic connection. The found object piece, *Lost Labours* will be mounted at a height that easily allows the viewer to read the letters and observe the objects in detail, allowing a greater emotional connection to the work. *Perseus Beheaded* is separated from *Protector* because of the huge scales overwhelming one another if placed together, and instead *Riverbed* is placed next to it as the color composition is similar, with a dark background and contrastingly bright subject, showing peaceful figures as opposed to the viscous gorgons.

I aim to make the audience empathise with the characters and the subjects of my work. I wish for them to reflect on how they view these subjects- appreciating the aestheticism of the figures- and consider how they would then in turn feel viewed as a subject. To empathise with the weight that the stories can have on a person, and BELIEVE in the continuation of these stories. My exhibition space is designed to have the viewer be able to view all pieces at once, yet separated enough to allow them to examine each individually. I wish for them to appreciate the symbolism and style of the pieces that distinguish them from one another, and understand the messages I was attempting to communicate with each of them.

