

My body of work explores ideas of motifs and patterns seen by the repetition in my compositions. The overall intentions are to make my pieces abstract and reshape reality by creating a deeper understanding of each piece. Initially, my work focused on highlighting the natural beauty of Parisian architecture, as seen in *'Parisian Construction'*, but has now developed where I embed materials in many layers to show the different textures that can be made. A driving concept I intend to convey is that art does not only reflect reality, but also expresses a distorted and alternate world. My vision in presenting this body of work is to allow the audience to feel impacted by a separate reality, which in turn will allow them to consider their own hidden meanings.

One of my key aims was to explore a variety of techniques highlighting the different textures achieved through small and large works. I found that my experimental painting *'Ancient Paris'* helped me begin my interest in patterns, which became a turning point in my ideas, by adding layers of techniques like underpainting, drybrush, blending, and gesso. I continued showcasing this idea through my most recent work of sculptures, collage and relief in 2D and 3D forms. My initial ideas began with circular motifs from fences and metro surroundings. The different textures highlighted from these ideas allowed me to create an abstract sculpture piece entitled *'Double Sphere'*. Sonia Delaunay's artwork *'Electric Prisms'* is an observed abstract piece from electric Parisian lamp lights, and was influential in producing my piece; on reflection, I found many similar intentions of her work with my own. As I began my interest in abstract ideas, I experimented with collage and the use of found objects and materials. My work, *'Pieces'* was originally inspired by the judgement of beauty in society, but turned into a work of hidden objects and ideas with card, newspaper and color. Kurt Schwitters was an influence for this piece by using found materials in a distorted manner across the composition. Continuing to develop ideas representing motifs, I created larger artworks that would serve as a focal point in the exhibition. My piece *'Abstraction'*, inspired by a spiral motif demonstrates circular and geometric patterns where wood relief is observed through large and small shapes. Ben Nicholson was an inspiration for this composition where shapes are a dominant aspect of the piece. This piece was also inspired by Mark Rothko's use of formal qualities in color. His purpose of working with colors helped him find the balance between light and darks.

My exhibition is laid out in an alcove space where the viewer is firstly directed to the focal point *'Abstraction'*. It encapsulates the audience's attention immediately because of its large scale size and subdued colors. The intentional blank space around this piece makes it dominant. My artworks are positioned in a way where similar ideas of composition are spaced out for balance. While tones and motifs are similar, my other large scale piece *'Broken Color'* is placed far from the focal point, so it can stand out alone without creating an overwhelming layout. This idea is consistent throughout my exhibition where my pieces with green tones are evenly dispersed. The figurative and abstract pieces are interspaced to show that my work is cohesive while considering several ideas. My ceramic pieces occupy an intermit space where the viewer can observe the works at different angles.

My intention is for the audience to understand that my pieces exhibit a feeling of calmness and contemplation. This should create an emotional impact that varies from person to person; triggering excitement, intrigue, and retrospection. I hope that my body of work can be looked at on different levels; by observing shapes and colors while considering the deeper meanings behind what the viewers perceive at a first glance.