

Anastasia Gustafson
Dr. Judith Briggs
ART 211
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1. Describe your work as if you were describing it to a person in another room.

This is a painting of my childhood home rendered in watercolor on 8"x10" watercolor paper. The colors are bright, cheerful, and full of life; these qualities work to depict the warm, early springtime of my neighborhood. The colors of rouge-red, soft blues, and gentle tans are what make this painting pop. These are, essentially, primary colors in a secretive, subdued disguise. Texture is achieved in messy brush strokes and layers of paint. An undertone of rosy-red was applied to the 'brick' portion of the house, for example, and layered upon with earthy browns and salmon pinks.

2. What is the artistic statement that you are trying to make with your work?

'Home is where you are' would be the thematic statement of this piece. There is a lot of nostalgia in this piece. Yes, the colors are bright, but they are also muted in some ways. You can tell its warm out from the sunny light, yet the muted tones are a nod towards that strong feeling of nostalgia. Also, because this is the only home I've ever lived in, I tried to paint it with love. It's not very exact, and some things are smaller and cuter in this painting than, perhaps, in real life.

3. How did you use design elements, materials, and composition to make this statement to the audience?

Color was one of the most important elements in this piece. I used watercolors, which can be very good at capturing both texture and colorful realism, while still remaining slightly washed out. As aforementioned, that 'washed-out' or muted tone to my colors was indicative of the feeling of nostalgia. Also, I used consistent balance in the work. There is no part of the painting that feels emptier than the other. This worked to communicate a sense of comfort and stability within the work.

Additionally, it is important to note that the composition of this piece was intended to **reflect an attainable level of quality for a middle school audience**. The quality of its composition was intentionally prescribed for middle school students to examine and use as an achievable, modeled goal.

4. How does your statement connect to the unit's big ideas?

The big idea of this unit is 'meaning'. Where can meaning be found? (People, places, things?). Of course, this work is central to that idea in every way. The subject of this painting, my childhood home, might be the place of utmost importance to me. Where I grew up, where I learned to become me—is there a place which one might attribute more meaning? This statement supports that my work showcases a meaningful place.

5. What were your influences when making the work?

If I'm honest, it's always cringey. (But here we go, I suppose). While making this work, I listened to music from some of my favorite childhood movies: The entire Twilight Saga! There is nothing more motivating than *Bella's Lullaby*, I think. I also thought a lot about being a little girl-- playing with my dolls in the living room, and the smell of the old oak floors when they bake too long in the sun. Are those influences? I think so. They certainly grounded me in the essence of nostalgia. Also, my cat Snowball (whom I've had since I was 6) was at my feet the whole time making me feel all cozy. He is, certainly, the best muse.

6. How does your work reflect the work of the artists we studied?

The artist studied in this unit was primarily Dean Mitchell. Because my groupmate, Holly, needed take a step back and focus on her mental health, the supplementary/contrast artists mostly didn't get incorporated like we thought they would. But that's OK! Dean Mitchell has agreed to come in an talk to RAS students regarding their inquiries about becoming a freelance artist, what that means, and how that works. Dean Mitchell crafts watercolor paintings, primarily. Most of his works depict places of meaning and people of importance to him and his community. I tried to paint a work through that same lens, crafting a watercolor work that showcased a place of personal importance to me.