

iving in a New York

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Small text caption below the portrait, likely identifying the subject as Rembrandt.

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With such a famous and myster' s  
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Rembrandt to engage and inspire s  
that day. The plaque by Rembra s -  
portrait described how he was pe ' e ' s  
day.

Rembrandt was known for being fun and outgoing. He was, simply put, a lover of life. Thinking about the words on the plaque, I realized something that I was never able to admit it to myself before: I felt unworthy to be called an artist.

Rembrandt's portrait helped me to shed my previous interpretation of who an artist could be and gave me the freedom to consider myself as one.

On a wider scope, I learned that people should not restrict who they are because of what they do. By now considering myself an artist, I have a genuine creative voice and am an honest risk taker. My work no longer reflects what I think an artist would create. Rather, my personal voice is the only prevailing factor in my art.

Rembrandt's strength was his different perspective on life. Art was a way for him to reflect and inspire viewers to live with the same vigor and enthusiasm as he did.

In the same way, my positive perspective and ability to feel something without relying on a moody personality only strengthens my creative voice and sets my work apart. My goal is to use personal experiences and my unique perspective to inspire viewers and help them gain insight. By stepping into a new identity for myself, my viewers can consider my work through the honesty it sets forth.



This photo was taken the day I visited the High Museum of Art.

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### Where Art and Writing Meet: Problem Solving

Whenever I create something, regardless of if I am confident in my ability to be successful or not, there is a sense of urgency that goes through my head. A blank canvas is not always an invitation to free my thoughts and let loose; it is a problem that I must solve. There is a point, however, when I realize that relying on my instincts has paid off and I know that the piece is headed in good direction. When I started English 1101 at the beginning of this semester, I was greatly intimidated as I had never considered myself a writer. If I perceived a blank canvas as a problem, a blank word document felt like an impossible feat to overcome. However, I found that I approach and resolve papers much in the same way that I approach and resolve my art. In order to display how my being an artist resonates with my writing, each of my essay topics and what I learned during the writing process revolve around the idea that creating art is really problem solving.

When writing my first paper, my strength was the motives behind my words. I focused on fashioning out my ideas and felt for the first time my writing could accomplish something. Whereas before I was assigned to write on things that seemed trivial and unimportant, I now felt that someone could read my work and actually gain something from it. That was exciting for me. I remember walking back to my dorm after receiving the prompt for my first paper. My mind was ferociously conjuring up thoughts of all that I wanted to address in this

first paper. All of a sudden I wanted to make a statement about who I was, and now I was able to do it.

Writing is a way of defending who I am as a person. In a way, it proves the big, exciting ideas in my mind are in fact my own because I am able to show the intricate trek it took me to make those conclusions. When writing my first paper, I was excited to have a voice and speak up about something that directly related to me. Whereas before I had always used art as a way to express my feelings, writing now gave me a new way to explicitly say how I felt about a topic.

For me, the problem of writing does not reside in the inspiration, but in the execution. I was perplexed as I had so many thoughts but no way of unpacking them in a way that made sense. It felt like I had all the pieces to a puzzle and yet had no idea how to fit them together so that they formed a proper essay. This is often the sense I feel when approaching my canvas. I feel pressured because I am passionate about what I intend to create and want to do it justice. As I had sat unable to write an entire paragraph for too long, I started throwing out single sentences and phrases I knew I wanted to include in some way. It was not too long before I was able to connect my ideas and guide the reader through my thought process. Sure it was messy at first, but that is often the way I approach my writing and my art. It feels less intimidating to set down those dirtier colors and build up the entire painting together. This way I don't get caught up in making the image perfect to begin with and lose sight of my passion for the idea I am conveying through my art. In the same way, when approaching my

first paper, I threw out what I had: messy ideas that didn't necessarily relate to one another or make sense. As a writer and an artist, it is my duty to address the problem by creating work that is unified and maintains the passion I had going into the project.


My second paper's strength is that it shows how I can incorporate many sources into a paper that can still be followed and make sense. The task seemed daunting as I had to include two separate field studies, an interview, and a preface referencing a completely separate work of art into a single paper. I was perplexed about how I could string together so many ideas in a way that fit together to form a proper essay. My writing process was very messy as it required me to constantly move around sections of my paper until I had created an order I was satisfied with. I was dead set on referencing the statue *Aphrodite of Knidos* at the beginning and end of my paper as her story encompasses the importance of art's oration — the thesis of the paper. Although she added another element to an already broad paper in terms of outside sources, I felt that she strengthened my coherence by framing my ideas as she was referenced from beginning to end. I considered leaving this work of art out of my paper, but in the end, she is a testament to how writing much like art, has to be worked out. In the end, I was rewarded in seeing how I was capable of blending many elements into a cohesive final product.

When creating my wildcard, I knew that I wanted to incorporate some of my own art, but more importantly, present it in a new way. By making an artist statement, I was able to inject life and meaning into



my work. Whereas before my art had to speak for itself my voice as an artist was strengthened with the addition of my writing voice. After I had completed the painting and was left to write out the actual statement, I was intimidated because I did not know if I really had that much to say about it. After writing what I had prepared to say, I was left to be honest and write what I was discovering about my work in that moment. Through the statement I was able to uncover an honesty in my writing and my painting simultaneously.

When looking at the body of work I have created this semester in English 1101, I view it much in the same way that I view the works of art I have created. Not only do I see the individual elements, but also the narrative told in its entirety. As I view a painting, I again face the feeling of the odds being against me to complete the piece. I can remember which portions I struggled to create, and the exact stroke that I would consider the breakthrough of the composition. Once again, I experience the freedom when the piece has been resolved to its fullest potential and my work as the artist is complete. The portfolio I have composed for English 1101 is much like a single painting. I can remember which elements felt forced and unauthentic, the journey to resolve the issues, and the feeling of triumph as each piece became all it could be. The portfolio is a testament to what I can accomplish and highlights my growth as a writer.



## 1 in 5 teenagers will experiment with art.

Art: The Big, Bad Monster

Five grim faces set the tone for an advertisement addressing a heated topic for any young artist. One girl in a bright red shirt demands attention from the room by breaking up the dull figures and stagnant background. The bold, yellow type prepares the audience to take in a shocking statistic when really it reads, “1 in 5 teenagers will experiment with art.” In the lower right hand corner, the ad encourages parents to “talk to [their] kids about art school.” Upon first glance, one would never realize this is an advertisement for the College for Creative Studies. The ad was created in December of 2011 by the agency Team Detroit. Being one of many in an entire campaign, the ad was originally put up in poster format but gained popularity as the campaign began streaming through social media. The overall negative tone captures the problem many artists face



today when I returned to the front, I found that the front door was open and I was the first to see the sign that said "Welcome to the front door".

When I returned to the front door, I found that the front door was open and I was the first to see the sign that said "Welcome to the front door".

artist? How did it affect your life? In the poll, 70 percent of the respondents said that they were left behind. After the registration, the first of the poll was written and published. The first of the poll was written and published.

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that clogs up young artists' opinions of their own passions, that art making is a discouraged practice. In an attempt to make young artists consider for themselves the practicality of art, the ad boldly throws out what society tells them: that "experimenting with art" results in nothing.

The ad is laid out in such a way that it grabs the emotions of the audience. The girl almost pushes her way to the mind of the reader not only because she is the only figure in a bright red shirt, but also because she looks as if she has something to hide. One can infer that she hides her passion for art because there is someone or something that puts artists in a negative light. The ad symbolizes this negativity by enclosing the girl in a sea of gray. Although she is surrounded by other teenagers, she seems cut off from them. Further emphasizing the themes of shame and isolation, the dull expressions on the teenagers' faces also convey a sense of negativity. It is easy to see that the images included in the ad play with the emotions of the viewer and activate a sense that the pursuit of art is pointless. Who or what is creating the negative connotations when considering art? The ad itself gives one example as to who this could be by directing the information to a certain group. In the lower right hand corner, the ad says, "Talk to your kids about art school." It would seem as if the main audience the ad intends to reach out to is none other than the parents of the potential art students. By simply addressing parents, the ad indirectly labels them as one of the main threats to art's mutilated reputation. By including images that activate an emotiona

response and directing the information to the parents of young artists, the ad attempts to push specific viewers into a role of encouraging the pursuit of art rather than further hurting its reputation.

The ad points to another source creating negative art connotations by influencing the setting. Due to the multiple doors and books present in the background of the ad, it would seem the teenagers are in a school. The ad intentionally places them in this setting in order to point out school's negative influence on young artists. Sabrina Holcomb of the National Education Association writes that "arts education must fight for a seat in the classroom, despite the law's inclusion of the arts as a core academic subject." With everyone seemingly against them and consistently instilling the idea that art is not important enough to be included in the curriculum, how are future artists supposed to see their potential? It is not out of the question to presume many young artists choose to move past art in hopes of finding a more "suitable career." In fact, according to a "Teens and Careers survey" put on by Junior Achievement USA and ING, over the course of just one year, students saying they want a career in the arts after graduation dropped from 23% in 2012 to just 14% in 2013. It is clear that students coming out of high school are becoming more and more disinterested in the arts. The ad argues, by creating a visual of the girl being ostracized from her peers, that artists give up because they are shamed for having a passion for art. In making visual connections, the ad points to specific outside forces that contribute to the hurt many young artists face when considering

artistic careers; this is done in order to inspire these forces to admit their habits of soiling art and instead learn to promote young artists.

When observing the ad, there is an obvious parallel to drug awareness posters. The ad mimics drug awareness posters' use of figures, feelings of being ostracized, and the commission to talk to the "lost teen" about his or her problem. Some viewers may take offense to the tactic used, but one must keep in mind the ad was not created to equate going to art school with the use of drugs; that would be nonsense and that is the point. The ad was created to allow young artists and their parents to carefully consider art school as an option. The parallel sets viewers up to consider the problem at hand with as much care as if their child was using drugs. At the same time, there is a hint of humor in the approach that serves to diffuse the issue as students and parents potentially talk about art school. The diffusion is created by rigidly emphasizing the big, bad monster art is made out to be. The informative nature of the ad gives it an importance that makes it nearly impossible to ignore. Since the issue raised is so often overlooked and dismissed, the importance created by the sarcastic nature of the ad is crucial. The parallel structure to many drug awareness posters is created intentionally so that the audience has no other option than to consider what the ad is saying about society— young artists are viewed as a disgrace and disappointment, when really their roles are vital.

Despite the opinions that dismiss art as having no importance, there is no doubt art is crucial to a flourishing society. In 1985 Arthur

Schlesinger, Jr., a professor of the humanities at the City University of New York, went against the traditional urge to dismiss art and instead emphasized how integral it is as a “public role” in society. In his piece, Schlesinger points out how foolish it is to believe that art is no less than “crucial to the forming of national traditions and to the preservation of civic cohesion.” When looking at the ad, art and the desire to further one’s knowledge in art is considered shameful and unnecessary. This idea could not be further from the truth. Often society tells young artists they need to suppress their desire to create, when really progress depends on forces of creativity. “National traditions” and “civic cohesion,” being just as important as progress, call for a certain creativity as well. There is an endless need to move forward while still staying unified as a nation and holding to traditions. How can society accomplish such a complex task without creative minds? Just as Schlesinger points out the foolishness of modern belief in art, the ad works in the same way by spelling out what society believes so that it can hear and discover for itself how ridiculous the claim is. The ad counteracts the norms of society by poking fun at the illegitimacy of the negative connotations aimed toward art in hopes that young artists will not give up on their pursuits.

After considering all that encompasses the ad—the informative nature, the careful set up, the visuals, and the paragraph structure—it’s clear this ad was not just created to promote The College for Creative Studies. Had that been the goal, the ad would point out reasons why this art school is better than the rest. Team

Detroit noticed that there are not many people on the side of young artists, so they lead by example. The ad unapologetically points out the problem: artists are hindered by negative connotations. In hopes that they would recognize and change their habits, the ad refers to who is to blame for art's negative reputation: society, specifically parents and schools. The creators of the ad bring up these ideas so that young artists develop a sense of what they should do: carefully reconsider art school and the general pursuit of art. The real goal of this ad is to promote young artists and give them a voice to speak out against the norms of society.

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### Art: Where Environment Meets Experience

During the 4th century B.C., Praxiteles became one of the first artists known for a work of art. When he created the sculpture *Aphrodite of Knidos*, it was not predominately viewed as propaganda or a means of celebrating ancient Greece, unlike the artwork that preceded it. *Aphrodite of Knidos* was commended and appreciated solely for its beauty rather than the fundamental techniques that were utilized to create it. Lovers of art during the 4th century B.C. swarmed to see it, even those from other parts of the world. Critics said, "Praxiteles [has] brought soul to marble" ("Praxiteles"). In modern days, lovers of art from all over the world still swarm to see *Aphrodite of Knidos* as they did in ancient times. Had the people in the 4th century B.C. not recognized the beauty of *Aphrodite of Knidos*, it might not have become as reputable despite its careful fabrication and uniqueness.

In the same way *Aphrodite of Knidos* engaged viewers through beauty and symbolism, modern day art not only serves various purposes in society but is also admired for what it represents and the pure beauty of it. Lovers of art can admire compositions by





visiting galleries and museums. Particular galleries and museums receive more hype than others. For example, in Athens, Georgia, the gallery space in Hotel Indigo receives little attention as compared to the Georgia Museum of Art. Favorable art spaces shine a light on why certain works of art are more highly revered than others. Much like the renown of *Aphrodite of Knidos*, modern day artwork gains respect by people being willing to observe it. One role of gallery and museum spaces is to usher in a community to revere art. After having visited the gallery spaces in Hotel Indigo and the Georgia Museum of Art, it is clear to me that viewers' experiences in galleries and museums play a distinct role in their ability to appreciate the art.

Lovers of art and gallery-goers establish how art is perceived by the public and determine which forms are respected. Like any organization, art museums and galleries cater to their clientele. The images in these spaces should be selected because they are thought to evoke a sense of wonder and fascination among viewers in order to draw them into the pieces. In hopes of learning how spaces dedicated to art influence the art community's reaction to certain compositions, I visited the Hotel Indigo gallery. Upon entering the hotel, the first thing I hear is a grown man asking the young, female worker at the front desk where the board room is located. He is wearing a polished, dark suit and appears to be flustered, making me think he is a business man running late for a meeting. After receiving his answer, I observe that his trek to the board room requires him to pass down the gallery hallway filled with local



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On the left, a person is seen being introduced to the Orange Museum  
gallery.  
On the right, I found the most value in being able to see the  
artwork gallery gallery.

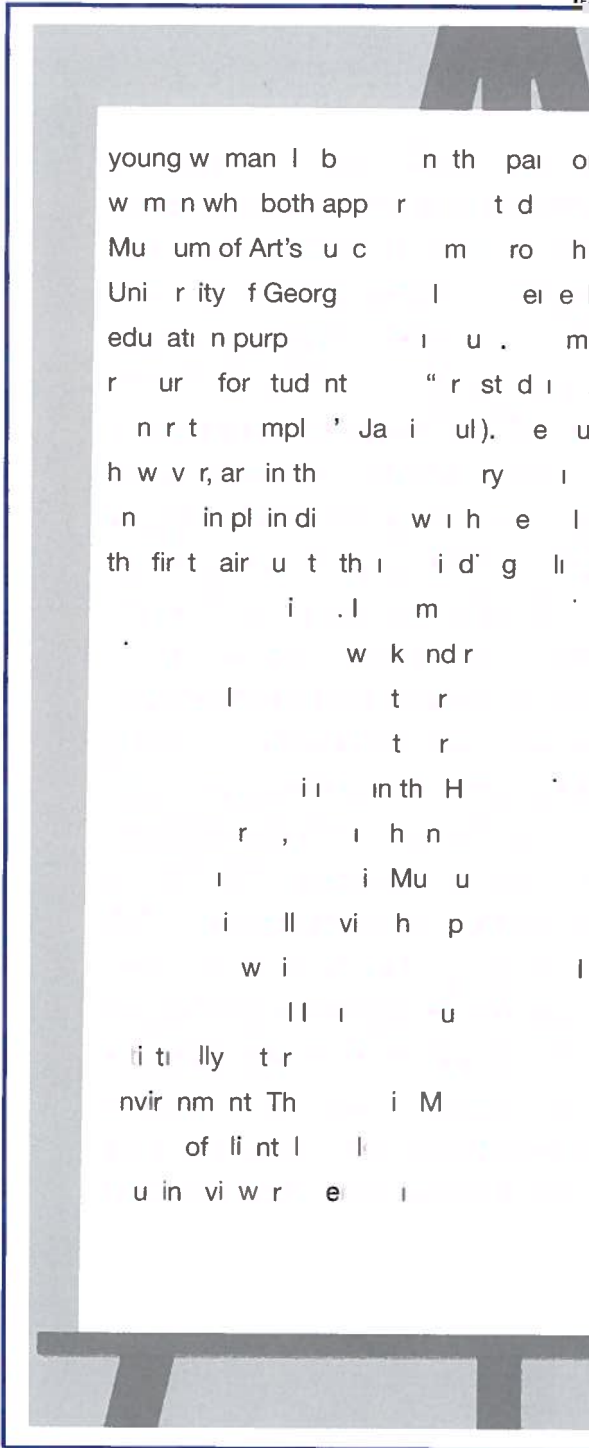
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In order to ensure one's experience at an art gallery or museum space is positive, there is a need to engage all potential



viewers. The Georgia Museum of Art successfully draws in a variety of people. I observe that the space is split up into two parts: contemporary galleries and historical galleries. Jamie Bull, an art professor at

the University of Georgia, pointedly notes that "the museum has more space and more galleries. There is a lot more to see, pulling people from all over." In the Historical section of the museum, I am particularly intrigued by a certain man and young woman due to their vibrant discourse about the artwork on display. He is an older gentleman dressed appropriately for the outing in a collared shirt and khaki pants. In contrast, the young woman, who seems to be his daughter or pupil, lacks the gentility of the man as she is dressed in jeans and a t-shirt. He points to the art saying, "Do you see this?" She responds in a quiet tone. Again he enthusiastically says, "Look at it!" From his thought-out wardrobe to his emotion when viewing the compositions, the artwork from the historical section of the museum seems to appeal more to the older gentleman than it does to the



young woman I believe in the partnership of young man and  
 woman who both appreciate the Museum of Art's success in  
 promoting the University of Georgia's educational purpose  
 and the University of Georgia's commitment to the highest  
 standards of academic excellence. (See the University of Georgia  
 website for more information on the University of Georgia's  
 commitment to the highest standards of academic excellence.)  
 However, as in the case of the University of Georgia's  
 commitment to the highest standards of academic excellence,  
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 of academic excellence. (See the University of Georgia website  
 for more information on the University of Georgia's commitment  
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The space in which a work of art presides influences the viewer's experience and perception of the piece. *Aphrodite of Knidos*, for example, was located in the temple of Aphrodite Euploia. According to Lucian in his work *Amores*, "The temple had a door on both sides for the benefit of those also who wish to have a good view of the goddess from behind so that no part of her be left unadmired." The environment in which *Aphrodite of Knidos* was located allowed for a full-on experience, therefore influencing the way people admired and perceived her. The temple had a respect for the statue, encouraging viewers to revere every angle of it. In the same way, modern day museums and galleries create a context for which the pieces inside are viewed. The Georgia Museum of Art creates a better atmosphere for viewing art than the Hotel Indigo gallery because the layout serves to welcome the viewer and it address every type of person who may observe the pieces inside. Because the environment allows for a better frame of mind when viewing the artwork, the compositions in the Georgia Museum of Art may be determined by the art community to be more significant and all around more successful. As art is a subjective matter, it is important that every aspect of one's experience with the piece is addressed. The art community cannot assume the artists who created the compositions in Hotel Indigo are less skilled than those who created the pieces in the Georgia Museum of Art; they can, however, only glean from a piece that which the environment allows for. Thus, the



environment in which a composition resides determines how interactive and fulfilling the work of art is to the viewer.

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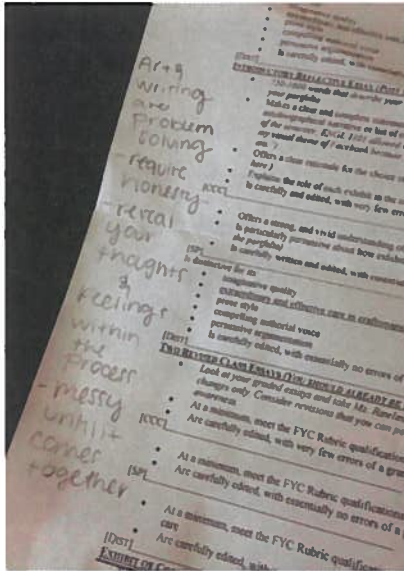
### The Art of Revision

Although there is not one way to go about a painting, my art teacher encourages the class to follow an order to make sure the entire piece develops to its full potential. When painting a still life, we are first instructed to quickly pencil out the section we choose to do. We are then told to take out our biggest brush and paint large blocks of color, making sure we address our darkest darks and lightest lights. The majority of the time is dedicated to developing the blocks of color so that they eventually take shape into recognizable objects. The final step is to take out a small brush and paint in the small details and fix any area that lost its form during the process.

These four steps, penciling out, blocks of color, taking shape, and refining encompass my revision process when writing. Below is a portion of my Biography that serves as an example of how I incorporate the four revision steps.

**Key: Changes made are marked in blue.**

## Penciling Out



Art and Writing are problem solving  
 require honesty  
 reveal your thought and feelings within the process  
 - messy until it comes together

Above I included an image of my original notes that I made at the time of inspiration. Beside the image I have written out what the

notes say. As shown, the penciling out portion of the process is very minimal. My art teacher says that when penciling out a drawing that is intended to be painted, it is important to make the objects of the still life smaller than they actually appear in order to leave room on the page to expand once it is time to paint the image. In the same way, I have kept my ideas very basic so that further along in the writing process, I have room to expand upon my ideas without being hindered.



but like my art teacher says, it is important to address the entire piece before developing the individual parts.

### Taking Shape

Elements in art and writing coincide as they both allow the creator to display outwardly a subject being worked out inwardly. Because of the expressive nature of both art and writing, a sense of honesty is the result. In order to be fully honest in these two acts, the creator must show genuine thought process by making connections during the process and allowing the piece to develop organically. For both an artist and a writer, it is important to not have a finished product in mind as to allow the piece to develop in a natural way. Often, this will create for a messy process while elements of the piece, whether art or writing, are not fully established. The hectic element of the composition, although not pleasant in the moment, adds to the development of the piece as a whole, creating a redemptive sense when the work is complete. When the work is complete, the creator will see not only the finished product, but elements of working out the problem, making for a completely authentic and thought out piece.

Whereas before the ideas were very much separated from each other, the paragraph is starting to make sense together. In order to establish unity, I had to change around the order of some of the phrases I wanted to include from the previous

step The context and flow I have inserted around my claims introduce evidence and development to the paragraph. I have also created an introduction and conclusion that reference the same idea (which I have highlighted in orange) in order to increase cohesion. In terms of painting, the image is taking shape and is beginning to work together. Now, the viewer can recognize the objects (the ideas) and appreciate the entire image (the entire paragraph) as a whole.

### Refining

Elements of art and writing coincide as they both allow the creator to display outwardly a subject being worked out inwardly. Because of the expressive nature of both art and writing, a sense of honesty is the result. In order to be fully honest in these two crafts, the creator must show a genuine thought process by making connections during the process and allowing the piece to develop organically. For both an artist and a writer, it is important to not have a finished product in mind as to allow the piece to develop in a natural way. Often, this will create for a messy process while elements of the piece, whether art or writing, are not fully established. The hectic sense of the composition, although not pleasant in the moment, adds to the development of the piece as a whole, creating for a redemptive element when the work is complete. Looking back on the project, the creator will see not only the finished product, but reminders of working

out the problem, making for a completely authentic and thought out piece.

**At this point in the revision process, I have gone into the paragraph and made some minor changes. My art teacher always says that toward the end of the painting process, it is important to touch up certain areas where the paint may have gotten muddied as more and more was added to the piece. Some of my word choices, seeming to make sense earlier on in the process, may no longer make fit in with the paragraph and need to be changed. For instance, in the last sentence, I changed the word "elements" to "reminders" not only because I felt the word better captured the idea, but also because "elements" is used in many other places throughout the paragraph. By making appropriate word and transition changes, I work toward increasing coherence.**

Using the four revision steps, I can be sure that my ideas develop at a consistent rate. By starting off writing in a simple format and building up, my development of the topic is genuine and not bounded by what has already been written. The process ensures that certain parts of the paragraph are not forgotten and all is addressed equally. By following the revision steps, my papers can reach their fullest potential.



### The Art of the Peer Review

Often I find that when I am struggling to draw something accurately, I need someone else to tell me the areas of my drawing that are problematic. After receiving another's advice, I am able to refine whatever it is I am attempting to draw. When creating an entire composition, it is tempting to focus in on a single area and lose sight of the piece as a whole. While it is important that the quality of the individual components of a composition are up to par, the effect of them working together make for a far more impactful piece. Other perspectives also aid in this situation as they are able to view the entirety of a piece for what it is and not for what it is supposed to be.

In the same way, the writing process can become very confused and complicated. Often, writers read their work in light of what they feel it should accomplish when in reality it falls short of their goal. There is often a need to receive someone else's perspective in order to make sense of the writing. The peer review process allows for a much needed fresh perspective on one's work.

Below, I have inserted a portion of a peer review that I wrote for Sarah Grace. As her peer review partner, it is my goal to help Sarah Grace not lose sight of her entire essay as a whole. I do this by incorporating grammar and wording changes within the paragraph and adding comments to the end of each paragraph in order to help her see how successful it is in supporting her thesis. The end comments also include what I felt the paragraph accomplished in terms of the prompt assigned. By including this information, Sarah

Grace is encouraged to consider the unity and development of her topic from paragraph to paragraph. I feel that by approaching the peer review in this way, I am able to help Sara Grace consider not only the individual aspects of her essay but also the work in its entirety.

Key:

Parts of essay being revised

My comments within the paragraph

**My end comments**

Audience Paragraph:

I created a calendar for an audience that is still eligible to participate in Freshman College. Add in the word "community" after "college". Many only see the side of schoolwork and two hour and fifteen minute classes. Confusing sentence - maybe say, "Many students going in to college are only aware of the academic side of their futures." Yes, that sounds like a miserable way to spend your last summer before heading off to college, but there are people there to I think you mean "who" instead of "to". get you through every minute of every class, no comma necessary and through every minute of the times you don't need this not spent in class.

**Great job defining a clear audience! Make your final sentence connects back to your thesis in order to increase coherence.**

### How Paragraph:

Creating a calendar maximized Change "maximize to "maximizes". Try to write in present tense when you can. the opportunities to show the bonds created and kept over time Using a Microsoft calendar template for each month from July to October, I put in specific events and pictures that participants in Freshman College (instead say: "the Freshman College community") did together and took that created (instead say: "that resulted in") growth within their society For example in the Month of July 16 , I put in the events that we were required to do, like the ropes course, the rafting trip, and our field day, to show activities that required team work to get through. To avoid say "require" twice in the same sentence, try saying, "to show activities that use teamwork to be completed." I then included a picture from the rafting trip and from another activity we had to do called "Brush a Bulldawg" In the photo from the rafting trip 20, you can see the connection of the two girls standing in the front made from conquering rafting down the river together

**Awesome paragraph! I could clearly understand what you did even without viewing the images. Again, just connect your last sentence of your paragraph back to the thesis. This will make the artist statement more coherent.**

### Passion and Purpose

I know there is something radical inside of all of us. There is a passion and purpose for everyone that is waiting to be found. This belief of mine is the inspiration for my piece. Despite the purpose I believe is in all, I see many people living the life of a dead man because they are dead to their passions. I want to draw attention to this tragedy though my passion: art. My intent is that this piece would act as a force, pushing people toward a hunger for purpose in such a way that when viewing my art, people would see themselves and would be moved to make a change in their lives. Through specific techniques and design choices in my piece, I hope to shine a light on the sad reality of how people do not apply themselves to their passions; in doing so, I allow room for change.

It is not the individual elements of my painting but how the elements work together that convey my idea. The piece is a minimal image, composed on an elongated strip of fabric cut into four sections, the topmost being the largest. Six goldfish are the subject matter, which primarily reside on the bottom half of the fabric. With such a simple image, the viewer can rest assured that every detail of the composition was considered and has an integral function in the piece as a whole. One may ask, "What do goldfish have to do with passion and purpose?" I chose to use goldfish as the subject matter because despite the scientific truth, as a child I remember equating goldfish to having a short attention span. The idea of distraction plays

a role in why people do not go after what they are passionate about. As the fabric on which the image is painted is split up into four sections, there are four distinguishable characteristics of society I want to draw attention to. The first, bottom-most section relates to the reality in which people currently live.



I purposefully made this section the grime of reality in which we choose to reside. The second section represents modern day goals. This section is purposefully small because people only allow themselves to go so far in terms of reaching goals. Society allows so much to hinder people from achieving more. The third section represents our dreams and desires. Again, this section is purposefully small because society puts a filter on how far dreams and desires can go. Because society only lives in a small portion of reality, does not reach for higher goals, and only allows dreams to be so big, rarely do people tap into their passions, making them all that they could be: people filled with purpose. The infinite realm of a person with purpose is represented

by the fourth, largest section of the piece. Here, the goldfish seem more dispersed, as there are few people who find and live out a life of passion. My hope is that as people view this image, they ponder their own lives and evaluate if they are taking part in an infinitely full life or have taken their place among the grime of reality.

My ideas do not come across at first glance when viewing the piece as they are heavily dependent on symbolism. This, however, is done purposefully in order to reach a wider audience. I specifically want to reach the younger generation who have a least an appreciation for art. Since my audience is not specifically the artist community, I did not want to create an image that would be daunting or intimidating to look at if the viewer does not consider himself or herself an artist. I wanted to create an image that relates to everyone who views it and is not too much to take in. With such an important theme behind it, I wanted the image to be approachable so that the viewer would consider the call to action. As my audience is a younger generation, perhaps students in high school and college, I feel that one of the best modes for the piece would be the Internet. By photographing and uploading the image on Facebook and other social media sites, my desired audience can be reached.

Photographing the painting would also allow it to be viewed in the way it was designed to be viewed. The piece, being made of fabric, allows light to shine through when placed in front of a window. It is specifically designed to hang in front of a window that takes up half of the wall. This way, it is only the fish that exist in the upper regions



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