

Detail

## TESSA 60X90 CM ACRYLIC ON CANVAS, NOVEMBER 2015

*The completed work demonstrates the layers/textures and color theory that I aimed to achieve. (Gold, yellow and quinacridone violet are used as completes to create interest as well as the main values of lights and drakes respectfully. I aimed to create the eyes in focus and a more painterly effect (mainly with palette knife and cloth rubbing) on the rest of the painting. I would have like to create more areas that blend from the figure to the ground. If I were to redo this painting, I would use a similar texture as I did on the top to better resolve the neck area.*

*Conceptually, I wanted to capture a likeness of Tessa but also the look in her eyes that transcends words. By balancing out the textural and painterly parts of the painting with the focus on the eyes, I allow the view to focus on her eyes but the viewer cannot see what she is seeing. Her gaze is on something out of reach for the viewer but it is fully within her grasp.*

# TESSA 60X90 CM ACRYLIC ON CANVAS, NOVEMBER 2015

## Works in progress



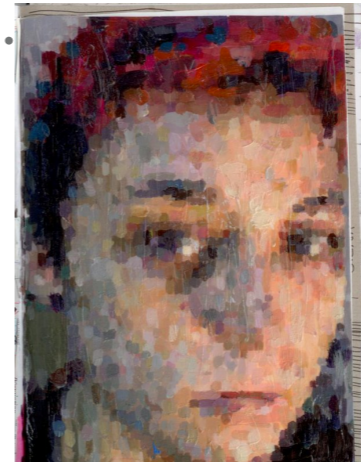
Blocking in the basic shapes and values



Addend layers to the background and more detail on the face

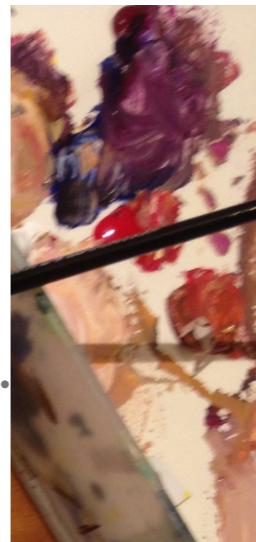


Working with palette knife and cloth rag



Sketchbook painting of mine that influenced choices of colors in skin

Insert journal pages with notes or preliminary sketches here



← paint colors for skin tone

## Art History



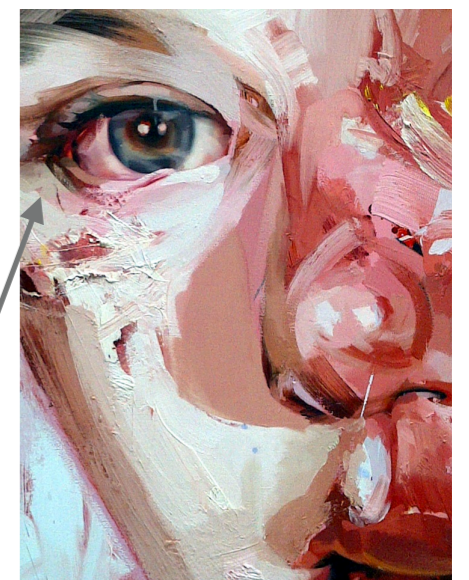
At one point I painted the background Burnt Siena and gold to try to create a flat and textural space but in the end the contrast took away from the softness in her face.



Alex Kanevsky: J.F.H., 2012, oil on panel, 18" x 18"

I want the work to be more about the subject than the painterly qualities. It should be individual to the sitter rather than the same technique applied through out all of my work regardless of my model.

Areas of intense focus and painterly brushwork.



Jenny Saville: Detail: Varnishing Day RA Summer Exhibition 2011, Jenny Saville

Andrew Salgado: Cadmium (orange) oil on canvas - 56x60cm

blaring the lines between subject and ground.

# Template for Process Portfolio

TITLE, MEDIUM, SIZE AND MONTH OF COMPLETION (OF YOUR WORK)

journal page(s)

work in progress

work in progress

description of work in progress challenges, successes, techniques...

Written info about your work:

**Subject matter:**

akjfakjflkajdfllkjsfjkd kfjaskjflkaj kja

**Concept/Theme:**

akjfakjflkajdfllkjsfjkd kfjaskjflkaj kjasfkljadlf  
fskfakjf kjafkljaskdfja\  
jkahfjasdfkjsa

**Materials and**

**Techniques:**

akjfakjflkajdfllkjsfjkd kfjaskjflkaj kjasfkljadlf  
fskfakjf kjafkljaskdfja\  
jkahfjasdfkjsa

**What you learned?**

akjfakjflkajdfllkjsfjkd kfjaskjflkaj kjasfkljadlf  
fskfakjf kjafkljaskdfja\  
jkahfjasdfkjsa

**What you would change?**

akjfakjflkajdfllkjsfjkd kfjaskjflkaj kjasfkljadlf  
fskfakjf kjafkljaskdfja\  
jkahfjasdfkjsa

Clear and large photo of your artwork

Art Historical References (Cited)

Art Historical References (Cited)

Reasons why you referred to these sources (Techniques, concepts)

Additional information (reasons for creating the work, unusual obstacles, interesting facts): akjfakjflkajdfllkjsfjkd kfjaskjflkaj kjasfkljadlf  
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jkahfjasdfkjsa