

My Art Journey

During my art journey in the IB Diploma Visual arts subject, my knowledge was enriched in various of topics that were researched, various of skills, art media and genres that were practiced, and many people and phenomenon that were undertaken. I have experienced a variety of art medias throughout the two years course, starting with **Pencil and Charcoal**.

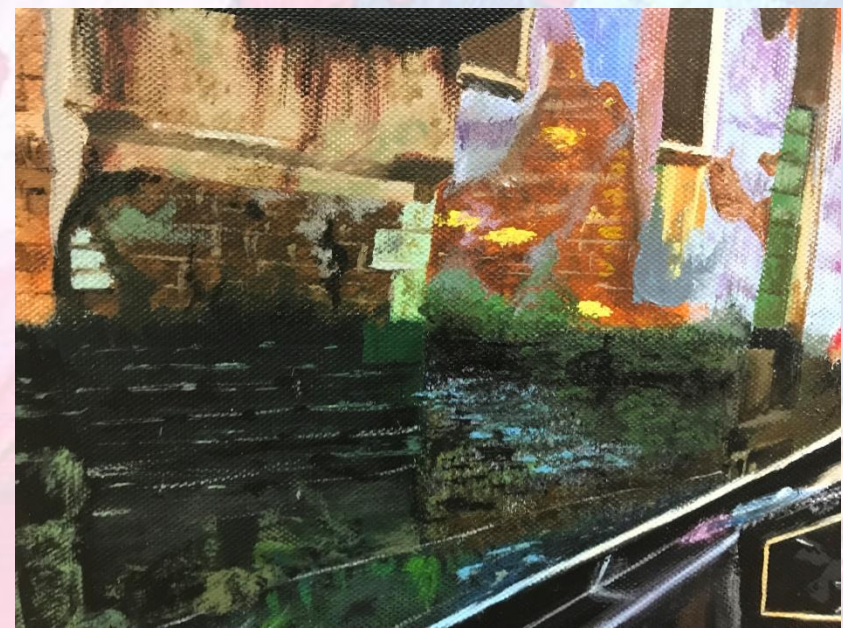


I have experienced pencil drawings and capturing details with them. I have also tried charcoal, however thought it is harder since it is much darker than pencil, and thus drawing with it requires light hand.



Acrylic painting

After continuous practicing in painting, I felt comfortable having a landscape made of acrylic painting. Which serves the goal of mine, to explore various of mediums.





One of my hobbies is using editing programs to edit pictures and adjust them the way I want. Whether, by fixing the colors, the light, the placement and removal of certain objects. To make a use of this hobby, I experienced editing on an oil painting and editing on a photograph before printing it out and inserting calligraphy. I was inspired by several artists including Shirin Neshat, which was one of the inspiring artists in my comparative study.

Photography and Pastel



Photography is a previous hobby, I wanted to make a use of my previous skill in photography by producing some studio works. I seem to understand photography rules of composition and photo colors, contrasts, and etc. Pastel however. Is a media I wanted to explore and improve in.



Oil paint



Oil Paint medium is the most repeated, with five total studio works submitted for marking, one of them edited to be considered a mixed media. The reason behind using oil paintings is that I felt comfortable with the way they spread over the canvas, and how they easily blend together. I focused on realistic related paintings. Starting from realistic, moving to hyperrealistic paintings. The genres painted were restricted to portraiture, landscapes, and out of a personal interest. Personally, I like capturing details of faces, body/clothes, and buildings. I explored different painters like Benjamin West, Da Vinci, Picasso, Michelangelo, and investigated about their life, paintings, and their painting techniques.



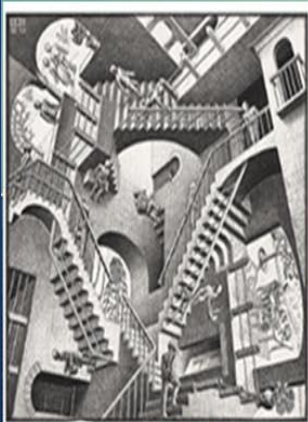
Communication of my first three dimensional pencil drawing

And Critical investigation on M.C Escher and Jonathan Harris

For "the kaaba" drawing, I didn't copy any artist and since I know how "the kaaba looks, I did not refer to a picture as I did with the mebkhara.

Three dimensional drawings had been an interesting art for me from a long time, just watching the magic of sketching looks more realistic is wonderful, I was inspired by the artist Maurits Escher, Also known as M.C Escher. I researched about Escher specifically because his drawings inspired a lot of artists including me, the way he used his imagination to draw the impossible affected me. Escher was born in 1898 in Italy, he is from the best graphic artists. His drawings was enjoyed by millions of people. he is famous for his complicated three dimensional drawings, I liked Escher characteristics which was motivating, He was drawing detailed drawings which took a lot of time and effort while its work time, he believed he had no enough time but he still made it and didn't give up, I liked how Escher uses his imagination to draw the impossible, the way he draws unrealistic things and illusion art is so interesting.

Special thing that attracted me about M.C Escher is how his drawings was super detailed. So I decided to come up with my own style after I was inspired by Escher, and the difference is that I will be focused on making the drawing pop out the paper as if it really existed. I will use my imagination to accomplish an illusion which will have a realistic effect. Making something come out of the paper by looking at it in a certain perspective/angle while its just two dimensional might be challenging, But I am going behind that level to a harder one where I need to both look at the paper from a certain perspective, and fold the paper at 90 degrees so it looks even better. I will try doing 2 different drafts and it will be complex but in the return, it will be a piece of art that will amaze people.



<http://www.brooklynrail.org/2015/12/artseen/the-worlds-of-mc-escher>

I took the idea of three dimensional drawing from Escher and the idea of the drawing that comes out of the paper from a youtuber called Jonathan Harris who is very talented on making drawings that come outside or inside the paper, But I am thinking on combining my own culture and religion in the drawing, I will be drawing "The Kaaba"(The religious house for all Muslims) in three dimensions, I will also be trying to draw a (mebkhara) which is the small chimney used by The Arabs as they place some good fragrance woods in it, to give a beautiful smell, but I will do this one without the 90 degree fold effect as a secondary drawing.



I have chosen three dimensional drawings because it's a new thing for me. I am interested on trying to do one for the first time, not to mention the beauty and the illusion touch those kind of three dimension drawing has. I believe that this type of art is highly attractive to all viewers. Other artist of three dimensional domain is Muhammad Eljeh, who is a student who studied architecture in Denmark, he was born and raised in Syria. He is only 20 years old and is interested in three dimensional drawings too.

Diego Fazio and Pieter Claesz Critical Investigation

INTRODUCTION

Who are they ?

Pencil media is one of the most popular medias around the world if not the populist. Pencil drawings instrument is composed of graphite enclosed in a wood case.

Pencils can be the simplest tool of drawing yet so complex. Since pencil drawings are popular, I've watched many pencil artworks that inspired me. I Was also inspired by many artists such as Diego Fazio.

I am also inspired by still life painting which can be done with any media. The random complex way of placing the objects is outstanding. Which inspires photographers such as me. I was mostly inspired by Pieter Claesz.

I was inspired by both of Pieter Claesz and Diego Fazio. Fazio's specialty was to draw pencil portraits while Claesz's was to draw still lives. Since I was inspired by both of the artist, I want to combine their specialties into one artwork which will be a pencil still life.

I Will be working on a still life that will be involving our culture, I've chose some objects that represent the Arabian culture which are Arabian coffee pot and cups, a basket that is made of palm fronds which is full of dates, and the ghotra which is the cloth that emirate and Arab people wear on their heads. Mixing culture with my artwork give me a touch of independence and pride.

Diego Fazio, also known as DiegoKoi is an Italian artist who was born in Lamezia Terme, Italy in 1989. Fazio is a self-taught artist who quickly developed his own techniques in pencil. He began by drawing the Koi, a variety of carp from ancient China that was introduced to Japan. The Koi carp, in Japanese popular culture, is a symbol of love and friendship while in china, it's a legend that tells of a courageous and perseverant carp that managed to climb the waterfalls located at Dragon gate overcoming obstacles and evil spirit. Diego has displayed his works at several exhibitions and has gained the recognition of "Audience Award Best Artist NonFermarti 2011" and "Award painting section NonFermarti 2011" that was accepted in person in the province of Cosenza at the artistic event NonFermarti 2011. in August 2013, he performed in another action painting in Lucerne Switzerland. on May 17th 2014, DiegoKoi participated in an action painting in Florence at the "Lory Art store".

Pieter Claesz is a Dutch artist who was born in burgsteinfurt, Netherlands in 1597, Bishopric of Munster. Claesz achieved high quality simplicity and atmospheric in his still life representation. Avoiding the crowded compositions and raucous colors

Pieter adopted a more subdued palette with a more monotone range. His compositions acquired increasing elegance, broadness and nonchalance as the years passed. Nevertheless, the objects in his still lives rarely overlap. For Pieter Claesz, the principal aim was to render the materials and catch the reflected light as accurately as possible. This was his specialty.



"Sensazioni"

A Pencil skitch
by Diego Fazio

<http://diegokoi.deviantart.com>



Vanitas still life
with Spinario by
Pieter Claesz

[/https://en.wikipedia.org/wiki/Pieter_Claesz#/media:File:Vanitasstilleven_met](https://en.wikipedia.org/wiki/Pieter_Claesz#/media:File:Vanitasstilleven_met)

THE GATHERING

Reviewing and refining

For this artwork, I decided to artwork. I was confused between the media, I tried out a pre was made out by charcoals to work and to get used to it. coal artist was inspired by called Kim buck, which is studied psychology and charcoal in 2006. I charcoals but the level required and with. I decided later on several types of pencils. tural objects which were coffee pot and coffee were in front of a piece of called (gutra) which is place on their heads and shaped separate cloth called (egal).



a charcoal pre-sketch that not submitted for marking

choose still life for this charcoals and pencils for sketch still life that test how charcoals I was inspired by a char-a charcoal artist who is an Australian artist that science. Buck started using tried doing a pre sketch with unfortunately it didn't reach wasn't good enough to work to start the sketch using I took a photograph of cul-a basket full of dates, cups. The three objects cultural cloth that is a cloth Arab people wear a black round I started outlining the sketch. Later on I start adding shades to the cloth pattern, curves and lines. After that I started shading the objects and blending the parts needed which were the palm fronds basket, coffee cups and some parts around the objects to make them separated from the background. I also adjusted the shadings using light and dark colors to give the three dimensional effect. I used many pencils and I didn't specify limited pencils as I want the best effect. The light in the photograph I took came from a front-lift side which guided me to improve my shadowing and how will i make the objects reflect.

I started finishing out the final touches and shades. Later on worked on the background which was meant to be dark so it separate between the background and whatever is in front. I used an EE pencil which was super dark and perfect for my purposes, the background was blended too to give the smooth effect. I also used the tissue technique in the lower part of the artwork where you shade gradually and blend it by a tissue.

I faced some difficulties with my artwork as I first started capturing the shadows. Capturing shadows and lights might be one of the most common and frequent mistakes that can occur. I also faced problems when it came to the patterns, both cloth and basket pattern was complex enough to have different shapes.

There are things I did wrong in my sketch and wish to fix them next time. For example, I think that the patterns on the cloth was not exactly similar so what I will do next time is measure each rectangle by a ruler. I also want to improve how I am blending the shadows, know what to blend and what to NOT blend. which also takes part of capturing light and shadows.

The idea came from a photograph I took using my digital camera with an external lighting that is coming from a left-front side. The result was transferred into black and white to make resketching in by pencil easier. the photograph is representing cultural objects that were placed in both random and systematic manner which is the style of still life paintings.



Photograph taken by me



Photograph taken by me

In terms of composition rules, my picture covers rule of odds, rule of background and rule of golden triangle. in terms of texture, my sketch reflect a hazy, grungy, dusty and coarse background. My sketch in general includes hazy, imprinted and stiff. My sketch is not in any color in the colorwheel since there are no colors. Therefore i can't judge it according to colors, but its about using different and complementary levels of hues and shades.



Outlining the edges and objects.



Start shading the cloth and then the objects



Completing the shadows and the background, in addition to the separating

some techniques I applied was when I shaded the background in a curved line style. I also applied my skills in blinding in different ways and taking consider the strength of blending shadows. I applied the tissue blending skills beneath the cloth wick supposed to separate the cloth and what's behind it.

Rules of composition

“Good composition is like a suspension bridge - each line adds strength and takes none away.” -Robert Henri

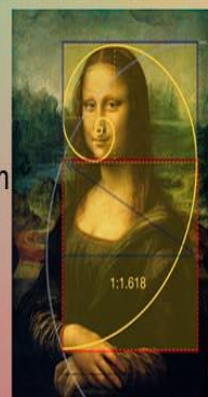


Composition in art is the arrangement of visual objects and ingredients in an artwork. The term composition means 'putting together' and can apply to any work of art, from writing to music to photography, that is arranged using conscious thought. In the visual arts, composition is often used interchangeably with various terms such as design, form, visual ordering, or formal structure, depending on the context.

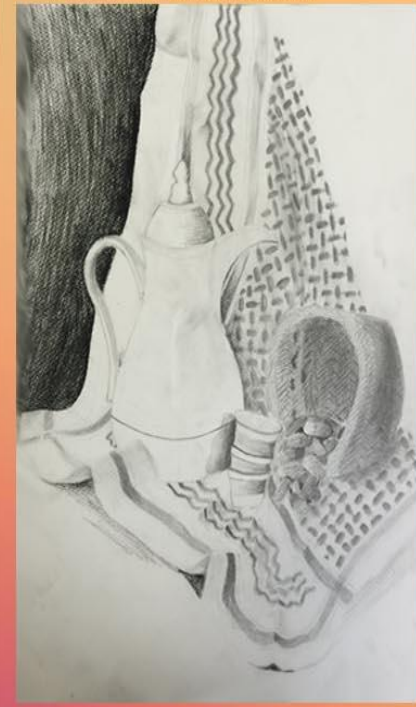
Dates, Arabian coffee, and palm fronds basket are all symbols of the Arabian culture. They are important because arabs had no other food than dates back then, dates was their main food since it has good benefits and interesting nutrition facts. Arabs nowadays consider dates and coffee as a cultural hospitality.

Composition is different from the subject matter of a painting. Every painting, whether abstract or representational, regardless of subject matter, has a composition. Good composition is essential to the success of a painting.

The famous Fibonacci sequence has captivated mathematicians, artists, designers, and scientists for centuries. Also known as the Golden Ratio, its ubiquity and astounding nature suggests its importance as a fundamental characteristic of the Universe. The Fibonacci sequence starts like this: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55 and so on forever.



(This is my unfinished artwork)



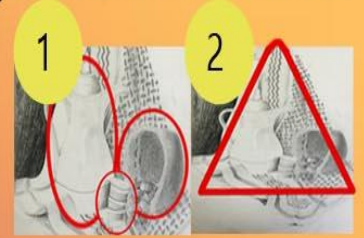
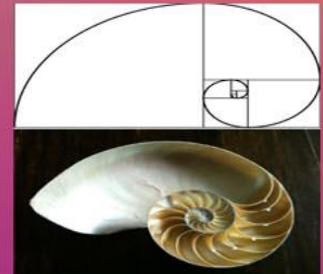
This is a still life of a cultural objects that was placed in a random and systematic manner at the same time. This sketch is made out of pencil.

We will analyse a pencil artwork of mine and state the rules of compositions that are available.

In picture one we see an example of rules of odds. Which acquires when the photograph or the artwork contains odd number of objects. We can see rule of odds in my artwork as it include three objects which are the coffee pot, coffee cup and the palm fronds basket.

We can see that the red borders in picture two is including the cloth only. this is the rule of background. Rule of background is when the photograph/artwork focuses on an object and don't pay attention to what is going behind it, which in our case is the wall.

The rule of thirds is a "rule of thumb" or guideline which applies to the process of composing visual images. The guideline proposes that an image should be imagined as divided into nine equal parts by two equally spaced horizontal lines and two equally spaced vertical lines, and that important compositional elements should be placed along these lines or their intersections.



Color wheel

Color Properties

What is color wheel?

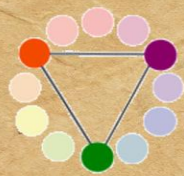
A color wheel (also referred to as a color circle) is a visual representation of colors arranged according to their chromatic relationship..



Color terminology



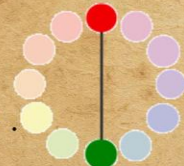
Primary Colors: Colors at their basic essence; those colors that cannot be created by mixing



Secondary Colors: Those colors achieved by a mixture of two primaries..



Tertiary Colors: Those colors achieved by a mixture of primary and secondary hues..



Complementary Colors: Those colors located opposite each other on a color wheel..



Analogous Colors: Those colors located close together on a color wheel..



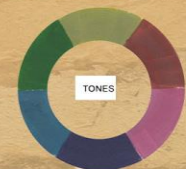
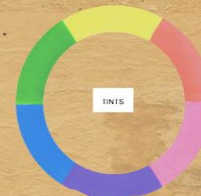
split-complementary color scheme is a variation of the complementary color scheme. In addition to the base color, it uses the two colors adjacent to its complement.

Hue: a hue can be any color on the color wheel. Tints, tones, and shades are variations of the hues found on the basic color wheel when white, black or both are mixed in..

Tint: Tints are created when you add white to any hue on the color wheel. This will lighten and desaturate the hue, making it less intense. Tints are often referred to as pastel colors, and many feel they are calmer, quieter colors..

Tone: Tones are created when you add both black and white to a hue. You could also say grey has been added. Depending on the proportions of black, white and the original hue used, tones can be darker or lighter than the original hue, and will also appear less saturated

Shades: Shades are created when only black is added to a hue. This results in a rich, often more intense and darker color. Because of the overpowering nature of many black pigments, adding black to a hue is a tricky and sometimes frustrating exercise when mixing paint.



History of color wheel..

The first color wheel has been attributed to Sir Isaac Newton, who in 1706 arranged red, orange, yellow, green, blue, indigo, and violet into a natural progression on a rotating disk. As the disk spins, the colors blur together so rapidly that the human eye sees white. From there the organization of color has taken many forms, from tables and charts, to triangles and and wheels the history



Self-forsake

Reviewing and refining

Portrait orientation is a photograph, painting, or another artistic representation of a person. In a portrait, the person's face and expression, are profoundly dominating.



In this studio work, I decided to try out painting a portrait using oil paints on canvas. I chose a 50*70 cm canvas and outlined it straight ahead. The idea of capturing an old man expressions came through the inspiration of myself, along with researching artists. The strokes style was appropriate as I wanted to apply realism movement which is attempting to represent a subject similar to the way it's observable by our eyes without it being artificial. A belief in me states that older adults' expressions steal viewer's sympathy, In addition to children's.

There are some mistakes and gaps I have made in this artwork, and need to be considered next time. As for example, I reduced the details in the figure's forehead. My reason was to emphasize the facial expressions and especially the eyes. However, the forehead is a part of the face. The concept of realistic movement and how truthfully comprehensive it should be, went off my mind. It's necessary that realistic paintings saturate more details on everything, just like how accurate and detailed our eyes observe. I have also struggled with using the fan brush, so instead, I used a 0.3mm brush for the hair strokes, and this made the hair looks thick. An additional note is that the wrinkles under the eyes, need to be further blended with the skin to give it the realistic effect needed. The eyes are of white and need to reflect the skin color (should be blinded with flash tint and burnt amber).

Firstly, I began outlining initial lines to guide my painting. As a beginner, Basic outlines before painting makes it comfortable for me to compose the right details in the right place. I began painting the forehead using pulling yellow, brown and titanium white, to work on the forehead. As it is noticeable, a darker tone appears on the right side to manifest the facial curve, for a further three-dimensional impression. The darker tone also contrasts with the shine in the middle which is made by the lighting coming from the front right side. Then the forehead skin wrinkles were obtained by mixing a burnt amber and black with linseed oil, and then the lines were slightly blended with the skin to implement realism. Following on, the background was created using a mix of light green and sky blue that were gradually blended. The black color was painted on the cloth initially, to obtain a different rough texture. After having the background dry, the first layer of hair was added, then the nose. The nose is what divides the face into two parts. (Continued on next page



As observable, I started painting the forehead with colors such as raw umber, yellow ochre, burnt umber and titanium white. The colors were blended before adding the flash tint. Then the shadow on the right side was made using a mixture of burnt amber and antique walnut. And mud oak was used for painting the forehead wrinkles, which contrasts with the reflection in the middle of the forehead.



"Process pictures of my Studio work".



Self-forsake reviewing and refining (Page 2)

My left part held a darker value as the lighting comes from right-front. The nose and the forehead were intentionally lighter than the other facial parts that also serves realism movement, as the nose is preceding cheeks, along with the forehead. The lighter value gives them a three-dimensional effect instead of having the same color. However, value's purpose sometimes is to make a focal point in a painting, which should not be made in such paintings; because the face is what should be the painting's focal point. Later on, further details and strokes were added to the hair using a 0.3mm brush, holding separate unblended colors that include burnt amber, raw and burnt amber, Ivory black and iridescent white. The colors were equally distributed around the hair. The eyebrows hair held the same combination of colors. However, more iridescent white and pewter were involved. The cheeks involved the blend of burnt sienna. Moving on to the beard, it was essentially outlined with a mixture of raw umber and burnt sienna from the sides; the bottom part had more silver color. The layers were waited for to dry and then, using a fan brush, a mixture of Titanium White and a little bit of burnt sienna, composed strokes forming a facial hair. After that, the cloth the figure is wearing was painted from different values of dull blue. Over the cloth, strokes of facial hairs that was off the face were made.



Not the final studiowork

The title "Self-forsaken," forsaken in the dictionary is the past tense of the word forsake, which is the action of abandoning and entirely giving up on something, like a habit or a way of life.

(<http://www.dictionary.com/browse/forsake>)

The aged homeless facial expressions are meant to punch the viewer with an overdosed portion of sympathy. The moment the viewer looks into the eyes of the figure, his look tells thousands and thousands of stories of unfavorable frustrating experiences. As if he had a history of darkness that led him to disregard himself, just to ignore the past. Faking obliviousnesses is a chimera, to the extent that you may have to forsake yourself, to just avoid it, and for one to need forsaking himself, the reason is usually significantly serious.



Process pictures of my studiowork

As clearly discerned, the eye sclera seemed pure white which gives the viewer the feeling of fake eyes. For eyes to be close to realistic, I have firstly painted over the black outline using a raw umber and flesh tint, blending with the Naples yellow light color (close to off-white). I have also added a slight brown stroke also blended with the sclera, this creates the realistic effect by it reflecting the skin color. Then I fixed the part above the eye. Later on, Later on, I added the lacrimal caruncle, which is the small pink globular at the inner corner, I have also added the shine by having a not blended lighter value of that color (like what is observable in the pupil).



Pastels are one of the art mediums that are known being dry, fragile sticks. It has a power of stability that no other medium has, as it lacks a liquid binder that may darken, or crack itself. Therefore, it can stay editable for a long time. Pastel is made out of chalk, clay, and tragacanth gum, with the addition of artificial colors.

Examples of pastel slightly deviate from soft and hard. The soft pastels are known for their broadness and fragility, yet has a smoother blend. In contrast, the hard pastels come in two primary forms, a stick, and a pencil. Hard pastels distinguish itself with its sharpness, narrowness, and its detail precision.

reviewing and refining of Jungle Blends

Pictures on this page are a combination of incomplete artworks and cropped pieces of the final artwork of mine. Pictures of paintings, etc., which were not made by me will include labels.



The paper used in this studio work is an A1 sized dull orange card paper. It was used because I wanted to challenge myself in causing the paper color to be a part of the drawing. The colored paper seems to recognize pastels enabling itself to emerge through and between the colors. Choosing the right color for a paper when drawing with pastel can serve as one of the shades of a certain area in the drawing. For me, it was one shade of the orange fur. Thus, not all orange spots were colored. Even with the brown and green background made, a space for the orange paper was given to release its presence. Another benefit of the use of colored paper is that lighter colors will regularly stand out.

Colored paper



Difficulties faced

I had encountered some issues when I was working on this studio work. "Jungle Blends" is my first ever pastel drawing, getting the hang of it was challenging, yet manageable. Even after practicing on external papers, getting used to how pastel works and blends took some time. Such an easily blendable medium should be treated with full care. I unintentionally blended areas a couple of times but managed to repair it with sharp lines again. In soft pastel sticks, it is harder to remain precise compared to pastel pencil, and for that, charcoal was used in areas that require thin lines, mostly the face.

Procedure

Firstly, a dull light orange card paper A1 sized was obtained. A Faber Castell's 24 soft pastels pack was used to draw, in addition to a charcoal pencils set. The tiger was essentially outlined using a pencil, including the facial features and stripes. After that, The face and body were primarily colored with a blend of orange, yellow, and white on the face and body as a first layer. Black stripes on the face and body were identified using orange color. In the second layer, a combination of orange, apricot, light brown, and a hint of yellow, were obtained to cover the face and the body. However, in the second layer, the colors were not blended which helps to provide the appearance of a fur. Areas such as the lower face, around the neck, and chest, all have white fur. The white color used was a clear white pastel with sharp lines movement representing fur. However, chin white fur is curly, and thus it was colored that way. The facial fur was made in the same way, using broken sharper soft pastel pieces, however with shorter lines. The eyes were colored by a pure yellow in the middle, gradually blending with orange the farther it gets from the pupil. The pupil was a black circle in the middle of the eye drew using a black charcoal pencil. Areas which require standing out such as the nose had a lighter fur compared to the fur located around it, which helps to separate the nose. Orange strips were finalized into black, and whiskers were made using a white charcoal pencil. As a final touch, a small amount of brown and green pastel powder was placed on my palm and then distributed randomly and lightly over the background. Following, a couple of random leaves were made using different levels of green and brown, including a hint of yellow and orange. The leaves were



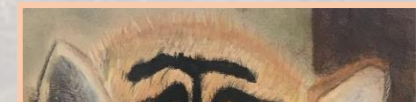
purposely coming out of nothingness. A tree was also colored behind the tiger. The tree and the group of leaves are meant to balance out the composition.

reviewing and refining of Jungle Blends

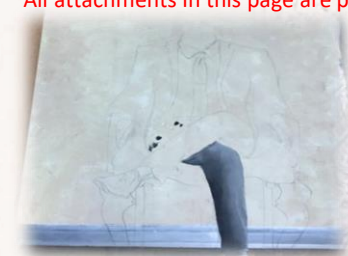
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Use of charcoals

Jungle blend maintained a hint of charcoal pencils in tiny areas and particular furs. Areas which contains short black strips around the tiger eyes or tall singular whiskers near his upper jaw, or even short fur around his ear, all availed from the assistance of charcoal pencils, both black and white. The charcoal pencils served as a substitution of pastel pencils, and their usage in certain places was because of the pointiness they hold which didn't exist in the soft pastels. As observable in the picture above, smaller dots around the eye and a perfect pair of circles that represent an eye pupil were made by a hard charcoal pencil. Using softer pastels has a higher risk when it comes to diminutive details. Another application of the charcoal pencil was on the black dots which are positioned exactly under the whiskers connection point. It also played a role in achieving satisfactory thinner lines similar to which are located beneath the eyes.



A Golden Pen With a Crummy Ink



A Golden Pen With a Crummy Ink is an oil on canvas painting that involves a figure with an unknown identity who seem to be a wealthy business man. In the beginning, I have started this studio work by outlining the objects needed. I outlined that floor, the curtain, the baseboard, and most importantly the figure. After that, I painted several parts by almost monochromatic colors to enhance the identification. I started painting the right foot of the figure which is placed on the wooden floor, going up to the leg using lamp black and titanium white to control the black and white value (B&W) according to the light source in front of the curtain.

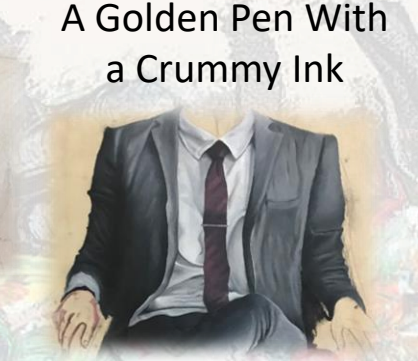


I painted the other leg and added the folds, the shoes were supposed to look shinier since they are made of pure leather that reflects light.



After finishing the suit pants, I moved to the shirt under the coat, the folds were obtained by having different shades of white.

The blank in the middle of the shirt is where the tie will be. The folds are showing up excessively in the shirt comparing to the pants since shirts worn in the suit are usually made from cotton which might be sensitive to folds and wrinkles while the pants are made of heavy polyester.



As observable in the picture above, I have painted the shirt's tie knot on the top and started working on the coat. The heavy coat shares the same fabrics with the pants, therefore, painted using the same mixture. Regardless of the folds, the coat has different B&W values as the figure's right arm clearly reveals a darker value due to the shadow. I painted the shadow in a triangular way allowing the figure's curve from the chest to the waist to appear. I included an occlusion shadow between the arm and the waist. It is also noticeable in the picture that I outlined the hand to know where the sleeve exactly ends, this was made using linseed oil with a little bit of burnt sienna to possess a color.

After finalizing the shirt, I painted the tie using red and purple respectively to perform the strips as seen. I used titanium white and ivory black to adjust the shadows and highlights of the tie in giving it a three-dimensional effect. I painted the pen clip in the middle of the tie using titanium white with a slight hint of lamb black mixed with linseed oil to reflect a shine.



I have started painting the luxurious bergère (a type of chair) using varied shades of lemon-yellow and orange-yellow for the bergère body, and several shades of Scarlet-red and Purple-red for the seat and the inside back. The different shades of yellow and orange express gold. After that, the gold had another layer on top with light and floor reflection primarily giving the gold the metallic texture it has.

After painting the bergère, I outlined the pieces of wood on the floor using yellow ochre tilted lines to show a perspective. After that, I painted the wood using raw and burnt umber, and raw and burnt sienna. I later added yellow ochre to have a wider variety of colors. I painted in these colors in a wavy strokes style. After that, I controlled the shadows and highlights using white and black. Lighter parts in the middle had the different brown colors mixed with titanium white before painting, and the same technique for darker parts with lamb black. I painted the cast shadows on the edges of the canvas using the only lamb black. It is also obvious in the picture that I increased the baseboard shadowing to cope with the floor's hue. Cast shadows of bergère legs and figure's leg are also apparent in the picture. After having all the different browns in, I slightly blended the colors using a clean flat brush with a little bit of turpentine in one vertical stroke. This technique helped me showing the wood to be smooth as wood floors are.

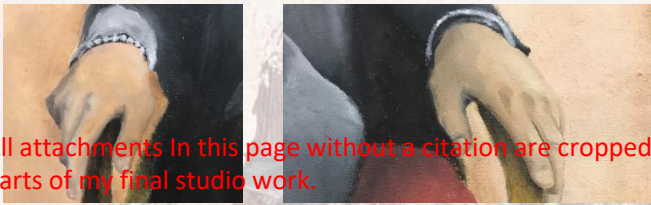
I repainted the curtain with a mixture of titanium white and flesh tint creating a beige color. I also painted the cast shadow under the curtain on the baseboard. The vertical Occlusion shadow makes the illusion of curtain folds. The window has to be in front of the curtain as the beige highlight indicates to a light source in front of the curtain. After that, I painted the figure's hands and neck realistically using different combinations that had flesh tint, raw umber, and burnt sienna.



For the texture covering the face, I distributed a huge quantity of primary and secondary colors using a flat brush, making an essential layer. After that, I mixed different colors with either black or white, which have been done to avoid exaggeratedly bright colors.



I decided to stitch the signature in the top of the figure's pocket.



All attachments in this page without a citation are cropped parts of my final studio work.

Regarding my skills, processes, and techniques, various techniques and signs of skills appeared in this studio work. Al 6bqyh matter is an oil on canvas painting that portrays the sad truth of how people judge each other based on their appearance and financial situation. The painting approaches realism movement, which is the accurate detailed depiction of nature.

For presenting the figure's shoes to be as shiny as leather, the B&W ranges varied, creating a stronger contrast, as seen that the part exposed to the sun is extremely white, and the part which is not exposed to the sun is strongly dark. This shows the shoes' reflection and reaction toward different lights. The right foot shoe further explains how leather reacts to different brightnesses, as it is observable that it is reflecting the darkness. The different shades of grey are also more blended than the clothes, which makes them smooth.

Another example of techniques appeared in the painting is the dominant folds of different clothes that involved the curtain, coat, pants, shirt, and tie. The technique of creating a fold firstly needs a consideration of the light source, the fold size, and the type of cloth. Folds can be different because some of them are folding inside, making the folds around them pop out. The folds are dependent on the cloth fabric, and as seen in the coat, the folds are smooth since it is made of heavy polyester. Whereas in the suit shirt, the folds are sharper which reflects more sensitive fabric to folds.



A Golden Pen With a Crummy Ink

I painted some factors that support the message behind this painting. Before all else, what the viewer needs to see is an elegant looking, wealthy businessman from the high class of the social strata. This was achieved by having a luxurious bergère that has a deluxe red seat and a body made of gold. A skill showed in achieving the metallic look of gold in the bergère legs. Also, the shiny shoes made of pure leather and the jewelry the figure is wearing all indicate to his financial situation. The suit indicates that he is either a businessman or someone who has a high role as a politician or a minister.

The body language behind the figure's sitting position reveals more about his negative characteristics, which may not be obvious for people who judge others based on their financial situation. The leg on leg position with having the hands on the armrests, and stretched backbone causing the shoulders and the whole upper body to be sedated. The body language of the figure's sitting position reflects a state of coldness, obsession, and arrogance.



Jacques-Louis David, *Napoleon Crossing the Alps*, 1800-1, oil on canvas, 261 x 221 cm



When wrapping the painting up, I wanted to sign the painting in a creative spot that will be compatible with the painting as a part of it, instead of only saving my rights. My inspiration was Jacques-Louis David's *Napoleon crossing the Alps* painting. As viewed, David signs his painting on the reins the horse is wearing. David's signature is painted in a golden color that is similar to the engravings in the horse's riding equipment, which combines the signature with the painting in an interesting way.



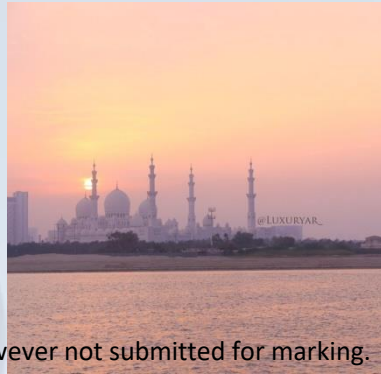
On top of the figure's missing face, I painted a messy combination of abstracting colors that have a rough texture. The colors painted are extremely important as they cover the identity of the figure. It is meant for the colors to look unappealing to develop a psychological contrast in the viewer's mind compared to the realistic details in the painting. The face cover was meant to seem like it is randomly distorted over an originally painted face, and not that as if it is a part of the painting. When covering the face, the figure's real emotions immediately disappear. The face is the first translation of one's essence, its absence creates a barrier between us and the figure's heart.

The viewer will be astonished by the luxurious objects and clothes which will result in the viewer starting of judging without requiring to know who the figure really is and what is going on in his mind and inside of his heart. Instead, he will only be judged based on the several factors that I painted to resemble his wealthiness (chair, suit, and jewelry).

portraying the sad fact of us involving the financial situation when judging people, to an extent that who they really are sometimes doesn't matter, while we humans, have to have our hearts connected with each other. Alternatively, injustice occurs from misjudging people. I believe that beauty is hidden somewhere within us, inside of us, it is in our souls, not in the number of commas we own in our bank accounts, we are judged by what can be a lot of things, but not a criterion for judgment.

The Transcendent Tranquility

Communication of ideas and intentions



These two photographs are taken by me, however not submitted for marking.

To have a reference picture for my studio work and to investigate the angles and the structure of the mosque including its minarets, and domes. I had to visit the Shangri La hotel In Abu Dhabi. I got to the swimming pool and I waited for the sunset time and then took a couple of pictures using a digital camera. The pictures above are two of the best photographs taken. The signature appearing in the photographs are to claim my right since they were uploaded to social media, the rights totally belong to myself.

Brief Background:

The Sheikh Zayed grand mosque is the third largest mosque in the world after the great mosque of Mecca and the prophet's mosque, in Saudi Arabia. Sheikh Zayed grand mosque is located in the heart of Abu Dhabi, the capital city of the United Arab Emirates. It is named after the first president of UAE. The former president, Shiekh Zayed bin Sultan Al Nahyan. Sheikh Zayed's vision was to represent the Islamic culture, he wanted the mosque to be clearly visible from all sides, therefore it was built 9.5 meters above the street level and 11 meters above the sea level. Building the mosque started in 1996 and the location was chosen by Sheikh Zayed. The mosque was opened for prayers in 2007. Beside the mosque, rests the soul of Sheikh Zayed as he wanted to be buried there.

<https://www.abudhabi.ae/portal/public/en/homepage/culture-and-recreation/cultural-and-historical-sites/sheikh-zayed-grand-mosque>

There are some features in the Sheikh Zayed Grand Mosque that grabbed my attention. The mosque has a total of 82 domes. The mosque breaks the world record with its' astonishing carpet that is considered the largest, made of 35 tons of wool and 12 tons of cotton. The Italian and Greek white marble used for decoration is considered to be among the purest of the world. Lastly, mosaic art was used by different artists brought from all over the world to cover the mosque's courtyard.

Inspiration:

After visiting the Sheikh Zayed Grand Mosque, I was astonished by the details and the architectural novelty found. The combination of the deep-rootedness of historical Islamic patterns and designs with the modernity of architecture results in an iconic religious landmark, that inspired me to paint and capture its' charm. I will choose to paint the mosque under either sunrise or sunset. During these two times of the day, the quiet, golden lighting from the sun formulates calmness and repose to the scene, which is needed to convey a sense of relief.

Analyzing the title:

The transcendent tranquility is a form of a feeling of security and warmth when going to places of worship like mosques and practicing religion. The word transcendent is used to specify the level of repose to what's behind normal, reflecting a high state of tranquility. In the studio work, I will paint the scene during either sunset or sunrise, which adds calmness to the composition and hence support the title.



<http://www.prophetpbuh.com/wp-content/uploads/2014/02/Carpet-at-Sheikh-Zayed-Grand-Mosque-Prayer-Hall-Abu-Dhabi-UAE-Abu-Dhabi-United-Arab-Emirates-Picture.jpg>



<https://philipinotimes.net/news/2017/05/29/sheikh-zayed-grand-mosque-hailed-worlds-second-favorite-landmark-burj-khalifa-ranked-22nd/>

The transcendent tranquility will be a mixed media of oil on canvas paint and digital art through Photoshop. The digital art will be used to finalize the painting and add more objects to the scene, out of creativity and imagination

I will also edit parts that do not look excellent to make them look good. For example, if the same domes had different sizes, I will adjust the size of each dome to make it similar. Or another example, if the minarets were not painted correctly, I will fix them using Photoshop. Even if the issue was a shadow or highlight issue (rare to happen), I will use Photoshop to correct them. Some other reasons for adding more objects might be to balance out the scene or to achieve certain rules of composition.

After the painting part, I will use digital art to attach further details to the pictures. I based what I am going to add on a cultural basis. The first object I am willing to add is a couple of sailing boats, the types which were familiar in the UAE used by fishermen and pearl extractors back then. I also want to add the figure as seen in the reference picture, however with traditional emirate clothes, to represent another aspect of the culture of UAE.

The Transcendent Tranquility

Reviewing and refining



The signature in this picture belongs to me. It has a signature since it was uploaded to social media. Note: The photograph is just a reference picture for my studio work and it is not submitted for marking. Meaning that all pictures in this page belong to me.



I painted the three layers in front of the mosque, the sand area, the lake, and the swimming pool. The sand was painted using yellow ochre and

the side near the lake was darkened using raw umber, and the spot near the mosque was lighter by using titanium white. The lake had partially blended strokes of orange, blue and pink. I painted the swimming pool using orange, yellow, and flesh tint. The sun reflection on the swimming pool was made by a mixture of lemon yellow with a little bit of titanium white. I used titanium white to adjust the brightness of all three areas.

Using Photoshop, I firstly straightened up the minarets and adjusted their shadows and highlights according to the light source (the sun). After that, I replaced the golden top part of the dome with a real one from the mosque for all domes.

I straightened the swimming pool ending line at the bottom of the painting and I adjusted the sun reflection on it. I also added a water texture and smoothed it out using the smudge tool.

I also added the water texture to the lake. The lake had more rough texture than the swimming pool since the swimming pool has no current at all, whereas the lake slightly does. Additionally, I covered the sand with a sand texture and I added a layer of rocks that separates the sand and the water. I darkened the sand area nearby the water to indicate to moist and wetness.

I added some sunset clouds and adjusted their brightness according to the sunset brightness in the studio work.

I added the reflection of the sun, clouds, and minarets in the water to make it look more realistic due to the transparency. I made the reflection by duplicating the top of the mosque with the sun and pasting it on the water. Then, I cropped the duplicated layer to fit the water and then reduced the opacity for it to appear transparent. Then I used the smudge tool to blend the reflection with the water. In the end, small and large domes were modified to look identical. I added various objects such as trees with their shadows between the mosque and the sand, two sailing boats, a figure, and a fence to further separate the swimming pool with the lake water.



The transcendent tranquility studio work composition

Is taken from a photograph of mine. As visible, the photograph shows the Sheikh Zayed grand mosque at the back, a lake in the middle, and a swimming pool at the front.

The photograph was taken from Shangri-La hotel and resorts in Abu Dhabi under a magnificent sunset,



After finishing the sky, I outlined the mosque from the same point of view according to my photograph using a pencil.



I started painting the mosque using lamb black and titanium white, in addition to the Phthalo blue which was my perception based on imagination. I also thought that it would be interesting to show the Sheikh Zayed mosque in an unusual tint. Different spots had different black and

white values as according to their distance from the light source or having an object in front of them, like the small domes compacted next to each other.

As observable in these two pictures, I was working on the small domes on top of the mosque walls. The domes have a different amount of lamb black in the mixture to achieve a three-dimensional lighting effect, as the right dome will clearly look like it is in the back whereas the lighter domes will look like they are in front. The blend and difference of highlight within each dome give them the appropriate appearance of a circle.



I started this studio work by outlining the sun position and painting it with titanium white with a hint of lemon yellow. After that, I painted the sky with different shades of yellow blended in with a reddish yellow color to reflect the sunlight cool down during sunset.



As visible in this picture, the sunlight cooldown was more expressed by having a purplish red color away from the sun, made by flesh tint and burnt sienna.

The eventual result of a portrait photo shoot conducted is an oil paint on canvas, an artwork that will robustly strive for achieving and perfecting photorealism movement

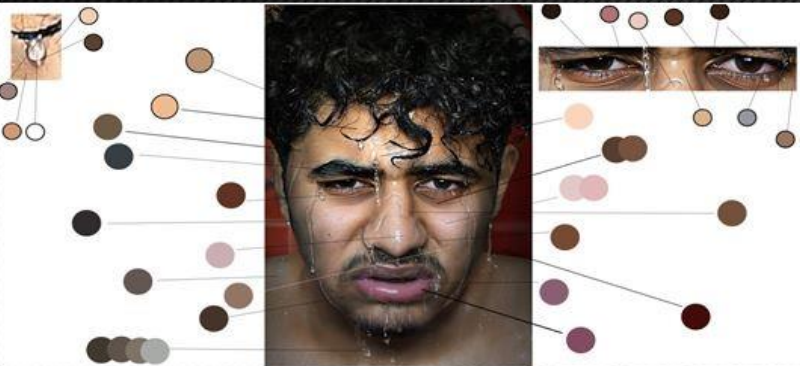
This painting will appear in a photorealistic manner. Photorealism is a movement that asks the artist to study photography in order to produce a highly detailed piece of art using any medium to identically match what is being observed in a photograph.

Communication of ideas and intentions of Insecurity

All pictures on this page are reference pictures for my studio work, which belongs to me



A shoulder specimen of before editing and after. As clearly observed, a layer of dark shade that reflects a side shadow, and thus restrict the lighting to be only frontal



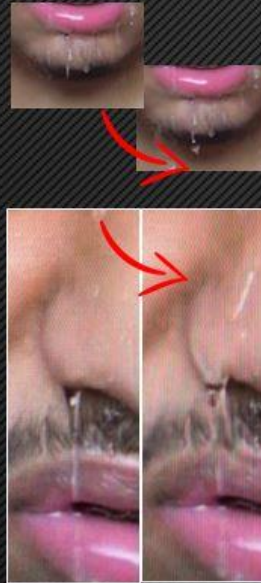
In consideration of that photorealistic artworks should include colors which are as accurate as the way human eyes spontaneously perceives, a guide was designed by me using Photoshop. The guide includes the reference photograph from the shootout. Different spots of the finalized portrait had their color identified using the "color-picker" tool.

NOTE: I have the full ownership of the pictures in this page as they are from a photograph taken and edited by me,

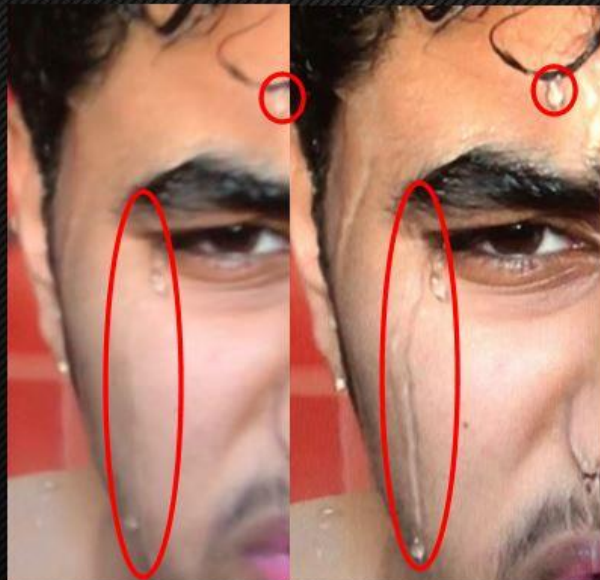
The photograph has water drops which append further details to the portrait, thus the painting.

This is a raw version of the photograph selected. Materials such as a bucket of water, a flashlight, and more significantly, sunlight, were used to influence the way the photograph appears by. The water bucket was used to pour water over my head. The flashlight opposing my face vindicates the eyes shine that indicates to a studio lighting effect. Sunlight played a significant role in determining the portrait's warmth.

Both falling water and water droplets were further emphasized using a lighter and a darker value of the skin color. This process forms an illusion of reflecting a three dimensional, a larger quantity of realistic water. The same method (darker and lighter value) used in Photoshop to clarify water will be used when painting this portrait.



The photograph had undergone a quality improvement process. The sharpening process was performed via duplicating the photograph and then on the duplicated layer, It encountered a "High-pass" effect in the filter menu. This gives the photograph the grey hue it possessed as observed above. Next, the blending option "Overlay" was chosen, which gave the photograph the high contrast it holds as viewed in the second picture. Then the duplicated layer's transparency was increased till reasonable.



The area underneath the eyes was darkened to portray nervousness, anxiety, and fatigue.

All discussed variables in the photograph such as water droplets, running water,

under-eye darker value, and etcetera will assist the emotions the upcoming painting will maintain.

Critical investigation of art movements in Pablo Picasso's work

An art movement is a tendency or a system applied in a piece of art with a specific common opinion and view, attended by a group of artists who usually produce art in a similar period. Although, Art movements and its importance are not related to the historical period. Art movements are also significant in modern art, where each movement has been inspiring avant-gardes.

Pablo Picasso is a Spanish poet, sculptor, printmaker, and painter who was born in Malaga, Spain in October 1881. He is considered one of the most global tremendous and influential artists of the 20th century, because of his work, his involvement and inventing of cubist movement, constructed sculptures, and collage art, and etc.

Picasso's father, José Ruiz Blasco, was an art teacher at a local school, he encouraged Picasso to paint and draw as he wanted to be a great artist. Picasso had been inspired by many determinants throughout time such as the and Iberian and African art. Picasso was affected by relationships and wars since he had a mentality that considered art as an offensive or a defensive weapon.

Picasso has experimented several art movements such as surrealism, Expressionism, Realism, Neoclassicism, and most noticeably, Cubism. In this page, three distinct art movements experimented by Pablo Picasso will be discussed.

Cubism:

Cubism is an art movement pioneered in 1907 by Pablo Picasso and Georges Braque. Cubism consists of looking at a figure or an object in two or more perspectives and then composing the perspectives viewed in one final work. Therefore, the result is always fragmented and looks like a shattered glass.

Picasso had the feeling that art should not necessarily be similar or identical to nature. Cubism became about the way an object is being observed, as a result of Picasso's belief of the concept of relativity and that humans are not perceiving objects from one point of view, but many selected by sight and angle movement.

The procedure was to simplify objects to uncomplicated geometric forms that accommodate the possibility of adding up the object in a distinctive style than it is apparent in nature, then meet these geometrical shapes in a randomly engaging manner. Picasso has tens of thousands of cubist paintings, one of the famous ones is "Guernica" painted in



Guernica, 1937 by Pablo Picasso

Pointillism:

Also referred to as Divisionism. It is a movement that was developed by Georges Seurat and Paul Signac, in 1886. Pointillism branches off impressionism and it is the movement that includes tiny patterns of usually primarily colored dots that form an image. The magic behind pointillism works appear only from a distance, as distance is the blending factor of the thousands of monochromatic colored dots.

Picasso experimented with the pointillism movement mostly after 1915, the dark year after the impact of the world war one in France. In his painting "Man With a Pipe" painted in 1915, we can see that he included pointillism in different parts of the painting. Another pointillist painting of Picasso is "The Happy Family" painted in 1917.



Man with a pipe, 1915 by Pablo Picasso.



The happy family 1917 162x118cm oil/canvas Musée Picasso, Paris, France

Surrealism:

Surrealism is a movement of art started in the early 1920s. It consists of producing a piece of art with a state of unconscious illogical mind, basing the work to be on an expression of imagination or dreams.

In the late 1920s, Picasso has tried different structures made of wire, and then conveyed his surrealistic compositions to a sculpture. Picasso used materials such as metal, plaster, or wood in his sculptures. Picasso's first sculpture is the "Women in the Garden" which is a surrealistic sculpture made in 1929-1930 using welded and painted iron with the cooperation of the experienced sculptor Julio González. Other sculptures were created under the genre of animals such as "Cock", and "A Head of Cow".

As per paintings, Picasso liked to explore surrealism also painting. He painted various paintings such as "Women with a Flower" painted in 1932, "Lying Naked on a Red Cushion" painted also in 1932, and much more that all goes under the surrealism movement.



Woman with a Flower, 1932 by Pablo Picasso



Woman in the Garden, Spring 1929-1930 Welded and painted iron

Critical investigation about Michelangelo

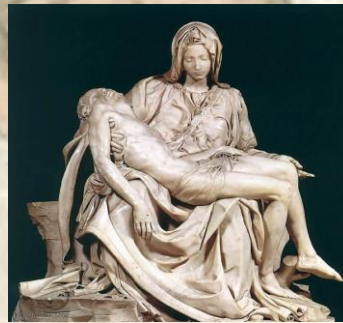
Michelangelo di Lodovico Buonarroti Simoni was a painter, a sculptor, and an architect that was born in 1475, in Caprese, Italy. He is considered to be one of the best artists during the Italian Renaissance period, because of his work that demonstrated the mix of physical realism, psychological insight, and intensity that have never seen before.

Michelangelo's father worked for the Florentine government so Michelangelo's family returned to Florence shortly after his birth, the place he would always consider his true home.

During the Renaissance period, Florence was an active arts centre which provided an opportunity for Michelangelo's talents to develop. Initially, Michelangelo's father did not approve his son's interests in art as a career. At the age of 13, Michelangelo was introduced to the painter Domenico Ghirlandaio where Michelangelo stayed at his workshop for three years and learned the fresco and panel painting technique. An extraordinary opportunity opened to him afterwards; he moved to live in the palace of Lorenzo the Magnificent; the florentine ruler to study classical sculpture in the Medici gardens at the recommendations of Ghirlandaio.

Michelangelo was inspired by the scholars and the writers in Lorenzo's intellectual circle, and his work has always been formed by what he learned about philosophy during these years .

In 1498, he was working in Rome when he received a career-making commission from the French cardinal Jean Bilhères de Lagrulas that came for visiting. The cardinal wanted a creation of a substantial statue depicting a draped Virgin Mary with her dead son resting in her arms; a Pietà and that is to grace his own future tomb.



Pietà, 1498 by Michelangelo

Also, one of his most famous sculptures is *David*. In 1501, he returned to Florence and was contracted to create a huge male figure, using marble, to enhance the city's famous Duomo; the cathedral of Santa Maria del Fiore. He chose to portray David from the Old Testament; energetic, heroic, spiritual, powerful, and 17 feet tall. The sculpture was considered by scholars to be almost perfect. It is still at the Galleria dell'Accademia in Florence, where it is a symbol of the artistic heritage of the city.



David, 1501–1504 by Michelangelo

With this sculpture Michelangelo understood how shadow and light worked together to create volume, shape and form. He was influenced by a lot of artists throughout his career. However, he preferred to tell people that he was self-taught.

Michelangelo believed that the beauty could be seen in the human body so he worked primarily with the human form; the body was the physical embodiment of the soul to him.

He was the Pope's favourite and was eventually asked to paint the frescoes on the ceiling of the Sistine Chapel.



Sistine Chapel ceiling, 1508–1512 by Michelangelo

Personally, Michelangelo is an inspiration for mine because of the effort made in his work. As for example, the story behind the creation of the Pietà sculpture using marble that is considered from the purest. He made artworks in nine different cathedrals. In the last years of his life, Michelangelo destroyed various sketches of his not wanting people to know how hard he worked, teaching me that people's impression shouldn't be the purpose.

Michelangelo died at the age of 88 in 1564 of a short illness.

Nevertheless, he was a successful, multi-talented artist and his work has gone down in history as some of the best ever produced.

His work has always been excellent and nowadays hundreds of people go to Italy to view his achievements.

“Pride” Reviewing and Refining

Both of Installations and sculptures are genres of art. Installations mainly focus on the use of space and the surrounding environment within the artwork; the viewer has to walk through in order to engage fully with the work of art. They are commonly the arrangement of distinct figures important in fulfilling the intention of the artists and to also convey their message.

While on the contrary, sculptures are mostly focused on the interpretation of the viewers while looking at the sculpture itself. In this manner, sculptures are not site-specific; they are usually not viewed with a surrounding environment. The Pieta or David are some great examples of sculptures and they have been previously investigated.

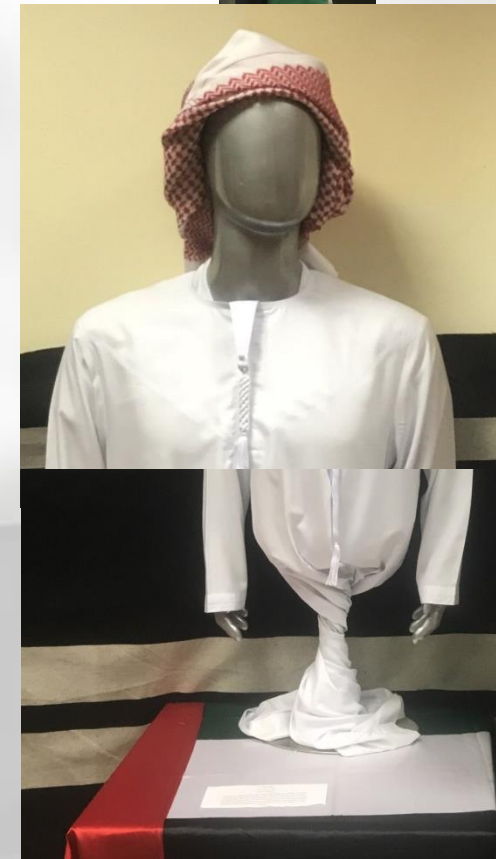


I obtained a male Half Body Mannequin Torso from a fashion store. I made sure there are some factors in the mannequin that will help the purpose of my installation which is the feeling of pride, appreciation, and glory. The factors were the straightness of the shoulders and back and the position of the arm and the height of the stand. All these reflect courage, power and, honor in a way.



To make the mannequin look more symbolic, I spray painted it with silver to make it look metallic instead of a normal white mannequin. During this process, I assembled the arms of the mannequin and then attached to the base to hold it steady during painting. I covered areas which I don't want any paint in with a bag. Using a metallic silver spray paint, I started spraying the areas that will be exposed (face, neck, and hands) with light strokes from a distance, to avoid paint build-ups and a change in the texture. After that, the mannequin was kept inside exposed to sunlight to dry. Later, the mannequin was taken to the exhibition area, and in there, I collected and assembled different clothes and objects all represent the culture of the United Arab Emirates. The mannequin had a "Kandora" on, which is a traditional male robe worn by Arab men including whom is from UAE.

Moreover, the mannequin wore "Ghutrah", which is the traditional headdress also worn by Arab men including whom is from UAE. The "Ghutrah" is usually made of cotton, and the most popular colors are white, and red-and-white embroidered. I also wanted to set the mannequin in a theme that belongs to the Emirati culture. Therefore, I had it next to two UAE national flags. One under the mannequin and another on its left. I also had the mannequin in front of a Hair tent, which is a traditional type of tent made of goat hair usually colored black with white straps, and this is the type of cloth used in making tents in the UAE.



Communication of ideas of my Visual Arts exhibition

The DP Visual Arts exhibition is where our studio works will be showcased. As an HL student, our exhibition has to include our eleven studio works including at least one three dimensional work. A five hundred characters curation have to be made for each studio work that reveals the title, medium, and size of the studio work, and briefly describes it, and reveals the codes behind the messages of the studio work. The studio work in the exhibition can be arranged by how the student wants and not necessarily based on the time. For me, I had my exhibition sorted out based on the room availability which is not a problem, however, I separated the studio works which hold a national message to it, these which are culturally based. After choosing the way of sorting the studio works out, a final curation that consists of approximately seven hundred words should be written. This curation will talk about the exhibition in general, and then about the individual artworks respectively based on their order in the exhibition.

This is the exhibition curation which I wrote in describing my exhibition:

Starting with my country, The "Pride" studio work, an installation that represents the culture of my country. After it is the transcendent tranquility, another traditional artwork made of oil painting and digital art, having two versions with two different mosque patterns. After it is the cultural still life of the United Arab Emirates made of pencil, the composition is prepared by me and different pencils were used to obtain darker or lighter strokes. Then comes the Syrian aftermath, a digital art comparative study inspired studio work that portrays the suffering of Syrian children due to the civil war. In this studio work, I wanted to convey a certain type of emotions towards children in general and how their childhood can be taken away by war. Then comes the tall landscape acrylic paints studio work, Vicolo di Venezia. This painting shows the beauty of the tiny canals hidden in Italy, made by a variety of colors and textures. After it comes the jungle blinds", which is a pastel made work of Sumatran tigers in the Chinese rainforests. Out of interest on the animal, I attempted getting out with a realistic outcome. The photorealistic self-portrait with a size of 180cm x 120cm considered the largest in the exhibition. This will help grab the viewers' attention and help them paying attention to the smallest details found. In the self-portrait "Insecurity", I captured the emotions of insecurity, fear, and anxiety. The city of life, Dubai, is then seen in the "In a blink of an eye" studio work, a panoramic oil on canvas landscape painting that shows the difference of Dubai between the past and the present in a short time.

On the easels, found three artworks. Starting with the "Self-forsake" An oil on canvas painting that holds many sad emotions in the facial expressions of a homeless elderly man. In this painting, I wanted to have the viewer's attention sympathy attempting realistic movement with high details. The "A Golden Pen With a Crummy Ink" Is one of the deepest studios works in terms of meaning and message. It portrays the sad truth of not judging based on their essence or who they really are, rather than the way they dress and the money they have. Attempting hyperrealism and abstract art for the face. And at the end, comes "The NanoSecond", a high shutter speed photograph of a splash motion, revealing the beauty of what can be unseen only in parts of seconds.

My studio works in the exhibition attempted to cover the most variety of art mediums, each with the maximum details possible. Some studio works approached the culture of mine with an addition to other cultures, some were made based on an interest or love to certain things, and some were actually done to explore more media and movements in the course. On my artworks, I tried experiencing the most number of media for exploration purposes, I also looked at many artists that inspired me with certain techniques. I also attempted to give high attention to details in my paintings to make their quality high.