Reflection of the face

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Introduction

The portrait is one of the oldest genres in history. It is the "form" of a person, and an expression of their inner spirituality. It was developed by artists under the influence of the social environment, adapting cultural, social, political, and spiritual norms of the time period. As the times changed, so too did the artists, and how they represented through their paintings the local customs.

In both the East and West beginning in the Renaissance period, the portrait was for nobles or people of power. Portraits were mostly fancy and had many decorative elements. Korean portraits, however, were different than those from other countries. There the emphasis was on the inner side of human beings, and depicted them realistically with hair, moles and scars, but with restrained lines and in a static way. While I painted my portraits, I realized that my work reflected the two cultures, realistically and expressionistically.

While completing my BFA in painting, I decided to pursue a career as a professional artist and teacher. I felt that I could communicate with and help people who suffered depression as I did before entering the program. I wanted to interact with these people, especially those who were in despair. Painting is a natural connection between the artist, the model and the audience. Through my own experience, I came to believe that art has the power to change people's lives.

Background

When I was younger, I had many ambitious dreams, but I could not choose from among them. I wandered aimlessly through these years with little focus, trying new things in a desire to find something that would invigorate my passions. In 2002, my life changed dramatically. In one year, I became a wife, a mother of twin boys, ill, and depressed. During this time, I was diagnosed with Lupus and Scleroderma, both physically debilitating autoimmune diseases. My husband, a soldier in the U.S. Army, and the U.S. government, sent me from South Korea to the United States in 2003 to

receive further medical assistance. Everything changed for me because the language and culture were radically different from my home country. My illness continued to get worse, and learning to be a mother for my little babies was incredibly difficult in my new environment. These situations, all occurring simultaneously, were hard for me to handle. My health gradually failed while I struggled against resentment, depression and anger. My perception of time stopped because I was focusing on myself, which also changed my personality. I became so depressed that I could not even see my boys' smile. I became exhausted from fighting with the drastic changes in my life and body.

I started coming to terms with my reality around the time my boys turned seven. They had already developed their own language to communicate with each other, and I found it difficult to talk with them because of my chronic chest pain and dry cough. In 2006, I went through chemotherapy because the Scleroderma was active in my lungs and causing permanent damage. My life was in danger. My mother moved to the United States from South Korea to live with me and to help take care of the boys. One day while I was resting, one of my boys brought me a drawing that shocked me. In the drawing I was very small and lying on the couch. He did not explain the picture, but I understood that it was me. In that drawing, I saw the depression I felt from my inability to plan for the future, and my feeling of barely living from day to day. I was convinced that I had to make a change I could not allow myself to continue to stagnate. I needed to find something that I could do for my boys and for me. This moment motivated me to start painting.

I started by mostly painting my boys; focusing on their smiles, or places where they played. Artistically and personally, this starting place felt comfortable. I realized that while I was painting, I completely forgot about my depression, as well as any feelings of hunger, exhaustion, or pain. It also gave me a sense of accomplishment and brought joy to my heart. My skin, which had hardened and turned grey, became softer like normal skin. It was a strange experience for me, as I had finally found my passion. I could not stop painting.

When I entered the graduate program, I was not planning to become a portrait artist. I am interested in all types of people, however, and what you can learn about them from their outward appearance. The body records a person's life as external expressions, like scars and wrinkles. It represents the person's living environment, habits and health status. This was especially true for the face, as it is the part of our body that reflects the best part of a person's individuality. It changes while continuing to live as an unfinished map of human life. Facial expressions are like a secret language that a person uses to both hide and show his or her true feelings. During conversations, expressions sometimes tell more than the words people use. By studying facial expressions, an observant person can understand something of hidden meanings and true feelings. Using this idea, I decided to focus on the faces of people for my study.

Work Process

Portraits for others are a burden-intensive task. I chose artists as models for my painting because they understood the nature of my study, and were willing to allow me the freedom to create their image in a natural and realistic way. The natural direction of the facial surface became the course for my brush stroke. When people see a portrait, they pay attention to who the person is, and to how well the artist describes the person. I realized that a painting which only focuses on external descriptions lacks vitality. On the other hand, if an artist expresses too much emotion in the painting, the audience can lose the intent and meaning behind the work. Therefore, I wanted to combine both of these.

I use a photograph as a reference for painting. I purposely did not use high quality photographs to keep from copying. Instead, I focused my attention on the emotions and feelings I saw. I took several pictures of the sitter naturally, and tried to reproduce it using abstract textures or exaggerated colors. I felt that reproducing the photograph in paint did not allow for my own creativity and expression, and was meaningless work. However, such a change was slow for me, as I

had to learn new methods of painting feelings and incorporate my own stylistic impressions into my work.

My first portrait series was called *Meditation*, because it was an opportunity for me to meditate, and the closed eyes of each sitter represent the act of meditating. When I was concentrating my mind on one place and became immersed in something, I could feel comfortable. I could not think of others while I was concentrating on one's face. Painting provided me a time and place to quiet my mind and to be comfortable.

Fig. 1*: Meditation series (2015)*

The closed-eye concept also helped to work through one of the cultural issue I deal with in the United States. Eye contact is interpreted differently between Asian culture and Western culture. In Western culture, eye contact is essential for social interaction, as it shows a person's interest and engagement. When someone does not maintain eye contact during a conversation, it can seem insulting. Many people would take this action to mean that the other person was not interested in the discussion. However, eye contact in Asian countries is not considered essential to social interaction;

instead, it is often seen as inappropriate. This is especially true for younger people maintaining eye contact with older people, as it shows disrespect. Before I emigrated, I did not look closely at faces. I did not make eye contact with other people. Once in the US, I rarely left the house due to my health, so attending school became my first link to American society. I had to fight with myself to see the faces of people when I talked to them. It was hard for me, because my Asian-Confucian culture conflicting with the more brash American culture.[1]

I realized that the expression gleaned from opened eyes gave the viewer too much information about the subject. We see with our eyes and express thoughts in words, and the eyes can contain more than we express with our voice. People have often said, "eyes are windows to the soul,"[2] especially in the context of social interaction. This means that their emotions are known through the eyes. People start processing information through their eyes from birth. Their eyes constantly look around, seeking the interaction of others. As the baby grows, the wonders of the world become less frequent and they find a sense of stability in the familiar. Their eyes become deeply set with their advancing years, making permanent in their expression what the world gave them in experience.

An Italian artist, Amadeo Modigliani (1884-1920), felt the same, that the eyes contained the life of the person. He often painted portraits without eyes, especially in his later work. In the biographical movie, *Modigliani* (2004), when Modigliani met Jeanne he said, "Call me Modi. Now, I will paint you, and if I am lucky one day, I will paint your eyes."[3] In this scene, painting someone's eyes was

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[1] Akechi, Hironori, Atsushi Senju, Helen Uibo, Yukiko Kikuchi, Toshikazu Hasegawa, and Jari K. Hietanen. "Attention to Eye Contact in the West and East: Autonomic Responses and Evaluative Ratings." PLOS ONE. March 13, 2013. Accessed December 02, 2017. http://journals.plos.org/plosone/article?id=10.1371%2Fjournal.pone.0059312.

[2] O'Sullivan, Michael. "Modigliani, Beyond Face Value." The Washington Post. March 4, 2005. Accessed December 02, 2017. http://www.washingtonpost.com/wp-dyn/articles/A4046-2005Mar3.html.

[3] Davis, Mick *Modigliani*. Directed by Mick Davis. Performed by Andy Garcia, Elsa Zylberstein, Omid Djalili, Hippolyte Girardot. Modigliani (2004). 2004. Accessed October 11, 2017.

meaningful to him. Eyes reflect emotions directly back onto the viewer. This reflection makes it easier for others to understand the emotions and the feelings of the person. When he falls in love with her, then he would be able to paint her eyes onto his portrait of her.

According to a biography of *Modigliani* by Pierre Sichel, Jean Cocteau, a French writer and artist, explained that Modigliani was handsome and an eloquent speaker, so much so that many young women wanted be his model. This made it easy for him to find a model for his painting whenever he needed. However, Cocteau said that Modigliani's paintings were all alike; his models all had oval faces with empty eyes and long necks. He explained Modigliani's women all shared similar features that Modigliani asserted was the expression of his own personality in his painting. Modigliani's eye concept was an intimate part of the character's identity, but also illustrates his melancholy and sensibility in his work.[4]
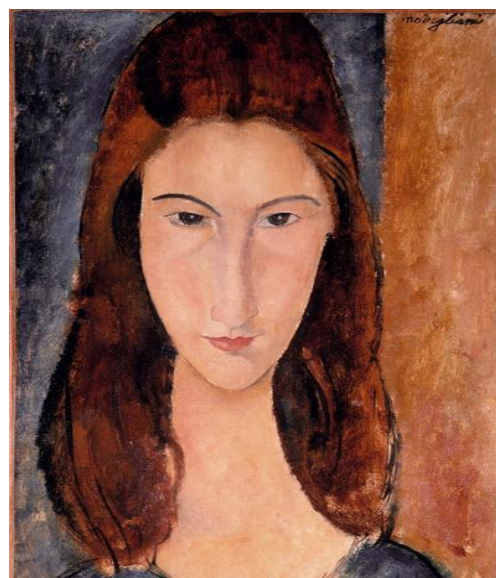
Fig. 2: Amedeo Modigliani *Portrait of Jeanne Hebuterne* (1919) left
Fig. 3: Amedeo Modigliani *Jeanne Hebuterne* (1919) right.

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[4] Sichel, Pierre. 1967. *Modigliani; a biography of Amedeo Modigliani*. n.p.: New York, Dutton, 1967., 1967. *USMAI Catalog*, EBSCO*host* (accessed November 11, 2017). P378

My intent was also to interpret and express one aspect of a person through my emotions. Not only to look at the inside, but also to show how their appearance is important to me. This focus on one aspect did not encompass the entirety of the person, but simply the aspect that I described during my study. I am interested in the subject's face, and the life that the person has lived. I felt that the eyes distracted from the purpose of painting the face. I wanted the viewer to completely focus on the face without the stereotypes of a person's external personality interfering. I agonized over my painting style for a long time. My painting started with copies of photographs. In making these photo-realistic paintings, I used a small brush for the details and blended coloring style of a photograph. I quickly grew tired of just copying, and it suddenly became work. This led me to experiment with different style.

Experimental practice.

I attempted to practice with different mediums such as drawing and printmaking. Experimenting with different mediums helped me to gain perspective when I was still trying to define my style. Pencil was easily accessible and a simple medium for me to experiment with. Pencil drawing was also the first medium I learned, so was easy to revert to when I needed to focus or try something new. I also used it when my painting did not work well. It provided a simple way to see a complex form. In addition, the pencil drawing helped me stabilize my frustrations when they were overwhelming. Pencil drawing requires a very delicate hand for soft lines, as the pencil line conveys the character and feelings of the artist. It shows a multitude of effects by the artist's speed and pressure applied to a line. These things tell about the artist's state of mind. In my paintings, lines play an important role, showing the flow of the emotion as well as the defined form.

Printmaking shows the various textures of such lines. One such medium was to carve on shinna wood and then print it. In the picture, I saw how the surface of the face showed direction, and I could see the lines. I used the lines as the direction of movement for my carving. I accidentally carved a line

that I felt was a mistake, but after reflection, felt that it became a part of the process, and was a history of my work. I thought that I should leave these marks on my paintings.

Fig .4: *Untitled* **(2015)**

To accomplish this, I used oil pastels or a palette knife with impasto medium that creates a thick texture on the canvas. I started by finding the muscles on the face and applied paint by following the surface direction of the line. I became familiar with bold color from my use of oil pastels for painting because I could directly use them on canvas, and they held their color as they do not blend easily with each other. As an artist, I should not be afraid of colors, and I was curious to figure out what my color and style preferences would be. In the painting *My mom* (2016), I wanted to express myself without worrying about what other people thought. I wanted to have my own color and style, so I expanded the painting size to 74 x 57.75 inches and stretched the canvas. I used high saturation colors for the ground of the painting, but then covered them with neutral colors while I was painting. The oil pastels helped me to use bold colors in ways that built my confidence.
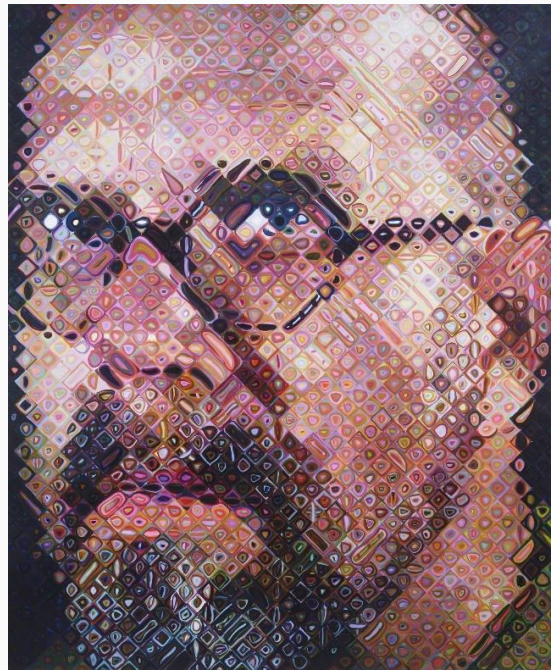
Fig.5: *My mom* (2016).   Fig.6: Chuck Close *Self-Portrait.* (1997)
https://www.moma.org/collection/works/79170

Chuck Close (1940~), an American painter and photographer, creates massive scale realistic portraits. He uses his own unique style with all kind mediums (painting, watercolor, graphite, pastels, prints, fingerprints and photograph). His self-portrait, 1997, is oil on canvas. He uses a grid system, and makes the image inside similarly proportioned rectangles with little if any spare room. He paints these portraits by using the optical illusion effect of colors. When viewed closely, it is an abstract painting, but when viewed from a distance it becomes a realistic painting.

The experience of the big painting was my chance to use colors more boldly and bravely. I also saw the harmony color in Close's painting. Studying it gave me an understanding of how to use colors and tone. I then used tone to determine the shape of the face while color was not involved in the shape at all. Close kept a realistic shape of the face despite his use of various colors. However, if the color saturation varied too greatly, it could change the tone, which then changes the shape of the face. After My Mom's painting, I changed my color palette, so I could concentrate on more colors in later paintings.

The background of my paintings has always troubled me. The importance of my paintings was the face itself, and how I focused on it. Sometime the background distracted from the face, so I played with the composition of the frame for the painting to balance the effect. In general, rectangular frames are common for portrait painting. However, I wanted more focus on the face, so I cropped the image with a square frame to narrow the viewer's focus and concentration. I felt the square frame was a strong center, and provided the viewer a static focus.
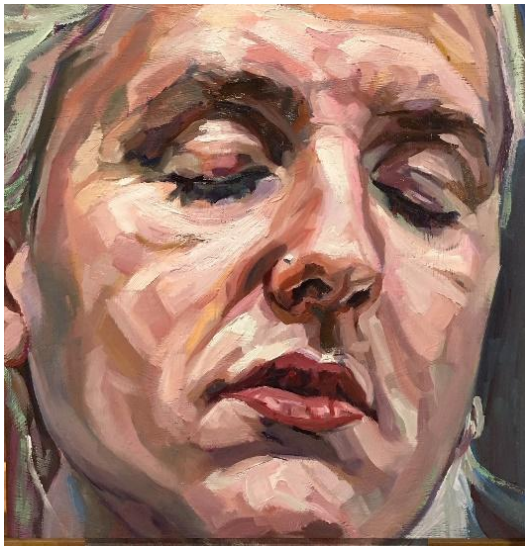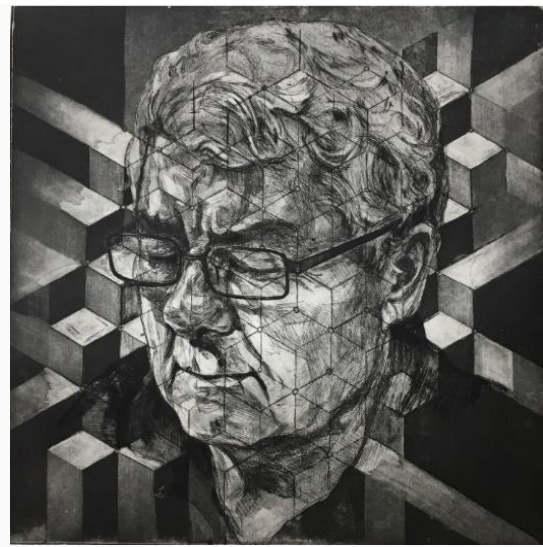

Fig. 7: *Face (Emily) 2017.*   **Fig.8:** *Study of face: David* **(2017)**
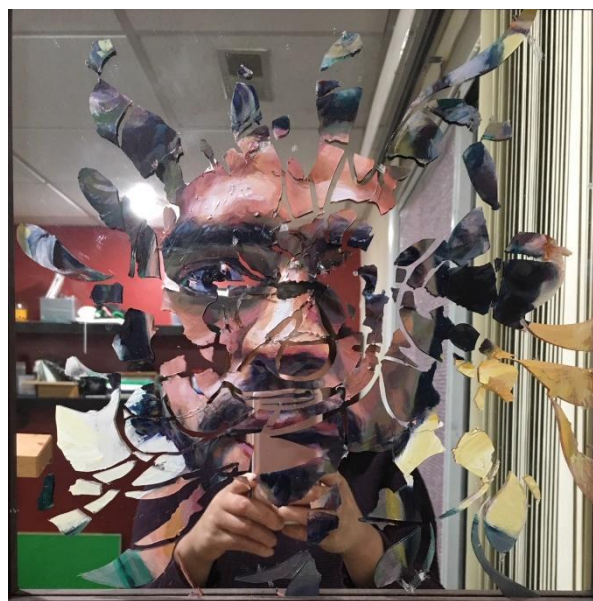

Fig.9: *Study of background (2017)*

Study of face: David (Fig. 7), is an etching (Aquatint) that shows experimentation with background usage. The concept was meditation, and it explores how elements of energy come out when people meditate. In Study *of face and Background* (Fig. 8), is an acrylic painting on mirror that shows the interactions of the artist and the sitter, and the sitter and the viewer. Wherever the mirror is placed, it reflects different forms that create an interesting and interactive portrait background. Unfortunately, it interfered and distracted from my intent which was for viewers to focus on the face.

Another experimental work I developed was to expand on the idea of drawing, so that it moved from two-dimensional to three-dimensional. It was simply about how a dot was associated with a nail and lines with thread. In fig. 9-1 drew a sketch of a face on paper the same size as the board. I inserted nails along the sketch and then tore out the paper. Fig. 9-2 shows the change to screws instead of nails because the nails were delicate and did not hold the thread well. I then poured acrylic paint on it.

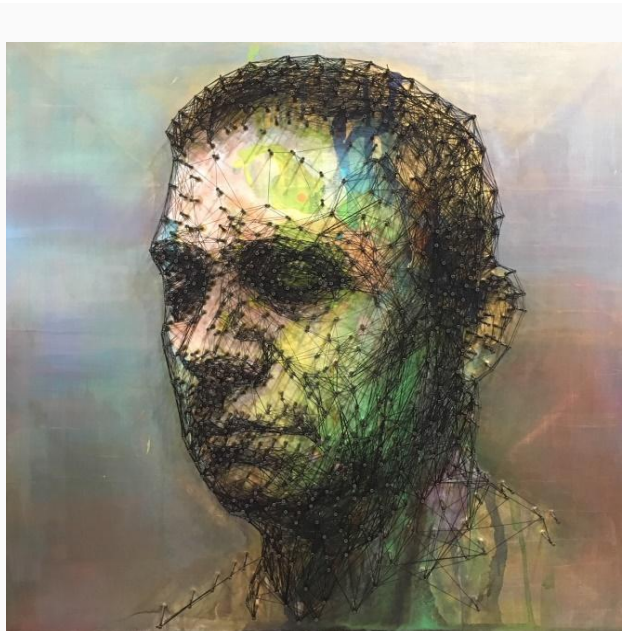**Fig. 10-1: Nail drawing.**   **Fig. 10-2: Nail drawing.**

In the contemporary art world, the artist should be concerned about the balance between the demands of truth and expressing the artist's vision. Simultaneously, there is pressure from the artist's own style because of their own personal exploration, and their public statement of their ambition to create something new and unique.

Portrait influenced by society

People want to keep a legacy of their loved ones, often portrayed as a lover or hero. Some people also have a desire to leave their trace in history. This was not something that everyone could have. In that sense, portraits played a big role for the privileged in the past. Portraits were one of the methods used to fulfill a human's desire to show that they existed, and people usually chose to portray a more heroic or beautiful image. This made the portrait for the sitter or the person who commissioned the portrait, and not the artist. In the past, we can often see a portrait that was different from the real person. An example of this can be seen in a Henry VIII anecdote. According to Woods, *Special agent Holbein spied on Henry VIII*, the court painter, Hans Holbein, painted a flattering portrait of Anne Cleves for Henry VIII's Fourth wife by Cromwell's request. Henry VIII tried to invalidate his marriage as soon as he saw Anne of Cleves because she looked dramatically different than her portrait painted by the court painter.[5]

> Holbein found himself under pressure to produce a flattering portrait to take back for the king. But in truth Anne was plain and talentless and Holbein doubted that she was a suitable match. So, he included a subtle message. The painting is packed with symmetry but with one omission, the jeweled bands on Anne's skirt. One on the left is not complemented by one on the right. This, said Wilson, is meant to indicate Anne's clumsiness. [6]

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[5] Richard, Woods. "Special agent Holbein spied on Henry VIII." *Sunday Times, The (London, England)*, May 19, 1996., *NewsBank - Archives*, EBSCO*host* (accessed November 9, 2017).

[6] Richard, "Special agent Holbein spied on Henry VIII." 1996.

Fig. 11: Holbein, *Anne of Cleves (1515-1557).*

Artists often experienced inner conflict in how or whether to express themselves, due to society's understanding of "good art." Also, portraits often differed from reality because they were historically objects of worship or objects of dislike. Nevertheless, Holbein left his own secret code in the portrait of Anne Cleve, which allowed him to keep his promise to King Henry, and keep his pride by subtly inserting his thoughts into his work. I experience the same balancing act that Holbein faced in how I portray the subject of my work. I have much more freedom to express myself, but am still concerned about whether the subject and audience will enjoy how I express myself in my work.

Korean portraits differed from other countries portraits because they were created to document the history of the person or event without dramatic embellishment. These were painted throughout Korean history, and produced in greater numbers during the Joseon period (1392~1910). The main subjects of the portraits were kings, meritorious subjects, elderly officials, literati or aristocrats, women, and Buddhist monks. Korean portraits emphasized not only appearance but also spirit and personality.
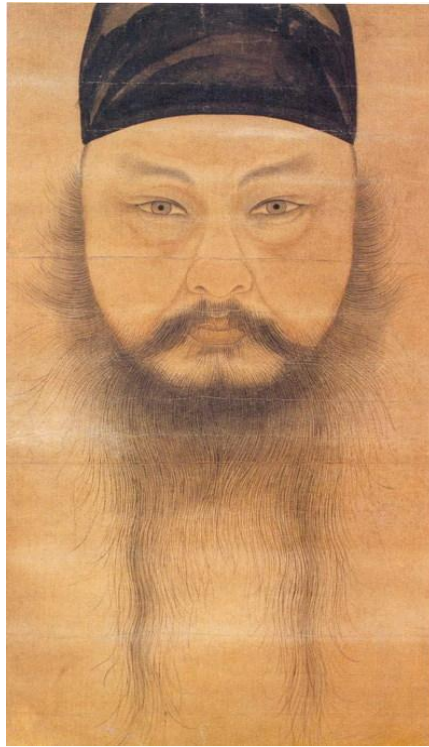
Fig. 12: Yun, Du-seo *(1668~1715), Self portrait*

This self-portrait composition was unusual for this period. The portraits of the Joseon Dynasty mainly depicted the side of the face, and were painted as bust or full-length statues. This portrait is frontal and depicted the face as floating in the air. This evoked a mysterious feeling from the work, and there is a sense of contemporary art to it.

According to Jeon Seung-bo, an exhibition Director at the Suwon city I-Park Art museum in Suwon, Korea, "At first, it was a half-figure painting that also had ears, but as time passed, they were erased."[7] Even if it had a body, it would still have a mysterious feel. His intense eyes are facing forward, and his eyebrows and hair seems to be alive. His lips are also firmly closed, which I feel illustrates his upright character. The lines below the eyes have the imprint from wearing glasses for a

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[7] Joongboo-ilbo. "공재 윤두서와 자화상 *(Yun du-seo and his self-portrait)*." 중부일보. Accessed November 13, 2017.
http://www.joongboo.com/?mod=news&act=articleView&idxno=1163188

long time. Generally, the self-portrait in Korea was a painting for introspection by scholars looking at themselves and discovering how their past has affected their features. This technique was used to see the truth about themselves in the hope that they could use it to identify aspects of themselves that were undesirable. This made the self-portraits created by scholars of the time, extremely descriptive. In this way, Korean portraits can explain the personality, habits, and health conditions of figures in the painting.

I wanted to express to people the truth as I see it rather than a photo-realistic description. I had faith that I would find the side of a person that no one else had seen. I believed that through my vision it would become my own expression of painting. My drawing style looks similar to the ancient Roman sculpture style, but my internal observations of the character contain the realism captured from the Korean style.

In contemporary art, people still want to look beautiful in their portrait. They know how to stand out for themselves through their selfie photograph. However, people's artistic desires are becoming diverse, and they have learned to respect the personal views of the artist. Artists enjoy the freedom to develop their work into portraits of various styles. I have also enjoyed the freedom to express myself in my work.

Influences

The greatest driver of my painting is the effort to find my identity, because painting is a process of looking into myself. In experimenting with this style of painting, I am also influenced by Lucian Freud. His representation of the shape of the body through his use of textures and colors are not designed to be complementary to the sitter, but instead emphasize his own perception and feelings.

Before I saw Lucian Freud's work, I loved the Renaissance and Baroque period painting style because they were realistic, but contained mysterious and dramatic stories. I still love paintings from

that period, but I realized that following the Renaissance and Baroque process was giving me stress trying to copy the detail of the realistic process. The realistic expression in the portrait was the suppression of the artist himself, as I experienced.

I was looking so hard for my style that it also made me to lose interest in painting. During this, I thought about why I started to paint in the first place. I needed to express myself, and not hold back my feelings while also reaching out and discovering more about people and their lives. This led me to look at Lucien Freud.

My original opinion of his paintings was that they created a gloomy atmosphere which I did not enjoy, although I could admit that his use of colors was honest. He refrained from painting white porcelain skin on the body and used brilliant colors instead. Even his painting of Kate Moss, for example, was created without any exaggeration of her beauty and was made from his own perspective. He expressed in a very frank manner, and described the traces of all her years on her body. This nude painting was of a woman without makeup nor fancy clothes, who had the same body as anyone. There was nothing erotic, sexy or ugly about the painting, just a person without embroidery.

Fig. 13: Freud, *Kate Moss (2002)*

Fig. 14*: Freud's Benefits Supervisor Resting, part of his Big Sue series*, appears to challenge conventional notions of beauty (Credit: Benefits Supervisor Resting/Lucian Freud)

By any standard, *Benefits Supervisor Resting* (Fig. 13) is a spectacular canvas: a thickly painted, clotted study of abundant female flesh. Freud's vision was relentlessly frank, and here he reveled in describing every last mottle, blemish, wobble and sag of his curvaceous model, the Londoner Sue Tilley, who then weighed around 20 stone (280lb, 120 kg) and worked as a supervisor in a Job Center. "I want the paint to feel like flesh," Freud once said.[8]

I became very sympathetic to this style, and incorporated portions of it into my own. I have never thought of the naked body as beautiful in reality, but thought that the visual beauty of the naked body came from the artist. The beautiful body was created through the use of light, colors and the artist's fantasy and disenchantment. The human body is part of nature and nature is always changing which is itself mysterious and beautiful. The idea of eternal beauty of the natural body does not exist. When people meet idealized beauty, popularized models or movie stars, they start to feel beautiful, but at the same time have a sense of discomfort. This discomfort comes from a sense of inadequacy, as they have created in their own mind an idea of perfect beauty, and being in the proximity of their idea, can make them feel lesser. I thought that Freud saw not the visual beauty of the body, but the nature of the human body. This is why he let people see Big Sue as one of us in a calm manner instead of ridiculing obesity. According to Sooke, "Freud understood that beauty is an artificial and fluid concept constructed by different societies in different ways." [9]

> "There is nothing 'ugly' about Freud's portraits of Big Sue: anyone who argues otherwise is seeing them through the prism of their own prejudice rather than looking at their actual effect, which presents Tilley sympathetically."[10]

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[8] Sooke, Alastair. "Culture - Lucian Freud and the art of the full-figured nude." BBC. May 12, 2015. Accessed November 24, 2017. http://www.bbc.com/culture/story/20150512-is-this-nude-really-shocking.

[9] Sooke, '*Culture - Lucian Freud and the art of the full-figured nude.*' 2015.

[10] Sooke, '*Culture - Lucian Freud and the art of the full-figured nude.*' 2015.

I felt the texture and color is extremely realistic because my skin color and texture looks just like his painting. Freud wanted the paint to feel like flesh, so he mixed impasto with heavy and muddy color paints and didn't blend the paint together leaving the rough texture. Therefore, his painting is realistic and impressive through his use of texture and colors. He faithfully expressed himself through his painting, and did not paint for the sitter's satisfaction.

Fig. 15: Freud's *Reflection* 1985,
Oil on Canvas, 22 X 20 inches, Private Collection.

This self-portrait by Freud is like a big rocky mountain. He did not put anything on the canvas that did not really exist. His reflection of himself captured the mess of facial muscles and how his eyes were looking at himself in the mirror. He took off the honor from his social status and expressed himself as an old man who was looking at himself naked. Freud painted this in a realistic and non-traditional way, but was also able to express his emotions while capturing the physicality of his face and body.

I liked how in his paintings he expressed truthful feelings with his brush strokes. This led me to drop the image of the person and try to find the form of the face, nose, mouth, and the muscles of face. I used my brush strokes with impasto medium and followed those lines with my feeling of the person. I tried not to blend my brush strokes which created a unique texture, and shows the viewer my movement.

Fig. 16: *Sally* **(2017)**

As I was making my work, I could see both cultures in my portraits. My work used a western medium, and focused on the face and my perceptions of their inner emotions. I decided to remove facial expressions to focus on the person's static expression to capture their attitude and the impression it leaves on the face, and paint a portrait in close-up.

I wanted to keep both the realistic image of the person and add my personal expression of movement through my brush strokes. People live with different conditions: happiness, love, anger,

and sadness. These emotions are etched into their faces.[11] To capture this, I first sketched the face, and painted along the lines of the muscles that were developed through that person's life.

Fig. 17: *Trace* **(2017)**

Fig. 18: *Sandra* **(2017)**

These two paintings, *Trace* (2017) and *Sandra* (2017), are oil paintings with palette knife on wood board. I made them a little different than Sally's painting. In the palette knife painting it was a little hard to control the application of paint on the board. I did not want to scrape off the wrong color because it was a record of the process history. This made the painting thicker and heavier. In the end, I decided to leave some areas empty, like on the bottom of the clothes in *Trace* and *Sandra*. The orange and Cyan color was acrylics paint for the ground of the painting's surface. The contrast of negative area that has high saturations of color pops out well, while the positive area is muddied

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[11] Ekman, Paul, and Wallace V. Friesen. *Unmasking the face: a guide to recognizing emotions from facial clues*. Cambridge, MA: Malor Books, 2003. *P22-33*

and sculptured. This allowed me to escape from the stuffy and heavy feeling normally associated with previous portraits.

Conclusion

The protagonist of the portrait is definitely the model. Artists have been decorating and exaggerating traditional portraits to make the model stand out from early in its history, as shown with the artist Holbein. As the industry progressed and the social class collapsed, portraits became publicly available and common. In the digital age, photographs created realistic portrayals that could be manipulated based on the photographer's perspective and intent. There is no image that cannot be expressed and manipulated in Photoshop or similar computer application. Fortunately, the artist has been freed from representing their paintings as a documentary photograph now. Therefore, artists started focusing on themselves and this allowed artists to freely paint their own style. Artists have transformed themselves into a person who creates beauty within their art, a person who cares about people's emotions, and can communicate and empathize it through their art form. Modigliani's and Freud's paintings are distinct and individual, with the former's similarities between sitters, and the latter's gloomy colors and textures, but neither artist hid himself behind the sitter's image. Rather, they both chose to expose themselves through their own unique voice and style.

I decided to find a way to expose my feelings on the border of a realistic depiction of the face. I did this by experimenting with different backgrounds, compositions, colors, and textures by using various materials to develop my own unique style. My style is still in progress, as I continue to create my own style, and it will continue to change in ways I cannot imagine. I have realized that the human face can express many different things. Through the portrait painting, I wanted to share with the audience my personal emotions and create empathy between us by sharing a similar experience through the visualization of my portrait.

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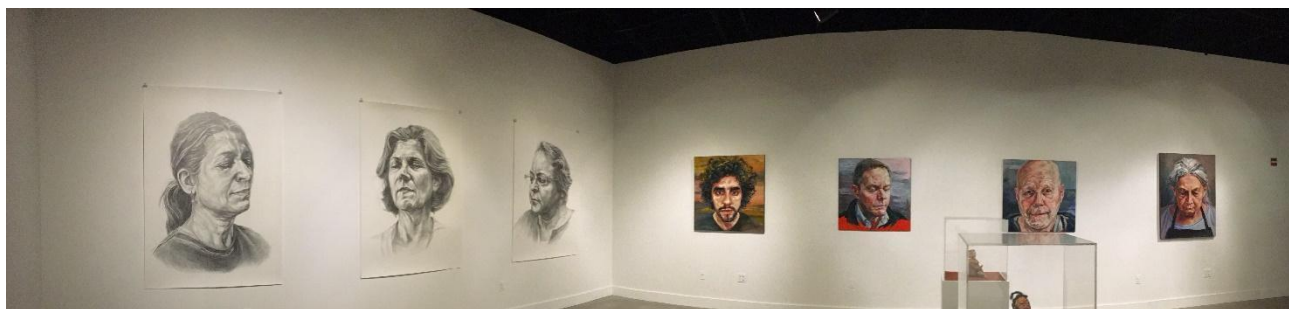33.http://www.jstor.org.proxy-tu.researchport.umd.edu/stable/4381381.

Installation Images

Fig. 17: Installation Image I

Fig. 18: Installation Image II

Fig. 19: Installation Image III

Fig. 20: Installation Image IV

Images of the paintings
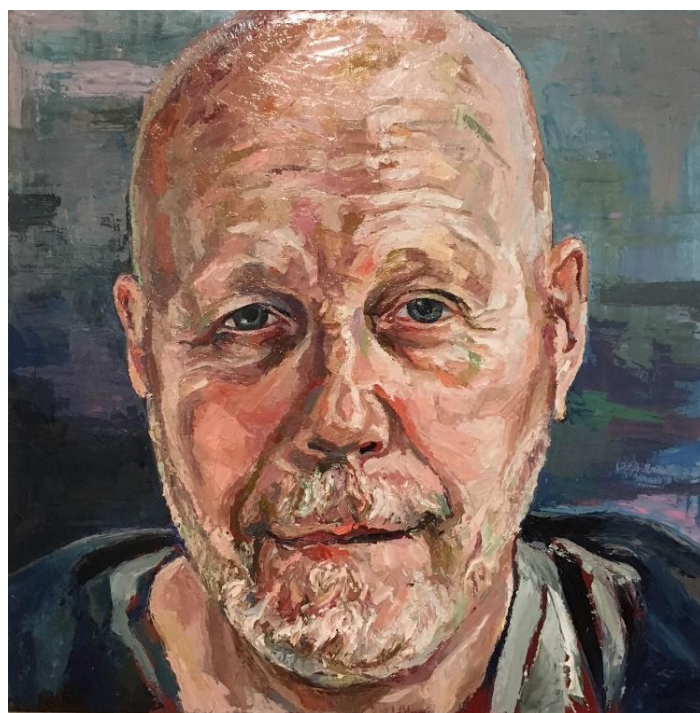

Italo (2016)

Oil on canvas

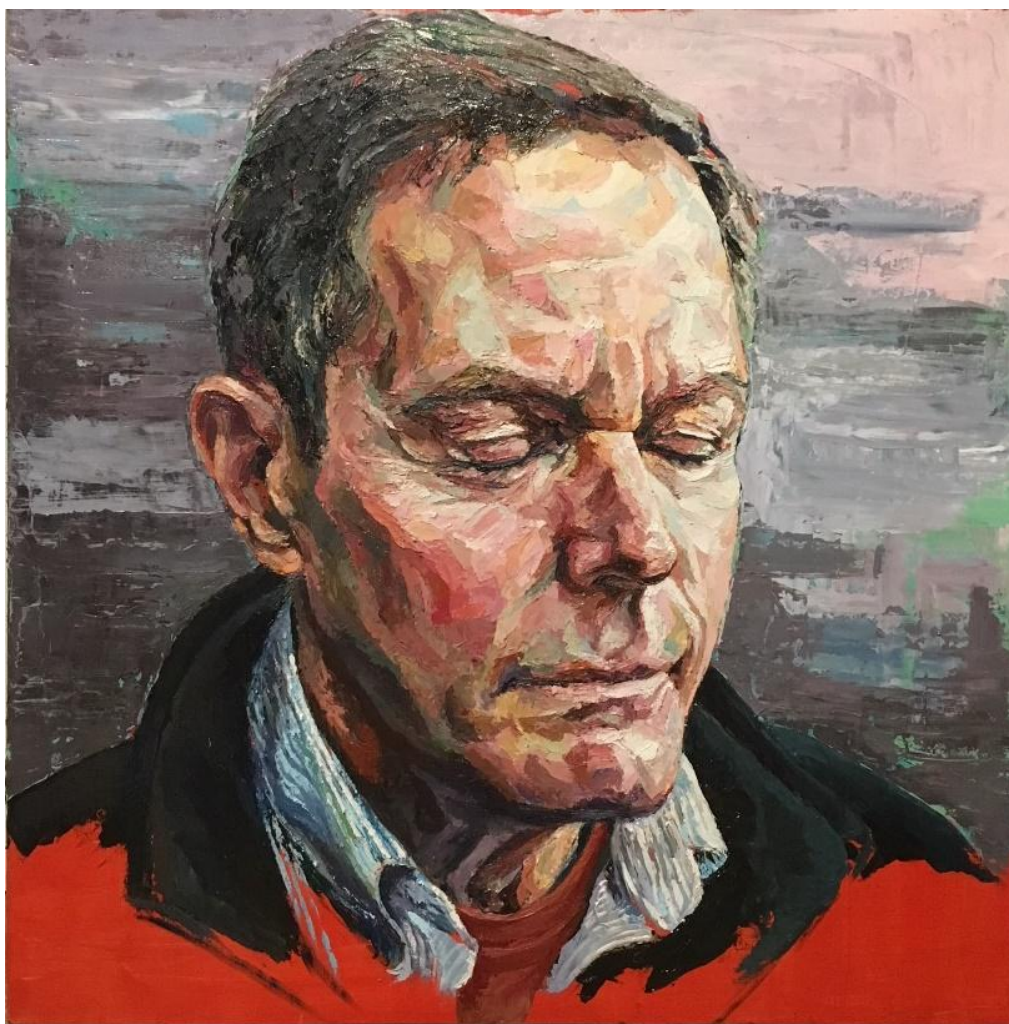**40" X 40"**

Peti (2016)

Oil on canvas

46" X 34"

Sally (2017)
Oil painting with palette knife on wood board
35" X 35"

Jac (2017)
Oil painting with palette knife on wood board
35" X 35"

Trace (2017)
Oil painting with palette knife on wood board
35" X 35"

Small painting study:
Oil painting on wood board, 12" X 12" each.
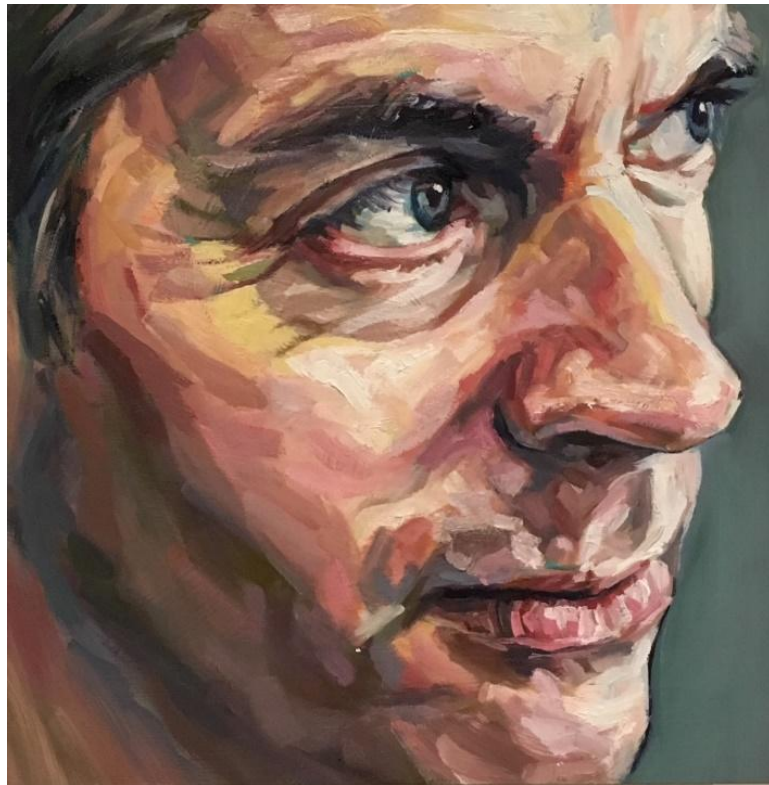

Face I: Sherwood (2017)

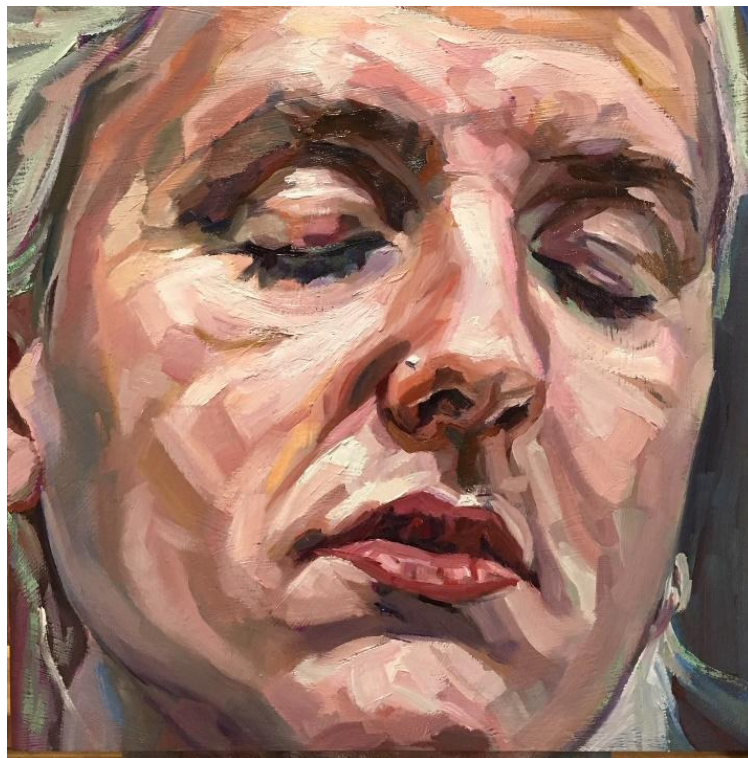**Face II: Sheila (2017)**

Face III: Greg (2017)

Face IV: Marie (2017)

Face V: Jim (2017)

Face VI: Emily (2017)

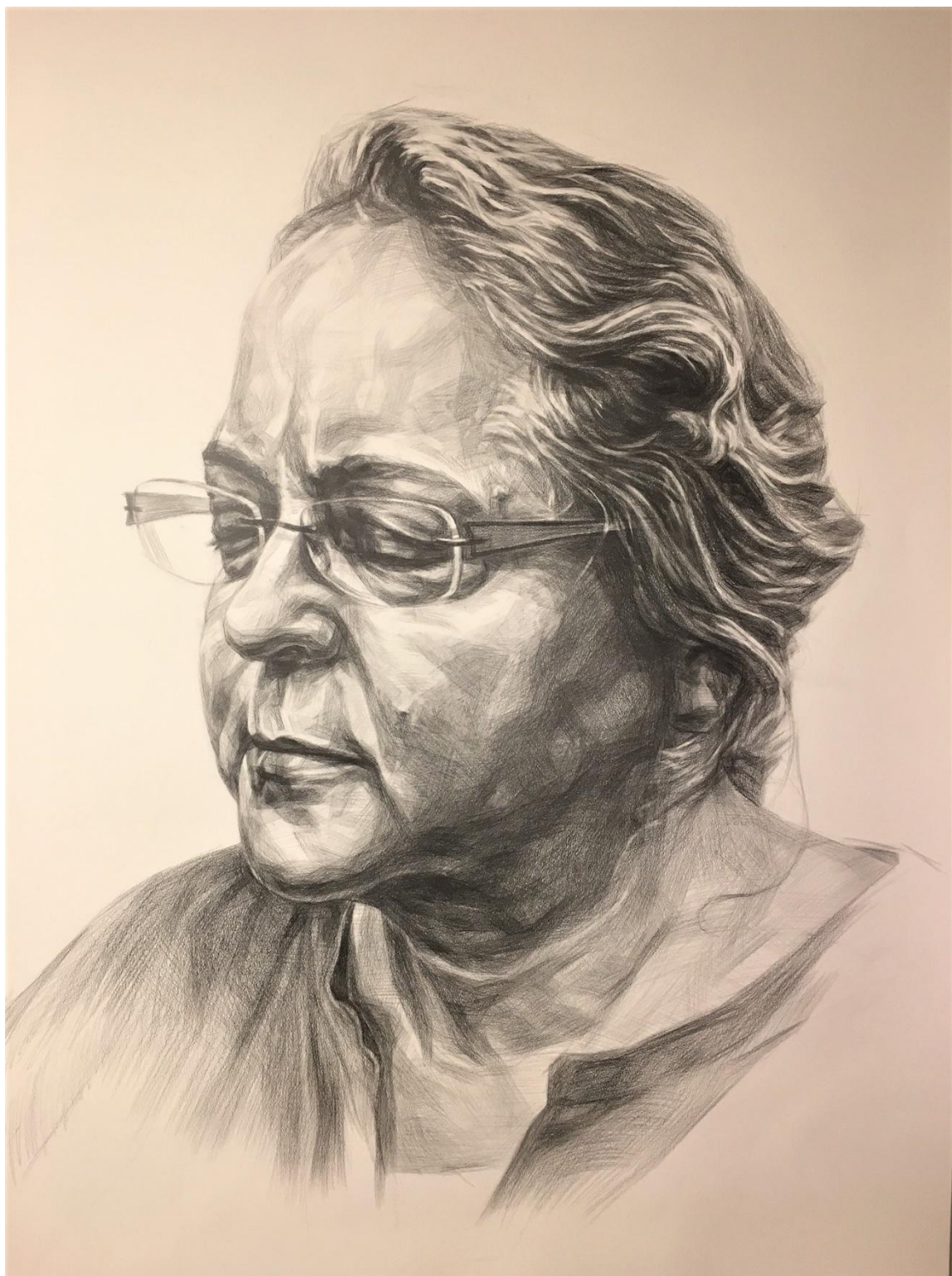*Pencil Drawing I: Tonia (2017)*

Pencil on Watercolor paper

67" X 46"

Pencil Drawing II: Ginger (2017)

Pencil on Watercolor paper

67" X 46"

Pencil Drawing III: Bridget (2017)

Pencil on Watercolor paper

67" X 46"

Curriculum Vita

Seonju Townsend

███████████

███████████

Education:

Master of Fine Arts, Studio Art, Towson University, Towson, MD, 2017

Bachelor of Fine Arts, Painting, Drawing and Printmaking, Towson University, Towson, MD 2013

Awards/ Honors:

2017   Awarded **Honorable mention**, by Maryland Federation of Art, MD.

2016   Awarded **Honorable mention**, by Maryland Federation of Art, MD.

2016   *Twins (2014)* Awarded '**Special Merit Category**', All Woman Art Exhibition,
                 by Online Art Gallery, Light Space & Time

2016   *Peti (2016)* Awarded '**Special Merit Category**', All Woman Art Exhibition,
                 by Online Art Gallery, Light Space & Time.

2015   Awarded **Honorable Mention**, by Maryland Federation of Art, MD.

2015   Awarded **Honorable Mention**, By Chelsea International Fine Art Competition,
                 NYC.

2013   Awarded '**Jack Tolbert memorial Scholarship** Award'
                 Undergraduate Student Juried Art Exhibition,
                 Towson University Gallery, Towson, MD.

EXHIBITION

2017   **MFA Exhibition: Reflections of the Face,** Holtzman MFA Gallery, Towson, MD

2017   **PRINTFEST: Modern, Contemporary and Future Masters,** Center for the Arts
             Gallery, Towson, MD

2017   Spring Member Show, MFA Circle Gallery, Annapolis, MD

2016   **Department of Art + Design Faculty Biennial,**
Towson University, Towson, MD.

2016   **Strokes of Genius**, MFA Circle Gallery, Annapolis, MD

2015   **Small Wonders** Exhibition, MFA Circle Gallery, Annapolis, MD

2015   **Points of Departure**,
New Mexico State University Art Gallery, Las Cruces, NM

2015   **MD Art @ College Park Exhibition**,
The Art Gallery, University of Maryland College Park Campus, MD.

2015   **Crossing Channels,** University of Dundee, Scotland, UK

2014   **Excellence in Printmaking Exhibition**,
Washington Printmakers Gallery, Silver Spring, MD.

2013   '**What is in your life**' solo show, the Storage Space Gallery
Towson University, Towson, MD.

2013   **Senior show**, Towson Arts Collective gallery, Towson, MD

2013   **Undergraduate Student Juried Art Exhibition**,
Towson University Gallery, Towson, MD

2012   **Excellence in Printmaking Exhibition**,
Washington Printmakers Gallery, Silver Spring, MD.