

## Curatorial Rationale

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In my two years of IB Art, my body of work's goal was to consistently explore the theme of teenage expression and the feelings, emotions, and attitudes of someone like me—youth trying to ultimately understand who they are—in modern time. Using the human mind and effect adolescence has on different kinds of people, there was a common ground within all my pieces to extract this concept enough so it would become something of its own. More importantly in my art, I want to shine through and make something that's really telling; art that will *reach* inside the viewer and make them *feel* something. My mind has always fluctuated with a passion to create characters and concept ideas ever since I was really little. As an extension of my love for animation, web comics, and the care that people have for such things, my motivation these past two years has not been to expose a viewer to the mind of someone growing up, but to persistently expand skills enough for future artistic endeavors in the field.

Narrowing into the more specific themes of my artwork, each piece, more often than not, contained the human figure within it to emulate a sense of real emotion, referencing back to my original motif. Pieces of mine may have looked deeper into issues with anxiety and self deprecation (“Freaking Out,” “Hold It In,” and “Natural Born Killer”), the concept of struggling to accept reality, change, or growing up (“Disconnected,” “Growing Pains,” “Loosen up,” “All My Dreams,” and the “Spaced Out” Series), and even in the acceptance of self expression in perception of one self (“Eat My Shorts” & “Unexcused Absence”). Within these concepts, I incorporated lots of illustrators not only because they're my favorite type of artists, but the mode of illustration and storytelling through art has always been one of my biggest passions. I focused on artists for my inspiration that you could make a viewer so immediately feel that something unique is happening, that there is a story being told in between the lines. My replication of this idea would become a silent, yet the most important, goal within my artwork. I experimented with medium variety as well; switching off from colored pencil implementation to watercolor paints and even the world of digital art. I didn't want to limit myself to one medium, as dipping a toe in a different medium can create a whole different story, so I tried to consistently open my mind to new experiences.

Currently, my art still holds onto the past I grew up in—my experiences, friendships, and the emotions I have been so heavily impacted by—and I stand to continue with it. Art has even shaped my understanding of where I am at, as a piece can connect to where my brain was at the time of creation. Growing up lots of my work covered the livelihood and emotions of characters I concepted rather than an exploration of who I am. When compared to where I'm at now, I've definitely reached a balance, or at least I've begun to find the equilibrium of this state, in my “personal” personal artwork and in the development of stories that aren't quite about myself. There's power in exposing people to different lifestyles and emotions through the art field, through different characters and their exposure to a narrative in art. All eleven of the pieces chosen weren't done by random selection; they were grouped together to show off this understanding of stability in art variation. Whether it be in finding who I am in my more individualistic pieces or discovering my interest in illustration practice, all of the pieces included were steps I took in order to appreciate and comprehend artwork as I do now. There's a better understanding of what goes into the art process, and, in that, I am thankful to have allowed myself to take on new endeavors to reach this point.