

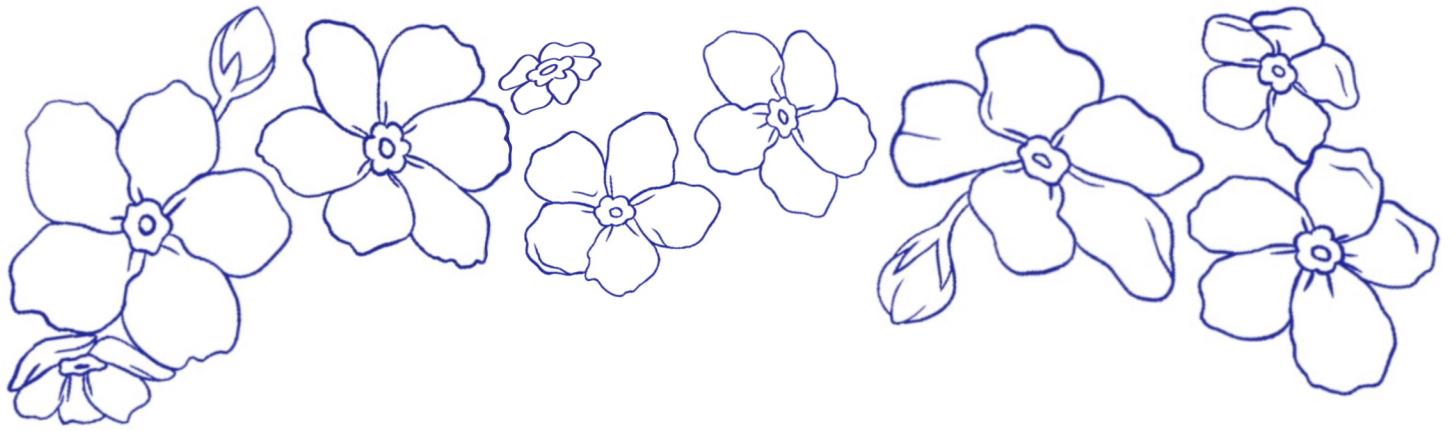
forget-me-not



Liliana Imboden

ARTDES 499 003

Spring 2023



Special thanks..

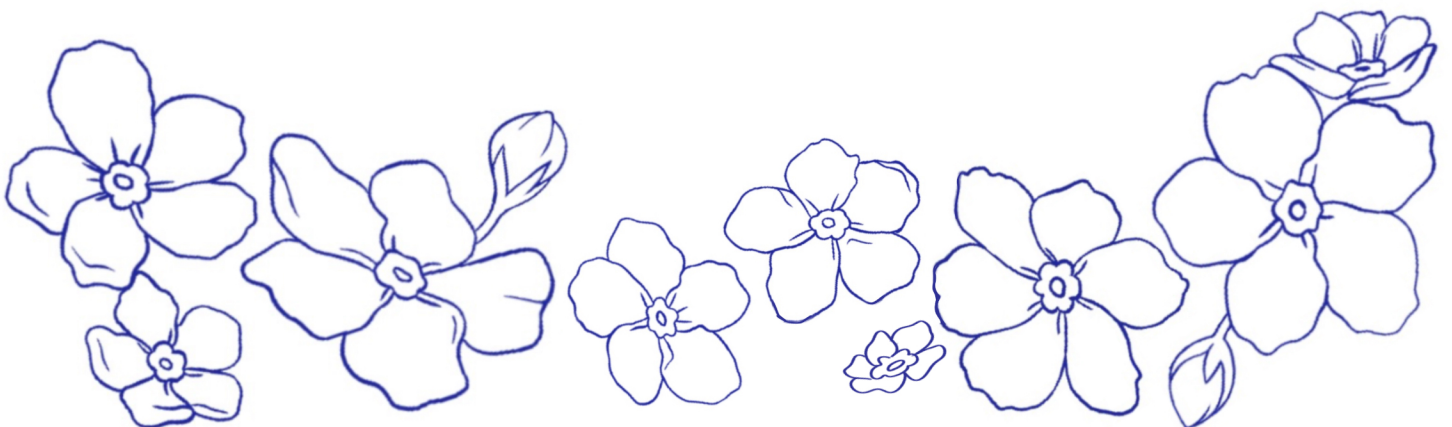
My mother, father, and brother for their
unwavering and unlimited support.

My closest friends for loving and
growing with me.

My friends at Stamps, especially my
painters, without whom I would be lost
and uninspired.

and

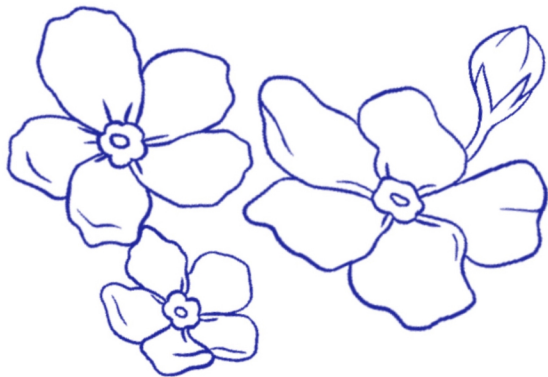
My Professors and Instructors for their
guidance, and for for pushing me
beyond my limits.



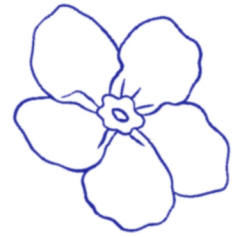
Artist Statement

Forget-me-not acts as an expression of melancholia and nostalgia through the lens of liminality as applied to personal, childhood imagery. Liminal spaces, within their anthropological definition, are a space that creates an atmosphere that is both uncomfortable and yet somehow familiar. *Forget-me-not* also contains characteristics of a light installation, which heightens the overall atmosphere of the piece by directly framing it as a window into the distortion of memory. Attempting to refresh how artists communicate themes of nostalgia, Liliana hopes this specific melancholia can lead viewers to challenge what they have held on to, as the narrative we write in our most treasured memories is not fully accurate.

With an emphasis on a blue-centric color palette and a layered impasto technique, Liliana uses multiple motifs present in her greater art portfolio to build this composition. Her recent work has been fixated on the form of the self-portrait, and the ambiguous perception of self. She would like to thank her family and friends, as well as her instructors for their support in the realization of this project.



Artist precedents



Digital Illustration

Holly Warburton

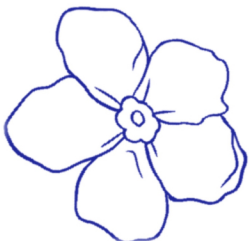
Holly Warburton's work is something I have referenced frequently throughout the process of deciding on the color palette for my image. She works frequently in blue and black, and uses a third, higher contrast color, to change the focus of her piece. Specifically, I'm very fond of the lavender color she used in this piece.

Julia Maiuri



"Mindscreen" 2022, Oil

Julia Maiuri is another artist whose work I find myself consulting frequently. The way she manipulates images to create an unsettling atmosphere is something I'd like to learn from. I also recently learned that she draws a lot of inspiration from horror media, which I have been studying as well.



Research precedents

Batcho, Krystine Irene. "NOSTALGIA: The Bittersweet History of a Psychological Concept." *History of Psychology* Vol. 16, no. No. 3 (2013): 165–76.

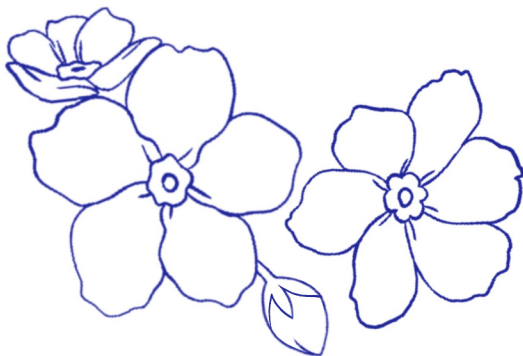
This source is a historical account of how people have conceptualized nostalgia over the course of the past few centuries. Nostalgia, which was initially seen as a physical ailment caused by excess yearning, would go on to take many forms such as a mental disorder, before arriving at the modern understanding of it being a universally psychological experience.

Solar Sands, "Liminal Spaces (Exploring an Alternate Reality)," Youtube video, July 10, 2020.

This source is a video essay that discusses the contemporary understanding of "liminal spaces" in regards to its aesthetic form. Beyond simply defining a liminal space, the author also goes on to give various examples, and offer a theory as to how this phenomenon is able to occur. I believe the most important thing I gained from this video was the idea that the success of liminality is reliant on personal context, and can therefore not be a fully universal experience.

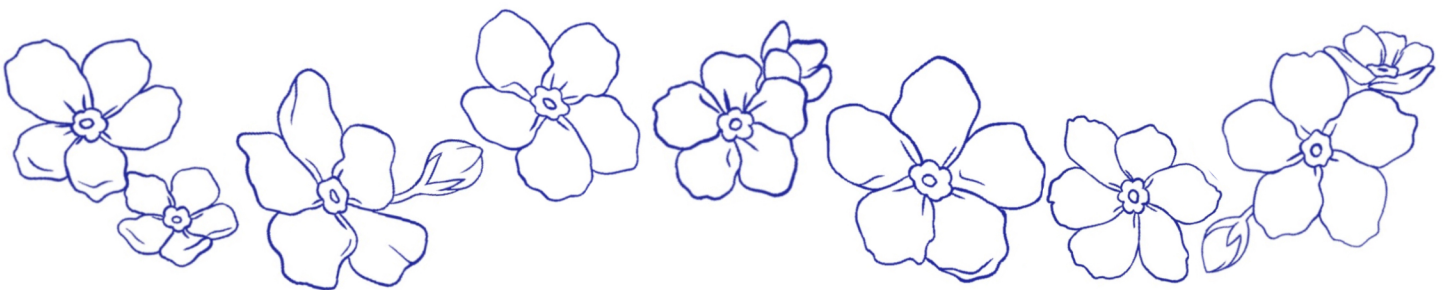
Dudycha, George J., and Martha M. Dudycha. "Some Factors and Characteristics of Childhood Memories." *Child Development* 4, no. 3 (1933): 265–78. <https://doi.org/10.2307/1125689>.

This source was a study done on the topic of a subject group of college student's first childhood memories. Various theories were studied in relation to childhood memories, but the one that I found the most informative in relation to my project was that a majority of the top emotions recalled in people's first childhood memories are associated strongly with negative emotions, such as fear or sadness.



Process- Lights

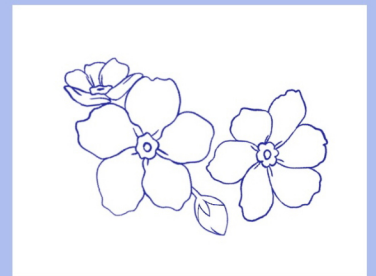
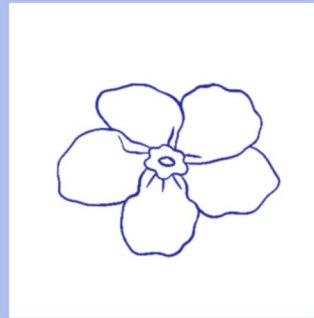
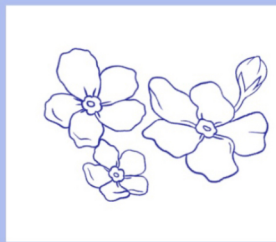
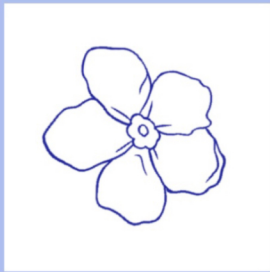
The wall elements began as a continuation of my sophomore review project, where I had first developed my technique for working with plexi glass. It is a multiple step project where I must first design the line work to be etched, then rasterize it and prepare the design to be etched. Once the Linework is completed, I am able to layer it over its complementary painting. Through a large process of trial and error I have determined that the best medium for painting on glass is acrylic ink, as it is water resistant and has a controllable transparency.



The motif of the forget me not came about quite naturally. I had initially been looking into the Victorian language of flower meanings, and thought that forget me nots acted as a very comprehensive extension of nostalgia. The other element of them that appealed to me was their range of naturally appearing blues. Blue is known to be the rarest naturally occurring color for flowers, and also happens to be a large artistic fixation of mine, so I saw it as fate.

Process- Lights

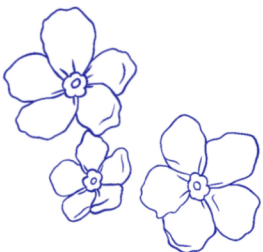
Following this was an artist critique with Mira Burack. I had brought up my hopes of doing supplementary wall arrangements of the light up glass paintings to support my central painting. She expressed that there was potential for the arrangement of the pieces to further connect them to the theme of nostalgia.



From this I organized them in groupings with baby flowers as well as wilting flowers in an effort to emulate the traditional family photo wall. This is a nod to the variation of ages in such walls, as they contain both baby photos and senior portraits, as well as everything in between. I also planned to put them up in staggered frames with alternating solo and group arrangements, just as it is in my own photo wall at home.

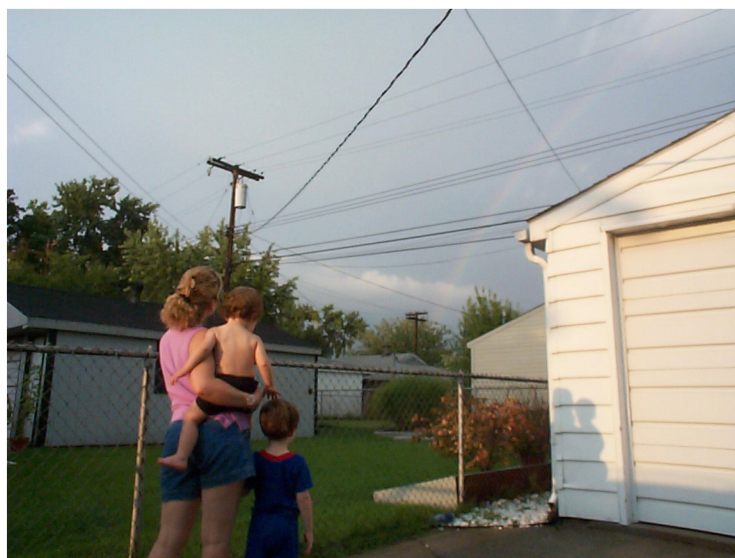
Process- Lights

The final step was to etch the line art designs, and paint the flowers. I settled on varying shades of blue and purple that were matched to those within my central painting.



Process- Painting

I knew that in order to get the greatest personal connection to my piece that I wanted to work from an old family photograph. After hours of looking I came across a photo taken by my father that I had never seen before, and I was immediately charmed by it.



I tend to prioritize having a really fully developed reference image, so the next step was dozens of edited iterations. These slowly developed into the final reference image for the painting



Process- Painting

Oil painting progress images...



Process- Painting



The forget me nots falling out of the painting was a concept supported by Prof Anne Mondro. Those on the frame were Oil paint with medium applied with a palette knife, while those that were adhered to the wall were Acrylic paint and modeling paste. I believe this to be the element that best heightens the uncanny atmosphere I had been striving for.



Exhibition



Exhibition



Exhibition



Conclusion

From my IP project this past year I have learned a lot about my practice. I prefer to work through a rigorous and detailed mock-up process before starting my work. When painting, I find myself drawn to building up texture through lots and lots of thin layers. It is ridiculously less expensive to simply build your own frame rather than buying one.

IP has also reinforced elements of my process that I brought in with me. I am infatuated with the color blue. Nothing makes me happier than painting complex skin tones. I feel most connected to a melancholic atmosphere, and my priority is trying to create work that can give the viewer a window into this feeling.

I will keep making work attempting to create and explore this sad, nostalgic, liminal, heavy atmosphere. Moving forward, I see myself blurring the borders between oil painting and glass painting in an effort to create some sort of Franken-painting. My current goal is to further develop my artistic voice, and then hopefully pursue an MFA program for painting.



Don't forget me!
with love,

Filiana
Emboden ♡