



Gabrielle Haberman

Spring 2023

Capstone – Painting

Department of Art and Art History

**Artist Statement:**

Painting with an idealized viewer in mind has always captivated this idea for me of creating an experience for the audience. With my paintings I want viewers to be able to approach what they're seeing from the perspective of an observer. This perspective allows for having a looking in the mirror type of experience as if the viewer were observing one their own reflections or portraits while experiencing something outside of ourselves. I have noticed, especially with paintings depicting mundane expressions and relatable context, that viewers relate and will actually have similar experiences and can recognize it in the paintings. Whether someone who never remembers what they look like but thinks it's interesting or someone who relates more to body image as expression, the goal of the viewer is to create an artist or art-interested community that occurs when viewers start to question their own face/portrait/reflection and want to get curious about it. I want the paintings to bring together a community where it is safe and understanding to do so. As an artist this is important to me because having a sense of a community has helped me in many ways in personal life and with understanding deeper parts of myself and my place in the world. The paintings reflect that by portraying my experiences and using color to illuminate a sense of light and bioluminescence to make it more vivid, which portrays how I visualize the references in my mind. I take inspiration directly from my dream journal and then sketch the visualizations from certain dreams or my personal photo references. Then usually I paint on a larger scale because it is more comfortable for me and gives me the space to capture everything I want in a painting. After building the canvas size I collect different references to help me paint different scenes from my dreams or photo references and then slowly build up layers of color that show through each layer, eventually, building up the whole painting together and then adding last marks to help the viewer's eyes gaze around the canvas evenly

<b>Title</b>	<b>Original Format</b>
Figure 1: Mermaid	Oil on canvas, 16in x 20in
Figure 2: Sleeping Beauty	Oil on canvas, 26 in x 34 in
Figure 3: Panic!	Oil on canvas, 18 in x 24 in
Figure 4: Repetitive Dream	Oil on canvas, 4 ft x 8 ft
Figure 5: Pomegranate	Oil on canvas, 2 ft x 3 ft
Figure 6: Pears	Oil on canvas, 2 ft x 3 ft
Figure 7: Bananas	Oil on canvas, 2 ft x 3 ft
Figure 8: Cowboy	Oil on canvas, 4 ft x 4 ft
Figure 9: Double Portrait	Oil on canvas, 24 in x 36 in
Figure 10: Hunger	Oil on canvas, 18 in x 24 in
Figure 11: Cafe Blue Book	Oil on canvas, 1.5 ft x 2.5 ft



Figure 1: Mermaid



**Figure 2: Sleeping Beauty**



Figure 3: Panic!



Figure 4: Repetitive Dream



**Figure 5: Pomegranate**



**Figure 6: Pears**



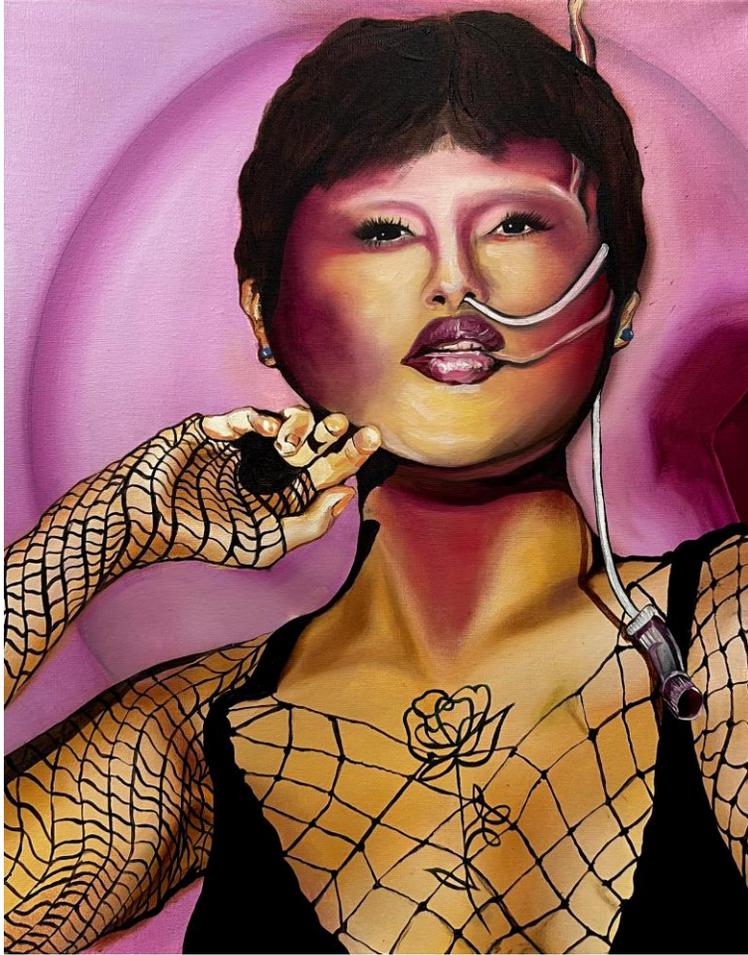
**Figure 7: Bananas**



**Figure 8: Cowboy**



**Figure 9: Double Portrait**



**Figure 10: Hunger**



Figure 11: Cafe Blue Book