

The theme is 'The Animal in Me' and the purpose is to demonstrate to an audience how animals can forge a deeper link between a person and nature. The individuality of my identity and connection to certain animals. I wanted the drawing to feel calm and very natural looking. The original design was to include some visible pencil texture and pencil strokes to emphasise this. I wanted to communicate how everyone has some sort of animal within their mind which influences their personality and emotions. It connects them on a deeper level to the earth and nature. My artwork, Bats of the Mind which aims to convey 'the animal in me' through the use of impressionism and abstract inspired techniques. Bats of the Mind explores for people to feel interested, be curious and explore what their own inner animal might be as well as learn more about the symbolism of flying foxes.

A main inspiration for my painting and drawing was Aboriginal dreaming stories of flying foxes and their importance to things I love and need like the native plants and fruits. It's important to have some historical or cultural background to the subjects of artwork to better understand how to represent them properly. I successfully achieved my lenticular artwork using the influence of the art movements Impressionism, abstractionism and art nouveau. A main highlight of the artworks was how I managed to develop a strong likeness which is significant in portrait making. The process took a long time, but I was ultimately very happy with how the final works turned out. Bats/flying foxes was not my first choice for 'the animal in me' - I had originally considered dogs or jellyfish.

Flying foxes have a strong cultural and symbolic connection to Australian land and have been used in many aboriginal stories. They are recognized as essential to the regeneration of forests, and are viewed to have a profound connection with nature. Flying foxes demonstrate an innate need for protection from the outside, as well as love. Composition is encompassing the portrait. The composition of both artworks were carefully selected so that they would combine together well in the final lenticular artwork. I used value, shape and tone, as well some contrast in the self portrait. They helped clearly portray my person and the flying foxes, they were important when developing a representation form that the audience could clearly interpret. The bats are supposed to look like they surround my head and are protective over me. A soft lighting effect was used in both the painting and the drawing to help try to unite the two artworks together. The artwork is completely authentic using a fascinating and original pose as inspiration. The position I picked for the reference photo was supposed to remind the viewer of flying foxes and help integrate the artwork better. My painting style was somewhat different from other paintings of this genre, such as the portrait titled 'Jeanne Samary' which used some lighter colours and a slightly different brush stroke technique. Overall though, my painting encompasses the impressionist style well.

From this painting, I learned to vary my brushstrokes and brush sizes to more effectively develop form and create variation. The painting and incorporating the art movement into the face went really smoothly. It is clearly a combination of my style and impressionism. The background could be more of a clear art movement in future. I ended up taking inspiration from abstractionism, but next time I would have liked to research Op art and something more unique. Both the painting and the drawing could have benefited from further shading and colour tone variation to really make the artworks stand out to the audience.

I would like for the audience to find the artwork very fascinating to observe and contemplate their own experiences with. I would like to take what I've learned from this project and use it to refine my artworks further and always take the time to resolve my details and backgrounds properly. It's always important to research substantially, especially when symbolism or art movements are involved. I also know to practice art aspects like colour schemes, anatomy, lighting conditions and art movement inspirations before starting future art projects.

Bibliography:

Amsel, S. (2024). *Flying Fox (Grey-headed), Megabat*. [online] www.exploringnature.org. Available at: <https://www.exploringnature.org/db/view/Flying-Fox-Grey-headed-Megabat>.

anatomymasterclass.com. (n.d.). *Anatomy Master Class - Anatomy course for artists*. [online] Available at: <https://anatomymasterclass.com/>.

Auguste Renoir, P. (1877). *Portrait of Jeanne Samary*. [Painting] *Craft Fine Art*. Available at: <https://craftfineart.com/renoir-auguste-portrait-of-jeanne-samary-ido-5200>.

Baker, D. (2018). *My Monster: The Human-Animal Hybrid*. [online] Artlink Magazine. Available at: <https://www.artlink.com.au/articles/4696/my-monster-the-human-animal-hybrid/> [Accessed 1 Apr. 2024].

Down, L. (2016). *Dasmang Art: Portraits of Expressionism*. [online] Art Artist Artwork. Available at: <https://artsartistsartwork.com/dasmang-art-portraits-of-expressionism/>.

etc.usf.edu. (2024). *Flying Fox*. [online] Available at: https://etc.usf.edu/clipart/26500/26529/flying_fox_26529.htm [Accessed 30 May 2024].

Gilalocom (2016). *10 Obscure And Amazing Art Movements From Around The World*. [online] Medium. Available at: <https://medium.com/@Gilalo/10-obscure-and-amazing-art-movements-from-around-the-world-ecb5dccb3f7f> [Accessed 4 Jun. 2024].

Heckmann, C. (2022). *Art Styles Explained — A Complete Guide to 40 Art Movements*. *studiobinder.com*. Available at: <https://www.studiobinder.com/blog/types-of-art-styles-list/>.

Invaluable. (2018). *Guide to Art Movements and Their Dominant Color Palettes*. [online] Available at: <https://www.invaluable.com/blog/art-movements-painters-palettes/>.

Kemp, W. (2012). *How to Paint like Monet - Part 1 of 4*. [online] Will Kemp Art School. Available at: <https://willkempartschool.com/how-to-paint-like-monet-1-of-4/> .

Lumnitzer, Á. (2018). *Behind the lens: How I captured diving flying foxes during Sydney's heatwave - Australian Photography*. [online] www.australianphotography.com. Available at: <https://www.australianphotography.com/news/behind-the-lens-how-i-captured-diving-flying-foxes-during-sydney-s-heatwave> [Accessed 6 Jun. 2024].

Maher, A. (2011). *Inspired by Nature*. [online] www.europeana.eu. Available at: <https://www.europeana.eu/en/exhibitions/art-nouveau-a-universal-style/inspired-by-nature> .

Monet, C. (2018). *Learn the Classic Techniques of Claude Monet*. [online] LiveAbout. Available at: <https://www.liveabout.com/impressionist-masters-palettes-techniques-claude-monet-2578614> .

Ohadi-Hamadani, M. (2022). *The Space Between: An Introduction to the Exhibition*. [online] Bridget Riley: Perceptual Abstraction. Available at: <https://bridget-riley.publications.britishart.yale.edu/ohadi-hamadani/> .

Richman-Abdou, K. (2018). *6 Important Impressionist Painters Who Shaped the Iconic Movement*. [online] My Modern Met. Available at: <https://mymodernmet.com/impressionist-artists-list/> .

Saint Malo, D. (2023). *Art Nouveau — History, Style, Artists & Works Explained*. [online] StudioBinder. Available at: <https://www.studiobinder.com/blog/what-is-art-nouveau-definition/> .

ScenicRim (2023). *Strategy supports conservation and co-existence with flying-foxes*. [online] Scenic Rim Regional Council. Available at: <https://www.scenicrim.qld.gov.au/news/article/980/strategy-supports-conservation-and-co-existence-with-flying-foxes> [Accessed 4 Jun. 2024].

Trancart, F.-X. (2017). *The modern art movements you should know*. [online] Artsper Magazine. Available at: <https://blog.artsper.com/en/a-closer-look/artistic-movements-modern-art-know/> .