



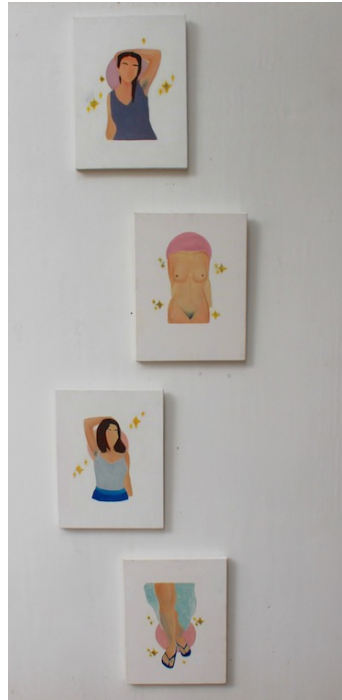
This HL Exhibition work presents an interesting and different example of a student who was not a naturally technically adept artist when she first started the course and did not have previous art experience in Grade 10. Her work matured conceptually and technically over the 18 months, as she became aware of issues around her self identity as a third culture person. Certain topics of social and political importance that she found frustrating she chose to address in her artwork, thus maturing her ideas and self awareness along with her technical skills. Although her choices of media are still quite traditional, the work is personal, coherent, and clearly communicates her artistic intentions.

Although Sumnima did not find it an easy course, especially in the beginning, she worked very hard and her persistence paid dividends: she was awarded a 6 for the Exhibition component and a 7 as her overall IB grade for art! Thanks also to her excellent and caring teacher, Adam Batty at the International School of Tanganyika, Tanzania

Slideshow

You can see some images from Sumnima's exhibition in the slideshow below and read her Curatorial Rationale











Curatorial Rationale

My works of art relate to the overarching theme of culture, while specifically exploring sub: topics such as: the ideologies of identity, social taboos/constructs and self:identity. Every society has an ideology that forms the basis of the public opinion or common sense that usually, remains invisible to most people within it. Sometimes these ideologies are so concealed that no one realizes the stupidity and ridiculousness of it. This is why most of my artworks take a critical view of social, political and cultural issues that frustrate me. I explore social taboos/constructs and ideologies in relation to Tanzania, Nepal or the mass media. Many of the topics that I hoped to shed light on is experienced by people everywhere in the world. What influences me the most are just events from my life and things that agonize me. I use art to convey my emotions, change people's perspectives and hopefully, educate others about these issues. In contrast, my other pieces are related to my life and experiences as a third culture kid and parallels the subtopic of self identity.

When you are a third culture kid, travel is a part of your life and can heavily influence your identity formation, creating dilemmas or shifts in your identity. Moreover, this travel culture also allows me to experience and celebrate different cultures.

One of the main motifs in my art works is the use of human presence as it allows me to be more expressive and effective in helping me achieve my artistic intentions by having something that my viewers can relate to. The use of unidentifiable faces and figures allow my viewers to fill in the "gap" by re:imagining themselves in my works of art. Additionally, the use of bright, abstract colors brought from the cultural motif of kitenges, QR codes and Buddhism. My artworks are usually not planned in advance, I let my ideas flow freely. It arrives when I feel frustrated, accumulated from that precise place and time. Afterwards, I jot down my ideas and draw the composition that I think will help convey my artistic intention. I then use a photographic reference and usually work until my pieces look perfect; just the way I envision it. My pieces don't necessarily have a specific style. However, the use different colors, lines and patterns is fully intentional in conveying my ideas. I keep with the traditional techniques but use imagery from the present. I am fairly accurate in my representation, leaving no room for expressive marks in my artwork. Everything in my works of art is controlled and thoughtful. This comes from my experimentation of photorealism that started from my first year in this course and has stayed prevalent throughout. Additionally, I mostly only use oil or acrylic paint for my artworks because I like to have media that allows me to manipulate it exactly how I want.

I have chosen to display my works of art in order of color, the visual effect ranges from a dark, busy side on the left to the a minimal, light colored side on the right. Displayed linearly, my viewers should be able to experience the gradual shift in the color as they walked past. They should also see how I have expanded and developed my themes and artistic ideas throughout these two years. Beginning with the issues of mass media, followed by photographic paintings of Tanzania, Nepal and finishing with my pieces on the ideologies of identity. I chose to display my pieces outside to allow the natural light to light up my pieces and the large space outside to have sufficient spacing between each other. Lastly, I set my pieces on a white background so it wouldn't drive the viewer's attention away from the pieces.