

Karen Armenta

Karen the Crying Girl / I Can't Do This... , 2017

Digital Illustration

This piece, inspired by Roy Lichtenstein's *Crying Girl* and war poster *Rosie the Riveter*, commemorates my failed attempts of romantic relationships with someone of interest. I reflect upon the complexity of my feelings in grief and express the idea of people having the strength to get over hard times but mentally aren't stable to do so. I highlight my own insecurities about myself, which causes my downfall and leads to doubting myself in everything I do.

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Mi Preferida Mexico, 2017

Block Print and Digital Manipulation

This piece, inspired by Andy Warhol's *32 Campbell's Soup Cans*, is meant to represent the obsession of myself through my heritage. As a young Hispanic women, my cultural identity makes up a lot of who I am and as a citizen of the United States, the constant reminder of my culture is included in my daily life. Being Mexican is a huge part of who I am, even if there are times where I feel like I live a double life because I was born a United States citizen.

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i'M a MeSs, 2017

Digital Illustration/Self Portrait

Illustrating my heavy workload, this digital self-portrait, inspired by Warhol's *Shot Light Blue Marilyn* and Jeni Gao's *Between Heaven and Hell*, uses fast lines and unblended colors to add feelings of being rushed. My facial expression mimics the weariness I feel over managing my work, school, and personal image. Time stops for no one, as much as I want it to sometimes. This piece captures a rapid state, emphasizing the obsession of myself in my current state of time through line and texture.

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The Breast of Me, 2017

Self-Portrait

Inspired by Chuck Close's *Mark* and Frida Kahlo's *Self Portrait in Red and Gold Dress*, my self-portrait helps strengthen the subject of over-sexualization among people. My intents are to highlight the idea that nowadays, people must appeal to others' standards of beauty and meet the desires of others through sexual portrayals. The title is a pun of the phrase 'best of me' as we tend to show an exaggerated image of ourselves to become noticed in an overly sexual society.

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IB, Do You Mind? , 2017

Digital Painting/Illustration

Inspired by Judith Carducci and Chuck Close, the simultaneous movements of lines in the background, sweater, and hair connect to stressful vibes in life currently and my reaction to it: unamused. Reality and pressure of getting a full IB diploma interfere with my social, personal, and school life. I lack motivation to please IB and want to please myself with work I want to make, and this final piece illustrates my constant pose when I am annoyed.

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Hung Over, 2016

Digital Collage

In *Hung Over*, the theme of the piece showcases my inner turmoil from my past. My artistic inspiration was Dorothea Lange's, *Migrant Mother* and *Sleeping Gypsy: 1938*. I wanted to incorporate the feeling of isolation and how I had to persevere through the many obstacles in my life. In my piece, I decided to emphasize myself with the contrast between monotone hues and warm hues and create the same mood my artistic inspiration did.

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Do My Feelings Make Scents?, 2017

Tryptic

In this tryptic piece, flowers are symbolizing who I am to myself, how the people around me see me, and what I want to be in my future. Specific flowers have specific meanings, and I wanted to bring out these symbols in my baroque painting. Inspired by still-lives of flowers by Vincent Van Gogh, Claude Monet, Ambrosius Bosschaert, and the Baroque period, my feelings are portrayed through the values each flower holds and focuses on the technique and message of self-identity.

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I'm Au Naturel, 2016

Self-Portrait

This acrylic on canvas self-portrait is dedicated to express the theme of obsession and self-identity. The intention of displaying myself as a half naked subject was to spread a message about nudity and the representation of women's beauty. Much of the Impressionist style from Edgar Degas, Bernini's *Self Portrait as a Young Man*, and Alphonse Mucha influenced *I'm Au Naturel*'s technique of blending, brushworks and overall style. Art Nouveau plays a role in the decor and themes of the work.

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***Humboldt*, 2017**

Choice- Landscape Painting

This landscape painting pertains to the serenity of nature and how certain places in the world can hold the most value. Inspired by Claude Monet's *Water Lilies* and by Frederic Edwin Church, landscapes are illustrated in dream-like states. Memories lie in the littlest of things and it is our experiences that make up how we see the world. I value from Humboldt Park and chose to paint my memories of this comfort place as a way to let my audience feel what I feel.

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***Sanke*, 2016**

Drypoint

In *Sanke*, the theme is a continuation of the block print, *Atargatis*, where both feature mythology; this one features Japanese mythology. This drypoint drew inspiration from the Japanese styled artist Kuniyoshi Utagawa and the Impressionist movement's technique. Koi fish represent strength and perseverance and are overlooked, but in legends, it is the koi with the most bravery that reaches ascendancy. Watercolors are used to express the Japanese style mixed with Impressionism.

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***Atargatis*, 2016**

Block Print

In *Atargatis*, the theme is mythology and incorporates inspiration from the Art Nouveau artist Aubrey Beardsley and Post-Impressionism artworks, like Van Gogh's *Paul-Ferdinand Gachet*. Other themes in this piece are identity and gender issues/stereotypes. This piece represents a goddess and the many issues women face regarding gender, identity, and statuses. This block print uses negative and positive space as an advantage to display the image carved out from the the block.