

Emily Diaz

Apollo - Grandi

Art Analysis

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In this piece, I have opened my heart to opportunities to seek beyond what I know and look to the horizons I haven't seen, but the horizons my ancestors have seen. Among the people that have taken part in my existence, my great grandmother, Catherine Louise Wellen (born Walter), is the woman that I've only heard happiness and joy about for most of my life, but two years ago, my father discovered that the happiness and joy came out of dents made into her soul by others. See, like everyone, Catherine had secrets and as Benjamin Franklin once said, "Three can keep a secret if two are dead." But with grave diggers like Ancestry.com, secrets are revived and though they have passed, their secrets still live on. Though a very honest woman, Catherine kept a few things hidden from quite the crowd, even though she wrote her entire life story, for the most part, in a journal that is one of the most valuable things in the entire family, she kept out her pains, her weaker parts of her life to show her descendants that she didn't give up. Catherine was a unique person and she was a family person which I admire, but despite knowing her I knew I love her with how she wrote, "So I better get started [and] hope that the 'Lord' is guiding my hand." Even not being old enough to remember her, I can envision the pen gliding across the paper by the command of her calloused hands and her aged thoughts as she recalled her life story. In this art piece, I wanted to feel her presence and see through her eyes as she began to make her last choices of sharing her life story. As I started this piece, I was hesitant of trying something and dusting off my art skills, more specifically my painting skills, but I had hope and love coursing through my hand as I started mixing paint that would really capture the background of who she was. When Mr. Grandi pulled some shades of paint, there was a tube that had the name, "Seebold" on it and it was pretty ironic that I wanted and needed to use it in my painting. As I used the blue-grey color as a cool tone to calm the warm tones in the background, I felt like I had pressure to capture my family in the background of this piece. After completing a warm tone that was perfect to represent the love Catherine had towards her family, I made

contact with the canvas with a simple brush stroke and I felt confident and happy as I almost connected with a woman I never knew. I built the background slowly with this color and thought about my family and it was pretty ironic that the hand that was steadying the canvas bore one of Catherine's rings and a bracelet that my grandmother gave me that translates to she flies with her own wings.

On the main subject at hand, I didn't know what I was getting into. I would've never thought that painting something so simple could be so complicated. My main struggle was trying to resist the temptation to give up and doing her signature maybe. With the loops and struggling to find the right consistency to imitate the ink from the pen and its trails, it was hard for me to not give up. Luckily, I had found my strength in religiously using the original image to help eliminate some confusion, but I also found some emotional attachment to the piece as this was something I was looking forward to correcting and hopefully building my skills as a painter and something that drew me to the original creator. This was great for me to take something old and refurbish it for my own. This is something that is large and to have it big for me and to remember her, this will always be something I can look back fondly and do something like this - with more skill - in the future.