**Take Care** by Natalie Claas

91.5 x 91.5 cm

Acrylic and Oil on Canvas

October 2017

​The intention of my painting was to stage aging and selfhood. It combines the elements of a double-self portrait with one of Picasso’s themes; mother and child, to show the connections between the young and old self that together impact a wholesome, singular identity. ​The style and format of this piece was inspired by both Egon Schiele’s *Double Self Portrait* and Pablo Picasso's *Mother and Child In Kerchief*.

**Yellow Passing** by Natalie Claas

24 in x 30 in (2)

Acrylic and Newspaper on Canvas

August 2018

Yellow 1 and Yellow 2 explore the fine line between different shades of yellow, and how they reflect various levels of stability, health and emotion. I was inspired by the richly emoted *Untitled* by Mark Rothko to characterize shades of yellow as different levels of acceptance with death, as well by Van Gogh's dominant use of yellow in his works and the theories that have arisen from it. My research was guided by color study from the Great Courses *How Color Affects You: What Science Reveals.*

**Woman and Crowd** by Natalie Claas

30.5 x 70 cm (3)

Acrylic on Canvas

April 2018

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| Woman and Crowd is a triptych that depicts the individual and the impact of one’s community, the creation of all aspects of the self. The first and last panels were inspired by Helena Wierzbicki’s fauvist portraits, while the middle scene was inspired by Gustav Klimt’s *Death and Life.* |

**Two Women** by Natalie Claas

10 x 15 in.

Colored pencil & watercolor on illustration board

November 2017

**​**This creation illustrates love between two women of two different races -- both situations which are still addressed in modern society. It shows the celebration and joy of their freedoms, even while there are still some restrictions. Over the course of time we have improved discrimination that affects gender, race and sexual orientation. The formatting and components of this piece were inspired by Jim Schaeffing's *Untitled.*

**Responsibility** by Natalie Claas

10 x 15 in.

Colored pencil & watercolor on illustration board

November 2017

**​**This illustration represents two common struggles for people of our modern society; being a mother and being a caretaker -- the burdens of aging and responsibility. It indicates the bookends of time, a mother raising new life, and after a lengthy passing of time the responsibility becomes that of the childs’ for her dying mother. The style and format of this illustration were inspired by both Raphael’s Madonna del Granduca and the cover art of Batman: A Death in the Family by Mike Mignola. ​

**Are We Home Yet?** by Natalie Claas

8 x 6 in.

Dry Point, Watercolor & Ink

September 2018

​The intention of my drypoint was to create the visual and emotional sensation of being home. It combines the elements of an imprecise, abstract architecture portrayal and heavy reliance on basic shapes inspired by Clare Caulfield's *Lexington Avenue NYC*, to symbolize the fundamental and structural components of being in a safe space. ​The incorporation of photographic images into this piece was inspired by Robert Rauschenberg's *Port of Entry.*

**Primary Time** by Natalie Claas

21.6 x 27.9 cm. (3)

Acrylic on Paper

October 2018

This series addresses the passing speed of time relative to personal interactions. This surreal concept is broken down into subjective rates of motion, inspired by Salvador's interpretation of time in *Persistence of Memory.* The structural components of shape and line are presented by sturdy, consistent color to enforce the way time is firmly, objectively measured as it continues, despite being subjectively experienced. The bold, simplistic style was inspired by the prints of Sassily Kandinsky.

**Little Shop of Horrors** by Natalie Claas

24 x 36 in.

Digital Illustration

November 2018

The IB Theater program did a production of the musical, *​Little Shop of Horrors.* Being an IB Visual Arts student, I worked in collaboration to create the musical poster. It displays elements of the plot in simplified advertisement, inspired by the sketches of Leonardo da Vinci and Leonard Weisgard’s illustrations for *Alice In Wonderland.*

*Use of the original "Little Shop of Horrors" logo design ​​is permitted by purchasing and owning the rights to the production for the high school’s performance.*

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| **Elemental** by Natalie Claas  9 x 13.9 in. (2)  Illustration & Digital Manipulation  January 2019  This is the natural human figure relative to modern influence, expressive of the elemental experiences of beings with the absence of physical additions; the bare minimum. Human life, stripped of all the pieces and parts, is a body. This is what contains our experiences. We often have one thing we depend on in life -- here it is the dependency is on the presence of light. I was inspired by Leonardo da Vinci's intimate, artful study of anatomy through sketches and diagrams.  **Habits** by Natalie Claas  99 x 200 cm  Paper Plates (Boulder Classic & Green Label), natural fruit dyes  January 2018  *Habits* is a ready-made object assemblage constructed of manufactured paper plates that have been affected by natural dyes from thawing frozen fruit for smoothies, over the course of a month. It is meant to depict the life and death of human habits, affected by time. From the garbage to the wall, my piece was inspired by the simplicity and repetition of John Armleder's presentation in *Liberty Dome* and the patterns, transitions and story of Stuart Haygarth's S*harps Project.*  **Sleep Well** by Natalie Claas  18 x 24 in.  Photography and Digital Manipulation  November 2018  As the same adaptations of a nightmare began to occur religiously during sleep, each time I awoke from one, I worked on this digital manifestation of my fears and experiences to process it. The work was distributed over numerous evenings. The portrayal of darkness and life was inspired by Gustav Klimt's *Death and Life.* The dominant landscape approach was inspired by Barbara Grant's *​Quiet Interference #8.* |