

Katheryn Saavedra-Ballesteros

Title: DIE FOR YOU

Size:60.69 cm X 60.69 cm

Medium: acrylic on canvas

Completion Date: November, 2018

TO DIE FOR is an ode to the woman in my life and the aches of girlhood they had to surpass. This piece strives to challenge the preconceived notion of innocence casted upon Latina woman through a religious societal structure that values only motherly figures. This piece take influence stylistically from Reginald Baylor's *Black and Blonde*, *Blonde and Black Paper Dolls* and Paul Gauguin's color palette.

Katheryn Saavedra-Ballesteros

Title: FRAGRANCE N°35

Size: 23 cm X 15 cm

Medium: Block Print

Completion Date: November, 2018

FRAGRANCE N°35 is a critical examination of vicious cycle of poverty and the paradoxical phenomenon of gentrification. There is the preconceived notion that "urban" areas have the toughest kids but the best potential still many times outsiders romanticize this narrative too much. It is largely inspired by the theme of Paul Gauguin's travel journal *Nao Nao (Fragrance)* and the accompanying wood cut pieces, *Land of Delights* and *The Smile*.

Katheryn Saavedra-Ballesteros

Title: ¿What's Left?

Size:60.69 cm X 60.69 cm

Medium: acrylic on canvas

Completion Date: October, 2018

¿What's Left? is a reminder to myself that life has its ups and downs, more importantly its suppose to challenge the preconceived notion of tranquility and daintiness that many times women are suppose to encompass. It is inspired by Reginald Baylor style of line and color in *On Duty, Not Driving and The Story of Adam and Eve to the Melody of a 1970's Apple Jack's Cereal Box* .

Katheryn Saavedra-Ballesteros

Title: FROM CONCRETE

Size: 30.5cm X 30.5cm

Medium: Illustration

Completion Date: September, 2018

From Concrete is an illustration largely inspired by Reginald Baylor's *Blonde and Black Paper Doll* and *The Quintessential 1950's Family Set the Stage*. It is supposed to challenge the preconceived notion of what can be considered delicate and what can be considered crude/coarse. It utilizes the line and color that Baylor is famous for, as well as some Mexican imagery to match with my own style.

Katheryn Saavedra-Ballesteros

Title: God is a Woman

Size: 20 cm X 15 cm

Medium: Dry Point

Completion Date: August, 2018

God is a Woman is a drypoint that is supposed to be a celebration of the female struggle. Generally women in the Mexican culture are given responsively at a young age which males aren't upheld to. This piece doesn't hope to glorify women but instead to show an appreciation for them. It is primarily inspired by Paul Gauguin's *La Orana Maria*, with its religious theme and color palette and Reginald Baylor's *White Lady*, with its use of geometric shapes

Katheryn Saavedra-Ballesteros

Title: ¿Sale el Sol? 1

Size: 60.69 cm X 60.69 cm

Medium: acrylic on canvas

Completion Date: August, 2018

¿Sale el Sol? Is a two part portrait series largely inspired by Paul Gauguin's *Brooding Woman*, and Igon Schiele's *Self Portrait with Physalis* and *Daydreaming Woman*. A focus is taken in Gauguin's coloration and Schiele's brush strokes. The purpose is to portray a different version of tranquility which defies the preconceived notion of what it is suppose to look like.

Katheryn Saavedra-Ballesteros

Title: ¿Sale el Sol? 2

Size: 60.69 cm X 60.69 cm

Medium: acrylic on canvas

Completion Date: August, 2018

¿Sale el Sol? Is a two part portrait series largely inspired by Paul Gauguin's *Brooding Woman*, and Igon Schiele *Self Portrait with Physalis* and *Daydreaming Woman*. A focus is taken in Gauguin's coloration and Shiele's brush strokes. The purpose is to portray a different version of tranquility which defies the preconceived notion of what it is suppose to look like.

Katheryn Saavedra-Ballesteros

Title:"Calla Lily in Flames"

Size: 23 cm X 15 cm

Medium: Block Print

Completion Date: September 8, 2017

My piece "Lily in Flames" serves to tell the narrative and message of the irrelevance of purity. My piece has been heavily characterized by the (stylistically) simple subjects of Henri Matisse throughout his career and by Diego Rivera Mexican Muralist movement where he utilized his heritage as a vehicle to portray his message. I directly take from Diego Rivera "Flower Seller" by utilizing the calla lily but add my own twist to portray my own message.

Katheryn Saavedra-Ballesteros

Title: **beautiful little girl**

Size: 20cm X 15cm

Medium: Dry Point

Completion Date: October 2, 2017

“Beautiful little girl,” is a continuation of my block print Calla Lily in Flames; It's my sister's image juxtaposed onto a Mucha-esque (art nouveau artist), background. The influence is clear knowing how he used beautiful, delicate girls and flowers. The title is a reference to Jorja Smith's song Beautiful Little Fool. Together they portray my theme of purity, specifically the consequences of instilling purity as a value for little girls and my own personal fear for my sister to succumb to this.

Katheryn Saavedra-Ballesteros

Title: ***Mujer con Flores***

Size: 91 cm by 91 cm

Medium: acrylic on canvas

Date: November 2, 2017

Mujer con Flores is a self portrait that was supposed to portray the theme of strength; more so it is supposed to be an ode to the strong Mexican females in my culture despite the prevalent machismo. The theme is largely inspired by Laura Cisneros classic Chicano book, “The House on Mango Street”. It is a painting influenced by the post-impressionist painting techniques and color scheme of Gauguin's Women with Flowers.

Katheryn Saavedra-Ballesteros

Title: ***Casita Saavedra***

Size: 45.72 cm X 60.69

Medium: Pencil on Paper

Completion Date: April, 2018

Casita Saavedra is my ambitious outlook to create a townhouse that embodies a source of nexus between the segregated Milwaukee North and South Side in what is currently the Thiele Tannery in the Merrill Park neighborhood. It is modeled after Mexican architect Luis Barragan's modernist masterpiece la Casa Gilardi and expresses the theme of simplicity. It is reflected in creating a simple building surrounded by nature in what is considered an industrial graveyard.