



Sofia's

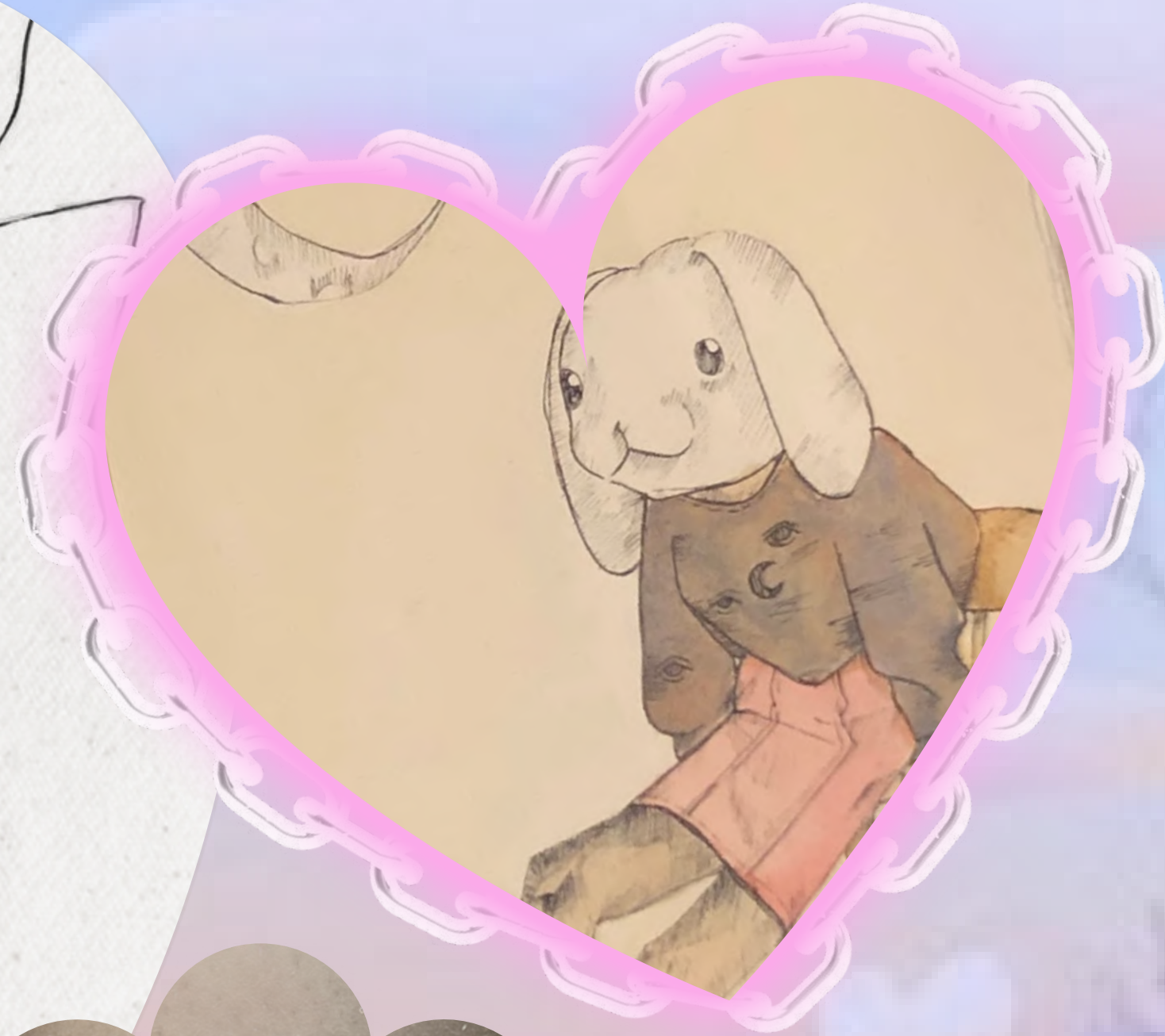
Expanded

Studio





# My art practice





# B biggest artist inspos!



Remedios Varo

Spanish surrealist artist who  
established herself in Mexico  
City

Aya Takano

Japanese painter



Petite doll

Surrealist photographer

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# Artist Interview ✨

Sofia Castellanos



started by selling to friends and family, her biggest piece of advice is to keep working on defining your style, look out for people that work in the field you want to be involved in and reach out. She recommends looking out for contests (recommended Mexican program círculo A), looking out for poster calls and just getting involved in all the things you can







# *T*echniques

Tattooing and illustration!!


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# Academic references

Chandra Mohanty, “Under Western Eyes”

Chandra Mohanty, “Under Western Eyes Revisited”

Kimberlé Crenshaw,  Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color

The Art of Remedios Varo: Issues of Gender Ambiguity and Religious Meaning



Saidiya Hartman, “Venus in Two Acts”



Leonora Carrington: Evolution of a Feminist Consciousness



Surrealism and the Fashion Magazine



Leonora Carrington and Max Ernst: Artistic Partnership and Feminist Liberation

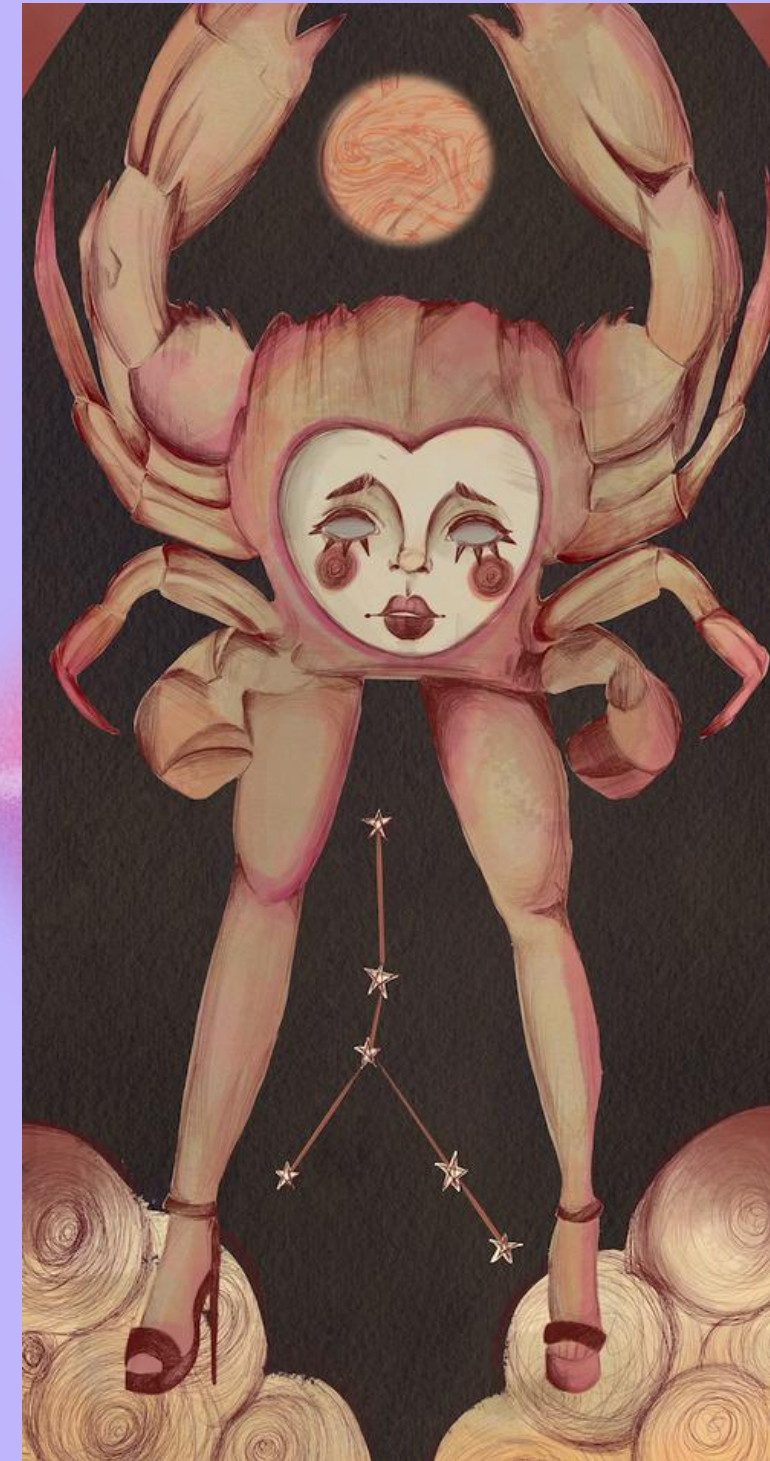




Thank You!



# Full pics of my stuff <3









## **Expanded studio**

### **Artists that inspire me:**

- Remedios Varo is a surrealist Mexican artist. I grew up looking at both hers and Leonora Carrington's art everywhere. Her dreamlike approach to painting and organic brushstrokes have always inspired me. Her art was introduced to me as a child, and I grew up reproducing her art for school, etc. since coming to Emily Carr I've written a few essays about her and other Mexican surrealist artists. My connection to Remedios Varo isn't necessarily about her as an individual, but her as a connection to surrealist art within my culture.
- Aya Takano is a Japanese illustrator and sci-fi essayist I started following on Instagram a few years ago I've always been very inspired by the whimsical vibes of her art, and specifically her art in the early 2000's. I admire the textures of her artwork, and how simple she maintains her figures while still managing to create successful art pieces. I think a lot of her work makes me feel I'm reading Murakami.
- Petite.doll is an Instagram surrealist photographer I started following many years ago. I've recently been working as a fashion stylist and a lot of her work has inspired photoshoots and artworks I've done. I think a lot of it comes from acknowledging that through art I can create impossible things, and I like the idea of making these cute/creepy things that look uncanny but also appealing.

### **Technique and my art practice:**

- To be completely honest, the main things that have helped me improve my illustration technique are my friends and classmates. I recognize how corny it sounds, but being in my illustration class and constantly receiving feedback and comments from my peers has inspired me to improve. I believe a lot of the people I interact with are very passionate, and this passion presents itself in the ability and excitement to share. Before last semester I had never done digital art, and thanks to being surrounded by a bunch of people who do, I started doing it and now use it as one of my main mediums. Being surrounded by like-minded people has helped my technical skills improve more than pretty much any class I've had.
- I've also been focusing on mixing traditional and digital art. As an illustrator you are constantly pushed to adapt to these new digital medium. I acknowledge they are useful but I don't want to let go of my traditional background. Lately, I've been finding ways to mix digital and traditional mediums and I think allowing myself to experiment with this has helped in developing who I am as an artist.
- The second technique I want to touch on is tattooing. Throughout this semester I've learnt to tattoo fake skin and real people. I got really lucky in getting a mentor, I go to his house once a week and he gives me a 4 hour class and homework for the entire week. It's been really heavy physically and mentally but his guidance and advice is providing me something I can hopefully make a living from relatively soon



## Academic references:

- A lot of my academic references are directly taken from my Gender + feminism class. As a Mexican woman, a lot of the concepts behind my work are focused on the feminist movement within Mexico, in which I have been heavily involved. I believe the readings from this semester's class have made me deconstruct and reconstruct how I view feminism and am a better feminist and artist because of it. I have so much more information and resources to make art with. However, not all of my academic references have been taken from this course. I've also been doing a lot of research behind Mexican surrealist art and have stumbled upon a few good readings tackling issues of class and gender within Mexican surrealist artists. Below are citations for the academic texts I've engaged with recently that have aided in my PRAXIS.
- Crawford, Hannah. "Surrealism and the Fashion Magazine." *American Periodicals*, vol. 14, no. 2, 2004, pp. 212–46. *JSTOR*, <http://www.jstor.org/stable/20770930>. Accessed 16 Nov. 2022.
- Hubert, Renée Riese. "Leonora Carrington and Max Ernst: Artistic Partnership and Feminist Liberation." *New Literary History*, vol. 22, no. 3, 1991, pp. 715–45. *JSTOR*, <https://doi.org/10.2307/469210>. Accessed 16 Nov. 2022.
- Haynes, Deborah J. "The Art of Remedios Varo: Issues of Gender Ambiguity and Religious Meaning." *Woman's Art Journal*, vol. 16, no. 1, 1995, pp. 26–32. *JSTOR*, <https://doi.org/10.2307/1358627>. Accessed 16 Nov. 2022.
- Mohanty, Chandra Talpade. "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles." *Signs*, vol. 28, no. 2, 2003, pp. 499–535. *JSTOR*, <https://doi.org/10.1086/342914>. Accessed 16 Nov. 2022.
- Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Boundary 2*, vol. 12/13, 1984, pp. 333–58. *JSTOR*, <https://doi.org/10.2307/302821>. Accessed 16 Nov. 2022.
- Crenshaw, Kimberle. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color." *Stanford Law Review*, vol. 43, no. 6, 1991, pp. 1241–99. *JSTOR*, <https://doi.org/10.2307/1229039>. Accessed 16 Nov. 2022.