

# Level 4 English Semester 2

Teacher: **Emily Platzer**

EPI : N4 English Emily Platzer (S2) **Key: N4Thekey**

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### ASSIDUITÉ :

L'assiduité est obligatoire.

Au-delà de 3 absences (même justifiées), l'étudiant·e est noté·e ABI (= défaillant·e) et ne peut valider son semestre.

### ABSENCE(S) UN JOUR DE DEVOIR :

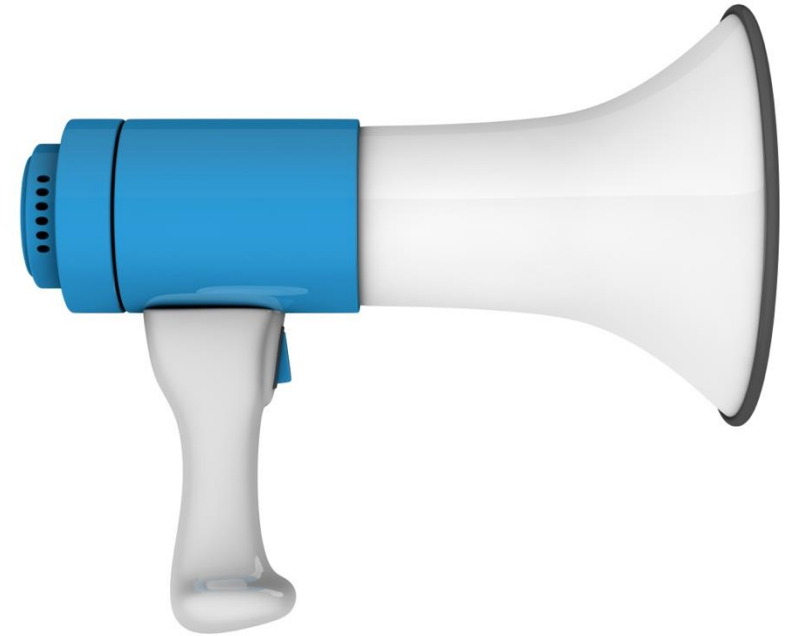
Toute absence un jour de DS doit être signalée dans un délai de 48h afin de permettre l'organisation d'un rattrapage. Celui-ci est obligatoire.

Une absence lors du devoir final n'est pas rattrapable.

### PONCTUALITÉ :

Il est impératif d'arriver à l'heure afin de ne pas perturber le déroulement du cours.

Si vous avez trop de retard, votre enseignant·e est autorisé·e à ne pas vous accepter en cours.



If you have a handicap status which influences your assesment requirments or in class learning please notify me (in person at the end of the lesson or by mail).

M. Fabrice Doriac, Délégué Handicap: [handicap.ddl@univ-paris1.fr](mailto:handicap.ddl@univ-paris1.fr).

## Exam schedule

In class assessments (50%)		
	Percentage of final grade	Date
Mid term (written exam)	25%	<b>Week 5</b> Wednesday: 25/02/2026 Friday: 27/02/2026
Oral (in groups)	25%	<b>Week 11</b> Wednesday: 15/04/2026 Friday: 17/04/2026
Final exam (50%)		
Written exam 1h20 1. Comprehension and vocabulary 2. Grammar 3. Written expression		<b>Week 12</b> Wednesday: 22/04/2026 Friday: 24/04/2026

## Nouns, adjectives, adverbs and prepositions- Use of Articles

- Adjective order and adverb placement in the sentence
- Countable and uncountable nouns and irregular plural nouns
- Prepositions of place, time, movement. Adverbs of frequency
- Use of "such" and "so"
- Use of quantifiers (all, every, each, both)
- Expression of possession and specific uses of the genitive
- Degrees of complex comparison

[Epigram Grammar Link](#)



Adjectifs / Adverbes	Articles	Comparatifs et superlatifs	Compter et quantifier
Confusions fréquentes	Constructions syntaxiques - généralités et particularités	Discours indirect	Futur et conditionnel - will, be going to, would et autres formes
Modaux	Noms	Particules et prépositions	Passif

# The role of biography: Does this impact how we view visual art?

Lesson	Resources and activities	Grammar revision
1: <b>Bedlam</b> <i>The artist and the asylum</i>	Art pop quiz, Still life: describe and analyse visual artwork, artist focus: Richard Dadd. Exploring different biographical sources, Tate online resources.	Articles: The, a, an and zero article
2: <b>Mystery object</b> <i>Pre–Raphaelite Brotherhood</i>	Write a short text describing an object from an artwork without telling us its name. Artist focus: Elizabeth Siddal.	Order of adjectives and adverb placement in a phrase
3 <b>Show and tell</b> <i>William Blake Songs of Innocent and Experience</i>	Oral presentation practice; describe a personal object. William Blake poetry analysis.	Countable and uncountable nouns
4 <b>The Other Side</b> <i>Exploring magic and the occult in visual art</i>	A journey Into Women Art and the Spirit World. Extracts from Jennifer Higgle's book. Reading tarot cards.	Prepositions of place, time and movement, adverbs of frequency
5 <b>Midterm exam</b>		

# The role of biography: Does this impact how we view visual art?

Lesson	Resources and activities	Grammar revision
<b>6: Accents</b> <i>Regional accents and dialects St. Ives Cornwall, modernism in wartime. Barbra Hepworth, Ben Nicholson and Alfred Wallis.</i>	Cockney rhyming slang: Pathé short film. Pearly kings and Queens. Accent bias Britian, audio resources; identifying regional accents. “The outsider artist”	Irregular plural nouns
<b>7: Performance</b> <i>The Abramovic method and Yoko Ono.</i>	Exploring artists manifesto and performance works. Documentary and film extracts. Note taking, writing an artist biography.	Use of such and so
<b>8: Author</b> <i>Public projects and community</i>	Post secret and a view from a bridge. Oral debates: Group practice. Oral debates: Group practice.	Use of quantifiers: all, every, each, both
<b>9: Identity</b> <i>Artist focus: Faith Ringgold and Chris Ofili.</i>	Quilt making, activism and identity. Considering the social, political and racial identity of the artist. American and British vocabulary differences.	Use of possessive and genitive

# The role of biography: Does this impact how we view visual art?

Lesson	Resources and activities	Grammar revision
<p>10: <b>The death of an Artist</b> <i>Ana Mendieta</i> <i>Problematic artists and artworks and the contemporary lens</i></p>	<p>Feminism and ecology. Podcast: The death of an artist. Prepare for oral: Formation of 8 groups.</p>	<p>Complex degrees of comparison</p>
<p>11: <b>Oral: What makes an artwork controversial?</b></p>	<p>Oral exam: Each group presents artwork and participates in a debate. <b>Comedian</b>, <i>Maurizio Cattelan</i>. <b>My bed</b>, <i>Tracy Emin</i>. <b>Ophelia</b>, <i>John William Waterhouse</i>, <b>Candy Cigarette</b>, <i>Sally Mann</i>.</p>	<p>Grammar recap and revision sheet</p>
<p>12: <b>Final exam</b></p>		

1. Use of such and so
2. Exploring artists manifesto and performance works.
3. Documentary and film extracts.
4. Note taking
5. Comprehension, example of biographical writing
6. Writing a biography

# Grammar: Use of *such* and *so*. Such and so are *intensifiers*

**We use so with adjectives or adverbs to make a stronger or more intense statement**

*It's so cold today!*

*He looks so happy in that photo.*

*She talks so slowly. It's so annoying!*

**Comparative form of the adjective or adverb, utilise *so much***

*They were so much more carefree when they were younger.*

*I work so much more quickly when I can concentrate.*

**We use such with a noun or an adjective + noun, we use such to make a stronger or more intense statement**

*You're such a liar!*

*It's such a cold day today!*

*They're such lovely earrings. Where did you buy them?*

However, when we use *much, many, little* and *few* with a noun, we use so to make it stronger.

*There are so many students here!*

*I've had so little free time this week*

**Indicating the result: so and such structures with *that* and a clause to say what the result is.**

*It was so hot that the ice cubes in the glass melted instantly.*

*He was such a good dancer that we all got on the dancefloor.*

*There's so much noise that I can't concentrate!*

**And so on:** phrase (also and so forth)

Together with other similar things:

schools, colleges, and so on

Manufacturers are able to alter the material's thickness, flexibility, strength, and so on.

We can analysis the food for calories, cholesterol, minerals, and so forth.

**Such as :** We can use such as to introduce an example or examples of something we mention. We normally use a comma before such as when we present a list of examples. Where there is just one example, we don't need a comma:

The shop specialises in tropical fruits, **such as** pineapples, mangoes and papayas. (... for example, pineapples, mangoes and papayas.)

Countries **such as** Sweden have a long record of welcoming refugees from all over the world.

Such as is similar to like for introducing examples, but it is more formal, and is used more in writing than like:

She has worked in several countries where English is spoken as a first language, **such as** Australia, New Zealand, Canada and so on. (or, less formal, ... **like** Australia, New Zealand, Canada and so on.)

We don't use as on its own to introduce examples:

Young kids these days seem to love 1960s rock bands, such as the Beatles, the Kinks or the Rolling Stones.

Not: ... to love 1960s rock bands, as the Beatles ...

We don't use such as when we compare things:

The group from Dublin all wore green, white or gold t-shirts, like the colours of their national flag.

Not: ... such as the colours of their national flag.

We can use so with an adjective or adverb to make it stronger.



ADJECTIVES AND ADVERBS

*It's so hot today!*

*She looks so young in that photo.*

*He walks so slowly. It's so annoying!*

If we are using the comparative form of the adjective or adverb, we use so much to make it stronger.

*They were so much more innocent when they were younger.*

*I work so much more quickly when I can concentrate.*

With a noun or adjective + noun, we use such to make it stronger.



NOUNS

*You're such an angel!*

*It's such a hot day today!*

*They're such lovely trousers. Where did you buy them?*

However, when we use *much*, *many*, *little* and *few* with a noun, we use *so* to make it stronger.

*There are so many people here!*

*I've had so little time to myself this week.*

We often use these so and such structures with that and a clause to say what the result is.

*It was so cold that the water in the lake froze.*

*He was such a good teacher that we all passed the exam.*

*There's so much noise that I can't think!*



**SAYING THE RESULT**

1. It was  a beautiful painting that she decided to hang it in the living room.
2. There are  many things to do before we move house!
3. You planned this essay  much more carefully this time. Well done!
4. It's  a hassle when you lose your wallet, with all the things you have to cancel and replace!
5. It was  kind of him to help me that I bought him some flowers to say thank you.
6. I thought this season was  much better than the last. I watched all the episodes in one weekend!
7. I've never had  hard-working students before!
8. They go to their local restaurant  regularly that all the staff know their names.

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# Marina ABRAMOVIĆ

Born 1946 Abramovic is a Serbian conceptual and performance artist. Her work explores body art, endurance art, the relationship between the performer and audience, the limits of the body, and the possibilities of the mind. Being active for over four decades, Abramović refers to herself as the "grandmother of performance art". She pioneered a new notion of artistic identity by bringing in the participation of observers, focusing on "confronting pain, blood, and physical limits of the body". In 2007, she founded the Marina Abramović Institute (MAI), a non-profit foundation for performance art.

*"I cannot do anything without an audience, I need their energy." Marina Abramović*



## **An artists biography. Identify key information to consider :**

- Context: Artists gender, age, are they contemporary or does their work span different eras. Consider their background and how it has shaped them; their ethnicity, religion, social economic background, political views, nationality.
- What materials or medium do they work with.
- What motivates their work? Identify direct quotes that outline artists approach and intentions.
- Collaboration, who have they worked with or had projects commissioned by
- Public response, commercial success, legacy

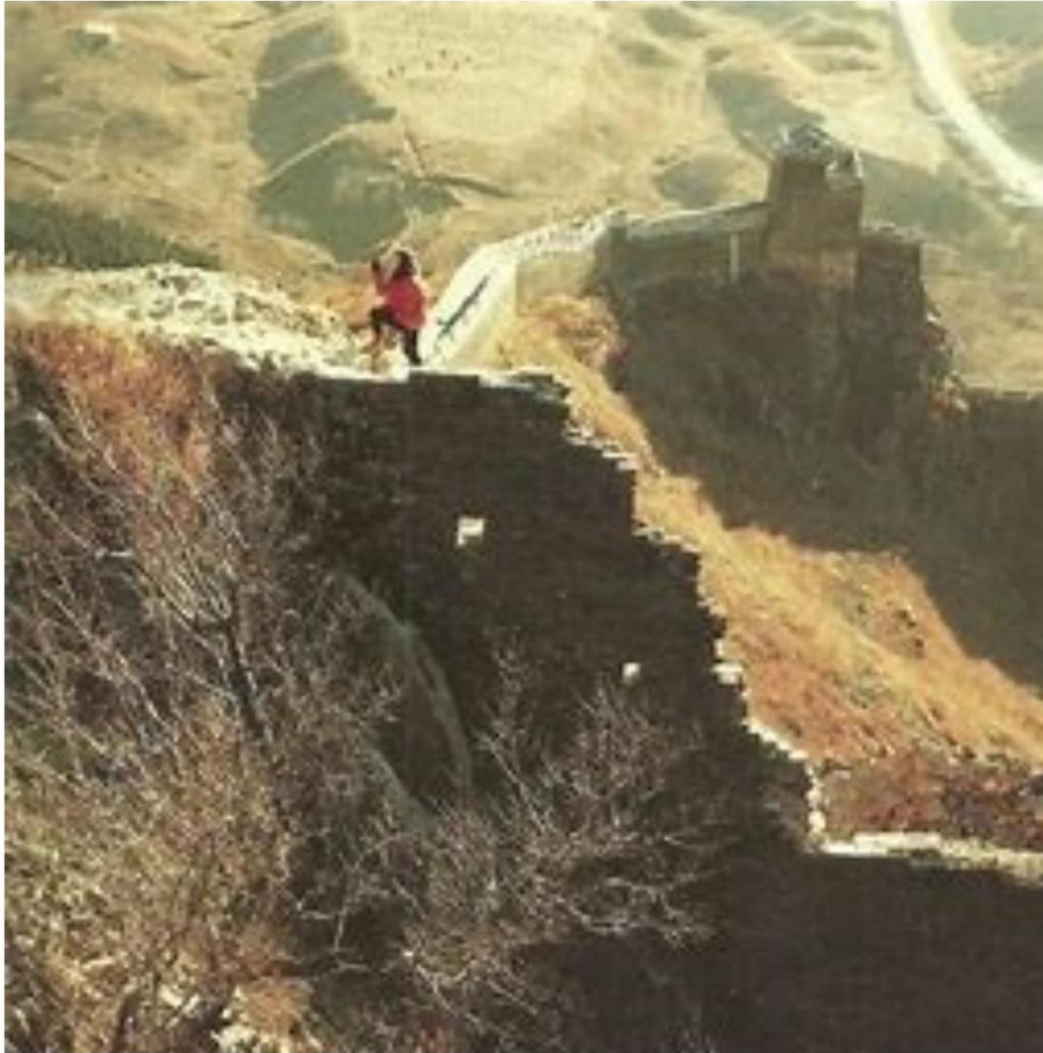
In 1976, after moving to Amsterdam, Abramović met the West German performance artist Uwe Laysiepen, who went by the single name Ulay. They began living and performing together that year. When Abramović and Ulay began their collaboration, the main concepts they explored were the ego and artistic identity. They created "relation works" characterized by constant movement, change, process and "art vital". This was the beginning of a decade of influential collaborative work. Each performer was interested in the traditions of their cultural heritage and the individual's desire for ritual.



***Rest Energy*** is a 1980 performance art piece Four minutes in duration, Abramović has described it as one of the most difficult pieces she has ever done, saying

*I was not in charge. In Rest Energy we actually held an arrow on the weight of our bodies, and the arrow is pointed right into my heart. We had two small microphones near our hearts, so we could hear our heartbeats. As our performance was progressing, heartbeats were becoming more and more intense, and though it lasted just four minutes and ten seconds, I'm telling you, for me it was forever. It was a performance about the complete and total trust.*

# Lovers



In 1988, after several years of tense relations, Abramović and Ulay decided to make a spiritual journey that would end their relationship. They each walked the Great Wall of China, in a piece called *Lovers*, starting from the two opposite ends and meeting in the middle. As Abramović described it: "That walk became a complete personal drama. Ulay started from the Gobi Desert and I from the Yellow Sea. After each of us walked 2500 km, we met in the middle and said good-bye." She has said that she conceived this walk in a dream, and it provided what she thought was an appropriate, romantic ending to a relationship full of mysticism, energy, and attraction. She later described the process: "We needed a certain form of ending, after this huge distance walking towards each other. It is very human. It is in a way more dramatic, more like a film ending ... Because in the end, you are really alone, whatever you do."

## *The Artist Is Present*: March–May 2010

From March 14 to May 31, 2010, the Museum of Modern Art held a major retrospective and performance recreation of Abramović's work, the biggest exhibition of performance art in MoMA's history, curated by Klaus Biesenbach.

During the run of the exhibition, Abramović performed *The Artist Is Present*, a 736-hour and 30-minute static, silent piece, in which she sat immobile in the museum's atrium while spectators were invited to take turns sitting opposite her. Ulay made a surprise appearance at the opening night of the show.

Abramović sat in a rectangle marked with tape on the floor of the second floor atrium of the MoMA; theatre lights shone on her sitting in a chair and a chair opposite her. Visitors waiting in line were invited to sit individually across from the artist while she maintained eye contact with them. Visitors began crowding the atrium within days of the show opening, some gathering before the exhibit opened each morning to get a better place in line. Most visitors sat with the artist for five minutes or less, while a few sat with her for an entire day.



# THE ABRAMOVIĆ METHOD

In a world of constant distraction, taking the time to connect to ourselves and to others is becoming a challenge. The Abramović Method is an opportunity to be in silence and connected with the present moment. The Method is a synthesis of Marina Abramović's research and experience over the course of her 55-year career. It is an exploration of being present in both time and space.

## Origins of the Abramovic Method

### *Presence and Nothingness*

Abramović credits her foundational understanding of presences to her experience with **Aboriginal tribes in Australia**. In 1980, through a grant Abramović and Ulay traveled to southwest of Central Australia to live with the nomadic Pitjantjatjara tribe. The two immersed and embraced the ways of tribal life. Over time with nothingness and the emptiness of the desert, removed from city life, Abramović felt overwhelming lightness and happiness and her senses were heightened.

Abramović also found a strong connection with meditative repetitive tasks as part of a process of changing consciousness. **This started with a three-month period where she lived in a Tibetan community in India making 'tsa-tsas,'** small buddhas moulded from clay:

*"You make thousands of little Buddha images by putting in eight hours of labour per day. You may make a thousand or a million. Then the next three months labour of this sort is done in running water and you don't see any result because it is invisible. In the first sort you can see the result and touch it but for the water there is nothing. The result is not important. It is the process that matters. It's about the physical preparation, the labour and the merit that lets us get close to the portal and open it." - Marina Abramović*

<https://www.mai.art/the-abramovic-method>



[Video Link](#)

**“I developed these workshops over 40 years of teaching, in order for my students to prepare for long durational performance. They provide a reset for the body and give a set of tools to manage the challenges of the mind. These skills are universal. The workshops are now open to anyone, in any discipline.”**

**— Marina Abramović**

[https://www.youtube.com/watch?v=-paQI-KQglM&embeds\\_referring\\_euri=https%3A%2F%2Fwww.mai.art%2F&source\\_ve\\_path=OTY3MTQ](https://www.youtube.com/watch?v=-paQI-KQglM&embeds_referring_euri=https%3A%2F%2Fwww.mai.art%2F&source_ve_path=OTY3MTQ)

Abramović has described the steps as follows: *For each workshop, I would take between twelve and twenty-five students outdoors, always to a place that was neither too cold nor too hot, never uncomfortable, and, while we fasted for three to five days, drinking only water and herbal teas, and refraining from speaking, we would do various exercises.*

Some examples:

- **BLINDFOLD:** Leave home and go to the forest, where you are blindfolded, then try to find your way back home. Like a blind person, an artist needs to learn to see with his or her whole body.
- **LONG WALK IN LANDSCAPE:** Start walking from a given point, proceeding in a straight line through the landscape for four hours. Rest, then return along the same route.
- **WALKING BACKWARD:** Walk backwards for four hours, while holding a mirror in your hand. Observe reality as a reflection.
- **FEELING ENERGY:** With your eyes closed, extend your hands in front of you toward another participant. Never touching the other person, move your hands around different areas of their body for one hour, feeling their energy.
- **SLOW-MOTION EXERCISE:** For the entire day, do everything very slowly: walking, drinking water, showering. Peeing in slow motion is very difficult, but try.



**Choose one of the above examples. If you were to participate in the Abramovic workshop which would you choose and why? Can you imagine what you might learn, how might it be challenging or frustrating? Write a short text exploring this and share it with another student.**

## Can the Marina Abramović Method change your life? Harriet Lloyd Smith

Lady Gaga and Jay-Z are among those who have followed the Abramović Method to reach higher creative consciousness. Now, the artist's iconic approach has been translated into a series of instruction cards for all. If you don't try, you'll never know.

6 The path to creative transcendence has never been a clear one, but no one has come quite as close to forging it as Marina Abramović. The Serbian artist and titan of performance art has spent the last half-century stretching the human body to breaking point, offering herself as an object of experimentation for audiences, and eroding the seal between body and soul. Through staggering performances, she's subjected her body and mind to distressing symbolic rituals, reconfiguring the thresholds of pain, endurance and suffering.

10 Among these, *The House With The Ocean View* (2002) at Sean Kelly Gallery, for which Abramović lived, entirely exposed, on three raised platforms for 12 days with no food and only water. And lest we forget *The Artist Is Present* (2010), in which she sat motionless for at eight hours per day over three months, engaged in silent eye contact with hundreds of strangers, and some friends, one by one. More recently, the artist dominated London with a multifaceted homage to soprano Maria Callas.

14 Her interest in participation is cemented in the so-called Abramović Method, an approach conceived by the artist to engage the public with participatory exercises to conjure 'inner strength, concentration and endurance' to confront life's challenges. The method blends radical contemporary art with self-help, making the otherworldly connotations of transcendence feel jarringly down to earth. Last year, as part of a year-long collaboration with file sharing platform WeTransfer, the artist unveiled a digital manifestation of The Abramović Method available 24/7 to the platform's 80 million-strong global community.

19 Now, this famed method is being made available as a set of physical instruction cards published by Laurence King. Created by Abramović and arts and fiction writer Katya Tylevich, the 30-card set makes some ambitious and alluring promises: to 'purge your mind of all unnecessary distractions and anxieties' and 'unleash your creativity'. So what's on the cards? For starters, you might try 'complaining to a tree', in which you 'Choose a tree you like. Put your arms around the tree. Complain to the tree', for 15 minutes. If tree-hugging isn't your jam, perhaps you could try 'holding a mutual gaze' with a willing partner? Or 'releasing static electricity through a strand of your hair?' (there's a first time for everything).

In 2023 Marina Abramovic will present a solo exhibition at the Royal Academy in London, and become the first female artist in the institution's 250-year history to occupy the entire gallery space with her work.



# Yoko Ono



Yoko Ono 小野 洋子, born February 18, 1933 is a Japanese multimedia artist, singer, songwriter, and peace activist. Her work also encompasses performance art and filmmaking.

Ono grew up in Tokyo and moved to New York City in 1952 to join her family. She became involved with New York City's downtown artists scene in the early 1960s, which included the Fluxus group, and became well known in 1969 when she married English musician John Lennon of the Beatles, with whom she would subsequently record as a duo in the Plastic Ono Band.

Ono began a career in popular music in 1969, forming the Plastic Ono Band with Lennon and producing a number of avant-garde music albums in the 1970s. She achieved commercial and critical success in 1980 with the chart-topping album *Double Fantasy*, a collaboration with Lennon that was released three weeks before his murder, winning the Grammy Award for Album of the Year. To date, she has had twelve number one singles on the US Dance charts, and in 2016 was named the 11th most successful dance club artist of all time by Billboard magazine.



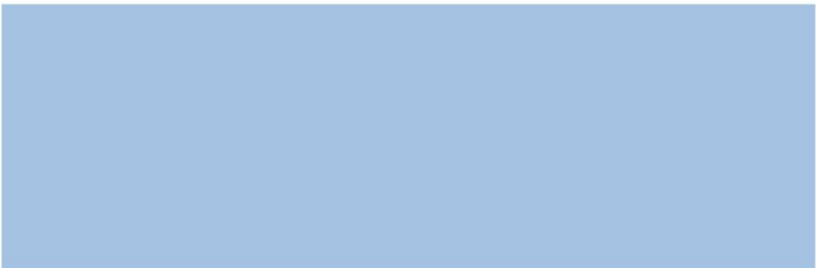
## [Cut Piece Video Link](#)

In 1964, Ono presented *Contemporary American Avant-Garde Music Concert: Insound and Instructure* at Yamaichi Hall, Kyoto. As part of the concert, Ono performed *Cut Piece* for the first time. She sat silently onstage wearing her best suit while the audience cut away pieces of her clothing.

Before returning to New York in 1964, Ono held a farewell concert at Sogetsu entitled *Strip Tease Show*, featuring *Cut Piece*, *Bag Piece* and *Striptease for Three*. To 'strip', she explains, means 'not to reveal to others' but to 'discover something hidden in humans' and a 'stripping of the mind'. The idea of exploring one's self united many of the pieces Ono presented at her Japanese concerts.

Yoko Ono *Cut Piece* 1964, photographed 11 August 1964

Documentary and film extracts. Note taking, writing an artist biography.

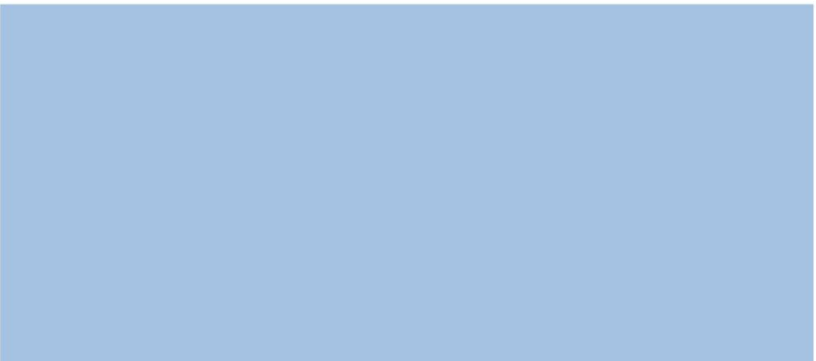


### Marina Abramovic: The Artist Is Present

2012 · Documentary/Historical drama · 1h 39m



[Video Link](#)



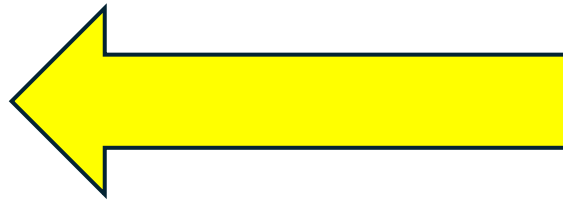
[Video Link](#)



**An artists biography. Identify key information to consider :**

- Context: Artists gender, age, are they contemporary or does their work span different eras. Consider their background and how it has shaped them; their ethnicity, religion, social economic background, political views, nationality.
- What materials or medium do they work with.
- What motivates their work? Identify direct quotes that outline artists approach and intensions.
- Collaboration, who have they worked with or had projects commissioned by
- Public response, commercial success, legacy

Choose one of the artists and respective videos to watch and take notes. Can you address the following themes?



# Biographical writing

An artists biography. Identify key information you consider important in how we contextualise a visual artists work and career :

- **Context:** Artists gender, age, are they contemporary or does their work span different eras? Consider their background and how it has shaped them; their ethnicity, religion, social economic background, political views, nationality.
- **Subject:** What is there work about/ what motivates their work? Are they representing or speaking to a particular community or public. Identify direct quotes that outline artists approach and intensions.
- **Key artworks/ projects:** Identify and reference examples of their work.
- **Techniques:** What materials or medium do they work with. Do they self identify as a painter, performance artist, etc
- **Collaboration:** who have they worked with or had projects commissioned by i.e. institutions , private collections
- **Legacy:** Public response and critics response commercial success. Your personal response.

**Exercise 1:** Identify sections of text within the example biography of *Marina Abramovic* which provide information for each of the six themes detailed here.

## Biographical writing examples

Marina Abramović Hon RA (b. 1946)

Biography from Royal Academy website.

Since the beginning of her career in Belgrade during the early 1970s, Marina Abramović has pioneered performance as a visual art form. She created some of the most important early works in this practice, including *Rhythm 0* (1974), in which she offered herself as an object of experimentation for the audience, as well as *Rhythm 5* (1974), where she lay in the centre of a burning five-point star to the point of losing consciousness. These performances married concept with physicality, endurance with empathy, complicity with loss of control, passivity with danger. They pushed the boundaries of self-discovery, both of herself and her audience. They also marked her first engagements with time, stillness, energy, pain, and the resulting heightened consciousness generated by long durational performance.

The body has always been both her subject and medium. Exploring her physical and mental limits in works that ritualise the simple actions of everyday life, she has withstood pain, exhaustion and danger in her quest for emotional and spiritual transformation. From 1975-88, Abramović and the German artist Ulay performed together, dealing with relations of duality. She returned to solo performances in 1989 and for *The Artist Is Present* (2010) she sat motionless for at least eight hours per day over three months, engaged in silent eye-contact with hundreds of strangers one by one.

Abramović was one of the first performance artists to become formally accepted by the institutional museum world with major solo shows taking place throughout Europe and the US over a period of more than 25 years. Her first European retrospective 'The Cleaner' was presented at Moderna Museet in Stockholm, Sweden in 2017, followed by presentations at the Louisiana Museum of Modern Art in Copenhagen, Denmark, Henie Onstad, Sanvika, Norway (2017), Bundeskunsthalle, Bonn, Germany (2018), Centre of Contemporary Art, Torun (2019), and Museum of Contemporary Art Belgrade, Serbia (2019). The artist's operatic project '7 Deaths of Maria Callas' debuted at the Bayerische Staatsoper, Munich, Germany in 2020, and toured to Palais Garnier, Paris, France and the Greek National Opera, Athens, Greece in 2021. Further performances are scheduled for spring 2022 at Deutsche Oper Berlin, Germany (8-10 April) and Teatro di San Carlo, Naples, Italy (13-15 May). In 2023, Abramović will be the first female artist to host a major solo exhibition in the Main Galleries of the Royal Academy of Arts in London.

Abramović has participated in many large-scale international exhibitions including the Venice Biennale (1976, 1997) and Documenta VI, VII and IX, Kassel, Germany (1977, 1982 and 1992). She has also established the MAI (Marina Abramović Institute) to support the future exploration and promotion of performance art.

**Writing, exercise 2:**

Use the template below to help you structure and write an artist biography. Choose either Yoko Ono or Marina Abramovic. Use your notes from the video and the slides from today's lesson PDF.

Context: *(If appropriate indicate what motivated you to choose this artist)*

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Subject:

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Key artworks/ projects:

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Techniques:

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Collaboration:

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Legacy: *(If appropriate indicate the impact their artwork has had on you personally.)*

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