What was your inspiration for this piece?

For this piece, I used four different techniques in order to show a varying change in the make-up of the landscape picture I took. The first picture on the top left corner is meant to capture what the eye sees, a beautiful natural environment from one perspective angle. However, the piece to the immediate right top corner is meant to induce the five senses and liven them with a fresco, yet disturbing use of color, the violent burgundy red and antagonistic use of brown and orange to show an immediate change in the landscape and perhaps in the outlook of what we, the spectator think we are seeing. The third image of the landscape on the bottom left corner is now slightly distorted, made to look as if giant surges of waves are about to crash into the mainland, in what looks like a colossal tsunami. This is a metaphorical representation that suggests the reaction against previous conceptions of art, thus making my piece into a four part melodrama, each picture holding a new form of expression. I was mostly inspired by Francisco Goya, the father of Romanticism. Among others, Theodore Gericault’s *Raft of Medusa*, JMW Turner’s *Snow Storm: Hannibal and his army crossing the Alps* and Charles Emile Jacque’s famous landscape etchings were also a pivotal inspiration for the second portion of the landscape scene on the bottom right corner that I named re-incarnation in etching. I tried to placed myself in the psychological mindset of a Romanticism artist and found that they all viewed their art as an outlet for the human condition, which can be linked through emotion and expression.

Why you did you chose that particular approach to looking at the landscape?

I am a Brazilian native and wanted to share some of the scenic landscape of my country. I was recently in Rio de Janeiro visiting my family and friends. My father and I both share a love of photography. In fact, I recently gave him a high definition Canon EOS as a gift. We were able to use it for our many adventures. We were able to capture the flowing water of a waterfall, the starry night skies, and the magnificent grandeur of the mountains and the beaches. However, none were quite as grand as the Corcovado Mountain, the tallest mountain with the Jesus the Redeemer statue ironically overlooking the favelas (slums) at the bottom. The idea for erecting such a large statue on top of the Corcovado was first suggested in the mid-1800s, when a Catholic priest named Pedro Maria Boss requested financing from Princess Isabel to build a large religious monument. In choosing the tragedy as subject matter for this piece, it is to remind myself and others that there is much despair and poverty that lies just beneath the surface of the paralleled world we all live in. This piece retains elements of the traditions of romantic painting, in its religious and nationalist subject matter and its dramatic presentation; it represents a break from the calm and order.