



WHO LOVES THE SUN

WHO LOVES THE SUN

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ABSTRACT

My paintings are a roadmap to the different ways I have found healing within my life. Finding connections to external stimuli, such as the sun, gave me the strength to go inwards. While examining my own inner workings, I became ready to extend myself to others more deeply. Painting has become an extension of how I understand the world around me.

My thesis artwork is centered around my love of the sunlight that falls on the landscapes of my hometown, that nourishes my beloved cactus that lives in my front yard, and illuminates the objects I find while scouring the beach. These muses lead me back into a connection with myself. I have made paintings that display radiating checkerboard patterns, which serve as a language for talking about differences in how people think. My thesis work also includes paintings and quilts that record the lost and found objects that I have collected on the coast.

Some of my paintings also explore an internal connection with the self that can sometimes feel external. These paintings are related to my feeling of separation between who I once was and who I am today. The paintings feature two iterations of the same person, to symbolize past and present versions of themselves. The contrast between the abuse and the benevolent tenderness I have experienced in my life sometimes leaves me feeling like these two experiences could not have both existed within the same person. These paintings focus on a feeling of disconnection and the recognition that a person will always in some way carry the burdens of the past.

DEDICATION

This thesis is dedicated to my parents, John and Ania Janes. Most parents aim to incite creativity into their children, but as time passes, most young artists are expected to replace the paintbrush with a more traditional career path. The immense support from my parents throughout my life is what gave me the confidence to further pursue my education and practice of the arts.

Thank you, Mom and Dad, for nurturing my love of painting.

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WHO LOVES THE SUN

DESCRIPTION

The duality of self along with the healing nature of sunlight inspire my paintings. Several years ago, I found myself sitting in the sunlight on a beautiful beach, along the Southern California coast. Though my surroundings were picturesque, my mind was morbid. The rays of sun were holding me together, as I reflected on a relationship that had turned abusive. On this beautiful beach, I wondered how my once extroverted personality had deteriorated into a numb husk of who I once was. It was difficult to understand how I ended up in this situation, and even harder to visualize a way out.

In that moment, I began to draw with my finger in the sand. Aimless squiggles turned to words that described what I wanted for my life. It almost felt like each word I wrote into the sand was a wish I was casting into an intangible well. I watched how the sunlight cast shadows onto the divots I carved in the sand. Although I had come to terms with the pain I had experienced, it was hard to confidently see myself in a life without it.

Although it took years, I finally got out of that increasingly bad situation and began living the life that I had wished for years prior. These experiences were extremely difficult, but ultimately lead to invaluable learning and growth. My life now aligns with what I wrote in the sand so long ago. My two lives couldn't be more different. Now, I find it hard to remember the dark times. I often feel as though I have been two people. The duality of circumstance and mindset, between then and now, has led me to a fascination with the differing versions of ourselves throughout our lives.

Some of my thesis paintings are dedicated to exploring the polarity between past and present. These paintings display two depictions of the same figure to illustrate different

versions of oneself. The twin figures are lit by natural sunlight and set in natural environments such as costal rock formations or mountainside creeks. The figures are dressed in bathing suits to reflect my experience of growing up by the beach, heavily influenced by



Fig. 1. Kayla Janes, *Gemini I*. 2022. Oil on Panel. 30" x 40".

California's surf culture. The bathing suits also reflect a sense of vulnerability that comes with a near nude body, mirrored by a sense of introspection within the figure's demeanor. These figurative paintings comment on how each of us responds to the world differently based on our experiences.

Almost everything we have experienced in our lives leaves an impression, changing how we view the world. In these paintings, I sometimes use a braid as a visual metaphor to connect the two figures, which represent two sides of self. Sometimes, I feel like my past self who experienced persistent abuse is an entirely different person from who I am now. Implementing this braid into my paintings is a reminder, for good and for bad, that there is a connection between my past and present forms. The braid symbolizes emotional baggage and a tie to the lessons I've learned. It can also serve as a channel of hindsight or of hope.

Gemini I (Fig. 1) embodies the duality within the self. This painting shows two renderings of the same woman on an ambiguous rock near the coast. The figures are drenched in golden hour sunlight and are wearing bathing suits. It might seem as though they are sunbathing before taking an evening dip in the sea. This narrative is interrupted by a braid, keeping the two figures' heads tethered one to another. One figure's gaze meets the viewer, while the other figure looks out to what could be the horizon. While the two figures are the same person, the slight variation of pose and gaze allude to different mindsets. The figure looking directly at the viewer is a person in the present. She is grounded and maintains a connection to the outside world by casting her gaze directly at the viewer. The figure behind her is attending to something out of frame. The viewer cannot see what she is looking

at, because she is reminiscing on her past.

The second painting in this series, *Gemini 2* (Fig. 2), depicts a double self-portrait set in a body of water in the mountains. The water looks serene and beautiful, but in this painting the water also symbolizes a fear of not being able to escape. One figure is wading in the water of the creek while the other figure sits on the rock above, feeling the water with just her fingertips. Instead of a braid linking the figures together, the water is the connecting force in this painting. The figure in the water embodies a form of myself from the past. While wading in the water, she is reaching for the rock in front of her to illustrate a feeling of hope for the future. The figure sunbathing on the rock above is in the present. Even though she is



Fig. 2. Kayla Janes , *Gemini II*, 2023 , , Oil on Panel, 40" x 60".

sitting on the land, she attempts to reach out and dip her hand in the water. Her body language shows her connection to the version of herself from the past. These paintings

explore my internal environment, but the canyonlands and beaches where I grew up play an equal role in my paintings.

Other of my thesis paintings focus on the environment around me and how I relate to it. They are mostly landscape paintings, still lifes including plants, and sometimes portraits of



Fig. 3. Kayla Janes, *Cress Street Study*, 2022, Oil on Panel, 5" x 7".

the people I love. I paint sun-drenched subjects in *alla-prima* to highlight the vibrancy I see in the world around me. For example, in *Cress Street Study* in Fig. 3, I was interested in the chromatic shifts from light to shadow on the sand. This is set on one of the beaches near my home in Laguna Beach, CA. Coming to this beach has not only strengthened

my connection to the environment but has also allowed me to connect with my community and form long-lasting relationships.

Some of these paintings have a distorted checkerboard pattern interacting with the subject as shown in *The Gray Area* (Fig. 4). This graphic pattern pays homage

to my life growing up within the Southern California surf and skate community. It is a pattern I have seen for my entire life on the Vans shoes of my peers. It has now made its way into my painting. This portrait of my partner Dante was the first appearance of a checkered pattern in my work. When I was painting this portrait of him, I was thinking about how similar we are, but how differently we



Fig. 4. Kayla Janes, *The Gray Area*, 2022, Oil on Panel, 12" x 18".

view the world. We are both artists—he is a graphic designer, and I am a painter. Although we have both taken creative careers, I see graphic design as very logical, while painting is more intuitive. Dante thinks in absolutes. In contrast, I think in more impartial ways. I wanted to find a way to communicate in paint how mindsets like ours differ. I took the rigid checkerboard pattern, which is typically black and white, and made it into a curved organic pattern, utilizing colors that were already in the background. An unvarying pattern with maximal contrast became a flexible organization of shapes.

I continued to develop this checkerboard theme with paintings like *A Plate of Oranges Disguised as the Sun* (Fig. 5). It shows a plate of blood oranges illuminated by the

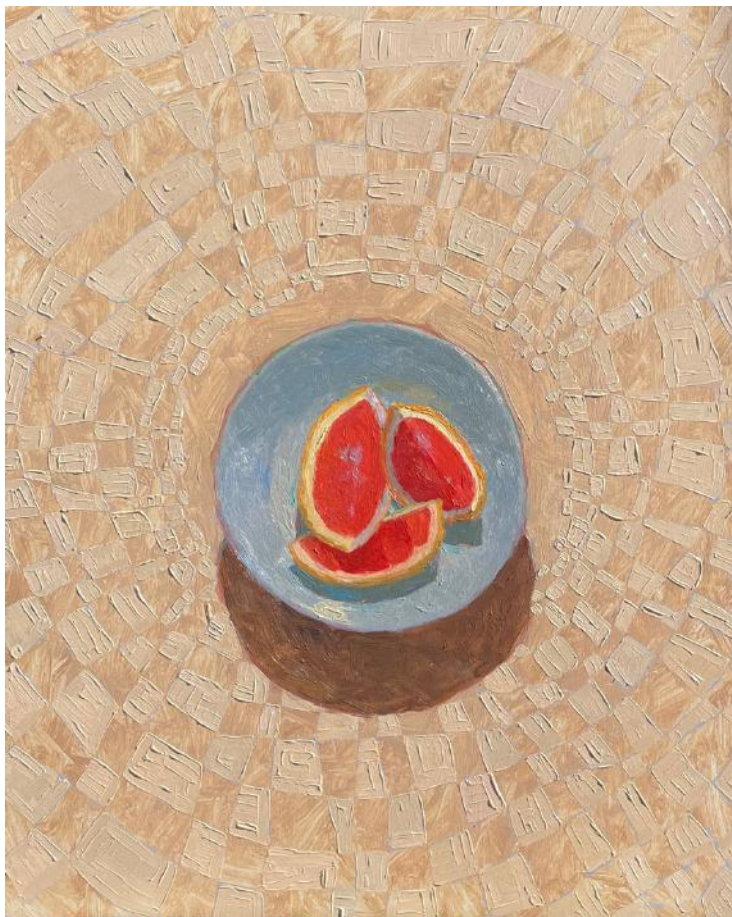


Fig. 5. Kayla Janes, *A Plate of Oranges Disguised as the Sun*, 2022, Oil on MDF Board, 14" x 20".

sunlight above. When I took the reference photo of these oranges, the way the sunlight lit the oranges inspired me to paint them. The plate of oranges became a symbol for the sun because of the light they were emitting. I added the radial checkerboard pattern to further push the idea that the plate of fruit reminded me of the sun.

My family always joked that I was cold-blooded because no matter where we were, I could

be found basking in a sliver of sunlight. The ever-shinning sun and dynamic ocean that I grew up in have informed the paintings I make. The community of water people I have surrounded myself with seem to share a connection to the coastlines in profound ways. There is a certain sacrifice that each person in this community makes in order to connect with something greater that lays at the water's edge. Things that seem undesirable, like waking up before dawn or subjecting yourself to frigid waters, are enjoyable to those with the itch that only the ocean can scratch.



Fig. 6. Kayla Janes, *Lost and Founds*, 2023, Gouache on Paper, 4.5" x 7".

My connection to the ocean led to a deeper exploration of the effect that humans have made onto our ecosystem. I have accumulated a collection of shells and objects found on the beach at the water's edge during low tide. I found it fascinating that some were mollusk-made, and some were human-made. This idea led to the painting *Lost and Founds* (Fig. 6). It was the first of a series illustrating how lost pieces of trash and found shells are inhabiting the same space on our beaches. Before I painted *Lost and Founds*, I arranged the found objects into a unique composition. Among

the mollusk shells there is a piece of sea glass and a domino. The series is designed to question how all these inconsistent objects are related. This series is composed by using an overhead perspective to replicate my aerial perspective when I was picking the objects up on the beach. Though the *Lost and Found* series touches on the disappointing impact we have had on our environment, I want to paint it in a beautiful way. This series is full of sun-

drenched saturated marine treasures. It is my goal to paint the objects with the same level of delightfulness, whether it is a piece of pollution or a rare shell.

The domino reappears in *Lost and Founds 2* (Fig. 7). My partner found the domino when we were doing a beach-cleanup one day, and the domino now serves as a symbol for him. The domino is an ode to his heritage from growing up in Puerto Rico. Playing dominos is a cultural staple on the island. Sea glass is also a constant in this series because of my nostalgic attachment to collecting it. Dante and I have enjoyed scouring the coastlines for our favorite colors of sea glass. It

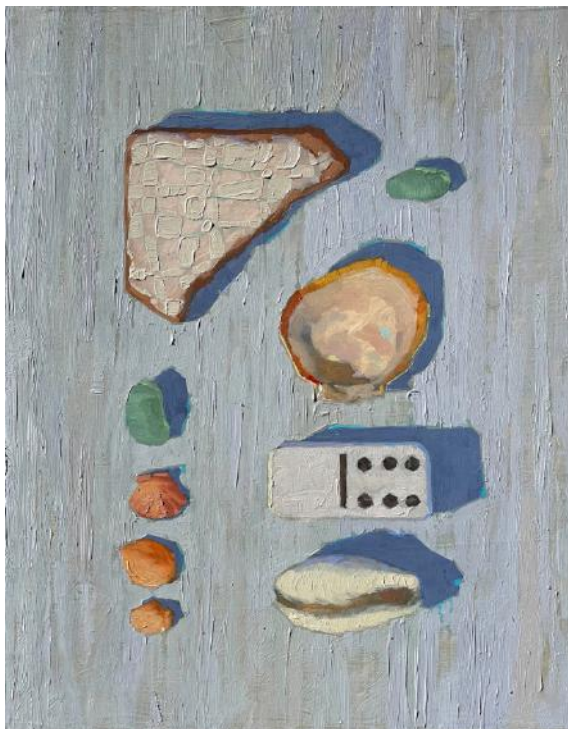


Fig. 7. Kayla Janes, *Lost and Founds 2*, 2023, Oil on Panel, 8" x 10".

seems that sea glass is the only man-made object that is respected among collectors on the beach. Maybe that is for the salt-water and abrasion induced transformation that the glass undergoes?

As I grew more and more fascinated with collecting marine objects, my approach to depicting them shifted. I was starting to grow tired of my customary painting support, a typical rectangular panel. I searched for a way to highlight the importance of California culture on my work and decided to try combining my checkerboard theme with my newfound exploration of found objects. This led to a prototype for a new way to composite the subjects.

Founds is a quilted approach to oil painting. Though this is an exploratory piece, the painted parts illustrate two halves from one clam shell, which touches on a similar theme to my *Gemini* series.

For me, painting is a way to document the world as I see it. The connection to self and connection to the environment are prevalent themes that can be found in all of my paintings. The



Fig. 8. Kayla Janes, *Founds*, 2023, Oil paint/ Embroidery thread/ Indigo Dye on Canvas, 9" x 9". 2023.

cumulative experiences in my life simultaneously inform my paintings. My past hardships contrast with the overwhelmingly beautiful subjects of my paintings. Through my artistic exploration, I have learned that I am a collector, both of memories and tangible goods.

RESEARCH

Sunlight is present in all my artwork. I am drawn to the radiance that my subjects hold when drenched in natural light. Spending time out in the sun helps me maintain my zest for life. I grew up in Southern California, where the sun is seemingly ever-present. On the days that the sun didn't appear, I yearned for it in ways that others around me didn't. I didn't fully understand my connection with the sun, until I began to use it as a medicine. Sitting in

the sun has served as a catalyst in my own healing. When circumstances in my life become difficult or even when I simply feel disconnected, letting the rays of sun flutter on my skin brings me back to myself. Whether I am painting botanicals, shells, or figures contemplating their place in time, the bright sunlight unifies my paintings.

The sun is essential to life on Earth, and it only makes sense that it would affect people in great ways. Basking in the sunlight can feel healing. Studies described by Rachel Nall in the online article “What are the Benefits of Sunlight?” show that spending time in the sun has several health benefits. In addition to the sun’s aid in uplifting mood and energy levels, Nall states that getting sunlight has also been linked to better sleep, lower blood pressure, and decreased inflammation. In recent studies, researchers have even found that certain cancers have been found consistently in patients with lower levels of Vitamin D, a vitamin that is released when skin is exposed to sunlight (Nall). The presence or lack of sunlight heavily affects a multitude of mental health conditions, as stated in the article “10 Benefits of Sun-to-Skin- contact” by Risa Kerslake. A lessened amount of sunlight has been linked to decreased levels of serotonin which can lead to depressive feelings. Seasonal Affective Disorder (SAD) is a condition caused by a lack of sunlight and is treated with a mix of medication and light exposure. When natural sunlight is unavailable, SAD is treated with artificial lights that were designed to emulate natural sunlight (Kerslake). As someone who experiences Seasonal Affective Disorder, I find this research validates the feelings I hold about the sun’s positive role in my life, and it explains why the sun’s presence feels like a necessity in my paintings.

My will to be in the sun has led me to gardening. My home, yard, and studio are busting with my botanical treasures. Just as the sun has played an important role in my artwork and healing, my connection to plants has provided me with similar insights. At first, I appreciated how plants took me out of my own head. Tending to life outside of myself made it easier to avoid the parts of myself that needed care. Eventually, the relationships I held with my plants gave me direct insights on how to tend to the pieces of myself that I was avoiding. The plants I cared for became mirrors, reflecting the growth I yearn for. In my paintings, plants serve as symbols for different states of my own being.

Painting the cactus in my front yard has become a sentimental experience for me. I was out on the town one night with my best friend when I found a small branch of a cactus that had fallen off of a larger plant. I decided to take it home and stuck it in a pot with dirt. For over a year, this cactus showed no signs of growth. At one point, it even began to rot, and my then-roommate



Fig. 9. Kayla Janes, *Cactus Study 1*, 2022, Oil on Panel, 10" x 10".

nudged me to throw it away. Then, this year I moved out of that non-ideal living situation and into a dream cottage by the sea with my partner. This was a substantial event for me because of the unprecedented peace I felt. I moved into a sundrenched home with a truly loving partner. It almost felt like I was a rootbound plant who had been repotted, and now had the room to grow. As I settled into this contrasting life, I noticed that this once-stagnant

cactus began to grow! It grew rapidly and spouted new branches out of nowhere. I felt that I needed to capture the growth through paintings, as seen in *Cactus Study 1* (Fig. 9).

Because this seemingly lifeless plant had come back to life while my life was undergoing amazing changes, I felt a connection to this cactus. It felt incredibly

serendipitous. In the article “How to Propagate Cactus: A Prickly Process,” Rachel Garcia explains the process of taking a piece of cactus, like I did, and getting it to grow roots in a new pot of soil. She explains the needs of cactus and the timeline for it to grow new roots in the dirt. I had unknowingly followed these directions and had provided the cactus with what was needed to establish it as a new

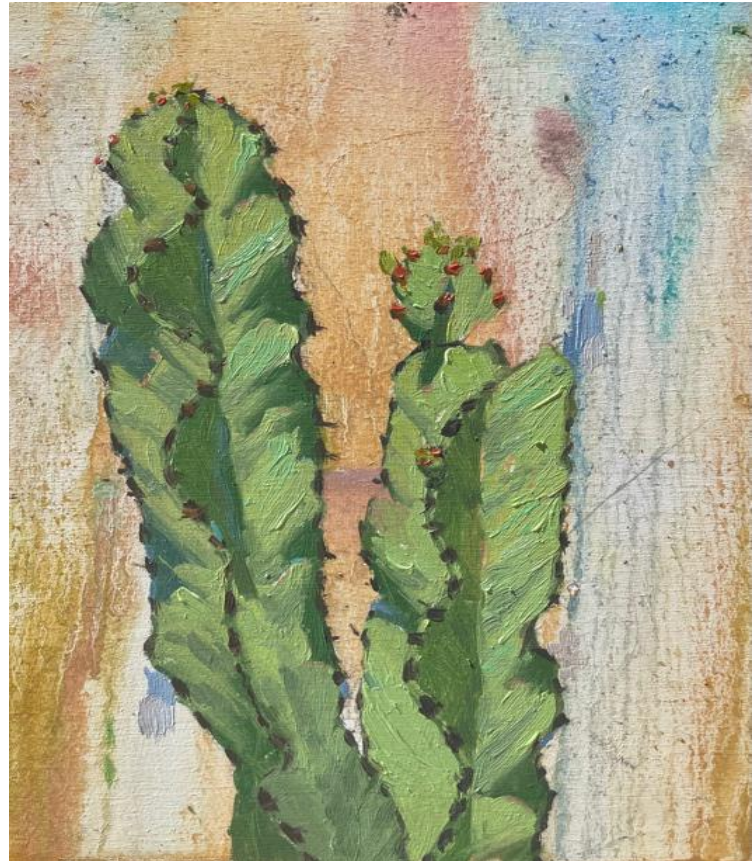


Fig. 10. Kayla Janes, *Cactus Study 2*, 2022, Oil on Panel, 8” x 10”.

plant. Garcia goes on to say, “The roots will keep growing, but you probably won’t see new stem growth for at least a year” (Garcia). This information was interesting because I just thought it was a miracle that the cactus started growing again. In reality, the cactus never stopped growing, I just couldn’t see the growth happening underneath the soil. Just as the cactus had everything it needed to eventually thrive, I have tried to provide the same to myself, in hopes that, in time, growth would occur. *Cactus Study 1* was the first time I painted the cactus. Then a few weeks later, a

brand-new growth sprouted as seen in *Cactus Study 2*. The cactus's new growth surprised me. I had assumed that when the cactus produced new growth, it would continue out from its



Fig. 11. Kayla Janes, *Self-Portrait as a Cactus*, 2022, Oil On Panel, 12"x 18".

preexisting limbs. Instead, the cactus produced a ton of new offshoots, teaching me how unpredictable growth is. I went on to make the painting titled *Self-Portrait as a Cactus*

(Fig. 11) to show how

I relate to this plant in my yard. The cactus is pictured growing in unnatural ways to reflect my ideas on the non-linear nature of internal growth.

In my early artistic career, I aimed to make realist paintings that left little room for artistic expression. As my goals for my paintings have changed, Wayne Thiebaud's expressive influence has grown more important to me. Thiebaud was an American painter who loved painting what was nostalgic to his childhood. I have neutral feelings about what he painted, but I am infatuated with how



Fig. 12. Wayne Thiebaud, *Jolly Cones*, 2002, Oil On Panel, Laguna Art Museum.

he painted these simple pleasantries. Using thick impasto textures and exaggerated color, he turned ordinary sugary treats into iconic objects. He applied paint so that it would take on the characteristics of the objects he depicted. For example, in *Jolly Cones* (Fig. 12), the ice-cream cones are painted with a texture that resembles melting dairy cream. The ground that the ice cream is sitting on is painted to resemble concrete on a hot summer day. From studying Thiebaud, I have learned to make my paint emulate the texture of my subjects.



Fig. 13. Kayla Janes, *Montage Plein Air*, 2022, Oil on Panel, 8" x 8".

Surface texture helps me create contrast in my paintings. A landscape can be a sedentary scene, but in *Montage Plein Air* (Fig. 13), I wanted to evoke more movement. Thiebaud used directional texture across the entire panel to create a harmonious composition. In this ocean scene, I used thick, directional strokes to give the illusion of a rough cliffside. Thiebaud exaggerated color and often found ways to sneak a highly

saturated brushstroke into his paintings. From studying his work, I began to experiment with adding hidden pops of color in transitions between light and shadow to express the vibrancy of my subjects. In *Montage Plein Air*, I emulated Thiebaud's sense of color by adding my own chromatic brushstrokes into this Laguna landscape. I want these exaggerated colors to come across to the viewer when the painting is examined up close to create a feeling of intimacy between the paint and the viewer.



Fig. 14. Brittany Mojo, *Untitled*, 2018, Ceramic.

surrounding the plate of blood oranges was influenced by Mojo's patterns. I placed this pattern in my own painting in a radiating motion to symbolize the sun's rays.

Carlotta Guerrero is a Spanish contemporary photographer who depicts unique aspects of modern femininity. Much of her work describes the communal nature of women and the idea of sisterhood. She captures the nude female figure in delicate and intimate ways. Women in her photographs appear empowered. Guerrero's

Brittany Mojo is a contemporary artist who makes large-scale ceramic vessels and overlays them with a smaller pattern. Her work appealed to me because of the contrast between her organic clay pots and the methodical, graphic patterns that are painted on the surfaces. I was particularly influenced by Mojo's use of checkerboard patterns like those on the vessel in Figure 14. In my painting *A Plate of Oranges Disguised as the Sun* (Fig. 15), the tan checkered background

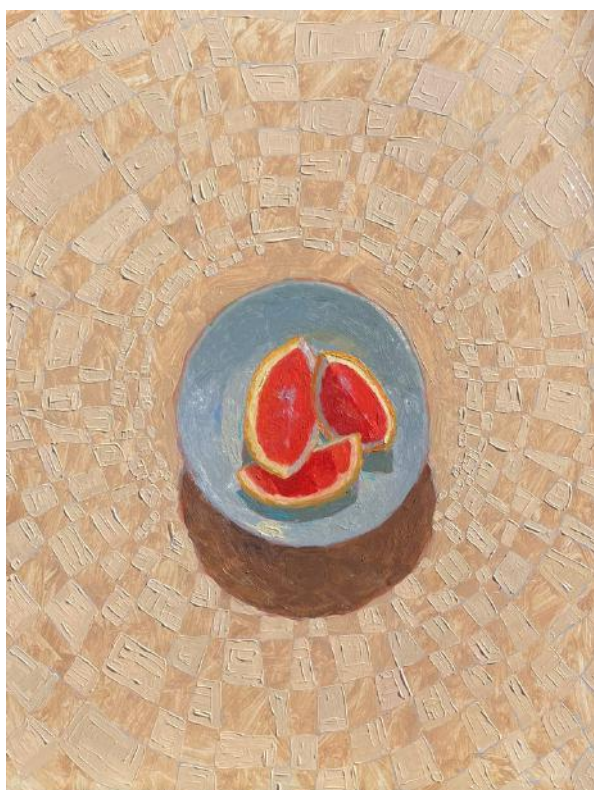


Fig. 15. Kayla Janes, *A Plate of Oranges Disguised as the Sun*, 2022, Oil on MDF Board, 14" x 20".



Fig. 16. Carlotta Guerrero, *Women of my Life*, 2020, Photography.

arrangement of figures has inspired the poses of my multifigure works. She directs the compositions of her photography in a way that flows naturally, even though the subjects are often in unnatural settings. Guerrero also depicts braids in her photography. In Figure 16, Guerrero is pictured in the foreground of her own photo, photographing an arrangement of female models. They all have a similar long braid

trailing down their back. This photo inspired my painting *Gemini I* (Fig. 1). I composed my painting with two figures, connected by one long braid. For me, this extended braid symbolizes the connection between the two sides of self.

My influences cover a range of media and subject matter, but all contribute to the aesthetic of my paintings. Each influence allows me to dive deeper into why I paint and help me discover how to achieve the techniques I strive for.

METHODOLOGY

As I go about my everyday life indoors, my body can grow accustomed to the lack of light and cooler temperature of the shade. It isn't until I step into the sunlight, that I remember how vibrant the sun's warmth can be. The contradiction between sunlight and shade is immense, as it can be observed through multiple human senses. In my paintings, I pay homage to the sunlight through chromatic temperature shifts, stark value differences, and figures engaged with sunlight. The contrast of sunlight and shade in real life informs the distinct ways I create contrast in my artwork.

The light hitting my subject is what gives me the first bit of inspiration when starting a new piece. When shooting my figurative reference photos, I pose my models in direct sunlight, usually near the beach or a body of water. I enjoy painting figures in rocky environments because of the visual juxtaposition of jagged rocks and supple skin.

Once I have developed the idea for the painting, I construct and prime my own panels. The building and priming process gives me ultimate control over the texture of my painting surface. When I start painting, I tend to overthink each artistic decision. The preparation of my surface humbles me and reminds me that any painting I am working on is just a piece of wood with colorful goop applied to it.

As I developed *Gemini I* (Fig. 1), I contemplated the meaning of a singular cohesive self. This painting personifies the idea of disassociation and questions the correlation between past and present selves. To emphasize that duality, I introduced complexity to the surface handling of paint. The foreground figure is depicted with higher contrast to create a



Fig. 17. Kayla Janes, *Gemini I* (In progress), 2022, Oil on Panel, 30" x 40".

grounded feel. The receding figure has thin washes overlaying her body to make her seem almost ghostly, as she represents the past.

The paint that forms the figure's flesh was built up, layer after layer, to highlight the softness of her skin. Textural variety is important in my work, and I wanted to contrast the thick skin tones with thin washes in the background. Once the first figure was placed in the painting, I covered the background in thin

transparent washes as shown in Fig. 17. Oil paint washes allow the white ground to show up underneath and create a wonderful, illuminated effect. To create the visual variety in a painting like *Gemini I*, I build up texture with credit cards or palette knives, creating the illusion that the paint is acting in the same way as the rocks in the real beach environment.

When I began painting *Gemini II*, I started by sketching the composition in a basic line drawing, and then I layered thin washes of oil paint. I thin out these first passes of oil paint with mineral spirits, so the paint resembles a watercolor. The transparency of these thin washes creates a visual contrast with the thick impasto paint that will be added in later layers. I create two-dimensional texture at this phase by letting my thinned-out paint drip down the panel (Fig. 18). I continue laying washes on top of these patterns, resulting in a visually diverse surface.

Once I have enough transparent paint textures, I layer increasingly thicker paint on top. My favorite part of my painting process is applying impasto paint via brush or palette knife. It is important that my paintings have little flecks of texture and color, so that they not only read well from far away, but also draw the viewer in for a closer look.

In the last few months of my thesis project, I began sewing paintings together with dyed canvas to make quilted artwork. This new direction started with a yearning to take my *Lost and Found* series beyond the classic still life format. Because I was painting objects found on the beach, I decided to prime raw canvas with clear gesso. This technique left me with a beige speckled



Fig. 18. Kayla Janes, *Gemini II* (in progress, detail), 2023, Oil on Panel,

surface that resembled sand. To represent the ocean, I dyed large pieces of the same raw canvas with natural indigo dyes. I wanted the dyes in the water to create unpredictable patterns and differing tones on the canvas to resemble not just the color of water, but also its movement.

I then hand-sewed the pieces of painted and dyed canvas together using embroidery thread. This part of the process was important to me because of my familial lineage. Both of my grandmothers were highly creative women, but it was expected for them to stay at home and be useful, so their creative endeavors had to be utilitarian. My grandmothers, and the women in my family who came before them, expressed themselves through sewing, embroidery, and quilting. My mother was the first woman in my family to pursue art outside of the home, and she paved the way for me to do the same. I acknowledge the privilege that I have, being able to continue my education past high school and spend my days painting. In some minds, creating via needle and thread is considered a craft, but I want to elevate this medium by connecting it with traditionally revered oil paint.

When I got the idea for my quilted series, I wasn't sure how these artworks would look in the end, so I started with an



Fig. 19. Kayla Janes, *Lost and Founds III*, 2023, Oil paint/ embroidery thread/ indigo dye on Canvas, 26" x 26".

abundance of Photoshop collages and a mini-quilt to test the physical process. *Founds* (Fig. 8) was the first iteration of this series and was really a trial run to see how these different

materials might fit together. As I continued making more quilted paintings, I learned how to better streamline the process and refine the end result.

When arranging the found objects for *Lost and Founds III* (Fig. 19), I hoped the viewer would be caught off guard and spot an object that didn't fit in with the rest. I wanted

this

experience

to relate to

my

feelings

when

finding the

man-made

objects



among the

Fig. 20. Kayla Janes, *Lost and Founds IV*, 2023, Oil Paint/ Embroidery thread/ Indigo Dye on Canvas, 14"x 30".

shells on the beaches. For *Lost and Founds IV* (Fig. 20), I approached the composition in a more grid-like fashion. In this piece, I wanted to create an "I-spy" effect. All of the objects on the painting are similar size and shape, but when examined closer, it is apparent that the barnacles, sea glass, and bottlecaps are made out of different materials.

At its core, my painting process is led by a search for contrast. Seeking out strong lighting, using a variety of contrasting colors, and applying different paint textures keeps me engaged in the painting. The search for new contrast has even led me to explore new materials to create variety in my painting.

CONCLUSION

I began this body of work by painting about introspection and healing. I did not expect to gain so much perspective on the experiences that shaped me through the painting process. I could even say that I feel like a different person than who I was when I began this journey. Though my paintings vary from figurative works, to still lifes, to plein air landscapes, they are all unified by healing sunlight. Making this series of paintings illuminated who I am and what I care for most. Attending to the people, places, memories, and things in my paintings, I have learned invaluable lessons, and I feel closer to a greater sense of myself. In the future, I hope to continue to tell healing stories through my paintings and focus on what I hold closest to my heart.

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APPENDIX



Plate 1. *Gemini I*, 2022, Oil on Panel, 30" x 40"



Plate 2. *Gemini II*, 2023, Oil on Panel, 40" x 60".



Plate 3. *Gemini Squared*, 2022, Charcoal on Paper, 36" x 60"



Plate 4. *Lost and Founds*, 2023, Gouache on Paper, 4.5" x 7".



Plate 5. *Lost and Founds 2*, 2023, Oil on Panel, 8" x 10".



Plate 6. *Founds*, 2023, Oil/ Embroidery Thread/ Indigo dye on Canvas, 10" x 10".



Plate 7. *Lost and Founds 3*, 2023, Oil/ Embroidery thread/ Indigo dye on canvas, 26" x 26" .



Plate 8. *Lost and Founds 4*, 2023, Oil/ Embroidery Thread, Indigo Dye on Canvas, 16" x 30".



Plate 9. *Empty Vessels*, 2023, Oil/ Embroidery Thread/ Indigo dye on Canvas, 32" x 50".

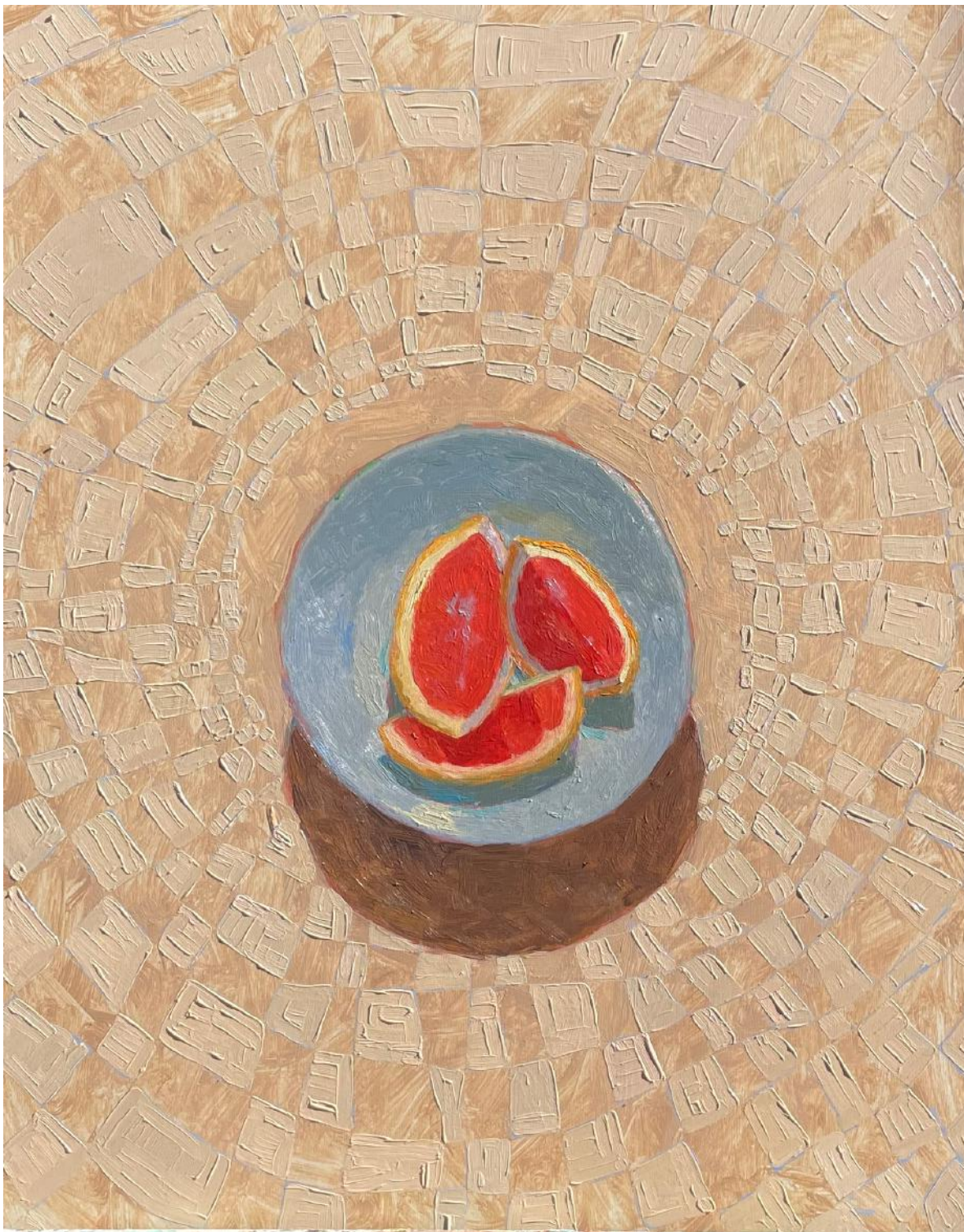


Plate 10. *A Plate of Oranges Disguised as the Sun*, 2022, Oil on MDF Board, 14" x 20".



Plate 11. *Cress Street Study*, 2022, Oil on Panel, 5" x 7".

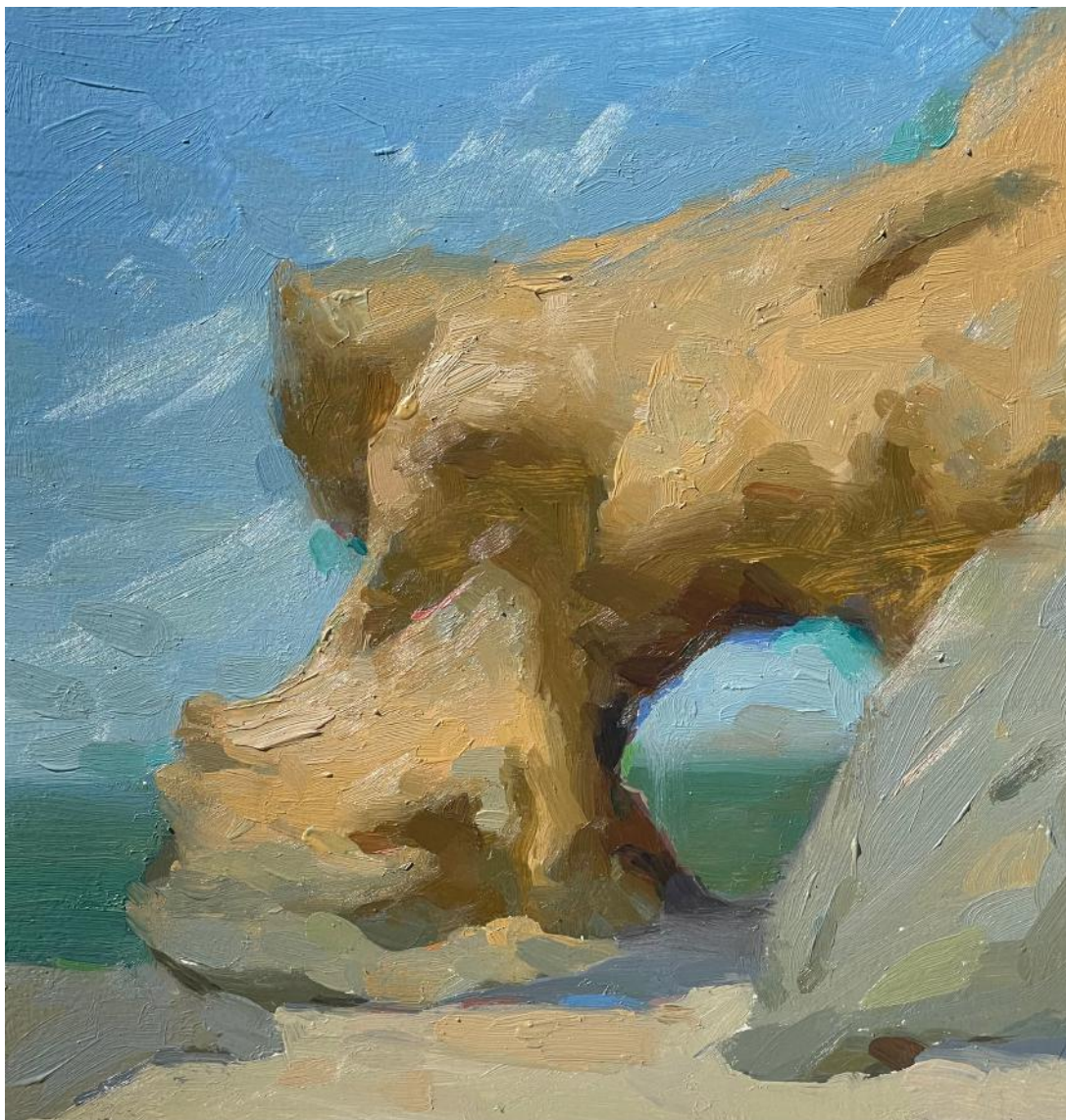


Plate 12. *Montage Plein Air*, 2022, Oil on Panel, 8" x 8".

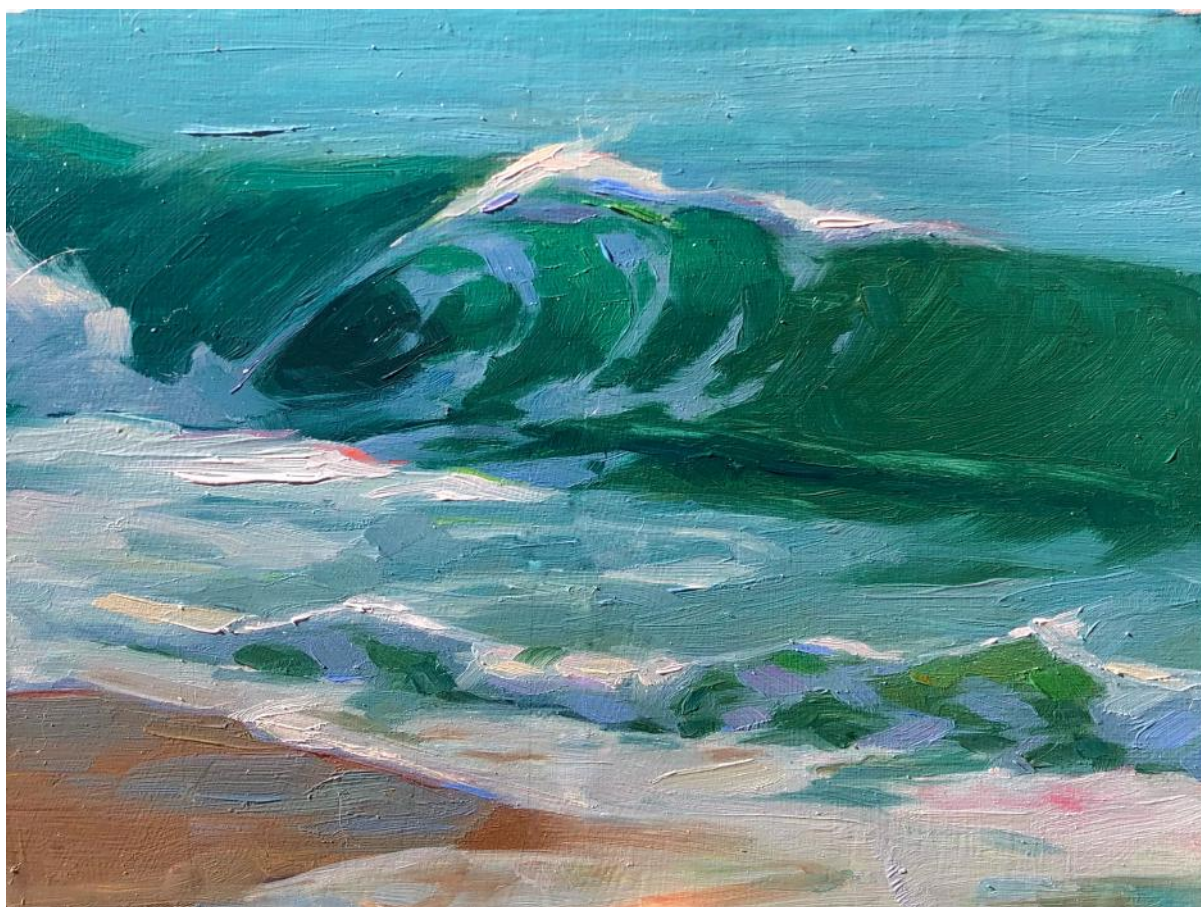


Plate 13. *Waves at Cress St.*, 2021, Oil on Panel, 6" x 9".



Plate 14. *Cactus Study 1*, 2022, Oil on Panel, 12" x 12".



Plate 15. *Untitled Cactus*, 2022, Oil on Panel, 10" x 14".

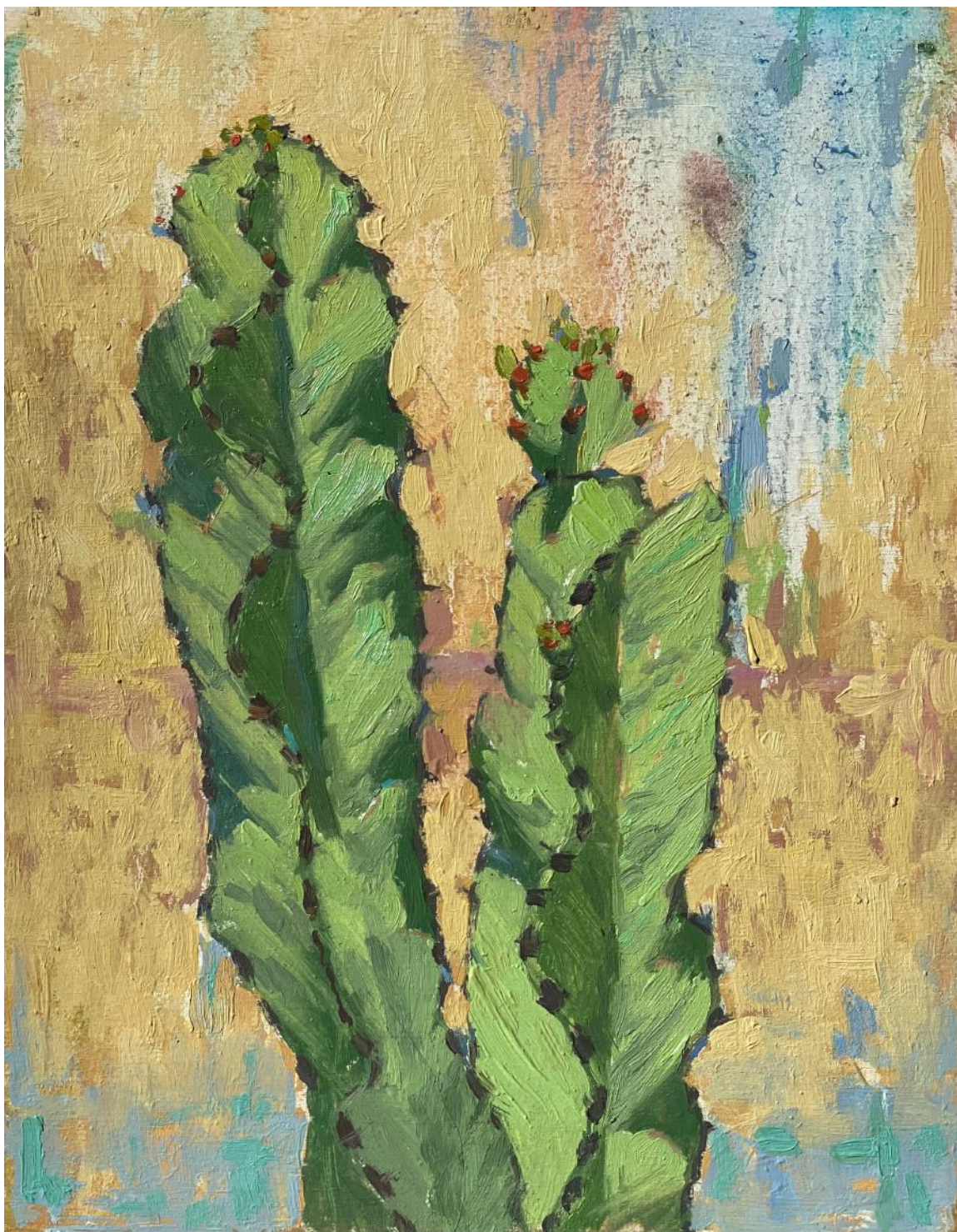


Plate 16. *Cactus Study 2*, 2022, Oil on Panel, 8" x 10".



Plate 17. *Cactus Drawing*, 2022, Charcoal on Paper, 18" x 24".



Plate 18. *Self-Portrait as a Cactus*, 2022, Oil on Panel, 12" x 18".



Plate 19. *Philodendron Study*, 2022, Oil on Panel, 8" x 10".



Plate 10. *Growth*, 2022, Charcoal on Paper, 18" x 24".



Plate 11. *Backyard Tomatoes*, 2022, Oil on Panel, 6" x 8".