Soul Expression a journey within

PROPOSAL

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There is nothing truly more artistic than to love people. Vincent Van Gogh

Thank you for your interest in commissioning a soul portrait. If you are reading this, it's because I have found in you a kindred spirit and am interested in a deep exploration of who you are through a transformational, collaborative creation. As an artist, it is important that I work only with conscious people who are interested in taking on this work with an open and trusting heart. This synergistic process requires courage, vulnerability, and open communication.

My goal is to take my client on a journey with me, to create an image that will empower them, remind them of where they've been, what they value, and who they are. As an artist, I see myself as a conduit for my clients, to create for them what they might create for themselves if they had the skill and experience, and to allow them a chance to understand on an experiential level what a spiritually-based artistic process looks and feels like.

My greatest hope is that when I hand over a finished work, my client will not only have a beautiful piece of art, but a deeper understanding and appreciation for the beauty of their psyche and soul's journey. While we explore seminal events in life that helped shape character, identity, and personal philosophy, I'm mostly interested in capturing that part of my client which is unchanging and divine.

This intensive process is designed to challenge me personally and professionally, as it requires high engagement, commitment and intimacy with my client. I am only interested in creating that which is meaningful and exquisite. Every part of the painting will be created with love, every part of it precious. It is for this reason that I only accept one client at a time, and why I am discerning about who I choose to work with. The process is very much a collaboration, with the client involved in every step of the process, both as an active participant and an observer, and during our time together we will grow very close and create a deep soul connection.

It is deeply fulfilling work.

In this document, I will explain the general process of creation. Still, because this work is collaborative, I am willing to explore ideas of how to modify the approach if there is something specific you'd like to experience.

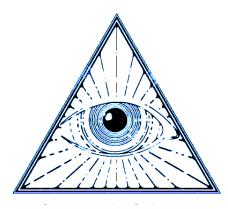


Phase One: Exploration of the Psyche Time Frame: 3-4 Weeks

For this stage of the process, I'll be getting to know and understand you, through a series of 3-4 sessions/talks and immersion in that which inspires you. I'll facilitate these sessions by asking you questions that help me to gain a better understanding of your soul's journey. Often these talks end up to be free-flowing, thought-provoking, and meant to illicit memories, stories, passions, and revelations that illuminate who you quintessentially are, and help me to identify the currents that flow through your life. In this phase, powerful images will begin to arise in waking life and dreams that will be the basis/foundation of the painting.

You decide your own level of involvement and how far you are willing to explore. This phase of the creation process is a deeply personal one and requires vulnerability, radical honesty, and trust. Anything you share with me is held in strict confidence and everything we discuss is in done so in a safe, wholly accepting and sacred space.

Also helpful in this phase of discovery is becoming intimately familiar with the art and culture that moves you. Music, literature, and cinema that has resonated deeply with you over the course of your life help me to create a fuller understanding of you and your spirit. During this phase of creation, I'll be recording thoughts, observations, questions, and inspirations in a journal (a shared document) which you are invited to contribute to as much or as little as you want. Later, these entries will be transferred to a journal, which will be yours to keep and cherish.



Phase Two: Visual Discovery Time Frame: 2-3 weeks

The next leg of this journey is one of discovery, wherein we will determine not only what images move you, but what symbols and archaetypes resonate powerfully with your spirit. Additionally, in order for me to create something fitting with you and your personal style/taste, I need to understand the elements, colors, forms, and subject matter that inspire you.

Along with exploring the art you already feel drawn to, I'll be compiling images (both painting and photography) into a shared folder and will be asking you to single out the those that you love, as well as ones that you dislike.

During this time, we will be discussing different ideas for the paintings that will be likely be arising for both of us, and will continue to record this in the interactive journal.

Phase Three: Ideas and Thumbnails Time Frame: Two Weeks

For this step, I'll create several (between 4-7) different ideas created on photoshop for the art and submit them to you to see which idea you like best, and explore possible (but not necessary) alterations or changes. This is when we really start to bring the image to life. Because I can paint in any style, we are not limited in what we can create. From impressionism to abstraction to hyperrealism. If you can imagine it, I can bring it to life.

During this time, I will also begin building, sizing, and priming the canvas, a process which is done using a very old school method that takes 4-6 weeks, and creates a luxurious, flawless surface for the painting.

Step Four: Final Sketch and Approval Time Frame: Two-Three Weeks

During this time I will create a final mockup of the painting. After sharing this with you, more alterations and changes can be made until you are satisfied with the elements (composition, color palette, technique, style). These are created on photoshop, and enables us to constantly tweak and modify the composition of the painting until we land on an image that gives us both excitement. It is not uncommon to create up to 50 variations of the painting before settling on the one that resonates.

Step Five: The Painting Itself Time Frame: 4-6 months

This is where you hand over the reigns to me and I do what I do best: get into my studio and create something beautiful. In addition to creating the painting, I document the process in a journal of images, ideas, notes, and photos, which will comprise the story of the creation of this work and the collaboration between us. I'll be sharing this journal as well as progress pictures of the painting with you during the process. In my experience, this a time of transformation for both myself and my client. You will get to experience what it is like to create this painting, my joys and struggles with the process, and any artistic expression that comes as a byproduct of this (sketches, studies, poetry, essays, etc.)

I'll give this journal to you along with the painting when it is completed. This will be a work of art itself, and something you can share with loved ones, if you so choose.

Payment Structure

This process is intense and fully immersive, and is much about the process and experience and the final product. Because of this exchange of energy between myself and the client, the best way to structure payment is as a classic patronage, through monthly payments that include a budget for materials.

Estimates for the painting are based on size. These payments do not include possible travel expenses for Phase One of the project, or costs related to the delivery of the artwork. Here are some possible dimensions:

Dimensions	Total Cost	Time Needed	Monthly Payment
5 x 5	\$20,000	5 months	\$4,000
5 x 6	\$24,000	5 months	\$4,800
5 x 7	\$28,000	6 months	\$4,666
6 x 6	\$28,800	6 months	\$4800
5 x 8	\$32,000	7 months	\$4571
6 x 8	\$38,400	8 months	\$4800

Inquire for other specific dimensions, and multiple panel pieces. Different payment structures are possible if you are wanting to explore dimensions as part of the creative process.

Steps Moving Forward

If this sounds like a journey you're interested in embarking on, there are some things to consider.

Are you in a place in your life where you feel safe to deeply explore your soul's journey?

This work can bring to the surface potent emotions. While the collaborative journal is intended for this purpose, if you have never explored your own psyche deeply, it's important that you have support and relationships in your daily life that can help you process the feelings that come up.

Are you willing to open up and trust me with your soul's journey, to be honest about both the dark and light aspects of your psyche?

Having a comprehensive understanding is essential to creating a work of art that is truthful and timeless. This requires vulnerability, trust, and faith in me as an artist and a human being, that I will be unconditionally accepting and loving with my approach and treatment of you and your story.

Do you have the space and time to commit to the beginning phases of creation (6-10 weeks), which involve time, energy, and a lot of communication?

Are you willing to withhold sharing this process on social media until its completion? Both the admiration and criticism of others can often lead to the artwork taking form that is not pure, but diluted by our unavoidable and human desire for understanding, approval, and admiration.

Think about what it is you want from this process, so that we can start with a clear intention from the beginning. Do you want to cultivate more love and acceptance for yourself? Do you want to have a way to deeply connect with the essence of who you are, outside of facades, personality, and acheivement? Do you want to experience a deeply spiritual artistic collaboration? Do you want to learn how to connect more to source? Do you want to create something timeless and precious? Do you want to learn how to take this process and share it with others, and to facilitate this yourself?

What size painting is right for you? Find an area of your home that will become the sacred home for this art. Visualize it there from different angles, and imagine the size that feels right for the experience you'd like to have when viewing it.

After considering these questions, if you decide that you are ready to move forward, we can start to talk about the specifics, and reserve your space. As I work with only one client at a time, I ask for a \$2500 deposit, which will be pro-rated into the first monthly payment.

Pictures of the Process

Phase One and Two: Exploration



"You alo you say you'll do Garl Jung

Since painting will be looked up at, it would best serve the composition to have a composition that moves directionally upward. Heavier, more abstract, thickly laid paint at the bottom of the canvas, that becomes lighter, airier and more delocate as moves upwards

Bottom of the composition including DJ (*), mass of people dancing, mostly abstract shapes and forms, the many becoming one, Gaoklit crowd at a restrval, lot of arms and handin in the air, dancing human forms) From there, there is a woosh of fish that swim up upward toward the surface of the water. Lots of dark colors contrasting with bright, tehereal colors from fish, coral, moonlight hitting surface. The fish swim up to the surface of the water, where hay short out of the water and turn into birds. Above water, a fock of white hirds, maybe early morning surface, and maybe moonlight?

If sunrise, incorporating roses blossoming into the sky.

February 4, 2019

Today I went on a run and listened to House music in honor of the project. It noticed how the music was more uplifting than what I'm typically used to, more emotive. I fait myself being taken to a higher withration. I was listening to A&F, something I remembers. Itrust We oversition I had with Domine the other day, when we were chatting about the events that he's going to in the future.

At some point I realized that the music would be a tool that allowed me to reach a level of resonance with Donnie and the sort of feeling is evanle to emulate. Opening the heart, becoming receivity, and listening to the music feeling accuracy of the source of the same vibration and if we painting is almost secondary to this, the same way the pick lay get work of listenture is secondary to this, the same way the pick lay get work of listenture is secondary to the universal with it is able to libuminate.

I Donnie about it and he gave me a list of his favorite artiste, which I'm going to download and start listening to. I kept seeing the image in my mind of this painting I have to remind mysalf, it think, to carefully consider the difference between me channeling Donnie's paynhe and my paynhe blocking it. Tam looking to create the purset image possible, as I know anything less that that will leave me dissatisfied. So, I feel that once I come up with these images, I have to to be them fo, allow the mind to wander through different possibilities before landing on one. Understand that the process of uncerthing this image is probably one of many changes and alterations, and also, one of deep humility. This requires that I become a conduit

I fucking love that.

As far as the process goes, I'm really interested now in making Donnie an integral part of the creation process. It's great, because when I get an idea cr when an image arises in my mind, I can immediately contact him and ask for his feedback. I low having this ability as well as well as this direction. It definitely feed like a more collaborative process than what I've done in the past. It's new territory and I am nothing but excited to explore it.

The movement of the painting has to be up-

Since the viewer will be at the bottom of the canvas and will be looking up at the picture from dead-on, there has tobe an upward motion or movement that draws the eyes upward to the top of the canvas. This can be done by combining lower contrast/darker, denser areas near the bottom of the canvas, with the higher contrast and brighter elements of the convas being near the top.

Warmer or at least "lighter" tones near the top will draw the viewers even

Also needed is a playing with both perspective and depth which draw the eye into the painting. Something in the foreground at the bottom of the canvas. Horizontal elements layered with stark vertical elements? (For current idea I'm kicking around... kelp forests moving upward)

February 5, 2019

Taking a step back from the bomcardment of images coming into my mind and focusing on the nuts and boits of the process. Found the old lecture series of Carl Jung discussing the psychological breakdown of chakras:

file:///Users/appleuser/Downloads/Carl%20Jung%20and%20Chakras.pdf

The reading is helpful in reconnecting me with deep unconscious and the human journey of self-actualization, an twist on Eastern philosophy viewed through a Western lens.

I'm starting to think deeply about the questions, symbols, archaetypes to present to Donnie in order to retrieve the image from his payche.

I love looking at this project in these terms—not creating the image myself as an artist but becoming a conduit through which I am able to translate the image that most powerfully resonates with soil. I believe that art has insectible healing powers, and the challenge of creating an image that, when dwelled upon, can illoit deep feelings of peace and empowerment is insectibly exciting. Even moreoo, I believe that when this is done, we will have together created an image that resonates powerfully with every viewer, as it will tap into something innately similar in all of us.

I've desiding that the process is one of letting go of my need to express myself, and embracing the need to express something deeper and more Universal. And of course, domines Journey. That's where the content of the image of the image comes in, the story, the passage into the heart.

I thought I ordered the journal on Sunday, to have it be delivered today. But unfortunately I clicked the wrong button and it will arriving on Thursday. Bummer.



moment in a very palpable way the importance of keeping our vision pure, which really entails keeping my soul pure. This means, in no uncertain terms, constantly practicing the art of staying grounded and keeping my ego small.

This has been an incredible learning experience for me already, before paint has even touched canvas. I think in order to have a successful piece of art, and more than that, a successful collaboration, it is essential to keep the soul humble and receive, which is incredibly difficult to do when you are invuting the approval (or implied disapproval) of others.

In this way, I couldn't be happier that I'm working on this with Donnie, who imisering is wise and grounded in a way that is very rare, and obviously in ways that I am not. This is yet another gift for which I feel deep gratitate, and consthing I haven t experienced working with a client or a colleague before It's a beautiful thing to trust fully.

February 19, 2019

Today, I finished constructing the frame. I ran into some difficulty yesterday when outting the wood, so today I was especially careful to do everything meticulously so I wouldn't have to make another trip to Home Depot. And miraculously, as I drilled and flued the peces logence, they it perfectly. After I had the solid structure done, I went back in with the sander and sincothed out all the deges again so that there's no chance of the linen being damaged when I stretch it over the frame.

I know I'm getting ahead of myself here, but right now is actually the time I need to be doing all this stuff. With the technique I'm using to prime the carvas, it will take THERE WEEKS to dry. People in the Renaissance apparently had a lot of time on their hands to sit around and wait.

The linen, rabbit skin glue, and oil primer come in on Thursday, so Ul be able to start stretching.

As far as the content of the painting, I'm going to spend some time tomorrow looking for sound waves and researching what this "spiral of sound" isail about it certainly looks cool, but I'm not sure if the images I've seen are abstract representations or technical diagrams.

Something Donnie said has been playing through my mind:

He said he'd love to have a painting that was full of deep burgundy and fire engine red, which of course, I love (red, ahhth). And also imagined the primary layers as one of roses. The image of this keeps resultancing in my head and so I'd like to take some time and actively play with it.

I've been working like a crazy woman lately, between my business and writing my book and making this painting. Living that inspired life, dawn to dusk. Have I ever been happier?

Oh yeah, and also. I need to print out these pages and start the journal, since this is obviously already getting really long. Td definitely like to write by hand with some of the entries, but considering that this has become my ritual before bed, I'm guessing those entries will be few and far between.



Waking up this morning to a fresh pot of coffee and a fresh pot of rabbit glue. Gonns go in for the second coat. After that's finished, I'll be putting on the tranuum ground. And after that, I'm going to go to the store to buy some tissue paper so I can play around with a better method of putting together this journal. (Basically involves using prinking on tissue paper and then modge podging into a journal.) Passing in these pages in a not longer going to work, so I discovered a method that will look and feel better. I'm not exactly happy with how the physical journal is coming together so I need to find some more golutions.

I'm probably going to switch to writing by hand but I have to catch up to these journal entries, which is easier said than done, considering the quantity of pages (almost 30 now...WOW)

Last night Donnie shared some thoughts on the concept of "grit" with me, and since it's such an integral part of his personal philosophy. I feel like it's important to share and explore them here.

Grit is passion and perserverance. Grit is having stamina. Grit is sticking with your future day in day out not just for the week not just for the month but for years. And working really hard to make that future a reality. Grit is living life like it's a marathon, not a sprint.

LATER.

I put on a second coat of the rabbitskin glue and the canvas sparkles. I spent a while in my studio after it had dried, just running my hand back and forth over the fabre, looking for inconsistencies and there were none. I am failing in love.

February 24, 2019

2 am in the morning, and I can't go to sleep. Thinking about the painting. The enormous iced tea I had right before bed might also have something to do with my sleeplessness.

The sheerSize and scope of the canvas is terrifying, and my mind is consumed with inv&ce and ideas of what to fill it with, and how I will fill it. By what techyques, what methods. I keep tiinking about how I will lay on the paint, hoy I want to layer it with the thinnest transparencies and create a surface stat looks like water, both reflecting the world above the surface and revealing what is below what is below

I am fantasizing about the smell of the paint, the feeling mixing color on the palette, the clink of the brush when cleaning it in the solvent Jar.

The feeling of painting again, and painting something magnificent, something truly worthy of existing, something objectively great is a both a gift that makes me blossom and wholely territying. Even be thought of putting bruch to canvas is an upwelling of great emotion. It is use coming home after being away for a very long time, like embracing someone dearly loved, who I believed was lost forever. It has been a very long time since I've feit this way.

Phase 3 & 4 : Drafting

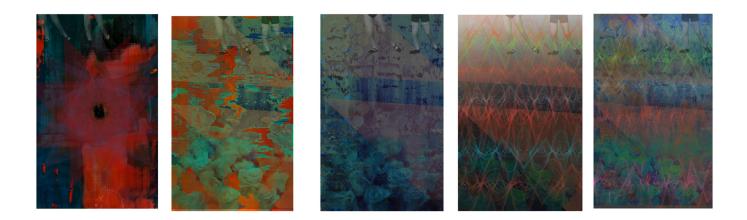
Case Study: Flume

After the discovery process, we discovered that the art that resonated with him was high-end, abstract, with pop culture elements. This client is a DJ, for whom music and dancing was a motivating and inspirational force in his life. Over the course of this process, we created over one hundred drafts

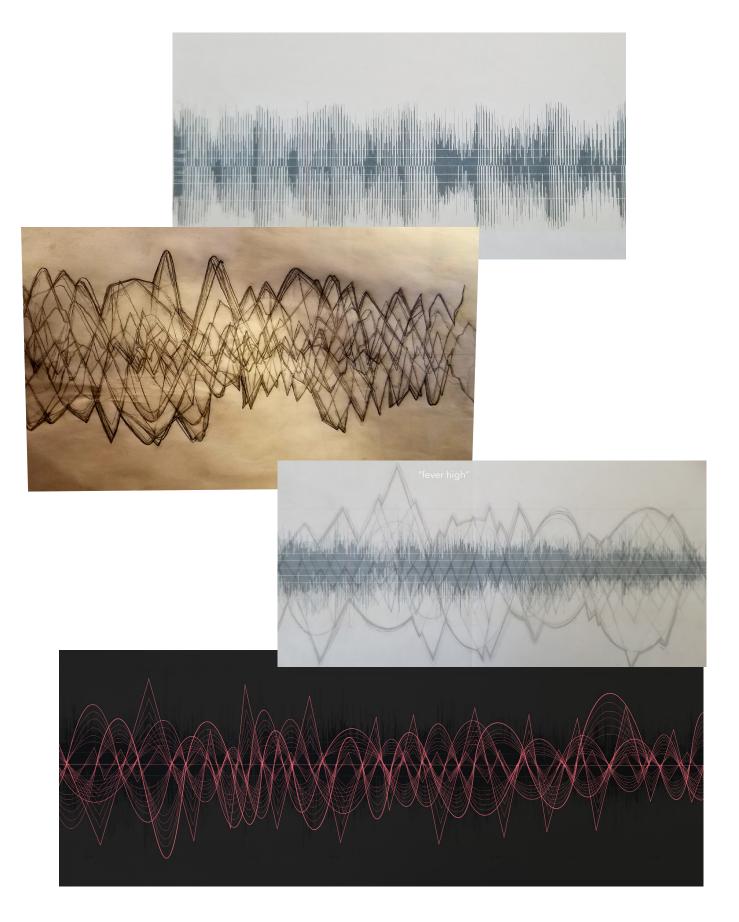
The symbols and elements we discovered:

roses (to represent his mother), an the logo of his favorite band, mickey mouse heads (to represent the love of his life),

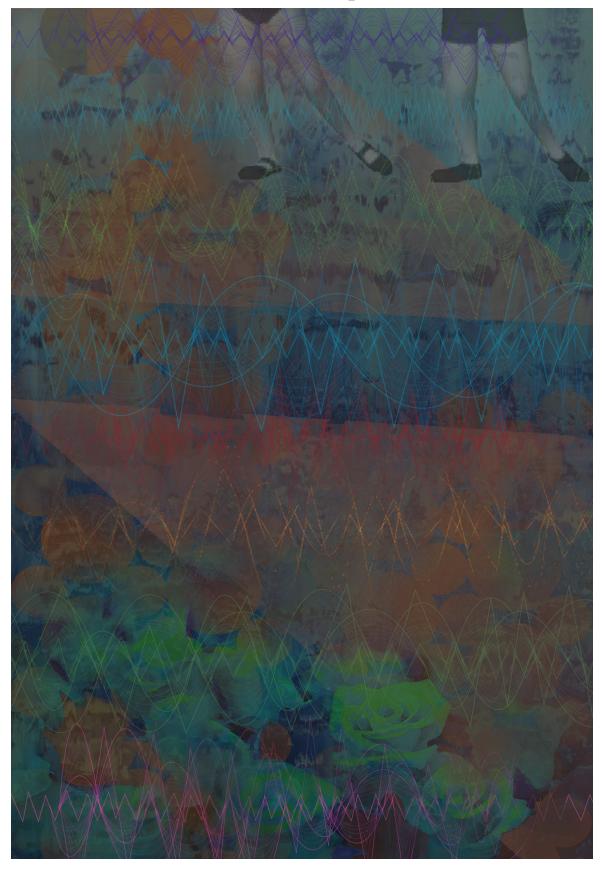
dancer emojis (to represent his closest friendship), and abstracted sound waves from his four favorite songs. (Lyrics were taken from these songs and arranged into a "sound poem" that he could reflect on while looking at the painting)



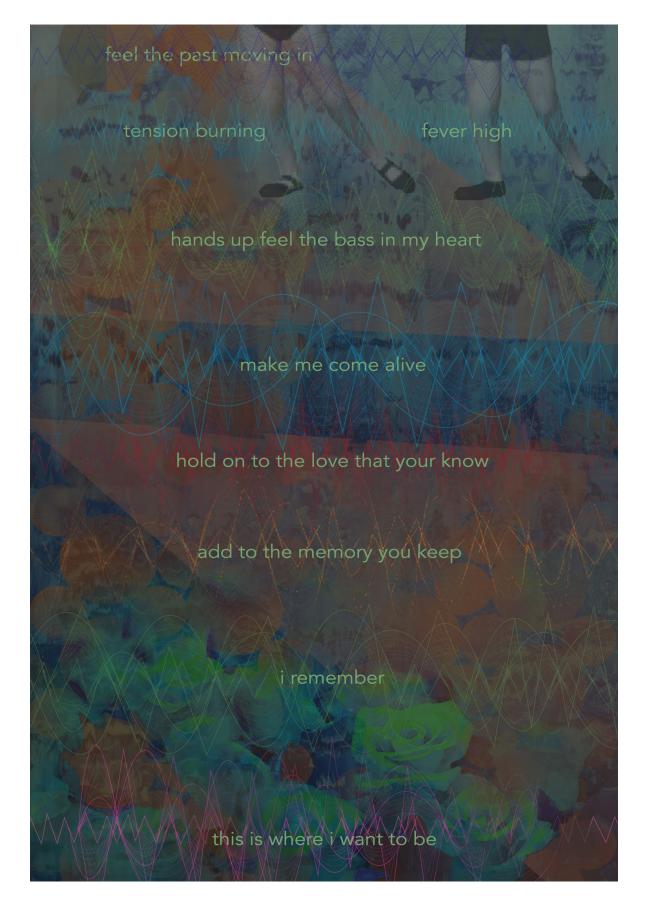
Evolution of The Sound Waves



Final Mock-Up



with sound poem (for reference)



Phase Five: Creation (progression)



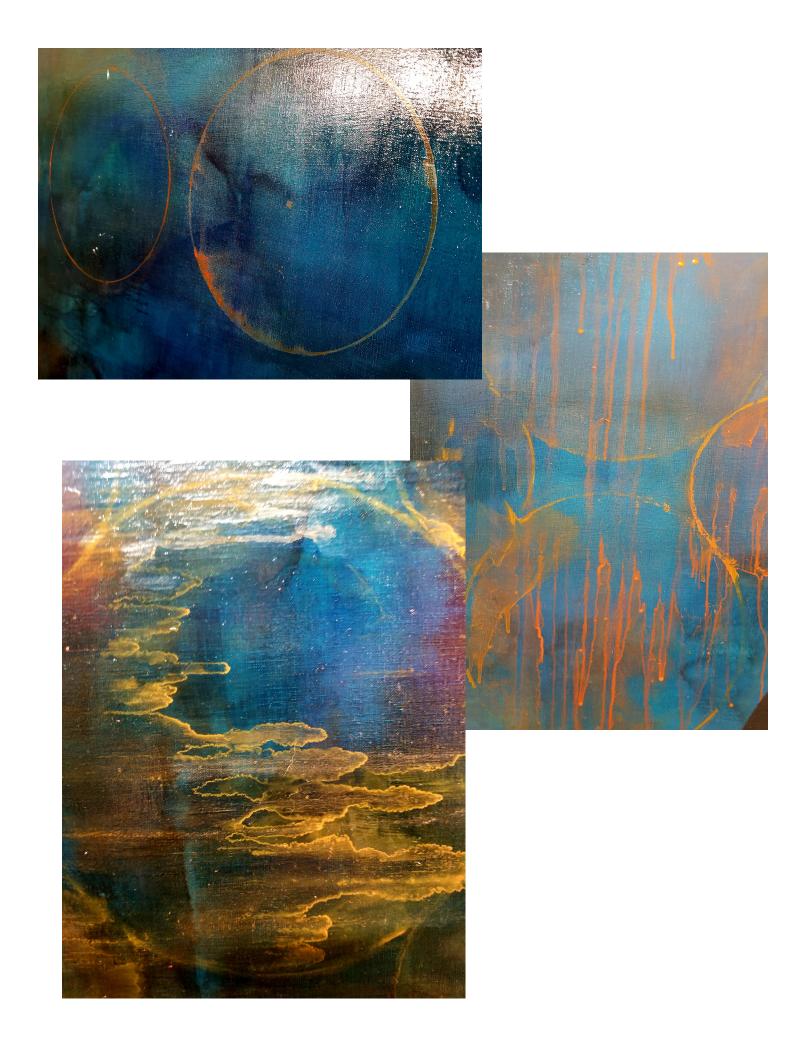




















(work still in progress...)

Past Commissions



