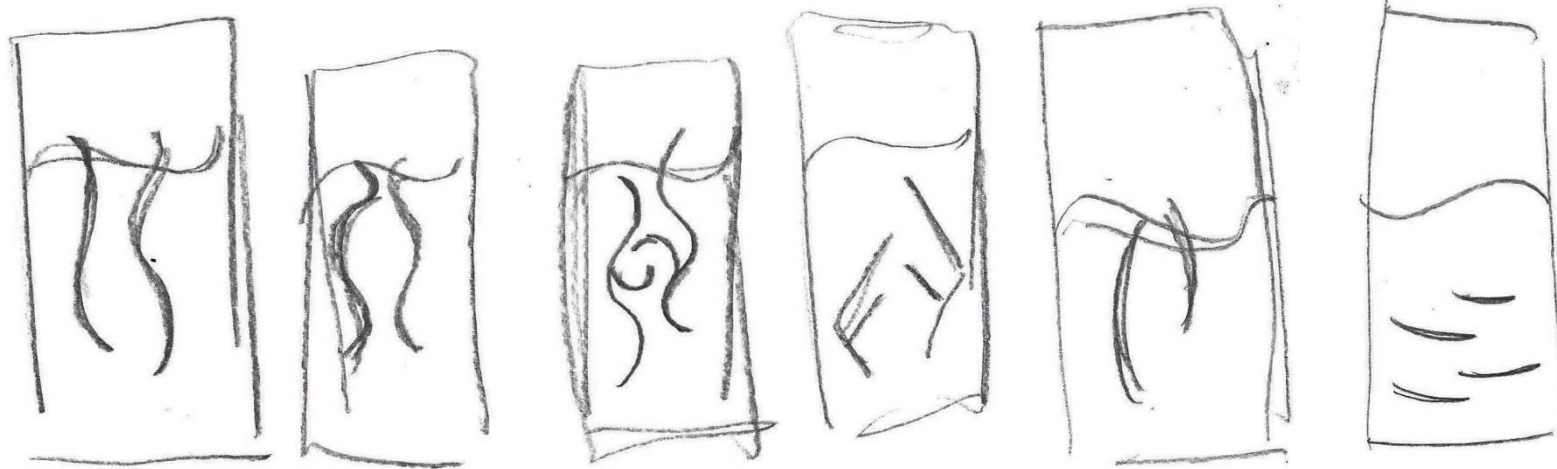


Process Portfolio

Planning - *Claw*

The planning mainly consisted of experimenting with materials until I felt like it would have the audience appreciate the lake once they see it. I used cut outs of paper and small paper stands to place and arrange the different pieces to see what can provoke certain feeling when a person walks through the sculpture. Other than moving around the different pieces in the paper versions of the basswood, I also drew small patterns of what the pieces would look like from a bird's eye view. This was mainly for myself to discover different patterns that I may want to incorporate to my piece. This also played a part during the process since the wood wasn't as bendable as I wanted it to be. So I created some sketches to see if I could create a design similar to my original idea for this piece. In the end I was able to find a placement similar to the original that didn't take all the attention away from the lake, instead it would guide a person towards the lake.



Investigation - *Claw*

Richard Serra is my inspiration for this piece. He is one of the most significant artists of his time and he is known for his large scale sculptures. I chose 'Tilted Arc', 'Snake' and 'Torqued Ellipse' because they all have an aspect I wanted to add into my piece. For 'Tilted Arc' I liked how it blocks the audience from a clear path, making them go around the sculpture and I wanted to demonstrate by almost splitting the beach in half. 'Snake' uses multiple walls, far enough from each other so a person can walk through them and I felt that it gave off a claustrophobic feeling. I wanted my piece to have a similar feeling but not as extreme as his piece. Finally, I didn't want my piece to be just two simple wall. I decided to look at some of his other pieces that have extreme curves and I came across 'Torqued Ellipse.' I like how at first sight, it's

Average Height:	177 cm		
Model Height:	2cm		
Model Sculpture:	3 cm	0.5 cm	22 cm
Actual' Sculpture:	265.5 cm	44.25 cm	1947 cm

seems like there is no entrance but it does. I decided to add something similar by widening the middle but after a while it started to narrow again. Overall, I mainly wanted to focus on the feeling Serra's sculptures give off if I were to walk through them and how I could portray feeling or emotions in my own pieces.

The main goal of my piece was to embrace the ocean. To achieve this, wanted to combine and provoke certain feeling that are later taken away by the sight of the lake. Unfortunately the pieces of wood weren't as flexible as I thought they would be. So I chose to portray these emotions through a claw like shape that still has aspects of Serra's work.

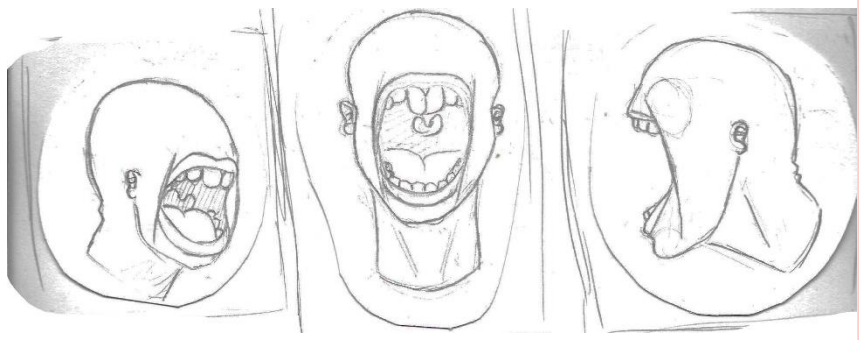


Snake by Richard Serra



Torqued Ellipse by Richard Serra

Development of Ideas - Listen Twice as Much as You Speak



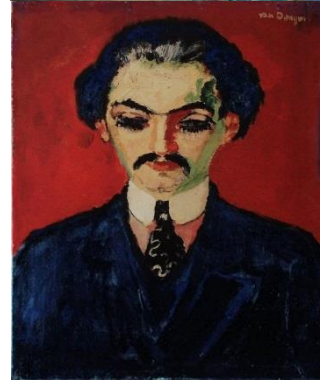
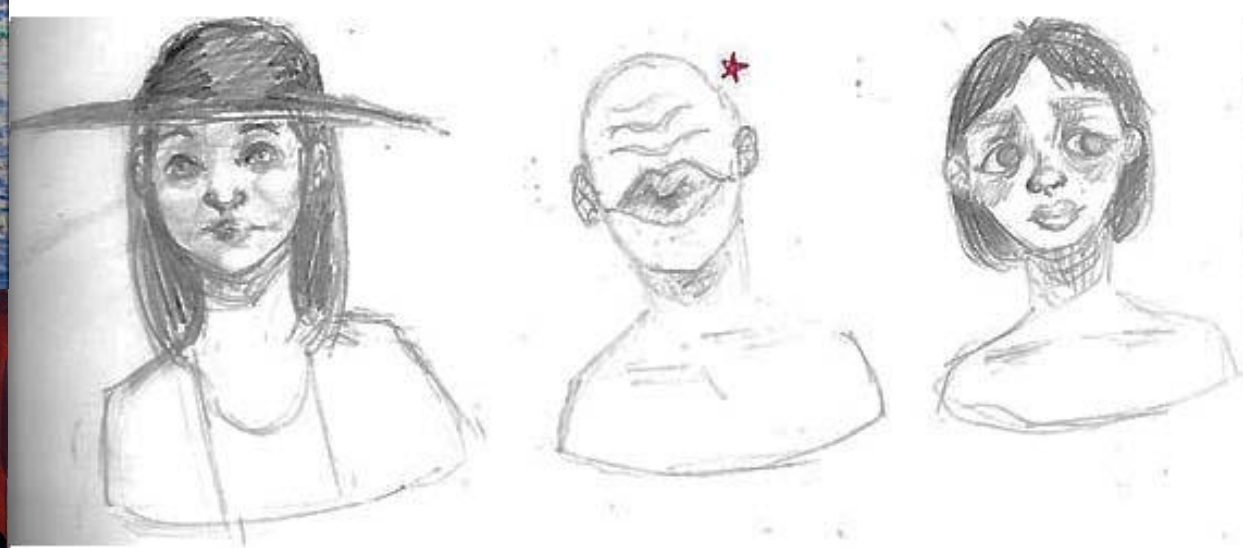
- 3 panels, different sizes
- Different angles
- Exaggerated facial features

After doing finding some inspiration I wanted to do something that would contradict pastel and vibrant colors. I thought about how someone can become very passionate about a certain issue or opinion to the point were they may become angry when someone doesn't agree. An adviser would often remind a class of mine that we should "Listen twice as much as you speak." It became a motto for us and reminded me of how often people can get caught up in their own thoughts that they forget that others think differently. To represent this I started sketching a couple of drawings of regular people, then screaming people with an exaggerated mouth and small ears. The large mouth was they're passion for their opinion and the small ears would represent how much they listen. In other words, the ratio to which they talk to how much they listen. I drew people of different ages to see if I should make it represent the different generations thinking differently. I then painted samples to see if I wanted to make them with grey skin and different undertone but it didn't look human enough to get my message across. In the end. I decided to make the mouth and ears be the only features I would include in the paintings.

Artistic Inspiration



Baigneuse - Henri Manguin



Portrait of Daniel-Henry Kahnweiler - Kees Van Dongen

Proj #2 → Fauvism

- intense color as a well to describe light and space
- Goal: separate color from its purpose allowing it to exist on the canvas as an independent element
- Can project mood and establish structure rather than the true nature of the world

Henri Manguin → Avoided unnecessary details

- He instead used vibrant/pastel colors and strong lines to express → vital (color) for communicating a meaning.
- He was heavily influence by Matisse, Derain, Vlaminck
- traditional Bourgeois themes (landscape, portraits)
- "gestural Freedom and chromatic abstraction"
- Female Body → Kees Van Dongen
- metaphor for the painted canvas
- mixture of appreciation and disdain → painted prostitutes as an irrelevant socialite and friend of the upper classes.
- exaggerated features
- Plushed cheeks, red lips, darkened eyes.

Experimentation & Technique - Listen Twice as Much as You Speak

I first drew some images that would describe the features my inspirations would do, like large eyes, mouths etc., on women and outlined the areas I would contrast such as the cheeks chin and forehead. I took swatches of colors I would see in their painting and took them as reference to the colors I would use. I then moved on and experimented with different ages to get the idea of each generation having a different opinion as well as which features I should exaggerate. I moved on with paint to see how they would turn out if I would to use a grey skin tone and different undertones to exaggerate area of the face that would turn the brightest. I didn't like the style because I felt as it didn't look human enough and I decided to only have a mouth and ears since they were the key features when someone was arguing or expressing their opinions to others.

- Grey Skin with emphasis on certain facial features
- Might just want to focus on just the mouth making it bigger to represent people voicing out their opinion.
- Don't like the hair so just make them bald
- Teeth might stay white, black hair with light being a different color other than white
- Henri Manguin
- Duller than other fauvist
- Do something similar but with grey and red of the lips & other small areas → nose.

typic?

- People screaming at each other because of disagreements
- each generation thinks differently causing the previous to disagree
- over sensitivity in the current generation
- child, adult, elderly.
- Exaggeration on the eyebrows and the mouth (bigger less attractive)
- smaller nose and eyes.
- Emotions people show when they forget others may have a different opinion or way of thinking.
- "Listen twice as much as you speak"
- smaller ears
- Monotone Fauvism
 - o Using Grey Scale with certain areas of the face being a brighter color
 - o Like a focal point
 - o Sharper features
 - Checkbones
 - Nose
 - Chin
 - o Tension in muscles
 - Neck
 - o Tips of ears and forehead → Frustration

lips/mouth

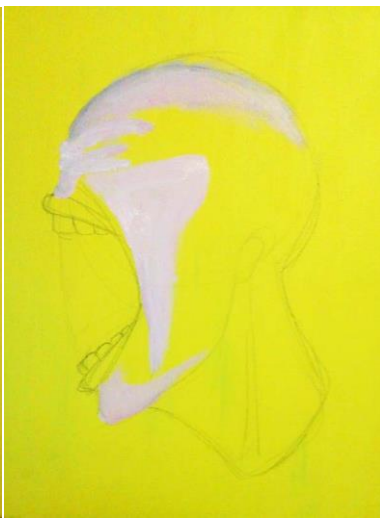
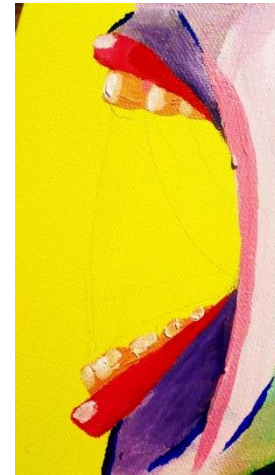
Process & Experimentation - *Listen Twice as Much as You Speak*

Throughout this process I didn't run into any issues regarding the paint or the canvases. The major issue I had in this process was with the red canvas where I kept drawing and redrawing the rough outline because it wouldn't be centered. I realized that I shouldn't be starting in the center but rather off to the right so the mouth and the neck would have space to fit on both sides of the canvas. Along with this challenge, I had to paint over any pencil markings I may have left in. This was a challenge because I had to find the right hue to match the background. In order to do this, I had to use the same brand of paint that they provide in school with had a slightly pink tone to it, so I did majority of the cleaning at school. The reds I own were harsher compared to the ones at school. Something I would have changed would have probably been the size of the canvases because I know that it would have had a bigger impact if the they were slightly larger. I came to this revelation when I compared the already painted canvases with previous canvases I've already made. Since I didn't have reference I'm assuming I chose the sizes because I was focused more on the aesthetic rather than message delivery.

My main inspiration was Henri Manguin and his used of pastel hues. He uses them in order to create a 'chromatic abstraction' and make color separate from the actual image that is on the canvas. Since he used soft pastel colors I decided to combine the soft colors to a harsher meaning. Using his technique of

avoiding many details, I was able to create a chromatic piece with broad lines similar to his own. The meaning connecting back to my other inspiration Kees Van Dongen. Using exaggerated features in the women he would paint would contradict with the the higher class since those women were prostitutes. This brought on the idea of although prostitutes were seen as lower class women, they can have a good connection with the higher class. I decided to incorporate the exaggerated features into the piece by creating a large mouth to represent the ability to voice opinion and small ears to act as a reminder for people that listening is as crucial as talking. Combining both the meanings and color choice of my inspirations I was able to create a piece that would reflect the idea of people expressing their opinion or beliefs but not being able to listen to others and accepting that they may think differently.

I took swatches of colors I would see in their painting and took them as reference to the colors I would use. I then moved on and experimented with different ages to get the idea of each generation having a different opinion as well as which features I should exaggerate. I moved on with paint to see how they would turn out if I would to use a grey skin tone and different undertones to exaggerate area of the face that would turn the brightest. I didn't like the style because I felt as it didn't look human enough and I decided to only have a mouth and ears.

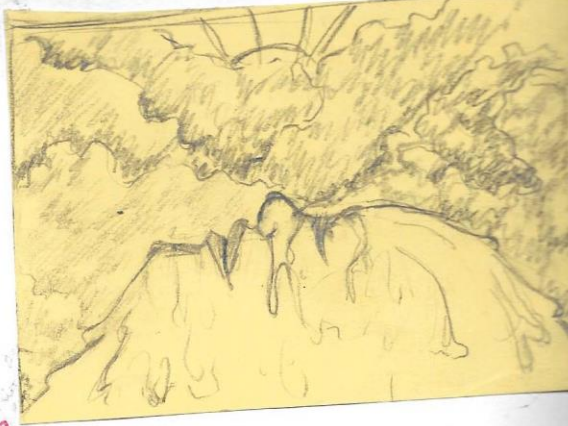


Idea Development – Melt.

The expressions of the people and the cool colors combined with Dali's twisting of time, made me think about a hot shower after a stressful day. Since Dali's piece was barren, giving the impression of a desert, I decided that warmer tones would best suit my piece. I also was intrigued by the limited color values Alifan used in order to create an atmosphere and feeling in the viewer. The cool values gave off a cold feeling and one can almost feel the substance dripping on themselves. The highlights and reflections in the substance were something I paid close attention to because it was an aspect that many liquids had so I knew it was important to incorporate into the graphic image.



Person is in the general shape of a head. → They are melting as the sun poked out clouds are almost like steam
Snow-like b/c ← snow melts right before spring = new beginning = person getting rid of the stressful time or has achieved something that was stressful, has a sense of accomplishment. It will have cooler colors towards the bottom and warm towards the top.

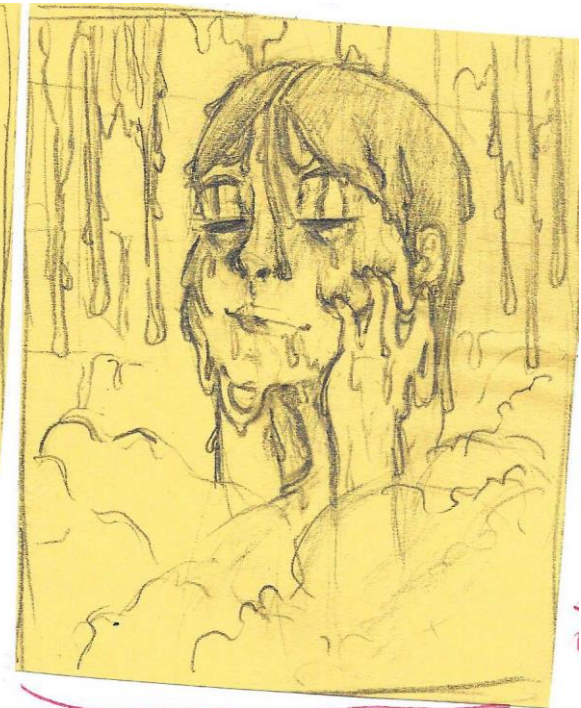


→ Person is peeling, scraping off skin made of candle wax → getting rid of stress for a short amount of time. Candle wax represents the end of the day, when a person is worn out / burning out like a candle.

Salvador Dali was the first artist I thought of because of his several melting clock art and so I started researching him, learning about how time can affect a person, eventually bringing destruction. Since I wanted to try doing a digital piece, I thought about different artists I was familiar with later remembering Ivan Alifan and his 'Not Milk' series. Using both Dali and Alifan's artworks I sketched out three potential ideas. The first was of a smiling girl who was in the shower melting. This sketch was a representation of what a person feels like in a hot shower after a long, stressful day. I thought about using warm hues such as oranges and yellows. Wanting to keep the message, I then created a similar sketch but at a 3/4 view where the head is slightly facing upwards. Finally I drifted away from the first idea to create a mound with facial features. The mound would be in the beginning of melting because of the sun that would be poking out of the clouds. Evaluating the images, I chose the 3/4 view because it was the one I felt would most clearly portray the message. In the end I ended up removing the hands because I wanted to focus more on the facial expression.



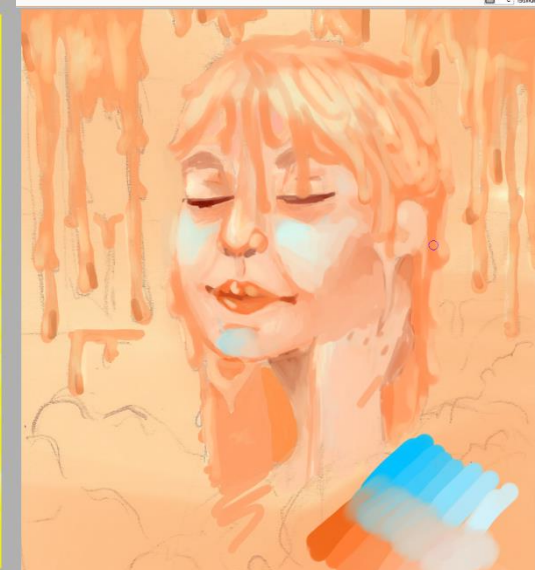
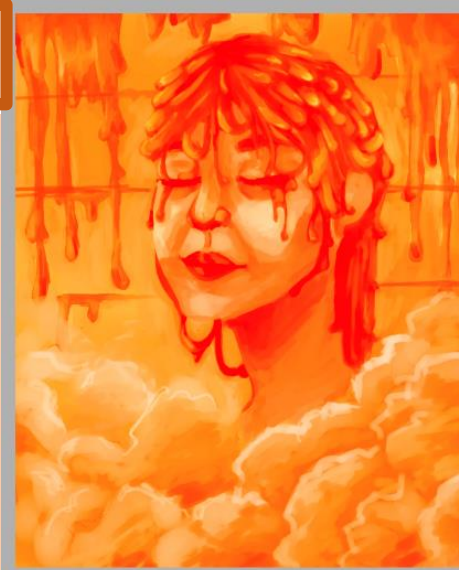
General Idea
Similar to the forward sketch
detailed →



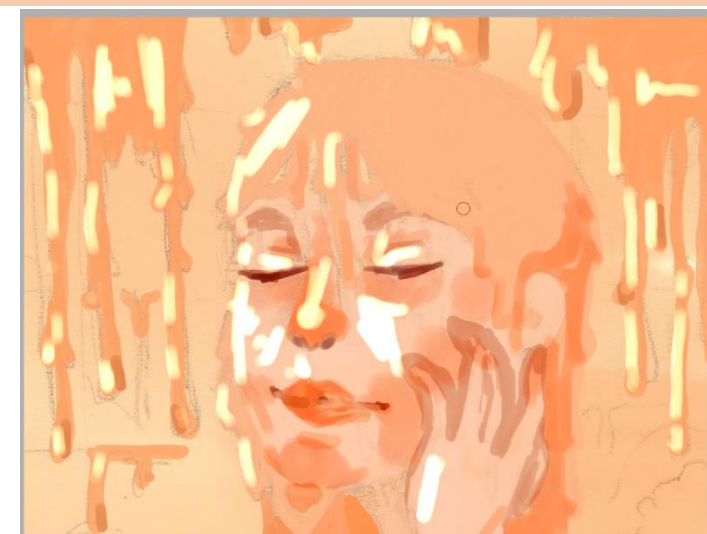
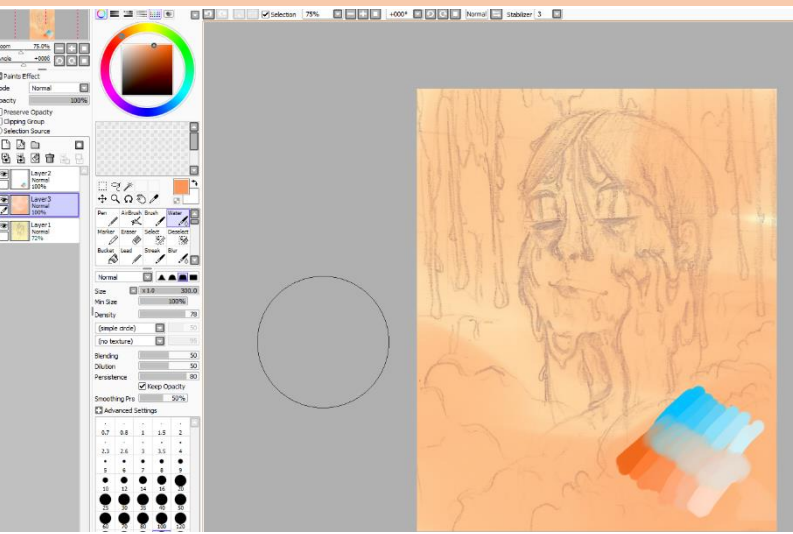
Warm colors = warm mood / peeling.

Process and Technique – *Satisfaction.*

The first step into this process was choosing the size that fit the piece. When creating a new canvas, it would ask what size and the measurement the program should use. I used inches and creating a canvas that is 24 inches by 30 inches to create a rectangular canvas since it was going to be a portrait. Then I used a scanned image of my sketch and used it as an outline for the image. I created a new layer to paint the background into a soft salmon color as the base using the



regular brush tool. Then using a color palette and a new layer, I changed the normal layer into a shadow layer to create a bright, saturated, red-orange color for areas such as the nose, chin, eyes, walls and hair. I lowered the opacity and merged the layer into the main layer to use it as the shadows in the face. I repeated the process but instead of changing the layer into a shadow layer, I changed it into a luminosity layer. The luminosity layer is used to create highlights in an image. I then used the water brush tool and the dropper to paint, blend and define features and details. I then used a bright blue on the cheeks in order to blend into the orange because it compliments orange and made the cheeks brighter. Pulling up a reference image of a melted candle I started shaping the hair. I used different orange values to create a gradient in each streak and drop shape. The round end of the wax would be brighter and the opposite end would be a darker value. Using the overlay option for the layers, I painted the entire piece a red hue with a low opacity to make the piece slightly have a pink hue, then I merged it into the main layer. I repeated the process but with an overlay of a bright yellow hue. This make the image have a warmer, less intense color. I added a final layer with the option shade to make the certain areas such as the shadows of the steam and the wall wax darker.



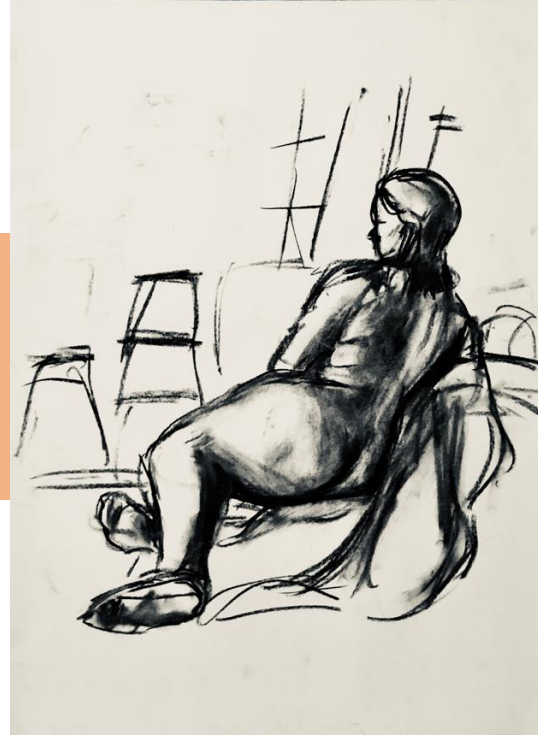
30 Seconds



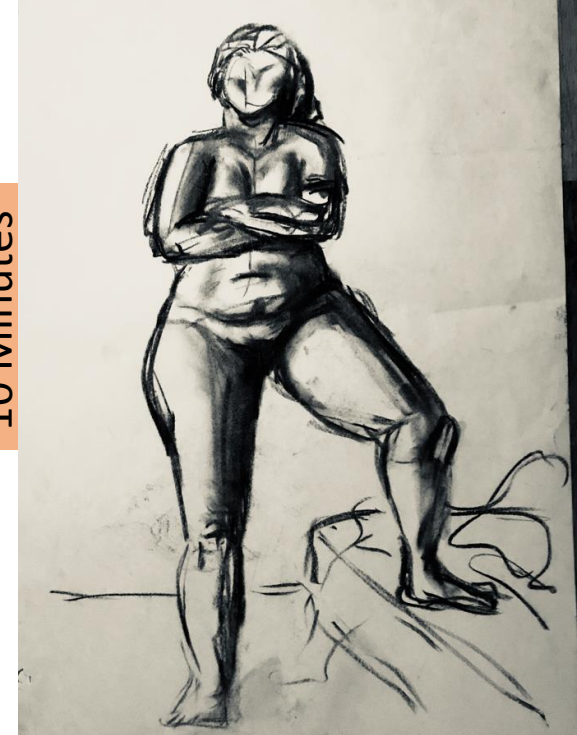
5 Minutes



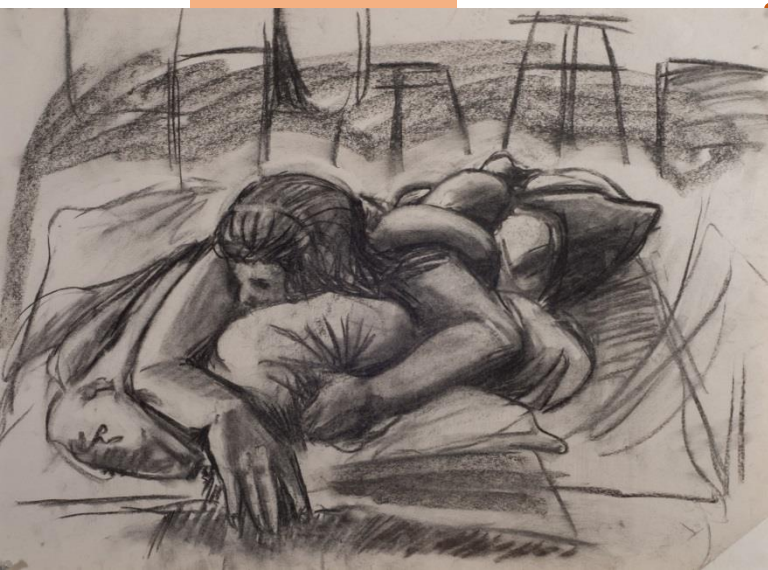
10 Minutes



10 Minutes



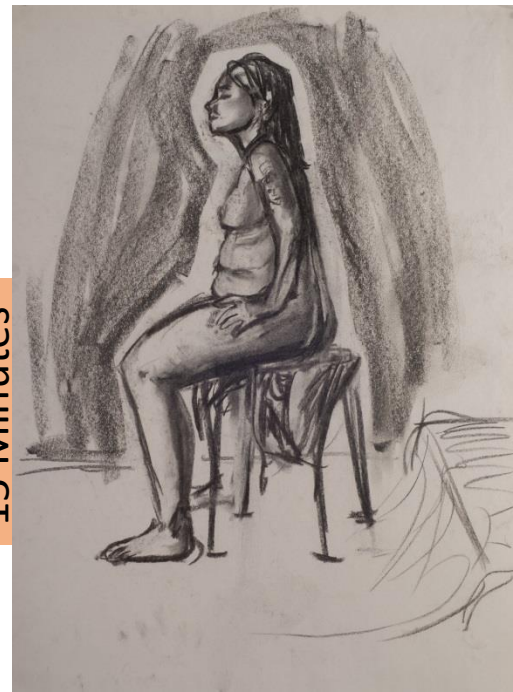
30 Minutes



Exploration of Mediums - Charcoal

I was able to take a class at an art college and they gave me the opportunity to attempt to do figure drawing with charcoal. I was able to experiment with different types of charcoal (vine, powder, etc.) to create shading and used an eraser to create highlights. The most difficult part when drawing was interpreting wrinkles in different cloths around the figure as well as the background because they were details I don't really experiment with. Hence, many of the drawings I made lack a detailed background except for the 30 minute session. Looking back at the different drawing, I am able to find different aspects that I forgot to add like shadows on the ground. Having a time limit made me realize the amount of small details I missed that I will keep in mind the next time I decided to attempt figure drawing or when practicing the anatomy of different people or objects.

15 Minutes



Investigation & Ideas - Candy

Main Art Movement

- ~~Abstract~~
- Pop Art → **Andy Warhol**
- Modernism?
- Artist
 - Robert Rauschenberg
 - Jasper Jones
 - Larry Rivers
 - Richard Hamilton
 - Roy Lichtenstein



- Bright Colors *Coffee + Pink*
- Only Significant Details → Mouth eyes
- Shadows are prominent and not smooth
- Candy wrappers?
- Paint?
- Duct tape → dif. colors
- Clear tape
- opaque tape
- layer

Marilyn Monroe (1961)



* Only 2 seem to be noticeably different

Probably won't do this → hard to distinguish

Similar skin colors according to the background
 - Similar but contrast enough to not disappear
 - Colors correlate

→ ~~bright~~ unnatural color scheme for human qualities



Single Print

→ color scheme for candy
 → Bright color to contrast w/ the brown
 ↓
 Candy will draw the viewers attention



The Calm Before the Storm

- Layering → start w/ 1 layer → cut an outline → add more progressively to create shadows
 - Light to Dark



Burlowme

- Uses a clear panel
 → Place light behind clear background and sticky layer
 → Brightest areas have no tape over them

Max Zorn is a British street artist who creates pieces inspired by the 50s. His main goal is make the viewer feel as if they plays a major role in the setting of the image. In other words, give a moment of imagination with the piece. Majority of the time the pieces are images of cityscapes and moody portraits. The moody feeling is emphasized by the medium he used in order to create these. Packaging tape also makes the portraits give a sepia tone often seen in old photographs as well as a warm feeling especially when the pieces are often seen at nighttime, hung up on lights or windows. I was inspired by Zorn to do something similar with packaging tape and brown candy wrappers. I used Zorn's technique of using a scalpel to create cut out shapes to form a portrait and layered and removed the packaging tape to create shadow and highlight.

My second inspiration was Andy Warhol and his goal of expressing the obsession society has for celebrities, fame, food, money, etc. He used repeated imaged in order to eventually stop the viewer from depicting a person and eventually just be seen as something found in a supermarket or as an everyday consumer good. I branched out from the idea of obsession and decided to focus on addiction. Similar to Warhol, I chose to express addiction to drugs and treat it as if it was candy. Like commercial goods, drugs have become something everyone knows about and are aware the issue of addiction. To catch the viewer's attention and hint at the meaning of my piece I used a brightly colored wrapper to contrast from the brown, similar to the bright colors Warhol used in his pieces.

Ideas & Intentions - Candy

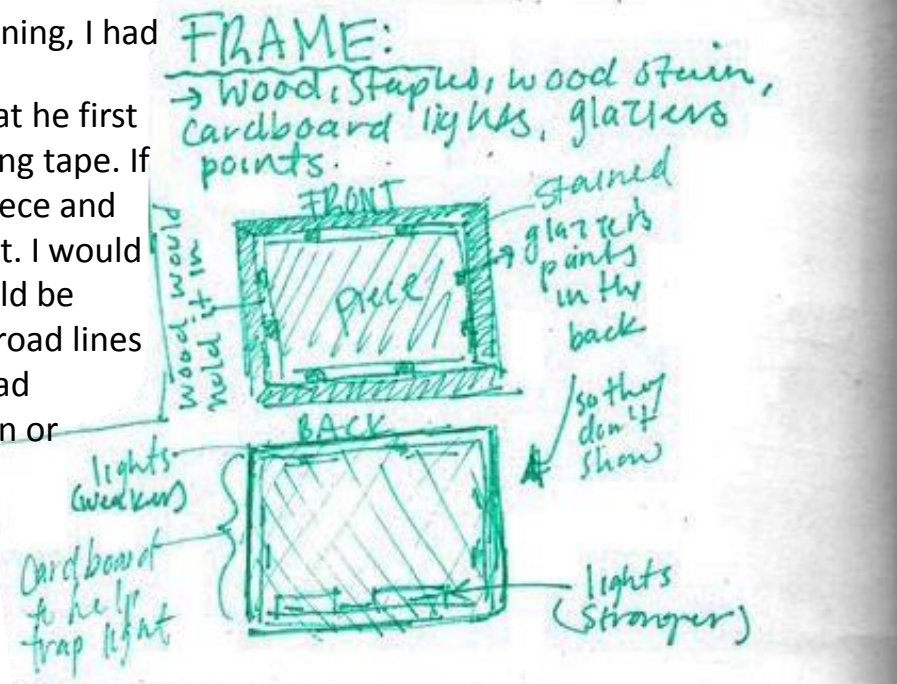
After deciding what materials I would use to go about this piece. I started sketching different ways I could represent the idea of addiction. Since I wanted to focus on the addiction of prescription drugs, I decided to represent a pill as a candy. I sketched out several possibilities such as a hand holding a pill with a candy background, an anonymous child in a candy store holding a bottle of painkillers, a pill bottle pouring candy into a mouth, until I decided to have a woman or gender less person with a pill in their mouth with a cityscape in the background. This would represent the drug problems in cities around the US. The cityscape was inspired by Max Zorn while the brightly colored candy wrapper was inspired by the bright colors Warhol uses in his pieces.



Reflection

Thinking about a city background
 Make canvas wider? to fit in more background because width = ↑ opioids/drug usage/health problems
 Note: Use poster paper to have an outline
 Use both coffee candy wrappers + packing tape but need to find glue that dries clear

I faced many challenges throughout the process of creating this piece and there are several things I would have done differently if I were to do another project similar to this. For instance, in the very beginning, I had trouble removing tape for the glass because the adhesive wouldn't come off easily. Then I looked back at Zorn's website and noticed that he first covers the glass with clear tape in order to make it easier to peel off the packaging tape. If I would have done this, there wouldn't be any residue at the bottom of the piece and would have made the beginning of the process much faster and more efficient. I would also probably have made it a slightly smaller size so the light distribution would be more even throughout the piece or I could've also used stronger lights. The broad lines for the shade were inspired by his prints because his art pieces never really had extreme detail, mainly consisting of repetition to portray the idea of obsession or addiction.

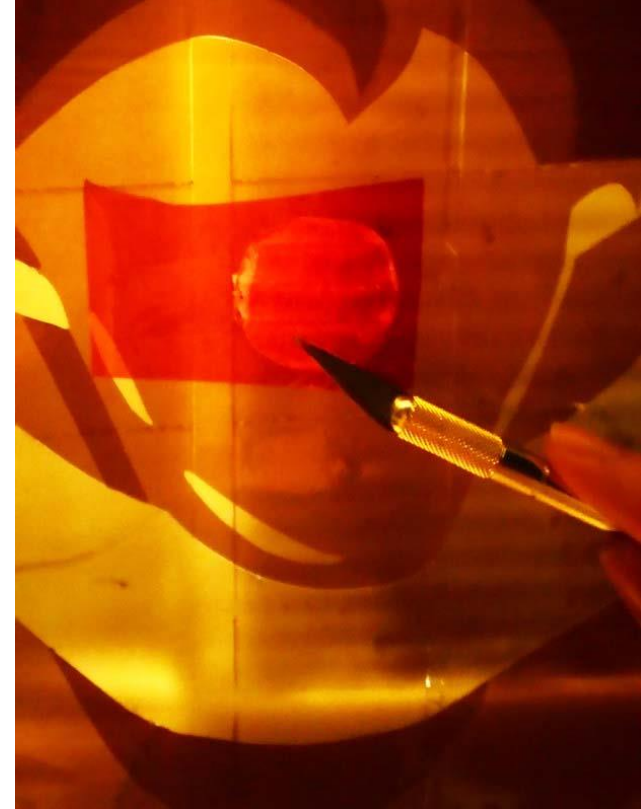


Similarly, I wanted to do a piece where addiction can happen to anyone whether it be something as simple as candy. Because there is so much addiction and obsession in society, it tends to be overlooked even if it's as severe as drugs or internet usage. Overall, I was inspired by Zorn's use of use of space and Warhol's concept of obsession.

Skills, Techniques & Processes - *Candy*



I removed the plastic cover from the acrylic glass from one side and used an erasable marker to create an outline of the image I wanted to create. After having a rough outline, I erased any extra lines and cleaned the image up. I then flipped the glass and removed the plastic from the other side where I would tape. I started taping the background since it was going to be the darkest. I had to do at least five layers to get it to the color I wanted. I then cut out the outline of the woman to clean and do a separate layer later. I then started cutting out the cityscape in the background along with the light reflections in the water. In order to cut out, I needed to have a light touch to only cut out the layers needed and not peel off more than necessary which was difficult. If I did cut out more than I intended I simply, replaced the mistake with the tape needed to fix it.



After the city was down, I moved on the woman. I did one basic layer, cut out the highlights in her skin and layered the shadows. I used more tape on her hair but only enough so it could contrast from the background. I then cut out light reflections in the hair. Finally, I used a candy wrapper for the actual candy in her mouth to contrast from the brown. With help, I used the appropriate measurements to create the frame and stained it to make it look neater. After it was dry, I placed the image onto the frame and used Glazier's points to keep it in place. The first set of lights were tape lights so they were easily be placed onto the frame. Then, I used stronger lights on the bottom but they need to be hot glued on because nothing was holding them in place. After the lights were placed, I dismantled a cardboard box, placed it on top of the frame and cut any excess cardboard. Using a staple gun, I stapled the cardboard to the cardboard to help keep the light inside. Finally, I covered the gaps the cardboard created with several layers of tape



Exploration of Mediums - Photo Journalism



I took several pictures of objects or people that reminded me most of summer and memories that often remind me of experiences not revolving around school.

I felt so proud when I taught my sister how to use the spiny thing.

I always preferred Sprite.

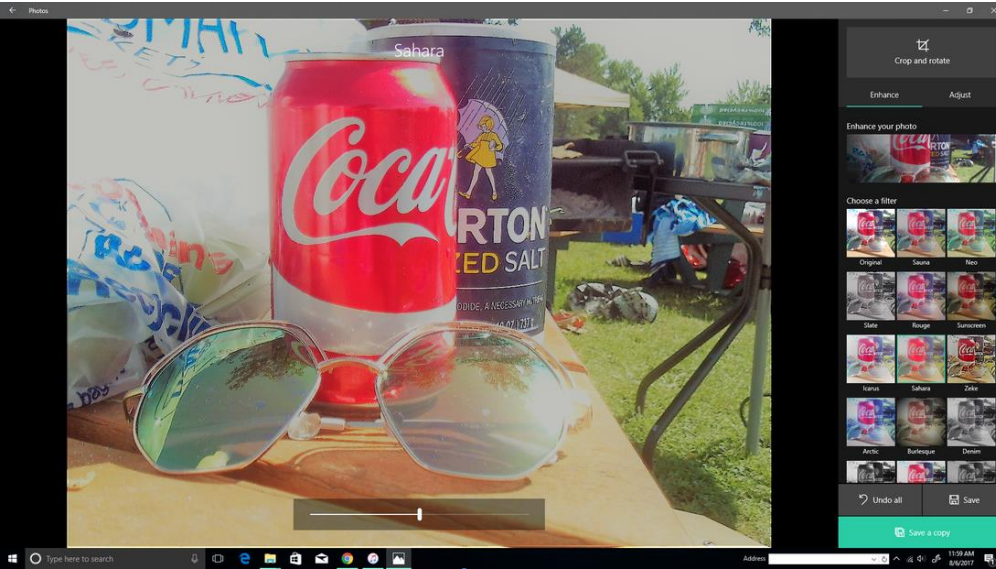


My cousin's (Liz) cousin's (Dariana) glasses. I get along with her more than my cousin does.

I never really knew what this was and I still don't, but it's been there forever, always covered in plants.
Strangely, I always remember it.



Process - Photo Journalism



For the editing process, I used Windows photo editing software because I didn't have access to a better program but I believe it was sufficient enough to get the result I wanted. First, I checked if I needed to do any cropping or rotating to the image to adjust or crop anything I didn't want in the image. In order to rotated I had to crop some of the edges but it didn't really affect the image all that much except maybe make it slightly smaller. I experimented with enhancing the image to see if I needed to adjust slight blurriness that it may have. I didn't want to add any filters because I didn't find them necessary and or I didn't really like how they looked. There were really only two where I may have added a filter but in reality it didn't really change the image. I then adjusted the light and color in order to make them clearer and intensify some of the colors. Finally, I experimented with the clarify option which helped define some objects and gave them a sharper feel.

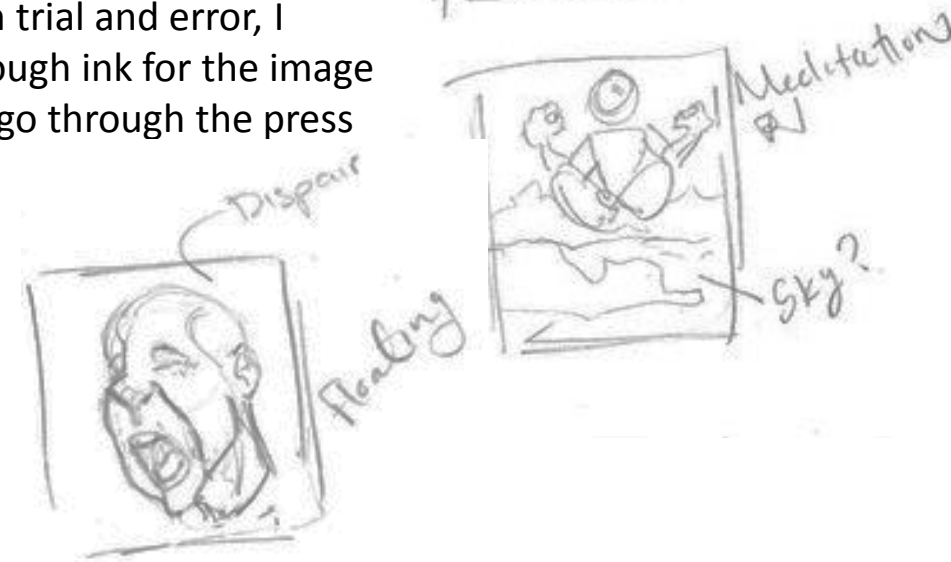
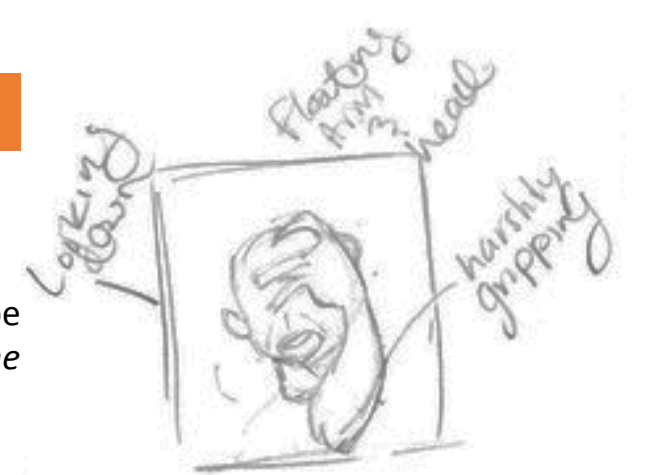
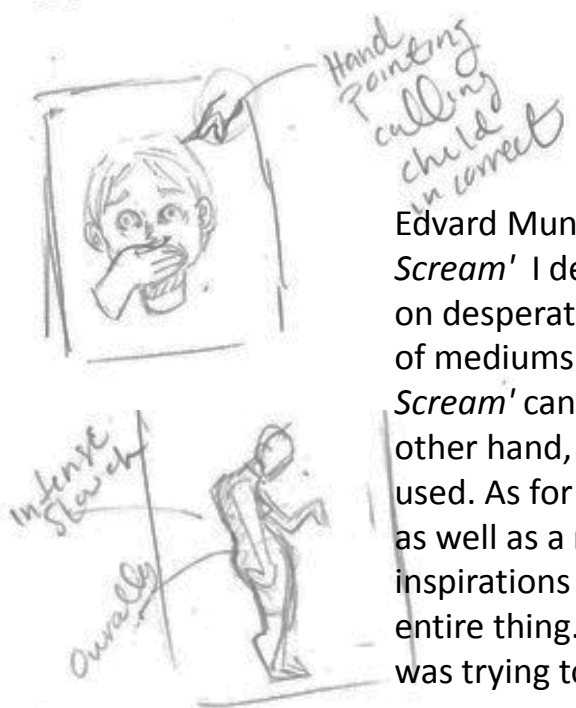
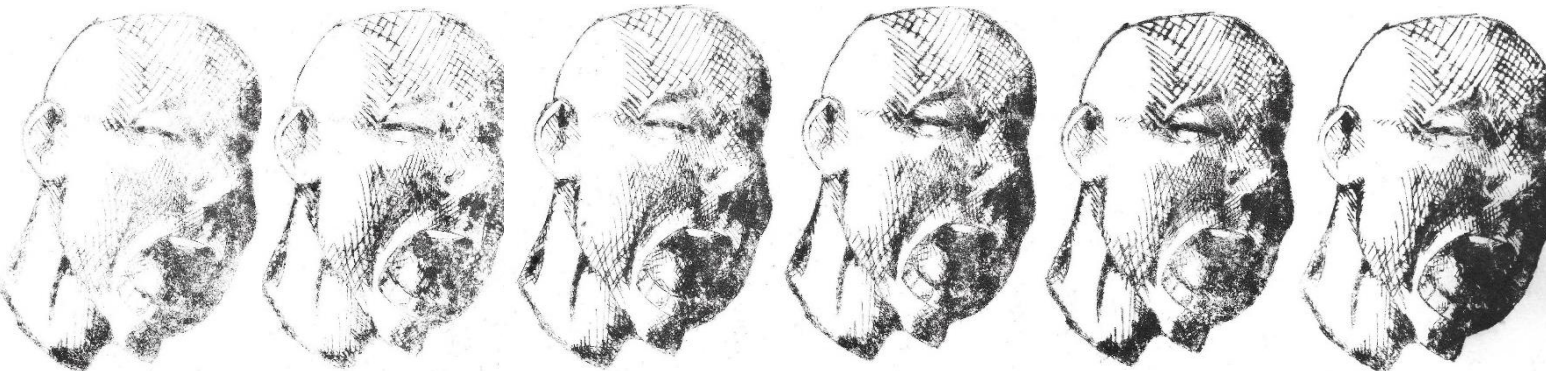


Reviewing and Reflecting - *Frayed*

Edvard Munch, one of my inspirations, used anxiety of man as a message in his art piece 'The Scream'. I decide to use a topic along the lines of angst and remorse and ended up making a piece on desperation which was one of the differences between the pieces. Another difference is the type of mediums which is obvious but an element that helps emphasize the pieces in different ways. 'The Scream' can be seen as more ominous because of the orange hues and it's background. On the other hand, my art piece was more direct because of it being monotone and the clear expression used. As for my second inspiration, Magritte created the piece as sort of a memorial for Napoleon as well as a representations of memories and dreams. The main reason on why this was one of my inspirations was because I like the idea of using one section of the human body rather than the entire thing. Overall, I combined both the visuals to create a piece that represents the message I was trying to create.

Experimentation and Technique - *Frayed*

Throughout this process there were many steps that I had to figure out how to do. For instance figuring out how much ink to wipe off in order for the image to appear was determined by the press. Through trial and error, I figured out that the right amount of pressure to apply in order to finish quickly yet leave enough ink for the image to show up on the paper. Another element that I kept in mind was how fast I had the image go through the press and realized the slower I went the better the image appeared.



- Don't like landscape because of the large amount of black, blank space in the image I took

Prefer only painting the areas that are more eye-catching.

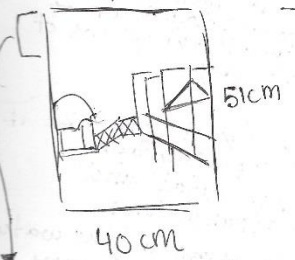


Blank with not much

Orange and other bright colors are the focus especially since I'm focusing on the beauty meaning contrast is key.

I will probably crop out the area better focal points

I also have a pre made canvas * Prebought & gessard.



I ended up cropping a small section on the right side - kept the port and the people enjoying the view.

I will probably want to Dilute some white paint and used a ~~brush~~ wide brush to pick small dots.

I decided to add stars since sky was clear but the camera could not capture the smaller lights.

* More natural
- Fades into the background
- Will use
- Doesn't look as natural as I want it to be
- tedious



Not Diluted + Manually placed



Santa Cruz Port

- Celebrate it's beauty
- The idea of presenting
- Bright colors
- Paint an image I took while visiting the islands.

- * Impressionism
 - Claude Monet
 - Capturing a moment in time
 - Impression Sunrise (Soleil Levant)
 - Alfred Sisley
 - View of the Saint Martin Canal

Claude Monet



- uses small strokes to create the small details
 - o Ocean ripples
- People are the basic shape -> silhouette
- Do the same but w/ yellows
- Colors smoothly merge together to create the colors of the sky.



Alfred Sisley

- Image almost look like it was a photograph
- Intense detail and color transitions.
- Reflections in the water are clear and easy to distinguish
- Use similar method to paint the lights of the port.

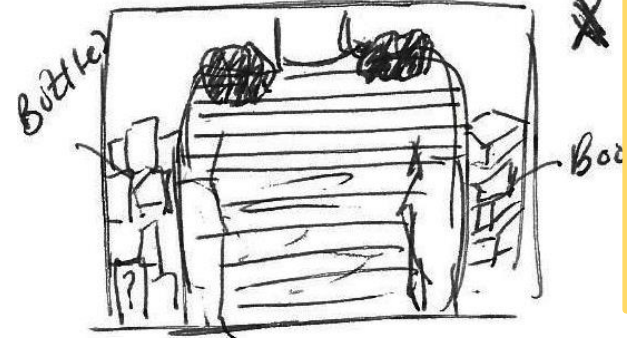
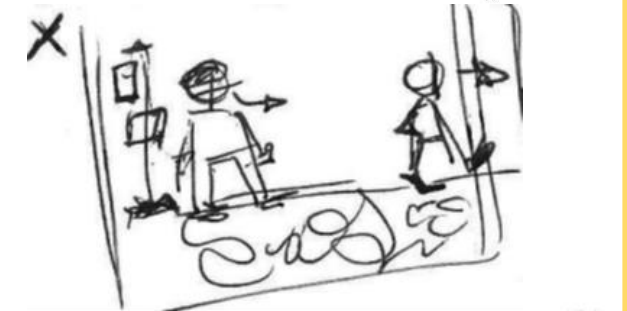
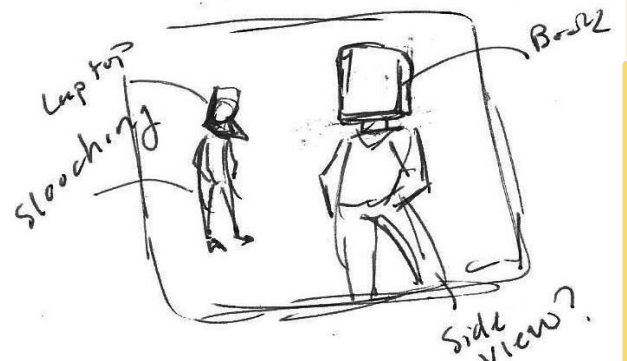
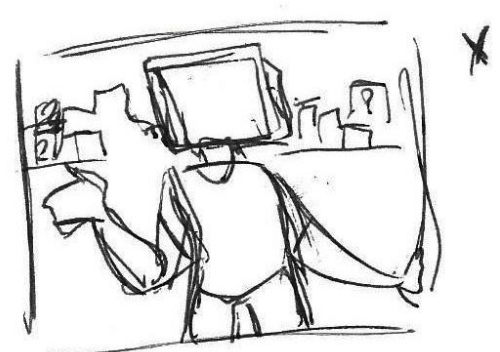
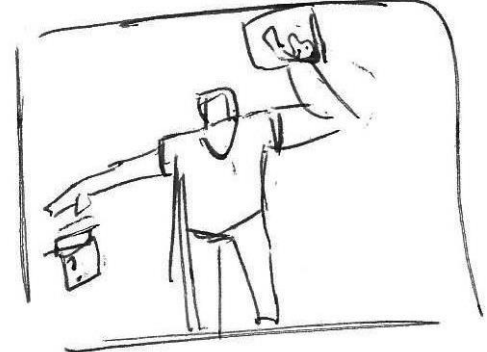
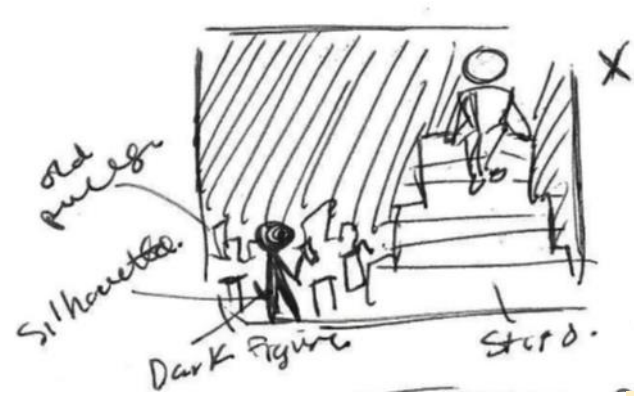
- Use the night image as reference that I took and recreate in an impressionist style
- Moment where tourist were enjoying the night and taking images of the wild life in the ocean as well as on land -> Won't be exactly impressionist but with a small amount of my own as well.

Investigation and Techniques- Santa Cruz Port

My main inspiration was the impressionist art movement. I looked at the Monet's 'Soleil Levant' and Alfred Sisley's 'View of the Saint Martin Canal.' The goal was to capture a time and place rather than clarifying what was in the image. In other words, they avoided distinguishing different elements of the paintings. For instance, in Monet's painting the people on the boats aren't as detailed or defined as other painting giving it a look that seems unfinished. I incorporated this this aspect in the same way were the people in the port are painted in a bright color but aren't as detailed. The same can be said with the reflections of the lights on the water. The reason why I chose to look at Sisley's 'View of the Saint Martin Canal', was mainly because the shading was more defined compared to Monet's painting. I used Sisley's painting for the light contrast and port itself. In this project, found it really important to be able to accurately re create the place in order to really capture not only it's beauty overall, but the intense light and color the camera captured while I was in this trip. Intense colors use help extenuate where the light is hitting such as the orange on the water in Monet's painting and the white in the water near the tree reflections in Sisley's painting. Hence the reason why I decided to paint this image.



The bright oranges and blues really stand out to the black background, giving both a warm and cool feeling or atmosphere. In the port in Santa Cruz, almost everyday, tourist visit it to look at the sharks and the seals near the shore. The image I took was one of those days and I decided to transfer it to painting form.

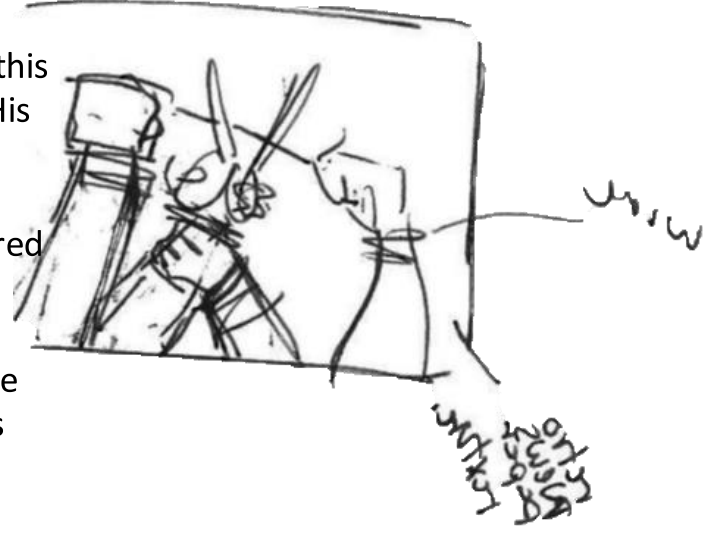


Reflecting – Ties.

I'm pleased to how his piece turned out especially since it was my first attempt at photo manipulation. I learned about the tools and effects that Photoshop has to offer. I know that I haven't mastered Photoshop completely but enough to do what I wanted to be done.

I was going to add a spotlight using the light effects but unfortunately I wasn't able to make it do what I wanted it to and so I decided to copy and paste all the layers, merge them, and make them a brick red colour. Later adjusting to make it look like a shadow sort of. Something I wanted to change was the light from the windows of my are, but because of the lack of space and time I wasn't able to take pictures with the correct lighting. I noticed this when I was looking through the photos. Lighting will definitely be something I will be more careful about.

My artist inspirations Michael Turner and Man Ray are two almost completely different artist. Turner was a very passionate motor racing fan and because of this he made a lot of art dedicated to motor races, such as his piece 'Monaco 75'. His use of bright colors, yellow and orange, are brighter and more pastel than the one I decided to use. His piece was to excite people for the up coming race in 1975 while my piece was to have viewers question it. Another artist who inspired me was Man Ray and his surrealist art. I feel as if his art was are bit morbid yet beautiful in a weird sense. But his portrait of Dora Maar was one if the main pieces that inspired me. The position of the arms on his piece make more sense compared to places in which mine were placed. But the doll hands he placed is what gave his photo a tad of surrealism because it's something you wouldn't normally find in portrait. The displacement of entire arms in my piece was something that would better send the message I was trying to give.

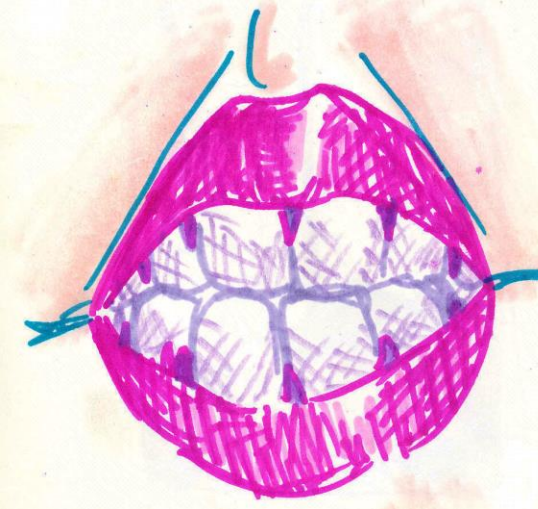


Color Experimentation – *Good Morning*

Before I began to create the tryptic, I decided to experiment with different possible colors. Due to the lack of markers and skin tone, I decided to use bright vibrant colors to oppose the eye bags and unattractive features shown

in the sketch. I started out with bright highlighters and attempted different combinations to see which one stood out the most. The neon green I believed gave the impression of a zombie like creature with yellow teeth which I felt like it would take away from the irony of the piece. The closest color I could find to skin tone was a watered down pink color but I realized half way through the sketch that the marker was running out of ink so I had to find a different color. The metallic colors, combined and alone, lacked the proper contrast to darken area around the folds of the eyes and shadows in the mouth. When experimenting with the metallic colors, I noticed that I was using the crosshatching method. So I decided to emphasize the different strokes with a limited color palette (bright pinks). Compared to previous attempts, it was

clean and the lines were easily identifiable. When considering the size of the piece, I decided to paint rather than crosshatch because it would be difficult for me to find the correct colors and draw long strokes. In the end, I decided to only use a vibrant, pastel pink in the insides of the eyes and use grey tines for the skin. This would contribute to the irony of having a “Good Morning” but having bags under the eyes and an unenthusiastic smile.



Self Portrait ?x?A



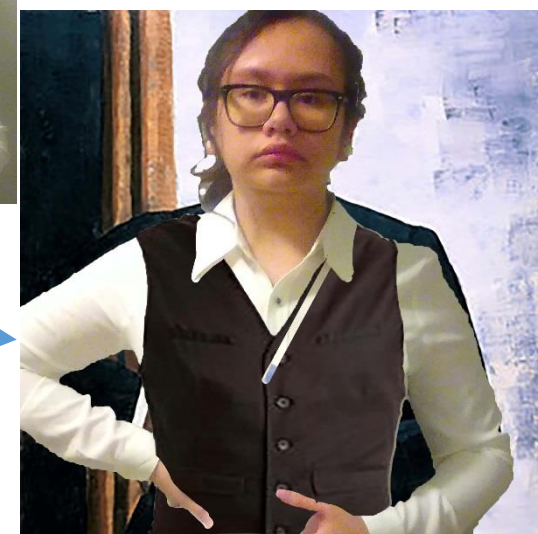
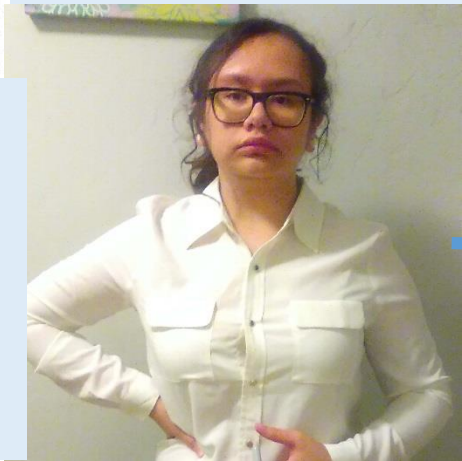
Planning and Process - Indifference

At first, I started thinking of famous artist that I knew about like Van Gogh. So studied his painting to get an idea of his strokes and color choices. I started sketching, but then I realized with the time I had, I decided to look for a different artist. I simply searched up self portraits and came across Max Beckmann. I found his self portraits interesting so I investigated more into the type of paintings he created. I found his portrait called 'Self-Portrait in Front of a Red Curtain' and I ended up really liking it. It was actually what inspired me to base my painting on the Women's Right Movement. I started sketching what I thought I would look like if I was the one in his painting. I took a picture of myself with my 8th grade graduation shirt and Photoshopped an image of a vest onto my self. It was difficult because men tend to be broader than women but I worked my way around using different Photoshop tools.

In Photoshop, I began by taking an image of myself in a blank background. Since I didn't own a vest, I found one from google and used the select tool to outline the vest.



By selecting it, I was able to copy and past it over the image of myself. I shaped the vest to fit my shirt and used the select tool to outline myself along with the vest. After I finished Photoshopping and the gesso was finished drying, I projected the image onto the canvas and traced it to get a general sense of where everything should go. I would then move on to painting.



Photoshop Process



Process & Experimentation – E.

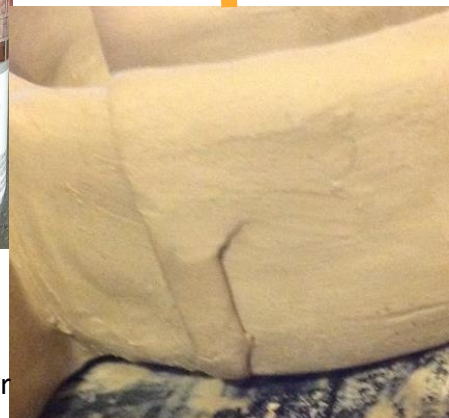


Spray Painting

I first had to prepare clay before running it through the pug mill and to do that a block of clay needed to be wrapped around a wet towel for a couple of days. When the block has had enough days to soak up the water, then, with a bit of help, I had to cut it up into small enough pieces. I added a small block into the pug mill with wet clay. After running the clay a couple of time to get the right consistency, I started shaping it into the appropriate shape. I then removed the excess clay and started to shape the actual shell, making sure it had an almost symmetrical spiral but sturdy enough so it wouldn't collapse or break in any way. In order to add the small details, I rolled the necessary clay needed into thin coils and added them by scoring and creating an illusion of metal plates. By using a paint brush I smooth out any lumpy areas as much as possible and made sure that the flattened coils wouldn't fall out. I repeated this process to add make shift screws. In order to add the smaller details, like the small holes, I used a small screw driver in different angles in order to create different types of hole designs. I then smoothed out any necessary areas using small amounts of water and set it aside to dry.



Not working with clay for a while, I had to try and remember what I was taught freshmen year as well as ask any classmates what they remember we had to do to properly make a clay sculpture. Luckily, I was able to observe freshmen after school and I experimented with what I remember like how to score or when I should add water to the clay. I also had to pull up reference in order to get the shell's shape correctly since it is very symmetrical in a way. In order to achieve the shape, I first created a flattened sphere, trying to make the edges as round as possible. I then I drew and redrew where the spiral would generally be. I also experimented with different tools and explored what I could do with the tools I had at my disposal. I came up with different designs and small details when I finished with the sculpting stage.



Shaping

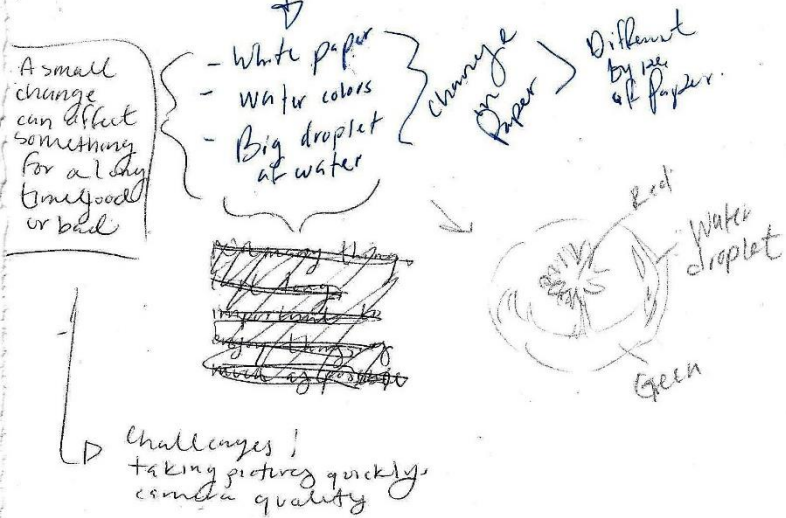


Adding Details

Ephemera Art Ideas.

- Salt portrait
- Bricks + Flowers
- Object Sculpture
- Water droplets
- Dirt Carving
- Window Fog (Winter/Fall)
- Dry Erase Board
- Fruit Carving
- ~~Marbles~~ Marbles. *Flash light to help*
- Dusty Car Window
- Jody Steel (Artist)
- Arrangement

using black paper, salt and maybe pepper to create



Investigation & Planning – Luck.

Guo-Qiang was one of my inspirations and he is an artist who makes pieces using gunpowder. In 1986-1995 he started experimenting with gunpowder in art, later leading to his art social projects around the world. He used this method of creating art to face the 'controlled artistic tradition and social climate' in China. He explained that it is important to change "certain energies" like "Making violent explosions beautiful." I thought that this was a very optimistic way of viewing certain things. One of his art pieces that caught my attention was his *Elegy: Explosion Event for the Opening of Cai Guo-Qiang*. I chose this piece because it seemed very simple yet very complicated to create because of the amount of precision needed. I felt that if I wanted to create something similar to his piece, it would be impossible since I don't have the resources to do so. But I worked my way around this issue.

Another one of my inspiration was the Japanese tradition of Ikebana. Ikebana is an art of flower arrangement and depending on the arrangement it can mean different things but the main 3 parts are heaven, man and earth. These are represented by 3 branches. I found this very interesting because I always thought that these arrangements were only meant as a decoration but turns out that their overall symbolism is luck.



Elegy: Explosion Event for the Opening of Cai Guo-Qiang
By Cai Guo-Qiang



Gion shidare-zakura
from the Album of Famous Places in the Capital from the Past and Present, a Collection of Famous Artists' Paintings

This art then reminded me of the traditional paintings of cherry blossoms and how I would see them often in Asian restaurants which triggered my curiosity for Asian culture and art. This shifted how I would go about creating my piece.

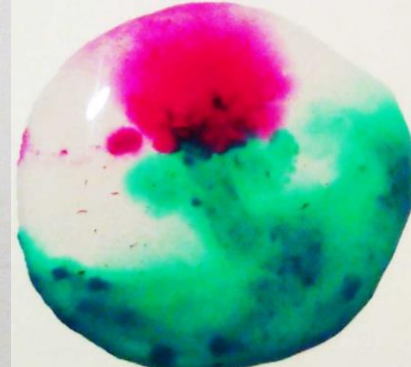
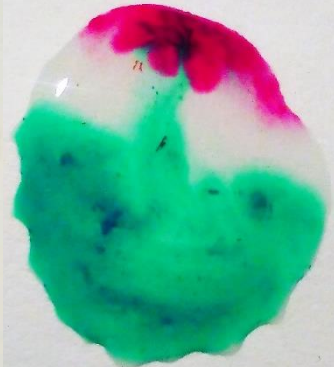
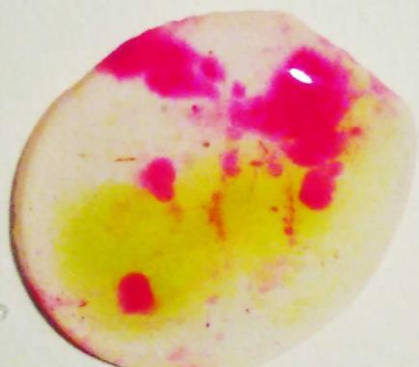
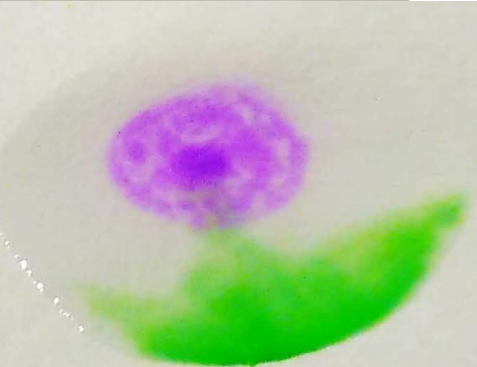
Digging more into the idea of luck and peace in Asian culture I came across more symbols such as the color red. Learning this I gained a better understanding on the arrangement, color choice and flowers that are seen in many paintings. Finding these important aspects, I tried my best to keep them in mind since I found it inappropriate to drift away from these ideas. I felt that good luck was something I wasn't as familiar with as bad luck. This made me realize that bad luck is paid attention to more than good luck and the good things in life. In other words, people are more pessimistic than optimistic, including myself.

Planning, Process & Techniques – *Luck*.

There was a back and forth in the ideas I wanted to follow through with. For one, I wanted to start with just adding colors to droplets of water to represent how something small can affect someone a lot. Later I changed the idea to luck after digging more into Asian culture and symbolism. I stuck with cherry blossoms but instead of pink I decided to use red and making 3 main branches to correspond with the art of Ikebana, or art arrangement. But before I would start painting, using water color, I had to pull up several references to make sure I understand the style. I then practiced creating small flowers and branches until I was comfortable enough to begin the process.

Experimentation

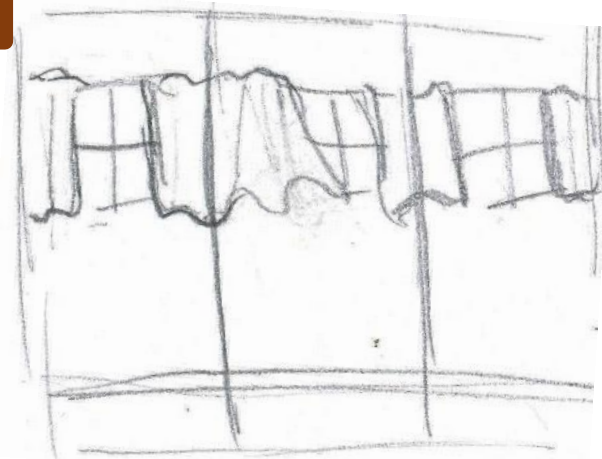
In the beginning, I started making the images in a penny to take pictures of the end result at the side, but the images wouldn't focus so I had to figure out a different alternative. I shifted towards paper and experimented with shapes of the droplets, amount of paint, amount of water, size and colors used. I realized that the bigger the shape, for example a square, was the faster it dried up and the faster it was for the paint to stay on the paper. So, I decided to stick with a small circular shape because it gave more of a dome. All these little details, were very difficult to actually create. Then, the process shifted, when I found that if I create the image first, then add a water dome, it would fade and the image would be easier to identify. So, I decided to first use water colors to create an image, mostly flowers, and before it would dry, I would add a water dome. This also had a time limit because as soon as water was added the image would immediately start fading. Which was what I wanted.



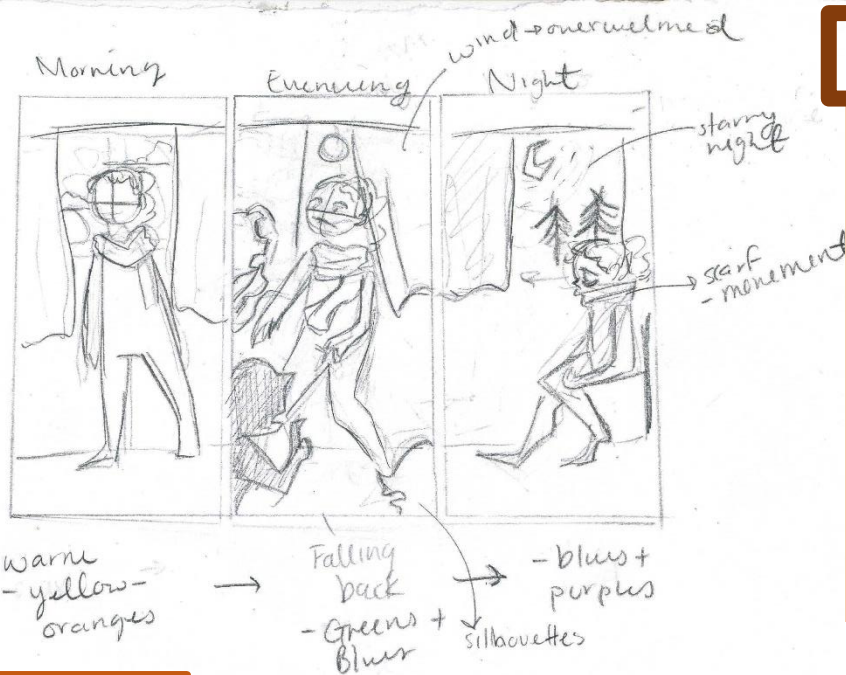
Final Method:
Paint the image first and then carefully create a dome of water over it.

Process of Ideas and Experimentation – Week, Month, Year.

When I started my triptyc I had trouble deciding what I should create and what the message should be. So I just started sketching until I came up with something. I first wanted to do something with sleep and time but later I realized that I had trouble connecting it to my story. So, I decided to scrap the idea and sketch again until I found a picture a friend gave me of the lake with many boats at the lake. It gave me the idea of where I was from and how close I am to Milwaukee. I connected that to the time I spent in Milwaukee since I was born and how much time flew by. To show time I used water to represent the fluidity and sand to represent time itself and hands to show me trying to grasp it.



1st Idea Background



1st Idea

2nd Idea

In the beginning I experimented on where I want to place the hands on my canvas. I played around with the size and direction until I was satisfied with the placement in Photoshop. Another area I experimented on was the rocks since I didn't really know how to go about painting them. I ended up looking up different ways of painting rock and came upon a small tutorial. I used it to get an idea of how shading and details should be added and applied it with my inspiration. I also experimented on the coat and wrinkles since it's difficult to paint them. I ended up using the picture I took as reference which ended up helping a lot.

Final Sketch





Head High – Catherine Graffam

Investigation & Reflection – Week, Month, Year.

I felt like this was great practice for me in painting in different techniques and using acrylic. There was a lot of trial and error throughout this process which taught me what to do and what not to do if I end up painting more later in the future. As for the actual painting itself and the concept of time, I had trouble coming up with ways that it would tie back to the theme of this project. Thanks to a friend that gave me an photograph of the lake, it inspired me to use that image for the background which would represent the city I grew up in. The hands holding sand and water represent me at to different points in life. One holding sand, letting it fall. This represents me as a little kid who couldn't really appreciate the time I had as a child and I used sand because I can grab sand and hold onto it. In the other, I am trying to grasp water and this represent my current self trying to use time but it's going by too fast. It took a while for me to come up with the imagery but thankfully Monet and the image from my friend inspired me.



Photo taken by Chloe Haapala

I knew from the beginning I wanted to do something relating to Monet and his 'Water Lilies' painting. The water especially since I liked how the water would look blended from afar but in reality it was a bunch of different strokes of different colors. I used this technique to create the lake, the person and the sand since I found it appropriate to painting them as small stokes. Another one of my inspirations was Catherine Graffam, who uses broader strokes in her paintings and they somewhat fade at the edges. Her style was the most difficult for me to figure out how to do, until now I still haven't properly grasped onto the basics in my opinion but I get the idea. I decided to use her style mainly on the boats and the rocks but the rocks are definitely where her style can be seen. Combining both their styles of painting, I felt that they complimented each other and were a great way for me to get my message a crossed.

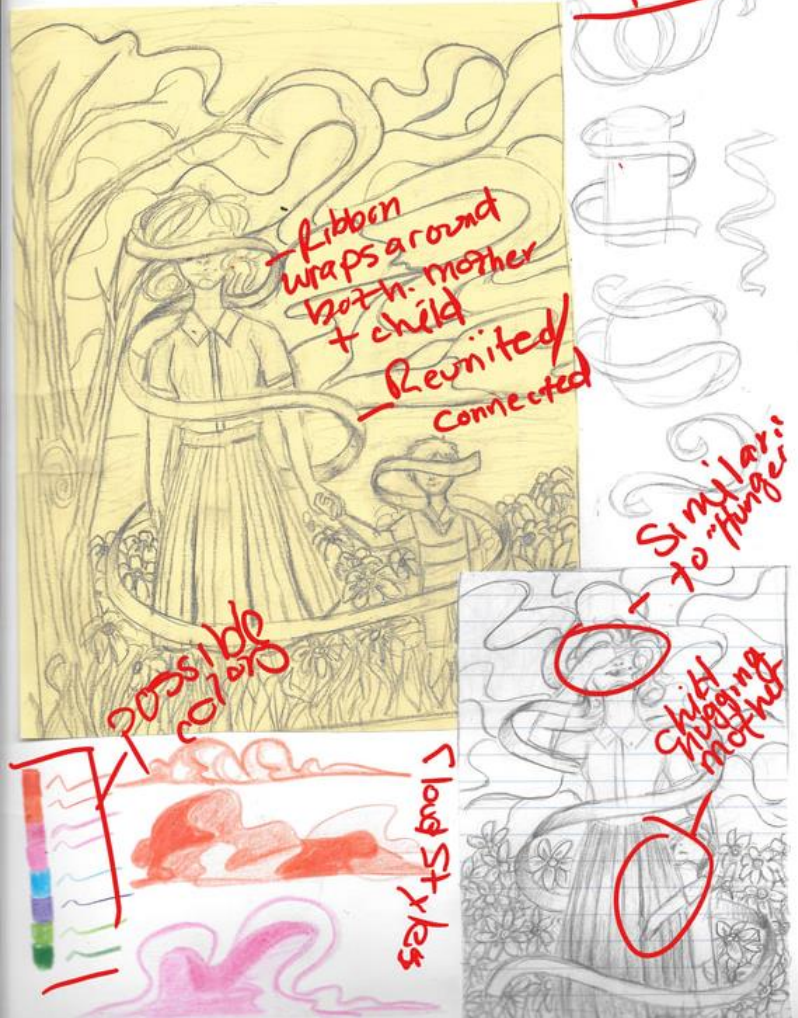
Water Lilies – Claude Monet



Catherine Graffam was also an inspiration for this piece. For the hands and background of my piece, I wanted to use broader strokes yet to still look sketchy. I came found Graffam as I was scrolling through modern artist and her art work caught my eye. The reason being was how she managed to use broad strokes as her portraits faded gradually. I felt like this went well with what I wanted to do with the hands especially since I wanted to try to add sand and water to the hands. But I ended up, combining Monet's and her styles together in order to add a texture to the sand. Sand, for me, is something I never attempted to paint so using their styles made it easier for me to paint and give it the look I was aiming for.



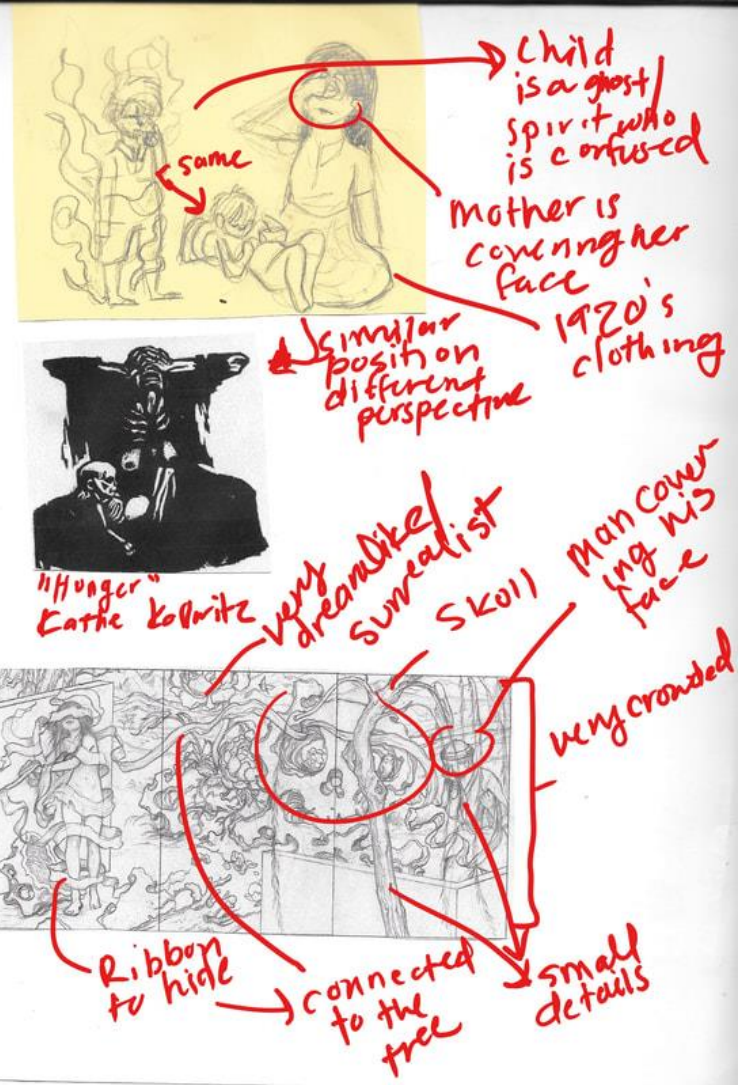
SKETCHES:



Development of Ideas – Satisfaction.

My first inspiration was Kathe Kollwitz's Hunger, which shows the sorrow of a mother who lost her child to starvation. She created this piece to get the attention of other countries and ask for because Germany at the time was facing reparations from allied nations. Many of her pieces were an exploration of grief and they were often portrayed with dark contrasts. Her use of space is very minimalist where she add detail in important areas such as the child's face and the mothers ribs. These focal point make it easy for the viewer to understand the story behind the piece. Because grief was something that everyone experiences, I wanted to explored the idea of joy.

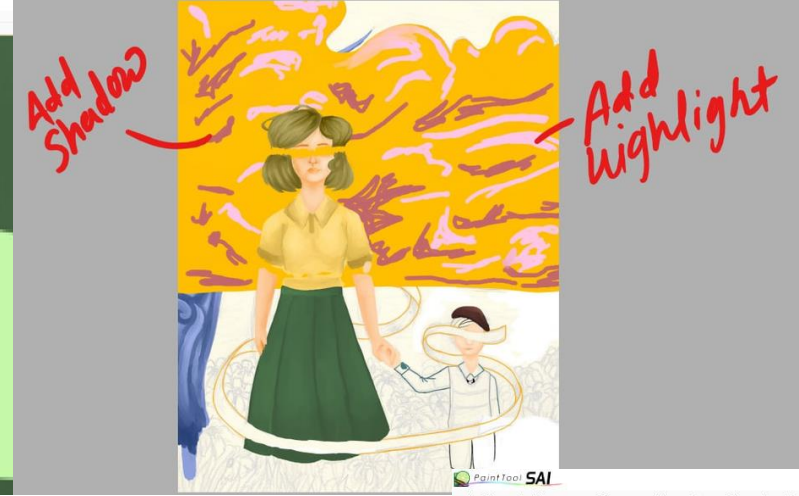
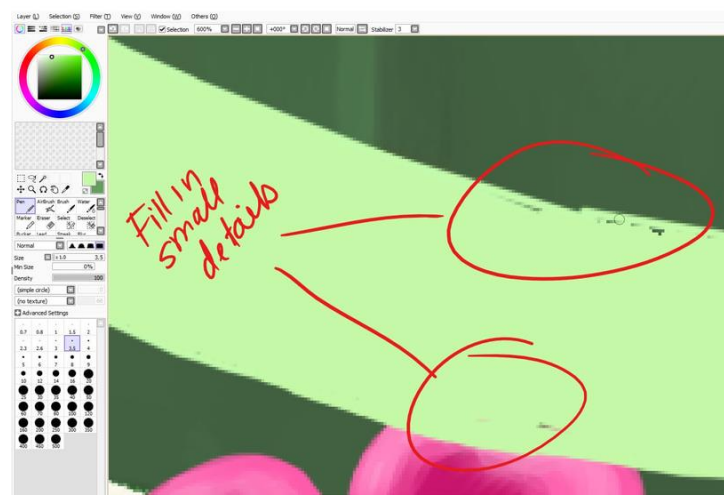
To explore the idea of joy, I looked into my second inspiration James Jean. Jean is a Taiwanese American, illustrator who focuses on the ideas of observation, memory and imagination. His art is heavily influenced by his own prejudices and biases. I was influenced by his art because if the unique color pallet and style each of his art pieces have. His color choice for his pieces can make an image overwhelming due to the brightness or the dullness. In other words, in many of his pieces he tries to use all the space possible but he still is able to add contrast to make the images recognizable. He uses his space very efficiently where the viewer can locate main focal points but discover many other hidden faces or objects around the piece.



I was debating on whether or not to create a block print of what would have happened after the events of Hunger. I wanted to play around with the idea of heaven. I got this idea when looking at the black and white contrast of Hunger and decided to create something in color instead. Before I began the sketch I looked into the clothing style of the 1900's. I created a sketch of what I thought the mother and child would look like after they were reunited after death. For my color inspiration, I used James Jean, a Vietnamese visual artist who create surrealistic pieces with unique color palettes. I decided to incorporate a ribbon to hide the identity of the women and child similar to Hunger and I used up as much space as possible to create a crowded areas like Jean. This was mainly in the grass, flowers and sky. Using oranges and pinks, I made small cloud sketches to get a general sense of what I wanted the sky to look like and what values I should use. Many of the sketches were very similar, just with small details that were changed. But overall, I wanted to portray the mother and child reunited after death.



Process,
Technique
&
Experimentation
– Satisfaction.



The first step to this process was uploaded the sketch I wanted to use. Then I resized it to the canvas size I wanted to use.

Using the Copic 2 brush, I outlined the image in order to get a general idea of what the colors for that area were going to

be and make the image look cleaner. Switching to the standard brush with a low dilution, in a separate layer, I started with the skin by adding a base color.

I then added darker hues to indicate the nose, mouth and other shadows. Using lighter values, I did the same for highlight. Switching occasionally from

standard to the water brush, I blended the colors to create a slightly streaky yet smooth colors. Once the skin was done, I created a new layer and

repeated the steps with the clothes and the hair for both figures, making sure those layers were above the skin layer. I organized the figure layers in a

folder to avoid confusion. In order to do the background, I hid the layers that correspond with the figures and added a layer below the figure folder. By

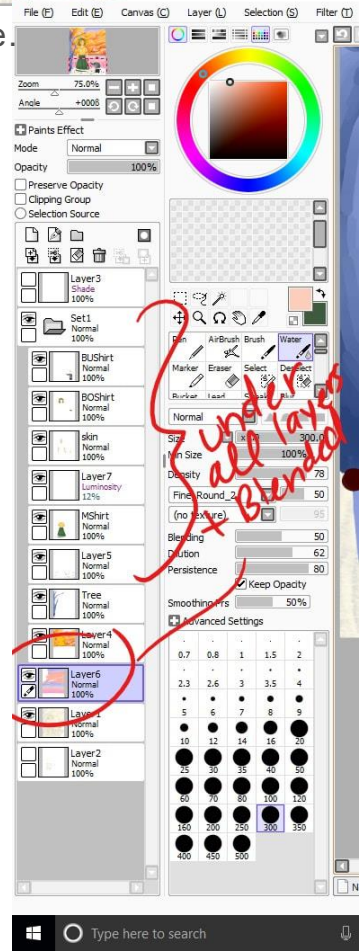
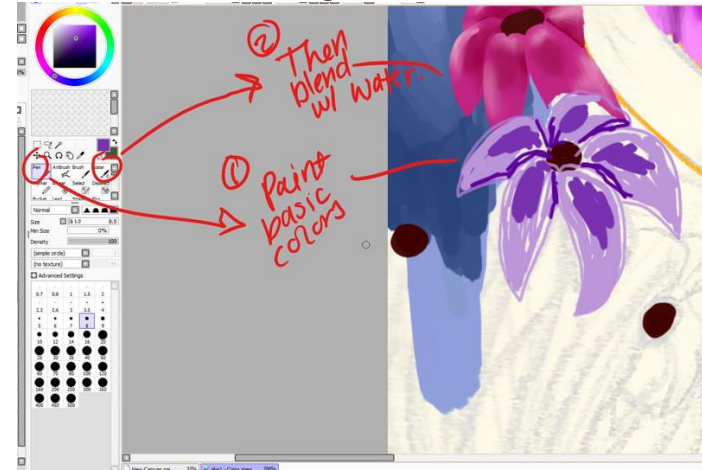
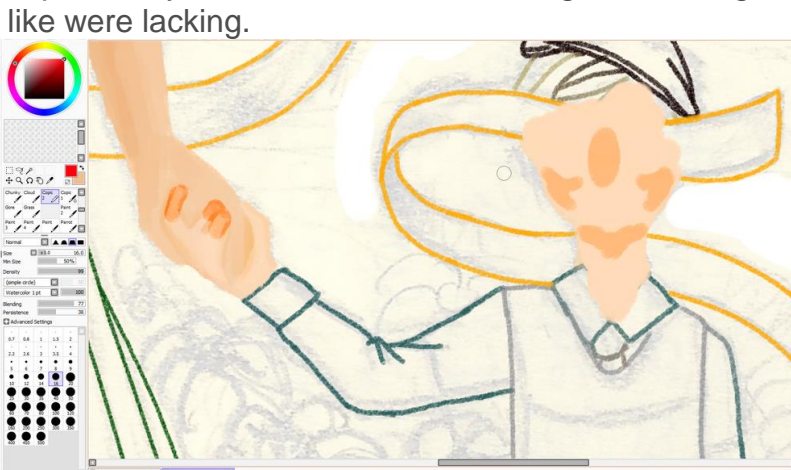
doing this, I won't have to go back and erase or correct as much. I started with the sky by using a warm orange and a soft blue under the clouds. Having

James Jean as reference, I used a thin brush to add highlights and shadows in the clouds by using different values of blues, oranges and pinks.

After the sky layer was finished, a layer was added above the cloud layer and I used a faded, dark blue for the tree and lighter blues for the highlight.

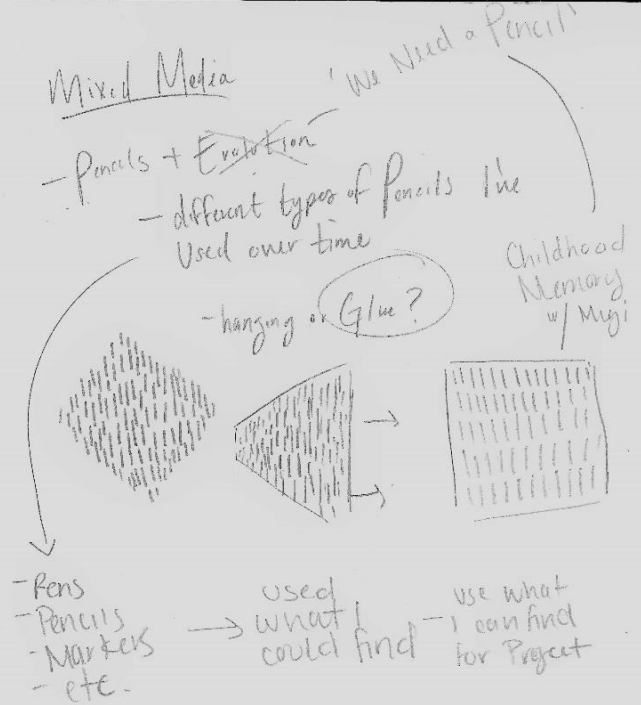
Using red I added flowers to the tree and green for leaves. I used separate layers for the flowers and the grass in the ground. I then looked over the image and added detail to where I felt

like were lacking.



Investigation & Experimentation – *We Need A Pencil.*

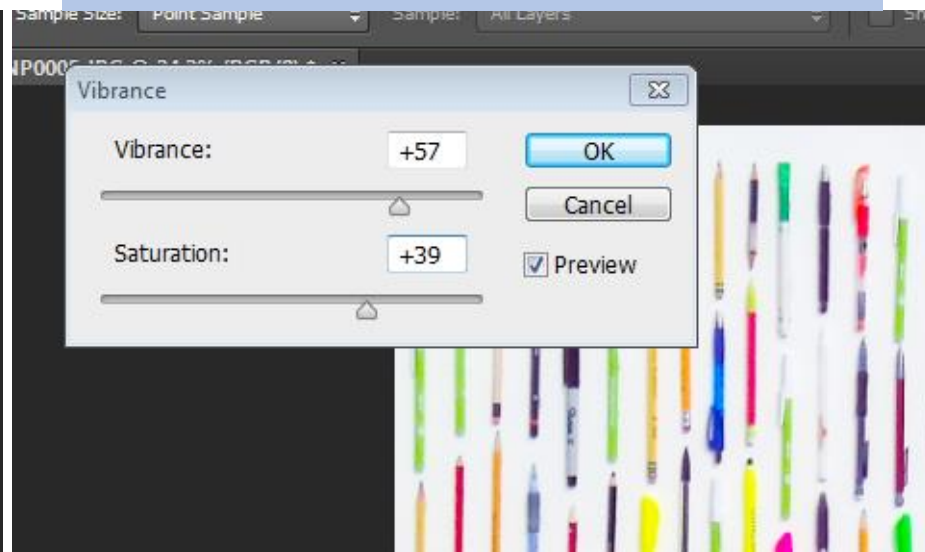
I knew from the beginning that I wanted to do something with my experience with education. Something that's important in education is a writing utensil and the one most people use the most is a pencil but I realized there was only a limited amount of types of pencil. So I thought 'what else do people use to write throughout their life?' It wasn't a hard question to answer because pens. As a person gets older, the more pens they use rather than pencils. I then got the idea of the evolution of pens throughout a persons life, and thus, I thought of the name 'Penvolution.' In order, to show what I was trying to portray, I looked at Stuart Haygarth's work and made the choice of placing them on a wall starting with the pencils I used in kindergarten to present time. The main aspect I experimented on in this project was the organization of the pencils. I thought about organize them based on their color like Haygarth, but I felt that the meaning wouldn't make sense anymore. Another reason was that I had more of one color than I did of another so I ended up randomizing the assortment. Later I realized that I didn't have the right amount of pencils in order to fill up the entire board so I decided to fill up as much as the I could. The only difficult part was making sure the pencils were as straight as possible. I also experimented on doing a jagged type of design, almost like mountains, but I scratched the idea since it didn't really connect to myself. After gluing all the pencils, I took the board outside to get the best lighting. I tried to take pictures from different distances until I got an image I thought I could work with. I was recommended to use Photoshop to help enhance the image. I experimented with the brightness, saturation, contrast and vibrancy.



Part 1 – Crop and Rotate



Part 2 – Adjust Vibrancy and Saturation



Part 3 – Adjust Brightness and Contrast

