

Planning sketches- Piece by Piece

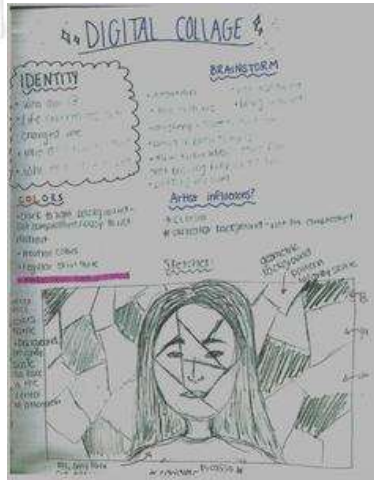


These are the sketches that I made while brainstorming. All three of the sketches I made kind of came together in the end to make one idea that encompassed all of the ideas together.

The first and third sketches did not include the piece of my face in my hand, because I wanted to experiment with how it would make the piece look. In the end, I decided to keep the piece of my face in my hand because I thought it fit better with the themes I was going for.



I also switched up the backgrounds in each of the sketches just to see how it would make the piece look. In all of the drawings, I made sure to keep the grey scale background, natural colors for the face, and cubist style for the face as well.



Picasso, Pablo. "Portrait of Ambroise Vollard." Artsy, 2018, Pushkin Museum of Fine Arts, Moscow, Russia, www.artsy.net/artwork/pablo-picasso-portrait-of-art-dealer-ambroise-vollard-1867-1939.

the aspects I was talking about for this piece: parts that make a whole. Picasso's "Portrait of Ambroise Vollard" was my main inspiration for my piece because I really liked the way that the colors in the foreground popped in contrast to those in the background.

For the background in specific, I knew that I wanted to move away from the cubism style and into something more peaceful and calm so that the main focus could be on the face. For this, I looked into the Surrealism movement. Surrealist paintings are often described as "dreamlike", and I thought that it would be perfect to tie everything together. "Sleep" by Salvador Dali stood out

to me because it kind of had a similar idea of calmer colors in the back so the main focus could be on the face in the foreground. It was this part of Dali's piece that I specifically used as inspiration for my own.

Process Portfolio

Lexie Snyder

Inspiration- Piece by Piece

I was inspired by mainly Pablo Picasso's Cubism period for this piece. I really enjoyed the geometric shapes incorporated into it, and how the pieces kind of abstractly fit together as a whole to make a beautiful piece. I think this particular movement really spoke to me because it symbolized



Dali, Salvador. "Sleep." Dali Universe, 1937, Private Location, www.thedaliuniverse.com/en/sleep-salvador-dali-painting.

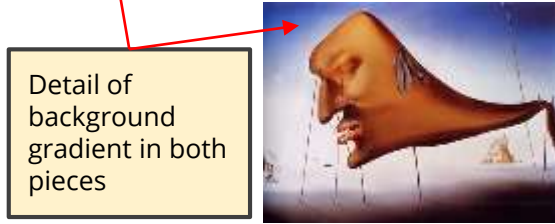
Process- Piece by Piece



Detail of geometric shapes in both pieces

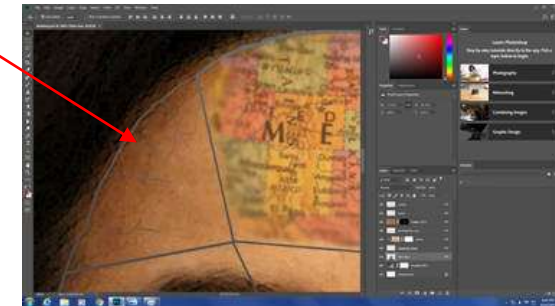
Picasso, Pablo. "Portrait of Ambroise Vollard." Artsy, 2018, Pushkin Museum of Fine Arts, Moscow, Russia, www.artsy.net/artwork/pablo-picasso-portrait-of-art-dealer-ambroise-vollard-1867-1939.

First, I created the photoshop document with the white background with the dimensions 24 inches x 36 inches. Then, I opened the pictures I had taken of the two maps and the bust of myself. I cut out the bust and the two maps using the quick selection tool, and copied and pasted them into the blank document. Then, I took the picture of me and applied the "watercolor" filter to it, to make it look painted, similar to the effect in Dali's *Sleep*. After all of the experimentation with cutting out the sections of my face, I cut out the part by my hand with the pen tool and cut out a sliver of the part that originally touched the rest of the face so there was a gap between the section. I continued to cut out sections of my face using the pen tool and cut out the slivers around the borders of each piece so it would resemble the cubist effect like Picasso's *Portrait of Ambroise Vollard*. Then, I took the map I cut out of the US and made a pattern out of it by selecting it using the rectangular marquee tool, clicking edit, define pattern. I repeated this for the map of China. I moved the maps over the area of the face that I wanted, but I did not really like how abruptly the maps cut off the section of my face, so I took the blur and eraser tools and lightly went over the edges of the pattern to make it look more faded into the skin. My original design had the cracks by the side of my face, but as I was creating it, I was not sure if I was going to include them. Then, I realized I did not really like the bumpiness of the lines around the edges of my face, even though it was intentional to make it look more raw. So I decided to add them. I took the eraser tool with a small point and zoomed in close to draw out little cracks by the edges of my face. Then, I applied the gradient background to resemble Dali's *Sleep*.

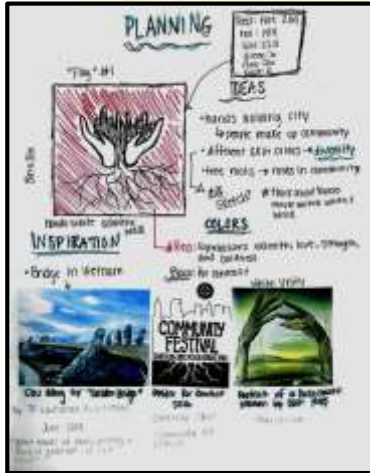


Detail of background gradient in both pieces

Dali, Salvador. "Sleep." Dali Universe, 1937, Private Location, www.thedaliverse.com/en/sleep-salvador-dali-painting.



Planning sketches- Roots



This was the sketch for my first piece. It shows a pair of hands holding up a city skyline with roots coming out of the bottom. The hands represent the people of the community lifting it up. They are white because white is the color of unity, as people in a community are united together. The red background symbolizes warmth, love, strength, and boldness. The roots coming out of the skyline are meant to show how the people are rooted in a community and how we allow it to grow.



These were my notes I took during the MIAD presentation, as well as my original ideas and concepts



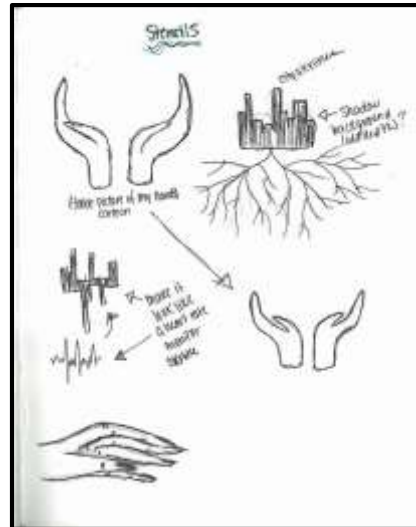
This is my final sketches for both pieces. It includes the backgrounds that I wanted to create with the colors and stencils

Everett, Connie. "COMFEST 2016 - Something for Everyone." *The Columbus Freepress*, 3 June 2016, columbusfreepress.com/article/comfest-2016-something-everyone.

Inspiration- Roots

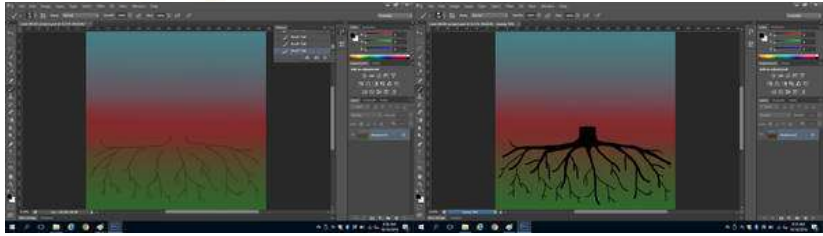


This poster designed for a festival called ComFest in Columbus Ohio was probably one of my main inspiration for this piece. ComFest is short for Community Festival, which is held in Goodale park, and the whole thing is community ran. They designed this poster for the 2016 ComFest, and when I saw it, it sparked an idea for this project. I wanted to incorporate the skyline and the roots, but changing the skyline to be the one of Milwaukee's. I sort of wanted the silhouettes of the buildings to be shaped like a tree so that it was clearer to understand the symbolism of the roots. I incorporated the idea of the skyline in the second design as well.



These are my sketches for the stencils that will go over the background. I experimented a little with the positioning of the cupped hands and the skyline for the second piece

Process- Roots



After I had my planning sketches and final ideas all thought out, I began by making the background in Photoshop. I knew I wanted a gradient going down that included blue and green, representing earthy colors that trees need to grow, and red in the middle representing love. So first, I set up the three color gradient. Then, I started drawing in the tree roots with different thicknesses for different parts of the roots. I used a very thin line to begin with so I could get an idea of where I would be drawing. Then, I chose a thicker line to outline certain parts of the roots closer to the trunk. Since I thought the original lines were a little too thin and looked awkward, I then added a little thicker lines on the original ones to blend it together to look more like my inspiration piece. After I finished the background, I started working on the stencils.



I sketched them out on the freezer paper and began cutting them out with an exacto knife. After all of the stencils were done, we went to MIAD to do the final silk screening

When we got there, we picked out our colors to use. My original plan was to use only black and white stencils, but for some reason, they didn't have a lot of solid white or solid black, so I had to change my ideas a little bit. I was able to find a solid black, but I had to use a skin colored ink to do the large hands, even though I wanted them in white to symbolize unity. Then, they showed us how to screen print. We had to put a glob of paint on the top of the screen, then use a squeegee to scrape down using a lot of pressure. Then, we had to do a flood coat on the screen, which means we had to put all of the extra ink on top of the stencil so that it wouldn't get dried out while we positioned the screen on our backgrounds. I repeated this process with all three of my stencils on my background, letting it dry in between stencils.



Stencil
on
screen
printer

Experimentation- Roots

One thing I had to experiment with was the color of the background. At first, when I was thinking about how I wanted to do the screen printing, I thought I would have a plain red background. My thought was that I would have a plain red background and then screen print the hands, tree roots, and skyline onto the background. However, after the in process critique, the MIAD teacher that we were working with reminded me that while red can symbolize love and and boldness, it can also have the connotation of danger. Instead, I should include earthy colors to compliment the tree roots, and have the red in the middle, with a lower opacity.

Protection- Protection



Recently, I went on a tour of Mount Mary University, and when we were in one of the galleries, I noticed this piece. *Get Into the Picture* was created by 100 alumni and staff from Mount Mary, who were asked to paint a section of the picture in any way they wanted. The original image was grid

out, and each of the people were given a square. When all of the pieces were put together in the end, it created this image of being a unified body through individual pieces, which is the idea that carries over into my piece as well.



Truly Design. "Vanitas." *Design Taxi*, 18 Sept. 2014, Polytechnic Federal School of Lausanne, designtaxi.com/news/369404/Optical-Illusion-Street-Art-Painted-On-The-Sides-Of-Stacked-Cardboard-Boxes/.



My Final Piece

After the critique, I researched more artists with the three dimensional aspect to them, and came across this piece of optical illusion art created by Truly Design. I really liked this piece because like my original design, it incorporated the idea of putting multiple things together to create a whole, as shown by the optical illusion.



Finch, Christopher. *Chuck Close Life*. Prestel, 2010.

My other inspiration for this piece was the style of Chuck Close. I had no intention to do exactly as Chuck Close did in his grid method paintings, but his ideas about how he thought art should be interpreted mirrored the meaning of my piece.

Chuck Close's art was inspired by pop artists, and was famous for his incredibly detailed portraits and grid method technique. In his early work, he used an airbrush technique to create his paintings, but in his later life after he was paralyzed, he switched to the famous grid method technique. This paralysis prevented him from creating those little details in his portraits that he was once famous for, so he adapted his style to suit his physical abilities. In

this grid method technique, Close filled each square with splotches of color that, when you step back, creates a whole painting that blends together abstractly

I really wanted to focus on his style of art, as he explained about his early art that he didn't feel it necessary to show the person's entire life story, about where they work and where they live, but to rather "force us to think, not about the subjects but about the image itself-how and why it was made". I really liked how Close explained his style, and, as said before, it mirrors the message I wanted to send through my own piece.



These were the notes that I took during the UWM presentation. I was brainstorming the ideas that I wanted to do, and taking notes about the presenter's suggestions about how to do a three dimensional piece. Taking notes on their presentation really helped because I had never really done a 3D piece like this before and it was nice to get ideas and recommendations about how to approach a new medium.

Process and Experimentation- Protection



My swatches that I used



Referencing my sketch with kind of a grid method technique, I drew out the design on the boxes, each I did separately. For the box with the sun, I did a wash with the paint, or a light coat to see where the colors would go, to build up later. Once it was dry, I went back in and put on more layers, with a slightly darker shade of orange to create dimension. Then, I took pieces of coiled tissue and glued them to the beams of sun to create texture. I layered it with mod podge so it would stay, and when it dried, I painted over it with the same colors. After the sun was done, I painted the background black.



I repeated this basic process for each of the boxes, making sure to create a wash before applying the heavier coat of paint. Throughout this process, I had to experiment with the texture I wanted. I had developed the technique of coiling a piece of tissue and gluing them down with mod podge. Then, I layed a thin tissue over it so it would be smooth. It took a while to figure this out, though, because the texture wasn't smooth.



I repeated this basic process for each of the boxes, making sure to create a wash before applying the heavier coat of



After I made the boxes, I really had to think about how I could translate my original designs onto the 3D surface. After experimentation and sketching, I decided to paint more of the intricate detail on the outside of the silhouette so that the whole box could be covered.

I repeated this basic process for each of the boxes, since I did them all separately. For some of them, I also added bubble wrap, which I had to cut to fit the space and carefully glue it on. I was having trouble with the bubble wrap at first, because it was clear, and I didn't want the glue to look sloppy underneath. I decided to glue around the perimeter to make sure it looked nice.



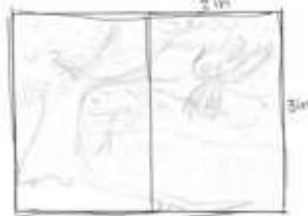
Final Piece

I also worked with ink bubbles to create the illusion of a popped bubble. I created the popped bubble effect on the canvas by making a bubble from Dr. Ph Martin's Bombay Black India Ink and carefully putting it on the canvas, and then popping it with the end of a paintbrush.

Planning sketches- Looming



There were the planning sketches I made before I started working on my project. I did research about my artist inspiration, and I really wanted to focus on the symbolism. This sketch was the basic outline for my final piece. I sketched it out so that I could transfer it to the linoleum plate to begin carving.



Experimentation-Looming

One thing I had to figure out through experimentation was how I was doing to do the contrast of black and white. If my background was black, I'd have to figure out how to do slim lines of positive space in my linoleum block. This was a little challenging to figure out, because I had some detailed lines that I wanted to incorporate. The hardest thing to figure out for this project was how to do the intricate detail. When I was sketching it out, I thought I could just use the small tool to get the detail, but once I started to use them, I found it was very hard to get the tool to do what I wanted. This caused a lot of issues when doing the monster and the person in the corner. In order to fix this problem, I had to simplify the design on the girl and monster because I just couldn't get the little details. Once it was printed, it turned out pretty well, but I think that it would make it better if I was able to get the detail.



Public Domain Review.
"Sir John Tenniel's Classic Illustrations of Alice's Adventures in Wonderland." Medium, Medium, 7 May 2015, medium.com/alice-s-adventures-in-wonderland/sir-john-tenniel-s-classic-illustrations-of-alice-in-wonderland-2c3bbdca3a77.



Inspiration- Looming



The inspiration for my piece came from the original *Alice in Wonderland* illustrations done by John Tenniel. This book was written in 1865 by Lewis Carroll. All of these illustrations done by John Tenniel influenced the style of my piece, but I specifically looked at the image of Alice and the Cheshire Cat. In the book, the white space in the lower right corner was filled with text, but for my print, I didn't include any.

This specific illustration includes the Cheshire Cat looking down mischievously at Alice. I thought that for my piece, I would change the idea of the Cheshire Cat.

The Cheshire Cat was a creature Alice stumbled upon in *Wonderland*, who would appear and disappear throughout the story. It was known for its mischievous and almost villainous grin, which could actually be left behind even after its body was gone. The origin of the Cheshire Cat is thought to come from an old Victorian saying: "Grin like a Cheshire Cat". No one really knows the true origin of this saying, but it is thought to come from the town of Cheshire, where there was a famous cheese made in the shape of a cat's face with a large smile.

I thought for this piece, I would turn the idea of the Cheshire Cat into a symbol of anxiety. Like the Cheshire Cat in the book, anxiety can creep up on you at any time and leave behind behind reminisce of its effects, similar to how the Cheshire Cat's smile can be left behind even though the body isn't necessarily there.

Process- Looming



After I had my sketch done on paper, I first transferred it to the linoleum block. Then, I began carving out the negative space (anything that was white on the linoleum block) with a U shaped carving tool. I did the bigger areas first, then went in to do the detail with a V shaped carving tool to be as precise as possible. When carving, I made sure my linoleum block was on a wood stopper so that I wouldn't cut myself or anyone else. This is my final carving on the plate.



When the carving was done, I gathered my supplies to begin printing. I got a brayer, my Speedball ink, a

little knife to scoop the ink out, a tray, and a baren. First, I scooped some ink out onto the tray and began rolling it out with the brayer to get an even coat on it. Then, I took the brayer and coated the plate with ink. Next, I put my piece of drawing paper on top of the ink and proceeded to put another piece on top just in case it bled through. I then took my baren and smoothed it down with a fair amount of pressure. I made sure, after experimentation, to press down hard and cover all corners of the plate. Finally, I peeled off the drawing paper and revealed my piece.

Public Domain Review. "Sir John Tenniel's Classic Illustrations of Alice's Adventures in Wonderland." *Medium*, Medium, 7 May 2015, medium.com/alice-s-adventures-in-wonderland/sir-john-tenniel-s-classic-illustrations-of-alice-in-wonderland-2c3bbdca3a77.

Experimentation- Looming



Another thing I had to experiment with was the printing process. For my first print, I think I either didn't put enough ink on the plate or didn't press down hard enough when I was smoothing it down with the baren.



My second print went a lot better, because I added more ink, but I wanted it to be more solid in the black parts. I also noticed that the detail by the monster in the corner was fuzzy, so I worked on that for the next print.



By my third print, I figured out my technique, and I was happy with the final product. I realized that I needed to put on more ink than I originally thought, and make sure to press down hard when smoothing it down.



Overall, I really liked how it turned out. I really liked researching about my inspiration, and I learned a lot about a new technique that I've never got to try before. The hardest part of the project was carving everything out. It took a long time and some parts, like the leaves and the monster, took a lot of focus. I do like how it turned out, even though it didn't have as much detail in it as I originally wanted. I really like the simplicity and clean lines in this piece

Inspiration- Self Portrait



Alphonse Mucha was a Czech artist who painted in the style of art Nouveau. He created many paintings, illustrations, and advertisements, mostly depicting women. He moved to Paris to continue his art, while creating his illustrations and producing a magazine. The style of art nouveau was inspired by natural forms and structures like nature. Evidently, in many of Mucha's artwork, images of flowers and soft colors and hues are displayed both in the figures of the women and in the background. Mucha often had pictures of women in his art, illustrating the independence and freedom of women in that time.



I really liked Mucha's style of art, and that's why I decided to emulate it for my self portrait. I loved the backgrounds of his pieces, and I knew I wanted to incorporate that style in my piece. My piece only pictures the bust, while Mucha's shows the whole body, but I really wanted to show the detail that Mucha included in these pieces.

Mucha, Alphonse, et al. *Alphonse Mucha*. Academy Editions, 1974.

In my final piece mirrors Mucha's style in the background. I wanted to combine this style with a pattern with my culture.



Inspiration- Self Portrait

The other inspiration I had for this piece came from my Chinese culture. I knew I wanted to emulate Mucha's style for the background, but I really wanted to connect it more with my culture, so I decided to include a Chinese symbol in the background instead of some of the other circle patterns.



"Fu Lu Shou." *Good Luck Symbols*, 18 Mar. 2018, goodlucksymbols.com/fu-lu-shou/.

Process- Self Portrait

For this project, I learned how to stretch my own canvas.



To begin making the frame, I took four 3 ft edges and put them together. I made sure they were perfect by using a right triangle template. Then, using a staple gun, I began stapling the corners where the pieces connected. I had to make at least three staples to make sure it was secure. I then took the canvas and rolled out as much as I needed, with extra on each side of the frame. Next, I stretched the canvas to make sure it was tight, and stapled it down onto the wood frame. Sometimes the staples wouldn't go all the way down, so I just took a hammer and hammered it down. For the last side of the canvas I stapled down, I had to make sure that it was tightly stretched.



Process continued- Self Portrait



After applying gesso to the canvas, I sketched my reference picture onto the canvas. I wanted to project my image, but I didn't have one available to me, so I had to just look at my reference photo and kind of grid it out and free hand it. Then, I put the base coat of the skin tone down with the biggest brush, leaving a space for the eyes, eyebrows, and lips. Then, I drew in the eyebrows and lips. Then, I finished the eyes and nose, using a very skinny brush, which took a lot of time. I had to create the

nose using mostly just shadows, which took a lot of time. To blend, I used a smaller flat top brush. Next, I moved down to work on the neck and added more shadow detail to the face and collarbone. To do this, I had to create highlights and contours using a slightly darker skin tone and a slightly lighter skin tone. I also worked put the base coat on for the hair. I knew that later on I would have to put in highlights, so I didn't make it too dark. Then, I began working on the background. I started with the Chinese symbol behind me, using a gold paint. This paint was hard to work with because it was so sheer, so I had to put a lot of



layers down. I filled in the background part of the symbol with a darker red. In order to get precise lines, I used the small, flat brush. Then, I started working on the semi circles around the border. After laying down the base color, I took a skinny brush with the brown and free handed the branches of the flowers. I created the like this to emulate Mucha's style. Then, I took the small flat brush and took the light pink to just freehand the cherry blossoms in a star shape to look like petals. Finally, I painted the background black so that the flowers would pop

Experimentation- Self Portrait

I had to experiment a lot with my skin color. I wanted to make sure that the undertones were right, and I tried a lot of colors to make it look like my skin tone. To create the skin tone, I mixed yellow, red, blue, white, and green. I used mostly yellow and red because I knew that I had a more golden undertone. The first color I tried was too orange, so I used a little bit of blue to balance it out. I swatched all of the experimental colors on my arm to see which one best fit.



Critique- Self Portrait

Similarities:
There is not a lot of extreme highlights or shadows in either pieces
Both pieces have symmetrical balance
Similar use of organic and geometric shapes to create the background.
Differences:
Mucha's pieces include the whole figure, while mine only shows the bust.
The colors in my piece are more bold compared to Mucha's more subtle color scheme
There is a lot more detail in the background of Mucha's Piece.



Mucha, Alphonse, et al. *Alphonse Mucha*. Academy Editions, 1974.



Inspiration- The Weeping

"One evening I was walking along a path, the city was on one side and the fjord below. I felt tired and ill. I stopped and looked out over the fjord—the sun was setting, and the clouds turning blood red. I sensed a scream passing through nature; it seemed to me that I heard the scream. I painted this picture, painted the clouds as actual blood. The color shrieked. This became *The Scream*" -Edvard Munch.

"The Scream, 1893 by Edvard Munch."
Edvard Munch, 2011,
www.edvardmunch.org/the-scream.jsp.

Edvard Munch was a Norwegian painter most well known for his works in expressionism and German expressionism. *The Scream* was one of his most recognized pieces, depicting a man in the foreground with a blood red sky in the background. His inspiration for *The Scream* was said to be from the volcanic eruption of Krakatoa that made the sky turn that red orange color. People also say that his inspiration was from his sister, who, at the time, was in a mental hospital around the area where the scene takes place.

I wanted to use this painting as an inspiration because I really wanted to experiment with his style of art. I really like the smooth colors in the sky and water, and I wanted to incorporate some of the problems of today into a classic piece.



Critique- The Weeping

In the end, I like how this piece turned out. I think the style of the painting played into my talents, and the style is one that I will look to continue to do in the future. Through doing this piece, I think I found the style of art that I like to do the best. I really like how the sky turned out, and I think the whole piece really mirrors my inspiration. One issue I had with the sky was sometimes I didn't have enough paint on my brush, so some of the colors from underneath are still able to be seen, which was annoying. The other thing I struggled with was getting straight lines for the factory silhouette in the background.

Similarities

- Both artists used similar techniques to create the line work in the sky and water.
- Colors in the water contrast the ones in the sky a lot
- Blending is smooth in both pieces.

Differences

- My piece uses darker hues to portray a different meaning
- My piece uses thicker lines to create the water, making Munch's more detailed and textured
- The emphasis of Munch's piece was on the figure in the foreground, while mine is on the figure and factory in the background.

Process- The Weeping



After creating the canvas, and covering it with gesso, I took a big brush with the maroon and grey colors, I made wispy, wavy brushstrokes to create the style sky like *The Scream*

The colors in my inspiration piece are a lot brighter and lighter, but for the meaning behind my piece, I wanted to make my colors darker and murkier. Then, I added more and more colors using the same big brush to blend them together to make everything smooth because of the style of Munch's piece. I tried to apply a lot of paint with the brush because if there wasn't enough paint, you could start to see the white canvas underneath. Then, I began working on the person in the foreground. I used the smaller brushes because I had to get more detail. I used the skin colors and the light grey for shadows. I used black, dark blue and a little bit of the light blue to make the jacket part. To emulate my inspiration photo, I used a similar technique to painting the sky to make it look textured. Then, I made the fence behind the figure. I used a big brush again, and tried to paint the lines of the fence

in one brushstroke to make them as straight as possible. I went in with a medium sized brush to paint the water that you can see through the lines. Then I started working on the sand and the factory in the background. I used the same yellow-orange color for this as I did in the sky and used a smaller brush to put down the base color. I began painting the factory silhouette using an angled brush because I could get a precise line with it. Next, I worked on the pathway on the bridge. To create the stripey design like in my inspiration, I took a big brush first and made light movements in the direction toward the vantage point. Then, I went in with a smaller brush to add detailed, skinnier lines to blend everything together. Then, I started working on the lighter area of the water. I used the same light brushstrokes as I used for the sky to create a highlight in the dark water. I finished the water using the dark blue and black with a medium sized brush. I made sure to blend everything together pretty well because of my inspiration photo. Finally, I put more black around the edges of the sand to show the pollution from the factory to emphasize the meaning.



Experimentation- The Weeping

One thing that I really had to work on was making sure all of my colors were really blended together. It was very important for the style of painting that I was doing that all the colors blended together seamlessly, so that's something I had to experiment with.



"The Scream, 1893 by Edvard Munch." Edvard Munch, 2011, www.edvardmunch.org/the-scream.jsp.

My piece emulates Munch's very closely, because I wanted to develop my technique of smooth blending, like he does. Throughout this process, I tried to use large brushes to create smoother blending.

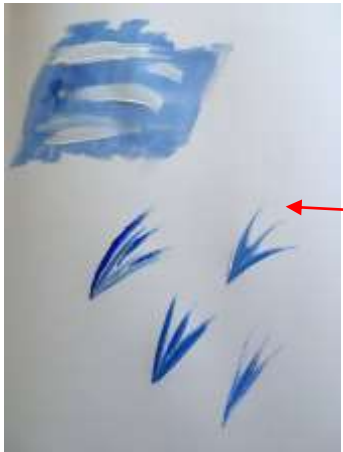
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Inspiration- Utopia



I took this photo when we went out to a very special beach. My family likes to go here to relax before school starts, and I took this photo to document the trip. I wanted to paint this piece based on this photo to contrast the reality of some of the environmental issues that are going on today to this beautiful place that I find completely peaceful.

Experimentation- Utopia



One thing that I had to experiment with when creating this piece was how I was going to make the grass. I experimented with two different brushes, and actually switched between them when creating the final piece. I wanted to make the grass look wispy and gentle, so I had to practice the flicking motion



with my paintbrush. It was also different practicing on paper versus the canvas. When I created the grass on the canvas, the background was wet, so the color of the grass was softened, which I ended up liking.

I also had to figure out how to do the waves on the water. I looked up a video on how to do it, and had to practice a lot before I started on the canvas. I practiced the swirling motion so that they looked blended in with the water in the background as well.



"The Light of Argyll." JOLOMO, www.jolomo.com/jolomo/archived-exhibitions/2016-exhibitions-/the-light-of-argyll.html.



"A Taste of The Hebrides." JOLOMO, www.jolomo.com/jolomo/current-exhibitions/a-taste-of-the-hebrides.html.

Scottish Artist John Lowrie Morrison (Jolomo) is famous for his oil paintings of Scottish landscapes. I chose these paintings by him because they reminded me of the beach I went to. The serenity and peacefulness in his pieces was something that I wanted to show in mine as well. I also really liked his style of painting, because it was one that I haven't tried before. He paints places that are important to him as well. He researches the geography, along with its history and folklore to get the area's "vibe" so that the viewers can see what its meaning is.



Process- Utopia

After constructing the canvas and applying gesso as a base, I started by using the largest brush to paint the sky. First, I used the light blue color to lay down a base color.



To create the lighter highlights, I used a large brush with titanium white with light brushstrokes horizontally. Then, I used the large brush again with the darkest blue to create the horizon. I used the same large brush with the light blue to blend the two colors together. To do this, I placed the two colors next to each other, and took the large brush to blend everything together. Then, to create more detail in the water, and to emulate Jolomo's style of more harsh and unblended lines, I took a large brush with the dark



blue to create waves. Then, I took the light blue and put it right above the dark color to make it stand out more. I also blended the bottom of the dark blue highlight with the water. Then, I started working on the white cap on the wave. I used a dry brush technique to make it look blended in with the rest of the water. Then, using the tan color, I used the largest brush to paint a base. Next, I took the green color with a small pointed brush and an angled brush and used light feathery brush strokes to create the grass tufts. I also used the brown at the base and white near the tops to create highlights. Then, I started with the brown and a medium sized brush to create the larger tuft of grass. I used the same technique of light feathery brush strokes with the brown, green, and white. I repeated the same process for the grass on the other side. I made these pieces of grass longer to create more of a balance. Then, I took the dark blue and made it a little lighter by adding the sand color to make some



shadows under the grass to emulate Jolomo's piece. I went back to the upper grass tuft, and I used the sand color to make a sharp line underneath based on how my reference picture looked. Finally, I made a small piece of grass near the water in the middle to balance it out a little more.

Detail of process:
I had to build up the layers of the waves to make them more natural and blend better into the water in the background



Process- Utopia part 2



First, I sketched out the basic design on my canvas so that I could have a reference for what I was going to paint. Then, I began working on the sky, since I thought it would be the hardest thing to do. I started with the base color, and added the gradient for the sunset going from darker to lighter colors as

it got closer to the horizon. Next, I put down the base color for the ground, making sure to mark where I needed to add the details like the cactus and grass after that base color had dried, again, so the details I added wouldn't just blend in with the background. Then, I needed to let the background base color for the sky to dry before I painted the clouds otherwise the colors would just blend together, which isn't what I wanted. Then, I began working on the clouds. The clouds were very important in this piece, as I really wanted to make sure they were like my inspiration photo. I took my time and build up the colors and textures until I got them to look the way I wanted. Then, I added the texture and shadows to the ground and mountains where there would be either bumps in the sand, or holes or something using a darker color. Then, I started working on the details in the plants. I started with a wash of the base colors, and slowly added the textures and shadows up, using small brush strokes, like my inspiration. Finally, I added the finishing touches like extra highlights and shadows to finish up the piece.

Experimentation- Utopia part 2

One thing that I had to experiment with during this piece was how I was going to do the textures. Overall, the piece is pretty smooth, so I wanted to add a little bit of texture somewhere. I decided that I was going to add it on the cactus. To do this, I was thinking about creating implied texture with the shadows and highlights, but I liked the idea of trying something new and clumping up the paint so that there is actual texture if you touch the piece. I took my paintbrush with a lot of paint on it and put it on the area with the cactus, and I had to keep letting it dry so that the paint wouldn't get smoothed down.



Inspiration- Utopia part 2



"Contemporary Impressionism Art Gallery in San Diego California Featuring the Artwork of Erin Hanson." *Contemporary Impressionism Art Gallery in San Diego California Featuring the Artwork of Erin Hanson*, Red Rock Fine Art Inc., 2019, <https://www.erinhanson.com/>.

Erin Hanson is a contemporary artist who identifies her style as "open impressionism". The brushstrokes that she uses are small and minimalist, in order to get the detail. She wants to capture the pure beauty of nature by using bold, yet simple colors. She got her inspiration for many of her pieces from rock climbing on the Grand Canyon, which is why many of the paintings she produces are of landscapes.

Throughout my piece, I really wanted to focus on the texture of the sky, as my inspiration did.

I really liked the way this artist used color in the foreground and background, which was another thing that I took into consideration when I was creating my piece.

Critique- Utopia part 2



Overall, I am happy with the way the piece turned out. This was the first time I painted clouds, and after practicing and experimenting, and watching the YouTube videos, and all things considered, I am happy with the way they turned out. I don't think I like the darker highlights on the clouds, but I included them to mirror my inspiration. If I were to do this in the future, I would leave them out, just for my personal taste. I am also really happy with the texture on the plants. I think that by having the texture, it gives it a little more realism, and

makes it look more like the inspiration. If I were to change something, I would add more texture to the ground. I added some shadows and highlights, but I think I could have added more details to make it more interesting.

Similarities

- Similar technique for creating texture in the sky and clouds
- Similar features of the landscape
- The focus of both pieces is on the detail in the sky, since the majority of the space is taken up by it
- Inspired by the simple beauty of nature

Differences

- My piece uses almost solely warm colors, while the inspiration pieces use mostly cool colors
- My piece uses a more simplistic foreground (ground)
- My piece uses a smoother blending technique to create the ground.

I was inspired by these travel posters by Muti Studios, founded in 2011 in Cape Town, South Africa. Their art includes a lot of graphic design and animation as they work with many different companies including Nike, Google, TIME, and many more, to design various things.



They completed this set of travel posters along with Ster-Kinekor Theaters that depict places from famous movies, like King Kong, The Shining, Avatar and Lord of the Rings.

I was inspired by these posters because they show how even mythical places can be beautiful. They illustrate the beauty of simple places, which is what I wanted to communicate as well.

I was especially inspired by the poster for Minas Tirith because of the unique perspective looking up on the building.

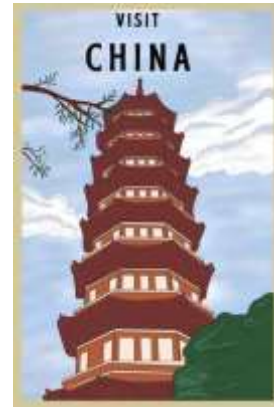
I also really liked the use of color on these posters. Since they are used for advertisements, they are eye catching and colorful, which I took into consideration while making my piece.

Inspiration- Visit China

"Ster-Kinekor." MUTI, 2016, <https://studiomuti.co.za/ster-kinekor>.

I was inspired by these Chinese pagodas that we saw when we went back to visit China. I really like the architectural aspect and of them and how they stand as one of the symbols for the country.

Visit China- Experimentation



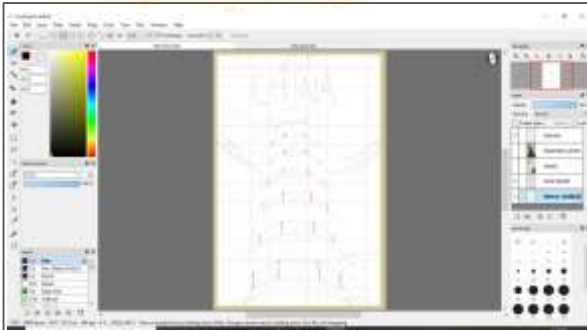
My piece

A lot of my experimentation involved trying to make my piece mirror the inspiration. It was very hard for me because this style of work was not something I did a lot, because of the very crisp lines as opposed to more abstract, blended colors, but I tried to make it look like the inspiration pieces.

I had to work a lot on the top of the tree and the clouds because of the shadows and highlights. At first when I created the highlights, I thought it looked too sharp, and not natural, so I took an airbrush tool to make it look a little bit smoother.



Process- Visit China



First, I put my reference picture as a layer and turned down the opacity so that I could get a basic outline of the pagoda. Then, I put a grid up on the screen in order to get straight lines. Then, I took the line tool and mapped out all of the places where I was going to draw a straight line.



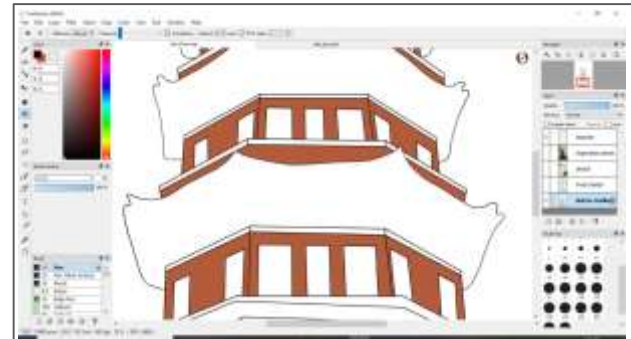
Then, I finalized the more detailed version of my sketch so I could get a clearer idea of where everything was going to be.

Then, I used the fill tool again with a very light color to color the frames on the building, as well as a richer terracotta red color for the underside of the roof.

Next, I drew in the branches using a very thin pen size, and the top of the tree in the bottom corner with a larger brush.

Then, I zoomed in to the bush and did a rough sketch of where I wanted the highlights to be to try to mirror my inspiration photo.

Next, I worked on the clouds and the sky in the background. I made sure to create a new layer behind the pagoda so that the colors from the sky would not overlap on the pagoda. I used the airbrush tool to create more wispy skies. I worked really hard on the shadows in the clouds so that it mirrors the inspiration as well.



Then, I took the fill tool and used a terracotta brown to fill in the walls of the pagoda. I wanted to use a very solid color so that it matched the very clean and crisp aspects of my inspiration photo.

Finally, I carefully drew the text on the top like my inspiration. I outlined it first to make sure it was precise and then filled it in.



Inspiration- Shadows

When we visited Stevens Point's art gallery, this piece by Lisa Flynn really caught my eye. I really liked the contrast of the light on the inside of the box and the dark exterior, and I liked the ominous feeling I got when I looked inside the hole. I have seen shadow boxes before, but I really liked this one because it made good use of depth, since the box was quite long.

In my piece, I wanted to make the box similar to this, where the viewer would have to look inside of the box to see what was inside. I also liked the intricate details in the paper cutouts, which is another thing that I wanted to mimic in my piece



Afterlife by Lisa Flynn 2019



Colorsheets, Viviva, and Shovava. "Enchanting Stories of Folklore Frozen in Time in Multilayered Shadow Boxes." *My Modern Met*, 15 Nov. 2018, <https://mymodernmet.com/shadow-box-art-daria-aksenova/>.



Detail of inside

I was also inspired by artist Daria Aksenova. She uses paper cutouts in layers to tell stories of mythology and folklore. She says, "My mission is to bring back our childhood imaginations that are drowned out by the everyday bustle in our ever-busy lives. I choose my settings and subject material to draw the viewer back to the folklore and myths of their youth, hoping to create artwork that inspires the dreamer within."

I was specifically drawn to her piece *Kitsune-Ken*, which illustrates the folklore of a Japanese fox who can transform into a woman. This piece, like all of her other pieces, wanted to be able to transport the viewer into this mythical world that she has created.

I was really inspired by her simplistic and monochrome style, and I wanted to make sure that my piece had a lot of details like hers did.

Experimentation- Shadows

While I was making this project, I really had to experiment with how I was going to do the details in the trees. My first idea was to do cutouts like in my inspiration by Flynn, but when I tried to do it like that, the edges got very jagged and messy, and I really didn't like how it looked. I think the issue was that my knife wasn't sharp enough, so the edges didn't come out very nicely.

My next idea was to create the details more like the pieces by Margen and Aksenova, by drawing them on. I wanted to make sure to maintain the detail, however, so I started using a smaller paintbrush before painting on the final piece.



Process- Shadows



First, in order to know what size paper to cut, I had to measure the inside dimension of the box.

Length: 9.5 in

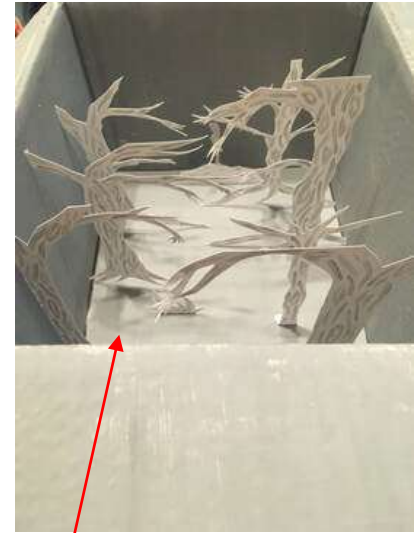
Width: 11.75 in/ 30 cm

Height: 18.5 cm



I also cut a piece of cardboard to fit the bottom of the box so that it was smooth. Then, I cut all of the layers of paper that I needed into the right dimensions to fit inside of the box

I also cut a hole out of the front of the box for people to look into.



Next, I lightly sketched out the designs that I wanted on each of the layers with a pencil. Then, I took my scissors and carefully cut out all of the layers. The small branches were difficult to cut out, so I took out an exacto knife for some of the smaller branches. Then, I lined up all of the pieces of paper into the right order, making sure that the furthest one away was the one that was in the back



Then, I painted the inside grey so that the white paper would contrast it.

I also painted the details on the trees using a thin brush with the same grey color, after experimentation.

Then, I started gluing the layers of paper into the box with hot glue. Since not every part of the cutout touched a side of the box, I applied glue to those connection points, making sure that it was strong enough to hold up without breaking.

Next, I put the light at the front of the box to create the shadows using a small tea candle with velcro strips. I had to make sure that the whole was large enough for my hand to fit through it so that I could reach in and take out the lights to turn them off and on if I needed to.

Finally, I glued the top of the box and painted the outside of the box black to contrast with the inside of the box, and to mirror my inspiration.



Inspiration- This is Not a Drill



Krampien, Celia. "Code Red: My Three Minutes of School Lockdown." The Globe and Mail, 12 May 2018, <https://www.theglobeandmail.com/life/facts-and-arguments/code-red-my-three-minutes-of-school-lockdown/article16204041/>.

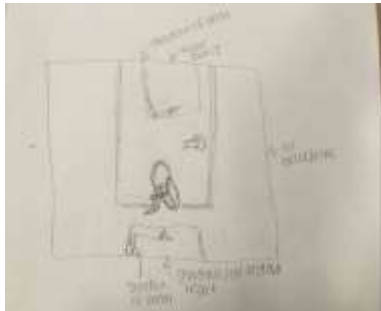
I was inspired by this piece by Celia Krampien from an article about an incident with a code red at school. I really liked the ominous feel to it, and even though in the story, there was no threat, the image still illustrated the fear behind the unknown.

The author of the story told about a time when her school was put in lock down, and she had warned her husband about the danger, but it ended up being a drill. Although she laughed about it later, because she knew there was no threat and she had overreacted, while applying this story to now, we can never be sure.

There is a scary uncertainty in the unknown, and when a drill is not explicitly announced, that uncertainty can turn to fear.

Planning- This is Not a Drill

This was one of my basic sketches about the idea that I was thinking about. In this sketch, I based it more around Krampien's piece, in terms of the perspective and the placement of the objects in the piece. I had a pretty clear vision of what I wanted to do, so this sketch was just making sure all of the proportions were right, and I could brainstorm color ideas.



I was also inspired by this animation done by Llama Arts. I was especially inspired by the images at 2:04 and 2:47. This story was also about a time when the narrator's school was put in lock down, but this time it was real. The animator illustrated this story through a pretty creepy video.

I was inspired by the artist's use of perspective, mainly because it was more from the students' eyes. Since he was the one in the situation, he illustrated what was happening through what he saw.

Again, I really liked the dark shades and the different perspectives, which is what I wanted to translate to my piece.

This was my second idea, where I based it more off of the animation video. Again, I was just using these sketches to see what I wanted to do and make sure I knew what I was going to do in terms of perspective and color.



Llama Arts. "School Lockdown Stories Animated." YouTube, 5 May, 2017, <https://www.youtube.com/watch?v=t281rgbCfLI>

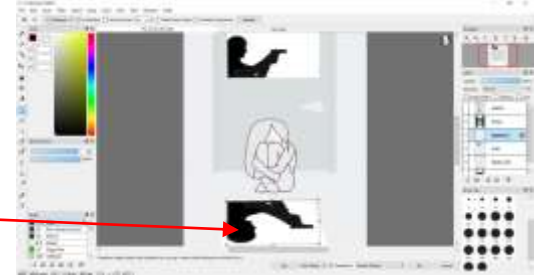
Process- This is Not a Drill



After completing the sketches, I opened up a new FireAlpaca document and set the dimensions to 8 in x 10 in. Then, I began sketching an outline for where I wanted the figures and the door based on my planning sketches. I wanted to make sure I had this sketch as the first layer so that I could see where everything was going to go, so I set the opacity to low so that it could be seen through the other layers. Next, I created a new layer and used the straight line tool to make straight lines to create the door frame and floors. Then, I went back over my sketches of the figures to make sharper lines. To do this, I had to zoom in so that the lines would look more precise when zoomed out. I had to make sure to go pretty slowly, otherwise the lines would get too jagged. Then, I made the man's silhouette in the window. I also took the transform tool to take the original shape I made to transfer it to the shadow on the ground, so they would look the same. This shape of the figure's head was the first one that I tried.

Then, taking shades of dark blue and black, I used the fill bucket to fill in the areas like the shadow of the figure outside of the door, the girl crouching, and the door and walls.

I also changed the figure outside of the door to make it more obvious about the topic and theme I wanted to get across. Then, I zoomed in and used the fill bucket to continue to color in the sections. Finally, I used the airbrush tool under the girl on the ground to create shadows beside the girl on the ground to make it look like it had more depth.



Critique- This is Not a Drill

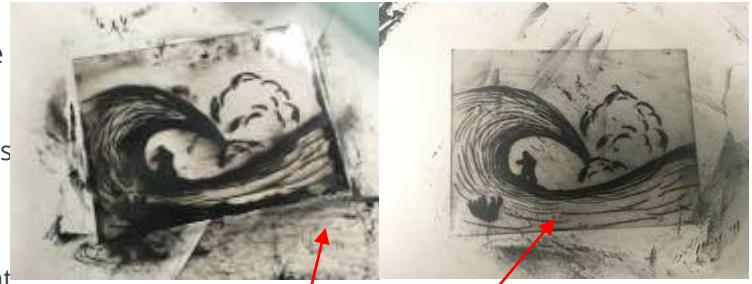
Overall, I really like the way this piece turned out. I really wanted to capture the serious and scary themes in this, and I think that through the element of mystery and the hues, the message came across. I have noticed that I have gotten better at making the lines more precise in the program that I use, which was good. I also liked the way that the shadows turned out in the end, because I was worried about how they would turn out.

If I were to change something about this in the future, I think I would change the perspective of it a little bit to make it look more like the clip from the animated story. While I liked this perspective that I had, I think I by tilting it a little, I could have portrayed the ominous themes a little bit better. This piece turned out pretty minimalist in the end, which was okay, because my inspiration pieces were pretty minimalist as well, but I think in the future, I would add more details.

Process- Wave



After I had my sketch done, I took one of the plates and placed it on top of the sketch. Then, I taped it down on the edges. Then, I took an etching needle and started making little scratches where the lines were in my drawing. I had to make sure I pressed down hard enough so that the lines would come through. I learned that the deeper the scratch, the thicker the line will come up in the final print. After I had all of the scratches done on my plate, I went to print my image. First, I set up my station, putting newsprint



down on the table and getting out my squeegee and intaglio black ink. Then, I got a piece of watercolor paper and placed it in a bucket of water flat so that the paper would be ready for me to print on. Next, I placed a small amount of ink at the top of the plate and used the squeegee to scrape down, covering the entire plate with the ink. Once the ink was spread evenly on the plate, I took thin strips of newsprint and gently rubbed off the ink on the surface. I did this until all of the ink was wiped off of the surface. Then, I took more of those strips of paper and went gently over the areas where the scratches were so that the print would not be so dark and smudged in those heavily concentrated areas. Once I had the right amount of ink wiped off, I took the piece of watercolor paper out of the water and set it on an old shirt and patted it dry. Next, I brought my plate over to the drypoint press and set it down, face up. Then, I took the piece of watercolor paper and set it down on top of the plate. I then put the pieces of protective cloth over the print and began spinning the wheel with smooth movements so that there would be an even print. Once the print was all the way through the press, I took the protective fabric off and peeled off the watercolor paper from the plate and set it flat to dry.



My Final Piece

I really enjoyed doing this project, because it was a medium that I was unfamiliar with. It was hard to get used to etching the lines into the plate, since I had to press down so hard, but the end product was worth it. Using the oil based ink was a very different experience, because I had to get used to a different texture. I realized through experimentation how important it was to wipe off the plate enough, otherwise the printed image will look fuzzy because of all of the ink in the cracks.

Experimentation with new mediums- MIAD life drawing class

This year, I took a class at MIAD, where we took part in a life drawing class. This experience was completely new to me, and I was very excited to learn some new things. First, they gave us our canvases and drawing paper that we set up.

Space where we were drawing with the beds for the models



Charcoal and eraser that we were given



Bench and board we were given to draw on.



We did these drawings with charcoal, which was also a fairly new medium for me to work with. We were given a thick piece, two skinny pieces, and an eraser. The instructor talked to us about how we should be approaching the different poses within the time frames that we were given, and then we began.

We started with 3 poses, each 30 seconds each, and we were instructed to just draw basic outlines and try to capture the actions of the models.

We then moved on to the 1 minute pose, where we were told to focus more on some of the details that we couldn't have gotten to with the 30 second poses. The instructor encouraged us to start looking at some of the smaller features on the models as well.

Then, we moved on to the 5 minute pose. For this pose, I started working with the larger charcoal, which is why it is darker. The model was facing away from me, so I tried to get more of the details in her hair for this round. Next, we did some 10 minute poses. This time, I was able to take my time and start with the smaller charcoal for more of an outline, and then go back in for the shadows. The instructor also reminded us to think about the shadows, light, and background of the area, and not just the models, which I tried.

The 40 minute pose was my favorite, since I could take a long time to put more details in.



30 second poses



1 minute pose



5 minute pose



10 minute pose



40 minute pose

Experimentation with new mediums- Documentary Photography

Over the summer, I experimented with a new medium, which was documentary photography. I'd taken photos before, but before we left, my art teacher taught us about the differences between leisure photography and documentary photography.

My pictures were based around the theme of the culture and life in the city of Milwaukee. I love the downtown area, and I wanted to capture its life and impact on the people that live there. I went around the city and took pictures of some of the famous landscapes and street art. I also wanted to photograph some of my favorite places to visit, like the beach.

During this project, I was also focused on colors and shapes. In many of these pictures, there is a bolder color that stands out from the rest of the composition, which is what I was looking for when taking these pictures. I also was looking at the geometric and abstract shapes in some of the architecture downtown, and how that changed depending on the setting. Downtown, I noticed more geometric shapes, but when I went down to the beach, there were a lot more abstract shapes, which I thought was interesting.

