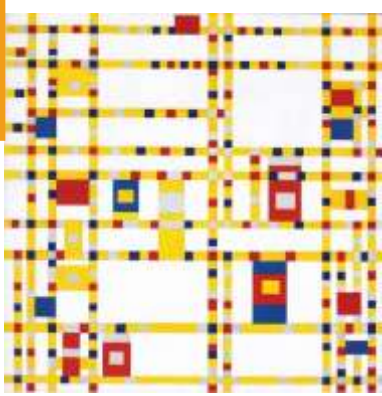
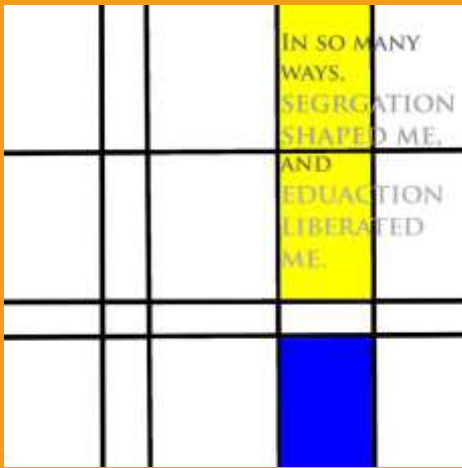
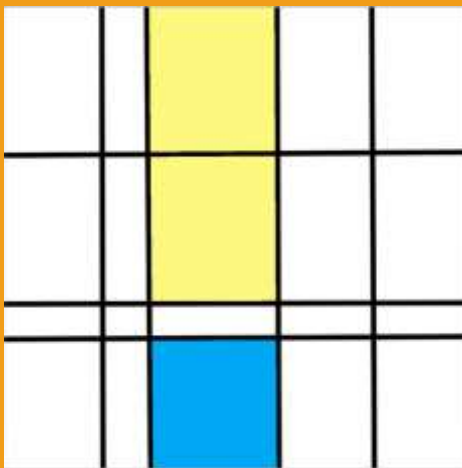


# Process Portfolio

# Segregated Process and Inspiration



My inspiration for the background of my piece came from Piet Mondrian's later work in the 1920's. His most well-known works came from this era. During this period his work had become completely abstract with a meaning that helped me show and say what I was trying to in my piece. In his later works focused on strong lines and vivid primary colors. This work aided in the development of my idea to capture the background and feel of Milwaukee. Milwaukee and the greater Milwaukee counties continue to be one of the most segregated areas in the country. Mondrian's idea to "capture the essence of cities," was the exact idea I had. As one of the most segregated cities the lines of division are clear, and I knew one of Mondrian's abstract maps would be able to accurately display the message I wanted to send. My two main pieces of inspiration from him were his Composition II in Blue, Red and Yellow, for the use of line and primary colors and Broadway Boogie-Woogie, for his inspiration behind the piece which came from the bustling life of New York City.



Beginning the process, I started with a map of Milwaukee with color to represent density of races in certain areas. The idea was to place lines on the clearest lines of division I could find along with lines on major highways (they correlate). I attempted to do this on three different computer programs: paint, paint 3D, and Photoshop. In the end I used paint because it was the simplest and most effective program to use. Creating and placing the lines was a simple process. The experimentation came in shifting the lines and deciding on the thickness of the lines. The idea was to make the lines prominent enough, so they were a clear part of the piece and showed the severity of the division, but I didn't want the lines to dominate the piece and become the only focal point. I also experimented with the shades of color I filled the rectangles in with. I wanted the colors to be primary so the choice was between blue, red and yellow but the shades varied.

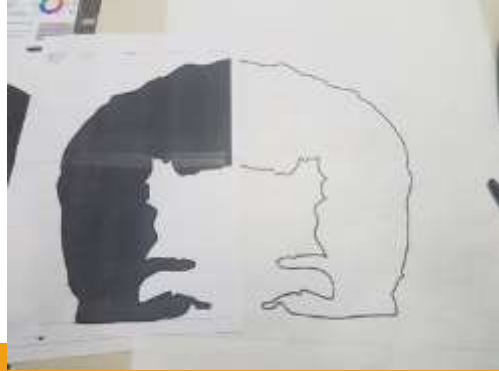
The final process went:

1. Opening a paint document and changing the size to 5000x5000pt
2. Pasting a map of Milwaukee and adjusting the size proportionately to fit the doc
3. Creating lines at every color division and major highways
4. Filling in the rectangles that correlated with areas of race majority with blue for African American and Yellow for Hispanic
5. Opening the document in photoshop
6. Adjusting the size to 36 inches by 36 inches
7. Creating a text box with the quote



Similar to the digital collage the printed image in the screen print was aiming for a pop art style to achieve this there needed to be a balance between detail and cartoon distortion. I experimented with varying levels of blurring and layering in a pop art app till the photo achieved the desired look

## Segregated Stencil Process



The stencil process started with picking an image of Maya Angelou. I picked 3 and tested them all in an app that transformed them to pop art style images. The app allowed for experimentation with clarity and detail in the image. The final image I printed onto a 8 ½" by 11" piece of printer paper. I then separated the layers of the image by tracing the gray inner details in the image onto one sheet of paper and the black outline another. I scanned the images onto the computer and opened them on a 36" by 36" photoshop document and enlarged them proportionally to the final piece. I struggled with the placement of the final stencil on the computer and how to print of the final image while keeping the proportions to trace onto the stencil paper. In the end I reopened the photoshop document in a paint document and printed them on a 5 by 5 grid. Once the images were printed I picked out my stencils arranged them back into the stencil and traced the image in 4 sections on freezer paper. I had to flip the images to trace them, so they would turn out right side up when printed. Once all 8 stencils were traced the actual printing process was done at MIAD. This process went:

1. Aligning the stencil on the background
2. Placing the screen on the stencil print side up
3. Placing a bead of ink at the top of the stencil
4. Using the squeegee to spread the ink down the image
5. Lifting the screen, washing the screen, and repeating

Experimentation for the actual printing process was limited due to the time constraints of being at a different studio.

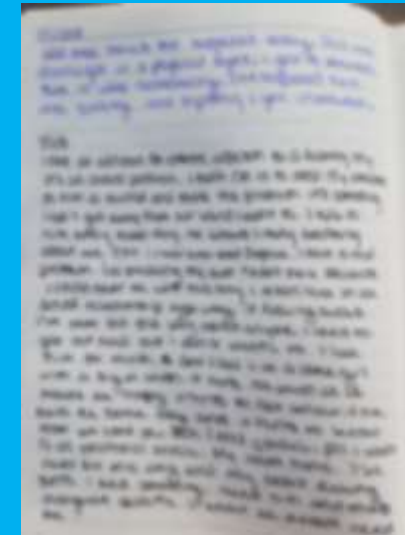
# Screaming In Silence Inspiration and Planning

The expressionist movement focused on the feelings and meaning behind a piece over the actual composition. Edvard Munch's piece *The Scream* was the main source of my inspiration along with the conceptual ideas of the expressionist movement. Expressionism was an artistic reaction to the beginnings of urbanization. Artists wanted to reconnect with themselves and the world around them. Munch's painting was his depiction of what he described as a "scream that pierced through nature."

In my piece I wanted to show a similar disconnection but on a personal level. The expressionist movement focused on the use of distortion, symbolic forms, and unnatural colors. Artist used these things to focus the art on the meaning. The art was meant to relay a feeling. I choose expressionism as my piece is meant to relay the disconnection I felt from my life and the people in it.

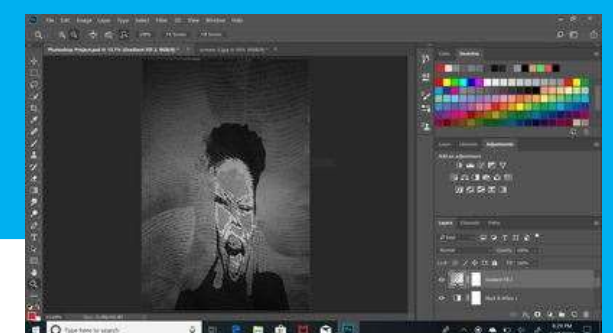
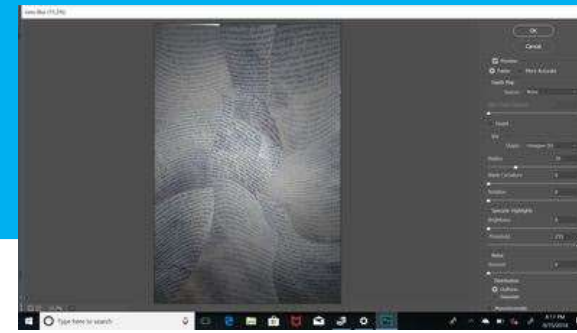
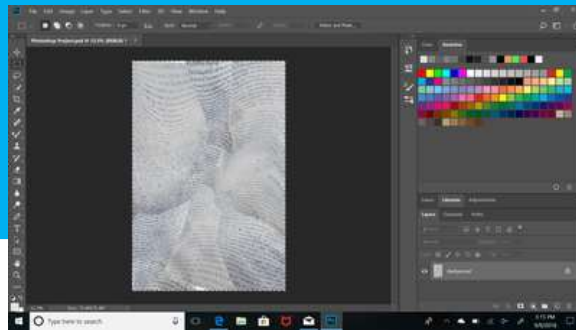
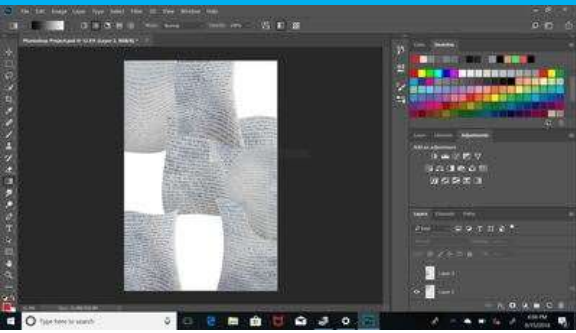


Edvard Munch/*The Scream*/1893 oil, tempera and pastel on cardboard/ National Gallery



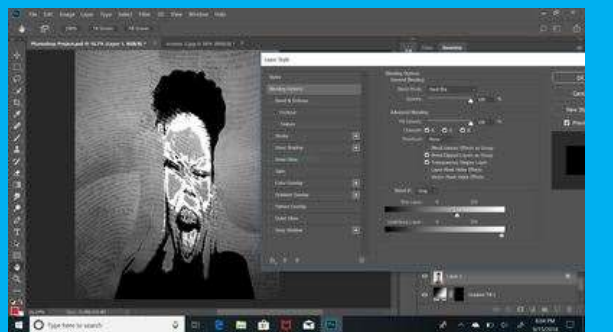
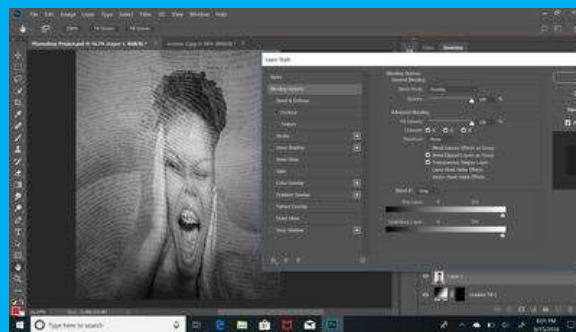
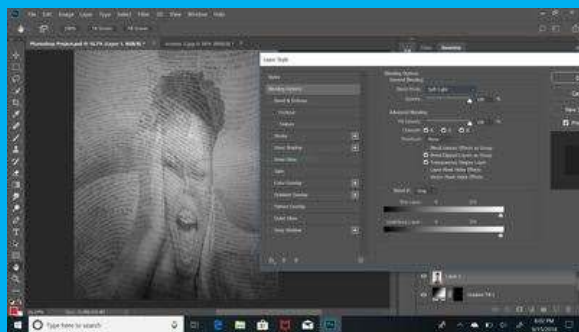
With this project the first idea that popped into my head was the last. The only plan I had was in my first sketch, but many details changed from my original idea. The sketch shows the stretching and exaggerated facial expression I wanted in my piece. The background was planned to be warped pictures of my journal. Originally, I wanted the face distortion to be semi-realistic I didn't have any plans to filter the face. Another plan was for more baroque style lighting which would have shown through on a more realistic rendition of my face. Overall my planning for this project was limited and poor and turned into a lot of unexpected changes.

# Screaming In Silence Process and Experimentation



My experimentation came with how I wanted to blend the warped picture of my face. I wanted the picture to have high contrast and stand out from the background but also fade into it. My final experimentation was with a gradient layer. My piece is meant to be dark but still show contrast so I tested different levels of gradient and whether to have the gradient as the top layer or behind the face.

The first step to this project was collecting photos. After sketching out ideas photos need to be taken of my journal, face in a portrait style. Though scanning the journal would've produced better images, photographing them outside in direct light then cropping them in photoshop created a clear image. Starting with the background, each journal page was cropped, warped and positioned based on where they best fit. After they were all positioned correctly, all the layers were combined and warped one more time in a skew style. When the background was done a layer was added that created a radial light gradient. Then I cut out the only the picture of my face and put it in the middle of the project. Using puppet warp, I distorted my face to elongate the face and mouth. Finally I changed the blending to hard mix, added a high contrast filter and a background gradient.



# Pieces Inspiration and Planning



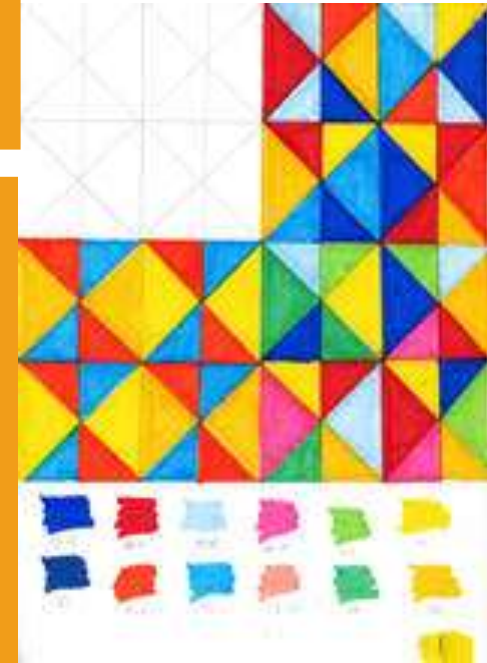
Pablo Picasso/ Girl with a Mandolin/ 1910 oil on canvas



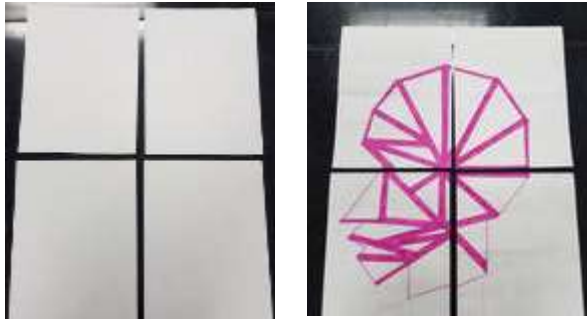
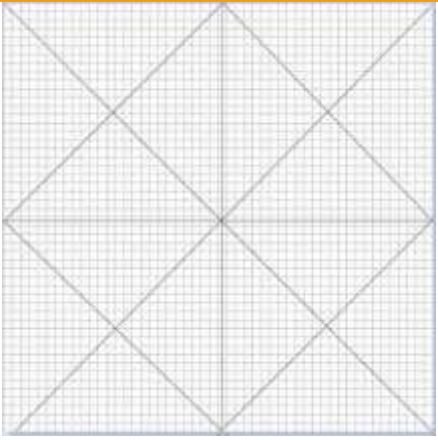
HAINALOKA B. PRESZECSEAN - LOVELY CUBIST NUDE

This piece was inspired by modern renditions of classical cubism as well as Pablo Picasso's piece *Girl with a Mandolin* made in 1910. The visual style of finished cubist pieces inspired me more than the process. Cubism influenced my piece in the way artists deconstructed their objects of inspiration, viewed it from every perspective, and reassembled it into a finished work. That process of de and reconstruction inspired the meaning behind my piece not the actual process. Cubist artist such as Pablo Picasso and George Braque spent years developing a new analytical art style. Their work showed an object from every angle. In my piece I deconstructed parts of a community and of a person. From what I learned from years of observing people and communities in everyday life people change with their community. If you analyze and break down a person their community will be a part of what you see. Stylistically my inspiration came from modern artist who also were inspired by cubism. Their work is more of a simplified version of master works from classic cubism. This simplification inspired the visual aspect of my work because it's going to be viewed by masses of people and I want them all to get a similar message. Pablo Picasso's *Girl with a Mandolin* also inspired the connection between the background of my piece and the stencil. In his work the *Woman* and the background almost blend. This inspired the idea of the background showing through the stencil and becoming a part of the profile.

The background sketches went through similar phases of simplification in the planning stage. The first sketch began with cubist faces with different profiles broken into basic geometric shapes combined with floating background shapes. This sketch looked to busy, so I moved to filling the space with overlapping geometric shapes with the intention to use them in the face to bring the work together. As my stencil developed into a more triangular base so did my background, I wanted the piece to develop unity so my last sketch simply broke the page into colored in triangles which resulted in the final idea for my piece.

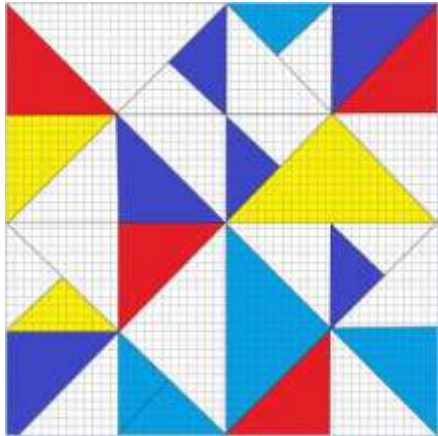


# Pieces Process and Experimentation

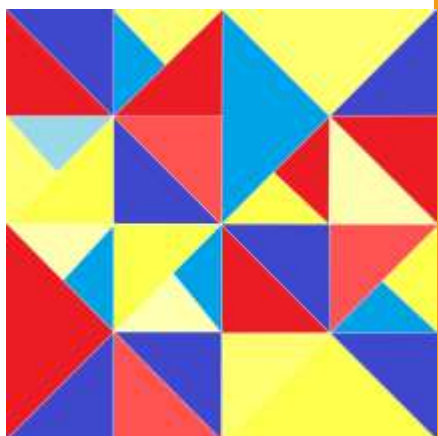
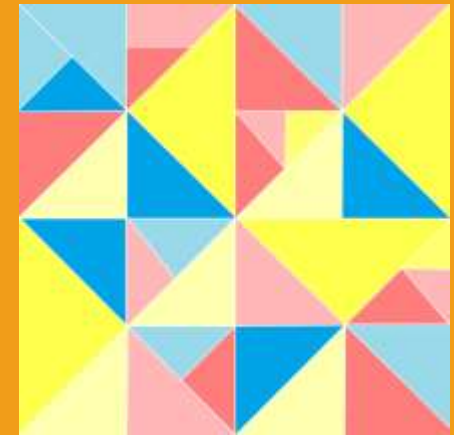
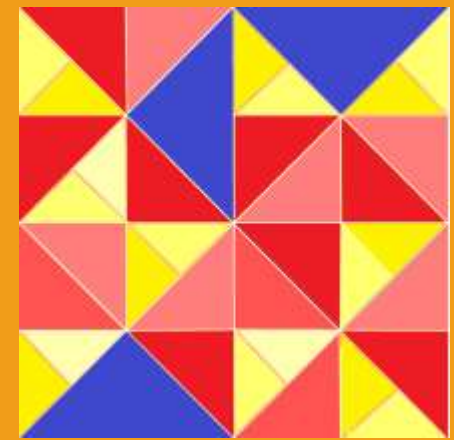


- 1.The stencil making process: Tape four large sheets of sketch paper together to form a large rectangle
- 2.Sketch a basic side profile
- 3.With a ruler draw a line crossing the face starting from each major feature
- 4.Make every line drawn 1/2-inch-thick and fill in with sharpie
- 5.Flip the image over and place a piece of butcher paper wax side down on top of 1/4 of the image
- 6.Trace the image onto the butcher paper and cut out with a exacto-knife

The background process began with a 5000x5000 pt paint document. I broke that page in half with a black line horizontally, vertically, and along both diagonals. From there I continued to break the piece into more triangles with lines splitting the whole page or individual triangles equally. The next step, once I was satisfied with the amount and variance of triangles, was to fill the piece in with color. Finally I filled the black lines with white.



In the first experiment I tried the idea of one of my planning sketches digitally just to see if I liked it better than my final planning sketch the circles and triangles looked awkward just as they did in the sketch. The next experiment was with the concept of using one color and white space and relying on the lines to separate the work. This experiment lost the meaning of diversity in a community and all the different "pieces" that go into a person. The third and fourth experiment were playing around with the colors within the work. Using pale colors or making all the triangles of a certain size the same color. Both of these lost my eyes interest which meant they'd lose other peoples interest too.



1. Aligning the stencil on the background
2. Placing the screen on the stencil print side up
3. Placing a bead of ink at the top of the stencil
4. Using the squeegee to spread the ink down the image
5. Lifting the screen, washing the screen, and repeating



# Focus Inspiration and Process

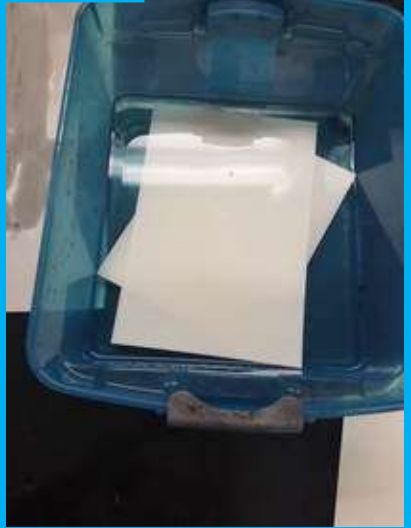
1. Print a 8 x 6 inch version of a photo taken at 6 flags
2. Tape the photo to the plate and carving as much detail as I thought visually appealing

### Printing process

1. Soak a piece of watercolor paper for 8 minutes
2. Place a small bead of .... ink on the print plate
3. Spread the ink across the plate pressing the ink into every crevice
4. Wipe the plate with newsprint until the only ink left is in the cracks
5. Place the print ink side up on the print roller and place the watercolor paper on top of the plate.
6. Roll through the print roller and allow it to dry on a drying rack.



Henri Cartier-Bresson/ *Behind the Gare St. Lazare*/1932  
Photography



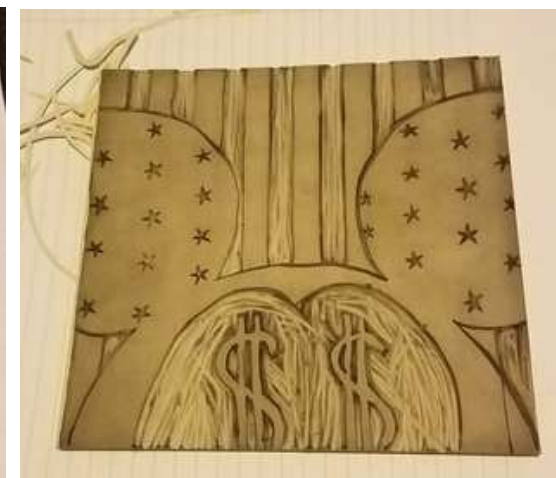
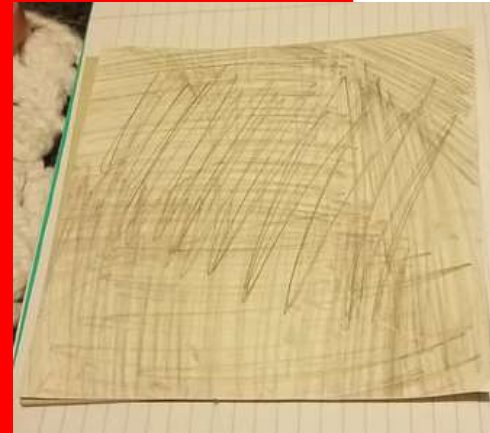
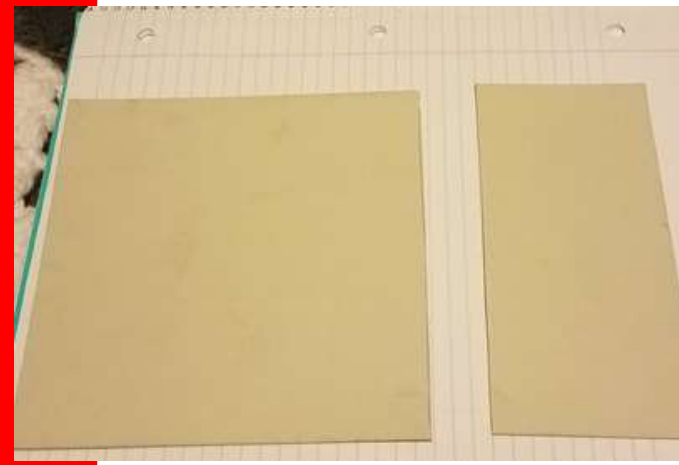
In the digital age it is easy to lose sight of process. Photorealists of the mid 20th century turned industrialization into an art form. Photo realists recreated highly industrial photos of society like cars, restaurants, signs and things of the like. The artists from this movement took things of mass production and turned them into fine tuned art. I drew inspiration from this process as well as the look of original photography which took less detailed pictures. In my work I took these two points of inspiration and merged them. I wanted the message and process of photo realism along with the look of classic photographs.

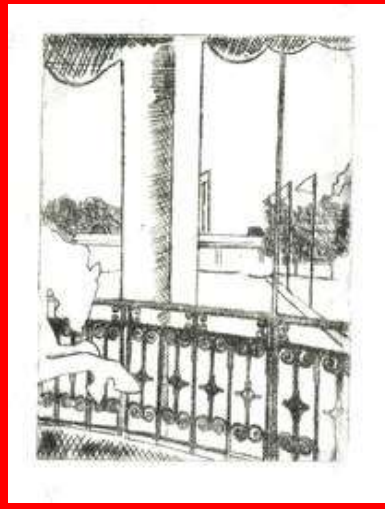
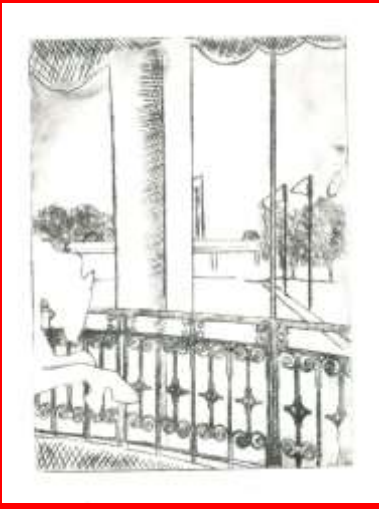
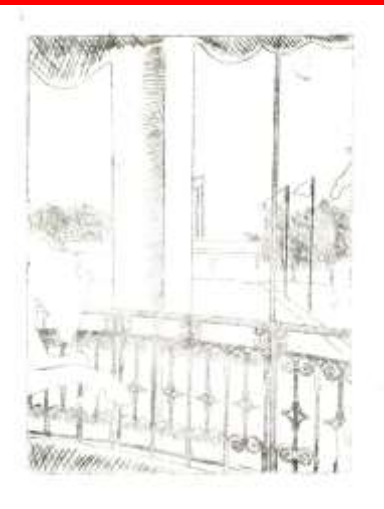


# Block Print Reflection and Process

The block print process was simple to learn but difficult to execute. The carving process got easier as I went because I learned techniques along the way. Such as: holding the tool at an angle to create wider lines, and less pressure is better. In the end I was pleased with my final carved plate. The easiest part was the stars put in at the end. Using the techniques I learned earlier in the process I was able to utilize the shape of the tool to easily carve the stars. Printing was far more difficult. Getting one clean print with high detail and contrast was hard but getting four nice prints on one sheet of paper was extremely difficult. One or two prints would turn out detailed and high contrast and the next would turn out terribly. In the end after switching to the bamboo barren and increasing the viscosity of my ink, the prints came out better. My final piece turned out very well. Doing the project again I would've made the ears line up to make perfect circles and carve out the face more to make it a cleaner print. Otherwise I am pleased with the high contrast and simple detail.

1. Sketch a picture of Mickey Mouse
2. Shade in the back of the sketch
3. Trace the sketch onto the block print plate
4. Draw on lines 3/4 inch apart and stars
5. Carve out the negative spaces
6. Put ink on the metal plate and roll it out
7. Roll paint onto the block print
8. Place paper over print aligning the corners
9. Use the barren to push the ink onto the print
10. Lift paper and repeat for other 3 corners

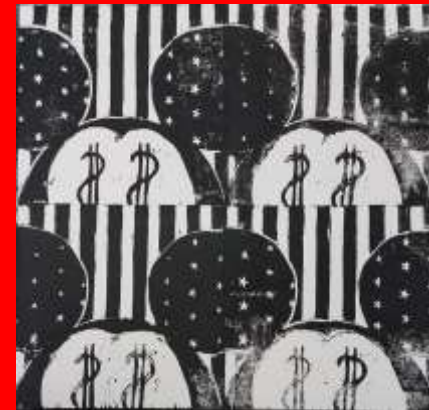




My first print I wiped too hard with the newsprint and took ink out of the crevices which left the final print faded. The next print I left too much ink on the plate which inspired me to play with the idea of shading in my piece by leaving excess ink on purpose. The next two prints were experimentation with shading through excess ink.

My experimentation for my block print began with single prints to view the quality of my print. I printed around five single prints to get used to the process and get a good idea of how much ink was needed to get a good print. The speedball block print ink I was using was older and had a lower viscosity, which caused my first couple prints to turn out with low amounts of detail and unintended white spaces. Once I started printing multiple prints on the same page it became more difficult to get an even print because I wasn't putting enough pressure on the barren. Another thing that was making the printing process more difficult was I was using a metal barren to be able to apply more pressure. I learned the bamboo barren glides smoother and gives a more detailed print. The last part of my experimentation was switching from regular paper to watercolor paper. The water color paper gave an interesting texture to the prints. It also was easier to print on water color paper as it was harder to overuse the ink, the paper soaked up more ink.

## Captain Mickey and Focus Experimentation



# Do Not Touch Inspiration and Process



The process began with covering a female form (me) in paper mache to create a sort of sculptural form. Next I added layers of paper mache to make a more sturdy base in preparation for the nails. I glued each nail individually the cut wire proportionally to the piece for structural support. I stapled the wire to a 2 foot by 3 foot board and attached my form with nuts and bolts. I then painted the background red and attempted to drip paint it several different shades of red oil based outdoor paint. In reality all the shades muddled together to create one shade. I then dipped my hand in white latex based paint and placed handprints strategically around the piece.

My inspiration for this piece was drawn from 3 main sources: The feminist art movement, Praxiteles' statue of Aphrodite, and the Expressionism art movement. The feminist movement inspired the message behind my work. Feminist art was "a tool to question the social/political landscape." My work is a questioning of rape culture in America. Rape culture is, "an environment in which rape is prevalent and in which sexual violence is normalized and excused in the media and popular culture." This is an issue just now in the spotlight, but it has been an issue forever. This movement also inspired the materials for my piece. During the beginning of the movement women used materials associated with their gender to make a statement about societal norms. I wanted to do the opposite in my piece, using nails, a material associated with handy work and the male gender. I used nails to create a woman's form, challenge the social constructs and comment on what lengths must be taken before a woman isn't blamed for rape. The inspiration for the form of my sculpture came from a classic work, Praxiteles' Aphrodite. His piece was one of the first fully nude female sculptures. It was erotic and sensual for the time and set as an ideal beauty standard. This statue was sexualized and can be seen as a representation of how women are currently objectified. The idea of a fully nude female, even in the form of an inanimate statue, captured men's attention. The female form in my piece without a head or any other signs of identification was made with the intent of being the most sexualized portion of the female figure, to capture attention to lead to the comment of objectification of women. Abstract art was the final inspiration for my work. This inspired the use of color and painting technique. Abstract art was used to "respond to the anxieties of the modern world." In work red was used because of its emotional intensity as it relates to feelings of anger, lust, sexuality, and hate. Drip painting was used to convey lack of control and chaotic feelings associated with rape.

PRAXITELES/APHRODITE OF KNIDOS/ 4TH YEAR BC SCULPTURE

JASON POLLOCK - MURAL



# O'Keeffe Inspiration, Planning and Experimentation



My technical inspiration for my tryptic painting, Liberation, came from Georgia O'Keeffe's various flower paintings. O'Keeffe combined the movements of abstraction and realism to focus on nature. She focused on colors, light, flowers, and nature. I also drew inspiration from the theory that O'Keeffe's paintings weren't only about flowers that they had a double meaning associated with female genitalia and feminist empowerment. This led me to the feminist movement. Feminist art looked to tell the female story the only stories ever told were from a male perspective. I wanted to use this in my piece, combined with O'Keeffe's aesthetic. I was able to view her paintings in person at the Milwaukee art museum which became the basis of my interest in her work.

My inspiration for my watercolor, Blooming Light, also came from O'Keeffe. I wanted to capture the beauty and delicacy O'Keeffe was able to in her flower paintings. In modern times, especially with the constant media attention on the worst events in the world, it becomes important to shift the perspective once in a while to something of beauty. O'Keeffe's ability to capture the attention of the masses and force her perspective by creating massive paintings was revolutionary. I wanted to use her idea with a different technique. I thought watercolor would be able to capture the delicacy of the flowers.

The planning for Blooming Light was mainly photography based. I had a clear idea for the meaning of it and a plan for the execution. I took photographs of around 20 different flowers from my own garden and in my surrounding area. After that I focused on the four seen above and sketched them out to see which one would best work for my piece. The one to the far right looked most like O'Keeffe's light iris and had the most detailed sketch so that is why I chose it.

I experimented first with the photos I took that would be the inspiration for my flower. I experimented with angles and zoom to see each flower from different perspectives. I also had to do a lot of experimentation with the watercolor itself. I hadn't used this medium since I was a child. I experimented with layering and the amount of pigment I mixed with the water. I found for my purposes laying down an initial water base allowed for easier blending and the more pigment I mixed with the water the more streaks ended up on the paper.



Georgia O'Keeffe/ The Cliff Chmneys 1938/ Oil on Canvas/ Milwaukee art Museum



Georgia O'Keeffe/ Light Iris/ 1924



This piece began with photography. I wanted to find a flower with an intriguing shape and details. I photographed several flowers from my garden from a lot of different angles until I got a photo that worked best. I then cropped it adjusted the lighting to bring out the details since it was such a light photo. On a 24" by 18" sheet of watercolor paper I sketched the flower. At this point I experimented with the size and proportion of the drawing. I made two different sketches one where the flower took up the entirety of the piece and the other where it was just in the middle with some background space. I concluded in order to keep with O'Keeffe's style I would use the sketch that filled the entire paper.

After sketching I layed down an initial water layer. I learned from previous experimentation allows the colors to blend more evenly and leaves a more natural feel. I used artist loft watercolor in the colors; Cadmium Yellow, Yellow Ochre, China White, and Permanent Pink. After the initial water base I went in with Yellow Ochre at the center of each petal then I painted a light wash of permanent pink at the edges and let is feather into the center. I layered permanent pink and the canary yellow. I added a hint of dark cadmium yellow. I added layers of pink and white to the petals until I reached a representational flower that captured the main essence of the flower I saw. I then retraced the edges of the petals with white acrylic paint and filled in the background with a light green.

## Blooming Light Process and Reflection

The result turned out ok. This piece was difficult for me due to the extreme inexperience I had with the medium. It was also difficult because the flower I chose to recreate was light and mostly white. If I were to redo this piece, I would use a different color paper in order to bring more attention to the highlights. I would also do far more experimentation with the watercolor to get more experience with the medium. I needed to learn more about how to layer the paint and how it changed shades once it dried. If I were to do this piece again, I would get heavier paper as to reduce the warping, allow time for more layers to get more detail, and I would make the piece bigger to allow room for more detail. Overall despite the technical flaws of the piece it conveys the meaning well.

## Liberation Process and Reflection



I began by stretching three 1 foot by 2 foot canvases and gessoing them. I started painting the middle canvas first. I used purple, red, and yellow. I painted a yellow double teardrop shape. From there I outlined it with red and then filled in the background with purple. For the last canvas I created several of the double ended teardrops and outlined them with different shades of purple and red. I overlapped the shapes and filled in remaining white spaces with yellow. While painting these three canvases my idea strayed further and further from my planning sketches. I grew to want the paintings to be more abstract and representational with no definable shapes. Beginning with the middle canvas allowed me to make connections to the left and the right canvas easily as I went. I wanted the message to be clear and portrayed in more simplistic lines and curve with a completely organic and natural feel. I really experimented with color while painting these especially in the last panel. I only premixed the purple and every other color was random combinations of yellow, brown, red, white and purple. I wanted to do this to make sure no two shapes were alike.

My final paintings turned out far better than I had originally imagined. My idea really progressed with the painting process. I learned acrylic is useful for layering and terrible for blending. As this was one of my first large-scale acrylic paintings with this much blending it grew frustrating at times how fast the paint would dry. If I were to redo this process I would defiantly opt for oil or even water colors as I think water color would have an interesting effect. Out side of material the idea of how to make three cohesive paintings really challenged me. That is what caused me to stray from my original ideas and sketches. After painting my middle canvas, what was originally only meant to be the background, became my final piece. I thought the purely organic curves were striking and portrayed my message of women's sexuality being defined in a singular way. This led to my idea for the last canvas. I wanted to show my vision of a future where women can express themselves freely and diversely. I no longer wanted to include the bull's skull because I felt it no longer fit in the message nor the paintings. I did the first panel last simply because I no longer new how to make it cohesive with the other two and still representational of the suppression of women's expression. I finally drew on the idea of muting the colors and thinning out the shapes to represent of women's expression was hidden and shrunk away from everyday life. This project really taught me how to grow with the process and think creatively.

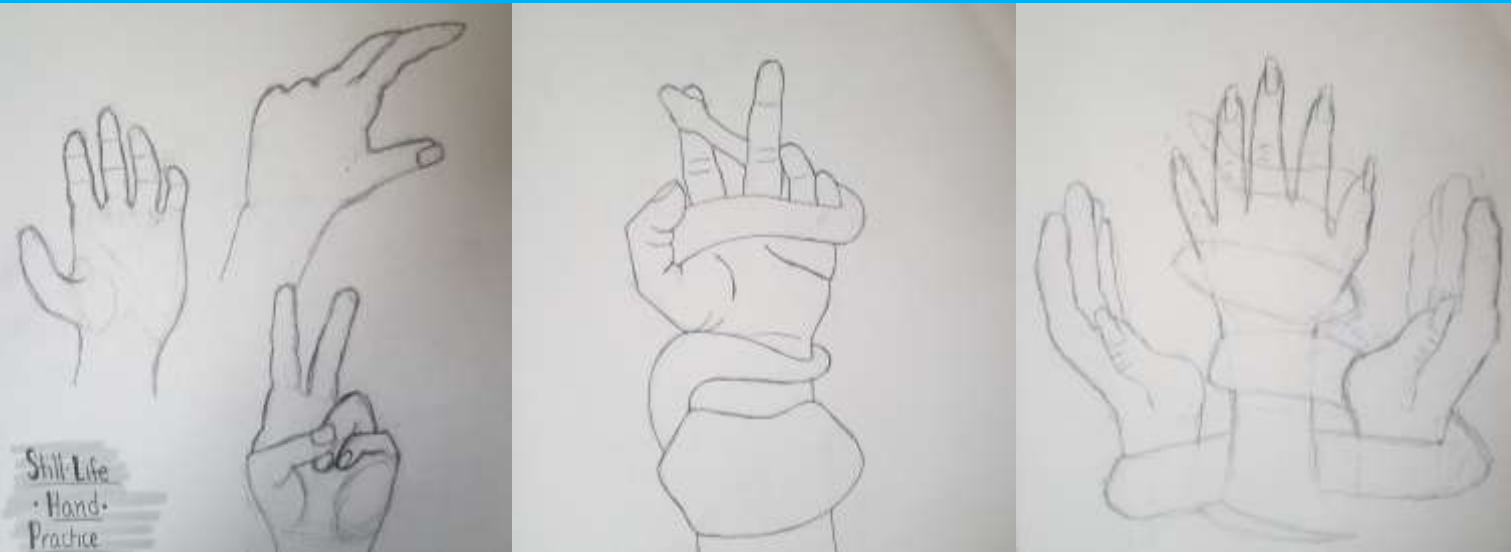


The Creation of Adam/ Michelangelo/ Sistine Chapel Ceiling 1508-1512/ Fresco

Michelangelo's "Creation of Adam" and "Fall of Man" are fresco paintings on the ceiling of the Sistine Chapel. Both of these works tell a biblical story. The "Creation of Adam" depicts God reaching for his new creation Adam who would father all of man kind. "Fall of Man" is the story of Eve taking the forbidden fruit from the devil who has the body of a snake, because in the biblical story the devil had "taken the form of a serpent" to trick Eve. These two works from the center of the ceiling inspired both the meaning and subject of my watercolor. The idea of my work was to twist this idea of god and man reaching out for each other to a more modern metaphor for religious hypocrisy. The hands are such a iconic work of art that it is easily recognizable as god and man which is why i wanted to keep the same hand configuration.



The Fall of Man, by Michelangelo/ Sistine Chapel Ceiling 1508-1512/ Fresco



## Fall From Grace Inspiration and Planning

My focus in my planning sketches was learning how to sketch a hand properly. I have always avoided hands so I didn't have much experience with drawing them. I sketched several hands at different angles paying close attention to the movement. I wanted the hands in my final piece to have a sense of movement like the ones in "The Creation of Adam". I also needed to experiment with the spacing of the piece. Originally I was only going to do one hand with the snake wrapped around it, but this both lacked the meaning and interest I wanted. Then I was going to do three hands but I didn't like how they looked either which led me back to a closer representation of "The Creation of Adam".



The photos to the left show the experimentation process of getting a good reference photo. Since I used my live snake I had to allow the snake to wrap herself around my hand which ever way she wanted. This helped the realism aspect of my final piece seeing how a live snake moved and how the muscles changed when she did.

I also needed a good reference photo for the hands because my planning drawings were some of my first drawings of hands. Having a good visual was especially important due to my lack of practice in drawing hands.

I began by taking my reference photos and taping my paper to a large smooth drawing board using painters tape. Once my 110 lb watercolor paper was secure I used a mechanical pencil to lightly sketch two hands and the snake. I then went in and lightly erased the lines so I could see them, but they wouldn't be visible in the final piece.

After sketching I mixed my skin tone. The skin color consisted of yellow, red, brown and white with a very small amount of blue to balance the color. I put a light wash of the skin tone over both the hands. I later realized this wash prevented my from pulling truly bright highlights out of the piece without gouache. After the first wash I gradually layered on the shadows. For the darkest parts I went in with brown. Certain parts of the hand in the reference photo had red undertones so I added a light wash of red over those areas. The nails were painted with pure red to match the droplets of blood.

For the light areas of the snake I mixed green, yellow, and brown. I applied this color in a snake skin like pattern. I surrounded these lighter areas with a mixture of black and brown leaving a sliver of white in between the two colors.

For the background I went in with a light wash of blue and attempted to create the look of clouds by using a darker blue to create contrast. I also attempted to make clouds by lifting color from certain areas with paper towel but it didn't work how I intended.

## Fall From Grace Process and Experimentation





# Fall from Grace and Self Portrait Experimentation



Experimentation with my self portrait mainly took place while mixing the skin tone. I only had primary colors and white to work with so getting the perfect match was difficult. I began with mixing red, yellow and white. I initially added far too much red for my undertones which are naturally yellow. From there I continued to add yellow until I felt the undertones matched. I added more white and a hint of blue. I still felt it was too orange for my skin tone so I added more yellow. From there I went to mix a large batch but I couldn't mix the same color again. My final solution was just to add yellow to the canvas to begin which worked well. My second experiment was with the background. I began with a blank purple background but it lacked movement and interest. Upon further research I found Ringgold's lettering art so I decided to incorporate that into my background. Before I started to use the painter's tape to get clean lines, I tried to paint a straight line by hand. I couldn't. Which led me to the painter's tape.

I did a lot of experimentation with watercolor skin tones. I learned watercolor can be difficult in this area because it dries several shades lighter than it applies. Due to this every time I changed the shade of the skin I had to wait a little while for it to dry to see the true color I mixed.



# Summer Process and Inspiration



My main experimentation was with painting style. I originally was painting with brushes and was focused on smooth blending for a realistic painting. Midway through the painting I hated it. It was dark, dull and sad, the exact opposite of how I felt during the summer. I wanted to be expressive and paint out of pure emotion. In order to do this I switched to finger painting, something I hadn't done since childhood. With this style I wanted to keep the painting unblended and swatchy to express myself through color and motion. I put paint wherever I wanted, however I wanted.

I began by building a 3 foot by 2 foot canvas. To do this I stapled together a 2ft x 3ft frame and stretch a piece of canvas over it. After gessoing the canvas I drew a grid on it as well as my reference photo. I then sketched the reference image on the canvas. I then layered blues light to dark for the shadows and did the same with green and yellows for the highlight. I filled in the background with greens blues and yellows. Midway through I switched my idea and wanted my piece to be even more expression. I wanted my piece to show the freedom of the summer project. To do this I layered swatches of pale pink, neon pink, canary yellow, golden yellow, light green, grass green, light blue, dark blue, purple and white. I utilized the finger painting method to reconnect the childlike freedom of expressive art. For the face I added darker swatches of color for the shadows and lighter swatches for the highlights. My goal was to have a rough outline of a face to be recognizable but not detailed. I wanted the swatches to show the movement and life behind the unexpressive face. They were also to curve around the face to make it the focal point.



I began my research for my self-portrait looking for an artist and art movement I identified with. I wanted my self-portrait to reflect myself. To do that I needed inspiration that reflected me too. I wanted to focus on African American, female, artists who dealt with similar issues that I do and focus on. Faith Ringgold was an African American, female, civil rights era artist who dealt with issues of racism and feminism. Her work focused on issues that still are prevalent today such as the racial divide in the United States and the continuous suppression of women and African Americans. Her cartoonish faces with bold contour lines inspired the style of my portrait and her word art pieces inspired the background of my work.

Henry Matisse "Woman With a Hat", Oil on Canvas (1905)



Karl Schmidt-Rottluff/ Stickendes Mädchen



Summer was inspired by fauvism and expressionism. Capturing emotion and expression not bound to the confines of realism



# Summer and Self Portrait Inspiration

## Self Portrait Process and Reflection



I built the 3 foot by 3 foot frame, stretched the canvas, and gessoed it. Next I took a photo of myself, printed it, and cut it down to an 8 by 8 inch square. I divided the picture into 0.5 inch squares. I then divided my canvas into 2 inch squares to mirror the picture to use the grid method. I sketched my face following the grid and used an older picture to draw the hair (I recently cut it). I mixed my skin tone using yellow, white, red and blue. I painted my face with a base coat of the pre-mixed skin tone. Next I mixed the skin tone with white and added in the highlights. I then mixed it with brown and added in the shadows. I blended the areas together and with the base tone. Next I mixed blue and red to make a purple/magenta and painted the entire background. I mixed brown, red and yellow to paint the hair. I then divided the background by splitting the canvas in half horizontally, vertically, and diagonally. I split the sections using painters tape and painted every other section of the canvas with the purple/magenta mixed with black. Next I painted the shoulder area with the same method as the face. Finally alternating between the light and dark purple, I filled in the background with the words I chose from my mind map.

Looking at my piece upon completion it felt static. There are minimal dynamic aspects to it and it leaves the piece flat and without movement and flow. If I were to recreate this piece I would begin with a different portrait angle. I would've preferred to see the angle from the side or below to create better rhythm and movement. I wouldn't change the idea of the background but I would've used a greater variety of colors to create better contrast and give the piece more interest. The overall portrait turned out well on a purely technical level. The background lines are clean and the blending is smooth. On a less technical level the piece fails to spark my interest. It's not very dynamic and boring. A different portrait angle or the inclusion of a hand or facial expression would've greatly improved the piece.



The planning for this piece was actually trial and error. There were two previous drawings that led to this final concept the two previous pieces utilized analogous color scheme and different perspective. After looking at my inspiration I realized these planning drawings lacked visual interest and weren't as vibrant as my inspiration, Woman With a Hat by Matisse. These planning sketches led to my final color pallet and angles. I also planned out the angles of the piece through various inspiration photos.

My final drawing turned out almost how I envisioned it. The blending, shading, and color range was done to the best of my ability and I was proud of how it ended up. Redoing the initial sketch using the grid method to get the exact proportions of my face was the best decision made during this piece. If I were to do this drawing again I would focus more on slowing down the blending process. I learned midway through the drawing it is important to gradually layer the colors in order to blend them together. I had tried the burnishing method with most of the piece but I applied to much pressure in the initial layers so you can see clear pencil strokes in the final drawing. I also would paint the background a darker green with a gradient that lightens towards the face.



This piece was inspired by the fauvist movement and their experimentation with complementary colors. It was also inspired by realism style portraits. Matisse experimented with light and composition to “discover the essential character of things. I wanted to utilize this in a series of drawings, this being the first, using different sets of complementary colors to portray different moods. The complementary color theory inspired me due to how bold these color combinations come across. This piece was also stylistically inspired by realism. I wanted to recreate an accurate depiction of the proportions and dimensions of the photo so the addition of unnatural colors came across even more shocking. This drawing was meant to be pure experimentation with color and its effect on mood.

## Planning and Inspiration for Complementary



The grid method insured correct proportions. When I tried to sketch straight from the reference photo the face became distorted which took away from the realism style.



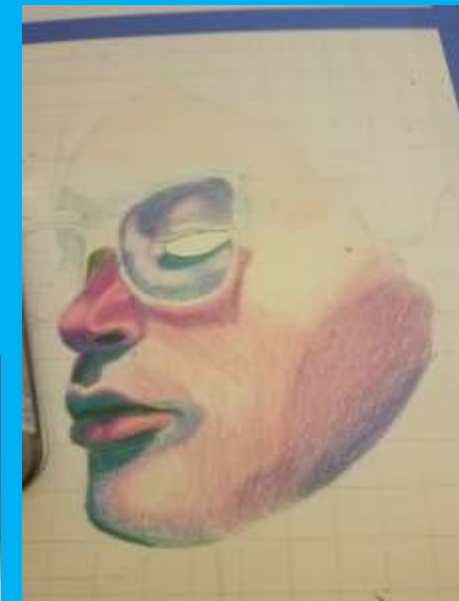
I mainly experimented with color pallet and angles. For the color pallet I experimented with shade ranges and contrasting colors. I did not know if I wanted to use one color in multiple shades or two contrasting colors in multiple shades. I created shade ranges for each set of major contrasting colors on the color wheel, Red vs Green, Blue vs Orange, and Purple Vs Yellow. I ended up choosing Purple and Yellow due to the range of shadows vs. highlights I was able to get. For the reference photos I experimented with angles and lighting. I used different kinds lighting. I used natural and artificial light to experiment with the different shadows and highlights I was able to get.



I began this piece by experimenting with lighting and angles to choose a photo that would become my final drawing. Once I chose a photo I sketched It out. I used the grid method to insure the proportions were exact. After I did the initial sketch I traced the final line work. After I finished the final sketch I started experimenting with different color pallets to finalize my color choices for the piece. My final choices were prisma colored pencils in the shades; 932 Violet, 1008 Parma Violet, 995 Mulberry, 994 Process Red, 928 Blush Pink, 916 Canary Yellow, and 915 Lemon Yellow.

With my finalized color pallet I began to block the highlights vs shadows. For the highlights I used blush pink and canary yellow for the shadows I used .... and ..... From the blocked sections I started to shade in the most detailed/varying areas of the face like the nose, chin, lips and forehead. After I was done with the initial layer of shading I moved to the larger areas like the neck, hair and cheeks which required slightly less shading since there was less shadows and highlights. After I finished the larger areas I went in to the finer details and highlights. I highlighted the brightest areas with a uniPOSCA white paint pen.

For the background I used watercolor in grass green to fill in the white space and tie the final piece together.



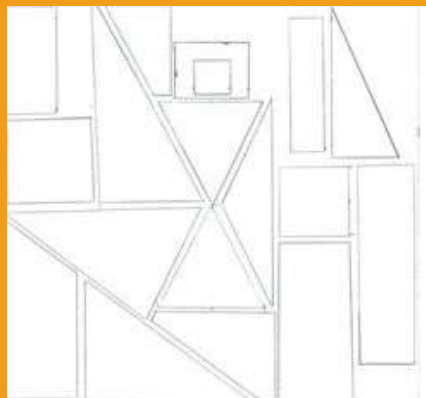
## Complementary Process and Experimentation

# Two-Sided Inspiration, Planning and Process

David Smith's Cube VI sculpture inspired the center of both pieces. The gray scale painting represents a masculine form via triangles, hard angular shapes. The vibrant colorful painting has a smooth flowing double oval shape to represent a more feminine shape. The shapes surrounding the two center shapes are to show movement and the chaos of self-identity.



Abstract Expressionism focused on conveying emotional and universal themes through abstract art. They are also more universally meant to show the struggle anyone may feel when their identity contradicts itself. Abstract expressionism also inspired the use of solid shapes and colors used to portray a message that can be universally recognized. The universality of the fundamental oppositions in the elements of design in the two paintings creates a clear idea.



My planning sketches were done to get a general idea of shape placement.

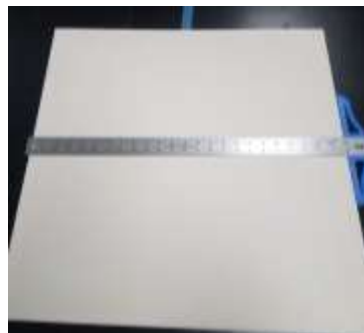
The planning sketches also were the reason I didn't put too many shapes in the final pieces because I felt the sketches looked to busy.



David Smith/ Cube VI 1963/ Isreal Museam, Jerusalem

First, I built and gessoed two 2 foot by 2 foot paintings. I painted the first canvas with a mixture of a majority of white acrylic paint and a small amount of acrylic black. I then drew two isosceles triangles in the middle of the canvas. I filled the surrounding area with varying sized triangles, squares, and rectangles. I referenced the planning drawing to get a general layout of the piece but tweaked certain shapes to maintain balance on the larger scale. I then painted the shapes various shades of gray.

I painted the second canvas with two coats of bright yellow. Before I painted the canvas, I had sketched the general organic shapes that I wanted. I soon realized that the base coat of yellow covered the initial sketch. After painting the base coat I had to re-sketch the initial shapes. I started with a middle shape with a curving feminine figure. I then surrounding it with varying organic shapes. I painted those shapes light and dark pink, light and dark purple, light and dark blue, and light and dark green.





The 100-photo summer project was a documentation of the beauty I found in nature and adventure over the summer of 2019. Most of these photos were taken on a galaxy s7 or a google pixel and edited for clarity.

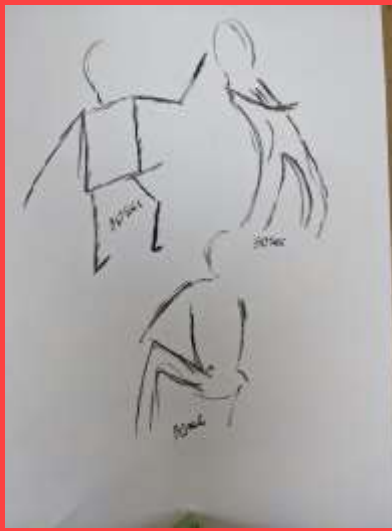


The photos focused mainly on balance. There was a natural balance to be found in nature as well as a constructed balance in architecture. I focused on capturing dynamic shots during everyday activity to capture the art in everyday



# Summer Photography





The MIAD figure drawing class was my first introduction to a college art class setting as well as a live figure drawing class

The instructor had a begin with three 30 second drawings and three 1 minute drawings. He compared this to warming up before exercising. We were warming up our drawing muscles.

We then moved on to longer drawings where the intention was no longer to just capture movement and basic form. In the ten, twenty, and thirty minute drawings the instructor challenged us to include more detail in the figure and include the surroundings as they would help build a more complete composition

## MIAD Figure Drawing Workshop



The instructor talked to us about figures being drawing focus throughout history because of the challenge and variety of poses they provide

He encouraged us to focus on the action and activity in the poses and to capture the dynamicism. This workshop helped me to learn how to draw live figures and work on proportions in figures