

# Process Portfolio

## 2D Works - Coping:

Coping - Artist of Inspiration:  
Edvard Munch

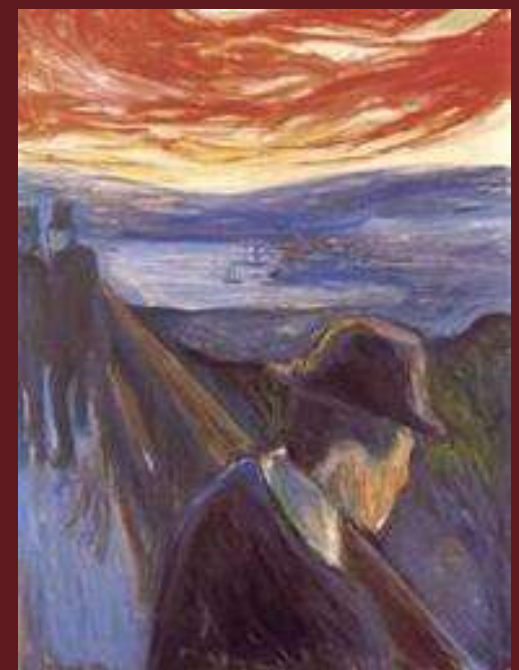
Edvard Munch is a Norwegian painter that lived from 1863-1944. He was mostly involved in Expressionism and Symbolism. His most well-known work was The Scream which is now iconic. While looking through expression art I discovered the piece called The Vampire II by Edvard Munch a Norwegian artist. The Vampire II is not the true title of this work Edvard Munch called it Love and Pain and the name Vampire was a later interpretation. The drawing really stood out to me. After that, I looked up other works by that artist and found his other work like Despair and Scream. These are two other works made by Munch. Despair on the left and The Scream on the right. The context for the piece is that Munch was going on a walk and was feeling sick, looked up and saw a vivid blood-red sky. He wanted to paint this out which resulted in Despair which later evolved into the iconic The Scream we know today. What I plan to use as this inspiration is the use of lines in all these pieces. Specifically, with Scream he uses wavy and curved lines to indicate uneasiness. There are also more looming feelings of impending doom mood that these works give off. I want to apply this idea to my own artwork to create a sense of anxiety.



The Vampire II by Edvard Munch



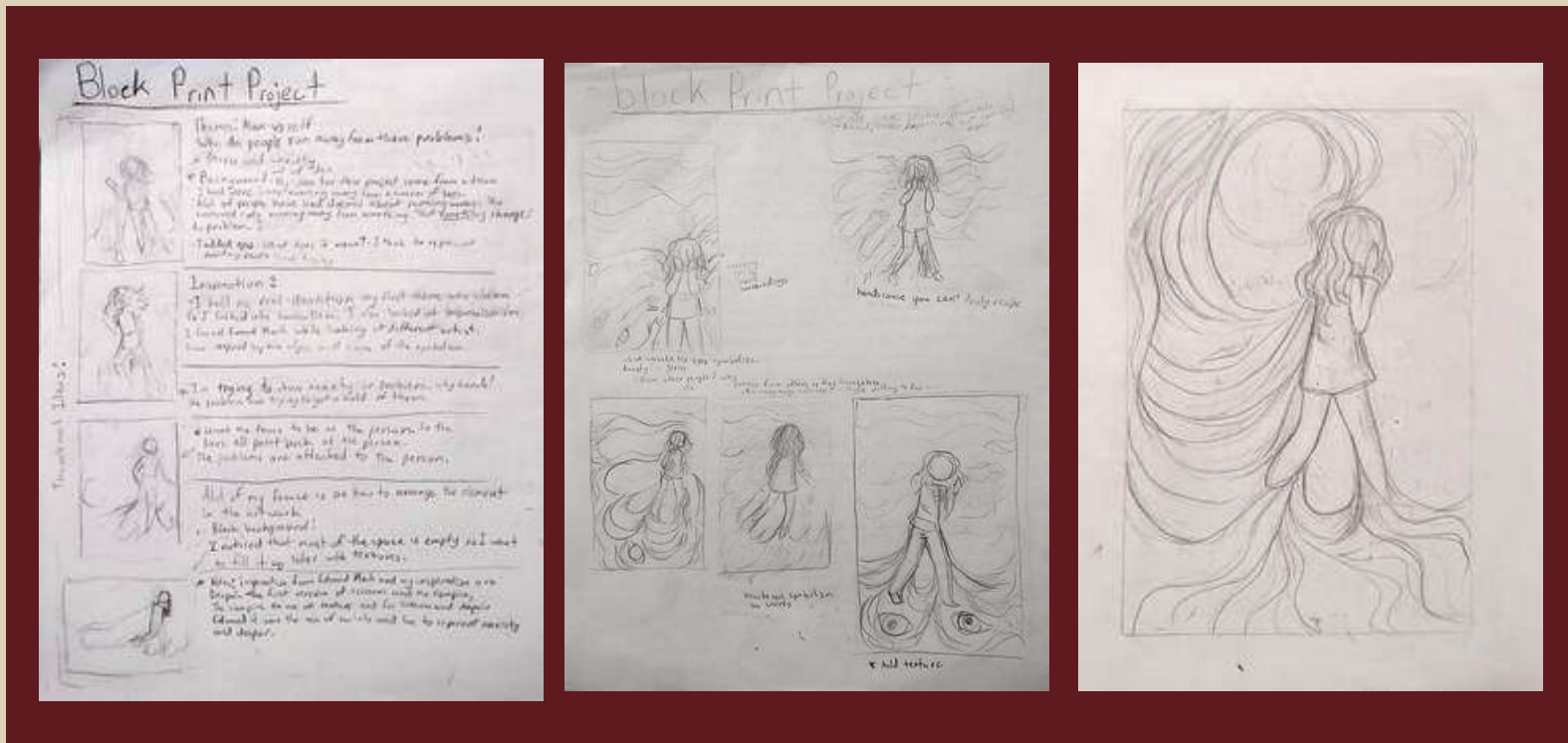
The Scream by Edvard Munch



Despair by Edvard Munch

### Coping - Planning :

When I first started on this piece I went over different themes and directions I could take so I started with research. My first idea was dreams. There was a dream I had once where I was running away from a swarm of insects. Then I wonder if there was any deeper meaning. I looked it up and most of the time when you have a dream about running away from something or getting chased whether it's a figure or animal it mostly means you're avoiding something in your life. In almost all of the thumbnails and drawings, the figure is not facing toward the viewer or is not showing their face clearly with the theme being person vs self in a sense because most of the time avoiding the issue makes the problem worse.



I took a more abstract approach with the issue not appearing as a thing but as a mass of swirling issues/emotions/ anxiety. I made the mass with wavy lines in order to simulate uneasiness like in The Scream. I am not sure how well I accomplished this and looking back I could have made the issue and topic more specific. I wanted to symbolize two things: first that most of the issue connects back to the figure and also that although they try they can't avoid their problem invoking a feeling of dread or a suffocating tone. On this last page, I traced the linoleum block to get the dimensions for the drawing. I choose the element for the thumbnails I made into one. I plan to use this to transfer the drawing to the linoleum block to start carving.



## Coping - Process:

The first thing I did was transfer the sketch in my journal to the linoleum block. I used graphite and covered the back of the drawing, and then placed it on top of the linoleum plate. I traced over the lines on the top to transfer the image. I started to carve and at this stage, I changed a few things. I changed the number of lines there were mostly because I started to realize how hard it was to make curve lines that don't look wonky. I made the lines on the person and near the person thick.



Next, I started adding black sharpie marks to the block to make it easier to carve. In a video I saw in class I saw that a person covered their block in different colored sharpie to know what areas to carve out making it easier to see what areas I remove. I also started adding straight lines on the swirly mass to give it more texture and to contrast the other lines similar to the scream. I also decided to carve out some of the sections on the existing line to give more depth and variety. In the background, I got inspiration from the piece 'Vampire II' to make the background with varied lines straight lines which added contrast to the very curvy lines in the work. The lines were added to give depth but were also supposed to resemble rain to add the symbolism of a storm happening in your head.



In the photo with different prints, the left the bottom two papers were my first attempt at making an ink block print. They turned out wrong due to taking a long in applying the ink to the linoleum block to the paper. I also suspect that I was rolling the ink too far on the tray, before putting it with the barren on the block, because of this I suspect I was not putting enough ink. So I washed off the block and tried again this time going a bit faster and adding more ink and after more attempts, it gradually got better. In between this, I took some time to add some more details. The picture to the right was my second day of working on printing. I altered the block before starting to add the straight vertical line. I started printing and I was doing way better than yesterday. Though halfway through being on a roll with these good prints, I realize that I wanted to add more vertical lines. I went back and changed that and made more prints. Looking back, the prints I made before deciding to go back and add more lines were crisper. After all this, I ended up with 19 prints of different stages of prints.



## Coping - Reflection:

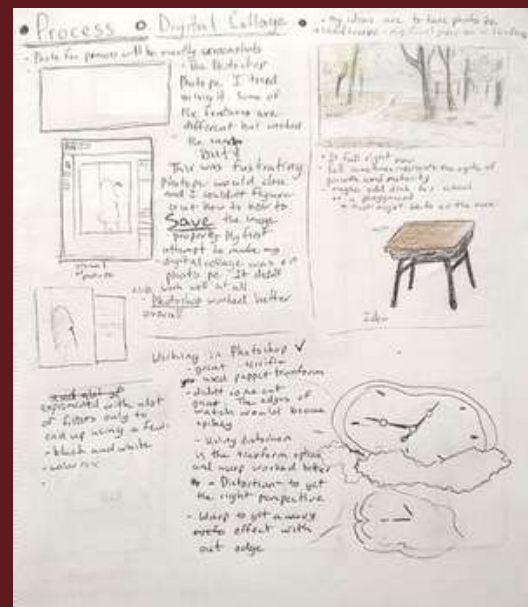
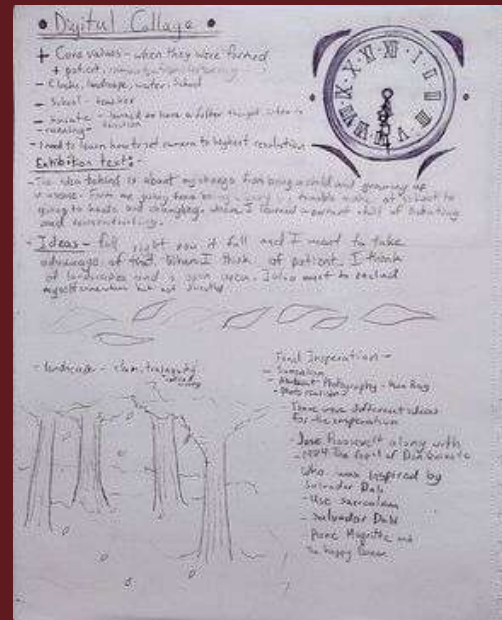
Through the project, I developed a better understanding of what I needed to do. What inspired me to create this project was a dream I had which now turned into a project. Although there were challenges, mostly the printing on paper. I put on too little ink or didn't put it on fast enough. Once or twice I put too much ink. I got ink smudges on the paper and almost all my prints were crooked, but I think I got the hang of it. When it comes to my favorite part it was the actual printing. This is mostly because I was able to explore the process of print because even though it was challenging I finally got to see the end product. When I was carving I thought there was a lack of texture in the background. When I went back to look at my inspiration I was looking at the Vampire II and The Scream and I noticed the texture in both pieces used thick and thin lines to make depth and add weight to the lines so I started incorporating lines of varying thickness. This led to a result I was satisfied with. Ink block and ink are overall messy and interesting there is also limited in many regards to colors. They are also limited in subtracting but the trade-off for being able to make multiple copies of a work is a benefit.



# Photography - Memory: Memory - Inspiration:



The persistence of memory by Salvador Dali



The inspiration for this piece was The Happy Donor by Rene Magritte. Rene Magritte was a Belgian surrealist artist who is well known for painting. Many of his works use familiar items in unusual contexts to give them new meanings. In this way, he would also invoke a sense of mystery. The Happy donor was made in Magritte's one of his later works close to his death in 1967. The happy Donor is a simple portrait of the silhouette of a man with a bowler hat. Inside the silhouette, there is a painting of a home with woods surrounding it. The silhouette is on a brown wall. There are different interpretations of what this painting means, whether he symbolizes what is inside people. My other inspiration is Persistence of Memory by Salvador Dali. Salvador Dali was a Spanish surrealist artist with one of his most famous paintings being his surrealist piece Persistence of memory. In this painting hard objects like the watch are limp. Near the middle is a limp creature. The creature has large eyelashes and seems to have a tongue sticking out. One last key part is a clock being eaten by ants in the left corner of the piece. Surrealism is a cultural movement that aims to assert the power of the unconscious and dreams. Both Magritte's and Dali's works shaped the surrealist movements. In both paintings, the artist intends to question reality.

## Memory - Planning:

In this piece, I had trouble finding inspiration so I started putting down my ideas on paper. One of my ideas early on was including clocks in the piece. My first idea and one I stuck with was what I imagined as calm and peace when I had gone to karate even though we trained and went there I remember the feeling of peace along with it. One specific memory is going to karate on Saturday morning in the summer they would open the windows and it would be early calm. I also wanted to emphasize in my photo that this feels like a long time ago. Early on I had the idea to use a clock to symbolize the time passed as it has been maybe five or six years. I was also looking for inspiration and originally my inspiration was a painting called The Fossil of Don Quixote by Jose Roosevelt another surrealist artist and a. I was surprised to learn that Don Quixote is a famous novel but besides that, I couldn't find a lot of information about the painting. So That's when I started researching other surrealist artists and found Rene Magritte and Salvador Dali artists that inspired Jose Roosevelt. One of my first ideas was to have a landscape and place a desk. Since right now it's autumn I thought of incorporating the changing leaves in the collage. I wanted to take advantage of the season since Autumn can symbolize change which did match my ideas. In a few of the sketches, it's hard to tell but I drew a playground. My idea here was to try to symbolize childishness or youth because most of what happened when I was much younger and was still kinda a child. In some of these sketches, I also included distorted or melting clocks. Most of this page was made while I was going through my process as I wrote down my thoughts about writing Photopea and Photoshop. There are a few sketches of what I did in Photoshop.

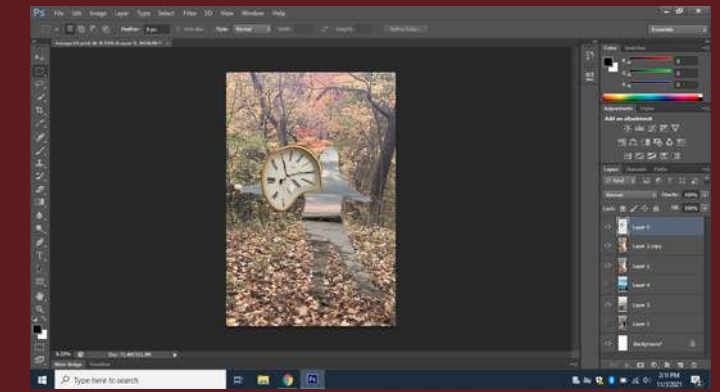
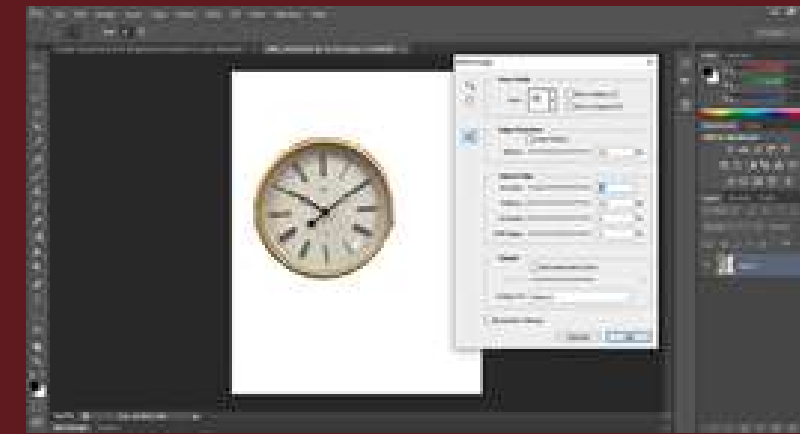


The Happy Donor by Rene Magritte



## Memory -Process:

I tried to experiment with my phone camera trying to take the highest resolution possible. I took a few pictures but I wasn't happy with the resolution so I borrowed my cousin. I spent one-afternoon taking pictures near the lake for this piece. After I got my photos I started working in Photopea I ran into an obstacle: Photopea would not open the photos. The program did not accept the file format of the image. After I figured that out, I changed the images into PDF format and opened them up in Photopea. I made the 24x36 blank canvas and on the right, you can see the first image where I used the crop and refine edge tool to crop myself out. After this, I added my second image of a waterfall behind it. This was to resemble my inspiration The happy donor by Rene Magritte. Photopea crashed on me at this point and I didn't know how to save at the time so I ended up losing all my progress. After this, I decided to just do the entire project in Photoshop on the laptops at school since they could handle the images better than Photopea on my laptop. I did the same thing as before but I used different images. I wasn't happy with the appearance of the first attempt which is why I chose different images. I also liked the pose in the new image I chose since there was more action and the pose was interesting.

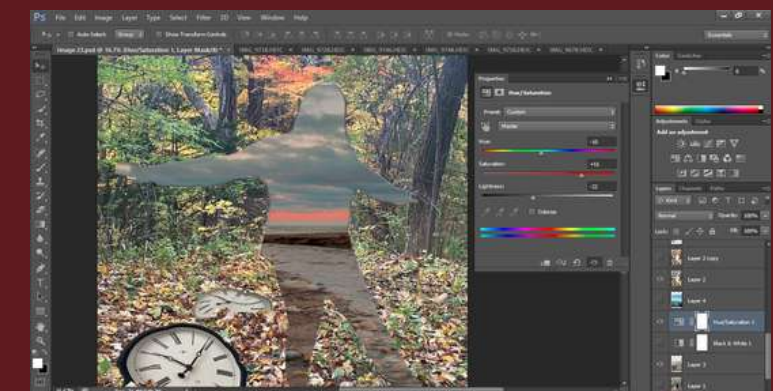
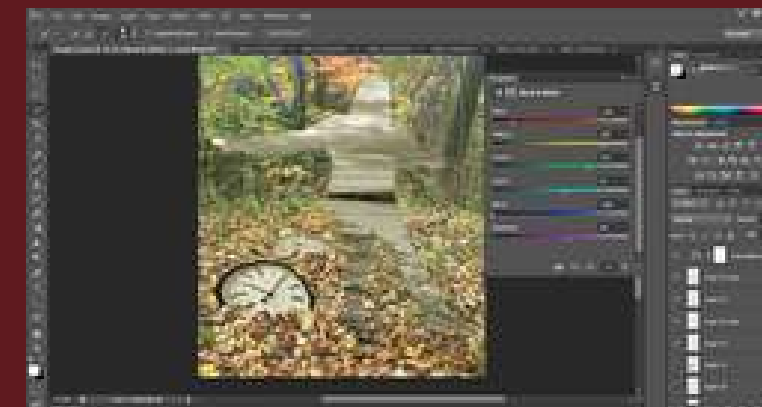


I added a filter over the image giving it a yellow tone to make the image warm overall. I wanted to make the image feel a bit cheery in a sense. This was also my first attempt at making a melting clock first used the select tool to select the clock from the original image. I mess around with the refine tool. When refining the image I found using contrast a lot with feathers worked well. So then I copied the image and opened it in the canvas where I was putting all the images. I used the puppet transform tool but while using that tool I realized a few things first: it was hard to change the proportion of the clock and I would get jagged edges on the edge of the clock when using puppet transform. I continued trying to get the try to use the puppet transform tool but it wasn't giving me the effect I wanted so I went and looked at the other transform tool and found two that worked. First using the distort tool that allows you to change the perspective of the image. This made the clocks look as if they were laying down on the ground. I used the warp tool to make the clocks look ways less solid. I did this for all the clocks except for the largest clock. That clock I did this with the puppet transform and later used distort. Though now taking a closer look it seems that the edges were still jagged and I should have gone back to redo that clock.

## Memory- Experimentation :



There were quite a lot of images taken that weren't used in the final image. The reason why there were so many pictures taken is that I wasn't sure exactly how I wanted the final product to turn out so a lot of different pictures were taken so there would be a variety of photos to choose from. These are only a small fraction of images taken that weren't used. During the process, I tested the different settings for color, light, shadow, etc. Even before this version of my piece, I made a different one using a different pose and the river image. I was not content with this version due to how it was hard to tell it seeing the silhouette was a person.

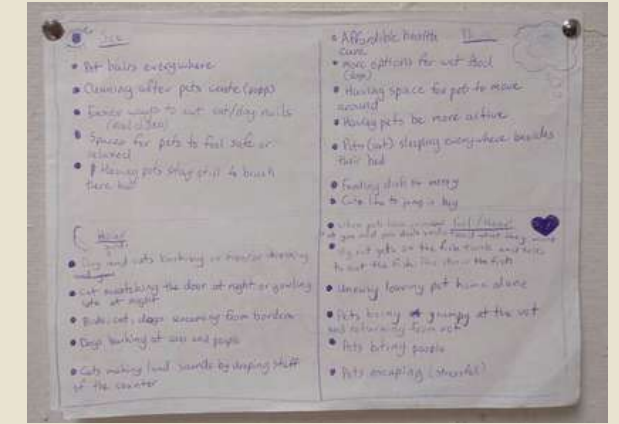




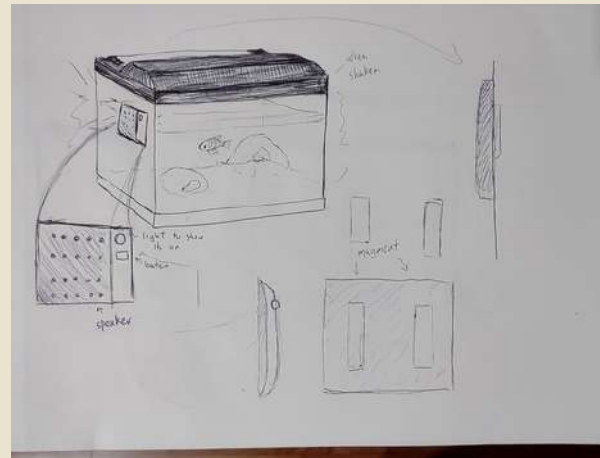
# Sculptural works - Hybrid Hero/ Egos:

## Hybrid Hero/Egos -Planning:

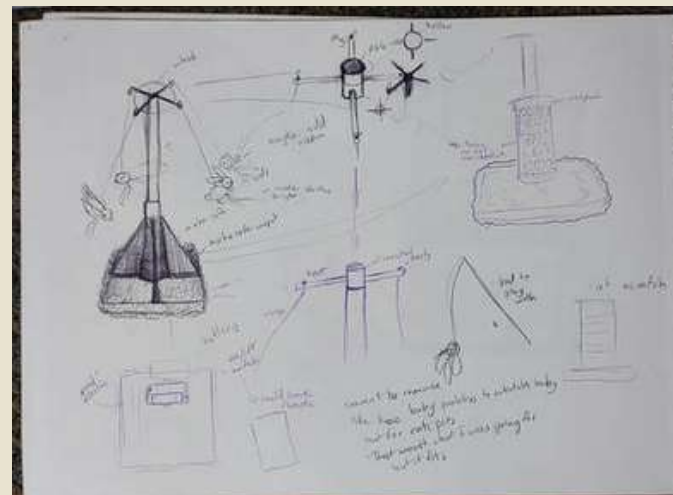
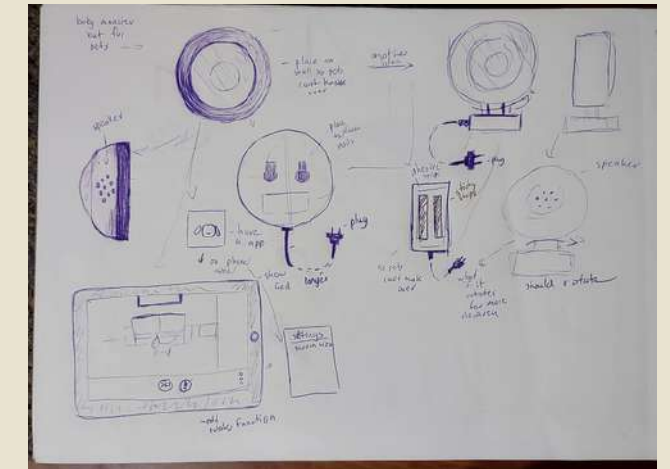
Here is my Empathy map. I went around asking my family members and there were quite a few overlapping ideas but the general idea was that there were birds, cats, dogs, and many pets that get bored staying at home all day and that pet owners feel uneasy leaving their pets alone. Also, the pets were sometimes loud in the case of my cousin their birds squawked at night for food or attention. The other thing that almost everyone agreed on was that having tools to clean up after their pet would make their life easier.



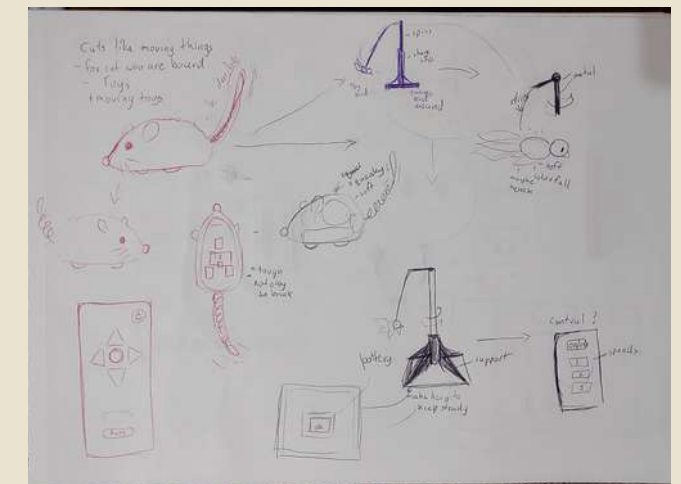
In class, I made a mind map using my own pets, five fish and one cat. To quickly summarize, when I think of my fish and my cat together I think about how my cat tries to eat the fish in the tank by jumping onto the tank making the fish stressed. One solution my family has is to put a big piece of clothing on top of the fish tank however that does not always work. When my cat is no longer interested in seeing fish, they go to the open window to look at birds. This window has a screen but my cat sometimes thinks the screen is a scratching post and scratches it. This hasn't happened yet but when he scratches the window I get worried that he is going to destroy the screen and fall out of the window. This made me think of the times my cat escaped the house and ran around through the alley. Our ally is full of cats which is why I have a drawing of a group of cats. I get worried that the cats will try to attack each other because they're feral. That was mostly my train of thought while making the mind map.



So here was the first sketch I made and it was an idea I had made earlier in an activity with a wipe board activity to make an alarm. I ran this by Chad and I realized how many flaws there were in this idea with fish hating stuff on their tanks and it could be bad for the fish to hear loud noises. This was my idea for a toy mouse for pets when they are bored. I would be controlled and powered with remote control. This is also where I got the idea to have a stand with a swinging toy on the top. This was mostly inspired by a toy my cat used to have.

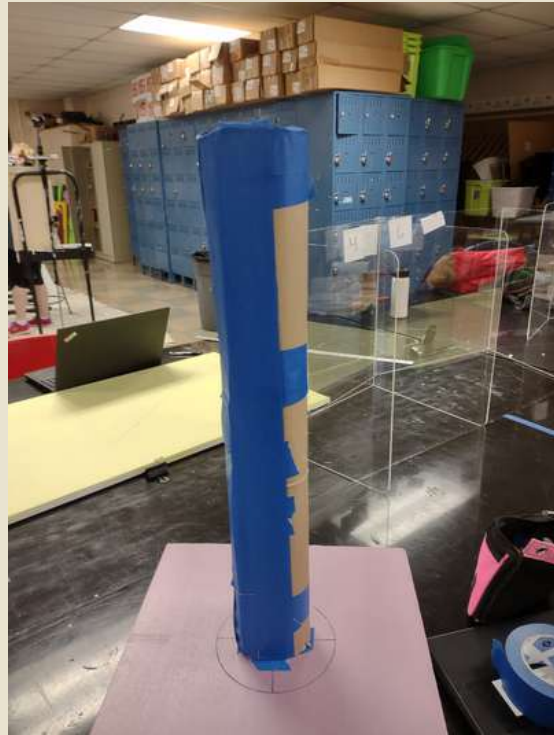


In the previous sketch, I expanded on the idea of a swinging toy from a pole to make this. Now initially I hadn't thought of a cat scratcher idea but when I thought of how to make the base stronger I thought about how would I make it less sharp and I thought of carpet. When I thought of carpet I thought of cat scratching carpet and I thought, hey there is a lot of room from the base to where the toys hang why not make it useful and add in a cat scratcher for cats to scratch? This is where you can see the idea of adding a cat scratcher affect my design.





## Hybrid Hero/Egos -Process:



I used foam to make the model light. I was planning on covering the foam with some sort of carpet-like material. I tried making the tube out of cardboard pieces and tape but it kept falling apart by the seams so I gave up and tried making a small mock-up of this model but at a smaller scale with paper and cardboard but it fell apart before I took a photo.

Here I was trying to figure out how to place the mats on the foam since I did not want any of the base showings. I was initially going to try to glue it on but then I realized I knew how to sew so why not sew it together? My second question was did I have enough to cover? At first, I was going to try and cut it up into sections but then I realized by playing around with different ways to lay on the placemat that each mat could cover the top and two-sided of the board and I have two so I covered the top and bottom with the mat. This is where I started sewing the mate together on all sides. I did this using a ladder stitch since it would allow me to sew from the outside instead of trying to flip the mat over and then sew and then try to fit it over the foam square. I did this where the two pieces of mat meet. I purposely folded the edges with a white edge from the original carpet.



I still had no idea what to do for the post in the middle so I looked around the house for ideas and found this mailing tube. This was the perfect shape and would not fall apart like the first tube of cardboard. I had a roll of twine that I bought because it looked similar to the string on scratching posts. I wrapped the string around the tube and covered the whole tube.



These are little animals I made using cardboard and paint. These are supposed to stand in for actual toys made of plastic or plush. Looking back I could have added more fuzzy material to make it resemble a plush toy but it could have ended up messy.





# Sculptural work - Hybrid Heros/ Altered Egos:

## Hybrid Hero/Egos -Planning:



Olive Trees by Vincent Van Gogh

Vincent Van Gogh (1853-1890) was a Dutch Post-impressionist artist known for his use of color and lines to create movement in his painting and his work is what shaped what is now impressionist art. It is believed that in the painting The Olive Trees Van Gogh was trying to represent life, the divine, and the life cycle. The painting that inspired me was some of his impressionist landscapes both depicting olive trees. I was influenced by Van Gogh's use of lines to convey movement as well as the use of color in the piece.

## Hybrid Hero/Egos -Experimentation:

Before I started working on the project I decided to experiment with some of the cardboard. One way I experimented was with a technique that Katey told us when introducing the project which was making lines across the cardboard using an Exacto knife. This would allow the cardboard to bend into a curved shape which is normally hard to do with normal cardboard. I mostly used this idea to make the curved top of my project. Another thing that I experimented with was removing the top layer of the cardboard for the corrugated cardboard to have cardboard with a wavy texture. I tried at first to just carefully remove the top layer of cardboard because I was worried the cardboard would warp out of shape. I realized soon however that it was better to just soak the entire cardboard piece in water for a time. While the thinner pieces of cardboard did warp a bit; the thicker piece of cardboard did not warp much after drying. I also realized while experimenting with cardboard and water that if you dry the cardboard in a certain position it holds its shape after drying which is why I would glue a lot of the cardboard pieces while they were still damp.

Lauren Frances Evans is an artist that currently lives in Birmingham, AL where she is an Assistant Professor of Art at Samford University. Evan's work addresses the body as a site of an irresistible paradox. The piece I drew inspiration from is called Omphaloskepsis refers back to the practice of navel-gazing. In this piece, Evan connects back to the idea of the navel or the human belly button and how it is similarly not a connection and a separation from our physical origins back. The Knot seems that this piece is connected to the idea of the umbilical cord and lotus birth where after a baby is delivered the placenta is still attached to the baby and is kept close until the placenta dries out in a few days and dries out. It seems that this artist connected this artwork to the connection between the mother and the baby. In both of these works, I was inspired by Evans' use of small strips of cardboard glued together to create more natural and smooth shapes.



Omphaloskepsis by Lauren Frances Evans



## Hybrid Hero/Egos -Process:



I began with a large piece of cardboard and I cut them in half to create two pieces. I did not know how to make a round shape with the cardboard at the top so I started by creating a base section with the two pieces of cardboard I had. To give the cardboard a rounder shape around, I bent the cardboard a few times. I knew from the beginning that I would have to consider how I would transport the project so I made it so the pieces were separate and could be connected later. Luckily I found a video that explained different ways to join cardboard together and one method was to make slits in the cardboard and place a well-fitting piece of cardboard inside. Looking back at my experimentation I was able to bend the cardboard by making slits. That is how I started making the curved structure on top of the base I made.



Next, I started making the dome, using some cardboard strips I was able to make a structure in the back of the dome to give shape. I then used some large dampen cardboard which I took for the top layer of the corrugated cardboard that I soaked in water to cover the entire back and sides of the dome to hide the hot glue and uneven cardboard. It also gave me a blank surface to work on.

After this, I was still a bit unsure of how I wanted to cover the surface of the cardboard to give it more texture. This was turned back to Vincent van Gogh and Laurean Frances Even. In Vincent van Gogh's landscape called The Olive Trees, he makes the land in the piece made up of different patches of land using different colors and lines. Lauren with her cardboard used many pieces of cardboard which gave the cardboard some texture. Sort of combining these ideas I decided to take patches of smooth cardboard mixed with some corrugated patches of cardboard and overlap them on the surface of the dome creating texture to resemble the ground. Here I wanted to create a smaller hill on the side of the original hill I made so using a larger piece of cardboard I soaked it in water and placed it to dry at a curved angle in the bathtub. This created a curved shape for the hill. I used some other cardboard to make the pieces stable. Using other pieces of cardboard which were also curved I extended the hill on the two other sides to make the hill round. Then I covered the hill with different patches of cardboard. To attach it, I made some slits on the original hill and some cardboard attached to the hill.



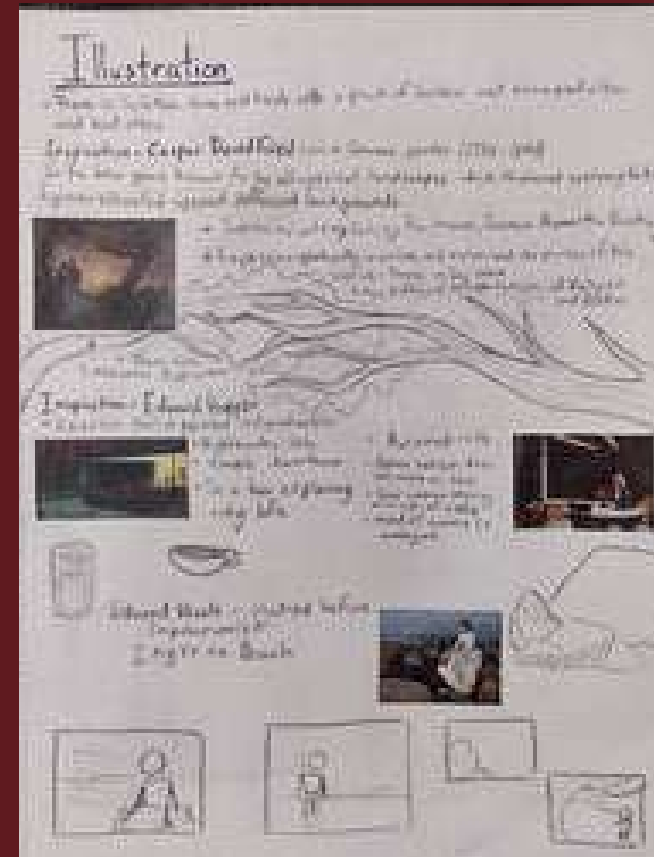
Finally, during this whole process of making this hill, I worked on making a tree for the landscape. I made these trees separately on strips of cardboard. For these trees, I was inspired by Evens' use of many small pieces of cardboard to make rounded and natural shapes. These trees each took a few hours to make because I had to glue each piece individually though it gives the texture similar to the baked normal bark trees have. After that, I used colored pieces of cardboard to make leaves. The leaves are purposefully long to resemble impressionism with the leaves being treated more like lines to imply movement in the tree. All the tree leaves move towards the left of the image to imply a breeze pushing the leaves. To attach them to the hill, I made small slits and attached them with long tabs on the strips of cardboard I made the trees.



# 2D Works - Two Sides:

## Two Sides-Planning:

For my project, I began by coming up with a theme that I chose was solitude or isolation mostly because I am mostly alone and I wanted to express that. I had no idea how I wanted to convey this so I began researching artists and ended up making a page of my inspiration with just some sketches on the bottom. When investigating these artists I mostly saw this pattern of figures seeming to be contemplating or looking out into the distance but also another aspect such as in the piece Inger on the Beach where the use of the environment, as well as the expression and pose of the girl, gives them an expression of loneliness. At the bottom, I just stretches out a few ideas I had.



These are some of the sketches I made. At this point, after looking at the different artists I had a stronger idea of what I wanted to make for the illustration. On the top left I took more inspiration from the piece Two men contemplating the moon but instead of the figure looking out into the night sky in a more philosophical way the figure is looking at the lake more in a relaxing way with them taking in the scenery. I wanted to try to display isolation in that sketch as more of a relaxing thing with many people who go out of urban areas to relax alone and be at peace. I developed this idea more throughout the page but they mostly stayed consistent with the figure sitting on the bottom left. For the other piece, I was more heavily influenced by Automat with me trying to display urban life in the city where it was busy but despite that, the figure is still isolated. My other Idea was most heavily impacted by an Automat by Edvard with me drawing a woman in a diner looking out. I also explored putting the person at a bar waiting for a drink to display the feeling of waiting for someone but never coming. I also explored a few more poses by making the figures centered but I felt that it took a bit away and looked flatter.

Before drawing on the illustration board I decided to make some fleas with more detailed sketches. I added more space to both images with the first sketch having more lake covering the landscape trying to give a bit more vastness and in the second sketch, I zoomed the image out to include most of the figure. The figures in these sketches vaguely reflect Inger from Much Inger on the beach and the women from the painting Automat.





## Two Sides-Process:



I used the projector to project the sketches I made onto the illustration board.

I began to use gouache paint for the window painting them black to emulate Edwards's piece *Automat* where his windows were void I wanted to incorporate this to create an empty feeling despite being a restaurant in the city. I used the reflection of the light being made by watercolor pencils which work like colored pencils except when you add water they act like watercolor. I also used these watercolor pencils to color the seats green adding some normal colored pencils on top of the watercolor to give texture to the piece. I again used gouache for the wood as well I also used the gouache to color the table a light white with some blue-gray to give the table some depth.



For my second piece, I also projected and cleaned up the sketch after using the projector though I did not need to clean it as much as I figured out how to properly support myself on the canvas stand. I started adding gouache to the lake and the rocks. With the trees, I tried using a different approach using colored pencils and watercolor pencils to color the trees in order to give them a realistic texture. For the grass, I also used colored pencils along with watercolor pencils with me adding green watercolor pencil and then using a wet paintbrush to give the canvas a green wash and then using colored pencil to give it a green blade of grass. I also decided to paint the figures more, deciding to color them with colored pencils in order to make the figure stand out against the rest of the landscape.



## Two Sides-Reflection:

Looking back on this project I did enjoy experimenting with materials such as gouache along with the illustration board. However overall I really do not find my illustration to be great for a couple of reasons mostly because of the use of color. I feel like I could have saved a lot of time if I had planned out more the colors to this piece as I had an overall idea but I didn't actually plan it out on paper the color scheme. I also did notice the illustration board warp due to the water which was expected.

My inspiration guided some of the ideas for the composition and how I wanted to express my ideas. For example, in one illustration I made in a restaurant I choose to have the figure looking out of a pitch-dark window which for me was inspired by *Automat* and how the figure in the piece was alone while it did not evoke a feeling of loneliness it displayed loneliness using different elements such as the blacked out windows. Generally learned that most of these paintings do not directly aim to make the viewer feel lonely but instead use the environment and other aspects such as color and expression to give the impression of isolation. Mostly the different ways that artists have chosen to explore loneliness within their period with the piece reflecting the time they lived in but the theme staying consistent. The central theme was isolation and throughout inspiration, I found different ways that artists displayed this, for example, Edward Hopper.



# Painting - Blue:

## Blue - Inspiration:



Bridge over a pond of water Lilies  
by Claude Monet

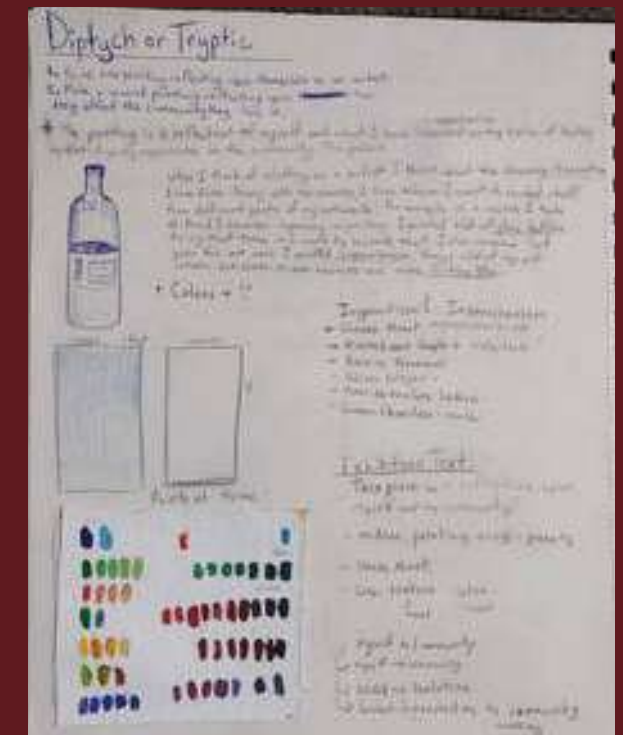
In 1899 Monet started an eighteen-part series of his water lily garden near his property with a footbridge. Claude Monet (1840-1926) was a French painter that is well known for shaping the impressionist movement as a whole. Monet was interested in the outdoors. In this piece, Monet shows the interaction of different colors and their relationships with the different shades of blues, yellows, and greens. Monet at this time was also working more focused on lighting.

This portrait to the left was made by Henri Toulouse-Lautrec of a singer-actress and dancer Jane Avril. Avril was a good friend of Henri Toulouse-Lautrec (1864-1901). Unlike other pieces he made of Avril that include her energetic dancing style this piece is calm showing her in street clothes. There are more sketchy and loose lines but there are also bold colors in her face in clothing to bring out the contrast. I was inspired by the use of green and blues in the background which seems to add some movement to the piece along with the sketchy nature of the piece with the overlapping lines. I was also inspired by how he made use of more base colors yet have a The bridge over the pond by Monet I was inspired by his use of color and texture in the piece that gives the different plants in the piece dept using different shades of yellow, green, and blue.



Jane Avril  
by Henri de Toulouse-Lautrec

## Blue - Planning:



My idea for the painting was myself reflecting as an artist and my impact on the community but it changed to a broader theme of myself and my community. When I think of myself as a painter I think about bottles mostly due to my first learning to paint by painting bottles. As you can see under Inspiration I wrote several artists' names which were artists I was researching for inspiration. Where I placed the section color I drew a blue rectangle and a yellow rectangle. My idea was to make one depict warmer color and one cooler color. I also made swatches of the paints I have at home. Some I mixed to get different shades but it was mostly an idea of some of the paints and their colors I had at home. I also quickly wrote my exhibition text and quickly jotted down an idea of what I was going to write. I also started down the different ideas I had in smaller thumbnails most of these sketches were me figuring out the composition and how I wanted to depict my ideas.



## Blue -Process:



In class, I used the projector to project an image I had taken of myself. When I projected the image I realized that the image was a bit distorted but I thought it was not too off so traced it with a pencil which did not show up well. I looked at it after I traced it and thought it looked too distorted with the features too stretched out so I tried to "correct it" by using the original as a reference and tracing over the page with a white gel pen. The white gel pen was way easier to see. Thought I thought the proportions still looked wrong at this point so I just moved on to my second painting.

I wanted to add a wash to both canvases before I started painting for two reasons. First I have seen way too many paintings where you can see the blank canvas coming through and I did not want to run into this problem, so I placed a wash to make this easier to deal with. Second, I had never done a wash before painting so I wanted to see how it turned out. I mixed a lot of water into the acrylic paints to make the paint a bit transparent so I could still see the grid underneath a bit.



I also started painting starting from the leaves which I tried doing like Monet's leaves in his painting specifically the leaves in the background. I noticed how he seems to layer different colors not fully blending the colors as well. So with a flat brush, I tried layering them starting from the darkest green and trying to add lighter colors. For the sidewalk, I went with dark gray and started layering lighter grey on top to give it depth.



I did this to give a bit more contrast to the blue and green and also to match the darker shades of the color green in the painting. I also changed the leaves in the background using more of a flat brush to dap the paint on mostly to give them more depth and to make them look more like leaves than blobs of green. The only other change was the umbrella made it all a more solid shade of light blue.



Going back to the first painting. I changed the leaves in the painting trying to add more depth to the leaves by adding in more shades of green. I also tried to match them to the style of the leaves on the other painting so there would be a bigger connection between the two paintings.

I got started with the face since I knew it was going to be a bit tricky because in general I struggle to make faces I started with skin color and I also added details of different parts of the canvas. I started adding different lines of green and blue inspired by Henri de Toulouse-Lautrec. I also added a darker shade of blue to add shape to the umbrella.



# Lens-Based - Overgrown:

## Overgrown - Inspiration:



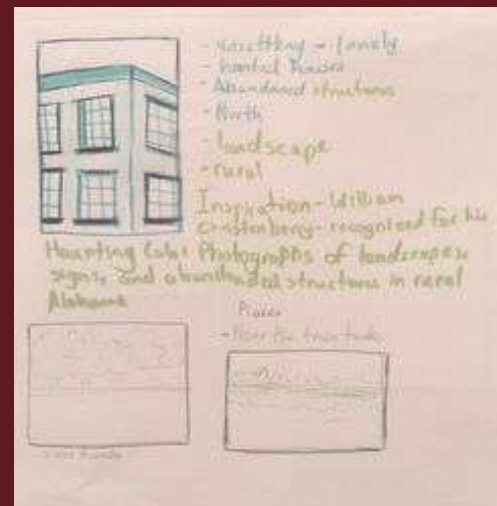
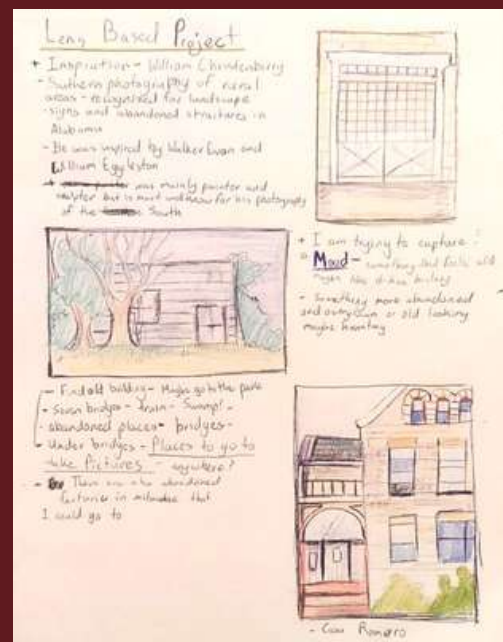
William Christenberry himself worked in a wide variety of media including painting, drawing, photography, sculpture, and assemblage. Christenberry in many of his photographs took pictures of the rural south where he had grown up. He was known for his artistic exploration of the psychology of an area. He was also a pioneer of color photography as a fine art medium.



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## Overgrown - Planning:

I decided early on in the project that I really wanted to do more landscape photography mostly because I did not want to photograph people. Also I thought a landscape would be more fun. It took me a while to find inspiration but I found William Christenberry. I was originally drawn in by his photographs of abandoned structures. I liked how they felt a bit eerie but also interesting with how they included buildings that were overrun by nature or were falling down. I also was interested in his photos of old signs. Christenberry is mostly recognized for his haunting images of the south.



For most of my planning, I was trying to figure out what direction I wanted to take with me looking at different photographs made by Christenberry but also sketching quickly out some of my ideas for sketches. For this first page, I mostly wrote some information about my inspiration and what he photographed. The first sketch I made in the top right was of a doorway I remember in a park nearby. I searched my phone to see if I took an image of it and I sketched it out here. For the other image, I sketched out a quick image based on a photograph made by Christenberry titled Palmist Building, Winter View, Havana Junction, 1981. The last sketch it was of an old building I was in called Casa Romero Renewal center that is a very old house where they hold youth and adult centers that offer programs and retreats. I thought it would fit here as it's an old building but it also has connections to the community.

Here I tried to figure out exactly what I wanted to photograph. I made a few different sketches to try to get some ideas of what I could do. I will admit that this did not help me that much in the end but it still helped. On of my ideas was to photograph a old sign. Another idea I had was to photograph a old trail that existed near my home. I also thought of doing more interesting angles on building such as shots of corner of buildings.



# 2D Works - Self Portrait in Pastel:

## Self Portrait in Pastel - Inspiration:



My inspiration for this piece was Mary Stevenson Cassatt an American painter, printmaker, and well-known pastel artist. Mary Cassatt worked in impressionism along with other artists at the time such as Degas and Pissarro. She created many pastel portraits of friends, relatives, and children in her lifetime.

When looking at her work I noticed In her pastel works, Cassatt uses lines and optical mixing to create depth. For example with the arms on they place a skin color dawn fist and then on top added blue to make a shadow without blending the color. I also noticed how she renders faces and places the focal point more while leaving other parts of the body with looser lines and less finished which draws more focus to the two more rendered areas.



## Self Portrait in Pastel - Planning:



Before starting on this self-portrait there were other pieces done as a practice that lead up to the self-portrait. This drawing was done to practice drawing out the proportions of the face. I made this while observing a mirror and while I made my life-size to be able to measure my head for the proportion observing the planes of my face helped me understand the structure.



For example how the face can be divided into thirds and how the eyes lie in the middle of the head. This helped me learn how to map out the different planes on the face such as the cheeks on the face. After this, we did a project where we also studied the different values on the face using compressed charcoal. I also did this drawing by observing my face in a mirror only this time I used a spotlight to create harsh shadows to draw. I worked from there working from darks to lights. Focusing on the values of the face helped give the face a more three-dimensional look and is something I lacked in the last self-portrait I made.

Before starting on making the final piece I did some color studies by using some smaller pieces of sanded paper. This was to help me decide the color scheme of the drawing though the colors here are much brighter. Out of all these thumbnails I liked using complementary colors more and In the end, I went with more complementary colors of blue and orange as shown in the thumbnail farthest to the right on the top row.



## Self Portrait -Process:



To start I used a piece of sanded paper with a green wash of gouache paint. I then sketched my face. I made this sketch through observation through a mirror as well as using a stitch to make ruff measurements in proportion. I was trying to make it so it looked like I was leaning a bit forward but I don't think it's noticeable here. At this stage, I was just trying to get the proportion and face shape right which is why there are some places where I passed over more than once with pastels and some areas that look erased.

I then started with my shadows first placing down the darkest colors where all the shadows are. In using pastels I learned that pastels colors should go on from darkest colors to the lightest. This is because putting dark pastel colors over light pastel colors makes the dark-colored pastel lighter and putting too many dark pastel colors over light pastel colors can make the pastel muddy.



I block out the background with a light blue-green colored pastel. At this point I started adding more layers to the hair and face, adding more blue to the shadowed areas and more orange to the lighter areas. For the hair, I also added some variations of brown and black. I continued laying the colors down and at some point, I ended up here. At this point, the face looked very rough with a very vibrant orange tone. This was mostly due to the limitation of the colors I was using since the Nupastel colors were vibrant and there were no good skin tone colors. Also at this point, the eyes were wonky. From here I decided to use soft pastels I had that had more believable skin tones but could not create as many sharp lines.



I went back to the background and I added some darker blue along with green to mute the vibrant cobalt blue I used as a shadow. I also added more depth to the hair by adding lighter lines of green or light brown. I also change the direction of my lines to break back the repetitiveness of my lines. Going back to my inspiration Mary Cassatt in her pastel drawing she seems to make many of her lines go in a single direction mostly horizontally in her works though in her drawing though she also breaks up the lines in different directions to show different planes. That is what I was trying to accomplish a bit on my shirt but also my face but it was more subtle.



# 2D Works -The Dead Man:

## Dead Man -Planning:



Before doing this two-hour-long pose we did have other time slots earlier in the program where we had the same model. In week one we did some gesture drawings of the same model. These gesture drawings are what helped us understand better human proportions and also helped us focus on the pose and quickly capture it on paper. Later on that same week, we worked on value drawing using only two - three tones. These 10-minute poses drawing helped with our understanding of where the shadows and light exist on a figure. This then leads to our study of value. This study in value helped me understand the light and shadows on the figure. It was only after these three different steps that we finally progressed to color. Starting first with a base for our knowledge using charcoal helped in making this final piece.



## Dead Man -Process:



This is a photo of the studio and the setup that was created for this pose. In the studio, they set up different props such as the skeleton, luggage, and a wooden bench to create a more dramatic atmosphere similar to the one that exists in the painting. There were also two different spotlights one light blue and one yellow which helped create shadows on the figure. Before starting, I chose to draw a side view of the figure inside of a front mostly because I felt I could make a better composition from that angle.

To start off the drawing I planned out the pose using a grid method using the head as a reference for my measurement. I mostly used a stick to compare the proportions and angles. I decided to cut out the rest of the feet because they did not add much to the composition but also would have left a larger blank space on the top left. After sketching it out I quickly started adding my base colors. Since the paper was black I ended up working more on the light but in the dark shadows, I did start to add blue and purple to make shadows that were no not uniform.

I went back and added some darker blue to the background not only to get rid of the grid I originally made but to extend the blue drape that was seen in the background of the set. The dark blue also contrasted with the red of the drape and figure making the figure look more dramatic. I also started to add more of the warmer colors to the skiing such as red and orange to map out where some colors stood out.





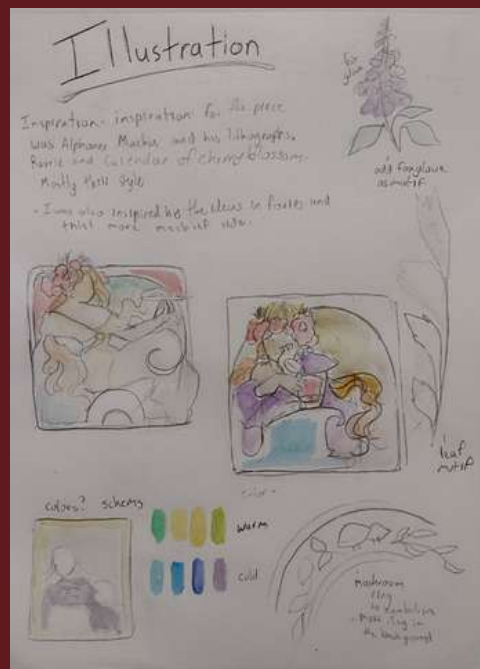
# 2D Works - Fairy Forest:

## Fairy Forest - Planning:

Planning for my final Image I did a few thumbnails to get an idea of what pose I wanted to do as well as the color scheme. I used Alphonse's work as a reference while I could try to create a new pose for the figure. I thought Alphonse's composition and placement of figures were better. They were also the images that I found within his work which I thought the composition was interesting

I did experiment with watercolor mostly because I was unsure if the watercolor would affect the ink I was using. I tested this and it did work. Most of the drawings here are ideas I had while developing the illustrations. Such as the type of wings they would have. I looked into different insect wings, but I ended up liking the longer insect wings as it has a more pointed end and comes off as more magical compared to butterfly wings which come off more innocently.

For the fairy, I based the figure on the image of the fairy in Anderson's painting. At the beginning of the project, I was aiming for this idea of an older idea of a cruel and mysterious figure but as I went along I wanted to lean more into the mischief side which is why I gave the fairy curly red hair as it gives this more unruly and wild person. For my pages, I did draw images of Alphonse work mostly to understand their composition of them.



## Fairy Forest - Process :

I sketched the planning sketch onto the illustration board. I used a rule and compass to give the background border clean lines. I did make a few changes to the illustration from the planning sketch, mostly I changed the size of the figure since I thought they were too small. I accomplished this by first drawing out the background lines and then using the projector to quickly project the image on top of the border changing the size



I started with light colors first such as yellow in the hair and green in the background and started expanding. I add blue to the background which contrasted the orange hair but also fit with the purple dress. I did a light purple for the dress and I wanted to go from dark purple to white as if the figure was fading giving this a more magical look. I also started working on the wings going first with a very light wash of brown and adding a few other washed-out colors on top of different sections of the wing. This gave the wings a reflective look to them but also blended in with the rest of the figure without looking out of place.

At this stage, I finished putting down the colors for the majority of the piece. I was starting with the smaller details such as the leaves inside the rings. At this stage, I also added a light green to the background of the piece. I also started adding a gradient to a darker green at the bottom of the piece to not leave it as just a solid color. Another thing I did was adding some darker oranges to some pieces of the hair to give it some light and shadow giving it more depth. Same with part of the dress and skin I started adding some shadows to more areas of the dress.





# Painting - Sunset on the Small Lake:

## Sunset on the Small Lake - Inspiration:



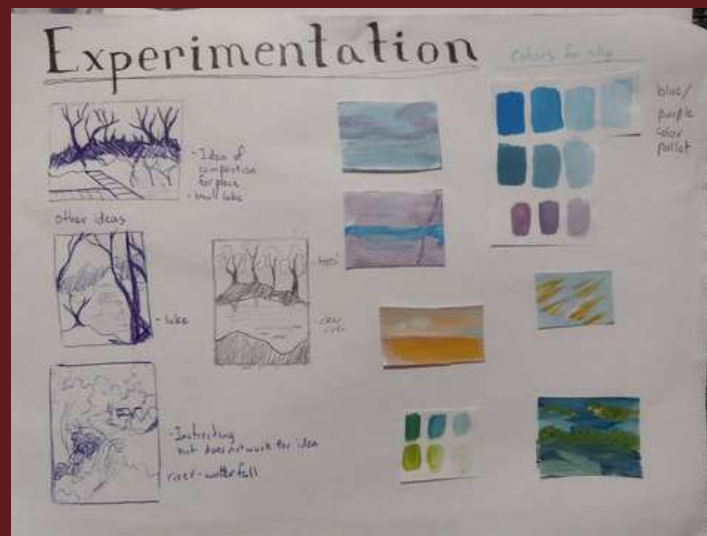
Impression Sunrise  
by Claude Monet

I have covered Claude Monet's work before but to summarize. Claude Monet (1840-1926) was a french painter that contributed to the start of the art movement now known as Impressionism. This piece Impressionist Sunrise was the catalyst for the impressionist movement. At the time Impressionist art was not widely accepted most people viewed the work as colorful messes and did not consider it real art. Monet's work called Impressionist Sunrise was exhibited from 15 April to 15 May 1874 along with other works by self-proclaimed impressionist painters. Since Paris Salon refused to allow their work to be exhibited they organized their own in a gallery in Rue du Capucines in Paris. In the end, most people were mostly disgusted and outraged at the Impressionist sunrise and later a critic wrote an article, calling the artist "impressionist" based on this piece. It was supposed to insult the artist, but the artist took it in stride, coining themselves as impressionist artists.



Sunrise (Marine) by Claude Monet

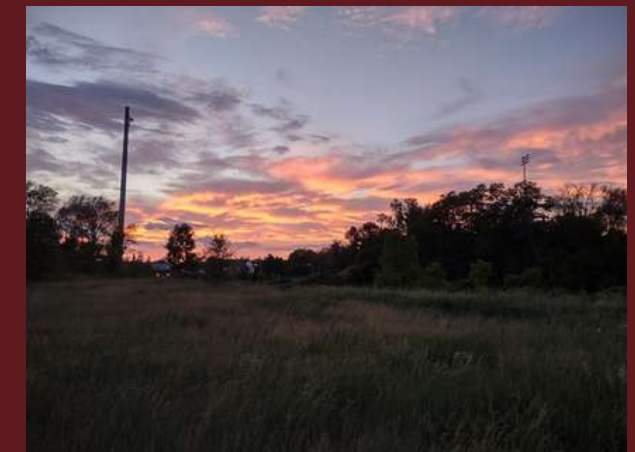
## Sunset on the Small Lake - Experimentation:



For my my planning page I decided to sketch some of my ideas for the composition in the form of thumbnails. I also wanted to experiment with the colors painting swatches of them. I ended up choosing this image as inspiration for the composition mostly because of the interesting angle of the with the angle of the pier leading you off toward the right giving it a interesting composition. Another thing to mention is that previously before this project I did recreated Impressionist Sunrise for a assignment I was given. While it might not be completely relevant doing this piece having studied and recreated the work to the best of my ability it gave me a better understanding of the work before starting the painting.



For this project I used photos from other projects or older photos I had in my gallery. For the colors and sky I referenced these pictures I had taken a two years ago. These are photos I took along side one of the images that depicted in my diptych titled Blue and I used these images mostly because of the light reflected from the clouds on the photo. I do have other images of the sunrise but none of them have these gorgeous colors. There this contrast between the very bright and light yellow and pinks clouds to the light blue and purple sky yet the colors seem to have a sense of unity. That unity despite the contrast in color is something Monet does and I want to replicate it here.





## Sunset on the Small Lake - Process:



The painting Impressionist Sunrise Monet focused on capturing light and the atmosphere of the port. They focus on using colors such as orange and blue in the painting which are complementary colors giving some contrast but also giving the appearance of sunlight reflecting off the clouds. This was something that I liked about this piece and I wanted to capture this in my work. For the next step, I started laying on some of the colors I was planning on using. I was mostly sticking to a painter's blues and purples to lay down what I was playing with the colors. I also added a dark blueish green for the background to contrast the purple and blues. While at this stage you can see a bit of the direction I was going for with the most cool colored background which I wanted to contrast later with lighter pink yellow and orange light reflecting off the clouds.



I started adding darker blues and as well as adding reds and whites. As I layered them my strokes went from left to right while making sure not to blend keeping that impressionistic look. At this point I was experimenting a bit with the color by adding more started blues and reds to give the sky more color I also tried adding lighter colors to the lake getting ready to give the lake more colors that reflected from the sky. Pulling back the colors adding more reddish purple and lowering the saturation. Same with blue though I also started adding light pink for the clouds. Working on the lower part of the piece I added some light red and blue to the water. I added a more solid shape to the dark green-blue hills trying to give them a bit of reflection in the water. Their also the dock which I quickly brushed in.



I did experiment a bit at this stage when I started adding in the cloud. At first, I wanted to do something similar to Sunrise(Marine) by adding smaller brushstrokes in the sky to make clouds. However, experimenting with doing a bit longer and thicker brushstrokes like Impressionist Sunrise while overlapping them similar to the sea in Sunrise (Marine) seemed to work better overall. To finish the painting I worked on the trees quickly painting them using a picture of the sketch I did underneath as reference. I gave them a little value change making some lighter in areas where the background hues were darker and lighter for there to be contrast but is also indeed to this idea that the light was coming from behind the trees and beyond the horizon. Another addition was yellow to the sky and water reflecting the sunlight from the setting sun. With the dock, I added more layers of paint but looking back going with a lighter color might have been better for contrast.



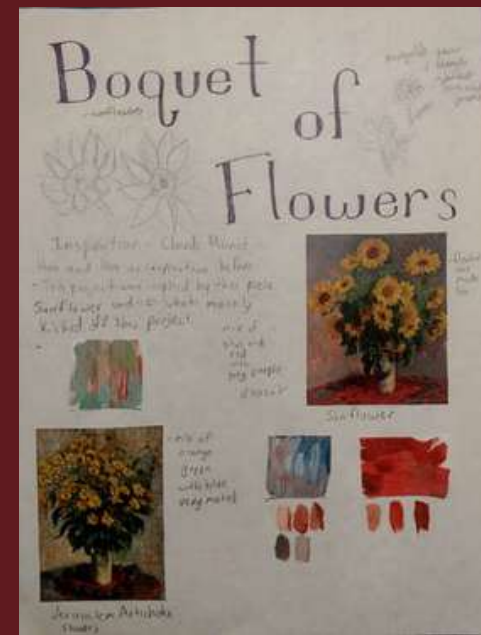
# Painting - Bouquet of Flowers:

## Bouquet of Flowers - Inspiration:

This entire project was inspired by his still life of Sunflowers. When I saw this painting I was inspired mostly by his choice of colors and the way he unified them. Specifically, the background is composed of both blue and pink along with some very subtle red and dark blue in some areas. Despite both colors being almost on opposite sides of the color wheel Monet managed to create a unified background that does not detract from the focal point of the painting the sunflower. In my planning, I wrote down these thoughts on his other painting Jerusalem Artichoke Flowers.

I also made a few swatches of textures that I observed on the paintings. Mostly I observed the mix of blue and light pink and red and tried to replicate it a bit on the swatches, but it didn't work as the colors are too muddled to make the texture it seems that most of my lines of paint will be overlapping horizontally.

For my second page, I did some thumbnails and tried to figure out the composition of my work. I practice drawing flowers using references to help. I also started to color some of these sketches to get a better understanding of what I was painting. While planning I was thinking about the meaning behind the flowers I chose. Most flowers have multiple meanings but Sunflowers are related mostly to life and the sun. Meanwhile, lilies, while they can mean purity and fertility, are also associated with rebirth. Then there are Marigolds which can be associated with power and strength along with the sun however they are also used to symbolize the dead specifically in Mexico. Even if it's not a strong connection I wanted the flowers to be connected in some way.



## Bouquet of - Process:



I started painting the background colors first because from past experiences I have learned that the background colors affect the color of other objects in the painting. I started with layering a few darker tones of blue and reddish gray in larger brushstrokes and slower added smaller brush strokes of colors. I did go on to paint some initial color on the sunflower since I needed to build up layers.

Trying to follow closely to how Monet did his own painting I went in with many small brushstrokes. I also started layering more colors onto the different vases. I decided to do horizontal strokes on one of the vases since it contrasted the vertical lines in the background.

For the sunflowers I continued to build alternating between red and yellow for the sunflower. For the lilies I was planning for them to be white but that alone would look odd against all the colors, so I added streaks of blue and purple to add more color and movement to the flower. For the last flowers the marigolds had to layer the paint thick in order to get the paint to stick. The only leaves I was debating on how to make were the marigolds because they were small and not very structured and for that reason, I implied the leaves adding quick lighter shades of green on top to suggest branches of leaves which I think was effective.





# 2D Woks - Cats playing a Poker Game:

## Cats playing a Poker Game - Planning:

### Cats Playing a Poker Game - Inspiration:



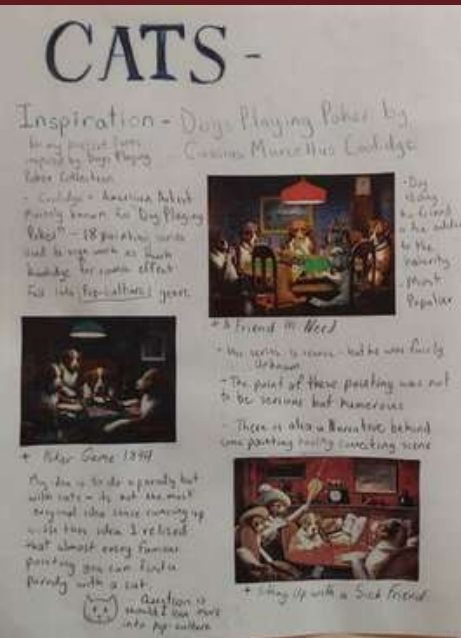
“Poker Game,” 1894 by Cassius Marcellus Coolidge

Cassius Marcellus Coolidge was born in 1844 and despite creating one of the most iconic series of paintings in pop culture, “Dogs Playing Poker”, he is largely unknown as an artist. Coolidge did not have any formal education in art and was working a few different jobs before becoming an artist. He first started by creating “comic foregrounds” also known as photo stand-ins. Comic foregrounds are boards with a picture or painting with holes for people to stick their heads in, found mostly in carnivals or large attractions.



I wrote about Coolidge and most of the information I gathered about the artist. Among Coolidge's works the one that stuck out the most to me was Poker Game (1894) which caught my attention due to the small enclosed feeling the painting gives with the small table but also the cool green color used for the table and background.

At this point I was developing my idea which was in the simplest of terms instead of dogs playing poker it was going to be cats playing. I originally wanted to make an artwork centering around the cats because of the ridiculous amounts of cats that live in the alleyway near my home. I thought of the Dogs Playing Poker series and that was where this idea stemmed from. On my second page of planning, I sketched out the poses for the cats referencing pictures. I did question a few things such as how the glasses in the original painting Poker Game defied physics and how I was going to paint the small poker chips which I will get back to in the process section.



The final sketch I made of the different cats sitting around the poker table. For this sketch, I did use the grid method to get the placement of the furniture for the final product. Though before I made this sketch I did a little photoshop on the original painting adding the cats pictures over the dog's heads in order to get the better placement of the cats in the composition.



“Poker Game,” 1894 by Cassius Marcellus Coolidge

It was in 1903 when he started working at Brown and Bigelow. This was also the start of his Dogs Playing Poker series. It's unknown where he first got the idea for the series but it is believed that he was inspired by artists such as Michelangelo Merisi da Caravaggio, Georges de La Tour, and Paul Cezanne with their paintings of scenes involving card games. The Dogs Playing Poker series is a collection of 18 paintings by Coolidge with the most popular being the one titled A Friend In Need (1903).



## Cats Playing a Poker Game - Process:



My first step in doing this project was to make a grid on the illustration board to make up the sketch I made. There was some space left on one side of the board due to the proportion of the original painting which I later used to experiment with the different colors I had in gouache. After finishing the grid I transferred the sketch I made to the illustration board. I did change a few small features from the sketch to the board, most of it being the correcting feature on the face or tweaking the expression a bit.



I started by painting the background since it was the largest space in the illustration and the least complicated. On the sides, I quickly made swatches of the colors I mixed before applying them. I also decided to work from lighter to darker colors, though I think I underestimated how saturated the gouache paints could be since the darkest shadows in the illustration are still very vibrant like the dark green used as the shadow in the background. Continuing with the painting I started painting the table as well as going back and adding more dark shadows to the curtains. I started with the cushions first because the wood on the seats needed smaller, more precise strokes of gouache compared to the cushions.

To the table, I added a slightly lighter tone of green compared to the background and added shadows to the clothes. I continued to add darker shadows around the background like the curtain and the top of the painting frame. I also started the process of painting the cat starting with a very light coat of gouache and working to make it darker. The only exception to this was the lids around the eyes which I made black to stick out. They also seem to serve on making the eyes of the cats pop.



I continued to add more texture to the cats overlaying different layers of gouache for all of the cats. For the cat on the far left, I used some colored pencils to add some smaller textures to the fur. I did add a few layers of gouache onto the layer of colored pencils so they want too much of a difference but it's obvious that there are smaller lines used for the texture compared to the others. In making the cats I did try to follow Coolidge's way of making texture on the dogs in the original piece *Poker Game* though I was limited due to gouache being semi-transparent making it a bit harder to make the same textures. To finish the piece I just needed to complete the smaller details such as cards and poker chips. For me, it was hard painting the smaller objects such as the cards because they are very small and that it was looking very messy. So I cut most of the poker chips out of the illustration near the cards





# 2D Works - Rusted:

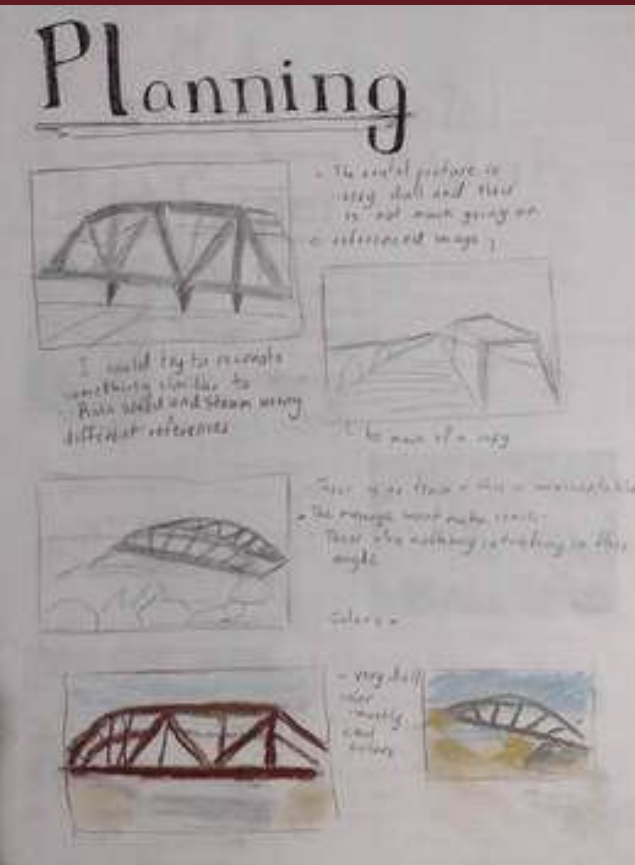
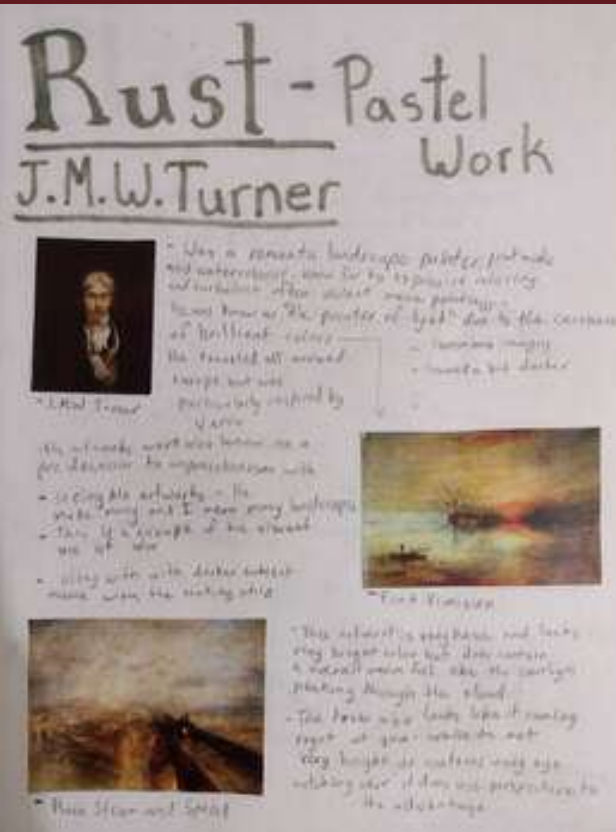
## Rust - Planning:

For this project, I was inspired by Joseph Mallord William Turner a romantic landscape painter who lived from 1745 50 1839. Specifically, his painting Rain, Steam, and Speed shows the Maidenhead Railway Bridge which was completed in 1838. During the time of this painting, the industrial revolution in Britain was nearing its end. One symbol associated with the industrial revolution was the coal-fired steam engine train. In this painting, Tuner depicts a train barrelling toward the audience and it is believed that this painting is about the uncertain future that awaited with the invention of revolutionary technology such as the speed engine. One of the signs that point to this is the hazy fog that fills in most of the space in this image. There is one other theme that is believed to be included in this painting that being technology vs nature with most of the evidence to this being the small hare that appears on the train track running. This has been interpreted by people to indicate how technology was beginning to catch up with nature in terms of speed.



Rain, Speed, and Steam by Joseph Mallord William Turner

For my first page of planning, I did some of the backgrounds of J.M.W Turner and I essentially gather my thoughts on some of the landscapes he made. What stood out to me the most is that a lot of Turner's work contain vibrates color with him even being referred to as "The artist of Light". This is true of one of the pictures I have on the page of his painting Fort Vieaux which makes Rain Steam and Speed interesting as it's not very staturated but does contain this faint glow yellow throughout. For my second page, I decided to sketch out some of the images I took and my thoughts about them. Most of the reasons why I did not choose the other images such as the bridge was due to the colors in that image being very dull. I also did not like the perspective of facing the bridge straights on and centered.



## Rust - Experimentation:

For the experimentation in this project before I started working on the project, I did some tests with the colors to see how they looked on the green background. Though another place where I experimented was with the tree you can see in the background past the bridge as well as the trees on the right of the image. My plan originally was to keep the vertical textured lines of yellow and brown, but when I looked over at the original image and Turner's work I realized that blending the colors would make them look far away in the distance. Also, it would help contrast the more detailed branches that were closer to the foreground.

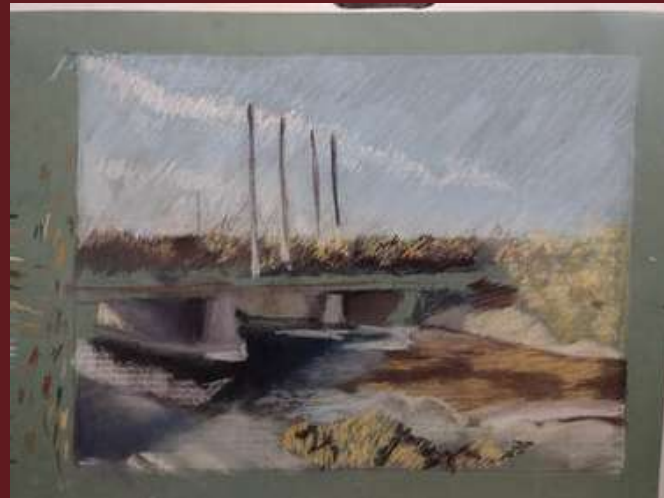




## Rust - Process:



Working on the colors I started blocking off the darks and light in the image. At this point, I was adding the pastel in a vertical fashion mostly because I was planning to smooth it out later but also, I noticed in Turner's own work *Rain, Steam, and Great Trains* that the haze in colors most of the painting seems to be made vertical motions though they seem to be more circular strokes for the clouds I did want to incorporate some of the motion into my own work.



To continue I add some darker colors adding some blues to the dark shadow and incorporating more light browns from the river and some of the whites from the ice. At this point, I started blending some parts of the sky with my finger mostly because the sky in the original photo was very clear and nontextured with a slight gradient to a greyish blue, light blue, and off-white. I still added the layer with horizontal lines but while doing this I realized that you could faintly see the grid line underneath even with a few layers of light blue and some grey-blue soft past already on. To avoid this applied the pastel thick for the sky as well as erased the gride in areas where there still wasn't pastel.

I was planning on doing more layers on top. I did blend some of the shadows and lights to get better coverage. I was careful not to smudge the colors together. At his point, I was trying to fill in more of the details in the background and foreground. I added the plants in the very foreground using quick lines which resembled the original plant. I also mostly used brown and yellow for the plants.



To finish off the paste work I added more layers to the sky using a soft white pastel which I drew in a circular motion to make them look wispy. Same with the trees in backgrounds where I carefully blended the colors which do give the impression they're far away. I did add a few thin branches to represent the larger trees found in the background of the original. I finished adding the smaller details with hard pastels such as the highlight of the water and the bridge. The last thing I added was the branches near the far right and left of the piece.

## Rust - Reflection:

When starting this project I only had a vague idea of what direction I wanted to take this project. Looking back on this project I had started with the idea of making a landscape with pastels for a while and this project provided the opportunity to use pastels. I found using pastels enjoyable to use mostly because they're easy to manipulate and blend. They are also quicker to work with than other mediums because you don't need to wait for them to dry. Doing this project I did improve a bit in using pastel techniques such as blending with pastels using different colors. For this project, my inspiration is Joseph Mallord William Turner's oil painting *Rain, Steam, and Great Trains* and there is a connection between them when it comes to the message and formal element of the pieces. For this project, the biggest challenge was drawing the details of the telephone line due to how small the poles are. My favorite part of this process was filling in the sky because it was the simplest part of the project.



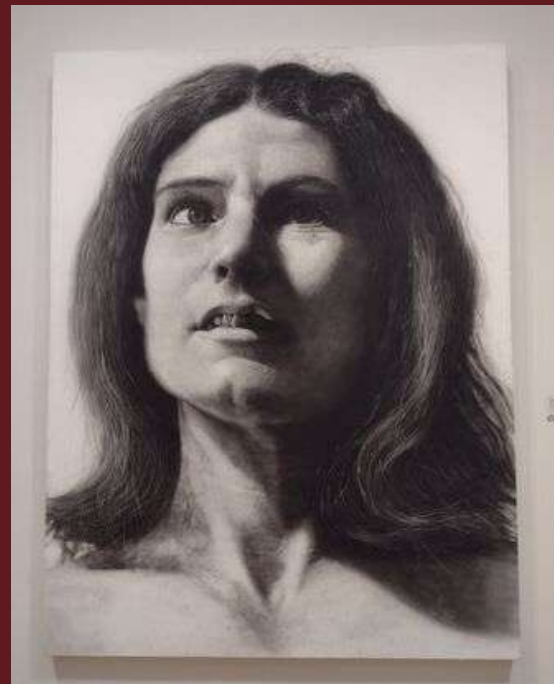
## Gallery Visits/ Workshops:



On a trip to Steven Point, our class was able to do a workshop called 'Graphical Design the old fashion way'. The workshop mainly focused on trying to make artworks that represented different emotions. My class also took a trip this year, I was assigned a workshop on video and editing. The professor gave us a quick rundown of how to throw a punch without it touching the other person. Our assignment for the entire time was creating a video including a fake face punch. For the project, our group made a skit while playing an uno game one of them loses and punch the other person. Looking back on the project and the other entries were more we could have done with the editing of the video. Such as adding music and doing different angles.



Last summer I was lucky enough to be able to go to the Milwaukee Art Museum near the lake. There I saw many different artworks like paintings and sculptures along with artifacts and more historical objects. It was interesting to see many different works through what I found interesting was the fact that their no real information given on the artworks besides the name and title sometimes. This is the artwork to be interpreted by viewers with no additional information. While I did not use any of the artworks to directly inspire my work it gave me more insight into different mediums and methods used in art. I also have a good insight into scale as I heard of artists such as Chuck Close and Roy Lichtenstein and have seen their artworks online but seating how large they give insight into how much work is placed in making these artworks.



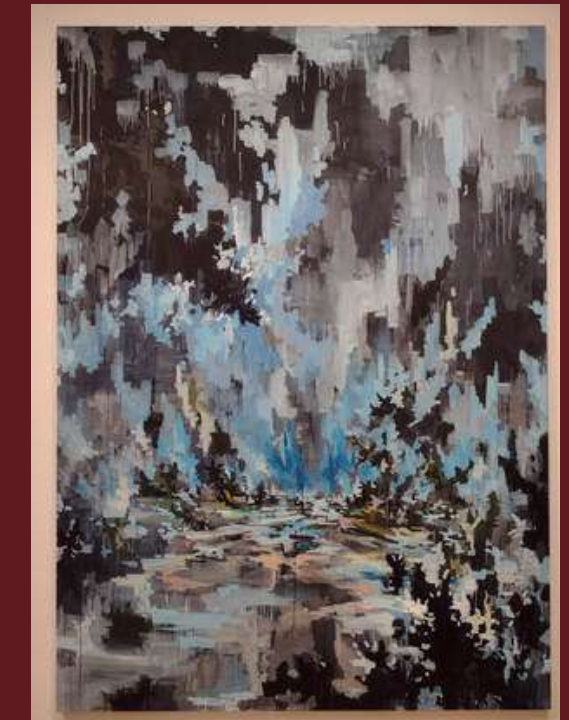
Chuck Close - Nancy, 1968



Roy Lichtenstein - Crying Girl, 196



Julian Schnabel - Claudio al Mandrione (zona rosa), 1985-86



David Schnell - Schleier (Mist), 2012



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