

# Artistic Inspiration



René Magritte (1927), *The Doulbe Secret*,  
114cm x 161 cm



René Magritte (1953), *Golconda*, 81 cm x 100 cm

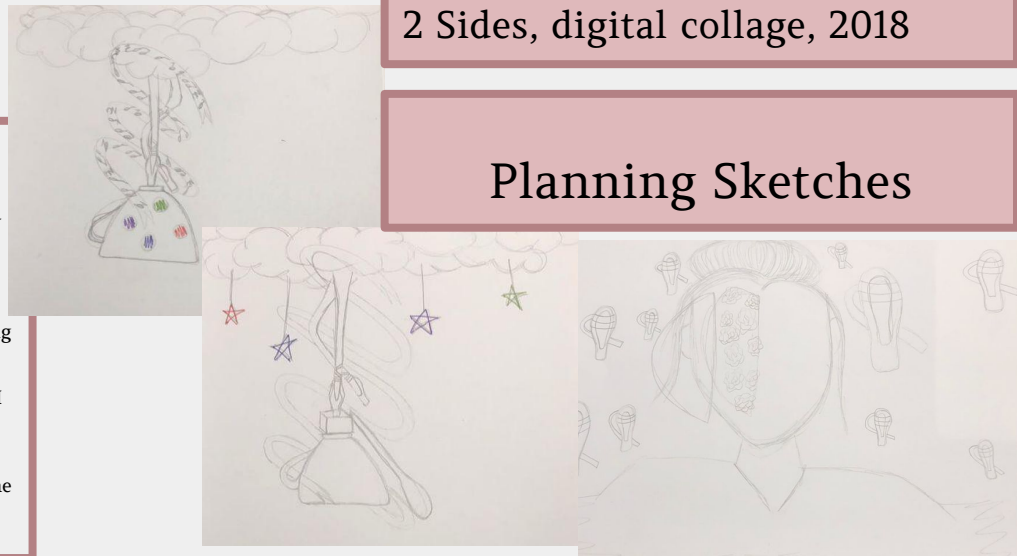
My inspiration for this piece came from Magritte and the surrealist movement as a whole. For this piece I focused on more hallucinatory works. A goal of Surrealism was to have the viewers question what they were seeing. Magritte did this in his work by placing everyday objects and people in illogical situations. I intended to convey this in my work by staggering the right side of my face. This was meant to represent the different sides that people see, the staggering shows that they never are shown at the same time. By removing and replacing the left side of my face and replacing it with pointe shoes I was able to convey a similar theme to Surrealism.

# Process Portfolio



2 Sides, digital collage, 2018

# Planning Sketches

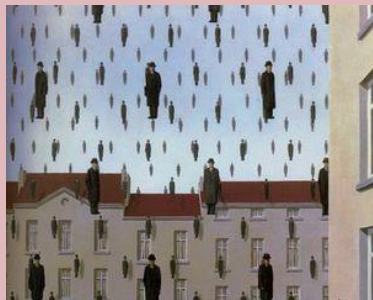


In this first sketch it incorporates elements from all the ballets I was in. The teacup represents when I was a teacup in *Alice in Wonderland*. The dots were the colors on the skirt I wore for my teacup costume. The pointe shoes represent when I was a grape in the *Adventures of Cipollino*. Lastly the clouds and the music notes represent the angel scene in *The Nutcracker*, which was my favorite scene to watch because my friends from my ballet class were in it. I was too tall to be an angel. The music notes are an important part because without music none of these ballets would be able to happen, it's kind of like the glue holding everything together.

This sketch is a variation of the first sketch. Instead of having dots on the teacup they are hanging from the clouds. This is to represent the childlike nature in both *Alice in Wonderland* and *The Nutcracker*. Instead of having music notes on the ribbon it is plain to represent the bows on the dresses of the citizens in *The Nutcracker*. The spoon and the sugar cube represent the head piece I wore when I was a teacup in *Alice in Wonderland*. This sketch has more of a childlike feel to it.

This sketch is more of when I first knew I wanted to keep doing ballet. The flowers represent the ones I got after my first performance. Having the pointe shoes float in the background conveys the theme of Surrealism. The right side has nothing special happening to represent the school side of me who didn't want to be noticed.

# Artistic Inspiration



Rene Magritte(1927), The Doube Secret, 114cm x 161 cm. Rene Magritte(1953), Golconda, 81 cm x 100cm.

- 1) The next thing I did was copy and pasted the main pictures using the quick select tool, after I had what I needed I used the quick select tool and the lasso tool to get rid of any remaining background on any of the pictures.
- 2) After experimenting with the marquee tool on the right side of my face, I used the lasso tool to cut the left side of my face. I decided that I liked cutting the whole part out rather than cutting a shape out. To incorporate another detail for my sketch I decided to include a flower in my hair.
  - I smoothed the edges of my face on the left side because I had to use the lasso tool to cut out the part of my face.
- 3) I decided that I was going to use the picture of the pointe shoes from my original first attempt.
  - I copied and pasted this picture from the original first document.
- 4) I then used puppet warp to create more of a point in my back foot.
  - In the end I just ended up deleting this layer and using a different photo because it wouldn't fit in the part of the face that I cut out.
- 5) I then used the paint tool to fill in the cut out.
  - I chose yellow because in the first ballet I was ever in my costume was a yellow and white tie dye leotard.
- 6) After I took another picture of the pointe shoes I make a lot of copies that varied in size and placed them inside of the cut leaving room so that the yellow underneath peaked through.
  - The pointe shoes seem to be floating in the air much like the Man in Magritte's Golconda.

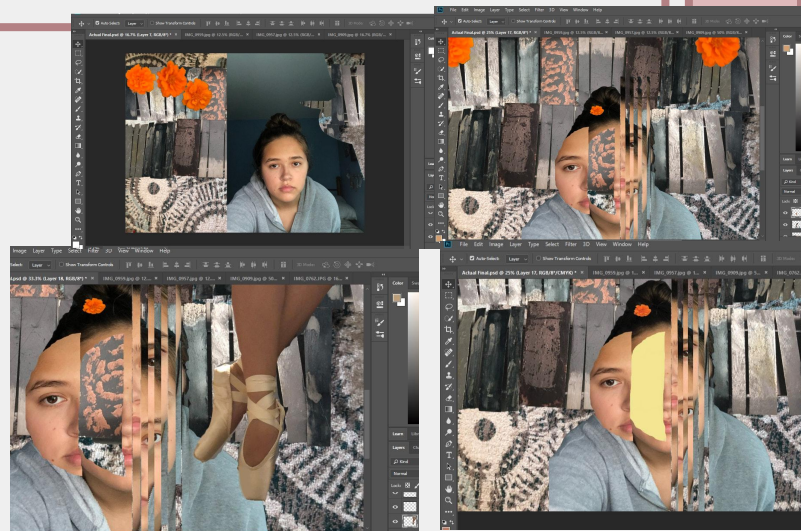
Process

# Experimentation



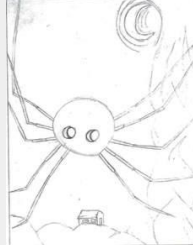
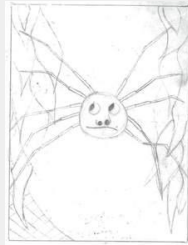
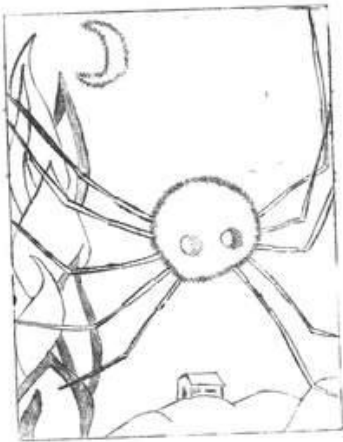
When I started in Photoshop I knew that I wanted to do a combination of my first two sketches. However when it came to time to do it I didn't like how it looked, so I tried my third sketch. I knew I wanted to do the cut out on the left side of my face. I came up with the right side of the face when I was thinking about how I felt when I was called up to the front of the class to show them how to do a pile. I also decided that for the background I was going to use objects from my home, to further emphasize Magritte's style of putting ordinary objects in illogical situations.

A lot of my experimentation was trying to figure out how to use the marquee tool to create the stager on the right side of my face. As well as how to incorporate the pointe shoes because I didn't want them to distract from the pattern in the background.



Overcoming, dry point print, 2018

## Planning Sketches



Vincent van Gogh.(1889), Starry Night, 73.7 cm x 92.1 cm

Odilon Redon.(1881), The Smiling Spider, 47.5 cm x 37 cm

In the first sketch I wanted to convey the feelings of overcoming a tough time period/experience. In the first sketch the spider has a single tear falling from it eye to represent a common defense mechanism people have when they are faced with a problem.

Overall I liked the placement of everything in this sketch

In the second sketch I wanted to convey becoming stuck on what to do about the challenge/problem. The face of the spider out of the three sketches is closest to the original express on the spiders face in "The Smiling Spider". Again like the first sketch the spider portrays a common human response when they are faced with a problem, discomfort.

The last sketch is showing overcoming the problem. The house on the hill represents to problem itself, the plant represents using past experiences and the problem itself to overcome it. The spider itself has irises shaped like a crescent moon similar to one that is seen in the sky. This represents keeping the bigger picture in mind.

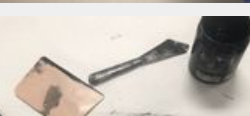
In the end I decided to go with the third sketch.

Van Gogh was apart of the Post-Impressionism movement. This movement focused on form and patterns. While creating Starry Night Van Gogh wanted to convey emotions. A signature of Van Gogh's work was nature, he often used this as the subject of his work. Starry Night is a result of Van Gogh own emotions and observations. Everything from the color, size, and placement of the objects that appear in the piece are intentional.

Odilon Redon was an artist apart of the Symbolism movement. The Symbolism movement greatly focused on symbols and the meanings of those symbols. Forms, shapes, lines, and color were important elements of the movement. Redon's work often featured nightmarish dark creatures. His work was greatly influenced by poems by Edgar Poe and Charles Baudelaire.



# Process



1)The first step was to soak the water color paper in a tub of water for 8 minutes. Once the time was up I used a t-shirt to dry of the paper. It was important to use a t-shirt during this step so no fibers(like from a towel) would get in the paper and distort the image

2)The next step was to place the ink toward to top of the plate. The ink I used was Akua Intaglio in Carbon Black. In order to transfer the ink onto the plate I used palette knife.

3)Next I used a squeegee to evenly coat the plate in ink. Once the ink was on the plate I used ripped up pieces of paper to remove excess ink. I did this by keeping the paper flat and rubbing in circular motions.

4)The last step was to actually print the image. In order to print the image there were steps that needed to be taken in order to keep the machine clean. First you had to lay down 2-3 pieces of drawing paper, then place your plate having the side with the ink facing up, and lastly place a piece of watercolor paper on top of that.



# Experimentation

My first print I took to much ink off of the plate, which caused everything to look faded and washed out. As well in some areas there spots that you can where I completely missed ink causing it to transfer and look like smudges.

From the first print I learned that IO didn't need to scrub as hard as I was and not to concentrate on area to long because this would remove more ink than I wanted.

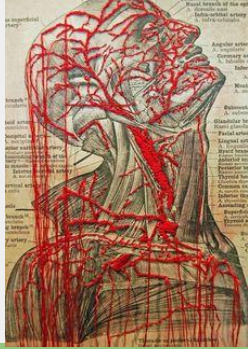
With my second print I left to much ink on the upper left corner, again I scrubbed to hard removing to much ink. However the image was more clear and less washed out then my first print. I noticed that areas where I left to much ink it appeared fuzzy.



# Reflection

Overall I am happy with the way that my final print turned out. However if I were to go back and do this I would have spent more time on planning where I was going to crosshatch. An obvious similarity between my inspiration and my print is that "The Smiling Spider" features a spider and so does my print. A similarity between my print and Van Gogh's "Starry Night" is that both are meant to convey emotions. Also like "The Smiling Spider" my print is in black and white. A difference between my inspiration and my piece is my inspiration has many complex parts happening at once. For example in "Starry Night" there is many little details and in "The Smiling Spider" each hair stroke had to be made individual. My piece is more organic shapes and geometric shapes.

# Artistic Inspiration



Annegret Soltau, "Self Identity", mixed media piece. Lynn Skordal, "Stitched Medical diagram", embroidery piece.

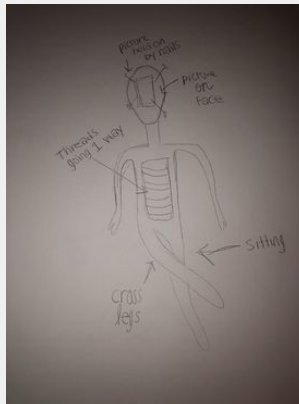
Lynn Skordal's work are meant to shock/startle the viewer by her use of images. She often uses images from old newspapers, magazines, and books and mixes them with images that originate from now. She often pairs images that aren't meant to go together to tell stories. I chose this piece to use as inspiration because of the contrast between the background and the thread. The focus of the piece isn't on the background of the piece and words it's on the threads. I wanted to include a great amount of contrast in piece,

Annegret Soltau is credited with being an important reference of the feminist movement in the 70's and 80's. Her works often question the way society is and woman's identity. This piece was one of the first pieces she completed with needle and thread. What I liked about the piece was the not only the meaning behind it, but also how your attention is drawn to the computer chip and the thread, not the face. I wanted to create the same thing with my piece. For my piece I wanted the face to be noticed but not be the main focal point.

# Keeping it Together, air dry clay & thread, 2018



# Planning



With my first sketch I wanted to figure out the basics of what I wanted to do so that I could base my next sketches off of that. With this first sketch I wanted all of the attention to be on the threads so there is no face, as the clay was going to be smoothed. However I feel like this sketch isn't close enough to my inspiration so I didn't end up using it.

In my second sketch I wanted to try a different position of the body, I wanted the position of the body to greatly contrast the chaotic manner on the threads. As well I wanted to use the threads to make the body like it had been sewn together. However I didn't use this idea because the main focus is supposed to be on the threads in the middle. As well for this sketch I knew I wanted to put something on the face that would be noticeable and shock true viewer but not be the main focus.

my last and final sketch is a combination of the first and second sketch. However it was with this sketch that I decided to go with the rough looking clay instead of smoothing it out. For the picture on the face I didn't know what exactly what I wanted to put there, but I had some ideas as to what I was going to do.

# Process

I first began by taking a small amount of clay and rolling it into a ball. After it was in a ball I pushed on different sides of the ball to form the shape of the head.

Next took another small portion of clay, rolled it into a cylinder to create the neck. After I was happy with the shape of the neck I cut a toothpick into smaller parts and used it to attach the neck and head together.

I then began to cut out the part where the thread was going to go. It was difficult to cut through so much clay at once, however in the end it ended up working out. when I initially cut this piece of clay out I cut completely through to the other side.

For structural purposes I had to add a piece of clay to the back so that it would be able to support the weight of the head and neck. However also I didn't really like how it looked when you were able to see completely through it. As well this better allowed me to take a picture of the final piece with a black background, if I didn't add the back piece on it would have made it even harder to see the thread in the inside.

The next thing I did was attach the head and neck to the torso. I did this by using two small broken toothpicks, like how I attacked the neck and head together. When attacking the two pieces together I tried to place the head in the middle so that was proportionally correct.

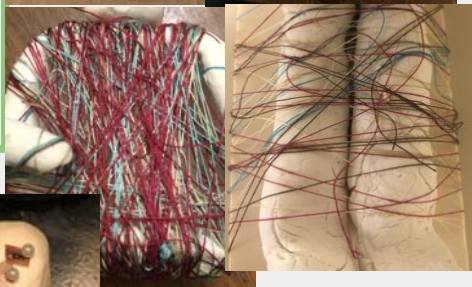
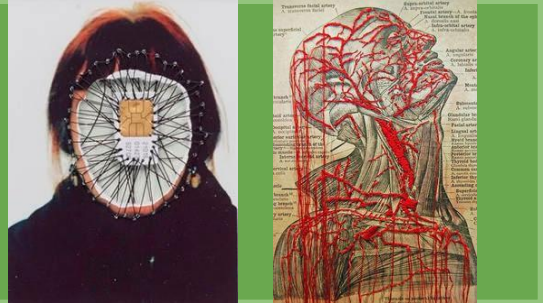
I then created the arms, I did this by taking some clay and rolling it into a long cylinder. I repeated this with the legs as well.

Instead of using a needle and thread I wrapped the thread which allowed the process to go faster but also allowed the thread to be seen more. I added more thread because the thread on the original piece didn't convey the message behind the piece. Were as having hundreds of strings that are messily put together do.

When creating the face I wanted the smile to be the biggest feature of the face. This part of the piece was heavily inspired by the work from Lynn Skordal who often puts images together that were not meant to be together. To create this image of a face I used pictures of myself and one picture I took of someone else.

# Experimentation

Originally I wanted the clay to be a sickly looking skin color. So my experimentation was trying to figure out how to make a skin tone and then how to apply the color to the clay. I started by mixing three colors, White, Sunny Yellow, and Red. I used more white and yellow because I knew that if there is a lot of red it will make the paint a more pink skin color. After I mixed the colors together I ended up with a very yellow color, so I added some Brown and Orange. After repeating the previous step multiple times I ended up with this. I learned that if I wanted to change the color of the clay this way I would have to use a lot more paint than I had made. In the end I decided that if I wanted the clay to be colored I needed to find a better technique. However I never ended up adding any color to the clay.

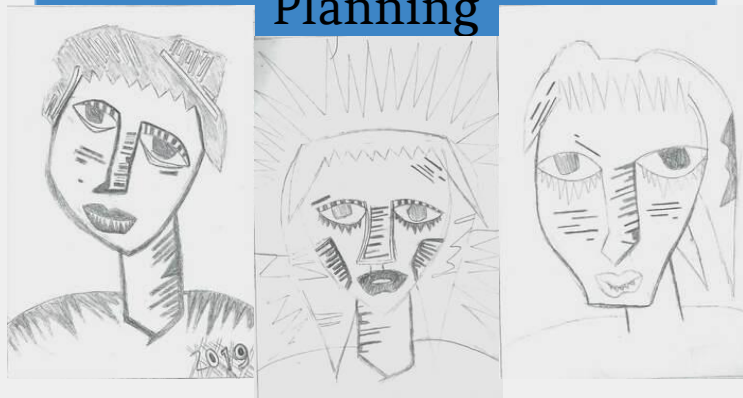




2019, block print, 22cm x 15cm



## Planning



When creating this first sketch I wanted to focus most on the face. By looking at my inspiration I saw that majority of the facial figures were made up of straight lines(both thick and thin) and organic/geometric shapes, so I wanted to get the technique down. The next thing that I was drawn to was the date in the lower right hand corner of "Woman's Head", what I like about it is the rough edges and how asymmetrical the numbers looked. When I saw this I thought of the phrase "new year new me" which helped me develop the theme behind "2019", which is looking forward. This is why in this sketch there is the year 2019 in the lower right hand corner.

My second sketch was more heavily influenced by "Girl With Braids". What I liked about "Girl With Braids" was the contrast of dark and light in the background, all of the lightness is seen around the girls head which draws your attention to the face. I knew that with my piece I wanted there to be a high contrast between the face and background. As for the face it as well was heavily inspired by "Girl With Braids". In this sketch I wanted to include the over dramatic eyelashes as well as the pattern that appears on both cheeks. In this sketch the pattern is much simpler I decided to do this because I have never worked with block print before and I didn't want to overly complicated.

With my last sketch I wanted to focus on combining my two inspiration pieces, seeing that the first two sketch were more heavily influenced by "Woman's Head" and "Girl With Braid" separately. When creating this sketch I tried to mimic the head position of "Woman's Head". I didn't like how this sketch turned out because it doesn't look very human like. This would stray away from my inspiration and make it harder to connect.

## Artistic Inspiration

Karl Schmidt-Rottluff worked in woodcut to create many of his later works, such as "Girl With Braids" and "Woman's Head". His work features geometric and organic shapes, he first began this style in his paintings and because of this he became highly interested in Cubism and African sculpture. During the time that the Nazis were in power he like many artists were prohibited from painting and printing, as well many works were taken from studios and destroyed. Often the themes of his work would change, for example in 1915 through 1918 many of his prints focused on events he saw while he was in the army, many depicted traumatizing/brutal scenes. Again his theme changed in 1917 through 1919 the main focus of his works became religion. Another common theme seen through his work is nature. When depicting nature Schmidt-Rottluff was able to use the natural state of the wood to enhance his pieces. He was able to use the natural grain as well as the flat smooth surface to his advantage.



## Process

1)The first step after deciding what sketches to go with was to sketch them onto the linoleum. I did this by simply drawing directly onto the linoleum. So I knew where to cut I shaded those areas in.

2)After I had the sketches on the linoleum I began to carve. When doing the carving I mainly only used two carving tools, a large curved one and a smaller V shaped one. I used the V shaped one to make the outlines and used the large rounded one to remove the shaded areas.

3)After the linoleum was carved the next step was to print. Before printing I had prepare the ink. To do this you place a small amount of water based ink onto a metal sheet, and spread it around using a brayer until the ink looks like the picture on the right.

4)Next was applying the ink to the linoleum. First I placed down a piece of newsprint. Then I rolled the brayer into some of the ink, next I began to apply the ink(shown in the picture). I continued this step until I was happy with the amount of ink on the linoleum.

5)I then used a baren to transfer the ink onto the drawing paper. The baren that I used was the traditional Japanese one, I used this one because I found that it gave me more control. When doing this step I applied a decent amount of pressure so that the ink would transfer evenly.

## Experimentation

The first part of my experimentation was seeing how the different shaped carving tools worked/cut. This was important because the only time that I ever really used carving tools was when I worked with clay, however with clay if you took to much off you could put it back on. If you take to much off with block print your only option is to start over.

**Rounded Tip:** I found that using the rounded tip was best for removing large areas of the linoleum. The size of it made it hard to get a clean line for any outline lines.

**V Tip:** I found that using V tip was best for creating outlines. The tool is smaller which means it can easily get into smaller spots in between lines.





# Adapting, acrylic on canvas, 60 cm x 30 cm

Artistic inspiration

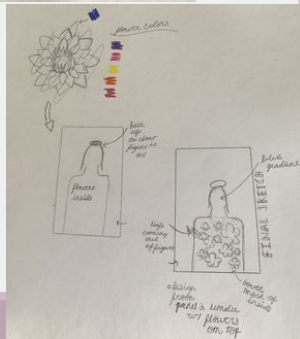
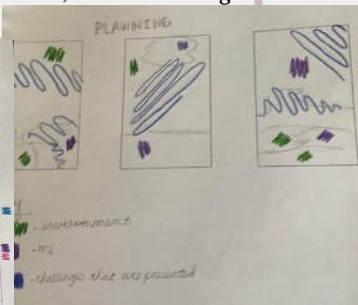
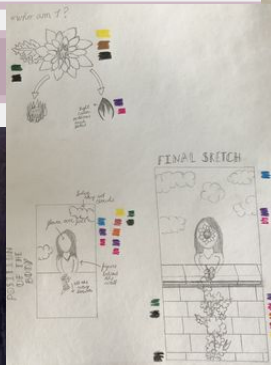


Planning

Magritte was part of the Surrealism movement, this movement is known for often tapping into the unconscious mind. Magritte was able to achieve this through his simplicity of his works that often provoked unsettling thoughts in his viewers. Many of his works included forms and figures. The colors he often painted with were vibrant and dark. Though his paintings appear to be simple he paid a high amount of attention to the details of his work, for example shadows and highlights. This attention to detail allows Magritte work to further show the motives behind surrealism artists.

This particular painting was created for a series called "Natural" Disasters". The idea behind this series is to show the disaster and how the earth and people recover after. The series was brought to light because of the increase in pollution, climate change, ect which causes these disasters to occur more frequently. Each piece uses color and movement to show the disaster, and the sewing that appears in each is to show the recovery that occurs after each.

Rene Magritte, "La Grande Guerre".  
Rene Magritte, (1964), "A Friend of Order".



My first sketch was inspired by Magritte's "La Grande Guerra". In my initial final sketch I wanted to closely follow my inspiration, however after beginning the actually painting process I decided that I didn't really have a reason for incorporating the water and brick wall, so I got rid of them. As well when initially planning I knew I wanted to only put one flower on the face to make it easier for myself, during this I also began to plan what colors I wanted to incorporate. I did this so I would be able to see what colors could be potentially incorporated into all three which would create a sense of movement and connectives between the three panels.

The main source of inspiration for the second panel comes from "Tornado". This panel was probably the most difficult for me to plan for because I didn't want to completely copy the layout, I more wanted to mimic the movement and blending of the colors. As well I decided that I didn't want to use too many colors because if they blend together too much then they would have created a brown color. In the end I settled on three colors, a pink-purple, a green, and a dark blue.

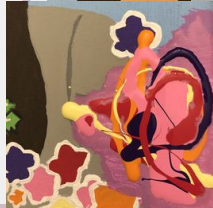
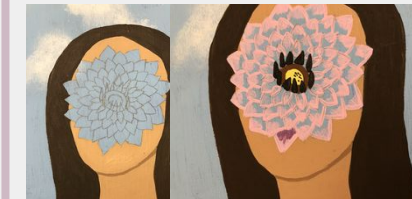
The last panel was inspired by "A Friend in Order". When completing my sketches for this panel I knew I wanted to show that the figure was a female this is why the figure's hair is in a bun. As well in "A Friend in Order" the inside of the figure is filled by a house in the night. I wanted to incorporate the parts of my inspiration that struck out to me the most, in the end I decided that the important elements were the clouds, flowers, and the patches of watercolor.



Stephanie Peters, (2011), "Tornado".

# Process & Experimentation

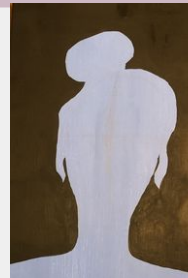
**Panel 1:** After the background color had completely dried I moved onto completing the clouds. First I took a large amount of titanium white on a large circular stiff brush to create the basic shapes of the clouds. When I was happy with the shape of each cloud I went in with a smaller circular brush to soften the edges and darken the middle of the clouds. After everything was sketched out I began painting the smaller flowers, the colors I used for these were violet, orange, pink parfait, light yellow, and red. Since the colors I decided to use were lighter colors I had to apply about 3 or 4 layers of paint for each flower. To apply the paint I used a small flat brush. The next part that I completed was the hair, to create this color I mixed brown and black. I then used red, titanium white, bright yellow, and brown to create a skin tone. To apply this paint I used a small pointed brush to create a nice edge between the hair, flower, and the shirt. To show where the head and neck meet I added more brown to the original skin tone I created. I wanted to add more value to the smaller flowers so I outlined each one with titanium white with a small pointed brush. While waiting for that to dry so I could do another layer I painted the leaves. I first outlined each leaf with black, I used a small pointed brush. I next painted the white strip, I used titanium white on a small flat brush. Lastly I used holiday green on a small flat brush to complete the leaves I then outlined all of the petals with pink parfait mixed with titanium white, I used a small pointed brush. After I began to fill in the actual petals to do this I mixed purple with pink blast.. Next I completed the two larger flowers of the sides of the canvas. First I applied a layer of purple mixed with pink blast with a large flat brush. Once that dried I took the same colors I used to paint the smaller flowers and poured them directly onto the canvas.



**Panel 2:** Since I couldn't complete a sketch of this panel I started by mixing the main colors I wanted to use. I mixed purple with pink blast, and holiday green with titanium white. I then took a large flat brush that I let sit in water and mixed it with the purple-pink color I created before applying it to the canvas. I did this to create a watercolor effect because the inspiration for this piece was created using watercolor. I repeated the same steps with the green. After the wash had dried I repeated the same steps as I did to complete the wash. After I was happy with the way the colors looked I used the leftover paint of both colors to splatter it onto the canvas. After all of that dried I poured bright blue directly on the canvas in a similar style to the inspiration behind panel 2.



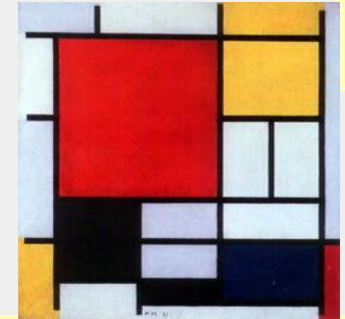
**Panel 3:** I then used a large flat brush and a small pointed brush to paint the black that appears in the background. I painted the smaller flowers. Again I used violet, orange, light yellow, red, and pink parfait. I then used a small pointed brush to outline the flowers I applied two layers to each of the flowers outlines. Next I painted the larger flowers, I used the same colors and brushes that I used on panel 1. I applied two to three coats of paint because the blue of the background is darker than panel 1. Lastly I used a similar technique to the one I used to complete panel 2. However on panel 3 I used a small flat brush because I only wanted a small portion of this panel to reflect panel 2. After that dried again I poured bright blue directly onto the canvas.







Pablo Picasso, (1907), "Self Portrait".



Piet Mondrian, (1921), "Composition with Large Red Plane, Yellow, Black, Gray, and Blue".

Picasso is known as one of the founding fathers of Cubism. Cubism is the abstraction of reality, artists such as Picasso would recognize how everyday life could be broken down to geometric and organic shapes. Picasso wanted to create a new way to perceive everyday reality. Often in Picasso's work multiple angles can be seen, this is another important aspect of Picasso's Cubism works. These ideas of Cubism were influenced by African art and urban life in Paris. As well as Picasso growing interest in constructing and deconstructing. All of these aspects/ideas can be seen sprinkled throughout his Cubism work.

As an artist Mondrian has become most known for his abstract painting (such as the one presented on the left). When creating these abstract paintings he limited his color palette to black, white, blue, red, and yellow. This simplification is what set him apart from other artists during the 20's. Many of these works are asymmetrical, however almost all feature black solid lines that vary in thickness and varying sizes of rectangles/squares.

His abstract pieces are often referred to as grids with many overlapping intersections made up of horizontal and vertical lines. Mondrian was able to perfect his abstract craft during 1914 when he went to visit his sick father in Paris, during this time he was not allowed to leave due to WW1. To pass the time he dove deeper into his abstract paintings.



## Planning

This first sketch I wanted to mainly focus on turning the human face into geometric and organic shapes. I found that when doing this it was easier to start with the larger facial features like the nose and eyes. Another thing I focused on during this sketch was the hair, it was difficult to draw the hair only using straight lines.

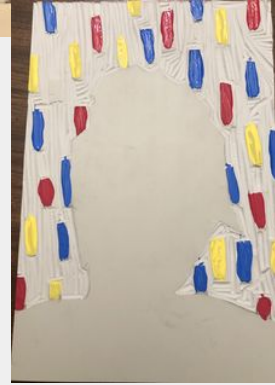
With the second sketch I experimented with the size and shape of the facial features and hair. I made everything smaller and more messy, in the end it ended up looking more like a child. This sketch contradicted the theme of the piece. Through this sketch I figured out that if the human form appeared to be older it would better fit with the theme of the piece.

My last sketch is the closest to my inspiration. When creating this sketch I paid more attention to the smaller details in Picasso's piece, such as the positioning of the neck and the space between each facial feature. The only parts of the original piece that I didn't know if I wanted to include were the eyebrows and the ear. I noticed that the eyebrows that Picasso drew were two thin curved lines which would be hard to accomplish in my chosen media (when carving the piece I decided to get rid of them).

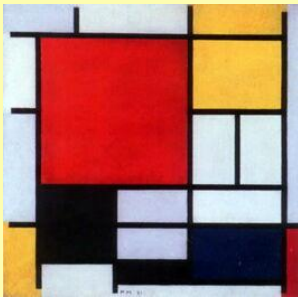
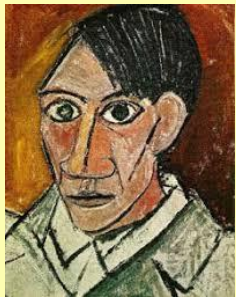


# Process

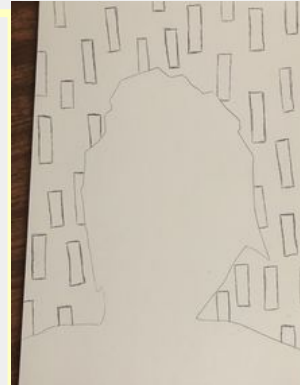
The first step was to transfer the sketch onto the linoleum. After this was done I began to carve the piece. I found that it was easier for me to shade in the parts that needed to be carved out. Another thing that I did to make it easier on myself was I used a carving tool to trace around all the edges so that they would be clean. When carving I used two different tools, the first one I used was a u shaped tool which was better for removing larger parts of the linoleum compared to the v tip tool which used to carve around the edges and get into smaller spaces like the eyes. I then cut out the figure making sure to get as close as possible to the edge without cutting the piece. I placed the cut out form on top of another piece of linoleum and traced it, I did this so I knew where I couldn't put the background pattern. I next began drawing the pattern for the background, When I begin drawing the pattern I tried to make them all around the same length and width. For this step I didn't use a ruler because I felt that it would go against the theme of childhood. After the pattern was drawn I carved the background. I used the same method I used to carve the form, going around all of the edges of the details then carving the rest. When doing this step it was important that I didn't cut where the form was going to go. A problem that I ran into was cutting the corners, although in the final piece it isn't really noticeable. I think that if I used a smaller tool this wouldn't have happened, however in the end it didn't really end up affecting much. To start the actual printing process I first got the ink and paint ready. I placed the ink on a metal tray and used a brayer to spread it around until it looked like the image on the right. This was an important step otherwise the ink would not print right. I wanted to print the background first so that it would be easier to line up the form. I used a small paint brush to apply the paint to the pattern. When I was doing this there was no specific order I wanted the colors I just tried to keep the colors separated so that no two rectangles/squares next to each other were the same color. It ended up being harder than I thought to paint the pattern, however in the end I liked how they looked kind of messy.



# Experimentation



The main part of my experimentation was the pattern in the background. For this project the main thing that I had to figure out was what pattern I wanted. I knew that the pattern would have to be colorful and simple so it wouldn't overpower the final piece, I started by sketching some ideas. I found that it was best if the pattern went vertical to the human form so that it would create a higher contrast. I had to find a way to cut the linoleum so that when I printed it the background was not black. Typically when a print is made the background is solid black, for my piece I didn't want this to distract from the bright hues in the background. I knew that I could cut the linoleum with scissors, so I first transferred the image by sketching it directly on the linoleum. After I carved the linoleum I cut the figure I created out. I then traced the shape on a second piece of linoleum so I knew where I could cut for the background.



# Artistic Inspiration

As an artist Longevial challenges the way female forms are traditionally viewed, She uses unique colors and shapes to break the molds heavily emphasized by society. With each piece she creates she wants to showcase the diversity of women in a positive way. Her works are heavily influenced by the work of Picasso and the fields she grew up around, which is why many of her works include some form of nature. I was initially drawn to her art because almost all of her art have the same central theme, which is something I would like for my art to have.

Matisse wanted the art he produced to look simple to replicate, however this is not the case. The particular piece I chose as inspiration is part of his CutOut series, which consisted of pieces of paper being passed down. The patterns created by the paper where brightly colored and looked to be very simple. With the CutOuts he created Matisse payed a high level of attention to the colors and forms he produced. I was draw to these pieces because of the look of simplicity they have, which I thought would be a good opportunity to use color as a way to express emOtION.



Ines Longevial



Henri Matisse, gouache on paper (1952).

# Planning

Self Reflecting, 2019, acrylic on canvas

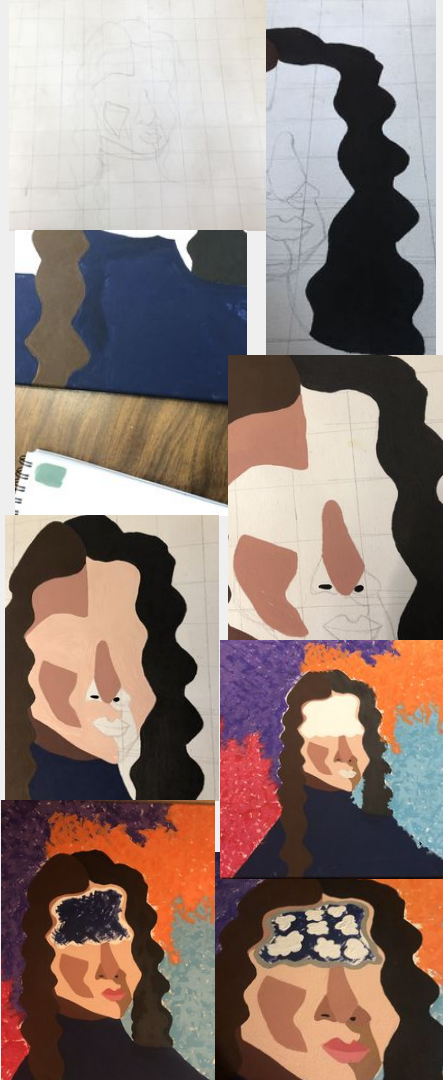


My planning sketches were heavily influenced by Longevial. Out of my three sketches the second sketch is the closest to the original, which is why I didn't go with it in the end. I felt that if I chose it it would look too much like the original. For the final product I combined the first and third sketch. For the most part the two sketches look the same however I drew the noses different after looking at the two sketches I liked the way the nose in the first sketch looked.



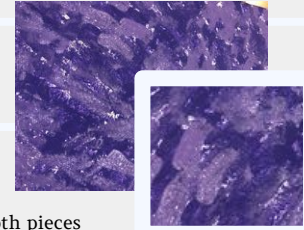
# Process

After deciding what sketch I was going to use I redrew it larger, and added a 12 x 12 grid to it. I then created the same grid on the canvas and transferred my image onto the canvas. I first began to paint the hair. I decided to start with the lighter side because it would be easier to make the space where the two sides of hair meet neater with the darker brown. I created this color by mixing light brown with dark brown, and a little black. After the hair dried I moved onto the shirt. I used a color called navy blue. To apply the paint I went around any details with a small pointed brush and used a large square brush to fill in the space. The color I chose to paint the shirt was difficult to work with simply for the fact it was a more sheer color. I moved onto the color that appears the second most out of the skin tones. To make this color I mixed tan, red, and light brown. To apply this color I used a small square brush since this color would meet the borders of other colors and I wanted then to be crisp. After the face was completed I mapped out the cut out of the face and painted it white, I made sure to leave a boarder so you could see the skin tones underneath. While that was drying I painted the background. The solid colors I used are called Purple, Light Blue, True Red, and Orange. To create the lighter colors that appear other each i mixed the solids with white. I used a sponge brush to apply all eight of the colors. After that I dried I went along the edge of the cut out with the color Grey on a small pointed brush. I did this because the edges I created with the white looked a little rough.



# Experimentation

Initially when I was planning the background I knew I wanted it to brightly colored with layers. After finding some sponge brushes I decided that if I wanted to achieve a high level of layering I would have to use them. To achieve this look I started with a solid color that was not mixed with any other color. I then dipped the brush into the color and randomly dotted it onto the canvas in all different directions purposely leaving some large white spaces. after that was mostly dried I took the original color I used and added white. I used the same technique as I did in the first step, again leaving some white spaces.



Ines Longeval v "Self Reflecting"

Similarities:

- Both pieces have a similar color scheme
- Both pieces have influences of nature, both pieces incorporate flowers
- The figures in both pieces are women

Differences:

- The background of "Self Reflecting" is made of vibrant hues were as Longeval piece is dull neutral colors
- " Self Reflecting" has a cut out on the face
- In Longevals piece there is really no pattern were as in "Self Reflecting" there is

CutOut v " Self Reflecting"

Similarities:

- Both pieces have a sense of repetition
- Both pieces are composed of bright vibrant hues
- The shapes that appear in both pieces appear to be simple

Differences:

- The background in " Self Reflecting" is made up of bright hues
- In the CutOut there are multiple patterns happening but in "Self Reflecting" there is only one.

# Reflection





Untitled, 2019, acrylic on canvas

Bacon's work is often described as nightmarish. In an interview he says that he doesn't think his works compete with the horrors that occur in the world. Most of his works consist of a dark undertone, this is especially present in his self portraits. He produced so many self portraits because he couldn't find any other inspiration. By looking at his brushwork you can see individual brushstrokes and harsh blending, both of which I wanted emulate in my paintings.



Francis Bacon, "Self Portrait" (1972), Oil on Canvas.

Francis Bacon, Self-Portrait" (1969) 14 x 12

Artistic Inspiration

## Planning

Initially when I started this project I wanted to create a diptych. This is why when I was looking for inspiration I chose two pieces that didn't look similar. I knew that I wanted at least one of the figures to be female, since that is a running theme throughout all of my work.

I was happy with the way my first two sketches for the figures turned out so I wanted to focus on placement and the background for my third sketch. I decided that I would stagger the two pieces and that the color of the background would be the same for both so that the pieces flowed together.



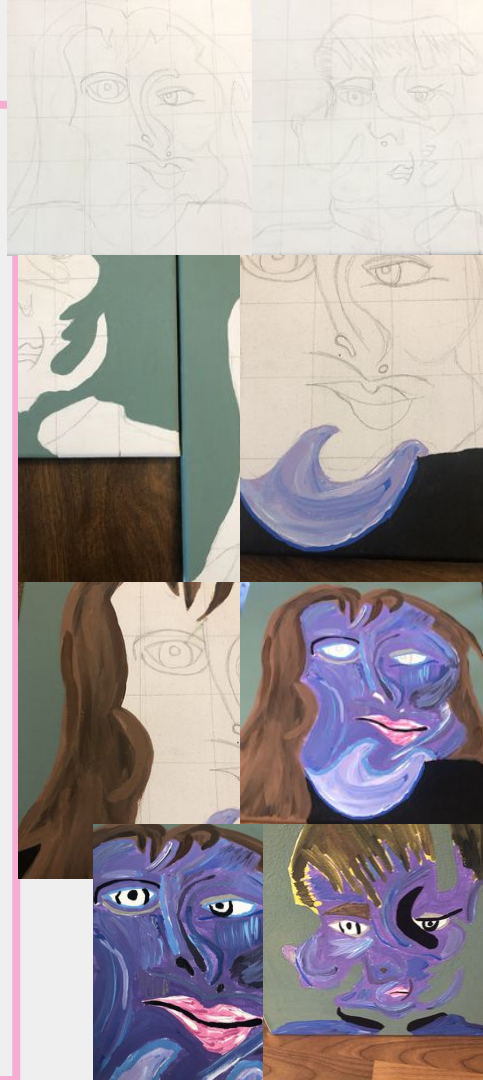
## Experimentation



my experimentation was emulating Bacon's technique. By looking at his works I noticed he layered different paints on top of each other with little blending. Initially I started with a base color, after that dried I added another thin layer of the base color. Then with a small square brush I added different streaks of colors not really blending them together. This technique worked well for me because the colors were easy to apply on the thin wet coat of the base color.

## Process

On the actual canvas I created a 6 x 6 grid, each square of the grid ended up being 1 x 1 in. After that I transferred my sketch onto the canvases. The first thing I painted was the backgrounds on both pieces. I did this first because I didn't want to forget that there was marking on the sides. I created this color by mixing Green, Evergreen, and White. I applied two layers of this color with a large square brush. I then focused on the first canvas. I started by painting the shirt black. Once that was dried I applied a thin line of Bright Blue around the color line. To fill in the neck I applied two coats of my base color and loosely placed it on the canvas, not blending it too much. I then painted the hair. The color I used for the base color was Dark brown. I took black on a small square brush and went over any lines I wanted defined. Once those dried I painted the lips. The colors I used for that were Dark Pink, White, and Neon Pink. I chose to paint the face last since it had the largest surface area. I used the same technique I used to complete the neck. When I began to work on the second canvas I used all the same techniques and followed almost all the steps I used to complete the first one. The only difference in the color palettes is the hair, with this piece the base color for the hair is yellow whereas in the first canvas is brown.



## Reflection

"Self Portrait" (1972) v Untitled

Similarities:

- Both figures that appear are males
- Both pieces have a sense of unbalance because of the not proportional facial features
- The color palette for the faces and neck areas are similar in the sense that both mainly consist of cool colors

Differences:

- The coloring of the shirts are very different, in the untitled the shirt is just solid black
- "Self Portrait" has a black background which allows the figure in the piece to look like it is melting into the background

"Self-Portrait" (1969) v Untitled

Similarities:

- Both pieces have the figure placed in roughly the same location on the canvas
- The color palette that makes up the face and neck are mainly cool colors

Differences:

- The figure that appears in the untitled is female
- The coloring of the clothes differ because in the untitled the shirt is solid black

# Artistic Inspiration



My inspiration behind "Inserts" was a series called Idle Youth by Johanna Olk. I was inspired by the series as a whole but most specifically these two pieces from the series. Her first priority as an artist is to evoke emotions from her pieces. As an artist she believes that her work is emotionally driven. She creates these deeply rooted emotions by using personal experiences and what she knows. This is why many of her works have a central figure of a woman. The monotone colors and flat figures allow her to create a sense of no emotion thus creating a deeper development of emotion. The process behind her works vary from day to day, she stated that depending on her mood and where she is all are factors she takes into consideration when creating.

All of the above mentioned aspects I wanted to combined into my piece, because I have never created a piece like this. Many of my works focus on conveying a singular feeling but this time I wanted it to be up to the viewer. As well all of my past pieces consist of many more detail then a few lines and shapes.

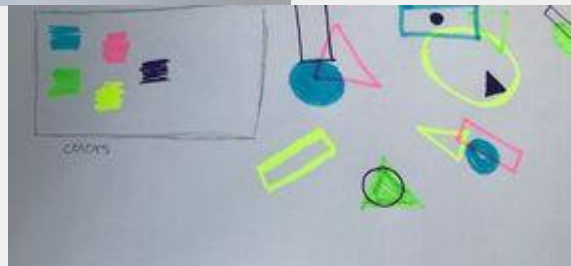
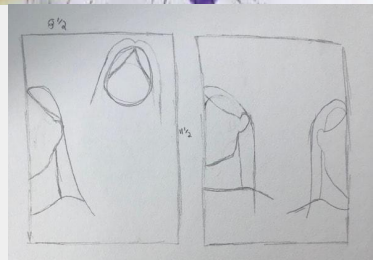
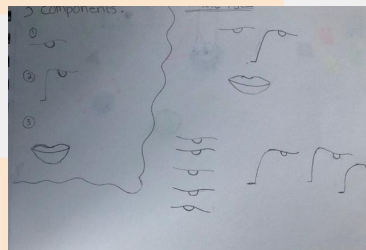
## Planning

My first sketch I focused on creating similar facial features/structures as Olk. Although they are only composed of a few organic lines it took some time for me to get a technique that worked for me down. I found that it was simpler for me to make structures like the eyebrows and eyes similar, not the same.

The second sketch I focused on the positioning of the actual figures. After looking at the Idle Youth series again I wanted my figures to be in different positions, however unlike Olk I didn't want to show the whole of a human figure because I felt that it would not add any meaning to my pieces. I liked the idea of having two different figures with different head positions.

My last sketch I focused on the background and the placement of the figures. When composing potential backgrounds I found that I liked the look of overlapping shapes. With this sketch I experimented with different shapes, colors, and weather or not the shape was hollow or filled in. The color combination I liked was the green, purple, yellow, pink, and blue. I would later go on to use these colors for the final product.

Inserts, mixed media block print



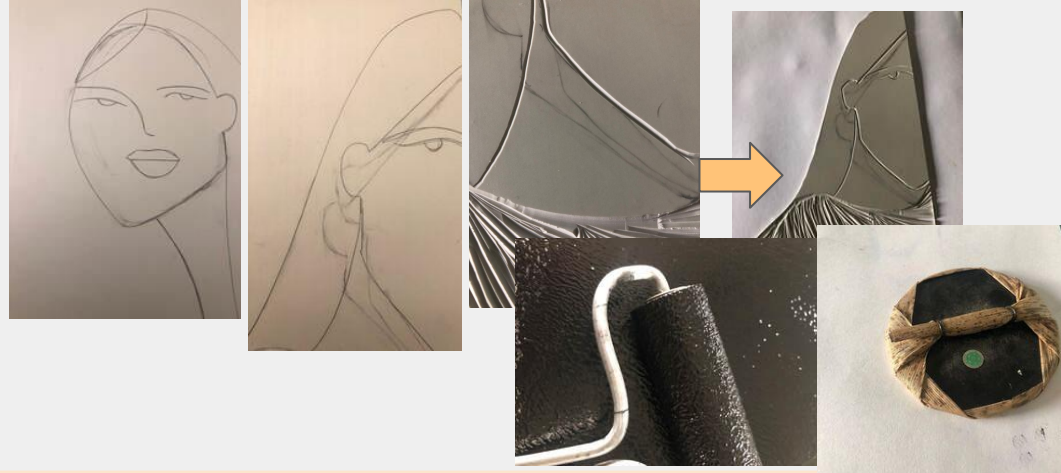


# Experimentation

My experimentation focused on the acrylic paint that appears in the background, since in the past I've worked with the block print media. To start I needed to find the right mixture of water to paint. I knew that the more water I added the more transparent the paint would become, however it would make the paint more runny. With this knowledge I mixed multiple colors of paint with varying amounts of water.

When painting the actual background I had not set idea in mind. From my sketches I knew I wanted overlapping geometric shapes. I created two different potential backgrounds. When painting these I made sure to use the same color paints and shapes on each, I painted 2 possible backgrounds. After both were dried I ended up liking the first one more.

## Process



The first step in completing this piece was the transfer my sketches onto the linoleum. My sketches were a lot smaller than the actual linoleum so I had to resize them accordingly. Resizing them was important because I needed to make sure I had enough room left around the figure to fit the details of the backgrounds in. After I was happy with the size of figures on the linoleum I had to carve them. By looking at my inspiration majority of the piece was black, the technique used was done in paint. To create a similar effect in my piece I carved out the lines for any facial features. In the actual printing process they would appear white which would embody the look of my inspiration. Once both pieces were carved I cut any excess linoleum off, I followed closely to the lines that created the hair and any clothing. I placed a small amount of water based ink onto a metal sheet. I rolled the ink out with a brayer, I did this until the ink had rough texture look. I rolled the brayer into the ink and applied an even layer of ink over one of the linoleum pieces. The even layers of ink would allow me to get a clean print. I wanted the print to be one even color, rather than having some darker or lighter spots. Once the ink was applied I placed the linoleum onto the paper with the background already painted on. On top of linoleum I placed another piece of paper. Using a baren I applied even amounts of pressure onto the linoleum to achieve a clean print.



# Planning



Sketch 1: In this first sketch all of the buildings are facing towards the front, and the sky is made up of curved lines that would alternate between white and black. I didn't really like sketch because the positioning of the buildings looked to basic and didn't resemble a real city. However I did like the different types of windows. Regarding the sky I felt that it looked to unrealistic for what I was trying to achieve with this piece.

Sketch 2: In this sketch the buildings are positioned in different directions, compared to my first sketch I preferred these buildings because they were more realistic. I liked the idea of seeing the tops of the buildings that were closer and only seeing the front of the buildings that appeared in the background. However I felt that the windows on these buildings looked to similar. Again I didn't like the look of the sky, however comparing sketch 1 and 2 I preferred the sky in 1. In this sketch I felt I went to abstract with the clouds which wouldn't add anything to my piece.

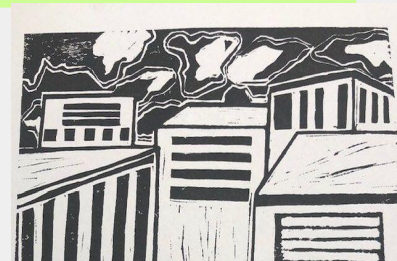
Sketch 3: With this sketch I focused on the sky. I decided that I liked the positioning of the buildings from sketch 2, so I kept them the same. I ended up liking this sky the best compared to the other 2. They clouds looked more realistic and provided high contrast which is what I wanted for my piece.



"Night Windows", (1928), Edward Hopper. "Office in a Small City", (1953), Edward Hopper

The inspiration for my piece comes from the artists Edward Hopper. His works often follow a similar pattern. His pieces depict a highly detailed cityscape, with high levels of shadows and highlights. The forms he depicts are isolated and disconnected from their environments. This contrast of the city and figures forces the viewers to focus on the city more, the tension created by this adds to the underlying theme of everyday life.

When creating my piece I wanted to cooperate the high contrast of light and dark, this would be easier to achieve with my chosen media because block print prints black and white. However unlike Hopper's works I wanted to focus on city solely. For a lot of my other pieces I focus on human emotions. With this piece I wanted to focus on how we become the people we are, humans are shaped by not only other people but their physical environments.



# Experimentation

The first problem I ran into was the buildings looked too similar to each other, I wanted it to look some like a real city where the buildings are different sizes with different windows shapes and sizes. After doing my first print I had to re carve some of the windows. I found that having a mix of white and black windows looked better rather than having all of the windows be black. This small change helped the overall look of the piece.



When printing I had to experiment with the amount of ink I placed on the linoleum and the pressure I applied with the barren. I found I got better results if the ink was placed in even coats. The print was more clear when I applied a heavy amount of pressure, if I didn't there were some spots that remained white.

Once I chose a sketch I was happy with I transferred it onto the linoleum. I then began to carve the linoleum. I started with the buildings because I knew that I would struggle with this element the most. Again I used a ruler to emulate the look of real buildings. Once the buildings were completed I moved onto the sky. The next step was to prepare the ink. I began by placing a small amount of ink onto a metal sheet, then using a brayer I rolled the ink until it looked like the picture on the right. Again taking the brayer I applied the ink onto the linoleum. When doing this I applied thin layers of ink, I applied the ink until the whole sheet was covered evenly. I then placed a piece of paper onto the linoleum, with a barren I applied a heavy amount of pressure onto the paper. By doing this I would be able to achieve a clean print. I repeated the last two steps two more times before I got a print I was happy with.

## Process



## Reflection

Overall I think that my piece is successful in conveying the ideas I wanted. I think I was able to successfully create a high level of contrast through the use of the colors black and white. However I think if more of the sky was white the overall look of the piece would be better. As well I like how the windows look similar on each building, this creates a sense of unity between the buildings which pulls the piece together.





Elyse Dodge, "Ayers Rock",  
36 in x 36 in.



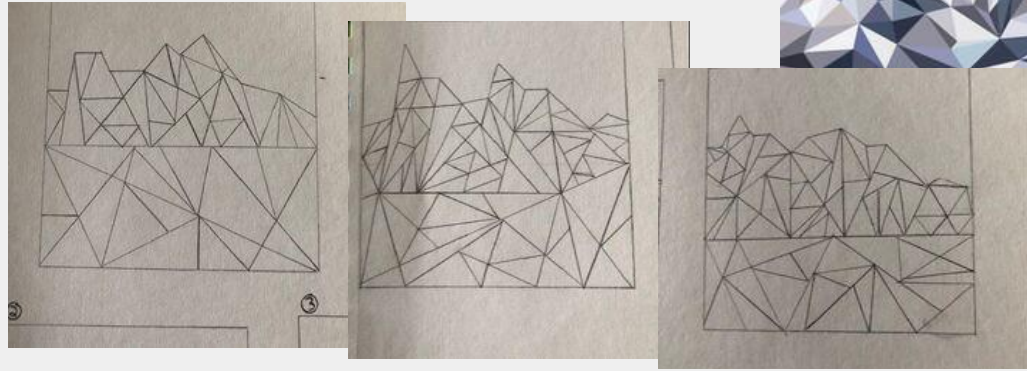
Elyse Dodge, "Minarets", 24  
in x 48 in.



The subject of Dodge's works is nature. The aim of her work is to showcase the natural beauty of landscapes. Dodge does this by breaking landscapes into their most basic forms. These forms often are basic geometric shapes such as triangles that vary in size. The size of these shapes creates a sense of movement throughout the piece. Often the shapes that appear in the foreground are larger compared to the smaller shapes in the background. The varying size of shapes creates an accurate perspective.

Her pieces are created by searching for inspiration (her works often include a mountain form of some kind), breaking the landscape into simple shapes, completing a mock-up digitally, and finally transferring the image onto a canvas. Dodge explains that she sees the world in color, light, and shapes. These three elements are in turn reflected throughout her published works. These elements create a sense of continuous texture throughout her works.

Through her work she hopes to inspire people to look at nature with a new viewpoint. She hopes they will view landscapes by not simply viewing them, but by the shapes and hues that landscapes are composed of.



## Planning

In my first sketch I mainly focused on getting an idea of how I was going to incorporate aspects from both pieces of my inspiration. I believe this sketch achieved my goal. However I did not really like this sketch because the proportions of the mountain and land are off, as well the triangles are the same size in both the mountain and land. This caused the land and mountain to look like one land mass, which I did not want.

My second sketch was mainly inspired by "Minarets". This sketch depicts a close up of a mountain. With this sketch I wanted to create some kind of perspective, to do this I made the triangles at the base of the mountain larger and the triangles closer to the top smaller. Once I completed this sketch I was happy with how it turned out however it did not relate to both pieces of my inspiration. I kept this in mind when I started on my third sketch.

The last sketch includes both a mountain and land. Again like my second sketch I had the larger triangles towards the bottom of the piece and the smaller triangles towards the top. As well I liked that there was enough room for me to complete a gradient in the sky compared to my second sketch.



# Process

Once I chose a sketch to transfer I began by drawing the image on the paper. I decided that when coloring this piece it made the most sense for me to start at the bottom of the piece and work my way up. I began this process by taking a ruler and breaking the land up into larger sized triangles. Then I began to color, during this step I tried to avoid putting the same color next to each other. I did this by painting with one color before moving onto another color. Once all the triangles were filled in I outlined everything with a black sharpie to eliminate any pencil lines. The next part I colored was the mountain. Again I used the ruler to break the mountain into smaller sections, compared to the land I wanted the mountain to appear further away. I then used the same technique to apply color as I did with the land. Again I traced over the triangles with a sharpie to get rid of all the pencil lines I then moved onto the sky. By looking at my inspiration I saw that it is composed on multi color gradient. I felt this step would be hard for me to complete with color pencil so I used watercolor. I first applied a wash of color to mark off where each color would go. Once the wash dried I began to slowly add more paint. This step was difficult for me because I never really have created any gradients that are made up of multiple different colors. When completing the gradient I made sure not to over blend otherwise the sky would look muddy which I did not want..



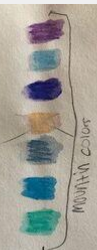
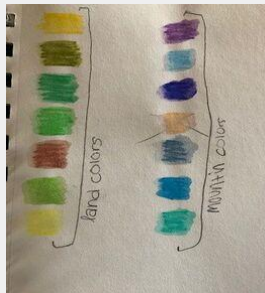
The piece I created contains many triangles which meant I needed to have multiple different shades and colors to keep the piece from appearing flat. For both the mountain and the land I made a key of colors that would help me when I was actually painting later on.

The second part of my experimentation was during my processes of painting the sky. Since the sky was made up of multiple different colors I didn't want them to all blend together because it would not create the effect of a gradient.

This project I believe turned out pretty well. The only thing I really struggled with for this project was completing the sky. In the final piece it looks like a gradient however I would have liked for it to be more clean. Making and coloring the triangles was the tidiest part of this project. However I found that the extra time I spent on them really shows, when looking at the piece you are able to tell each triangle apart and there are none of the same colors next to each other. I do think that the tracing of each triangle was not necessary needed. This step in the end did not add or subtract anything from the final piece, but it made the triangles more defined. If I were to do this again I would probably not add the sharpie simply because it doesn't add anything to the piece. A positive of using the sharpie was that it hid any pencil lines that were heavily visible.

Looking at my piece compared to my inspiration I believe I was able to successfully utilize Dodge's key elements. As well I believe I was able to successfully incorporate elements from both "Minartes" and "Ayers Rock". By using elements from both pieces my project has a high contrast color palette that ties into the sky very well.

# Reflection



# Experimentation

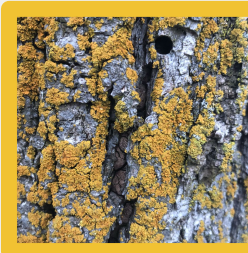
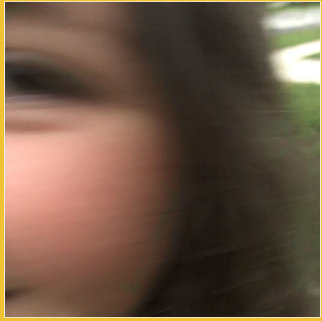


# Photojournalism

**The goal:** During the summer before senior year I began to experiment with different art mediums, one of which was photojournalism. With this project the goal was to take at least 100 photos that documented my summer. This overall process was a challenge because I found many of my days followed the same pattern.

**Producing Photographs:** With my pictures I wanted to capture overlooked details. To do this I focused heavily on the elements and principles of art. The elements I took into account were line, and texture. The principles I tried to include in every photo were balance and emphasis. In majority of my photos there is a main focal point placed in the center. In the photos the main focus seems to be the closest object in the foreground. As well the photos have a mixture of nature and man made objects.

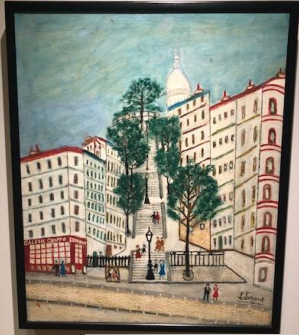
**Reflection:** Overall I think that the 100 photos work well together due to similar elements and principles that are present throughout them. I believe that the photos achieve my goal of showcasing overlooked details in my daily routines throughout the summer.





# Gallery Visits

When seeing art up close in real life helped me better develop my artistic style. I was more drawn to abstract works that utilize organic and geometric shapes. As well seeing works in real life I was better able to see the techniques and skills different artists used rather than looking at them online. From this experience I noticed many artists utilize texture in their pieces, many of the paintings I saw were composed of thick paint which created texture at the surface level. This technique of applying paint was one I had never seen before, this allowed me to better appreciate taking risks while creating art, but also to step out of the traditional means of art making. Overall this experience introduced me to new techniques which inspired me to challenge myself when I'm creating art, but as well as to a style of art that I enjoyed and wanted to create more pieces of.



Louis Ernest  
French, 1892-1963  
Galerie Chappo, ca. 1965  
Oil on canvas  
Gift of Anthony Feluty M2013.41



Gabriele Münter  
German, 1877-1962  
Road in Multicolored October, 1959  
Oil on canvas  
Gift of Mrs. Harry Lynde Bradley M1875.154



John Rieben  
American, b. 1935  
Harbor Your Dreams, 2011  
Digital inkjet print  
Gift of John Rieben M2017.85

Graphic designer John Rieben created this travel poster for the Kewaunee Chamber of Commerce. By rendering some of the Wisconsin city's landmarks, such as the Kewaunee Lighthouse and the Tug-Lodging tugboat, in vibrantly colored geometric forms, Rieben crafted a modern identity for the harbor city.



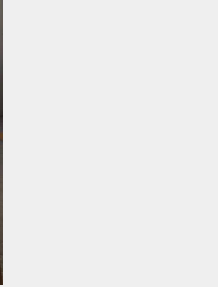
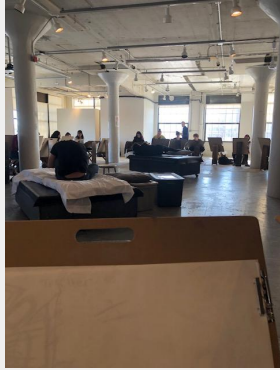
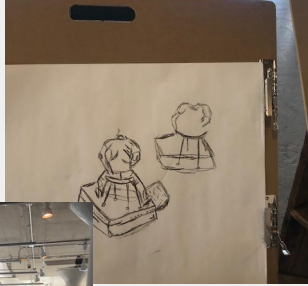
Stuart Davis  
American, 1892-1964  
Color Study for Rapt, 1952  
Oil on canvas  
Gift of Mrs. Harry Lynde Bradley M1977.80



Gabriele Münter  
German, 1877-1962  
In Schwabing, 1912  
Oil on canvas  
Gift of Mrs. Harry Lynde Bradley M1875.152



# Workshops



The first workshop I completed was completed December 7, 2018. While visiting Stevens Point the task was to create the alphabet a-z by creating the letter or by finding it meaning it already exists. The steps for this project were to pick a letter and take at least 4 photos of your letter. The letter I got was L. when taking the pictures for my letter I wanted a mixture of both creating the letter and already existing. However when creating the letter I had trouble coming up with ideas. Once I Had all my photos I liked the upside down 7 eleven the best. When putting together a powerpoint to present our letters the upside down 7 eleven photos was the one chosen.



The latest workshop I did was at MIAD. This workshop was focused on figure drawing. To start we did gesture drawings ranging from 30 seconds to one minute. These quick sketches were to get comfortable with the charcoal and the poses of the models. Once these were completed we moved onto longer poses ranging from 30 minutes to 45 minutes. With these longer sketches I tried to pay attention not only to the model but the background and the shadows an highlights. The biggest trouble I had with this workshop was drawing the entire time. As the day I went on I feel that I got better at using the whole time to draw.

