

# Process Portfolio by Sofia Perez



The Two Fridas by Kahlo, 1939



Alice's Adventures  
Under Ground by  
Carroll, 1864



## Planning & Experimentation

When first given the idea for this piece I began planning how to go about it. I wanted to have a main center for my piece, and I began envisioning animals that evoke a sense of innocence when the viewer looks at them. Since part of my **inspiration** was Lewis Carroll's illustrations I realized I could use a white rabbit. Rabbits are often seen as weak and precious, as well as the **color** white (at least in some cultures) being associated with purity. Since the main focal point of my piece was the rabbit I began sketching it out while maintaining a pose similar to a Victorian silhouette. I **experimented** with the overall style for the rabbit as well as the linework for each aspect of the print. Since I was going to be using linoleum I knew my detailing had to be somewhat simplistic. I used Carroll's white rabbit illustrations in order to get a better grasp of how to draw a rabbit in a somewhat surreal illustration of my own. I wanted my piece to maintain symmetry while also giving a sense of claustrophobia. I was able to achieve this by using two centipedes to surround the rabbit. Leaving a space open I was able to add the heart into the bottom corner. When I first came up with the idea for my piece I went through many trials of how I wanted to achieve the final product.

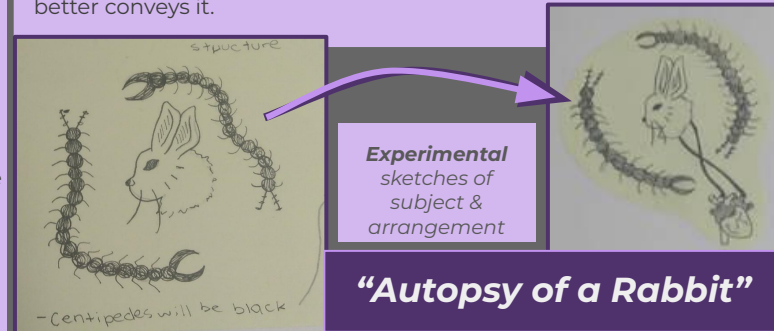
## Exhibited Two-Dimensional: Printmaking

### Artist Inspiration: Frida Kahlo & Lewis Carroll

Kahlo's works often depict her own traumas and emotions during periods in her own life, while Carroll's illustrations for "Alice's Adventures Under Ground" are meant to elicit an emotion of whimsy. I wanted to combine these concepts in order to convey the desired message of my piece. Both artists have an almost dreamlike **perspective** that influences their technique. I referenced the way Kahlo connects The Two Fridas, with the human heart. For my own piece this is meant to represent how innocence is still able to survive no matter how diluted it can become. For the rest of my piece I attempted to reference Carroll's **style** and **texture** within the way he drew the whimsical animals. Carroll's story has been adapted into many different genres and stories, I have always had a strong connection to the story when I was younger and being able to utilize aspects from his own works demonstrates my core message.

Kahlo had often used her pieces as her own form of therapy, and in a way I am doing the same with my piece. The message I want to convey is somewhat personal and having Kahlo as a key artist in my inspiration helps boost this motivation. Both Kahlo and Carroll represent aspects of my desired message. Carroll is meant to be a reference to my childhood, while Kahlo is meant to show my own personal outlet. Since Carroll's piece was an illustration his physical process was one that I wanted to emulate the most. Unlike Kahlo, who uses oils Carroll's work is made up of hash marks and only two colors.

When going through these trials I knew I wanted to keep very little shading/techniques that would be similar to shading in order to keep a strong sense of contrast. Black and white are often seen as opposites of each other, one being associated with "evil" (black) and the other being associated with goodness and purity (white). Since my piece is dealing with innocence and how outside sources can corrupt that, having a strong separation of both **colors** better conveys it.



### "Autopsy of a Rabbit"

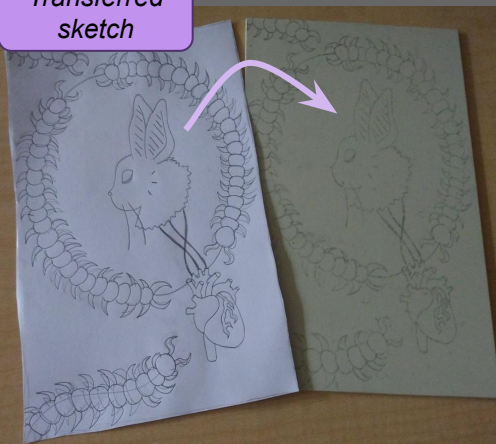
## Process & Experimentation

In my first trials of sketching I was proud with this version, not thinking it needed anything more. I thought my use of **space**/etc. were sufficient

However I began **experimenting** with the centipedes and how I was positioning them, I was debating on whether or not to curve the centipedes or to keep them in a circle shape. I created three more sketches in order to gather a better opinion on what would look best for my piece. Two of the three sketches just focused on the centipedes, allowing me to better understand their anatomy and how to transfer that into a print. After some more sketching I realized that having the circle shape would lend itself to my pieces symmetry.

In order to transfer my finished sketch I traced it onto a new piece of paper. I wanted to keep a version of my final sketch in order to see the desired outcome/make changes if needed. After I was done tracing it onto a separate piece of paper I covered the backside of the paper in graphite, once finished I cut the transfer into the shape of my linoleum slab. In order to get the best transfer I taped the paper to the slab and began tracing it. After tracing I lined the graphite with sharpie in order to see my piece better. The I was ready to begin carving. I have worked with linoleum prints before so carving was not difficult to begin.

Transferred  
sketch



## Reflection

Overall I had a very pleasant experience with this piece and its process. Being able to get back into carving and printing was very enjoyable, and this piece allowed me to better refine my skills with **block printing**. If I were to attempt this piece again I would try to add more texture to make my piece more interesting, but I am proud of the **movement** within the current final product. My inspiration overall was able to boost my message, and the fact that I was able to make a personal connection to both Kahlo and Carroll was very meaningful to me. The story of Alice in Wonderland is important to me and being able to partly use that as a metaphor for innocence was very motivating for me. Before gathering inspiration for my piece I had a vague idea of what I had wanted to do, however during this period I had no concrete inspiration thinking that I strictly needed to find inspiration from other block prints/artists who had a similar style. But after I first found Carroll's illustrations for "*Alice's Adventures Under Ground*" I realized that I could use different artists like Kahlo as well and convert them into my block print. Within the messaging and style I was able to use their own works to fuel my process and final product.

Once I began carving I felt as though my piece was too empty, since I wanted to maintain a black background outside of the circle, and white inside of the circle realized that I needed to add more outside of the circle. To maintain balance I added two more centipedes, one crawling into frame while the other is crawling out. This also let my piece have a somewhat more natural tone to it, since aspects of it had more **movement**. Contrast was something I wanted to focus on due to my inspiration in Carroll. His illustration can be seen as simple due to the technique, but he was able to demonstrate shading with simple hash marks of varying thickness. In my process I did a more simplified version of this (as seen in the ears).



\*Carved  
print-in  
progress



Autopsy of a Rabbit, 15.5 cm X 23 cm,  
2022





Lamb of the Stars, 38 cm X 38 cm, 2023



Agnus Dei by Francisco de Zurbarán, 1635-40

The **background** itself is empty, as well as the table so the audiences main focal point is the lamb itself. The overall emotion from this piece is somewhat bleak as the audience can infer that whatever is going to happen to the lamb is inevitable and no changing it. While the lamb is realistic I had wanted to replicate its overall appearance. This is something that I had thought would better exemplify my message since lambs are often seen as innocent creatures.

Agnus Dei is the main inspiration for my block print. An oil painting in a realistic baroque style, this painting depicts a bound lamb on a table.

## “Lamb of the Stars”

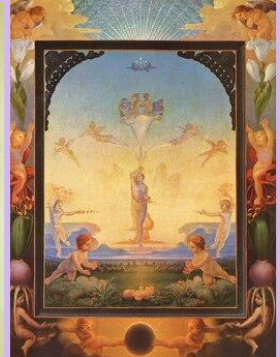
Alphonse Mucha is known for his iconic art nouveau style with complex and whimsical borders. Majority of his subjects are human while utilizing delicate **lining**. Since the art nouveau movement is known to involve many overlapping details while not looking too chaotic. Specifically in this piece Mucha is able to overlap both his borders as well as circular shapes. While this look very nice I would only be replicating his borders.

*The Morning* by Philipp Runge can be interpreted as representing both heaven and hell, with cherubs/angels throughout the whole piece. This work also utilizes a border to separate the different aspects, the outer border showing a clear descent from 'day' to 'night'. When I had began brainstorming what I had wanted out of my block print I had also initially taken inspiration from the angels posing and how they moved within the background.

## Artists Inspiration: Alphonse Mucha, Phillip Runge, Francisco de Zurbarán



Le Pater by Alphonse Mucha, 1899

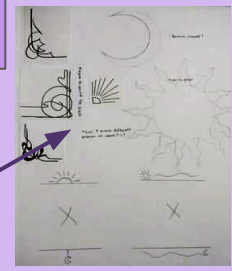


The Morning by Philipp Runge, 1808

### Exhibited Two-Dimensional: Printmaking

## Planning

Since I had wanted to emulate the intricate art nouveau borders I first brainstormed different compositions of what that would look like for the print. I had also wanted a 'night and day/space motif' throughout my piece, so I drew different ways to incorporate that into the borders as well. I had initially planned on having a human **subject**, similar to the angelic ones within Runge's *The Morning*. I had wanted to play with a delicate posing to establish a 'balance'. However once I began planning for this **subject** I did not like the outcome, so I had decided to find more inspiration. After seeing Francisco's *Agnus Dei* I had realized that having a lamb as my main subject would better exemplify my message of vulnerability.



After deciding my subject I had **experimented** with overall posing and what I wanted the lambs expression to look like. I was unsure how realistic I had wanted to make the lamb, the medium playing a part in this as well. Since I was creating a block print I would have to consider the **negative space** and overall detail, making sure that what I create is realistic in method. With my planning sketches I did create a realistic iteration of a lamb, however this was to get a better grasp of the *Agnus Dei* inspiration. After deciding what pose looked best for the print I created a rough estimate of what it would look like with the borders (similar to what I had done with the sun/moon).

## Planning Cont.

After deciding my subject I had **experimented** with overall posing and what I wanted the lambs expression to look like. I was unsure how realistic I had wanted to make the lamb, the medium playing a part in this as well. Since I was creating a block print I would have to consider the **negative space** and overall detail, making sure that what I create is realistic in method. With my planning sketches I did create a realistic iteration of a lamb, however this was to get a better grasp of the *Agnus Dei* inspiration. After deciding what pose looked best for the print I created a rough estimate of what it would look like with the borders (similar to what I had done with the sun/moon).

When first thinking about what I had wanted the overall expression to look like I had initially thought about doing a cartoon expression (with cartoon details). Things like random lines as well as an 'x' over the eyes to represent death were all things I had considered, however when observing my inspirations I had realized that this wouldn't mesh well with my messaging. Then I was able to come to a decision of simply keeping the lambs expression neutral but also 'young' with simple highlights.



## Process & Experimentation

To begin my process I first completed my final transfer drawing. After doing so I transferred it with charcoal, once the sketch was on the linoleum I outlined the overall shape of the lamb in sharpie. I had attempted to **experiment** with **line** depth during this phase to envision what it would look like during the carving phase.

Once I began carving I had begun to think that the background of my piece was looking to empty. Even though I had the sun and moon border I had felt like my piece needed more. Similar to *The Morning*, I wanted my subject to be surrounded with more detail, as a result I later added things like shooting stars and smaller star-like shapes. Carving was the easiest part of my process, however I came upon some difficulty when it came to the fluffiness of the lamb. While I was able to achieve this **texture** on the outside of the lamb I was worried that I would be limited when it came to the inside.

Because of this possible limitation I had decided to add that **texture** after my initial print. After carving majority of my piece I went over it with a thin layer of an acrylic mix I made as my own 'imitation' ink. This allowed me to see what pieces I needed to carve more, as well as what **lines** I needed to make bigger. When doing this process a unique speckled **texture** had kept appearing, and while none of my inspiration pieces use a similar texture I thought it was a nice detail. After working with the texture and fixing the depth of my carving I was able to print my piece.

## Reflection

Since I had prior experience with carving/block prints the overall process was very familiar to me. I did **experiment** with the final product, using a different type of color (an acrylic mix instead of ink) which had created an end product I enjoyed. Similar to the prior rough drafts of my block print, the next time I create a print I will attempt to **experiment** with **texture**. The complex borders of Mucha was a key inspiration for this piece and something I think is reflected. This overall piece and its process was something I had enjoyed, it allowing me to mix different aspects from past works (carving as well as painting other details).





*The Veiled Virgin by Strazza, ~1850*



*Coronation of the Virgin by Velazquez, ~1940*

## Artist Inspiration: Diego Velazquez, Giovanni Strazza

## Exhibited Lens Based: Photography

Coronation of the Virgin was Velazquez's last religious painting out of his works, produced around 1940 (the date is somewhat debated). Unlike his other works this portrait is seen as smaller than his other canvases/works, He specialized in realism, and focused on the baroque period. Because this work was specifically a commission it has a more literal message/presence. Since my own piece is meant to convey religion having Velazquez's work be one of my main inspirations seemed fitting. Mary (the Virgin) is in the main center of the piece, something I wanted to replicate since I am discussing my core perspective/emotions towards religion (in this case Christianity). I wanted to replicate the cloud background to represent a sense of heaven. When I look at this piece I see a sense of innocence, and when I think of a coronation I think of a sense of growth. This heavily inspired my own piece since I wanted to convey my relationship with religion and how it began to change as I grew up and experienced different things.

The Veiled Virgin depicts a veiled bust of Virgin Mary with a somber expression on her face. It is a marble statue created by Giovanni Strazza and was supposedly a product of the *Risorgimento*\* period in Italy. Due to this speculation many have thought that Mary is meant to represent this unification in Italy. Mary in the media is often seen as this innocent figurehead in religion, something I wanted to replicate in my own piece. In overall style I debated on creating a piece that was similar to the bust (like with the visual of the veil), but realized that her expression is part of what makes the piece. When I look at this piece i get a sense of calm and purity, this tends to go hand and hand with religion so I thought it would be a perfect inspiration in addition to Coronation of the Virgin. I took the veil aspect of this work and transformed it for my piece. Initially I thought of having a blindfold over my eyes but then I realized I could achieve the same covered result by fogging up my eyes instead.

\*A period of political and social movement that caused the unification of Italy in 1861

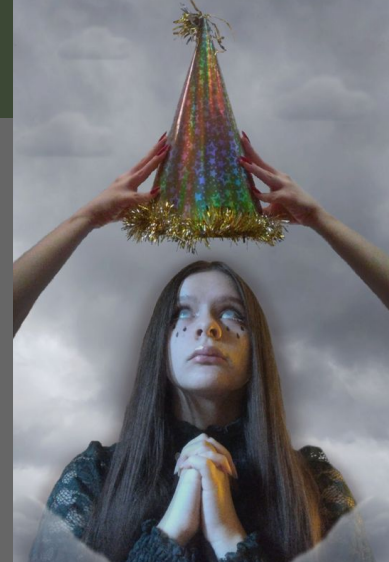
## Planning

## "Coronation of the Child"

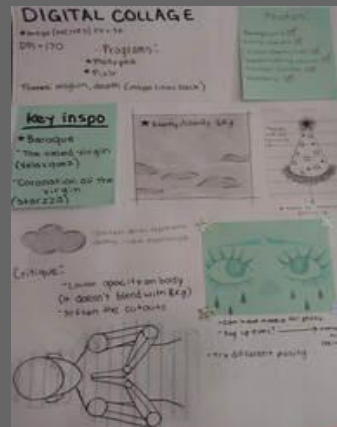


Planning physically for this piece was somewhat difficult. This piece is more personal to me so I knew that it would be a good idea for me to be an actual part within it, but I had difficulty drawing out how I wanted my piece to look. For me it was easier to just go straight into working rather than having a thought out plan, however I knew it would help. I made sure to outline each photo I planned on taking, leaving a check mark for when I actually took the photo. This was able to keep me motivated as well as having a thought out structure. I sketched out the **background** I thought would be best for the work, as well as explaining the symbolism I wanted to convey within it. I made sure to create a rough draft of myself (the pose I wanted to do) to see the structure that would be created.

I also tested the makeup and emotion I wanted to do for the piece. I knew I wanted it to look similar to depictions of the Virgin Mary, similar to that in the Coronation of the Virgin so I made sure to plan on adding tears. I had at least three choices when it came to the party hat I would use in replacement for the crown (since I wanted to show me growing up in a more fun way), but chose to use the biggest one I had. Overall my planning was less conventional than it normally would due to the fact that I just needed to find what photos I was going to take instead of making them.



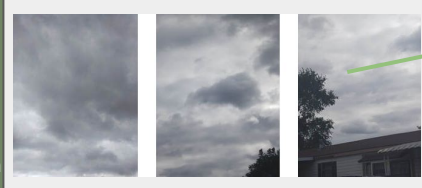
*Coronation of the Child, 61 cm X 91 cm, 2022*



# Process & Experimentation

Once my planning was over I began to think of how to take my photos. Due to the difference in medium it was somewhat difficult to replicate the **technique** of my inspiration about how to deconstruct the process of a painting and applied it to my own process. I first thought about how to take photos of my **background**, conveniently the day after figuring out and planning out my piece it began to rain/storm. This was the best **background** for me so I made sure to find a spot within the clouds that seemed to almost have a gradient. Then I saw two different clouds that I thought would be good accents to have. Afterwards I began posing my hands to take a photo with the party hat. Since I wanted it to look like a crown being placed on my head I made sure to have my head out of the frame.

When it came to the human center of my piece (me) I **experimented** with different posing and lighting, even my makeup. Since I took inspiration from the Virgin Mary for the first few trials of my photos I decided to pay homage by adding tears to my makeup. After a few photos I decided to see how it would look with no tears and different posing. The lighting was something I also considered, in some lighting I would look more washed out while in others I would look warmer.



Different background iterations

# Reflection

In total this piece was a very exciting and challenging work. Having some experience in digital media/manipulation made this even more enjoyable for me. In the beginning I struggled mainly with taking photos of myself, due to the fact that I normally avoid photos. But as my progress grew I knew that having me in the piece was the best thing to do. My overall skills in digital manipulation didn't necessarily grow from this work, however learning a newer program that is more similar to actual Photoshop was a pleasant experience. If I were to do this piece again I would most likely try to achieve better **lighting**. This would most likely be cool toned lighting, but being able to have one cohesive source of light would allow the pieces in my work to better blend together.



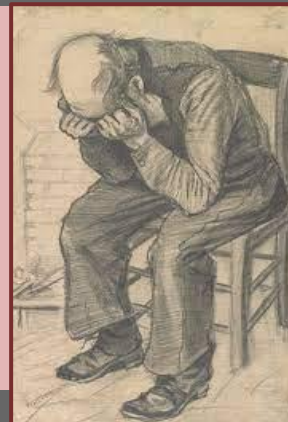
After taking all of my photos I finally began to manipulate them. I am somewhat experienced with using more simple programs similar to Photoshop, however when it came to Photopea there was a grace period due to the different format. I often found myself going back to Pixlr (my previous program) to do simple tasks like cutting out the background of my pieces. Removing pieces of the background or extra things in frame was an easy and smooth process, and I made sure to soften the edges to make sure the photos blended together easier. The most difficult cut out of my piece was the hands holding up the party hat. I think this is in part due to the way I had positioned my hands for the photo, as well as the extra fringe from the hat, in order to make this easier for myself I would color certain parts of the fringe to make it look less pointed. After I cut out the photo I made sure to go back and color correct as well as soften the image to make it look less awkward (I also added some shadow to the arms).

Once all of my images were cut out I used my cloud **background** as the first layer. I then added my pose to the **background**. I slightly lowered the opacity to make the different lighting less obvious, while also drawing a shadow behind my pose to make it seem like it was a part of the background. After adding my pose I added the party hat and hands above it. For my whole piece I had to have eight layers in total. I added clouds in the bottom corners to make the background more pronounced, while also adding three smaller clouds in the background. After adding and arranging all of my photos I decided on filling in/fogging up my eyes as well to give my piece a more dark look while symbolizing the trust I initially had in religion (the concept almost blinding me in a way).



## Artist Inspiration: Theatre Magazine, Vincent Van Gogh

Initially a pencil sketch created in 1882, *Sorrowing Old Man or Worn Out* displays a decrepit man in a closed off pose. The emotion that is evoked from both pieces is very melancholy, the audience being able to feel the grief rolling off of the man. I had wanted to emulate a similar pain within my illustration and I had figured that the best way to do so was to replicate the pose. Since the man's face is obscured by his own hands the emotion itself is reflected in his pose. Overall **coloring** of both pieces mainly focuses on the subject rather than the background. This allows the audience's focus to be solely on the subject. Similarly I had also wanted to replicate the overall **coloring/line** work of *Sorrowing Old Man*. Since I wanted my piece to have a high **contrast** having line work to support this would be the best decision, while there would be engaging objects in my own **background** I wanted to place some emphasis on my own subject.



*Worn Out by Van Gogh, 1882*



*Sorrowing Old Man (At Eternity's Gate) by Van Gogh, 1890*



*Theatre Magazine Cover, USA, 1920s*

Additionally, I was also inspired by the famous Hollywood starlet Marilyn Monroe as well as Theatre Magazine, a magazine that emulates the 20s style I wanted to achieve. Theatre Magazine utilizes high **contrast** within many of its covers, this is something I wanted to replicate as well. In order to achieve that **contrast** I made sure to have a limited color pallet with stark dark's. While I was inspired by Monroe for her looks and iconic status, I was also influenced by her history. Monroe was seen as perfect to the media, framing her as a beautiful blonde and nothing else. While she was not responsible for how the media framed her, it is able to show a darker side to fame and by extension praise. There could always be something darker going on behind the scenes that influences someone, this is something I wanted my work to display.

## Exhibited Two-Dimensional: Illustration

## Planning, Process & Experimentation

In order to better frame how I wanted to arrange both subjects I first created a rough outline for both poses. After doing so I debated which pose to specifically use for the first illustration, later deciding to go for a 'classic' pose that would be able to reflect the perceived perfection. Similar to *Worn Out*, I wanted to replicate the pose while making sure all the attention was on the subject. To show how raw the subject is in the second illustration I planned on making her appearance more guarded, with a robe covering most of her body.

I wanted to create a refined title for my 'magazine' since the appeal of many of them (including Theatre Magazine) is the cover itself. I had chosen the name of 'starlet spotlight' since I had wanted to replicate an old school tabloid. I had **experimented** with different fonts and orientations, debating what would look best when put together with the actual drawing. Since I had wanted my illustration to have a similar feel similar to Theatre Magazine I wanted to go with a font that could easily catch the viewers attention. This meant that I needed a bolder font, and when I would begin the illustration process I chose the color gold as well.



*\*Experimented title fonts*



*Overbearing Light, 25 cm X 28 cm, 2023*



*A Fallen Star*







This process was somewhat difficult for me, as I initially had one product (a painted illustration) that I enjoyed but felt like it didn't mesh well with my inspirations. as a result I had to process, the initial and then the final.

For both Processes I created a charcoal transfer of the previous posing. This would allow me to then redefine the overall **line** work while fixing anything that may have been wrong with it. I did this in order to have a smoother base when I would begin to paint. Since I had wanted to emulate Theatre Magazine I created my own title to further the desired 'perfection'. This would further my messaging as well since many magazines show a polished version of someone without any imperfections.

After sketching I painted the background, keeping it simple so all focus would be on the subject. Similar to the Theatre Magazine I wanted my subject to be covered in a spotlight to further focus the attention on her instead of anything else. It was difficult for me to figure out what **color** would go well against the spotlight since I chose a bright yellow, however I felt that lavender would be a good color for the dress and gloves since the symbolism for the color is purity and grace. When people tend to put a certain image out to the public it is one that would make them look the best, this is something that is prevalent within my first illustration.

Similar to the first illustration I added the same title to the second illustration as well. To further show the difference between both illustrations I made the title look less uniformed. I had also replicated the **lining** from Van Gogh's Sorrowing Old Man, since I wanted more attention on the subject I outlined her in black while making the color of her robe one that would **contrast** with the background and chair. I made several things in the background bright and aggressive, but once it came to the subject I made her robe pale pink. This was meant to symbolize how raw she is meant to feel when she is away from the public eye. To further the messaging I also made the background somewhat disheveled to show the 'real' side. To parallel the first illustration I also made the once huge and bright circle encompassing the subject now a small light that is almost swallowed by the dark background.

While this initial finished product looked nice I felt as though it didn't succeed in both emulating my inspiration, while also failing to make the impact I wanted it to. This led me to create a **second experimental product** as a result. This product followed a similar initial process to the first product (having a charcoal transfer) however that is when the process starts to differ.

Instead of using bright **colors** I decided that these illustrations would be in grayscale with the only color coming from the red spotlight (emulating theatre magazine). I had also changed the overall **layout**



## Revised Color Palette

## Reflection

## “Overbearing Light”

Creating an illustration as a way to demonstrate opposing messaging is a concept I find very interesting. I had some difficulty when creating the posing as well as determining the **colors** of my piece as well. I was aware that I wanted high contrast but I was unsure about how I had wanted to achieve that. Similarly I was unsure with how to fill up the space on the illustration board as well, however once I looked more at Theatre Magazine, creating my own version of a 20s magazine full of Hollywood starlets was an easy way to fix that. I enjoy the amount of detail I was able to put into this piece as well, all the elements coming together to create opposing messaging with similar story ques. However if I were to make this piece again I would want to put even more detail into the (second) **background** to make it seem even more messy and disheveled.



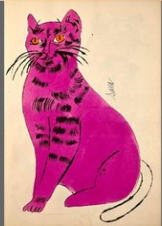
# Artist Inspiration: Andy Warhol

Andy Warhol is known as a pioneer of the pop art movement, specifically his use of **repetition** and **patterns** as well as bright neon's within his work. Two of his most iconic works, *Campbell's Soup Cans* and *Shot Marilyn's* demonstrate this widely known style the most. When looking at *Soup Cans* Warhol uses **repetition** of the singular subject (soup). This creates a unity within this piece, there being a symmetrical **balance** as well. I wanted to utilize this repetition as well as the fact that each subject is on its own individual canvas/area. This use of space would be able to show the different aspects of my own works, akin to Warhol.

Additionally there is a consistent **line** within the first piece, this makes the subjects even more unified. Each is clearly defined from the white background. While each subject is on its own panel separate from each other it is almost like they were copied and pasted mechanically. This in my opinion pushes the artificial aspect of goods and services and how insatiable one can be, instead of just one soup can in the piece there are multiple all looking the same. *Shot Marilyn's* uses a high amount of **contrast** with little to no shading. Using simple **colors** (four **colors** in total) Warhol is able to achieve the desired screen print. The **color**, while simplistic is very clean creating defining shapes within the piece. While there is no clearly defined **line** work (the image being a realistic shot of Marilyn Monroe) the color and the subject don't 100% line up, this creates **space** between the **color** and the image, almost creating a 3D effect. This is something i had also wanted to emulate because I think the purposeful messiness/imperfection of the piece would be able to show the more carnal nature of consumerism and societies need to buy. This is similar to my last piece of inspiration as well.



Untitled from Marilyn Monroe by Warhol, 1967



25 Cats Name[d] and One Blue Pussycat by Warhol, 1954



Campbell's Soup Cans by Warhol, 1962

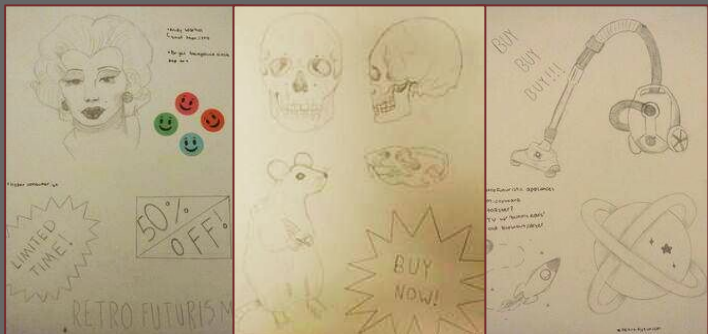
## Planning



When initially planning what I wanted my illustration to look like, I had wanted to replicate the use of **space** and shape used by both my initial inspirations. I wanted to see what this could hypothetically look like, so I created a color pallet and made a rough digital mock-up of what I could do for my final piece. When I had begun my process this was the initial idea I was sticking with, the plan being to have one big illustration board with four separate squares to hold my individual subjects. I wanted my work to contain several neon's due to Warhol's own use of the color as well. The overall messaging of my piece was meant to be a critique on consumerism and how much advertising has impacted society and the way the consumer views.

Focusing on the overall subjects I had first wanted to lean into the movement of retro-futurism, something that was prevalent during Warhol's time. This movement focused on the consumption of futuristic products intended to make life easier while showing a polished perfect (mechanical) future. This proposed future/aesthetic was still influenced by the suburban Americanized nature of the 1960's creating a now vintage perspective on what the future could have been. This influence of retro-futurism would allow me to show the sleek nature of advertisements and how it is still prevalent within today's society.

Since I wanted my piece to criticize the constant consumerism within society I decided to frame the human aspect of the piece as something animalistic. Similar to the phrase 'lab rat' I wanted to have a rat as one of the subjects to show how in our face advertising and the need to buy has become and how we as the consumer cannot really do anything about it. Similarly I also created products and infamous advertising statements like '50% off' with retro-futuristic influences to further emphasize what I wanted to achieve with my piece.



Exhibited  
Two-Dimensional:  
Illustration

## “Capital World”



Capital World, 38 cm X 38 cm,  
2023



## Process & Experimentation

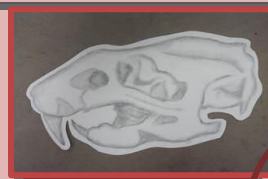
This piece's process was very **experimental** for me, each iteration of the work not exactly portraying what I had wanted it to. Initially I cut an illustration board into 38cm X 38 cm. This was to create a square shape that would better portray the pop art influences of Warhol. To be even closer to Warhol I had initially left the board blank and created smaller neon squares to be attached to the board, this closely follows the presentation of *Shot Marilyn*. This would have created a makeshift frame for my subjects, however I did not like the way this had looked and as a result I added starburst cutouts of varying colors similar to ones you would see on advertisements. These shapes were something I enjoyed because it acted as a motif of advertisement.

After I added the cutouts I revisited the original idea of having a 'frame' around the subjects. Cutting out another illustration board to add more depth I made smaller squares again and laid them out on the background to see how they would look. However this presentation covered most of the cutouts and did not appear as polished as I wanted to. I had also experimented with filling in some of the white space within the background, intending to create a more chaotic space. This also did not appear how I wanted it to so I scrapped that idea. *After this initial experimentation I decided that I wouldn't replicate Warhol's use of framing, instead having the background be the **repetition/pattern** and creating more rounder subjects as seen in 25 cats.*



*\*Different Background iterations*

Before creating the first subject I first sketched out a rough outline of the shape I wanted it to have. Similar to *25 Cats* I wanted this subject to be very round. To contrast with the background I decided to make each subject in gray-scale, only using charcoal as the main medium for each. I wanted the rat to look somewhat realistic so I made sure to blend out the darker areas to create a softer less defined outline. This was contrasted with the more simple **lines** seen in the face and tail, the rats tail being directly inspired by *25 cats*.



## Reflection

Similar to the first subject I had also created a rat skull with a somewhat realistic style. This would contrast with the rat, demonstrating the negative aspect of advertising. I had also created two other subjects, creating a total of four subjects. I wanted my piece to seem somewhat balanced, and as a result I had an even amount of subjects. The other two subjects were direct call outs of advertising. One being a TV and the other being a price tag. Specifically, the TV was the darkest subject of the illustration. This is due to the fact that I wanted it to be the most contrasted subject within the piece.

After completing each subject I finally attached them to the background. When considering how I wanted to place the subjects I knew I had wanted to have the rat and the skull parallel to each other. This was also reflected with the price tag and TV once I figured out the correct placement for each.

This piece and its process was very experimental for me, using charcoal as a main contrast for this piece was something enjoyable. Charcoal itself allowing me to create soft darks with less defined **line** work creating a purposeful mess, something that contrasts the somewhat manufactured appearance of pop art/Warhol. This illustration also allowed me to create multiple aspects of a piece and then later combine them all into one piece, something that I enjoy doing with my process. Using the bright pop tones of neon and then off-setting that with somewhat darker subjects is also something I enjoy doing as well. Overall I do think my critique on advertising could be stronger however with this experimental piece I am satisfied with the end product. If I were to remake this piece I would attempt to further emphasize the overall message, possibly creating a more chronological story within the illustration to further demonstrate the impacts of advertisements and consumption.

## Artist Inspiration: Van Gogh



Sparkling Mundanity, 46 cm X  
36 cm, 2023

Van Gogh is known for his impressionist style, light line work with almost childlike **colors**. This is prevalent within both pieces *Bedroom in Arles* these works were part of a series/revision of works. Like *Sorrowing Old Man* Van Gogh created similar works in order to dabble with said line work and color. This first piece, made in 1888 has a bright rounded **color** palette. Similarly the shapes are also more rounded, corners appear more softer and less defined. This piece is more simplistic with the way it is able to define its detailing, instead using little areas of **texture** with thick-to-thin **lines** that appear somewhat choppy.

I wanted to replicate the overall mundane and simplistic nature of this piece. I find the way art is able to spin a mundane scene very inspiring so replicating this was important.

In comparison to the older piece, this *Bedroom in Arles* (Version 3) is more like the style people associate with Van Gogh, while the first piece also achieves this Van Gogh style Version 3 is able to be more recognizable. This is done through a constant texture of line and how each aspect of the piece is defined with a thin dark outline. This piece has more definition and as a result it is much more darker as well. The once bright colors of the first piece are now more muddled and realistic.

Like both inspirations I wanted my piece to achieve a blend of both works. Using the darker **colors** from this piece with more obvious **line** work would help me. Additionally I wanted my piece to have a similar use of texture to create depth as well.

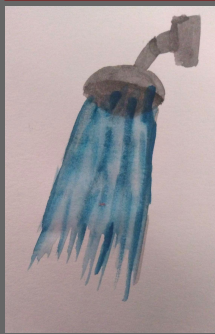


Bedroom in Arles by Van Gogh, 1888



Bedroom in Arles, Version 3 by Van Gogh, 1889

## Planning



To better understand what I wanted to create I first took a reference photo of one scene within my shower, I wanted to better understand the components within a scene (like the repetition from Van Gogh). After taking this reference photo I drew two of the components from memory to create a rough idea of what I wanted to emphasize within the actual piece. This planning phase overall was a way for me to better understand what I wanted from my chosen medium (watercolor) because I have not worked with them in depth.

As a result of this lack of experience I also experimented with how the watercolors themselves behave under certain circumstances. Whether that be with layering or an amount of water I wanted to evolve the way I used watercolor. Additionally I created a rough showerhead with water cascading down, this was because I knew I wanted to create movement within my piece, somewhat similar to the way Van Gogh is able to create overlapping textured in order to create depth within his own work. My planning also allowed me to create a rough idea for my overall color palette (like the practiced components I knew I wanted to create a brighter area with darker shading.





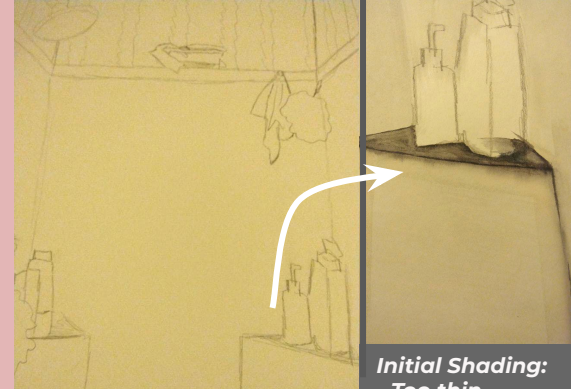
## Process & Experimentation

To better understand the scene I wanted to create I first took a photo of my own shower. Since I rarely worked in watercolors while also rarely creating scenes/backgrounds it was important for me to be accurate with what I was creating. Like my planning I knew I wanted to create a brighter **color** pallet, similar to Van Gogh's first iteration of *Bedroom in Arles*. Because of this I knew I was going to transfer the overall layout of my own shower, while creating a brighter scene.

Because of the difference in medium I was initially somewhat **experimental** with my process. My work was broken up into two versions (somewhat like Van Gogh). This was due to the fact that my first version/work in progress of my piece became very muddled and dark.

Within my first version I initially sketched out the reference photos onto an illustration board, tweaking some of the details that would further my juvenile perspective. After creating the sketch I added a light gray wash to the background to make shading certain areas easier. However when I began shading the first version it wasn't necessarily turning out the way I wanted it to. Additionally when working on the top half of this version the perspective did not appear to be the most accurate. However prior to deciding to create another version I attempted to work on the smaller details like the shower's loofah and washcloths. And while this version's **color** was like the reference photo they were too dark, unlike my desired messaging and my inspiration. Because of this as stated above I decided to ditch this **experimental** version and start over.

I started the process for the second version of my piece similar to the first. After sketching and adding a wash in the background I began to shade in certain areas, however this time I made sure to use a thicker brush to create a more dispersed look. Additionally I created a more pastel **color** pallet for this version as well. That way less things became muddled while still maintaining **contrast**. After adding all of the base **colors** and shading I wanted to emulate the **line** work/**line** shading in Van Gogh's works, this can be most seen in the **texture** of the loofahs and wall. Since I wanted my piece to appear as though the audience is seeing it from a child's perspective I also created sculptural components to emulate the **movement** of water. Using a variety of blue embellishments and beads creates a high amount of **texture** within the water, while maintaining something playful. Additionally I utilized oil pastel to create some childish doodles as well.



**Initial Shading:**  
- Too thin  
- Bleeding in the wrong areas



## Reflection

This piece was somewhat difficult for me to finish, I have not done much scenery

within several of my pieces and as a result having to be more geometric was harder for me. This was also made more difficult due to the difference in medium as well. Using watercolor allowed me to achieve the lighter **color** and **line** work I wanted to achieve, however it isn't the most forgiving of mediums (in comparison to acrylic). My overall **technique** was able to evolve as a result of this piece as well. Because of this I enjoyed creating this work, additionally since I was able to incorporate different aspects of my craft into this piece as well (sculptural) I was able to create something entirely different than my previous works.



**\*First Version**



## Artist Inspiration: Tina Yu & Salvador Dali

## "Freshly Cut"

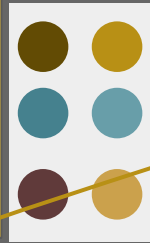
Tina Yu is a New York based artist who focuses on sculpting. She creates ornate designs and transforms them into epoxy clay sculptures. While she mainly focuses on creating humanoid structures, these two inspirations use fruit as their main subject. (Both of these inspirations come from a point of aesthetic inspiration)

A Taste of Summer is meant to immortalize summer and the moments captured within. I wanted to replicate the overall look of this piece. Seeing Yu's process and the way she maintained a "normal" outside while having a glamorized/intricate inside. This gave me the idea for the exterior of my sculpture (having a shiny outside) with a "darker" inside. Yu's Big Sparkly Blueberry has also inspired me in this sense as well. Big Sparkly Blueberry has a somewhat similar subject to the previous inspiration, however it has a darker organic twist (within the eye on top). Both sculptures as well as Yui's overall style utilizes sparkling detailing like gemstones or glossy glazes in order to create a more appealing appearance overall. This is something that I also wanted to incorporate in my own piece, similar to the juices of a ripe fruit (making my sculpture appear more desirable while still maintaining a dark inside).

When working on the actual process of my piece I wanted to emulate Yu's overall process as well. This is because Yu works with a similar medium (clay) and replicating her technique would allow me to better achieve my message.



Freshly Cut, 30.5 cm X 30.5 cm, 2023



The Face of War by Dalí, 1940

The Face of War by Salvador Dali depicts a literal and figurative face of war. It's expression is stuck in a permanent look of sorrow and pain. Dali utilized this piece to express the horrors of war that he was able to view during 1940 (more specifically the end of the Spanish Civil war). Dali himself had felt a mass amount of guilt during this time period as well. I wanted to capture this look of pain in my piece as well. While the contexts are obviously very different, the overwhelming feeling of pain is something that most can relate to. I had also wanted to capture the uncanny feeling of the works expression as well, how the emotion seemingly repeats forever.



## Planning & Experimentation

Once I decided on a medium and the subject I started thinking about how I would go about making my sculpture as well as how it would look. I knew I wanted to see the inside of the fruit, since the outside is rather plain (tending to be one color) so I had decided to have my sculpture be two halves. One half would represent the "normal" side, looking like a normal pomegranate.

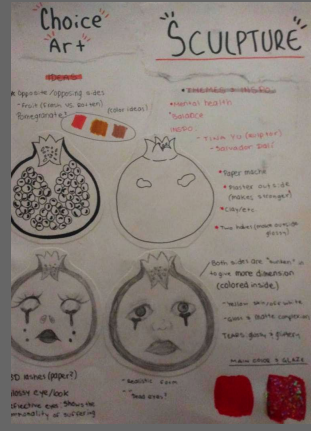
While the other half would be more abstract, having a face instead of seeds. I had wanted the whole sculpture to come together as one whole circular shape (the fruit) to represent one's mental health as a whole. I wanted the sculpture itself to be very lightweight, so I decided to use a mix of clay, paper mache, plaster, and aluminum foil.



Big Sparkly Blueberry by Yu, 2021



A Taste of Summer by Yu, 2020



## Exhibited Three Dimensional: Modeled/Constructed Sculpture

### Planning Cont.

#### \*Colors Emphasized



The plaster would allow my overall structure to be strong while not being too difficult to work on. This is similar to Yu, who uses epoxy clay, a material that allows her works to be both lightweight and strong. After figuring out how to do the sculpture itself I **experimented** with different faces, since the other half of the sculpture would just be a normal looking pomegranate. I was unsure about how I wanted the face to look, just knowing that I had wanted it to look somewhat uncanny and unsettling while portraying a look of pain. After looking more into the inspiration of Dali, I was able to finally settle on an expression I thought would best express the emotion I had wanted.

I made sure to create a larger more detailed final expression, since this is the one I wanted to translate for my sculpture. After doing so I created a **color** pallet I thought would look appealing overall. I worked on what colors would pair well together, thinking about what colors I would use as shading or bases. This was good practice as well since I figured shading would be a key aspect of my sculpture since I didn't want to use any harsh **lines**. After this **experimentation** I was able to begin the physical process.

### Process & Experimentation

To begin my process I first decided to create a paper mache base to build up on with a mix of plaster and clay. I did this by blowing up a balloon to my desired size (about the size to fit in both my palms) and then covering it in two layers of newspaper. I made sure not to fully cover the part with the balloon knot, as this would be the pomegranate stem later on (I would also need it to pop the balloon).

After letting the layers dry for a day I popped the balloon and began cutting the base vertically. After doing so I used two bowls to maintain the shells shape, taping them down as I began to add my plaster. I did this in order to make the overall structure stronger for my end product. Making sure both shells were efficiently covered, I let it dry for approximately two days and once dry I filled up both halves with aluminum foil. After filling it I added cardboard inside of the shells to cover the insides.

\*Step by Step process for  
overall detailing of both  
sculptures



\*Finished  
halves of both  
sculptures

Once I finished all of this I began painting the shells a bright red. I did two layers of this and sculpted the stem for the pomegranate out of air dry clay. I attached it to the shells and made sure to paint both sides red. I also added a glitter varnish to the outside as well. For the first half of my sculpture, I filled the inside with a light yellow clay waiting for it to be almost dry. I took a mix of red colored wooden beads and red clay (which I molded into spheres) and began gluing them on the yellow clay. I did this to make it look like the seeds of a pomegranate, later adding white highlights and a glossy varnish. Working on the second half of my sculpture was somewhat difficult due to my lack of supplies. I first added a base layer of clay to the bottom of the shell, later painting it a similar light yellow color to the other half. I then sculpted the face with more clay, making sure to focus on the overall texture. I added wrinkles as well as an expression similar to my inspiration (*Face of War*).

I had **experimented** with different ways to sculpt a nose for the face, something that was somewhat difficult for me since I have never sculpted one before. While my inspiration's expression does have a nose, after making and arranging one for my own piece I did not feel satisfied with how it looked. Ultimately I decided to opt out of a nose, feeling that it would only distract from my piece as well as make it look similar to a deformed fruit.

Before beginning the painting, I made sure to fill in the base cracks with more clay. After letting the clay dry I made sure to paint in the face details, sticking to a color palette of browns, reds, and yellows. This color pallet was important since I wanted to emulate the sickly nature that is found in the expression from *The Face of War*. I also made sure to make the eyes and mouth look similar to a cluster of pomegranate seeds. I had also added some highlights to the eyes and mouth as well. After painting I added beads to emulate tears as well as a glossy varnish.



## Exhibited Three Dimensional: Modeled/Constructed Sculpture



Pomegranates and Other Fruit in a Landscape by Brueghel, ~1650-1674



Bad grapes by Ryan, 2020

Abraham Brueghel is known for his lavish oil paintings of still life/fruit (also known as Italian still life). His works often have platters of fruit that overlap, and while they are meant to appear appetizing this piece in particular does not. This can be accounted for by the dark colors he utilizes as well as the overall composition. The fruit/subjects themselves appear to be fresh, however the pomegranates seem to be harshly strewn around while being crushed. This and the overall dark and muddy appearance lends itself to the paintings unappetizing appearance. This use of **color** was something I had wanted to utilize in my own work.

When thinking about my inspirations I knew I had wanted to create a 3D piece. Initially I had thought about creating the sculpture entirely out of clay, while maintaining the realistic appearance of a cake. With this initial idea I wanted to link it to gluttony and how an over-consumption or an over desire of something can pervert it into something gross or unappealing.

## Artist Inspiration: Kathleen Ryan, Abraham Brueghel

Kathleen Ryan is known for her large scale sculptures of fruit. She utilizes fruit as her main motif while showing them in phases of rot/mold. Her main medium is a collage of various gemstones/crystals like agate, amethyst, etc. The thing that is most unique within Ryan's sculptures is the different cuts of stone and while it doesn't affect the overall appearance, once the audience looks closer they are able to closely see the different detailing. This is something I wanted to replicate, however I had wanted to utilize a different method (utilizing different components instead of different facets of the same material).

Bad Grapes by Ryan is similar to her other works, however it does not have any obvious signs of rot, apart from the overall **shape**. This is something I had also wanted to emulate since I had wanted there to be an open/obvious section within my own sculpture to reveal the 'bad' aspect of the sculpture. Unlike Ryan I knew I wanted my piece to be bright and almost cartoonish, however I wanted to emulate her overall composition and how she is able to seamlessly blend aspects of her sculpture within each other.

## Planning



After deciding to go the pinata route with my sculpture I began to plan out how I would create the overall structure. I knew I had wanted to create a 'cake' with three tiers that contained a large opening. Playing off of the pinata theme I had thought that this opening could look similar to one that had been broken open.

Similarly, when thinking about the overall **space** I had begun to think about the overall dimensions of my sculpture as well. Once the measurements were figured out I was able to move onto the components within the structure. These components ranged from bugs to non edible garbage, to create a realistic result I had also begun thinking about how I can both sculpt these aspects and reuse certain items and integrate them.

When planning for my sculpture I had placed emphasis on the overall structure of the sculpture since I knew it would be very circular, something that I have struggled with in terms of sculpting before.



Pleasures Known by Ryan, 2019



Sweet Surprise, 30 cm X 46 cm, 2023



## Process & Experimentation

To begin my process I first created the circular bases for each cake tier, this would make it easier later on since once each tier was done I would be able to just attach each piece. I created two of each base and cut a triangular shape out of the largest one. I knew I wanted an open **space** within my sculpture to fill with different things because I had wanted to emulate the way rot is shown within Ryan's sculptures.

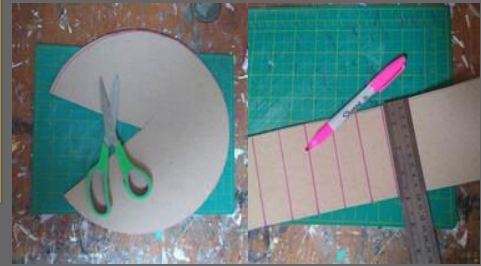
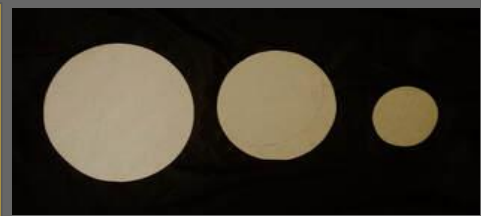
After creating the bases I cut and score strips of cardboard and began to attach them to each base. This created three individual pieces that I would later attach. Before beginning to attach the tissue paper (that I would use for the pinata texture), I **experimented** somewhat in how to achieve that overall texture. I also experimented with what the bases would look like when I put the tissue paper on them. When I first began to do so I did not make the cardboard background lighter, however I did not light how it dulled the **color** so I would later add white tissue paper before hand. Once I was able to figure that texture I went from smallest to largest and began to make a rainbow **color** gradient. This was to push the overall falseness of the sculpture more. I had also made sure to paste tissue paper on the tops of each tier to ensure a seamless transition between each tier.

After finishing the overall texture I began to attach each tier, the third and second tier had spaces within them for later in the process. Since the pieces were lightweight I simply attached them with hot glue, as it was the easiest way to do so.



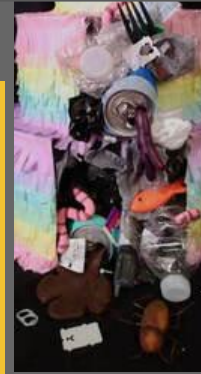
Since I had wanted similar components to Kathleen Ryan, with her transition from edible looking fruit to the rotten exterior. I had experimented with different components like soda cans, milk cartons and creating resin spills. Many of these aspects did not work, whether that be because of my technique or my dislike for the end product. For example I knew I had wanted my piece to have movement, similar to soda spilling out of a can so I had initially used resin to create a clear base. However this base was too thin to utilize, so I had thought of using hot glue which also did not work. I had finally decided on utilizing clay instead, as it would be light enough to be easily molded. I had also painted some recycled soda cans to make them look more unique in the overall composition.

## "Sweet Surprise"



I had also wanted to create unattractive bugs/things that represent dirtiness. This is because I had wanted the filling of my sculpture to look like garbage. I had created things like worms, cockroaches, and flies out of a lightweight clay. When experimenting I wanted to be mindful of the weight of my sculpture overall. This was because I didn't want my sculpture to be too heavy on one side and I still wanted it to have the air of a pinata.

Once I had painted everything I began to assemble the inside of my sculpture. Using extra things like old shopping bags and bread/soda tabs I used them to fill in the extra space that I was unable to fill in with my components. This arrangement itself was also experimental since I had rearranged it many times attempting to make it look effortless, similar to Brueghel's still life. Once I was able to achieve that I added some final touches around and in the sculpture.



\*Continued rough planning sketch



## Exhibited Three Dimensional: Modeled Sculpture

*The Creation of Adam* is one of the more iconic Renaissance paintings, being parodied even in the modern art scene now. The painting itself has heavy religious undertones, the scene itself showing god giving life to Adam. In the work Adam is a subject grounded on earth while god is up in the sky with a congregation of angels. The most iconic part of the piece is both Adam's and god's hands almost touching, both reaching towards each other but never connecting.



*The Creation of Adam by Michelangelo, 1508-1512*

The lack of touch coming from Adam and god in some way shows the importance of it. Similarly the little specs of flowing **color** within the natural background and billowing red and green scarves shows an ethereal perspective of the piece as well.

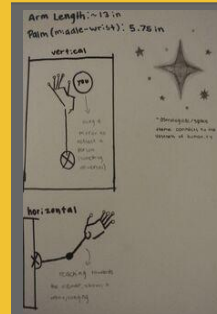
After doing this I also took a photo of my own hand in order to see a more grounded/easy to measure proportion.

I then drew what the hand looked like as well as what a hand cupping a face looks like. While touch can be romantic or platonic I wanted the touch to have no perceived emotion, instead being a fixed point/concept. I also briefly drew up some sketches of the overall armature of the sculpture for later, that way I would know how to go about certain parts of construction.

This rough planning would later allow me to map out what I wanted to do for the actual sculpture. Since I had also wanted my piece to be more 'ethereal' like *The Creation of Adam* I also decided I wanted to create a more spacial background. Doing so would allow my piece to appear more universal/graphic, instead of simply having a plain background with no detailing.

## Artist Inspiration: Michelangelo & Auguste Rodin

*The Kiss* by Rodin is a classical marble statue showing lovers in a romantic embrace. There are two subjects within this sculpture, their base being made up of the same textured initial marble from the final sculpt. Both of the figures are naked, furthering this romantic barren feeling. Depending on where the audience looks the couples posing obstructs the act of their love (the kiss). This creates a deeper connection within the piece while showing how tightly wound and tightly in love the couple is. The act of naming the sculpture and the act of what the couple is doing instead of who they are furthers the emphasis on their touch, this is something I found important within my own sculpture are well. I wanted my sculpture to replicate the smooth/human **texture** as well because I wanted my piece to be seen as a universal source of my concept, touch. Having a smooth base for my sculpture would emphasize this because having a more rounder subject would make my sculpture appear more welcoming.

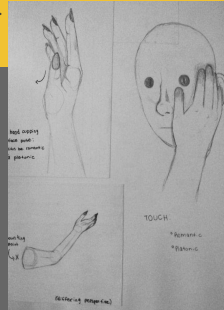
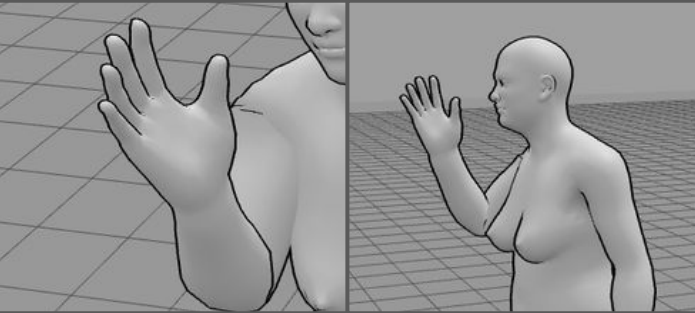


*The Kiss by Rodin, 1882*



*Need to Feel, 46 cm X 35cm, 2023*

## Planning



Due to the desired message of my sculpture I wanted to create a universal pose to show the comfort of touch. Initially I planned on doing so with a hug/embrace similar to *The Kiss* however since I wanted the touch to appear more platonic I decided on replicating a hand cupping someone's face. This pose is normally done when someone is in need of comfort, I wanted my sculpture to be seen as a source of that comfort. In order to get a better understanding of this I first utilized a 3-D model to clearly define each perspective of the hand/arm. This would be important later on since I would need to map out my sculptures structure.



## Process & Experimentation



Since I had wanted my sculpture to look somewhat eclectic while still retaining the sleek appearance akin to *The Kiss* I decided to create different detail filled components to the sculpture. I first created a set of nails that have a somewhat astrological tone while retaining pops of color similar to the waves of color seen in *The Creation of Adam*. These nails would also later act as a way to determine size for the overall hand of the sculpture.

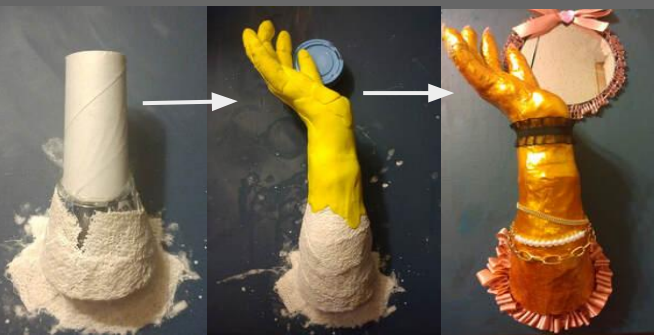
When creating the base I first cut a plastic cup similar to the circumference of my elbow/forearm. This would allow the cup to be at a slant, acting like the overall structure was coming out of the illustration board. After attaching the cup I added two paper tubes to act as the rest of the arm. I wanted to ensure that my sculpture could be as lightweight as possible, unlike *The Kiss* with its overall heavy marble exterior. In order to make sure this initial base would be secure I also added plaster strips around the bottom to reinforce its attachment to the illustration board.



\*Experimented casting techniques



\*Close up on sculpture detailing



When considering how I would create the actual hand for the sculpture I had some **experimental** ideas that I was unsure how to approach. I first attempted to create a plaster cast of my hand utilizing the plaster strips I used for the base. It was easy for me to form the strips around my hand, however once the cast dried and I began to remove it the cast began to fall apart. This meant that once the cast was fully removed from my hand it was not able to fully support its own structure. In order to attempt to combat this I attempted to create another cast but this time out of paper-mache. My thought process during this **experimentation** was that since paper-mache is lighter it would have been easier to remove it from my hand and rebuild it. However similar to the plaster once dry the cast would immediately fall apart. While this line of experiment failed it allowed me to physically see my thought process with the sculpture and later come to a better solution.

## Reflection

Sculpting as a medium is something I enjoy doing heavily. Being able to take classical inspirations and interpret certain aspects of their works into a three dimensional space is something that motivates me heavily. I think I was able to properly emphasize the universal aspect of my sculpture, utilizing a mirror as a way to directly place the audience in the direction of a source of touch. While this piece's **experimentation** did not work out, I think it was able to build my skills when it comes to sculpting. I learned more about how plaster can function in certain environments as well as how to create a well structured armature for certain aspects within a piece.

“Need to Feel”

After my experimentation I instead created a wire armature of a hand, emulating the pose of a person cupping someone's face. This armature allowed me to pose the hand prior to wrapping lightweight clay around the whole structure. Like Rodin I wanted my sculpture to have a smooth base, so in order to achieve this I watered down some foam clay and then used it to smooth out any imperfections within the hand as well as the texture from the plaster. Once the clay had dried I painted the entire structure gold in order to emphasize the precious nature of touch within my piece. Similar to *The Creation of Adam* I had also added extra components of color by utilizing ruffles of ribbon. This created a more refined and delicate look for my piece while bringing in more color as well. Adding similar golden detailing across the forearm was also important since I wanted my sculpture to appear lavish and eclectic. Finally in order to make the background look less plain I added stars for an astrological theme. A key aspect of my sculpture was to transport the viewer into the piece, I also did this directly by placing a mirror in eyesight of the viewer.



Foolish Emotions, 61 cm X 61cm, 2023

## Artist Inspiration: Frida Kahlo, Emilie Nolde

Nolde utilizes multiple subjects as a form of demonstrating his own spectrum of emotions, this can be seen as literal with the multiple expressions on the masks themselves. I wanted to emulate his usage of background, or lack of background to center the focus on my own subjects. Nolde utilizes a pallet of 'simplified' **color** as a way for the audience to closely relate to the emotions he is resenting (ex. red for anger and yellow for happiness) Similarly in my own piece I would also sample his **color** pallet as I think it would be able to demonstrate a level of emphasis for each emotion, having a plain background with simple **colors** allows this. Nolde's own subjects appear to blend into one another, furthering his own messaging of how emotions are something chaotic in human nature. Conversely I want each piece in my triptych to stand out from one another.



Masks Still Life III by Nolde, 1911



The Wounded Deer by Kahlo, 1946



Kahlo's *The Wounded Deer* appears very warm with a heavy influence of surrealism. The piece depicts herself being pierced with multiple arrows, demonstrating her own pain and how she felt 'hunted' by painful moments in her life. Similar to Nolde Kahlo utilizes this piece as a way to highlight a spectrum of emotion, in her case a mixture of pain, grief, and sadness. Kahlo furthers this messaging by having her subject look directly at the audience themselves. This helps the audience to better understand the desired emotion. Similarly I wanted to emulate this composition for each of the emotion I wished the Convery, as I thought it would achieve a similar outcome.

### Planning

Since I have viewed both of my inspirations extensively it wasn't difficult for me to begin establishing what I had wanted from my piece. I knew I had wanted to create multiple subjects to display different emotions, however the amount of emotions/which ones I focused on was something I had debated on.

Initially I had wanted to make four emotions: sad, happy, anger, and disgust. However when thinking about the simplicity of emotions, as well as what baseline descriptors most people think of I had decided to only go with the prior three. I had also utilized paint samples as a way for me to better create a **monochromatic** pallet for each piece.

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\*Rough Sketches of Subjects

Exhibited Two-Dimensional: Acrylic Painting





## Process

After I sampled a similar green **color** from Nolde's piece I transferred my process sketches onto each canvas, each emotion followed a similar process as well. When making the base for each subject I made sure to utilize their overall form to further the desired emotion. Both happiness and sadness have smoother more circular shapes, whereas anger has a more pointed attire. When I thought about how I had wanted to present these works I had also considered the order of the emotions, I had decided to present happiness in the middle of the tryptic. This is because out of the core three emotions happiness is seen as the most positive/acceptable emotion.

Once I had the overall **shape** for each subject I began painting the beginning colors. Since I had wanted the clowns to look foolish/childlike keeping a monochromatic pallet through each emotion was a priority. Similar to how Nolde uses distinct **colors** for each mask within his piece, each of my clowns have their own assigned **color** with little to no overlap.

I had wanted to emphasize the simplicity within each subject, because of that each clown can be observed as having four core **colors**. Each of these colors was a variant of red, blue, and yellow. Once I got these base colors I had moved onto the overall detailing. Since I had wanted to somewhat emulate Kahlo's style I made the clowns feature realistic, while also not pushing into the surrealism that Kahlo is known for. Unlike both Kahlo and Nolde my piece utilizes line heavily throughout the detailing.



## Reflection

I enjoyed this overall process because it was much less restrictive than my other pieces. While I had to connect each painting of the tryptic to my inspirations, it was easier to do because of both styles easily meshing within my own style. Being able to be more expressive with my work is something I will always enjoy. I had also enjoyed being able to **experiment** with monochromatic **tones** as well as emotion. I feel like the movement within my paintings also contributes to how much I enjoy it, the audience's attention going from left to right. If I were to do these paintings again I may try to use more realism, similar to Kahlo herself as well as make a more muddled background (instead of the singular color background) in order to show my inspiration somewhat more apparent.



After doing the **base** colors I began working on the detailing of the collar, as well as the subjects facial features. It was somewhat difficult for me to approach the expression for anger due to my prior process sketches, however once I established a baseline it was easier for me.

Once the subjects were completed I had also added embellishments (glitter and gemstones) to make the characters seem more playful as well. To make each subject cohesive I also utilized line around each of them.

## "Foolish Emotions"



## Artist Inspiration: Rene Magritte, Dominic Chambers

*The Lovers II* by Magritte depicts two subjects, presumably a couple embracing what would be a loving kiss. However within this **composition** is Magritte's signature surrealist twist. The audience does not know what the couple looks like, instead both subjects are obstructed with bags over their heads. However in spite of these bags the subjects are still looking towards each other embracing. The subjects appearance creates an off putting feeling within the piece, the muddled colors additionally aiding in this.

The use of a secondary object (the bags over the couples heads) creates an unsettling feeling for the viewer, both subjects seem to be almost melting into each other due to their position. I wanted to create a similar claustrophobic feeling that is present within this piece. I believe this was achieved via the overall **composition** of the subjects as well as the contrasting/plain background. The viewers attention is based solely on the subjects and their actions.

*After Albers (Max)* by Dominic Chambers presents a single subject lounging in a relaxed pose. There are three squares of color within the piece, each being a varying **shade/hue** of yellow-orange. The second square within the piece is the one with the most contrast, this is due to the yellow-green hue that heavily divides the majority warm **color**. The use of a geometric **shape** as the base also creates an equally framed piece. I wanted to utilize Chambers use of **color** and how he is able to create contrast with colors of similar hues. While blue and red as a pair already contrast each other, I wanted to make sure that they would look somewhat uniformed.

To get a rough idea of what I wanted from my piece I also made some sketches of the overall **composition**. I also dabbled with the overall position of the hands as well. Since I wanted my piece to have a more overbearing nature, focusing on the hands was a larger point of importance. This part of my planning was somewhat difficult for me, due to the fact that I had wanted a more realistic style while normally doing more exaggerated realism.

*Vibrant Suffocation*, 38 cm X 38 cm,  
2023



*The Lovers II* by Magritte, 1928



*After Albers (Max)* by  
Chambers, 2020



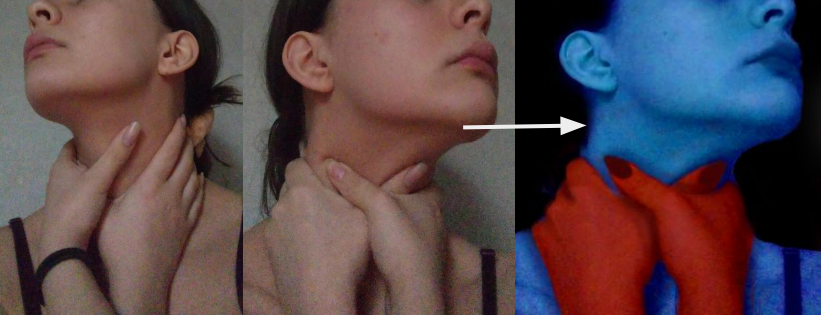
\*Color  
experimentation &  
Layering reactions

Exhibited  
Two-Dimensional:  
Acrylic Painting

## Planning & Experimentation

To better understand how I wanted to approach the varying **colors** of blue and red I first experimented with water based and alcohol markers, as well as colored pencil. While this wouldn't blend/layer the same way acrylic (my chosen medium) would this experiment still allowed me to choose what shades of red and blue I wanted to use for the final piece. Likewise I would be able to see how each color would intersect. My initial idea for this piece was for it to be even more reminiscent of 3D glasses. When thinking of the traditionally **colors** used for it, before the viewer puts on the glasses the colors intersect with each other creating varying shades within the image. This initial idea was also influenced by Chambers and how even when his colors merge, they almost create new shades.

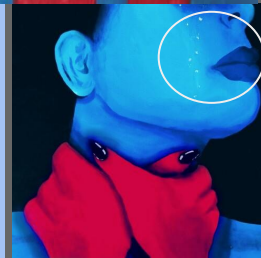




Since I wanted this piece to be more realistic, like both Magritte and Chambers I first took some reference photos in my desired pose. I decided that the poses themselves would cut off from my nose down, also only showing my hands. This would be an effective way of showing a more claustrophobic atmosphere. **Experimenting** with the direction of where I would look and the direction of the hands would allow me to convey different things with my piece. It would also help me determine how close or how far I want my subject to appear within the piece (like the first image very close up; in front of the audience).

## Process & Experimentation

With the reference outlined I added the first base of **color** with blue and red. I made sure the red had some blue tones in order for them to feel more cohesive. With this base for the blue I added some lighter **values** within the face (cheek area) and some shading surrounding the neck and hands. This would add more definition in my piece while also creating a more grounded style. Once I finished the detailing within the body and face I moved onto the hands, following a similar process as well. I also made sure to make the shading around the hands darker than the rest of the body but not darker than the background. Like *The Lovers* I also made my background more plain since it was not the main focus of the piece.



## Reflection

After deciding on the best reference image I put the image into Photoshop and began editing the image to see how it would look/get a rough estimate about how to begin coloring the piece. I did this by changing the hue and tint of my body, emphasizing the blue. And then doing the same with the hands. Since I wanted the hands to appear more pointed I also edited on nails to give the hands a sharper emotion.

Once I was satisfied with the edit I projected it onto the illustration board. I made sure to pay extra attention on the hands since those would be the main point of **contrast**. Within my projection I also added areas where there would be more definition (things like lighter areas of the skin or shading around the hands). This is because within Chambers works their are high light values as well as dark values (all within the same color blocking).



Once finishing the overall detailing for the subject I also added a glossy varnish around certain areas. Since the whole piece has a matte finish having glossy detailing would allow for more interaction with the piece. I also added an exaggerated highlight to the nails and a glitter detailing to the face. While this is unlike both Magritte and Chambers I wanted to emulate their uses of fabric to create detailing. I did this by adding more detailing to my somewhat bare piece.



This piece was different in comparison to my traditional semi-realistic style. While this piece contains bright **color** combinations the overall subject and shading are grounded in realism. Since this is one of the few pieces of mine in realism I was determined to ensure its authenticity. I enjoyed being able to explore how **colors** in different mediums interact and how both red and blue can **contrast** (as well as how certain hues of the colors can interact). If I were to remake this piece I would make sure to add more definition within the hands because in comparison to the rest of the subject they are somewhat flat. I initially thought about making the hands a more orange-red, however I think the final piece looks more cohesive.

*\*For both the red and the blue I first created a pallet with varying shades, this would make it easier for me to lay out the colors for the skin and create a better reference point for me as well.*

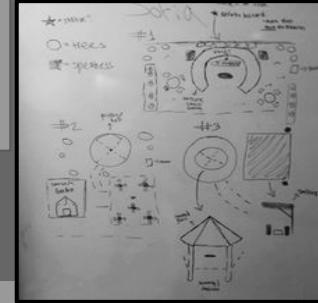
# Inspiration: Roberto Burle Marx & ESP Business Furnishings

Roberto Burle Marx was a famous Brazilian landscape architect. His most famous type of works included his garden designs. A common theme throughout these outdoor designs is contrast with abstract lining and shapes. When I look at these designs I feel like the environment is constantly changing while looking "alive". I wanted to emulate this style of design in order to add a sense of visual engagement for students. This is able to contribute to the hypothetical "personality" of my design, something I wanted to be the main focus. Similarly I used digital school furniture proposals from ESP Business furnishings to conceptualize my space. This specific design is very spacious with plenty of natural lighting as well.

Banco Safra headquarters, São Paulo by Marx, 1983



School Furniture, ESP Business Furnishings



*\*Initial Design posters AFTER MIAD critique*

## Planning

Initially, when planning I created a rough design of how I imagined my classroom to look. I created very simple shapes and structures, this helped me better understand the layout and figure out what worked and what didn't. After doing so, I went more in depth during a later class brainstorm. This allowed me to see all of my ideas on a wider scale. Seeing them like this made me want to revise my approach, while ultimately choosing my first design (a lecture hall plus garden/park). This design contains one main large area that branches off into two seating areas. This design was able to display my inspiration while having the optimal amount of seating/shelter I thought would be appropriate.

## MIAD Industrial Design

**MIAD Critique:** During my critique at MIAD I presented my concept posters while attempting to focus on the "why" of my design and the main classroom. My group said that they had enjoyed my use of "branding" within my concept posters, as well as my overall use of layout when demonstrating how my design would look at Reagan. One thing that I will make sure to add to a future revised design and model is seating. People wished to see how all the seating would look within the main classroom so I will make sure to place emphasis on this aspect. I will also add a more distinct layout **with** measurements to display how the square footage of my overall concept, since this is what I had mostly focused on during my concept. Overall this experience has piqued my interest in industrial design, and being able to be a part of this opportunity for Reagan is very exciting. I have improved my skills in design as well as presenting concepts.

**MIAD Presentation:** Presenting my final concept at MIAD was something that had made me somewhat nervous. While we had done this process before this piece was now the refined version of our work. I made sure to state what the problem was (overall space and lighting) as well as how it impacts students. After presenting, a critique I received was to better refine my final digital concept, as it was somewhat difficult to understand without me explaining. This makes sense since I had only focused on the 'main' classroom rather than the overall layout as a whole. If I were to revise this design I would make sure to demonstrate how it would look in the allotted spot at Reagan as well as better structure my concept. I am proud with how my final concept posters came out as well as my overall presentation as well, this part of the process made me realize the importance of emphasis when it comes to a design.

**Problem**

Many current outdoor class designs utilize a wooden or earthy aesthetic, this leaves these aesthetics to feel more like a park. However these designs have a sense of nostalgia to them because of these attributes.

**Existing Solutions**

Many current outdoor class designs utilize a wooden or earthy aesthetic, this leaves these aesthetics to feel more like a park. However these designs have a sense of nostalgia to them because of these attributes.

**PROS:** both solutions have one main focus point with ample natural lighting, there is varied seating along with plenty of space

**CONS:** wood is a key material in both the seating and surrounding, this can be a sensory issue for students, while there is varied seating it is very stiff

**MIAD**

Reagan High School Outdoor Classroom

A collaborative project between Reagan High School and the Milwaukee Institute of Art and Design

**Objective**

Overall design was to incorporate classroom placement as well as how much space would be realistic in terms of seating. I had also wanted to know if the overhead level would look like "tabletop" from Marx, the complete overhead view of design would have one main area and from top branching off smaller areas.

**Tip** Front Right

My final concept consists of one main classroom that can be used as a study. It consists of a triangular shelter that would layer on top of the seating. The seating itself resembles a park bench. However these seats would have banking for those with a protractor. Since there are no assigned seats students would be able to sit however much they want while enjoying the outside.

**Documentation**

Final Concept

**Inspiration**

Inspiration came from abstract architecture as well as modern classrooms. I had taken my inspiration from the way I had used the shelter to figure out the overall look of the seating. I also used natural light to add a sense of contrast with some aspects.

MIAD Digital Concept Posters, 48 cm X 74 cm, 2023





**LILY PAD | WEST**  
a fine art gallery

When: December 6, 2022



**Sunset, Smith Lake by Gerhartz, 2021**

When I had visited the Lily Pad West art gallery downtown they were displaying a temporary exhibition from Steve Gerhartz called 'Sunlight of the Seasons'. Gerhartz is a Wisconsin based artist, many of his works originating from environments in Wisconsin. All of the pieces included in this exhibition contained a different season, some a cool winter to a warm summer or spring. I found his works to be very interesting with the way he utilized texture in each work. While landscapes are something I typically don't find myself invested in Gerhartz was able to do so. I had also felt a somewhat nostalgic/familiar emotion when looking at places that seemed familiar to my life in Wisconsin.

**STEVE GERHARTZ**

*Sunlight of the Seasons*

12.02.22 - 01.15.23



**Evening at the Lake by Gerhartz, 2016**



**20 Below by Gerhartz, 2014**

## Gallery Visits

During a trip to Chicago I had visited MCA (Museum of Contemporary Art). This gallery/museum is dedicated to displaying art from the past, while also containing more modern/abstract exhibits. The exhibits that I did see were limited, however I enjoyed the use of space throughout them. While it wasn't a fully fledged exhibit there was also several displays of decorative skateboards inspired by artists/their movements like Andy Warhol and Keith Haring.



**MCA  
CHIC  
AGO**

When: August 20, 2023

When: October 18, 2022

## Workshops

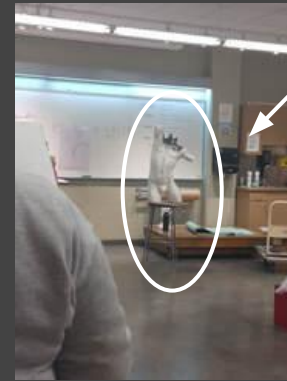
Past Students Works/Studies

When visiting UW Stevens Point I participated in a figure drawing class. In this class we learned about traditional measurement and angel checking techniques. This was somewhat challenging for me to understand but overtime I was able to get the hang of it. Before starting, we first got a brief tour of the college students figure drawings. Some of these pieces broke down posing into jagged lines and shadows, while others created a full subject.



After gathering the objects I wanted to use for my first photo we entered the darkroom. I have never been in a darkroom (or developed a photo) before, so being able to was an exciting concept to me. Our supervisor then explained the developing **process** to us. First we placed a piece of photo paper onto a box (face up) and then arranged how we wanted our objects to look. Then we exposed the paper to light for around 30 seconds. After exposing the paper to light I removed my objects and placed my paper in the developer.

During my visit to Concordia University of Wisconsin I was assigned a workshop to do with a group of fellow students. This particular workshop was developing our own photos utilizing the **photogram technique**. Our supervisor allowed us to choose from a selection of different objects ranging from plants, feathers, to paperclips and marbles.



One of the figures we were tasked with drawing was the body of a male figure. During all of this the professor teaching the class placed an emphasis on perspective. He told us how to use angel checking to check the difference in perspective for certain aspects of the subject. This experience overall was something that I had never experienced before, and I feel like I had learned a new skill as a result. At times I was confused with what exactly I should have done, and while I am not the best at traditional measuring I do think I am now able to build this skill up.

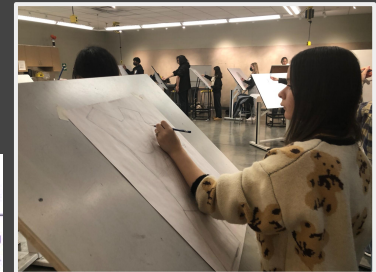


After completing the **development process** I placed the photos in a wash and then the supervisor put them on a drying rack. I was able to make two photos during this workshop, both turning out how I wanted them to (minus the grey cast). This was an exciting new experience for me, and piqued my interest in photography. I wish there was more time devoted to the workshop, however being able to do this was very enjoyable for me. I had an overall pleasant experience during my time at Concordia, and participating in their workshop made me interested into looking into other college programs.

When: December 9, 2022



University of Wisconsin  
Stevens Point



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