Developing Skills: Observational Figure Drawing

At UWM I took a 2-D drawing class which helped me grow my still life and nude drawing skills.The class primarily focused on using charcoal to create the pieces, which was hard for me as charcoal is not a medium I usually engage with. However, it made for a suitable tool for the realistic drawings.. The charcoal made me use color and focus on what I was doing, as it was very hard to remove once applied to the paper. This caused me to become easily frustrated with everything that I was trying to present. Along with developing the skills with the medium, I had to attempt to train my hand to draw what it was seeing, and not what I believed it to be seeing. This change in drawing technique allowed for me to greatly improve in how I was recreating what I wanted to show. At first the class seemed very slow and drawn out, and like nothing had been gained from the class. However as time went on, the class went by faster and faster until it was over. The sessions spent learning the best ways to draw from, observation paid off. Drawing has never been one of my strongest skills, and still continues to be something I struggle with. It feels like for me it is significantly harder and takes much longer to create works than other people. This class taught me whether it be with objects or people living or artificial, that being able to draw what is seen is a skill that takes a long time to develop. Although I left the class feeling like one of the inferior artists, I was proud of the portfolio support I had received. Through this class I became more confident in sketching my ideas and thoughts, and accepting that not everything I do will be perfect. I acknowledge my style seems more outlined and rough. I learned to appreciate the color combination and contrast between grayscale and red.
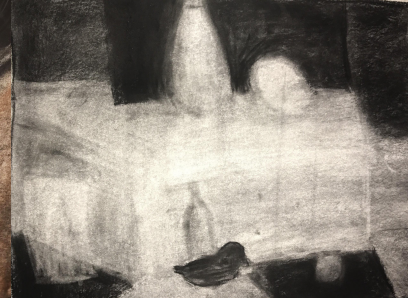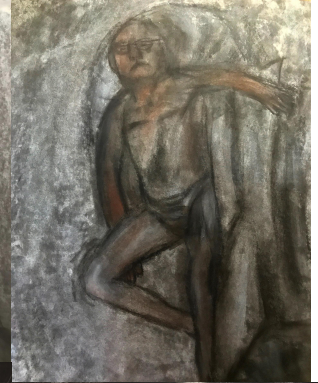
Lens Media: Photography Developing Skills

Photography has helped me to develop an eye for what will appeal to myself and the viewer. Photography began with looking for the aesthetic. How was I going to present something anyone could see, in a manner much more powerful? Photography has become the basis of how I create. I can look for inspiration in the thousands of photos that I've taken. I can use the image to create a work in another medium. I experimented with landscapes, close ups, and portraits in various lighting. I ranged from early morning to the darkness of night, learning to appreciate golden hour and sunsets. I even furthered my personal studies through a pre-college class. There we learned how to tell stories with either several images or one. I learned the power of photography in creating emotion. The use of contrast and importance of angles all slowly grew on me. It has given me the power of storytelling and the power to cherish these memories. I've experienced working with different human forms and heights all from different cultural backgrounds. Photography has allowed me to obscure from my comfort zone, and enter a world of new opportunities. I've made an effort to go out and experience more to develop as a person and an artist. My art has allowed the expression of my standard of beauty.
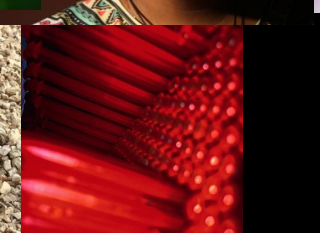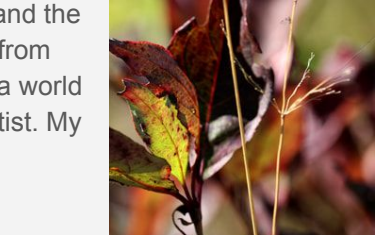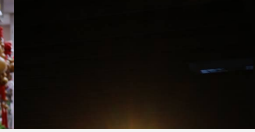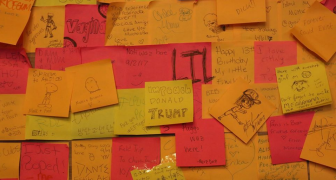
Two-Dimensional Forms (Blockprint):Developing Skills

The more I practiced with creating block prints, the more I began to appreciate the entire process. The majority of my block prints are derived from images that I had taken. I found it easiest to create when I had an image to begin with. As I continued to create my work, I found it increasingly easier to control the cutting tool. Initially, I found it extremely difficult to direct the blade while maintaining pressure and a pre-drawn path. I made several practice prints to experiment with the medium, and see which styles would work best for me.

SHE IS FINE
SHE IS CUSTOM MADE

The first image was inspired by a song and a portrait I took. This was my first experimentation with the medium and from it, I determined how to best create a print. I was initially confused with which parts would be black. Next,I used a photograph of a dog. I originally wanted to add text, but the words were too small to be legible. I then used the idea of the string of fate to create the third print. I redid this piece due to the bows being unclear. This was the only one I free-handed, since there was too many curves to outline.

To begin the process of creating my final piece I took the skills learned in experimentation, and applied them. I went back into Photoshop and took my original pictures, and reflected them. When printing, this would take the words and print them so they were not backwards. If I had continued with my experimental piece, the words would have been backwards, losing the meaning of the piece. I took a new printing block, and did the graphite transfer method. I then began to carve again. I knew that whatever I carved away would remain white, and what stayed, would become black. For the original photo I carved the background but left the text to be black. For the negative, I did just the opposite. I then went into the texture of the background, and tried to recreate the wooden sign. I found big and basic lines, and applied them to the appropriate places.

Two-Dimensional Forms (Blockprint): *No Clearance* Reflection

Overall, I am very pleased with the outcome of my piece. It looks very similar to the Photoshopped work I used to plan, and each rectangle is fairly similar to the other. The main goal of this piece was to recreate every square to the best of my ability, to make them look as similar as possible. I tried very hard to make sure the words looked identical, and that the backgrounds had the same lines. This was a hard task to complete and I am slightly disappointed in the lettering. During the carving process, there were some spots I found myself losing control of the tool in, and it shows. The final product looks fairly decent and legible. The borders got slightly lost in the ink and printing process and I wish that they wouldn't have. They gave a sharper outline, which gave more of the sign appearance. The borders for all the signs were also difficult to make, because using no straight tools meant not being able to make straight lines. I did my best, but I could have used a ruler to make it better. I am still pleased with the outcome of the piece, since the errors were only minor, and did not take anything away from the piece.I think that the conceptual qualities are fairly easy to understand. People understand that there are limitations to life, but I don't think that the message is completely conveyed upon first notice. People have to acknowledge that it's being repeated for a reason. But for anybody who knows Warhol and his work, they are more likely to understand what's happening in the piece. This piece uses the repetition of Warhol's cans, which is very easy to recognize. Finding the underlying meaning is harder. Since it does not use the same well-known image, it may confuse the viewer. It's easy to read "No Clearance" which is fairly obvious what it means. It shows that people are not permitted into a certain place. One must wonder why it's repeated so many times, to realize that people are constantly told where they can't go. This relates to Warhol's theme because he wanted to show how people are always consuming and buying. It never stops, and this endless cycle is seen in my piece. I inverted the colors to emulate how Warhol varies the year of his cans. Seeing this, the message is fairly clear. The journey is limited by what the law permits, but we challenge that. This relates to how pop artists challenged how people viewed the world, and what was defined as art. Pop artists wanted to break the barriers set for people, just like how we challenge barriers set for us. It's seen throughout everyday life even through something as simple as a sign.

Wilkins, David G., Bernard Schultz, and Katheryn M. Linduff. *Art Past/Art Present*. 5th ed. New York: Abrams, 1990. Print.

"Pop Art Movement, Artists and Major Works." *The Art Story*. N.p., 2016. Web. 02 Oct. 2016.
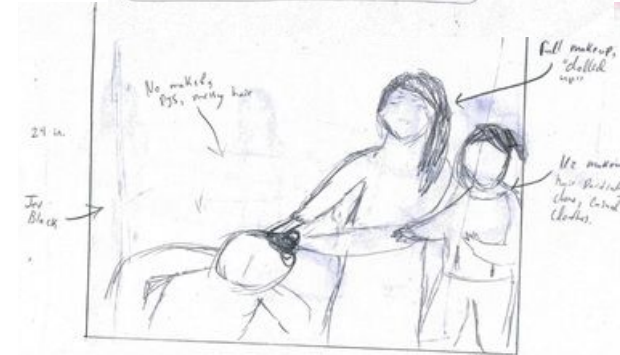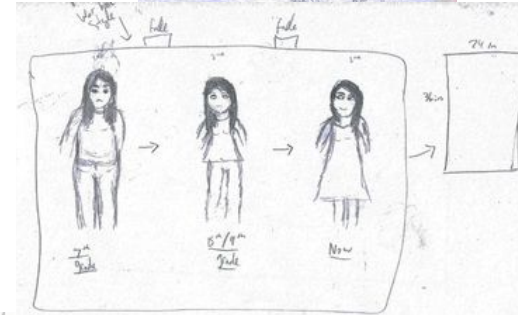
Digital Media: *Digital Collage* Critical Investigation

I began creating this piece by reflecting on what I felt was most important from my high school experience. I decided that I should choose to create an image that will represent the struggle I face everyday, of self-hatred. I considered using one of "The Elvis Works" created by Andy Warhol. His use of opacity to transition could have helped me show my own transformation. I chose not to use this piece in my own work, because I feel "Judith Beheading Holofernes" was a better fit for myself. It captured the intensity of my emotions in a much more meaningful way.

I was very familiar with the piece "Judith Beheading Holofernes", and other Baroque artworks. The gore of this piece seemed like the best fit for the idea I was trying to convey. I decided I would use this style to represent my struggle. The darkness surrounding all of the figures, and the horror, match the theme I was aiming for. Caravaggio created this piece as another religious scene. He wanted to show Judith doing what she had been doing in the bible, which was luring and then beheading. This moment was especially important in the bible because she was killing a man with his own sword, in his own home. Judith killed this man with her own will, and to save her people. She's a representation of feminism in the bible. This is similar to my piece because I know my own capability, and I have to decide whether to save myself or not.

The figure on the far left represents how I perceive myself as ugly, or not good enough. In the original piece, this is the vulnerable Holofernes. In the middle is my perception of beauty. I adorned myself in makeup and a flattering outfit to appear how I want others to see me. The "beautiful" version of myself takes place of Judith. Judith is in charge in this scenario, and she decides the life of Holofernes. Just like how I am in control of my own life. The figure on the far right is my in-between phase. I'm in a casual outfit with light makeup. I'm leaning more in favor of Judith ("beautiful" me), but I'm not physically harming Holofernes ("ugly" me). Together this demonstrates the internal battle I have with myself everyday.

Branch, Robin G. "Judith: A Remarkable Heroine." Bible History Daily. BIBLICAL ARCHAEOLOGY SOCIETY, 12 Aug. 2016. Web. 03 Oct. 2016.

Digital Based Media: *The Choice* Process

The process began after I experimented with the fairly new program of Photoshop. I applied the skills I learned and followed through with them. Two tools II used frequently were the quick selection and free transform tools. The quick selection tool saved lots of time in tracing what I needed to cut from a photo. I put this photo into the file I was using to store my final piece. I refined edges and put the figures in place. I used the band-aid tool to remove acne in the center photo, and slightly remove blemishes on the photo on the right side. I completed this piece by adjusting the brightness and turning it down. I also adjusted the levels of contrast, and hue. Once everything was in place, and the tone of the piece became dark and intense, the work was complete.

I was very satisfied with the final product I had created. During the process, I began to realize how much work I was required to perform. Creating a fine art piece in Photoshop is a lot harder than I thought it would be. It was very time consuming trying to figure out a way to incorporate a classic art style with modern technology. I wanted to have more dramatic lighting on all the characters, but the camera would not allow for this. To get quality photos flash had to be used. This was only a minor setback for me. I continued to do my best to emulate my inspiration piece. In comparison to "Judith Beheading Holofernes", my piece is obviously a recreation of it. When looking at it, people can easily guess what the inspiration was. It's an achievement to me that I managed to mix a modern art form, with old an old art form. I took classic paintings, and digitally edited my own ideas, to recreate one of the most famous Baroque artworks. I'm proud of this piece and the elegance it possesses. This piece is successful with its conceptual qualities, because people are able to figure out what the message I was trying to convey was. It's easy to see what's happening, but there's also another layer of depth to it. At first it just appears to be a remake of the original, but once you look longer, you see what's really happening. There's an obvious situational issue at hand.

Critical Investigation: _Rape_

While researching inspirational artists to be used for this piece, Banksy seemed the most prominent. Banksy is an English graffiti artist. His works commonly deal with political issues found worldwide. His works focus on all aspects of flaws of the government. His works include the ideology against child soldiers, discrimination, world leaders/powers, and how society has evolved. His works include simple or no phrases. His works are publicly displayed and even sometimes painted over. Banksy believes that by keeping his identity a secret, people feel more obligated to listen to the messages that he is trying to relay to the viewers. He risks being exposed or arrested for continuing to do his work, but he feels the need to show the world regardless of what the authorities may do. He commonly uses the sharp contrast of black and white with red lettering. His calligraphy style is either short and sloppy or clean and easily legible, depending on how he deems it to best fit the piece.Timothy Meyerring is a Milwaukee artist who commonly works with many layers of paint in his work. He uses his own style and technique to create more unique pieces which appeal to the eye. "Chaise" was painted based off of a photograph. The curation of these artists resulted in a piece which showed the elegance and grace of a women. The use of blue and purple hues throughout the piece create a sense of surrealism. The purple radiance of the piece creates an atmosphere which makes the women seem more

vulnerable, as well as mythical. The vulnerability of any human in the nude is clear and present. The tone that this piece creates is a sense of sensuality as well as desire.Combining the concepts of these artists, I created a work which takes the contrast used with the red versus black and white and phrasing of Banksy, and combined it with the classic works of Meyerring. Combining these two styles contrasts refined and detailed with street-art like graffiti.

"No Future Girl Balloon by Banksy." _Stencil Revolution_. Stencil Revolution, 2017. Web. 4 Apr. 2017. <http://www.stencilrevolution.com/banksy-art-prints/no-future-girl-balloon/>.

"Victims of Sexual Violence." _Victims of Sexual Violence: Statistics | RAINN_, RAINN, www.rainn.org/statistics/victims-sexual-violence.
Office for Victims of Crime (OVC). "Responding to Transgender Victims of Sexual Assult." _Office of Justice Programs_, OVC, www.ovc.gov/pubs/forge/sexual_numbers.html.

Two Dimensional Forms (Painting): _Rape_ Experimentation
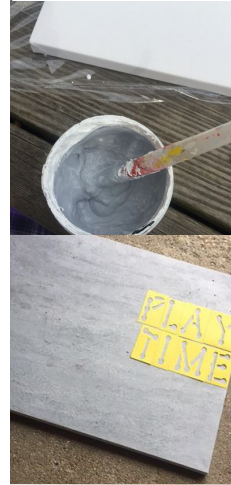
The letters kept turning out unreadable or messed up. I settled for this look because I ended up enjoying how haunting the words looked, especially since they were written in red. I couldn't think of just one straightforward idea for this piece. I wanted to create something which would relate to the current world problem many Syrian children are facing. I couldn't find the right way to to this. I got frustrated with the piece and had hoped that if I made a blood splatter all over the canvas it would all finally have a sense of unity. The only good result of this first attempt was that it resembled a story that may be seen in a graphic novel. I didn't enjoy looking at this piece at all, so I restarted it.

Two Dimensional Forms (Painting): *Rape* Process

For this new idea I considered using Picasso's *"Blue Nude"* piece which is very similar to *"Chaise"*. I enjoyed the pure sense of vulnerability seen in Picasso's work. The figure hunched over seemed more fitting for the idea of how hurt women can be by something as traumatic as rape. I decided to use *"Chaise"* instead because of the distress created by the ink running down the canvas. A vulnerable figure is seen, but it almost appears as if the viewer is standing behind her. This brings the image closer to the viewer, closer to the female, as if there's different ways that this situation has come to focus. I free-handed the form and shading, while emulating Meyerring work to the best of my ability, while also giving it my own twist. I dry painted to keep texture in place. I mixed paint and water to the point where there was a good ratio of 1:4 water and paint. This allowed to color to be present, while gliding down the canvas. I then used stencils again and hoped for the best results. Unlike with my experimental phase for this piece, I could not redo the work. This created a tense situation where I would occasionally smudge the paint into place to get the result I wanted. The messy look again adds a sense of horror to the piece, which beautifully contrasts with the background.

Reflection

The final product is clean and shows a clear idea. I considered trying to use other phrases that would show the idea behind the piece without bluntly writing "rape" on the work. Rather than telling the viewer what the piece is about, I used a statistic. This is similar to Banksy because he is known for short phrases which convey an idea, but the reader must analyze it for them self. This was the hardest part of the piece, especially since it was the finishing touch. Once I had put those words down it set the tone for the entire piece. Incorporating Meyerring work allowed for that sharp contrast of vulnerability and distress, with Banksy's questioning of the world around us. Changing the colors used in the piece was also a big debate for me. I wanted to have an obvious connection. I'd considered using the same purple/blue tones to paint *"Chaise"* and then spray painting over it with black. Ultimately it aesthetically pleased me more to use black, white, and red. The red also represents something much more aggressive than the play of purple and black do for this situation being displayed. There's a sense of unity found in this piece that was not found through my experimental phase. This use of colors and concept strikes people. Unlike the first work I created, it's got more meaning and elegance to it. I am pleased with how the piece turned out. The only thing that I would go back and change is my use of dry blending, it was a little too dry. Not everything is as smoothly blended as I would like for it to be in the piece, but it does not have a strong effect on the shadowing. The figure style is recognizable and the shapes it takes on makes sense. I am a bit concerned that people will not understand the piece since I did not clearly label what the problem was. I am however hopeful this will encourage people to do their own research and learn more about the issue.

Two-Dimensional Forms (Printmaking): *The Void*

I started off my experimentation by deciding on which photo I should use to create the piece. After deciding on the photo I taped it to the back of my plate and began to carve the figure on the tracks. I removed the photo from the back and was still trying to figure out what I could do to make this piece more interesting, as well as more developed. I decided to use M.C. Escher as my inspiration to begin with. I then created a series of lines that went back and forth in a continuous line across the plate. I made the figure walk into a black void. I then remembered seeing Salvador Dali's "The Persistence of Memory" painting. I used the idea of the melting clock and incorporated it in my own piece. I traced the clock and then continued to stipple to shade everything in. I stippled too hard during the experimentation process, which lead to the curving of the plate (I kept this in mind while I recreated a new plate). I then proceeded to experiment with the printing process. I found it very difficult to get the print to align properly onto the paper before rolling it through the printing press. A few of the prints turned out decently, which I used to practice with watercolors. I decided to use the colors found in Dali's painting to make it have a stronger inspiration with this piece. After practicing the process, I redid my plate.

"Graphic Art Drawing." *Graphic Art: Drawing, Illustration, Animation*. Visual-arts-cork.com, n.d. Web. 07 Oct. 2016.
"M.C. Escher." – *Relativity*. The M.C. Escher Company B.V., 2016. Web. 07 Oct. 2016.
DianaBudds. "Spy The Unsung Psychedelic Pop-Art Landscapes Of Roy Lichtenstein." *Co.Design*. Fast Company, 03 Sept. 2015. Web. 28 Sept. 2016.
"Museum of Modern Art | MoMA." *The Museum of Modern Art*. MoMa, 2016. Web. 09 Nov. 2016.
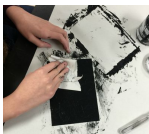
To create my final piece I outlined the figure, just like how I did in the experimentation, I removed the background image and free-handed the rope that the figure was walking on. After the outlining was complete, I began to stipple in the foreground. Then I moved onto creating the sky. I created the clock on my own while keeping in mind Dali's clocks. After everything was filled in and complete, I began the actual printing process. I tore up sheets of newsprint, set watercolor paper into water, and put ink on the plate. I used a pallet knife to spread the ink across the plate evenly. I removed the paper from the bucket of water after about 7 minutes, and began to clean the plate. I wiped the plate until everything that should be clear, was clear. I made sure to clean the plate as evenly as possible to maintain an even color contrast and balance. I put the damp paper onto a cloth and made sure it was dry enough before using it. I place this on a folded newsprint and then placed the plate on top (face down). I transitioned this to the printing press where I got my final print. I also decided to use watercolors to make the print strongly pop.
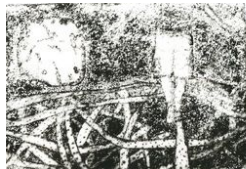
Two-Dimensional Forms (Painting): *Not Worth my TIme*

To experiment with the creation of my piece, I chose a photo and created an outline of my figure. I did this using the grid method, since I did not have access to a projector (which was the preferred method). I created the outline with the money I'd scanned, printed, and cut out. I used adhesive spray and a glue stick to get all of the paper down. After outlining with the money, I outlined with the black paint. I found the shape and then began to create features. I didn't want to have to regrid over the money due to the fact that it would leave traces after I'd finished painting. I'd attempted to freehand and the result was an image of a face that did not resemble my own. I tore all of the paper off and started the piece over.
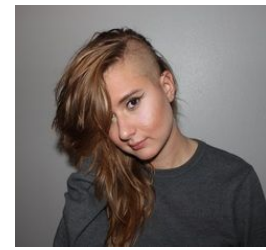
To begin with the process of the final piece I chose a different photo. The other one limited me due to poor image quality and I wanted something that would give me the clearest image. Next, I used more adhesive spray and glue to place down money to create an outline. Once I had the new outline I gained access to a projector. I used the projector to cast the final image chosen onto my canvas and trace the outlines of the photo in black paint. I went back through and then added the detailing of my hair to show highlights and shadows.. I also made spotted areas into completely black areas, and painted the background black. To finish, I went back in several times to re-glue and paint the money, and did touch ups where needed.

"About This Artwork." *The Old Guitarist*. The Art Institute of Chicago, 2016. Web. 27 Oct. 2016.
Zutter, Nataliie. "Hello My Name Is Inigo Montoya." *Crushable*. Clevver Network, 12 Aug. 2011. Web. 15 Nov. 2016.

Two-Dimensional Forms (Painting): *Hopeless*

Development of Ideas

Zwirner, David. "About This Artwork." Oct. 31, 1978 (Today Series, "Tuesday") | The Art Institute of Chicago. 2016. Accessed January 31, 2017. http://www.artic.edu/aic/collections/artwork/59646.

"Landscapes." The Art Institute of Chicago. 2013. Accessed January 31, 2017. http://www.artic.edu/aic/collections/exhibitions/Lichtenstein/themes/Landscapes.

Lichtenstein, Roy. "In the Car (1963)." National Galleries Scotland. 2016. Accessed January 31, 2017. https://art.nationalgalleries.org/art-and-artists/664/car-1963.

Acornell. "HOPELESS 1963." Roy Lichtenstein. March 17, 2015. Accessed January 31, 2017. http://blogs.uoregon.edu/roylichtenstein/2015/03/17/hopeless-1963/.

Roy Lichtenstein was an American pop artist. Lichtenstein was significant in changing the art movement at the time from abstract expressionism, to pop art. Rather than trying to represent the tragic emotions and depression that came after the second World War, he showed little emotion of his own in the pieces. Pop artists wanted the ideas to be instantly conveyed from easily recognizable sources. His style and works were directly derived from how comics were made. His works were made to show people the reality of how pop culture was affecting them. His signature use of Ben-Day dots is seen throughout his works. This is used to imitate how the newspapers would print and publish these comics. Along with his signature dots, he would also mainly use primary colors to create these works. Other artists like Robert Rauschenberg and Jasper Johns had already used comics in their works to form collages, but Lichtenstein did something different; he made the comics into the art. The start of Lichtenstein's art dealt with landscapes. One of the most popular works being Sunrise (1965). These works incorporated his famous use of Ben-Day dots, as well as sharp black outlines. These lines were made to define the differences in the mountains, sun, and clouds. *In the Car* (1963) was a work based off of the comic Girls' Romances. This part was made to represent a woman who was regretting her decision to ride with this man. In many of his works, Lichtenstein used the stereotypical beautiful blonde woman, and the handsome man. The image of a beautiful blonde woman is also seen again in *Hopeless* (1963) that took a comic book image and made something that would just be thrown away, into art.
I used *Oct. 31, 1978* by On Kawara. He was a conceptual artist who made a series of dates. Each date was made to simply say that he was alive and present for this day in history. I used this because it fit in with the literal meaning behind pop art, while adding to the meaning of my triptych.

These pieces all were made to show the meaning behind the piece in a quite literal sense. Lichtenstein and other pop artists were able to create works of art that looked like a comic book, while still being appreciated in the artistic world. I decided to use this as inspiration so that I could create a literal story of me (the artist), in the city, and my relationship with the city. I decided on Sunrise, In the Car and Hopeless as my inspiration pieces because I found them the best to integrate with my ideas. I knew that I wanted to deal with an issue that I commonly face when I have to leave my home. Ever since I've been in middle school I've had to deal with the issue of catcalling. Using Lichtenstein as my inspiration, I would create a trio of paintings to convey my feelings during these occurrences.

Two Dimensional Forms (Painting): *Hopeless*

 To begin my process, I started with the first panel inspired by *Sunrise.* I free-handed the outline for the details of this piece. I then used artist tape to guide my lines and make sure the sun rays were in place. Afterwards, I colored in the sun and began to outline all of the details. To ensure straight and clean lines, I primarily used the oil-based sharpie marker. This helped greatly in remulating my interpretation of Lichtenstein's works. I then began to create all of the Ben-day dots. To do this, I approximated how far each dot should be from each other, and used a T-square to make sure my dots would be in a straight line.For the second panel I projected the chosen image onto the canvas. This was the hardest panel for me to create because I wasn't quite sure how I would fit everything I wanted, in an aesthetically pleasing manner. I was constantly making adjustments to this piece and changing the hues of every element. I originally began the piece with a much darker suit and hair, but looked more closely at *In the Car*, and decided that I needed to make these much brighter. I then had to decide where the best places to add all the other stylistic aspects of Lichtenstein's work were. While creating this panel especially, I had to keep reworking to refine edges. Once everything that needed to be there was present, I began to outline. I used the oil-based sharpie to outline all the figures. I also used the T-square here to create straight lines to shape the car and the window. I used the fine-point sharpie pen here to create the thin lines to make the glass more realistic, as well as to fill in the speech bubble.

For the third and final panel, I projected my image onto the canvas. I traced the image and began to fill in the colors. I began with the skin tone (which had to be remade several times), and the figure. I then began to fill in the puddle of tears underneath and the thought bubble. I added many layers of white to certain areas to make it look as clean and as close to *Hopeless* as possible. Once I was happy with the base colors I again outlined with the oil-based sharpie. I made the Ben-Day dots using the T-square and a white oil-based sharpie. To complete the panel I wrote with the fine-point sharpie pen.
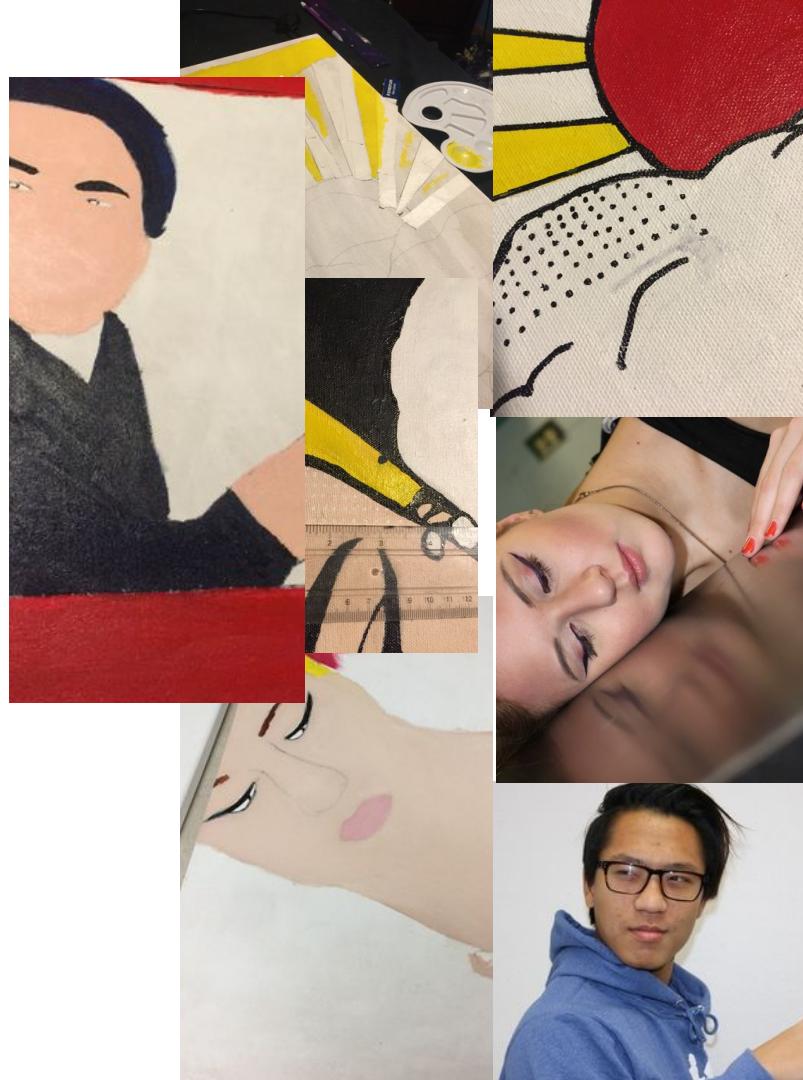
Designed Objects: *Oh the Places You'll Go* Development of Ideas

My original idea was to use the same format as Jen Gotch, while writing on the bottom section of my Polaroid photos. I went through all of the photos I have taken since I got my Polaroid about three years ago. I had a piece of wood which I was planning on displaying all of the photos on. These would be in the same format of Gotch's "Defaced 1", with a five by four photo layout. I Also experimented with how I would display each image. Before deciding on using the red box and white text, I used the photoshop fill feature to alter the images.The use of black and white in photos has been proven to give viewers a slower reaction time to process how it makes them feel. Subtracting the color leaves things more open to interpretation. While green may make someone feel a more earthy tone, blue may make someone feel more upset with the piece. Removing these colors and making the only one seen a primary red, makes the words emphasize their significance. It becomes less about the photos and more about the words. However, the words were placed around the images so that the main features could be seen, giving a relevant background, much like Kruger's work. After making the photos black and white, I had to flatten all of the images. This allowed for the final steps of editing and allowed me to place the words on to the piece. My original idea was to just leave the images on their own 33.02 cm X 48.26 cm paper. This would be most optimal for a gallery showing, but I wanted them to all fit on just one piece of paper. I decided to use the paper vertically to maximize the size of the images that I could use. Doing this horizontally would make reading left to right easier, but the images would be smaller than I want. I also prefer the visual aesthetic of using images vertically. I organized these into columns and rows using the ruler tool on Photoshop. This helped me to create a 2.56cm border on the piece, and ensure each image would be the same size. I can't tolerate when images don't line up evenly, so during this process I made sure to take my time and double check. I decided to place all of the images on a black background. This was going to be used in my original idea of displaying the actual polaroids, due to the simplicity and contrast that it adds.

"Barbara Kruger." *41 Artworks, Bio & Shows on Artsy*, Artsy, 2017, www.artsy.net/artist/barbara-kruger.

Gotch, Jen. "Me." *Jen Gotch Photography*, 2017, www.jengotch.com/defaced_main1.html. Accessed 1 Sept. 2017.

"Oh, the Places You'll Go!" *Genius*, Genius Media Group Inc., 2017, genius.com/Dr-seuss-oh-the-places-youll-go-excerpt-annotated. Accessed 16 Sept. 2017.a
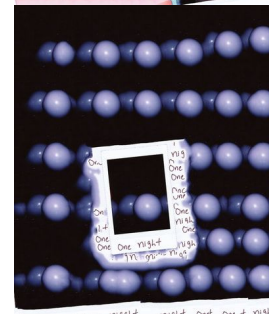
Lens Media: *Superstitions* Development of Ideas

Dawkins, Chad. "Mark Menjivar: The Luck Archive." *Glasstire*, Glasstire, 11 June 2015, glasstire.com/2015/06/11/mark-menjivar-the-luck-archive/.

"Gregory Crewdson." *Guggenheim*, The Solomon R. Guggenheim Foundation, 2017, www.guggenheim.org/artwork/artist/gregory-crewdson.

Lens Media: *Superstitions* Process

While gathering images, I used an external LED light source to create a more cinematic effect. I also shot at night so that the contrast would be greater, and the external light source would shine more. While in broad daylight the light had little to no effect on the photos, and while they showed Menjivar ideology with superstitions, they did not show Crewdson's use of lighting and scene setting. Shooting the image with the umbrella indoors was the hardest and required the help of two people (one to hold the umbrella, and the other to hold the light. It was hard to get the proper angle at which the light would illuminate the umbrella, without casting an extreme shadow. The light is consistently placed to the side for all of the photos taken, as it was the best way to demonstrate the light used with Crewdson's concept. A white light was used to show extreme luminosity, as well as to maintain the colors presented in the image. A sense of unity naturally came in the first part of the project, and was edited in the second part.
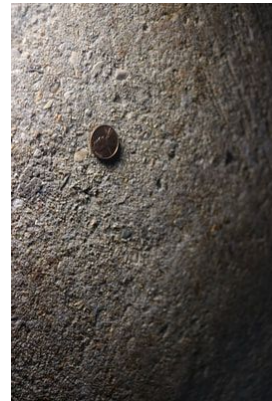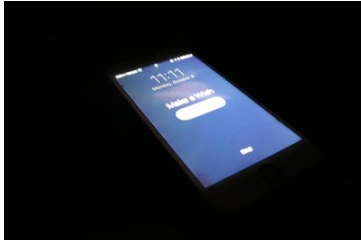
All six images were set up and shot at night, this process included the deconstruction and destruction of a mirror, arranging the placement of a penny heads up, finding a crack on the sidewalk, lighting and setting up a cupcake with a candle in it, setting a timer for 11:11 (make a wish), and holding and opening an umbrella indoors. All of these photographs were modeled after Crewdson's use of sets to create his images. He creates an entire production set, and I did that as well, although on a smaller scale. While in Photoshop I focused on making smaller alterations to an image, making sure that the highlights of the piece reinforced the dramatization of the photograph. I then used Bridge to select 3 photos for each photo set, and made a contact sheet in Photoshop. This automatically sized the photos and laid them out for me, making it easier to create the image I wanted.

Graphics: *A Very Liberal Message (Postcard Design)* Critical Investigation and Development of ideas
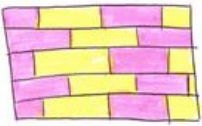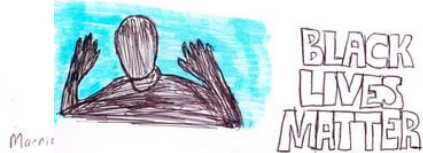

With liberty and Justice For all*

* Does not include: Women, Latinos, African-Americans, Asians, Native Americans, Alaska natives, Native Islanders, Middle Easterns, North Africans, or any individual with more than one ethnicity

It doesn't matter what you wear.

Climb the Wall between us.

* Build a wall between the racists and I.
* Break it down.

No Ovaries, no opinion.

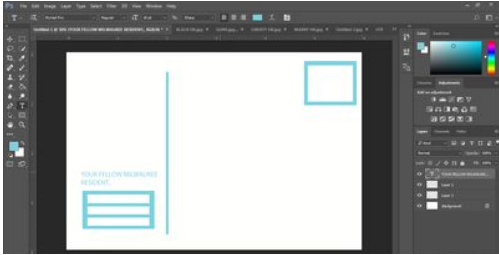BLACK LIVES MATTER
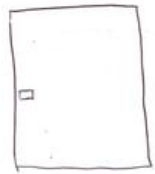
Most of my sketches were used to create the postcards. I struggled to use some of the ideas, as their sketches did not have an issue that I could think of a way to phrase. I knew that I had to address certain issues.. I knew that these images would cater to my beliefs, as well as a majority of my classmates'. As my classmates have taught me to be more accepting, I tried to create something that would display that. I considered doing something about Trump's border wall, as well as DACA (more current and direct issues), but these weren't used. I used my phone to trace a few images (Black Lives Matter and Marriage...). I also used highlighters to resemble the colors used by Warhol in *Colored Liz (1963),* which were later altered in photoshop.

"Gregory Crewdson." *Guggenheim*, The Solomon R. Guggenheim Foundation, 2017, www.guggenheim.org/artwork/artist/gregory-crewdson.
"Aly Dodds." *Cloudinary*, Cloudinary, 2017, https://res.cloudinary.com/format-magazine-production/image/upload/c_limit,w_1500,h_1000,f_jpg,f_auto/dpr_1.0/c_scale,w_870,h_580/aly-dodds-graphic-design.
"Aly Dodds." *Cloudinary*, Cloudinary, 2017, https://format-com-cld-res.cloudinary.com/image/private/s--otILgpcj--/c_crop,h_1201,w_1551,x_0,y_0/c_fill,g_center,h_882,w_1140/a_auto,fl_keep_iptc.progressive,q_95/v1/0307b0f8c4c0f5a19b6aca66ba005197/backs.gif
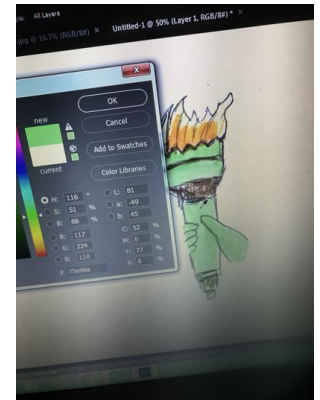
Graphics: *A Very Liberal Message (Postcard Design)* Process

I gathered images that I could trace for the human form. When beginning to research what issues I could address, my first thought was the issue of gay marriage. I also used "Hands up don't shoot" as a symbol for the "Black Lives Matter" postcard. The biggest struggle I had while making the postcards was how I made the back of them. I wanted to do a dotted line, but I was not able to do this on photoshop. I stuck to creating boxes for each instead.
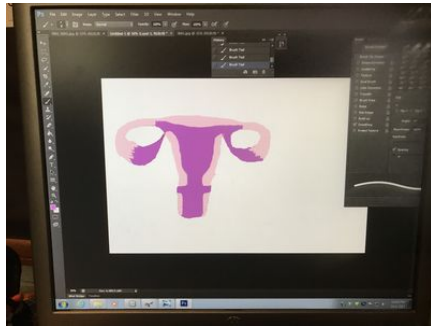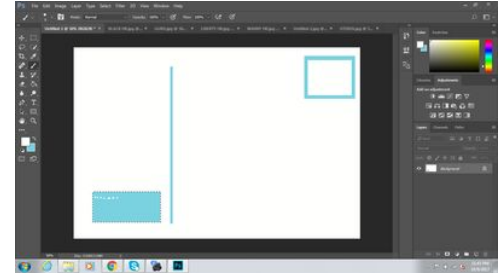
All of the postcards I made started with a hand-drawn sketch, and were then edited digitally. They were originally supposed to be exclusively hand-drawn to be more similar to the style of Dodds, but their aesthetic was lacking. When digitally edited, the colors were more clean and solid. This made them more visually appealing than leaving them hand-drawn. I used the swatch tool to first find the color that I used to color the image by hand, and then used that to color on the image. While coloring by hand, I added a splash of color to each postcard with a highlighter. The vibrant highlighter quality was lost once scanned, and then edited, but the sense of unity remains throughout the pieces. The more pastel tones found throughout the series show a more visually appealing side. It also contrasts the serious messages with a more light-hearted feeling. I used the color swatch tool to make sure the colors used in the postcards would match the back side.

Graphics: *A Very Liberal Message (Postcard Design)* Reflection

All of my postcards have a sense of unity. In 4/6 of the postcards, the image is repeated. This is used to fill the postcard and reinforce the message. This combines the style of Dodds with that of pop artists. All of the drawings are colorful, commonly repeated, and convey a message about today's society. These are all elements commonly seen in pop art. I also debated making them pre addressed to emulate Dodds, but I thought it'd be more interesting to leave them open-ended. This would allow for people to send them to whomever they wish to send them to. The message for all of these is a bold statement, which I'm happy to see progress in my art. I think I'm seeing my art evolve, and I enjoy being able to add the message that I want to. I'm not afraid to distribute my art and have people share the postcards, which is a development in my art and my growth as an artist. Through the process of creating the work I hand-drew things, like Aly Dodds did. Her work is very motivational and filled with passion about her beliefs.

Three-Dimensional (Sculpture): _Your Body is a Landscape_

When originally brainstorming ideas for my piece, I greatly considered how I could combine both organic and industrial, rather than contrasting them. I thought about the idea of a heart as a clock, potentially symbolizing how limited our time is. My second idea was to find a way to create a flower out of tools, and a wire hand holding it. I also considered planting a tree in a "pot" made out of tools/metal objects. I was thinking about the industrialized world that everyone lives in. I scrapped all of these ideas after realizing how organic and pure the human body is. The human body is simple and directly derived from natural processes. The idea of a wire body makes one consider the uniqueness and how genuine a body is.
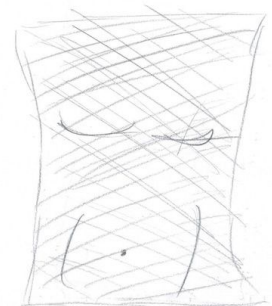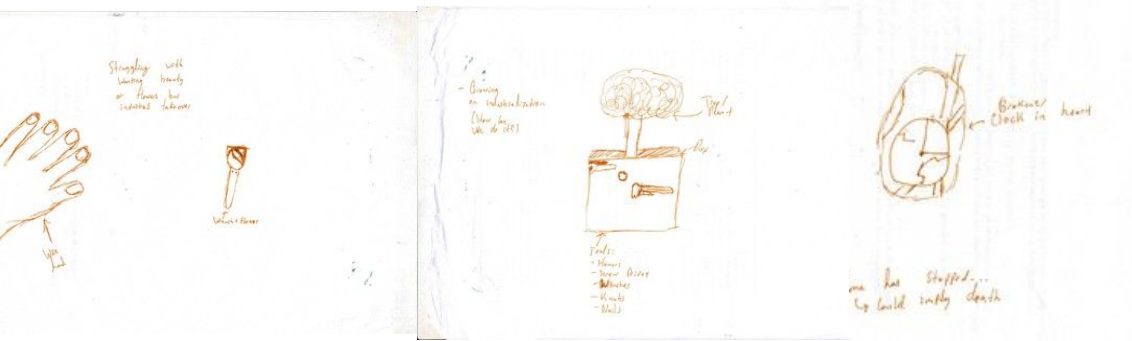
Topen, Paul. "wire mesh female nude sculpture-Altogether Female." 2017. Accessed February 07, 2017. http://steelthreads.co.uk/shadow_sculptures/wire_mesh_figure_sculpture_altogether_female_nude.htm

Taylor, Nikki. "Wire Mesh Sculpture - Catalogue." _Nikki Taylor Sculpture: Wire Mesh_. LW Design, 2017. Web. 07 Feb. 2017. <http://www.nikkitaylorsculpture.co.uk/wire_mesh.asp>.

My experimentation largely revolved around the lighting of the piece. I tested with a lamp, and the light on my iPhone camera. I also rotated around the piece and moved it horizontally and vertically. I moved the piece around until I discovered the landscape that was revealed once horizontal. This gave the piece more meaning and more beauty. The simplicity of a pure human form was able to be captured in a new aspect, which was the land itself.

Three Dimensional Forms: *This is Not You*
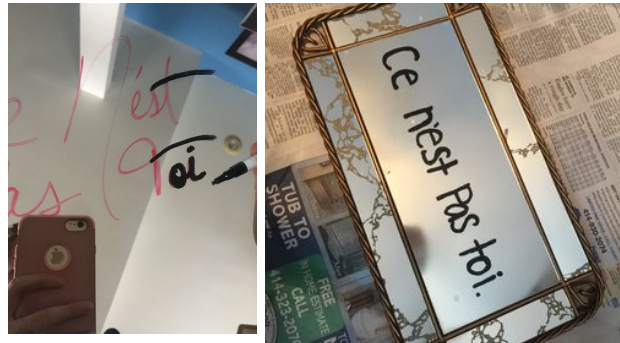
Before creating the final piece, I experimented many times with a different mirror, and an EXPO dry erase marker. I practiced with different ways of writing, as well as the centering of the words. I used the most simplistic font to be easily legible as well as similar to "*The Treachery of Images.*" I also decided on black as the final color to create a clear message. I used Mod Podge clear acrylic sealer to seal the marker. I ended up strongly disliking this result. You were no longer able to see yourself. This made your image just a blurred and unclear figure. Although it would still go under the idea that this image you're seeing is not you, I thought it over complicated the piece. In "*The Treachery of Images.*" The image is nothing more than a pipe, therefore the piece should be nothing more than just a mirror. I also experimented with the angle which I was photographing, and who was in the photo.

To create the final piece I began by getting another mirror, and cleaning it off. Next I practice writing on paper as well as the mirror before finally tracing it with the sharpie oil based marker. I went over the writing several times to ensure that the writing would be solid and easily read. Lastly, I decided to add more mirrors, making a collection of 6. I used the most spoken languages so that it would appeal to a larger audience. I translated the phrases and used the same process as practiced before. This gave a larger variety to those who encounter the mirrors.

"The Treachery of Images, 1928 by Rene Magritte." *Rene Magritte*. Www.ReneMagritte.org, 2017. Web. 15 Feb. 2017.
"The False Mirror, 1928 by Rene Magritte." *Rene Magritte*. Www.ReneMagritte.org, 2017. Web. 15 Feb. 2017.

Ephemeral (Installation): *Memory*

"William Utermohlen." *William Utermohlen*. William Utermohlen, 2014. Web. 7 Oct. 2016.

Investigation

William Utermohlen was diagnosed with Alzheimer's at the age of 62 years old. Throughout the time of creating his gallery, there is an extreme variation in methods used. He attempted to express all the things he was going through with this disease. He transitioned from a fairly classical style of portrait to more expressionist. As time progresses throughout the series we are able to see how hard that Alzheimer's affected him and his artwork. He wanted to convey his feelings through art, and he did just that. Using Utermohlen as an inspiration would allow me to create something that would represent the significance of memory and how it can decay. Most importantly, how involuntarily memory fades. It is seen that Utermohlen was capable of drawing his face very well, but towards the end of his life it seems like he lost the ability. This made me think of all the lost memories that I have, and how I yearn to try and remember them. When looking through my photo albums I realized that if I did not have these photos, I would not be able to recall the events at all. This deeply saddened me and I wanted to create something that would show the growth and deterioration of my memory.
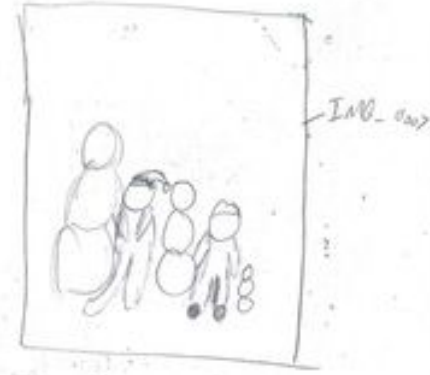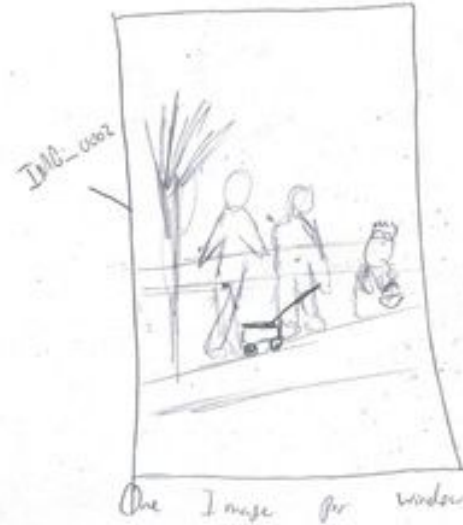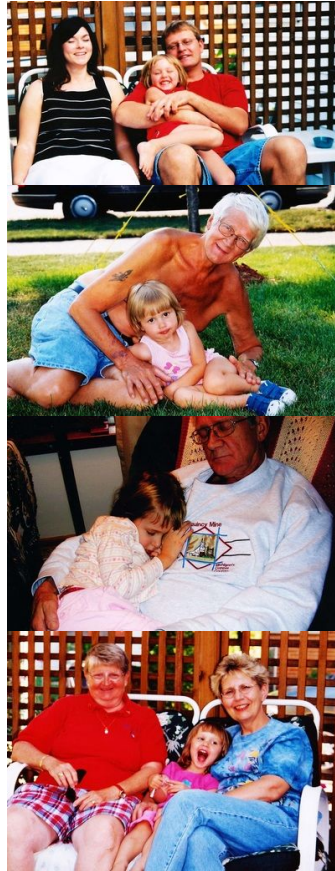
For my window I had several ideas on how I should layout the photos. For the first idea I considered creating a collage. I enjoyed all of my photos so much I didn't want to choose just one, so a collage seemed like the best idea. But then I considered how much more dramatic a single photo in a window could be. It would draw more emphasis and attention to a singular memory, rather than being more messy with multiple memories. Lastly, I considered doing two pictures per window. I decided against this because I enjoyed the idea of one picture per window more.

Ephemeral (Installation): *Memory*
Experimentation

I experimented with different ways to take the photos, as well as what paper I should use. I looked through my window, and looked into it. I decided that it would be best to photograph the pictures from the inside of my room, looking outside. I much more enjoyed the view from the inside because you could see the life going on in the background. I felt it was very important to show how time would progress as the piece faded, so I photographed it from the inside. I also tried printing these pictures on regular printer paper to see if it would fade better. I disliked how opaque this was and how I had to go outside to view the image how I wanted to see it. This is why I kept with the transparent paper rather than regular thick and opaque printer paper.

When creating the final piece, I wanted to find the best way to show what I had been working on. This included experimenting with timing, arrangement, and how frequently to repeat images. I considered repeating the images and making each individual picture's time range from 0.10 second to 3 seconds. I had to try and figure out which timings would be right. I wanted to choose photos that would best show the decay and this meant not necessarily having them in order. This worked until I realized that you could see trees changing from their summer to fall colors outside. This limited my ability to rearrange.
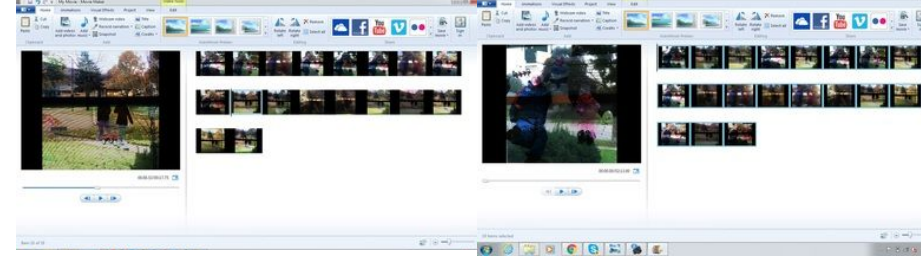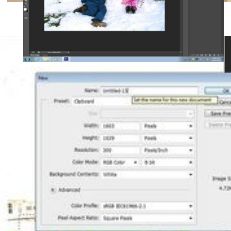
To begin with the process, I looked through childhood photos. After choosing several of my favorites, I scanned and photoshopped them. I added contrast and adjusted the photos so that when printed on transparent film, they would be prominent. Next, since I found many images that I enjoyed, choosing which one I enjoyed the most was a hard decision. I chose the two photos because I liked how one of them is a fairly stereotypical photo during winter. It's me and my grandpa who built snowmen when I was a kid. I'm particularly fond of this picture because I actually remember this day and the photo being taken. I next chose a different family photo of me, my dad, and step mom walking away from my grandma's house on Halloween. I enjoyed that I also had two clear seasons represented. The seasons show two different periods of time that are still significant to me.

After choosing the pictures, I printed them on the transparent paper and cut them with an X-ACTO Knife. I then put these images in my windows using tape. Over the course of about 2 months I watched the photos decay, while photographing this. After I'd reached the time limit for the photos I began to assemble the video. I decided to organize the photos in groups. Group one was of the first image and group two was of the second. Then I made the timing of the photos go from 2 seconds all the way down to 0.25 seconds, and then to 1.50 seconds. This helped to represent the loss of memory, and how even what we can remember, is just a faded idea of what actually happened.

Ephemeral (Installation): *Memory* Process

The overall product is successful in portraying the theme of this project. Just the idea of a photograph has great significance to people, especially if it is of them. Taking childhood photos and exposing them to my neighbors probably made them question the significance of it. Exposing my personal photos to someone cannot truly display my emotions. Much like my artist inspiration Utermohlen, if you don't know me, my art won't mean much to you. My family (especially my dad) seemed to enjoy getting to see these photos. Utermohlen family understood his personal struggles, and seeing his art made them content. Both the photos and Utermohlen painting series can bring up serious emotions of bittersweet nostalgia. Mine remind my family of life before my grandparents passing, while his paintings remind his family of how William was before Alzheimer's. Both my piece and Utermohlen's gallery deal with memory and how it can be changed over time. I used photos while he used paintings to display the natural process. While some of us may have the fortune to lose memories slowly or not at all, William did not have that privilege. There was a clear connection made and seen between my artist inspiration and I. The quote: "*In these pictures we see with heart-breaking intensity William's efforts to explain his altered self, his fears and his sadness.*" came directly from his wife. It relates to my project because losing memories is an extreme fear for us. The idea that one day we experience something and the next it may be completely gone is horrifying.
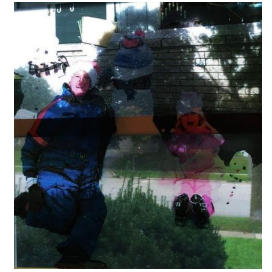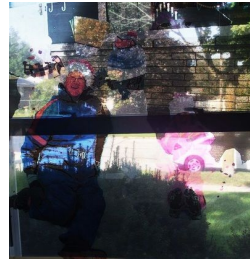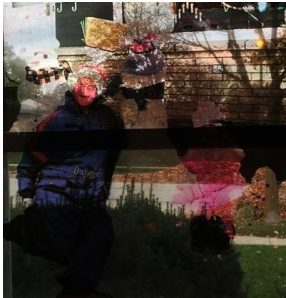
The idea that memory fades isn't as clear as I wished it would be. Without reading or hearing an explanation of the piece, it may at first be hard to interpret. There is a more obvious idea of time going on while you age and mature, while these memories remain. They stay in your head, but they're never quite the same. Either way it's interpreted, having more pictures to display would have been able to add more character to the project. I think that holistically these pieces are still able to convey the theme while remaining personal to myself, and eye-opening to others. If I could redo this project I would use a wider time span to really be able to see how these images could fade over the span over 4 months to maybe even a year. The hardest part about this project was photographing the images since I don't usually arrive home until it's dark outside, which makes the images harder to see. I would look for more opportunities to photograph progress.

Designed Objects: Notebook (Process)

My piece has a strong and distinct connection to my inspiration, Pablo Picasso, and his work *The Acrobat*. The symbol on the cover of the notebook is very similar to that of *The Acrobat*, but it has its own distinguishing features. While *The Acrobat* is obviously more of a masculine and male figure, mine is feminine and female. I added breasts and a more prevalent outline of the vagina. For me, adding these female features was more of a personal touch and connection to my own art. Although I enjoyed making this figure female, It does make the figure look a little more abstract than Picasso's work. I like to say that women are more flexible and able to adapt to situations more. As woman have commonly faced oppression and discrimination, my artistic style is more catered to showing my inner feminist. My piece also does not contain the female figure, as she has grown up and made her own frame. The figure is flexible, and seemingly limitless. She rests directly on the cover of the notebook, as she is there to constantly remind people of their capabilities. This was also an aesthetic choice, as it provides an asymmetrical aspect to the work. With more resources, I would have like to expand the page count, as well as how sturdy that the notebook is. However, I enjoy the flexibility of the notebook as the entire theme centralizes around the figure's flexibility. Here even the notebook (although temporary), serves as a reminder that there's always a variety of options, and ways to do things. This notebook was constructed using leather which although tough, will not support the full weight of itself, and can only shield the pages on the sides. The top and bottom of the notebook are left exposed to the outer world, which is a design flaw. Adding a more box-like structure to contain the pages would have been more challenging, and less aesthetically pleasing. This notebook is simple enough to be carried around in a pocket or in a purse. It is made to allow the person who owns it to write as they go throughout the day. As the human experience is unique to every being, having a flexible notebook with seemingly organic matter, everything goes hand-in-hand. I chose to use leather as it comes from a natural resource (being the organic shape to Picasso), and adds a more geometrical figure on it. This shows the cubist style applied to its contradiction of the real and natural world.
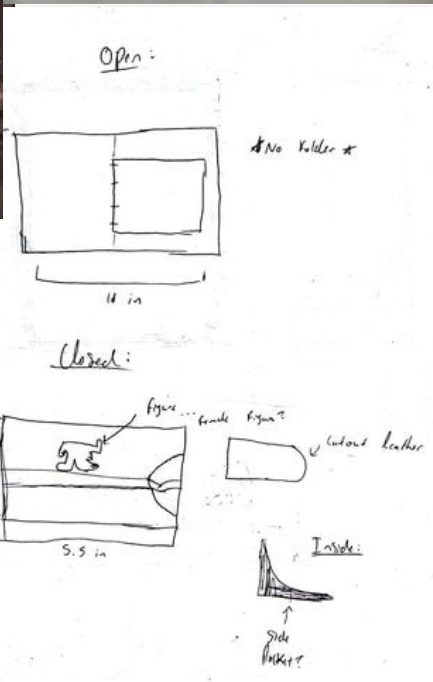
"Benny Andrews (1930-2006)." *New Georgia Encyclopedia*, Georgia Humanities Council, 8 Apr. 2005, www.georgiaencyclopedia.org/articles/arts-culture/benny-andrews-1930-2006.

"Les Demoiselles d'Avignon. Paris, June-July 1907 | MoMA." *MOMA*, The Museum of Modern Art, 2004, www.moma.org/collection/works/79766.