

Process Portfolio

Talia Saldana

Two-Dimensional Forms: Painting

Experimentation, Planning & Techniques



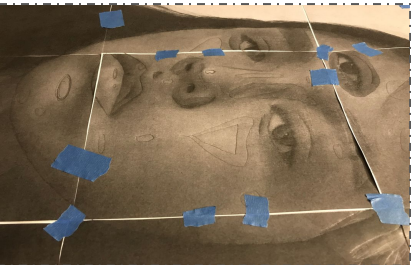
Experimentation: When mixing the colors for the painting, experimentation was constantly done in order to make an array of colors. This was done in various ways throughout the mixing process. For instance, when creating the various shades of green, a basic green was used initially. Then to create a darker tone, a small amount of black or brown was added in order to darken the color.

Initially when I began painting the flowers on the dress of "The Girl" I had a slight difficulty achieving the wanted style. This can be seen especially within these initially painted flowers shown above. As to the far left, there can be seen a thick green development. This is due to the initial layout being painted over, in order to achieve a progressive and working flower. There is also an apparent development within the color green for the flowers. As there is an overlaying addition of color, in order to achieve a lighter progressive shade.

Planning Sketches: To the right are the planning sketches for both "Destruct" & "The Girl"



Preferred Techniques: Various techniques were used in order to do this acrylic painting. For instance, a method was used in order to transfer the reference onto the canvas. This was done with lead and then gone over and fixed. There was also the use of various washes in order to build layers and allow room for transparency within the work. Another technique used was constant experimentation when creating and mixing colors. As this was done and then tested in paper, which allowed me to view its true color.



I also used a guide which was done by drawing and printing the image in the format of a 3 by 3 grid. Then the backs of each grid are covered in lead in order to be transferred. Next, the reference is laid out and the main elements are transferred onto the canvas. After it is then fixed in order to create a helpful guide on the real reference.

Acrylic paint does tend to dry up quickly, which can be a positive and a negative. Using extender allowed for me to better blend areas. Within "Destruct", this includes the eyes, mouth, and nose. This also provided a smooth transition between colors and allows more time to work with the paint. Which also allowed me to apply paint without it having such a harsh tone. A little bit of this extender provided to go a long way and eventually allowed me to work with the colors.

Two-Dimensional Forms: Painting

"Destruct"

Process

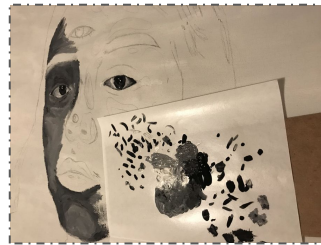
"The Girl"

The frame used was a 3 foot by 2 foot, which constructed a rectangle. The even aligned corners were stapled together using a staple gun. A hammer is also used in order properly push the staples into the canvas. Next canvas is added to the constructed frame, this is also cut down in order to cover the size ratio of the frame and some excess. The canvas should be stretched, whilst also securing the fabric onto the frame. This should be done in sections as you may begin with the top first or the sides. Though once you reach the final side to be stapled extra security/pull is needed to final tighten and bring the entire canvas together. The corners fabric may be secured with 3 staples, after folding. Then the gesso is applied evenly in one direction with a large flat brush, this is done for two coats. Next a light gray was is done by mixing a larger ratio of white with black which formed a light gray. This mixture is then applied to the canvas using a flat brush. Once this is complete a sketch of the portrait is drawn lightly in pencil. This will serve as a guide of placement and proportions throughout the piece.

The next step was to begin the actual painting processes of the self portrait. When painting, I divide areas into sections. As the entire piece was not developed as one. I initially began with the shadow side of the face and the eyes as my center focus. During this section of the painting, I used a size 2 round brush. I chose this brush size as it is not too small yet the tip is condense enough for this particular part. As for the eyes I was aiming to apply layers and blends within the eye and around it. This mixtures of the paints used can also be seen within this process photo as it is developed. For this particular side, as a shadow aimed for darker tones. Similar steps are used throughout the rest of the face depending on the highlights of a section. In contrasts I just did a simple black shade of the body/shirt. While the hair was done last it was to overlap the rest of the form. This was done in layer and for sections a 1 point brush used, though for the base a 2 flat brush was used. The overall piece consists of similar shades as they are between the color black and white.

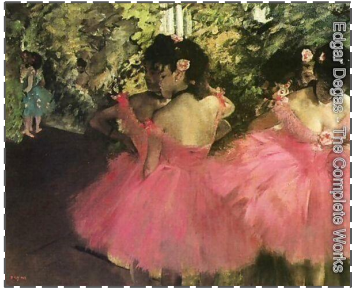
The initial step done was to create the canvas, which is 2ft by 2ft. This was done by using a wooden frame, a staple gun, and canvas. This frame was built and then the canvas is then set onto the frame. The entity of the canvas is securing using a staple gun and a hammer. Once the canvas is made it is then gessoed in order to create a base for the painting. This is done in one direction in order to create even layers. Then a second layer in the same direction is applied in order to ensure a good surface. Next the chosen method to transfer is conducted. This was done by diving and printing the image in the format of a 3 by 3 grid. Then the backs of each grid are covered in lead in order to be transferred. Next the reference is laid out and the main elements are transferred onto the canvas. After it is then fixed in order to create a helpful guide on the real reference.

To begin the artwork a base of white was done on the dress in order to allow for depth. Initially I began with painting each individual flower on the dress. I did the dress first as it is an initial layer. While the arms and hair come in the forefront of the dress. Each color was mixed through experimentation. This can be seen in the photos below as there is development in the color within each area. Personally I started off with the greens first and then began with the yellows and reds. After I began on the skin tone and hair. The separation of each color and section can be seen in the division of color areas. Below there is also some of the brushes used when painting. In particular when painting this work a flat brush allowed for more depth and this strength is the color. While a fine point brush was used for area of detail. In particular the hair and tips of the greens. The rest of the photos present the developing work.



Two-Dimensional Forms: Painting "The Girl"

Communication of ideas & intentions/ Critical investigations/ Compare and Contrast



Degas, Edgar. *Dancers in pink*. 1885. Oil on Canvas.



Monet, Claude
Oscar. *Yellow Irises*. 1914-1917.
Oil on Canvas.

A source of **inspiration** for the artwork made is Edgar Degas. The particular piece presents a vivid image of dancers and holds layer within the dress. This impressionist artist uses these brush strokes and color in order to **convey** a dynamic image. Though this image is still, there is still movement within the poses and the flow of the dresses. In particular this relates to the goal of my work due to the dynamic presence throughout the entirety of the work. As Degas does not focus on replicating reality though presenting its dynamic energy. As the model chosen is already full of energy though the artist highlights this through color and brush strokes. As even within the dress the is layer built upon the body. The color is also appealing to the viewer and highlights aspects without focusing on centering the subject.

Compare & Contrast: Degas "Dancers in Pink" served as an inspiration for the artwork made. This impressionist style particular served as inspiration on drawing the human form in relation to their clothing. As Degas used an already present reality such as dancers, as a base for his artist convey of movement. His use of color, depth and strokes also served as inspiration in relation the dress. While there are still contrast present, for instance Degas used oil paints while I used acrylics. This proved to convey different effects onto the canvas. As the acrylics held a thicker and more rough texture. While the oils allowed for more depth and built up layers.

Another source of **inspiration** for the artwork is Claude Monet, who is also an impressionist artist. "Yellow Irises" in particular does not focus on one subject though presents an array of flowers. This is not done to focus on one subject, which is reflective as an inspiration for my work. As the strokes used for this work is thick and still holds forms. This again brings along a **energy** into this impressionist piece. There is not focus on detail though on movement. Monet also uses and array of colors, while also highlighting the flowers. As no solid color is used for an particular area. Despite is being the same petal, there is still a presence of depth. As an array of yellows are used from the lightest shade to is darkest. This is a built upon depth and also conveys movement within these dynamic poses. This use of color serves as an inspiration to my own work as, these multiple shades did allow a dynamic energy.

Compare & Contrast: Monet served as inspiration for the artwork made, in particular "Yellow Irises". As Monet is also an impressionist artist, though I focused on his scenery works. These served as inspiration for the flowers on the dress. In particular the depth built through layers and the use of multiple colors. There is also an abundance of flowers and depth, with no center focus. Though there are contrast present within the mediums and dress. As Monet is painting greens on a field. While I painted greens alone on a dress. The mediums used also contrasted which, allowed for different effects.

Two-Dimensional Forms: Painting "Destruct"

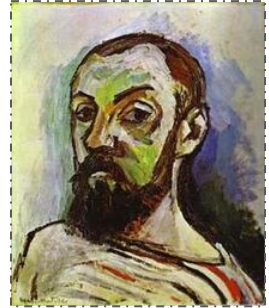
Communication of ideas & intentions/ Critical investigations/ Compare and Contrast



Close, Chuck. Phil. 1969.
Acrylic on canvas.

A source of **inspiration** for the artwork made is Chuck Close. This piece presents a portrait, within monochrome shades, which is a black and white. This photorealistic painting focuses on the elements of detail and photography. This can be seen through the intense detail within the work. There is also a presence of photography within the lighting and high and low contrasts. While the subject is the center focus, though they do not look at the viewer. Rather the direction of the on look is still forward, and the head holds a front view. This particular piece focuses on the technique of lighting and shadows in depth through the shades. As the left of the face holds darker tones, whilst the right hold the light. The clothing also follow a simple **american style** that the rest of the head follows in hair and facial features. This american artists overall art focus on realistic portraits of the subjects, from a photography standpoint.

Compare & Contrast: Chuck Close's acrylic painting "Phil" served as a source of inspiration for the piece made. This particular artist focuses on photo realism, which in contrast with my piece. As Close aims for detail. Though there is a similarity in the shades of the pieces being black, white and gray scale. The medium used is also similar as the are both acrylic on canvas. the poses of the subjects also static and looking forward.



Matisse, Henri & Picasso,
Pablo. Self-Portrait in a
Striped T-shirt. 1906. Oil
Painting.

Another source of **inspiration** for the piece was Henri Matisse, "Portrait in a Striped T-shirt". This artwork was a self portrait and had a variety of shades. Though the portrait did not focus on presenting an exact reality. This can be seen through the use of color and the brushstrokes. Though the basic body and use of lighting still does maintain a base that is connected with reality. The unique aspect of the artist is the use of brushstrokes. These are bold and thick, which can be seen in outlines of black throughout the piece. A flat brush can also be seen, as the strokes are thick. This self portrait also looks out to the **viewer** and is within a static pose. Though the form of the body is set at an angle which does present some interest. Another noticeable feature of this work is the built layers within the background. Overall this self portrait has a unique take on reality through the form, color and brushstrokes.

Compare & Contrast: Another source of inspiration is Henri Matisse. "Self Portrait in a stripped T-shirt". This is a fauvism piece which focus less on replicating reality and rather presenting it. This is done through thick brushstrokes and bold colors. This use of color differs from my work, as there is color present. Though my use of brushstrokes is similar as they are thick, and provide an array of shades. As my painting does use limited color through there are still various tone present through highlights and shadows. Another similarity is the static pose that outlooks the viewer within the self portrait.

Two-Dimensional Forms: Painting

Reviewing & Reflecting

"The Girl"

"Destruct"

In reflection to the piece made and the process used I feel that the over piece was okay. I found it helpful to work on sections when making the piece, then taking an overall look. Though from an overall perspective at times it seemed, that pieces didn't fit. This was appearing to me in the face, as when I view it from different angles. In critique to the piece made, I could have spent more time on developing the face then it already base. This would have allowed me to achieve more detail, as due to my inspiration.



Saldana, Talia. *Destruct*. 2019. Acrylic on canvas.

In reflection to the piece made there were trials and errors present that lead to the development of my skills. The overall process of creating the canvas was a simple step that I had done previously. I have also worked with acrylic paints before, and worked on a larger scale painting. This process mainly focused on strengthening my skills in facial features and I tend to shy away from those aspects. Through this painting I worked on creating a semi realistic face shape in proportions and in form. Though the use of high contrasting colors and brushstrokes focused more on depth. This lead to a slight struggle when it came to fine details such as the hairs on eyebrows. I also did struggle on preserving the balance a face holds at an angle. As by perception the features do not lay on an exact replica. When creating the piece I also had development when painting the hair. Overall at times I did struggles with the contrast between presenting my personal reality alongside its true form.

Throughout the process of creating this project development occurred within the painting due to experimentation with color and texture. In reflection to the painting there are still areas that I believe need development. For instance the dress could use more development in terms of the depth of layers. As more lines of depth could be added in order to add movement rather than a flat piece of fabric. Which was attempted to created through the ruffles and present layers within the dress. Though this could still use a built upon layer in order convey these layers. Also when painting the end of the dress, there could have been a presence of translucent fabrics. Though this was difficult for me to achieve with the acrylic paint. I attempted to dilute the pigment within the white paint by adding a larger ratio of water. Though I still wish the layers and fabric could hold transparency and still hold depth.

Despite these fixes and development I wish I could make, there was still a presence of success that I learned through experimentation within the painting. As I took me some time to build the wanted skin tone for the body, though skin tones always appear to be a difficulty for me. In this case the time taken to build the skin tone did not achieve perfect result, though in my case it was satisfactory. As I was able to build depth within the skin tone through various skin tone shades and using highlights such as red and white. There was also a development within the flowers in certain areas of the dress. As some did achieve a appealing mixture of colors, which presented depth.



Saldana, Talia. *The Girl*. 2019. Acrylic on canvas.

Two-Dimensional Forms: Water Color

Experimentation, Planning & Techniques

Planning Sketches:



Experimentation: These were the colors used during the work. I did swatches in order to experiment with how they would dry on the paper. Depending on the ratio of water and pigment the colors would dry differently. This can clearly be seen by splotches and smooth clear colors. The splotches were more present on the colors with a higher pigments when left to sit and dry. Whilst with higher water ratios the colors would evenly dry.

There is development of colors as they overlap on the skin tones. One of the skin colored figures can be see surrounded by color, but not absorbing it. This was my initial attempt to overlapping various shades. Though the proved to just soak through the skin tones and surrounded it with red and blue. Through this experimentation I found it was better to blend with wet colors rather than dry. An attempt is also made to outline the figures with a light brown shade using the acrylic paints. Through the experimentation I've found this to appear unnatural. As the colors did not properly correlate with each other. This process can be viewed to the right of the second photo. As there is a progression present in how the skin tone is painted to the right of second image. There is also experimentation present with the type of red to use for the bodies. As a lighter shade and pure red are experimented with. Through this extermination I found that using a pure water color red, allowed for a light mixture. Overall this experimentation with skin tones and paints allowed better learning as to how use the paints.



Preferred Techniques: For "watch" techniques used when making this piece, were done during the process the painting process. As with this work I played with the mixture of colors and use of water. This is particular present within the background through the use of three different colors. Through this process I learned of the benefits and differences of watercolors. As other paints such as acrylics, mixture can be created while applying the paint onto the surface. This is done through the use of water and color. I also used paper towels after applying the paint, this was done in order to rid some on the water. This lead to less dense colors, and a more quick drying process. Prior to using the paper towels I feared that this would smear the color, though they worked quite efficiently. A technique that was learned through experimentation was to use water based paints in order better blend colors. In this particular instance water colors are used in order to blend the skin tones within the intake illustration. As the skin tone blends with the overlapping red tones, due to the use of water colors. This was found to be better than the initial form of the paint. As rather than blending these colors just overlapped, which was unwanted.

Two-Dimensional Forms: Water Color

"Socks"

Process

"watch"

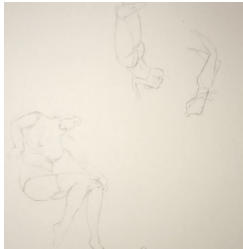
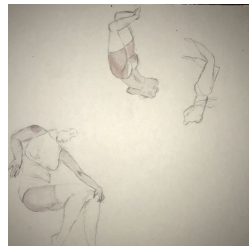
Initially a sketch is created and outlined for the forms. This is done in lead/pencil, this allows for change to be easily made. A general form is created within the first image. This is then gone over and refined in order to add more details. Next a mixture of colors is created from the acrylic paints. Initial the skin tone was created first. This was down through a base mixture of an even amount of yellow, red and blue. This created a dark brown, which is then lightened. As it is lightened it becomes a lighter brown. Though in order to achieve the wanted skin tone yellow and small amounts of red were added. This led to a more flesh like tone being created from the mixture. Once this was achieved it is then lightened even further with the color white. Water was then added to the color in order to lighten and soften the paint. Adding water to the paint also served to aid in blending, highlights and adding washes to both illustrations. In particular the highlight of the red tone was the main objective when creating the watercolors for the illustration. Once the skin tones are completed, then layers of clothing are added. The inspiration of Dzama impacted the issue of black socks on the women within the first piece, as such this is followed with the clothing items. This added elements consist of a water color pure black. As the water colors allows for more depth and tone with one color.

The brushes used within both illustrations is shown below. Larger brushes were used within the second piece created. As this was used for larger washes such as the ground and sky. Larger brushes allowed for an even and fuller wash of the color. While a fine point brush was used in smaller locations, and for finer detail. The 1/4 brush was used within both pieces in order to paint the black socks.

To begin this piece, I first cut the paper into half the size in order for it to be in portrait style. Then I took the previous sketches done for inspiration for this piece. I also used them to learn from their mistakes and finally develop them onto the final. At first when drawing the base I began with the base bodies. As I wanted to focus on achieving the correct proportions for the body. The sketch was done with a lead pencil in order for me to develop and edit it. Then I sketched on the clothes for the bodies, which followed the base sketch. This base drawing followed various references for body and clothing.

When using the watercolors I initially experimented with the background. This led me to finding a nice ratio of watercolors and its impacts on the paper. This also led to me painting the figures prior to the background. Also if I painted the background first then I would have needed to cover the figures. Thus by painting the figures first I was allowed to define and refine them. I used the colors beige, red and blue when painting the skin tones. Rather than only using beige, I used them undertones of skin to build further depth. This is particularly present within areas of change on the body. This would include the ones elbows and ankles. Next I began on the clothing which included various colors. This included white, red, black and grey. For instance when painting the skirt I built multiple layers of the same color. This was done in order to further build depth for the skirt. I also used a hint of black for the bottom of the skirt. Black was also again used in order to highlight aspects of the clothing.

Lastly I began on the background aspects, which was done alike to a wash. In order to properly do so I used a 16mm mop brush. This gave me an even wash that was not blotchy and allowed me to use a large ratio and spread it along the paper. Through a large water ratio I also mixed the three colors evenly onto the paper. Overall this background required the right ratio and a large brush to achieve an even mixture of colors.



Two-Dimensional Forms: Water Color "Socks"

Communication of ideas & intentions/ Critical investigations/ Compare and Contrast



A source of inspiration for the piece is Marcel Dzama "Don't make me target", which was made in 2017. Within Dzama's work there is a consistent presence of human action, which can be seen within the artwork used for inspiration. As there are three female bodies presented as targets, this is conveyed through the clothing. As there are black and white targets on the dresses worn by the three women. There is also arrows being shot and on the three targets, which are being struck by a female in red. The human action is present through the female actors within the artwork. Alongside the element there is also a use of color in order to represent each party within the piece. As the targets remain in monochrome tones of black and white. While the women shooting the arrows remain in red along side the arrows. Another presence within Dzama work is the use of folk elements which include child like elements. This can be seen within the artwork of inspirations through the wolf at the bottom, who is also struck. Overall the piece embodies elegance through the placement of the female bodies. As even though a contrast of pain is present, there is still a maintain of poise.

Compare & Contrast: Marcel Dzama artwork served as a source of inspiration for the piece made. Dzama's work impacted the elements present within my own artwork. Similarities are present in the elegant presentation of the model. As despite the factors there is still a willingness to act. Though Dzama uses the women in a harmful situation. I have rather used them in a sexualized instance. In both pieces there is a focus on the models. This is done through having a minimal, with a white background. There is also a use of masks, that is continued within Dzama work. Whilst I took inspiration from this aspect, in order to convey a strip of identity for the women. This was done through using black circles in order to completely cover their faces. This creates a replication of the bodies, which does not hold them as individuals. Though within Dzama's work there is folk elements present through the animal. There is also a presents of higher elements between the two parties. Whilst my piece only presents one party, that is being presented.

Dzama, Marcel. Don't make me a target. 2017. Lithograph.



Another source for the piece is Gary Panter's "Lime", which was made in 1999. As a comic artist, there is a presence of comical imagery within his works. As can be seen within the artwork used for inspiration, through the two females actions. The human action is violate and the bodies reaction resemble pain and energy. There is no regard given to maintaining composure by the two females. In contrast to Dzama artwork, there is not a maintain for poise despite the pain present. The use of color within the artwork by Panter is monochrome throughout. This sets no particular symbolism for different people or aspects within the artwork, rather this holds all elements to the same regard. There is also a scenery present within the background of the artwork. As the females are centered within a city scape, which brings a sense of reality. In contrast to Dzama's price which is isolated within a blank background, this leaves the actors as the only presence. Panter's artwork presents relastice elements through the human action, and holds a comical composure.

Compare & Contrast: Gary Panter served as a source of inspiration for the piece made. His artwork impacted and influenced the elements within my positive piece. Painter uses a natural background with a cityscape and a field. While two women are standing in a fight within the field. I use this cluttered field within my piece in order to present a natural setting. This allows for a limelight not to be present on the models. As Pantera influenced the positive not holding a elegant pose. Panter uses a comical instance of a fight between the two women, in order to presentation of emotion. This itself counters Dzama artwork, in a presentation of emotion when harmed. Though on the contrary the comical sense is not replicated within the artwork made. There is also an eye that is presented to the viewer. As the center of the trio views, which is in replication of the negatives models. Overall both artist served as inspiration for the artwork made and influenced the pieces.

Panter, Gary. Lime. 1999. Ink wash

Two-Dimensional Forms: Water Color "Socks"

Communication of ideas & intentions/ Critical investigations/ Compare and Contrast

A source of inspiration for the piece was Sara Khan's Procreation and Other Relationships, which was made in 2017. This work's medium is a watercolor. This piece presents a multitude of people within a nature setting. The watercolors used are done on a varying level with multiple tones present. The beings do not follow the exact anatomy of human beings. Rather her work provokes an emotion through figures. There is also a presence of multiple figures which do not hold a connection directly with each other though reside together. The piece holds depth as various actions are occurring at once. The artist grew up in Pakistan, and her work is reflective of her background. Khan presents community and human connections through her works. Khan also presents a togetherness between humans and nature. Her work is both reflective of her culture and female values. Khan has also done works outside of watercolors which includes murals. Her works are often of forms/objects. As an artist Khan is not one to replicate reality but rather present an emotion. She currently lives within Canada and produces works there.



Khan, Sara. Procreation and Other Relationships 2017. Watercolour.

Compare & Contrast: A similarity to Vincent's Spring is there is a use of young female models. There is a focus present on the connection of touch between two people. With the positioning of the models presenting a tension. Both works follow the proper anatomy of human beings as a reference for the models. Some differences are Vincent's medium is oil on canvas while mine is a mixed media watercolor piece. Vincent's work is set within a nature setting, which displays human connection with it. Vincent's piece evokes a melancholic feeling of innocence through the use of a mythical field. This also gives the piece more depth. My work presents only the models and does not hold depth within its background. There are also no external connections present besides society.

A source of **inspiration** for this piece is Christian Vincent's Spring, which was made in 2005. This work's medium is oil on canvas. This work presents human relations with nature, in particular females within a field. This piece presents a euphoric feeling among a peaceful field. There is also a push and pull between relations, with also holding a connection. As the figures can be seen to be grasping and gripping. These two are conflict actions though occur among the figures. Within each pair the left is the pull while the right is the push. This is present within gripping of each other arms. This positioning of models evokes a harmonious feeling. The artist lives within California and is American. His work presents aspect of innocence through the use of long models. His works also present isolation through the vast presence of nature. Vincent's work overall evokes a melancholic emotion of innocence within the isolation of nature. The beings are free yet, on the verge of struggle between transitions.



Vincent, Christian. Spring, 2005. Oil on Canvas.

Compare & Contrast: A similarity to Khan's Procreation and Other Relationships is both works use watercolors as a medium. There is also a similarity on the skin tones used and their texture. The works both focus on human relationships and present their connection. This is done in a mythical sense through color and form. Both works use color in order to present an emotion, which watercolor allows for soft tones. This better presents a sense of calamity within the works. There is a use of empty white space within both works as a form of shape. A difference between them is Khan's work holds aspects of depth through using both nature and human relations within the same piece. Khan's work uses forms rather than following the proper anatomy. This use of forms evokes an emotion of beings rather than a direct occurrence. My work uses other types of paints and materials within the piece besides watercolors.

Two-Dimensional Forms: Oil Pastel

Experimentation, Planning & Techniques



Experimentation: There was experimentation done with the photography of the piece. As various placements of lighting and the objects were done. The image above displays an overexposed image. This led to the top left corner of the light creating a sort of blur, with the white flowers. This focus on the lighting also brings more lighting to the overall piece. The positive of this image is the various levels and tone present within the background. Though the downfall of this image, is the loss of depth within the foreground objects. As there is just one solid bright shade on some of the objects. This was apparent in the other image taken, as each held pros and cons. Thus experimentation was done with, taking various photos.

Experimentation was conducted, with the values and colors of the oil pastels. Two different brands of oil pastels were used in making the piece. Marvy provided more of a harsh texture when applied, though their colors held more dark tones. This is apparent between the shades of green. As the other oil pastels, green is a lighter shade. When doing the leaves in the piece I used the light green from the oil pastel brand and then the green from Marvy. I then proceeded to mix these two colors for the piece. This experimentation allowed me to properly view the value and color of each color. I was also able to view how each oil pastel appeared on the paper. This was done both for the base and smudged color. These swatches of colors provided as a guide for the final piece.



Planning Sketches: This initial planning sketch focuses on one object, which is the skull. I chose to focus on just one aspect in order to practice building depth. This also served as practice for the final sketch to go onto the piece. The ratio in size varies in that from the original piece, as this sketch is bigger. Though starting off larger allowed for me to easily obtain and sketch the object. This sketch was done with pencil lead and focused less on the aspects of blending. There is more of a focus on the form of the skull rather than its texture.



This sketch focused on another aspect of the still life, that I initially wanted to use which is flowers. I sketched some of the flowers that were actually used in the final piece. This sketch again focused on the form, and was done with a lead pencil. The flowers overlapped with each other which followed the style I was aiming for. As I wanted for the objects to mingle with one another. Despite the use of still life objects, I was still aiming for a coherent sense.



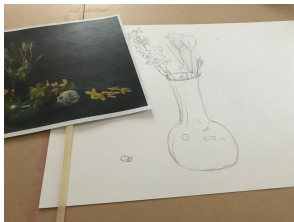
Preferred Techniques: Blending served as a major technique when making this oil pastel, as I was aiming for a smooth texture, rather than a harsh one. This was especially achieved through blending the colors after they were applied. Blending also allowed for me to mix colors onto the paper and create new shades. This was helpful as limited shades were available to use. Overall blending allowed for the entire piece to be cohesive.

Another process I found helpful when making the piece, was coloring the foreground objects first rather than the background. A harsh black was used for the background which opposed all colors in the front. This was apparent through the yellow flowers, though this did not serve as a major downfall. As the overall tone of the piece was dark, thus the background served as a further shadow. Thus coloring the foreground objects first gave a base tone. It was also best not to create the wanted finished tone and depth first, as the background and other colors do natural blend.

Two-Dimensional Forms: Process

In order to begin making the still life I first had to set a scene for the piece to be present within. I made a mock setting for the picture to be taken. I initially began with acquiring the objects to be used for the final piece. I already knew what main objects I wanted to use though had to assort them. I also needed to create a backdrop for the still life, in order for this to hold true to being a simple still life. I used black paper for the background and the floor of the setting. I also needed a source of light for the piece, so I used a light bulb which can be seen in the top left corner in the first image. The second image shows the setting in its true light and tones. This even shows how I hung the paper with tacks on a wall in order for them to stay in place. When taking the photos I messed with the lighting and the placement of various aspects. This includes the lighting, location of camera, objects and the focus of the photo. These varying aspects allowed for different points of the setting to be presented. The first image shows the final image that was used for the piece.

When the final photo to be used for the piece was taken and chosen out of the rest taken, I began the sketching of the still life on smooth paper. This type of textured paper was used opposed to rough, to allow the oil pastels to better mix and appear on the paper in the final piece. The initial sketch of the piece was done with a lead pencil and outlines the aspects to be present within the piece. I was used a printed photo and close ups of the objects used, in order to gain more detail. This not only focused on the objects but areas of color change and light. This particular photo chosen for a guide had a lack of depth in the background, though presented various dark tone on the objects. Images three and four show the process of the sketch and the final that was used as a guide prior to coloring with the oil pastels. The final step of the piece was to color it with the oil pastels, which focused on tone and texture. Two different brands were used when making the oil pastel, which were oil pastel and Marvy. Each brand served their own benefit and were used cohesively for the work depending on their strength. The process of the coloring can be seen within the final two images. As I chose to work from the right background, forwards.



Two-Dimensional Forms

Communication of ideas & intentions/ Critical investigations/ Compare and Contrast



Claesz,
Pieter.
Vanitas.
1625. Oil
painting.

Claesz is a still life painter who lived in Haarlem during the 1600's. Within this piece the tones are monotone and follow an overall dark sense. This is initially apparent through the black background, while the light contrasts this from the left, through yellow. The texture of the piece is rough and smooth depending on the object. As the background holds a rough texture. While the brass holds a smooth texture. In general each object holds there own presence, and there is a lack of overlapping objects. The objects and the piece are highly reflective of the source of light from the candle. This adds to a level of depth of the piece as each object holds various tones, due to the presence of a source of light. As a still life painter, Claesz follows the basic rules of a still life, through the positioning, light source and objects. This particular still life was done early within his career, thus it lacks depth in presence. As there are a limited number of objects within the piece, and space. This piece was made by Claesz from the golden age of Dutch paintings, which are from the Delft School. As his works contained domestic objects, which can be seen in the source of inspiration. His works focus on detail, and presenting reality. The objects within the piece of inspiration, are varied which present artistic experimentation of common objects.

Compare & Contrast: A similarity is they are both still life, which use objects in a static position. The similar objects used are a skull and flowers. In both the objects are played out in an array, rather than a singular line. There is a presence of both man made and natural objects. Both works use the lights as a form of creating shadow and depth for the work. As the light brings yellows and highlights the shadows of the work. This is done by bringing a contrasts, through the use of light. A difference is the mediums are different as Claesz work is an oil painting while mine is an oil pastel. This allows for different texture, form and presentation of the work.



van Gogh,
Vincent.
*Vase with
Poppies*.
1886. Oil
on canvas.

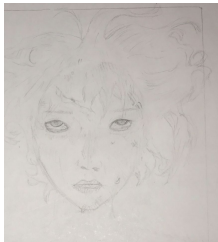
Vincent van Gogh was a Dutch post impressionism painter who resided within Europe within the late 1800's. His works have expressive brushstrokes and focus on presenting ones reality rather than replicating it. Thus his works lack in detail though excel in one's form. Vase with Poppies, inspired the piece that was made. This is a still life which holds one center focus on a vase. There is no other external objects present within this piece. Despite the simplicity of the object the piece still vibrates with energy. This can be seen built by the shadows, highlights, strokes and color of the piece. There is a contrast in colors that the work holds between red and blue. As the poppies hold a vibrant red, whilst the vase, background and other flowers follow a cool blue tone. This contrast present within the work through color, draw out more attention to the poppies. This piece is suspected to be made by van Gogh when in Paris, France. This work was also made later within his life as he did die in 1890. The work showcase envelops flowers that connect with one another and overlap. While the vase itself holds a singular form. This builds another contrast from the top and then the bottom of the piece.

Compare & Contrast: A similarity is they are both still life which use static objects. There is also a correlation in that both works use flowers within a vases. There is a focus on expressive strokes, which present a feeling. These both stray away from replicating reality in order to achieve a unique work. A difference is the vase is not the center focus of my work, and is not within the center position. The mediums of the piece differ as the source of inspiration is an oil painting. While my work is and oil pastel on paper. These different mediums present different textures based on the tools used. This work uses cool tones, with a contrast of red within the poppies, though my work focuses more on a yellow and dark contrast. As van Gogh's work present vibrant color and does not focus on the dark of shadows.

Two-Dimensional Forms: Printmaking Experimentation, Planning & Techniques

Experimentation: Originally one plastic was carved and then to be used as a dry point. Though it's eventually provided as my extermination with cutting into the plastic adding texture to the dry point. For instance it can be seen that circles on the top of the drypoint are not curved. This due to a lost of maintaining control over the pointed tool used. Another prevailing difference is within the hair. As there is a focus of texture through crosshatching across the entirety of the hair to a harsh extent. This was done in order to experiment with the color and texture that can be done within drypoint.

Another point of extermination was also present within the numerous amount of prints made. This was done in order to play with the color, contrast and darkness of the print made. This was done through removing or adding more of the intaglio ink to the plastic. As more was removed the print would be cleaner. Though if too much was picked up within the crevices then the lines made would disparar when printed due to there being little to no ink present. So l'm order to find a medium multiple prints were made. For instance the print made above is one of the multiple prints made for the two plates made through etching.



Planning: There is a focused on the face, through the center which is alike to the first inspiration of Magritte. Facial features are exaggerated, alike to the inspiration of Inio. This can be seen through the large eyes which are a consistent focus along with the facial features. There is a focus on the face holistically, much alike to Inios approach. This can be seen through the hair for instance. As this aspect is outside of the face focus.

Preferred Techniques: Techniques were used throughout making the dry point. When scratching into the plastic for the dry point a pointed edge tool was used. This was done in order to get fine lines within the dry point. Though at times this had to be done with small strokes in order to avoid harsh etching. It also avoid deep holes within the plate as this would cause issues when making the print. It also helped to keep control of which areas would done in the plastic. Overall this technique helped maintain a precise control. A technique done when removing the intaglio ink from the dry point was to use paper. Small strips of paper were used in a circular motion to remove ink. The paper was also kept flat when doing this in order to avoid catching ink within the crevices. If the paper was bunched up into a ball then ink within the services would not present. The extent at which was done was dependent upon how dark or light for the print to be. For instance more ink is removed the print will be light but also cleaner. Though if less ink is removed then dirty spots may be present though the print would be harsher. Overall this was tested when making various prints within different amounts of the intaglio ink.



- Dry Point
- connect to theme - identity
 - unique dry point
 - detail in shading/texture
e.g. cross hatching
• stippling
 - extreme expression
- use of face center
- use of dark lines
- discrepancy between portrait
- extreme in order to portray an over-dramatic expression which can be easily read.
 - Magritte Rene & artwork portraying the simple of the extreme.
- inspirations follows contradicting scales
- techniques used
- crosshatching
→ able to use this texture/shading for dry point
- Spacing of artwork is centered on the main face.
- highlight of main features → eyes, nose, mouth

Two-Dimensional Forms: Process

The process of making the dry point was done within two primary stages which is the etching of the plate and making the print. To start a sketch is made of what is to be etched into the drypoint. This is done to scale of the plate that is to be used. A rectangle of the dimensions is made in order to draw within. This can be seen within the planning drawings. The drawing is then used as a guide for what is to be etched into the plate. Masking tape is then used to place the plate securely on top of the drawing made. This is done to keep the plate in place and avoid issues of overlapping or displacement of etching. If this was not done then one may also lose there place to to placement of the plate. Overall the tape allows for less inconsistencies to be present when etching. Within the first image the fine pointed tool used in order to etch within the plate is present. The tool has a good grip in order to have fine lines and allow for precision. The second image shows the etching present within the plate. When all of the etching is completed the second stage of making the dry point is done.

To begin making the print for the dry point initial tool may be set out. Tools that were used when making the print include a squeegee, strips of paper, gloves and the intaglio ink. Initially the paper to be used for the dry point is cut into rectangles. These are then soaked in water within a bucket for 8 minutes. This is done in order to prep the paper for the print. This can be seen within the third image. While the paper is soaking ink can be added to the plate. First gloves are put on in order to keep clean hands in order to retrieve the paper. To begin a little of the intaglio ink is set at the top of the plate. Then the squeegee is used to spread the ink across the plate evenly. This should be done enough in order to allow the ink to flow into the crevices previously etched into. Next the strips of paper previously cut are used to remove the excess ink present on the plate. This is done evenly in order to rid the plat of the excess ink though keep the ink within the crevices. Once finished the soaked paper should be completed. The paper is taken out after 8 minutes and placed onto a cotton shirt in order to dry. The paper is patted in order to rid of any excess water within the paper. Next the press is used in order to make the print. All of the blankets are lifted from the press in order to place the print and the bottom. Scrap paper is set as a base for the plate to be set. Then the plate and the wet paper is set in order to be printed. All of the blankets are then put down and the press is then rolled in a smooth motion in order to make the print. This is rolled one way and then back to the original placement. The blankets are then pulled up and the print is removed. An image of the blankets can be seen within the sixth image. The print is then left to dry as the ink and the paper can dry on the drying rack. This process can be repeated multiple times in order to achieve the wanted print.



Two-Dimensional Forms

Communication of ideas & intentions/ Critical investigations/ Compare and Contrast



Magritte,
René. Baucis
Landscape
(Paysage de
Baucis). 1966

A source of inspiration for the artwork made is Magritte René's "Baucis Landscape". This piece was made within 1966 though follows a surrealism art movement. As Magritte is known for making surrealist artworks, though this particular piece was made towards the end of his life. The artwork follows the style through the focus of the piece being a week dressed male. Though the artist is known for their paintings the particular medium used by Magritte is etching. Within the art movement present which is surrealism there is a focus on the irrational. As rational and straight forward concepts are not portrayed. Rather they are drawn out in order to express a deeper meaning. Within this particular piece the organica form a human is present. Though they outline of one's face is not present but the facial feature are. This being centered drawn attentions to the facial features of the human. It also brings up questions as to why a resting expression is left without one primary aspect that hold the face. The placements of the facial feature and the hat is also proportionally correct though face shape is missing. This artwork is thought provoking thought still follow the basic rules of the organic human.

Compare & Contrast: Magritte's artwork served as a source of inspiration for my artwork. This can be seen through center focus of the piece. As Magritte focuses on the facial features of the man through posing him within a natural point of attention. My piece also uses the humans face as the center focus though placement. Though in contradiction my piece holds a defeing face shape unlike the inspiration. In relations both piece have the same medium which is etching. Magritte use of etching and printmaking is also down within my piece. This allows for the type of techniques and medium used to overlap. Though Magritte uses solid lines and is not harsh with the ink used. While my piece harshly uses the ink in order to add depth and build shadows within the print.



Asano, Inio.
Goodnight
Punpun
(Oyasumi
Punpun).
2007

Another source of inspiration is Asano Inio "Goodnight Punpun". This particular volume was published in 2007 as a manga illustrated and written by Inio. This gives the image used for inspiration a black and white color. It also has focus on lines and texture through the illustration. Asano focuses on the facial features of the humans shown. This is done through exaggeration of a simple task being completed by the two. This type of facial features done differ from the resting face within Magritte artwork. Asano's form of shading differs due to the medium used to make the illustration. As screentones are used in order to add depth and texture to the illustration. In particular lines are used as a form of hatching within the work. This is done in order to add shadows and shape to the figures. Asano focuses on the facial expression through detail of texture within the illustration used for inspiration.

Compare & Contrast:Asano served as another source of inspiration for the artwork made. This is prevalent through the facial expressions and style of both pieces. As his artwork caused for mine to have a harsh focus on texture through shading the figures. This can be particularly seen to the left side of the prints face. As the same type of texture of lines is used to an increasing extent to add shadows. Though unlike Asano's illustration there is a primary focus on the face and the hair. While the inspiration has the entirety of the body present. Within the final there is also a difference in the style of eyes used. As large exaggerated eyes are not used, but smaller eyes are used alike to the initial inspiration. Overall concepts are used from the inspirations, though they do differ in aspects.

Two-Dimensional Forms: Printmaking Experimentation, Planning & Techniques



Experimentation: Experimentation was conducted between carving and printing with this initial print. As experimentation was done with the depth of carving in its relation to the ink. Through this process I learned of the necessity of having deep and yet fine line, in order for them to show up within the print. Thus this first carved block print also allowed for examination with the tools and the effects that they had. There was also practice on precision and achieving wanted lines through detail. This first print served as examination between the techniques and the depth in line.

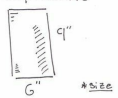
Multiple prints were made of the same carved block in order to experiment with the depth of line and darkness in the print. As through this process I learned that lighter prints showed finer lines, though also presented unwanted splotches. Though darker prints did not show finer line but rather highlighted the carved line of greater depth. There were also not an excessive amount of splotches present. Rather there was a more solid black color that allowed for better contrast. Even though the same carved block was used for each print made, there was still varying levels of details present within each print. Through this examination faults from carving were noticed. There was also recognition of the differing effects that the prints hold through the experimentation.

Preferred Techniques: Various techniques were used in order to create block print. As different types of carving tools were used when making the carved block. With the speedball carving tool, four different types of tips were provided. For instance tip number one was to be used for fine lines. This is due to the tip's sharp and thin tip, in which detail may be achieved. Another type of tip was also present, this was rounded. This particular tip could be used for rounded detail and areas in need of more carving. This tool provided less detail, though covered more surface area than the finer tips. Even when carving with finer tips, one still had to be wary of the depth. As the finer line would not easily show within the print. This is a technique of maintaining the fine line and depth was used throughout. Various tools during the process of carving aided in the creation of cleaner prints.

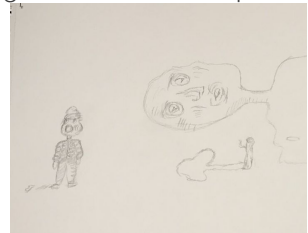
Block Print

- Tools**
- Water soluble block print ink
 - Brayer roller
 - Plate
 - Paper
 - Block
 - Wood block
 - Carving tools

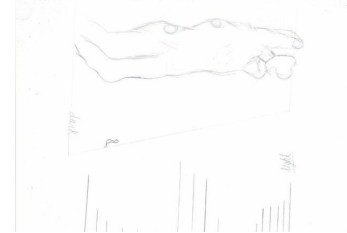
- Generals**
- Neg + pos. space
 - Ink white
 - detail: impossible
 - expressive



Planning: The use of texture is inspired by Siler. As the lines to be carved are rough and straight. There is differing spots of focus within its sketch. As for the viewer it is the larger figure. Though within the focus is drawn away. There is a use of natural aspects in relation to a higher being. There is space left within the piece, which relate to the use of focus.



This sketch follows the elements of having two figures. This includes one in the foreground and background. The emotions are also conflicting between the two figures. A figure is placed within the shadows, which is expressed through a use of light and black. The figure within the shadows expresses the form of extreme grief.



This sketch takes inspiration in texture from both Siler and Lum. There is again a contrast of focus within the sketch. This element is highlighted through the size and aspect ratio. There are natural elements within the piece. This aspect also allows for the space to be filled. Though this also creates shifts in direction. Notes are made in order to bring the higher element to a larger ratio. As this will aid within the cluster of elements within the sketch.

"Escapism"

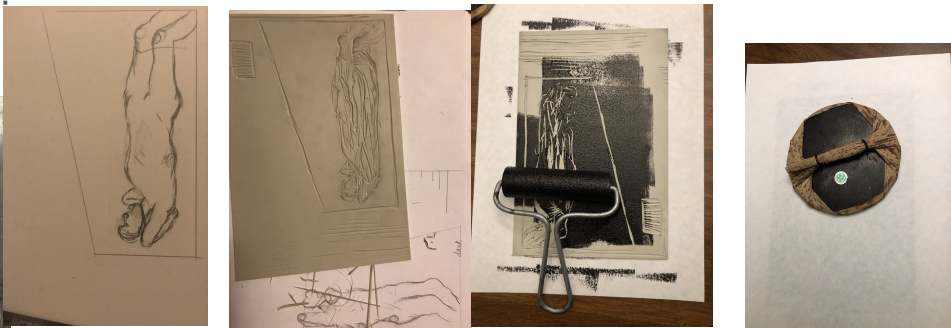
Two-Dimensional Forms: Printmaking Process

"Shadow I See"

In order to begin the block print, a sketch may be done initial and the surface to be carved onto. This will serve as a guide for the areas, line, shape and depth to be carved. Overall the sketch done lightly on the area, will serve as a basic guide. As throughout more detailed may be added and services may be made deeper. When carving different tools are available to use in order to achieve varying forms. As can be seen within the first image there are four options present. As they rise in width and differ in form, from rounded to more pointed tips on the tools. For instance slim and pointed tips should be used for areas of more precise detail. While areas of larger region to carve, should use a wider round tip, in order to achieve depth. The carving process requires attention to detail. There should also be consideration present before carving an area, as to which specifications are required to achieve the wanted form. In order to begin carving a wood block with stoppers at each end will be used. This will help avoid injuries from the force of the carving tool used. It was also allow for more stability when carving into the carving block. Again, this process requires attention to detail, in order to avoid errors and to achieve the wanted form and depth. The more detail present within a particular piece, the more time it will take to achieve the fine lines of the correct depth. As if the lines are not created deep enough they will not appear on the print. It is also not wanted for consistent holes carved through the piece, as the shows it was carved too deep. A medium between the two is found when carving is begun. After the carving process is completing, the printing process is now started. A completed carved block is now used in order to create the prints. In this instance a water soluble block print ink, in the color black is to be used to make the prints. A metal plate and brayer are also needed and used to spread the ink evenly onto the block. To begin the ink is placed onto the plate, as can be seen within the second image. Next the brayer is then used to evenly spread the ink onto itself and the plate. This has created a base of ink to be spread onto the carved block. Once sufficiently carved in the ink, this amount is then transferred onto the carved block. The more ink placed the darker the print will be. While if less ink is placed the print created will be lighter and have tiny splotches within not filled areas. A medium between the two can be found by adding the right amount of ink for the print. Once this is completed a sheet of paper is then placed on top of the carved block. A baron is then used in order to press the ink onto the paper, thus creating print. The baron is rubbed smoothly across the sheet of paper, on top. Once this is done sufficiently enough to transfer the ink. This process and the tools used can be seen within the seventh image. The paper is then removed revealing the print. If dissatisfied with the print created, the printmaking process may be related with the same carved block. If too much ink was initially added to the surface, then the water soluble ink may be removed with a simple rinse and dry. Overall the printmaking process is dependent upon the artist wanted forms, depth of line and darkness of the print. Once the wanted print or prints are archived they are to be placed on the drying rack.

- The process for creating the block print efficient and the steps outline below occurred in order to achieve the final piece.
- The tools needed in order to begin creating the block print where a the block to be carved and a pencil.
- As the area to be carved needed to be sketched in order to serve as a guide. This can be seen above within the process images.
- Once a sketch is completed to an extent, then it is time to carve the into the block.
- The tool needed for this is the carving tools. A variety of carving tools are present, and are to be used for different aspects.
- As such the carving tools mainly used when creating the particular block print are pictured above.
- Both of these tool have a triangular point, though vary in there sizes. As one is more slim than the other tool, these slim toll serve for fine lines.
- They also allow for a easy guide when carving, rather than carving out large chunks at a time.
- While round carving tools where used for larger and more expressive areas.
- As they allowed for more to be carved and deeper in a smooth motion.
- Once the carving process is completed one may begin to print the block print.

- The tools needed to begin the block print are water soluble block print ink, a brayer roller, metal plate, paper and the carved block print.
- The water soluble block print ink is taken and placed onto the metal plate. There is not much ink needed to be placed onto the plate.
- As this amount should be enough the coat the plate.
- This amount of ink is placed at the top in order to be spread onto the plate.
- As the brayer is taken, and rolled in order to spread the ink through the plate in a smooth motion.
- Once this is completed the ink should be thoroughly transfer onto the roller.
- This amount of ink is then placed onto the carved block.
- This is again done alike to the process on the plate, with a smooth motion.
- This is to be done until the entirety of the block is filled with the ink.
- The amount of ink added should not be able to entirely fill the carved out areas.
- Though it should also be enough in order to create a clean print.
- Multiple print can be made in order to find this medium between the amount of ink to be added.
- Once a sufficient amount of ink is added to the block, then it is to be placed with the paper.
- This can be seen in the image above with a press on top of the paper.
- The next step is to press the paper with the tool pictured above.
- This is done in order to evenly transfer the ink on top the paper, in order to form the print.
- Once this is completed then the paper is removed from the block, which reveals the print made.
- This should be done carefully in order to not ruin the ink placed as it is not dry.
- This process may be repeated in order to create the right print.
- As there is different ratios of ink that can be added, in order to achieve different block prints.



Two-Dimensional Forms: Printmaking "Escapism"

Communication of ideas & intentions/ Critical investigations/ Compare and Contrast



Lum, Bertha. *Untitled*
(Depicting a spirit creature
with push carts in the
background). 1927. Raised
Line Hand-colored Woodcut.

A source on inspiration for the artwork made is Bertha Lum's "Untitled". This piece was created within 1927. The artist follows a Japanese style of woodblock printing. Though the artist herself is American, there is still of presence of culture within the piece. The Japanese culture within the piece is present though the artworks techniques and elements. As the artist used old legends and the culture as inspiration for her colored woodblock prints. In relation with the style used, the lines are exact and thin. This type of block print and used curves in a fabric like texture in order to build up density. The artwork is consistently clean in its used of color and line. This use of precision allowed for smoother curved lines and a soft image. The presence of color within her pieces are also light, and follow a soft and exact tone. As this type of block printing does not use harsh monochrome contrast. There is also a use spacing and ratio, that draws the viewer's attention. The contrast within the piece itself is unnoticed by those passing. In general, the use of cultural highly impacts the artwork created in both style, technique and inspiration.

Compare & Contrast: Bertha Lum's raised line hand colored woodcut, was a source of inspiration for the piece made. As Lum's artwork impacted my own and the elements present within it. As there is a similar concept of theme and focus within the pieces. As the ignored element is held at a higher ratio of focus. When it comes to the elements of line within the piece, Lum's use was influential. As she used thin, curved and detailed lines, in which I similarly used within my artwork. Through in contrast these fabric formed lines served as a center for her artwork. While mine just uses these elements of line through the piece. Another contrast between the piece created and the source of inspiration is the use of color. As Lum uses color purposely in order to highlight aspects of her artwork. It also creates a softer tone within the woodcut. While my artwork uses harsher monochrome tones, that contrast between black and white. Overall aspects of Lum's work served as an inspiration for the piece created.



Siler, Patrick.
Untitled. 1985-1986.
Woodcut Print.

Another source of inspiration for the artwork is Patrick Siler's "Untitled". This piece was made amongst his woodcut print series during 1985-1986. The American artist follows a monochrome use of block prints. Siler refers to his work presenting "...subconscious images and stories...". This aspect can be seen within the particular inspiration used for the piece. Even within the entirety of his woodcut print series there is a presence one contrasting elements. This is primary done though subconscious beings in the reality of world. Within the same series this is also done with idols and celebrities being gawked at by mass audiences. Within the series itself there is a constant contrast being the everyday people and those to a higher a higher standard. Though within the particular piece of inspiration this is done though unnatural placements within the background being disregarded. The reality continues, no matter what is occurring in the background. The techniques used within the piece as emphasize this aspect. As the monochrome tone and harsh lines that are carved convey a dark tone. The lines used are harsh and straight, while the curves are wide. The use of space within the piece is filled, as no large areas are left blank. Rather they are filled with the subconscious elements and nature to a higher ratio. Overall this piece uses the woodcut prints in order to convey contrasting natures, which is present though tone, texture and ratio.

Compare & Contrast: Patrick Siler served as another source of inspiration for the artwork created. As Siler's woodcut print impacted the artwork I created for my print. Initially the medium used for both artworks is similar in technique and style. This also leads to similar harsh lines and use of color. As Siler use black ink which creates a monochrome contrast within the piece. Which is also present te within my artwork. Lastly the concepts of larger ratios was influential to the artwork I created. Though there is a contrast to detail between the artworks. As Siler focuses on an abundance of occurrences within one piece. While mine has one primary draw of attention. Siler's woodcut also uses more white space and holds a light source that impacts the contrast within it. In general Siler impacted the artwork I created, which allows for similarities. Though there are contrast present between the two pieces in expression and contrast.

- cleeps
- life
 - ↳ curve
 - ↳ straight
- texture
 - ↳ rough
 - ↳ smooth

Inspiration

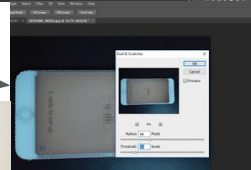
- Alcorn, Stephen
 - dream
 - ↳ black
 - ↳ white (awake/real)
 - inspired
 - ↳ The interpretation of Dreams by Sigmund Freud
 - expressive
 - ↳ dream state
- Kallwitz, Kathie
 - Wain
 - ↳ black & white
 - expressive
 - ↳ window
 - ↳ in shadow

Lens Based Forms: Experimentation, Planning & Techniques

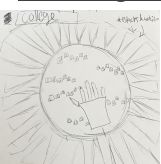
Experimentation: This was the initial spiral design created for "Scramble for Success". This is an inverse of colors, from the currently used circle in my artwork. The outer circle is also smaller and does not reach the edges. Trial and errors of experimentation was used multiple times in order to create the spiral. This was necessary in order for the spiral portions to fit the image.



It was a process in order to find the right aspects needed to be changed for the phone. As the main goal was to simplify the phone in order for it to appear in place within both backgrounds. The image above can be seen to have a lot of blur and manipulation done. Even the dust and scratches filter was done excessively. This experimentation was done in order to see the levels in which the phone may be simplified.

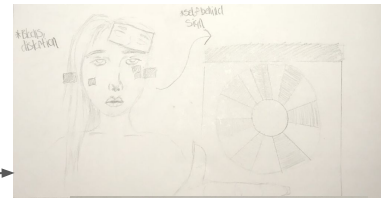


Planning Sketches:



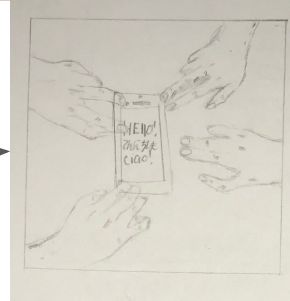
Spiral to center (Black & white). This is alike to my inspiration from Kruger. Heading of college in order to connect careers. Center includes careers seen as successful ex. Doctor. These are portrayed in pieces much alike to a scramble. This also leads to randomization of "success". Hand is made almost robotic in order to convey mindless following.

Spiral to center (Black & white). This is alike to my inspiration from Kruger. Heading of success in order to keep central idea of this overall concept. This helps to not just focus on one subject. Hand is holding the image/ sign, in order to convey that I am following this pattern. Self is behind the image in order to show emotion and struggle. In specific I am distorted in order to represent my loss of self and confusion. As I have little clear concept on what I personally want. This is shown as a scramble of oneself. The distortion of the person is from inspiration of Kampanis

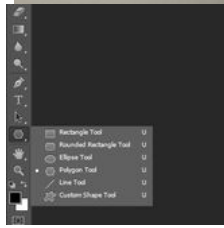
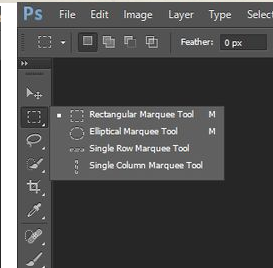
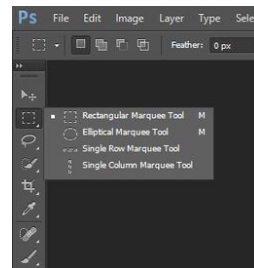


The main focus is on the phone, in which the people are drawn towards. The arts focus on objects in relation to people was partially inspired by Gris's work, Guitar and Fruit Bowl on a Table. There is a simplistic style of the people which is similar to Gris's work. This can be seen through the framework or the people, which is done through simplistic figures.

The man focus is again on the phone, though center placement. This can be seen done through borders within both of the pieces. This placement was inspired by Owen work. Various hands reach for the center. This is done in order to convey a widespread issue among the community. There hands also vary in color which connects to the previous statement. The center of the phone also represent international community through various language being displayed. The style of the work is simplistic, in order to be easily seen. This also correlates with the inspiration, as it uses color rather than detail.

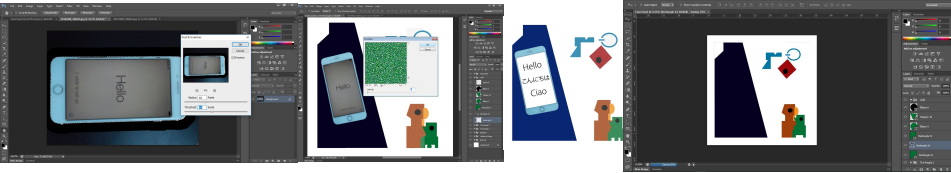


Preferred Techniques: Different techniques were used in order to create "Scramble for Success". To start of I had a basic understanding of the components within Photoshop. This caused an initial issue in creating the spiral circle within Photoshop. I chose to just start off with a starburst design and then form it into a circle. This was more precise than hand making the design digitally within Photoshop. This specific design was also created due to inspiration from Kruger's work. Another technique was used when taking photos, in order to make cutting simple. This was using contrasting backgrounds in the photography. Lastly the cutting and pasting technique in order to create the specific square style of distortion. This was inspired from Kampanins work of digital distortion. This added to the meaning of scramble and confusion within the artwork. Though this was time consuming, it did accomplish the goal. Below are some of the tools used throughout completing the digital collage.



"The Luminary"

The phone used within the digital portion of the piece was the manipulation of a photograph. First the object was selected using the quick select tool with Photoshop. This was made easier due to the photograph having a darker background than that of the object. After refine edge was used in order smooth the selected area, and only take the phone out of the photograph. After the was done the object was still left selected in order to manipulate the original image. First the blur tool was used in order to further smooth the object. Next the dust and scratches was used through the filters tab. While doing this it was done a set amount in order to further whiten the phone and simplify the figure. These were done in order to have it fit within the digital aspects already placed on the background. As the shaped figures are simplistic and solid forms. Lastly the phone was transferred onto the background and shaped in order to properly scale to it. When on the background the center of the phone was halloweed in order to make the screen white. The screen was filled with white figures in order to again simplify the phones appearance. The white set was put behind the phone though in front of the blue figure background. Next the text was added to the screen within Photoshop using the text tool within Photoshop. It was set larger enough to be seen while being able to fit within the phone. For instance the same large font size is used for both hello and ciao, though こんにちは is at a smaller size. The text was also centered and spaced on the phone in order to appear more even. This was done through guide from the ruler tool. Lastly for the digital background the colors were tinted lighter and the guide border line was removed. The final piece within Photoshop was printed on tyvek on a 3 ft by ft.

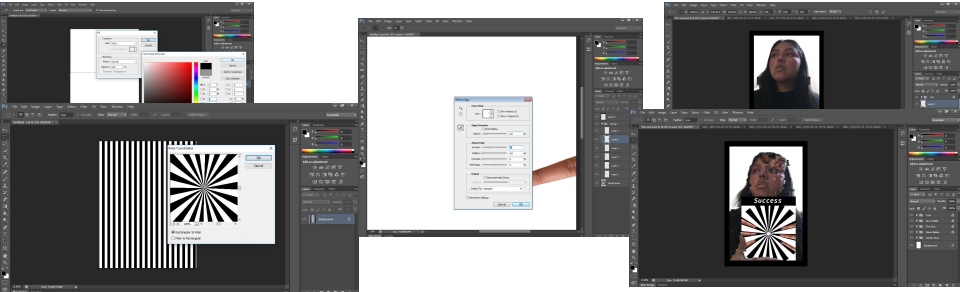


Within in Photoshop the painting was refined in order to fit on a 36" by 36" with 200 resolution. The scan taken of the painting is smaller than the size needed, so it had to be scaled properly in order to avoid distortion and keep a clean image. The hands were selected using the quick select tool. Then refine edge was then late used in order to keep the edges clean. The use of a white background for the painting, allowed for any crevices between figures to blend. Then they were placed on a white base with a white border in Photoshop. The process of the border is similar to that of the last piece, which is guided by rulers. Next the phone outline used within the last piece was transferred into this file. Though the color was changed using a color filter within Photoshop. The phone was also rotated and set straight within the center of the piece. A final check for the piece done suing the view and actual size drop down. This was used in order to look close and clean up an errors on the piece. The final piece within Photoshop was printed on tyvek on a 3 ft by ft.



Lens Based Forms: Process

The piece was made in Photoshop. To begin a ratio setting was set for the image as 24" by 36" with a resolution of 170. It was also set as a colored black background. This was done in order to achieve the specific spiral design. The foreground and background colors selected(black an white) can be see to the bottom left of the images. This color scheme is also constantly used throughout the artwork. Though in order to achieve the basic background of the first digital created in Photoshop, this was used. First filter,distort and then wave was selected. The specific settings were changed in order to fit within the image size. The goal of this is to create straight vertical lines. Next Filter and then polar coordinates was selected. This was done into the center of the image. This achieves a full screen starburst effect. Finally the circle tool is selected as a inverse fill. This is done in order to achieve the white background and spiral circle. This is then set as a locked background in order to be fixed. Next the pointer fingers are added from a separate image. It was cut using the quick select tool. This process was made simple due to the image being taken on a contrasting background from the finger. The edge was then refined with refine edge. Then the same finger was used around the spiral through pasting. Some manipulation was used on the fingers in order to lengthen or shrink to fit within one section. They are also placed in order to not show the cut part of the finger but rather have it cut with the spiral. Lastly the eraser tool was used on the fingertips. This was done in order to darken and fade the polish into the black background of the spiral. Then the top heading is added to the first digital collage. To begin the second digital collage another image is created with the a white background. The first one is added to the bottom of the second digital collage. The black border is then added and locked as a background. The text of "success" is also added in order to ensure it will look proportional in the second digital collage. A new layers then created for the face, it is positioned within the background. This similarly cut as the fingers were. A contrasting background was used on the original was used in order for the quick select tool to be used efficiently. This is done for the face, body and hand. Though a copy of the hand holding the sign is made. This is done in order for it to appear in front of the sign. This is the distorted using copy and paste from the image used currently. Three other images were also used in order to add to the current used. This can be seen in the second digital open tabs. This is especially used on the face. The set of eyes is then copied, edit, and flipped to the forehead. The copy or the original or three other image is selected. Then it is deselected and placed onto the digital collage. This process is repeated through the face, body,hair and hand for the person.



"Scramble For Success"

Lens Based Forms: "Scramble for Success"

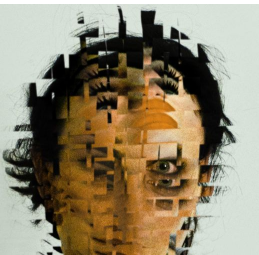
Communication of ideas & intentions/ Critical investigations/ Compare and Contrast



Kruger, Barbara. *Untitled (Repeat after me)*. 1985.
Silkscreen on Vinyl.

For my artwork I had two sources of particular inspiration. A primary and initial source of inspiration for my art work as Barbara Kruger's "Repeat after me". A style comparison can be made from the two pieces. In Kruger's work there is a consistent use of bold text and borders. This particular style is used within my artwork. Even the use of minimal wording to convey a central concept are similar. For instance Kruger uses the phrase "Repeat after me", which can allude to one concept/ idea. This served as inspiration for my artworks phrase of success which alludes to the central idea of my artwork. Another comparison can be made on the use of a spiral as a center. This aspect of Kruger's piece served as inspiration for my particular use of the spiral. As the basis of the design are alike in meaning and style. The use of the optical illusion with the heading of it motives do compare. They both serve as a expression of allude to ideals forced upon one. My artwork contrast from its source of inspiration. In deeper meaning there is a difference in meanings. In this particular artwork Kruger's meaning is feminist. The overall idea of the piece is convey the forced ideas and ideals forced upon women. This idea is presented through the optical illusion, of these concepts becoming accepted. Though in contrast I use the optical illusion as inspiration to serve a different purpose. This is to convey the idea of success being conveyed through one road. As we are setup to go to college right after high school. Another contrast of the artworks is technique in medium. Kruger used a silk screen on vinyl for her artwork. While my piece is a digital collage. This difference is present partial due to time periods of the artworks being created. As Kruger's work was made in 1985, while my artwork was made in 2018 through Photoshop.

Compare & Contrast: Barbara Kruger's artwork served as the main source of inspiration for me. This can be seen through the central subject of the piece which is he spiral. It is also present in the type of style used through borders and text. Within the piece Kruger consistently uses the same color scheme. This includes the monotone and the red. There is also a contrast present on the sign being flat, while the doll holding it being three dimensional. While my piece follows the same aspects on the flat and dimensions of that holding the sign. Though in evaluation to my piece less shadows are present through lighting.



Kampanis, Iasonas. *Portrait V*. 2014.
Digital Manipulation.

From my second source of inspiration comparisons and contrasts can be made. For instance both techniques and mediums are similar. Kampanis "Portrait V" was created in 2014, while my artwork was made in 2018. There is a closeness in time between both artworks. This leads into the type of medium of the pieces. Overall there is a similar use of digital manipulation of the original photography. This served as inspiration for my piece through Kampanis particular use of manipulation. Though there is a contrast in style of the artworks. As Kampanis piece focus on one particular subjects manipulation. This served as basis of inspiration for my work though did not compare but rather contrast in style. As my artwork uses multiple forms to convey a holistic meaning of struggle of success ideas.

Compare & Contrast: Kampanis served as a second source of inspiration for my artwork. As the basis elements of distortion for one, to represent ones scramble for my specifics. In evaluation to Kampanis's piece, its core focus is the distortion of the person within the artwork. This is effectively done as digital distortion by the artist. While in contrast my piece does not as effectively focus on this element. It is rather a basis of Kruger's piece with the sign being held. Kampanis served as inspiration for a background elements.