Two-Dimensional Forms: Drawing

*South Shore Beer Garden -* **Inspiration/Investigation**

I needed to create something within Milwaukee that reflected my home and identity. That lead me to think about separate areas of the city, such as South Shore Park. I thought of South Shore Park because of its significance to my family. I eventually decided on modernizing the South Shore Beer Garden. The building is rather old and drab in many ways, and has been a significant part of my family's life. I was heavily inspired to draw inspiration from my own culture and heritage. I looked into three separate parts of my culture/heritage, Polish, Irish, and German. I quickly dismissed the polish because I felt it wouldn't bring too much to a beer garden in Milwaukee. I decided to focus more on German architecture and style, as I thought that it would fit the best into this and I personally enjoy that style quite a bit. The first architect that I encountered was Ludwig Mies van der Rohe, a Modernist German architect. I was very interested by the design of his S. R. Crown Hall, the home of the College of Architecture at the Illinois Institute of Technology. I then wanted to find and architect that focused more on the traditional style of German architecture. I came across the work of Peter Behrens, another German Architect. I was heavily influenced by his residence at the Darmstadt Artists' Colony. This prompted me to begin the planning for my design.

Two-Dimensional Forms: Drawing

South Shore Beer Garden - **Planning/Process**

I had thought about a complete redesign of the building itself in this picture. In regards to the general shape of the building, I kept a more modern feeling. I knew that I should incorporated very large windows in order to enhance the experience for the visitor. In the top left, I drew a portion of the tower for a view of the lake. I also included a balcony off of it, which I ended up incorporating into another tower.
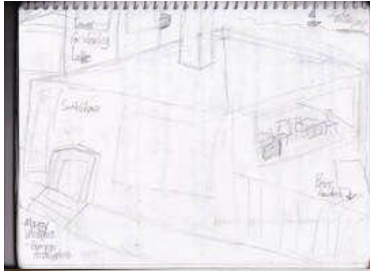
One thing that I had done look into creating an octagonal shape for the left tower. It was a very complicated process to create such a simple shape. I tried a few times to create it within that area in perspective, each failing, leading me to do a much simpler design with the triangle, something that I have ended up preferring anyways. I tested with different flooring in the building itself. I had originally thought about covering the floor with tile in order to create a bit more of a modern feeling. I then realized that most people nowadays actually prefer hardwood flooring throughout, myself included. I had also experimented a little bit with some furniture throughout the picture but I ended up deciding against it. I did some tests with perspective and placement of objects. This was where I had tested my idea of perspective. It also gave me the idea for the final placement of my horizon line. I then tested some very simple concepts for the main tower, fencing, and also the balcony. I no longer wanted to include the balcony onto the main tower, so I then saw the balcony on Peter Behren's home and adapted that portion to my work.

Two-Dimensional Forms: Graphics

Instant Annihilation - Inspiration & Ideas

Earlier in the year, I had bought some sheets of illustration board, and I have been waiting to find the right time to use them. I then planned to base this entire project off of the basis of using the illustration boards and pen ink. Another idea that I had was to test out watercolor paints. I had wanted to use watercolor paints for a while, but I never really found a decent set or a good project to use them on. I planned to use my overall theme of Conflict to tie everything together, but this time I wanted to go back to a more literal version of conflict: War. Another thing that I wanted to do was try and find something that might connect back to my personal life. The first thing that I did was go look throughout my music playlist and find an album art that interested me; as I've wanted to use album art in my inspirations and music is a very important factor in my life. One band's album art that has always caught my eye was Dance Gavin Dance (DGD), and the artist Mattias Adolfsson. Adolfsson is a Swedish freelancer Illustrator with a rather interesting art style who has done most of DGD's albums. I looked through his website and through many of his sketchbook collections to find the works that interested me the most. His works that I was most drawn to were 'Dance Gavin Dance: Instant Gratification', assorted works from 'Sketchbook July 2016' and 'Sketches and Drawings - Spring 2017'.

Sketchbook July 2016

Sketches and drawings spring 2017

Sketchbook April 2016

Two-Dimensional Forms: Graphics

Instant Annihilation - Planning

I wanted to try some form of satirical form of expression to help convey my ideas on this topic. All of these ideas lead me to choose Mattias Adolfsson. I found his unique art style, which tends to over-exaggerate or satirize something in his work, whether it is a person's features, a building, or some sort of weapon. This all fit in very well with my plans for using ink and watercolor paint as my medium, as the majority of his work is done in that medium. The remainder of the page highlights different concepts and drawings from his works listed in the middle. I tried to stick with looking at some of his more weaponized drawings with bizarre looking guns and robots, along with a few others just to get a feel for his designs and become accustomed to his art style. My idea was as follows: a full scale battle/war scene in the style and layout of Instant Gratification, except with a few key differences that would relate to me more. I wanted to add more absurd and exaggerated elements within the piece. One thing that I had seen somewhat commonly in Adolfsson's art is rowboats, which I felt would be kind of cool to incorporate into this piece. This prompted me to add a miniature pond/lake in the center with rowboats on the left side and an over-exaggerated battleship on the right, which I saw in 'Sketchbook July 2016'. I had also decided to change the buildings on each side into something that I felt would fit a bit better with my ideas.
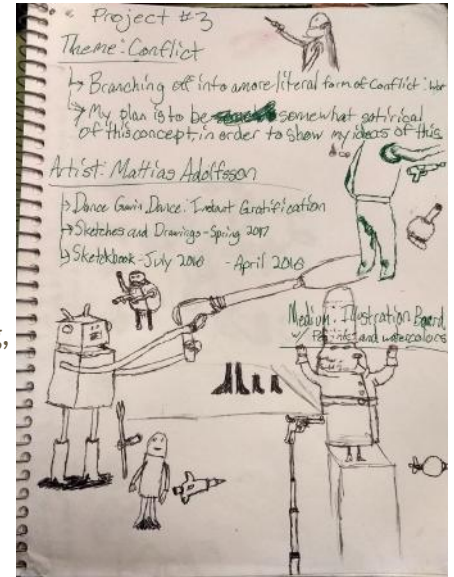
Two-Dimensional Forms: Graphics

Instant Annihilation - Process & Experimentation

There was a significant amount of experimentation that I put into this piece in comparison to my other works. The first major set of experimentation that I went through was with different colors of watercolor paints. I had a large variety of watercolors that I borrowed from a friend: 24 separate colors in total. For inking, I started with the border, buildings, and the pond, as I had absolutely no desire or plan to change anything with those at all. The characters themselves took a bit more time because I did not want to mess up any bit of them. After finishing that part, I went through and added a character in the occasional place that felt a bit empty. I then used my pen to create the shadows beneath them, with the sun coming from the top right corner. After inking everything in on the board, I got about to mixing my colors. I wanted to go one color at a time starting with blue and ending with some light green-tan color. I copied a few of the robots and animals from the original piece to get started, but I conceptualized many of the others myself. This proved to be a bit challenging for me, as I have never worked with the style of illustrating before. Adolfsson's characters are never realistic, with the human having more exaggerated body shapes and facial feature, the robots with some elongated body pieces, and the animals as more humanoid representations of the respective animal rather than just being four-legged creatures. My initial planning sketch was helpful to get me in this artistic mindset, but most of my characters ended up being created on the fly and completely random and bizarre.

Two-Dimensional Forms: Graphics

Just your average war scene - Inspiration & Ideas

I was deeply interested in working with my previous piece again, that I planned be able to show a sense of continuity with my previous piece. I was already certain that I wanted to do another project in the same art style as the others. My goal was to, again, create an illustration in the art style of Mattias Adolfsson. Again, I planned to use my overall theme of Conflict to tie everything together again. I was determined to show a new perspective in my story. In my first piece of the two, I had a distant, omnipotent, and third person view of this large battle, without any direct focus on one side. In this new piece, I wanted to bring it down to a more personal viewpoint, with a first person view from the eyes of an attacking soldier feeling the consequences of his actions in the fight. I looked through Adolfsson's works again to find something that could inspire me and give me a plan of action. First, I went back to some of his works for album arts, and there ended up being nothing of interest for me there. I realized that because I wanted there to be a more personal connection with this piece, I should look to more of his first person works. Two of the largest inspirations were Adolfsson's "Just your Average Generic European City"and "Sketchbook 2017".

Just your average war scene - Planning

This idea was as follows: a full scale battle/war scene in the style and of some of Adolfsson's first person works, except with a relating it back to my previous piece. One of the first things that I wanted to include as a focal point in this piece was some large gateway or archway in the foreground as some sort of large monument. I took a good bit of inspiration for that idea from the Brandenburg Gate as a general concept, and Adolfsson's "Just your average generic European City" piece for more inspiration in his style. Another definitive aspect that I planned to include was showing this scene through the lens of a human soldier on the right side, and showing his reaction to the environment around him and seeing his own bloodied hands and clothing.

Two-Dimensional Forms: Graphics


Just your average war scene - Process

I sketched in the main archway in the foreground and set up the lengths and widths of each section of the road. The next sketch was for the vine mural on the front of the entrance, the wooden beams helping to support the massive structure and each of the different windows on both sides of it. I even made the decision to add some detail into the walls by having some of the brick be displaced to add some depth and texture to the façade, instead of just having it be one plain and flat wall. I continued with this architectural route and sketched in each of the separate buildings past the archways that were destroyed, along with the fiery smoke rising off into the sky. After finalizing my design for each of those separate aspects, I then moved onto the characters and tanks themselves. For this aspect, I went and searched for any of the specific characters and tanks that caught my eye in my previous piece to carry onto this piece. There ended up being a very small amount of new characters that I would actually need to create. The characters that I ended up having to create were the left green tank, a few of the distant humans, the leader that is projected atop the archway, and the arms of the soldier's perspective. One of the last things that I chose to do in this part was remove my initial plan to have the soldier dropping his weapon and adding the blood to his arms. I chose to remove the weapon for two reasons: I felt that adding the blood would have a greater significance to the mood, and I just could not get the weapon to look very good in this perspective.

Two-Dimensional Forms: Painting

Self Portrait - Critical Investigation

It took me time to formulate my ideas and inspiration for my Self-Portrait. I had looked at many different baroque artists and some cubists until I had remembered about one of my favorite artists of all time, Vincent Van Gogh. Originally, I had wanted to incorporate the hat and positioning of the top left self portrait, and the colors of the bottom left portrait into one. I eventually decided against it after a while, due to my lack of being able to create a decent looking hat. I then scrapped the entire idea, but still went for a different Van Gogh. I decided to insert myself into his Self Portrait (1887). I just found it to resemble to picture that I had taken of myself originally. I also really enjoy the colors that he had chosen for it, along with the positioning being more reflective of my inspiration picture. I decided to create a sketch of one of the pictures that I took to help get some reference for my main piece I think that this has turned out very well and might be one of the best sketches that I have done for face. This definitely helped me get everything in the correct place on the canvas itself. I believe that I was able to get some very good details with the shadowing and each of the specific facial features. I then transferred it to my canvas, using the grid method to assist me.
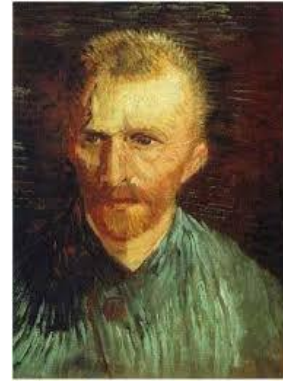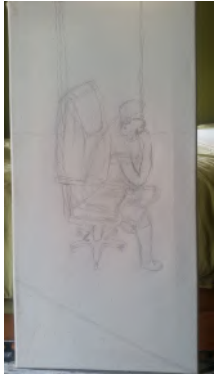
Two-Dimensional Forms: Painting

Three Studies of a Community - Planning & Experimentation

There were only there major things that I had experimented with. These included the general colors for each panel, the design of the figures, and the walls on the second panel. For the general colors, I saved swatches of the final product of the color for each area. If I had saved a swatch for each state of the final color, I would have probably saved three pages worth of swatches, which I felt would be unnecessary. For the design of the figures, I wanted to keep them somewhat similar to the ones in each of Bacon's paintings. I decided to go against this during the final sketching process (except for some of the first one). I was think of possibilities for the figure's postures. I then thought about the album art for one of my favorite bands, A Day to Remember. I recalled how in each album, the lead singer is painted in a different pose each time. So I decided to mimic the poses from Common Courtesy and Homesick. Finally, the walls in the second panels underwent some changes during the process. I had originally planned for the walls to be facades of different buildings, but I lacked creativity in the design and colors. In a spur of the moment decision, I planned to just turn them into normal green walls and changed the door background. I was not as pleased with the outcome of this piece, which encouraged me to move on from acrylic paints and change my preferred style.

Two-Dimensional Forms: Printmaking

*America Made Great - Critical Investigation*

The inspiration for this piece came from the Modernism works of Alexander Rodchenko and the political controversies and events that have occurred in the first 7 months of Donald Trump's presidency. The pieces by Rodchenko that really caught my eye were No Better Pacifiers and his Designs for Advertisements. I really wanted to do a piece related to politics because of how prevalent it is in American society at the time. And who better to show than Certain controversies that I wanted to portray are the wall, the dropping of the MOAB in the Middle East, and possible Russian collusion. When I had first started looking for inspiration for this piece, I turned to movements such as German Expressionism, Dada, and Pop Art. German Expressionism would have been the obvious answer to the style of a block print, but it seemed too simple for me at the time. I was unsure of how I would have really used Dada in this, as after further research it didn't seem to fit with my goal. After doing deeper research into Modernism, Rodchenko came into my spotlight and immediately gave me the style that I wanted to go for. I really thought that Rodchenko's work would help show the style that I was going for. I didn't want it to be very complicated and detailed, just a simple propaganda-like print that reflects on Trump and his actions as President at the time of creation in September of 2017.

Two-Dimensional Forms: Printmaking

Block Print - Experimentation & Process

I used one type of carving tool for the majority of the *America Made Great*, as I needed to make mostly smaller lines. I did use a wider tool for carving out the larger white spaces to save time. I had attempted to use the wider tool initially on the wall on the bottom, but I did not like how it turned out. I was unpleased with how the first set turned out, due to a lack of ink. But I started using more and more and I got it to a level that I was more proud of. Although I was saddened that I never got a completely solid print, the aesthetic of a worn down print gives it a certain rustic feeling to the viewer.
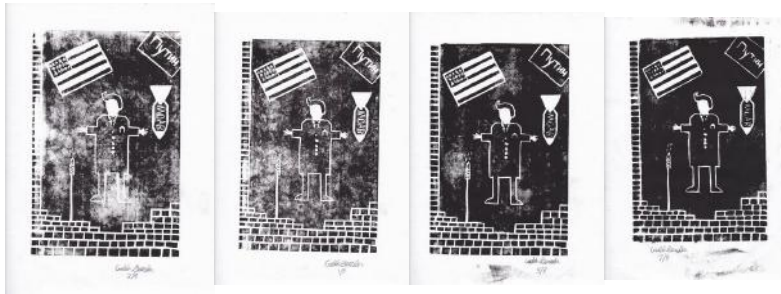
The process took many tries to get a proper outcome. After carving, I started rolling ink onto the block. I put a small amount of ink onto the rolling plate, adding more later on as I deemed necessary. Secondly, I rolled it out using a brayer and got a sufficient amount of ink onto it. I then rolled it out on my block and covered it entirely with ink. Next, I attempted to center a piece of paper as best as I could onto the block and pushed down. To flatten the paper, I used a baren to apply pressure and ensure as much ink as possible was applied to the page. I finally peeled them apart and left the print to dry. I repeated this until I obtained a print that I was confident to use as my final work.

Two-Dimensional Forms: Printmaking

Dry Point - Planning & Experimentation

Similarly to the Block Print, it took me a while to get in the system with my scratching tool to make sure I didn't let it slip and scratch off too much of the plate. On one side of the plate for *Fwd: Classified*, I was able to really get good experience with techniques and methods. After I had finished scratching my first side, I had realized that I had scratched it on the wrong side, so it would have printed on backwards. This proved to be helpful in fact, as it allowed me to scratch in the other side with ease. The thing that I really had trouble with was getting the correct amount of ink on the plate. Another thing that I had experimented a lot with is the treatment of the paper. In order for the ink to sink into the paper, you had to soak it in water for a short time to loosen the fibers. Some papers were too small for the plate and others sat in the water for too long, not allowing them to dry properly. With *Gehen!,* I had a lot of trouble removing the correct amount of excess ink from the plate after it was applied. There were certain prints that were limited in detail due to an excess of ink in some areas. Others looked far too faded because of the utter lack of ink applied.

Two-Dimensional Forms: Drawing

Summer Illustrations- Process and Experimentation

 This work was essentially a large experimentation in using a different medium than I was accustomed to: pen ink. At this point of the year, I was certain that I wanted to focus on doing illustrations for my works. Up to this point, I was able to easily fix accidents when I used graphite and other mediums. For example, one could easily paint over anomalies when painting without much issue. However, if you were to make an accident with pen and had to white it out, it tends to stand out and hamper the overall presentation. This work gave me a test in patience and attention to detail to ensure decent quality. Towards the end of this process, I felt that certain areas of it were lacking in visuals, specifically in the top half of the piece. I looked through my inspirations to try and find something that might help. I mimicked the wooden framing seen in certain photographs of modern warzones and wiring/cabling and added some damaged windows, so that the frames would actually have a purpose. After adding those, I felt like the center of the piece was lacking something near it. looking back at another picture, I fashioned a random door and raised entrance behind the shape of the soldier. While they may be minimal in the grand scheme of things, I feel that these experiments helped add a lot of depth to this piece.
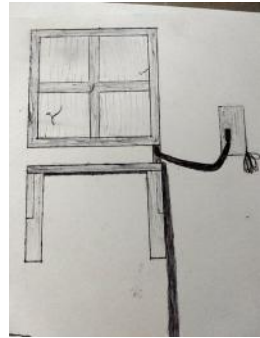
Two-Dimensional Forms: Graphics

No Trespassing & Inner War - Critical Investigation

For these pieces, I was instructed to modernize two different illustrations in two different tones: one positive and the other negative. I had taken a liking to *War News* and *No Swimming* by Norman Rockwell, a famous American Illustrationist. I had also taken a look into other artists such as Arthur Rackham and Coles Phillips, but decided against them in favor of Rockwell's higher detail. Seeing how realistic many of Rockwell's pieces inspired me to focus a lot on this and pay more attention to detail than I would have regularly. My overall theme maintained was Conflict. I wanted to branch off into more of a subtopic of Self-Conflict, depression or alcoholism for example. In this piece, I wanted to show the negative effects of alcoholism and depression on someone as their life progresses. I also wanted to take advantage of the fact that we would have two different pieces to try and tell a story that would combine them. In my two pieces I wanted to show my central character has gone to

drink his sorrows away and trying to reflect on better days, which would be *Inner War*. The positive piece, *No Trespassing*, depicts a memorable moment in that person's past, something for them to look back on and smile about. It shows a group of friends being caught on someone's property and being chased off, which they could look back on positively.
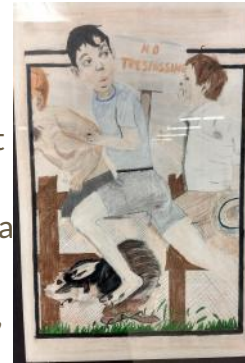
Two-Dimensional Forms: Graphics

No Trespassing & Inner War - Process & Experimentation

   I did experiment quite a lot with these works on many aspects. The main thing that I had tested was using a white colored pencil to help blend the colors on pretty much everything in this. The parts where this had helped the most in *No Trespassing* was on the skin tones, the clothing, the grass, and the dog. The parts where this had helped the most in *Inner War* was on the skin tones, the wooden bar top, and anywhere that I needed to lighten an area. Another thing that I had experimented on was with using an eraser to lighten certain areas up and put some emphasis on some shaded portions. The aspects that had benefited the most from that technique the dog's behind and the hat that the rightmost boy is running with. Another use of this is with the black leather jacket and the blue jacket, specifically around the indented shadows of those two objects.
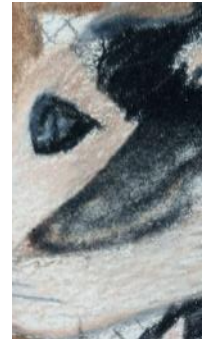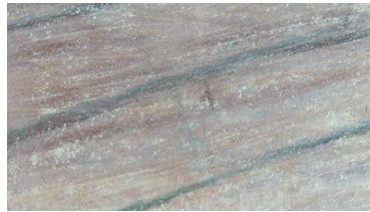
Three-Dimensional Forms: Sculpture

Growth - Critical Investigation

      For this piece, we were limited to materials in the scope of a three-dimensional form. The artistic inspiration of this piece came from the wide variety of works created by Andy Goldsworthy a British sculptor, photographer and environmentalist. However, my main focus was to create something addressing a very personal and also societal issue. I wanted to touch on the effects of depression and anxiety disorders that I have seen destroy people from the inside. It is very hard to see people go through this constant pain and fear throughout their lives, which can even lead to their suicides. That is what gave me the idea to create an assemblage of little "scenes"/visuals of the descriptions of these different disorders. I didn't want this to be a completely negative and depressing piece, and I wanted to try and show a personal solace to those times. The one thing that I can always rely on whenever I am in a really hard time in my life is nature. This lead me to find Andy Goldsworthy. I was heavily influenced by the way he was able to connect with the environment and with each of the separate pieces he would work with. The work that I was really got my attention to were _Roof_ and _Melt_.

Three-Dimensional Forms: Sculpture

Growth - Process, Planning, and Experimentation

This piece was my first experience with creating a 3D form. After I had spent the time collecting all of the materials, I was able to begin my process of creating this sculpture. Most of it was simply learning the correct/optimal placement for the different stone is a way that would be visually appealing and structurally sound. I had also spent some time creating some of the scenes for the top of the sculptures. To create the tree for the top of the stone piece, I had experimented with forming one out of reeds and linking them together with thorns. My goal for creating that part was to explain a metaphor of anxiety. It was to show a character cowering under a tree made up of reeds and thorns. I eventually found a red branch at the lakefront that caught my attention, so much so that I used it rather than my initial idea lakefront. I planned to mostly only the flagstones from a collection of stones that I had and any others that I think will work. I then planned to go down to the lakefront and search for any stones and wood that might work with this. One thing that I was saddened by on my excursions was the utter lack of decent sized stones to take home. I ended up only finding stones large enough to fit on the top of the sculpture. Those stones had ended up being a mere 2-3 layers of it all. I began by using the biggest stones that I had as a base for the sculpture. Once I had reached the 9th layer of my stack, I began to run into some trouble. My sculpture had ended up falling over twice at that point. That time lead to much trial and error in the next 5 or so layers, eventually completing it to my satisfaction after many hours of experimentation.
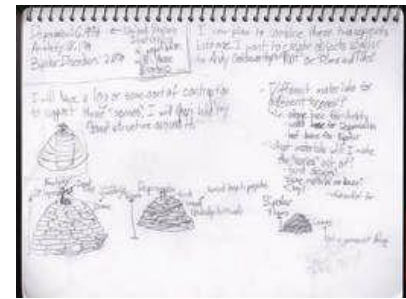
Lens-Based Forms: Photography

Photography - Critical Investigation

This Photo-Journalism project was made to show the sense of community in a variety of aspects that I have felt throughout my life in Milwaukee and Wisconsin. I wanted to show this through the many different locations and areas that have impacted me and my life. Examples of this are areas very close to my life, such as the lakefront where I have spent many a day with my family. I also showed lare symbols of my life near to me, such as the Hoan Bridge that has a unique design that I have always enjoyed. Another area that has had a positive impact with community on me is northern Wisconsin. I spend many summers up there with friends and family, each time growing closer to the nature around me and connecting to my close ones.

<u>Lens-Based Forms: Digital Media</u>

<u>*Study of One - Critical Investigation*</u>

For this piece, I had planned to continue with my past theme of Self-Conflict, which I branched off from my overarching theme of Conflict. Within an article that I found during my research, I saw people such as Salvador Dali, Edvard Munch, some of the works of Francis Bacon. I was not very interested in doing something with Dali, as I felt it would be much better suited for a painting. I then decided to look into Edvard Munch, and was intrigued by his painting "The Day After". I looked through a bit more of his works, and then decided to continue to look at other artists. I then looked at some of Francis Bacon's self portraits. There were two of his triptychs that really stuck out to me initially: "After Three Studies for a Self-Portrait (1983)" and "Three Studies for a Self-Portrait (1979-1980)". There were a few specifics that I had noticed within both of these paintings. The first thing that drew my eyes was the distorted and split face on each panel. Another thing was how the dark background of each panel allowed the faces to pop out at the viewer. I considered how I could go around creating the distorted/split face. I initially thought that I could possibly go about this by taking multiple different pictures of my face at different angles and lighting. Then, I thought about the background, which I wanted to be dark, maybe wooded or a hedge. I have many different plants and objects in my background which I could take pictures of at night. Finally, I thought that I could use the mixing brush to help create the blurred complexions on the face.

Lens-Based Forms: Digital Media

Study of One - Process & Planning

This entire process was very experimental for me, as I had very little experience with Photoshop. One of the first things that I had experimented with was different pictures to use for both my face and the background. I took about 12 different pictures of myself in different poses and also different pictures of the outside. In Photoshop itself, The first thing that I had experimented with was the removal of part of the left side of my face. After removing it, it seemed too rough and I wanted to smoothing it out a bit more. I then used the mixing brush to spread out the edges and create this interesting effect. For the left side of my face, I used the Lasso tool to select a decent chunk of it. Next, I deleted the selected portion and shifted the figure to the left side of the page. For the right cheek, I took the cheek from another picture and cut it from that picture and pasted it over the other cheek. I then slightly increased the size and shifted it over enough to where it looked "natural". I also used the mixer brush to blend the edges slightly. After that, I took the lips from one of the pictures and did the same thing that I did with the eyes. I simply used the mixer tool brush to spread out the edges so it wouldn't look as rough along the edges. Finally, I needed to add my background to the picture. I took one of the pictures from my background and cut out a part with a bit of blue and black in it. I then hid most of my body and pasted about 50 of the background portions to cover the entire background.
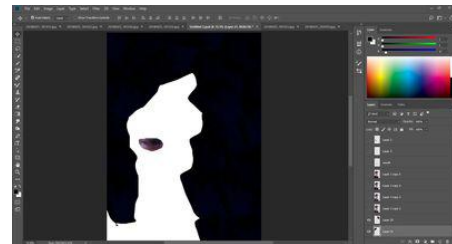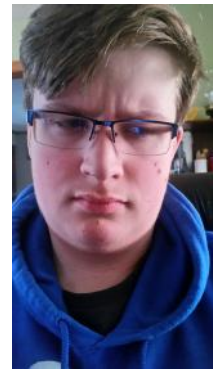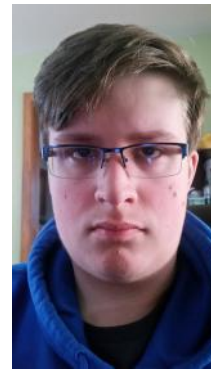
Gallery Visits

"Acts of War Series" by Virgi Driscoll (Marshall Building)

Back in November of last year, I visited a few galleries throughout the Historic Third Ward of downtown Milwaukee, one in which included the Marshall Building. The artwork of this gallery inspired me greatly, as one of the artists I discovered had impacted my own work. Virgi Driscoll, a local artist had impacted my interest and evolution of my theme in my works. Her pieces deal with the many horrors and outcomes of war, which influenced my move to other forms of Conflict These paintings have caught my attention instantly when I first viewed them, as her portrayal of human figures using organic forms and muted colors has inspired my later works involved with the Mattias Adolfsson. Driscoll's use of symbolism to represent loss and pain felt by those in war has also inspired me, especially seen in my pieces.

Gallery Visits

"Fantastic" - **Henrik Drescher, Frances Jetter, Katherine Streeter, Carl Dunn**

Back in October of 2017, I visited a few galleries throughout the Historic Third Ward of downtown Milwaukee, one in which included the *Fantastic* exhibit. The artwork of this gallery inspired me greatly, as some of the artists I have discovered have significantly impacted my own work. Carl Dunn, an artist represented by the gallery, has greatly impacted my work most. In his art, Dunn experiments with an array of different techniques to create patterns in various color schemes. He works predominantly in acrylic paint, which I made use of in my Triptych. These paintings caught my attention instantly when I first viewed them, as the abstractness and symbolism of each piece was unusual for me to see. His portrayal of figures using astract forms and dulled styles has inspired my later works involved with Francis Bacon.