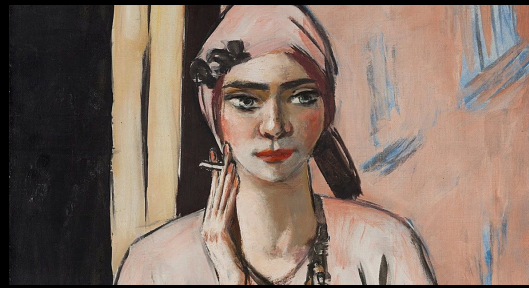


# Process Portfolio

By: Heavin-Lei Hampton

## Planning- Habits Never Die

**Initial Exploration/Planning-** From the beginning of the project, I knew I wanted to base my theme around "Addiction". The theme I chose for this project is Addiction, which is best explained as things people are addicted to for example: smoking, drinking, gambling, etc. I choose this theme because I wanted to challenge myself into creating several different pieces conveying a similar message. Now reflecting how difficult it was thinking of an idea, I plan on changing my theme in the next project into something a bit easier.



"Spain Is Culture." *Quappi in a Pink Jumper*, National Thyssen-Bornemisza Museum, Madrid at Spain Is Culture., [www.spainisculture.com/en/obras\\_de\\_excelencia/museo\\_thyssen-bornemisza/quappi\\_con\\_sueter\\_rosa.html](http://www.spainisculture.com/en/obras_de_excelencia/museo_thyssen-bornemisza/quappi_con_sueter_rosa.html).

For Yayoi Kusama, I tried using her design style for my background on my final design. I found her art style to be very inspiring, especially in how much detail she adds in each oval and how inconsistent it is. I wanted to mimic it almost exactly like the original, although adding that type of texture would be difficult.

For the first sketch, I wanted to base this piece off of Max Beckmann (*Quappi in the pink Jumper*), and Roy Lichtenstein (*Nurse*). Eventually, I ended going with this sketch as my final design. My second sketch is more of a reincarnation from the first one I created. I was researching some more German Expressionist block prints, and I stumbled upon a more recent designer named Angie Hoffmeister. For my third sketch, I wanted to give off more of a Pop Art look, minus the somber eyes in German Expressionism pieces.

## Investigation- Habits Never Die

**Inspiration & Personal thoughts-** My inspiration for the block print originated from *Expressionism* and *Pop Art*. While brainstorming some sketches, I already knew I wanted to go for a German Expressionist aesthetic, so the first artist from memory I decided to look at was Max Beckmann. The piece I chose was called *Quappi in a Pink Jumper*, was the main highlight of my Block Print. The pose of the woman smoking a cigarette inspired me to create my piece in a similar fashion, so I wanted my piece to carry similar components.



Jarvis, Stephan, et al. "Yayoi Kusama: My Eternal Soul." *Tokyo Weekender*, 6 Sept. 2019, [www.tokyoweekender.com/events/yayoi-kusama-eternal-soul/](http://www.tokyoweekender.com/events/yayoi-kusama-eternal-soul/).

## Two dimensional art form: **Printmaking**

## Process: **Habits Never Die**

### Experimentation: **Habits Never Die**

**Experimentation-** The pictures to the right are filled with my trials of the printing phase. Throughout the inking process, I was trying to decide how much ink I wanted on the Block Print. There would be times during the inking phase, I would go back and add more detail to get a slightly different print. The first time I started the process, I didn't add not enough ink to the template, so the image didn't capture all of the details. This resulted in the first three images you see. I didn't want all of my detail to be covered, so I was reluctant to add more ink. Towards the last two images, I decided to add more ink to my templates, overall making the image look better. I was happy with the with the way the last two images turned out, making it hard for me to choose which one I wanted as my final. In the end, I choice the last piece as my final block print.



### Reflection- **Habits Never Die**

**Reflection-** The overall piece came out to be quite a success in my opinion. I felt as though I could have done a better job in carving out the hand, since there isn't as much detail. For printing, I felt in the beginning I should have added a bit more ink instead worrying of adding too much. The prints before turned out light and hard to make out. Although I had trouble, repeating the process but changing a few details at a time truly help me create better prints. Looking at my final outcome, I wished I would have add some sort of watercolor to add more depth. I wanted to separate parts of the block print, or add more emphasis on certain parts. I felt I should have been more courageous with my work, and try new things!



**Process-** First I redrew the sketch on another piece of paper. I used the block print to outline how big my drawing was going to be. After I was finished with drawing my sketch, I used the graphite transfer method, meaning I layered the back of the drawing with graphite, then traced the image on top of the block print. I also decided to retrace over areas where the lines didn't show up. Then, I started carving using the Linoleum cutting tools, leaving certain spots black and certain spots white (being cautious of how much negative/positive space I add). This was the longest step in the process, due to the amount of precision/accuracy I wanted my print to look like ( the first two pictures to the left shows my carving process). Finally, I went on to the inking phase (the third image next to the carved block prints is what the image looked like filled with ink. I was cautious towards how much ink I should add on the metal sheet, then using the roller, I would roll the ink out till it leaves off an even coating. After centering a white piece of paper (to the best of my ability), I set a piece of newsprint paper underneath, and started to rub it using the bamboo Barren with an even amount of pressure. After 4 minutes of rubbing, i slowly removed both pieces, and I set the block on the drying rack.



## Planning & Inspiration: A Starry Ecstasy

## Digital/screen based art: Digital Illustration

**Inspiration & Personal thoughts**-I decided I want to manipulate the aspect of an *Impressionist* style background using digital art. Looking at Vincent Van Gogh impressionist work, I found *Starry Night* to be the most inspiring because I adored how colorful and precise the stripes are. I love how each color in the piece is visibly used, and is expressed through different parts of the painting. Each line is made with a different color, and I can see that the brush for some of the lines weren't cleaned before applying another. I enjoyed the movement this piece shows with the clouds swirling around each other in the background. I want my final piece to somewhat mimic the art style of Vincent Van Gogh, and copy the flow of his *Starry Night*. I plan to replicate some of the same colors he used for this piece, as well as some color choices of my own. I wanted to add some type of purple tint in the background along with the swirls. This relates to the theme of my project because I wanted the swirls to consume some of the figures space in the illustration, as to make the woman look like she is suffocating. Researching older artwork, I decided to base one of my main inspirations off a statue named *The Ecstasy of Saint Teresa* by Bernini. The facial expression the sculptor gives off is slightly uneasy, which I thought that this would balanced around my theme relating to phobias, as the phobia I choose for this project was "Claustrophobia". I loved the angle in which the statue is looking down at, and how slanted the eyes look. The smooth exterior of the face and clothing shows of the Baroque art style of the piece. I know from looking at how realistic the sculpture looked that pulling off a realistic perspective would be too challenging, do I settled for a semi-realistic output. The grey and white lighting makes forces me to paint in a greyscale fashion in order to simulate specific shadows and highlights the statue has itself.

"Ecstasy of Saint Teresa [Gian Lorenzo Bernini]." *Sartle*, 27 Dec. 2018, [www.sartle.com/artwork/ecstasy-of-saint-teresa-gian-lorenzo-bernini](http://www.sartle.com/artwork/ecstasy-of-saint-teresa-gian-lorenzo-bernini).

"Starry Night' by Van Gogh Print." *The Original Underground*, [theoriginalunderground.com/products/starry-night-digital-art-print](http://theoriginalunderground.com/products/starry-night-digital-art-print)



**Concept/Planning:** The first sketch was my first idea for the project I had, and how I would execute it. I knew I wanted to have some woman cloaked and shielded away from society, but I was unsure of what pose I should present. This was a process of me experimenting with different facial expressions and body poses. I thought into looking into the *Baroque* art movement, and I saw the statue the *Ecstasy of Saint Teresa*, and I thought of it being a good reference to use. I love how the head is tilted more upward, but in this sketch I was creating a rough outline of the face for a future insight. I wanted the thought from the second sketch to look more complex, so I decided to think of more objects I could add. I realized how much of a challenge it would be to incorporate an Impressionist inspired look to a digital painting, but regardless, I look towards the *Starry Night*. The large circular blobs around the figure are the outlines of clouds (over time each sketch would develop, as I would slowly add more details ending in the final product of this project).

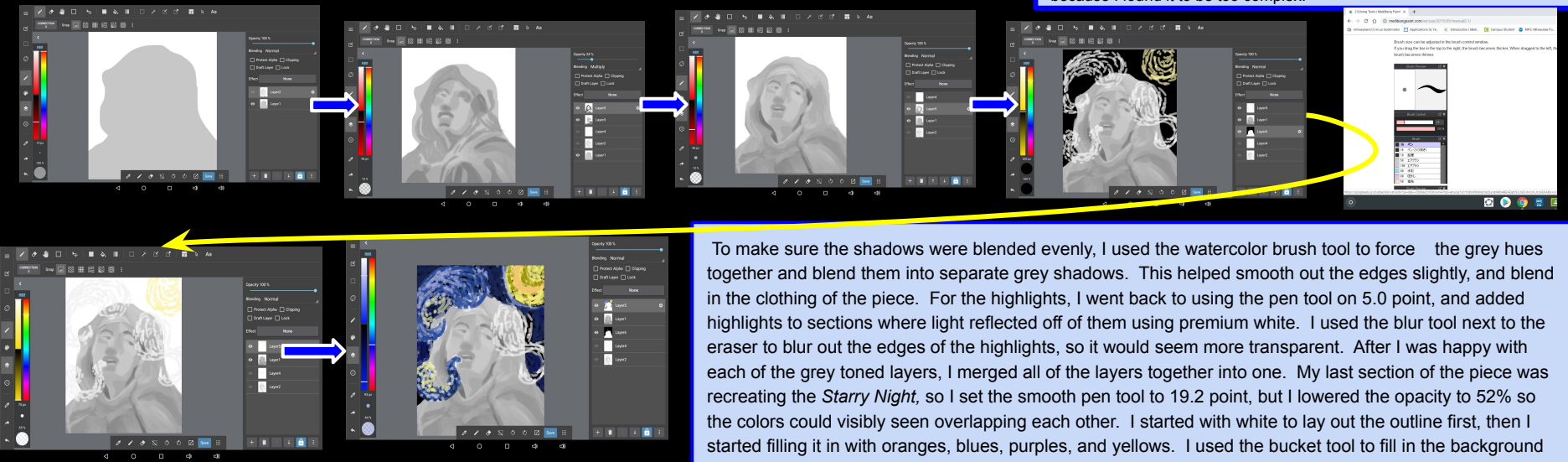
## Process- A Starry Ecstasy

## Digital/screen based art: Digital Illustration

## Experimentation-A Starry Ecstasy

**PROCESS-** First, I drew out my sketch digitally on the program, using the pencil tool. I set the pencil tool to 100% opacity, so I can make sure of what lines I'm sketching out. After I was fairly confident in what I sketched out, I went on a separate layer, and filled in the entire sketch in grey, since I wanted to work from a greyscale. I set the pencil sketch layer on top, so I can be sure of what I want to be shadows and highlights. I started making mental notes with each part of the face and cloth of the woman of what I wanted to be shaded in. When I was finished planning out, I added a layer on top of the grey layer, but below the pencil sketch and starting filling the shadows with a lighter darker shade of grey. At first, I used the airbrush tool, and slowly build off using the pen tool as I was confident in which shadow should be darker. Overtime, I would add more layers and make the shadows darker and darker. I deleted the pencil layer since I didn't need to reference where the shadows were anymore because I was confident what parts are shadows and what parts are highlights.

**Experimentation-** For this project, I used a different digital art program than I was use to. The normal program I use is Ibspaint x, but that program didn't have a high enough resolution or size for this project, so I had to resort to this program. I had some difficulties with setting up the digital canvas, and measuring out the size. I was unsure of the measurements since it was in a different measuring unit. I also struggled with using the different brush and eraser tools. I didn't know where to access the materials, since I didn't understand the outline of the digital program. I wouldn't suggest this program for myself for the future, because I found it to be too complex.




To make sure the shadows were blended evenly, I used the watercolor brush tool to force the grey hues together and blend them into separate grey shadows. This helped smooth out the edges slightly, and blend in the clothing of the piece. For the highlights, I went back to using the pen tool on 5.0 point, and added highlights to sections where light reflected off of them using premium white. I used the blur tool next to the eraser to blur out the edges of the highlights, so it would seem more transparent. After I was happy with each of the grey toned layers, I merged all of the layers together into one. My last section of the piece was recreating the *Starry Night*, so I set the smooth pen tool to 19.2 point, but I lowered the opacity to 52% so the colors could visibly seen overlapping each other. I started with white to lay out the outline first, then I started filling it in with oranges, blues, purples, and yellows. I used the bucket tool to fill in the background completely black, so I could see where I needed to paint. After I finished layering each cloud, I saved all of the files to my flashdrive.




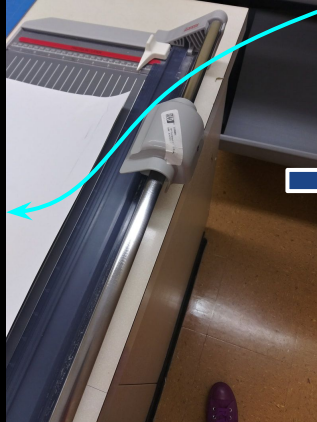
## Continuation with Process-

## Digital/screen based art: Digital Illustration



After the illustration was finished, I started setting up my board for the illustration. I grabbed a 20' x 30' inch foam cord board, and placed it off to the side. The first thing I needed to do was print out my illustration paper from the printer, so I turned on the large printer used for poster sized sheets of paper. I waited for the printer to load all of its systems, then I plugged in my USB flash drive into USB port available on the side of the power button. I pushed the USB option on the screen and I waited for the illustration to print out. In the meantime, I was setting up a different area so I can prepare to spray down the illustration to the foam cord. After the illustration printed out, I measured each of the sides on my foam cord board. The height and the width were too long for the board, so I had to trim down the sides slowly so it could fit evenly on my board without creasing. For this, I used the sharp paper cutter to cut a straight line instead of using scissors because my hand gets shaky and could create multiple curves in the paper. When the illustration was evenly cut, I decided to start my gluing stage. I set up a nearby table with several newsprint papers so the glue wouldn't dry to the table. I turned the illustration over, then I sprayed the entire backside and I sprayed the corners extra so they would stay better. I asked a friend of mine to hold one side of the illustration, then I slowly patted down the paper so it would stick to the foam cord. Afterwards, I trimmed off the excess and wrote my name on the back of the board in silver sharpie.

## Reflection- A Starry Ecstasy



**Reflection-** Overall, I enjoyed this project the most so far from the others, considering I have huge experience in the digital art medium. I would draw digital art on my free time and practice different brush strokes and layer settings. I had fun coloring in the the outline of the piece, especially since it gave me more experience with using the greyscale method when shading. Painting in an *Impressionist* art style is difficult, considering I didn't have a stylus to complete my choice project. I used my index finger to shade in large areas or blend. For the *Impressionist* aspect, I had to repeatedly tap my finger on the tablet screen, in order to give off an *Impressionism* look. Blending the statue in a Baroque style to make it look semi-realistic, was challenging as well, but after each layer was finished, it was easier to fill in. When setting up the board for the illustration, I had a significant amount of trouble getting the illustration to fit the foam cord proportionately. I had to constantly cut and reshape the corners so they fit. For the gluing stage of the illustration, I had to keep re-doing each side since it wouldn't stay straight. The accidentally made me bend and tear the bottom end of the board. I tried my best to smooth it out, but it still came out rigid. In the future, I'll make sure not to rush my gluing process to prevent any tearing.

# Two dimensional art form: **Printmaking**

## Planning & Inspiration- **Crying Beauty**



Widow Cranky, et al. "The Crying Spider – Odilon Redon." *Widow Cranky*, 29 June 2018, <https://widowcranky.com/2018/06/29/the-crying-spider-odilon-redon/>.

Mucha, Alphonse. "Daydream by Alphonse Mucha." *Pixels*, <https://pixels.com/featured/daydream-alfonse-mucha.html>.

**Inspiration & Personal thoughts**-My inspiration stemmed from two particular art movements, *Symbolism* and *Art Nouveau*. For the *Symbolism* movement, I decided to choose Odilon Redon, and I decided to let this piece be the main aspect of the Drypoint. I decided to take the body and legs from *The Crying Spider* and figure out a way to incorporate in a proportional way. I wanted to contrast between beauty and ugliness, so I tried to keep these photos as close to the final piece as possible. I thought through what I wanted the final piece to resemble, and I wanted the photo to be colored to keep the contrast between the two. I love how dark and murky Odilon Redon's style is completely different than Alphonse Mucha's bright and colorful art style. The floral patterns differentiate from the dark cross-hatched shading in the background from *The Crying Spider*.

For Alphonse Mucha (*Daydream*), I was in awe at how neat and thin his line art was. The symmetrical line art looked beautiful, and I wanted to copy it in my own fashion. I already knew it would be a challenge for me to replicate his art style, but I wanted a challenge. For my Dry point, I wanted to steal the beauty of the woman's face and draw it over the spider body. I also wanted to take his symmetrical circles and floral patterns, and create it as a background instead of just a simple *tanish* brown background. At first I thought I should have done *The Crying Spider* by itself as a piece, but I'm glad I was able to take both of the artworks and combine it in one. I didn't want to base my project from one art movement, which I find it to be not entertaining (based on my last project, I tried to keep a wider horizon on artworks I can combine into one).

**Concept/Planning**- For the first sketch, I decided to use pencil so I can shade certain areas. I was envisioning that the ink could smudge a bit around the shaded areas to create a smooth blend just like the Art Nouveau movement. I also wanted to incorporate the flowers and intricate lines (I used pencil so I could erase and create a cleaner line). For the body I wanted to keep the typical spider body type from *The Crying Spider*. I tried to use more of a cross hatched shading technique when I'm inscribing. In the end, I decided to use this as my final sketch. The second sketch was inspired by different Art Nouveau paintings I looked up for inspiration. I was thinking about doing this one because the women in the photo looked more elegant, but this was more of a test run. I overall wanted to get better at drawing flowers. This was a close choice, but I decided to keep this sketch for practice. This sketch was before I had any clear inspiration for my piece. I was sure that I wanted to do a piece inspired by Odilon Redon. For the human portion of the piece, I was trying to test the boundaries of how much human elements should I add over spider. I was basically trying to figure out proportion, and I didn't like the results of this sketch.



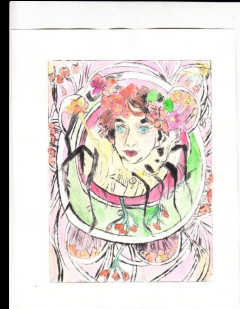
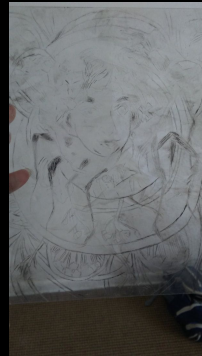
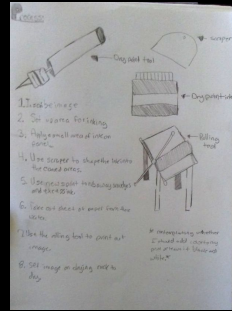


## Process- Crying Beauty

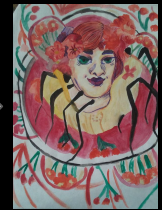
# Two dimensional art form: **Printmaking**

## Experimentation- Crying Beauty

**PROCESS-** Before I started anything, I peeled away the plastic from the panel and it over the sketch I wanted to inscribe. I taped the edges of the panel to prevent it from moving. Afterwards I started to inscribe using the dry point etching tool. I was easily able to trace over the drawing. I noticed that whatever I carve away will be black instead of white, so I simplified it being opposite from the Block Print project. I first carved away the foreground of the image (the creature) then I made my way to the background (the flowers and symmetrical lines took me the longest to carve). When the panel was carved and ready to ink, I began to soak a watercolor sheet a paper for approximately 5-8 minutes. While the paper is soaking, grab some newsprint and lay it out on a table (this part of the process is quite messy). Using the Dry Point oil based ink, I only layered my panel with a bit of ink using a palette knife. I used the tan colored scrapper, and I started to pull in the edges of ink into the piece. After the panel was completely fill with ink, I used some newsprint to wipe away the excess amount. I wiped away the smudged areas and places where I don't want ink to show up. I took off my gloves and cleaned my hands. I took out the water color paper and laid it out to dry on a towel. I waited for a bit, then I placed a piece of newsprint, watercolor paper, and the panel under the EZ cut slab roller. I only ran it through once and I peeled away the panel to reveal my print. I set my print on the drying rack to dry.



**Experimentation-** The reason I switched my theme so early is because I was exploring my options with my old theme "Addiction". I realized it would be too difficult to create a piece based on it (this is the main point of my picture to the left). The picture to the left also shows my thought process towards how I wanted to convey my final piece. My picture to the right is a sloppy note process I copied down while the directions were explained to me. Trying to get the best print possible was difficult for me, especially since I'm new with the materials. Surprisingly, it only took me a few tries to get a quality print. My first try was a complete failure as, the print didn't even show up. I waited too long to create my print, and the paper dried. It turned out patchy and looked scratched out. The second print turned out much better than I expected, almost perfect. The third print I did was too wet and created a hole within the paper before the process was even finished. I chose to keep the best looking print and throw the others away. While waiting for the paper to dry, I thought of adding a watercolor effect to my piece. On a separate sheet of paper, I started planning out colors and playing with the medium. After a small dilemma, I decided to color in the piece using similar pastel colors. I decided to use lime green for the stem of the flowers, sun burnt yellow for the dress, a vermillion red for the hair, and a mixture between salmon and rose pink for the background. After painting the piece, I enjoyed the final results.



## Reflection-Crying Beauty

**Reflection-** In the end, I believe I did a well job completing this piece. I enjoyed carving in the floral patterns and especially the spider legs. I found those two parts of the piece to be the most enjoyable. Some of the ink from time to time would smudge by accident which would almost ruin the piece. What was the most challenging part of the piece was distributing the right amount of ink onto the panel. I didn't want to add too much ink or the image will smudge, or I didn't add not enough ink. It was difficult to come to a consensus, but it took a long time. I felt as though I shouldn't carve too deep in the legs of the piece, because it came out patchy in the print. I thought when carving into the panel, that I should have been more confident in by scratches because some of the lines in the print weren't clean and defined. When watercoloring my final print, I had some difficulty with adding shadows.

# Two dimensional art form: **Painting**

## Planning & Inspiration- Put The Flame Out...

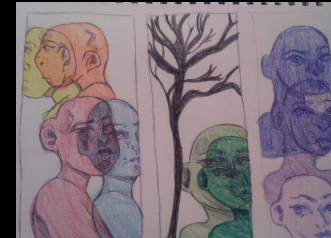
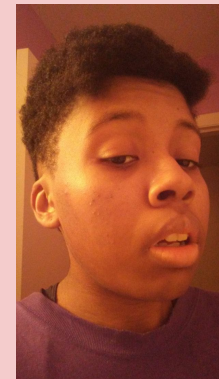
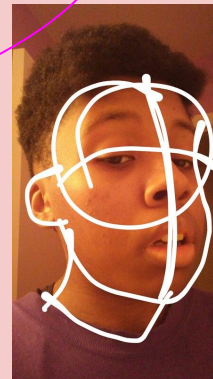
**Inspiration & Personal thoughts-** My inspiration correlates to the *Surrealism* art movement. Each painting to the left is related to a different panel in the Triptych painting. I wanted to go for a more floral, nature type of aesthetic. The first panel is inspired by the *Ecstasy of the Lilies* by Octavio Ocampo. I found this artist in fact to be the most inspiring into creating this piece. I loved how free the petals looked on the face and tranquility feeling of the leaves coming together in the background. What I thought to be the most capturing aspect of Octavio Ocampo's artwork is how the water lilies came together into forming a face. The shadows of the leaves and the ends of the water lilies' created depth and also brought up facial features, for example the eyelids of *Ecstasy of the Lilies*. I wanted to incorporate a similar piece in this fashion, except I want to slightly change in which the color choice I use. For the flower petals, I wanted to create more of a fiery color rather than it being a pure.

The second art piece by Octavio Ocampo (this turned out to be an inspiration for my second panel) is *Lily Woman*. In this painting, I liked angle in which the woman is looking at, as she's looking at a 3/4 angle, while meeting eye contact. I thought I wanted to take in more of a challenge and try painting more leaves or wilted petals in my Triptych, so I thought this would satisfy my curiosity. I want to illustrate my face in this panel rather than it looking quite similar to the woman in the painting.

The third art piece is much different than the first two inspirations, so I decided to choose *Philosopher's Lamp* by Rene Magritte. I was thinking for the Triptych to add some type of fire in any shape or form, since it would match my theme. This piece helped resemble that, and also inspired me to base it around a candle. I wanted the water lilies to be blue around his face for ironic purposes of cool to hot, and gave the side of his face/body to be burning from the candle.

**Concept/Planning-** In the first sketch, I was just out my proportions for my second panel of the Lily Woman. I decided to take a picture of myself, and sketch out basic shapes in which the painting can be executed in. I felt that this part of the sketching was quite helpful. The line art visible was used from the software on my phone. In the second sketch, I wanted to go for a water lily aspect towards me dealing with my mental state. I highlighted each rectangle so I can define what I want to draw on each panel. The first panel is me slowly falling apart and having trouble picking myself up. This is the first stage of me feeling omit. The second panel is me proposing a fake preeminence of myself in order to cover up my flaws. I try to act like as though staying quiet common, but sometimes I feel excluded. The third panel finally is me giving up with trying to be perfect, and me trying to burn myself away from existence. The summary of all this panels combined is the thought of being known, and not just being easily burned away or forgotten about. In the third sketch, I used colored pencil first, then went over the facial features in pen. I wanted to illustrate a blocky colored in type of style for my triptych, but I wasn't sure how to what colors I should use. I overall liked the idea I was going with having the 2D trippy effect, but I felt that it would take much longer to create than I anticipate.

(Digital pose planning on face reference)



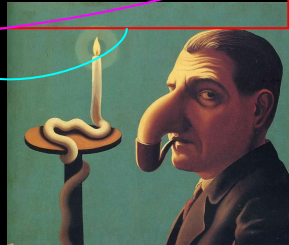
Potts, James. *Visions Fine Art Gallery - Sedona Arizona - Ecstasy of the Lilies*, by Octavio Ocampo. [https://www.visionsfineart.com/ocampo/ecstasy\\_of\\_the\\_lilies.html](https://www.visionsfineart.com/ocampo/ecstasy_of_the_lilies.html).



Ocampo, Octavio. "Lily Woman - Octavio Ocampo." [www.wikiart.org](http://www.wikiart.org), <https://www.wikiart.org/en/octavio-ocampo/lily-woman>.



Magritte, Rene. "Philosopher's Lamp, 1936 - Rene Magritte." [www.wikiart.org](http://www.wikiart.org), 1 Jan. 1970. <https://www.wikiart.org/en/rene-magritte/philosopher-s-lamp-1936>.

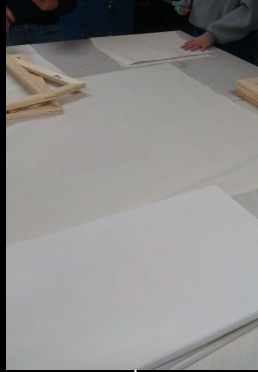




## Two dimensional art form: **Painting**

### Experimentation- **Put The Flame Out...**

**Experimentation-** The pictures to the left demonstrate the highlights of my experimentation in this project. My main focus was on painting flowers/water lilies, so I researched a quick google search on "How to paint water lilies?" and the first two were the images I decided to reference slightly. This seemed to be much more challenging than I anticipated, due to the light and shadows. The second thing I wanted to experiment with is painting fire. Looking back at my third panel, I felt as though I should have built up a darker coating on the yellow, to bring the color up more.



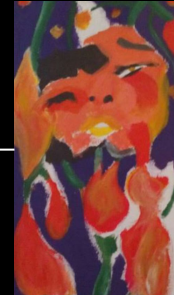
### Reflection- **Put The Flame Out...**

**Reflection-** Overall, I feel as though this Triptych piece turned out very well, especially since I haven't used the acrylic media in a long time. I felt that the concept of the piece was illustrated, and that the feeling of the burning petals were expressed. I felt that the first panel turned out the best out of the other two considering the amount of details and layers in the piece. However, the reasoning for the first panel to have much more layering than the other one's is the amount of mistakes and cover ups made. The second panel turned out my least favorite because the color choice looked awful to me, and the blending could have been executed much better. I felt that the panel looks rushed and unfinished. I have no comments towards the third panel, since it turned out quite decent to me. In the end, the overview of it all together shows a blossoming effect and the burning petals helped bring more attention.



### Process- **Put The Flame Out...**

**Process-** After selecting my sketch, I first had to create my own canvases. Doing so, I grabbed the 1 x 2 feet wooden holders, and shaped them into a rectangle. After the frames of the canvases (holders) were connected, I started cutting the fabric for the canvas to place it on the wooden stretchers. I made sure not to cut too short, or it'll be difficult to staple gun it to stay in place. After everything was cut evenly, I started to staple gun the canvas fabric into the wooden stretch. I went vertical (by the 2 foot way) the I went 1 foot way (horizontal way). I folded the corners on the edges, then stapled it down to complete the canvas sets. When I was finished creating the three canvases, I started to Gesso the front and edges of the board. After completing my first layer, I waited for approximately 10-15 minutes before adding a second layer. I made sure all of the canvases was evenly coated before letting them dry on separate easel. After the canvases were dry, I started to lightly sketch in mechanical pencil the images I used as a reference. When each canvas was sketched in, I started to slowly layer in paint, starting the backgrounds first. After the backgrounds were complete for each canvas, I started working on my first panel and developed the lighter cream shade of reddish orange, than added facial details towards the face in black paint once it was dry. When I finished the first panel and let it dry, I started on the second panel, using more of a blue color scheme. I started painting the leaf on top of my head since it took up the most space in the overall drawing in purple, then I layered each part of the face and body in orange and lavender. I started to develop the designs in painting to define the water lilies. After that, I went in with a darker shade of purple and black to add refined edges and shadows. In the end, I started finally my third canvas. This canvas took me the longest in my process due to the fire affect I wanted to add. I made a light to dark scale next to the candle to add depth in the background. I layered the "skin" aka flower petals in blue to change up the color. Once the shadows were completed, I started with the fire affect, first using white fore highlights, yellow for mid tone, then orange for shadows.



# Digital screen-based art form: Lens media

Knebel, Norma, et al. "Ibottaversary: Celebrate with Bonus Cash." *The Ibotta Blog*, 12 Feb. 2018.  
[liferewarded.com/2017/10/19/ibottas-5-year-ibottaversary/comment-page-4/](https://liferewarded.com/2017/10/19/ibottas-5-year-ibottaversary/comment-page-4/); "The Birth of Venus - Sandro Botticelli - Google Arts & Culture." Google, Google.  
[artsandculture.google.com/asset/the-birth-of-venus/MQEeq50LABEVg?hl=en&v=2](https://artsandculture.google.com/asset/the-birth-of-venus/MQEeq50LABEVg?hl=en&v=2)



Anderson, Kelli, and Shovava. "The Story Behind the Iconic 'Dogs Playing Poker' Paintings." *My Modern Met*, 12 Dec. 2019.  
[mymodernmet.com/dogs-playing-poker-painting/](https://mymodernmet.com/dogs-playing-poker-painting/).

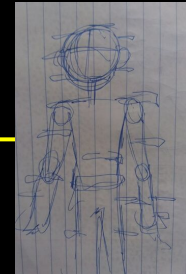
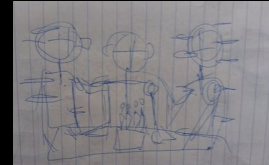
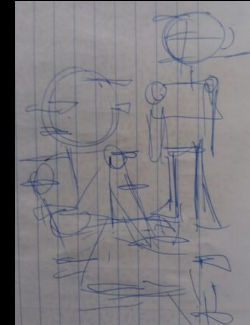


## Planning & Inspiration- Earliest Memory

**Inspiration & Personal thoughts-** For this project, I wanted to look more into the paintings that were recreated several times in cartoony aspects or just for laughs. Studying this piece last year in my art history class always sparked an interest for me, mainly because of how famous the piece is and how many different recreations there are of it. I thought that the famous dog painting "*A Friend In Need*" by Coolidge would be a good reference considering the pose each dog is in within the painting. I want my digital manipulation piece to have some more things to look around to, rather than focusing on one thing in the photo. For my Piece, I wanted to incorporate the body positioning of each of the dogs in the photo, also carrying the volume of the theme

in the piece as well. "*The Birth of Venus*" by Botticelli was slightly my targeted inspiration as well as "*A Friend In Need*" by Coolidge. Before trying to make this piece of artwork geared towards a cartoon joke, I wanted the poses in this painting to be similar to how the poses are in the final piece. I originally thought of making a slightly nude photoshoot, but I decided that it would be unnecessary and that I could have similar body angles and head angles, while carry the same amount of importance in the "*A Friend In Need*" dog painting by Coolidge and "*The Birth of Venus*" by Botticelli.

**Concept & Planning-** (all of these sketches were quickly drawn out as I was eager to begin the photo shoot this project) This is a quick planning sketch I had in mind before I started the project. At first I thought of just simply standing still and having the static distortion come from my body and face. I thought this idea was too simple, so I scraped the idea completely. The second sketch, I wanted more than one of me in the digital collage, so I thought of me just standing in the background, while the other self is sitting down in a chair. I wanted both of the figures to be distorted, but I don't want the images to be in black and white. I was sure of having multiple figures in the digital collage, but I wasn't sure of how it would be set up. This is the final sketching phase I had before starting my digital collage. I decided to just stick with the original inspiration I had (*A Friend In Need* by Coolidge) since I didn't want to go too far in depth, as I wanted it to stay as close to my inspiration as possible.





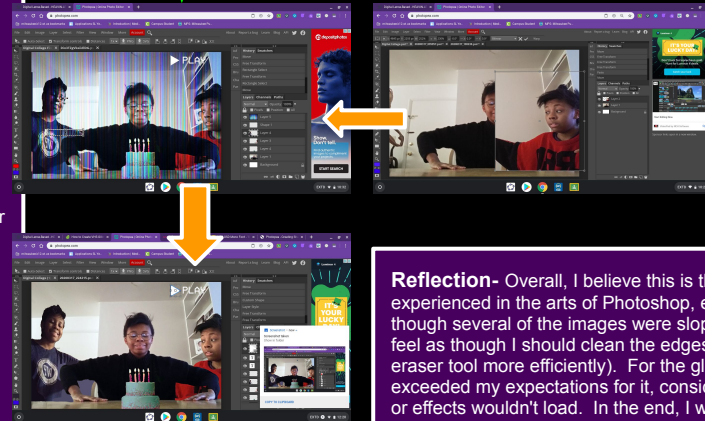
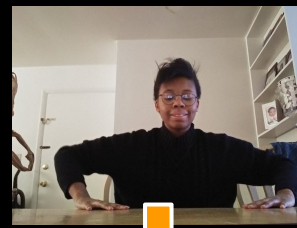
# Digital screen-based art form: **Lens media**

## Process- **Earliest Memory**

**Process-** For this photo shoot, I didn't know as much where to place my phone to take the pictures. I tried to prop it up against a book, but it would fall down easily. I then tried propping it against my chromebook, and eventually at the right angle it stood still. I set the timer of my phone's camera to 3 seconds to give me enough time to get ready and pose for the picture. I opened the blinds towards each window to bring more natural light in the photos, and I placed myself next to a white background as I would stand out of the photo more (this would improve the quality with each photo). This was the longest part of my project besides the photo shoot. First, I made a document title "Digital Collage" for storing wise, then I set the image to the right width and height. After I made sure the measurements were correct, I started opening my images I was going to use for the project. First I opened up the first photo I saved from the photo shoot, and I set that as my background for the piece. Second, I opened up the second photo from the photo shoot, and I placed it in a separate layer. In that layer, I used the tool "rectangle select and I selected only the part of the photo where my face and body is. I dragged the entire selection into where the other layer is and I dropped it off. I used the eraser tool to clean up around the edges and got rid of the different colored backgrounds contrasting with the other. I did the same process for both dragging in the cake and the third photo of me into the same layer, eventually duplicating and separating them. To add more of an oldish effect, I found the VHS font tool for text, and typed out the typical "play" aspect of a regular VHS tape. I also went into the shape section of tools, and turned the triangle around until the front point was facing the letter "p" in play. Towards the end, I found a glitchy TV screen aspect I could use as an overlay for the background. I enlarged the photo so it covered every image then set the image into overlay so it wouldn't cover the picture as a whole and give off a transparent effect. I erased the overlay effect in the photo of me in a black sweater, but let everything else the same. Finally, I used the rectangle select to grab small bits of my photo and push them off to the side or onto another part of the picture. I did this for both photo two, three, and the birthday to give off a distorted illusion. I saved my progress in a Photoshop file, and save the image as a JPEG so it could be uploaded to print out.

**Experimentation-** I wanted to experiment with creating a glitchy effect in this project. Although I am not heavily experienced in the manner, I thought that looking towards online tutorials will help guide me through the process. At first, I looked at several artworks of glitchy effects for reference examples. I was taking small notes towards what colors I should use or what the final product should turn out to be. The second thing I did was looking up a small walk-through on a webpage. Unfortunately, the walk-through specified through the media Photoshop instead of Photopea, which is the one I used. So I had to use small parts of the tutorial and make do with what worked. I also found a video on the internet page that went through everything explained in the article step by step but in video format. I researched other videos on the same subject but sadly they were either restricted, unavailable, or didn't contain the information I was looking for. This was slightly helpful, although again it contained materials only found on Photoshop, not Photopea.

## Experimentation- **Earliest Memory**



## Reflection- **Earliest Memory**

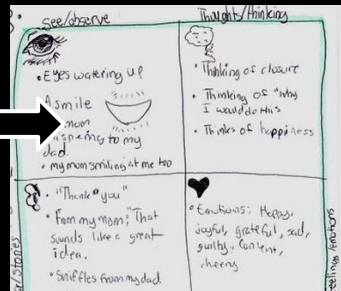
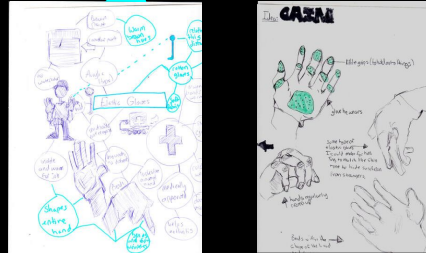
**Reflection-** Overall, I believe this is the most challenging project I dealt with so far. I'm not well experienced in the arts of Photoshop, especially with the free downgrade of Photopea. I felt as though several of the images were sloppily copied and pasted onto layers. For future reference, I feel as though I should clean the edges better and shape the outside of the image (and use the eraser tool more efficiently). For the glitch effect however I thought I did it thoroughly well. I exceeded my expectations for it, considering I had to redo some of the layers because certain tools or effects wouldn't load. In the end, I was both happy with the final product, but completely frustrated with the process it took to create it.

# Three dimensional art form: **Sculpture/Board**

## Planning & Inspiration- Feeling It

**Inspiration & Personal thoughts-** The white pair of gloves are elastic, and the black gloves next to it are cotton. I wanted to incorporate an elastic cotton base type of glove, so not only is it flexible, but it is warm to wear. Seeing how the hand shapes with the elastic glove, I realized that this would be the best type of glove to reference from. Looking to the glove on the right, I thought that fingerless gloves would also help lower the suspicion. If the elastic gloves bend in with the shape of the hand, then the fingertips wouldn't really make much of a difference. I was looking at several hand poses to reference from, so I went on Pinterest and sketched the first few I saw.

To the right is Empathy chart and who I'm directing it to. For this project I planned on making some skin color based gloves for my dad who has severe arthritis in his hands. He wears gloves for a "false sense of security" and he claims that his hands were cold on multiple occasions. Although he finds it comfortable for him, he would be constantly looked upon as a "freak" or "weirdo" in public, especially in the summertime when grocery shopping. My goal is to create a realistic shade for gloves, so people could hardly or not tell the difference between his hands at all.



**Concept & Planning-** To the left is my mind map my I drew about the product I'm making. I wasn't sure on what I should do, but this was more of a sloppy sketch. I basically wanted to branch as much ideas as I could think of, and forming it into a basic mind map. I wanted to use different colors (like orange and blue) to differentiate what ideas I'm confident in, and what I need to think more about. One thing I was surely confident in is making the gloves stretchy and fit around the hand. I wasn't sure what kind of fabric I wanted to use, or was I just going to by gloves and paint them a brown shade. I plan on painting at least two to three coats. I also wanted to establish what type of pant I'm using (acrylic paint) and I didn't want the color to fade, so I thought of just buying a paint sealer so the colors wouldn't fade. This image farthest right instead is more of a final decision on my mind map, but instead I wanted to add some sketches in the mind map itself. I sketched basic proportions of how the gloves shouldn't be noticeable. I also decided to just by gloves that are medically approved. I decided to make every bubble in orange detailed and branch off from there.

Also to the left are the sketches I was planning out for my dad. I was going for some type of elastic glove so it can take shape of his hands better. The sketches with the green spots were his favorite gloves to wear. He wears this gloves when he's either shopping, driving in his car, or just sitting in the house watching TV.

Below is also a board visual of my plan for the project.

**WE MET...**  
A 55 year old father completing physical work while dealing with arthritis

**WHAT WE WERE AMAZED TO FIND...**  
He secretly hopes to reduce the amount of stares he receives in public due to him wearing gloves all the time.

**IT WOULD MAKE A DIFFERENCE IF WE COULD...**  
Create a special set of gloves to match his original skin tone.

**PLANNING**

**Mind Map:**

**Empathy Chart:**

**Box 1: See/Observe**

- Eyes watering up
- smile
- mean
- my man smiles at me too

**Box 2: Thoughts/Thinking**

- Thinking of colour
- Thinking of "why I would do this"
- Thinking of happiness

**Box 3: Feelings/Emotions**

- Embarrassed
- Happy
- joyful
- grateful
- sad
- guilty
- content
- cheery

**Box 4: Stories**

- Think you
- From my mom: That sounds like a great idea
- Snippets from my dad

**Glove Sketches:**

This mind map is a collection of thoughts I had during this project I was trying to brainstorm the best option.

**Legend:**  
Yellow = Rubber Purple = Nitrile  
Brown = Fingerless Blue = Nurse/Doctor  
White/Green = Garden Red = Cotton

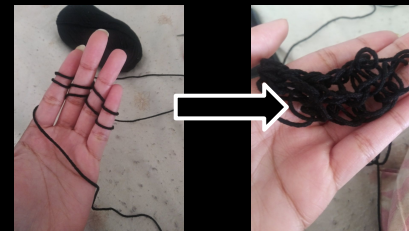
## Three dimensional art form: **Sculpture/Board**

### Process- **Feeling It**

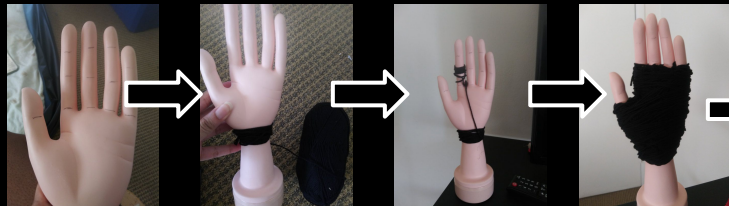
**Process-** I firstly gathered my mannequin hand along with my yarn and knitting needles. I decided to mark each section of each finger, then I started placing yarn where I was going to knit. I wanted to start from the bottom of the hand, and make my way up to the fingers. The mannequin resembled my father's fingers well, so no extra adjustments were really needed. Unfortunately during this process, I accidentally broke my knitting needles in order to form the gloves together (I tried using a sewing needle, but regardless the yarn refused to fit within the hole). Luckily, I found a tutorial on how to knit gloves without using any particular tools (it mainly involved using your fingers for the yarn to wrap around creating knots). Looking at the video tutorial, I started with the first step which is slowly wrapping bits of yarn around my hand and fingers, making sure they aren't tangled. After each section of my fingers were wrapped around, I started creating more loops towards the top of the fingers (second section of the knuckle). Although this technique feels tight around my fingers (at some points my entire hand went numb for how tight I was tying the knots) this technique is quite effective in it's production. While I was fixed on the fingers of the sculptor, I've noticed that I need to start filling in the hand area of the mannequin hand. I decided to wrap around using the finger knit style, and I've started filling in the palm area of the mannequin. After I finished the palm area and the back hand, I added more yarn to areas of the fingers that needed to be filled. Although the final product is slightly loose and unstable, the glove aspect is still present (and the size of the glove still matches my father's).

### Experimentation- **Feeling It**

**Experimentation-** Sadly when I trying to knit together my gloves, my knitting needles broke recently which stop my process of making them. I've been trying to use a sewing needle, but it doesn't work the same. Instead, I found this tutorial online on how to knit gloves only using your hands and a pair of scissors. At first I thought this idea was ridiculous, but when time passed on, I started to enjoy this process more than actually knitting gloves together. Starting off this process, I had to replay the video several times as I kept losing track of what finger I should connect the yarn with (overall the first couple of days learning how to do this technique was challenging). Although this process is more tedious and takes a large amount of time and effort (and finger strength as if you're not careful, you're fingers can feel numb for how strong the pressure is), I still enjoyed the end result of the first pair of gloves. This felt more of an relief and gave me more confidence in my skill.



### Reflection- **Feeling It**



**Reflection-** In the end, this project was challenging for me to complete in the long run, but overall I learned new skills from this experience. One of the main skills being learning how to knit using my fingers. This comes with caution however, because doing this method for a long period of time made my fingers numb, and leave my fingers sore for a while. Another con is the process, considering this would take a much longer time rather than just using knitting needles (although sadly my knitting needles broke during this project). In the end, I think this planning phase turned out quite success. Although this was a long process, I still enjoyed how the final product turned out. For having limited access to tools, I still felt as though I did a half decent job recreating a pair of gloves just using my fingers. I feel as though the finger knitting technique can be useful in the future, and I can use this style in other projects. I felt that I was able to successfully design a type of cotton/yarn glove that my dad would find useful (as it's soft and would feel more comfortable around his fingers).



## Two dimensional art form: **Drawing/Painting**

## Planning & Inspiration- **Cinematic Attraction**



Sherman, Cindy. "Cindy Sherman. Untitled #92. 1981: MoMA." *The Museum of Modern Art*, [www.moma.org/collection/works/56480](http://www.moma.org/collection/works/56480).

**Inspiration & Personal thoughts-** I wanted to look more towards *Post Modern Art* because of their cinematic angles. I adored how Cindy Sherman was able to capture dynamic poses in her photographs. For the first pictured labeled *Untitled Marilyn*, she is looking off to the far distance in unbuttoned clothing. I thought that this picture would make a great reference I wanted to establish my Diptych around admiration and neglect. By researching, Marilyn Monroe was idolized by other men, and was considered the star attraction at some points. She was even considered a hero to true beauty and success.

On the other hand, the second picture (which is one of the most single handedly famous photographs) is *Untitled #92*. This photograph is famous for the young girl's expression in the picture. The look of fear on her face inspired me heavily to some way shape or form contribute this photo into my Diptych Illustration. She fitted in perfectly with my neglect side of the panel, so I wanted to make this panel to look more murky.

*Untitled*,  
[www.icaboston.org/art/cindy-sherman/untitled](http://www.icaboston.org/art/cindy-sherman/untitled).



**Concept/Planning:** For the first sketch, I decided to use pencil so I can shade certain areas. I was envisioning the dots in Roy Lichtenstein's artwork in Pop Art movement. I also wanted to incorporate the flowers and intricate lines (I used pencil so I could erase and create a cleaner line). Although I knew the piece had to completely be in colored pencil, I wanted to plan it out first. I tried to use more of a cross hatched shading technique when I'm inscribing. In the end, I ultimately disliked this sketch completely.

The second sketch is what I ended up referencing in my final piece. I wanted to look more into the Post Modern art movement, and analyze how dynamic and lively their poses are. I felt confident creating this sketch, so I decided to fill it in with colored pencil faintly. I wanted to practice slightly before actually starting my final piece.

This sketch is more of a magical representation of my piece. I wanted to draw the within ghosts and different colored scales. This sketch was more off the top of my head when I didn't have any inspiration. This was more of a trial-and-error. I thought the overall concept of the drawing was unique, but it didn't fit and of the standards I was looking for.

## Two dimensional art form: **Drawing/Painting**

### Process- **Cinematic Attraction**

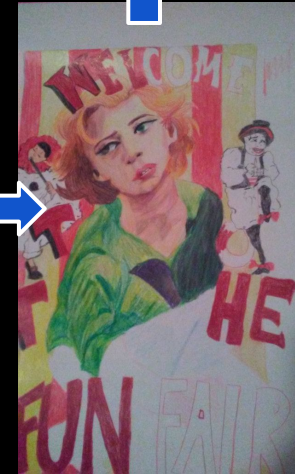
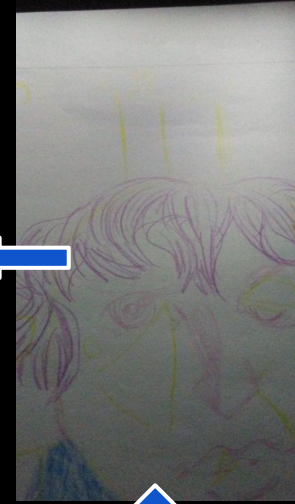
**Colored pencil process-** After I selected the sketch I wanted to finalized, I grabbed two large mixed media sheets of paper. I first took a ruler and made sure my measurements were exact, then I lined up each line to create a 12cm x 16cm rectangle. I found that to be more difficult measuring out the rectangle, so I used a custom rectangle that was set to the correct measurements.

Using *Roseart* branded colored pencils, I started to sketch the piece lightly slowly building up on color. I made sure to sketch out the design in a light colored pencil, preferably pink. For the second piece I sketched my figure out in yellow color pencil instead, since the colors I'll be using were darker than my other color palette.

I first work with the skin tone since I felt that it would take the longest time. I started to build up on the pink shading and the yellows. I went over the entire skin color with a white colored pencil to blend everything together, then lightly I went over with a orange colored pencil. I used dark browns and purples with the heavier shadows.

Towards the clothing, I started to build up on a lighter color to build up off of. For example, for the pants of the first piece, I used a sky blue colored pencil to start off with the base of the project. Creating the wrinkles in the clothing was difficult, but I had to constantly move the dark colored pencil back and forth. For the first panel, I sketched out the cartoon men in black colored pencil and colored some of their garments in with red. I didn't give them as much detail as the figure in the middle to not give away any attention towards the main aspect. Towards the end of the drawing, I used a ruler to line up striped patterns with the colored pencil. I used yellow and red to illustrate the vintage carnival poster. I decided to go over and place bold red lettering in the top and bottom portion of the piece since it looks similar to advertisement.

For the second panel, I started drawing in black colored pencil as well, and I started to highlight some rips in the paper. I didn't want to just stop at the paper rips, so I used dark brown colored pencil to add shading in with the background. I wanted to the paper to look old and torn, so I added shading in with some parts to show the creases and shadows in the paper. At the end of the background, I went over it with a yellow colored pencil to add the older worn out effect.



## Two dimensional art form: **Drawing/Painting**

### Continuation with process- **Cinematic Attraction**

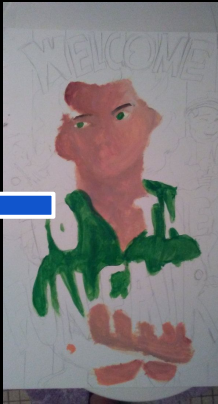
**Gouache process-** After the colored pencil illustrations were finished, I was ready to start my illustration boards. Using a large cutter, I was able to slice the board evenly in half, creating a 12cm x 16cm board. I measured both of them to make sure that the measurements were exact, then I refined the edges that weren't cut properly.

As soon as the board was finished and ready to be painted, I first made some swatches in my sketchbook. I was testing out the colors provided me, seeing how the hues would match up. Next, by each panel, I started to slowly sketch out my figures starting foreground to background. I wanted to make the sketch as accurate to the colored pencil illustrations as possible.

When the sketching aspect was complete, I finally started painting my illustrations boards with gouache. I decided to paint the skin tones first for both boards so I can have a consistent skin tone, and wouldn't have to worry about the paint drying over time. For the skin tone, I mixed carmine red, sienna brown, titanium white, and sunflower yellow. The skin tone came out darker than I anticipated, but regardless I couldn't make it lighter, no matter how much white or yellow I added. Creating shadows within the skin were easy since I could substitute for black as a dominant hue. Creating highlights however, I had to make a separate section for a lighter shade, then use the normal skin tone.

The clothes and accessories were easier to paint, since I didn't necessarily have any limits when it comes to shadows and highlights. The shirt in the second panel for example is a prime example. The blue hues were pigmented well and easy to manipulate for highlights since I could add more water to the painting, and fig around and move away some of the pigment. For shadows in both panels, mainly for the hair, I had to add midnight black with sienna brown, since the tube that contained the burnt umber brown had some type of malfunction. The paint inside the tube was chunky and refused to spread at all.

For the backgrounds, I used red and yellow straight from the tube, and started layering. I wanted the color to look rich and defined. The "tears" for panel two was simply from greyish tone, mixed with a black hue. I was trying to give off an old effect, but since I couldn't go over the background in water (since the gouache would spread around quickly) I decided to add rips.



### Experimentation- **Cinematic Attraction**

**Experimentation-** Before I started painting my illustration board, I wanted to test out the medium and make swatches out of it. Since I never used it before, I wanted to see how it spreads or blends. I was having trouble using it, so I hoped for the best and used more white paint for blending certain areas.

While painting with gouache, I looked up some short tutorials on how to blend and layer with the medium. Before researching, I had trouble with spreading around the paint, since I layered too much in one area, that I couldn't make the shade lighter no matter how much Titanium white I add. All the tutorials had one similarity in common, that I should start off in a watercolor fashion, then build up on the opacity as I move along. The video also stated that the medium should also be treated as acrylic paint once you are confident in where the shadows and highlights be placed. I should have used more water and made small hints to myself where I should have added the highlights and shadows before I started my final piece.

### Reflection- **Cinematic Attraction**

**Reflection-** Overall, I believe my Diptych Illustration could have turned out better. I didn't like how I applied layers of gouache, especially in the first illustration board. I felt that I shouldn't have quickly started painting my piece, instead I should have researched a bit more on the medium and experimented with the blending/layering. Some areas of the portrait became evident that I rushed. In future reference, I should wait for the paint to dry instead of just trying to create shadows out of a wet surface. In result of this, I used too much white paint for the first board, making it difficult for me to blend colors after I used majority of it. I feel I should have spent more time on swatching as well because I was having problems coming up with color choices and lighter shades. On a slightly brighter, I am happy with how the shadows and highlights in the clothing turned out, considering this is my first time using gouache. The skin in both pieces are my I'm disappointed with slightly, but I know I can improve from this for the future!



# Digital screen-based art form: Lens media

## Planning & Inspiration- A Throwback

**Inspiration & Personal thoughts-** I decided to look back towards more modern contemporary artist for my main inspiration, and this watercolor illustration by Miroslav Zgabaj titled *Human Emotions* looked interesting scrolling through Pinterest. What I found to be the most interesting about the piece is how the top portion of the woman is fading away or moving around like debris. By analyzing this watercolor painting, this looks to demonstrate more of a negative emotion, as the color choice (palette) of the piece is filled with grays and blues. The blue shadows to me represent more of a solemn mood, and there are barely any warm colors displayed in the piece (and even so it looks muddy compared to all the grays and blacks it's being mixed with). I also like the contrast between the texture in the piece, as the debris (particles) of the hair look sharp and jagged, but the skin and other facial features of the woman looks soft and smooth. I plan to incorporate this illustration into my final piece is having the top portion of both of my photos have a similar faded debris aesthetic just like this watercolor illustration.

The painting *"The Two Fridas"* by Frida Kahlo interested me because of how simplicity the painting looks. The painting's meaning is to display "separation" and "loneliness", as both of the Frida's in the painting are holding hands for comfort. The contrast and value of colors are quite low, as there isn't a variety within the color choice of the piece. The background color choice is filled with different shades of grays (ranging from dark to light) and the figures look like they're in a shadow. The expressions on the women face look blank and emotionless, which shows lack of any movement. Looking at this piece, I plan to incorporate the hearts from the chests and the red line attached to each (figure out a way to wrap the line around each photo).

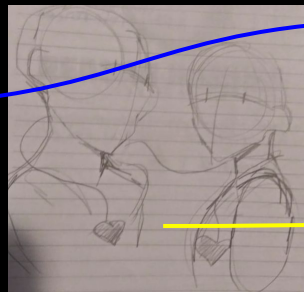
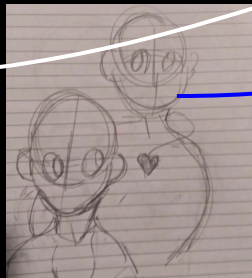
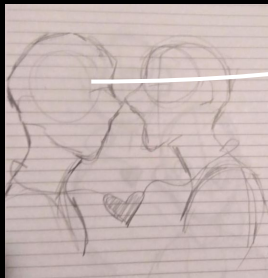
*The Girl With The Pearl Earring* by Johannes Vermeer looked inspiring to me because of the pose and clothing of the woman in the painting. I liked the overall fashion style of the woman in this piece, and how "glamorous" she looks (her skin and facial features look innocent and mellow). Looking at the painting, I appreciate the subtle emphasis on the pearl earring the woman is wearing, as it's very shiny and has a great amount of detail. There's also a nice balance in the colors used, as they seem intentional and the darker shadowed colors blend in well with the lighter colors (face, head wrap cloth, the pearl earring, and top portion of shirt). I plan to use the overall look of the piece (the pose and somewhat clothing style) to emphasis on a more "fashionable" look compared to the other figure in the lensed-based project.



"Girl with a Pearl Earring."  
Wikipedia. Wikimedia  
Foundation, September 29,  
2020.  
[https://en.wikipedia.org/wiki/Girl\\_with\\_a\\_Pearl\\_Earring.](https://en.wikipedia.org/wiki/Girl_with_a_Pearl_Earring)

*The Two Fridas, 1939* by  
Frida Kahlo.  
[www.fridakahlo.org/the-two-fridas.jsp.](http://www.fridakahlo.org/the-two-fridas.jsp)

Search by Muzli, n.d.  
[https://search.muzli.com/MTk0NGU4ZDAs.](https://search.muzli.com/MTk0NGU4ZDAs)



**Concept/Planning:** For all of my planning sketches, I wasn't planning to make any of them "hyper-detailed" as my overall goal was to sketch out poses for my photoshoot. These sketches were mainly produced on lined notebook paper. This first sketch however was me trying to display a different pose for the lensed-based edit. I was originally thinking of having both of the photos facing directly at each other, with the heart in the middle having both of the red lines connect to it.

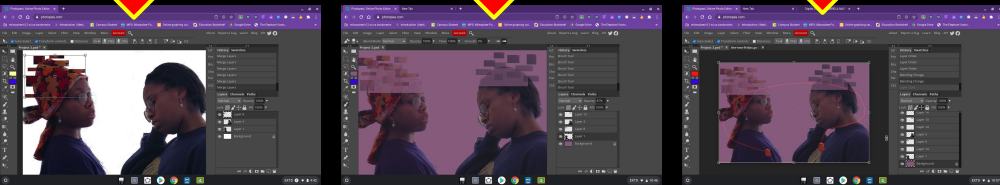
For this sketch, I wanted to experiment more with the poses, and I wanted to casually draw one figure behind the other. I tried to make it seem as though they are looking at opposite directions from each other or off to the side. I wasn't really sure of what angle I was going with this drawing, but I still decided to keep the heart in the middle of the drawing. I tried to connect the lines together from different sides of the body.

To make my process for the photo shoot easier, I decided to directly look at the references for the photo and sketch from there. I placed the hearts for in a similar chest position, and tried to tie the wires around the necks of each figure. This sketch made me the happiest, so I kept this drawing and I started my photo shoot afterwards to best match this sketch.

# Digital screen-based art form: Lens media

## Process- A Throwback

**Process-** When I picked out the photos for my, I started to set up the file I'll save my progress on. I set the size of the file to 50cm x 76cm, 50cm for the height and 70cm for the length. Secondly, I uploaded the images I planned on using for the digital edit. I separated the images into two different layers, and I cleared out the background for both of them. After I cleaned up the edges, I placed the images on a clear background to see if I needed to touch up on anything else. When everything seemed up to par, I started copying and pasting small portions of the top of both heads and alternating the shapes into small block like patterns. I changed some of the sizes of the blocks, some long and rectangular, and others small square shaped. Once the debris like pattern was created, I cleared out the top head shape of both images and lowered the opacity levels to give off the allusion that the image is fading away. I colored in the background of the image a pale red-velvet color to make the images pop out more. Once each part of the design was complete, the last thing to finish was adding in the hearts to the image a drawing in a red line to connect both of them. I edited the heart shapes and cleaned up around the image, after I duplicated the heart and added the hearts to both sides. Finally, I drew out a red line to connect both the hearts together around the necks of both of the figures.



## Reflection- A Throwback

**Reflection-** This project overall I felt was entertaining to create, and I enjoyed polishing the final product. While I was creating this piece, the main struggles I had at first was figuring out where to place the images, and how large to make each edit. Trying to size my images correctly was difficult because I tried making the images larger without losing the resolution of the image, as I'm trying to blow the image up larger (what helped better with the resolution was editing the photos in a photo filter as it made the images look clearer before editing them more). Another challenge I had was drawing out the red line to connect the hearts because firstly my computer kept freezing on me, so this resulted in me constantly redrawing my line, and secondly I struggle drawing using a mouse instead of a stylus (it made my fingers feel more uncomfortable). I also liked executing the photo-shoot (I found that part to be the most fun since trying to match my face to the pose of the paintings to be enjoyable). In the end, I loved making this digital edit, and although there isn't much complaints I have about the final product, I still enjoyed the process.

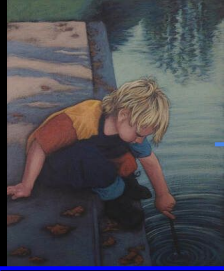
## Experimentation- A Throwback



**Experimentation-** During the project, I wasn't sure which what color to choose for the background. At first I wanted to use a red-velvet color, but I decided to experiment with other tools on the photoshop. I tried testing out the gradient tool to see how it would look like, so the two colors I used were black and white. I didn't like the background colors merging in with the figures, and it made the overall design look more dull and disgusting which wasn't much of my intent for my photo manipulation. I used other colors for the gradient tool, but regardless I didn't like the way they look. I later tried using a lighter color to make the figures pop out more, but I felt that the background would bring more attention rather than the photos in the piece (because of how bright it is). The last thing I wanted to experiment with is how the red rope would be tied together, more so in which direction it's going. At first I wanted the line to be thrown above and looped around both of the heads of the images. Looking back on it, I felt it looked sloppy and unpolished, as it goes through most of the images. I decided to settle on tying the red rope on both of the images necks.

# Two dimensional art form: **Painting**

## Planning & Inspiration- **Stepping Stones**



"Child Playing in Pond Water Painting, Boy Playing in Water by Terri Hamlin." *Fine Art America*, [fineartamerica.com/featured/child-playing-in-pond-water-painting-boy-playing-in-water-terri-melia-hamlin.html](http://fineartamerica.com/featured/child-playing-in-pond-water-painting-boy-playing-in-water-terri-melia-hamlin.html).



"Boy at Pond by Scott Gaspar." *Fine Art America*, [fineartamerica.com/featured/boy-at-pond-scott-gaspar.html](http://fineartamerica.com/featured/boy-at-pond-scott-gaspar.html).

**Inspiration & Personal thoughts-** When researching for inspiration, I found several painting images of children playing with water. This piece in particular called *Boy Playing in Water* by Terri Hamlin, I specifically liked how calm and soothing the painting is with the smooth painting style, and the hazy water reflections. The thought of painting water to me would be a great aspect to add to my oil painting as my goal was to give off a calming atmosphere within the painting. The overall color choice of the piece feels cool and as though it was painting during fall, or around that time specifically. As the boy is lazily staring into the pond, he has a stick in his hand and pokes the water with it creating ripples within the water. I feel as though the water in the piece is emphasized heavily as my attention towards the painting is constantly being drawn towards the ripples being made in the water. From the Elements of art, the texture of this piece looks soft, and line work isn't harsh or noticeably visible. In my own piece, I plan to use the figure of the boy poking the water with his stick, and the overall "cool" atmosphere the painting gives off (a lazy autumn feeling).

This painting called *Boy at Pond* by Scott Gaspar is my overall approach towards the visuals of my water within my painting. I want to display a similar color palette of the water and change the brightness and dullness of the water (while displaying highlights, shadows, and ripples). I also want to draw the stones where the child is facing towards to make the background look as similar as possible. I adore the color choice used within the water aspect of the painting, as it is mixed with dull hues of gray and black mixed in with lighter blue hues creating a dynamic within the color choice. As similar with the other piece, a boy is lazily staring into a pond, however he is not interacting with it. From the Principles of Design, there is heavy movement in the piece as it shows what it seems to be a splash in the water (the child in the photo supposedly threw a stone in the pond) and ripples forming because of it. There is a contrast between the blue hues of the painting the bright yellow shoes of the boy and the grass (a drastic change in the brightness and dullness of the water).

**Concept/Planning:** Although out of all the sketches, this was my favorite drawing considering the proportions of the little girl sitting by the pond. This sketch was suppose to convey as sense of relief, as the girl is sitting down by some ducks looking calm and content. My theme is fear, but specifically I wanted to display the opposite as a sense of "false reality". For each sketch, I want each character to look calmly over a pond, as the phobia for this drawing is "social anxiety" although the painting is ironically calm. I sadly decided not to use this sketch considering my painting skills, as I wouldn't be satisfied with the final product as much as I love the sketch for it (I feel as though my painting skills wouldn't match my sketching abilities).

This sketch I used for my oil painting, as I was trying to combine the overall features of both of the boys in the inspiration pieces above. I wasn't trying to overdo it with the shading or analyzing every part of the drawing, so I did a quick sketch trying to get proportions down and shapes. I also started faintly drawing a background for the piece, trying to draw out stepping stones for the child to sit on, and an overview of the mountain/fountain in the background (there are some faint designing aspects of plants and trees, but that was an additional design aspect. I wasn't sure whether to confirm this design aspect in the final piece or not).

This is a sketch I did for fun displaying a more of a "clustered" feeling as the girl in the drawing is being trapped underwater. This picture was meant to display a different phobia related to my theme "fear", but I felt as though this didn't necessarily matched the content and soothing emotion I was trying to give off. This was no more than merely a test subject for my painting, and just exploring different themes or topics to draw about (I found this sketch to be interesting, but not enough to use).





## Two dimensional art form: **Painting**

## Process- **Stepping Stones**

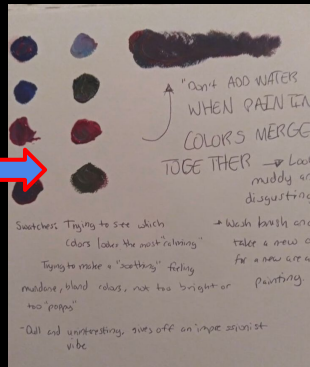


**Process-** I started lightly sketching out my illustration onto the store bought canvas (usually, I would make and gesso the canvas myself, but buying one made the process go slightly faster). I carefully shaded some areas of the piece to help remind myself where the shadows are (making sure not to add too much graphite). After the drawing was sketched out on the canvas, I started to slowly start painting the skin on the drawing, adding small details from time to time. The colors I used to paint the skin tone on the piece are lemon Yellow, Carmine red, and Titanium white (to blend both the yellows and reds together). I used Raw umber to add sharp details such as the eyes, nose, and shadow underneath the neck. I had to redo the skin portion of the piece several times because I would accidentally make the shade either too dark or too light, as I wanted to get an even coating. When the skin was completed, I started working on the portion of the piece, as this part took the longest to complete. I used several shades of cyan, first a lighter shade to have a base coating, and shading darker areas of the water. When the water portion was dry, I went over with white and started adding sparkles within the water to add more depth within the piece. Next, I started painting the stepping stones and grass sprouting from them. Since I didn't have a spare green oil paint to use, I mix together yellows and blues to make my own different shades of greens to use for the weeds. I used the same green hues for the background, as I would paint different trees to add more detail to the painting. I started to paint the mountain landscape in the background shortly, then I started adding smaller details with sunrise (along with a small flow of water falling from the mountain tops), showing glow marks within lighting. Lastly, I blended in rougher areas of the piece, sharpened some edges, and set my canvas to dry.

## Experimentation- **Stepping Stones**

## Reflection- **Stepping Stones**

**Experimentation-** On a separate sheet of paper, I was trying to document and see how the oil paints react when water was added to them or just trying to blend in general (adding water in fact made the paint more blotchy and harder to move around/it was unpleasant). I realized when painting that these paints took longer to dry (approximately 2 to 3 days without heat) and I found that nerve wracking, especially when I would make a mistake. I would be punished and forced to last longer in order to paint over it.



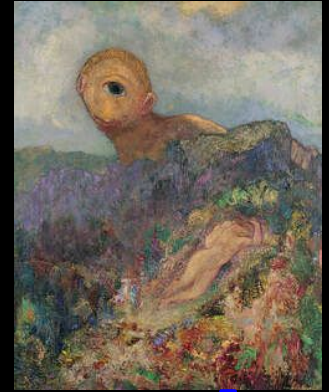
**Reflection-** In the end comparing this painting to my other pieces involving my painting abilities, I believe I did the best when it gave off a corresponding emotion to the inspiration as it felt like a cool autumn evening. I felt when painting this piece that the store bought canvas I used instead of making my own canvas looks much smoother and blended better. When I made my own canvases previously, I would have trouble trying to evenly gesso the canvas to have a smooth layer to paint on, rather since everything was already finished for me, it looks tremendously better. Painting with oil paints for the first time was not a terrible experience, in fact I prefer these over acrylics as they were easier to blend and manipulate with. My favorite part of my painting was how the water turned out. I love how smooth and ripply the water ended up becoming, as that was my overemphasis of the painting. My flaw is how the face of the boy in the painting turned out to be. What made matters worse is that I had to constantly redo that part since some areas didn't match up with others, or overall I would mess up trying to paint in the facial features of the boy. I didn't dislike the final product because of it, but overall I felt as though that was the biggest let down in the painting. In the future, this has helped me better myself as an artist as this helped improve my painting skills greatly, as painting this piece helped teach to hold a brush steadier and more refined instead of being shaky. In the end, I felt I've improve the most with this painting piece.

# Digital/screen based art: Digital Illustration

## Planning & Inspiration- The light of my life

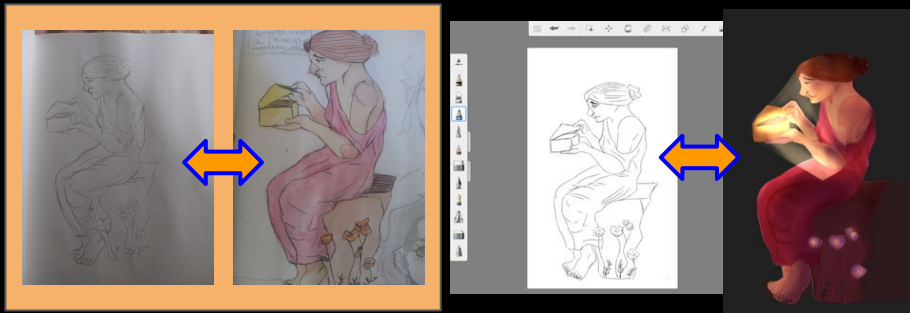
**Inspiration & Personal thoughts-** The oil painting *Psyche Opening the Golden Box* by John William Waterhouse. I'm trying to explore with a different art movement, and I decided to look more in to artists from the Romanticism movement since I'm not familiar with it. This painting caught my eye because I particularly liked how innocent and softly painted the woman looks. She is the primal focus of the piece, as she is centered more in front and colored brightly more so, while everything is more dull in the background. I plan on using this piece, as I wanna draw the woman in the painting in a somewhat same pose.

*The Cyclops* by Odilon Redon was a questionable addition I wasn't sure of researching about. I was unsure of where to incorporate this image into my final product, but I was sure that I wanted it there. I found *The Cyclops* to be an inspiring piece for me to analyze because I love the soft yet oddly eerie vibe (feeling) it gives off. I wanted to somehow draw/include the cyclops in the background in my own image. This painting was from the Impressionist movement, which can be the reasoning for the gentle brushstrokes.



"Psyche Opening the Golden Box - John William Waterhouse." [USEUM, useum.org/artwork/Psyche-Opening-the-Golden-Box-John-William-Waterhouse-1903](https://www.useum.org/artwork/Psyche-Opening-the-Golden-Box-John-William-Waterhouse-1903).

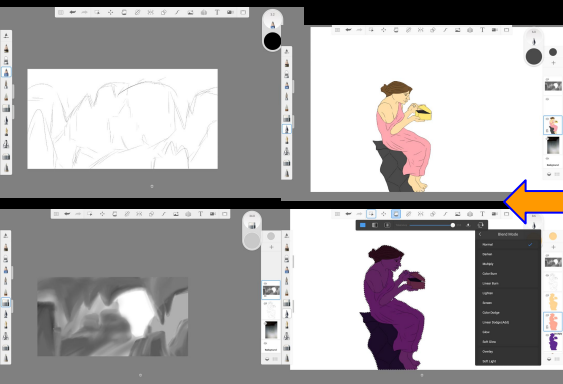
"The Cyclops, C.1914 Oil On Canvas Poster by Odilon Redon." [Fine Art America, fineartamerica.com/featured/the-cyclops-c1914-oil-on-canvas-odilon-redon.html?product=poster](https://www.fineartamerica.com/featured/the-cyclops-c1914-oil-on-canvas-odilon-redon.html?product=poster).



**Concept/Planning:** Technically, for this sketch I planned coloring it in because I wanted to see how the colors would contrast or if I needed to change the color palette to my liking. I used watercolors for a light coloring to see what it look like. This overall turned out to be the sketch I use for my final piece. I wanted to sketch the drawing out digitally, so I was trying to fix minor details and straighten out the lines. I tried my best to make the drawing resemble the reference as much as possible. For this one, I copied the other sketch and tried a non-line art coloring style. I was practicing slightly what my digital art style would look for this piece. I was trying to warm up slightly since I haven't colored digitally in a while, so I was making planning sketches to make up for the time loss.

## Digital/screen based art: Digital Illustration

### Process- The light of my life



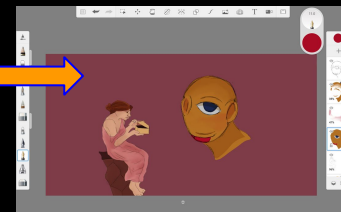
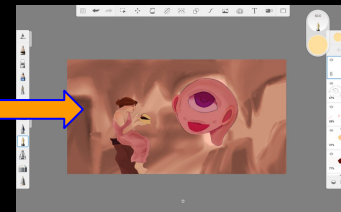
**Process-** After I selected my planning sketch, I took of picture of it and uploaded it to the drawing software Autodesk Sketchbook. There, I traced over my sketch, and deleted the old layer prier. I decided to hide the layer for now, and I started to work on the background. I was looking for a cave like aesthetic, so I looked up several references towards cave like atmospheres, and started sketching one of my own. When I finished sketching out the background, I started coloring it with a grey-scale pattern. There, I was gradually building shadow layers and leaving lighter areas for my highlights. I brought back my old layer containing the woman with the box, and I started to add color within the line-art of the piece. I selected the figure afterwards and used the bucket tool to fill in the entire drawing, making sure I'm in a new layer first before doing so. I used the color purple since I feel the most comfortable using that color as a shading hue. I finally sketched out the cyclops part of the piece, following the same format with the woman (first coloring, then slowly shading the piece). Lastly, I opened a new layer and set the blending option to soft glow, that way when I try out my glow effect it would shine brightly as it should. Using the airbrush and ink pen tool, I added bright glowing areas around the woman's upper body and box itself.

### Reflection- The light of my life

**Reflection-** I have mixed emotions about the final piece. During the process portion of the illustration, I thought the piece looked quite decent until the end where I added the glow effect to the box. I feel as though the colors are off and could have been arranged better because I feel as though the hues look off and quite sloppy (I feel as though I should have done a better job in preparing the color palette before actually coloring it in). My main distaste for this piece is the way the cyclops is drawn and colored. He looks too much like a cartoon, which made it harder to try connect the inspiration, even though I picked it. I tried to redraw him several times to my satisfaction, non the less I still feel disappointed in the end results. The most challenging part of this piece was indicating where the glow effect should be, because I'm still practicing on my lighting and shading abilities, so I feel as though this could have been executed a bit better. Overall, this piece I feel as though might be one of my worst projects I created considering digital media is one of my favorite mediums to work with.

### Experimentation- The light of my life

**Experimentation-** For this project, I wanted to see if I could make a glow affect sense the overall theme of my piece is the fear of darkness, so I wanted to make something to contrast the idea. On the right side, I looked up a video tutorial on how to make a bright and clean glow effect. I found this video to be helpful since it was the same drawing software I was using at the time (Autodesk Sketchbook), On the left side, I was testing out different layers and color aspects to see how light or dark I should make the drawing. I wanted to test out different colored multiply layers. The last image was me testing out a certain art style for the cyclops, but I ended up keeping my original idea.



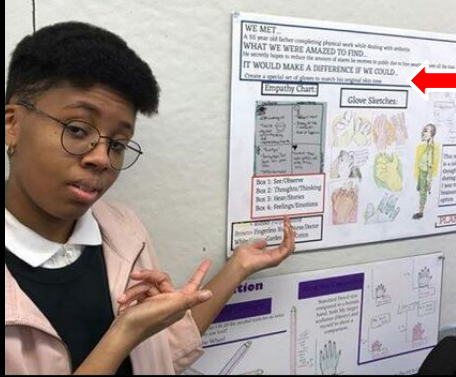


## Summer Project: Photojournalism

There is a total of 100 photos I've taken throughout my summer, specifically through the COVID-19 quarantine pandemic (this is only a small portion of the amount of photos I've taken). Each photo was taken on a different day (hence the change in the sky). I chose to take pictures more towards how America is handling the pandemic, and what was required to wear or do. Because of this, there was limited amount of places you were allowed to go, even if given permission a mask was required to wear (in public, stores, hospitals, pharmacies, etc).



## Gallery visits & Workshops



To the left is nonetheless my presentation I gave at MIAD. I presented the issue relying around my father's hands, as he suffers with arthritis. My overall goal for this project was to create a glove type that was comforting for him to wear during the summer (he tends to wear leather gloves throughout winter and summer, so I wanted to create some gloves that didn't radiate as much heat).

To the right is a small artwork gallery I visited while attending MIAD after their workshop/presentation. Within the gallery contain several students work that attended the school. Each medium looked remarkable.



Visiting Stevens Point was an average experience. Students from the college were able to give me a tour around the school, and show me several different classes and clubs the school withhold. Towards the afternoon, I was able to see some of the art students work at the college and visit some of their art classrooms (although this year I didn't get a chance to experience their art workshop, I was able to visit at least one art gallery named Edna Carlsten). Throughout the Edna Carlsten gallery, there were several images of unpolished worked, some digitally manipulated





## Gallery visits & Workshops cont.

While visiting Concordia University, there was a figure drawing program that they had in store for us. This figure drawing session I found personally to be quite helpful and relaxing to participate in. The poses were complex to draw, but overall helpful for me to expand my knowledge as an artist. This session lasted a total of an hour, and overall was a great experience and I wish to do so again.



While at UWM, there was an exclusive figure drawing session planned. The power was dressed in a robe and thin clothing, and we had a total of 20 seconds to draw each pose he does. Drawing a body from such a close angle helped improve my overall mindset of the human body, and improve my drawing ability of anatomy. We were also given several challenges of drawing the figure, for example "not lifting up your pencil" or "not looking at the paper." This session lasted an hour, but the experience was nice to enjoy.





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“Child Playing in Pond Water Painting, Boy Playing in Water by Terri Hamlin.” *Fine Art America*, [fineartamerica.com/featured/child-playing-in-pond-water-painting-boy-playing-in-water-terri-melia-hamlin.html](https://fineartamerica.com/featured/child-playing-in-pond-water-painting-boy-playing-in-water-terri-melia-hamlin.html).

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"The Cyclops, C.1914 Oil On Canvas Poster by Odilon Redon." *Fine Art America*, [fineartamerica.com/featured/the-cyclops-c1914-oil-on-canvas-odilon-redon.html?product=poster](http://fineartamerica.com/featured/the-cyclops-c1914-oil-on-canvas-odilon-redon.html?product=poster).

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