

Process Portfolio:

Artistic Inspiration: Gauguin

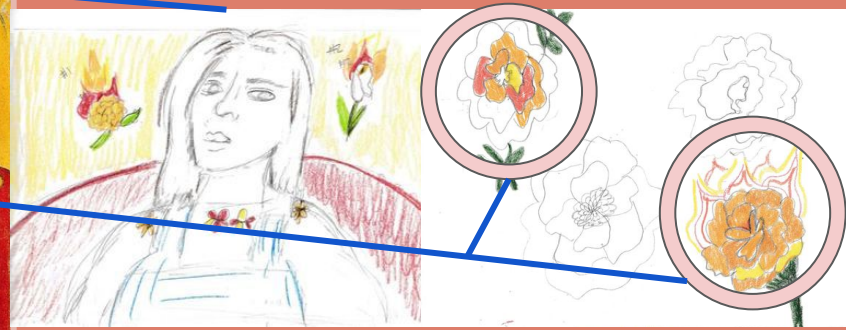
I wanted to appropriate Gauguin's **impressionist style** by mimicking his use of **color** by having a warm color scheme. **Gauguin** utilizes warm colors that evoked a feeling of warmth and fire that I wanted to be presented in my painting. Additionally, I wanted to use the complementary color scheme, as **Gauguin** tends to match warm colors with their cooler complement, which brightens up his pieces; in *Vahine no te tiare* the warm colors bring attention to the cool or vice versa. This use of color portrays the tone of tranquility and simplicity that I also wanted to mimic, in hopes of drawing the viewer in.

Mujer Con Flores: Planning

When planning I first mapped out the values in my face and would replicate **Gauguin's coloration** with color pencil. Although I am experienced in a baroque and impressionist painting style, Gauguin's combination of rough strokes but smooth transitions is unfamiliar terrain.



Howlett, Margaret, editor. "Search for Paradise." Gauguin: Working With Color, 1989, pp. 6-7.



Planning sketches for *Mujer con Flores*

I also wanted to examine color in *Vahine no te tiare* to be able to accurately mimic the technique of Gauguin when painting skin tone. Skin tone was a focal point for me as it related to the representation of my Mexican culture. **Gauguin** worked with medium skin tones with olive undertones, more importantly he was able to create a variety of highlights and shadows with warm tones to make his subjects glow from the inside out. He was able to use value to have dramatic highlights that would smoothly blend into a darker but glowy value in the skin. His blending technique is what I'll be implementing, with rough and visible brush strokes but correct values to create smooth transitions. Additionally, it became important to appropriate Gauguin's composition in *Vahine no te tiare*, meaning in my self portrait I'd position myself like that.

From observing *Vahine no te tiare* I knew the highlights in the face tended to be golden yellow, while the darkest shadows seems to mimic a rich brown, more importantly the mid tone, where the transitions were, seemed to be a warm orange that was quite radiant. Keeping that in mind, I made a template of where those different skin tone components would go, to have for reference for when I painted.

Two Dimensional: skills & techniques -Mujer Con Flores



Experimentation

The jean jumper was the area in my painting I most got into the mindset of Gauguin and his wild, almost reckless way of painting. It was here where initially I thought I would go about it in an impressionist matter, doing streaks of blue next to white, but not actually mixing them into each other or layering in great detail. It wasn't until I looked at the blue dress in Gauguin's Woman with Flowers that I realized it wasn't streaky, it was actually blended into each other and varied in value (included white highlight to dark navy blue). That's when I started using a ¾ inch flat brush to apply layers of white and varying shades of blue and then use a number 8 flat brush to blend them out. It was paying attention to the details in his work that I could understand how to reproduce my piece in his style.

Technique: Brushstrokes

I most discovered how to implement Gauguin techniques for painting with the jean jumper. I applied blue tones in varying shades with the ¾ flat brush; then applied white using the same brush. It should be noted that I hardly used water in the process to blend and more so would wipe my brush with napkins and then apply a new color. Then I used the a number 8 flat brush to roughly blend the colors into each other and then create a streaky look by adding more white or blue as I saw fit.



Two Dimensional: Planning -Mujer Con Flores

Gauguin + Me

"Mexican men are like the Chinese, they don't like their women strong"

ORIGINAL

- depicts Tahitian women
- Low Realism • heavy Outline
- Bright, unnatural colors



→ Woman with a Flower (1891) by Paul Gauguin

→ Women seated in red couch

→ With white navel falling

Modifications

Theme: Challenging Preconceived Notion →

mexican women are docile / weak

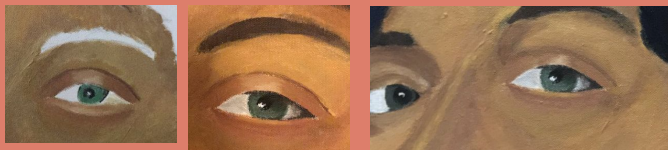
- KEEP
- 1) warm, glowing skintone
 - 2) Composition → Same background & Red Couch
 - same color scheme → Primary colors

- modify
- 1) stern expression - staring viewer down
 - 2) Flower → Compa Zuchitl → used for Día de los Muertos to guide ancestors back → me calling out my ancestors misogynist tendencies → call to Mexican culture

3) outfit → - same color scheme but wearing huipil



Two Dimensional: Painting: Mujer Con Flores



Reflection

Overall I am quite proud of how aligned my use of color whether it be the primary color scheme or the skin tone it aligns fairly well to Gauguin. Especially in the eyes as I was able to achieve a similar gaze. My biggest difficulty was mimicking Gauguin use of form; for example in the shirt, the painting technique seems to be out of place since it has a lot of depth and shadows. As well as line is lacking as my outline is quite as crisp as his.

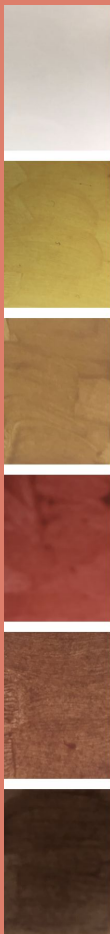
There were changes I made in order to fit my theme of the strength of women. The addition of the fiery orange cempazuchitl were emphasized through color and movement and is representative of calling to my ancestors, as they are a flower used in Dia de los Muertos altars to guide the dead back to the living, in Mexican culture. The significance is how Mexican women are made to feel weak by traditions that were outlined by our ancestors. I also changed my clothing to fit in with my culture with a twist of my personality through a jean jumper with a traditional *huipil*.



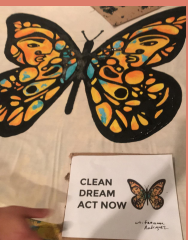
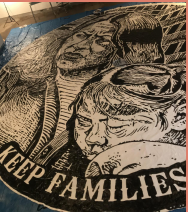
Skills & Techniques

The face went through various phases, originally I was going to use a baroque style of blending to recreate a look similar to Gauguin's **Woman with Flower**. My thought process was if I created vibrant skin tones (shadow, mid-tone, and highlight) the face would eventually look like Gauguin's. When I re-examined the face in **Woman with Flowers** I saw that while he does blend as seen through the many layers in the face it is fairly rough and limited to only a few shades. Taking that into account I decided that achieve the same look I would instead take one base skin tone and apply strokes of brown, red, white or a golden yellow with a number 8 and 4 flat brush. This would allow me to have a rough yet layered looked that seemingly transitioned into each other.

At first for the eye color and eyeball itself I was not as detailed since in Gauguin's piece he didn't seem to pay much attention to that area. Upon closer inspection I realized how important the gaze of a subject is for Gauguin's pieces. I also realized that if I wanted a stern look to be shown in my piece, the eyes are directly the place where that message will be achieved for the viewer. That is when I decided to do more value gradient in the green in my iris and the surrounding white eyeball. For the hair I started off with a rough brown and black base with a $\frac{3}{4}$ inch flat brush in order to not have the canvas poke through in this area. Then referencing Gauguin's *Woman With Flowers* piece I saw that the lighter areas in the hair tended to be an indigo, almost purple shade. To achieve this in my hair I would apply white streaks with number 8 flat brush, mimicking the movement in my hair. Then I would take a number 4 flat brush and apply layers of red and mixed dark blue, and blend to achieve a similar indigo color.



Two Dimensional: Exploration of Medium - VOCES Workshop

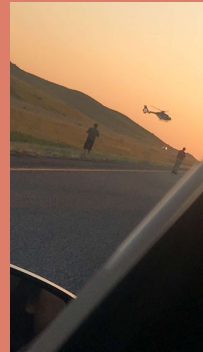


During our visit to the University of Wisconsin-Milwaukee, we were invited to their Kenilworth Studio where the Peck School of the Arts' students exhibit their work. Although there were no students presenting at the time, there was a "workshop" in mid-process when we came in. We were informed that Voces de la Frontera, a local immigrants rights group was using the space to create pieces for their next rally. The artists in charge graciously invited us to participate in the event as they want to emphasize this as a community art project.

When we arrived to work, we were warmly greeted by the organizers who were very appreciative of our involvement and got us involved in finishing some pieces. It was there that I worked on a few canvases. Most of them were half started or on the beginning stages and we were given a reference to work off of. We utilized pretty large and worn out paint brushes which meant I had to be a lot more careful. Overall the experience did not just allow me to practice my painting skills but be involved in a community event for a rally that I ended up attending a little less than a month later.

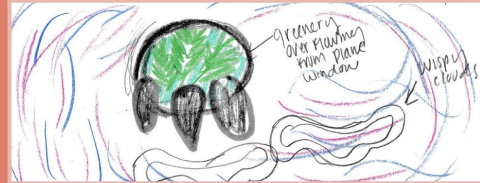
Lens Based: Exploration of Medium - Photojournalism

Working with a camera and photography is a medium I find myself straying away from, many times this is because I never have a good focus or idea of what I should even photograph. Still this summer I attempted to come up with a concrete focus for my photography and compile it into a collection. This led me to thinking about the imagery and tone attached to summer, as well as thinking about my junior art work. It is keeping that in mind that I decided to work with a warm apricot and honey color scheme, that would connect all my memories of summer together. I also wanted to show experience that involved the natural world, especially since Milwaukee is a concrete jungle where most of my activities are sheltered within my inner city neighborhood. It is with that in mind that I looked to my travels, from my backyard all the way to the mountains of Yosemite National Park.



Lens Based: Planning- Away From Home

The planning sketches mostly consisted of comparing contrasting how I could appropriate **Redon's** stylistic and symbolic decisions into my own work about the importance of belonging. At first I became attached to the floating head in **Redon's Ophelia**; as seen in the first sketch, a plant/human hybrid could appease to **Redon's** symbolist work.

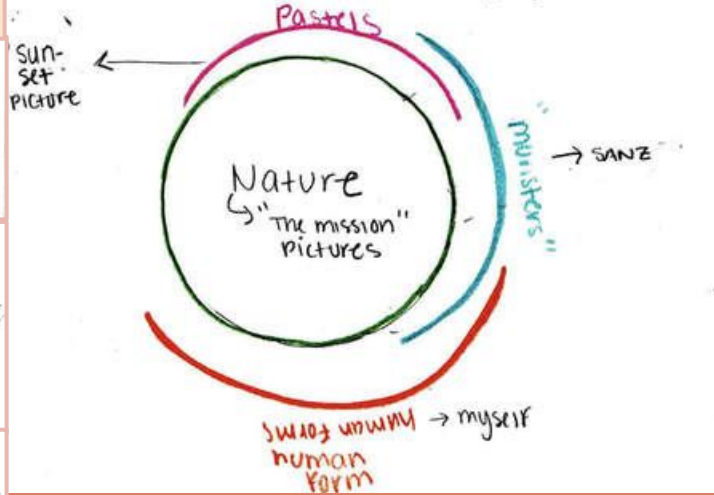


such as a floating head or a plane window. I reflected on my passed works and purposefully added Calla Lilies not only as an ode to my Mexican culture but to create common motif in all my work.

SYMBOLISM → Hallucinatory world

KEY Features → → → → → *AN ESCAPE FROM REAL WORLD*

- Colorful palette → mainly pastels
- explored the suggestive & expressive powers of color - "heart-stopping"
- monster (reoccurring image) → plant or animal-human hybrids
- showed his extensive knowledge of nature



In my second and third sketch I stray away from these "monster" hybrids and focus on the disattachment I felt in order to convey a need for belonging. I did this by creating emphasis

Lens Based: Artistic Inspiration-Away From Home

Redon, Odilon. *Portrait of Violette Heymann.*

Odilon Redon is a symbolist, who's stylistic choices revolve around nature. His dream-like that emphasizes nature compositions are a reflection of the industrialized period he lived in.

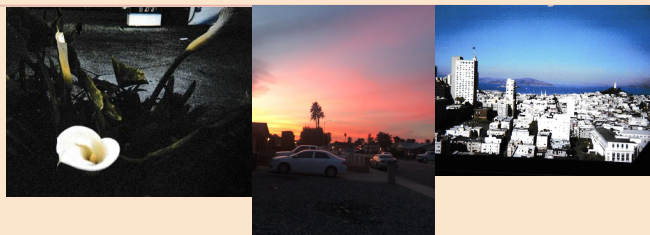


By utilizing myself as the subject I want to convey the same expressionless quality that **Redon** admisters in **Redon's Portrait of Violette Heymann.**, as his subjects hold little interest as they are part of reality and his interest was in the dream realm. Additionally I'll be working with a similar color palette of pastels, which give a hazy layer to all his work making for the impact needed to create a hallucinatory world. I will experiment with multiple photographs of sunsets, I have taken around the country to so. Finally I'll be utilizing flowers as my central imagery to build a nature motif. In order to incorporate flowers, I will most likely experiment with flowers that connect to my Mexican Culture, whether that be calla lilies or possibly creating flowers from monarch butterflies.

Lens Based: Investigation– Away From Home

Significance of the Mission District

The Mission District is a cultural epicenter, primarily Chicano art, and is renowned for its murals. In my most recent travel to San Francisco I took advantage of this backdrop to not only create a distinct connection to my culture but also try my hand at photography. All was shot with a disposable instant camera.

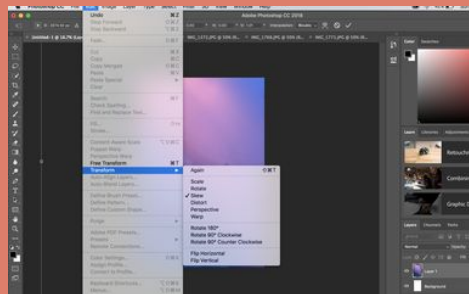
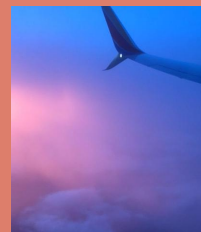


Lens Based: Reflection–Away From Home

Overall, I am satisfied with how the composition of my piece compared to Redon's *Portrait of Violette Heymann*; the female subject is situated to the right side in a profile position; she's emphasized and balance is weighted on her and everything is revolved around her. I was also able to maintain a pastel color scheme and create a very hazy look to the piece. As well as I was able to have Redon's nature motif whole adding my Mexican culture by utilizing Calla Lilies. Although the realistic, Calla Lilies don't connect to Redon, they help build on the theme of home as they represent purity and a loss of innocence coming from having to become independent at an early age. This was similar to the addition of the plane window but this was essential in conveying my theme.

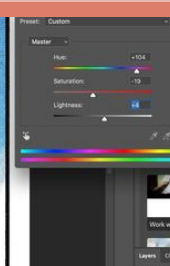
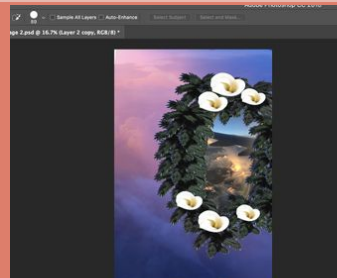
Lens Based: Process and Techniques– Away From Home

First I narrowed down the photos I'd utilized to the ones from San Francisco as they had a hazy and pastel color scheme and it was the first time I experimented with working with a film camera rather than a digital one. Next, I worked on the "window"; I wanted to omit the airplane wing and make the haziness of the picture more clear, this is why I used the transform tool to manipulate the picture. I wanted a window but my picture was cropped so it didn't show it fully. I decided to utilize one picture and use two layers in order to make a full window by again using the transform tools.



Making background

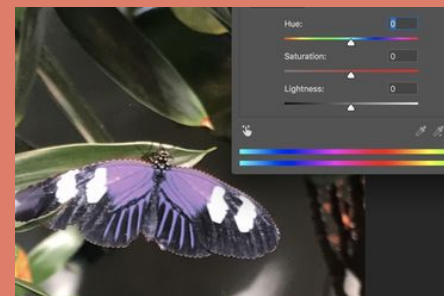
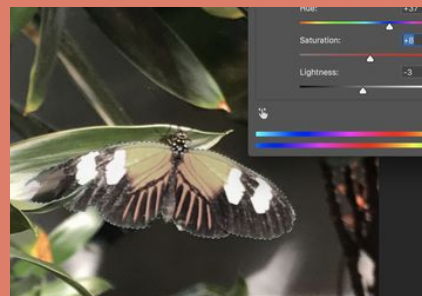
Making "window"



Once I had created the "window" I decided to emphasize it by adding nature element; at first I was going to overcrowd the window but I realized space was important and I needed the airplane wing to be visible. In the end I decided to frame the window with the foliage of a palm tree image from a *loteria* card set I had around my house. I manipulated the hue and saturation and duplicated many times to full frame the window. Then to add a finishing touch I used the quick select tool to cut out an image of Calla Lilies I took in San Francisco.

I had never worked across any kind of lens based me medium prior to this piece, *Away From Home*. In doing so I had to experiment with how to match my intentions with my process, which led to a lot of experimentations. At times it was difficult as I had no experience in the medium or the software of photoshop, many times I had to figure out how to make my ideas come to life in an unfamiliar medium. One of the ideas that I wanted to produce was making flower-like images out of a photograph of a monarch butterfly I took. I understood that photoshop would make this a feasible idea, the question was, how would I use the tools on the software to do this?

Lens Based: Process & Experimentation - *Away From Home*

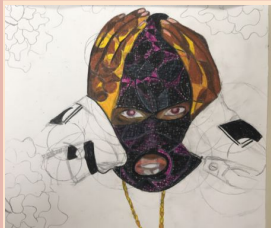


Expert From Meaning- Symbolism of a monarch butterfly

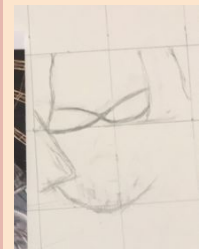
It was important to tell my story as a first generation American, especially how the idea of belonging and lack thereof has shaped my lifestyle and my artworks. My whole life I have always wanted to travel but ironically as the child of undocumented immigrants I have been bound to special circumstances which have led to me having to travel alone as to not risk my parents safety. That feeling of being a child and not having anyone to comfort you or ask for help is an odd feeling because at the same time it was quite exciting as a teenager getting that feeling of independence. This feeling of uncertainty and longing for belonging is one that my parents also had to deal with. The monarch butterfly, an organism that knows migration all too well is an ode to my parents immigration story and our daily struggles to find stability in our unstable situation.

After I had finished framing the window I realized that the entire left side of my piece seemed empty. I knew I wanted my composition to be very spacious but still I did not intend for emptiness. At first, I was not worried since without inserting myself in as the main emphasis on the right side, the piece did not seem unbalanced. Still it was after thoughtful reflection that I realized if I were to add myself as the main subject to the right the left side would look unbalanced. I wanted to have asymmetrical symmetry, where although both side were not a reflection of each other, I definitely did not want one side to outweigh the other. To combat this I decided to try to create a flowery image similar to the one in **Portrait of Violette Heymann**. I did this by using one of my own photographs of a butterfly photograph, and then using the quick select tool and saturation tool to change the hue and brightness to get a pastel like color. Then I passed this onto my background and duplicated and rotated to get a flower like look. I had to recreate this in different places around my piece, which took many layers, in the end I was able to balance out the piece and get a closer connection to my inspiration **Redon**. Finally, I took a picture of my profile and used the quick select tool and shift tool to place myself in a similar fashion to my inspiration. To finish off I added another layer of my original sunset background and reduce the opacity to get a hazy effect.

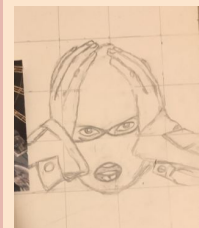
Two Dimensional: Process- FROM CONCRETE



To begin, I decided to use the grid method to draw my reference- a musician, Sheck Wes; I wanted to do this to challenge myself to think more mindful when drawing rather than projecting the image and



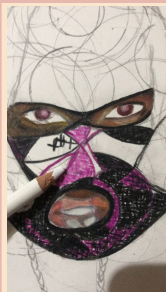
then tracing. After I had drawn out the masked figure I moved onto making the puzzle like line work that my inspiration, **Baylor**, is well known for. Before I even started this process I realized that **Baylor** wasn't just creating random intersecting lines rather intersecting circles in intricate patterns that almost made a flowery shape. To do this in my own piece I utilized a compass and even a hoop earring.



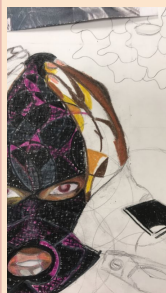
Afterwards using my prisma colored pencils I began coloring, utilizing **Blonde and Black Paper Doll**, as a guide. Although, that piece was a painting I still used **Baylor's** "hard edge" technique where there was no blending and the artist decides when the value or hue changes. Still instead of using bold a purple and lavender hue for the skin tone, I used varying yellow hues to get a highlight.



Experimentation



Most of my experimentation came in by trying to figure out how to create **Baylor-esque** line work. This led me to first using a hoop earring since it was very large and was bound to make it so the circles intersected. Still I realized that I needed a more intricate way to intersecting them, so ended up using a compass to create varying sizes of circles. This allowed it so that I would also be able to use different values, as having more space to color allowed this and the bigger the space the circles created the less "blended" it looked.



When coloring there were many tribulation especially because of **Baylor's** "hard edge" style. This became apparent in the mask area where I wanted to include texture through cross hatching, since I needed the roughness to contrast heavily with the soft background of **campazuchitls**. I wanted certain areas to look lighter but also trying to maintain it looking high contrast. I would crosshatch purple and black together to get a darker purple in order to get more varying shades. This was the same in the hands but with highlight, where I had to get more varied shades of yellow. Although, there are portions where I wish the transition was smoother overall I am proud of the finished look, especially the hands.

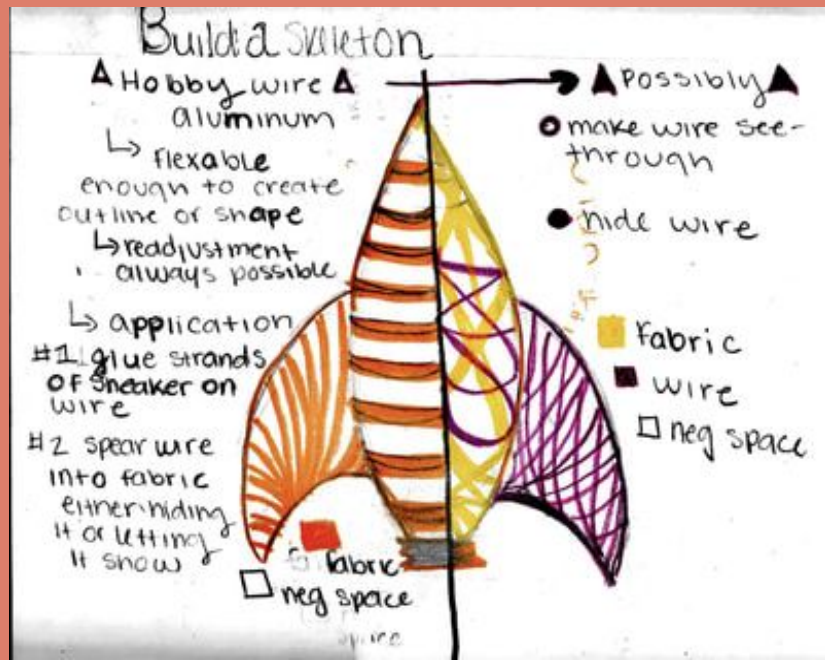
Reflection

Overall I think this piece did a very good job of linking itself to **Baylor's** style. I was able to effectively appropriate **Baylor's** puzzle-like line work and it helped to emphasize the



masked figure which helps reveal my theme of, masculinity where I challenge what can be considered delicate. I was able to effectively link this piece to my previous work through my motif the *campazuchitl*. This made sense because I am enlightening my audience on the delicateness of black men something many times ignored and instead replaced by hyper masculinity in the media and society at large. Still, in **Baylor's** style he has a crispy and clean way of showcasing his line work. In my piece, particularly the masked region, there are various points where the line work gets lost in the cross hatching. With that in mind next time I would do an outline of my lines in white to give them a overall crispness and emphasis.





First I picked out a shoe with a popular silhouette, the 1971 Puma Basket that got re-released this year, I took my old pair and completely deconstructed them. Still before I could use the material I had to create an armature, which proved to be difficult and I had to redesign a couple of times. At first, I was just going to take wire and make a missile-like shape; this was over simplistic, as its flexible but not strong enough to hold a singular shape. This is when the idea came to use the outline of the shoe, by modifying the shoe by getting rid of unwanted curves and inputting wire to create a more oval like shape I was able to achieve something similar to the rocket ship look.

Once I had a definite form I could now add actual shoe fabric and shoe lace pieces using hot glue. It was a very time consuming process because I wanted purposeful repetition to make texture to add a clean aesthetic value to my piece. This isn't really something Abloh's designs or Murakami's art employed. Still with the shoe being primarily an off white color, I felt as if texture was necessary to make my piece more interesting. A huge point in my piece was that the icon of the brand would be easily identifiable, and the best way to prove that was not calling attention to the logo. That is why I inverted the logo many times in order to make subtle references, as to prove that the brand is such an icon that it is identifiable even in those circumstances.

My main focus really is to take something so iconic and taking away the most iconic portion of it, the fact that it is a shoe, to try to show that it has such a level of recognition that it transcends even its simple title of being a sneaker. More over the new form of becoming a rocket is important as well because it is my comment on the shift in the fashion world. When the great space race was going on in the 1960's it was a start of a new age and that is exactly what I am seeing in fashion today. I want to incorporate Murakami's sculptural design but I also want to create a structurally sound design.

Three Dimensional: Initial Ideas- 1971



Three Dimensional: Initial Ideas- 1971

Murakami's *The Birth Cry of a Universe*, 2014, is a sculpture that is completely gold and has a metallic shine that gives it a futuristic look. I wanted to incorporate this hue into my sculpture because I believe that is the defining feature that gives the piece the future aesthetic that is essential to capturing my theme. Still, I wanted to experiment with what this would look like. At first, I wanted to see if I could do something that didn't involve fully coating the piece, such as making golden cracks or slivers of gold. Yet in the end, all those versions felt incomplete and the best ended up being a full coat.

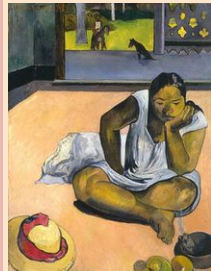


Three Dimensional: Experimentation - 1971

My final step was to add a coat of Krylon's metallic 18KT gold spray paint. This was a very straightforward process that just took multiple coats and precautions. Still, I am rather satisfied with how the final product turned out, as it made small details in the piece stand out. It created a similar effect to my inspiration, *The Birth Cry of a Universe*, of having the strong metallic color draw attention to the unique texture like it does in Murakami's piece, especially in the teeth area of his piece. Furthermore, I feel that a photograph won't do my piece justice and am going to be taking my piece to be exhibited directly in UWM. At first, I was worried that the coating of the spray paint would overshadow the meticulous detail I had created using the shoelaces to create texture, but it has only seemed to enhance it. At first, there were some sparse areas, but I realized that spray paint has to be done in coats. Overall, it really enhances the futuristic aesthetic.

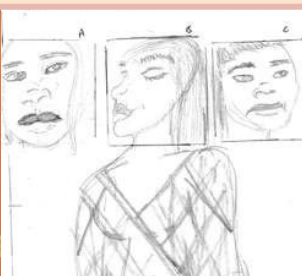
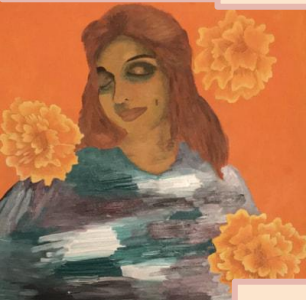


Inspiration: Egon Schiele X Paul Gauguin



The Brood Woman (above) // The Daydreamer (below)

In Brooding Woman by Gauguin I'd like to emphasize the theme of tranquility present into my own piece and as he does I will use a female subject to evoke this. I will also be using his warm color scheme matched with coloration of skin tone, since as a Mexican woman it is more complimentary to my own tone. Especially, since for most of fine art history, women of color aren't present. Still as I am the subject, I hope to remove the romanization or exoticification of race that Gauguin as a white man would employ.



Egon Schiele was a huge contributor to Expressionism, although he was apprentice of Austrian artist, Klimt, he soon left behind those stylistic qualities. Overall he became an a symbol of sexual exploration and expressing bold emotions with distorted figures and rash brushstrokes. The qualities that I'd like to appropriate from *The Daydreamer*, is the composition of an elongated female subject with a blanket that she has wrapped around her seem to bring a sense of comfort.

Gotthardt, Alexxa. "What You Might Not Know about Egon Schiele." *Artsy*, 2018 Artsy, 4 Jan. 2017, www.artsy.net/article/artsy-editorial-cult-egon-schiele-persists-today.

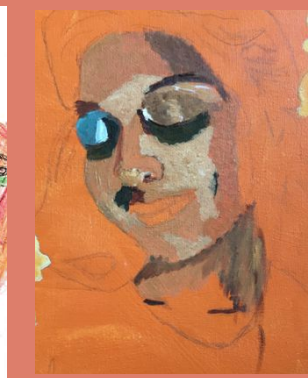
Two Dimensional: Initial Ideas- ¿Sale el Sol? 1 & 2

In these first sketches I am trying to figure out how to best implement Schiele's composition but incorporate euphoric and brooding facial feature. I wanted to showcase the many faces of tranquility, as this emotion is reached after times of stress, anger or excitement, I wanted to show the residence of those emotions as well.



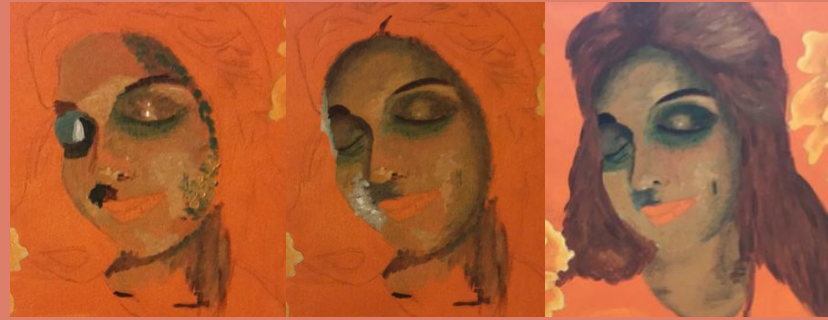
I knew from the start this would be a series of portraits and I needed to create a sense of unity hence I decided to use the *Cempazuchitl*, since tranquility is usually aligned with enlightenment, which is the flower's purpose, to light the path for the dead returning to the living world.

Then, I started to explore and experiment of how I would combine the warm skin tones and primary tones of Gauguin with Schiele's rough strokes. For this I knew I needed two colors that would really help distinguish more rough brushstrokes, red and green that would be incorporated into areas with darker value would get a more unconventional look closer aligned with Schiele's expressionist look. Still the midtones and highlights would have the warm and glowy look that's Gauguin's Tahitian subjects are known for.

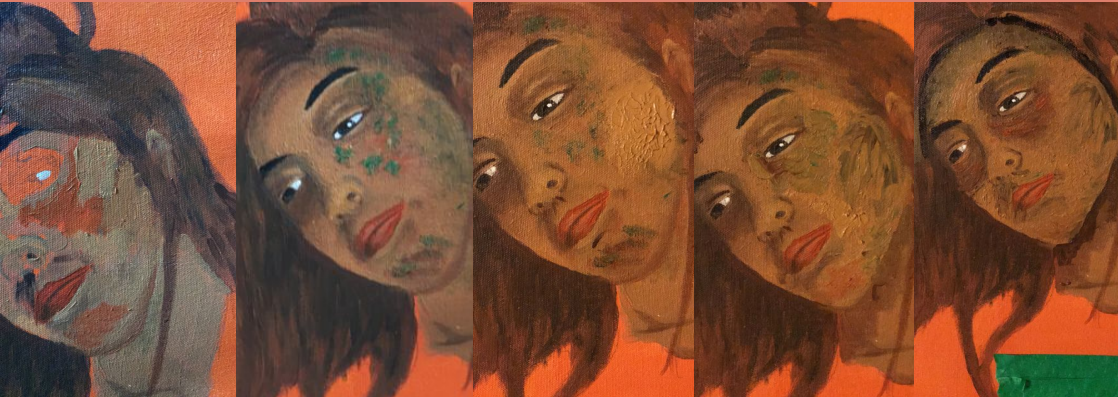


Two Dimensional: Experimentation- ¿Sale el Sol? 1 & 2

Brushstrokes- When creating both portraits I knew I really wanted to get out of my comfort zone to create something that looked different from my first portrait. With that in mind I knew Egon Schiele's style would be a good way to weave new stylistic qualities into my painting without sacrificing my inspiration of Gauguin. In this more tranquil portrait, I dive into making more bold color choice. Now Gauguin himself used unnatural colors but in my previous portrait, *Mujer*, the only way I ventured into this was in the skin tone. Still this time I decided to utilize green and red to create a more extreme and bold look on my face. Adding the green under my eye and red to my cheeks added emphasis to the features that showcased the tranquil quality I wanted to portray. I also feathered the color more than just doing rough brush strokes so in this portrait it does have a softer feel. Overall this was just the beginning in trying to really push myself to do something different.



For my second portrait I decided to channel Schiele more and really experiment with paint to create texture, something very new to me. To achieve this I had to first realize that I was blending way too much. At that point I had to find a way to force myself to use more paint. That's when I decided to take the flat rounded side of a plastic spoon and dip it into my skin tone and directly add all that paint to the canvas. Then I would use either my number 8 or 4 flat brush with a green or red hue and make strokes onto the excess paint. I would do this in areas like the cheeks, in the inner and under eye and chin where it would make the facial features look more brooding. This took a lot of time and work to achieve since it easily could just look messy and not purposeful. In order to get a satisfying look I had to do many layers on top of each other. In the end I think this made this portrait much more distinguishable from its partner.



Two Dimensional: Reviewing, Refining, Reflecting

Mujer con Flores

In order to create the cempazuchitl, I used a carbon transfer of a cempazuchi I had already drawn and placed it in a similar composition as Gauguin piece Woman with Flower. Once they were drawn out I mixed a vibrant mix of of yellow and orange. Using a number 8 flat brush I applied the orange to the areas of the pedal closest to the center. Then using a number 4 flat brush I blended out the the orange with white and sometimes yellow to achieve the final look for all the cempazuchitl.



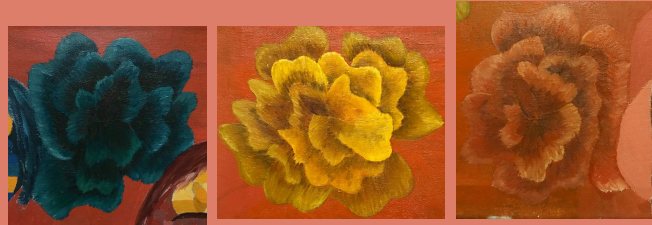
What's Left

To create the cempazuchitl, I freehanded the shape of the flower using a reference picture, in order to maintain the organic feel. I then added titanium white to the outside rim of the pedals and then to the inner corner a mix of mustard yellow and orange, which I blended to have a seamless transition. Then to finish off the realistic quality I used a small flat brush to create veiny lines to the inner corners in the pedals to further add value.

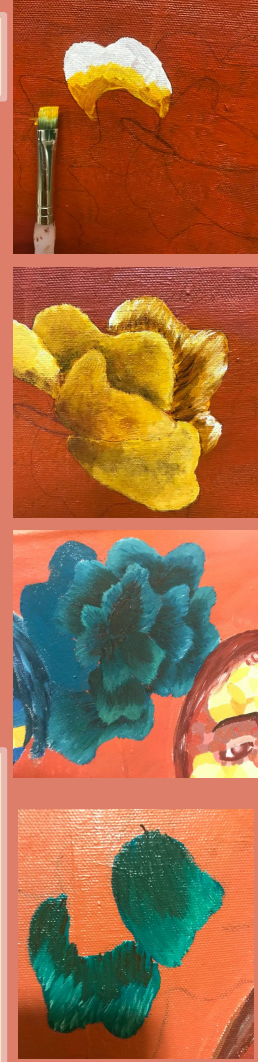


Two Dimensional: Process & Experimentation - Die For You

Brush Stroke-As a post-impressionist Gauguin worked a lot with brush and apparent brushstrokes. Initially I wanted to just blend the flowers as I usually do but this time I wanted to experiment with different techniques when using brushstrokes. So this time around I did fast and visible vertical brushstrokes that gave the flower a less smooth look but a nice texture.

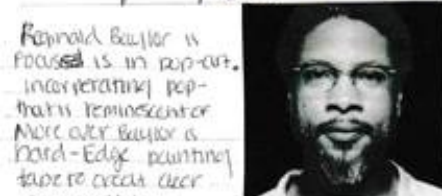


Color -Usually in my piece I maintain the marigold as their traditional canary yellow color but this time I wanted to work with more emotional depth conveyed by color. That is why I decided to make one canary yellow, one blue-green and one salmon pink, in order to convey the three emotions that I was trying to showcase within the three little girls. Where one girls is very melancholy, the other is bright and sassy and finally one is tranquil but easily missable.



Two Dimensional: Inspiration- What's Left?

REGINALD BAYLOR



Reginald Baylor is focused in his pop-art, incorporating pop-traitis reminiscent more over Baylor is hard-edge painting tape to create clear This creates a that makes the both bold and quizzical mood of both his pieces ON DUTY, NOT DRIVING and The Story of Adam and Eve to the Melody of a 1970's Apple Jack's Cereal Box

a Milwaukee-based artist who He particularly enjoys... culture references, iconography his childhood like. Pacman, etc... easily recognizable by his technique in which he uses dotwork within color (no blending) puzzle or patchwork look

COLOR MOOD LINE



HARD TECH- EDGE MILDUE ON DUTY, NOT DRIVING

- Baylor utilizes a primary color scheme and is very repetitive in color choice.
- Baylor uses bold, bright colors and are very high contrast.
- Although cool colors are used, I will focus on his use of warm (yellow/orange hues)



KEYWORDS:
 ● Bold/cool → Baylor uses very bold colors in a repetitive pattern
 ● Uses bright blue, green and magenta (cool colors)
 ● Puzling / quizzical
 ● line work is made in puzzling matter
 ● skin tone is "mature"
 ● white woman w/ black "holistic", green African-American woman, etc.

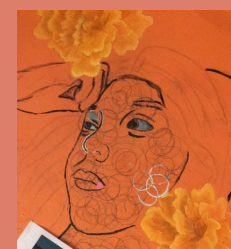
LINE
 ● line is used to divide one color from the other - instead of shading - created sense of form - uses line (bold/thin)
 ● to divide when one color becomes another
 ● jagged, puzzle-like, patchwork "look"
 ● strong architectural influence - blueprint drawings



Two Dimensional: Reflection- What's Left?

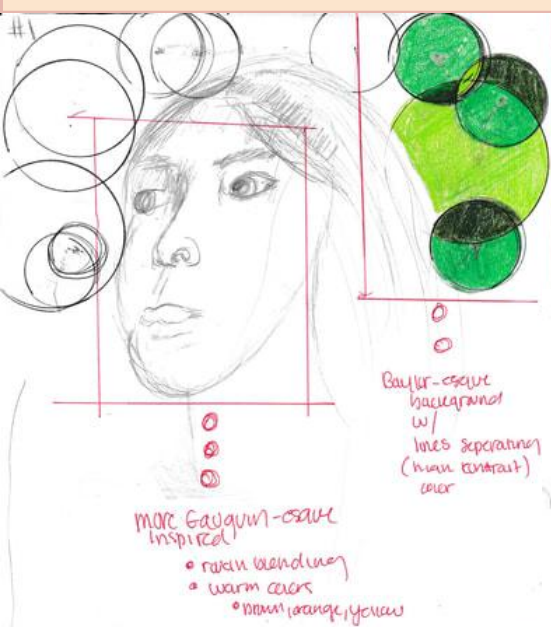
A major success was the interaction of line, shape and color similar to that of Baylor. Not only was the line thin but it was in the intersecting circles that characterize Baylor. The line work was able to effectively contain the color in order to create the "hard-edge" look that Baylor utilizes. I was also able to use a similar limited color palette that had hues unique to my piece. While I tried to stay within the means of a warm yellow and orange palette, I did take creative liberty by adding the complementary color purple. This also held a close resemblance to *The Story of Adam and Eve to the Melody of a 1970's Apple Jack's Cereal Box*, although I more freely mixed the colors and used a wider range in shades. Finally my motif of the cempazuchitl helped show my theme of challenging the preconceived notion of tranquility and daintiness. The flower represents enlightenment, as I am being enlightened that it is ok to look like you falling apart when the world is weighing on you, you don't always have to look calm and dainty.

Although I lacked the same sharpness and crispness in the lines that Baylor has. Ultimately in the pursuit of trying to get all my ideas down, I didn't plan to use tape like Baylor did. In order to get crisp divisions, Baylor would lay down tape as to get sharp lines that weren't streaky. Although this was the case overall the piece still has close resemblance to Baylor's style. I was also lacking a lot in my use of space. Although I had the flowers and circles, this still doesn't seem like enough since the background seems empty. Baylor's backgrounds are usually very "busy" and full and at times seem crowded. This was something I was trying to portray as well as I am suppose to look as if there is a lot going on in mind. Still despite the lack of space being used, I feel as if the harmony and unity in my piece is there which is much more valuable to me.

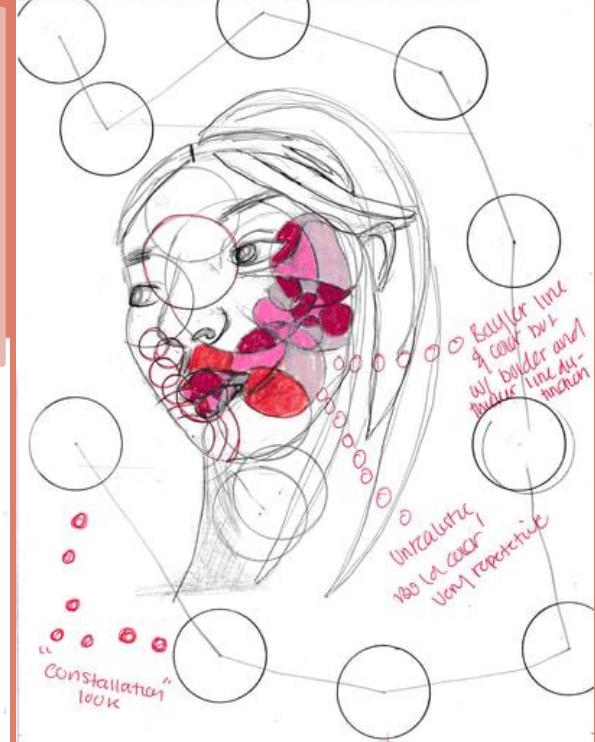
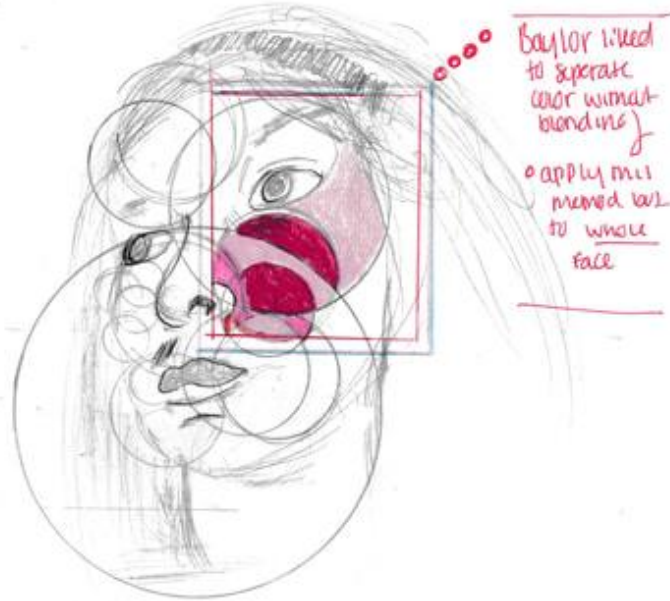


Kosidowski, Paul. "Stroke of Genius." Milwaukee Magazine, 21 Oct. 2012, www.milwaukeeemag.com/StrokeofGenius/.
 Saavedra-Ballesteros, Katheryn, and Reginald Baylor. "Reginald Baylor Artist Talk." 24 Feb. 2018.
 Schumacher, Mary. "Artist Reginald Baylor, A Pop Sensation." Journal Sentinel, 6 June 2010, archive.jsonline.com/blogs/entertainment/95729084.html.

Two Dimensional: Planning - ?What's Left?



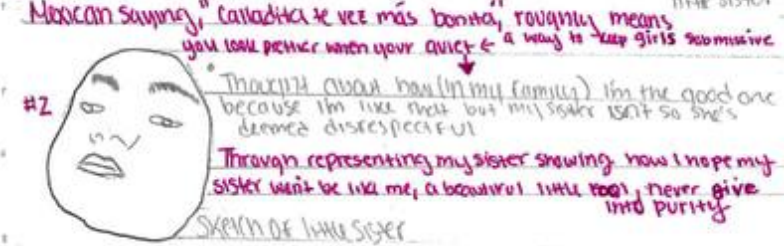
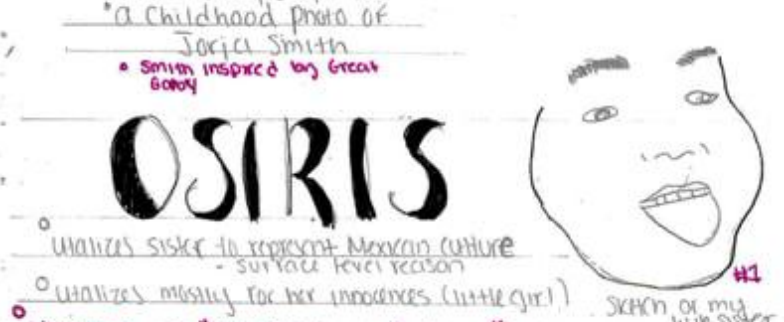
As I kept developing my ideas I realized I wanted to incorporate Baylor's hard edge style into the facial area, a new territory for me. Line work was going to be essential but equally would be shape. I began to analyze *On Duty, Not Driving and The Story of Adam and Eve to the Melody of a 1970's Apple Jack's Cereal Box*. I realized that he wasn't just using randomly curving lines but what looked to be intersecting circles, which is why I decided to incorporate this in varying sizes. Then I started to pick apart how I would use color, especially to create value, in a very high contrast way.



At first I wanted to figure out how to incorporate Baylor's Style. At first I would simply use his "hard-edge" style of line and color for the background to create a bright and welcoming atmosphere in the negative space, still I wanted to go further from my comfort zone. I didn't want to rely on Gauguin's style of painting any longer

I finally am able to incorporate the "hard-edge" style fully through intersecting line and curving circles in the facial area and background. In the background I wanted to portray the feeling that they make a constellation to further reinforce the idea of, "searching for answers" or "peace of mind". I realized that I would have to focus on a certain color scheme, to have very limited color options.

Two Dimensional: Initial Ideas- Beautiful Little Girl



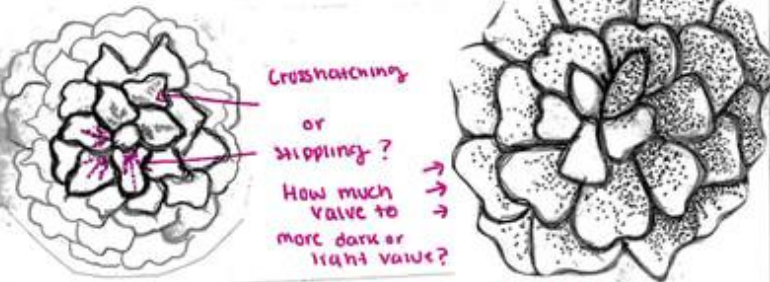
After I worked out all the kinks of what I wanted I came up with this sketch. It ended up incorporating enough of my culture (Mexican) and art nouveau inspiration but still being able to convey my theme properly.

In this sketch I have my sister sticking out her tongue in very rebellious manner. She is encapsulated in a circle and instead of flowing hair I have various bold curves. She is surrounded by huge *cempazuchitl* flowers and intertwining curved vines. With my sister and the type of flowers I am incorporate my culture. Yet it is in the stylistic decisions I make that it is still art nouveau.

Still I knew I wanted to keep Mucha's art nouveau elements of flowers and ornamental curves but I also wanted to rebel from it to convey my theme. The ways I contrasted from Mucha was I didn't just use a beautiful young girl who was delicate and graceful in expression and with flowing locks of hair. Instead I wanted to purposely stray from that, instead my sister sticks out her tongue and she has no real hair just bold outlined curves. It felt necessary to do so to show the drift from the classical portrayal of purity.

Stylistic Influence

Cempazuchitl. I want to show Mexican influence by incorporating Cempazuchitl, traditional flower for clay or the dead alters.



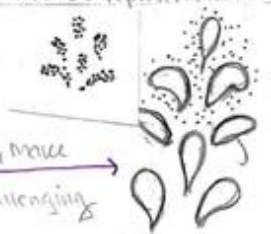
Crosshatching
or
stippling?
How much
value to
more dark or
light value?

final sketch

Wanted to use flowers since art nouveau uses them as a means to show delicateness
decided on stippling a gradient of value because I wanted to try something challenging in dry point medium
STIPPLING or CROSSHATCHING

wanted a lot of ornamental curves to also be representative of art nouveau

I realized I wanted these →
Curves but instead of outlined or stippled inside — I wanted to stipple outline of leaf inside as white, make negative space created
Again wanted to try something challenging

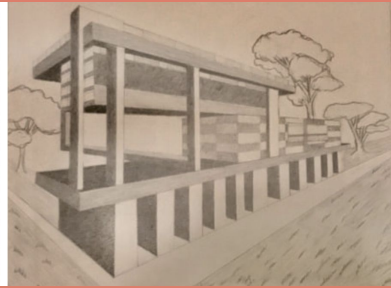


I realized that while I was incorporating a lot of art nouveau elements, such as the use of flowers and curving lines, there was something missing. The first thing I realized was the element of value was missing or at least not being utilized well. This was especially problematic since drypoint is a medium that thrives on detail, which the gradient between shadow and highlight (value) help to create. Also the fact that I was using flowers and not incorporating value seemed wrong since my inspiration was Mucha and he depicted to a certain extent realistic flowers.

In the planning phase was decide on whether to use stippling or cross hatching but in the actual etching part I had to think further than that. Initially I decided to heavily stipple only the very center, to make it the darkest part. Then from there I would uses minimal stippling to create the creases in the petals, since I felt that is what gives flowers that realistic element. Yet I looked at my panel once I finished one flower in that fashion and felt that the stippling looked awkward and the value did not add any realism. I quickly realized the stippling was off and was not creating effective value, I had to change my approach in order to create something better fit. I re-sketches the cempazuchitl under the pretense that the light source would be coming from the right. That meant at the right of the flower I had very little stippling and only incorporating it to create creases in the petals to get that realistic feel. Then as I moved left the stippling got heavier to the point that the leftmost side is completely stippled and almost all dark in value. At the end I ended being the most satisfied with the look of the flower after I had done this.



Two Dimensional: Reflection- Casita Saavedra



Compare - I believe I was able to effectively appropriate Barragan's Modernist style. My shapes are geometric and my building is not highly decorative. I am pretty proud of what I was able to accomplish with the overall composition, it feels very clean and crisp.

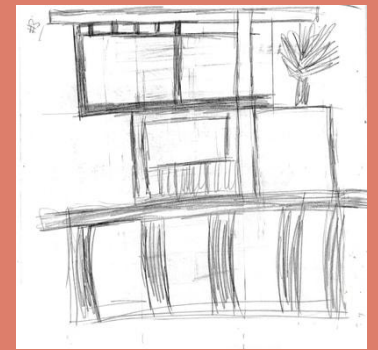
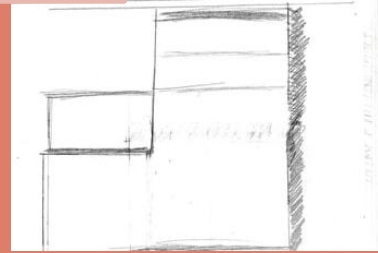
Another area that is very similar to my inspiration of Barragan is my use of nature, especially trees. I made sure to make my building revolve around nature rather than just be a decorative element. Although I will admit that the trees I produced are somewhat out of place but that could be since it was my first attempt at drawing an organic form like a tree in perspective. In general I feel like they can come off a bit awkward, still I believe that without them I would lose the central aspect of simplicity that nature brings.

Contrast - I differed from Barragan in that I wanted to create a more open space compared to the cube form of Casa Gilardi, in order for a direct connection with nature to be facilitated. In the end this distinction ended up being my strongest feature. Especially when looking at the base structure which is just a row of columns, it ends up being the most eye-catching area of my building.

Another distinction is my inclusion of pattern, especially in the middle structure, which is checkered and alternates with a stippling texture. At first I thought in the name of Modernism it was better to stray away from decorative elements. Still I believe that the texture and reaction on the middle structure creating an eye catching emphasis. In the end I stand by my decision to include this in my design.

Two Dimensional: Planning- Casita Saavedra

After I finalized the location I wanted I knew my sketches had to maintain simplistic forms in order to have Barragan's modernist style. Initially I took this too literally, it is simply two building, one shorter and in front of the larger one that has a cut out of negative space. Although it does have the simple requirements of modernism and it was a design that made sense for apartment buildings, it lacked complexity. I progressed in my design by becoming aware of how to use negative space, in more detail, in order to add complexity but still I needed a final push to create something I felt satisfied with. It is in my final sketch that I begin to work with negative space with enough detail, that it isn't under or overwhelming. I begin to use more columns, similarly to the way Barragan employed; in order to access natural lighting, and I begin to experiment with asymmetrical symmetry. It is here that I also changed my concept to now be townhouses rather than an apartment building since that seemed more realistic for the design.



Planning - GOD IS A WOMAN



Dear Ely
DRY POINT #9

- Culturally - Mexican women are held to higher standards than boys/men
 - expected to clean, cook, be more independent at earlier age

Parallel

- La Virgen Guadalupe most celebrated Mexican woman in Mexico - endearingly called "La morenita"

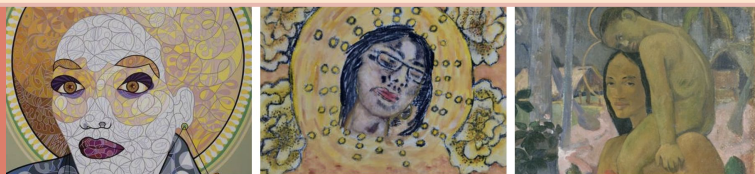
I really wanted to capture the Mexican female struggle especially when it comes to double standards in the household, this led me to fully embracing the idea of using a close friend as my reference, as she has personally dealt with it.

At first I really wanted to solidify significant imagery for my piece which became a halo, flowery background and cropping the female figure from the neck up similar to Baylor's *White Women*. In the second sketch I experimented with cropping the image but I deferred from this since I wanted a religious reference back to Gauguin *La Orana Maria*; without the halo that whole idea is completely missed. I also wanted to create an emphasis on the female figure through a Baylor-eque style which led to filling the halo with an ornamental design. Additionally, I thought the flowers from the reference pictures would be the best fit. Still I quickly realized I wanted to keep up my motif of the Cempazuchitl, as it connects my work and to the Mexican culture.

Two Dimensional: Reflection- GOD IS A WOMAN

- Subject → Elizabeth & close friend
- Style → Holy card / saint card
 - * a play on God is a woman
- Ely is a saint b/c she heavily carries → her sister's) bear larger responsibilities many times over.

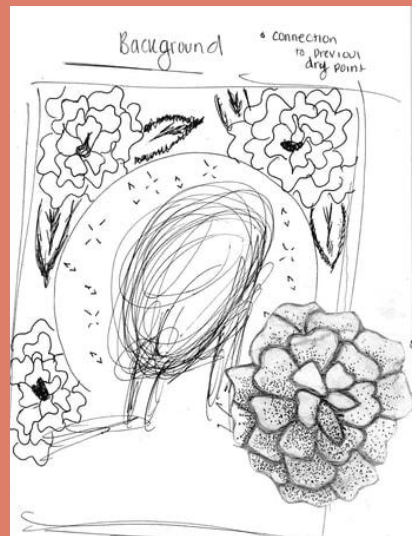
DRY POINT #2



White Lady (far right)//*La Orana Maria*(far left)

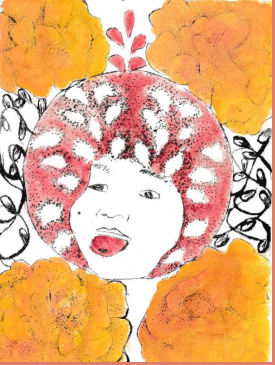
My primary inspiration was Paul Gauguin's *La Orana Maria*. In my piece I take a woman of color and juxtapose her into a religious setting to the aesthetic quality of a holy card much as Gauguin did with Tahitian natives as Mother Mary and Jesus. I also was inspired by his color scheme, where I maintained warm and earthy tones. I was also able to connect this dry pint to my previous one, *Beautiful Little Girl*, which was of the same theme and similar imagery (cempazuchitl).

I need to grow when it comes to my etching technique as some of my line work looks sloppy especially in the circular shapes. Additionally, I feel like my connection to Reginald Baylor seems superficial. I incorporated his geometric style but I would have wanted more depth.



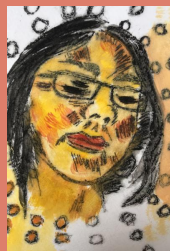
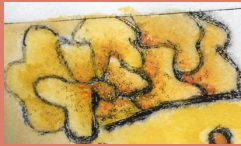
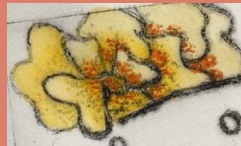
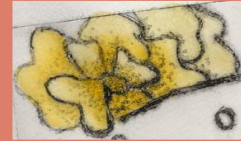
Two Dimensional: Experimentation- beautiful little girl

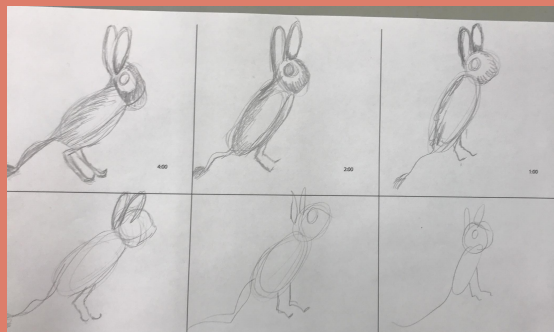
Once I had made a couple satisfactory prints, I knew I wanted to add color through watercolors. I wanted to honor Mucha's soft color palette but also emphasize my Mexican culture through the use of the cempazuchitl, a bold yellow marigold. Still in order to achieve a balance between those two concepts I had to practice different techniques. In my first attempt I achieved a good color but the outline of the flower was completely lost. This partly due to having weak prints and not enough stippling. The print I chose had a lighter yellow coloration and more earthy and muted tones but still a bit murky.



Two Dimensional: Experimentation- GOD IS A WOMAN

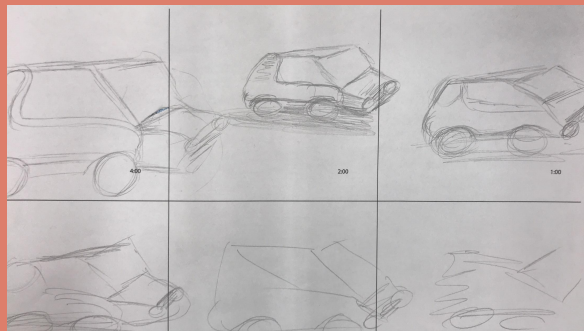
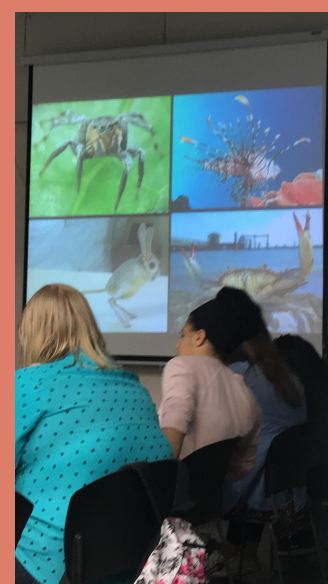
Watercolor is a medium that I have very little experience in and everytime I do utilize it, it doesn't have the best results. Still this time I was determined to get the correct look. That is why I decided to do a trial run with one of my prints. Not only did I try to figure out which hues would create the color scheme of my piece, as seen in the halo, but also how to do the face. Getting the correct skin tone was something that was very difficult for me, especially since watercolors don't necessarily blend like acrylic. Still I knew that I had to start with washes, ultimately I realized unlike acrylic where I could pack on the same hue to try to correct it, with watercolor the key was less is more. Not only that but I got a general idea that brown, with a bit of orange would help to create more shading then just trying to add darker variations of orange hues. Overall I took the time to see what would really work when watercoloring.





During our architectural project collaboration with the Milwaukee Institute of the Arts, we were also invited to participate in a drawing workshop. In this workshop we were challenge to draw an entire figure from a reference picture in a limited time frame. This not only made us think in terms of what were the most significant forms but what were the insignificant details when it came to adding value.

The exercise was essentially looking at a reference picture, usually a set was presented with a theme: marine life, cars, etc; then, drawing . The important idea was the pressure of time as we were given six squares to draw the same figure but each time we did it, we were given less and less time. This meant that at first were given one minute but as we got closer and closer we got 10 minutes. At times the exercise seemed silly but it helped relax us and think more efficiently about how we drew.



This exercise was essential to how I began to plan my sketches. Prior to this exercise my sketches were somewhat rushed and at times didn't really take the time to think about essential forms. Still after this I began to work "smarter not harder", what this meant for me was learning to create a lighter sketch that contained only the most pertinent details. Not only this but I learned how to sketch more lightly, many times I try to control the outcome too much this leads to the hard, dark lines, that prior to this I would always have. Still after this exercise I learned to let my hand flow and how to have more variety in my line work.

Two Dimensional: Investigation- Casita Saavedra



La Casa Gilardi.



La Casa Gilardi is one of Barragan's last works; a unique home seemingly uniform to other homes in the Mexico City neighborhood of San Miguel de Chapultepec. Its blocky exterior with a bold pink hue is a telling sign of Barragan's work, still the interior reveals more breathtaking qualities. The entire house revolves around the jacaranda tree per suggestion of Barragan. This not out of the ordinary as Barragan always said he never worried about adding green hues to any house as he would let nature take care of that. I will be employing the same modernist style that Barragan is so acclaimed for. Originally I found the blocky quaiies unattractive but when done well it offers a constant flow in the work and the geometric form is in a way comforting. Still I know to have that unique Barragan appeal I will have to revolve my design around nature which won't be too hard seeing as I wanted to imagine my design as if it were to replace the Thiele Tannery.

I live under the 35th street bridge along Canal street in a neighborhood known as Merrill Park. This is widely known as the division between the North Side and the South Side and in a heavily segregated Milwaukee it is the division between the primarily African American population from the Hispanic/Latino population.

A key feature of Merrill Park neighborhood is its location. Anyone in Milwaukee can tell you what a putrid smell the 35th Street bridge gives off on a hot summer day. The culprit I found was The Thiele Tannery, one of the only remaining tanneries in Milwaukee. Although it provided the water supplies essential to production is left remnants of a contaminated water supply and the byproduct is a putrid smell.



"191 Milwaukee Neighborhoods." West Side, Urban Anthropology Inc., www.neighborhoodsinmilwaukee.org/West_side.html.
Howarth, Dan. "Movie explores Luis Barragan's colourful Casa Gilardi in Mexico City." *Dezeen*, Dezeen, 14 Oct. 2016, www.dezeen.com/2016/10/13/movie-luis-barragan-colourful-casa-gilardi-architecture-mexico-city/.
Walzer, Joseph B. "Leather Industry." *Encyclopedia of Milwaukee*, emke.uwm.edu/entry/leather-industry/.

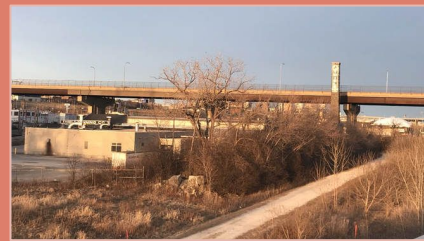
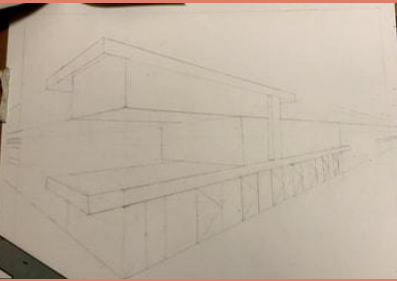


Photo (taken by me) from near my house outlooking Thiele Tannery

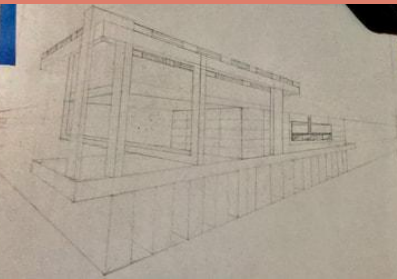
Goal: Creating a Modernist House in The Middle of An Industrial Graveyard

I wanted to center my building in the area that is currently the Thiele Tannery because not only is it the reason for the smell that overwhelms the area but Merrill Park needs a sense of belonging to uplift the community. In the early 1900's Milwaukee was as a whole has a thriving Tannery business but long gone are those days. It may be surprising to hear that by 1910 Milwaukee was the World's largest leather manufacturer center. Despite those days being long gone there is still a ghost of Milwaukee's industrial past. In my neighborhood this is seen in not only the Thiele Tannery but the unused railroad tracks and carts, as well as the contaminated streams that linger. All signs of a once thriving Tannery industry, yet that's the point it no longer exists, so then why still look back at the past?

Two Dimensional: Process- Casita Saavedra



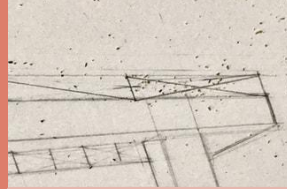
To start off I drew my horizon line at the center of the paper making sure it extended beyond my paper and into the cardboard, I then labeled the left and right vanishing point. I knew I wanted one side of my building to be more prominently shown which led to drawing my main vertical line towards the left side. At this point I drew out my three main rectangular prism forms.



Then I added an overhang forms on top of them for aesthetic appeal. Off of these overhanging features I thought it only made sense to add columns to logically show support beams in a way that fit the pieces modernist style. From then I used the cross technique to build columns in the bottom most figure. This was to create a direct connection with Barragan's Casa Gilardi who's most iconic feature is the corridor with column like windows. Then I employed cross hatching and stippling to indicate the use of concrete or rock like structures, which are common materials for Mexican homes. To finish off my piece I added a couple of trees since a huge feature of Barragan's Casa Gilardi is that it is built around a tree centered within the house.



Two Dimensional: Skills/ Techniques- Casita Saavedra

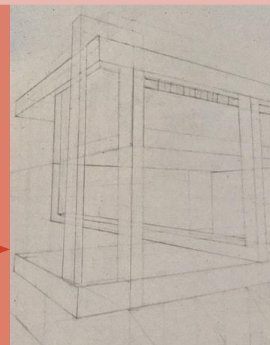
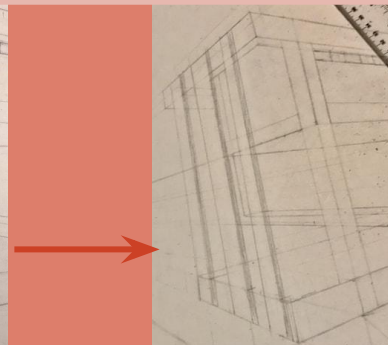
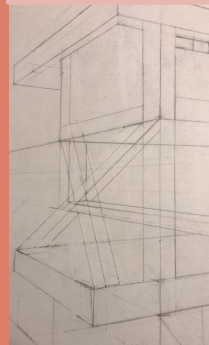


There were many skills that I developed through this architectural drawing by trial and error. Initially I only thought of adding the U-shaped beamed, still I soon realized that this left an overwhelming amount of



negative space and the building itself looked unsupported. With this problem in mind I started working on creating beams to create a support system that would fill up the negative space. I tried to do something complicated by crossing two beams but I realized it seemed

and overwhelming on the left side. That's when I decided that adding a balcony might be a better idea. At first it seemed like it was just what I wanted, something that took up negative space without being unnecessary. Still I had problems with perspective in creating this feature and decided that I should try something else. At this point I started thinking back to the philosophy less is more, which made me decide to work with more simple beams. This led me to making three separate beams which evolved into the idea of becoming one beam that went into the building itself. In the end my final version added just the right amount of positive space to balance out both sides of my piece but also have a necessary function for being there.



Two Dimensional: Experimentation & Techniques – FRAGRANCE 35

I experimented in figuring out how to create value and play with space on the high contrast medium that block printing is. This ultimately led to very different looking prints, where some were much clear than other but on the flip side some lost the complexity of detail.



In the weeping woman detail I experimented with space. In my sketch I etched the flower shape in the border and her eye, so they would not clash. Once I started carving I realize how perfectly fit they were to create a weeping woman. Additionally I had to figure out how to emphasize facial features like the lips and nose in order to give her a sorrowful look.

The masked figure is a direct ode to Gauguin's *The Smile* and my illustration *FROM CONCRETE*. In this detail I figure out value in order to create texture of the ski mask. I ended up creating slit like opening in order to creating more variety and create texture that looked more like the knit fabric in ski masks.



For the peaceful woman detail I take liberty in creating her expression of serenity. This was important as some people in the cycle of poverty accept their environment and make due. When I carved out her expression I realized the folds of her eyelid were missing.



This meant I had to go back in and figure how to recreate that fold with no guideline. Additionally I fixed her nose as it was looking rather awkward, as well as her neck as there was not a variety of values included at first



*Tahitian Series:
Land of
Delights.*

Walther, Ingo F., and Michael Hulse.
Gauguin, 1848-1903:
the Primitive
Sophisticate. Taschen,
2017.

Two Dimensional: Investigation – FRAGRANCE 35

The *Nao Nao* was Gauguin's travel journal, which translated loosely means fragrance and emphasized Tahiti as a paradise lost. In reality Tahiti was colonized by the French and the Tahitian people were resembling the western or "civilized" behavior that Gauguin didn't want; he continually portrayed the native Tahitians as exotic and primitive. Accompanying *Nao Nao* were the woodcuts *The Smile* and *Land of Delight* and would inspire my block print *FRAGRANCE N°35*. Using these woodcuts make sense because block prints and woodcuts have the same constraints. I also want to mimic the black and white color palette, in order to keep a very simplistic look and create an emphasis on my theme of the vicious cycle of poverty. Overall I want to examine Gauguin's exoticification as an outsider looking into an environment as I am doing the inverse as an insider looking outward at the problem of poverty in an urban setting.

"Paul Gauguin's Noa Noa." *Cleveland Museum of Art*, The Cleveland Museum of Art, 22 Mar. 2017.
www.clevelandart.org/research/in-the-library/collection-in-focus/paul-gauguins-noa-noa.



Tahitian Series: The Smile

Two Dimensional: Investigation - Calla Lily in flames



Snow Flowers // Flower Seller 1942

Matisse

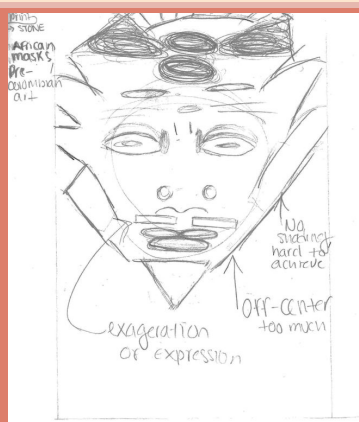
I knew that Matisse's style could be best executed on the block print medium. The aspect of Matisse's style that came to mind was his use of simplifying his subject, as he does in his later cut-out paper collages. This seemed to be fitting because instead of cutting simplified shapes I'd be carving out the shapes. All in all what drew me in was the idea that Matisse had behind the simplified shaped, being that it allowed the emotional power of the piece to take the forefront. Even though I know that it was his use of bold color that allowed for the emotion to do this, I believe that my subjects symbolism could bear that emotional impact on its own.

At first I looked towards Diego Rivera's implementation of his culture in his artwork in the movement of Mexican Muralism as inspiration. At that point I decided I wanted to have a similar style of selecting imagery that utilizes Mexican culture and celebrates the diverse heritage.

Calla Lilies

I utilized Diego Rivera's work as inspiration and appropriated his use of calla lily imagery. It strives from my misconception that Diego Rivera's use of calla lilies with women was meant to mean purity of women. Through research I realized it was used because it was a "sensual flower". Moreover, those pieces were supposed to acknowledge the importance of indigenous women to the Mexican society. Through this revelation I was able to create my own theme utilizing the contradicting symbolism of the calla lily and the empowerment of women. My message, inspired by Rivera, would be the irrelevance of purity; making a point of how it is dwarfed by much more important characteristics.

Two Dimensional: Planning - Calla Lily in flames



Originally I was inspired by the Aztec practice of *tzompantli* but then moved onto Mayan stone heads but still I wanted to incorporate the Calla Lily Imagery and have a simplistic design. This led me to making the Calla Lily the center of my piece and evoke the most connection to Rivera.

"Flower Seller 1942 by Diego Rivera." *Diego Rivera*, www.diegorivera.org/flowerseller1942.jsp. Accessed 5 Sept. 2017.

"Henri Matisse | Snow Flowers | The Met." *The Metropolitan Museum of Art*, www.metmuseum.org/art/collection/search/490000. Accessed 9 Sept. 2017.