Process Portfolio

Exploration of Theme Through Sketching

Immediately when presented with the Block Print assignment I knew I wanted to do a pop-art piece. To begin my research I looked for large pop-artists and came across Roy Lichtenstein. Roy Lichtenstein has many inspiring pieces and I found my idea for a theme when I came across "Drowning Girl". The way the water consumed her and she gave up, gave me the theme of hopelessness. However I wanted to a more simplistic design style and so I continued to look through his work. When I found "Landscape" I knew I found my style, it was simplistic enough to fit into a black and white block print but made complex by the use of line. He uses simple lines to communicate motion, mountains, and thoughts. I wanted my lines to have the same effect. The tears in "Drowning Girl" were also inspiring, she had given, expression is key and the way tears are puddled around her and not leaving seems to be symbolical of constant sadness.

Next, I wanted a way to portray my inspiration, an event. Roy Lichtenstein's "Sunrise" set a horizon line that my piece could unfold on. I looked for a variety of ways to express contrast, and having a horizon line to split emotions was an inspiring method. Similarly to "Landscape" I wanted there to be reflection in my piece, as opposed to lines and shades across the face I replaced them with a rose. Something my character was gazing at. Roy Lichtenstein's interest in human expression truly brought on my theme, and gave me the idea of "Fleeing Hope". I did not want to show hope being consumed like "Drowning Girl" but rather it intentionally leaving the subject. Roy Lichtenstein inspired this fleeing sensation with his sun beams in "Sunrise" and the birds in "Landscape".

Landscape, 1977, Roy Lechtenstein

Drowning Girl 1936, Roy Lichtenstein

Sunrise, 1965, Roy Lechtenstein

Planning For Block Printing

My first planning sketch a rough tinkering with Lichtenstein's style. I did not incorporate my theme in this first planning sketch. The goal behind it was to use all of the principles of design. I incorporated line into the background, and used birds to hold his eyes. I used varying line thicknesses too to create contrast and definition. My second planning sketch is when I incorporated my theme into the piece as well. I used a horizon line to create contrast similar to "Sunrise", and I depicted birds flying away and line similar to "Landscape". The third planning sketch shown is most similar to my overall portfolio theme of Abstraction, it still incorporates all elements and principles of design that Roy Lichtenstein used but did not show enough contrast for my liking. The second sketch is most similar to a work by Lichtenstein and was my final sketch before I began printing.

I initially created a mind map to summarize my theme, inspiration, techniques, and general planning. As you can see I drew a set of eyes similar to Roy Lichtenstein's "Girl with Hair Ribbon". I wanted to get experience with his style so I drew it multiple times. Additionally I analyzed many of his pieces to look for elements of design that I could incorporate into my own work. My first practice sketch was of a woman, the goal was create a simple cartoon human that was original but still incorporated elements used by Lichtenstein. At the top of the page you can see my connections to theme, art movements, artist, and inspiration artworks. In the middle of the page you can see my analysis of his elements, using abstract and simple versions of reality to communicate emotion. I noticed the pupils melted from the top of the eye like a tear drop. At the bottom of the page you can see where I got my inspiration for the birds and textured hair in my artwork.
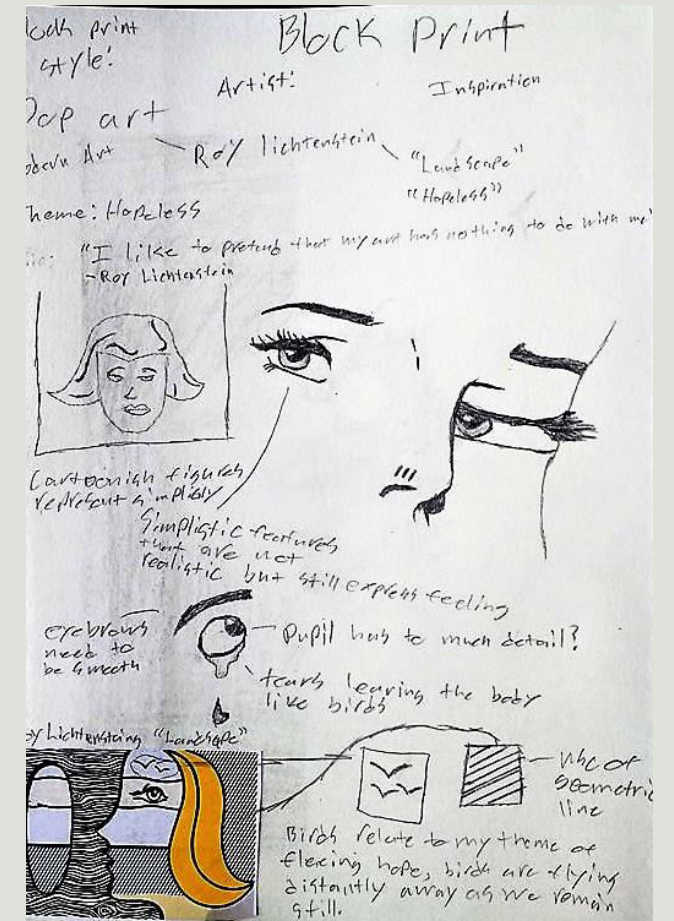
Dry Point Process

The first part of any artwork is the sketching process, going through the artists work and my theme and drawing connections between the two. I decided to go with my final planning sketch which is the most similar to "The Art of Living" because of the similar elements it has to Rene's style. Next was the carving and cutting process which was done by placing the plate over my sketch and taping it down. I then outlined all of my pencil markings with the cutting tool, being sure to use different depths for different effects (outlines vs shading). Following this was the inking process, you take a palate knife and oil based ink and spread it across the entire plate being sure it is applied over all of the cuts. Once the ink is in the cuts of plate you begin removing the ink with paper by firmly pressing it and wiping the ink off of the plate. The ending result from this long process is a plate that only as ink in the cuts and no ink on the surface of plate. While wiping the plate you leave thick printing paper in water to soak for 3 minutes, following its soaking time you remove the paper and wipe the excess water off so that the paper is only moist. After this you place the plate on paper and sandwich it between the printing board and the printing cover in the printing press. After positioning the board you put it through the press which pushes the paper into the cuts in the printing plate. I then took the paper and colored it using Prang water color paints. I did this to emphasize the background and contrast the body and balloon head. The final step is to let the piece air dry. Looking back on the long process of the dry point project I am very satisfied with the result. I achieved the desired effect of emulating one Rene's artworks and still leaving a sense of mystery. Much of the background has been tweaked to stand out from piece. One thing I did notice is the heavy contrast of color vs black white did cause the man to appear as a key element. I do not believe this is a bad seeing as much of Rene's work includes all elements of the piece regardless of what his focus was on, but I personally hadn't intended to emphasize the man as a primary object. My experimental stages helped me visualize what my end piece would look like significantly, I am glad I decided to use water color on the paper instead of leaving it bland. The colors are unique and different from Rene's color palate which helps my theme of abstraction. Abstraction currently a large theme arc in my work and I am still working on making it more apparent in each piece, I abstracted this works focus, the expression of the man and the personality of the background. Over all I am satisfied with outcome and objective appearances and elements that can be seen in my work.
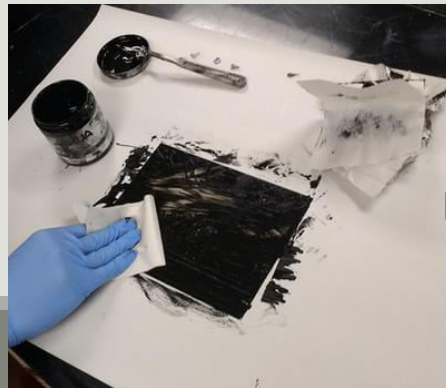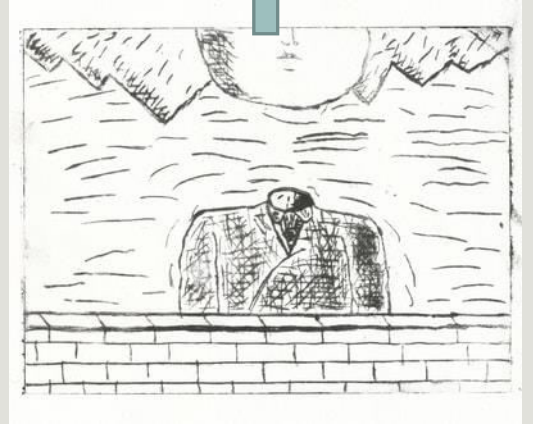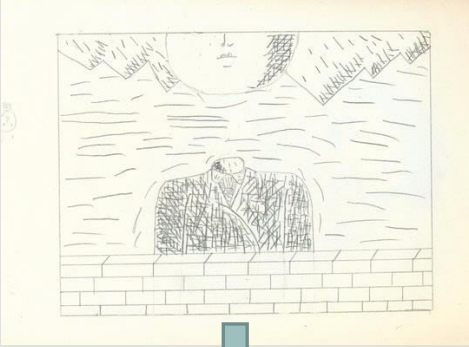
Identifying Style

The first part of my planning phase was creating an inspiration page. The bottom right image depicts research on the artist paired with a few of his works and a demo of what my background will look like. I was brainstorming the wash color and shades of brown to be implemented in the work. Next I did my first planning sketch, which quiet literally a sketch of an image of me. The upper left image was meant to give an idea of what non-realistic form might look like. The upper right image was actually my first "for sure" sketch. I planned on using it in my self-portrait, using somewhat distinct features like the glasses and open mouth to convey abstracted form. Looking back on this idea I see the flaws in it's initial realistic shading and fully proportional facial features. The sketch in the bottom left was my final sketch, it was done in charcoal pencil as to provide more free and rigid form in the piece. I really liked the double nose, wavy and hazy eyes, expressive mouth and finally the nearly lopsided head. As an attempt to stay close to the style of Mark Greenwalt I started the sketch by overlaying and carbon-copying a photo of my face and then reforming my face over it multiple times... At least five. The most helpful and useful technique I applied in this piece was that of layering the background and facial imagery. Without layering the piece would've appeared bland without context or unique color fields. One of the largest drawbacks from the project was my first painting. My first painting had limited layering in the background and no layering in the face.
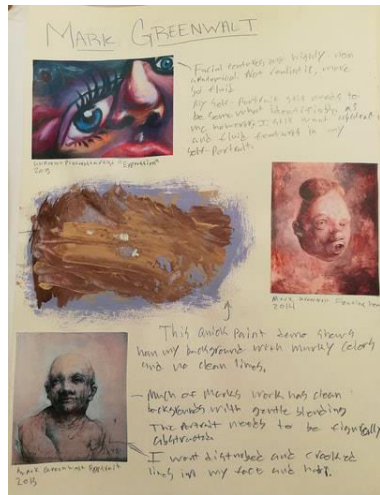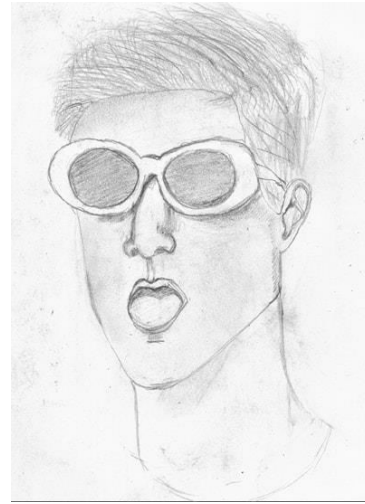
Inspiration's Affects on Experimentation

Mark Greenwalt creates across many different mediums the most popular one being paint. He views his images as "found imagery" each one representing something slightly deeper and more complex than it's objectification. Mark Greenwalt views drawing as a way to extract the abstract mind. His images mutate through multiple forms of growth and decay, images formed, deformed and reformed repeatedly. Mark's autobiography was extremely helpful when identifying the concepts and design aspects I wanted to incorporate into my own self-portrait. One of his most prominent stylistic inputs was the curvature of features and unrealistic form. His work very much so appears like their are multiple skulls and features melded together. Additionally my planning sketch began to take the abstract shape of this piece with lines covering surfaces and features stretching unrealistically across the paper. A drawing is a means of extrapolation and I tried to exemplify this. Another key feature in all of his works is the in depth background, each shade and cloudy murk has a purpose and a unique contrast to the work overall. I noticed the base color he used of purple and began planning to produce this in my own work. It is also to be noted that the lines in his piece all move vertically downwards across the canvas with the face have some sideways and curving lines that show the difference between the head and the background. His second piece "Bud In Awe" also inspired my work with more image realistic qualities. Perhaps the most I gained from this second work of art was purposeful gaze and orientation of the eyes and head. I knew I wanted to implement this additional meaning into my own work and did this in my planning sketches. Finally I looked at the rough texture of the skin and how shading was created by dying skin.
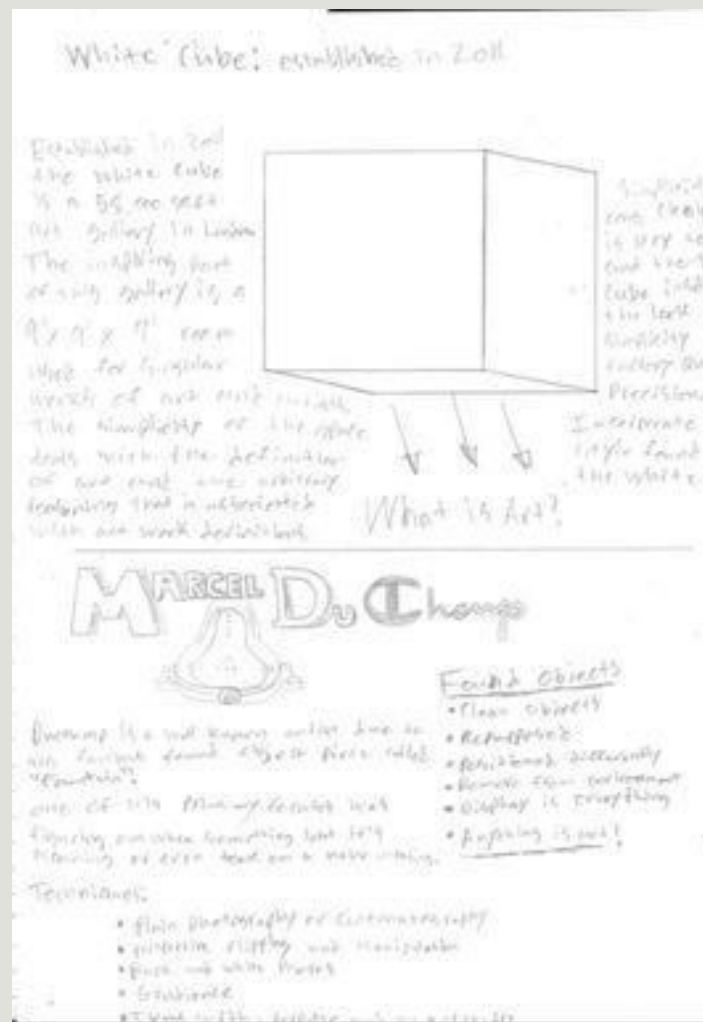
Floating Head, 2014, Mark Greenwalt

*Fountain*, 1917, Marcel Duchamp

My inspirational research focused primarily on found and acquired object mixed media pieces. I was inspired by Duchamp's "Fountain" to appreciate acquired object's aesthetics from different angles, however I did not know what objects to use or what angles to present them at. When it comes to presentation I looked closely at various works by Haim Steinbach. Steinbach focuses heavily on order and neat design aspects such as straight edges and balanced color palettes. "Fountain" by Duchamp inspired my desire to use found objects in my work, additionally his ability to remove an object from it's environment and then flip its perspective as to show a new purpose one not of function but aesthetic and maybe meaning. His work inspired me to adapt the idea that art needs to have a interpretation based meaning, meanings are more impactful and personal when they do not explicitly state themselves. I began searching for objects that I could remove from their environment, objects that were clean and had straight edges but also had interesting character. The urinal used in Duchamp's piece has holes and curves that bring on character. The tiles I found have unique textures and patterns printed on them to make them fit into a larger surface without standing out. The next portion of my inspiration did not come from an artwork but an art gallery named White Cube. This first page of planning deals with my inspirational sources, specifically Marcel Duchamp and White Cube. For White Cube I attempted breaking down the key concepts I wanted to draw from when looking into their background. In my opinion the gallery itself is a work of art, it even has a clear meaning that is empowerment and freedom. You may put whatever you like within the room and I wanted my art to share a similar concept or idea. Duchamp used extremely clean materials and found objects to defy the definition of art. His objects are pure but still altered, removed from context when they are typically only seen within context. This was extremely important to my process and planning.

Introduction into 3D Sculpting

Mixed Media Experimentation

The photos represent potential ideas for the Mixed Media project, however after speaking briefly with the project coordinator I came to realize the projects inability to reach the concrete connections I was attempting to make. The following is the process for this project. The first part of my Mixed Media process was planning out my materials that I planned incorporating and the concept of the work. The concept had to fit in some way into my art theme of abstraction but also meet the requirements and guidelines from UWM. Based off of these requirements I decided to do an assemblage, initially I was going to do children's toys or technology but after looking at my works I came to the conclusion that neither of these designs would work. The first part of the process was figuring out the mounting of all the materials collected, I decided upon using a mesh filled with small tiles used in my house from the later 90's as a "plate". Next I attempted to create a flow to the piece, this was the most difficult part of the process, I wanted everything to be seen in the first glance someone took at the piece. I did this by using the shiny CD as an eye grabber and then used the slinky to connect over to the black camera but colorful notebook and VHS tape. These were proximate to the whale hat which would lead over the bland colored center objects such as the watch and wallet. The next step in the process is going to be figuring out how to mount each object onto the plate without any visible connections and then decide the angle at which the piece will be displayed. The current plan is to have the piece displayed at an angle so that one corner is pointed at the ground and the other pointed towards the ceiling.
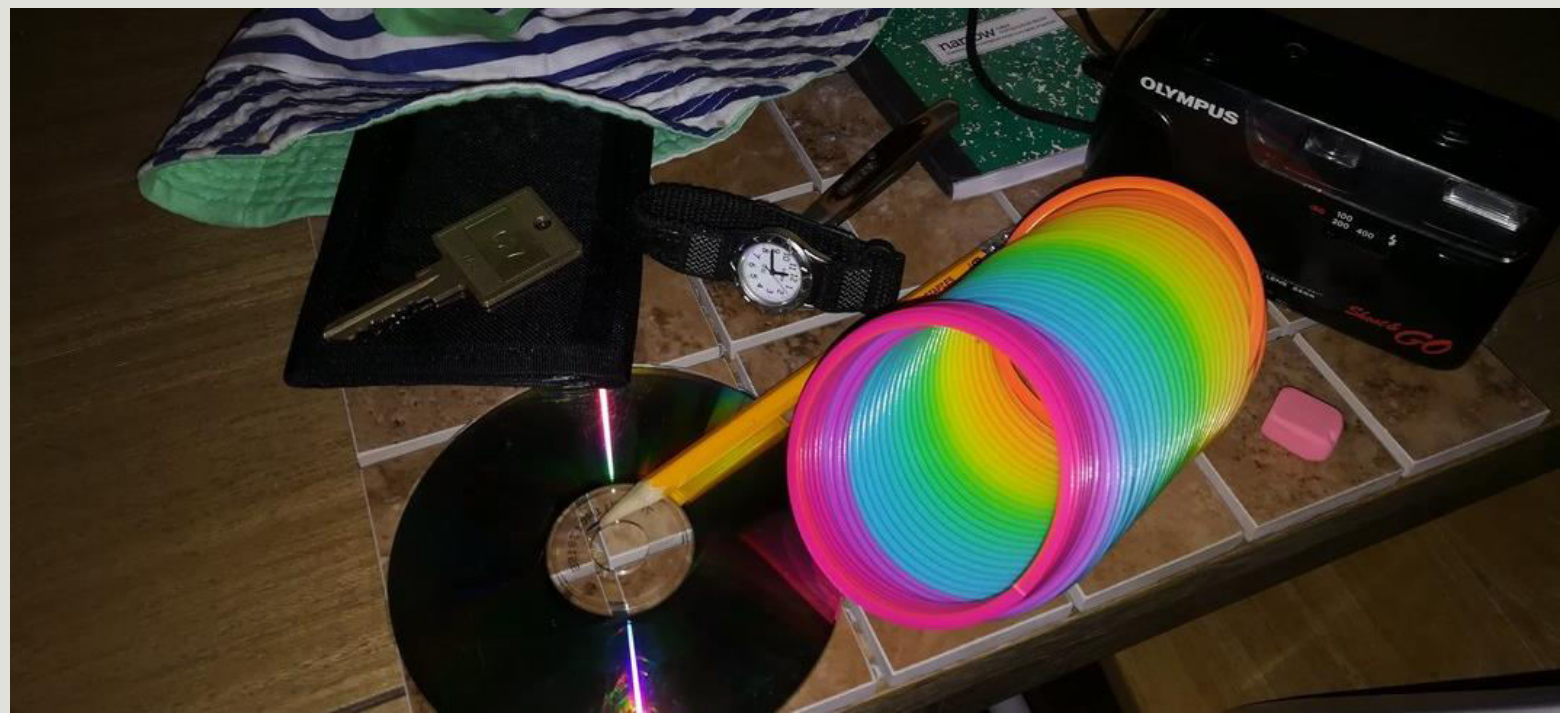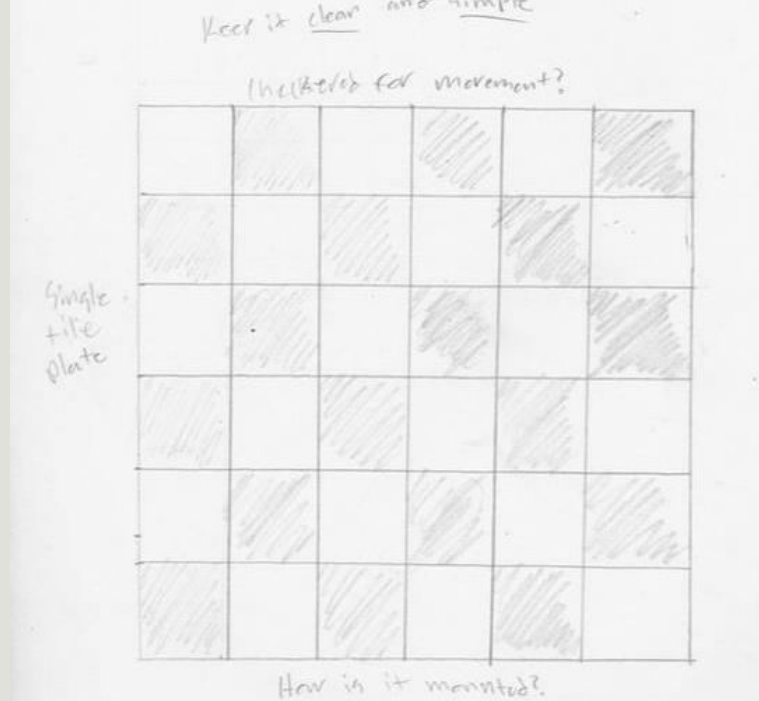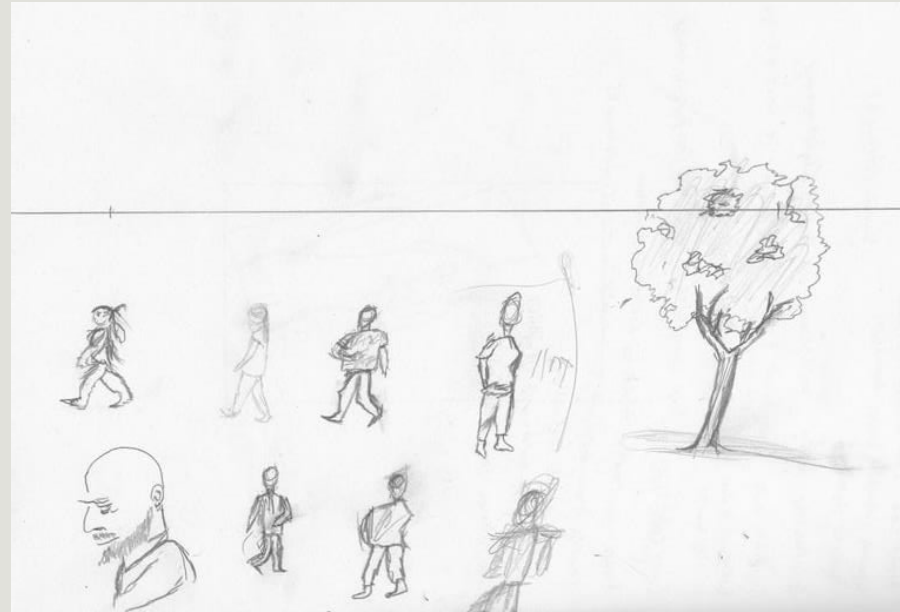
Mixed Media Process

To begin constructing "White Room" I first had to gather my materials. The materials used for this project are two types of floor tiling and hot glue, however these materials are very heavy and thus do not stand vertically easily. I attempted to initially hold the tile meshes up with string that ran into hooks on my ceiling but this did not work because the mesh still sagged in the corners and just about everywhere that did not have string connecting it. To solve this problem I began looking for brace materials that still fit into the aesthetic of the piece and appeared to visually be a part of the piece as a whole if viewed from a different angle. I ended up finding whole tile slates that were not subdivided into meshes that were the exact same size as the tile meshes currently in use. After cleaning all of the tiles off to make them shiny, I heated up my hot glue gun and began connecting the backs of the tile meshes to the backs of the tile slates. This allowed the meshes to be stood up vertically without sagging. However this created an extremely off balance wall that could not support it's own weight. Each of the walls of the piece are held up by balance and glue in between the seems of walls. Next I found 9 x 9 white slate tiles that would represent my White Cube gallery element of the piece. These were formed into the cube shape in the manner as the first. For the final cube in the center of the white cube, I found a broken mesh and removed three mini tiles to build into the cube. The process was fairly tedious requiring much gluing and re-gluing to ensure the balance was correct.
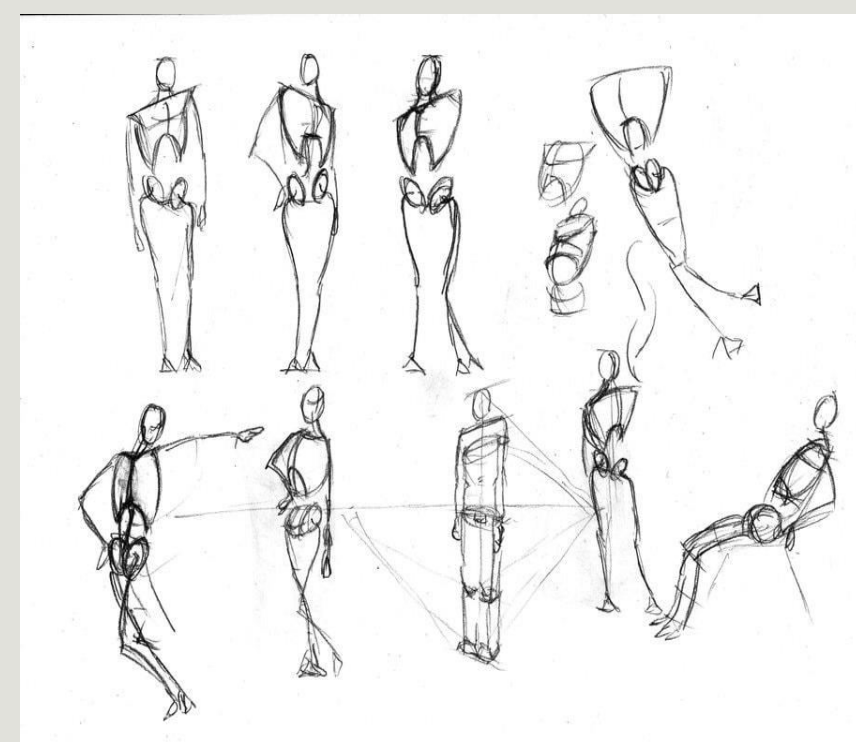

White Cube, 2018, Henry Locke
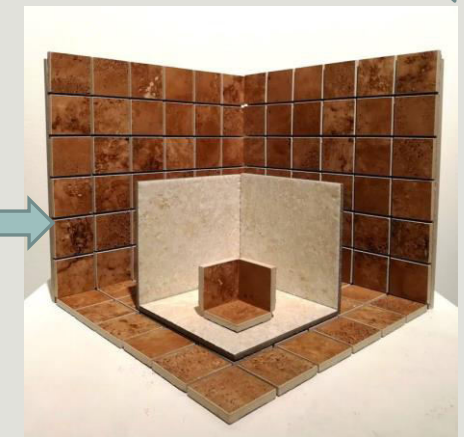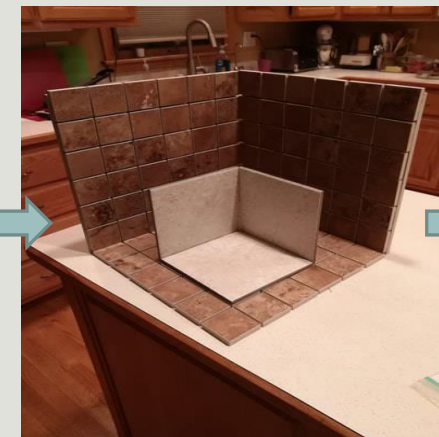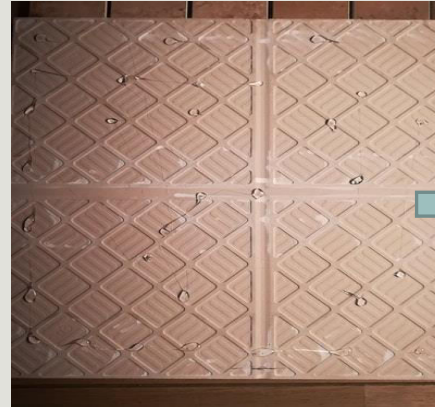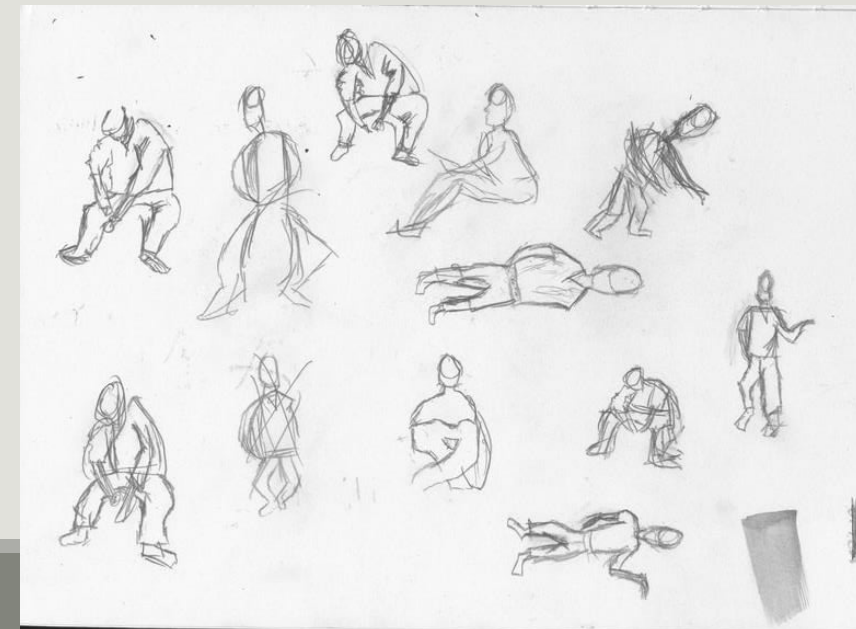
Sketching To Understand Form

Shel Silverstein, 2015, Dmitry Samarov

Simple Manikin Sketch #3, 2012, Oneisu

I was inspired by the work of Oneisu, a simple deviant art sketch artist. He appears to simply be practicing however the forms still apply and correlate to the work of Dmitry Samarov. The figures only have meanings that are expressed through their body expressions and postures. I plan on incorporating his sketchy style into my final product, but first I am going to do various planning sketches that look similar, I plan on studying strangers, siblings, and friends' postures. I plan on developing my own form for the sketches that will look a bit less skeletal and more filled out in the chest/legs. His inspiration appears to be based off of wooden models, I plan on observing live subjects so that the emotional posture is more pure.

Triptych Painting Process

As previously mentioned I did do three paintings for this project. This process started off with a planning sketch done in charcoal pencil. The next step in the process was building a frame. The self-portrait project requires you erect a frame and canvas. Following this was tightening and stretching the canvas using gesso. After applying gesso to the canvas I mixed the background color which was pure white with a very small dab of brown in it to make it look similar to paper. The sketches for the three canvases were done free handed with reference to my sketchbook that contained various figures and forms. After the background had dried and the canvases were all prepared with their prospective sketched figures I began by tracing each of the figures in a muddy black color with a small thin detail brush. Before painting each time I dipped the brush in water to make the strokes smoother and look more sketchy on the canvas. Each figure was painted about three times over before I decided I was finished with it. The next step was filling in the different iterations of the word "art", similarly to the figures each of the words was free-handed to ensure a sketchy quality to it. I used washes of browns to create hues without sacrificing other colors in the background as well. I used tape in to attempt and keep the lines clean on the 2nd painting of the three. Additionally I made a dark grey wash out of black paint and water that I used for the first paintings "art" iteration. This same was then liberally applied to the bottom of the three paintings as to create a surface that connected the three paintings together. Following the wash being applied I began filling in the shadows for each of the figures, each of the shadows was done in a darker wash, and each shadow was casted from the same light source. Moving on to the colors in the pieces. I wanted to keep my paintings very simple but at the same time I wished to make them semi unique and still have eye catching features. As to keep them simple I went with simple colors and simple shapes. The primary color squares done at the top are 2"x2" and were surrounded by tape to keep the lines crisp. Following the squares being done I decided to make secondary color washes. The washes add character to each of the figures and have fairly simple brush stroke applications fitting into the sketched aesthetic.
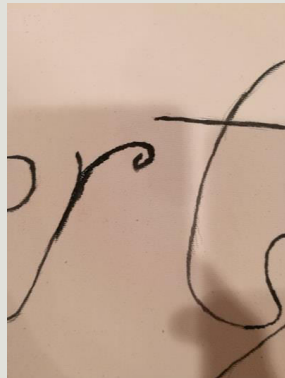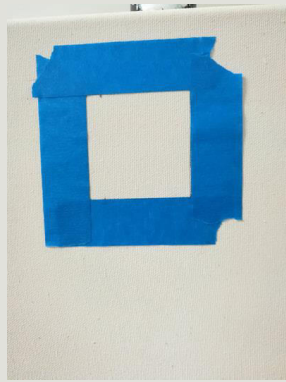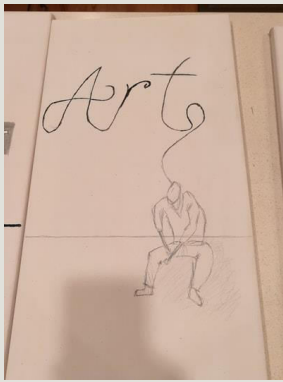
Sketched, 2018, Henry Locke

Gallery Visit: Adolph Rosenblatt

I was at University of Wisconsin at Milwaukee for an art critique of my mixed piece titled *White Cube* when I encountered this unique gallery by Adolph Rosenblatt. Rosenblatt works in clay, acrylic and oil based paints. He focuses on telling stories by literally making them burst off the seems of his canvases and it is quite shocking to be able to walk around and see what looks like a painting from different perspectives. His work felt dreamy to me and inspired me to be more abstract in my own work and the way I go about creating new pieces. However I knew that I did not like clay nor did I like paint so I decided to begin exploring new digital mediums such as Photoshop, Blender, Cinema4D, Lightroom, and photography.

Showing Inspirations Affects on 2D Dry point
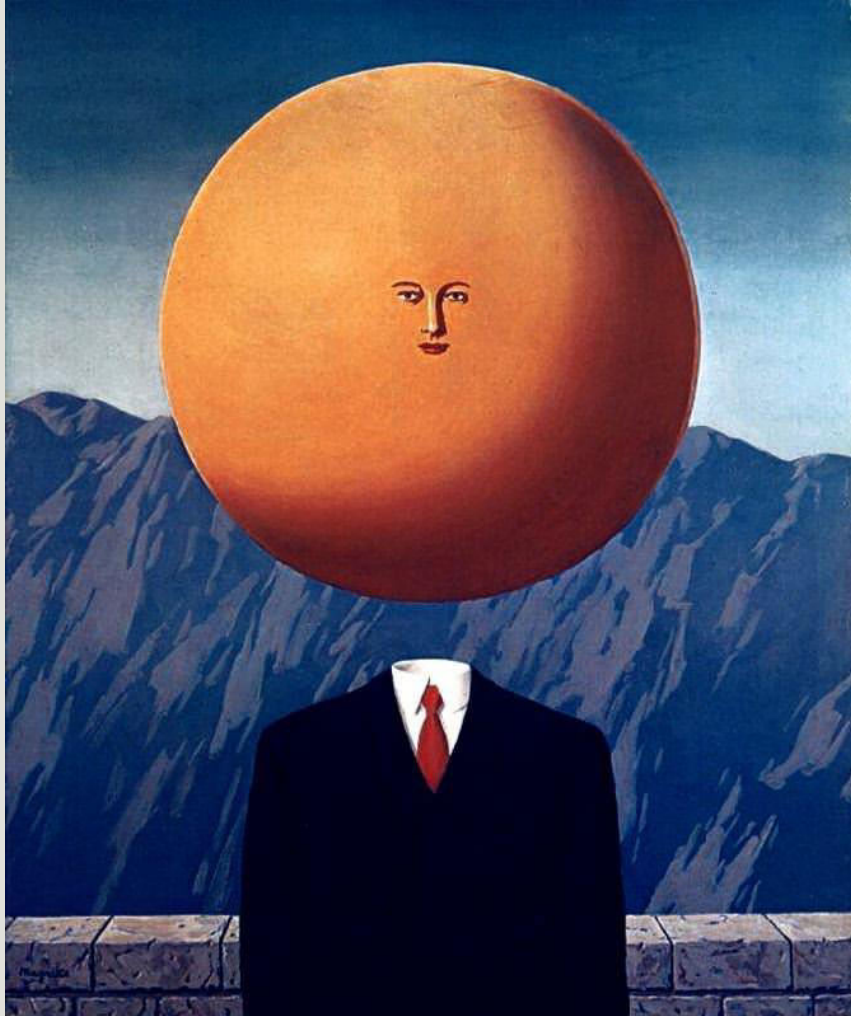
The Art of Living, 1967, Rene Magritte

Exhibition Text: An abstraction of thought and of work. The artistry shows the different interpretations of the world we all have. This is shown through key changes to Rene Magritte's "L'art de Vivre" and his style. The only unaltered part is man himself, he stays basic in form while his setting is changed around him. The piece's goal is to show a different world view by alternating a known perspective.
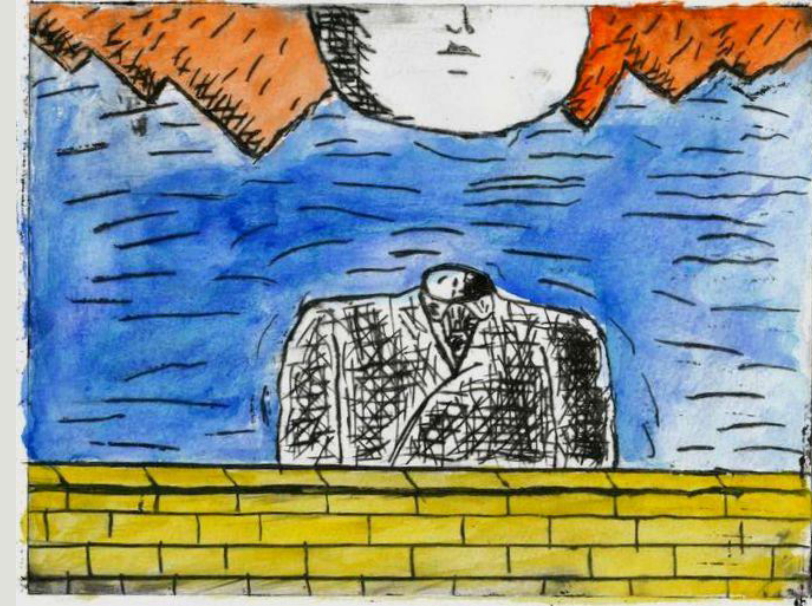

Yellow, Orange, and Blue, 2017, Henry Locke

Rene Magritte was an extreme surrealist heavily influencing the art style itself with his new perceptions of people and objects. His thoughts on his work are as follows "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question, 'What does that mean?' It does not mean anything, because mystery means nothing, it is unknowable." -Rene Magritte. I personally wanted to emulate this mystery in my dry point artwork. Shockingly his piece "The Art of Living" was composed the year of his death, 1967. The piece is remarkable, but it is significant because of it's mystery and non-remarkableness. The ballooned head smiles with a certain confidence and intrigue making the rest of piece almost disappear in the background. In my work I wanted to show what the background of his piece may have been communicating. I was also inspired by this very much stock photo from Getty images that I saw while reading an article on programming. The stock image is actually symbolical of a lot, and much of it can connect to the surrealist art era. The man is leaning into technology and being transformed, Rene does the same thing with his paintings, he becomes mysterious. I was inspired to use cross hatching in my dry point piece similar to the cross hatching in "L'art de Vivre". It is fluid and shows movement, and in a way is more aggressive and leaves less to mystery. I wanted to keep the discontent of the ballooned man but instead put emphasis on the background and how it is changing in ways that may have gone unnoticed if the focus remained on facial characteristics and heavy pink colors of flesh.

Planning for Digital Collage

Spaceman, 2018, Space X

Self Portrait, 1984, Andy Warhol

Spaceman is the result of the Falcon Heavy launch on February 6th, 2018. It technically is not classified as art by most, however it can easily be argued that the piece has artistic qualities and high levels of detail and purpose. Spaceman was launched into orbit simply because Elon Musk wanted him to be sent up there, additionally he wears a prototypes Space X space suit that is sending back information on the suit's performance in the elements. I personally love space and I watched the launch for the Falcon Heavy live and payed close attention to all the details surrounding the launch. I am passionate about exploring the unknown and innovating functional products that are unique and iconic. The idea of making iconic things drove me to find out what I believe to be iconic and unique. I personally am more likely to remember a work of art if it is simple in composition and vibrant in it's colors. Andy Warhol is an excellent example of simple objects being made iconic through the use of simple yet impactful portrayals. His self portrait is easily recognizable as a Warhol piece, this is the kind of impact I want to have in my own work. As I view his work I can immediately picture myself visualized floating in space with an abstracted alien form. I plan on incorporating his simple color schemes and impactful backgrounds into my own work. The component I want to replicate the most is the framing of the portrait and the facial expression of Andy Warhol.


When it came to planning, I was very unsure on how to visualize my final digital collage without actually just digitally making it. To help visualize and plan out my finalized piece I began taking photos to incorporate into my final piece. Here you can see three separate portrait style photos of myself, I was looking for iconic expression, but also a fairly simple composition as to not overwhelm the context of the piece. In the first photo I can be seen laying in the ice on a dismantled kitchen sink, at the time I wasn't sure as to whether or not I was going to keep the background to the image. It was a fairly aesthetic photo but looking back on it now I believe it was slightly misdirected and it focused to much on trying to be iconic instead of just doing it. The next photo of my head on a pillow was closer to what I was looking for seeing as it had a simple background that did not distract from the foreground of the image. Additionally it had the emotional expression that I was looking and best replicated an Andy Warhol photo. The 4th photo in the slideshow is actually of the galaxy, I tried desperately to obtain my own photos of the galaxy. I knew that I wanted space to be in my collage, I just didn't know the best way to do it. So as part of my planning phase I researched the best areas and times to capture the galaxy in Wisconsin.
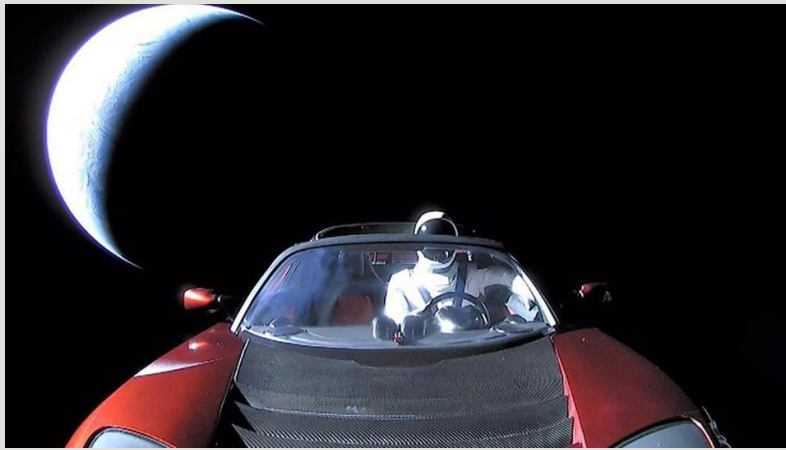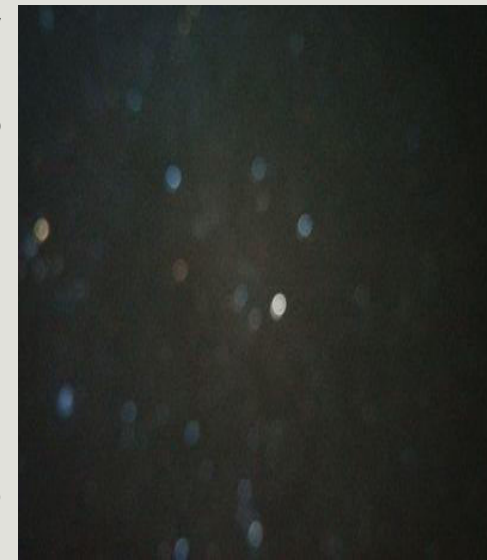
Process for Digital Collage

The process for the digital collage process has had the largest learning curve to adapt to out of all of the projects I have completed thus far this year. The first part of my process was taking a lot of photos. I took photos all over Wisconsin; Rhinelander, Eagle Cave, Milwaukee, and Kenosha. I collected the photos of the galaxy up in Rhinelander. I had to research a date and time in which the moon would not be out and the sky would be clear to take these photos. I chose to take them in Rhinelander because it is far up North and there is minimal light pollution. Taking the photos was actually extremely difficult regardless of the near perfect conditions. To make sure nothing was in the sides of the photo's I needed a clear place to take the photos, however much of the terrain is wooded up there. To solve this problem I hiked out into the middle of a frozen lake and set up a small little platform to rest my phone on. To take the photos I had to increase my phones shutter exposure time to 30 seconds, this allows for the lens to absorb light for 30 seconds. This requires nearly complete darkness, otherwise weird light effects can happen to your camera. After my galaxy photos were finally collected I began working on my portrait photos.

I felt most satisfied with the photos taken under my bunk bed because of the lighting and the framing of my of face. The next step was removing the background from the photo of my face, to do this I used the magic wand tool to remove the background from the photo. Once my face and upper body was cropped out I added my galaxy background photo. After filtering both photos so that they matched in hue and saturation I began cartooning my face. I was inspired by Andy Warhol's self portrait to cartoon my face. To do this I had to add three separate layer masks to the layer array and then set there values to be that of solid colors. Once I had the proper colors selected I began outlining my facial features in one of three colors, I only used three colors because of my inspirations for the project but also so that I looked more alien. I used a Wacom tablet to accurately trace the outlines of my features, following the cartooning of my facial features was a final filtering process.
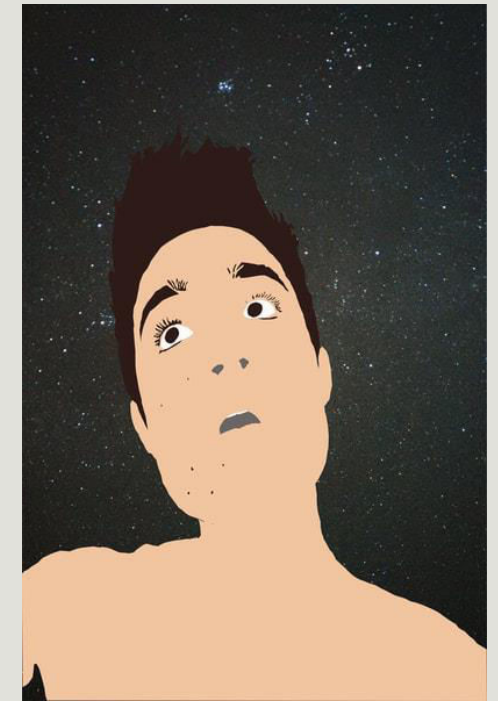
Space Boy, 2018, Henry Locke

Gallery Visit: Margaret Muza

I was fortunate enough to run into the artist Margaret Muza whilst surveying the Pfister Hotel on gallery night downtown. She works in the tin-type photography medium and uses large format cameras and mixes her own chemicals for photo development. The cool thing about using a self-made developer in photography is that you can put a picture on just about anything. Since this run in with Margaret I have begun to shoot film and plan on developing my own film this Spring after I finish shooting a few more rolls of 35mm. She shoots primarily portraits, and yet each one is wildly unique whether it be the material used for the photo, a double exposure, or just the subjects expression.Margaret was a huge inspiration and we still keep in touch.

Beginning Lens Based Media with Film Photography

At Work, 2018, Henry Locke

My planning sketches for this project are quite unconventional as they are not pen and paper sketches but rather me developing a style through exploration out in the world. To do this I went out and bought an Olympus Point and Shoot from goodwill for $2.49. This was my first experience ever shooting film before and I honestly fell in love with the art style almost immediately. In this photo here I was trying to capture a complete stranger in an off guard moment as he scooped me some ice cream. One of the benefits of film photography is that you can't see your pictures until after they are developed which means you only get one shot at making a scene work. I found myself more actively pursuing these moments and experimenting with many kinds of composition and lighting.

As I did with my Fourth piece once I got an idea of what I wanted by somewhat planning out the shot I began actively experimenting with the final shot. I tried various kinds of framing and in this shot I attempted getting the final look I was striving for. I lined my subject up between two bright windows and attempted to only outline his silhouette, this almost worked however he was standing too close to the windows and thus wasn't fully cast in darkness. At one point I accidentally dropped my film camera and the back of the camera opened exposing a few frames of my film, this frame was partially damaged by the light leaking which ended up looking quite cool even though it was unintentional. This planning process really helped me figure out my final shot composition and desires from the project and I definitely would return to it if I ever chose to do photography again.
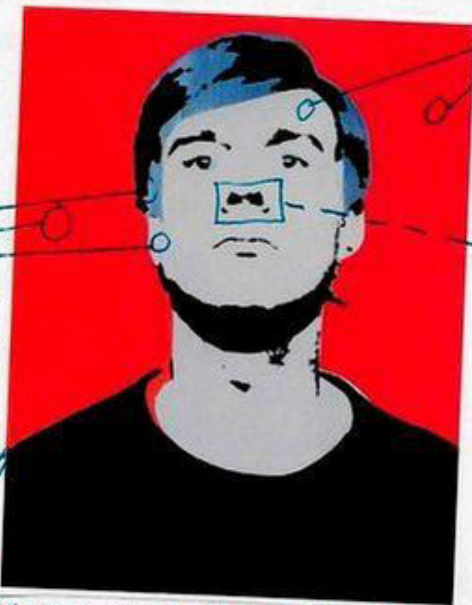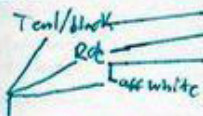

I quite enjoyed taking this photo in downtown Milwaukee and it helped me finalize what I wanted out of my final image. I realized I wanted a high contrast image with various sources of light that blacked out the subject so that only their silhouette may be seen. I took this picture and few others standing directly in the street as to get close enough for the film to be able to absorb some of the light (I was only using 400 ISO film). Some of these photos came out completely black, initially I view this as a waste of money but I am now grateful that I was able to make this mistake during my planning phase.

Andy Warhol

Pop Artist

Pallet:
- ■ = Pure black
- ■ = Bright red
- ■ = Teal blue
- □ = Teal white

Teal/black
Red
off white

Very simple color pallet that is made with nearly identical perfect complimentary colors. I can't pull colors from my photos background and then exaggerate them to replicate this.

Self-portrait, Andy Warhol, 1964

Color blocking technique is used to bring Warhols very stylized Popart style to his self-portrait.

Extremely simple facial features, very abstracts and pop art esque. I can recreate these features in photoshop using a levels extrapolation and a layer mask adjustment.

- Simplified replication
- Red background
- No pure white or black
- Exaggerated shadows
- Simple outlines and features.

Photoshop Tools:
- Level adjustment on greyscale
- Layer mask over subject
- Cutting tool or magic wand
- Preset filters

JacQuelyn Nytes

~Photographer~

Modern Artist in Milwaukee
- Blog: Claiming Confidence

"Aaron", Jacquelyn Nytes, 2016

Jacquelyn is whim a very light white balance that is creating a very bright and pure scene.

Nytes seems to be using a low aperture and a short focal length to create this beautiful Bokeh backdrop.

Nytes does this in many of her pieces in which she takes the background and ends up focusing it in the foreground.

Nytes uses a relatively cold or cool looking color scheme

Facial features and posture may communicate something more than expected. His story?

Facial Features:

Lips

Eyes

Slanted Posture

Glasspose

Inspirations For Photography

These first two pages I did were inspirational pages that helped me explore the artists I was focusing on. These significantly aided me when it comes to figuring out how I would combine the two art styles together, I took a piece by both artists and broke it down as to analyze it's elements and principles of design. I tried breaking down each artists color pallets, techniques, framing, and subject portrayals. Towards the bottom of each page I tried sketching out and recreating aspects of the artists styles and pieces. This helped me visualize how I would pose my model, and what facial expression he would bear.

Manipulating Photography

Model 685, 2018, Henry Locke

Post Processing: I did all of my file compression and RAW editing in Adobe Lightroom Classic CC 2018. Before this project I had never used Lightroom, but I now know how to do some pretty basic editing that can really sharpen and finalize an image. The first step was going through all 574 photos individually, this took a ridicously long amount of time seeing as I had to check if each photo had an blurring, chromatic aberration, or poor framing. Once I sorted through all of the images and deleted that unwanted ones I was left with 96 pictures, from here I began building my Lightroom Preset. I edited the exposure settings, changed the white balance, cranked the red balance, and added a heavy vignette. Following this I was able to select the photo that best fit this preset and seemed to be the best composed. This was photo 685, which is where part of my title comes from.

Photoshop: The Photoshopping phase was surprisingly the longest phase of this project even though I have the most experience in Photoshop and already knew what I wanted to do with the piece. To begin I used the Quick Selected tool to carefully cut out my model and create a layer mask out of him. Once he was cut out and moved to a separate layer I applied a simple Poster Edge filter to him which created a heavier and less blended colors across him. I did this so that my level adjustment would be far cleaner. My level adjustment took those colors and made them either black or white, no shades or grays. This next part was the most painstaking and yet rewarding part of the process. I used the pencil tool to pixel by pixel fill in different facial features, this included the hair, eyes, chin, eyebrows, nostrils, ears, lips, and jaw bone (also the shirt collar, which isn't a facial feature). This took about three days to complete and seriously was very tedious. The final step in
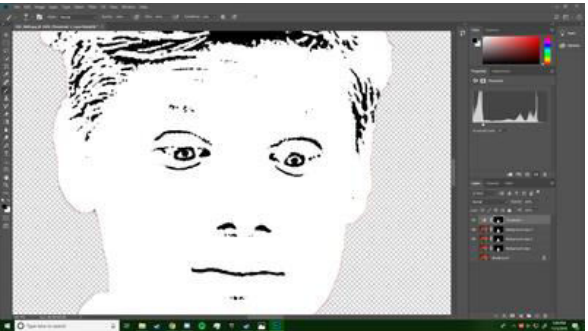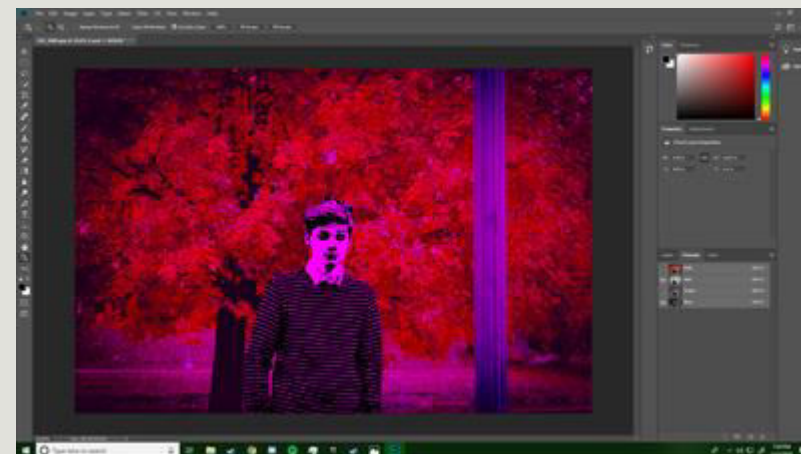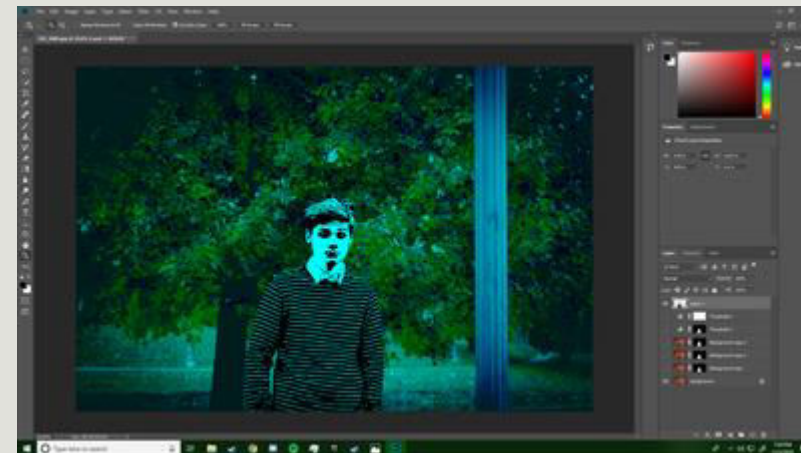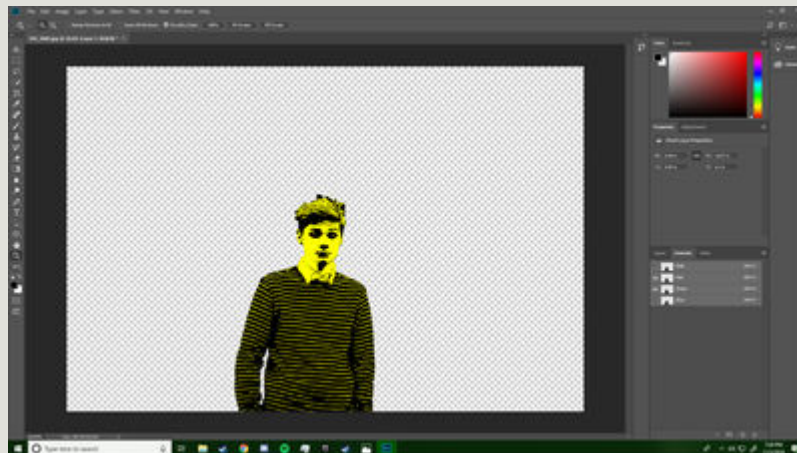
Experimentation: This project was focused on blending the styles of Jacquelyn Nytes and Andy Warhol. I experimented with contrasting the subject from the foreground as to break the unity and also using a more industrial balance as to shift from Nytes organic style to my own. When it came to showing the expression of the subject I only used 2 values: black and white, however I experimented with various other color combinations such as mustard yellow and black or teal and black. I landed on black and white because it felt the least expressive but simultaneously the most moody color combination. Another portion of my experimentation had to do with the orientation of the camera. I attempted shooting in both portrait and landscape orientations. After various shots it became pretty clear that portrait was far too narrow to include the lush fall background. I also experimented with the camera position and perspective, I tried squatting and shooting up, or shooting down on my subject. In the end I shot slightly below the eye level of my model. The background was extremely important to this project and finding the right background was by no means easy. I experimented with water, brick, forest, and mixed backgrounds. In the I mixed together these backgrounds and had a primarily organic composition combined with a very urban light pole.

Reflection: This project was quite an enlightening first exposure to photography. That day me and my model took 574 photos each, we walked around the Hank Aaron State Trail and took roughly 50 photos at each spot. It was ridiculously complicated and difficult to figure out how to properly use the camera settings and blur the background while still having multiple foreground subjects in focus. In the end my better photos came out towards the end of the shoot and this was a very rewarding feeling. I'm very satisfied with the outcome of the piece and I think relates perfectly to my comparative study pieces by Jacquelyn Nytes. It was quite enjoyable doing the post processing and bringing out the Red-Orange color balance from the fall leaves in the background of the shot. Going forward I plan on doing much more photography and trying to find unique ways to blend mediums.

Experimentation and Reflection of Lens Based Media

Reflection: I am overly satisfied with my end product for this project, however that never means there is not room for improvement. Perhaps one of the weaker parts of this abstract piece is its ability to demonstrate my theme but also its connection to meaning. I passionately love the process behind creating abstract art but also the end result, however I sometimes rush the process and do not do sufficient planning before starting my work. Initially I was worried that I wouldn't be able to adapt to the software quickly enough, but through constant reference to Patrick's work and many hours of trouble shooting I was able to eventually establish an efficient workflow that I believe resulted in a high quality product that is very unique and polished.

Compare and Contrast

Planetary Dinosaur Egg, 2018, Patrick Foley

Similarities:
•Both carry an asymmetrical balance
•Both use sphere morphing to create the basic shapes
•Both objects are framed either using lighting or some sort of orbiting object
•My work incorporates luminescent spheres that imitate Patrick's glowing ring
•The pieces are abstract works of that do not exactly have clear meaning that could be derived from only viewing the art
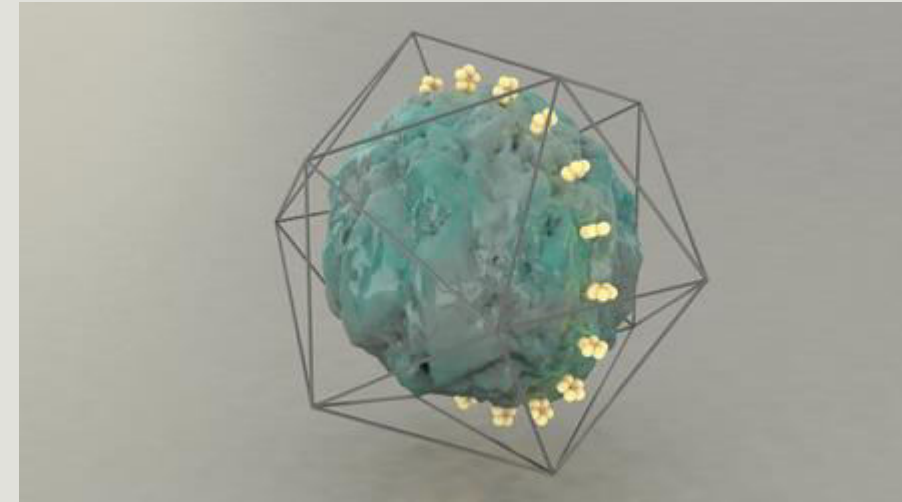

Caged Development, 2018, Henry Locke

Differences:
•Uses a dark theme with bright lighting to create stark contrasts that are aesthetically pleasing
•Only three colors are seen in this work, this helps keep the pallet simple and clean
•Translucent materials are used to show greater light refraction

Differences:
•Noise sphere morphing was used to create a more bumpy sphere
•Lighting was kept minimal but a glossy material was applied to show mild reflections
•The piece is much lighter and there is far less color and light contrast
•The cloner modifier was used to create a complex orb ring with luminescent orbs

Comparison Between Digital 3D Pieces

Filip Hodas is modern surrealist using C4D as his primary medium. In 2015 he began creating daily renders as to improve his skill and technique. After browsing his portfolio and various others I decided to open my software and just let it take me wherever it wanted to. I knew to some extent that I wanted to incorporate some of Filip's elements, one of the more challenging elements I noticed in a few of his pieces was a clear/liquid material that had plenty of internal light refractions. Another element found in quite a few of his pieces were these subtle light rings that add some form of framing to the composition. One of the things that my inspiration prompted me to do was change my image resolution. Filip sticks to a pretty safe and standard resolution of 1200 px by 1200 px, I wanted to do something a bit more unique. I eventually decided that a banner style resolution would be appropriate for my work. Going into this project I knew that I had a few technical setbacks that Filip doesn't have, I do not own the Octane Renderer or the X-Particles plugin. Both of those tools are vital to creating smooth and detailed particle based renders. So to combat this I decided to focus on creating a complex material and still include other general aspects found in his portfolio. This kind of bizarre style of inspiration eliminated the need for going to my sketchbook immediately, instead I decided to just start demoing what I thought might be a good start to a project. I figured I would start purely in gray scale, and using only rigid bodies to do any planning composition.


Daily Renders #02, 2015, Filip Hodas

Daily Renders #02, 2015, Filip Hodas

Seeing as the 3D digital art medium is still a very and modern art style there are many people creating in the medium but very few artists creating in the medium. Patrick Foley is an artist seeking to create developed aesthetics centered around abstract art. He started as a photographer and cinematographer but later moved into Motion Media design. Much of his work is purely abstract and would be nearly impossible to replicate in a more traditional medium. He shares many of his techniques online and is extremely well versed in the Cinema 4D software. Patrick's work inspired me to pursue more diverse and unique forms when it comes to modelling in 3D. All of my previous works in 3D have been focused on some form of realism or at least accuracy to a real life model. My initial thought with this project was to simply create an abstract piece devoid of meaning, however as I continued to create new forms in the program I came to the realization that simple forms can bring significant meaning to a piece. His work helped me an extensive amount in figuring out how to use the software tools to generate and mold an abstract form that has a balanced number of segments and objects. As I continued to work through the planning process I started to stop adhering to the idea of fully planning out my work before starting and simply went in with the mindset of adding to the piece. After multiple of days of adding to the base sphere and surrounding objects I started working on texturing which was inspired by the shiny orbs found in his piece "Planetary Dinosaur Egg". I plan on continuing to follow his work for inspiration and would like to incorporate his lighting techniques into my next piece in the software.
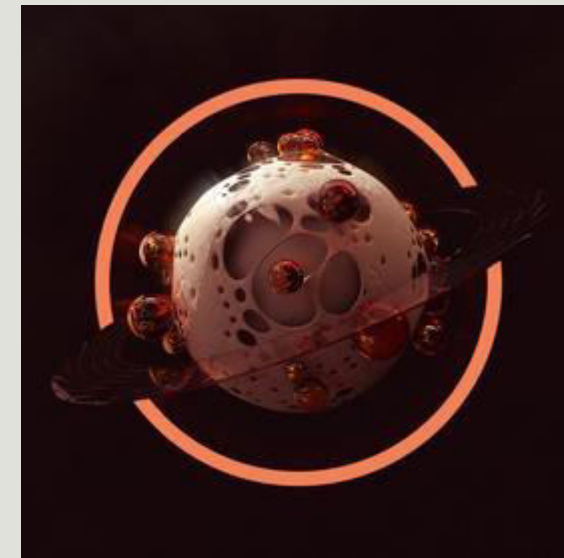

Planetary Dinosaur Egg, 2018, Patrick Foley

Abstract Render, 2017, Patrick Foley

Digital Rendering Inspirations

Experimentation in Digital Media

I have experimented with this piece more than any other piece I have ever made. Every single setting at one point or another changed, initially I even started modelling with a square as opposed to a sphere. One of the first things I experimented with was the material design. Initially I tried quite hard to develop a volcanic rock look that had an warm and orange-y glow coming from the inside of the orb. After hours work I came to the realization that I wouldn't be able to achieve this effect at my current C4D skill level. The fourth photo in the slideshow below shows my attempts at creating this internal glow. Once I decided to move on from the previous material I tried designing a metallic material that would resemble melting metal. I thought I could create a bleak, and industrial feeling piece by using plenty of dark gradients and high grain levels on the camera. This idea didn't quite work either, so I decided to modify the vibe of the piece and go for a more object oriented approach and that's what led me to creating the infinite background. The infinite background approach was definitely the right one and I experimented with the color theory behind it to finally land on the grey gradient. The ease and lack of risk of experimentation in digital media types is amazing and truly inspired me to keep being creative.
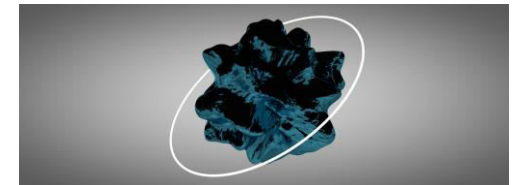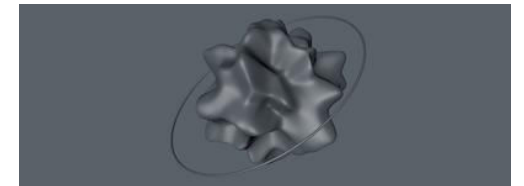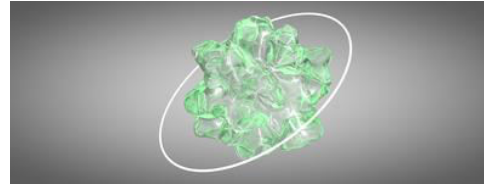
Sketching for Digital Media

My first sketch illustrates a floating glob of water. It has floating water droplets around it, and is very rippled. Initially I thought I would take the element of water found in Hokusai's "The Great Wave Off Kanagawa", and use it as my primary subject. However I believe the water didn't look unified enough and would not aid in the meaning of my piece which is loneliness. Additionally creating good and clear water digitally is very difficult, I plan on attempting this in my next project.

My second sketch was based on a previous project I had done over the summer. I had created a cube of suspended ocean. I was wondering if it would be at all applicable to replicate this sort of effect for this new project. While I ended up ditching the whole ocean and water idea, I did stick with the cube format and decided my mountain would be an independent subject. The summer project was also done with Autodesk Maya and not Cinema 4D, this would mean I wouldn't be able to recycle my water material.

My third planning focused more so on the digital technique that desired to use. I sketched out what appears to be a plane with various lines rising from it, these lines represent a noise pattern that I planned on using to form the ridges of the mountain landscape. My desire was to create a sharp and tall mountain, the rigidness would help carry the idea of being alone and rigid/calloused.
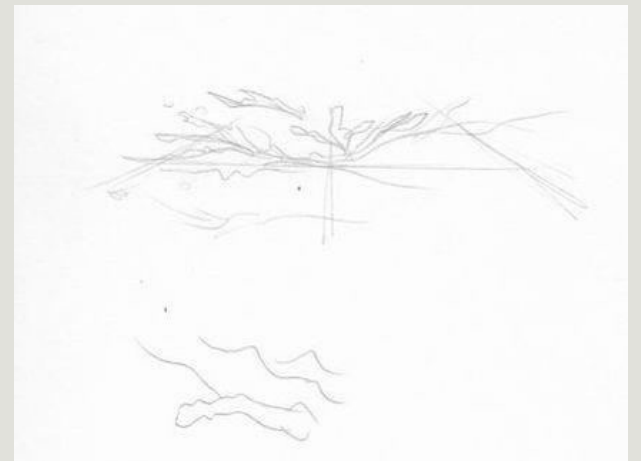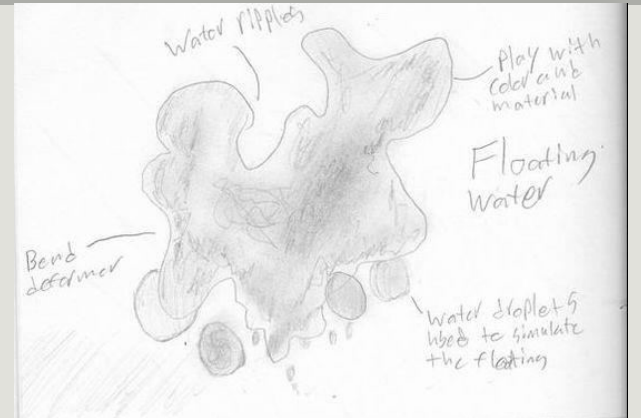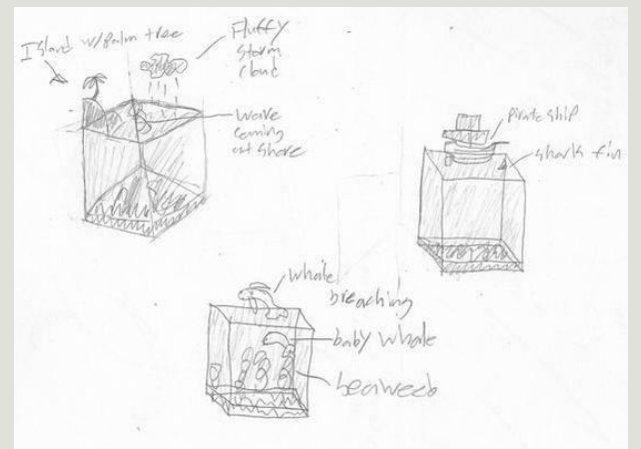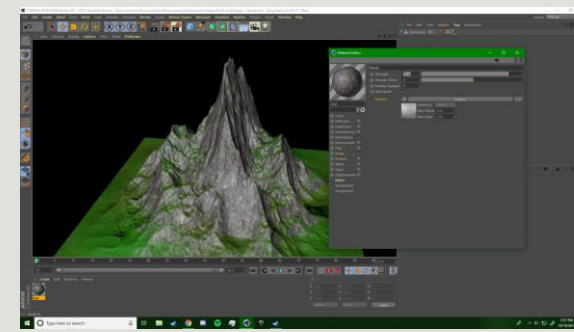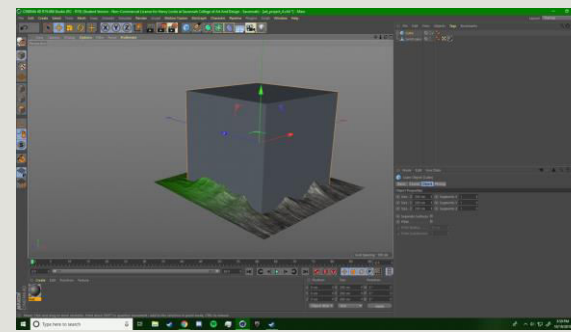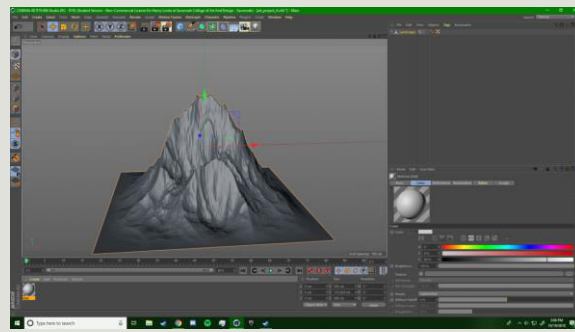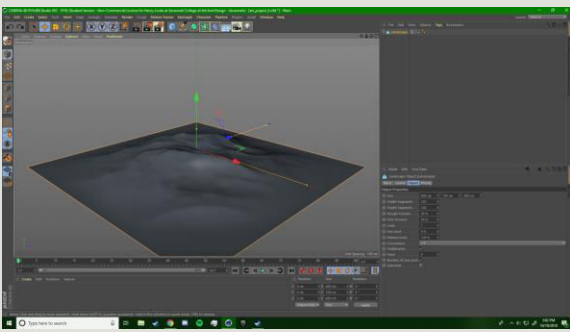
Modelling:

Typically the longest part of my projects is modelling and UV mapping my models, however for this project modelling took less time than usual due to a new technique I learned for this project. To begin I created a landscape mesh and turned the number of segments to 470 by 444. By setting the number of segments I am limiting the landscapes editable region to a height of 470 cm and a width of 444 cm. Once I adjusted the segment settings I went into object mode and added a child displacement layer to the plane. This layer allowed me to add a noise function that can randomized and edited. After I settled on a general noise pattern for the mountain I started to randomize the values and look for a natural form. I eventually landed on the long and tall looking mountain form. The next step was adding mini plateaus to the top of the mountain so that when I created the mountain material there would be random snow and grass scattered across the mountains peaks and ridges. The final step shown in the slide show was adding a base to the bottom of the mountain. The purpose of the base is to hide all of the exposed edges and vertices that may appear jagged or out of place. I scaled down a cube and grouped it to the landscape.
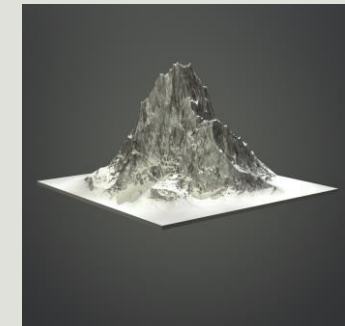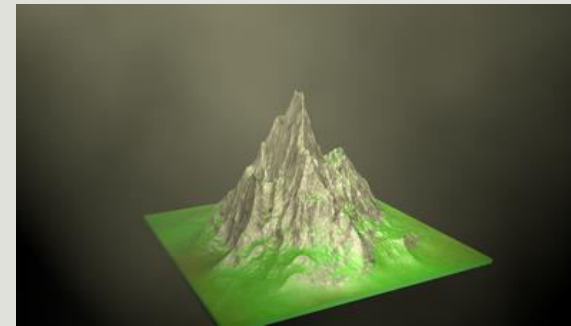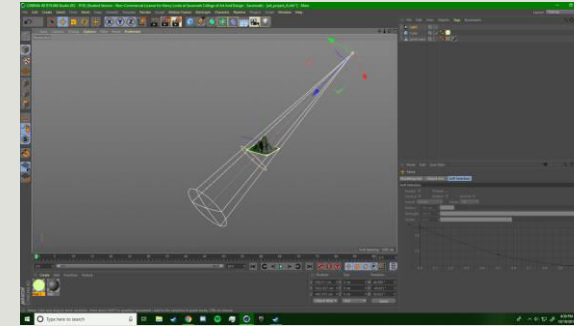
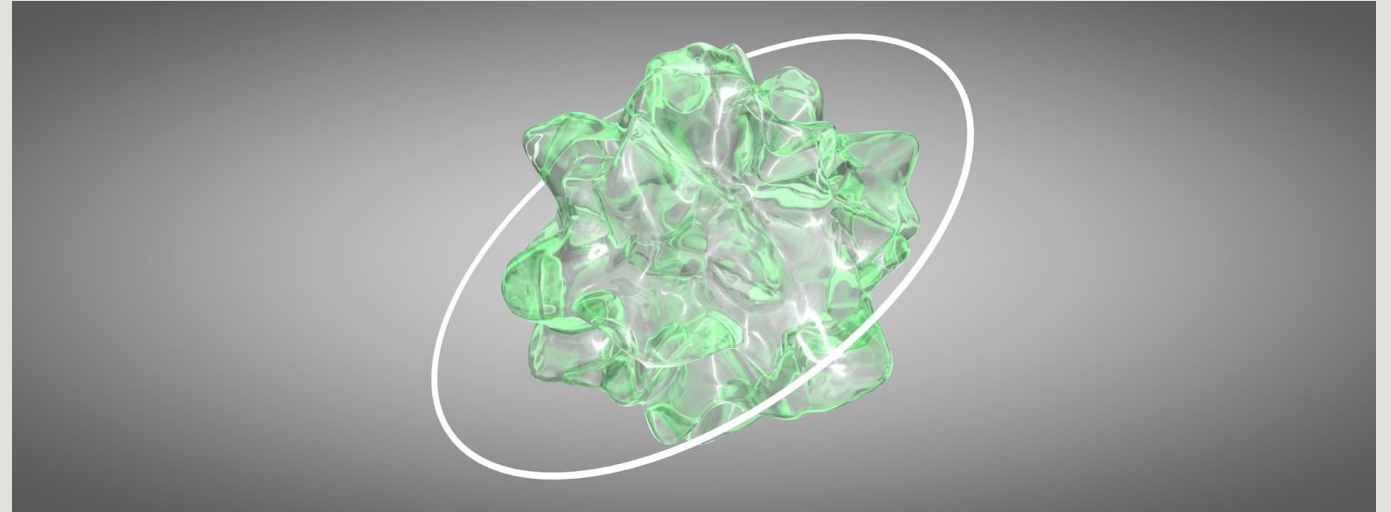**Lighting and Material Design:**

My lighting and material design phase is far different from my previous projects and is even different from many artists techniques. As opposed to UV mapping my entire mountain and creating a texture map for the mountain I decided to create a "smart material". My "smart material" is essentially a complex color gradient that searches for rough and smooth areas. The material however contains the information for the rough and smooth patches, the mountain object itself is completely smooth and holds no values. I went into the shader properties under the color input and added three noise layers, each layer has a different part to play when it comes to exposing rough and smooth patches. The first noise layer that I created was used as an overlay for the entire mountain, it gave the mountain a whole a rock look. The next layer was a burn layer and this acted as the roughness pattern for the mountain, all burned areas had a different texture to them which indicated them as burnt. And finally the third noise layer was a normal layer that textured the smooth areas of the mountain and produced the somewhat snowy look. The final material edit I made was making a command gradient, this gradient saw all white elements as flat and darker elements as elevated. This gave a more clean look to the material.

Cold, 2018, Henry Locke

Nonrepresentional, 2018, Henry Locke
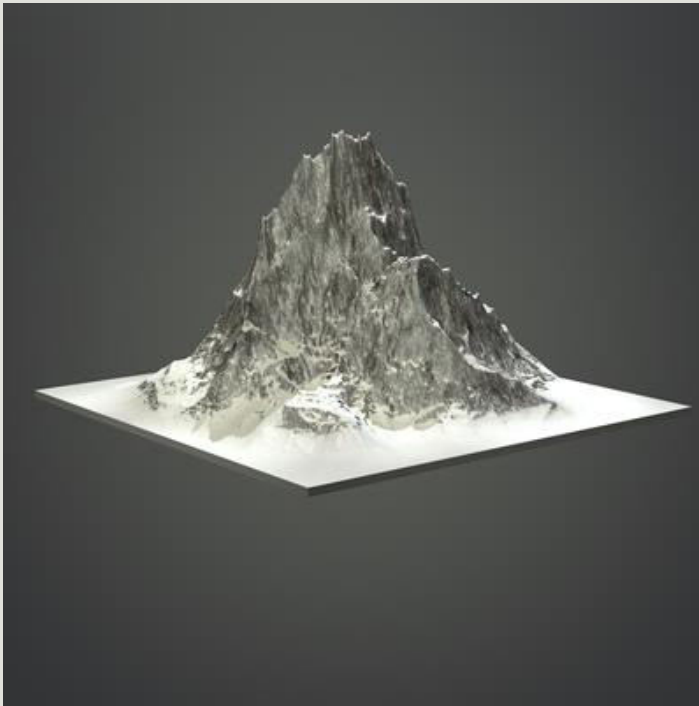
In reflection I am overwhelming satisfied with this project. I felt so accomplished with that I continued to work on it further by rendering out 91 additional frames of the mountain (each taking about 7-10 minutes) for an animation. It was a super simple animation that only had 2 key-frames and would show the mountain rotating. Following the long rendering process, I compiled the frames in photoshop, tweaked their color values, compressed, and finally exported them as a web GIF. I now have embedded the code for this GIF so that all angles of my mountain can be seen by my website visitors. My technique and pipeline have taken leaps and bounds since my last project and I was able to feel much more confident when going through the creative process. Once I knew that I wanted to create a mountain I hastily found out how to model, texture, and compose my desired mountain. In the future I would like to incorporate multiple elements into a single render, I have seen very talented artists create elaborate scenes with various objects within them. An interesting concept I have is a digital art gallery that holds all of my real world work inside of it.

Exhibition Text: Nonrepresentational is a piece I created while reflecting on what I look for in my own art. When I started this piece I wasn't looking for anything, I knew I was inspired but I didn't know what I wanted to create. I was inspired by the abstract renders of Filip Hodas, I wanted to create something that explored my passion but wouldn't put boundaries on my process and final product.

This project pushed creatively in a kind of unique way and I am fairly content with my final product. I am very satisfied with the technique I used to get to my final product, and the perseverance I had to create a complex image even though I kept hitting walls. One of the best components of the project is the material I created for the center object it includes 3 specular maps and a lot of translucency and reflection editing. I can now use and reuse this material in various other projects and I plan on doing as such. I have made quite a bit of improvements since my last piece and only plan on continuing to grow within the medium. Perhaps I will attempt a pop culture reference, just as Filip has with his work.

3D Rendering Reflections