# Process and Experimentation: Ephemera

When I began to make these sculptures I first built them using wire and gauze with no adhesive, unfortunately they didn't look good and they didn't portray my artist inspiration in the way I wanted them to. They also weren't able to hold their form as much a sculpture with an adhesive would be able to so I decided to not use wire and instead use an adhesive to give the gauze structure. To build the final sculptures I used gauze, paper from a Shakespeare playbook, and glue. To create the organic forms I used a variety of bases to build them off of, rocks, bones, and tin cups were the most commonly used bases. To make these sculptures I first cut up the gauze or paper into smaller pieces and took some plastic wrap and put it over the form I was using. I then took the pieces and used a paintbrush with a small amount of glue to attach the pieces to the plastic wrap. I then glued on more and more pieces to give it more structure. When the glue had completely dried I took the sculpture off of the form and then took out the plastic wrap from inside it. Once the sculpture was completely dry I took some dirt and put it inside and then planted the fern in it.
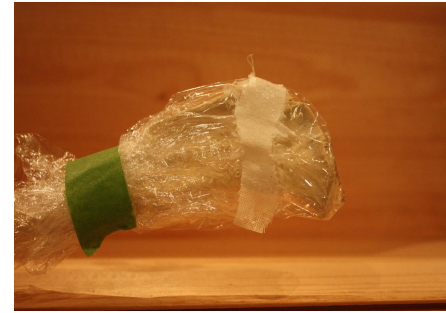
Basic Process:

1. Cut gauze or paper into thin strips
2. Place gauze/paper onto surface being replicated
3. Apply thin coats of Modge Podge onto the strips
4. Continue layering and applying coats until surface is covered
5. Let it dry for 1-2 hours
6. Remove from surface and allow for more dryinge
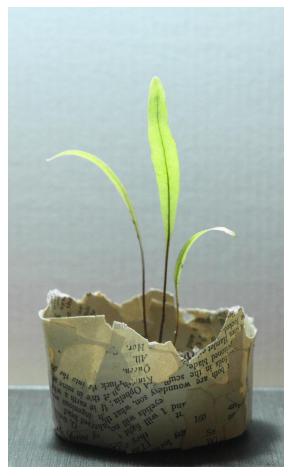
Critical Investigation: Ephemera

Eva Hesse / Untitled / 1969 / Cheesecloth, papier-caché / Hauser & Wirth

Eva Hesse / *Repetition Nineteen III* / 1968 / Fiberglass Installation / MOMA

The main inspiration for this piece was Eva Hesse's sculptures and in particular *Repetition Nineteen III* and her series of cheesecloth and papier-mache sculptures. The first installation *Repetition Nineteen III* explored the idea of repetition in a minimalist manner similar to other artists at the time except her forms took on a more organic and free shape rather than the industrial and uniform look that other artists exploring this idea used. All 19 of the sculptures in the installation have a similar bucket like form but each of them is slightly different and unique in its own way. I attempted to use this in my sculptures by keeping the sizes roughly the same but I loosened her forms even more and made each one have an entirely different and unique shape. This installation is also considered ephemeral as she gave no specific instructions for their arrangement so it only exists in one specific arrangement once before moving on to a new exhibit. The other sculptures that she created that I was inspired by was her cheesecloth and papier-cache sculptures. They are delicate pieces made out of paper, masking tape, cheesecloth, and adhesive with no definite shape. I was inspired by the materials she used in these and the delicate nature of them, I attempted to mimic this using delicate paper from a 100+ year old book and a thin gauze instead of cheesecloth.

Further Use Of Gauze For Sculptural Work

After finishing my ephemera piece I decided to use reuse the gauze technique for another installation piece. In this work I discovered the limits of the materials as well as some new techniques for creating interesting visuals. During the creation of this piece I originally wanted to create a full bust of the mannequin to the right. I found this to be almost impossible due to the fragility of the material and the larger scale of this sculpture. The light and delicate gauze could not hold its shape no matter what I did, when placed upright it just wilted over because it was too heavy. Instead of completely scrapping the sculpture I decided to cut it in half and attach it to a canvas. By attaching it to the canvas I avoided the issue of the material being too delicate to hold itself up. While creating this piece I also decided to experiment with another interesting feature of the gauze; its translucence. I took advantage of this by placing different lights underneath it so that the light shines up through it. This took quite awhile to get correct but in the end it was worth the time because the results were more interesting than it would have been with the gauze alone.

Process: To create this piece I first found a mannequin to build the sculpture off of. This ended up being a discarded mannequin with only the upper body visible. I wrapped this in plastic wrap to ensure that when I removed the gauze it would come off easily. When the mannequin was fully engulfed by the plastic wrap I began to glue on the strips of gauze using a paintbrush and adhesive. I put multiple layers on the mannequin to ensure that the form would be strong enough to hold its own shape. When it had complete drying I cut off the dried exoskeleton and then reattached the two pieces together using more gauze. Once that had finished drying I began to add more gauze on top and on the lower portion of the chest to add more detail. When I discovered it could not hold it's shape I cut it in half and attached it to a canvas board.
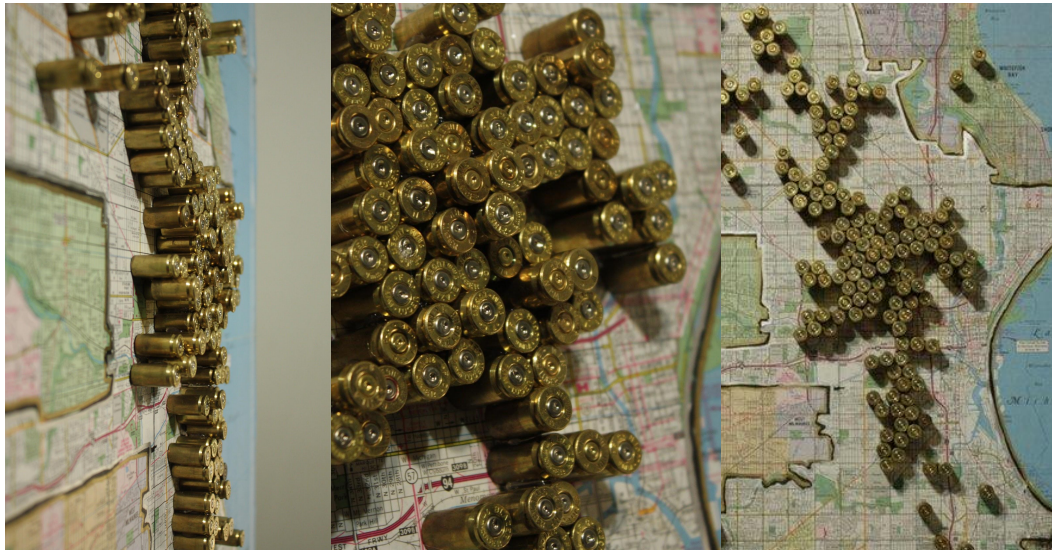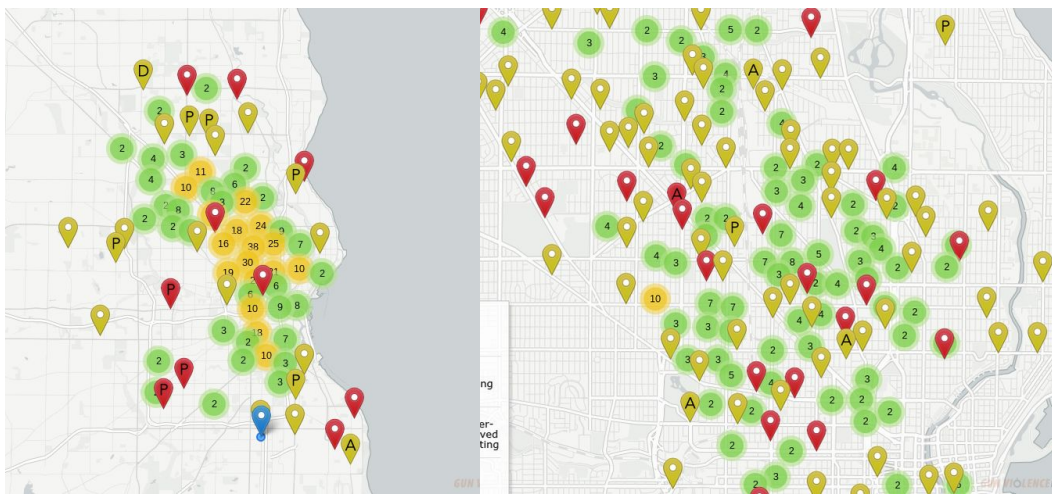
Critical Investigation: Mixed Media

For my mixed media project I wanted to display the serious gun violence epidemic in the city of Milwaukee. To show this I placed a bullet shell on every shooting that had occurred in the city in the last year since the piece had been created (March 2017). Physically displaying this issue ended up being quite hard due to the sheer number of shootings that had occurred. I often had to place bullets on top of each other in areas where multiple shootings had occurred. In the city of Milwaukee homicide rates are close to double the national average (23.7 per 100,000 people in Milwaukee compared to around 12 per 100,000 people nationally). This is an extremely important issue to me personally because I've been affected directly by the violence. In 2016 my mother was shot while fleeing a carjacker outside my home. She thankfully survived but the mental scarring that comes with it never heals fully. I wanted to bring light to this issue through my work and show how widespread the issue really is. I also outlined the area defined as the city of Milwaukee to show how this issue is isolated to Milwaukee and that surrounding communities are often unaffected and ignore the issue. The maps I used to depict each shooting was supplied by the Gun Violence Archive; a nonprofit corporation dedicated to providing accurate information relating to gun violence in the United States.

Statistics Sources: http://www.gunviolencearchive.org/

https://www.jsonline.com/story/news/crime/2016/12/31/another-violent-year-ends-memories-homicide-victims-live/96034180/

https://www.nytimes.com/2017/11/04/us/gun-death-rates.html

Mixed Media: Process and Reflection

Process: My initial ideas for this piece were to create more of an abstract rendition of the idea. I had hoped to create a sculpture that displayed the growth and spread of violence in the city. This would have been done by attaching hundreds of bullets side by side to create a fungus like form that appears to spread exponentially. I created a few small scale versions of this to test out the idea. Although they were quite beautiful I decided that they didn't fully display the seriousness of the issue and instead were simply aesthetically appealing sculptures that didn't say much about my issue. To fix this I decided to take a much more literal approach. I took an old map of the city of Milwaukee and glued it to a wooden board. I then found a mad showing where gun violence incidents had occurred in Milwaukee and glued a bullet shell on top of each location. While gluing the bullets down I happened to notice how the issue is almost completely contained inside the city's borders. I decided to outline the city boundaries to show this isolation and separation from the surrounding area.

Reflection: Overall I am conflicted on how I think this piece turned out. I believe it lacks aesthetic value and is overall fairly ugly which was not my original intention. Parts of the map aren't glued down all the way and it doesn't lay completely flat against the wood board. The city outline also seems visually out of place to me. Although I didn't want this to happen there are some benefits to it; the issue I was talking about is an ugly one, something that probably shouldn't be beautified so the piece looking ugly adds to that meaning. I also believe that the meaning is strong and clearly connected to the piece, it's very straightforward which is ideal when talking about such an important issue.

Architecture Project: Critical Investigation
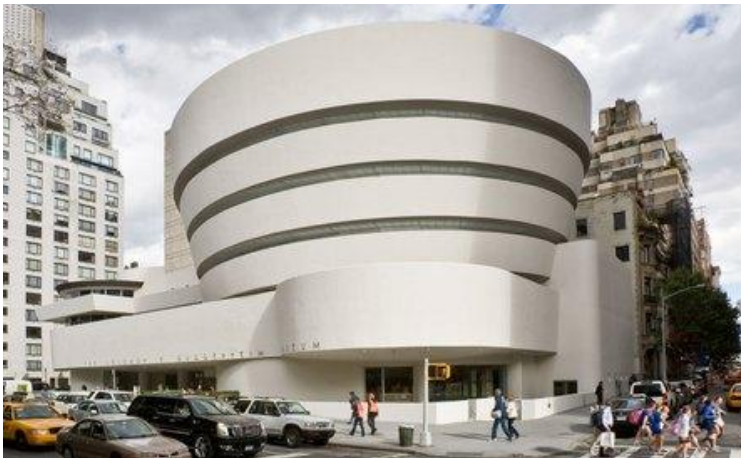
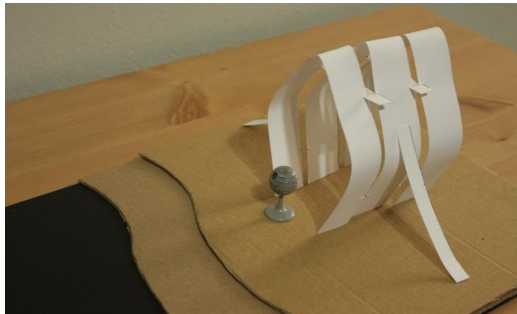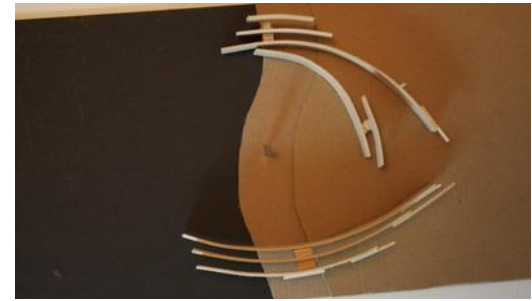Frank Lloyd Wright / Guggenheim Museum / Opened in 1959 / Solomon R. Guggenheim Foundation

This piece is a basswood model of a design meant to be installed on the shores of Lake Michigan. The design is meant to transition viewers from the fast pace of daily life to a more serene environment. The entrance is surrounded by long, thin pieces meant to represent the speed of daily life. These disappear as the viewer walks further into the structure and the outside world is dissolved by the large walls that build as the viewer moves through.

The main inspiration for it came from the architecture of Frank Lloyd Wright. He was a Wisconsin born architect who pioneered new architectural styles and principles; one such principle is his use of 'organic' architecture. To Wright organic architecture was not the imitation of nature but rather the respect for the materials being worked with and the relationship between the form of the building and its function. He altered the phrase of his mentor, whose slogan was "form follows function" into "form and function are one". Organic architecture to him was also an integration of the site and the structure into one coherent whole. Using these principles he created buildings like Fallingwater, a house located directly over a stream in Pennsylvania. Fallingwater perfectly interacts with its environment, it juts out onto the stream so anyone inside can clearly hear and feel the sound of trickling water beneath them. This blend of a manmade structure with the surrounding nature has a surreal beauty. I took most inspiration from the ideas of organic architecture as well as another of his structures, the Guggenheim. The Guggenheim is a museum located in New York city and was designed by Wright during the 1940s. It features one unending spiral ramp that allows visitors to view the art in an unbreaking fashion, rather than the normal museum layout of rooms where viewers must retrace their steps when exiting. I emulated this in my work using large curves to guide the viewer in, similar to the curves on the Guggenheim. I also attempted to integrate the form of the structure with the flow of the sand.

Architecture Project - Process

To create this project I first created several concept models out of paper. I did this to flesh out my ideas and to gain a better idea of what they would look like before creating the final wood model. I was originally just going to create a set of sketches to determine what the final model would look like but I realized that it would be far easier to create the final model if I had a 3D visual to work from. My intentions for the piece were to isolate the viewer and allow to enjoy an unhindered view of the lake. My first idea was barely able to do this and detracted from the view more than it allowed the viewer to appreciate it more. The second design is the closest to my final product. It completely isolates the viewer from the rest of the world without taking all of the attention. The last design was too plain and I felt that the design should encapsulate the viewer more than that design was able to. To start constructing the final model I cut out several square pieces that were approximately the same size in length and width. I then cut these down to get 2 large pieces, 3 medium sized pieces, 3 smaller ones. I initially believed that I could simply bend these pieces into the shape that I wanted and that they would stay, this was far from reality. I couldn't seem to get the wood to bend without breaking. After some experimentation I found that steaming the wood using a tea kettle made it pliable without completely soaking and ruining the wood. Wet pieces were taped together in place so their shape would be retained while drying. I then used small pieces of wood to attach the large pieces to the medium ones and the medium ones to the large ones. Once these pieces were together I cut three slits in the cardboard and slid the pieces into them.

Left: Galapagos Islands Right: Milwaukee Wisconsin

Finding Cultural Connections Through Photography

During the summer of my junior year I undertook a documentary photography project. During my time with this project I also went on a trip to Ecuador and I decided to try and connect my Wisconsin culture with that of Ecuador. By doing this I wanted to show how interconnected the world really is and how similar different places can be, even if they are several thousand miles away and speak a completely different language. I made these connections mostly through random scenes that I saw while walking through both places. I photographed everything that I possibly could and then looked through them to find images that were similar in color, content, or some other factor that I believed was significant.

https://borgenproject.org/causes-of-poverty-in-ecuador/

http://archive.jsonline.com/news/milwaukee/poverty-keeps-tight-grip-on-milwaukee-new-census-figures-show-b99578039z1-327971271.html/

Bright, colorful buildings in Ecuador and Milwaukee - While exploring both of these places I often documented things that immediately fascinated me. In many instances this was the beautiful and vibrant colors that cover certain buildings and areas. When reviewing the photographs I tried to pair up scenes like this; both are buildings with vibrant colors that almost look like they were taken a few feet from each other, even though they are thousands of miles apart.

Urban decay in Ecuador and Milwaukee - Scenes like this are visible throughout both places. Crumbling buildings covered in graffiti are common sites. The social and economic issues of both areas are startlingly similar. Violent crime and poverty are both problems that have a strong grip over the individuals who reside there. Almost 60% of Ecuadorians live in poverty compared to around 30% in Milwaukee. Milwaukee's murder rate is 24 per 100,000 people whereas Ecuador's is only 19 per 100,000.

Left: Milwaukee Right: Quito Ecuador

# Communication of Ideas and Intentions: Digital Collage

For this piece I wanted to I was inspired by Rene Magritte's 'The Lovers' and the use of the veil to represent frustration and fear without knowing what that frustration or fear is really about. This represents me because I have social anxiety and I often find that I'm panicking without knowing why. Before creating the piece I created some planning sketches attempting to show this idea. When I had decided on which idea to use I began collecting images to use for the collage. For the central figure I took a picture of myself with a cloth covering my face. The other two images were from a hike I had taken along Lake Michigan a few days prior. The main inspiration for my piece came from René Magritte's 'The Lovers', and Salvador Dali's 'Landscape of Port Lligat, both of which are part of the surrealist art movement. I specifically chose 'The Lovers' because the hoods over the two figures faces represent isolation and frustration between the two people. The veil or mask covering someone's face is also a larger theme with surrealist painters. It represents what lies beneath the visible surface, and can be seen in paintings like 'The Son of Man' by Rene Magritte. I wanted to incorporate this idea into my collage so I used a white cloth to cover my face like in 'The Lovers'.

Rene Magritte / *The Lovers* / 1928 / Oil on Canvas / MOMA
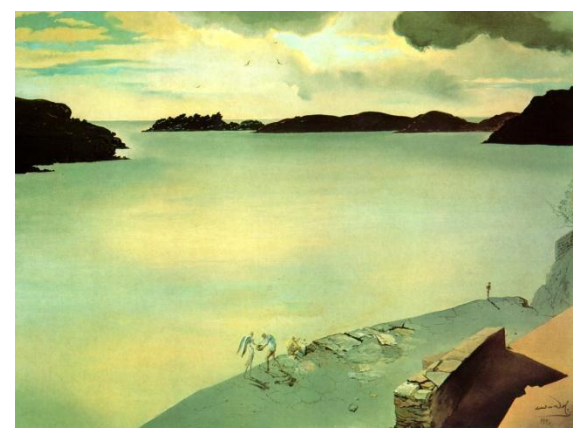
Salvador Dali / *Landscape of Port Lligat* / 1950 / Oil on Canvas / Private collection
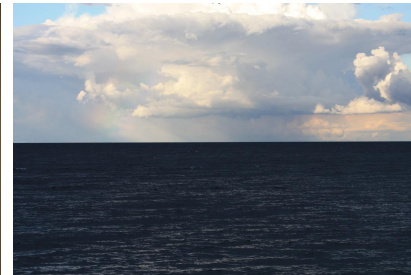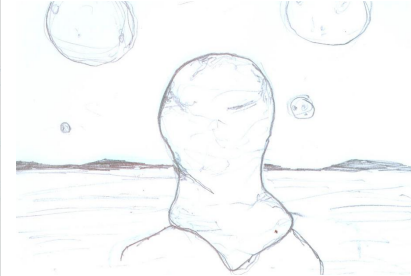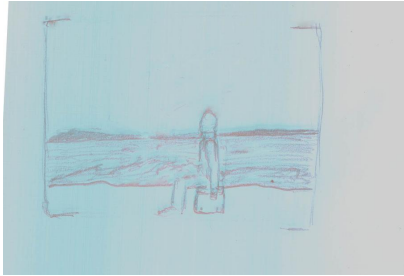
Photoshop Process: Digital Collage

In Photoshop I first started off with a blank 36 x 24 inch page with the resolution set to 170. The first thing I did was place the image of lake Michigan to create a background for the other images to be placed on. I then began to use the quick selection tool to cut out the picture of my head and copy and paste it into the collage. To create the tree frame/background I cut out an image of a tree branch and copy and pasted it until it filled the screen. I then took those individual layers and merged them into one single layer and used the spot healing tool to merge the images together and make them look like one image instead of multiple images that were copy and pasted next to each other. Then to get a more loose look I used the accented edges filter to blur it and make it look more like a painting. To finish the piece I used a brightness and contrast filter to lighten the image and I also used a hue and saturation filter to make the image stranger and make it more dream like.
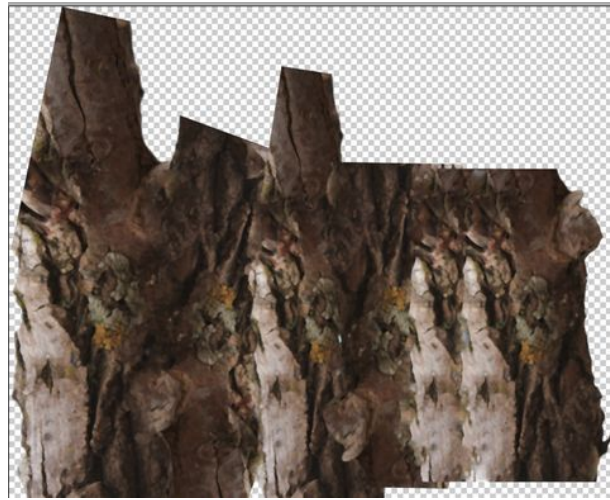
Refining photoshop technique - Múm Posters

To create the collages in my Múmposters I used a combination of physical and digital collage techniques. To create the symbols to the right I first started by cutting out the symbols from a physical image. I then arranged these images on a brown piece of paper and scanned them. When I opened the image in photoshop I cut out each individual shape so they could be moved freely in the piece. Next I physically cut out an image of a boy standing in a street and then scanned it. Once in photoshop I refined the edges of the boys body, they were quite rough and much of the white paper was still visible. I did this simply by erasing the white space with the eraser tool. After moving the figure into place I added the blue disk behind it and then the forest behind that. The background circle was a reflective disc that when scanned gave the appearance of a galaxy/space so I decided to use it as the background. In the far back the forest image was found in an old magazine, I scanned it into photoshop and then mirrored it along the x axis. When the visuals were completely finished I added the text. This surprisingly ended up being the most frustrating part of the piece. I couldn't seem to find a font that would completely compliment the visuals and I went through roughly 15 fonts before deciding on the final one. I ended up using helvetica because of its simplicity; the font is very minimal and doesn't distract from the visuals at all. It simply states the bands name and the album title. If I had chosen a font that was more bold it could have detracted from the visuals which was not my intention.
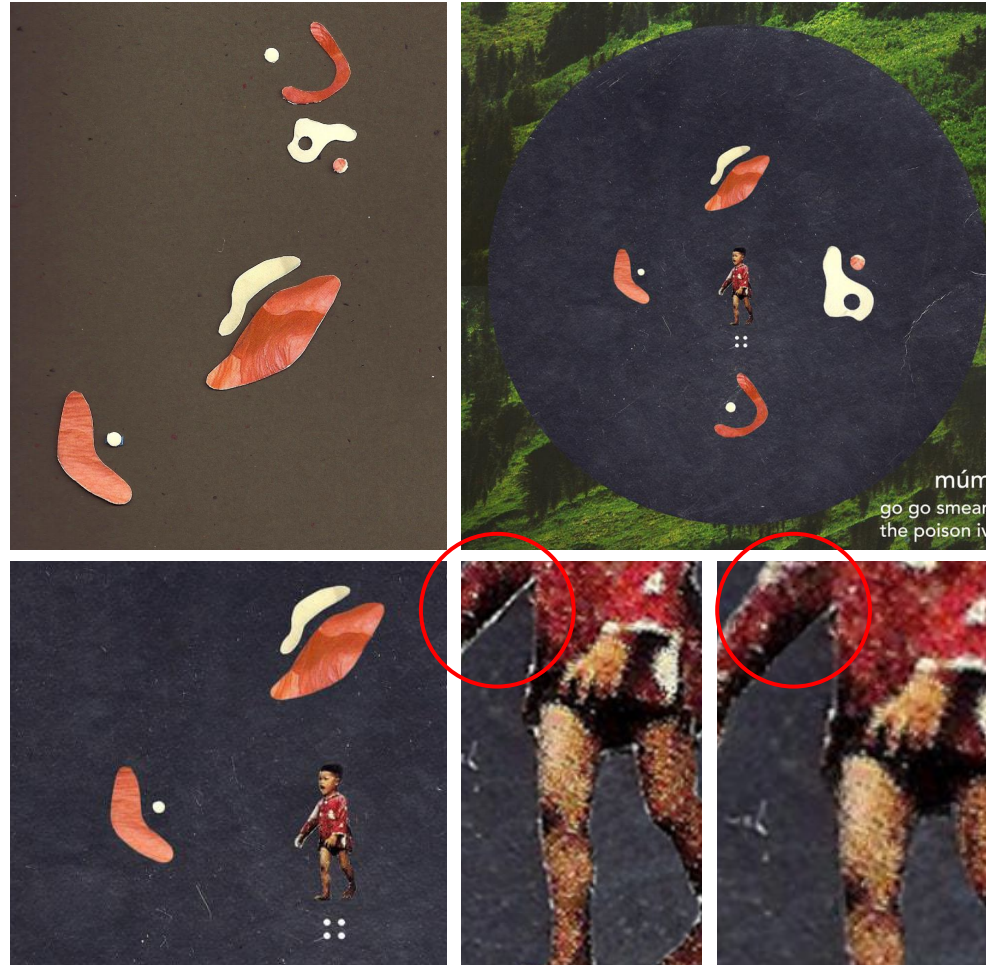
Process: 3D Renderings

To create the piece I first started with a simple block out of the scene using large shapes. This gave me an idea of where the objects in the scene would go. Initially the scene was going to mostly be stagnant with only a few objects rising but in the end I decided that it looked best with everything in the air.

I then added the grid in the background and applied an image texture from Poliigon.com. This website contains extremely high quality image textures and is used by many 3D artists. All of the textures in the scene (3) came from that website. Once I had applied that texture I added a marble texture to the ground and began to model the bench and table. I then applied a leather material to them and the same metal material that was used for the grid was used on the legs of the bench and table. I then created the pot with the plant in it and applied the same normal map used on the grid, this gave the pot its surface imperfections which added a level of realism to it. Once this was done I created the plant, this was done using an ivy generator add on in Blender. I simply created a basic place for the ivy to grow on (a few cylinders protruding out of the pot). The ivy was then generated onto that and then the cylinders were deleted leaving the branches standing in the air. The sign was created by extruding a plane over an image of the words ca ne fait rien. I then extruded these planes and created a box around them with an emission shader on the back plane.
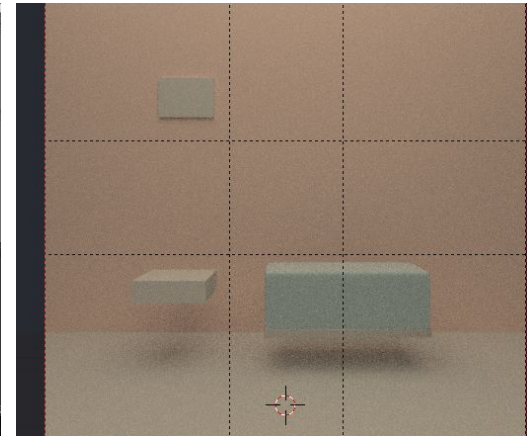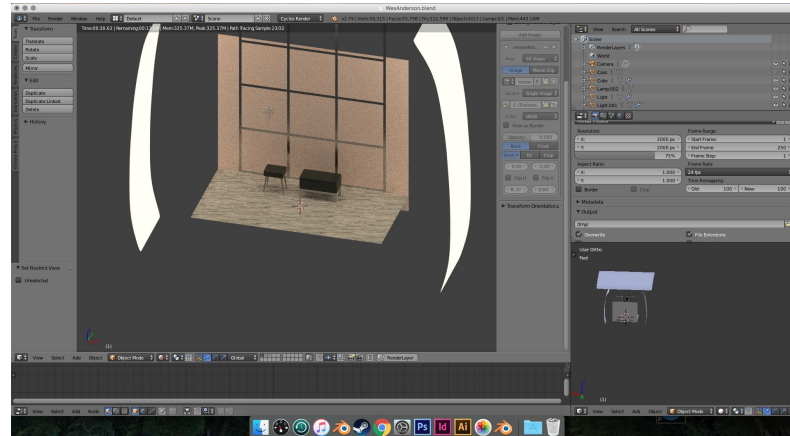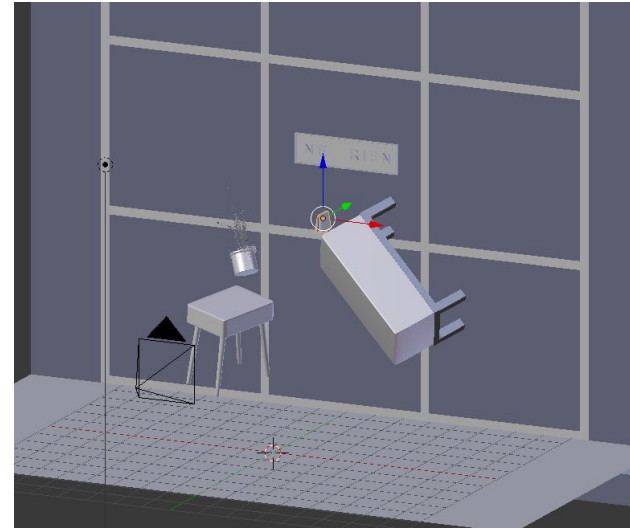
Communication of Intentions: TV Land

For my piece TV Land I started with several basic models rather than sketches. I found that by modeling the scenes I was better able to visualize which Ideas I should move forward with. The first sketch was meant to create a sense of depth and loneliness as the field appears barren except for the large, isolated, rock. I ended up not pursuing this idea because I didn't like the high poly look of the grass and I wanted to keep the scene low poly. In the second model I experimented with the use of abstract shapes in an attempt to leave the viewer questioning what is going actually going on in the scene. I thought the TV idea was better conceptually and visually so I moved away from this idea. In the third sketch I also experimented with abstract shapes in an attempt to leave the viewer questioning what was occurring in the scene. This is probably the most similar to the final piece as the ground is exactly the same except the rocks were given different materials. The final sketch is where the TV and religion idea came from. I had placed a cross above the TV although its too high to see in this composition. I took these ideas and translated them into a setting that was closer to my inspiration, which would be the landscape from the third sketch.
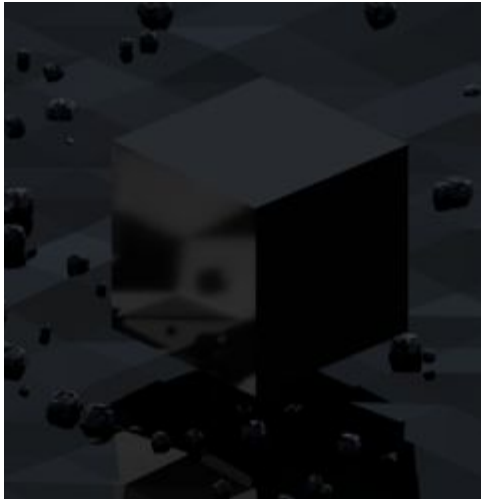
Artist Inspiration: TV Land

The inspiration for this piece came from Milwaukee artist Timothy Reynolds. He creates low poly art, this is when a 3d mesh contains as little polygons as possible. This reduction in the amount of polygons is where the sharp angles come from. His work mainly consists of fantasy landscapes that he describes as "little worlds in isometric views". These worlds generally have a warm glow to them as he often utilizes warm colors to give the scenes a dreamlike feel. The specific piece I was inspired by was an untitled pieces from his isometric experiments series. I was most inspired by the use of an isometric view and the use of a highly reflective surface.

Critique - My final piece and inspiration were pretty similar in terms of style. Both utilize an isometric view and the use of large triangles. This is pretty much where the similarities stop though, my piece has a far darker color scheme utilizing dark reds and grays to convey emotion rather than Reynolds use of bright colors. The subjects of our work is also fairly different, he generally doesn't get very detailed with the objects in the scene whereas I got fairly detailed with the TV.

Timothy Reynolds / Untitled Isometric / Date Unknown / 3D Render / Turnis Left Home

Timothy Reynolds / Untitled Isometric / Date Unknown / 3D Render / Turnis Left Home
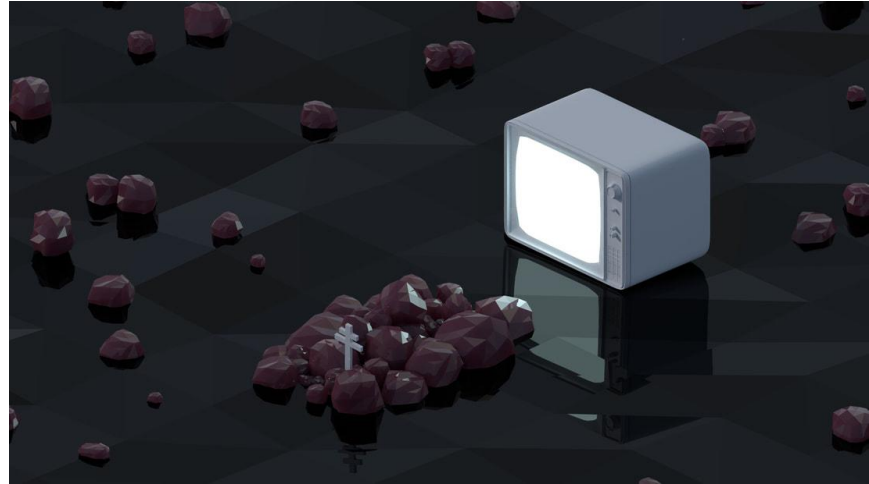
Process and Experimentation: TV Land

Since I started this project by creating a few different scenes the final image was fairly easy to put together. Once I had decided that the TV would be placed on the ground in the black landscape I exported the TV model and then imported it into that scene. I then deleted the cube that was in the middle and moved the TV to the ground. I then began taking rocks and piling them in front of the tv and topping them off with a patriarchal cross. Once the scene was to my liking I began changing the objects materials. I started with the rocks and gave them a sort of dark red color. I then started to change the materials of the TV but I found that leaving it white was an interesting contrast against the black landscape so I left it with a simple white diffuse material. To create the glowing effect of the TV I added an emission shader to the TVs glass and set it to a strength of 5 and giving it a slight blue tint. Doing this allowed the reflection to appear blue while it looked white above. Once I had the materials complete I began to move the camera around to find a good view. I ended up leaving it above the scene to mimic Reynolds work.
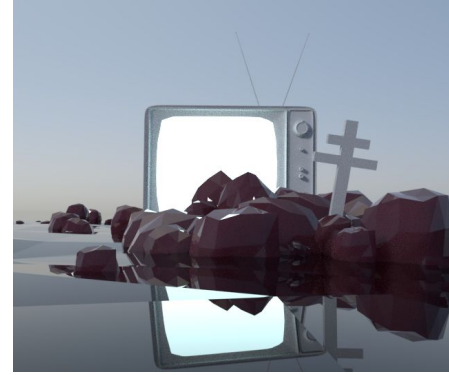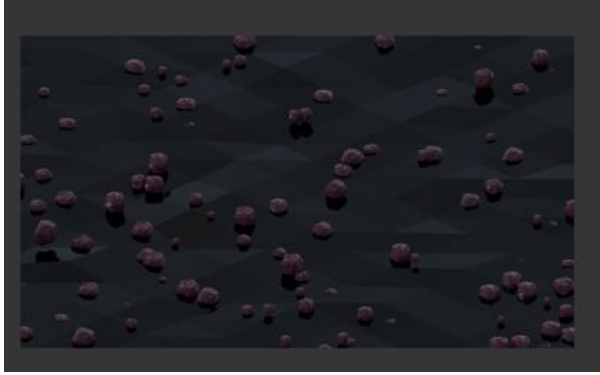
# Critical Investigation - Block Print

This print was inspired by three different artists, Syd Mead, Leonardo Da Vinci, and Kathe Kollwitz. Syd Mead is an American artist described as a futurist, creating conceptual art for movies like Tron, Bladerunner, and Elysium. He tries to blend futurism with believability to make art that looks like something that most people would describe as the future of humanity. The piece I used as inspiration is called *Drilling* and depicts several astronauts that appear to be doing some sort of mining work in the future. The astronauts helmets are what I used to represent the future in my print. I also used one of the most famous artists in history, Leonardo Da Vinci, as inspiration. He is most known for *The Mona Lisa* but also has many fantastic drawings of the human body. He would wait for elderly people to die before opening them up to make extremely detailed drawings of the internal organs and other components of the body not visible on the outside. The specific drawing I used for inspiration was of the human skeleton. In my block print I included a skeleton to represent death and the passing of time rotting away everything except for the bones. I also used Kathe Kollwitz's *The Widow* as my final piece of inspiration. Kathe Kollwitz created block prints showing her experiences with World War 1 and its aftermath. Many of her prints display scenes of grief and sadness. In *The Widow* a woman who most likely lost her husband is huddled in a corner. I attempted to use this pieces composition and Kollwitz's detailed carving style to create an overall visually stimulating print.
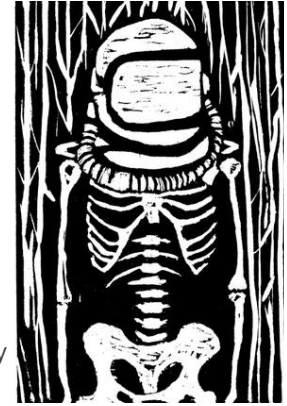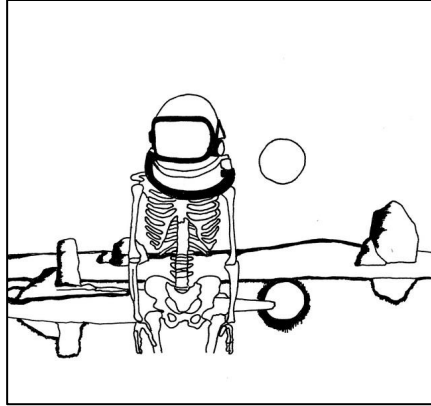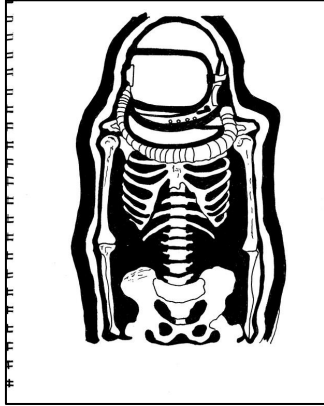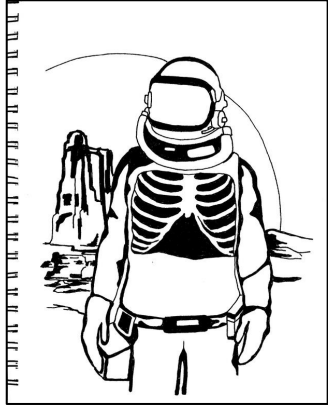

Käthe Kollwitz / The Widow / 1921-22 / Woodcut / MOMA


Syd Mead / *Drilling* / Unknown Date / Illustration
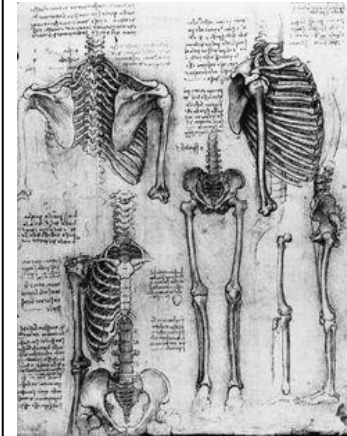
Leonardo Da Vinci/ The Skeleton / 1510-11 / Pen on Paper / Royal Collection Trust

Process and Experimentation - Block print

I started this project intending on creating a piece centered around retro-futuristic space art. I also wanted to incorporate the idea of fading hopes and dreams so I decided to make my print show the decline of optimism for a future in space, and to center it on the work of Syd Mead. When creating these sketches I fully intended on creating a piece that had some kind of science fiction or futuristic element; this ended up being a helmet which I used in all of my sketches. I tried to make the sketches with large black and white spaces so it would be easier to carve on the linoleum block.

When I had chosen which sketch I was going to use I put graphite on the back of the paper and outlined the skeleton and helmet directly onto the linoleum block. When I had the outline completed I began to use several different carving tools to take out large chunks of linoleum. Once all of the linoleum had been cut out I began to print them, this involved rolling ink onto the block and then taking a piece of paper and putting it onto the block and using a flat thing to push the ink onto the paper. The first image to the left is the final block used for printing. The 2nd image is a test print, it was not printed very well and had many white patches and I did not have enough of the block cut out. The third image is the final result. During the project I mainly used a larger curved tool to do most of the carving even though I should have used a v-shaped tool to get a much more detailed cut, this gave the piece a much messier look than I wanted.
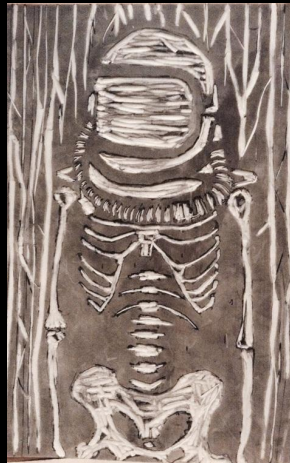
Triptych Critical Investigation

This triptych was inspired by the work of Magdalena Lamri and Egon Schiele. Lamri is a Paris based painter who creates work that combines realistic painting techniques with darker subject matter. When painting figures she often adds natural elements to these realistic techniques, often incorporating deer or other animals into the form, The painting I chose to use by her is *Morceaux Choisis,* this painting features the chest and lower portion of the face which are both angled up. The face is blurred and the shoulders appear to melt away into nothing. There are also many abstract marks on the piece which add a sense of brokenness. I painted two versions of this piece which are the outer two paintings of the triptych. Both of the figures face inward towards the middle painting. One painting features many red marks which symbolised blood and the other painting had many green marks and an overall greater sense of unity which was meant to symbolise environmental awareness.

Egon Schiele was an Austrian printer and painter who specialized in creating distorted figures which defy conventional standards of beauty. These figures were often distorted to a level that could often be described as frightening. The figures were bony and the limbs were stretched out and the clothes were sometimes incomplete. I used his painting Portrait of Dr Heinrich as inspiration for the central painting in my triptych. I emulated his distorted figures by making my face bony and my fingers elongated and skinny. I also didn't completely finish the body which is meant to represent how I am currently an incomplete person.
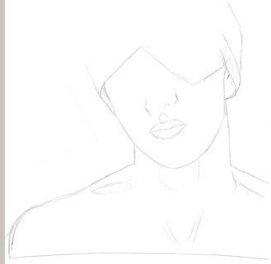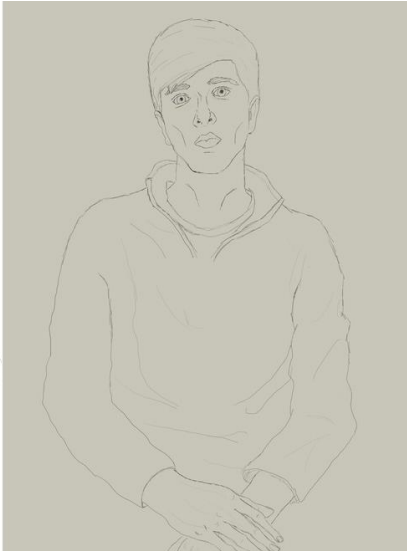

Magdalena Lamri / Morceaux Choisis / Date Unknown / Oil on Canvas / Saatchi Art
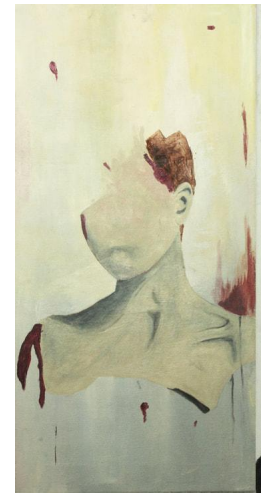
Egon Schiele / Portrait of Dr.Heinrich Reiger / 1917 / Oil on Canvas / Private Gallery
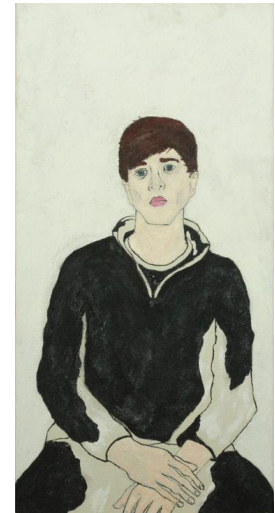
Communication of Intentions - Triptych

When I started planning my triptych I wanted to display the bodily harm that can come from different mental illnesses. To do this I wanted to show sickly looking figures with different body contortions and afflictions. One of my first ideas was to show 3 figures in different levels of abstraction with very different body types. These sketches can be seen at the bottom and my thought was to depict the figures with gross body deformities. I decided that these figures weren't sickly looking enough and I thought that doing self portrait instead would be able to give a greater level of connection to the issue. I also made myself look horribly skinny by giving myself deep cheekbones and long, skinny fingers.