

ROBIN & CARRION'S
HISTORY
OF ART

POST IMPRESSIONISM
TO POST-POSTMODERN

WITH THE STUDENTS
OF HIGH TECH HIGH

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JOIN THE CANON OF ART SPRING '17

This project was about the students asking themselves, "What makes me an artist?" and "How am I influenced by what other people create?". It was a semester filled with making, writing, learning and viewing art. The path we took was scaffolded with many and varied opportunities to transform their knowledge and replicated famous artists, ending with the students creating their own, original artworks.

The Path

I lectured! There, I admit it. I had fun, some of the students had fun too. Some took notes for the first time in their lives. I was up there every morning with my slides and a story. The students took notes and I checked them once a week, then we had quizzes on Friday. I still learned the most because it was my project to put together the slides and the show everyday. It is good to remember that. I think I inspired some students to gain an interest in art history and making art. Others just got bummed out and had trouble following the lectures and understanding the pictures. Others were upset that I was checking their notes to make sure they were as I say "Beautiful Notes". They said, "In college the professor will not check our notes." I said that is true but they will not care if you fail either, so we had some friction.

At the Same Time

Each student chose a painting to recreate. The students used their new knowledge of art history to pick their painting and then used photo editing to create a new version of the famous images. They used photoshop to deconstruct the paintings to create their maquettes. They then taught themselves to paint by making a painting. I might have suggested small tweaks, but not bad for new artists.

We Then Made

Explodations! An exploded explanation of Art History

The evolution of art in Western civilization is an epic journey, a mirror held up to humanity's past from its most ancient roots. Our students demonstrated the web that has been spun by artistic giants like Michelangelo, Bernini, Picasso, Dali, and Blu. Each Explodation is a unique comparison of periods, movements, or artists; using exploded images to make clear the method, subject, reason, and influences of the fine arts we hold dear as a human race. Although each page is distinctive, collectively they uncover countless connections spanning across cultures and centuries.

After All of This

Students chose a Modern to Post-Modern artist of note (1850 - today or Courbet to the Present Day). Then they emulate the artist's Method, Subject and Reason for creation and made one to two images as if they were that artist in the present. Along with this, the students wrote an art history page to explain their artist.

My Students Finally Got To

Then after the emulation was complete, each student made one to two pieces of their own work. Of course, they were influenced by anyone or anything they studied or saw, but were encouraged to create their own style. The aim was to have them make a consistent series of work, just like real artists do. Then they wrote themselves into the Canon of Art using the same criteria that they used for the famous artist. Finally, as a group, they place themselves into our art history book as if they are contemporaries and peers of the artists that came before them.

Examples of student notes from art history lectures

French Renaissance 1500-1550

- Château de Commarin 1522
- Château de Chambord 1547
- Château de Chenonceau 1521
- Château de Clos Lucé 1516 where Leo lived

The French Renaissance was the cultural and artistic movement in France. The development of new techniques and artistic forms in the field of printing, architecture, paintings, and sculptures. The French Renaissance re-established Western art according to the principles of classical Greek art, especially in Greek sculptures.



Château de Chenonceau 1521



"Classical" - (Ideal) Greek 510-323 BC

- Black Figure, Mythology [Vases]
- Marble, Perfection [Sculpture]
- Stone 1:3 Temple [Architecture]

Perfection, Shoot for

Pots: What is left over, thousands of them [Dishes], important study

[Black slip pottery] → Red Terracotta → charcoal (Ash layer over the pottery → scrape away Black to make characters. 500's BC

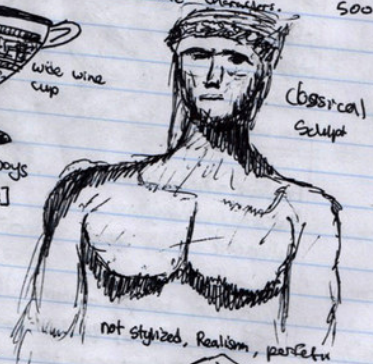


wide wine cup

All people who beards were boys

[Strength] [Proportions] [Muscles]

Much of bronze melted down into tools by Christians



(classical) Sculpt

not stylized, Realism, perfection



Pediment

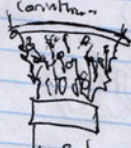
Filled up with sculptures



Ionic

Strong

Doric



Corinthian

Leaves



"Girl with the Pearl Earrings"
1665
Garret



"Christ Crowned with Thorns"
Botticelli 1500
Meghan

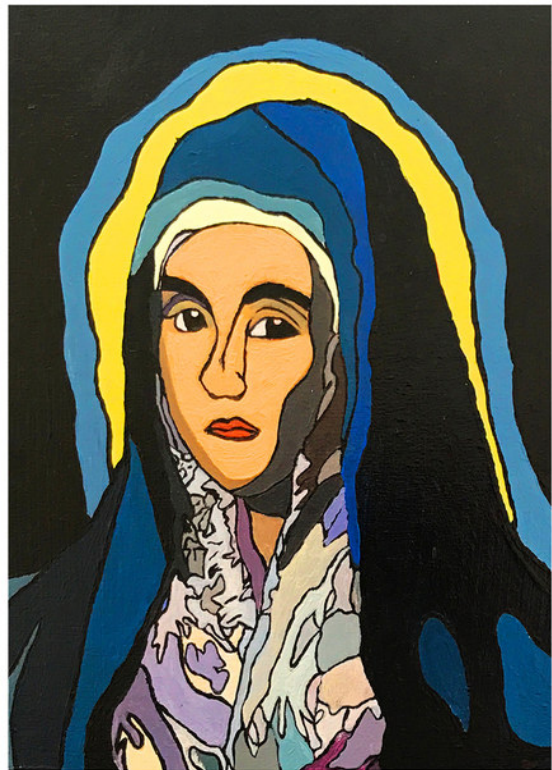


"Death of Socrates"
J.L. David 1789
Eve

Examples of student artwork - recreations of famous paintings



“The Farmer’s Daughter”
Millais 1863
Mia



“Virgin Mary”
El Greco 1585
Jocelyn



“The Continence of Scipio”
Ricci 1659
Liam

Examples of student artwork - recreations of famous paintings



“Solome with the
Head of Jona the Baptist”
Solario 1401
Sebastian



“A Young Girl Reading”
Fragonard 1770
Sophia



“Still Life with a Skull”
Calesz 1628
Damon

Examples of student artwork - recreations of famous paintings

Cubism used very abstract thinking to paint objects from a variety of different angles and viewpoints



"Girl Before a Mirror"



"Hombre Constructivo"



"Arte Constructivo"



Both artists depicted cityscapes:



Garcia broke it down to its most simple idea

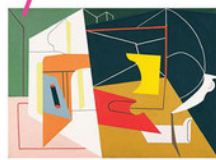


Davis used more vibrant colors and clearly defined shapes



"Egg beater No. 2"

Davis's paintings often had a common theme and added small differences so each art piece was slightly different



"Egg beater No. 4"

Stuart Davis vs. Joaquin Torres Garcia By Zoe and Davis

Pablo Picasso and **George Braque** were the first to start the Cubist movement of 1907, but it wasn't until **Stuart Davis** and **Joaquin Torres Garcia** adopted the style that it really took off. These two artists molded Cubism from its rudimentary building blocks, legitimized it as an art form which increased its popularity and introduced it to the public. Davis lived in America, while Garcia lived most of his life in Europe, there are definitely similarities in art style apparent in both of their works.

Davis and Garcia practiced **Cubism**, an abstract art style popularized by Pablo Picasso around the turn of the 20th century. While Davis was originally taught in the style of **realism**, after being exposed to various European modernist artists he became fascinated with the idea of Cubism and mainly practiced that art form for the rest of his life. He is known for developing an American variation of European Cubism at a time when modernism was just beginning to be seen in America. Garcia on the other hand, was part of the modernist and Cubism movement in Europe. He practiced Cubism for a large portion of his life, but also delved into **Primitivism** and **Constructivism** in his life. This is partially because Garcia was close to others who practiced Cubism and had very similar experiences and ideas to add, while Davis lived in a country isolated from this new art style.

Although Garcia played a role in the migration of Cubism to the states, it was Davis who popularized it and placed his own unique spin on it. Davis's influences came from the **Progressive Era**, a time in which America had a growing optimism about itself as a nation. Davis' pride to be an American is partly why he found interest in the European-centric idea of Cubism, wanting to put an American spin on the prominent art style of the period. Davis loved **jazz**, the only true American art form, and he often mirrored the style in his work. Playful and vividly colorful, with hints of improvisation, his art showed a light but lively conversation between the viewer and the artist. Similarly to jazz, his paintings often took a template or common theme and added small differences so each art piece was slightly different and enjoyable in its own way. It was important to Davis that his work be conveyed as different than just another artist practicing under the broad umbrella of Cubism. Although he acknowledges the influence of previous artists in starting and popularizing the method, he said, "I don't want people to copy **Matisse** or **Picasso**, although it is entirely proper to admit their influence. I don't make paintings like theirs. I make paintings like mine." Davis used a variety of methods including oil paint, acrylic paint, and sometimes even cutout pieces of paper.

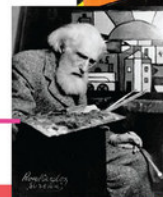
Garcia's influence came mainly from Picasso, living in the same time and location as the founder of Cubism himself. Garcia's pieces focused more on mimicking Picasso's style, depicting common scenes from everyday life. Garcia focused on **similar subject matter** as Davis, drawing inspiration from everyday items and landscapes, but he had a more rudimentary style. His art was minimal, with dull and muted colors, giving it a **sketchy quality**. He used less defined lines, layered colors in patches and overlapped figures. Garcia's messier, muted style is the most defining contrast found when compared to Davis's bold and vibrant work. Garcia used similar methods as Davis, oil and acrylic paints, cutouts and sometimes even simple pencil drawings.

Stuart Davis and Joaquin Torres Garcia **both** played important roles in the spread of Cubism. Torres in the sense of legitimizing and spreading the **ideas of others**, and Davis, who decided to take Cubism and put his own American **spin on it**. Both artists pushed art forward not in inventing their own form, but in refining and popularizing a new movement. Without artists like Davis and Garcia to spread it, Cubism wouldn't have become the prominent style it is today.

Garcia's encounters with Cubism were reminiscent of other artists, he didn't add much of his own spin



"Two Figures"



Stuart Davis

Davis and Garcia were artists working and living in the early 1900's

Joaquin Torres Garcia



"Gloucester Landscape"



"Hot Still-Scape for Six Colors"



"Icarus"



"Grafismo Infinito"



The two artists met in New York at the Whitney Club Studio art show.

Stuart Davis

Explodation

Romanticism and Expressionism

Mia Bawale and Sarah Staley



The emotion in the painting is clear on the faces of the people



Individualism is seen in the way the man is standing proudly alone

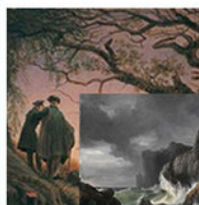


The Fate of the Animals by Franz Marc has a feeling of doom that reflected his feelings on the impending war

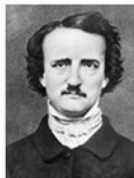
The colors in this painting are vibrant and bright which portray a feeling of hope and happiness



The trees give a sense of wild movement similar to that in humans



The paintings show the importance of humans appreciating nature with the use of landscape photos to promote that idea

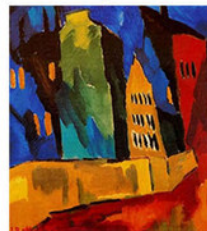


Edgar Allen Poe was a famous poet who wrote very solemn and satirical stories.



The Scream by Edvard Munch shows intense emotion and feelings of angst and horror

The woman in the painting seems to be telling a story, and the interaction between the people tells a story within itself



Instead of only representing a street with houses, the artist portrayed them in an angled, simple form which projected a certain energy



Self Portrait as a Soldier by Ernst Ludwig displays a story of something that connects with the artist

Expressionist dance was born out of protest against the rigidity of classical ballet



The brushstrokes on these paintings are broken and scattered instead of smooth and continuous



This painting shows George Washington leading his men during the American Revolutionary War



The shape of the horses are warped and unrealistic



The piece is mostly dark and the colors are bleak shades



Fighting Forms by Franz Marc shows abstract shapes in conflict with each other



Liberty Leading the People shows a metaphor in which the female figure represents freedom for all



The use of colors and subjects in the paintings convey a sense of horror and darkness



Example of student Explodation - comparing two ideas within the art field

Paul Cezanne, b. 1839 Jaelin

Paul Cezanne, born 1839 in Southern France, was an important figure in the Post-Impressionist period. Known for his interpretive landscapes and still-life paintings, Cezanne pushed art forward by diverging from the focus on intense realism we see in earlier periods. Influenced by important figures in Romanticism like Delacroix, as well as early impressionists like Manet, he helped bridge the gap from conservative 19th century art into the many new and radical styles of the 20th century.

Cezanne was primarily an oil painter. He used thin layers of paint, brown and green outlines, and sweeping brush strokes. There is always intention to the direction of Cezanne's strokes, as seen in his painting of Mt. Victoire where the trees and greenery are vertical strokes running perpendicular to the lines of the hills. This, along with his geometric composition, gives his paintings a sense of balance. Cezanne geometrically constructed his images from the ground up. This is also seen in his painting of Mt. Victoire, in which the titular mountain towers above the surrounding landscape, a triangular monolith above rectangular hills.

Cezanne was key influencer upon cubism. Picasso, probably the most prominent cubist of all time, even called Cezanne "The father of us all." It's easy to see the influence when comparing Cezanne's style of composition to a piece of deconstructive cubism, and looking at the polygons that make up those images. Art historians see Cezanne as an important bridging figure from the realism focused styles of the past to the expressive and interpretive methodology of later periods. His art was a key stylistic liason in our canonical timeline of art, and influenced many later styles which remain prominent today.



Cezanne often built his paintings around a single polygonal centerpiece, as seen in his 1904 work **Le Mont Sainte Victoire**. I emulate this here with my painting of the Matterhorn.



Like Cezanne's "**Apples and Oranges**" Still-Life, my painting of these two men at the summit of a mountain is constructed around center-aligned triangles.

Method: Oil Paint

Subject: Primarily Landscapes and Still-Lifes

Reason: To interpretively paint what I saw, instead of focusing on realism and precision like earlier styles.

Influence: Cezanne helped bring art forward from older, realistic styles into more interpretative work. He had a particularly notable influence on cubists, namely Picasso and Matisse. The interpretive and geometric construction of Cezanne's images is very similar to what is seen in cubist work.

"These Walls"

"Ignorance is Bliss"

"Real"



Jaelin Brown, b. 1999

Jaelin Brown is an artist, student, entrepreneur, part-time wedding planner, carpenter (not dissimilar to Jesus Christ), pseudo philosopher, visionary, world exploring, and mountain climbing "bad person," ~Carlos Robles. Jaelin has lived a nomadic existence, and has resided in 15 houses since he was born, including locations in Connecticut, Illinois, Massachusetts, New Hampshire, and California. "They say home is where the heart is, but my family has a history of lethal cardiac conditions," said Jaelin, laughing hysterically with death in his eyes. This life has contributed to a closeness to the concept of transience; all is fleeting, and futile. This mindset led him to critique the world he lives in through his art.

In his senior year, Jaelin's style developed into the use of carefully framed household objects to represent complex critiques in society. Works by such geniuses as Duchamp inspired Jaelin's Seminal work, a series of three pieces; "These Walls," "Ignorance is Bliss," and "Real." These Walls (pictured) is essentially a bloodied bandage within a cracked shot glass. However, it is representative of much more;

"These Walls" is an analogy for the sacrifice in identity we too often make for security. The cracked glass represents the fragile walls of our society, with the bandage representing those security measures, which protect us but also take a bit of our very essence with them (the blood) in return. The bandage also represents art; pressed against the glass, I show that art has the ability to both break down and hold together those societal walls. "Ignorance is Bliss" continues this theme. The roughly painted broken glass symbolizes art's potential to completely destroy the illusionary walls of society (the shot glass). Finally, and climactically "Real" is completely empty, symbolizing that the only true value of art comes from the artist's intent.

Jaelin Brown does not work for legacy. Instead, his creative genius comes sheerly from a desire to express the ideas he believes NEED to be understood, and discussed in today's world. Otherwise, we risk the end of society and life as we know it. As such, when Jaelin is written about in the millennia to come, he will be remembered as no less than the man who saved the world.

Method: Conceptual Framing

Subject: Household Objects

Reason: To metaphorically represent perceived issues in modern society through everyday objects.

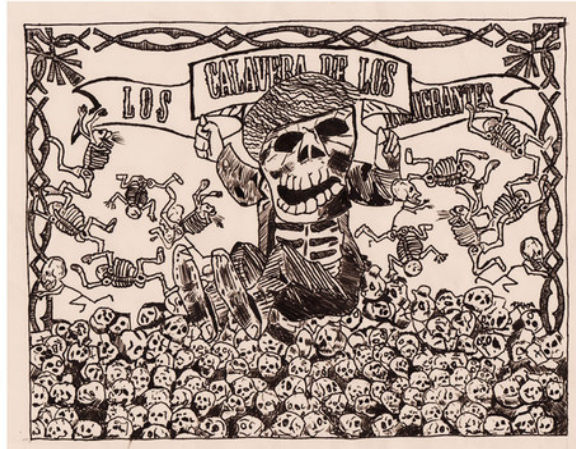
Influence: Jaelin Brown was influenced by such early conceptual artists as Duchamp and Kosuth, and went down the same avante-garde path. He has helped to push forward the canon of art through his innovative framing of everyday objects to critique the world we live in.

Jose G Posada b. 1852 d. 1913 Alson

In the late 1800's, José Guadalupe Posada had his own personal thoughts that he wanted to share with the world, using art. His first career was working as the political cartoonist for a local newspaper called The Bumblebee in El Jicote, Aguascalientes before he left his teen years. Posada drew satirical cartoons about significant events of the day, including different types of gossip and secrets about government favored families. This perspective on the sacred and rich families turned the eyes of many, and offended others.

Posada draws or etches calaveras (skulls) to portray all kinds of people, such as random drunks on the streets, elegant ladies, bullfighters, politicians, and more. Coming from the inability to print color in those days, Posada's shading in his black and white illustrations was crucial. He shaded in a cartoonish way, to try not to draw attention away from the meaning of the piece, but also making sure to leave no big empty spaces on the page by drawing shading in open areas. Unlike other artists, he would be abstract with faces, but the main premise of the art was always clear.

He took inspiration from the Day of the Dead, and drew what he saw. These illustrations would comfort the viewers that the afterlife is not so bad.



I took multiple images from Posada and edited them to have the same kind of idea.

His inspiration came from politics and events that occurred around him. Posada's art was a valuable source of information to the illiterate citizens of Mexico for news. He posted newspaper articles for the citizens, to allow even the poor and uneducated to know what was going on. He was the contrary opinion when the government was trying to make it seem like the rich families were perfect. He provided gossip that informed citizens that the upper class was not as flawless and more lawless than they seemed.



MSR & I for Posada

Method: Posada created his art using lithography and wood engravings.

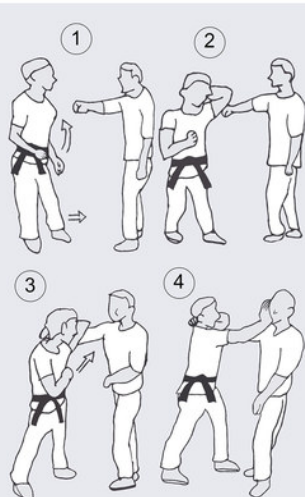
Subject: He drew calaveras to portray political events and represent the fallen people.

Reason: He created the art to educate the illiterate Mexicans.

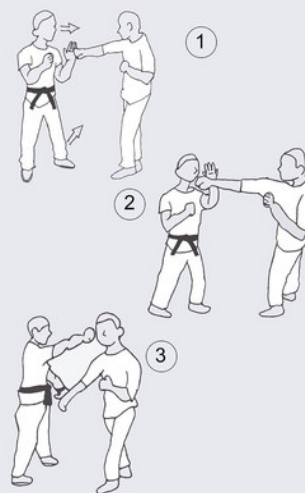
Influence: The Day of the Dead and political local events around him.

For this piece, I took the aspect of Posada's political style art, and combined it with his day of the dead art, to get this image. I then traced it, to keep my format, then added brightness filters.

Alson drew and explains how to defend against a cross-grip wrist grab.



Alson drew how to defend against a straight punch to the face.



In this image, Alson drew how to defend against a haymaker to the face.



MSR & I

Method: Tracing Pictures with Pencil/Pen

Subject: Simple Self Defense Techniques

Reason: To educate the audience about the world of martial arts

Influence: Korean Taekwondo, Brazilian Jiu Jitsu

Alson Kharel b. 1999

Alson took the Ishihara test, a color perception test for red-green color deficiencies. Diagnosed with deuteranopia, a type of color vision deficiency where the green photoreceptors are absent, he struggled to create art that pleased others. The negative attitude from his peers created a feeling of constant rejection for Alson, and he decided he would give up on art. The only art he had a passion for was Martial Arts.

Martial arts shows creativity and imagination through the techniques. This led to creating/performing self-defense movements, that was taught to Alson throughout the years, and polished in his own way. Half of Alson's life was Martial Arts, and he loved every second of doing so. Considering the word Art was in Martial Art, he found the perfect topic to work on. He decided that if he could teach others martial arts, using creative and simple illustrations, then it could draw a lot of attention to his art piece. He took inspiration from Korean Taekwondo self-defense moves, and incorporated some Brazilian Jiu Jitsu techniques alongside.

Alson wanted to make his pictures more realistic, and have the illustrations performed by an actual person instead of being drawn from someone's imagination. This realistic fictional art piece is what made Alson enjoy what he was doing. A typically peaceful hobby in painting and drawing, turned into a peace-enforcing art. The oxymoron in the piece is the true key to its beauty.

Alson strove to create art that was both educational and aesthetic. Breaking complicated movements, into simple, easy to follow steps. He took pictures of the self defense in action, and printed those pictures. Then, he traced the pictures, and re-traced those pictures, to get a simple picture of a human. He made sure to leave the faces blank, so no expression is given, due to martial arts needed to be performed without emotion in mind. This made it so his art style could stay fairly consistent, even if the pictures were from different angles. Alson wanted to make sure everyone could understand his art, and get a taste for martial arts, to encourage them to join.

Georges Seurat b. 1859 d. 1891 Sofia

"Some say they see poetry in my paintings; I see only science." Georges Seurat was born in Paris, and moved to the island of La Grande Jatte after spending a year in the Army. When he returned home, his artistic career took a pivotal turn—leaving the popular Primitivism art to embrace the highly stylized and scientific Pointilism method.



Similar to Seurat's painting, Bathers at Asnières, The use of small and gentle strokes adds to the effect of my own painting, making it feel vibrant and timeless.

Seurat's eminent studies led him to be exposed to "a well-considered and fertile theory of contrasts." As a result, Georges Seurat was inspired to abandon the Impressionist way of painting, and instead created a new way to convey light and atmosphere in painting. This interest in learning the science behind the color theory, formation of lines, and expression led to his innovative use of painting small strokes of pure color that blended when viewed from a distance. Seurat called this technique chromoluminarism, which sprung from the Neo-impressionism art movement. Throughout his short-lived life, Seurat focused on his interest of everyday subject matters, painting only what he observed throughout Paris—parks and landscapes in the suburbs, streets, cabarets, and nightclubs in the city.

There were many scientists at the time of Seurat's prime, whose research on perception inspired Seurat. After attending a lecture by mathematician Charles Henry who discussed the emotional properties and symbolic meaning of lines and color, Seurat was encouraged to display this new-found

knowledge into his art. Particularly, Michel Eugène Chevreul is noted for influencing Seurat after discovering that two colors juxtaposed, slightly overlapping or very close together, would have the effect of another color when seen from a distance. Additionally, Seurat was influenced by David Sutter's "Phenomena of Vision," in which Sutter wrote, "The laws of harmony can be learned as one learns the laws of harmony and music." In the context of Neo-impressionism, as explained by Seurat himself, "Harmony is the analogy of contrary and similar elements of tone, of color, and of line, conditioned by the dominant key, and under the influence of a particular light, in gay, calm, or sad combinations." Seurat's painting "A Sunday on La Grande Jatte" is considered an iconic work of late 19th century art that perfectly captivates and demonstrates the science behind art, and the reason behind why Seurat painted.



When creating this art piece, I incorporated Seurat's subject of painting by taking inspiration from what I observed in my community.

MSR & I for Georges Seurat

Method: Painting small dots of color that overlap each other to form an image.

Subject: City of Paris.

Reason: Displaying the science behind art using a new technique.

Influence: Optical Science

Sofia Sanchez, b. 1999

As a child growing up, Sofia enjoyed to draw. She had an eye for doodling stick figures and flowers, but that's as close as she ever came with being an artist. Since a young age, Sofia was quiet and inhibited. She often struggled to believe in herself, and it was because of this that she strayed away from further developing her potential artistic abilities, and looked for happiness in aspects of life other than drawing and painting, like mathematics. It is through the myriad of complex mathematical concepts that Sofia finds being able to express herself. She loves the challenging aspect that math has to offer, and finds joy in being able to help others. The math classroom is where Sofia considers herself an artist, and is where her tessellation art pieces derive from.



"I want to do something that is different than what other people are doing, while still keeping it related to me." From the beginning, Sofia knew she wanted to create something that was both meaningful and expressive of her true self, so, the tessellation mathematical/art method was thought of. A tessellation is the tiling of a plane using one or more geometric shapes, with no overlaps and no gaps. For Sofia, she uses a periodic tiling, meaning her art has a repeating pattern. Before transferring her tessellations over to a piece of wood to paint, Sofia creates her patterns by

constructing them out of a square piece of paper. For her art, she tessellates a pattern of a horse and owl because they represent who she is as a person without using words.

Sofia's art pieces represent her inner strength and leadership abilities—two qualities she has developed immensely over the years—as well as her aging wisdom and ability to see things from a spiritual perspective. "What better way to show everybody who I am than by doing it through something I love." Sofia's art pieces display who she currently is as a person, and how she has developed and grown over the year.

Method: Acrylic painted tessellation.

Subject: Animals that represent and offer different personality types.

Reason: Display different forms of personal personality through animals.

Influence: Mathematics behind art.



Apart from the spirit animal tessellation theme, both of Sofia's art pieces are painted using shades of grey and brown for the body, and brighter vibrant colors for the eyes.

Hilma Af Klint b. 1862 d. 1944 Liam

Af Klint is the daughter of a Swedish naval commander. The structure she observed in her childhood while working on her family farm with her father played an important role in the execution of her art, which at first glance may seem random, is meticulously arranged to convey spirituality.

"The pictures were painted directly through me, without any preliminary drawings, and with great force. I had no idea what the paintings were supposed to depict; nevertheless I worked swiftly and surely, without changing a single brush stroke". Her subjects are abstract interpretations of mystical beings. These beings take form in flowing orbs and geometric designs. When painting her abstractions, she uses "no preliminary drawings" and doesn't fully understand what the paintings are intended to depict until after they are finished.



She used gold paint to border her designs, making them pop off of the canvas

MSR and I for Hilma Af Klint

Method: Painting what she feels in the moment

Subject: Abstract illustrations of spiritual beings

Reason: To express her spirituality and ideals

Influence: Math, Science, and Spirituality



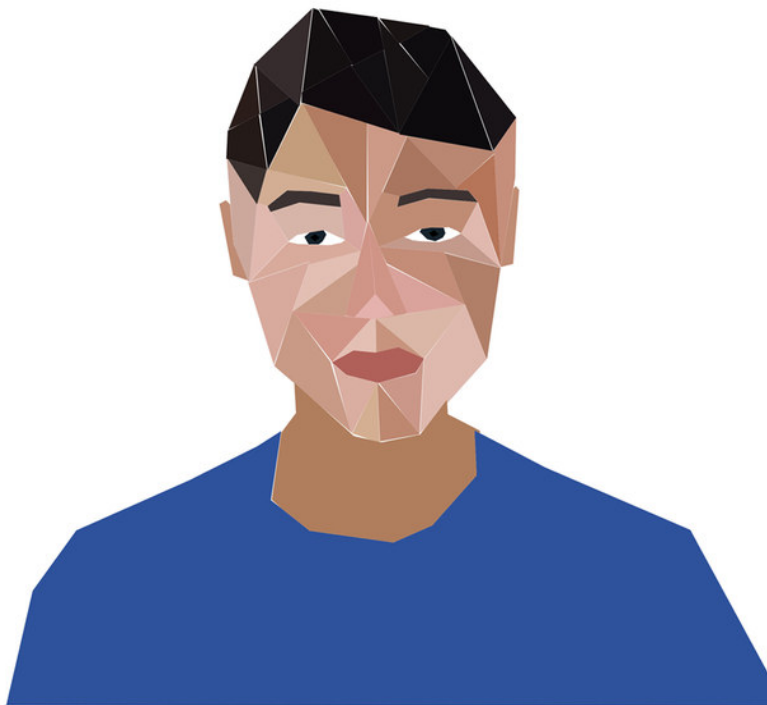
Af Klint used a range of vibrant colors against a solid background

Abstract art is often perceived as random and unordinary but there seems to be something very calculated about Af Klint's work. Her father, being a rigid military man, sparked her interest in science and math. Being one of the first ever recognized abstract artists, Af Klint drew inspiration from her surrounding nature and mathematics. Following the death of her sister, she studied systems of thought in form of communicating with higher spirits. Her art is an expression of her spiritual and philosophical ideals.

She thought the world was not ready to see her work, so she requested that it be shown no earlier than 20 years after her death. Fortunately, her son followed her directions. Ever since, her abstract works have been revered in the art community, being presented in multiple exhibitions, spanning several countries.



Portrait "Carlos Robles"



Portrait "Jaelin Brown"

Method: Digitalizing the face using geometric shapes

Subject: The faces of my peers

Reason: To display the simplicity of the face

Influence: Liam Keane draws inspiration from various graphic designers such as Josh Bryan, who employs geometric designs to create faces. Basic portraits also give Liam insight as how to capture different expressions

Liam Keane, b. 1998

Liam Keane is a Swedish American artist who employs his passion for digital art to create his work. His interest in athletics has led him to captain both the volleyball and soccer team for his high school. His love for the outdoors has pushed him to climb mountains and travel across the globe. He plans to become trilingual and a millionaire by the age of twenty two.

Liam first takes a photograph of his subject and prints them out. He then begins to trace out the geometric lines and angles he sees in the face. He works meticulously, ensuring he captures the way the lines move across the face of the subject. Uploading them to a digital software, Liam then goes over the lines and applies shading to each and every shape. He studies the way light reflects off of the faces of his subjects and captures them in various shapes.

The subject of his work remains consistent in all he does. Liam's work reflects his peers in various environments. His passion for putting his friends on display in such strange settings keeps his work interesting whilst staying under the same theme. More specifically, he alters the face to create art. Liam explains, "I see faces as a blank canvass. There are limitless possibilities with how you can manipulate the face."

In his work, Liam expresses his fascination with faces and how to manipulate them. Prior to his professional career, he cultivated his skills while working on what are known as memes. Spending hours distorting the faces of his friends in ways to make people laugh. After realizing his true potential in digital art, he applied his skills to more suitable means. He exhibits the simplicity of faces and the geometric patterns that can be observed in them.

Paul Signac b. 1863 Damon

Originally, Paul Signac wanted to be an architect, so he went to school to become one, but his life vision changed when he saw an exhibit of Monet's work in 1861. His inspiration from Monet led him to becoming one of the most recognized painters of all time. He left France and sailed around the European coast, painting scenes of vivid landscapes. His style completely morphed into what he is known for today when he met Georges Seurat and was intrigued by his experimental technique

of letting the eye blend colors together. All of Paul's works are done with the technique known as pointillism, a branch of impressionism.

Impressionism is an art form that uses strokes of varying colors that let the viewer's mind create an image for it. Rather than strokes, Signac gravitated towards dots of vibrancy. His works are primarily large landscapes with bodies of water and other elements of nature. Due to his affinity of sailing the coast of France, many of his works were of the coast and included sailing ships such as the ones he frequently used. Signac's signature technique was created and defined in 1886 by him and Seurat.

The method works by using specifically placed patterns of small dots that let the eye mix the colors for the artist. If you break down a painting and look at just a small part of a piece by Signac, you will see each dot individually placed, but when you take a step back and look at the dots as a whole, an image is formed; detail matters. His art was influenced by the interaction and confrontation of other artists. He took lessons with Emile Bin, and later in his career, received criticism from artists such as Sisley, Seurat, and Monet. Other than the impacts made on him by his predecessors and peers, Signac was mostly self taught. Signac has an abundance of works

that yield a unique style and method of creation, with few influences from other artists.

Signac's unique vision gave birth to what pointillism is in the art world today. Some might say that he foresaw the future of television and screens because of the use of individual pixels that complete an image. Paul Signac is still to this day a significant pillar that supports the Neo-Impressionist movement.



This is my pointillism, I used a vacation image from Horneflur and made my dots.

MSR&I for Signac

Method: A technique known as pointillism, a system utilizing tiny dots of varying color that make one whole image

Subject: Landscapes and still-life paintings

Reason: To trailblaze the pointillistic style

Influence: Other artists i.e Seurat Monet, etc...

Damon Marratto b.2000

Damon Marratto is an 11th grade student/artist with a catalytic drive to explore untouched reaches of not only aesthetically pleasing art, but art that sparks people's underutilized inquisitive mind. His love of graffiti art slowly morphed into a passion for painting which he feels can express his emotion and opinions in a more concise manner. His understanding of photography gives him the element of knowing how important certain angles and lighting dictate the way a person views his work.

Marratto starts by drawing out or editing the image in Photoshop, then transfers the image onto his canvas or wood block and paints the image roughly based on his maquette. The Mars image has varying shades and values of red because this is the base color for the whole painting. Marratto uses a blending technique to smooth edges by applying a line of bright color near a border of differing value, then uses his finger to smudge the paint, making the color less vivid and fabricating the illusion of the two different colors in a painting melt together. He uses this technique at the top for a gradient, clay shaded sky. Below the sky, the mountains have a certain radiance that is made by lining the horizon with a watered down yellowish white and smudged to contrast the difference between mountain and atmosphere.

Originally this painting was going to be done with pointillism, but Marratto wanted to go back to the roots of impressionism, rather than doing something complicated. Marratto wanted this art piece to be something distinctive, something people haven't seen painted before. His artistic motivation is mainly derived from his favorite painter and idol, Albert Bierstadt. Bierstadt was all about painting obscure or unfamiliar places, so that when people viewed it, they were amazed that such a place could exist in their own country. But in the twenty first century, there are scant places humans aren't familiar with, so Damon dwelled on an ambiguous setting to base his work on. Outer space was the answer, and Mars was a perfect setting. There are very few paintings of Mars, let alone ones that don't include aliens or other fictional elements.

Marratto's collective influences of landscape painter Bierstadt and graffiti helped him get closer to creating this type of art. He hopes that his utilization of varying techniques that he has picked up over time aids him in becoming an adequate artist.

*"A Canyon in Jordan
re-imagined as a
landscape of Mars"*

Method: Making a photoshopped image and painting it on wood.

Subject: Taking the style of american landscape painter Albert Bierstadt, but instead of american landscapes, I will paint a scene on mars

Reason: To make a beautiful art piece

Influence: Albert Bierstadt's work



Henry Matisse b.1869 Davis

The invention of the camera is perhaps the most influential event in all of art history. There are even some with the mindset that the ability to document a scene or person with the level of perfection of a picture killed art forever. However artists such as Henri-Émile-Benoît Matisse, a Frenchman who lived and practiced around the turn of the 20th century, used the popularization of the camera to push art forward in a direction never seen before. His paintings and art piece where playful, colorful, and unrealistic; changing the definition of art from depicting places and people perfectly as a camera would, to placing a personal and subsequently human view on the world around him.



I tried to create a pleasant color balance while adding shapes and cutouts similar to what I saw in Matisse's artwork.

At first glance, Matisse's paintings look messy and almost childlike. The colors are not realistic, and the patterns, lines, and paint are inconsistent. It was not that he was untalented or unable to paint traditionally, Matisse trained at a prestigious art school in Paris, but he blatantly disregarded the norms of painting and chose to paint how he wanted, how he saw it. If a picture was taken of a room and held next to a Matisse painting of the same room, one could seldom tell that they were duplicating the same location. If somebody wanted a completely accurate reproduction of an object, they could take a

picture, but by playfully distorting an image through the lens of oil paint, Matisse created something different, his own take on the subject.



Using his oil paints as inspiration, I decided to paint a reclining nude in Matisse's style. I used a variety of playful colors and patterns in order to try to imitate his style as best I could.

Matisse pushed the boundaries of art even further in his later years. Confined to a bed and wheelchair after a surgery, he turned to a different medium, cutouts. He arranged bright and lively colored pieces of paper in different patterns and shapes in order to convey a scene or emotion. The transition from oil paint to paper cutouts is an exceptional example of Matisse's aptitude with pushing the boundaries of realism in art. Matisse's cutouts, even more than his oil paints, are completely unrealistic, showcasing his vision of the world, not a perfect one. Matisse once said, "I do not literally paint that table, but the emotion it produces upon me," showing that his painting showed his personal emotional state towards that objects he was conveying, not the actual object.

Method: Oil paint and paper

Subject: Scenes and locations

Reason: To show others the world through his lens and to push the boundaries of art.

Influence: Picasso and Paul Cézanne



"Street Lights" 2017



"As The Crow Flies" 2017

Method: Acrylic Paint and Varnish
 Subject: Cityscapes at Night
 Reason: Simplicity and Enjoyment
 Influence: Frank Stella and Donald Judd

Davis Klein b.1998

Davis Klein is an 18 year old student living in sunny San Diego. His art doesn't pretend to be new or unique, Klein isn't classically trained, nor is he even slightly trained, but he knows enough to know anything he tries has been tried before. His response to the conundrum of the inability to be unique is to fully embrace the idea of simplicity and randomness, hoping that with enough luck he might one day create something of interest. Each of Klein's pieces can be approached as a part of an artistic journey, the long quest to improve his experience and ability. This is part of the charm of his work, it's not for most people, but if you can stomach a great deal of sub-par painting and repetition, Klein's work is for you.

Klein's journey can most easily be seen through his transition from unintentionally messy and muddled colors to intentionally sloppy lines with smarter use of bright colors. Early on in his painting career, Klein realized the art he most liked to observe and create was art he described as "clean and concise". Artists who exemplified the idea of cleanliness that Klein tried to mimic include Frank Stella and Donald Judd, modern artists whose art exemplified the idea of exact and clear ideas and objects. Klein's experiments in seemingly random colors and patterns all contain the admiration of, and the aspiration to be, clean and concise art. However, because clean and concise art is somewhat difficult to do well, Klein's art often turns out to be quite the opposite.

Klein's attempt to convey meaning is deceptively simple. While often art of similar mediums and colors as Klein's work is described as having a great deal of meaning, Klein's use of simplicity is used to convey almost nothing. "I like colors and how they go together" he once said, "The only meaning I mean to portray is a pleasant nothing."

Klein paints on wood blocks with no starting layer, looking to create more of a sketchy final piece. His process begins with him creating a boxed pattern lightly with a pencil. Klein then loosely layers on acrylic paint mixed with varnish to attempt to create a glossy see-through look. When asked about his process, he stated, "Art is supposed to be fun, and details to me aren't fun. With this process I can relax and play."

Jeans Arp b. 1886 - d. 1996 Marco

Jeans Arp, also known as Hans Arp, was born in 1886 in Strasbourg France. He lived in Germany and France where he worked on sculpting, painting, poetry, collage, and abstract art. His media of choice consisted of torn and pasted paper. Arp was one of the founding members of the Dada movement in Zurich in 1916. His work often had abstract/geometric shapes and colors that mixed well together, to depict his style of collage art.

In 1931, Jeans Arp broke with the Surrealist movement to found Abstraction-Creation. Jeans Arp fleshed out his art style from collage and bas-relief to bronze and stone sculptures. The sculpture of his fully developed phase is immensely distinctive and biomorphic in shape. He produced multiple small works made of elements that the viewer could pick up, separate, and rearrange into new blends. He is well known for collage art like "Collage with Squares Arranged According to the Laws of Chance" one of Arps earliest collages, this composition demonstrates his most signature technique of tearing paper paper into shapes and then pasting them onto a larger sheet. Or his sculpture art like "Shirt Front and Fork" one of a series of wooden relief sculptures made by Arp. And sculpture art like "Sculpture to be lost in the Forest".



This is my second art piece that I did in photoshop, then painted it, it is inspired by Arp's piece "Mustache Hat"



This is my collage inspired by Arp's art piece "Collage with Squares Arranged According to Laws of Chance", it has different shapes and different blends of colors.

Jeans Arp work is non-representational, or subjectless, yet is firmly rooted in nature. Arp is known for titling his art works once they are completed, after first focusing on the form and aesthetics. His influences vary from people like Pablo Picasso, Constantin Brancusi, Wassily Kandinsky, to movements like De Stijl, Dada and Cubism. It was not simply Arp's abstract references to nature that made him a major player on the twentieth-century stage. Jeans Arp was an originator in randomizing the results of art. This is perhaps his greatest contribution, inspiring numerous movements, including Dada, Surrealism and Abstract Expressionism.

MSR&I Arp

Method: Torn and pasted paper, Bronze and stone sculptures

Subject: Abstract/Geometric shapes and colors, and the color choices that he picks

Reason: Arp's work is non representational, yet is rooted firmly in nature.

Influence: Pablo Picasso, Wassily Kandinsky, Constantin Brancusi, Cubism, Dada, De Stijl,

Marcel Duchamp b. 1887 Alex

Henri-Robert-Marcel Duchamp was a French and naturalized American painter, sculptor, and writer. His work challenged the very notion of what art is. Although he refused to be affiliated with a specific art movement, his work is associated with Cubism, Dada, and Conceptual Art. The infamous Readymade sculptures he created shocked the entire artistic world. The impact of his art can still be felt to this day as many contemporary artists are influenced by his work.

Duchamp explored various kinds of art mediums throughout his artistic career. In his early life, his focus was creating paintings. These paintings were known to have assimilated the lessons of the Cubist and Futurist art movements. The paintings sought to represent time by showing the movement of nude figures. Later in his career, Duchamp inspired the American Dada movement with his Readymade sculptures. These sculptures took everyday objects out of their context and elevated them into artwork.



Crutch Man was made by taking apart two wooden crutches into smaller parts. The parts were then arranged to look like the figure of a man.

M.S.R. & I for Marcel Duchamp

Method: Art that showed movement through time. Readymade Sculptures placed random objects together.

Subject: Everyday objects.

Reason: Challenged the very notion of what is considered art. Put importance in the intellectual aspect of art.

Influence: Cubism, Futurism, and Impressionist art movements.



Knife Stabbing Object is a sculpture that was made by carving a knife and a thick disk out of wood scraps.

A key element of Duchamp's work, especially during his readymade period, was his rejection of aesthetics or "retinal pleasure". He much more preferred making art that was intellectually and concept driven. These concepts included defining what exactly qualifies as art. When he painted in his early career, his work was influenced by the Impressionist movement and was made in the form of Cezanne. The influence of his painting then shifted into the Cubism movement, as he adopted its limiting palette. Duchamp distanced himself from traditional painting in favor of conceptual artwork. The appeal of his artwork was its irony and witticism instead of its aesthetic qualities.

Marcel Duchamp was an extremely significant artist because his work instigated artistic debates that persist to this day. His ideas from his work paved the way for the Pop Art, Minimalistic, and Conceptual art movements. Duchamp's largest influence was the fact that he questioned and critiqued existing art norms. His work brought the focus of the intellectual aspect of art to the forefront. He rejected retinal art that served to please the eye, and instead wanted art to serve the mind.



Alexander Popov, b. 1999

Alexander Popov is an American sculptor. His interest in art started at a young age when he would sketch scenes of stick figures fighting each other on printer paper. He would start making the stick figures look more elaborate which increased his interest in the look of the human body. This interest led to the human body being the primary focus of Popov's sculptures. The most significant trait of his artwork is its unpolished, unprofessional, and work in progress aesthetic. A viewer can see the process Popov took to creating the sculptures by observing features like exposed masking tape and nails sticking out.

The medium of artwork that Popov focuses on is sculptures. All of his sculptures are that of a human body. Popov assembled his sculptures using wood scraps he found laying around Jeff Robin's classroom. The wood scraps are put together to resemble a human figure. The three-dimensional sculptures are juxtaposed with images to further increase the aesthetic appeal and to convey concepts.

Popov believes that the human body can be used as a vehicle to express any idea. The human figure is a structure that every human encounter. The image of a human body is not unique to any particular society or culture on Earth. One of the most significant reasons for why Popov is so interested in the body was his obsession with Star Wars action figures at a young age. He would closely observe how the plastic was molded and designed to resemble a humanoid. This inspired him to start drawing his own figures on paper. Popov's sculptures can be associated with the Readymade sculptures made by Marcel Duchamp. He was inspired by Duchamp's use of everyday objects in his artwork to convey meaning. Popov uses objects that are considered useless for anything besides feeding a fire and elevates their meaning by assembling them into a human figure.

Popov takes the sacred image of the human body and abstracts it to look raw and unpolished. It is a contrast to the way human bodies are sculpted to classical perfection in the most famous human body sculptures. The inspiration for this comes from Duchamp's Readymade sculptures that employ everyday objects. The meaning of Popov's sculptures can be understood by almost every perspective on Earth because of the universality of the human body.

Method: Conceptual Sculptures.

Subject: The Human Body.

Reason: To distort and abstract the human body in an aesthetically pleasing way.

Influence: Marcel Duchamp, Star Wars Action Figures, Observations of the human body.

Hannah Höch b.1889 Bella

Hannah Höch was one of the few women German Dada artists, best known for having originated photomontage art. Photomontages are collages incorporating photographs from media like newspapers and magazines. Dada artists adopted the concept of combining unrelated images to create insightful connections. Höch collected photographs from contemporary magazines like Life, creating art that represented the unfair and inhibiting social rules. "I wish to blur the firm boundaries which we self-certain people tend to delineate around all we can achieve," she said. Höch was overshadowed by the men in the Berlin Dada group because they were reluctant to involve a woman among their ranks. Her photomontages reference the hypocrisy of men in the Berlin Dada movement, as well as German society after World War I.

Höch was artistically influenced by and romantically involved with Dadaist Raoul Hausmann. After being excluded from various German Dada art exhibits, she left Hausmann and moved to Amsterdam to begin a new relationship with a woman. She represented her strong criticism of marriage by depicting brides as mannequins and children. Many of her art pieces feature female and male body parts fused together into one being as an effort to share the power of a man with a woman. In addition to her commentary on the mass beauty industry, her art criticized the racial discrimination occurring in 1919 Weimar Germany. Ethnographic Museum (1929) is composed of twenty photomontages of European women bodies with African male bodies and masks pulled from museum catalogues. The various photomontages also helped validate the idea that higher art can incorporate elements from popular culture. Hannah Höch's efforts to challenge



The piece above was inspired by Höch's use of maps, unproportionate bodies, and androgynous characters. The woman with the large eye is the focal point of the piece.

social standards during the Dadaist movement contributed to the idea of a social and political revolution.



The piece above incorporates the central theme of women in various scenes, including a crucifixion and popping out beneath a man's face.

Hannah Höch
Method: Collages using various magazine photographs
Subject: Multicultural women and men
Reason: Criticism on the Weimar German government, the gender binary, and racial discrimination
Influences: Raoul Hausmann, Pablo Picasso, Kurt Schwitters



Bella Fabiani b. 1999

Bella Fabiani is a student and an artist from San Diego, California. Throughout her life, she has always loved watercoloring greeting cards for her family and drawing sloppy portraits of strangers. She's drawn toward the look of slightly exaggerated portraits. Fabiani wanted to use this project as an opportunity to take her sloppy drawings a step further and incorporate paint. The art piece she completed features David Byrne, the lead figure in the band Talking Heads. She wanted to create a self-inspiring tableau while using Byrne's strong, unapologetic appearance. Byrne has always been a source of inspiration for Bella because of his wildly creative style, lyrics, melodies, and insight into culture and art. The tools that Fabiani used to create her art piece includes ballpoint pens, red transfer paper, a block of wood, paint brushes, and acrylic paint. She began by using a reference image of David Byrne to recreate his unique facial features. Fabiani decided to exaggerate Byrne's eyes and nose in particular, painting him how he looked when he was younger. After a few drafts, the drawing was transferred onto wood using red transfer paper. The lines were loosely filled in with acrylic paint, and the red transfer paper was used again to add texture to the background. The obscure shapes, squiggles, and smudges in the background represent Byrne's concept of "not making sense". To create this art piece, Fabiani was inspired by the friends and family in her life, various lithograph art pieces, and Egon Schiele's intimate sketches. The controlled mess, looseness, and exaggeration of facial features resulted in a vague, yet detailed, portrait of David Byrne.

Method: Ballpoint pens, red transfer paper, a block of wood, paint brushes, and acrylic paint

Subject: A portrait of David Byrne

Reason: To create a self-inspiring tableau

Influence: Lithographs, Egon Schiele's vague drawings, and David Byrne's artistic insight

Stuart Davis b. 1892 d.1964 Sebastian

One of America's first modern artists and a forefather of Pop Art, Stuart Davis began his artistic career with the Ashcan School before immersing himself in European modernism.

The artist's abstract paintings, influence of jazz rhythms, bold, colorful abstractions of New York's urban landscape, household objects, and geometric shapes offer a taste of European Cubism through the lens of American culture. Whether painting in the style of realism or post-cubist abstraction, Davis consistently conveyed something of American political and consumer culture. He is credited with developing an American variation of European Cubism at a time when modernism was just beginning to gain popularity in the U.S. Through slang words and imagery that were distinctly American, Davis's paintings established the country's presence in the flourishing modern art world. Stuart Davis was one of the first to consider jazz and swing music in conjunction with painting. His use of bright, pulsating colors, expressive lines, and repetitive shapes creates a visual rhythm in his paintings similar to the composition and improvisation of jazz music.



In this piece I made **Gerb**, 2017 I attempted to experiment with the relationships between abstract shapes and using the colors to balance out the painting. I also limited myself to 4 colors like the painting **Ready To Wear**, 1955.



In this piece I made, **La Danse Et L'excitation**, 2017 I attempted to create a visual rhythm and interperate American Jazz and Swing through painting, like in Stuart Davis's **Owh!** in San Pao, 1951.

Davis introduced a new post-Cubist approach to abstraction by dispersing shapes throughout the canvas and balancing bold colors in such a way to deny a central focal point. This new method, in which all parts are equal, allow the viewer's eye to wander unguided. Stuart Davis transformed common consumer products and advertisements into works of high art that evoked the American populist spirit, prefiguring Pop Art of the 1960s.

MSR & I for Stuart Davis

Method: Acrylic paint on canvas.

Subject: Jazz rhythm and bold, colorful abstractions of New York's urban landscape, household objects or geometric shapes.

Reason: To convey an abstract perspective of American political and consumer culture.

Influence: Realism, Cubism, Robert Henri, Henri Matisse, Piet Mondrian, Pablo Picasso, George Braque, Consumerism, Politics, Jazz and Swing.

Sebastian Alvarez b. 1999

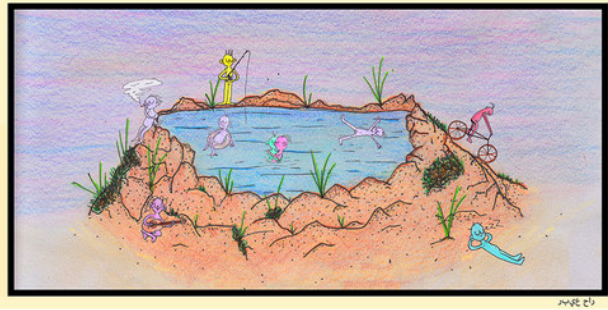
Sebastian Alvarez is an artist, song writer, composer and producer; however he never really took interest in analyzing or creating art until his Senior year, second semester.

Growing up Sebastian was semi-isolated from urbanization and mass civilization with only a 20 minute drive from the city. He grew up in a town called Jamul where the mountains cast down on the open green land and natural landscapes surround the small houses. As he got older and interacted with more people from the city he completely engaged himself in the urban lifestyle through skating, starting a band and playing shows.

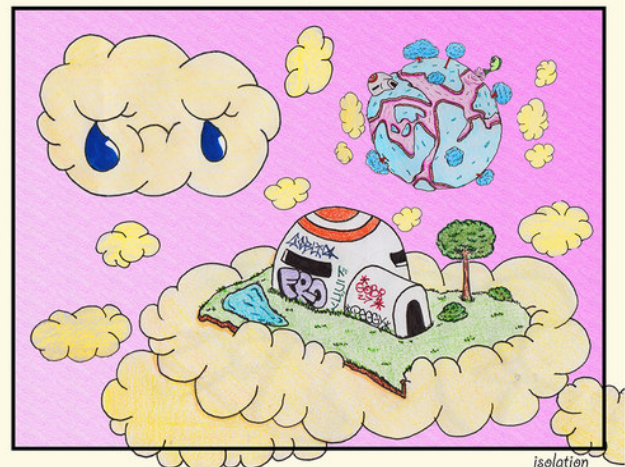
Through music, especially, Alvarez learned what it means to express yourself, communicate ideas and moods through sound and to compose these sounds into a song. Sebastian is heavily influenced by the political theories of Karl Marx and Jon Berger. He is aware of the meaningless and unfairness of life, and the capitalist grip which chokes him and every individual existing in the "modern world."

Alvarez's art is a reflection of his life experiences mixed with the knowledge of the current state of our environment and the consumer world he lives in. He creates fantasy landscapes inked in the style of late 90's anime like Dragon Ball, Neon Genesis Evangelion, Ranma 1/2 and many more Japanese cartoons which Sebastian takes major influence from. These landscapes are typically elevated by clouds and draped with a discolored sky. This represents the current state of our planet, and how pollution might drive the continuation of human existence to extremes.

Each landscaped carries at least one architectural structure with it, typically a cement dome representing the direction in which our modern, household aesthetics are headed. These buildings are slathered with graffiti which held a major part in helping Sebastian realize the importance of art other than music. The buildings are then placed with made up plants rivers and animals which reflects his obsession with the wonders and extraordinary structures of nature.



In the landscape, "Summer of 3012, Teen Villagers Gather At Nearby Hot Spring," 2017, Alvarez attempts to escape his reality by improvising structures without hesitation or prior planning. The teenage villagers inhabiting the hot spring interperate Sebastian's idea of a good time with friends.



Through this piece "Isolation 2097," 2017, we can observe the imaginary world inside Alvarez's mind. Lightly colored, with minor detailing and shadowing, the color pencil reflects the childlike innocence of coloring in a notebook for pure enjoyment. This entire piece is a compilation of three separate illustrations, which when started were not intended to be featured as an art piece or to be viewed by the public. The three illustrations, (the raining cloud, the distant planet, and the house in the clouds) are combined to create a whole new reality.

MSR & I for Sebastian Alvarez

Method: Outlined with black ink, colored in with colored pencil, edited on photoshop.

Subject: Fantasy, Sci-fi landscapes.

Reason: To discover other worlds through imagination.

Influence: 90's Anime, Traditional Japanese Art, Sci-fi, Graffiti, Pollution, Nature, Consumerism.

Joan Miro b. 1893 d. 1983 Meghan

Joan Miro, a Spanish painter, was best known for his abstract Surrealist art. Living in Barcelona, Miro created work that was highly controversial for it broke Spain's trend of traditional, "established" paintings by creating childlike manifestations not of the Spanish norm. He, among other surrealist painters of the time, painted, sculpted, and formed their dreams through the medium of their liking.

Born and raised in Spain, his art exemplified the Spanish lifestyle through abstract sketches, paintings, and sculptures. Miro's main subjects mainly consisted of his early life in Spain, from a Spanish, working class family of craftsmen, spewing Catalanian pride and ideals throughout his paintings. With a mind too unconventional to create traditional art, however, Miro began to create dream-like figures. These figures stemmed from what he saw in real life. Miro states "I saw things and I jotted them down in a notebook. I saw shapes on the ceiling..." Potentially a modern-day Schizophrenic, Miro was driven to create the art he saw in order to calm his mind. He created these figures in several mediums, refusing to limit himself in any capacity.



Similar to **Ciphers and Constellation in Love with a Woman**, with primary colors and simplistic figures, I painted the anatomy of humans intertwines to represent the wonders of love and life.

Miro's art was created in three main mediums: paint, plaster, and ceramic. Using the concept of taking the traditional and creating it in an



Miro was also known for creating tapestries of his artworks. Following the same trend that Miro followed, I created a tapestry of female anatomy; the simplistic yet intricate figures embody the works of Miro.

non-objective manner, Miro used primary colors to create simplistic figures such as triangles, stars, and moons. These figures along with thin black lines configure the subjects of Miro's work in a strewn, splattered method. However, the placement of his figures showcased Miro's ability to conquer the ways of sublimality. Most of his work showcased some form of sexual organ or an object that can be interpreted as such, drawing from French influences. This influence is apparent for he had not begun to use his signature abstract style to showcase his ideas. As Miro began to understand his own style, he began to feed off the styles of Cubist artists, creating more stoic, rigid figures while mixing in his dream-like figures. This then became his signature style. His revolutionary works are deemed so for multiple reasons, yet Miro said it best: "I try to apply colors like words that shape poems, like notes that shape music".

MSR & I for Joan Miro:

Method: paint, plaster, and graphite

Subject: traditional, everyday figures; sexual organs

Reason: a cathartic release from his Schizophrenia

Influence: the Spanish lifestyle, French and Cubist artists

Sculpture forming, finger painting, and drawing were everyday activities throughout Meghan Smith's very colorful childhood. Growing up in North Park, San Diego, a neighborhood full of culture, art, and mixed backgrounds, she was able to live in her element and grow as an artistic being. A true individual ever since she left the womb, her childhood self was known for walking to the surrounding parks and creating art influenced by the dichotomy of nature and surrounding urban life. This began her love for modern art and the want to be seen as an individual in everything she did.

Starting early in painting classes taught by her neighbor, Smith learned the importance of individualizing art works. Struggling with the want to be different without the creative intelligence to do so, Smith began to mix the styles of several artists to make a style of her own. Her neighbor, Gerald Montoya, was known for his extremely abstract style and love of life which was thoroughly represented throughout his works. In Smith's early artistic career, Montoya's artistic traits were influential throughout her works. Following Montoya's sudden death, Smith felt compelled to continue his style through her own. This new found reasoning behind her art work allowed her to further her understanding of herself and the



A great representation of Smith's love for eerie subjects, she uses two different mediums to show this interesting and unique work.

Meghan Smith b. 1999

world around her, allowing her creative intelligence to grow.

While Smith's ability to create works in her own style grew, so did the amount of mediums she worked with. Currently Smith's methodology includes pottery, paintings, tapestries, and digital art, showcasing her modernistic, colorful, and eerie subjects in every way possible. Playing on her background of the dichotomy of urban life and nature, her works are full of human anatomy, random nature subjects, and colorful images. Her childhood values can be seen in each of her paintings, especially ones she learned from Gerald Montoya. To this day his works have influenced her to no end, and she continues to create her art in his memory.



In this depiction of the Sacred Heart, Smith challenges herself by working on topics she has little to no knowledge on. As a non-denominational young woman, she is interested in other religions and the symbols that are revered in each.

MSR & I for Meghan Smith:

Method: paint, ceramics, magazine clippings, textile

Subject: human anatomy, the natural balance of life; dichotomies

Reason: to further her understanding of herself and surrounding environments

Influence: nature, change, modernism, surrealism, Gerald Montoya

George Grosz b. 1893 d. 1959 Zoe

Art has been embraced in activist movements as a way to spread messages, both covert and overt, to a wider audience. George Grosz (1893-1959), an artist based in Berlin, did exactly this. He started out making art for many popular magazines, including *Esquire* magazine. These pieces were often critique of politics; including many criticisms of the Nazi and Fascist parties. This boldness set him apart from other artists, and he persisted in making these even after being exiled from Germany by the Nazi dictator, Adolf Hitler.

His method most often included graphite drawings traced with black ink. These were more than often simple caricatures. His drawings were boxy, with big bodies and small heads. These pieces were influenced by the styles of Cubism, Dadaism, and Modern Art. Sometimes these pieces were then colored with flowing watercolor and included a cluttered one-point perspective. They interpreted the busy streets of Berlin, along with the bland colors of the downtown buildings. Common methods in his pieces a uplifted background, in order to show everything happening in a piece. Along with the uplifted plane, it is brightly colored, despite the sadistic scene, making the piece satirical.



This piece is influenced by Grosz' ink drawings. Like Grosz, the piece is cluttered with square, grotesque caricatures, boxy shapes messy lines, and depicts the controversy over electroshock therapy.



Referencing *Republican Automaton* 1920, I first drew a cluttered one point perspective city. The figures are curved and mannequin-like. The piece is water colored - coffee stained.

A popular subject of his was Hitler and his many powerful supporters. Their hatred and abuse influenced his art by inspiring bold critiques of the Nazi and Fascist party and many political pieces. His drawings of them were grotesque; depicting them as obviously evil. Some drawings showed torture, mistreatment of people, and corrupt political figures. His reason for making such art was to show resistance towards the party, and influence resistance within the people.

George Grosz acted as an influence used in both future artists and movements and politics. He had a strong influence in the movements of Dadaism and Pop Art, acting as a model for how we think of each movement. He more importantly influenced a resistance against the Fascist party. His controversial art showed the front line of the anti-Nazi resistance, inspiring people to fight back and not stand up for the severe mistreatment of the powerful party.

MSR & I for George Grosz

Method: Ink and watercolor

Subject: Grotesque and stylized caricatures of prevalent political figures and topics

Reason: To critique the political world around him and create resistance to abusive government.

Influence: Cubism, Modern Art, Dadaism

Performance art is an art form that is often less recognized, but still possess the same craft, thought, and meaning as any acrylic painting or sculpture. Zoe Marsh (1998-present) is a dancer based out of San Diego, who has embraced these dance arts from a young age. There, she developed her technique and artistry in performance, along with the skills to story tell and choreograph her own pieces. Her attention to detail and nuances in music creates uniqueness in her choreography, distinguishing Marsh's style as her own.

Marsh's method starts with a specific song. Her choreography is based upon what that song provides - what story it tells her, what rhythm the music has, the emotion in the singer's voice, etc. These patterns inspire small calculated movements to the build of bigger movement. "I start with the song because I want it to tell a story, not just look aesthetically pleasing," Marsh says. "You can have a dance with beautiful movement, but no meaning behind it, but I find it much more effective in connecting with your audience when they can feel empathetic towards you and what you dance for." The method of choreographing starts with improvisation to the song. The purpose of this is to make the choreography feel natural to the body of the dancer. She says, "Forced movement is awkward for the dancer and the audience will no doubt feel it too." These techniques have been influenced by choreographers she worked with and admired throughout her life. These artists include Amber Hendrix, Mikeal Villela, and Travis Wall. Their influence is seen in both Marsh's process of choreographing and in her movement.

The subject of Marsh's stories are often based upon personal events, observations, or emotions of hers. Often times, they are an outlet or relief of emotion for her. Because of this, much of her choreography is an expression of anger or sadness. "Dance is stuck in a place where so many performances express some kind of tragedy," she says, "I'm guilty of it too. But it's not a fair representation of the art form." Because of this, Marsh tries to incorporate many styles of music and various styles of dance. For example, while she usually choreographs contemporary or lyrical styles, in a recent piece, *Stay*, she pushed herself to choreograph a urban hip hop piece.

Zoe Marsh b. 1998

She also pushes herself to improve her choreography in her home style, contemporary. This is seen in her piece, *Give Me Love*. The dance consists of a spectrum of textures, movements, and speeds. These two pieces demonstrate a spectrum of Marsh's work.



<https://www.youtube.com/marshart>

MSR & I for Zoe Marsh

Method: Improvisation to a song to develop movement

Subject: Personal experiences and emotion

Reason: Used as outlet for creativity, energy, and emotion

Influence: Music, various choreographers

René Magritte b.1898 d. 1967 Sarah

René Magritte, was a surrealist artist that became well known for his unmistakably bizarre art pieces. Magritte's art questioned reality and created a sense of perplexity amongst clear images. Even after his death, his art made an impact on many consecutive artists, including well known Andy Warhol.

In his earlier works, Magritte was mainly inspired by Cubist painters, Jean Metzinger and Fernand Leger. After transitioning to surrealism, he was later inspired by a group of surrealists which included: Max Ernst, Andre Breton, and Salvador Dali. While most surrealist artists attempted many techniques, Magritte focused on a specific illustrative technique that clearly expressed his content within his artwork. This often led to a common paradox within his art; the idea that his images were clear yet promoted mystery. Through his art, he used a lot of repetition and interpreted self portraits. In many of his works, one can see a recurring theme of men in bowler hats. This was a representation of the middle class during this time and reflected Magritte's personal life. In one of his most famous paintings, "Son of a Man," he painted a man wearing a bowler hat with an apple concealing his face. This expressed the conflict that people feel between what you can see and what you want to see which is hidden from your eye.



This painting demonstrated Magritte's layering of colors and clear illustration technique. I added similar features and recreated his famously known apple concealing the face.

He depicted different ordinary objects in a very unusual manner. As seen in his piece entitled "Personal Value." Within this painting, he filled a room of objects that were proportionately incorrect; a comb larger than the bed and a cup taller than the closet.



This painting incorporated objects that previously appeared in Magritte's paintings and were presented out of proportion. I recreated his use of paintings within paintings and utilized his technique of layering colors.

His main philosophy was to use objects in a way they were not normally seen and to cause the viewer to question reality to them. Entitled, "Ceci n'est pas une pipe." (This is not a pipe), this painting displayed an average pipe with the words in French "This is not a pipe". Viewers naturally question the painting, but according to Magritte, it was not an actual pipe, it was just a painting of one.

Magritte promoted ideas that questioned reality and the concept of value within an object. Through repetition and vivid paintings, he represented many means of questioning reality according to the observer. His art continues to inspire artists today and his philosophy is still prominent today. In the words of Magritte, "Art evokes the mystery without which the world would not exist"

MSR & I for René Magritte

Method: Repetition and a specific clear illustrative technique

Subject: Everyday objects in an unusual manner

Reason: To make viewers question reality while provoking mystery

Influence: Surrealist painters-Dali, Ernst, Breton

Sarah Staley is organized and interested in many topics. She loves to learn new things, but at times can be very timid when changing what she is accustomed to. As an artist, Staley enjoys painting and trying new types of art. In the past she has worked with acrylic paints and a bit with watercolor but wanted to really focus on watercoloring since she doesn't have much experience with it. Watercolor gives her a chance to step out of her comfort zone and create art that is new to her.

Through her paintings, Staley uses photographs she previously took on trips which express personal connection and significance to her. Using her photographs as subjects, it allows her to express the importance of some of the places she has visited and her enjoyment in traveling to those locations. As a person, Staley loves to travel. Her ultimate goal in life is to explore the world and immerse herself in amazing opportunities.



This piece was a recreation of a photo Staley took on her family trip to Bishop California around Christmas time 2015. It includes messy pencil outlines and detailed features, like the trees.

Sarah Staley b. 1999

When creating her art, she is able to show the beauty seen in nature and recreate photos taken on her travels from her perspective. This allows her to reminisce in past memories, and create art so others can see her passion towards traveling.

To create her art, Staley uses watercolor and light pencil outlines to make loose unorganized paintings. She then blocks out the lighter base colors before adding layers of darker tints until she reaches the right shade. From there she adds detail and creates more texture in her art. As a person, Staley can get caught up in her daily tasks and lose sight of the amazing things around her. As a child, Staley remembers her mom telling her, "If you don't learn to loosen up a little, you will just keep stressing for the rest of your life." Through her art, she is able to express herself with less structured lines. It gives her a chance to step back and lose control while appreciating the amazing locations she has traveled. Through her landscape paintings, Staley takes most of her inspiration from the beautiful locations she has visited and the many alluring landscapes in nature. This allows her to withdraw herself from everyday tasks and perceive what the world has to offer. Staley also finds inspiration in artist Tony Conner's messy yet clear watercolor landscapes. Conner uses pencil outlines and created many snowy landscapes of where he lived in Vermont.

Although Staley enjoys her comfort zone, she felt that stepping back and doing the opposite of what people would expect was a great chance to see art from a different viewpoint. For Sarah Staley, this new exploration allows room for growth and the ability to enjoy an unfamiliar experience.

Methods: Using watercolor and minimal outlines to create a loose unorganized painting

Subject: Photographs taken on previous trips that express personal connection and significance

Reasoning: Love for traveling and hope to travel more in the future

Influence: Watercolor artist: Tony Conner because of her messy yet clear and colorful landscapes and beautiful landscapes seen in nature

Alice Neel b. 1900 d. 1984 Mia

Alice Neel is considered a pioneer among women artists and a feminist icon. Neel's pieces were very expressionistic and featured mostly people, although the different periods of her life affected her works. Neel suffered through many hardships including a nervous breakdown after her daughter died, and this influence is seen throughout her art, in subject matter, style, and feeling. Neel's subjects had a broad range concerning race, culture, and socioeconomic class which was a choice that stemmed from her political standpoints.



This painting follows the themes of anxiety and loss that was a constant throughout Neel's artwork, and it echos her method using bold blue lines.

Most of Neel's paintings from the 1930s featured left-wing representatives, writers, artists, and unionists as she, herself, held left-wing ideals. One of her portraits from 1935 showcased Pat Whalen who was a Communist activist and union organizer. When her daughter died, the themes of Neel's artwork became centered around motherhood, loss and anxiety, and some of these themes persisted in her later works. This was when her subjects became focused upon female nude portraits. She would portray a woman's body differently than their usual depiction of traditional passiveness, and captured a sense of dignity that gave them power and an identity. Neel's purpose was to paint in a truthful and honest manner and that usually ended up exposing the subject. She was able to capture a sitter's psychological and internal standpoint within her piece. In order to see the sitters in their natural manner, Neel would converse with them until they "unconsciously assumed their

most characteristic pose in a chair, revealing what the world had done to them and their retaliation".



A part of Neel's signature was painting portraits of people sitting in chairs, and I tried mirroring her brushwork by making the strokes visible and loose. It also incorporates the blue lines she was known for.

Neel considered herself to be a realist because of the way she painted the truth, but in actuality, her method reflected more of the style of German expressionists. Her use of colors was very bold, as was her brushwork and that added a sense of emotion and humor to her paintings. The abstract style of her paintings was sometimes "caricature" in style and the proportions of the people she painted were not perfect. Neel's artwork involved many bold blue lines and her art is reminiscent of Vincent van Gogh, Edvard Munch and Kathe Kollwitz.

For one of the last pieces she worked on, Neel painted a nude portrait of herself that exposed her truths in the honest manner she was known for as "she exposed her saggy breasts and belly for everyone to see." She was able to paint the truth at its rawest form with its complete nature and essence unbridled. It was this boldness that made Alice Neel a legacy as deep as her portraits.

MSR & I for Alice Neel

Method: Oil paintings
Subject: Family, friends, strangers and icons
Reason: To paint the truth
Influence: German Expressionists, van Gogh, Munch, Kollwitz

Mia Bawale b. 1999

Mia Bawale is a 17 year old visual artist. Her interest in art started when she was young as she was constantly playing with arts and crafts, but her passion laid mostly in gymnastics. She found a lot of joy in tumbling around and the sport helped develop a greater sense of her body in space. She began the sport when she was three and continued until the beginning of high school. As she neared the end of her gymnastics career, Bawale became refocused on art towards the end of middle school as she began to cultivate a passion in the film industry. This eventually evolved into a focus on animation, both two-dimensional and three dimensional, which is something she is pursuing within her college education.

single frame. This showcased her love for movement in a new medium.

Bawale's representation of figure skaters originated mostly with her passion for motion, but was also inspired by other artists. Ryan Woodward is a working animator who created a short two-dimensional animation featuring dance choreography. The fluidity of the dancers' actions sparked the interest in human motion, and led Bawale to her focus on figure skating. Furthermore, the inspiration for having each frame of the skater side by side was drawn from an 19th century photographer named Eadweard Muybridge who created a piece titled "Horse in Motion" that exhibited still frames of a horse in action.



This piece shows the movement of a figure skater as she completes a jump. It is an acrylic painting on wood.

Beginning in high school, animation became a prominent medium for Bawale, stemming from her interest in film. Her early experience with gymnastics fostered a love for movement which transferred into her art. Bawale's first animation featured a gymnast performing a simple trick, and later she was motivated to explore the movement in dance and figure skating as the body movements are similar in all three fields. She is now mesmerized as she watches these sports in real life, and the animations inspired by them. However, as Bawale has already experimented with different animations, she was motivated to try to represent movement in one still image. Painting is another medium that Bawale enjoys, so in her recent painting, she represented the movement of a figure skater in acrylic painting on wood. Instead of having each frame of the skater's motion compiled into an animation, she laid them out side by side in a

Drawing motivation from the many creations of art she finds, Bawale tries to emulate aspects these works as she slowly develops her own art style. She will use her base inspiration of movement to further motivate her artwork while continuing to experiment with different media and techniques.

MSR&I for Mia Bawale

Method: Acrylic paint on wood

Subject: Figure skaters

Reason: To express movement in still images

Influence: Eadweard Muybridge (photographer) and Ryan Woodward (animator)

Savador Dali b.1904 - d.1989 Josephine

Dali was born in Spain and moved to Paris in the 1920's and he met some fellow artists such as Picasso and Magritte. This led to Dali's first surrealist phase. His most famous painting was "The Persistence of Time" showing melting clocks, as time is melting away. He was then expelled from the surrealist movement by Francisco Franco for being "too surreal", but that did not stop Dali from painting.

Dali's art was greatly influenced by his dreams. He would take a dream that he had, either horrific or beautiful, and turn them into a painting. That is what surrealism is, it is so abstract from reality it becomes eerie. Dali wanted to share these wild dreams with us because he wanted to show how abstract dreams can get, allowing our imagination to wander. Dali used a mind exercise to help his creativeness called "paranoiac-critical method". It uses the subconscious to enhance his artistic creativity. Dali's use of juxtaposition and paranoid critical transformation method gave him his unique style.

Dali did not hold back on how detailed he would paint his paintings, it was almost like he did not want to leave anything out. He had his muse Gala, his wife. Gala would pose for her husband, he would often sign both his name and her's at the bottom of his paintings. Gala also helped Dali in a way of being his manager. He used so many influences from his life there wasn't just one.

Like *The Meditative Rose*, I picked a flower that was from my childhood to replicate his rose.



MSR & I for Savador Dali
Method: Surrealism
Subject: His dreams
Reason: To reveal the subconscious
Influence: High Renaissance

He would take things that happen in life and make them very abstract and almost unreal. Dali took the surrealist world by storm. He took his dreams and put a twist on different events. He was able to show everyone that subjects can originate in the subconscious.



Like in *Le Sommeil* in 1937, I took a picture of myself and put it in the shape of his painting. Also I added some features to the background that related to my life.

Gombert wanted to make people think, to think about what if this was real. She thought that having a lot of open space that was not being used with a subject is boring. She wanted to make paintings more exciting. Her influence for the paintings was something that she saw in her dreams. She saw something like it in her dream and decided to paint it. Specifically she saw a metro station but instead of walls surrounding it, she saw trees and the sky that was never ending. For her art piece she wanted to combine both her photography and some of her painting skills. When she has abstract dreams she wants to share them because they really made her think. For example she will have dreams about a small space but then the wall would turn into a never ending sky and trees. Gombert sometimes thought about giving up on her art but she couldn't let it go unfinished. She wanted to create something that she was proud of and passionate about. Being able to be proud of your work is the best part. Even though her parents put her in art class when she was young, and she didn't enjoy it, she is now able to love and enjoy painting and photography.

Josephine Gombert - b.1999

Josephine Gombert, born May 11, 1999 does not think that she can draw. She was born and raised in San Diego in a small neighborhood called South Park. She grew up taking art classes during summer because her parents would force her. She did try her best but she never thought she was actually good. But once she got into art class in high school she was able to enjoy it a bit more. She started to also take pictures as well to taking art classes. Gombert likes to take pictures but she doesn't consider herself a photographer. She likes to take pictures of her surroundings and things that she does. Once she started painting more, she started to enjoy painting as a way to relax and for fun. Now in this art class she was able to learn that she can paint and that it is not about if you are good or bad, it is art no matter how bad you think it is. She picked the photograph that she took in the metro in France because it was such a big metro stop. She wanted to do something with the empty space. At first Gombert was able to incorporate both painting and photography in one. She had taken pictures in Paris while she was traveling, then she decided to use one of her pictures for her art piece. She wanted to take an empty section of her photograph and make it a bit more abstract.

MSRI

Method:

Painting and photography

Subject:

Picture taken in Paris

Reason:

Wanted to combine both painting and photography

Influence:

She took something that she saw in her dreams

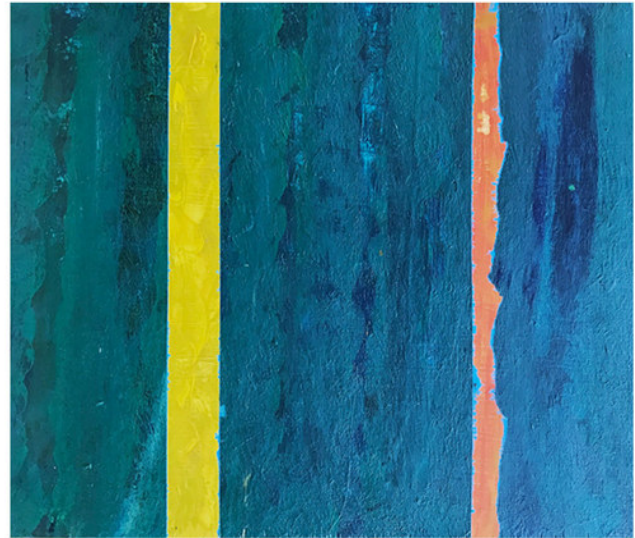


Barnett Newman b. 1905 d. 1970 Nick

Barnett Newman was a prominent 20th century Jewish American painter whose works would later be grouped in with the Abstract Expressionist. Colour field paintings involving thickly layered colours, and a thin vertical stripe dividing the canvas (which he named 'zips')—the style he became known for—started in 1948 with his painting, *Onement, I*, the painting that was later dubbed by him as his 'artistic breakthrough.' After his *Onement* series, the zip—serving both to segregate and to consolidate each work—remained an addition that would mark his paintings for the rest of his career.

Newman was a member of a subset of the Abstract Expressionist movement called the Colour Field, along with others such as Jackson Pollock and Mark Rothko. The Colour Field painters' goal was to create atavistic art that had a deep connection to the unconscious. It was an attempt to create mythic art without the reliance on symbols: to put it succinctly, it was an attempt at a direct expression of the unconscious to create a mythic object without the reliance on traditional symbols which were thought to have lost their connection to the mythic. Newman would paint on canvases of varying sizes with oil paints. To create his iconic zip, he would paint and layer the canvas with an underlayer until he achieved the colour he wanted. Then, once it dried, he would place masking tape over the canvas and paint the rest, layering paint until it got the intended texture, and then lift off the masking tape.

Newman's popular works are nominally abstract and prima facie have no discernable subject matter: they were initially thought of as more evocative than signifying. Later, however, many were found to have at least equivocal subject matters. Examples of this include the paintings *Uriel*, *Adam and Eve*, and *Abraham*, all of which were initially untitled and only were later named by Newman. These works along with a great deal more (e.g., *Onement*) have Jewish themes. Newman's paintings have had a large influence on Minimalism as seen through the works of Frank Stella, Donald Judd, and Bob Law. His philosophy of equivocal representations morphed into non-representative geometric shapes that the minimalist were known for.



Newman's paintings eschewed any sort of directly representational goals. This can be seen in paintings



Newman marked his paintings with thin vertical stripes called zips. These served both to separate and consolidate the piece. In this painting it has two orange zips down the middle.

MSRI for Barnett Newman

Method: Oil paint, acrylic paint, sculptures.

Subject: Jewish themes.

Reasoning: To create mythic art without a reliance on symbols used to denote mythic themes.

Influence: Jung, Freud, Schopenhauer, Kant.

Reasoning: To create mythic art without a reliance on symbols used to denote mythic themes.

Morris Louis b. 1912 Gabriel

Morris Louis was one of the first proponents of color field painting, a style emerging in New York in the 40s to the 50s. Color field is characterized by an abandonment of all suggestions of figuration instead exploiting the power of color spreading it across large fields and planes, that immerse the viewer. What makes it so different was there is little in the way of form or direct message leaving the viewer to pure abstraction.

Morris did not practice like his peers Rothko and Newman in New York instead choosing to work in Washington D.C. Louis used colors in a natural more flowing way, opting to let the paint flow down along the canvas marking its path, using gravity and the angle it's guide. It was unlike anything seen at the time other arts often being stiff and controlled, put together.

Morris would often apply thin diluted paint on unstretched canvas pulling and squeezing it letting it flow forming translucent color veils. It was here the work finds its reasoning, Morris was taken by the challenge of displaying pictorial space on a limited plane, to show raw expression an idea of starting something to let it finish and complete itself, just like in our own lives we set up the things that will take their own paths as we let our hands go leaving the grooves and features to mold what we applied down. Perhaps this is what made his work unique to the color field movement as a whole, while others exercised total control with strokes to create ultra minimal depictions of color. He abdicated it to natural forces letting colors run into another with minimal intervention, letting a community surface on it's own.

There may not be an answer to why exactly he did what he did and this follows for many artist around the time period in the Washington school of painting. Their work characterized expressive and psychological uses of flat and intense color and all over as well as repetitive composition. He destroyed many of his early works between 1955-57 to continue work on the veil's series and within a few years was diagnosed with lung cancer likely attributed to exposure of paint vapors and fumes and died in 1962. He was 50 years old.

MSR Morris Louis

Method: Manipulated canvas by folding and bending to control flow of Acrylic paint

Subject: Display pictorial space on a limited plane using tonal relations & freeflowing color

Reason: To show a distrust and open dialogue of merits of oversimplification. Also to provide a link between abstract expressionism and color field painting.



Wet paper with water and allowed different dilutions of watercolor pigments to flow down. Then defined set area for darker pigmentation before applying a layer of diluted acrylic.



Layered diluted pigments on wet media paper. Each layer applied separately with time for drying in between applications.



Underlayer of diluted pigments flowing on wet media paper with acrylic top layer applied over multiple days to allow bleed

Gabriel Jacobs is a Contemporary fine art photographer and student. He began to photography at the age of 13 when his grandmother gave him a DSLR camera, at the time his parent's marriage was falling apart and the house was filled with endless screaming and fighting. Using his camera as an excuse he'd leave the house and take the bus around the city looking for things to photograph from the downtown streets to the canyons that surrounded his university city home. As things got harder and his parents divorced eventually losing the family home he continued to retreat further into photography taking a love for street photography specifically. He would spend his evenings paging through the work of Henri Cartier Bresson, Martin Parr and Bruce Gilden enraptured by their ability to relay silent stories through spontaneous composition. It was this wide breadth of styles and approaches that formed his unique style today.

Gabriel focuses on self introspection, and dissection of overlooked features in our daily landscape. by approaching his subjects with both a childlike inquisitiveness and an attentive rigorousness he attempts to bring out the neglected in order to make the viewer come to conclusions about places and ideas they may have not previously considered.

Owning over a dozen medium and large format cameras he has and continues to master the medium exercising extreme control over his scenes approaching all subjects with utmost discipline often spending hours photographing static subjects.

Gabriel Jacobs ca. 1998

Gabriel prefers to shoot on film instead of digital he once said "For me, there is nothing that can match shooting film, absolutely unequivocally nothing. It makes photography a physical medium, extending the process beyond simply the press of a shutter. It beckons for touch and feel and establishes an intimacy with each shot, forcing contemplation deeper than composition and light. When I shoot film I am working at a pace slower than the world runs. If digital is a reflection of the ever increasing pace of the world, then film reflects our humanity - our

Gabriel's most recent series "Restrooms" explores the presence of public restrooms in our present landscapes. "The public restroom exist as a unique location in our lives yet one that is almost unequivocally overlooked as their use only occurs when we are clouded by a instinctual overwhelming need to relieve ourselves. For one it is the only place other than bedrooms that we regularly get nude and expose ourselves. Gabriel wants to open up our understanding of our interactions with these places, allowing us to question their existence and build and project stories upon them.

Method: Medium Format Analog Color Photography

Subject: Public Restrooms

Reasoning: To explore the societal & cultural significance of purpose built facilities allowing for viewers to begin a reevaluation of the human condition through our need/service based creations.



"untitled", fuji gs645w 65mm, fuji 400h film, type c-print



"untitled", pentax 6x7 75mm, fuji 160s film, type c-print

Wayne Thiebaud b. 1920

Amongst a gallery of paintings, the work of Wayne Thiebaud would stand out boastfully. His artworks distinguish themselves in their purpose, their subject, and an incredibly unique painting style. With thick brush strokes, a vague resemblance to the pop art movement, and humble, but decorative subjects, the work of Wayne Thiebaud is truly iconic.

Wayne Thiebaud is a modern painter, who was known for many works between 1960 to present. While Wayne Thiebaud doesn't choose the fanciest of subjects, he takes common foods, objects, and figures, and adds a colorful and decorative theme to them. Using bright and playful coloring, as well as bright and contrasting shading, Wayne constructs a theme quite unique to him. With works such as his famous "Ice Cream Sundaes" he lays out a simple subject of four ice cream sundaes, all colored brightly, but vastly different from one another.

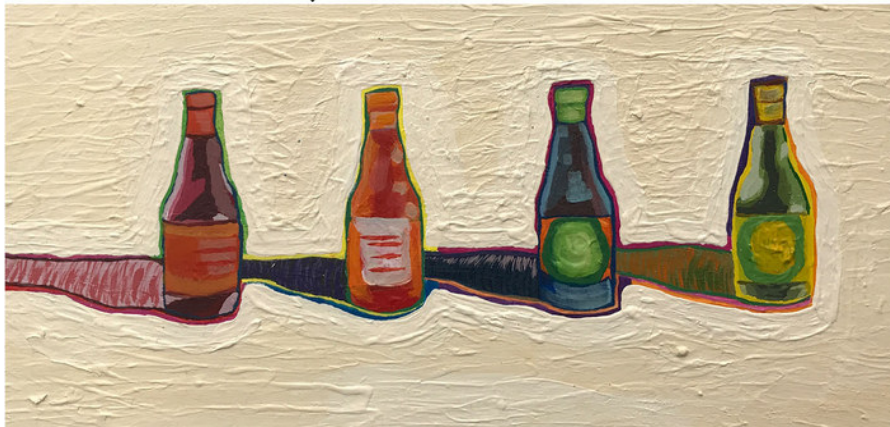
His work holds quite distinct by one specific feature in his methodology. His paintings are signature in that his brushstrokes are unusually thick. This is a very cleverly used feature of his work, as it is often used to represent strong shading, or more often, frosting. Viewers of his artwork often note it to almost pop out of the canvas because of the depth given to his paintings by these strokes.

The ultimate purpose of his work has been to represent the simple, and positive things in life. As he once worked at small diners where ice cream sundaes, and hot dogs were favorites, he observed the happiness created by such items. It was this time in his early life that he credits with much of his influence. By creating a very "poppy" and positive painting of playful, decorative, and fun subjects, he



Wayne Thiebaud often took very sweet dessert items as a sole subject. Additionally, his use of shadow was important for creating contrast.

sought to bring smiles to people's faces with every painting. He cleverly uses specific and variable subjects to create his artworks. Whether it is using cakes like in "Cake in a Box" or lipsticks in "Lipstick" he has subjects that are easily manipulated. This allows him to create mirror images of an object, with different abstract coloration to each one. This defines Wayne Thiebaud's unique artwork.



Wayne Thiebaud was known for creating duplicates of a singular item, and changing the color scheme of each to create a very creative and unique repetition.

MSR & I for Wayne Thiebaud

Method: He used thick acrylic paint.

Subject: Simple and decorative objects, often desserts.

Reason: To evoke happiness with his decorative paintings.

Influence: He was influenced by his time working in the restaurant business.

Carlos Robles b. 1999

Carlos Robles is simple boy from the dark depths of Mexico. He credits much of his inspiration and wisdom to his negligible senescence. This has enabled him a plethora of life experiences which inspire his art work. Furthermore, his approach has become much slower and deliberate as a result of this.

His work can be easily distinguished from that of others in its subject. His choice of subject is extremely particular, guided by his experiences and interests. In his study of humans, he has found the most interesting of human attributes to be the capricious nature of desire. It is using his brush, that Carlos depicts subjects which show the state of human desire from a unique perspective. Whether this is using a singular object to show the power a single object has over the

human mind, or directly depicting the animalistic tendencies of humans being drawn to said earthly desires. In "The Descent of the Greasy Gremlin" Carlos sets the scene of an unearthly creature becoming tempted by its most personal desires. For this, the Greasy Gremlin allows itself to descend and fall victim to its own desires. It reverts back to the grotesque beast it once was, all for a former love. Beyond the particular subjects and meanings of Carlos' work, he further expresses his artistic mind with his unique method. He uses thick, and vibrantly colored brush strokes to demonstrate the temptation for overt stimulation in society, and as a general trend of humanity. Emitting his own passion with his brushstrokes, Carlos pours grotesque amounts of paint. No water is used in his painting, only the globs of acrylic paint to create the thickest



image possible. In his choice of colors, he takes care not to dull any of his colors. He sticks to bright pinks, oranges, and blues. This not only makes up the subjects of his paintings, but even the shadows and backgrounds of his paintings. With this, Carlos creates the most vibrant and tempting images. Carlos is a quiet, but keen observer of the world. It is with his art that Carlos hopes to allow people even a glimpse of the complex, inner machinations of his mind.

MSR & I

Method: Dark and thick brush strokes with bright shadows and edges.

Subject: Unearthly creatures and desire.

Reason: His interest in the phenomena of temptation.

Influence: Under it-Jaelin Brown

The Descent of the Greasy Gremlin depicts Jaelin Brown and his uncontrollable thirst for Vons Chicken Meals.

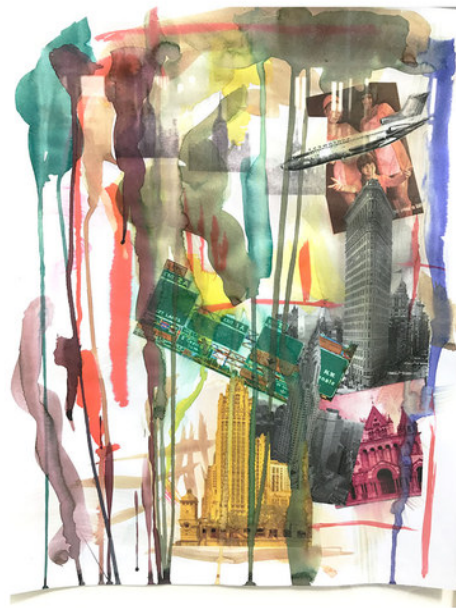
Robert Rauschenberg b.1925 Julian

Robert Rauschenberg an artist that was considered to be very alternative in his time with the label of, "Neo Dadaist." The term meaning someone who works with audio, visual, and literary manifestations to portray some form of art work. His form of art takes objects found everywhere around the world and re-creates them in a way that represents a different message or feeling. In it's simplest form it is the purest experience and nature of painting show different feelings and emotions with little actual objects shown. Some of his most notable works of art are his, "White Paintings, Black Paintings, and Red Paintings." These pieces could be seen as blank canvases with little work put into it, but through time, observers have said that it would be better to look at the pieces with a hypersensitive eye than to call it a destructive reduction of art. Rauschenberg said that these pieces of art are affected by ambient conditions such as lighting and atmosphere. He later started to incorporate newspaper into his white paintings, and other materials into both the red and black paintings giving it a unique approach and creating more complex surfaces.



Rauschenbergs silk screens often had a theme based off color and pictures. I decided to create one based of **Mechanical Advantage**.

Rauschenberg has consistently created pieces of art that require more thought. Josef Albers, who was the founder of Bauhaus an art school in Germany, became Rauschenberg's instructor, and primarily taught with strict discipline and went against any uninfluenced experimentation. Rauschenberg took exactly the opposite from those teachings and even claimed that Albers influenced him to do just that. Some key ideas that come from Rauschenberg is to engage in questioning of the true definition of a work of art, and the role of an artist. In many instances he merged both traditional fine art, and kitsch art, creating a new realm that creates constant dialogue with the viewers.



Rauschenberg often used the public and archatecture to display a feeling towards the world. I chose to get old skyscrapers and pre 70's air planes to depict what it was like back then.

Robert Rauschenberg's experimental views pushed the boundaries of traditional art and opened up new opportunities to new artists around the world. Although Rauschenberg was considered by his peers terrible for his time, he was later deeply respected and admired by predecessors because of his radicalism and creativity.

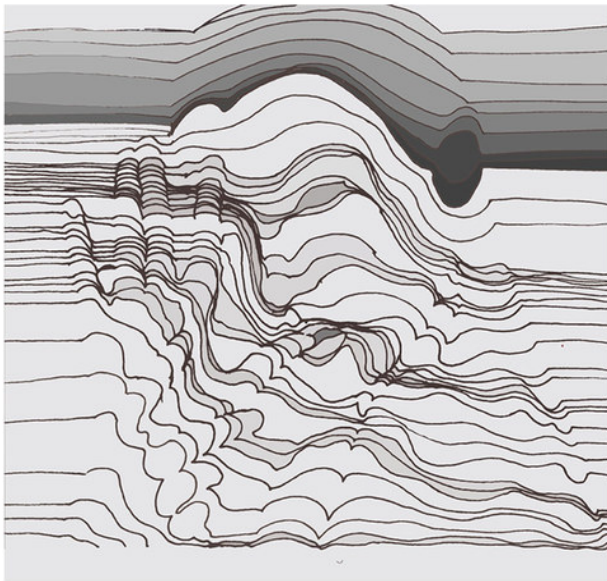
MSRI for Robert Rauschenberg

Method: Abstract Paintings, Silk Screening, Collages

Subject: Political Events, Objects found in our every day lives

Reason: To put into question the role of both the artist and the art, and to provoke thought

Influence: Josef Albers, Marcel Duchamp, Tatyana Grosman



Method: Black ink pen and paper

Subject: The Human body

Reason: To show distinct features of the human body, express individuality, while also wanting equality.

Influence: Julien Gilbert was influenced at an early age to accept differences as well as understanding that we are all very similar. He chose this form of art to try and portray that way of thinking and show it to others in a time where it is most needed.

Julien Gilbert, b. 1999

Line art is not traditionally considered to be "fine" art. Yet it can capture something very complex in one of the most simple ways. Julien Gilbert (1999-present) is a spontaneous artist with branches in many different styles, such as contemporary and Dada art. The goal for Gilbert is to spark imagination and thought through the artwork by giving a foundation on the pieces. With this goal in mind he uses lines to capture three dimensional images making a more simplistic image. He takes detail of the images and doesn't exactly decrease, but rather change how it's shown.

The method of his madness is really just to use lines across the image to capture the detail of the human body. He uses more lines where more details are needed to create a sharper more defined picture while still keeping the mystery of the original image. "Using lines to capture the basic essence of the human body, it creates possibilities in the mind on what the original image was or really how it changed into what it is," Gilbert says. "The product that comes out creates, an interesting feeling because it no longer looks like a 'real' human, rather capturing it's most important parts.

Humans have very complex features and structures that often need a lot of help to portray. But using just lines, it brings out only the key features needed to understand the picture. Gilbert says, "Having color distracts the viewer from the pure essence of the human body, blinding them to how simple we really are." Interestingly one of his pieces does portray color of some sort but he says, "The use of color is needed sometimes to capture a detail that is not always present in all humans." The details that Gilbert often captures are the ones that our brain naturally sees first before we really look at someone.

"Humans are always wanting to be independent and different from one another, while also wanting equality. But when we reduce us down to our base components we see that we really aren't much different," he says. His reasoning for his art is to show that other than small differences that we all share key features, and that we shouldn't feel like we have to be different.

Edward Gorey b.1925 d.2000 Autumn

Edward Gorey: artist, illustrator, and writer of morbid, literary nonsense. This genre was made famous by Lewis Carroll and Edward Lear, consists of few words that are accompanied by illustrations. Edward Gorey has won numerous awards for his work including some after his death in 2000. His art has influenced Tim Burton, the animator of South Park, and Emily The Strange.

Gorey's medium of choice was pen and ink, and it embodies his iconic style of a monochromatic, and gloomy sense with touches of red themes occasionally. As a child he was influenced by Bram Stoker's Dracula, he eventually created his own illustrated version. Gorey had little desire to explain the reasoning behind his art - claimed he simply wanted to express his own pure desire to create art. He was well known to roll his eyes at anyone looking for deep meaning in his work, and liked to say,



This piece is very reminiscent of his alphabet book where a child called Xerexes is in a corner with rats approaching.

Although his books and art can be called things for children he rarely associated with them and was not particularly fond of them either. "If you're doing nonsense it has to be rather awful, because there'd be no point. I'm trying to think if there's sunny nonsense. Sunny, funny nonsense for children — oh, how boring, boring, boring. As Schubert said, there is no happy music...there's probably no happy nonsense, either."

"When people are finding meaning in things — beware."



Continuing Edward Gorey's idea of putting children in disturbing or morbid places, this image depicts a schoolboy in a decrepit building with a crying ghost like creature trailing behind him.

One of his favorite projects was making the costumes and set of the production of Dracula. Actors were clad primarily in black and white. Only objects of major importance would be painted in a vibrant red drawing one's attention to it. Sadly one project Edward Gorey never got to work on was Coralline by Neil Gaiman. A few days before Edward Gorey would get start working on it he had a heart attack and died at the age of 75.

Method: Pen and ink

Subject: Depicting children or creatures in violent, creepy, and morbid scenes

Reasoning: To portray children in deadly situations

Influence: Bram Stoker's Dracula



In this piece Autumn Shows a character of hers being shackled and dragged down while he aimlessly reaches for the sky.

Her art always has a story behind it. It may not be the most aprenent story in the world and many look like a small glimpse into her mind, while some are most are just recreation of scenes of a story she had created in her head.

She starts by picturing a scene, makes a rough sketch then re sketches over that layer and repeats that processes a few times. She slowly changes the opacity of the layers that have rougher sketch lines on them and once she is content with the lines she adds a bit of shading and adding any blood that is in the art. From there it is merely duplicating all the layers and adding a glow, final touches and cropping the final image.

The art shown here are both related to a short story she created in the beginning of High School. After being influenced by her friend Natalie and some digital artists on YouTube such as FinchWing and Neytrix she started to draw and her style changed over the next year and a half. Eventually leading to the neon line art style.

Autumn Talbott - b.2000

Autumn Talbott's art always has a certain morbidity to it. using bright colors on a dark background she is able to make the art seem to glow. Her art consists of the topics that most find uncomfortable. Her brazen personality often finds her at odds with others, but If you catch her in a good mood she might just give you her life story need you only give her the opportunity.

You won't find an art piece of hers that has anyone smiling in a non malicious way unless done by request or a whimsical notion. "there is always meaning behind every action, every syllable, every gesture. Conscious or subconscious it doesn't matter"



This is from a story Autumn wrote and in this scene the main character is being tortured.

Method: Photoshop
Subject: People in Dark Senerios
Reasoning: To relax and make cool stuff that creeps some people out
Influence: Neytrix, Natalie, Greta, FinchWing

Frida Kahlo b.1907 d.1954 Jocelyn

Frida Kahlo displayed raw emotion in her art. Her style of magic realist art, mesmerizingly colorful and detailed, was a way for her to cope with the unfortunate circumstances thrust upon her from a young age. Her self-portraits went beyond aesthetic pleasure while also showcasing and celebrating her heritage, making her a renowned cultural icon.

When Frida was in her late teenage years, she was in a bus accident that left her partly crippled, in immense pain for the rest of her life. She began painting as a pastime while she was bedridden, and was talented from the start.



Black Turtleneck by Jocelyn Kay is a self portrait inspired by Kahlo's Self Portrait with Loose Hair

Much of her art, in the form of oil paintings with thin brushstrokes, depicted her emotions beautifully through the use of dark, solemn colors and the intimate images that were her subjects. This trend can clearly be recognized throughout her work, especially in the piece, Self Portrait with Loose Hair. The scroll at the bottom reads "Here I painted myself, Frida Kahlo, with my reflection in the mirror. I am 37 years old and this is July, 1947. In Coyoacan, Mexico, the place where I was born." in Spanish, to illustrate the raw authenticity in her work.



Bathtub by Jocelyn Kay is inspired by What the Water Gave Me by Frida Kahlo

Frida's only husband, the love of her life, was the famous Mexican painter Diego Rivera. Rivera had a large influence on Frida, he was very involved with the nationalist movement that was taking place in Mexico at the time. The trend of her personal story being told through her art continued in her painting, What the Water Gave Me, in which various events from her life are shown in miniature form in a bathtub floating above her body. Some of the images in this are real while others appear to be more dreamlike.

Frida Kahlo's art represents the passion of a generation, and how the human spirit can be resilient even through the most difficult of circumstances. Her ability to truly understand herself better than anyone else, and express her emotions through art is a feat few are able to accomplish.

MSRI for Frida Kahlo

Method: Oil paintings, small brush strokes

Subject: Self portraits

Reason: Coping with injuries

Influence: Diego Rivera



Method: Painting **Subject:** Nature **Reason:** To Appreciate Nature's Beauty **Influence:** Japanese Wave Paintings

Jocelyn Kay - b.1999

Kay is a high school senior; she doesn't consider herself very talented as an artist, and only creates art when required to do so for projects in school. When she was a young child she enjoyed drawing people, often very unattractively. As she grew older and saw more of the ugly realities of the world, her interests shifted into creating art that she sees as beautiful. Kay's recent works of art are all in the form of paintings because she creates her best work when she is able to improve her pieces. When she had tried painting in the past, her work always disappointed her because she put no planning into them. Her biggest flaw as an artist is the inability to put pencil to paper and draw whatever is in her mind.

This is probably due to some lack of hand eye coordination, and the little amount of effort she puts into making art in her free time.

Her piece is of a scene in nature, of a place uninhabited by humans, still in its natural form. Her piece, *Fish Jumped Over the Moon*, shows a serene ocean on a moonlit night, with two flying fish diving out of the waves. Kay created this piece by scanning in drawings on Adobe Photoshop, and coloring them in. She then traced the printed image onto a primed block of wood. After this, she painted the traced image. The colors used in this piece were a variety of blues and purples of different hues that she used to emphasize the surrealism of the piece. Her inspiration for the piece came from wave paintings by Japanese artists.

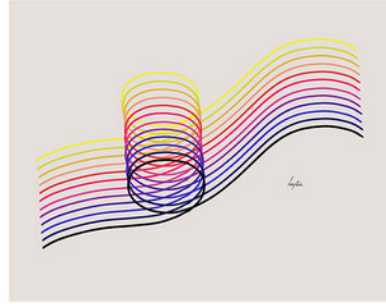
Kay will probably be remembered best as a lazy individual, often lacking the motivation to create the best possible product. She's only created one original piece. She's never had a natural talent for art, so when she does attempt it, she tends to give up shortly after. Hopefully, creating this piece will give her the confidence to continue to pursue art as a hobby.

"Fish Jumped Over the Moon"

Yaacov Agam b. 1925 Garrett

Yaacov Agam was a large influence, and some may even say the father of, kinetic art. Raised in a poor Jewish family in Israel, he studied at the Bezalel Academy of Art and Design in Jerusalem. He then moved to Zürich, Switzerland, where he trained with Johannes Itten, who worked extensively with color. Agam, likewise, uses lots of vivid colors in his art. He was also influenced by the painter and sculptor Max Bill, who was part of the Bauhaus movement. His art has played a large role in the rise of abstract art, and he has created art pieces for many famous events and people, including "Faith" which was presented to Pope Francis, and a monument for the 2009 world games in Taiwan. His first solo art show (Paris 1953) exhibited forty-five works of moving art. The pieces consisted primarily of collections of geometric shapes, which could be moved by the observer to create infinitely unique variations of the art. Yaacov was all about perception; changing, manipulating, and experiencing art.

Agam is most well known for his creation of the Agamograph. This form of art changes based on the angle of the viewer. He created these using lenticular printing. Replications of agamographs have used triangles placed on the canvas, with both sides depicting part of their painting; looking from one side gives a different image than the other.



Agam's **Lines and Forms** series depicted these simple swirls and seemingly random forms in varieties of color. He used lithographic printing.

Agam's passion for abstract art is tied to his father, a rabbi, and his Kabbalistic upbringing. In an interview, Agam mentioned that he considered his art to be visual prayer. In many of his works, religious symbols are part of the painting. "Faith-Visual Pray" for the Pope, depicted symbols from both Judaism and Catholicism. A star of David can be seen from one angle, as well as the holy grail and a menorah, both from other angles.

In Jewish law, there are two interpretations of how to deal with art. Some believe that art is a way of beautifying god's word and all he has created. Another interpretation is that art is a form of idolization. Art must not depict graven images, because this would be idolizing something other than god. Agam sticks to shapes and colors conforming to both traditions. Agam's religious upbringing and ideology is manifest in his art.

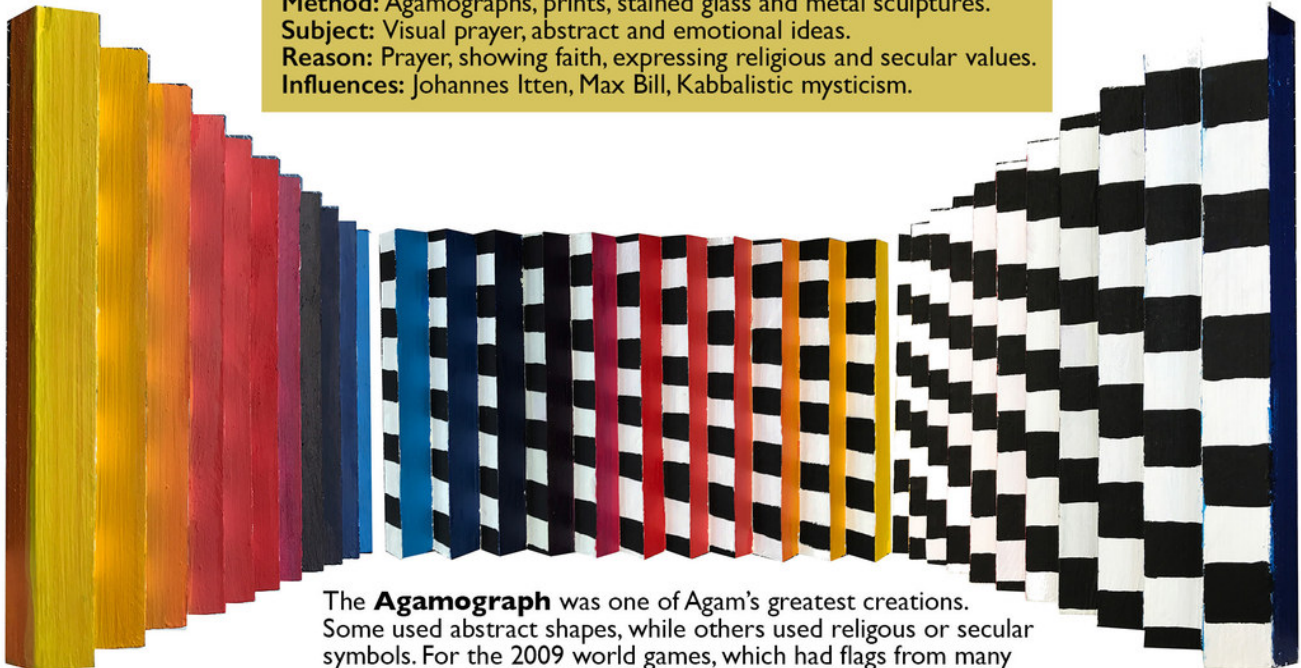
MSR & I for Yaacov Agam

Method: Agamographs, prints, stained glass and metal sculptures.

Subject: Visual prayer, abstract and emotional ideas.

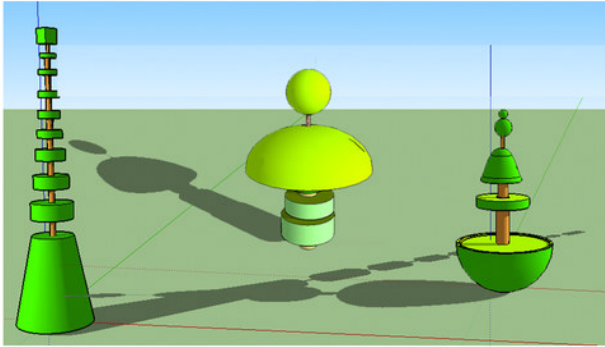
Reason: Prayer, showing faith, expressing religious and secular values.

Influences: Johannes Itten, Max Bill, Kabbalistic mysticism.



The **Agamograph** was one of Agam's greatest creations. Some used abstract shapes, while others used religious or secular symbols. For the 2009 world games, which had flags from many countries incorporated in its design.

Garrett Layton has always loved to challenge himself and his boundaries. His motivation to learn stems from his desire to experience as much as life can offer. Given such a short amount of time, he wants to not survive it, but truly live his life. Much like Ernest Hemingway, he wants to live a life of adventure, and share those experiences through art.



Maquette for below piece, designed on Google SketchUp.

Garrett Layton, b. 1999

This mindset translates into an interesting art style, or styles. Unable or unwilling to set himself on one single track, his interests constantly multiply and diversify, which can be seen in how he represents his idea of art.

Since the age of five, music has played a large role in what Layton considers everyday art. He plays the piano, and is a member of a youth and teen choir. He has dabbled with guitar, harmonica, and banjo. He has also begun to explore classic literature, and philosophy. From this, his self-awareness has expanded. Now, he notices the illogical aspects of life around him. In his visual art, he often tries to show how his distaste for things that are non sequitur.

Method: design on SketchUp, paint on wood.

Subject: Topiaries at different times of day and year.

Reason: Show the lack of logic in life.

Influences: William Faulconer (As I Lay Dying)



“Topiaries and Their Shadows.”

Layton's piece, “Topiaries and Their Shadows,” plays with spatio-temporal laws. The shadows, at different angles and directions, show an impossible outcome for nature. The topiaries, also, with their shaped pieces, are humankind's attempt at a forced perfection of nature. As a traveler, Layton saw similar topiaries on a trip to France; he didn't like them. “A tree should look like a tree” He commented. The painting shows how absurd it is to try and define or tame nature. Using a computer application,

Sketchup, Layton built topiaries and altered their shadows. Using photoshop, he then had the trees all put on one canvas, and used that as a maquette. He tried to paint the piece with a hint of impressionism, hinting at his belief that we really don't have a firm grasp or understanding of our world. Often, the things we think we know have blurred edges. He has always loved the way impressionism has been able to show that purposely incomplete, out of focus perspective.

Thomas Moran 1926 Samuel

At sixteen years of age, Thomas Moran had traveled from his home in England and serendipitously became one of the most famous western American scene painters in history. Taking influence from J.M.W. Turner, a fellow landscape painter, Moran would implement his strategies of color and landscape choices into his own paintings. Thomas Moran specialized in exalting nature's emotion through shading strategies. His works cherished the grandeur of the undiscovered American west through documenting the remarkable landscapes which eventually helped the Yellowstone National Park movement succeed.

Bored with his tedious job at a wood-engraving firm, Thomas Moran began to touch upon a more interesting field of work: Watercolor. The style of painting gave Thomas Moran more opportunities to implement a more creative colour scheme while still focusing on the marvelous American landscapes. He came across an English watercolor landscape painter by the name of J.M.W. Turner. His works focused on breathtaking landscapes with awe-inspiring colors, all of which Moran adored and implemented into his own work.

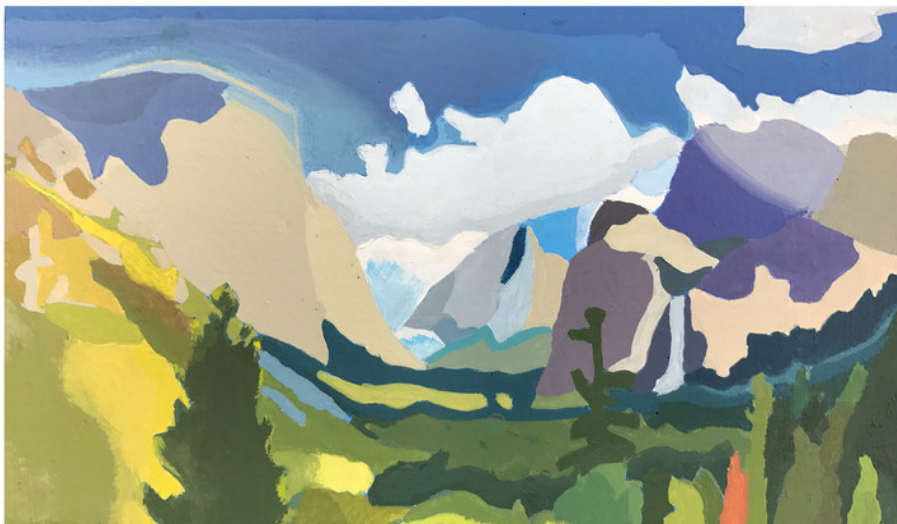
Thomas Moran focused on creating alluring depictions of the outdoors, predominantly the Yellowstone Park. His paintings inflict a feeling of serenity and calmness through soft hazy skies that contrast against the emotional clouds. This method was used by most of the Hudson River School and was later referred to as Luminism.

He used a large amount of oil in his paintings to make his paint very thin and flat, while also implementing vibrant unearthly colors to exaggerate beauty. He often used a knife to create sharp cracks and edges in mountains, and also to create intricate details in foliage. Additionally, Moran took his paintings away from the outdoors and would paint them at home to implement his own imagination rather than just pure documentation.

Overall, Thomas Moran's works inspired America to preserve the Yellowstone parks through his stunning paintings, inspiring many painters alike. He played a crucial part during the American scene painting movement, concluding with his painting being featured within the White House.



Like Thomas Moran's watercolor *East Hampton Long Island Sand*, I tried to imitate his theatric clouds as they spread horizontally across the sky.



My second depiction of Moran's work focused on a location that he painted frequently, the Yosemite Valley.

MSR & I for Thomas Moran

Method: Sketched wilderness scenes and painted them in watercolor when he returned from his treks.

Subject: Yellowstone, Yosemite, Rocky Mountains.

Reason: Show the marvel of the American West

Influence: J.M.W. Turner, Hudson River School, Rocky Mountain School.



Samuel Frederick would not consider himself to be an artist, but rather just a student of one. Aided by his brief introduction to Photoshop in middle school and briefly practiced illustration skills at home, he was able to conduct a fusion of passion and skill to create his personal artistic vision. Following the new age of artists, Sam strayed away from the traditional method

Samuel Frederick 1998

of art, such as painting or sculpting, and dabbled into modern technology. Utilizing both skills that have been pre-established, Sam created simplistic mountainous scenes belonging to a style called "Flat Landscapes".

The illustrations were made in Photoshop and had been given life by a collection of natural gradient colors. The pictures depict colorful sunsets that catch the eye and intrigue the audience to survey the picture, both horizontally and vertically. The mix of vibrance and shadows slowly contrast each other as your eyes wander along the mountain line. Frederick's primary vision for the illustrations were to show the beauty and emotion of nature. Warm colors portray a feeling of warmth and safety, whereas cold blues and greens represent uncertainty and uneasiness. "The pictures tell a story of who I am and what I feel" explained Samuel. "The images are all inspired from places I have been to, seen, or found intriguing."

The idea of simplicity came from the Patagonia logo and with further research Frederick's art also incorporated Rachel Pohl's stylization. His art was produced and executed in Photoshop with colors sampled from memory and photos. In an effort to include even more personality and individuality.

Method: Photoshop

Subject: Mountains, Mt. Fuji

Reason: Show the beauty of nature

Influence: Patagonia, Rachel Pohl, Personal Experiences



Alex Katz b.1927 Eve

Katz is part of the East Coast Figurative Movement. This movement is quite small but draws inspiration from the Bay Area movement that is notorious for its loose strokes and abstract



Girl in a Black Dress inspired by Alex Katz' *Black Dress Series* (2016)

renditions of popular people and places. His figural style is praised for its ambiguity and continuity. Alex Katz's style is majorly influenced by the scenery he saw when he visited Maine during his summers. This can be seen in his popular beach and shore paintings from the mid 1900's. His wife, Ada Katz, also played a significant role in his art. Katz' wife of almost sixty years, can be seen on over 250 of his paintings with the most famous being *The Black Dress* (1960). His more modern works were highly influenced by fashion design and fashion models. In an interview with *The Smithsonian Magazine* he talks about how the ever-changing, short-lived styles in the fashion industry inspire him today. It can also be presumed that the city of New York inspires him in a similar way, with the city's proverbial ever-evolving yet immortal nature. It can be seen throughout his career that living things are the focal points in his art. He sets out to show the beauty he sees in everyday people and nature, highlighting their aesthetic beauty. In a similar way to that of his idol, Monet, he uses impressionism to give the most basic portions of reality, almost as to solely "catch a glimpse" of the subject. Katz' unique style is executed through the use of projectors and

many drafts of the final piece. After a charcoal or pencil sketch, rough painting, and outlining a piece, Katz will use thin layers of oil paint to slowly build up a flawless, even dimensioned painting. His work would be compared to the silk screening methods used by Andy Warhol, while artists like Pollock and Guston drove him to create large scale pieces like the ones he is famous for today. His use of bright colors and simultaneously flat dimensions give a cartoonish feel to his art that is often compared to Pop Art.



Michelle with Fruit based off of *Green Cap* (1985) by Alex Katz



The Hamptons in the style of *Maine Beach* by Alex Katz (2001)

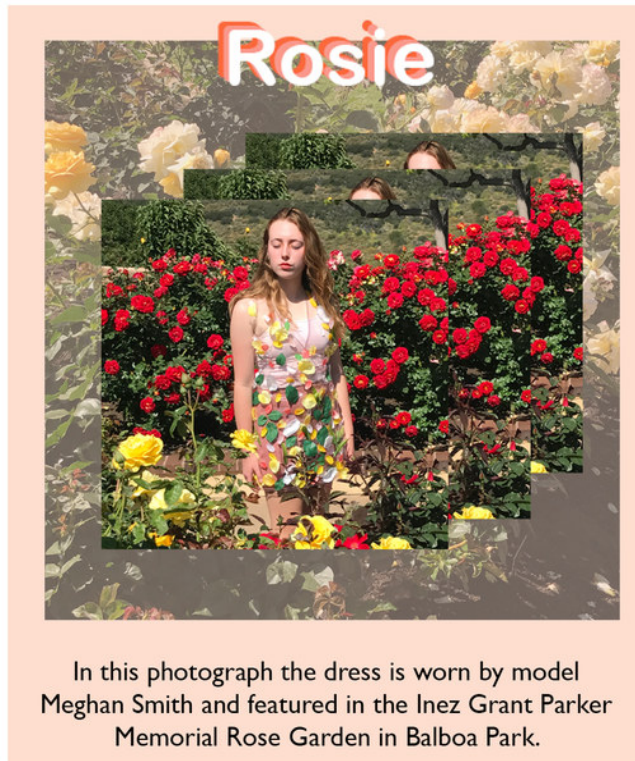
MSR&I for Alex Katz

Method: Projections of sketches onto a surface, followed by light layers of oil paint built up to form smooth texture.

Subject: Figures, usually women, in subtle motion or landscapes featuring people.

Reasoning: Like the popular artists of the 1960's, he uses bright colors and flat dimensions to give a cartoon feel.

Influence: Pop artists like Andy Warhol influence his portraits, and Impressionist like Monet influence his landscapes.



Through the use of clear PVC plastic material and faux flowers, Pranzo creates the effect of falling or even suspended flowers on the dress. Her locations were chosen specifically to accentuate the dress while simultaneously placing it in an environment where it has an ability to blend in. Pranzo was not prepared for the difficulty that this particular piece would present, seeing as she is much more accustomed to softer, more pliable fabrics. Though believes that the dress did not quite live up to her initial vision due to technical challenges, she is satisfied with the results.

Eve Pranzo tends to lean towards subjects like math and science in school which may be why she enjoys the mathematics required for the creation of a pattern. Using trigonometry and ratios, she created a garment. specifically for the model. Pranzo had never previously made a pattern but found this portion to be the most enjoyable of the process.

MSR&I

Method: PVC Plastic and fabric flower petals

Subject: Wrap dress, Meghan Smith

Reasoning: To show the relationship between art and nature

Influence: Diane Von Furstenburg, Dior

Eve Pranzo b. 1999

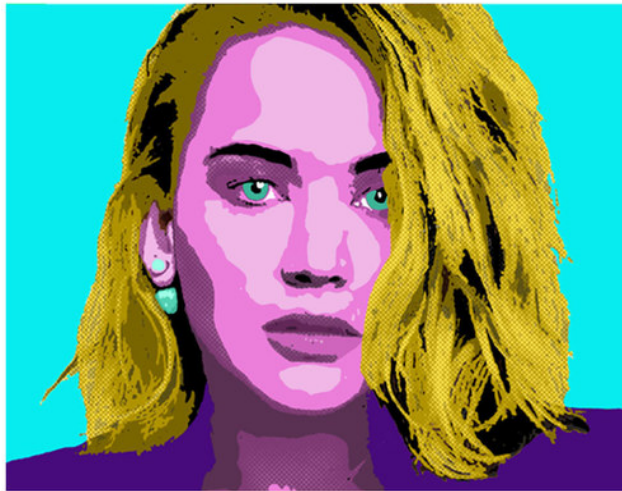
Eve Pranzo has been drawn to fashion design from a very young age. In her childhood she would often be found scribbling sketches and ideas into notebooks. However she later gave up this hobby to focus moreso on academics. Though she strayed away from design, she would remain interested in the fashion world and trends. Her inspirations in the fashion industry include Alexa Chung, Jeanne Damas, Jane Birkin, Diane Keaton, and Editor of Vogue US, Anna Wintour. She can also can be found altering her clothes either to give a better fit or to add her personal style to them. In this case she constructed a wrap dress inspired by those of Diane Von Furstenberg. The wrap dress is made out of PVC plastic. The use of plastic as opposed to a more common material like cotton or linen was a creative direction brought forth by Jeffrey Robin, Pranzo's high school art teacher. In attempt to normalize the fabric, Pranzo chose to construct a sun dress. She added flowers to the exterior in hopes to emulate the Couture Dior 2017 show, which she is extremely fond of. Her love of plants, art, science, and math all played integral roles in the design of this piece which is why she would like to continue a botanical theme in her future art, whatever the medium.



Andy Warhol b. 1928 d. 1987 Anna

Andy Warhol was most well known for being a leading figure in the visual art movement known as pop art which emerged in the 1950's. Pop art began a new era of art that depicted aspects of mass culture and everyday mundane objects. He is most famously known for his pop art style. Warhol explored the relationship between artistic expression, celebrity culture, and advertising with in his work. Known as the "Pope of Pop", he made many works of art that would become widely known and famous.

In 1962 Warhol began a series of paintings dedicated to the recently deceased actress, Marilyn Monroe. The original "Gold Marilyn Monroe" utilized a canvas painted gold as the background, which Warhol then silkscreened a portrait of Monroe on top of. When Warhol painted he often did so on a two-dimensional plane, a method common in the pop art style. A good example of this is the "32 Campbell's Soup Cans" (1962), painted in 2D each one of these cans depicts a different flavor of Campbell's soup.



Portrait of actress Jennifer Lawrence in Warhol's Marilyn Monroe style.

Warhol used his love for pop culture and industrial America to create a myriad of works describing the American culture. Andy Warhol was influenced by the changing world around him. Obsessed with the repetition of the industrial movement, he made many of his works in multiples, recreating the same image over and over again. Warhol once said "The reason I'm painting this way is that I want to be a machine, and I feel

that whatever I do and do machine-like is what I want to do." Consequently Warhol nicknamed his studio; "The Factory". He wanted to convey the things of mundane life in a new way, he reasoned that if he wanted his art to be more recognizable he should use topics that people recognized such as celebrities and everyday objects.

The Pope of Pop, Andy Warhol, was an integral part of the change to pop art; a fresh look on art for everyone. Warhol's influence lives on through the artists he inspired through his work. As Warhol says, "Once you 'got' Pop, you could never see a sign the same way again. And once you thought Pop, you could never see America the same way again."



Starbucks cups in Warhol's two-dimensional method. Similar to Warhol's "32 Campbell's Soup Cans", these four Starbucks cups depict a well known company and a very mundane object.

MSR & I for Andy Warhol

METHOD: Painting and silkscreen printing technique.

SUBJECT: Mundane everyday items, celebrities

REASON: To bridge the gap between high art and popular culture

INFLUENCE: The machine-like capitalism of America at the time

Anna Jensen b.1999

Anna Jensen grew up in a small suburb of the much larger city of

San Diego.

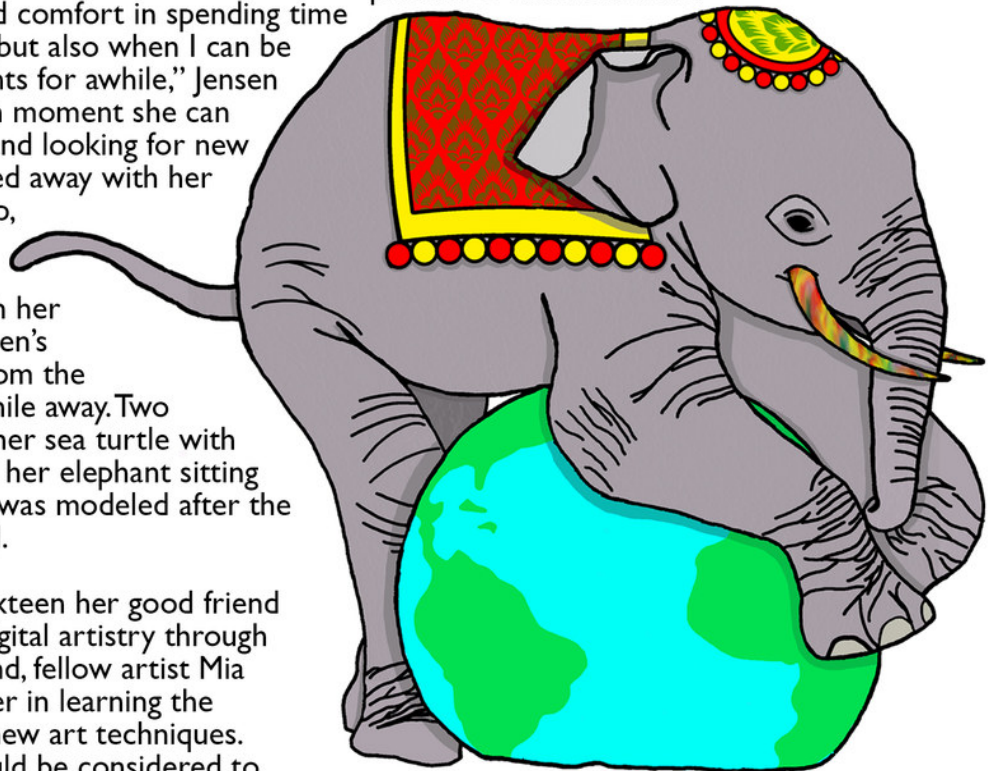
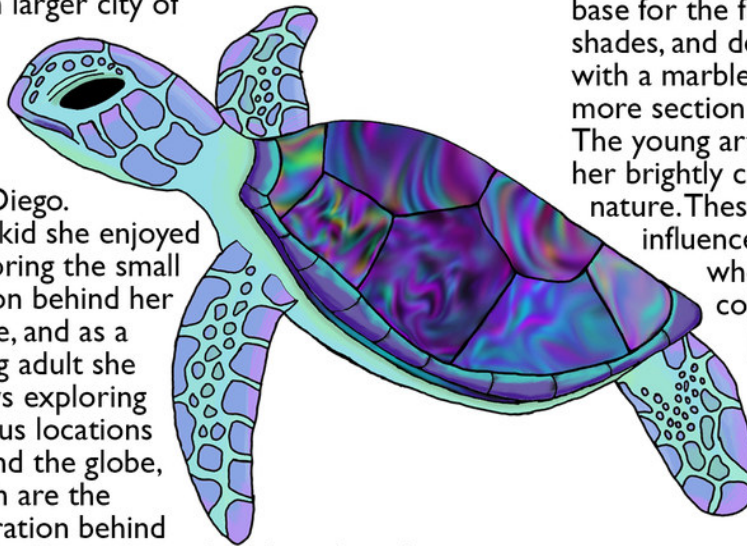
As a kid she enjoyed exploring the small canyon behind her house, and as a young adult she enjoys exploring various locations around the globe, which are the inspiration behind many of Jensen's works of art. Anna has referred to herself as "a strange mix between both introverted and extroverted", because as she says "I can find comfort in spending time with a friend or two but also when I can be alone with my thoughts for awhile," Jensen says that at any given moment she can be found exploring and looking for new inspirations, or tucked away with her computer, Photoshop, and hot chocolate, from where she can quietly work through her designs. Most of Jensen's inspiration comes from the animals she spots while away. Two examples would be her sea turtle with an abalone shell, and her elephant sitting on the world which was modeled after the elephants in Thailand.

When Jensen was sixteen her good friend introduced her to digital artistry through Photoshop. This friend, fellow artist Mia Bawale, mentored her in learning the software as well as new art techniques. Jensen's art style could be considered to be on the cartoon side, with its thick line work and graphic design nature. Jensen's art begins with a rough sketch on paper, which is based off a photo of her subject. This sketch is then scanned in and used as a

base for the final product. Jensen then colors, shades, and details the design finishing it off with a marbled, abalone-like pattern on one or more section of the work.

The young artist's curious nature are evident in her brightly colored takes on animals and nature. These bright colors are evidence of an influence by pop art artist Andy Warhol, who consistently choose to use neon colors in his silkscreens and paintings. These color choices also give Jensen's work their unique outlook on the world. Jensen uses digital design to commemorate her adventures through the nature and life she saw around her. Through her

art, Anna Jensen gained the opportunity to develop her digital skills and further her passion of nature and art.



Method: Photoshop

Subject: Nature (Animals)

Reason: Share memories of the places I've been

Influence: Mia Bawale, Andy Warhol

John Bratby b.1928 – d.1992 Emily



This art piece was inspired by the still life art Bratby did the majority of the time. It was difficult to incorporate brush strokes to show the variety of colors used.

Still art has been around us all throughout our lives. It's the art of the moments we live at home with our families and by ourselves. Art has influenced us to share what we want with the world. It can be from an experience of a trip, sightseeing, family reunions, different settings in a home, to even a painting of what you see outside a window. Anything from a person's everyday life, is considered art.

John Bratby was an English painter, born on July 19th, 1928 in Wimbledon, London. He is best known for being the founder of the Kitchen Sink realism movement which began in the early 1950's. It was a movement where artists used everyday objects as their subjects for their work such as trash cans and beer bottles as their subjects. Often times, these subjects became portraits or paintings. As an artist, he painted landscapes, still lifes, portraits and figure compositions.

In general, Bratby looked everyday as the source of subject matter for his paintings. The majority of his art pieces are portraits of his family's daily lives and of celebrities. He painted several bathrooms, and kitchen subjects where often times he turned practical utensils into semi - abstract shapes.

His artistic style consisted of painting with bright colors, and having the face of his subjects show desperation and insightfulness in an effort to convey social realism. As John became older, his paintings became lighter and exuberant. During this time period, he painted his famous mural Golgotha for Lancaster's St. Martin's Chapel in 1965. A few years later in the 1980's, he began to travel and make paintings of the cities he visited. He even made intimately posed portraits of his wife and self portraits, yet still used his method of painting with bright colors. Bratby's real purpose for creating art, was to capture the moments he lived with his family and the places he traveled to. It was a way for him to turn his memories into paintings for everyone to see.



Mixing different colored lines was all it took to imitate Bratby's art style. There are mixtures of white strokes with dark colored strokes to help lighten colors.

MSR&I for Bratby

M - Oil painting on canvas.

S - Still life, everyday objects, nudes.

R - Capture moments to share with the world.

I - Kitchen Sink Movement, Impressionism



Growing up, Torres's idea of art was her engineering, physics, science, and math notebook. Her work of calculations, her quick sketch drawings, and her messy notes were her idea of art because they were important, valuable, and personal to her. Her artwork in many of her journals were looked at by teachers, mentors, parents, and classmates because her work was a helpful reference to them.

Her trip to the Balboa Art Museum helped her learn that she enjoyed the paintings of nature and still art. Particularly, the two artists whose work influenced her were, Shaik Zain Al - Din and Georgia O'Keeffe. Al Din's subject in art was life, which accounts for the naturalism of her work. In several of her paintings, such as Illustrated album leaf, Torres noticed that there is absence of the landscape and land colors, which could possibly derive from the European natural history paintings and perhaps meant the artist had knowledge of such prints. Similarly, O'Keeffe's work first began to focus on recreating what was in nature but gradually changed to instead create abstract work based on new subjects such as, close-up of flowers, Mexican landscapes, and New York Skyscrapers.

Therefore, after seeing the arts of Shaik Zain Al - Din and Georgia O'Keeffe, Torres decided that her artworks would also have nature as the

subject. She wanted to paint her subjects with bright colors while still making her canvases slightly lighter but visible to the viewer. Her method for giving her subjects as much detail as possible, is blending colors together to show transition of color. Using soft brush strokes on her canvas helped for making it a bit lighter than her subjects, almost giving it a watercolor vibe.

Torres's reason for creating similar art as her inspirations is because she wants to recreate nature, specifically the most pleasantly objects of nature. What she most admired about nature was the fact that an artist could manipulate it in paintings based on how an artist looks and feels about it. Every person can look at the same object all together but only one can personally make something different out of it.

Method - Used bright colors to blend with other shades of the same color.

Subject - Nature

Reason - To recreate nature

Influence(s) - Shaik Zain Al - Din and Georgia O'Keeffe

Sol LeWitt b. 1928 Ezra

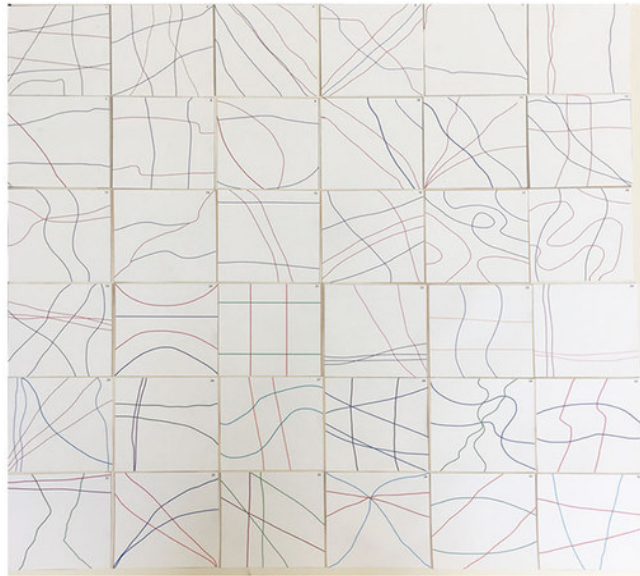
Sol LeWitt's professional art career truly began during the Korean War, when he was drafted to make propaganda posters for the Red, White, and Blue. After the war, LeWitt took a job as a clerk at the Museum of Modern Art, where he discovered the Minimalist works of Jasper Johns. LeWitt was drawn to the simplicity of Jasper's style and the Minimalist idea of reducing art to its essentials. Unlike the Minimalists however, LeWitt believed that the value of art was not the technical proficiency of the artist, but rather the artist's ability to represent a concept or thought. It was this belief that led Sol to pioneer the Conceptual Art movement, a combination of the austerity of Minimalism and LeWitt's own theories of conceptualism.

To LeWitt and other Conceptual artists, art is created by the mind's interpretation of what's on the canvas, not what the canvas actually portrays. Therefore, the main subject of LeWitt's work is the idea, using plain geometric shapes and patterns as merely prompts to help the audience arrive at the desired conclusion. The uniqueness of LeWitt's subject also allowed for his method to be rather unique. Sol maintained that his role as the artist was to formulate an idea, then delegate the actual creation of his work to others, similar to how an architect creates a blueprint, but doesn't physically construct the building.

Instructions: Draw the following lines

$y = \cos x$	$y = -2x + 4$
$y = \cos x + 1$	$y = 2x - 8$
$y = \cos x + 2$	$y = 2x - 8$
$y = \cos x + 3$	$y = -2x$
$y = \cos x + 4$	$y = 2x - 3$
$y = \cos x + 5$	$y = -2x + 11$
$y = \cos x - 1$	$y = 2x - 7$
$y = \cos x - 2$	$y = -2x + 7$
$y = \cos x - 3$	$y = 2x - 11$
$y = \cos x - 4$	$y = -2x + 3$
$y = \cos x - 5$	$y = 6$
$y = 2x$	$y = -6$
$y = -2x + 8$	$x = 9$
$y = 2x - 4$	$x = -9$

Similar to how LeWitt's uses a language of geometric shapes to create his art, I used the relationship between the coordinate plane and mathematical equations as my language to create **Numerical Articulations**.



The art of *Tile 37* is the result of different students uniquely interpreting my instructions to create a perceived sense of balance using vertical and horizontal lines.

MSR & I for Sol LeWitt

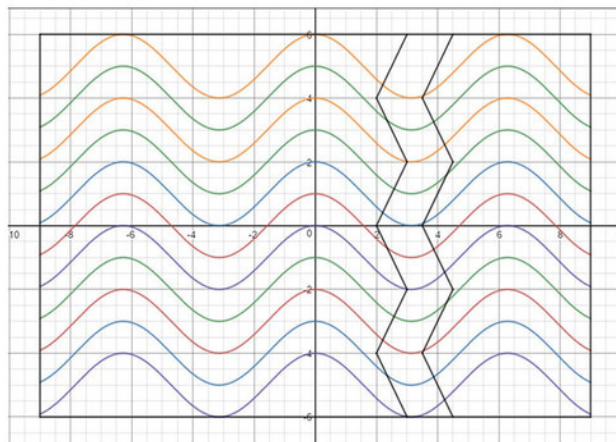
Method: Articulate a concept by creating instructions and delegating the physical construction of the art to others, mostly uses basic geometric shapes and patterns

Subject: ideas, thoughts, and concepts

Reason: test the viewer's psychological and visual flexibility, explore the purpose of art in modern society

Influence: Jasper Johns and the Minimalist Movement, Russian Constructivism

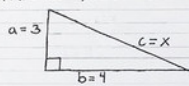
Sol didn't mind relinquishing control of how the finished product looked. In the Conceptual Movement, the reason for art was not its aesthetic value, but its value as an articulation of the intangible thoughts of the human brain. LeWitt's art was its own language, a new visual medium with which to make sense of the world around us.



Ezra Haddock b. 1998

The Pythagorean Theorem by Ezra Haddock

Part I: Given side A and side B, Find side C of the following triangle

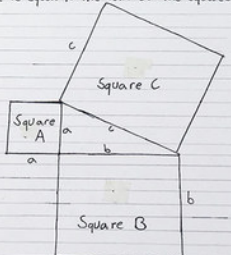


$$a^2 + b^2 = c^2$$

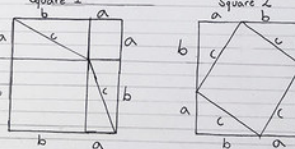
$$3^2 + 4^2 = c^2 \rightarrow 9 + 16 = c^2 \rightarrow 25 = c^2 \rightarrow \sqrt{25} = \sqrt{c^2} \rightarrow \boxed{5 = c}$$

Part II: The Pythagorean Theorem states: "The square on the hypotenuse of a right triangle is equal to the sum of the squares on the two legs."

Area of Square A = a^2
Area of Square B = b^2
Area of Square C = c^2
Thus,
 $a^2 + b^2 = c^2$



Part III: Pythagoras' Proof of the Pythagorean Theorem



Area of Square 1 = Area of Square 2
Area of Square 1: $a^2 + b^2 + 4(ab)$
Area of Square 2: $c^2 + 4(ab)$
Thus,
 $a^2 + b^2 + 4(ab) = c^2 + 4(ab)$
 $\boxed{a^2 + b^2 = c^2}$

The Quadratic Formula by Ezra Haddock

Part I: Find the x-intercepts of the following quadratic function:

$$f(x) = -5x^2 + 3x + 8$$

Use Standard Form of a Quadratic: $f(x) = ax^2 + bx + c \rightarrow a = -5, b = 3, c = 8$
 $f(x) = -5x^2 + 3x + 8$

$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a} \rightarrow \frac{-3 \pm \sqrt{3^2 - 4(-5)(8)}}{2(-5)} \rightarrow \frac{-3 \pm \sqrt{9 - (-160)}}{-10}$$

$$\frac{-3 \pm \sqrt{169}}{-10} \rightarrow \frac{-3 \pm 13}{-10} \rightarrow \frac{-3 + 13}{-10}, \frac{-3 - 13}{-10} \rightarrow \frac{10}{-10}, \frac{-16}{-10} \rightarrow \boxed{-1}, \boxed{-\frac{8}{5}}$$

Solutions: x-intercepts @ $x = -\frac{8}{5}$ and $x = -1$

Part II: Solving by Completing the Square

$$f(x) = -5x^2 + 3x + 8 \rightarrow -5x^2 + 3x + 8 = 0 \rightarrow -5x^2 + 3x = -8$$

$$-5x^2 + 3x = -8 \rightarrow x^2 - \frac{3}{5}x = -\frac{8}{5} \quad \left\{ \text{Side Work: } \frac{-3}{5} \div 2 = -\frac{3}{10}, \left(-\frac{3}{10}\right)^2 = \frac{9}{100} \right.$$

$$x^2 - \frac{3}{5}x + \frac{9}{100} = -\frac{8}{5} + \frac{9}{100} \rightarrow x^2 - \frac{3}{5}x + \frac{9}{100} = \frac{-160 + 9}{100} \rightarrow x^2 - \frac{3}{5}x + \frac{9}{100} = \frac{-151}{100}$$

$$\left(x - \frac{3}{10}\right)^2 = \frac{-151}{100} \rightarrow \sqrt{\left(x - \frac{3}{10}\right)^2} = \sqrt{\frac{-151}{100}} \rightarrow x - \frac{3}{10} = \frac{\sqrt{-151}}{10} \rightarrow x - \frac{3}{10} = \pm \frac{\sqrt{-151}}{10}$$

$$x - \frac{3}{10} = -\frac{\sqrt{-151}}{10}, x - \frac{3}{10} = \frac{\sqrt{-151}}{10} \rightarrow x = \frac{3}{10} - \frac{\sqrt{-151}}{10}, x = \frac{3}{10} + \frac{\sqrt{-151}}{10} \rightarrow \boxed{x = \frac{3 - \sqrt{-151}}{10}}, \boxed{x = \frac{3 + \sqrt{-151}}{10}}$$

Part III: Proving the Quadratic Formula by completing the square

$$f(x) = ax^2 + bx + c \rightarrow ax^2 + bx + c = 0 \rightarrow ax^2 + bx = -c$$

$$\frac{ax^2 + bx}{a} = \frac{-c}{a} \rightarrow x^2 + \frac{b}{a}x = -\frac{c}{a} \quad \left\{ \text{Side work: } \frac{b}{a} \div 2 = \frac{b}{2a}, \left(\frac{b}{2a}\right)^2 = \frac{b^2}{4a^2} \right.$$

$$x^2 + \frac{b}{a}x + \frac{b^2}{4a^2} = -\frac{c}{a} + \frac{b^2}{4a^2} \rightarrow x^2 + \frac{b}{a}x + \frac{b^2}{4a^2} = \frac{-4ac + b^2}{4a^2} \rightarrow \left(x + \frac{b}{2a}\right)^2 = \frac{b^2 - 4ac}{4a^2}$$

$$\sqrt{\left(x + \frac{b}{2a}\right)^2} = \sqrt{\frac{b^2 - 4ac}{4a^2}} \rightarrow x + \frac{b}{2a} = \pm \frac{\sqrt{b^2 - 4ac}}{2a}$$

$$x = -\frac{b}{2a} \pm \frac{\sqrt{b^2 - 4ac}}{2a} \rightarrow \boxed{x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}}$$

Throughout his childhood, Ezra Haddock was never particularly gifted with a brush or pencil. Save for a few lucky exceptions, much of Haddock's art class creations displayed no indication that he would be the next Thomas Moran. However, during his senior year of high school, Haddock discovered Sol Lewitt and the Conceptual Art Movement. Ezra was drawn to how LeWitt and other Conceptual artists believed that the value of art was not contingent upon the technical proficiency of the artist, but rather the artist's ability to represent a concept or thought. For someone who's progression of artistic talent seemed to be permanently mired in the third grade, there was now a beacon of hope.

The belief within the Conceptual Movement is that art is created by the mind's interpretation of what's on the canvas, not what the canvas actually portrays. Thus, Haddock wanted his compositions to make the viewer think about ideas, not aesthetics. Ezra preferred the subjects of his work to be mathematical equations, tools he felt that many people take for granted. To Haddock, the thoughtless application of these equations was akin to painting by numbers. Like a child's coloring book, these equations come readymade, the interaction between components already pre-determined. All the user has to do is match the right number with its corresponding variable, a practice that Haddock felt stripped mathematics of its artistic value. After all, no one ever proclaimed himself Van Gogh after finishing a coloring book.

The purpose of Ezra's art was to help the viewer understand that equations were more than just mathematical instruments. His method of meticulously showcasing each equation's proof was to prompt the realization these were the beautiful products of human ingenuity and the laws of math. Like what a good painting does for a surreal landscape, an equation articulates the reality of our circumstances. Haddock's art taught viewers the mathematical language, giving them a new medium with which to make sense of the world.

MSR & I

Method: detailed mathematical proofs

Subject: mathematical equations

Reason: to show the hidden beauty of mathematics

Influence: Sol Lewitt and the Conceptual Art Movement, Hanne Darboven's math art

Yayoi Kusama b. 1929 *Maia*

Yayoi Kusama is a Japanese painter, sculptor, filmmaker, and writer born in Matsumoto, Nagano, Japan in 1929. From a young age, Kusama dealt with various traumatic experiences such as her father's affairs and her mother's physical abuse which caused her to develop hallucinations. Kusama used these imaginative thoughts as motivation for her art pieces, and soon moved to the New York City to develop her art career.



Weekend in Joshua Tree. Features net like patterns & polka dots similar to Kusama's methods.

Kusama's works feature giant brass pumpkin sculptures, polka dotted and net like paintings, and many installations. Many of Kusama's paintings boast bright colors and unique patterns on everyday subjects such as mushrooms and animals. Her installations, however, are otherworldly. Kusama creates "infinity rooms", which are mirrored floor to ceiling, with various sculptures placed strategically within the room. In these rooms, Kusama's sculptures illuminate never-ending reflections, immersing visitors into her imagination.

Kusama's creations are a direct reflection of her hallucinations, caused by a traumatic childhood. These hallucinations are the main reason for her artworks, as they allow her to escape her thoughts. "I fight pain, anxiety, and fear every day, and the only method I have found that relieves my illness is to keep creating art," states Kusama. Her constant production of unique art influenced the works of Andy Warhol, Claes Oldenburg, George

Segal, and many other artists. Kusama's subjects of nudity, polka dots, and netlike patterns were a precursor to the pop art, minimalist, and feminist art movements.

Yayoi Kusama's creations have inspired many, and still do to this day. Kusama is now 87 years old and continues to produce art. After a very successful art career in the United States, Kusama decided to move back to Japan in a mental hospital where she still chooses to reside today. Kusama's works are showing to others that mental illness is acceptable and common. Her pieces, and especially installations, allow us to immerse ourselves into her thoughts and experience the other world she knows.



Poppy. Many of Kusama's paintings featured flowers and plants as her subjects. I chose to create a poppy to represent my ties with California, while using similar methods to Kusama such as polka dots and net like patterns.

MSR & I for Yayoi Kusama

Method: Creating "infinity" rooms using mirrored walls, sculptures, and lights. Net like and polka dotted oil paintings and brass sculptures were amongst her methods as well.

Subject: Pumpkins, animals, tubules, polka dots, plants, lights.

Reason: To escape hallucinations and relieve herself of anxiety, pain, and fear.

Influence: Her hallucinations and Georgia O'Keeffe.

"Pluck"



"Palm"



"Sniff"



"Bouquet"



Method: Photography of reflections in mirrors using Canon powershot camera. Photograph brightness and contrast later lightly edited in Photoshop.

Subject: The subjects in Cherin's photographs are of significant importance to her. These subjects often relate to her love for nature.

Reason: Cherin wanted to challenge herself by adding a different element to her photography.

Influence: Michelle Bisaillon's photographs

Maia Cherin b. 1999

Maia Cherin is somewhat of an artist and maker born in San Diego, California, in June of 1999. As a child, Cherin scribbled away in coloring books and painted many mermaids in hopes of one day being an artist. Nonetheless, Cherin continues to paint, watercolor, and photograph for fun. As Cherin has grown, she has become more interested in the outdoors and preserving it. This love for the beauty of nature has influenced her career choices and artwork.

Cherin's works mainly feature watercolors, acrylic paintings, and more recently, photographs with mirrors. Within these photographs, she picks a background of natural elements, such as the sky or plants. She then places mirrors strategically in the shot, angled onto a subject of her choosing. Each subject in these mirrors has something to do with what she loves. These subjects range from pets, plants, people, and other objects. However, more often than not, these subjects relate back to her love of nature.

Aside from wanting to capture images of what she loves in nature, Cherin chooses to photograph with mirrors because it presents a challenge. One thing Cherin discovered she loves about photographing with mirrors is it allows her to create two separate subjects. When viewing her photographs, the eye focuses and analyzes the background first, then shifts to the subject in the mirror, attempting to connect the two.

Cherin discovered the method of using mirrors within her photographs through Michelle Bisaillon, a photographer popular on Instagram. Bisaillon places differently sized mirrors on her tiled floor and in landscapes and focuses these mirrors on her hands, body, and her cat. After Cherin saw this type of photography, she was inspired to use Bisaillon's methods to produce something of her own.

Maia Cherin strives to create new and exciting artwork. She doesn't like to stick with one form of art, but rather pushes herself to experiment with different techniques she learns from others. As Cherin continues her art career, she hopes to maintain a common theme of highlighting the beauty of nature and what she appreciates about its everyday magic.

Tom Wesselmann b.1931 d.2004 Fernando

Wesselmann was born in Ohio and was called up for military service due to the Korean war and began to draw cartoons to pass the time. His first solo exhibition that took place at the Tanager Gallery in New York in and shortly thereafter married his girlfriend and longtime muse, Claire Selley.

Tom Wesselmann was then inspired by Claire Selley's beauty to recontextualize the nude. His was a pop rendering of a reclining female nude much more in line with that of the Renaissance where the reclining female nude has been a standard subject for artists. However, due to his desire for innovative exhibitions he started to create work as a collagist. Most of all the images he used for his collages were used from old magazines and discarded posters. This created a sense of recycling materials that we are familiar with and use everyday.

Wesselmann was influenced by Piet Mondrian, Tom loved the way Mondrian used vibrant primary colors in his art and the way he used them to catch people's attention through color and balance, this love is apparent in his own work, using collages and sculptures. He brought a new image towards art, his work was abstract because of the lack of lines he used to create collages and prints. He was also heavily influenced by Henri Matisse and the way Matisse used the female nude in abstract ways using cut outs to exhibit his work. Tom Wesselmann used all of these influences all for the sake of presenting the nude in an abstract yet simple way.



This is inspired by Tom Wesselmann's "**Smoker**" and many of his other paintings where he shows mouths smoking. I took it a different way and decided to show a box of **cigarettes** using the same artistic style he is known for.

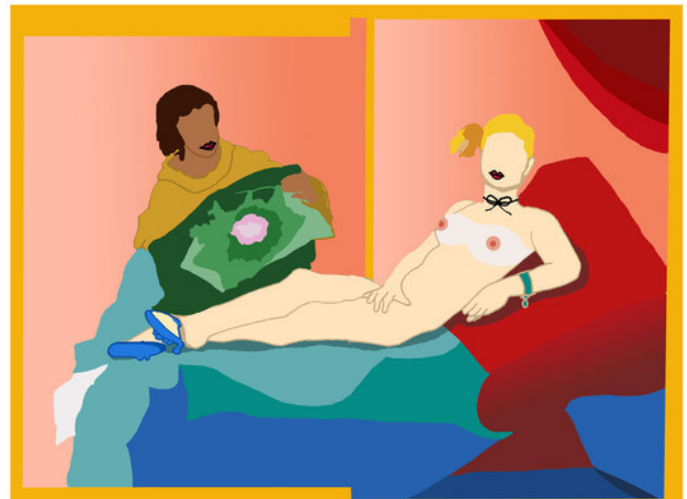
MSR&I for Tom Wesselmann

Method: old magazines and discarded posters for collages or print making.

Subject: Mostly nudes and body parts.

Reason: Innovation in presenting the nude.

Influence: Mondrian, Matisse



This is inspired by many famous reclining nudes. I like how I kept it simple and used bright colors. Wesselmann is notorious for his unique and **vibrant** colors, while still keeping a **pop art** aesthetic.

John Baldessari b. 1931 Jacob

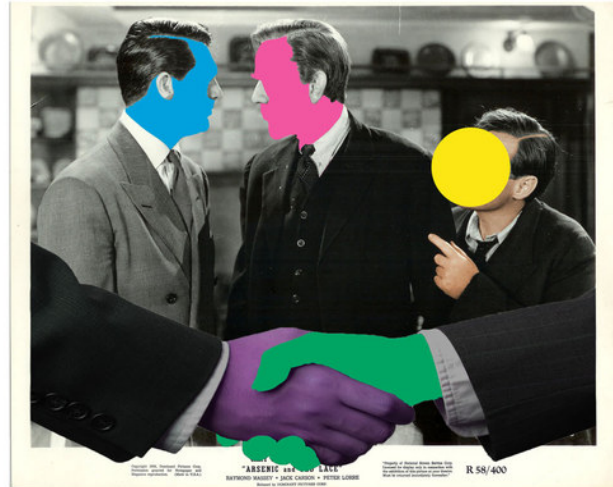
John Baldessari is a contemporary artist known for his photography and paintings and was a pioneer in the birth of conceptual art. Throughout his career, Baldessari explored what it meant to be an artist. His video titled *I am Making Art* showed Baldessari in front of a camera, adjusting the position of his arms every few seconds, and repeating the phrase, "I am Making Art".

His most notable compositions combine his interest in language with a contrast of seemingly unrelated images, as seen in *The Fallen Easel*. Often, Baldessari's subjects are removed from older movie stills and implemented into his art pieces, thus rendering the subject's original purpose out of context, but all the while creating a new narrative. The human subjects' faces are painted with a single color (not including the nose and ears) forcing the viewer to look to the figures' body language for meaning.

Baldessari's reasoning behind these methods were to reinforce his idea that an artist's meaning for their artwork does not have to be consistent with the interpretations of their viewers.



Baldessari's artwork often featured a number of seemingly unrelated images, both black and white and in color, and were arranged in an asymmetrical fashion.



The faces of his subjects (excluding the nose and ears) were painted in a single color to force the viewer to look toward the body language of the subjects for explanation. *Arsenic and Old Lace* uses Baldessari's colorful style and subjects.

Baldessari enjoyed using elements of Giotto di Bondone's work, specifically those found in the artwork of the Scrovegni Chapel. According to the artist himself, much of John Baldessari's work has taken aspects from the Italian Renaissance painter Andrea Mantegna. Both artists influenced Baldessari's perspective on the subject's stance relative to the viewer. Additionally, Baldessari took after the bright and colorful palate of French painter Henri Matisse.

Although he was influenced by these artists, John Baldessari's career was innovative in the sense that his work was atypical and pushed the boundaries of what defined art. His unique approach to both his artwork and the art community allowed countless others after him to explore the world of conceptual art.

MSR & I for John Baldessari

Method: Using preexisting photography to manipulate the feelings of his audience.

Subject: Old movie stills, compilation of seemingly unrelated images.

Reason: To explore the societal definition of what makes art.

Influences: Giotto, Andrea Mantegna, Henri Matisse

From a very young age, Jacob Harris has had a passion for mathematics. This desire led him to explore the world of geometry and three dimensional design. As a child, he would spend time designing large structures and detailed models using the 3D modeling software, Sketchup. When it comes to artwork, Jacob has a particular taste. He loves artwork that is simplistic and straightforward; artwork which depicts a subject without the need for grand curves or abstract shapes.

In high school, Harris's artwork was influenced by two classes in particular. In his engineering class, he learned about part design using one and two point perspective as well as how to model parts digitally. He was interested in the latter specifically, as many of the techniques employed were similar to those he had used while using Sketchup as a child. In his art class, Jacob learned about the various art styles throughout European history. In particular he became interested in the High Italian Renaissance. He loved how artists like Da Vinci and Raphael used mathematical proportions to portray the human body and vanishing points to give the audience a real-world aspect of the environment. Harris's artwork utilizes the concepts that he acquired throughout his high school career. The perspective drawings take physical structures throughout San Diego and represent the three dimensional world on a two dimensional plane.

Jacob Harris, b. 1998



The Lot is Jacob's first attempt at representing the buildings of liberty station using two-point perspective.

The horizontal edges in the real world structures seem, if extended, to converge at a single point in the drawing. Harris takes the subject he photographs and draws geometric shapes over the image in photoshop. He uses colors from the original image while experimenting with general light and shadow patterns.

As he has not spent too much time exploring the world of art, Jacob Harris has quite a long ways to go. His eagerness to delve deeper into the world of the mathematics and its influence on the evolving world, drives his passion for his work.



Harris' *The Forum* is an experiment with the lights and shadows of the building and focuses more on the minute details.

Method: Design in perspective
Subject: The buildings of Liberty Station
Reason: To demonstrate the geometric style of human construction
Influence: Leonardo da Vinci, Raphael, David Berggren

Alyce Frank b. 1932 Zoe

Alyce Frank describes herself as a “Taos Expressionist”, creating beautifully mythic landscapes with her use of bold, primary colors and expansive canvases. Alyce Frank’s love of the Southwest really took off when her and her husband, Larry, decided to move there after years of collecting Native American art. After moving to Arroyo Hondo, a small town outside of Taos, New Mexico, she found herself as a painter, saying, “New Mexico was so powerful and demanding that the way I made peace with it was to paint it.”



Like **Greenie Peak**, I made **Cactus Garden** 2017 by using lots of primary colors, painting the plants in either blue and black or shades of green.

Mesmerized by the beauty of the countryside near her home and inspired by German Expressionists and the Fauves, Frank began painting New Mexican landscapes in the bold colors and expressionist style that she is now well known for. Alyce Frank’s techniques are influenced by the Fauves who depicted figures and landscapes in a bright palette of non-representational color, as well as famous expressionists like Vincent Van Gogh. She talks about the beauty all around her; “Within 20 miles from my home, I can paint high mountain scenery, the snow line, the tree line where it is

bare; I can paint the gorge of the Rio Grande, high desert and rock canyons.”



When creating **Anza Borrego** 2017, I drew inspiration from **Flower Field** by placing flowers in the right corner and having the fields spread out in the distance, framed by mountains.

Alyce Frank employed a brilliant palette of rich primary and secondary colors to paint her large canvases, filling them with the life and emotions of the trees, fields and mountains. She often began these paintings by priming the canvases in red, then adding another layer of brilliant colors, a technique which has become her signature. Frank says that she was “not so concerned with the nuances of light. I use color for emotional reason, to create the kind of feeling I want in a painting.” Frank always says, “if you were there, you would know it was the place, though my paintings are not ‘realistic’.”

MSR & I for Alyce Frank

Method: Priming canvases in red and painting over them in bright, primary colors

Subject: The beautiful landscapes of New Mexico

Reason: To convey the feeling of the scenery around her

Influence: German Expressionists, like Vincent Van Gogh, and the Fauves



Zoe Mitchell b. 1999

Zoe Mitchell has long been fascinated by creating art, dabbling in a variety of mediums and art styles. Her love of art stemmed from watching her mother, who would frequently paint, sew, knit and make pottery. When Zoe was young she went to many different ceramic, painting and crafting classes. In middle school she taught at a sewing studio, eventually creating goods that were sold in local shops. Being featured in local art shows and winning art competitions has propelled her love of art into a new direction of creating custom commissioned art.

In her most recent art pieces, Zoe uses fine ink pens and watercolors to vividly detail different animals and plants in nature. She begins her pieces on a heavy-duty paper and sketches out the idea in pencil. The figures she draws are placed to create a sense of movement and balance with the piece. Then she redraws everything in .05 mm ink pens, adding detail and bolding lines. The last step is to watercolor the piece, which takes many layers of light colors that, stacked together, create shape, shadows and perspective. Her art includes some of her favorite things in nature like foxes, deer, mushrooms and flowers which represents her passion for the natural world.

Zoe uses her nature paintings to depict certain interactions or processes, most commonly death. She takes this usually gruesome ordeal and tries to paint it in a way that emphasises the beauty. Her graphic style is mostly influenced by modern watercolor artists like Christina Mrozik, who's beautiful illustrations capture the brutality of death and nature in soft, charming realism. Zoe's art also pulls elements from artist Caitlin Hackett, who paints animals in bright and vivid colors, but in a more stylized way.

Method: ink pens and water colors

Subject: nature (foxes, deer, flowers)

Reason: expose the beauty in death

Influence: modern artists Christina Mrozik and Caitlin Hackett



Frank Stella b. 1936 Jensen

Frank Stella's main goal with his artwork was to show beauty, not with symbolic meaning, but directly through his material. In other words, if Renaissance painting was a window to reality, Frank Stella's work is a wall with the wall etched on. Using basic lines and geometric forms, not only was this purpose accomplished, he also became one of the key figures in the transition from Abstract Expressionism to Minimalism.

Stella was not the first to attempt to take away meaning from his paintings, as some American Abstract Expressionists before him made art which "both suggests and denies significance and meaning.". Frank also borrowed from Renaissance painters in the use of chiaroscuro or the strong contrasts of light and dark. This contrast brings a conflict that Renaissance painters used to attract the eye to various places and add a deeper meaning, but in the case of Frank Stella it was used to create a natural materialistic beauty. Both of these things were not pioneered by Frank Stella, but when put together with his signature geometric shapes and mathematical consistency, his painted works used the heavy contrast of black and white or other colors to mesmerize the eye without a story or purpose. It was simply art just to be art.



Like **Marrakech 1964**, I separated a square with parallel lines in four areas made up of equal triangles. But in comparison my piece has each set of lines rotated by forty five degrees.



Like **Avincenna 1960**, I used geometric lines that expand outward in the middle and then come back inward. This then creates a cross using each of the corners that attracts the eye. However I chose to fully expose my pencil markings by not completely filling the area between each pencil marking in white in addition to exposing the canvas.

One person that influenced Frank Stella was the Baroque artist **Caravaggio** who manipulated his art to appear as it was moving out the frame. Stella took the next step by moving some pieces out the frame literally, by pushing his art into the third dimensional plane with protruding materials. Another artist that influential was **Franz Kline**, an Abstract Expressionist, directly before and slightly after Frank Stella began painting. He also used black and white lines to create art although his art was less geometric and typically avoided using math for perfect shapes.

MSR and I for Frank Stella

Method: painted geometric shapes and lines that were mathematically created with acrylic paint.

Subject: A purely materialistic painting using geometric shapes that carries no symbolism or deeper meaning.

Reason: To change the way we see art by creating art that only communicates what the eye sees.

Influences: Abstract Expressionism, Renaissance Painters, Baroque artists.

Jensen Carper had almost always encountered art during his time in education. Whether it was finger painting in elementary or being forced to make watercolor landscapes during all four years of his stay in Santa Cruz. However, despite the multiple experiences with art, Carper always looked to math as his calling. He always preferred the singular correct answer so art was never able to “float his boat”. Quite ironically, he is a very accident-prone, even messy person which is not the best in a field that lies within precision, however it has led to him becoming a revisionist. This is a quality that has not only shaped his life but also the art that he creates. There is not a single piece of art which has not been redone multiple times and not a single experience or mistake that has not been used for self improvement. In his own words his best memories and work are all “long stories that start and end with mistakes”.

Carper’s main influence is an abstract expressionist and minimalist Frank Stella who captivated him during project research and museum visits. Carper adored the geometric and mathematically precise work that Stella created as it was more relatable to think. More importantly, it was as far as possible from the horrific watercolor landscapes. With Frank Stella’s vision in mind Carper then combined his background in math and digital blueprinting to further the work of Stella’s protractor series. A tribute through an evolution of his work.

Jensen Carper b.2000

The Scale Series is a set of paintings that is inspired by the shape of the triangular scale ruler to create abstract art. All of his work is first planned and created digitally in Adobe Illustrator and then perfected in Photoshop. After that he uses transfer paper as he cynical tendencies do not allow him to believe that he could achieve the same without assistance. Carper uses a very thick style of painting to mimic Stella and bold colors to get as far away from watercoloring as possible. Carper has a somewhat abnormal way of painting line in that he does each line in segments over and over till a line is created instead of one fluid motion with the brush. Carper based his shapes off of the triangular scale ruler using various angles and features of the objects to make art pieces much like how Stella used the protractor. Another key feature is that the color black is not seen in any of Carper’s paintings with either the canvas or white replacing it. Although he could say the white had the deeper purpose of contrasting Stella’s work, Carper just thought that it was aesthetically pleasing.

Like **Damascus Gate Stretch variation 3 1970**, I used a rectangle then rounded the ends creating rhombus and quarter circle spaces within that are separated into sections and filled in with color. However I chose to have a white background and bright contrasting colors with the inner designs based off of triangles instead.



MSR and I for Jensen Carper

Method: Acrylic paintings of plans made with tracing paper, adobe illustrator and photoshop

Subject: The evolution of Frank Stella's protractor series using new concepts, shapes and color contrasts.

Reason: To give tribute to artist who has recently gained my adoration.

Influences: Frank Stella, mathematical geometry, digital graphing and blueprinting and enough horrible experiences with watercolor to never touch it again.

Frank Stella b. 1936 Adrian

Frank Stella is an American painter who was known for his work in minimalism and post-painterly abstraction. Jasper Jones was his major influence as it inspired him to base his work of him with geometric paintings. His early art work focused on utilizing a monochromatic palette and a flat application of paint. It was different for the time as it didn't use thick strokes and gained a lot of attention early on. Stella famously called a painting "a flat surface with paint on it - nothing more," and viewed his work as an end in itself rather than a representation of intellectual, emotional, or physical states. His art focused more on form rather than content and was credited for forming minimalistic art.

Frank Stella's main emphasis in his oil paintings focused on the key concepts of simplicity and minimalism. An art piece that demonstrated this subject was in his first art pieces, *The Marriage of Reason and Squalor, II*. It is made up of black inverted parallel U-shapes containing stripes separated by thin lines of unpainted canvas, and repeated geometric patterns. His subject on this piece focused on simplicity, impersonal handling of the medium, and use of repeated geometric shapes. He believed that his method should focus on these ideals of minimalism and for his art to be viewed as an object onto itself. In his early work he helped to define Minimalism, with his paintings known as the *Black Paintings*. They consisted of stripes laid out in stark repetitive, patterns. To achieve this form of art he simply used house painter's technique and tools.



I incorporate the use of repetitive geometric shapes, similar to the way Stella used them in *Ragga II*. I broke up it up into half circles segmented, and with their color pattern repeating throughout the sections.

For his time period Frank Stella was innovative and brought new methods and ideals to the art community. With his simplistic designs he captivated his audience, allowing them to fill in the blanks and pushing for further thinking through them. He broke barriers to challenge the views to simply see what they see in front of them. His artwork is an end in itself rather than a representation of intellectual, emotional, or physical states. Unlike most art created at the time it paid more attention to form as opposed to content. Without Frank Stella art such as minimalism and monochromatic wouldn't be the same.



Harran II and *Gur I* were the inspirations for this art pieces. The both use repetitive geometric shapes with vibrant colors and the use of merging the shapes together. I infused both concepts and linked together circles with repetitive patterns.

Method: Traced with pencil, used oil paintings, and painters tape

Subject: Simplistic, impersonal handling of the medium, and use of repeated geometric shapes

Reason: He believed that his art should focus more on form rather than content.

Influences: Jasper Jones, Jackson Pollock, and abstract expressionism

Adrian Maya, b 1999

Adrian Maya is a driven, hardworking, and focused person. Throughout his life he has been known as a person who pays specific attention through minute detail and order. Some even say that he has OCD with compulsive urge to have things organized and clean. This structured way of living has contributed to his artistic views and the discovery of minimalism. His so called "OCD" has helped develop his work ethic and his art style. With his exploration with the work of Frank Stella he was inspired by his work as it complimented his strengths of being a structured organized person.

In his art piece "Young The Muse" it incorporates the utilization of his strengths and habits of mind. In this piece it drew inspirations from Frank Stella's work with minimalism and focus on repetitive patterns and geometric shapes. In the piece it uses repeated hexagons to create a repetitive pattern that forms an illusion to focus on the center of the mountains. With little detail and simplicity the mountains serve as the focus of the painting. To create this he used the same habits that Stella's used by tracing over with pencil and using bright repetitive colors that allure in the painting.

In the painting he chose colors that were similar to each other to stick with the same structure of minimalism. He also transitioned some of the colors to keep similarity but also used it as a means to give it more depth texture.

"Young The Muse" is integration of Adrian's artistic style and influences. Having grown up listening to alternative and rock music albums covers from "Muse" and "Young the Giant" initially inspired the piece and infused pieces from both artwork together. Both of the album covers have featured minimal designs and patterns that have always been of interest. In order to put the piece together he used similar techniques that Stella used such as tracing with a pencil and the repetitive geometric patterns.

Adrian Maya has learned to favor minimalism as it is an efficient way to concisely express himself to the world. With his personality of being a structured organized person he has learned to express himself through the minimalist and simplistic works of art. In this art piece Adrian was successfully to integrate his interests and the form of art in which he feels comfortably numb with.



Method: Traced with pencil and used acrylic paint for the color. **Subject:** Simplistic, repeated geometric patterns, repeated color palettes, and acrylic paint. **Reason:** With the repetitive simplistic shapes the piece focused more on form and minimalism. By doing so with the patterns it makes it easy for the viewer to interpret. **Influence:** Frank Stella and minimalism art pieces that focus on repetitive patterns and geometric shapes.

Mel Bochner b.1940 Tiyonna

Mel Bochner brings a whole new meaning to the word "blah" in the art world. Bochner is an American artist, and a pioneer for conceptual art. While in New York he was able to do his own gallery walk, and it was where he was recognized for his work. Bochner is best known for his texted-based paintings using bright colored palettes to create his paintings. The recurring theme of his artwork shows the relationship between language and physical space or color.

Looking into Bochner's most famous and well known art work, "blah". Using color palettes and a canvas he makes a series of artwork. He repeats the word blah with different methods. The words could be cluttered, in different colors, or the words can be oozing down the canvas. Bochner believes that paintings can say something, and that we need to see the difference between looking at a painting and reading it. Even in his artwork you have to literally read it, but also show its straightforwardness of the meaning behind his artwork.

MSR&I

Method: Acrylic paint

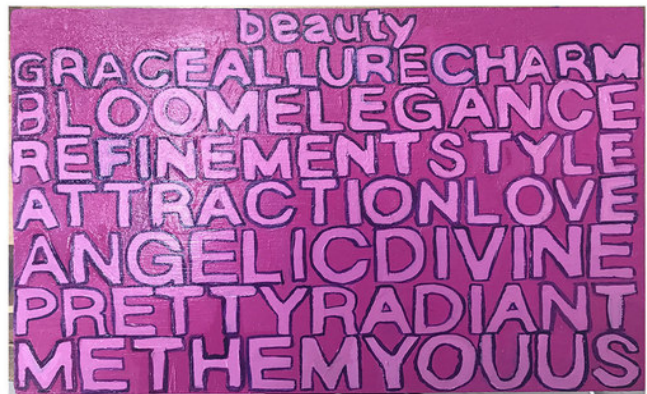
Subject: Effective words

Reasoning: To give people a clear way of looking at art. Use words more than images

Influence: Clyfford Still and Dubuffet

In the wake of abstract expressionism, Bochner had an idea to think more than to make art. Bochner tried to make a clear way of looking at his art. His influence behind his artwork is simply that we tend to take most of our experience for granted. In Bochner's paintings he tries to show the relationship of language and space, and also language and color. He believes that color can relieve a text from its duty to meaning.

Bochner makes his mark in conceptual art by showing it's true meaning behind it, challenging people to have a new perspective of art. Leaving art up for many misinterpretations can lead people to squeeze everything out of it, until it is no longer useful and becomes history.



In Bochner's beauty piece, he takes a word and under puts synonyms of that word to fill up the entire canvas. I used pink, taking one shade of pink to make the background, and a lighter one to make the letters.



In Bochner's work he likes to be straightforward with his work. Hinting that the piece was meant to hurt someone. Giving the wood block a white background and then adding a black coat oozing down the wood block. Then putting down the words in a light blue color with a darker blue haze behind it to ooze down the wood block.

Jane Hammond b.1950 Samantha

Jane Hammond is a very unique artist. She describes her process as "collecting, imagining and combining." She makes art using found pictures and makes backgrounds to place her images on. Her paintings look very vintage but at the same time modern. The backgrounds are light colors and have random little shapes and figures. She then adds bigger images. Studied ceramics and received her MFA in Sculptures. She is primarily known for her collaborations with authors and other artists in which she transforms their written works into visual art.

For decades it has been Jane Hammonds practice to limit all her paintings to mix-and-match selections from a total of 276 images she found. Hammond has moved in a new directions and no longer limits her painting to a body of found images. She collaborated with the poet John Ashbery, making 62 paintings based on titles suggested by Ashbery. She also collaborated with the poet Raphael Rubinstein. Something Jane Hammond has said about art is "Painting is a cross between high philosophy and cement work". My biggest way of relating to this concept of time and labor is that it is an entry point for reaching the unconscious. The layers of paint have more to do with duration than texture. I see it as a function of time, like the idea of chanting. Certain things can begin to happen because you're with the painting for long periods of time."

Someone who she is influenced by is John Cage. In the New York Times, "Ms. Hammond [aims] to make paintings 'as complicated, inconsistent, varied, multifaceted as you are, as I am, as life is. I think my work deals very directly with the time that we live in,' Ms. Hammond said. 'There's a surfeit of information, increasingly bodiless because of the computer, and I bring to this an interest in how meaning is constructed'. The best metaphor for the method behind her rollicking, erudite, street-smart, angst-ridden, encyclopedic paintings is writing."

Hammond has been around in the art industry for many years and is still creating art to this day. She is very unique in the way that she creates her art. Her use of found images is so original and different. It is not often seen in art which makes it rare.



I incorporate some techniques that Jane used by drips, butterfly as motifs she used and vintage images.



This painted and collage piece includes fruit and pink images to make it pop with a Jane Hammond look.

MSR & I for Jane Hammond

Method: Uses images that she has found in flea markets, bookstores, antique shops, stamps, tattoos, cartoons, magnets, illustrations, photos and paints background to place her images on.

Subject: Painting/Printmaking she also does collaborations with writers and other artists.

Reason: Bringing a new meaning to her dreams.

Influence: John Cage and his unique but simple ways of art making.



Found models from magazines and ripped them in half and rearranged them. Also added a pastel yellow background to make it pop.



A painting of Winnie Harlow who is an inspirational model. She has a skin condition called vitiligo which causes the loss of skin color.

Samantha b. 2000

Samantha Chavez lives in San Diego California and she is someone who loves to see people happy. She considers fashion art because it is a unique and there are so many different people that contribute when it comes to fashion. Its almost like people are a walking canvas when it comes to fashion. Chavez likes how the fashion industry is being more inclusive by putting more body types, races, and genders into advertisements, fashion shows, and on social media. She used magazine pieces to make a collage because she likes to put together pictures and cutouts. She wanted to make this first art pieces unique by making it have some kind of twist to them. She said "I always see people making fashion collages on social media that all look the same so I wanted to change mine up and make it look unique and different". She painted a pastel yellow for the background to make it pop, and then found models from magazines and ripped the bottom of them and mixed and matched them so that they had a different outfit on. She really likes this art piece because its simple but is also very simple but unique. For her painting she wanted to use Winnie Harlow who is someone that influences her because of her confidence. Winnie Harlow is not only a women of color but also struggles with having a chronic skin condition called vitiligo which is a rare disease that causes the loss of skin color. What influences Chavez about her is how positive and humble she stays when she walks the runway and how she spreads positivity. The fashion industry is becoming much more acceptive of women and men of different colors, shapes, and sizes which is also something that influences Samantha about fashion. Chavez says "Fashion is very important and it will be around forever; trends will go in and out of style. Fashion will also always be a way for people to express themselves no matter who they are, what I also love about fashion is how people can switch up their style and change the way they dress., Everyday they can be someone new". The fashion industry used to only let skinny people be models and have to have these "perfect" bodies but now fashion companies have everyone from transgender people, gays, and different race. Chavez says that this is very important for people to evolve and become more open and accepting.

MSR&I For Samantha Chavez

Method: Images from magazines and paintings

Subject: Collage art, found pictures, symmetrical

Reason: To bring new fashion to the fashion industry

Influence: Donatella Versace, Yves Saint Laurent, Christian Louboutin

Takashi Amano b. 1954 d. 2015

Takashi Amano is a world renowned aquarist and landscape photographer. He is famous for creating his own revolutionary aquascaping concept called "Nature Aquarium," which strives to take his photographs of landscapes from all around the world and condense them into the glass box, an aquarium. Since 1975, Takashi Amano has gone around the world from the Amazon to the mountains of Japan to find inspirational and influential scenes from nature, hence the concept name, "Nature Aquarium." With the "Nature Aquarium," Takashi Amano strived to create a harmonious balance between the entire ecosystem of the tank, just like in nature. From the fish to the bacteria and microfauna, no part of the ecosystem is forgotten in the "Nature Aquarium." Takashi Amano made his aquariums with two simple purposes. First, was to showcase the beauty of nature and the places he explored throughout his life. He wanted people to be awe-inspired by his tanks so that people would be more curious about the world around.

The other purpose was to make people more interested in the conservation of the places he visited and used as his template for his tanks. He was a conservationist, he loved the Amazon, and would speak about his experiences. Takashi Amano's aquariums rivaled even the most beautiful of coral reef aquariums, and many people wanted to learn to make nature aquariums the way he did.

Method, Subject, Reason, and Influence

M. "Nature Aquarium"

S. Aquariums based on real images of nature that Takashi Amano took himself.

R. To show how beautiful nature is and that we need to preserve this beauty.

I. The Amazon, Borneo, Japan, West Africa.



Inspired by the *Amazon dry season*, Takashi used intelligently placed rocks to create an "Iwagumi" style aquarium, Iwagumi meaning group of rocks. This is my take on the "Iwagumi" style, but in a terrarium.



Fehung

The build above is my own interpretation of Takashi Amano's pictures of Japanese waterfall and stream landscapes.

Fehung Ly b. 2000

Fehung Ly does not identify himself as an artist, but rather someone who is passionate about nature and the beauty it holds. He kept fish tanks as a small child and researched everything he can about his favorite animals. That has led him into creating replications of nature for his animals and plants. This reflects itself in his work of making landscapes and aquascapes. For this piece, rather than making a replication of nature, he is making a piece that symbolizes nature using natural materials in a style called Karesansui or better known in the West as Zen Garden.

The Zen Garden makes the distinct difference of representing nature, not replicating. The neatly raked sand represents the purity of flowing water and the stones in the sand represent the unyielding stability of stones in nature. The bonsai and the bamboo represent the trees and bamboo found in nature. These all come together to make a miniature landscape that embodies what is found in nature physically and spiritually. Some great examples and inspirations for Ly's own Zen Garden comes from Ryōan-ji Temple and Tōfuku-ji Temple, both in Kyoto, Japan.



The creation of this Zen Garden was quite unique because of the fact that his goal is to represent, not replicate. The strategy was to create a planter box that can support a bonsai as well as have enough space to make an interesting Zen Garden. The box was made from Teak wood, which is usually used for ship decks and is naturally resistant to water. It has a beautiful grain as well as a practical useage so this was the perfect wood for the job. Next, a small compartment for the bamboo to be submerged was made. This makes it so that tearing apart the garden to take care of the bamboo is not necessary. The bonsai is placed close to the bamboo to create a large amount of negative space. The farther from the bonsai you go the more negative space there is. This is a stylistic choice to represent the natural balance of space that occurs within nature.

Fehung Ly's "(Im) perfection," 2017, represents how perfection doesn't exist even in nature. However within that imperfect world, there will always be a struggle to live.

Method: Landscaping, Botany
Subject: Japanese Zen Garden (Karesansui)
Reason: To represent nature, not replicate.
Influence: Ryōan-ji Temple, Tōfuku-ji Temple, and other Buddhist Temples.

Andy Goldsworthy b.1956 Indigo Rose

Andy Goldsworthy is a British environmentalist who lives in Scotland producing site-specific sculpture, land art, and photography. As an environmentalist, Goldsworthy reconnects people with the earth and restores them to a natural state of being. His hope is that his art will inspire viewers to be less destructive and more appreciative of their natural surroundings.



“Nesting in Creation” is inspired by Goldsworthy’s many works that resemble nests. Similar to the reasoning behind his art, this piece represents how we can witness all of creation within the natural cycles of mother earth.

Since the age of 13, Andy Goldsworthy has worked as a labourer on farms. The repetitiveness of the farm tasks translated into the routine of making sculpture. “A lot of my work is like picking potatoes; you have to get into the rhythm of it”, Goldsworthy has said. His time working on farms built a foundation for his art; he learned how to use a shovel, a hare, and build dry-stone walls. He was inspired by the lines created by the plow on the land, he saw sculpture in stacks of hay, and fell in love with the magic of the idyllic, rural English landscape. By working with the earth as intimately as possible, Goldsworthy’s goal is to better understand the natural world and integrate himself into the flow of nature. He believes that movement, change, light, growth, and decay are the lifeblood of nature.



His work embodies these energies and communicates them artistically. In order to do this, his art must be sensitive to changes in material, season and weather. Each work grows, stays, and decays. “Process and decay are implicit. Transience in my work reflects what I find in nature.”

Goldsworthy works with whatever the earth provides him. This often means brightly coloured flowers, mud, twigs, leaves, stones, pinecones, thorns, snow, ice, and reeds. Although he sometimes needs machinery to create the elements of his more complex projects, he typically uses only his hands and teeth, as well as found tools, to prepare and arrange materials. Once he has finished a project, he photographs it right away. Photography plays a crucial role in his art due to its ephemeral and transient state.



“Universal Matrix” is inspired by Goldsworthy’s mandala-like pieces as well as his trademark circle or black-hole. It represents the four elements and is a shrine honoring the constant presence of the universe in our lives.

Aside from bringing awareness to environmental crises, Goldsworthy’s art reveals the color and energy flowing through all things, capturing the movement and flow of the natural world in a way that can evoke gratitude and healing in any individual.

MSR & I - Andy Goldsworthy

Method: Natural materials, scavenged tools, photography, machinery

Subject: Land and earth art

Reason: To show the essence of nature and to connect with earth

Influences: Farming, the rural English countryside, mother earth



Rose honors the Divine Feminine, as well as her love for nature, with this piece entitled **Solar Bear** 2017.

Raised in a deeply spiritual, non-harming community, Indigo Solaris Rose was taught to live in a constant state of gratitude, always pausing to press her cheek against the earth and connect with the Divine power that drives her faith. Praising, protecting, and stewarding the earth is at the core of her belief system. She essentially believes in the interconnectedness of all beings, and that truly immersing oneself in this universal oneness is the key to ultimate enlightenment. These ideals are deeply ingrained into her art, primarily sculpture, jewelry making, and painting, evoking the power of Gaia and the entire cosmos.

MSR & I for Ilona Indigo Rose

Method: Used a photograph to sketch and then painted over it

Subject: Solstice Moonstone (Rose's cat)

Reason: A tribute piece to honor and worship the subject

Influences: The Divine Feminine

Ilona Indigo Rose M.N b.1999

Rose was born into an intentional community of conscious individuals focused on self improvement and non-harming. She has always attended transformational festivals, which leave her feeling content and energized by the colors, sights, sounds, and experiences. Love is the driving force in her life, meaning that it also drives her self expression. The earth, its inhabitants, her spirituality, her family and her feelings for them inspire the creation of her most powerful art.

Worshiping the Divine Feminine energy that manifests itself in the goddess figure is also an essential practice for her. It is because of this that her art often depicts women and animals. She believes that feminine energy is one of the most powerful forces and that the ability to create life is a sacred gift. As a Kundalini yogini and athlete she also believes that the body is a temple and that movement is a pathway to God. The grace, fluidity, and repetitiveness of her yoga practice translates into the routine of making sculpture, which is very healing for her. She prefers to work with natural recycled materials and loves to incorporate crystals into her art. Creation is a crucial part of her existence. Not only is it a spiritual practice and form of prayer, but it allows her to give back to a world full of deep emotional, cultural, and physical wounding. She believes that creation is a sanctuary where all things can go to become one.

Rose's wishes are that her art is able to reconnect people to earth and show them that there is no need for aids of visual abundance to fill emotional and spiritual wounds, for true joy and abundance comes from within. By igniting lost connections, she believes in evoking the mutual healing of the people and the earth.

Papapetrou b.1960 Jaden

Polixeni Papapetrou is a photographer who in 1987 found her love for photography, and started to take pictures as a hobby. Some of her more notable pieces from the beginning of her career were based around the concept of celebrity impersonators and super fans, with some pieces focused on drag queens and body-builders. Although her freshman works were notable, the pieces that really brought her to recognition were when she focused on representing childhood.

Polixeni started off with black and white photography, mainly portraits, eventually moving on to full color vibrant photographs. In the beginning, when she was photographing in black and white, her photos seemed to revolve around a singular personality, with the subject's face being clearly shown, and a clear idea being brought across. Starting with Dreamchild (2003), her pieces were fully colored and more costume based, often using a painted background with one of her children in costume as the subject, while still showing the face clearly in every photo. The photos continued in this manner all the way until her series Between Worlds (2009-2012), which utilized a photograph as the background, with all subjects in more fantastical masks, such as animals or misshapen people. Every series she has produced past this point has some sort of facial covering or mask, the most famous of which being The Ghillies (2013).



She mainly focused on children and costumes because she felt they “were shapeshifters, with a very unique transformative process” and how identities were constantly changing depending on what was demanded of them.

Overall, Polixeni was a very prominent artist with a unique art style derived from her love of changing personalities and childlike wonder, filled with mystery. Overall, she knew what she wanted in pictures, leaving a great impression on the art world.



This piece is inspired by “Mallee Man” and “Grasstree Man”, as I used a more green color base, with the subject pushed farther into the foreground.

This is my art piece based around Papapetrou’s “The Scrub Man”, from her The Ghillies series. Her pieces in this series are all square framed, usually with a single standing figure garbed in a ghillie suit as the subject. While this piece seems very over exposed, the grass was just extremely reflective, which gives an interesting sheen to the whole image.

MSR & I for
Polixeni Papapetrou

Method: Using photography to demonstrate an alternate perspective.

Subject: Children and obscured figures layered over a backdrop.

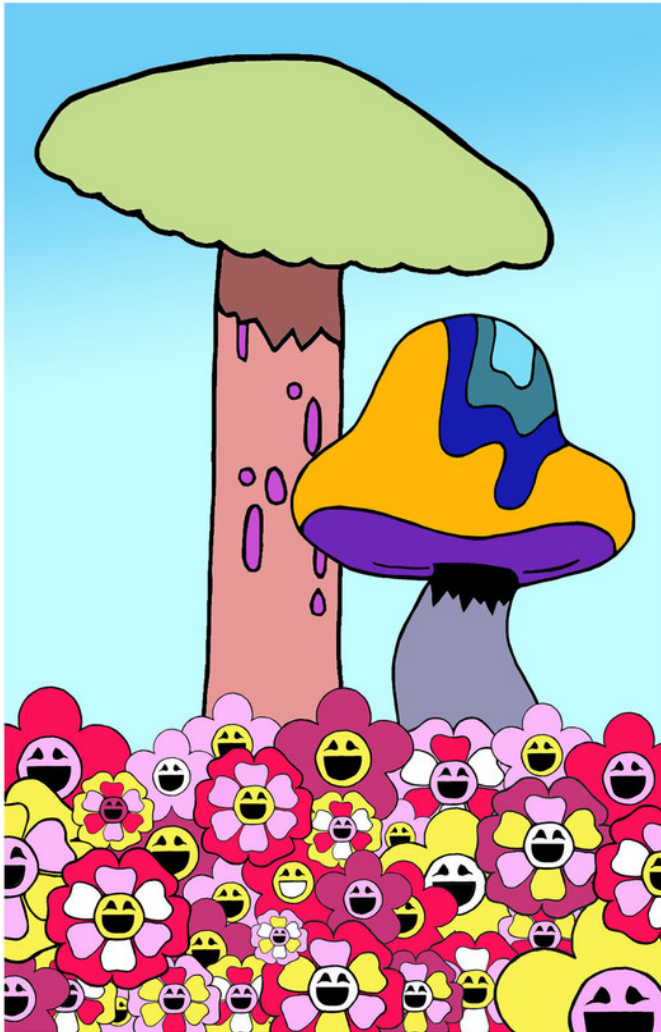
Reason: To display the wonder and capabilities of children and the “unknown”

Influences: The dedication of belief and remembrance.

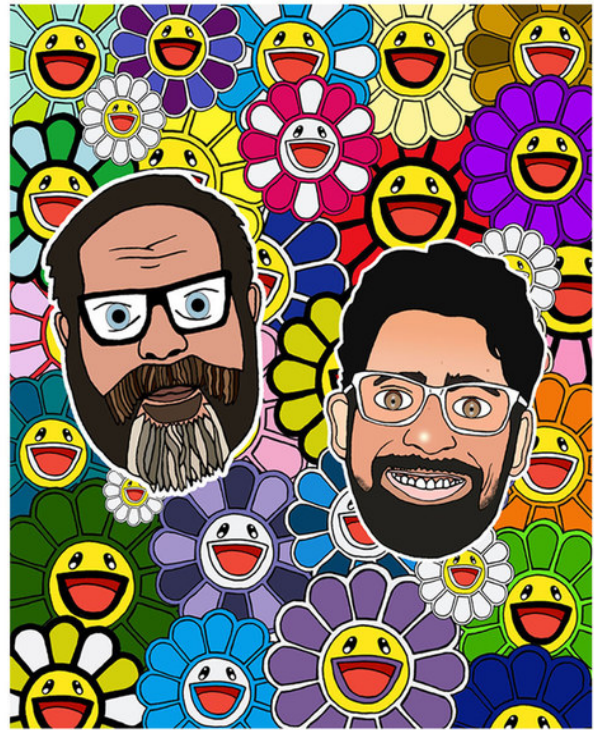
Takashi Murakami b. 1962 Venus

Takashi Murakami is a Japanese contemporary artist born and raised in Tokyo, Japan. Aspiring to someday work in the animation industry after being an enthusiastic follower of animation and manga, he's worked his way up to being the founder and President of Kaikai Kiki Co. He has worked with the rapper Kanye West designing the album cover for Graduation and has collaborated with brands such as Louis Vuitton. Murakami's work has inspired others so much he was named one of Time magazine's "100 Most Influential People."

He's most known for being able to adapt the aesthetics of Japanese traditional fine art to operate within the context of popular culture. He uses boldly and colorful graphic anime that often includes intricate detail.



I merged two of Takashi's art pieces in which he has two motifs, smiling flowers and mushrooms that can be seen as psychedelic or cute.



I was inspired to do this art piece by Takashi's self portrait cartoon art that's placed on the foreground of gestural flowers.

He has his own artistic style and is one of the few artists that does computer-generated imagery. He came up with a "Superflat" theory, which refers to various flattened forms in Japanese graphic art, pop culture and fine arts, and animation which is influenced by manga and anime. He has the aesthetic of fine art but executes it in a grassroots way.

Abstract Expressionism, Pop Art, and traditional Japanese paintings are Takashi's main influences. Attaining a PhD in nihonga, "the refined hybrid of European and traditional Japanese painting" influenced the rest of the artwork he has done throughout his life. Takashi's art looks psychedelic and creative with the cartoon characters he creates. He uses neon and warm colors making his art pop.

MSR & I for Takashi Murakami

Method: Graphic design

Subject: Ubiquitous use of logos

Reason: Consumers society

Influences: Abstract Expressionism, Pop Art, and traditional Japanese paintings



Method: Digital art and acrylic painting
Subject: Pineapples and flowers
Reason: Room decor
Influence: Contemporary art

Venus Lopez, b. 1998

Venus Lopez is a high school student whose work has made it on the front page of her art teacher's website. She loves to paint because it relaxes her even though she considers herself a bad painter. Venus once quoted, "I love using photoshop to create cool pieces and I'm looking forward to fill a portfolio with digital paintings after learning and designing more." Venus hasn't explored and learned much about art until taking an art history class her senior year where she discovered she enjoyed painting to help with her stress.

For her art, she draws out different images and characters then scans them into photoshop and turns them into something completely different than what she originally drew out. She tries to perfect her drawings in photo editing softwares, such as Adobe Photoshop and Adobe Illustrator. Venus draws inspiration from Takashi Murakami, a Japanese contemporary artist, and Brian Donnelly, who is best known as KAWS. Venus has a liking for colorful, psychedelic, abstract and modern images of art. She was never super excited about coloring books or coloring time as a kid, but now she does it more than ever. Venus likes to outline the subject she's painting or drawing in the darkest black so that the colors she uses to fill in the rest stand out.

After being exposed to different kinds of arts, Venus discovered that art is a new passion of her that she wants to continue pursuing. She said herself, "I'm considering minoring in digital media in college after being captivated about what I can create with photoshop and other similar softwares." For the piece displayed to the left, she utilized techniques such as gradient painting and geometric collage.

Venus feels strongly that art should be as accessible as possible to all demographics. This means that she paints with a wide audience in mind. Her art can be appreciated by children and academics alike. This, to Venus, is what makes her art valuable. It is unpretentious, and appreciable by all.

Claudio Miranda b. 1965 Colin

Whether you need a cinematographer for a blockbuster film or a really weird commercial, Claudio Miranda is your man. In his long career as a cinematographer, he has worked on *Tron*, *Life of Pi*, *Oblivion* and many more movies and commercials. He received an academy award for the cinematography for **The Life of Pi**. His films are softly lit, yet high contrast and not too saturated subjects in beautiful scenes mixed with the perfect amount of visual effects to add that extra level of surreal.

One of Claudio's main influences was his father, an architect. His father taught him not to repeat himself and stay loose. He always wanted to do something new, not the same thing every cinematographer has done before him.

Unlike other cinematographers, Claudio has only used digital cameras and standard to wide angle lenses. He has used the Sony F65, F35, and Arri Alexa. He attaches Zeiss and Fujinon lenses on these cameras, giving an ultra sharp finish to the images.

Almost all of the shots Claudio does are shots of people in massive, or beautiful, scenes. Claudio makes sure his films have a photographic quality to them. Every frame of the films are thought out and thoroughly composed. When lighting faces, Claudio Miranda uses three-quarters or top front lighting.

Method: Cinema Cameras (F45, F65, and Arri Alexa)
Subject: Creates seemingly real science fiction
Reason: For the movies he envisions
Influence: His father, an architect.



Like the establishing shot of Earl's Peak in *Oblivion* 2013. I photographed *Sunset Cliffs* 2016 with the same compositional elements and background visual effects.

He will normally use a very low contrast ratio, around 2-3 stops, the ratio of key to fill lights. He tries to use as few lights as possible to keep an almost shadowless light. You can see this in the suiting up scene in *Tron*. When one person grabs the tron ring, it is the only thing lighting her face, acting as a ring light. This gave an almost flat lighting on her face, making the scene very surreal. When confronting color, he will use a very neutral color pallet, giving the footage a very realistic tone. The image is not saturated, but it doesn't look like ungraded S-Log footage. Miranda has followed the path that he wanted, creating some of the most visually appealing movies in history, never doing the same thing. Just as his father had raised him.



Like the over the shoulder shot of Earl's Peak in *Oblivion* 2013. I photographed *Sunset Cliffs* 2016 from behind the subject showing the same massive scale of the ships in the background.

Colin Key b.2000

Colin Key started 3d modeling in fifth grade because he wanted to make minecraft animations. After getting quickly bored with minecraft he started looking into unity and unreal engine 4 for game development. He proceeded to make games two years later and is still doing that to this day. He likes telling a story through the environment without showing the characters.

All of Colin's scenes are lit in two different ways; either a single soft light to make the scene feel like... or multiple direct lights to draw the viewer's attention from one part of the story to the next. Because of the realism of the lighting, the building of the shadows can take up to 3 hours to complete. This makes sure that the viewer is focusing on the story of the scene and not the stylization.



In his newest scenes, Hidden Tragedy, he uses a realistic style to depict the seriousness of the scenes as a heavily stylized version would make the scenes feel less serious(change wording). In renders of scenes he doesn't focus on low polygon counts. Although normally you would only go to 30,000 polygons per object max, Because the scenes are so small, he puts up to 100,000 polygons in each object. This allows the scene to look smoother and have more detailed objects and lighting.

This is probably because he can't model characters.

His lighting and model style is based on Koolala and the environmental storytelling is based on The Division and Naughty Dog.

One of Colin's main influences is Koolala, a youtuber who makes astounding environments in unreal engine 4. He was the core inspiration for Colin's start in Unreal Engine 4. Another main influence was Naughty Dog, one of the most renown game companies for their environments and stories. They are some of the best environmental storytellers. They made Colin realise the importance and beauty of being able to tell a story through the environment and not just in the characters.

He also attempts to push the textures to the max by using 8k, 4k and 2k textures. This makes sure that you cannot see the pixels in the textures which can lead to an un-immersive scene. This leads to a longer development time, as you have to texture objects to a much higher quality, but also makes a much higher quality scene.

Method: Maya Lt. Unreal Engine 4, Realistic style.

Subject: A home of someone who went through a tragedy.

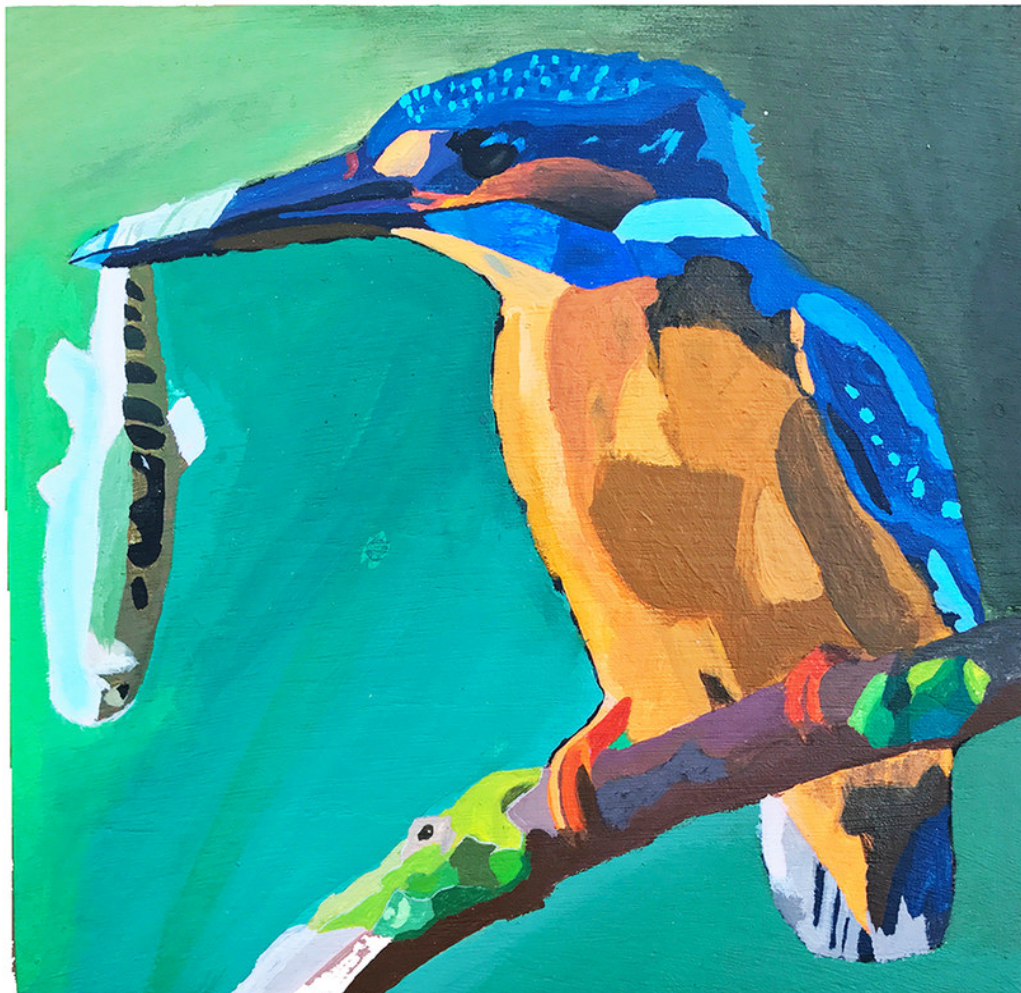
Reason: To tell their story through lighting and objects

Influence: Colin Key was influenced by studios like Naughty Dog, games like The Division, and artists like Koolala.

Elam Stanton is an athlete, brother, and friend that has only recently been exposed to creating art. He has gone through his short life not giving it much thought. When he took a highschool art class, he was shown the history of western art and he was enthralled by the progression of art through the millennia. He began to paint as an assignment and never finished his first piece, "I was really angry because I could never mix the colors right, I had a terrible brush, and I paint slower than a tortoise," he says.

But this did not deter him from painting. He enjoyed how he could create something that was his own, then receive feedback that allowed him to improve his own art. It wasn't until he started a painting of his own volition, that he was able to practice and put effort into it. Then one day, "It just clicked and I could actually make what I tried to," Stanton recalls.

Kingfisher perched with fish



Elam Stanton b.1999

The painting was of a Quetzal bird. He was exposed to, and inspired by it on a humanitarian trip to Guatemala. It was an expression of the beauty that can be found everywhere as long as you look hard enough for it.

Since then, he has found an interest in painting birds, and has begun other bird related paintings. His painting style is very basic and he uses really old terrible brushes he finds lying around the art room. He paints very slowly, and gets easily distracted by his surroundings. He uses the method that he learned from his art teacher. You take an image you want to paint, then trace it, or sketch it out yourself, paint solid black lines over the lines and fill in colors like a coloring book.

He paints these paintings partly because he needs the grade, but he paints the birds because it's fun. Stanton always says that, "Every artist dips their paintbrush into their own soul, and transfers their nature into their pictures." It's wisdom like this, that allows us to transcend the social expectations in our society.

Method:

Painting acrylic paint on wood

Subject:

Making most of an instant in time in which you are content.

Reason: To invoke nostalgia of a home feeling

Influence:

Beautiful birds



Oscar Aloof, Stylized Human and Image



Elam Surprized, Flat, Geometric, Stylized

Method: Outline generic facial structures from photographs into photoshop.

Subject: Bold colors, relaxed detail.

Reason: To show the gist of someones face. To show just enough of the person through art that they get an idea of who it is.

Influence: Maly would say he got his influence a lot from pop art, and an artist named Evan Hecox. Hecox specializes in art that expresses bold colors. Maly would say that he is expressing his form of Pop Art. Pop Art from his perspective.

Zion Maly, b. 1999

Zion Maly isn't known for his artistic capabilities, nor has he ever composed a single thing to put his name on that would reflect fine art. Maly is the type of person to see amazing artists do amazing things and envy them for their unique talent. In the two art pieces presented before you, Maly was heavily influenced by the idea of simplicity. In his art he expresses some cartoonish similarities, bold colors without boundaries, and references from the people, artists, or music that influenced him most.

Maly's process is slow and time consuming. He starts off by being inspired. Maly can look at something, say "That's cool", "That's sick", or "Hey, I really like that!" but that's all it's left with, a comment. What inspiration is, for Zion Maly, is something that touches him in that soft spot. The kind of soft spot that everyone has and cherish's. The spot that releases your feelings, makes you soft, makes you think twice about things. A famous quote that he carries is, "If you think about it again in the morning, it's a sign that it means something to you." that was said by his step-father. Maly doesn't just create art to create art. He has to feel something with his work. If he doesn't take pride in it, it won't be completed. After he finds his influence, he begins to create the bold, bland, and undetailed wonders that figure 8 in his head.

The reasoning for Maly's pieces is to express, solely, what is important. Not to show detail, an intriguing background, or anything that is the person, place, or thing, that does not express the purpose of the art piece. This, is why Maly picks people/artists that have a big impact in his life. One of the pieces expresses a teacher that he connects well with. Someone that he collaborate with and collaborates back with him. The person that piece is representing is an example of someone who chases their dreams, makes shit happen, and always puts effort into everything he does.

With influence from people and artists revolving around the life of Zion Maly, he is able to make these pieces of art that establish meaning and importance. The art is straight-forward, to the point. Maly doesn't try and hide the meaning behind a complex wall of flowers and mixed colors, but throws it at you head on, whether you are ready or not.

Sydney Simons is a high school student and throughout her life she has been interested in art. However, Simons is her own worst critic and never feels her work is up to par or should be publicly viewed. This has discouraged her from exploring the various art styles that she was interested in when she was younger. As the years have passed Simons has continued to push art away.

As a child Simons enjoyed life, play and never let anybody get in her way of having fun. Now she stresses about every little thing she can possibly find. Through this style of art, Simons chose a place that is significant to her from her childhood. In her art, her subject is the memories from her childhood and the place in which the memories occurred. In her most recent work, Simons takes the viewer on a journey through her childhood by presenting a compilation of images depicting memories at Disneyland. These memories may not be happy nor sad, but they are simply the most vivid in her recollection.

The reason Simons chose to use memories that she had from Disneyland is because they continue to be what she recalls as the majority of the free, fun-loving times in her childhood.

Sydney Simons b.1998

She recalls being carefree and creating fun wherever she went. Overall this type of art allows Simons to stop and remember all the fun she had as child. It is also a reminder that having fun is possible. This art form is important to represent her because it how her memories return to her, in brief snapshots with tattered edges; as if they were well loved. Many times the images are not clear but the feeling evoked is always the same. She is flooded with the warmth, fun and love she experienced whenever she walked down Main Street. Simons' childhood is an inspiration to her and she will forever look back on it and try to channel her inner child. The carefree spirit that led her through her formative years is something, that although it remains elusive, just outside her grasp, she will continue to chase it because that will lead to her success in accepting the imperfection she sees as her true perfection as a human. She needs to embrace that side of her so her mind won't control every little thing she does. She needs to be ok with making mistakes and having imperfections.

Method: Recreating memories from Simons' childhood

Subject: Simons' most vivid memories

Reason: To tell a story through visual representations while connecting to her childhood

Influence: Simons' carefree childhood



This is an art piece that shows Simons' childhood journey at Disneyland. The memories consist of getting scared by Captain Hook and her running away, participating in the Jedi training, collecting pins from different cast members around Disneyland, riding around on the train, and getting proposed to by Pluto.

SPRING 2017



HIGH TECH HIGH