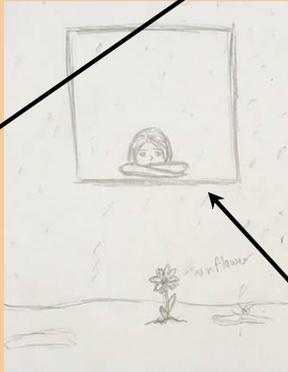


Process Portfolio ~ Mariana Rodriguez

Sun After Rain: Inspiration & Planning



Sketch 1



Sketch 2



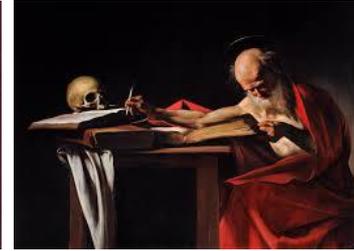
Sketch 3

Immediately the first thing I thought of was a crying girl, because whenever I think of my Mom sadness just comes over me since she is not with me anymore. I wanted to further go into the sadness theme by adding rain in the background as if it is always surrounding me. I added sunflowers to symbolize my Mom since she loved plants and her favorite color was yellow. Also, there would be a section around the girl where the rain would not touch, this was to add a sense of peace, but it did not seem to portray the right feeling. I still wanted to incorporate sunflowers into my design, but in my second sketch I only added one, as if that single flower was representing my Mom. The girl was still looking at the flower feeling very sad, but I didn't include tears. The window represented myself looking back on my past and how much I was able to overcome. Rain was still present in this sketch and puddles formed on the ground. My third and final sketch showed the girl enlarged as being the focus of the piece rather than the sunflower. The sunflower in the previous pieces seemed too sad, and I did not want to portray only sadness, but overcoming that sadness and honoring my Mom. Rain in this piece is heavier on the darker side, then starts to clear up once you get to the lighter side of the gradient. The light side represented sunlight shining down on the girl, as if she has found peace and calmness after the dark storm. The raindrops would seem as if they were on a window. I liked the contrast from dark to light, as it represented to the past to the future, as well as inspired by Rembrandt's use of light.

Rembrandt. Self Portrait. 1629.



Caravaggio. Saint Jerome Writing. 1605-1606, Galleria Borghese



The intention of the Baroque Style movement was to use exaggerated movements and detail in order to show much drama and tension within the art piece. The Baroque movement was considered absurd because it did not live up to the standards of the preceding Renaissance art. Caravaggio used light in dramatic ways to produce this drama in a realistic, human scene. Rembrandt pieces consisted mostly of self-portraits, featuring colors like reds and browns in his later works.

The way these artists manipulate light and shadow really give a certain depth to the piece. I wanted to replicate this in my piece, but more focused on the light aspect rather than the shadows. I didn't want the motion as exaggerated but rather stiff, similar to how I interpreted Saint Jerome holding his quill. The browns and reddish purple tone in Rembrandt's piece is what I wanted to portray in my piece, the color is not too exaggerated but still conveys a sense of drama.

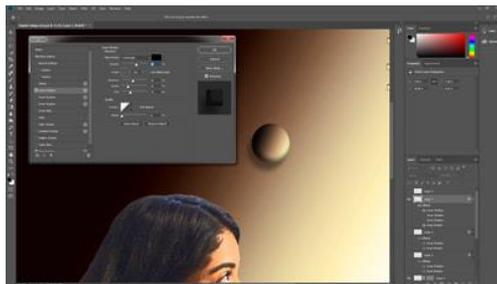
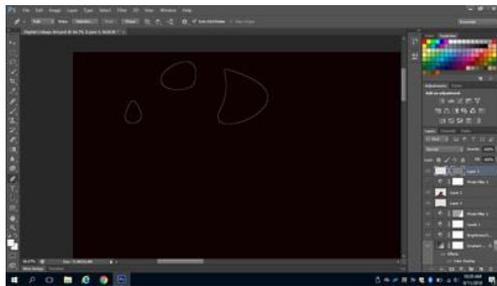
Sun After Rain: Process, Experimentation,
Reflection



I had my friends take multiple pictures of me in order to capture the perfect angle which included how I was positioned, where my eyes were looking, and how the light hit my face. For the light, I used a regular phone flashlight, but I was able to enhance it in Photoshop with different filters.



On Photoshop, I added a diagonal gradient and changed the colors to resemble the Baroque style. I then cut myself out along with a rectangular piece of wood and placed it towards the bottom. I gave myself a painted texture since I wanted it to look like a Baroque painting. I added a gray layer to make it seem as if I was behind a window, however I don't think it's very easy to tell. I also tried to blend my hair in with the shadow but couldn't figure out a way to do so, making my hair stand out as it has a blue undertone instead of brown. Lastly, I added the raindrops to finish the piece.



Since rain was an essential part of my piece, I needed to figure out a way to create it in Photoshop. I watched multiple videos and read different articles, but it did not look realistic enough. I was playing around with the settings of adding shadows and highlights, and "liquifying" the circles. This way I would have had to place each individual raindrop, so it may have looked too artificial or "staged," so I went with a different method that resulted in more realistic raindrops.

Beginning this project I was worried I would not be able to use Photoshop well or get confused with all the tools. Even though having the whole program available is a bit overwhelming, it is an amazing opportunity

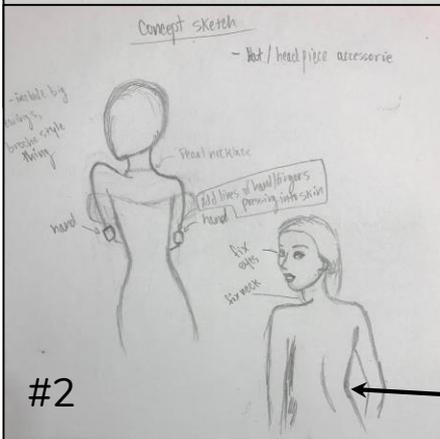
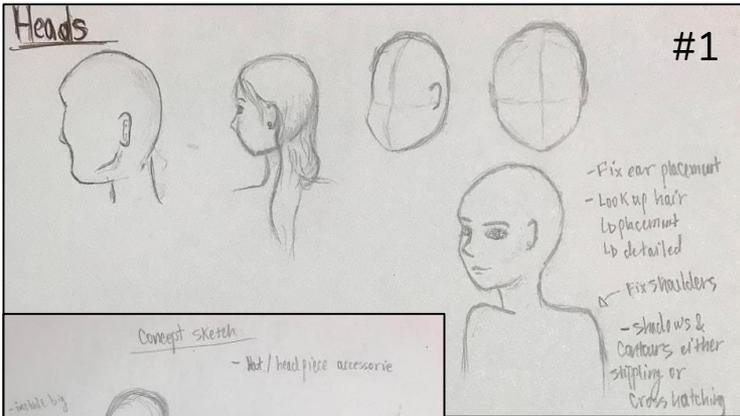
since there was so many tools I could use to bring my sketch to life. The hardest part to figure out was creating the raindrops. I did not want to take a picture of regular water drops because it seemed too basic and I really wanted to learn how to manipulate the tools in Photoshop. I tried multiple ways to create them, but in the end I went with creating my own brush and adding filters while editing different aspects of them. I learned how to do this by watching a video online, it was easy to follow and I ended up with a great result. I would love to make a digital collage again and learn more aspects of Photoshop. I also want to create more things that involve water because exploring and manipulating the "liquify" tool was really fun, but I did not use it to create my final raindrops, so I would definitely use it for a future project.

James Jacques - Joseph Tissot enjoyed painting and drawing high class women and loved luxurious décor, clothing, and also

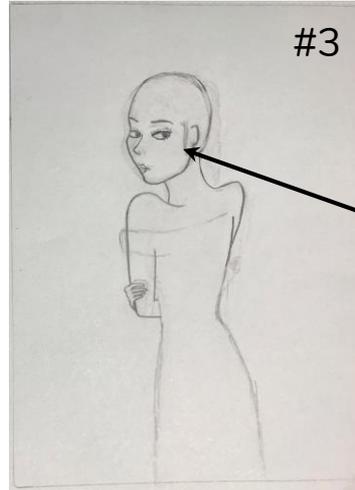
costumes. The time period of his art that I am focusing on is his art from the 1880s where his subject was high class women. I was really inspired by his artwork because it is extremely detailed and especially *Summer Evening (Soiree d'ete)* for also being a drypoint print. I also enjoyed multiple aspects of the high class from that time especially the clothing. Wanting to be a fashion designer myself, many well known designers were from that time. They had excellent attention to detail and tailoring so it is interesting to see how it translates onto paper and canvas. I tried to incorporate the same amount of detail into my work from the wrinkles in the fabric to the detail in the hair, as well as incorporating the same expression on her face and the realistic quality of it.



James Jacques-Tissot. Summer Evening (Soiree d'ete). 1882



I first sketched different faces and heads from different angles since I wanted the position of the girl to be a key aspect in the piece. Tissot captured his subjects in daily leisure instead of something rigid, which is what I attempted to do as well. I then moved on to sketching the figure from the waist up from the back since my intention was to make the image seem off guard.



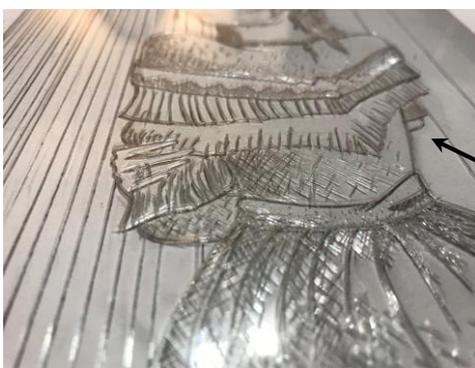
I started drawing what I thought would be a final piece, but the girl was too small and did not stand out like I wanted her too. It was difficult to draw small details and thinking ahead I assumed it would be too difficult to etch the details into the plate. I also wanted to change the way she was gazing, wanting her to look at the viewer.

After drawing sketch 3, I decided to start over, drawing the girl from the waist up and it helped to emphasize the girl. It was easier to make the details and she popped out from the background like I wanted her too. I also added lines in the background where I wanted the ink to create shadow, contrasting it from the light.





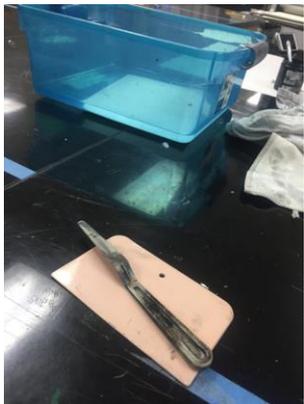
I experimented with different angles of the light source using my phone flashlight. I wanted to see how the light would fall upon her but it was difficult since it was just a two-dimensional drawing, so the light did not act the same way as it would if it was a form. I was able to figure out where the light and the shadows would be though by using different references. I wanted to manipulate light and shadow to make the piece more realistic like Tissot's, even though mine has a more illustration quality.



I put the plate on top of my sketch and traced the lines with the etching tool, which was challenging.



I made a total of three drypoint prints and decided to go with my last print. The background of the first print did not turn out how I wanted it to because it was too light on the left side while the right side was too dark and it did not seem to blend. I left too much ink in the second prints so the lines seem to dark and the ink is too concentrated in different areas. I took more care in removing the ink in my last print. I purposefully left some ink on the background so it would smudge when run through the etching press.



I let the watercolor paper soak for 8 minutes while I

prepared my plate with the intaglio ink, using the squeegee to fill all the crevices. Once ready, I placed the paper with the place on the etching press and rolled it through twice. I then set the drypoint aside on the drying rack.



This piece was not easy to produce mostly because of the etching, but in the end it is worth it. It was hard to etch the small details especially in the girl's dress. I was not able to incorporate the tremendous detail as Tissot was able to do in his piece. Also, I wanted my piece to be more realistic but it looks more like a cartoon, especially the face. The mouth was the trickiest part, each time I tried to draw it realistically, it just did not fit with the rest of the piece so I decided to keep it more simple. I like how the background turned out smudged with the extra ink I left on the plate, but I wish the dress would have turned out darker. If I were to make the piece again, I would work on a larger plate in order to incorporate more detail but to keep it easier to etch in at the same time.

Rising Angel: Inspiration & Planning

Yukito Kishiro. Gunnm. 1990-1995

Yukito Kishiro. Gunnm. 1990-1995

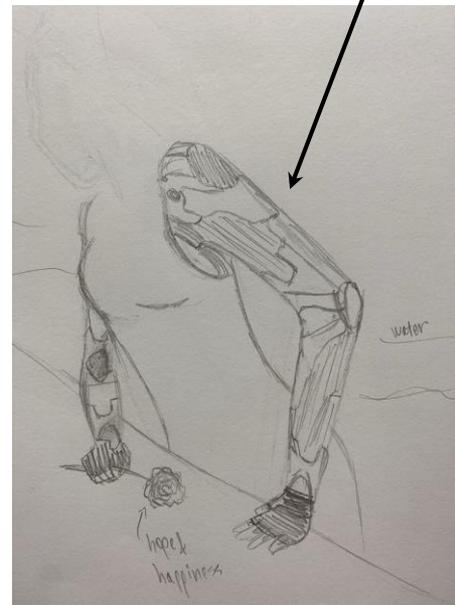


I created multiple sketches of the pose but it was difficult to get the right proportions; I took a picture of myself in the pose I wanted and used it as reference. It was much easier with the photo. I drew a more detailed figure of the girl and figured out how I wanted to draw the detail of the arms by drawing inspiration from Alita's arm in the movie. I also decided to add a flower which symbolizes hope and happiness that I was able to draw out from my experiences. This relates to Alita as the plant she sees shows her that something was able to survive even after tragedy.



Robert Rodriguez. Alita Battle Angel. 2019

I was very inspired by Yukito Kishiro's Battle Angel Alita (Gunnm). I am a fan of the graphic novels and with the movie that came out, I was inspired to incorporate the different colors used in the movie, especially the purple in her robotic arms. Alita has gone through a lot in the story, she has lost loved ones and had gone through severe changes that impacted her life. I relate to this in different ways since I have lost a loved one as well, but like Alita I am able to find strength to push through the tough times. I want to incorporate her arms since I feel they resemble strength and power, and her bravery shows you can always push through any situation.



Géricault. The Raft of Medusa. 1818-1819. Le Louvre.

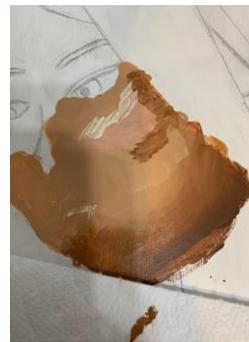


I was also inspired by Théodore Géricault and the Romanticism art movement. This movement focused a lot on emotion and how that translated into art, from movement and motion to the different colors used. *The Raft of Medusa* shows this emotion and tragedy, from the people to the violent waves in the background. The sense of emotion plays a big part in my piece as it is shown through the colors, movement, and the meaning. It represents myself leaving the tough times behind and finally coming out of the rough waters, the light symbolizing hope.



I layered different skin tone hues, placing the shades where the shadows would go, and the tints where the highlights would go. I then blended everything to achieve a smooth complexion.

When I first created this piece, I used illustration board along with gouache paint. These two together were not a good combination since the water gouache would left up papery pieces from the board. Also, since it was my first time using gouache, I did not know exactly how to use it and the techniques for this paint. I looked at videos but I still was not sure what to do. Since I did not like the outcome of it, I decided to redo the piece with acrylic paint on Artist Board. I am more experienced with acrylic paint and know many techniques for blending and am able to manipulate the material better. I sketched the design onto the board after gessoed it, and then painted the clothes. I painted the background different hues of purple and blue since they symbolize calmness and hope. The contrasting colors are red and black to show that I am leaving chaos and death behind. I had to put pieces of paper in certain areas so I could paint the background freely without getting paint on the rest of the area, such as the face, hair, and arms.



I experimented with with light and shadow, it is seen especially in the girl's left arm. I used blending techniques to make it look like a real shadow.



Overall, I am really happy I chose to redo my piece. With acrylic paint, I was able to get more detail and precision when painting, as well as having the ability to blend everything easier. One part that I am really proud of is the diagonal shadow that goes through the left arm, the contrast can be seen from the light side to the dark. I also like how this contrast as a whole adds to my meaning of leaving the rough times behind, and looking to the future and finding peace. The emotion really stands out in the piece, and I feel as if it portrays emotion similar to other artworks from the Romanticism art period. If I were to do the piece again, I would fix the water in the background so it would all be even, and also research how to paint dark water.



Yellow Lights: Inspiration & Planning

Renoir. La Bohémienne. 1868



Manet. Before the Mirror. 1877



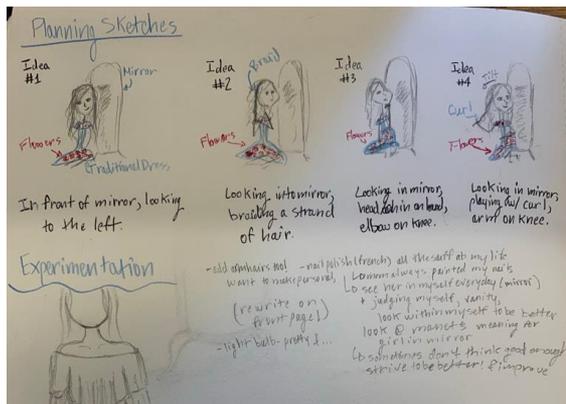
I wanted to incorporate the more impressionistic background while keeping myself more realistic, inspired by Renoir.. I was also inspired by the hair of the girl, since I have curls similar to this I want to use her hair as a reference as to how to paint them.

Manet's *Girl Before a Mirror* also serves as one of my inspirations since I also want to include myself standing in front of a mirror. The mirror would represent me looking within myself and being very judgmental towards myself at times and I think about how I can become better. At the same time, I look into the mirror and see my Mom in myself everyday, not necessarily looks but I am told that I act a lot like how she acted.

One of my inspirations is my Colombian culture and background and I really wanted to start incorporating it more in my artwork. This piece especially was very personal and I really had a connection with it. I wanted to something in the piece to represent my culture and decided to paint myself in a traditional Colombian dress. This dress that is worn in the "Festival de Bambuco," a festival in Colombia featuring many different things, especially dance. I wanted to recreate this dress as the flowers on it represented the colors on the Colombian flag, and the white fabric looked delicate and the flowers stood out as well.



"Festival De Bambuco." Colombia.co, ACTIVAMC.



I first sketched out some ideas of possible poses, at first I wanted to paint myself sitting down in front of a standing mirror, and I had different variation of that. I realized that with the size of the canvas, painting my whole body wouldn't allow for a lot of detail as I would have been small on the canvas. I decided to be standing in front of the mirror instead, as if I was braiding my hair. I took a reference picture and used the graphite transfer method to trace it onto a piece of paper. I then added the traditional dress and other details in the background like the light bulbs; The light bulbs symbolize the light, positivity, and hope that I now feel after overcoming the loss of my Mom.



Yellow Lights: Process, Experimentation, Reflection



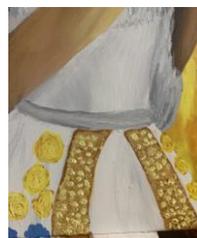
I used the grid to sketch the picture onto the canvas. It was still challenging since the squares were pretty big and it took me a while. Moving onto the paint, I started off with the background and used yellows and browns for shadows and highlights. I also painted the yellow in the mirror reflection, however I wanted it to be a lighter yellow so it would stand out more. The yellow represents my Mom's favorite color and the happiness she would also bring me. I painted the skin and my hair, the other details like the mirror and the lightbulbs. I painted the dress which was the most difficult part. I enjoyed adding shadows to create wrinkles and ruffles in the dress, as well as the flowers.



I layered different colors when painting skin, especially the face. I wanted to build up the tones and not fully blend to resemble the Impressionist art movement.



The earring is one of my favorite parts of the piece since it seems so realistic to me and I enjoyed layering the hues to create the shine.



I experimented with different brushes to paint the strings of the light bulbs since painting lines is difficult for me. I also made sure to paint a realistic reflection of the strings in the mirror.



I did not want to paint the dress a solid white, so I added tints and shades of gray in order to create shadow. This also worked when creating ruffles and wrinkles in the fabric, similar to Renoir's detail in clothing. I also experimented with creating lace on the dress. I did this by making small brush strokes with different hues of gray and also white. I really like how it turned out, especially the lace ruffles.

Overall I am really proud of how my piece turned as I was not sure if I could create what I had in mind. At first I was frustrated because I thought it didn't look like me and that the skin tone was off. However, when I added the hair and continued to add more detail, I could really see the piece coming together. If I were to create this piece again, I would project my image instead of using a grid since it would be more precise and easier to trace. I would also fix my nose because I feel as if it doesn't look exactly like mine. I really like how I was able to keep an impressionistic theme while also adding my own spin to the art style.

Stella: Inspiration & Planning

Renoir. *Jeanne Samary in a Low Necked Dress*. 1877.



Renoir. *Girl with a Fan*. 1881.



For this piece, I really wanted to portray a sense of calm and spiritualness. My goal was to make it seem as if my Mom were in Heaven looking back at me through the mirror. Although it is not a series with my self portrait, it is a references to it since put side by side, it is as if we can see each other through the mirrors.

In order to represent this light, positive feeling, I wanted an impressionist background with light colors. In this sense, I was inspired greatly by Renoir *Jeanne Samary in a Low Necked Dress*. I wanted to incorporate the style of the background and the different types of brush strokes Renoir used. I also wanted to incorporate the pastel like colors in this piece, but a little lighter than that. Also, I love this piece because of the fact that it reminded me of my Mom when I saw it.

I was also inspired by Renoir's *Girl with a Fan*, mainly for the impressionist techniques. I also like the flowers in the background and wanted to find a way to try to incorporate them into my painting. I felt the flowers provided a sense of nature as well as peacefulness. The girl in the painting has a peaceful sort of gaze as well, which as another aspect I wanted to incorporate. Not only that, but just like Renoir *Jeanne Samary in a Low Necked Dress*, *Girl with a Fan* also has similar qualities that resembles my Mom.



My first sketch contained all the pieces I wanted to incorporate within my piece. However, the proportions of the girl were all wrong since I did not have a reference photo. Through many pieces I have learned that reference photos are very important when drawing people.



I took a photo of myself in the position I wanted to draw my Mom and found a picture of my Mom looking in the direction I wanted her to. I then merged the two together and did my best to estimate the proportions of the head to the body. The proportions turned out very different from my first sketch.

Stella: Process, Experimentation, Reflection

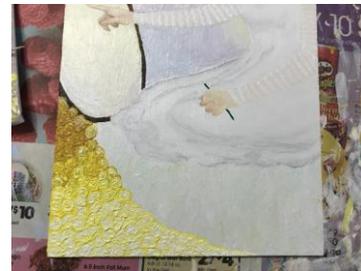
I experimented with more surfaces, such as the dress my Mom is wearing in the piece. I used different hues of gray to create wrinkles and movement in the fabric. I would add gray lines and blend it out with a little bit of white paint, but not too much so the lines wouldn't completely disappear. It also helped to make it look like a form and not just two dimensional.



I experimented with the background as I wanted to make it similar to *Jeanne Samary in a Low Necked Dress*, especially the brushstrokes. I opted for pastel hues: purples, blues, and yellows to provide a peaceful feeling and give a light, spiritual aura.

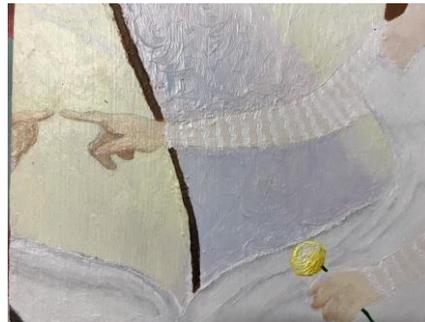


I transferred my design to the gessoed wood Board using the Graphite transfer method. I began by painting the background, but it was difficult since I had already sketched where my Mom and the mirror would go, so I had to carefully paint around the figure, which was especially hard when using impressionist brushstrokes. I moved onto painting the skin and was inspired by Renoir's study of surfaces, skin being one of them. I wanted especially to portray smile lines and other facial features while blending.



I experimented with painted flowers, inspired by *Girl with a Fan*, however my flowers didn't turn out as realistic to that piece. I still really like the flowers though because the main thing about them is the color, representing happiness.

I took part of my sketch and had to reflect it, in order to draw the reflection onto the mirror. The fingers were the trickiest part since in the reference photo, the fingers were at a different angle. I attempted to recreate that, but in the end I decided to just paint a reflected version.



I am really happy with the outcome of this piece and that it actually resembles my Mom. My skill grew as I painted the skin since I was able to make it look more realistic as Renoir did during his break away from impressionism. However, I still kept the impressionist background and like how the yellow part is like a light shining on my Mom. I really like how I painted the sleeves as well, making them look sheer with lace.



Rembrandt. St. Francis Beneath a Tree Praying. 1657

I wanted to represent that just because someone is gone physically, it doesn't mean they are not with you. I wanted to use light and shadow as a way to portray this feeling. Rembrandt makes use of these qualities in many of his pieces, and I loved how he was able to do that in an etching, like in *The Three Trees*. I wanted to include the sense of being surrounded by nature and a spiritual feeling as well to convey the message.

I was also inspired by Rembrandt's *St. Francis Beneath a Tree Praying*, as it was similar to the vision I had in my head. I was drawn by amount of detail in the piece and his ability of creating something so realistic as an etching. I didn't want to make an etching, but I wanted to portray similar qualities through the manipulation of lines and contrast.

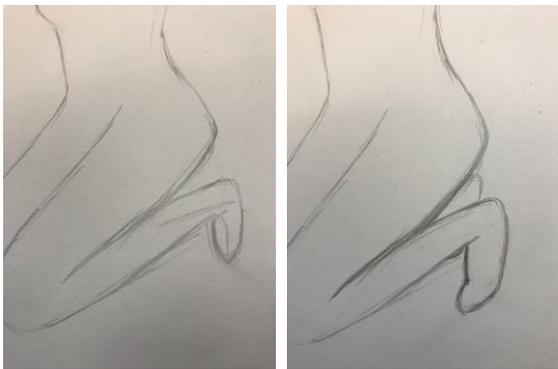


Rembrandt. The Three Trees. 1643. Towner Eastbourne.

In my first sketch, the background consisted of trees and plants, and I drew some curved line that would show the contrast between the darkness and the light. In the end, I decided to not add so much in the background, as I thought it would take away from the girl at the center of the drawing. Instead, I decided to only draw some trees at the side of her, and the lines would form a circle or oval around her, using contrast to emphasize her. The girl would be the center of the piece, placing a flower into the pond. The flower represents a life that is now gone, being able to be at peace.



I attempted a better sketch of the girl and how she would be positioned. I wanted her to be kneeling down, resting on one hand, but I could not figure out how to draw the other arm reaching towards the pond. It was difficult figuring out proportions, especially when the figure is kneeling and not standing. I assumed the left arm would result in being too long if I drew it reaching towards the pond; In the end, I decided that both arms would be placing the flower in the pond. This way, the arms would be more proportional to the body, and the girl would not be leaning too far to the right. I also then had to figure out how to draw the kneeling legs as it was another challenge I faces.



In my piece, I experimented with proportions as this has usually been a struggle for me in the past. One example of this was the girl's legs and feet. When I first drew the feet, I thought they seemed to be the right size, but after receiving feedback, realized they had to be bigger to match with the rest of the body. I also added more curvature in the feet to look like the girl is kneeling down and her toes are not just pointing straight down.

the pens, creating little curves for each blade of grass. I drew an arch over the girl where I wanted the separation of the darkness and light to be, the light would provide emphasis on the girl and on spirituality. I added bolder lines for the grass that would be in the shadows, however I want to try making it even darker for a higher contrast. I then also proceeded to shading in the flower held by the girl, as well as the ones in the pond and the lily pads. I kept the water itself white to symbolize pureness, light, and cleansing. I then added the trees as well as more detail and shadow for contrast.



The part I most enjoyed experimenting with was the grass. I drew little curves to represent it as I did not want the ground to be flat, I wanted to incorporate as much texture as I could. Around the knees and feet, I tried to draw the grass as if it was being squished by these and coming out the edges. In this sense I resemble reality as grass becomes flattened when stepped on, but it is pushed away from the object on it.

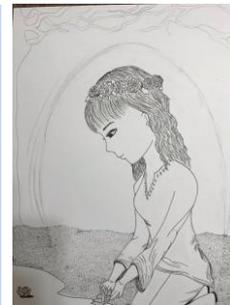


I experimented with the trees in the background, especially the branches. I free handed the branches without looking at examples because I wanted them to come out as natural as possible, in the sense that no branch looks forced and that they all work and intertwine together, trying to make them detailed like Rembrandt's etchings. I experimented with the dark and light by drawing where the contrast would be, and making the grass darker where the shadows would be.

After I sketched everything, I outlined the girl with a size 0.3

nib Copic Multi liner. Throughout the piece, I used a variety of sizes such as: 0.001, 0.003, 0.1, 0.3, 0.5, and 0.8. I used the smaller sizes for fine detail, and the larger sizes were for bolder, darker lines. I drew in the grass with

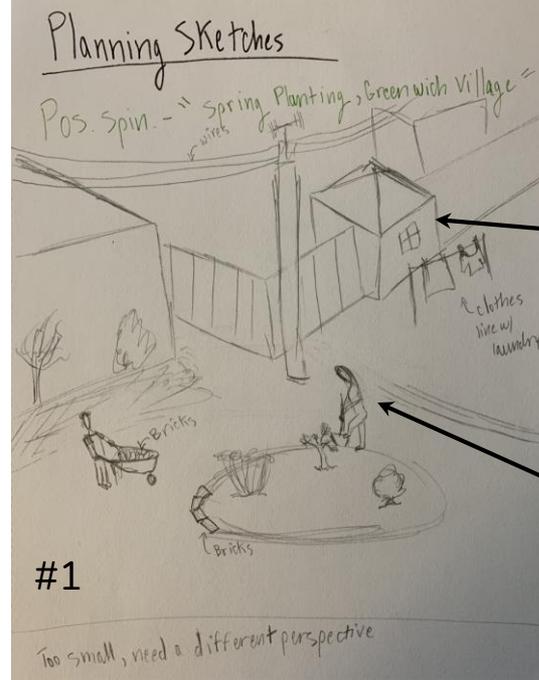
Overall, I am pleased with how my piece turned out and enjoyed experimenting with the Copic Multiliners. I like the amount of detail in the piece, however I would still like to add more, as well as replacing the pencil with the marker. It was difficult to get the right proportions, like the size of the head and the legs, especially when the figure is not standing, as well as the angle she is at. I like how the detail of the clothing came out, such as the wrinkles of the fabric, since I have typically struggled with that aspect before. Also, the way the grass is drawn gives texture to the artwork, and using different sized nibs helped with showing that some parts were in the shadow and some were in the light. I also really like the illustration quality to it.



John French Sloan Spring Planting, Greenwich Village 1913



I was inspired by John French Sloan's *Spring Planting: Greenwich Village* as it portrayed a happy feeling, reminding me of my own experiences with my Dad as we always work on the garden in the spring and summer especially. I wanted to provide the same feeling while also resembling Sloan's painting. I wanted to incorporate many of the figures in his piece such as the girl in the middle shoveling, the cat, the laundry, and the fence. I also wanted to attempt the layering of different colors that Sloan uses, but with colored pencils instead of oil paint.



My second sketch was closer to what I actually wanted to do. It incorporated the girl shoveling, which represented me in my piece, and the figure on the left side which is my Dad holding a wheelbarrow in my piece. I like this angle better as it more closely resembled Sloan's piece and the closer view added to a familial, intimate feeling throughout the piece. I also ended up adding more things in my final piece such as a planter box.

This was my first sketch that incorporated most of the figures I wanted from the original piece. I wanted my piece to resemble my own backyard while still adding in different detail inspired by Sloan's painting. I wanted to include as much as I could in the piece, even other houses to act like the apartment buildings in Sloan's piece. However, I thought the perspective needed to be closer, so making everything bigger was what I decided to do and scrap the aerial type of view. Another issue with the aerial view was that it may not have been accurate as I did not have a reference photo to look at; I therefore did not have the right proportions and the angle may have been a bit off. Especially the size of the paper would not allow for a close look at the subjects in the piece.



Summer Garden: Process, Experimentation, Reflection



I experimented with mixing different colors of colored pencils and blending them to create different shades which was pretty difficult, but I like the layered effect of it. I added darker colors where I want the shadows and colored less where I wanted the highlights. I used the same technique with the grass, creating shadow and different coloration.



I first drew the outline of all the subjects I wanted to include onto the drawing paper. After that, I colored in the main aspects of the piece such as the people, the dirt, and other details. Coloring was more time consuming since I had to make sure I was putting enough color onto the paper so no white spots would show through. The colored pencil was much different than if I would have used oil paint like Sloan used, but I was still able to use some similar techniques like layering the colors. I also added some other details that represented ones in *Spring Planting: Greenwich Village*, such as the laundry hanging on the clothesline. Instead of drawing the cat, I drew a bunny instead since I was always see them in my backyard all year long, but especially during the summertime. I then colored the garage and grass, at first I colored them to light, so I went in layer by layer, adding more color until it reach my liking.



I am really pleased with how my artwork turned out, especially the different colors in the grass. It was really difficult to get the same effects as Sloan's piece since he used oil paint and I used colored pencils, but for the material I used I think it has the same type of effect. Blending the colored pencils was really difficult so I had to stick to layering colors and creating gradations by putting different colors side by side.

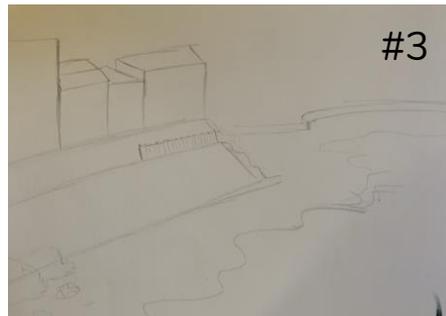
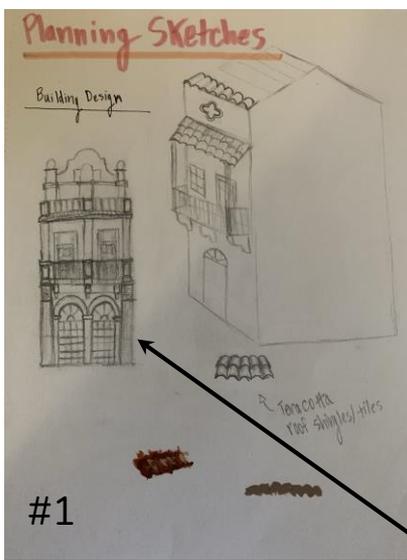
Calle de Cartagena: Inspiration & Planning

Eladio Velez. Marina. 1928



Eladio Velez is a Colombian painter who represents Colombia in his paintings and all it has to offer. I want to represent my culture more and more within my pieces, so I decided to go authentic with the style and inspiration. However, Velez' piece that inspired me is actually set in Italy, not in Colombia, but his style is my main inspiration of his works.

In his piece *Marina*, I am really inspired by the sky and the sea, as well as the stone wall, all aspects I want to incorporate in my piece.



I then changed my mind about the angle of the piece, instead of being just straight on, I changed it to be a diagonal view. This also made creating space and dimension easier.

One of my other inspirations being Cartagena, Colombia, I researched different styles of buildings as well as using my own knowledge to design the ones I wanted to include. I took different styles and building that I saw and created versions that fit together nicely. In this first sketch, I was practicing how to draw the buildings and focused on the architecture. I really wanted to study the placement of the columns and spandrels. I also wanted to create depth and space with the balcony and different alcove like spaces. I also practiced drawing the terracotta roof tiles as it is a staple to any home and building in Colombia. I also tried to paint them which was more challenging.



I sketched the facades of the building close to a boardwalk. Originally, I was going to include myself in the piece as well, but didn't so I could place more emphasis on the architecture.

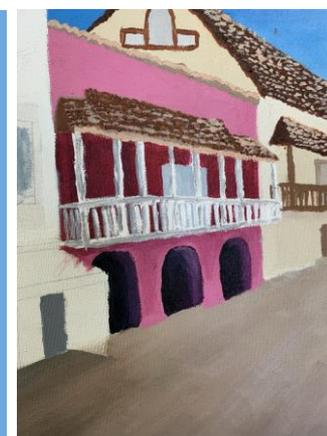


I played with different perspectives, drawing the point of view closer to the buildings in order to display the architecture more and add more detail. I sketched out the basic details I wanted for each building and planned to add a walkway similar to *Marina*.

I started off by drawing out my design onto the canvas, I added each detail to the buildings from the windows to the railings. I then painted the sky different hues of blue in a gradient that gets lighter the closer it is to the sea. I wanted to resemble the sky to Velez'



I also experimented with the roofs since I could not get exactly the tile roof I wanted, so I made up the roof as I went along and am very happy with the result. I really enjoyed painting the terracotta tiles, I only wish the color were more similar to the actual tiles used.



piece Marina, including the clouds. I painted the cloud last, but I feel as if they look fake or maybe too round. I then painted the beach along with the rocks which was one of the aspects I really wanted to incorporate from Velez' artwork, as well as the stone wall. I am not that proud of the wall, but I really like how the rocks came out especially their highlights. I painted the buildings, then the sea which was difficult but I used Marina as reference.

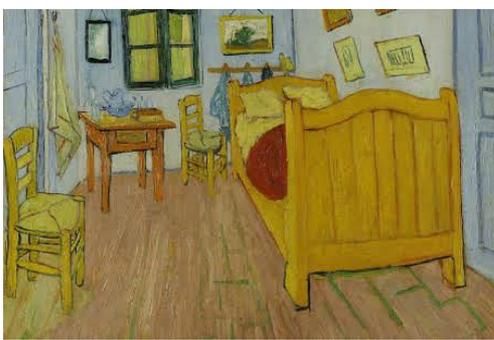


Overall I am really happy with my art piece, I love how the colors turned out and how the buildings look. I also am very proud of how the rocks turned out on the beach, however I do not like how the stone wall turned out since it does not look very realistic. Painting straight lines, however, was very difficult, this made the buildings hard to paint. I took my time on the buildings which helped with painting the straight edges and small details. Trying to make the tiles on the roofs was challenging as well. I looked at a lot of inspiration, and attempted it, but it wasn't turning out how I wanted it to. So I took an impressionistic approach and made my own versions of the tiles roofs which I actually like how they turned out. The sea was hard to paint as well, after watching some videos of how to paint water I attempted it and it did not turn out bad, but it could have been better as I wanted more waves and my paints would not mix to the colors I really wanted. If I did this project again, I would get different colors for the water and spend even more time on the details on the buildings.

I experimented with many different brushes in order to get straight lines, some thinner than other depending on the line. A pointier brush was more useful for the sign, and I used natural bristle brush for the clouds. I usually have difficulty when painting any kind of line because either there is too much or too little paint, so using the right brush really helps to improve painting the lines.

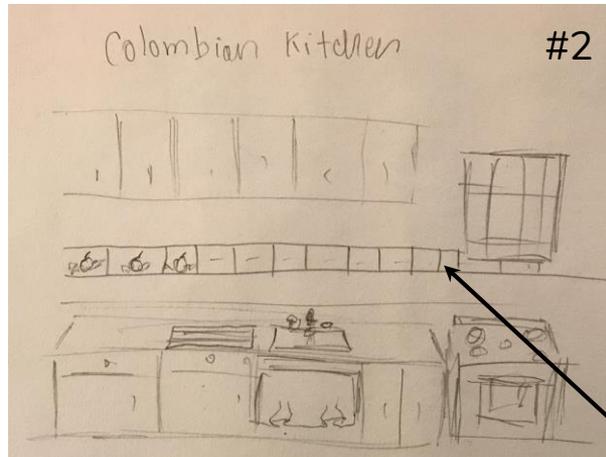


Van Gogh. Bedroom in Arles. 1888. Van Gogh Museum.



I was first going to paint a close up of the counter, including food and decorations of a Colombian kitchen. I wanted to add shadow in the background by the backsplash and add light to resemble lights under the cabinets. However, I decided not too as this made the kitchen feel more modern and was not the look I wanted, it did not portray kitchen I immediately thought of. I wanted a closeup of the counter area to add more detail, but I then decided painting the entire kitchen would more easily represent my ideas.

I was inspired by the way Van Gogh used the impressionist techniques as well as the colors. I liked that was able to paint a room in his home while also adding significance to the piece, it's what he was comfortable around, a sense of himself and his life. I wanted to incorporate that feeling since a Colombian kitchen relates to my life and I feel at home when I step into one, it is a part of my identity. I also like his use of blue and yellow hues which is what I wanted in my piece as well, however I wanted to branch off from constantly using yellow, and instead took inspiration from the green hues in the piece as well.



I was also inspired by Linda Marino and the way she paints different style kitchens. I was also inspired by her use of light and how it travels throughout the room. Her work includes many paintings of kitchens and cuisine and portrays them differently each time, focusing on different aspects like color, light, and angles. I wanted to portray the same angle of this piece and the perspective and dimension of the counters and decorations.

Linda Marino. Afternoon Kitchen Glow. 2018.



I made a rough sketch of everything I wanted to include in the piece. I also decided to place more emphasis on the tiles rather than just hiding them in the background with shadow. I wanted to create a row of tiles that had the same fruit pattern on them as they always seem to be in Colombian Kitchens. I added a window to play with light and shadow.



I first sketched out the kitchen onto the canvas, however I did not sketch the details since I knew I would go over them with paint anyways. I first painted the terracotta tiles, adding the grout as well. I don't like how the grout turned out, I think the lines came out too thick, I could have possibly gone in with a



dark brown instead as well. I then painted the backsplash a cream color, then after sketching out the lines for the tiles, I went over them in white paint for the grout. I do not like how this turned out since I found it difficult to paint straight lines and the lines also turned out too thick for the grout. I then painted the metal counter, as well as the sink and a built in metal drying rack that I have seen in many kitchens in Colombia. I also added the details of the knobs and handle to the cabinets and the yellow curtain below the sink. I left the brushstrokes prominent in the curtain for texture. Next, I painted the stove and added a little pot on one of lot burners so the

I was experimenting with layering different colors to create the terracotta tiles, painting each square individually to give it more dimension. I wanted to play with light and shadow and find a way to manipulate it somehow in the piece like Marino does in her pieces. I added a lighter colors to the tiles that were closer to the window for highlights to show that light is coming in to the room.

kitchen did not feel lifeless. I added to this feel by adding decor later on. I also painted the window and am proud of the sheer curtain. Lastly, I finished the fruit tiles and added minor details to the decor such as painting a wooden spoon on the counter and adding a Colombian flag to the mug, finishing off the painting.



I experimented with the curtain by adding a little bit of white to the window while the blue paint was still wet. I worked with the blue and the white to mix the colors and paint the curtain. I kept adding white a little bit at a time to achieve the sheer look I wanted.

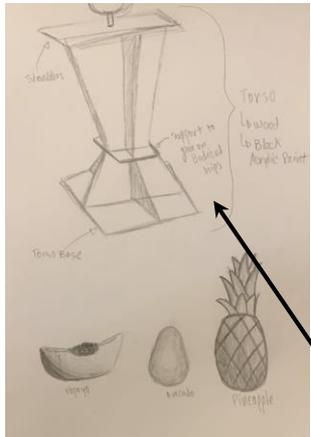


Overall, I am proud with the result of my painting and how it conveys my Colombian culture. I wish I could have portrayed the use of light better and not just with the tiles on the floor closest to the window. I also would want to work on the technique of painting the tiles on the wall since they do not have as much dimension as I would like them too. I would work on the shadows as well as the lighting of them to make them look more like ceramic, also fixing the fruit on the tiles so they do not just look flat. I do like how the curtain on the window turned out since it looks sheer how I wanted it to.

Castano, Julio. El Universal, lab., 2 June 2012.
<https://www.eluniversal.com.co/multimedia/galerias-de-fotos/artesania-en-la-plaza-de-baudouina-EXE161984>



Castano, Julio. El Universal, lab., 2 June 2012.



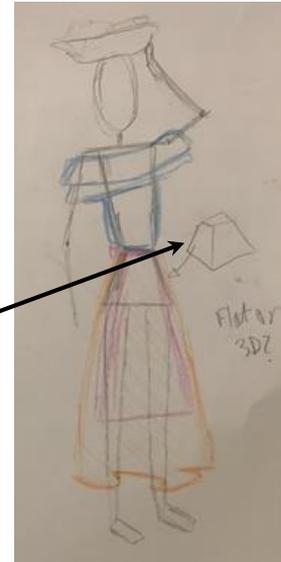
For my piece, I wanted to create something authentic that dives deep into the daily life of a Colombian, not just simply aesthetics and what others may think about my culture. I had many ideas about the cities and the countries' food, until I realized, what is more important than the people who make up the life and history of the country. The people give life to the country so I wanted to portray that feeling of hard work that has built up over time to create the community in Colombia. I wanted to capture more of Colombia's lively culture through the traditional dress and the fruit. From what I've seen when I travel to Colombia and through more research I did for this project, many of the women who sell fruit (Palenqueras), wear colorful garments and a lot of the time representing the Colombian flag in some sort of way. Many of the women wear it on their aprons, but I wanted to create the entire outfit with Colombia's colors. I was also very inspired by Colombian folk art and souvenirs. I love the use of clay and different materials in all of these art pieces and wanted to incorporate that into my piece by including multiple materials. I used clay to sculpt fruit that closely resembles the ones used in Colombian souvenirs and those that are sold by the fruit vendors, or, Palenqueras.



Bauza, Bianca. "Colombia - The Palenqueras of Cartagena." Nomad Biba, Wordpress, 7 Aug. 2014, <https://nomadbiba.com/colombia-palenquera-cartagena/>.

I made a rough sketch of

how I envisioned the sculpture but I wanted to continue planning and make more detailed sketches. I was not entirely sure what I would construct the body from. I thought about clay but it would be too heavy and I wanted more of a lightweight piece. I thought back to traditional Colombian souvenirs and decor, some of which are made of wood, I was not sure exactly what wood it was but I liked how it reminded me of my home country. I made designs of how I would construct the piece, at first I was going to have it be flat, just one piece of wood. However, I realized that the clothing would not fit the body how I wanted it too, and that a more dimensional form would allow the wooden figure to resemble more closely to the human form, while still remaining abstract.



Once I decided the Palenquera would be made out of wood, I made a more detailed sketch of the main body of the piece to see exactly how to manipulate the material in order to give it more dimension. The hourglass form would allow for the illusion of the shoulders, waist, and hips, instead of a flat wooden piece. I also made more sketches of fruit that I could potentially sculpt out of clay for the baskets.

I attempted to sculpt the head out of clay but I knew I had to carve it out so it would not be too heavy and weigh down the piece. At first I tried to carve out a small sphere and then stretch out the clay to make the form of a head, however this did not work. In the end I sculpted the head the form I wanted it to be, then I waited for it to be dry enough to carve the inside of it where it would not collapse onto itself, which proved to be successful.

I experimented with different ways of creating the fruit, first creating small spheres that I would turn into different types of fruit, this was to keep a relative size between all the fruit. For the papaya, I had to make a larger form, and made it into the form of a papaya. I then cut it in half, then cut one of the halves in two, so I ended up with three pieces of it. I made indent in each piece where the seeds would go, the seeds were made out of tiny pieces of clay.

I experimented with the fabrics and the order I wanted to portray them on the body. I had multiple colors of yellow, blue, and red fabrics and I chose the ones I thought were the brightest and the ones that worked together the best. I then wrapped the fabrics around the body to see where they look the best. I decided red for the head scarf, yellow for the blouse, and blue for the skirt. I also placed a white fabric on the blue fabric to see if it would look good as the apron, and decided the white did work best with the blue. When making the top, I wrapped the fabric around the bodice and doubled the length. When the elastic was sewed in, I just estimated where I would have to cut the arm holes and how the ruffles would be sewn in. Creating the ruffles by directly sewing the elastic to the fabric and pulling the elastic as I sewed it. This allowed for the fabric to scrunch up without needing to first hem the top and adding the elastic later. I also had to add little stitches in various spots to pin down the excess fabric. I did not want to just sew a straight line across so as to not ruin the ruffles.

I am really proud of how my sculpture turned out and I feel like I was fully able to realize the vision I had for this piece. I like how the hourglass shape of the body makes the dress fit better instead of it falling flat. The dress drapes nicely on the body and makes for a better form than if the body was a flat piece of wood. Also, nailing the legs onto the base of the body and the feet onto the legs and base of the sculpture made for more stability in the piece. If I had just glued these pieces together, it may have fallen apart due to all the weight being placed upon the legs. The head also held up well with the super glue and did not fall through the wooden dowel as I thought it would. If I were to do this again, I would hot glue the arms right away instead of messing with the wood glue and spending almost an hour trying to make them stay. I would also try to find a larger basket for the head to resemble the fruit vendors more closely. However, I do really like how the clay fruit turned out and how it reminds me of Colombian souvenirs.

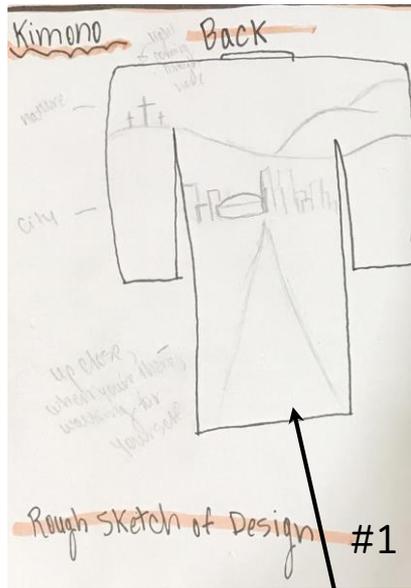


Colombia's Kimono: Inspiration & Planning

Katsushika Hokusai. Fuji Seen from the Katakura Tea Plantation in the Suruga Province. 1831-1835



For this piece, I wanted to create something that represents my culture but with a different twist on it. I thought it would be interesting to combine my culture with another one and see what art I could make with it. I knew I wanted to make a garment as well, and knew I needed a blank canvas to be able to draw or paint. After some research, I decided a kimono would be the perfect solution, and the Japanese culture has always intrigued me as well. I looked a different inspiration picture and really liked Katsushika Hokusai's piece seen above. I wanted to include similar brushwork, especially the little dots seen in the fields and the mountain.



I began my sketches and decided that I would only paint the back of the kimono since I wanted to hang it up and display the back as is traditionally done. I wanted to paint the Colombian landscape, featuring many different aspects of Colombia. I also wanted to utilize the sleeves and incorporate them into the illustration as well, making sure it flowed nicely into the rest.

After my first sketch, I decided to go with a more aerial view of the landscape instead of street style perspective. In this sketch, I added a lot more detail and took inspiration from Hokusai's piece by adding line detail in the mountains. I made cloud like shapes for these, I also did this to represent trees going down the kimono. I also added building onto the left sleeve.



Before painting the kimono right away I took a piece of leftover silk and primed it with the no flow primer so the dye paint wouldn't run. I practiced making lines with the black dye paint and tested colors to see how easy or difficult it was. It was tricky at first eventually became easier.





I experimented with different hues of green and blue to add variety to the mountains, making the hues lighter as they got closer to the city and plaza. The lighter hues also allowed for the cloud like lines to be more visible



I stretched the kimono across a stretcher I made from wood. I secured it in place with binder clips and then covered the whole area with no-flow primer to prevent the dye from spreading. I sketched my design onto the piece which took a lot longer than expected since I also had to redo

some parts since I wanted the right proportions. Outlining everything was also time consuming, but I wanted it to resemble the Japanese style and I also wanted to add extra line and dot details like in *Fuji Seen from the Katakura Tea Plantation in the Suruga Province*. Adding the color was much easier and I experimenting in creating different hues for the houses and the plaza.



After setting the dye in place with heat, I proceeded to rinse it to get rid of the no-flow primer, but sadly the dye smudged in some areas.



Overall, I am really proud of what I made, it was a long process but it was worth it. I think it slightly resembles the traditional Japanese style, especially the detailed line work, like in the mountains. However, the colors are a lot brighter but that represents my culture within the piece.

Before even starting to paint the kimono, I had to actually make it first. I bought real silk fabric and a pattern guide for kimonos. I washed the silk first with synthrapol (a light detergent for delicate fabrics) to get rid of any impurities or dust. Also, silk tends to shrink when washed, so I washed it before starting so I wouldn't shrink when I would have to wash it towards the end. Many wrinkles developed since I draped it over a clothesline to dry, but it was very difficult to get rid of them, even when ironing it. I cut out all the pieces and sewed the kimono, which was more challenging than expected.

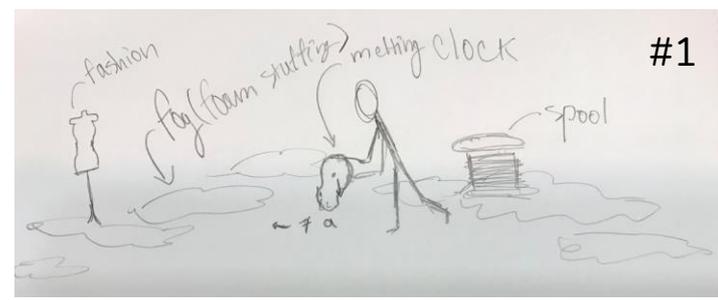
Inevitable: Inspiration & Planning

Sandy Skoglund. Fox Games. 1989.



the future. The palette of the piece is also something I wanted to include, black and grey with a pop of color. I used red to tie into the piece, and red to me symbolizes stress and chaos, happening around the dull setting.

My main inspiration for my piece was the Surrealism Art Movement. Surrealism wanted to show the unconscious mind and the images portrayed through it, most pieces using outlandish scenery and unsettling subjects. Sandy Skoglund is an installation artist whose art represents surreal images. Fox Games represents chaos and fear found within ourselves. The foxes are out of control and all over the room, but the people in the background do not take notice, showing how as prominent that it may be, it may not be paid attention to until the last second. I wanted to incorporate this meaning into my piece, showing the stress and fear I have about school and applying for college. My fear including everything I have to learn before going, and also whether I will be successful in



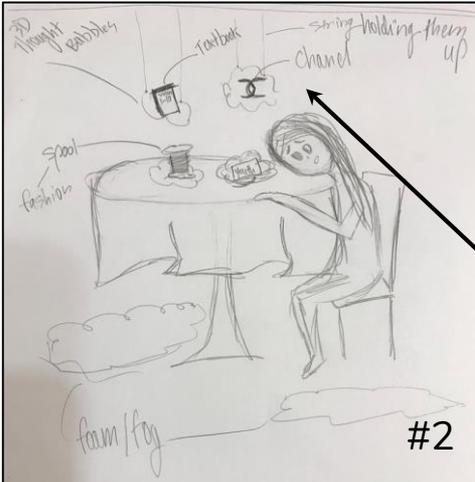
In this sketch I was focusing more on time, inspired by Salvador Dali's *Persistence of Time*. I wanted to show how time was running out, still fog surrounding me and the different symbols scattered around the piece.

I created this sketch on the app Auto Desk



I wanted to include the table here like in Fox Games, but I had the girl sitting at the table with a look of despair. Her thoughts are scattered around the table and in the air. The foam was used to represent fog and a sort of three dimensional thought bubble floating above her head. My plan was to hang it up with string, and the different symbols would be in the bubbles and the fog would surround the scene. Each symbol would represent each of my fears.

Sketch Book. This time, the girl would be under the table hiding from the symbols which bring her stress and fear. There would be foam once again enveloping the scene and giving an eerie feeling. She is holding up the table cloth to get a peek at her surroundings. The backdrop is black for contrast and to show the darkness she is faced with. The fog would also be on the table along with the symbols, looming above head, like the foxes jumping in Skoglund's piece.





My first task was to sculpt the girl out of clay. I took a block of clay and carved from top to bottom. I added the hair and arms separately, I used coffee stirs to hold the arm up while it dried.



Here I wanted to see the difference between foam that I just left clumped together and foam that I actually pulled apart and layered. I found that the foam that was pulled apart more closely resembled fog.



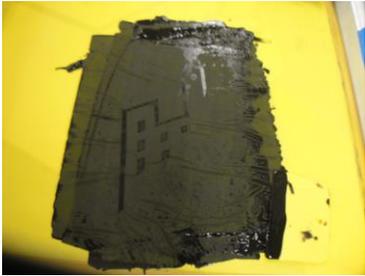
I experimented with the height of the table by comparing a stack of spools next to the girl. I assembled the table and added the symbols, and eventually decided to change them a bit. Instead of flowers, I used a tape measure, and stuck a pin in her hand to show stress. I had to transfer everything into a box for exhibition which altered my setup. I also added a face to show more emotion.



This piece gave me a lot of freedom to choose what I wanted to create including my meaning, inspirations, and the different mediums. I like the end result of the piece even though it did not turn out exactly how I wanted it to. My piece does not resemble the style of Fox Games as closely as I wanted it to. Skoglund's lines are cleaner and the objects seem more animated or plastic like. I am satisfied with how the table turned out with the spools as the support. Also, the foam as the fog really looks convincing, however I wish it would have looked more eerie. I am most proud of how the girl turned out, however I like the girl better without the face since the message wasn't as straightforward, it was more of an ominous feeling. I want to provide more emphasis on the symbols on top of the table because at the moment they do not seem very important since they are so small.



At MIAD, I learned how to do screen printing and even wash the screens after I was done. I had two different images on Tyvek, and I created different stencils that I would screen print onto each. In the images to the left, I designed a blue collar worker carrying a box, then I screen printed different symbols on each face of the box that represented Milwaukee's community.



I visited the Art Institute of Chicago and saw the Impressionism Exhibit. Here, I gained a lot of inspiration from all the artwork I saw, especially Van Gogh's *The Bedroom*.



I had the opportunity to do figure drawing at a college workshop at MIAD. We were guided through the process and I learned many different techniques for figure drawing, such as creating rough sketches or gestures



first then adding detail later if I had time. We started off with 30 second gesture drawings, then moved to one minute drawings and the time seemed to go by really fast when drawing during each interval. We created pieces at five, ten, twenty, thirty, and forty minutes as well. The drawings above range from 15 to 30 minutes of drawing time.