Process: Alone

With the unusual tile size I needed I had to ask a worker from Lowe's Home Improvement. The work cut me a 35.56cm x 35.56cm Grandview Smoky Gray title. I also had to go to Lisbon Storm, Screen & Door to get three pieces of glass cut to a 35.56cm x 35.56cm size. After I got home and washed the title and glass off, I laid the title down and damped the edge I was going to glue. On the damped edge I placed gorilla glue on the edge and pressed together the tile and the piece of glass. For 24 hours I let the glue completely dry. To make sure the tile and glass stayed pressed together I attached a C clamp to secure the pressure. Also, I placed wood blocks along side the vertical standing glass to guarantee it from not falling over. After 24 hours, release the C clamp. Repeat the process of gluing the next piece of glass to the tile.I made sure the two pieces are glued together from top to bottom, since it is better than gluing bottom to top because then there will not be a support system at the top of the glass. The glass and tile pieces were not cut completely perfect so I was unable to flush the glass. After I pressed against the tile and glass with my hands I reapplied the C clamp.

Process & Experimentation: Alone

To start the skeleton of the dancer I used a 76.2 cm wire and folded it in half slightly. At the fold I created a loop, which would later be the head. At the bottom of the loop I twisted the wire two times to create the neck of the dancer. With both strands of wire pull them apart horizontally to make a 90 degree angle from the neck. To create the chest make a triangle without any harsh edges. Once the opposite wires meet again twist the body three times to form the spine. Pull the two wire stands horizontally to make a 90 degree angle from the spine. Then I bended the wires down to create another 90 degree angle. I didn't want the hips to be too wide so, I made the length slightly longer than the shoulder length. Next I cut off a new piece of 35.36cm of wire to place around the neck of the skeleton figure, like a scarf. With that same wire I wrapped the wire through the top part of the chest (also known as the collarbone area) three times. At the end of the wire on each side I pulled the wire back to create a small loop that represented hands.

I tried to make the skirt become one with the legs. By doing this I realized that if I were to put another wire connecting the to ends of the skirt, the legs would not be able to move. Having a skirt like this would not work because there would not be as much dimension to the the skirt as I wanted. I then tried to make the thigh disappear and used it to help create the skirt. I was unable to execute this idea because if I were to use the thigh as part of the skirt, once I start wrapping wire around the audience would notice the thigh is missing.

Make a circle and have the diameter the same as the pelvic bone of the wire figure. Use a new piece of wire to create the bottom part of the skirt and with excess wire create the other side of the skirt. Once the skeleton is complete I wrapped wire around the chest, arms, and skirt to create depth. Arter the wire figure is complete I formed the wire to the subject placement I wanted. Then glued the feet onto the middle of the tile.

Planning & Inspiration: How Cum

"Rosie the Riveter" by Norman Rockwell

In this painting I knew that almost everyone sees this as the universal poster for female empowerment. I wanted to detect how why or how I could use aspects of this poster to create my own feminist piece. I didn't want to use a female subject because I saw this as being to blunt. I wanted to use a more symbolic subject. In entertainment the female lips are seen as sexual and I thought I could use that to convey a female. I noticed the bold yellow hue is what caught my attention the most. By using brighter hues in the background with a darker contrast with the subject, I would be able to attract an audience's attention the painting.

Since I wanted to use lips as the symbol for my painting and this is a widely known logo from the Rolling Stones,I specifically wanted to use this idea of the mouth sticking its tongue out. By using this idea I knew that it would catch my audiences attention. I wanted to be able to immediately catch their attention so then they can learn my perspective on female orgasms being taboo.

Rock Rand, The Rolling Stones, signature badge by John Pasche

When a female starts to get feels of sexual arousal they reported to have a drum-like beat from the blood pumping faster and harder inside them. I thought to physically draw a drum would be confusing to most people, unless a female has experienced this before. This piece would be not only explain how females feel, but be able to connect to the more personally. With the change of hues this was able to express how females can reach climax from all different types of stimulates. Also, the movements of the lines was showcasing how a female can have multiple orgasms over a quicker amount of time unlike men.

I thought I still wanted to use the drum in my painting, but then I realized it would be better without it. By not having the drum in my painting it losses a personal connection between females and this between females and this topic a little. Although, I did want females to connect to the piece, I didn't want it to directly explain the feelings females have from climax. Instead I wanted to use more symbolism in portraying the female orgasm. By making my painting more symbolic it will force the audience to wonder what these females are feeling, and made open the door to start a conversation about it.

Process: I Got F**ked (Over)

After receiving the brain model, I cleaned off each piece with soap, water, and alcohol wipes. Then I painted one layer of gesso waited for it to dry and painted too more layers of gesso. After the gesso dried I mixed white acrylic paint with a little bit of black paint to create grey. I used the grey paint to cover each part of the model grey. Once the grey paint dried I used black acrylic paint to create veins along each piece of the brain. To put the model pieces back together I used gorilla glue to make sure they stay put together. While the glue was drying I used books to keep pressure on the model to stay together. Then I took rose petals off one by one at a time After all the pedals were pulled off I used hot glue to place them onto the brain model. I continued to place a rose petal on individually until the brain was full of rose petals

Inspiration: Progress

"Blue Dancers" by Edgar Degas

Ever since I was introduced to impressionism I fell in love with the technique. I like how artists tried to capture the moments that were taking place. Also how they used a mix of colors within one section, since time is always moving and colors are always changing. I wanted to capture a time in my life were I was truly happy. So using impressionism was the best technique to use to paint my off guard laughing picture. The blues on the dresses always caught my eyes because of the changes in value and bright blues. These colors inspired me to use blue in my painting to catch the audience eyes as well. I didn't want to just place blue into my painting without meaning. I looked up what blue meant and it was said to mean calmness and trust. I figured this would be a good choice to but in my background because I am learning to trust my environment and be calm in my life.

"Pinède à Cassis" by André Derain

Fauvism is another technique that does not use blending. I never really use it as much as impressionism and I wanted to try it and see if I liked it just as much. I thought since the brushstrokes are wider and shorter that I wouldn't succeed in it as much. I really enjoyed how Andre Derian used color to express emotion even if it looked unrealistic. Personally I know I do not succeed in making paintings look photo realistic. I figured that using colors in unrealistic ways that it would help my painting succeed even more in looking like a fauvism painting. I wanted to look up the meaning for colors and place the on me or the background according to how I see fit. For example I used brown on my sweater and hair because it is used to express wholesome and honesty. I see myself as a very honest person so using brown for my hair expresses that since it is very close to my mind. Also since I have become very content with myself I decided to use brown as what I'm wearing because I feel wholesome in my own body.

Planning: Progress

I rarely use fauvism as a painting technique so I knew I had to practice it before executing my final painting. I started off with a black out outline of my whole painting. While creating the black out line I didn't have a continuous line, but I made the brushstrokes effortlessly. Then I started to try the fauvism technique, I started with highlights around my face. When switching between different values I didn't wash the brush off until I switches hues. During this practice I decided to plan out how I was going to use different hues. I knew I wanted each hue to be symbolic, but I wasn't sure which hues would look well together in this painting.

Process: Progress

Before I started painting I had to make a 91.44cm x 91.44cm canvas. I connected all four corners and stapled them together. Then I stretched canvas a little larger than the frame and stapled the canvas along the border on the back of the frame. Once the canvas was stapled down I cut off all the extra canvas so it wouldn't cast shadows through the back of canvas. After the canvas was made I applied two layers of gesso and waited for it to dry the used a projector to trace the photo onto the canvas. I sketched every single shadow, highlight, and change of color I saw. After the final sketch I outlined everything in black. Using a ½" flat brush I painted warm hues on my face and neck with a fauvism technique Still not blending I used a darker value and lighter value of green to create my glasses. With the same ½" flat brush I used a variety of different values of brown, but made my brushstrokes thinner and longer to create my sweater. Using the same technique I made to create my glasses, I used to create my hair and the background.
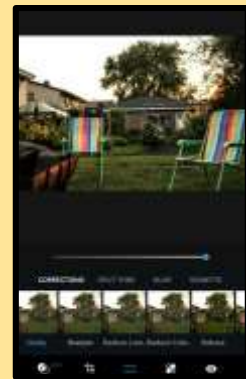
Process: Too Much of Anything is a Bad Thing

The original photo had diverse elements consisting of different hues, highlights, and shadows making me want to use this photo. To create the LSD mindset of the photo I went into Adobe Photoshop I went to the filter and selected oil paint, this made a pattern in the photo on all the objects. Then I increased the saturation to 80, the brightness and contrast to 20, the sharpness to 14. Increasing the sharpness would define the patterns from the oil paint filter. I then used Photoshop on my phone to use another filter, the paper filter to make the sky have a different pattern from the foreground. Also, in my phone I used the water color filter to make the sky and foreground consist of more hues.
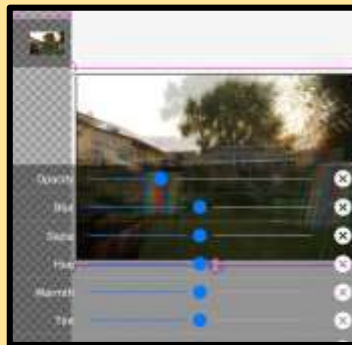
To create the alcohol mindset I used Adobe on my phone. I copied the original photo three times and covered the full screen. Then I made the opacity decrease to 36 on one layer. On the second layer I decreased the opacity to 18. Next I angled the first layer at a 10 degree and the second layer at a 21 degree. I kept the third layer with the same opacity and angle

To create the marijuana mindset of the photo I increased the sharpness and clarity to 100 on the original photo and the grain to 300. Then I brought the saturation down to negative 9 to create a more cooling hue affect. Finally to create a calming effect I used the faded filter and increased it to 13.

Experimentation: Too Much of Anything is a Bad Thing

In photoshop I was testing different tools to see which one gave the best perspective on a person's reality when tripping on acid. I tried to use the smudge tool and go in a zig-zag motion along all the different colors to get an idea of how it would look. I thought this was a good tool to use but I wanted something better and more realistic. If I used the smudge tool it wouldn't look like the object had patterns in them, like I wanted. I would use this tool as a back up if I can not find a better tool that does what I want.

I tested the the on a single subject to see in Adobe how well I would be able to getting the blurry/dizzy moving affect. This is meant to represent a drunk person's vision and how they think things are moving around and being thrown off balance. I really liked this vision and planned to use it in my final product. I did have troubles making the stairs and more harder lines fade into the picture more. They kept looking like floating lines from nowhere since I had shifted a layer over more. I figured when I actually use this process I would be able to enlarge and change the opacity so the lines will not be harsh or floating.

Planning: Going Through The Motions

This was my first idea, of expressing my view of society. The first panel would show a body of a girl with see through skin, only showing her skeleton. This idea is meant to show that she does not have anything to make up her, as if she is just a character in a video game. Also in the corner of the panels I would have shadows to make it seem like the girl is isolated. In the second panel it would show a hand holding a brain because I feel that we do no have free will and that someone else controls us sometimes. At the end of the brain would be a pill because I feel as though we take these medicines and trust scientists and never question them, and maybe one day they might make us take one that distort what the world is actually made up of.

This idea I got the most excited for because I felt like I was able to really express who I am. I would have a panel with a bird to show me and my freedom, with green big plants along the border to show that I am very caring for the earth and that I love tropical places. Then I would have the second one be a bookcase that as books to show that I am knowledgeable, also I would have a disco ball and baby toys because I want to be able to start my own family and also have fun and party. The final would be of a car, this is to represent my friends because they drive me into my future by being apart of my decisions sometimes. My friends are my biggest influences because I hang out with them all the time and they see my true personality.
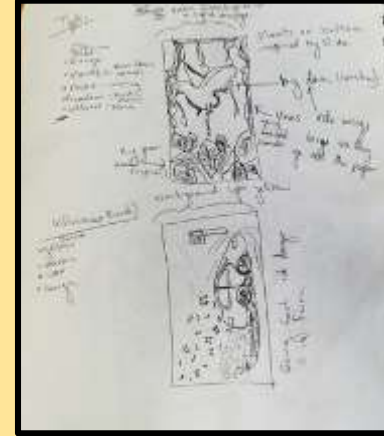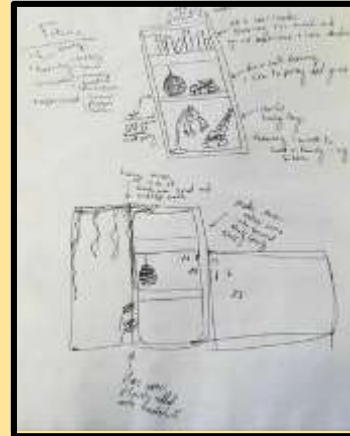
Planning & Inspiration: The Last Meal

"The Last Supper" by Leonardo Da Vinci

The Last Supper consists of Jesus and his 12 disciples eating their last dinner before Jesus's crucifixion. With six of his disciples on the right of the painting and the other six on the left, Jesus sits in the middle with the center point of the piece located right above him. I liked the title of this art work because I thought it would convey my meaning to my art work well. Instead my piece would be called "The Last Meal". This would express that we as a society do not know when our last meal will be, it could be breakfast, lunch, or dinner. I wanted to recreate this piece not only because of the symmetrical balance, but since politics and religion are not supposed to mix I wanted to create that irony in my piece. Even though my artwork will have nothing to do religion I wanted to have the setting the same so that my audience can be captured by what they think is the comparison of politics and religion.

In this sketch I wanted to use asymmetrical balance in my piece. This would be able to show the contrast of the bad that palm oil does to our environment, but also how is helps society profit. I would be able to do this by having only one window on the wall, it could be showing the burning trees from the illegal deforestation. On the other side of the window, in the house, I could have wall plaques of stuffed animals killed for ascetic. The ascetic is a personal benefit, but it also shows that innocent animals are being killed so that we can benefit. Also I will draw a pile of cash in the corner to portray that this person is rich. By expressing that this person's house is rich it shows that high class can do something about the unsustainable production.

This piece reminds me a lot of The Last Supper because of the symmetry. Although this piece is a spin off of Norman Rockwell's Freedom From Want. I liked how the setting was exactly the same as Rockwell's painting because it showed that exactly where the inspiration was from. This gave me the idea to keep the setting the same in the Last Supper instead of trying to recreate something similar. Also it made my meaning become more expressed if I kept the setting the same. Everyone would know what my inspiration is making it easier to then see the changes I made in the painting.

Process: Sensitive

On a linoleum plate I sketched out my design and shaded in the parts that I will not scratch out later. To make a clean cut line I used the V parting gouge. I used this tool to to carve the outlines of the rectangles and chair. For the inside parts of the chair I used the U gouge to carve for a more rounded cut out. After I was done carving out all the parts I wanted I rinsed off the linoleum plate. Rinsing off the linoleum plate under warm water helped get any oils from my hands off the linoleum plate. Next I placed water based ink along the top of the ink plate. I used a roller to spread the ink down the ink plate. Once the roller collects ink I used that to spread onto the linoleum plate. After I evenly spread the ink onto the linoleum plate I placed the drawing paper on top of the plate. With the paper onto of the plate I used a bamboo washer and applied pressure all over the linoleum plate. Carefully, I then pulled the drawing paper up from the linoleum plate and let the drawing paper to dry. I washed the plate off with water in case I had to make another print.

Process: Grey Seal

First I connected all four corners of the 91.44cm borders to make a square. Then I stretched the canvas a little larger than the frame to staple the canvas along the border of the frame. After everything was stapled neatly I cut off any extra canvas so that it would not show through the canvas, casting shadows on my painting. To create my image I placed my head on the table to look exhausted. I stared at my teachers elbow and zoned out while he took the photo. In Instagram I change the original picture's settings. I increased the the contrast to 100, the brightness to 13, structure to 52, highlights to 70, sharpness to 100, and vignette to 100. I also decreased the shadows to -100. Then in Pop Art Photo Editor app I was able to select four types of filter to cover the instagram photo. In Photgrid I selected the four filtered photos and placed them in a 2x2 grid. Later I went back to my canvas and painted two layers of gesso onto it. After the gesso dried I opened the 2x2 photo on my computer to project in onto my canvas. I adjusted the projection to fit my canvas as much as possible. Finally I was able to sketch out every outline, shadow, highlight, and change between hues in the projection.

Process: Grey Seal

After I finished my final sketch I painted all the black in the photo first. After the first layer of black I went back and added two coats of black to everything again so that the paint would be smooth and absolutely no white showing through. With my leftover black paint cup I added a little bit of white the mixed it to create a darker grey. Then I filled a cup with white and added half that amount in black to the same cup making a lighter grey. I used the darker grey for the spaces that bordered the black creating the shadows around my glasses and clothes. The lighter grey I used to paint the shadows on my face. When painting with the greys I made sure that I was very careful in painting straight smooth lines so that it would not go over the black or white parts in the painting. After I was done painting with the black and greys I decided to not add color from the original projection. Instead I went over with all the gesso with white acrylic paint if it was not already covered in black or grey. By not adding hues besides black, white, and grey it enhanced the meaning of my piece.

Experimentation: Grey Seal

These are the bottom two images from my grid. Here I made high shadows in both of these so that is was hard to see my mouth and nose. Although I liked both of these images I preferred the one on the right side because the shadows were stronger. Making the shadows stronger it made it harder for the audience to tell where my mouth is or where my nose starts. The use of shadows worked very well in the image as well because it made the it hard to see where my face ended and that my head was resting on my arm.

While I was in the *Pop Art Photo Editor* app I experimented around with the filters. This was able to give me ideas on how my painting would look like if I painted it multiple hues. I liked the vibrant hues on my face because it made it seem unrealistic. Also, these hues make a person feel excited and fun, and I thought it was ironic that they were on my nonchalant face. Although I liked the meaning I could use behind this filter, I did not like that the shadows were not dominant enough. With all the different hues being used it made my facial features more easy to notice.

Planning: Drained

Instantly when the audience looks at my final product I want them to be able to feel deep sadness but as they look closer see the small happiness in me. In Photoshop I was thinking of having my tears be yellow to represent my happiness leaving me. For the whites of my eyes be dark blue to show the sadness trapped in me, keeping it hidden from everyone.

By seeing my whole body the audience is able to experience all of my body language, how I gently hold my happiness and how my facial expressions look down in loss. Originally I wanted myself to hold dead flowers to show how I lost my happiness. As I did more research on Picasso Blue Period, I wanted to create my own twist of his 1902 Mother and Child

Inspiration & Process: Drained

According to pablopicasso.org, During 1900 - 1904 Pablo Picasso had made it a theme to create very sad and lonely paintings using subjects like beggars, drunks, and prostitutes. In 1901 he visited the women's prison of Soint-Lozore. This was a very common place for artists to come and get inspired. Picasso came across an inmate that made him feel uncomfortable. This lady was not alone, she had her baby in the prison with her. Picasso painted this scene with the mother having sense of hope. When the audience looks at my art piece I want them to feel uncomfortable like how Picasso did in the prison. In this painting I noticed the mother softly smiling holding her child closely. I got the impression that she felt secure with the child and how it made her have hope. The emotions I received from Picasso's painting are the same ones I used in mine. I gently hold myself protecting the child of happiness because she makes me feel safe.

"Mother and Child" 1902 by Pablo Picasso

As inspiration from Picasso's, Mother and Child I will use the mother to represent my sadness. Since the mother in Picasso's painting is larger this will help me express how dominant my sadness is in my life. Instead of using a picture for my background, I will use the painting tools in Photoshop to make my piece look like a painting. The background will be dark blue so it looks like it could fit into the rest of Picasso's paintings during his Blue Period.

I really liked the idea of "Christ Child gently pushes away the veil of his mother, whose sorrowful expression reflects her foreknowledge of his crucifixion." The Metropolitan Museum of Art writes. This shows how the child is oblivious, having no idea what there is to come in his future. Same as in my piece, my sadness, feels stuck as if my life will never get better. The happiness keeps trying to remind the sadness of the good things in life, soon things will get better. The facial expression of the mother in Duccio's painting is very mute to me. I wanted to make my sadness image look like that because it will make the audience see how the energy is taken out of me and how I have giving up. With the touch of my happiness keeps me going as I look to her for guidance and safety


Madonna and Child by Duccio

Using the mother's foreknowledge in my piece is very important to my reasoning of creation. I will have myself in brighter clothes to represent the happy side of me. Just how Picasso sometimes would have a warm element involved. This part of me is inspired by the child from Duccio's, Madonna and Child. She's the happiness that hold's the foreknowledge of things getting better in my life. Gently touching my face as a sense of love and caring.

Process: Drained

In Adobe Photoshop I clicked file and then clicked new to create a new 91.44cm x 60.96cm background with 170 resolution. Under fileI then clicked open and selected the image I took of myself. Then using the quick selection tool I selected all of my body. Using the lasso tool I went in to make the crop more precise. I took that image and copied and pasted it to the new background. I repeated the same process for the other image of myself. After both images were cropped and pasted onto the new background I clicked on the edit tab then used free transform. I held the shift key to enlarge or shrink the cropped images. Under edit I used the puppet warp and angled my hands to be able to reach my face on the other image. Using puppet warp again to make my folded hands disappear completely. Then I placed the upper half of my body on top of the folded hands, also adjusted with free transform to look like I'm holding myself. Using them paintbrush tool I blended my face and created shadows to look like my hand was gently placed on my face. With the same paintbrush tool I colored the background to represent Picasso's blue period painting by using values of blue. Next I used the blur tool with 78% hardness to trace along the outlines of my bodies so that the pictures pasted on the background would look more blended than pasted on. Finally I used the burn tool on 67% hardness to create shadows behind me along all the edges of my body.
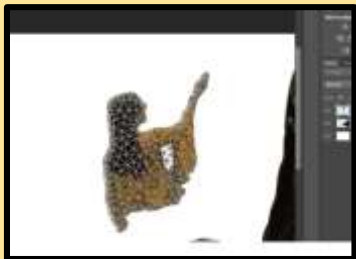
Experimentation: Drained

I tried multiple ways of blending creating shadows along my face and hand. First I outlined my hand using the paint brush trying to make shadows look more natural. The paint brush made the edges around my hand look too rough. I went to the burn tool to blend but it had too much of a contrast. Finally I found the *smudge* tool that helped create a light blending.
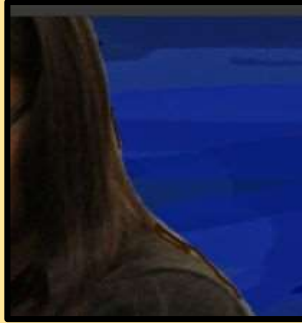
Once I made my background blue I noticed my crops weren't perfect. My edges had a thin white outline making my picture look unfinished. I tested the paint tool but the lines were too dark of a hue, even when I brought the hardness down. I knew I couldn't leave my piece with bad craftsmanship instead I found the burn tool and used that to make those white harsh lines go away.

Here is when I used different shades of blue and styles of paint brushes. I used over 7 different types of brushes as I kept layering them on top of each other until I found one that I liked for my background. I tested cool colors like greens along with blacks and grays but only liked the blues and blue-violets.

Process: Agony

On plexiglass I traced the size of it into my sketchbook and then sketched my drawing. After I was done sketching my image in my sketchbook I taped the plexiglass over the image. I scratched along my sketch where I wanted the ink to fill in later. Once the image was scratched completely I laid down a piece of newspaper and placed the scratched plexiglass on top of it. I took drawing paper and placed it into a bin of water to let sit for 8 minutes. While waiting fro the paper to soak I placed ink onto my scratched plexiglass. Using a squeegee I pulled the ink to cover my whole plexiglass by adding a lot of pressure to make sure that the ink filled into the scratches. After the plexiglass was completely covered I used the newspaper to wipe off excess ink using circle motions and not using too much pressure, otherwise the ink would come off in the scratched areas. I continues whipping off the ink until the plexiglass is cleaned off as much as I wanted so the print would turn out nicely. After whipping off the ink I took my drawing paper out and damped it with a dry t-shirt. I brought the roller to the end of one side and flipped the blankets up. Then I place the plexiglass on top of the clean newspaper sheet with the scratched side up. Then I took the wet paper and evenly place on top of the plexiglass. Gently I placed the blankets back down and start turning the wheel. I made sure to stop turning the wheel once it as completely gone over the whole blanket. Once the end of the table is reached I rolled over the table again to get a darker print. After I was done rolling the print I lifted up the blankets gently and pulled the paper off the plexiglass. I let the paper dry on the drying rack.

Inspiration & Planning: Agony

According to http://salvadordaliprints.org/the-burning-giraffe/ , *The Burning Giraffe* was inspired by Sigmund Freud (the founder of psychoanalysis). In this painting there are several drawers that are open on these these two ladies. Freud believes that the only way to open the drawers of the mind is through psychoanalysis. The giraffe, in the background, was a symbol of premonition of war. In *Agony,* I am trying to show that I have a lot of premonition of my life which is caused by many subconscious thoughts including fear, anger, and sadness. In the article it says, "The skin appears to be peeling, exposing what lies beneath, hidden, one of the main ideas conveyed in this work [The Burning Giraffe]." I also wanted this as a main idea in my piece because I wanted to show that I hide a lot of things that go on in my mind, but only when I am suffering great pain will my true emotions show. I would be able to demonstrate this by using burns or cuts on the face, to mirror the peeling of the skin on the arm in *The Burning Giraffe.*

"The Elephants." by Salvador Dali

"The Burning Giraffe" 1937 by Salvador Dali

In Salvador Dali's, *The Elephants,* the elephants are carrying obelisk on their backs. Obelisks are heavy objects because they are towers. When I see this piece I look at how long and skinny the elephants legs are and imagine the strain on the joints to carry the towers. I wanted to be able to portray the feeling of strain or weight on my shoulders in *Agony*. I would be ale to do this by instead of having normal tears fall down the face, have a heavier object represent tears. You can also see how tall these elephants truly are when you compare them to the small people figures at the bottom of the painting. This made me think that the elephants are so separated from reality making it hard to find the truth in life. According to http://salvadordaliprints.org/elephants/ , Dali "used [elephants] to contrast the difference between weight and structure,".

This sketch is meant to represent Salvador Dali's, *The Elephants,* subject placement of the elephants carrying an obelisk on their backs. I used a backpack to represent the obelisk because, many people can relate to the feeling of carrying a full backpack. Everyone that as gone to school knows the strain a very heavy backpack carries and how tiring it can be, it can make a person feel weak. Another way I represent myself showing strain was through my tears. Most people might look at this sketch and think I am putting my head down in shame. Instead, it is the weight of my tears falling down my face, pulling my head towards the ground. I tried to represent this painful strain on my neck by making it parallel to the ground. My tears are also inspired by the use of surrealism. Since surrealism uses the unconscious mind, I decided to show that through the puddle of my tears. The puddle expresses my extreme mental suffering and how I am unaware of how much it truly affects me, even though it surrounds me as I walk through my day

Process: Nightmare

On a linoleum plate I sketched a design and shaded in the parts I will not scratch out later. For a clean cut line I used the V parting gouge to carve the outlines around the eyes and the nose. I used the U gouge to varve everything else that was not shaded in. After I was done carving everything out I rinsed the linoleum plate under warm water to wash off any oil from my hands. Then I placed the water based ink along the top of the ink plate. Using a roller I spread the ink down the ink plate then applied it to the linoleum plate. I evenly spread the ink onto the linoleum plate. After my plate had enough ink I placed drawing paper on the top of the plate. I used a bamboo washer and applied pressure all over the linoleum plate. Finally I carefully pulled the drawing paperup from the plate and let it dry on the drying rack.

Planning: Xenophobia

You can see I intended combining culture celebrations when I sketched the Kinara, from Kwanzaa celebration, in the center of my piece. I liked the idea of having the Kinara in the center with Chinese New Year lanterns hanging down from the top sides of the corners. The more I looked at the sketch I did not like how they were not combined together. Yes, they are on the same drawing but there is no mix, it still felt segregated because there was too much negative space. On my other sketch of my second tyvex, this one felt more mixed because the objects were closer together, not having as much negative space in between them. It was supposed to as if the Mardi Gras mask was wearing the crown but I would have to subtract some elements from the mask to be able to do so, because the mask already has a sort of crown coming from the head. I did like the idea of having a head on my piece, I felt as though the audience would be able to connect more to my piece if they see a face, since it is something we all have.

After drawing my first sketches I knew I wanted my final product to have faces on both tyveks. Instead of having a floating head I decided to not only use faces but a whole body on the center of both tyveks. To make the audience feel as though that the cultures are together I did not make hands for the people but used items from the other celebrations. I made one tyvek have a dragon head and Chinese new year lanterns wearing a dashiki from Kwanzaa. Along the sides I would make the symbols from Kwanzaa as stencils. After looking at the sketch I didn't like that there was more use of Kwanzaa than Chinese new year. I wanted both celebrations to have equal weight. This showed in the Latino and German tyvek, I made the body wearing a lederhosen with arms of beer, and the top half of the tyvek Latino community. Although this was more combined than my last sketch I didn't like that I used horizontal symmetry because it made the communities still segregated.

knew I wanted to use the symbols from Kwanzaa on my tyvek but I did not want to use all seven, because I was afraid it would look to crowded on my tyvek. I drew all seven symbols out so I would be able to see which symbols look the best larger. None of them looked bad to me so instead I ended up finding the meaning of each one. I picked the top four I thought fit my perspective of Milwaukee and diversity. The four I ended up using were: Purpose, Creativity, Collective Work and Responsibility, and Cooperative Economics. In each definition these four symbols had they all said something about community and being together, which was one of the reasons I picked these ones. Picking ones that talked about being together helped emphasize my meaning of diversity in my piece.

Experimentation: Xenophobia

After I painted the dragon body using acrylic on chipboard, I scanned my image and pasted it to a new white background in photoshop. This dragon body did not have facial features, until I added them in photoshop. After adding the facial features I noticed I did not like the contrast that showed from the acrylic paint to the facial features. I tried to make the contrast of the two different textures go away by using the paint tool and coloring in the whole head of the dragon. After doing painting the head in photoshop I realized I created the same problem with the contrast from the dragon head to the dashiki. If I were to continue this process and make the texture contrast go away with everything the viewer would no longer be able to tell I painted with acrylic in the first place.

After finishing my sketches I really liked all the components that made up the dragon body. I scanned my sketch and uploaded it into Photoshop, then used the lasso tool to crop just the dragon from the other part of the sketch. I put this sketch onto a new white background and centered it to have symmetrical balance. Then I used the paint tool to try and color in the dragon body as if it wear from a coloring book. This did not work because the colors were to smooth an did not have texture to them. Also I was unable to color in such small spaces and get the fine details I wanted within the dashiki. If this sketch was more precise and had reflective symmetry to itself I would have liked it better but since the sketch was not equal it made the whole drawing look unbalanced on the background.

When I started pulling my stencils onto my tyvek I tested on a newspaper how the balloon for my Latino and German tyvek, would look like if I mixed colors. Instead of having them layer on each other I used both paints and pulled them at the same time. Although I liked how this balloon looked, I realized, if I were to use this same technique on two balloons and layer them onto each other there would be no contrast. If I had no contrast between these two balloons the viewer would not be able to easily see that these are two separate balloons.

I found a new tool, clone stamp, and it seemed like it would be useful to make my edges cleaner and thinner. This would be useful because some of my edges from the acrylic paint were not as straight as I wanted or were thicker than the line next to it. Clone stamp seemed like it would fix this problem because I could fill the tool with the any color I click on from my piece and use it like a paint brush. When clone stamp was applied it was not as solid as I hoped, it was more like the tool had a faded filter over it (you can see this on the right part of the waist). This would not have worked for my final piece because it would look like things did not print fully and would make some parts too hard to see.

Process: Photojournalism

"Sometimes you will never know the value of a moment until it becomes a memory." -Theodor Seuss. Most humans don't realize that everything around us is constantly moving. A setting can change within a blink of an eye, and before you know it that the rain you were playing in suddenly stops. This summer it was my mission to try and freeze time before it washes away. To accomplish my goal, everywhere I went I kept a camera with me this made it easy to quickly capture pictures like a heartwarming moment before a kiss. I was able to learn how to use different settings on my phone camera and a more professional camera. Also I learned a lot on how to use filters and settings in photoshop to edit pictures. I most commonly edited the brightness, contrast, saturation, highlights, shadows, and structure.