

# Two Dimensional Form: Painting

I did not just jump into painting. I first had to figure out how paint, acrylic specifically, works. Before I ever painted on a canvas, I wanted to know what kind of skills I needed to succeed. In my research, I picked up a lot of skills that I would not have known otherwise. The tips I found included:

- Paint the background first.
- Don't be afraid of painting outside the lines when trying to achieve subtle changes in value or color; color outside the lines can be fixed afterwards.
- Acrylic dries fast, so water will be my friend.
- Paint large area of canvas first and go back in with detail later.

I found these tips on various Youtube videos. I even drew some techniques from art blogs found on social media.

A more generalized approach for all of my paintings was decide what idea I am trying to communicate and if painting would be an appropriate medium. I start off usually with an artist, movement, or book in mind, then research that specific theme. A recurring thematic topic in my paintings is identity, and a large influence on how I painted was Matisse and the Fauvist movement.



To the left is a planning sketch I made for *Self Portrait 2*. I wanted to reflect Matisse's Fauvist portrait, *Green Stripe* (1905)



My own work  
*Self Portrait 1*  
Acrylic on Canvas  
91.4 cm x 91.4 cm

In *Self Portrait 1*, notice the the background is painted, then the gray area on the torso is my shirt and the pale skin tone is a base coat for details. I did not cover the facial features completely so I could see them when adding different values of skin tone to give my face depth.



My own work  
*Current Situation*  
Acrylic on Canvas  
91.4 cm x 61.0 cm

My triptych was also created with the same preliminary steps

# Two Dimensional Form: Painting

The sketch in acrylic paint below was also in preparation for *Self Portrait 2*. With this self portrait, I think I broke away from my ongoing theme of **self** identity. I saw a unique opportunity with Fauvism that played ever so slightly into Symbolism's territory. The experience with Symbolism did not appear out of nowhere, in fact, some of the forerunners in Fauvism were students of Moreau, a Symbolist. Fauvism somewhat put the responsibility of of being the subject on color. Color could be used to represent items, replace items, change the mood of an item, or describe how the item interacts with light. Using this, I developed the theme of cultural identity. I started exploring this theme about halfway through the first year of visual art, but it was not in the context of the self. The image to the right was the first attempt at the theme.

Unused photo from my ephemeral piece, *Politics*.



I think my noticing of a new possible theme based off my previous works is a big development as an artist. I had the idea to pursue identity in multiple contexts after closely reading the definition of "culture" according to IB. All of the parameters that define culture, such as attitudes, beliefs and ideas, made me think that culture is merely the identity of a group. A culture is a unique thing; there is a lot of shared knowledge. One of the objectives I wanted to achieve with the majority of my works was separating myself from my culture and critiquing it. I achieve this primarily through the symbolism of colors. I think that red, white, and blue is a strong representation of American culture because of its implications on nationalism and because they are often used as opposing side, Democrats vs. Republican, Good vs. Evil, The Dark vs. The Light

# Two Dimensional Form: Painting

The interplay in this painting is shown by the cement path weaving through the trees.



Hal Koenig  
*November*  
Oil on Canvas  
182.9 x 91.4 cm

Hal Koenig  
*Willow*  
Oil on Canvas  
121.9 x 152.4 cm



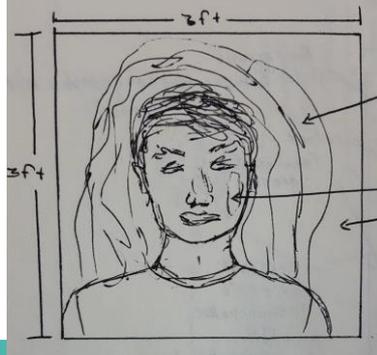
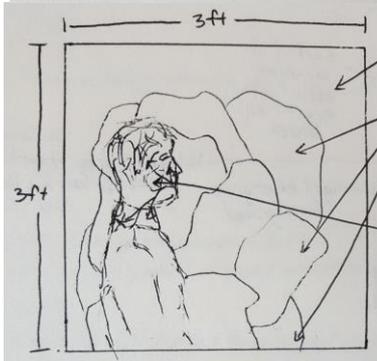
Interplay was explained by Koenig as the harmony between nature and buildings, most often symbolized by him as bridges that connect the city with perhaps a park.

I visited many galleries as I was still developing as an artist. I particularly like galleries that focussed on painting. One of my favorite galleries and most inspiring one was one that belonged to Hal Koenig, a local midwest artist. His work was primarily in oil painting as some printing. I was most attracted to his oil paintings that included the colorful aspects of impressionist and abstract painters. I liked that he would sometimes combine the styles to communicate his message. On two occasions, I spoke with the artist to figure out what he was trying to accomplish with his work. The main point that I took from these discussions was that he wants to show the harmony that exists between man-made, and natural structures. He described this as the “interplay” between two different worlds. I like this idea as a these and really wanted to incorporate it into some of my works. One example is *Uniformity*, in which I cut and arranged fruit into a 7.6 cm cube. I was analyzing the relationship between organic and industrial forms. He also taught me that I should not focus on painting details, but rather creating the illusion of details with multiple nuanced layers

# Two Dimensional Form: Painting



To the left and below are the planning sketches for my triptych and to the right are the planning sketches for *Self Portrait 1*. When I create my planning sketches I try to keep my available space in mind, so I make sure I measure all of the side of the sketch so that they are in the right proportion. The main concern with planning paintings is that I want the chosen inspiration to reflect the idea I am communicating. Look to the self portrait sketches. The first is based on Schiele's work, the second on Whistler's, and the third on Matisse. The positions of the bodies in space became important to me as I realized that they could influence the message I am trying to communicate.



# Two Dimensional Form: Painting



In progress photo of *Self Portrait 1*



Close up of second panel of triptych, *Current Situation*



Close up of third panel of triptych, *Current Situation*



My own work  
*Self Portrait 2*  
Acrylic on Canvas  
91.4 cm x 91.4 cm

The above image progress through time from left to right, Of course, there was not much time between painting the panels of my triptych, but I feel I made progress in technique. In *Self Portrait 1*, the technique I used to add value was layering different shades of skin tone on top of one another with a little transparency created from watering down the paint. I tried a different technique with the second panel of *Current Situation*. Opaque layers of paint were applied, then while they were wet, I would use a damp brush to merge layers near their edge. The previous two techniques were applied to the third panel of the triptych. The black acrylic paint I was using was treated like watercolor to develop smooth transitions from dark to light. The painting technique in *Self Portrait 2* was a product of finding my stride with layering and of Impressionism.

# Two Dimensional Form: Painting



Although Impressionism was not the artistic inspiration for this piece, it served as a great way for me to try out a new painting technique that was evolving out of my past works and other practices with a brush. For this style, it was very similar to mixing, not blending. I would apply patches of pure colors next to each other, and then with quick, light strokes would cross them with each other. This is especially visible on right side of the face for *Self Portrait 2*. The lips is a good place to see the types of brush strokes I was making. For example, there are transparent red lines shooting across the right side of the mouth.

The above sketches in acrylic paint were a way to rework some techniques for painting. Ideally, I wanted to stay within the circle as I painted them, but I soon lost track of the edge after reworking the middle so much. My goal evolved to be more about successfully “blending.” Blending is in quotation marks because I was not exactly doing that. These are the sketches that helped me develop the technique for *Self Portrait 2*. Some sketches I created of trees also served as a base for my sketch-like painting style. Short strikes with a writing utensil, most often chicken scratch, is what I used to add value to drawings. Similar to what I did with paint. These drawings will be in the drawing section on future slides.

In progress photo of *Self Portrait 2*

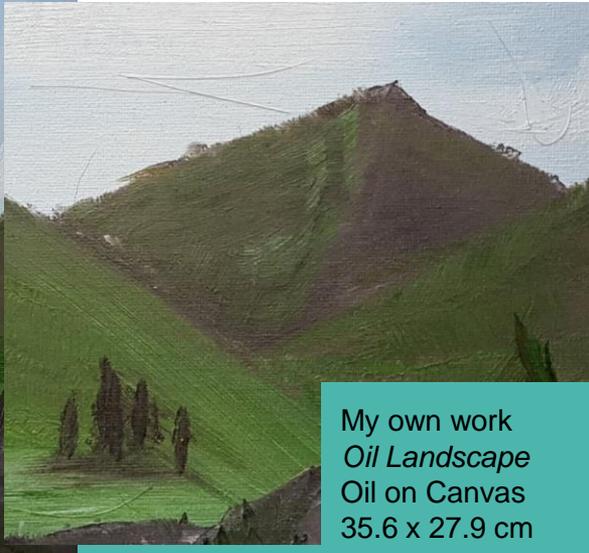
# Two Dimensional Form: Painting

My own work  
*Eiffel Tower*  
Watercolor on Paper  
30.4 x 22.8 cm



If I were to acknowledge a certain thing as the main reason for me developing as an artist, I would say it is my painting. I spent a lot of time on this form learning technique and trying different mediums. For instance, I primarily used acrylic, but I also tried both watercolor and oil paint. I was told that each medium has a very different way blending.

The painting below is the first oil painting I completed. I figured I would start of simple and not worry too much about painting figures. With oil paint, it is really important to keep the paint wet while still working with it. The amount of paint is also different. I used less paint than I would have if I used acrylic. When I applied the paint, I would spread much easier, and would not fade out as much. By fade out I mean that the stroke would start breaking up because of lack of paint.



My own work  
*Oil Landscape*  
Oil on Canvas  
35.6 x 27.9 cm

The above painting is one of the many watercolors I completed. With watercolor, I learned that it is important that the paint dries before you continue to paint on it. If it is wet, the color will merge and it is often difficult to cover up with another transparent color. I greatly improved from the first watercolor painting I completed which is pictured below.

My own work  
*Winter*  
Watercolor on Paper  
18 x 12.5 cm



# Two Dimensional Form: Painting

A large amount of my refining happened while i was still painting a piece. It is the main reason for me working so long on every painting I began. I often figured out better messages I wanted to communicate, or thought of a new way that would better communicate my message, In *Self Portrait 2*, after painting my hair in distinct patches of red, white, and blue, I thought it was showing too much division for the message I was trying to communicate. This piece is about my identity in terms of my culture. I wanted to show the viewer that there is division, but also unity. Since the face was already divided down the middle, I thought blending the hair would a food place to show togetherness. I blended the red, white, and blue together, but the red did not show through as much as I wanted it to. An idea I also had to reinforce division was to add distinct lines on the piece somewhere. I chose to add black lines to the hair because there would be a juxtaposition between discrete area and an obvious slow transition.

After I finished *Self Portrait 1*, I was not satisfied with how it looked. The image on the left is of the initial finished product. I thought the background did not fit well with the self portrait. The background was too dark and did not fully surround the subject of the painting. I solved this by using more vibrant shade of blue that complemented green nicely. I also thought that a more full background would improve the technical composition. Without a full background, there would not have been radial balance which would take focus away form the subject of the piece.

*Self Portrait 2*, the hair of the figure before revision (left) and after revision (right).



Discrete patches of red, white, and blue.

Smooth transition from dark to light.

Black lines to reinforce division.

My own work  
*Self Portrait 1*  
Acrylic on  
Canvas  
91.4 x 91.4 cm



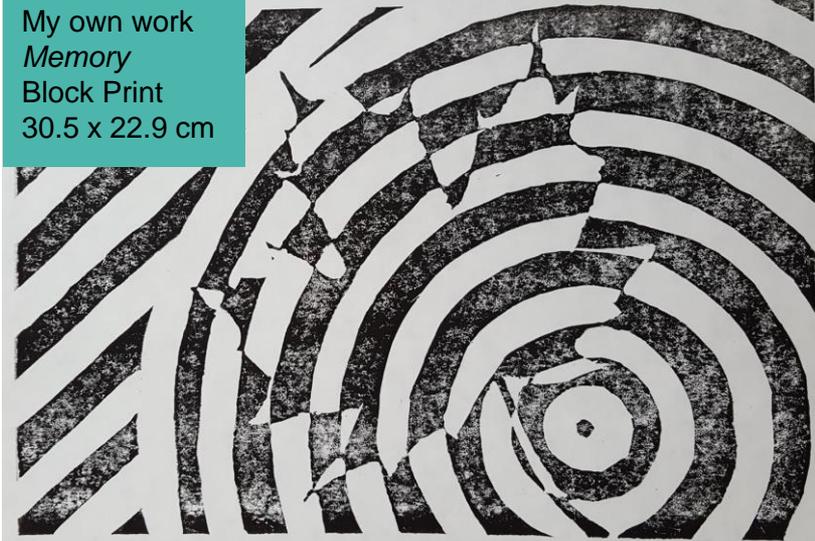
# Two Dimensional Form: Printmaking

Block printing was not a strong medium for me. Each time I attempted it, I was left deflated by the undesired outcome. I struggled the most with the printing aspect. Carving a linoleum sheet was not difficult after I figured out how much force I had to use to get a decent cut. Pictured on the bottom left is the depth to which I cut. I noticed that very wide areas needed to be cut deeper so the bowing of the linoleum does not touch the paper.

To the left was the best block print I made. I was inspired by Op Art to make a piece that resembled an optical illusion. Although this is my best print, the black parts still have the white paper showing through. I could not apply the ink thick enough to make it completely black while still avoiding a cracked, caked on look. The picture below shows dried ink when I applied too much. It is crack. Additionally, the edges of the design are not crisp because the ink was overflowing. I ended up printing upwards of twenty prints trying to get the ink correct. I feel that this piece did not accurately show the Op Art qualities I wanted it to because it was not bold and contrasting.



My own work  
*Memory*  
Block Print  
30.5 x 22.9 cm



In my later attempts at doing a block print piece, I experimented with acrylic paint in place of the ink. I thought I would be able to create an entire painting on canvas by using linoleum pieces like stamps. I noticed two things.

- Acrylic is too sticky to work for prints.
- Acrylic dries too fast to be applied as a print. It dried too fast to make the transfer to the canvas.



# Two Dimensional Form: Printmaking



My own work  
*Exposed*  
Drypoint Print on  
Watercolor Paper  
15.2 x 20.3 cm

Drypoint printing was a slightly stronger area for me. I made a lot of advancements in technique and I feel that I was able to produce work that is conceptually accurate as well as visually appealing. The print to the left is one of the failed trials for *Exposed*. I was trying to figure out how much ink to use and how much I should remove from the plate before I print onto wet watercolor paper. I continuously either removed too much ink from the plate, or I did not add enough so that it was able to fill in the scratches of the drawing.

A lot of my experimentation was with the printing process. I was not too fond of the amount of labor that needed to be put into rubbing off the ink. My solution was to avoid rubbing as much as possible. I began putting paper on top of the plate and then peeling it off once I thought enough ink was absorbed off the surface of the plate. This method ultimately only worked when there was a lot of ink on the plate, however, when there was less ink I was able to use this method to fine tune areas where there was a lot of detail and ink was trapped in between them. Pictured to the right are some images I captured of this process. One of the biggest benefits I noticed from this way of cleaning the plate was that I did not remove a lot of ink from the groves. When I would rub in the same direction as the groves, the ink would be picked up by the newsprint.



Images from my printing process.





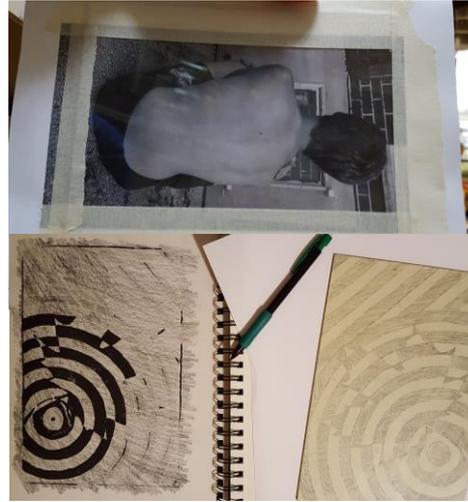
# Two Dimensional Form: Printmaking

In addition to studying muscles for this piece, I also looked at how a body's body language can change the meaning of pieces. For this I used myself as a model to figure out what different poses say to people.



The images above are what I captured using a camera on a tripod. I wanted to know how different it would be if I was sitting or standing. I also wanted to understand how arm and head placement change meaning. The observations I made are:

- Head down and arms near body signal being reserved.
- Sitting allows for a figure to be more closed off.
- Showing a back metaphorically says one is shielding itself.

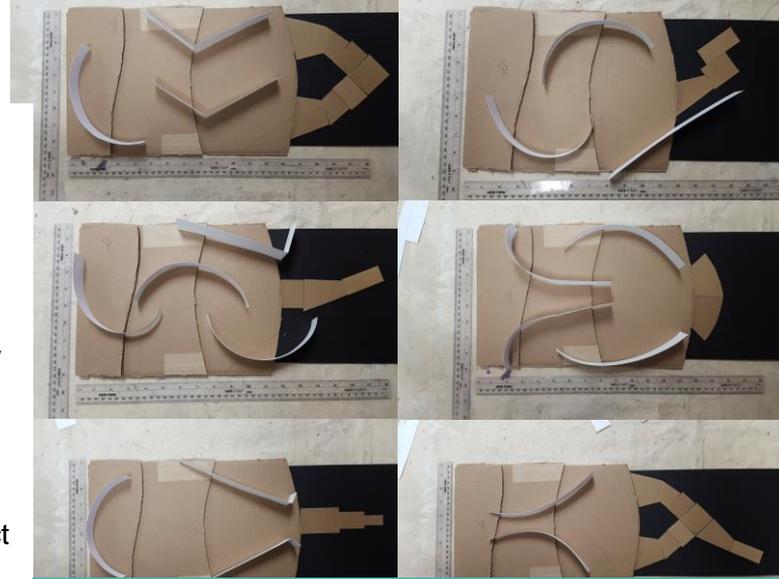


Through printmaking, another thing I learned was that there are always methods to transferring my exact intentions into a final medium. What I mean by this is that it is a lot easier to plan ahead with sketches rather than mess up and have to start over. This was especially important with printing because a misplaced mark is not easy to cover up in a final print. To avoid mistakes, for drypoint, I would tape my sketch to the back of the glass and then trace it. For block print, I would use a graphite transfer method from my sketch to the linoleum before I carved. Since printing was one of the first art pieces I made, I learned that I could apply similar methods to other mediums. For instance, whenever I started a painting, I would first capture a bunch of pictures of what I was going to paint. I would then put those images on a projector and then trace them onto my canvas.

# Three Dimensional Form: Site Specific



This project was titled *A Room With a View* and was prompted by the Milwaukee Institute of Art and Design. I was challenged to create the model for large sculpture that could possibly be placed on Bradford Beach, on Milwaukee's east side. To the left are images of the location that I capture with my phone. The beach is about forty meters wide (from water to street) and almost endlessly long. I constructed my model out of cardboard and white cardstock. I find it very important that this piece only has one place that it belongs. It is specifically constructed to interact with the bustling city. The curved walls block out the sight and sound of traffic. The straight wall thrusts out to the water to block sight of downtown Milwaukee.



The above are different ideas I had in mind for the final product. I abandoned them because I did not like the symmetrical balance or the walls with corners.

My own work  
*Serenity*  
Cardboard and  
Cardstock  
20 x 90 cm



# Three Dimensional Form: Ephemeral

This ephemeral piece was prompted by Jason Yee, a local artist. He tasked me with creating a piece that will only last for a short amount of time, and the only proof I will have of the piece happening is a photo.

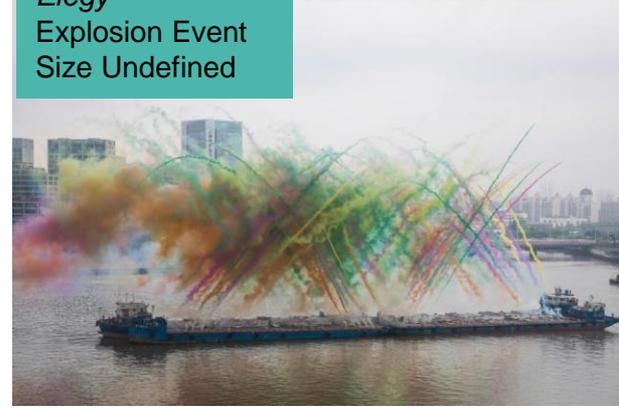
This piece was created toward the end of 2016, when the US Presidential Election was occurring. I was greatly inspired by this event because I knew how revealing it could be about people and show what they value. Also, I knew that the tension about the election was something that would fade over time, so I wanted to create something to capture that moment. I was fixed on the idea of clashing, something I imagined happened with ideologies and people. Below are images of the different types of things I tried to do to illustrate my idea.

These were ideas that did not work for various scientific reasons. The red water did not escape the bag because the pressure inside and out were the same, The melting ice did not mix because gravity pulled the heavy dyes straight to the bottom of the tank



Guo-Qiang  
*Elegy*  
Explosion Event  
Size Undefined

The piece was also inspired by Cai Guo-Qiang's *Elegy*. This explosion event was meant to tell a story of growth and destruction. I was entertained by the mixing of colors in the air and thought I could apply this decision on a smaller scale.



# Three Dimensional Form: Ephemeral

My piece, *Politics*, eventually evolves into pouring colors together into a tank of water. The chosen colors are red and blue, which represent the opposing sides in American politics, the Democrats and Republicans. I had to refine my previous ideas with ice and the back of colored water because they did not mix as vigorously as I wanted them. However, I did stick with using water because I thought it was the best medium to allow for mixing. I would not have been able to do this with solids to the same effect.

My own work  
A sample of  
photos collected  
during the making  
of *Politics*



Before I even started this piece, I was inspired to think of things that do not last for a long time. All I could think about was the liminality of fruit. It is neither living nor dead when it is picked. It is in the middle zone between the two. I really wanted to express this idea with fruit. I abandoned this idea for a while since I was so moved by the election that was occurring. I saved the liminality of fruit for one of my later projects. Below are some sketches for how I would express what I thought of fruit. I think this was a strong development for me as an artist. For the longest time, I struggled putting down ideas that I thought were good and often got tangled up in combining too many things together. Instead, I split it into two separate and different pieces.

Bionic Fruit, Robofruit, iPhone

- Get metal plating and nail/screw it to an apple.
- An attack on the production of GM's

What if I used Legos to form the left side of the apple?

→ demonstrate how we have been trying to build "perfection"

- A very literal interpretation of organic vs. Industrial
- A short film
  - o The only thing that would be shown is a montage of fruit being smashed by tools.
- The industry always ~~winning~~ winning would demonstrate how government treats people politicians

3 inches x 3 x 3

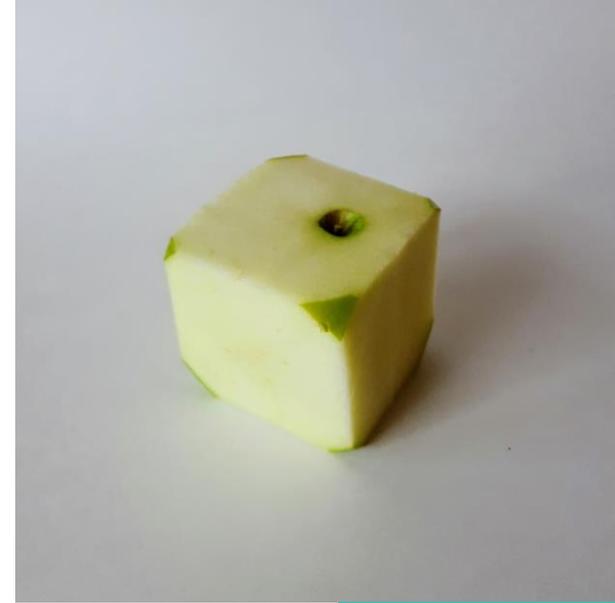
- I will cut all the fruit I get into 3x3x3 cubes
  - will demonstrate the uniformity demanded by industrialization
  - loss of originality and tolerance for differences/laws
  - shows how everything has to meet a standard.

# Three Dimensional Form: Ephemeral

Moreover, with my development as an artist, I think this next piece, *Uniformity*, shows how I developed to the point that I no longer relied on obvious metaphorical devices to communicate an idea. I developed a more nuanced approach to meanings and metaphors. I think a prime example of this is how I compared organic and industrial forms by comparing 3-dimensional forms to materials. I like this comparison the most out of all my works because it is so different to level the playing field between and item itself and how it exists. To the right is one of the photos captured in the making of *Uniformity*. An apple is cut into a 7.6 cm cube and then photographed.

In this piece I wanted to express how society and the individual act. Additionally, I wanted to implement Koenig's idea of interplay into this piece. My discussion with him made me think about the implications of mass producing an item or thought. If Society has molds that everybody is expected to fit in, it is only a matter of time before everything is made into uniform shapes.

Fruit was the most appropriate for for this piece because of how purely natural it is, and because it is larger than vegetable for example. Vegetables do not usually come in large, solid pieces. For fruit that was not in large pieces, I did have to construct smaller pieces for my idea to work. For instance, bananas do not grow with a diameter that is at least 7.6 cm. Instead, I cut the banana into smaller pieces that I could construct into a cube. My first attempt was a failure. I thought that banana could work similarly to clay, so I could mold it into a cube, but it did not stick to itself enough. I ended up just stacking pieces.



My own work  
Apple from  
*Uniformity*



My own work  
Banana from  
*Uniformity*

# Lens-Based: Lens Media



My own work  
*Dead Apple*  
Digital Photograph  
Undefined Size

My own work  
*Two Seasons*  
Digital Photograph  
Undefined Size

*Dead Apple* and *Two Seasons* are works that I created while still pursuing the idea about the liminality of living things.

My own work  
*Backyard Balance*  
Digital Photograph  
Undefined Size



My own work  
*In and Out*  
Digital Photograph  
Undefined Size



Through the summer, I tried to do some documentary photography. I know that I missed my mark with documentary because I was not necessarily photographing anything newsworthy, but I figured that I could at least work on my composition skills. Primarily I wanted to focus on balance and point of view. Two of my best examples of these things are pictured here. *Backyard Balance* is a photo I set up using the items laying in the back parking lot. I saw balance with the grills and thought it would be a challenge to balance the air conditioner and stool. I bridges the difference by making the centered door take a lot of the focus from smaller part around it. *In and Out* is a piece in which I was analyzing the relationship between location, lighting and perspective. I think working with photography strengthened my composition skill, especially those involved in developing a focus of the piece.



# Lens-Based: Digital

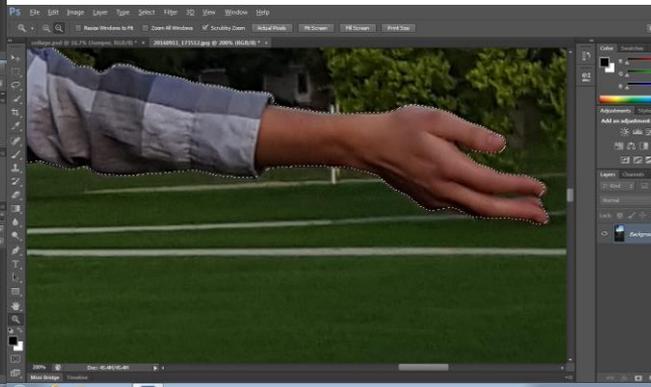
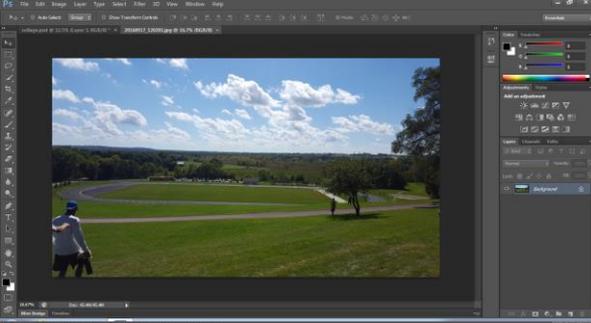
Every Which Way was the first time I used an editor such as Adobe Photoshop, and I am glad I figured out how to use it because of how handy it comes in when making any piece of art. Anything I imagine can be done on Photoshop.

The first screenshot on the left is my experimentation on the program. I was primarily trying to use the stamp tool and lasso tool. One can see that I cropped and duplicated my upper torso and head to replace my leg which was moved with the stamp tool.

The stamp tool was used to change the second photo on the left into an entirely green plane. I duplicated the grass multiple times to cover the horizon and tree line. The lasso tool was used to crop my body out of pictures that I took at the park. For these pictures, I jumped around in the grass in various positions while my friend took pictures. The picture in the bottom middle shows the amount of attention I paid to the edge of the images I wanted.

From these images, it may not be apparent that my inspiration for this piece was Henri Matisse's *The Dance (II)*. For this piece, I investigated the meaning of Matisse's piece in regards to what he was trying to do conceptually. I was under the assumption that Matisse had this idea in mind of a woman pulling herself in a rapidly moving circle.

I saw this as a single woman trapped in a cycle, trying to hold on to herself all while trying to escape her own grasp, hence the break in the circle. I did not originally view what the majority of people viewed which was, according to The Museum of Modern Art, "a monumental image of joy and energy," nor did I interpret Dance (II) as a "subconscious involvement in rhythms of nature" (Hermitage Museum). I wanted to recreate Matisse's Dance in a way that reflects my personal interpretation of his work.



# Lens-Based: Digital

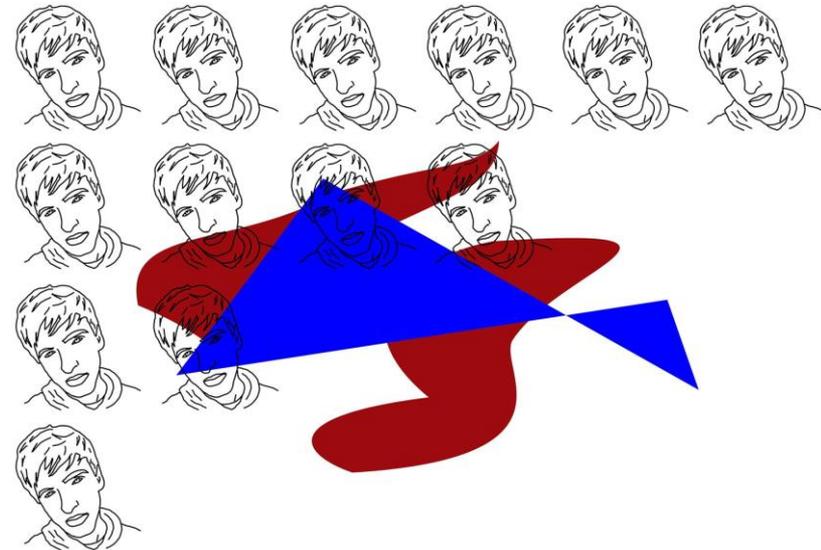
Skills that I learned from the creation of *Every Which Way* transcended into other pieces where I used Photoshop. I used Photoshop in two more pieces: *Individualized Approach* and *Filling?*



Above is part of *Individualized Approach* that highlights how the pictures were combined onto a single file. I scanned in all of my college mail from three months of collecting and then cropped it all and arranged it as if each piece were a brick. I wanted to collect a lot more media, but I did not have the time to do so. Originally, I wanted to create an overwhelmingly large stack of mail to show the magnitude of mail sent to me, but that idea was not clean enough. By that I mean that it did not really show how much I had collected because each piece would not get the focus it deserves. By displaying each piece individually, the weight of the image is felt by the viewer.

My own work  
*Individualized Approach*  
Mixed Media  
91.4 x 121.92 cm

*Filling?* Is a piece that was conceptually inspired by an Andy Warhol self portrait. In his portrait, there is a figure drawn only in contour with lines. In the background, purple and beige shapes are reminiscent of his shirt and skin color, but do not necessarily complete the portrait. I interpreted this as Warhol saying that some things can be given meaning based on what makes them. For instance, his portrait was hollow and empty and the colors in the background made it not empty. Continuing on with my thematic topic of identity in terms of culture, I thought a red, white, and blue background could show that the national identity of America is within me and I cannot separate from it. These are the types of techniques I was developing with both of my self portraits. I think *Filling?* Brings both of them together to be conceptually dominant. The picture to the right is a possible idea I had for *Filling?* but I did not like how the colors did not touch all the faces. It was also not reminiscent of the American flag because the shapes were too abstract



Experimentation for *Filling?*

# Two Dimensional Form: Drawing

*History*, my collage inspired drawing, was created near the end of my exploration of identity. It was summing up a lot of what I learned about identity from a cultural perspective. This piece also steps out of my comfort zone into an area that I always thought need more work: drawing. I have developed my drawing skill in various mediums throughout this course. I often think back to using the grid method to draw my self portrait about four years ago. I struggled with blending, paying attention to detail, and above all, proportions.

I practiced my drawing skills in various ways. Most of this practice was focused on producing more and more accurate still life drawings from sight. Through the summer, I drew multiple still lifes, in different mediums so that I could develop as a more well rounded artist.

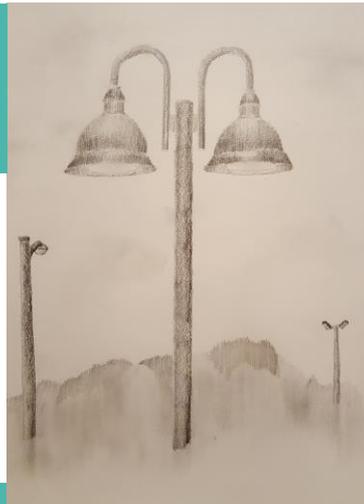


My own work  
*History*  
Mixed Media  
27.94 x 35.6 cm and 30.5 x 45.7 cm



My own work  
*Elementary Garden*  
Charcoal on Paper  
22.9 x 30.5 cm

My own work  
*Lamp Posts*  
Pencil on Paper  
22.9 x 30.5 cm



The two pieces to the left are still lifes that directly helped me with *History*. In *History*, I used pen, pencil, and charcoal to create the drawing based on the collage made from a National Geographic magazine (the images above are not final pieces). *Elementary Garden* was an experimentation of what types of charcoal work best for certain purposes. I ended up using blocks of charcoal the most. I found that it was easy to sharpen the edge to make fine details and then use the broad side for covering large areas. *Lamp Posts* helped my work on paying attention to subtle changes in value across objects. Since the lights are round, I had to pay more attention to make the transitions smooth.

# Two Dimensional Form: Drawing



My own work  
Trees  
Pencil on Paper  
22.9 x 30.5 cm

Although I needed to work more on my blending for using pencil, I chose to make a piece that is more focused on value as a concept, rather than a goal. By this I mean that I was not trying to achieve small transitions, but instead create a piece in which how dark an area is makes it seem as if it is either further in the foreground or background. I chose to explore this concept with trees because of how complex the layers are with so many leaves and protruding branches. This idea came about while aimlessly sketching some tree in my sketchbook.



Sketch that  
inspired Trees

I noticed that I could represent the underside of a tree's canopy just by darker spots or more densely packed lines. This does seem like a redundant skill to practice after I have already made multiple realistic pieces of art, but this drawing skill also transcended into painting for me. Specifically, I am referring to *Self Portrait 2* in which I developed a sketch-like brushstroke technique to paint my face. Below is a side by side of the techniques.



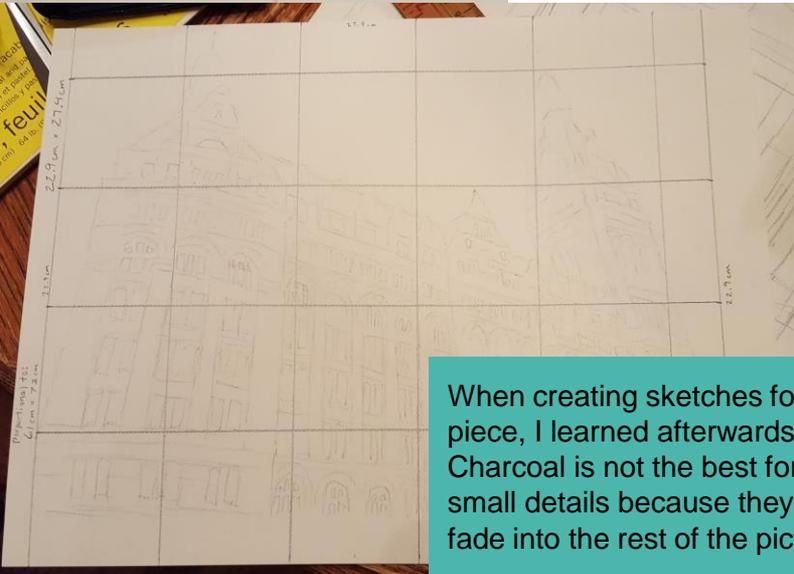
Comparing brushstrokes to  
pencil strikes

# Two Dimensional Form: Drawing

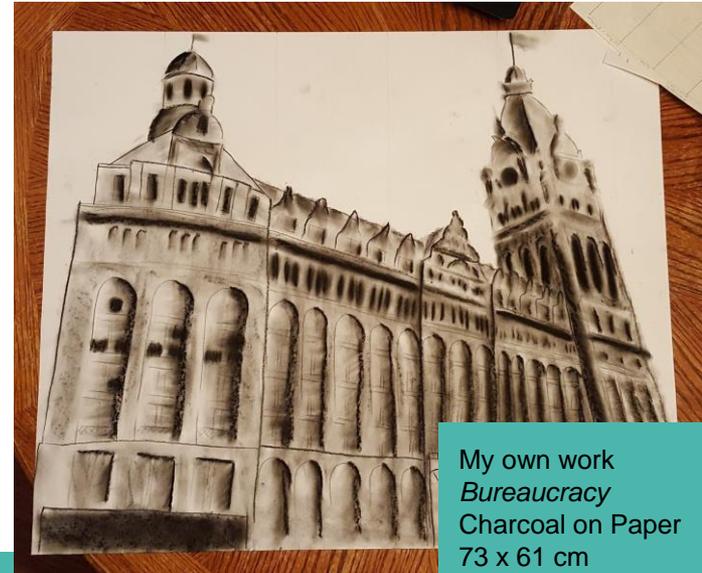


*Bureaucracy* was inspired by the mood of Dennis Creffield's English Cathedral drawings. They were drawn in a short amount of time right outside the cathedral, trying to capture how light interacts with the structures. The mood of his drawings is dark and ominous because of the great, chaotic structures that are looming over the viewer. I interpreted this as Creffield making a statement about how overwhelming the implication of religion is on society. I used this same Idea to discuss bureaucracy in American society. Representing a tall government building with an approximated three point perspective makes it seem as if it were hanging over the small people on the ground.

The image to the left is a value map for indicating where dark marks of charcoal go on the final piece. To make the final piece, I had to transfer my sketch to a larger paper with the grid method.



When creating sketches for this piece, I learned afterwards that Charcoal is not the best for very small details because they easily fade into the rest of the picture.



My own work  
*Bureaucracy*  
Charcoal on Paper  
73 x 61 cm