

"MOVING ON" TRIPTYCH

INSPIRATION

The original intention of this piece was to portray an experience many people have of being too scared to move forward in life. In the piece you see a girl walking in her youth and then settling into an area of being enclosed from the rest of the world, however still seeing her past. The third panel is to portray how the future ahead can be scary but your past will always be there. I was inspired by John Sloan and Joan Engelmeyer for this piece. This piece was made by stretching a canvas, gessoing it, and acrylic paint.

Before finding inspiration for my piece I was not sure what I wanted to do, however after finding John Sloan and Joan Engelmeyer I was able to make a story. John Sloan was an American painter who mainly focused on Realism. He made pieces that focused on everyday experiences. He was also a part of a group called The Eight. Their New York 1908 exhibition at the Macbeth Galleries changed the course of modern American Art.

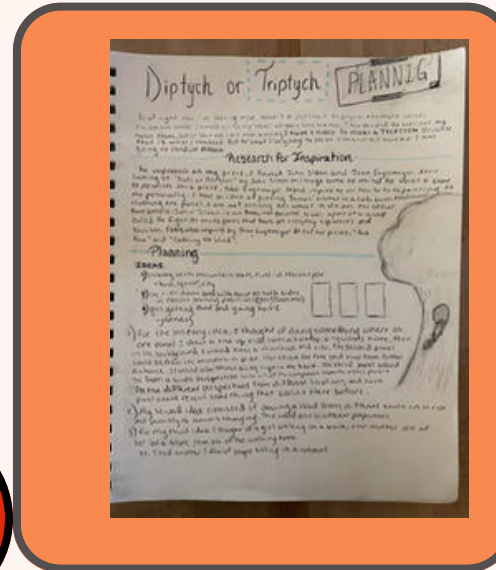


"Fab Four" by Joan Engelmeyer and "Yeats at Petitpas" by John Sloan



"Catching the Wind" by Joan Engelmeyer

For the "Yeats at Petitpas" by John Sloan I was inspired by the colors, and overall story it was telling. I liked the idea of people gathering at a restaurant or coffee shop and doing something everyone does. I wanted this aspect of my piece to be the main focus.



I was inspired by, "Fab Four" by Joan Engelmeyer this piece because it helped me figure out how to tell a story, after finding the piece by John Sloan. I wasn't sure on how to make it come to life and personal. I was inspired by the girls walking and decided to incorporate this into my first panel of the triptych. I loved the idea of them being on a journey which I also wanted to portray. Someone walking to a coffee shop.

I was also inspired by, "Catching the Wind" by Joan Engelmeyer this piece to have my work inspired by a singular girl that is walking to a cafe shop and home. I really liked the way her jilbab is blowing in the wind, and the detail in the contrast of light and dark colors to make it look like folds.

PLANNING

Before beginning the process of figuring out if I wanted to do a Diptych or a Triptych, I chose a Triptych because it seemed a better fit to tell a story. I also needed to make the actual canvas. After that I can bring the planning. After conducting research for my inspiration I found John Sloan and Joan Engelmeyer as inspiration. I first had to sketch what I wanted to do, or how I wanted to visually represent what I had in mind. I did many different sketches but ultimately came to a conclusion on one. The sketch consists of one panel being of a girl walking on a beach with her head down and wind blowing. You will be able to see this in the way her jilbab and abaya are flowing.

In the second panel it will show the same girl sitting at a table with her back to us. In the scene there will be shelves and a divider to divide her from the rest of the world, and in the back you'll be able to see the same beach she walked on portraying my past and how I want to live in my younger self.. In the last panel it will be the girl walking in the middle of a forest and the sand from the beach would be on the foreground, farther ahead the trees start to dissolve and its pitch black with a moon overhead. This symbolizes the uncertainty of my future and how scary it can be. To complete the painting I will acrylic paint, and try my best to make my vision come true and understandable.

PROCESS PORTFOLIO ETHEMEN AHMED



PROCESS

The first thing I did in the process of making this piece was stretching three canvases. To do that I needed (wood things) and a staple gun. I connected the ends of the (wood things) and stapled them together. After that I cut out three pieces of canvas to staple to the (wood things). For each side you need to stretch the material a little so that it won't be loose. After that I began the gesso process. Where I painted the back, sides, then front for each canvas. After sketching what I wanted to do on paper, I transferred the sketches to the canvases with pencil. I then did a wash base of the colors that I was going to use for the background and larger places. For the girl that is through the story I decided to stick to the same colors for each time you see her so that a viewer would not get confused and that you would know it's the same person.

I then painted each separate canvas one at a time so that I could focus on the details for that canvas and not get distracted with trying to finish another one because the paint is still drying. For the first canvas I did a base with each color and water, then I worked on the larger details first, such as the sky and person. After that I took a sponge and blended multiple colors of yellow, brown, and tan to get a sand color that is dark from the water. I added footprints with a dark brown to give it the mushy feel, then I went over the places that needed touching up because they could have been painted over.

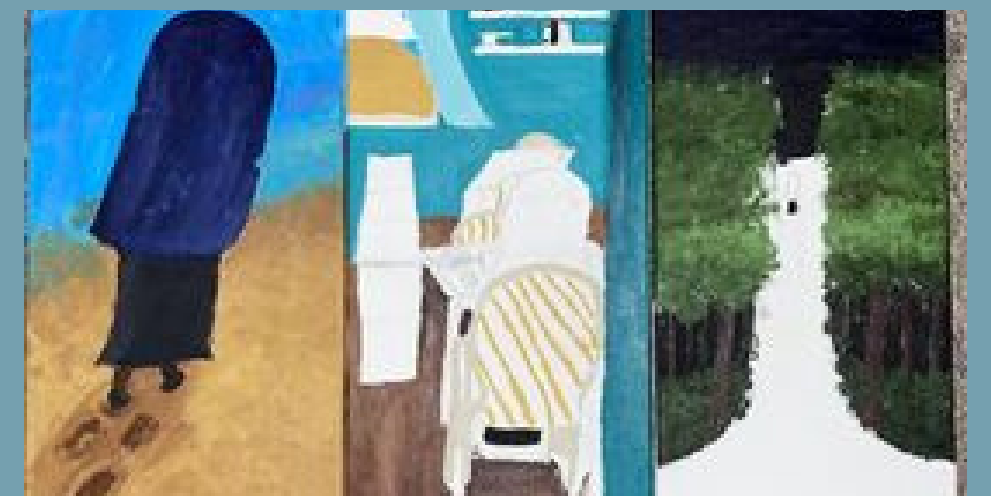
The second canvas I used turquoise and added white for one background, and the other one I made it a bit dark to make it look like a shadowed wall. I used brown for the floors with a little yellow to make it look like hardwood. I then did the details of the person, chair, shelves, window, and food. For the last canvas I used another sponge tool blended different hues of green to make it look like tree tops, for the sky I used the blue that came in the tube without adding a different color.

EXPERIMENTATION

From this panel you would be able to see the tree however not the squirrel. You would also be able to see a forest past the single tree. You can also see the river however further, and an animal drinking from the river. In the last panel you would view the piece from a bird's perspective, or maybe the squirrel's perspective. If it were a bird then it would be everything from the previous panels but from above, so everything would be flat.

I experimented with different ideas on what to do for this piece. For my first idea I thought of making a natural scenery, with a tree, river, and mountain in one panel. In this panel the tree is in the foreground while the mountain and river are further behind it. In the tree you would be able to see a whole squirrel either inside of it, coming out, or going in. The second panel would be from the mountain's perspective. Meaning that it would be like you are standing on the mountain since you know it's there from the first panel it would add to the story.

Another idea I had for this piece was from when I was driving home. There was a street that had trees on both sides and since the season is changing there were arrays of colors on the branches and the road. There were also street lights on both sides of the road. From this experience I had the idea to replicate what I saw to an extent. Being drawing what I saw from different points of view, in the car. So one panel would be the passenger seat, the next the seat behind the driver's seat looking out the window, and then the driver's seat in the last panel.



"CUSHIONED" SELF-PORTRAIT

The intention of this piece was to create a self portrait while depicting the comfortability of doing something you enjoy in a serene environment away from the clamor of society. You can see this by the way I am lounging on the armchair. This piece was inspired by Impressionist artist Pierre-Auguste Renoir. To make the piece I used acrylic paint on a gessoed canvas.

INSPIRATION

"Girl Reading" by Pierre-Auguste



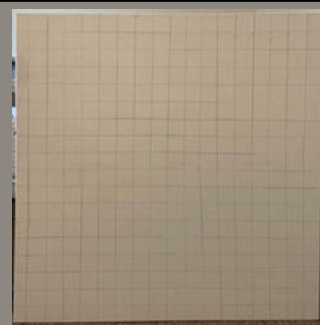
For this piece, I was inspired by "Girl Reading" by Pierre-Auguste Renoir. The piece depicts a girl sitting on an armchair reading a book and what looks to be like in front of a wall with yellow, orange, green, curtains. I was inspired by the warm hues in the overall piece. It gave off a comforting ambiance that I wanted to incorporate in future pieces and thought this one would be perfect. In my piece, I plan to use comments from the "Girl Reading" such as the chair and seating position. Instead of the girl, I will replace myself into a similar sitting position as her and with clothing that I would usually wear.

PLANNING



For this piece, I sketch different variations of the same piece to get the ideas in my head down. This helped me see what I was imagining and helped me decide where I wanted to put components. In my sketch, I have myself sitting on a chair holding a book with curtains in the back. Before beginning the process of painting the piece, I needed to complete a task in order to prepare myself to paint and have an easy transition without worrying over something. This preparation included mixing and experimenting with different colors and trying to match some of the colors in the inspiration. I also need to take reference pictures of myself in the seating position so that I can paint my features to the best of my ability using references instead of from the top of my head.

PROCESS



To begin the process of making this piece I first drew a grid of 18 x 18 in. squares so that I would be able to efficiently transfer the image. I then decided that starting with the background might be easier than starting with the foreground first. I took masking tape and taped off the area that starts with the armchair, leading all the way to the other side over my head to my dress. Next I did an acrylic wash for the background color so that it would become opaque with another layer and also covering the grid lines. After I did that, I applied another layer of paint in different gradations so that it would look like there was lighting on certain areas of the piece. After I finished the background, I decided to work on the chair first and make my way up. To do this I mixed different variations of reddish orange to get the color similar to the one in the inspiration. From there I applied the paint and used brown to darken areas and added white to the mixed paint to make highlights. I added the gold detailing on the side of the chair and made sure to blend it out so that it doesn't seem like a stark contrast. After I finished the chair I moved onto the sweater.

PROCESS

The first thing I did was apply the paint in the areas that were designated for the sweater, I then used brown to make dark highlights so that you could see the different areas of the sweater such as the arm that's leaning against the chair, the folds in the sweater and the drawstrings. After I was satisfied with the way the sweater looked, I moved onto the dress or abaya. For this piece, I wanted to have an outfit that I would feel comfortable in and wear casually. I accomplished it with the sweater over the abaya look. Since the abaya is black, there isn't any trouble applying the paint. After I painted the abaya and added curves to make it look like I had my knees folded back behind me. I decided that adding highlights would be appropriate to make it easier to decipher the movement of the abaya.



After completing the dress, I moved on to my head. I first began to outline the shape of my hijab and face by making a light sketch using black paint. After that, I filled in the area using black paint and two different hues of gray paint to add highlights. I started to work on my face next, using three different gradations of brown. I really wanted to emphasize the direction or position the head was facing and by using darker colors to contrast the lighter one will allow the viewer to see that the head is pointed slightly down. After I was satisfied with the head, I used black to clean around the and touch up the areas where the hijab meets the face. I did this for all the other areas as well, using gray to cover where my brush may have unintentionally overlapped. Lastly, I painted the book using a darker shade of the color I used for the chair.. I used brown to highlight it and make it look like the book was open, and gold to give it more depth and emphasis.



After I completed the background, chair, and myself. I began the details of my face. This part for me was very tricky because I didn't have prior knowledge on how to complete it. The first thing I did was fix the edges of my hijab and the face, after I did that. I began to paint my mouth, this was the waist part for me because I have a relatively small shaped mouth and the shading was also easy. I then began to paint my nose, using different colors of brown to add value to it. After this, I began to work on my eyes. This was the hardest part for me because I am inexperienced in areas such as this. However, I tried my best and used different colors to add depth and emphasis so that the eyes would look as real as possible. Lastly I added my glasses at an area that would be normal for me, not too close to my face and not too far off my nose. I added gold accents on the side because my personal glasses have them.

EXPERIMENTATION

When making the piece, I attempted to mimic the inspiration with the background. However, after completing it halfway I realized that it wouldn't look great with the way I had the chair positioned and my body. Instead I decided to make the background one color with a graduation to highlight the body.

When planning for the piece, I took reference pictures of myself so that I would be able to efficiently transfer the image I wanted. When taking the reference photos, I tried on different sweaters with different functions and colors. I tried on an emerald/dark green zip-up hoodie and an olive green sweater. I chose the olive green one because I thought that color would best fit. I also experimented with different skin color tones, I thought this part was extremely important because it would identify me in the painting. I had some trouble trying to get a color as close to my skin color so I used different gradations of brown and when I applied them to the canvas, I blended them together to formulate a cooler color.



"MAINTAINING THE PAST" WATERCOLOR

The original intention of the piece was to depict the modern and cultural aspects one might find in a Somali based home today. This can be seen with the objects such as the flowers and candles that are used for various reasons. While the other objects such as the curtain and the electric incense burner, from Somali culture however have modern twists to them. The piece was inspired by Camille Pissaro from his piece "Bouquet of Flowers(Bouquet de Fleurs)" and was made using Watercolor on an Illustration board.

INSPIRATION

For this piece I was inspired by Camille Pissaro, a Danish French painter. I became exposed to him when I began researching inspirations and pieces to compare and contrast to when completing my Comparative Study. In his piece "Bouquet of Flowers(Bouquet de Fleurs)", it can be seen that there is a bouquet of pink Peonies and blossoms. The bouquet is sitting in a curved vase which looks to be porcelain atop a dresser. I was inspired by this piece because of the simplicity of it yet how it still has meaning behind it that is significant to the artist. When I saw this piece it reminded me of my mothers room because of the dresser and the flowers. I decided that I would paint something that represented the modern take on Somali home decor. In my piece I plan to have parts of the inspiration such as the dresser and a vase of flowers. I plan on making the dresser one that is relatively more modern and has modernized things on it. I will also include an incense fuse or holder that heats up and burns the rock of incense into the air. Traditionally the object used is called a Dabkad and it uses charcoal to light up the rock. But now there are electric ones. Which symbolizes the evolution of technology regarding culture. I will also add Somali style curtains that are usually more fabric heavy. All of these components will allow for the piece to have a simple look to it yet still allow for it to resemble the inspiration and have modern Somali decor.



PLANNING

For this piece, I first began with drawing different sketches of the ideas I had. In the sketches I drew a dresser and a vase with flowers on it similar to the inspiration. However, I knew I wanted to have different aspects of it regarding Somali Culture mixing with modern design. I plan to add curtains and an electric incense burner that are both gold or have gold aspects which are heavily seen throughout Somali culture. I also plan on adding half of a curtain to make it look like the piece was cut from a larger picture, that being a full room.

"Bouquet of Flowers" by Camillie Pissaro

PROCESS

For the process of this piece, I began with drawing my sketch onto the illustration board. Which was not hard at all because I used a ruler to help make straight lines from the dresser. However everything else was relatively simple and only needed a soft sketch because the water color would add more later. After I finished the transformation of the sketch to the board, I began to start the painting process. Since I was using watercolor for this piece. I knew I needed to be careful with the amount of pressure I applied to certain areas. Also having to be mindful with the amount of color on the brush itself. Since its watercolor, the color absorbs onto the with a dark hue first if the water sits in it for sometime.



PROCESS

I first began to paint the curtains. There are curtains I have at home that inspired the ones I drew in the piece because when I look at them, they uphold what most Somali fabrics look like. Which is because it is heavy with color and designs. I attempted to add depth by painting a lighter color of the brown or golden brown colors then letting the water in the color sit so that it soaks the color. Or absorbs it so when it's applied it has a deeper color. For the top part of the curtain, this was the decorative drape with fringe on the ends, and I used a lighter brown using the same technique I used for painting the overall curtain.

I then began the dresser part of the piece. This consisted of me mixing different colors such as dark purple, black, and dark brown. I did this because I wanted the dresser to look like one of the modern multi-colored stained wood dressers one might see today. For each layer or drawer of the dresser I mixed new paint to make them different shades so that a difference could be seen. While painting, I made short strokes overall then applied a really light hue of the paint by using water and brushed it over to make it look like an overall finish. I then added silver paint to the knobs so that they stood out a little more and applied just purple to the top of the dresser.



After that I started the objects on the dresser. First I painted the candles, one dark green and the other red. After that I moved on to the vase of flowers. I choose to paint roses because they are my mother's favorite and an aspect of the inspiration came from her. I used red and dark green to paint the physical roses. I used the same green but a lighter hue by adding water to make it look like it was in the water. For the water I used an opaque blue by adding lots of water to the amount on my brush and a small amount of water. After I finished the flower and vase, I began to paint the incense burner. I used orange and yellow and mixed both to produce the color used. I also used green in the jewel pendant in the burner. I also added a bit of metallic yellow to the front.

Lastly, I finished the piece off with the background, because I wanted to still have a connection to the inspiration I decided to paint the background blue such as seen in the inspiration piece. I also wanted to mimic the texture and brushstrokes used in the inspiration. I decided to keep my brush strokes short and try to maintain the same color throughout the background. After I finished, I went over the background with a watered down color of the blue used to give it an effect on the wallpaper. After the piece dried, I went over many of the details with a black pen then laid the board under something heavy so that it would not curl.

EXPERIMENTATION

For this piece I experimented with what I should put in the physical piece. Such as the objects I wanted to have on the dresser. I was going to go with the traditional incense burner but decided that the electric one was a better idea. I also was debating on whether I should put the curtain in the piece because it would take away from the idea, but decided that it actually adds to the intention. I also experimented on a piece of paper with my brush that I was going to use to paint. With the paper I tried out different colors and how much I should apply to each before it became too dark or too light. I also experienced different types of brushstrokes and tried various ways for applying the watercolor.

"TOGETHER" BLOCK PRINT

The intention of this piece was to depict the dispute and conflict that is ongoing in Somalia. This is represented by the chairs, the four surrounding the centered one are supposed to be major tribes/clans that reside within Somalia. All believing that they should have a say in the way that the county is run. The chair in the middle signifies that regardless of all of the disputes between the clans, they are still one that resides within Somalia, that begin the enclosed space; and identify as such, with a small window of prosperity. The piece was inspired by the "Chair Park" exhibit in the Milwaukee Art Museum and the "High-backed chair, kiti cha enzi". The piece was made using black ink on a Linoleum Cut block.

INSPIRATION



The other inspiration for this piece was a single chair called "High-backed chair, kiti cha enzi". The artist that made this chair is unknown, however the medium used to make it was wood, burn, and fiber. The name of the chair translates to "Chair of Power". It is a part of a Swahili cultural background from the eighteenth century and usually only made in Mombasa. I was inspired by this piece because I wanted to make designs for the chairs instead of just all being the same. This chair gave me the idea to make a set of styles for the chairs in my piece. The other inspiration for this piece was a single chair called "High-backed chair, kiti cha enzi". The artist that made this chair is unknown, however the medium used to make it was wood, burn, and fiber. The name of the chair translates to "Chair of Power". It is a part of a Swahili cultural background from the eighteenth century and usually only made in Mombasa. I was inspired by this piece because I wanted to make designs for the chairs instead of just all being the same. This chair gave me the idea to make a set of styles for the chairs in my piece.

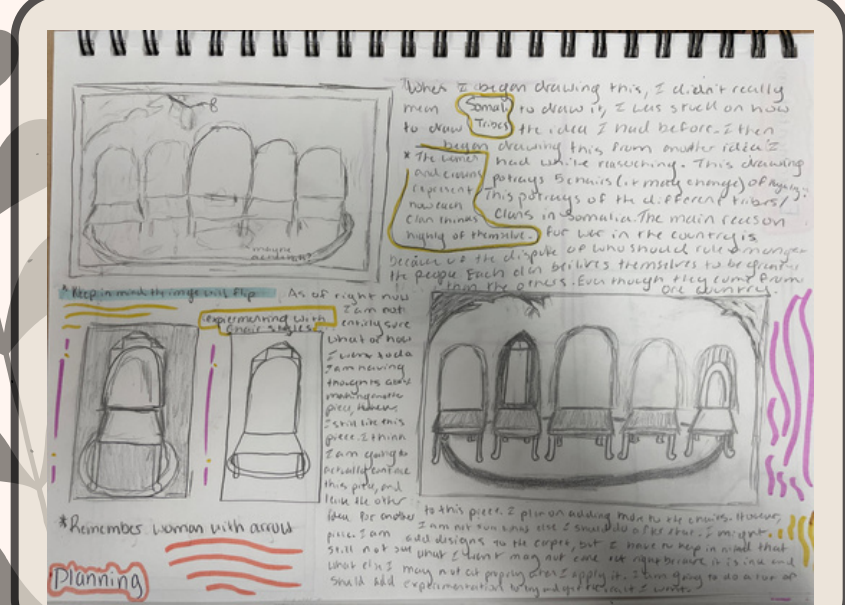
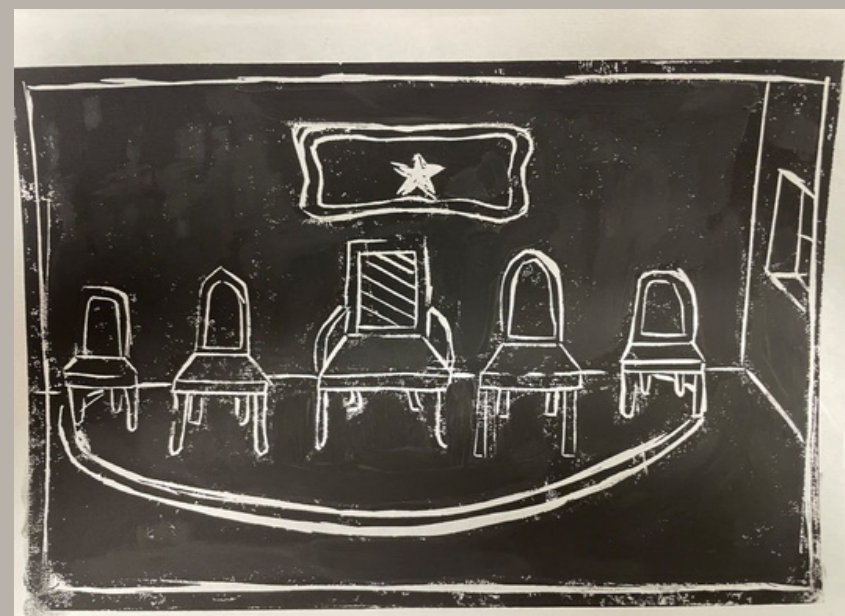
PLANNING

For the planning phase of this project, I began with writing down all of the ideas I had and trying to visualize some of them. I started with one idea but did not go through with it and will discuss in depth in the experimentation phase. However, after changing my overall approach to the project. But still keeping the same medium. I decided to pursue the idea of trying to depict the struggle and overall reasoning as to why my ethnic country is at war with itself. To do this I had the idea to draw 4 or 5 chairs all symbolizing the tribal competitive aspect that has led to the dispute of the nation. The entire piece's background will be a closed off room, which can be seen from the singular window in the corner. Which leads into the symbolism that the tribes are enclosed from the outside world but still able to access it if they decide to overcome their conflicts.

PROCESS

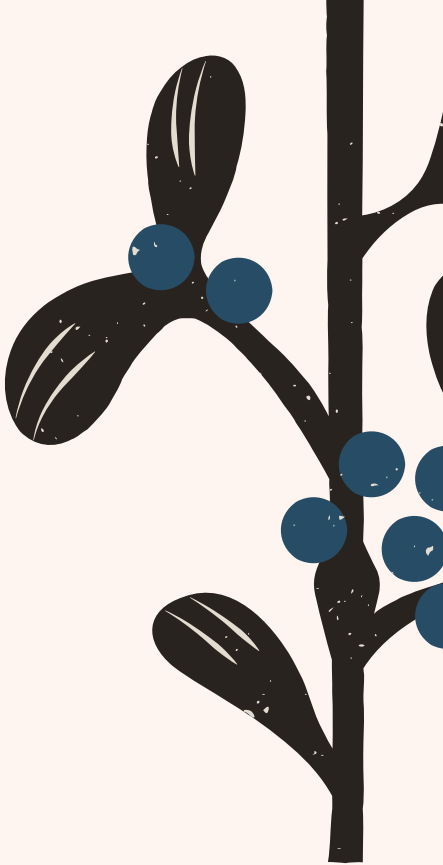
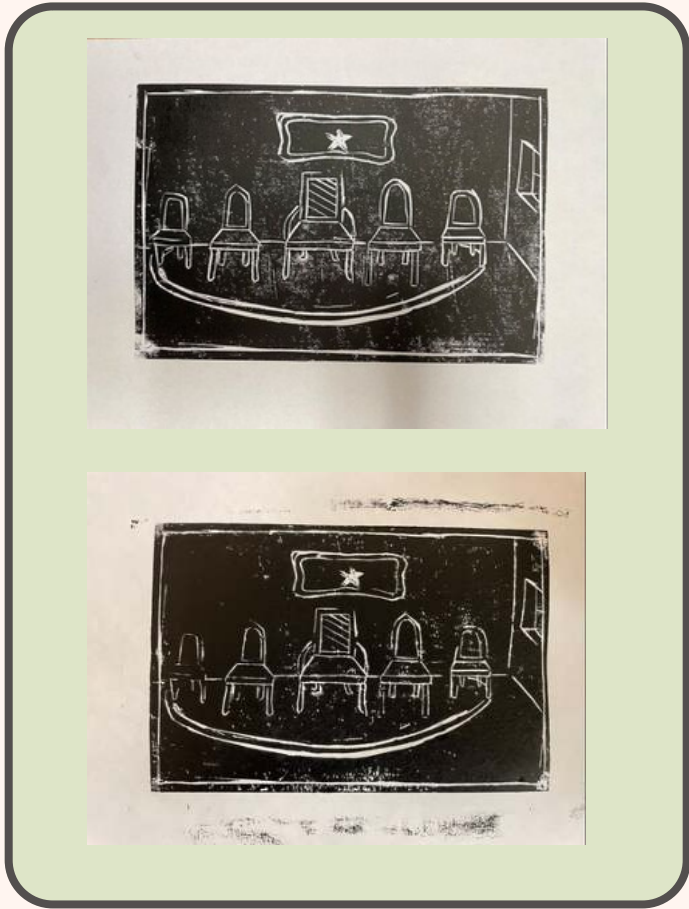
To begin the process of making this piece. I first started by sketching out the final drawing on to a blank sheet of paper. I then took a 9.02 by 5.9 in linoleum block and lined it up with the drawing. On the back of the paper I used a lead pencil to transfer the drawing on the paper to the block print. I had to repeat this step a couple of times because the transfer of the image onto the linoleum block was light at first but after repeating the process of coloring in with a lead pencil it transferred.

After the image was transferred onto the linoleum block, I cleaned it up a bit and then decided that I should add something to the background because it seemed simple. I decided to add a frame and the Somali flag within it, this just includes a solid white star. Once I was satisfied with how the image looked on the block, I began the carving process. To start the carving process of this piece, I began with picking a smaller head for the carving tool so that I could start with smaller cuts and always add more or deepen them later on. I began with the chairs first, using the carve tool to cut the lines drawn. After that I went in and did the rug and background using the same head for the tool. Once I finished carving all of the lines drawn, I changed the head of the carving tool to one that was a little wider for areas such as the rug and frame. I used the tool to deepen those areas and make the lines thicker. I went back in with the first head I used to make the border lines a bit deeper. After I was satisfied with how the block looked, I began the ink process.



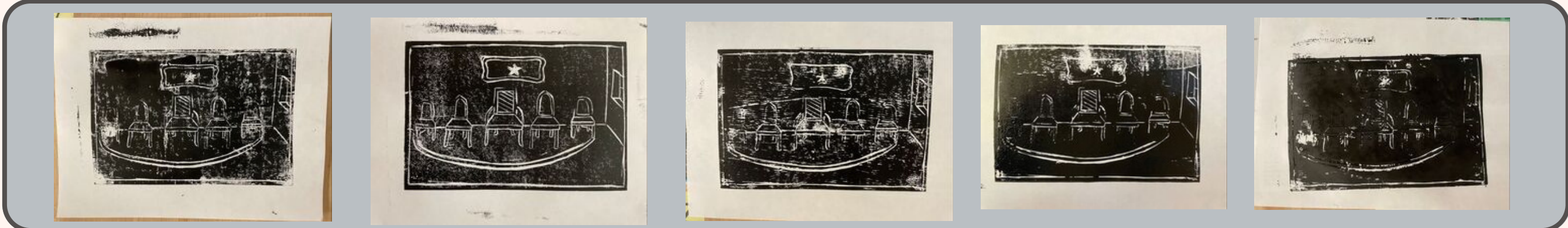
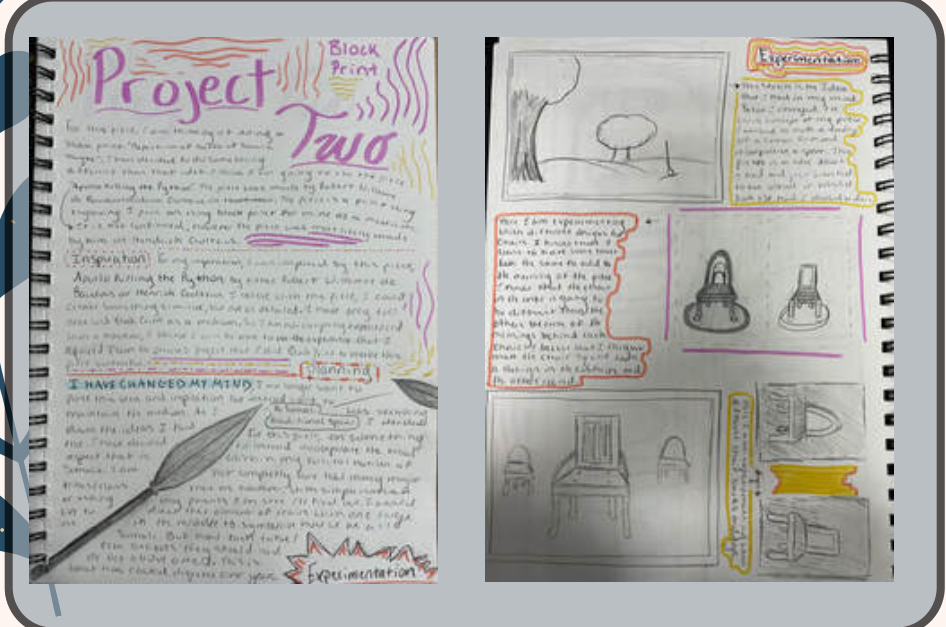
PROCESS

For the inking process, I first needed to get the supplies to complete it. This included black ink, a brayer, an ink tray and barren as well as blank white paper. First I started with getting a small amount of ink and applying it to the ink tray. I then used the brayer and spread the ink on the tray by rolling it back and forth. I then rolled the brayer onto the linoleum block and covered the entire space with ink. Then I placed a black piece of white paper on top of the block with the ink and flattened it with the barren so that the ink would transfer to the paper. After that I peeled off the paper and laid it flat to dry. I continued the entire ink process until I had a decent finished product.



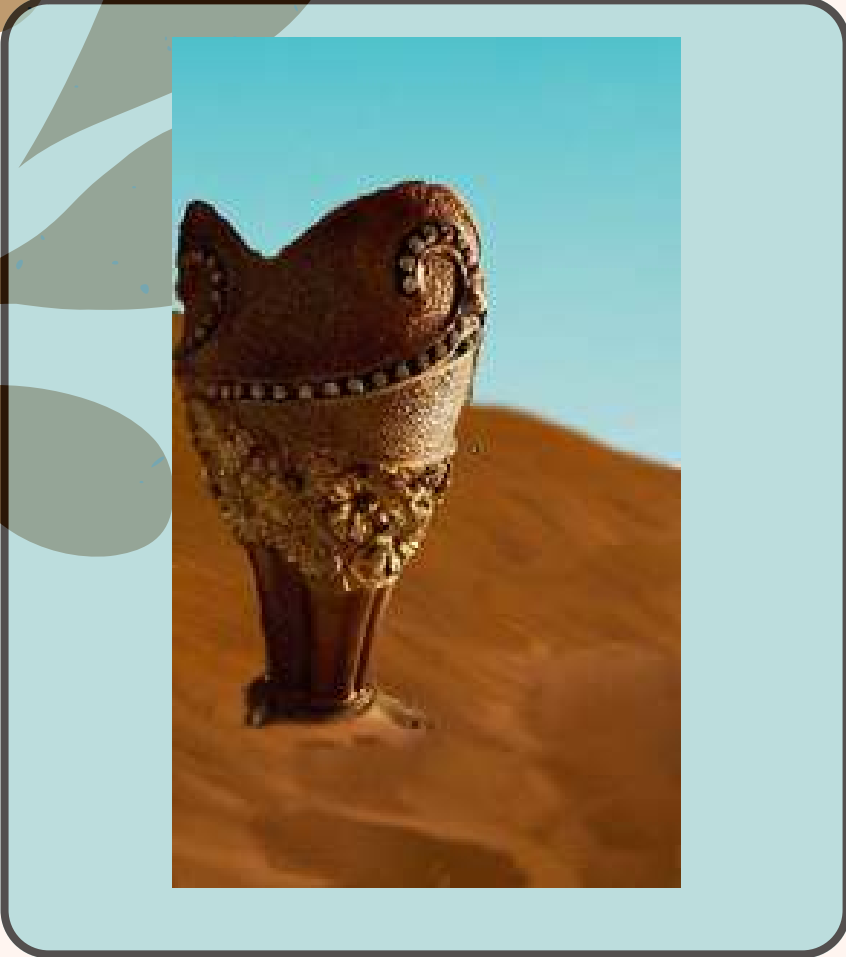
EXPIERMENTATION

At the beginning of this project, I started with one idea of making a scene of a Somali man throwing a Spear. My inspiration for this was "Apollo killing the Python". I changed my mind however once I began the planning process because I believed that the current project's idea was better suited for my theme. Another way I experimented with this piece is the different ways I was going to draw the chairs. I tried out different styles and types similar to the interpolation. I also had some trouble during the inking process of the piece because some areas of the image were not transferring. To fix this I used one of my best prints and filled in some of the areas using the ink and a paintbrush.



"FAR AWAY" DIGITAL COLLAGE

The original intention of this piece was to focus on the object in a landscape. The piece was inspired by Somali culture, the deserts in Axla, China, and Henry Hargreaves's piece "Marilyn Manson, Gummi Bears". The piece was made using a collage of images retrieved from the internet and images taken to be later edited in photopea.

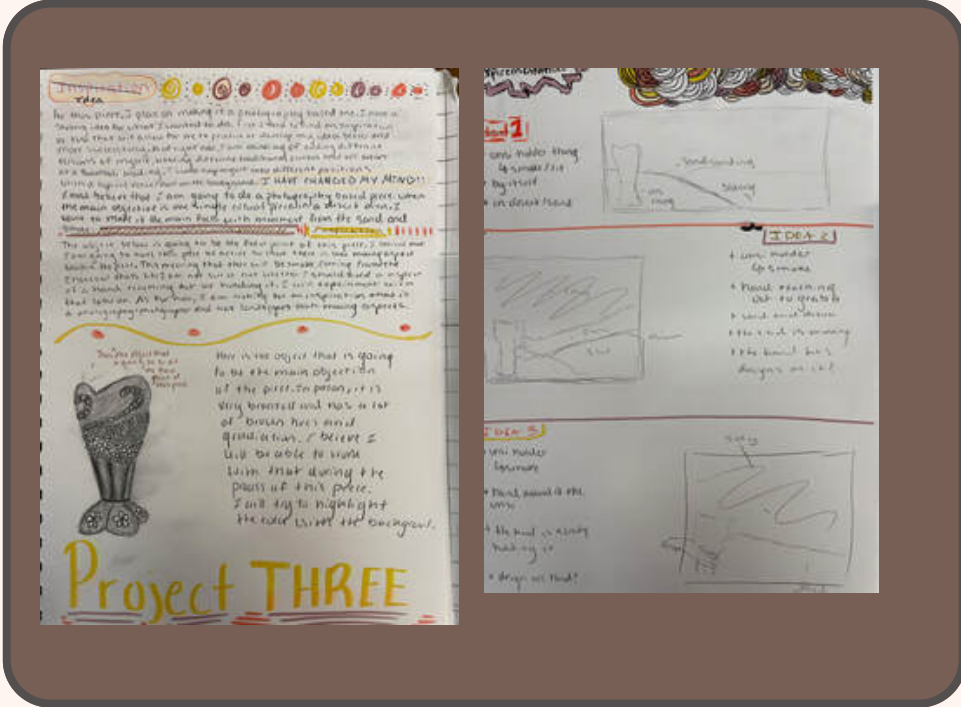
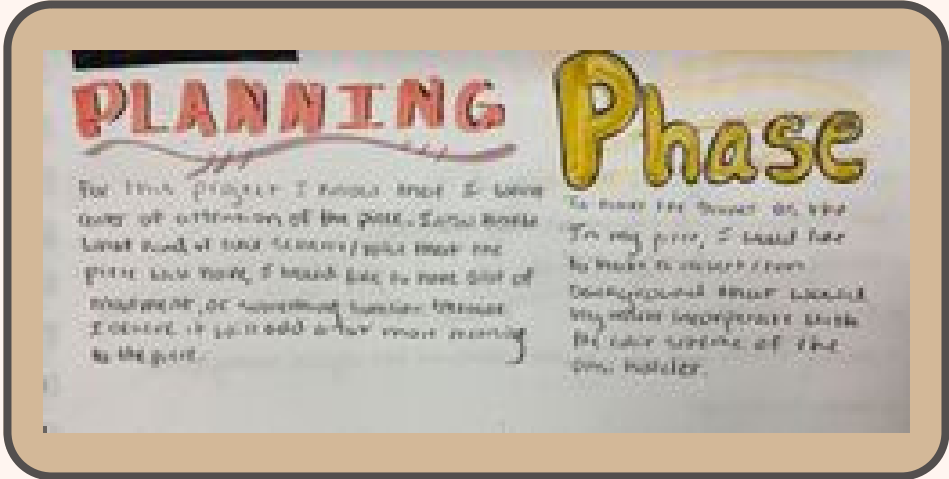


INSPIRATION



One of the many inspirations for this piece was the desert in Axla, China; The Badain Jaran Desert. I saw a picture of this and it really helped me put an image together for my piece. I was able to put a picture together in my mind. I was also inspired by Henry Hargreaves's piece "Marilyn Manson, Gummi Bears". This piece also helped me create an idea of what to do for my project because I really liked how there was an object in the foreground and the background was blurred. I believe that I will incorporate this in my piece.

PLANNING



The planning process of this piece begins with making sketches and drawing ideas down. I first wrote down all of the ideas I had and sketched some of them as well; the rest are in the experimental process. For this piece, I know that I wanted to have the unsi holder as the centerpiece. Since the unsi holder has a tan/brown color It reminded me of a desert. So I decided that I wanted to place the piece in the desert and have it in the foreground. While there is a desert in the back, my hope is to have some movement within the piece. Wither from the unis holder and the smoke coming out of it, the desert background, or both. I plan on taking multiple photos of the unsi holder both lit and unlit in various areas of lighting. I also plan to get images of the desert online by searching for high-resolution desert photos. I also plan to use the photoshop application or photopea to digitally edit the photos of the desert background and the unis to make it look like it was taken in a physical desert. I also have different ideas or aspects that I would like to experiment with; which can be seen in the experimentation section.



PROCESS

To begin with the process of this piece I started by taking a photo of the unsi object so that I could have a sense of the colors and develop ideas from the images. I then started to select images from the internet that to me looked very similar to the image. In the search engine google, I looked up "Desert photos high resolution". From the various photos, I chose three in that I was able to picture the object in them from different angles. I had different ideas about angles and these images allowed me to picture different ideas and experiment with them.

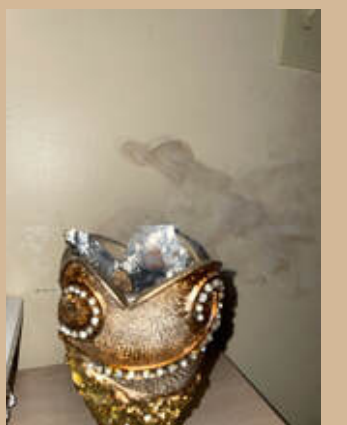
I then retok images of the unsi, the first time was to have a rough draft-like picture so that I could get an idea of how it would look on camera. I took pictures of the unsi holder at different angles and with different lighting. I noticed that when I had the lights off in the room I was taking photos, but some were coming in through a different source than the camera focusing on all of the details of the object more. Which I liked because I could, later on, fix the hue and saturation in the Photoshop app. I also took photos of when there was unsi-lit in the holder to see the smoke coming out or when there wasn't.

Once I had the images I selected, I went into the Photoshop application and started to take aspects from an image and add it to another. I repeated this process with parts like the sky and the ground because I wanted it to look like it was an authentic photo that was actually taken in a desert. By adding different aspects from various images I was able to make this happen. I used various tools like the lasso, quick selection, and background eraser. To blend areas I used the blending and softening tool. One of the tools I used the most was the clone stamp tool. This tool helps with placing the previous or new image in another area so that it looks all similar. This tool helped immensely because I took parts from different images and placed them in one, it helped level out the different colors of sand and sky while also keeping the original image in certain areas.

When beginning this project, I started with a completely different process. I began with a different background and sky idea for the project. I completed them halfway but didn't really like them that much. I felt like it didn't completely match the idea I had. I also experimented with different pictures of the unsi, I experimented with whether or not to have smoke come out of it or not. I decided to not have it because it wouldn't show up on the image. Another idea I had for the piece was to include a hand reaching out and either grabbing the object or already having a grasp on it. I thought this idea would have a strong hold on tying the piece to my culture. I also had the idea to have the hand rechecking/holding the object to have a Henna on it. Henna is a paste that can be used in many different ways, one of the most popular throughout many African, South, and West Asian cultures to paint intricate designs on your hands. This I believe would have added to the scene and allowed for a development of a story.

EXPERIMENTATION

Lastly, I uploaded the photo that I wanted to use of the unsi and copied and pasted it to the background. I then played around with the clone stamp tool so that there were shadows and sand on the unsi object. I also did this for different backgrounds, meaning that I pasted the unsi holder in a couple of other images I had also edited but had different colors of sand and angles to see which best fit the holder. I also played around with filters and hue/saturation. I decided to keep it as it was because it would look like the camera is focusing on the object and picking up more color there. I also added a sky from a different picture because I thought it would brighten it up and bring out the color of the sand and object.



"CALAIN"

CHALK PASTEL

The original intention of this piece was to depict native plants found in Somalia. This can be seen from the various types of plants that outline the nation. The piece was inspired by numerous Joy Adamson pieces, one being, "Ruttya". The piece was made using chalk pastel on an illustration board.



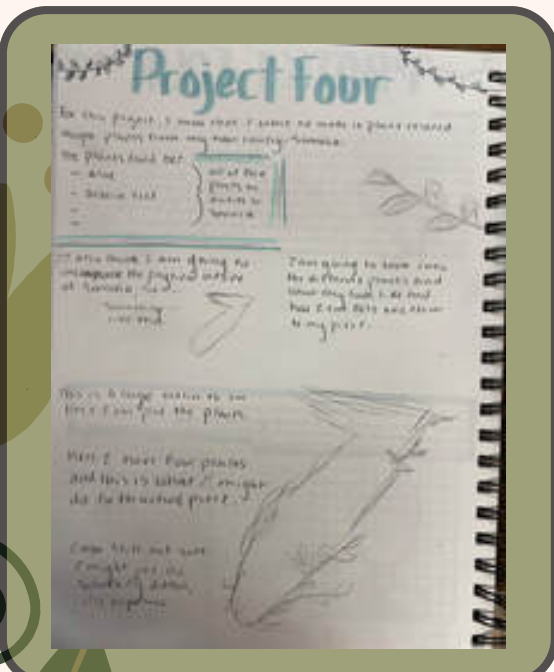
INSPIRATION



For this piece, I was inspired by many aspects. One of them is Joy Adamson's piece "Ruttya". This piece is a watercolor painting of a plant that is native to Kenya. Most of Joy Adamson's pieces are mostly about Kenyans and the people and plants that reside there. From this piece, I was inspired to look into the native plants from Somalia. They are the Boswellia, Commiphora, aloe, and acacia trees. Even though there are many other plants that resided within the nation, these are some of the most widespread ones. I plan to use these plants in my piece to outline the country's geographical shape. The overall idea is to make it look like the plants were placed in the shape of the country.

"Ruttya" Joy Adamson

PLANNING



For the planning process of this piece, I first started by researching the different types of plants and picked four of them. I started by sketching each plant and trying to figure out their shapes for later when I begin the process of the piece. I also practiced drawing the shape of Somalia. It has a shape of seven to an extent. So drawing it was not a hard thing to do. For the piece, I plan on having the outline of the country centered on the board and outlining it with the different plants. I also played around with the colors to use and how to make it look like inspiration.



PROCESS

To begin the process of the piece, I started by drawing the outline of the country. I then started to draw each plant individually starting with the Boswellia. I started to draw the branches on the outline and have some of them stick out to make it look more real. I then moved on to the Commiphora, which has shorter leaves, and started at the opposite side of where the other plant.

PROCESS



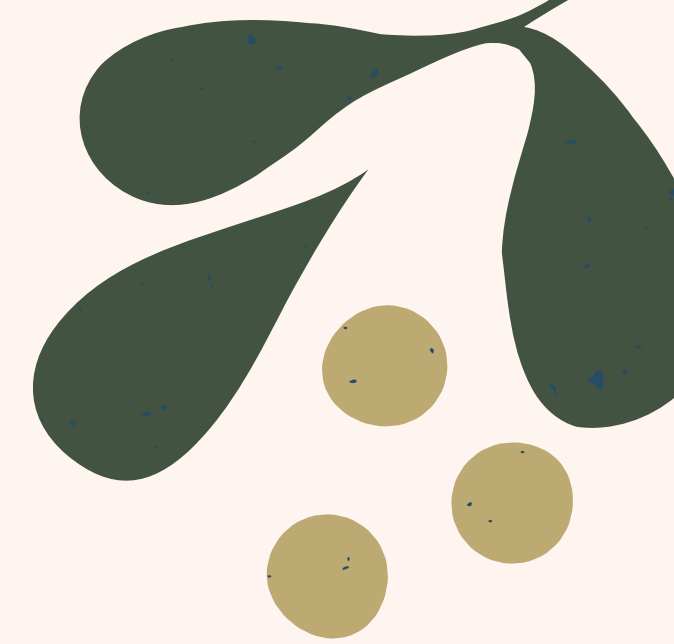
I drew the khana leaves next and made them extend along the left side stacking on each other. I then also drew the acacia tree branch which consists of circular buds. Lastly, I drew the aloe leaves on the top and left side to complete the sketch. I then moved on to coloring the piece using chalk pastels. Since I wanted to connect the inspiration to my piece, I used a tan-colored chalk pastel that closely resembles the background of the inspiration. I covered the entire background of my piece with the tan and blended it out with my finger to make it smoother. I then moved on to the Boswellia, which consists of using brown chalk to color the branches and green chalk for the leaves. They are oval-shaped and vary in size. I used both colors and a darker green to add contrast and blended it with my finger, I then moved on to the Commiphora. This consisted of brown branches and smaller light green leaves which I used to color the plant. I then moved on the khana leaves and used a darker green and light green to add highlights and contrast. I moved on the aloe leaves and used green and light green as well to highlight the different areas. Lastly, I started by moving on to the acacia tree. This one consists of yellow circular buds and brown branches. I started by making circular movements to fill in each circle I drew and then blending them out with my finger. I also used an orange to add highlights so that it wasn't all one color. Once I was finished I used a brush to clean around the edges of each plant so that the area that smudged onto the background won't be so opaque and I can go over it with the same tan as the background to clean it up. Lastly, I decided to go in with a drake tan in the middle section so that it differs a bit.

For this piece, I experimented with different positions of the plants. I couldn't decide where to put which plants and or how I should go about it. I first decided to put the aloe on both sides so that they would be parallel. However, I did not like the way they looked. So I decided to play around with the composition some more and ended up liking what I got in the end and used that format for the piece. I also experienced the different colors to use for the leaves and background. I chose a couple of greens from my pack of chalk pastels and played around with the dark and light ones to see how they would react to each other. After that, I debated on whether or not I should make the inside of the county outline a different color or not but decided on it because it would add some differentiation.

Overall, I am content with how the piece came out because it was exactly how I wanted it to be. I was able to produce an idea from my inspiration, develop it in the planning, and follow through with it in the process. I struggled with choosing how to lay out the plants and what would be best for the composition. Overall, when people look at my piece. I hope that they can evidently see that the plants are in the shape of a country and connect to a certain theme.

REFLECTION

EXPERIMENTATION



"OVERFLOW"

CHALK PASTEL

The intention of this project was to depict various traditional and modern Somali textiles. This can be seen from the six different patterns in the piece. Each pattern has its own significance within Somali culture. The Piece was inspired by many different aspects. Those are the patterns seen such as a Daran; a floor mat, a Hidiyo Dakan; traditional bridal wear, macawis; traditional men's wear, a baati; traditional women's dress; a gabasar; a type of shawl, and a place mat. The piece was also inspired by Cicero Dias and Henri Matisse.

INSPIRATION

For this piece, I was inspired by many different pieces. To begin with, when I first saw the piece "Sem Titulo" by Cicero Dias, I knew that I wanted to do a piece that had something to do with geometric shapes and different colors. Along with the piece "the snail" by Henri Matisse which is a collage. Both pieces gave me an idea of what to do for this project. I really liked how there were different sections and parts so I decided that I'd incorporate that into my own piece. Moving on, I knew that because my theme is based on my culture. A great way for me to connect the first two inspirations is by adding cultural textiles and patterns to the piece. I also knew that I wanted to add certain ones because they have a huge impact and are seen almost everywhere. The first pattern I was inspired by is called the "Hidyan Dakan", this orange and red based fabric is traditionally made into a dress for a bride to wear to her wedding. This fabric is a key part of my culture and I wanted to showcase it in this piece.

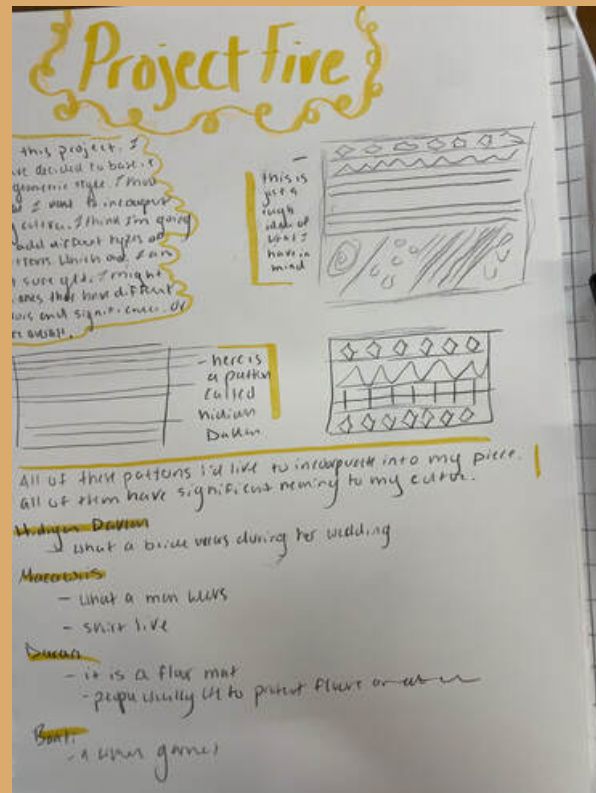


Another pattern that I was inspired by is called a "Daran", this is floor mat that is used to protect the floor usually when people are eating. It comes in many different sizes and colors, the one I chose for this piece is one I thought would really showcase Somali culture and add more to really make it connect to the inspirations. In addition, I was inspired by a placemat that has natural colors and is hand woven. It is used to place things on top such as hot cooking pots or as decoration. I was also inspired by a "Macawis" which is a garment skirt-like circle piece of fabric worn by men that comes in a lot of designs and colors.

The one I choose is a staple in many people's wardrobes. Moving on I also chose a baati pattern that I own myself. A baati is a short-sleeved dress garment worn by women. It comes in many different colors and designs. The last pattern I picked is something that is newer to the clothing of the culture, it is an ending to a shawl called a gabsaar. Usually, the fabric pattern would continue however now there is an end strip on most of them. That is what I choose as my final inspiration for the piece.

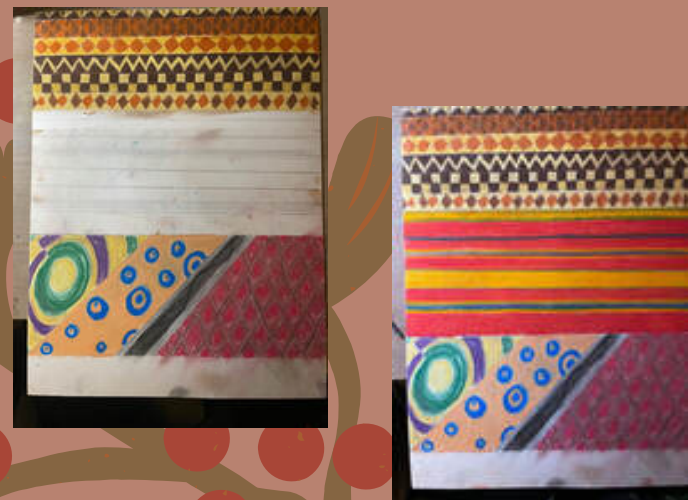


PLANNING

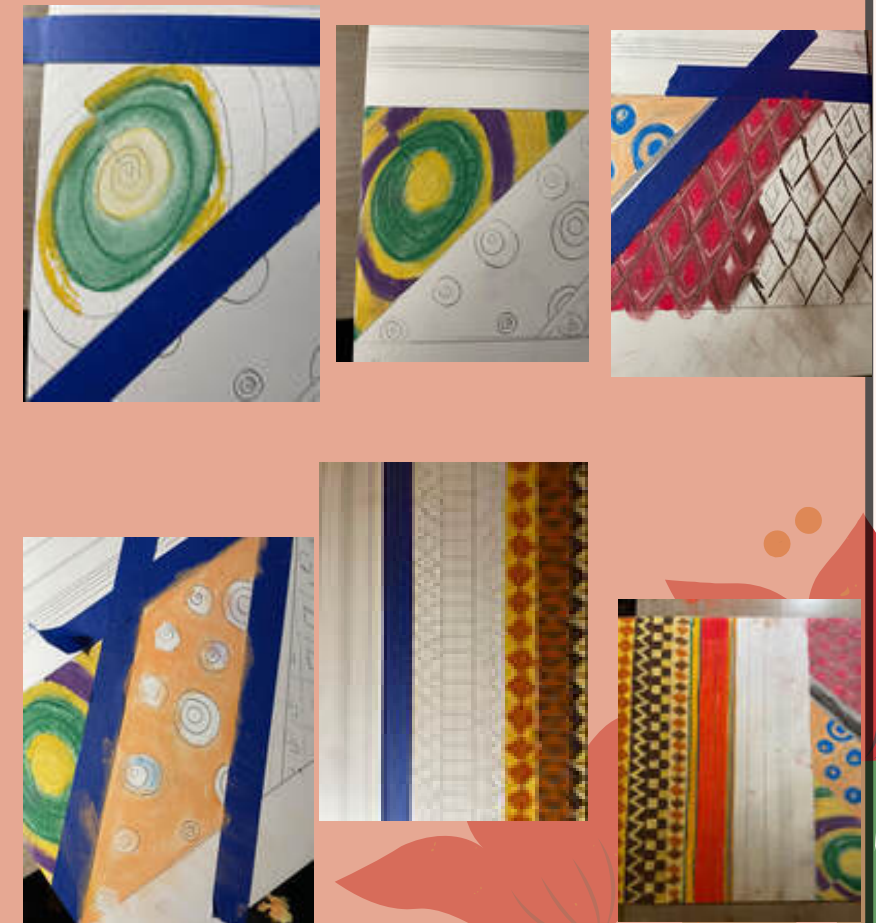


For the planning process for this piece, I began by writing and sketching in my sketchbook to get some ideas down. I started off with a couple of different ideas for this project but ended up doing the idea for patterns because I believe that I could execute that the best and it would also fit the best with my theme. I started by researching and looking for different types of Somali patterns both traditional and modern to add some variety. I found a couple of patterns online and some within my own home. After choosing six patterns I began by sketching how I wanted the theme to look on the board in my sketchbook, I liked how it looked when I tried for the first time and stuck with that. I plan on having the two large patterns as the two top sections, both traditional and the place mat on the left side of the board, and the two "modern" designs in the middle with another traditional on the right side. I also experimented with what colors to use. I wanted the textile patterns to have more traditional-looking colors such as browns and reds, while the modern ones had brighter colors because that is what's seen today. After I was satisfied with my planning I began to move on to the actual process of making the piece.

PROCESS



To start the process of the piece, because I wanted to break it into three large sections and then divide each section by the designs, I decided that since the piece was a little longer than eighteen inches I would end it at twelve inches so that I could have an even space to work with. After dividing the pieces into three large chunks with a ruler, I went into the first section and drew six horizontal lines. I then moved on to the second section and actually began using the ruler to draw the pattern, which was just various horizontal lines. For the last section, I drew diagonal lines facing the left side so that there could be four different patterns in that one section. I then began the sketch process for the first and third sections. For the first section, I was inspired by a pattern I found on the internet from my research. I tried to imitate the way that it was set up but still did not copy it completely. I used 4 of the 6 patterns that the image had, to do that I used a ruler to draw a light line in the middle of rows with diamonds and began to make each one, then I made the zig-zag line and the checkers square row. After the first section was complete, I moved on to the third section with the various patterns. For the first section of the third part; the one most left. I was inspired by the patterns on a handmade mat that is used as a table placement to put hot pots on or decoration, it is usually made of wicker and hand-woven. For the second section of the third part, I was inspired by what is traditionally worn by women called a Baati; it is a type of loose short sleeve dress that is typically worn at home but can be worn out as well. They come in many different colors and patterns and the one I drew which consists of circles is one I have myself. The third section of the third part was inspired by the end of a Gabasaar, a type of shawl that is worn by women as well. The endings to some modern ones now are usually shiny and wrap around the whole fabric. It consists of black and curvy lines; which I drew. The last section of the third part was inspired by a Macwiis; traditionally worn by men at home or in public it is a piece of fabric that is circular, has no end, and is worn like a skirt. They come in many different colors and patterns, the one I drew that has diamonds and v's is a traditional one. Once I finished sketching the patterns onto the board, I moved on to the coloring process. I first started to color the bottom section because it had the most parts, I started from left to right. I first began with the first section and used dark green, dark purple, and light tan. I first started with the tan color in the middle and began to make circular motions with the same shape as the circle. I continued to do this with the other colors as well and blend them with my finger. I then moved on to the next section and used a salmon/pink color and blue. I used salmon to color the background and blue to color the circles and blended them with my finger to make it soft and matte. I moved on to the third section where I used a black color as the base and lightly covered the entire section minus the two borders. I then went in and used a dark gray for the curve and a light gray for the half circles. I then went in with a lighter gray color in the borders. For the last section, I started by using a dark maroon color but then realized that the borders between the diamonds would just blend together so I used a dark brown and blended it so that they would differ. I then went in with the maroon color and colored each section and blended it with my finger. I then continued to go in with a reddish-pink color and fill in the white spaces I left for the diamonds. I used white in areas to highlight it and make it look more like the inspiration. I then moved on to the top section. I moved to the top section next because I didn't want to mess up either if I did them. I used dark browns, brown, reddish brown, light tan, and a yellowish color in this section. I incorporated some of the patterns from the inspiration. To do the actual coloring, I used sharp lines to make borders between the sections so that color wouldn't transfer along with the tape. However, after an incident with the tape, I stopped using it because it removed some of the board. I used my finger to blend some of the colors to make it matte and then reapplied the color so it came out opaque. I also used a dry brush to brush away chalk from areas where I made a mistake. After finishing that section, I moved on to the final and middle sections. There I used reds, oranges, purples, and greens too.



"ESSENCE-LIGHT THE FIRE" PHOTOGRAPHY

The original intention of this piece was to present the image of traditional Somali culture through the eyes of a Baroque Still Life lens. This can be seen from the dark background and the components within the piece. The piece was inspired by the painting "Still Life and Ewer and Basin, Fruit, Nautilus Cup and Other Objects" by Willem Kalf. The piece was made using a camera and photopea.



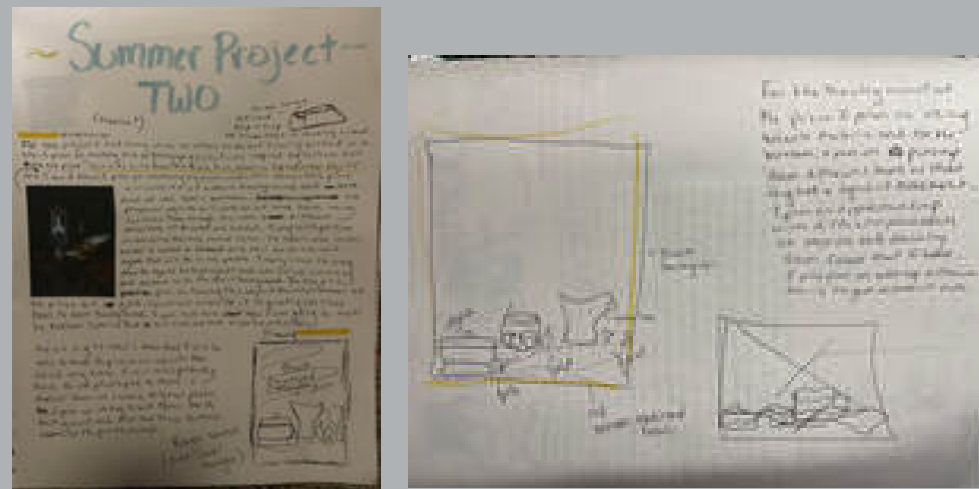
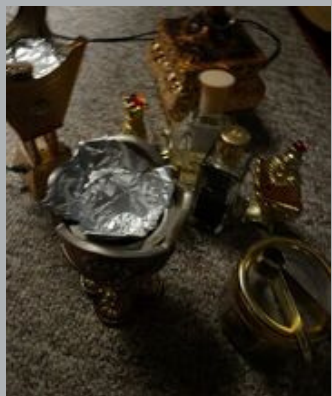
INSPIRATION



For this piece I was inspired by Willem Kalf's "Still Life with Ewer and Basin, Fruit, Nautilus Cup and Other Objects". I was inspired by this piece because of the fact that it gave me the idea for this piece. I knew I wanted to somehow display these objects I also had in mind but wasn't sure how. From past classes I was aware of the Baroque art style and had an idea that maybe an artist made a still life of inanimate objects. Fortunately after conducting some research, I found this piece by Willem Kalf. This piece inspired me because of the dark background and the rich dark fabric that the objects are on top of. Also the objects themselves have gold accents and it really allowed me to picture what I wanted to do for my piece. I plan on using multiple aspects from the inspiration in my piece. These include the dark background, the dark fabric the objects are on, and the movement or tilting of the objects. I believe that that will add to the piece as well because the objects will not just sit in a straight line, instead look as though they've been tossed around.

"Still life and Ewer and Basin, Fruit, Nautilus Cup and Other Objects" by Willem Kalf

PLANNING



The planning process for this piece started with me completing sketches of ideas I had and how I wanted the orientation of the objects to be along with the colors I would use. After I had a sense of what I wanted to do, I gathered my materials which included flat surfaces. I used canvas, so that the object and fabric could sit higher. I also gathered the physical objects that I would use for the piece. Which included small bottles of perfume called Cater, the larger cup like things called dabkad, the electric ones and traditional ones, along with other gold accented objects. I also got different fabrics to use on the floor so that I would be able to see different styles.



PROCESS



To begin the process of making the piece. I set up the canvases with two for the back and four for the ground. This allowed for the object to rest on something high and sturdy and for the fabric for the back to be draped over something. I then put the black fabric on the back and added a red black designed fabric on the bottom. After taking a picture with it, I didn't really like it so I used the curtain instead. By using the curtain, it allowed for me to still have the darkness from the baroque style and the silky texture that adds highlight along with tying to Somalian culture. After situating the curtain, I added the objects in ways I had drawn from the sketches and took multiple pictures from different angles. After moving the objects around multiple times and changing the amount of light I was using on the right. I finally ended e with a picture that I thought was decent. I then uploaded it to my computer where I began editing it on photopea. By editing the photo, it allowed me to really connect the piece to the insertion by darkening some areas and giving it some sharpening so that it looks like a Baroque Still Life painting such as the inspiration.

The experimentation for this piece consisted of changing the lighting or the amount of light that came into the piece when taking a picture. Along with the way the fabric on the floor was posited. It also consisted of what type of fabric. I also experimented with different tools on the photopea application. I tried out different filters that sharpened, warped or changed the color of the photo. I didn't really like any of them the one I explained in the process section of making the piece.

EXPERIMENATION



"ON MY WAY" WATERCOLOR

The original intention of this piece was to tell a simple story of two people going to the Mosque to pray. The piece depicts the Mosque of Islamic Solidarity located in Somalia. The piece was inspired by Juan Bosco's "Ruins Morocco" and was made using watercolor on paper.



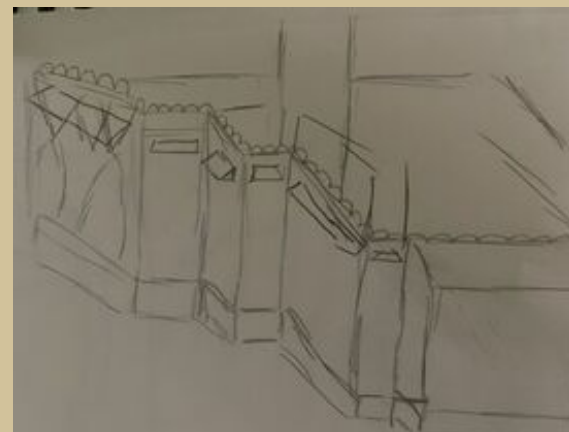
INSPIRATION



For the project I was inspired by Juan Bosco's "Ruins Morocco" painting. He made it by using watercolor on paper, something I plan to also do. I was inspired by this piece because of the medium and technique used within it. I plan on initiating the technique and medium used in the inspiration. In the inspiration piece, we can see that there is a wall or structure that may be used as a type of protection of whatever's within it. The landscape of the piece is dry desert with a blue sky and yellow areas that make it look like there is some movement. I plan on having this aspect in my piece as well, however instead of the ancient wall, I will have the Mosque of Islamic Solidarity that is located in Mogadishu, Somalia.

"Ruins Morocco" by Juan Bosco (bottom) and the Mosque of Islamic Solidarity

PLANNING



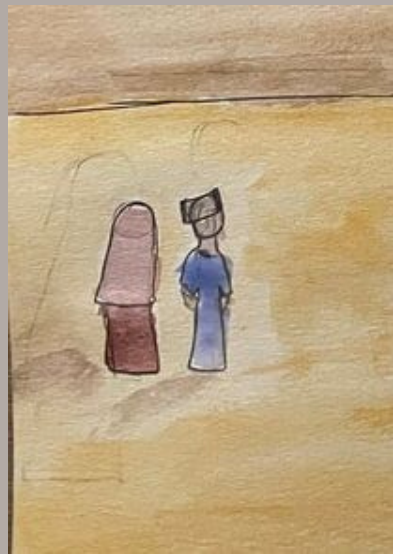
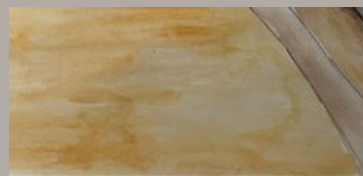
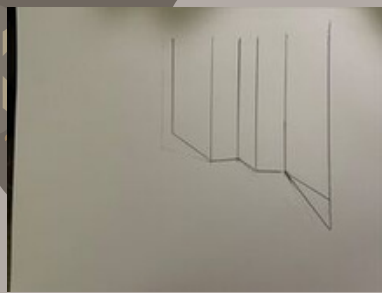
The planning process for this piece was not as hard or long as other projects I have completed because this one is a bit simple. However, I did need to test the hues of the watercolors I would be using so that I had a sense of how lightly or heavily I should apply the paint. To do this, I made a 1in. 2 by 6 box and went through with each color to see what they looked like. Doing this would help me choose the appropriate color for when I am actually in the process of making the piece. Another step I took to plan out the piece was to make multiple sketches, each adding more detail so that I could develop familiarity with the shape and length of how I wanted to draw the final piece. Once I was ready to start the process of making the piece, I gathered my materials of the paper I was using for the project, my sketches, a ruler, pen, pencil, and lastly the paint set, I began the piece.

PROCESS

The process of making this piece started with me using a ruler to make straight lines that were the walls of the Mosque. I then started to connect the bottom of the walls and finished drawing the basic outline structure of the building. Once the outline was done, I added the many details that would allow for the piece to resemble the real one. Such as the bottom of the walls with black blocks, the green accents on top, the long column, the designs between the entrance, and the windows. After I finished adding the details I began the painting process. I started with the sky because I thought it would be easier to start from top to bottom. For the sky I used Mid Ultramarine and Sun Yellow because they were the most similar to the colors used in the inspiration piece. To help make the sky look like wind was blowing and to give it the same movement as there is in the inspiration. I swirled my brush around while painting and applied more color in some areas than others. I also added some Mango in the yellow areas which allowed for a highlight effect. I then moved onto the ground, to paint this I used Natural Brown for the darker shading and Burnt Yellow Ochre for everything else. The Burnt Yellow Ochre really looked like desert sand if a light amount was taken and used to paint, However, I did use more color on certain areas for shading affect. I used the Natural brown as a contrast to the Burnt Yellow in areas such as the line between the sky and the ground to differentiate the two and give it an ever going effect. I also used it in the corners of the building because those areas would be places the sun can't reach. After that, I went in Ink Black on certain areas of the buildings, but also used a lighter shade for shadow effect. I also used Kiwi and mixed it with the Sun Yellow to use the green parts and used Sun Yellow for the gold accents on the columns. For the two people, I used Poppy red and mixed it with Burnt Yellow for a lighter color. With the man I used Natural Brown and Mid Ultramarine. After I finished painting and let it dry, I placed the piece under a notebook so that it would lay flat, and after two days I went at it with a black pen and highlighted areas.

For this project I experiment with the paint a lot so that I would be familiar with how light or hard I should use the brush and also with the colors. I also experiment with whether or not I should add people in the piece. When making the piece, I left the people for the very end to see where or not they thought it would look decent. I decided on including them because it adds to the scene and allows for more movement to come to the piece.

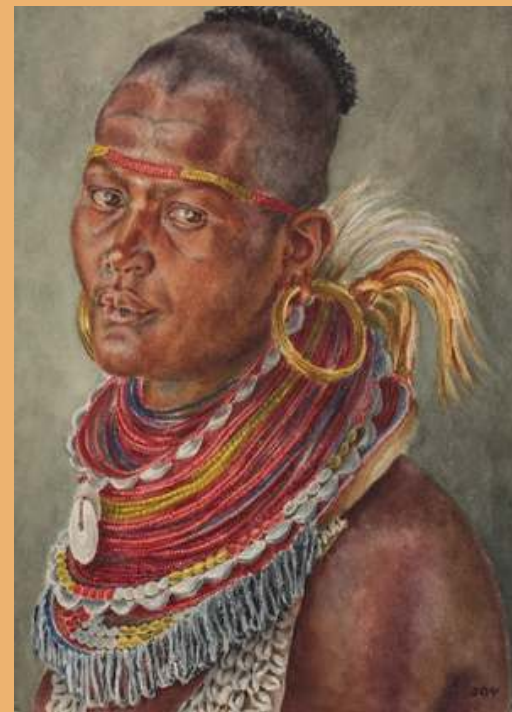
EXPERIMENTATION



"GOLDEN" ACRYLIC PAINT

The original intention of the piece was to depict the traditional clothing garment worn by women at weddings in the Somali culture. Inspired by a Hidiya Dakan, the piece depicts a woman wearing cultural clothing. The piece was inspired by Joy Adamson's "Tharaka Married Women". The piece was made using acrylic paint on a gessoed canvas.

INSPIRATION



"Tharaka Married Women" by Joy Adamson

For this piece, I was inspired by "Tharaka Married Women" by Joy Adamson. It is a piece depicting a woman from a tribal group in Kenya. The artists used a medium of watercolor on paper. Something that I plan on doing differently in my piece, instead of using watercolor. I would acrylic paint because I believe it will develop a different finished look than what watercolor would provide. A sling with the color and usage of watercolor is quite different from acrylic. I was inspired by this piece because I believe that I would be able to recreate something similar regarding my own culture and what a married woman would wear.

PLANNING



For the planning process of this piece, I started by drawing a sketch of what I wanted the girl to look like wearing the traditional garment. I am yet not sure if I should add facial features to her or not because I believe without the facial features, it would remove the bias of having to add a face to the overall look. Whereas without the face, people would be able to just see the garment. Which is the overall main concept of the piece. Another thing I did to prepare for the process of making the piece was experimenting with the different colors that I would be using and also premixing some of them so that I would have them prepared and ready during the painting process.

PROCESS



To begin the process of making this piece. I first started off by sketching the outline and details of the girl and her dress along with her jewelry onto the canvas. Making some edits and refining the headscarf and garment on her shoulder. I then went in with the background color and did a wash base with water and the color so that it would later on be opaque and not have any white spots coming through from the canvas. I then began the process of painting the girl's skin using dark browns and the browns in different areas to add a gradient. Making it look like the light is hitting her at angle because of the way she is angled. I then moved on to using red to paint the overall background of the head scarf and dress because that is the color most used, where different colors such as green, blue, and yellow will come in later. I then used the colors as stated before to make lines running across and diagonally on her dress to give it a warped effect. As well as on her headscarf. Lastly, as I touched up any places that may have been painted onto the background, I used gold paint to give her a necklace and earring because it is also a part of Somali culture to wear thick heavy gold during a wedding. Which adds to the piece and can be seen as well in the separation where the women also have large heavy jewelry.

EXPIERMNTNATION



For this piece, I experimented with different ideas, such as what color the background should be. I was going to use a lighter shade, but then I thought that one with a mixed color such as gray, white, tan, and pale gray would work the best because it accomplished the feeling and texture that is seen in the inspiration. Where the artist used watercolor and it lives in a wrinkled look. I also experimented with whether or not I should make a diptych that consists of not only one depicting what a Somali married woman would wear at a wedding but also a man. However, I thought that only making a piece with just a woman was the best option because it fits to my theme and inspiration more effectively.



"HOMELAND" ACRYLIC PAINT

The original intention of this piece was to depict an action done by people in the past in Somalia. This can be seen from the women walking away from trees(baar) and towards a house(mudul), while holding a jug of milk on her head. The piece was inspired by Camille Pissarro "Two Young Peasant Women" and made using acrylic paint on canvas.

INSPIRATION



"Two Young Peasant Women"
by Camille Pissaro

For this piece, I was inspired by Camille Pissarro's "Two Young Peasant Women". The painting depicts two girls that are on a field talking to one another. The overall intention of this piece done by the artist was to depict a normalcy or everyday event that takes place by women in the past. I was inspired by the message and meaning of the piece and decided to apply it to my own culture. To do this I will make a painting depicting an action that was also done by many women in Somalia in the past.



PLANNING

For this piece, I plan to depict a woman wearing traditional garments seen on women from the past in Somalia carrying a jug of milk on her head away from a baar(trees or farmland).While walking toward her home(mudul) which is a house made of wood and mud. The painting is intended to look simple and open because it relates to the meaning of the tasks, something that is done all of the time by women. Before painting, I mixed colors together that I wanted to use in preparation for the piece, as well as experimenting with hidden shades and designs for the dress of the girl. I decided to go with a guntiino(dress) that is worn wrapped around the body and tied at the hip or shoulder.



PROCESS

To begin the process of making this piece, I started by sketching the drawing from my notebook onto the canvas. I then began on painting the piece. I started by doing a wash base with the red and then I started by painting the trees with greens, and browns light and dark. I then started to go back to the ground and add browns, and different variations of red so that it looked like the red dirt in Somalia. I then began to paint the sky a light blue to contrast the dark colors in the foreground. Then I painted the muddul (house) and the girl using browns, white. To make the muddul look like there are tree branches on top I used a flat head brush. I finished the piece by painting the jug on the girl's head a light salmon color.

EXPERIMENTATION



For the experimentation process of this piece, I experimented heavily with different colors to use during the process of making the actual piece. I tried different colors such as red, brown, and green. I even attempted to add grass to the dirt to make it look realistic, however, I wasn't able to manipulate the colors and brush to make it look like it was grass. I also experimented with the girl's dress color and decided that white was the best, because it ties to the ethnic part of the piece more.

"WHICH ONE?"

CARDBOARD AND HOT GLUE

The original intention of the project was to portray the struggle I face between whether I should identify with my nationality or ethnicity. The Somali Sparrow and the Bald Eagle were both inspiration for this piece being the national birds of the countries of my ethnicity and nationality. The piece was made using cardboard, paper, and hot glue.

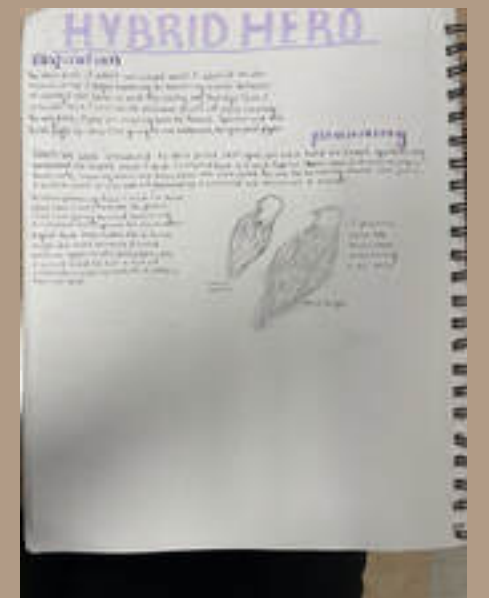
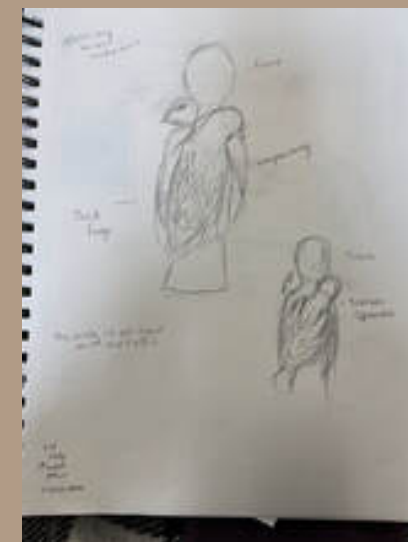
INSPIRATION



The Somali Sparrow is the national bird of Somalia. A country that is also known as the horn of Africa. Below there is a Bald Eagle, that is the national bird of the United States. Once I saw the first bird, I knew right away what I wanted to do for this project. I plan on imitating the images and turn myself into a nest almost that houses both birds. One on my back and one on my chest, the Bald Eagle would be on my chest, and because it is much larger than the Sparrow and would take up much more space. It symbolizes the county in which I was born in and how that may be a larger part of my dainty. However my ethnicity, which can be seen through the Somlai Sparrow, is still a part of me.

PLANNING

When the project was first introduced to us, I wasn't sure on what I wanted to do. I had different variations of ideas, but wasn't pleased with them until I found my inspiration. After figuring out what I wanted to do, I began sketching and experimenting with cardboard to understand how it would feel. Prior to starting the project, I collected many pieces of cardboard so that when I did start the actual process I wouldn't have to worry about running out. For the actual project I plan to have The Bald Eagle on my chest while the Somali Sparrow is in my back with both of their heads resting in my shoulders. For the moving component, I plan on attempting to have the heads move so that they are moving counterclockwise around my neck. To do this I plan on having some sort of mechanism using paper bags and attaching that to the heads so that they can be pulled up and down.

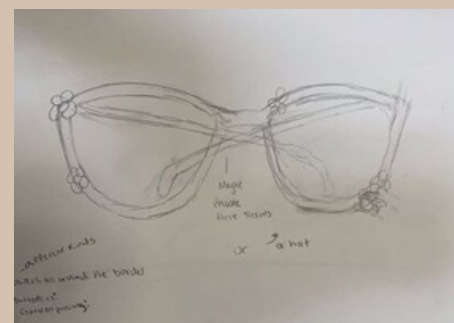


PROCESS

The first thing I did to start the process of making the piece was making the base. I did this so that the birds will have something for it to attach to my body. To do this, I cut four long strips of cardboard, and connect them at the ends with hot glue. Once I had two long strands of cardboard, and folded it in half. At the midpoint I curved it with my knee so that it could rest on my shoulders. I then measured where I wanted the "dress" to stop, which was about my knee area. I then took the extra pieces of cardboard and glued them in the middle area of the lines of cardboard so that there would be support. After that I cut mid length pieces of cardboard to glue across the base so that there would be more support for the birds. I then free hand drew the outlines of both birds two pieces of cardboard that were from boxes that I flattened out. I then began to make the structure for the birds so that the feather would have something to lay on top if giving it a three dimensional look. To do this I cut long pieces of mid-width cardboard, then measured them to the bird outline. I wanted a slight curve to the feathers so that they wouldn't be completely flat. Under each curve I added a small square so that they wouldn't flattened when the feathers were applied. I did this for both birds up until their necks. After I made the structure or the birds, I began the process of making the feathers. To make the feathers I cut a lot of shorter cardboard pieces and curved the ends to imitate the feathers on the birds. For the tail or end feathers, I cut longer pieces of cardboard so that they would show and have a layer effect. For the Bald Eagles end feathers I added white paper to the cardboard to best imitate the bird. On both birds I took the curved cardboard and adapted them to that bird, meaning I glued them in the design of the feathers on the actual bird. To make the head of the birds, I cut it off of the bodice then made it from there to attach later. To make the head I first started with the beak. For the Somali Sparrow, I cut a corner of cardboard then cut it in half to make it look like the real one. Then I lined the outside with cardboard, and added black paper to the neck because the bird has a black neck. Before putting on the top layer of cardboard, I added inside support by gluing a curved piece then placing a cut out shape of the head on top. For the Bald Eagle, I also started with the beak, to do this I first glued yellow paper onto the cardboard because a Bald Eagle has a yellow beak. I then added white paper to all the cardboard meant to outline the head. I repeated the same step for the head as I did for the Somali Sparrow, gluing in inside support and the outline on top.



EXPIERMENATION



When first starting the project, I had no clue what I wanted to do. After some brainstorming and playing around with ideas I came up with the picture labeled "Idea 1". At first I wanted to make an inanimate object with a significant meaning. The idea to make glasses came to me because they are something that I use regularly and need. My idea was to make a scenery out of the glasses, meaning that the frames have an imitation of plants and flowers. Another Idea I had can be seen in the image labeled "Idea 2". This idea came to me, however I couldn't figure out how to draw until I was in class drawing it out on a whiteboard. The idea was to have a mountain head hat, with bushes and butterflies (I experimented with some cardboard and made butterflies and flowers). Essentially something positive, on my bodice I wanted to make something negative with hard, sharp edges and spikes. I couldn't really go far with this idea so I began researching and that's when I found inspiration for my piece. For the piece I have now, I tried to make both of the birds heads move. However it didn't work out the way I wanted it to. To do it, I cut the heads off of the body of the birds, then cut short thick strips of paper bags, I then folded them accordion style. I glued two to the bodice, then the other ends of the same piece to the head. To make it move I added a piece of cardboard and made a whole in the bodice so that it would go through and out. When I did this, the heads wouldn't move the way I wanted them to so I just connected them back to the bodices.

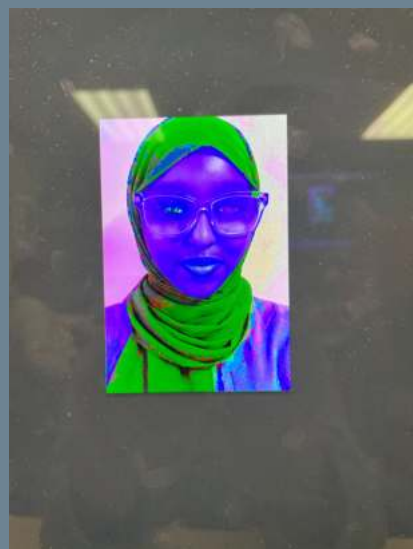
GALLERY VISIT

A gallery I visited during the school year was at the Milwaukee Institute of Art and Design. Where I saw a Senior exhibition, consisting of works from seniors that attended the university. I was able to walk around multiple floors and discover a variety of different types of pieces. Such as paintings, 3D works, and animations. Being able to observe and interpret different pieces done by students. I went to this exhibition as a junior and saw how much students can advance in their skills and techniques. Along with seeing the teaching they acquired from their education at university.



WORKSHOP

In the photos here, they were from a workshop that I attended at Concordia University. In the class we worked with the application Photoshop. Where we manipulated photos of ourselves or of something else that had texture to develop an understanding of how the different tools work in the application. During the process of this workshop, I was able to develop new skills that I had not yet known because of what we were taught. Some things were learned to change the color and saturation of the photo but in a way that made it look distorted and different. As well as zoom in and out and change the background of the photo, all things I didn't know how to do.



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