

Digital Work - "Open One's Eyes"

Inspiration

I wanted to overtake the overall theme of the song and put what I was looking at into interpretation. Within having a little lyrical connection within the actual piece, I was connecting more with the illustrations within the music video. I also absolutely adored the overall outfit design, each outfit is different from within each character and it goes within their own personality. The song itself, has this old-time consistent feel towards it, but it also pushes an urgent feeling.

Tarot cards are always an interesting concept within my eyes, this was specifically because of how different each one can be, even based on idea. There can be a tarot card series made for a specific idea, game, or just any idea an artist can put into interpretation, and there are a lot already created.



"Lower" - Project Sekai: Colorful Stage

Tarot Cards - Palmela C. Smith



Planning

Fitting in with my inspiration, I went for the hermit view like the music video towards that song, within that, changing details to separate from the original. Each character, I had decided, would gain this power within grasping their lanterns, and that would gain them access towards other dimensions.



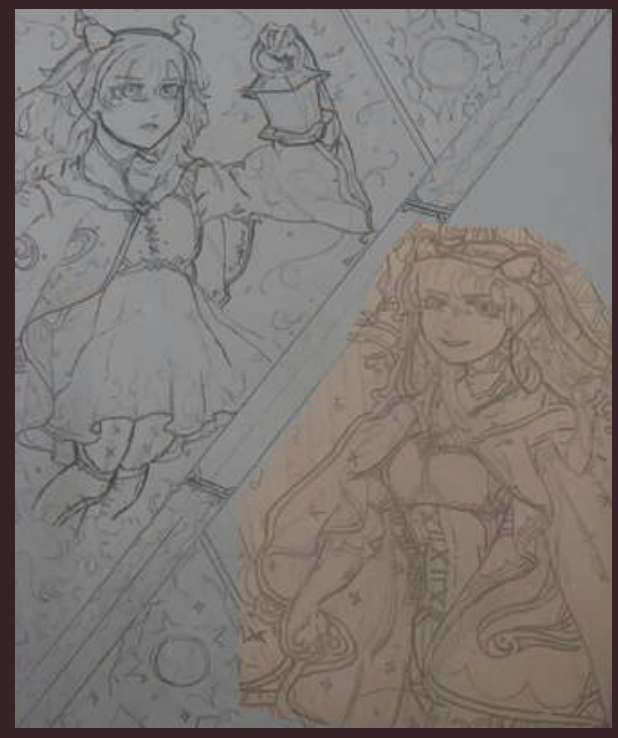
My concept was to create these two different types of characters and view their hidden flaws and aspects. The character more onto the left is an overall denier of themselves, and wishes towards being someone that looks better. She feels her talents are wasted and wishes to be appraised towards them. The character on the right had once questioned who they are within their body. Ever since that they have pushed for a newer self, and have felt burdened with others that don't accept that turn.



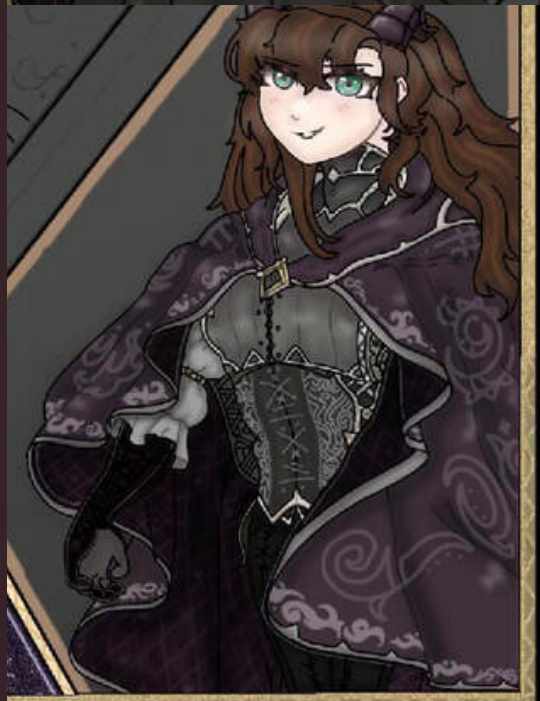
My piece "Open one's Eyes" connects within the illustration and theme of the song "Lower One's Eyes" by Nuyuri, and Palmela Colman Smith's original tarot card illustrations. "Open One's Eyes" combines two humans that hate their situations and gain a mysterious ability to traverse through time, prevailing themes within themselves.

Process

The start of the project consisted of my usual beginning of a digital process, in which I create the sketch and do the line-art over it. I combined one of the sketches from my second planning page, and made an outline for how I wanted the overall piece to look. After all the placement was complete, I moved onto lining the piece.



Next was the initial coloring of the outfits and the characters themselves. I started off with the skin and added the highlights and shadows using close dark and lighter colors. Over the layer of the line-art, connecting towards the inspiration, I added the white highlight over the nose, and a red blush towards both characters. Regarding the outfit designs, I went for a simple color that then averaged the shading towards the fabric of the clothing. I went over certain portions with either a light grey or white that would soon be decreased to an extent to look more natural within the outfits. Regarding the designs, I just went full out with special swirls that mirrored my inspiration but also added elements of my own fantasy similar to how Smith had done the tarot cards. The lantern was a simple color of yellow, which would have more forms of yellow overlaying the lantern that adds the bright function. Adding this to the character was simple because it's relatively an exact process as adding the light.



I kept with the yellow color throughout the background but added different forms of yellow when connecting towards the structure and form of the background. There is a pattern that aligns itself along the borders that is repeated from both sides through copy and pasting, I outlined their silhouette and then used a blur form to add shadows to the piece. Then added a forest like pattern behind them to match the music video inspiration.

Digital Work - "Open One's Eyes"

My combination of skills, character building, intentions, and bringing my idea to life was so accomplishing. I was able to fully recreate the idea I wanted and it didn't even take that much work out of me, as in it didn't feel as difficult as it would in the past. I believe as if I had fully grown towards using and utilizing my skills through the digital medium into something that can fully classify as my art. I also enjoyed combining inspirations towards things I had grown interest in such as tarot cards, and now how that had changed into this type of creation of song. I was able to completely illustrate an idea that I actually want to keep working with in some way. If I ever had to use these characters again in the future I would never be against it as I overjoyed designing and creating them, to an extent where I want to do more, which hasn't really happened before.

I need to work on human anatomy in some aspects, which is where I need to portray studies of the human figure, another thing is overdoing the project, I take this as I add so many elements that the project becomes out of whack. Something I need to figure out is properly illustrating my layers into error situations, in some areas I had lighting a bit too bright regarding significant areas from within the project, as in the outlining layer. Another thing to work on is line art, something I see casual artists do is work on differing brushes and their lines look not as straight and precise as mine usually turn out.

Reflection



Block-Print - "Tower Shrouded in Water"

Inspiration

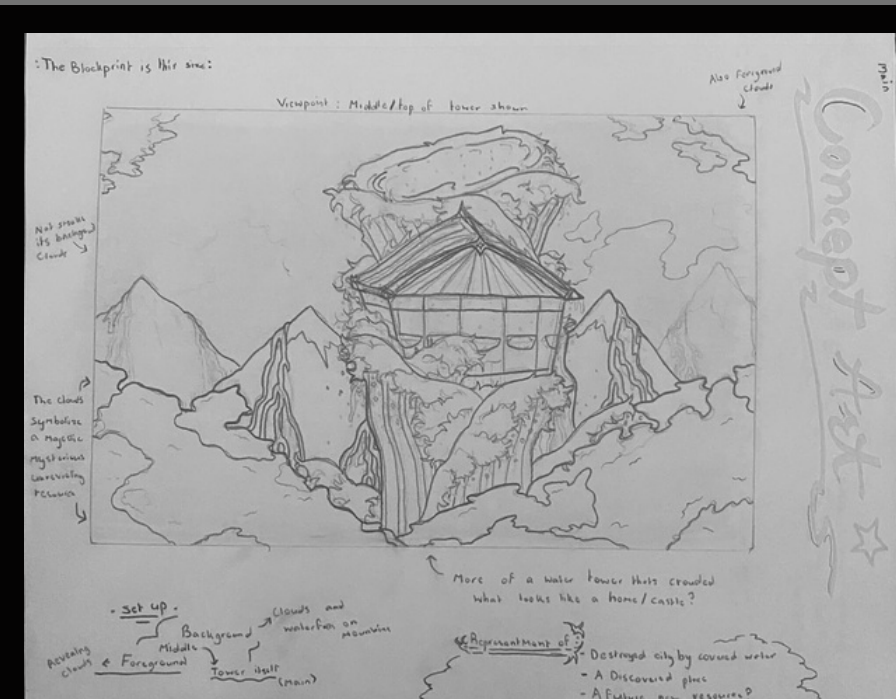


"The Great Wave of Kanagawa" & "Fine Wind, Clear Morning" - Katsushika Hokusai

I looked through pieces such as "Kirifuri Waterfall at Mount Province," and "The Great Wave of Kanagawa" to study his movement of water and form of the waters current and the splashing effect of the water. I wanted to make sure I mastered the look of these for my block-print, and to show my inspiration for Hokusai's style of water movement.

Hokusai went through many names growing up, but at the peak of his career he had made his most famous work(s), 36 Views of Mount Fuji, which includes the two pieces to the right. Hokusai later added ten more prints because of its popularity. Hokusai uses detail in the form of the water, and even gives shadows a certain form through his pieces. The texture of his pieces look somehow not only soft but give an ancient sort of look to his pieces. My goal is to use the way Hokusai makes his waves and the form of his mountains, and waterfalls. The way I would make sure of this, is to study his art-style which I would do in my planning.

Differing from Hokusai's inspiration, my other inspiration was based on something more personal. The water tower is something usually put into some medias of television. They are usually depicted as these beautiful locations of importance that usually hold old artifacts. That was something I wanted to add into my piece because of how interesting and pretty I believe such places are.



"Dream of the Tower" - Cookie Run: Kingdom

Planning

This page is the concept art for what actually went into my block-print. I formed the tower of water surrounded by mountains with water runoff around them. I also included clouds coming from each of the four corners, to add an "unveiling" feeling to the piece. The whole purpose was to reveal a place that felt like a deception of reality, and the clouds were supposed to unveil such a beautiful structured place.



My piece "Tower Shrouded by Water" is a block-print piece around the mysterious palace that seems to have been completely covered by water. I wanted to include my love for mystery and to create a place that seemed out of the ordinary, as something you would see on an adventure map. I have a high fascination with water based places as the intricate and flowing designs water can add to places are very distinct and beautiful. This was combined with Katsushika Hokusai and his "Great Wave" piece, as I loved his design of water and how it was very detailed and intricate.

This portion from my notes page was directly focused on the studying of my artist, Hokusai's style. I looked through pieces such as "Kirifuri Waterfall at Mount Province," and "The Great Wave of Kanagawa" to study his movement of water and form of the waters current and the splashing effect of the water. I wanted to make sure I mastered the look of these for my block-print, and to show my inspiration for Hokusai's style of water movement.



Block-Print - "Tower Shrouded in Water"

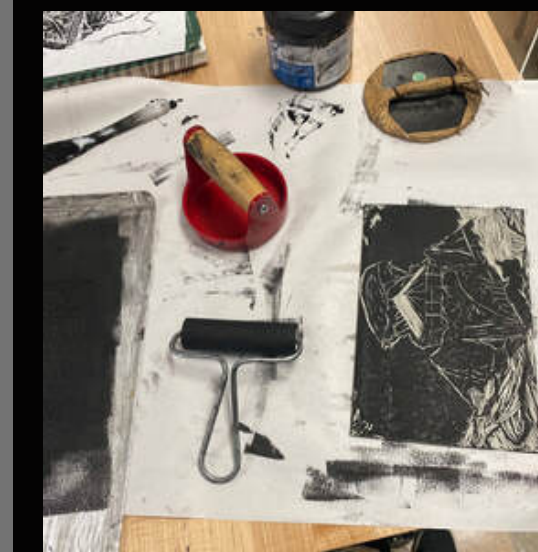
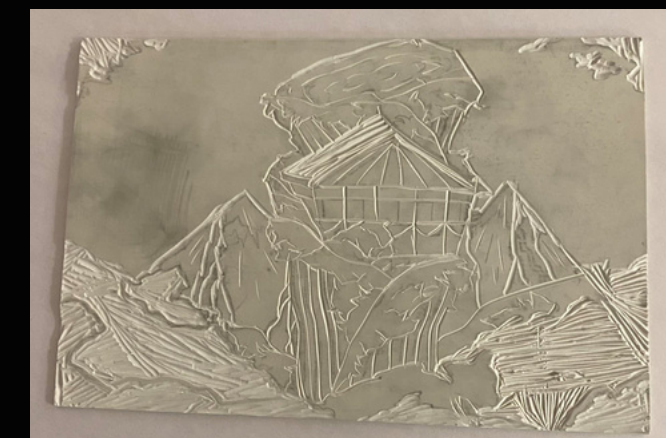
Process

After the concept, at first I had to transfer my drawing to the actually block-print, so I could figure out what I actually wanted to be inked and what I needed to carve out. The lines itself turned out fairly well, at first, when I started I did not remember to retrace over the lines, but my second try I had gotten it right. The lines were clear, and I could see how I planned it out.

I carefully cut out what I wanted to show up as white after I inked the block-print. I tried to keep outlines of the clouds and get the right part of the block-prints outlined. I wanted an outline of the building structure to add attention to the water tower, and kept the water streaming down the mountains white, while keeping the mountains white also.

The ink I had used at first was very, very dry. I was lucky enough to borrow someone else's, and then the ink showed up more. After every inking trial, I washed the block-print and then continued once again after drying.

Now I moved onto the inking process, the process that will make my final product. I used these materials while doing the inking process: Black Ink, it would give the dark color to the block-print when put on paper. A Baren which would push the piece onto the paper, making sure it gets the ink A roller that would roll out the ink. A tray that would have the ink on it that the roller would collect ink from. A Brayer to get the ink on my linoleum carvings



Reflection

Katsushika Hokusai during the era of his "36 Views of Mount Fuji" uses a small thin use of line and form of the objects he's depicting through his pieces. Showing the forming of water, its currents at the bottom, and giving shadows shape had inspired me to do the same through my block-print. I fabricated this into my concept and analysis of his art-style and added in the various lines used to differ details in objects. Using an artist form Japan's "Edo period" was a very good way of studying artists not from Western areas, and focusing on art from outside the place I know today. It showed how people from Japan saw and created art and the popularity Hokusai's views had given him through these different art pieces.



Digital Work - "It's Like A Dream"

My newest piece "It's Like A Dream..." combines the artistic cooperation of the Colorful Palette and Crypton Future Media, while also combining the illustration of the song "Ai Nandesu" by the artist Omu. The piece **illustrates** a calm, pleasing environment around a sad looking **figure**, as clouds surround what looks and feels like a dream they don't want to end.



"It's Like A Dream" - David Bailey

Inspiration

A month ago, these special **illustrations** were created by the team of artists behind the game "Colorful Stage : Project Sekai" for one of their vocal groups.

My main **inspiration** was the **colors**, the mix of **light** and **dark** pinks, purples, and blues made the cards so much more diverse than in the past. Another reason is **aesthetic**, these cards fit in with the gothic theme, mixed with this cutesy **palette** made the **mood** of the illustrations so much more exotic.



"Portray Yourself" - Colorful Stage:Project Sekai



The constant floating of hearts around the **background** and the constant appearance of pictures within the music video were things I wanted to include within my piece.



Ai Nandesu - Omu

Planning

This was my take on a simpler **design** of a room filled with various details and stacks of objects. My **perspective** was still a bit off, but my original idea towards the final piece was combining an **aesthetically** pleasing room combined with my ongoing theme of deception.

The idea I wanted to explore was a large tree house, with it's roots eventually becoming parts of the building, but that idea switched towards clouds while I was working within my process.



The idea of a background filled with so many different **details** surrounds the character in the picture that you almost have to take in-depth looks at the different **references** within each character.

Digital Work - "It's Like A Dream"

Reflection

Process

This time I did really big line art just for more simplicity, and eventually made various tweaks towards creating the actual background of the piece, contrasting from the big details from before. Eventually it will seem like everything is being all flat **colors** and that is what I lead into, but that will differ soon in a later function.

For now it was taking the **colors** and placing them in the correct spot within the future. I also turned the ceiling into some sort of skylight and that lead into my idea with the sky. I would finish the objects on the wall including the photos, signs, and more. Coloring in bows that I included to make the piece look more cutesy within my **inspiration**. Coloring the bed was quite similar, and the same thing with the windows.

Within the **texture** of the piece I placed above all the **layers** a piece of paper found towards searching online and used one of the programs functions to insert it into the piece. The function is called multiply in which is self explanatory as it basically multiplies the photo into the piece granting the surroundings a nice **texture**. The reason she isn't fully colored is to leave her out of the main **focus**, while not ignoring her completely.



"It's Like A Dream" - David Bailey

Looking at the piece itself compared to my inspiration I can fairly see the similarities while also seeing how different the ideas worked together towards the end. As I did use similar artistic colors within my inspiration, it becomes quite simple when looking at them both together, but also it feels very different. Things I need to work on more in overall shading, combining background forces to better play a role into a natural force, and working with line art.



Lens Based Photo Series - "Is someone there..?"



"The Rush Hour" - Ernst Haas

In Ernst's piece "The Rush Hour," he uses the functions of movement, color, and form to show the rush of New York City. We are shown obvious blurred movement that is able to capture the rush and motion of where people are going and gives a sense of moving time. Ernst also uses form within the smoke and outline of people that almost blend in to the dark-colored city. We can see the silhouette of the person through the hints given by the city's environment. Ernst also uses color to show a dark scenery at night, to which looks the most busy with car lights and bright-colored buildings.

Inspiration

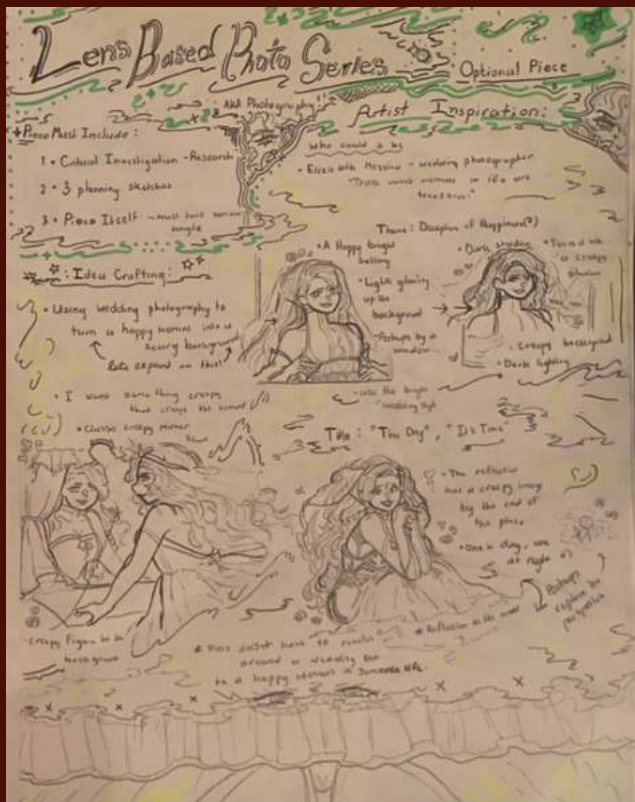


"La suerte De Capa" - Ernst Haas

In another piece "La suerte De Capa," in Spain shows even more vivid movement than the piece depicted before. The movement of the piece depicts a story in which someone is rushing for control, and it gives a perspective of huge movement towards the viewer. Within that, the form is hardly given, but is seen between the entities shown, as we can outline the form of a man controlling what looks almost like a bull. This form of photography is clever for perspective, and I wanted to capture that perspective through my piece at the end.

Planning

I still had the theme of perhaps a wedding setting or at least a happy moment, but the page consists of various ideas I had and what I wanted around them. I wanted to capture a light to dark and within that the photo would gain something creepy in the background. I wanted to capture the disruption overall theme with that creepy thing and I wanted to almost portray those finding slenderman photos from years and years ago.



One idea was to take a group selfie and we would take it in the similar position from day to dawn to dusk, through that the creepy figure would appear at the night photo creepily. Learning that my friend was going to help me take these photos, an actual wedding outfit was not going to be an easy thing. So this was an official concept page against that.



My lens base photography series, "Is Someone There..?" revolves around the theme of being watched by someone you cannot make out. Composed with the strategic blurriness of Ernst Haas, the movement reflects around multiple perspectives of a moment in time in which causes panic. Within that, showing a slow realization to the viewer of what is going on to the piece with closer looks at silhouettes.

Lens Based Photo Series - "Is someone there..?"

Process

The first thing I had done was lay out where my friend, Jay, would have to eventually walk to. The plan went like this:

1. Jay would at first look as if she was just hanging out at her house.
 2. After an amount of time Jay would eventually get up and walk around the house to the hallway.
 3. We would have some other entity, my dog, to get the attention to the doorway.
 4. This would alert Jay and she would eventually come back and look at the door.
 5. We would shift perspectives and seen the silhouette at the door, ending it there.
 6. Also during all of this multiple photos would be taken.
- I had went outside later that night and took those photos within each other.



Through other photos I would connect to the blurred movement of my inspiration. She was directed to go back through the hallway and go back to sit down.

While this was happening, I was outside the door taking various photos of the situation going on.

My first plot came to an end when the other angles i was working for had not exactly captured what I wanted it to. When I came outside to go for the first angle, it literally showed absolutely no reflection, which is why I changed it to all just be one angle taken. This was very unfortunate because I wanted t go almost full stalker-like but I could not capture it so instead, I went for something else that kept me terrified..the door window. (In which is seen with the final photos)

Going back to new viewpoints, I am going to explore more within my inspiration and its change within my series. I really had to scrap the entire first photographer and shift from my original idea entirely. This was very unfortunate and something I had not done before so it was very hard to adjust with, not to mention the project was closed to due. I was able to look for a new photographer but it was a very sad moment to scrap all the ideas I had in class. Still my management skills pulled through, but per usual my time management skills did not pull through. I am still happy with the progress of the piece but I also wish I was able to capture more photos to make the scene more clear. Not to mention, it is pretty difficult to see my reflection through the last two photos, but you can still make out the hands which I actually liked. So in conclusion, I actually did enjoy this project but still have some quarrels with the final result.

Reflection



It is very interesting to see how many types of different photography is out there, and just how many ideas get played out within taking photos.

While looking through the most popular photographers I could really get in depth to what other photographers took into play. Many of my recent projects have been about lighter themes and I really wanted to take an example of that within my photography piece. I really wanted to look into the way photographers use shadows, darkness, and movement to show theme.

"Clouds" - Digital / Sticker Paper

Inspiration

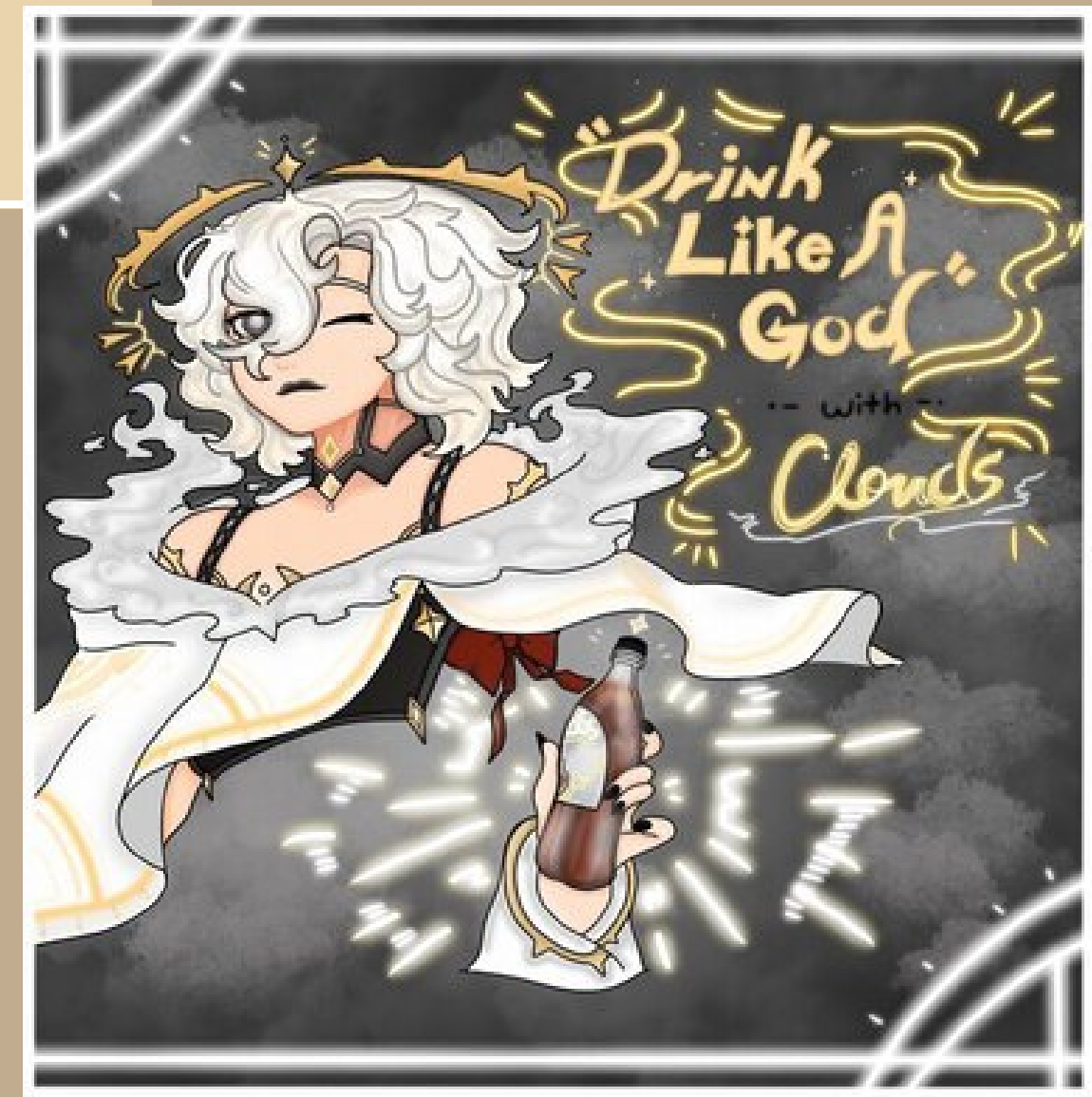
The examples shown on this website page encapsulate what I would take as an "advertisement" like piece made by Mucha, which works well while I'm trying to incorporate a piece that is developed within itself as a product. Something I love about Mucha's work is that it's not that easy to see a male figure throughout most of his work, he actually uses the female form most often in all of his pieces. I can say I do something similar as I believe it is easier to express a variety of choices within the female form and outfits given to them, I want to create such similar powerful but royal looking woman with my advertisement, as I am not working on a simple character, but a god.



Biscuits Champagne Lefevre-utile - Alphonse Mucha



Moravian Teachers' Choir - Alphonse Mucha



I was inspired by Alphonse Mucha's work using Art Nouveau throughout his work and the glorious decorative woman and theme each of his pieces have. His work as a Czech painter, illustrator and graphic artists, heavily inspires the type of take I wanted to include throughout the piece.

This part for the planning had more words because I wanted to figure out the actual advertising style I wanted with the piece. How would I create the logo or poster, the thought of "Clouds" hit me because it was too the point but put into a fancy cursive that made it look rich.

"Clouds" - David Bailey

My first page of planning was dedicated to the god of clouds, the one and only that created this gift for humans to celebrate with others, but is it truly the god herself, or a human-tainted version of her for advertising?

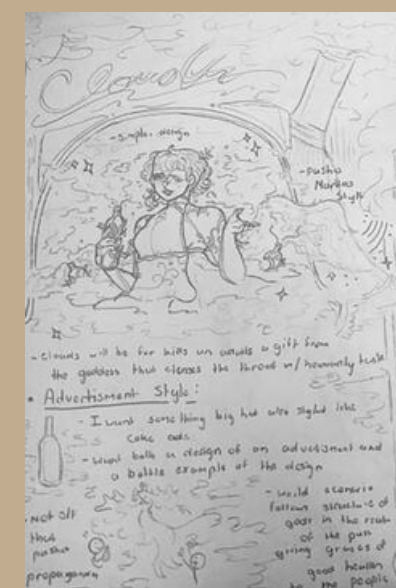


The most I want out of this piece of work advertising the Coca-Cola bottle is the placement and attitude of the woman holding the bottle, what about this wants to MAKE someone get this drink? Well, the woman looks very happy about what she is drinking, and her happiness is also played out by the way she is prepped up into a beautiful royal outfit that gets cut off, not fully out shadowing the drink, but still takes place within the advertise of the bottle.

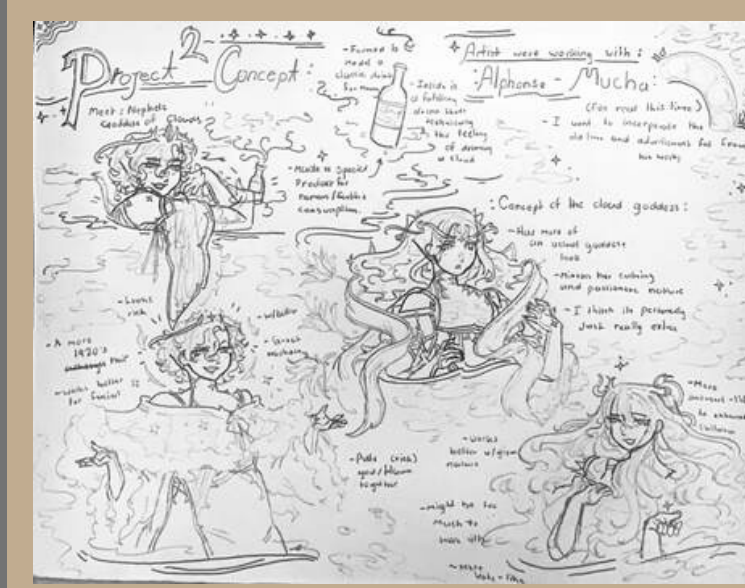
Coca Cola Poster - Coke

Planning

Now, this page brings more into part two of the design, the actual bottle and product. My first want was something that modeled after the champagne bottle, but restrictions made me pick out something simpler. The logo would be placed in front of the bottle per usual, and its nutrition facts would go among the back of the bottle.



The finalized design follows a classy but wavy hair design rivaling those from the past, it is much richer which I liked the most, so it is the same as the top left design for the finalized piece.



"Clouds" - Digital / Sticker Paper



Process

I start off lining off the work before I begin the coloring, and outline of everything in black is useful for when I remove the sketch and move on to the coloring of the piece. I usually don't want to do the hair first, but initially I wanted to get the whole top part finished. I tried coloring in a realistic way using different gradients of the skin color and adding many outlines to show the way the hair curls sort of like how Mucha doesn't have black outlines along the hair. Next, I had moved on to the actual logo and signature saying of the advertisement, "Drink like a god." The saying is outlined in a royal gold that has lined outlines showing importance to the saying. This follows the coke advertisement with a simple statement featuring the name of the drink within the drinks signature colors.



With the bottle logo I started off by measuring what size would fit against the selected bottle's tag. After that, the photo to the right includes my first design in full, I crafted out my own nutrition facts and wanted an image of the clouds emerging out of the bottle as it should within the actual product. It also includes a signature from the goddess herself, but who could real an actual goddess's language, still clouds surround the logo.



Reflection

Within two of my inspirations, it simple revolves around the cause of Mucha's relevance around female figures and the central style Coca-Cola advertisements had around American culture that inspired the poster for my piece, the logo revolves around basic bottle covers as well. Mucha had done a variety of advertisements around some parts of his works, and the world of drink advertisements follow a similar format along the way they advertise towards the people they want to buy their own product. My central theme revolved around how the world of advertising looked across from other places in the world, I already knew Mucha by a previous project and wanted to work along incorporating his work in a way that accustoms my style and style of other drink advertisements.



Illustration - "Beauty is Pain, Darling."

Inspiration

When doing my research I had found some of the works of the illustrator Alfredo Bouret, an achieving illustrator after his arrival in Paris in 1948. Alfredo's works looked very stunning to me, I was really interested in the way he captured forms of outfits with simple colors that didn't exactly needed shading.

A work I found while searching through Alfredo was a piece that looked really familiar to me, looking into it Rene Gruau's pieces were very exciting to look through. Rene had the ability to take a few strokes and turn it into a nice illustration that gave depth to beauty and style. Rene was known for this style and was prominent through the fashion scene of the 50's-60's. I really enjoyed looking at that style, so one of his works became the center of the entire piece, I would combine that with Alfredo's works to turn it into something entirely new and showing a new story.



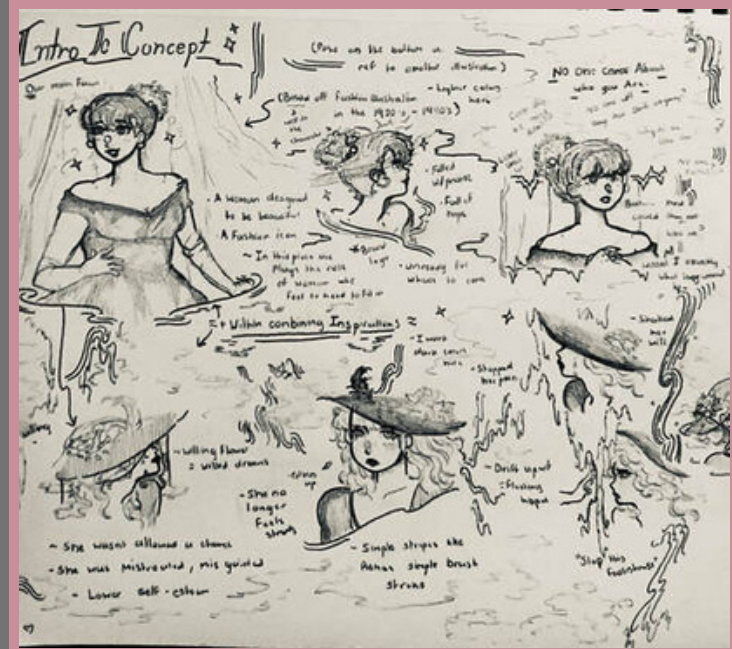
Planning

The medium I was going to use was colored pencils, something I hadn't really enjoyed using in the past because I wasn't really a coloring person, but more a sketching person. A nice style my sister had shown me is from several artists found on pinterest, but one in focus is an instagram user "Roxartss" (or Elena Rossato as her bio puts her name). Looking at this way colored pencils was used looks extremely fun to do, and as I experimented with the work, I really enjoyed using colored pencils this way because it connected within my sketching style.

My first instance of planning went between getting a concept of the form of fashion illustration and seeing how my various inspirations created shadows, use of shading and certain colors. I wanted to get a feel for this as for the illustration, I had no clue as to what I was going to go for at first. Later throughout the planning, I found and created the story I would create using the model of Alfredo and combining it with Rene's stunning side profile.



My piece "Beauty is Pain, Darling" is an illustration using colored pencils combined with the inspirational people of fashion illustration Rene Gruau and Alfredo Bouret. The piece depicts the world in which a woman who tried her hardest to do everything society wanted only got hatred because of it. This represents the situations in which people do not let women have anything for themselves and always cause a fuss when they succeed.



This was the creation of the girl, a woman designed to be perfect and had worked up all her life into growing into what society wants of her. As this success seemed unstoppable, her courage and will would eventually be broken between those that just love to spread hate for no reason. As this gets to her, she feels regret and loses her own confidence, living into the shadows for the rest of her life. As the concept of story was finished, so was the combination between Rene and Alfredo's work's.

I was wondering what I would do between the two and this eventually grasped within my future concepts. The two pieces were to create a positive character and a negative character. I was working between someone who had felt betrayed by the society she was created by, or someone that had to abandon their dreams because of the world around them. They all focused on a prominent theme, the tarnishing of self-image and I wanted to put that into the work.

Illustration - "Beauty is Pain, Darling."

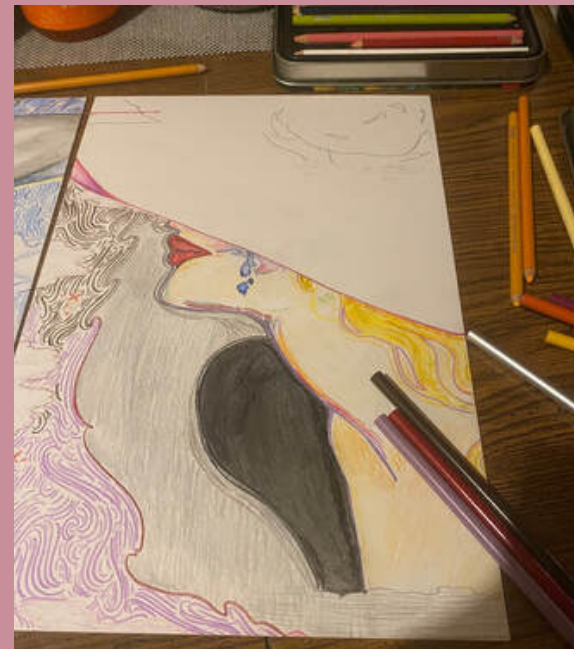


Reflection

With huge confidence, I can admit that this was my most fun project to work on so far throughout the entire year. That was really crazy specifically because I was not a big fan of the idea of using colored pencils within my work. There are a few mishaps that happened within my piece, but everything from the planning to the creation was extremely fun to do, not just because it's finally getting brighter outside. When researching for the illustration I was really concerned with what I was going to do, but I actually really enjoyed the concept of creating a story within using characters and concepts from different fashion illustrators and connecting that to the real world. I was able to use my self-management skills to plan out the whole process, and finalizing of the project, which I am really proud of considering my rush to get other projects done within the past. I was also very glad with the opportunity I was able to learn from colored pencils. Within looking on Instagram, I was really excited when testing out the use of colored pencils within the art form I was inspired in and I believe I included it well within the piece. I believe my inspiration is very obvious and the project in general was very exciting to do.



Firstly I had started the process into creating the base outline onto the illustration boards, I was able to print out the concept of the woman and use graphite paper to line out the form of the woman and her outfit. Through this, I was able to get the woman both onto their respective areas looking towards another. The graphite paper would leak the tracing onto the side of the illustration board and I was ready to get started.

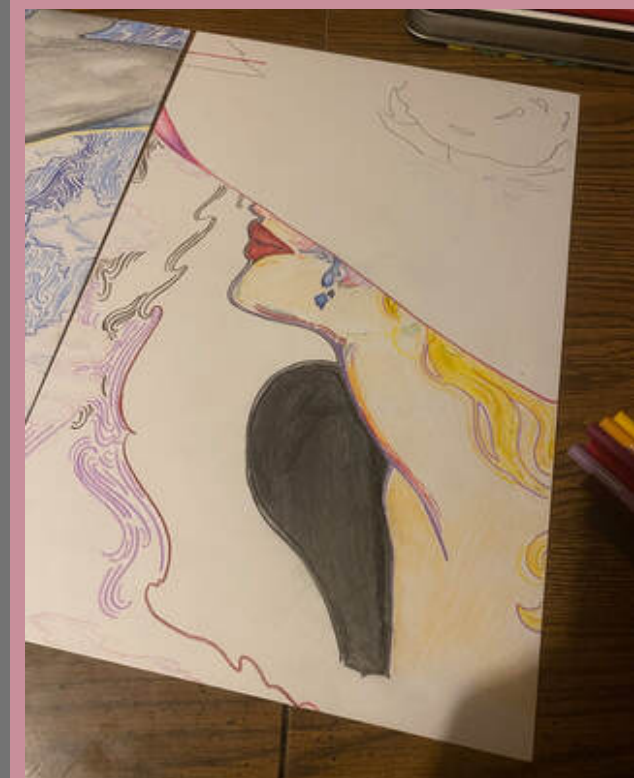


Next was the start of the coloring, a lot was going through my mind during these parts but I knew one thing for sure. Lighter colors on the left, darker colors on the right. I started off with the face details using prismacolor colored pencils and blending them within the different varieties of red that I had. Between this I was also looking at my inspiration, and following with how they placed colors and certain areas. I started with the mouth on both pieces and went from there. I used the different bright colors to outline the face, the jaw-line, and other areas. I used light blues and yellows on the left, and purples and blacks on the right side. The face was kept the same relatively to keep the feeling it's the same person, with a few differences.



The background was really iffy but I used light/a darker blue to cover the sky and shading between the different clouds through the area. (the other side used darker colors as it moved on to the other piece) With the clothing, I wanted to keep a bright-aesthetic on the left as to signal for her bright confidence and on the right there would be less white spots as she's left within the darkness. As we can also see, I would stop the outline of the sky for a grey because the illusion of her perfect confidence was fading, as if it was stopped by the negativity. I used bright colors of pink for the rose on the left, and would eventually use darker colors to show wilting on the flower to the right, this would also represent her confidence.

Process



Digital Work - "Paranoia"



"Bug" - Kairikibear

Inspiration

The main inspiration for this piece is the song "BUG" by Kairikibear, a Japanese songwriter that uses Vocaloid's to create and depict a song **theme**. Though the piece is not inspired by the song alone, the cover art was very nice and fun to look at while comprehending what the song was, and that is what I found so inspiring about it.

The **color** scheme, various details, and the direction of the art was very nice to look at from the different black and white parts through the cover. I also like the excessive neon green which surprisingly fits well along with the differing purple's and pink's throughout the background. I say this because neon colors usually don't fit something that well, but each color basically compliments its own throughout the cover. Another thing is how the song literally matches the fierce cover so well. The instrumental is so powerful and intense that the cover matches that exact **feeling** you could imagine is happening throughout the song.



Planning

Within having Kairikibear as my artist inspiration, I decided to start off my planning by coming up with my **theme** which is pretty obvious but, "the deception of paranoia" concerns taking a feeling that is shown through the real world and turning it into reality. This is why I had through the sketch the flying chairs and tables. It also connects with a certain area, a school setting, though it wont look much like one.



The second page is a **character** concept, which focused on who would be experiencing the sudden rush of paranoia through the piece. Something I wanted to take in from my inspiration was the overall expression the girl made on her face, an almost crazed **expression**. I would depict her situation as a high school senior that has filled up with so much responsibilities she reaches her break point when a teacher calls on her for no reason. Being so paranoid, the world feels as if it crashes before her.



"Bug" - Kairikibear



"Bug" - Project Sekai : Colorful Stage



Digital Work - "Paranoia"

Process

My piece "Paranoia" connects to the soul and **emotion** of that feeling of being so nervous for something that the world starts falling apart around you. Inspired by Kairikibear's song and cover, "BUG", "Paranoia" takes a deep connection with the all in mood and feeling of the music composition and lyrics, and places them into this piece for dramatic effect all around.

Reflection

Since I really grew to like my inspiration I am really happy I was able to use it to create this piece. Within that, the inspiration looks really close to the original, but it does have it's differences, which I cannot really tell if I do or do not like. A whole point within these renditions of the song is to create a story within your head of the music and I love the idea I was able to carry out. Also, the inspiration really connects with my interests of lately so it perfectly fits well with my personality at this point, though way less dramatic. My idea was carried out to the way I wanted and it followed along within my own instructions while keeping a similar aspect to my inspired artists.



The first thing I usually do when working digitally is I create a sketch and go over the sketch as my "line-art." I do this specifically because of how I just cannot seem to sketch on the actual program. So after I created my **sketch** I moved on to working on the specified line-art. The main focus at first was to create the blanker **expression** than finish off the piece with the crazier smiling one. I wanted to keep a relatively similar floating pose to Kairikibear's cover, I decided to wait on finalizing the things of the background until I focused on finishing the main **figure** of the piece.

I had the original inspiration of the piece right next to mine not only for referencing but to compare the **colors** I was gonna use on the figure. The first thing I always do is the skin color, which is a very light purple that goes along with the parts I kept as skin color. Next was working on the base colors, I wanted to start off with how I was going to create the skirt of the outfit, because I knew the hair would be the most tedious part.

I colored in the chairs and tables using similar **colors** from the dress and skin just like the inspiration had. Then i pushed out black lines among the background in the shape of a fence and **blurred** them out to look like a fence, but way less detailed. After that I created another layer into making black lines flow around the character, I would eventually blur out those **lines** similarly to create a more focused point of view on the character, and to look less messy.



Illustration - "Working Rotations of Sun and Moon"

Inspiration

No. 35 Scenes from the Life of Christ - 20. Lamentation 1304-06 (detail) - Giotto Di Bondone



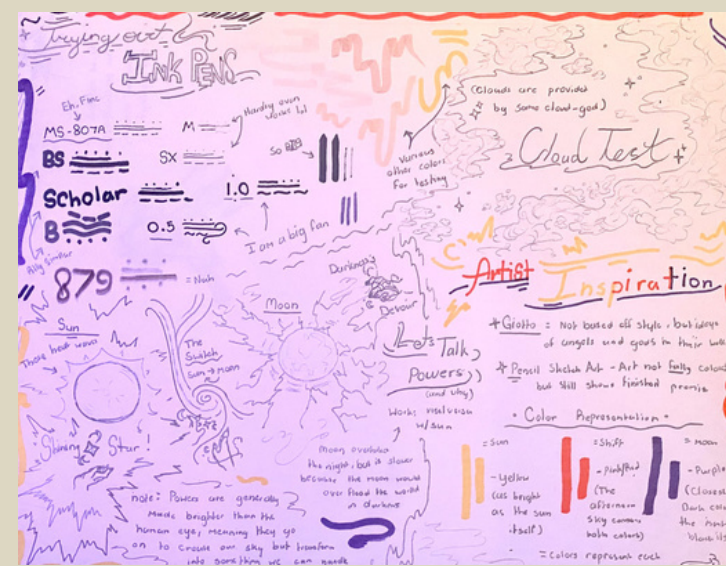
My inspiration divides from the artist Giotto Di Bondone. Giotto mostly did various works based on the life of Christ, painting out the various scenes of what deemed to be his life. My inspiration from him doesn't revolve around his religious standing, however. Although angels are a big part of Christian culture, I really wanted to use angels as a beneficial supporter as they look to be throughout his work. With most of his work, angels would revolve around the sky of the present situation looking to show their support or grace to the current situation, I wanted to formulate that into my work, but my work doesn't derive from the religion of the artist.



Giotto's form of angels is not exactly what some would believe are biblically accurate to those seen online in days now. Still, I would like to use the human-like forms of these angels and capture how they fly around a current situation. Giotto's backgrounds are very different as well, as it seems various forms of blue show up in different hues with a lot of brighter blue in the sky. A bright color usually means that a happy situation is going on, this is what I would like to use, except I do not plan for an entire background after all.

Scenes from the Life of Christ - 4. Flight into Egypt (detail) 1304-06 - Giotto Di Bondone

Lastly, though shorter, I wanted to take a page to outline where I exactly wanted all of these things to go, as each angel would take a respective place on one of the three illustration boards, while around them would either be a respective sun or moon, otherwise clouds or etc. I played out how I wanted each of the girls to go, and how the sun and moon would follow. As two of the angels would be more bottom-placed, and one would be way higher, almost showing how important some roles are to another.



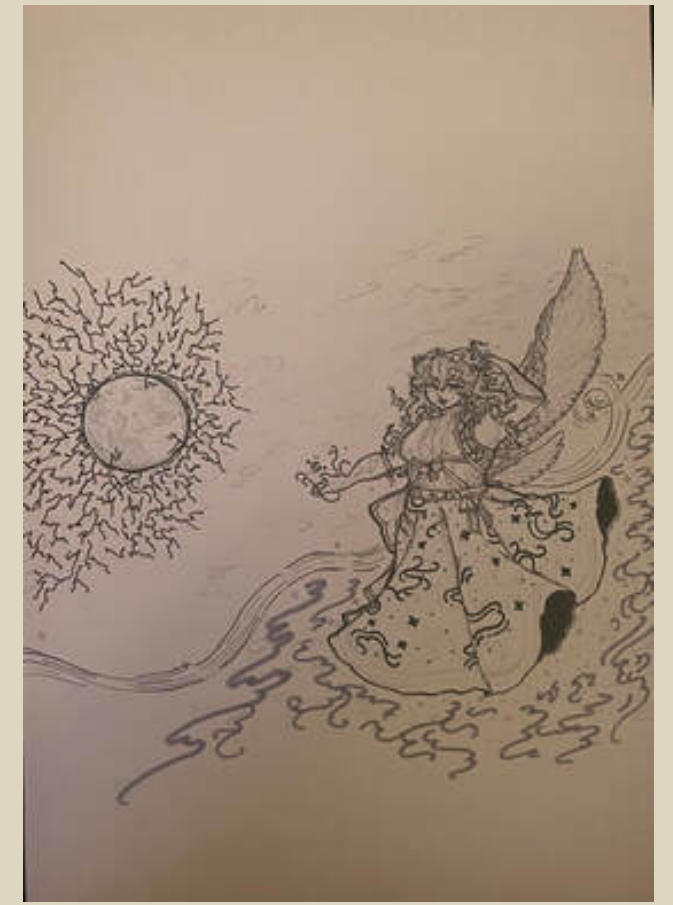
Each angel is set with a different part of the day, one gets daytime, another gets the afternoon/noon-itself, and the last one gets night. They all were also created with a personality similar to the sort of time of day. Each angel spends quite a lot of time with their respective part of day, except for the one at noon because both the sun and the moon are growing or decreasing at that moment. In the piece, the angels will show their powers working through a designated color, one bright as the sun, one connected with both colors, and one a darker purple. Though the powers are seen on the piece itself, they are not actually visible to the regular human eye, as it would be too much to handle, so it is disguised as our usual day and night skies. There were also various other ideas such as clouds in the sky, in which would be added as clouds feature a very important piece into our bright sky.

Planning

My first step through planning is character building, in which was very similar to a project I had done before featuring two sisters. This time it was three different angels created by the sun and moon itself when figuring out it was very difficult to control their rise and set times through various days. These three angels were crafted to guide them throughout every day, and they follow the same schedule as well.



Illustration - "Working Rotations of Sun and Moon"



This piece, "Working rotations of Sun and Moon," crafts the style of angels used throughout the Proto-Renaissance period like Giotto and uses that to create a story of how working gods use flying angels to create them with problems needed for their world. Using markers and ink pens, a dynamic scene is played out showing how those angels help with the rising of the sun and moon throughout our daily lives.

Process

Reflection

After my layout was finished, I would work on the sunlight angels' section first, her status is on the lower-left of the piece and she has a flowing hairstyle that goes through the end. I fully did all of this in pencil as I wanted to erase any mistakes quickly and eventually, I had a full out finished part of the angel herself showing the bright appearance of the sun. Each cloud had an inside that was swerved and curved into various shaped that showed just how dynamic these clouds can be. Most of this part of the process was kept into making the clouds and background seem way more together and actually present in the piece in a way that they weren't before. Although it is not fully shown, her designated yellow color would be added much later as shockwaves glance throughout the piece connecting to what would be the middle, the left-side was finished.

Next was the positioning of the noon angel, she is put through a higher placement than the other two would be similarly to my outline. The lines around her transform from both sides of the piece and go all around her in a way that shows a shift to the original lines starting from the left or right side. Her arms are put out between each side as she takes control of both sides during the shift between times. Though not a lot changes through the background the clouds connect between the sunlight side carrying onto this side to further connect each piece together. The clouds are similarly outlined to the ones from the previous side, as they have the same curved motions till the end of each cloud. The cracks from the future side will approach the angel, but everything shifts through her powers that expel the color of a reddish pink which initiates the shift between both powers of the daytime and nighttime.

Unlike the other two, many things have already been placed within the process of this one. The position of the nighttime angel is on a lower-right contrasting the daytime one. As she reaches her hand in the direction of the crackling moon in which she takes control in her dark waves that are eventually spawning. The line from the past moves forward from here. Lines are darker here as the nighttime is a way darker experience than the light. As everything comes to a close, the moon shatters the sky in darkness, but is controlled by the moon angel in which her power swirls all around her figure and the moon itself. The moon and its crackling would also inhabit the middle are, so this was actually made before finalizing the middle piece of the illustration boards.

While it is easy to get confused by another form of culture, it is not to believe that everyone's different perspective of that is wrong, everyone thinks differently, and it changes our perspectives. My central theme revolved around the perception of angels in another's culture. I never actually looked into it before, but Giotto takes a renaissance style into how angels were how he thought they were depicted. I realize that the viewpoint of certain things changes from the various different things our eyes allow us to believe, although some may believe something is one way, another might think differently. I wish I did a bit more connecting to Giotto's backgrounds and form of angels compared to my classic style, but I do not believe the connection isn't there, it just isn't as easy to spot.

Digital Work - "The Lost Marionette"



Inspiration

The inspiration for this piece derives from the photo sequence "too much love" by Katja Kemnitz. The piece takes a past versus present feel towards the use of children stuffed animals. Using **models** given by others to demonstrate how much the stuffed animals have changed compared to their past **form**.



So I thought, what if instead of creating a child, parents were given a marionette that they would have to grow into a person. The idea stems towards the abandonment of that same child and how they were affected by it, and how parents put pressure on children, and once the child makes one mistake, they stop being a respectable person towards them.

In my piece "The Lost Marionette," I combine the ideals within Katja Kemnitz's collage of children plush photos, and craft out an idea that merges within themes of abandonment, and betrayal. My piece depicts a relationship between controlling parents and their children and how it had affected the condition of the child.

I will depict it more in my planning but I combined the idea of having a almost new and fresh looking **product** and comparing it to something that looks worn out, but for an entirely different reason that is more sad than what Katja is depicting with the series. Instead of using a plush however, I wanted to use something that is controlled, something that also has a more human figure, but keep the idea of a left and right depiction of change through the product.

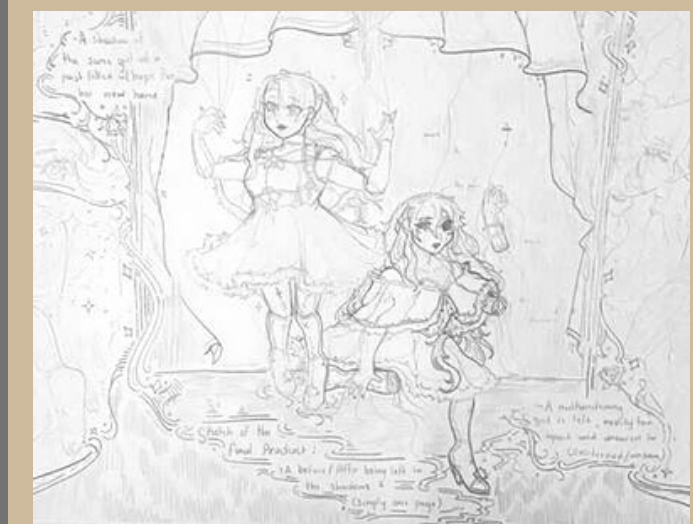
People say that marionettes are controlled but their face tells a different story, taking that idea, I wanted the past doll to have a prime **expression** that shows the happiness of being granted a caring family, at least at first, while I wanted the doll of the future to have a broken expression, one that has been corrupted and shriveled with the **pain** of the dolls face. Except I wanted that doll to also have human **traits** as well, as her expression changes, and she bleeds out when losing limbs.



Planning

The one to the left is depicted as hopeful and excited towards the future, as she is controlled, she keeps a smile **expression** with widened eyes towards the world she is viewing. As for the one in the **shadows** to her right, she gives a grim and betrayed expression laying on the floor as that's all she can do, as she has lost some of her body parts and has no one available to fix the scars left towards her face form all the time of abandonment.

The differing photos bring a gentle and careful view towards how children can connect towards gifts they enjoy, and I loved the idea of seeing how something had changed over the years, which is what I wanted to grasp.



Digital Work - "The Lost Marionette"

Reflection

Process

While I was doing the line art over the sketch, I had trouble within getting the correct facial **expression** as it seemed too--unreal--compared to something that looked fake but actually real. One of the eyes was bugging in the wrong direction, but this was eventually fixed later. When I am doing line-art most of my **lines** stay a **natural** and strict length, which differentiates me from other digital artists that I usually look into.



I really loved the idea and theme around this piece, originally I wanted to go for something scary, but my idea revolved around a really sad theme I wanted to carry out, because I have seen much more of disrespectful parents lately. I also was able to capture something I really liked looking into because stuffed animals have actually been an important piece into my own childhood and I saw they old versus new feel towards them in the past. Within that idea, I think I was able to fully demonstrate both emotions I was trying to play out with the lighting, expression, and position of both figures. I really enjoyed the finalization of the piece even if it was completed in a relatively shorted time than usual.

Within finalizing the coloring on the different outfits, I had to work within **shading**. I have changed between how I color skin as a transparent black sure adds difference, but it is highly un-accurate depending along the type of skin. I instead used a more orange look for overall shading of the skin, while also lining specific motions that kept the **form** of a regular puppet or marionette. Within the outfit itself, I overall would take the original color and lower it to a darker **tone** that would eventually be put into places where shadows would occur.

My initial thing between making backgrounds is outlining specific portions, as this was more simple as the black **color** aligned with my inspiration, giving most of the focus onto the main object itself. I created another layer with brighter colors aligning towards the top-left of the piece, this adds the hopeful feel towards the doll as she was in her prime ready to experience the view of the world. I put much darker colors around the doll to the right as it combines with the being left in the shadows **mood** towards the piece.

I really enjoyed looking towards marionettes and puppetry through the piece. My skills felt refined towards all I have done so far digitally and using features I hadn't normally used broadened my horizons within future pieces I create. I also love the darker themes within the piece, as it's something I hadn't really accomplished before through my other projects. Without the growth of all I had done so far, I wouldn't be where I am with my skills.

"The Lost Marionette - David Bailey



Acrylic Painting - "Meeting those who Reflect on Lies"

My piece, "Meeting Those Who Reflect on Lies," is about a tale of two different sisters. One was forever worshiped, as the other was cast aside for something she was framed to have done. The underlying truth only lies within the worshiped sister's mind, as she had actually done the horrible act to cast the other one aside. Every point and decision she had made lined up with how it was played out, and now her other sister is seen as a monster, but she doesn't care. She only wants the people's love and gifts, with one less person in the room, they only look towards her. Capturing both their auras, I placed them into the area's legends say they locate using color and line.



"After the Storm" - Linda Woods

Linda Woods is an artist that works on self-expression, and uses abstract expressionism to do so. Her pieces use color, texture, and symbolism to tell something to the reader. Linda Woods captures perfectly in the pieces to the right and left of what I want my piece to turn out. Those two pieces do not connect, through my idea, they show exactly the grim/good idea I am going for with my concept.



"Ocean Dreams" - Linda Woods

The mythical inspiration to this piece is the story of the Lady of the Lake, and put into my own perspective. A woman of radiance and lives in the depths of the water. I wanted to split that character into two different ideas. One to be the grace side of the lady, showing beauty and control. The other to show the serious and stubborn emotions in a person. These two would be what my concept of the Lady of the Lake would turn out to be.

Inspiration



The lady of the lake.

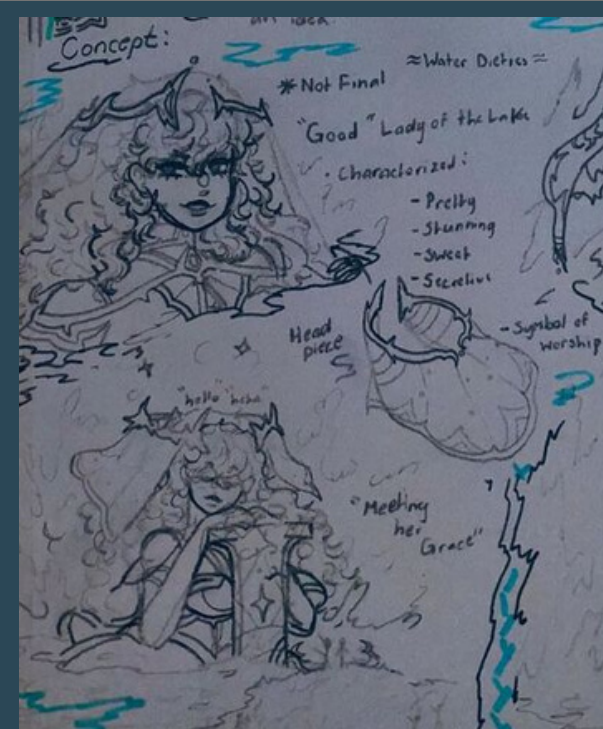
"Lady of the Lake" - 1912

This is the "bad" side of the Lady of the Lake sisters. The people once saw her and her sisters as those who can never be split apart. Still, the people never felt exactly "comfortable" being around her, as many thought she was too serious and scary. So if a crime was put towards her, many believed it in an instant. Now, she had been banished from her position of power, for something she had never done in the first place. Now many strive towards avoiding her, but if those who dare to see her in the plane of disgust she lives in, they might be granted the truth of the entire story. But who would dare to do that?

Planning

Now for the idea, I had many thoughts on what to make, but I knew I wanted to focus on good/evil, dark/light, and perhaps underlying secrets/hidden truth...

This was the "good" side of the Lady of the Lake sisters. The people see her as true purity, and a beautiful mystery. After the criminal act played by her other sister, they all looked towards this one to help them out. Now, she lives with everlasting praise, exactly as she wanted, but the truth is nothing she can hide forever, as the world she lives in crumbles as she resides there. For now, she is happily living as a worshiped being, forever to be praised till erosion washes her away.



Acrylic Painting - "Meeting those who Reflect on Lies"

Process

I worked with the following colors:

- Black
- Yellow
- Blue
- White

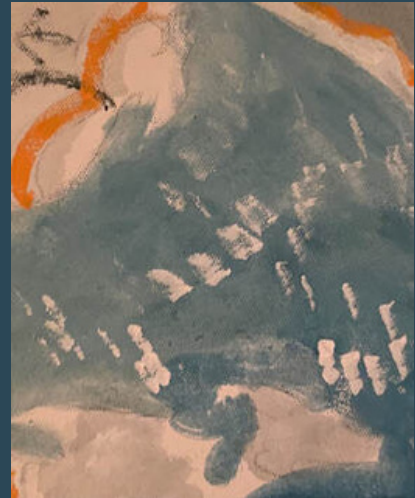
Through these I mixed colors to make a green, and even mixing to make the water illusion, and mixed through various other colors to make a nice background.



Within using Linda Woods work with my idea, I do believe it really captured the colors and ideas I wanted to add into my piece, and it effected how I carried them out through my piece. Linda Woods is someone that values self-expression and has wrote various books about what it is to self-express your own art. So I believe with the idea I crafted from an idea I wanted to elaborate with expresses myself perfectly. Since using abstract expressionism, and within it being the first American movement, it was really exciting to connect with a movement that went on with the people that have grown in the same place I lived in. It also shows how expression was a big concept through art. I made inferences to self-expression through my research, as that was a big part to look through. This can also connect to the global context, personal and cultural expression. Through a movement made through art culture, I crafted an idea and turned it into something that expresses my creative mind.

Reflection

Meeting those who Reflect on Lies - David Bailey



This was during the second painting, the captured radiance of the "good" sister. I went for a way brighter blue, and more brighter colors in general. Of course, I started with a sketch of what I was looking for, these sketches are seen, but would be layered with the finishing of the painting. I wanted to capture water flowing through an area that anyone can visit, as if a landmark. With the water being around a bright and detailed structure.

I was actually able to put clouds into this piece, and I loved how they looked. I placed them all into the background to mix in the structure with an outside feel. I wanted it to look beautiful. I wanted it to look dusk still, in a way, she isn't a perfect creature after all. Many things around her look pretty, but still hide things.



As I was working with the outside I planted various dots with my brush, as I sis this with swirls around those, I noticed they we're capturing some good trees, or at least the illusion of a forest area. So I continued that as the dusk and deep forest the waterfall ran into. Within that, the background is of the night to capture that dusk/dawn and light/dark sort of area I was going for.

I captured this part to talk more about the waterfall in general, it first started off with a base color of a dark blue, I knew that I needed a trashy sort of color, this would represent the feeling the sister has to be thrown away from everything she once had, Looking at waterfalls, I realized the white color has a lot more prominence as well, so I added that within making it stroke down to show the current of the water and how it is flowing to the ground.

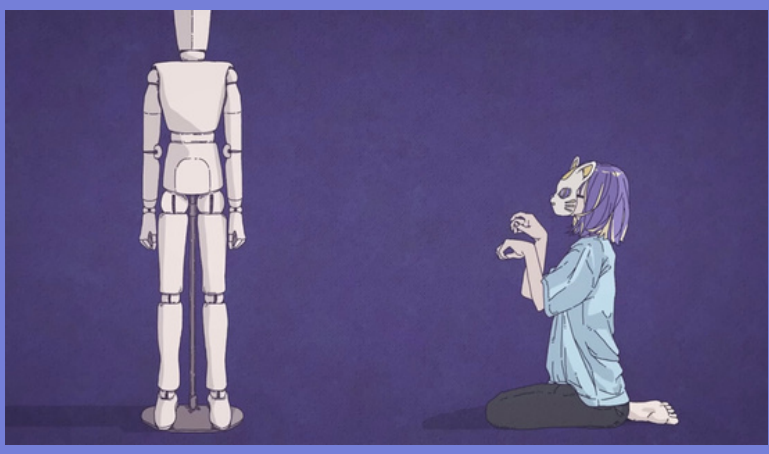


Digital Work - "Phony, Phony, Phony...!"

Inspiration

"Phony" - Tsumiki

First I took obvious inspiration from the illustrations shown throughout the song, mostly the mask that appears onto the girls face. The mask covering that sad **expression** she usually appears on gives an amazing example of hiding to the people your true self and revealing something fake instead.



In my piece "Phony, Phony, Phony..!" I explore through Tsumiki's song an illustration of putting upon yourself a personality those want to see of you, while not being able to truly show yourself, even when being yourself is troubling. The piece depicts someone with a blank aura surrounded by a colorful scene she cannot understand.

"Phony" - Tsumiki

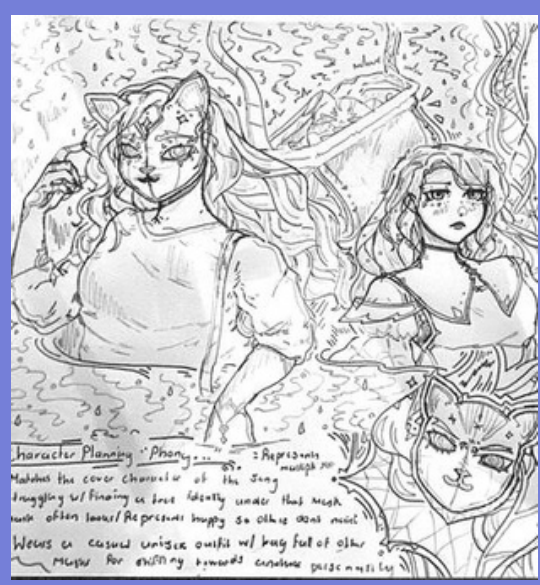


The song itself strays from specific lyrics such as "I can't even understand the simplest of things: what even am I?" And "there's no flower in this world more beautiful than an artificial one." This is what I wanted to accomplish with my piece, a deep **emotion** hidden behind that mask and a **feeling** of separation upon the reality among them: what even are they?

There's also a variety of different **imagery** within the song as in x-marks, an umbrella, a smile, and much more. I wanted to add to effect of the line of the rain pelting upon their umbrella which adds to the sad mood of the piece. I love the **subtle** and strong imagery within the song and how it plays a role into a **theme** with the lyrics, and I wanted to include several themes from within the song in my own piece.

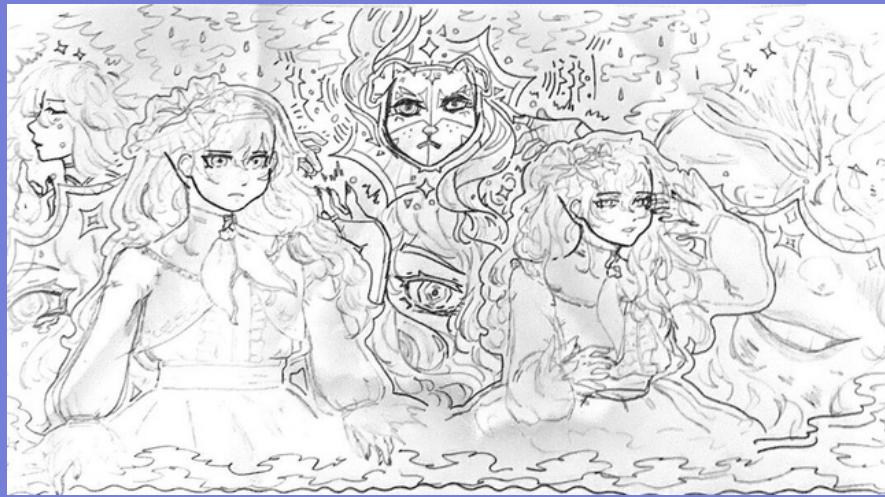
Planning

I combined a more **dark** outfit towards the character to enforce this dark aroma towards them. This was also to enforce the idea of having this dark **feeling** around the character that would clash within the bright mask around their face.



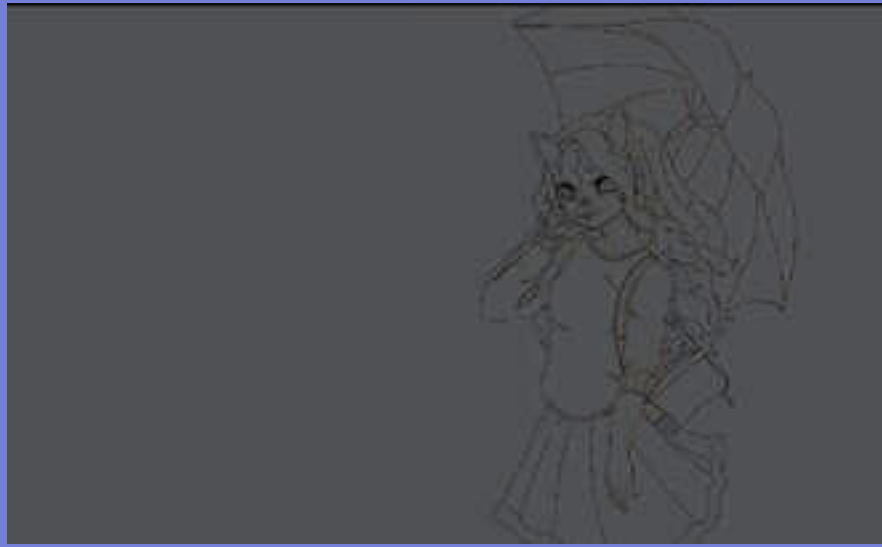
Though I didn't of course want to copy the mask entirely, so each time I overall drew the mask differently each time I had created it.

The character wears a similar light blue sweatshirt compared to the inspiration and along herself carries a bag that's composed of various differing masks that will be more in-depth in later pages. The idea of having the word phony rung throughout my mind, but I felt that was a bit too obvious to show the **meaning** of the piece, which could already be insinuated. I tried including separate details within the song as the umbrella and the smiling face, but the main one that struck was the umbrella.



Process

Digital Work - "Phony, Phony, Phony...!"



The first initial thing I do within each project is create the line art using the drawing I had crafted, then I move onto the **coloring** of the character. I used similar colors when creating the outfit of the character and the mask they wear. I always dedicate a whole layer to starting one single color around the entire **form**, for example, in coloring the shirt I would use a light blue around the entire form of the shirt.

My first idea of the background compared towards a New York like street view, in which would contain a **background** that looked quite unfocused to put more focus on the character. I took an average building color of blue and would put it within the form of many buildings. Another idea was after I would create a layer below that background and create dim clouds in which influence the raining background.



When I was working within coloring the background I wanted to influence the idea of a colorful world around the dim character I took a spray paint brush and took a variety of different colors around the rainbow and blurred them all together. The rest aligned within making certain areas **lighter** using white and certain area's **darker** using a transparent-ish black, which they all used the blurring function.



Reflection

This piece feels different, my ideas, style, and creative choice all take turns from the more simplistic things I had done lately and I added a texture to the piece that I verily enjoyed. When defining my skills within the piece, I believe I did a lot of new experiences within Procreate. The variety of different brushes that included different textures and added towards almost the illusion of a painting. My form and texture included different ideas that were added even before the initial planning pages, as in the circle of dim emotion around the character and the cracking of the world around them.

Acrylic Painting - "Self - Portrait"



"Self - Portrait" - David Bailey

Reflection

When looking at my inspiration I really wanted to include the way he uses form and line to look as if the background he is in is moving, I really included those featured into my painting. Not only that but the body form models the way he looks through his self-portrait, though less strict. Van Gogh did various self-portraits throughout his art career, these were mostly just to study painting other people through his use of the medium he was using at that moment. I really just wanted to see how I could put my own art skills into a certain form, choosing Van Gogh did not mean his art for is "easy" to replicate, I honestly just liked his style and believed I could do it to the best of my ability. I was able to actually learn some more about Van Gogh and his other works compared to the two I wrote about throughout my comparative study. I see how he creates people and their body form, it's very different compared to landscapes.

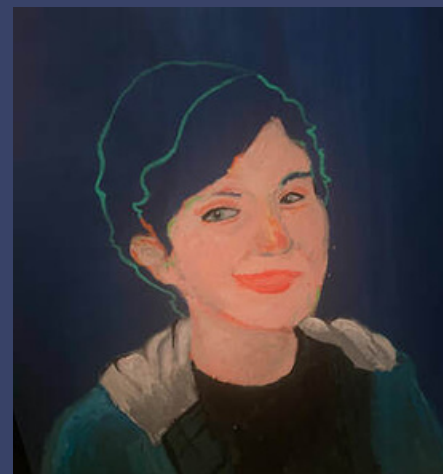
Process



I had used a projector I had and copied the photo I had taken outside. My first step when starting to paint was choosing the correct type of color fitting to a Van Gogh post-impressionist piece. I had chosen a dark blue and washed it over the piece, since I had acrylic, I knew I would be able to work over it even with a lighter color, so I believed it was a good impressionist color.



The next part of my steps was the contrasting colors into the shadowing itself, it didn't really go as planned but I transferred the colors into the places I saw dark through the photo. This part of the phase mostly worked with my skin and clothes. As the clothes revolved more of a "Paint exactly what you see," the face was a difficult part of the piece. I added a lot of almost "pink" to my face as the photo looks like my face is pretty red throughout the nose/cheek areas. This was still the start of the piece in full, as a lot of work with the face would be done much later into the painting, but this more focused on the clothing. Using one of my steps, to create the "Van Gogh stroke" process I used a bigger brush and painted over layers and layers of my skin to get it perfectly adjusted around my facial figure. Then it was to work on the hair and final touches.



This was the final stretch of the portrait itself, it revolved around the final form of myself and the background form entirely. One thing included, of course, was the addition of my hair, which induced a brown and yellow combination and various swerves to get the hair in the right direction. I focused on working with the highlights in my hair and making swerves around my form with light blue and a variety of blue strokes throughout the rest of the painting. This was the final part of my portrait (other than the sides) and the final touches I placed into my nose, facial hair, and eyes. Each part had something to fix up a bit and through the end I put my best into finishing the piece to the best I could.

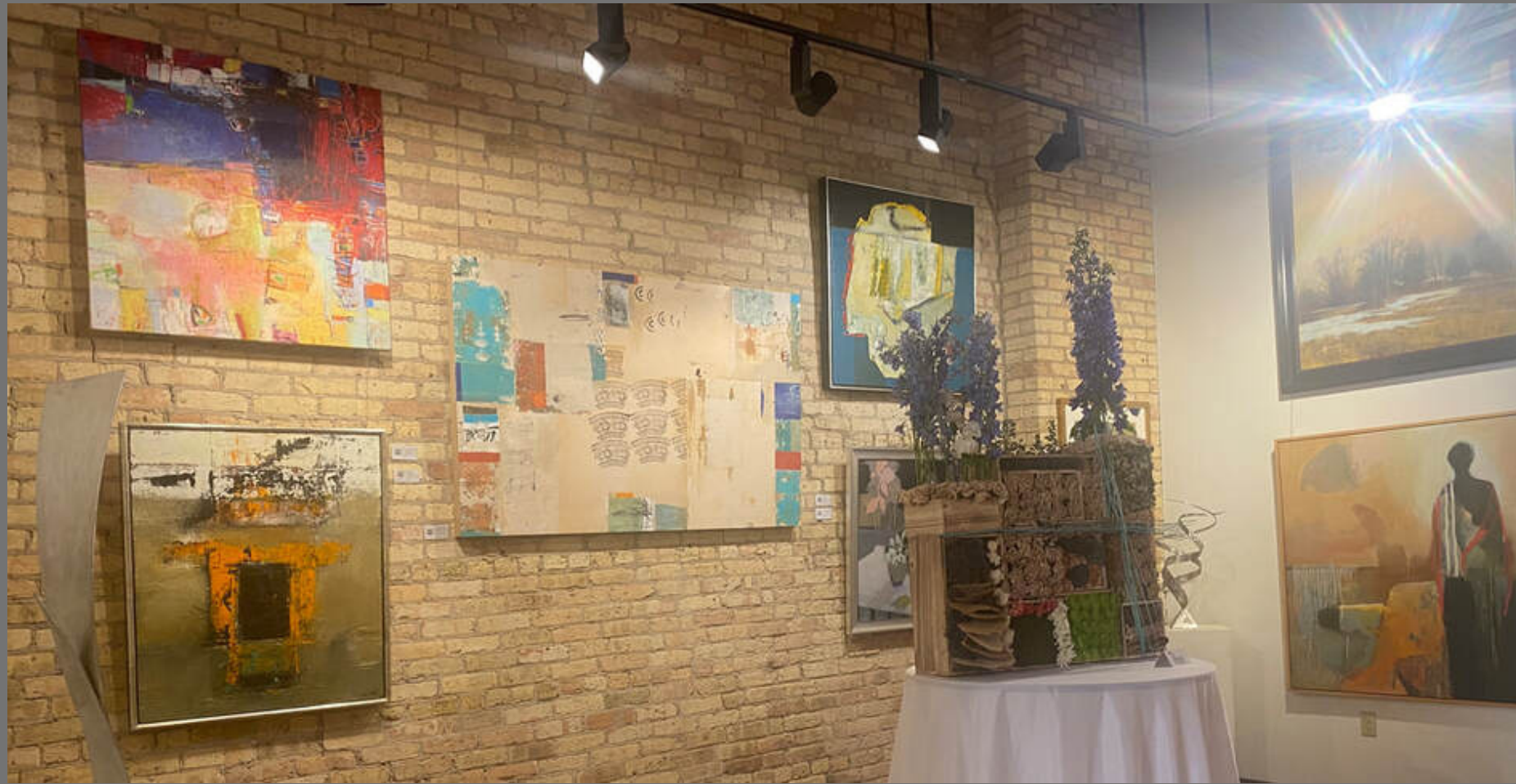
I went back into the painting at a future moment in time and decided to work more on my facial features as I felt something was very off about one of my eyes and the color of my neck. Van Gogh has these features pretty descriptive and lined out so I believed to do the similar thing with a darker color formed of my skin color. I had also shortened the hairs on my chin because there isn't that much for something that looks so seen on the piece.



Lily Pad Gallery

: Gallery Visits :

Thresholds - Aug 8 - Sep 17, 2022



TOMIKO JONES

Finding an affinity through our artwork, *Thresholds* developed from an ongoing conversation and growing friendship between Elizabeth & I. We touched on common themes in our practice and process, the crossings and departures, and how these often remain private. I looked closely at moments of loss and longing, and repetitive labor as a metaphysical act. I wanted to consider process as a layered experience with a plurality of approaches. Much of this work is made in situ, using the elements of the given environment, moving across physical space as a meditation, an observation, and as a tool for understanding existential questions. Perhaps they are ways to get closer to the blue of infinite distance, drawn by the impossibility of ever reaching it.

Here you'll see a collection of selected pieces from several bodies of work including *Hatsubon*, *These Grand Places*, *Imprints*, *Feathers* and *Offering*. *Hatsubon* is a memorial for my father guided by an end-of-life conversation. The ceremony of hatsubon marks the first anniversary of a loved one's death, held during the yearly Obon, a Japanese Buddhist custom honoring ancestors. Works include sculptural objects with two selected photographs.

These Grand Places is a longform project on public land. The selected images visit sites of trauma, crisis or change instigated by the immeasurable, but palpable, effects of human activity and climate change, such as an extinguished wildfire, and a fallen saguaro cactus on the nearly complete US-Mexico border wall; memorial sites illustrating a larger kind of loss.

Saint, Rebecca. A Field Guide to Getting Lost. Penguin Books, 2008.

Imprints are cyanotype prints of animals and remains, many killed by way of humans, including some by my own vehicle hurtling down a road. The imprint of "The Nightjar" was made in the morning sun, the day after I could not seem to stop the bird from being swept under my car.

Feathers are extraordinary objects—rescue feathers—found floating on a lake, drowned in a pool of water left by a storm, caught on a branch after the massacre of a brood of chickens by a gang of wild dogs, tangled in seaweed washed up on shore, stuck to concrete stairs at a rail station after being trampled by countless commuters. Some are pristine, while others are tattered. I consider them discreet memorials.

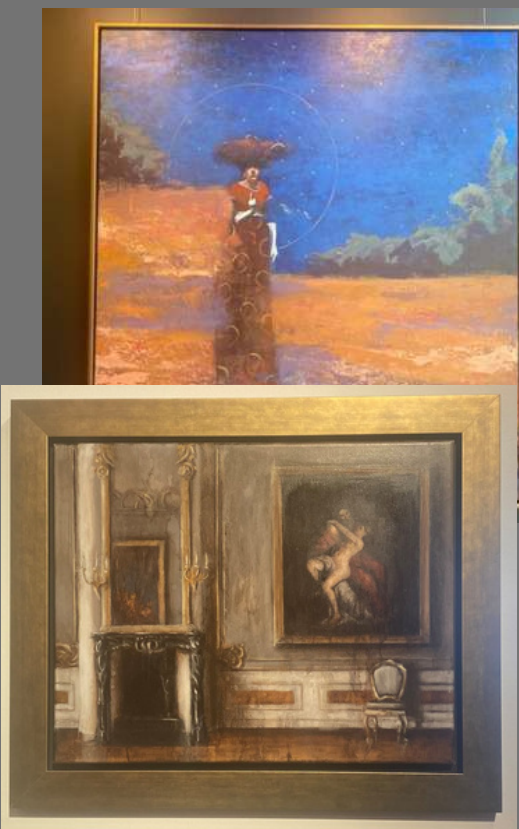
Offering. I began folding paper boats a very long time ago. They make a conscious appearance in a video performance from 15 years prior. After my father passed away, every time I went to a body of water I wrote him a letter and folded it into a boat. After the first year, his hatsubon, I coated the paper with cyanotype, releasing it to the waves, to later be retrieved. This began a long practice of writing, folding, and floating boats. The boats in *Offering* span a few years, beginning in honor of my Aunt's hatsubon in 2019 and into the pandemic, when many died from COVID-19, related issues, or lack of access to quality health care, at a time when we could not visit those that were dying nor attend their funerals. I sought to honor their life amongst the unspoken times we were living in, and that they would not be alone in their passing. They are loved ones and those deeply beloved by a family member or a close friend.

The work I have included in *Thresholds* opens the door into the intimate space of my practice that is deeply personal and emotionally responsive to a life lived and expressed through artmaking. I invite you in.

ELIZABETH M. CLAFFEY

Matrilinear addresses embodied memory and its relationship to personal, familial, and cultural identity. In mainstream Western culture, public forms of power are often passed down through patriarchal lines of heritage, along with dominant historical narratives that can socially condition peoples and shape identities. However, women have often interrupted this power and conditioning through traditions of storytelling and object sharing. These images examine family folklore, ritual, and mnemonic objects passed down through generations of women. The photographs of each object reveal the physical remnants of a body long gone; including stains, tears, and loose thread from clothing that was kept close to the body for comfort and protection. The stitching and/or photographic representations are both a visualization and an expansion of stories shared as family lore. These interruptions also represent the deep influence of one's familial past on personal identity and perceptions of the body.

Matrilinear II revisualizes tissues found in the pockets of old garments passed down through generations of women. Endless amounts of Kleenex that had been long used and often washed within the clothing. While these pieces of disposable cloth carry no value or specific story, it is a struggle to let them go as they were once held close to my mother's body - and the act of finding them embodies a memory, a ritual, and a premonition of my future self.



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