

Appearance of Neighbors:

Documentation of my thoughts,
experiences, and work for SMP 493.

By Chance Hazelton

Introduction

The body of work I have chosen to display in the gallery is a collection of my ideas that have been evolving over the semester translated into visual pieces. I started the semester dead set on portraying myself as a painter, so throughout the semester when I gravitated towards the more drawing oriented materials, I attempted to steer myself back to the wet media. These attempts proved futile, so I have been working on allowing myself to completely embrace scratchboard, pen and ink, and pastels while developing my understanding of “general to specific”.

Throughout my progression from paint to the current scratchboard medium I am presenting in this group show, I have mostly been learning about what subject matter I am truly interested in. I started with an idea that the medium would help me find my content and would create the composition for me. I have found however that this is not a sustainable thought and instead I must develop my thoughts about composition and subject matter and not rely on the medium to create it for me.

My motto over the semester has become “general to specific”. I have generally found that I am interested in juxtapositions and intersections of lines and marks. Specifically I have found that trees, corners of furniture and walls, and landscapes include these interesting junctions.

I hope you enjoy what I have concocted for you.

Table of Contents

I.	Artist Statements.....	1
	a. <i>First Day 08.27.2012</i>	2
	b. <i>Midterm Review Speech</i>	2
	c. <i>What I am and am Not</i>	3
II.	Post- Review Intention Statements.....	4
	a. <i>Marathon 09.19.2012</i>	5
	b. <i>In-Progress Group 10.3.2012</i>	6
	c. <i>Update 11.14.2012</i>	7
	d. <i>Midterm 10.17.2012</i>	7
	e. <i>Update 11.20.2012</i>	8
	f. <i>In-Progress 11.12.2012</i>	8
III.	Interviews.....	9
	a. <i>Interview One</i>	10
	b. <i>Interview Two</i>	11
IV.	Faculty Member Advice.....	13
	a. <i>Colby Caldwell 09.22.12</i>	14
	b. <i>Update 11.18.2012</i>	14
	c. <i>Catherine O'Connell 10.17.12</i>	14
	d. <i>Update 11.24.2012</i>	15
V.	Work and Ideas	16
	a. <i>Summer Experimental Pieces</i>	17
	b. <i>SMP Ideas from Summer</i>	21
	c. <i>Marathon</i>	22
	d. <i>In Progress Work</i>	28
	e. <i>Midterm</i>	32
	f. <i>After Midterm</i>	34
	g. <i>Group Review</i>	35
VI.	Annotated Bibliography.....	37
	a. <i>Summer</i>	38

<i>b.</i>	<i>Fall</i>	<i>39</i>
<i>c.</i>	<i>List of Source Artists</i>	<i>44</i>

Artist Statements

Artist Statement

08.27.2012

As an artist, my style changes with my mood and the subject matter or my idea of what I want the viewer to take away from my work. I prefer to paint images that evoke something in the audience. I know when a painting is a success based on if I can lose myself in it as I paint it. I prefer to paint what interests me every step of the way, through the planning, painting, and viewing of the completed piece. I also feel my best as an artist when I paint something original that I can be proud of.

Midterm Review Speech

10.16.2012

My goals for this work was to find a subject matter that interests me and to also break down my definition of what art is because it has been complicating my ability to work. Over the weekend when I was making these pieces, I found again that the way I dealt with the image is what interested me more than the actual subject matter. I did find that working from observation was much less stressful and I could concentrate on the piece as it was rather than concentrate on if I thought it was "art" or not. But as you can see, the drawings do not have an overall common cord other than the medium, although groups of images do lend themselves to each other.

I used pen and ink instead of paint for these pieces so that I could concentrate on the subject rather than color and the black ink helped me to concentrate more on specific details rather than become distracted by color mixing and matching.

I would appreciate feedback on the composition of the pieces as well as which subject matter you feel is more interesting to look at, because if the piece is more interesting for you to look at then that could be because I may have had more interest in that subject matter when I was making the piece and thus put more detail or energy into it. And this feedback could help

My ideal installation for these pieces would be to display them in matte boards as the frame. Or potentially under plexi-glass, similar to how Laura Hausheer displayed her paper cutouts last year.

Artist Statement Chart

10.22.2012

Do NOT want to be a...

Naturalist

Environmentalist

Feminist

Subjects I am interested in drawing	Subjects I am NOT interested in drawing
Looking at people → the interaction	People
Junctures/ Intersections/Corners	Animals
Positive and negative space	Light
Tree branches	Context/ backgrounds
Silhouettes	Environment/ Nature
Shadows	Crafts/ fabric
The part	The whole
Mixed Media	

Post-Review Intention Statements

Post Marathon Intention Statement

09.19.2012

The first showing of my work, I believe, was successful. I had both professors and fellow students asking me about my work so that was a compliment to me because it made me feel like I knew what I was doing as an artist. This feeling of accomplishment might stem from how I feel when I see professional art that I enjoy because I want to be able to make something aesthetically similar to it but in order to do so you need to understand the process the artist went through to make the work originally. So having people inquire into how I did something means I must have done something right.

When I started looking at the prompts I honestly did not have any idea what I was going to do except that I would do the homage to an artist prompt and continue with the Pat Steir- like paintings. I wanted to work out the kinks I had discovered over the summer. Instead of working out the kinks, I found even more. I had chosen to use four different types of painting in the squares rather than painting each square different. I thought this would make the painting less chaotic, but instead I learned that the content of the image does affect the overall appearance of the Pat Steir-like paintings. So even though I had simplified the ways I applied the paint, the overall appearance of the painting is still just as hectic, if not more hectic than the summer painting I completed.

I really enjoyed the cyanotype series I completed because it drew a lot of questions from the audience because people were not expecting me to use digital media. I want to continue using digital media in my work. I think creating a scan of a painting and then further manipulating it in Photoshop would be interesting. I think it was also a smart decision to display the original cyanotypes along with the digital prints I made because it showed the complete process I went through in the work itself, from cyanotype to pixels printed on paper.

An overall understanding I came to realize is that I want to work bigger, but when I do work bigger I do not want this painting style that I have come to have in the past couple months, which Leah described as rigid, to slip up. I want to work bigger so that I have more canvas and can also paint the styles in larger sections, but I do not want to start painting looser like Pollock's splatter paintings because I am working bigger. I feel working big and staying rigid in my painting style will be a challenge but will be worth it aesthetically and as a painting experience.

The purple square painting I did with the silkscreen worked out great and looks even better. I want to continue working with the silkscreen, but I may want to

try and make a bigger silkscreen, if not work with the small one with a more intricate design than the square I used in the marathon. So not only do I want my canvas size to enlarge, but I also think I need to invest in larger painting tools like silkscreens and brushes because using the 4 filbert I have come to rely on in my smaller paintings will not cut it when I work bigger.

Looking back on the Marathon as a whole, I feel that once I let my guard down and just started painting in response to the prompts, I was able to just naturally discover what I should do next. Many of my works stemmed off of the last one I completed. I would look at a prompt, choose to do it, and as I was doing it I would come across problems or questions I had about how I was painting it or what I was painting and then the next work would be based on those questions or concerns the last work inspired in me. The marathon was a process where I learned about what I wanted to do as an artist rather than always relying on what I was told to do as an art student. I am excited about the SMP year because I feel I have a lot of growing to do as an artist and that this self-directed setting is the perfect place for this artistic growth to take place.

Post In-Progress

10.03.2012

The works I presented for the In Progress review were way outside of my comfort zone of painting. I not only experimented with limiting my palate (to a fault), I also experimented with materials. I experimented with mediums as well as different collage materials. I was not satisfied with the work I presented, but I found myself not knowing where to go next with the collages. That is why after completing the three collages I moved on to experimenting with the different mediums. I figured if I couldn't work up a surface just through collaging maybe I could work up the texture of the surface and that would inspire more compositionally sound collages.

** SEE THE WORK ON PAGE 6*

The response I received from the group was both expected and unexpected. I expected the comments about how the collages I did were not working, but I did not expect everyone to enjoy the white piece I had viewed as unfinished because I was looking at it as the base for a painting and others were viewing it as a more sculptural white painting. After Garrett shined the light on the canvas to show the drastic difference it made in the piece I started looking at it as more completed too.

My goals for the next pieces are to come in with an idea, but then let the pieces tell me when they are done rather than trying to stick to the original idea or the process I had in mind for the piece. I also need to build up an inventory of stock

papers I can choose from and select for the collages. I found that collaging and making papers as you go does not work because it is too limiting. If I have a collection of papers I can choose from while I am collaging I will be more apt to make drastic visual decisions, which I have not been making thus far. I also want to collage more on paper and learn to understand works on paper as the complete piece. I am too connected with the idea of the canvas being a requirement for a piece to be “art”.

Update: Post In-Progress

11.20.2012

I no longer feel collage with paper is the right direction for me. Next semester, I plan to collage source photographs together and use this as the basis for my works. This will hopefully have the affect on my work that we thought paper collage would have but did not.

Post Midterm Review

10.15.2012

For the midterm review, I showed eight inked drawings ranging in content. I say content because it was brought to my knowledge by the teachers that the subject matter of each of the drawings revolved around junctions, the focal point of all of the drawings were where the things come together. Specifically, I focused on the bottom corner of a china cabinet, the corner of a door hinge, a tree that split into two, and the intersections and cracks of the sidewalk. When I first started my presentation, I had not noticed this commonality, but when the idea was brought up by Catherine, it all made sense. I had obviously made decisions of what to include in the drawings and what not to, and realizing this intention definitely helped me understand that the subject matter of my work does not have to be the same, as long as there is a connection in the content. I definitely feel comfortable continuing on now that I have realized there is a difference between subject matter and content.

I want to create an oil painting of the tree, following what Colby suggested that I should continue to work with that tree because it was the only thing I was inclined to draw twice. Also, I specifically want to use oil paints rather than acrylic or water color because a comment everyone seemed to make was that the drawings were “polite” and “neat”, and to me, oil painting is the complete opposite of “neat”. I want to create a piece with the tree that is the opposite of the drawing in it’s appearance of “neatness” so that I can see if the politeness of the drawing piece is something I did intentionally or that the ink medium just lent itself to. If I feel the oil painting of the tree still interests me even though it is not as “polite”, then I will know that “neatness” is not something I need in my work. I just need to discover if making “polite” pieces is important to me.

Next step (painting idea): Can move back to painting
(reddish to green, top to bottom,
underpainting/worked surface,
browns, tans, yellows and whites in
tree)

Also, I think I will continue sketching and drawing so that I can understand the decisions I make when editing what goes into a piece and what I take out from the final piece. I feel that understanding these decisions, like Cristin suggested, will help me understand more about myself as an artist and what my visual interests are exactly.

Update Post Midterm

11.20.2012

The oil painting was not a success. I became too hung up on the idea to continue working with the same subject matter that I was limiting myself. These self-imposed limitations came through in the painting. Also, "Neatness" is not an element of my work. However, good came out of the sketching. The sketching developed into an interest in scratchboard and printmaking which I have started this semester and will continue next semester.

Group B Post Review Intention Statement

11.13.2012

For this review before the gallery show I produced another work in pastel that I did not like, so I tried to move back to paints by using watercolor. I thought this would cover a good middle ground between drawing and painting. The pieces I produced did not compositionally connect with the other pieces however. My handling of the medium was fine, but it was the composition that lacked in them.

The comments I received about my pieces, specifically the watercolors and the pastels were hard to hear. People enjoyed looking at the pastel piece and thought the composition was much stronger than my watercolors. The hard part for me was to look at the pieces as artworks and separate how I felt making the pieces from my enjoyment of the visual outcome of the piece.

I have purchased more scratchboards and will continue to work with the pastels. I need to log more hours working with the pastels and experimenting different aspects of it like toned paper and harder pastels like colored pencil pastels. Also, I think I will try to do grayscale pastels in order to visually link them to the scratchboards that I love.

Interviews

Interview One

10.10.2012

Amanda: What kinds of things about the art making practice are really mysterious to you?

Chance: When I go to museums (even among contemporary pieces) and I see how other art pieces are layered, outlined, and how I could reproduce something with a similar appearance. Also, mediums I have and haven't used, how other artists get them to work in other ways I haven't been able to are mysterious to me too.

Amanda: What's the worst fear you have about your own work?

Chance: That it's pointless because my art is supposed to be my representation of the world. If my art is pointless then, by association, my ideas are pointless.

Amanda: Who was the last person/thing you were afraid of?

Chance: I don't think I get scared of real things. Usually what scares me is the unknown. Like when I'm walking back from Anne Arundel at night, and I hear a noise, I sink my neck and raise my shoulders because there has to be a vampire there.

Amanda: What natural occurrences do you find inspiring?

Chance: Chance, the probability of things happening. I don't really find storms or sunrises inspiring. They're pretty, but they're not things I would make.

Amanda: Is your work aligned with order or chaos? Why?

Chance: Both. In an abstract way because abstraction can be ordered and chaotic at the same time.

Amanda: Do you prefer tactile or visual art making?

Chance: Tactile because I like the touch and the process. By visual art making, leads me to think of projected art and installations that have yet to interest me.

Amanda: What do you and your role models have in common?

Chance: I guess the way in which I represent the subject matter. It is usually through color and sfumato, rather than outlines creating the subject.

Amanda: When you work, do you love the process or the result?

Chance: Process. The way I see the result is dependent on how I felt during the process of making it.

Amanda: What do you draw when no one is looking?

Chance: My hands or things close to me. I rarely doodle designs or things from my imagination.

Interview Two

10.30.2012

Amanda: Since the midterm review, what path are you considering? Do you still want your work to focus on the "tree" or the juncture of something?

Chance: I have moved away from the idea of one specific tree. At first I thought I would look at any and all trees that caught my attention, but now I have gravitated towards fences and benches, the way these structures have seemingly understood junctures but I can change my viewpoint and make these recognizable objects abstract in my pieces.

Amanda: You've been experimenting with scratchboard. How has that been working for you? Have you discovered anything about yourself while working with this material?

Chance: I LOVE SCRATCHBOARD. The way the tool just slides across the board. It is like cutting butter, and then it isn't messy like pastels and paintings. It also is a lot more durable than drawings on paper. It is like the best bits of every medium I love all rolled into one. It also calms me because I need to plan out my marks because there is no going back after I scratch the ink off. I mean, technically I could sharpie over the boo-boos or paint over them with India ink, but I don't want to do that.

Amanda: How does your enjoyment of watching people connect to your ideas about junctures? Or does it not connect at all?

Chance: If it were to connect I feel like it would connect conceptually, like the interactions between people and their ways of touching and not touching the people they are with would become the intersections of where one person ends and another starts.

Amanda: What do you want the content of your work to be?

Chance: I want it to be visually diverse through forms, lines, and texture but I want the pieces to come together as one body of work and not a lot of singular pieces.

Amanda: How do you decide what compositions/scenes to use for your work?

Chance: I take photographs and then review the photographs all the while looking for intersections or junctures. I am also looking for photos that were taken from interesting perspectives that make the recognizable object in the photograph abstract in some way. I do not necessarily want my audience to know what the object in each individual piece is, but instead I want them to notice a common theme in all my pieces.

Amanda: I know you have been working more with pastels. How has that been coming along?

Chance: One word. Stressful. I keep wanting to overwork the pastels to look more like the photographs in pigment or density, but the more I work the worse I feel the piece looks. The infuriating thing is that the more I work does not necessarily mean the piece changes anymore. There is definitely a point where the paper stops taking on pastel. I need to learn to find that sweet spot between not done and over worked.

Amanda: Are there any source artists you have been looking at? Or has there been anything at all that has been inspiring you lately?

Chance: I have been looking at the artists Catherine suggested to me, but a lot of them are contemporary artists and do not have much written about them, so I have been relying on their artists webpages and what I can decipher from the pieces over the Internet. I have also recently been inspired to continue working with the pastels and scratchboards that have been successful. Ever since I decided to concentrate on black, white, and grays, I have been much more easygoing about the pastels. I think removing the colors I have removed a large issue I was facing, which was that the colored pastels I have are too bright and synthetic in order to recreate the photographic feel I was aspiring for originally.

The artists she suggested were Nina Katchadourian, Zoe Leonard, Cyle Metzger, Fred Sandback, and Joyce Le.

Faculty Member Advice

Plan for First Meeting with Colby

09.18.2012

in response to Marathon work

November 18th we are going to get together during the SMP studio session and create photograms.

We are not sure if this is where I am still visually headed, but we still believe gaining experience with photograms will help me in the future as a teacher and also to potentially help me understand what I decide to include in my images and what I decide to take out, because photograms include everything in the frame in the resulting image, I will be able to point out what I don't visually like because it is still visible.

Update: Meeting with Colby

11.18.2012

After working together on photograms I am intrigued to continue this work as final pieces as well as for creating compositions of paintings. I enjoy the black and white direction my work has been headed.

I created five pieces with varying objects ranging from rings to scissors to rolls of film. I want to continue this kind of work, but work with objects that are thought of ahead of time rather than found objects. However, the found objects may have an element of spontaneity in them that I cannot reproduce with the thoughtful objects.

In Class Talk with Catherine O'Connell

10.17.2012

We talked mostly about what was said by Colby about the tree drawings. Based on where Catherine thought my intentions were headed, she provided me with a list of artists that may serve as resources. If I was looking at the tree from an environmental standpoint, she provided me the names of Nina Katchadourian and Zoe Leonard.

Cyle Metzger, one of Catherine's friends, works with the idea of juncture, boundary, perspective, and sight lines. He also created series paintstillations and distorted the image of angles, and junctures that come together. He also works with the idea of cropping out. These are all ideas that interest me and looking at his work may help me narrow down the exact direction I want to go in. Fred Sandback also

works with angular junctions and drawing in space, which might be another interesting direction for me to look at.

Joyce Le was another artist mentioned who dealt with light for art historical and spiritual reasons. Catherine and I thought it would help me understand if light is a factor in my pieces.

Update: Meeting with Catherine O'Connell

11.24.2012

I have had time to research these artists and have found that Cyle Metzger's work, although dealing with junctures, is different from my work. This is important because it shows me where my work is not headed. Fred Sandback's work also seems similar on the surface to what I am doing, but I am not interested in actual space. Instead, I believe I am interested in the space I create based on photographs. I am not creating a photorealistic piece, but instead am selectively removing elements of the picture that helps make the junctures and intersections I am interested in stand out.

Work and Ideas

Experimental Summer Pieces

1. Paper Media Experiment



- a. Think about what I get out of the image verses what the audience will understand i.e. importance of the newspaper, sunflower, and elephant
- b. Critique
 - i. Negatives
 - Time consuming
 - Material is fragile
 - ii. Positives
 - The appearance of the piece seems put together and well planned/aesthetically pleasing
- c. Future Ideas
 - i. Paint the white spots of the canvas to continue the illusion of flowers

2. Watercolor Experiment



a. Critique

i. Negatives

- The color is really pale, need to paint more layers in order to get a richer color
- The background of different color circles seems disjointed from the rest of the piece

ii. Positives

- The water trails compliment the look I was going for
- The time I spent sketching and observing the orchid flowers is evident in the detail and correct proportions

b. Future Ideas

- i. Paint the background that was present rather than imagine one

3. Mixed Media/ Application Experiment

a. Rainbow with Black



- i. I painted the background by feeling it rather than measuring the lines or making sure they were straight. After the background had dried, I squirted black acrylic paint with a medium that thinned it onto the canvas in a design.

- b. Critique
- i. Negatives
 - The piece is disjointed
 - The design and colors are not thought out and were a spur of the moment decision
 - ii. Positives
 - The colors in the background did not mud together
 - The application of the black paint was well done.
 - I would apply paint with a squirt bottle in the future.
- c. Future Ideas
- i. Choose colors for a reason rather than randomly
 - ii. Plan ahead of time the design or silhouette that will be applied to it
 - iii. Create a background landscape rather than a lined pattern

d. *Beach with Glass*



- i. I have wanted to work with glass and attach it to the canvas for a while now. I also had heard about modeling paste and how it could mimic the texture of oil paint without the hassle of oil paint.
- e. Critique
- i. Negatives
 - The ratio of acrylic paint to modeling paste was too little. I needed to mix more acrylic paint into the paste to get rid of the opaqueness of the paint/paste mixture.
 - The placement of the glass was not well planned.
 - ii. Positives
 - The glass and paint looked

- f. Future Ideas
 - i. The glass could have been broken into smaller pieces and then placed onto the canvas as a mosaic

4. *Pat Steir- like Experiment*



- a. Critique
 - i. Negatives
 - Too busy to look at
 - ii. Positives
 - Learned a variety of painting styles I would have never used or incorporated before other than painting as realistically as possible
 - I like that the content of the entire image (the vase with flowers) is not the main focus, the application of the paint and each square is important instead
- b. Future Ideas
 - i. Choose a few styles and repeat them either randomly or in a pattern
 - ii. Create layers in each style (instead of squares create a number of sections vertical or horizontal that cover the entire canvas from one side to the other)
 - iii. Plan the placement of the styles ahead of time
 - iv. Make a full painting in each of my favorite styles

SMP Ideas from the Summer

1. Find master paintings (ie. Rembrandt's bowl of fruit) and recreate the scene and paint it from observation in my own style and colors
2. Take a painting style and change the content ex. Stained glass look of something that is not made of glass
3. Family portraits/photographs with the background painted in detail and silhouettes of the people- looks at the meaning of people in photographs/ what makes them different from landscapes ie. Guy Johnson
4. Paint images by focusing on the parts rather than the whole- divide an image into sections, draw the image using the grid method, then paint the image within the grids using the same colors and style but painting at different sittings may result in different shades of the same color etc. Completing one grid before moving onto the next- looks at how images are created/seen, similar to covering an image up with a piece of paper and drawing it piece by piece upside down.
5. Continue the experiment to paint an image in squares with each square a different style, color, technique etc.
6. Expectations (installation/performance)- similar to the family portrait idea, looks at what is expected to be there but is not and what should not be there but is i.e. person on phone in art gallery, pregnant lady sitting at a bar with drink/smoking etc.

Marathon

Marathon was a quick two-week period where we created 20 works based on prompts and simple sentences as the premise for each piece of work. The idea was to create a lot of work that would hopefully make us comfortable creating work that is both successful and not as successful.

LIST A

Make something be what it is not. (Elizabeth Murray)



#1

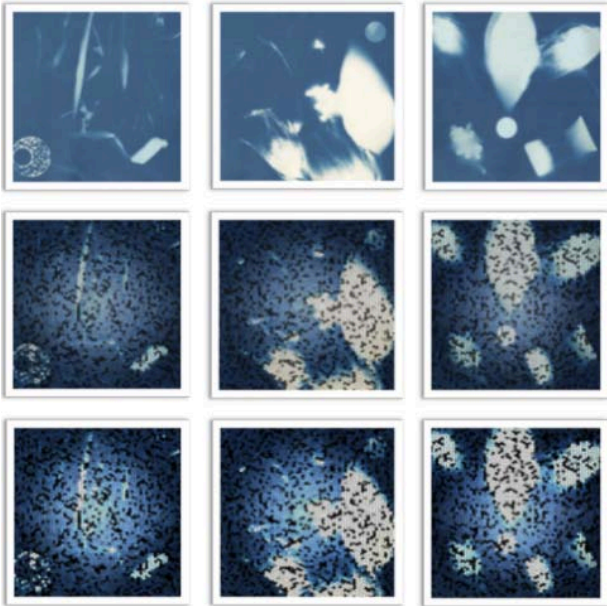


#2

(Cyanotype-esque painting)

*Used Sgraffito and then also added paint on top of it, practice subtraction techniques

Choose a medium of documenting artistically from the past (Anna Atkins and Cyanotypes)



Take two things and join them together (Joel Shapiro)



LIST B

A work that gains its meaning from its title



Barrister's Ball, 2012

* Painting of a picture that has been manipulated in photoshop and then painted.
The original photograph was of me and my boyfriend at Barrister's Ball

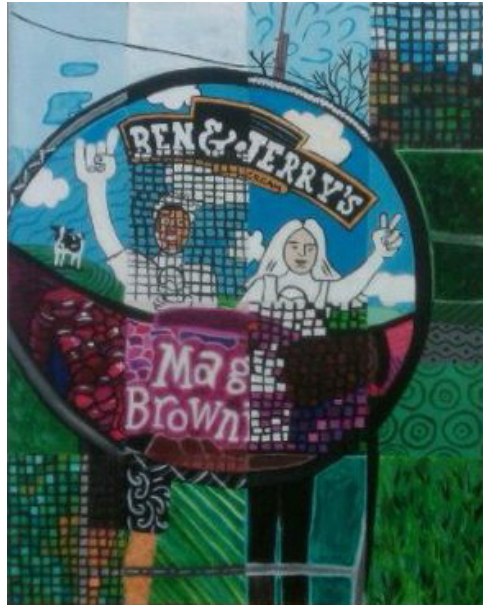
Use glue to hold it all together



AND



Make a work that is an homage to another famous artist or work



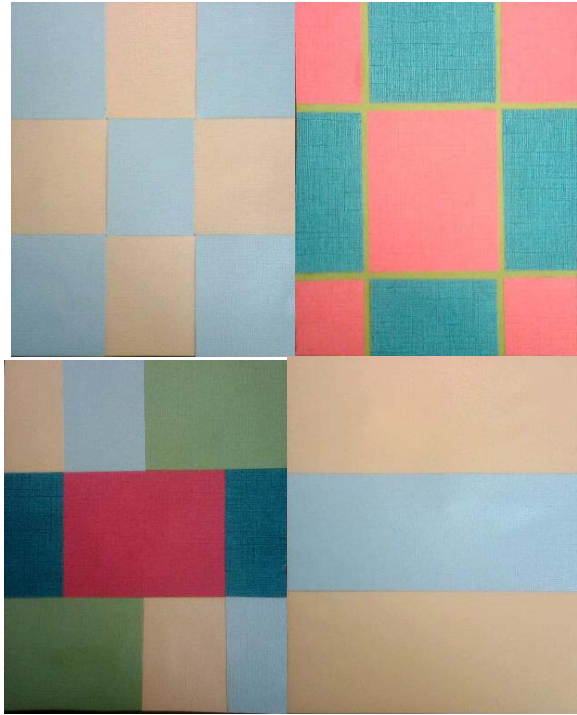
Rules and Regulations

- Chose four squares of the summer piece to create a pattern in this piece.

Something to be seen from all sides and angles



Something flat (Studies for square designs in the future)

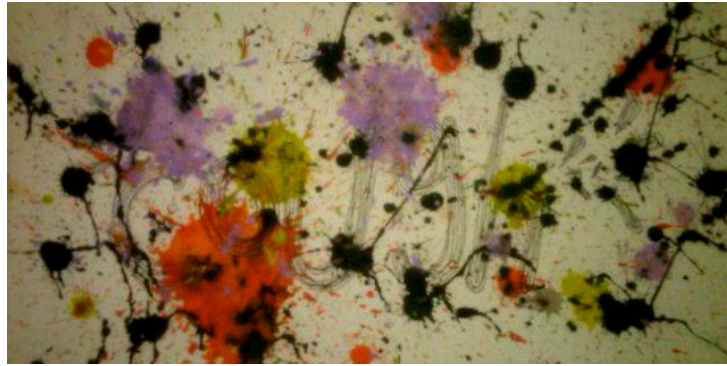


37

Make a work that your family would not like



A prompt Amanda gave me based on a Facebook status.



My take on the "Draw Air" prompt. I drew gravity.



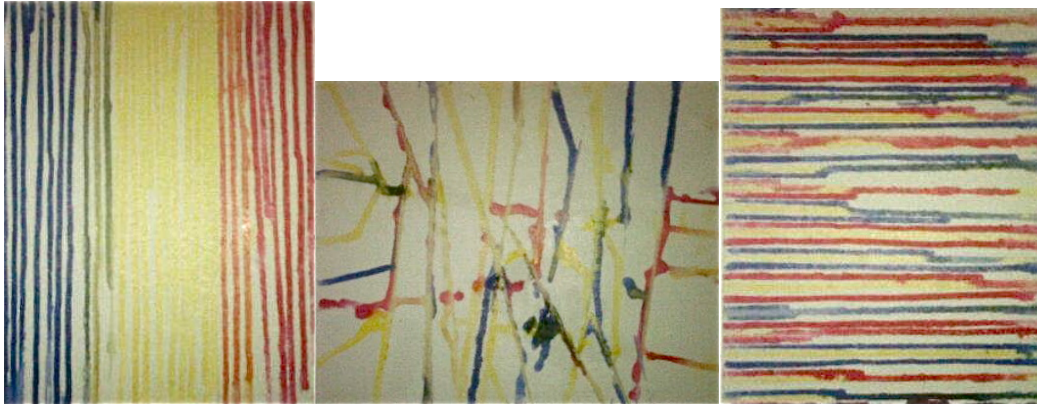
Collaboration Piece

Class Alphabet Cards- Letters H, P, T, and Z



In Progress Work

11.07.2012



For the above three pieces, I wrapped the board with twine and dripped colored ink onto the twine. The resulting color is what soaked through the twine and then into the canvas. These were my attempts to experiment with subtraction in my work.



For the collage pieces, the idea behind it was that I would use collage to figure out my compositions and possibly my subject matter. As I worked with the painted papers however, I found myself afraid that I was creating crafts and not art. I also could not find a subject matter to collage so I ended up creating seahorses, based on a suggestion Garrett Zopfi made.



Collage experiment using acrylics and clear tar gel medium.

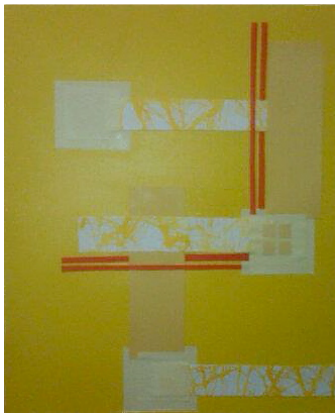
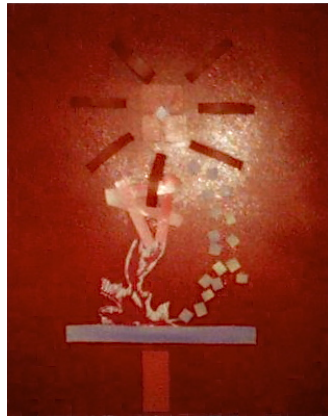
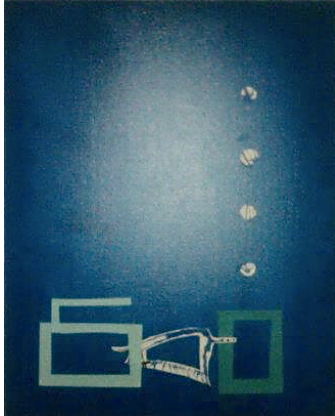
After the collage idea with paper failed I looked into creating materials I could collage with made out of clear tar gel. This was the result. It ended up being a very interesting object but I still do not know what I would make with it.



This piece was made by taking a canvas I had drawn on in pencil and then painted some parts in black acrylic, then added the clear tar gel and other paint colors and mixed them into the gel and allowed them to sit and dry. I was attempting to build up the surface of the canvas by including the composition into the surface.



The white painting was a result of me reading about how to use different mediums to build up the surface of the canvas before painting. I ended up showing this piece in progress, before I painted on it and during the critique everyone said it was the most dynamic piece I had made. We looked at it with a spotlight on it and found that it had sculpture like elements to it, so I chose to leave it be without going back into it with color.

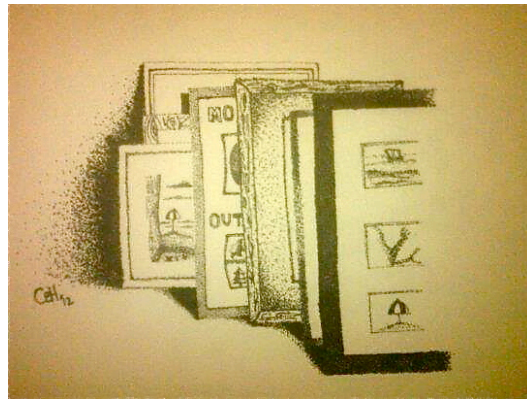


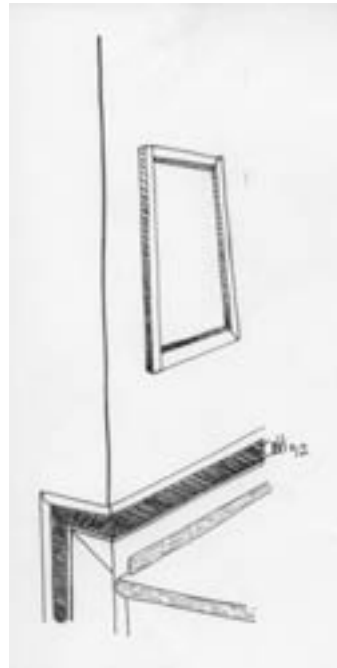
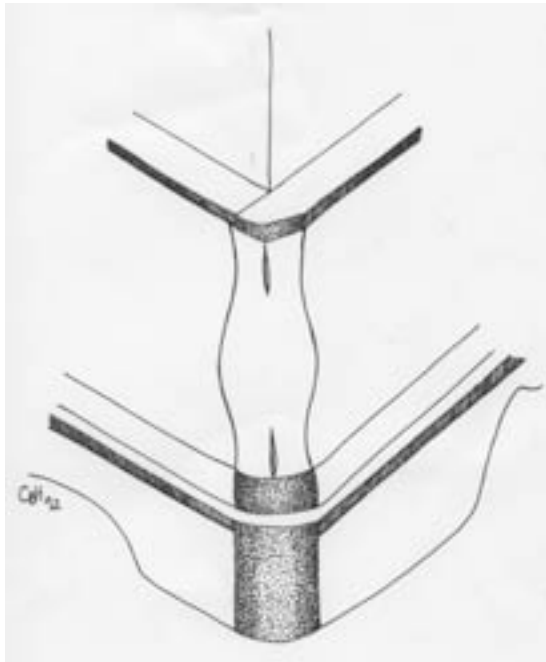
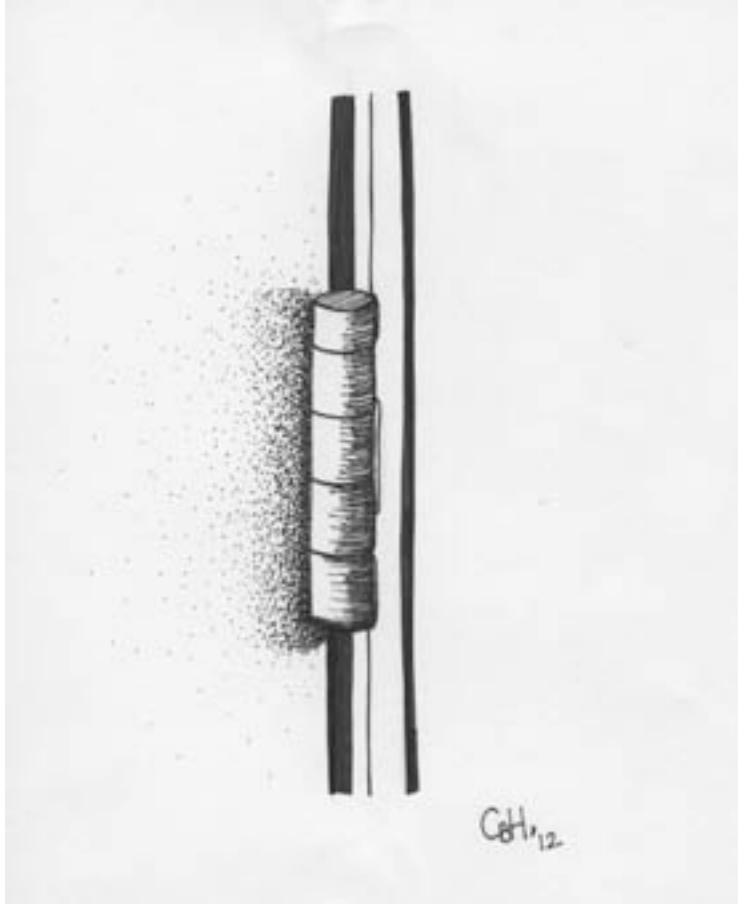
These three were my attempt to marry the idea of collage as craft and collage as art in one piece. They did not need to be on canvas and were not very successful compositionally. Also, the way I displayed them made the complimentary colors stand out to a fault.

Midterm

10.15.2012

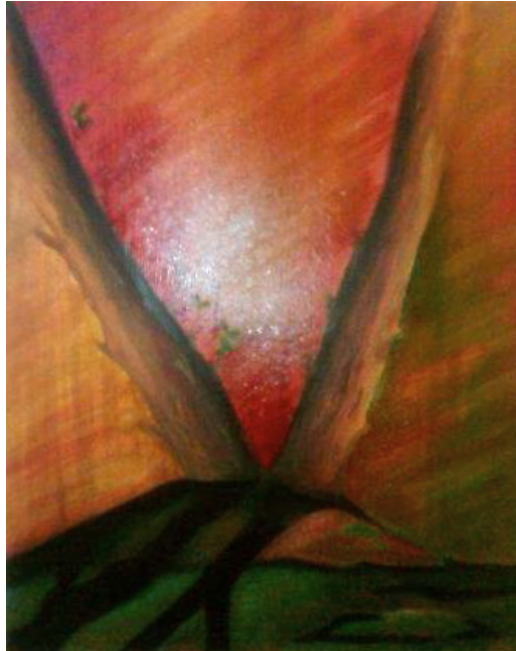
These midterm drawings were me going back to the basics in order to understand what it is that I am interested in drawing and how I want to portray those objects I am interested in. I found that I am interested in cropping and unique points of view.





After Midterm

10.19.2012



After hearing all of the input the faculty members had to give about my drawings I found myself returning to what Colby said about the tree and looking more into why I decided to draw only that tree twice. I decided to take a literal approach to this by painting the tree. I found that it is not that specific tree that interests me. It is the way the tree splits into two that is interesting. I plan to photograph other trees and structures that are interesting to me and look at these and find similarities or commonalities between the images I take in order to delve more into what my interest is exactly. I plan to also use chalk pastel to create fast, colorful observational drawings.

Group B Review

11.19.2012



This was my attempt at returning to painting after working with pastels and scratchboards. I thought the use of watercolor and pen instead of acrylics would connect the pieces more to my drawings and scratchboards, however the compositions in these pieces are lacking the certain element that has been making my pastels and scratchboards so interesting.

SCRATCHBOARDS

Annotated Bibliography

I have organized my bibliography alphabetically within sub sections. The sub sections are "Summer" and "Fall". The summer is when I began working on my St. Mary's Project and includes many of my initial ideas, not all of which I pursued during my first semester working on my St. Mary's Project. The fall section is what I researched during my first semester of the St. Mary's Project and is relevant to the work produced during that time period from August to December.

I will continue to research over winter break, which will be later placed into the sub section labeled "Winter". The research I complete for the second semester of my St. Mary's Project will be compiled in the sub section labeled "Spring".

I feel that if I organized my bibliography any other way it would be harder for me to pinpoint exactly what I was influenced by when looking at a certain piece I know was created during the first semester because the research I did during that semester would be interspersed with earlier and later research. It would feel disorganized if I simply alphabetized my research.

Summer

Horodner, Stuart. 2012. *The art life: On creativity and career*. Atlanta, GA: Atlanta Contemporary Art Center.

The introduction to *Chapter Four: Subjects* resonates with me specifically because it discusses “signature style” and I currently feel I have yet to develop mine. The idea that signature subjects, a set of concerns or problems that an artist constantly works with is an interesting way to develop a personal artistic style without limiting the manner in which I paint to one specific technique or medium.

Chapter Five: Process is also something I want to look at on a later date because it discusses “being in the zone”, which is something I myself can strongly relate to when I am painting. Reading about the other artists’ processes will also help me to develop a process that works or revise one that doesn’t work as well as it should.

Johnson, William H., Richard J. Powell, David C. Driskell, and Teresa G. Gionis. 2011. *William H. Johnson: An American modern*. Washington, D.C.: Smithsonian Institution Traveling Exhibition Service (SITES).

Trembling Vistas, Primal Youth discusses Johnson’s changing style based on the influences and experiences of the time. I want to be able to attribute my change in style to specific moments like this chapter does in Johnson’s life and work. This chapter tells me that I should keep a log or diary of accounts when I feel driven to try something new style wise in my work.

Johnson and the Semiotics of Landscape and Still Life is interesting because the majority of my experimental pieces were still-lives and revolved around a floral motif. Reading this section might provide an explanation of meaning that can be attributed to still-lives without the artist intending that meaning. I should research more about still-lives and the meanings certain objects may carry.

Kubler, George. 1962. *The shape of time; Remarks on the history of things*. New Haven: Yale University Press.

This book has three sections with each addressing an aspect of things. The first section, *The History of Things*, specifically the section on “signals” and iconographic studies interests me because it helps to provide a background understanding of why certain objects have over time gained a variety of meanings.

Fall

Bates, Jane K. 2000. *Becoming an art teacher*. Belmont, CA: Wadsworth/Thomson Learning.

This book helps bridge the gap between art student and art teacher. It introduces the field of teaching and discusses theory and practice of Art Education. It introduces art education as a synthesis of philosophy, history, theory, and practice. All of which help me conceptualize and actualize my goals for SMP.

Bearden, Romare, and Albert Murray. 1978. *Romare Bearden: collages: profile/part 1: the twenties: exhibition*] Nov. 8-Dec. 16, 1978. New York: Cordier & Ekstrom.

My interest in this short exhibition booklet was that it provided me with a lot of Romare Bearden's pieces juxtaposed with one another so I could find the similarities that prevailed in both his black and white collages and his color collages.

I tried working with collages and was not able to create the intense sense of scene as Romare Bearden, but a possible idea for future works would be to create a painting or watercolor and then place the collage paper on top of or amongst the existing surface rather than starting from scratch. This way I can build the meaning of the piece as I go, rather than create the meaning from the very beginning and be bound to it through out the process of making the piece. I tried working with collages and was not able to create the intense sense of scene as Romare Bearden, but a possible idea for future works would be to create a painting or watercolor and then place the collage paper on top of or amongst the existing surface rather than starting from scratch. This way I can build the meaning of the piece as I go, rather than create the meaning from the very beginning and be bound to it through out the process of making the piece.

Breeskin, Adelyn Dohme. 1970. *Mary Cassatt; a catalogue raisonné of the oils, pastels, watercolors, and drawings*. Washington: Smithsonian Institution Press.

Mary Cassatt worked in oils, pastels, and watercolors. All of which are mediums I work in. I have been worried that my varied use of different mediums may come off as "multiple personalities", so looking at Cassatt's work compiled together here is interesting. There is a common thread throughout all her work, regardless of medium. Also, looking at how she handles the pastels opens up my mind about how I can work with pastels. The unblended "scratchiness" of some of her marks adds visual interest to the pieces.

Canaday, John. 1958. Metropolitan seminars in art. *Portfolio 1., What is painting?*. [New York]: Metropolitan Museum of Art.

Since I describe myself as a painter and have been having issues separating myself from that medium, I wanted to make sure I completely understood what it is that I feel defines me as a painter. To do this, I should investigate what painting is exactly.

Canaday, John. 1958. Metropolitan seminars in art *Portfolio 5,6 & 7., Composition*. [New York]: Metropolitan Museum of Art.

These three portfolios discuss composition as pattern, as structure, and as expression. Since I am having difficulty consistently finding compositions that work, I wanted to research exactly what it is in compositions that bring the piece together. These three ways of utilizing composition were very informative, especially composition as pattern where the artist's point of view towards his subject matter is considered.

Canaday, John. 1958. Metropolitan seminars in art *Portfolio 10., Techniques*. [New York]: Metropolitan Museum of Art.

Portfolio 10 was interesting to read because it grouped together a medium I have worked with (watercolor) with a medium I am currently working with (pastels) and a medium I will be working with (printing). Seeing these three mediums grouped together in a techniques book helps me understand why I moved from painting to pastels and why the next logical step is to work with printmaking, which I started to make the move to through scratchboards

Eisenberg, Deborah, and Jennifer Bartlett. 1994. *Air, 24 hours*: Jennifer Bartlett. New York: H.N. Abrams.

This book is amazing! The way Bartlett is able to change up the composition and subjects in her piece, while each of them retains the pattern and rhythm of the last is genius. I especially enjoy ONE A.M., TWO A.M., THREE A.M., AND FOUR A.M. together. The repetitive composition of framing the center with linear marks, whether it be a door frame, a gate and a sidewalk, or windows the pieces all talk to each other.

Goldwater, Marge, Jennifer Bartlett, Roberta Smith, and Calvin Tomkins. 1985. *Jennifer Bartlett*. Minneapolis: Walker Art Center.

Jennifer Bartlett was suggested as an artist I should look into. The way she grids her pieces is very similar to pat Steir. I also like the idea of potentially displaying some of my series works in a fashion similar to hers, since it is a series but not parts of a complete image. Once display, on page 8, particularly caught my eye.

Gross, Anthony. 1970. *Etching, engraving, & intaglio printing*. London: Oxford U.P.

This book is meant to be used as research for next semester as well as researching ideas for my scratchboards, specifically how I scrape away the ink in ways that compliment the composition.

Hodgkin, Howard, Richard Morphet, Anthony Lane, Julia Marciari Alexander, and David Scrase. 2007. *Howard Hodgkin: paintings, 1992-2007*. New Haven, Conn: Yale University Press.

Walter Sickert and Howard Hodgkins are described as using their memories, observations, and other sources when creating their works. The interesting thing I found about this was how it was phrased that it is what they did with these sources that mattered and that it is by acts of selection (Sickert) greatly concentrated the presence of the subject (p.39). The imagery or subject is not the important part of the piece, what is important about the piece to the artist and to the viewer is what the artist chose to selectively take out or purposefully leave in the composition.

On page 40, the essay explained that with artists like Sickert and Hodgkins, the work declares the artist's engagement with it's subject, but for the viewer there is often a degree of ambiguity as to the nature of the artist's role in the situation that is the works focus.

Also, on page 46, it is explained that Hodgkins understood paintings as a physical object,, which is a concept that I am interested in and also struggling with.

Illing, Richard. 1980. *The art of Japanese prints*. London: Octopus.

I explained in class during the review session before the gallery that I was interested in the way the series, *The Thirty-Six Views of Mount Fuji* by Hokusai Katsushika prints, plays with space by removing the middle ground and flattening the surface. I wanted to investigate this interest and see if other Japanese prints interest. Currently I do not feel this is a path I will continue looking into.

Löhr, Oliver, Kristina Schaper, Ute Zander, and Stefan Boekels. 2011. *All about acrylics: a complete guide to painting using this versatile medium*. Tunbridge Wells: Search Press.

This book was helpful in teaching me different ways to handle acrylic paints including different application processes like thinning the paint and dripping the paint. The book also discusses how to create richer surfaces using acrylics. Acrylics can be thinned to appear like watercolor or they can be thickened and handled similarly to oils. Although I am currently not painting, I feel it is good to continue learning about different ways to paint so that when I do start painting again I will have new things to try to further my painting techniques and skills.

Ocvirk, Otto G. 2002. *Art fundamentals: theory and practice*. Boston, Mass: McGraw-Hill.

This book really took me back to the basics. Looking at form, color, shape, value, line, and texture I have been taking composition into consideration more at the forefront of an idea rather than as an after thought. This really comes in handy with my current work with scratchboards and pastels for the semester gallery show in December. The chapters on value, line, and texture really help me figure out how well I should work the pastels and the tools I should use with the scratchboards in order to make sure the composition remains in tact and at the forefront of the reading of the piece.

Reyner, Nancy. 2007. *Acrylic revolution: New tricks & techniques for working with the world's most versatile medium*. Cincinnati, Ohio: North Light Books.

In an attempt to marry painting with collage, I reached out for ideas on how to incorporate painting with collage. I found this book, which had ideas on how to texture and tone canvases, as well as how to use mediums like clear tar gel in order to create collage pieces using paints rather than the traditional found paper materials. I created a piece like this for the In Progress work show. Although I believe I effectively used the materials to create what I had in mind, I do not feel this is the direction my SMP is headed in.

Ross, John, and Clare Romano. 1972. *The complete printmaker; the art and technique of the relief print, the intaglio print, the collagraph, the lithograph, the screen print, the dimensional print, photographic prints, children's prints, collecting prints, print workshop.* New York: Free Press.

This book has information on how to make your own paper, as well as sections on each of the varying types of printmaking. This book should be researched more in depth next semester while I work with printmaking, but it provided some interesting insight to what I will be getting myself into next semester.

Rossol, Monona. 1994. *The artist's complete health & safety guide.* New York: Allworth Press.

Since this semester was about experimenting and learning about new materials, I looked into the health and safety of each of these materials, as well as other materials I plan on using in the future. I used this book to prepare for the Praxi II: Art Content and Analysis test I took in November. This applies to my SMP because I have been accepted to the MAT program as an Art Teacher and SMP is supposed to prepare you for art outside of the student context. Since my next step is to teach art, my SMP experience should be preparing me to teach art.

Source Artists

Painters

Howard Hodgkin
Pat Steir
William H. Johnson
Hans Hoffman
Jennifer Bartlett

Printmakers

Clifton Carhu
<http://www.brwnpaperbag.com/2011/08/02/time-travel-tuesday-with-rebecca-goldschmidt-of-big-things-x4/>

Catherine O'Connell's suggestions

Cyle Metzger Sculpture
Joyce Le
Nina Katchadourian
Zoe Leonard
Fred Sandback

Collage Artists

Romare Bearden
Eric Carle
<http://michaelpenneystyle.com/2012/03/06/eric-carles-beautiful-images/>

Stained Glass

Louis Comfort Tiffany

Content

Josef Albers

**To be
continued...**