Portfolio
Western Washington University Industrial Design Application
Fall 2018
CHAOS AND ORDER

- Our lives are complete chaos sometimes, however, there is always that feeling of sanity and control that keeps us grounded. This collection of work explores the contrast between chaos and order, represented by paint splatters and linear elements.

- My personality is very calculated and critical, so the linear elements of the pieces express those characteristics.

- The following work has been completed over my four years of high school. My work has evolved since I first started creating my freshman year, and has become a more focused portfolio of work.
**Purpose:** To explore the reaction of different consistencies of paint and water on raw canvas.

**Method:** Inspired by the Abstract Expressionism art movement, this piece encompasses different pigmentations of splattered paint and linear stitching. The canvas was wet before the paint was poured on top, which caused the paint to spread, absorb, and thin out easier. When the entire canvas dried, the colors appeared darker and more visible. The linear stitching was utilized to contrast the inconsistency of the paint splatters.
ROSEY

IB (HL) Visual Arts Course 2016-2017

58.3 in x 14.9 in - acrylic paint, block print ink, and yarn on raw canvas

**Purpose:** To create a piece with an emphasis on a repetitive pattern of letters.

**Method:** This piece is made of raw canvas painted with black acrylic paint. The text is block printed on the canvas in white block print ink. Not all of the letters are perfect or are facing the correct way, however, the inaccuracies in the pattern are not apparent due to the organization of the letters.

**Process:**

These two photos depict the progression of the vision for the final ROSEY piece.
Purpose: To create a piece that explores a happy medium between the spontaneity of paint splatters and the organization of linear stitching.

Method: This piece was influenced by the Suprematism art movement, which focuses on geometric forms: circles, squares, triangles, lines, etc. The shapes were first drawn out with pencil. Each individual shape was filled in with acrylic paint, and the excess paint was utilized by mixing it with water and splattering it in the empty space between the shapes. The embroidery is meant to emphasize the shapes. Finally, the letters are printed on the canvas with black block print ink.
Testing the manipulation of the modeling paste on raw canvas.
8.5 in x 11.0 in – modeling paste, yarn, and oil pastel on raw canvas

Purpose: To incorporate more textural aspects to a raw canvas piece, but still continuing with the theme of the contrast between chaos and order.

Method: Similar techniques were utilized in the creation of this piece as many of my others, however, the use of modeling paste was first introduced. The modeling paste was placed on other pieces of canvas that were then sewn onto the final piece. The paste was manipulated in such a way that it had ridges, which were later highlighted with oil pastels, enhancing the texture.
ROBIN

IB(HL) Visual Arts Course 2016-2017

15.3 in x 10.2 in – photo transfer paper, oil pastel, and yarn on raw canvas

Purpose: To incorporate an image with a personality that compliments a vibrant color palette.

Method: The image used of Robin Williams' face was part of a collection of photographs taken by Mark Mann for Esquire Magazine in 2013. Two pieces of 8.5x11 size photo transfer paper were used to transfer the image onto a piece of raw canvas. The brightly colored oil pastels highlight and enhance Robin Williams' vibrant facial expression. White yarn was used to stitch a linear design in the negative space around the face.

THREE – DIMENSIONAL WORK

PYRAMID I
PYRAMID I

IB (HL) Visual Arts Course 2017-2018

24 in x 24 in x 18.5 in – acrylic paint, modeling paste, oil pastel, and block print ink on raw canvas and plywood

Purpose: To incorporate the techniques utilized in the previous works into a 3-dimensional assemblage piece.

Method: The raw canvas sides consist of a compilation of watered down acrylic paint, yarn stitching, oil pastel designs, and block printed numbers. The plywood sides consist of a compilation of acrylic paint, mixed with both water and modeling paste, yarn, frayed raw canvas, and oil pastel. In order to assemble the four triangle sides into a pyramid, a nail gun was used to connect a piece of wood in between the opposite plywood sides. This allowed the structure to stand by itself, and then the canvas sides were stretched and tacked onto the open sides of the pyramid.
**Purpose:** To create a collection of pyramid structures.

**Method:** This piece was created in a similar way as the first pyramid with a combination of multiple mediums on plywood and raw canvas triangles. When the four sides are finished they will be fixed together. Later, a slightly smaller pyramid will also be added to the collection.
IB (HL) Visual Arts Course 2017-2018

12 in x 12 in x 9in – acrylic paint, modeling paste, and oil pastel on raw canvas and plywood

**Purpose:** To create a complete collection of pyramid structures of varying sizes.

**Method:** This piece was created much like the first two with a combination of multiple mediums on plywood and raw canvas triangles. This is the final pyramid in the collection.

**PYRAMID III**
Purpose: To incorporate shading techniques into a radial design drawing.

Method: This piece was inspired by my family’s connection to Louisiana and the city of New Orleans. Images related to Louisiana are depicted in the piece, such as a voodoo doll, Mardi Gras masks, fleur-de-lis, an oak tree, a street sign, rod iron railing, and crawfish mounds.