

*Bridge Project I: INQUIRY*

# CREATIVE MENTOR

## ***CREATIVE MENTOR - OVERVIEW***

This project focused on utilizing mentors within the creative community to develop our own artistic practices. Assigned to recreate a work, whether it be from an artist we relate to or a vastly different field, we researched and subsequently chose a creative mentor to learn from. Using mediums as similar to those used in the original piece, we worked to develop a 1:1 recreation. By imitating our mentors, we are able to learn from their creative processes and satisfy curiosities of their fields. After the recreation, we would create our own work that is directly inspired by our mentors work, whether it be the subject matter or the techniques.

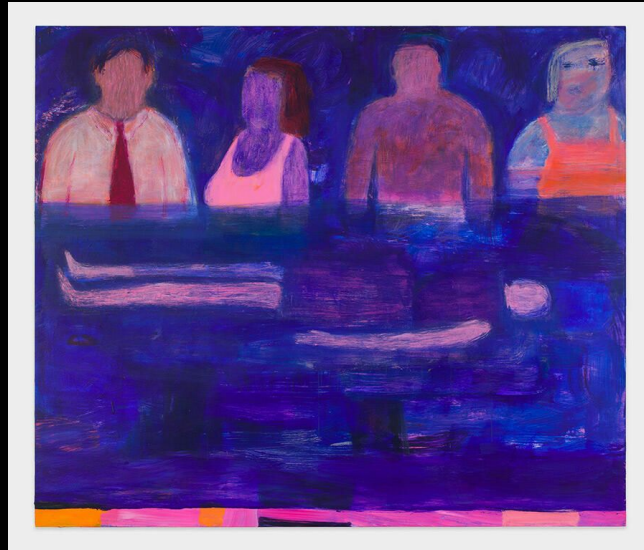
Specifically regarding my project, I drew inspiration from fine artists, as I'm going into illustration. I have a fascination with mark making and color theory, so the similarities between the four artists I chose have to do with the techniques they utilize in their practice. After thorough research, I decided on Vincent van Gogh as my mentor, and recreated one of his pieces. For my personal work, I was inspired by Van Gogh's numerous pieces with his shoes. I decided to do a modern take on his shoes by drawing my own shoes using a medium that's closer to my field of study: colored pencils.

# CREATIVE MENTOR

## Steps 1 & 2: Four Creatives & Archive/Observations

### **Katherine Bradford**

I'm drawn to their work because of the bold colors and mark making. The simple subjects are really captivating. It seems like she sticks to a certain color scheme for collective representational works, and I get a sense of a large scale meaning behind her works, which is really interesting. It's counterintuitive for me to want to depict an issue or topic that's so widespread with simplistic imaging, but Bradford does this in a unique way. If I were to choose her as my creative mentor, I'd focus on her vibrant colors and mark-making techniques.



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Steps 1 & 2: Four Creatives & Archive/Observations



## Janet Fish

I was drawn to Janet Fish's work because of the color. The vibrant colors make everything seem more real, even if real life isn't as vibrant. I especially like how the subject's are mostly still lifes, so by adding vibrant colors it lifts the mood of a typical still life and increases the joy found in everyday life. The inspiration here is mainly through studying color theory but also in looking for color in typical settings: both an artistic inspiration and a life lesson. If I were to choose her work, color would be most important, but her work is also daunting.

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## Steps 1 & 2: Four Creatives & Archive/Observations

### **April Gornik**

I'm really interested in the almost stoic nature of these paintings. There's realism that kind of fades away when you keep staring or look closely, and it keeps you on edge. A lot of Gornik's work consists of landscapes, so that's interesting to me as I haven't really dabbled in landscapes before. There's a calmness about Gornik's work that makes me want to learn more about why she paints these and if there's an abstract or representational meaning behind them.



# CREATIVE MENTOR

Steps 1 & 2: Four Creatives & Archive/Observations



## Vincent Van Gogh

I've been drawn to Van Gogh's work for quite some time, but this time I'm interested in his flowers specifically. I really admire his simplicity in the mark making and colors, it seems like he's painting them for the subject rather than the moment, if that makes sense. His work feels simple and delicate, and I'd love to get to know more about his inspiration for a seemingly common image. If I were to choose him as my creative mentor, I'd focus on his mark-making techniques as they seem very intuitive for such simple subjects.

# CREATIVE MENTOR

Steps 3 & 4: Mentor & Exploration

**MENTOR: Vincent Van Gogh**



Van Gogh's creative process is very realistic. Through research, it's clear that he embraced the trials and errors of the artistic practice. He let the painting lead him, which is how he ended up embracing color and mark-making in a sort of post-impressionistic way. His impasto and rough handling sent a message about impulsivity and uniqueness in a world where artist's were taught the same techniques. His materials serve the purpose of adding texture and depth to the work. They elevate his impasto technique. Though he is fairly traditional considering modern day art, he still has some of the most significant contributions to the fine art world. Van Gogh proved that you could express beauty through emotions and color, that expressionism was valid.



# CREATIVE MENTOR

## Step 5: Recreation



I chose to recreate this piece of Van Gogh's: Oleanders. This stems from my interest in his botanical pieces, but also from his use of color. Where some of my other favorites of his, such as his irises, do have beautiful mark-making, they are monotonous, and I wanted to experiment with a more colorful piece of his.

Some aspects that I specifically looked forward to recreating from this piece was the countertop and the background. The countertop seems like the most obvious expressionistic part of the painting, which would be fun to replicate with the purples and stray bits of blue and yellow. The background is probably the most interesting part, however. It's not a flat green color. It seems like painted cross-hatching of yellow-green and blue-green across the entire back.



*CREATIVE MENTOR*

# Recreation Documentation

CREATIVE MENTOR  
Recreation Documentation



Underpainting and sketch

# CREATIVE MENTOR

Recreation Documentation



CREATIVE MENTOR

Recreation FINAL



# CREATIVE MENTOR

## Step 6: Personal Work

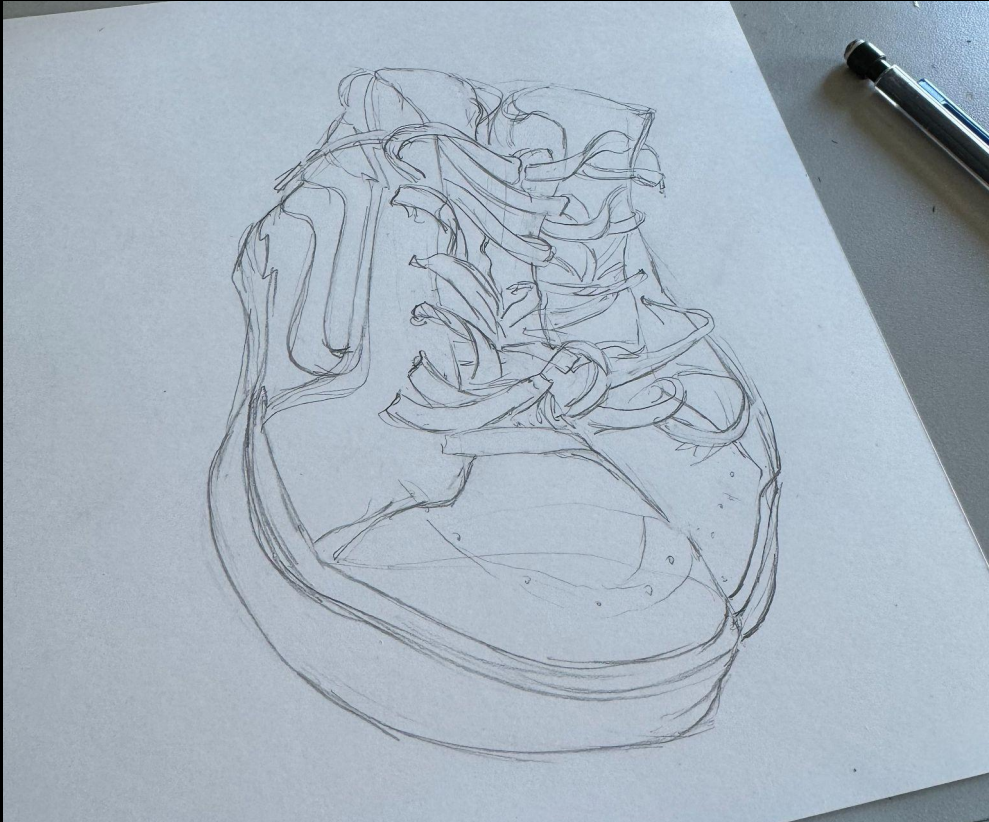


For our own work, I was inspired by Van Gogh's painting to the left of his shoes. It utilizes the same techniques as the Oleanders, from the mark making to the color usage, with a familiar subject matter. I chose to make a modern-take of the shoes by using my own shoes as the subject. Also, instead of using paint like the original, I decided to use colored pencils to make it more related to my field of study, which is illustration. I think it was the perfect blend of inspiration and self-reflection with a personal choice of medium and learned techniques.

*CREATIVE MENTOR*

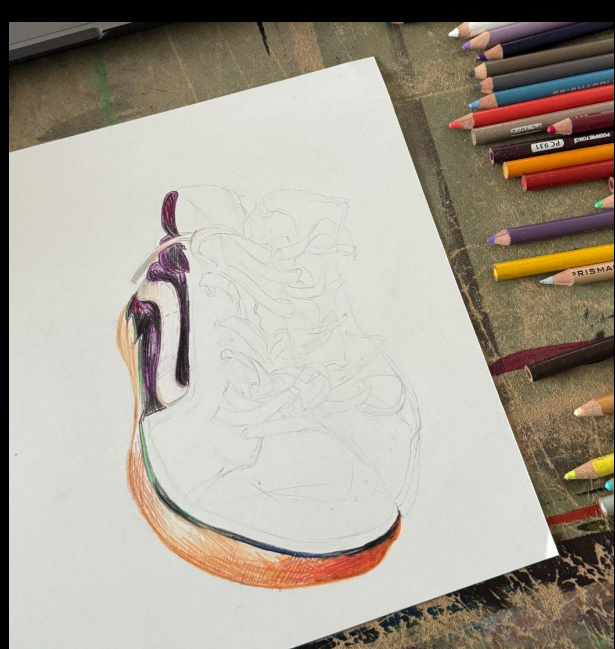
# Personal Work Documentation

CREATIVE MENTOR  
Personal Work Documentation



# CREATIVE MENTOR

Personal Work Documentation





# CREATIVE MENTOR

Personal Work FINAL



## **CREATIVE MENTOR - REFLECTION**

This exercise has also shown me that I'm very interested in painting and exploring color through paint-like applications. Van Gogh's process feels very intuitive and I felt the urge to put color and make marks that weren't in the painting, which is something I definitely want to explore. I enjoyed looking at and researching his artworks because not only is his application different, but his subject matter is typical, which makes the techniques more interesting to understand.

Regarding my works, I think both of them turned out to be successful. For the Oleanders recreation, there were some technical aspects such as the exact subject matter being slightly off in some areas, but overall, it looks similar. As for my personal work, I think I can agree that the background could use more substance and depth to match the shoes, however I think the concept of being inspired by Van Gogh's color use and mark making comes across well.

Overall, I learned a lot during this process. From the research to the execution, studying Van Gogh has helped me realize what I'm truly interested in in the art world. I admire how he expressed beauty through color and texture and I hope to bring similar ideas to my future bodies of work.