

Rachel Goble's Creative Thesis: Human Nature
Touche Gallery
November 8th-November 19th, 2010

For my thesis I have created, organized, and directed a gallery exhibition of drawings and paintings based on the bond between humans and nature. As I specialize in two-dimensional visual art I have painted four large oil paintings on stretched canvas as well as created eight smaller works on paper that consist of primarily water colors, colored pencils and dry pastels. Four of my closest friends were used as my models to create 12 unique works. Throughout this past year, I have taken them on-site to different locations outside. I conducted research by sketching and photographing my models in natural lighting. However, despite the realistic aspects of models and settings, additional elements included were purely imaginative, creating a collage of realism and fantasy in each work. Once I was satisfied with each of these elements, I created thumbnail sketches of the works and began the process of creating the art that is in my exhibition. Upon completion of my art, oil paintings were traditionally framed with strips of wood, and drawings were matted and framed.

There are a several different themes that unify my gallery exhibition. The overall exhibition theme I believe I have portrayed is that humans and nature are intertwined. I believe that humans are one with nature and this is a message I am hoping I have conveyed in my work. In each piece of art my models are not only interacting, but also reacting to what is happening in their surroundings. This is something I believe anyone who visits my show can relate to. Think of how a person may feel more cheerful on a sunny day, or how someone may want to cozy up in a warm blanket on a cool and rainy day. The same idea behind these examples have been incorporated into my exhibition. All humans are affected by nature in one way or another. Another large theme I will be portraying in my artwork is the four seasons. Each of my four models are representing a season; Spring, Summer, Fall or Winter. The four large oil paintings convey "completed" stages of each season. Before this completed stage is a drawing depicting the season "rising" or taking over of the previous season, and after the completed stage is a drawing representing the "falling" or destruction of that season, creating a sandwich of "drawing, painting, drawing" for each season. Because of this, another theme of my exhibition is "cycles," with each season essentially destroying the preceding season.

As an aspiring illustrator I have created art that represents similar qualities, techniques and ideas that illustrators in recent history and today possess. Because of this, there is a distinct fantasy theme to my exhibition. Since my early teens I have been fascinated with books from the fantasy genre. In many of these stories, fictional characters possess aspects of nature. For example, in Firebird the main character falls in love with a woman who has the magical abilities and wings of a pheonix. In my works, humans are not only ~~be~~ placed within nature, but are also possessing, for example, the wings of a dragonfly, the roots and branches of an oak tree, or the colors of their season. So, there is also a theme of anthropomorphism. The different natural elements the humans possess depends on the season the work falls under.

My Artist's Statement for my gallery exhibition is mostly biographical, and includes why I create my art, what I want others to be looking for in my art, what I'm hoping to achieve in my future as an artist. My themes are a very large portion of what has made my exhibition unique and

cohesive, so I will also be presenting many of my themes in my Artist's Statement. As far as additional works that may be completed, I am not sure if there will be more that will be included in this particular show, but I am positive that this theme is something that I will revisit in the future. If I end up selling these works separately I may consider adding additional works to replace the ones that I sold, depending on whether I decide to travel to other galleries with this exhibition.

This project has been extremely conducive to my artistic development in many ways. My ultimate career goal is to become a traditional media illustrator for books, cards, magazines, etc. As both humans and nature are continuously represented in these forms of media I thought it would be fitting to create an exhibition that included these two elements. Also, my art has been inspired almost exclusively by nature and humanity, and by the genre of books I am most interested in. Several books and their illustrations have helped shape me as an artist, and the fantasy genre is particularly rich in these two subject matters. I would like to continue to create fantasy art throughout my lifetime whether it be on my own or as part of my career. Directing and organizing a successful exhibition is an important goal for any visual artist, and creating each work has helped my abilities grow. The entire exhibition process has been extremely beneficial for me. I now have a template for future exhibitions that may occur, and the hands-on working I have undertaken this past year has been priceless. My exhibition is a culmination of what has inspired me, and what I hope to become.

Working Bibliography

Barcsay, Jenő. *Anatomy for the Artist*. Czech Republic: MetroBooks. 2001.

In this book are several varying depictions of the human body in its nude, muscular and skeletal form.

Brown, Amy. *Anticipation*. 1996. Watercolor. 8.5x11" print. 3 Jan. 2010
<http://www.amybrowncart.com/g_earlyworks_01.asp>.

This is a print created by the artist Amy Brown. Brown's work depicts similar themes to what I will be showing in my gallery exhibition. Her art has influenced my work for several years and has influenced my ideas behind my thesis.

Ende, Michael. *The Neverending Story*. Translated by Ralph Manheim. Stuttgart: K. Thienemanns Verlag. 1979.

This book served as an inspiration for my art and is within the fantasy genre. The cover artist, Dan Craig, is an illustrator whose style I have sought to emulate in my own work.

Froud, Brian. *Good Faeries, Bad Faeries*. New York: Simon & Schuster. 1998.

This book displays the art of Brian Froud. Brian Froud is the artist I credit most of my exhibition ideas to. The humans that are represented in Froud's art almost always possess incredible aspects of nature. In his artwork humans and nature are one, which is the theme I will be showcasing in my exhibition: I will be referring to this art book for ideas on composition, styling, natural elements, lighting, and proportion.

Froud, Brian and Alan Lee. *Faeries*. New York: Harry N. Abrams, Inc. 2002.

This book will be used for ideas on composition, styling, natural elements, lighting, and proportion. It is similar to *Good Faeries, Bad Faeries* in content but also includes the work of Alan Lee.

Lackey, Mercedes. *Firebird*. New York: Tom Doherty Associates, LLC. 1996.

Lackey is a fantasy fiction author I have followed since my early teens. Her work has inspired me for years, and has influenced my ideas for my exhibition. In this book there is a human character that possesses the qualities of a phoenix. Lackey commonly portrays similar themes in her other books.

Weis, Margaret. *The Soulforge*. Washington: Wizards of the Coast, Inc. 2000.

This book is one of the first books I read in a fantasy fiction series called *Dragonlance*. The author Margaret Weis (along with her long-time co-writer, Tracey Hickman) inspired me as a young teen to create art within the fantasy genre. The cover artist for the series, Larry Elmore,

) has also been a continual inspiration for me. In the series, the characters live and work closely with nature.























