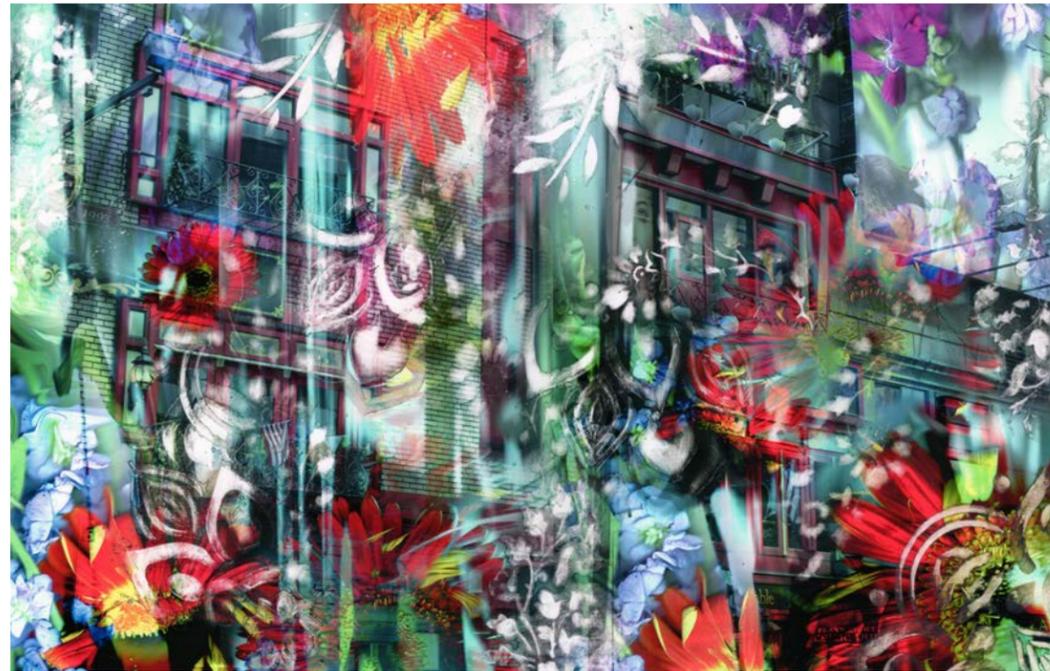


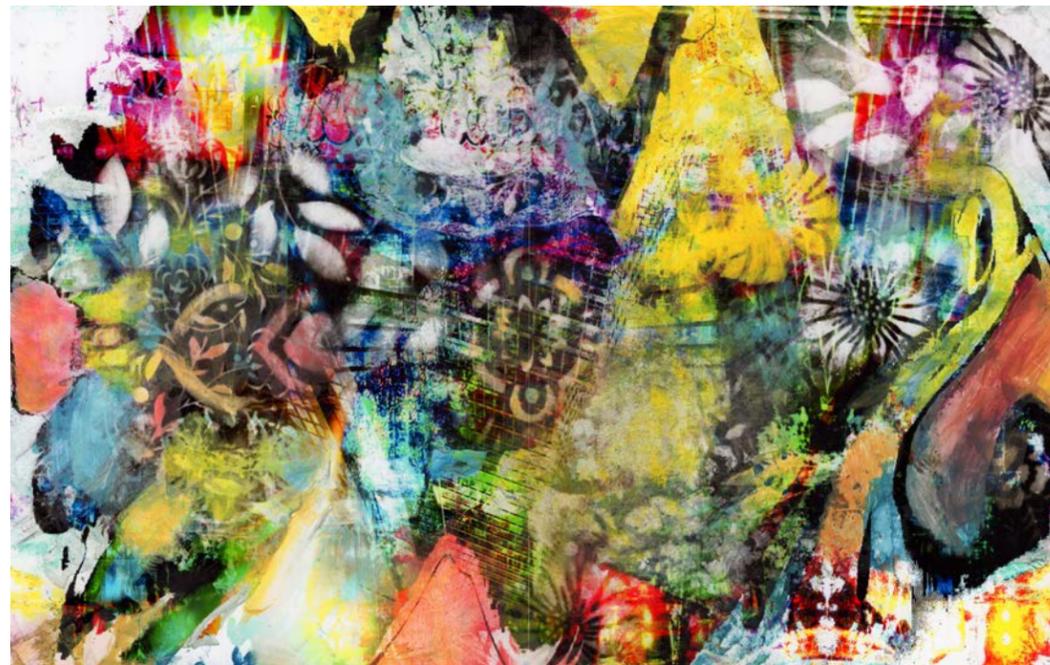
THE
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ALISON BACHORIK // CAPSTONE PAPER

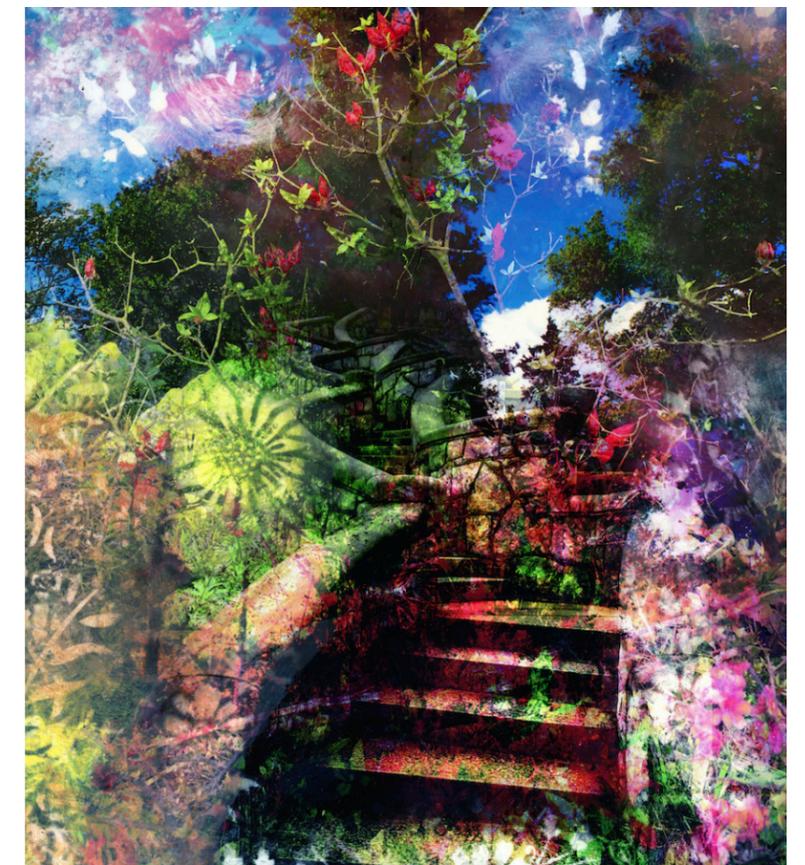
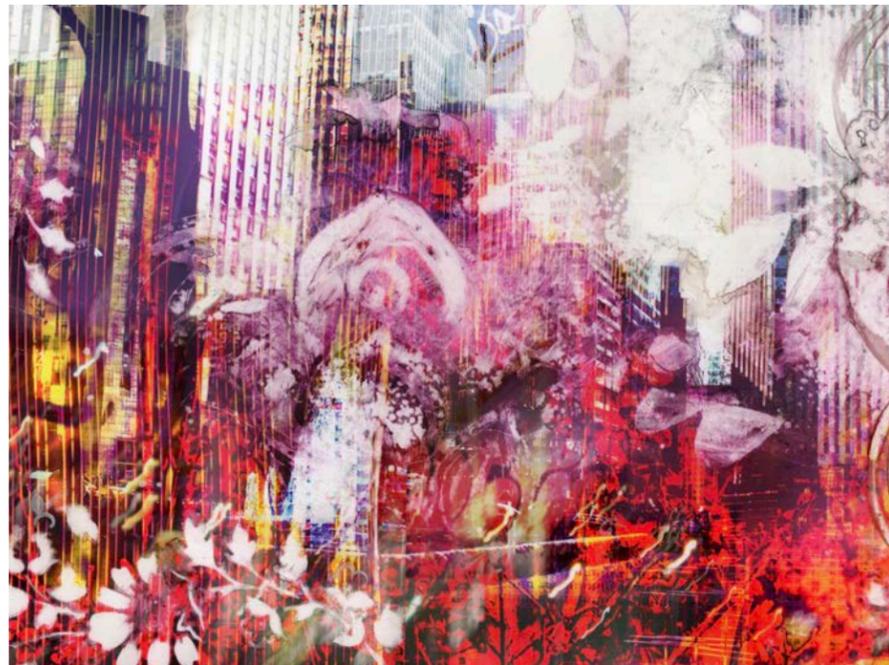
For as long as I can remember, art has in one way or another been integrated into my life. I always allow it to come to me, whether it is consciously or subconsciously; I constantly pull my drive to create from many different things that inspire me. While my graphic design maintains a more simplistic and contemporary approach, I enjoy keeping my other work experimental and evolving. Like many artists, the artwork I create can both reflect the emotions I am feeling in the moment or the spontaneous burst of creativity that goes just as quickly as it came. The events throughout my life have always affected me in some way, and no matter whether it is positive or negative, in the end I always turn to art to make me feel at ease.



THE FEELING ANY ARTIST HAS THAT PULLS THEM TOWARD THE DIRECTION OF CREATIVITY IS ONE THAT CANNOT BE STOPPED, AS IT ETERNALLY RESIDES WITHIN US.



The connection that I have always had with art and creativity is what stemmed my long-lasting desire to become an artist. That desire is always pulling me in certain directions, even when I don't intend it to. Art has always given me a sense of purpose and a way to escape when I needed it. I love that I can always express myself however I want, and I enjoy when I am able to create freely. Without this passion that grows inside me to create art, I cannot be sure as to where I would be now.



The images are this page are all images included in my senior exhibition.



This year will be five years since I graduated high school. I've been through a lot to get where I am and I do not often give myself enough credit for how far I've come over the years. When I was in second grade, I had a project where we had to create a whole book by illustrating and writing the entire story. I remember really enjoying this project and creating a whole physical book that people could read and hold with my pictures and stories. I was so young, but I still felt like I wanted to have the connection with people even if they didn't understand the art. The reason I bring up this book is because of the author's statement we had to include at the end of our stories. At the end I said when I grew up, I wanted to be an artist or a veterinarian. Obviously, the latter didn't work out, but I stuck the first and haven't abandoned that goal, nor do I ever see myself doing so in the future.

Bundle of images ranging from the years 1997-2016. These images include pictures of me and my immediate family. Other images include art work 2002-2016 during my time in grade school.

In middle school, we had one art class a school year. This wasn't ideal because I had already determined at an early age that I loved having art classes. Once I hit a high school, we had the option not to take a language course, but instead additional art classes to fill the credit space. By the end of high school, I had taken every single art class the high school had to offer including an independent study. Having such a large focus in art throughout high school really helped me grow my passion and dream of being an artist. Many of my peers chose to go into more lucrative fields like medicine or business, but that had never been my plan. Many families stereotypically worry about the choice to be an artist, but my immediate family has always been so supportive.

High school really helped open my mind to all the different types of mediums I can do, and I never let go of any of them. In my senior year we took a class called Portfolio Prep. All before my senior year, I was really passionate about graphic design, but that year I flipped my interest a lot to fine arts. I was experimenting with charcoal, oil and acrylic paints, ceramics, sculpting, honestly anything I could use. I was building panels 6 feet tall to paint and using different objects for making and hand lettering into them and putting on layers and layers. Thinking about this now, I couldn't tell you what was driving me. I was just full of so much energy to create. This same passion still flows inside me every day.



The first time I came to NHIA, it was a huge disadvantage for me. I left everything I knew to come be at school. I was full of energy to create but I let other things hinder me from excelling to the best of my abilities. Looking back, it still upsets me. However, I found myself attending Hudson Valley Community College after I left NHIA and went back home. I had so many things going on that were hard and distracting, but I managed to take my art to a level that no one had seen before. Before I got into HVCC, I got into University of Albany for Fine Arts and had committed to the school. At the very last minute, I changed my mind and went to HVCC for Digital Media, and I am happy I did, for HVCC is where I found my style and something that represented me. The program was so diverse and amazing that it stole my heart forever; I am confident that I would do it all over again. I finished my Associates in Digital Media. I took a semester off after that to clear my head and I took one course at HVCC in American Sign Language. After that I felt like I had nothing really to look forward to from there. I couldn't find a job and I just wasn't ready to get out into the world of art. This is how I found myself moving back to New Hampshire to finish out my BFA that I had started before.

A peice from NHIA 2019



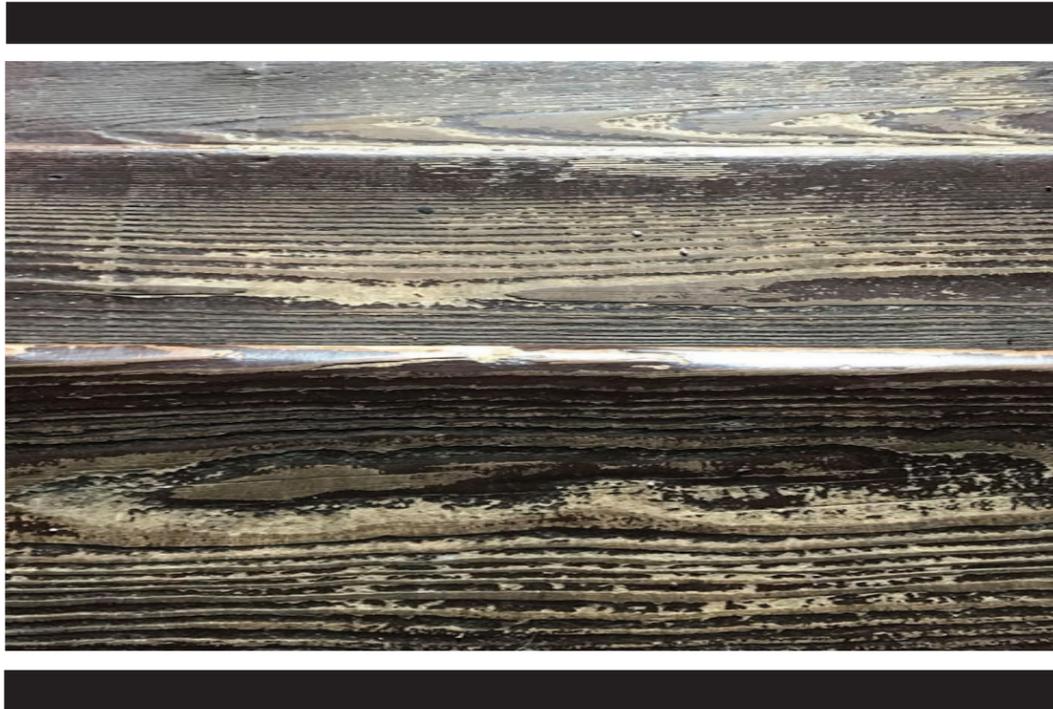
Pieces from HVCC 2016

Although my art was blossoming and I was making changes to better myself, I later discovered a dark side of me. I began doing things that weren't fit to my personality. This period of my life is almost a blur for me; at first it was fun and exciting, but when reality started to set in for me and I saw how much time I had wasted, it hit me hard. I was losing myself, but the end of this period began one semester after I came back to NHIA to finish my BFA. I was ready to drop out, and I had a meeting set to confirm it. Something had taken over me and I realized this decision would not only hurt me now and in the long run, but also everyone who had sacrificed parts of themselves to get me to where I was. I made a complete turnaround. I started doing very well in school and caring about my life and my work. This changed things for me forever. I now sit here, still struggling, but excelling at a rate I didn't know I was capable of. I think of all the shows and opportunities that have been presented to me over the course of only two years and I still can't believe I brought myself back up to something worth being proud of. This all goes back to how I feel connected with art and how it's always been a force pulling me in a direction that even when I wasn't fully aware. Whenever I was alone it was always still there.

Sometimes I'm not sure where exactly the artistic drive comes from in the middle of the day. I can be sitting idly and then a small spark goes off and I just start making things. I noticed that happens more often when I'm really inspired by other art that I am seeing whether it be in a gallery, at school, a book, a website or museum. I just go home feeling that my passion in art is present in other people as well as differently. The feeling that is generated from this is the same feeling that pushes me to research an artistic movement and other artists when creating certain work or when looking for alternate inspirations. This is something I fought and said I don't need another artist or movement to inspire me to create my work all the time. The way I approached my projects or work definitely took a hard turn when I discovered that I enjoyed the feeling and knowledge I obtained when researching and seeking inspiration. I don't limit myself to this process. I often like to be inspired by everyday life around me. Sometimes I just create work when I'm not thinking about anything specifically, I just try to figure out what I wanted to at that moment in time.

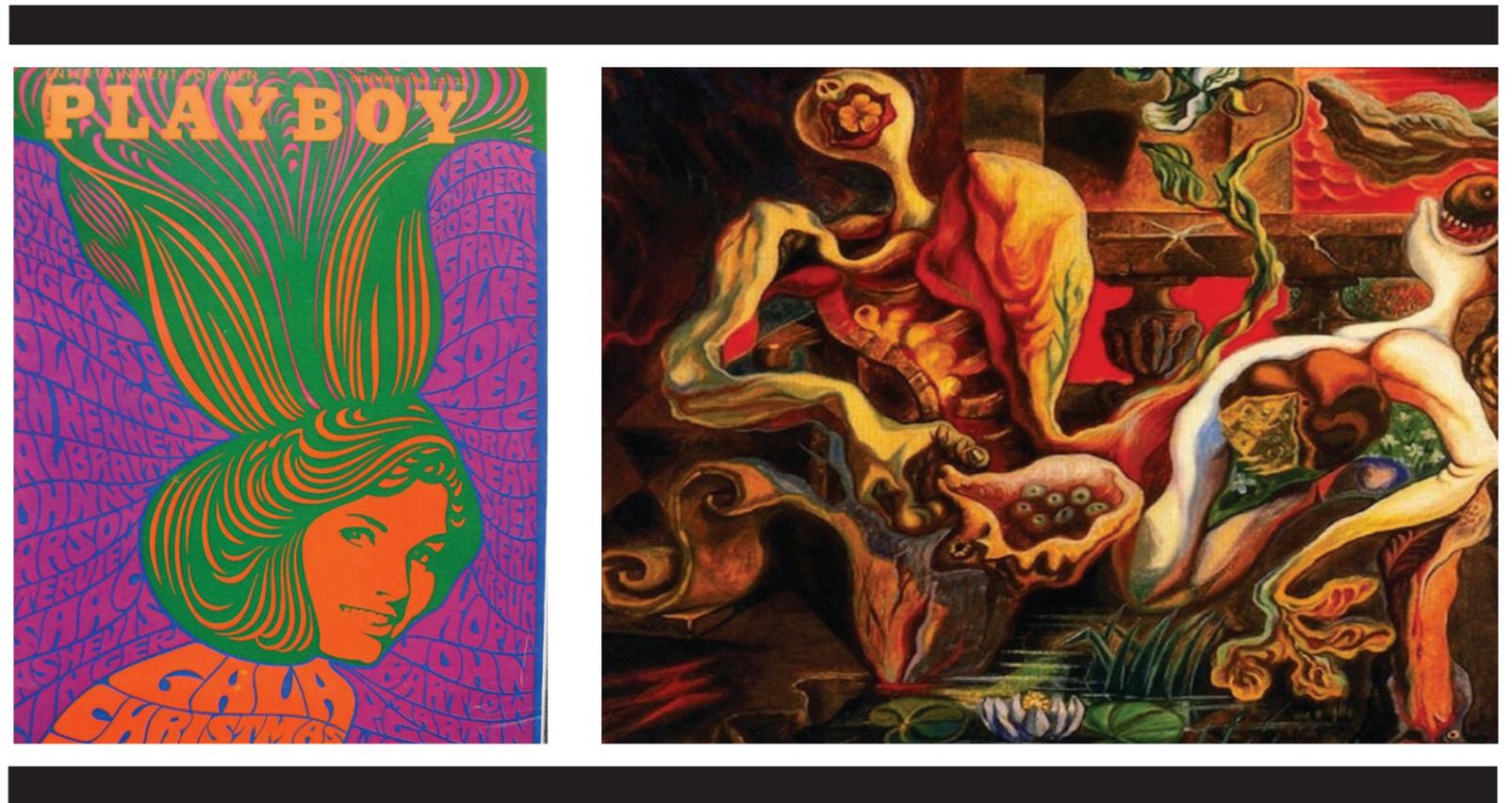


One way I do this is when I think of my walk up to my apartment every day on the wooden stairs. The swirled pattern that weaves in and out of one another is mesmerizing, even though it is a simple pattern that we are accustomed to. Many simplistic, everyday things have a beautiful quality to it, even when no one else is noticing. Consciously or subconsciously, I can be working on the piece later on that day and make that same pattern which can be done by liquefying or erasing parts of this picture. I could also create something entirely new that looks similar by hand.



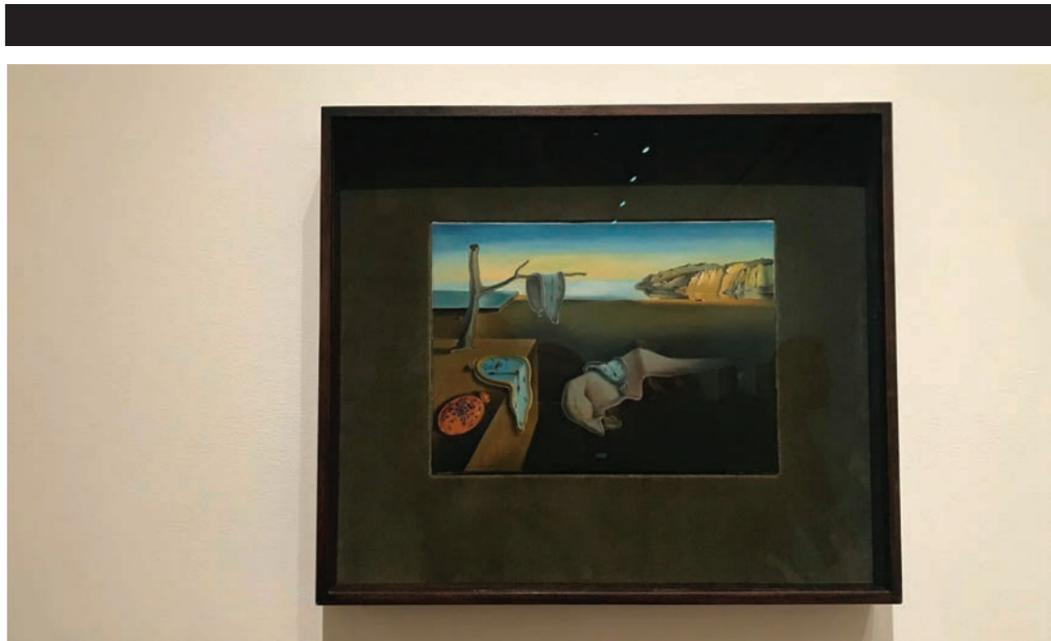
Or I can literally take a picture of the wood piece and use it in my work and some people would have no idea where it may have come from. The patterns that we take for granted are my favorite patterns; once the process begins to recreating it, it turns out to be not as simple as one first thought, and if my art does anything, I would hope it educates and enlightens others.

With my graphic design, I relish in its simplicity and the fact that it is understandable and to the point. I love bringing my use of colors into my work, as it helps the minimalistic design stand out. When it comes to my graphic design work at first, I would just head straight to the illustrator and start creating vectors. When I encountered difficulties and issues, I felt it was rushed and the end result was always, in my mind, lackluster. After reflecting, I decided to sketch pages and pages before even thinking about bringing it to the computer. I found that doing this not only helped improve my drawing skills, but also my development skills in my final pieces.



Instead of looking up specific artists to be inspired by, I started researching movements. I had taken a class called History of Graphics Design, which ultimately altered the way I start graphic pieces now. A lot of the movements I learned about in that class I still enjoy searching for today to go back to, such as Dadaism, Russian Constructivism, Art nouveau, the Psychedelic movement, Surrealism and the Bauhaus movement. While they are all different, each resonates with me in an individual way.

I feel cliché when I talk about my favorite piece of artwork, Salvador Dali's "Persistence of memory." A few weeks ago by chance, the museum I was in happened to have it on display. It was a peculiar moment for me when I saw it. I expected it to be big, and I was at a loss for words when I saw how small it was. However, that did not take from my initial emotions taking over. An overwhelming feeling of joy came upon so fast and hasn't truly left yet. The piece was always something that inspired me because it was so odd. It intrigued me, and I always wondered what could be outside its borders if it continued. It was something that challenged me to think for years and inspire me not to censor my work, even if it was also deemed unconventional by others.



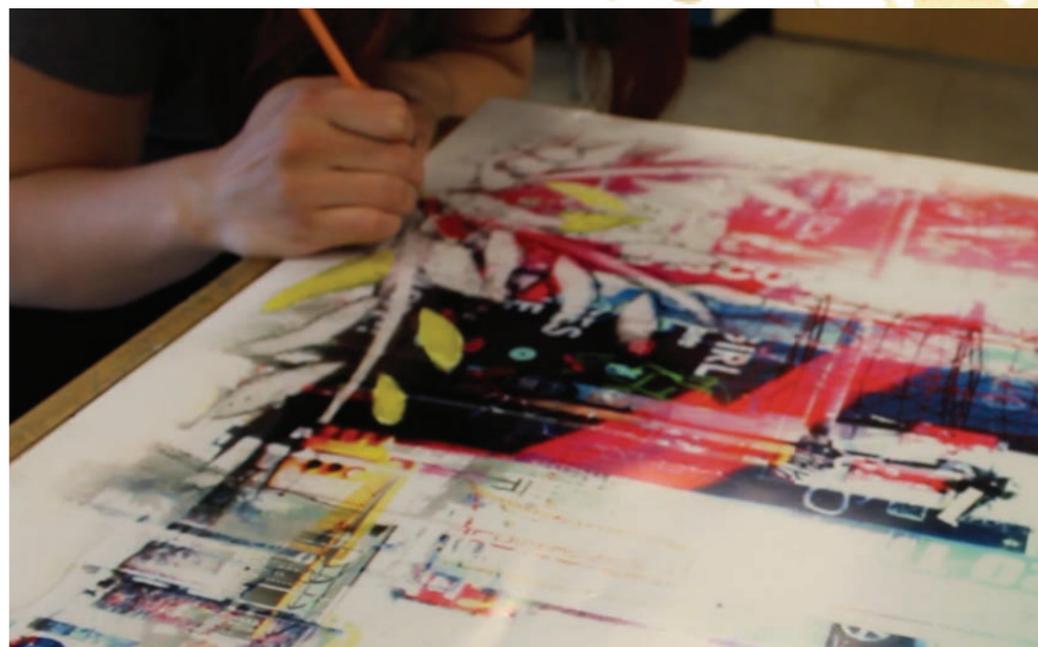
An artist that I have most recently been inspired by is Matthew Brant. He is a photographer that manipulates his digital film. One of my favorite series that he did was "Lakes and Reservoirs."

His process is one of intrigue: he soaks the film in the water of the lakes he photographs and also manipulates prints by burying them, using urine, blood, etc. This inspired me to start manipulating my prints in a similar fashion. While I do not have the resources to recreate his process, I am able to discover my own ways of controlling my work. Another artist that I find inspiring is David Carlson and how he breaks the boundaries of type and uses mix media to execute his ideas. It gives me inspiration when playing with type and inspires me to step out of the box when doing so.



I realized as I got older things like the "Mona Lisa" by Leonardo da Vinci no longer had the same impression on me. I know to appreciate art from the past, but I am also aware of what works inspire me, and in my mind, that is how I feel that I have grown as an artist. I've seen a lot of paintings that I feel like could hold more value than the Mona Lisa. It also just goes to show how people can just blow up one piece of art based on the perception of it. I always enjoyed Picasso, and to this day I look forward to seeing his work. I may appreciate seeing it up on a wall, but I do not have the same appreciation I did in the past. Picasso's work doesn't inspire me; what does, however, is that he basically created an entire style of art by himself. I think that is simply amazing. Today is nearly impossible to start a new art movement without repeating something in the past. It's something I am sure all artists dream to be a part of.

While many parts of my process of creating art has changed over time, there are small bits that have remained. I've always been relatively experimental. As I get older, I've learned that continuing in the experimental direction is necessary for me to continue growing as an artist. The work I created experimentally always ends up being my strongest. From sketching pages to generating multiple artboards, painting and photography, graphic design, animation or video art, it all intertwines with one another and makes each of my skills stronger in some way. This is why I like to keep things experimental. Every day is different; you can plan something to make it perfect, but random changes will affect the outcome of the path you originally took. The reason my work wouldn't be my work if it was not experimental is because my life is constantly throwing curveballs at me. When I create a piece, I look at the surprises as something that is happy and beautiful, although unexpected; it is still mine and it is coming straight from my hands. I often connect to my pieces on a deeper level when I do this, as it mimics my everyday life and leaves room for a different type creativity.

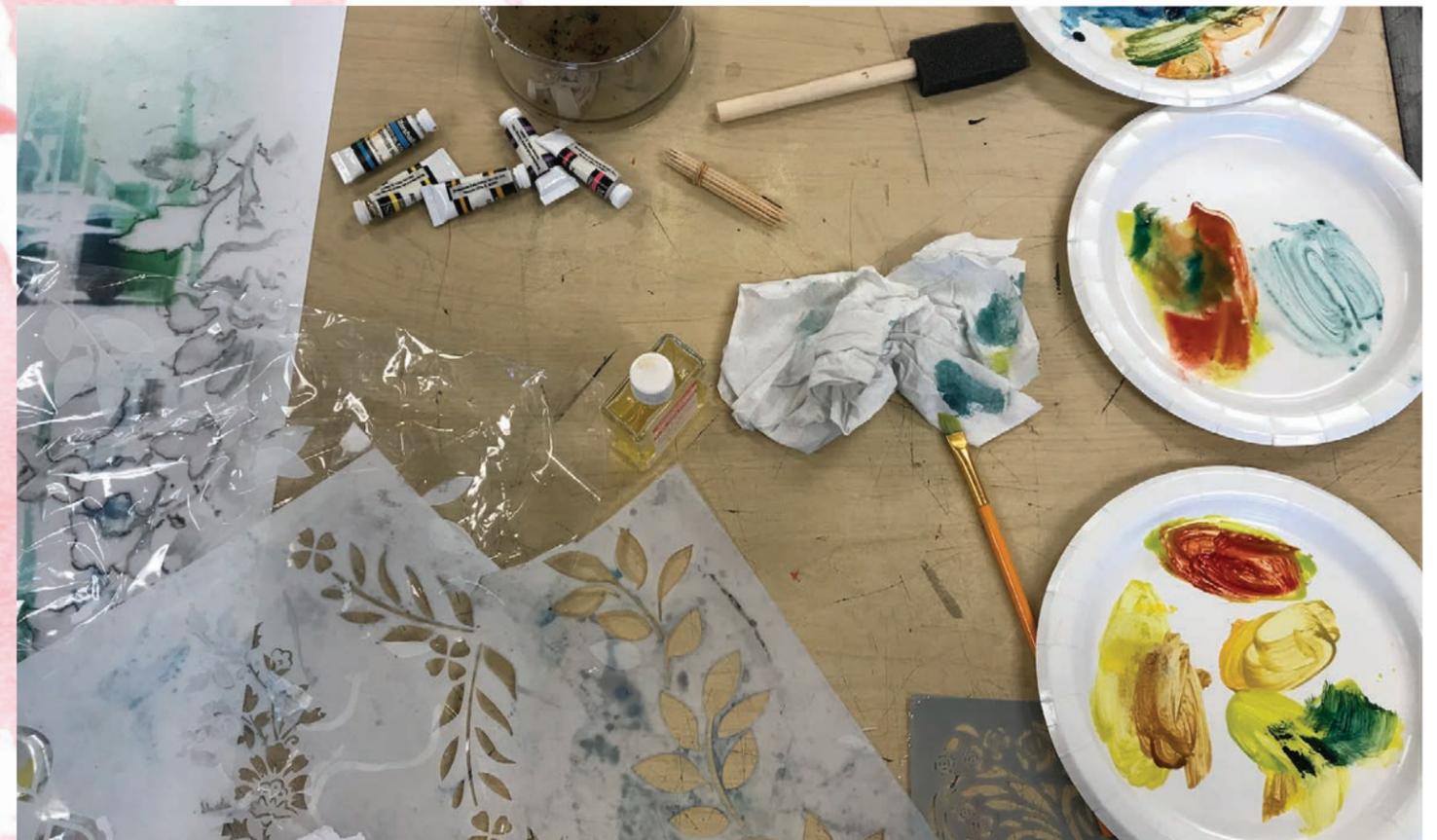


Something I've been doing often in my personal work is using other things to affect the physical prints of my pieces. I take household products and found objects to manipulate my pieces of art. Things I use include salt, bleach, my personal favorite shower cleaner, hot sauce, red wine, hair dye, brillo, stencils, acrylic paint, photo oils, and cyanotype among other random items. This adds a whole other form of media being used in my work that isn't traditional or often thought of as media for artwork. When using the cleaners, I use different kinds of paintbrushes, sponges and white paper towel, etc. This is how I control the outcome a little bit better. When I'm not intentionally trying to control the outcome, I like to just use the spray piece that comes with the cleaner. This often gives a nice spotted texture that is randomized. I like to think of these random spots as stars in the sky, sometimes it is a pattern and sometimes it's completely random. When I do this and add salt, it gives me a grain like texture along with the randomized dot texture. The salt can sometimes hold colors in place around the grains. Once in a while I will let this dry on the print so that I can just brush it off later without removing additional color.

If I use soft foam brushes, it allows me to push around the pigments of the print to create a watercolor-like texture. When I use something rougher like Brillo, it gives a random scratchy texture that could also mimic human hair like texture, a pile of sticks, scratches on an object, branches of the tree or simply just random lines. If I use a paper towel to remove the pigment off, I always use a white paper towel so that no additional color is added to the print, but often when I use paper towels all of the pigment is removed and reveals a bright white spot. If I do not want that to happen, I use something else or apply little less pressure or take a paper towel with old pigment on it and use it to tone that spot. Something I introduced recently is stencils. Applying bleach through them allows the chemicals being applied to hold an intentional shape. This adds a whole new look, texture and shape to my images.

At first, I would create similar marks using photograms. Limited access to studio space and the want to have a more physical texture has pushed me to start using stencils. The effect created also leaves behind traces of colors instead of being just black and white. It also creates a flowing outline that makes the marks have a more three-dimensional effect. I also recently introduced photo oils into my senior exhibition work, in which I use them in similar ways that I use the bleach and stencils. They are also used to tone different areas of the image. It helps give the pieces their handmade quality so it's not also entirely digital.

I enjoy creating more contemporary designs, but nothing overly simple. I create art boards upon artboards of design possibilities. I keep them all; you can say hoard designs, I guess. It's because you never know when you come back and use it for something new. This process is similar to how I create my more personal work. I keep mid-process images to refer back to when trying to understand what is working and what is not. I also keep them to either reuse in the same piece or a new one, or simply to look at and become re-inspired by it. When I make graphic design, I do the same. If I have a logo I am creating and I had three variations, I could pull something from each of those designs and create one unified final piece.



Creating art is not an easy task. There are always challenges you have to expect to come by. Not everyone will accept your work all the time. Something I've learned as an artist is that your work will often generate a feeling in others. At first, I would take opinions very seriously with many negative undertones to my reactions to others. I think the issue with that was I didn't know who I was or what I was doing. Once I began receiving positive opinions or critiqued by people who shared similar passions, it obviously felt much better. I started to take all of the constructive criticism I could get as well as reaching out and learning more from my teachers and peers. I found that some still looked down on my art at the time, but I didn't let it bother me. I had come from nothing to show, to rising above. I could see how this could become frustrating to someone, but I was and still am rising at such a fast rate even myself and I can see others proud but keeping an eye out for me.



An image from my solo exhibition "Seeing Cleary"

I LOVE CREATING WORK THAT MAKES SOMEONE FEEL SOMETHING.

Whether it is positive or negative. Whatever the feeling that is generated from my work into another human being is amazing to me. This is something I've held onto since I was a child. I love the reactions I get from people. Some people are completely taken aback by my personal work and some walk right past it. The people who walk right past it often sparks questions in my mind. Why don't they like it? Do they even see it? Whatever the reason may be, they felt something or nothing. I enjoy to psychological aspect of art and how it is perceived by others. Although my personal work is abstract and sometimes things within it is unrecognizable, I enjoy when someone sees something that maybe I didn't notice before.

Being an artist has always been a passion for me. I intend this to stay relevant throughout the rest of my life. I want to discover new things about myself and investigate more into how I create. I want to rediscover my old processes and just extend my entire self as an artist and human being. Whatever the outcome may be after I graduate with my BFA, I always know I will continue to strive to be artistic in some way.