

ENEMERIO GALVAN

Illusory Sense of Space

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Academy of Art University,
Graduate School Fine Art Painting

Final Thesis Review

Date: May 14, 2018 Time: 10:00 A.M.

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AUTOBIOGRAPHY

My work ethic and sense of responsibility is honed, in my experience as a farm laborer beginning at an early age, and subsequently, the need to drop out of high school to help support my family. My values and beliefs represent those of the Mexican American culture into which I was born.

I credit my grandmothers for influencing my interests in creative endeavors. They exhibited their creativity in the beauty of their quilting. I learned early many things by observation of the quilting process as form, color. Not only was I captivated by the beautiful designs but also by the method of the creation of these quilts. The idea of creating something beautiful was exhilarating, and my curiosity about creative endeavors to objects of beauty and heirlooms has been ongoing and unremitting.

My education has been somewhat unconventional. I earned a GED (General Equivalency Diploma) in 1995. Next, I received an Associate of Arts Degree (Bakersfield Community College) while working as a hairstylist in 2000. Following this, I started studying intermittently for a Bachelor of Arts Degree in Art Education (California State University Bakersfield) and working for Golden Empire Transit (GET Bus). I completed the Bachelor in 2015. With the intent of teaching at a college level, I enrolled at the Academy of Art of University San Francisco to study for the Master of Fine Art Online program beginning September of 2015.

My journey to that of a professional artist/ instructor has been both long and challenging. Over the years both my education and studio experiences in the arts include ceramics, painting, printmaking, photography, sculpture (including metal sculpture preceding the master's degree) glass blowing, weaving on a loom and spinning wool.

In conclusion, credit for my achievements is related to the influence and encouragement of my professors before enrollment into the academy including Marlene Tatsuno (ceramics and glass) Joyce Kohl (ceramics and sculpture) Al Davis, George Ketterl, and Margaret Nowling (painting). The Master of Fine Arts degree and gaining a teaching position will be the realization a lifetime goal and validation that determination is its reward.



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Education

2018 MFA (Candidate) Painting, Academy of Art University of San Francisco, San Francisco, CA

2015 BA in Art Education, California State University Bakersfield, Bakersfield, CA

2000 AA in Art, Bakersfield Community College, Bakersfield, CA

Teacher Assistant

2010 - 2015 Joyce Kohl, California State University Bakersfield, Bakersfield, CA

1997 - 2000 Marlene Tatsuno, Bakersfield Community College, Bakersfield, CA

Awards

2012 Dean's Outstanding Visual Art, California State University Bakersfield, Bakersfield, CA

Group Exhibitions

2017 *Spring Showcase*, Academy of Art University, Jerrold, San Francisco, CA

2012 *Playful Minds*, Younger Gallery, Bakersfield, CA

2012 *#Hashtag*, Todd Madigan Gallery, California State University Bakersfield, Bakersfield, CA

Commissions

2018 *Oneness and Unity*, Painting, Mrs. Julia Robinson, Private collector.

TIMELINE

Semester	Course	Professor
Fall 2015	Units: 9 FA 601: OL2 MS: Drawing FA 609: OL2 MS: Painting FA 630: OL2 MS: Color Theory	Jenny Brunnick. Carla Crawford. Christine Hanlon.
Spring 2016	Units: 9 FA 600: OL1 MS: Figure Studio FA 606: OL2 MS: Still Life Painting FA 626: OL1 MS: Chiaroscuro	Cathy Locke. Karen Leoni. Zachary Zdrale.
Summer 2016	Units: 6 FA 602: OL1: Head Drawing FA 608: OL1: Abstract & Interpretation	Warren Chang. Courtney Jacobs.
Fall 2016	Units: 9 FA 618: OL1: Composition for Abstract Art FA 655: OL1: Midpoint & Thesis Preparation GLA 617: OL1: Mythology of the Modern World	Sheldon Greenberg. Jesse Mangerson. John Dobson.
Spring 2017	Units: 9 FA 631: OL1: Book Arts (elective) GLA 602: OL1: Art & Ideology of the 20th Century GLA 616: OL1: Sacred Geometry	Chris Rolik. Paul Delevati. Christine Hanlon.
Midpoint Review: March 13, 2017 Time: 09:00 A.M.		
Summer 2017	Units: 6 (Begin Directed Studies). FA 608: OL1: Abstract & Interpretation (FA:800-104) FA 811: OL1: Process & Thesis Development	Kevin Moore. Dean Larson.
Fall 2017	Units: 9 FA 614: OL1: Contemporary Painting (FA: 800-110) FA 618: OL1: Composition for Abstract Art (FA: 800-112) FA 831: OL1: Non-Figurative Painting1	Kevin Moore. Sheldon Greenberg. CarrieAnn Plank.
Spring 2018	Units: 6 FA 831: OL1: Non-Figurative Painting1 GLA 674: OL1: Professional Practices for Fine Artist	Ben Boothby. Cheryl Coon.

Total Degree Units: 63

Graduation Date May 9, 2018

THESIS SUMMARY

The underlying concept of this project is to examine and communicate a false sense of space and create a body of work (paintings) to illustrate surreal space. The compositions are invented and imaginary; it is otherworldly and non-representational in Hard Edge Geometric Abstract Art genre. The subject matters are geometric shapes and constructs of the imagination. The project is intended for a broad audience and inspires altered realities. The imagery creates an illusory sense of space that accelerates a disappearing distance. The process involves the application of linear perspective and patterning, visual texture and transparency are necessary for supporting the compositional designs. The veils of transparent color and clear acrylic medium enhance the illusion of spatial depth. The use of geometric forms in hard edge control is fundamental in sacred geometry and execution as seen in the multiple cultures. For example, the frequent use of circular motifs like the Mandala and its origins of the San Skrit word for circle, or the by peoples of Eastern India, and the Sun calendar of the peoples of Mayans' culture. These examples are representations of the original Monad shape in sacred geometry symbolic of oneness, completeness, and totality.

THESIS PROJECT

This project conceptualizes a series of paintings that are non-figurative and non-representational in a Hard Edge Geometric Abstract Art Genre. The body of work comprises of 12 -15 pictures that inspire the sense of an altered reality. It is a non-existent place that is timeless and weightless, free of gravity where the truth is divergent and elusive. The use of geometric shapes is an appeal of their exactness and natural essence. Therefore, to achieve an aesthetic goal mechanical drawing created with a compass and ruler for accuracy is necessary because of the principles of sacred geometry which deals with proportion, ratios, and harmonics. In this project, I communicate a false sense of space, and the contents of the thesis are the embodiment metaphorical meanings and symbolism that translates the designs. The three-dimensional form of the panel itself enhances and reflects the surreal space. The illusory aspect of the concept are abstractions of visual language that elicit an unfettered response.

Next, in the explorative process of the concept, the paintings evolve into what is now a complete series and body of work for a total of twenty-six paintings; only the best chosen. The pictures best fit in the genre of Hard Edge Abstract painting mostly because of the technical execution. Consideration is also given to the cost of materials to produce the arts; for example, paint, paint medium, rolls of contact paper, and the wood panels. I chose the cradled hardwood panels because the hard surface supports the process of masking and cutting involved in the development of the paintings. Canvas cloth is not an appropriate material, for masking and cutting to achieve clean hard edge control. This right because the weave of the canvas allows paint seep under the making material, and the cutting process runs the risk of puncturing the canvas. Most importantly, after the Mid-Point Review, I remember utilizing Frisket film on an assignment in Color Theory.

THESIS PROJECT

An obstacle is to find a large format, in either rolls or sheets of a comparable material for masking. Painter's tape has its limitations compared to the contact paper. The solution is clear matte contact paper, and it markedly improved the sharpness of edge control in the painted work by sealing the edges of the cut shapes with clear glaze medium. The contact paper also adheres better to a smooth, glossy surface or a coating of paint medium. Either method is effective. This discovery of the masking film in itself changed the outcome of the painting process. Moreover, it also facilitated the ability to examine design elements make changes where necessary, and test color and value relations over the film without ruining the painting or a healthy coat of paint medium. Either method is effective. Moreover, it also facilitated the ability to examine design elements make changes where necessary, and test color and value relations over the film without ruining the subsequent layers.

Furthermore, In the summer of 2017, Fine Art: 811: Process and Thesis Development is the genesis of the project. Professor suggested to simplify and select elements of design for cohesion. For example, Oculus motif, the checker pattern as well as other elemental geometric shapes, and specific color schemes. The results is a strong central idea, concept, and cohesion in the body of work. He also proposed that the use of transparent color glazing will enhance the visual depth and richness in the paintings.

Now, in the process of this project, I rely on geometric components to inform a recurring theme this includes researching a concept and exploring compositions through sketches. Second, I create drawings to formulate a thesis. Third, I select the most suitable materials for this concept. Once, I affirm my idea; I move forward by creating value and color studies on paper or canvas panels.

THESIS PROJECT

I also consider design elements such as proportion, spatial depth, visual texture, and transparency support composition emphasizing the illusion of space. Additionally, I prefer gessoed hardwood panels for painting because the hardwood surface endorses the masking and cutting method for tight edge control. Also, the hardwood panels are lightweight, and framing is optional.

Lastly, within my paintings, the viewer is engaged with feelings exhilaration and a sense of departure from physical reality. I painted images of ethereal quality and structures that resonate in human culture with scenes that are otherworldly beyond imagination. It will inspire, sense of awe and weightlessness as it is to enter a portal or gateway of astral travel. I utilized my favorite complementary color scheme of hues and tones blue and orange expanding to a triad or double compliment harmony to best illustrate my body of work, and this concept. I have accomplished my goals for this project by creating a collection consisting of, the suggested 12 to 15 painting, per the committee.

In conclusion, in the educational process for the earning of a Master of Fine Arts Degree and related to my development, requires rigorous preparation, confidence, and strong work ethic. As a result, the necessity to work long hours which involved sleepless nights, self- doubt, and depression, I had to alter, and the old way of thinking to discover, and learn to, interpret another world. I owe my success not only to my determination, but also the support of others including my professors, my fellow students, and my friends.

INFLUENCES

For hundreds of years, artists have been influenced and inspired other artists and nature throughout civilization. Their compositions, scale and color palette, are interpretations of imaginary scenes of implied landscapes in two-dimensional art or three-dimensional sculptural forms all rooted from geometric shapes. The exception being, Peter Gric, his process includes bio-mechanical figures as geometric constructs of biomorphic contours of the human form, and there are others. Next, the following artist inspires this project: Al Held, Frank Stella, as my historical influences, and Peter Gric for my contemporary artist.

AI Held 1928-2005, American artist, School of American Abstract Expressionist. He was 76 when he died. Held was formally known for his monumental Hard Edge paintings that expanded up to lengths of up to 55 feet wide (Fig. 1). The saturated colors, in this mural, fill the senses in a splendor of vivid color. Held is masterful in his Hard Edge painting technique in this mural project. This mural incorporates elements of design that inspire technical precision. Another attribute of this mural is the illusion of spatial depth. The viewer's eyes look towards the horizon. Additionally, the structural design in the composition is reminiscent of that roller coaster ride in a theme park, and the back patterning suggests an interior space like the Astro Dome (Texas Landmark).



Figure 1 "*Mantegna's Edge*", 1983, Mural 55' W. (Southland Center, Dallas, Texas).

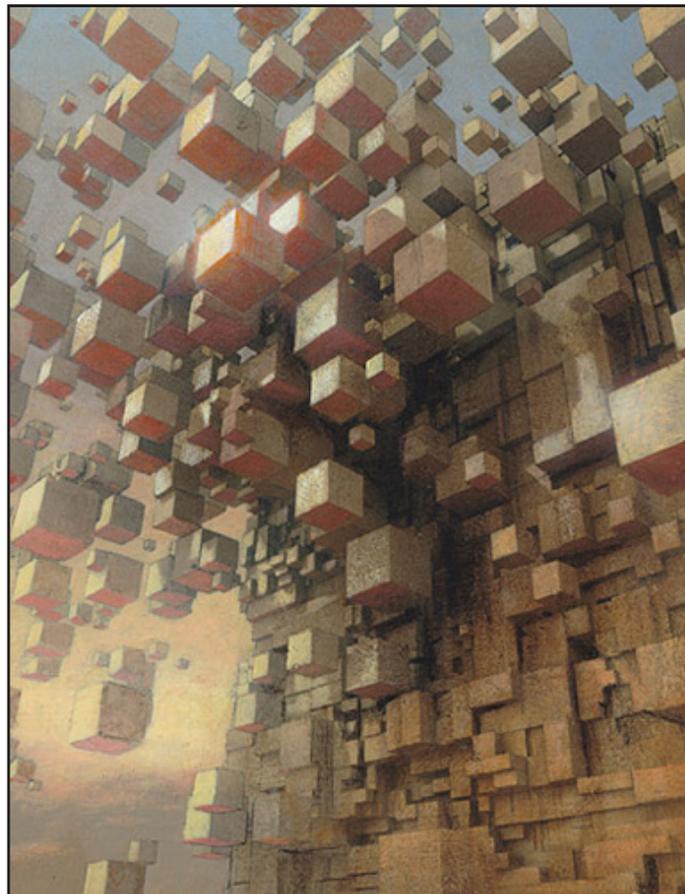
Frank Phillip Stella 1936-

Frank Phillip Stella 1936-, American artist, School of American Abstract Expressionist, in sculpture, painting, and printmaking include Minimalism, Hard Edge painting, and Post-Painterly Abstraction. It is noticeable that Mr. Stella creates large-scale art on poly-formed canvas that is both sculptural and geometric, in a color palette of mid-tone to vibrant hues. Stella is masterful in the execution of geometric designs. The overlapping squares and quarter circles indicate depth as the illusion. This design is expandable into any given number of panels. The color palette is opaque limiting spatial extent but means rhythm and movement. Both Held and Stella inspire technical accuracy and execution in their geometric designs.



Frank Stella, *Harran II*, 1967. Polymer and fluorescent polymer paint on canvas, 120 x 240 in (308.4 x 609.6 cm). Solomon R. Guggenheim Museum, New York Gift, Mr. Irving Blum, 1982. © 2016 Frank Stella / Artists Rights Society (ARS), New York.

Finally, **Peter Gric 1968-**, originally from Czechoslovakia, Poland, now residing in Austria is a direct influence of the Thesis Project. His work is inspiring because it is otherworldly and visionary. He creates by imagination and virtual space perception. His paintings vary in scale. His studies are small with a high level of detail. The atmospheric perspective, complementary color harmonies, and luminosity invites the viewer for a closer look, and are factors that encourage surreal space. Gric also utilizes geometric forms such as cubes to create structures that are weightless or gravity-free. Gric's art is reminiscent of an Earthen terrain and marries landscapes painting with geometric style.

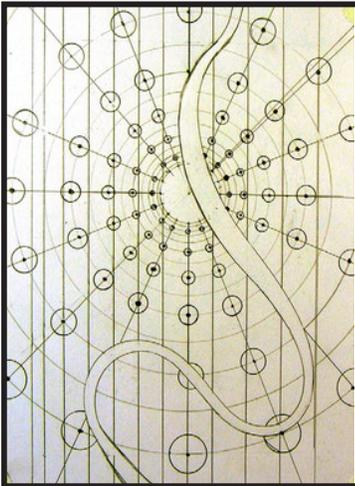


Peter Gric, *Realignment*, 2007
Acrylics on Fiberboard, 9.84" x 7.87"



Om (Disambiguation) 2017
Acrylic on Cradled Hardwood, 24" x 20"

Om (Disambiguation) is a meditation chant to recall the soul. Disambiguation-all is clear there is no ambiguity. It is a radial design in a bullseye effect that suggests a finite trajectory. Created in acrylic paint in a complementary color scheme of cool tones and warm hues. The spherical shapes appear three-dimensional from the emanating light. Each sphere represents one mind, oneness, wholeness, and unity. The curvilinear shape is the umbilical of life.



Sketch



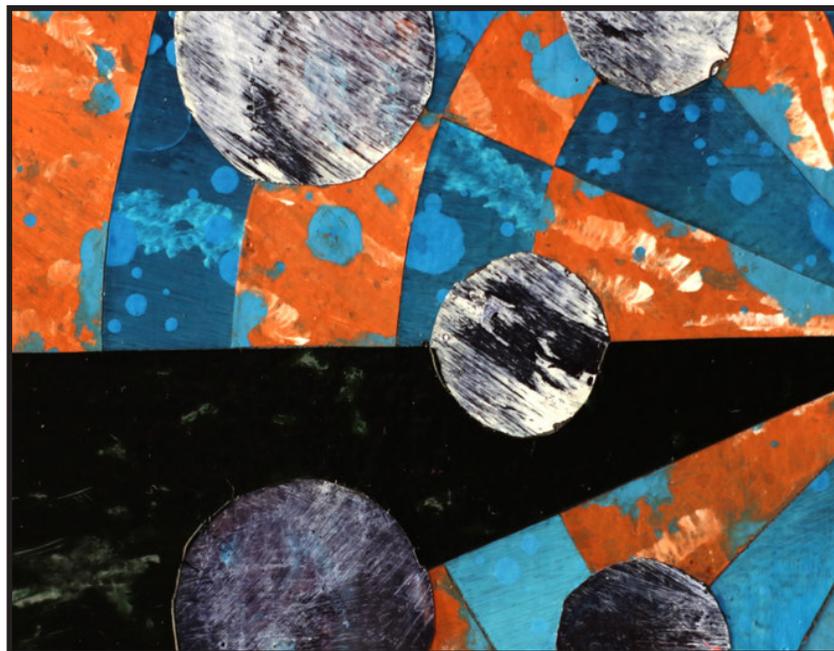
Color Study



Process Image

The sketch, for Om (Disambiguation), is inspired while listening to an Om Chant online while drawing. I closed my eyes and focused on the deep vibrations of the Om sound as a result of listening to the Om sound; I produced this drawing. My favorite color scheme is the complementary blue and orange. They can provide a wide range of cools and warms and creamy neutrals. In this color study, the background colors are blocked-in. Paint is speckled for visual texture.

On the upper right, the painting is much more developed, by this time I discover a rotary circle cutter for sizes up to eight inches diameter. The picture is ninety percent complete, and illumination effects are applied.



Om (Disambiguation) Detail image

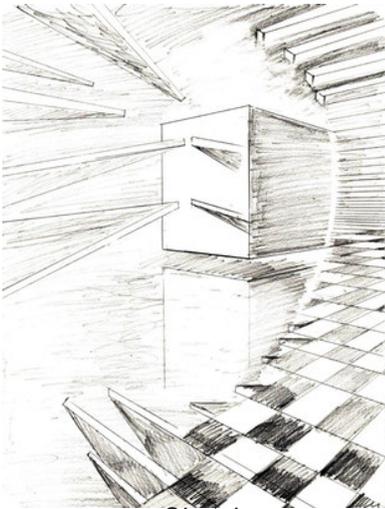
PORTFOLIO



Voyage, 2017

Acrylic on Cradled Hardwood, 24" x 20"

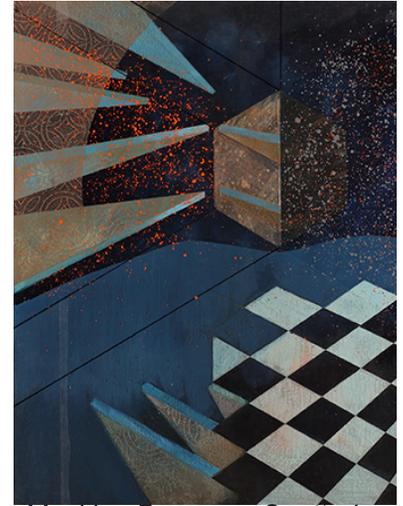
Voyage is the final painting of the project. The art is about a dream voyage to an illusory space. A visual journey of extasy of cosmic travel of meteor showers beyond vertical vanishing point. The check pattern is the point of departure, and the three angular on the lower left completes the eye-flow of the composition. The shapes reflect the cubic form as the path closes. The cosmic event of the background casts a shadow of the cube form.



Sketch

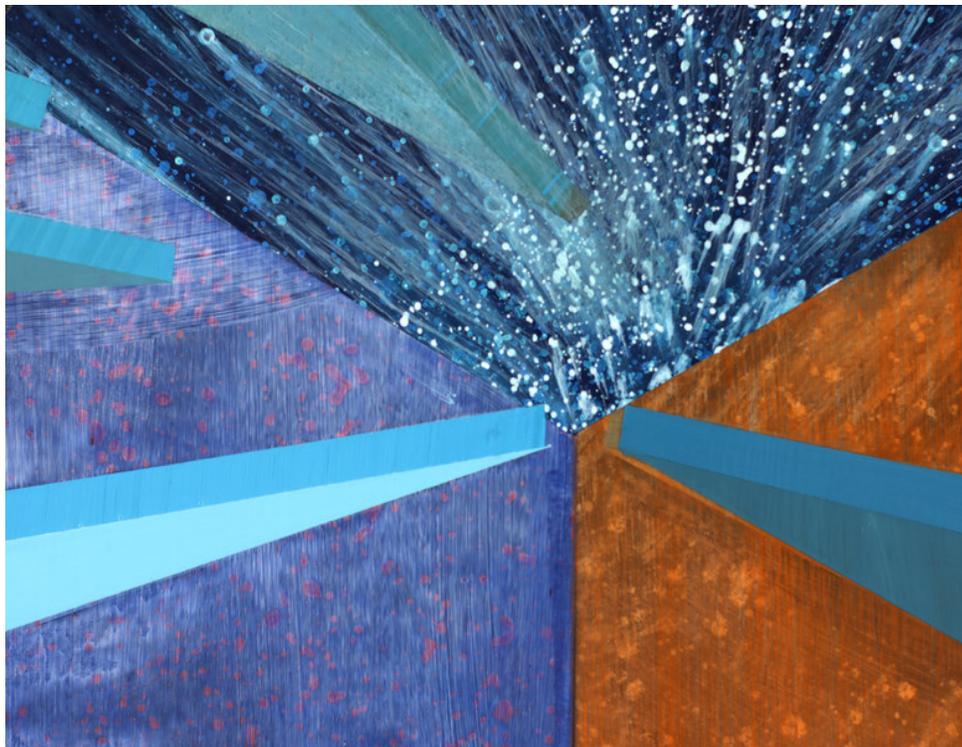


Color Wash on Panel



Masking Progress, Spattering

From left to right, are images of the progress of the Voyage painting. There are certain evolutions in this design. Each progression has significant changes to the plan based on critiques from my professor. The implied cube form is now more dynamic and mimics a hexagon design after all a hexagon is a two-dimensional form of a cube. The painting incorporates more detail and visual texture than previous works is a similar complementary color scheme expanding towards the red-violets hues.

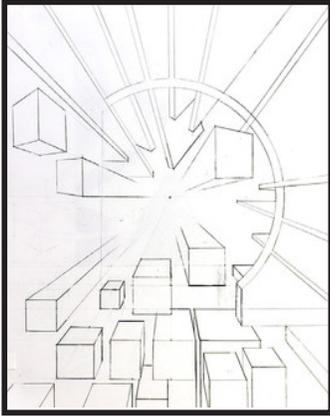


Voyage, Detail Image



Numinous, 2017
Acrylic on Cradled Hardwood, 24" x 20"

This painting is of a numinous place filled with planes and ethereal forms, and suggested port key hole. The hidden eye affirms the presence of the divine. There is a binary push, and pull of shapes and color create the illusion of movement and tension. The forms simultaneously arrive and depart. The interior light breaks the dark matter, and his eye is present.



Sketch



Color block-in



Progress Image

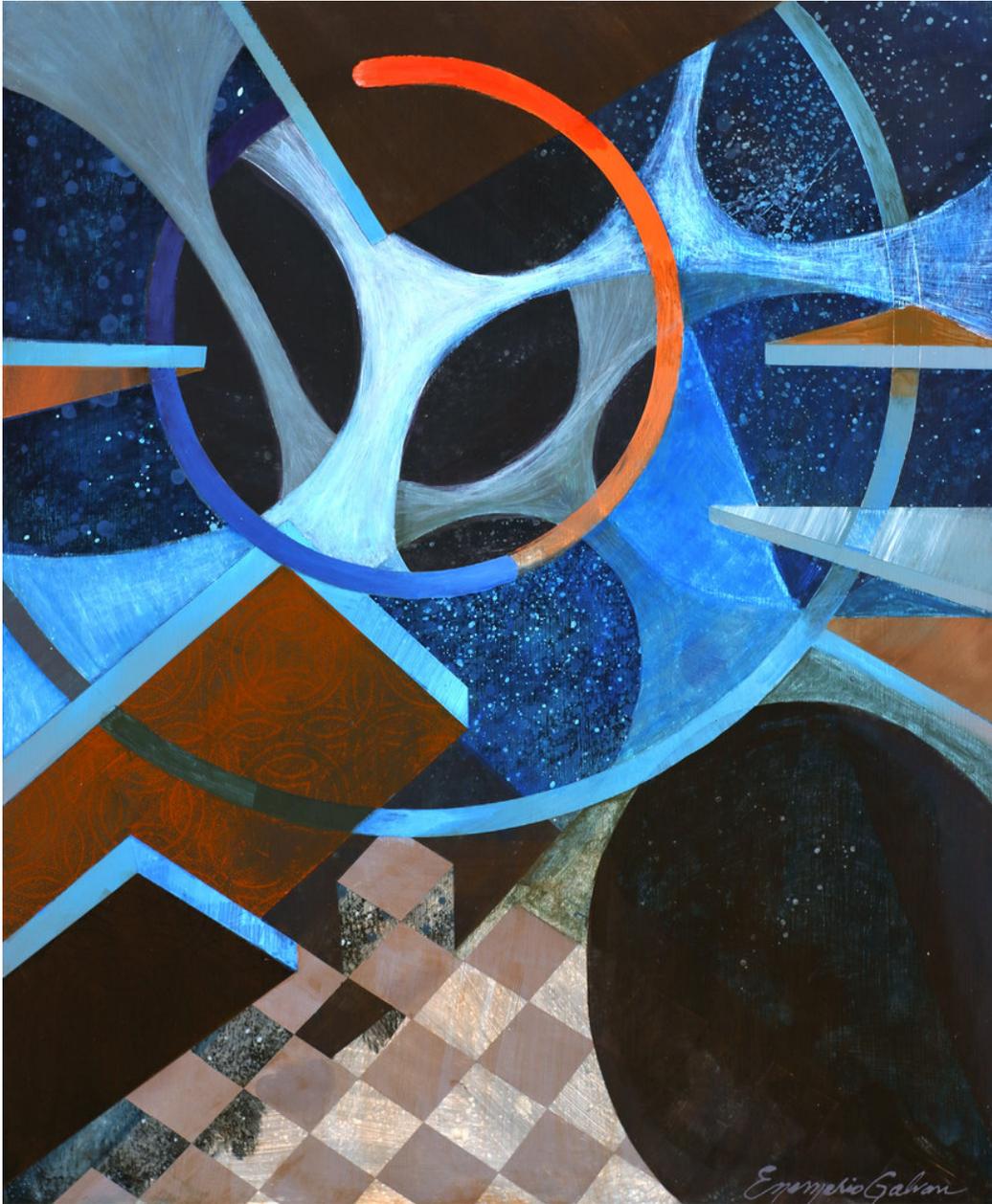
The sketch on paper is where my ideas for a design originates. One of the challenges is perspective the relationships of the objects within a composition. The color block-in a process covering the canvas with tone or chroma. I prefer transparent color to indicate the value placement. I reserve the opaques for deleting elements no longer fit the composition.

In the progress image. The warmer hues dominate the composition it is much warmer and needs refining. Rust is an oxidation process there is no oxygen in space. Careful consideration is given not to obliterate all warmth. I increased the contrast by masking and glazing layers of color.



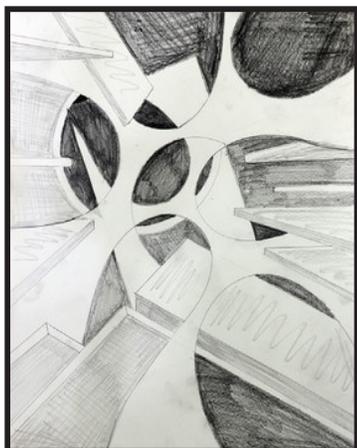
Numinous, Detail image

PORTFOLIO



Inner Limit, 2018
Acrylic on Cradled Hardwood, 24" x20"

Inner Limit is about what the capacity to deal with a chaotic space be it physical, mental or emotional. In this the painting, the covalent orbiting circles are the last defense in the psyche web. The angular shapes penetrate the rings tearing through the organic forms (neurons) before the breaking point of neurosis.

*Sketch**Color block-in**Progress Detail*

In this design, I explored rectangles and curves with as much overlapping as possible. Not only is this sketch cluttered and chaotic, but I also find that part of the process is elimination. Fill the space and begin subtracting and moving shapes around. Phthalo blue and Mars black with acrylic glazing medium for transparency begins the toning process. It allows for subsequent layers to show through. The detail image on the right exhibits the many layers of visual textures and vibrant, saturated hues. There is overlapping of shapes, patterning, paint spatters, and clean hard edges.

*Inner Limit, Detail image*

PORTFOLIO



***World Matrix*, 2017**
Acrylic on Cradled Hardwood, 24" x 18"

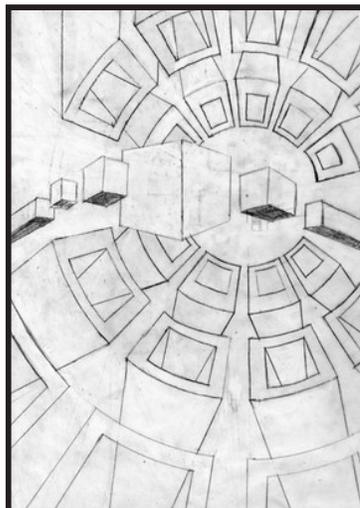
In this painting, I created atmospheric and softer mood in the background. The colors are opaque and semi-transparent. The illusion here is the use positive and negative shapes of secondary shape. I chose World Matrix for the title because the box like shapes is worlds being created or transported through a cosmic mechanism beyond the comprehension. The color scheme of blue and orange also have an elemental meaning of water and fire, or water and Earth.



World Matrix, Detail image.

The sketch on the left, for World Matrix, is a variation of the circular motif. On the upper third, of the rule of thirds is the where compass point is centered, and the scribing of concentric circles originates. From that same point, the number of radii determines the expansion and scale of the rectangle shapes. The value study helped inform the lights and darks for this painting.

It is now Summer, the acrylic paints and mediums dry super fast. Since this is my second painting of the project, I am battling to keep my colors wet. The extender medium does help. I have not yet discovered the contact paper for masking. The difference in accuracy is significant in the final painting.



Sketch



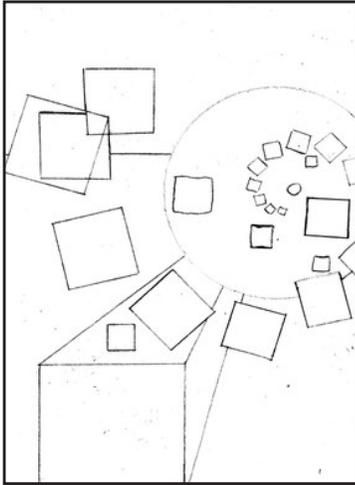
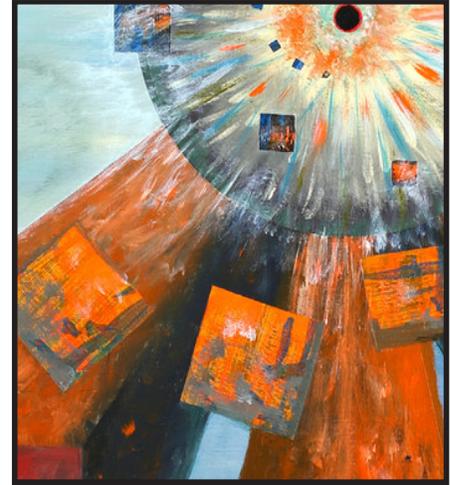
Value Study

PORTFOLIO

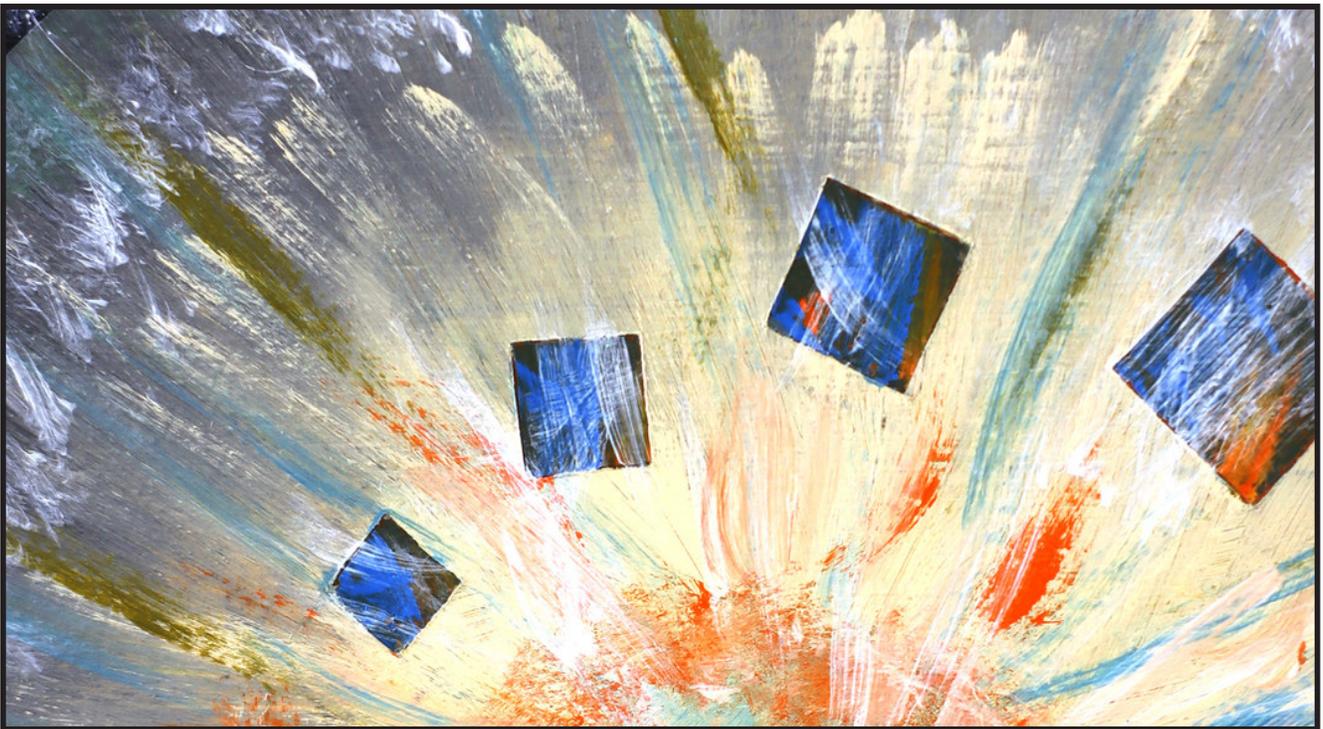


Infinity, 2017
Acrylic on Cradled Hardwood, 24" x 18"

Like the iris of an eye so is the Infinity of space. This picture informs the Golden Spiral and the Eye of Providence. Beyond the atmospheric horizon is the vast and distant area. The Golden Spiral descends into the focal point, the pupil of the Oculus. There are five layers of depth and overlap, the closest being the projecting cube form. Second, is the spiral of flat square shapes. The third is the iris followed by the blue atmosphere. The fifth is the darker shape rectangle background of infinite space.

*Sketch**Color Study**Detail Image*

I remember drawing this sketch the idea flooded my mind. It happened so fast. Everything about creating it gave me goosebumps. I finished taking Sacred Geometry course the previous semester, and I am glad it took the class. This painting reflects my new awareness of divine proportion. In the color study, for *Infinity*, I blocked the negative space of the background, foreground and the facing planes of the squares. The color is flat and needs more energy and activity. The detail image on the upper right exhibits the details of the paint marks and visual textures, and radiating light. It shows the precision of edge control with contact paper is very fine.

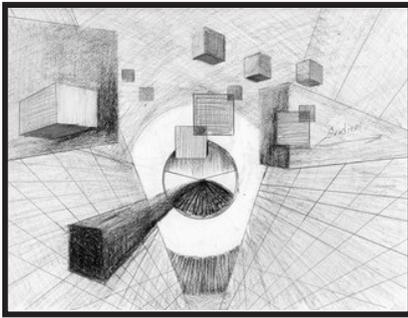
*Infinity, Detail Image*

PORTFOLIO



***Coniuncto Oppositorum*, 2017**
Acrylic on Cradled Hardwood, 20" x 24"

Coniuncto Oppositorum is a term I learned in Mythology for The Modern World Course at the academy. It is Latin for the marriage of opposites. This term and the correlation of Binary Pairs inspired content and color scheme of this painting. The complementary (Binary Pair) of blue and orange suggest meaning binary opposites such as fire and ice, hot and cold, and Summer and Winter. The flat, two-dimensional square versus the three-dimensional forms create tension because the flat shape does not advance in the pictorial space the projecting object in the foreground breaks that tension with implied energy movement and advancement in the area.

*Sketch**Color Study**Painting Progress*

In this sketch, I am thinking about grid lines for spatial depth for patterning and floating building blocks (worlds). I did not have the full picture on my minds or what colors I intend to use. At this stage the I am working again with blue and orange complementary colors. I am thinking about when hot lava makes contact with cold ocean water to cause a phreatic reaction of the elements. The background has glazing of Phthalo blue, Mars black and speckled paint for stars. The block shapes are an amalgamation of complementary colors while keeping mind the phreatic reaction process, found in nature and the elements. The detail image exhibits textures, brush marks, and the various paint applications.

*Detail image*

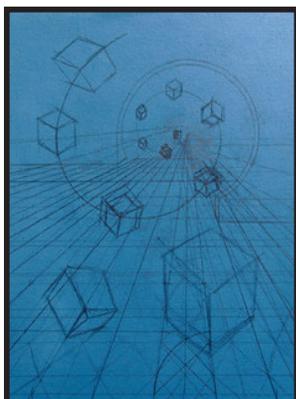
PORTFOLIO



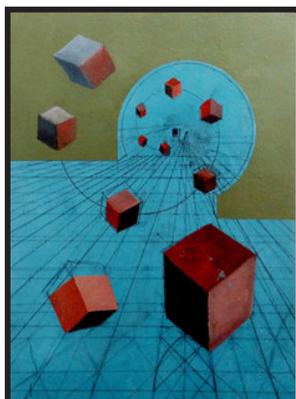
***Only But A Dream*, 2017**

Acrylic on Canvas Wrapped Cradled Hardwood, 24" x 18"

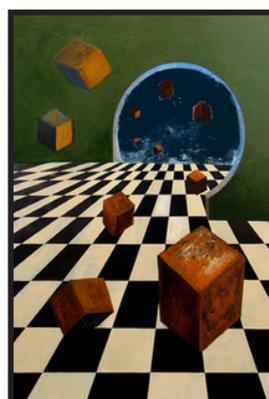
Only But a Dream it is all in the imagination. It is about waking up in a dream to find yourself shocked and floating because in your mind you can. The implied interior space is a construct of the imagination and a departure point, be it a train station or airport. This place is unknown and not real. There is no time or night; the light is bright, the soul takes flight. Spread your wings with all your might!



Sketch on Toned Panel.



Block-in Color Progress.



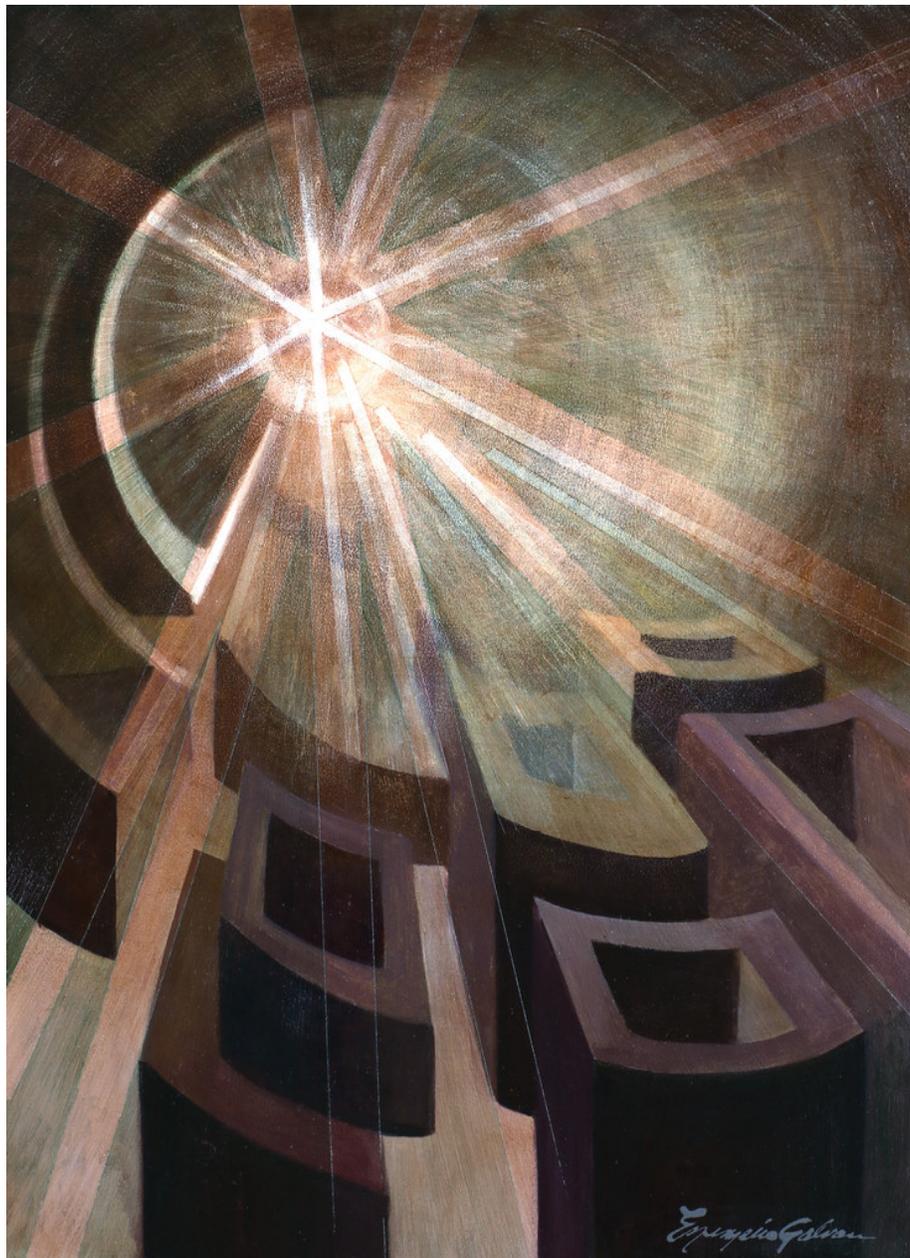
Color Block-in Established

The toned canvas surface receives the plan the forms are transferred using various perspectives. The grid or checker pattern enhances the visual space. I have not determined the distance of the grid at this stage. Next, the middle image above begins the color block process. Then all the background and shapes are colored with hues of green and red. The gap of the opened oculus helps to bends space, and the floating blocks, in a spiral formation to echo the movement. The image on the upper right has all shapes and patterns fully blocked-in. The negative space of the oculus opening dark. The depth of the grid is now resolved to suggest a vast open space beyond it, as a point of departure. I have not decided if it is a day-dream or a nightmare. It feels magical and mysterious.



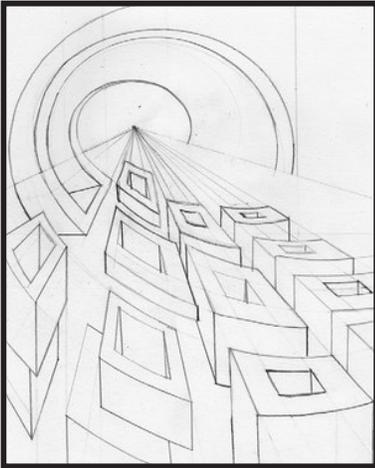
Only But A Dream, Detail Image

PORTFOLIO

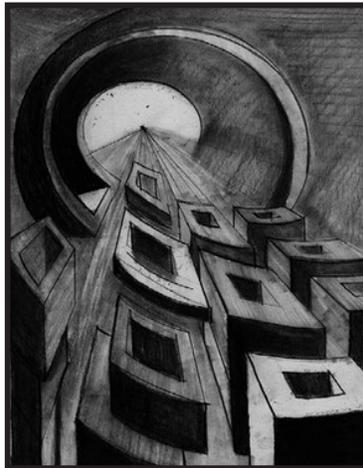


***Out of The Dark*, 2017**
Acrylic on Cradled Hardwood, 24" x 18"

Out of The Dark is one of the first thesis paintings for the project. The empty concave vessels and the wall structure on the left, are similar to those of the *Space Warp* included in this series. The unintentional crescent and star is no reflection of the Islamic religion. The idea for this painting is on the premise of the light at the end of the tunnel, or resurrection and numinous light.



Sketch



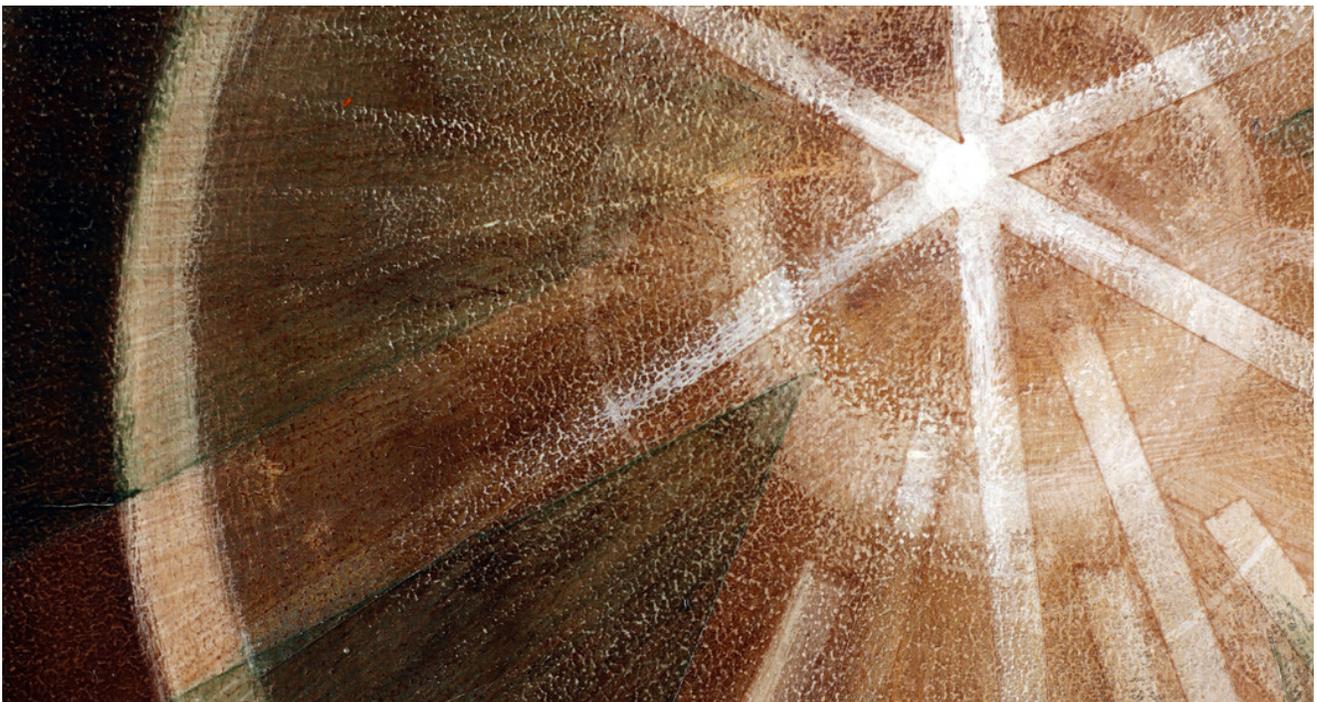
Low-key Value Study



Process: Masking 1/4" Artist Tape

The sketch on the left is the underlying line structure of the composition employing shapes like an oculus and concaved-rectangular blocks leading to a vanishing point. In the middle, the low-key value study is necessary to create the tunnel effect because tunnels are usually dark, at this stage the vanishing point is evident. The perspective lines are merely guidelines to skew the rectangular into the fading distance.

The image on the upper right is an early example of masking with tape. This masking is to suggest rays of light from the previous light-toned layers. The next layer consists of masking with broader half-inch tape for a variety of line, and to emphasize triangular veiled shapes.



Out of The Dark, Detail Image

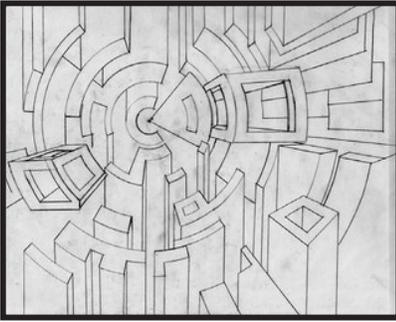
PORTFOLIO



Space Warp, 2016

Acrylic on Canvas Wrapped Cradled Hardwood, 18" x 24"

This painting is the third exploration of my thesis concept. The art inspires the illusion of perception and spatial depth. The distortion simulates the natural curve of the lens of the human eyes. The floaters in a human eye are drifting objects, and the cog drives represent metaphorically, and the mechanics of the iris in the eye. I have severe astigmatism which makes everything out focus without corrective lens or surgery. The blurred background is my astigmatism. The complementary color palette is ideal because complementary colors create gray tones, similar to blurred vision, everything appears gray.

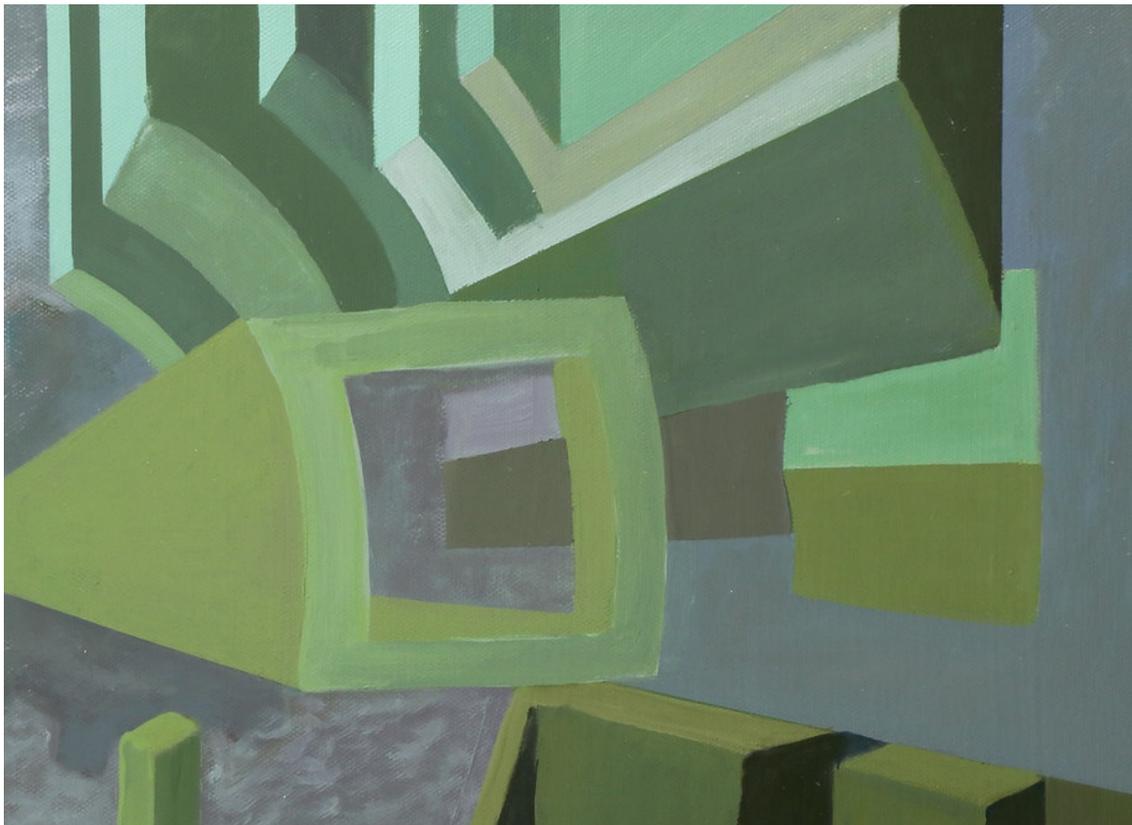


Sketch



Color Study

This sketch on the left is the third exploration and the springboard of the thesis project past the Midpoint Review. The design relies on a complex mechanical structure of the iris of the eye. The concentric movement has a fixed center starting point. The floating concave blocks emphasize the distortion the natural eye lens. The value study on the left presented the challenge of creating a hierarchy of values and patterning. This only one of several examples built. On the right, the color study is necessary for resolving for color scheme and range of hues within the chosen system. At this stage, the colors are raw and need much refining. Also, this painting is before my discovery of contact paper for masking. On the left, the color scheme is well developed and is ready for finishing details.



Space Warp, Progress Image.

PORTFOLIO



***All That Once Was*, 2017**
Acrylic on Cradled Hardwood, 20" x 24"

All That Once Was created in acrylic paint and glazing of different blues and subdued orange colors, and spattered paint for visual texture. The Dyad or the Vesica Piscis inspire it. The Vesica Piscis is a signifier of the marriage of opposites in a ring form. The arcane floating wall, stepping stones, and other objects are remnants of former physical space. In this painting, the structures defy the weight of gravity and time. The suspended cubes represent the building blocks of the structure. The ring represents a portal to an abyss. There is not always a light at the end of a tunnel. Some tunnels are absent of light.



3-D Ring Design in Photoshop.

In the value pattern study on the right, the ring is the focal point of this painting. The ring's symbolism and meaning resonate. It is ironic that all the broken structure parts surrounding the ring polarize its significance of unity and completeness.

The pattern on the ring is from a stencil I designed. I scanned the stencil into a grayscale image and wrapped on a 3-D ring form in Adobe Photoshop. The canvas receives the design then painted.



Value Pattern Study with Background

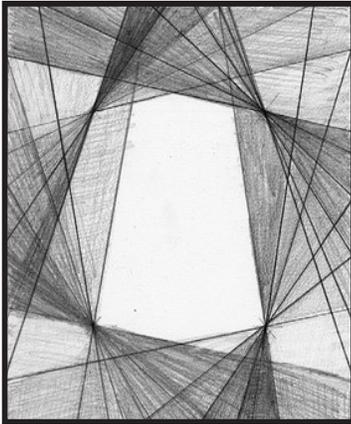


All That Once Was, Detail Image



Unparalleled, 2017
Acrylic on Cradled Hardwood, 24" x 20"

Unparalleled expands on the false sense of space concept. This painting deviates from the apparent circular motif, however, the radii of Cadmium Red lines on the lower right, suggests a distinct and subordinate to the design. The intersection of the red line forms the (unparalleled) armature of rectangles indicates a doorway to another realm.



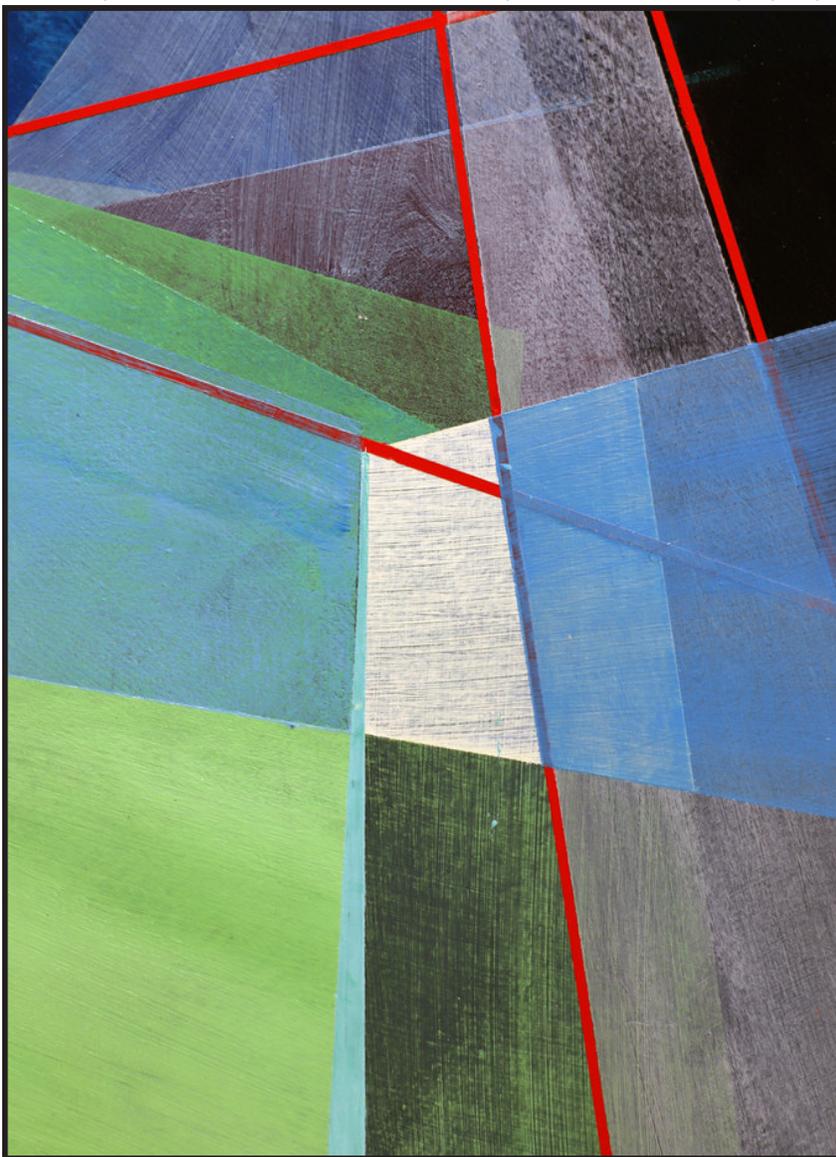
Unparalleled, Sketch



Unparalleled, Building up layers



Unparalleled, Red Grid



Unparalleled Detail Image

This design created with distorted rectangles in Multi-layered planes to create a faceted design. The changes in value and the weight of the lines discerns each layer or level. To build-up layers of subtle color, is key to the success of this painting. Additionally, an advantage of the contact paper to mask the entire surface is the ability to test the level transparency and value before committing to the mixture and application. The red grid lines in this progress image is another example of the effectiveness the masking technique is for consistent results.



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ARTIST STATEMENT

My paintings are about geometric shapes their beauty, perfection, and hidden meaning. With this concept, I communicate an Illusory Sense of Space in representations that demystify imagination. The imagery I create is from my imagination in Hard Edge Geometric Abstract; it is timeless and weightless. The scenes are otherworldly beyond the mind's eye. In the paintings, the illusion of surreal space with shapes and constructs that resonate in human culture and are universal. The visual texture of subtle paint marks that vanish into the distant space. The transparent layers enhance the ethereal illusion. The glossily finish quality and vivid colors evoke viewers to engage the paintings. I want to inspire a broad audience through my art.

Om (Disambiguation) is a meditation chant to recall the soul. Disambiguation-all is clear there is no ambiguity. It is a radial design in a bullseye effect that suggests a finite trajectory. Created in acrylic paint in a complementary color scheme of cool tones and warm hues. The spherical shapes appear three-dimensional from the emanating light. Each sphere represents one mind, oneness, wholeness, and unity. The curvilinear shape is the umbilical of life.

All That Once Was created in acrylic paint and glazing of different blues and subdued orange colors, and spattered paint for visual texture. The Dyad or the Vesica Piscis inspire it. The Vesica Piscis is a signifier of the marriage of opposites in a ring form. The arcane floating wall, stepping stones, and other objects are remnants of former physical space. In this painting, the structures defy the weight of gravity and time. The suspended cubes represent the building blocks of the structure. The ring represents a portal to an abyss.



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Image List



1. ***Om (Disambiguation)*** 2017
Acrylic on Cradled Hardwood
24" x 20"



2. ***Voyage***, 2018
Acrylic on Cradled Hardwood
24" x 20"



3. ***Inner Limit***, 2018
Acrylic on Cradled Hardwood
24" x 20"



4. ***Numinous***, 2018
Acrylic on Cradled Hardwood
24" x 20"



5. ***Infinity***, 2017
Acrylic on Cradled Hardwood
24" x 18"



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6. ***Coniuncto Oppositorum***, 2017

Acrylic on Cradled Hardwood

20" x 24"



7. ***Only But A Dream***, 2017

Acrylic on Canvas Wrapped

Cradled Hardwood

24" x 18"



8. ***Out of The Dark***, 2017

Acrylic on Cradled Hardwood

24" x 18"



9. ***World Matrix***, 2017

Acrylic on Cradled Hardwood

24" x 18"



10. ***Enter The Labyrinth***, 2017

Acrylic on Cradled Hardwood

18" x 24"



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Image List



11. ***All That Once Was***, 2017
Acrylic on Cradled Hardwood
20" x 24"



12. ***Unparalleled***, 2017
Acrylic on Cradled Hardwood
24" x 20"



13. ***Space Warp***, 2016
Acrylic on Canvas Wrapped
Cradled Hardwood
18" x 24"

BUSINESS CARD





Statement of Professional Goals

My primary goal is to secure employment post-graduate school I would prefer that it is related to art, like painting, printmaking, ceramics, or bookbinding. These are the areas I have the creative experience.

I will procure a professional studio and office to conduct business. I think working from home is practical at first, but a professional artist studio is an indicator of professionalism. It inculcates confidence, in galleries, collectors, etc. It is also a benchmark for success. I hope to accomplish these initial goals immediately. Realistically, student loans repayment is due that is another factor that drives the need to accelerate stability of income.

Recently, I am a member of the local Bakersfield Art Association, and I am developing that relationship and are more involved with my local community. I think this relationship is the right footing for business opportunities.

My long-term five-year goals:

- a. Teaching college-level fine art on campus or online,
- b. Be well established in my studio,
- c. Buy my first home,
- d. Pay off loans,
- e. Well connected with galleries and community.

I can not predict how all of this will happen but having a plan and goals is excellent to start. I know that all these things require monies that will come from both regular employment and art sales. In all this, I will continue educating myself about business marketing, explore business avenues with research while maintaining a high level of professionalism, personally and socially.

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