

An abstract, vibrant splash of liquid in shades of red, yellow, blue, and purple, captured in a dynamic, curved shape. The colors blend and overlap, creating a sense of movement and depth. The background is a plain, light color, making the splash stand out prominently.

THREE FORTY

2012 STUDENT ART MAGAZINE

THREE FORTY

At the intersection of High and Court Streets in Olde Towne Portsmouth, Virginia, there is a place where creative energy pulses through the halls like electricity. Perhaps it is residual energy from the centuries of hustle and bustle at this location, once the town center and later the site of a fashionable women's department store. Maybe it emanates from the hundreds of students working at the Visual Arts Center. Or maybe it's a little of both.

Located at 340 High Street, Tidewater Community College's Visual Arts Center (VAC) is the only free-standing community college art building in the nation that has received statewide recognition as a model for college and university art schools.

The Center houses spacious art studios, multimedia computer labs and the region's only academic glass blowing facility. Expansive galleries offer students an opportunity to exhibit their work and be inspired by rotating exhibitions by professional artists.

COVER
JOSHUA SOLOMON
Ocean Sunset Bowl (detail)
Glass, Glass Blowing IV

HIGH STREET

Guided by dedicated faculty and staff, students are challenged and inspired as they pursue an associate degree, enhance professional skills or simply take an art class for fun.

VAC students choose from a complete spectrum of classes from watercolor to web design, and can pursue two associate degree programs, graphic design and studio art. VAC graduates are prepared for the working world and can continue their studies at four-year institutions.

The VAC is truly remarkable for its diverse community of students. For nearly two decades the Center has attracted passionate, unique individuals of all ages and walks of life. Within its walls they collaborate, explore and pour their hearts and minds into their work.



WE ARE THREE FORTY.

CREATIVITY

WRITTEN AND ILLUSTRATED BY ASHLEY BERKMAN

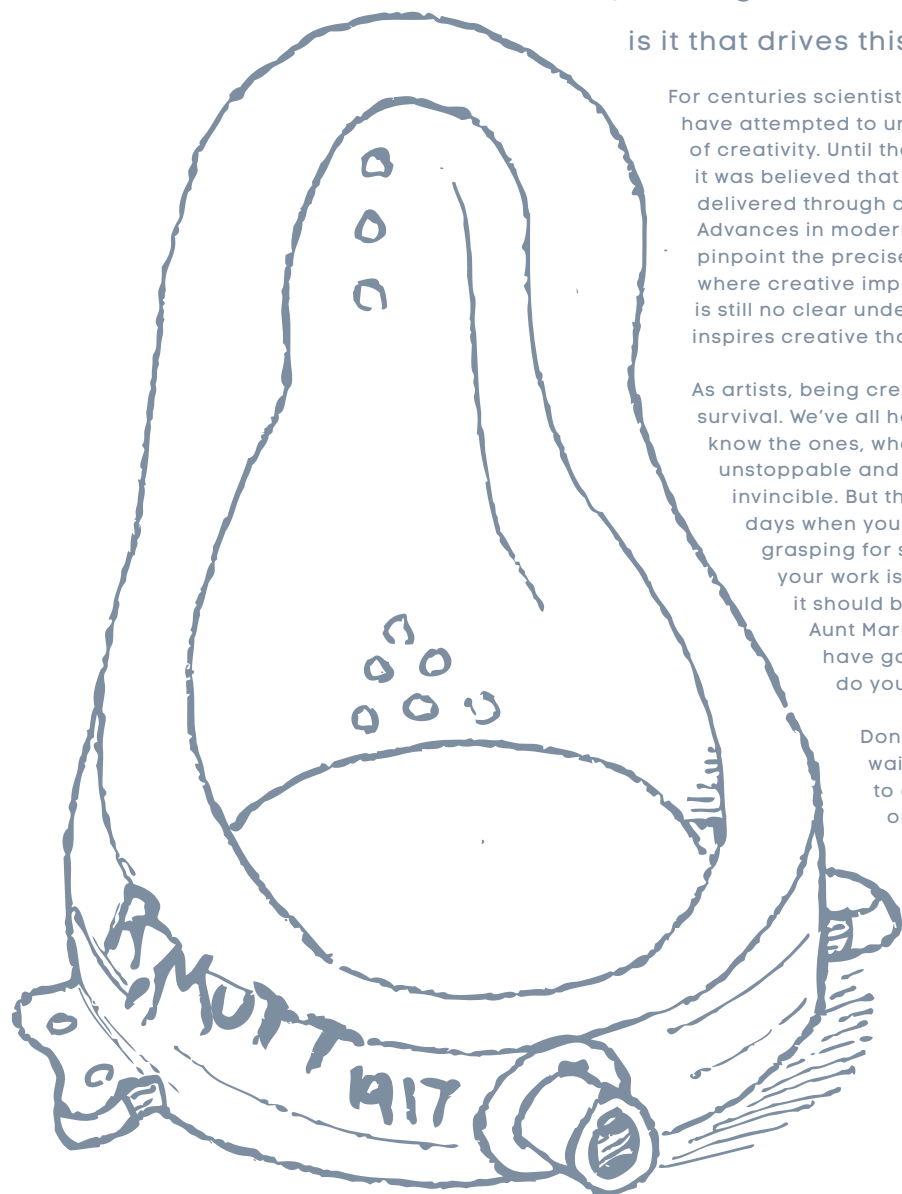
Creativity, in essence, is like attraction—difficult to define, but you know it when you feel it. It's electric. The Visual Arts Center is a place overflowing with innovative people, each portraying unique thoughts and methods. But what

is it that drives this elusive process?

For centuries scientists and philosophers have attempted to understand the origins of creativity. Until the Age of Enlightenment, it was believed that creative insight was delivered through divine intervention. Advances in modern neurology can now pinpoint the precise location in the brain where creative impulses occur, but there is still no clear understanding about what inspires creative thought.

As artists, being creative is imperative to survival. We've all had perfect days, you know the ones, when your ideas seem unstoppable and you feel particularly invincible. But then there are the bad days when you feel as if you are grasping for straws in the dark and your work isn't quite where you know it should be. You're thinking maybe Aunt Marion was right. You should have gone into accounting. What do you do on days like this?

Don't just sit around and wait for divine intervention to excite your neurons. Try one of our six methods to inspire creative insight.





INQUIRE

Most discoveries begin with a question. If you find yourself stuck, simply ask the question differently. Then ask more questions. Ask them faster. Ask questions of the questions. Get it yet? Lets break it down.

In her noteworthy lectures on the creative process, Stanford Professor Tina Seelig asks the question, "What is five plus five?" There is, of course, only one answer to this question: ten. But, if the question asked was "What two numbers add up to ten?" then the answers are potentially limitless. Take a few minutes and try to prove her wrong, but she's right. Simply rewording questions can open doors to infinite possible solutions. Pretty sweet, huh?

 **THE GOOD BOMB PROJECT**
VCU Professor Bob Paris wants your bomb! As part of his ambitious multimedia web installation, "The Cluster Project," Paris is challenging artists and designers to imagine a bomb that could have a positive impact on the world as opposed to one of lasting devastation. If you were to drop a "Good Bomb" somewhere, what would it be? A seed bomb? A book bomb? A cake bomb? Push the limits of your imagination, and send your bomb to Bob for potential online publication and to be included in a book that will be distributed to embassies.

 **PIE + IDEAS = CONVERSATION**
Pie Lab is a collaboration between an Alabama community and Project M, a platform in which creative people drive positive change. Inquiry and conversation are the forces behind the Hale County Pie Shop. Community members come together to discuss local issues while satisfying their sweet tooth. The big idea is conversation + design = social change. Since opening in 2009, Pie Lab has expanded to offer business training programs for the area's at-risk youth.

  **CLEAR RX**
Deborah Adler's grandmother mistakenly took her grandfather's medication and became very ill. You may not think that this terrible incident would lead to an MFA thesis project, but under the guidance of Brian Collins at The School of Visual Arts it did. Collins, executive creative director of the Brand Integration Group at Ogilvy & Mather, leads a thesis course called Designer/Storyteller at SVA and believes the vehicle for truly meaningful design lies in the narratives of our everyday lives. He asked students to tell him one good and one bad story from their experience. This question led Adler to the development of SafeRx, a medication package design that is more legible and less likely to lead to accidental misuse. In 2005, Target adopted SafeRx, now known as ClearRx.



WHAT IS ART?

In 1917 Surrealist Marcel Duchamp reframed this question and shook up the art world with his controversial work, "Fountain," a porcelain urinal on which the artist added his signature and submitted for exhibition. While Duchamp's first objective may have been to shock, his other, more lasting objective was to challenge the art establishment to rethink their definition of art.

In 1993 South African artist Kendell Geers incited further discussion by relieving himself in the work while it was on display in Venice.

In 2004, a panel of 500 experts named "Fountain" the most influential piece of modern art because of its lasting impression.



PLAY FOR SUCCESS

Play is a core strategy at IDEO, a leading design and innovation firm responsible for the invention of the computer mouse. IDEO claims that play is one of the most important keys to their success—another is that they “don’t hire assholes.”

In their Palo Alto offices, IDEO’s staff have art supplies on hand that they use to explore, problem solve, role play and prototype when working on a design problem.

In fact, the first mouse prototype was made from a deodorant roller ball and a butter dish.

PLAY

If you find yourself uninspired, go outside and play.

Countless studies have shown that adults benefit from play just as much as kids.

Dedicating time in your life to return to play will keep your ideas fresh and your outlook positive. Play can relieve stress, stimulate creativity, connect us to the world around us and is guaranteed to make you exponentially more attractive. Okay, maybe that last one is a stretch, but it’s possible.



EXQUISITE CORPSE

Developed by Surrealist artists, the exquisite corpse is a method in which a collection of words or images is assembled by a group of people. Each collaborator adds to a visual or verbal composition in sequence and the final result is a mystery to the participants until the final mash-up is revealed.



30 CIRCLES

The 30 circles exercise is intended to kick-start rapid idea generation and was published in Robert H. McKim’s “Experiences in Visual Thinking.” Here’s the deal: in five minutes, sketch details on and around as many of the circles as you can in order to transform them into objects. Go for quantity not quality.



DEVIATE

Deviation is about breaking from routine in order to push beyond our usual realm of thought. It’s about chance discoveries and finding unexpected inspiration.

This is easier said than done. Our articulate GPS systems and obnoxiously smart phones streamline our daily journeys. So much so, in fact, that accidental detours rarely occur. To be truly creative you must explore connections that could never happen in the natural order of the universe.



ABRAHAM LINCOLN LIVES ON A SANDWICH IN SPACE

Guaranteed to get you thinking out of the box, this game involves rolling personalized dice to create a work of art based on forced associations. Embracing constraints, however bizarre, can actually make you more productive, amen! Download the instructions and build the dice from our template to get rolling.



LEONARDO’S MORPHOLOGY

Leonardo da Vinci was a genius with creative insight spanning many disciplines. He studied human anatomy extensively, but was always one to dig deeper. Perhaps bored by drawing perfection, Leonardo drew caricatures. To create new faces, he conceived of a morphology in which he specified the basic features of the human face and listed various manifestations for each. He would then select a random feature from each list, and create a face, however grotesque, based on the results. This morphological method can be applied to almost anything—use ours to invent and illustrate new animals or create your own.



SO RANDOM

An avid gambler, Wolfgang Amadeus Mozart created a dice game in which rolling dictated the creation of random musical compositions. The 18th century composer speculated that because of the math involved in music, every composition created with this method would be great. Many notable artists have used chance methods for creation, including John Cage, Jackson Pollock, Merce Cunningham, André Breton and Brian Eno. These artists expanded the conventional boundaries of their respective crafts by deviating from linear thought processes.



HALL PASS

The value of chance encounters in the creative process led apple computer innovator, Steve Jobs to design the campus for PIXAR animation studios in a manner that would facilitate these types of interactions. The bathrooms and cafeterias are smack in the middle of the building, drawing various employees from each of the departments to a common area at any given time.



UNPLUG

Sixty years ago, computers were archaic, room-sized contraptions that required a dedicated team of full-time nerds to maintain.

Today, we have powerful microcomputers in our

pockets. Any information we desire (and even some we don't) is literally at our fingertips 24/7, ringing and pinging for attention. Who says you have to listen? If you're stuck in a creative quagmire, try unplugging for a little while.

As helpful as modern technology is, brain science tells us that being constantly plugged in can short circuit creative thinking. Those "aha" moments of insight and illumination are famous for showing up when the mind is elsewhere. History is full of stories about artists and scientists being struck with inspiration in moments of distraction. Greek scientist Archimedes was relaxing in a bath when he flashed on the idea of water displacement as a method of measurement. Next thing you know, he's running naked down the street, flashing the whole town, and yelling, "Eureka!"

Or the guy who invented Post-it notes—his mind was wandering during a particularly boring church sermon one Sunday. Instead of listening, the enterprising choir member was thinking about those annoying little slips of paper he used to mark songs in the hymnal and how they were always falling out. Wait, what about little slips of slightly sticky paper? Hallelujah!



THE UNDO LIST

Sabbath Manifesto is an annual day devoted to unplugging. Their friends at The Undo List website offer a whole slew of things you could do while taking a 24-hour break from technology. The Sabbath Manifesto's official day of unplugging comes around once a year, but people are encouraged to unplug any old time.



BRAIN SHIFT

If the thought of unplugging terrifies you, remember, it doesn't have to be literal. If you're stuck on a problem, try changing gears for a bit. Give your brain a break and permission to wander. The folks at Lumosity.com have compiled an extensive collection of logic exercises to massage your gray matter. They even claim to have exercises that will help enhance your creative problem-solving skills. Brilliant!



POWER NAP

In his book, "50 Secrets of Magic Craftsmanship," artist Salvador Dali describes an exercise called "Slumber with a Key." He would rest in an armchair with a heavy key in his hand and a plate on the floor beneath it. Then as he began to doze his grip would relax and the key would crash down on the plate waking him. Immediately he would begin to sketch from this half-awake state.

REPROGRAM

The year is 1542 and the popular belief is that the Earth is the center of the universe. To think otherwise will brand you a heretic and earn you a dinner invitation from the king—to your own barbecue.

This type of belief, also known as heuristic bias, is actually the result of an impressive neural network that begins forming in the human brain during infancy and allows us to make perceptive judgments. While it's a key element in our collective survival as a species, it's also potentially limiting and can lead to narrow-minded thinking and belief systems that prevent us from exploring our true creative selves.

Designer and creative innovator John Bielenberg views these biased ways of thinking as roadblocks on the path to creative problem-solving. His research on how the brain forms connections proves that to stimulate creativity, you have to intercept these biased thoughts and force new connections. He calls it "Thinking Wrong," and uses exercises grounded in this philosophy to encourage young artists and designers to use their skills to work toward positive social change.



MIND MAP

Mind mapping is another effective method of stimulating creative thinking through forced connections and associations. By arranging keywords around a central phrase or idea, and continuously expanding the word web, thinkers connect ideas that would otherwise have no obvious connection.



FLIP IT AND REVERSE IT

So let's say you're looking for a solution to a challenging problem and you're stuck. Look at it from another angle. Photographer Kent Rogowski made an arresting series of images by looking at things from the inside-out. Try reverse brainstorming or defining what the problem isn't. For example, if you want to inspire people to make less garbage, brainstorm on how to encourage people to make as much garbage as humanly possible. Amazing insight can be found when you spend some time turning problems upside-down or inside-out.



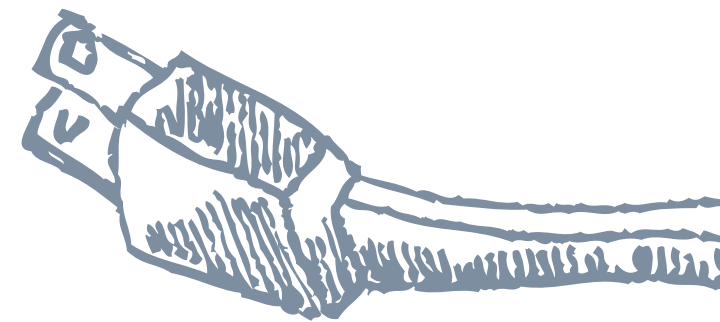
THINK WRONG

"Thinking Wrong" is the core method of PROJECT M, a platform created by John Bielenberg for young artists and designers to develop projects with a positive social impact.



FAIL FASTER

Being wrong isn't the end of the road. In fact, it could be the beginning of it. Apple's visionary founder, Steve Jobs, was actually fired from Apple in the 1980s. In his 2005 Stanford commencement speech, Jobs called it the best thing that ever happened to him because it freed him from the pressure of success and allowed him to approach his next endeavor as a beginner.



DOCUMENT



BRAIN DRAIN

In her book, "The Artist's Way," Julia Cameron encourages readers to start each day with "morning pages." Upon waking, immediately write three pages of whatever comes out of your head. Doing so can help clear your brain from cluttered thinking and may also relieve anxiety.

Documenting your thoughts, surroundings and experiences, and even your dreams can provide some of the best source material for creative work. So, start documenting.

Make a habit of observing the world around you and jot things down. Capture insights, things you have to do and things that you find funny—anything. Not only does documenting thoughts and observations help you keep track of ideas, it actually helps clear room in your mind to work on bigger things.



BOGUS/RIGHT ON

Nashville musician Sarah Carter wants to know what you think is Bogus, and what you think is Right On. She gathers handmade submissions, and turns them into an annual "zine." Carter, previously a high school English teacher, noticed that her students (and friends) were documenting their lives in a completely digital fashion. An avid lover of DIY publication with an interest in dichotomies, she decided to start the zine dedicated to good and bad things as an alternative to exclusively digital documentation.



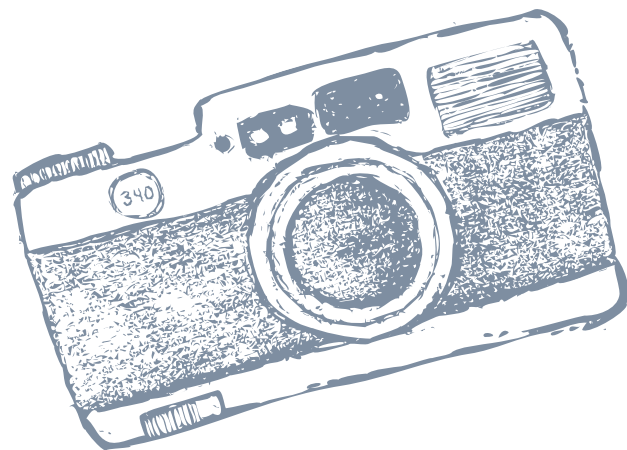
THE SKETCHBOOK PROJECT

Brooklyn based Art House Co-op organizes global, collaborative art projects. Call for entries come in the form of weekly documentation challenges that can span from collecting handwritten notes to photographs of the contents of your fridge. The Co-op has received widespread attention for The Sketchbook Project in which participants send \$25 to receive a sketchbook to fill and return. The books are displayed nationally and become part of an extensive archive. Check them out and try a weekly project. If you feel ready to take on something bigger, get in on The Sketchbook Project for 2013!



SKULL-A-DAY

In an epic and slightly morbid experiment in documentation, designer and artist, Noah Scalin dedicated a year of his life to making a skull a day. At the end of the project he'd created 365¼ skulls (leap year), out of every imaginable media.



THE THREE FORTY DESIGN PROCESS

"When you boil crabs, you don't use a lid," she told us.

"If one crab attempts escape, the others pull it back into the pot—that's what the process is like—we need a collective commitment to make this project a success."

As we shifted uncomfortably in our seats, our graphic design professor Heather Boone continued, "We are making the 2012 Three Forty High Street Student Art Magazine and I want you to think wrong." Though not intimidating by nature, she was dressed for the part. With her knee-high riding boots and "Command-Z" necklace, Heather was testing us, trying to convert the nonbelievers.

After a Skype conversation with Project M creative facilitator Marc O'Brien, we were armed with markers and quarantined in a tiny critique room covered in butcher paper, upon which we brainstormed our way out of any feelings of apprehension and began this journey.

Initially we found that most students had no idea that the VAC even produced an annual publication where their work could be published. Our solution was to stage a two day guerilla campaign, setting up a makeshift studio and photographing over 200 students as they came to class. The resulting photographs are a testament to the diverse community of the VAC. When the time came for artwork submissions, the number of entries was nearly double that of any previous year.

Unlike previous editions of Three Forty, where a single design direction was chosen, this year the best parts of several designs were presented to a faculty committee and combined to create the book you are holding.

This magazine is a labor of love, the product of gallons of coffee and countless experiments in thinking wrong: beginning a print class with a video production, not even considering budgets when imagining what this thing could look like, displaying everyone's work—even if it didn't get through the jury. We said, "what about four books that live in a die-cut slipcase and a varnish...a gloss varnish." We may or may not have violated the building's fire code—but, for the fifteen of us that kept each other in the pot, it's been one helluva simmer.



Watch the video



facebook.com/340HighSt



TIDEWATER COMMUNITY COLLEGE
From here, go anywhere.™



GRAPHIC DESIGN

2012 STUDENT ART MAGAZINE

2012
AIG
business
BREAKFAST

IT MIGHT JUST BE YOUR CUP OF

BREAKFAST!

GRAPHIC DESIGN

Balancing problem-solving skills with artistic and technical proficiency, the graphic design program prepares students to embrace the limitless potential of design as a communicative medium. Students work in a variety of disciplines including print, motion and interaction.

FEATURED DESIGNERS

MARK ALTAMERO
 ASTER BAGTAS
 ASHLEY BERKMAN
 APRIL BRUNNER
 GIL CALCETA
 REBEKAH EWER
 JILLIAN GOODWIN
 MICHAEL GRANDELLI
 BARRY HARBOUR

LORETO HERRAIZ-GOMEZ
 CHANELLE HOLLOMAN
 JEDEDIAH JENNEY
 BETHANY JOHNSON
 KARI KEMP
 THEO KLEINSCHNITTGER
 BRIAN KNOX
 KA-YING LI
 JAZZMIN NORMAN

PAUL PULLEY
 MEREDITH ROSS
 AMANDA SAUNDERS
 DREAMA SPENCE
 ELEAZAR SUNGLAO
 JOHN TARANOVICH
 JAMES TURNEY
 SETH WILDER

COVER

ASTER BAGTAS

AIGA Business Breakfast Series (detail)
 Event Collateral, Communication Design II



BARRY HARBOUR
 Stockley Gardens Arts Festival
 Event Poster, Communication Design II



MARK ALTAMERO
 Einstein's Dreams
 Cable Show Promotion, Motion Graphics I

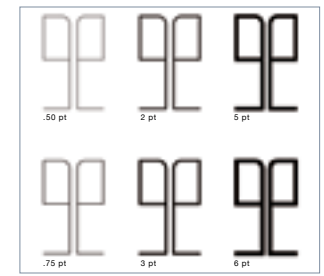
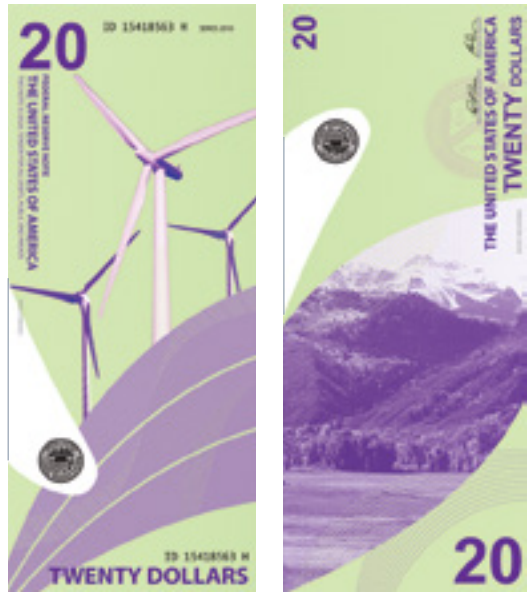


KA-YING LI

Personal Identity
 Identity System, Communication Arts Workshop

KA-YING LI
Greenbacks

Currency Design, Communication Arts Workshop



ELEAZAR SUNGLAO
Personal Identity
Identity System, Communication Arts Workshop



MEREDITH ROSS
Motion Type
Digital Video
Animation I



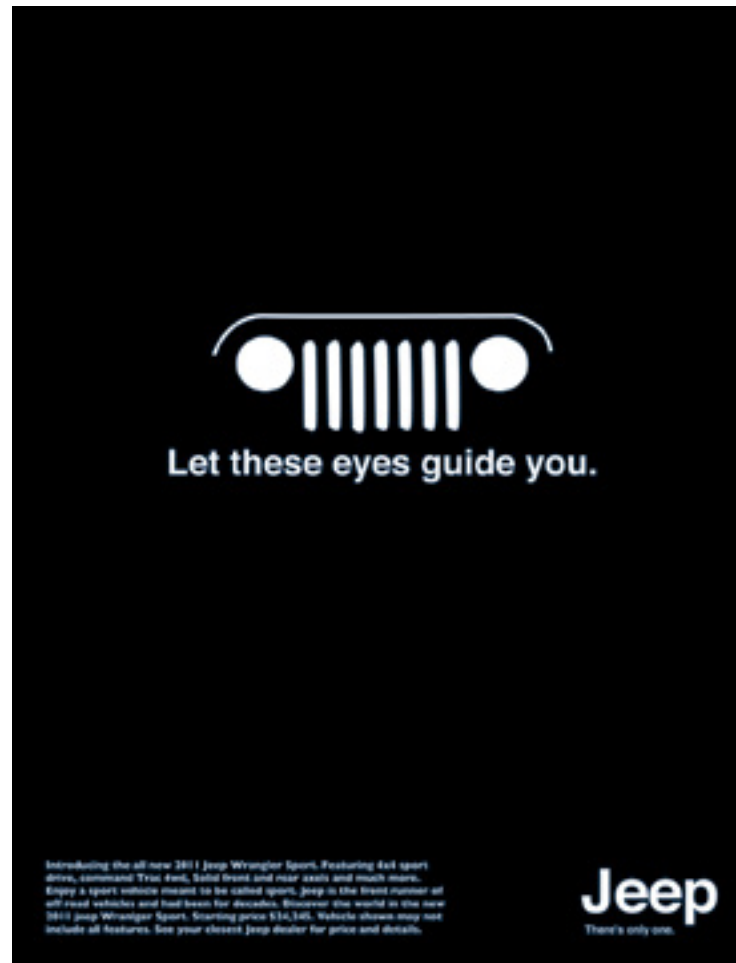
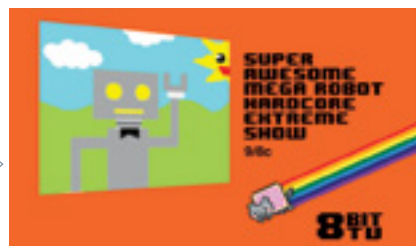
MICHAEL GRANDELLI

AIGA Business Breakfast Series
Event Collateral, Communication Design II



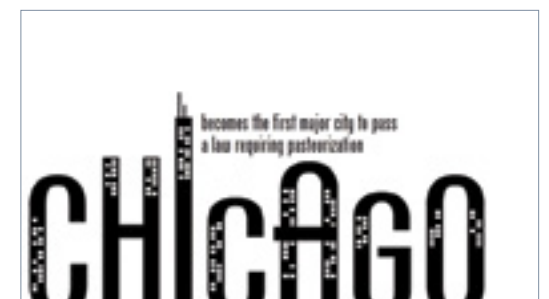
GIL CALCETA
8-Bit TV

Cable Channel Identity, Motion Graphics I



AMANDA SAUNDERS

Jeep
Magazine Advertisement, Communication Design I



MARK ALTAMERO
Milk

2D Animation, Interactive Design II

ASTER BAGTAS
 Faithspiration
 Book and Postcards
 Communication Arts Workshop



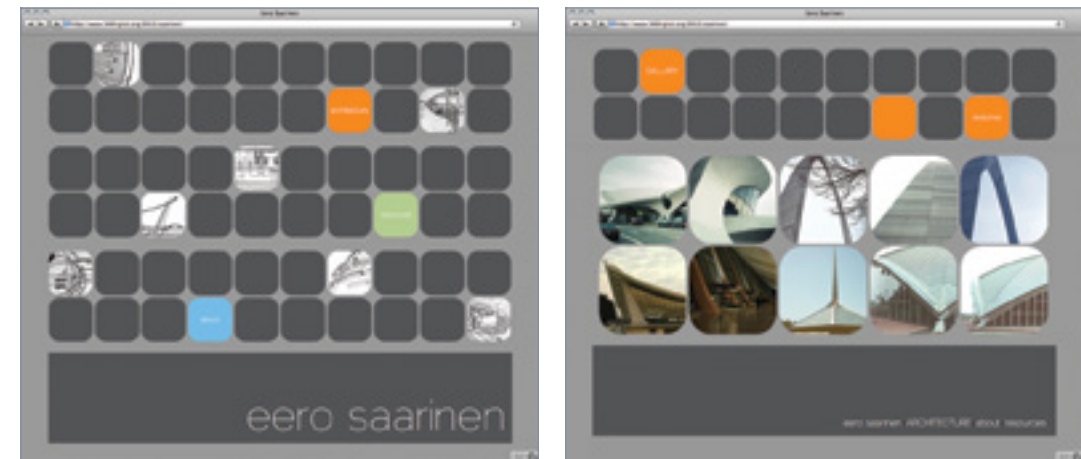
BARRY HARBOUR
 Free Democracy
 Poster
 Communication Design I



ASHLEY BERKMAN
 PeeWee Loves Banjo
 Identity System
 Computer Graphics II



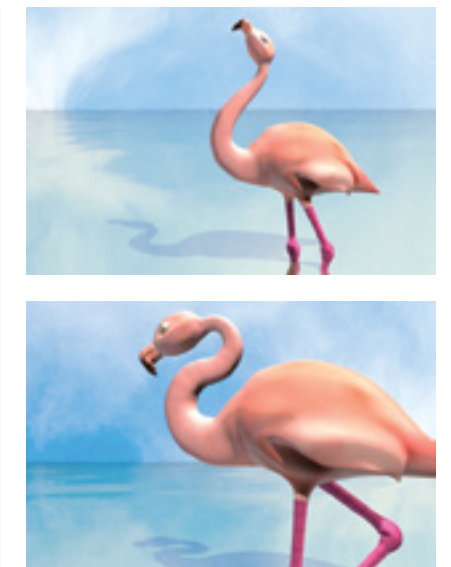
REBEKAH EWER
 Hexahive Design
 Identity System, Communication Arts Workshop



JILLIAN GOODWIN
 Eero Saarinen
 Website
 Interactive Design I

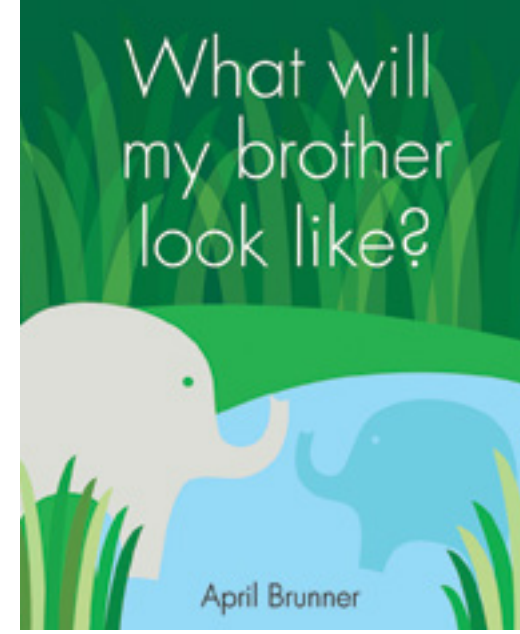


APRIL BRUNNER
 AIGA Business Breakfast Series
 Event Collateral, Communication Design II



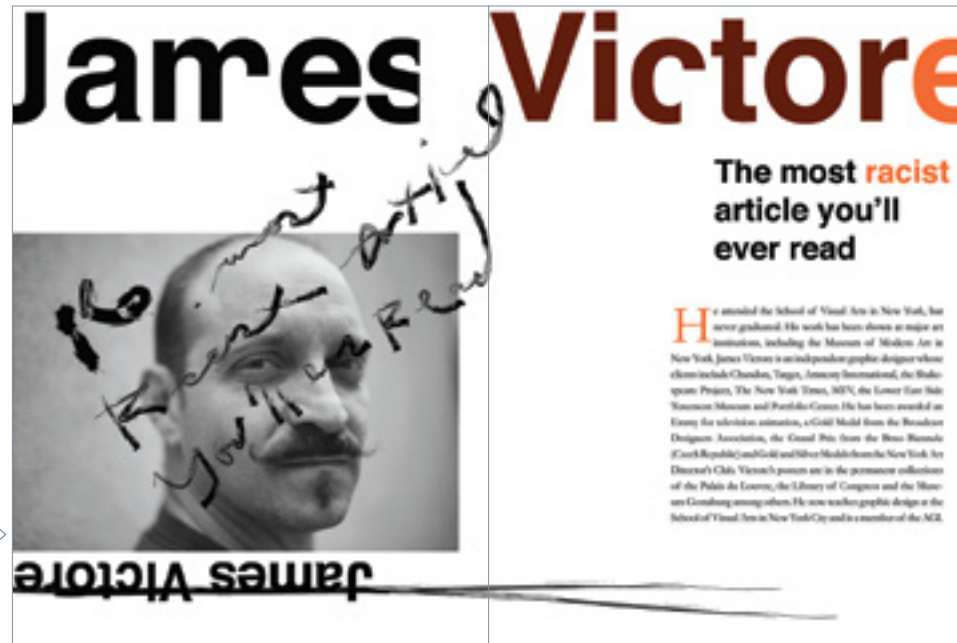
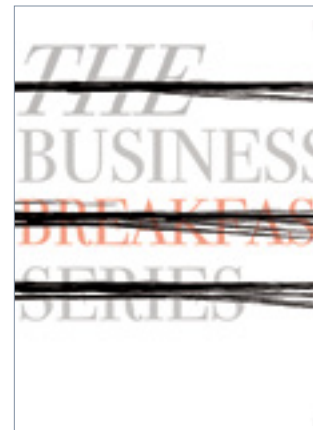
JEDEDIAH JENNEY
 Flamingo Walking
 Animation, Animation I

ASTER BAGTAS
AIGA Business Breakfast Series
Event Collateral, Communication Design II



APRIL BRUNNER
Aiden the Elephant
Book, Communication Design II

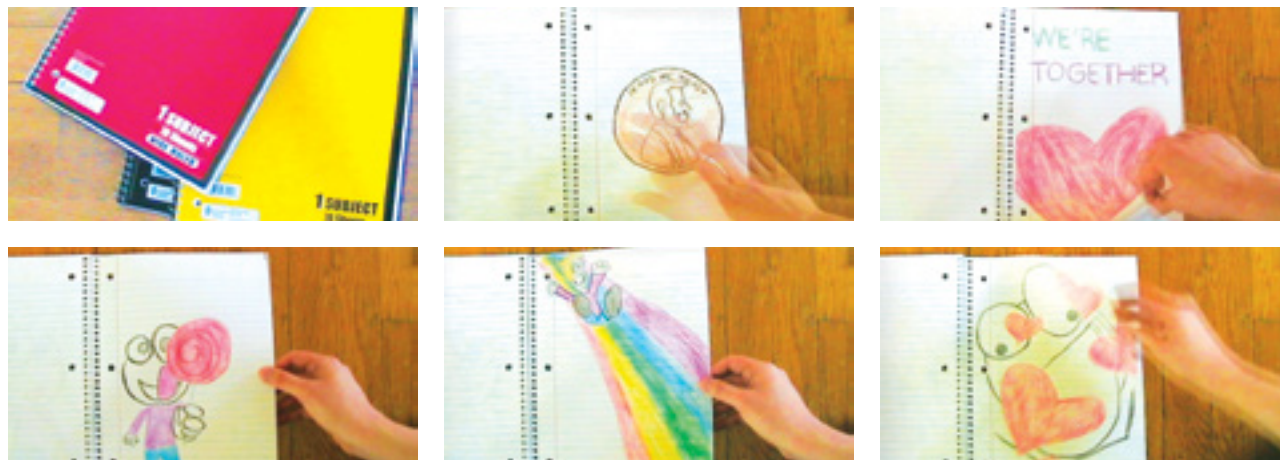
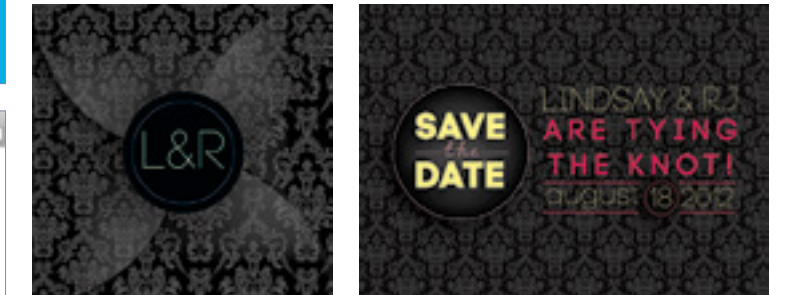
JAZZMIN NORMAN
Lindsay's Wedding
Event Collateral
Communication Arts Workshop



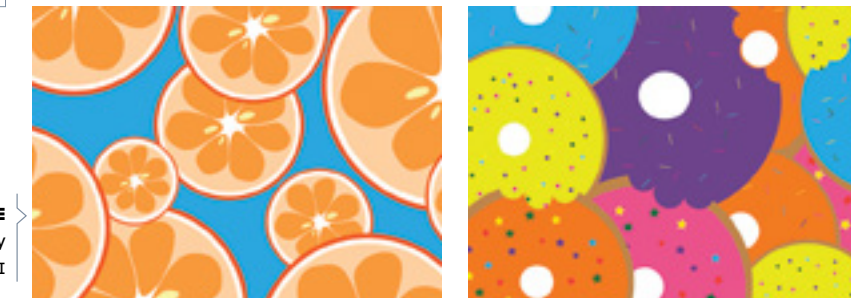
JOHN TARANOVICH
AIGA Business Breakfast Series
Event Collateral
Communication Design II



APRIL BRUNNER
Le Corbusier
Website, Interactive Design I



BETHANY JOHNSON
Sunshine, Lollipops and Rainbows
Music Video, Video Techniques



DREAMA SPENCE
Temperance and Gluttony
Pattern Design, Computer Graphics II

MEREDITH ROSS
Zuzana Licko Biography
Magazine Cover, Typography I



THEO KLEINSCHNITZER
Stockley Gardens Arts Festival
Event Campaign
Communication Design I



PAUL PULLEY
Muddywater
Identity System
Computer Graphics II

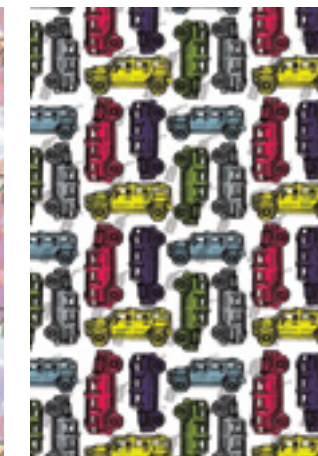


MEREDITH ROSS
Uprising
Digital Video, Video Techniques



ASTER BAGTAS
Origami Cookbook
Book, Communication Design II

MARK ALTAMERO
Petropolitan
Event Poster, Communication Design I



ASHLEY BERKMAN
Temperance and Gluttony
Pattern Design
Computer Graphics II



SETH WILDER
ARK+
Cable Channel Identity, Motion Graphics I



JON TARANOVICH
 Max Miedinger
 Magazine Design, Typography I

max miedinger
helvetica
 a love hate story

When one thinks of a typeface I doubt they realize the story it carries, the power it has over influencing emotions when handled by an expert typographer, and the immortality of a well-designed piece of print. "Absolut" brilliance of course absolut is written in Futura and why not that's how the sure one would imagine it. One typeface changed the gravity and momentum of a single word forever. My report is not on Futura but on Helvetica. Helvetica has also done its part in changing how people associate words with new feelings. And moreover words with products or brands. Microsoft, Sears and American Airlines all use the Helvetica typeface to lend itself an identity of some sort, even if it only holds small but strong promise. In this report I will discuss the people behind such an influential typeface. And how it has affected a society that values wants before needs, a very impressionable commercial culture that spends on any certain feeling rather than logic. I will also discuss the art that Helvetica has proven to hold.

eduard hoffmann

helvetica
 0 123456 7 890 123456 789 ?+! ; & *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz



ASTER BAGTAS
 Personal Identity
 Identity System, Communication Arts Workshop



KARI KEMP
 Long Line of Cars
 Music Video, Video Techniques



SHE CRAB

1 1/2 cups butter
 2 cups flour
 4 1/2 cups whole almond
 2 gallons whole milk
 2 pounds heavy cream

1 cup crab meat
 1 cup cooking sherry
 2 cups Cheddar
 3 lb. whole crab meat

- 1 Melt butter in large stock pot. Add onion and cook until translucent.
- 2 Mix in flour, stirring constantly until fully incorporated. Add milk, crab, sherry, and Old Bay.
- 3 Turn heat to low. Allow to cook for a minimum of one hour, stirring occasionally until thick.
- 4 Remove from heat. Add heavy cream and crab meat. Stir well.

MICHAEL GRANDELLI
 Soup &
 Book, Communication Design II

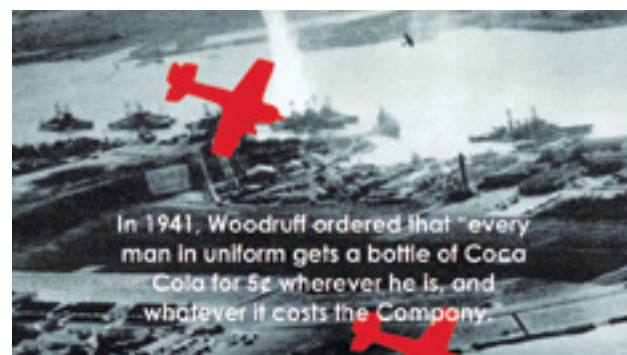


JEDEDIAH JENNEY
 Martini Glass
 Animation, Animation I



In 1888, Asa Chandler secured the rights, and became the **company's** first president.

He was also a marketing genius.



KARI KEMP
 A Brief History of Coca Cola
 2D Animation, Interactive Design II





TIDEWATER COMMUNITY COLLEGE
From here, go anywhere.™



PHOTOGRAPHY

2012 STUDENT ART MAGAZINE

PHOTOGRAPHY

With classes for every skill level, the VAC photography program focuses on composition, lighting, camera techniques and editing strategies that can help students transform raw images into works of art.

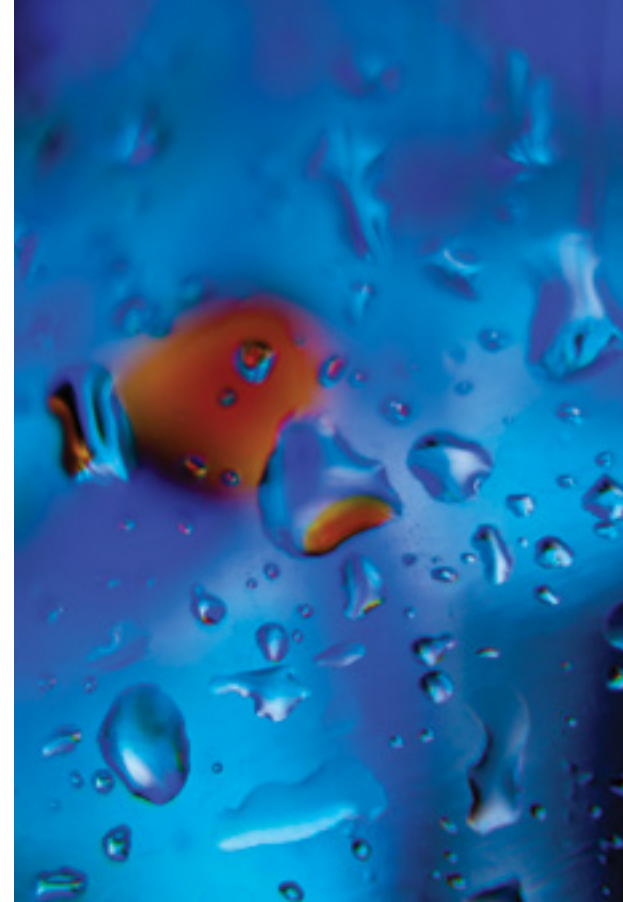
FEATURED PHOTOGRAPHERS

AMY BANKS
MEGAN BARRY
JULIA BERRY
NIGEL DISHMAN
KEALL FRY
JILLIAN GOODWIN
JASON HENDERSON
SEAN HOLDER

CHANELLE HOLLOMAN
THEO KLEINSCHNITTGER
ADAM LANDIS
JULIE LARKIN
KAITLYN LAWSON
MACKERRLLY LAYA
LORA LAYTON
CHARLES MARTIN

MARY MARTIN
CHARLIE PARRISH
ALICE PAYNE
NATCHEZ RICHBURG
CORRIN RICKETSON
MATEA SABLJAK
HEATHER WOOLARD
TARYN YAGER

COVER
SEAN HOLDER
Untitled (detail)
Photograph, Photography I



MARY MARTIN
Red Dot
Photograph, Electronic Darkroom

CHARLES MARTIN
Goldie's Pants
Photograph, Electronic Darkroom



THEO KLEINSCHNITTGER
Pixie Dust
Photograph, Electronic Darkroom

SEAN HOLDER
Untitled
Photograph, Photography I



CHARLES MARTIN
Willis Burns with Guitar
Photograph, Photography I



ADAM LANDIS
Innocence
Photograph, Photography I



KEALL FRY
Ladder
Photograph, Advanced Photography I



JASON HENDERSON
Cycles
Photograph, Advanced Photography I

CORRIN RICKETSON
Wild Fashion
Photograph, Electronic Darkroom

MACKERRLLY LAYA
Momentum

Photograph, Graphic Design for Studio Arts



NIGEL DISHMAN
Dry Clean #757
Photograph
Advanced Photography I

KAITLYN LAWSON
The Death of the Creek
Photograph, Photography I



MATEA SABLJAK
Murphy
Photograph, Advanced Photography I



MATEA SABLJAK
Lonely Tree
Photograph, Advanced Photography I

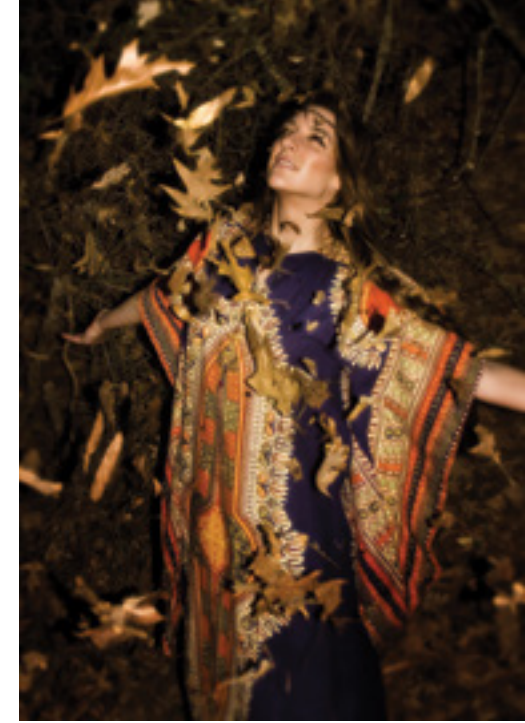
CORRIN RICKETSON
Wine, Bread and Cheese Platter
Photograph, Studio Lighting I



JULIA BERRY
Lost Love
Photograph, Electronic Darkroom



TARYN YAGER
Autumn Leaves
Photograph, Electronic Darkroom



JULIE LARKIN
For the Birds
Photograph, Electronic Darkroom



CORRIN RICKETSON
Dragonfly
Photograph, Electronic Darkroom



ADAM LANDIS
The Lion
Photograph, Photography I

HEATHER WOOLARD
Little Creatures
Photograph, Photography I



JILLIAN GOODWIN
Bon Appétit
Digital Collage, Electronic Darkroom



CHARLES MARTIN
Pastels
Photograph, Electronic Darkroom

NATCHEZ RICHBURG
Marlboro Man in Motion
Photograph, Introduction to Video Techniques



MEGAN BARRY
Cameron's Violin
Photograph, Studio Lighting I

MATEA SABLJAK
Mother and Daughter Love
Photograph, Studio Lighting I



MATEA SABLJAK
Untitled
Photograph, Studio Lighting I

ALICE PAYNE
Dressed Up Eggs
Photograph, Photography I



CHANELLE HOLLOMAN
Fleeting
Photograph, Photography I



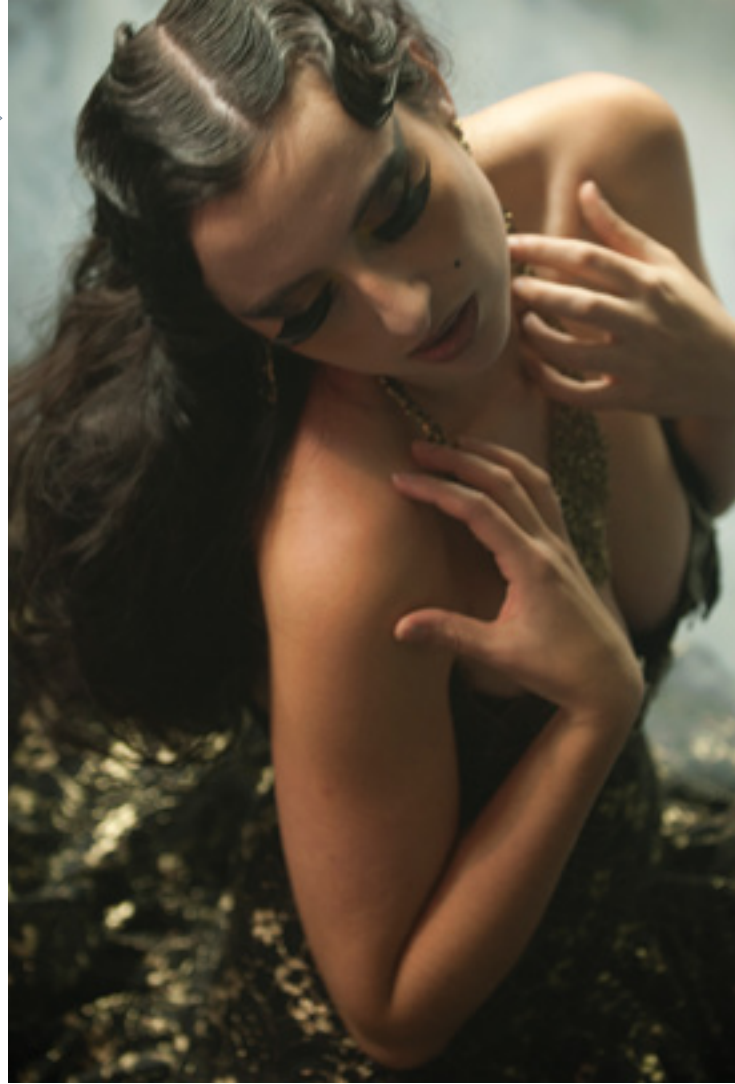
SEAN HOLDER
Untitled
Photograph, Photography I



KEALL FRY
A Boy's Rite
Photograph, Advanced Photography I

MACKERRLLY LAYA
Mystical

Photograph, Graphic Design for Studio Arts



LORA LAYTON
Devil in Red
Photograph, Studio Lighting I



CHARLIE PARRISH
Girl with Autumn Leaf
Photograph, Studio Lighting I



KEALL FRY
Penelope
Photograph, Advanced Photography I



KEALL FRY
AC
Photograph, Advanced Photography I



AMY BANKS
Bleeding Heart
Photograph, Photography I



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STUDIO ART

2012 STUDENT ART MAGAZINE

STUDIO ART

The studio art program offers extensive experience exploring a range of media including ceramics, design, sculpture, glass, painting and drawing. Delving into both traditional and contemporary techniques, students aim to develop a unique artistic voice.

FEATURED ARTISTS

EVIN ABEL
 NATE AVERY
 LINETTE BOND
 ANDRÉA BREEN
 KELLI BUNNER
 KATE DELIMA
 SHELA EDMONDS
 BRANDON EVANS
 ELIZABETH HAMBY
 JERRY HILLIARD
 CHANELLE HOLLOMAN
 GERTA HUFFMAN
 LYNNE HUNDLEY

KAREN IRELAND
 DANIEL JAMIN
 ELIZABETH LEVESQUE
 JORDAN MARLINS
 ERIC MATTHAEY
 NORRIS MCCLAIN
 LAURA MCFIE
 COLIN MCKINNON
 KEVIN MCNIFF
 JACQUELINE MENDOZA
 TORY MILLS
 MICHAEL PEREZ
 CAROLYN RILEY

KATHERINE ROBINSON
 PATRICIA ROBINSON
 MATT SCOTT
 JOSHUA SOLOMON
 SINDY STROSAHL
 HEATHER SUTHERLAND
 KUN TANG
 RENA WEEKS
 JAMES WEISS
 SUSAN WHALEN
 GUS WOODWARD
 JENNIFER WORSLEY

COVER

LINETTE BOND
 Butterfly Feast (detail)
 Mixed Media, Painting II



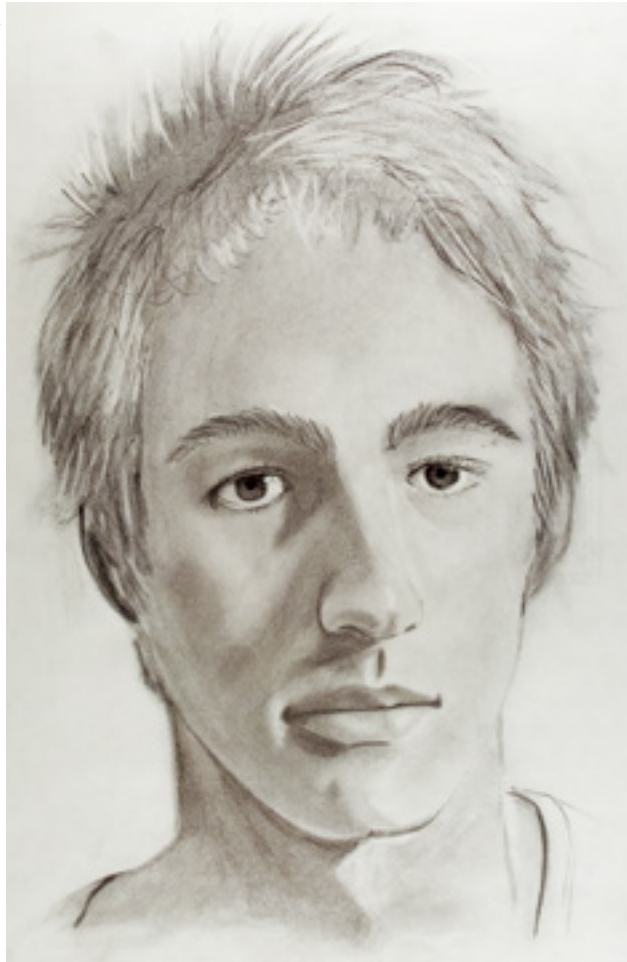
ELIZABETH LEVESQUE
 Alicia
 Oil, Portrait Painting

HEATHER SUTHERLAND
 Split Form #5
 Glass, Glass Blowing III



JAMES WEISS
 AW+CC
 Pen, Fundamentals of Design I

DANIEL JAMIN
Untitled
Charcoal, Drawing I



BRANDON EVANS
Dragon
Clay, Three Dimensional Design



KATE DELIMA
After Eva Zeisel
Clay, Independent Study in Pottery



JENNIFER WORSLEY
Teapot
Clay, Hand Built Pottery



SINDY STROSAHL
Dad
Silverpoint, Drawing III



NATE AVERY
Laurel and Hardy
Glass, Supervised Study in Glass



MICHAEL PEREZ
Crazy Dalí
Charcoal, Drawing IV



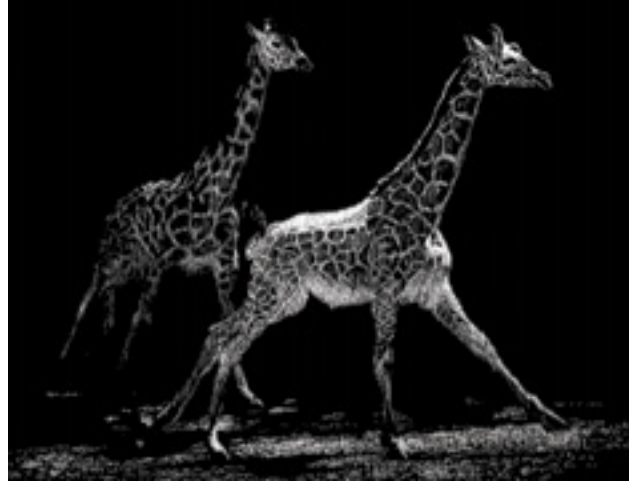
KUN TANG
Tale of Two Cities: Smoke and Cloud
Clay, Supervised Study in Pottery

KELLI BUNNER
Twigz
Scratchboard, Drawing II

GERTA HUFFMAN
Lamp
Glass
Glass Blowing III



CHANELLE HOLLOMAN
The Zoo
Scratchboard, Drawing II



ELIZABETH LEVESQUE
Perceive
Mixed Media, Drawing IV



EVIN ABEL
Color Wheel
Acrylic, Fundamentals of Design I



JACQUELINE MENDOZA
Just the Necessities
Pastel, Drawing IV



LAURA MCFIE
Hole Series
Glass, Glass Blowing IV



NATE AVERY
Frozen Avenger
Mixed Media, Supervised Study in Glass

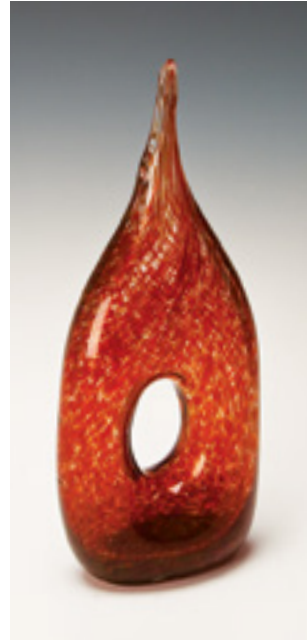


GUS WOODWARD
Reaching Out...
Scratchboard, Drawing IV

SUSAN WHALEN
My Grandfather's Palette
Oil, Painting I



ANDRÉA BREEN
Red Hole
Glass, Glass Blowing III



ERIC MATTHAEY
In the Manner of Jim Dine
Mixed Media, Drawing IV



JERRY HILLIARD
No More Superman
Clay, Hand Built Pottery



COLIN MCKINNON
Closed-Lip Bowl
Glass, Glass Blowing II



LYNNE HUNDLEY
Highway Home
Mixed Media, Painting I



NORRIS MCCLAIN
Without Delay
Mixed Media, Drawing IV



ELIZABETH HAMBY
Divide
Recoil
Glass, Glass Blowing III

JAMES WEISS
Lamaar
Scratchboard, Drawing II



KEVIN MCNIFF
Red Teapot
Clay, Wheel-Thrown Pottery



TORY MILLS
Portrait
Scratchboard, Drawing II

KEVIN MCNIFF
Blue Teapot
Clay, Wheel-Thrown Pottery



SHELA EDMONDS
Red Tubes
Clay, Hand Built Pottery



MICHAEL PEREZ
Day Dreamer
Charcoal, Drawing IV



COLIN MCKINNON
Blue-Green-Yellow Teardrop
Orange with Green Swirl
Glass, Glass Blowing II



LINETTE BOND
Checkerboard Ballroom
Mixed Media, Painting II

LINETTE BOND
Butterfly Feast
Mixed Media, Painting II



CAROLYN RILEY
Passion Flower (detail)
Clay, Hand Built Pottery



NORRIS MCCLAIN
Those Demons Are Friends of Mine
Acrylic, Drawing IV



JORDAN MARLINS
Cubic Hand
Charcoal, Drawing I

RENA WEEKS
Untitled
Scratchboard, Drawing II



MICHAEL PEREZ
Police State
Mixed Media, Drawing IV



JOSHUA SOLOMON
Swan Vase
Glass, Glass Blowing IV



ELIZABETH LEVESQUE
Double Your Luck
Oil, Painting II



JACQUELINE MENDOZA
Navy
Monoprint, Printmaking I

KATHERINE ROBINSON
Self-Portrait
Charcoal, Drawing I



KEVIN MCNIFF
Blue Vase
Clay, Wheel-Thrown Pottery



JOSHUA SOLOMON
Ocean Sunset Bowl
Glass, Glass Blowing IV



KAREN IRELAND
NYC Bird
Linocut, Printmaking I



DANIEL JAMIN
Untitled
Charcoal, Drawing I



HEATHER SUTHERLAND
Primary
Glass, Glass Blowing IV

MATT SCOTT
Key
Monoprint, Printmaking I



PATRICIA ROBINSON
Sugar and Cream?
Clay, Introduction to Pottery



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