

CONNIE'S

Sarah Heller

2024, Spring Semester

Capstone - Graphic Design

Department of Art and Art History

Artist Statement:

Throughout my years in college, I learned about what it meant to be an artist and graphic designer. I struggled to find a common theme that surrounded my work. Most of the projects and logos I created were all different. With each, I experimented and explored different methods and software to create the art. I've also learned about different art mediums such as drawing, painting, 3D sculpture with cardboard and wood, and capturing a photo with film and digital cameras. I became intrigued with drawing and photography and incorporated these practices into my art as well.

Most of the work I create is logos, mostly leaning towards a more minimalistic look with mild linework and shapes. While creating logos I try to shape it to look like the actual shape or idea of the company or subject. Whether that be leaning towards a more illustrative approach by drawing the actual object such as a blender or an orange, or by looking at a typography point of view, morphing the words to mimic the subject matter.

One of the body of works I've explored is the idea of shadow art. This was inspired by local artist, Drew Austin. He looks at the shapes that shadows create and captures them by recreating them in either a sculptural form or digitally with a drawing. In my work I recreate shadows digitally but in a more solid, blocky, and minimalist approach. I use two to three colors to capture the different shadows and emphasize certain shapes over others.

Some of the other works I've created are outliers. In these, I tried to explore the different ways to express type. One of these experiments involved creating a typeface based on a specific scene from a movie. I rewatched the scene and looked into the details such as the colors, the way the scene was animated, and the emotions it provoked. While keeping these ideas in mind, I was able to create a typeface that encapsulated the idea of the scene. I hoped to create a more illustrative typeface that wouldn't often be used in everyday type but can easily be identified with the scene itself.

While it's been difficult to find a method of creating that I prefer, the theme that best surrounds my body of work is experimentation. I enjoy learning about different ways to create and figure out different ways to incorporate these methods and ideas into my work in new innovative ways. The works presented in my portfolio express this while also focusing on some of the logo and shadow work I've created as well.

Title**Original Format**

Figure 1: Mikan	Illustrator, 11 in x 17 in
Figure 2: Compassion	Illustrator and Procreate, 11 in x 17 in
Figure 3: Tiger Claw	Illustrator, 11 in x 17 in
Figure 4: Mocktail Poster Series	Photoshop, 11 in x 17 in
Figure 5: Photography	Silver Gelatin and Ink Jet Prints, 11 in x 17 in
Figure 6: Pride	Photoshop, 11 in x 17 in
Figure 7: Geometry of Other People	Illustrator, 11 in x 17 in
Figure 8: Tropical Blends	Illustrator, 11 in x 17 in
Figure 9: Lifepoint Church	Illustrator, 11 in x 17 in
Figure 10: Historia	Illustrator and Photoshop, 11 in x 17 in
Figure 11: Connie's Inn	Illustrator and Photoshop, 11 in x 17 in

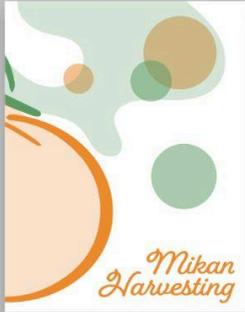


Figure 1: Mikan



Figure 2: Pulp



Compassion Poster Series

Two poster designs created for a design competition.

Figure 3: Compassion



Figure 4: Tiger Claw



Mocktail Poster Series

Poster designs created using photographs I've taken.

Figure 5: Mocktail Poster Series



Photography

Other photographs I've taken throughout college.



Figure 6: Photography

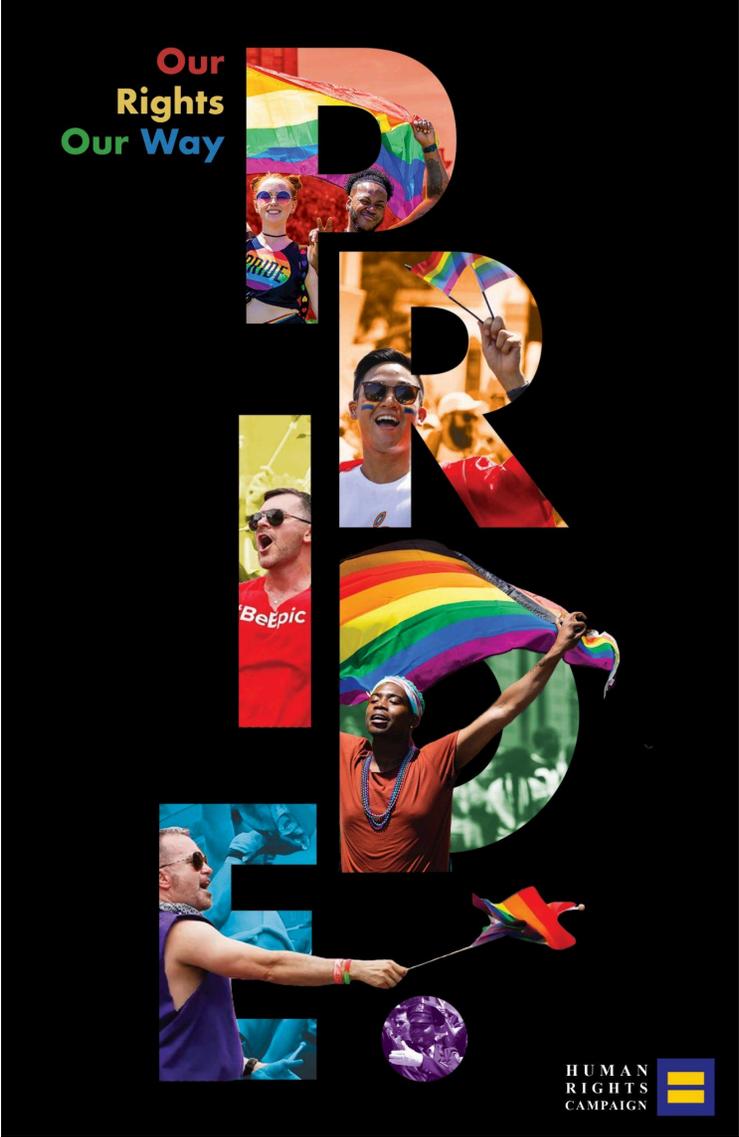


Figure 7: Pride



The Geometry of Other People

By David Borkenhagen

Illustrated By Sarah Heller

On the surface, the language we use to describe landscapes and buildings has little in common with the ways we think about our social worlds. A mountain range has little in common with a family; the design of a city is nothing like a colleague – or so it seems. But if that is true, then why do we use spatial and architectural metaphors to describe so many of our human relationships? Good, trusted friends are described as ‘close’, regardless of their physical proximity, and a loved one on the other side of the world may feel ‘nearer’ to you than someone you live with. You might have an ‘inner circle’ of friends or feel ‘left out’ from the circles of others. A colleague with ‘higher’ status may seem to be ‘above’ you and those with ‘lower’ status may be ‘below’. There is even something architectural about the way we speak of ‘setting boundaries’

“Spatial proximity and friendship: distance was associated with strangers; closeness with friends”

or ‘walling someone off’. Without much thought, we employ a whole library of spatial and architectural metaphors to explain our social worlds – and not just for our personal relationships. These metaphors are foundational for social thought at the societal level, too. We describe some groups of people as ‘marginalised’ (pushed aside) or ‘oppressed’ (pushed down), and society itself is said to

Figure 8: Geometry of Other People



Figure 9: Tropical Blends



Figure 10: Lifepoint Church



Figure 11: Historia



Figure 12: Connie's Inn