

“I GIVE YOU A BUTTERFLY”

A fashion and homegoods collection by Olivia Marisol Sua



ARTISTS STATEMENT

Olivia Sua is a Multidisciplinary Artist and Illustrator living and studying in Portland, Oregon. Born and raised in a small mountain town called North Bend (WA), she is inspired by winter, decorative art, folk artwork, and South America. With her artwork, she creates a mythology that reflects her connection to home, the landscapes of her upbringing, and her family.

Olivia works with mixed-media traditional materials and digital formats. Her work is marked by pattern, purposeful imperfections, and symbolism.

Olivia's work is targeted towards the children's market, fashion, print design, product design, and some fine art and sculpture.

Some of Olivia's artwork focuses on themes of identity, race, and culture. Olivia is racially White of mixed-ancestry and culture, with her father being from Cartagena, Colombia and her mother from Durban, South Africa.

When she's not making artwork, Olivia is watching survivalist TV shows, reading, and dancing bachata!



WRITTEN PROPOSAL

“Its just dirt” my sister Isabella said to me as she crushed a teapot she had been making on the wheel. Dirt. Transformed by her hands into a form to hold tea, then passed to me to be decorated with stories and symbols of our shared upbringing. It’s almost as if what we hold in our hands is an extension of our lives. Like the clay, we would squish in our hands that we found— exposed by the rain— while hiking. Or her handwriting and mine on jars of cherry-blackberry jam made during the summer.

I want to do the visual design for a dinner-ware ceramics collection. Using the design methods of cut paper, screen-printing, and watercolor masking, I will play with positive and negative space, symbolism, intense detail, and text. I will design the surfaces of plates, bowls, mugs, teapots, sugar bowls, and creamer dishes. Because ceramics are a human invention, made of clay and touched by the hands of our ancestors, there is something earthy and spiritual about them. My audience will be able to discern who I am because I am transcribing my visual diet into a ceramics collection—which is informed by the cultures of my parents, my connection to home, the landscapes of my upbringing, and the tales of my family’s history: past and present.

I am taking advantage of thesis to make a complex, multi-disciplinary project which asks of me to collaborate, play with new forms of making, and deeply investigate my experience and then articulate it visually. My agenda for this project is threefold:

1. Create a unified dinnerware collection.
2. Create objects that are a reflection of my identity.
3. Create something that is beautiful, that feels precious, and that would ideally become an heirloom.

For context: my thesis is informed by my identity as a bi-racial and bi-cultural person. In being both Latinx and White— with a Colombian father and South African mother—I have found that I express my cultural experience in my art, and you have to know my background to be able to identify that.

Further, I am a fairly spiritual person: I feel that everything is connected and that no spheres of life are separate, “such as that between matter and mind, or God and the world.” So in my practice, I fixate over the meaning of colors, symbols, shapes, materials, and textures and ponder how the art I make it is connected to my family history, my life experience, and the people around me.

The home I grew up in was a typical Colombian house: it was painted yellow to match the color of the sun, had a red clay shingle roof, and an intricately carved wooden front door. Much of the art in our house was from South America. My parents collected a fake Botero painting of a nun, Chiva buses, animal masks, sombrero vueltiaos, a small sculpture of India Catalina, casitas typicas, and Inca figurines made of copper. My father said to me that the house was a way of artificially creating Colombia in the States because he was so far away from it. To my family, it was home, in the mountains of the Snoqualmie valley, in a Colombian house, with an overgrown garden. This visual information has greatly informed how I illustrate. Because of these references, I believe that in the collective experience of Latin American people residing in the United States, that they will be able to connect with the visual elements of my thesis, such as they have with my previous work.

I want people to feel a sense of joy when they look at my project. I want them to feel like there is magic in what they are looking at, like they are drawn to stare at it closely, taking time to see the multitude of details that are applied.

I cherish that those who have had similar life experience to mine might notice my thesis. One keystone of my identity is that I grew up in Washington state around a lot of nature and wildlife. I hope that people who reside in the regions of the Pacific Northwest connect to the visual representation of this specific regional experience within my thesis. I anticipate that bi-cultural people will benefit from hearing my story and my approach to addressing dualism in art-making. I hope that Latin people especially connect with my thesis because it is mostly our design, craft, and ceramic history that I am drawing from and historically researching. Specifically the contemporary crafts of artisans from Mexico and Colombia.





I imagine that people like my friends and family would use these plates and that it might go well with the spaces that they live in. These people are young and mid-aged adults who love sensuality: bold colors, tastes, and lively music. Strong emotions, parties held till late at night, and lots of dancing. The tables which they fill with food are illuminated by candlelight and my plates hold a few last olives that get scraped into the mouth by hand.

My process for this project is to explore the patterns and designs that can be made from the positive and negative space of cut paper and lace. I want to use traditional materials to give my work an imperfect, analog feel. I plan on using a limited color palette of white, turquoise, dark navy and light blue on white ceramics or just white on terra cotta. Form wise, I love round, almost crude, imperfect mugs and teapots. I want my plates to physically have a scalloped rim or for the edge of the design to be scalloped.

This semester, I am experimenting with creating molds and slip casting mug and teapot forms. After I cast my forms, I plan to apply the designs onto the ceramics using the screen print underglaze process of Jason Big Burnett. I also have the choice of scratching, drawing, and painting onto the ceramics with underglaze.

Because I use so many symbols in my work, I will play to the strongest conceptual skill in my thesis; using visual synecdoche to communicate personal mythology. The tone of this project is decorative, patterned, naive, ethereal and folksy, to further the idea of rich symbolism and coded storytelling.

The scale of my project is one circular dinner plate design at 11.75" diameter, two circular dessert plate designs at 7.75" diameter, two mugs at 4"H, 3.5" diameter, one teapot at 5.25"H, 8.75"L, 5.75"W, one creamer dish at 3"H, 4" diameter, and one sugar dish at 4"H, 4" diameter. They will all be ceramic dinner-ware, not plastic. I will make multiples of three for each piece.

Since this thesis is so personal, I can not imagine it to living a mass-produced life, it feels too impersonal. Rather, I want my collection to be accessible to a large audience online via an Etsy. This gives me the ability to share my story and values with my customer. I feel very involved with the craft of my collection, so I conceive that they will be artisan products.



For my defense, I want to present my work as an installation, with the whole collection arranged and the space curated to show off my collection. This might actualize as a dining room space or a kitchen table. Finally, I want to utilize the wall space of the defense room and decorate it with large scale paper cutouts.

I have been greatly influenced by three illustrators who have done similar ceramic projects: Vicky Lindo, Makoto Kagoshima, and Cornelia O'Donovan. [Fig. 1, 2, & 3] These artists have bold, floral, figurative heavy styles and have worked or primarily work on ceramics. Lindo and Kagoshima illustrate their plates traditionally, whereas O'Donovan did a project designing the surface of plates using watercolor, and then those designs were produced by Anthropologie.

From a design perspective, I am influenced by Mexican Papel Picado, Swiss-German scherenschnitte, Colombian Palma de Iraca, European broderie Anglaise lace, and contemporary fashion that uses scalloped edges. [Fig. 4, 5, 6, 7, 8] Most of these influences share the quality of being an object or material in which light passes through. What I mean to say is that the holes in Papel Picado or the spaces that designs are woven into Palma de Iraca bags—light becomes a part of the artwork. The objects are very delicate, physically airy, and contrast highly to space in which they are hung, placed, or worn. To me, these qualities speak to nature's perfection, like that of spider webs. They also remind me of religious celebrations like weddings—with the smell of store-bought roses in the air and tying small bags of Jordan almonds.

My work takes on many forms, I like to push the limits of Illustration. I work mostly traditionally and my work often takes on the form of mobiles, cut paper Illustrations, screen-prints, surface patterns, and product designs. For me, my art takes on the qualities of being a sacred object because so much time goes into making it, there is an element of nature and image worship, and the act of making art is a ritual to document, express, and memorialize my life.

I am so deeply formed by my experiences, and I wish to meditate upon the visual information that defines me, but also what visual information makes me feel grounded to the Earth, makes me feel like there is wonder in the world, and makes me curious about possibilities yet explored. I believe that in making artwork based upon this sentiment, that I will be able to bring about the same feelings of groundedness, wonder, and curiosity in others.

ABSTRACT

“I give you a butterfly” is a collection of dinnerware designs and fashion products that I made to sell and to be reproduced by retail companies for my graduating thesis project. The collection consists of designs for six dinner plates, the designs of four mugs, a tote bag, and a series of long sleeve-shirts. I screen printed all of the articles of clothing and dinnerware designs myself using screen printing ink and a technique called monoprinting. The artwork I created to exist on these surfaces is symbolic, purposeful, painterly, and natural.

The work I created is deeply personal because I find my own life and surroundings to be a source of inspiration and passion. I often talk about creating my own ‘mythology’ with my work that reflects my connection to home, the landscapes of my upbringing, and my family. This thesis contains stories from my life, objects, and nature that I see around me, and symbols that I obsess over: like the butterfly.

I was highly involved in making every piece of the collection, from hand-dying the shirts, to printing on fabric. I wanted a high level of control over how things would look and it was an objective of mine to make everything with intention and meaning.

It was important to me that my thesis work existed in a physical space, so for the last week, I spent time painting a mural in room 401 of the 511 building, and installing a gallery slash pop-up shop presentation. The Coronavirus pandemic pushed me to create compelling documentation of my work so that I could share it through social media and on my website.



ORAL

Introduction

Hello, and thank you all so much for coming to my thesis oral.

This project, called “I give you a butterfly” is a collection of dinnerware designs and physical products that I made to sell and to be reproduced by retail companies. The collection consists of designs for six dinner plates, the designs of four mugs, a tote bag, and a series of long sleeve-shirts. I screen printed all of the articles of clothing and dinnerware designs myself using screen printing ink and a technique called monoprinting. The artwork I created to exist on these surfaces is symbolic, painterly, and natural.

I have wanted to design dinnerware since I was sixteen years old, I loved the illustrated plates of many artists in Anthropologie, and started to collect them. I was so enamored with the idea that plates could be so decorated and painterly that I started to play with designing my own plates. A few years later I started school at PNCA and I thought about what I might do for a thesis. I had dreams of creating a giant colorful mobile that would hang above the atrium. However, the idea of designing plates still excited me, and I ultimately decided to make a dinnerware and fashion collection as a culmination project.

I knew I wanted to create deeply personal work because I find my own life and surroundings to be a source of inspiration and passion. I often talk about creating my own ‘mythology’ with my work that reflects my connection to home, the landscapes of my upbringing, and my family. This thesis contains stories from my life, objects, and nature that I see around me, and symbols that I obsess over: like the butterfly.

I will share a few details about each piece before I discuss the body of work as a whole so that you, the audience, can experience the work better through zoom.

Details about the artwork

Let’s start with the side plate called Floridian homes. The day I drew this plate I was reminiscing about walking through the streets of my Tia Eddy’s neighborhood in Florida. All the homes in the neighborhood have red tile roofs, a bougainvillea plant creeping up a gate or a wall, and plenty of palm trees. I remember walking through this neighborhood at different times of my life, with my family or my cousins. In this design I layered several colors of crayon to achieve off white Spanish style houses coupled with friendly palm trees and a small scenery of a person walking their dog.

The next piece is called Chestnuts and Acorns. Most of my designs are based on nature that I see around me. When I walk outside, even in Portland, I pay attention to all the forms, species, and stages of the plants around me. I’m drawn to, even obsessed with abundance. A tree that is full of chestnuts or acorns draws me in with curiosity. For that reason I wanted to create a plate that is an assemblage of different leaves, nuts and bugs. In this design I separated each element with a different color, but stuck to an earthy brown and green palette.

In the piece La Gata y sus Gatitos I detail two memories combined. The memories I combined are of Casita Tipicas- which are a mini figurine houses that are hung on the wall- and a time I fed baby cats cheese balls. The illustration depicts a mama cat and her four babies looking out over the top of a house protectively. The house is modeled after a Casita Tipica, with a terracotta roof and decorative pillars. The symbolism of this piece goes deeper: there are five people in my immediate family, so five cats represent them. The spheres of the earth are also featured: birds are the sky, cats are the land, and fish are the sea.

The piece Vines and Bird is more restrained, I designed it more with decoration in mind than story. In this piece the bird represents freedom as it belongs to the sky and air, it is unbound by gravity and can take to the sky and explore the vastness of empty space. I used a mix of blue and green to create magical vines, twisting and intertwining in a ring. There is much to be said about how the ring of vines represents the cyclical nature of life, they even look like DNA.

The side plate called Under a rock is about the buzzing intensity of the forest floor. Over the summer I looked closely at the ground underneath a plum tree and found that it was not at all quiet or calm, but bustling with spiders, slugs, ants, and caterpillars. This moment made me reflect on how nothing in this world really is still, there is always movement and life. The butterfly in the middle is a metaphor for the cycle of life and transformation, as caterpillars go through chrysalis to become butterflies.

The design for the Talisman side plate is based off the design imprinted into a sando strawberry cookie. With a ring inside another ring, it makes me think about circular calendars, like those which you can rotate and change the image that appears with every season. The way that the circles interlock feels very grounding to me, so I called it talisman. Talisman are objects that are lucky, like a four-leaf clover or yellow underwear. I am very interested in the idea of making my own talisman through art and iconography.

I took a much less narrative approach to the rest of the designs, including the four mugs, the t-shirts, and the tote bag. I designed the other parts of the collection with aesthetics in mind and less so storytelling.

However, all of these other designs include text, which none of the plates do. Whether in a common phrase like “buenos dias” or just a single word like “love” I added text for fun and to relay a message of positivity when you see the object in your daily life.





I'll flip through these designs so you can get a closer look at them.

Lastly, the four mug designs are monoprints like all the plates. The mug prints are the most successful off all the monoprints in my collection. I added chatter to all of them to make them seem more printerly and interesting. I also used the most color in the mugs, with the "love" and "sugar" mugs being muted rainbow and the "Mariposa" and "Buenos Dias" mug being a mix of blues, purples, and pinks. I think the way they are so simply stated and vibrant will translate well to actual ceramic mugs.

The tote is an ombre of four colors, I designed the graphic to include a heart surrounded by birds, flowers, and calla lilies. It features the text "joy." Ombré means to graduate colors or shades together, in truth this design is more of a gradient of colors than a true ombré. This design is the only design that is vector besides the logo I made.

I dyed the shirts to be different colors within the collection and then screen printed on them. I wanted them to be very decorated, and have a design on the pocket area, the back and both sleeves. They have many butterflies on them and the text "sun, sky, moon." Which is a very short poem I wrote when I was sixteen, it's basically just an acknowledgement of those entities and their beauty.

Now that I have discussed the content of the collection in greater detail we can move on to talking about the thesis as a whole.

Theme

The overall themes I worked with throughout "I give you a butterfly" were: home, nature, and balance. The theme of the home was explored more broadly, as not only a place where one lives or is from but also as people most close to me and as the natural world in which I reside. The theme of nature was expressed heavily in the designs I made. Animals, flowers, leaves, and nuts decorate every single design.

Lastly, the more abstract theme of balance was focused on theoretically. Through my color choices, I depicted a time of seasonal transition between summer and fall. I used bright blues, pinks, and purples alongside cool and warm browns and olive green. I saw these colors in the farmers' market bouquets with my boyfriend during late summer and early fall. This choice of capturing seasonal equilibrium is an example of balance.

Overarchingly, the most consistent theme throughout my thesis is nature, and I attribute that to my childhood. You see, my childhood home was on a mountain in rural North Bend, with only a few neighbors and lots of forest. I was constantly outside, playing with the neighbors, making forts, gardening with my parents, playing in the snow, or making a pretend restaurant. Living in North Bend, nature was very accessible, it was at my backdoor. With ample access to nature coupled with the fact that both of my parents are extremely energetic and adventurous, I was instilled with so much fondness for the outdoors.

I feel very attached to North Bend, it's a valley at the beginning of the Snoqualmie pass. It's a little bit colder than Portland and it starts to snow in the mountains in November. I would describe North Bend's personality as moody, dark, and mysterious, with turbulent weather changes in the winter. The mountains that surround the place are immense and infinitely blue. It is a romantic and beautiful place to have grown up. I did not feature any of these details about North Bend in my thesis work, but growing up in North Bend taught me to have a great respect for the seasons of fall and winter. So much of my work derives from appreciating the seasonal divisions of the year.

Choice to use text

Let's explore my choice to use text throughout the collection a bit more. The mugs feature the text "mariposa," "love," and "buenos dias." "Love" and "Buenos Dias" are words and phrases that are pretty self explanatory, but the word "mariposa" deserves some explanation.



About two years ago I used my summer to figure out what I really wanted to make, what I wanted to express, and what mattered to me. I had been really struggling to find an illustration 'style,' and making pinterest boards helped me to narrow down what imagery I really liked, instead of looking at other illustrators' finished works. The first image I fixated on was one of a cluster of blue morpho butterflies on a tree.

As I leaf through the pages of the sketchbook I was working in that summer, I notice a mind map in the left bottom corner that connects the word "butterfly" to the word "mariposa" to "morpho butterfly" to "amazonas." Then there is a scribbled note that says "we don't often see blue in nature, it usually signifies poison to humans." At least half the pages following those notes are filled with blue butterflies drawn in different ways and the word "mariposa." The work that I created that summer was of an ombre blue and teal butterfly mobile. Since then, I have felt like the butterfly symbol defines me as an artist. I also like the actual word structure because it ties into my name, Marisol, mariposa, it's similar.

I was thinking about calling my whole thesis "Mariposa" but I chose "I give you a butterfly" because this thesis was an act of giving. It's a love letter to my family and to the things I love. When I say I give you a butterfly, the word butterfly is a metaphor for magic, color, and romanticism.

Choice of products

Last semester, I proposed this thesis project, and thankfully, my finished work does not differ greatly from my original proposal. Even though we have been quarantined throughout most of the time I have been working on this project I still wanted to make dinnerware for my thesis. What did transform was the media of my project. I proposed to make physical ceramic objects with my designs on them and conceded that plan after the school closed from March till September. Instead of making physical dinnerware objects, I just designed the art for them, so that the art could be printed onto ceramics, which is a fairly standard practice of retailers that sell dinnerware.



I also had planned to design art for a teapot, sugar dish, and creamer dish, and I did not do that. I instead designed many more mugs and plates than I proposed and added fashion items to my thesis. I decided to focus on the plates, mugs, shirts, and totes because they were best suited to the designs I created. At first I designed with no care to how the design would need to be composed on an object but later, I had to get used to making an illustration in a circle composition for the plates and I had to alter my designs to suit placement on a shirt.

I chose to incorporate fashion items instead of more homegoods items because I love clothing and expression through style. I thought about designing a print for a napkin, wrapping paper, or fabric but there was something much more youthful about making a tote bag and shirt. For the fashion goods my audience was more younger people or people who live in the city than any other group.

All of the goods in the thesis are a mix of fine art and utilitarianism. Everything is handmade and took a lot of time to make but is also meant to be used or worn in everyday life. I hope whoever buys something from my thesis will cherish the artwork but also use the item until it can't be used anymore. I like that my art is an embellishment to something that is actually useful.

It was important to me that I hand printed or handcrafted everything in the collection. I wanted a high level of control over how things would look.

Previous Work

This project is bound to my voice as a creative maker and thinker very robustly. Not only is my project a reflection of my lived experience and my identity, but so is my entire body of work as an illustrator. It's directly correlated with growing up in Washington state, living in Portland now, being Colombian, being mixed-race, loving nature, and being sentimental, for

example. This work fits in with the work I have been making over the last year because I maintain the same core themes and color palettes.

To express myself more acutely, my work over the last year is attached to the seasons, during the summer and spring I use more bright color and during the fall and winter I use more dark mysterious shades. Some of the stylistic traits that are evident throughout all of my work is my use of pattern, purposeful imperfections, and simplification of form. Ultimately, areas of interest throughout my work are landscapes of the ocean and mountains, human characters, animals, and symbolism through visual synecdoche: which is a "figure of speech in which a part is made to represent the whole or vice versa."

My thesis strays from my other work by not being fully representational. My thesis is in a style that is more graphic than my usual work, but the content of the work still remains the same and focuses on narrative storytelling and plants and animals.

My audience for this project increased since my proposal because I added unisex fashion items that are ready to sell and because I decided I wanted to try to have my designs produced by a fashion retailer like Anthropologie or World Market. Adding fashion items to my thesis has added new avenues for my work to exist in and for revenue. While choosing to market my designs to a popular retailer would increase the number of people seeing my work.



Process

Let's walk through the process I took to make this work. After I proposed my thesis in May, I started to sketch and design some ideas for the side plates and mugs. I already had mind maps of symbols that were important to me and I started to combine the symbols and create compositions for them. My mentor Ryan Bubnis urged me to write short prompts for each of the designs, and that generated some artwork from memories. I did not have an organized or methodological approach to designing, I just drew symbols that spoke to what I wanted to represent, and that looked good together. So if I wanted to talk about feeling free, I drew birds and butterflies. If I wanted to talk about Fall in Portland, I drew acorns and chestnuts. Furthermore, if I talked about home I drew it like the one I grew up in: Spanish style with a red roof.

In August I had chosen many of the designs I wanted to bring to finalization. Knowing that I would be monoprinting most of the designs of my thesis, I created cut paper illustrations to expose onto the silk screen. I traced the designs onto butcher paper and cut them out using an Exacto knife. I then taped the cut paper onto a white backdrop paper and edited them.

In September the school opened back up and I was more than ready to spring into action and take advantage of the printmaking studio. I burned my cut paper designs onto the screen and then experimented for far too long on colors for the collection and methods of monoprinting.

Monoprinting is a form of screenprinting that uses water-soluble crayons and transparent base gel to create painterly prints. Instead of using ink on the screen you scribble with the crayon then apply transparent base gel on top, letting it sit for ten to fifteen minutes. This is so the crayon will be hydrated by the clear gel, and be able to print. The longer you let it sit the

Monoprinting is different from screenprinting in that there is more room for happy accidents, experiments, and play in the process, whereas normal screen printing is more about production because you already have separated the layers you want in different colors and are hand printing the designs you already made. When I was making monoprints I experimented with how much water I should add to the screen and how I should apply the crayon: should I use a brush or a crayon directly? The experimentation with monoprinting lasted the whole month of September but by the end of it, I had chosen a colorful and muted palette.

With the color palette chosen, I moved ahead and printed all of the monoprints, which there were eight, six times each so that I would have one final and five prints. I then framed each of the final pieces, and I packaged all the excess prints so that they could be sold. The entire process took from September till November.

In October I printed all my tote bags with ombre ink and packaged them with hand-printed tags. The ombre I did used four colors, and it was difficult to print with so many colors at once, but thankfully printing on the tote-bags was simple because they were flat.

Last, I screen printed five designs onto each shirt I made, after dyeing them rainbow-colored tie-dye. The process of dyeing the shirts was a learning experience, there were a few shirts wasted from reckless color testing. There were also a few shirts ruined from printing mistakes and ink spills. I like how the shirts turned out to be, but they are not how I planned them. My biggest mistake was not planning all the details of the shirts ahead. I had wanted to do ombre designs, on top of the tie-dye but it would have been too time consuming with only one month till presentation day left.



Now we are pretty much up to speed. In the week before my thesis, I painted a mural on the wall of my presentation room and put everything in place for my gallery exhibit. I have always wanted to paint a mural and I felt like this was a great opportunity to make one and to add more character to my presentation space. I was very adamant about presenting my thesis in person, just as I was about making physical objects. I am a very tactile person, that's why I cut paper to expose onto the silk screen instead of drawing something digitally. I like the way things look when they have the hand in them. If I make things digitally I find that I perfect them too much, but when I draw things or cut them out of paper I am much more forgiving and less perfectionist. Just the same, I don't like to make mockups that much because it's not tactile enough for me, with the example of my thesis space, I need to be in the space, figuring things out, moving things, and changing things. My thesis presentation functions as a mockup for a gallery and pop-up shop installation that I could do in the future.

Some other small things that I did were create branding materials such as a logo and a typeface to use throughout the collection and with any other supplemental materials I make. I created the typeface out of cut-paper, so I hand cut every letter. I also created screen printed ombre tags for the totes and the shirts.

I have been using the typeface, the logo, and another type treatment on promotional materials.

Influences

Some visual and conceptual influences that informed my thesis project and my overall creative vision were the artists Makoto Kagoshima, Phoebe Wahl, and Kanape the artist of Cozy Factory. I was heavily influenced by Makoto Kagoshima's work and his gallery setups. I adore Makoto's floral, minimalist work and I based my gallery set-up on his. Phoebe Wahl also influenced me because I felt that we draw from similar pools of nostalgia, being that we are both from the same area in Washington state. Further,

Kanape of Cozy Factory inspired me because she is a cut-paper artist who does a lot of composite cut-paper illustrations.

I also looked at the decorative art of other cultures like Nordic, Japanese, and Otomi for their mastery of reflected composition, simplified animals, and floral filigree.

Other than looking at art and artists I like, I also looked at family photos, enacted the process of memory, and looked to nature for inspiration.

Next Steps

The next step I would like to take for this project is to use the documentation of the gallery in my portfolio to show that I have had my art in a gallery. I think this will add professionalism to my resume, website, and social media and it will be a good way to market myself.

I will also take steps to sell the finished products, like the tote bags, shirts, and prints on my Etsy.

A long term goal is to pitch the dinnerware objects to a retailer like Anthropologie, Urban Outfitters, or World Market. Another choice I have is to now take these designs and apply them to my own handmade ceramics. All together, the collection exists in the small brand, niche illustration world. In Portland this community is strong: independent artists sell their art on Etsy and at street fairs, First Thursdays, and at craft fairs. However, if it were to get picked up by a larger client, then it would exist in an altogether different world, one that the brand creates and defines.

This project fits into the contemporary framework of illustration and design, my project is based on other illustrators' work in the last few years. I specifically have loved one mug from Anthropologie by Elevenses called the "Tea" mug. I designed my mugs to fit on the form of that mug and the artwork I have made for my thesis is as graphic as the Elevenses mug.

This thesis has been an opportunity for me to make a project that displays my skill as a professional illustrator and home goods designer. It is exactly the avenue of work that I want to do in the future.

Conclusion

Thank you all so much for coming to my presentation called “I give you a butterfly.” It has been a little bit less than a year of working on this project and through it I have explored and pushed my design skills, my narration through symbolism, and made a collection of home goods that I am proud of and that I can see existing on actual ceramic surfaces. I also explored the new canvases of printing on tote bags and t-shirts so now my art exists in a wearable form. Overall, I made a cohesive collection that I can’t wait to expand on and share.

Now I would like to invite the panel to ask any questions.

Thank you.



CREATIVE BRIEF

Project Vision: My thesis will be a Gallery / Pop-up shop hybrid. On the walls of the room, there will be framed monoprints designs of mugs and side-plates. Hand-painted murals will personalize the space and interact with the products

Audience: My audience for this project will be people who like more obscure and niche illustrated products, people who have a connection to Latin culture, and people who like nature will have a connection with this project.

Methods & Materials: I am monoprinting all of the plate and mug designs. Monoprinting is a type of screen printing which uses water-soluble crayons and transparent base gel to create painterly screen prints. I am also screenprinting all of the tote bags and T-shirts with ombre designs. Screen printing is the main method I am using to print materials, and I use cut-paper in my design process.

Comparative Media: Artists who do similar projects to this are Makoto Kagoshima, Cornelia O'Donovan: Side plates for Anthropologie, and Pheobe Wahl: Ceramic and Enamel mugs.

Marketplace Application: There are several commercial and small-scale applications for this project. The application I would like to start with is pop-up shops, first thursday booths, and Etsy. A commercial application I would like to try is getting the plates or mugs sold at Anthropologie.

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DOCUMENTATION









OLIVIA MARISOL SUA

I GIVE YOU A BUTTERFLY

TYPEFACE

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 \$

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

LOGO



TAGS



FRONT



RAINBOW AUTUMN
SCREENPRINTED
TOTE BAG

SPOT-CLEAN AND HANDWASH

\$15

BACK



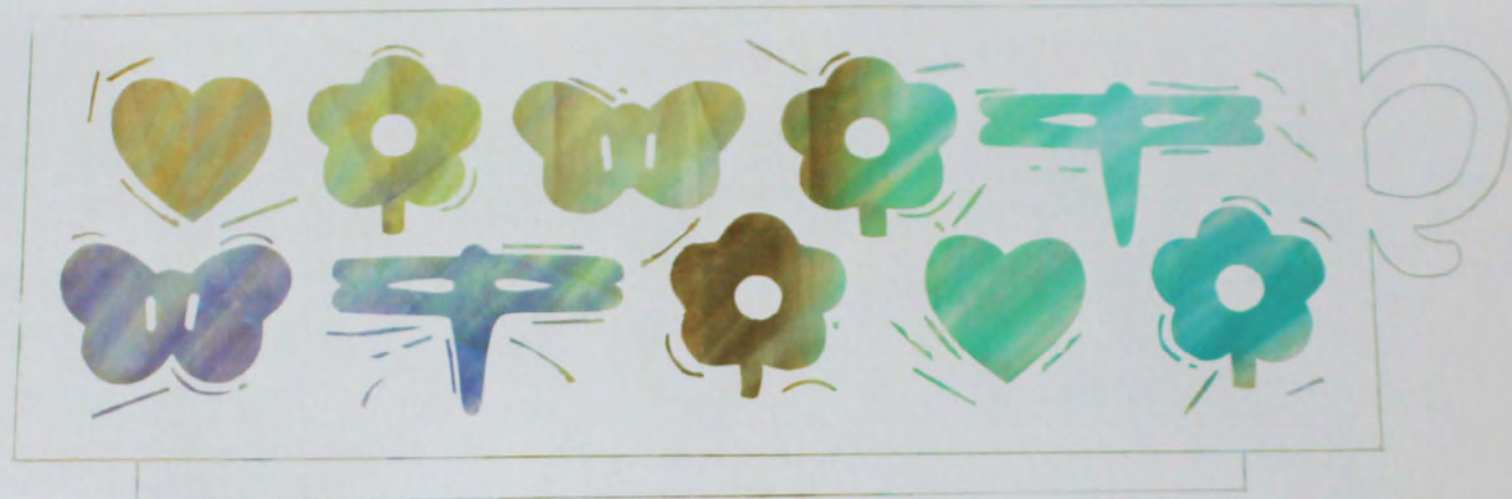
100% COTTON
LONG-SLEEVE
SHIRT

SCREENPRINTED
IN PORTLAND,
OR

L

SHIRT TAG





Sugar Mug

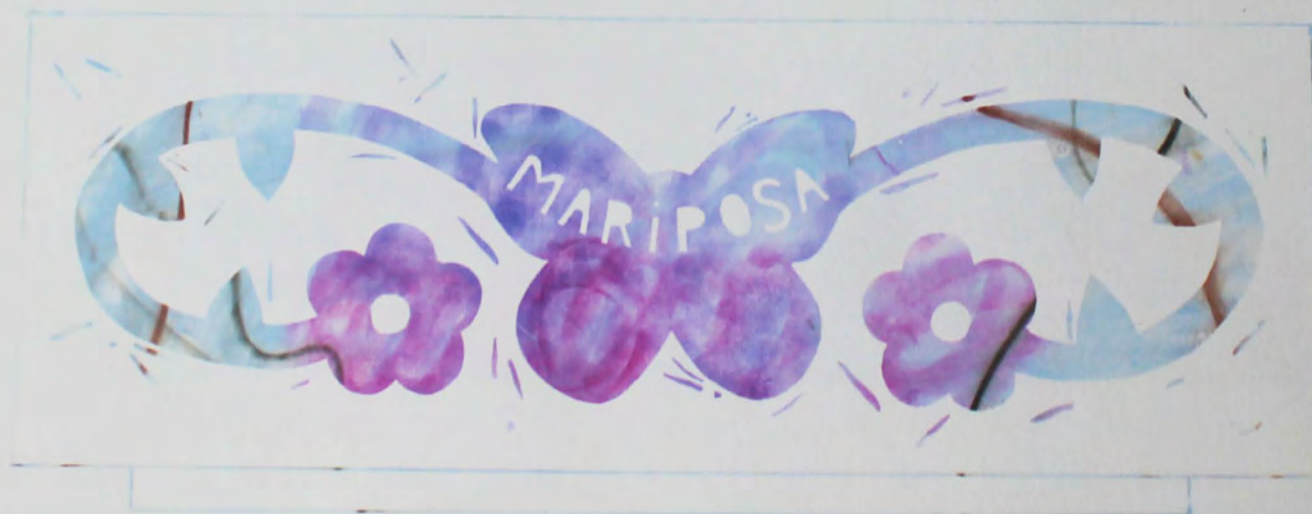


Love Mug

Olive Ju



Buenos Días Mij



Mariposa Mij

Quinn Sue



La gata y sus gatitos *Olivia*



Florida's homes

Olivia Sue



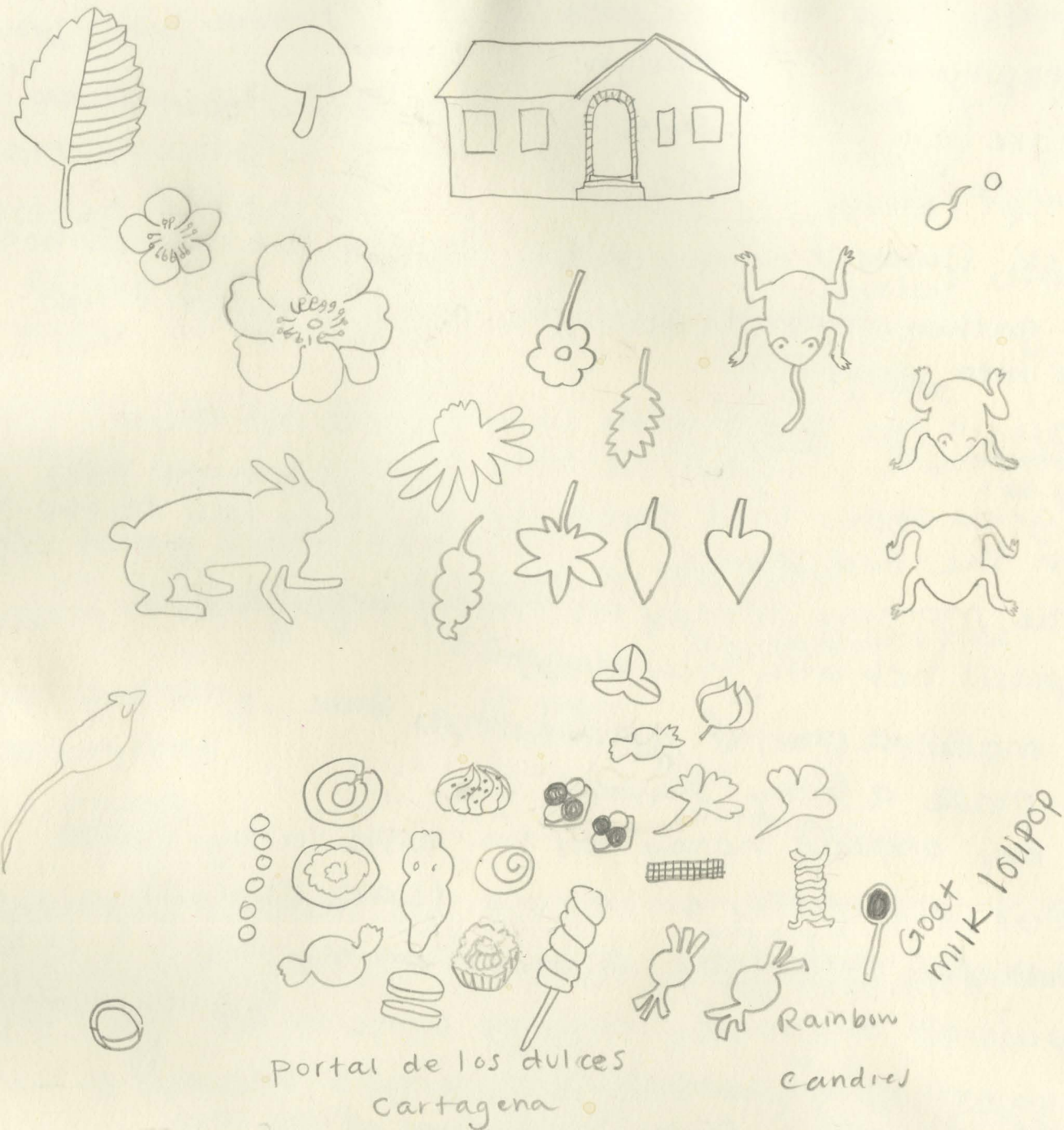


Haliman Olivia Jun



A CORN and Chestnut

Olivera da

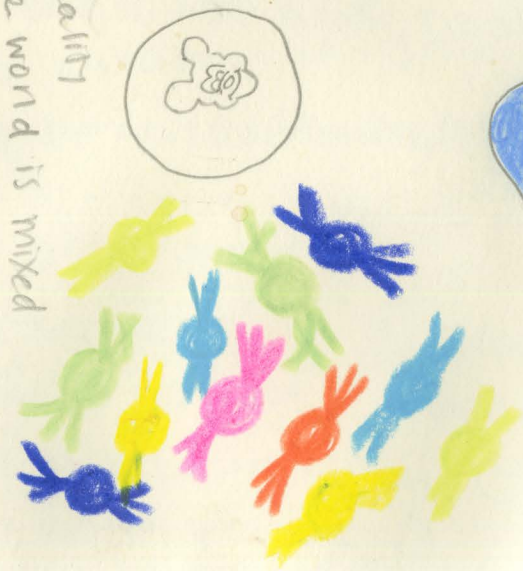


Portal de los dulces
Cartagena

Rainbow
Candies

Goat
Milk
Lollipop

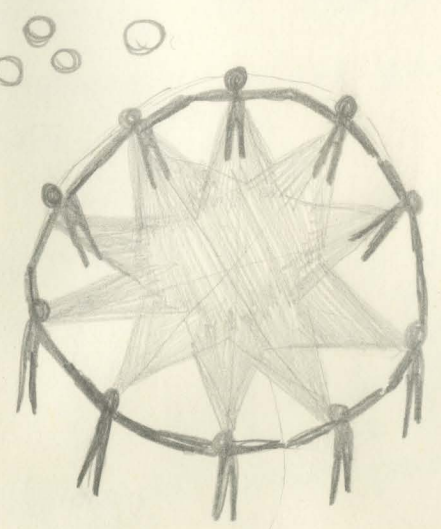
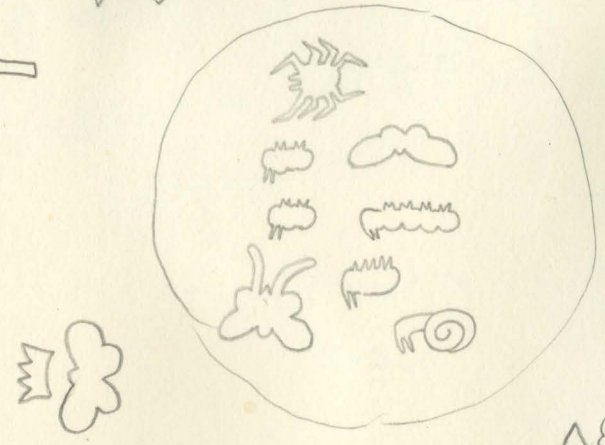
reality
the world is mixed
as fuck



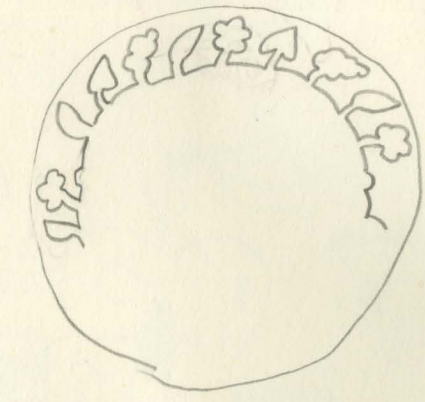
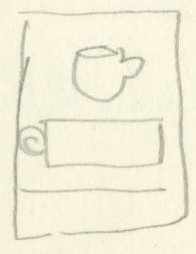
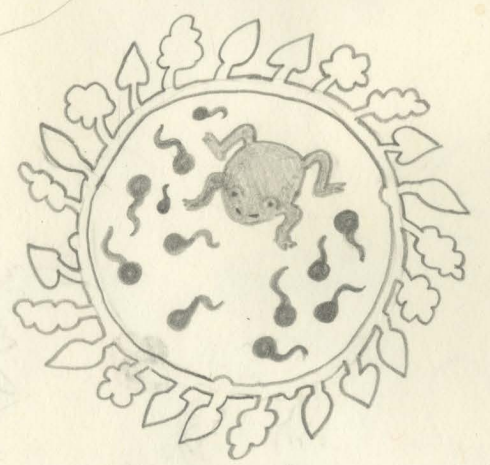
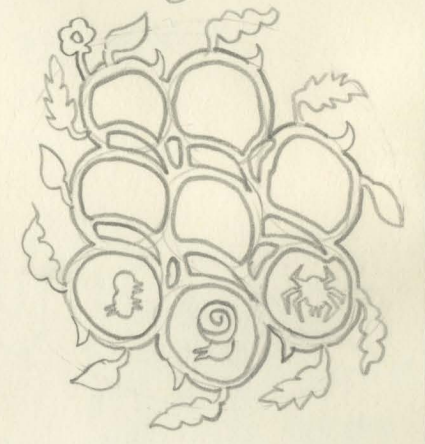
Candies

La Reina de mariposas

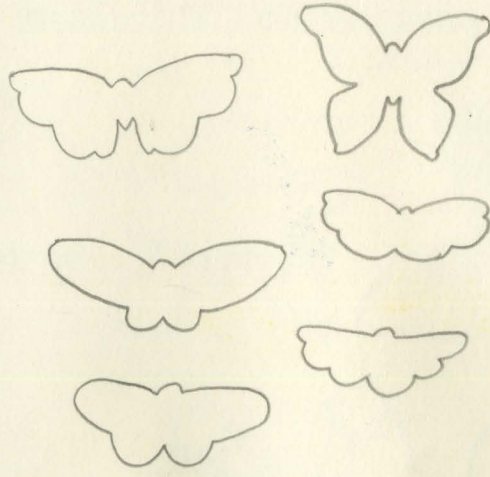
Cat & Hu
cheese balls



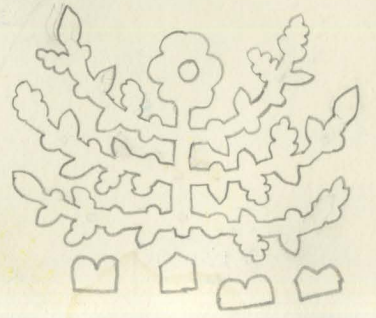
muñeca
mami



Manzana dulce
amor dulce

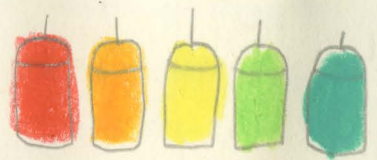


M
Kitty
toe



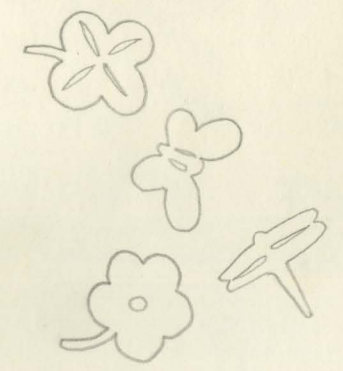
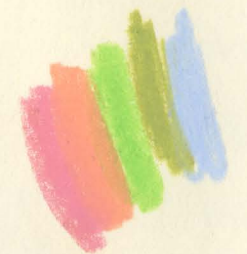
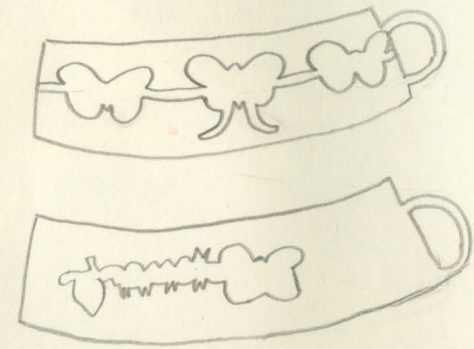
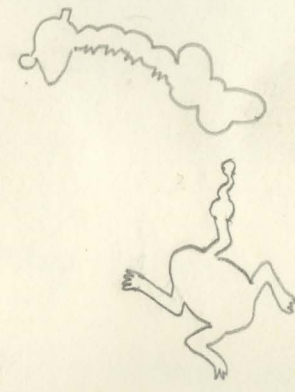
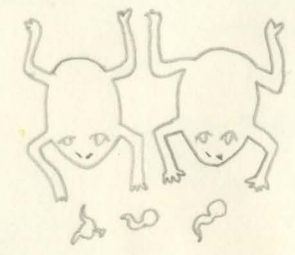
"life cycle"

- frogs
- butterflies

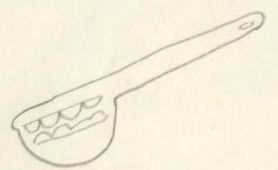


colorful candles

we the frogs

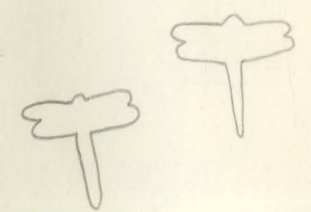


little town

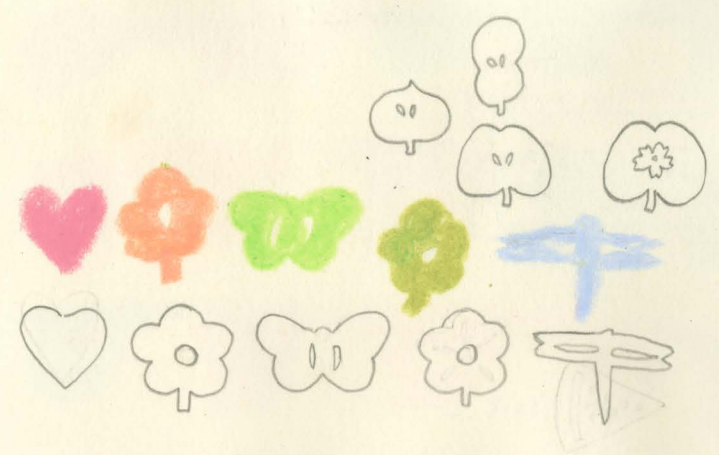


Parttime
15-30 hours
\$13.00 per hour

55 number



it goes back to the butterfly. A mobile of glittering, glimmering blue butterflies in the sky.

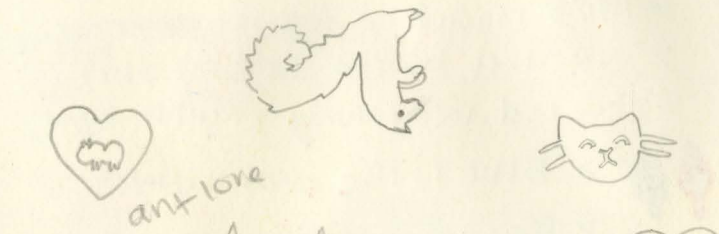


symbols

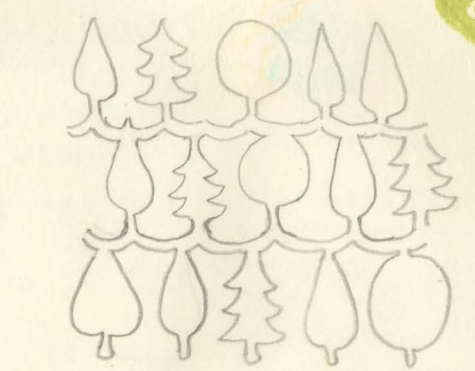
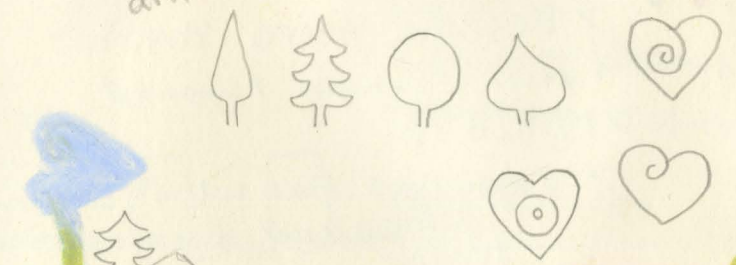


Mc Maus

MAUS

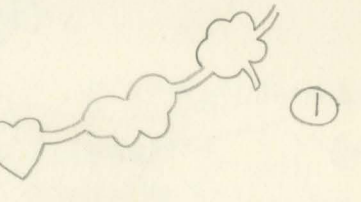


ant-love

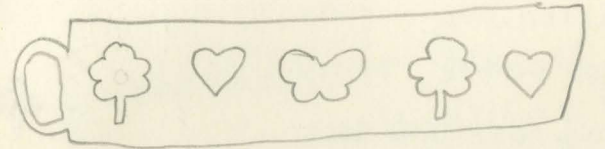


PNW trees

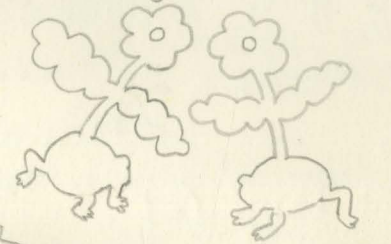
evil eye



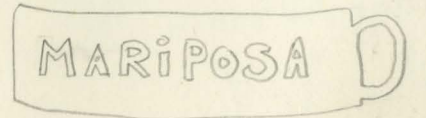
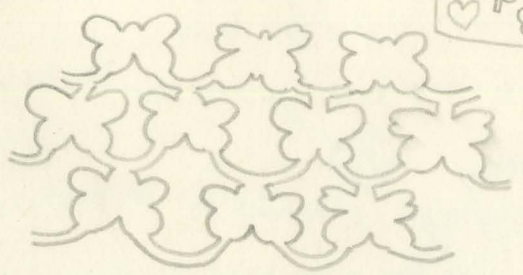
\$121,000



image?

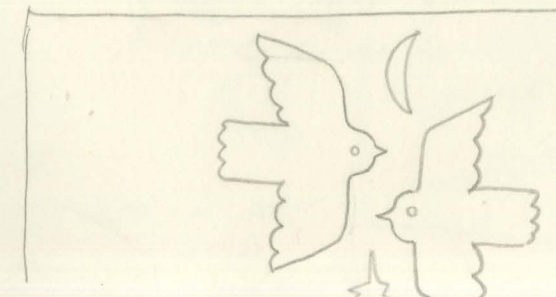
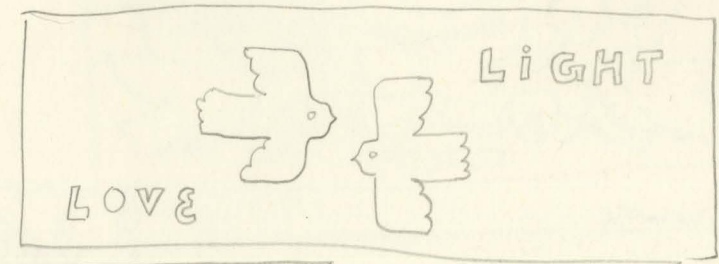
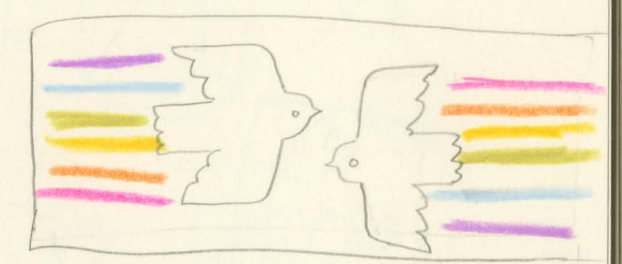
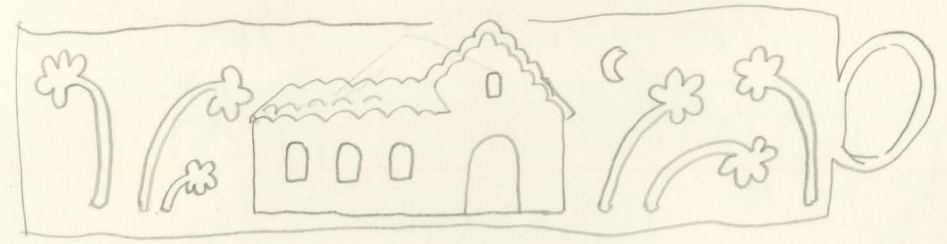
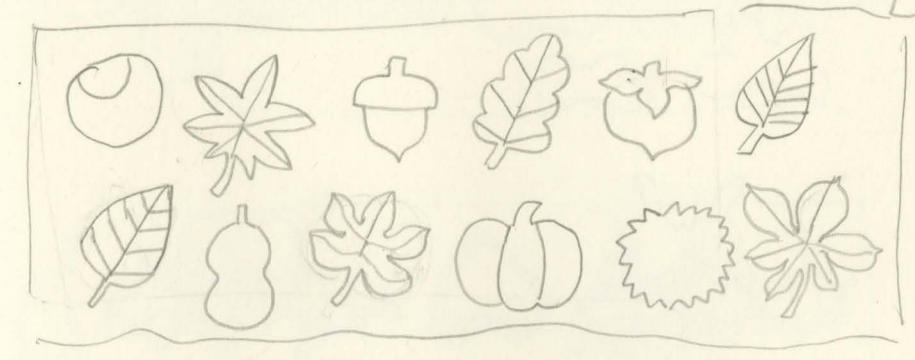
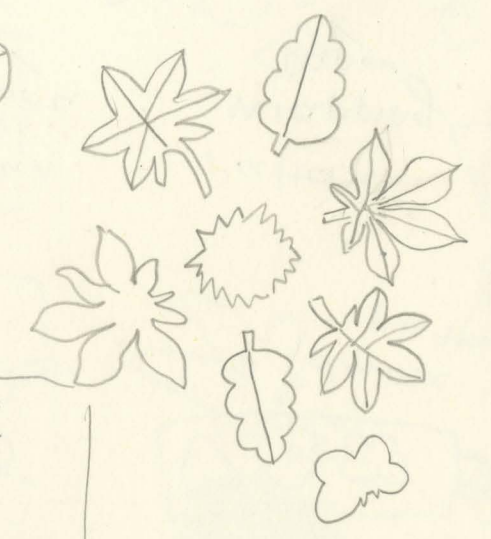
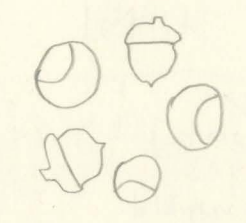
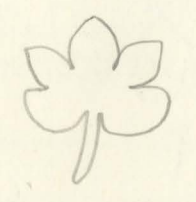


Colorful candles every shade of the rainbow with decorated covers w/ glitter glue

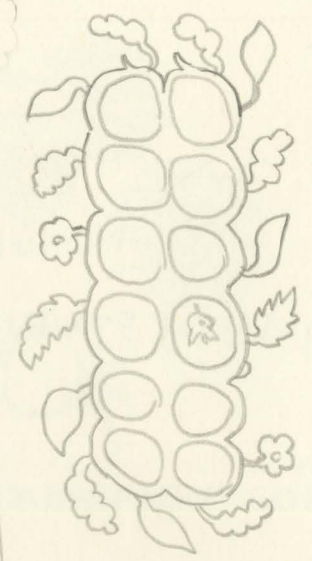
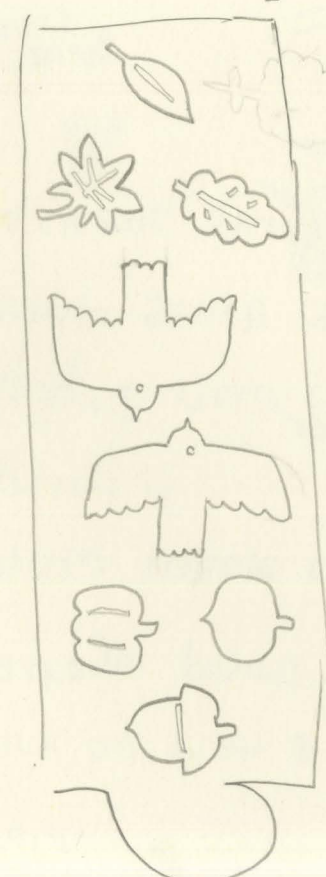
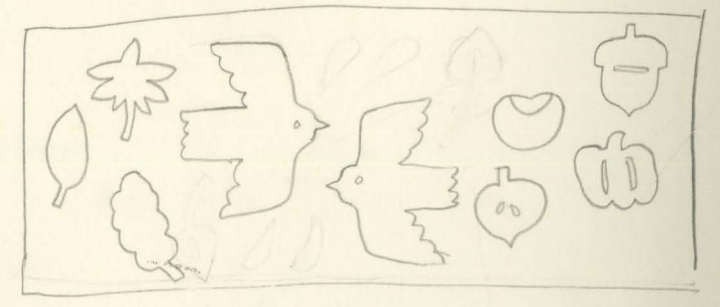
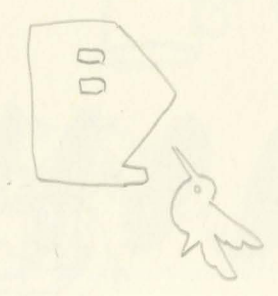
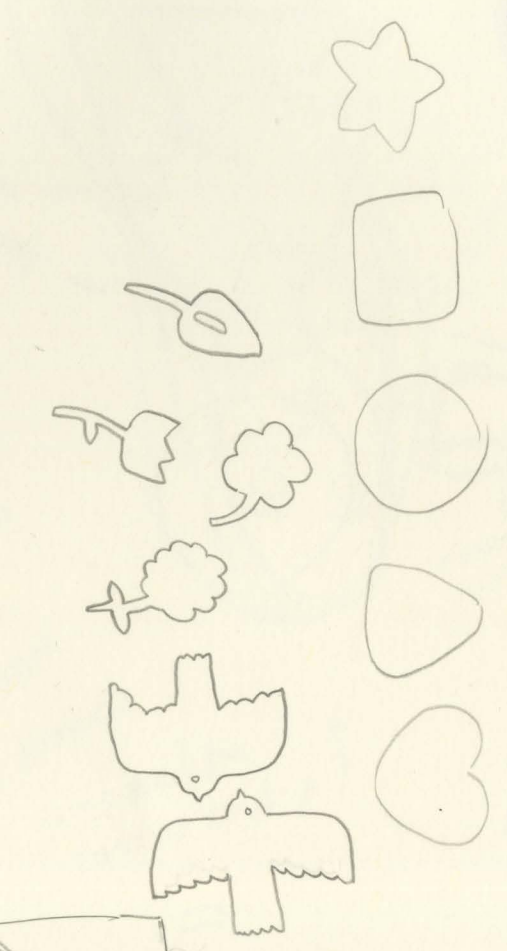
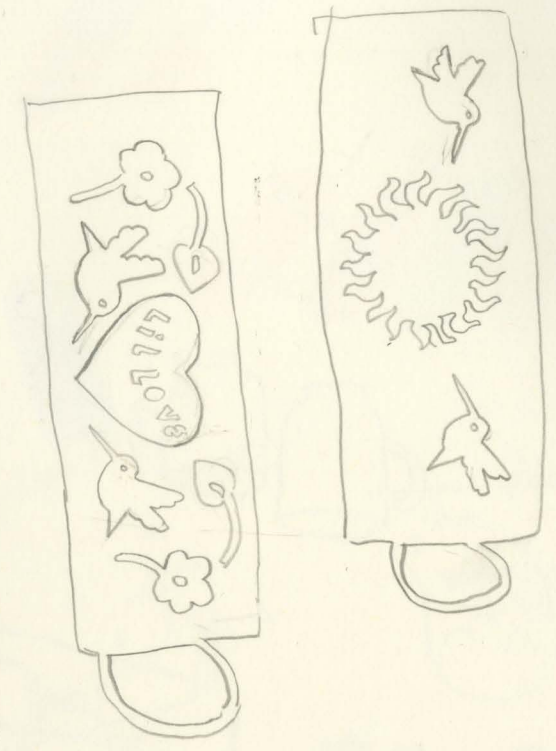


CARTAGE

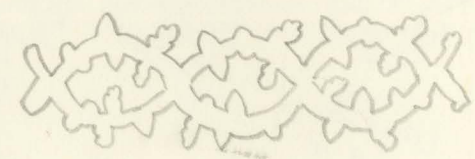
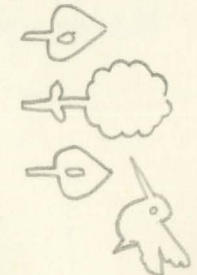
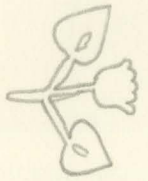
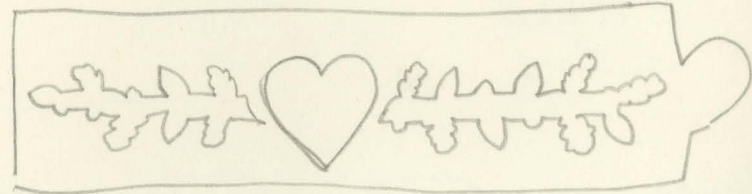
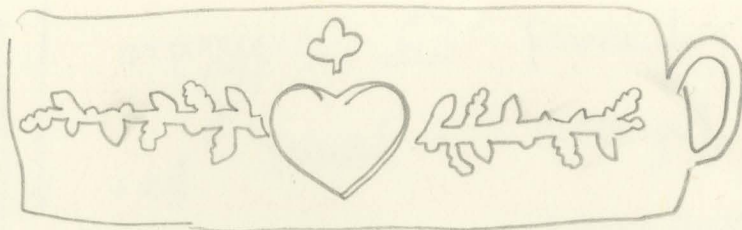
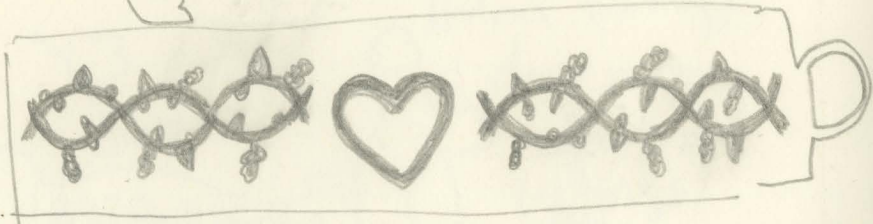
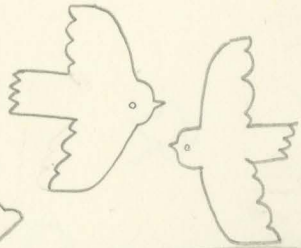
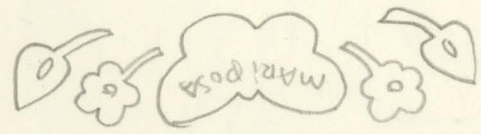
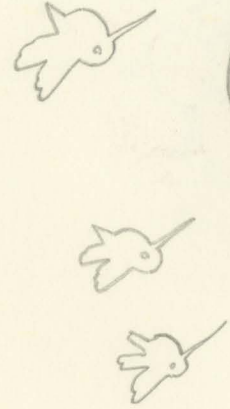
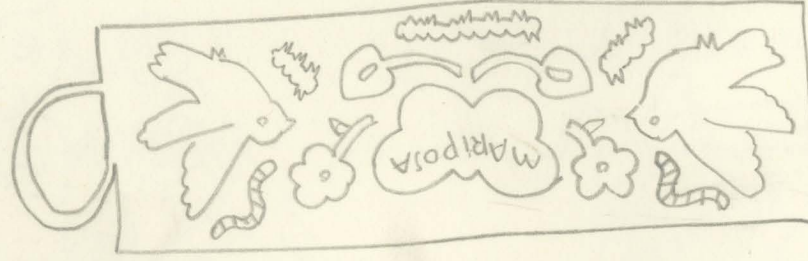
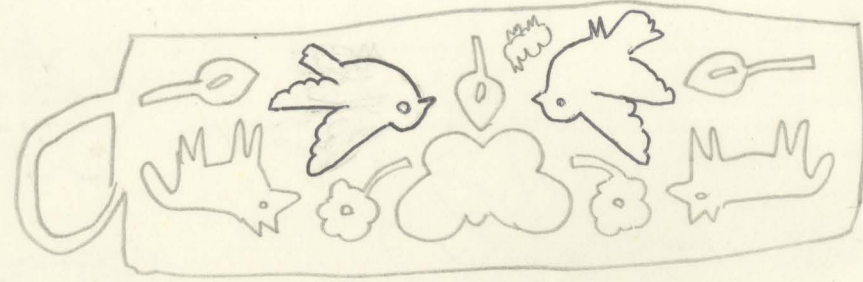
NEW
WINTER
TRAIL



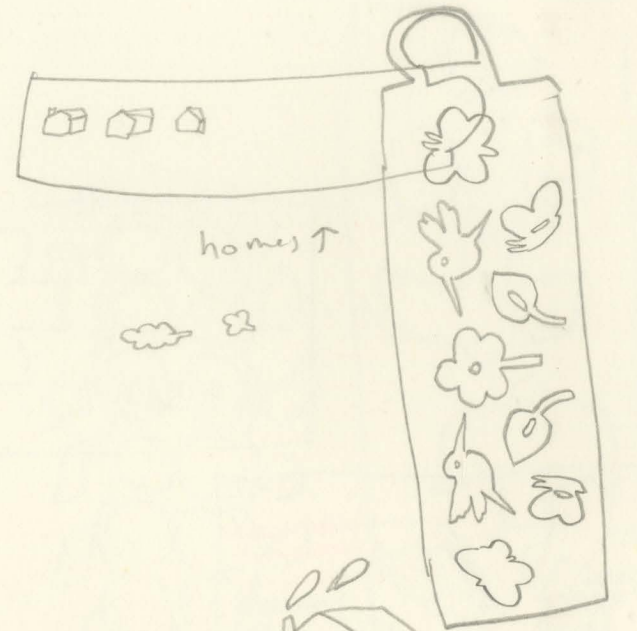
I love Chusa.



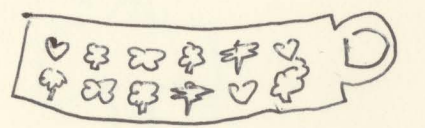
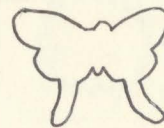
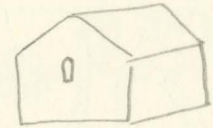
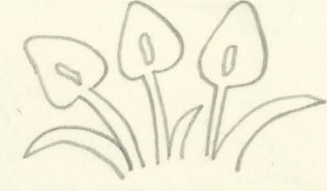
Lot of
11 200" or Arc -
animal



connection



homes ↑
☁ ☁



↑ double up on patterns

↓ less? ②

- 6 plates ✓

3? mugs ✓

Pattern fabric ✓

Pattern wrapping paper ✓

Tote bags

T-shirt

Patch

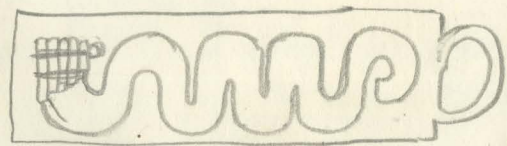
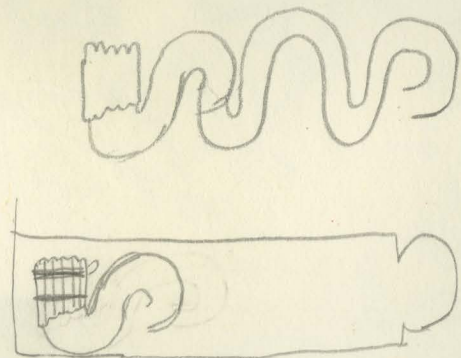
- Summer
- Sun
- love
- peace



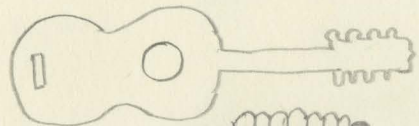
Themes
 LOVE
 NATURE GARDEN
 HOME



Swimming in river



6 colors



Tis-Lahn-

"the pan flute is a rainbow"

* Bolitas de queso *
feeding cats

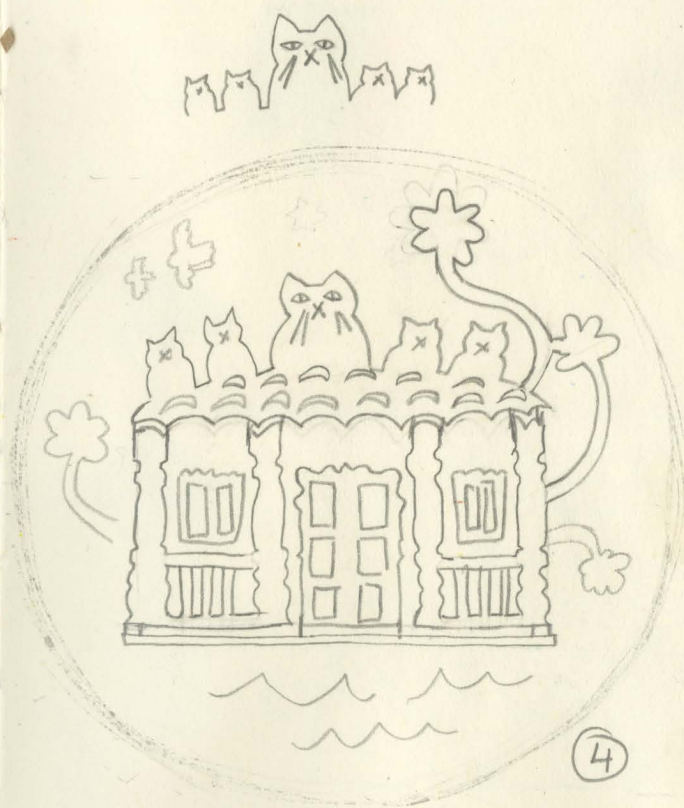
Feeding cats cheese balls
alimentar a los gatos con bolas de queso

- maybe some plants

↓ maybe instead it's called - la gata?

bolitas de queso para los gatitos

la gata y su gatitos sus?



- it was at night



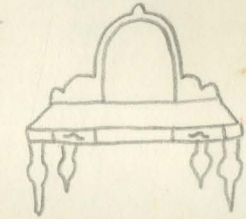
palm trees

ooo



offering cheese ball

the little mirror desk with hair stuff to get ready at the school

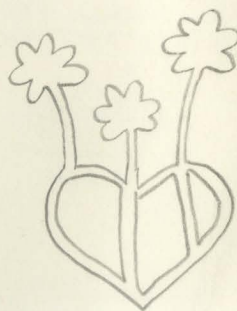


man would sell candies out of the fake boat at the school - asking money so by the candies

poking from rainbow popsicle



email PNW/Nature magazines about editorial work





THANK YOU!