

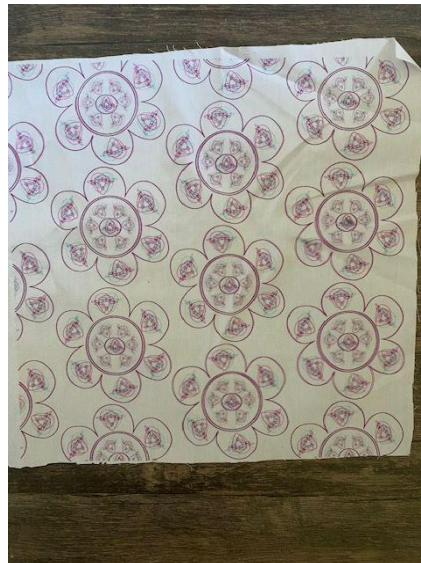
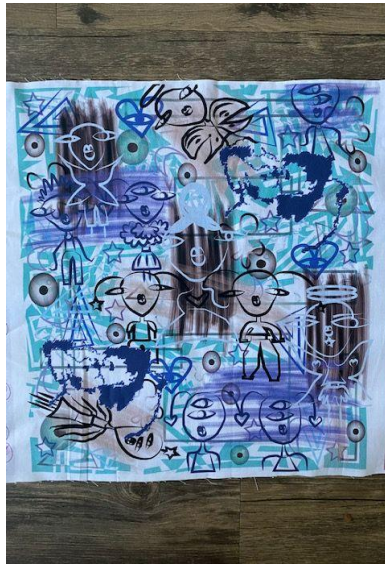
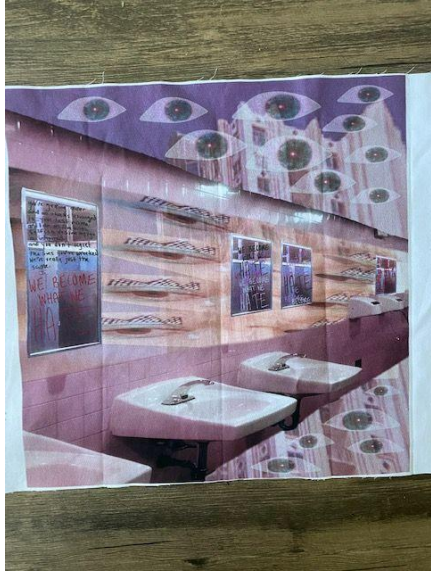
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Practicum



My repeat print is a repetition of a disorienting alien flower motif. The goal is to make one's brain hurt a bit when they look at it, kind of as if they were looking at something through 3D glasses that was not intended for the glasses. The theme of these three pieces has to do with identity disruption, as I will continue to delve into further through the rest of my explanations. The flowers don't really represent anything specific, but the dizzying aliens are reflective of my distorted sense of self, general dissociation as well as dissociation from my identity as a human in the metric of feeling like an intergalactic being that happens to be trapped in a human form. This feeling is confusing and exhausting. I want the viewer to feel increasingly confused and exhausted as they continue to look at this piece further. This identity disorientation and discovery is a journey that began over lockdown- hence how it relates with COVID. I don't have inspiration for the repeat print. I guess the inspiration is my art in general and my weird little brain.



My non repeat print is a recreation of an art piece I made when I had COVID. I got COVID right when I moved into my new apartment (I'm vaccinated!!) and had a lot of time to unpack and decorate. I created art pieces for each of my cabinets and this is one of them. It is actually a combination of mine and my boyfriend's art- his being the kissing people (which can be interpreted as two butch women kissing, a man and a woman kissing, or two men kissing.) There also are alien/alien angel hybrid creatures, some attached via hearts and some are just floating around. My boyfriend is trans and I am non-binary, so both of our art have ties to gender disphoria. Again, the complexity, geometric shapes, and general disorientation of the piece is reflective of that. My identity and spirit is visually represented through my art, and through the clothing I create as well. My art is more of me than my physical form is- and the creatures I draw I relate to more and feel more myself than my actual being.



My photorealistic print is a combination of a picture of a bathroom I took, a picture of my favorite building in Naples, Florida (my hometown), a picture of a makeup look I did with crowns on my eyes, a picture of my eyeball that I turned teal to fit the color story, and a piece of a poem I wrote that becomes more deconstructed with each mirror. My gender identity confusion

and discovery began at the beginning of lockdown, so once more that is reflected in this art piece. My home town is tied to many painful memories and a version of myself that is long since dead. That picture of that building is peaceful and beautiful to me, though. Having it in the background is sort of a symbol of leaving the old behind. The picture of the bathroom felt liminal and foreign. I took this picture at around 4am on the way to Tallahassee for the first time to visit FSU before I transferred. I was in a really dark and desperate place at the time; the feeling this picture evoked was parallel to the feelings of desperation and fear that I felt as I was entering a new phase of life. The mirrors are significant for several reasons. There was a point during lockdown that I was so detached from myself that I would have an anxiety spiral every time I looked in the mirror, so eventually I just stopped and took my mirrors down for a few weeks, as I reflected internally. The mirrors with the poem are representative of facing one's self and one's fears head on. The deconstruction of the poem and the makeup with the crowns represents overcoming fear.

I was not really cognitively aware of much of the meaning in these pieces as I created them, but in retrospect the meanings all come together. But, all of my art is very personal and meaningful to me which is why I have lengthy and personal explanations.

My original idea with the croquis was for them to be drag queens- and to have a hypothetical brand in which consumers can create customizable interchangeable drag attire with color changing fabric. It's kind of hard to put all the pieces together here, because I was mostly just having fun and going with the flow with the prints, but I will say the whole purpose of drag is relentless unapologetic self expression synthesized with alternative gender expression, and those are pivotal central concepts to my prints. The design of the croquis also reflects this, as they have crazy colorful makeup and hair. Drag is an inspiring art form to me because drag

queens have to fight for their right to create space for themselves, and to express themselves freely against an oppressive society. This is something I have experienced deeply through my lived experiences and continue to do. I don't know; sometimes I feel kind of out of place in the major and think I should be with the weird gay art kids. Once I had the "I'm an artist not a business person" revelation last semester I ask myself "why am I here?" probably once a week. But I'm happy to be here, and I'm really enjoying this class specifically a lot.

The digital textile printing process was fascinating to me. I would cut a toe off to have one of those machines. The machine was much bigger and more intimidating than I thought it would be, and it also was really slow. The anticipation of it all! The colors were extremely vivid and the prints came out quite detailed. I have a note that says "I like the sound it makes" - unsure what that means and I don't remember what it sounded like but there's that. The steaming process was fascinating to me, in how the whole roll was able to be steamed but only the rod portion got hot (if I remember correctly- I did not take a note on this). Both of the machines were quite intimidating. I did not expect the flowers on my repeat to come out that small, which is why I reprinted it to make the flowers bigger. I was still a bit disappointed in the way the lines came out blurry and indistinguishable, but it was not a huge deal because the print is supposed to be disorienting anyway. I would say the process met my expectations- well- I did not really have any particular expectations. I thought it was going to be more complicated, but both machines seemed pretty simple and manageable. I love the work you have done with your textile printing, and it's extremely fascinating to me. It has piqued my interest in the graduate program because I would love to print more complex designs and really get into the nitty gritty. Obviously, that alone is not a reason to get a graduate degree but I'm really in awe of it all. It makes the process of me painting on fabrics so much more simple and illustrator allows a supreme level of control

that hand drawing simply could never offer. Again, I would cut off a toe for one of these machines. I think the future of digital textile printing is bright, and I think it's the future of fashion. But I also think that the fashion industry has to move with it. It seems more applicable to high fashion designers than it does to mid to low level fashion. It does not seem necessary unless one is doing complex patterns, but I could be wrong and I really don't know anything. I look forward to seeing how this industry technology grows and I for sure want to keep up with it.