

# Elias Paulson

Designer · Illustrator · Web Coder

Printmaker · Video/VR Artist

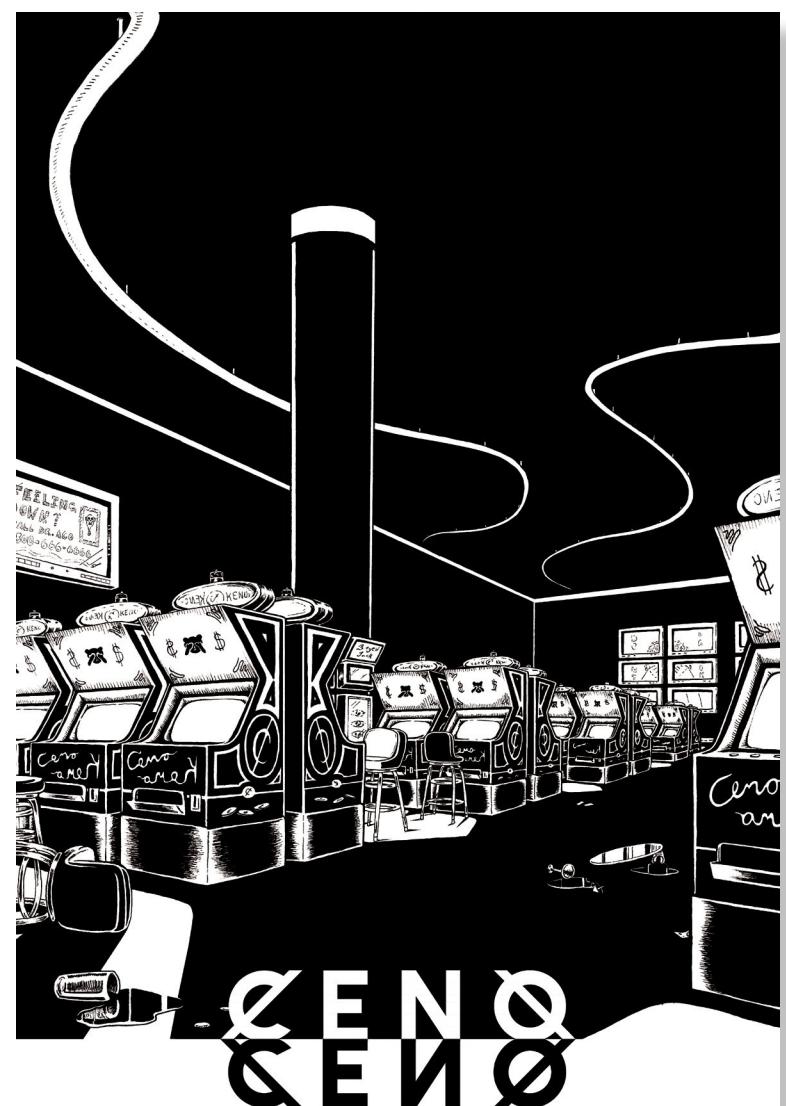
paulsonelias@gmail.com • (406) 529-1866 • NYC

ELIASPAULSON.COM • CENO.NYC

## Illustration

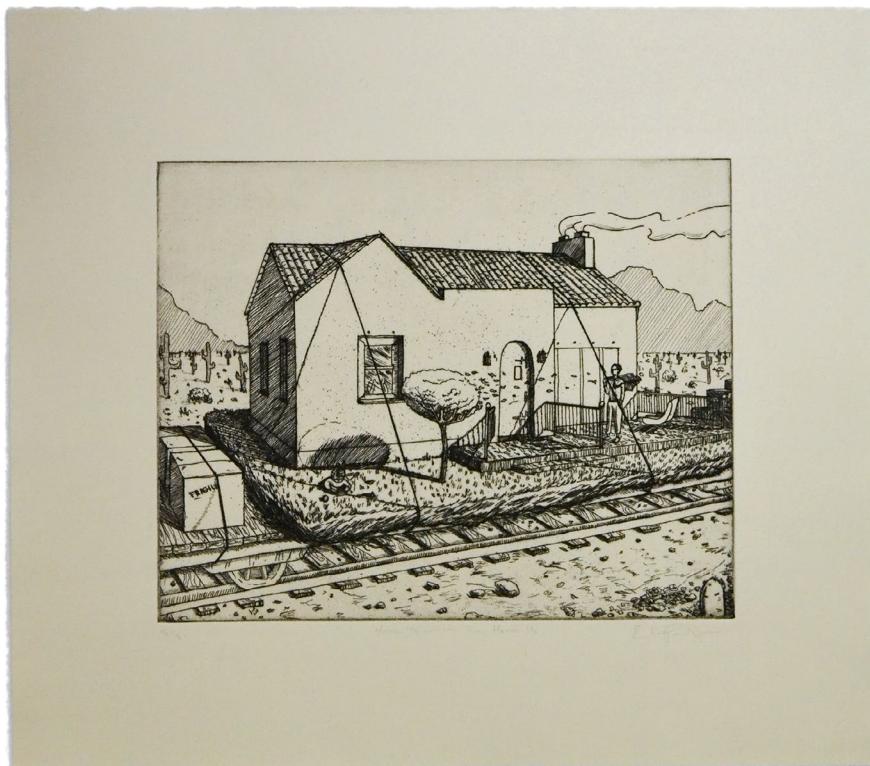


2nd Base -- 18" x 24", brush and ink, digital scan,  
In conjunction with a show at Cooper Hewitt



CENO CASINO -- 24" x 36", pen and ink, digital scan,  
Part of an advertising campaign by CENO NYC

## Printmaking



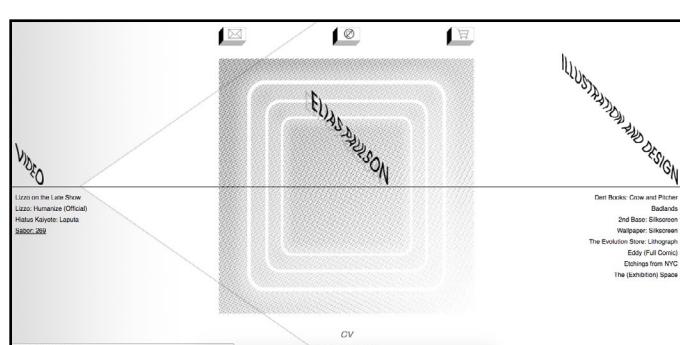
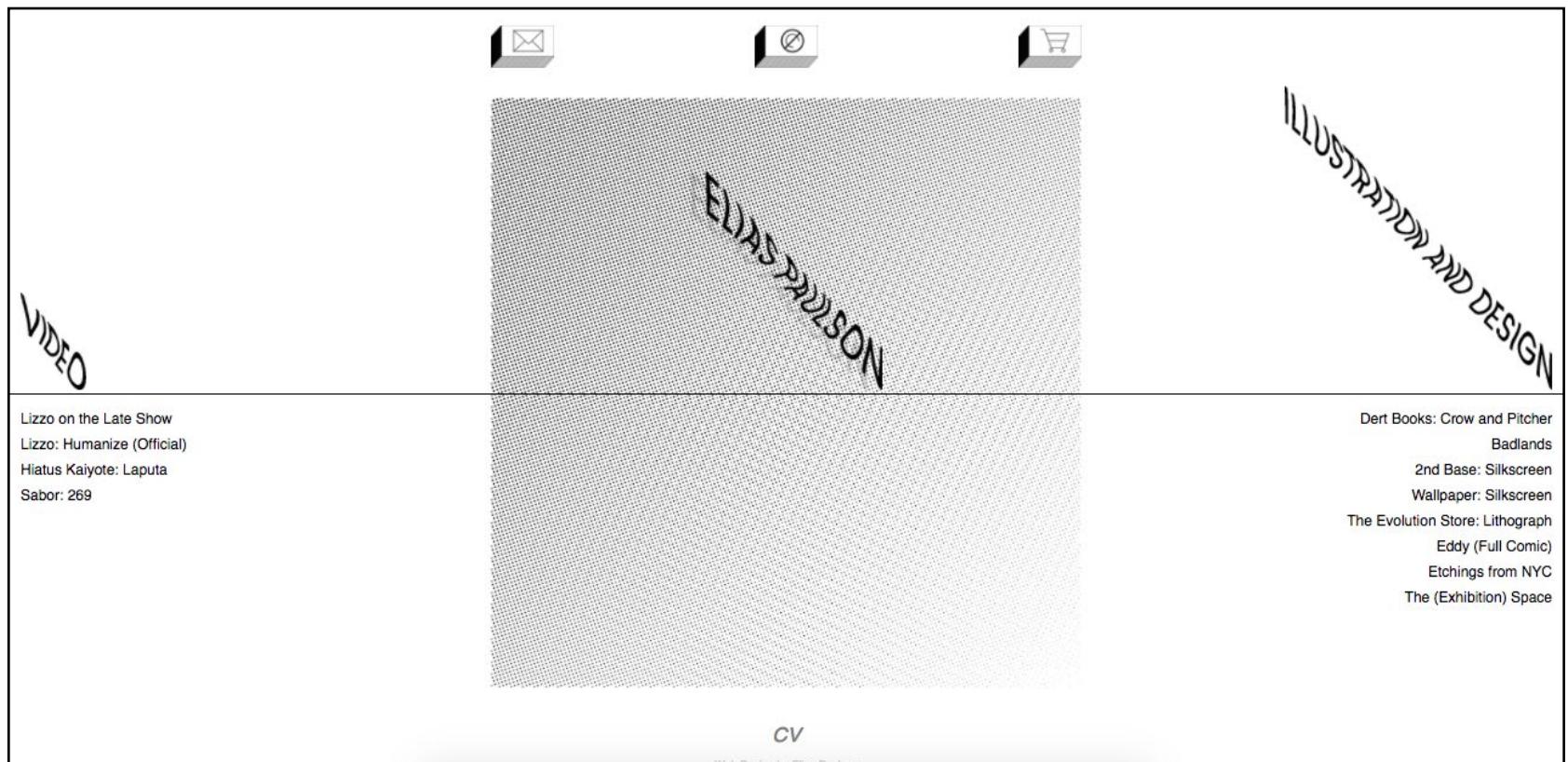
Home is where the Home is -- 9" x 6", copperplate etching



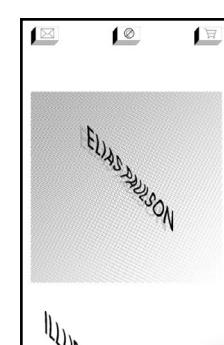
Jerry Johnson Hot Springs -- repeatable slikscreened wallpaper,  
In collaboration with Flavor Paper in NYC

# Web Design (UI)

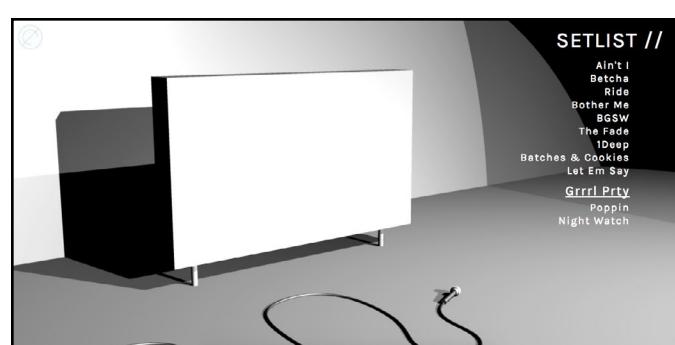
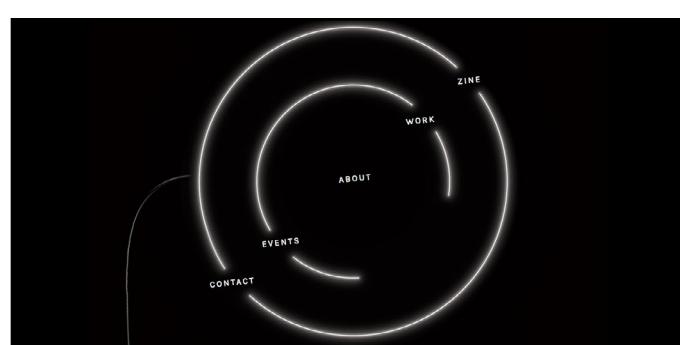
ELIASPAULSON.COM



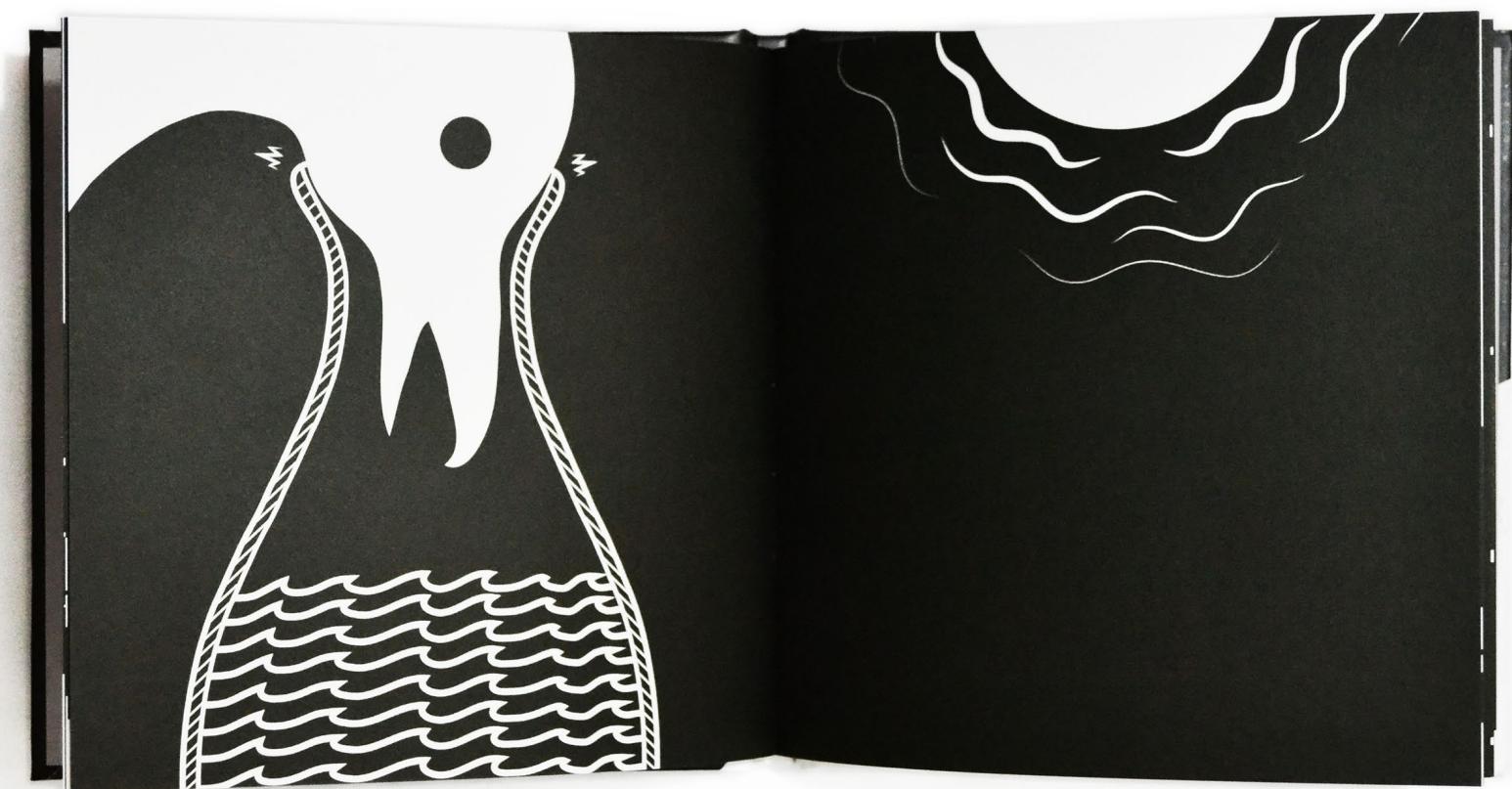
MOBILE



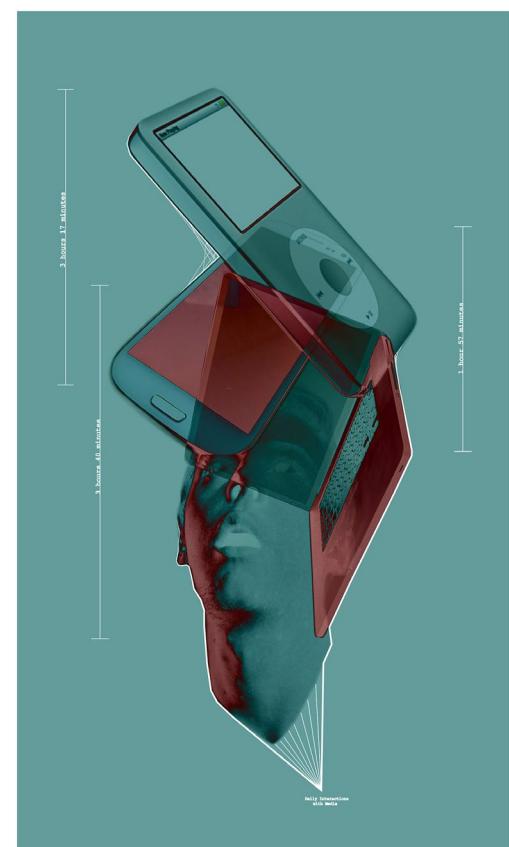
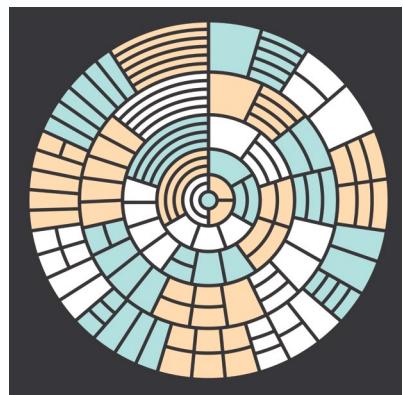
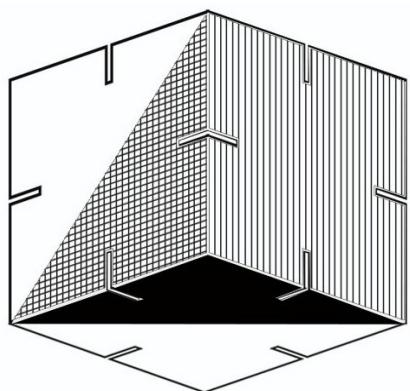
CENO.NYC



# Graphic Design



The Crow and the Pitcher -- 24 page children's book, digital illustration.  
In collaboration with Dert Books in NYC



Various  
commis-  
sioned  
works

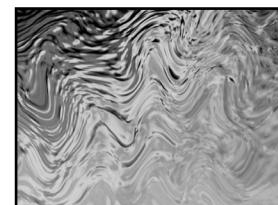
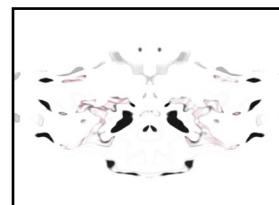
(2013 -  
2017)

## Ain't I Video / Animation

LINK

Background  
visuals for a  
musical  
performance by  
Lizzo of Atlantic  
Records on the  
Late Show with  
Stephen Colbert  
(11/15)

Video and  
digital  
animation

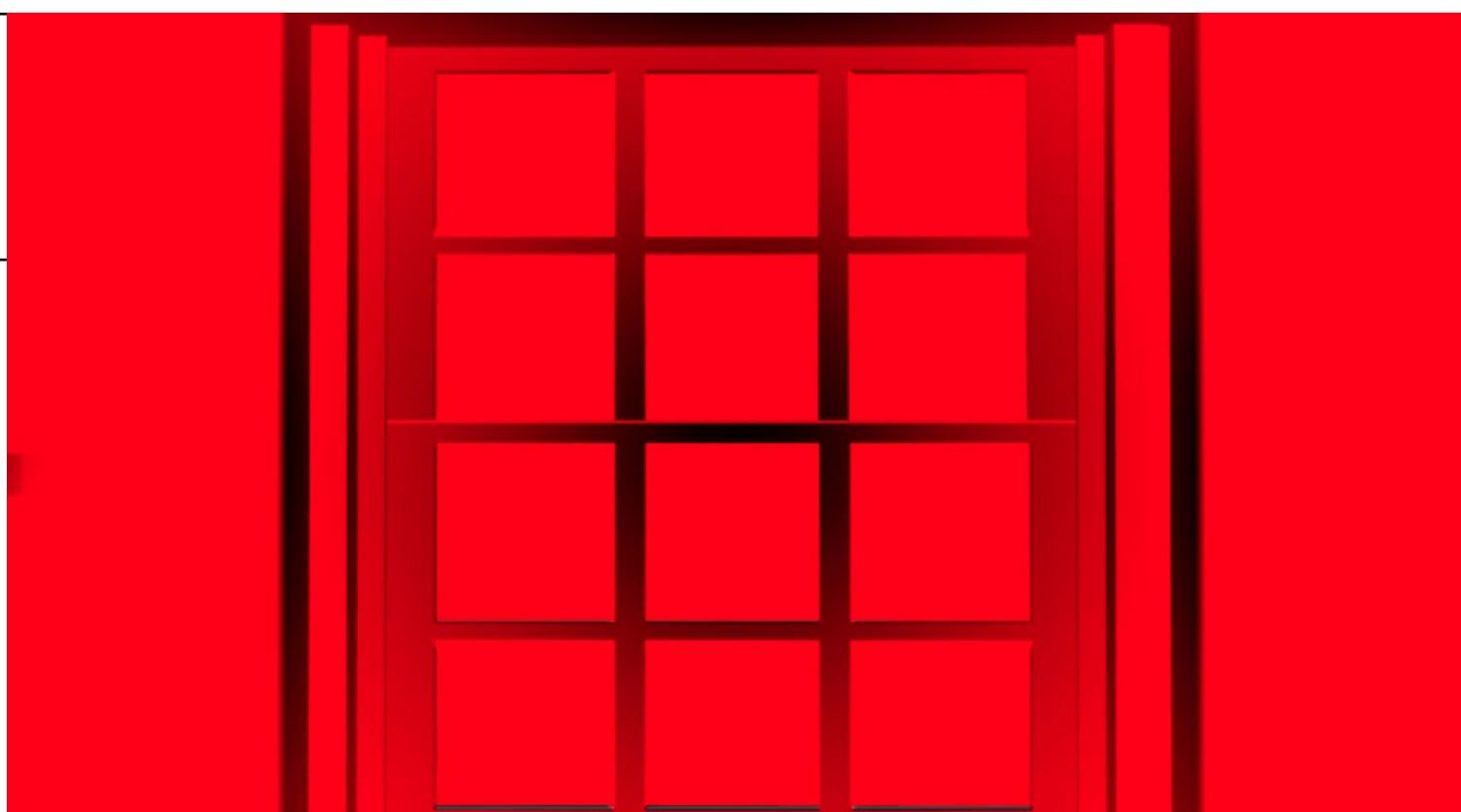


## Orbis Magnus VR

LINK

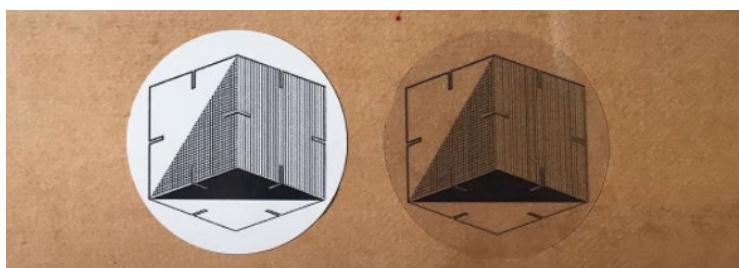
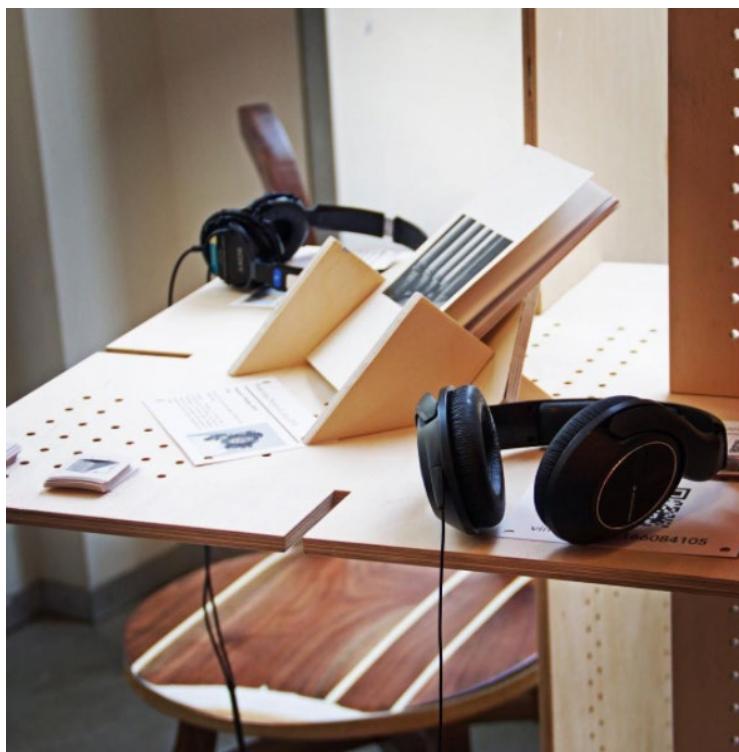
Official music  
video and VR  
experience for  
Deantoni Parks  
of Leaving  
Records  
(2017)

Video and  
3D  
animation



# Product Design

## Modular Exhibition Space



The Exhibition Space (2016) -- A modular / portable kit of materials that act as the walls and shelves of a gallery or exhibition space

More work available at [ELIASPAULSON.COM](http://ELIASPAULSON.COM)

Thank You

## Case Study: Badlands



***Like a rabid dog, bite vicious and fast, it devours our future, and buries the past.***

This project is the documentation of my reaction to a moment of change, disillusionment and frustration that occurred when I was a sophomore in high school -- around the time I moved from my home in Montana to Las Vegas, Nevada (2011). It houses objects, settings and voices that relate to my own grievances with greed, oil, nostalgia and small town America.

Born as a reaction to the Bakken oil boom -- a rush of industry, metal, sweat and greed to eastern Montana -- and my grandfather's part in leasing his farmland as a site for hydraulic fracturing, this project initially took the form of a series of photographs depicting America's heartland, my homeland, as a toxic, dying dystopia. It was a future I thought was well deserved. Through the span of four years and many ideations, changes and considerations, this project materialized in book form. I realized soon after the creation of those photographs that an initial reaction born out of anger was important to consider, but it was only the tip of the iceberg. After all, I still loved Montana. I still loved my grandfather.

Somewhere along the line I became very interested in the consideration of oil -- a natural substance that is the driving force of industry, and the photograph -- a man made object that houses natural human emotion and memories. These motifs, along with themes of masculinity, greed and nostalgia, became central themes of this project. Although an oil-like substance is rarely seen, the stigma that comes alongside its presence is heavily felt. Interactions with illustration, photography and text are also used to bring together three seemingly separate narrative timelines.

In book form, my initial dystopian vision, along with the surrounding environment, becomes consumed and destroyed by the "evils" that continue to exist, having done little to work toward solving the problem or really attempting to even propose a solution. This new sequence, along with compiled home video from the 1930's to the 1960's, culminates in an immersive virtual reality experience and small series of etchings. In its final form, this project -- framed around the intimacy of family and the manipulation of my homeland by way of hydraulic fracturing -- will attempt to question and expose the power, danger and destructive tendencies of nostalgia from the inside out. The past five years I have felt a drive to tell this story. With the election now having come to a close, surrounded by a people with a blind desire to "become great again", I am restless.

# Process

## Photos / Book

*something like a mix between a family photo album and a bad dream*

## 2011: Farm Photographs

This project began in 2011 when I first visited Montana after being away for a year. I was extremely taken aback by the amount of industry and growth that had taken form -- the destruction that had occurred. Out of my frustration came a series of photographs that depicted my nostalgic homeland as a toxic, dying wasteland.



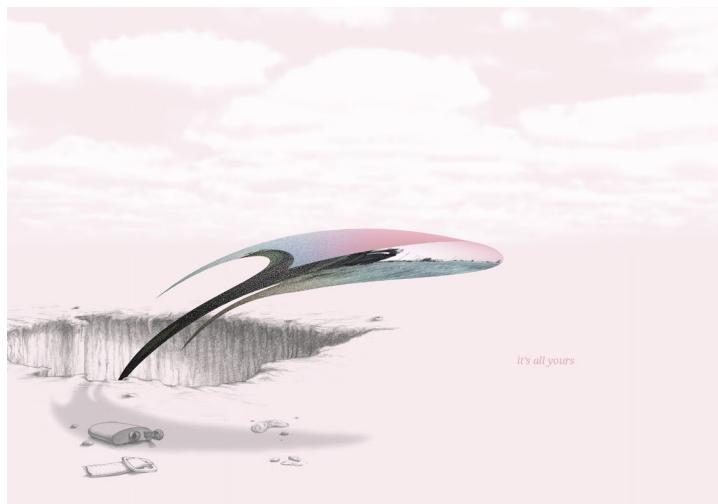
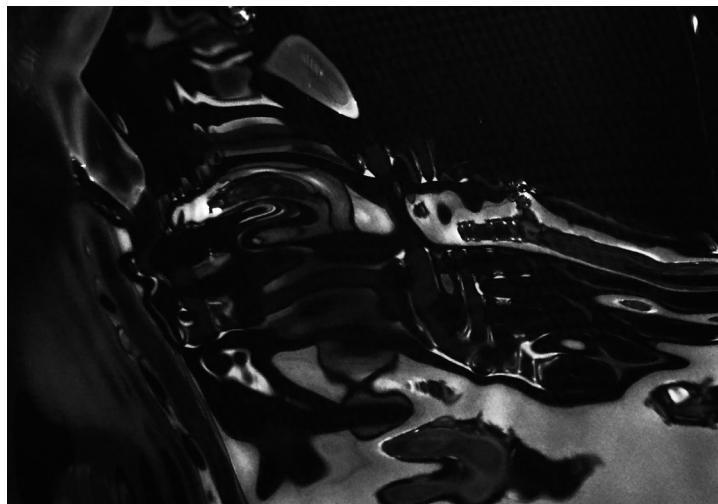
## 2012 - 2013: Interviews / Writing

Upon another visit to Eastern Montana in 2012, I started to reconsider my own motivations and initial angry reaction. It was lacking many things, including subtlety. So I started to talk to farmers around the ages of 50-70 years old about their own feelings around this influx of people and industry to their home, and their reasons for leasing land as potential sites for fracking. The responses urged me to reconsider what it was I really wanted to say, and which issues I actually wanted to address. I decided I needed to tell a larger story, in the form of a book.

# 2013 - 2015: Badlands Book

The formation of the Badlands book took many forms and underwent many iterations. The final form is landscape format, where three separate narratives (drawings, farm photographs and words) come to coexist in the same dreamlike environment on the page. In this larger, more considered form, objects based on stories from Montana residents are discovered, prideful words are spoken, and eventually all is consumed by a growing hole in the ground.

Page Selections:



# Process

## VR Film

*these really were the good ol' days*

2015 - 2017

In 2015, I got my hands on about five hours of home video shot by my great grandfather spanning from the late 1940s to the 1960s. It was all shot on or around the family farm, including footage of old oil rigs and hunting trips. Around this time I was also starting to explore more notions of nostalgia and masculinity, and how these themes can manifest in destruction and closed-mindedness. I came to the realization that nostalgia might be an interesting notion to explore in VR, where any environment is unfamiliar and inhuman, almost. I created a short VR film where the viewer is taken from scenes where they are watching old family footage projected on the wall of my grandfather's basement, where they are standing in my animated dreamscape from the book, and finally where they are standing in the middle of a barren field in the winter in the middle of nowhere-Eastern Montana.

Screenshots:





## Process

## Winter Etchings

*Winter freezes over again. A blanket of white tries to conceal, but it cannot. Decisions made in the sun seep up from the earth, just like an agitated wound that cannot help but bleed.*

2015 - 2017

These winter etchings act as the ellipsis at the end of my sentence. The final frames of the VR film place the viewer in a winter landscape, some time in the years after my proposed future. This final thought is a quiet one, created using one of the oldest methods of image-making.

Two of six copper plate etchings:





# Final

## Installation

May 2017

Badlands was installed for display in the Aronson Gallery along Fifth Avenue in Manhattan, in early May, 2017. Below is a 3D rendering of the display, created using a transparent digital-c print, allowing the viewer to enter and sit as they experience the project in all its forms. The VR film was displayed using Google's Daydream headset.



End