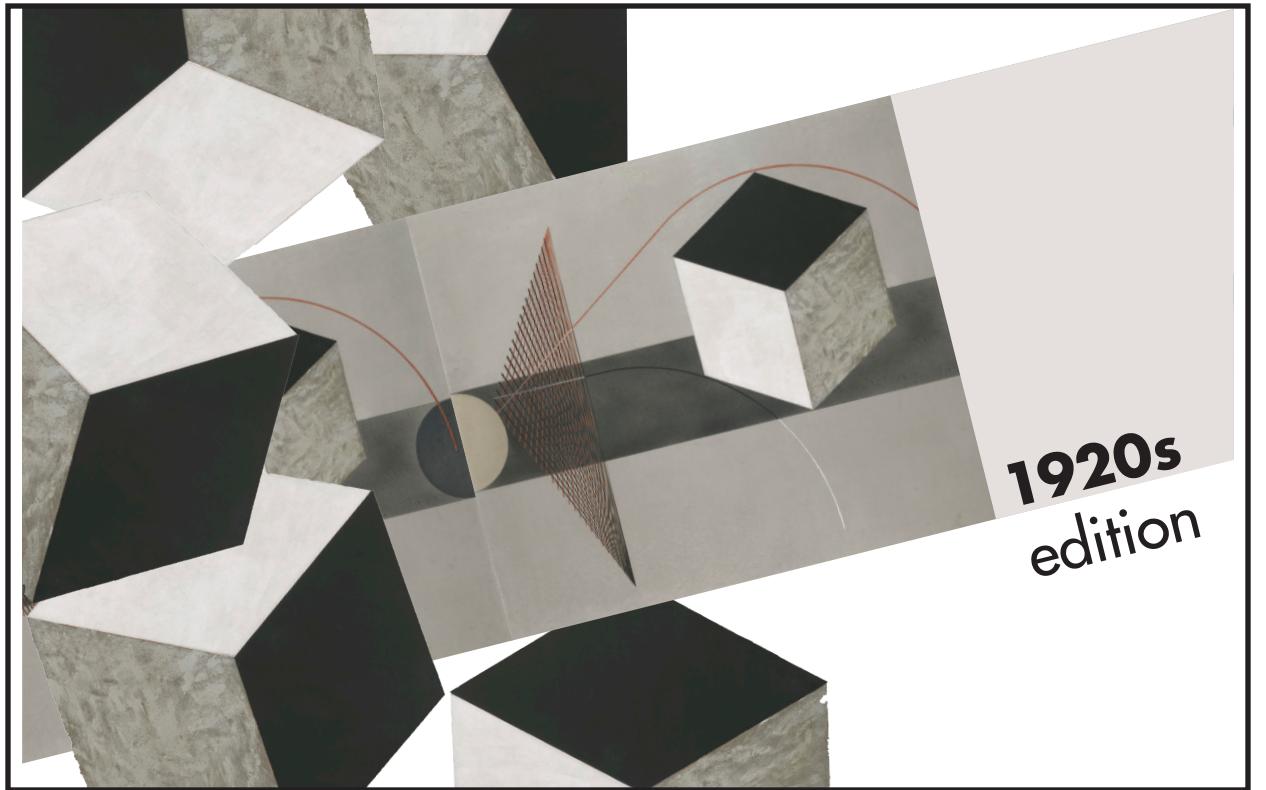


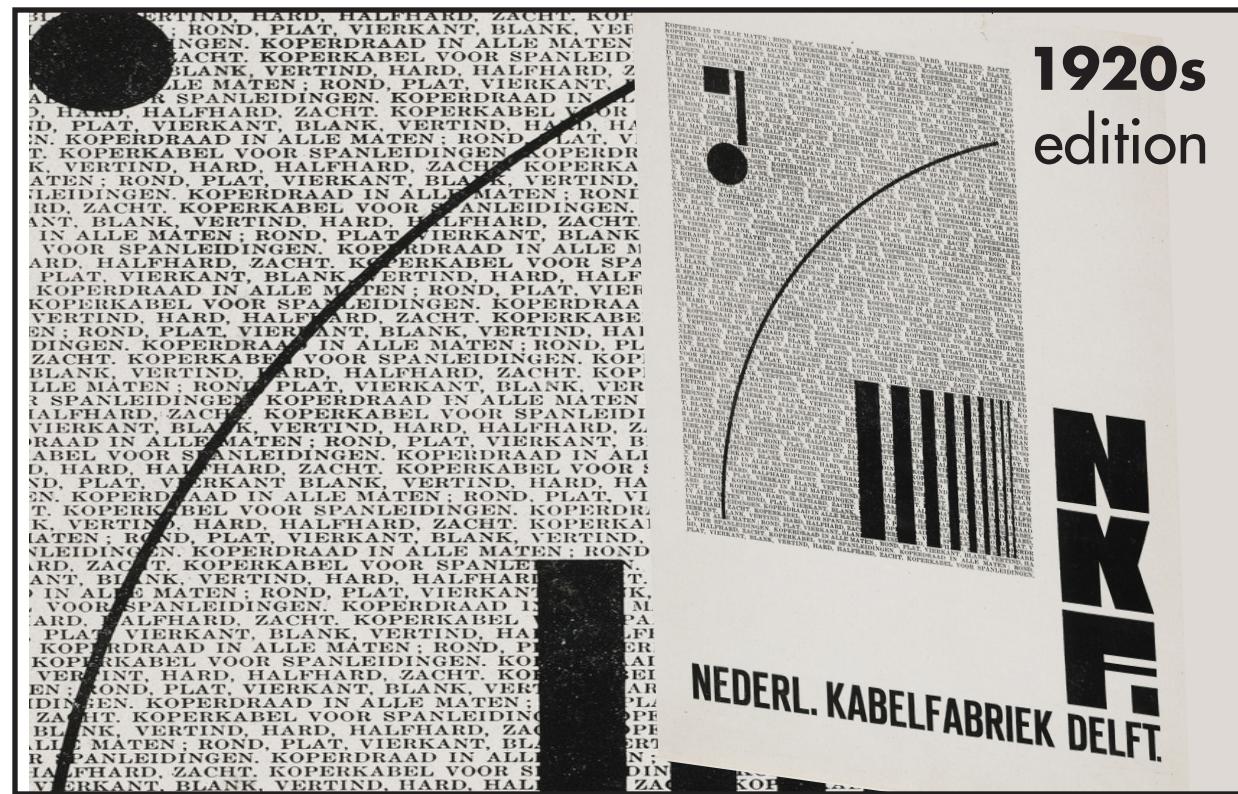
**a
*portfolio***

by andres rangel



We were to design a magazine that featured specific artists. I chose El Lissitzky, Jan Tschichold and Piet Zwart to inspire my spreads. I created a “1920s edition” magazine that featured influential designers of a certain period.





1920s
edition

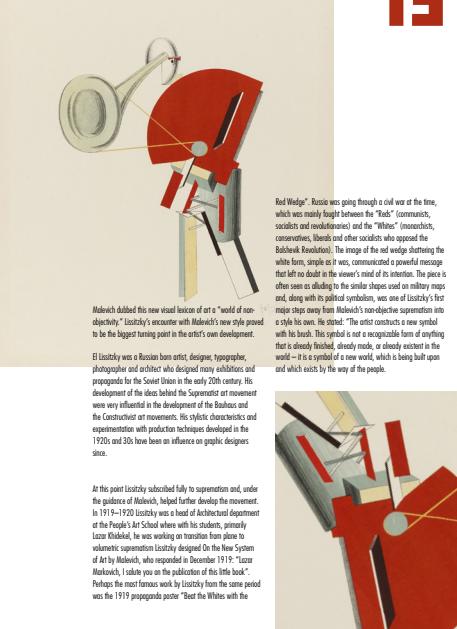


Legacy

Lissitzky aimed to transform Suprematism from its purely two-dimensional, painterly, and stylized orientation to three-dimensional considerations of space, particularly with regard to architecture. Although only one of his designs was ever constructed, later developments in 20th-century architectural design owe a debt of gratitude to Lissitzky. This theoretical framework influenced architects such as Le Corbusier, who sought to establish a kind of fully distinct, modern visual vocabulary that could be applied either in the direction of architecture or of the visual arts from graphics to painting. Artists and architects who followed, particularly those of the early Bauhaus such as Walter Gropius, Max van der Rohe, and Wassily Kandinsky as well as the Cubists, explored and expanded this vocabulary whose basic elements were form, color, and space.

Lissitzky's program of study included fine drawing, during these years the student would drift from geometry to organic forms, from the problems of line to the problems of color. Smirnoff as well as others he met while living through northern Italy in the summer of 1912. These early drawings, characterized by heavy outlines, rounded edges and a soft, almost watercolor-like palette, had more in common stylistically to the work of the Impressionists than to the geometric abstraction of the Suprematists. Lissitzky's first architectural studies, and subsequently some architectural studies. Likewise, the artist's illustrative work for children's books, which he began producing in the latter part of the decade, bear distinctive visual elements of the Art Nouveau style as well as the folk tradition of the area.

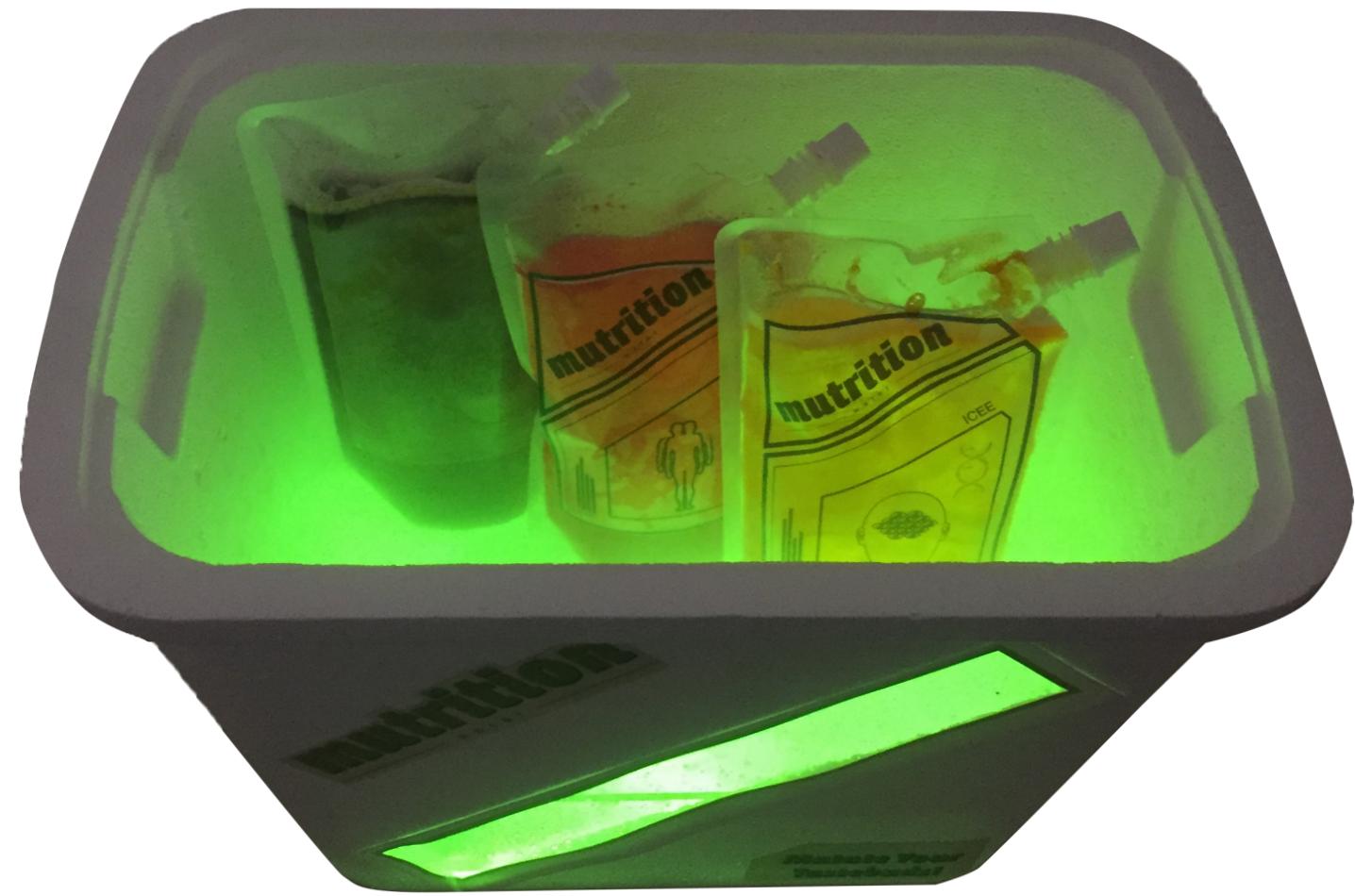
With the outbreak of World War I in 1914, Lissitzky was forced to return to Russia, as were Chagall, Marc Chagall and other Russian artists living abroad. Lissitzky also received a diploma in engineering and architecture from the Riga Technical University in 1916. In the years to follow, Lissitzky found his artistic voice in the constructivist movement, a radical new form of art, something that had been largely absent in pre-revolutionary Russia. By 1919, Chagall had been appointed Commissar of Arts in Vitebsk and started an art academy, where he hired Lissitzky to be an instructor of architecture and graphics. While in Vitebsk, Lissitzky also worked for the Commissariat of Education, who had been developing a wholly abstract artistic style called "Suprematism". Suprematist works of art were comprised exclusively of squares, triangles and other flat geometric shapes.

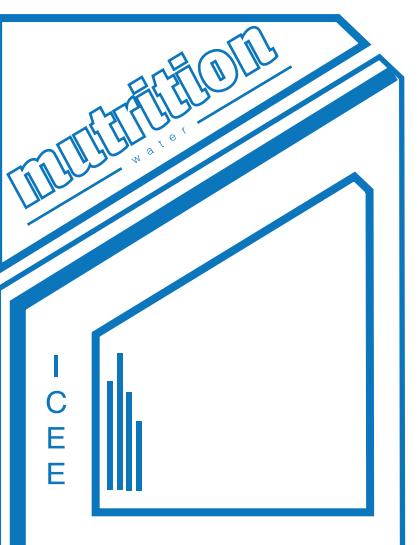
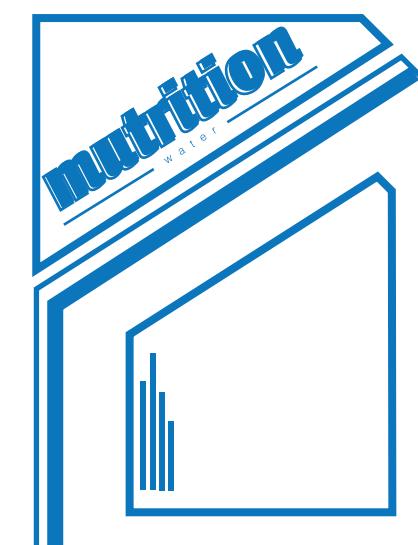
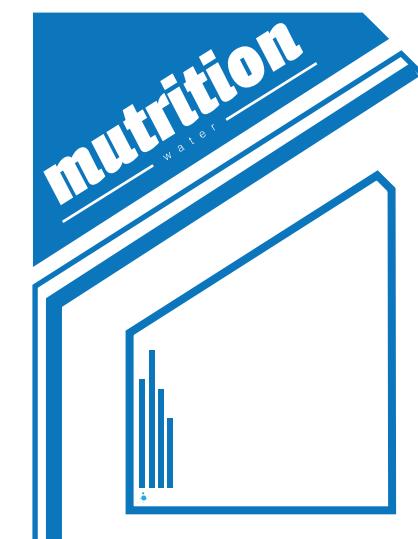
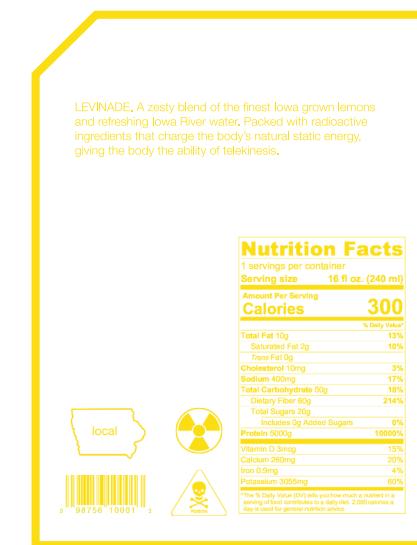
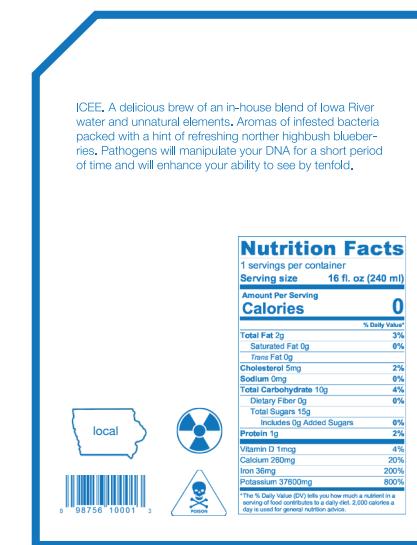
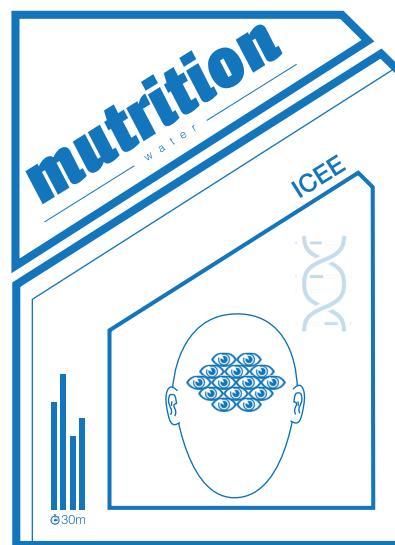
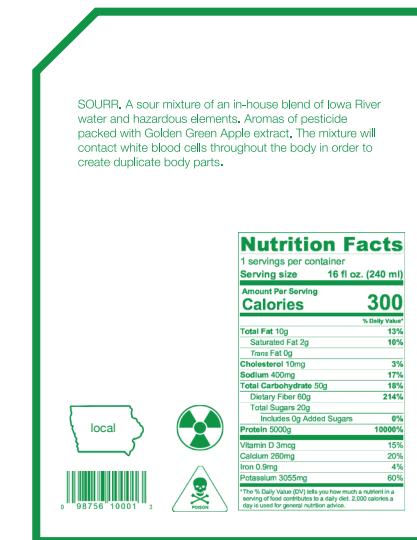
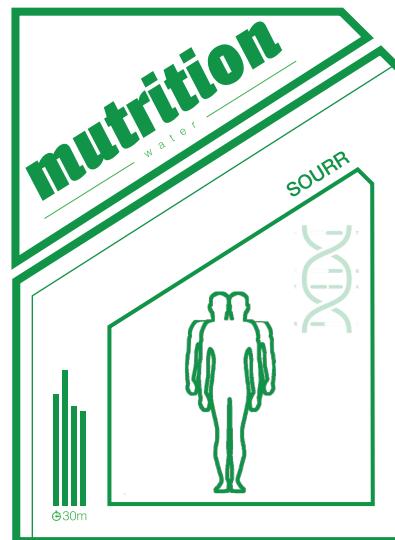


LISSITZKY
EL

nutrition

The project was to create a brand for a water company that uses Iowa River water. We were allowed to create something unusual to portray the hazardous substances that has been found in the Iowa River located in Iowa City. I created a drink that turns you into a mutant when consumed due to the radioactive ingredients found in the Iowa River.





Alternative Designs



From the Director

John Beldon Scott, Director, School of Art and Art History, University of Iowa

This inaugural issue of the graduate student journal Process memorializes, through text and image, the artistic and scholarly achievements of M.F.A. and Ph.D. students graduating in the 2011-2012 academic year. The completion of a challenging degree curriculum is in each case crowned with a thesis that exhibits the accomplishments of years of practice and study. Tenacity, creativity, and just plain hard work undergird this achievement.

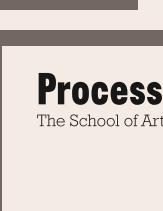
In combining both visual and text-based work, Process also exemplifies the "Iowa Idea" that first took shape in the 1920s when the University of Iowa pioneered acceptance of creative work for advanced degrees and, then, in the 1930s when the establishment of the School of Art & Art History brought together in symbiotic relationship both the production and the historical study of art.

These graduates are therefore to be congratulated for having reached this milestone and also recognized for the place they now take in this grand tradition.

A handwritten signature of John Beldon Scott.

John Beldon Scott, Director

THE UNIVERSITY OF IOWA



Process.

The School of Art & Art History Graduate Journal | 2012



I created a theoretical magazine for the University of Iowa's School of Art program. We were given a file filled with images and documents.

Can you briefly describe your working process?

My studio practice involves two distinct yet inseparable methods or working. The photographic image and idea of the catalogue has remained a consistent interest of mine throughout my practice, but for the past two years has shifted from existing in the form of a catalogue to the artist or single-edition book. The presence of the mediated image and the gesture of construction and arranging these images eventually settle into the form of a painting or a book, as the processes hinge and inform each other.

What brought you to the University of Iowa?

The reputation of being a place that has a true respect and love for painting brought me to the University of Iowa. Furthermore, the opportunity to teach a drawing class brought me here.



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How did being in Iowa City influence your work?

Living and working with my fellow classmates at 109 River Street influenced my experience. The building is always filled with work and conversation. Also through the amount of time spent in the space, the direct architecture and landscape of the space found its way into my paintings and books.

How did being in Iowa City influence your work?

Living and working with my fellow classmates at 109 River Street influenced my experience. The building is always filled with work and conversation. Also through the amount of time spent in the space, the direct architecture and landscape of the space found its way into my paintings and books.



What advice would you give to incoming/prospective students?

Enjoy getting to know your faculty and fellow students. Go to every lecture, opening and take every studio visit that you can. Also, the "Dundee" burger at Short's cures most ailments.

What, if anything, would you have done differently during your time in graduate school?

No regrets!

What is the biggest thing you will take away from Graduate School?

I will take away with me a community of great friends and artists.

What are your plans after graduation?

I want to pursue being an educator, and hopefully just become a better painter and artist. Whatever plan helps me become those things is what I will do.

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Make art,
continue
living.



How would you describe your work?

Moments of stimulation, sensation, that hopefully provoke some greater sense of body and of self. We are all real, and we are all here. My work is a small attempt to re-focus people on themselves and their physical existence. Most of us are rooted in the physical aspects of life. It informs us and affects how we go about our lives.

What have been your primary influences?

I am influenced by the things that I encounter as I move about and experience my environment. The moments that resonate and give me pause are the ones I try to harness and reconnoiter into my art practice.

How has your work changed during your time at the University?

My first pieces in Iowa were casts of myself, mostly of my belly. My goal then was to give people an object that they could identify with or measure themselves against. As I prepare to leave, most of my work is less object based and is rooted in my facilitation of experiences that stimulate through vibrations, sound, and distorted visual reflections. I now feel like, instead of presenting my body, I'm presenting the viewer's body back to themselves and allowing them to identify with what they feel or see or to measure what they know of themselves to how my work makes them feel.

What are your plans after graduation?

Make art, continue living.

Can you briefly describe your working process?

I, as I assume most people are, attracted to stimulation. When I encounter a situation during my daily life that has some unexpected or affecting stimulation or sensation I file it away in my brain. Eventually, it will surface again, sometimes with some sort of physical manifestation that I can tweak and harness in order to pass along the experience to others.

How do you see your work evolving in the future?

I just hope to keep going, working as I see fit. Making the next thing that strikes my fancy.

How did being in Iowa City influence your work?

I quite like Iowa City. It is a place where I've grown comfortable. It has given me the place where I can let my guard down and be open to the experiences that inform my projects.

What brought you to the University of Iowa?

In an attempt to escape the city, I ended up surrounded by corn fields.

Which piece/research/work are you most proud of?

I'm most proud of my vibrating mirrors, both in This Is You, Here and This Isn't Much Unless You're Here. I find them to be very affective. Also, it was a very long and involved process to work on the mirrors until they were at a point where the technology and technique were effaced and gave way to the reflection of one's self, vibrating.



41

36

What was your most memorable experience at the University?

For sure my experience teaching solo - in a foreign language.

What is the biggest thing you will take away from graduate school?

I believe that by acquiring knowledge in design, I reinforced my skills in the marketing / advertisement fields, making me a more complete professional.

What, if anything, would you have done differently during your time in graduate school?

I wish I had taken more interdisciplinary art classes / courses that would allow me to get acquainted with different research areas and different methodologies.

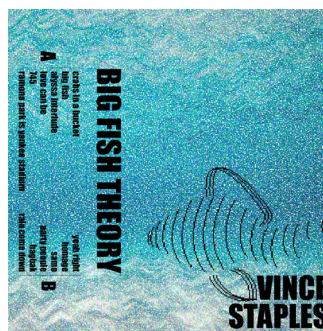
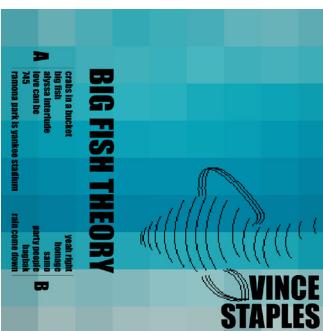
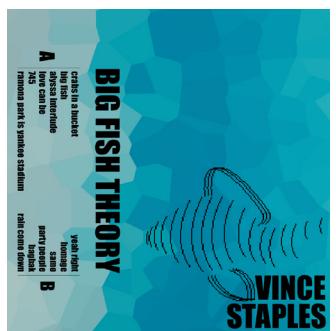
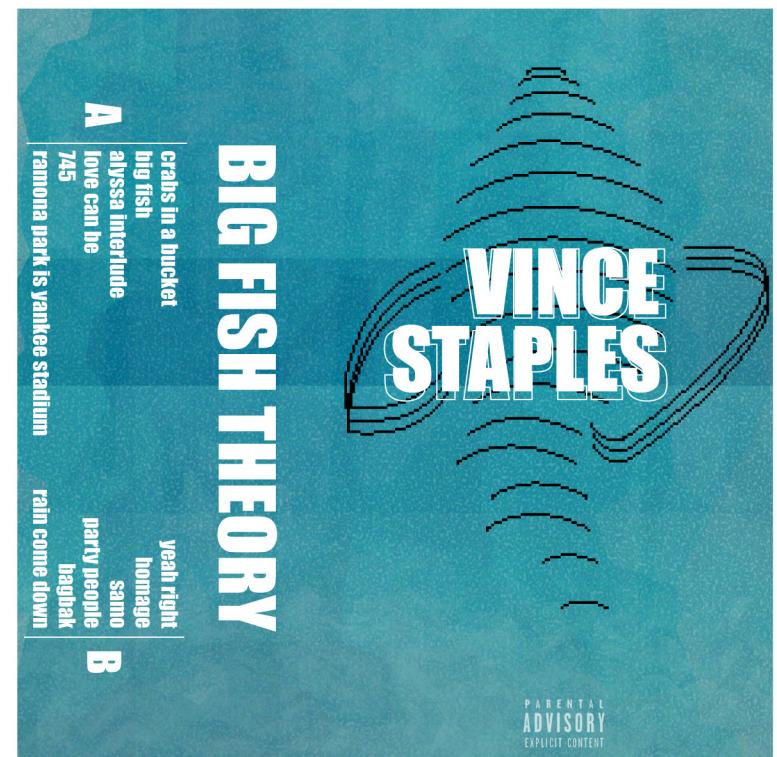
How has your research or approach changed during your time at the University?

I entered Graduate School with a pure commercial perspective of Graphic Design, once my professional background was marketing and advertising. Along these 3 years of grad school I have acquired knowledge in fine arts, expanding my research widely and consequently my work has become more interdisciplinary and eclectic.

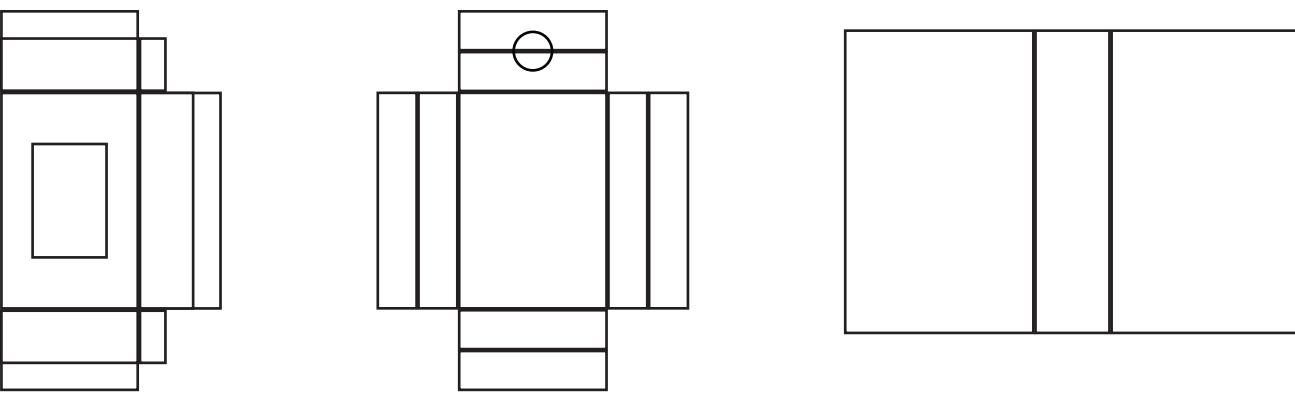
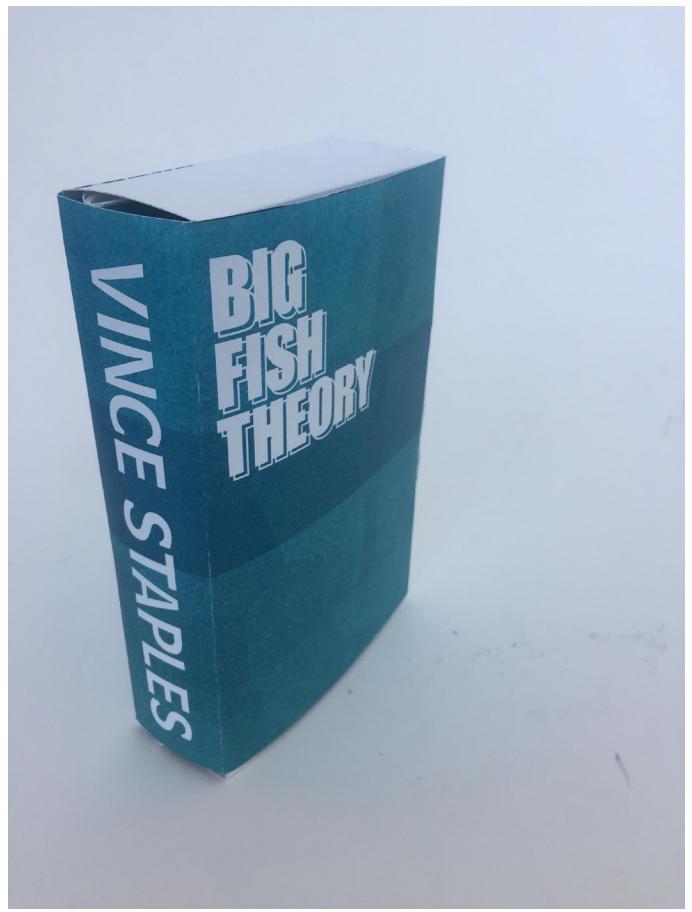
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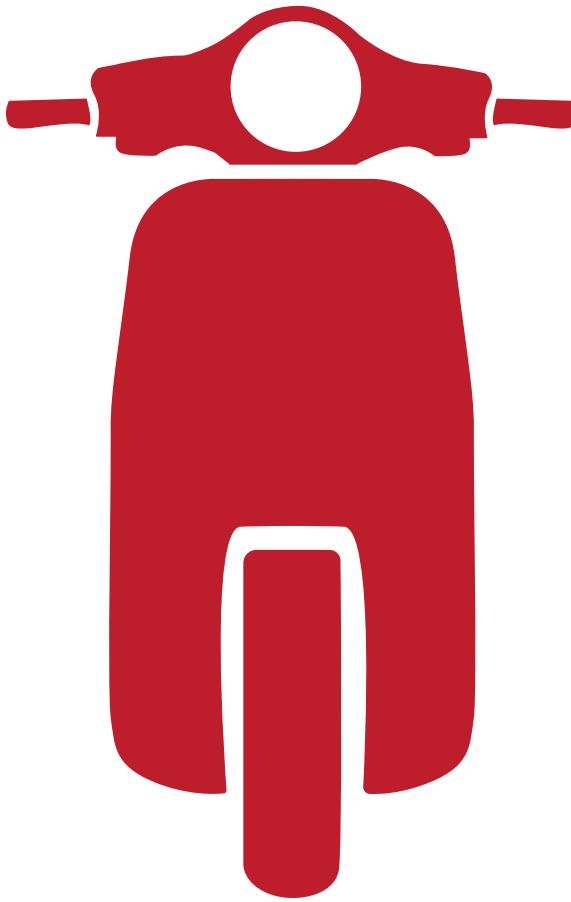
VINCE STAPLES

Alternative Designs



I re-designed an album for any artist of our choosing. I choose the artist Vince Staples and his album, Big Fish Theory. I created his package design as a cassette tape.





RED VESPA

- SOLON, IA -



Logo design and brand identity for a pizza restaurant called “Red Vespa” located in Solon, IA.



RED VESPA
- SOLON, IA -

SANDWICHES

Served with a side garden salad or a cup of soup on traditional Neapolitan focaccia

- 10 VEGGIE^** Wood oven roasted veggies, arugula, red pepper aioli, fresh mozzarella.
- 12 LA BUFALA^** Prosciutto, house-made mozzarella, grape tomatoes, arugula, garlic lemon aioli

BAMBIN

For our friends 12 & younger. Includes a fountain soda and a cookie.
.75 Milk or Juice

- 5.5 THE PIZZAIOLI (DIY PIZZA)** Because there is an artist in all of us. Sausage, pepperoni or cheese. Add a vegetable. No charge.
- 5.5 SPAGHETTI & MEATBALLS** Same as the big kids but little. With house-made pork meatballs.
- 6 SPAGHETTI BOLOGNESE** Same as the big kids but little.
- 5.5 PICKY & PROUD** Spaghetti , parmesan, extra virgin olive oil. Add a vegetable. No charge.
- 5 MAC & CHEESE** Irresistible. Made to order

SWEETS

6.5 SALTED BUTTERSCOTCH BUDINO salted caramel, whipped cream, Maldon sea salt

5 WARM COOKIES WITH COLD MILK House made chocolate chip, a short bread cookie.

CONSUMER ADVISORY Thoroughly cooking foods of animal origins, such as beef, eggs, lamb, pork, poultry or shellfish, reduces the risks of food borne illnesses. Individuals with certain conditions may be at higher risks if these foods are consumed raw or undercooked. Consult your Physician or public health official for further information.




^ contains raw eggs

STARTERS

- 6 TOMATO BASIL SOUP** San Marzano tomatoes, crème fraîche, basil, toasted country bread.
- 14 ANTIPASTO PLATTER** Roasted seasonal veggies, garbanzo beans, olives, cheese, Prosciutto Di Parma, orange fennel mostarda.
- 8 ARANCINE ALLA BOLOGNESE** Risotto balls with pork and beef ragù, mozzarella, San Marzano tomato sauce.
- 8 MEATBALLS AL FORNO*** House made pork meatballs, tomato sauce, parmesan.
- 5 MIXED WARM OLIVES**** Citrus, garlic, chili, rosemary

SALADS

- 6.5 BIBB SALAD** Bibb lettuce, sweet grape tomatoes, shaved parmesan, red onions & red wine vinaigrette.
- 11 ITALIAN CHOPPED SALAD** Radicchio, mixed greens, genoa salami, aged provolone, red onions, pepperoncini, garbanzo beans, sweet grape tomatoes, oregano vinaigre.
- 6 RED VESPA SALAD** Lightly fried dough strips, marinated grape tomatoes, red onions, arugula, lemon vinaigrette.
- 6 GARDEN SALAD** Mixed greens, sweet grape tomatoes, red onions, red wine vinaigrette.

BURRATA & MOZZARELLA BAR

Burrata is a buttery fresh Italian cheese. The outer shell is solid mozzarella while the inside contains strands of mozzarella and cream.

- 12 BURRATA CAPRESE** Burrata, roasted cherry tomatoes, basil pesto, fresh basil, olive oil.
- 13 PROSCIUTTO DI PARMA AND BURRATA** Burrata, Prosciutto Di Parma, extra virgin olive oil.
- 14 BURRATA AND CHARCUTERIE** Burrata, Prosciutto Di Parma, Soppressata, orange fennel mostarda.
- 9 VESPA CAPRESE** House made mozzarella, sweet grape tomatoes, fresh basil and olive oil, balsamic vinegar, sea salt.
- 11 BEETS AND BURRATA** Burrata topped with red and golden roasted beets, arugula, lemon vinaigrette.

WHITE PIZZA

Neapolitan pizza with no crushed tomatoes

- 12.5 FILLETTI** Grape tomatoes, garlic, fresh mozzarella, fresh basil, shaved grana.
- 14 SWEET CORN** Sweet corn, crème fraîche, garlic olive oil, Prosciutto Di Parma, Sicilian oregano, fresh mozzarella.
- 14 SUNNYSIDE UP** Crème fraîche, pecorino, pancetta, leeks, two farm eggs.
- 15 MEDITERRANEAN** House-made pesto cream sauce, house-made mozzarella, Prosciutto Di Parma (Crudo), arugula, sweet grape tomatoes, shaved parmesan.
- 14 BURRATA MARGHERITA** - Burrata, basil pesto, heirloom tomatoes, fresh basil, white truffle oil .

* contains nuts ** contains pits

PASTA

- 13 BUCATINI ALLA AMATRICIANA** Pancetta, San Marzano tomatoes, pecorino romano.
- 13 PAPPARDELLE BOLOGNESE** Pork, beef, red wine ragu.
- 11 SPAGHETTI & MEATBALLS** With housemade pork meatballs.

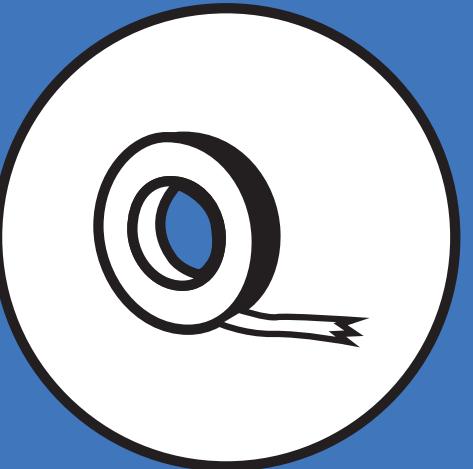
CLASSIC PIZZA

Neapolitan pizza with house-made mozzarella, crushed San Marzano tomatoes, extra virgin olive oil, sea salt and pecorino Romano.

- 13 BEE STING** Spicy Soppressata, Calabrian chilies, honey, chili oil.
- 11 MARGHERITA** Fresh basil, house-made mozzarella.
- 13 RUGULA** Arugula, Prosciutto Di Parma, shaved pecorino.
- 9 MARINARA** Garlic, Sicilian oregano. (no mozzarella).
- 13 SAUSAGE** House-made fennel sausage.
- 14 PORK LOVE** Prosciutto Di Parma, Soppressata, fennel sausage.
- 14 MUSHROOM & SAUSAGE** Roasted mushrooms, fennel sausage.
- 14 VEGGIE** Wood-fire roasted seasonal vegetables.

A 24"x36" poster to advocate a social issue at hand.

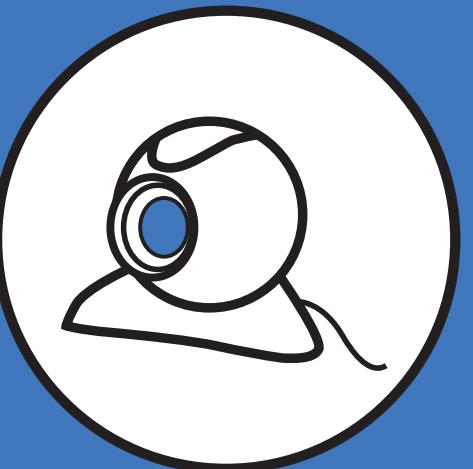
STAND AGAINST SPYING



"Do you still have a piece of tape over your cameras at home?"

**"Heck yeah, oh,
heck yeah,"**

James Comey
FBI DIRECTOR



standagainstspying.org





A 7"x10" monster illustration that invokes an emotion (shady).

**a
*thank you***

from andres rangel