



Zachary  
Carlisle  
Davidson

Professional Work  
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Zachary Carlisle Davidson

I am, and always have identified by my *otherness*, but not in a pejorative, conventionalized typecast manner. More as an awareness of how my constituted disposition has driven me to many opportunities to utilize and mature an outside perspective. This has evolved and transformed me into a pursuer of knowledge, particularly delving into socio-political, subcultural and pluralistic subject matter to broaden my scope.

I blend and mend imagery metaphorically stemming from my conscientious and critical observations of alternating themes between boundedness or boundlessness. Approaching my work in this way for me attributes common metaphors of the container (composition), embodiment (representation), and resource (medium, material). These ideals evoke my hopes and drive into consistent search internally for myself (transformation) and with others (connection). I create to resonate with others' selfsame awareness that a figurative, caged vexation within our varied and shared setbacks, limitations, struggles, invasions we cross, that we must navigate across.

To organize with creation, for me, is layered in physical production that lends itself to mix-media arrangements. To build stratified work from combined media, an understanding of their interactions is important to craft visual gestalt, or viewing on how the varied principles can form wholeness throughout a composition. This can be natural, and seen/inspired by observing what is present and documented to encourage new plans. To make these plans undertake purpose, an expanded knowledge of how to utilize each medium alone effectively first. Following this obtained comfortability leads conveying my messaging.

Prior to the lockdown (but amplified heavily since), I haven continued to draw a few variations of enclosed figures as reflections of ideological disconnects I found relatable. The vague indoors, desultory forts, and maze-like cages all serve as container metaphors that insulate and protect the figure to some degree but mostly isolate and remove proximal ties to the worlds they inhabit. As we now reside in a more alienated landscape, these lugubrious characters draw from the polarized spaces in-between

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us.





## For Whom The Bell Tolls

Felt, screenprint, lights, insulation board, plexi-glass, wire, [animated GIF](#), shadow

(variable dimensions: cop car is Crown Victorian sized, plexi-glass is 26" x 20")



For Whom The Bell Tolls (continued)

Felt, screenprint, lights, insulation board, plexi-glass, wire, [animated GIF](#), shadow

(variable dimensions: cop car is Crown Victorian sized, plexi-glass is 26" x 20")

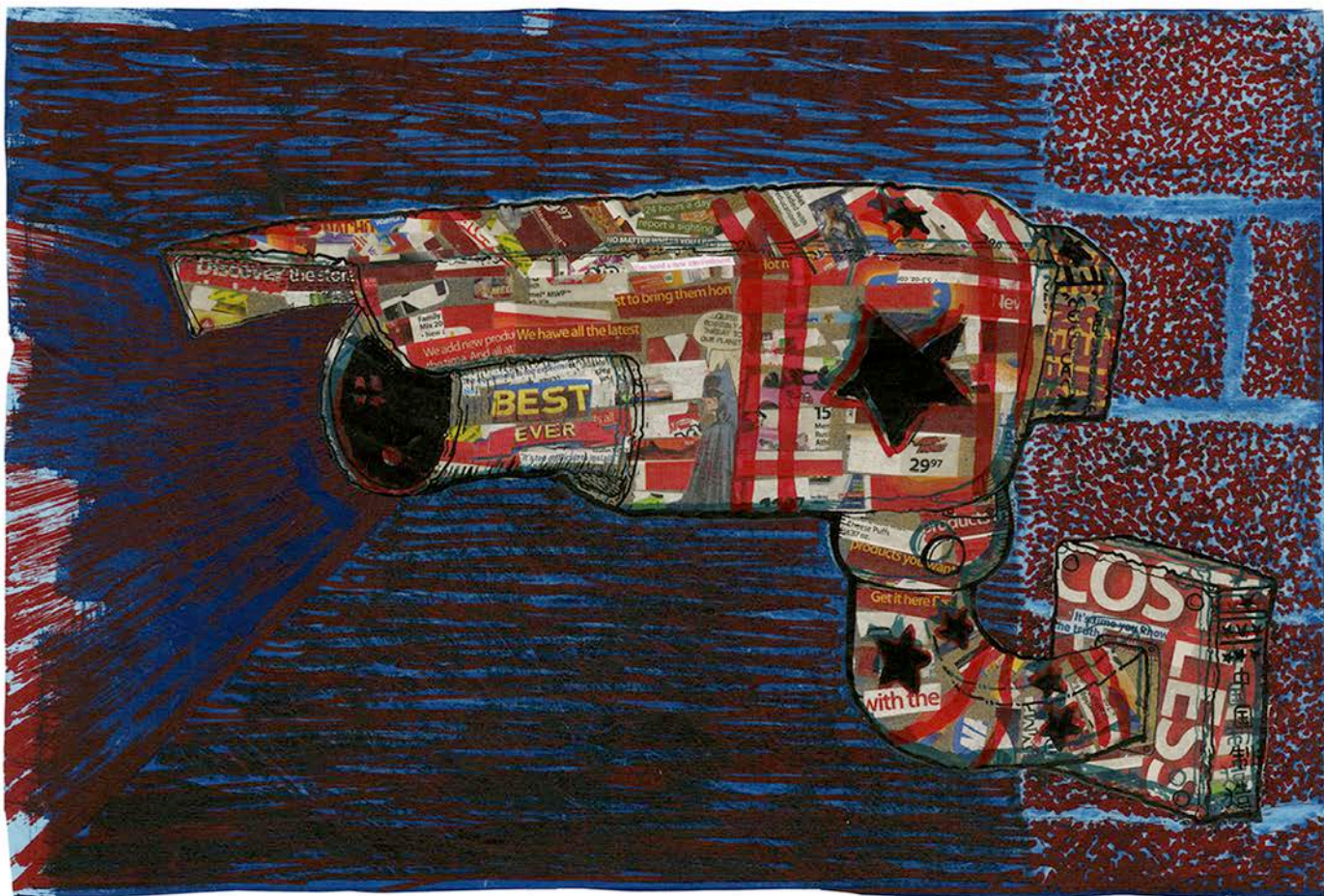




**They're Coming Again**

**Screenprint, intaglio chine collé, collage**

**26" x 40", variable edition**

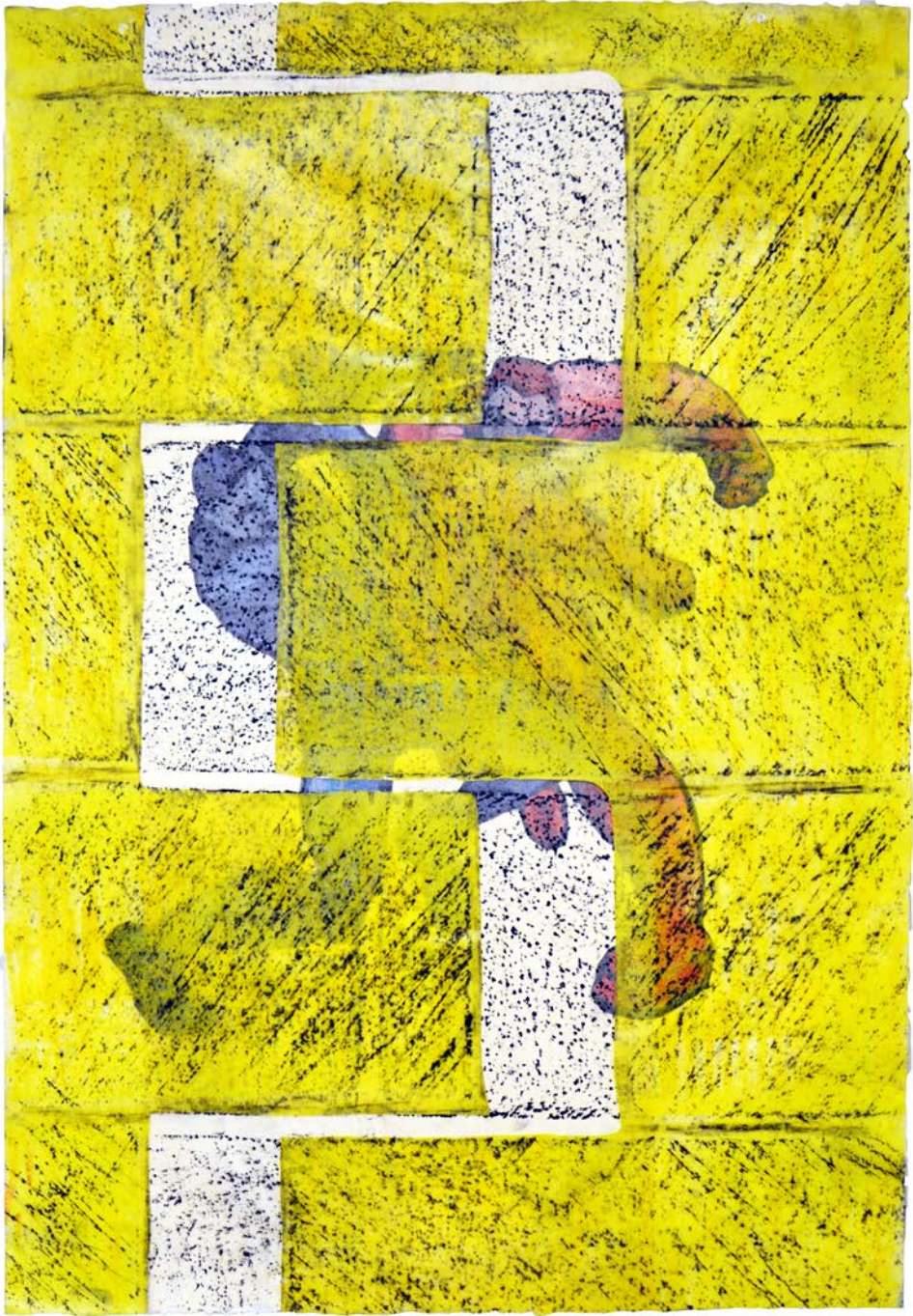


CCTV: 中国制造

Screenprint, cyanotype, collage

15"x22", variable edition





**Never-end**

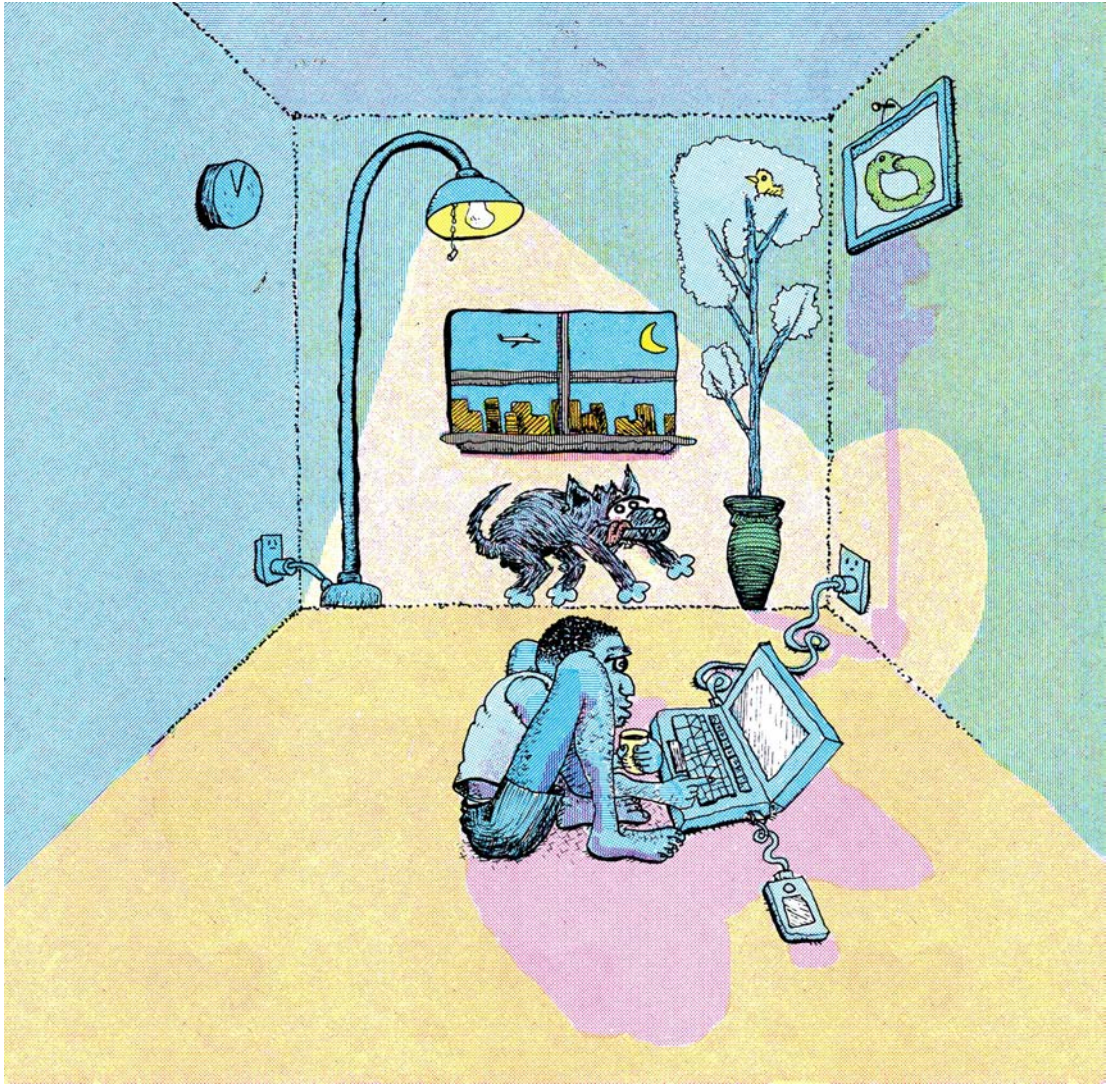
**Acrylic, crayon, collage**

**30" x 22"**



The Places U will Go  
Screenprint, collage  
22" x 30"





## Echo Chamber

CMYK digital print

12" x 12"





Hi-Yellow Alert!!  
screen-print  
14" x 18"



Disarray

digital illustration

11" x 17"





Had

Screen-print, collage

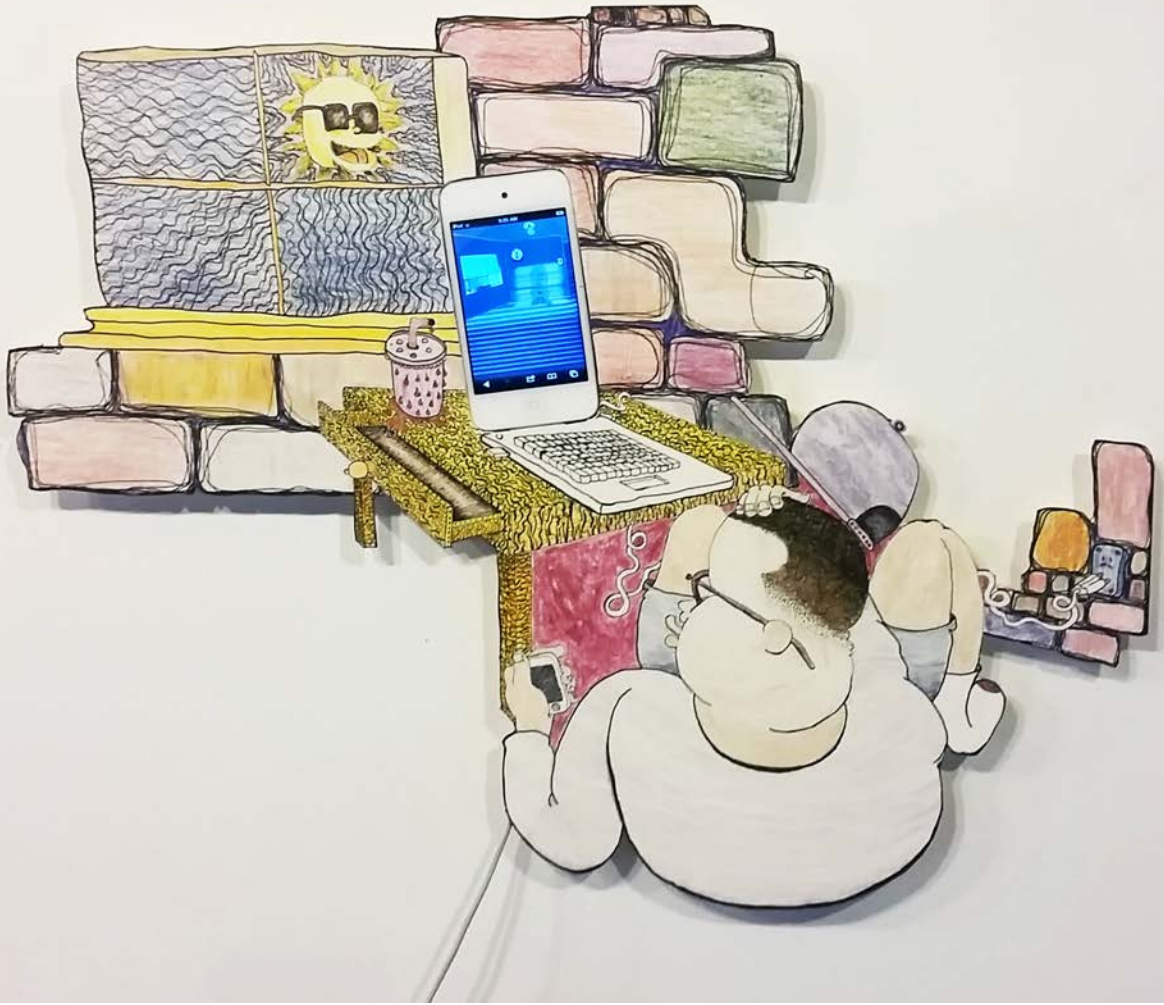
20" x 20"



An Inbetween-er

Crayon, collage

22" x 30"

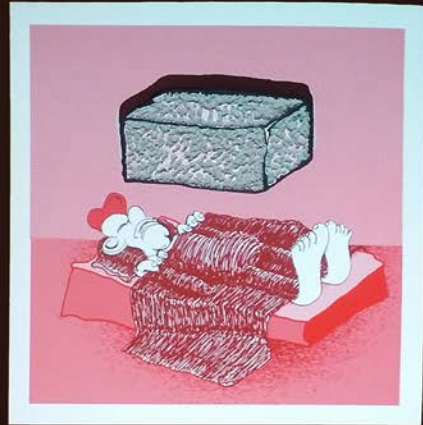
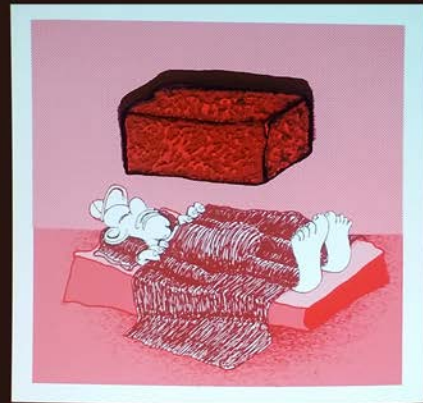


**Nobody Now**

Color pencil, iPod, [animated GIF](#)

16" x 20" x 1"





## Yuuuge Remorse

Insulation foam, acrylic, found cinderblocks/bricks, [animated GIF](#)

(dimensions variable: insulation foam is 9" x 19" x 2", animation is 3' x 3')



Crowded Thoughts

Acrylic paint

8' x 8'

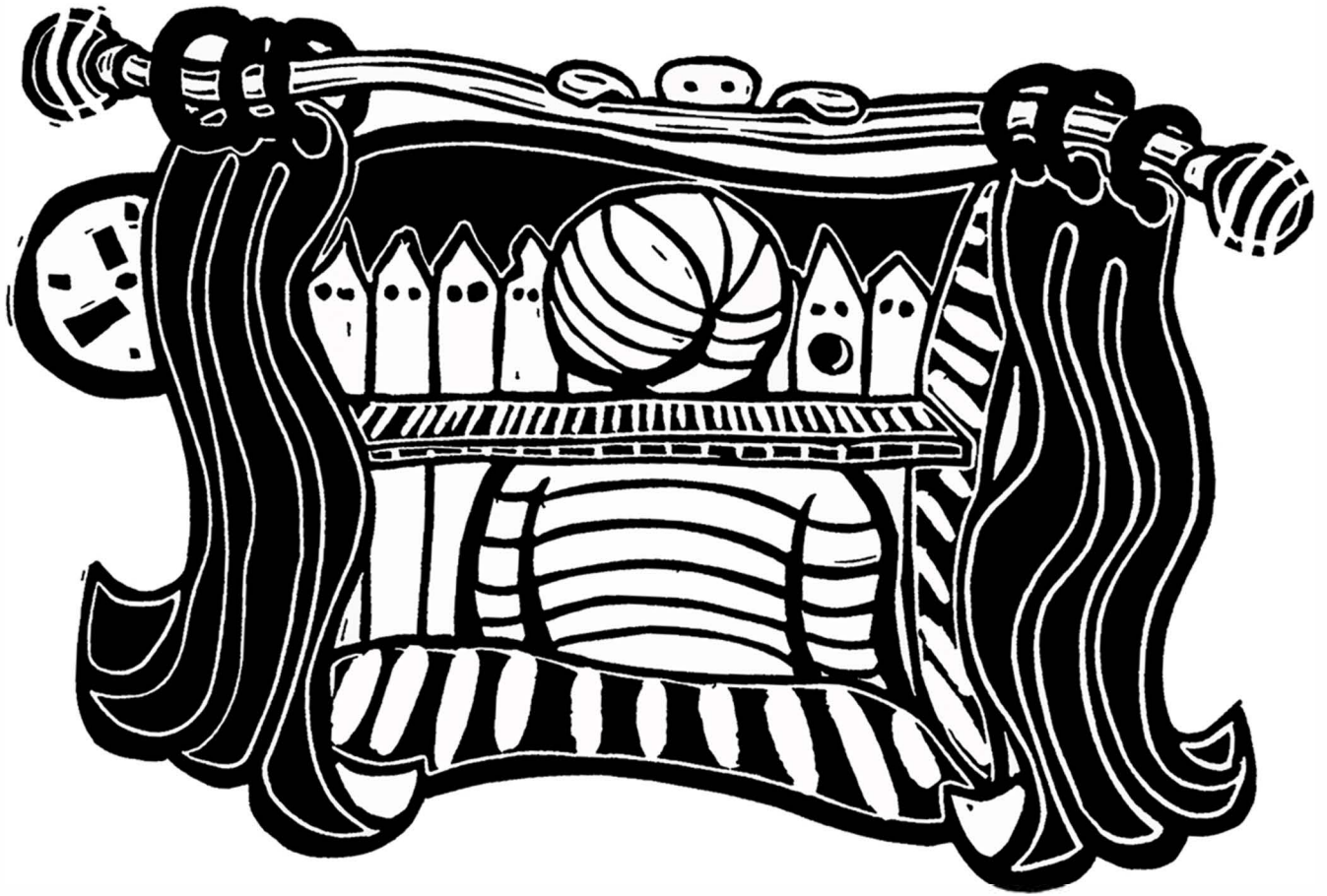




Day'n'Nite

Woodcut, cereal boxes

12" x 21" (each) (variable diptych edition)



It's Dangerous Outside

linocut

16" x 16"



Everything, Everywhere!!

typeset linocut

12" x 12"





**Rapids through the  
American Mainstream**

Zachary Carlisle Davidson



# Rapids through the Mainstream

Risograph 'zine

8" x 5", edition of 100



## Speedbump(s)

Gutter leaves, gentrified neighborhoods  
(variable width, two lanes long)





## Savior Complex

Felt, bootleg video game console, bike light, crayon  
(variable dimensions: console 7" x 12" x 15")



Zachary  
Carlisle  
Davidson

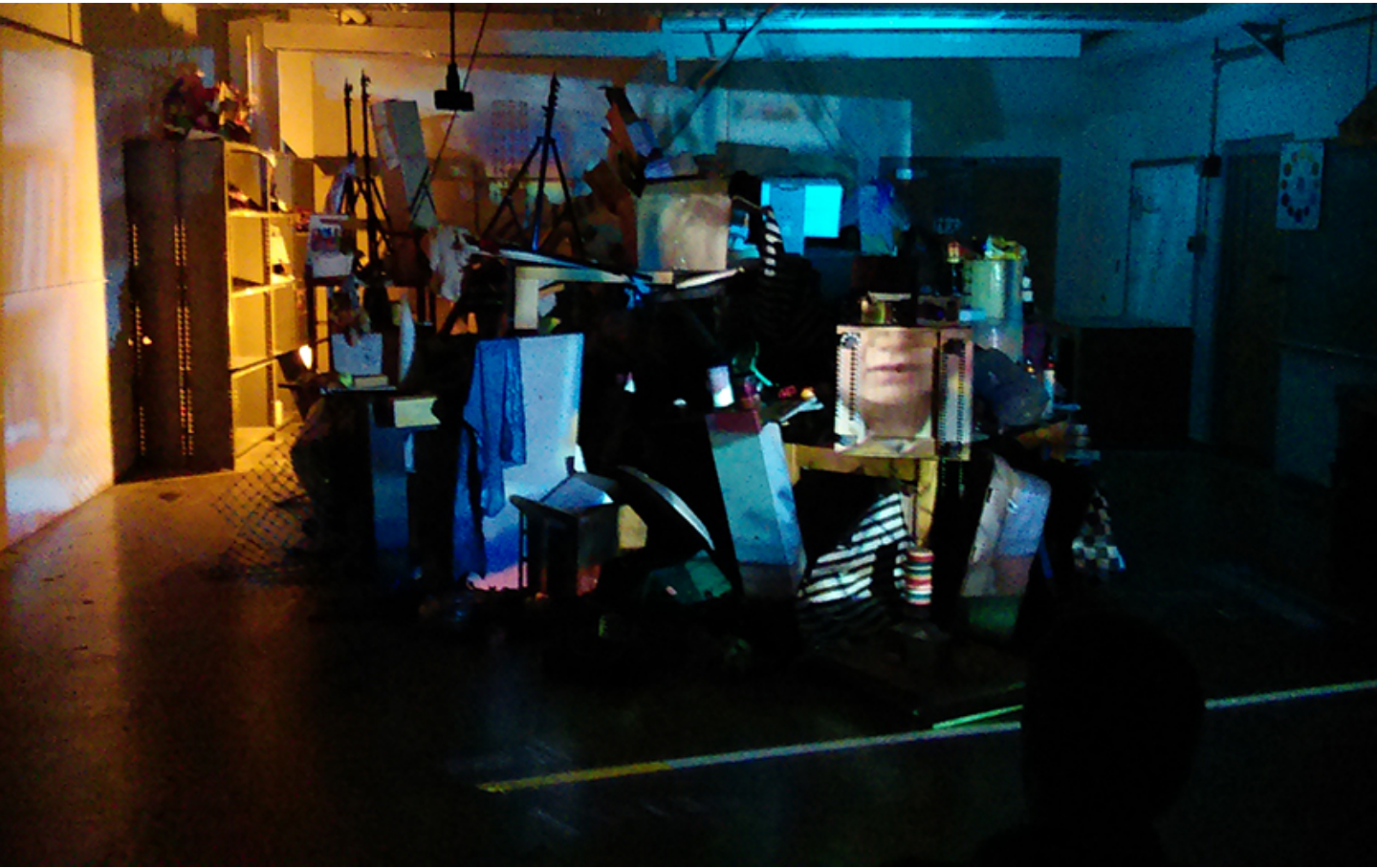
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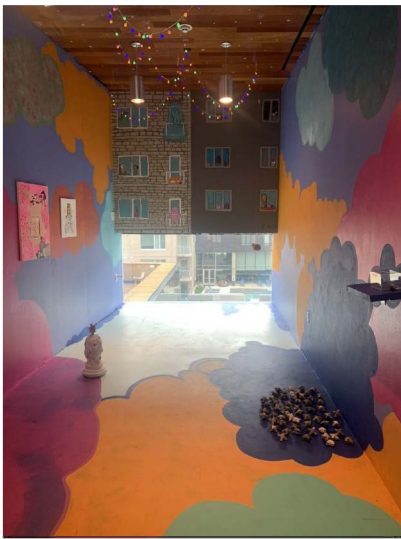
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### At-Hand: Found Object Installation

Bonus assignment permitting non-major students to work collaboratively by creating an installation using on-site material and a Youtube™ playlist to transform a classroom environment for an open house event. Students had been exposed to time and spatial arts understanding prior to collaboration.



## **Above the Clouds:**

### **Intern Alum Exhibition and Mural**

**Collaborative exhibition featuring work from former interns of work they created in their applications to university.**

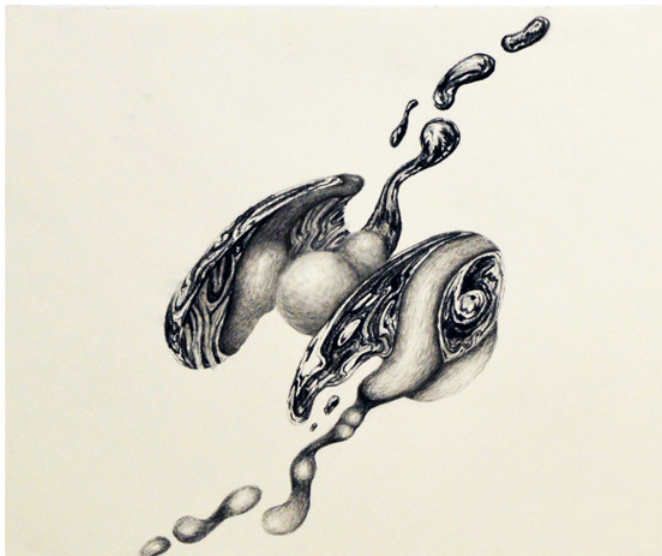




**Faces**

**Screen-print wheatpaste**

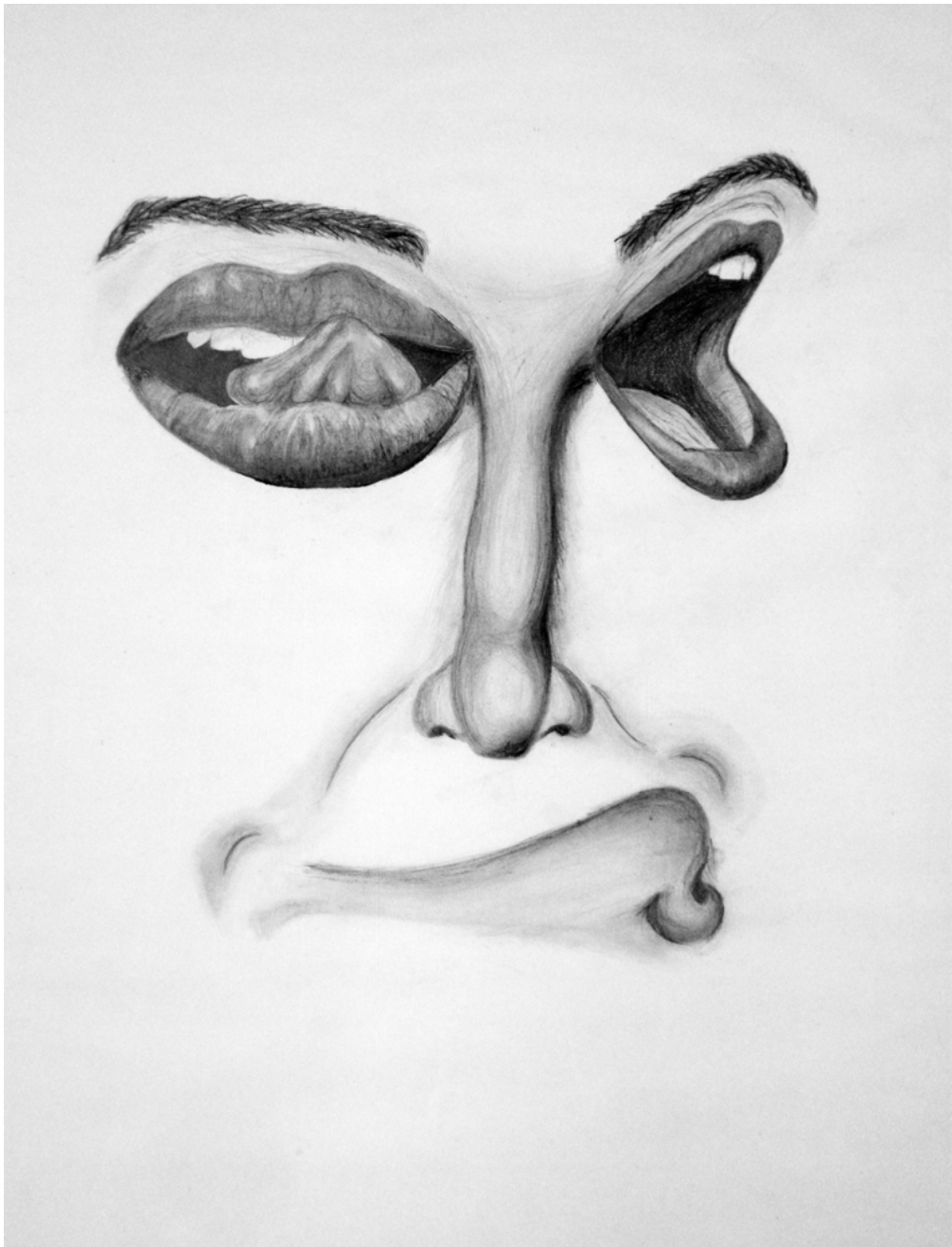
**Public mural with assistance from interns.**



### Bodies in Motion

Introductory drawing students produce a body of work depicting figures/forms with distribution of weight and implied movement.





## Facial studies

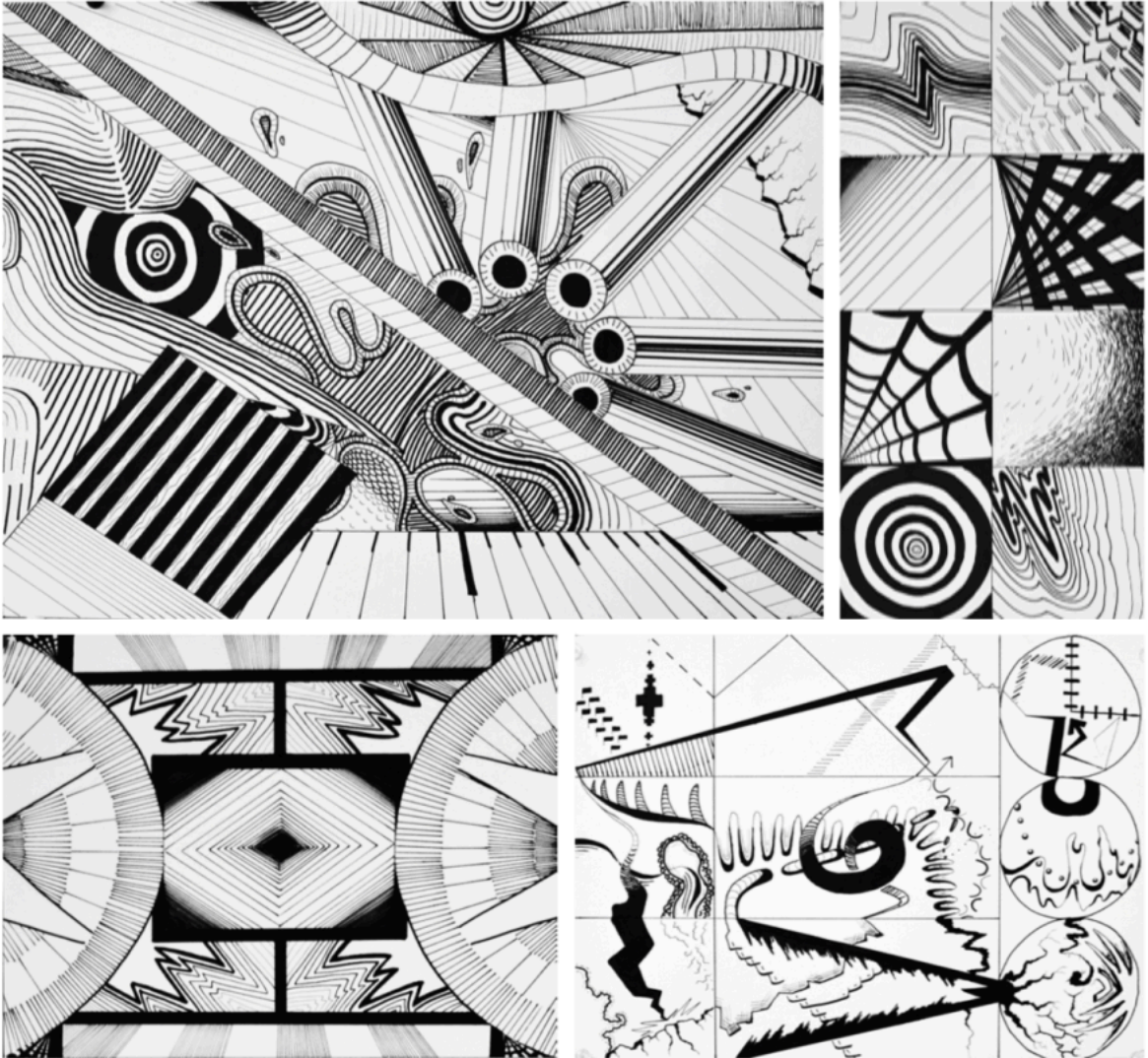
Introductory students create a composition from drawing two different facial features from two different points of view at similar scale.



### Exquisite Figures

Inspired by the Dadaist, intermediate drawing students produce large scale (4' any dimension minimum) figurative work drawing an assemblage of substituted, symbolic forms with the body.

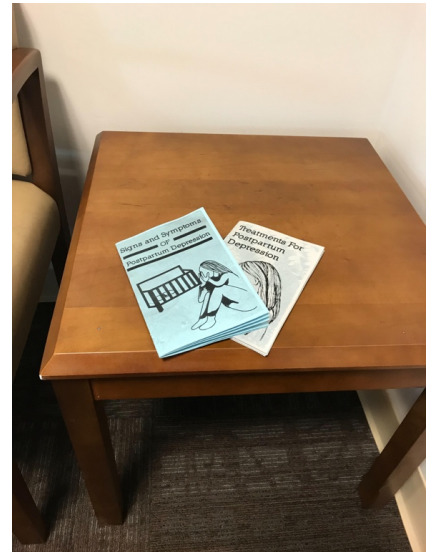
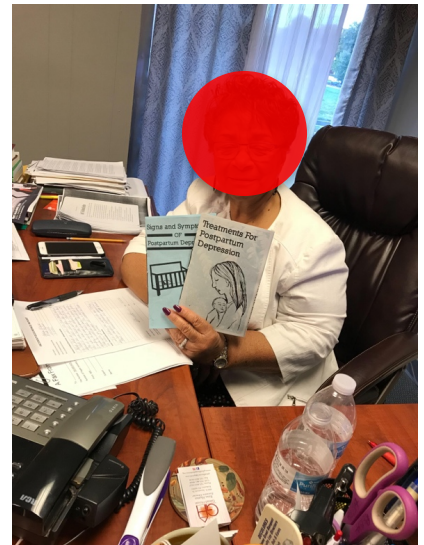




## Line

Introductory 2D Students create two unrelated works focusing on linear networks after two separate studies of line variety and weight with marker and pen.

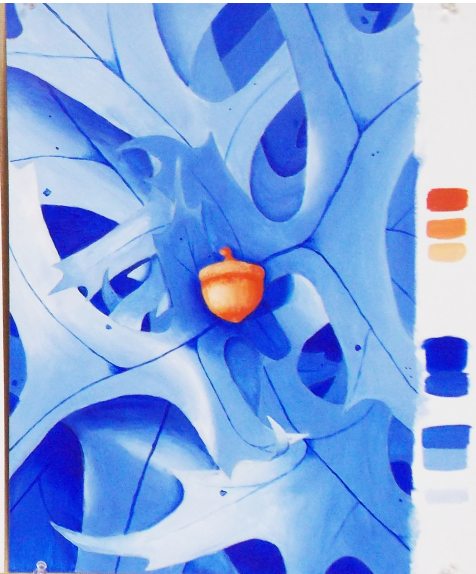




## Whaddya'mean, a 'zine

Introductory digital students create 2 corresponding, self-published, and bound books produced with Creative Cloud applications, then distribute/circulate to relevant locations in town. (This example corresponded with outreach centers focusing on women's health in her community.)





## Colo(u)r

Intro 2D students produce 3 identical paintings that follow different color schemes to understand how define a composition spatially through focus and emphasis.





## Linocut Edition

Introductory printmaking students familiarize themselves with print shop tools and processes as they replicate high contrast compositions that rely upon clear proximity with linear networks and positive/negative space.





## Monoprint Suite

Introductory printmaking students produce a body of work experimenting with various methods of reductive and additive mark-making, and multi-color registration. Students research and attempt to communicate with inspiring printmaking artists they found on social media to help them initiate their series.





### Hard-Edge Painting

Compositions of traced objects that permit non-major students to explore color interaction.



"Be Bold"- Alayna



"Butler"- Abby



"Random Isn't Always as It Seems"- Adam



"Crazy Minds Behind Supreme" - Alex



"Oceanic Scenery"



"Seating an Impact" - Olivia



"The Blues"

I chose the works that complement mine based on their colors and stencils used. My work has circle stencils from found object, masking tape, in the background that bring out the tessellate and folded stencils. I have shades and tints of blue and white to represent the Butler colors. To go along with my work, I chose Alayna's "Be Bold" because her shades of blue, white and grey compliment mine well. I chose Olivia's "Seating an Impact" because again of her use of similar complementing colors, but also her use of circle stencils. Next, I used Adam's "Random Isn't Always as It Seems" because of his use of circle stencils going around his border. To complement his use of pinks and tints of reds, I chose Alex's "Crazy Minds Behind Supreme", but Alex's also goes well with mine because of the circle stencils and shades of blue. Lastly, I choose "Oceanic Scenery" because of its color scheme, the shades and tints of red complement Alex and Adam's work and the shades and tints of blue complement Alayna, Olivia, and mine.

## Stencil Painting/Curatorial Critique

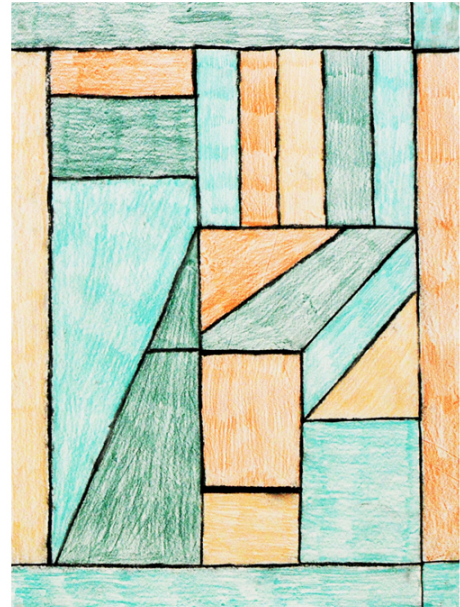
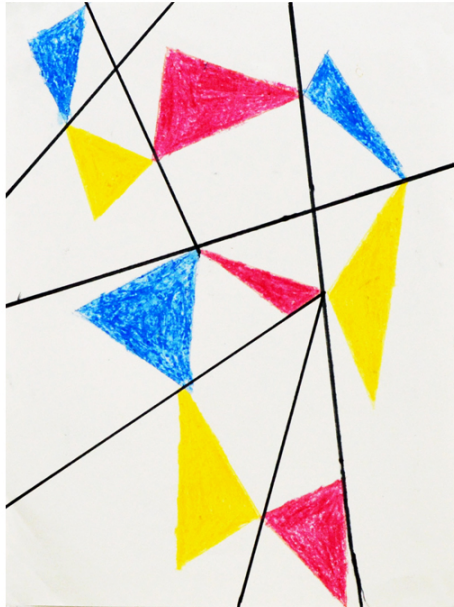
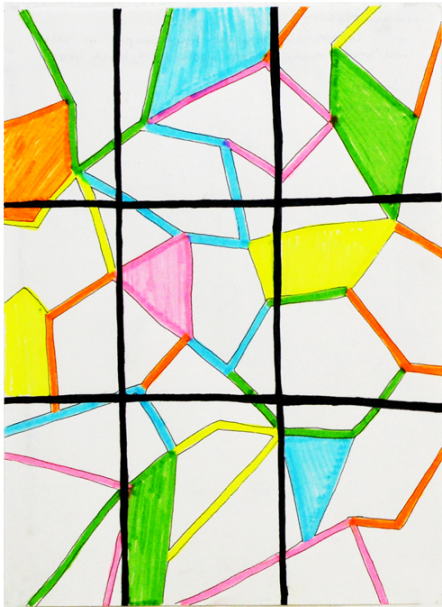
Following the previous example, students then produce multi-color stencil paintings. Afterwards, they must select and propose mini-exhibitions vis-à-vis social media inspiration for their group selections.



### One Minute Sculpture

Inspired by Erwin Wurm, non-majors students must interpret the titles of their classmates' performance homework assignments as One Minute Sculptures using materials from the art facilities.





## Instructional

Inspired by Sol LeWitt, non-major students organize a set of rules for artwork to be created by their peers. Works are then returned for critique, and students must address several questions pertaining to the roles of creator and interpreter versus their own understanding of control, figurative/didactic language, and choice.

The creative project that I have chosen to discuss is my At-Hand Piece. For this piece our objective was to “disrupt the everyday”, we had to use objects found in our chosen locations and place them in an unordinary way. After going through examples in class, we were instructed to try and create our own artwork using objects found in our backpacks. It happened to rain on this day, so I focused my whole piece around my umbrella. I placed commonly used objects found in my backpack in and around my umbrella, which was placed on a utility cart in our classroom. I used the utility cart and my backpack essentials to create artwork. Placing my art on top of the utility cart required people to stop and realize what I had done, it was obstructing them from the carts normal purpose.

After our trial run of classroom artworks, I decided to continue this project at my local Target. I realized that a location like this would provide me with plenty of spaces and objects to choose from. When I first got to Target I simply walked around the store and came up with ideas on things I could do. After I completed one lap I began to create my pieces, I started off with my shoe piece because the shoes were close to the entrance of the store and there seemed to be plenty of objects to work with. At the same time Target was such a big store that the number of objects to choose from became a tad bit overwhelming, I decided to simply imagine a piece and start from there.

The shoe piece was the most nerve racking to create because it was my first one and there seemed to be the most workers in this part of the store. While, I was not causing that much trouble I was making a bit of a mess that I knew workers would not be thrilled with. For this piece, I chose to place a variety of children’s shoes in circles. This piece turned out very interesting and it perfectly accomplished the assignment, because it required shoppers to walk around my piece. The other interesting aspect of this artwork was that the circle I made from the shoes also reflected the circular stains located on the rug around the piece.

For my goldfish piece I originally had the small goldfish bags randomly mixed with the poison bottles, but then I decided I wanted to add some cohesion to the piece. I decided to make the bottles into somewhat of a straight line as well as include the big skull at the bottom next to the big boxes of Goldfish. This added some symmetry to the piece as well as making it more obvious to pedestrians that something was out of place. I used goldfish because they are my favorite food but when I was a child my mother always preached to me about how bad they were for my health. Therefore, I decided to include the poison bottles and ultimately the skull to show her fear of the unhealthiness of Goldfish. The final piece that I created was the least disruptive but the small change I made was very evident. I simply placed a child’s toy among evenly spaced rows of mugs, the similarity among the mugs makes the out of place pony very apparent.

I tried to make each piece as quickly as possible, while also not creating a lot of noise or movement. After each piece I made sure to put back all the objects I had used, because while it was fun to disorientate the shoppers, I hated to cause mayhem for the employees. I was aware of the shoppers and tried to make sure that there was no one around when I was creating the piece. But after each artwork was placed I waited for someone to walk by, so I could witness their reaction. This really helped me to understand the overall purpose of the assignment. This assignment taught me that art can be found anywhere as well as the importance of disrupting the ‘norm’.

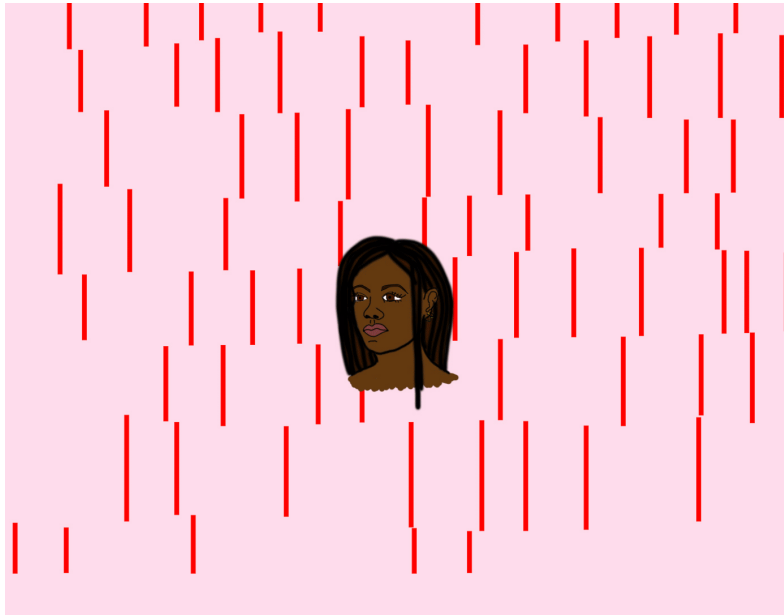
- 1) A focus on significance, this is not a timeline of every step of the process. Select specific milestones and present them.
- 2) Some forward thinking, consider how the creative experience has changed you, or will continue to have presence in your life going forward.



## Social Art

Through a series of interventions, students address context and content of their chosen environments (residential areas not permitted) utilizing compositional elements of found objects. Students must write an essay discussing one of the projects they found challenging.





[GIF, GIF, GIF, GIF, GIF, GIF, GIF...](#)

Introductory digital students create a short, looping framework animation with the use of Creative Cloud applications. Gestalt principles of design are strongly reinforced to aid beginning students to consider the whole composition and element of time.



## Video Montage

Introductory digital students use open-source video from online sources to convey a mood, theme or idea that focuses on using disparate visuals as a whole.





### [I Want it Now v. Ways of Belonging](#)

The final project for introductory new media students, who form groups and record a rehearsed podcast that features each member's independent research (combined from assigned textbook and their own findings). Topics must pertain to two main divisions of internet culture and art; finding, downloading and distributing; or, archiving, preserving, and remembering.

## wHAddyA mEAn, A 'zInE? (diptych)

Due: 10/18/18

### OBJECTIVE:

Cultivate a pictorial and or graphic representation about any subject of your choice via 2 self-designed book. You can think of them as a diptych, or two corresponding, paired artworks. A prequel & a sequel. An angel and a devil. Your main homie and ur bff 4eva. Etc.

**Refer throughout to the projects covered thus far this semester for image creation, and re-evaluate *your* ideas inspired and experienced by this class's materials and subject matter you've chosen to depict.**

## How is it made?

Contemplate the use of psychological and physiological factors regarding your subject. Consider design layout and viewer interaction based upon the standard half-sheet magazine template.

Reflect on the subjectivity of your subject — your relation to it in our world, how you've been conditioned to experience it, and perhaps how this has/hasn't changed.

### MATERIALS:

-InDesign, Photoshop &/or Illustrator, & open-source software that is relevant

-paper

-open to interpretation (extras)

- printer/copier

### GUIDELINES:

>Concept:

-stick to your topic

- it may be *about* art, it may *be* art, or ANYTHING you want

**- do not merely regurgitate what you've done thus far in the semester, but use it as a motivator to create new original content**

- talk to me about your conceptual approach before starting



>Booklet Specs:

-dimensions:

8 1/2" tall x 5 1/2" wide (-+)

-made of at least 3 sheets of printed paper total (front and back) joined together to make 12 pages (including front/back covers).

- methods to fabricate your book may require manual drawing/collaging/etc intially, then it's required to be rendered digitally using either InDesign or Zachary's zik 'zine template for photoshop

- you may print the edition using either a computer printer or copy machine, or any other means necessary

-text is not required, but highly, sincerely, absolutely recommended even if it's brief

-edition of 3 is required (I'm keeping a copy of both your books, you must place 2 copies discretely in areas of arbitrary or purposeful locations for distribution).

-must be bound (stapled, sewed, etc)

\*extra bonus for special subject relevant goodies/tchotchkes inside\*\*\*\*

<https://www.youtube.com/watch?v=oiqQrVrW9XY>

-so ultimately, you will have designed 2 different 'zines that each have 12 pages (or more!) that includes the front and back cover as your twelve pages. You will produce 3 copies of both of your 'zines, so will you have 6 books in total. I will receive a copy of each, then you will also submit cellphone photos of where you distributed the remaining 4 copies.





Enrique Chagoya







Cheri Gaulke

# Course Syllabus

/// ART 382 ; PRINT, PUNK & PROPAGANDA: Multiple Means for Purposeful Plans ///

SECTION: 01, SPRING 2016

JORDAN COLLEGE ANNEX, RM 104, BUTLER UNIVERSITY

*zAcHArY cArLisLE dAvidsOn*

940-8450

zcdavids@BUTLER.EDU

OFFICE HOURS: M/W 11:25-noon:25

## DESCRIPTION:

This course explores themes inspired by the Do-It-Yourself ethos attributed to several subcultural niches that incorporate interventional messages grounded in studies of fundamental operations of printmaking (via the printing press processes, stencil and book-making). Readings, videos and presentations will act as a supplemental survey of visual culture vis-à-vis agitprop, open source and other creative disruptions.

The medium is the message as we fine tune our own songs through understanding the multiple, and how to effectively create, produce and distribute it. Work visually towards individual mobility and freedom by bringing to service strategies influenced from humanities discourse. Consider and plan actions for the public sphere with artwork intended to augment your own personal autonomy.

## OVERVIEW:

This is primarily an introductory course to various techniques of printmaking media that will include various modes of relief, monotype, stencil, collage, book art, transfers, digital imagery (possibly) and non-toxic intaglio (drypoint) techniques. Over the semester, you will work both independently and collaboratively in projects influenced by readings, videos, slideshows, and group discussions pertaining to Punk/Interventionist/D.I.Y. ideology and ideas of the use of the multiple. Boldly bring your own concepts and interpretations to fruition.

## STUDENT LEARNING OBJECTIVES –

By the end of this course students will:

- Demonstrate an understanding of the basic principles of art + design, including visual vocabulary, and technical sensibility towards composition and materials.
- Demonstrate the understanding and ability to critique artwork in terms of materials, processes and concepts (demonstrating critical abilities with respect to innovation, craft and sophistication).

## COURSE POLICIES –

Attendance: Each day there is a sign-in sheet. Your signature on it is record of your presence – tardy or not. One unexcused absence will lower your grade by one letter (A to B). One tardy is equal to a half



absence; therefore, arriving late twice is the same as one unexcused absence. You are granted TWO free unexcused absences that cannot be used on critique (CRIT) days. *Never miss critiques!* – These days are essential to your development and assessment and cannot be made up. Communication with your professor is essential to help avoid unexcused absences. Lack thereof, equates to your indifference.

Grading: Grades are earned by meeting requirements of assignments, hard work, improvement in skill, and increased understanding of concepts taught in class. Grades will be based on quality and quantity of work, as well as participation (in critiques, discussions, and class in general). The individual student's learning and development will be emphasized. You will receive formative evaluations in class throughout the semester, however you will turn in a portfolio of work for formal evaluation for Early Term Grading and the end of the course to assess your overall grade.

The classwork and homework from each week will be graded individually, and the cumulative total will be the bulk of your grade. However, you will also be graded on the organization and presentation of your portfolio. If you wish to improve upon your original project, you can do so at anytime throughout the semester (But you must have a written indication/log placed in front of your portfolio stating which assignments you redid.)

Late assignments will lose one letter grade per class period they are late. Label all work at the end of each class with your NAME, DATE, and drawing DURATION.

Your final grade is based on:

<b>Projects (FOUR major projects over semester)</b>	<b>80%</b>
<b>Participation (includes class discussion/critique involvement)</b>	<b>10%</b>
<b>Portfolio</b>	<b>10%</b>

For each project, unless otherwise specified, you are graded upon:

Task completion	50%
Craft	20%
Risk/originality /ambition	30%

Examples of A-wesome:

- Investigate creative solutions. DO NOT settle for the first or most obvious approach.
- Implement a high standard of craftsmanship (this includes presentation).
- Focus on your work. Invest time in all projects/activities.
- Frequently contribute constructively to class discussions.
- Be bold. TAKE RISKS!! (Doesn't mean disregard safe protocol/operation of press)

MISCELLANEOUS: Disruptive behavior will be marked against your grade and you may be asked to leave the class resulting in an unexcused absence or tardy. Unwelcomed cellphone & headphone use will severely impact participation grade.

MOODLE: Updated syllabi, assignment guidelines, announcements and other resources will be available to you via this web service. PLEASE, check the Moodle site for updates before contacting me with questions.

### **Art Program Policies –**

(1) Student work produced in this class (submitted for credit and a grade) may appear in Art Program documentation and/or publicity materials (print and/or electronic). Additionally, photographs of students in class, at art-related and/or Art Program sponsored events may appear in Art Program documentation and/or publicity materials (print and/or electronic). You may “opt out” of either scenario via a formal letter.

(2) While the Art Program faculty intentionally coordinate material between and among classes to enhance the integration of the program, you may NOT submit the SAME WORK in more than one class, as this constitutes a form of academic dishonesty.

*See your instructor if you have questions about Art Program policies.*

### **Art Now –**

Art Now will take place at the Schrott Center near the end of the semester. The reception will take place April 20<sup>th</sup> from 5:30-7 p.m. All majors currently enrolled in one or more Art Program classes are required to submit one work (their best work of the semester) in JCX105, assist with the installation of the exhibition as directed by their instructor and **must be present for the opening reception**. Minors may submit their best work to be juried into the exhibition by the faculty, should space permit. Your instructor will assist you in the selection of the strongest work from your class and the faculty as a whole will assist you in determining which work is your overall best work of the semester. **Majors your participation in Art Now is a graded component of this class and will be factored into your final grade.**

### **MATERIALS –**

You can purchase these at local art supply stores here (I recommend Prizm) or order online from Dick Blick (you can view my list for supplies in on Moodle for our class)

### PRINTING SUPPLIES

*Matrices* (multiple may be needed to fulfill your project designs):

- > Plywood (hardwoods like mahogany, poplar, ash, birch, apple and cherry are better) Maximum width 18”
- > Plexiglass, maximum width 18”
- > Linoleum (un-mounted recommended)
- > Acetate sheet



*Cutting Tools:*

- > at least one V-shaped gouge
- > at least one U-shaped gouge
- > at least one knife/flat chisel
- > x-acto knife/ box-cutting knife

*Brushes:*

- > Brushes: Round Dynasty 362, #8; Round Dynasty 362, #4; Flat Dynasty 362 WCR ½ inch; Flat Dynasty 362 WCR ¼ inch, Chip Brush 1 inch

PAPER:

- > Various paper are acceptable, I encourage you to explore. Brands I generally use include Stonehenge, BFK, Somerset and Arches

- > Recommended sites: <http://store.dolphinpapers.com/printmaking-papers> (local) & <http://www.takachpaper.com/> (large & affordable selection ran independently by WoC)

- > Sketching/Newprint pad (50 – 100 sheets) 18” x 24”

- > Wax paper

MISCELLANEOUS SUPPLIES

- > sharpies

- > micron pens

- > blender pen

- > masking tape

- > spraypaint

- > Portfolio (large enough for 18” x 24” paper and pads, vinyl recommended)

(subject to change) **COURSE CALENDAR** (already changed)

M – 1/11:

Introduction.// Discuss Materials //Demo Stencil preparation  
HMWK: Stencil assignment

W – 1/13 :

Demo: Stencil use // ACTIVITY: Stencil application // HMWK: purchase plywood, preparatory sketches  
// Discuss : Stencil art history/uses

M – 1/18 : MARTIN LUTHER KING JR. HOLIDAY (no class)

W – 1/20:

Introduce Woodblock assignment + history : Demo: Woodblock cutting, inking & hand-  
printing.// ACTIVITY: Workday

M – 1/25 :

Activity: Workday // Demo: printing with the press //Discuss: propaganda posters w/ woodblock

W – 1/27:

Activity: Workday // Introduce Editioning/Concepts & Use of the Multiple // **IN-PROGRESS CRIT**

M 2/01 + W 1/03: Zach's solo exhibition out-of-state--Lucky you, No class

M – 2/8:

Demo: Combine Stencil technique with Woodblock

W – 2/10:

WORKDAY: wrapping up Woodblock //Discuss: Intervention + propaganda

M– 2/15 :

**Due: CRIT: WOODBLOCK edition + stencil variable.**

W – 2/17:

Introduce Monotype assignment + history// Demo: various application of monotype

M – 2/22:

Workday: Monotype // Demo: registration with press // Discuss: D.I.Y. culture



W – 2/24:

Workday: Monotype // **IN-PROGRESS CRIT** // Discuss: one-of-one/ Artist Proof

M – 2/29:

Demo: Chine collé // Workday: Monotype + Chine collé

W – 3/02:

**CRIT: MONOTYPE work(s) [variable edition or theme]**

M – 3/07-11 SPRING BREAK

M – 3/14:

Introduce Book arts/zines assignment + history // Demo: book-making processes

W – 3/16:

Demo: Blender pen // Discuss: Collage // Workday: Books (collaborative)

M – 3/21:

Workday: 'zines

W – 3/23:

Workday: 'zines // **IN-PROGRESS CRIT**

M – 3/28:

WORKDAY: 'zines

W – 3/30:

**CRIT: 'zines**

M – 4/04:

Introduce: Xerox art // Demo: copy machine manipulation

W – 4/06:

Workday: Xerox // Introduce + Demo: Drypoint

M – 4/11:

Demo: Multi-block relief printing

W – 4/13:

Workday: final assignment (self-guided)

M – 4/18:

Workday: final assignment

W – 4/20:

WORKDAY: final assignment

M – 4/25:

WORKDAY/LAST IN-CLASS DAY: final day for your final assignment

4/27 – 5/03 Final Examination Week:

Wednesday, April 27<sup>th</sup>, 3 – 5pm

**CRIT: FINAL PROJECT**