

INSPIRE



Artist Statement

Liberty Kellokoski

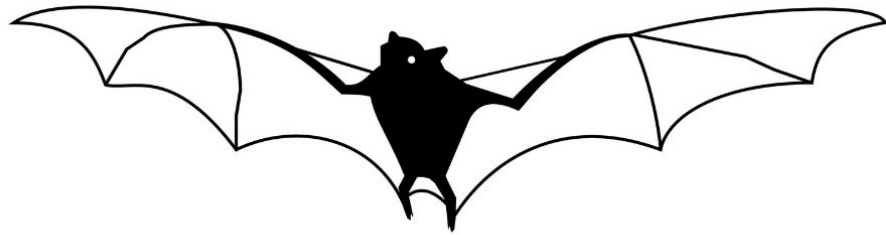
My father once said to me that a great artist uses the tools of their time. Graphic design is an extension of this age-old quest for modernity. Thanks to the advent of computer editing software and the internet, countless historical movements are now beginning to coalesce. Much as the impressionist painters decided to defy tradition in order to become something new, designers too must venture into previously unknown landscapes of artistic expression. Although tradition has a valuable place in every artist's toolbox, many people refuse to make the next step into discovery and invention. In order to be part of this "avant-garde" front of expression, one must be willing to utilize the best equipment available to them. Computers fulfil that requirement.

As an artist I am fascinated by the way lines meander across a blank page, the way colors constantly battle for our attention, and the way forms can capture human eyes and hold them, awe-struck, until they are released by the flow of time. But art is not merely about decoration. It can be employed to reveal hidden truths. Art has the power to single-handedly shackle or liberate the mind, moving viewers into a state of terror or pure bliss. For effect of course. Digital art in particular is a powerful form of expression, with the power to disseminate messages to a wide range of people around the world.

For me the most important of these truths are the ones that equalize all of humanity. Birth, Life, Love, and Death. For me art is more than just marks on a page, more than just a stroke of paint on a canvas, or more than just a digitized composition. Art is a spiritual imperative. It is symbolic of a quest to reveal that despite our countless differences, underneath it all we are part of a dynamic whole, traveling through the very ocean of space and time.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1:	RITA Logo Concepts	Digital Illustration	Adobe Illustrator, 16''x20''
Figure 2:	RITA Logos in Use	Digital Illustration	Adobe Illustrator, 16''x20''
Figure 3:	UCA Poster and Logo Design	Digital Illustration	Adobe Illustrator, 11''x17''
Figure 4:	"Zequila" Longboard Tryptic	Digital Illustration	Adobe Illustrator, 11''x17''
Figure 5:	Johnny Cash Editorial	Digital Illustration	Adobe Illustrator, 9''x12''
Figure 6:	Spur Ridewear T-Shirt Concept	Digital Illustration	Adobe InDesign, 9''x12''
Figure 7:	Inspire	Digital Illustration	Adobe Illustrator, 11''x17''
Figure 8:	Perplex	Digital Illustration	Adobe Illustrator, 12''x15.5''
Figure 9:	Transcend	Digital Illustration	Adobe Illustrator, 15.5''x12''
Figure 10:	RITA Poster #1 (Bat)	Digital Illustration	Adobe Illustrator, 18''x 24''
Figure 11:	RITA Poster #2 (Fox)	Digital Illustration	Adobe Illustrator, 18''x 24''
Figure 12:	RITA Poster #3 (Raccoon)	Digital Illustration	Adobe Illustrator, 18''x 24''

RITA



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Figure 1: RITA Logo Concepts.

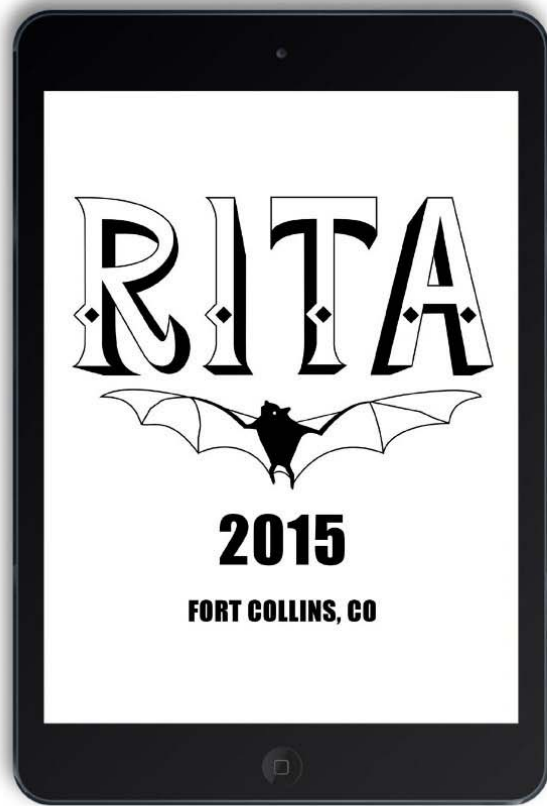


Figure 2: RITA Logos in Use.

WORKING THE LAND AND BUILDING THE CITY: LABOR IN THE AMERICAN PRINTMAKING TRADITION

October 4 – December 20



From the end of the First World War through the years of the Great Depression and into the 1940s, American artists increasingly turned away from European modern trends to embrace national themes and realist styles. Chief among those themes was an attention to American productivity. The Regionalists pictured the toils and hardships of farmers and ranchers in the heartland. Yet, throughout the country, from the industrialized urban cities of the Eastern shoreline to the mining towns of Colorado, artists explored American labor.



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Figure 3: UCA Poster and Logo Design.



Figure 4: "Zequila" Longboard Tryptic.

"ONE PIECE
AT A TIME"



Figure 5: Johnny Cash Editorial.



Figure 6: Spur Ridewear T-Shirt Concept.

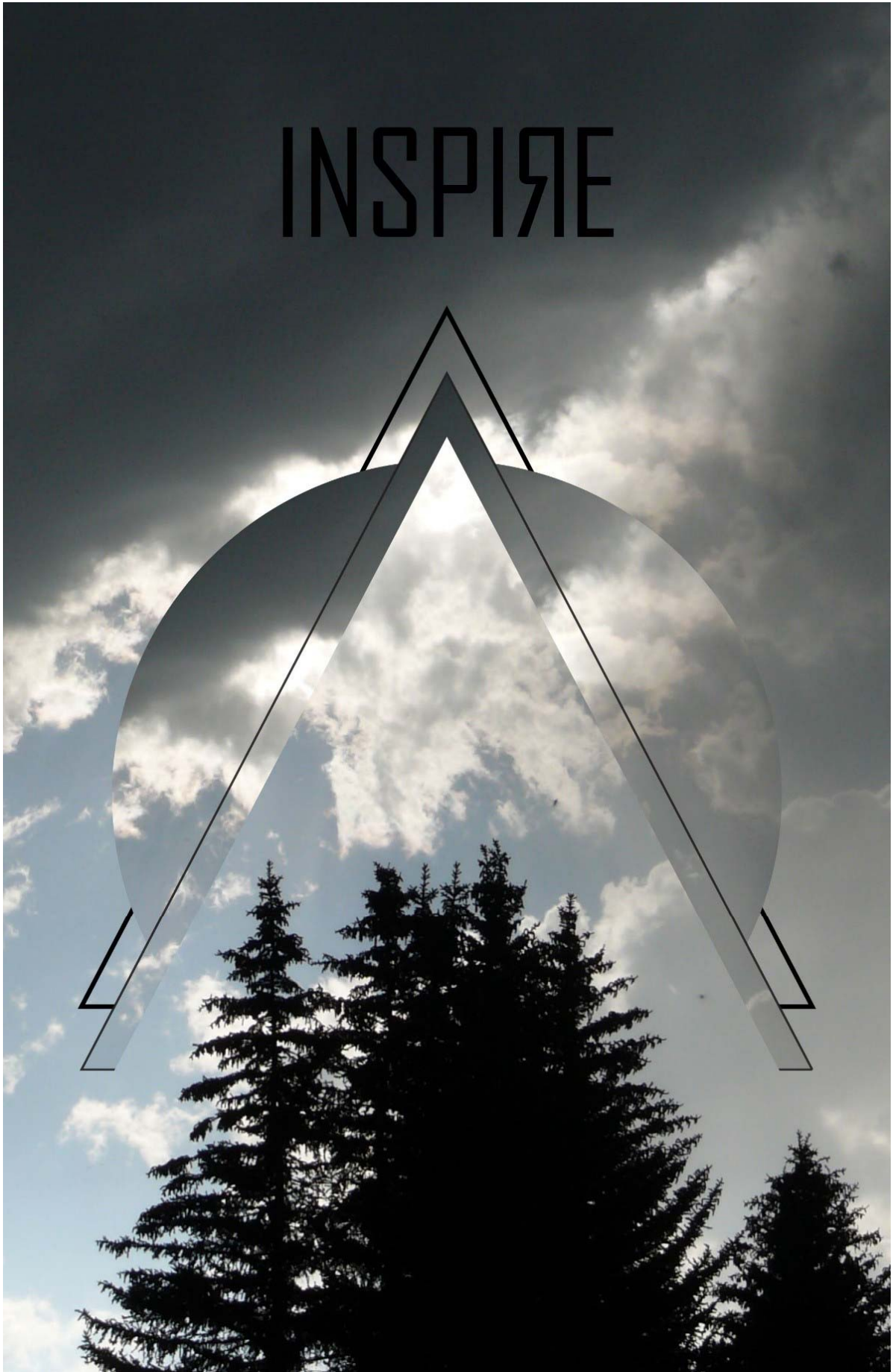


Figure 7: Inspire.



Figure 8: Perplex.



TRANSCEND

Figure 9: Transcend.



Figure 10: RITA Poster #1 (Bat).



Figure 11: RITA Poster #2 (Fox).



RABIES IN
THE AMERICAS
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Figure 12: RITA Poster #3 (Raccoon).