

2/19/19

ART EXPERIENCE

1. MY MOM WORKED FOR AN ART STUDIO THAT SPECIALIZED IN "SCENE-O-FECT" (BIBLE STORIES IN OIL PAINT ON FELT) WHEN I WAS YOUNG, ON SATURDAYS SHE WOULD GO TO THE STUDIO & PAINT OIL PAINTINGS FOR COMMISSIONS. I USE TO LIKE TO VISIT & WATCH HER PAINT.
2. MY DAD WAS A SPECIAL EDUCATION TEACHER, IN SUMMERS HE WAS A PROFESSIONAL PHOTOGRAPHER. HE TAUGHT ME COMPOSITION, LAYOUT, HOW TO TAKE PHOTOGRAPHS & DEVELOP.
3. U.S. ARMY SENT ME TO ENGINEER SCHOOL. I GRADUATED AS A TOPOGRAPHIC SURVEYOR. ESSENTIALLY I WAS A MAP MAKER FOR THE U.S. ARMY. ONE OF THE NUMEROUS PROJECTS I WORKED ON WAS MAPPING AS-BUILT GROUNDS OF THE U.S. MAPPING COMMAND. THEY PROVIDED MAPS FOR ALL THE SERVICES.
4. AFTER THE MILITARY I WENT TO DELTA COMMUNITY COLLEGE & GOT AN ASSOCIATE'S DEGREE IN PRE-ARCHITECTURE. DURING THIS TIME I WORKED WITH CHALK, CHARCOAL, PASTELS, CRAYON, COLORED PENCILS, ACRYLICS AND OF COURSE PENCIL & INK.
5. WHILE GOING TO SCHOOL I WORKED AS A DRAFTSMAN FOR SPICER ENGINEERING HERE IN SAGINAW. I DID BOUNDARY SURVEYS, MORTGAGE SURVEYS, SUBURB PLATS, AS-BUILT SURVEYS, UTILITY SURVEYS ALL ON VELLUM WITH INK.
6. THEN I WAS ACCEPTED TO THE U. OF M. SCHOOL OF ARCHITECTURE. UNFORTUNATELY I DROPPED OUT MY FIRST YEAR, I DECIDED NOT TO BECOME AN ARCHITECT.
7. HAVE BEEN DRAWING FOR THE LAST 12 YEARS WHILE IN PRISON. I HAVE OVER 300 DRAWINGS. ACCORDING TO MY CUSTOMERS IN 12 YEARS HAVE HAD ONLY ONE DISAPPOINTED CUSTOMER.
8. CURRENTLY I HAVE 2 DRAWINGS ACCEPTED BY U. OF M. PRISONER ART SHOW* I HAVE PARTICIPATED IN THE PAST.

SINCERELY, MR. MIYAGI (SMH)

* MIYAJIMA (ISLAND SPURGE) 8/21/10, BETSEY (LOLIE) 4/3/08.

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ART PHILOSOPHY

IN ALL MY YEARS WITH AN INTEREST IN ART I WAS TAUGHT THAT ART IS A HIGHLY INDIVIDUAL THING. MY AUNT (ART SCHOOL TEACHER); MY GREAT-GRANDFATHER (DOCTOR & OIL PAINTER); MY GRANDFATHER (DOCTOR & DESIGNER OF LAKE FRONT HOMES); MY RELATIVES IN JAPAN (OWNERS OF AN ART SUPPLY SHOP) ALL SAY ART IS A HIGHLY INDIVIDUAL THING.

WHEN I LOOK AT THE U.O.F.M. PRISONER ART SHOW ABOUT HALF THE WORKS I THINK ARE JUNK, BUT THAT IS MY OPINION. ONE MAN'S JUNK CAN BE ANOTHER MAN'S TREASURE, WHEN YOU GO TO AN ART MUSEUM YOU SEE A VERY LARGE RANGE OF STYLES.

WHILE IN FLORENCE ITALY I GOT TO GO TO A MUSEUM WHERE MICHELANGELO'S STATUE OF DAVID RESIDED. I WAS ALLOWED TO TOUCH THE BASE OF THAT WORK! I SAW A BOOK OF MANY OF HIS WORKS, HE ACTUALLY DID NOT FINISH SOME OF HIS WORKS, THEY WERE FINISHED/UNFINISHED WORK, THEY REALLY SHOWED ME JUST HOW DIFFICULT IT IS TO FINISH STATUES IN STONE AND MARBLE.

MY PHILOSOPHY (MY WORKS) ARE A COMBINATION OF JAPANESE SIMPLICITY COMBINED WITH SOME NORMAN ROCKWELL DETAIL, I SPEND MOST OF MY EFFORT ON THE MAIN SUBJECT OF MY DRAWINGS, I HAVE A TENDENCY TO NEGLECT BACKGROUNDS OR LEAVE THEM OUT, I PREFER SOFT SHADOWS. HOWEVER SOME WORKS REQUIRE DARK SHADOWS TO COMMUNICATE A MOOD. PROFESSIONAL WORKS USUALLY CONTAIN HIGH CONTRAST,

I DO ARTIST WORK BUT I DON'T CALL MYSELF AN ARTIST, I AM AN ILLUSTRATOR! I CREATE ILLUSION ON PAPER. WHEN I INTERVIEW A CUSTOMER, I FIND HIS LIKES, HIS STYLE PREFERENCE AND WHAT MESSAGE HE/SHE IS LOOKING FOR IN A DRAWING. WHEN THEY SEE A FINISHED DRAWING AND THEY SMILE, THAT IS ONE OF THE BEST REWARDS YOU CAN HAVE *

SINCERELY, MR. MIYAGI (SMM)

* P.S. I WANT MY DRAWINGS TO LOOK HAND DRAWN NOT A PHOTOGRAPH!