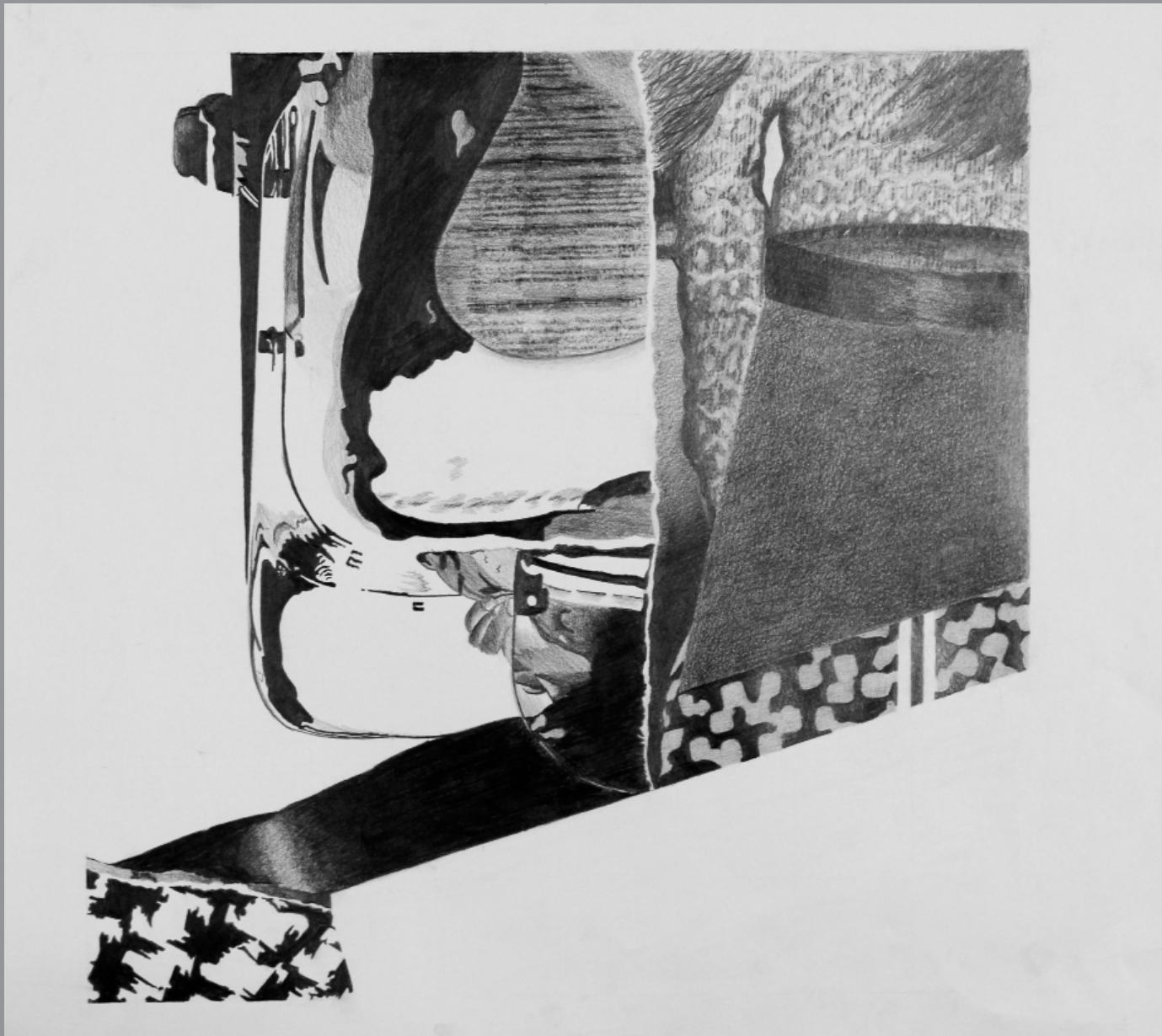
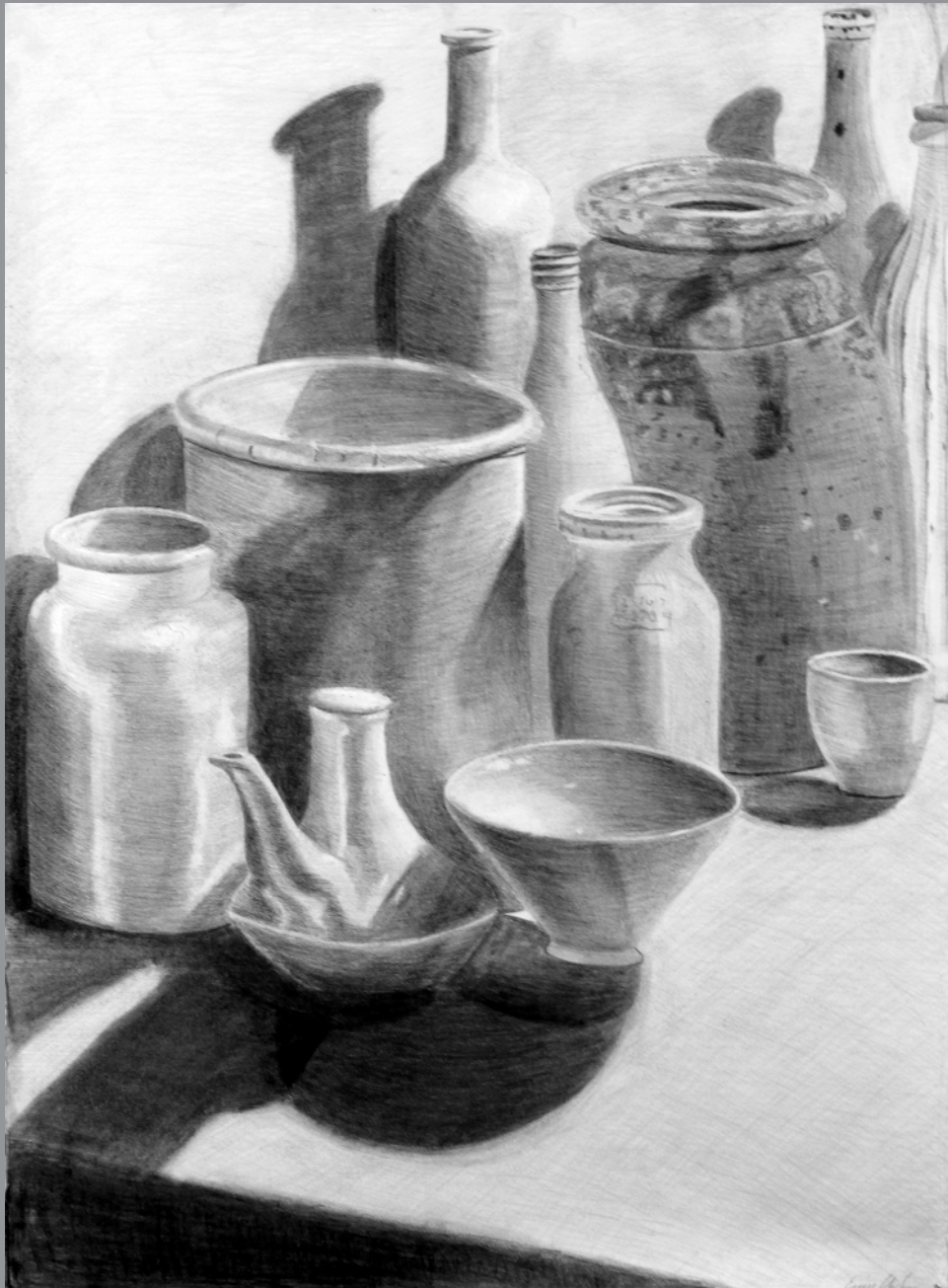


Foundation Portfolio Review **Evan Asche**



Summer Drive. Graphite. 2015.



Cups, Graphite. 2015.



Sheets, Pen. 2015.



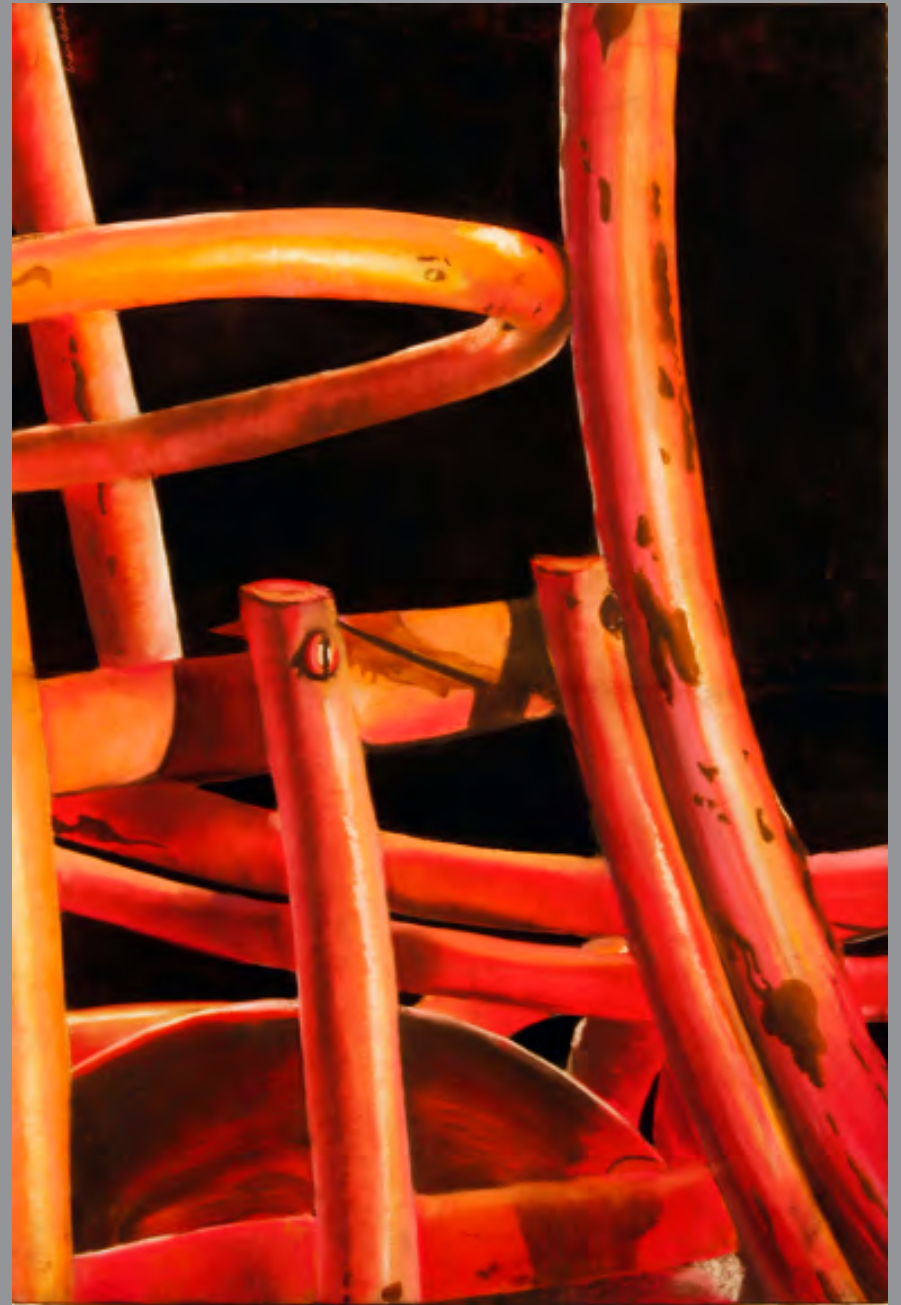
Sheets. Charcoal. 2015



Bones. Charcoal. 2016.



Birds & Cans. Oil Pastel. 2016.



Chairs. Pastel. 2016.



Blocks & Spheres. Oil Pastel. 2016.



Astronaut. Block Print. 2016



Tree and Roots. Print. 2016



Climb. Reduction Print. 2016

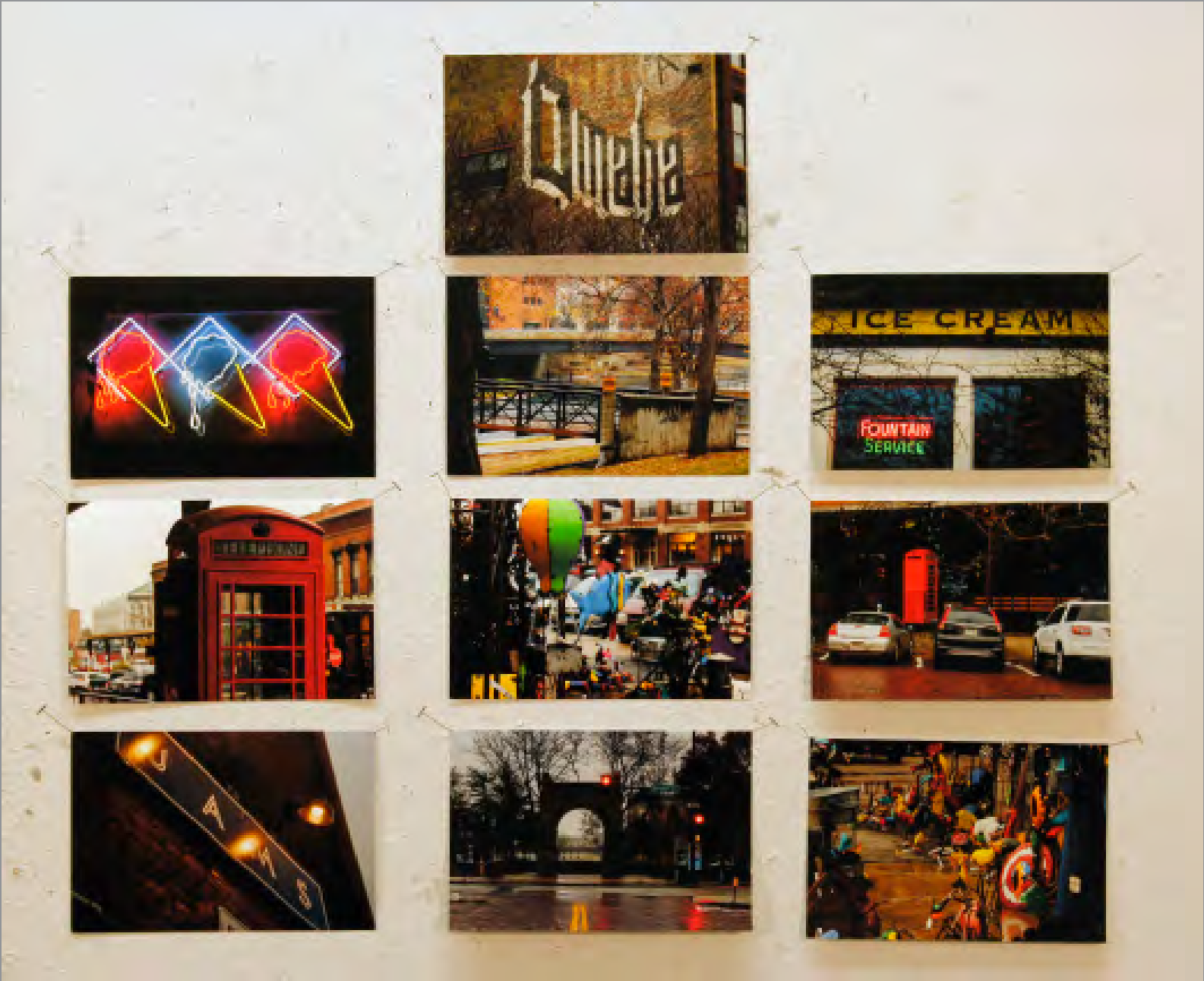




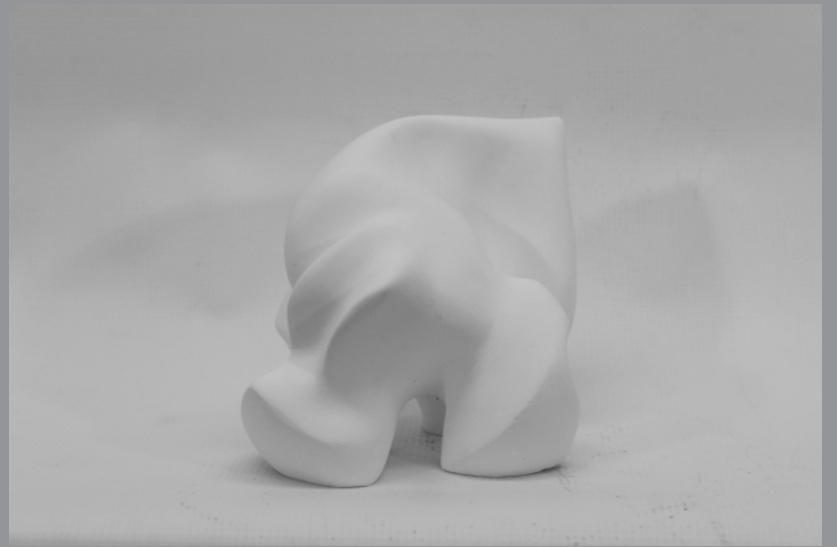
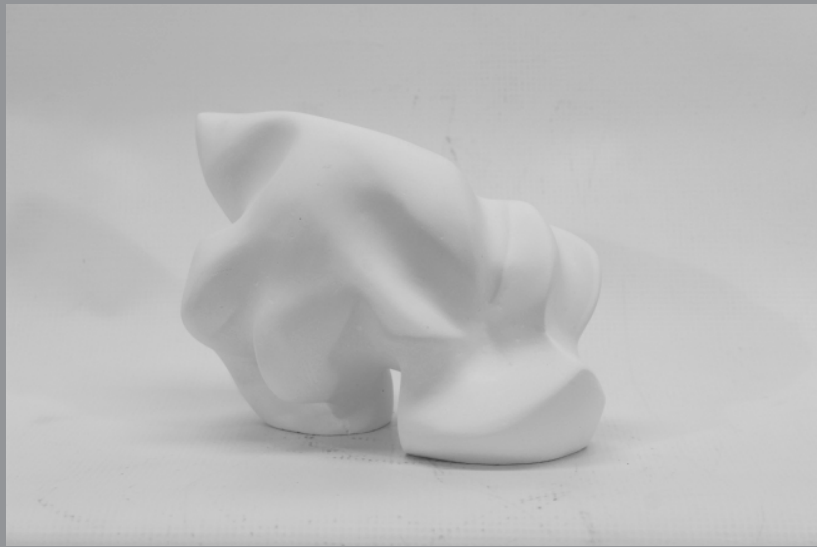
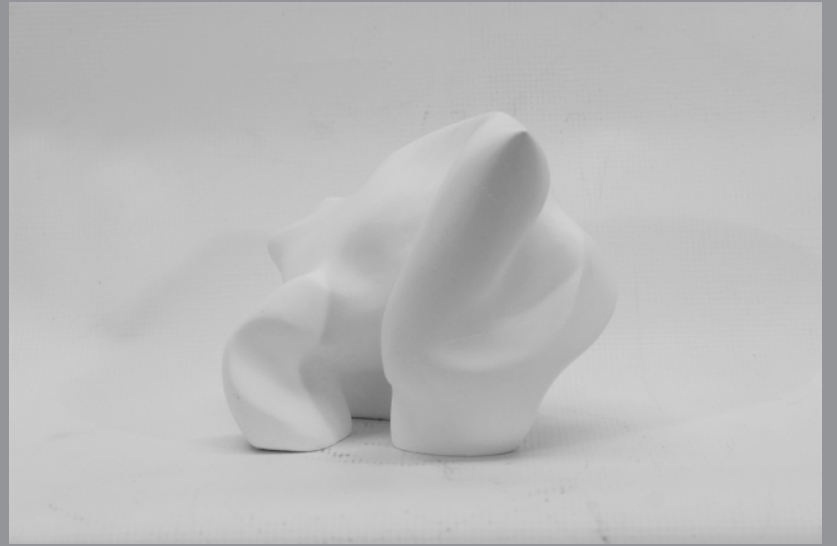
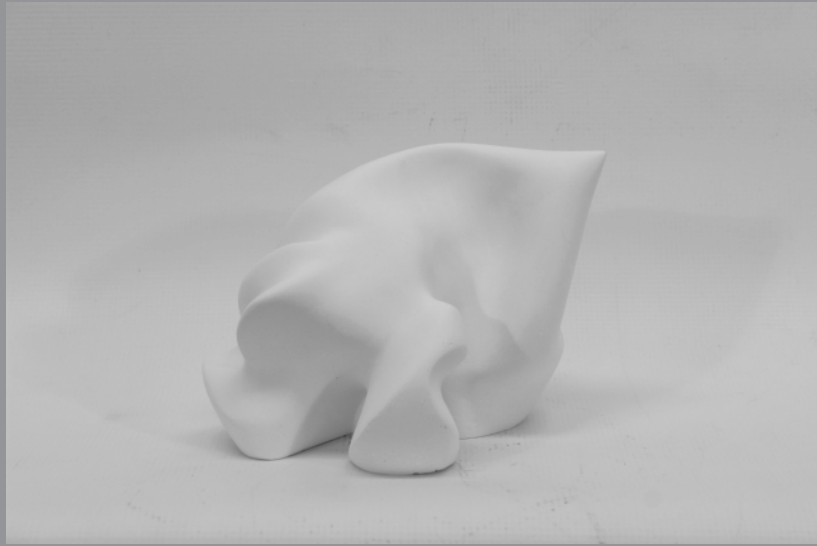
8/8

Ewan Arthur

Boy and Wagon. Intaglio. 2016.



Omaha. Photographs. 2016.



Untitled. Plaster. 2016.



Untitled. Plaster. 2016.



Untitled. Wood. 2016.



Untitled. Ceramic w/ Raku Glaze. 2016.



Palm Sunday. Ceramic w/ Raku Glaze. 2016



Untitled. Ceramic. 2016.





Branches. Collage and Mixed Media. 2017.



Stump. Collage and Mixed Media. 2017.

# Artist Statement

Being an artist is not simply creating paintings, drawings, pots, and objects. It is so much more than that. Before coming to Concordia I was only seeing a fragment of what art represents. Many times I used to believe that the only way to become a better artist was to make things that look realistic and are accepted by my viewers. After coming here, I found that there is a different purpose to these ideas I created. There is an importance to improving mark making skills and valuing what a viewer conveys, but it also serves to show so much more than an image to a viewer. My work displays me as an individual. It is a representation of myself not only as a person but one that can display myself in my work. This requires a deeper level of thinking and time to generate myself in my work. I think that this is one of the best skills we, as artists, are able to do.

Being able to display your own self through another medium is something that I believe many people overlook. Throughout all of my work I see a portrait of myself and my unique individuality as an artist. Not every piece I display may be the same in terms of medium, composition, or imagery but it still possesses my own personality and experiences. I see experiences as being one of the most important roles to my work. We learn from our experiences and one of the best ways for me to learn is through creating. Not only do I learn about skills or mediums, but also about myself in the process. Every person creates a different view from their past experiences. These experiences can then be displayed through art.

As shown in my work I hope to display how experiences shape me as a person. Trying new mediums and generating more skills will continue to shape my work. One problem, not entirely bad, is that I favor many different mediums I find myself working with. I can not say that there is one that I favor entirely over another. As an artist I see this as a positive thing due to the outlets that allows for even more openings of creation and experimentation. I believe deciding these options is part of the process and experience to. It is my hope to continue to create experiences and shape myself through my work. In turn, I believe my work will continue to benefit as I gain these experiences. It is a cycle that will continue to change with one another as I continue my work.

# Statement of Intent

My name is Evan Asche and I am currently at sophomore status aspiring to graduate with a BSED in K-12 Art education. I hope to teach the secondary level but am also interested in possibly teaching at the college level as well. I am still open to receiving a BFA but am on my current plan due to money and graduation time factors. I do believe that the BFA program would be very beneficial to my own goals as not only a teacher but as an artist as well.

In high school I worked to enhance my skills as an artist by taking individual studio art classes that were offered to select students. I saw great benefit from this. It allowed me to expand my knowledge of art and aspire to continue it in the future. With the influence of my teachers I was able to find Concordia as a place that I could best expand my work and reach my aspirations.

It is my goal, not only to become a teacher, but also an artist that takes the time to continue my own work. Staying active as an artist is often uncommon for teachers but I hope to change this idea society has. I plan to do so by holding myself as an artist first. One who will use my knowledge to become an even better teacher. Having the benefit of a BFA would allow me to see who I am as an artist and pursue excellence in my own work. By doing so it would then benefit my role as a future teacher. Generating a higher education of art through a program such as the BFA program will allow for me to communicate even more knowledge as a teacher.

I believe that art and learning are closely knit together. Art is the process of learning through creation. As we create art we learn more about materials along with our own personal aesthetic. When entering and continuing my education of art at Concordia I was able to grow dramatically. I grew not only with the skills I acquired but also within my own artistic views and ideas. It is amazing to be able to see the physical improvements I have made and I hope to continue this both on the physical and mental side.

# Required Writing Samples

Roman Sculpture And The Ethos of Emulation: Reconstruction Repetition

Art History I

10/5/16

After reading this analysis by Elaine K. Gazda of Roman sculpture and its emulation to previous Greek sculpture I have developed a new respect for Roman Art. When first discussing Roman sculpture she shows how it has been divided into different categories. One category in particular she touches base on is the distinct group of copies. This Category that Gazda speaks of holds a large number of the Roman art era and was a major part of their society. In Gazda's evaluation of Roman Sculpture she explains the development of prejudices and assumptions that have shaped how we view Roman Art in comparison to that of Greek Art. After constructing the views we hold today about Roman Art she elaborates how Roman society used these copies in society and how aesthetic changes have caused Roman sculpture to rival that of Greek Art. Finally, Gazda explains how the relation of portraits and repetition of Roman copies hold their own identity and should be seen to emulate that of Greek art. These points that Gazda brings into conversation cause me to further see how Roman Sculpture has been overlooked and disregarded by false assumptions.

Copies have been classified into a category that has been seen as un-unique expression due to the evaluations of those such as Winckelmann who viewed Roman Art as inferior to Greek. This assumption was shortly disproven and some even mistook Roman Sculpture as Greek. An example is the Apollo Belvedere which Gazda refers to which was Roman in date but assumed to be Greek. Another false evaluation of Roman Art goes on to speak of the use of pointing process to create many of these sculptures which were again later disregarded. After seeing how the Roman culture took control over vast areas it is easy to see that they built a taste Greek Art in their own society. It is my belief that the appeal of the powerful and beauty that Greek Art holds influenced Roman Art. That being said I think many of these assumptions that have been created blind us from seeing their own individuality.

To see this individuality that Roman Sculpture has we must divulge the society and also compare it to other works. One work in specific is the Athlete which when compared to the famous Greek sculpture Kritios Boy, holds many different expressive changes. These sculptures seem to be very similar at first glance but when evaluated further we are able to see the small aesthetic differences that Gazda points out. By doing so we are better able to see how Roman Sculptors made their own new ideas to a previous work. This then brings into the question of imitation versus emulation. These aesthetic changes that Roman sculptors make when creating these sculptures rival that of Greek work but do not copy them. Many of these changes that were made and repeated to fit into the society of Roman culture which is another aspect that is often overlooked. By further evaluation of Roman culture Gazda points out that the repetition of these images to send visual messages to the citizens of the Roman community often viewed as propaganda for political, economic, and religious reasons. I believe that this form of communication and usage of the art can even be considered to be an emulation of Roman Sculpture. In Gazda's paper she also goes on to explain how these repetitive sculptures should even be viewed the same as Portraits.

# Required Writing Samples

Roman Sculpture And The Ethos of Emulation: Reconstruction Repetition

Art History I

10/5/16

(Continued)

The last point Gazda brings into discussion is how the repetition of sculptures and aesthetic changes are what should make Roman copies the same as portraits. These portraits, which are free of prejudice are what makes them viewed in a different light. After viewing this idea, it is my belief that many of these previous assumptions are what have caused us to overlook the sculptor that was believed to be an imitation. In many cases the bodies of many sculptures were seen to be idealized, while the heads or portraits were seen as being more original in nature. One example that Gazda brings up is the head of Augustus which was built to fit many body types and displayed in many different areas. This concept of interchangeable parts became common practice in order to display this imperial leader across a vast area as discussed prior. These imperial portrait heads can number in the hundreds and were a functioning part of their society just the same as the bodies that they were placed on. This relation between portraits and copies is what has made me to believe that they should be held to a similar level on the importance that they held in Roman art.

After reading and divulging Roman Sculpture I have seen how the categorization of sculptures has caused us to overlook those we deem copies of Greek Art. Gazda showed me how copies have been seen as un-creative and un-important in today's view by bringing up many strong points that I believe to hold true. First, she dove into the assumptions and prejudice that has created an unhealthy evaluation of Roman sculpture today. She went on to disregard these accusations by showing how roman sculpture held many differences along with the use in society. To close her point, she evaluated the repetition of copies to that of portraits which I believed to show the unequal credibility that is given to them. By examining Gazda's points I have found that she has created a very strong influence to my view of Roman Sculpture and how it has not been given its rightful praise.

## Art Activities

1. October 6, 2014– November 7, 2014

Offstage: A Retrospective of Theatre Design and Technology at Concordia University, Nebraska  
Marxhausen Gallery

2. November 9, 2014– December 17, 2014

Artistic Impressions: The Art of T.J. Koch  
Marxhausen Gallery

4. January 12, 2015 – February 20, 2015

Charlie Friedmann!  
Marxhausen Gallery

5. February 22, 2015– March 27, 2015

Biennial Faculty Exhibition  
Marxhausen Gallery

6. March 29, 2015 – APRIL 13, 2015

Annual Student Art Exhibition  
Marxhausen Gallery

7. APRIL 20, 2015 – MAY 6, 2015

Bachelor of Fine Art Thesis Exhibition  
Marxhausen Gallery

9. August 24, 2015 – October 3, 2015

The Art of Eric Carle: Feathers, Fins and Fur  
Marxhausen Gallery

10. October 5, 2015 – November 4, 2015

The Picture of... Thoughts on Portraiture and

Representation

from Concordia's Permanent Collection of Art  
Marxhausen Gallery

10. November 8, 2015 — December 16, 2015

The Body-Site: Meeting Nature and Culture  
Marxhausen Gallery

14. A Ceramic Exhibition Curated by Shayla Marsh

Marxhausen Gallery "The Original Art: Presented by  
The Society of Illustrators"

Oct. 3–Nov. 4

15. Opening reception: Sunday, Oct. 9, from 1 to 4  
p.m. with gallery talk at 2 p.m. in the Marxhausen  
Gallery of Art

Sept. 29

16. Heidi Bartlett: Visiting Artist

Public talk: Thursday, Sept. 29, 3:40 p.m. in Thom  
Leadership Education Center room 113

Nov. 6–Dec. 14

17. Darger HQ Presents: "Lingua Franca: Curated by  
Launa Bacon of Darger HQ"

Opening reception: Sunday, Nov. 13, 1 to 4 p.m. with  
public talk at 2 p.m. in Thom Leadership Education  
Center Auditorium

Jan. 9–Feb. 10

18. "Drawing Performance: Abstraction from Berlin  
and the United States"

Opening reception: Sunday, Jan. 22, 1 to 4 p.m. with  
public talk at 2 p.m. in Thom Leadership Education  
Center Auditorium

Feb. 12–March 17

Also:

Friday openings in Lincoln and Omaha include:

Tugboat Gallery in Lincoln

Sheldon Musuem of Art in Lincoln

Gallery 9 in Lincoln

Kiechel Art Gallery in Lincoln

Hot Shops in Omaha

Anderson O'Brien Gallery in Omaha

Mengelsen Art Gallery in Omaha

Gallery 72 in Omaha

Old Market Galleries in Omaha

Joslyn Art Museum in Omaha