Shalen Tully — The Rogue Machine: Michael Legacy

Graphite on Illustration Board

37.9 x 25.2 cm

November 29, 2017

‘The Rogue Machine: Michael Legacy’ is inspired by Norman Rockwell’s ‘*Brother Conflict*’. It’s a narrative driven, pencil-drawn piece portraying the direct conflict between “man vs machine”. I wanted to show the pursuit of power through technology and it’s consequences on the individual. The beer bottles throughout the background symbolize technology’s addictiveness; its influence on people is demonstrated by the robot aggressively lifting the man’s head, asserting dominance and control over him.

Shalen Tully — Complexity

Acrylic Paint on Canvas

91.44 x 91.44 cm

December 8, 2017

‘Complexity’ is a self-portrait influenced by Andy Warhol’s 1964 ‘*Self Portrait*’. The intention of this piece is to demonstrate repressed personal experiences, insecurities, and anxieties. My facial expression lacks any emotion through the mouth but instead draws the viewer in through the eyes. In contrast, the deep red background exhibits mixed emotions of anger, frustration, longing, and willpower.

Shalen Tully — Vantage Point

Acrylic Paint on Canvas

(1x) 30.48 x 60.96 cm / (3x) 60.96 X 91.44 cm

Completed: March 23rd, 2018

‘Vantage Point’ is a triptych inspired by the illustrations and poetry of Shel Silverstein’s books, ‘*A Light in the Attic*’ and ‘*Where the Sidewalk Ends*’. It focuses on my conflict of identity and belonging. Each panel shows the journey I’ve taken towards becoming an artist. The destination is to pursue an artistic career in Milwaukee’s Third Ward.

Shalen Tully — Order and Chaos

Black Straws, Wet Foam, Styrofoam, Black Foam Board, Hot Glue

91.44 x 60.96 X 45.72 cm

January 26th, 2018

‘Order and Chaos’ is an assemblage piece inspired by Francesca Pasquail’s *'39000 Straws'* and Tara Donovan’s *'Bluffs, 2006'*. Over a thousand straws were placed to form a wave of shapes, seemingly random and abstract on close examination; yet the overall impact is one of defined shapes and confinement. As the audience interacts with the piece, it changes form and provokes thought as to what the comparisons could be. I experimented with the use of value, form, and color to explore this theme.

Shalen Tully — Disassociation

Lens-based Photography and Digital Painting

​60.96 x 91.44 cm

​April 20th, 2018

‘Disassociation’ is a piece inspired by John Wilde’s *‘Wisconsin Wildeworld’* and Hugh Ferriss’s *‘Convocation Tower’*. The work’s intent is to show empowerment and self-motivation through creating fictional illustrations. The cyberpunk city is viwed as my legs to metaphorically and literally be what drives me forward. The motivation spurred from creativity is what creates empowerment, shown through my pose and expression.

Shalen Tully — The Isolation of Jack Frost

Graphite, Prismacolor Colored Pencils, Ink Pen, Copic 12 Grey-set Markers, Digital Media on Hot-press Paper

27.94 x 43.18 cm

July 28th, 2018

‘The Isolation of Jack Frost’ is a triptych inspired by Jack Frost morse mythology and Iceland 1930’s architecture. The narrative told throughout the three panels is showing Jack’s isolation and his search for connection with a loved one through a couple he spots.

Shalen Tully — Tully Public Library: Irish Architecture

Graphite on Paper

​48.3 x 61 cm

​April 6th, 2018

‘Tully Public Library’ is an Irish-inspired historical complex meant to bring Irish influence back into Milwaukee’s Third Ward. Askeaton Abbey's arched window was used as a centerpiece above the door, St. Peter and Paul's Church for the entryway, Virginia's Lurgan Parish church for the tower's roof, and Milwaukee's cream-city brick and black steel.

Shalen Tully — Adventurer

Digital Painting

25.4 x 25.4 cm

July 14th, 2018

‘Adventurer’ is an illustration made to exercise character design. The work involved a unique process where an assortment of select shapes were randomly drawn into 12 boxes in a short period of time; then one of the boxes would be selected to create a character while retaining the form of the shapes. I chose to create an aviator with mechanical wings, first made with ink and later translated digitally in Adobe Photoshop.

Shalen Tully — Self-Doubting Myself

60.69 x 91.44 cm

Graphite on Illustration Board

December 1st, 2018

‘Self-Doubting Myself’ is inspired by artist Shawn Coss, video-games *‘Celeste’* and *‘Inside’*, and film *‘Alien’*. The work focuses on anxiety and how it creates self-doubt and incompetence in the individual. This is portrayed through my own struggle to reach out to others using social platforms, and my anxiety preventing me to send a message. The creature is meant to be a manifestation of my anxiety; its tongue wrapped around my wrist is to show its control.

Shalen Tully — Legacy 5: What You Left Behind, I Must Pick Up

27.94 x 20.32 cm

Digital Painting

November 13th, 2018

‘What You Left Behind, I Must Pick Up’ is inspired by Moon Studios *‘Ori and the Blind Forest’* and Heitor de Silva Costa’s statue ‘Christ the Redeemer’. This piece focuses on the controversies of belief within society. The man looking at the statue shows how belief helps give one guidance; however, the surrounding environment alludes to how it also causes blindness and controversially leads to humanity’s downfall.

Shalen Tully — Legacy 3: Trapped Again

Digital Painting

37.97 x 25.49 cm

September 23, 2018

‘Trapped Again’ is inspired by Jon Sweeney’s ‘*Wild 2’* and *“Defend’*, and Matt Makes Games video-game *‘Celeste’*. The piece demonstrates a conceptual presentation of anxiety. The theme is presented through the idea of being trapped within a box by one’s anxiety; it is illustrated in the work through the man being cornered within a shipping container and trapped by an aggravated monster standing in the only exit.