

Tyler Wayne Griffin
Studio & Marketing Portfolio

Exhibition



4 - 13

Studio Work

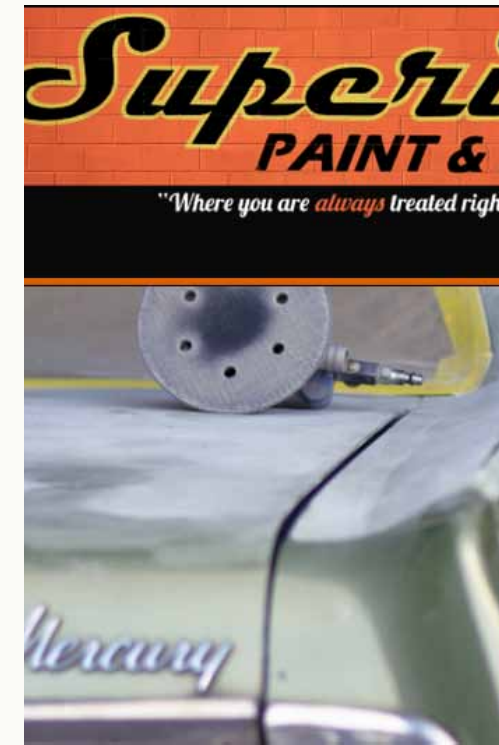


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Georgia College '12
B.A. in Fine Art Studio | Marketing Minor

tylerwaynegriffin@gmail.com
www.tylerwaynegriffin.com

478-919-7849

Department of Art

“Our changing world challenges artists to become flexible practitioners and participants who can think, research, organize, and produce work that transforms people, places and our times. The power of art lies in artists connecting themselves in reciprocal relationships with their public, in order to create a more humane life relevant to their time and place.”

The Department of Art at Georgia College prepares you to be an art practitioner with skills and values that make you an active and responsible participant in society. We will prepare you to engage in questions of self-expression, artisanship, identity, community, values, politics, and meaning. We balance studio work, history and theory courses, and organize them around a combination of activities. These include: various teaching methods in your courses, visiting artist experiences, exposure to contemporary art through the Blackbridge Gallery on campus, independent learning opportunities, and a senior project and exhibition.

FASC

The Fine Art Studio Concentration allows students to focus their creative energies on studio work, performance and installation. Following the investigations of various media in upper division coursework and extensive work in the Cognate Area, the FASC Art student will complete their major requirements with a Capstone. Seniors will begin their final year with research, development and some production of a new, cohesive body of work. Multiple faculty reviews and ongoing mentorship will support this research. Their final semester Capstone will include high production, media relations, installation, exhibition, reception, and deinstallation of this thesis work under the guidance of their faculty committee.

Arts 4994 Senior Thesis Project (Spring 2012)

Student must be an Art major with a Fine Art Studio Concentration. As the initial stage of the “Senior capstone”, a creative research project will focus on the development of a cohesive body of new work. This research will be developed under the supervision of the Art faculty. Required as preparation for Arts 4995 Senior Thesis Exhibition.

Arts 4995 Senior Thesis Exhibition (Fall 2012)

Students will continue to develop and refine their creative research into a substantial cohesive body of new work, culminating in a public exhibition of professional quality and in completion of the “Senior Capstone.” This scholarship will be developed under supervision of the Art faculty.

Blackbridge Hall Art Gallery



Blackbridge Hall Art Gallery
111 South Clark St.
Milledgeville, GA 31061
478-445-4572

Exhibition Date: December 3 - 7, 2012
Art Reception: December 3, 5:00 - 7:00 pm
Artist Talk: December 3, 12:30 pm

Keep the Land

I really want to explore my childhood memories of Byron, Georgia, and how those memories associate with my current lifestyle in the city, which is very different from what I have observed through my grandparents; Wilbur and Miriam Griffin. Subsistence farming is not a routine, daily operation that I have in my current life, however I appreciate what I've learned through my grandparents and see all of their procedures as marks made to take control of the land. This exhibition is an exploration of my memories and how the subjects and procedures I can remember of farming in Byron contrast with the urban landscape of my life.

Rural farming feels very isolated from the city and very different from the dependent culture that exists in business and metropolitan environments. I see the subjects cultivated on the farm as instruments of passion for the land and also the value of having land to maintain. I understood ideas about farming in certain ways growing up. These range from toy tractors to frequent visits to Byron that gave me tastes of exhilaration for a simple and less chaotic environment. The actions on the land were of the choosing of my grandparents and reflected a peace about choosing the kind of environment one likes or wants to be in. I want to integrate the components of farming that I grew up understanding into the city environment.

I feel that the city landscape is also a pressure on farmland, where maintenance is low and idle by relative comparison. Very recently, in the span of the farm's history, a cell tower was built on a portion of my grandparents' farm. I observe this as an obvious increase of the city environment in the agrarian landscape through the rapid adaptation of culture that is weighted against tradition and utility. I wish to express the relationship that exists between the rural and city landscapes, and borrow from my memories of farming in Byron to do so.



Spray Paint, 2012. acrylic on canvas, 24" x 36" in.



Clutch and Brake, 2012. acrylic on canvas, 24" x 36" in.



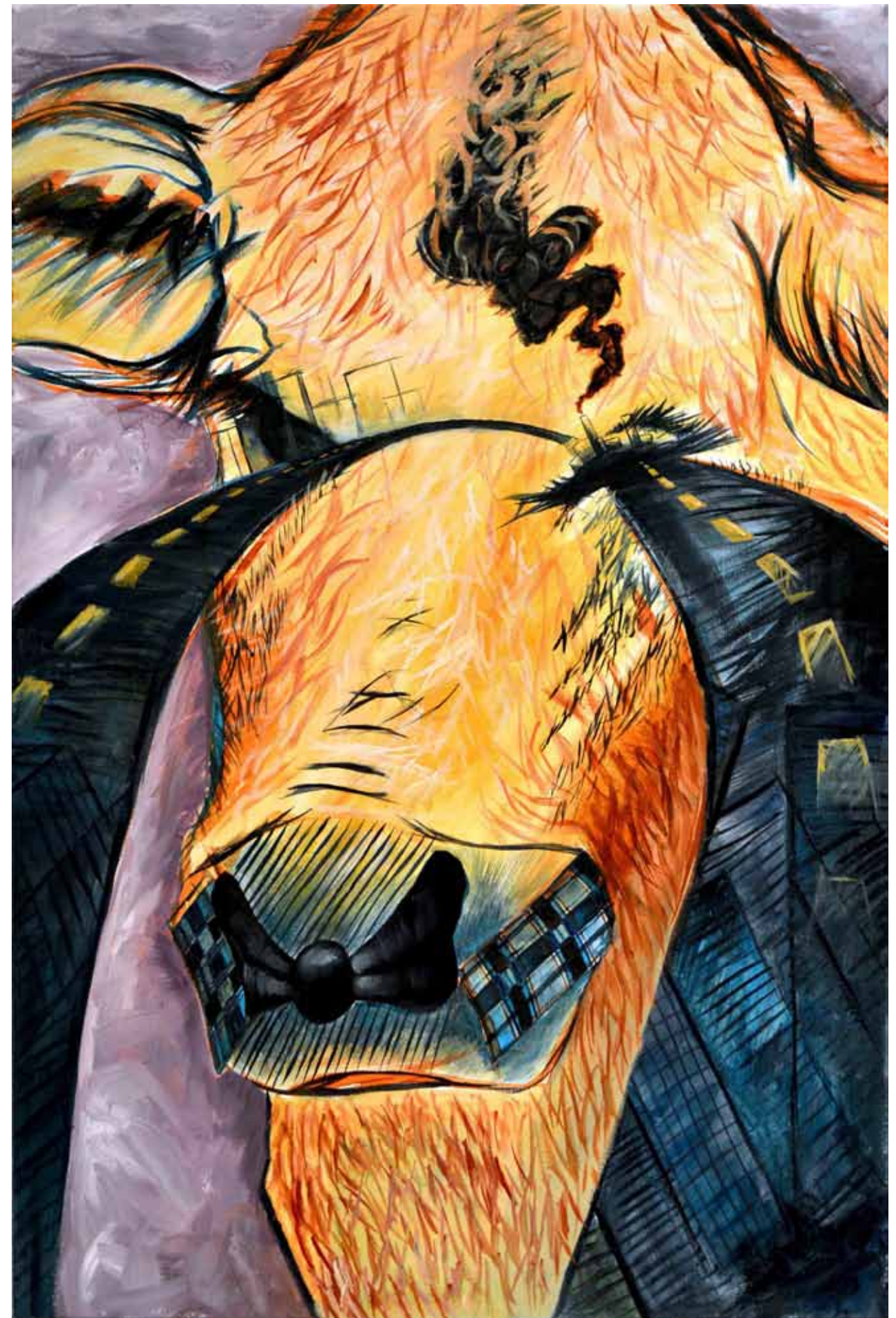
Everything But Urban Retail, 2012. acrylic on burlap, 36" x 24" in.



Fed on Time, 2012. acrylic on burlap, 36" x 24" in.



License to Chew Gum, 2012. acrylic on burlap, 24" x 36" in.



Byron City Swap, 2012. acrylic on canvas, 24" x 36" in.



Peaches Are the Soul of Flat Ground, 2012. acrylic on canvas, 48" x 36" in.



Untitled, 2012. charcoal mural, 13' x 7' ft.



Fig. 1

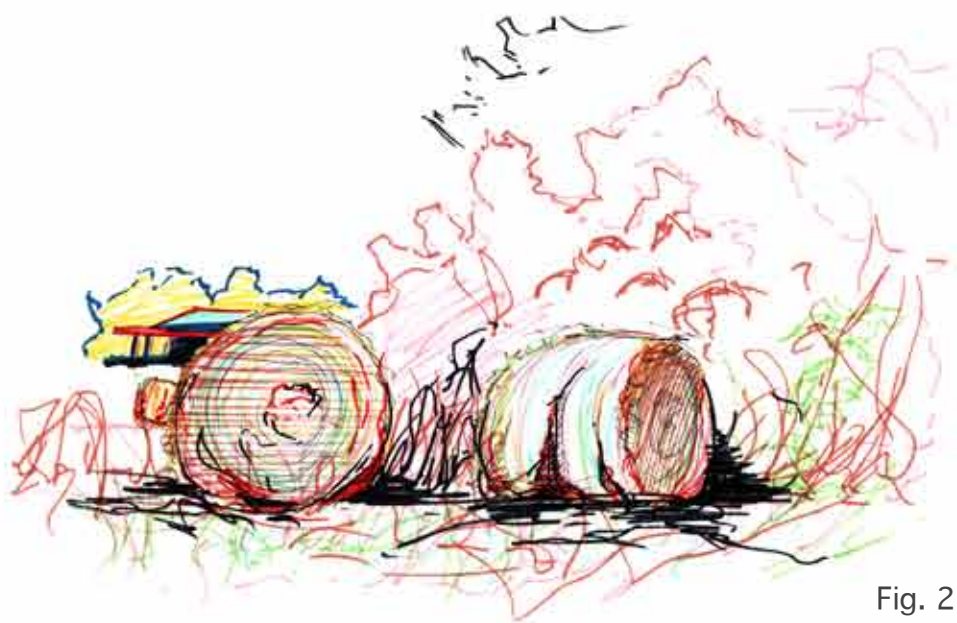


Fig. 2



Fig. 3

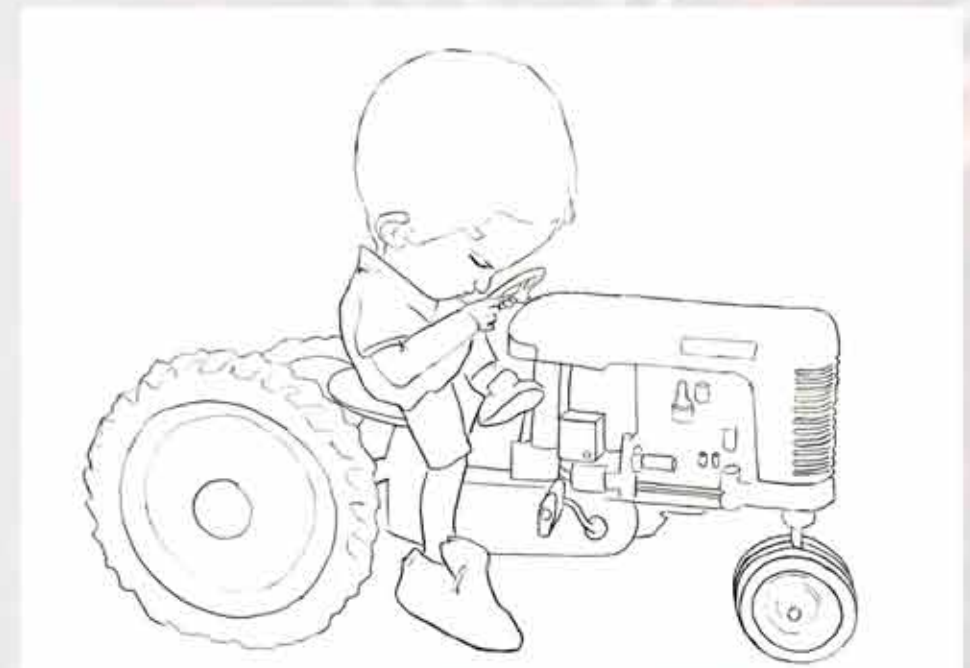
This collection of drawings and sketches represent my early exploration of Byron, Georgia, used to expand my senior thesis exhibition. Towards the end of my thesis project in the spring of 2012, I was not satisfied with exploring topics of nationalism and religious intolerance in foreign countries. While these issues affected my concern for economic and social hardship, it was difficult for me to root my authority for comment in this research. As deep of a desire I felt to give a voice to these ideas, I found myself alienated from the subjects and was guided to produce an exhibition of experience and tangibility.

During the summer of 2012, I examined the routine of my grandparents on their farm through memory and physical observation. I realized the authorship in my experiences with this land and how it would allow me to address the need to protect certain lifestyle constructs and sustainable economies. Subsistence, globally, is a crucial concept for maintaining a responsible usage of Earth's natural resources. This principle gave me an opportunity to explain how industry has affected my life in a specific way, and to attract the objective beauty of this lifestyle as a result.

Byron, Georgia offered the Earth like no other area of the world I could remember. It's qualities for agricultural pedagogy and the fruit of labor through farming helped my understandings for appreciating work. I visited to farm throughout the summer and fall of 2012 to collect images in both drawing and photography to support my developing exhibition.

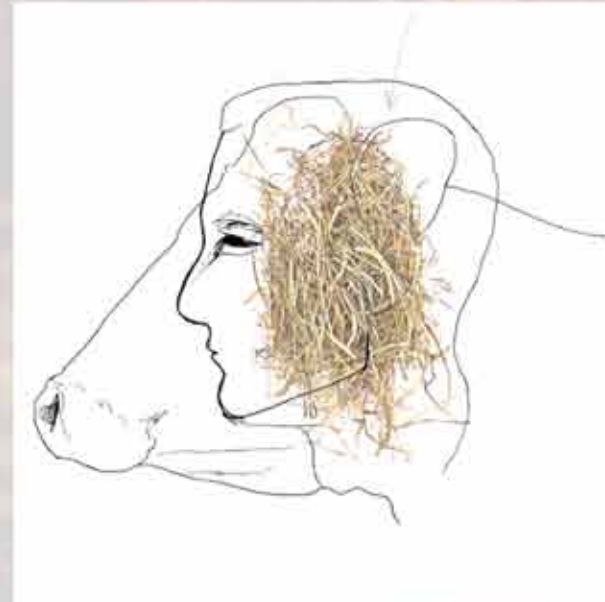
Fig.1 represents an idea for what would later become *License to Chew Gum*. I observed the actions of raising cattle and laboring to maintain livestock an earned right; to partake in the optional consumption of cattle. The cattle industry, like chewing gum, is a highly attractive and sought after industry with high demands, target marketing, and product labeling. Subsistence farming earns the right or "license" to responsibly maintain livestock separate from national or global industries.

Fig. 2 and 3 show samples of products and mechanics in farming that I remember. While these components of subsistence borrow from industry, their use as tools used responsibly to support communities and families shape my interests for the work in this exhibition. The elements of subsistence build the attitudes that I hold for organizing a routine to cultivate and keep the land.



Project proposal renderings

These elements, including peach trees, livestock, and agricultural pedagogy, show their correlation to the land, namely the farmer's correlation to these elements.



The necessity for repair in subsistence farming is a vital component to keeping the land (Fig. 4). Special knowledge and skills are required to adequately mend, adjust, and correct operational errors. I want to demonstrate this process, where from memory, I imagine these actions coupled with instances of the same kind together.

More importantly, the desire to work a trade in light of subsistence, as a means of survival, is the author of responsibility and principled values. I cherish these values, and intend to portray them using subjects of the farm I remember and see in Byron. Fig. 5 discovers a relationship with livestock to those who are responsible for keeping them and the land.



Fig. 4



Fig. 5

Studio Work

Instructor - Valerie Aranda
Professor of Art, Drawing and Painting
MFA, Visual Arts
University of California, San Diego

ARTS 4120 Painting V

Course Description (2012)

This is an advanced course focused on independent projects and research. Students work on refinement of technique; process, and methods of painting, while exploring content through faculty guided independent research. As part of the course work, students will create a cohesive body of work, have regular meetings with the independent study faculty, participate in one-on-one critiques and discussions, fulfill a final portfolio and write a course and self-evaluation at the conclusion of the course.

For this project, I wanted to explore modern examples of the economy/environment using symbols, including the wrench and the corn stalk, using an epic landscape and style. My ideas are to explore the subject of each painting in a way that emphasizes the physical gravity of the ideas expressed in the work. One of the influences I received for these paintings are artists who create scenes depicting fiction, realistically, from one of Marvel Comics' sub-comic publications on science fiction in the 1980's titled *Epic Illustrated*. Their magazine covers are featured with work that illustrate life-like abstractions, but are completely derived from imagination. I wanted to express modern subjects of today's world, concerning the environment and economy, in an epic style that serves a timeless audience. Old and new world ideas together.

The statue (far right) was inspired by ancient Roman and Greek sculpture, namely *Augustus of Prima Porta* and *The Dying Galatian*, to address symbols of the industrial revolution and our modern agricultural construction. Typically, monuments are made to remember significant events in a nation's cultural heritage and history, addressing power and the need to exemplify human accomplishment. I felt that blue-collar workers everywhere lead their respective economy, physically, and act as its backbone.

Examined by Belridge, California's oil refineries, natural resource consumption and municipal waste management are huge concerns for national wellness and subsistence related issues. Environment, social, and economic costs are weighted in conjunction with a progressing technological revolution to control human waste. Inspired by the apparent "chaos" of Marcel Duchamp's *Nude Descending a Stair Case, No. 2*, (upper right) I wanted to use Duchamp's idea of descent and futurism against the mechanics and industry of refineries. Once renewable resources are depleted, the skeleton of fossil fuel rigging will crumble in our "technological triumph of humanity over nature."

The human figure (lower right) resembles more closely to the abstraction I found in *Epic Illustrated*. Marine debris carries an array of detriment to global networks and human responsibility. Industry is fraught with gigantic waste, so a detoxification process of equal size to the problem is rested on future generations to bear and maintain. The body of work for this course researches symbols of humanity's relationship with the environment and their socioeconomic quandaries.







- Yellow ochre and cadmium red hue encompass the primary palette for grounding the above model. Once a sufficient wash details the position of the model, ultramarine blue is used to create heavier values for her observable shadows. Titanium white is used last for final highlights, and concludes the study over a period of three hours.

- The same model, at right, is restricted to alizarin crimson and cadmium yellow medium pure wash. Light washes, in terms of value, are useful in generalizing thin and coverable layers, such as composing a sketch. These layers may be outlined under additional experiments, as sampled by the hands in the figure to the left.

- The process of building layers is critical in sketching, as are the procedures of figure drawing. These compositions are an attempt to reflect this theory and process.

Course Description (2011)

This course will continue an investigation of aqueous media focusing on technical competence, exploration of media and approaches. Contents of the course will focus on special topics, such as, figure painting. Research and written component scheduled for the course.

During the summer, observational life drawing allowed me to focus on the human figure coupled with anatomical research. The skull study (*right*) is an ink drawing that details facial features, necessary to denote shape and depth. This experiment used a diluted, monochromic ink wash and would help me balance dimensions when completing a sketch of an entire human model.

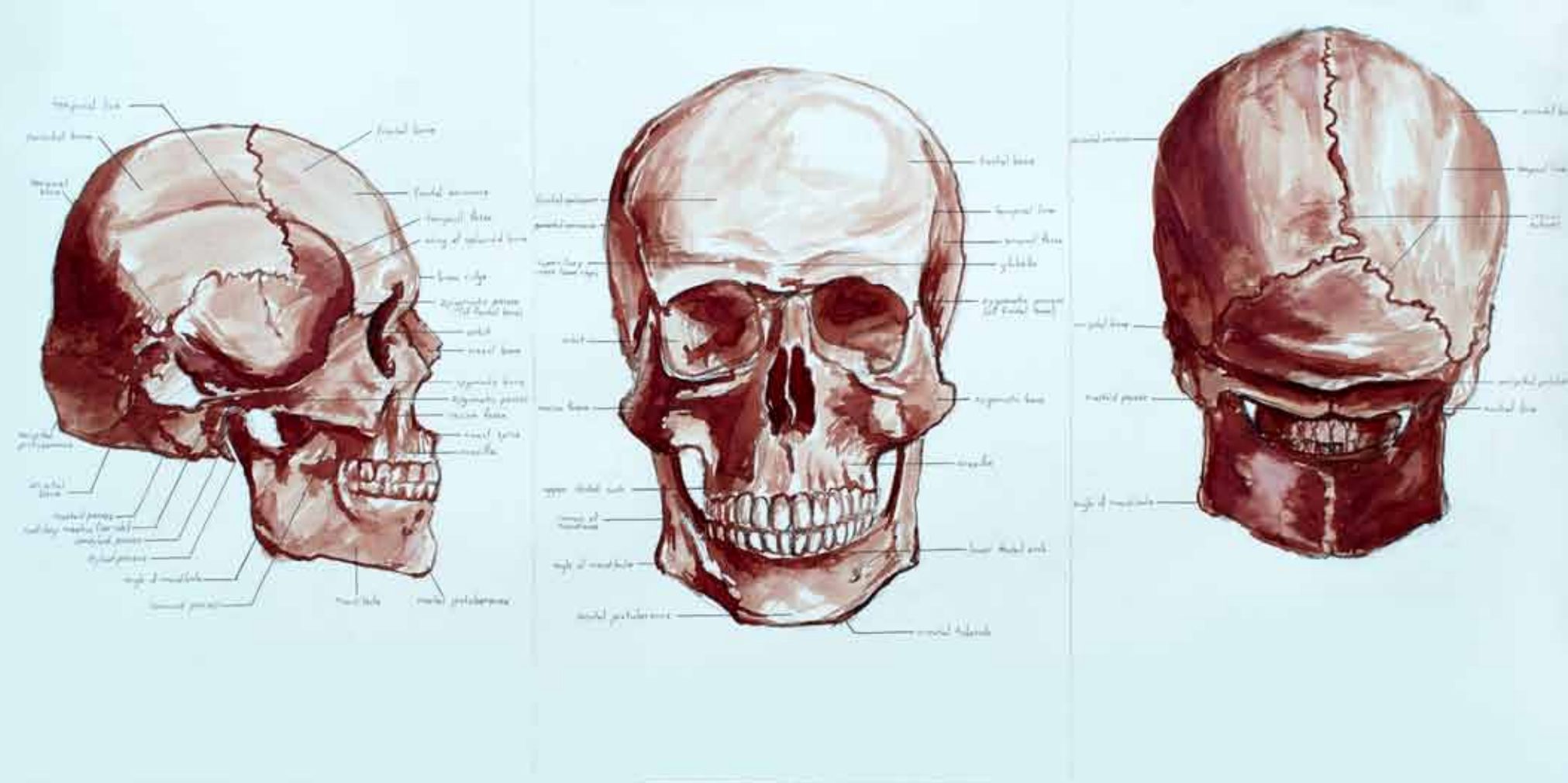
Professor Aranda stressed the importance of understanding the human form in sets. Information concerning the proportion of the figure is first gathered across the drawing surface the artist chooses to base the study. Using acrylic, a wash outlines the general location of the observed figure on the plane. Strokes made with the wash are important to match as reference points for thicker, more defining washes to come. This course facilitated training of the eye as a way to strengthen the artist's use of the principles of design; balance, proportion, rhythm, emphasis, and unity.

Successive drawings of live models were performed using a system of increasing time limits per study. This method allows the student to define important details that compose an intelligible anatomy of the human figure. Bone structures are lead indicators for how the human body may shift its weight and show relative scale to corresponding members of the body.

The rediscovery of classical antiquity in Greece and Rome during the Early Renaissance continued these studies in art education, balancing between male and female nude models. Figure painting concentrates on systems of value to depict light against dark, often created with lamps and spotlights aimed on the model to identify specific planes of interest. Capturing the visual depth of a three dimensional figure may require the use of chiaroscuro, building the contrast of light, which can be executed using pure pigment and subtle manipulation of shade. The figure (*lower right*) represents an impressionistic color scale approach to observing shade. While the directly unobservable green and blue hues seem unrealistic, their color values are meant to imitate hue on a dark and light scale, similar to black and white gradation.

I see this use of color as explosive energy, and have been pushed by professors to increase these values in my work. The Fauvist painters at the start of the 20th century and their impressionist predecessors escaped the conventions of the Royal Academy and the Barbizon school, to treat color without restriction. This passion and artistic discovery was kept in mind during this course, and heavily emphasized by Professor Aranda in each exercise.

Both the series of quick charcoal sketches on newsprint and studies of diagrammatic bone framework from visual and textbook models, have enhanced my sense of scale in this course tremendously.





ARTS 4110 Painting IV
Instructor - Valerie Aranda

Course Description (2010)
This course continues an exploration of media and approach to painting, in a non-traditional manner. Includes writing and research components.

The first month of the course focused on developing a cohesive body of paintings that investigate a topic or theme. The idea I chose to explore was work. I found work during college as a server at a Macaron restaurant. Concepts for the idea of work versus the reality of work appealed to me. I borrowed from my experiences with the restaurant and developed an understanding that employees follow job descriptions greatly unlike the perceptions of his or her observers.

The portrayal of this reality in painting required me to investigate my experiences in the service industry. The self portrait (*far left*) depicts my efforts to, essentially, maintain the front of the restaurant, in the back of the restaurant.

Elegance in form and posture during these required tasks are studied in these paintings. I wanted to let the viewer understand how job titles escape expectation, then hope to provide clarity for other service based careers; those that can impose certain movements and grace on the human body while working. These sometimes, very practical and reasonable requirements go unwritten in job descriptions, yet are followed by professionals according to their demanding responsibilities, respectively.



Employees find it necessary to meet their responsibilities in an array of methods that may not strike the ordinary person's first perceived understanding of the profession. The formation of posture and the true nature of career requirements are of direct interest in these sampled studies, as vocational activities coupled with their physical effects are important.

Mechanical labor adds an interesting component to understanding work. Human processes, generally, take precedent to make mechanical changes. These movements, actions, and physical strain are often improvisational procedures affected by the desire to correct or build. In addition, my interests are that the job itself affects the human form. Organic structures become mechanical in their entanglement with manipulating mathematically linear platforms.



Non-traditional applications of oil paint and their techniques embody the later portion of this course, specifically transparency glazing, subtractive color, and alla prima (wet-on-wet). The composition (*top left*) is painted using a transparency glazing. Oil is thinned in turpentine to cover the canvas with a wash. Details are layered, as successive glazes dry during each class session. The pigments of oil are not physically mixed during this process, thus will increase the amount of layers. These layers are designed so that the final layer will contain the thickest amounts of oil coverage to prevent cracking, with the help of linseed, and provide the painting with its most prominent details.

The studies associated with these paintings carry into other art mediums, based on my experiences addressed in photography, acrylic, and drawing. The subtractive painting (*left*) began with a cadmium red, which was removed from the canvas with a cloth. This subtraction, paired with the addition of ultramarine blue, accents the glowing effect caused by wiping color out of selected areas. Thicker oils are later added to enrich the surface variety and depth of the painting.



J. Whitney Bunting College of Business

We believe our unique mission - the development of capable business professionals who are responsible citizens grounded in a liberal arts education - makes us nationally distinctive and a leader for business education in the region. We challenge our students with analytical thinking, multiple framing, reflective exploration and practical reasoning in applied learning beyond the classroom.

Department of Marketing

The marketing program provides broad-based exposure to all major aspects of contemporary marketing thought in both the domestic and global arenas. The program stresses the managerial aspects of modern marketing within an ethical and societal framework. Attention is also given to the theoretical underpinnings of marketing concepts and institutions as they have evolved over time. Students are given an understanding of the full range of tools available to the modern marketing manager including survey research techniques and computer analysis.

[MKTG 4176 Services Marketing \(Spring 2012\) Project: Habitat for Humanity](#)

A study of the role of services in the economy. The course focuses on the unique characteristics of services and explores the special considerations needed in developing a marketing mix for services as well as the role of technology in service delivery.

[MKTG 4166 Marketing, Advertising, and Communication \(Spring 2012\) Project: GC Special Collections Archive](#)

A study of the theoretical and practical aspects of effective marketing communication as a means of market promotion. The course utilizes an integrated marketing communications perspective (IMC). Students learn through hands-on experience the importance of coordinating all of the promotional mix elements to develop an effective integrated communications proposal.

[MKTG 4165 Small Business Institute \(Fall 2012\) Project: Milledgeville Performing Arts Center \(MPAC\)](#)

A hands-on experience concerned with the problems and responsibilities of starting and operating a small business. Students work in teams, consulting with small businesses and/or entrepreneurs on actual business cases.



Habitat Restore



Special Collections



Shaw Building

Partial View of Georgia Normal and Industrial College.

MILLEDGEVILLE, Ga.



Marketing
Atkinson Hall, Room 301
Milledgeville, GA 31061

R. H. WOOTEN,

Habitat for Humanity



Restore
730 North Wayne St.
Milledgeville, GA 31061

Services Marketing - Spring 2012

For this project, I was assigned to a team by Professor Ronald Smith to raise money for the Milledgeville Habitat for Humanity Restore, which is a nonprofit Christian ministry who partners with the community to build houses for families in need. Habitat acquires funds through donations and relies on volunteer effort, which desperately needs the help of others to provide for those with housing needs.

As part of the project, our team organized a plan to market to both Georgia College students and Milledgeville community members. We aimed for a target of 30 shirts sold to represent a majority of the fund-raiser, but would end the sale at no more than 50 shirts, listing the available shirt sizes for sale online.

I was responsible for creating the design and managing the shirt making process using the GC printmaking facility. Having experience with printmaking equipment, I fabricated the shirts using a silk screen process to craft each shirt. Every shirt was unique, and cultivated the purpose of continuity in the community, as the shirts would most likely be worn on campus or in the city to advertise the restore.

Campus event Battle of the Bands®, coordinated through Student Government Association (SGA), extended the group's effort to reach Milledgeville residents. Attendees were able to see band members wearing the shirt during the event, and announcements were made to direct attention to the Habitat fund-raising table explaining the cause and the shirts for sale.

Goal

Donate a target of \$300.00 to the restore through the sale of T-shirts, at \$10.00 per shirt, and donations within the semester that advertise the organization. Also, raise awareness for the organization by hand delivering at least 200 flyers on campus and to local businesses with information about the restore, describing its need for volunteer continuity, and the T-shirt fund-raiser.

Target Market

- Students, Milledgeville residents, and local businesses.
- Student Government Association
- Online social networking [Facebook] for group activity
- GC Art Department
- Baptist Collegiate Ministries
- University sponsored, public events on campus

Marketing Strategy

- T-shirt sales
- Battle of the Bands®
- Facebook
- Table Promotion
- Flyers

The efforts of the project were successful with 25 shirts sold, 27.00 dollars of private donations, and attention brought to the Habitat for Humanity Restore in Milledgeville, all made possible by coordinating the elements of our marketing strategy in the community. Our findings were delivered to the directors of Habitat of Milledgeville, having explained our marketing process and results.



Special Collections Archive

GC Library and Instructional Technology Center (LITC)
231 N. Hancock St.
Milledgeville, GA 31061

Marketing, Advertising, and Communication - Spring 2012

During this semester, Dr. Renee J. Fontenot introduced me to a team given the “special” task of representing the university’s Special Collections archive of the GC Library and Instructional Technology Center (LITC). Kate Pope is the Archival Associate who is responsible for facilitating research, education, and outreach programming within Special Collections.

Special Collections is responsible for the administration of the Flannery O’Connor collection, Paul D. Coverdell collection, local and regional historical collections, Georgia College archives, records management, rare books, and the Flannery O’Connor Room.

- The purposes of the project were to competitively represent and market a variety of clients, with two teams assigned to each client. Our marketing team was assigned to Special Collections.

The GC archive targets nearly 8,000 people including GC students, teachers and Milledgeville residents. Through an Integrated Marketing Communications (IMC) plan, our team created a situation analysis or “personalized plan” for the department. The plan led to an increased awareness of Special Collections on campus and in the local community, encouraging a higher usage of services and primary resource donations.



“CONNECTING WITH OUR PAST, AND PERPETUATING THE LEGACY.”

IMC Creative Message

Because of constraints within the University’s branding policy, the archives are limited in what it can do with branding. This does, however, create a framework within which to create a cohesive message, tying it in to others among the university. Georgia College strives to “connect what matters.” The Office of Admissions touts that Georgia College is “close to perfect” on all of its advertising publications. The Special Collections department will form its new marketing efforts around the idea of “connecting with our past, perpetuating the legacy.”

IMC Program

An integrated marketing communications plan has been created in order to meet the proposed goals of our client, the Georgia College Special Collections department. This program as a whole will raise awareness and enable the department to reach their target audience. This will be achieved through a program that consists of brand, advertising, personal selling, sales promotion, point-of-purchase, direct marketing, and sponsorship plans that will be implemented in the 2012-2013 school year.

[www.tylerwaynegriffin.com/marketing for Special Collections IMC Plan.pdf](http://www.tylerwaynegriffin.com/marketing%20for%20Special%20Collections%20IMC%20Plan.pdf)

Special Collections Media:

flickr
from YAHOO!

<http://www.flickr.com/photos/gcsuspecialcollections/>

facebook **YouTube** **GCSpecialCollects**

Flannery O'Connor

GC Special Collections Archive

We pride ourselves on our flexible, collaborative approach to engaging students and the local community. Feel free to use the provided resources in your classroom and please contact us for instruction sessions, collaborative ideas, etc.

Contact Info
(478) 445-0988

Special Collections
GC LITC
Campus Box 043
Milledgeville, Ga 31061
email: scinfo@gcsu.edu

What will happen with your donations?
Special Collections will use all materials collected from the legacy project in a variety of different ways. Materials can be used in exhibits, online presentations, etc. Each donor will be credited in all publications.

When does the Legacy Project end?
The Legacy Project is an on going project. It officially began on February 20, 2009 during alumni weekend.

Where do I send my materials?
All completed surveys should be sent to the following address. Digital donations are best handled in person, but Special Collections can make arrangements if you are unable to visit us.

The Legacy Project
is an effort to document the experiences of alumni, faculty, staff, and community members.

- Throughout the lifetime of this project, we expect to collect photographs, memories, and oral histories that will help current and future generations understand how GC and the Milledgeville and Baldwin County communities have changed

Look out for...
Freshman Seminar Orientation!

The Milledgeville Players

Shaw Building
 901 South Wayne St.
 Milledgeville, GA 31061

Small Business Institute - Fall 2012

During fall semester, Dr. Renee J. Fontenot’s course began a team partnership assignment to develop a business plan in collaboration with a similar business of Baldwin County and contiguous counties. The business of choice for my team was The Milledgeville Players, a performing arts organization, with director and business liaison John Geist to guide the development of our proposed MPAC (Milledgeville Performing Arts Center).

Team partner, Whitney Deadwyler, and I coursed the direction of MPAC in the Milledgeville community, analyzing its competitors the new business would face and the advantages that MPAC would have against those competitors. These observations were documented and organized in a strategy and implementation summary.

Mission statement:

“We dedicate our efforts to give you the finest in arts and entertainment, bringing you a life and a noise unique to the Milledgeville area. By attracting music and art from scenes across the state of Georgia, we hope to animate the town’s small culture with divergent atmospheres abroad and transform the liberal arts community. We welcome talent as a measure for appreciating style and ideas. Wether for music, art, comedy, or pure bliss, we serve the interests of Milledgeville through live action entertainment, so “come get your cheesecake and popsicles.”

- MPAC (Milledgeville Performing Arts Center)

Company Ownership

MPAC would remain co-owned, as The Milledgeville Players recognizes MPAC as the management team. MPAC is a nonprofit organization, funded by national theatre grants, membership fees, donations, fund-raising events and tax receipts for businesses.

Objectives

Unite the Milledgeville community by providing a performing arts center that offers live entertainment through theatre, music, and art. By the third operating year, have over \$100,000 in ticket sales and community investment. Gain at least 30 participates in the first year of the membership program.

As of June, 2013, the Shaw Building was selected to be the new home for The Milledgeville Players’ 250-seat theatre project, costing upward of \$200,000, as the first project built in the center. Dr. Renee Fontenot presented Milledgeville City Council with a repurposing proposal for the “Milledgeville-Baldwin County Community Business & Arts Development Center”.

The innovation hub will provide a shared space for a wide range of activities fostering the development of community economic potential, according to the proposal’s mission statement. “Our intent is to make it an intimate theater so the audience gets more excited. We want to keep the floor as flexible as possible to leave it open for concerts and possibly expand it for a small convention center for 400 people,” said John Geist. “The potential for innovation, business incubation, art development and exhibition, and technical enhance-ment is terrific, and we welcome that partnership.”

- The Union-Recorder

The facility can harbor a community theater, convention center, manufacturing facilities, production kitchen, art studio, office spaces and tech hub as outlined within the repurposing proposal.



Year Built: 1955
 Improvements in: 1970
 Sales Price: \$993,000
 Former Use: Manufacturing/
 Distribution

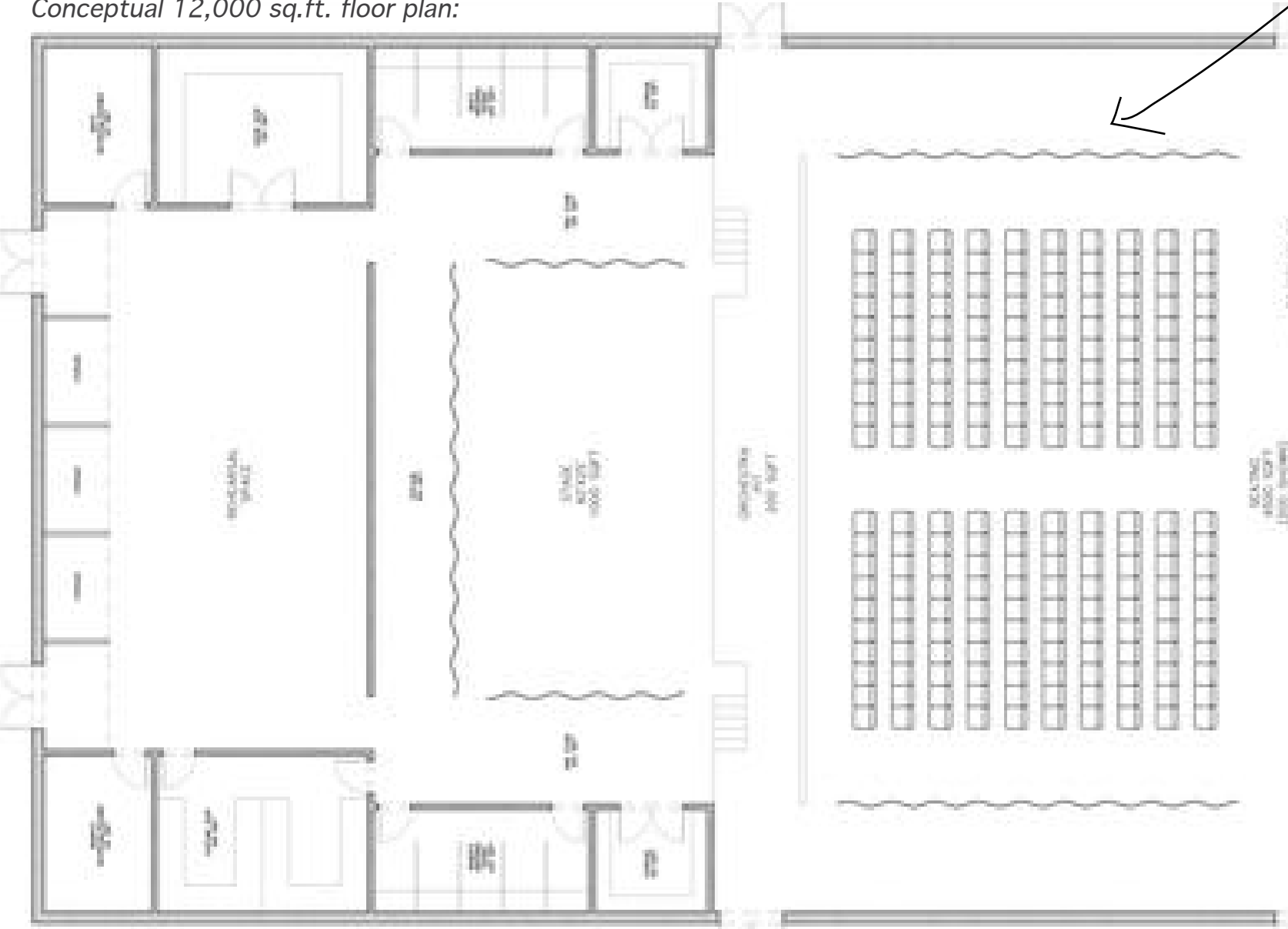
Dimensions:

Usable Space (sq.ft.): 92,675
 Office Space (sq.ft.): 3,850
 Bay Dimensions: NA
 Ceiling Height (ft.): 16’ - 20’
 Site Acreage: 4
 Parking Spaces: 102

Features:

Construction: Metal/Masonry
 Number of Buildings: 1
 Floors: 1
 High Dock Truck Doors: 7

Conceptual 12,000 sq.ft. floor plan:



The Union-Recorder®, Contributed Photos

MPAC Strategy and Implementation Summary

The Milledgeville Performing Arts Center will embody a spirit that embraces local art and entertainment for the service of the Milledgeville community. Between the venues of Milledgeville that are occupied by current entertainment groups, such as the Milledgeville Players, and those that are not occupied due to reason of projects or lack of funding, MPAC serves to bridge these gaps by providing a responsibility to schedule entertainment and recruit talent for Milledgeville through concerts and art galleries.

5.1 Products

MPAC dedicates its efforts to provide the finest in arts and entertainment in Milledgeville through a collaboration of theatre, music, and arts partnered with local business, The Milledgeville Players. The performance based services will involve students and independent adults of the community to organize events. MPAC coordinates the actions of local or hired artists and musicians by providing them a place to express their work, ideally in the Shaw Building, and an audience to enjoy the entertainment. The Milledgeville Players will provide an excellent partnership with MPAC through John Geist and promote the interests MPAC through both marketing and experience obtained in theater production.

5.2 Competitive Edge

The Shaw Building is a 92,000 square foot facility a part of the Central State Hospital Campus Project and is contributed with the “rebirth of the South side of Milledgeville”. MPAC serves to occupy this venue through money granted by supporters and national theater foundations in conjunction with the Milledgeville Players. MPAC is in direct competition with:

- The Georgia Theatre
- The Grand Opera House
- The Fox Theater (Atlanta)
- The Madison Culture Center
- Russell Auditorium
- Cox Capitol Theater
- Georgia College
- The Oconee Performing Arts Society
- Campus Theater Box

These organizations are listed as competitors, however, the Milledgeville Players will be listed as a business partner for the explicit purpose of establishing a venue dedicated to increase the number of events hosted within the year. MPAC will have the chance to reach new contacts and gain crucial business experience that can develop once the nonprofit acquires a new facility, ideally, the Shaw Building of Milledgeville.

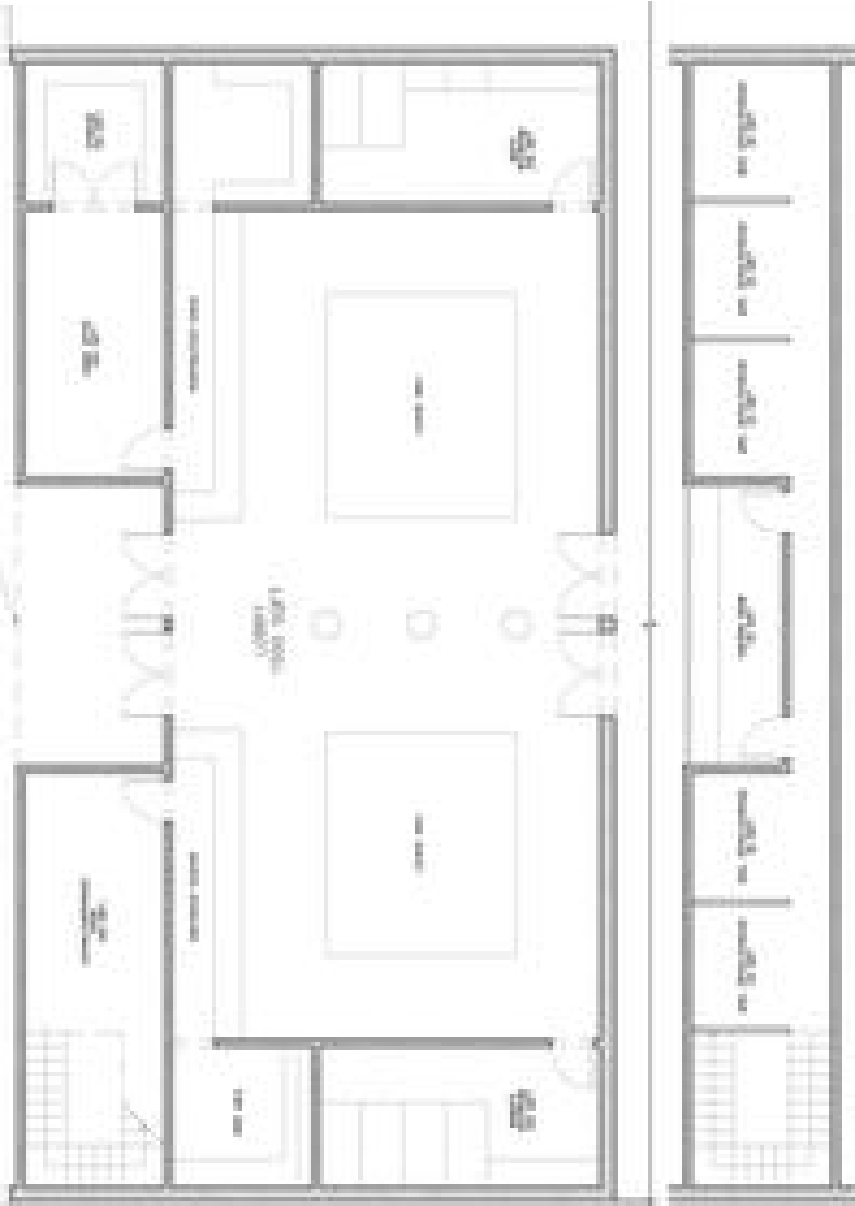
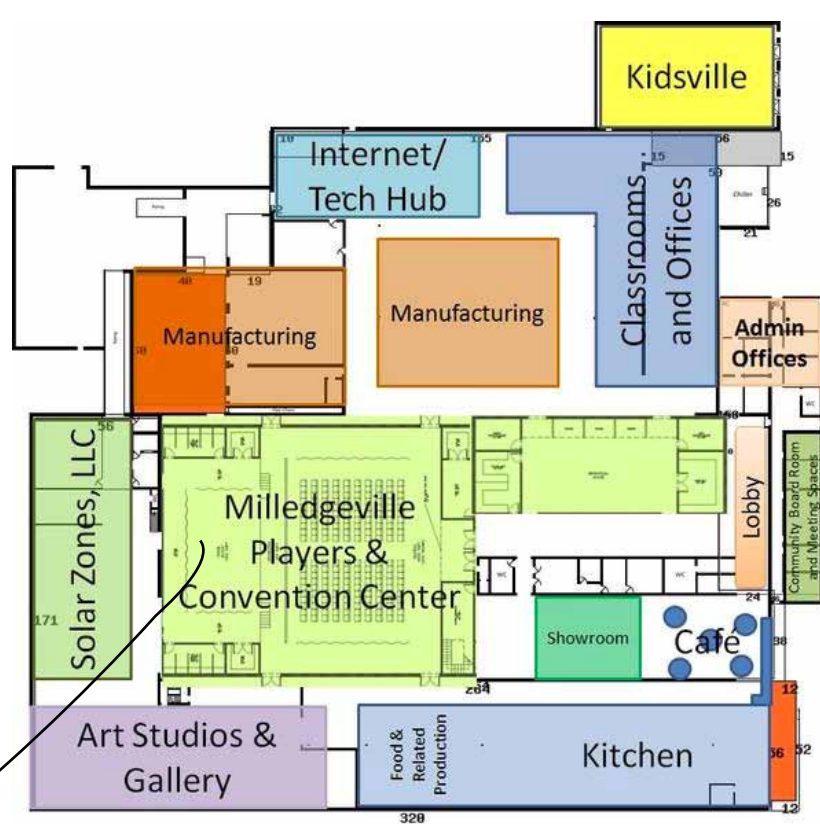
5.3 Marketing Strategy

MPAC will attempt to market through the Milledgeville Players, social media, and artists targeted for hire. MPAC may also market through the Georgia College community, seeking talent through those who are interested in the performing arts. In addition to the performing arts, galleries may be useful to visual artists who attract community attention, similar to live action entertainment. Marketing to those who frequent the downtown Mainstreet area of Milledgeville can be performed through weekend, cafe style events hosted outdoor that serve to educate the community about the organization and provide them with a sample of MPAC’s culture.

5.4 Sales Strategy

As a dedicated nonprofit organization, funds generated through MPAC will be allocated for the funds used explicitly with events. Funds may be generated through tickets sales for each of the concerts or galleries hosted by MPAC, national/federal grants, donations given by those of Milledgeville who wish to partner or invest in the interests of the entertainment organization, membership fees that are incurred by annual payments to receive benefits from MPAC’s services, money collected from musicians who wish to occupy the venues obtained by MPAC, and tax receipts from local businesses as charitable donations for the organization.

www.tylerwaynegriffin.com/marketing for *MPAC Business Plan.pdf*



Superior PAINT & BODY

"Where you are *always* treated right."

about us services portfolio location



www.superiorpaintshop.com



Manager and Technician

From August, 2013 to February, 2014, I was contracted by the owner of Superior Paint and Body in Macon and Warner Robins, Ga to create their business website and market their services through social media.

During this process, I became familiar with Superior's business operations after successfully launching and maintaining its website and mobile app. Having experience with mechanics and "hands-on" studio courses, I expanded my support for the owner's business and became skillful in fabricating, sculpting, sanding, and prepping vehicles for paint during my contract. Superior operated as a team, alternating between 5 to 7 employees at its Macon location, so I grew fond of working closely in groups.

My desire to manage was subsequently encouraged by my experience working at the shop. Understanding Superior's operations, and its industry, allowed me to effectively manage while the business owners could concentrate on projects outside of Superior. My responsibilities included:

- Manage office
- Customer relations
- Service writing (WEB-EST Online)
- Accounting (Fiscal 2014)
- Vehicle priority
- Employee responsibilities
- Shop cleanliness

Restoration Project: 1976 Kawasaki KE100

During the summer of 2013, I had the pleasure of taking part in professional experience that would aid in another project's completion; restoring a vintage Japanese motorcycle.

The project began with acquiring a nearly complete 1994 Kawasaki KE100 enduro motorcycle. The bike was in running condition with an eligible title for street use. Deconstruction initiated specific fields of mechanics: metal restoration, fabrication, sanding, painting, retrofitting, wheel truing, part replacement, and repair.

I was greatly inspired by the '76 KE100 and predecessor '74 G4TR, prompting my desire to convert an enduro motorcycle into a road bike. I sourced parts from across the country to design a motorcycle that followed Kawasaki's use of curves and simple form.

Mechanical experience gained at Superior Paint and Body, coupled with understandings for composition in art, guided my learning process with this project. Working with motorcycles as a 3-dimensional art form required strong demands for creative solutions, those that I find valuable in operating small businesses.





Nikon D3200
Nikon 15-55 kit VR Lens
Nikon 70-300 Telephoto VR Lens
Nikon 50mm f/1.4D AF Nikkor Lens
Rokinon 8mm f/3.5 Aspherical Fisheye Lens

PHOTO



*San Francisco, California
(Oct 5 - Oct 12, 2012 / June 17 - July 2, 2013)*



My first escape to the West was during fall break of 2012. I got away from the humidity of Georgia for a week to sample the notoriously dry air and rolling hills of Northern California. How amazing is it to breathe the Pacific air anyway? My car windows were down constantly and I could barely stay inside. The greatest host and recent UC Berkeley graduate, Jin Young Park, introduced me to the city. His home in Walnut Creek was just far enough in East Bay to divert from West Bay crowding, however downtown seemed to steal all the attention, regardless.

Our interests for design and modernizing art made SFMO-MA an impossibly difficult site to avoid. We went. I knew I wanted to see West coast art forms against the pedagogy of art in Georgia. I know the history of the United States, but not the increasingly illustrative cultural identity that is happening in San Francisco through mural art tattooed across the Bay. The subjects paid particular attention to heritage and the importance of ancestry, and after seeing it on every little street corner, every record store, and every wall... it reminded me of visiting artist Judy Baca and the modernization of painting through murals in Los Angeles, let alone my painting instructor Valerie Aranda for her work with Chicano ancestry and civil rights. I care about art that changes people, especially art made 'by the people'.

The inclement weather during the day of our exploration to Mt. Diablo (we are the first to climb it) proved to deter virtually all hikers near the mountain, which worked out for the best we think. Halfway up the mountain, the landscape became incredibly surreal. Our eyes could only see the feet in front of us, the knee high, golden grass ahead of us, the clouds smothering everything 20 yards in front and 20 yards behind us, and the relentless wind tearing over the hills. It would not have surprised me to see Elvis or Sasquatch during our hike in our direction absent adventure to find the highest altitude in pure smog. An adventure greater than championing the Himalayas? An anomaly? The trip we made back to the car just as night fell 7 hours later was the only time I thought reaching a Pho Huynh Hiep would solve all problems, because it did.

DOT TO DOT PHOTOGRAPHY



*Engagement - Atlanta, Ga
(October, 2012)*

Two friends and a beautiful couple, Mr. and Mrs. Kenley married on the 2nd of June in Roswell, Georgia. A wedding of which I had the pleasure to attend and work as videographer. The proposal story began with Chris preparing a surprise dinner for Jen at the top of the Georgia Tech parking garage in Atlanta. Wonderful friends, chefs, and caterers helped organize the feat to help turn Mrs. Kenley's special night into her most life changing one. Chris asked Jen to marry him at the top of the garage as a toast to his soon graduation, a great view, and of course a new life with his other half and best friend, Jen Crane.

It was only appropriate for me to commemorate that moment for the couple with photography at the site of the proposal. I love using my artistic license to frame compositions, especially to capture this couple in the lighting and enchantment of Atlanta's skyline. Working with the couple was great, as they even had some of their own props and ideas for framing their newly engagement. The shoot left the twilight of the rooftop and landed in Piedmont park, an area in the heart of ITP that the couple enjoyed regularly. Piedmont park is beautiful, and the two felt very comfortable showing that as we toured different areas of the park to take pictures.

Thank you Mr. and Mrs. Kenley for the opportunity, it is always great to use my talents as a technician for those who care.



WINNINGS

2D - Paper and Digital Media

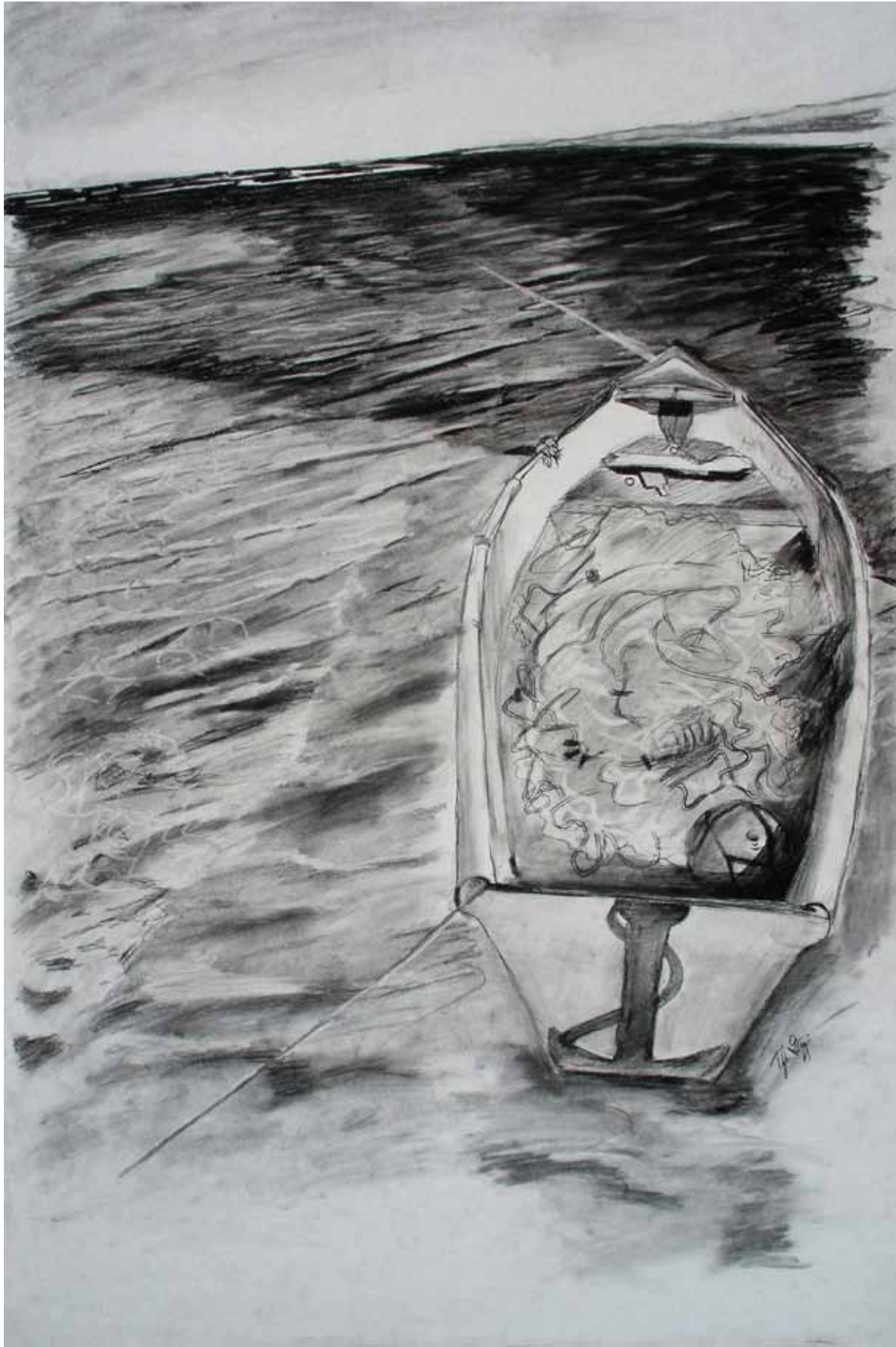
The following illustrations were completed between 2008 and 2012. Charcoal, soft pastel, oil pastel, and ink were used on flat media.

The landscape and portrait 24 x 36 in charcoal drawings (*left*) were completed in 2-Dimensional Design at GC to facilitate an understanding of depth and compositional balance, using compressed and vine charcoal.

Independent projects (*below and right*) are composed with soft and oil pastels. (*Right*: soft pastel. 24 x 36 in. / *Below*: oil pastel. 30 x 12 in.)

Art entering the digital format, via high resolution scan or photo, changed my perception for two dimensional artwork. The preservation and organizational component of computers follow a system of mathematics and scale, critical to sharing and presenting work. This modernization of mechanics in art have enhanced my capabilities to achieve projects that are physically restrictive or limited.

Figure 1 and 2 demonstrate a computer's rendering of hand drawn images, followed by a decision to evenly arrange the scanned images.



COMMISIO



Jamaica Missions, 2010

24 x 36 inch "movie" poster created to propagate financial support for upcoming missions to serve the impoverished people of Jamaica.

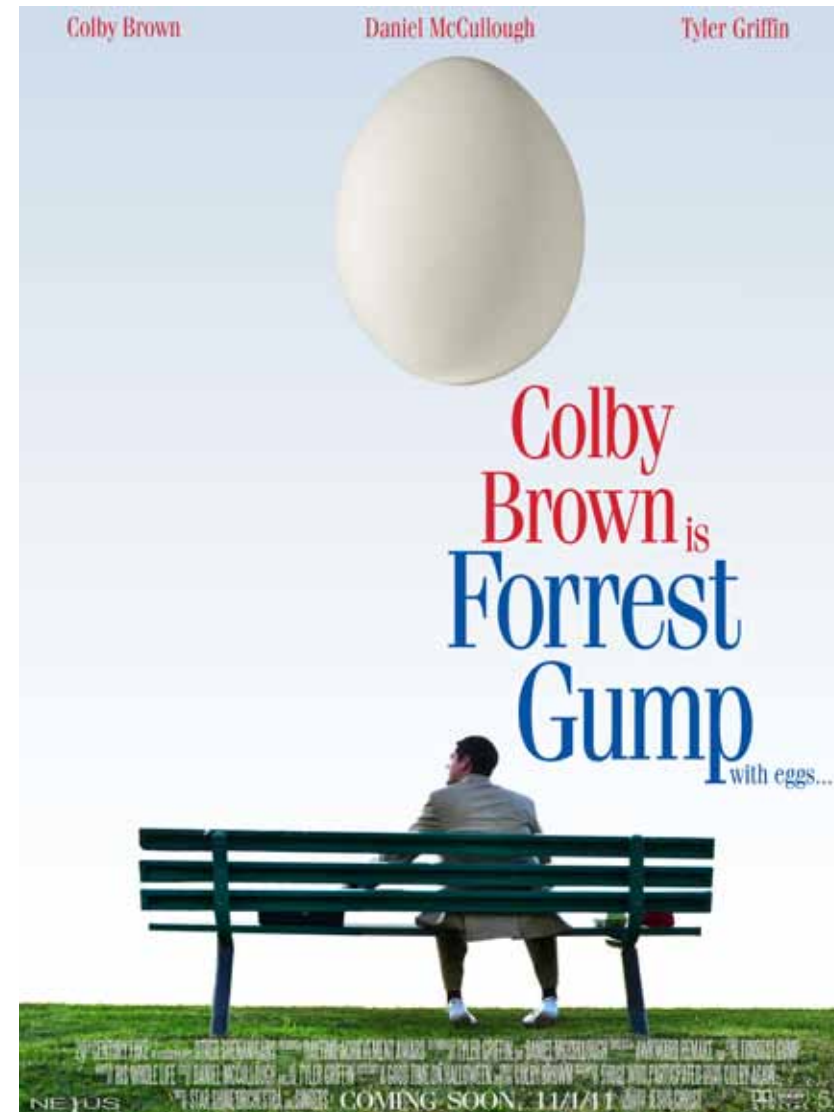
- Target market are community members of Pine Forest Baptist Church, friends, and family to participate in sending volunteers to be of great service and leadership in Jamaica.



PFBC Mural, 2010

Painting of "Daniel in the Lion's Den" commissioned by Pine Forest Baptist Church to raise money for summer missions in Jamaica.

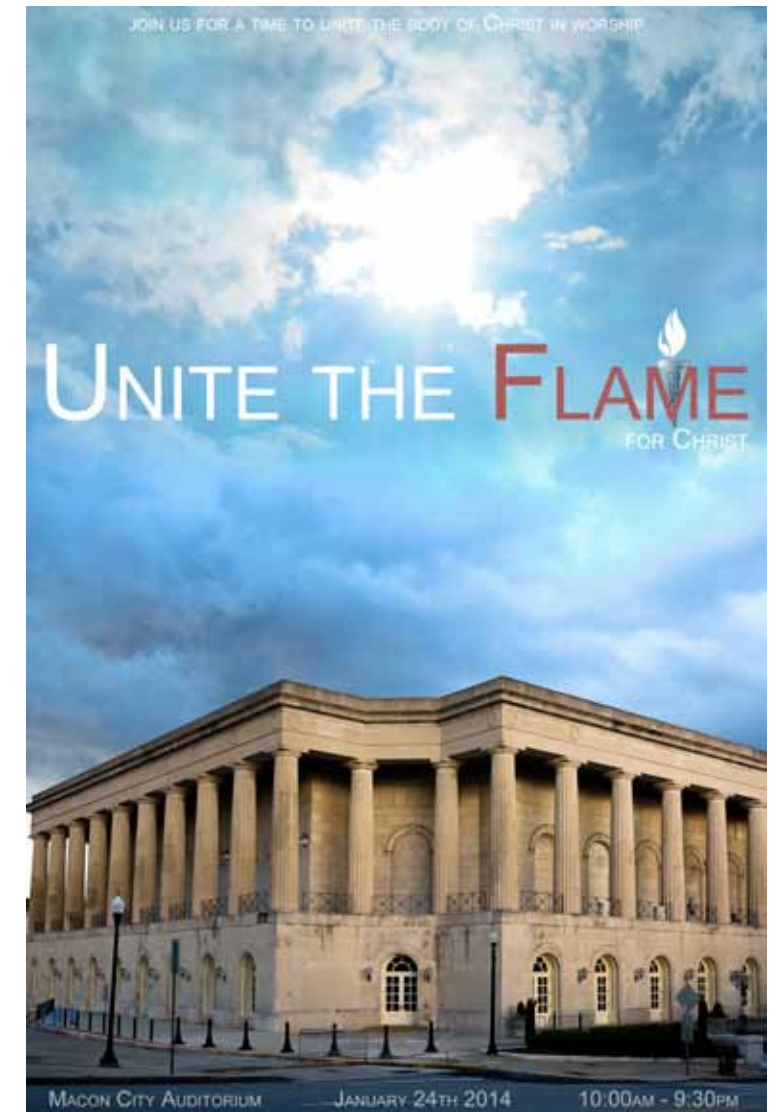
- *Daniel in the Lion's Den*. 2010. Acrylic on canvas. 36 x 48 in.



BCM - Penny Wars, 2011

24 x 36 inch "movie" poster created for Georgia College campus organization Baptist Collegiate Ministries as an event promoter to raise money for GC students participating in summer missions.

- Target market are GC students across campus and the Milledgeville community capable of supporting the fund-raiser.



Unite the Flame, 2014

24 x 36 inch poster created for a nonprofit Macon City Auditorium Event to unite churches in Macon. The function served to expose sex trafficking, slave labor, and impoverished communities locally, in the nation, and around the world.

- Target market are community members of Macon. Event website coordinated worship musicians, charitable organizations who presented their services to attendees, and donation options.

N



Event services for *Unite the Flame* included a “compassion market”, allowing attendees to contribute toward a variety of cause fighting organizations featured in the banner and at a nearby information table.

- Macon Rescue Mission
- End It Now Movement
- IJM (International Justice Mission)
- Made in a Free World
- Not for Sale
- A21 Campaign
- LOVE 146
- Habitat for Humanity
- Middle GA Community Food Bank



Digital Photo Restoration

Hudson Family Restoration, 2013

Family photo (*upper right*) showing the five sons of Benjamin Franklin Hudson. Cres Keys, my first cousin twice removed, commissioned the digital restorations.

Archival preservation of Macon, Ga ancestry led to my discovery of early Macon businesses. James Madison and Allie Malone Hudson (*right, circa 1898*) pose for a photo in Macon’s downtown Woodall Photography business on 657 Third Street.

John Moses Keys (*below, circa 1890*) is the 2nd great grandfather of Cres Keys, while James Arthur Hudson (*above*) is my great grandfather.

- Adobe Photoshop CS5.1
- Epson Workforce 610



