

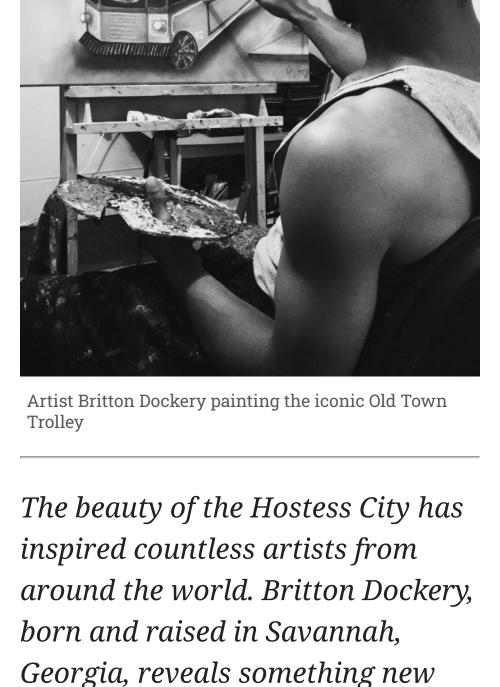
South



Savannah: Meet Britton Dockery Savannah-based artist Britton Dockery illustrates the perfect surrealist alternate to our current reality. Escape to a world of

Surrealism in

seductive colors and absurd



subconscious of Savannah—personified depictions of backstories and anecdotes, observations and secrets layered under the empirical beauty of the landscape. Dockery's observa-

tions are unique to his contemplative mind;

that makes his work so enticing. Not only are

the color palates beautiful and the natural el-

matter makes it impossible not to dwell on a

Dockery piece. It's the subconscious, brought

South had an opportunity to take a glimpse

however, there's an element of relatability

ements serene, but the intriguing subject

ritton Dockery illustrates the

about his hometown through his

Surrealist style.

to life.

begin?

into Dockery's mind, as he detailed his beginnings as an aspiring artist and discussed his evolution and inspirations. Here is *South's* Q and A with Britton Dockery:

South: Have you always wanted to be an artist?

Britton Dockery: I definitely always wanted to be an artist. It started when I was younger, like around six, drawing cartoons—popular cartoons at the time like Dragon Ball Z, Pokemon and Digimon. I'd draw those in class.

Throughout the years, it just transcended into fine arts.

S: When did you discover you could do this

BD: I think when I was around 21. That was

asked me, I'd have no problem telling them

this is what I wanted to do. That's when I de-

S: How did you establish your unique style?

what I want to do full-time." If someone

cided to really take it seriously.

around the age when I was like, "Okay, this is

professionally? When did your art career

BD: I think it was an evolution with technique and knowing what I wanted to talk about. Okay, so I could always draw, right?

But when you take drawing and think, "Well, I want to do Surrealism"...when I first started Surrealism it didn't really look like it does now. It was more monsters with an ominous, scary-type feel. Then it started to change from the monsters into the Savannah scenery. That evolved from Savannah

scenery to a Coastal Empire. Most of my

that surreal aspect, but most of the back-

S: Where do you draw your inspiration?Are

BD: It's a combination of both, because when I

work on a painting I actually do the land-

scape first. So, right then, the landscape is a

of inspiration. Then, I add the subject after

painting in itself, and that arises from one set

you mainly inspired by landscapes or

grounds are marshes and trees.

concepts?

paintings that I'm working on now still have

I've done the landscape, so it's almost like a carbon-copy type thing. Those are inspired by personal stories. Personal, lively convictions.

S: What is your process normally like?

BD: Normally I start off with doing a bunch of rough sketches. With these sketches, I don't necessarily know what I'm going to draw—I'm more so making lines. Once I have an idea of what I want through these random lines and seeing something subconsciously, then I go to the next phase and start sketching it out. I redraw it about three to four times so I know exactly what it is I want to draw.

Once I have the image on a final sheet of pa-

per, I go ahead an get the canvas ready, prime

it and do the background and I take that final

sketch and rub it with charcoal and rub it

against the canvas, so it makes a carbon

S: What do you hope your art achieves? Is

there something you want the viewer to take

BD: I just want them to be able to have their

about it. Not only have their own opinion, but

to be proud of it. It's surreal, so everyone gets

BD: Yeah, it's a combination of a grandfather

clock and a train. I always loved trains grow-

ing up. I don't know what it is, maybe it's how

powerful they are. With this one, the idea is

that it's an infinite train. The train goes on

something different. It's not like a portrait

own opinion-their own objective opinion

print. From then on, I fill it in.

away?

where everybody, for the most part, sees the same thing. Everyone looks at it differently and from a new viewpoint.

S: Are you working on anything now?

forever and the grandfather clock acts as a catalyst for the train. I normal start from a small point—I came up with this idea when I was sitting and waiting for the train and it seemed like it was taking forever!

Learn more about Dockery and his art at his

website, or check out his work on Instagram

and Facebook.