



Pearson

# GCE A Level Advanced Art and Design

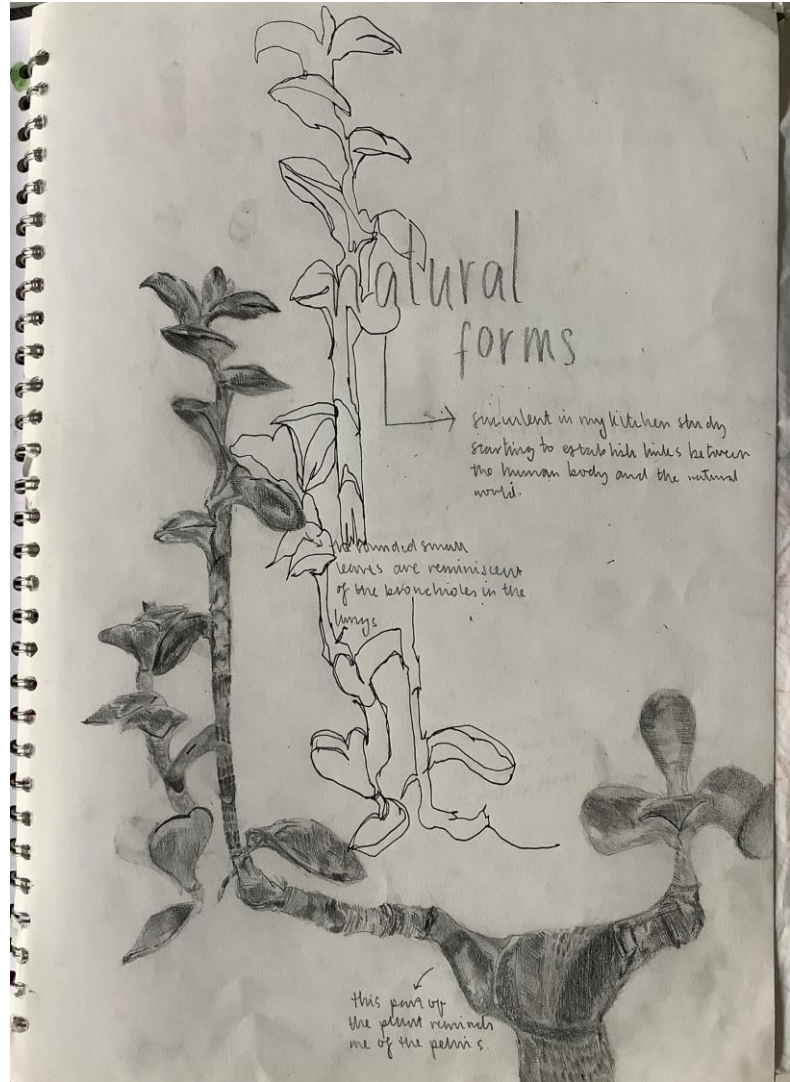
Art, Craft and Design  
**Component 1**

**Total Mark 71 (56+PS15)**

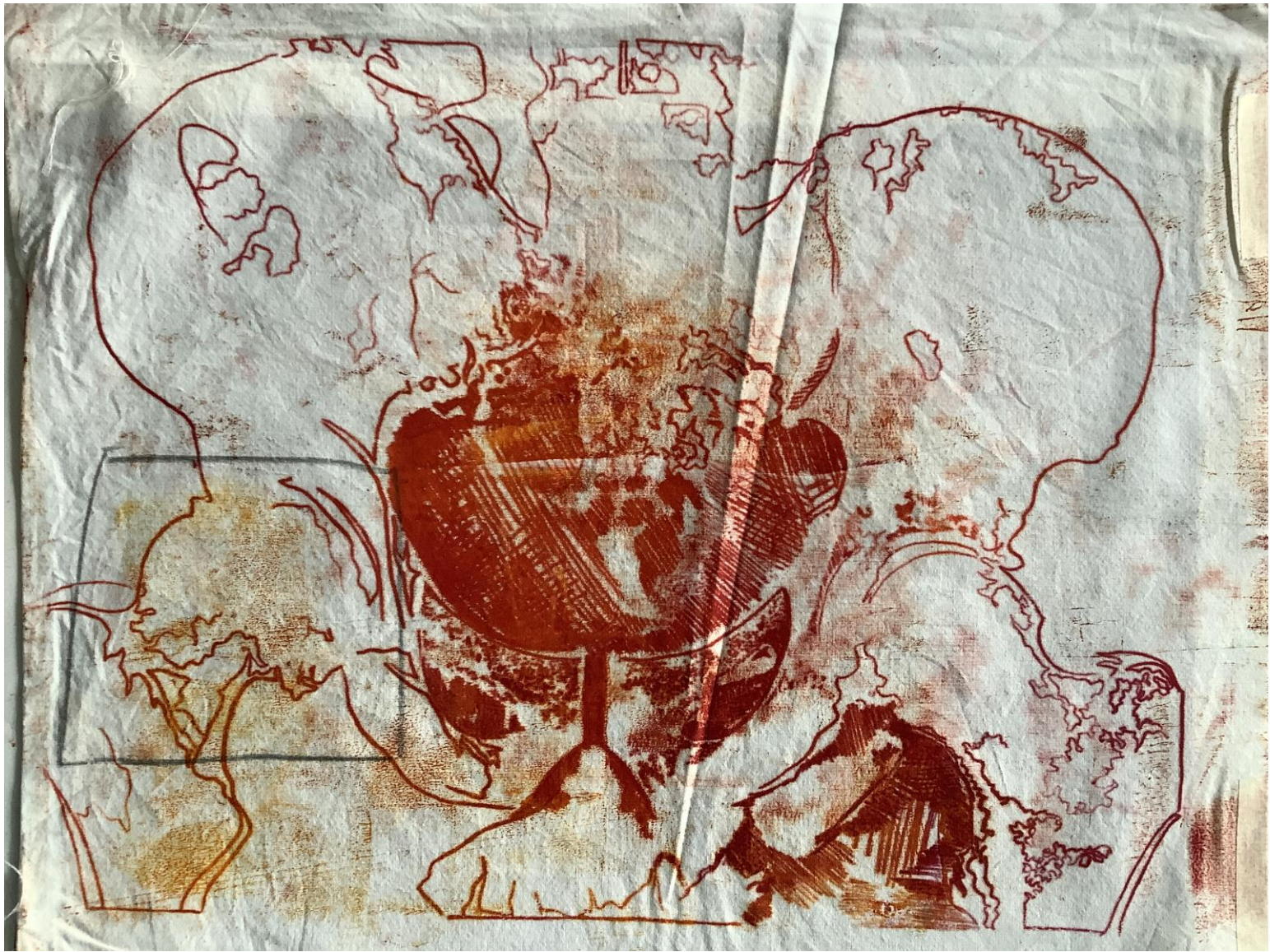
	<b>AO1 Develop</b>	<b>AO2 Explore and Select</b>	<b>AO3 Record</b>	<b>AO4 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	14	14	14	14	15
<b>Performance Level</b>	5	5	5	5	5
	<b>Total out of 90</b>				71

# Component 1

## Art Craft & Design









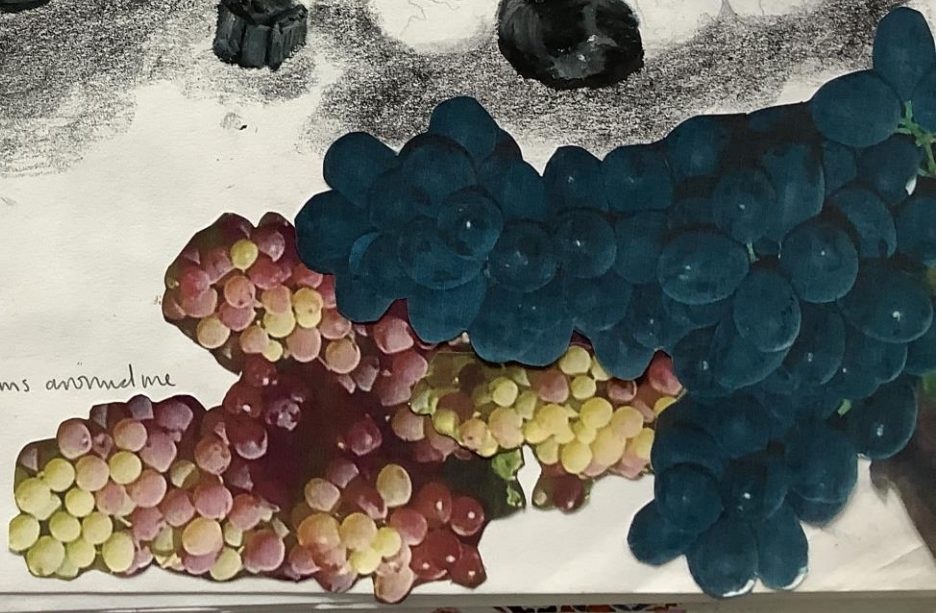




This orange in  
particular remains  
one of the least and  
softest points in the  
composition. These points  
can be found in the hip (see  
drawing on the left).



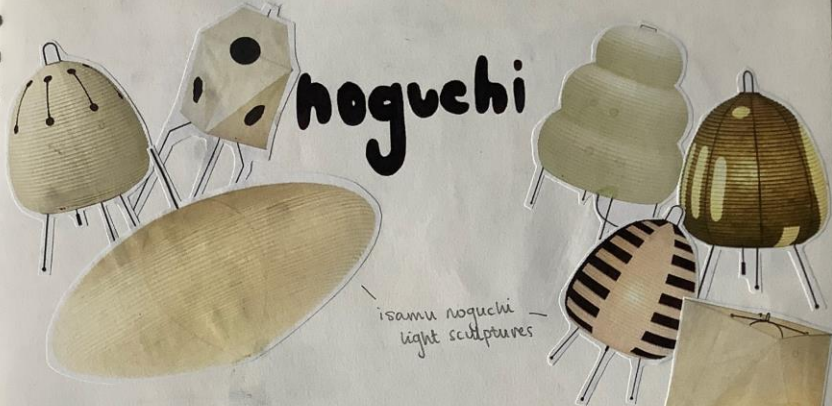
grapes study- observational study of the natural forms around me  
oil pastel + negative space (w pencil)



26/9/21

homework

# noguchi

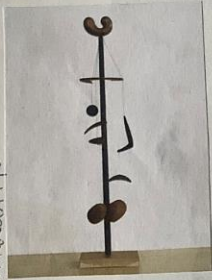


isamu noguchi  
light sculptures



Capital, 1939

This sculpture interests me because its very ambiguous. The mixture of curves and sharp edges, as well as holes and filled spaces, is very representative of the human body. It looks kind of contorted; like a body holding an extravagant yoga pose. Or like two bodies hugging



Untitled, 1942

[Noguchi on this sculpture]  
"Our house was filled with centipedes. I became rather fond of them... when you kill a centipede, the two halves just walk off. This gave me the idea for a sculpture in sections". Each part is so different yet they slot together, like a spinal cord.

This sculpture reminds me less of the natural form and more of a model of the solar system. Noguchi made it when he was confined to an internment camp with scarce materials, yet he still managed to fashion these intricate shapes and suspend them in orbit around a pole.



Even the centipede, 1942





detail from 'Cronos'

Endless Coupling, 1957

The title of 'Endless Coupling' makes me imagine this sculpture as part of a continuous chain. The bones slot into each other perfectly, which links to the intricacy of the human body.



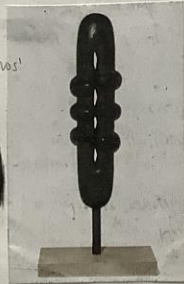
these look kind of like bones / disjunct body parts

Cronos, 1947

I like this sculpture because you can't really tell what it is. In Greek mythology Cronos was the leader of the 1st generation of Titans. One of his symbols is a scythe, which is what parts of the sculpture resembles.



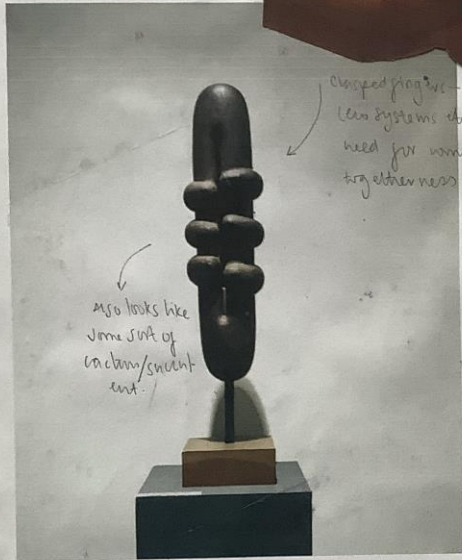
detail from 'Cronos'



The Self, 1956

I think 'The Self' is interesting because of how introspective it is. It makes you question "How does this sculpture represent 'the self'?" The protrusions look like fingers wrapping around the tube.





also looks like  
some sort of  
cactus/cactent  
art.

clashed fingers - unity in nature  
(eco systems etc.) must all the  
need for communication and  
togetherness among humans.

The watches on either side of 'The Self' look like fingers clasping  
around an arm propped up on a rod. In Japan, the sculpture  
was called 'the <sup>tribe</sup> Geshinjin' meaning 'original' or 'primitive man'.  
This makes me think about the Creation of man in the Bible,  
when God gathered mud in His hands in order to create Adam,  
the original man - Adam.

Through his use of strong architectural materials, Noguchi  
concretely fed the idea of the human form - and created a  
sculpture that speaks to the theme of 'natural forms' in the  
way that it is wrought from a simple natural element.

natural forms  
ink and wax (batik)



capillaries, nerve endings

blood vessels









# "knee-hugger" noguchi inspired

Side View

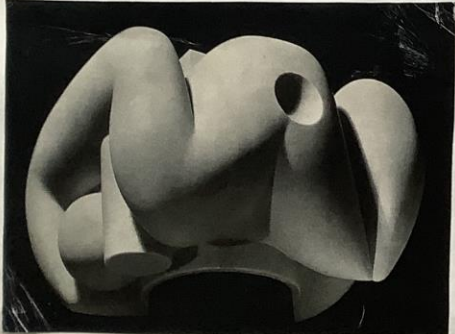


Birds Eye View



Capital, Noguchi

1939



My clay sculpture "knee hugger" is inspired by Isamu Noguchi's "Capital".

Like Noguchi, I tried to sculpt a contorted figure that appears both human and non-human at the same time. "Knee hugger" resembles a headless figure with limbs crossing over in the front. The 'hole' on the top is representative of a ~~void~~ void, an absence of something like a brain or a heart. The organic, curved shapes tie in with the theme of 'natural forms,' and tie in also with the warmth and comfort of a knee-hug.

I'm very interested in ideas of post-humanism, and the idea that the bodily condition is not concrete - we can override and overcome the circumstances of the bit











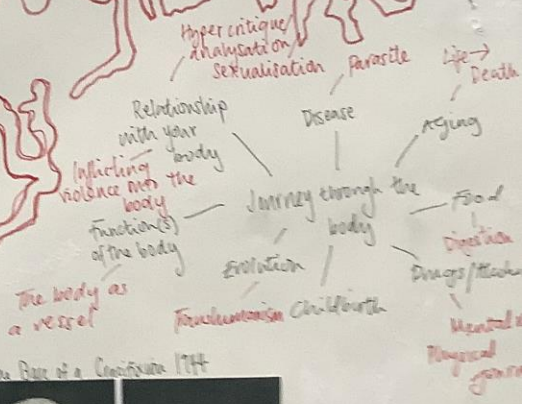




Gynotypes

wings, legs, arms, hands  
and various other found  
objects.

# Journey through the body

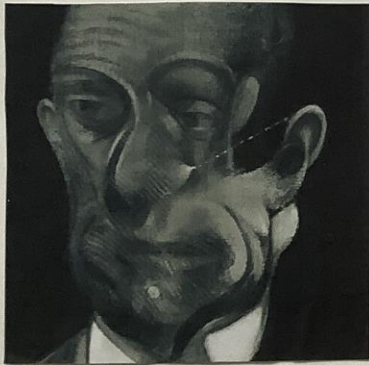


Body Studies for Forces of the Race of a Caucasian 1944





These two pieces are interesting to me because of how grotesque the figures are. They seem to be writhing in pain and their bodies contort, nerve and move in each image. Bacon, when painting the triptych, managed to capture the human condition in its most animalistic, ruthless form. He also suspected that, like animals in a slaughterhouse, Christ suspected his ultimate fate. Seeing a parallel current in the human experience - as symbolized by the Crucifixion in that it represents the inevitability of death - he has explained "we are meat, we are potential car casses." These bulbous, bloody figures embody human mortality and suffering. (aging)



Like many of Bacon's compositions, this portrait consists of a blurry, convulsive figure within a confined space. This distortion of the human body plays into the theme of a damaged relationship with your body and how that possibly stems from insecurity about your identity. In Bacon's case, this may be due to his sexuality causing this ~~type of~~ dysmorphic image.

Lying Figure 1969



I like this painting mainly because of the interesting way the figure is painted. It's naked and twisted, revealing the transient impermanence of the flesh. It's almost as if the body is being seen through a drug haze or time warp - still identifiable but in many places congealed. This links to the theme of death.

Bacon suspected that, like animals in a slaughterhouse, Christ suspected his ultimate fate. Seeing a parallel current in the human experience.

"We are meat, we are potential carcasses"

"Putting pain on a pedestal"

leaning teeth as if in a snarl

Pain ≠ Growth

Inspired by the nurses' scream in Eisenstein's Odessa steps sequence in The Battleship Potemkin (1925)

The suffering of minorities as glorified/interesting

Jaws open to a degree impossible for a human skull

Sadism in civilization's modern day.

Grotesque - Bacon captures the human condition in its most animalistic, ruthless form. Known for his raw, unsettling imagery



Three studies for figures at the Base of a Crucifixion

Isolated patch of grass

Slabs of meat

1944 by Irish-born British Francis Bacon

Based on Euripides/the Furies of Aeschylus' Orestia

Inconsistent orange the across the canvasses

"I was in a lead mood of drinking, and I shot it under tremendous hangovers and drink - but it perhaps the drink helped me to be a bit freer"

visual and not there, mood and tone is consistent with the agonized spirit of the Furies' legend

Aeschylus' phrase "The next of human blood smiles out at me" haunted Bacon





# Francis Bacon

Francis Bacon was an Irish-Born figurative painter known for his raw,

unsettling imagery, focusing on the human form his subjects included crucifixions, portraits of popes, self-portraits, and portraits of close friends, with abstracted figures sometimes isolated in geometrical structures.



Three studies for figures at the base of a crucifixion

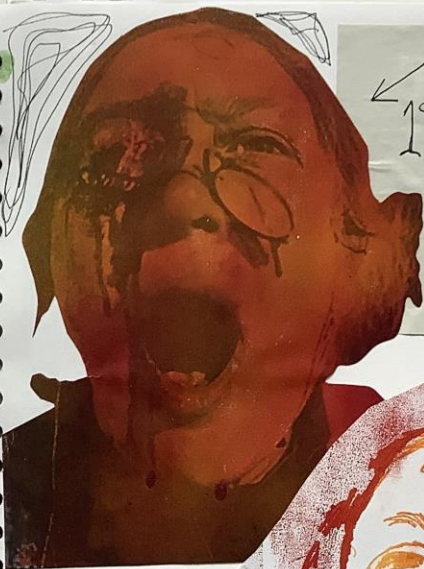
Slabs of meat, like a butchered animal

A bulbous, bloodied man

A crucified figure

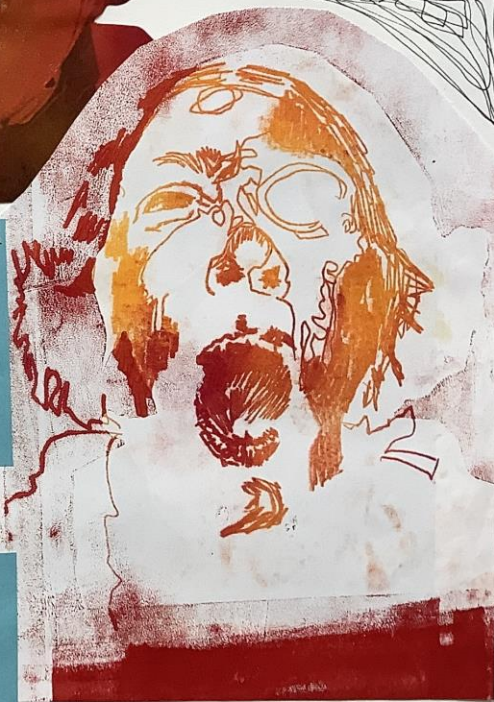


5. minute studies ~



Still from Sergei Eisenstein's 1925 silent film "The Battleship Potemkin"

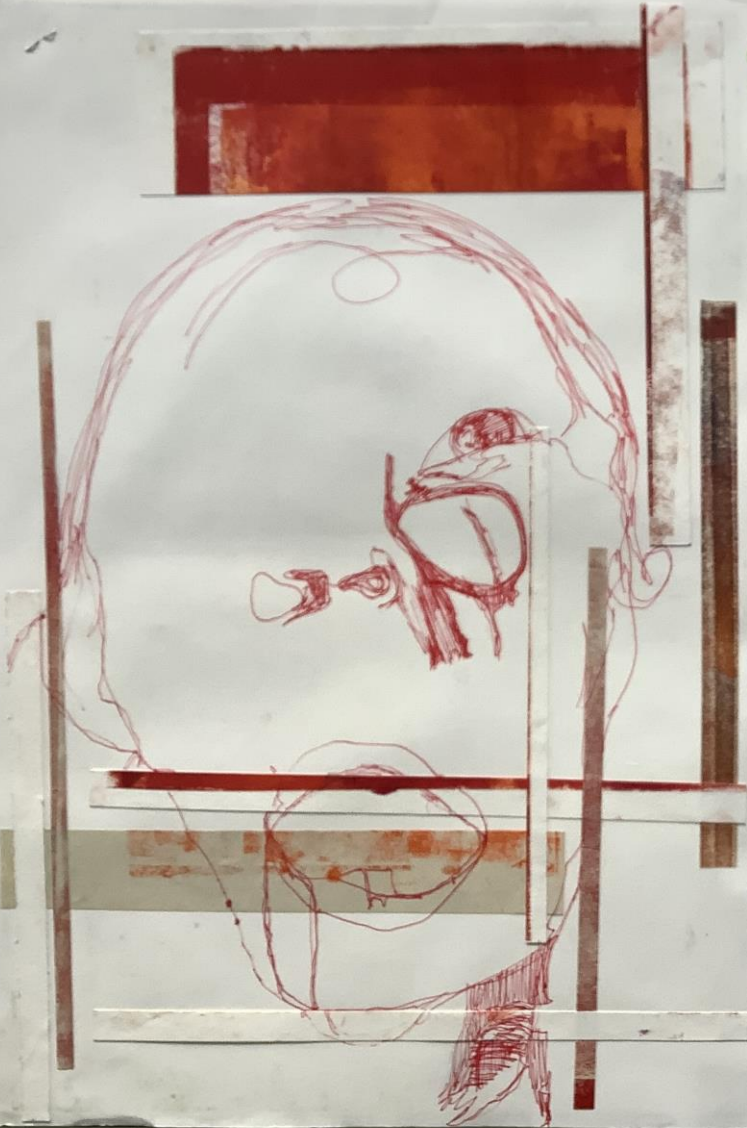
Bacon called this image a key catalyst for his work, and incorporated the shape of the mouth when painting the central figure







Several / pond study of  
swimming lady



## BOUNDARIES IN ART

In essence, the Battleship Potemkin tells five-part story about a naval mutiny aboard the Imperial Russian Navy battleship "Potemkin" and the bloody rebellion that follows. Stylistically and dramatically, the film's director Sergei Eisenstein flirted with the boundaries of what was considered 'acceptable' in film at the time (1920s) and so, he produced film that was experimental, violent, detailed, and unapologetically political at the height of censorship in cinema. Due to the BP's pro-Bolshevik, pro-revolutionary message, film commissions across the world (including the Soviet Union and Britain) banned the film from cinemas in their respective countries. In doing this, a hard boundary was placed in between the film and the intended consumers out of fear that the film was too inflammatory and incited of uprising. Because of this boundary, the film was not made accessible to the British until after Stalin's death in 1953, when it was reclassified as being 'suitable for ages 16 and up'. It wasn't until much later in 1987 that the BBFC decided that, due to its status as a 'classic', the BP should be made available to all. Thus the boundary was removed.

Like Eisenstein, Francis Bacon didn't shy away from making art pushed back against the traditional ideals and beliefs about what art was acceptable or 'good'. His *Three Studies for Figures at the Base of a Crucifixion* mimics the crucifixion of Jesus Christ, replacing his body with a trio of distorted, bestial blobs. At this time (the early 20<sup>th</sup> century) there were few artists that dared to portray religious figures like Jesus in an abstract/unflattering manner, out of fear that they would be branded a blasphemous. But Bacon was concerned with a completely secular view of humanity and human suffering, and the image of the Crucifixion was merely a vehicle for him to express that view. More recently, a 2022 exhibition of Bacon's work at the RA came under fire for cautioning visitors with a content warning about "adult material." Many felt that this was an unnecessary boundary to place between the general public and Bacon's revered (and, albeit, disturbing) catalogue. One might ask, would this warning prevent a mother from bringing her children to see Bacon's artwork? Is that a form of censorship? Is it because of his depictions of Christ that this warning was put into place for him but not the heaps of nude paintings that exist in the RA's collection? Or maybe, it was his depictions of homosexuality?





# Frank Bowling

Frank Bowling's work is renowned for its remarkable textures, colours and materials.

Born in Guyana, then British Guiana in 1931, at 17 years old Bowling moved to London. He went on to study painting at the Royal College of Art alongside David Hockney and R.B. Kitaj.

After graduating with a silver medal, he spent the next 60 years criss-crossing the Atlantic between studios in London and New York. Making use a master of his medium, he developed a 'musical' approach that fuses abstraction with personal memories.

As a contributing editor of Arts Magazine (1969-72), Bowling rejected the idea that 'artists who happen to be black' should only be making overtly political / protest art. He felt that this expectation placed a barrier between black artists and the world of abstraction.



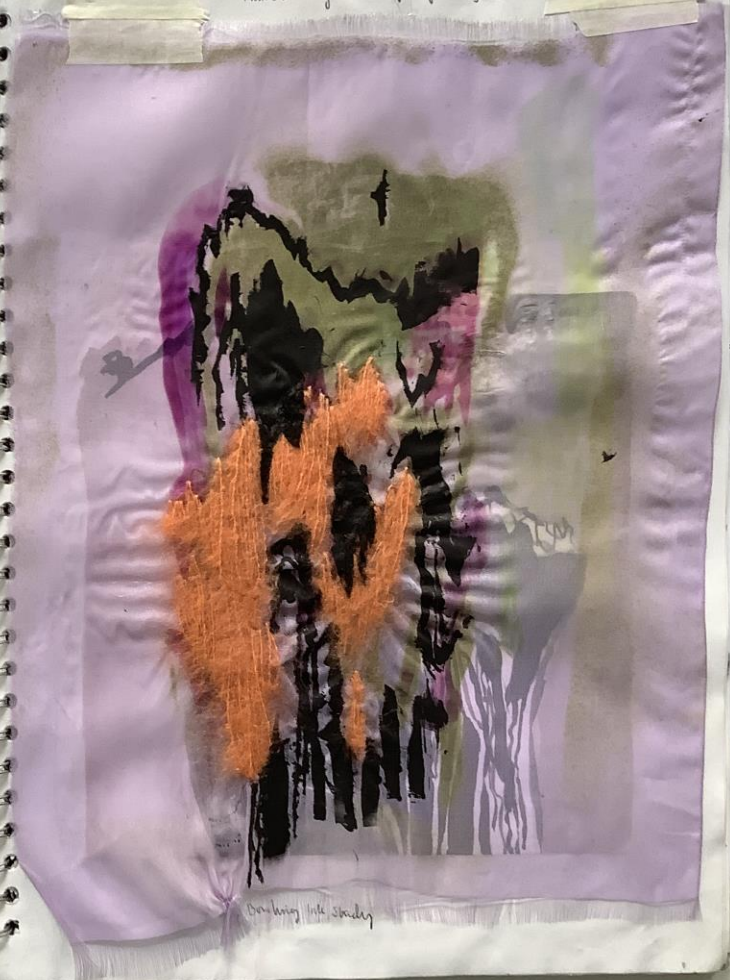
Bowling's 'Powder Paintings' from the 1970's







Frank Bowling Heat Transfer Eye Study



Frank Bowling Heat Transfer Eye Study



# René Magritte

Clouds, pipes, bowler hats and green apples: these remain some of the most recognizable works of René Magritte, the Belgian painter and well-known Surrealist. He produced a body of work that rendered such commonplace things strange, stitching them into unfamiliar or uncanny scenes, or deliberately mislabeling them in order to "make the most everyday objects strike aloud." With his pictorial and linguistic puzzles, Magritte made the familiar disconcerting and strange, posing questions about the nature of representation and reality.



15 minute sketch of  
"The Art of Living"



The Lovers (1928)



L'Œuvre (1966)



The Art of Living (1967)



The Pipe (1964)

"The Lovers" by Magritte invokes the cinematic cliché of a close-up kiss but subverts our voyeuristic pleasure by disarming the faces in cloth.

These to our denials between the two lovers render them unable to truly express their desire. This makes the painting much more melancholic and amoral in comparison to, for example, Gustav Klimt's "The Kiss".

The denial of a draped cloth/veil to unveil a figure's identity corresponds to a larger Surrealist interest in masks, disguises and what lies beyond/beneath our field of vision/comprehension.





Many of Magritte's masterpieces depict FACELESS  
salesmen in suits and bowler hats but  
what does their uniform truly represent?

The suit is often perceived as being exemplary  
of masculinity and dreamy conformity. The reason for this centres  
around its form, as the suit often heightens male sexuality by  
WIDENING SHOULDERS and NARROWING HIPS and aesthetically  
highlighting, in Freudian terms, the Adam's Apple and the genitals.  
in the tie.

There are also hierarchical nuances to the modern tailors  
suit. Succession - a tragicomedy about a billion airtight  
mogul's without a family heirloom, draws attention to one  
intersection of extreme wealth, vanilla-taste and the strictures  
that come with living in a world where one misplaced move can  
put you as an interloper or a grand outsider, namely the  
spouses of the Roy family children (i.e. Tom) are ridiculed for  
wearing their desire on their sleeves with expensive clothes  
bearing worn monogrammed initials and polished shoes that scream  
"I don't belong here".

For Magritte, the suit was a way for the artist to present himself as  
an anonymous type in public. Worn typically with a bowler hat, <sup>possibly</sup>  
Magritte said "The bowler - poses no surprise." "It is a <sup>simple</sup>  
headress that is not original. The man with a bowler is <sup>in the long</sup>  
just made down man in his anonymity and I wear it. I am <sup>not</sup>  
eager to figure out myself." And it is true, he lived in a respectable  
Burgess suburb with his wife everyday, where he worked his day  
and played the part of an everyman.

Despite his bourgeois appearance, Magritte made art that  
subverted and undermined the bourgeois. Like a secret agent,  
he looked like a small town banker despite being a revolutionary.

The Roggs are invariably  
wealthy. Their clothes are  
expensive but unobtrusive,  
and the two children (on the  
right) have jackets buttoned  
up (signalling that they  
have nothing to prove.  
Logan Roy (left), the patriarch  
wears custom pieces from  
bespoke European tailors



Tom Wompsgan's was married  
into the Roy family and elevated  
his way up the company.  
He is from a middle class,  
Midwestern background and  
wears flashy suits with per-  
fectly ironed shirts, gelled hair  
and crisp pocket squares.





IMG\_8970.2.HEIC  
3,024 x 4,032



IMG\_8971.HEIC  
3,024 x 4,032



IMG\_8968.HEIC  
3,024 x 4,032



IMG\_8969.HEIC  
3,024 x 4,032



IMG\_8975.HEIC  
3,024 x 4,032



IMG\_8976.HEIC  
3,024 x 4,032



IMG\_8973.HEIC  
3,024 x 4,032



IMG\_8974.HEIC  
3,024 x 4,032



Highlighting  
the photo (like  
Magritte)

# Mr Mcraith's man in a suit ☆

many of the faces ended up looking like snails



When Magritte was commissioned to paint a self-portrait in 1953, he found it difficult to paint in the traditional style, so he leaned towards the surrealist style (finding self-portraits to be a "problem of consensus"). And so he produced 'The Son of Man', a painting that has his face entirely covered by a grainy, defying green apple. This boundary intends to make us imagine what the subject's face looks like, and our only leading clues are an overcoat and a bowler hat, both typical fashions of a businessman. In 'The Son of Man' the eyes, mouth and nose are hidden, so we cannot discern the feelings or beliefs of the subject; he is hidden - not only by the apple, but away from the eyes of society.

For my painting I decided to make my old friend who Mr Mcraith, the subject. Like most male salaried men, he wears a suit / a variation of a suit everyday. If I didn't know him personally, or know what his face looked like, Mr Mcraith would look like every other man conforming to the standards of the modern world. I used face time to distort my photos of him and found that I could make his face look like the abstract dips in Frank Bowling's 'Power Paint' series.



A character from 'Succession' promotional poster with the bird from Magritte's 'Man with a Bowler Hat' (1964)



Mr Mcraith with his face covered by a Bowlingesque paint



Despite the fact that they belong to different movements, Frank Bowling, Fern in Baum and René Magritte all play with the idea of blurred lines; Bowling's 'Power Paint' series were his way of rejecting the born daries between him and the Abstract art movement. Magritte uses objects to raise questions as one that really lies behind what we see and Baum's earlier paintings seem to isolate the subjects inside dark cages, which art historians have interpreted as being symbolic of social norms. The dark, hellish surroundings draw further attention to the (often) screaming mouths of the trapped subjects, crying to escape.





medina  
an irritated  
triso



Frank  
Bowlings  
(panda shape  
wearing a  
kumogawa)



Final Composition (in ink and  
using a brush +  
pen)

Francis  
Bacon  
a dark, unseething  
room





On Tuesday and its share price rose over the past week, more than 5m call contracts were purchased with benchmark S&P 500 index up 1.5%.

On Wednesday and Thursday of the week, more than 5m call contracts were purchased with benchmark S&P 500 index up 1.5%.

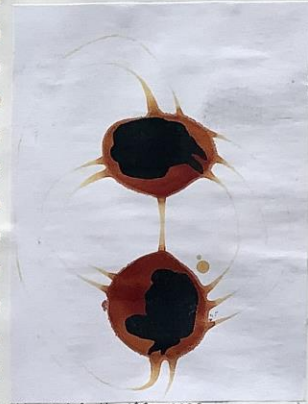
The sheer size of the trades indicates that hedge funds and other institutional investors were forecasting a sharp rise in the price of Apple's stock. The retail footprint becomes almost snowballs what was a pure move.

Amstman figure painter



Body and Light, 1990-1996.

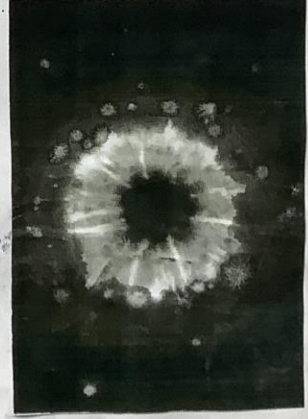
Anthony Gormley is widely acclaimed for his sculptures, installations and public art works that investigate the relationship of the human body to space. His work was developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that confronts fundamental questions of where human beings stand in relation to nature and the cosmos.



Range of Media, 1971-1000



Rooster, 2017-2020



Cosmic, 2014-2017

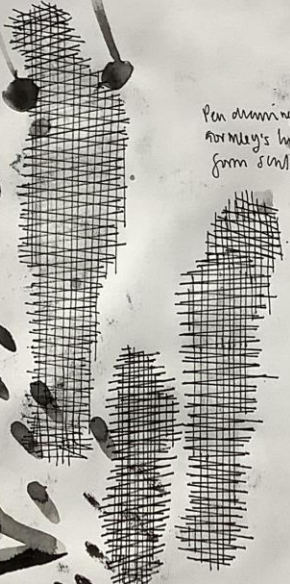




These Antony Gormley studies helped me to further master around his ink techniques. I used some mix on mix and poured in any techniques to vary tone and encourage the dispersion of pigment.



Pen drawings of Gormley's human form sculptures.



↑ my ink technique allowed me to create texture in the drawing



SEE FURTHER ANNOTATION UNDERNEATH

A lot of Gormley's water ink drawings become dynamic and playful because of the unpredictable ways that water allows the ink to move. This work to the freedom and change there as the movement of the ink across the page is uncontrolled and unable to be controlled.



This is a fragment from "Schiele's" prison-journal:

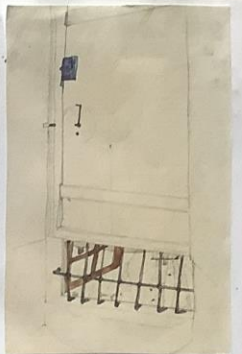
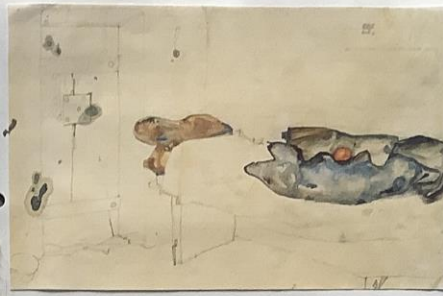
"At the hearing one of my confiscated drawings, the one that had hung in my bedroom, was solemnly burned over a candle flame by the judge in his robes! Auto-da-fé! Savonarola! Inquisition! Middle Ages! Castration, hypocrisy! Go then to the museums and cut up the greatest works of art into little pieces. He who denies sex is a filthy person who smears in the lowest way his own parents who have begotten him."



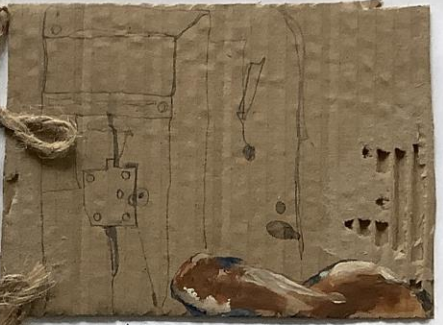
Prisoner (self-portrait) Zurich 1912



Pictures of my friend George mimic my Schiele's poses from his prison journal art. Personally I don't think he looks forward enough here.



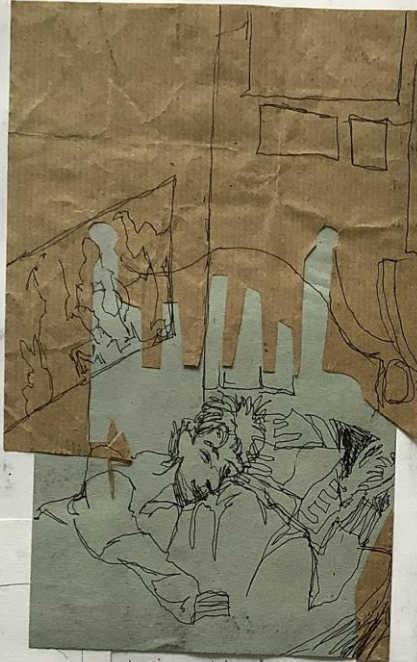
Paintings from Egon Schiele's time in prison.



A scene from 'The Single Orange was the Only Light' (Auschwitz) 19th April 1942



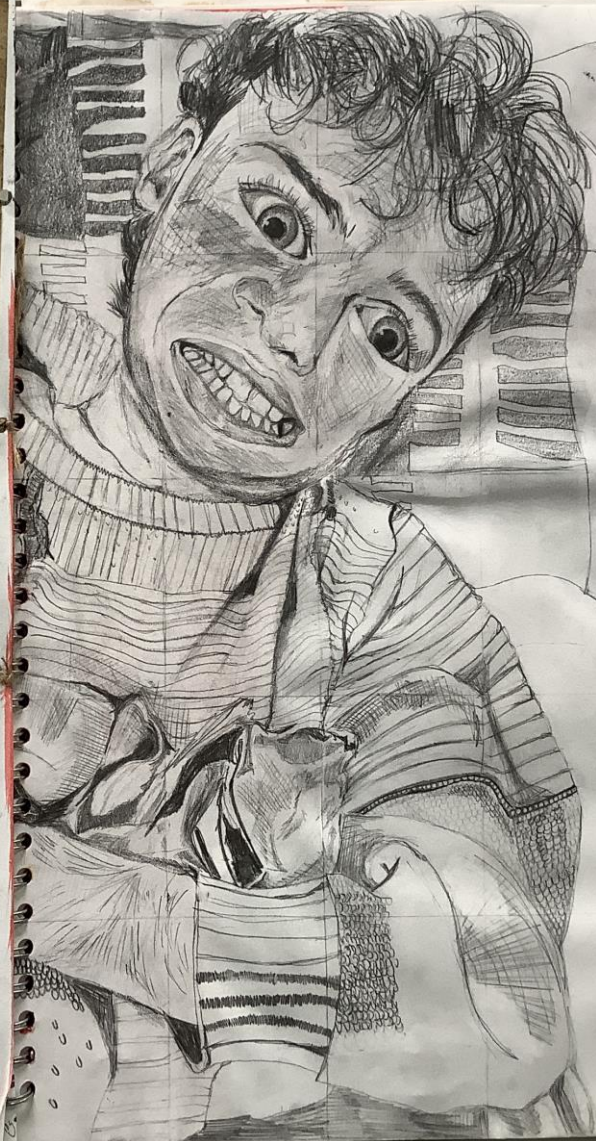




continuous line drawing (behind screen)



continuous line drawing (10 minutes) - scenery



work in progress...









FORM

and the freedom of expression

Despite succumbing to the Spanish Flu in 1918 aged just 28, Austrian artist Egon Schiele honed a unique visual signature that survives him to this day. Focusing almost exclusively on the human form, his sinewy and isolated male figures were sexually complex front-men of the Expressionist movement and remain among its most instantly recognisable examples.

"I do not deny that I have made drawings and watercolours of an erotic nature. But they are always works of art. Are there no artists who have done erotic pictures?" (Schiele)



rearing of one of the models from Tim Walker 2017 'Dream You' fashion mag; see it your director's work.

The Church square in Neulengbach, the Austrian district where Schiele worked and lived after being driven out of his mother's birthplace.

His studio became a gathering place for delinquents, misfits and children who he sometimes painted. Soon, the local Neulengbach residents started circulating wild rumours about the artist and his inappropriate relationships with young models. He was



original ending of 'see for more 1910'





Tim Walker, 2017



## In a Dancing Man

The choice to draw Walker's figure onto coffee paper is inspired by his time in prison, particularly a string of work that emerged from his time in prison (informally named the Neulenbach affair). During his 24 days of unjust confinement, he wasted no time and continued to create art with thin paper and old food such as oranges. In these drawings, the cold greyness of his cell mingled with elements he expressed as art and torment, like a visual diary. The string of leaver and oranges and he chose to figure with create a whimsical to what entirely contrast the situation.

**Stars**

In this series of stars, I combined the lonely figure of one of Tim Walker's models with a series of mixed media, including a print, some collected images, a necklace and a collection of drawings. Unlike Tim Walker, who isolated his models in stark, empty rooms by styling them in minimal, high-fashion "arts", I took a different approach. Behind my figure, I created backdrops and made them look dense in comparison to them. I stripped away the layers of colour and makeup and high end clothing that are synonymous with Walker's work.



By removing this work of colour in my own interpretation, I think I allow the figure's expressive pose to speak for itself. The features are cloaked in shadows that echo the creases of the shorts, and the body's only distinct marks are rolls of skin and peaks of muscle. The only expression of self is the pose and the body, which we can see right through.

In 1, the figure's body appears to be dancing freely in front of a prison floor plan—the very prison where Schiele was held. In 2, his body is being watched—matter of fact from his every movement and a girl—somersaulted and splattered with blood—sets above him but will be dancer. In 3, he dances before a string of party and a group of men posing at a party—a juxtaposition of male and female which he embodies equally. And in the last image, he is up for grabs—to be consumed and prodded like a spectacle.





initial drawing  
on tracing  
paper



Floor Plan of the Nonnenbühl Amweh Square  
(The inspiration for my isograph prints)

### "EGON SCHIELE"

In many of the pieces that he produced during his controversial career, the Austrian painter made himself the main focus. That is likely because of his pure selection for leaning towards his viewer - he was also afraid to project his passion through sketched depictions of couples or in vast life-size, fleshy forms - the models who inspired him in his studio were exposed to public works of art. Nevertheless, he is considered one of the most important figurative painters of the 20th century, and even his deeply erotic works aim to witness such a quiet shift in moment of confrontation between his eyes and those of his audience.



OIL PASTEL STUDY



### THE POLICING OF GENDER EXPRESSION

Since the theme of my project is "freedom of expression," I've decided to explore the policing of gendered expression and how it has criminalized the fluid "let out" and kept others in a "let in." To gender police is to "force someone to conform to the gender assigned to their sex."

Walker's 'Dream World' paintings juxtapose places the models in vulnerable positions - namely one where model Kiki Williams is in a "let in" position (a pose that is normally deemed acceptable for cis men only). But the display that is normally deemed acceptable for cis men only - the male model's torso - is shown in a way that is not deemed acceptable for cis men only - it is as if she is peering away from the concept of gender and even sex.

### "TIM WALKER"

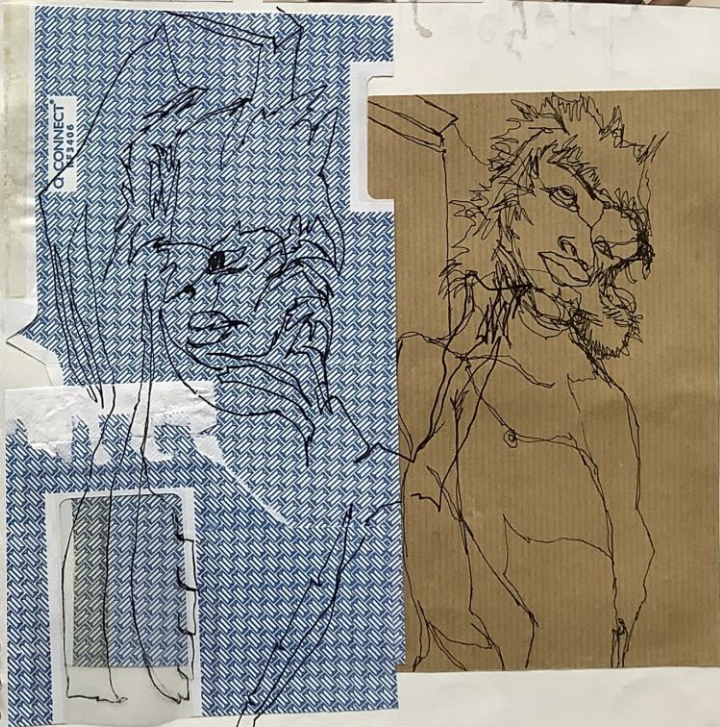
In Spring/Summer 17's edition of i-D magazine, Tim Walker, alongside Stuart Jacobson, had makeup artist Sam Blythe, playing out his model into an arena of vulnerability, allowing and connection amongst in this sense is a way I have never seen before - the models cover and curl up in dark rooms, closed up in dark rooms, closed up in the narrow mishmash of bladders and innuendo pieces.



PHOTOS OF GREG inspired by Tim Walker's "Dream Your Paintings" shoot



I asked my friend Gregory to mimic the poses of Tim Walker's models in his Equi school inspired photoshoot. Even the models, he is posed from behind but his face is visible and unhappy in most of the images.

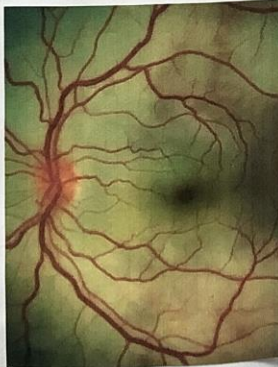
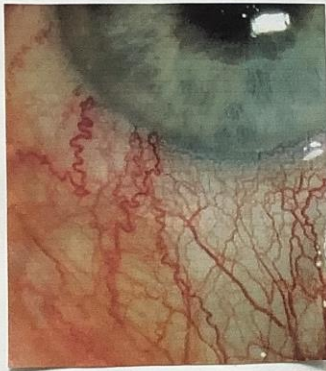
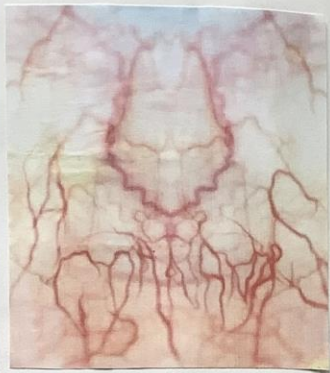


Blind contour drawing studies



# The Politics of Gender EXPRESSION

Since the theme of my project is "Freedom of Expression," I've decided to explore the policing of gender and how it has formed my rigid ideals of gendered expression. Gender policing is the imposition or enforcement of normative gender expressions on an individual who is perceived as not adequately performing, through appearance or behavior, their gender / sex that was assigned to them at birth. It serves to devalue forms of expression that deviate from normative conceptions of gender, thus reinforcing the gender binary. The imaginative and fantastical photographs of Tim Walker seem to ignore the scrutiny of this policing? His models move entirely from the binaries of male and female entirely and seem to live in worlds that are free from the watchful eye(s) of society and its expectations.

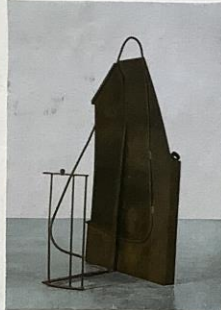


Surface created using techniques I developed after investigating the work of Anselm Kiefer.



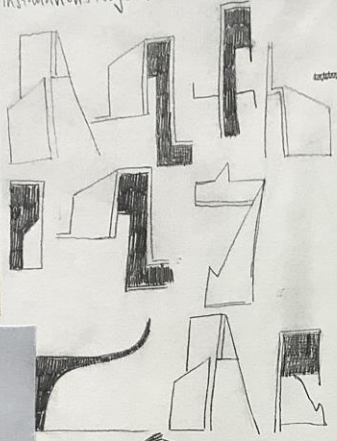


Emma D'Amico, 1977



Torrens, 2012

Installation: NYEM:



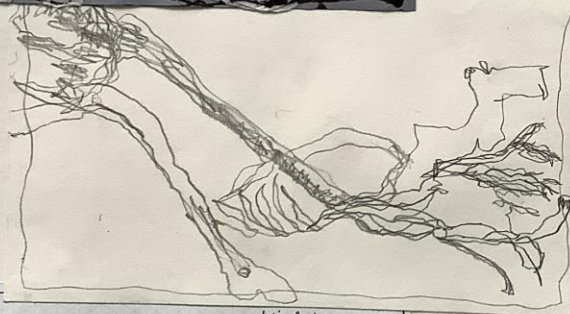
seeing  
could  
line

continuous line on  
collage

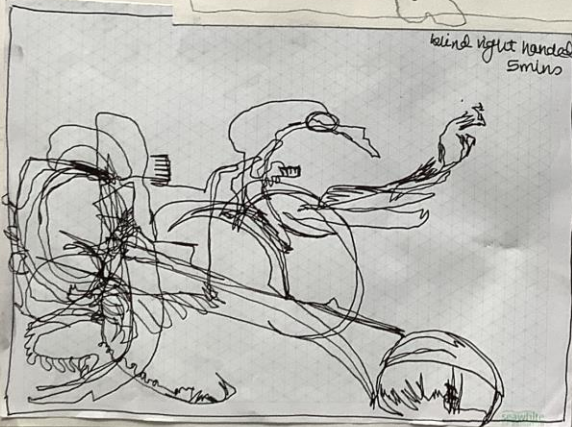




left hand  
Smlino



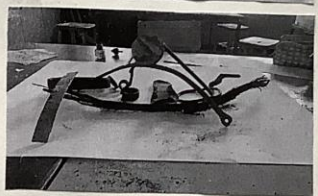
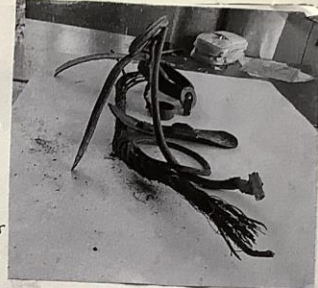
blind right handed  
Smlino



Sir Anthony Alfred Caro (8 March 1924-23 October 2013) was an English abstract sculptor whose work is characterised by assemblages of metal using found industrial objects. His style was of the modernist school, having worked with Henry Moore early in his career. He was lauded as the greatest British sculptor of his generation.

I think that the biggest difference between Caro's sculptures and ours is that Caro's feel more architectural. Whilst his sculptures are abstract in shape and form, many of them are painted so that the pieces are the same colour. Unlike architectural models, his works retain the unconstrained spirit of artistic practice but he seems to reference the structure of buildings and objects in many of his sculptures. For example, Torrent 2012 reminds me of a children's playground. The components are joined together in an overreaching way, in the same manner that a slide and monkey bars might be connected in a playground. What makes his sculptures interesting is that they reference the skeletal forms of buildings and other structures.

The sculpture we built in class was not built with objects that we found ourselves, so I feel like it is missing the personal interests that Anthony Caro's sculptures have. However, as a result, our sculpture is a lot more 'free' and imaginative. The random objects we used to construct it were arranged haphazardly, but as a result, the sculpture feels like some sort of building/bridge. The parts don't interact in the same way that the bars in Emma's Dyster do but this makes it a lot more interesting.





\* David  
david  
creffield



Beauvais Cathedral (East End)  
1990



St Paul's Cathedral from Clifford  
Tower, Aldersgate 1998



Durham Cathedral

Daniel  
~~David~~ Creffield's depiction of the Beauvais Cathedral shows the building as scorched, burnt and on the brink of collapse. The marks are sketchy and dynamic in this drawing, but they are swallowed by a smudged, smoky quality that makes it look like they are resided ~~rehabilitated~~ after a fire. This somber mood is amplified by the spirals at the top of the cathedral; these are made up of sparse dots which make it appear like there are wires pulsing at the top of the building - this is a post-apocalyptic image today, especially considering the frequent climate change-related forest fires taking place today.

Creffield's depiction of St Paul's Cathedral or more up of thick marks, bold and assured in comparison to the sketchy marks in *St Paul's Cathedral (East End)*. This makes the cathedral appear skeletal and powerful, whereas the other two look like they are wobbling or being consumed. In this drawing, I think the majority of the movement exists below the building, where thick, haphazard lines lie on top of each other as if they have been knocked down. This could be a reference to the Blitz, where many casualties in British towns were caused by incendiary bombing from the Luftwaffe over St Paul's from a resident.

I wouldn't find the name of this drawing since I came across it on a private auction site. Here, Creffield experimented with dynamic smudging to create an effectual setting for his cathedral that stands in. The dark and smoky shadows are the same ominous smears, and the light patches that run throughout the drawing stick out like embers in the darkness. The mood he has created with this drawing is much more wintry than the others; there is no overt tragedy present, but the overhanging cloud that continues the building is unsettling in itself.

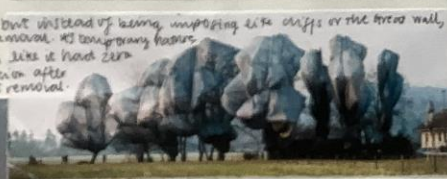


# CHRISTO + JANA ONE - GLEXULU

'Dunya Pifena' enclosed east-west near 100, north of Francisco, on the private property of 50 ranchers. I like this installation because of how impermanent it is - it looks like a stretch of white cliffs, and is arranged in the same manner as the Great Wall of China (which was erected as early as 7 BC) but instead of being imposing like cliffs or the Great Wall, temporary fence was designed for complete removal. As well as all wrapping fabric, makes it seem like it had zero effects on it's location after it's removed.



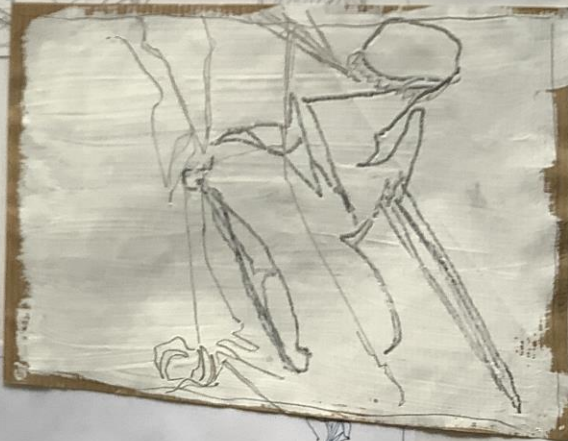
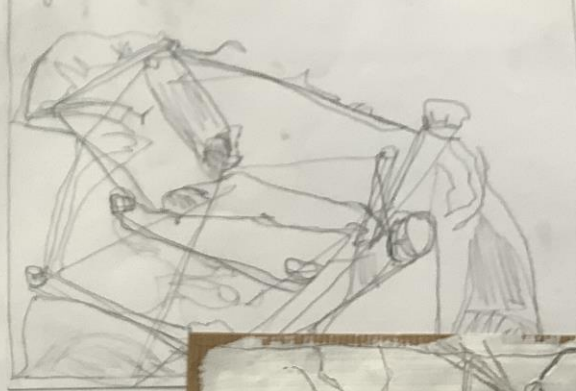
Wrapping Fence (1972-6)



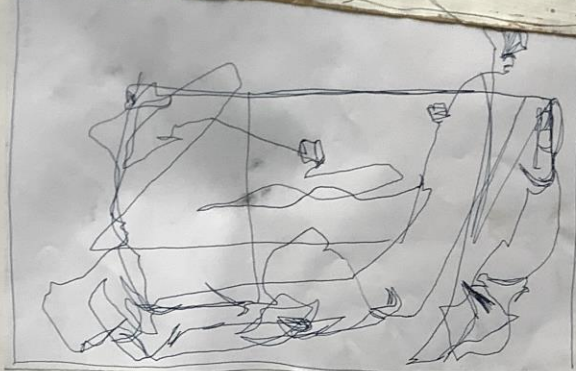
What difficulties I have during the development of my installation?

I will have to consider how the locals feel about the installation since I will essentially be transforming a space which they see every day. During the construction of the London installation, people asked why it was being built, while others described it as 'strange' and a waste of money. It's also important to consider whether it interferes with an otherwise natural, well-designed landscape. The Chinese saying 'leave alone what is already done' is a good one. 'Surrounding landscape is my legs and magical'... maintaining your awareness of it. They and the landscape will feed into each other. My installation interacts well with the environment - the London installation was the beautiful reflections on the water. I may also have to consider funding and support - a team may be needed to assemble my installation, and I may have disagreements with my team/collaborators.

CHRISTO + JANA



CHRISTO + JANA  
SECOND CONTINUOUS LINE





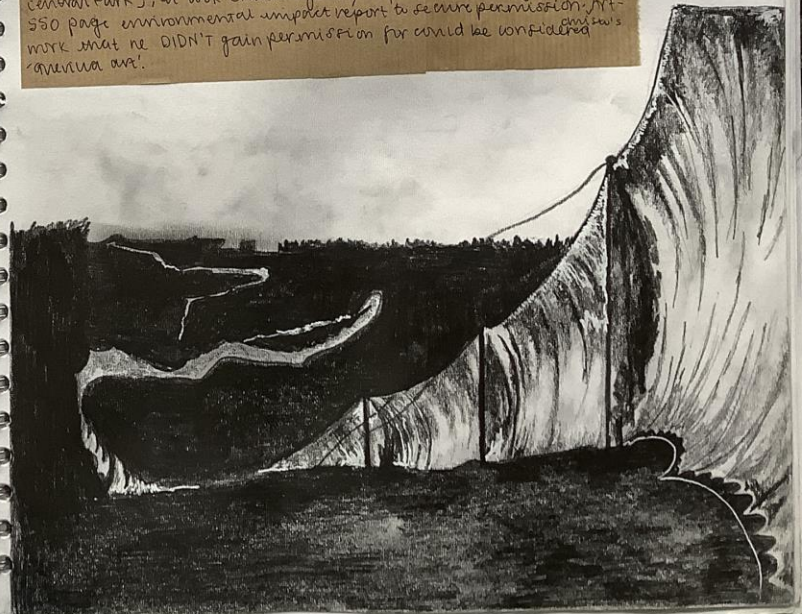
Classwork

Creating small scale sculptures with fabric sheets and thread in the style of Christo and Jeanne Claude.



Might you need to gain permission to do this?

Yes - the Reichstag refused Christo's permission 3 times, until it was decided by a political vote. It's important to gain permission for large installations because, at the end of the day, the land that is being used is where people live and work. The community needs to be on the artist's side - for Running Fence (Central Park), it took Christo 4 years of public hearings and a 550 page environmental impact report to secure permission. Artwork that he DIDN'T gain permission for would be considered <sup>and it's</sup> arena art.





# POSSIBLE LOCATIONS



The Stairs (to the Study Room)  
**Hazard and Safety Risks:**  
 Δ Could take some slip/slip hazard if placed on the stairs  
 Δ Something could fall off the staircase onto people's body (if they were standing underneath the staircase)



The Bridge (to the physics department).  
 This location is a good one because it's outside (provides us with a slant canvas for the installation) and it's sheltered from rain/wind etc.  
**Hazard and Safety Risks:**  
 Δ Strapping to hang things up/cover them from the corners or dead will require a ladder.



The Grass (at the Entrance).  
 This is also a good location because it is off the footpath and will likely not be interfered with. Also, the greenery would be a nice backdrop for the installation.



Bike Shed.  
 This is a good location because it is sheltered from rain etc.  
**Hazard and Safety Risks:**  
 Δ People who use the shelter to store their bikes may be obstructed by the installation - possibly could cause damage to their bikes.



The Dorm Room.  
 This is a good location because it is wooden, which means it will be easy to hammer nails into. There is also not a lot of foot-traffic in/around the Dorm Room, so the installation is unlikely to be damaged and there are numerous spots in and outside the Dorm Room that we can use, from more concealed than others.











# Rosie James

Rosie James is an artist working mostly in 2D. Her work explores the use of the sewing machine as a tool for drawing. Her focus is on people, and she finds inspiration from other people's work. She is looking for the individual within the crowd.



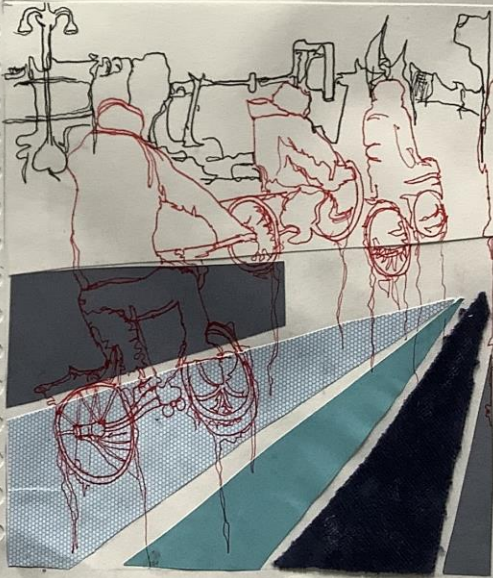
I was inspired by her work during the summer holidays, when I did 'draw my day' in my mini sketchbook. Although my art in there is all very different, there are some pieces that are reminiscent of James' work.



For example, this drawing I did from my friend Rosie's workshop. Like Rosie James, I used the continuous line technique as well as some collage (a receipt from the V&A museum). Unlike Rosie, however, my drawing has no people in it. Instead I chose to focus on the skyline, which was illuminated by the sun.



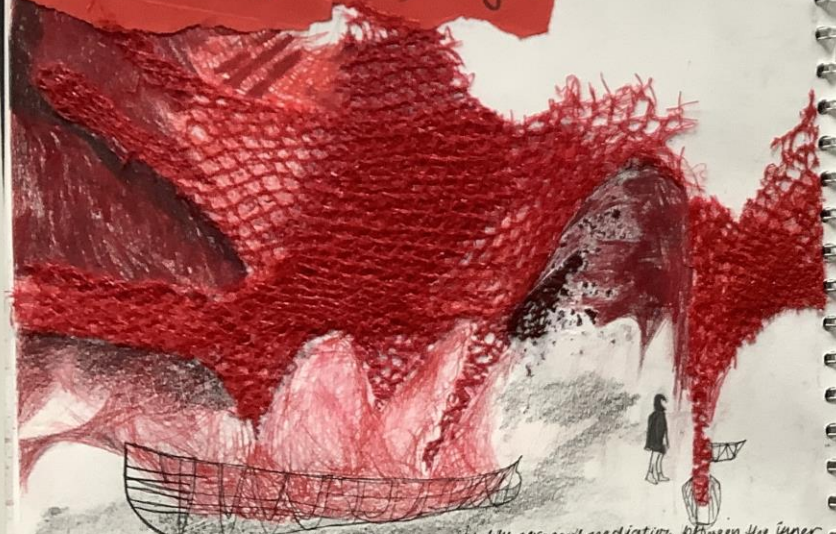
Copenhagen Street Life (2019)



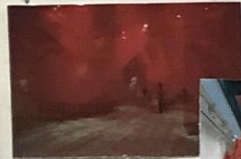
continuous line / collage / hand-drawn



Chiharu Shiota Installation Project



Chiharu Shiota's site-specific installations are a highly personal mediation between the inner world of the artists (her red threaded installations appear highly anatomical, mimicking caverns of veins and nerves) and the outer world.



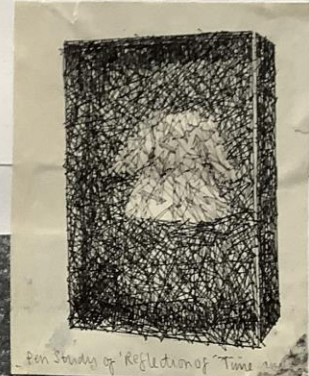
Wires of thread spin like a *bolon* around the viewer, spanning connections between physical bodies and the environment beyond.



Shiota's work tends to involve the arrangement of man-made objects in planes, pieces of paper, paper...

In my own installation, I want to opt for something more personal, more prosaic. But I also have to remember that my installation will be in a school, made of school materials. That slightly limits how and where I position it - although I like Shiota's woven caverns, it is unlikely that I will be able to execute this in a busy school hallway etc.

Symbiosis between the ART and the AUDIENCE is key!



Ben Study of Reflection of Time

SPRING 2019





Embryo: Heat Transfer Dye on Polyester



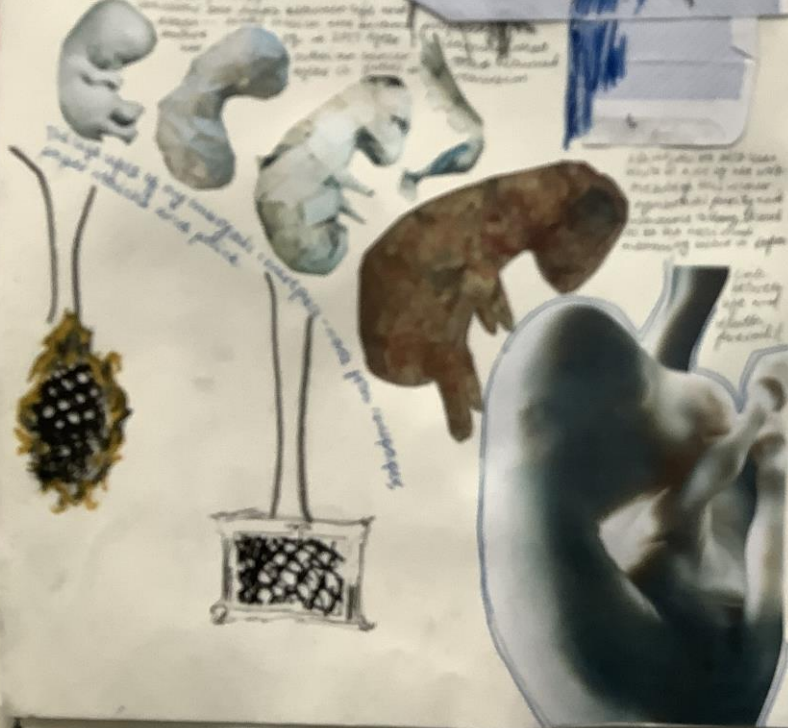
Collected Images of Human (and animal) embryos for Installation





# Installation Project Continued...

The process of the work I wanted to share with the audience...  
 I was inspired by the...  
 I was inspired by the...  
 I was inspired by the...



These photographs of my final installation...

Suspending the paper animal cutouts on the back to create the feeling of containment...  
 + Or they could play in the work. The possibility of the work within the large white hallway in which we are installing everything.



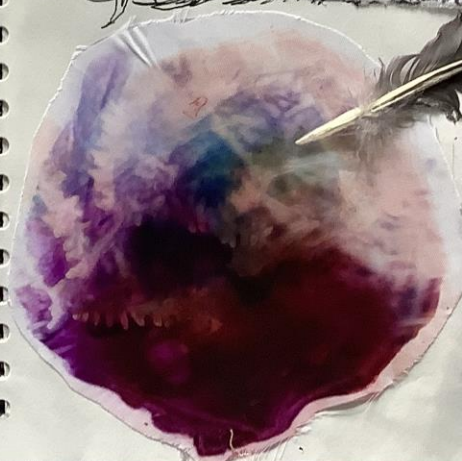
## FINAL INSTALLATION



Color: white, paper - white, paper - yellow, red, wooden chair



HEAT TR  
AN FERRIE



We used heat-transfer dyes and various forms to create designs on polyester sheets. Although some projects turned out perfectly, others came out with blobs of dye on them, largely because the ~~water~~ <sup>dye</sup> wasn't dry enough before ironing.



In my painting, I used acrylic paint, water soluble  
ink, charcoal, salt and coffee to create a complex  
textured surface. Techniques included finger painting  
and staining the wet painting which at different  
stages to create a surprising effect



Landscape No. 707, 2003-2004





# John Virtue

Mon  
3/10/22



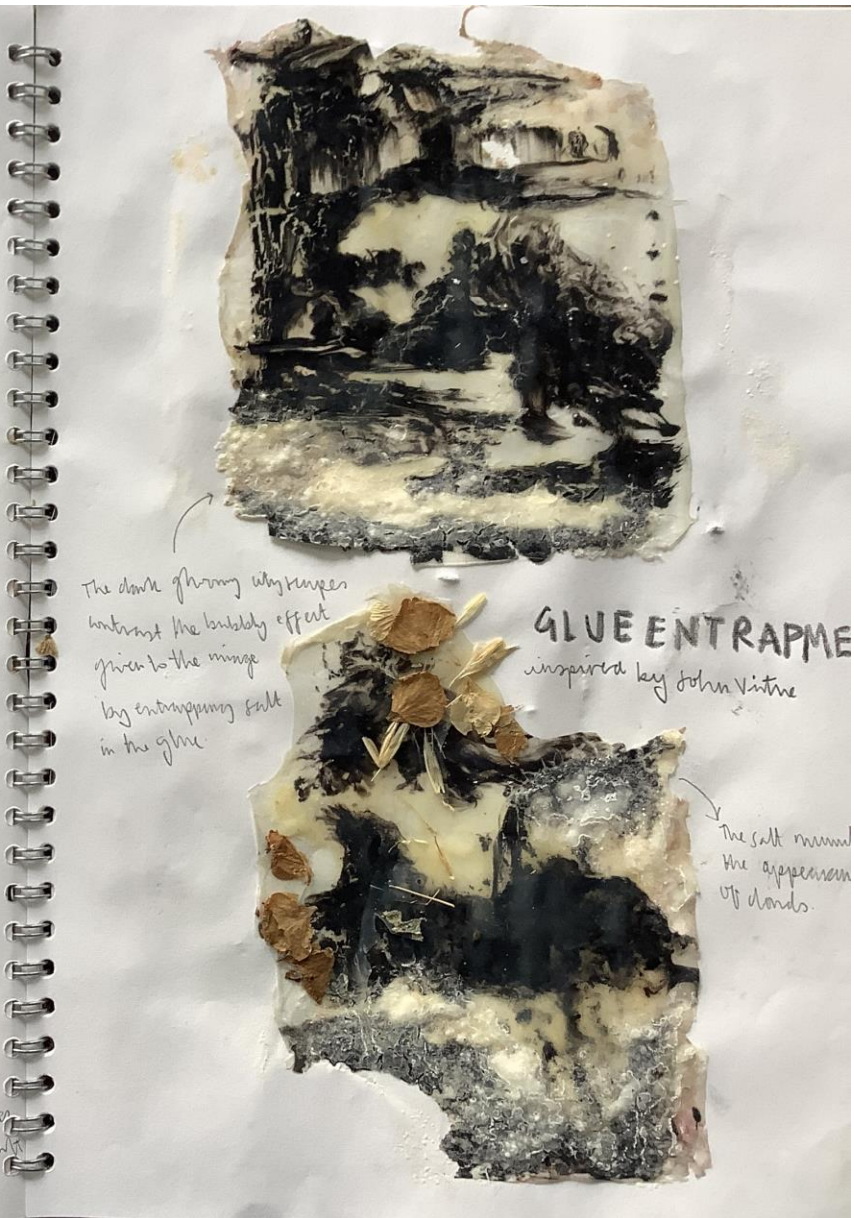
John Virtue is a contemporary English artist who specialises in monochrome landscapes. He is an honorary Professor of Fine Art at the University of Plymouth. His work rides a fine line between abstraction and figuration and more of the latter not, he tends to work from the landscape of where he happens to be living.







My favorite glue  
entrapment. There  
are so many textures  
created by pigments, salt  
and mixed paint



The dark glossy textures  
contrast the bubbly effect  
given to the mix  
by entrapping salt  
in the glue

**GLUE ENTRAPME**  
inspired by John Vintre

The salt mimics  
the appearance  
of clouds



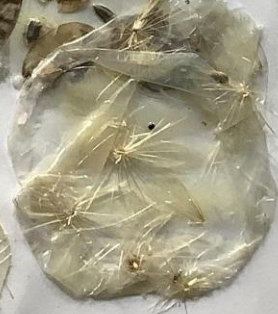


*Handwritten notes, mostly illegible due to fading and bleed-through.*



The more simple  
entrapments will  
be used later for a  
study / otherwise the  
glue itself is very  
flexible when dry.

natural forms in glue  
entrapments



Kingcraft  
popular  
all is a  
set to this  
required  
pieces  
durable  
or AND

hardly  
it will  
but we



Borders and grids inspired by a trip to the Roman Galleries.  
 (first time using a sewing machine to create a border.)



# November assessment ((mood board))



Osteoporotic bone architecture  
 "Gauze" like texture  
 lace like texture  
 making something ugly/sickly,  
 beautiful/niceful

Nature + human link  
 Sandstone rock 'Tafoni'  
 SEM of human skin bone

Jennifer Davies - artist who is interested in fiber

homemade paper  
 gauze + wax  
 pulp  
 woven string  
 Kozo fiber  
 natural dyes  
 tea bags  
 ink  
 Rapanzel tea bags / watercolor



find alternative to lead  
 (heated foil)?





Jesse Kanda artist

"The inside of our body is much more beautiful than the skin that covers it, you were afraid of it..."



BOUNDARIES theme (skin as the boundary)

Polyfunction + wax

would edit photos of people + add extra limbs etc.



Similarly...  
Lee Buck, artist  
cyborg figures  
Paper mache

beauty and horror

would similarly use core in polyfunction



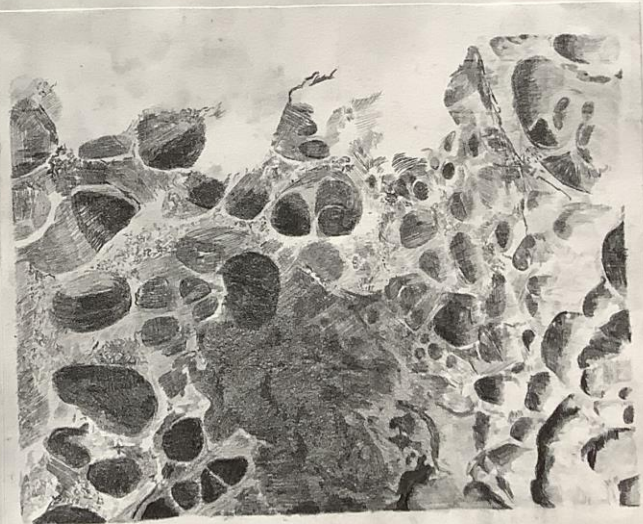
mask by Shalva Nuvastmish  
nylon stockings

paralyse

pins  
flashing forms with no distinct age, gender etc.

Boundaries theme (skin as the boundary)

Inside out?

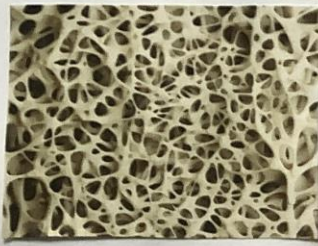


Tina Price Sanctions Drawing using carbon transfer paper

wiring make popular full is a suit to the is require shoes, a flourish or AND

but





The form of my November assessment is on natural boundaries and how they regenerate. In a world where many of us find ourselves battling the desire for steady improvement, nature, and the natural states of our bodies, can ground us and help us come to terms with the futility of what ever we suppose to protect us (the skin) and keep us surviving. The damage caused to the bone by osteoporosis creates a beautiful lattice (Zoo media) similar in appearance to Tafoni sandstone (1st pic).

In my final piece, I want to show how the degradation of these natural boundaries can reveal about it us, in the literal and metaphorical sense.

Tafoni Sandstone watercolor



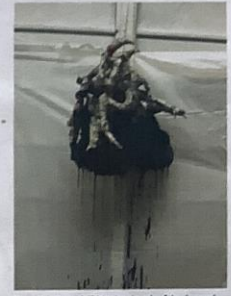
Independent Project for Porosio

"THE AFTERALL BOOT" (Work-in-progress)



Digital collages Planning the design of the 'Afterall' boots

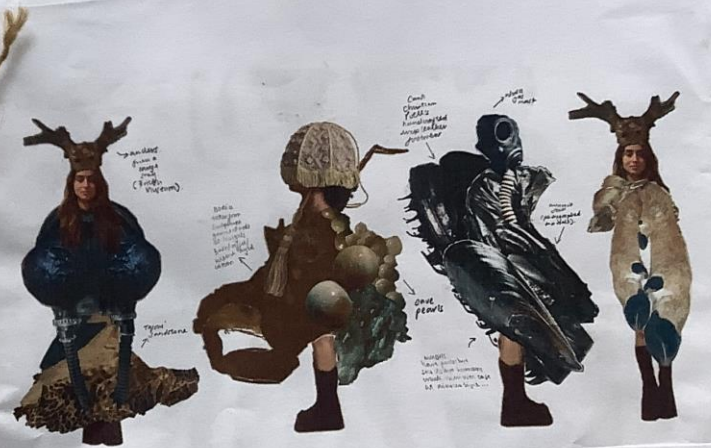
Transitioning into three-dimensional work by transforming a classic 'work boot' into a maximalist platform shoe. The name Afterall is a play on the 'Newark' branding from luxury fashion house Louis Vuitton. The Newark is cheaply made, lackluster tote that sells for £440 at retail price. In contrast to that, the Afterall boots had a production cost of £0. All the materials to make them were borrowed, found or acquired for free (including the sole which I swapped with a friend for a pair of jeans). They are sturdy, with a rubber sole and a protective 'Tafoni sandstone' shell around the upper they make you 3 inches taller - the shoe for all that can do it all



Process Photograph Thickening the sole of the shoe and attempting to create by dipping the sole in liquid rubber and leaving the shoe to dry for half an hour between dips. This was repeated 5 times (ib. Carol Christian Postel's Drop Rubber footwear)



Process Photograph The liquid rubber did not end up forming dips on the sole, so I used rock salt, PVA glue and old pearl jewellery to mimic the deposition of cave pearls/minerals



Collages for a potential fashion design project Marrying the natural world with the ruggedness of mankind

The natural forms in these collages (Tafoni sandstone, soft calcite 'cave') are starkly different from the more severe materials (leather, black rubber metal). The natural forms submit to the inevitability of death and decay, humans fend it off.





Ink pen and charcoal Josee Kanda sketch

# LEE BUL

이불

Lee Bul is a contemporary sculptor & installation artist who appeared on the art scene in the late 1980s. Her work questions patriarchal authority and the marginalisation of women by reversing roles of sex that permeates our cultural and political spheres. The theme takes form in cold mechanical sculptures and installations that reflect the ideals of a postmodern society.

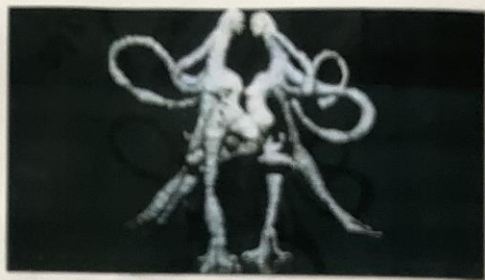


I have chosen Lee Bul as my primary source of inspiration because of how ambiguous her work is. She cites important cultural decades and ideas as she she shapes her figures: commercialisation of sex, oppression of women and globalisation in a country having just left a dictatorship.



It seems to me like Bul is a master of experimentation with both material and genre by dealing with such hard hitting topics, and materialising them through soft forms, where every appendage looks just as much like an organ as it does a limb. The boundaries between human and animal, inside and outside and future and past are entirely blurred.





Similarly to La Bul, Jesse Kanda's games narrative art blurs the boundary between inside and out, with his figures some appear to merge with animal. "The inside of our body is much more the outside than the skin that holds it, yet we're a part of it, with you see wood or organs, with some skin and things."

KANDA

in an artist, researcher and musician London. He most often employs a variety of materials including wood and paper. Although he is mostly known for his surreal mixed media images and art music, he has also dived into film, animation, sculpture and painting.



# CSM Insights

On 15th November I attended a workshop at Central Saint Martins, where we had to design pieces of clothing from sculptures we made from paper. First, we did some, with drawings from a selection of photographs of the surrounding area (Museum). Then we had to cut out these drawings and use masking tape to create sculptures.



Then, using paper, I used my sculptures to create impressions of 'clothing' against my friend Tom. Although the workshop theme was 'fashion design', we were encouraged not to assign our sculptures the titles of 'jacket', 'skirt' and 'blouse'. Instead, we were told to think about the sculpture's relationship with the body to create more avant-garde, unorthodox silhouettes.



Ultimately, I was inspired by ①, ② and ③ to create a skirt half-shirt, half skirt made of card and tape, sewed to gether in a woven fashion. Each strip had a spiky, irregular pattern to it, not so different from the formation of pores in osteoporotic bone.



This again links to my theme of natural boundaries and how we break them down. The osteoporotic bone is weaker than the healthy bone and more prone to fracture, hence, it is a juxtaposition that concerning woven with visible holes and breakages throughout it could form an enclosure cage, like the one in ④, ⑤ and ⑥.



\* Scrapped idea

The finished sculpture



painting of head/silver to go here

This mock-up is lighter in  
- shape than the first one  
- so it used less material  
- to build it. This allows it to  
- be hung up by an artist and  
- aluminium hoop like a piece of  
- ~~TEXT DEBARY~~

This mock-up is  
- lighter in shape  
- so there are less  
- materials needed  
- allow it to be hung  
- up by an artist and  
- hoop like a piece of  
- ~~TEXT DEBARY~~

\* scrapped idea

Paintings of wear / silver

The methods and steps used in the  
second mock-up helped me to be more  
- precise and time-efficient during  
- sculpture







Deciding on my composition...  
(pencil study)



Further Development from "Boundaries" Project



Planning the composition for my painting

Trial paint drips inspired Frank Bowling Acrylic paint

Work in progress photograph of my final painting with one of my trial

## THEME: BOUNDARIES



### MARITE

After the initial exhibition, the director of the gallery...  
...the gallery...  
...the gallery...  
...the gallery...

### OBSCURE FACES



Unfinished pencil study of a man in a suit

### THE EYE/FYMAN

In the light of my previous work, I...  
...the light of my previous work, I...  
...the light of my previous work, I...

### WHO IS THE ULTIMATE EVERYMAN?

Sketchbook Scan Development from "Boundaries" Project  
Exploring the different boundaries that artists put in between their subjects and their audience

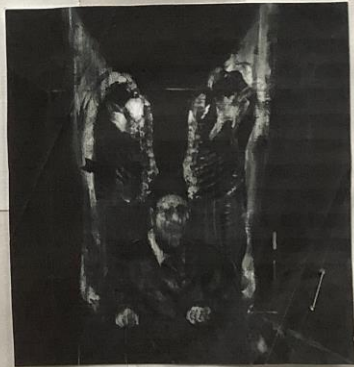




Melinda  
an isolated  
torso



Frank  
Bordino  
(point dries  
wearing a  
harmless)



Final Composition (in ink and  
using a brush +  
pen)

Francis  
Bacon  
a dark unsetting  
room

SEE FURTHER ANNOTATIONS



# Entrapments



Baking paper and wax as a  
medium for entrapment



enclosed complete  
from a branch.



natural forms enclosed in PVA glue.

↳ is this a form of preservation?  
Like a photograph or a





# CHRISTOPHER WALKER BLAKE

'Running Fence' extended east-west near Freeway 101, north of Francisco, on the private property of 89 ranchers. I like this installation because of how impermanent it is. It looks like a stretch of white cliffs, and is arranged in the same manner as the Great Wall of China (which were erected as early as 7 BC) but instead of being imposing like cliffs or the Great Wall, Running Fence was designed for complete removal. Its temporary nature, as well as its repping fabric, makes it seem like it had zero effects on its location after its removal.



Running Fence (1972-6)

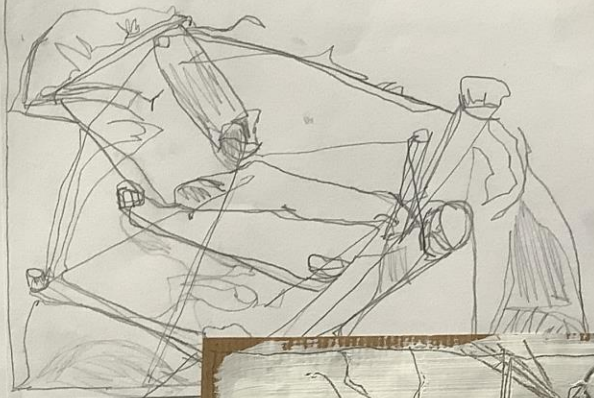


What difficulties or questions I have during the development of my installation?

I will have to consider how the locals feel about the installation since I will essentially be transforming a space which they see/use every day. During the construction of the London Mosaic, people asked 'why?' it was being built, whilst others described it as 'strange' and a 'waste of money'. It is also important to consider whether it interferes with an otherwise natural, well-designed landscape - the Chaco 3 'scène-clause' de unimera and des mices 'Running' landscape as 'light and magical... not hindering your awareness of the sky and the landscape.' I will need to make sure my installation interacts well with the environment - the London Mosaic area had beautiful reflections on the water. I may also have to consider funding and availability - a loan may be needed to assemble my installation, and I may have disagreements with my team/collaborators.

Using continuous lines

12/07



6/09/21  
BOARD CONTINUOUS LINE







left arm and charcoal Jesse Kanda pen by

# LEE BUL

Lee Bul is a contemporary sculptor & installation artist who appeared on the art scene in the late 1980s. Her work questions patriarchal authority and the marginalisation of women by revealing ideologies that permeate our cultural and political spheres. Her themes take form in cold mechanical sculptures and installations that reflect the ideals of a postmodern society.



I have chosen Lee Bul as my source of inspiration because how ambiguous her work is, cites important cultural details and ideas as she she craps her figures: a realisation of sex, oppression, and globalisation in a country having just left a dictatorship.

It seems to me like Bul is a master of experimentation both material and genre, dealing with such hard topics, and materialising them through soft forms, where an appendage looks just as like an organ as it does a limb. The boundaries between human and animal, inside and outside and future and are entirely blurred.



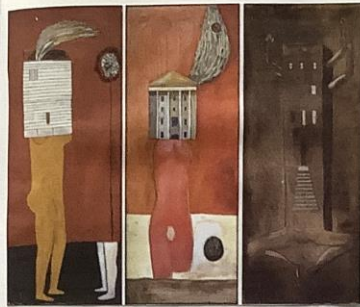
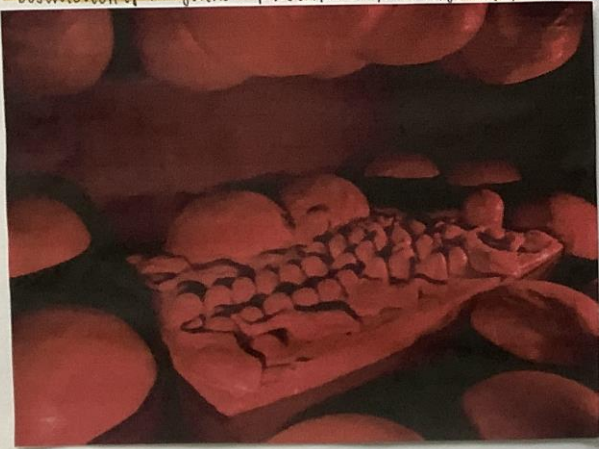
Artist  
Research

# Louise Bourgeois

"Janus Fleur" Bronze (1966)



"Destruction of the Father" plaster, latex, wood, fabric, and red light (1974)

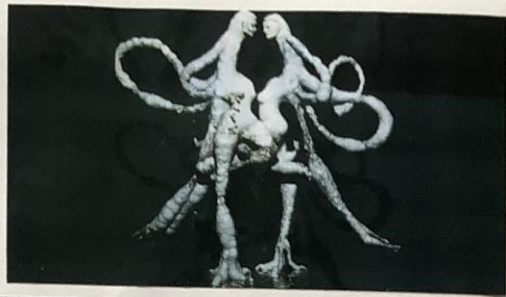


# Femme Maison (1946-47)

Themes of domestic life and the home reoccur throughout Louise Bourgeois' early work. 'Femme Maison' shows a female figure trapped inside a small-scale house. Like many of Bourgeois' works, the feminine form plays a central role, however, unlike her later, more famous works, these figures aren't vulgar or distorted. This fixation on women's issues perhaps stems from her disdain for her father, and perhaps, all men as an extension of this. It could also be representative of ~~potency~~ <sup>disparity</sup> between Bourgeois' feminism and her complex relationship with domesticity as a result of her <sup>and</sup> progressive views. The women are trapped in their homes but also naked - vulnerability of women in their homes - many going to abuse.







Similarly to Lee Bul, Jesse Kanda's grotesque sculpture art blurs the boundary between inside and out, with his figures never appear simultaneously feminine alien and animal. "The inside of our body is much more like artifice than the skin that coats it, yet we're a pride of it. When you see wood or organs, you sense pain and danger."

GGK KANDA

is an artist, animator and musician from London. His work often employs a sense of aesthetic beauty and grace. Although he is mostly known for digital mixed media images, animation and music, he has also delved into wood for masks, sculpture and painting.



# GGK Insights

On 16th November I attended a workshop at Central Saint Martins where we had to design pieces of clothing from sculptures we made from paper. Firstly, we did large, loose drawings from a selection of photographs of the surrounding area (Arlway). Then we had to cut out these drawings and use masking tape to create sculptures.



Then, using perspective, I used my sculptures to create impressions of 'clothing' against my friend Iona. Although the workshop's theme was 'fashion design', we were encouraged not to assign our sculptures the strict labels of 'jacket', 'skirt' and 'sleeve'. Instead, we were told to think about the sculpture's relationships with the body to create more avant-garde, unorthodox silhouettes.

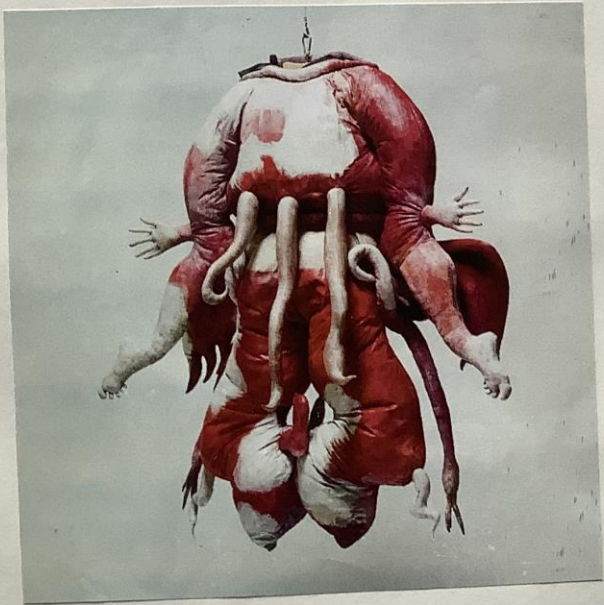


Ultimately, I was inspired by ①, ② and ③ to create a skirt half-shirt, half-gilet made of card and tape, sewed to gether in a woven fashion. Each strip had a spiky, irregular pattern to it, not so different from the formation of pores in osteoporotic bone.



This again links to my theme of natural boundaries and how we break them down. The osteoporotic bone is weaker than the healthy bone and more prone to fracture, hence, it is a joint position that something woven with visible holes and breakages throughout it could form an exoskeletal cage, like the one in ④, ⑤ and ⑥.









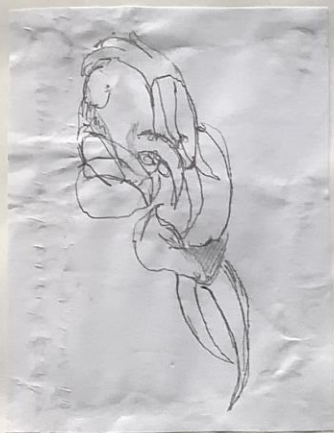
Berkinds  
de  
Winkers



Berkinds de Winkers is a sculpture  
artist who works with small models  
of our animal parts, hair, scales,  
skin and used in other organs  
forms that have a transformation  
of turned into beauty.

My friend and artist in his work looks  
to the Kanda and Lee Dal (who focused  
in drawing the last project) but takes  
on a much less abstract, each more  
precise anatomical interpretation,  
which is much easier to take inspiration  
from with my own sculptural practice.





Inspiration for the 'body':  
Jovims Flour by Louise Bourgeois



1st mockette sketch

I used aluminium foil and wire to create an armature for my first mockette. Then I coated a layer of paper mache to strengthen the inside and painted it white. For the antlers, I dipped the structure in melted wax, alternating between white and red. For the main 'body', I stuck cotton around it and painted it with white paint and mud.



The main body and the antlers before being dipped in wax and paint/mud.



The antlers after being wax dipped + the body after being splashed with mud and white paint



The body and antlers tied together with wax

These two pieces of the body wouldn't glue to the main body so I left them out! :C

The finished mockette

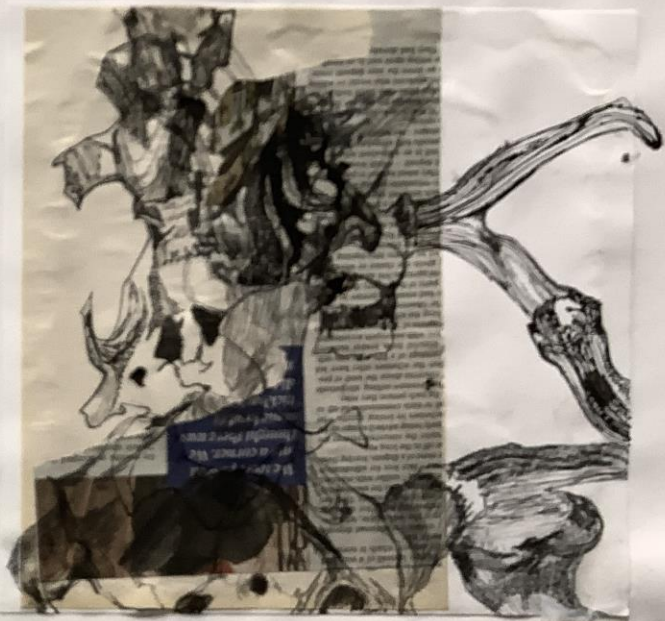




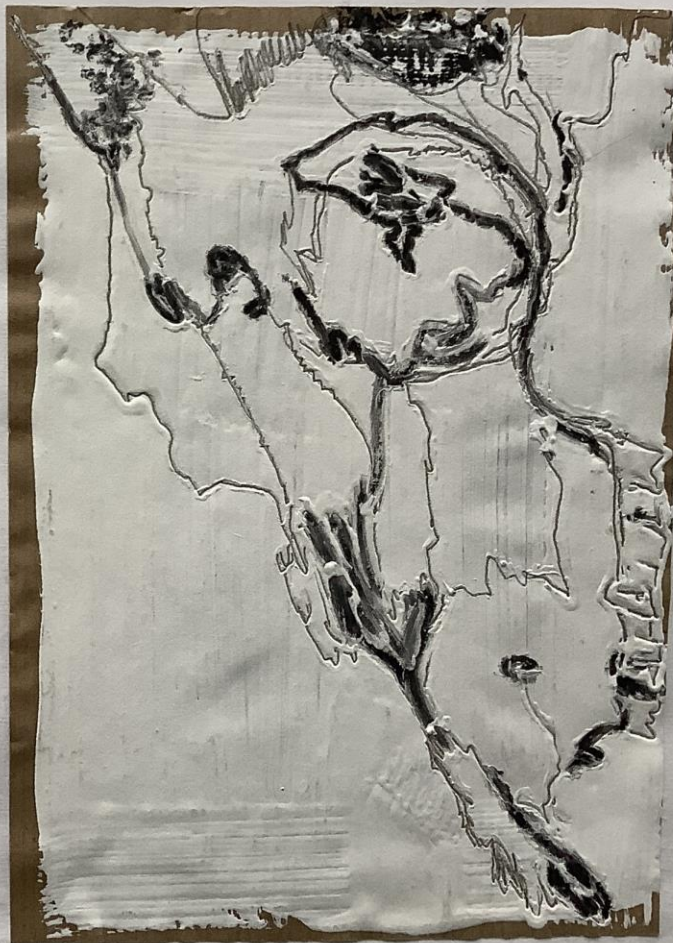


Photographed skulls + antlers

to be used as inspiration for the  
shadow of the antlers on my  
sculpture







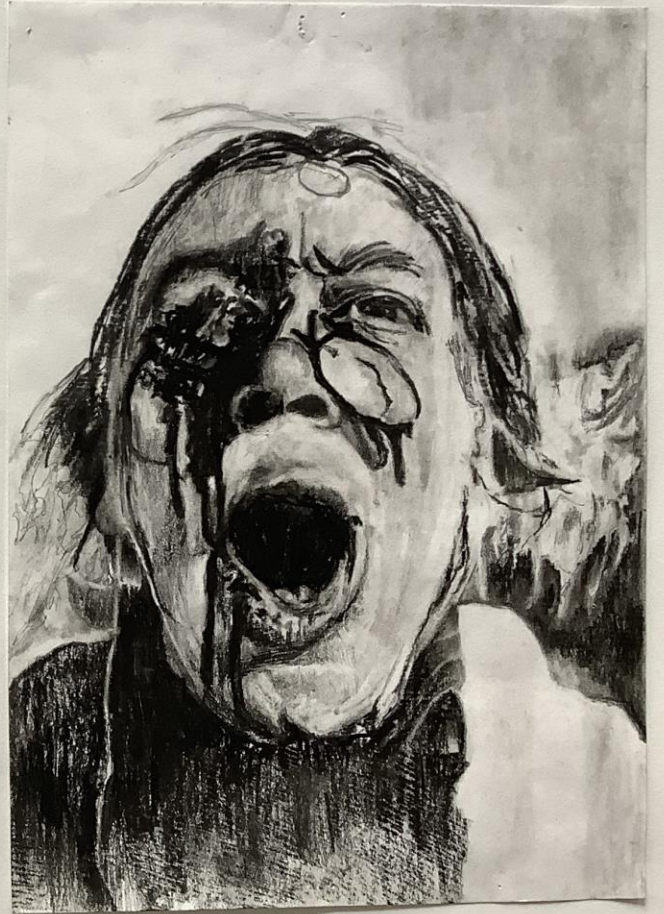
























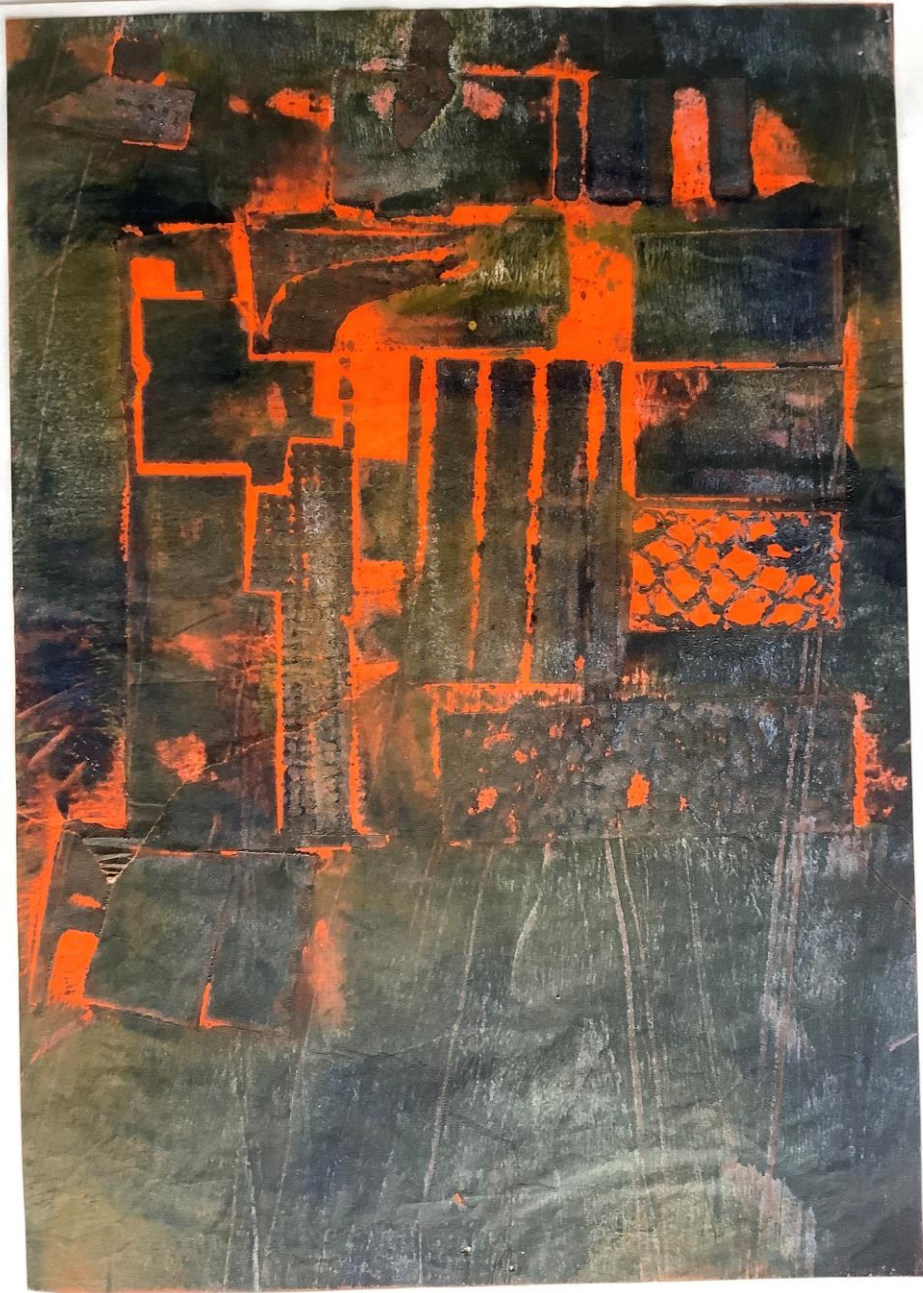






















# Personal Study

Explore how Louise Bourgeois and Francis Bacon reveal the animalistic nature of man through *Three Studies for Figures at a Base of a Crucifixion* and *Maman*.

The works of Louise Bourgeois and Francis Bacon have become some of the most famous artworks linked to the Surrealist movement, with both artists providing a productive display of how art may be used to analyse one's internal emotions and mental terrain. In particular, the two can be linked by their tumultuous upbringings, and the way that their experiences helped them to form visceral demonstrations of what kind of animal man can turn into when emotions are pent up and ultimately released.

In his first mature work, *Three Studies for Figures at the Base of a Crucifixion* (1944), Francis Bacon blurs the line between man and beast and exploits the extreme vicissitude of the human experience through his depiction of three figures that cannot quite be distinguished as alien, beast or human.



Each panel bears a structural form, writhing and pitched against a harsh orange background. "I was in a bad mood of drinking, and I did it under tremendous hangovers and drink. I think perhaps the drink helped me to be a bit freer," Bacon said about the painting, and I think you can tell. *Three Figures* is a translation, a consequence even, of his own pain and his efforts to subdue



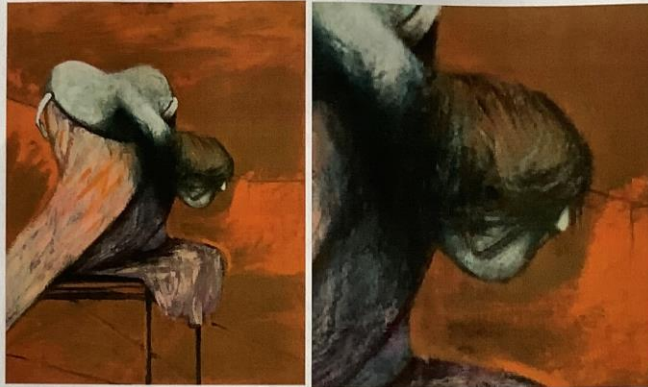
it. Born into an upper class family in Dublin, Ireland, Bacon was a sickly and reserved child. But what proved to be a greater source of desolation in his life was not his chronic asthma, but his innocent displays of effeminacy, which led to him being ejected from his home at age 16. As a gay man, he was estranged from his family and grew restless, travelling widely and turning to gambling and alcohol abuse. What's more is how his formative years ran parallel with some of the 20th century's most profoundly disturbing events - a world war served as a backdrop for the war he waged against himself. Each figure in *Three Studies* manages to capture pure human angst through both the style of painting and disturbing subject matter. The half smudged faces, dark foreboding colours and screaming open mouths is an unsettling reminder of the completely alienated and twisted state of humanity that lies hidden beneath our daily delusions.

The snarling, cruel mouths in *Three Studies* are deliberately reminiscent of fascist dictators, and propaganda images of them making speeches. In particular, Bacon had a press image of Nazi politician Joseph Goebbels hung up in his studio. Through his use of this controversial reference, Bacon's confusion and ambivalence "towards manifestations of violence and power" comes to the surface. There's something both aptly visceral and quietly observational about an Irish-British painter choosing to trap a Nazi alone in a blood-splattered room, and strip him entirely of his humanity until he is nothing but bones, mouth and pallid flesh.



Joseph Goebbels, Minister of Propaganda (Third Reich)





**Details from the first panel of the triptych**

The first panel is the most disjointed of the three; a bestial mass cowed into state of introspection. It features a figure on a table of some sort being cloaked in a slurry of vibrant purples and oranges, complementary colours that sit jarringly on top of the blood-orange background. These are probably the most lively brush strokes in the whole painting, yet they fail to evoke the bright feelings of movement and excitement that we often associate with such techniques. Instead, they distort the figure entirely, appearing like slabs of meat or bruised skin. “What I want to do is to distort the thing far beyond the appearance, but in the distortion to bring it back to a recording of appearance”. Rather than using direct observation to intensify his vision, he used source imagery from numerous books, illustrations and other famous paintings. As the press release for 'Francis Bacon: Man and Beast' (2022 - Royal Academy of Arts) phrases it, Bacon was “mesmerised by animal movement... filling his studio with wildlife books, and constantly referring to Eadweard Muybridge's nineteenth-century photographs of humans and animals in motion... [he] felt he could get closer to understanding the true nature of humankind by watching the uninhibited behaviour of animals.” This fascination with animals' brutish and honest expressions of pain can be seen to emerge here, and they become more fully realised as the triptych progresses. Limbless and fluid in structure, Bacon's first beast can be distinguished as man through the impression of an ear and a mop of sweeping brown hair - both features that a



viewer might see themselves in and perhaps, realise like Bacon, that the line between 'man and beast' is one that lives close to home. The level of disjointedness that is created when the head is buried inside a mish-mash of flesh is particularly effective, as it is seemingly impossible to work out what's what. Is the pelvic mass at the very top a pair of shoulders or an awkwardly positioned hip? Are these shoulders? Is that a human head? Is this a mourner kneeling or an animal dying? These are all questions that a viewer may ask themselves in an attempt to make sense of the anguish pictured before them.



**Details from the central panel in the triptych**

The central figure plays further into Bacon's twisted storyboard. It is arguably the simplest of the three in terms of bodily structure until your eyes are drawn downwards, through the neck and towards the face, which is lacking in every feature except a snarling mouth. In fact it seems as if there is no face at all, just a mouth that has survived the violent purging of the other facial features. Francis Bacon never drew from life and always worked from photographs, probably due to his lack of traditional training. The image below of an abscessed mouth, torn from an antiquarian book that he purchased in Paris, was found on the floor of his studio, and is undoubtedly the source of the Fury's mouth in 'Three Studies for Figures at the Base of a



Crucifixion'. Another book of medical images that he referred to for some of his more tortuous poses was Clark's 'Positioning in Radiography' (1939), where figures are stretched and twisted to accommodate scanning. The rib cages and spinal columns that shine through x-ray photographs resurface as butchered carcasses in his paintings.



*Atlas-Manuel Des Maladies De La Bouche Du Pharynx Et Des Fosses Nasaes, 1903*  
by *Ludwig Grunwald*

Bloodied bandages adorn the neck of this monster in a way that's distinctly religious, mimicking the Crucifixion of Jesus or perhaps, more specifically, Matthias Grünewald's 'Mocking of Christ.'





***The Mocking of Christ, 1505 by Matthias Grünewald***

Although some people view this religious reference simply as an homage to the death of Christ, Bacon saw it as more: a profound expression of human suffering as opposed to a symbol of the Christian belief in life overcoming death. To him, crucifixion “was just an act of man’s behaviour, a way of behaviour to another” and he suspected that, like animals in a slaughterhouse, Christ suspected his ultimate fate. What’s most fascinating about this figure, in my opinion, is how confrontational it is. For the first and only time, the creature is facing the viewer directly, and is centralised by an array of converging lines that radiate from the base of the pedestal. Outside of Picasso’s explorations of religion, the Crucifixion was not a common theme in twentieth-century art. In isolated instances, blasé references to God and Christ in this time were used as vehicles for blasphemy or catalysts for shock value. But in the case of *Three Studies*, Bacon takes care to tackle the subject from a secular humanist point of view; for him, the theme speaks to human suffering on a universal scale, while also addressing individual pain. His persistent use of the triptych format (also traditionally associated with religious painting) physically separates the elements that make it up, allowing the viewer to stomach each image separately and then join them together in a narrative trilogy at the end.





Details from the third panel of the triptych

By the time we reach the third figure, it's clear that there's been some sort of evolution in our beast. The creature's mouth hangs open to a degree that simply is not possible for a human to achieve but the ear, distinctly human-like in shape and position, sits on the side of the face seemingly undisturbed by the contortion of the figure's jaw. Again there's something uniquely disturbing about this creature: it's been isolated - now no longer on a pedestal for others to see but instead, stood on a small patch of grass in the same room. The shadow on its underbelly is pitch black and appears to be consuming its body while its skin, more pale than ever, is stretched taut over its lumpy body. In his 2008 essay from the Tate Britain catalogue, art curator Chris Stephens responded to a reading of Bacon's work made by the art historian Dawn Ades, who compared his work to the writing of French philosopher Georges Bataille: "On important occasions human life is still bestially concentrated in the mouth: fury makes men grind their teeth, terror and atrocious suffering transform the mouth into the organ of rending screams." I think Ades' point is true, that in Bacon's *Three Studies*, the mouth is the centrepiece of each figure. In this final addition to the triptych, it seems that the creature has surrendered entirely to the animal inside itself, overcoming biological restrictions and dislocating its jaw to release a jarring scream. There's something ruthless and haunting about it, and an air of familiarity as it is not the first or last time in *Three Studies*, nor his oeuvre, that Francis Bacon plays with the tragic image of a cinematic scream.





Still from Sergei Eisenstein's 1925 silent film *The Battleship Potemkin*, which Bacon claimed to be a source of inspiration for the central figure in the triptych.





*Study for the Nurse in the Battleship Potemkin, 1957 by Francis Bacon*

Stephens notes that “Bataille goes on to describe how the human scream is accompanied by extreme physical movement as the neck extends in mimicry of the animal, much like the figure in the right-hand panel [of *Three Studies*]”. It is particularly evident in the *Three Studies* that Bacon saw a link between the brutality of slaughterhouses and the Crucifixion, enabling him to draw a parallel current to the human experience as symbolised by the Crucifixion, in that it represents the inevitability of death. This connection portrays man as being no more mortal and no less beast than any other animal on earth. Because we suffer the same primitive urges as them, we will never escape the animalistic cycle of rage and suffering that Bacon portrays in *Three Studies*.

Comparatively, Louise Bourgeois’ own depiction of animalistic urges in man takes a more muted form via an industrial metal spider titled (endearingly) *Maman*.





*Maman*, which was first exhibited in 1999 by Bourgeois, is the largest of a series of steel spider sculptures that she erected in the second half of the 1990s, picking up a motif that first appeared in her oeuvre decades before that. In simple terms, the spider, for Bourgeois, is a matriarch, pregnant with enigmatic power. But her materialisations of this motif were not always as grand and gangly as the colossal *Maman*. When the spider first appeared in her work, through little drawings and prints, it almost feels like she was trying to emphasise the delicacy and vulnerability of the animal. These fit into her oeuvre alongside spiral forms that mimicked the twisting of the tapestries in the River Bièvre, where she worked as a child and young woman in the family business. Like it did for her mother, the intertwining of Bourgeois' work and mental state manifested itself through the manipulation of material (whether that be fabric for her mother, or plaster and steel for herself). The spiral, though it is a simple form, is a shape that represents 'an attempt at controlling the chaos' and harbouring the threat that it will unravel. In the sculpture *Nature Study* (1986), a tightly coiled spiral morphs into a hand holding a human figure. What probably began as a small, absent minded scribble of a coil, morphed artistically into a suggestion of violence and the wringing of necks when it was cast into bronze with a woman splayed helplessly inside it.

The spider motif in Bourgeois' work operates similarly in this way. What was once a simple drawing (*Untitled* (1947)), evolved into sculptures like *Maman*, which command the room and the attention of everyone inside it. As time passed, her definition of 'spider' seemed to change. The humbly sketched portrayal of her mother's steadfast reliability became something distinctly human when it was made into 3D. It became a creature who is trapped in the web she has woven. *Spider* (1997) depicts a creature that is stuck in an inescapable bind. Although it exists outside of the enclosure, the cage is a representation of everything that she cannot escape. The mechanisms of her life work (weaving and restoration) form the cross-hatches of a cage that she has no choice but to cling to. After all, this gigantic beast is a mother before she is anything else, and no amount of infidelity can free her from the expectations of that role. This depiction of vulnerability through the spider motif is what makes *Maman* so personable in comparison to Bacon's fury savages. It is a matriarch, but it is no longer trapped by the confines of the home,



the workplace, the relationship that turned sour and the piece of tan paper from the 40s on which it was born.



*Untitled*, 1947 by Louise Bourgeois



*Nature Study*, 1986 by Louise Bourgeois





*Spider, 1997* by Louise Bourgeois

Unlike Bacon, Bourgeois' decision to transform her ideas into a mammoth beast in 'Maman' does not come from external points of reference like books or films. Instead, she draws inspiration from childhood recollections of her life, with her father and her passive but loving mother, who was thrown into a web of infidelity during her daughter's childhood. It is because of her haunting portrayals of the human psyche that Bourgeois became one of the most influential female artists in the modern and contemporary sphere. Her references to her childhood memories are not conspicuous; they are a layering of emotions related to the complicated relationship she had with her parents. Conflicting themes of attachment and abandonment, predator and protector stir up confusion for the spectators, who are left cowering and confused beneath the shadow of a giant beast that Bourgeois affectionately calls her mother.

Born in Paris on Christmas day to middle class tapestry restorers, the artist should have been destined for a life of ease and prosperity. But as WWI fell upon the continent, her household found itself riddled with fears and anxieties regarding the wellbeing of her father Louis, who was drafted to fight. As time went on, her house was plagued further with unspoken tensions stemming from the affair her father shared with her English governess in the family home, depriving the young Louise of the potential to be first in his affections (after her mother). Much of the emotional impetus for Bourgeois's work comes from the feelings of anger and rivalry that she felt towards her domineering father, who carried on an affair with her governess in the family



home. As she tackled the later loss of her mother, Joséphine Fauriaux, by Spanish Flu, it would seem that died in the back of her father's mind and in the forefront of her daughters. Bourgeois attempted suicide shortly after her mother's passing as if to avenge her death like a Fury by thus punishing her father with an amplified feeling of loss. To me, *Maman* is an amalgamation of the rage Bourgeois feels on behalf of her mother, who she presented in the sculpture's accompanying text ('Ode to My Mother') as being just as maternal in nature as the arachnid: **"The friend (the spider – why the spider?) because my best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and as useful as a spider. She could also defend herself, and me, by refusing to answer 'stupid', inquisitive, embarrassing, personal questions.**

**I shall never tire of representing her."**

The sculpture itself is, at surface level, a grotesque misrepresentation of femininity and maternal nature. Its body hangs high above the ground, anchored by skinny, sinewy legs that protrude awkwardly at sharp angles and dig into the floor with a sharp taper. Each corrugated limb arches to join the neck of the monstrous arachnid, whose erratically textured body stands at the very centre of the sculpture like a chandelier. The interwoven sac that protrudes beneath it houses seventeen grey and white marble eggs, which sparkle in the blackness of their chamber and dangle over the audience's heads precariously, as if they are precious jewels about to fall.



The 'Egg Sac' from *Maman*



The unevenness of the spider's ribs and the sharp welded details on its legs accompany small nipples lumps and bumps that appear all over the net of the body. Yet despite these disconcerting features, *Maman* embodies, to many of Bourgeois' fans, the distinctly feminine experience of rising above subordination. Unlike the alien carcasses in Bacon's *Three Studies*, *Maman* commands the architectural space it is displayed in due to its vast size. It is not only an emblem for her mother, but also a mythical ideal of motherhood with both masculine and feminine facets. This could be Bourgeois' way of freeing her mother from the confines of a household that was unable to give her the love and respect she deserved. As the life of her late mother became more of a distant memory for the artist, the significance of the spider motif grew from paper doodles to lofty sculptures. It is also a way for Bourgeois to pay homage to her mother's craft of tapestry restoration, which may have become a respite for her in the wake of the affair.

In March 1975, Bourgeois noted in her journal, "You want a mother. I comprehend, but I decline to be your parent because I, too, require a mother." Encountering Louise Bourgeois' spider artwork from the viewpoint of a youngster, gazing up from underneath, the visitor may interpret the sculpture as a statement of concern about a global mother – strong and terrible, beautiful and weirdly disinterested. In the same way, it could be said that for both artists - Louise Bourgeois and Francis Bacon - humans are simply animals that have been imprisoned by our circumstances. As Batailles said, "**There is, in every man, an animal...imprisoned, like a galley slave, and there is a gate, and if we open the gate, the animal will rush out, like the slave finding his way to escape.**" In Bacon's case, that animal is contorted beyond recognition - a hint, perhaps, at the way that society has caused humans to become so thoroughly trained against the animal urges inside us that we cannot recognise their depictions in art. For Bourgeois, *Maman* frees her dead mother ultimately from the entrapment of her role as a wife and mother. She is rebuilt into a figure of terror - one that perhaps all women would be able to fulfil if it were not for the constraints of their human bodies, and the expectations that society has placed upon them.

#### Bibliography:

<https://artuk.org/discover/stories/capturing-bestial-humanity-francis-bacons-three-studies-for-figures-at-the-base-of-a-crucifixion>



stobibnoo

<https://www.royalacademy.org.uk/exhibition/francis-bacon>

<http://www.macushlarebinson.com/francis-bacons-gender-trouble>

<https://www.tate.org.uk/art/artworks/bacon-three-studies-for-figures-at-the-base-of-a-crucifixion-n06171>

<https://blog.singularart.com/en/2019/08/06/three-studies-for-figures-at-the-base-of-a-crucifixion/>

<https://www.guggenheim.org/artwork/293>

<http://www.worldsbestpaintings.net/artistsandpaintings/painting/27/>

<https://www.standard.co.uk/culture/exhibitions/louise-bourgeois-the-woven-child-hayward-gallery-review-b981288.html>

[https://www.moma.org/s/lb/curated\\_lb/themes/spiders.html](https://www.moma.org/s/lb/curated_lb/themes/spiders.html)

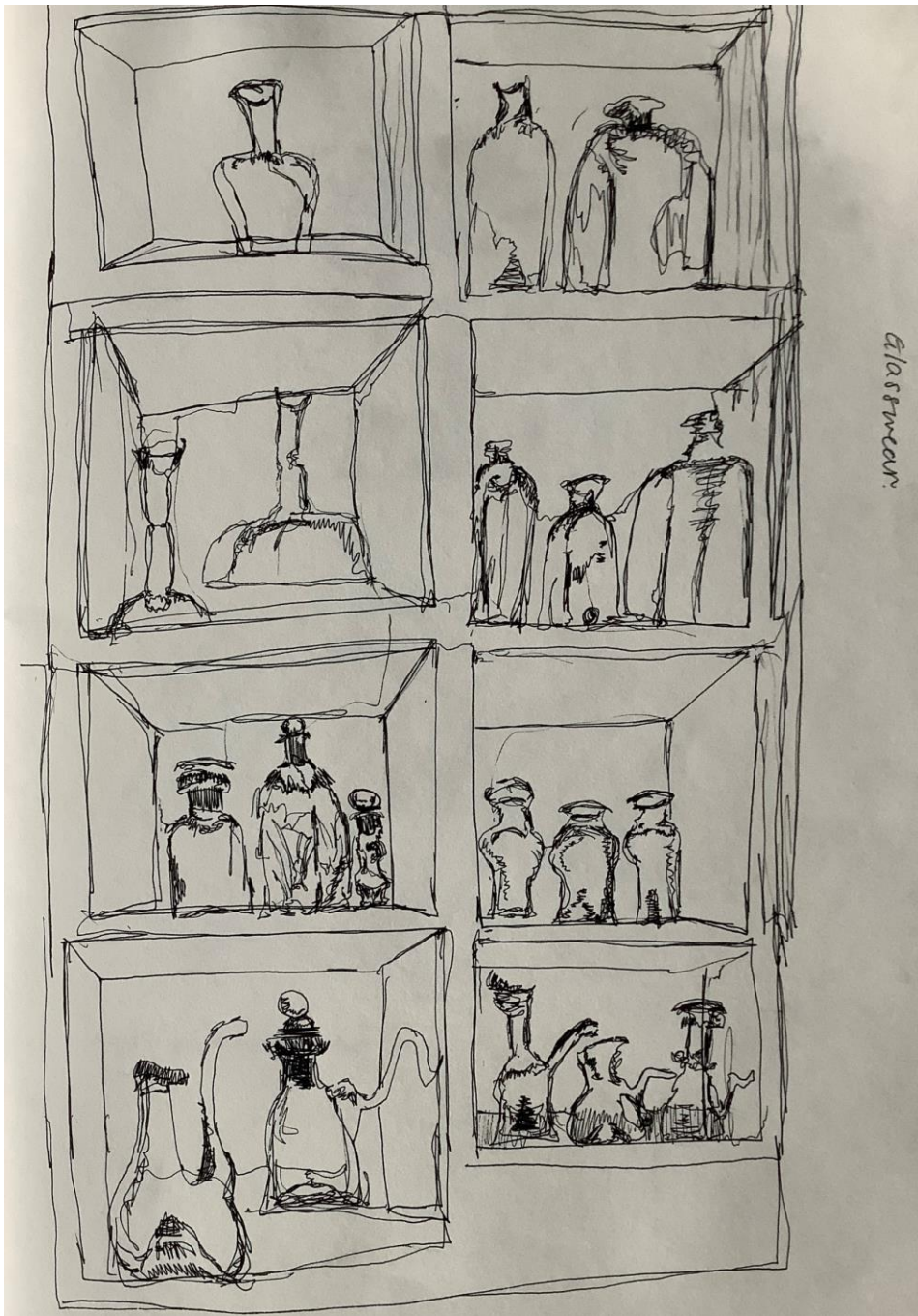
<https://www.tate.org.uk/art/artists/louise-bourgeois-2351/art-louise-bourgeois>

<https://www.tate.org.uk/art/artworks/bourgeois-nature-study-al00228>

<https://www.haberarts.com/louiseb.htm>

<https://www.nga.gov/collection/art-object-page.105617.html>





glassware





Right hand  
sketch  
↙



↙  
Left hand continuous line











