



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 1**

GILBERT

Total Mark 70 (56+PS14)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	14	14	14	14	14
Performance Level	5	5	5	5	5
	Total out of 90				70

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED genuine creative journey, critical, perceptive			EXCEPTIONAL			14
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED sustained comprehensive			EXCEPTIONAL			14
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED comprehensive control over the formal elements, sensitive			EXCEPTIONAL			14
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED fully realises all aims and objectives personal insight			EXCEPTIONAL			14
																			Total mark: 56

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/A02/A03/AO4) Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1):
	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study critical genuine personal investigation authoritatively informs practical work,			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			14

Examiner commentary

This candidate has reached Performance Level 5, Confident and Assured Ability, with a comprehensive and genuine creative journey based on ‘the Unseen’. Their early sculptural explorations, for example a figure reaching towards the city, already show inventiveness. A wide range of contemporary sources are referenced, and we see the candidate develop their own personal insight from a study of Claes Oldenburg, in the paintings of a household iron. Drawings of insects and complex reflective surfaces demonstrate a comprehensive control of visual language, and aims are fully realised in exciting, large-scale drawings.

AO1: This submission develops with independent and inventive ideas, driven by close observations of people, objects and natural forms as well as wide ranging contemporary contextual sources that are constantly informing the idea development. A theme develops into a study of the act of looking closely at the world, demonstrating that the candidate has in-depth critical understanding, which clearly positions their ability as Confident and Assured.

AO2: In this candidate’s intuitive drawings of insects, we can see them making connections between the source images and the process of continuous line to create subtle and sensitive explorations, which are taken into monoprint to create unexpected outcomes. These are backed up by annotations that are insightful and explain the thinking behind the work, showing that the candidate is open to discoveries as they occur. The work is reviewed with concise annotations, and we see Level 5 refinement of technique and concept, as a body of work is developed with more complexity.

Examiner commentary continued

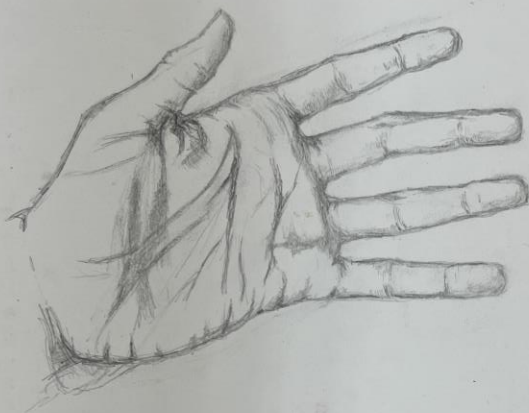
AO3: Observations are made with Confident and Assured recording from the candidate's own photographs. Not content with playing safe, this candidate uses sustained recording from portrait, figure and natural form subject matter to study complex reflective surfaces in their own constructed arrangements of objects, refining ideas with in-depth critical reflection to enable further development.

AO4: There is an assurance in the personal insight clearly visible in the realisations of, in the candidates own words, the unseen, which are exciting and fully realised. Though this work is highly inventive, and confidently realised, it has yet to become unexpected and surprising, and so is therefore accurately described by mid-Performance Level 5, Confident and Assured characteristics.

Personal Study: This study 'Revealing the Unseen' is a good example of a strong Confident and Assured piece of writing. The candidate has understood the significance of the artists Hockney, Estes and Landy to their own ideas, and has used highly effective language to explore their work. The study is informed in its argument, making critical observations and comparisons that clearly connect to the candidate's practical work, but also wider conceptual ideas.



POTRAIT + THE FIGURE



FIRST HAND PHOTOGRAPHY



- Light is too harsh causing not very aesthetic colours
- Pale colours are not ideal, they don't show the contours of the face.
- No difference between the tones.



- Strong eye contact
- Strong contrast between light and dark which shows shape of the face.
- However, weak colours cause lack of tone (also due to printer ink running out a bit)



- Too dark meaning there is no contrast between dark and light
- No patches of light
- Angle needs to face towards window or other light source



- Good eye contact for interesting painting/drawing
- However, the colours on the face are pale and



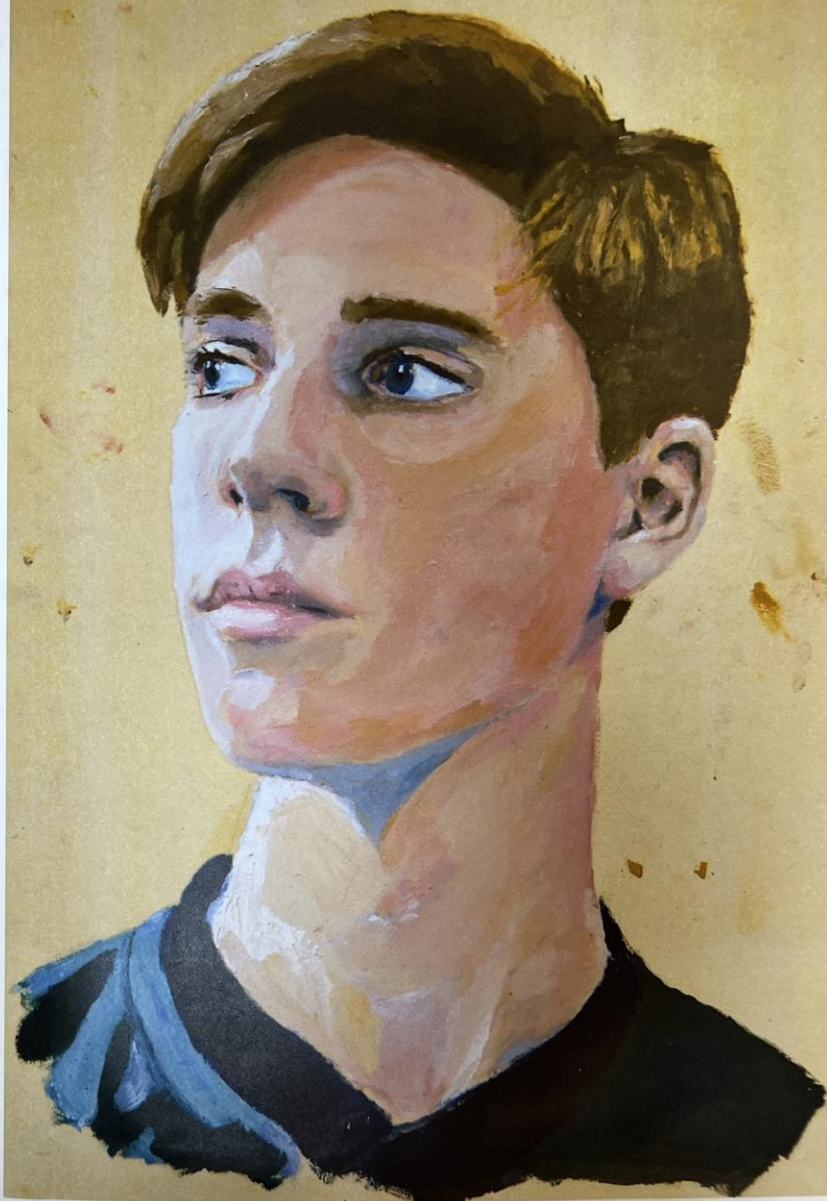
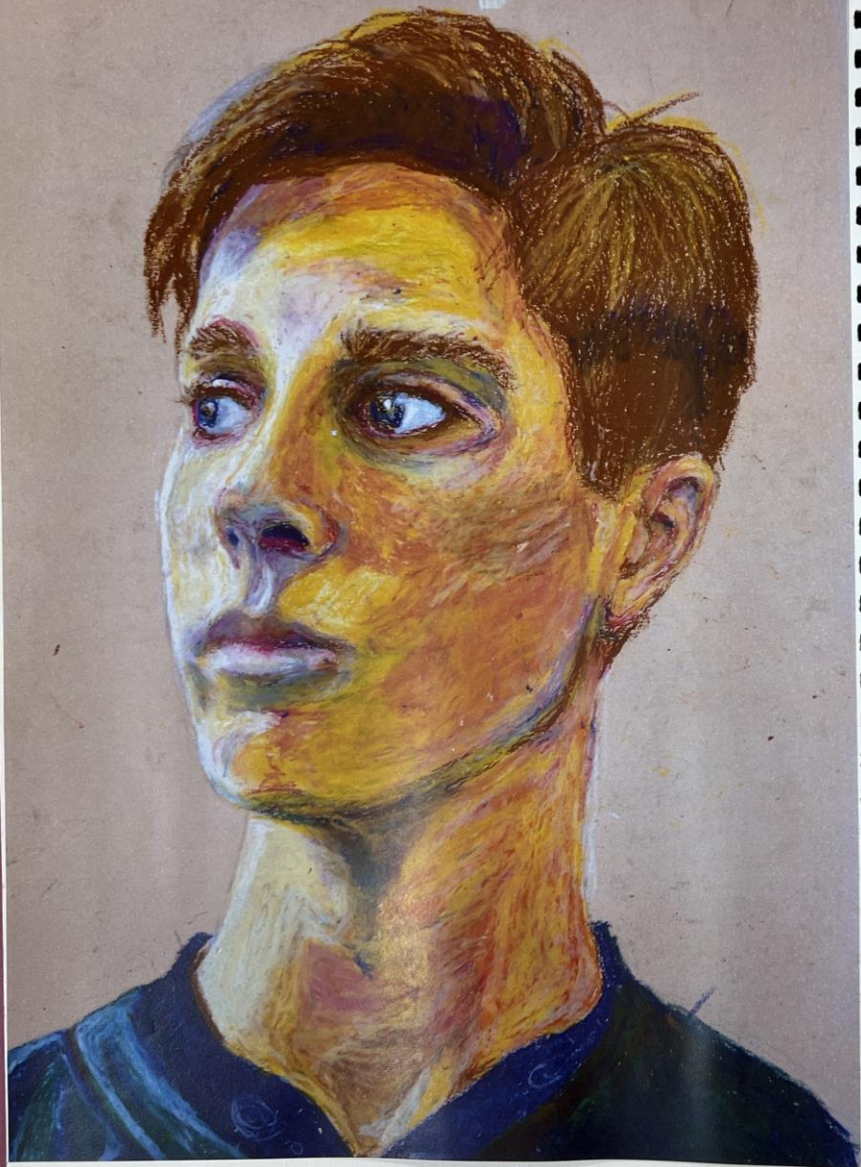
- Good variation of light of dark
- Stronger colours than previous images
- Light picks up contours of the face.



- Not enough light on face
- All the colours are very similar which makes it hard to see different tones.
- Very little contrast between the light and dark patches on the face



- Good amount of light on face
- Good colour.



ANDY



Andy Warhol was born on 6 August 1928, Pittsburgh. As a child Warhol portrayed himself as vulnerable and delicate. In One of his early self-portraits he actually covers his face with his hands which seem very feminine, indicating that he wants to be hidden and is possibly uncomfortable with his identity. One of Warhol's passport photographs he altered with pencil to make his hair appear fuller and his nose thinner, which further emphasises his dislike of how he looked.

Warhol saw himself as ugly and removed blemishes in works of himself to make himself look better. He would often wear wigs and take away his sunken cheeks, he even had a nose job. He also did this too celebrities, such as Elizabeth Taylor, that he worked on similar to a court painter would do to flatter the monarch. Warhol said "they always say time changes things. But you actually have to change them yourself" which is why he edited so many images. In one of his early 1960s self-portraits he wears sunglasses and an upturned collar to portray himself as fashionable and modern as a way to become different.



WARHOL



Warhol primarily used screen prints which takes away human interference with the piece. Warhol further developed this idea by getting images of himself in a photo booth (the upturned collar image); this makes the outcome totally mechanical without any "artist's touch".

In Warhol's self-portrait half the canvas is made up of shadow, this implies that he wants to hide himself away and remain mysterious despite his fame. The shadow is extremely expressive and gestural which is ironic because it was actually created by the mechanical process of the screen print. The fact that he removes himself from the process of the print enhances

Warhol worked on multiple images, such as his 1975 self-portrait, varying the same picture slightly each time. This effect mimics the mass media's portrayal of events which ultimately takes away the shock factor in their stories and in Warhol's work. This suggests Warhol saw his image as an object that could be used in different ways rather than a regular person. This is also why he saw himself as a brand and said "Being good in business is the most fascinating kind of art. Making money is art and working is art and good business is the best art." which is why he mass produced his art (which was unheard of at the time.)

Gradually, Warhol's celebrity status increased to the same level as his subjects. He may have thought that he actually transcended them which is shown in the negative imprint of himself which resembles the Turin shroud. It is also on a gold background similar to those of the virgin Mary which implies he is of the same status of a religious icon. However, the print is very ghostly and demonic which juxtaposes the holy image with a satanic image further creating an unclear picture of who he was and hiding himself from the public eye.





- The dark shadow down the left side (right side of face) is quite straight and a little dull.
- There is not enough detail on the right side of the lip.



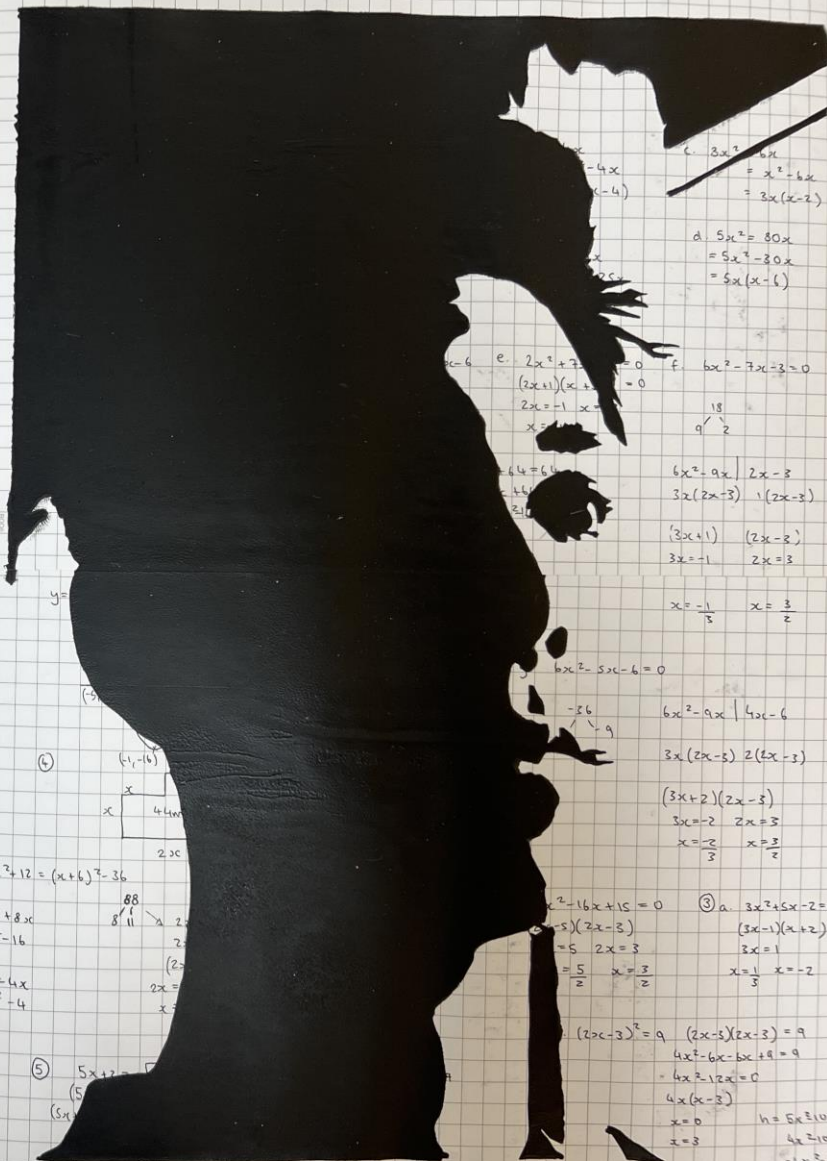
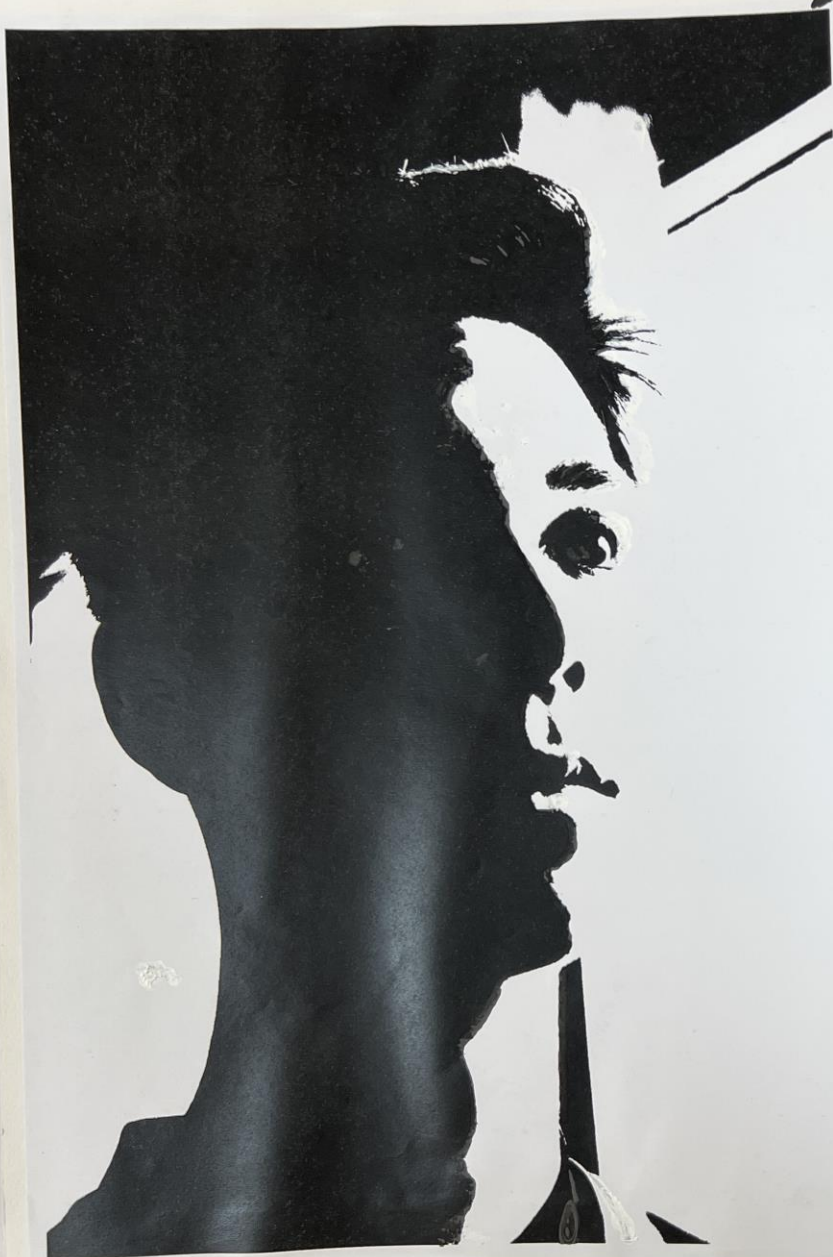
- The background is simple yet effective because it follows the eyeline into the distance, creating a sense of power and authority.



- Screenprint will be hard to do with this image due to detailed hair.
- The collar frames the face nicely, giving a sense of stability.
- The large amount of negative space is quite invasive.



- It would be nicer to include the collar more in the image.
- Again, the hair would be hard to capture.
- The eyeline is slightly downwards which creates a ~~sorrow~~ sorrowful and gloomy effect.
- The balance of negative and positive shapes is good, yet, there is not enough detail on the right side of the face.



$$\begin{aligned} c. 8x^2 - 6x \\ = x^2 - 6x \\ = 3x(x-2) \end{aligned}$$

$$\begin{aligned} d. 5x^2 - 80x \\ = 5x^2 - 80x \\ = 5x(x-16) \end{aligned}$$

$$\begin{aligned} e. 2x^2 + 7x - 4 &= 0 \\ (2x+1)(x-4) &= 0 \\ 2x+1 &= 0 \quad x-4 &= 0 \\ 2x &= -1 \quad x &= 4 \\ x &= -\frac{1}{2} \quad x &= 4 \end{aligned}$$

$$\frac{18}{9} = 2$$

$$\begin{aligned} 6x^2 - 9x &= 0 \\ 3x(2x-3) &= 0 \\ 3x &= 0 \quad 2x-3 &= 0 \\ x &= 0 \quad 2x &= 3 \\ x &= 0 \quad x &= \frac{3}{2} \end{aligned}$$

$$\begin{aligned} (3x+1)(2x-3) &= 0 \\ 3x+1 &= 0 \quad 2x-3 &= 0 \\ 3x &= -1 \quad 2x &= 3 \\ x &= -\frac{1}{3} \quad x &= \frac{3}{2} \end{aligned}$$

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$$\begin{aligned} 6x^2 - 9x - 4 &= 0 \\ 3x(2x-3) &= 0 \\ 3x &= 0 \quad 2x-3 &= 0 \\ x &= 0 \quad 2x &= 3 \\ x &= 0 \quad x &= \frac{3}{2} \end{aligned}$$

$$\begin{aligned} (3x+2)(2x-3) &= 0 \\ 3x+2 &= 0 \quad 2x-3 &= 0 \\ 3x &= -2 \quad 2x &= 3 \\ x &= -\frac{2}{3} \quad x &= \frac{3}{2} \end{aligned}$$

$$\begin{aligned} x^2 - 16x + 15 &= 0 \\ (x-1)(x-15) &= 0 \\ x-1 &= 0 \quad x-15 &= 0 \\ x &= 1 \quad x &= 15 \end{aligned}$$

$$\begin{aligned} (2x-3)^2 &= 9 \\ 4x^2 - 12x + 9 &= 9 \\ 4x^2 - 12x &= 0 \\ 4x(x-3) &= 0 \\ x &= 0 \quad x-3 &= 0 \\ x &= 0 \quad x &= 3 \end{aligned}$$

$$\begin{aligned} 4x^2 - 12x + 9 &= 9 \\ 4x^2 - 12x &= 0 \\ 4x(x-3) &= 0 \\ x &= 0 \quad x-3 &= 0 \\ x &= 0 \quad x &= 3 \end{aligned}$$

$$x^2 + 12 = (x+6)^2 - 36$$

$$\begin{aligned} x^2 + 8x + 16 &= 16 \\ (x+4)^2 &= 16 \\ x+4 &= \pm 4 \\ x &= -4 \pm 4 \\ x &= 0 \quad x &= -8 \end{aligned}$$

$$\begin{aligned} (3-4x)^2 &= 4 \\ 9 - 24x + 16x^2 &= 4 \\ 16x^2 - 24x + 5 &= 0 \\ (4x-5)(4x-1) &= 0 \\ 4x-5 &= 0 \quad 4x-1 &= 0 \\ 4x &= 5 \quad 4x &= 1 \\ x &= \frac{5}{4} \quad x &= \frac{1}{4} \end{aligned}$$

$$\begin{aligned} 5x^2 + 7x - 6 &= 0 \\ (5x-3)(x+2) &= 0 \\ 5x-3 &= 0 \quad x+2 &= 0 \\ 5x &= 3 \quad x &= -2 \\ x &= \frac{3}{5} \quad x &= -2 \end{aligned}$$





SCREEN PRINT EVALUATION

Warhol Analysis

The image I chose suggests power since the image is taken from below the subject, this is enhanced by the eyes looking off into the distance. Furthermore, the background follows the eyeline creating a gaze similar to that of an authoritative figure. Warhol often did portraits of important and powerful people such as Kim Jong Il and Elvis.

It works well as a threshold image because it is in three negative and positive spaces which produces a stable image, amplifying the dominant stature. The positive space/light that the subject is looking into also suggests a sense of optimism which is indicative of influential figures.

For my series of prints I varied the background by using highlighters, newspaper, graph paper and pen. I do maths which is why I used graph paper as it represents part of who I am which is important in my work because it makes the print noteworthy. I also outlined the face in paint as Warhol did in his own prints when he outlined his shadow creating a confusing and distorted image. I also used different amounts of ink to achieve different and expressive textures as Warhol did in many of his prints most famously his self-portrait in 1986. This was ironic because despite having very expressive looking brush strokes it was created by a machine. I think I was able to do this successfully and did it when I wanted to. Warhol also flipped one of his prints upside-down in his series of prints, which I also emulated to break up the repetitive nature of all the similar looking prints.

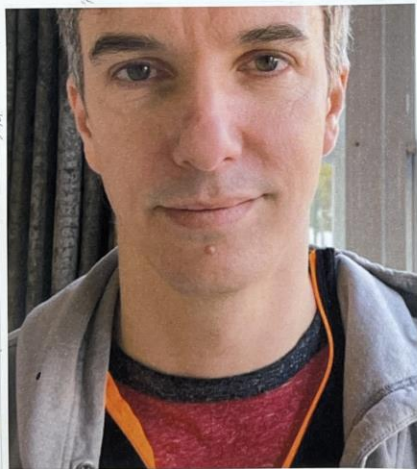
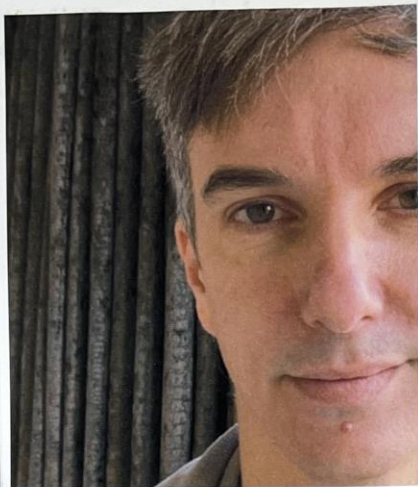
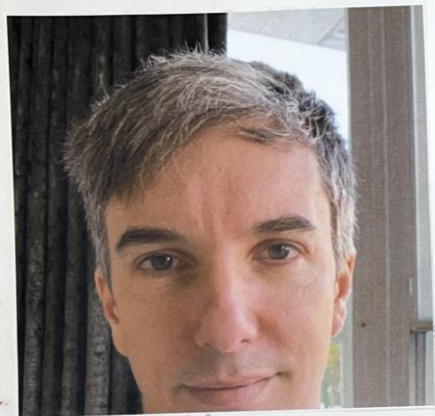
I think the background of my prints were varied and interesting which I am pleased with, they represented my interests and allowed the prints to work well as a series. However, I think I could've tried a different facial expression to make the prints more captivating.



PHOTOS FOR NEW COMPOSITION

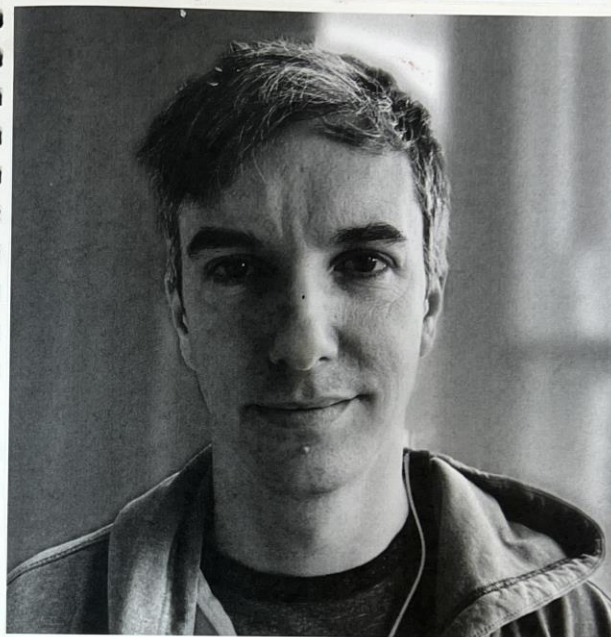
I cropped these photos in different ways to find an interesting composition/to create a stable image to represent

[I cropped them in photoshop]



The composition above is similar to 'Paul Nurse' by Jason Brooks. It is commanding yet, not intimidating. The face is close causing it make you uncomfortable.

The use of negative space on the image to the left is very alike to the use of negative space in Justin Martin's portrait of Harold Pinter.



Blurring the Background

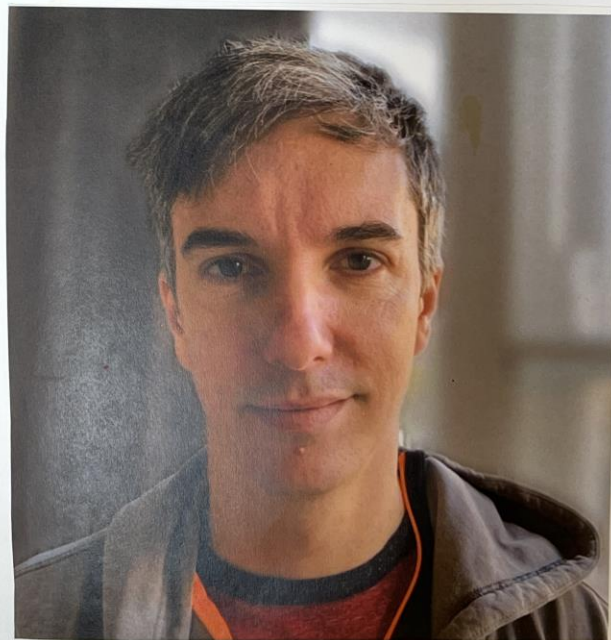
Using the quick selection tool I cut out the head and shoulders.

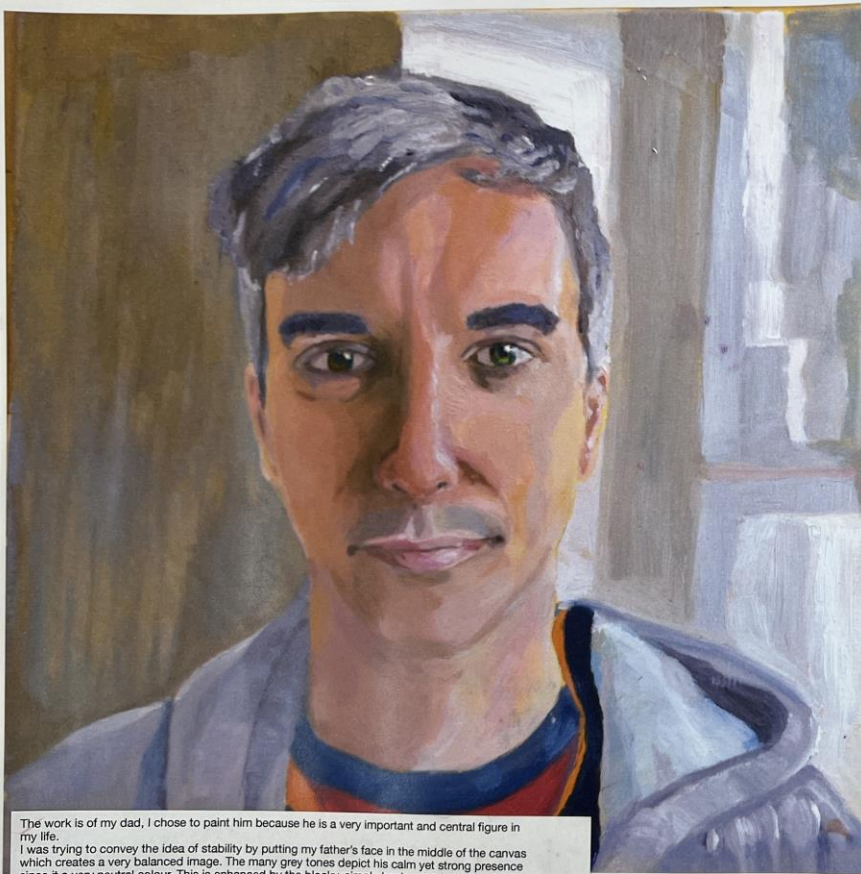
I then used the feather tool to soften the edges.
I used the blur tool on the background.
I made the background slightly transparent and put it on a white background to make it lighter.

I then used auto-tone and contrast.

With grey-scale I was able to get the black and white image.

I blurred the background so that the face and hair (especially) could stand out from the grey fabric of the curtains behind.





The work is of my dad, I chose to paint him because he is a very important and central figure in my life.

I was trying to convey the idea of stability by putting my father's face in the middle of the canvas which creates a very balanced image. The many grey tones depict his calm yet strong presence since it is a very neutral colour. This is enhanced by the blocky, simple background which I used to make his face and hair stand out more. The bright reds and oranges contrast the plain grey colours which reflect his fun and caring personality.

For inspiration in this piece I looked at Jason Brook's 'Paul Nurse'. This portrait is also very central which creates a commanding feel which is why I wanted to use the same composition for my father, as he is very direct in his manner.

The strengths of this piece were the highlights on the nose and temple, I thought that they were effective in showing the light hit the side of the face. I also think the background was a strong point. Originally it was very dark and drew attention away from the face. I made it more simple by altering the depth of field so that it was far more shallow and lightened it which helped to push the figure forward.

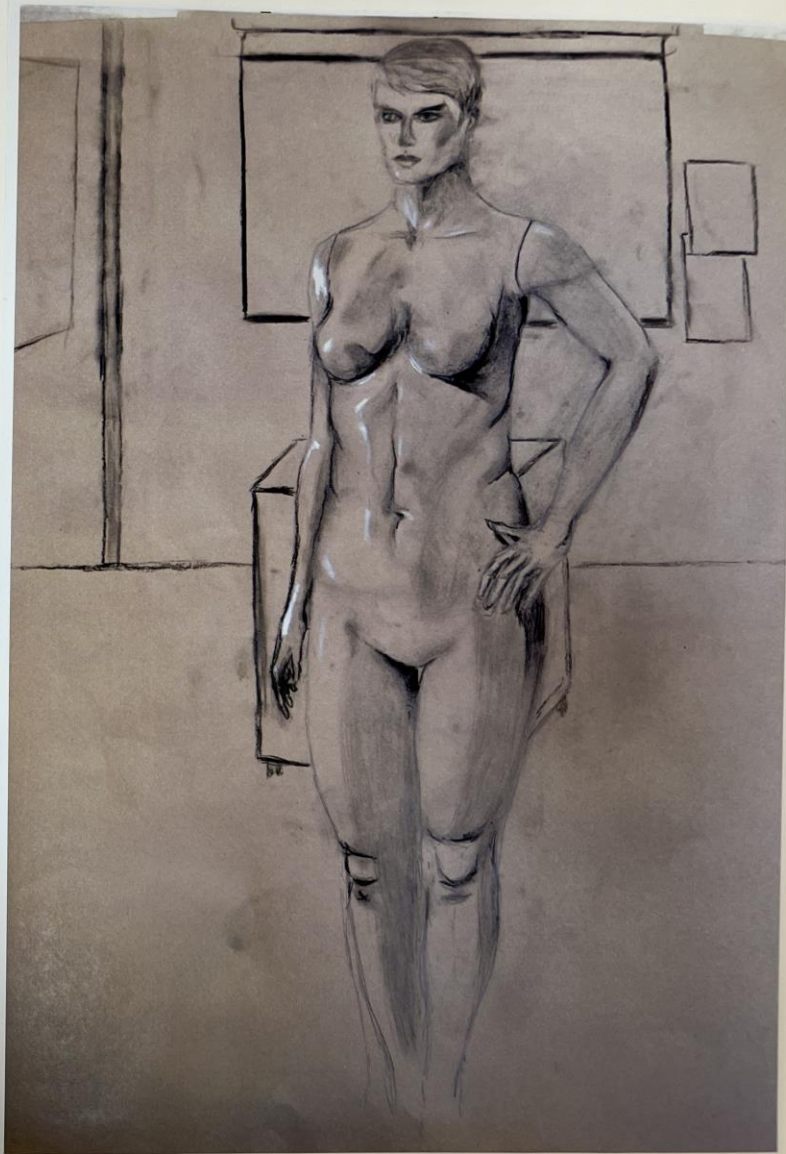
The weaknesses were mainly in the hair and eyebrows, they didn't feel like they matched the face. Next time I will make them lighter and try to fade them out a little so they look more natural.

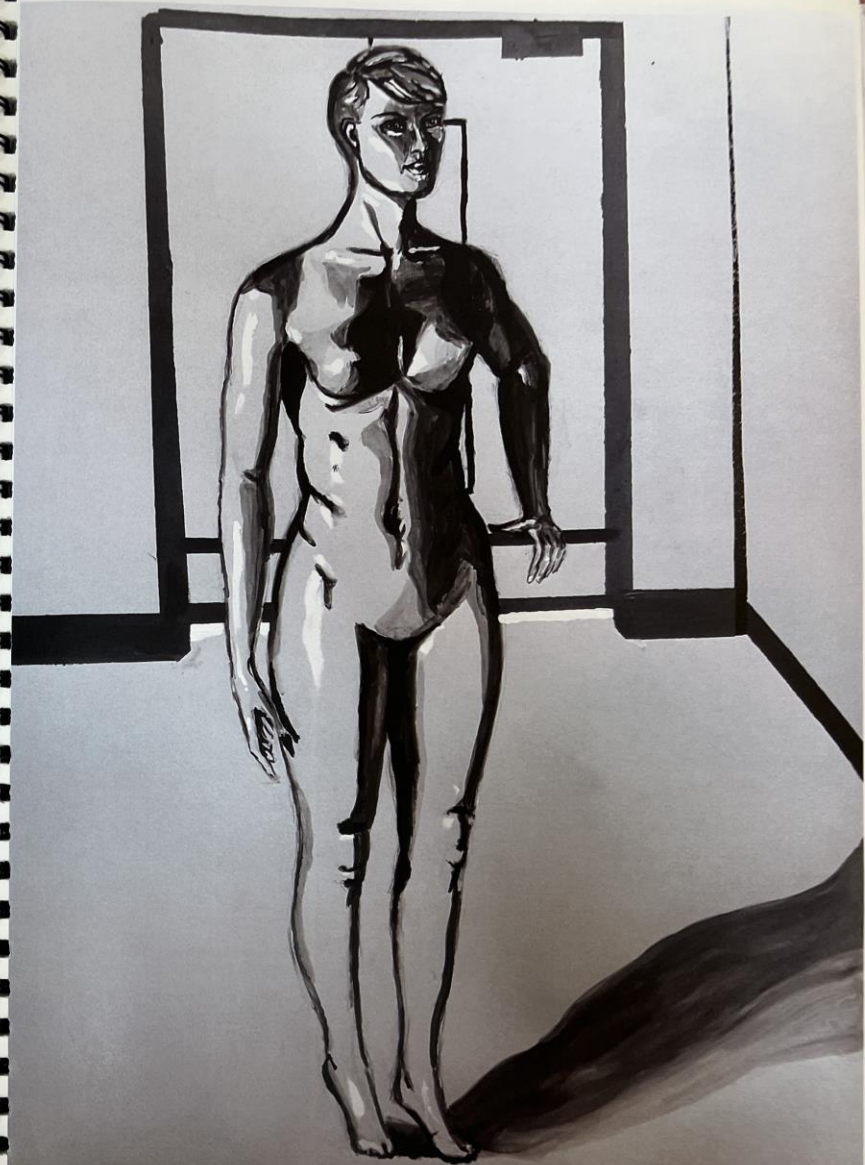
THE FIGURE

Here I am moving from portraiture into figure.



STUDIES OF THE SCHOOL
MANNEQUIN.







MODEL OF MANNEQUIN





THE THINKER- 1902
Originally part of the Gates of Hell sculpture (1880-1890) by Auguste Rodin, The Thinker has become separate from the whole piece. The Thinker The Thinker has become separate from the whole piece. The Thinker portrays the poet Dante's inferno who wrote the 'Divine comedy' in the 14th century. It was also inspired by Michelangelo's 'Thinker' which is a sculpture of a Roman general in deep thought. The piece links to the idea of the Human condition as it represents our desire to find the meaning of life, a uniquely human trait. It shows a man contemplating and reflecting on his life. His isolation suggests signs of transcendentalism, the idea that organised religion and society corrupts human purity, this is also shown by his lack of clothes which removes the barrier between him and his surroundings. His toes and hands are curled and his back is hunched which creates a grieving image however his plain expression allows viewers to interpret his emotions and thoughts. This is emphasised by the fact that it was cast in bronze which is a very malleable substance allowing people to have freedom of thought when looking at him. This makes the sculpture very relatable to everyone because we all contemplate life in different ways. The original sculpture stood only two feet tall which makes him look very vulnerable and small which represents his existential thoughts that can become so vast making him seem insignificant.

"What makes the thinker think is that he thinks not only with his brain, with his knitted brow, distended nostrils and compressed lips, but with every muscle of his arms, back and legs, with his clenched fist and gripping toes."- Auguste Rodin



THE HUMAN CONDITION

INSPIRED BY THE WORK OF

JUAN MUNOZ I

INTEND TO EXPLORE THE IDEAS

OF SOCIAL EXCLUSION AND

ISOLATION THROUGH THE MANIPULATION
OF THE HUMAN FORM.

INITIAL IDEAS

Antony Gormley - 'Event Horizon'



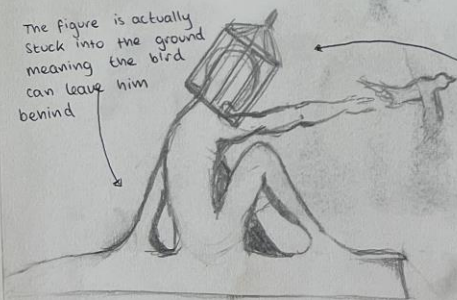
This links to the idea of social exclusion because it depicts figures that are far away from society.



The pillar creates a vast barrier between the figure and the group of people (society) below.

Unlike in Nelson's Column, this is actually a negative distancing between the figure and other people.

The figure is actually stuck into the ground meaning the bird can leave him behind.



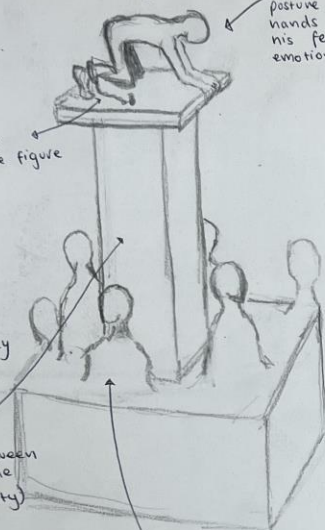
The idea of a cage around someone's head means that they are isolated because they can't show their thoughts/feelings.



Giant appearance shows how lonely and starved of companionship the figure is.

The figure's hunched posture and clenched hands indicate his fear and emotions.

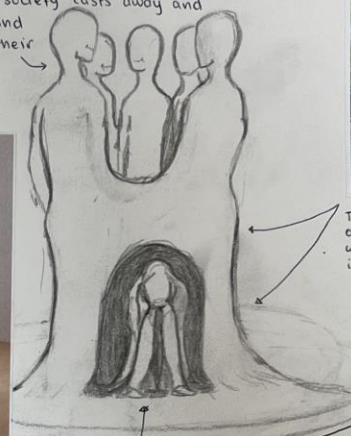
The chain holds the figure up high.



It may be more effective using buildings to represent society, otherwise the people below draw attention away from the focal point (the figure up high).

The sculptures appear to be joyous and kind however beneath them is a forgotten figure. This represents how society casts away and excludes the poor and in need people for their own benefit.

Joan Munoz - 'Many Times'



Their hands and feet link to one another like tree roots whereas the covering figure is not connected to any of them.

The figures turned towards pushes those outside the circle away.

Both figures are shrouded in darkness.

Henry Moore - 'Upright internal/ External form'



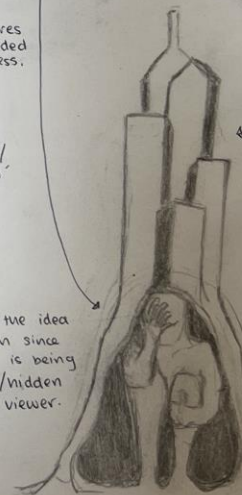
Relates to the idea of isolation since the figure is being concealed/hidden from the viewer.

The city reflects how society pushes away others.



Henry Moore - 'Family group'

The individuals are all linked together like in the sculpture above and this one. However this shows isolation of figures that are not attached.





Auguste Rodin -
'The Thinker'

Both sculptures are alone
with their thoughts.

play with different textures
eg. water, snow, dirt.

The massive size difference
between the figure and base
emphasises how lonely and
isolated they are.

Hands can be very expressive.
In this figure they are going
to curl inwards, showing its
sorrow and loneliness

The figure will be hunched over
doing nothing, highlighting his
loneliness.

The figures here also have no
feet making them
feel not quite human
looking.



Juan Muñoz -
'Many Times'

His feet are buried in the ground so he can't
walk. This also gives him an inhuman look.



Footprints will be moulded
into the base to show that
people have left him.

The difference
is that in 'Many Times'
the sculptures make up
the majority, making
the viewer feel
uncomfortable. This one,
however, is equally
inhuman yet alone.

Similarly to the figures
in 'many times', the
hands will be smooth
and plain. This will
cause them to lack
emotion and be distant
from humanity.

No matter how far
the figure reaches
it's impossible for
him not to be excluded
from society.



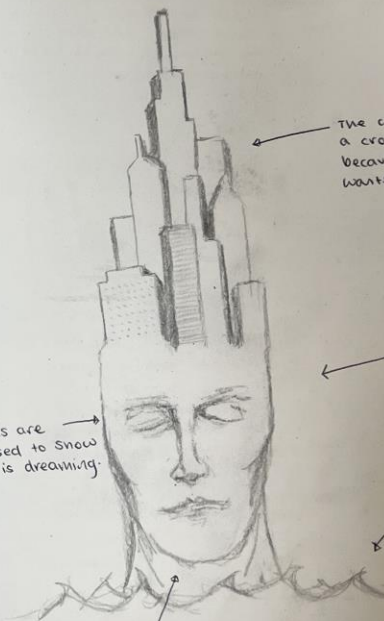
City represents society/
other people. No
matter what it will
always roll away.

The cityscape sits like
a crown on his head
because it is what he
wants to be a part of.

The head is dreaming of
being included, represented
by the busy city.

His
eyes are
closed to show
he is dreaming.

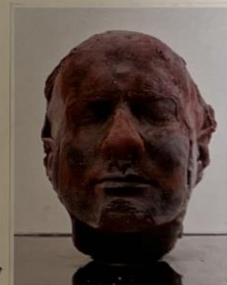
His actually surrounded by
ocean which is devoid of
life.



Gaunt expression and facial features
shows his fragility without company
of others.

Marc Quinn -
'Self'

'Self' relies on a refrigerator
to work. This links to the
idea that humans need company
to stay healthy.



DEVELOPING MY IDEA



This figure is a much smaller scale and does not balance very well, but it shows what (roughly) I am aiming to achieve.

The cityscape was made from Styrofoam and was too light to balance against the plasticine figure.



This larger maquette was used to get a better understanding of how much weight was needed on the top and the bottom.

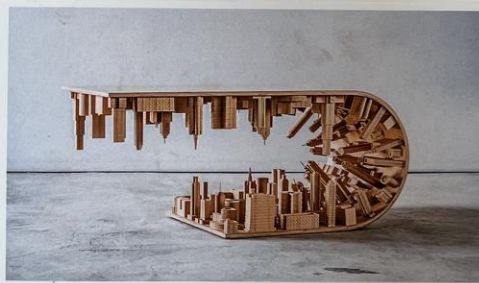
I also decided to increase the arch in the back to maximize the distance between the figure and the city, it also makes the figure look less rigid and more emotive.

I used bottles of paint here for weight/balance in the sculpture.



Juan Muñoz - 'Conversation piece'

This sculpture by Juan Muñoz suggests movement in the figure which inspired my concept of the wheel like motion despite the fact that it does not move like a wheel.



Stelios Mousarris - 'Wave city'

Inspired by Christopher Nolan's movie 'Inception', Stelios Mousarris shows the city bending which inspired the base of my sculpture.

For my final piece I am going to make the arch in the back more curved. I may also play with the idea of having both arms reaching out rather than one to increase the feel of desperation.

The end product will be covered with mod rock and white paint where needed.





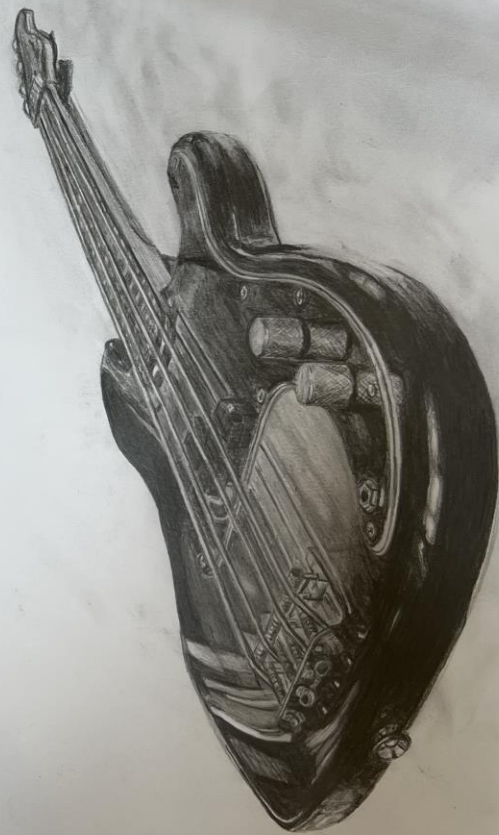
This sculpture is of a figure reaching towards a city. It represents how social exclusion and how many people struggle to fit in and feel isolated. This is personal to me because I recently joined a new school, and at the time felt isolated from everyone because they already knew each other and there were very few other new people. I made the figure using clay and the city from MDF, I then spray painted it in grey. I chose grey because it is a very neutral colour and does not draw attention which mirrors how society can ignore people.

This idea came after looking at Stelice Mousarri's 'Wave city', it was inspired by Christopher Nolan's movie 'Inception' and it shows the bending of a city which gave me the inspiration for the base of my sculpture. I also looked at Juan Munoz's 'conversation piece' which suggests movement and balance because the figures seem to be in very precarious positions.

The strength of the piece is that it shows the idea of social exclusion and isolation very clearly due to the reaching movement of the figure. I also think the slight movement it has is also effective in showing balance since no matter how much the figure moves towards the city it will never get there. The weakness is that the size of the figure is slightly large in comparison to the city, if it was smaller it could have been used to make the idea of isolation stronger.



STILL LIFE



NATIONAL



Ironically Vanitas paintings became so sought after they became Vanitas objects themselves.

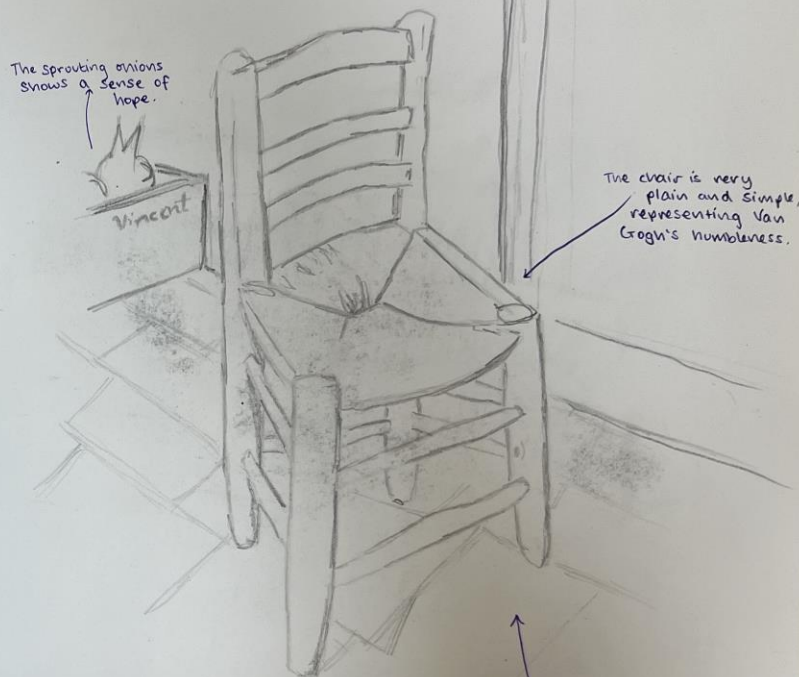
The skull is a 'Memento Mori' which is a reminder of death

The books show knowledge

An allegory to the vanities of Human life - Harmen Van Steenwyck

This Still Life is by Harmen Van Steenwyck and is known as a 'Vanitas' which is the Latin for vanity, in the sense of emptiness or a worthless action. In this painting the idea of Vanitas is shown through 'Memento Mori' a reminder of death such as the skull. The books and instruments symbolise achievement that humans have which will be remembered after death, unlike materialistic objects. These Vanitas came after the protestant reformation. They allowed Protestants to own beautiful paintings without feeling vain or indulgent. In this particular Still Life the objects are balancing precariously on the edge of the table which symbolises the fragility of human life, especially during a time with limited medical knowledge or hygiene. Your focus is lead to the skull in the middle due to the triangular composition, as a result the first thing that is brought to mind is death and how real it is. This is further emphasised by the sword and shell which represent wealth, suggesting that death happens to everyone so gaining materialistic goods is worthless.

GALLERY



The sprouting onions shows a sense of hope.

The chair is very plain and simple, representing Van Gogh's humbleness.

The inconsistent perspective shows Van Gogh's instability

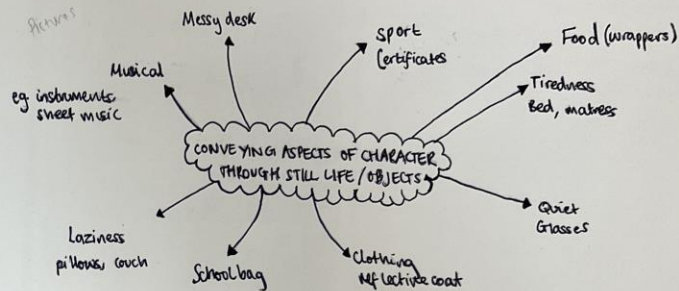
Vincent Van Gogh Chair

Van Gogh had recently read Maurice de Fleury's article, 'The House of a Modernist: The Architecture of Tomorrow' and decorated and furnished the rooms of his own 'artist's house' with a view to them reflecting the character of its residents. Van Gogh's Chair with its straw-covered seat is a simple, rustic piece of furniture, reflecting how the artist saw himself, as a modest man. The objects on the seat are very personal, suggestive of Van Gogh's reflective personality: his pipe and tobacco pouch. Smoking was his constant pleasure, helping him to relax. The outline of the chair is incredibly thick and overworked, the brushstrokes are very visible unlike earlier Still Lives. The chair was also done by Gauguin who stayed with Van Gogh in France. Gauguin's chair is far more comfortable looking and takes place at night, highlighting the difference in how they saw themselves. Unfortunately, following a fight when Van Gogh threatened Gauguin with a knife and then cut off part of his own left ear, Gauguin returned to Paris. Gauguin's departure added a pitiful feel to the two very different chairs.

IN RESPONSE TO VAN GOGH'S THE RE

'History of Still Life'

INITIAL IDEAS



→ My glasses have become a huge part of me because I wear them all the time. Sometimes I feel as if I hide behind them.



→ I love playing music however I can't read sheet music which has always embarrassed me and halted me pursuing music.

→ I love chocolate, I think it is quite important in my life because it tastes amazing and I eat a lot.

→ Pillows are very soft and reflect my sleepy personality



→ Clothes are a huge part of identity because everyone sees what you wear, they can even identify you by them.



INITIAL IDEAS



The sofa is quite messy due to the slanted angle and uneven layers. This caused it to seem lazy and tired, human qualities which suit me quite well.

→ could be used in a background

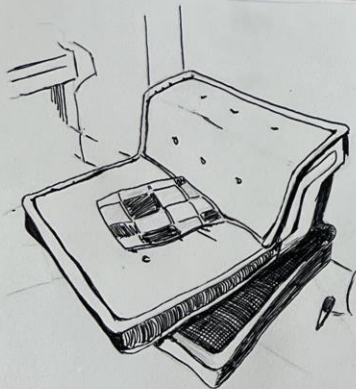


Vincent Van Gogh's chair. Still life mimics his behaviour. It is very simple and modest.

→ Paul Gauguin's chair is very different, it is done at night and is more romantic and dark.



like Van Gogh's chair the colours are very vibrant and stand out from the background



→ These are objects that I use almost daily. Objects like lenses almost become an extension of me because I can't see properly without them. This is similar



for my glasses, maybe more so because they become part of my face/appearance.



→ The pillows on my bed reflect my tiredness and laziness. Not only that but their appearance is also very sleepy looking due to the drooping corners and squashed look.



→ This is very similar to Tracy Emin's bed which shows her darker and more hidden personality.





→ Objects from when I was younger mirror my identity because they are part of my childhood. This teddy also has a fatigued appearance which links to my personality.

This idea was inspired by 'Ollie Monkey', a piece by Peter Jones. It is very worn down and ripped which shows its character and importance to a child.



Compositional ideas

- Still life usually have the light source on the left.
- Vanitas and Dutch-Golden age paintings have a triangular composition.
- To include different aspects of my identity I could use different images and arrange them in one still life.



Lisa Milroy



When thinking about composition, Lisa Milroy's art inspired a more ordered arrangement of personal items such as my contact case and toothbrush.

The idea of distorting could be further explored by using glasses that I wear daily. It will also mean that it shows what 'I see' because it is through my glasses.



This is the snack I had in the morning. The water distorts the background and the chocolate bar wrapper.



Fruit, Fish and a nest - Abraham Mignon.

This still life made me play with the idea of piling up objects. Mine includes records, books, guitar pedals and lego that I have had since I was very young.

The lego helmet actually reminds me of the still life, 'An allegory to the vanities of Human life' by Harmen Van Steenwijk.



I'm quite a messy person when it comes to my room, I usually put everything on my desk.



My reflective jacket is very bright and can be seen from a long way.



Van Gogh's Snoes



My bag is an important part of my identity because I use it constantly, it's almost like clothing.



FIRST IMAGES



The image was too crowded,
this made the items lose
relevance.

The angle from above
is awkward to look at.

• The glasses don't
create an effect
since all the
objects are in
one lens.

• This view is slightly
to far away.



↳ The angle from above is not what I wanted
~~sketchy~~

Only two objects are in the
lens, which causes a vast amount
of the image to be blurry.



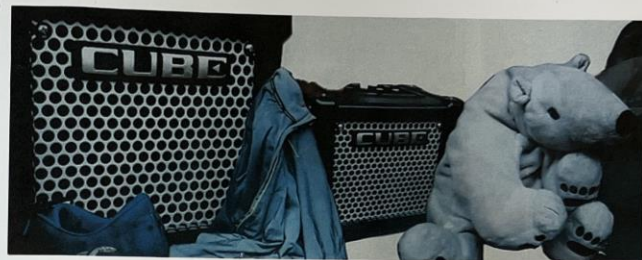
VALUATION

Symbolism in the image, the amplifier shows that I am more confident in music than in other aspects of my life. It is one of the things that I am comfortable sharing with others, the ukulele behind emphasises this. The bear has been mine since I was born making it part of my childhood and past because I can't remember a time where I didn't have it. The blanket under everything is mine that I use a lot because the room I work in every day can get very cold and and I use it for warmth. The couch shows my sleepy personality, it is very soft and comfortable.

The strengths of the piece is the distortion of the glasses because I think it is very effective in showing the world through my eyes. Especially the amplifier due the many holes which are caused to vary in size which is why I'll keep the amp in the next piece. To improve more realism could be introduced which can be aided by better lighting in the photos. In my next painting I may try a different composition and distort the image in a different way, I will also change some of the objects to show different aspects of my personality.



NEW COMPOSITION IDEAS



I wanted to create a sense of immediacy to emphasise the importance of these objects. To do this I zoomed in slightly to make the objects more dominant, as if they can't fit in the frame.

The objects have all been edited to become awkward sizes, some that would usually be large have been made small and vice versa.

I also repeated some of the objects to create a distorted image that is slightly strange to look at, this mirrors what I see without my glasses.

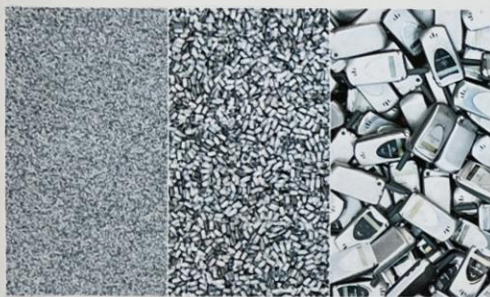


This composition has a strong link to Michael Craig-Martin's 'Full'. The objects have been manipulated to become all the same size.

Both compositions also have very little depth, all the angles and directions of the light source are very confusing to observe because it is not what we are used to seeing.



I like the idea of using sheet music as a background because I love playing music and yet I can't read sheet music which has always embarrassed me slightly.



I think there is a strong link to 'Running the Numbers' by Chris Jordan due to the vertical strips. Furthermore, both compositions involve something ignored. In Jordan's work he shows the negative effect of cell phones that everyone chooses to forget. For me I ignore the importance of sheet music.



This is a composition in which the sheet music is used as a background. The music is hidden behind the other objects so it becomes harder to read which mirrors the ~~fact~~ fact that I can't read it. Furthermore it ~~explores~~ explores my choice to ignore it.



This composition reflects the idea of ~~shape~~ shape of my glasses which continues to 'vision'.

The symmetrical composition is aesthetically pleasing, it mirrors the idea that these objects are needed to have a balanced life, and they are all very important.



'Day and Night' by MC Escher is very similar due to its symmetry. This ^{symmetrical} piece shows an impossible world and plays with the reality of what we see. Furthermore day and night represent a balance which is very alive my composition.

MC Escher was seen as a pioneer of ~~geometric art~~ ^{geometric art} and often distorted people's vision.

Balance of dark and light



James Rosenquist's 'Joystick' also plays with people's vision and perception of reality. He himself had a lifelong fascination in space, real and imagined.

The complex angles create a confusing image

The reflective mirrors are similar to my composition which looks like a reflection.



→ Richard Hamilton's diptych paintings of the 'troubles' in Ireland are very similar to this composition due to the vertical strips.

I like the use of blurring the images on the left, I may try to incorporate this technique in one of my sections if I can.

If I use this composition I would probably add a vignette to the edge of each strip to make the transition from section to section smoother.

← The markings on the left represent the execution-daubed walls of the prisoners cell.

This painting explores the idea of vision being distorted and broken up. I was influenced by Gerhard Richter's 'Abstract painting' which he did whilst listening to John Cage's (a composer) music. His blurred images, a result of layering paint and wiping a squeegee across the surface. I also looked at Richard Hamilton's Diptych paintings 'The citizen' showing the violence and consequence of the IRA.

I think that the strengths of the piece are the transition between each section, such as the amp changing size, because this shows a distorted image. I also think the plain grey background is effective because it pushes the objects forwards, depicting their importance in my life. I think the strips needed to be extended to the top and bottom of the canvas to make it have a sense of completion. I also think the strips should be broken up in a more subtle way to emphasise the idea of vision/distortion.

Moving forward I think I can improve the idea of vision by trying to show how each eye sees something differently.



MARC QUINN

Year 1991

Medium Blood (artist's), stainless steel, Perspex and refrigeration equipment. Dimensions 208h x 63w x 63d cm. Self is a self-portrait of the artist, but one that literally uses his body as material since the cast of Quinn's head, immersed in frozen silicone, is created from ten pints of his own blood. In this way, the materiality of the sculpture has both a symbolic and real function.



Unlike more traditional materials of western sculpture such as marble, blood is not durable and will decay if not frozen. Similarly, the process of casting is traditional, but usually it is done with bronze or other precious metals, and not a bodily fluid. Value therefore becomes a significant theme, as blood — unlike

marble and bronze — lacks monetary worth and yet is essential to life. The use of bodily fluids increases the sculpture's status as a 'true' self-portrait in which the artwork serves not only to depict the artist but is also composed of a part of the artist's own body, his DNA. As mentioned before, the presence of a refrigeration unit underscores the sculpture's dependence on a source of power, arguably increasing its sense of vulnerability. Quinn has commented on the autobiographical dimension of Self saying that it reflects his alcoholism, as it is entirely dependent on electricity, just as he was reliant on alcohol. This self-expressive aim is also attested by Quinn's aim to pay homage to Rembrandt, who repeatedly created self-portraits in the latter stages of his career, by making a new 10-pint blood Self every 5 years.

→ A barrier was required to stop the blood/sculpture from turning to powder.

Quinn used a vat of Silicon oil at -40°C

"It was just a choice between life and death really" - Marc Quinn

The work was made at a time when Quinn was an alcoholic and a notion of dependency — of things needing to be plugged in or connected to something to survive — is apparent since the work needs electricity to retain its frozen appearance. A further iteration made every five years, this series of sculptures presents a cumulative index of passing time and an ongoing self-portrait of the artist's ageing and changing self.

"It's more of a 21st Century vision of progress" - Marc Quinn

"It is almost like a Beckett version of Rembrandt" - Marc Quinn

Quinn's education as a student of History and History of Art at the University of Cambridge can be seen as a vital component of his work as a whole, and here his engagement appears to be with ancient tomb sculptures. Much of what we study as art from early civilisations (such as from Egypt and China) is from burial chambers, where the intention was to preserve bodies and spiritually conquer death. Also, one of the chief purposes of all portraits has been too conserve an individual's legacy. Quinn's engagement with cryopreservation in a gallery setting reminds us of art's ancient role in ensuring posterity.

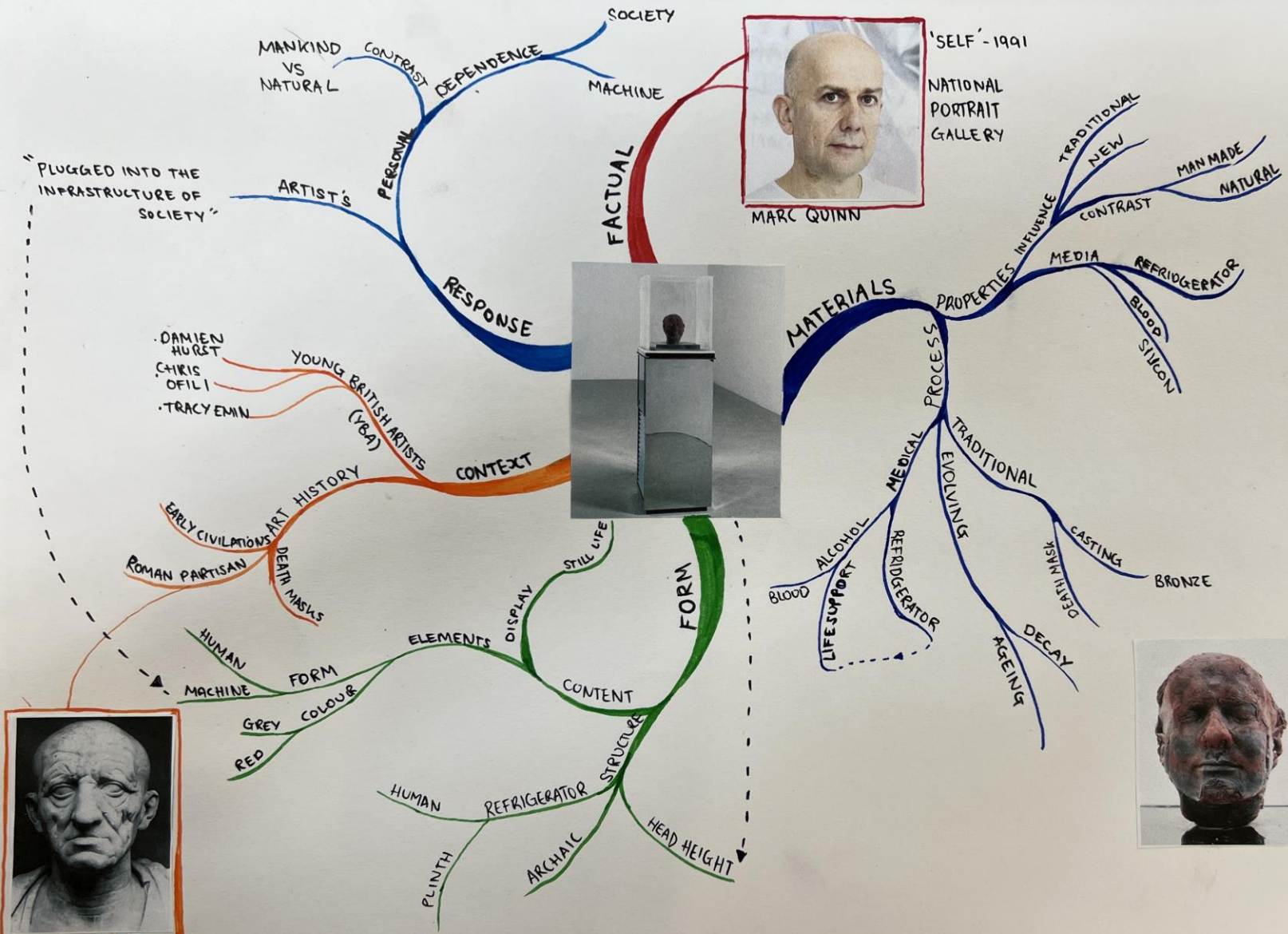
Disregarding the startling choice of sculptural material, there is little in the appearance of Self to cause alarm. In some respects, its presentation is rather archaic. It is a portrait bust, a format which originates in Europe with the Romans, and it sits on a plinth behind a glass case, much like an exhibit in a museum of antiquities. The head is subtly upturned with its lips pursed and eyes closed, giving it a sense of peacefulness and serenity — as if asleep or gracefully deceased. The casting process that Quinn used has picked up many tender textures from the surface of Quinn's face such as the eye lashes, creases on lips and the folds of flesh on the ears. A sense of the macabre is thus conveyed only through its bruised, red and blue coloration, and arguably also the surface texture which bears marks left behind from the mould used in the process of casting and makes the head look scarred or decayed. Casting is a very old sculpting technique, but it looks as though Quinn is making reference specifically to the tradition of death masks, which were used by the Romans to record the physiognomy of deceased family members.

"plugged into the infrastructure of society" - Marc Quinn

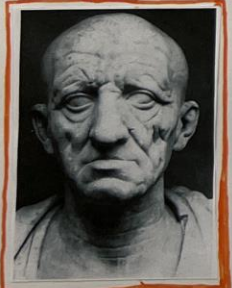
It freezes after 9 months

It is probably wise to first acknowledge the extraordinary amount of preparation and the lengthy ordeal Quinn put himself through to create Self. First, he took blood from his body — as you would do during a blood donation — over five separate sessions to stockpile a total of ten pints (5.7 litres). He then made a cast of his head by covering it with an all-over mask of plaster of Paris (leaving breathing holes for his nose). This perfect impression of the artist's facial features was then removed, filled with the blood and frozen. When it was solid, the blood head was mounted within a Perspex box filled with silicone oil at a subzero temperature.

He was the first YBA to be signed by Jay Jopling, director of the multi venue operation White Cube gallery, which still represents him and others from the group. (YBA patron Charles Saatchi snapped up various Quinn works through Jopling, including Self 1991, which he later sold to American hedge-fund manager Steve Cohen.) Today, Quinn's paintings fetch up to \$400,000 and his sculptures range from \$250,000 to more than \$1.5 million at White Cube and Mary Boone Gallery in New York. His work is in the collections of Britain's Tate, New York's Metropolitan Museum of Art, and the Centre Pompidou in Paris, among other institutions.



MARC QUINN



Some parts of our identity we want to keep secret.



Fingerprints are unique for everyone.



Machinery has caused wars to be far more destructive + increases tension massively



The second version of 'Rock Drill' shows the torso of the once formidable piece of machinery

Exoskeletons allow those who can't walk to slowly improve and heal.



Italian futurists saw the potential of machinery

CONFLICT
IN HARMONY
ITALIAN FUTURISTS



The combination of man and machine (Rock drill)

MAN + MACHINE

PERSONAL



Quinn did another piece called DNA Garden and shows family/identity is more than biological



IDENTITY

HIDDEN

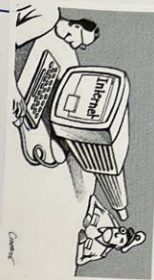
PLUGGED INTO SOCIETY



DEPENDENCY

LACK OF PRIVACY
ADDICTION

THOUGHTS



COMMUNICATION

LANGUAGE



Piensa shows the idea of 'silent communication'

AGEING



DECAY

DEFYING



Nowadays people want to reverse the impacts of ageing

LIFE CYCLE

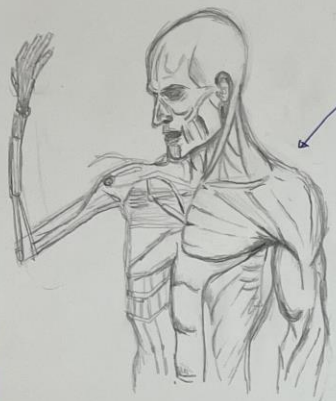
RELIANCE ON ENVIRONMENT



Animals are dependent on their environment for survive

Damien Hirst explores the life cycle





This idea depicts a cyborg-like torso, it shows that mankind and machinery can live in harmony



Eduardo Bolezzi
'Cyclops'
1957

A cyclops is a powerful giant with only one single eye. Here we see one formed by debris and waste from machinery.

Everyday scenes become terrifying via the use of extremely modern machinery.



This idea shows that large corporations/companies are using machinery to exploit natural resources and destroy individuals jobs.

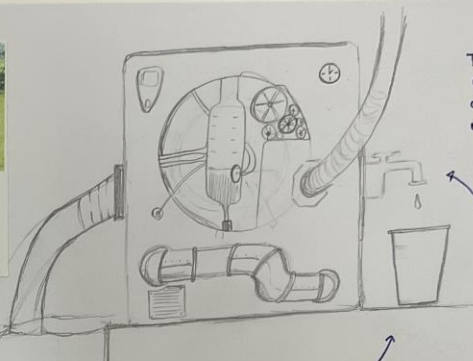
Umberto declared that art should "have strict historical relation with the moment in which it appears."



Eduardo Paolozzi
'A Maximus Ad Minima'

This actually means 'from the greatest (things) to the least' which suggests that the previously powerful machine has been reduced to rubble.

MAN + MACHINE



This shows how we oversize machinery and waste money on it.

The machine is overly complex and confusing, this highlights how we use all sorts of modern machinery without knowing how it works.

Even though there is so much water, very little is given to us.



This idea shows a head with closed eyes as if dead.

This shows our dependence on technology has become foolish.

These wires have been severed



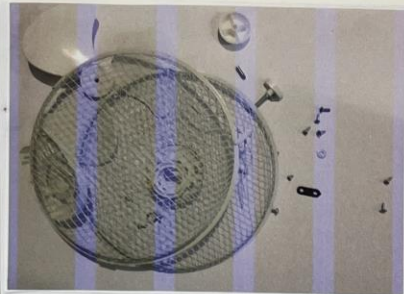
Umberto Boccioni
'Unque forms of continuity in space'
1913 (cast in 1931 or 1934)

This sculpture was an ideal form: a figure in constant motion, immersed in space, engaged with the forces acting upon it.

on the other side I may draw a machine.



This idea is of a man who is plugged into a wall. It is part of the idea that every thing we do nowadays is influenced by machinery and technology

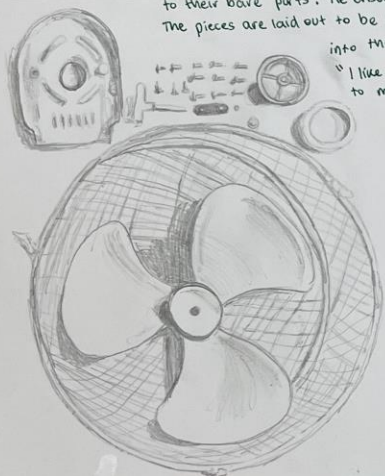


I also think movement can be involved, maybe pictures showing the construction and deconstruction of the object.

Todd Mclellan, 'Things come apart'. Mclellan dismantles common items down to their bare parts. He ensures that the object is still familiar to the viewer. The pieces are laid out to be admired and to provide knowledge of what went into the making of these objects. Mclellan even says:

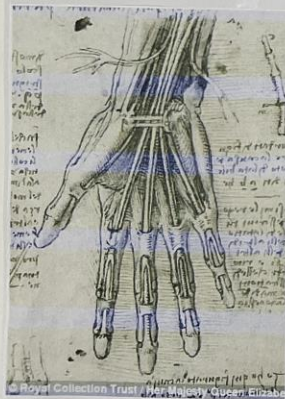
"I like making the mind work. It gives viewers the opportunity to make the object whole in their heads."

This idea is about our thirst for knowledge, and how we take things apart to learn how they work.



MAN AND MACHINE

Da Vinci was intrigued with how the human body worked. He began his study of anatomy in Milan (the centre of medical investigation). He dissected, by his count, 30 corpses in his lifetime.



This links to Quinn's 'Self' and how we explored dependence.

A bionic arm could attach to the end of the items, further exploring how we 'equip' them for different uses.



These objects act like accessories or clothing that we switch in and out for different uses without even thinking.



This idea shows how we use machines so much they become extensions of how we function.

The objects face towards the viewer as if they are going to be picked up or are in use.



Claes Oldenburg's sculptures change our perception of these seemingly unimportant household items by increasing their size.

He wants us to appreciate these objects, he even said "I am a fan of an art that does something other than sit on its ass at a museum."



DEVELOPING MY IDEA.

Further investigating the idea of explaining man's understanding of machinery.

I chose a iron because it is an object used everyday, we often don't even think about it.

It has a very unique shape so when it gets taken apart, the viewer will still be able to recognise it.

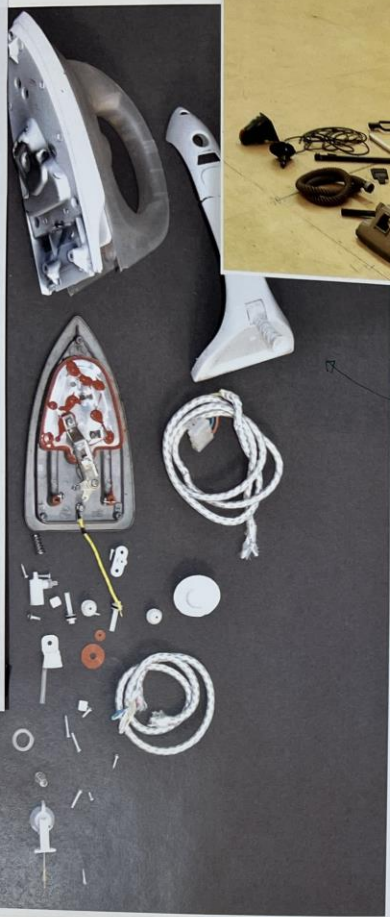
Rather like when artists like Picasso abandon traditional one-point perspective in cubism, objects with recognisable shapes such as the violin allowed their fragmented compositions to still be recognisable.



Picasso -
Violin
1912

Hoover breakdown consists of many pieces of machinery and materials that commonly found inside a Hoover. They are laid out from smallest to largest in a triangular pattern, as if they are being sucked into the small wooden model of a Hoover.

The art historian John Roberts has described Woodrow as an 'urban rag-picker and scavenger' who habitually trawled the streets of Britain and Belgium to find materials for his work. Woodrow was a relative on found objects that are transformed through manipulation and their new found associations with each other.



I like the trail on this composition, however I think it should either be extremely organized or extremely messy, rather than inbetween. Coiling the form of the wire allows it to be neater and easier to put into compositions.

The pattern is only moving up the page which takes away any energy. It doesn't reference the horizontal movement of the iron. This could be resolved by rotating the composition.

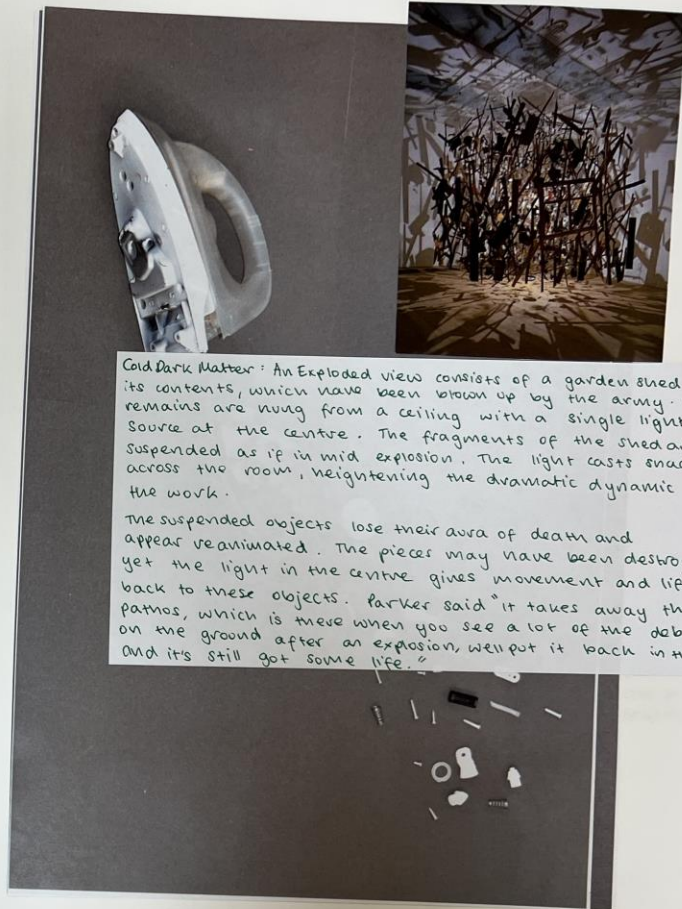


BILL WOODROW

This piece of handle doesn't quite fit naturally into the composition. It looks too wide

I like this composition because it feels as if the pieces have been pulled out. The reverse of Woodrow's 'Hoover Breakdown' which is sucking the pieces in.

CORNELIA PARKER



Cold Dark Matter: An Exploded view consists of a garden shed and its contents, which have been blown up by the army. The remains are hung from a ceiling with a single light source at the centre. The fragments of the shed are suspended as if in mid explosion. The light casts shadows across the room, heightening the dramatic dynamic of the work.

The suspended objects lose their aura of death and appear reanimated. The pieces may have been destroyed yet the light in the centre gives movement and life back to these objects. Parker said "it takes away that pathos, which is there when you see a lot of the debris on the ground after an explosion, well put it back in the air and it's still got some life."

I think the handle of the iron is effective when it is on its side because the viewer can still see what it is. At its most recognisable angle

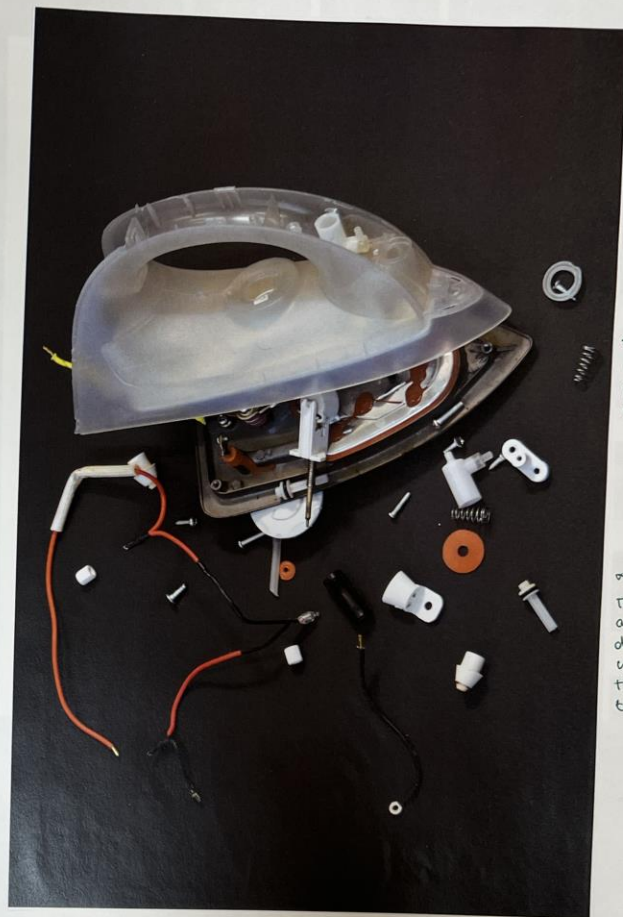
The trail of pieces is quite compact, maybe spreading them out more could enhance their effect of movement.

I like the effect that the small pieces cause. They act almost like a trail, this adds movement and energy, similar to Cornelia Parker's 'Cold dark matter: An exploded view'.



These closer objects would be hard to draw or paint, because they are out of focus. A larger depth of field would be required to keep them in focus and make this idea work.

At this angle it is hard to tell what the object is. On the one hand this could create mystery yet for my idea I think it only makes the composition confusing.



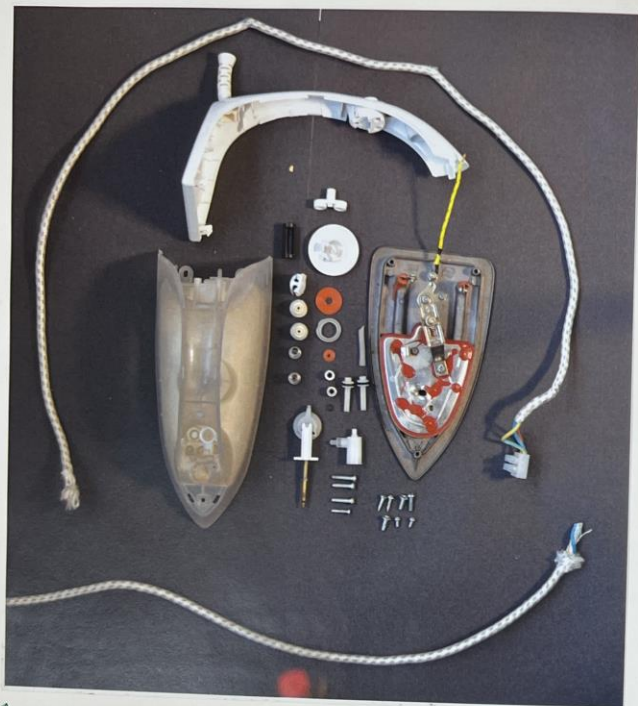
Mirrors the movement of pushing down on an iron.

The colours are equally dispersed which holds the pieces together.

The overlapping pieces create more depth than the other compositions

I like the way the small pieces spill out of the iron, which makes it seem natural and yet the space inbetween is even and harmonious.

The use of positive and negative space is stronger, also the pieces are more condensed which allows for each individual piece to be closer to the viewer and see more detail.



I like the order, it creates a rigid and purposeful effect.

The ropes hold the pieces together, however they seem overly random.

At this angle the handle is not showing, as a result this may confuse the viewer if they can't recognize that this an iron.

The oil points did not work because it was very hard to get details of objects, ~~because~~ this was because the brushes are too thick for the smaller objects. Detail is very important in this piece because I want to show Man's desire for in depth knowledge and understanding of how everything works. Without detail this idea is lost. I think this can be resolved by changing the medium to contoured pencil, this would allow for detail to be shown a lot more, and as a result make my idea much clearer.





MRI SCAN

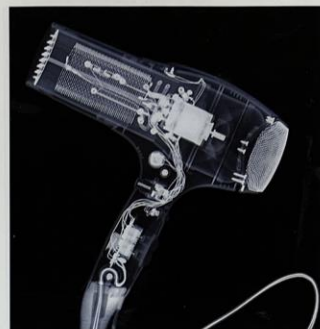
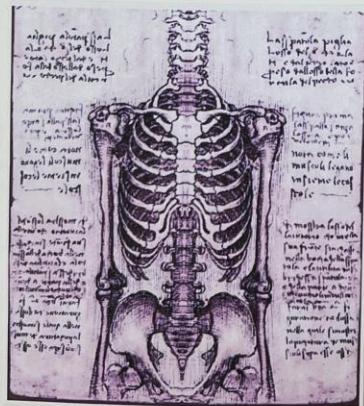


MRI SCAN



This idea of x-rays came from Da Vinci's work, his thirst for knowledge led him to dissect corpses. Nowadays we can look and learn about the human body via MRI scans, x-rays and other technological advances.

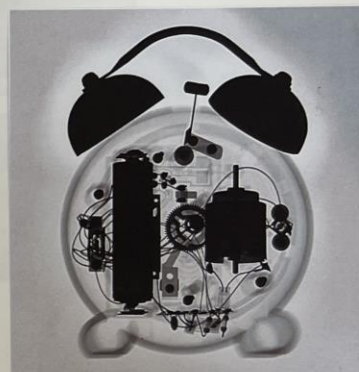
This relates to my idea of looking inside technology by opening up objects because it is about our human desire for knowledge and understanding.



The inside of electrical objects mirror internal organs and bones that are shown in x-rays of humans.



Inverting black and white images creates a aesthetic similar to that of an x-ray or MRI scan.



Colour images can be made black and white the 'inverted' in photoshop. This results in an artificial 'glow'. This results in a similar aesthetic to an x-ray.

ARTISTS WHO EXPLORE NEGATIVES AND X-RAYS IN THEIR WORK



Barbara Kruger

This piece is about the divide caused by abortion laws at the 1973 Roe vs Wade Supreme court decision. Barbara Kruger produced this in support of the Women's march on Washington to encourage reproductive freedom.

The split in positive and negative exposures resembles an x-ray. It was done to enhance the divide in opinion over abortion laws.

I think it is very effective because the conflict of ideas is shown so obviously, furthermore the use of text in red, suggests ~~there~~ a clash because it contrasts with the red.



Thomas Ruff - Negative

These images are scans of 19th century photographic prints, he digitally reverses the tones from sepia to blue, black and white.

This removes the works from their historical narratives.

Ruff's work seems to be neither colourful nor black and white, this makes it seem as if it is from another dimension all together. The whites and blues, along with the blurry outlines of objects create a confusing image.



Robert Rauschenberg, 'Booster'

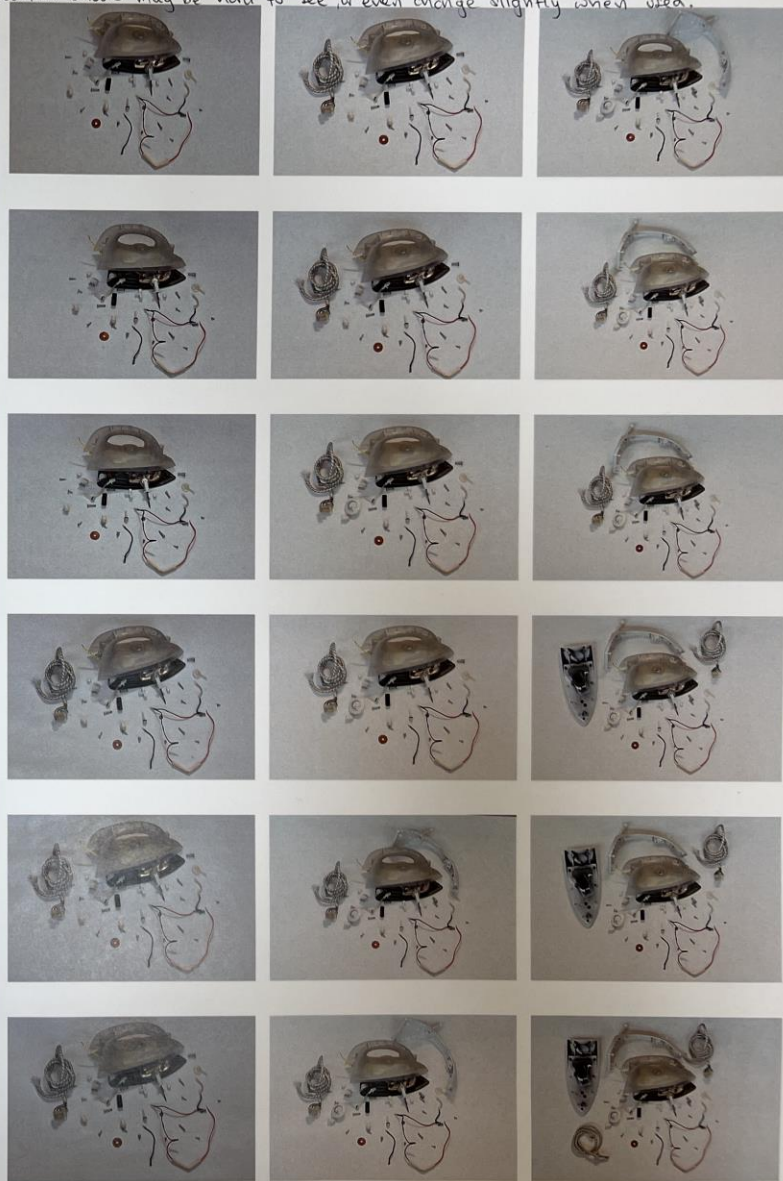


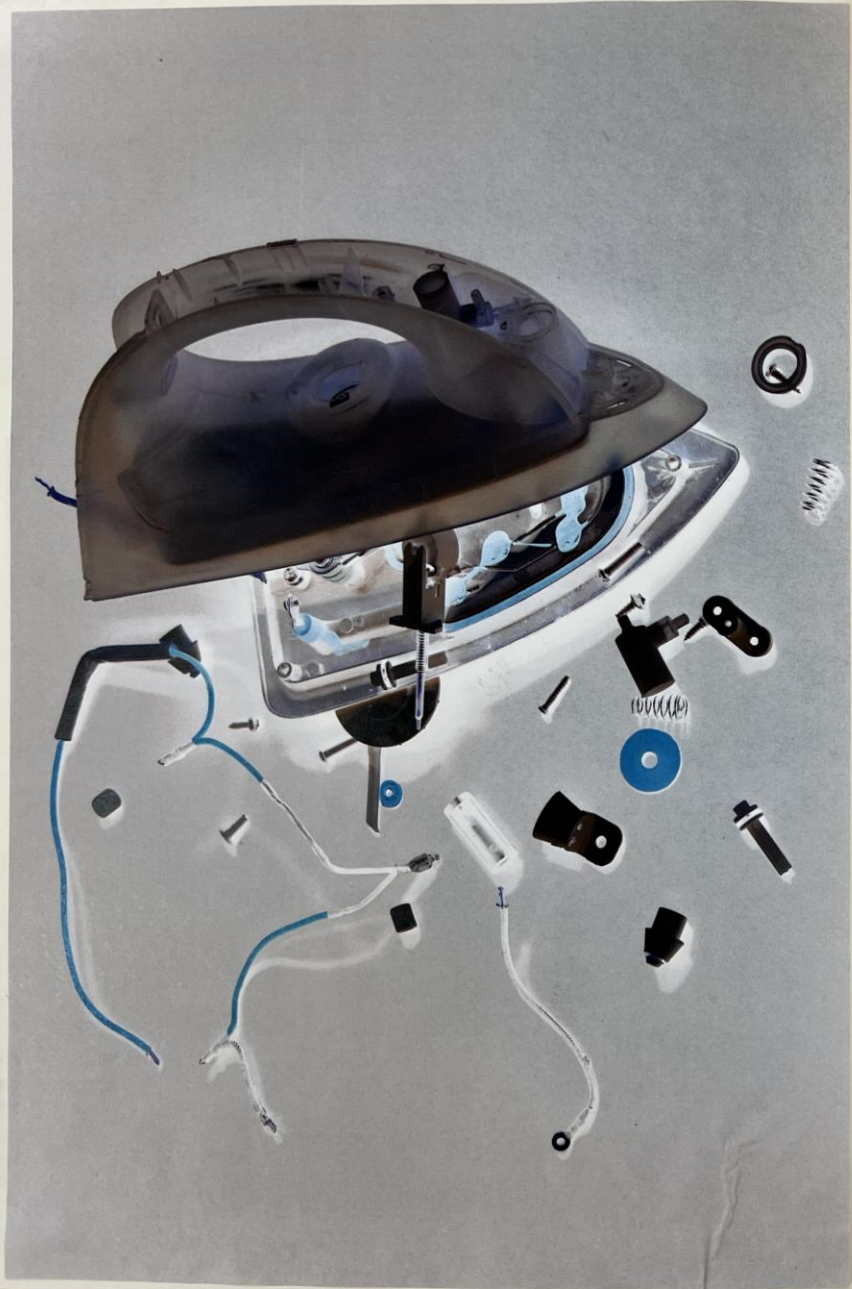
This work consists of six X-rays of Rauschenberg's body, joined together to form a life-sized image. He described it as "a self-portrait of inner-man".

The X-rays show everything and nothing, the viewer can see the bone structure but not the exterior. The astrological charts, images of furniture, drills and cutouts of athletes, instills chaotic energy.

I really like Rauschenberg's chaotic approach, it seems to me that it mirrors our understanding of complex ideas, the more we learn the clearer the picture becomes.

I took some more images on a white background so that when it is inverted the background would become black, and the shadows would become white, resulting in a glow around objects. This would create the aesthetic of an X-ray. The only problem may be drawing onto black as certain colours may be hard to see or even change slightly when used.





The inverted colours work well because it gives it the aesthetic of an x-ray.
 The blue wires enhance the x-ray feel because they look as if they are glowing, especially with the white shadows.



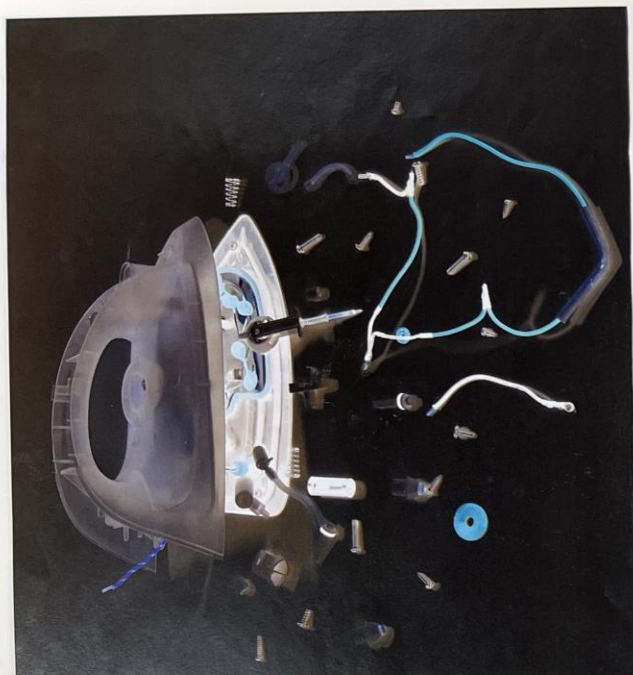
under the fold

The grey/blue colour is hard to get with ~~colour~~ colour pencils. However they

allow for much more accuracy than oil paints

The blue/grey card gives a smooth flatness to the background.

I need to achieve more subtle tonal contrasts to make the colours stand out, a larger image may help.

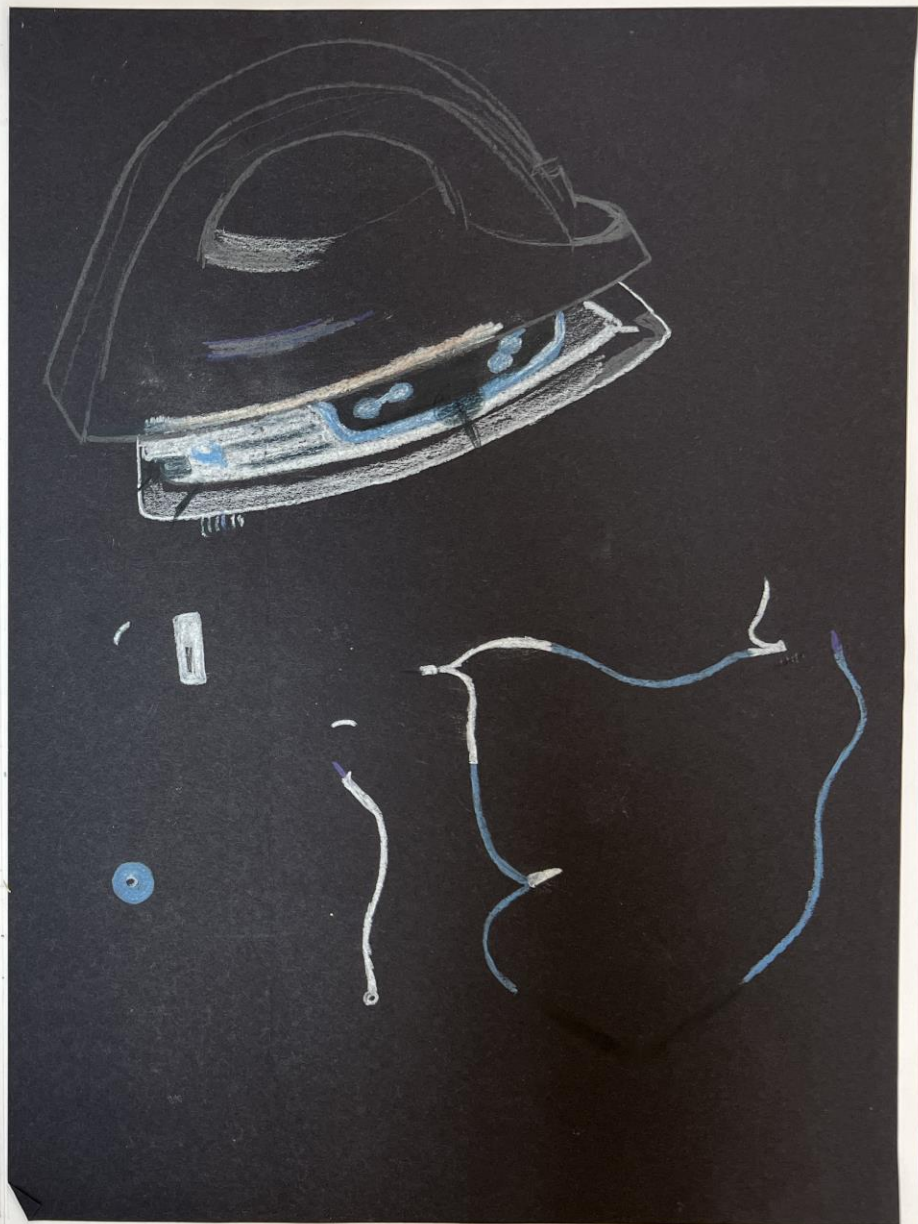


Using coloured pencil didn't work as well when working on the black background because darker objects are harder to see.



Although the dark objects are hard to see, the white and blue objects are really effective, and still have their 'glow' effect.

Original image.





This work is of an iron that I took apart and scattered across the page. I wanted to investigate man's understanding of machinery. I chose an iron because it is an item that is used every day and yet is often ignored and overlooked. I also chose to use an iron because it is easy to recognise due to its unique shape. I tried to achieve an x-ray aesthetic by inverting the picture, to emphasise the idea of humanities understanding on how machinery works.

For in this piece I looked at Barbara Kruger's 'your body is a battleground', who used split positive and negative exposures to show to show divide in opinion over abortion laws. I also looked at Rauschenberg's 'Booster' which consists of x-rays of his body. His x-rays show everything and nothing because we can't see the exterior of flesh. The chaotic approach he took also inspired the idea that the more we learn the clearer the picture becomes. All the astrological charts, drawings and anatomy in the piece is very confusing until we understand what we are seeing in more depth.

The strengths of this piece is the effect, it clearly is an x-ray which communicates the idea of man's understanding of machinery is limited unless we look inside these objects we use daily.

The weakness is in the detail, the colours pencils crumbled very easily making it hard to highlight the smaller objects such as the nails accurately.

CYANOTYPES



These cyanotypes are of the same iron I drew, I spread them across paper and cardboard to show the inside and inner workings of the iron to enhance the sea of man's understanding of machinery. I did them by leaving them in sun for about half an hour and then removed the iron.

I was inspired by Thomas Ruff's negative images. He scans 19th century photographic prints and reverses the tones to blue and white. This makes it look as if it were from another dimension. They look very similar to cyanotypes and have the same effect.

The strength of the cyanotypes are that they create a confusing image because some of the objects are more transparent than others which create a blurry outline on some of the items. This helps to highlight man's understanding of machinery.

I think they could have been improved if I left some objects out for different periods of time to create contrast between some of the pieces' imprints.

Practise cyanotypes :



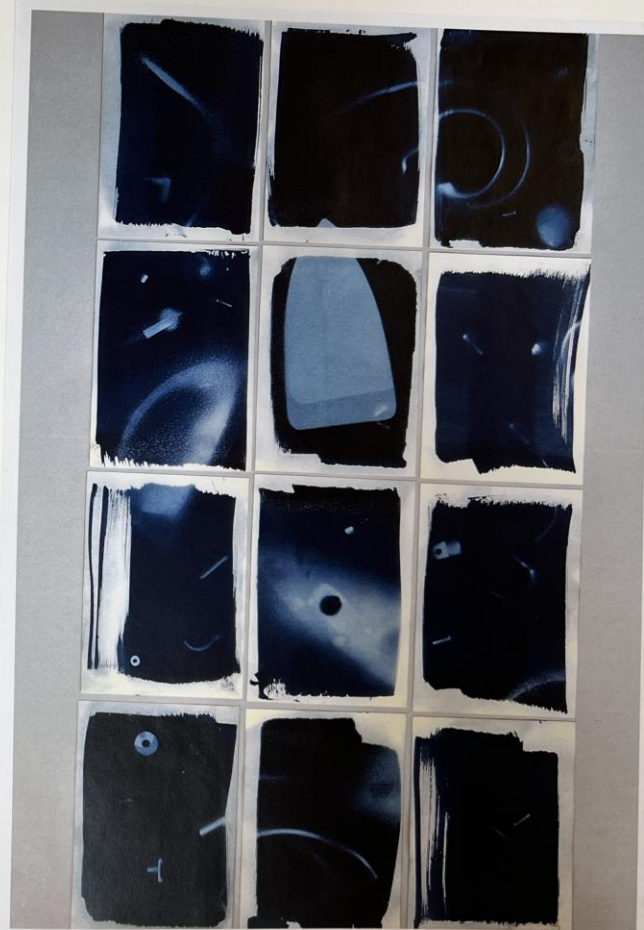
FINAL A3 CYNOTYPES ON CARTRIDGE PAPER.

The cyanotypes are inspired by Man Ray's and Walead Beshty's cyanotypes. My cyanotypes are similar because it hovers between the abstract and the representational. The rough brushstrokes of cyanotypes fluid contrasts mechanical parts of the iron. Beshty also uses "old newspapers, discarded concert tickets, thrown out art materials and even the annoying bit of paper that always fall out of a new copy of the New Yorker" which links to the idea of using objects that we give little value to yet use daily.



↑
The trail behind the iron adds movement and energy to the piece.

PHOTOMONTAGE OF CYNOTYPES



← Man Ray's
Rayograph
1922

← Walead
Beshty's
"Rubensh
idea"

↑ The cyanotypes on paper look like images of stars or planets which I really like because it shows how "if we knew nothing about what the inside of an iron looked like it would be hard to tell what the cyanotype is of."

CYANOTYPE ON CARDBOARD BOX



↑ The cyanotypes onto cardboard work really well as a sculpture as it can stand up itself



↑ I like how the box is similar to one that the iron came in.

MODERN ART: 2000s

Info from: A Closer Look At
Still Life (The National Gallery)
and 'Applies Pears and Paint'

Modern day Still Life artists vary drastically in the way they work, ranging from sculpture to photography. Many of them make links to previous forms and styles of Still Life. For example these images taken by Mat Collishaw play with the idea of Vanitas yet in a more modern way. For example, the Dutch Golden Age clearly influences the style of his images of their "Last Meals on Death Row". Such as the light coming from the left and the background being empty and dark. Lisa Milroy is also another example of someone who emulates previous Still Lifes, her style looks very similar to those on Ancient Egyptian tombs due to the ordered composition.



Lisa Milroy-
Light bulbs



Collishaw's 'last meal on death row'
images look very similar to Dutch golden
age 'Vanitas'. (Bang)



RACHEL WHITEHEAD



Rachel Whitehead (b. 1963) was born in London, England where she currently lives and works. She studied painting at Brighton Polytechnic and sculpture at the Slade School of Fine Art. Whitehead won the Turner Prize for her public sculpture House (1993) and represented Great Britain at the 1997 Venice Biennale. She has been the subject of solo exhibitions at Kunsthalle Basel, the Reina Sofia, the Serpentine Gallery, and the Deutsche Guggenheim, among others. Her works are in several prestigious collections worldwide including the Museum of Modern Art, New York, the National Gallery of Art, Washington D.C., the Stedelijk van Abbemuseum, Eindhoven, the Tate, London and the Centre Pompidou, Paris.

Whitehead's work typically takes the form of casts, which are formed when a liquid material is poured into a mold and allowed to solidify.

'Ghost' (1990) was Whitehead's first large-scale sculpture and set in motion the ambitious, architecturally scaled works for which she is widely recognized today. Made by filling a room of a Victorian house in North London with concrete to create a solid cast that picks up the details of the walls, mantle, and windows, Ghost is a positive room-sized object that reveals itself gradually, as one encircles the huge form.

She talked about "the ludicrous policy of knocking down homes like this and building badly designed tower blocks which themselves have to be knocked down after 20 years."

casts are of negative space, which define and surround objects.

Whitehead's work has been described as 'minimalism with heart.'

The objects she casts—mattresses, beds, sinks, chairs—all have an intimate, physical relationship to the body. As objects they can be held, used and inhabited.



Maquette for Judenplatz Holocaust Memorial 1995

This is actually made of plaster, pigment, resin, wood and metal, not toilet rolls.



'Line up' - 2007/8

In Rachel Whitehead's sculptures and drawings, everyday settings, objects, and surfaces are transformed into ghostly replicas that are eerily familiar. Through casting, she frees her subject matter—from beds, tables, and boxes to water towers and entire houses—from practical use, suggesting a new permanence, imbued with memory.

While they might appear straightforward at first glance, Whitehead's sculptures always have deeper stories to tell. They capture the negative space around us.

<https://www.tate.org.uk/art/artworks/whitehead-untitled-stairs-1079398?text=Summary+together%20to%20form%20a%20unit&text=Untitled%20Stairs%20is%20one%20of+home%20and%20studio%20in%201999>

<https://www.tate.org.uk/art/artists/rachel-whitehead-2319/five-things-know-rachel-whitehead>

Whitehead Rachel Whitehead was awarded a damehood for services to art as a part of The Queen's Birthday Honors List, which awards people across the United Kingdom for outstanding achievements.

MICHAEL LANDY

A member of the Young British Artists (YBAs), conceptual artist Michael Landy produces installations that comment on consumerism. For his best-known work *Break Down* (2001), Landy gathered all of his worldly belongings, including clothes, postage stamps, a car, and works of art by himself and other artists such as Damien Hirst and Tracey Emin, and installed them in a former shop space in central London. After cataloguing all 7,227 items, Landy destroyed them on an assembly line with the help of 10 workers.

'Break down' - 2001



Landy made no money of this project.

Landy said "I'm always trying to get rid of myself."

In recent years, Landy has also produced etchings of weeds in the traditional style of botanical studies.

'Creeping Buttercup', 2002



They are very reminiscent of a process called ~~water~~ nature prints, where objects such as plants were pressed directly into soft metal to produce details not only of their shape but their surface details.

The etchings are all meticulous, life-sized studies of individual weeds the artist found growing in the street. Landy has described why he was drawn to these 'street flowers'. He has said, 'they are marvellous, optimistic things that you find in inner London ... They occupy an urban landscape which is very hostile, and they have to be adaptable and find little bits of soil to prosper' (quoted in Buck). Weeds are hardy, thriving in often inhospitable conditions with very little soil, water or direct sunlight. They grow between paving stones or on waste ground in the city, tenaciously asserting themselves despite being overlooked by most passers-by. Landy collected a number of these plants and took them back to his studio where he potted and tended them, making studies of their structures including detailed renderings of roots, leaves and flowers.

Landy is almost forcing the viewer to see an object that they choose to ignore every day



'Herb Robert', 2002

These 'street flowers' illustrate how everything exists for a finite amount of time. Landy also viewed them as a continuation of 'street furniture' and his interest in the everyday.

I really like how Landy has taken what is usually considered an ugly pest and transformed it into an elegant image.

Giving the plant a house makes it important and gives the weed an identity it never had before.

As Julian Stallabrass has pointed out, 'the depicted weeds act metaphorically, standing in for the urban underclass - similarly mobile, mongrel and diasporic - and the subject of prolonged neglect and spasmodic measures of control, or weeding'.

The detail of the works recalls botanical illustration, particularly the direct imprints of plants known as nature prints made in the nineteenth century before the advent of photography.

<https://www.artsy.net/artist/michael-landy>

<https://www.tate.org.uk/art/artworks/landy-herb-robert-p78725>

ALBRECHT DÜRER



Hand of A Apostle

Durer best recognized as one of the best craftsmen that hailed from northern Europe amid the Renaissance, it is essential to consider that unique circumstance throughout Durer's life saw him creating diverse styles and procedures. From his subjects to the good mediums he utilized, he was differing in his virtuoso. However, he concentrated on three important territories; painting, printmaking and theoretical works.

https://www.metmuseum.org/toah/hd/durr/hd_durr.htm

<https://www.christies.com/features/Albrecht-Durer-10-things-to-know-8053-1.aspx>

Dürer was convinced that nature, being God's creation, was the very source of art. He embodied the belief that artists should draw exactly what they saw in order to make their work as convincing as possible: "The more precisely the forms in your work are compatible with life, the better it will appear. That is the truth. So never imagine that you can or should attempt to make something better than God has allowed his created nature to be. For your ability is impotent compared to God's creativity"

"For all works, none is truly and completely identical to another"

I really like how Dürer uses cross-hatching to show depth in the hand and also the different textures of the skin and bone.

Durer self portrait at 13, 1484



Dürer began studying his own likeness at a remarkably young age, initiating a practice of self-scrutiny that would be a hallmark of his career. The inscription at the upper right of the sheet states, "I drew this after myself from a mirror in the year 1484 when I was still a child." Despite a certain degree of clumsiness in the depiction of the drapery and bodily proportions, this image reveals the artist's considerable skill in handling silverpoint, a traditional method of drawing that was difficult to correct.

Durer exclaimed that the diversity of nature was such that every work of art that tried to depict the same natural object would always be different from the original.



Great piece of Turf 1503.

studies of left hand.



M.C. ESCHER



'Day and Night'-1938

In the late 1930s, Escher also became obsessed by the "regular division of the plane", in which shapes (often fish, lizards or birds) are tiled across a flat plane in such a way that the spaces between them make other, recognisable shapes. (This technique was directly inspired by the Alhambra.) *Day and Night* (1938) features black and white bird forms arranged in this way over a chequerboard countryside. In many of these images the distinction between foreground and background is obliterated: the viewer can choose to see one or other set of shapes as foreground at will.

Although he was not affiliated to any particular group his work is very similar to those of surrealists. He allows the viewer to choose what reality they see.



'Drawing hands'-1948

that distinguished between "feeling people" – artists who concentrate on the human form – and "thinking people", artists like himself who are "reality enthusiasts", interested in "the language of matter, space and the universe".

Escher was fascinated by the contrast between two dimensional flatness (eg. paper) and the illusion of three dimensional volumes that can be created with certain marks.



I really like how Escher plays with the idea of eternity and endless loops.



'Relativity'-1953

Escher showed much interest with perspective and impossible architecture. He said "I feel like telling my objects, you are too fictitious, lying there next to each other static and frozen: do something, come off the paper and show me what you are capable of!"

Escher declared: "If you want to express something impossible, you must keep to certain rules. The element of mystery to which you want to draw attention should be surrounded and veiled by a quite obvious, readily recognisable commonness." This is arguably as true of fiction or music as it is of Escher's brand of geometric sorcery. And it also, in a way, sums up the genius of Escher himself, an orderly man who made inexhaustibly extraordinary things.

His work is very mathematical, some mathematicians use his prints to illustrate their books. His use of tessellation and symmetry allowed him to create these 'impossible' images.

<https://www.sciencedirect.com/science/article/pii/S1877042814036295/pdf?md5=646dfe844e514bac887e3691938ef41&pid=1-s2.0-S1877042814036295-main.pdf>

<https://www.theguardian.com/artanddesign/2015/jun/20/the-impossible-world-of-mc-escher>

SUSAN COLLIS



Susan Collis uses a variety of techniques and strategies to investigate issues concerning interpretation, craft, value and labour. Everyday objects are presented etched, splattered and stained with marks of work, wear and tear. At first glance, the marks seem to be the accidental results of normal use, and as such seem meaningless and not worthy of examination. Collis is interested in the shift of perception that takes place upon discovery that they are, in fact, careful, intentional acts, and that the materials used are traditionally valued for their financial or decorative properties. A tired stepladder covered with paint drips from years of use has been simulated by the meticulous inlaying of diamonds, pearls, opals and other prized materials. A bucket catching a drip from the gallery ceiling may not be the result of neglect, rather a complex staging of pumps, water-tanks and false walls to artificially create the scenario.

→ A recurring motif is the splash or drip. It's gestural but not considered a mark and stands in for something that would usually be cleaned away.

'Seventeen - By the way'

Her work has been described as "Baroque minimalism," developed from artistic who revel in materials and play with mimesis and impersonation.

Susan Collis's work brings mundane detritus and materials into sharp relief, calling attention to otherwise overlooked elements of our daily lives. "I've always wanted a creative life," she says. "But being an artist wasn't something that I'd ever, ever planned." Collis playfully recreates objects like discarded floorboards using mother-of-pearl inlay, diamonds, and silver, or hand-stitches painters' drop cloths to recreate inadvertent splashes and drips—paying close attention to craftsmanship. Her work has been described as "Baroque Minimalism," developed from artists who revel in materials, such as Robert Morris, and those who play with mimesis and impersonation, like Robert Gober and Jeff Koons.

Typically works involve momentous amounts of hidden labour to create an object that may go easily unnoticed, but is replete with value, be it material or conceptual.

If you do a lot of drawing, you're likely going to ball up and throw away quite a bit of paper, right? And, if you're Collis, you're going to reference the process by casually displaying such wadded reject sheets—but only after having coated them with gold or palladium leaf. Or maybe, as in *On second thoughts*, by amplifying the crumpling creases with carefully applied graphite marks on a series of balled paper on the gallery floor. It's as if Collis is underlining reality, trying to give selected sections of the artist's life an italic emphasis. And it works.

→ The fact that she almost brings back to life a failed drawing, is really clever because it shows the idea of eternity which I think is really interesting.



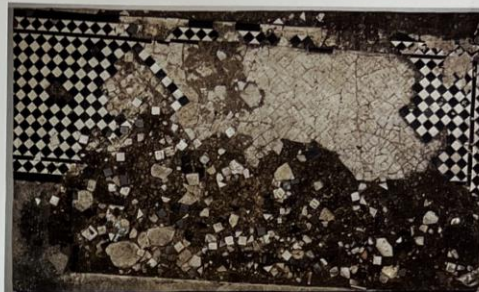
'And it works'

<https://www.arn.co.uk/news/ga-susan-collis-artist-encouraging-us-see-value-mundane/>

<http://www.seventeengallery.com/artists/susan-collis/>

THE BOYLE FAMILY

Boyle Family aims to make art that does not exclude anything as a potential subject. Over the years, subjects have included: earth, air, fire and water; animals, vegetables, minerals; insects, reptiles, water creatures; human beings and societies; physical elements and fluids from the human body. The media used have included performances and events; films and projections; sound recordings; photography; electron-microphotography; drawing; assemblage; painting; sculpture and installation.

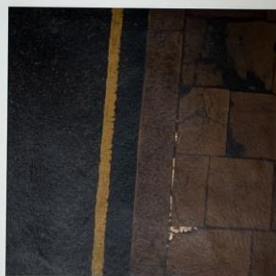


— I really like how a trodden down, broken pavement can be turned into what looks like an abstract painting.

Study from the Broken pavement series 1986.

Boyle Family is best known for the earth studies: three dimensional casts of the surface of the earth which record and document random sites with great accuracy. These works combine real material from the site (stones, dust, twigs etc) with paint and resins, preserving the form of the ground to make unique one-off pieces that suggest and offer new interpretations of the environment, combining a powerful conceptual framework with a strong and haunting physical and visual presence.

On travelling to a Selected Site, the Boyles would throw a T-Square to select a random area to replicate.



The Study is one of the series of 100 London studies selected at random from a square of London including parts of Notting Hill, Shepherd's Bush and Holland Park. This area was selected not only because we live in the middle of it but also because it provides an extreme cross section of the urban environment. The defect in the random process caused by the possibility that our choice of this area to live in introduces a subjective element that might turn out to be significant has resulted in our decision to select sites at random on a map of the world.

"We also want to be able to look at anything without discovering it in our mothers' womb [...] We want to see without motive and without reminiscence this cliff, this street, this rock, this earth."

Holland Park Avenue study, 1987.

→ I think the idea of creating art out of worn down pavements that we walk over and ignore is really clever. It emphasises how little we see and how much we ignore everyday objects.

The Boyle family play with the idea of chance and by doing so demonstrate how everything has beauty and can become art.

<https://www.boylefamily.co.uk/boyle/about/index.html>

<https://www.tate.org.uk/art/artists/mark-boyle-797>

• Not on view

RALPH GOINGS

Ralph Goings is a realist painter who has exhibited in this country, Europe and Japan and is represented in museums and private collections here and abroad. He is recognized as one of the original members of the Hyper-Realist or Photo-Realist group of the late 1960's.



I really like how the objects in light have very little detail on them, creating an immediate impact and trying to avoid it looking like a painting.

'Still life with Pitcher' - 1976

Goings was part of a hyperrealist group of painters in California during the late 1960s, known for his photorealism involving hamburger stands, fast food eateries, and vintage cars.

Double Ketchup

I like the composition and how it ignores the top of the bottles. This makes it seem more like a photo than a painting because it seems less intentionally placed out.



It occurred to me that projecting and tracing the photograph instead of copying it freehand would be even more shocking. To copy a photograph literally was considered a bad thing to do. It went against all of my art school training... some people were upset by what I was doing and said 'it's not art, it can't possibly be art'. That gave me encouragement in a perverse way, because I was delighted to be doing something that was really upsetting people... I was having a hell of a lot of fun..."



Ketchup.

The work lacks the artist's hand, focusing on the way things look in their environment and especially about how things look painted."

He began producing watercolours in the 1970s but held fast to his emphasis of natural light as a subject within each composition.

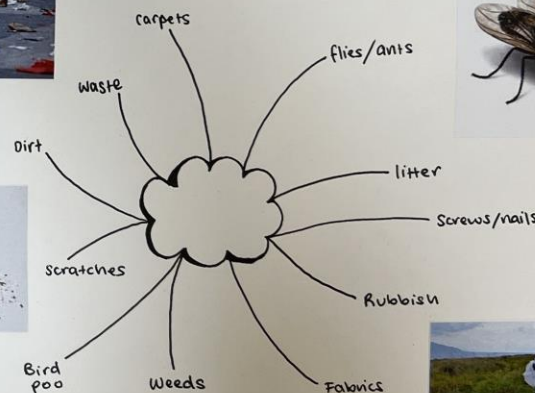
<https://www.artspace.com/artist/ralph-goings>

<https://www.artspace.com/artist/ralph-goings>

INITIAL IDEAS

IN RESPONSE TO
MICHAEL LANDY'S
ETCHINGS OF WEEDS

I really like Landy's 'Nerishment' work because he takes items (in this case weeds) that we view as pests and everyday annoyances and turns them into elegant etchings which are detailed and delicate and transform how we view them.





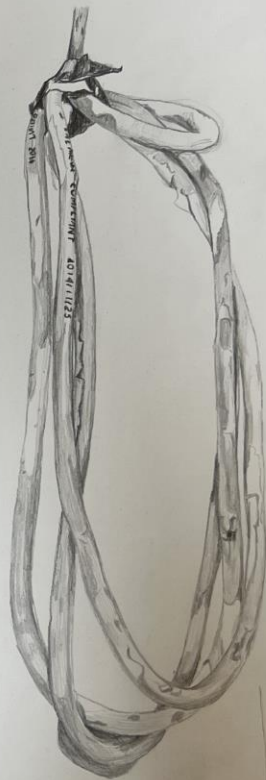
MY FIRST HAND
PHOTOS
↓



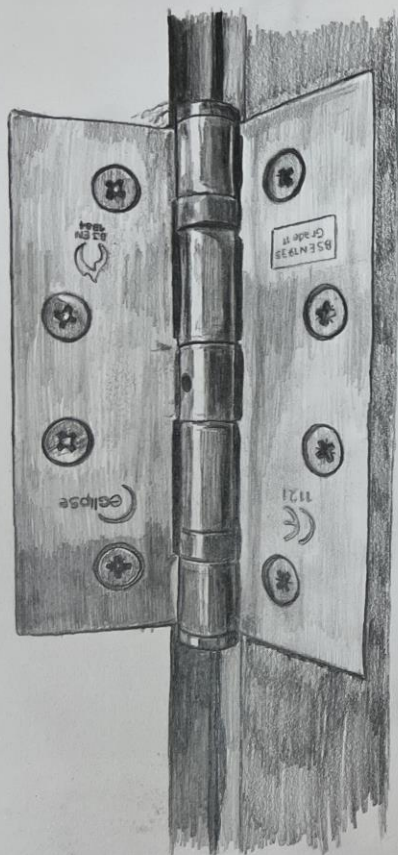
'Stains', 1969
Ed Ruscha.

"Stains" is a boxed set of single sheets of paper and is like a little treasure chest of overlooked things.

"The idea of using something that stains rather than paint that sits on the surface of a canvas was my discovery for myself."
Ed Ruscha.



I chose this object to draw because it has movement in it, as if it is a living creature. It seems to hang down and sway which links to my aim of showing elegance in mundane/ugly objects, which I think I have achieved.

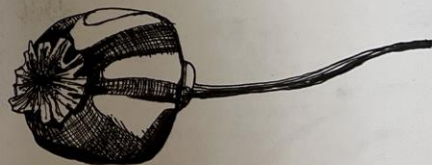


I chose this object because it is usually hidden from our sight. It could have been more successful if it was not attached to the wall because it makes it slightly flat.

In the future I will try to use objects that can stand alone.



With these objects I used a mix of continuous line drawing and stippling because I wanted to show what the object was like in my eyes, which makes it more like an experience than just a drawing.



The thicker pens I used here did not allow as much detail.

PHOTOS FOR MONOPRINTS. TAKEN USING A MAGNIFYING FILTER #10



• Not on view

Claude Heath
Ben Nevis, 2003

was inspired by
'Ben Nevis', I wanted
the centre of
the work to be
similar to landy
ch results in
slavous end result.

This was drawn from an aerial photograph, and it was drawn
using a blindfold and working from touch alone.
It creates a feeling of immersion because it is not confined
to an outline as if it is alive and moving.

The process of monoprinting is very interesting because even the artist is unsure of what they will see in the end.

I really like the textures left behind by my hand, I think it gives the objects energy and movement.



I think I need to try and get a more even spread of paint so that some areas are not so dark and others not so pale.

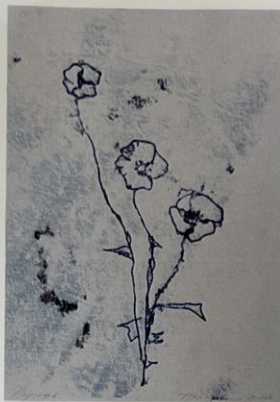
The monoprints also link to the idea of revealing the unseen when we turn them over and finally look at the end piece.



I think I could have made this piece slightly larger however I think the large amount of blank space creates an isolation that enhances the importance of the insect.



I like this print because it is very ambiguous and at the same time has a quality similar to that of an insect.



"Poppys" by Tracey Emin

This monprint inspired my own prints because it captures the fragility of the flowers extremely well yet they still look very unlike poppies.

Emin said that "Monoprints are alchemic, you can never be quite sure how it is going to come out until you've finished" which really interested me because ~~for the first time~~ ~~we often know what the end product will look like.~~

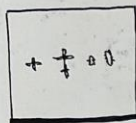


PLANNING FINAL

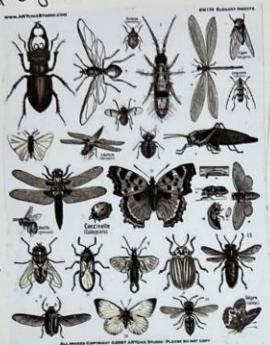
I want to use a magnifying glass to show the detail and elegance of these insects that we are so often repulsed by.

to represent the insects better

Composition:



I want to avoid this composition because it looks like something that would be seen in a scientific journal which takes away their individuality which does not show how I see them.



The random pattern suits my idea better because it creates a composition that feels more natural as if the insects have been found there rather than put there.



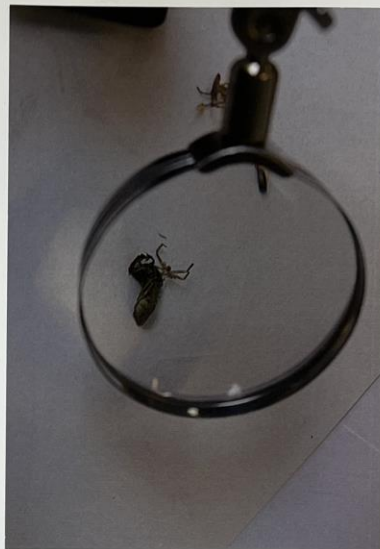
The use of a magnifying glass is also very important, not only to provide more detail, but, to distort slightly the insects.



This art by Rosalind Monks helped inspire my final piece because it shows how insects can be delicate and aesthetic (although her style is very different).

Monks travels a lot for inspiration which results in the patterns she uses. She clearly wants to show the individual detail and elegance of each object/insect. She said "The more interesting my surroundings are the more inspired I am to draw" showing her dependence on the environment.

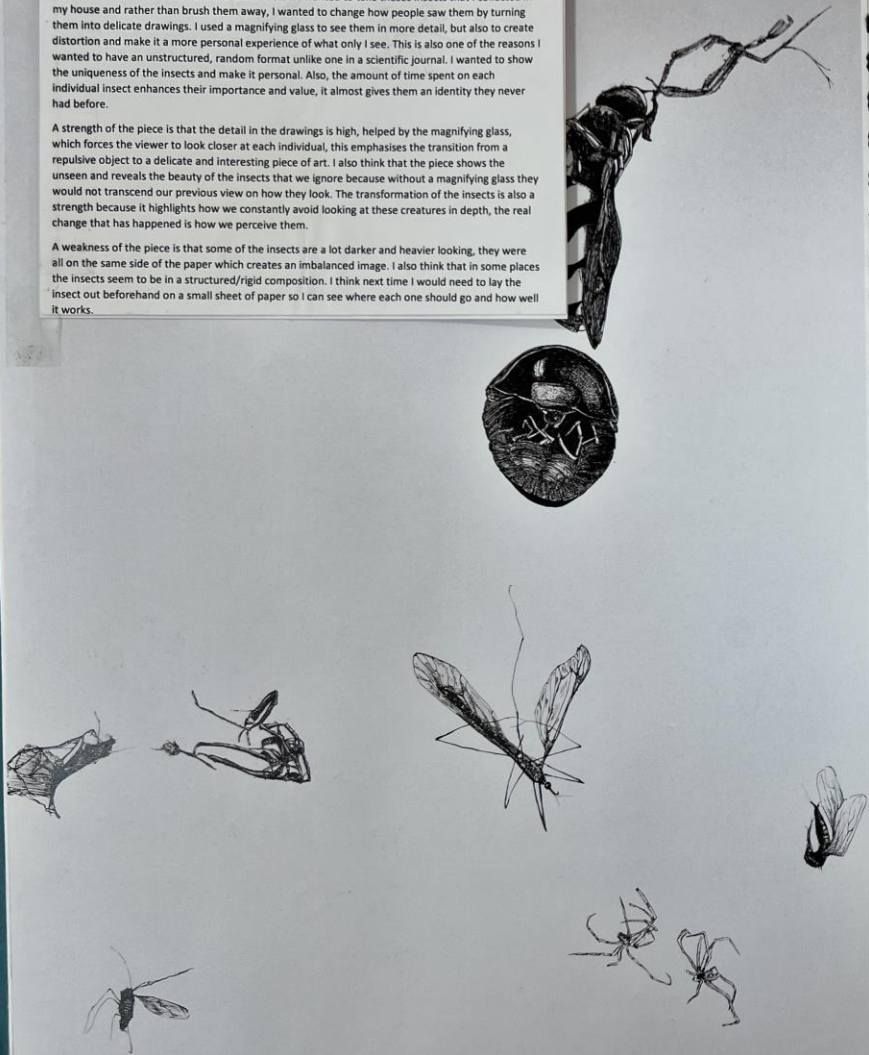
DRAWING THROUGH A MAGNIFYING GLASS



I was inspired by Michael landy's 'nourishment' etchings of weeds that he found in pavements and cracks in walls. He transformed the plants from hideous pests which we ignore, into elegant pieces of art which make us look at them in closer detail. I wanted to take these insects that I collected in my house and rather than brush them away, I wanted to change how people saw them by turning them into delicate drawings. I used a magnifying glass to see them in more detail, but also to create distortion and make it a more personal experience of what only I see. This is also one of the reasons I wanted to have an unstructured, random format unlike one in a scientific journal. I wanted to show the uniqueness of the insects and make it personal. Also, the amount of time spent on each individual insect enhances their importance and value, it almost gives them an identity they never had before.

A strength of the piece is that the detail in the drawings is high, helped by the magnifying glass, which forces the viewer to look closer at each individual, this emphasises the transition from a repulsive object to a delicate and interesting piece of art. I also think that the piece shows the unseen and reveals the beauty of the insects that we ignore because without a magnifying glass they would not transcend our previous view on how they look. The transformation of the insects is also a strength because it highlights how we constantly avoid looking at these creatures in depth, the real change that has happened is how we perceive them.

A weakness of the piece is that some of the insects are a lot darker and heavier looking, they were all on the same side of the paper which creates an imbalanced image. I also think that in some places the insects seem to be in a structured/rigid composition. I think next time I would need to lay the insect out beforehand on a small sheet of paper so I can see where each one should go and how well it works.



CONTINUOUS LINE DRAWING TO CAPTURE THE ESSENCE OF THE OBJECT MOVING TOWARDS ABSTRACTION

These pen drawings are of insects however I drew them without looking at the piece of paper I was working on.

This creates a very personal drawing because it is my experience of the insect that nobody else can see.

I really like how the different lines and textures are almost taken apart as if the drawing has been unravelled and the details have been exposed.

I think if I did ~~some~~ some of them larger, it would have allowed for more freedom and given a very different outcome which may have made them more intriguing.





FIRST HAND ANALYSIS OF LANDY'S 'NOURISHMENT' SERIES FROM TATE BRITAIN ON . . .



← The vast amount of negative space is much clearer when seeing the series in person. It makes the focal point seem a lot smaller which enhances the vulnerability of the plants.

However, it also increases the importance of the weeds because they are not surrounded by other plants.

All the weeds are the same size in Landy's work as they are in real life. This means that the detail Landy puts in is incredibly hard to see in a book or a picture.

→ When the pieces are positioned next to one another it makes their individuality stand out. This variety of content really emphasises their personalities.

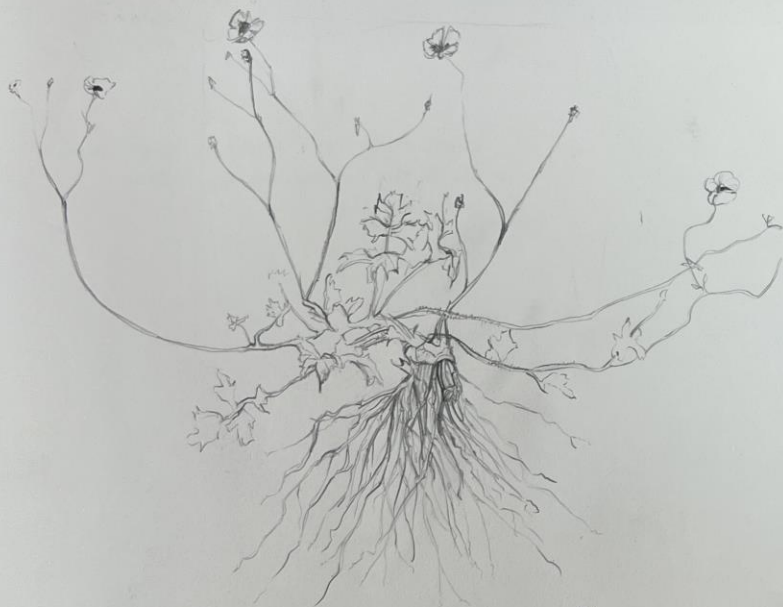


↗ The lack of colour in the 'Nourishment' series makes the weeds look ghost like, almost ethereal. To me this represents the idea of the delicacy and beauty we can't usually see, yet, Landy has been able to capture it.

↖ when going to see the series the first thing I noticed is that the orientations of the pieces were different, some were short and wide and some were tall and thin. I think this massively increased their uniqueness.

NOURISHMENT Michael Landy.

CREeping BUTTERcup



No colour makes them seem ghostly almost angelic

Very large paper in real life it is very impressive.

No frame allowed for a lot more space which means that the plants are more isolated.

Clearly observed for long periods of time since the hairs and dirt are all drawn.

Extremely Detailed

MICHAEL LANDY RESEARCH

In his series of drawings called Nourishment, the artist Michael Landy collected weeds growing on the streets of London, kept them alive and then drew them life size. He then made a set of 37 etchings, some of which have found their way into the Tate collection. This print depicts a creeping buttercup or Ranunculus repens. - 2002

the portfolio, it extends in a wide composition with stems arching off to the left and right of the page. Several small flowers emerge from the end of the stems, in various states of decay. These leaves cluster above the elaborate root ball and at the joints of the branches, while fibrous roots extend from a mass at the base of the leaves.

ML: I'm less interested in them when they are dead. I'm more interested in the powerful things that you find in inner London... This name derives from the purses that shepherds used to wear as it has a similar shape to the seed pod of the weed. Many years ago children used to play games with this wildflower and when they picked a seed pod and it broke in their hand, they would be accused of breaking their mother's heart. I was really drawn to Shepherd's Purse because there is an abundance of them and I was really attracted to the distinctive seed pod, it gets everywhere.

I think the weeds are very special because Landy seems to give them a personality. This is emphasised by their names



'creeping Buttercup' - Landy

The etchings are all meticulous, life-sized studies of individual weeds the artist found growing in the street. Landy has described why he was drawn to these "street flowers". He has said, "they are very hostile and they have to be adaptable and find little bits of soil to prosper" (quoted in Buck). Weeds are hardy, thriving in often inhospitable conditions with very little soil, water or direct sunlight. They grow between paving stones or on waste ground in the city, tenaciously asserting themselves despite being overlooked by the majority of passers-by. Landy collected a number of these plants and took them back to his studio where he potted and tended them, making studies of their structures including detailed renderings of roots, leaves and flowers.

The way Landy observes them like a botanical drawing is interesting because I think it adds to their importance because since he has put so much concentration into each individual plant

Often trodden underfoot, uprooted, sprayed with poison and unloved, weeds are the underdog of the plant world. Landy's etchings of weeds, which are part of a series called Nourishment, 2002, almost bring to mind the botanical prints of Albrecht Dürer thus elevating the humble weed to a new higher level of interest and status. Intricate and delicately rendered, the etchings are life-sized and positioned centrally on the white page with their roots, tendrils and seed-pods hanging down, almost as if they are portraits themselves. These characterful, eccentrically named "street flowers" such as Shepherd's Purse, Creeping Buttercup, Thistle Cress etc., grow in the cracks of the pavement, in wasteland and in amongst the rubbish. They don't need much looking after to thrive. They serve to illustrate how everything exists only for a finite amount of time. The drawings are also viewed, by Landy, as a continuation of his work with street furniture such as shopping trolleys and baker's trays, and his interest in the everyday.

<https://mypad.northampton.ac.uk/artcriticaltheory/2014/03/08/a-plant-out-of-place-michael-landy-weed-drawings/>

ML: Yes, I bought a few guide books on wildflowers. I had empathy for the weeds, they are entrepreneurial, they are very stoical, perennials, annuals, they find their own ways to exist. I didn't make any work for a year after Bush died, then the weeds materialised.



Albrecht Dürer - plant study

Landy's prints are reminiscent of a process called **nature prints** where objects such as plants were pressed directly into soft metal to produce details not only of their shape but their surface details.



An Example of Nature Prints

I like how this technique makes the weeds permanent, as normal weeds, we decay and die.

ML: Weeds have different properties, as a food stuff, or as a legend or as story-telling. What interested me was their resolute idea about existence, how they can move, they will get onto the sides of your shoes, or onto some dirt on the side of your car, and they will travel. I find them enhancing with an etching tool I catalogued them as they are dying or flowering, with bags running across the etching plate. I kept the roots in some earth to keep them alive, trying to get the information down as quickly as possible before they die.

The 'Nourishment' prints were his first artistic production after the conclusion of Breakdown. Each of the etchings represents a wild plant - of the kind usually characterised as weeds - which he found in the inhospitable urban environment - brownfield sites, cracks in pavements, the margins of car parks and so on. This is Creeping Buttercup (*Ranunculus repens*). He first drew the plants on paper and then on copper plates. He has represented the plants in black outline on a white ground, each plant represented whole, complete with roots, in the tradition of the early Renaissance botanical illustrators in 16th century herbals such as De Historia Stirpium (Leonhart Fuchs) and Vivae Icones (Otto Brunfels) (the V&A has copies of both books in the NAL). Again, like the early illustrators (and unlike the later, more scientific botanical studies) Landy gives a portrait of the individual specimen complete with wilted leaves and accidental damage, rather than an idealised version. These non-descript commonplace plants impressed Landy with their tenacity, and their ability to survive in a hostile environment without visible means of support and nourishment, and as such were analogous to his own situation in the aftermath of Breakdown. He has described these 'street flowers' as 'marvellous, optimistic things that you find in inner London'.

<https://collections.vam.ac.uk/item/O100828/creeping-buttercup-etching-landy-michael>

The technique of nature prints ended in 1840, Landy bringing a similar technique back is clever because it is similar to the way we reinvigorate the broken on weeds.

Critics have interpreted the etchings as a quiet, low-key report to Break Down, the calm after the storm. However, Nourishment shares with Landy's earlier work an attentive focus and a concern with showing the marginalised and overlooked. As Julian Stallabrass has pointed out, the depicted weeds act metaphorically, standing in for the urban underclass - similarly mobile, mongrel and diasporic - and also the subject of prolonged neglect and spasmodic measures of control, or weeding (Stallabrass). The detail of the works recalls botanical illustration, particularly the direct imprints of plants known as nature prints made in the nineteenth century before the advent of photography.

<https://www.tate.org.uk/art/artworks/landy-creeping-buttercup-p8730>

These monumental and laboriously rendered images, which counter the expected generic nature of weeds, are unlike the artist's installations or his more familiar, cartoon-style drawings. Landy says he hopes that 'no one is amazed by this work or freaks out. People might think that it's so different from previous work. Maybe it is, but maybe it isn't.'

<https://www.theartnewspaper.com/archive/champion-of-the-urban-weed-interview-with-michael-landy>

ML: I guess in some respects they relate to other aspects of my work which is about invisible things. In some ways I just see this [etching of a weed] as a bin, a shopping trolley or a customised milk crate. They're all just invisible things that you see on your daily journey to work, or whatever. The weeds just appear in cracks in the street and they're marvellous, optimistic things that you find in inner London. They'll find somewhere to spread their seeds very fast, then they grow, flower, and move on quickly.

I like how Landy creates such a massive transformation from when he finds them to when he finishes the etchings.

There are certainly similarities. Ultimately, they manage to marry a form of personal mediation - acquired through hours of studying the rescued plants - and a gathering and cataloguing system as functional and mechanistic as seen in his past work. Landy has managed to avoid any overly romantic references to the canon of high art by sourcing textual information and visual references solely from botanical guides and dictionaries. At the time of the implementation of Break Down, Landy had been referring to such books; yet inevitably they became caught up in Break Down's logic, destroyed, and he has since remarked wryly that of course he has had to find replacements for such titles as Garden and Field Weeds by Roger Phillips or Francis Rose's The Observer's Book of Wild Flowers.



<https://www.tate.org.uk/art/artists/michael-landy-2409/artist-project-hello-weed>

Nourishment is a series of limited edition prints, an exhibition and a set of pages created for this issue of Tate magazine, and it represents an exploration of the parameters of what constitutes an artwork. For the past two years, Landy has been botanising in little urban margins, looking for their earliest colonising flora as well as the longer standing floral residents. Collecting weeds from urban brownfields, from cracks in pavements and the corners and verges of car parks, he has kept them fed and watered and has spent hours drawing each one, first on paper then on copper plates. The result is a series of etchings - little florilegiums, not exactly garlands - that seem to refer back to artists of the Renaissance, such as Albrecht Dürer, as well as to botanical illustrators of more recent centuries. More importantly, these images play out a contemporary vernacular aesthetic that is Landy's own distinctive contrivance.

Michael Landy - Break-down

One of the most elaborate weeds in the portfolio, it extends in a wide composition with something off to the left and right of the page. Several small flowers emerge from the end of the stems, in various states of decay. These slowly dying blooms indicate the passage of time during the making of the etching. Delicate, pale leaves cluster above the elaborate root ball and at the joints of the branches, while fibrous roots extend from a mass at the base of the leaves (Rachel Taylor 2003, Tate).

<https://beginnersbotany.wordpress.com/2014/01/08/nourishment-botanical-drawings-of-michael-landy-and-the-art-of-nature-prints/>

I think the weeds represent the weeds who are ignored and stunted, rather than finding their potential they are stunted.

Much of Landy's work broaches a dialectic of history and the present, of politics and art. For many, Break Down epitomises this. A directly subversive act performed on the cusp (perhaps) of international recession and during a rise in global political activism, Landy's work asks questions about consumerism, entitlement and capitalism, as well as about the role of artists and their productions.

<https://www.tate.org.uk/art/artworks/landy-creeping-buttercup-p8730>

<https://collections.vam.ac.uk/item/O100828/creeping-buttercup-etching-landy-michael/>

<https://beginnersbotany.wordpress.com/2014/01/08/nourishment-botanical-drawings-of-michael-landy-and-the-art-of-nature-prints/>

<https://mygad.northampton.ac.uk/artcriticaltheory/2014/03/08/a-plant-out-of-place-michael-landys-weed-drawings/>

<https://www.theartnewspaper.com/archive/champion-of-the-urban-weed-interview-with-michael-landy>

Key:

Key:
Factual info
Materials
Form & Composition
Context
Response

The weeds are very similar to living microbes, they seem to have come and everything which makes them interesting to look at.

Nourishment marked a new start for Landy, after losing everything in 'Break Down', when Landy was young his father was buried in an industrial accident, which left him incapacitated. This led to Landy's highly personal and oppressive confrontation which manifested in 'Semi-detached' (a reconstruction of his parents' house) and 'Welcome to my world' (including life size drawings of his fathers feet). 'Nourishment' was Landy's new beginning.

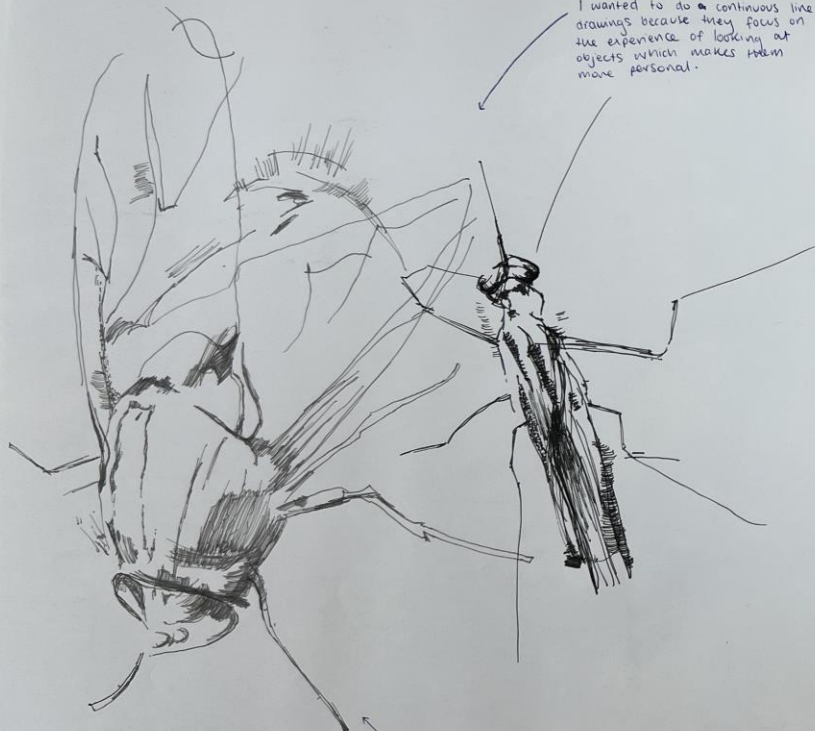
Source: Michael Landy
Art of order
Museum Tinguely, Basel

Landy's aesthetic analysis of the world is one that favours the micro over the macro and the individual over the systemic while being imbued with an incredible sense of empathy for the travails of the human condition. While known for producing large-scale sculptural installations, it would be far too simple to call him a sculptor. In the end, he is at his core a draughtsman making drawings in an expanded field that sometimes take the form of three dimensional objects while at other times rendering them as two dimensional images. The last time of Landy's work over the past three decades is an attempt to question accepted values and embrace human dignity by making drawings of the unseen forces that buffet us from all sides. In the end, his work raises a methodological question while evoking much more philosophical implications: can one make a drawing of the market or, at the minimum, the almost imperceptible traces of its effects on the material world? What would that look like? Can one capture a ghost?

(CONTINUOUS LINE DRAWINGS (PEN)

The pens don't capture
the fragility of the wings
since their thickness doesn't
change easily.

I wanted to do a continuous line
drawing because they focus on
the experience of looking at
objects which makes them
more personal.



I think using grey pens doesn't work
very well because it lacks immediacy
and intensity of black pens.

A continuous line drawing is one in which a single, unbroken line is used to
develop the image. As an exercise, continuous line drawing forces the artist
to closely observe the perceived lines of the subject.



The insects often crumble as I
work which means that what I
look at changes and decays. This
emphasise their delicacy.

Using pens of a certain thickness
limits weight of line. As a
result the objects become
motionless.

Using ink on paper adds a lot of immediacy because there is no separation between the movement of your eyes and your brush.



Maggi Hamblings ink drawings are very similar to my ones because she creates so much movement ~~with~~ with her gestural marks. For example in this drawing of Rosie the Rhino (a stuffed exhibit) her use of marks, especially around the side of the body, create the idea that she is about to charge.

The intimacy and immediacy that comes from working on paper allow her to communicate, not only with the viewer but with her subjects. This relates to my drawings because I want to bring these dead insects back to life by showing their erratic movement like Hambling has done with Rosie the Rhino. Furthermore, the use of ink, graphite or rubber on paper mirrors the touching and feeling the subject which really enhances the immediacy of the drawing.

Hambling ~~was~~ very interested in early mark making and carving due to their freshness and directness. They are a form of communication and yet the subject is rarely completed, because the delicacy of the line is able to show more than words.

"What is this drawing? Not once in describing the shape of that mass did I shift my eyes from the model. Why? Because I wanted to be sure that nothing evaded my grasp of it... My objective is to test to what extent my hands already feel what my eyes see" - Auguste Rodin

This is very alike continuous line drawing, constantly following the outlines of the subject to capture the entire experience of observing it.

Hambling admired Rembrandt's self portrait, especially his ability to capture his face as if about to speak.

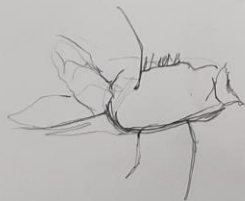
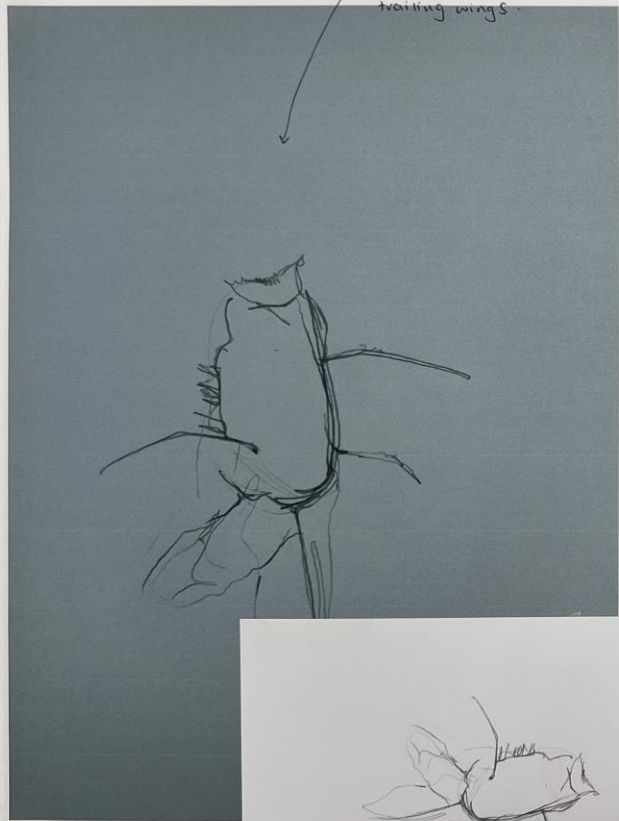
She said 'This ~~early~~ self portrait has all the economy and direct sensation of his touch. That set of physical marks, made by human hand, is what gives the drawing another life.'



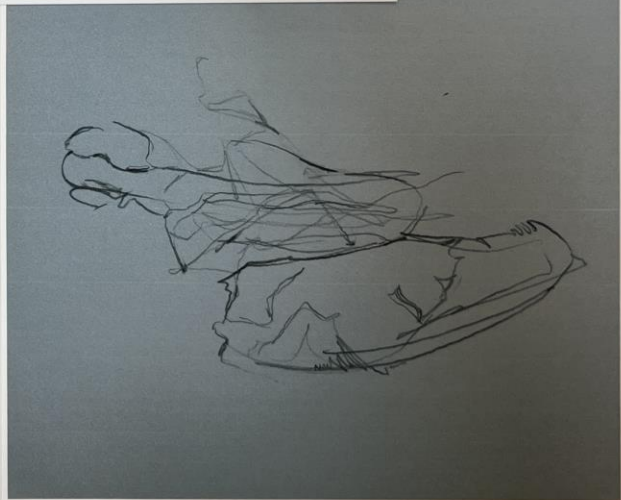
Rembrandt
Self portrait, c.1628-9.

CONTINUOUS LINE DRAWINGS IN PENCIL

I like this piece because whilst it is a very ambiguous image it still retains movement, I think this is due to the trailing wings.



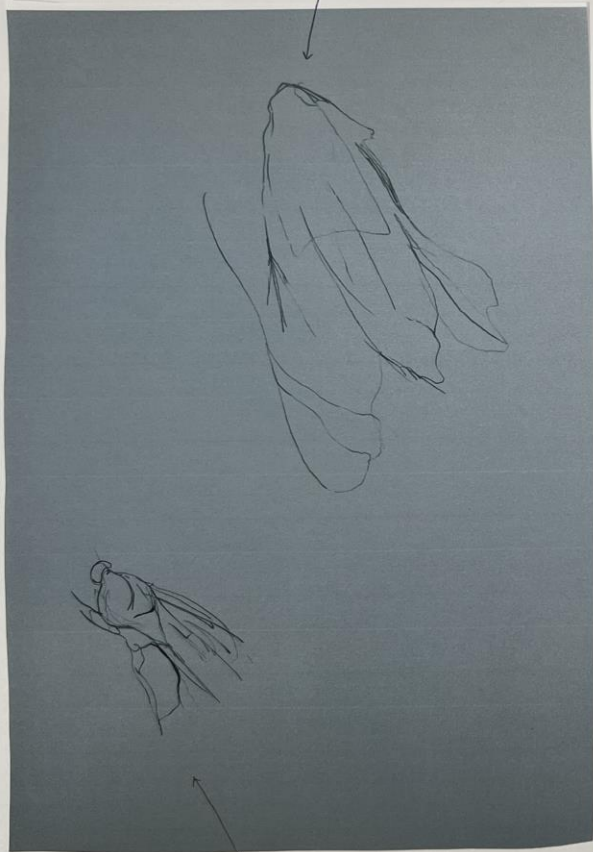
I think the blank space makes the object look too small and does not create or show the experience of looking at the object.



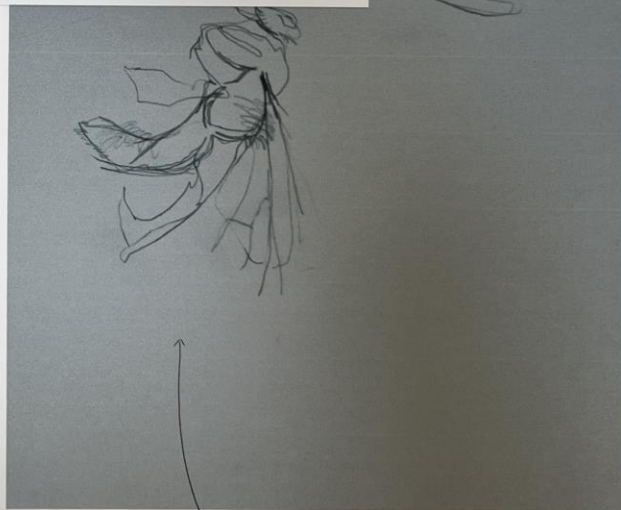
I think this was less successful because it does not come alive, this is due to the lack of variation in the quality of line.

It's interesting - your photo exaggerates the contrast in the weight of line.

I think this piece lacks detail
which makes it look too plain
and uninteresting.

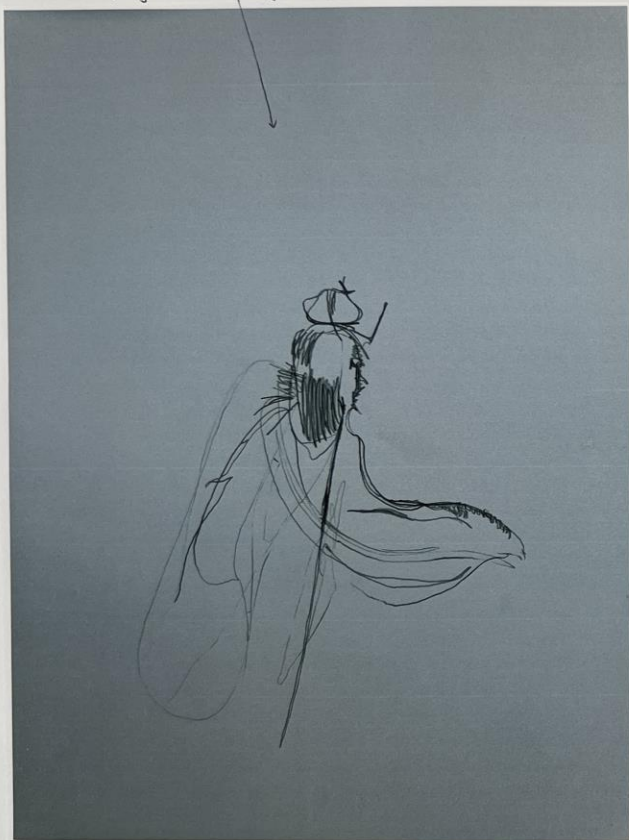


I like the immediacy of ~~doing~~ looking
and drawing at the same time, it creates
more of a link and a connection between
the artist and the viewer.



Whilst the detail is better the weight of line
loses the ecstatic movement that I wanted to
show in the figs.

I think this is the most successful drawing because the weight of line shows the different textures of the body and the wings.



The weight of line helps to create depth and form. This is helped by the contour lines which creates the sense of the overlapping petal and movement.

The varying weight of line creates different textures even though Kelly is only focusing on the outline of the objects.

Weight helps to suggest depth + form.

It creates the sense of overlapping petals. Contour lines create form + movement.

These line drawings by Ellsworth Kelly inspired the use of pencil to achieve weight of line. This emphasises the connection between looking ~~out~~ at the outline and the movement of the hand.

He called them "a kind of bridge to a way of seeing that was the basis of the very first abstract paintings" which Kelly ~~wanted~~ himself said the plant drawings helped him to do. He wanted to remove the barriers between artist and subject which I wanted to do with the insects along with giving them a new life.

6/29/2021

Gary Hume, Untitled III, 2001 | MoMA



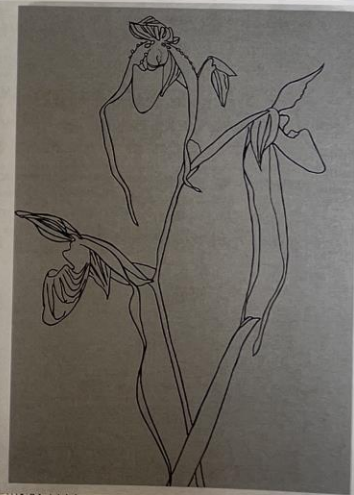
Gary Hume Untitled III 2001

• Not on view

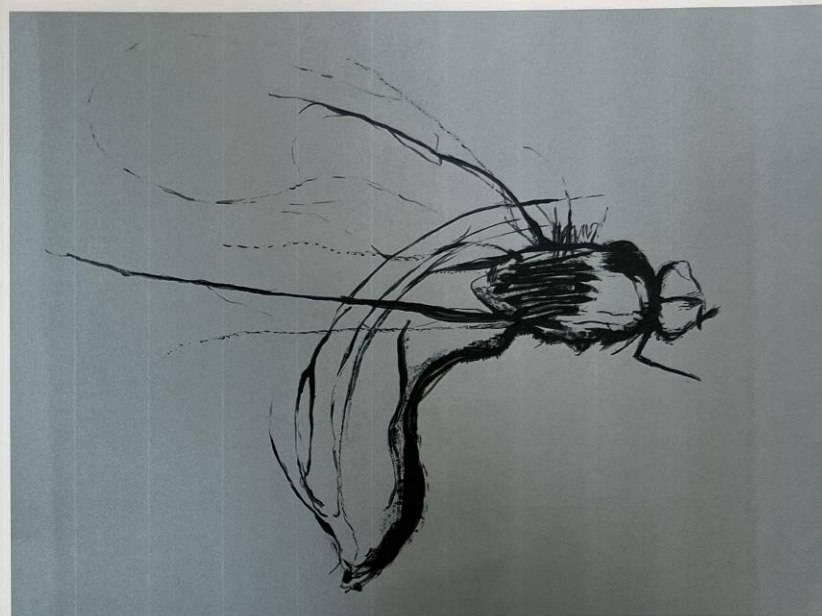
Orchid (I), 1999

gary Hume

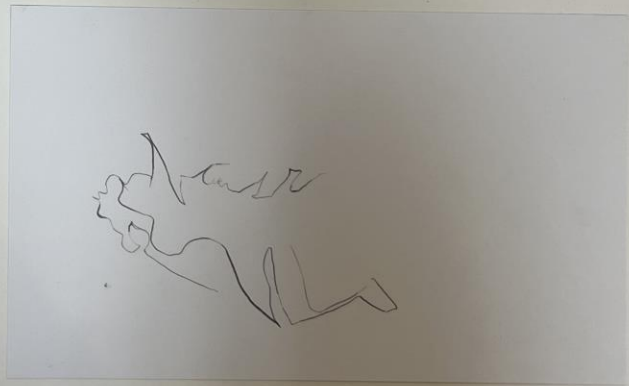
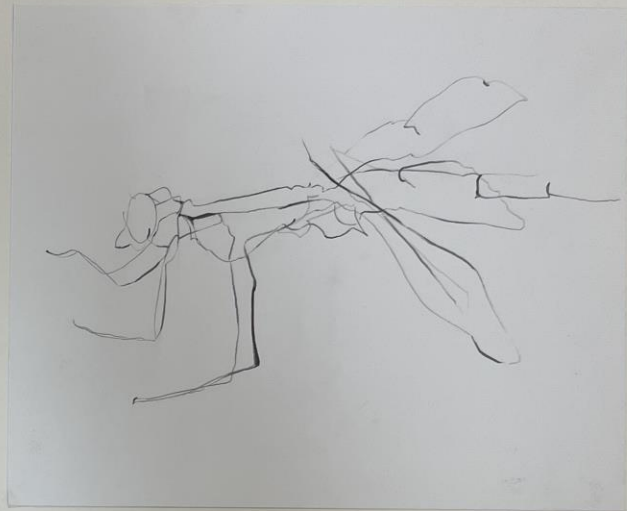
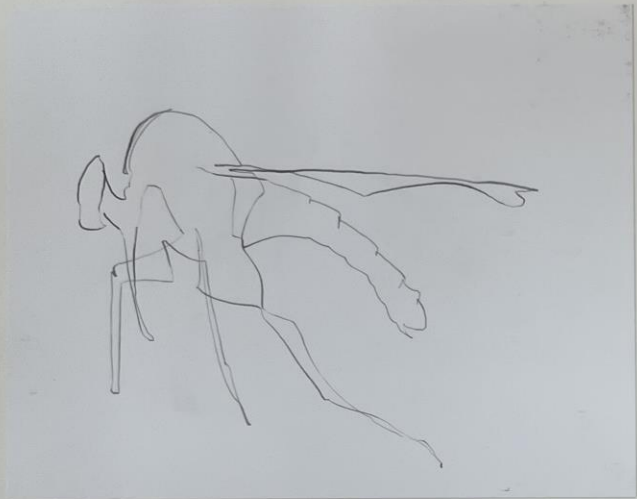
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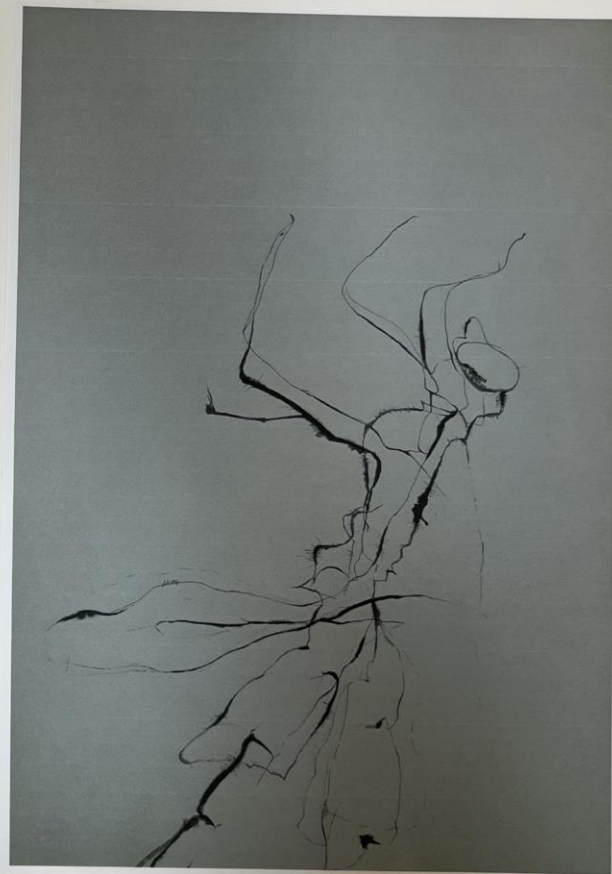






I did this ink drawing by doing a small initial pencil drawing and projecting into a larger image on a white board which I traced over. This ink drawing was not very successful in comparison to the initial pencil drawing. This is because I started off using a brush that was too thin which meant that the weight of the line is not as varied as it is in the drawing. This can be improved by exaggerating the difference in the width between thick and thin lines in the initial drawing. Furthermore, retaining the fluid technique of the drawing in the painting is very important to create energy and movement in the painting. I also think that the painting shouldn't be in the centre of the page, instead it needs to be off to the side. As a result the negative space will cause a sense of vulnerability in the insect. Moving forward I want to try use the soluble quality of the ink to make some of the lines 'bleed' by applying water which will help capture the texture on wings.

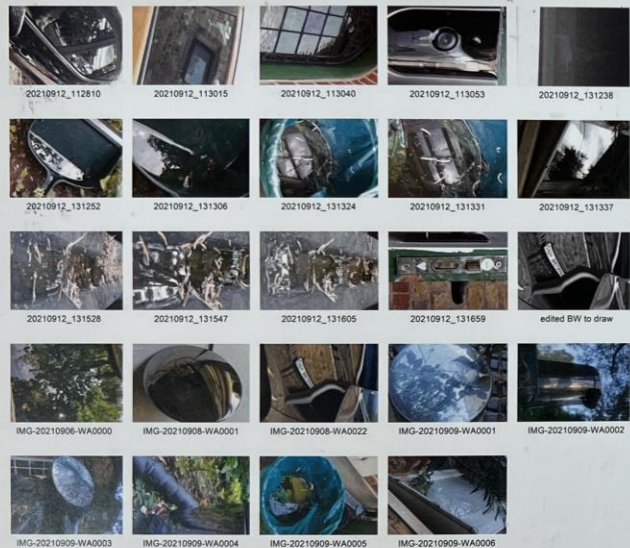




I did this piece by drawing a very small sketch of an insect and making it larger worn projecting it onto a large A2 piece of paper. However this time around I traced over it again in pencil to make sure I got the lines correct and neat. I also made sure to use a range of thicknesses of brushes when applying ink to achieve a better quality and weight of line.

I think that a strength of the piece is that the insect is slightly off to the right which created a sense of randomness as if the object had just been found on the floor or a table, this makes it seem more vulnerable which is exaggerated by the blank space around the insect. I also think that the variation of techniques and the use of pen and ink allows for more textures to create a sense of erratic movement. I also used water and let it drip down to make the body seem fuzzy/hairy. I think this piece could have been improved by trying to make certain parts of the insect more complete so that the body and the wings differed in weight. This can be done by making the wings and legs extremely thin to make them seem more delicate.

Photoshoot to capture the unseen through reflections inspired by David Hockney.



David Finnigan, Zoo, 2004.

This work by Finnigan inspired my photos because it captures a reflection that we never see.

"My approach is to try and find vignettes of the world in which we live and try to portray what I have seen." - Finnigan.

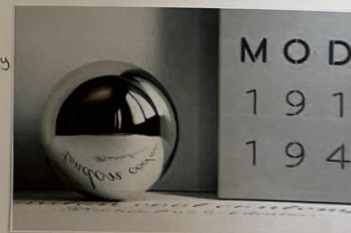
EDITED BLACK + WHITE IMAGES FOR DRAWING



Andrew Thomas' art intrigued me because it distorts our perception of the world and reveals the unseen movement of the everyday objects we see.

the

I really liked the way Campos' work was able to draw your eye into the reflection and simultaneously show everything around it. He is able to choose what we see via the composition and reflection, things we wouldn't normally look at.



Silver Marble, Pedro Campos. date

All his life Hockney has embraced new technologies, experimenting across printmaking, photo-collage, theatre design, film, within a consistent aesthetic: lucid simplifications of line, form and composition; thrilling spatial vistas leading the eye into windows on nature; brilliant colour. They are all underpinned, as here, by his genius freedom of graphic gesture, and his optimism. They can't cancel spring was his message - sent with an iPad drawing of - daffodils during lockdown last March. The image became world news. What other painter could do that?

The use of the iPad is clever because it shows our reliance on technology during the pandemic. On the other hand it juxtaposes the object of nature since it is human technology.

He added that when lockdown came, he and his team were in a house "in the middle of a four-acre field full of fruit trees. I could concentrate on one thing. I did at least one drawing a day." He kept drawing the winter trees, he wrote, "and then the small buds that became the blossom, and then the full blossom. Then the leaves started, and eventually the blossom fell off leaving a small fruit and leaves. All the time I was getting better at my mark making on the screen, eventually doing, à la Monet, the water lilies in the pond." (Monet lived in Normandy which is where Hockney worked on this project.)

Bridge over a Pond of water lilies
Claude Monet



The image seems to be cut off which creates a very imposing effect as if you were there. The colours are also extremely vibrant, almost luminescent which is very common in Landy's work. This almost childlike use of colour really shows the idea of spring starting which is what the whole series is about.

Throughout his career, he's investigated new technologies and explored different ways to make art, beginning with his iPhone in 2007 before adopting the iPad and Stylus in 2010. This body of work - 116 works in total - has been 'painted' on the iPad and then printed onto paper, with Hockney overseeing all aspects of production.

Hockney has long been interested in the passage of the seasons: back in 2011, the RA hosted another solo exhibition (The Bigger Picture), which focused on the Yorkshire landscapes of his childhood through Spring, Summer, Autumn and Winter.

He had started to do these drawings because, as he explained, the "software could finally follow the hand", the absolute sensation of drawing was created - there was no disconcerting split-second delay - and so Hockney was able to dash off these little drawings, usually Still-Lives.

Using an iPad comes with many new benefits such as efficiency, Hockney could complete a piece everyday and work at any moment, even at night.

The work being displayed was produced while the Covid-19 pandemic was first unfolding and Hockney, like everyone else, was in lockdown. His ethos, as discussed in the book, was to focus on nature and the emergence of spring, and with this work, he urges people to reconnect with the natural world.

But otherwise, the galleries of the Royal Academy are a vision of uniformity: 116 identically sized pictures dominated by Hockney's hyperbolic palette of neon yellow, shocking pink, felt-pen lime and turquoise. Which throws the emphasis very thoroughly on the small differences between notations, which is to say, on technology. Hockney uses the free app Brushes, and it shows in every millimetre of these huge enlargements. Forget the virtuoso subtlety of his draughtsmanship in the 60s and 70s, or the originality of his American paintings. What you are looking at here is the expressive limitation of his virtual tool box.

Overall the book acts as Hockney's manifesto for how a reconnection with art and nature could get society through much of its tribulations. "We have lost touch with nature, rather foolishly as we are a part of it, not outside it," he writes in the book. "This [the pandemic] will in time be over and then what? What have we learned?... The only real things in life are food and love, in that order, just like [for] our little dog Ruby... and the source of art is love. I love life."

During the Covid-19 pandemic it was easy to forget about the outside world which Hockney wanted to expose us to.

Hockney being inspired by life is important because it was a difficult time for everyone during lockdown however he stayed optimistic and hopeful, hence 'Spring cannot be cancelled'.

After he turned 80, David Hockney upped sticks and moved to a rural farmhouse in Normandy, in search of tranquillity and a place to live undisturbed and undistracted. So when lockdown struck, life wasn't that different for the artist. In fact, as he shares in a new book, *Spring Cannot be Cancelled*, he relished the isolation as an opportunity for even greater devotion to his work.

Key:

- Composition
- Personal opinions
- Context
- Process/technique

Hockney retains his use of vibrant, slightly unrealistic colours in his iPad work that is indicative of his style.

The childlike use of colours and shape allow you to recognise the works as Hockney's.



"The urge to draw must be quite deep within us, because children love to do it."

This quote not only links to his style but his desire to continue creating art even during lockdown restrictions.

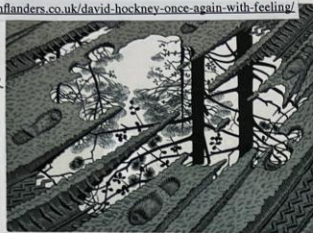
Picture of a Hollywood swimming pool, David Hockney.



An iPad drawing 'The arrival of spring in Woldgate, 2nd January'
 This is Hockney iPad work that he did over 10 years before. I think it is much more clear than this is work from an iPad than his later work. He clearly has mastered this new medium.

<https://www.judithlanders.co.uk/david-hockney-once-again-with-feeling/>

This puddle drawing by MC Escher is very similar to the iPad work of Hockney because the focal point is in the reflection which we often ignore or miss.



Puddle, MC Escher, 1952.

GALLERY VISIT AT THE ROYAL ACADEMY FOR DAVID HOCKNEY IPAD ART



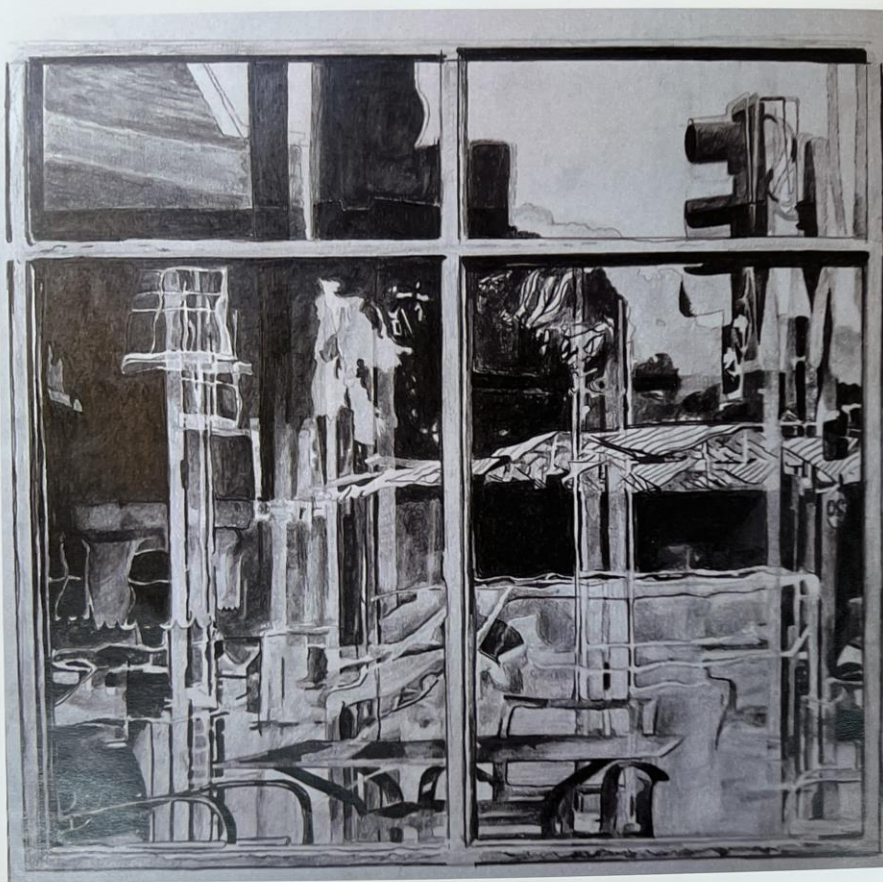
When I went to the exhibition I immediately noticed that a lot of the drawings were of the same tree, or hill. This shows how different our perception of the same thing can be. We often miss things accidentally if we do not give our full attention to it.

Hockney's last iPad drawing of the exhibition now technique with a lot Hockney was able to call he had whilst looking links to the idea of them we ignore like reflection.

<https://www.ft.com/content/2520a209-342c-4440-b401-30f29224de1>
<https://www.itsnicehat.com/news/david-hockney-martin-gayford-spring-cannot-be-cancelled-publication-art-240321>
<https://www.royalacademy.org.uk/article/article-david-hockney-ipad-painting-during-lockdown>
<https://www.theguardian.com/artanddesign/2021/may/23/david-hockney-the-arrival-of-spring-normandy-2020-review-pixels-at-dawn>
<https://www.royalacademy.org.uk/exhibition/david-hockney>
https://www.researchgate.net/figure/David-Hockney-The-Arrival-of-Spring-in-Woldgate-East-Yorkshire-in-2011-twenty_fig12_277989285

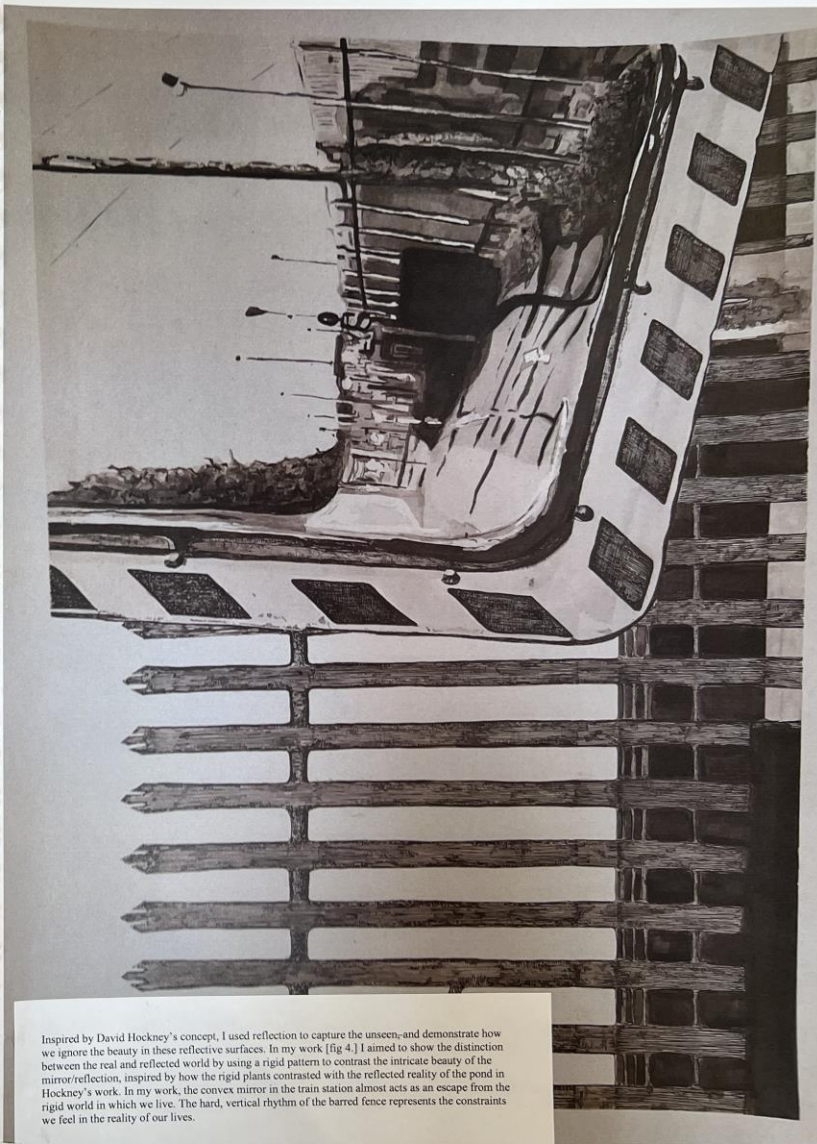
Sources.





I wanted to show the unseen in reflections inspired by David Hockney pond he created on his iPad. I wanted to demonstrate how don't see/ignore the beauty in these reflections. The successful elements of the pencil drawing I were able to achieve the mid tones and the flatness of the reflection. However, I was unable to achieve the intricate detail and contrast in tone that I could in the pen drawing. This is why I'm going to develop my next work in pen and combine it with an ink wash, which will allow me to achieve the flat, mid tones of the reflections and the detail that I can apply with a pen.

CONTINUING INK WASH



Inspired by David Hockney's concept, I used reflection to capture the unseen, and demonstrate how we ignore the beauty in these reflective surfaces. In my work [fig 4.] I aimed to show the distinction between the real and reflected world by using a rigid pattern to contrast the intricate beauty of the mirror/reflection, inspired by how the rigid plants contrasted with the reflected reality of the pond in Hockney's work. In my work, the convex mirror in the train station almost acts as an escape from the rigid world in which we live. The hard, vertical rhythm of the barred fence represents the constraints we feel in the reality of our lives.

RESEARCH ON REVEALING THE UNSEEN



Edwin Romanzo Elmer, magic glasses

This painting is interesting because it captures the same place/reflection yet at different angles which is the same idea as showing the ~~unseen~~ unseen which is regularly impossible to view. This is most likely why the piece is called magic glasses.

Elmer's work is well known for its impressive detail which I think is important because it highlights the unseen object or place.



Charles Bell's hyperrealistic art here shows a ~~wood~~ surface being warped. The reflective ball allows us to see it from a totally different perspective.

Bell's photorealism results in a lot of unseen reflection being brought to our attention because the process of looking so intently at these objects is the only way we discover these hidden reflections.



Charles Bell, Thundersmash fragment, 1978.

I like how the reflections can be used to distort objects and ~~surroundings~~ surroundings.



Andrew Holmes, Paramount

Holmes' drawings are extremely keen observations capturing the reflections of broken or curved surfaces. Even dirty, old vehicles look intriguing as he treats ordinarily overlooked details as occasions for extraordinary attentiveness.

I like how the surface is able to manipulate the reflection as if it is a separate reality.



Duncan Grant, Interior Reflected at Garden Square

This painting by Grant interested me because it appears to be random. However it is actually the view from the back of a room in 46 Gordon Square. The shapes are actually the back of his canvases.

This links to the idea of revealing the unseen as it takes on a totally different perspective that we usually have.

Grant's work is very much reminiscent of cubist works which show an object or place as an experience.

I think the cubist approach creates a more

Braque's use of cubism and the way he brings together different viewpoints creates a fragmented image and yet reveals what is physically impossible to see normally.

In fact Braque believed that by breaking up familiar items and re-ordering them he could get closer to a true likeness of the object.



Georges Braque



Richard Estes *the*

Estes often uses the city in his work which results in numerous reflections which seem to turn into countless other layers and refraction. In this piece in particular there is a clear split between the real world and the unseen reflected world.



The symmetry helps to create a balance between the real and reflected world which gives more importance to the ignored reflection.

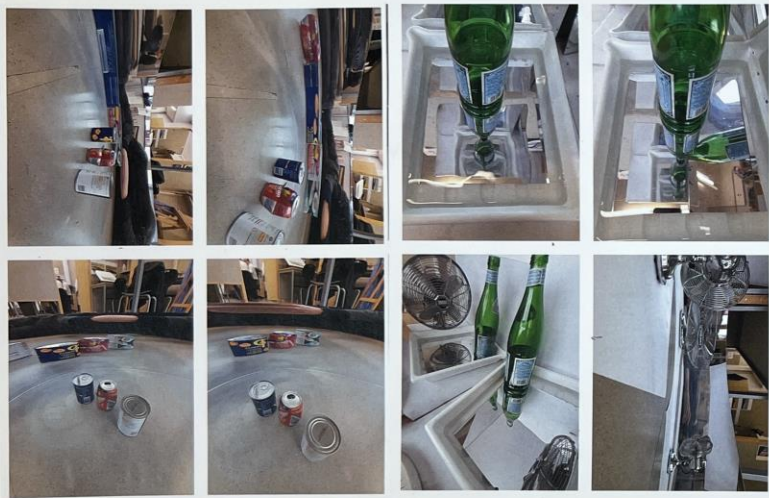
Paulie Vézelay, Curves and Circles

This piece of work seems to trace the movement of Vézelay's hand as she works. This is something that hyperrealist artists try to hide and yet here Vézelay does the opposite and shows us this usually unseen part of paintings.



The reflective qualities of Vézelay's work are much easier to see in real life when I saw her work.

I wanted to use reflections to capture the unseen side of objects and how they can be warped and distorted to show these different perspectives of them. This work was inspired a lot by Richard Estes.



The concept behind the use of the stove and the microscope was to have two objects that contrast one another. Yet in the reflection the two extremes almost merge together, exploring the grey area between science and religion.

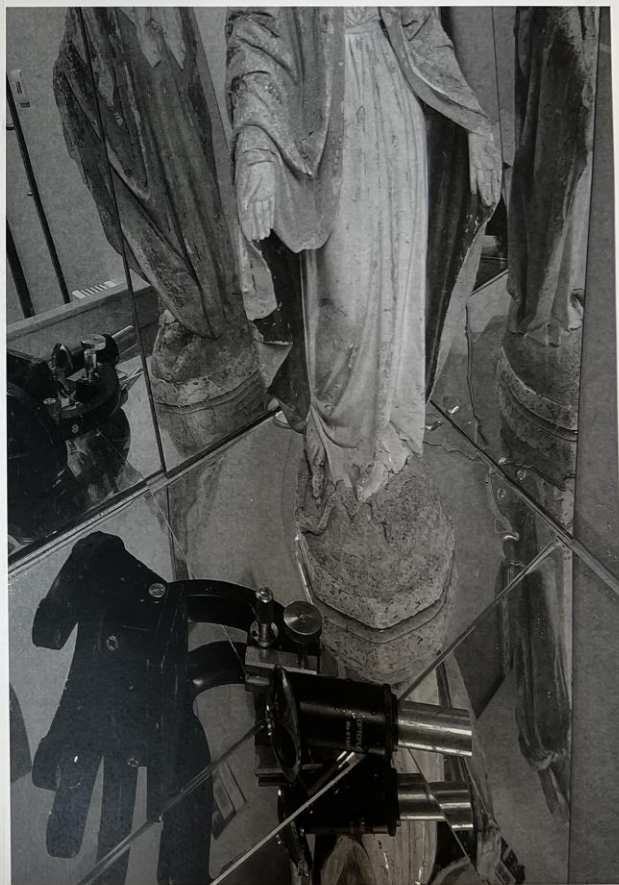


SELECTED AND EDITED IMAGES FROM PHOTOSHOOT.



I like the cubism
aspect of the
picture as the
each mirror seems
to show a
different perspective
of the violin.

I think the object is a weakness
of this picture because it has
no relevance to the idea of
distortion or juxtaposition.



I think that her head
needs to be in the shot
to give more context/
identify who she is.

The mirrors
don't add
enough
distortion
and do not
show the
viewer in
this
composition

The use of the microscope and the statue of Mary
allows for juxtaposition between the objects themselves.
(science vs religion)

I think the curved mirror is useful to
create a lot of distortion making the object
almost impossible to recognize.



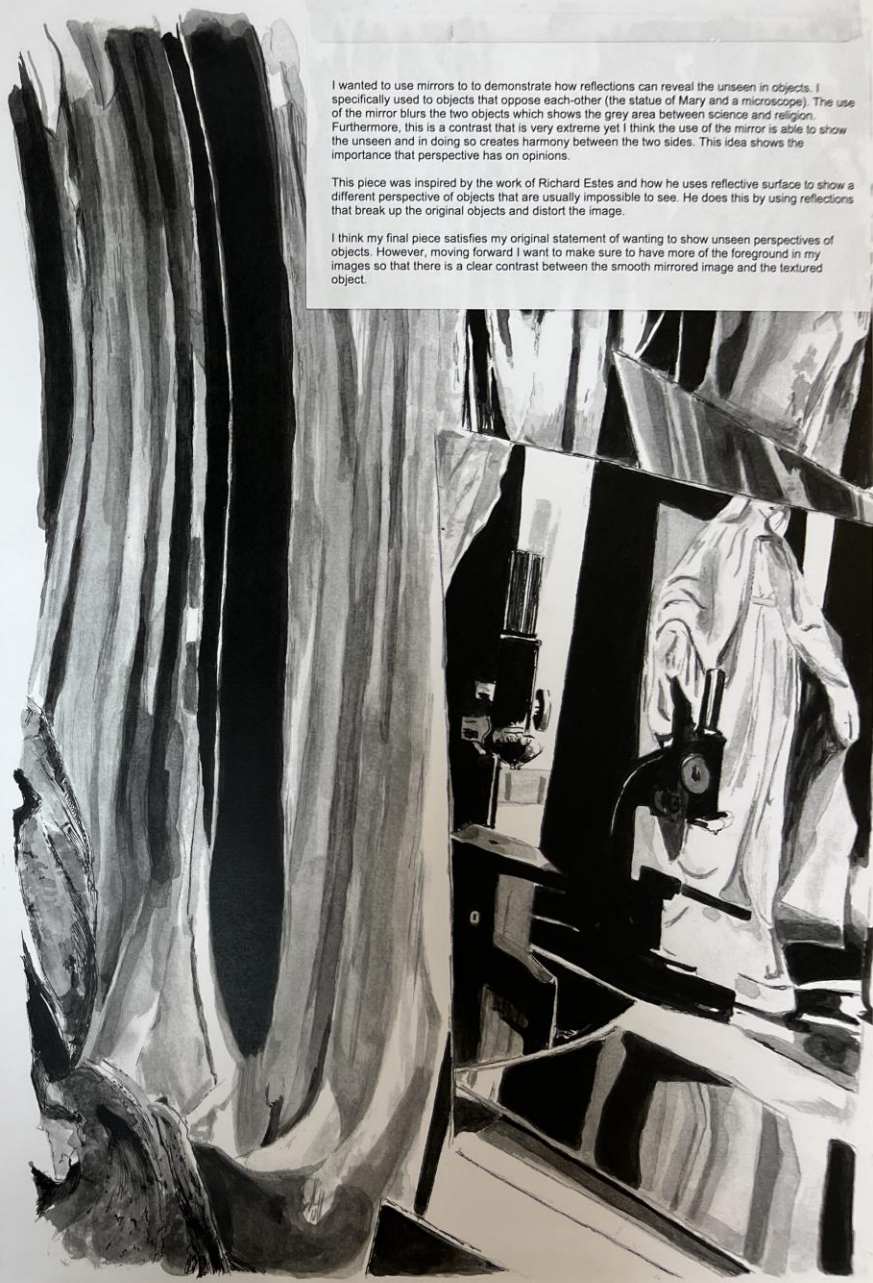
I think this image is the most successful
because it shows many views which are
distorted and unseen.

I like the way your
eye is not
drawn to
the original
objects that
are not
distorted.

I wanted to use mirrors to demonstrate how reflections can reveal the unseen in objects. I specifically used to objects that oppose each other (the statue of Mary and a microscope). The use of the mirror blurs the two objects which shows the grey area between science and religion. Furthermore, this is a contrast that is very extreme yet I think the use of the mirror is able to show the unseen and in doing so creates harmony between the two sides. This idea shows the importance that perspective has on opinions.

This piece was inspired by the work of Richard Estes and how he uses reflective surface to show a different perspective of objects that are usually impossible to see. He does this by using reflections that break up the original objects and distort the image.

I think my final piece satisfies my original statement of wanting to show unseen perspectives of objects. However, moving forward I want to make sure to have more of the foreground in my images so that there is a clear contrast between the smooth mirrored image and the textured object.





On the lighter areas I can use morning fluid to keep the light areas bright yet it means I can still have contrast/texture.

I like the flatness of the reflection using the wet more water with the ink.

I need to use more texture on the base to emphasise the contrast between the real world and reflected world.



PHOTOSHOOT

During this photoshoot I wanted to create more distortion in the reflection to enhance the separation between the 'real' and 'unseen' world. I focused more on the use of water to manipulate the reflection and create the contrast.





POSSIBLE CROPS.

← This closer view of the object and reflection is strong since it allows me to make the image brighter to get better texture on the microscope without losing the tonal contrast in the statue.

However you can't see what the statue is of which is important



As you can see with this crop, the statue loses texture when the image is brightend and the microscope is still to dark.



↳ This crop is very successful because it shows the texture in the objects and the contrast between the reflection and real world.

Furthermore, the hands give context which is important in ~~the~~ showing the contrast of religion and science.

FINAL PIECE



I wanted to use mirrors to demonstrate how reflections can reveal the unseen in objects. I specifically used to objects that oppose each other (the statue of Mary and a microscope). The use of the mirror blurs the two objects which shows the grey area between science and religion.

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Estes applied those ad lessons to large canvases, producing meticulously painted buildings, windows and sidewalks, and almost no people, except for those reflected in his windows. Also: no traffic jams, dirt or menace, unless you're chilled by the unreal purity and perfection of the streets.

I think Estes' background in advertising helped to influence his style of making imperfect scenes into perfect ones.

Estes takes chunks of reality — a hyper-realistic reality that's clean and pure — and combines the chunks into something that doesn't really exist except on his canvases. And here's the thing about those canvases, and why Estes says you can't see them in reproduction: They are canvases.

Source: From lens to Eye to Hand, Photo-realism 1969 to today - Terrie Suttan, Richard Kalina.

He does not consider himself a photo realist because he believes he shows more than what is captured by a photo.

"look at the world and try to understand it." I think this quote suggests Estes' art is trying to reveal the unseen/unknown that we don't observe.

"He'll raise the height of a building," May says. "He'll move a car a little bit. He'll transpose the location of a street lamp or light post. ... He composes it."

Estes's interest in representing light on transparent reflective surfaces began after he saw an exhibition of Lee Friedlander's photographic urban landscapes in 1967. He received his first solo exhibition in 1968 at the Allan Stone Gallery, New York, where he had five solo exhibitions through the early 1980s. Beginning in the mid-1970s,

Estes began to work on a new level of complexity through his use

I think the idea of 'reconstructing' a scene is clever as it shows how he as an individual sees the world.

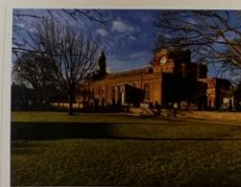
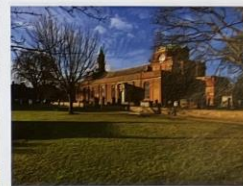
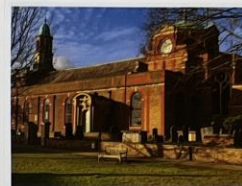
Institute of Chicago, graduating in art. He worked for a time as an art himself by selling his work. Always as he began to employ a camera to be more accurate than memory or

of fairly ordinary sites in Manhattan. Humans are almost always inventory the lively patterns in the upulous attention to detail and reflections within his images gave him a pursuit of pictorial similitude.

by/Richard-Estes

PHOTOSHOOT IN RESPONSE TO RICHARD ESTES (selected images).

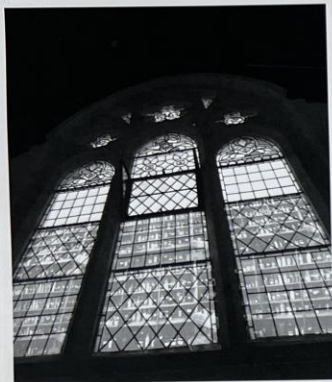
Revealing the unseen.



EDITED COMPOSITIONS

My aim here is to continue to use reflection to show the unseen/reveal what we don't usually observe. I want to explore this through the juxtaposition of science and religion which links to how the real and reflective worlds oppose one another.

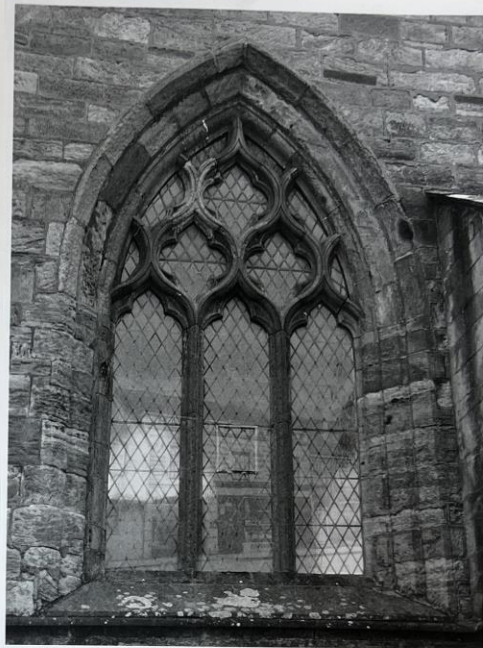
This is in response to Richard Estes' work where he composes his compositions using multiple photos and putting them together.



The bars in the windows are very interesting to me, they seem to keep out the reflection of the church and distort it, this really shows the divide between church and religion.



The street views are very realistic of of Essex work.



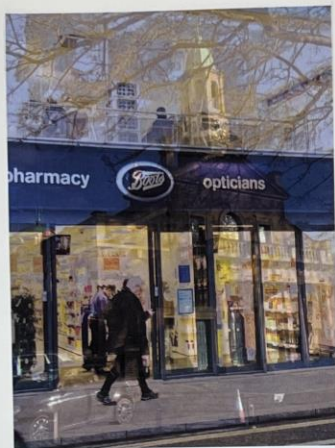
I like how intimidating and powerful the church window looks as it seems to look over the pharmacy, as if it controls it.

The pharmacy is not very clear which limits the contrast



I like how the church is almost hard to see, covered up by the medicines yet when you choose to look closer you can see it.

I looked at colour for this composition, I really liked it because it is very clear and obvious separation of the real and unseen world. However it limits the distorted effect of the black and white images.



In these two compositions the use of lettering I think would look very captivating, however it could take away ~~the~~ from the church and religious aspects in the background.

I like the way it shows the pharmacy is closer to the church.



These two images are more less realistic, however I think they are very interesting as they are very intense and really distort what we see.



MATERIALS TESTING

To get the tonal contrast of the edited image I tried on ink wash and pencil. To test which was more effective at capturing the reflective quality along with the tonal contrast I did a trial using both.



tonal contrast

The bottom half of this piece I used on ink wash, it was unsuccessful because I couldn't achieve enough detail or depth. The pencil allowed me to achieve this, however I couldn't get the flatness that I wanted for the reflection.



Here I used water soluble pencils, this means I could get a smooth texture as well as getting nice detail and depth. I got with a regular pencil. I think this was a bit more successful because it has a lot more tonal contrast which allows the difference in the reflected image and the actual object to be a lot more obvious. I think this trial showed that I should continue to use the water soluble pencils.



SECOND PHOTOSHOOT IN RESPONSE TO ESTES

(selected images)

CHEMIST.

I chose these images as they showed more depth inside the chemist, I like the way that the shelves lead your eye through the shop's interior. It's also very traditional display of the chemist.



The chairs are devoid of people, this not only links to the idea of the unseen but also is a symbol of human existence. A lot of Estes' work also lacked people despite them being in paintings of urban cities.

[EDITED IMAGES TO CREATE A FINAL COMPOSITION



FINAL COMPOSITION (NOT EDITED FULLY)

I extended the top of the shop for signage ("chemist")



I used the whole shop front to add context to the reflection in the window and show the contrast in religion and science.

I left the table and chairs in the composition as I am exploring the human condition of religion and science. Furthermore the empty chairs reflect the idea of the unseen and invite the viewer into the composition.

COMPOSING A FINAL COMPOSITION

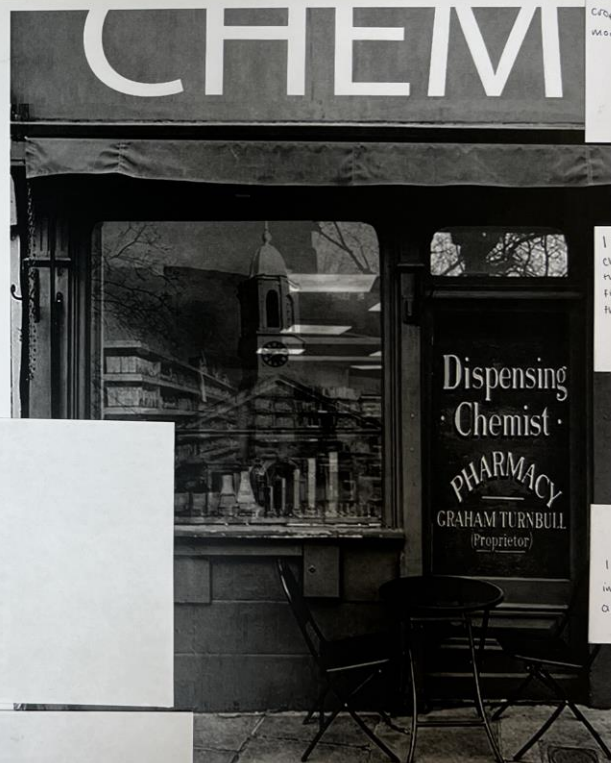
In Richard Estes' work he uses many different photos in his work and creates a composition. This separates him from photorealists because by creating his own he is creating something unseen that does not exist.

In my composition I aimed to do the same thing, revealing the unseen by creating an image that is made up of multiple pictures all put together in Photoshop.



I added a cropped chemist sign to add context to the piece.

I made it off centre and cropped it as it is more aesthetically pleasing.



I had to change the opacity of the church to get the effect of the reflection in the window

church

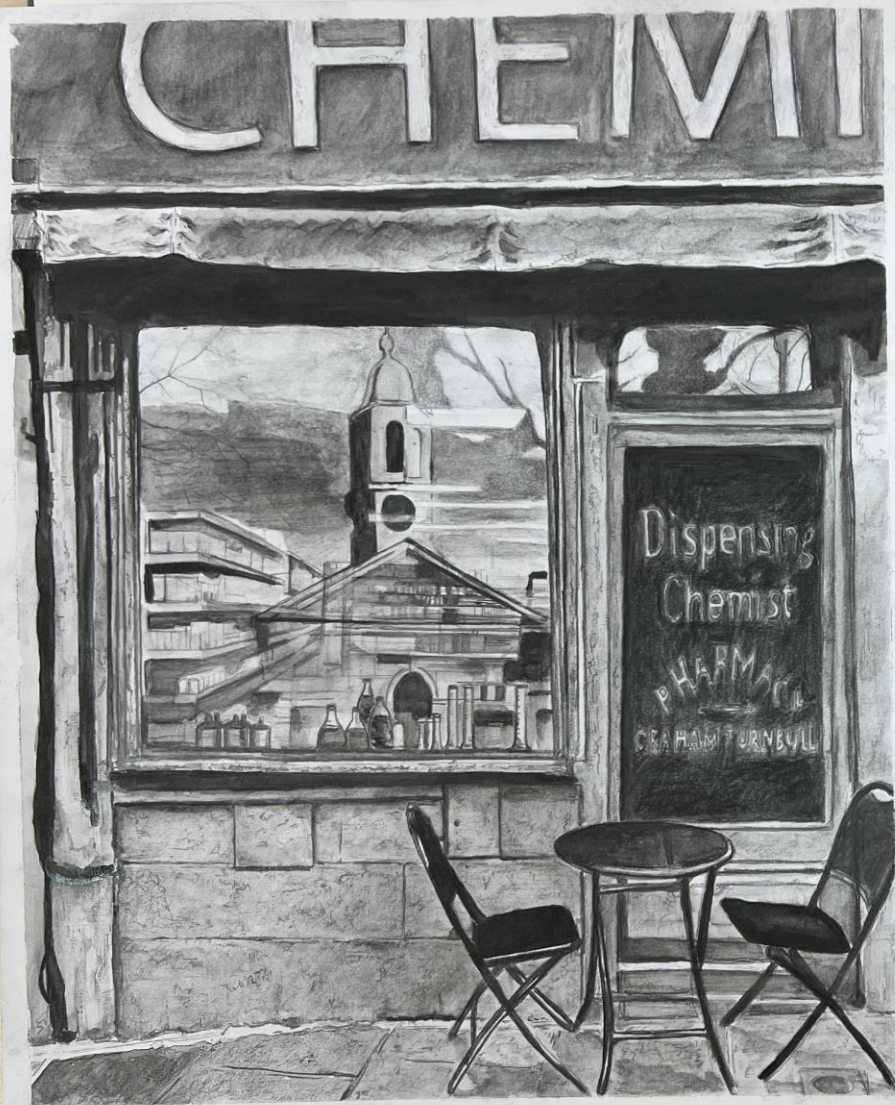
chemist

I inserted a vintage chemist sign to give the final image a timeless feel and complement the monochrome palette

I used second hand imagery of scientific apparatus.

I had to make sure they were at the right angle. I added three to the chemist in an obvious way to show the contrast between religion and science.

Emphasise the scientific nature of



FINAL : SCIENCE VERSUS RELIGION .



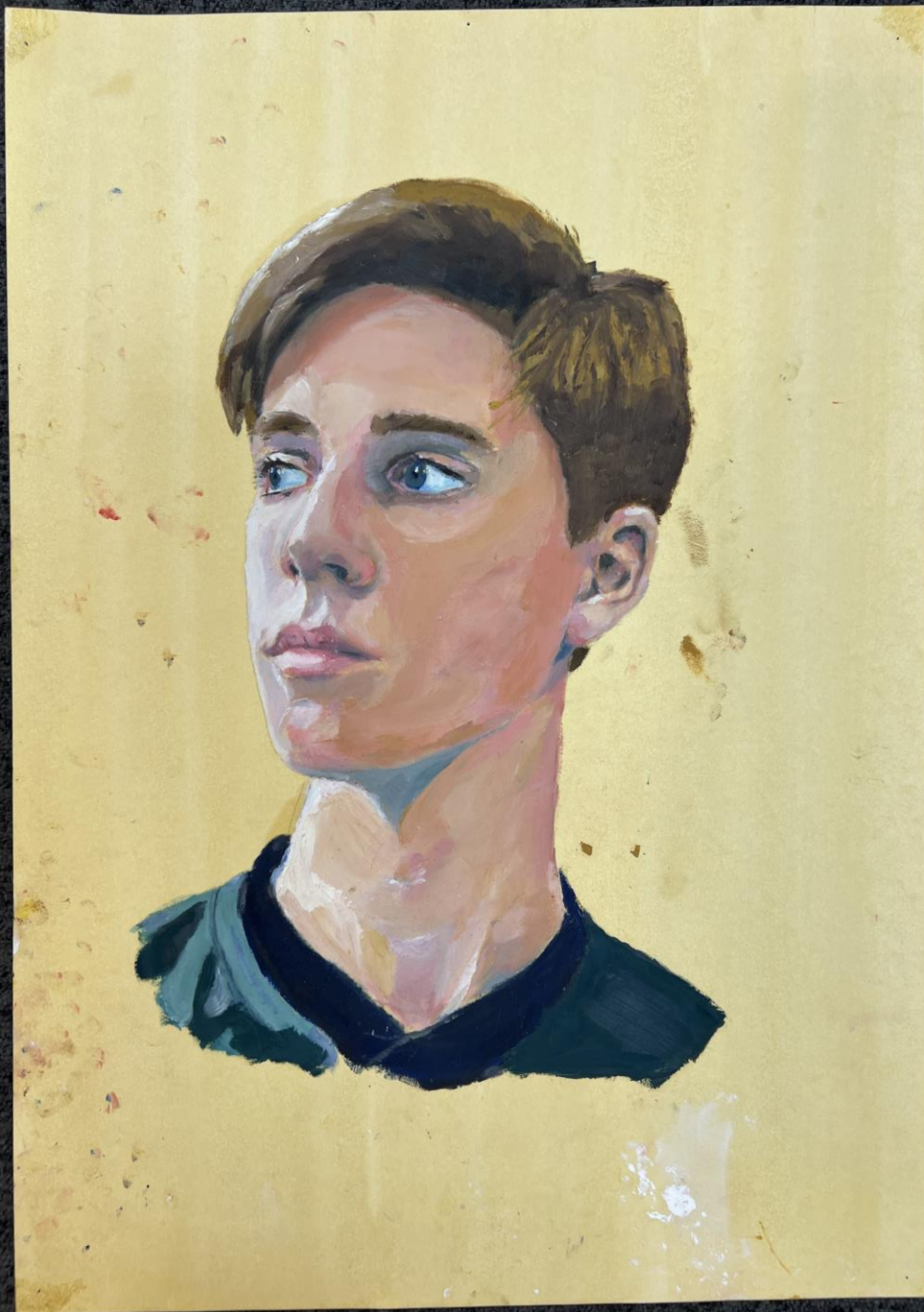
My statement of intent to reveal the unseen, this final relates to this as it shows the reflected world which is a reality that we often do not scrutinize. My work allows the viewer to observe the window reflection whilst also seeing what is inside of the shop. This is something that cannot be captured by our eye in real life. The image was created using a combination of photos as this image did not exist in real life another link to the concept of revealing the unseen.

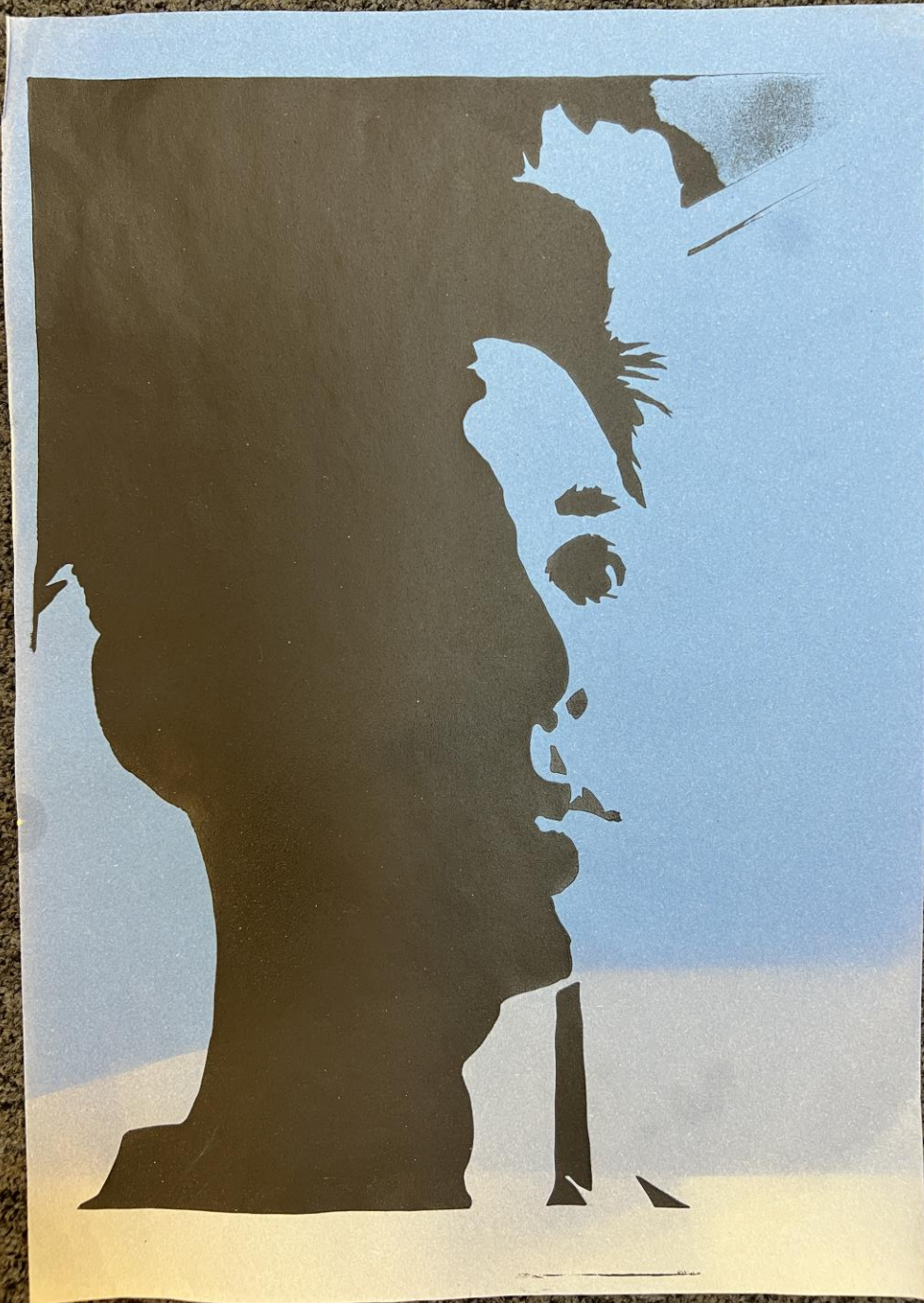
This was inspired by Richard Estes' reflective work, specifically *Citerella* 2014, in which he plays with the concept of showing the unseen. The way Estes captured the detail of the reflection, the inside of the shop and the city blocks really emphasised the idea of revealing parts of reality that we can't see all at once by bringing them together for the viewer to observe frozen forever in a painting. This contrast with the reflected architecture of the city outside really emphasises to the viewer how we are blind to fragments of our world. Landy's way of pulling the viewer in to look closer at inanimate objects in his *Nourishment* series inspired the intricate texture and detail that I applied in the external world. Landy revealed the unseen this way and I have used this technique to draw the viewers' attention to a seemingly ordinary image. This part of my final was extremely important as it helped to contrast and highlight the smooth reflections in the window. Hockney's *Spring has arrived* work No 340 shows both the reflection and the external world in one image, this is something that we do not usually observe, I wanted to do this in my final by having the reflection in the window next to the external world all in one drawing.

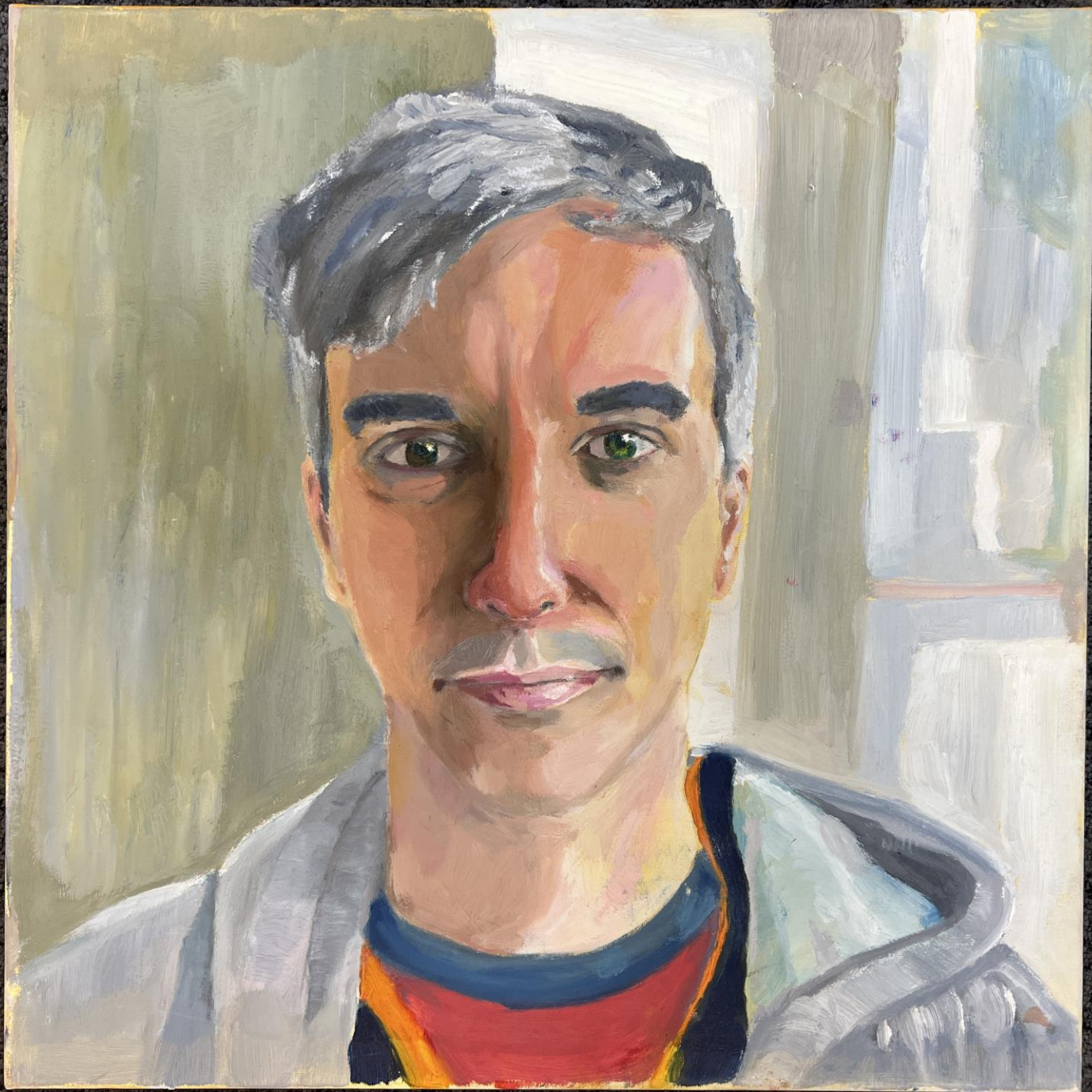
The reflection allows the religion and science debate, a conversation that has divided people forever, to be condensed into a single image. The two empty chairs in the external world seem to oppose one another, representing this discussion. This contrasts the reflection which harmonises the two ideas rather than putting them against one another.

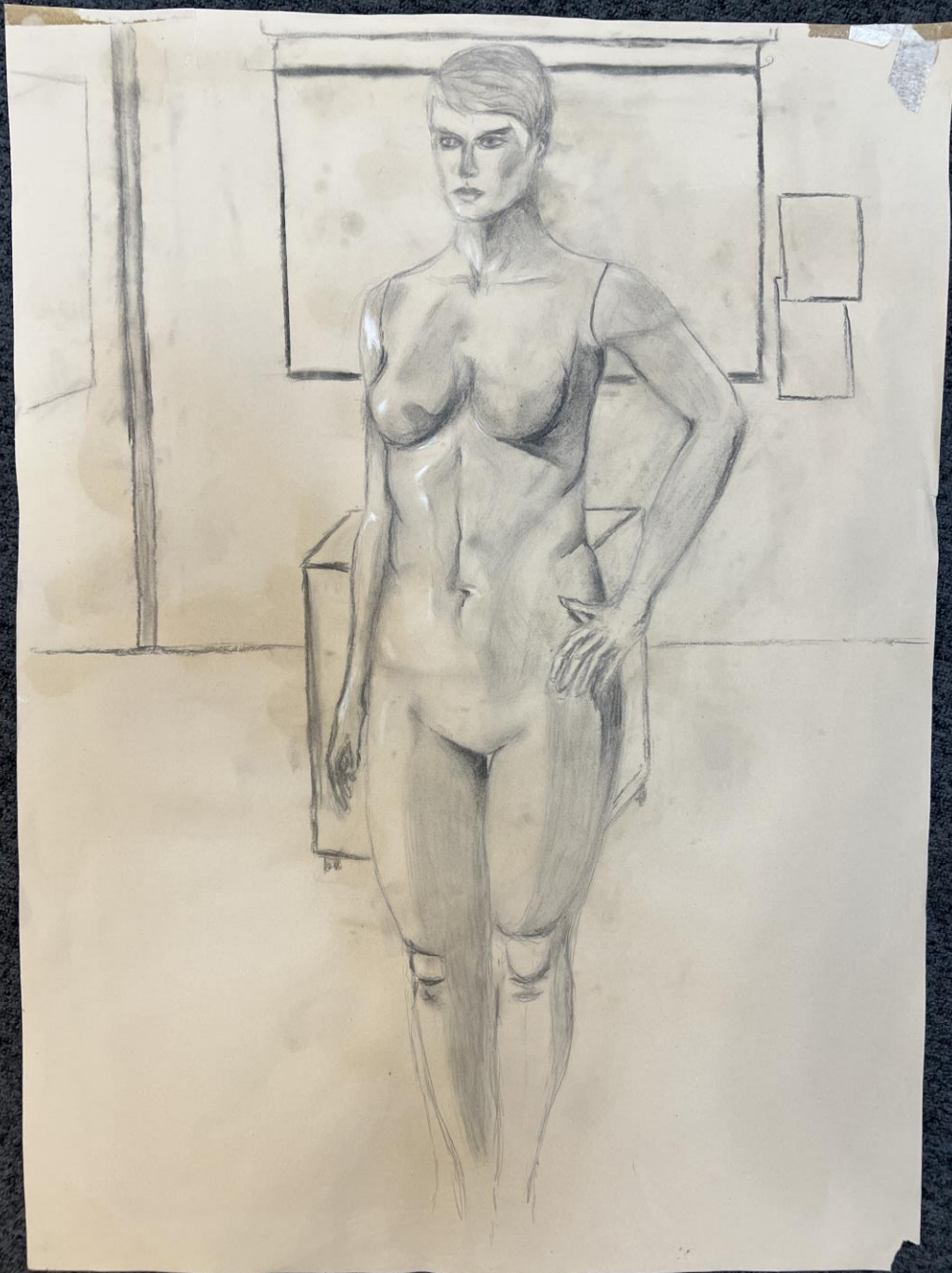
I think my piece was successful in satisfying my statement of intent because the contrast between the internal reflections in the window and the external world really highlights to the viewer how little we see in our everyday life. It shows how reflection allows us to observe the unseen world as it combines two separate places in one window, this is something our eye cannot capture in real life.

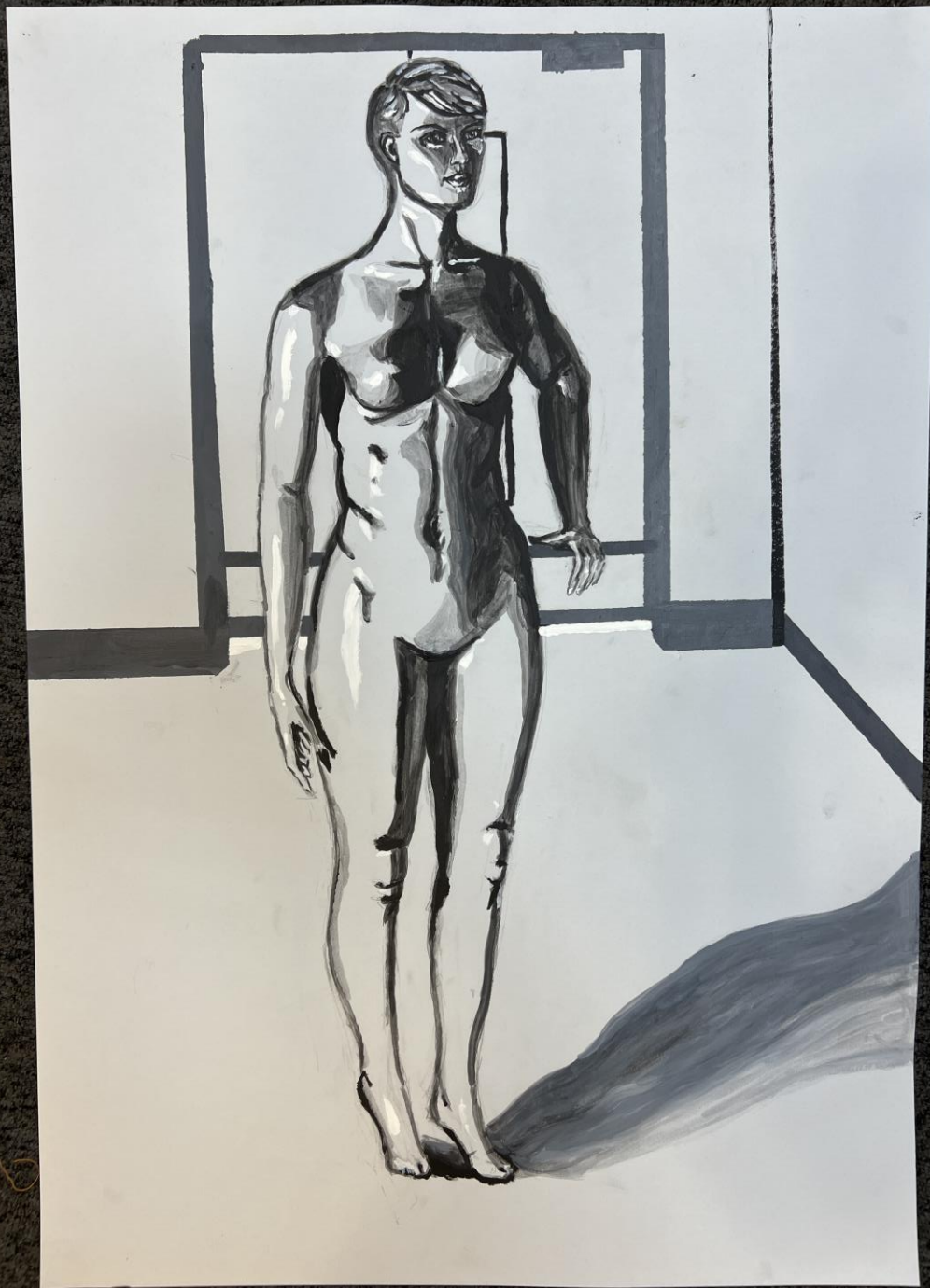








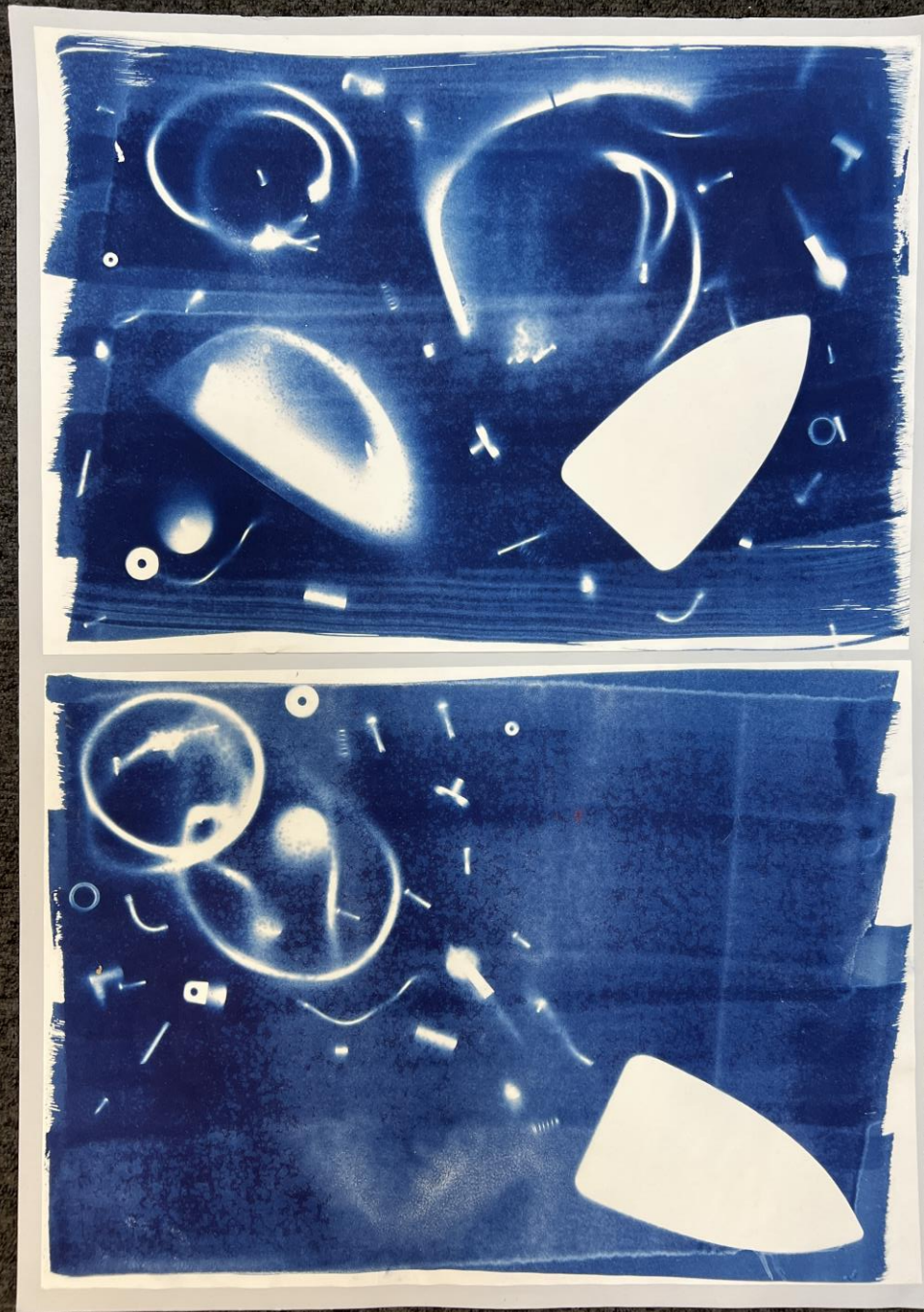


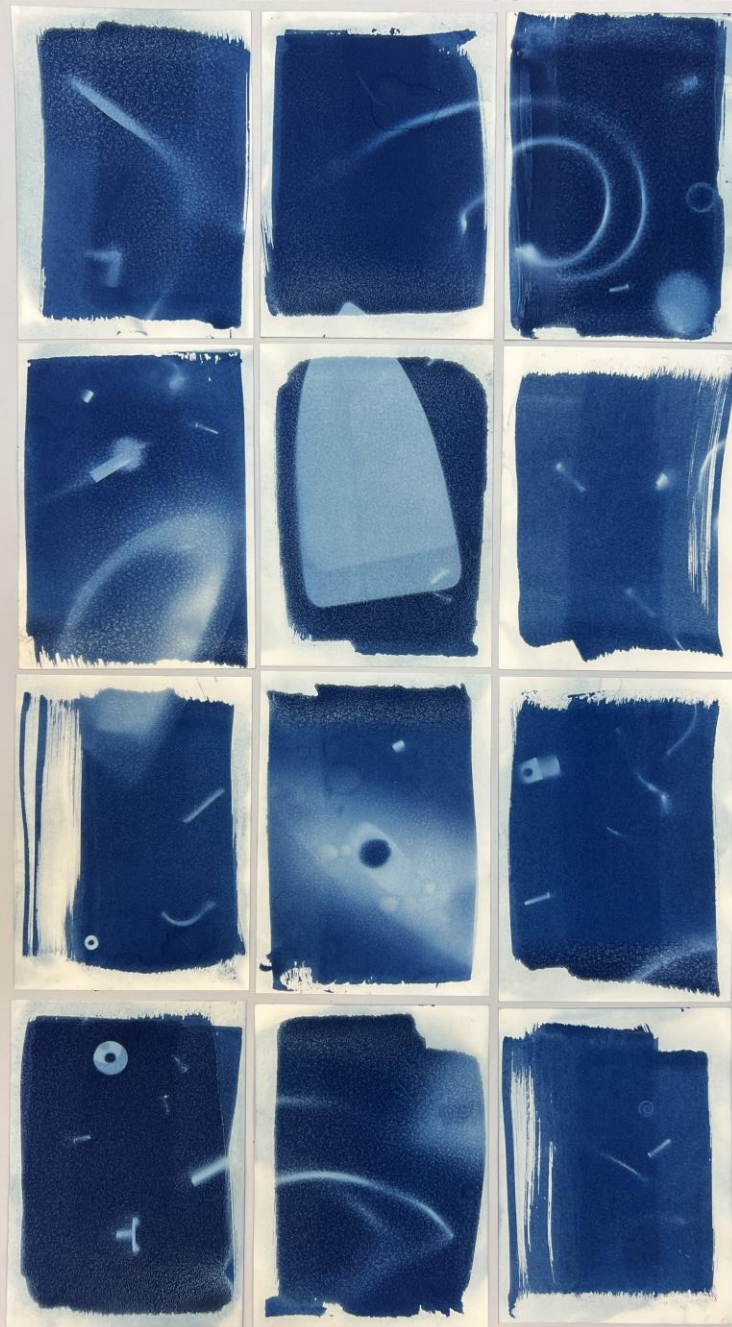


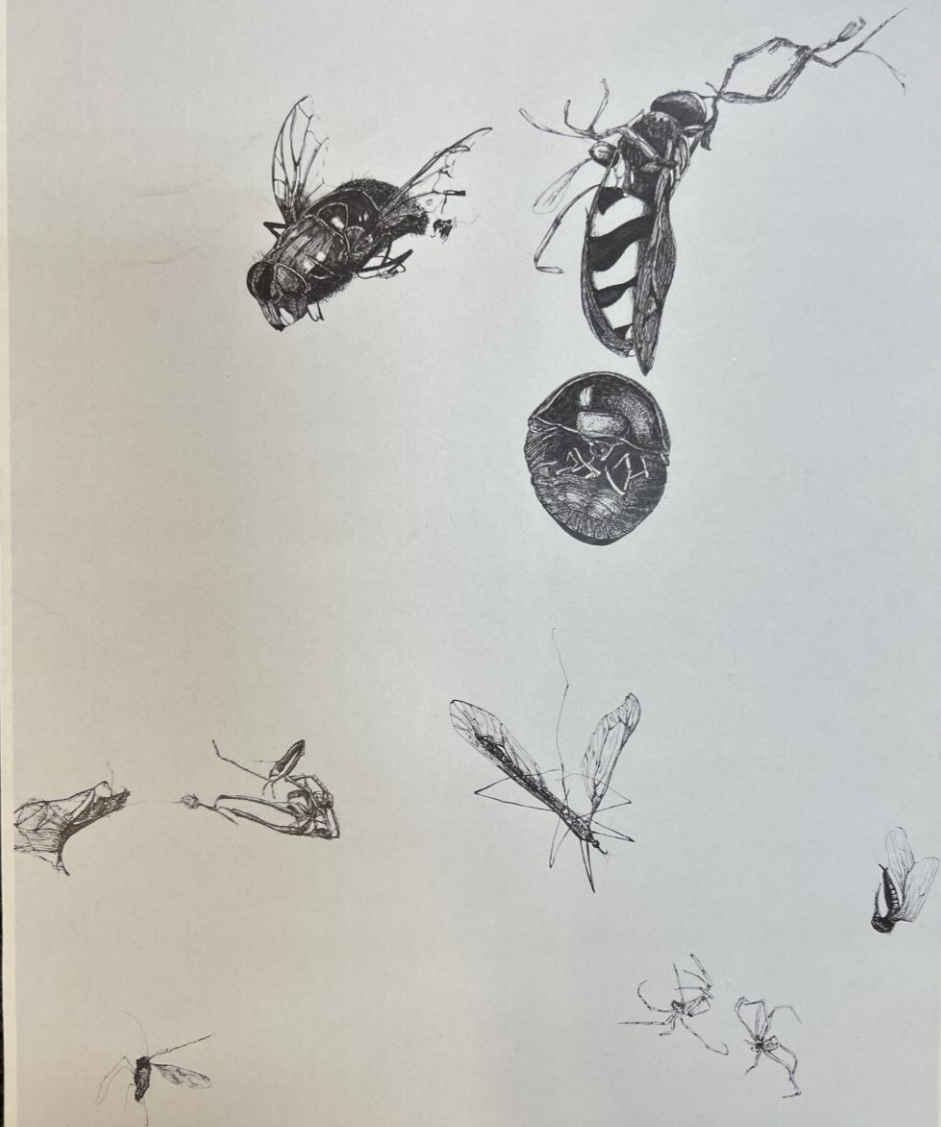












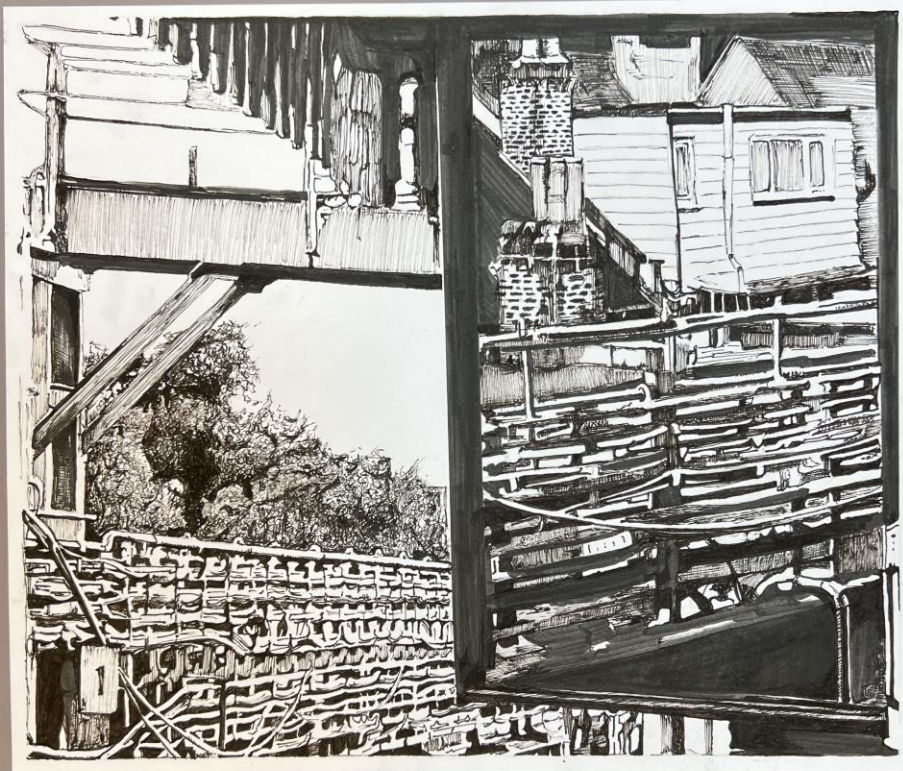
















Personal study

REVEALING THE UNSEEN

[REDACTED]

This study investigates the work of three artists who have revealed the unseen or overlooked through their work. Michael Landy revealed the unseen beauty of weeds, whilst David Hockney showed how the world can be distorted to show what we don't see through reflections in water and Richard Estes explored how multiple views of reality can be combined through reflections in glass. All explore this theme through various mediums and techniques to provide an insight into human perception of the real world. Finally, this study will focus on how these artists inspired my statement of intent to *reveal the unseen* through my studio practice.

REVEALING THE UNSEEN

Contents:

Chapter one

Michael Landy - *Nourishment*

David Hockney - *Spring Cannot be Cancelled*

Richard Estes - *Citerella (2014)*

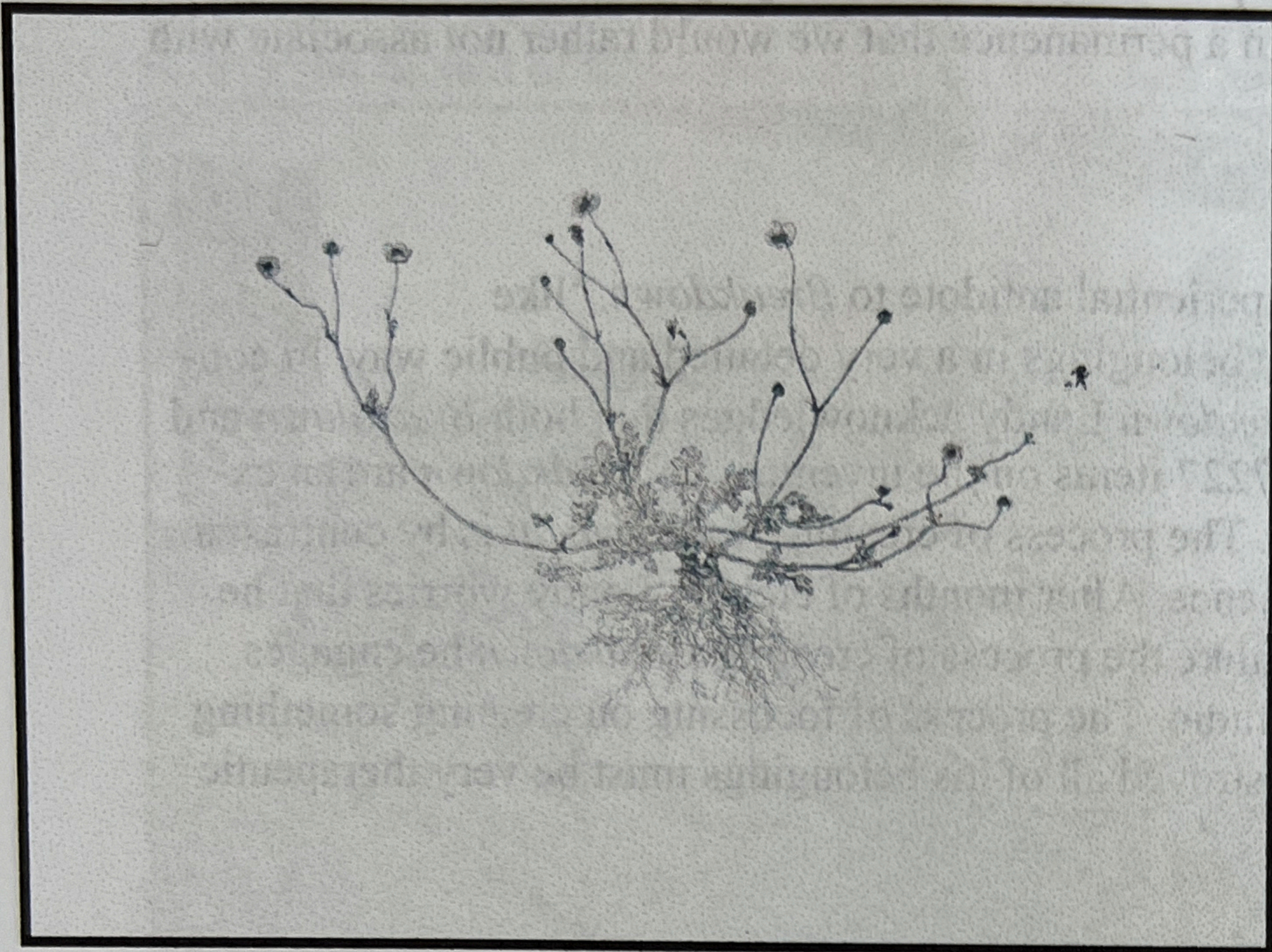
Chapter two

Development of own work and conclusion

This study investigates the work of three artists who have revealed the unseen or overlooked through their work. Michael Landy revealed the unseen beauty of weeds, whilst David Hockney showed how the world can be distorted to show what we don't see through reflections in water and Richard Estes explored how multiple views of reality can be combined through reflections in glass. All explore this theme through various mediums and techniques to provide an insight into human perception of the real world. Finally, this study will focus on how these artists inspired my statement of intent to reveal the unseen through my studio practice.

CHAPTER ONE

Michael Landy - *Nourishment*



[Fig 1.] - *Creeping buttercup* -
Michael Landy

Michael Landy's *Creeping Buttercup* [Fig.1] is part of a series of etchings he produces between March and October 2002, a collection of works Landy entitles *Nourishment*. The Tate gallery owns set number 9 of the 37 paper based etchings. The etchings are a big departure from his previous large scale exhibitionist installations *Scrapheap Services* (1995) (Fig.2) and *Breakdown* (2001) (Fig.3) but also a return to his artistic beginnings and his love of drawing and scraper boards as a child.



[Fig .2] - *Scrapheap Services* - Michael Landy



(Fig.3) - *Breakdown* (2001) - Michael Landy

Materials:

The etchings are painstakingly created with an etching knife for maximum control and preciseness because as Landy explains even the finest pens 'need a certain amount of ink to come out of the nib and it always seems to be too much.'¹ The technique is very important because it draws the eye to the extreme detail of weed's existence, and makes the viewer take note of a plant they would usually ignore or find invasive. The fact the weeds are etched rather than drawn gives them a permanence that we would rather not associate with a plant most would want removed.

Process:

Landy describes the creation of *Nourishment* as an experiential antidote to *Breakdown*, 'like convalescing.'² *Breakdown* destroys all of his worldly belongings in a very detailed and public way. In conversation with Lingwood one of the producers of *Breakdown* Landy acknowledges that both *Breakdown* and *Nourishment* are 'kind of self-portraits of me'.³ The 7227 items on the inventory of *Breakdown* are an extremely open, exposing portrait of him as a consumer. The process of creating *Nourishment* is by contrast a very solitary, meditative and ultimately painful experience. After months of etching Landy worries that he has done permanent damage to his wrist and hand. Unlike the process of creating *Breakdown* he engages with very few people and has no reason to leave his studio. The process of focussing on creating something as permanent as the etchings of weeds, having just destroyed all of his belongings must be very therapeutic to Landy.

Composition:

The weeds, usually regarded as misshapen, inelegant, and to be weeded out, are transformed by Landy's composition. They are entirely without context on a blank background, and they are the only focal point. Their lack of colour makes them look like ghosts of the original weeds, tying in with the idea of their beauty being 'just invisible things you see on your daily journey to work.'⁴ If Landy gives them a context of a cracked paving stone or paints them green, the viewer's reaction to the work will be very different. The level of detail instead draws the viewer in, forcing them to have the elegance of these plants revealed to them. Landy etches a wide range of urban plants with different orientations to show the diversity of the beauty we consistently do not see. He also achieves a zoomorphic quality with *Creeping Buttercup*, since to my eye it seems to have limbs and a personality. Landy's compositions link to Renaissance artists, Albrecht Durer (1471-1528) and Leonardo da Vinci (1452-1519). Both artists 'combined both scientific precision and artistic sensibility,'⁵ arguably creating the first modern botanical illustrations and are the first to reveal the beauty and detail in the mundane. Examples of these are Durer's *The Great Piece of Turf* (1503) (Fig.4), the title of which, as is Landy's intention, makes the viewer question the value of this clump of grass, and da Vinci's *Studies of Flowers*, pen and ink over metalpoint on paper c. 1483 (Fig.5).



[Fig.5] - *Studies of Flowers*, pen and ink over metalpoint on paper - Leonardo Da Vinci



[Fig.4] - *The Great Piece of Turf* - Albrecht Durer

Context:

Although *Nourishment* is in stark contrast to Landy's previous work in terms of the size, scale and performance aspect of the final pieces, there are ideas and themes that are constant through his body of work. In 1990 he produces *Market* (Fig.6) which fills a warehouse with the bare bones of a whole market without the produce. Landy likes the idea of putting on display 'the everyday', which usually goes unnoticed. Without the produce the room has a sad, haunting quality but also a structural strength and independence. Something similar can be said of the weeds he plucks from their habitat and lays bare roots and all.



[Fig.6] - *Market* - Michael Landy

Closing Down Sale (1992) (Fig.7), explores the idea of value and worth of objects. The detail and beauty he creates in his etchings of weeds which are constantly ignored, contrast with the attraction of gaudy placards and the prospect of some hidden value which deliberately does not exist. Similarly in *Scrapheap Services* he challenges the viewer by producing an entire service industry to 'rid society of untidy realities.'⁶ Again he brings to the fore things which do not sit well next to our neat polished image of western society, things we would not rather see. The weed fits in this category, it is he often says 'a plant out of place,' and more than that it is a representation of man's loss of control of his environment.

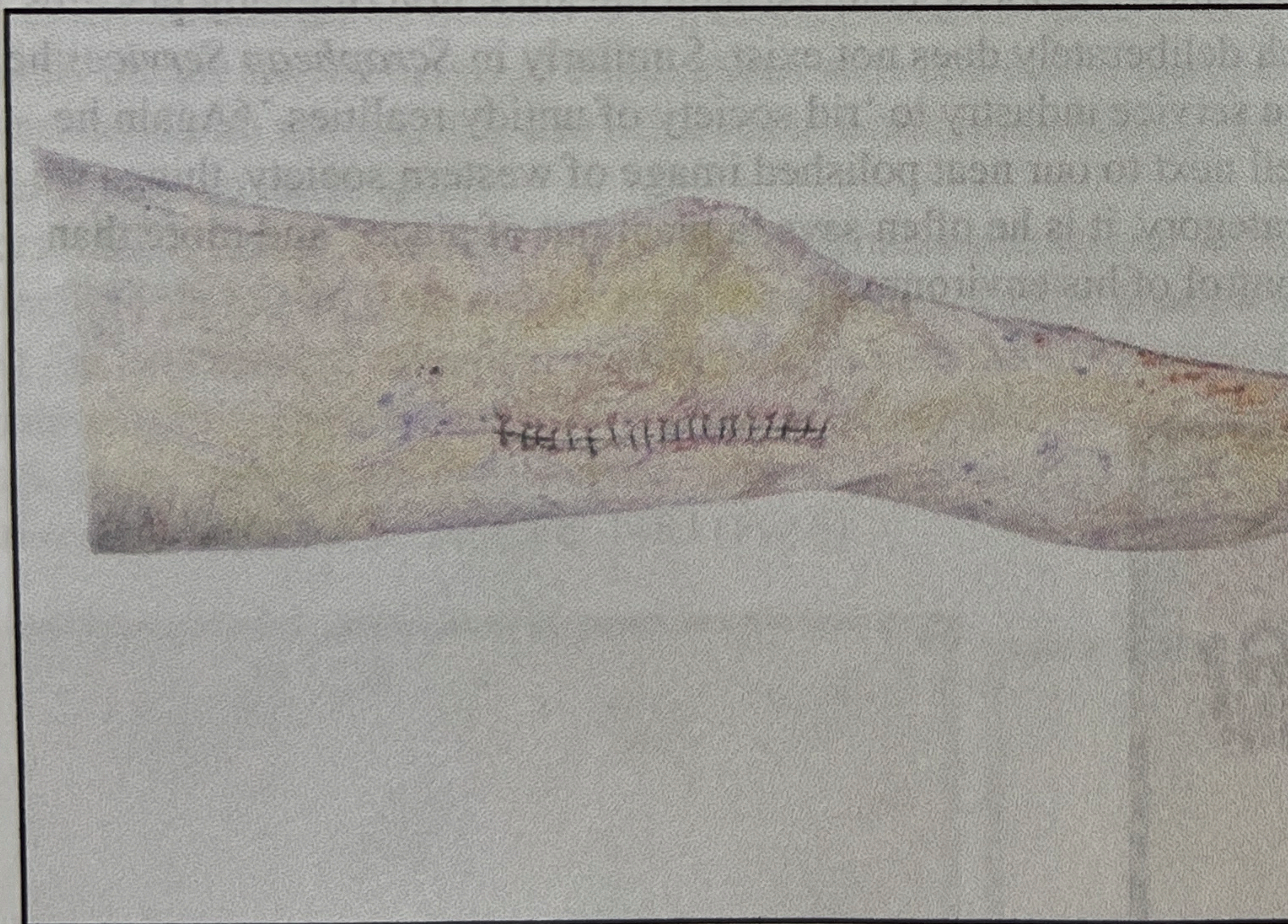


[Fig. 7] - *Closing Down Sale* - Michael Landy

I think the critical success of *Breakdown* finally lifts the burden of having been a contemporary of the other Young British Artists he graduated alongside from Goldsmiths College, like Damien Hurst. Reflecting on *Freeze* (1988) he says, Damien Hirst used him as a driver. "I had a Beetle. So when Damien put on Freeze it was me ferrying everything around." ⁷ Whilst other artists are feted like rock stars he remains by comparison in the shadows. The etchings and the physical pain he experienced making them, can also be seen as a reflection of his identity within the art world and amongst the YBA's. The YBA's are a particularly commercial group of artists whose success is embedded in Western consumerism and greed. All of Landy's work targets this consumerism, and consequently the value placed on the YBA artworks. Nothing could be more representative of this than his *Art Bin* (2010) to challenge the value we put on art.

Breakdown's success gives him the confidence to strip it all back and reveal why he is an artist. His drawings of urban plants are an eloquent self-portrait revealing how Landy feels about his place in the world. The multiple rejections at Goldsmiths probably make Landy feel like 'a plant out of place'⁸ by the time he got in. Landy identifies with the stoical nature of weeds, and clearly likes that they are a nuisance, entrepreneurial and don't need much soil to survive. He even comments on how hard they are to grow in nice fertile soil, preferring a more hostile environment. This could be Landy himself struggling in the excesses of western consumerism, he says it is 'a big weight around your neck ... to traipse around in Western society without any possessions. I needed the basics to carry on living and working.'⁹

Landy's works since *Nourishment*, such as *Welcome to my world* (2004)(Fig.8), in which he paints various parts of his aged father's 'ugly', withered body, again confront what society regards as unacceptable to see. Landy's previously physically strong father was crushed in a mining accident in 1977 and had to give up work. His father like many miners after Margaret Thatcher shut down the mines, were societies' cast off and downtrodden as capitalism and consumerism took hold. But they continue to live in the cracks unseen by society, much like a weed with just enough nourishment between two bricks.



[Fig 8] - *Welcome to my world* - Michael Landy

Response:

I really like the detail, precision and beauty Landy creates in *Nourishment*, but as a stand-alone piece of work the etchings could risk being viewed as part of a study for a botanical journal. However as a part of a large body of challenging, confrontational, thought provoking work they mean so much more. They enable him to keep getting his message across about the 'everyday', the 'unseen', and the 'value' we place on things but in a quiet and traditional artistic medium. *Nourishment* for me is Landy flowering as artist, knowing that his place in the art world is as a disruptive element, a nuisance, never quite fitting in, 'a plant out of

David Hockney - *Spring Cannot be Cancelled* (2020)

A series of iPad paintings which chart the emergence of spring at his home in Normandy. He wants to unearth the subtle changes of the season and make us look twice at what we might miss. No. 340 [Fig. 9] of the pond is culmination of his growing skill with the iPad and his skill at revealing the depths of nature that often go unseen. *Spring Cannot be Cancelled* is created against the backdrop of lockdown which alters the experience of producing the work and inevitably the message behind the work too.



[Fig 9.] - *Spring Cannot be Cancelled* No. 340 - Michael Landy

Materials:

Hockney starts do these drawings because, as he explains, the 'software could finally follow the hand' (10) without a disconcerting split-second delay creating the absolute sensation of drawing. With new little brushes Hockney got Apple to design for him and 'little shapes and things... I feel I'm painting' (11) Using the iPad is a compromise Hockney thinks he had to make because although he regards the arrival of spring as a 'classical' subject 'it can't be done in one painting' (12) The iPad enables Hockney to capture the slow change and reveal the transition of spring something Hockney had missed for 20 years when living in California. Illustrating these transitions is similar to time lapse photography where the aim is to show the viewer the subtle changes over a longer period of time.

Process:

The use of the minimalistic iPad and pen, reflects the idea that during lockdown is stripped back to the bare essentials for everyone. It is a very spartan process and Hockney uses no photographic evidence, to maintain true to what he is seeing with his own eyes. It is often just him sitting alone in his truck with the iPad and pen watching his subject. And just as an artist puts layers of paint on a canvass to reveal the character of the subject, Hockney's quick iPad paintings layer on top of each other to reveal the true character of spring.

Interestingly Hockney feels the need to almost defend the process of working with the iPad. 'As Hockney himself notes: working on the iPad requires the ability to draw *and* paint. Each work – which has been printed far larger than the screen on which it was created – allows you to see every mark and stroke of the artist's hand' (13) As part of the creative process the iPad allows him to blow up small areas of the paintings so he can work on them in great detail. I think this technique must have been key to creating the slight movement in the reflection of the pond water.

Composition:

The image seems to be cut off which creates a very imposing effect. Depth is created in the painting through the transition from bright colours in the background to the darker more detailed foreground. There is a lack of negative space in the painting and it is cramped in to the frame, seemingly wanting to burst out. The effect is that of experiencing Hockney's intimate view yourself.

The reeds and overhanging plants are very vibrant and two dimensional giving them a real boldness. This bold reeds are the first thing that strike you through adding a youthful energy to the painting which ties in with the positivity of the statement *spring cannot be cancelled*. The vibrancy and simplicity of the mark-making of the reeds are key to making the blue/green colour of the pond stand out. They are positioned directly above the brightest section of the pond thereby creating a colour focal point of the painting. This then draws the eye down to the intricacies of the lily pad, which with its quickly drawn circular marks, which tie in with the geometric reeds. The subtlety and depth of the painting is in the reflecting water which engages the viewer to imagine what is causing the reflections.

The quality of the reflection is created by the way Hockney tones down the colours and blurs the edges of his line making. There is probably a blossoming tree to the back right of the pond based on the darker shadows and the clustered light dots in the foreground. The markings to illustrate the blossom blur the line between what is seen directly or in reflection. Is the blossom still on the tree or is it floating on the surface of the pond? Reflecting water both hides and reveals images because it is not like a mirror, a quality which Hockney tries to capture on the iPad. To the left there are markings in the water moving in an arcing fashion, hinting at currents in the water or perhaps fishes just visible. These marks reveal that there is energy and life below the surface of the pond but only if you look carefully

The luminescent use of colour brings vibrancy to the painting and makes the viewer think "that is a Hockney." Hockney's gift is to capture the most positive reflection of what he is seeing through colour. He does the same thing with his use of blues and turquoises when depicting life in L.A. His iPad composition 340 compares to his more traditional works, as evidenced by *Pool and Steps* (1987) [Fig. 10], an example of simple mark-making of the plants in the background against the huge attention to the quality of the water in the foreground.



[Fig. 10] - *Pool and Steps* - Michael
Landy

Context:

Spring cannot be cancelled emerges from an idea that had been with Hockney since 2002. His plan for 2020 with the new iPad tools is to paint spring, his particular motivation being to reveal the colour green 'getting greens.....the green of spring is a luscious fresh green.'⁽¹⁴⁾ Although Hockney had planned this work in advance the timing of the lockdown certainly changes his experience doing it. Having no visitors he describes as a 'boon' to him and painting spring becomes an antidote to the anxiety of the time, "We need art, and I do think it can relieve stress,"⁽¹⁵⁾



[Fig. 12] - *in Pursuit of Venus[infected]* - Lisa Reihana

The title *Spring Cannot be Cancelled* is a positive, defiant message that life and nature thrive even if many aspects of human life had be cancelled. Normandy is not only important as an inspiration for the work but also for it being the home to the *Bayeux Tapestry* [Fig. 11]. Hockney's intention is to 'make my iPad drawings into something like the Bayeux Tapestry, ie you will walk past it.'⁽¹⁶⁾ Another reference point is Lisa Reihana: *in Pursuit of Venus[infected]* [Fig. 12] a scrolling video/painting. Both these pieces intrigue Hockney because of what you don't see, and how each time you view them you notice something new as your eye is drawn elsewhere. Hockney like them is overloading the viewer with the changes of spring so that things go unseen and each time viewed some new change, new detail, new colour emerges. In painting 340 Hockney is thinking of Monet, 'All the time I was getting better at my mark making on the screen, eventually doing, à la Monet, the water lilies in the pond.'
[Fig. 13] Hockney like Monet presents both the depth of the water and the reflection of the trees on the same plane. It is a complex image which the mind often chooses to leave un-investigated.



[Fig. 13] - *Water Lilies* -
Claude Monet



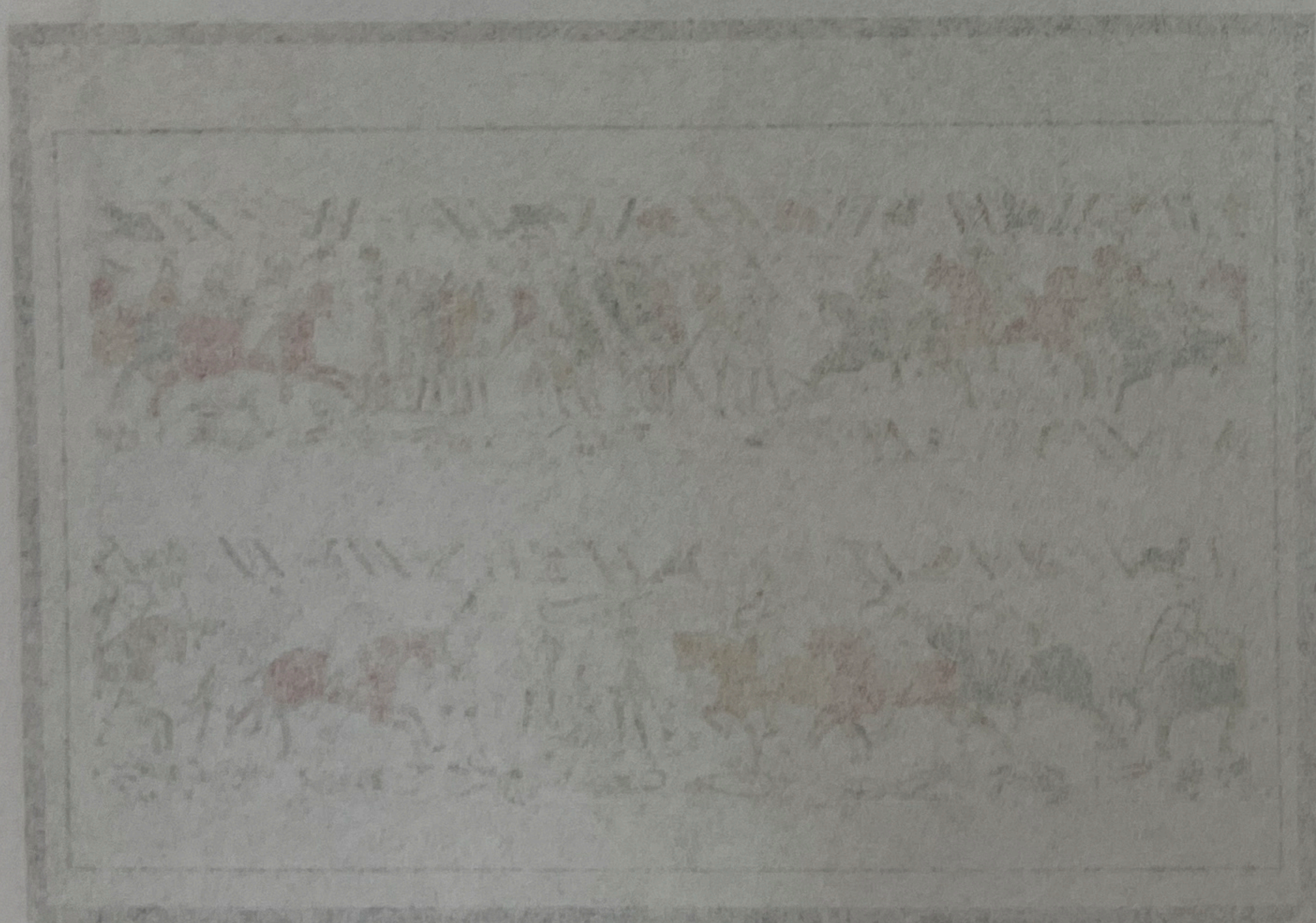
[Fig. 11] - *Bayeux Tapestry*

Response:

The painting 340 of the pond cannot be viewed without acknowledging what Hockney is aiming to achieve with *Spring Cannot be Cancelled* as a whole. Hockney deliberately wants to show the progress of spring in Normandy. The progress of time between paintings and the change within the paintings is as important as the paintings themselves because of the panoramic view of spring it creates. It brings home to the viewer the extent of the change that goes unnoticed.

Some of the earlier iPad paintings in the series seem more two dimensional and the colours too exaggerated, but when painting 340, with his skills improved, he is pushing the iPad to its limits. I think he partially achieves in delivering the complexity and nuance of the spring reflected in the pond but the medium of the iPad prevents him from making the viewer delve as deep as he would when gazing upon one of Monet's lily pad paintings.

Finally compared to his own previous paintings of water I don't think he succeeds in making the viewer notice its' qualities or making it reveal more than one would usually see.



[Fig. 11] - Bayer's Tapestry



[Fig. 13] - Water Lilies -
Claude Monet



[Fig. 13] - *Citerella (2014)* - Richard Estes

Intro

Richard Estes' paintings generally consisted of reflective, clean, and inanimate city and geometric landscapes. He is regarded as one of the founders of the international photo-realist movement of the late 1960s⁽¹⁷⁾ Since 1966 Estes produced approximately 400-500 paintings. His works are held in notable museum collections including the Whitney Museum of American Art and The Solomon R. Guggenheim Museum in New York City.

Materials properties

He used only 12 basic colours in his paintings including *Citerella (2014)* [Fig. 13] He calculated the perspectives and vanishing points very accurately using a T-square and his geometric easel to create the depth of the picture. Once the structure of the composition is defined and accurate he stretched the canvas.

Materials Technique/ process

Estes said "one painting equals 150 photos" which shows the amount of time he spent observing the details and the unseen parts of his environment, this is further emphasised when he said "I don't look for anything in particular, because everything is an accident [...] you just sort of need to keep your eye open and then snap it before it disappears" [2.28], this process shows Estes clearly put a lot of thought into revealing things that go unnoticed. Furthermore it reveals the importance of photography in his work as Estes argues it is useful to use photographs since "your eye tends to filter, you decide to look at certain objects" [31.00 mins] He also took photos because it "saves the trouble of dealing with other people" working in New York would lead to a lot of distractions so taking pictures and working at home allows for a better experience for Estes and a more successful end result [4.34]. Estes believed that his art is in the transformational process from the photo to the end result.

This separated him from other photorealists as he is changing the image from something that everyone sees all the time into a composition of photos, a composition that could never be seen together in real life (not the real world). Estes applied the first layer of paint to soak into the canvas, then builds it up to three layers. Estes says "I just give up" [16.30] which is when he knows he is finished. This links back to the way he doesn't aim to perfectly capture the content in his work, he has his own input which makes it unseen in the real world.

Form and composition : content

Estes used objects we deem as uninteresting or unappealing and turned them into flawless paintings of art. "I have taken the most boring subjects in a way that I could and sometimes they are the most interesting." [1.58], this quote shows how the content of his work is not what is important, it's the way the content transformed from his photos to the final product.

Estes does not see himself as a photorealist as he doesn't show what we actually see, as his paintings "have wonderful, soft, delicate, even abstracted things that are not totally perspectival" [8.35], this abstracted nature comes from showing a depth to the picture that is impossible to see in real life such as the reflections, the real objects and the window frames all at once. His work teaches you "how to see and perceive the familiar in new ways"

Estes avoided concentrating on grand monuments unless commissioned. He preferred to capture the environment at the time, his art almost seems to document the change in time as he says "everyday architecture is what makes it really interesting" [12.00]



[Fig. 14] - *Citerella* (1992) - Richard Estes

As you can see here, this *Citerella* by Richard Estes was done in 1992 [Fig. 14] and the other in 2014, and there is clear change in the environment at the time and approach that Estes has taken. You can see how in the later piece [Fig. 13]. The inside of the shop can be seen rather than just the reflection of the buildings. The way the lights in the shop interact with the reflection makes it a far more captivating painting than the original.

Form and composition : Structure

Estes also liked to alter the content in his compositions. "Often he's putting two and three photographs together in order to create a complete image[...]He composes it." May said, Which makes the painting even more interesting because it is a view that nobody will ever see in real life. [<https://www.npr.org/2014/12/16/369635057/painting-or-photograph-with-richard-estes-it-s-hard-to-tell?t=1640689711453>] (16)

For instance he added red curtains to introduce colour into this piece *Cafeteria* [Fig. 15], as he said it needs more colour, demonstrating the way he structures his compositions.

In *Citerella* [Fig. 13] there are many different focal points in the composition which can't be seen in real life which is why he doesn't refer to himself as a photorealist.



[Fig. 15] - *Cafeteria* - Richard Estes

Context:

Estes worked in advertising which is where he developed a lot of his style "That's where I started using photographs to make illustrations. I saw all the other people were doing it—they didn't put a model in front of them and make a careful drawing." [<http://www.artnet.com/artists/richard-estes/>] (17), He also tried his hand at expressionism but he said it was a disaster. He tried to be an artist professionally when he was unemployed for 6 months, he was rejected from everywhere because abstract expressionism was more prevalent at the time.



[Fig. 16] - *Nighthawks* - Edward Hopper

After Estes came back from Europe he studied at Chicago art institute which held Edward Hopper's *Nighthawks* [Fig. 16]

This was a touchstone for a lot of his work and the collection shaped his style and methods. I think because it captures the atmosphere of New York life yet it also makes the city seem flawless and clean, Estes does both of these things in his work as well. He moved to New York as he found it exciting and furthermore it's a place where he would be more accepted as a gay man.

Estes said "It was always considered sort of a sin to use photos for your work" [11mins] however he was inspired by artists' work such as Edgar Degas [Fig 19.] and Edouard Manet [Fig 20.] who he believed used photos in their work which became popular in 1840/50. This shows that Estes' use of photography is not original however he had taken it to another level with the quantity of photos he took which is what makes his work iconic.

Comparing Estes to photo realists such as Jason de Graaf you can see the difference in approach [Fig. 17]. De Graaf focused on achieving extreme levels of accuracy, focusing solely on the object's aesthetic rather than the experience that Estes wants to create for the viewer.



[Fig 19.] - *Railway* - Edouard Manet



[Fig 20.] - *The dance class* - Edgar Degas

Whilst photorealists focused on high accuracy expressionist art was also extremely popular. This led to Estes struggling to get work since his art was a combination of both. Estes did not consider his art as photorealism and says his art "is the way to being an abstract expressionist at the same time as a super-realist". On the other hand he could be seen as a realist when comparing the similarity in the aims and process of his art with realist Avidor Arikha's work [Fig. 18] "Trying to stabilise a sight in the midst of an unpredictable frequency of markings, [Avidor] Arikha's work is all concentration and breathes an air of scrupulous improvisation and anxiety:" to paint from life at this point in time," he argues, "demands both the transgression and the inclusion of doubt." Here I believe that Estes could be considered a realist as he too, in his own way, shows transgression and inclusion of doubt. He shows the truth of what he sees and maintains accuracy in the objects he paints. However, this inclusion of doubt that Arikha mentions can also be seen due to the way he does not show the real world as his art is only as he perceives it to be and the way constructs it. Robert Hughes, *Shock of the New*, page 420 (18)

[Fig. 17] - *Strawberry Painting* - Jason De Graff



[Fig. 18] - *Rhubarb* - Avidor Arikha



Response:

I find Estes art extremely influential when it comes to revealing the unseen, the way he shows the contrast of the reflected world which our eye can't capture with the surrounding, external city is something I want to explore further. Estes says "I don't think about the subject matter that much anyhow, its usually just how to render things and sort of make it look like what it should look like" [48.50 mins], however I think this makes the content even more important as it shows how these mundane objects can become transformed which links back to Michael Landy's *Nourishment*. His art is a way of "dealing with the ugliness" [53 mins] which really interests me as it demonstrates how the process of turning mundane and unseen objects into paintings is the actual art.

CHAPTER TWO

I was drawn to the idea of revealing the unseen by Michael Landy's 'Nourishment' series in which he reveals the elegance of inanimate objects that we either perceive as unattractive irritants, or ignore. Landy transformed weeds into beings with personality and identity which is an aspect of them which we do not observe. This is particularly apparent in 'creeping buttercup' [fig 21]. He used etching to obtain immense detail down to the hairs on the stalks that we never see, revealing the beauty of this down trodden and ignored plant.

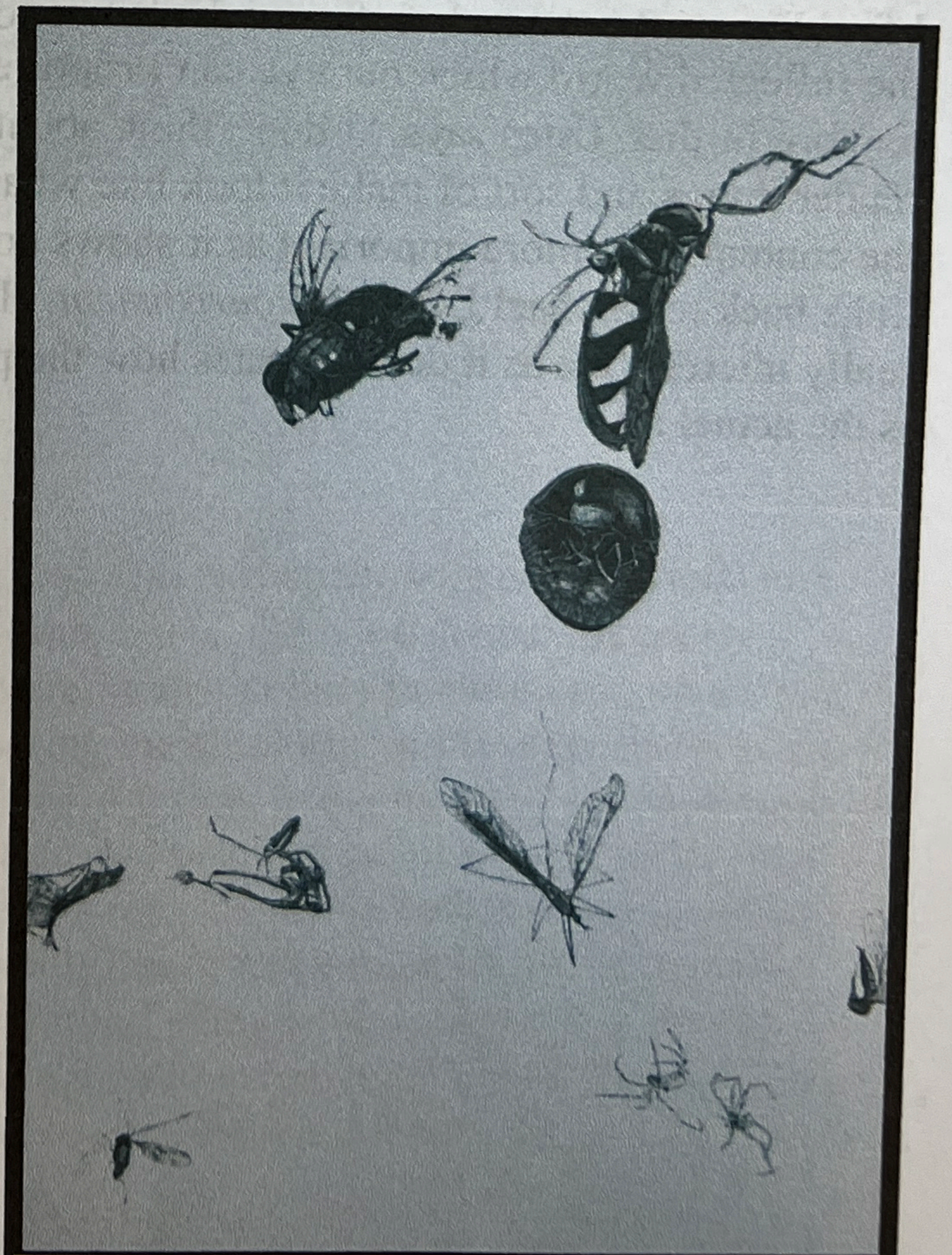


[Fig 21 .] - Michael Landy - Creeping buttercup

In response to Landy's work, I wanted to explore this concept of revealing the unseen beauty in traditionally repulsive objects [fig 22]. I substituted his use of weeds for insects and spiders, which are similarly, if not more, repulsive to people. Following my statement of intent, I wanted people to look closer than they ever had at these insects by making them extremely large and as intricate as possible, revealing their delicate aesthetic that is so often ignored. I think that the alternative perspective of the insects in this work shows the influence that context has on our outlook towards the world, suggesting that if we change our viewpoint on life, unseen parts of our world will be revealed.

Moving forward, I wanted to explore the way I could use reflection to achieve my aim of revealing the unseen. David Hockney's work in 'arrival of spring' that he completed during the Covid pandemic is an example of how reflections can reveal the unseen. He built up his skill on an iPad daily, eventually leading him to painting no.340 [Fig 23.] which I believe was his most impressive of the series. Its focus was on a pond, as it ignores the surroundings that we normally observe, instead focusing on this distorted view of reality that is in the pond's reflection. He clearly plays with the unseen world as Landy did, however he approaches it differently and it becomes a distortion of our everyday life.

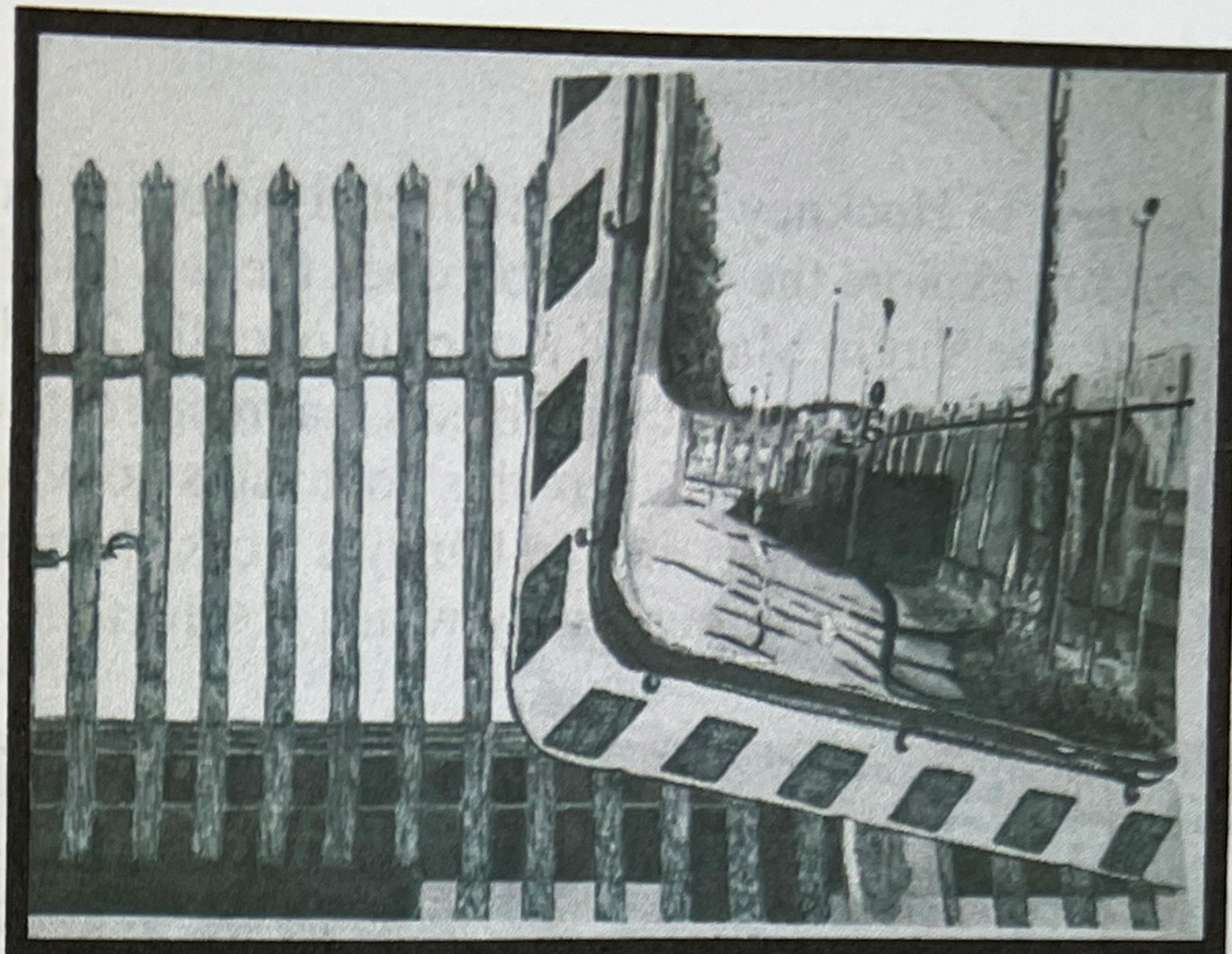
Inspired by David Hockney's concept, I used reflection to capture the unseen, and demonstrate how we ignore the beauty in these reflective surfaces. In my work [fig 24.] I aimed to show the distinction between the real and reflected world by using a rigid pattern to contrast the intricate beauty of the mirror/reflection, inspired by how the rigid plants contrasted with the reflected reality of the pond in Hockney's work. In my work, the convex mirror in the train station almost acts as an escape from the rigid world in which we live. The hard, vertical rhythm of the barred fence represents the constraints we feel in the reality of our lives.



[fig 22.] - My response to Michael



[fig 23.] - David Hockney – No 340



[Fig 24.] My response to David Hockney

Citerella 2014, [fig 25.]



The inspiration for my final development came from Richard Estes' use of reflection in *Citerella 2014*, [fig 25.] This painting perfectly captured the theme of revealing the unseen as it allowed the viewer to observe multiple fragments of reality simultaneously from the reflection of the city buildings to the lights and contents of the shop and then back to the surrounding city, something the human eye cannot capture in reality. He used multiple images to compose the painting and create his own composition. Estes' idea of composing a hyper realistic scene that did not exist links to my statement of intent and is also the reason why he doesn't consider himself a photorealist, as this is not realism, but a fabricated image. Estes unique approach greatly interested me, especially the way the real and reflected world interact with one another.

In response to Hockney's use of reflected distortion in water and Estes' reflections in glass in *Citerella 2014*, I wanted to explore the contrast between the real and the reflected world by composing a still life featuring a statue of The Virgin Mary and a microscope [fig 26]. In the 'real world' the microscope and statue are opposites that contrast one another: objects that represent science and religion. However the distorted reflection merges them to the point where this contrast is not visible anymore. This links to my aim of revealing the unseen as it again shows, like in Landy's work, the importance of perspective on our views on the world and how we ignore parts of our reality which is something that Estes showed in his reflections.



[Fig 27.] - My Final - Religion Vs Science



[Fig 26] - My response to Estes

My final piece [fig 27.] was inspired by Richard Estes' reflective work, specifically *Citerella 2014*, in which he shows the unseen, through the detail of the reflection; the inside of the shop and the city blocks really emphasised the idea of revealing parts of reality that we can't see all at once by bringing them together for the viewer to observe frozen forever in a painting. This contrast with the reflected architecture of the city outside really emphasises to the viewer how we are blind to fragments of our world. Landy's way of pulling the viewer in to look closer at inanimate objects in his *Nourishment* series inspired the intricate texture and detail that I applied in the external world draws the viewers' attention to a seemingly ordinary image. This part of my final was extremely important as it helped to contrast and highlight the smooth reflections in the window. Hockney's *Spring has arrived* work No 340, showed both the reflection and the external world in one image, something that we do not usually observe. In my final, I wanted to contrast the reflection in the window with the external world all in one drawing. The content of the reflection opens up the religion versus science debate, a conversation that has divided people for millennia, to be. The two empty chairs in the external world seem to oppose one another, representing this discussion, which contrasts the reflection with the two opposites of the church and the pharmaceuticals fused harmoniously in the reflection. I think my piece was successful in satisfying my statement of intent because the contrast between the internal reflections in the window and the external world really highlights to the viewer how little we see in our everyday life. It shows how reflection allows us to observe the unseen world as it combines two separate places in one window, something our eye cannot capture in real life. My work highlights how we do not observe parts of our world and aims to reveal the unseen world to the viewer. By using visual contrast between the real and reflected world I have shown a different perspective of what we see everyday.

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Actually Iconic | Richard Estes