

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 th formal elements, vague aims	unrefined, crude visual language, simplistic reflection, plays safe,	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	
01		3 4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	AO1 total:
Develop ideas through sustained	LIMITED	BASIC	EMERGING COMPETENT	COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED	EXCEPTIONAL	
and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding					genuine creative journey, critical, perceptive		14
402	1 2	3 4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	AO2 total:
Explore and select appropriate resources, media, naterials, echniques and processes, eviewing and efining ideas as vork develops	LIMITED	BASIC	EMERGING COMPETENT	COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED sustained comprehensive	EXCEPTIONAL	14
103	1 2	3 4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	AO3 total:
Record ideas, observations and nsights relevant to ntentions, reflecting critically on work and progress	LIMITED	BASIC	EMERGING COMPETENT	COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED comprehensive control over the formal elements, sensitive	EXCEPTIONAL	14
AO4 Present a personal	1 2 LIMITED	3 4 5 6 BASIC	7 8 9 EMERGING COMPETENT	10 11 12 COMPETENT AND CONSISTENT	13 14 15 CONFIDENT AND ASSURED	16 17 18 EXCEPTIONAL	AO4 total:
nd meaningful esponse that ealises intentions nd, where ppropriate, makes onnections etween visual and ther elements					fully realises all aims and objectives personal insight		14
	1	I		1	1	1	Total mar 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	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	Total mark
(AO1/A02/ A03/AO4) Develop ideas through sustained and focused investigations informed by	1 2 3 LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study	4 5 6 BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study	7 8 9 EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study	IU II IZ 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 IU	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	16 17 18 EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study	for the Personal Study (part of A level Component 1):
contextual and other sources, demonstrating analytical and critical understanding					genuine personal investigation authoritatively informs practical work,		14
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							

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.



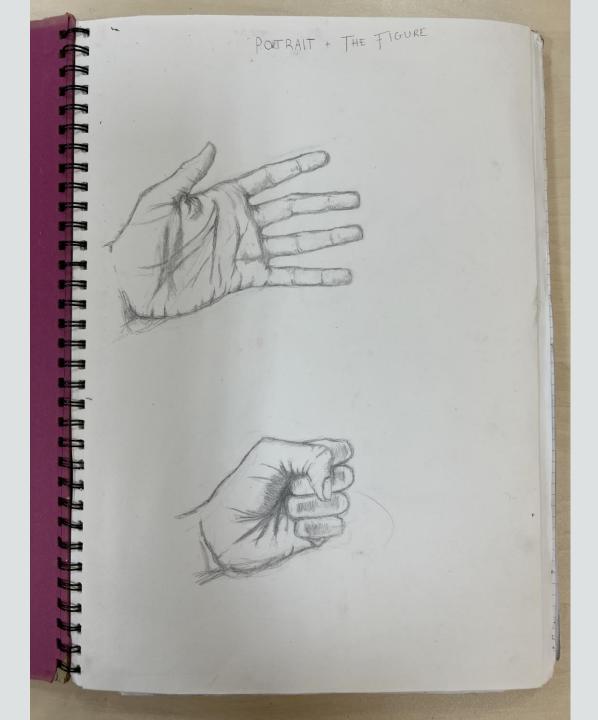
Examiner commentary continued

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.





FIRST HAND PHOTOGRAPHY





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



- · strong eye contact · strong contract between light and dark which shows shape of
 - the face . However, weak colours cause lock of tome (also due to printer inh running our a bit)

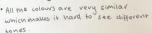
- · Too dark meaning there is no contrast between dark and light
- · No patches of light
- · Angle needs to face towards window or other light source
 - · Good eye contact for intresting painting / drawing
 - · However, the colours on the face are pale and

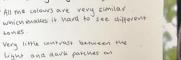


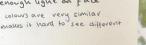


. Not enough light on face · All the colours are very cimilar Lones · Very little contrast between the

the face





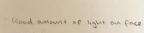




. Good variation of light of dark · stronger colours than previous images · light picks up contours of the face .



- - · Crood colour.



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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 checks, 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.





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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 selfportrait, 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 statnic image further creating an unclear picture of who he was and hiding himself from the public eye.





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

The dark snadow down the left side (right side offace) is quite straight and a little dull.

There is not enough detail on the right side of the lip.

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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 source sorrowful and groomy effect.

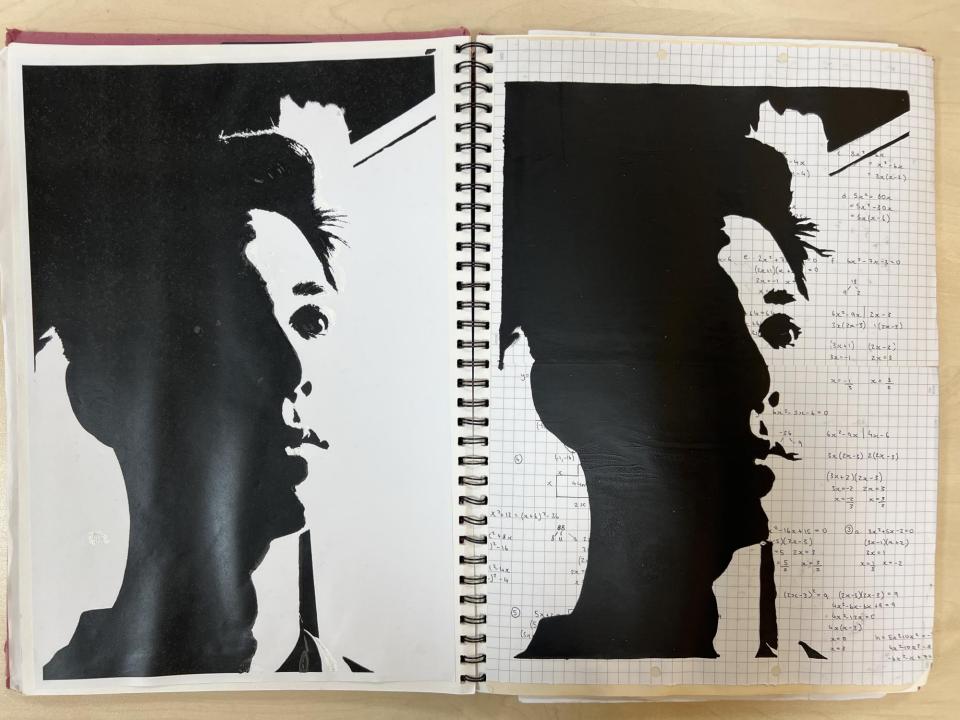
The balance of negative and positive shapes is good, yet, there is not emough detail on the right side of the face .

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. The large amount of negative space is quite invosive.

. The collar fromes the face nicely, giving a sense of stability.

· screenprint will be hard to do with this image due to detailed hair.







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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 an authoritative figure. Warhol often did portraits of important and powerful people such as Kim Jong II 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 intresting composition/to create a Stable innage to represent

[I cropped them in photosnop]



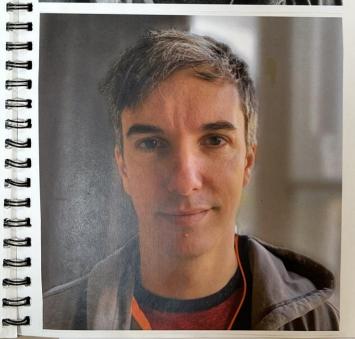






The composition above is similar to "Yaul Nurse" by Jason Broks. It is commanding yet, not intimidating. The face is close causing it make you uncomfortable.

The use of negative space on the image to the left is very althe to the use of negative space in Justin Martimer's part portrait or tharda finiter.



Blurring the Background

• Using the quick selection teels cut out the head and shoulders .

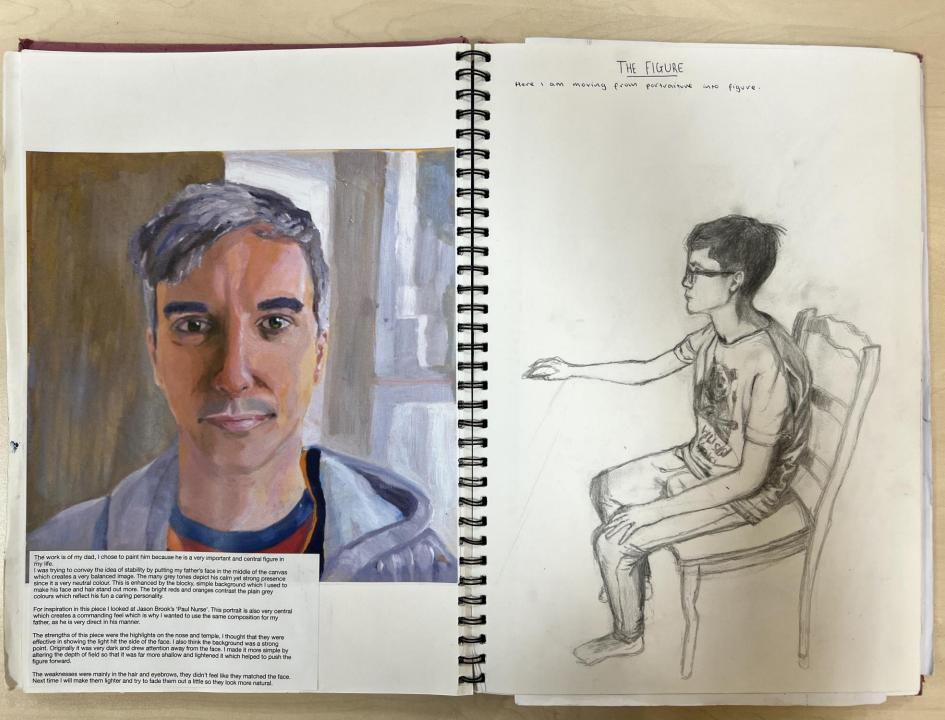
- I then used the feather tool to Soften the edges. . I used the blur tool on the

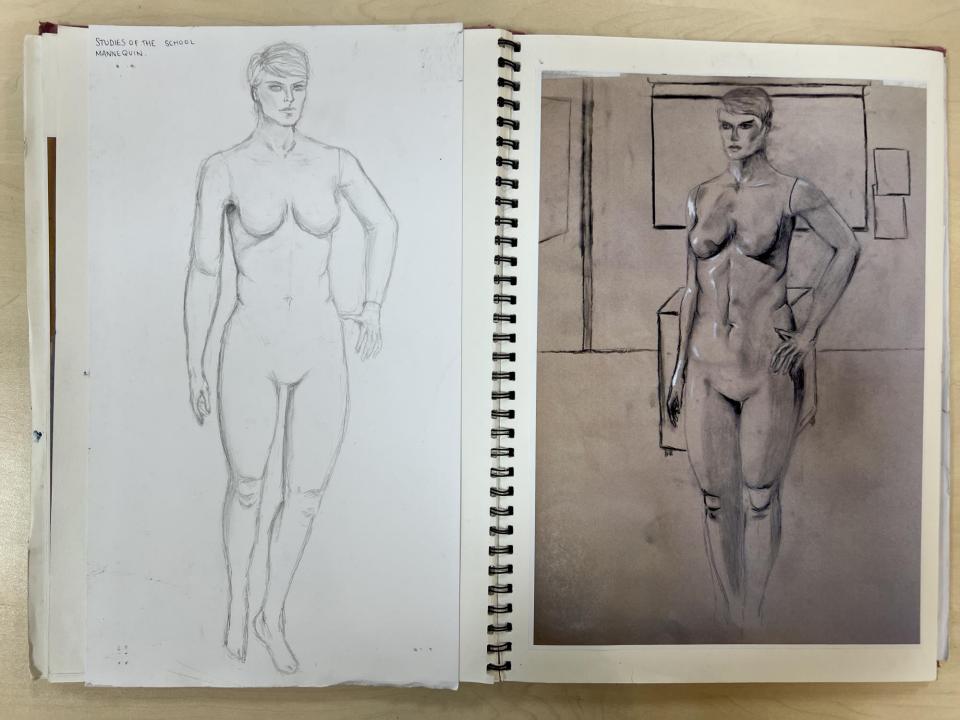
- . I made the background
 - slightly transporent and put it on a white background to make it lighter.

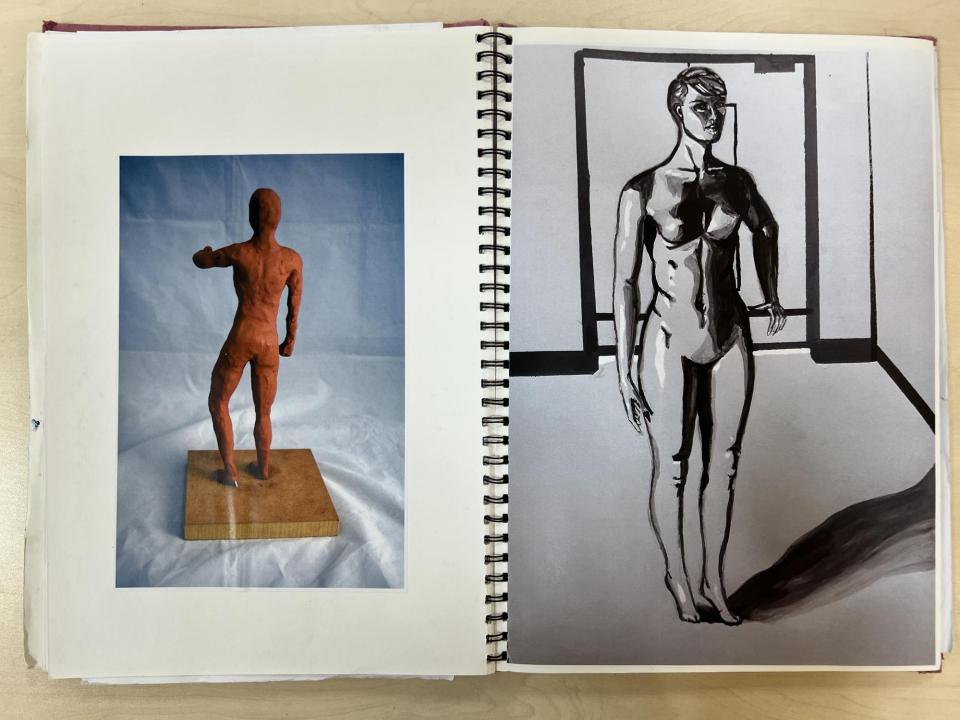
· I then used auto-tone and contrast.

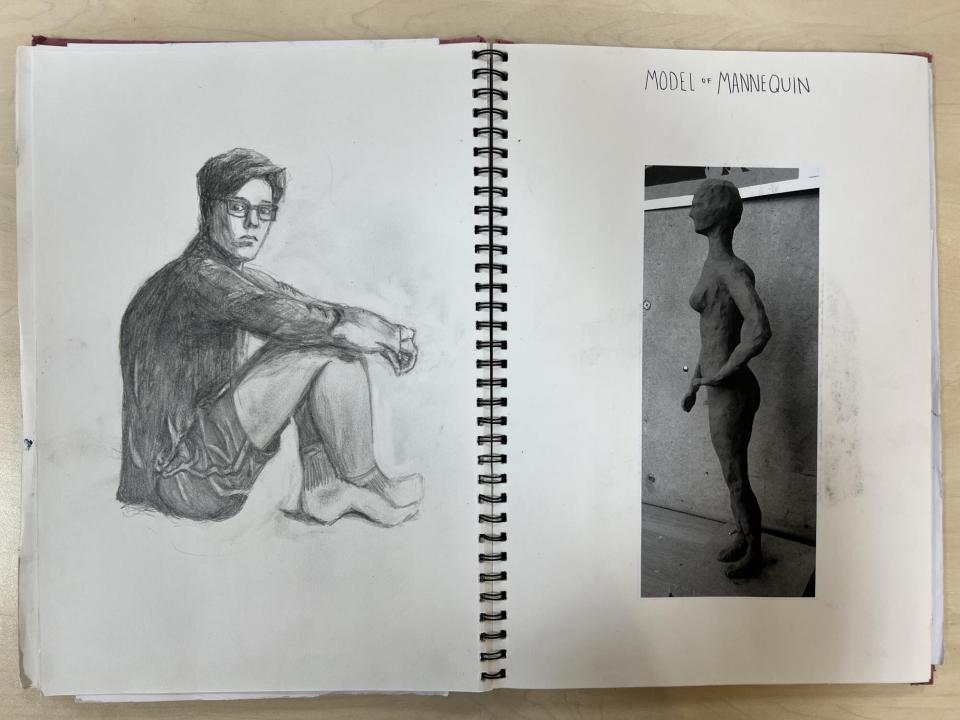
With grey-scale I was able to get the black and white image .

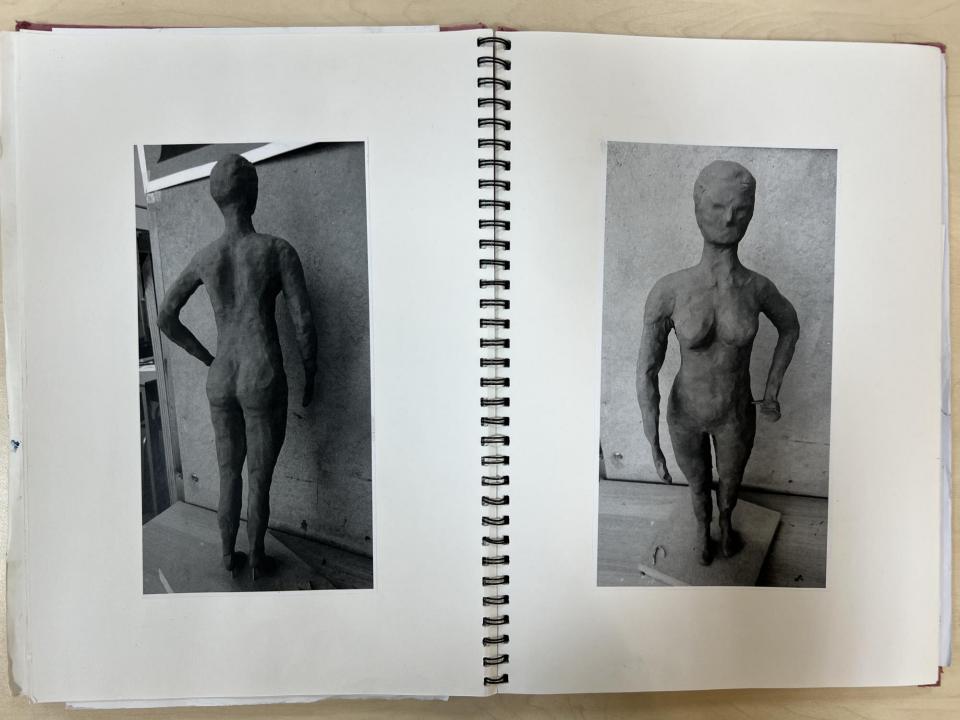
I blurred the background so that the face and hair (especially) could stand out from the grey fabric of the curtoins bachined.











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ALLERER CE

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- 1902 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 maleable 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

"What makes the thinker think is that he thinks not only with his brain, with him seem insignificant. 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



NSPIRED BY THE WORK OF JUAN MUNOZ I INTEND TO EXPLORE THE IDEAS OF SOCIAL EXCLUSION AND ISOLATION THROUGH THE MANIPULATION THE HUMAN FORM. OF





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.)

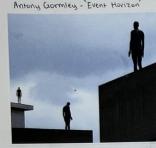
The idea of a cage around someone's head means that they are isolated because they can't snow



below. Unlike in Nelson's (olumn, this is actually a negative distancing between the figure and there people.

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

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



INITIAL

TDEAS

The chain holds the figure up nigh .

Gabint appearance snows now lonely and starved of companionsyip the figure is.

posture and clenched hands indicate his fear and emotions . x

This represents now society casts away and excludes the poor and in need people for their own benefit. Juan Munoz - Many Times'

Henry Moore -"Upright internal/ External form

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

in darkness.



The sculptures appear to be joyous and kind

nowever beneath them is a forgotten figure.



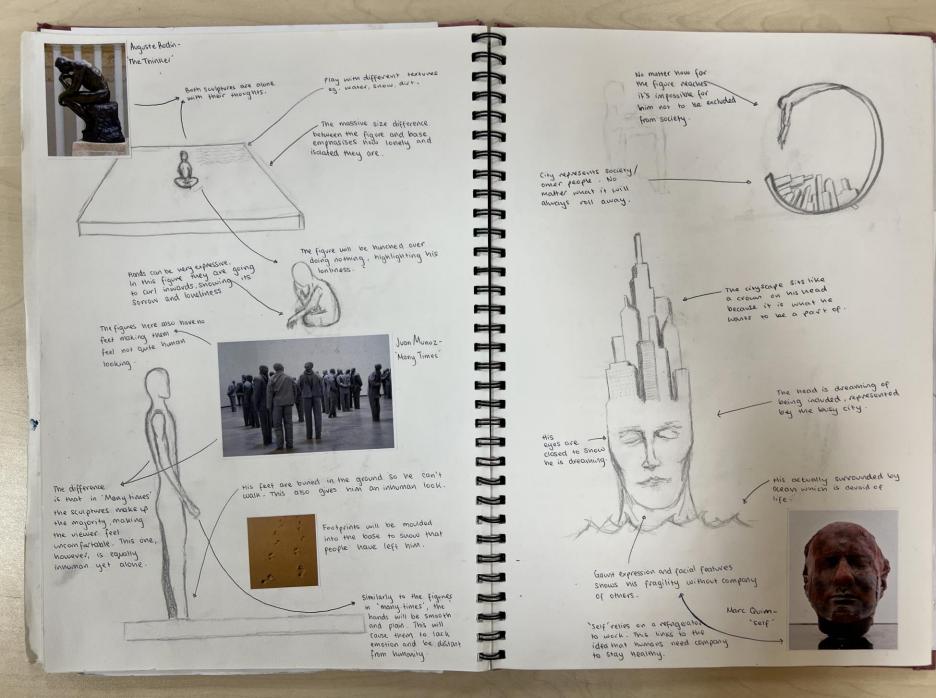
Their hands and feet link to one another like tree roots whereas the cowering figure is not connected to any of them.

> The figures turned inwards pushes those outside the circle away.

The city reflects now 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 attatched



DEVELOPING MY IDEA



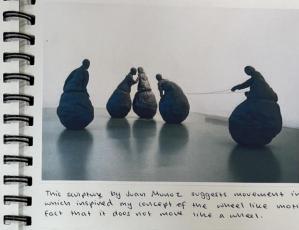
This figure is a much smaller scale and does not balance very well, but it shows what (roughly) I am aiming to acheive.

The cityscape was made from Styre form and was too light to balance against the plasticine figure

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This sculpture by Juan Munoz 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 Notan's movie 'Inception', stelios Mousarris snows the city bending which inspired the base of my sculpture .



This larger maquette was used to get a better understanding of now 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 vigid and more emotive .

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

For my final piece I an going to make the arch in the back more corved I may also play with the idea of having both arms reaching out vather than one to increase the feel of desparation

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



Juan Munoz - "conversation piece"



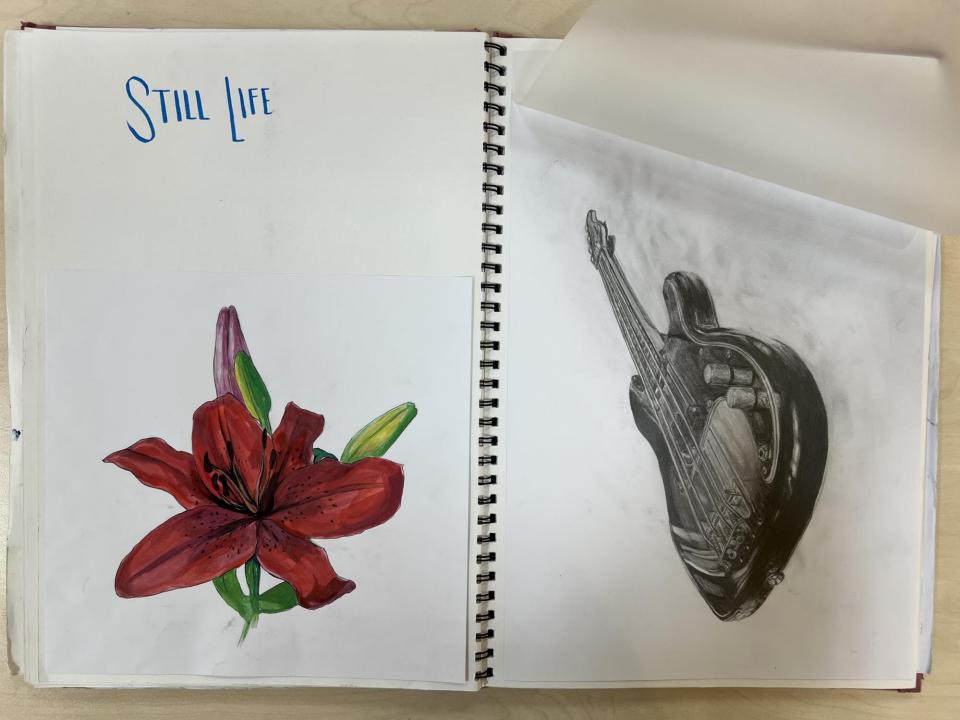


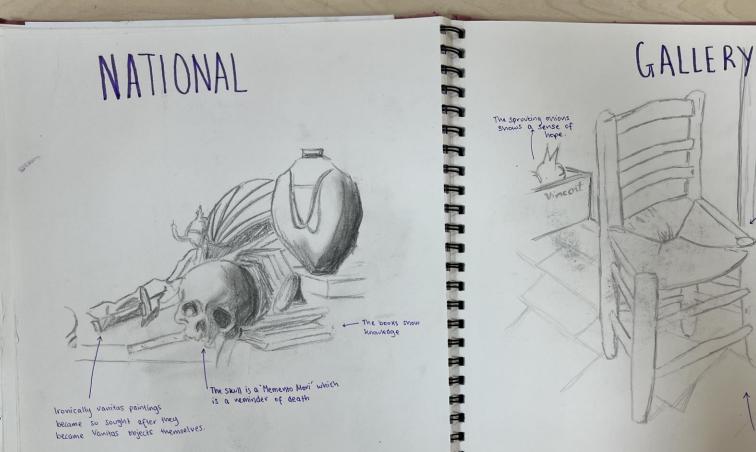
This sculpture is of a figure reaching towards a city. It represents how social exclusion and how many people struggle to fit in and feel isolated This is personal to me because I recently joined a new school, and at the time fit isolated from everyone because they already new each other and there were very few other new people. I made the figure using clay, and the city from math, 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 Stelios Mousaris's 'Wave city', it was inspired by Christopher Nolan's movie 'inception' and it show the bending of a city which gave ma the inspiration for the base of my soutpurse. 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 lengt in comparison to the city, if it was smaller it could have been used to make the idea of isolation stronger.

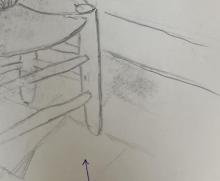






An allegory to the vanities of Human life - Harmen Van Steenwyck

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 will be remembered after death, unlike symbolise activement that humans have which will be remembered after death, unlike materialistic objects. These Vanitas came after the protestant reformation. In this particular Still Life the objects are balancing precarously on the edge of the table which emphasize 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 mid is death and how real it. In his is lurther emphasized by the sword and shell which represent weakh, suggesting that death happens to everyone so gaining materialistic goods is worthless.



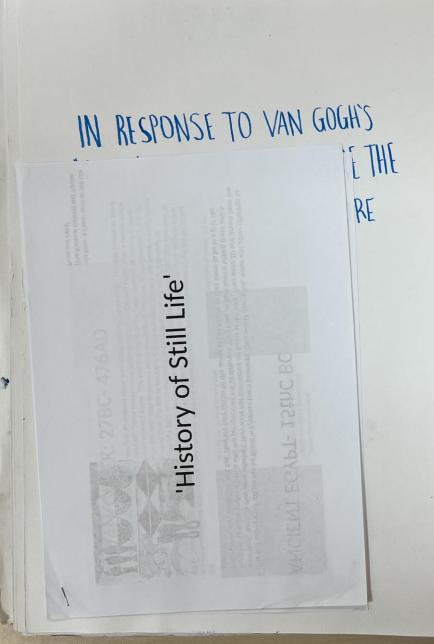
Perspective snows Van Grogh's instability

The chair is very plain and simple,

representing Van Gogn's humbleness.

Vincent Van Gogh Chair

Van Gogh had recently read Maurice de Fleury's article, "The House of a Modomist: The Architecture of Tomorrow' and decorated and furnished the rooms of his own ratist's house' with a view to them reflecting the character of its residents. Van Gogh's Char with its site in-covered the objects on the seat are very personal, suggestive of Van Gogh's Char with a and tobacco pouch. Smoking was his constant pleasure, helping him to relax. The autilise of the chair's incredibly thick and overworked, the brunshroked with Van Gogh in Prance. Gauguin's chair is far more controltable looking and takes place at night, highlighing the difference in how they and themselves. Unfortunately, following a fight when Van Gogh threatened Gauguin with a kinfe and themselves. Unfortunately, following a fight when Van Gogh threatened Gauguin with a kinfe and then cut of part of his own left ear, Gauguin returned to Paris. Gauguin's departure added a pitful fiel to the two very different chairs.



INITIAL IDEAS Messy desk Sport Food (wrappers) (ertificates Musical Tiredness eg instruments sweet music Bed, matress CONVEYING ASPECTS OF CHARACTER) THROUGH STILL LIFE / OBJECTS) * Quiet Glasses Laziness Nothing wat pillows, couch Schoolbag My glasses have become a huge part of me because I wear them all the time. sometimes I feel as if I hide behined them. I love playing music however I can't read sneet music which has always emborassed me and natted me pursuing music. I love chocolate, I think it is quite important in my life T because it tastes amazing and leat Pillows are very soft and a lot . reflect my sleepy personality clothes are a huge part of identity because everyone sees what you wear, they can even identify you by them

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INITIAL IDEAS



like Van Gogn's chair the colours are very ubrant and stand out from the background



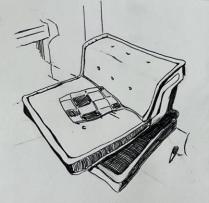
The sofa is quite messy due to the slavited angle and uneven layers. This causes it to seem lazy and tived, human qualities which suit me quite well.

> (ould be used in a background



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

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







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

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



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 squasmed look.

> -> This is very Similar to Tracy Emin's bed which shows her darker and more hidden personality.







Compositional ideas

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





-> Objects from when I was younger

importance to a child .

personality -

mirror my identity because they are part of my childhood. This teddy also has a

fatigued appearance which links to my

This idea was inspired by "Ollie Monkey", a pice by Peter Jones, It is very worn down and ripped which shows its character and







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This is the snack I had in the manning. The water distorts the background and the chacolate bar wrapper.

When thinking about composition, Lisa Milvoy's art inspired a more ordered arangement of personal items such as my contact cense 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 .







Fruit, Fish and a nest - Abraham Mignon.

This still life made me ploy with the idea of pilling 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 tlarmen Van steemwyck

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







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

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.

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The angle from above is award 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 6000000

> Only two objects are in the & lens, which causes a last amount of the image to be burry.





ALUATION

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.

beind emphases mis. 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 mean could be introduced which can be aided by better lighting in the photos. To improve mean mean could be introduced which can be aided by better lighting in the photos. In my next painting any 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.







I wanted to create a sense of immediacy to emphasise the importance of these objects. To do mis i zoomed in slightly to make the objects move 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 swall and vice versa.

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



22

L L

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

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



I like me idea of using sheet music as a background because I have playing music and yet I can't ward sneet music which has always emparassed me Slightly

think their is a strong link to 'Running the numbers' by Chris Jordan due to the vertical strips. Futuermore, eniovni enoitizogmos no od something isnoved. In Jardan's work he shows the negative effect of cell phones that everyone chooses to forget. of sneet music.



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



Balance of dark and light



Day and Night by MC Escher is very similar due to its symmetry. This plychedietic piece snows an impossible world and plays with the reality of what we see . Furnermore day and night represent a balance which is very alive my composition .

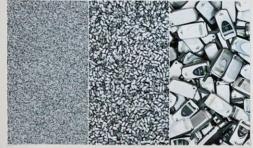
> Mc Escher was seen as the pioneer of performance art and often distorted people's vision .

James Rosenquist's 'Joystick' also plays with peoples vision and perception of vecility.

He nimself had a lifelong fascination in space, real and imagined.

The complex angles create a confusing image

The neflective mirrors are similar to my compesition which Looks like a reflection.



For me I ignove the importance



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 houder to head which mirrors the toted that I court readily. Futuershove it antifications explores my choice to ignore it.



-> Richard Hamilton's diptych paintings of the 'troubles' in Iveland are very similar to thes composition the 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.

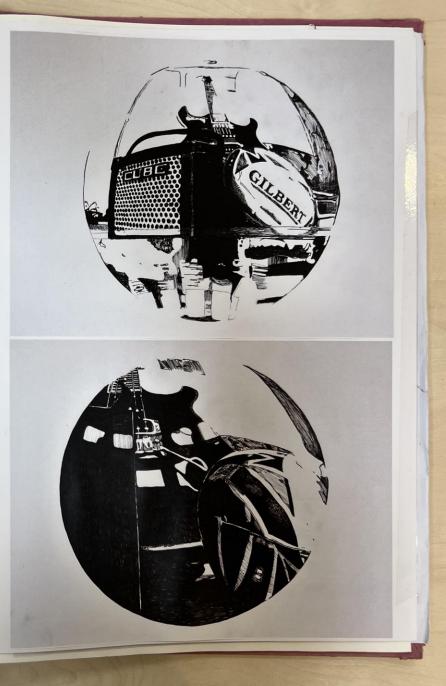
If I use this composition 1 would probably add a vignette to the edge of each strip to make the transition from Section to section

+ The markings on the left represent smoother. the excitement daused walls of the prisoners cell.



This painting explores the idea of vision being distorted and broken up. I was influenced by Gernard Richler'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 squeege across the surface. I also looked at fickard Hamilton's Diptych pointings "The citizen' showing the violence and consequence of the IRA.

I think that the strengths of the piece are the transition between each action, such as the amp changing size, because this snows a distorted image. I also think the pain grey background is effective because it pishes the objects forwords, depicting their importance in my life. I think the strips weeded to be extended to the top and bottom of the carries to make it have a sense of completion. I also think the strips should be broken up in a mone subtle way to emphasize the idea of vision/distation Maring forward I think I can imploye the idea of usion by training to Show how each eye sees something signify differently.



Year1991

MediumBlood (artist's), stainless steel, Perspex and refrigeration equipmentDimensions208h 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 gotz of baningan the blood/sculpture from turning to powdpr.

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

It is almost like a Becnett version of Remorandt" - 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 " More Quinn

It freezes after amonthes

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 hedgefund 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.

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.

"H's more of a 21st century vision of proguess" - More Quinn

"'Self' is almost like a Beckett version of Rembrandt," Quinn says. "With Rembrandt, it's really about him at every point and his personality, whereas mine is like a repetition of the same thing. It's more of a 21st-century vision of progress." As for why he chose blood as the medium, he says he wanted to push the material boundaries of sculpture, and "blood was the only part of my body I could take out without mutilating myself."

He went into rehab in 1993 and gave up booze. "It was just a choice between death and life, really. It was quite extreme," says the artist, whose placid demeanour and soft voice belie a temperament drawn to extremity.

> Marc Quinn, Self, 1991, National Portrait Gallery, The materials Quinn uses are 5.71 of his own blood, silicon at .45 decrease activity to activity and a cost of his band blood, silicon at 45 degrees celsius, a refrigerator and a cast of his head

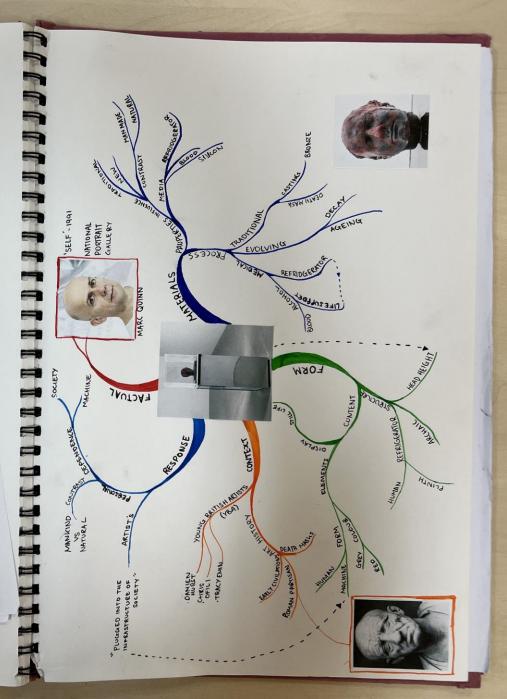
Quinn uses unconventional new materials within the context of art history, in his self portrait he Quinn uses unconventional new materials within the context of art history, in his self portrait he uses blood, a new media along with silicon. The stainless steel refrigerator is man made however it is contrasted with the use of blood which is a meneral substance. The materials have been dependent uses blood, a new media along with silicon. The stainless steel refrigerator is man made however it is contrasted with the use of blood which is a natural substance. The materials have been chosen for is contrasted with the use of blood which is a natural substance. The materials have been choo bein properties. A refrigerator is used for practical reasons so that the blood is frozen inside because its choice established and the state of their properties. A retrigerator is used for practical reasons so that the blood is frozen inside however, its sharp metallic appearance lends a clinical, almost futuristic air to the piece. The lowever, its sharp metallic appearance lends a clinical, almost tuturistic ar to the proces. The traditional perspec casing also makes the sculpture look as if it is in a museum. The silicon is traditional perspec casing also makes the sculpture look as if it is in a museum. The silicon is required to slow the decay of the sculpture as it provides a seal which prevents the blood coming into control with the memory data statistic control of the sculpture of the second statistic statistic statistics and statistics are statistic as a second statistic statistic statistics are statistically and statistics are statistically and statistics are statistically and statistically and statistically are statistically and statistically and statistically and statistically and statistically are statistically and statistically are statistically and statistically are statistically and statistically are statistically and statistically are statistically and statistically are statistically are statistically and statistically are statistically and statistically are statistic required to slow the decay of the sculpture as it provides a seal which prevents the blood coming into contact with the surrounding air, this would almost freeze dry the sculpture and cause it is provident to the seculpture and cause it is a seculpture as a seculpture and cause it is a seculpture and cause it is a seculpture and cause it is a seculpture as a seculpture and cause it is a seculpture and cause it is a seculpture as a seculpture as a seculpture and cause it is a seculpture and cause it is a seculpture as a s into contact with the surrounding air, this would almost freeze dry the sculpture and cause it to crode over time. Unlike more traditional materials of western sculpture such as marble, blood is not developed and the second se erode over time. Unlike more traditional materials of western sculpture such as marote, blood is not durable and will decay if not frozen. Similarly, the process of casting is traditional, but usually it is decayed by the second statement of the second s durable and will decay if not frozen. Similarly, the process of casting is traditional, but usually done with bronze or other precious metals, and not a bodily fluid. Value therefore becomes a similarity the set block of the set 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 discussion of the second second second second of unline.

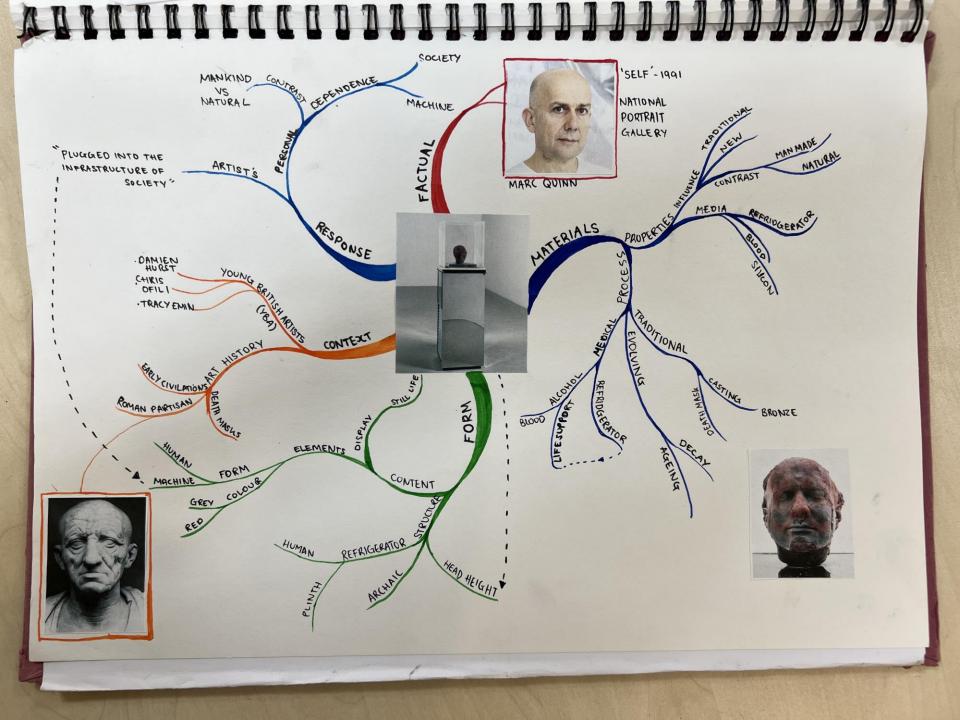
First, Quinn took blood from his body – as you would do during a blood donation – over five separate sessions to stockpile a total of ten pints (5.7 litres), this is roughly equivalent to the amount in the mine human body. He then made a cast of his head by covering it with an all-over mask of separate sessions to stockpile a total of ten pints (5/7 litres), this is roughly equivalent to the amount in the entire human body. He then made a cast of his head by covering it with an all-over mask of all stores of their threater, burghten have for the proof of the profession of the artist's facial

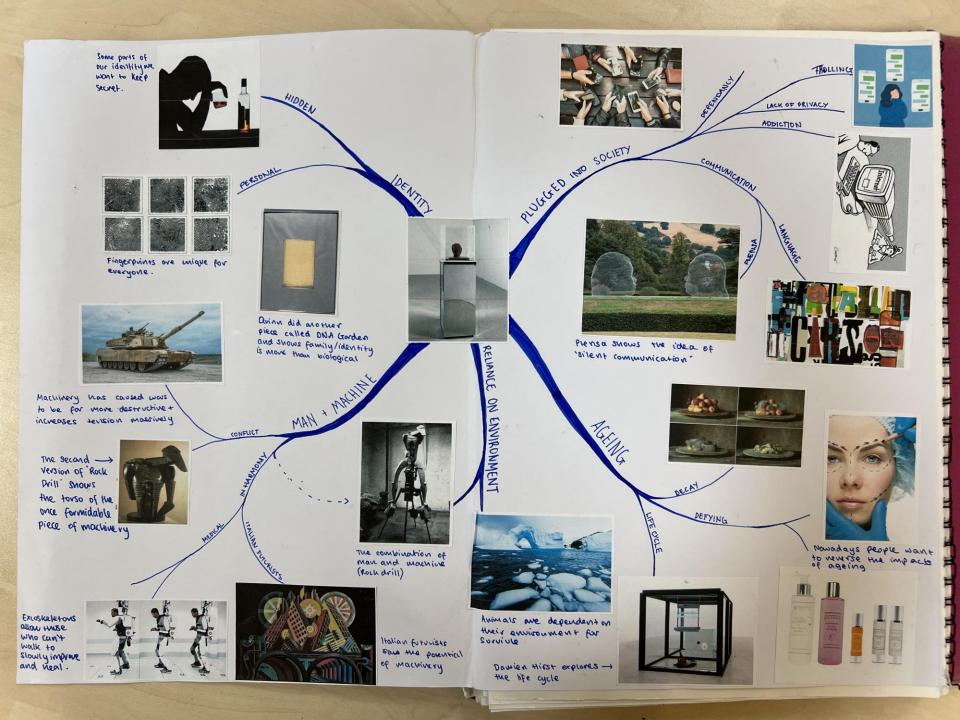
in the entire human body. He then made a cast of his head by covering it with an all-cover mass of plasted of Paris (leaving breathing holes for his nose). This perfect impression of the artist's facial features are then covered of the with the kinet and feature. When it was which the hired head was 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 Beneration estimated at the solid state of the solid stat Iteatures 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. Casting is a very old container tenderious, but iteration of death and the subzero temperature tender to the tender of death and the subsection of the subsection of the subsection of the subsection of the submounted within a Perspex box filled with silicone oil at a subzero temperature. Casting is a very old sculpting technique, but it suggests Quinn is making reference specifically to the tradition of death masks, which were used by the Docement or record the object or record of Accessed family members. scupting technique, but it suggests Quinn is making reference specifically to the tradition of death maks, which were used by the Romans to record the physiognomy of deceased family members. This contrasts manipulation with the security choice of materials, which are revolven and mass, which were used by the Komans to record the physiognomy of deceased taming This contrasts massively with the unusual choice of materials, which are modern and inconventional. The model process ballance to encourage and environment This contrasts massively with the unusual choice of materials, which are modern and unconventional. The medical process indicates the seriousness and meticulous planning that lie baking (Denote the structure) and the seriousness and meticulous planning the interview of the meticulous series in the series of the series of

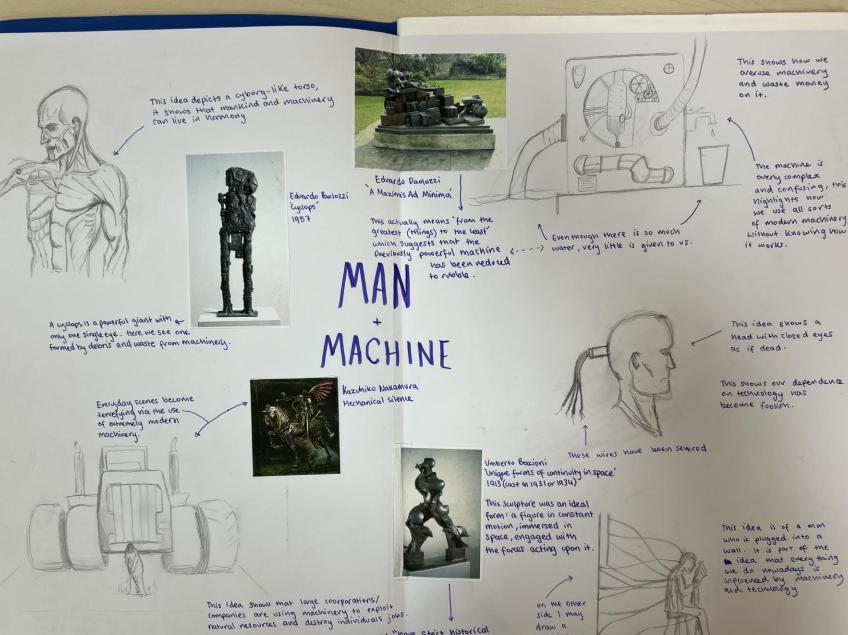
unconventional. The medical process indicates the seriousness and meticulous planning that lie behind Quinn's shock tactics. This emphasizes how important and personal this piece is to him. The foreign process is also sense that which the new thoughts of ather produces monitoral practices each as behind Quinn's shock factics. This emphasises how important and personal this piece is to tim. The freezing process is also one that might trigger thoughts of other modern medical practices such as processing the technique of the technique of the state of the state of the technique of tech If example process is also one that might tragger thoughts of other modern medical practices such as cryopreservation (the technique of storing biological samples — and sometimes whole bodies — by kerning them at low temperatures for future concentration. Currentwater one of these contentures of cryopreservation (the technique of storing biological samples — and sometimes whole bodies — by keeping them at low temperatures for future regeneration). Quinn makes one of these sculptures of his head every 5 years due to the eventual decourse each eigener sends one from a new cast of him. keeping them at low temperatures for future regeneration). Quinn makes one of these scuptures his head every 5 years due to the eventual decay of each piece, each one from a new cast of his head therefore the sector of the s

head, therefore documenting the ageing process.









Underto declared that art should "have strict historical

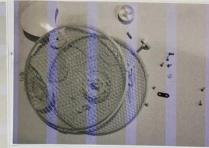
relation with the moment in which it appears."

draw a machine This idea is of a mon who is plugged into a wall. It is part of the the idea that every thing we do nowadays is influenced by machinery

This idea snows a head with closed eyes

This snows our dependence





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

Todd Mclellan, 'Things come aport'. 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 live making the mind work . It gives viewers the opportunity to make the object whole in their neads.

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

MAN AND MACHINE

This links to Quinn's 'self' and now ne explored dependence.

A bionic arm could different uses.

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





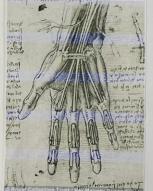
This idea shows now we use machines so much they become extensions of now we function .

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



Claes Oldenburg's sculptures change our perception of these see mingly in important household items by increasing their Size. 00

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





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

attach to the end of the items, further exploring now we 'equip' them for



DEVELOPING MY IDEA.

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

I drove 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 aport. The viewer will still be able to vecagnise t.

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



laid 0. and Machinery Fort WOON Bula 90 pieces 6 6 ž a insid From б Inous 5 6 20 to consists Fru 2 + sallo ms Suo succed tout PANDO-Provina 0 な

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ito 0.55 ちょう 8 3 Q 3 500 their 6 which. Jud



BILL WOODROW

This piece of handle doesn't quite fit naturally into the composition. It looks to 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 suching the pieces in.

I like the trail on this composition, however I think it should either be extremely organized or extremely messy, rather than invertween. Coiling the form of the wine allows it to be really and casier 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 resoured by rotating the composition.



CORNELIA PALKEL

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

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



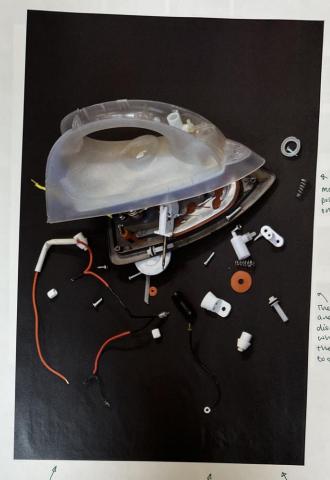
I think the Mandle of the iron is effective when it is on its side because the viewer can Still see what it is . -At its most necognisable angle

> 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 Corvelia Parkers, cold dork matter : An exploded view



These closer objects would be hard to draw or paint, because they are out of ficus. A larger depth of field would be neglized to keep them in focus and make this idea work. At this angle it is had to fell what the abject is. on the one hand this could aveate mystery yet for my idea 1 think it only makes the composition confusing.



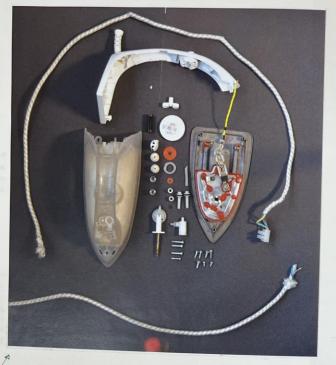
The overlaping pieces awate move depth than the other compositions

I like the way the small pieces spill out of the fron, which makes it seem natural andyst the the space intertucen is even and harmonious.

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

* Mirrors the movement of poshing down on an iron.

the colours are equally dispersed which holds the pieces together. To second



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

pieces together, nowever they seem overig random. At this angle the handle is not snowing, as a result this may confore the viewer if they cont necognize that this an ivon.

The ropes hold the

The on paints did not work because it was very haid to get details of objects, but not this links because the brushes are too thick for the smaller objects. Detail is very modeled to understanding of how everything works. Without detail this idea is loft. In this like we everything works. Without detail this idea is loft. In this the vessived by changing the medium to contained perior, this idea much cleaver.



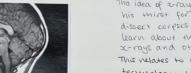


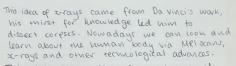


MRI SCAN



MRI SCHN'





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









The inside of electrical ______ objects mirror internal organs and borres that are snown in x-rays of humans.









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

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





ARTISTS WHO EXPLORE NEGATIVES AND X-RAYS IN THEIR WORK .

Barbara Kuuger



This piece is about the divide caused by avortion laws at the 1973 Roe us Wade supreme court decision.

Barbara Wruger produced this in support of the -Wowens march on Washington to encourage reproductive freedom.

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

Ithink it is very effective because the conflict of ideas is shown so obviously, for the move the use of text in red, suggests where a clash because it contrasts with the red.



Thomas Ruff - Negative

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

This nervous the works from their historical narratives.

Ruff's work seems to be neither colourful nor black and while, this maker it seems as if it is from another dimension all together. The whites

and blues, along with the blurry outlives objects create

Robert Rauschenberg, Booster



TEUR

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

The x-rays show everything and nothing, the viewer can see the cove bove structure but not the exterior. The astrological charts, images of furniture, duills and cutable of adulates, instills chartic energy.



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.





















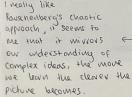














- The inverted colours work well because it gives it the aesthetic of an x-ray.

The blue wives enhance the x-ray feel because the look as if they are glowing. Jespecially with the white stradows.



under the fold .

The grey/blue colour is hard to get with the colour perials. However they

allow for more more accuracy than oil paints

- The live (grey card gives a smooth flatness to the backgroud.
- I need to achieve usive subtle tonal contrasts to make the colours stand out, a larger image May welp.



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

> Attnovy the dark objects are hard to see, me write and blue objects are really effective, and soill name their glow

original image.





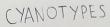
The office of the second se

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 da y) and yet is often ignored and overlooked/lako 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 ver 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.





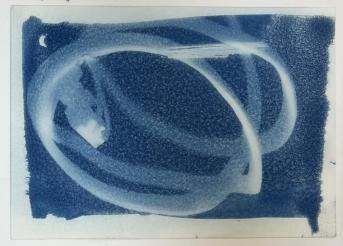
These cyanotypes are of the same iron I drew, I spread them across paper and cardboard to show the inside and inner workings of the Iron to enhance the sea of man's understanding of machinery. I did them by leaving the them in sun for about half an hour and then removed the iron.

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 I 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.

fractise cyanotypes .







FINAL A3 CYNOTYPES ON CARTRIDGE PAPER.

The trail benined the iron adds movement and every to the piece. PHOTOMONTAGE OF CYANOTYPES



A me cyanotypes on paper lock like images of stars or planets which I really like because it snows how if we knew nothing about what the inside of an item locked like it would be hard to tell what the cyanotype is of.

The charactypes are inspired by Man Ray's and Walead Beshty's cyanotypes. My cyanotypes a province of the construction of a batract and the transmission of the rough transmission cyanotypes full contrasts mechanical parts of the from. Beshty also uses "of mechanismission concert tokets, throom out art materials and over the amoving bit of paper that always fails, new cory of the New Yorker" which links to the idea of using objects that we give little value use daily.

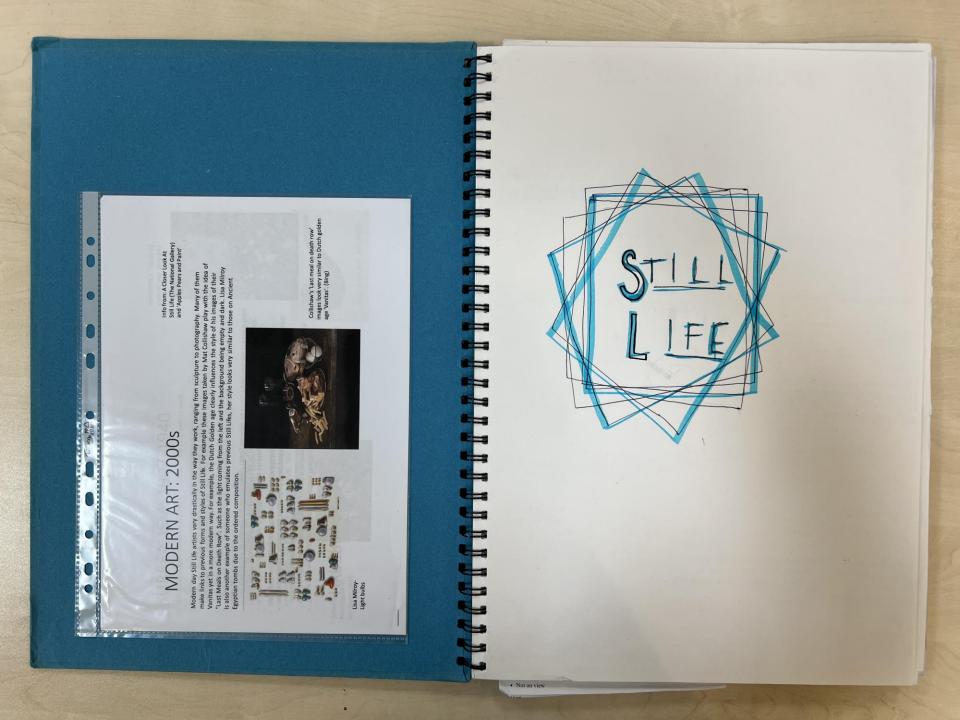




The cyanotypes onto cardboard work neally well as a Ar sculpture as it can stand up itself



to one that the iron came in.



RACHEL WHITEREAD



Rachel Whiteread (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. Whiteread 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

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

Ghost (1990) was Whiteread'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 homer like this and building badly designed tower blocks which themselves have to be knocked down ofter 20 years."

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

Whiteread's work has been described as 'minimilism with heart.'

The objects she casts-matthesses, beds, sinks, chairs- all haveanintimate, physical relationship to the body. As objects they can be held, used and inhabited.



In Rachel Whiteread'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, whitebread's sculptures almays have deeper stories to tell. They capture the negative Space around us.

https://www.tate.org.uk/art/artworks/whiteread-untitled-stairst07939#:~:text=Summary,together%20to%20form%20a%20unit.&text=Untitled%20(Stairs)% 20is%20one%20of,home%20and%20studio%20in%201999.

https://www.tate.org.uk/art/artists/rachel-whiteread-2319/five-things-know-rachelwhiteread Rachel Whiteread 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.

Maquette for Judenplatz Holocaust = memonial 1995 This is actually made of plaster,

pigment, resin, wood and metal, not toilet rous.



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.

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 tradicional style of botanical studies.

"creeping Buttercup", 2002

called wartube 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

> These "street flowers" illustrate now everything exists for a finite amount of time. Landy as o viewed them as a continuation of "street furniture" and his intrest in the everyday.

I really like now Landy has taken what is ussually considered an ugly pest and transformed it into an elegant image

KHER'S Robert', 2002

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

criticity the part a nouse enhances its importants and gives the importants and gives the weed an identity it would had

They are very reminiscent of a process

ALBRECHT DÜRER



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 began studying his own likeness at a remarkably young age, initiating a practice of self-scrutiny

Dunerexclaimed that

Crweat piece of TUFF 1503 .

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 self portrait at 13, 1484



Hand of A postle

Durer 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 nearly like how Diner uses cross-hatching to snow depth in the hand and also the different textures of the skin and bone.



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

studies of left nond.



Day and Night - 1938





"Relativity" - 1953

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.

M.C. ESCHER

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.

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 cartain marks.



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

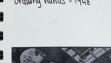
Escher showed much intract with perspective and impossible architecture. He said "I feel like telling my objects, you are too fictitious, lying there next to each other static and frozen: do something, come off the paper and know me what you are capable of !"

> His work is very mathematical, some mathmaticians use his prints to illustrate their books. this use of tesselation and symmetry allowed him to cheate these impossible images.

https://www.sciencedirect.com/science/article/pil/\$1877042814036295/pdf?md5=646dfd8d4c6154 bac887e3691938ef418.pid=1-s2.0-\$1877042814036295-main.pdf

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

"Drawing hands" - 1948





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 owns, 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 take place upon discover that they are, in fact, careful, intertinoid acts, and that the materials used are traditionally valued for their financial or decorative properties. A tired steplader covered with paint drips from years of use has been simulated by the meticulous inlaving of diamonds, peaks, opals and other prized materials. A bucket catching a drip from the galiery celling may note the result of neglect, rather a complex staging of pumps, water-tanks and false walls to artificially create scenario.

> A recurring motif is the splash or drip. It's gestutal but not considered a mark and stands in for something that would usevally be dearned away.

Seventeen - By the way '

A Her work has been described as "Banque minimilism," developed from artists who nevel in matchals and play with minnesis and impersonation.

Susan Collis's work brings mundane detritus and materials into sharp relief, calling attention to otherwise overlooked elements of our daily lives. "Tve always wanted a creative life", she asys. "But being an artist want's tomething that I'd verv, ever planned." Collis plandly livercreates objects like discarded floorboards using mother-of-pear inlay, diamonds, and silver, or hand-sittcher painten' drop cloths to recreate inadvertent splankers and right-paping dorse attention to craftmanhip. 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 cheate an object that may go easily unnoticed, but is veplote with volue, 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 of nas 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 artists life an talkic emphasis. And it works j

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



http://www.a-n.co.uk/news/ga-susan-collis-artist-encouraging-us-see-value-mundane/ http://www.seventeengaliery.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, minerais, inaects, 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: detrom-microphotography, drawing, assemblage, painting, soulpure and installation.



I really like Now a trodden down, broken pavement can be turned into what cooks like an abstract painting.

study from the Broken parm 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, twige 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 storing and hasting physical and visual presence.

On travelling to a selected site, the Boyles would throw a T-square to select a randown 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, Shepherds 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 incroduces a subjective element that might turn out to be significant has resulted in our decision to select tites at random on a map of the world

"We also wont 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 Pork Avenue Study, 1967

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

https://www.boylefamily.co.uk/boyle/about/index.html https://www.tate.org.uk/art/artists/mark-boyle-797 The Boyle family play with the idea of chance and by doing so demonstrate how everything has beauty and can become art.

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 imediate impact and trying to avoid it looking like a painting.

shill life with fitchel'- 1976

Groinge was port of a hyperrealist group of painters in California during the lake 1960s, Known for his photowalism involving hamburger stands, fast food eateries, and vintage cars.

Double Ketchup

I like the composition and 4 how it iquoves the top of the bottles. This makes it seem more like a photo than a painting because it seems loss 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 artis's hand, focusing on the way mings look in their environment and especially about now twings look painted."

the began producing water colours 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

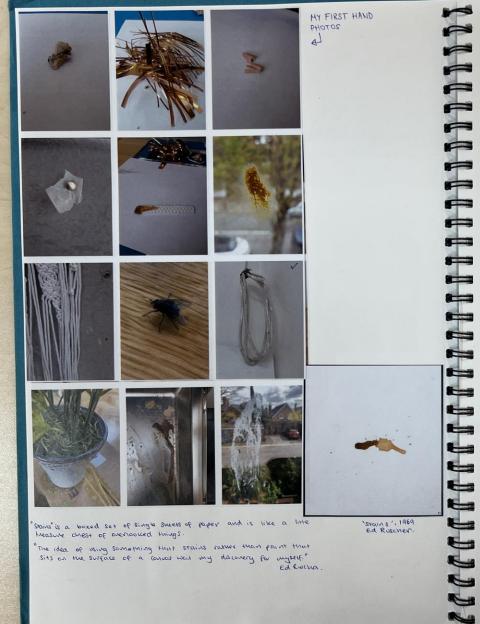
IN RESPONSE TO MICHAEL LANDY'S FTCHINGS OF WEEDS

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

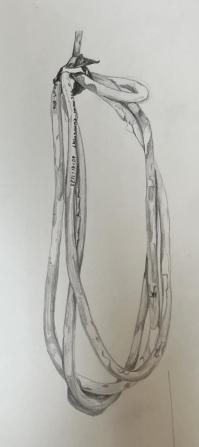
which are detailed and delicate and transform now we view them.





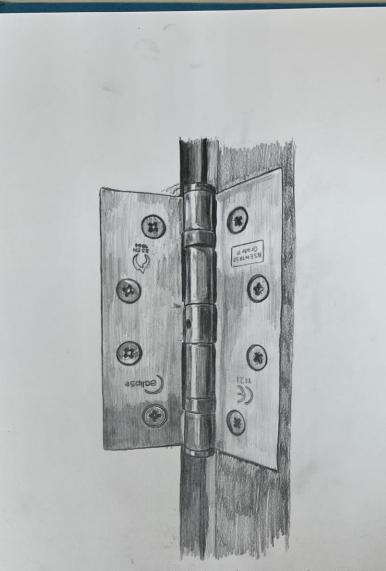


"The idea of using something that stains ramor than paint that Sits on the sufface of a converticed my discovery for mytelf." Ed Kurha.



· Not on view

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



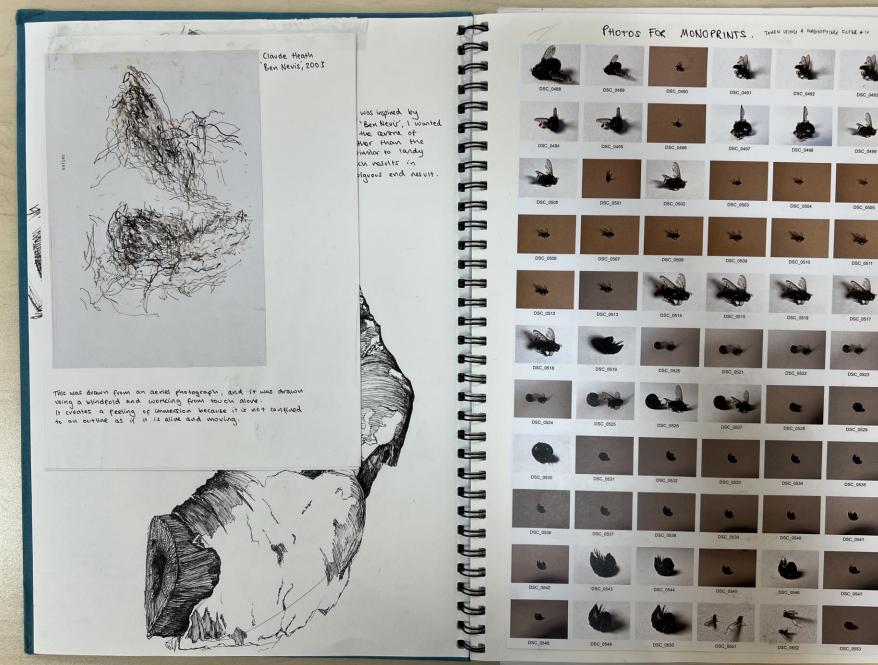
I chose this object because it is ussually hidden from our sight. It could have been more successful if it was not attackned to the wall because it makes it slightly flat.

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 wonted to show what the object was like in my eyes, which makes it more like an experience than just a drawing.

· Not on view

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



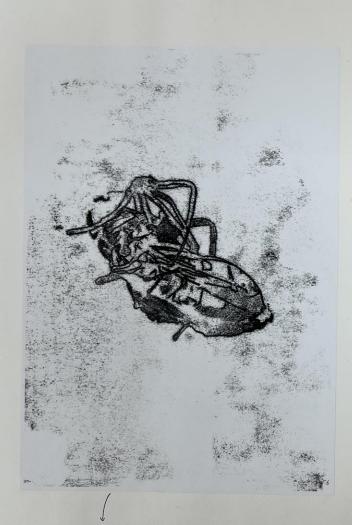
· Not on view



I think I used to try and get a move even Spread of paint so that some areas are not so dark and others not so pale. 

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

The manophints also link to the idea of nevering the unseen when we turn them over , and finally cook at the end piece.



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

--1.5



"Poppys" by Tracey Emin

This monophint inspired my own prints because it captures the fragility of the flawers entremally well yet they still look very willike poppys.

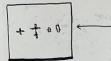
Emin said that "Monoprints are alchemic, you can never be quite sure view it is going to come out until you've finished" which neally intrusted me because a forthing the finished many and product we often know what the end product will look like .



I want to use a magnifying gloss to snow the detail and elegance of these insects that we are so often reputed by .

to gottomented the inecests anoth

(omposition :



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

> The random pattern suits ____ X my idea wetter 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 move

22

7

Ð.

detail, but, to distort slightly the insects.



This ort by Rosalind Monks hered inspire my find piece because it snows how insects can be delicate and aesthetic (although new style is very different.)

Monks travels a lot for inspiration which lesults in the patterns one uses. she clearly wants to snow the individual detail and elagance of each agject/insect. she said "The more interesting my surroundings are the more inspired law to draw" snowing her dependance on the environment.



M DRAWING THROUGH A MAGNIFYING GLASS









· Not on view

I was inspired by Michael landy's 'nourdsment' etchings of weeds that he found in pavements and cracks in walls. He transformed the plants from hideous pests which we lipone, into elegant pieces of art which make us look at them in closer detail. I wanted to take theses 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 plass to see them in more detail, but also to craste 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 speet 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.

· Not on view



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

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

This creates a very personal drawing because it is my exteniance of the insect that nowody else con set.

I really like now the different lines and toxtures are almost taken agart as if the drawing has been wrowelled and the details have been

I think if I did the some of them larger it would have allowed for move freedow and given a very different outcome which when introjing.



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



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

However, it also increases the

importance of the weeds because they are not surrounded by other plants.

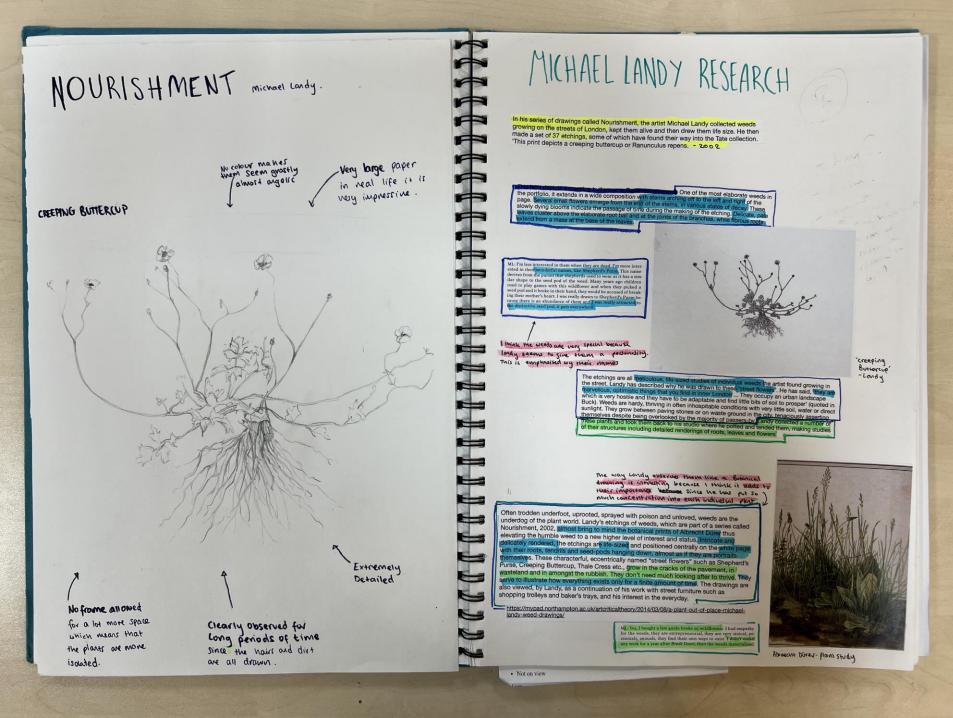
All the weeds are the same size in Loudy's work as they are in real life. This means that the detail Loudy puts in is incredibly vard to see in a book or a picture.

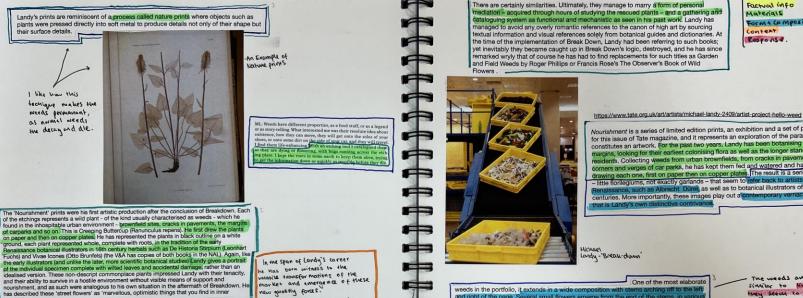
When the pieces are positioned next to one another it makes their individuality Stand out. This variety of content really emphasizes their personalities.

The lack of colour in the Navis when t serves makes the weeds look ghast like, almost etheneal. To use this represents the idea of the delicacy and beauty we can't usually see, get, Landy has been able to capture it.

when going to see the series the first thing I noticed it that the orientations of the pieces were different, some were short and wide and same wore tall and thim. I think this massively increased ther oniquevess.

-- 1 stowy





London'.

The technique of nature prints ended in 1800, Londy longing a similar technique back is clever because it is similar to the way he revives the trodden on weeds

their surface details.

1 like how this

https://collections.vam.ac.uk/item/0100828/creeping-buttercup-etching-landy-michael me +rejectory that his work has followed since the tate 1980s is one that has approached small gots and fissures of history with same tenacious attention. that economists and political scientists bring to bear on historical global Systems.

Critics have interpreted the etchings as a quiet, low-key repost 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 decided in the marginalised and overlooked. As Julian Stallabrass has pointed out, the

depicted week as the taphones in a orthogen to be used to be a set of the taphone of n, particularly advent of photography. https://www.tate.org.uk/art/artworks/landy-creeping-buttercup-p78730

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 1 like now Landy whatever. The weeds just appear in cracks in the street and they are culoutes such a marvellous, optimistic things that you find in inner London They'll find somewhere to spread their seeds very fast, then they grow, flower, and from when we finds

move on quickly. them that to when he finishes the etchings



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 h as Albrecht Durer, as well as to botanical illustrators of more recent centuries. More importantly, these images play out a contemporary vernacular a

and right of the page. Several small flowers emerge from the end of the ste states of decay. These slowly dying blooms indicate the passage of time di 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-michaellandy-and-the-art-of-nature-prints/

> mink the weeds represent the same class who are ignored and shumed, rather than finding their potential they are stamped on

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-p78730

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

https://beginnersbotany.wordpress.com/2014/01/08/nourishment-botanical-drawings-of-michaellandy-and-the-art-of-nature-prints/ 3

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

https://www.theartnewspaper.com/archive/champion-of-the-urban-weed-interview-with-michaellandy

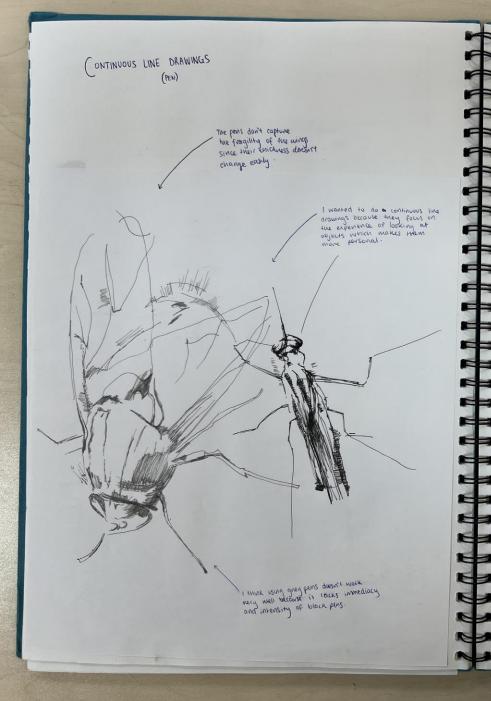
The weeds are very similar to Kuray animals, they seem to have erms makes them intriguing to look at .

Nourishment marked a new start for Landy, after losing everything in "Enecik down" When landy was young his father was buried in an industrial accident, which lefts him incapacitated. This lead to Landy's highly personal and oppressive confrontation which manifested in semi-detached' (a reconstruction of his pevents house) and 'welcome to my world' including life size drawings of his fatures feet. "Nourishment" more is Landy's new bearing .

> Source : HionaelLandy out of order Museum Tinguaty, Basel

Landy's aesthetic analysis of the Landy's estimative of the individ-world is one that favours the micro worlt he macro and the individ-ad over the systemic while being inbued with an incredible sense of conjust for the travelst of the human condition. While known for conjust for the travelst of the human condition. While known for simple to call him an acculate of the eard, he is at his core a drought are achieved and him acculated for the eard, he is at his core a drought are achieved and acculated for the eard, he is at his core a drought

past three decides as the all imper to question accepted values and embrace human digity by making drawings of the unseen face so that buffer us from all lack the day has well as the same colongical question while evolution much more philosophical impl-cations can one make a drawing much more philosophical is colongic on one make a drawing of the market or, at the minimum, the almost imperceptible merced or its effects on the markeral wells are also an one make a drawing of the market or at the minimum.



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 crimble as 1 work which means that which I look at changes and decays. This emphasise their delicacy. and

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

· Not on view





Maggi Hamblings ink drowings are very similar to my ones because she creates so much movement in with her gestural marks. For example in this drawing of Rosie the Khino (a stuffed exhibit) her use of marks, expecially around the side of the body. Create the size that she is about to charge. The intermacy and immediacy that comes from working on paper allowiner to communicate, not only with the viewer but with her subjects. This relates to my drawings because I wont to bring these dead inserts back to life by showing their eratic movement like

Hombling has done with Rasie the Rhino. Furnerwoore, the use of ink, graphile or wober on paper wirrors be touching and feeling the subject which neally enhances the immediacy of the drawing.

Hambling multivery intrested in early mark makings and carrings due to their freemass and directness. They are a form of communication and yet the subject is carely completed, because the delicacy of the line is able to show more than words.

"What is this drawing? Not once in describing the snape of that mass did 1 snift my eyes from the model. Why? Because 1 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 alive continuous line drawing, constantly following the outlines of the subject to capture the evolve experience of observing it.

Hambling admined Rembrandt's self portuait, especially his ability to capture his face as it about to skeak.

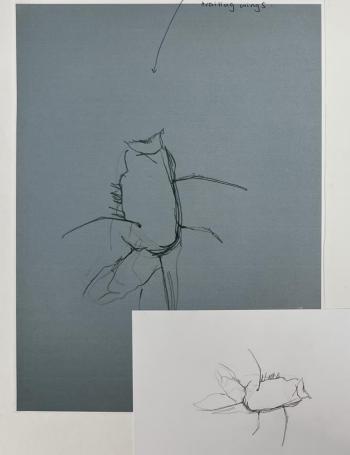
She said 'This the early set partrait has all the economy and direct sensation of his touch. That set of physical marks, made by human hand, is what gives the drawing another life.'



Rembrandt Self Portmit, C.1628-9.

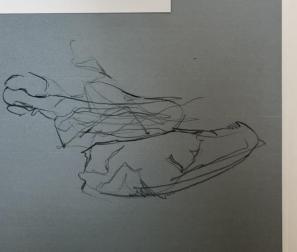
ONTINUOUS LINE DRAWINGS IN PENCIL

I like this piece because whilst it is a long auntiguous image it still retains movement, I think this is due to the



-





I mink this was less successful because it does not come above, his is due to the lack of variation in the quality of live.

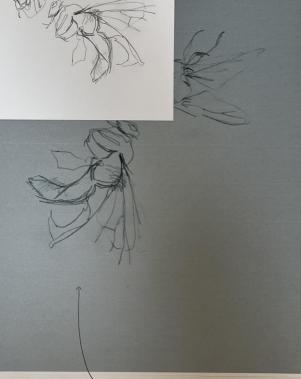
It's intersty you photo exagginates the contrast in whigh of the

I think the block space makes the object look too small and does not weate or snow the experience of looking at the

object .

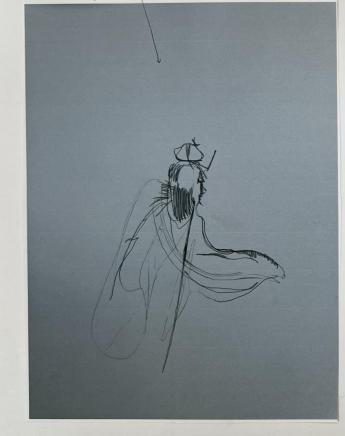


I like the investicity of these cooking and divaring at the same time, it creates more of a link and a connection between the artist and the view.



Whilst the electric movement that I wonted to how in the flys.

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





The weight of line helps to create depth and form. This is keeped by the contour wher which creates the sense of the averlapping petal and Movement.

The larging weight of the changes different fectores ever through hely is only fecting on the outline of the objects.

Weight helps to suggest depth e form . It creates the sonie of creates pig petall Conton Carr create form + wareness

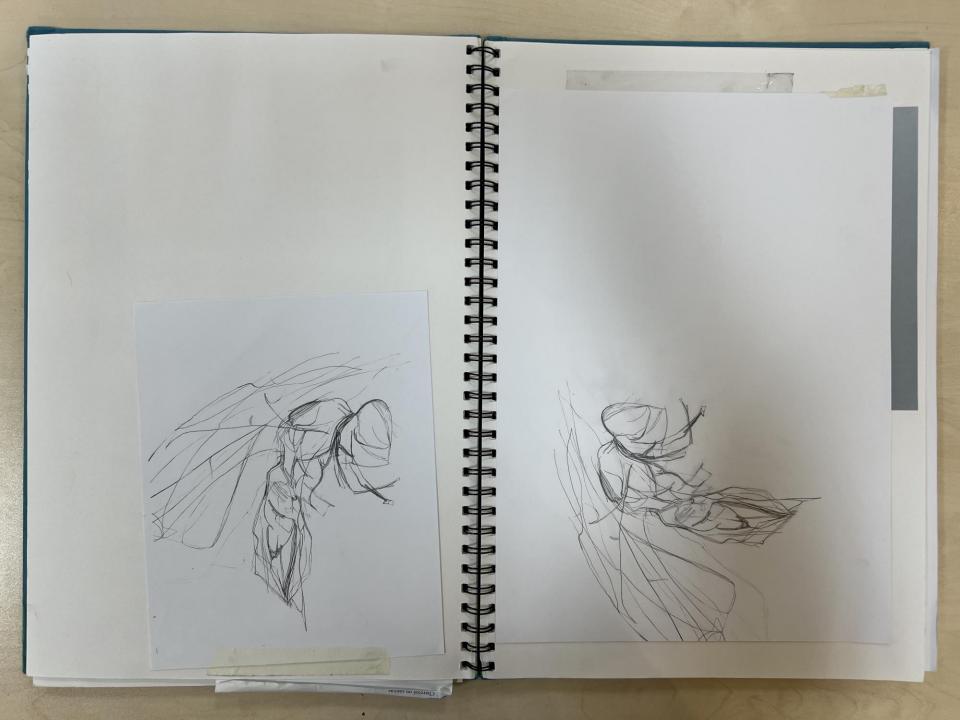
These line drawings by Elisworth Kelly inspired the use of pencil to achieve weight of line. This emphasizes the connection between looking and at the outline and the movie of the model.

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 to himself sold the plant drawings veloed him to do. He wanted to remove the barners between artist and subject which I wanted to do with the insects along with giving them a new life.



Gary Hume Untitled III 2001

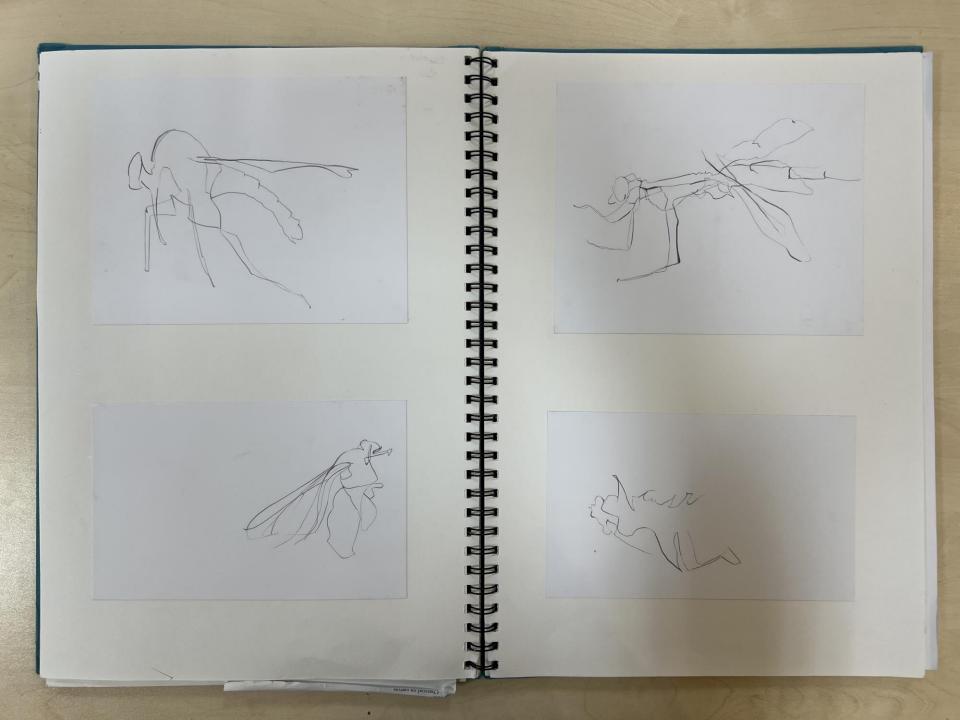
· Not on view

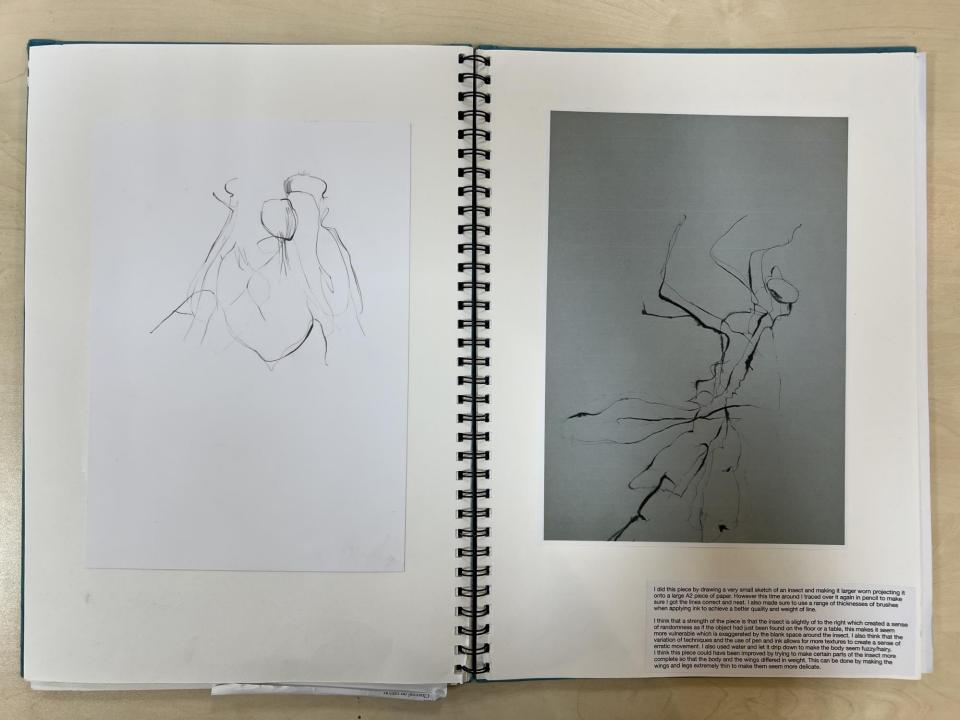






I did this link drawing by doing a small initial pencil drawing and projecting into a larger image on a white board which I traced over. This ink drawing was not very successful in comparison to the initial pencil drawing. This is because I started off using a brush that was too thin which meant that the weight of the line is not a varied as it is in the drawing. This can be improved by exagesrating the difference in the windt 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.





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

20210912 113053





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20210912 131605

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

20210912 13121

My approach is to try and find vingettes of the world in which we live and try to partialy unat I nave seen . " - Finnigan .

EDITED BLACK + WHITE IMAGES FOR DRAWING





Andrew Holmes' art intrigued me because it distorts our perception of the world and weveals the inseen movement of the everyday abjects we see.

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



Silver Marble, Pedro Camper, date

David Finnigan, 200, 2004.

All his life Hockney has embraced new technologies, experimenting across printmaking, photocollage, theatre design, film, within a consistent aesthetic - lucid simplifications of line, form and composition; thirling 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 dever reccure it shows our reliance on technology during the pandemic. On the other hand it justapores the object of native 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 un mark making on the screen, eventually doing, a 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 illumine-scent which is very common in Landy's work. This almost childlike use of colour really shows the idea of spring starting which is what th 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 new 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 sole 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 saftware could finally follow the hand, the absolute sensation of drawing was created - there was no disconcerting splitsecond delay - and so Hockney was able to dash of these third drawings, usually Still- Lifes.

Using an IPad conner with many new benefits such as efficiency, Hocking could complete a piece energidary and work at any moment, even at night.

indy which is where Hockney

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, feit-pen line 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 virtuose 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. y During the could-19 pandewnic it was easy to forget about the outside world which thouway wonted to experie us to.

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."

After he turned 80, David Hockney upped sticks and moved to a rural farmhouse in Normandy, in search of tranquility 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.

Howkney rulains his use use of viorant, slightly unrealistic colours in his itad work that is indicative of his style. The childlike use of colours and shape allow you to

recognise the works as there y's



Howevery being inspired by life is important hecause it was a difficult time for everyone during lockdown however he stayed optomistic and hopeful, hence

'spring cannot be concelled

- Key :
- (omposition
- Personal opinions
- Context
- Process/technique

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 availing art even during lackdown assistions.

-Picture of a Hollywood swimming pool, David Houney.

them.

end of the exhibition <u>https://www.it.com/content/2520a209.3d2~4440.b401.301292224del</u> new Echnigue with a lot <u>publication-an-240321</u> Hockwey was able to cal https://www.royalacademy.org.uk/article/article-david-hockney-ipad-painting-during-lockdown he had whilst looki <u>https://www.theguardian.com/artanddesign/2021/may/23/david-hockney-the-arrival-of-spring-</u> links to the idea of t we ignore like reflection https://www.coralacademy.org.uk/eshibition/david-hockney https://www.researchgate.net/figure/David-Hockney-The-Arrival-of-Spring-in-Woldgate-East-Yorkshire-in-2011-twenty-fig12_277989285 Sources.

to it .

When I went to the exhibition 1 immediately noticed that a lot of the drawings more of the same tree, or will. THIS ON SMOWS NOW different our perception of the same thing can be. We often miss things accidentally if we do not give our full attention

GALLERY VISIT AT THE ROYAL ACADE MY FOR DAVID HOCKNEY IPAD ART

This puddle drawing by MC EScher is wery similar to the incluse of Hockney. because the focal point is in the reflection which we often ignore v miss .

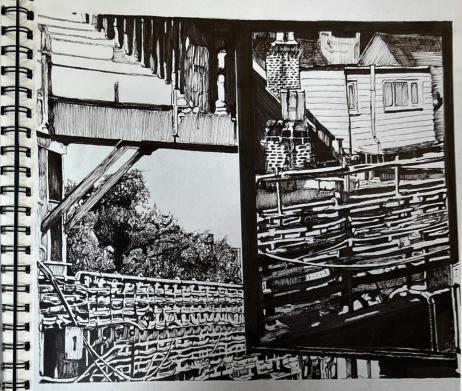


https://www.judithflanders.co.uk/david-hockney-once-again-with-feeling/

An iPad drawing 'The annival of spring in woldgate, This is there i fad work that he did over 10 years before. I think it is much more clear that this is work from an iPad than his later work. He clearly has mastered this new medium.



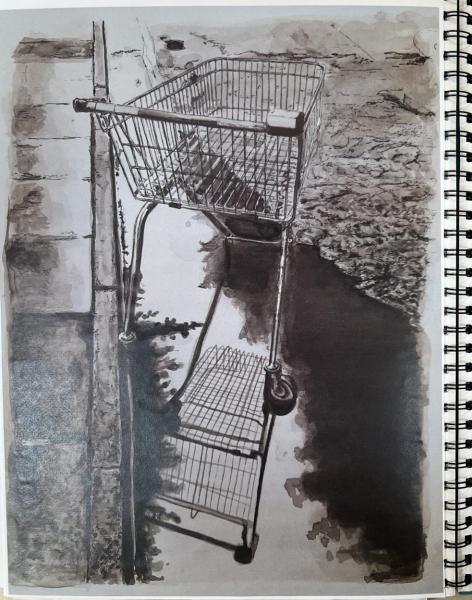




I wanted to show the unseen in reflections inspired by David Hockney pond he created on his iPad. I wanted to demonstrate how don't see/ignore the beauty in these reflections. The successful elements of the pencil drawing I were able to achieve the mid tones and the flatness of the reflection. However,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

Charcoal on canvas

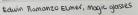
CONTINUING INK WASH





Charcoal on canvas





(novies Bell's hyperevisitic art here shows a beau surface keing warped. The neflective ball allows is to see it from a tocally different perspective

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



charles Bell, mundersmash fragment, 1978.

I like now the neflections can be used to distort objects and understand swroundings.

RESEARCH ON REVEALING THE UNSEEN

This painting is intresting because it captures the same place/heterion yet at different angles which is the same idea as showing the unknown unseen which is requery impossible to view. This is most likely why the piece is called magic glasser.

Elmers work is well known for its impressive detail which i think is important because it highlights the unseen object or place.



Andnew Holmes, Paramount

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

-

4

4

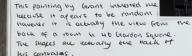
F

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T T T

1

i like now the Surface is able to manipulate the reflection as if it is a seperate reality.



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

is very much neminischt of cubist works WHICH SHOW an object or place as

Grant's work I think the cubist approach creates a more

Duncan Grant, Interior Republic at Charden Square

Braques use of cubism and the way he brings together different viewpoints creates a fragmented image and yet neveals what is physically impossible to see normally In fact braque believed that by breaking up familion items and ve-ordering them he could get closer to a true likeness of the object.



Georges Braque



Richard Estes tith

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



The symmetry helps to create a balance behaveen the near and reflected world writing gives made importance to the ignored reflection.

Paule Vézelay, curves and circles

This piece of work seems to trace the movement of vezelay's hand as she works. This is something that hypernealist artists try to hide and yet neve vézelay does the opposite and snows is this usually unseen part of pointings.



The reflective qualities of negatay's work are much easier to see in real life when 1 saw her work .



















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

8 9 P



























SELECTED AND EDITED IMAGES FROM PHOTOSHOOT

1

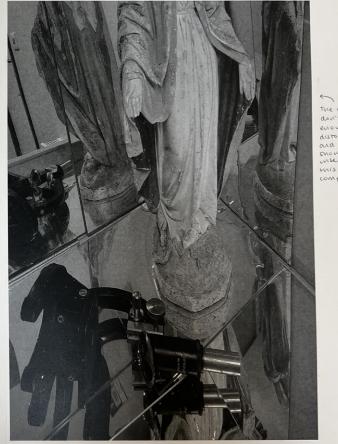
I like the cubism astructic of the picture as the

to snow a



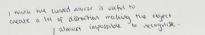
I think the object is a meakiness of this picture because it has no relavance to the idea of distortion or justaposition .

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



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

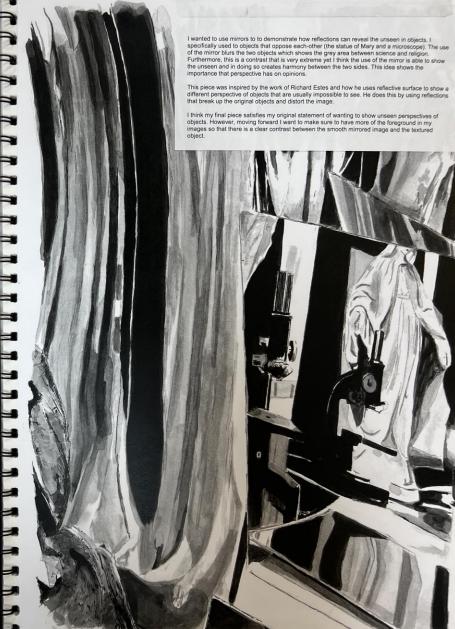
The mirrors don't add distortion and do not show the inseen in mis composition





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

like the way your eye is not drawn to me original objects mat ave not distorted.





I like the finituress of the netlection using the med more water with the time inth.

I need to use more texture on the base to compliance the contrast neutricen the real world and reflected world.



PHOTOSHOOT

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

























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



POSSIBLE CROPS.

This claser view of the object and reflection is strong since it allows me to make the image brighter to get better terture on the microscope without losing the tonel contrast in the statue.

the statue is of which is important



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

Futuerwhore, the hands give context which is important in the showing the contrast of religion and science. FINAL PIECE



I wanted to use mirrors to 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.

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 he 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. 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.

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.

I think Esks' background in adverteing weiked to influence vic style of making imperfect frenct into purpect ones.

> Source: From Lens to Eye to Hand, Moto Malism 1969 to today-Terrie Suitan, Richard Kalina.

He does not consider himself of photo healist because he believes he snows more than what is confirmed by a photo.

look at the world and try to

understand it."

1

I think this quote suggests Ests' art is brying to neveal 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,



I think the idea of inecanstructing' a scene is cleared as in suase how he as an individual sets the world.

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

d of fairly ordinary sites in Manhattan oked. Humans are almost always inventory the lively patterns in the ipulous attention to detail and flections within his images gave him a pursuit of pictorial similitude. hy/Richard-Estes PHOTOSHOOT IN RESPONSE TO RICHARD ESTES (selected images).

Revealing the unseen.

































EDITED COMPOSITIONS

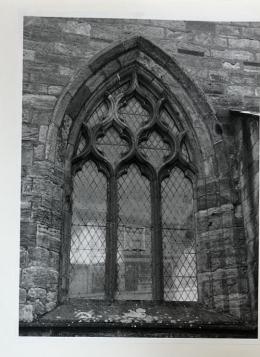
My aim here is to continue to use neglection to snow the unseen/reveal what we don't usually observe. I want to explore this through the juxtaposition of science and religion which links to now the real and reflective worlds oppose one another.

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



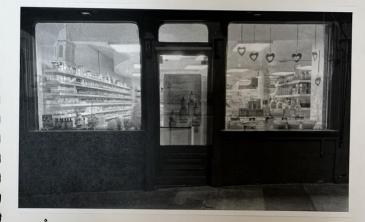
The bars in the window are very interesting to me, the seem to beep out the reflection of the church and distort it, this really shaws the duride verneen church and vehigton.

- The street views are very reminisct of of Ester work.



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

The pharmacy is not very clear which limits the e cantoust



(I line have the church is almost hard to see, consed up by the medicines yet when you choose to look closer you can see it.

1 looked at colour for this composition, 1 realing lived it because it is very alear and obvious separation of the real and unceen world. However it limits the distorted effect of the black and white images.





In these two compositions the use of lettoring I think would book wary captivating, however it could take away the from the church and religious aspects in the background.



I live the how obvious the pharmacy is thanks to the writing





These two images are more , less monthic, nowever I think they are very intresting as they are very interest and healing distort what we see .



MATERIALS TESTING

2

To get the tonal contrast of the edited image I trialed an ink wasned and pensis. To test which was more effective at capturing the reflective quality along with the tanal contrast I did a trial using both.



The bostom half of this piece I used on interments, it was unsorcessful hercanic I couldn't achieve enorgy altant or depth. The puncil allowed me to achieve and , however I couldn't get like flatness that I would for the reflection.



Hence I used water failule pencits, this waters i can'd get a subset between a cell as getween your denit and deprin i gat with a varie gett? I wat his wat a lot more trapil contait with allows the difference in the represent owne device actual price to be a lot more actual of the to be a lot more of the represent owne device I mine mis trial should plant I should contine to use one water



SECOND PHOTOSHOOT IN RESPONSE TO ESTES (selected images) (HEMIST .

I chose threse images as the snowed more depth heide the chemist, I like the way that the shelves lead your eye through the shop's interior. 1+'s also very traditional display of the chemist





STATE TO STATE

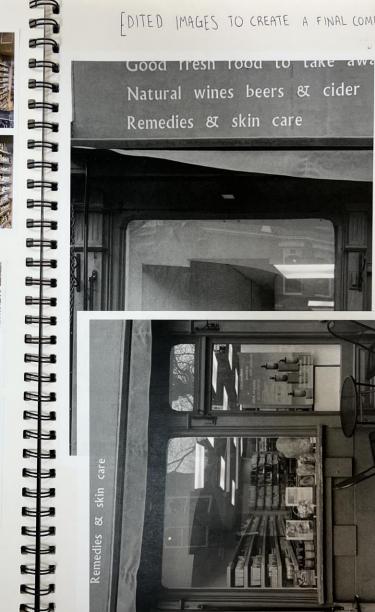






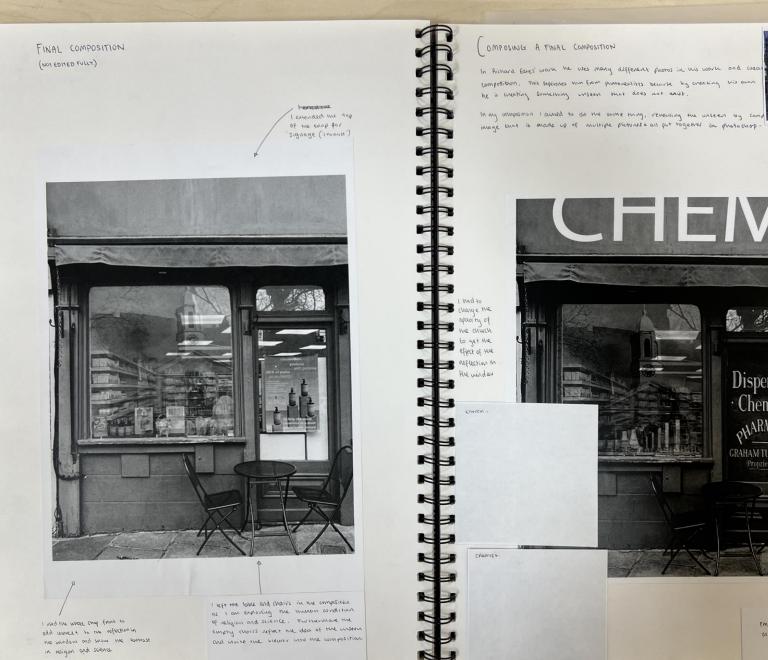


The chairs are devoid of people, this not only links to the idea of the unseen but also is a symbol of human existence. A lot of Estes' work also lacked people despite them being & paintings of allow cities.



EDITED IMAGES TO CREATE A FINAL COMPOSITION

Natural wines beers क्ष cider Remedies & skin care



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

made it off centure and cropped it as it is More destructionly pleasing

inserted a natage chemist sign to give the final image a fimeless feel and complement the monochrowne palette

Dispensing \cdot Chemist \cdot

ARM

GRAHAM TURNBULL

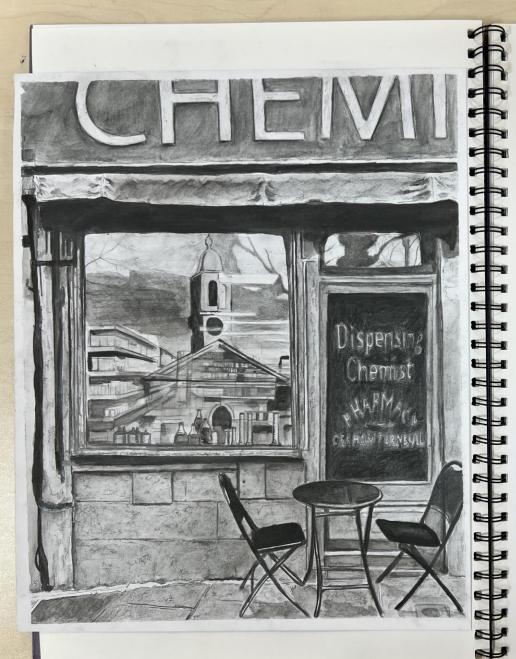
Emphasise the Scientific

aesmetic of

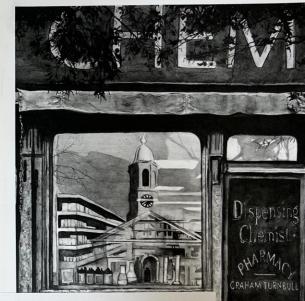
I used second hand imagery of scientific apparatus.

> I had to walke swe they were at the right make I added these to come chemist in las more abrious way

and anone at contrast between religion and science .



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 while tais oseing 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 acritecture 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 inamimate objects in his *Nourishment* series inspired the intricate texture and detail that 1 applied in the external world. Landy revealed the unseen this way and I have used this technique to draw the viewer's attention to a seemingly ordinary image. This part of my final was extremely important as it helped to contrast and highlight the reflections in the window. Hockney's Syring 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.

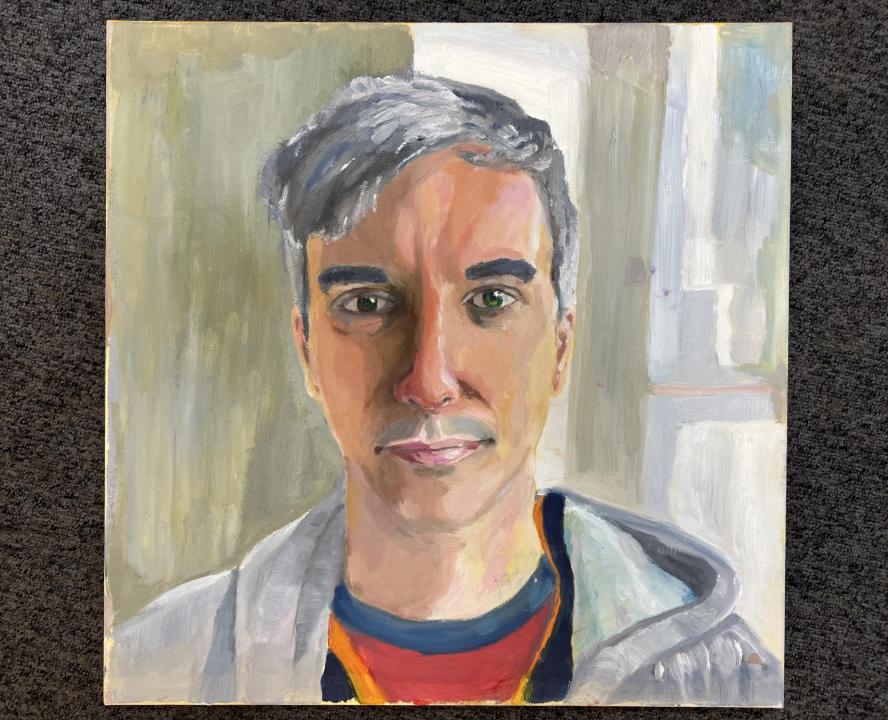
The reflection allows the religion and science debate, a conversation that has divided people forever, to be condensed into a single image. The two empty chairs in the external world seem to oppose one another, representing this discussion. This contrasts the reflection which harmonises the two ideas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

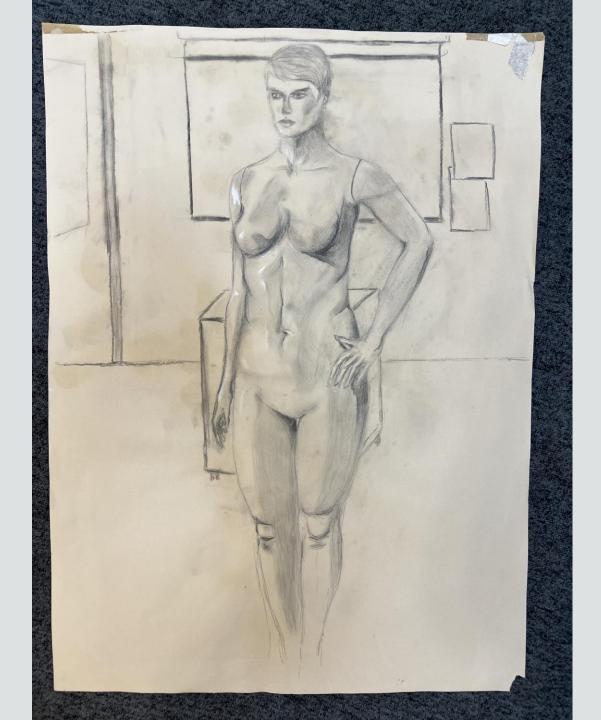
I think my piece was successful in satisfying my statement of intent because the contrast between the internal reflections in the window and the external world really highlights to the viewer how little we see in our everyday life. It shows how reflection allows us to observe the unseen world as it combines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

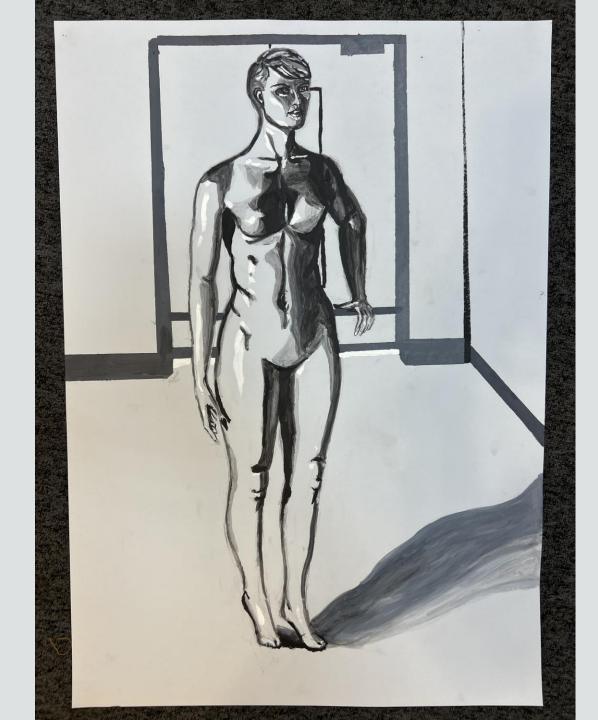


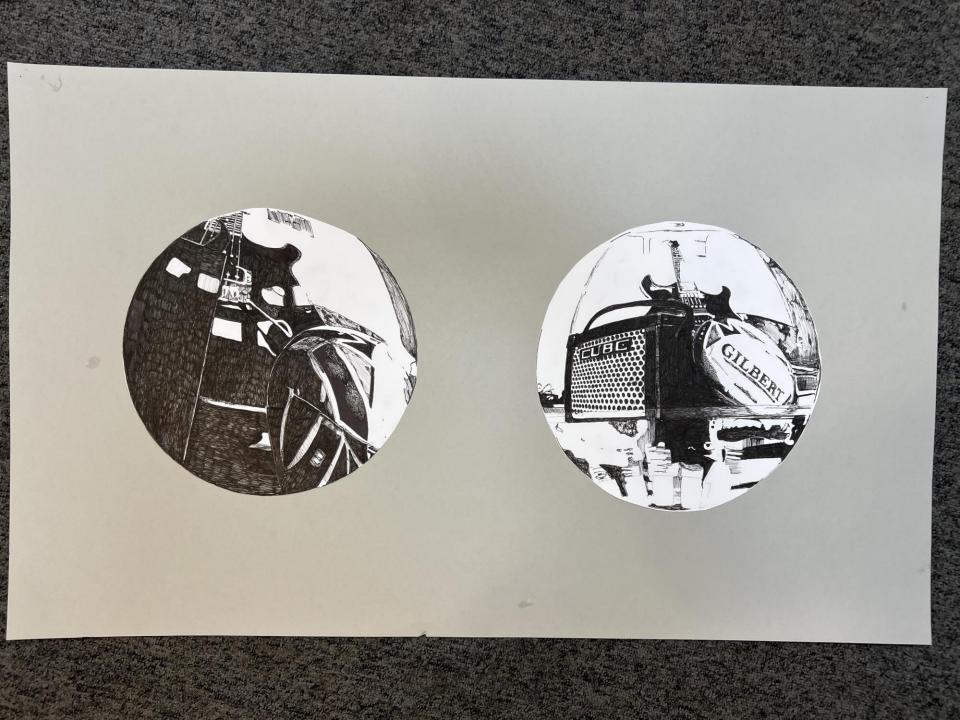






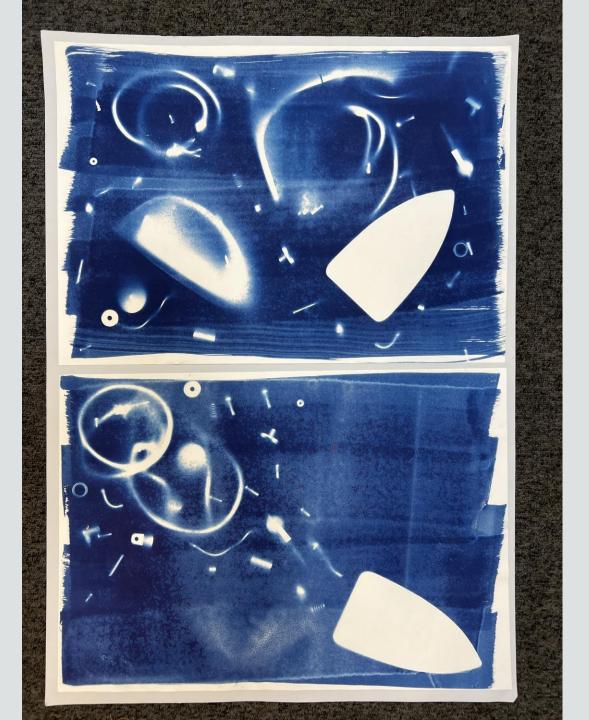


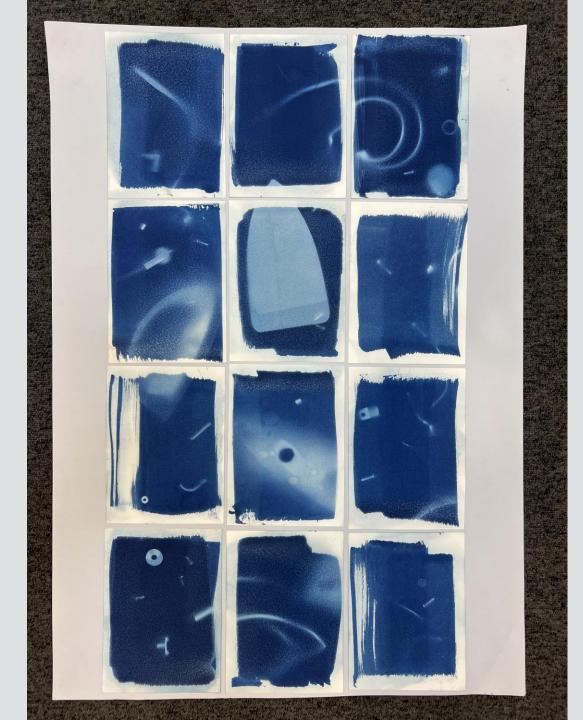








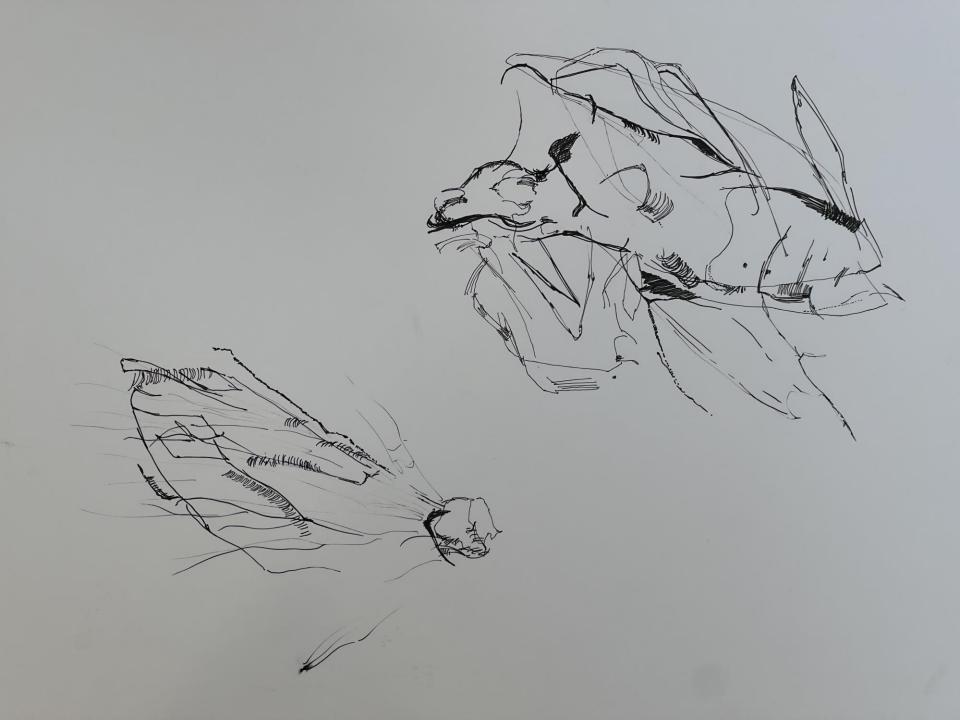


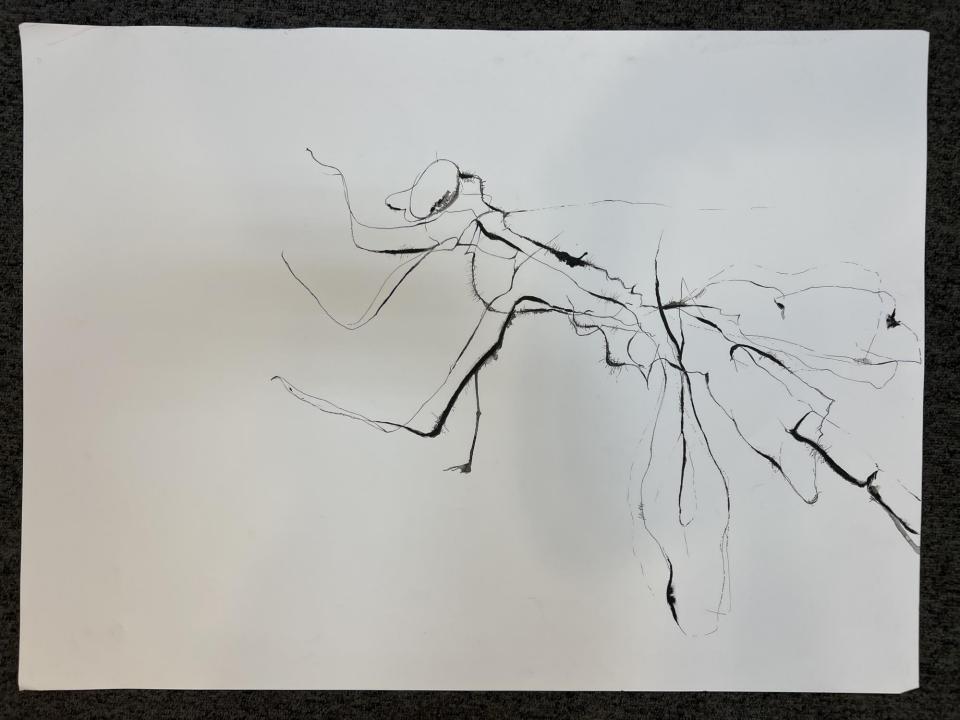




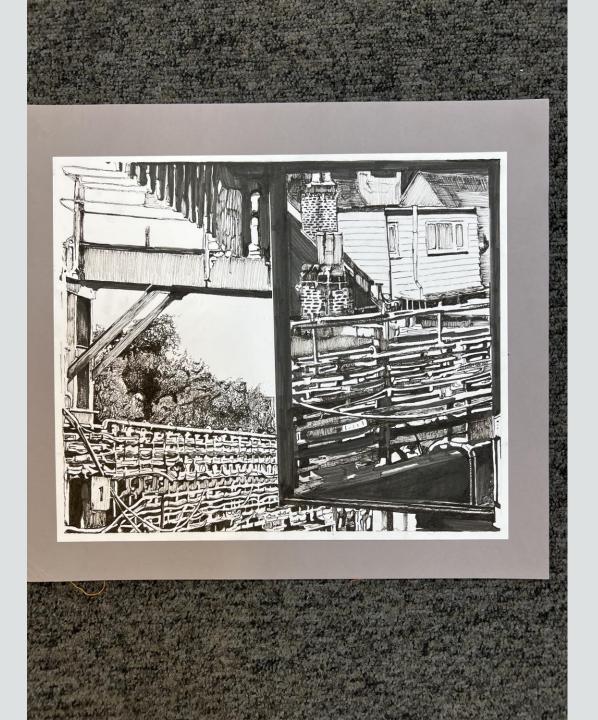


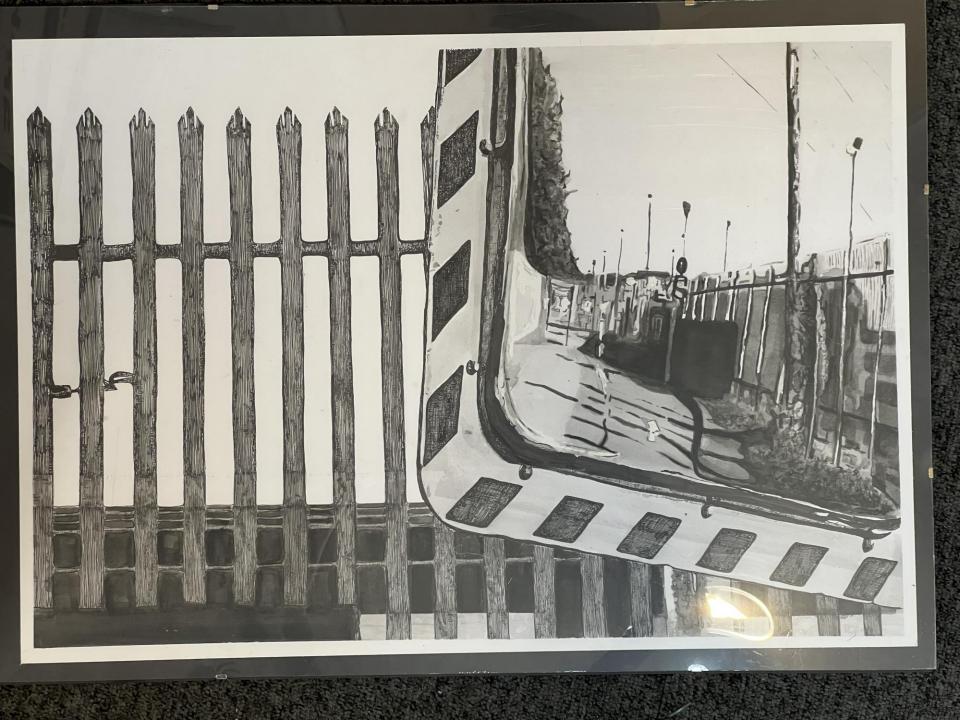














Personal study

REVEALING THE UNSEEN



Thomas material

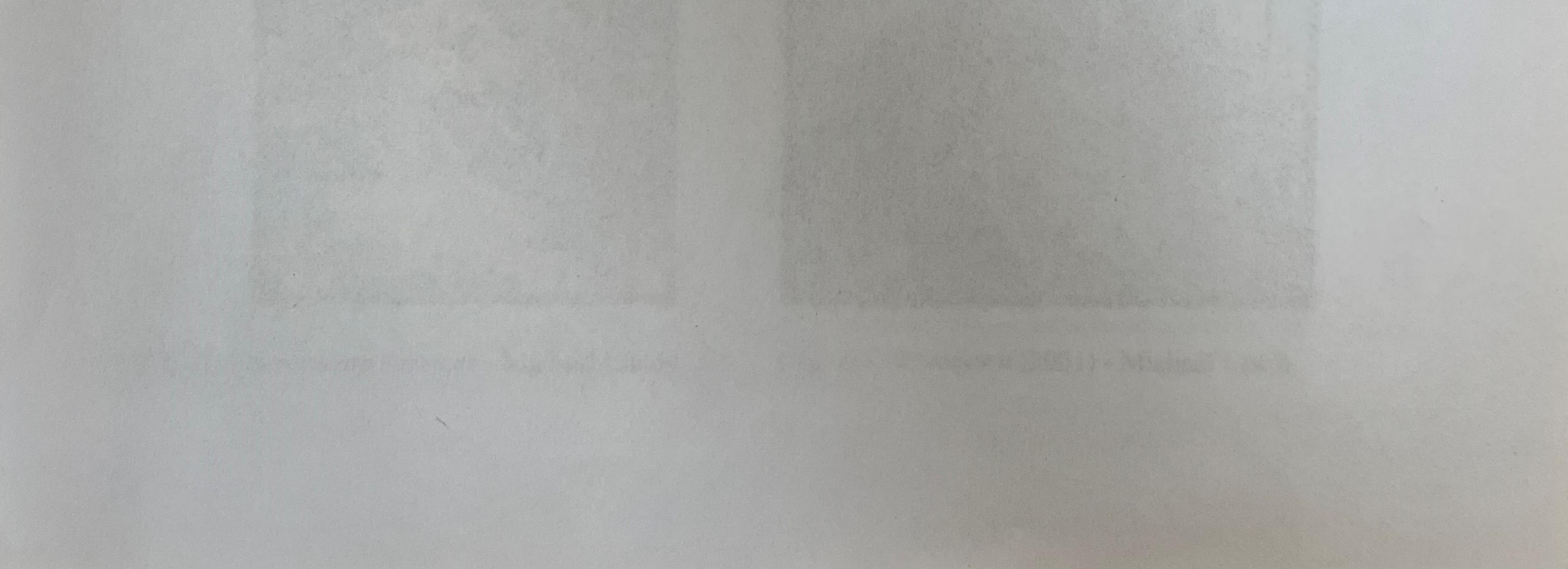
Michael Landy - Wourishment

Kichard Estes - Cinerella (2014)

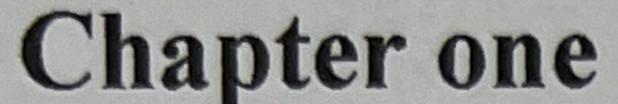
David Hockney - Spring Connot be Cancelled

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.



Contents:





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CHAPTER ONE

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- fact the weeds are exclude rather than drawn gives the n a permanence dist we would rather now as out a prime with a plant most would want removed.
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[Fig 1.] - Creeping buttercup -

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Composition:

[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.

Landy enclose a wide range of mban plants with different ortentations to show the diversity of the beauty we consistently do not set. He also achieves a zagmorphic quality with Creeping Bullercup, since to my eye it seems to have timbs and a

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[Fig .2] - Scrapheap Services - Michael Landy (Fi

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

me inipaint on paper - Leonardo Da Vinci

CHAPTER ONE

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.' 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 looks 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,' ⁵arguably 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: if to ynamou anod and the back of the the back of hard and and any of it second leading of i and I

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.



istation in and should be united at [Fig.6] - Market - Michael Landy neck ... to traipse around in Western and working." 9 Landy's works since Nourishment. st parts of his aged father's 'ugly', with

of urban plants are an eloquant celf.

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Landy's previously physically strong father was crushed in a nuning accident in 1977 and had to give up work. His father like many miners after Margaret Thateitor shut down the mines. were societies' cast off and downtrodden as capitalisin and consumerism took hold faut they continue to live in the cracks miscen by. society, much like a weed with just enough nomishment between two hneks. 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.' 6Again 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 15230002231 Landy

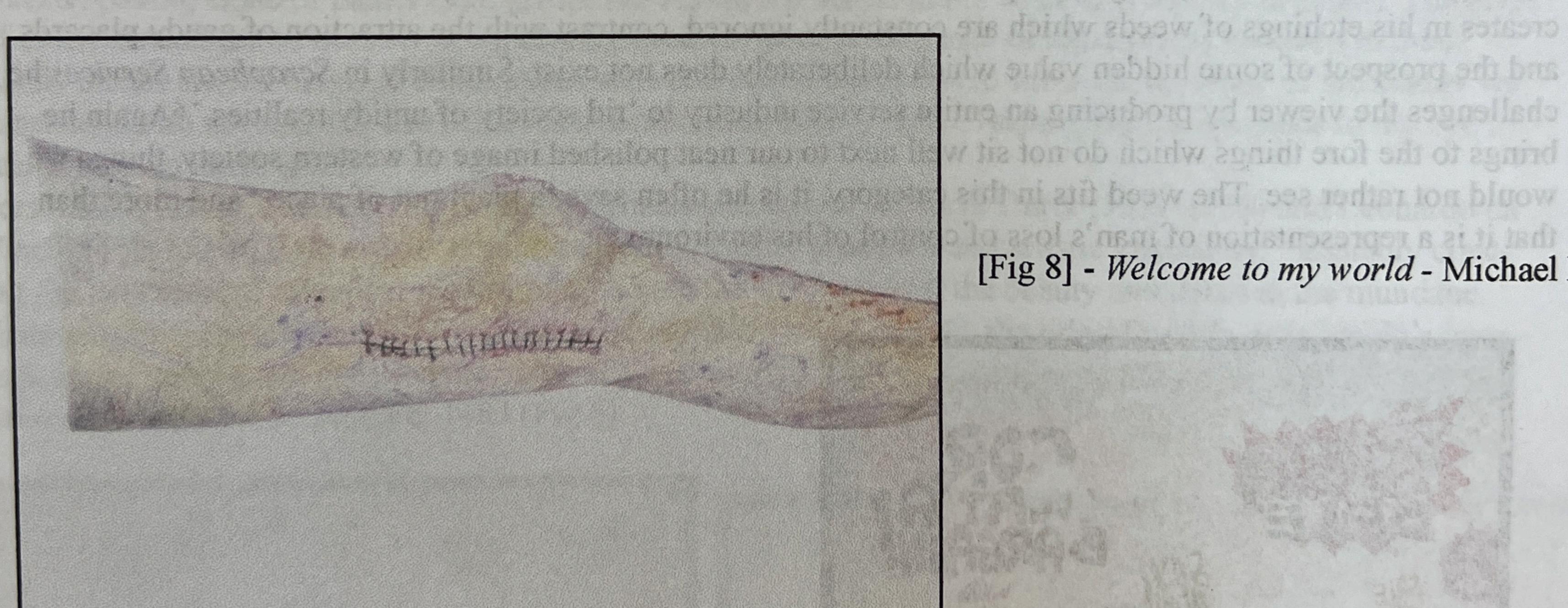
I really like the detail, precusion and heavily Landy orea work the exclumys could risk baing viewed as part of a s large body of challenging, contromational mought prov tam to keep geltine his measare across anon the event but in a quase and traditional artistic medium Nump a ni ho has place in the art world is as a disruptive clement, and

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 Damian 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." 7Whilst 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 been 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's 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.

(loving Donni Sale (1992) (Fig.7), explores the idea of value and worth of objects. The detail and beauty he



that it is a representation of iman's loss of charters are set in the [Fig 8] - Welcome to my world - Michael Landy

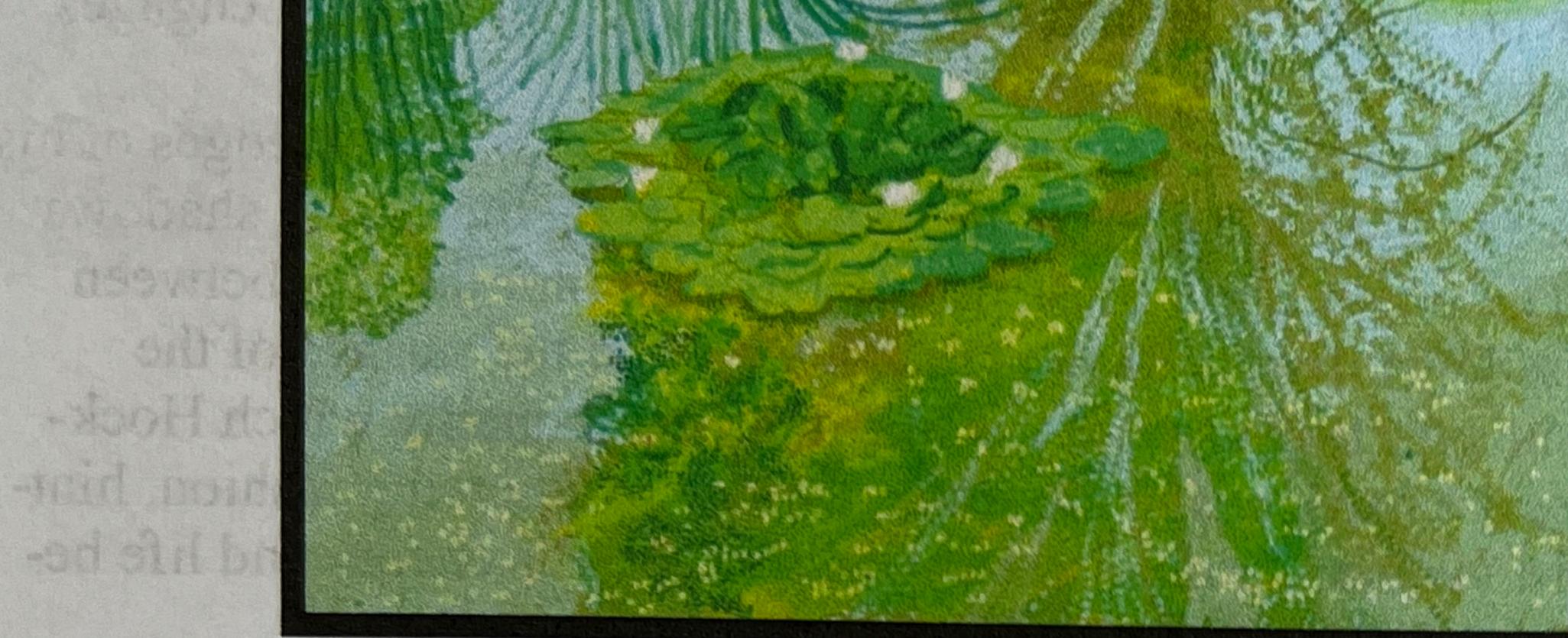
Response:

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. The rects and on stinants in





in with the council, coals. The subilety and the viewer to invise an entry chusing the restrict the The country of the collection action of the with the share of the state of the state of the state [Fig 9.] - Spring Cannot be Cancelled No. 340 - Michael Landy pond? Reflecting water both hidds and royca ney tries to capture on the iPad. To the left th

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Materials:

The hamilescent use of coloin onings vibrancy to the printing and makes the viewer think D 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: (0000) holloons') od lonno? aning? - yondooH bive?

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 entern single (autrie is micelled is created 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 markmaking of the reeds are key to making the blue/green colour of the pond standout. 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. The lockney thinks he had to make because although in regards the article in a lockney the second at a compromise s



a) compromise Processey uninks no up orbiting '(12) The all subject 'it can't be done in one orbiting '(12) The reveal the transition of spring something Hockney, he traing these trensitions is similar to time layse plust changes over a longer period of time.
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[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

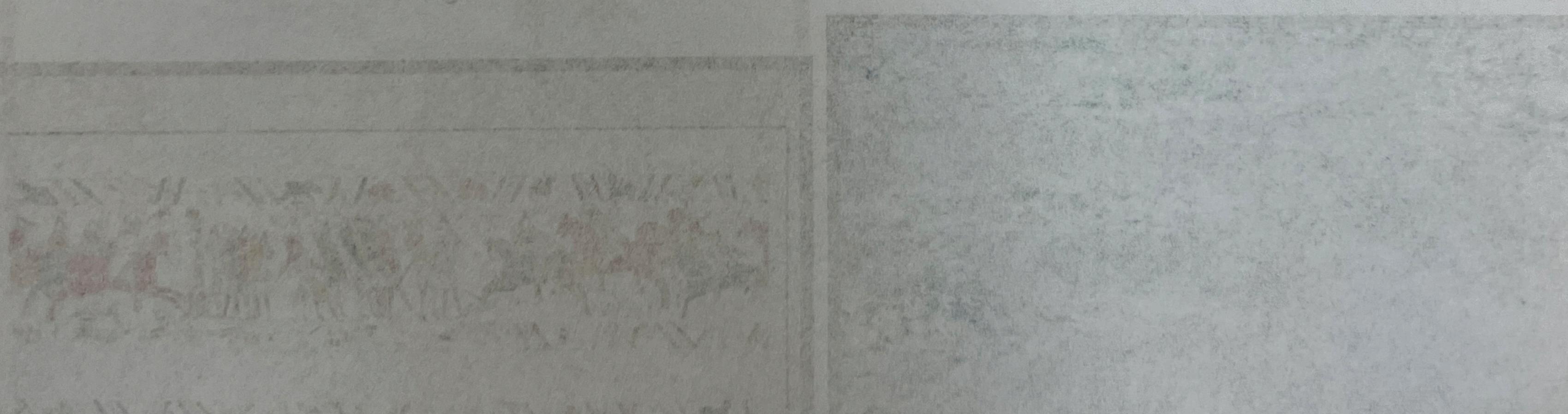
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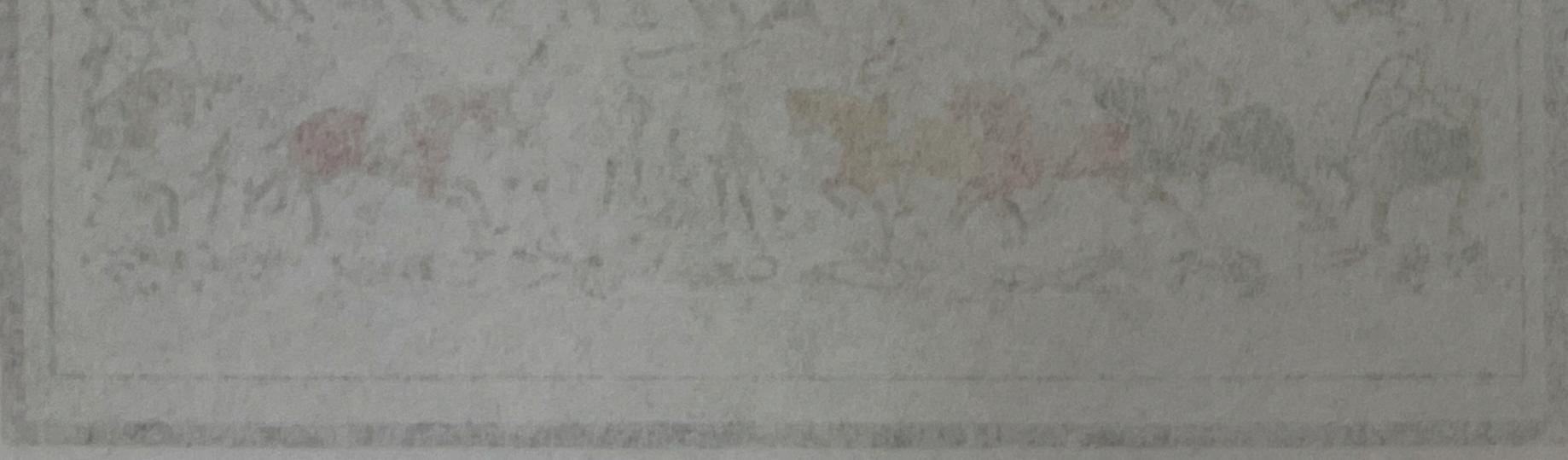
he cancelled emerges from an idea that had been with Heckney since 2002. His plan The painting 340 of the pond cannot be viewed without acknowledging what Hockney is aiming to achieve with Spring Cannot be Cancelled as a whole. Hockney deliberately wants to show the progress of spring in Normandy. The 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 mark is can relieve these " 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.

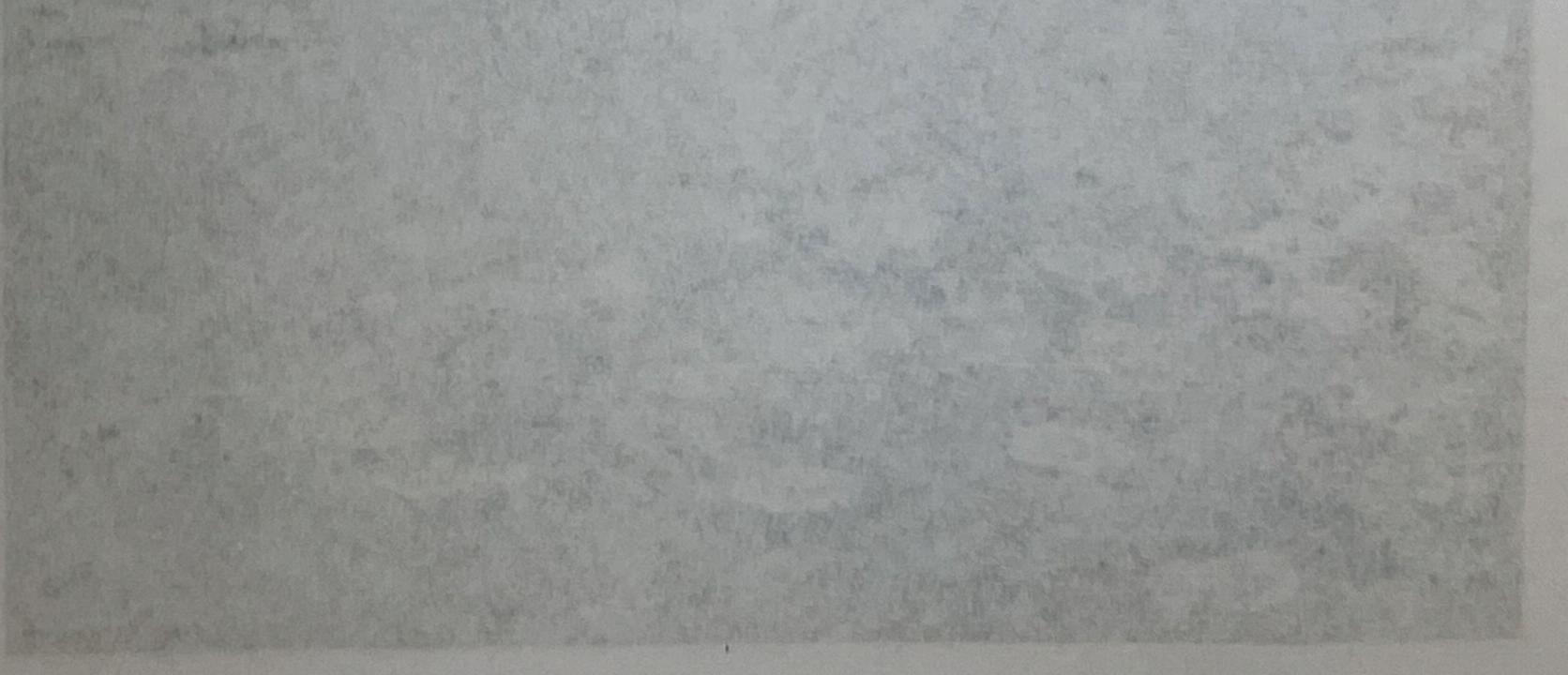
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[Fig 1] - Bayens Tayassey



Citerella (2014) - Richard Estes



[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.

(Fig. 14] - Cherella (1993) - Richard Card

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

Naterials Technique/ pirocess

Estes said "one panning equals 150 photos" which shows the amount of time he spent observing the details and are meeen parts of his environment, this is further emphasized when he said."I don't look for anything in

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 origitook photos because it "saves the trouble of dealing with other people" wetking in New York would lead than lot of distractions so talang pictures and working at home allows for a better experience for Fares and a more successful end result [4 34]. Estes believed that his art is in the transformational process from the photo to

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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-orphotograph-with-richard-estes-it-s-hard-totell?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.

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.



photocealism and says his art ist" On the other hand he cou visation and anxiety." to paint "Iduab to account of these way, shows transprassion and the objects he paints. Howeve les ton not show the read of Huppes, shuck of the new page

[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 is 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 its a place where he would be more accepted as a gay man.

Estes said "It was always considered sort of a sin to 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 view-





[Fig 19.] - Railway - Edouard Manet

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

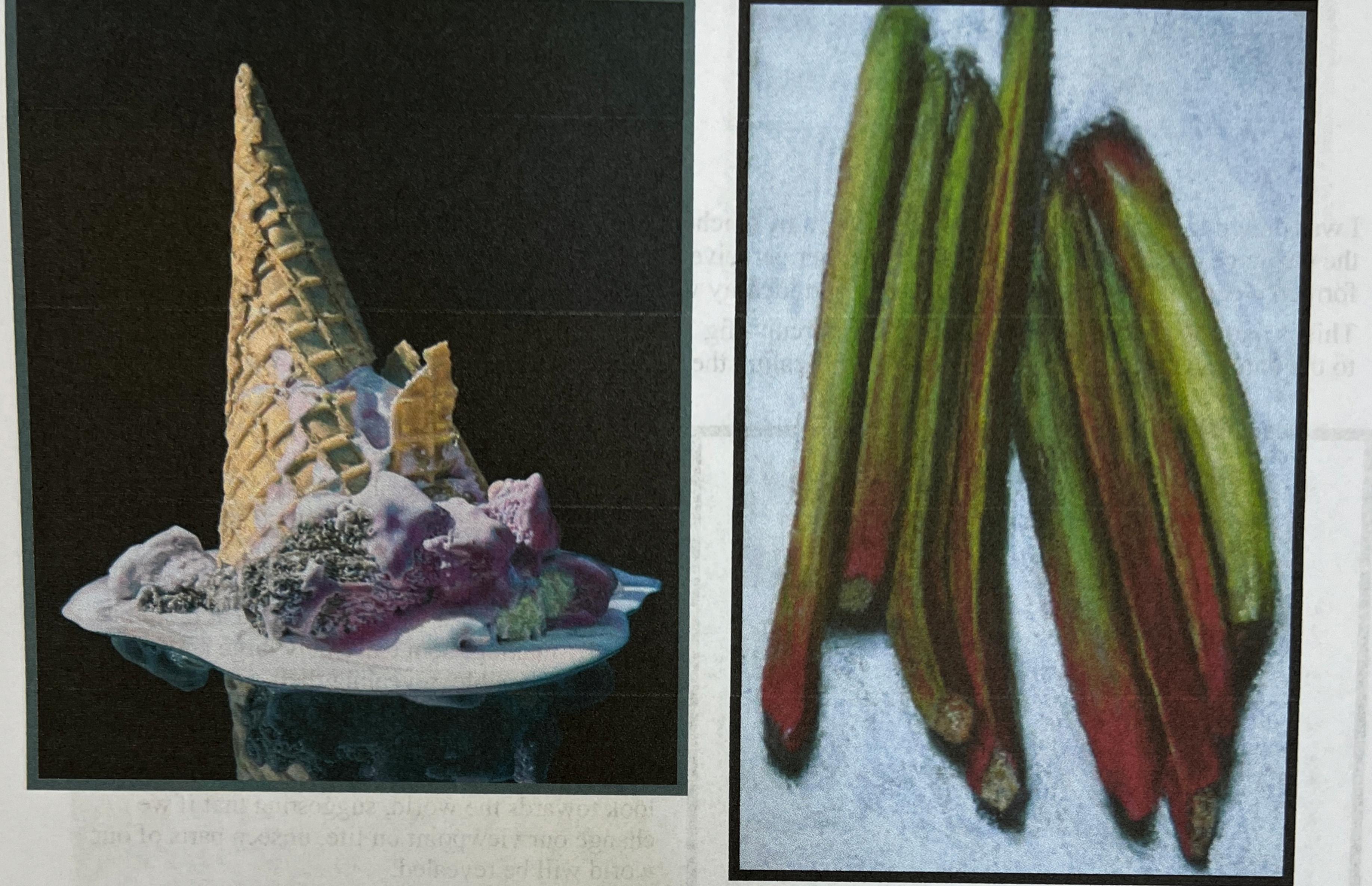
Vig. 16] - Mignillanicher - Edward Phopper

Whilst photorealists focused on high accuracy expressionist art was also extremely popular. This lead 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 matins 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 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

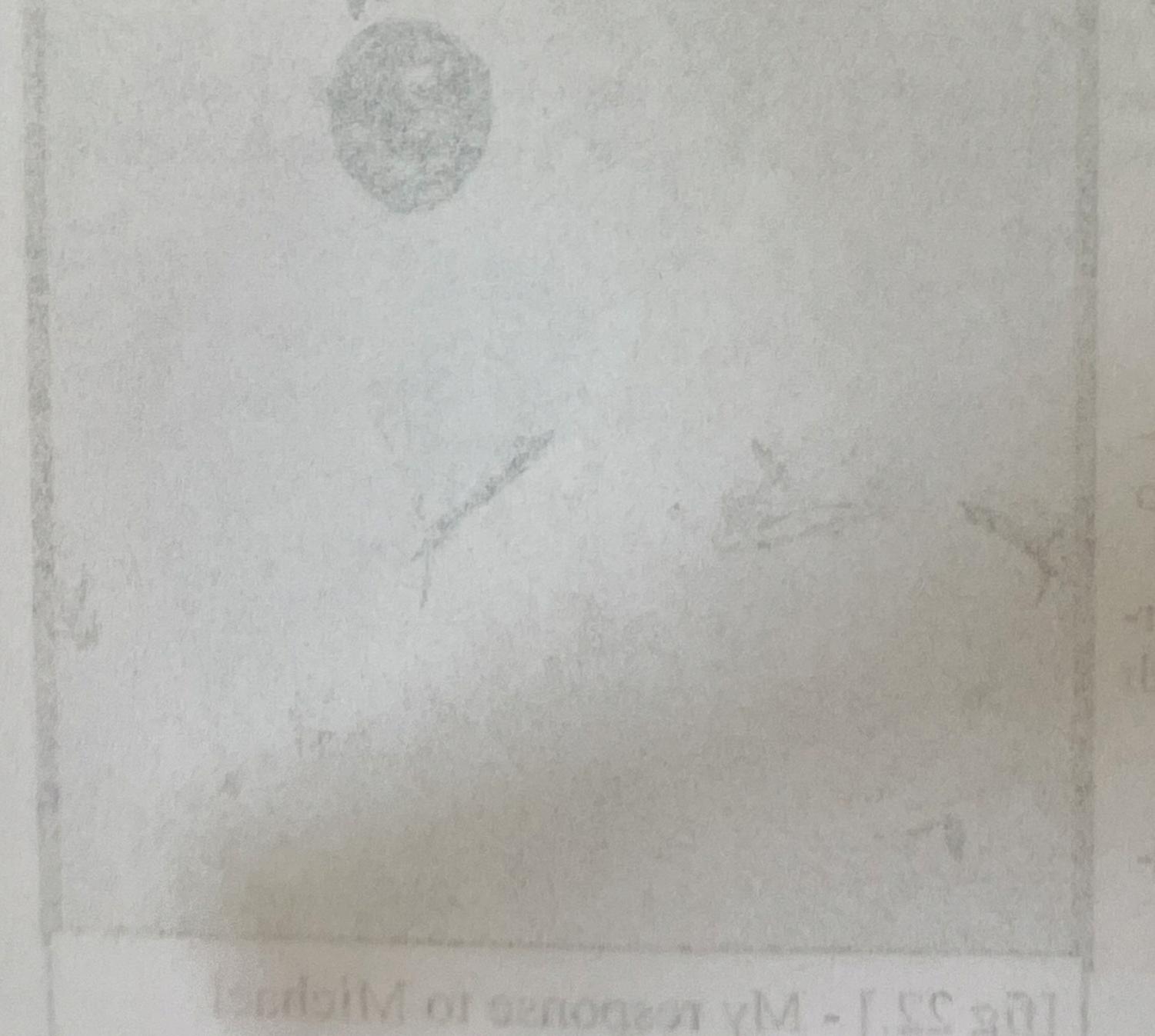
[Fig. 18] - Rhubarb - Avidor Arikha





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.



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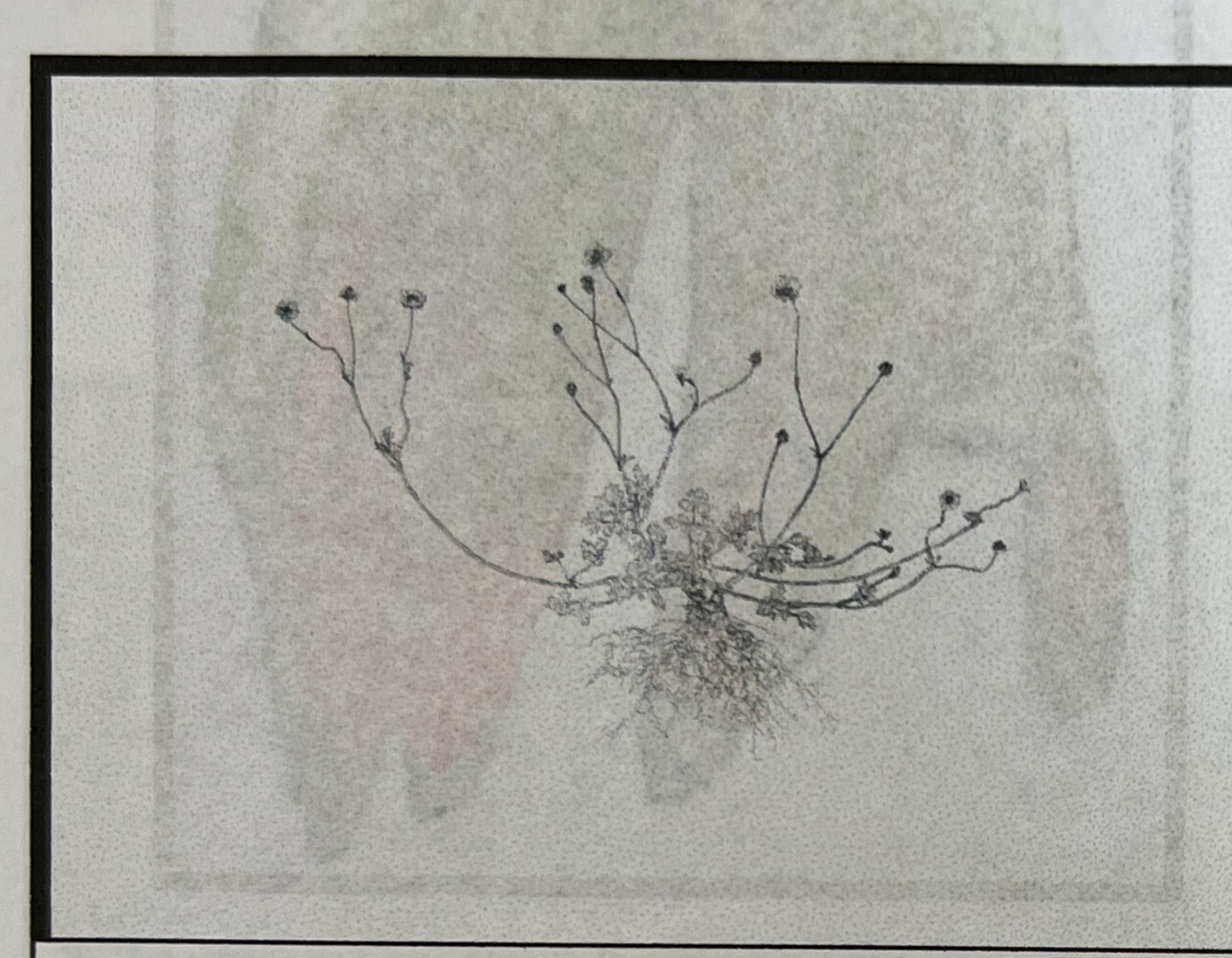
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Inspired by David Rockney's concent 1 used reflection to capture the suissent and demonstrate how we renote the heat IV in these will eative surfaces. In my work [nd 24.] I amied to using a nivid pattern (or countast the minicate beauty of me metromed echon, inspired by how the rigid plants contrasted with the reliected reality of the pond in Heckney's work. In my work the conves miror in the tram station almost acts as an cel chydimi of the bened feace represents the constraints ac

CHAPTER TWO

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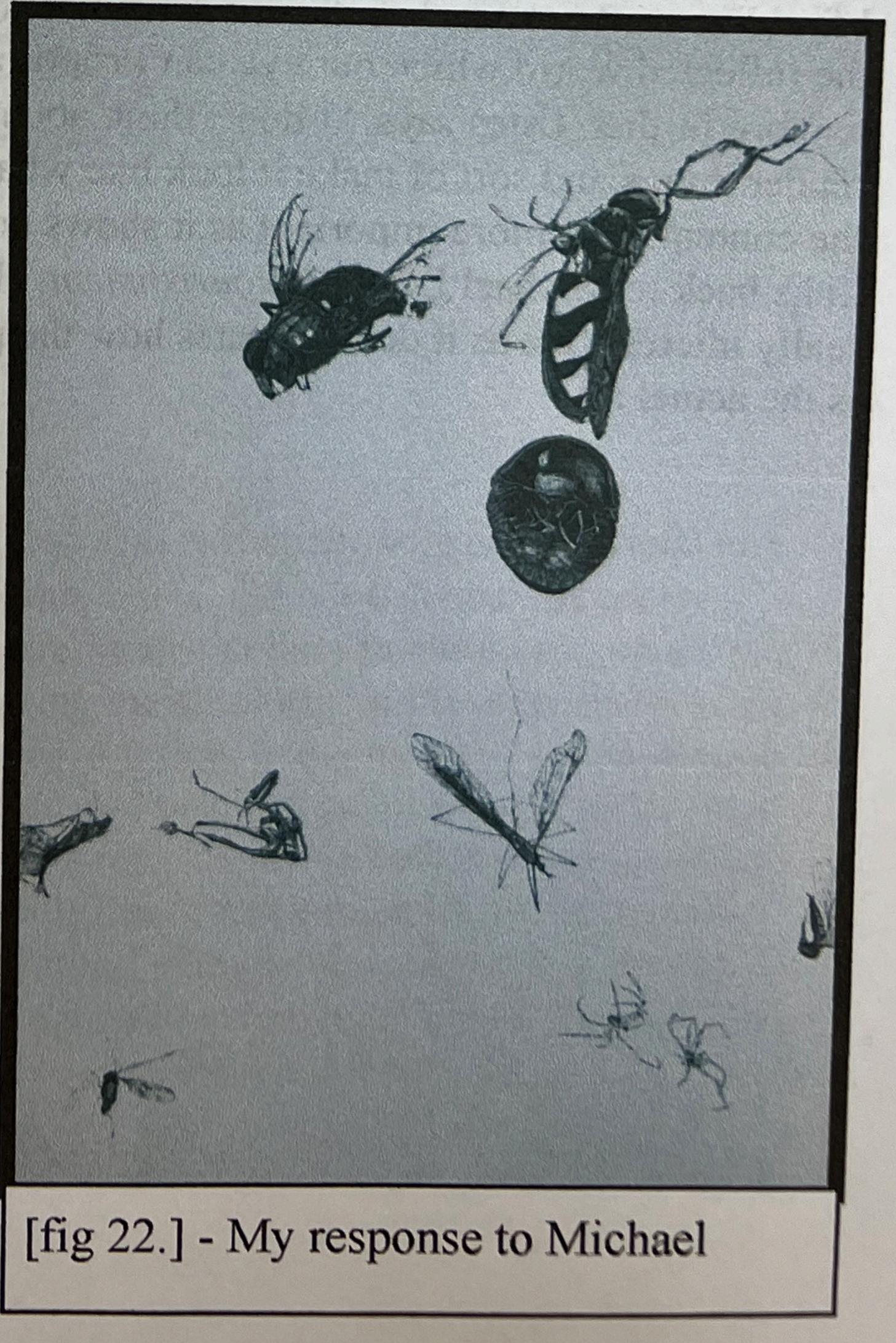
I was drawn to the idea of revealing the unseen by Michael Landy's 'Nourishment' series in which he reveals the elegance of inanimate objects that we either perceive as unattractive irritants, or ignore. Landy transformed weeds into beings with personality and identity which is an aspect of them which 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.



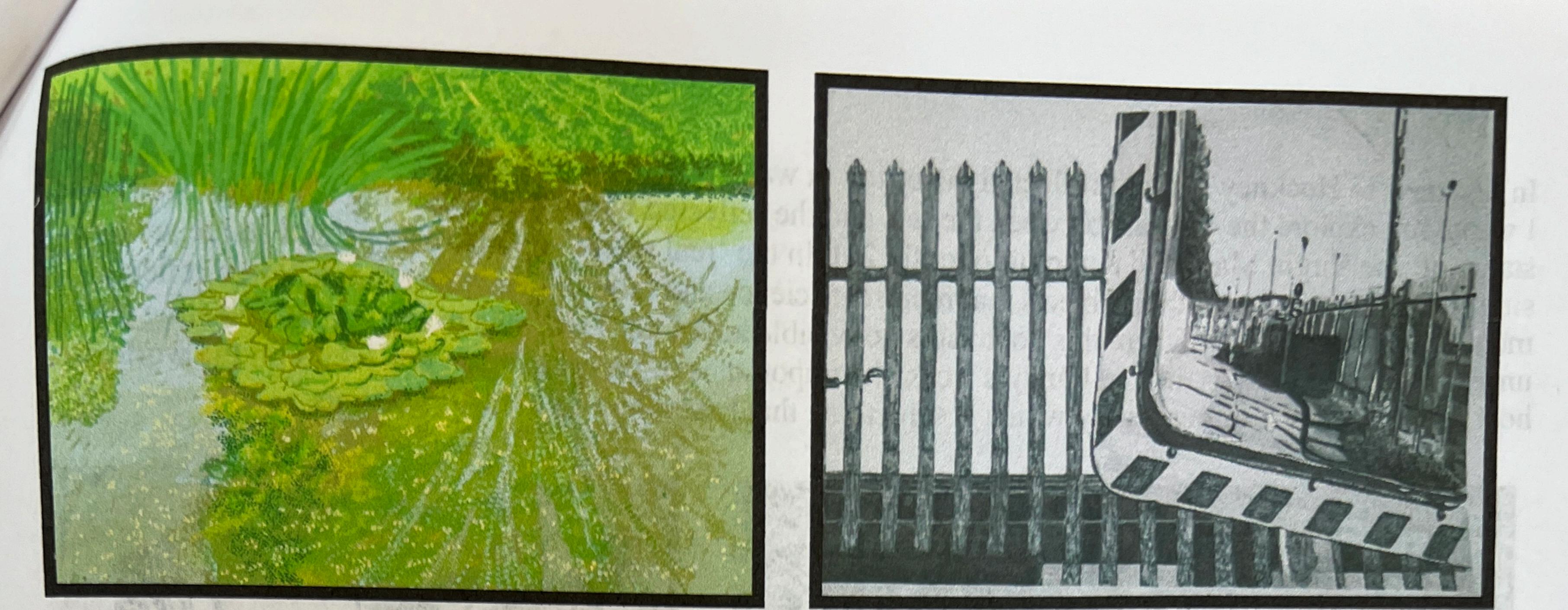
In response to Landy's work, I wanted to explore this concept of revealing the unseen beauty in traditionally repulsive objects [fig 22]. I substituted his use of weeds for insects and spiders, which are similarly, if not more, repulsive to people. Following my statement of intent, I wanted people to 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.

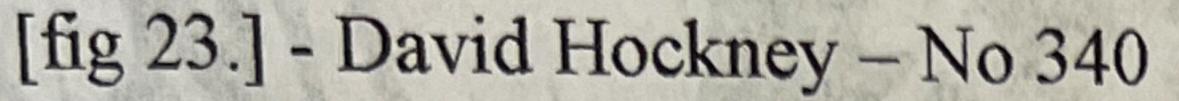
[Fig 21.] - Michael Landy - Creeping buttercup

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.





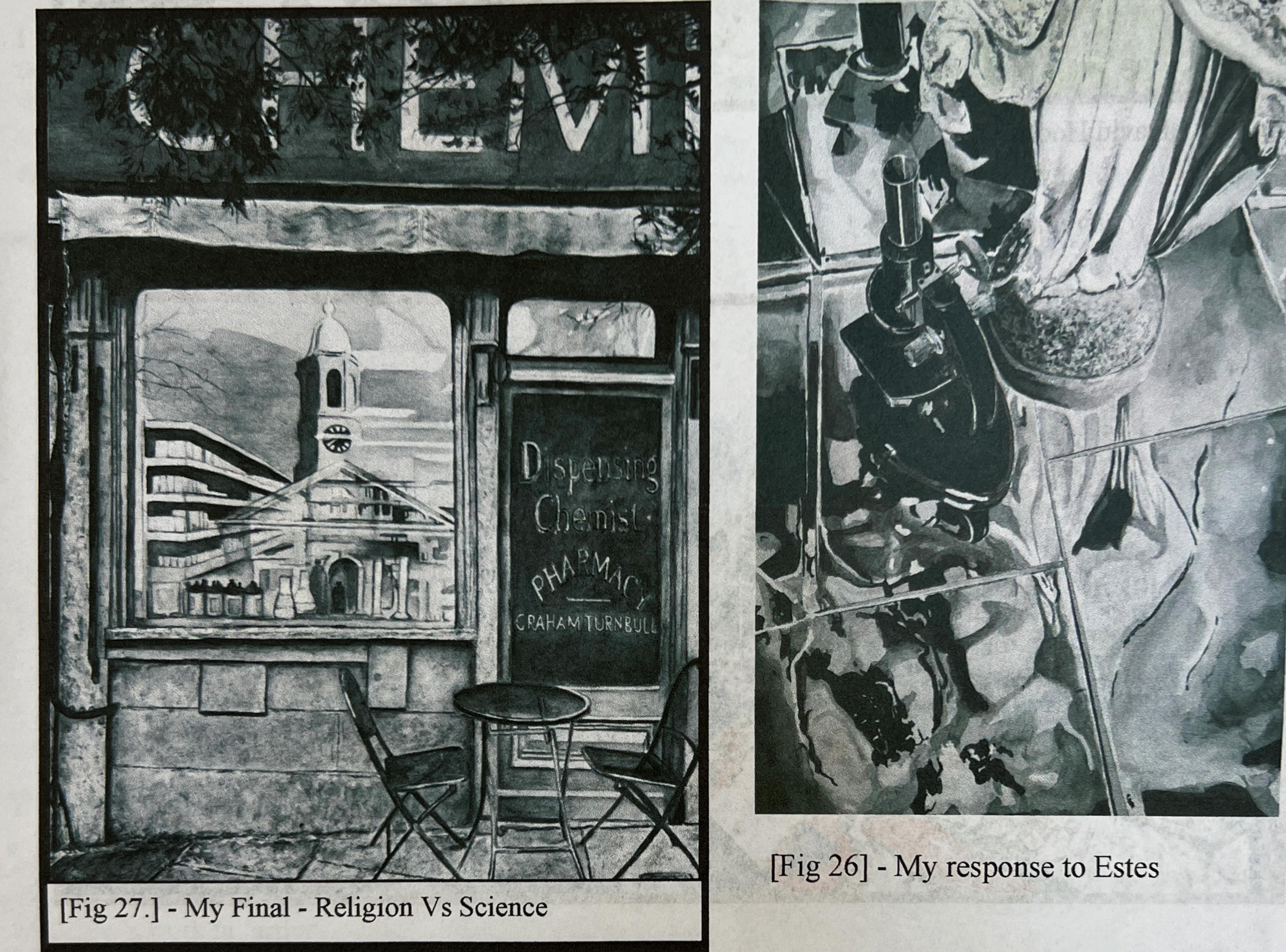
Citerella 2014, [fig 25.]

[Fig 24.] My response to David Hockney



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. my final was extremely unportant as it helped to commast and highlight the smooth reflections is the window. Seli at os lans I Jent Hockney's Syring has arrived work No 340, showed both the reflection and the external world in one image, something diat we do not usually observe. In my final, I wanted to connect the reflection in the window with to the external world all in one drawing. The contant 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 orposites of the charob and the phermacenticals fused harmonicush in the effection. (think my pieze was successful in satisfying my statement of intent broatse the controst between die internal reflections in the window and the external world coally highlights to the viewer how links we see in our everyday life. In shows how reflection allows us to observe the mascer world as it combines two separate plases 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 fly using visual control there end

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.





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 to 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