Pearson

GCE A Level Advanced Art and Design

Fine Art Component 1

ZAYNA

Total Mark 73 (59+PS14)

PERFORMANCE CALCULATOR	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY	BASIC ABILITY	EMERGING COMPETENT ABILITY	COMPETENT AND CONSISTENT ABILITY	CONFIDENT AND ASSURED ABILITY	EXCEPTIONAL ABILITY	
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims	straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements	predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding	diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,	independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives	inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding	

AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED Perceptive Original			EXCEPTIONAL Authoritative		
AO1 total: 15																		
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED Inventive			EXCEPTIONAL		
AO2 total: 15																		
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED Comprehensive control over the formal			EXCEPTIONAL		
AO3 total: 15																		
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED Genuine creative journey			EXCEPTIONAL		
AO4 total: 14																		
																		Total mark: 59

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

Examiner commentary

In this candidate's expressive work there is a synthesis of the handling of materials, form and ideas, which seem to tumble out on each page, blending annotation with exploration of original mark making. The ideas are driven by sustained and highly inventive explorations in a variety of media, and their in-depth analysis and insight underpins an authority in understanding of contexts. Surprising and challenging realisations confirm a genuine creative journey. This candidate is accurately described by the statements in Performance Level 5, Confident and Assured Ability, with material exploration and control of visual form reaching towards the Exceptional.

AO1: We can clearly see from the first page of this sample an assurance in the way ideas are thought through, and as the work develops, we see an in-depth exploration of self-expression supported by a study of contextual sources, that drives the practical exploration.

AO2: The work takes a surprising turn with the costume piece, and their developing interest in the expressive power of the body. This is then moved forward by the discovery of Hans Belmar's dolls, the critical understanding of which helps this candidate to find their direction with highly inventive sculpture. There is a sense of adventure in this work, pushing towards but not quite attaining Exceptional Ability.

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Examiner commentary continued

AO3: The sculptural work demonstrates the candidate's ability to move freely between two and three dimensions, an indicator of the confidence in material handling to express form. The confidence and comprehensive control of mark making seen in the drawing and painting flows into exciting sculptural work. The annotated review explains how the candidate works, and their critical ability is clearly well developed.

AO4: This candidate's work is non-linear, and their realisations are part of an ongoing cycle of exploration and review. The aims of the work have yet to be fully realised, but there is an inventiveness and originality to their outcomes that confirm their position at the top of Performance Level 5.

Personal Study: This is an articulate and perceptive study of the work of Paula Rego, an artist who has been a turning point for this candidate's understanding. There is a sense of a genuine connection with the artist's work which is insightful, and the artist's ideas and powerful feminist viewpoint is discussed in an exciting way, with an original interpretation, linking to the candidate's own discoveries. The study is placed in Mid-level 5, as it is a Confident and Assured piece of critical writing.

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	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	15	15	15	14	14
Performance Level	5	5	5	5	5
				Total out of 90	73

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JOURNEYS & Pathways

Initial Ideas: Travel · Soul Searching · Voyage
Life · Rebirth · Death
Pilgrimage · trips · concealed · tradition
Spirituality · Religion · Metamorphosis

Salmon going upstream
the sublime
respectful mourning
Meaning
scales
Mood
colour
Hope + horror
story
composition
narratives

When collecting research:
What materials are used?
Why certain materials are used
How is it made?
Does the medium reflect the theme and concept?

ARTISTS relating to JOURNEYS + PATHWAYS

MICHEAL CLINE

WITHIN HIS ART JOURNEYS ARE PRESENTED THROUGH A NARRATIVE.

Themes: AMERICAN DREAM, DYSTOPIA, FAITH, VIOLENCE, SUBTLE HORROR

HE OFTEN DEPICTS FABLES IN MORE STYLISED AND CONTEMPORARY METHODS. THERE IS A COMEDY IN THE LOW-BROW ELEMENTS OF THESE OBSCENE SCENES.
- EMOTIONAL JOURNEYS

JAMES HOWARD

- USES REAL IMAGES TAKEN STRAIGHT FROM HIS JUNK MAIL.

THEMES → ON GOING SOCIAL COMMENTARY
↓
Individual vulnerability

I FOUND HIS WORK FREAKY OVERBEARING AND SUFFOCATING. HOWEVER THERE IS SOME COMEDY IN THE BARBARIC IMAGERY

JUSTIN CRAUN

I found his work fascinating but sweetly colourful. Its hallucinatory and surreal.

Uses clean colours reminiscent of Picasso of "pronouns"

Themes → social pressure, sarcasm, terrifying image of people

Colour pathway

ELLEN GALLAGHER

Ellen Gallagher focuses on themes of slavery and his piece "Bird in Hand" is an example of Afro-futurism. A cultural coded meaning, referring to the African Am. experience through science fiction and dystopian MEDIA

IN GALLAGHERS INSTANCE, THE JOURNEY WAS THE SLAVE SHIPS TRAVELLING CAPA VER OFF THE OF AFRICA DANGERO

AARON FOWLER

I found his paints texture, evening about it was in your face. completely abrasive like the picture like furniture was jumping up on you

USES 3D ART IN HIS PAINTING

Theme → personal history
his work often depicts horrific violent scenes

Ideas about why fish are extended relations. one fine then less. Screaming Ada

FRANCIS BACON

Themes → WAR, PUNISHMENT, CIA the Pope

Distorted paintings, concept within a box, ashore.

What I loved about his artwork was the abstract horror of it all and the abrasive colours and inclusions, fine accounts of Bacons synesthesia

HISTORICAL JOURNEY

I SEE THIS F. BACON PAINTING AS A S FOR THE JOURNE

AARON FOWLER ↑↑↑

KINIYOSHI OTAGAWA

A TRADITIONAL JAPANESE WOODBLOCK PAINTER MASTER. He tended to have subjects including: BEAUTIFUL WOMEN, LANDSCAPES, CATS, KABUKI ACTORS AND MYTHICAL BEASTS.

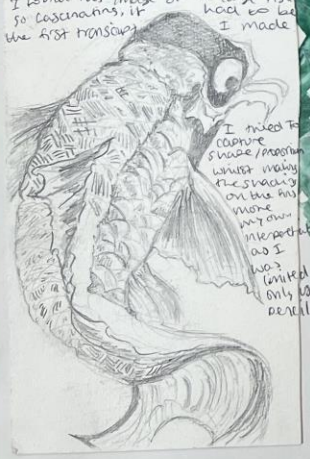
Linking to Journeys + Pathways: Kiniyoshi paints these great narratives on his work. These journeys like on his work showed above. the piece showed above.

I also love the fierce + impactful nature of this type of Russian Japanese art, in contrast to the crashing Hokusai.

Kiniyoshi

UTAGAWA

I found this image of a large fish so fascinating, it had to be the first transcript I made



I tried to capture shape/proportion whilst making the shading on the fish more my own interpretation as I was limited, only using pencils

I drew these two small transcripts as quick pencil and watercolour sketches on the basis that through doing so I'd gain a further understanding of Utagawa's work.

I love the movement everything is flowing

Surface to say, even quick studies reveal how sophisticated and intricate his pencil + engraving work really is

Kiniyoshi Utagawa

Kuniyoshi's life

Born in Edo, studied woodblock prints in the Utagawa school, becoming one of Tokoyuni I's most successful student.

He found commercial and artistic success after he released his first 6 designs in 1827, "The 108 heroes of the Chinese story that was very popular. After [illegible] Prin[illegible] for [illegible] After [illegible] sub[illegible] and [illegible] next of his work to [illegible]ces, gaining a reputation [illegible]ss, he delved into other [illegible]nic prints, landscapes, women, birds, creatures and cats.

Kini[illegible] [illegible]creat[illegible] desc[illegible] mean[illegible] and [illegible] in s[illegible] Bu[illegible] that didn't lead to a [illegible] investigation and this wood[illegible] the time these great were [illegible] political obsession,

It wasn't just politics that sp[illegible] warho[illegible] ins exa[illegible] 2017, exh[illegible] w week [illegible] this [illegible] used [illegible] illustrat[illegible]

What is a woodblock print? In Kiniyoshi's case, he drew on a thin yet durable paper that he glued to a block of wood. He then would have engraved the pattern through the paper, filled the engravings with ink and coloured. Because of this the lines are bold - adds its own touch.

WHAT MAKES UTAGAWA SPECIAL + WE ADORE HIS WORK SO MUCH IS THE ENERGY, UNMATCHED SKILLS & INCREDIBLE PROFICIENCY

WORK?

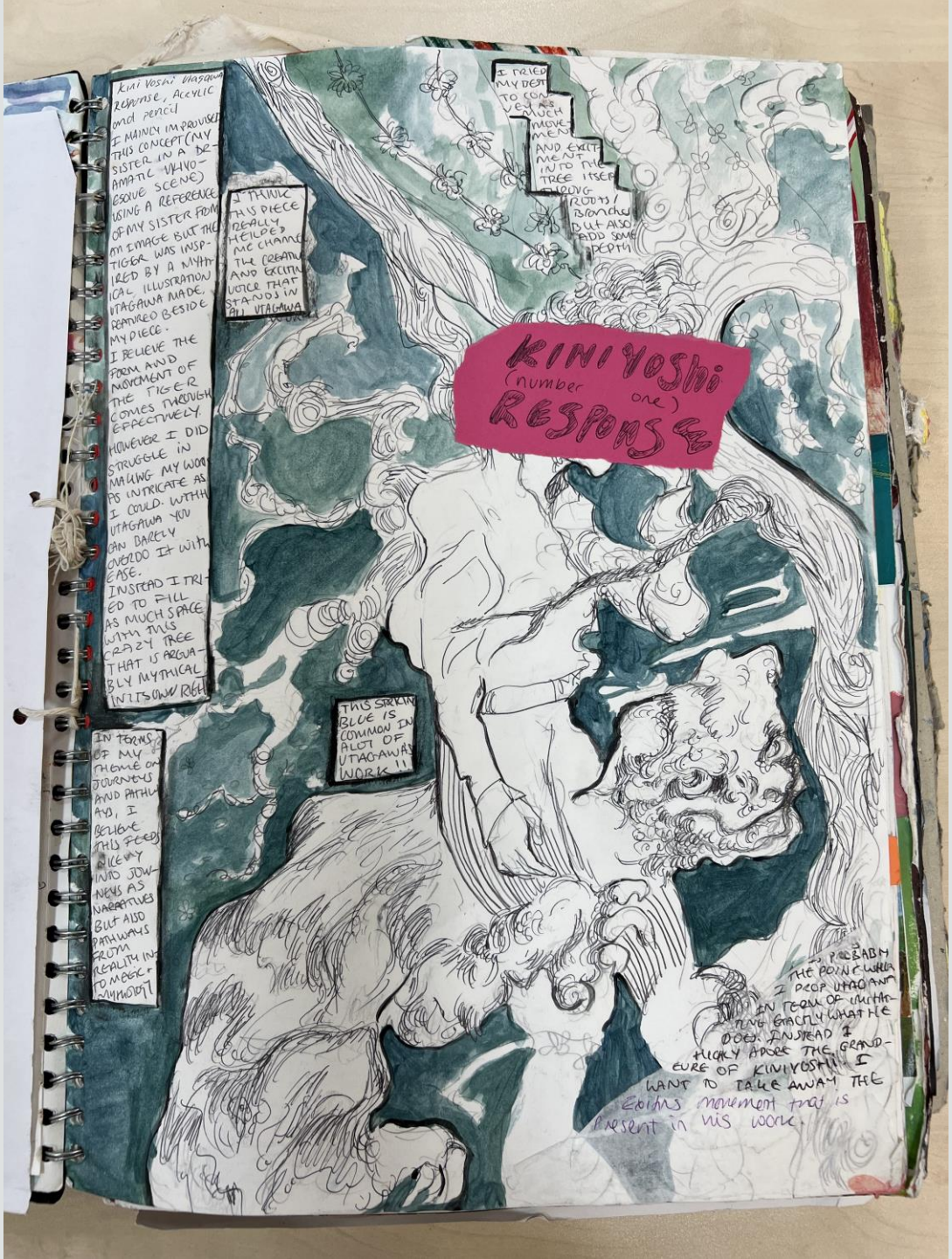
[illegible] my admiration for [illegible]anole, immediately [illegible] piece based on, [illegible] his illustration. The [illegible] also appears as this mesmerising presence, telling the tale of water, even when its the leaves in the background or a warrior bold tattoos.

But back the crowd are magnificent, yet intricate narratives of fearless warriors and mystical creatures. Every scene is full of so much life and pure excitement that sizes your attention before allowing you to stop and become in awe of this magic, highly skilled magic, Utagawa's lifeworks.

Developing my ideas..

What I'm hoping I can take away from my time spent looking at Utagawa is a certain level of elegance. I want to make art as meaningful, sophisticated, or bonus there are limitations to the extreme level still required to create his pieces, and I am an impatient-high speed artist

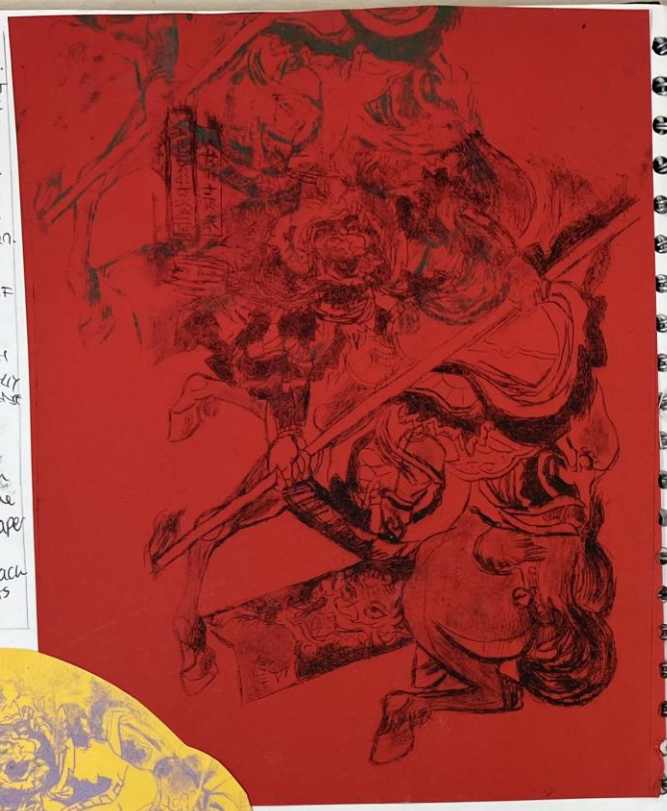
I also want to [illegible] similar colour scheme [illegible] perhaps)


Kiniyoshi Utagawa response, acrylic and pencil
I mainly improvised this concept (my sister in a dramatic Ukiyo-esque scene) using a reference of my sister for an image but the tiger was inspired by a mythical illustration Utagawa made, featured beside my piece.
I believe the form and movement of the tiger comes through effectively.
However I did struggle in making my work as intricate as I could. With Utagawa you can barely overdo it with ease.
Instead I tried to fill as much space with this crazy tree that is arguably mythical in its own right.
In terms of my theme on journeys and pathways, I believe this feeds nicely into journeys as narratives but also pathways from reality into magic/mythos.
I think this piece really helped me channel the creative and exciting voice that stands in all Utagawa work.
I tried my best to convey as much movement and exitement into the tree itself using roots/branches but also add some depth.
This strikin blue is common in alot of Utagawa work!!
KINIYOSHI (number one) RESPONSE
Probably the point where I prop Utagawa in terms of imitating exactly what he does. Instead I highly adore the grandeure of Kiniyoshi. I want to take away the Epic movement that is present in his work.

THESE ARE THE THE ETCHES THAT I DIDN'T WANT TO DEVELOPE ANY FURTHER. I THINK THE RED PRINT WORKS PARTICUARLY WELL BECAUSE OF THE CLEAN LINES AND HEAVY CONTRAST. WHAT ALSO MAKES THIS ONE OF MY FAVOURITES IS THE UNINTENTIONAL SECOND PRINT ~~of~~ ABOVE IN GREEN. THE UNINTELLIGABLE CENTRE CONTRASTS THE CLEAN AND CLARIFIED LINES.

I UTILISED THE ETCHINGS TO EXPERIMENT WITH COLOUR AND ESPECIALLY THE INCLUSION OF INTENT DETAIL.

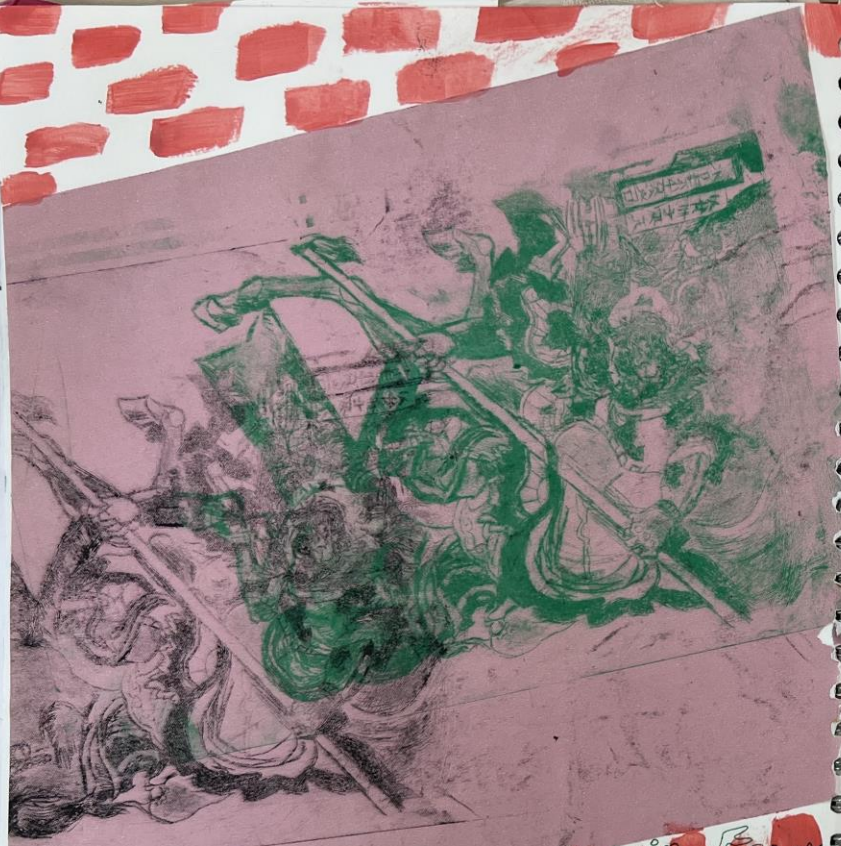
ON MY WHITE ON BLACK PRINT I EXPERIMENTED WITH MATERIALS SUCH AS STRING STUCK TO THE BACK, ALONGSIDE PAPER IN ORDER TO HAVE IT SHOW THROUGH THE BLACK PAPER CUTOUTS. ITS HARD TO ADAPT SUCH A DETAILED DESIGN.



ETCH-ING

PRINTS

+ material experimentation



SENSE OF MOVEMENT . OF NOSTALGIA [RIDIN
MYSTICISM

ARTISTS LIKE KINIYOSHI
- Suehiro MARUO

get some examples of his work.

QUICK self analysis

Coming out of my comfort zone I think I've come too far, focusing on an artist with obscene detail and a landscape, two things I'd never do. The end result is me becoming detached from the work I'm doing.

WARIOT...

WHAT NEXT

Less annotation + more work

TOPICS

- Journey into adulthood, the Development of a person.

Comic + Recite, Wind Parallels

FOCUS ON NATURE But with an INTERPRETATION OF PEOPLE OR HAVE IT AS A COMBINED ENTITY + COMMUNICATE THAT.

Look at past work + Artists I've studied for GCSE

how did I communicate in moodbooks

Take PHOTOS

Subjects

Focus on figures but also nature... ? :-

find some figure Artists 19

Contemporary Japanese artists w/ focus on Japanese Culture who know

my sister

Focus on Material → also a base painting Material.

making 3D AESTHETIC SCULPTURE

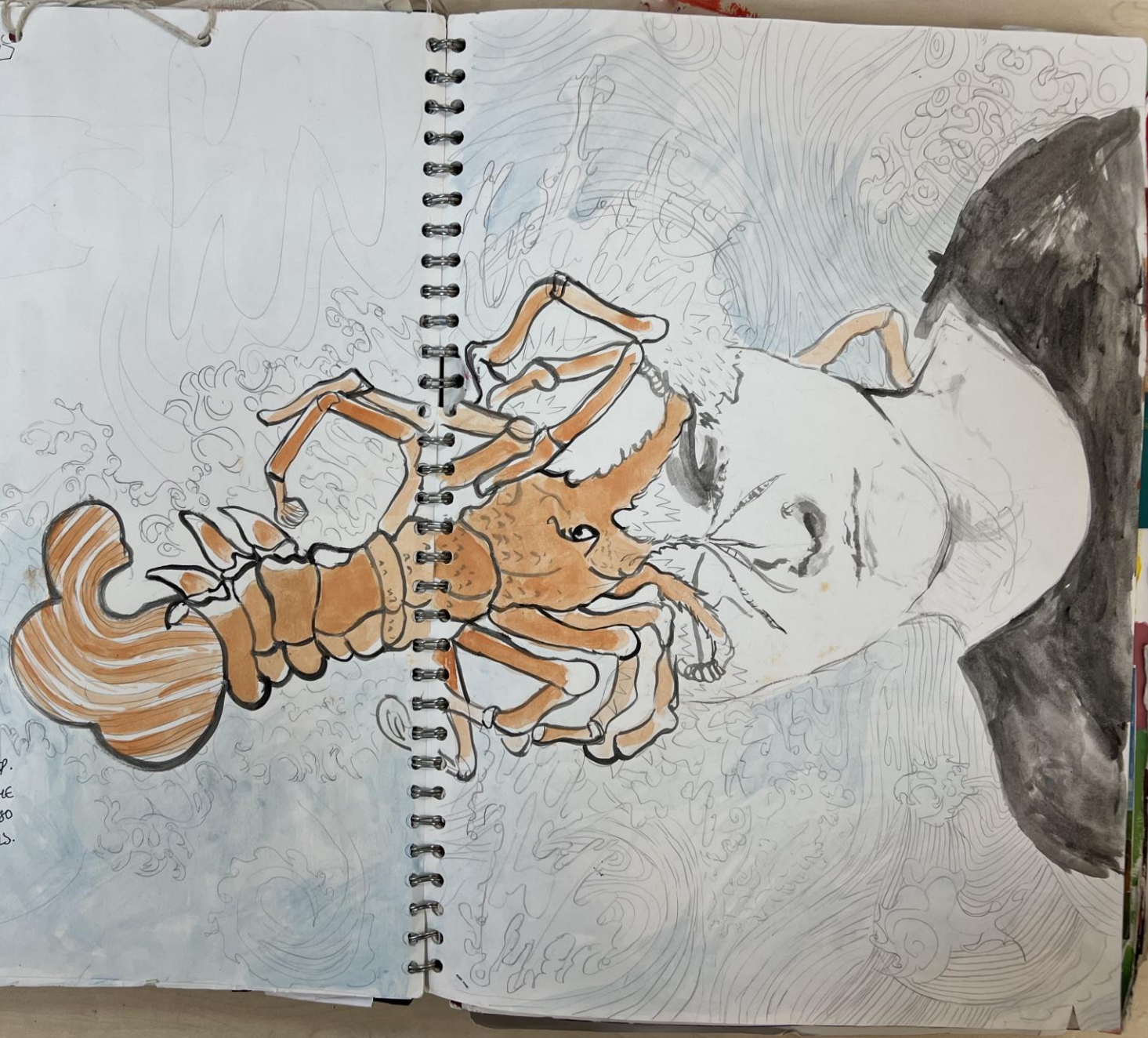
Cloth Natural Materials

KINIYOSHI UTAGAWA RESPONSE

I WANTED TO TRY ANOTHER APPROACH TO KINIYOSHI AS MY LAST ATTEMPTS WERE MESSY AND STRUGGLED TO ENCOMPASS THE ESSENCE OF HIS WORK.
I MADE THIS MORE BASIC PIECE WITH A LOBSTER I SAW IN ONE OF KINIYOSHI'S WORK. I COPIED THE LOBSTER ONTO PLACED IT ON MY SISTERS HEAD.
KINIYOSHI'S INCLUSION OF ANIMALS IS OFTEN MYTHOLOGICAL OR PERHAPS REFLECTIVE OF HIS DAILY LIFE (LIKE HIS CAT PRINTS).
THE INTERACTIONS BETWEEN HIS CHARACTERS + ANIMALS ARE OFTEN STRANGE AND EXCITING SO I WANTED TO BE MORE CREATIVE WITH A PORTRAIT.

I LEFT THIS UNFINISHED BUT ATTEMPTED TO REPLICATE THE WATERCOLOUR TEXTURE SEEN ON THE ORIGINAL PRINT.
I STRUGGLED TO OVER SIMPLIFY MY SISTER'S FEATURES TO MATCH THAT OF UTAGAWAS CHARACTERS.

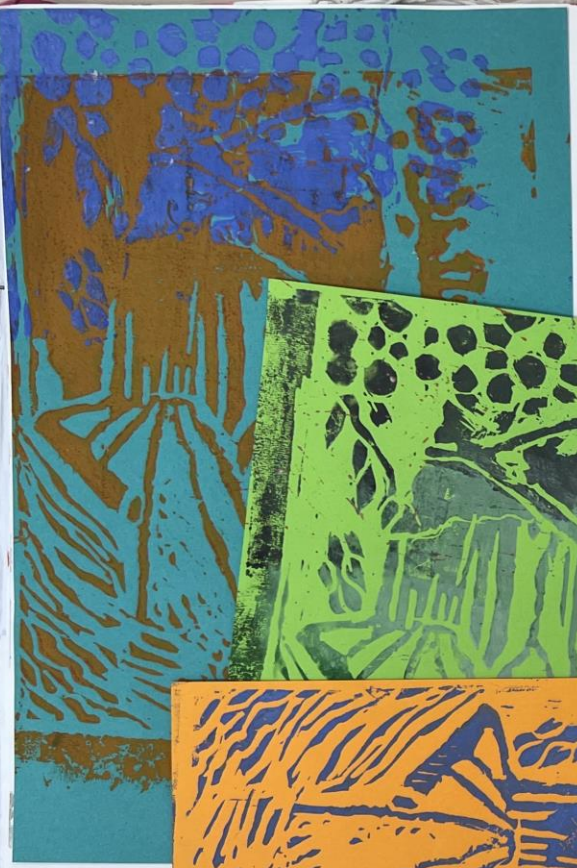
WATER IS A LARGE ASPECT OF MOST OF KINIYOSHI'S WORK, HE CAPTURES SO MUCH MOVEMENT AND ACTION WITH THE WATER AS THE BACKDROP.
HERE I TRIED TO DRAW IN PENCIL THE ~~GREA~~ WAVE SWIRLS HE USES BUT ALSO THE ONE LAYING SPLASHES AND CURLS.



Lino

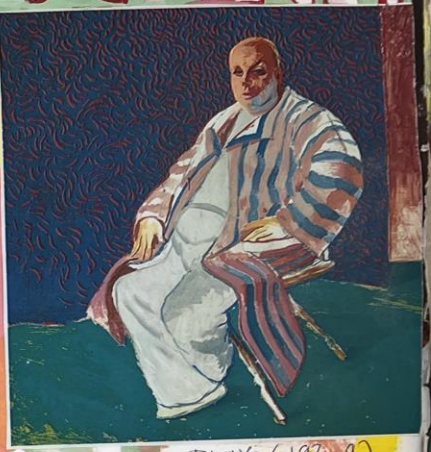
PRINTING
WITH David Hockney
PAINTING DIVE IN YORKSHIRE

TURN OVER ↓



TURN OVER →

DAVID HOCKNEY



DIVINE (197 9)

WHAT NEXT?

One artist (like Hockney)

Pete Blake? – his pop series (links to Annie)

His painting of figures

David Hockney

His portraits

His pools

atmosphere + nostalgia

Nature

theme + scenery

theatre + costumes

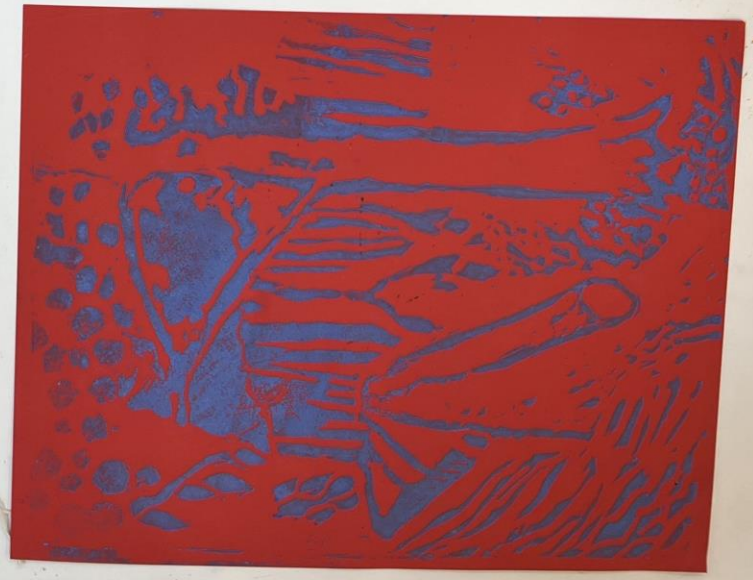
landscape approach → Art movement: FAUVISM

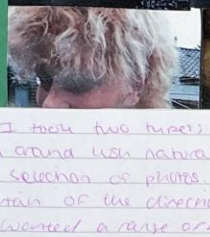
Road and Tree, near Wetwang from "Midsummer: East Yorkshire", 2004

This background draws inspo from DAVID HOCKNEY'S POOLS & his also his use of BRIGHT, SATURATED COLOURS

OBSERVATIONAL STUDIES OF A TREE

In order to formulate some ideas as to what I enjoy doing and what I could enjoy in future, I made some basic observational studies. My main focus was on a dimly-lit willow tree. At the time it was windy + rainy and I started some efforts to convey that, especially through my quick pen sketches of the trunks and willow risiers. Eventually my work did become very abstract, with a broader focus on general shapes that stood out and ~~Here the~~ willow canopy merged in the wind





...initial photoshoots, I took two types; a more ...ection that centred around usin natural life, ...more scribe blue selection of photos. ...s stage I was uncertain of the direction I ...anted to go in and wanted a range of moods to be available

The portraits of my sister are natural, I took them as she stood or walked, nothing was staged or artificial. This was to have fluid poses and facial expressions that really gave an insight into my sister as a person not just as my subject.

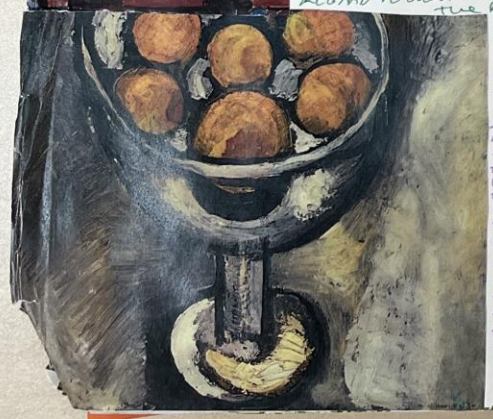
The grouped quinces as they were reminded me of cerasse, the forms were so interesting and I needed to paint them

FAUVISM +

Henri Matisse

BORN IN FRANCE (1869 - 1954)
MATISSE WAS AN INCREDIBLE DRAUGHTSMAN, SCULPTURE, PRINTMAKER AND PAINTER. HE DEFINED THE REVOLUTIONARY DEVELOPMENT IN THE PLASTIC ARTS DURING THE 20TH CENTURY.

INITIALLY LABELLED A FAUVE!! (WILD BEAST) HE WAS EVENTUALLY HAILED AS AN UPHOLDER OF CLASSICAL FRENCH PAINTING. HE WAS A MASTER OF EXPRESSIVE LANGUAGE OF COLOUR AND DRAWING. A BOLDNESS FOR BRIGHT, EXPRESSIVE COLOURS - WILD AND DISTONANT WITH NO REGARD TO SUBJECTS ACTUAL COLOURS. (NOT REPRESENTED IN THE FEW FRUIT STILL LIFES HERE BUT BETTER ON MY FAUVISM PAGE).



MY ARTIST RESPONSE → (ON THE NEXT PAGE)

I WAS INSPIRED TO PAINT IN THE STYLE OF MATISSE FROM THE IMAGES OF QUINCES THAT I BOOK. THE QUINCES THEMSELVES HAD AN INTERESTING AND INTRIGUING SHAPE TO THEM. AT FIRST I ATTEMPTED TO CLOSELY REPLICATE HIS MEMORIES WORK AS I LOOK IN HIS ARTSHOW. HOWEVER I QUICKLY TOOK MY OWN APPROACH AND REPRESENTED THE SHADOWS AND AMBIENT OCCLUSION IN MORE UNNATURAL COLOURS SUCH AS PURPLE. I THINK I CAPTURED THE FORM AND TEXTURE WELL WITH VARYING HEAVY BRUSHSTROKES.

THE IMAGES HERE ARE A FEW EXAMPLES OF THE PAINTINGS MATISSE COMPLETED EARLIER ON HIS CAREER; THE COLOUR HAS BEEN WITH DARK HEAVY OUTLINES. THE STILL LIFES HE DID MADE FAST WITH LITTLE CONSIDERATION TO THE ORIGINAL (SUBJECT) COLOURS. THIS WAY, MATISSE DRAWS OUT THE COLOURS FROM THE ESSENCE OF HIS SUBJECT. THIS ULTIMATELY MAKES THE WORK MORE GARISH, RELYING HEAVILY ON AUTUMN COLOURS AND A LIMITED PALETTE. THE WORK IS MORE SHOCKING AND EXPLOSIVE IN A SENSE.

(CEZANNE)

WHAT REMINDED ME OF CEZANNE'S FRUIT PAINTINGS WAS THE APPLES + ORANGES WITHIN MATISSE'S WORKS.

THE COMPOSITIONS ARE REMINISCENT OF EACH OTHER. THIS FURTHER INSPIRED ME TO TAKE PLACES OF QUINCES. THE SHAPE AND COLOUR OF THEM IS PRETTY FASCINATING AND UNUSUAL, WHICH IS WHAT I'M GOING FOR IN MY PROJECT

N EXPERIMENTATI-
NATTER, PAIN
ER DOCUMENTS OR
BUT OFTEN HAND
LINED THE FORMS
PAINTING AND THE
ARY COLOURS. I
WAY ON WITH
LINE AND LINEAR BRUSH
PROBABLY AS I
IT WOULD BE A SUCC

FAUVISM

The name 'les fauves' (the wild beasts) was coined by the critic Louis vaux-celles when he saw the work of Henri Matisse and Andre Derain in exhibition, the salon d'automne, in Paris, in 1905. The two artists had spent a summer working together in the South of France using bold non-naturalistic colours and wild brushstrokes. Forms were also simplified and their work appeared quite abstract.

FAUVE COLOUR THEORY - The fauvists were interested in the scientific colour theories developed in the 19th Century - particularly those relating to complimentary colours. Complimentary colours are pairs of colours that appear on opposite on scientific models such as the colour wheel, making eachother look brighter when used in a painting.

Fauvism 1912

Woman in purple coat 1937

Greenwhite 1905 - His wife Amélie

METHODS

This fauvist life painting completed by matisse is a great example of an "Alla primer" painting; An italian expression meaning "at the first". This describes a painting completed in a single session.

It also means a direct method of working, in which each brushstroke is applied decisively and left alone; colours are usually applied with no preliminary under painting.

- Acrylic paints, due to their nature, are best suited for this
- Alla primer art usually has some degree of untouched canvas, as brushstrokes are applied freely with little precision.

The combination of expressive brushstrokes and hints of unpainted canvas give the painting a dazzling level of vigour and energy.

of (mimmim) matisse
tension of what fauvism
t to test the boundaries
ment with form alot too.
ical a "creative essay" on
ny fond of it but believe
scope of work matisse
ation to a classroom he took
un is reminiscent of the
particularly in a summer,
d brushstrokes and incorrection
es with the orange.

wism? → Link to other concepts

Punk cultural movement + general counter culture

LGBT artists ← Feminism

SARAH LUCAS

Artist revolution??

(ANDRE DERAIN by Henri Matisse)

(Context)
PAINTED in 1912 by Henri Matisse, the painting depicts a (Fauvist) glass of Goldfish. Presumably this was inspired by Matisse's trip to Morocco where the locals were apparently enraptured by Goldfish (they had recently been introduced from Asia).

FAUVISM

The name 'Les Fauvres' (The wild beasts) was coined by the critic Louis Vaux-Celles when he saw the work of Henri Matisse and Andre Derain in exhibition, the salon d'automne, in Paris, in 1905. The two artists had spent a summer painting together in the South of France, using Bold non-naturalistic colours and wild brushstrokes. Forms were also simplified and their work appeared quite abstract.

FAUVE COLOUR THEORY - The Fauvists were interested in the scientific colour theories developed in the 19th Century - particularly those relating to complimentary colours. Complimentary colours are pairs of colours that appear on opposite on scientific models such as the colour wheel, making each other look brighter when used in a painting.

Goldfish (1912)

Woman in Purple Coat 1937

GREENSTRIPE 1905 - His wife Amélie

Madame Matisse - H. Matisse

Fauvism links to fauvism in terms of his use of colour being mildly eccentric at times.

Concerning he links to, in alternating from traditional colour palettes he is ultimately respecting and rebelling tradition standard network of paintings. Fauvism is ultimately rebellion too and I'd like to continue that concept politically as well as artistically.

(Andre Derain by Henri Matisse)

I feel as though these images of (Matisse) Matisses work combine to build my comprehension of what fauvism is all about. The fauvis seemed to test the boundaries of colour in paintings and experiment with form also too. His portrait of his wife was based a "creative essay on harmony & tones". I'm not particularly fond of it but believe it accurately represents the scope of work Matisse did and the gradual progression to abstraction he took. The portrait he made of Derain is reminiscent of the portraits Gogh did of himself, particularly in a sunset. Both portraits focusing on heavy brushstrokes and incorporating the bold teal colour that clashes with the orange.

WHAT NEXT?

- Explore Fauvism?
  - Link to other concepts
  - Punk cultural movement + general counter culture
  - Feminism
    - SARAH LUCAS
  - LGBT artists
    - Blake?
    - DAVID HOCKNEY
  - Glück
  - Modern Nurse
  - Art abt the Arctic revolution??
- Exploring Rebelling as a concept + society + Art
- Experimentation with media, exploration into more 3d work, creative texture

I painted a sketch in watercolour below the heavy gouache used.

This painting to the left was completed in Acrylic on grey board. Aesthetically there is a common ground of greyish hues that makeup most of the background and the face. I found issue in painting the face before remembering my colour theory and then found success in keeping hues the same (greyish).

These sombre hues are counteracted with bold oranges and reds, paired with opposing highly saturated teal. Black is then present to define shadowed areas further.

The contorted disorder of the face explodes into the chaos of the hair

The face itself appears somewhat to an extent, the nose exaggerated and expression ~~tone~~ made sinister ~~overall~~ I consider this painting a major success. It draws on fauvist tendencies but also my own (still) life paintings & the colours are reminiscent of Matisse's odalisque. The rounded, curving brushstrokes

This composition is extremely boring and I use it way too much when I want to experiment in something. I did manage to morph my sister's smiling face into something quite sinister and it doesn't look too bad.

This image was less of a success but is still a culmination of ideas. The position of the head is the same as the previous, it was merely experimenting in materials. Using oil pastels superimposed for the first time, moderately too. There I actually used mauvrock incorrectly which is quite embarrassing.

The background is taken straight from "Divine" by David Tholen, not the Sistine. The alone hues but the colour and success are excellent. There not so much.

I consider this one as my worst

I adore the sadness of this painting, it stands out due to that fact amongst my other paintings. The colour force is a little more sensitive and true to the original, factoring in the lighting of the original image of my sister.

This was my first time using oil paints and the pigment was incredible, unlike acrylic the colour doesn't change as it dries, I'd love to use it again.

In terms of composition, it adds to this feeling of reluctance that I feel is rendered in this image. That is not exactly the kind of emotion I'm trying to elicit in my paintings at this point. So perhaps my next step is to alter the composition, zoom out and make larger art with a wider feeling expressed.

BOOK REVIEW

MY FIRST PROJECT WAS TO EXPLORE THE CONCEPT OF JOURNEYS AND PATHWAYS. MY INTERESTS WERE RANGED DRAMATICALLY BUT I IMMEDIATELY BOUNCED FROM PHYSICAL JOURNEYS TO SPIRITUAL ONES SUCH AS DAWNING (LIKE BIRTH AND REBIRTH) THINGS LIKE ENLIGHTENMENT AND GENERAL SPIRITUALITY. MY ARTISTS RANGED IN THEMES + METHODS.

CHOOSING MY FIRST ARTIST KINISOSHI UTAGAWA WAS NOT SOMETHING I'D HAVE EXPECTED MYSELF TO DO; HES PROFUSELY DETAILED IN HIS WORK WITH HIM IN MIND I COMPILERD PRINTS, SKETCHES, COLLAGES THAT INCORPERATED HIS IMAGERY - SUCH AS A LOBSTER AND WATER.

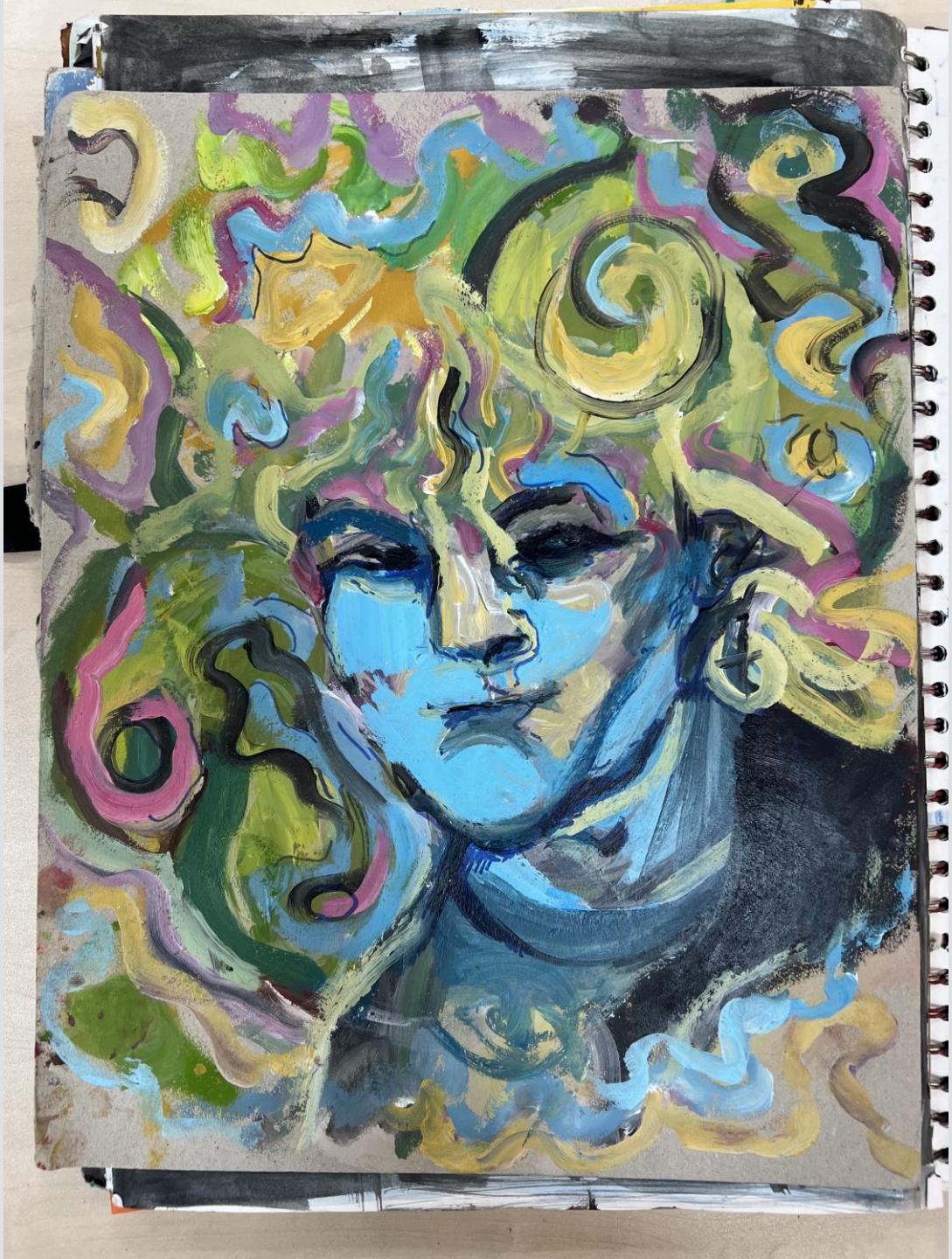
EVENTUALLY I MOVED TO COLOUR EXPLORATION, STUDYING HOCKNEY AND HIS USE OF SATURATED COLOURS TO CAPTURE LANDSCAPE SCENES, HERE I EXPERIMENTED IN SUBJECT MATTER. I TRIED TO REPLICATE HIS IMAGERY, EXPLODING AND COLOUR IN LINO PRINTS, OBSERVATIONAL SKETCHES AND ACRYLIC. I TOOK PHOTOS OF MY SISTER AND MADE THE TRANSITION TO PORTRAITURE.

DUE TO IN CLASS COMMENTS I LOOKED AT FAUVISM THAT AS A MOVEMENT LINKED TO HOCKNEY. I MADE ACRYLIC TRANSCRIPTIONS TO EXPERIMENT IN SUBJECT MATTER, I FELT AS THOUGH THE BEGINNING OF MY PROJECT WAS UNFOCUSED AND WANTED TO CHANGE THAT.

FROM FAUVISM I WANTED TO EXPERIMENT AND CONSIDER WIDER CONCEPTS MORE THOROUGHLY. I'VE ALREADY COMPLETED A LOT OF VARYING PIECES THAT EXPERIMENT WITH METHODS I'VE NEVER USED BEFORE LIKE MODPOCH

IN THEIR TIME FAUVISTS WERE CONSIDERED "WILD BEASTS" IN TERMS OF THEIR APPROACH TO ART AND I WANTED TO FURTHER DEVELOP THAT CONCEPT WITHIN MY OWN WORK (EVEN IF BY TODAYS STANDARDS THEY WERE QUITE TAME). REGARDLESS, I WANTED TO INDULGE IN A SOCIO POLITICAL MESSAGE THAT LINKED TO THE MOTIVATION OF THE FAUVES: EXPRESSION AND TRUTH. I WAS INSPIRED BY MY OWN INTERESTS, MY SISTER AND OF COURSE THE FAUVES TO GO DOWN A PUNK ROUTE, EXPLORING SELF EXPRESSION BEING YOUR TRUEST, RAWEST SELF. FROM HERE I DEFINITELY NEED TO DEVELOPE MY CONCEPT AND FIND CONTEXTUAL MEDIA TO INCLUDE (SOCIOLOGICAL MAYBE?).

I REALLY WASN'T A FAN OF THIS WORK. MY APPROACH TO PAINTING IS UNFORMATTED AS I ALWAYS GIVE ZERO THOUGHT AND PLANNING, INTERPRETING THE SUBJECT AS I GO. THERE ARE SOME NICE COLOURS HERE AND THERE BUT THIS IS DEFINITELY A BRUTAL COPY OF PAINTING MY SISTER'S HAIR.



JOURNEYS + PATHWAYS

Art Concept: Self expression + rejection of norms

is A message that I chose for my projects Concept due to how much I resonate with it as a social philosophy that influences the art I make and take.

Holy Wood was, he told *Rolling Stone*, a bit of a prequel to *Antichrist Superstar* and *Mechanical Animals*. It was about "a boy who wants to become part of the world that he doesn't feel adequate for, and the bitterness and rage [illegible] inside him".

39 MARILYN MANSON

de is the God Of Fuck

Do you love your guns? God? The government?" never before as an artist captured the dirty underbelly of middle America ke Marilyn Manson. Growing up in Ohio, going to Christian hool and clocking the hypocrisy of what he saw around m, music-journalist-turned-musician Marilyn Manson t out to be the ultimate provocateur. Drawing on heroes uch as David Bowie and getting a leg-up from Nine Inch ails mastermind Trent Reznor, while putting together show that drew on fascist iconography, of the century he was public enemy number ndatives. When they blamed him for 1999's massacre, he responded with grace. Though his career has dimmed in recent times as society has n remains a true artist, experimenting with ing and maintaining a pentant for clever lyrics occult reference. Manson isn't done with us ve's not done with Manson.

ALBUM: Holy Wood (2000)

I bring up marlin Manson as a kind of God for self expression and villainising societal expectations. I've been inspired by his morals and for as long as I can remember I want to incorporate that kind of honest and exciting energy into my art however I can. I'm sure I'll need to focus on being contrast with textures and impactful compositions. Perhaps I need to stray from being ambitious and focus on impactfulness.

(MADE BY CURRENT ALLEGATIONS) should have thought twice about this [illegible]

gender binary acts as an oppressive trap that everyone as a whole ultimately accepts due to the very nature of its existence as a binary. Only in small pockets does this "rejection" come about whether it be in 70s glam rock, other sub cultures, or just regular people feeling the weight of expectations forcefully placed on them.

The WHO states:

Gender refers to the characteristics of women, men, girls and boys that are socially constructed. This includes norms, behaviours and roles associated with being a woman, man, girl or boy, as well as relationships with each other. As a social construct, gender varies from society to society and can change over time.

Rigid gender norms also negatively affect people with diverse gender identities, who often face violence, stigma and discrimination as a result, including in healthcare settings. Consequently, they are at higher risk of HIV and mental health problems, including suicide.

Journeys and pathways
- emotional + personal pathways that for some people are inherent to ~~[illegible]~~ their pursuit of happiness
- Journey to internal freedom and expression

Gender norms
roles considered appropriate, acceptable and desirable from a person based on their biological or perceived sex

Non Conformity
The idea of caring or revising expressing to conform to attitudes exclusively your own and ideas. lack of taste, not conforming conformity or agreement with someone elses with feels that you have to

HOW I WANT TO REPRESENT THIS IN MY ART

Materials

use of colour → Like Matisse
- no consideration/ free use of wild colour to express

[use + work]

Subject

I can't yet decide on a particular mood I want to capture but I want to simply PAINT MY STYLE, Perhaps using an interesting variety of textures(?) (I don't have models currently but maybe like grains / seeds to represent growth + naturalness [?])

But maybe something bare + brutally honest and intense like MARLENE DUMAS

These are all portraits completed from observation. (in pencil + later charcoal)

I got bored of drawing from my images and was considering alternate compositions. Using pencil + charcoal allowed for fast + frenzied sketches, capturing the scene as fast as possible.

← Was a more amateurish sketch, rounded lines that don't portray too much emotion. These two portraits seem more peaceful than others, despite how messy they are. (Probably due to their simplicity).

Looks a little better, I used a more blocky style to draw the planes of my sister's head. I like the contrast of the blocky features yet detailed ears. →

From here on I want to be more ambitious in composition, alongside that I want to demonstrate some skill and improve my painting ability.

← My sister pulled a face and made me quickly sketch it in charcoal. I attempted to portray how pretty her eyes have in comparison to her grotesque expression, but I didn't accomplish it very well.

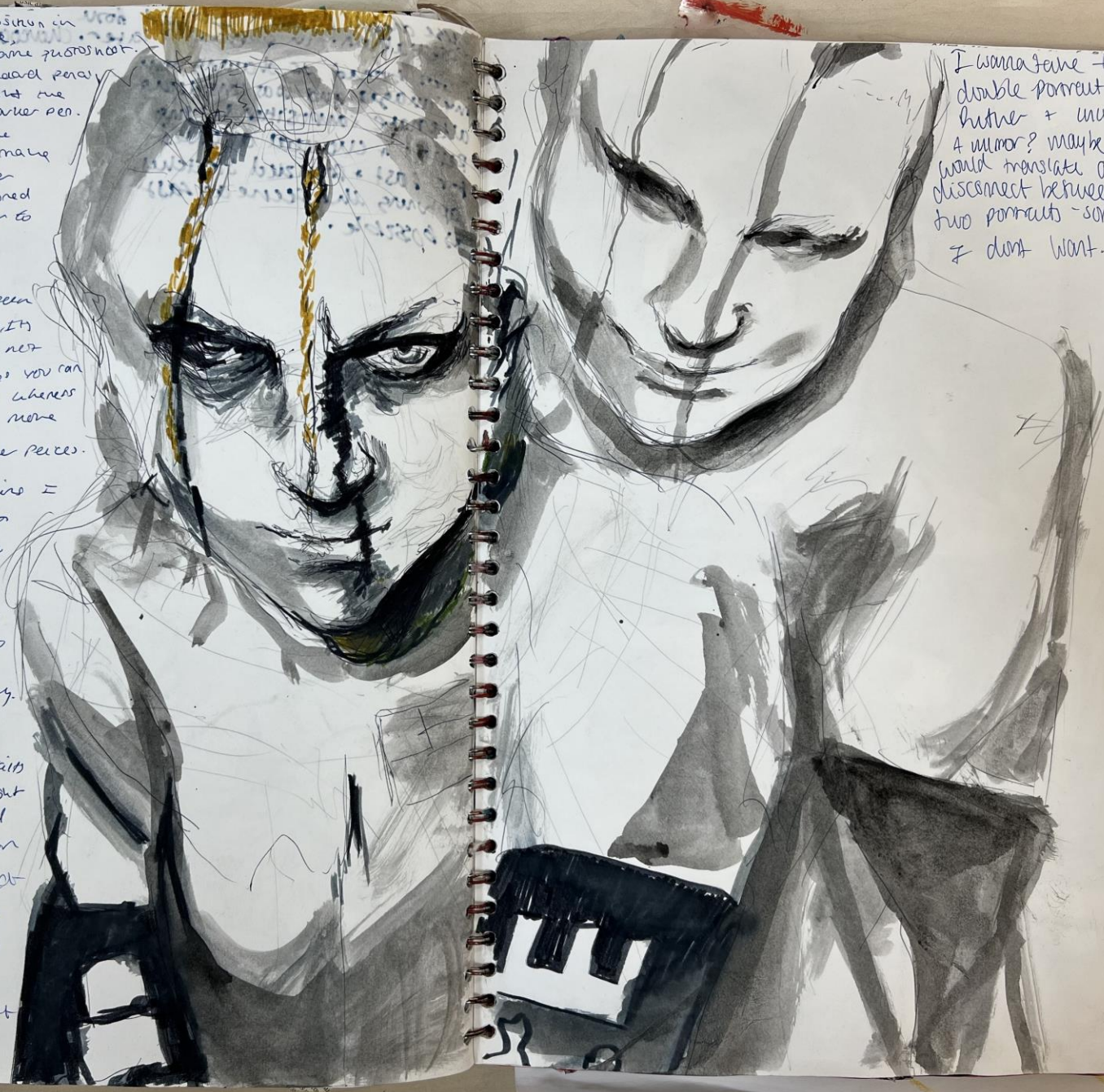
I also want to be more ambitious with the subject matter of my art.

I experimented with composition in preparation for a final piece, taking two portraits from the same photoshoot. Initially I drew it in a standard pencil and went on to highlight the minimal shadows in marker pen. After this I enhanced the contrast and attempted to make the image more sinister with use of water-downed acrylic and using water to run the ink of the marker pen.

Overall it could have been a little more successful. It's a bit clumsy and I'm not a fan of the brushstrokes you can see. However my sister's whereas is more and its a bit more clarified than in other pieces.

I realise this is something I have to focus on to make my final piece successful: I increase the intensity and really connect the viewer to the portrait to express my concept effectively.

From here I'm unsure of whether to try double portraits again. In this case I thought it came pretty natural and could easily just take on another head. In fact that may just be the method only I use to enact my concept. It was a double portrait



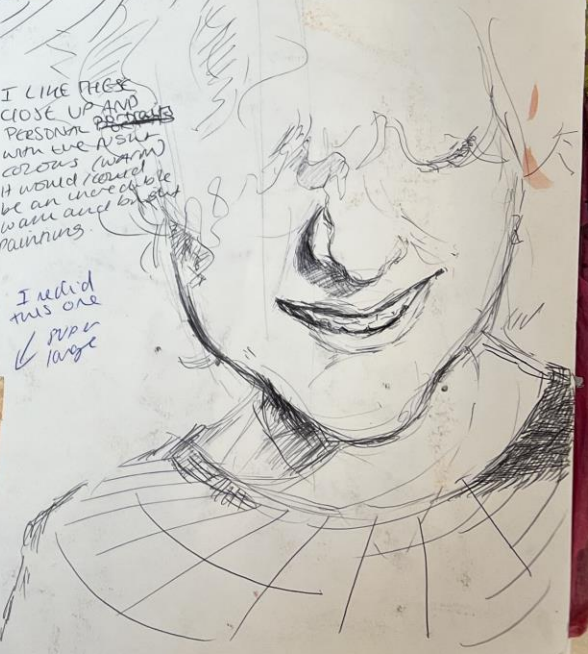
I wanna take the double portrait idea further + incorporate a mirror? maybe that would translate as a disconnect between the two portraits - something I don't want.

MY PROJECTS CONCEPT IS SPIRALING ME TOWARDS A MORE NOSTALGIC AND HAPPIER I LOOK SOME PICTURES A WHILE AGO OF LAYLA LOOKING HAPPY IN THE SUN.

THIS WAS A FAST SKETCH IN PEN, I'M NOT PARTICUARLY HAPPY WITH IT YET I'M SURPRISED I HAVENT USED PEN TILL THIS POINT. IN TERMS OF CRITICISING THIS ONE, I ELONGATED THE PHASE A LITTLE TOO MUCH, BUT THE PERSPECTIVE WAS STRANGE AND UNLIKE ANYTHING I'VE DRAWN BEFORE. THE COMPOSITION OF THE ORIGINAL PICTURE MAKES IT LOOK AS THOUGH SHES TALKING WITH YOU LIKE A CLOSE FRIEND. ITS A CLOSE, WARM, HALF SMILE EXPRESSION THAT BECOMES NOSTALGIC WITH THE TOP HALF OF THE FACE NOT AS IN FOCUS AS THE LOWER HALF. IT'S ALMOST INTIMIDATING, AS IF SHES TALKING ABOVE YOU, LINKING TO MY PROJECTS MESSAGE OF BECOMING YOUR HIGHER SELF. I WANT TO FOCUS THROUGH WITH THIS AESTHETIC, LINKING IT TO MY ARTISTS.

I LIKE THESE CLOSE UP AND PERSONAL ~~PORTRAITS~~ WITH THE ASIAN COLOURS. WARM. IT WOULD REALLY BE AN INCREDIBLE WARM AND BEAUTIFUL PAINTING.

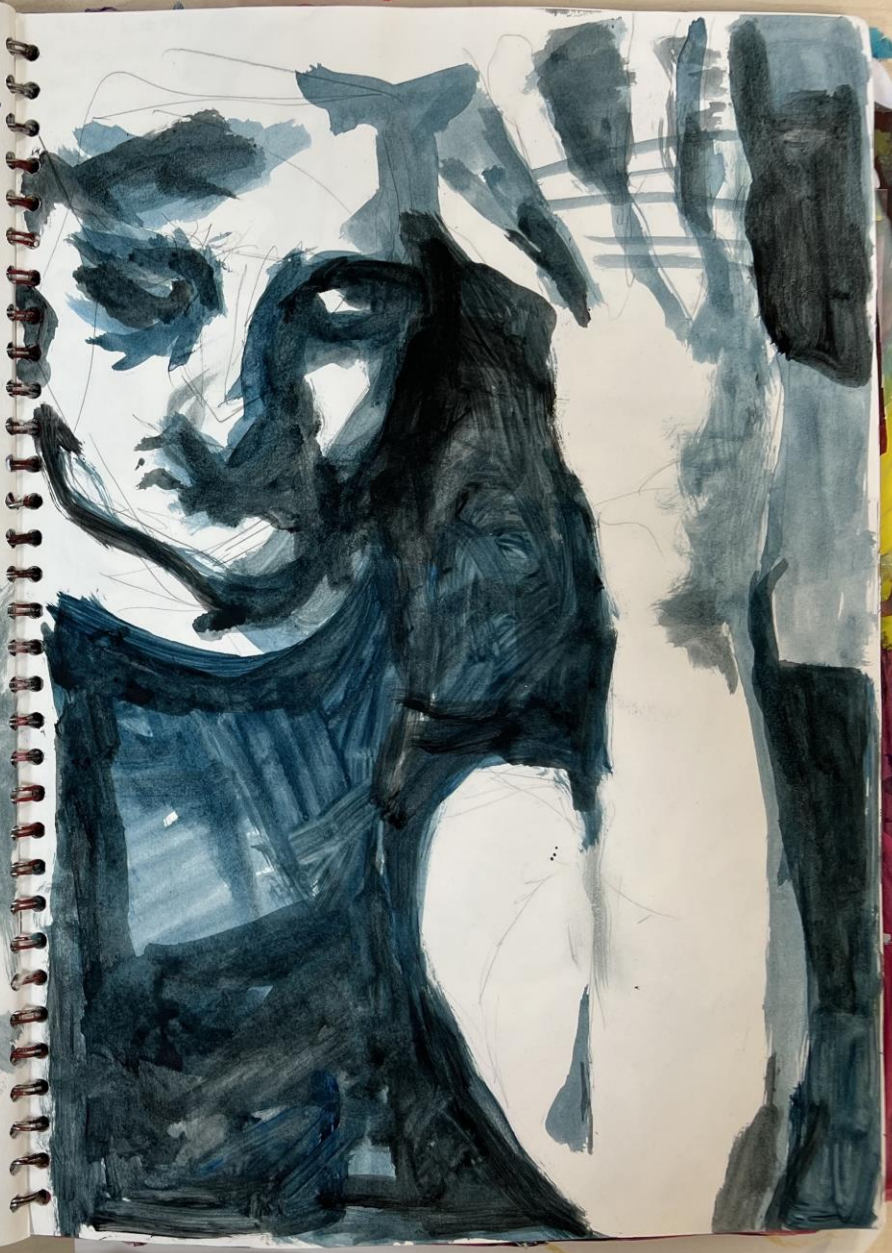
I redid this one ↙ much larger



I was inspired for the looking intensity of my work. In preparation for a final piece I need to focus on crucial elements that increase ~~work~~ intensity, such as the details I was to clarify. This B.10 sketch reminded me sometimes Marcelle Dumas would do

The best option in terms of composition is to create something that is intense, personal and connotational as well

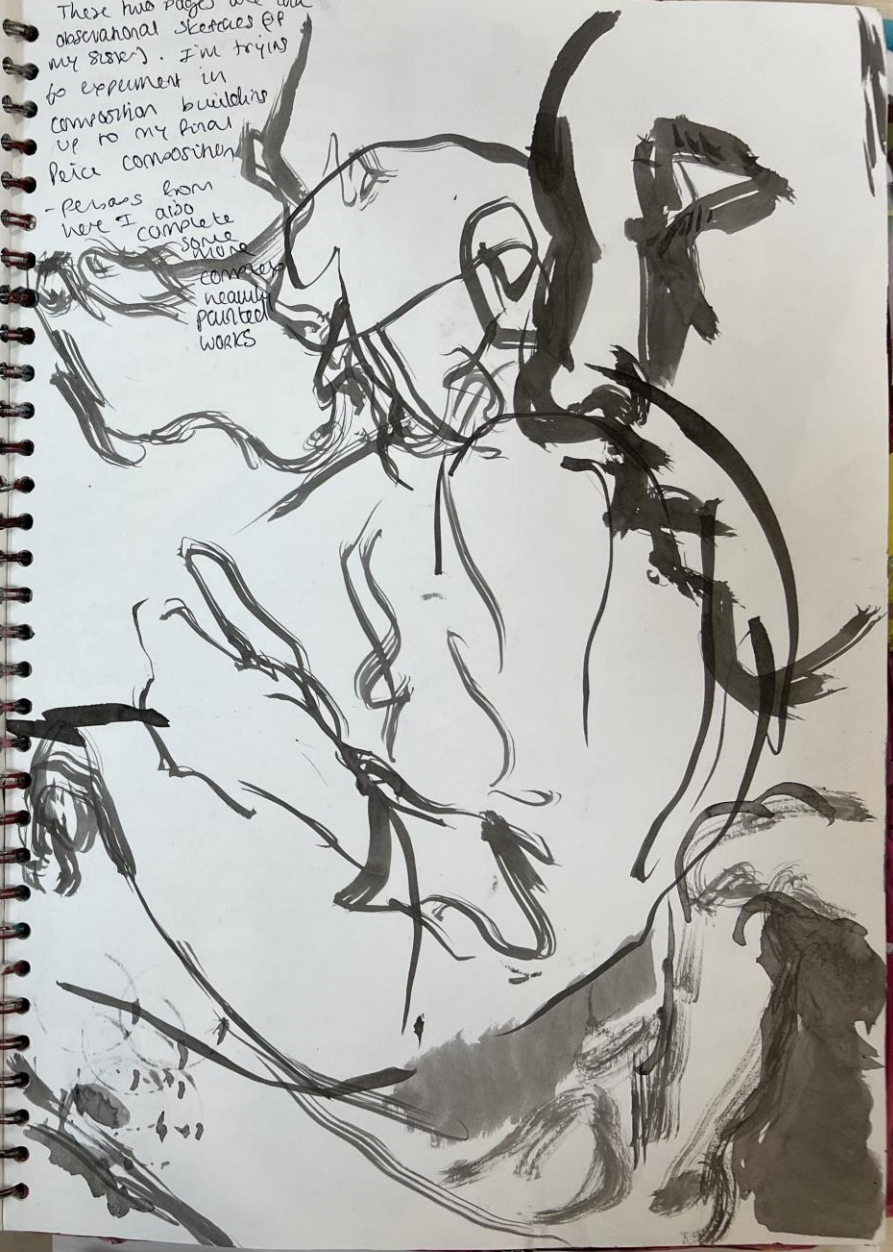
Intensity is the Goal!! . include some hands. make eye contact with the viewer to show a fearlessness I want to communicate. I don't want a sweet or distance, just a full on Mania.



AT THIS MOMENT I'M UNSURE IF I WANT COLOUR TO RULE ME. I NEED TO FOCUS ON FORM & POSE?

These two pages are ink observational sketches of my sister. I'm trying to experiment in composition building up to my final piece composition

- Perhaps from here I also complete some more complex heavily painted works



Final piece

Compositions

— to incorporate and clearly show my concept (the deep meaning)

I want to have as much intensity as possible

+ overall theme of 'non conformity'

— full body shot composition

- more dynamic
- more interesting
- in this sequence its less intense

a bit more intense forward facing pose but uninteresting composition, too relaxed that this plays into my 'honesty' rhetoric

Incorporating meaning

- I want meaning to be demonstrated through the wild + open composition, the bright colours and I'm also considering incorporating materials/subjects in the painting to make the meanings more obvious.

MATERIALS

- Presumably INK (for said dark colors + intense contrast).
- ACRYLIC PAINT: I have alot of experience using it and it's normed for me over the course of my project

Chalks / charcoal

- I haven't yet used these materials in my project but I think that the gritty texture is something I want to incorporate

I should paint on a large piece of grey board or may be wood.

I'll make initial plans in my sketchbook

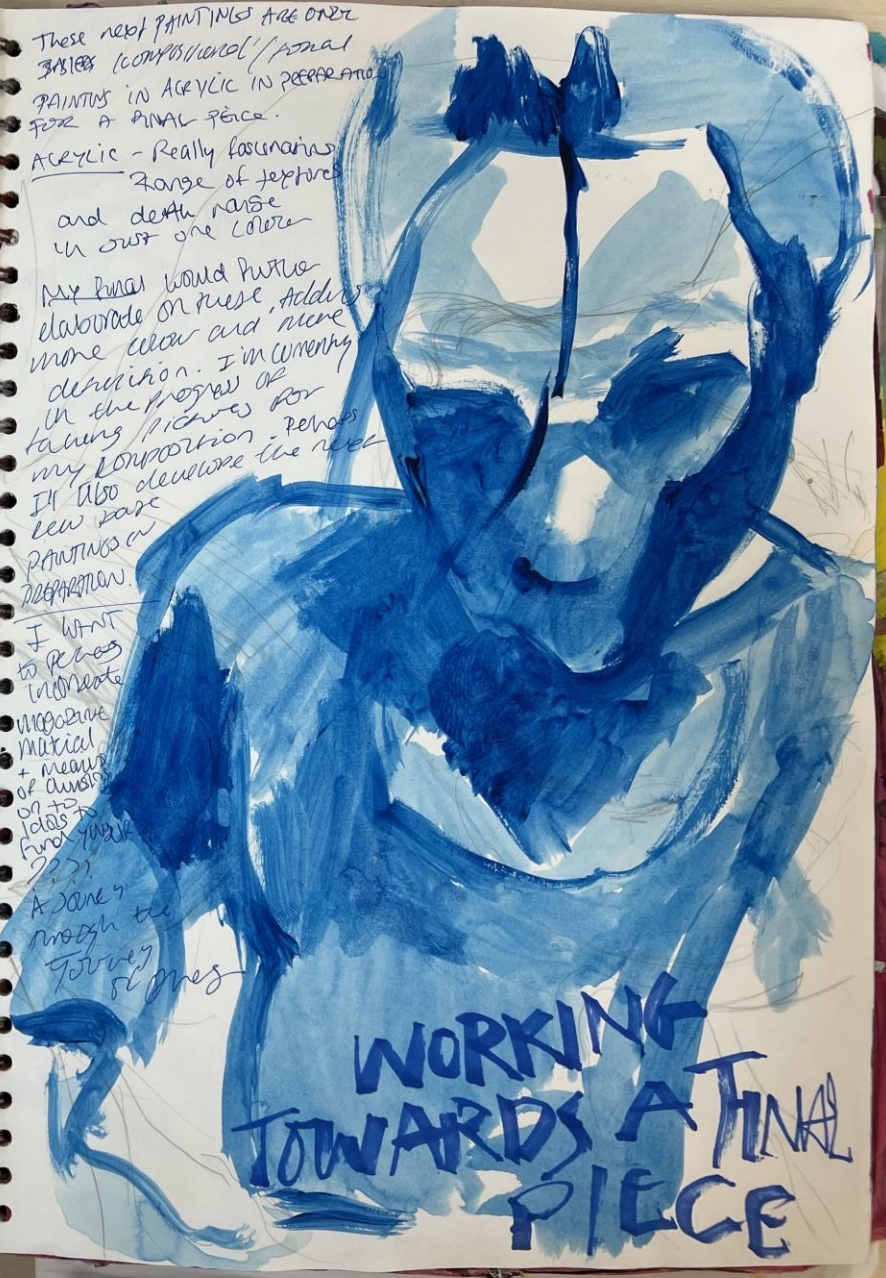
These next PAINTINGS ARE OVER ~~3 BIGGER~~ (COMPOSITIONAL) / FORMAL PAINTING IN ACRYLIC IN PREPARATION FOR A FINAL PIECE.

ACRYLIC - Really fascinating range of textures and depth raise in just one colour

My final would further elaborate on these, adding more clear and more definition. I'm currently in the process of taking pictures for my composition. Perhaps I'll also develope the next few base paintings in preparation.

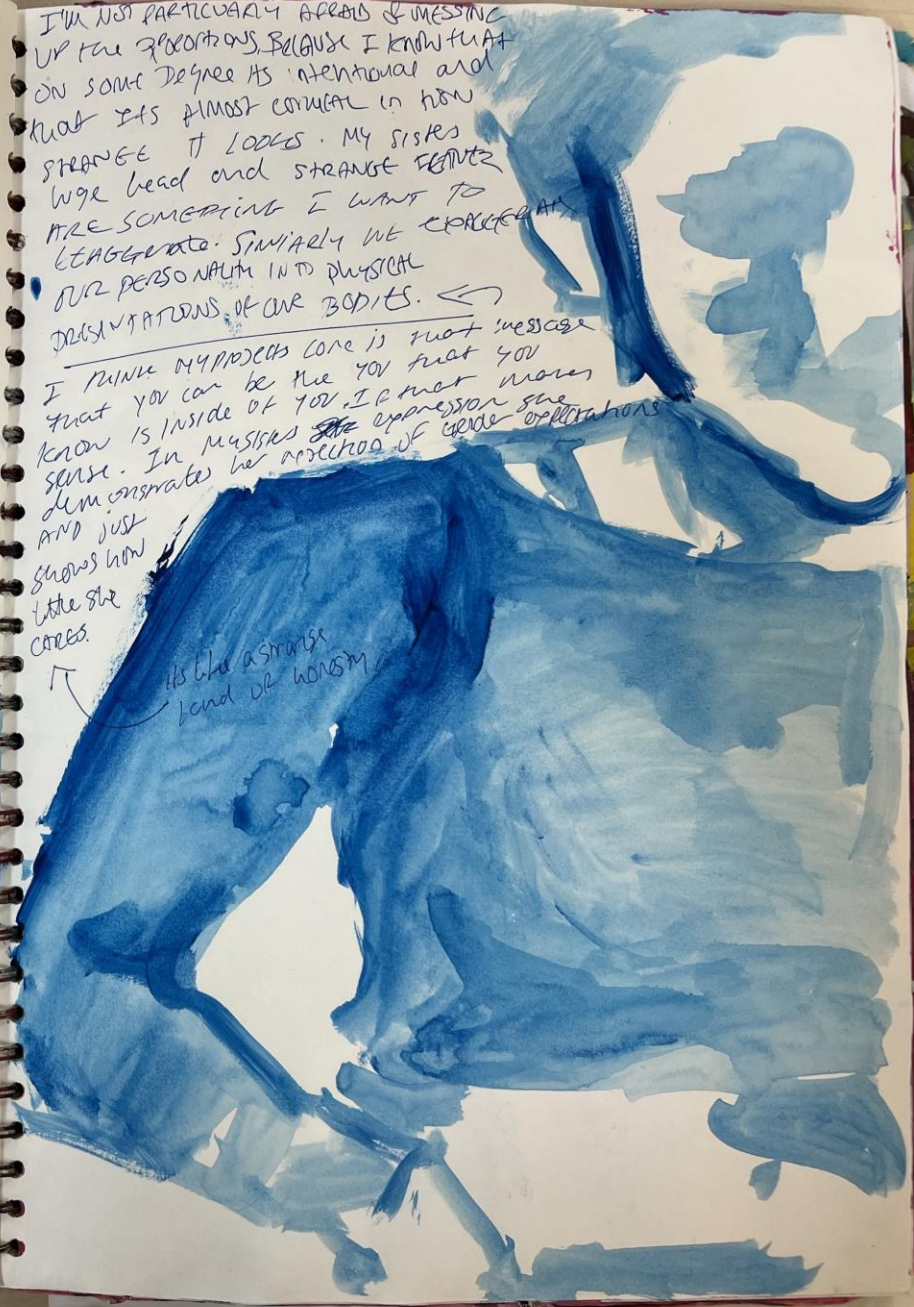
I want to perhaps incorporate inspective material + means of adding on to ideas to find my style ???

A journey through the journey of journeys



I'M NOT PARTICUARLY AFRAID OF MESSING UP THE PROPORTIONS, BECAUSE I KNOW THAT ON SOME DEGREE AS INTENTIONAL AND THAT ITS ALMOST CRUCIAL IN HOW STRANGE IT LOOKS. MY SISTERS WIDE HEAD AND STRANGE FEATURES ARE SOMETHING I WANT TO EXAGGERATE. SIMIARLY WE EXAGGERATE OUR PERSONALITY INTO PHYSICAL DESIGNATIONS OF OUR BODIES.

I THINK MY PROJECTS CORE IS THAT MESSAGE THAT YOU CAN BE THE YOU THAT YOU KNOW IS INSIDE OF YOU. IT MAKES MORE SENSE. IN MY SISTERS ~~SHE~~ EXPRESSION SHE DEMONSTRATES HER DISRECTION OF GENDER EXPECTATIONS AND JUST SHOWS HOW LITTLE SHE CARES.



CHANGE AND

PHYSICAL CHANGE
- CLIMATE CHANGE → impending doom
- REFORM
- AGING
- NATURAL DISASTERS →
- CHANGE OF ENVIRONMENT

LOSS → ALZEIMERS, SCHIZOPHRENIA

ABSTRACT CHANGE
- DEVELOPMENTS IN SOMEONE'S BRAIN, DISORDERS

SOCIO CHANGE
- CHANGING APPROACHES TOWARDS ART, THE DEVELOPMENT OF ART MOVEMENTS etc.

NATURE CHANGE
VOLCANOES / ERUPTIONS (ABRUPT) (GEOLOGICAL)
SEASONS (SUBTLE)
Night → DAY

HUMAN CHANGE
- AGING, DECAY, PERSONALITY
SOCIO CHANGE - POLITICAL, MIGRATION, METAMORPHASIS

FUNGI, MAGGOTS, LYCHIN

ORGANISMS - LIFE CYCLES
DECAY
Mold + MUTATIONS

FUNGI + DECAY

PROGRESSION OF ILLNESS

night/day - Opposites
Progression

DISEASE

deterioration + degradation of the mind

MAGGOTS + Bones + RUST

+ Deforestation

DISTORTION

CHANGING WOUNDS + Healing + Body modification

REALITY
↳ SOCIAL MEDIA, SOCIAL ISOLATION PHENOMENON

PROGRESSION
Delusion
Support
Codependency in nature
Support

COMPOSITIONAL CHANGES : eg : Edward Hopper
"small change in composition can trigger movement in an emotive small painting."

Bridget Riley - also relies on small changes of shape + colour.

Pop art in America ← Developments in Art Movements

(Derek Boshier, Peter Blake, Rauschenberg, Warhol, Rosenquist, Idelle Weber, Bearden, Romare + Wesselmann, Oldenburg.

American Pop

Marina Zurkiewicz

Rotting of the world.

Climate Change from the perspective of the Apocalypse + mass destruction

Paranoia Desperation / critical art

need for change

Pop art approach to a changing world, environmental decay the decay of the planet in it

ABORTION

RAUSCHENBERG

AMERICAN PAINTER + GRAPHIC ARTIST WHOS EARLY WORKS Anticipated the Pop art movement

WELL KNOWN FOR HIS COMBINES (artworks that incorporated everyday objects as art material

BLURRED the DISTINCTIONS between PAINTING AND SCULPTURE,

RAUSCHENBERG worked with photography, paint, sculpture, print making, performance + performance.

In Rauschenbergs Buffalo II, (made of mixed media on silk screen) the subject is a very American one. Its intended to memorise a moment in American history from Rauschenbergs time. The imagery is simple yet full of meaning.

VISITATION II

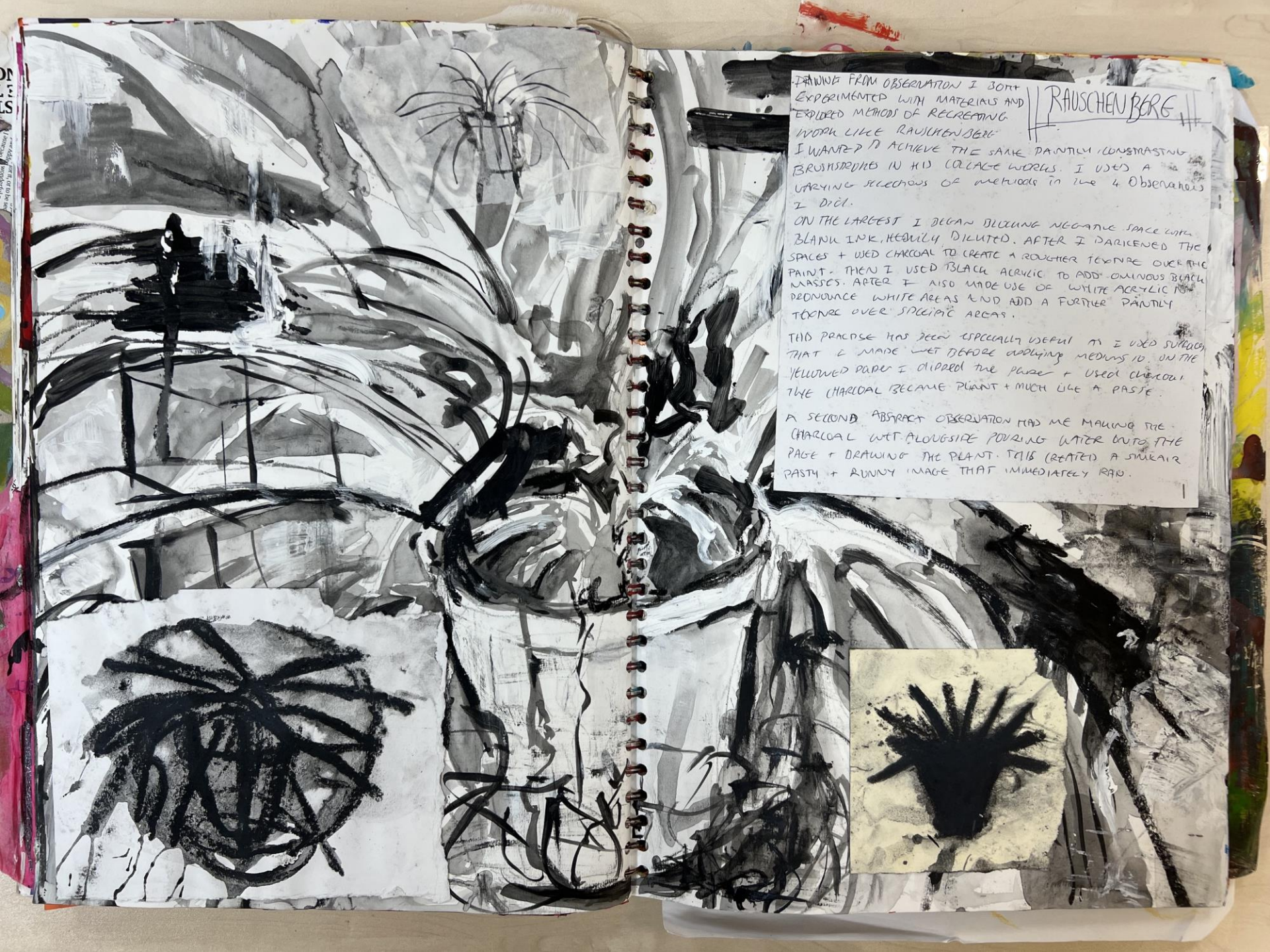
BUFFALO II

'Buffalo II is emblematic of the moment of its creation,' states Chris Rauschenberg, the late artist's son. It is also a work that represents an important moment in his father's career — the series he made between 1962 and 1964 saw Rauschenberg challenge preconceived notions of what art could be.

PLEDGE 1968

I completed the study on the right in response to Rauschenbergs Buffalo II. In response to the USA imagery I used UK images like leaders flood, culture punk and subtle suggestions to historical events such as the war. Rauschenbergs is a beautiful collage whereas mine is a little thin and the colours are a little too muddy. From her I learnt not to use colouring techniques as I'm not too great at it.

Conceptually Rauschenberg, in terms of visuals, tears images from many sources to recreate / redefine a message. In the case of Buffalo II he derives America with bizarre stolen images in perhaps alluding to, in my opinion, the nature of which America was colonised or the modern repurposing of culture / theft.



RAUSCHENBERG

DRAWING FROM OBSERVATION I BOTH EXPERIMENTED WITH MATERIALS AND EXPLORED METHODS OF RECREATING WORK LIKE RAUSCHENBERG.
I WANTED TO ACHIEVE THE SAME PAINTLY CONTRASTING BRUSHSTROKES IN HIS COLLAGE WORKS. I USED A VARYING SELECTION OF METHODS IN THE 4 OBSERVATIONS I DID.

ON THE LARGEST I BEGAN BLOCKING NEGATIVE SPACE WITH BLANK INK, HEAVILY DILUTED. AFTER I DARKENED THE SPACES + USED CHARCOAL TO CREATE A ROUGHER TEXTURE OVER THE PAINT. THEN I USED BLACK ACRYLIC TO ADD OMINOUS BLACK MASSES. AFTER I ALSO MADE USE OF WHITE ACRYLIC TO PRONOUNCE WHITE AREAS AND ADD A FURTHER PAINTLY TEXTURE OVER SPECIFIC AREAS.

THIS PRACTISE HAS BEEN ESPECIALLY USEFUL AS I USED SURFACES THAT I MADE WET BEFORE APPLYING MEDIUM TO. ON THE YELLOWED PAPER I DIPPED THE PLANT + USED CHARCOAL. THE CHARCOAL BECAME PLIANT + MUCH LIKE A PASTE.

A SECOND ABSTRACT OBSERVATION HAD ME MAKING THE CHARCOAL WET ALONGSIDE POURING WATER INTO THE PAGE + DRAWING THE PLANT. THIS CREATED A SMEARY PASTY + RUNNY IMAGE THAT IMMEDIATELY RAN.

Daniel Richter

Before exploring his meticulous
how I could recreate
would allow the paint
effect that would
in amount of paint
taking paint away
as a good surface
getting used to
of heavily du
use ink or acr
in the swirlings
still moving, an
of red that
acetate is tra
it doesn't lo

BIOGRAPHY: Ge
he came to pro
when he transf
to fine art,
designing posters
sleeves for
The early pa
abstract and characterised
by intently colourful forms that he sometimes
between graffiti and ornamentation. The end
result is an atmosphere of awareness and ambi
(artificiality) his recent work are a entanglement
of dismembered bodies against simplistic
chromatic backgrounds.

Analysis of Daniel Richter's painting "Living the dream" 2010, oil on canvas 70 x 100cm

The painting shows 3 figures standing centrally in the central foreground and all bizarre unnatural colours juxtaposing the sombre green of the background.

There's a heavy mystical atmosphere in the painting, brought on from the sinister stillness of the background (common not common in Richter's earlier works) also by the eerie presence of the figures and appear to be interrupted by the viewer. The title "living the dream" supports this idea of a mysticism in that everything about the figure is almost recognisable but still wary and at a distance, as though existing in a dream. This expressions are novelty identifiable and their eyes just light bulbs, creations even more perplexion and caution for the viewer who is the centre of the figures' focus.

CHANGE + Stability → Destruction vs Construction

Richard Patterson

PERCEPTION + LIES transformation

OF PEOPLE

FRUIT / objects

JAKE + DINOS Chapman

DISFIGUREMENT

SURREALITY

EGON SCHIELE

VANDALISM → RECREATION

Desecration

COMPILING objects to make A NEW ONE

Alan miller

Marc quinn

Chris ofili

destruction of nature (form) / destruction of order + possession over reveal / innovation

descent into chaos

the stability of seriousness

And Cleansing the perspective

the a surreal approach

Absurdness for the sake of it

contrasts and parody of the other

Damien Hirst + Dinos Chapman

Egon Schiele

Sarah Lucas

Perception, is there one?

ugly human paintings

Portraits etc.

illumination

CREATION / REBIRTH

the artists change their around in art

+ critics / additional stories on the subject

FRITZ SCHOLDER

POST MODERN POP ART = MOSTLY ABSTRACT

FRITZ SCHOLDER IS the Epitome OF MY favourite kind OF Art, backgrounds figures, the have so much pressure movement with bizaar colours that sit so comfortably and sharp lines are besides

FRITZ SCHOLDER "one colour by itself isnt that interesting, its the second and third colour and a dialogue starts and the story moves sharp up in it"

"indian cowboy and horse 1979"

"sought to deconstruct the mythos of the American Indian"

1969 "painted the indian Real, NOT Red"

The piece of artwork attached has some observational painters of Richter attached. I attempted to mimick Richter approach to his subjects, utilising the nature of the artwork to create incredibly distinct brushstrokes even after drying. Despite this, it takes an elaborate amount in Richter's work.

DANIEL RICHTER

MARC QUINN

MEANING + MATTER.

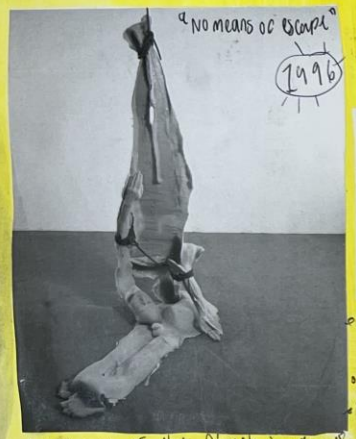
CHANGE → physical (we age, its bread in sculpture)

Stability → How serious society is unnecessarily

→ more funny sculpture depictions of people, made out of bread reducing them to base needs.

In these works, which are made using bread to varying degrees, themes of eating, survival and ritual are combined in expressive, figurative sculptures. Bread is amongst our most basic daily food sources, but is also a symbol of metamorphosis since it materially transforms with heat from the basic ingredients of flour, yeast and water. The finished form of these sculptures is due partly to chance since the dough, which is applied to a metal armature before being fired in a kiln, rises in some places and drops off in others, creating highly expressive sculptures that represent a considerable transformation of their basic material. In *May - September 1991*, Quinn traced around his own hand on bread many times, each time creating a slightly different shape. Installed on the wall, these perishing works form an indexical pattern of the artist's physical identity.

Young dancer (summer of love)
1988



"No means of escape"

1996

Emotional Detox: The Seven Deadly Sins VI 1990 | Emotional Detox: The Seven Deadly Sins V 1990 | Emotional Detox: The Seven Deadly Sins VI 1990

- Seven sculptures made of lead and cast from body of the artists own body.
- The seven deadly sins inspired. The body has been decimated suggesting some harrowing yet possibly cathartic separation/experience. This is about human fragility and a moment of catharsis. The shedding of toxic material

"a relic or shroud - like those echoing the physical presence that once inhabited it"

I really note these sculptures, there's nothing that I really shine to. The concept is interesting enough; the seven deadly sin iconography is one of my favourites

personification / physiological battle

A bust I created from white mudroch + cornwall decorated and covered in awful colours. The bust was inspired heavily by Quinn and his sinister depiction of humanity

I don't particularly like Quinn's work the more I consider it because its a little too serious and a little too about him. I prefer works such as "No means of escape" which explore the importance of medium as much as form, for meaning the organic qualities of his work have transformative potential or material. Quinn has said "Art is an engagement with the material world and its continuous transformative energy as well as the immaterial world of emotions and ideas"

← the Artists own body is the mould in the work.

FIGURE PAINTING → crow

Young Dancer (Summer of love)

A Response → making a mini bust

→ out of → ~~rope~~ / string

- the mudroch stuff
- cardboard
- clay

Plastic gloves? → make some sketches of forms

making a skin !!

Yes make a skin

Poisonous, suggests their body is shedding some kind of toxicity.

You take my breath away 1992

MASKS

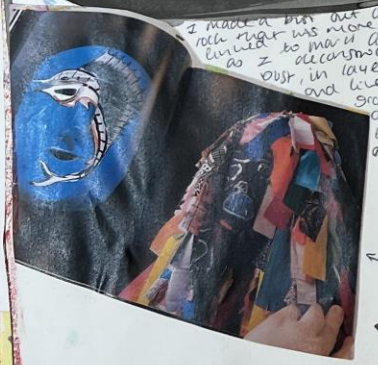
MASKS ARE A PRETTY OBVIOUS WAY TO CHANGE YOUR PHYSICAL APPEARANCE, AND IN THEATRE FOR EXAMPLE, ADORN YOU WITH A NEW IDENTITY ENTIRELY

CHANGE

I IMAGINE I'LL TAKE ALOT OF INSPIRATION FROM THE CREATIVITY OF THESE MASKS AS THAT'S WHAT I ADMIRE ABOUT THEM SO MUCH. THEY REMIND ME ALOT OF MY WORK, WITH IMAGERY AND COLOURS - SUCH AS INCORPORATION OF NATURE (THE SWORDFISH) OR MAKING IT HUMAN?

THEMES DEMONSTRATED THROUGH THESE MASKS LINK CRUCIALLY TO OTHER ARTISTS I'VE LOOKED AT SUCH AS MARC QUINN AND FRITZ SCHONDER. QUINN'S CREATION OF HIS HUMAN OUTER SHELL TO TRAP IN THIS NEGATIVE ENERGY AND LIKE A MASK PULL OFF AND 'DETOX'. SCHONDER: BOND DECAY OF HERITAGE AND CONNECTION WITH ANCESTORS. BOTH ARE QUITE SPIRITUAL

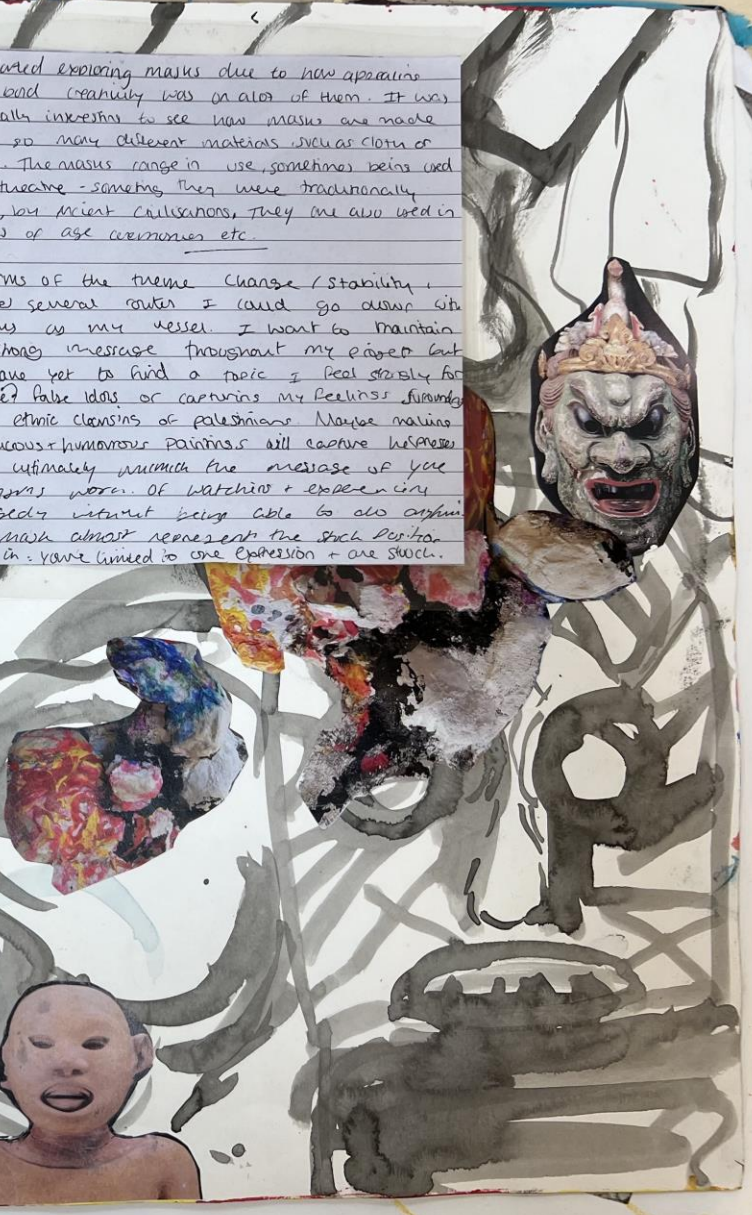
I MADE A DIY ART OF MODROCK THAT HAS MORE EXERCISE LINKED TO MARC QUINN BUT AS I DECONSTRUCTED THE DUST, IN LAYERS, LIKE SKIN AND LIKE A MASK. GRADUALLY IT BECAME MORE LIKE A MASK AND I CONSIDERED THE POSSIBILITIES FOR MY PROJECT.



Jamaican pitchy Patchy mask

I STARTED EXPLORING MASKS DUE TO HOW APPEALING THE BOND CREATIVITY WAS ON ALOT OF THEM. IT WAS ESPECIALLY INTERESTING TO SEE HOW MASKS ARE MADE FROM SO MANY DIFFERENT MATERIALS, SUCH AS CLOTH OR CLAY. THE MASKS RANGE IN USE, SOMETIMES BEING USED FOR THEATRE - SOMETHING THEY WERE TRADITIONALLY USED, IN ANCIENT CULTURES, THEY ARE ALSO USED IN COMING OF AGE CEREMONIES ETC.

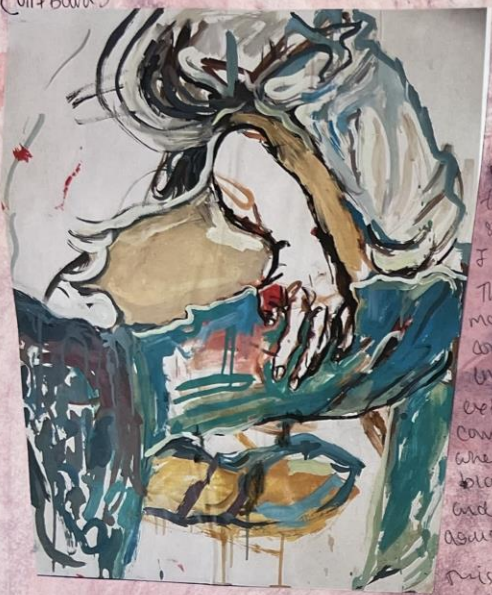
IN TERMS OF THE THEME CHANGE / STABILITY, THERE'S SEVERAL ROUTES I COULD GO DOWN WITH MASKS AS MY VESSEL. I WANT TO MAINTAIN A STRONG MESSAGE THROUGHOUT MY PIECES BUT I HAVE YET TO FIND A TOPIC I FEEL STRONGLY FOR MAYBE? FALSE IDOLS OR CAPTURING MY FEELINGS SURROUNDING THE ETHNIC CLEANSING OF PALESTINIANS. MAYBE MAKING LUDICROUS + HUMOROUS PAINTINGS WILL CAPTURE WEAPONS AND ULTIMATELY MUTILATE THE MESSAGE OF YOUR MINDS WORK. OF WATCHING + EXPERIENCING TRAGEDY WITHOUT BEING ABLE TO DO ANYTHING. THE MASK ALMOST REPRESENTS THE STUCK POSITION YOU'RE IN: YOU'VE LIMITED TO ONE EXPRESSION + ARE STUCK.



Contemporary Paintings

(observational paintings)

(oil + board)



This was the most successful of the three paintings I completed. This is because, I think, the composition and use of colours in relation to this, is alot more competant. This is only my second time, in this too, that I'm using oils, so I'm still experimenting with what I am capable of.

This one might have been more successful due to the contrasting bands of definition in shape. As in some areas are extremely abstract and composed of single errant lines whereas other areas have black or dark tone & are and make them stand out against that chaos.

This turns to change as in turns a artistic but definitive change in composition within the painting to indicate some order within the chaos and tie the paintings together.

I dislike this one the most, the composition is a little awkward and I've struggled with bands that share below. Despite this the positions of the figure (also drawn from observation) is awkward too, so maybe the composition and ugly colour add to this feeling.

(oil + board)

Oil on board

This one differs from the others, despite being observational too, also more time was spent on it.

I struggled to render all that overcoats because the lighting was very dull and there where really no shadows cast onto the face/or by the head.

I wanted to draw it in before going abstract again.

In terms of change comes change in lifestyle (addition of mints + obsessive blue colour = unnatural) overcoats natural by making it unnatural.

The mask that I've looked at so far have been so varied and creative in colours & ways. I drew shawn crahan's mask due to the visceral nature of it. Its opposite one of the most epidemically stagnant of all the masks I've looked at so far. The wrinkles and in general the features are so over-exaggerated to both humourous and horrifying. Its reminiscent of the human faces in that respect. Its interesting that this mask is meant to resemble one rule name of a person but its

I wanted to create slipknot masks because I think strongly from the physical and symbolical aspects of the show concept & creepy side to the masks idea

Also as the masks I've looked at already have been spiritual - not as much slipknot but rather all the forms have been very specific to culture based to create masks.

I relate to the hooky, creaking of the shirt masks and how the addition of horn is a positive change

SLIPKNOT'S MASKS

SLIPKNOT ARE AN AMERICAN NUMETAL BAND THAT STAND OUT DUE TO THEIR BIZARRE + GROTESQUE PERSONALISED MASKS THAT VARY FROM BAND MEMBER TO BAND MEMBER. THE PURPOSE OF THE MASKS IS TO ACT LIKE A TRUE REPRESENTATION OF THEIR PERSONALITY.

Jim root

Shawn crahan

Corey taylor

Clay Jolley

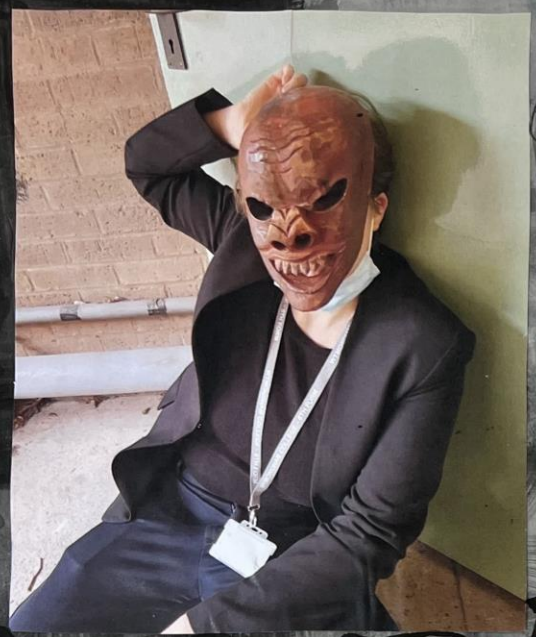
YUE MINJUN + MASKS.

his humourous faces are exactly like masks as their 'self-ironic' response is masking an intense sense of despair at the anxieties of modern day China. The faces are emotionally ambiguous evoking both laughter and sympathy. The laughter represents weakness and vulnerability.

Untitled, 2009, oil on canvas

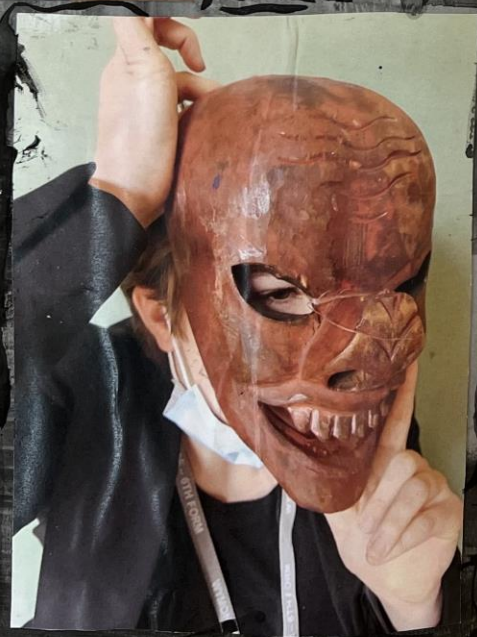
Jimt

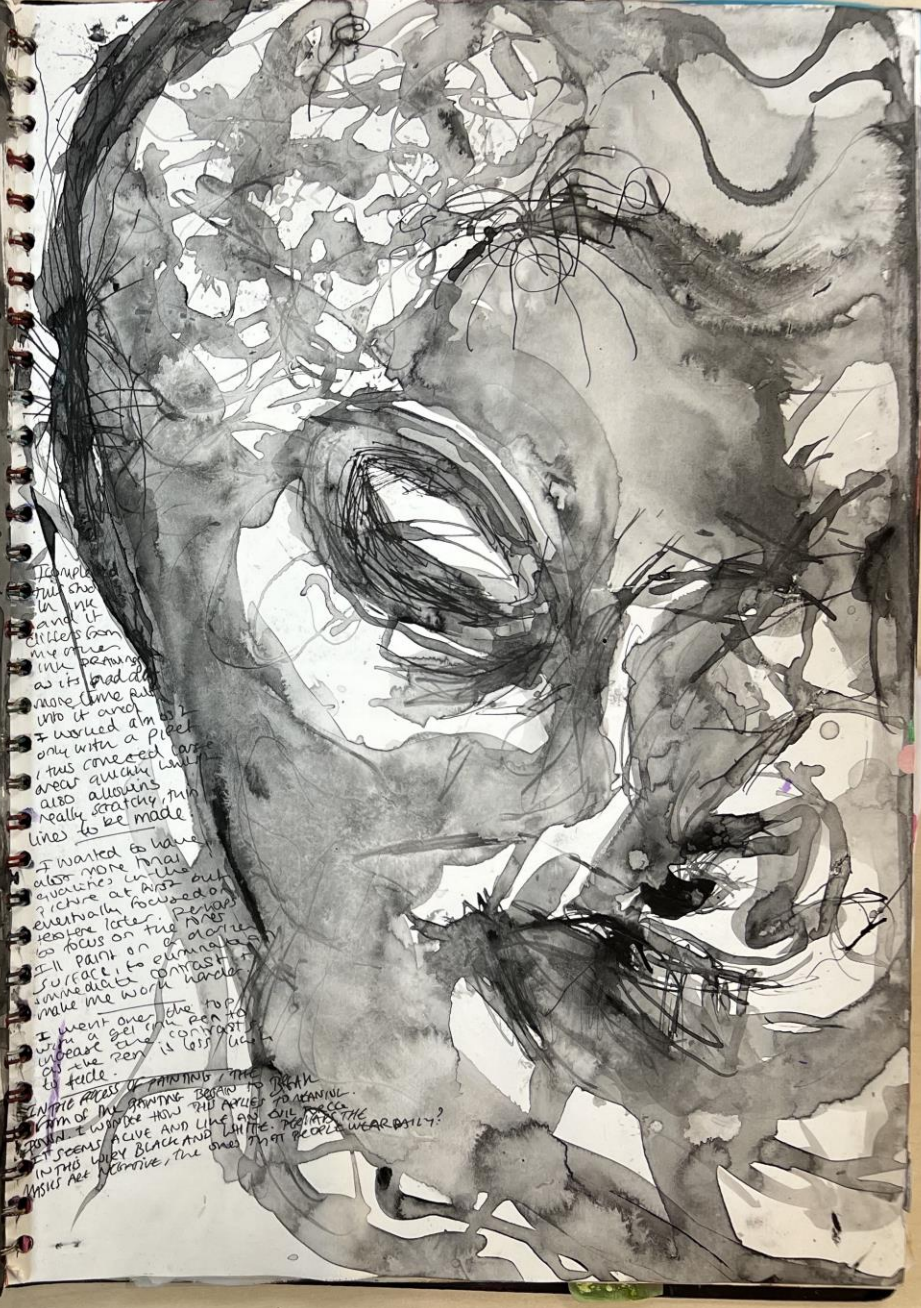
Yuemjun 2009



MASK PHOTOS

Photos I took with a mask
I struggled to take photos I
liked with the masks.
The mask didn't stay on
itself so compositions were
tricky to maintain.
From here I'll do some
studies of these pictures
get more photos. Primarily
of my sister wearing
corpse paint. The mask
I have worn in this
photo reminds me of
your mirror with its
bizzare smile that seems
to stand out against
the dark colours of
the rest of the
image.





I tempted
this sho
in ink
and it
differs som
me other
ink paintings
as its had
more time
into it and
I worked at
only with a pi
this concealed
area quickly
also allowing
really scratchy, this
lines to be made.

I wanted to have
also more tonal
variations in the
picture at first but
eventually focused
instead later perhaps
to focus on the lines
I'll paint on of course
surface to emphasise
immediate contrast
make me work harder

I went over the top
with a gel pen to
increase the contrast
so the pen is less light
to trickle.

SIMPLE PIECE OF PAINTING, THE
FORM OF THE PAINTING BEGAN TO BREAK
DOWN. I WONDER HOW THE APPLIED TO MEANING.
IT SEEMS ALIVE AND LIKE AN OIL PIECE
IN THIS WAY BLACK AND WHITE REMINDS THE
MASKS ARE NEGATIVE, THE ONES THAT PEOPLE WEAR DAILY?

I took more images as a beginning process of making studies of masks before I have in on what I want to do with the image of a mask. This includes making the mask more abstract in paintings, deconstructing the image to make it more clearly a symbolic mask.

here theres a combination of natural + man made forms, I was considering developing from here.

Regardless, the leaves add variation to the composition

4 Medium Experiments

Yue Minjun

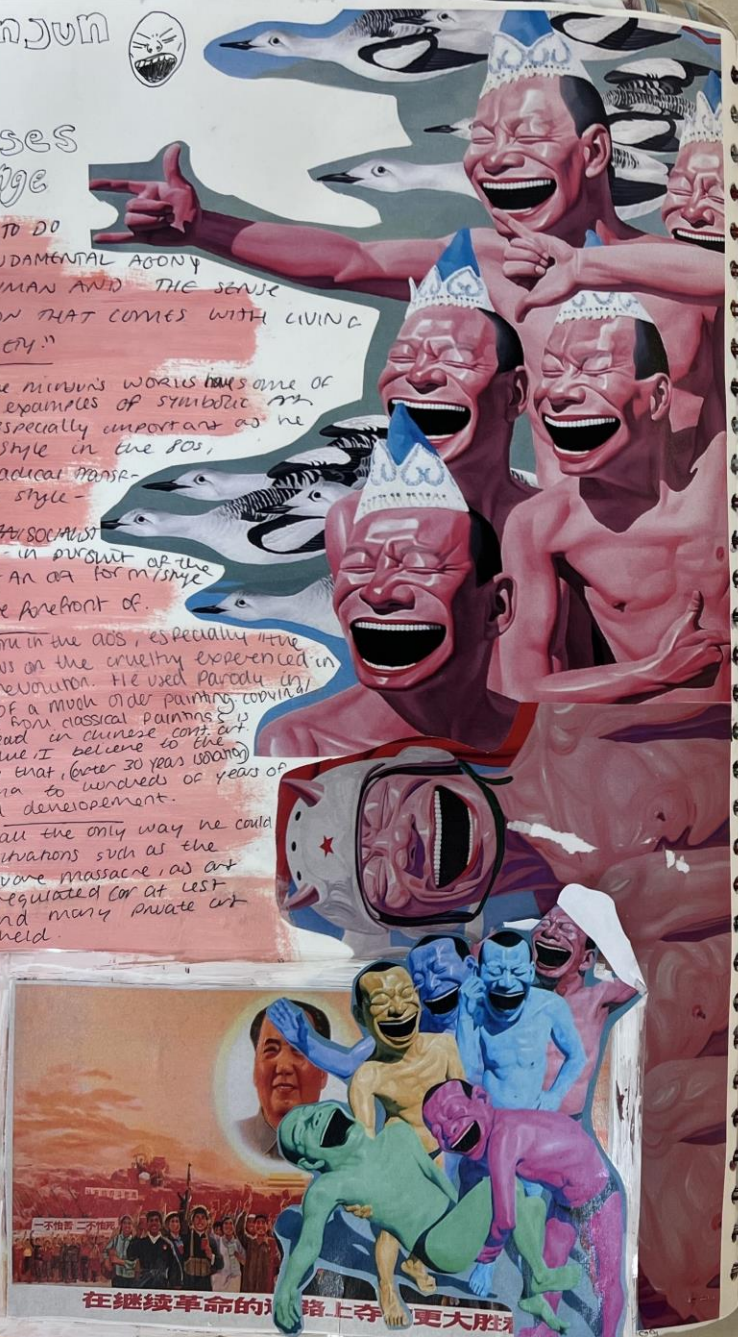
responses to change

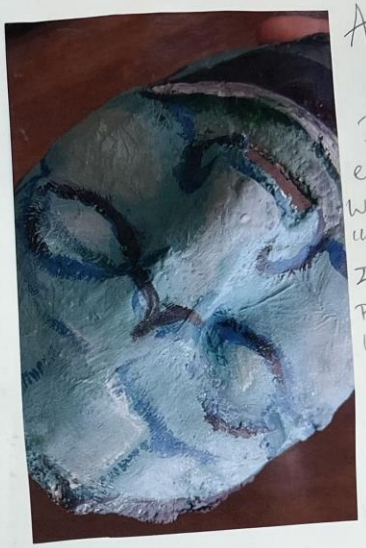
"MY WORK IS TO DO WITH THE FUNDAMENTAL AGONY OF BEING HUMAN AND THE SENSE OF CONFUSION THAT COMES WITH LIVING IN OUR SOCIETY."

Conceptually, Yue Minjun's works has one of my favourite examples of symbolic art. His work is especially important as he began his style in the 80s, creating a radical transformation in style - away from the socialist realism - in pursuit of the cynical. - An art form/style he is at the forefront of.

Yue Minjuns work in the 80s, especially "the execution" draws on the cruelty experienced in the cultural revolution. He used parody in that painting, of a much older painting, copying/taking inspiration from classical paintings, is actually widespread in chinese cont. art. This is partly due I believe to the open door policy that, (later 30 years ago) introduced china to hundreds of years of art history and developement.

His art was overall the only way he could respond to situations such as the tiananmen square massacre, as art was heavily regulated (or at least exhibitions) and many private art [illegible] were held.





ARTIST STUDY - YUE MINJUN

I wanted to combine my recent exploration of masks with Minjuns work - I wasn't exactly sure how to inform my work with his.

I modrocked my face + painted it. The images here were taken before I repainted it (I removed the teeth).

I further reversed the mask from here, just dont have the photos for it.

The purpose of creating a mask is almost exactly what Minjun does himself - each figure is wearing a mask of some ominous frozen expression. I think in this case, because my mask was made from my own face, it's recognising the presence of a face beneath the mask. this is much like recognising the falseness of the expressions, presence of something different, in Minjuns work.

Installation Art

YAYOI KUSAMA

MARY TUMA

MARY TUMA - Homes for the disembodied

YAYOI KUSAMA LYING ON THE BASE OF MY FLOWER BED, '62 (NEW YORK 1965)

Continuous yards of silk 2000

WEST BANK + GAZA STRIP

MARY TUMA

Her work addresses issues of transformation of the body and spirit through the use of clothing and found objects within a contextual environment.

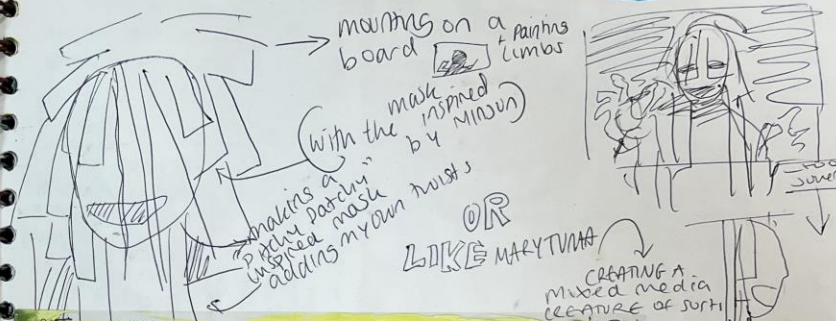
THE UE OF old fabrics evokes a feeling off loss and distant memory "West Bank + Gaza" in this work makes the area look chewed up and decrepid. (Potentially alludes to the suffering relentlessly faced by palestinians. Ultimately the work is ambiguous and, as she intended, indicative of this motif she uses, one of loss and feeling memory that is created with a variety of potentially once meaningful fabrics. (-LOSS)

INSTILLATION IDEAS → MASKS + HANGING

AS AN IDEA / PHYSICAL REP

seperation of body + soul

feeling of futility + emptiness



YAYOI KUSAMA

Kusamas work is really inviting in its seemingly ordered chaos. From what I've read, the recurring motif of covered spots reflects her feeling of insignificance in the world and that in essence we're all dots. This is highly comparable with the helplessness + loss of individuality in Midons work, alongside Tuma's depiction of absence of spirit. All the artists I've picked for inspiration my final piece draw on the subject of human power and significance - I suppose also the ability to help others or even act - as is frozen or removed in an out of body experience. That out of body experience is something I want to capture in my work.

MARY TUMA - Her works "Homes for the disembodied" + "West Bank + Gaza strip" are my favourite. Both incorporate a motif of loss, allusions, shadows and ghosts that aren't quite whole and no longer real, but still have great influence and power.

In the work "disembodied", Mary Tuma expresses that these hanging "bodies" are caught in this alien form that speaks of our transformative nature. The "skeleton" is interpreted with a sheer, ghost like skin. The resulting forms are like skins and bones. This leads to a work both mournful and humourous, idealistic + surreal. Real and surreal. This is something I'm striving to incorporate into my work, and strive to depict constantly. I'm not sure about the transformative part but I'm working on it.

FINAL PIECE

Scale: ?? maybe less than a metre for sake of resources. In the time given I could probably do anything (in terms of my ideas wise)

(green) inner support - probably wire + cardboard??

① a tunic like hanging, combined with the kimono (... I'd want it to have more Daniel Richter in it though).

Preferably cloth (I need to agree a large sheet & hack it up).

"hair" + "clothing" seperate, the "clothing" or form is more like a dancing matryoshka effect?

② This hanging design has a more defined head (visible) and the cloth is all held by a fabric in a mediterranean camouflage print

hangs

CONS

Probably no space for it, can't be that small

unless absolutely teeny + on a wire frame

- much like something Dinos + Chapman would do

(CREATING + performance?) also more, demonstrate the movement of the design BUT may remove form meaning

③ very tassly, obsessed with the work I've already completed with this method.

(people in masks)

(4)

painting a bin bag Red / a colour (primary) + then covering in tassles

→ has a more lurid, alarming effect

Hoping for → COLOURS

→ bright + (maybe) clashing (primary colours) - getting colour theory involved maybe?

→ primary colours to represent a purity or emotions/extremity and also more alarming to the eye - it immediately catches you off gaurd.

Tone → something - kitchy + bizaar

(5)

environmental puppet show

- building a puppet house

→ ME WEARING THE MASK

↓

get a large old shirt + deck it up SAZZERSTYLE

→ story

mask → vs ← NO mask (as in physical rep of one)

→ looks cooler

- less subtle?

sleeves

LURID, PRIMARY, SATURATED COLOURS

Christmas infinity mirror installation have this dazzling frenzy that I really admire

ADDED Surreal Bizaar-ness

(in Exam) Sketches + planning

HEADDRESS OF some kind

scene

Sitting on a Mesh

fabric wholeness

plain large fabric

the headress

WIRE

Initially the whole space was sticky

Painted White by KUSAMA.

'Within days, kids were covering every available surface with stickers.

-Kusama has an obsession with creating infinite spaces through repeated patterns.

The PROCESS

The garment pattern I made from a paper towel

It also had exploded flared sleeves - more drama

I semi-tie dyed it with watered down acrylic + began stapling/sewing shrunk on the fabric

I had some additional plastic masks that I planned to attach to my fabric

Sweet wrappers

eventually I cut the whole thing up

The ultimate goal of my final peice was to create a kind of entity representative

POST-IMPRESSIONISM

Cezanne is one of the few impressionistic artists whos work I adore and encapsulates some of the best features in impressionism.

POST-IMPRESSIONISM

Still Life with apples - Cezanne 1895 - POST-IMPRESSIONISM

SYMBOLISM

EDUARD MUNCH

SOCIALISM

COMMERCIALISM

I considered commercialism as we're seeing an amazing photograph duption by Paul Graham → "Candy Wrapper, Tokyo Kimono Pattern Flash burn 1945" 1990

The burns reflect the kimono pattern and the garment is a symbol of femininity. The happy go lucky girl next to it reflects the invasion of America influenced commercialism.

FEMINISM

Artists like Tracy Emmin

Ophelia' John Waterhouse 1899

I've always adore the romantic surreal nature of William Waterhouse's paintings. Paintings of nymphs + ophelia for example

PRE-RAPHAELITISM

↳ meaning-wise ... a little more shallow, based on beauty

CHARACTERISED AS "IRREGUARLY SHAPED" / "PEARLS" IN FRENCH

BAROQUISM

EXTRAVAGANT ART WITH CURVING LINES

→ more simplistic ish - comparison to the rapheletes, on rococo (89) - focus is more on lightning and composition are overtly sensual / romantic

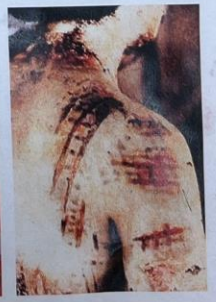
Energy

Celebration

SURREALISM

I love work with clever, sinister undertones

Paul Graham 1990



Caravaggio "St John the Baptist in the wilderness" 1604

Baroquism

The achievements of the baroque didn't occur until the 18th century. The work that distinguishes the movement are stylistically complex and even contradictory. In general, however the desire to evoke emotional states in pretty dramatic ways, underlies its manifestation. Frequently associated qualities of baroque are grandeur, sensuous richness, drama, vitality, movement, tension, emotional exuberance etc.

Guido reni St. John the Baptist

[RENI]

1575 - 1642

(Of all the Baroque Artists I've encountered, Caravaggio is absolutely my favourite. This is predominantly (and I hadn't realised at first) because of the romantic feminity. I think I'll need to further research contemporary attitudes to gender presentation in 17th century Italy... I'd assume its hyperbolic writing paintings of women saints to really glorify their ethereal sacredness.

I really want to take the gender expression concept further, I'd probably have to be imaginative with models I use... expressing and ultimately celebrating feminity through certain techniques like brushstrokes etc.

[CARAVAGGIO]

1571 - 1610

- Caravaggio is an especially interesting character amongst the Baroque artists because of his short, tempestuous life.
- His works are characterised by dramatic, theatrical-like lighting
- his works were controversial at the time + immensely influential for succeeding painters.
- at first he specialised in still lifes but progressed later to figures.

↳ he painted ordinary people with rough, irregular and characterful faces which horrified his critics

↓

I DID extensive studies w/ caravaggio LATER →

TRIUMPH OF BACCHUS 1628 DIEGO VELÁZQUEZ

I'm obsessed with this composition ↑

[VELÁZQUEZ]

1599 - 1660

Having been working in a spanish urban city, producing traditional religious scenes such as the "immaculate conception" alongside "Bodegones" or tavern scenes with more ordinary people.

Valesquez became a court artist and was the only artist working for the king, becoming friends ~~with~~ Rubens.

17th Century was the "Siglo de oro" or Golden age for Spanish art and literature. At the time of his work Cervantes wrote Don Quixote and Lope de vega wrote his plays.

This was despite religious and political wars, alongside the plague that ruined Spain.

I chose a detail from his (Caravaggios) Painting of a lute player as I believe it possesses everything great about his work: great technical skill, fabric!, drama and sensuality.

NEGATIVE SPACE

There's this drawing technique that is super effective for me and its to only care about the space around the figure

↳

I didn't use it here but I should

CARRAVAGGIO ARTIST RESPONSES

ST JOHN THE BAPTISTE IN THE WILDERNESS

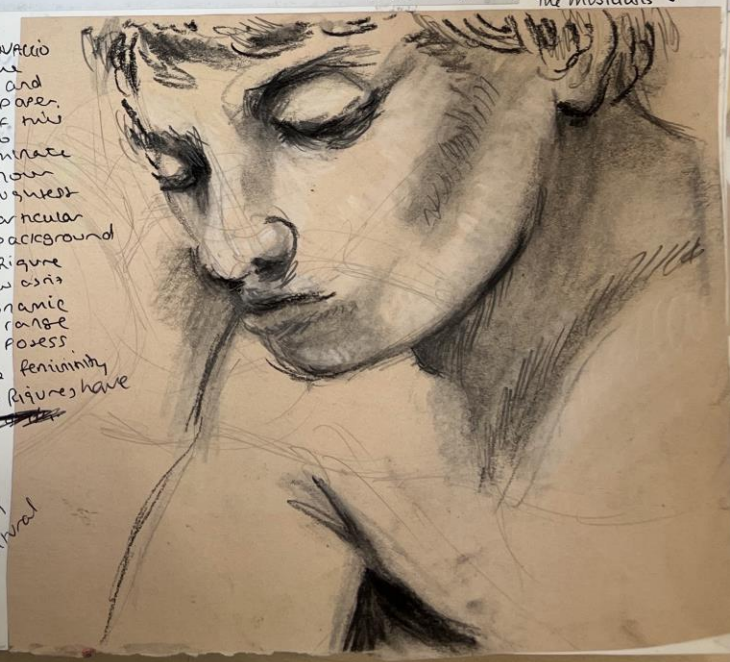
I CHOSE TO COPY A SMALL BUT CENTRAL PART OF THIS CARRAVAGGIO PAINTING BECAUSE IT WAS MY FIRST ATTEMPT TO APPROACH A RELATIVELY COMPLEX SEMI NUDE FIGURE IN THE CONTEXT OF THE BAROQUE IN A SENSITIVE WAY. PRIOR I HAD ONLY COMPLETED QUICK OIL PASTEL/INK SKETCHES ← THE TWO ON THE OTHER PAGE. I REALISED I NEEDED TO PUT MORE TIME IN + USE A MORE 'EXPOSING-OF-MY-ACTUAL-ABILITY' MEDIUM. IE PENCILS.

This is just a really interesting painting, there's so much going on, caravaggio is really telling a story

TRIUMPH OF BACCHUS ← VALESQUEZ The musicians ↓

MY FOURTH CARRAVAGGIO STUDY, THIS TIME IN CHARCOALS AND ON COLOURED PAPER. THE CHOICE OF THIS PAPER WAS TO OBVIOUSLY ELIMINATE THE BASE COLOUR BEING THE BRIGHTEST TONE. THIS PARTICULAR BUST IN THE BACKGROUND OF A MULTI-FIGURE CARRAVAGGIO WAS'NT PARTICULARLY DYNAMIC IN ITS TONAL RANGE BUT IT DID POSESS THAT DELICATE FEMININITY THAT ALL HIS FIGURES HAVE

I think I need to be more relaxed when drawing figures to bring out natural curves



Deconstructing the Baroque

good ↑ watercolour
↳ still vaguely conforming to Chiascuro, even if its really bright colors contrasted against a complete absence of color.

I tried not 2 go overboard w/the color

Analysis of Caravaggios "Martyrdom of St. Matthew". One of Caravaggios most complex paintings in terms of the large amount of figures in the composition. They are all mid movement and full of life, testament to the immense skill of Caravaggio. Like most of his grand religious paintings, the light source is perplexing to locate seemingly emanating from no particular location. The effect of this is that paintings appear more ethereal and not lit by a few poor man's candles but by some divine energy. The composition of the figures creates a narrative, a drama that reads through the unique and varying reactions of all 13 figures. The painting is so complex and dynamic it becomes more impressive the more you look at it.

Besides Caravaggios use of Chiascuro, the technique of extending the canvas far enough and cutting some figures off allows room for the viewer themselves to be incorporated in the work. (co extensive space)

I felt it was necessary to break down the conventions of Baroque whilst still embracing the grandeur and staged drama.
↳ but what I really like specifically about Baroque is the romanticism

figure on the Person became increasingly abstract & standing figure is purely a negative space

I left this one in because I thought the weird shapes at the top were fun

I'm obsessed with this unashamed femininity present in caravaggios work. obviously perspectives in 17th century Italy restraining to art were more focused on the divine perfection of figures but at least from a current perspective, its fascinating to compare gender presentation with modern art/views.

MORE (unsuccessful) EXPERIMENTS

I'm wondering where I can take this because

The colours really are very which could pose a nice contrast against the heavily romanticised & beauty of the original

Not very successful

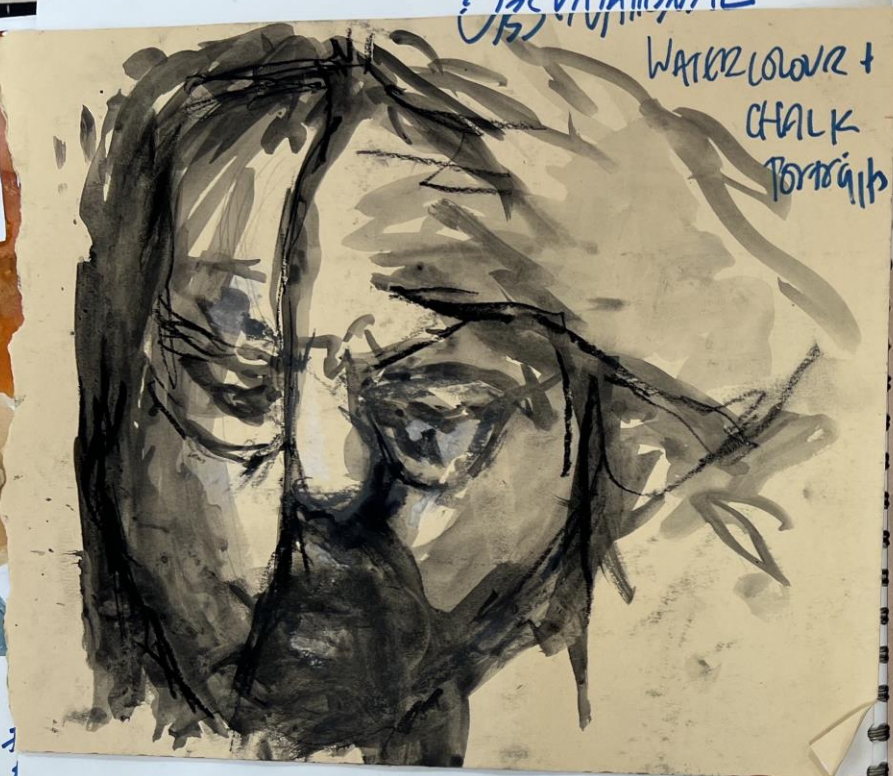
used the same method as before: painting around the figures to create a negative space underneath

Bad watercolour

INK PEN + WATER

OBSERVATIONAL

WATERCOLOUR + CHALK PORTRAITS



BAROQUE INSPIRED PORTRAITS (relatively). (Like drawing)

combination of hard + soft shadow lines adds to the depth of the portrait

some parts of these are more successful than others...

at some points does it look super realistic! good whereas others are quite flat

ATTEMPTED CHIAROSCURO

I NEED to start focusing on figurative? - photoshoot... or moving away from people altogether

I like these and think they comply with baroquism because I was trying to get predominantly soft shapes and dark shadows

this goes not as successful, its very flat and I didn't take my dark tones as far as I could have

USING COLOURED PAPER TO ELIMINATE THE BASE AS THE BRIGHTEST COLOUR

Colour + Composition Experiments

I'm still way too abstract. I do want to replicate the negative space studies of a couple pages ago...

MATERIALS

that unintentionally created cool texture on this painting was paper towels I laid over the top to mop up water (ill use this again)

A detail from Caravaggio's painting: The martyrdom of St. Mathews

The guy is doing this!

I REALLY need know this tbh

Developement of my last caravaggio centered works with heavy use of negative space. I focused more on expressionistic techniques to add some energy to the intense close ups of the figures

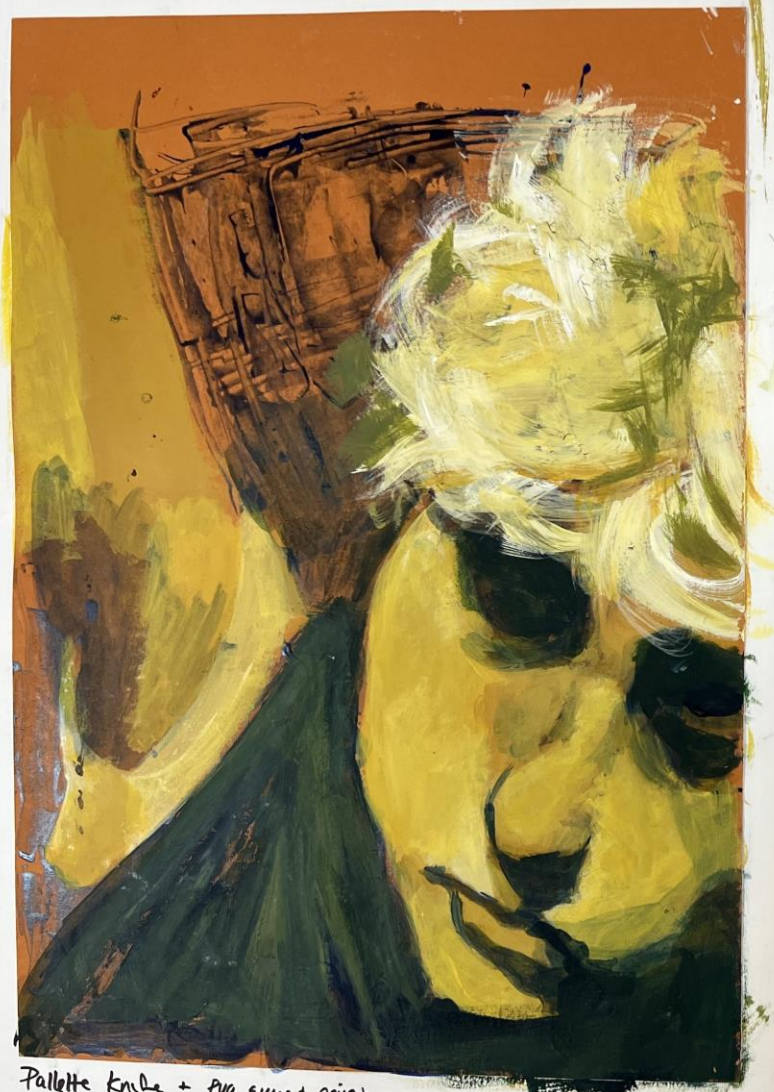
I think this is more sophisticated of the paintings I've done in acrylic... the previous ones I mean, also the previous one is very 1D and the brushstrokes are very inactual.

I still need to move away from profile shots as they're not original for me

(Triumph of Bacchus) Velasquez

These photos weren't staged (which is what I intend to do next)
I just noticed my sister had some great shadows on her face.
Her expressions are very much dramatic baroque ish in my opinion

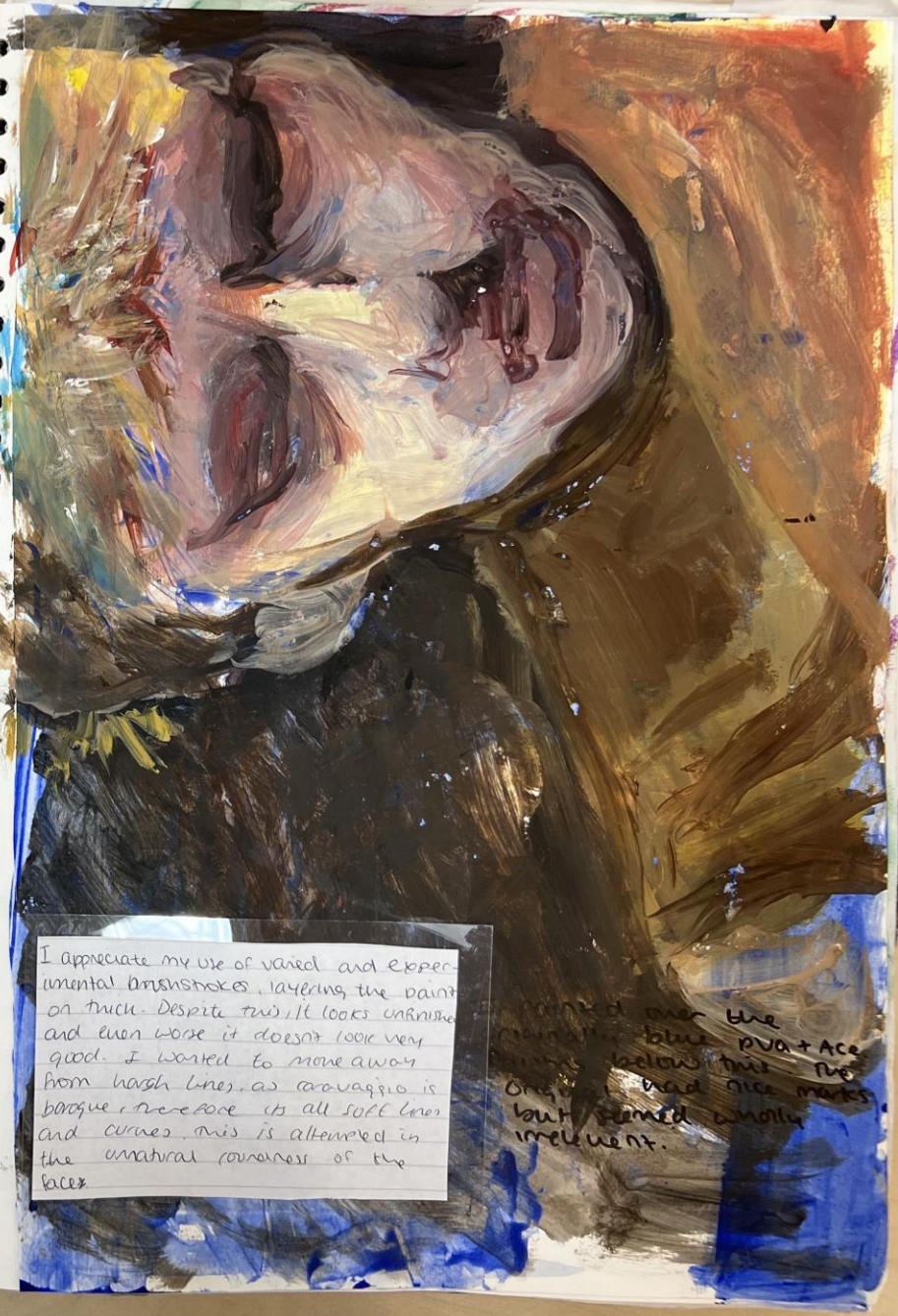
← edited the contrast levels to make it more chiaroscuro



Pallette knife + PVA glue + paint

This ones a little scrappy...

I really want to move to more sophisticated paintings. I've deviated very far from the baroque + want to reign it in!

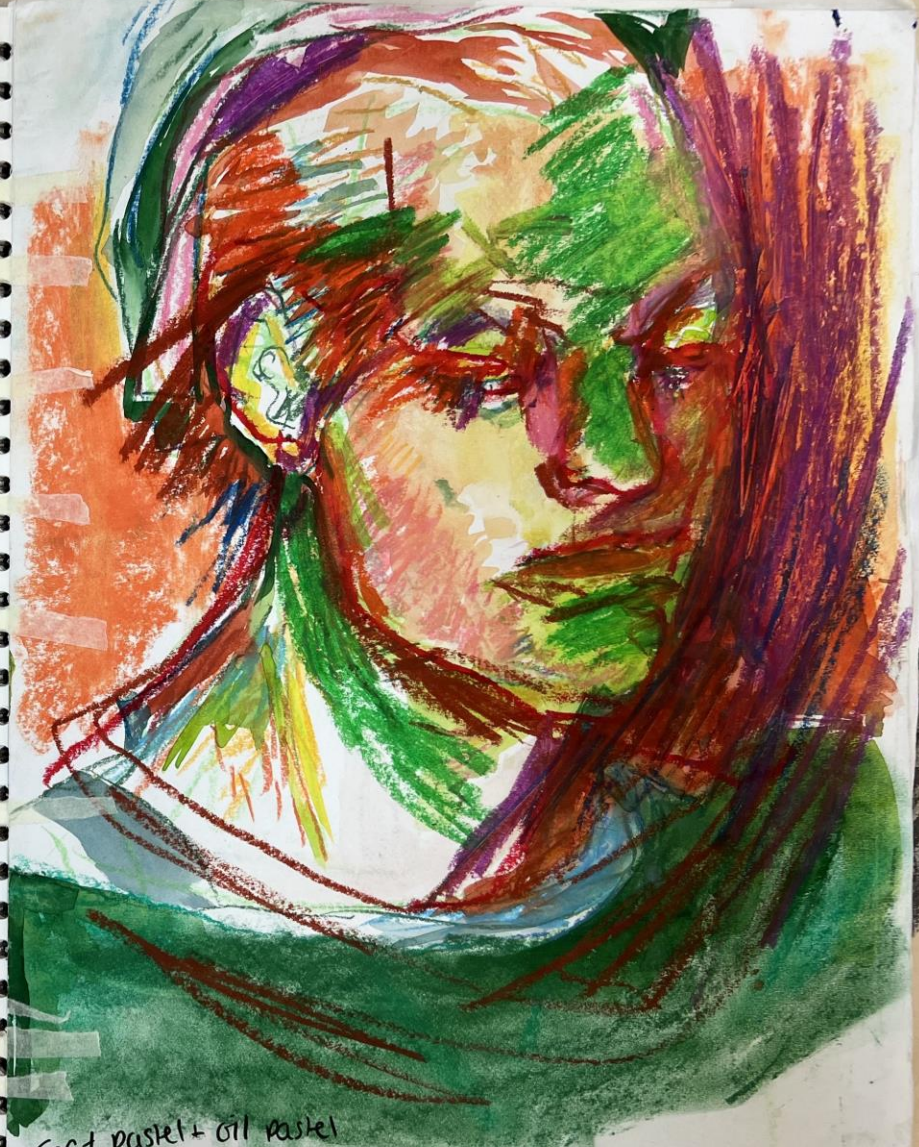


I appreciate my use of varied and experimental brushstrokes, layering the paint on thick. Despite this, it looks unfinished and even worse it doesn't look very good. I wanted to move away from harsh lines, as caravaggio is baroque, therefore its all soft lines and curves. this is attempted in the unnatural roundness of the faces.

painted over the blue PVA + Ace. below this the paint was nice matte but seemed wholly irrelevant.

Not very happy with how this one turned out, the paint doesn't really hold over the blue printed on it. This one seems pretty directionless.

Paint on cloth of painting on right.



Soft pastel + oil pastel

- not my favourite but it was done from life, I really need to move towards more figurative art

After visiting an estate garden with many Grecian statues of muses / female gods I considered gravitating towards women while maintaining that baroque aesthetic. I completed a study of another statue I saw (of venus) - in chalk pastels. I thought it was quite effective

Acrylic paint over pva glue paint

I want to gravitate my art towards more sophisticated styles and use of Chiaroscuro. I really like this sketch, the features are distinctive and sharp, the marks have so much movement and purpose.

-intensibly visual, imaginative

PAULA REGO

In her paintings of women lying down she geniously crafts the paintings to subtly extend the meaning. The use of chalk lines constrains the figure who is posed in an uncomfortable way. There is also a colour link to her contemporary Bacon

Art of narrative, allegory and direct observation, exploring the political and psychological complexities of power and desire.

Paula Rego grew up in Portugal under the Salazar dictatorship, witnessing many injustices. Her work often dwells on illegal abortion procedures, the suffering and inferiority of women in these circumstances.

Her work has consistantly adressed both physical realities but also internal fears and desires, bringing them together to create an uncanny image of how they react to eachother.

This is especially evident in her works where an undeniable atmosphere of fear accompanies something more sinister and carnal.

Her full, large sized paintings of women in sprawling positions draw on their suffering as women. Done completely in pastel, they are testament to Regos immense skill and unlike most artists she transformed her art from abstract to realism.

Conceptually (myth + symbolism)

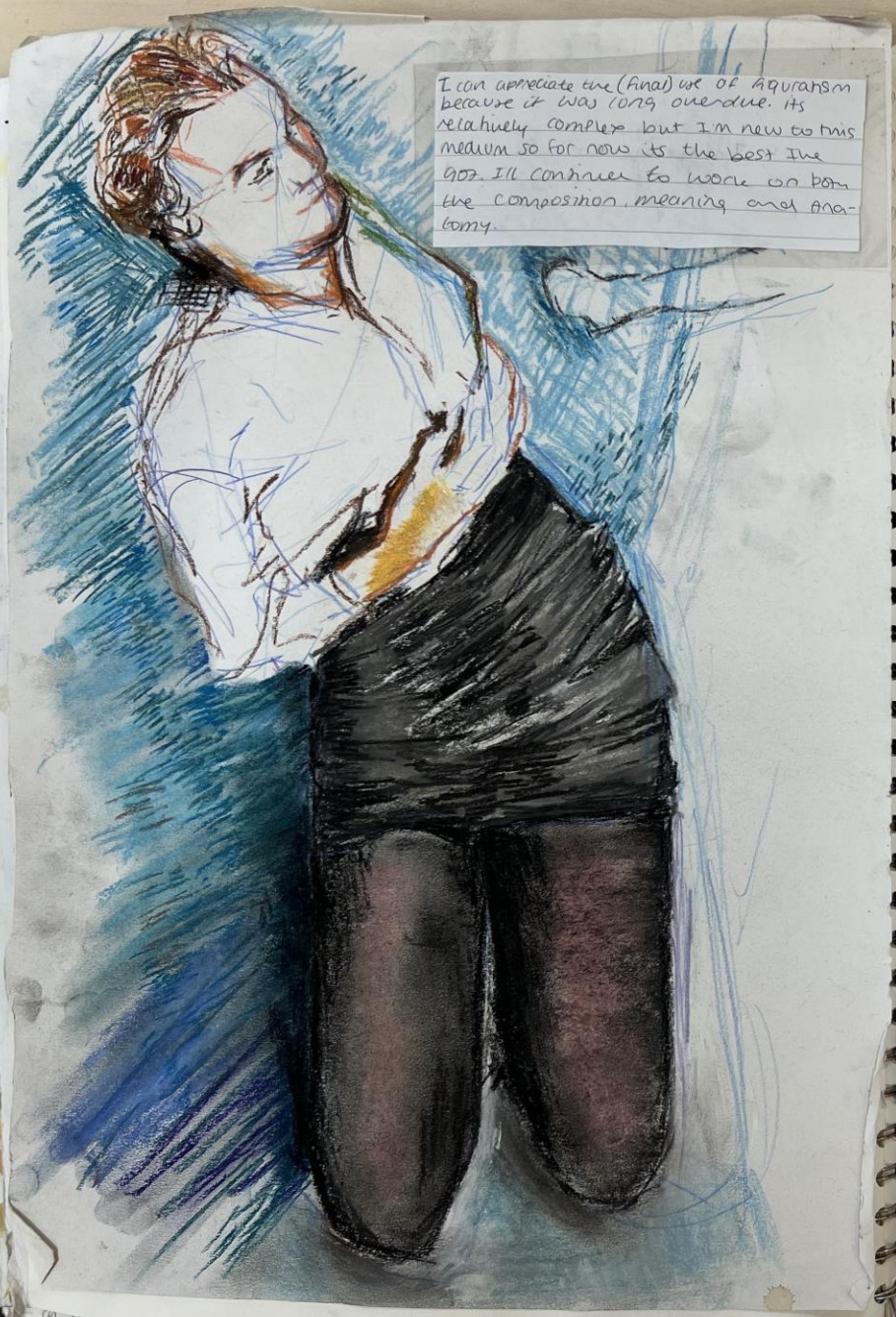
I relate my own personal (digital) work to Regos, in terms of use of myth or fables etc. I often encorporate symbolism through animals, animal death, Norse mythology (sometimes I want to study extensively) and etc. I have paintings that incorporate skinned deers and runes for example, I also love crossing works of fiction and drawing interpreting versions of existing narratives. I think I could really go above and beyond in a project that incorporates that fatalistic religion and paula Regos feminism (but) my own vision that more encapsulates the requirement in being a woman or lack of... I'm not sure but I sure love vikings.

PAULA REGO 2003

HER WORKS demonstrate an incredible amount of anatomical skill, with endless amounts of contorted figures across her canvas.

The betrothal: lessons: the shipwreck.

I chose a selection of her works done in chalk pastel - that also happen to be my favourites. Its a medium I haven't really utilized yet and I can already tell I prefer it to paint. Pastel allows for more structure and texture to come through, you can mutuouse soft + hard mark making. Paula Rego uses pastel in a particular way, (applying, letting spray constantly), to really build up the layers of colour in her Him 1996↓ works.



I can appreciate the (final) use of Aquarism because it was long overdue. Its relatively complex but I'm new to this medium so for now its the best I've got. I'll continue to work on both the composition, meaning and Anatomy.

PAULA REGO
INSPIRED
Sketch +
PASTEL DRAWING

MORE EXPERIMENTS

I think this one was pretty successfull... Its almost pre-Raphaelite in its pose. perhaps its too relaxed to be Rego but its a very passive pose and the orange is a nice shock !!!!!!

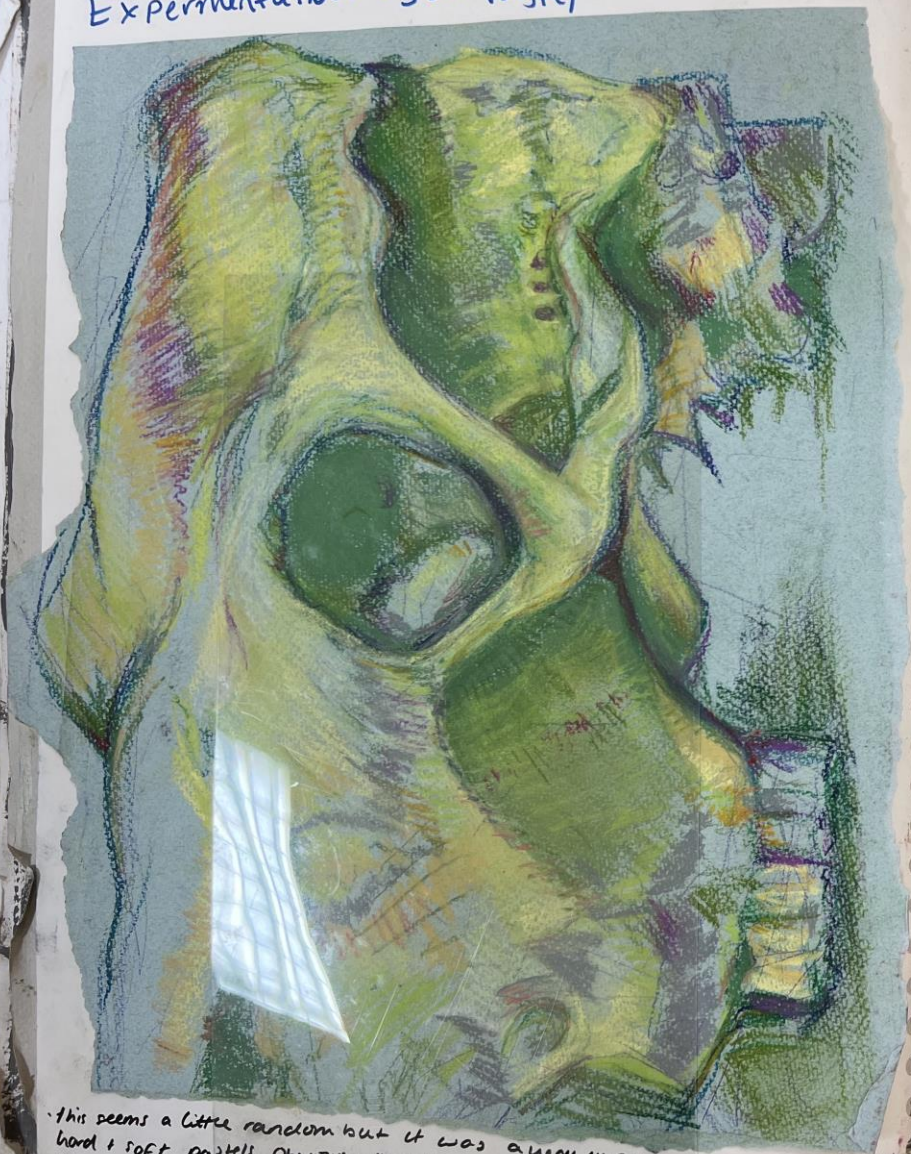
I should have [illegible] and Antonio [illegible]

This is a pretty basic portrait, and I've already decided to never touch portraits ever again unless Rosanna... but in my eyes this bridges Caravaggio to Paula Rego.. vaguely...

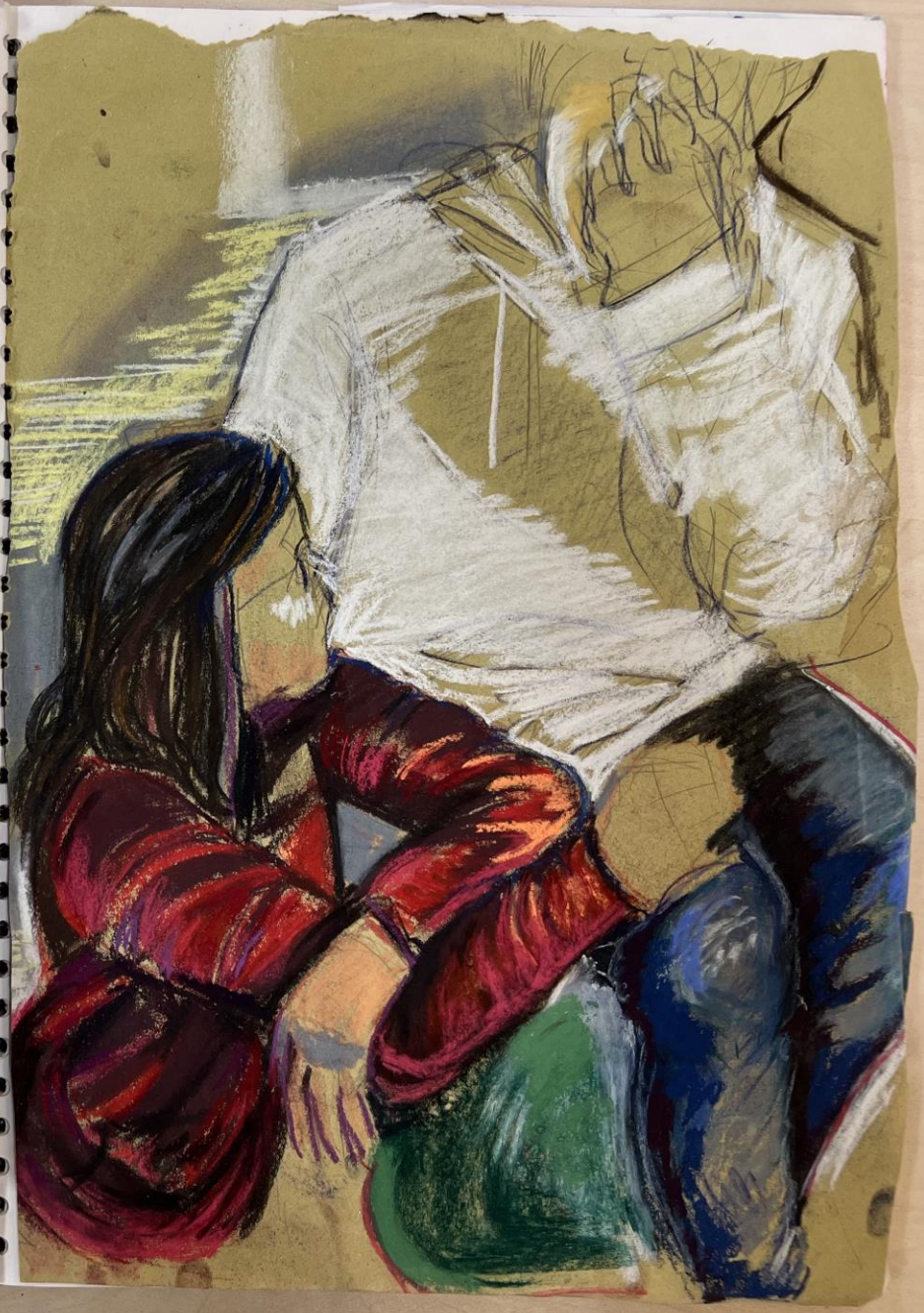
I'm attempting to be more precise with my colour choices, not being too garish but [illegible] dealing with how light [illegible] mediums like pastel. I'll [illegible] to work [illegible] that, mixing [illegible] now, etc.

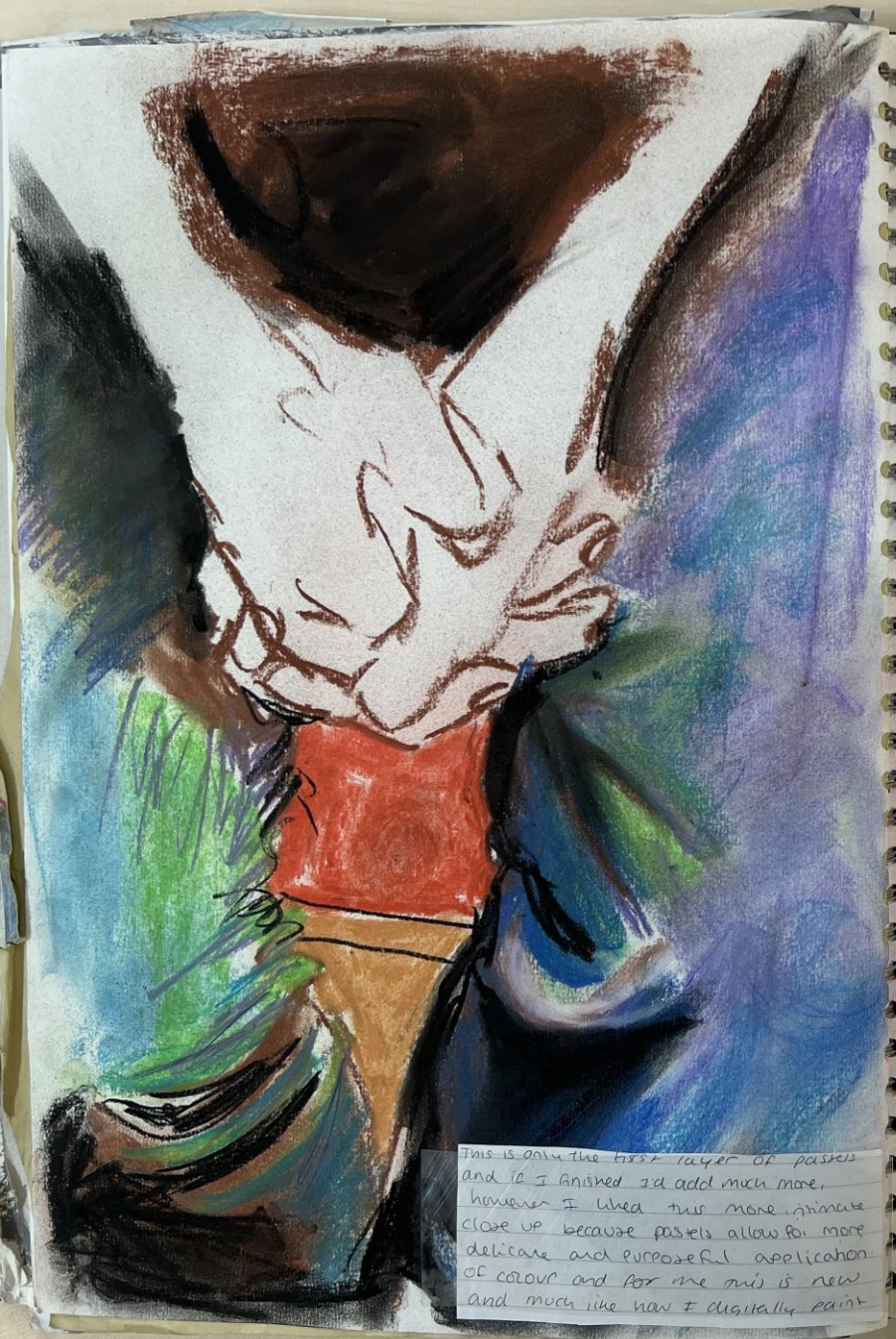
I'm still [illegible] at the [illegible] making/technique though!!

Medium
Experimentation - soft pastel



·this seems a little random but it was a very important experiment with hard + soft pastels. Obviously its a skull and I put alot of thought into the choice of colours—





This is only the first layer of pastels and if I finished I'd add much more, however I liked this more intimate close up because pastels allow for more delicate and purposeful application of colour and for me this is new and much like how I digitally paint

Experimenting with soft pastel has been overall very successful. I've attempted close up compositions and more complex zoomed out ones. I've also been experimenting with line + mark making as this is something easily made in pastels but something I haven't explored in this project yet.

BOOK REVIEW

What's gone well??

- I've moved out of my sketchbook which has freed my compositions significantly, my work has gotten bolder bigger and more detailed, my focus on Paula Rego has also helped this

→ my pictures have been more directed & subtle in meaning especially compared to my last projects.

my work is of a really great quality & tone,

→ I've felt much more independent + focused in this project

One thing I wanted to draw out of Rego's work, but never did, was use of symbolism, this would make a great personal study essay. The imagery in her work is surreal and sinister at times. I'm still weary to think from the absolute in my work. (even if I avoid invading more reality in my personal drawings).

What next

artists? its been great and really inspiring focusing on Paula Regos

(These are very old) one is 2 years old, but its just the kind of arts I like making.

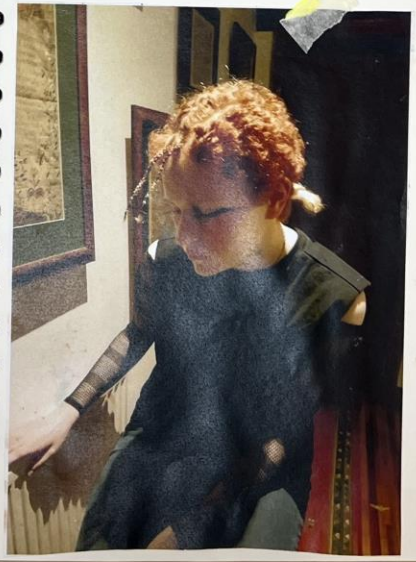
using animal imagery is my absolute favourite because they're usually serene and it can contrast the rest of the work

As I'm working on these images I realise I'm putting more thought into the figure in its space than anything else - the positioning of the figure and the significance of that

← I also tried to factor in some colour / texture by adding a shirt over the chair (just to add some variation for when I work from it)

I didn't stage my photographs at first (but I tried to the second time) I think I'll need to consider more subtle aspects of composition in Paula Rego's work in order to extract that rich meaning.

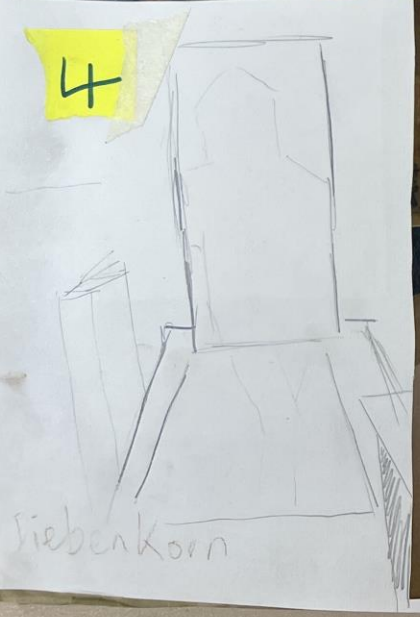
introduce is more than one figure another thing I want incorporate into my



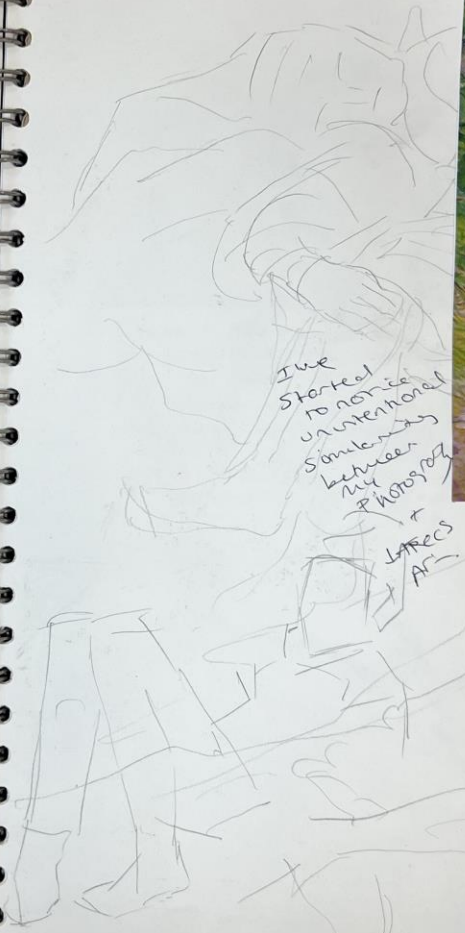
I really like the inclusion & importance of background in a composition. The figure is made more significant with a strong background and this one is so geometric. I want to explore less loose forms.

Like in my initial caravaggio studies, I'm focusing more on the negative space of the figure

4

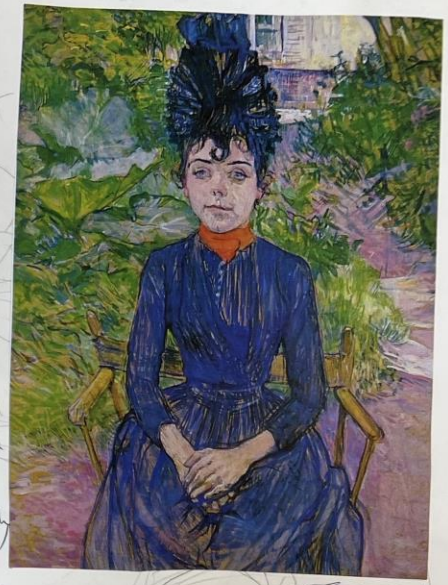


Siebenkorn



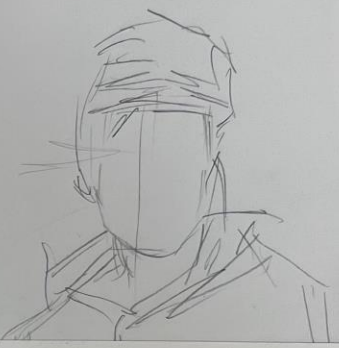
I've started to notice unintentional similarities between my photography + Lautrec's art.

Gerome



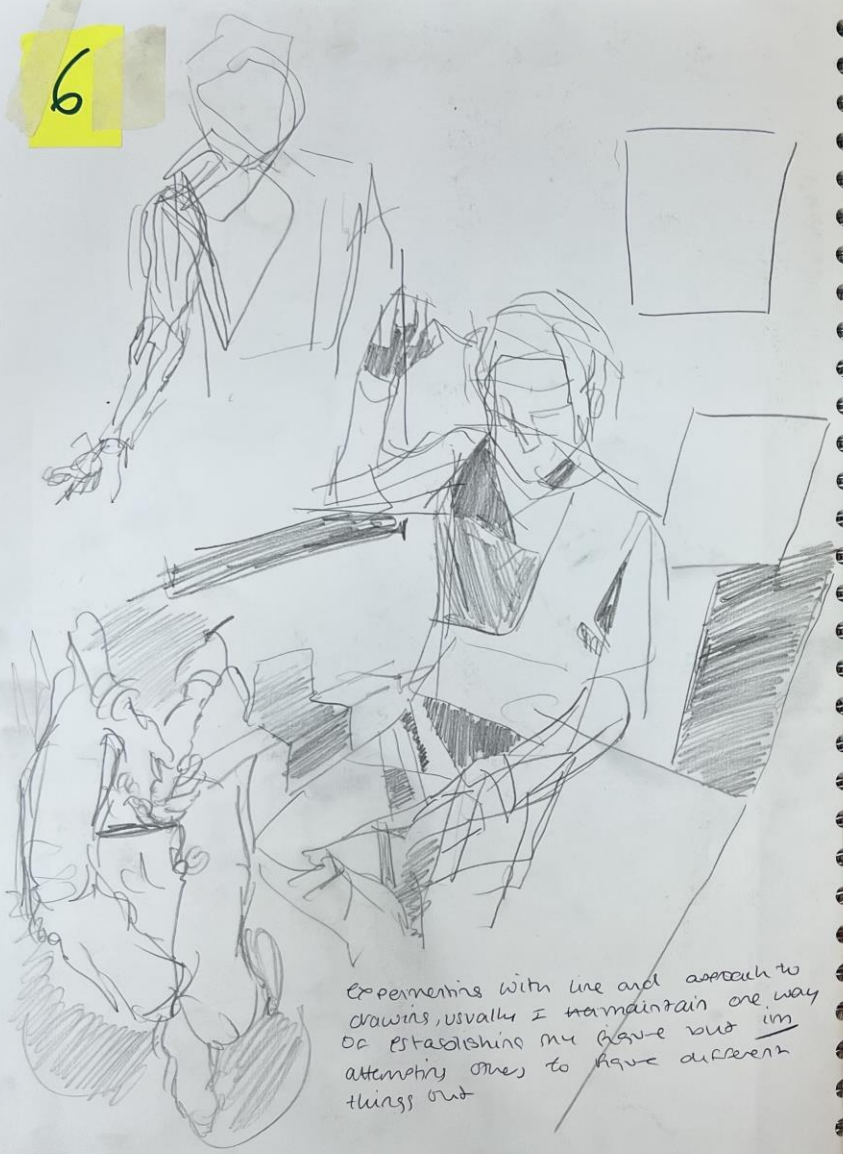
5

Before using pastels I create a couple practice sketches just to familiarise myself with the shapes and spacial considerations I'll have to make.



I think in this project the background is more important than the figure as it really establishes it in its own space and adds to the emotional landscape. I have yet to find a ~~batt~~ canvas big enough to communicate this though

6



Experimenting with line and approach to drawing, usually I maintain one way of establishing my figure but im attempting ones to figure different things out

PROJECT REVIEW

I WANNA track the progression of my Art to Assess what kind of developments I've subconciously made / conciously.

For one — found an ideal medium in pastels then found an Ideal Artist that uses pastels.

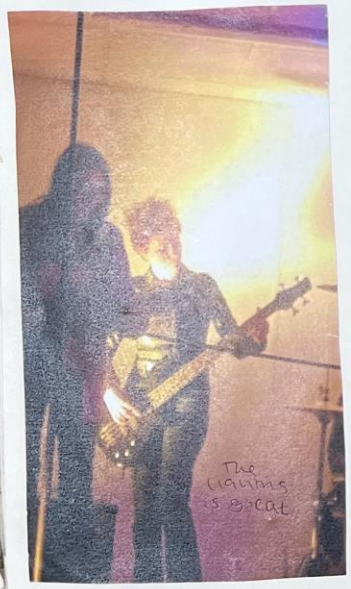
I've been more successful with a simple but intense meaning (female presence / figure / friendships) that has motivated me to be more concious of expression + textures made. Accessible tin I've taken citicism very seriously + now work predominantly straight (which helps me see areas of improvement) and I've been more concious of compositions.

I've been consistently trying to increase the complexity of my work, including geometric backgrounds w/ depth and giving the figure more prominence in its place.

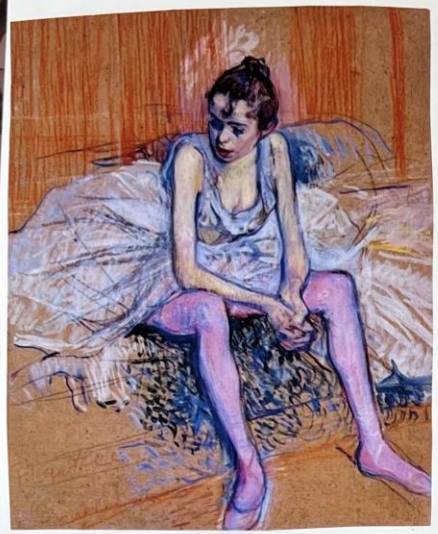
I gravitated away from abstract with Caravaggio into a more realistic working method w/ Rego's influence. Then I've once again broken down the shapes + created them with less deliberate, more haphazard mark making.

I think I've found the perfect models!! ↕

if I can I'd like both of them in frame that would be ideal



bonus layla pic, experimenting with ideas



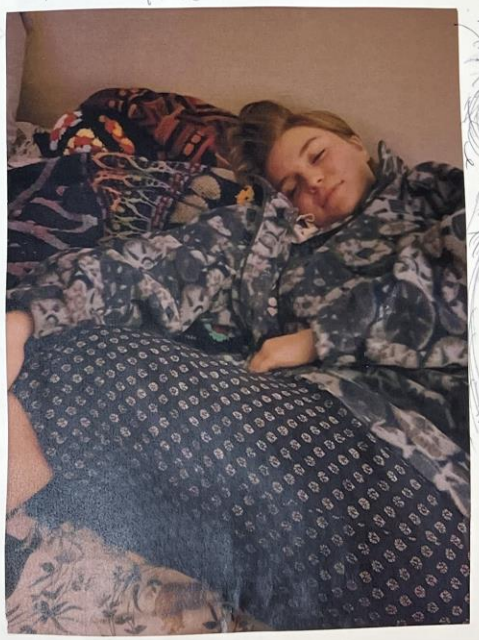
LATREC

Tolouse

(Biography)

LATREC IS ONE OF MY FAVOURITE ARTISTS SO BEING ABLE TO INCLUDE HIM IN MY SKETCHBOOK / PROJECT IS GREAT. SOMEONE POINTED OUT THE SIMILARITIES TO HIS WORK THAT WERE EMERGING IN MY OWN. (SPECIFICALLY THE CANDID AND SLIGHTLY DISHEVELED PAINTINGS OF UNCONVENTIONAL MODELS SUCH AS PROSTITUTES.) I CAN ALREADY DRAW LINKS TO REGO AND MY CONCEPT

The ↑ textured way that LATREC PAINTS FABRIC WILL be incredibly helpful in the pastel fabric I draw I really struggle with it...



← Frankie looks exactly like one of Tolouses models :)

Next steps - final piece

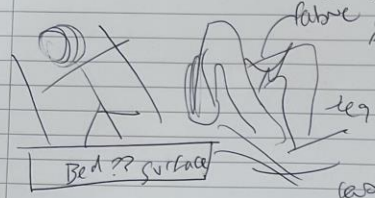
Art Statement of intent:

① The project theme is "Isms" and I began with 'Baroquism' due to the immense chiaroscuro and use of figures that command the composition. I developed this with varied use of materials until I resonated with the work of Paula Rego. From her I extracted an intense method of working with pastels. She linked to the baroque too, taking inspiration from classical art. I was interested in figures with both artists, and with my new artist Toulouse Lautrec. Now I'm still experimenting on the best surface to work on. With chalk pastels the options are limited as using fixative can ruin it, this is important to me as I want to preserve texture and colour vibrancy that will add to the quality of my piece. My best experiments have been with incorporating negative space so I intend to take this

② Further I also experimented with a very busy background and I enjoyed it alot. It made my work look alot more sophisticated too. My Artists have also inspired by projects meaning. For one: Caravaggio - the importance of figures in composition/narrative in works. Rego: female power communicated subtely with composition + the importance of medium. Lautrec is my newest artist and chosen because I saw similarities between our works. I adore the presence of figures in his work + the emotional gentleness + peace present. That roughly what my project is centering around:

FINAL PIECE PLANNING

Initial Photo ideas
Prior to exam



- cardboard
- mirrors
- incorporating more than one figure...

- getting more than one figure

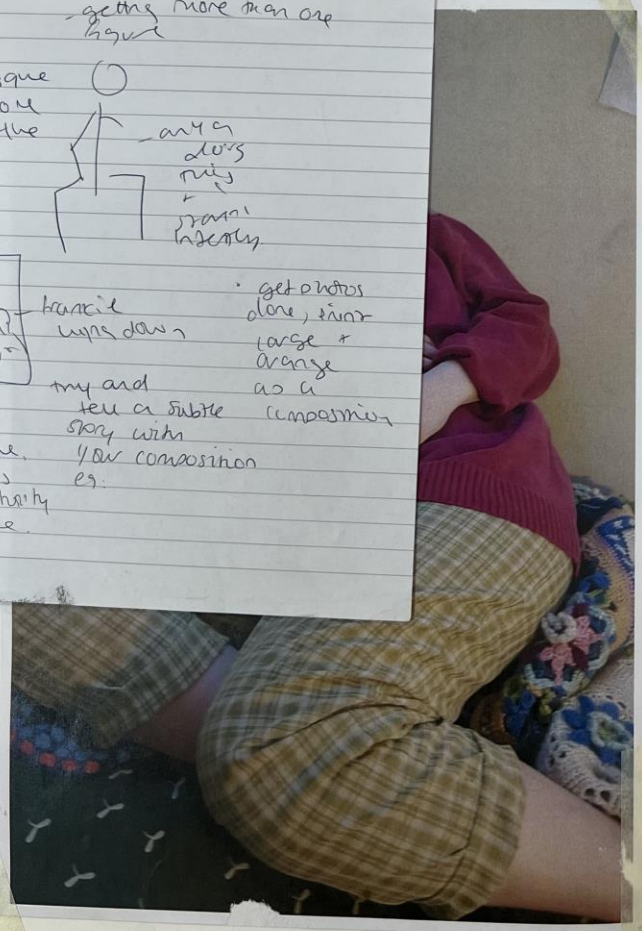
have a big Baroque esque figure on one half on the canvas eg.

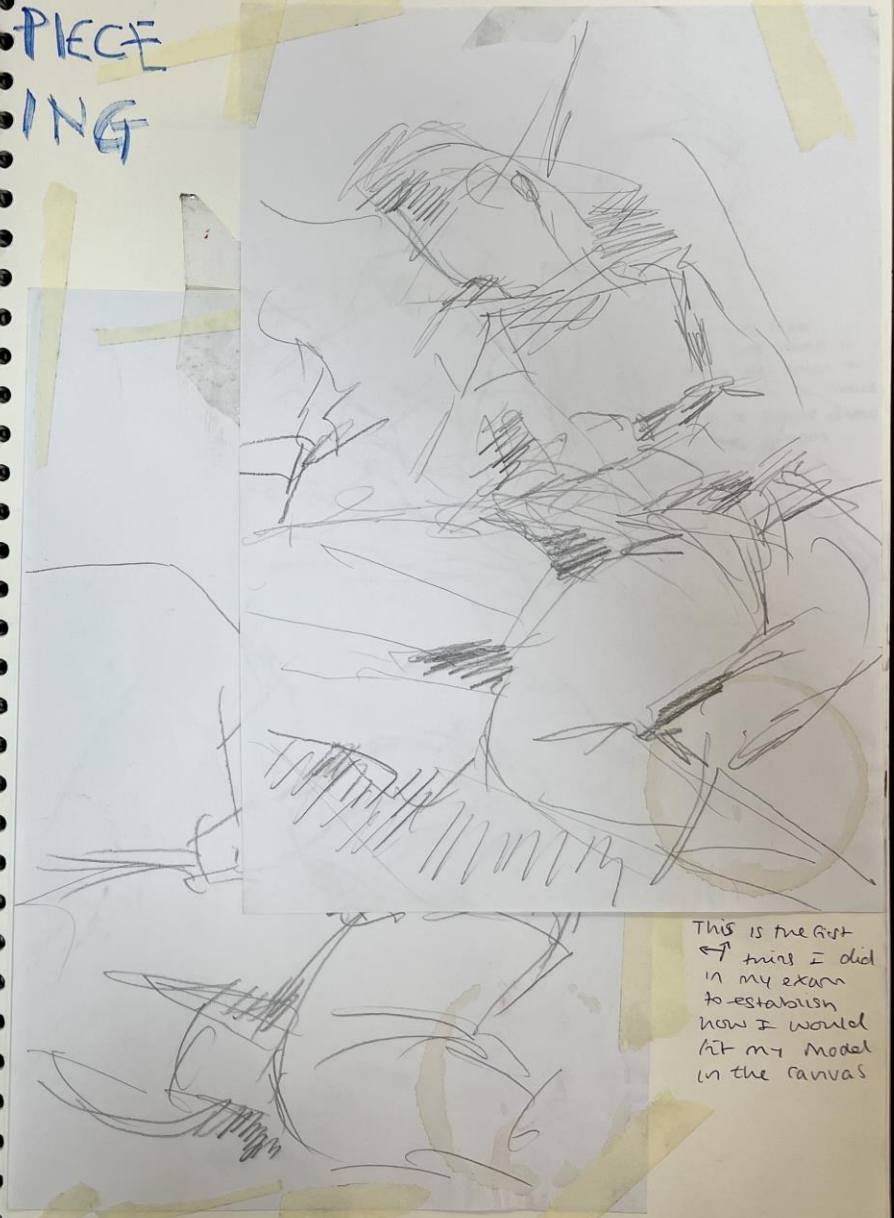
brush wipe down

- get photos done, print large + arrange as a composition

try and tell a subtle story with your composition eg.

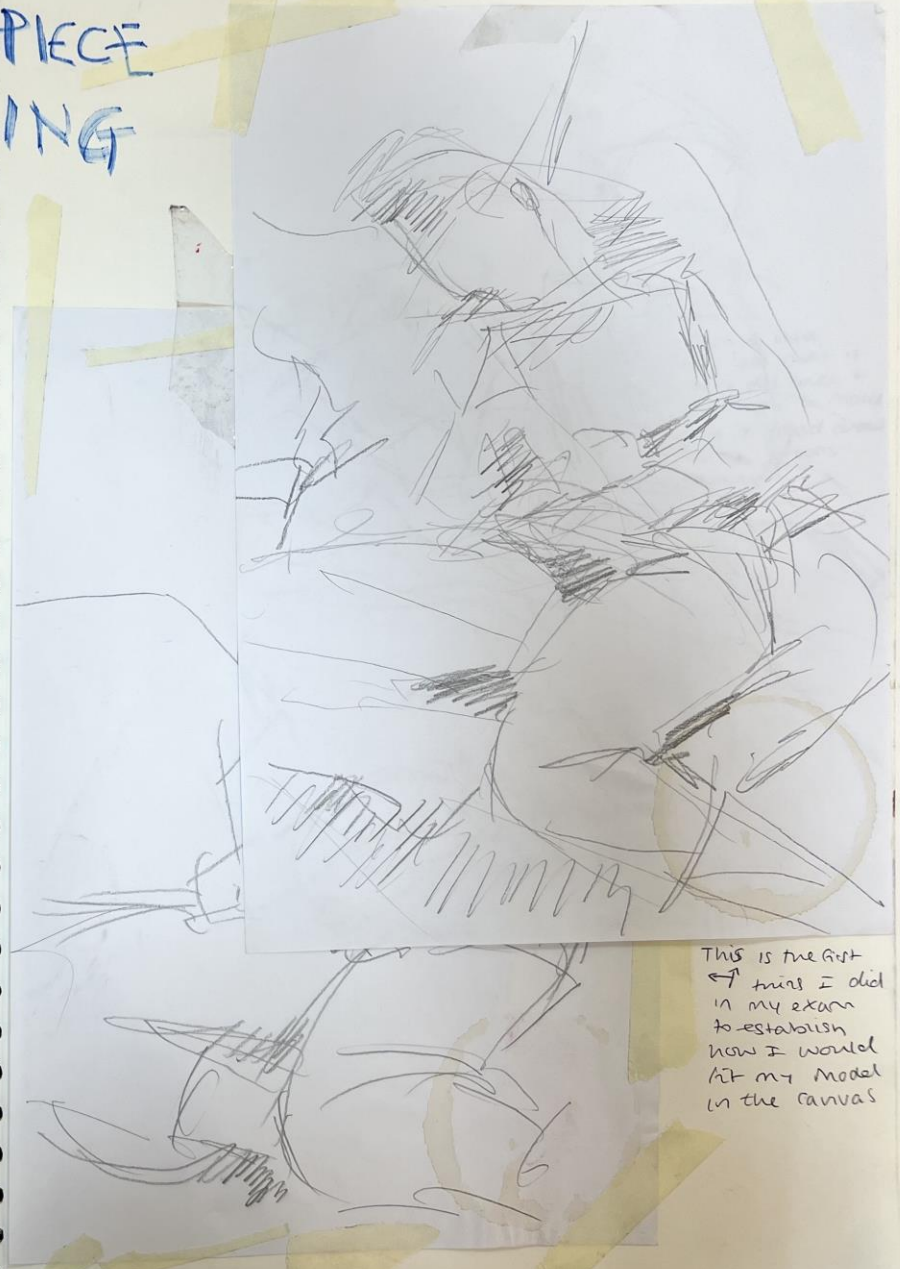
Buy some fixative, then I have more opportunity for surface.





This is the first ← thing I did in my exam to establish how I would fit my model in the canvas

FINAL PIECE PLANNING



This is the first ↩ thing I did in my exam to establish how I would fit my model in the canvas

Printed by tarnbaum.15 at: 26-Jan-2022 08:33:56 on T19-20

Printed by tarnbaum.15 at: 26-Jan-2022 08:36:16 on T19-20

Printed by tarabass.15 at: 26-Jan-2022 08:33:22 on Z19-20

Printed by tarabass.15 at: 26-Jan-2022 08:34:43 on Z19-20

ed by tmobaya-15 at 26-Jun-2022 00:32:42 on 719-20

Performance

Artwork??

I do like I watch it

also wish I was a film student. lots of music opportunities

Canvas

Canvas

Put sew relief onto the front

from the side (stuffed)

Relief lox sponge mmm sponge good idea

By Today

- have mind map completed ✓
- page of potential Artists ✓ + concepts / methods + concepts
- I Artist Respects, be different, dont copy, make sure UR learning something mu brother ♡

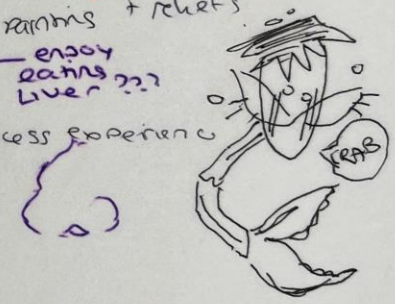
paintings + reliefs

- Something I haven't done yet — enjoy eating liver ???

King gizzard -

The Arabian princess experience

(Nose)



Seasons climate

NGS / patterns

TREES

VARIAT + SIMILARITIES

Seasons
climate
weather

TREES

commercialism
like as a product
colour
tone
scale
shape

Pure nose

Routine

WINDOWS
changing view

Flaws / faults
Scratches

Attempts at individuality
market stalls

Symmetry / Asymmetry

MATERIAL

CREATIONS are same thing / working from the same subject but using different materials

- oil paints

Sculpture → I'd want it to be scary + funny → maybe the similarity of fear + humour

SIMILARITY

- of people and their room ?? like a portrait not of a person with their image but the space they in habit

ARTISTS
- enson?, Kukoshenko?
- Phillip Guston?
- Fritz Scholder
- Christina Balit

MEMORY

Reality vs the memory of an event / manipulations + feelings

I wonder how I'd develop + nostalgic

SURREALISM

A good way to get good at Art inspiration

PATRICK WOODROFFE

"A WORLD SEEN only within the mind"

Patrick Woodroffe offer draws his fears in order to expell them

Rejection of conventional realism, taking inspiration from music (Mahlers 4th symphony for example) and just controlling the inconscious nonsensical nature of human thought

attempt to progress my VISUAL LANGUAGE

PHILIP GUSTON

Guston committed himself to extracting himself from American Abstract Art – focusing on the psychy + rawness within his artwork.

YUE MINJUN

in order to communicate a collective agony + loss of individuality in communist China, Yue Minjun did this alot ⟹

DAVID TRESS

Landscape Artist well known for depicting changing seasons in an unconventional way.

JAMES... ENSOR

There's little variation in tone within his artwork that makes everything a little lowkey yet this makes the depth of the artwork more apparent

Roy de Forest

Fritz Scholder

Fritze depicts a variation on stereotypical "Red indian" images, taking ownership of that depiction + expressing it in amazing colour

The greater the number of corpses, the better and more enviable the kitchens

TATE Britain Visit

Feb 7

William, first Lord de la Warr
Unknown Artist - 1550

This Painting immediately stood out due to the contorted standing of the figure, it was an outlier amongst the other artworks of their period. The use of Chiaroscuro was intense and the stoic expression of the sitter is extremely bold.

This is a detail from a Peter Lely painting "two ladies of the Lane Family" 1618-80, the almost photo realistic but expressionistic up-close painting style is mesmerising.

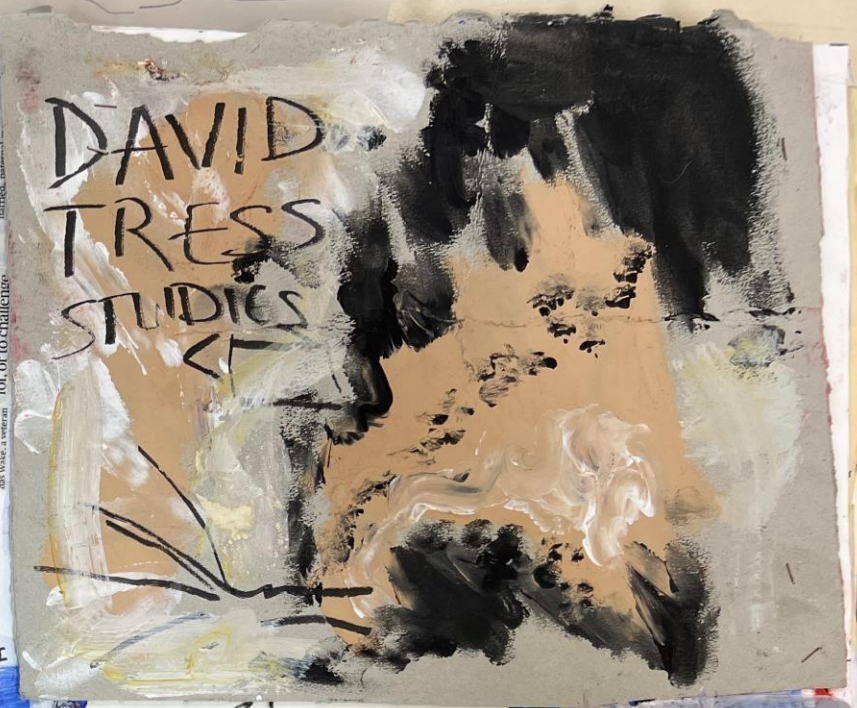
TATE MODERN VISIT

TATE Modern had much less appeal to me visually - however I'm a big fan of the incorporation of conceptual ideas and to portray them creative ways - something I am consciously for my own work to add additional depth

Bonnard
1867-1947
"The bowl of milk"
I love the dusky shadows and colour scheme

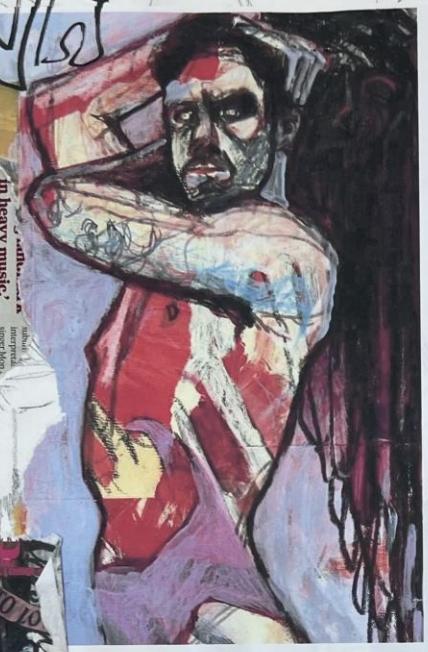
Kneller (Godfrey)
1649-1723 Portraits of John Churches - I was a big fan of this of Kneller's work, again due to the fabric + peace of the portrait

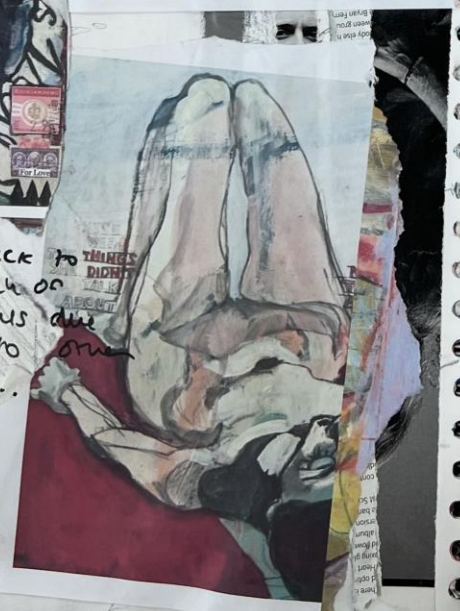
DAVID TRESS STUDIES



JULIANNA COLES

I love Egon Schiele but I needed with a people less criminal charges





However she seems to stick to murals + scrapbooking much of her work really appeals due to the evident reference to artists such as Sauer... so maybe I should focus on my precious Schiele ♡

Schiele (my love)

Coles

Something unkind

turmoil

A lot of both visual and conceptual similarities are shared by these artists

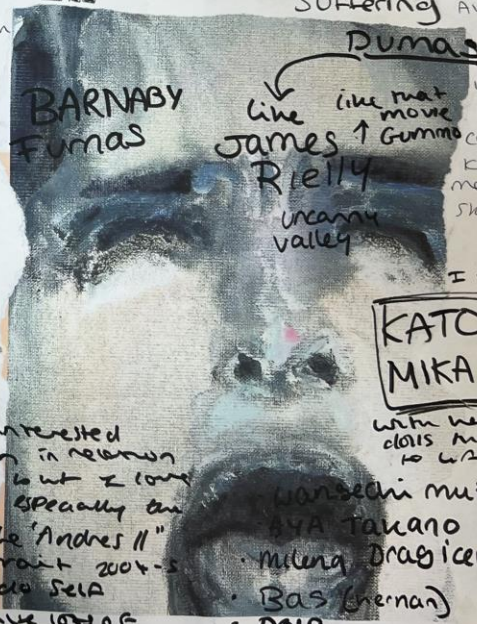
Suffering

Also in use of medium. All three use texture heavily to convey some kind of detachment from real skin for example

VARIATION

· on human form and anatomy

Dumas



like James Rielly uncanny valley

like that movie Gummo

Chuck Close

I'm not really interested in photo realism in relation to his work but I love his stuff and especially the older stuff like 'Andres II' and self portrait 2004-5. I could also do self portraits + have lots of fun. Do a Chris O'Filly + use mixed media like pebbles + gems

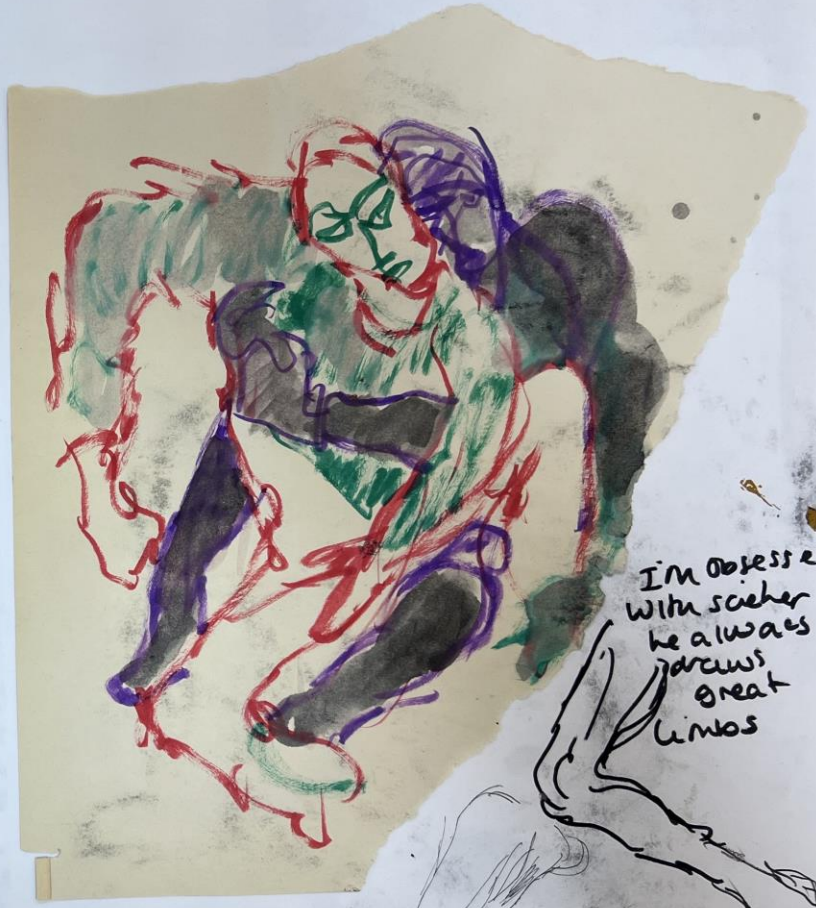
KATO MIKA

I think her paintings are gorgeous and display a peculiar and simple concept of beauty with her unusual colours that she brings to life

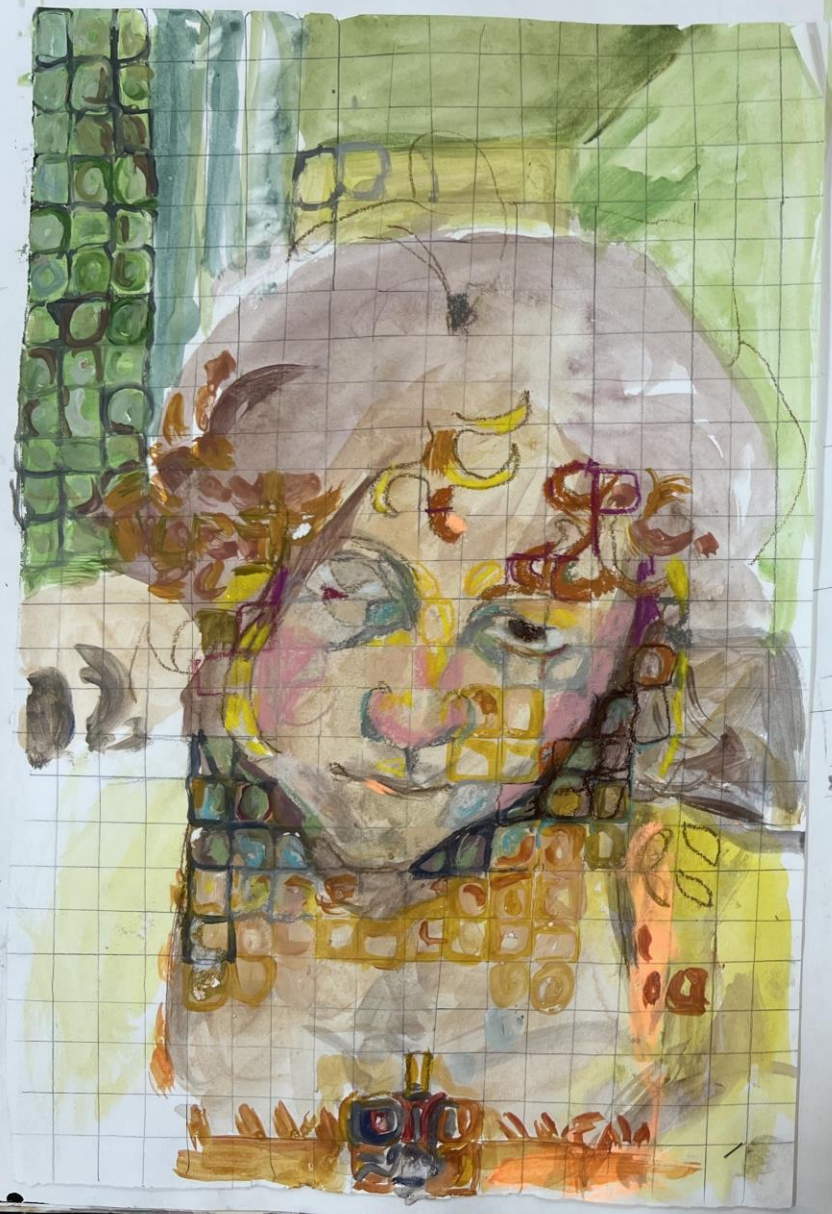
· Wanseichi Mutu
· AYA Takano
· Milena Dragicevic
· Bas (German)
· Doig
· Matsunaga
· KLES !!!
· Guentner
· Brian Calvin

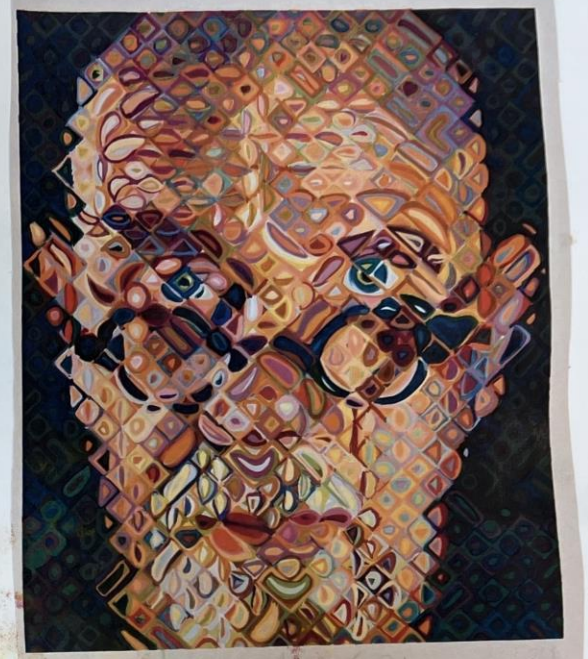
Brian Schutz
Marcel Dzama

MAYHEM BASSIST JORN
NEVER FORGET THE FAULT
I HAD TO GROW UP QUICKLY
PATIENCE IS A VIRTUE UP TO A POINT
WITCH-LIKE REC
Juliana Coles Study / experiment with mixed media text.
coles made it look alot easier, with heavy on texture and expressionisnc techniques in coles artwork the writing becomes part of the work and doesnt draw much attention to itself
EVERY DAY
DON'T LET PEOPLE REWRITE YOUR HISTORY
"People say I left Mayhem. That's wrong. I started the band, I drew the logo and I brought in Oystein (aka Euronymous). He was a fucking asshole, he took pictures of a dead friend's corpse (singer Dead, who died by suicide in 1991). I said, 'Burn those fucking pictures before even calling me.' He didn't. Then guess what? He turned everything around and called this murderer to replace me (Varg Vikernes, aka Count Grishnackh). Everybody knows that story. I left Mayhem? I never fucking left Mayhem. I'm tired of this misunderstanding all the fucking time."
16 METALHAMMER.COM



I'm obsessed with sicher he always draws great limbs





I wondered about born self portraits and detailed work. Of course I can do a self portrait more genuinely without actually depicting myself. I was wanted to discuss topics of belonging particularly to ~~race~~ ethnicity sexuality etc. Depicting an uncertainty because I always seem to be a mish mash of things

→ I'm Druze + bisexual but I feel like Clarke Kent pretending to be a straight white girl called Emily

→ has anyone ever seen a ginger arab before bcuz its pretty common

Artist copies – Aya takano

fuses American pop + contemporary Japanese culture. There is an underlying darkness in all her works. unnerving sexual awareness

my own personal artwork – the more surreal stuff – is often inspired by artists like takano. I really love unnerving qualities to art that you can't really define. I love to draw androgynous almost suggestive deliberately disproportionate people. They dont really l.. lucid. maybe a little scared. here I also incorporated texture inspired by saiele.

JAPANESE SURREALISTS

Brian Calvin from the same year (2004). very strange

DANA Schutz Artist Study

Although I didn't do a v good job I wanted to note this artist down again. very surreal, cartoonish even but complex forms lots of 3D odd shapes. incredibly Lurid.

I love the surreal use of colour that makes the emotions real intense

CREATING the human form in unconventional materials

subjectivity
&
objectivity

capture that weird feeling where you don't feel right in your body, like its loose skin or a costume etc

Body dysmorphia reality

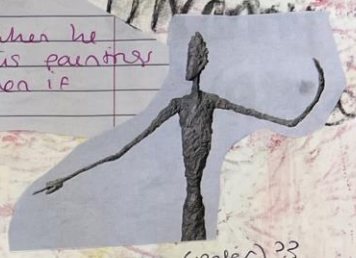
by shaping these human shaped bits of cloth they seem to gain alot of character, excitement maybe fear its alot like matter

Making People

Alot of these are experiments in simply creating a human form + the requirements for a shape to become a person - sort of deconstructing what a person is.

Francis Bacon does this when he puts strange blobs onto his paintings that are obviously people even if completely intensible

- subconscious mind
- objective
the fact vs perception
+ personal experience
?eg
subjective



+ tonks (peter) ??

Peter Tonks

I put paint on the page then A LAYER OF tissue. PUSHING the paint AROUND I TRIED TO MAKE PEOPLE shapes

CREATING A HUMAN FORM – PROCESS

I Placed Random (blobs) OF paint then layered over with tissue paper. Using my hands the pressed the paint into torsos + heads then (after drying) linked the forms with pencil + pen.

Babies
sponge
fragility
ignorance

empty
impressionable
creature?

ART as THERAPY

(During wartime)

I find the strange and overly personal creation of Art on the internet, as a response to negative feelings, very interesting. There are trends in this Art that are very peculiar + connect these people in their experiences (of suffering usually). Then I wondered as to the effectiveness of using this Art (blending nostalgia + fear) as a form of therapy.

Both Bacon + Bellmar use Art in the context of therapy, creating Art during Nazi occupation. The creation of human forms creates an out of body experience for these Artists to subject their inner turmoil externally.

INSPIRATION

"Trauma core/dreamcore" internet Art movement

Imagery →

This is connected with low quality found images usually liminal spaces

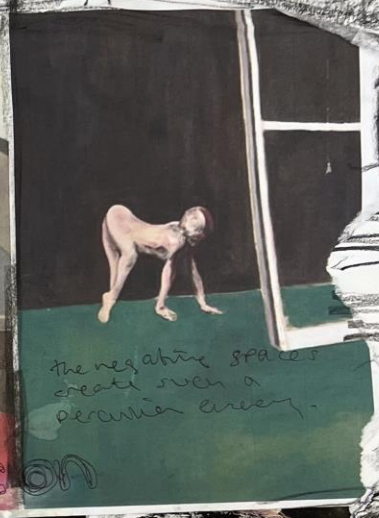
Juxtaposition of sinister, confusing images combined with nostalgia creates disorientation a sense of loss and decay - innocence loss and familiarity

What does that link to?

absence of people
GRIEF = loss/emptiness. Decay of personality
how people feel resonates with the shell like sculpture in

- Fragile
- hollow
- Airy
- used
- Squishy
- Wormless - all our materials are trash (people are trash?)

Harmony Korines debut movie has a very distinctive ~~aesthetic~~ presentation?



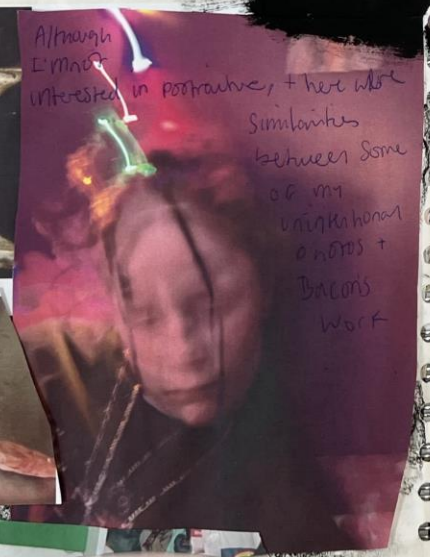
the negative space creates such a peculiar energy.

Bacon inspired paintings / plans for paintings, making use of simplified colour pallette and mixed media texture to create discomfort.

experimenting with materials + sculpture →

Inspiration page

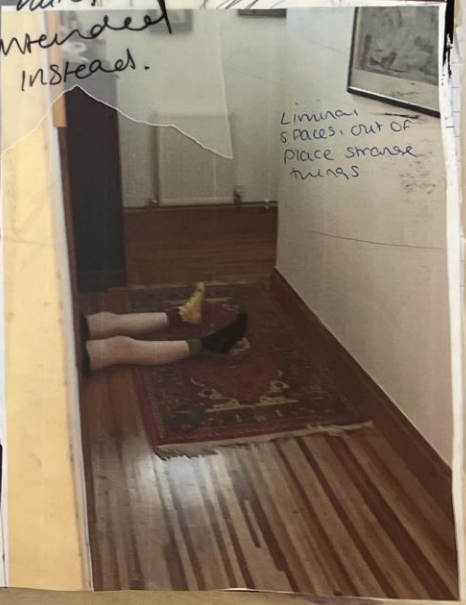
← Francis Bacon



Although I'm not interested in portraiture, there are similarities between some of my inspirations and Bacon's work

This is very niche but one of my inspirations is early youtube horror, the use of awful image manipulation in order to gain views + cheap scares

I briefly changed my mind about sculpture & intended to make paintings instead.



Liminal spaces, out of place strange things

HANS BELLMAR

German Artist, sculptor + photographer

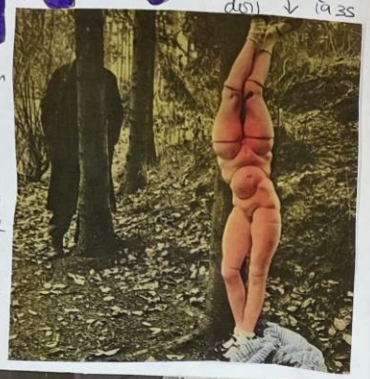
Born - German empire (poland) - DADA, SURREALISM

• The dolls he created acts as a form of personal therapy - obsession, allusive relationships, explored his fantasies + projected his desires for women + objects. He wanted to create images that reflected what he considered a disturbing world. Having served during Nazi occupation + oppression it placed on artists, critics are torn about his work, does he explore the limits of human sexuality or simply eroticising the male gaze.

Ultimately he used dolls as a attempt to psychoanalyse life, limits, death, unconcious fear.

☆ in game of the doll, the colour theory is interesting as it evokes meaning itself - alot of planning was put in yellow creates a feeling of sickness.

☆ game of the doll ↓ 1935



Explored how the sexuality figure of a girl could create Authentic feeling of desire

Although I had to make out I was successful in creating a dummy

were my prototype sculpture final piece but also experiments. They're alot more dynamic and expressive than my previous because I changed my method to carving from large bits of sponge

Its scale + impact consider sculp

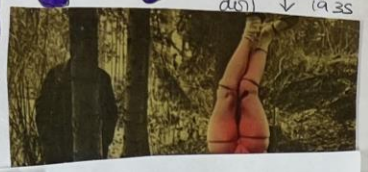
HANS BELLMAR

German Artist, sculptor + photographer

Born - German empire (Poland) - DADA, SURREALISM

- The dolls he created acts as a form of personal fantasy, something alluring

☆ game of the doll ↓ 1935



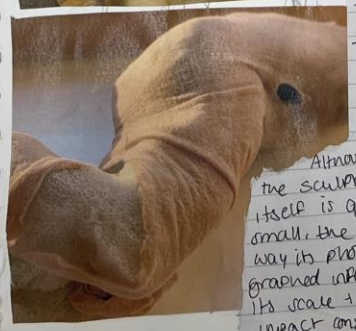
Although hard to have out, I think I still was successful in creating a doll human R

This picture taken of my sister behind a curtain reminded me of my early form-making act pieces that simplified the form to interesting identifiable shapes.

In order to develop my sculpture forms (↓) I took inspiration from some of my photography using a

fabric or tights in this case, the form that is passed and unconventional exposed, becomes unified with the addition of the outer layer.

The form becomes also more sinister and lifelike when shadows can easily fall onto it with the tight layer.



Although the sculpture itself is quite small, the way its photographed influences its scale + impact considerably.

PLACE THAT I'D TRAPPED IN"

DAVE GROHL

press release. "By five o'clock we were ready to record. Over the past six years, Barrett and I had perfected our own method of recording. Start with a drum machine and a bass line, add a guitar line in head to make sure arrangement is correct, put down two or three guitar tracks, do bass track and more on, though it became sort of a game to see how little time it would take me to track 15 songs, complete with overdubs and mixes. It was fun, and we did it in one and a half days, meaning I was literally running from instrument to instrument, using mostly first take. Subsequently, the whole album was finished on schedule one week.

Dave ran off 100 copies of his demo as a cassette copying facility and began distributing it around Seattle. Soon after, he signed to Pocketwatch album, the drummer opted to th[illegible] a band name, at the s[illegible] years. The news

I created some quick drawings of some of Bellmer's dolls in order to breach a gap between his work and mine. He manages to add so much life in the staging of his photographs (and the detailed facial features) even if his dolls dont have legs or arms.

That's what makes his artwork so sinister, you can feel genuine concern / fear for inanimate objects - which was his intention

FINAL PIECE - materials

Sponge has been central to my project mainly due to to how unusual it is to work with. You have to be especially creative getting pieces to attach to one another. These small pieces acted only as stuffing due to the enlarged scale of my work. Small pieces were too time consuming + only connected once completely dry.

I intend to use varing fabrics throughout my project, however the fabrics are so varied they serve different purposes based on their texture. My project isn't intended to be touched but the texture is also a visual aspect. The cotton I used has a visibile grainy texture that is perfect for the outer layers of my creation.

I later learnt that fabric acted as effective stuffing for the limbs as its surprisingly malleable. Thinner strips acted as thread to attach body parts together too. In the end it became almost more integral than the sponge did in the final form.

developed

Today → take pictures of some ppls +

tomorrow → in the style of (hans bellmer)

Print photos in form.

- communicating meaning through pose / where will shadows fall?
- creating a ridiculous pose? → half human
- creating a floppy creature with as much range of movement? → can attribute meaning (equal)
- disturbing + humorous

materials

fabric · modrock

· Roger Hilton
links to cubism

bits of fabric
bits of limbs

gomer

take pictures + paint it?

making limb distinction (don't like + unhuman

may not have as much sponge as I need.
(creating fabric limbs for full range
ie

too detailed as I can't justify this, it's a human shape

bone sack connected sack

This was the plan I made prior to the exam. Most of it was quite last minute as I wasn't sure what I'd face (as challenges) whilst working differently + on a larger scale.

FINAL PIECE PLAN

These are drawings I made during the exam, I needed a guide for myself in the shapes I needed to make. This wasn't necessary with my smaller sculptures as they were so spontaneous they were as easy as drawings but this took alot more time

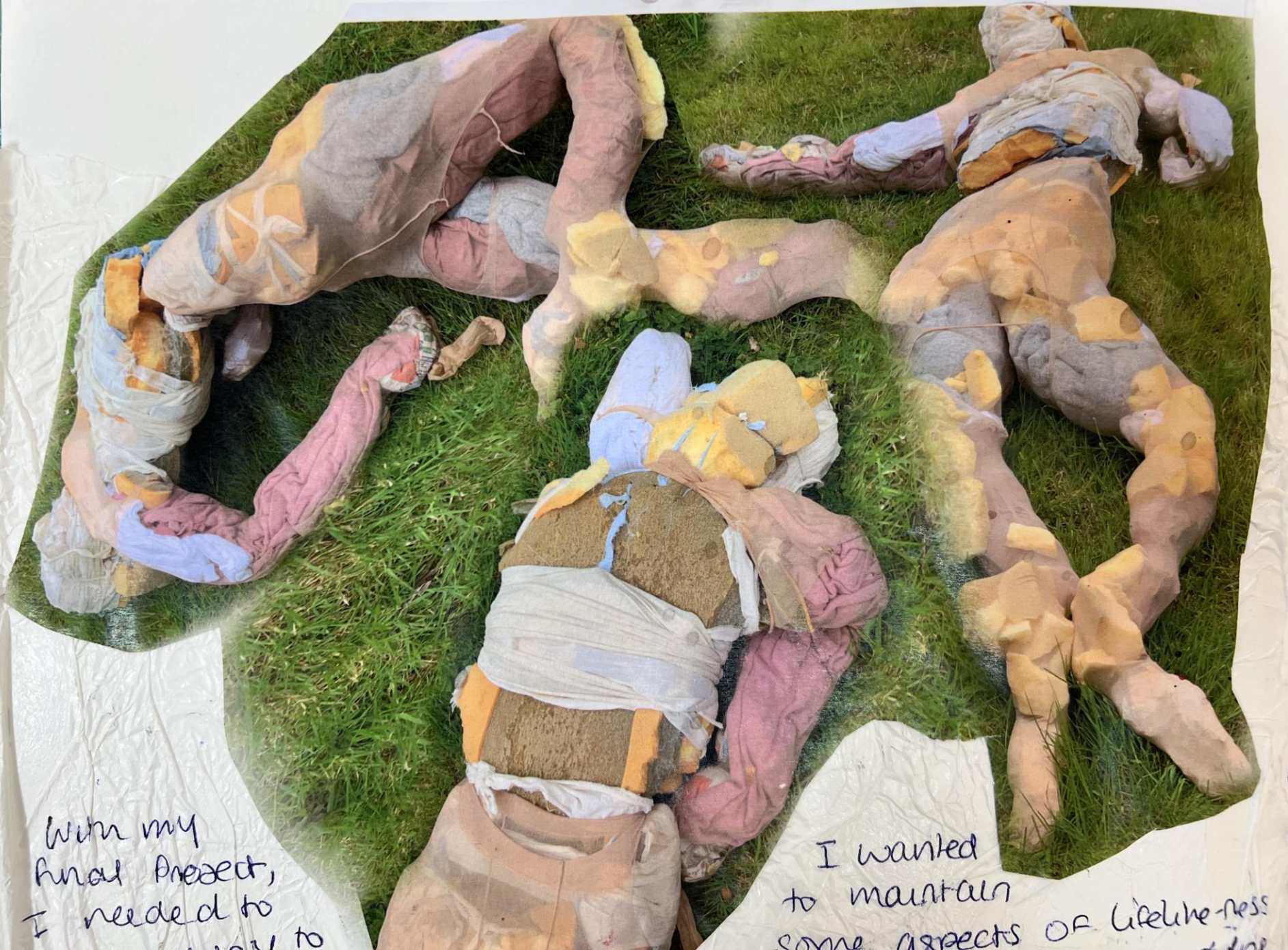
With my final Project, I needed to find a way to present it as it was a pretty large sculpture.

I attempted ↓ suspending it on natural forms in a multitude of ways

I wanted to maintain some aspects of lifelike-ness in the presentation, adding to a surrealism.

The background of photos cant be busy or it distracts from the figure so I will need to factor in when presenting him

Like the fabric over my sponge sculptures, outlining the forms unified into a whole



With my final Project, I needed to

I wanted to maintain some aspects of Lifelike-ness

I attempted
it on natural
forms in
a multitude
of ways

cant be
distracts
so I
to

In the exam I created a number of paintings to explore the presentation possibilities with my Sandow.

← here I used more limited, subdued hues like James Ensor that made the painting alot more perplexing + disorientating

I also wanted to explore using this fake-person as a legitimate subject to work from. respecting it in realism made the weird anatomical features more emphasized

I also made an abstract painting because I was able to simplify the messy sandow into my favourite aspect – its distinct shapes and form.

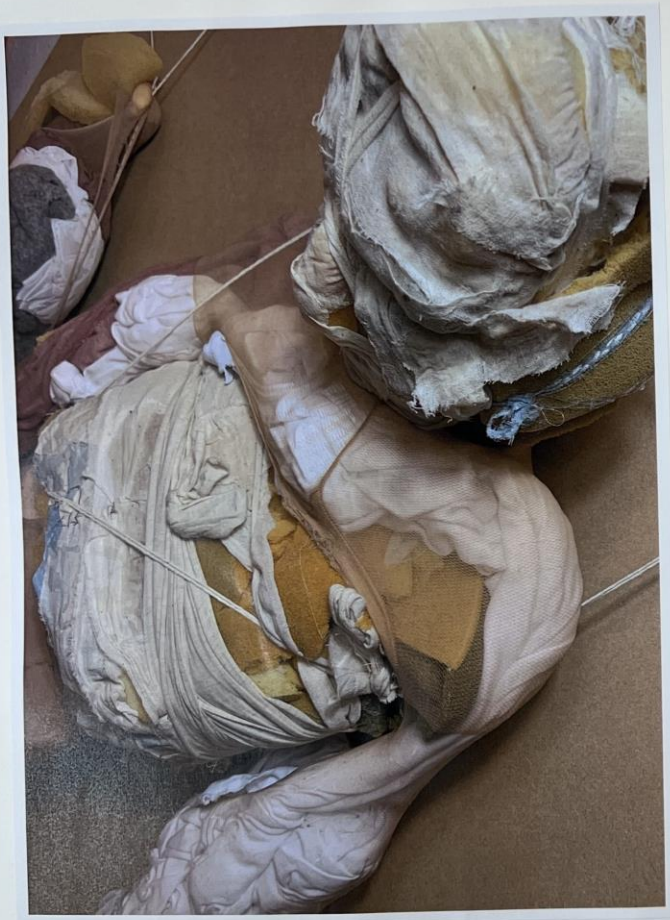
using edited (poorly) photos I made more quick paintings, experimenting with using ~~three~~ forms interacting with one another

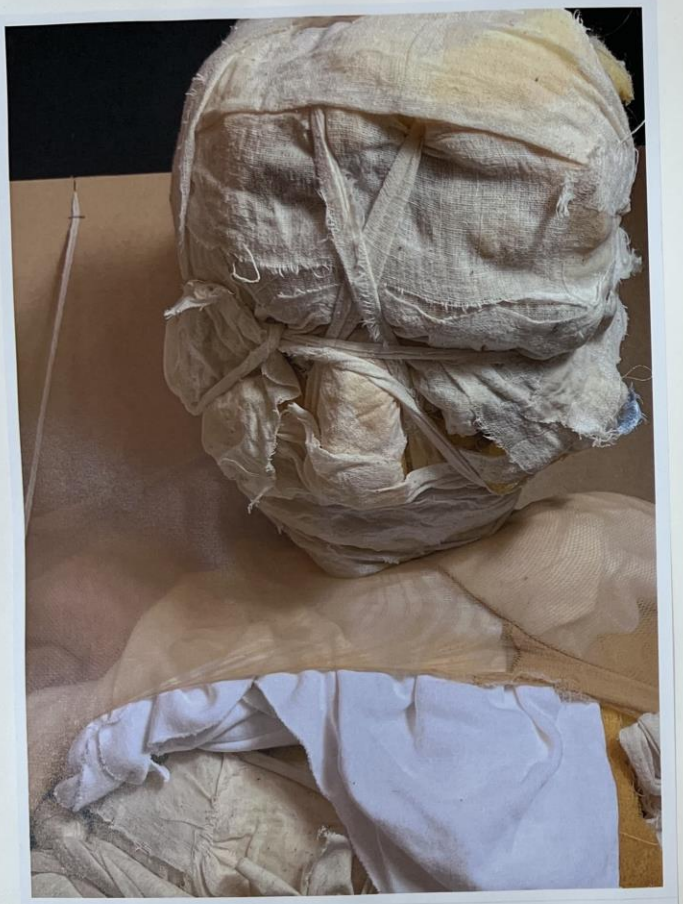
Master of Puppets (1986)

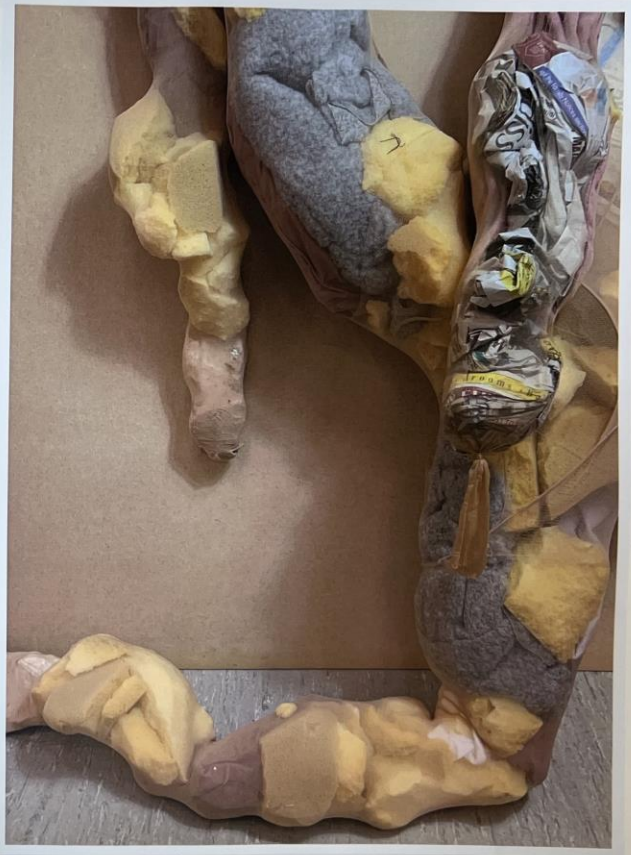
STAY TUNED TO WWW.
METALHAMMER.COM FOR
METALLICA UPDATES

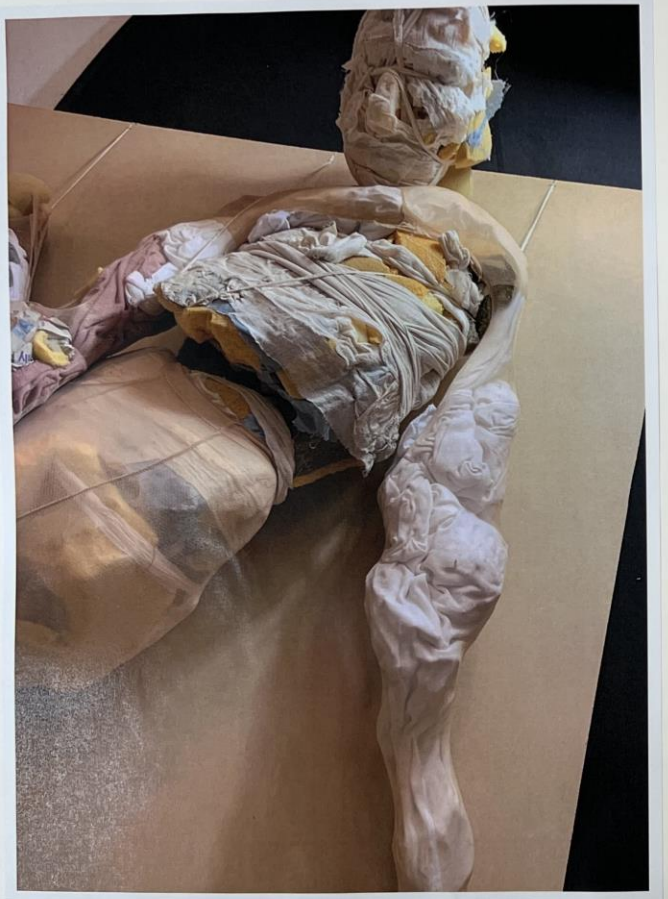
"REHAB I
FOR MY
IN V

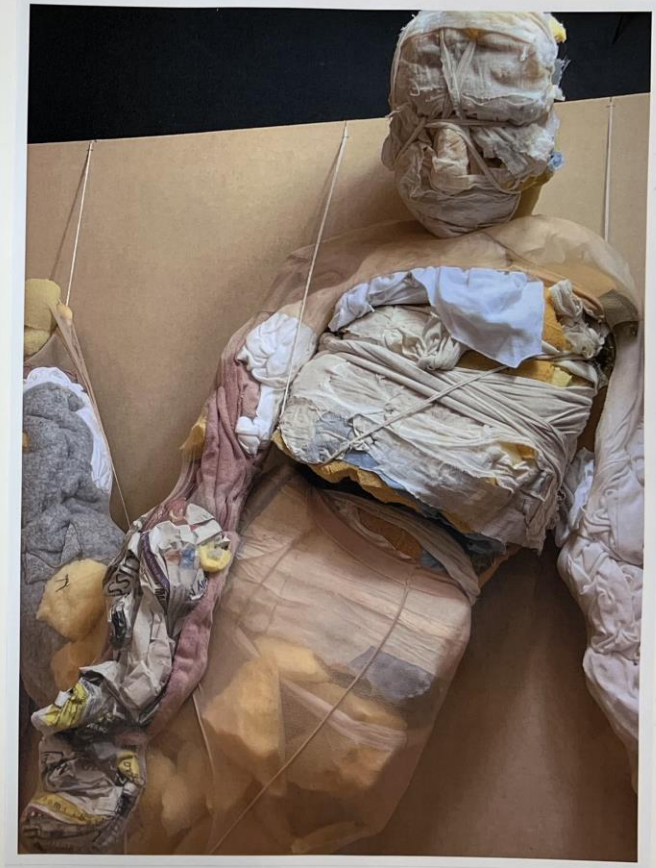
ple reading this w
ego was taken about
Can you remember
ecifics your time spe
Lacie gave you?
"I've said recently that reh
college for my head, but I m
call it rehab, I'm only 20 and
idea how to get to a point of
that I perceived everyone el
I know it sounds weird, hen
from Metallica – he's a guy
everything." He still, I mea
in my mind what it was that

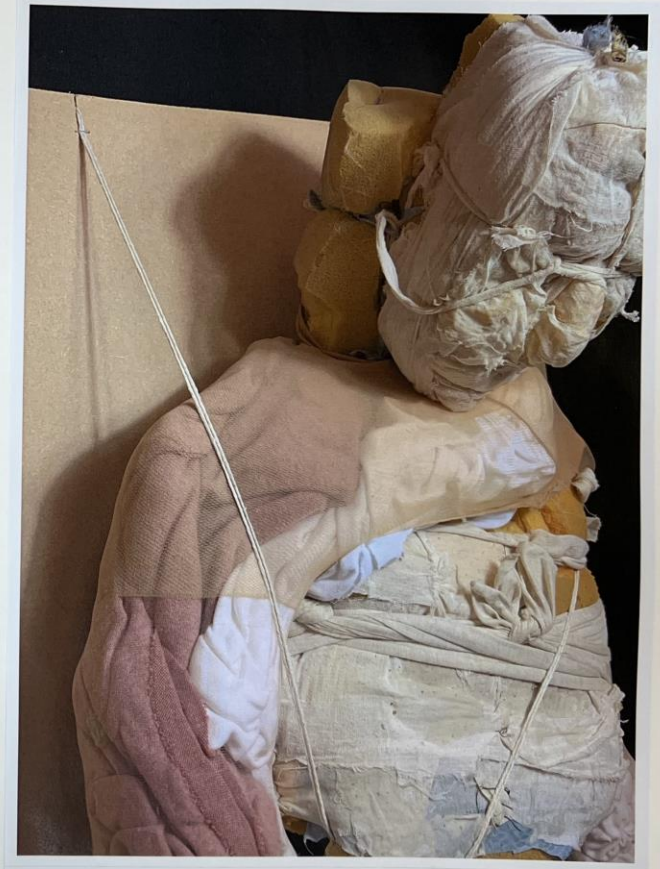


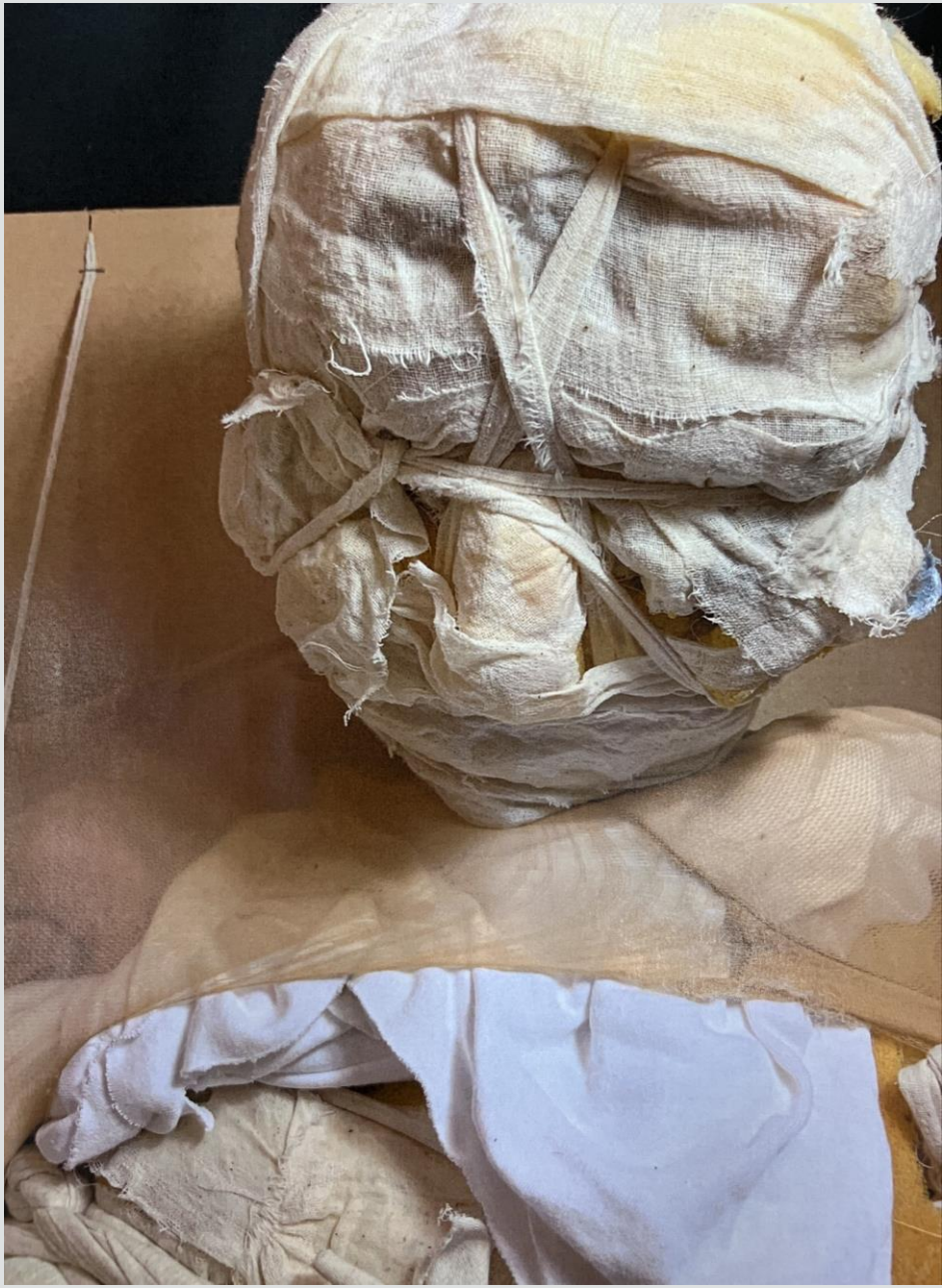












Within my project, I am exploring the female gaze in contemporary artwork with reference to Paula Rego's satirical artwork. From a feminist perspective I will focus on Paula Rego's reworking of visual and satirical dialogues from Hogarth to create more relevant, contemporary ones. This essay will use Hogarth as a point of comparison as a figure of a long history of male dominated art. What I intend to discover in this study is how the works of contemporary female artists are contextualised by their male role models and how Portuguese artist Paula Rego utilises female anguish to succeed in obtaining personal power through art whilst giving women a spotlight they deserve at last.

Artist Paula Rego was born in Portugal during a period of great hardship for her country; it was 1935 and Oliveira Salazar's Catholic right-wing dictatorship was reigning full terror. The Portuguese Constitution of 1933 stated that although no one possesses privilege by birth, women have a duty in the home and their nature, glorifying "motherhood". Put greatly by Cava and Costa Pint: "Salazarism was deeply rooted in the traditional idea that women were situated [with] 'nature' while men were on the side of culture"[1] These distinctive gender roles are rampant in Rego's work - from questionable depictions of home life to fairy-tale princesses. [2]
It was the immense constriction from censorship, alongside the oppression of women enforced by the regime, that led her to utilise her art as space for true self-expression. Her middle class background allowed her an escape to England for finishing school at 16 and she ended up joining the Slade School of art.(This is presumably where she had overwhelming access to classical influence.)

Rego began work as an abstract painter, below is a depiction of her feelings towards Salazar's regime, garish and brutal. When faced with Paula Rego's art you are often met with despair, mystery and a shrouded potent rage. In an interview with The White Review, she expressed that drawing gave you the power to "punish people". The power that Salazar took from her country and from her was regained so much so in depicting him that she even "felt sorry for him". This painting in particular was so controversial it was not displayed until two years after [3]Salazar's death in 1972.[4] There was a distinct transition from abstraction as Rego changed her subject matter to women and gender politics in later life. Her messages relied on the medium of usually chalk pastels to depict alterations of reality.

Salazar Vomiting the Homeland, 1960.
Photograph: Paula Rego, courtesy
Marlborough International Fine Art

[1] (Cava, Costa Pint)
[2] (Solsten, 1993)
[3] (Eastham, Graham, 2011)
[4] (Pound, 2022)

The damage of the Estado Novo (New State) dictatorship was immense and it appears that this shadow of male oppression would continue. Remarking on her experience at art school, she admitted that her male classmates intended to sleep with her while she just wanted to be as good as them. Such experiences of being a woman in a male dominated environment physically but also in the sense of only having male role models - such as the great classical masters - made a profound effect on her work.
Her artwork takes inspiration from inventive sources such as folk tales to display unconventional and juxtaposing images of women in which their anguish takes centre stage. Use of folk stories actually a recommendation of her therapist after a decline in mental state. Suffering is a central to her work, some of her most famous works revolve around the suffering caused by the anti-abortion ruling in Portugal, typical of a Catholic state. Antonio de Oliveira Salazar established the principles of traditional Roman Catholicism in his new state, meaning an emphasis on order, and discipline that blended religion and fascism. This is the very world in which The Betrothal exists. I believe this information is crucial to interpreting 'The Betrothal' in all of its tumultuousness. By placing it within a context you are allowed into the minds of its characters, the reason for their arrangement etc.

I choose Hogarth as my artist of comparison due to 'The betrothal' being a direct parody of his painting 'Marriage a la mode'.
Fond of satirical art that drew on his society, Hogarth was an immensely skilled craftsman. Born 1697 in London, he was one of the first great artists to gain fame abroad as well as within England. From a young age there were distinctive characteristics he demonstrated such as a liveliness to the world around him and a cynicism. At the time, in the 18th century

the industrial revolution was beginning leading to a widening class divide and a growing merchant class; art subsequently became more of a commodity and Hogarths art is representative of this. His paintings were made as a basis for his prints and were sold at a shilling each; this was affordable for the growing middle class. The satirical nature of his artwork, criticising the upper classes and arguably honouring the common man is similar to the female serving nature of Rego's artwork. [5]The shared satirical comedy connects their approach to societal injustices prevalent in their societies. Addressing such topics with humour grants the artist power over their oppressor with criticism to undermine them.

The painting collection "Marriage A La mode" comprises 6 parts and has many characters in its criticism of the ruling class. The most famous of the series is 'The marriage settlement' in which the marriage of two aristocrats for the sole purpose of continuing a lineage is being deliberated. Hogarth ridicules the heartless, tasteless nature of the upper classes with a whole cast of characters such as 'Silvertongue' the young lawyer, Viscount Squanderfield and the Debt ridden Earl to name a few.
Rego's adaptation of this scene is fascinating as she first of all swaps the men out and creates a painting full of women, stern faced and assertive, they demand the attention of the viewer. Simply filling her pastel works with women make them unique when she is clearly building onto a history of classical artwork.

There are clear visual connections between the two works too, particularly external to the figures, as there is generous space above and below the main subject. Hogarth fills this space with shameless flaunts of wealth as great art pieces crowd the walls. The wealth of the family is completely surface level when the classless nature manifests in the gout of the patriarch. The background to 'The betrothal' is strikingly desolate in comparison and the figures inhabit a cold, empty space which only draws more attention to them. Paula Rego's style of realistic chalk drawing is well suited for this however as even in the void these characters occupy, every minute detail of them is testament to her immense skill. Also occupying the backdrop to Rego's work are three figures that are highly ambiguous: a woman with a dog in her arms to the left and a woman undressing before a man on the right. It is common for Rego to include such enigmatic features to her work, and we can only speculate with the limited information we are given as to their purpose in this narrative. One interpretation may be that it is bad omens hanging over this betrothal, the figures have their back turned to it, yet we can see it and understand the horrors that befall the girl chained in an arranged marriage.

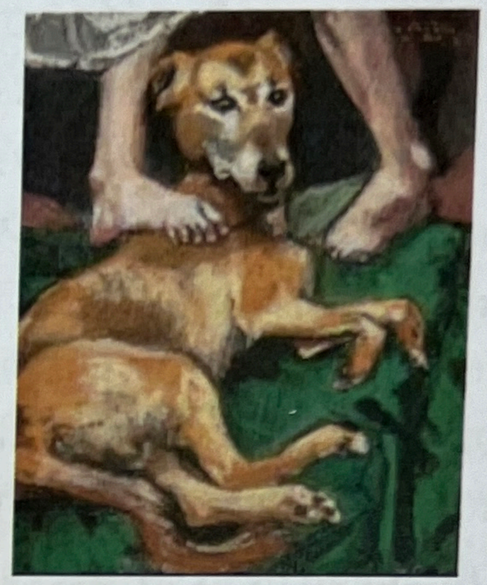
Similarly, Hogarth depicts prison imagery of loveless marriage, the two dogs in the foreground before the couple are chained at the neck. Although the two artists are depicting the same concept, what makes Rego's more disconcerting is the complicity of women in perpetuating patriarchal control. Hogarth displays his bride as weepy and open to the manipulation of the lawyer beside her and captures the ridiculous and heartless nature of the ruling class.

Dogs are depicted by both Hogarth and Rego. The clinging, curling of the girl's feet in Rego's work imitate the dog's own paws. Dogs are so prevalent in Rego's artwork, especially in relation to women, that it's hard to avoid the comparison she is making - that women are

---

[5] (William Hogarth | Biography, Art, & Facts, 2022)

next to dogs and are given the same standards. Obedience is expected and as a dog is sterilised; female sexuality is forbidden, otherwise she faces the consequence of her actions and must conceive. As Lisboa suggested "either be the Virgin Mary [...] or Eve, and suffer for it".[6] However Rego plays with this concept in her "dog woman' drawings, stating that "To be bestial is good. It's physical. Eating, snarling, all activities to do with sensation are positive . To picture a woman as a dog is utterly believable".[7] Regardless, Rego is relentless in defying a known depiction of what a woman is in art and perhaps not an absence of the male gaze but the consequence of it.[8]



Dog woman
Paula Rego
[1994]

There has been extensive discussion on the fascinating reinvention of the male gaze in the 'Abortion pastels' by Paula Rego. As a general concept, art critic John Berger famously outlined the dichotomy of men and women's presence within artwork, that "A man's presence is dependant on the power which he embodies, [it is] exterior to the man" whereas a woman is depicted in a way that "defines what can and cannot be done to her".

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[6] (Lisboa, 2002)
[7] (Dog Woman, 1994 - Paula Rego - WikiArt.org, 2013)
[8] (C. Caldwell, 2017)

Venus at her mirror
Diego Valesquez
[1647-51]

The male gaze is manipulated by Rego in the abortion pastels through providing women who at first appear in positions of seduction or with little clothing, strewn across beds yet are in the midst of indescribable internal anguish. Ellen C. Caldwell captures this turmoil we experience as an audience bearing witness to the unimaginible experience of backalley abortions and we ask: "At what cost does male pleasure come? How has looking, and the pleasure of looking, led to this situation?".[9] Rego geniusly weaponises the male gaze into presenting these women who are sometimes youthful enough to raise fears of "rape, abuse, incest, power imbalanced sex between grown men and young girl" as Lisboa suggested.[10]

[9] (C. Caldwell, 2017)
[10] (Lisboa, 2002)

Perhaps that is the future of the girl at the heart of the betrothal? It is uncertain, regardless "The Betrothal" possesses its own gaze. The patriarch of the family sits in the top left corner, reflected in a mirror. A mirror less muddy than Velasquez's, his presence is undeniable. His placement is oddly voyeuristic and with the sinister indifference on his face, there is suggestion of the whole staging being his design. As he mimics the placement of Velasquez, he also mimics the power of creation. Looking right towards him, and the audience too, is the young bride who immediately grasps our attention. From the awkward, sprawled position she sits in, to the perplexed focus on her face, she is a young child. Her uninvolved presence is at odds with the stern faces of her mother and to be in laws who negotiate their union. The deceiving presence of the women being in control is deconstructed with the man's presence. It becomes clear that the women are perpetuating a rigid patriarchy in the arranging of this marriage. Female power is explored in nuanced ways by Rego, although these women are given power, it is only over each other and for the benefit of men. That benefit being the expectations of married women to occupy their homes as unpaid labourers, as dogs.

In Conclusion Rego's reworking of historical dialogues for a modern audience cement her greatness. Presenting, boldly, images anomalous to the canon of mans " glorified birth"[11], unholy and despicable. She sets herself apart with ease as a voice for womens suffering, internal anguish and strength and she emerges as one of the most important artistic voices of the 21st century.

Marriage A-la-Mode: 1, The Marriage Settlement

The betrothal: 'Lessons' Paula Rego [1999]

PERSONAL ART

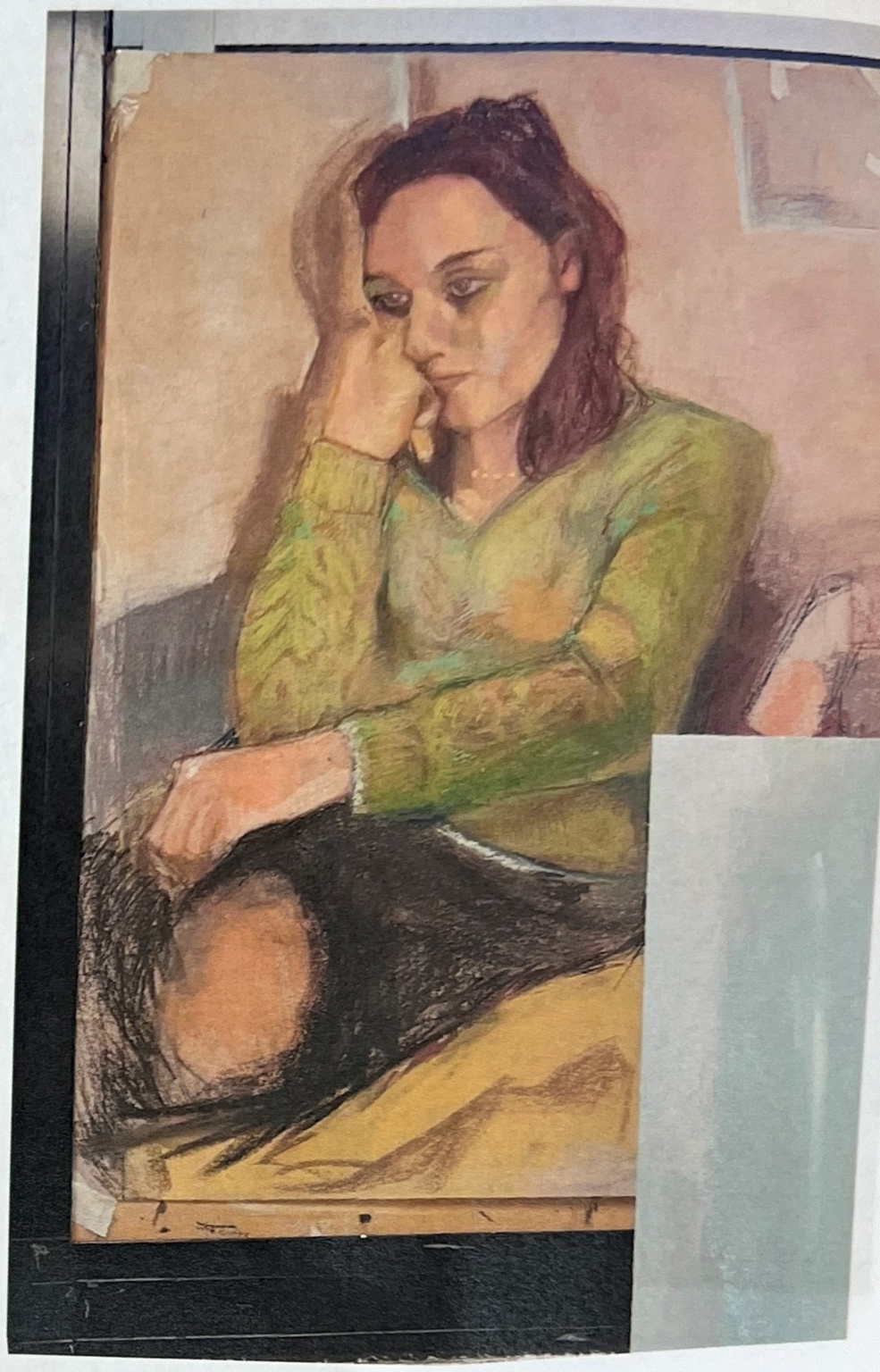
My own project only truly took shape once I took inspiration from Rego, I made attempts at stylised chalk drawings and they were immediately interesting. Rego herself stated something I found very true - that pastels are "much more violent. Painting is much more lyrical". Pastels in particular reminded me of my personal digital paintings - I could never paint as well as I digitally painted. But digital art for me felt a lot like using pastels - as Rego stated, it is more direct, there is nothing "wobbly" about it and feelings can be easier conveyed. It was because of this directness that my pastels made my work more refined and detailed

Below is an example of a painting that I had previously made with a programmed pastel and gouache brush. I loved Rego's work for a quality I coveted in it: gritty chalk texture that

added to the arts mood. She made a great role model because her work was so serious yet satirical and incredibly skillful. Her work appeared so refined and I sought to do the same.

'Angel' 1998 Paula Rego

Conceptually my artwork took a similar route to Regos: I intended to present my take on the female gaze, much like the abortion pastels whilst incorperating aspects of female friendships.



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