



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	AO1 total: 15
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED Perceptive Original			EXCEPTIONAL Authoritative			
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total: 15
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED Inventive			EXCEPTIONAL			
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total: 15
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED Comprehensive control over the formal			EXCEPTIONAL			
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total: 14
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED Genuine creative journey			EXCEPTIONAL			
																		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/A04) Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1): 14
	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			

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.



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.



	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	15	15	15	14	14
Performance Level	5	5	5	5	5
	Total out of 90				73

J

JOURNEYS

Pathways

Initial Ideas: Travel, Soul Searching, Enlightenment, Voyage, Life, Rebirth, Mourning, Meaning, Pilgrimage, Concealed, Tradition, Peace, Spirituality, Religion, Metamorphosis

How is it made? Why certain materials are used?

What materials are used? Does the medium reflect the theme and concept?

ARTISTS relating to JOURNEYS + PATHWAYS

MICHAEL CLINE

WITHIN HIS ART JOURNEYS ARE PRESENTED THROUGH A NARRATIVE.

AMERICAN DREAM THEMES: 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 OBSCURE SCENES. - EMOTIONAL JOURNEYS



JAMES HOWARD

USES REAL IMAGES TAKEN STRAIGHT FROM HIS JUNK MAIL.

THEMES -> ON GOING SOUTH COMMENTARY Individual Vulnerability

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



JUSTIN CRAUN

I painted his work... it's wall-to-wall and surreal.

Uses clean colors, reminiscent of Picasso's 'provisional' themes -> social residue, sarcasm, messy of people, colour pathway



ELLEN GALLAGHER

Ellen Gallagher focuses on themes of slavery and his piece 'Bird in Hand' is an example of 'Afro-tribism'. A cultural word meaning refers to the African American experience through science fiction and media

IN GALLAGHER'S INSTANCE, THE JOURNEY WAS THE SLAVE SHIPS TRAVELLING WITH CAPA VEE OFF THE COAST OF AFRICA DANGEROUS

ideas about bin extended relations one fine then low screaming

AARON FOWLER

I found his paintings more... completely African... his work often depicts horrific violent scenes

FRANCIS BAWN

Historical Journey -> War punishment, (in the Port), 'Painful', 'Distressed', 'Lonely', 'Wish', 'What I loved about his work was the way he used color and the abstract and the... a lot of... symbolic... tendencies'

I SEE THIS FRANCIS BAWN PAINTING AS A S FOR THE JOURNE



AARON FOWLER

KINIYOSHI OTAGAWA

A TRADITIONAL JAPANESE WOODBLOCK-PRINTER MASTER. HE TENDED TO HAVE SUBJECTS INCLUDING: BEAUTIFUL WOMEN, LANDSCAPES, CATS, KOBUN, ACTES AND MYTHICAL BEASTS

Linking to JOURNEYS + PATHWAYS: KINIYOSHI PAINTS THESE GREAT IMAGES ON HIS WORK. LARGE JOURNEYS LIKE THE PIECE SHOWN ABOVE. I ALSO LOVE THE AICE + IMPASSION NATURE OF THIS TYPE OF CREATION JOURNEYS AT... COMEDY +... PRESENTS HONORAL.

東海道 五十三對



Kiniyoshi

UTAGAWA



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



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



I love the movement of the drawing is flowing

I drew these two small transcripts as quick pencil and watercolor sketches on the basis that I'd gauge a further understanding of Utagawa's work. Surfaces to say, even when they reveal how soft his lines are and intricate work really

Kiniyoshi Utagawa

Kiniyoshi's life

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

He found commercial and artistic success after he released his first 6 designs in 1827. "The 108 heavenly deities" Chinese story that was



most of his work to be in the genre of kabuki actors, gaining a reputation

By 1855, he delved into other genres, including landscapes, women, birds, cranes, and cats.

At the time these Greats were in political oppression,

but that didn't lead to an investigation and this woodblock print

It wasn't just politics that spurred his work



his work was not just about the political situation, but also about the human condition. He was a master of the human form, and his work was a reflection of the human experience.

WORK?

When I think of my admiration for his work, I immediately think of the way he brought his pieces together. The way he also appears as his work, and the way he uses the form of water, even when it's the leaves in the background or a woman's bold tattoos.

But past the colors are magnificent, yet intricate narratives of fearless warriors and mythical creatures. Every scene is full of so much life and pure exuberance that steals your attention before allowing you to stop and become in awe of this magic, highly skilled magic, Utagawa's life works



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 engraving with ink and coloured. Because of this the lines are bold - adds its own touch.

WHAT MAKES UTAGAWA SPECIAL + ME ADORE HIS WORK SO MUCH IS HIS ENERGY, UNMATCHED SKILLS AND INCREDIBLE PRECISION

Developing my ideas...

When I'm hoping I can take away from my time spent at Utagawa is a certain level of elegance. I want to make art as momentous, sophisticated, or bold as there are limitations to the extreme level of skill required to create his pieces, and I am an impatient-high speed artist. I also want to capture similar energy (except)

KIYOSHI Utagawa
Response, Acrylic
and pencil

I MAINLY IMPROVED
THIS CONCEPT (MY
SISTER IN A BE-
HINDING VIVO-
SCOPIC SCENE)
USING A REFERENCE
OF MY SISTER FROM
AN IMAGE BUT THE
TIGER WAS INSPI-
RED BY A MYTHI-
CAL ILLUSTRATION
UTAGAWA MADE.
REMOVED BESIDE
MY PIECE.

I BELIEVE THE
FORM AND
MOVEMENT OF
THE TIGER
COMES THROUGH
EFFECTIVELY.

HOWEVER I DID
STRUGGLE IN
MAKING MY WOR-
KS INTRICATE AS
I COULD. WITH
UTAGAWA YOU
CAN BARELY
COVER DO IT WITH
EASE.

INSTEAD I TRI-
ED TO FILL
AS MUCH SPACE
WITH THIS
CRAZY TREE
THAT IS PROBA-
BLY MYTHICAL
IN ITS OWN RIGHT.

IN TERMS
OF MY
THEME ON
JOURNALS
AND PATHS
AND I
BELIEVE
THIS FEELS
LIKE MY
MIND JOUR-
NALS AS
NARRATIVES
BUT ALSO
PATHWAYS
FROM
REALITY IN
TO MORE
IMAGINARY

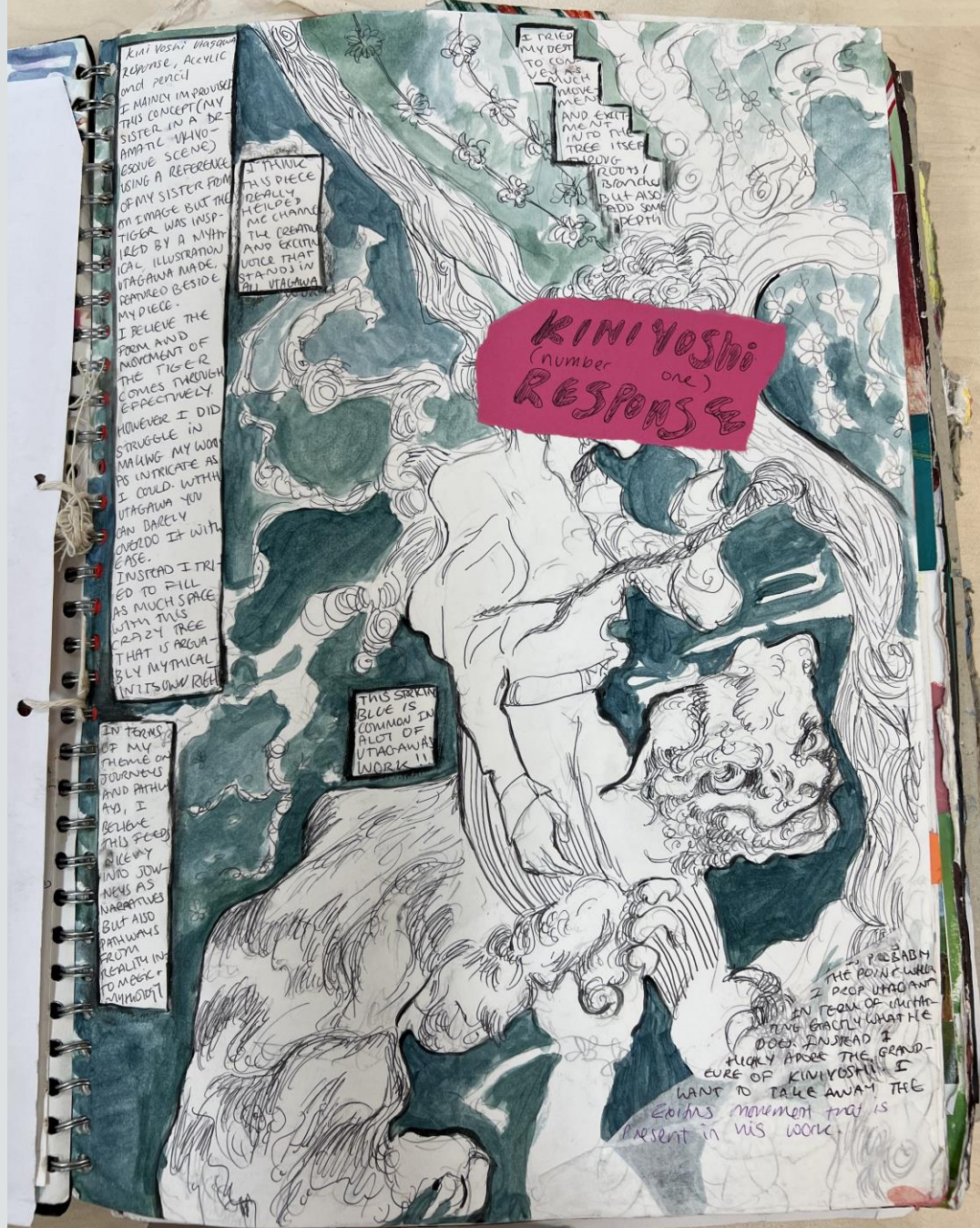
I THINK
THIS PIECE
HEAVILY
HELPED
ME CHANGE
THE CREATING
AND EXITING
VOICE THAT
STANDS IN
MY Utagawa

THIS SHINY
BLUE IS
COMMON IN
A LOT OF
UTAGAWA
WORK !!

A PAPER
MAY BEET
TO COME
WITH
MOVEMENT
AND EXIT
MEANT
IN TO THE
TREE I USE
MOVING
RODS
IS BOLD
DUE ALSO
ADD SOME
DEPTH

KIYOSHI (number one) RESPONSE

PROBABLY
THE POINT WHEN
I DEEP Utagawa
IN TERMS OF Utagawa
THE GREATLY WHAT HE
DOES. INSTEAD I
HIGHLY APPRECIATE THE GRAND-
SURE OF KIYOSHI. I
WANT TO TAKE AWAY THE
ECHOES MOVEMENT THAT IS
PRESENT IN HIS WORK.



THESE ARE THE THE ETCHES
THAT I DIDNT WANT TO
DEVELOPE MY FURTHER.
I THINK THE RED PRINT
WORKS PARTICULARLY WELL
BECAUSE OF THE CLEAN
LINES AND HEAVY
CONTRAST. WHAT ALSO
MAKES THIS ONE OF MY
FAVOURITES IS THE
UNINTENTIONAL SECOND
PRINT ~~OR~~ ABOVE IN GREEN.
THE UNINTELLIGABLE
CENTRE CONTRASTS
THE CLEAN AND CLARIFIED
LINES.

I UTILISED THE SETTINGS
TO EXPERIMENT WITH
COLOUR AND ESPECIALLY
THE INCLUSION OF USEFUL
DETAIL.

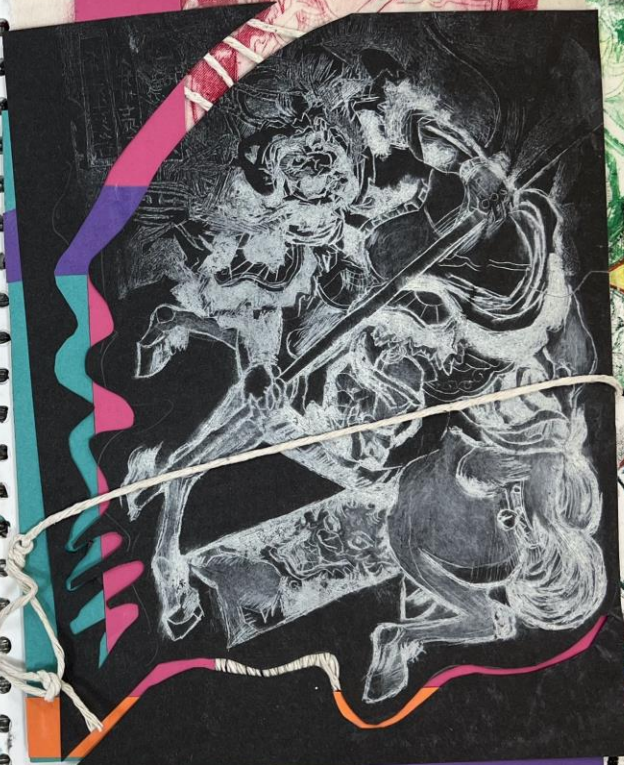
ON MY WHOLE ON BLACK
PRINT I EXPERIMENTED
WITH MATERIALS SUCH
AS SPRING STICK TO THE
BACK, ALONGSIDE PAPER
IN ORDER TO HAVE IT
SHOW THROUGH THE BLACK
PAPER CUTOUTS. ITS
WANT TO ADAPT SUCH A
DETAILED DESIGN.



ETCH- ING

PRINTS

+ Material
Experimentation





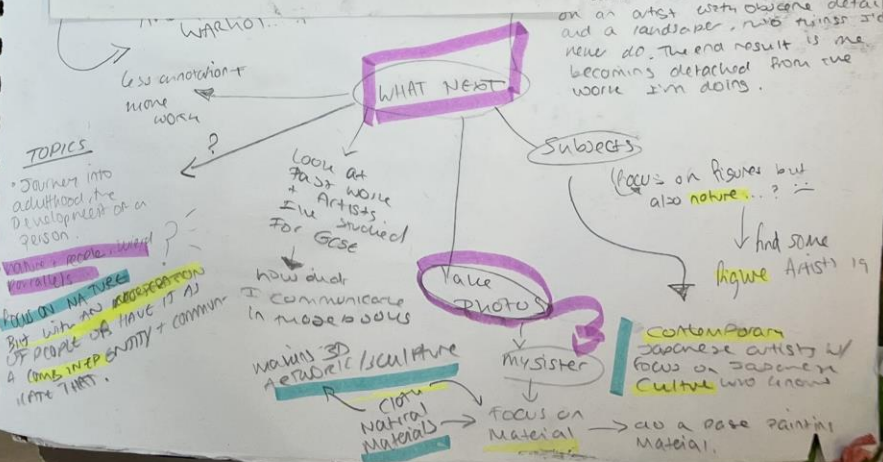
SENSE OF MOVEMENT OF NOSTALGIA **FADING**
 MYSTICISM



ARTISTS LIKE KINUYOSHI
 - SUKHIRO MARUO

get some examples of his work.

quick self analysis
 Learning out of my comfort zone
 think I've come too far, focusing
 on an artist with obscure detail
 and a landscape. now I might not
 have to. The end result is me
 becoming detached from the
 work I'm doing.



KINIYOSHI ULAGWA RESPONSE

I WANTED TO TRY ANOTHER
APPROACH TO KINIYOSHI AS MY
LAST ATTEMPTS WERE MESSY
AND STRUGGLED TO ENCOMPASS
THE ESSENCE OF HIS WORK.

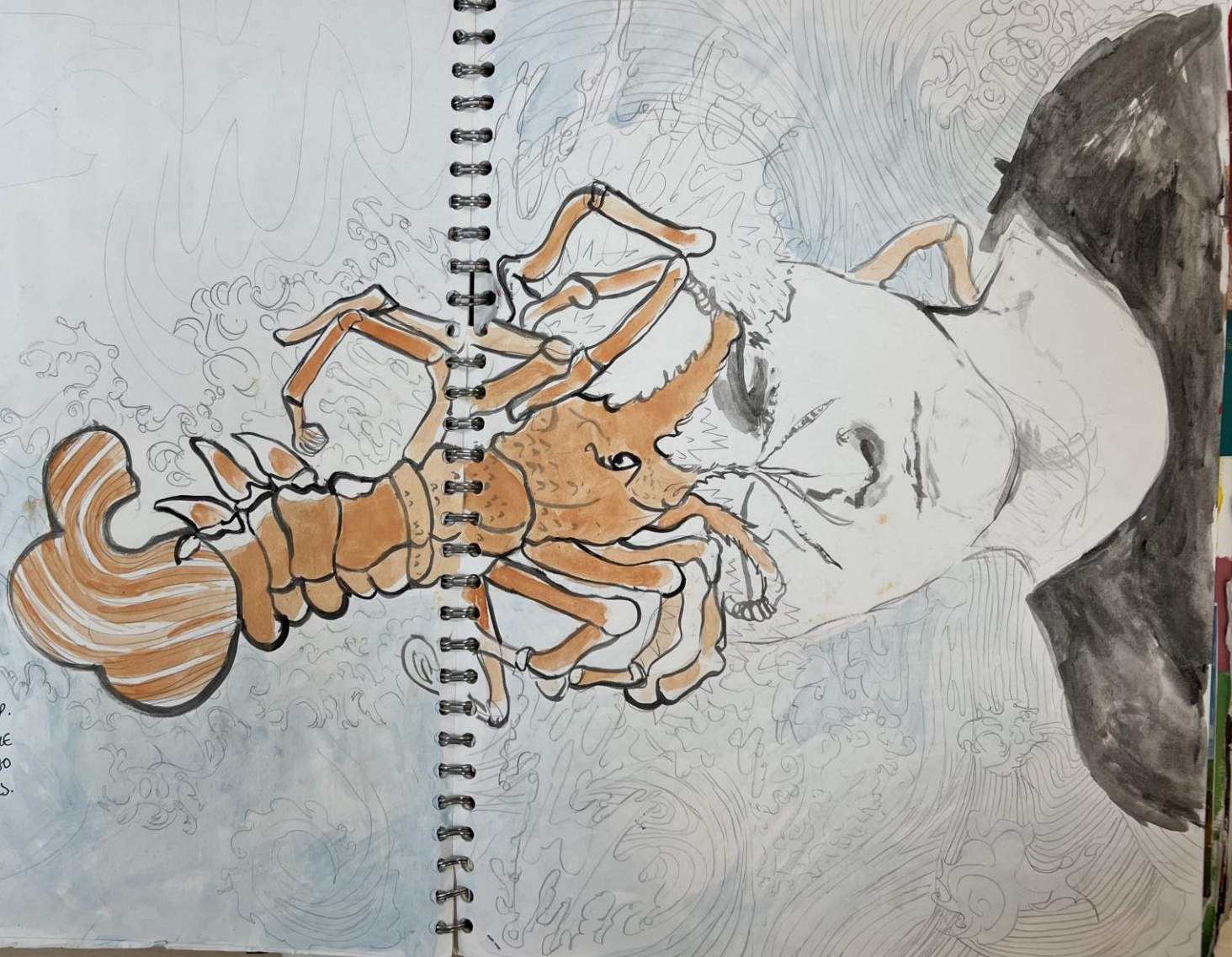
I MADE THIS MORE BASIC
PIECE WITH A LOBSTER I SAW
IN ONE OF KINIYOSHI'S
WORK. I COPIED THE LOBSTER
AND PLACED IT ON MY
SISTER'S HEAD.

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 EGGING SO I
WANTED TO BE MORE CREATIVE
WITH A PORTRAIT.

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

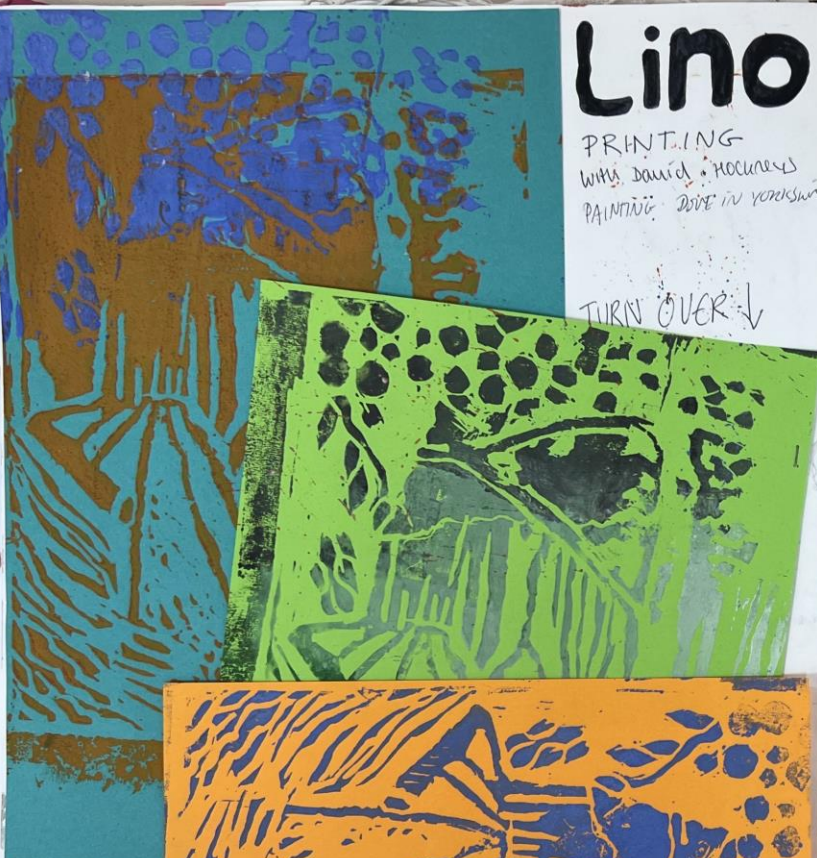
WATER IS A LARGE ASPECT OF MOST
OF KINIYOSHI'S WORK, HE CAPTURES
SO MUCH MOVEMENT AND ACTION
WITH THE WATER AS THE BACKGROUND.
HERE I TRIED TO DRAW IN PENCIL THE
WAVE SWIRLS HE USES BUT ALSO
THE ONE LAYING SPLASHES AND CURLS.



Lino

PRINTING
WHY David Hockney
PAINTING: DIVE IN VORLESUNG

TURN OVER ↓



TURN OVER →

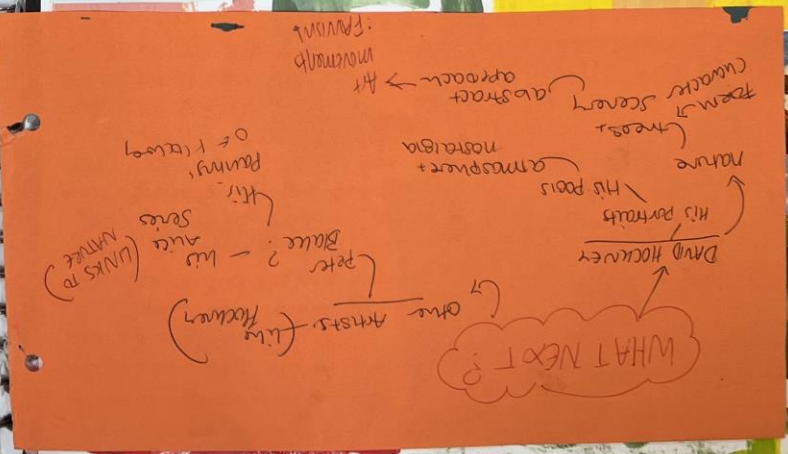
DAVID HOCKNEY



DIVE (1977-9)



Kilham, 6 August 2005, 2005





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

This background draws inspo from DAVID HOCKNEY'S POOLS BUT 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 ribbles. Eventually my work did become very abstract, with a broader focus on general shapes that stood out and

how the willow leaves moved in the wind





artificial photographs, I took two types a more
 notion that centered around lush natural life,
 more soube blue selection of photos.
 as stage I was uncertain of the direction I
 looked to go in and wanted a range of moods
 to be available

The portraits of my sister - are natural, I took them
 as she spoke or walked, remains was staged or
 artificial this was to have fluid poses and facial
 expression that really gave an insight into my sister
 as a person not just as my subject.

The quince quinces as they were reminded me
 of orange, the quinces were so interesting and
 I needed to put them



FAUVISM

The name 'les fauves' (the wild beasts) was coined by the critic Louis Vauxcelles 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.

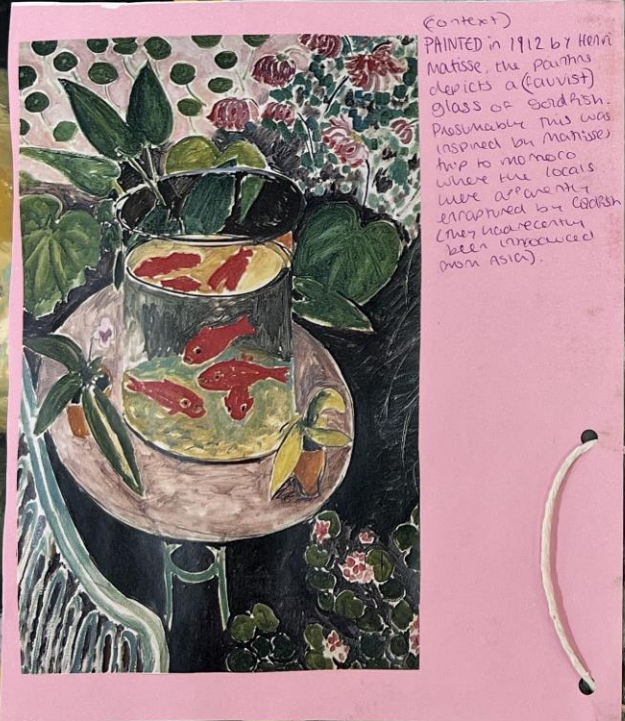
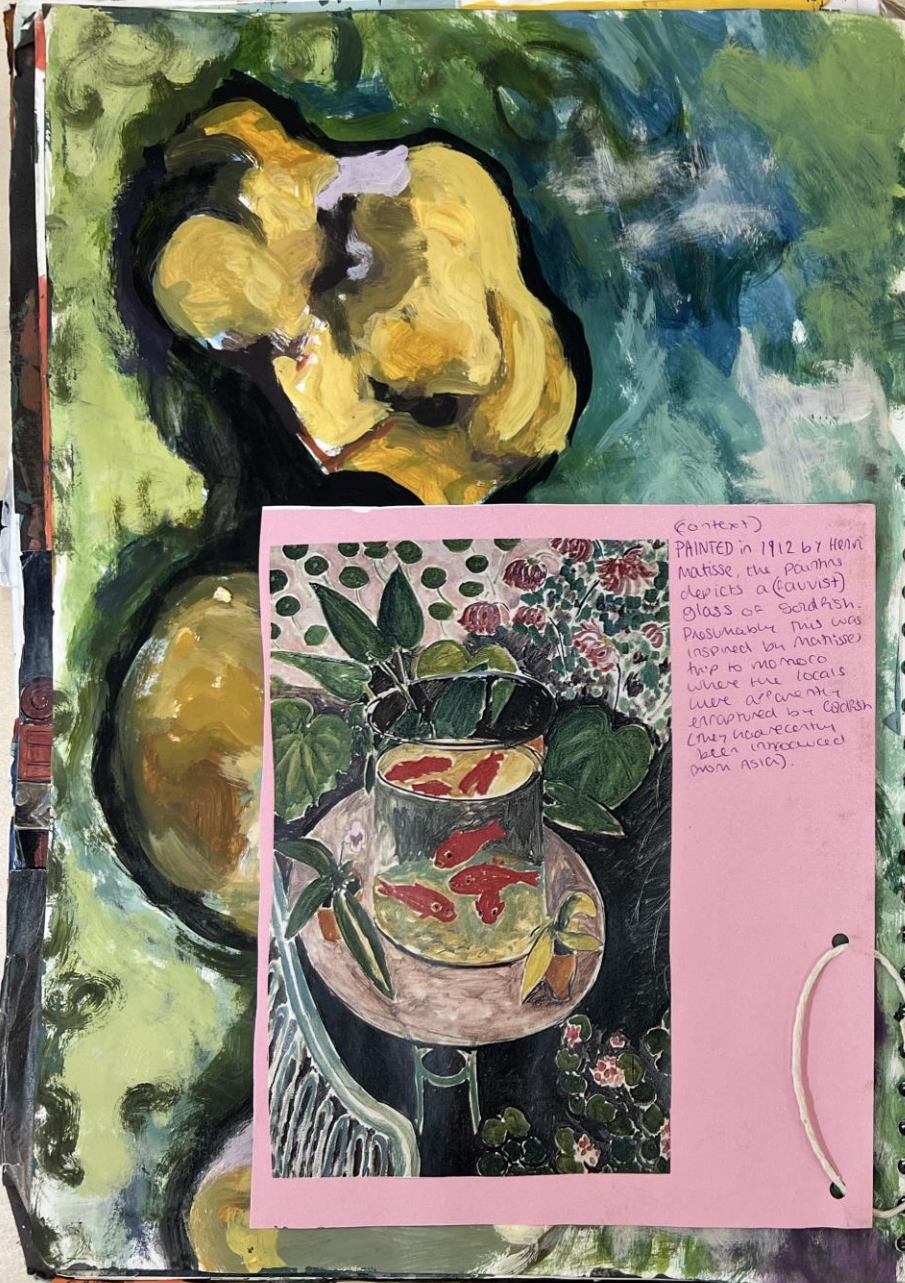
FAUVE COLOUR THEORY - the Fauvists were interested in the scientific colour theories developed in the 19th Century - particularly those relating to **complementary colours**. Complementary colours are pairs of colours that appear on opposite sides of the colour wheel, making each other look brighter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



Glass of Goldfish 1912



Woman in a Blue Dress 1937



(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 entertained by goldfish (they had recently been introduced from Asia).

Henri Matisse 1905 - His wife Amélie



Henri Matisse 1905 - His wife Amélie



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

Conceptually he links to, in alternation from traditional colour palettes he is ultimately rejecting and rebellious towards standard methods of painting. Fauvism is ultimately rebellion too and did like to combine that concept politically as well as artistically.

I feel as though these images of (common) masses were combined to build the foundation of what Fauvism is all about. The Fauvists seemed to test the boundaries of colour in painting and experiment with form also too. His portrait of his wife was almost a 'creative' essay on harmony, brights, I think, primary, tone of it but believe it actually represents the scene of work, modest diet and the gradual progression to a destination he had. The portrait he made of Derain is reminiscent of the portrait he did of himself, particularly in a similar. Both portraits focusing on heavy shadows and in-between the word teal colour that clashes with the orange.



Andre Derain by Henri Matisse



I painted a sketch in watercolor below the heavy pencil work.

This painting to the left was completed in Acrylic on grey board. Aesthetically there is a common ground or overlap that makes most of the background and the face. I found issue in painting the face before remembering an colour theme and the found success in keeping hues the same (overish).

These sombre hues are contrasted with bold oranges and reds, paired with opposing wholly saturated teal. Black is ever present to define shadowed areas further. The controlled disorder of the face explodes into the chaos

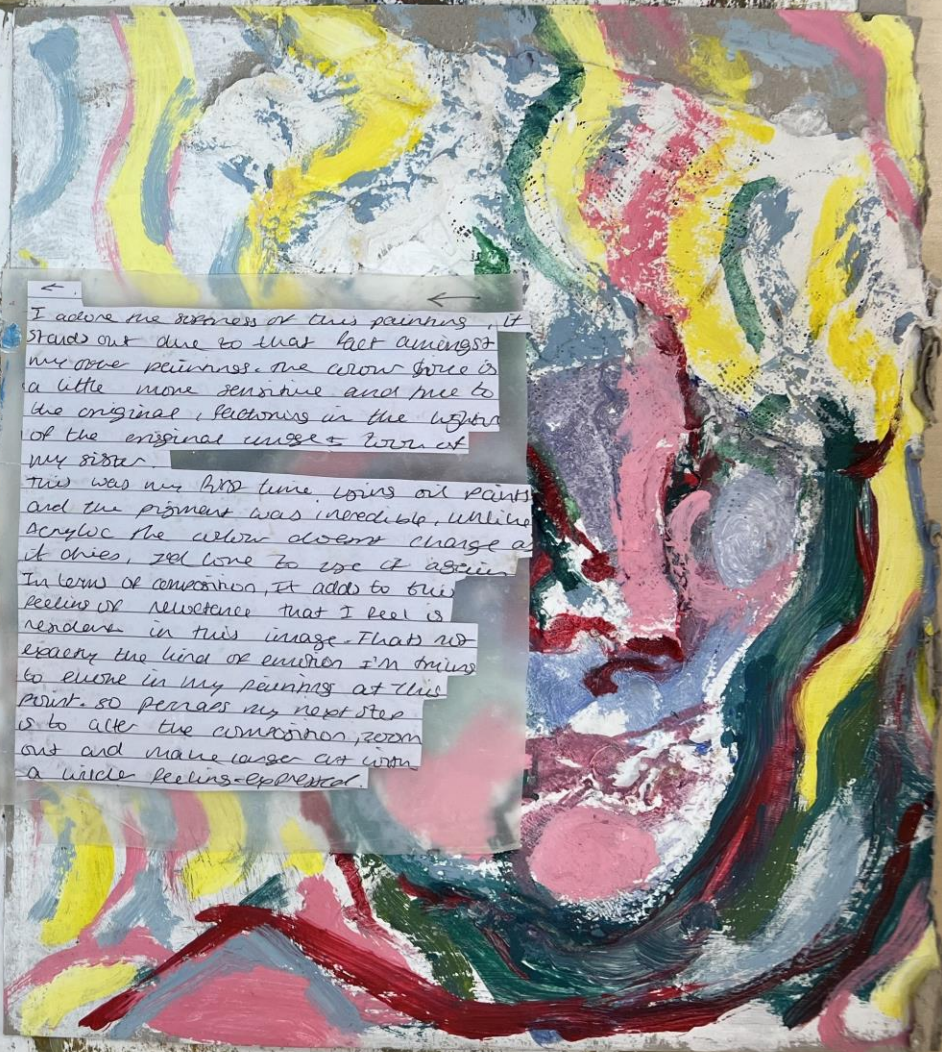
of the hair

The face itself appears somewhat to an extent, the nose exaggerated and expression ~~more~~ made sinister. I don't consider this painting a major success. It draws on fauvist tendencies but also my own ^(old) paintings & the colour reminiscent of Matisse's Old Man. 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 merge 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 experiments in materials, using oil pastel ^{for the first time} for the first time, ~~moreover~~ too. Here I actually used MacRae incorrectly which is quite embarrassing.

The background is rather straight from Divine or David Hockney, not the Artline I've done but the colour and shapes are excellent. There's not so much to compare this to my worst



I adore the softness of this painting, it stands out due to that fact amongst my other paintings. The color choice is a little more sensitive and true to the original, feeling in the light of the original artist's work of my sister.

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

In terms of composition, it adds to the feeling of reflection that I feel is present in this image. That's not exactly the kind of emotion I'm trying to evoke 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 BECAME FROM PHYSICAL JOURNEYS TO SPIRITUAL ONES SUCH AS DAWNING (LIKE BIRTH AND REBIRTH) THINGS LIKE ENLIGHTENMENT AND GENERAL SPIRITUALITY. MY ARTISTS RANGED IN THEMATIC METHODS.

CHOOSING MY FIRST ARTIST KINOSHITA UTAGAWA WAS NOT SOMETHING I'D HAVE EXPECTED MYSELF TO DO; HE'S PROFUSELY DETAILED IN HIS WORKS WITH HIM IN MIND I COMPLETED PRINTS, SKETCHES, COLLAGES THAT INCORPORATED HIS MAGNET-SUCH AS A LOBSTER AND WATER.

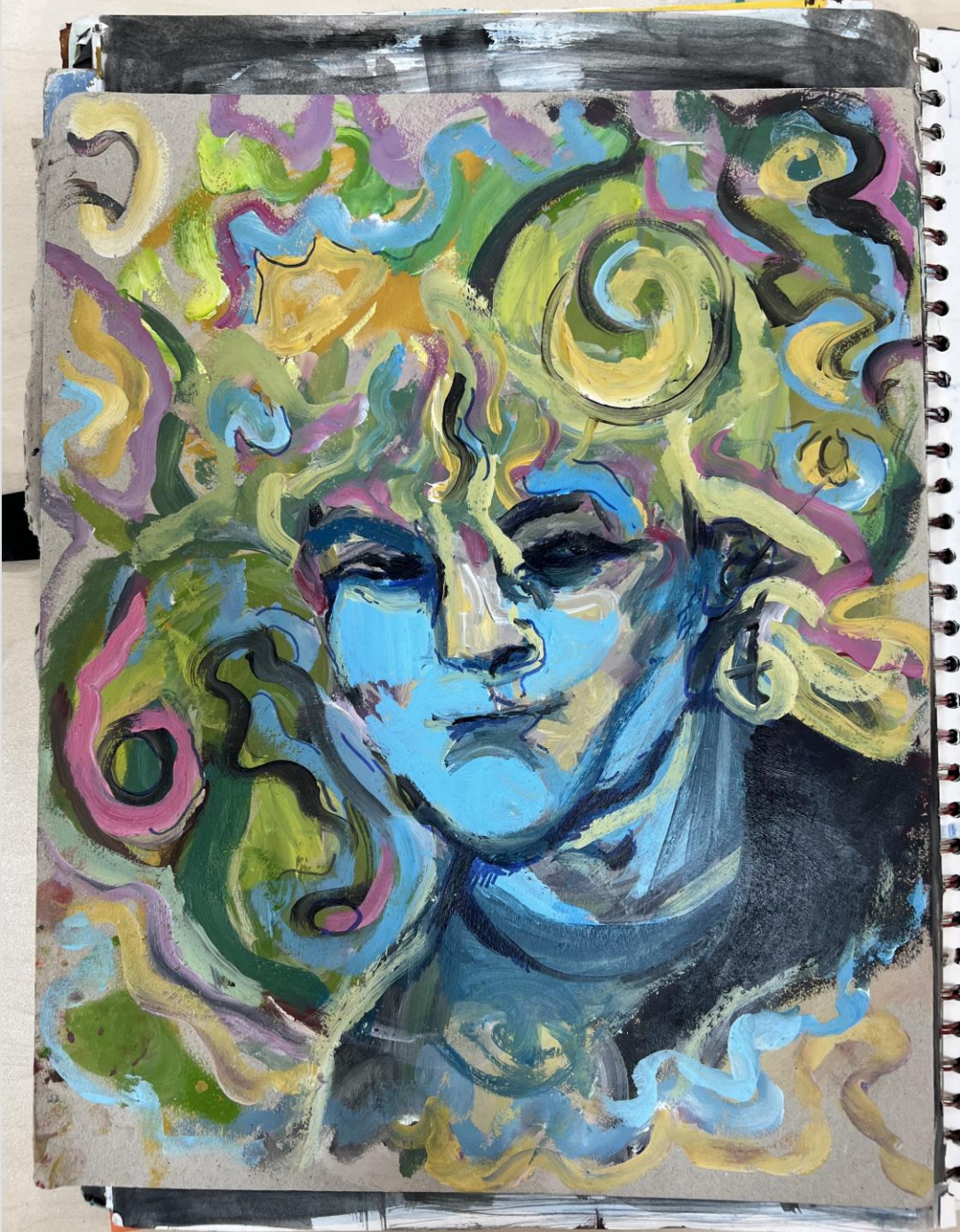
EVENUALLY I MOVED TO COLOUR EXPLORATION, STUDYING HOCKNEY, AND HIS USE OF SATURATED COLOURS TO CAPTURE LANDSCAPE SCENES, HERE I EXPERIMENTED IN SWOOSH MATTER. I TRIED TO REPLICATE HIS IMAGERY, IN ADDITION AND COLOURS IN LINO PRINTS, OBSERVATIONAL SKETCHES AND ACRYLIC. I TOOK PHOTOS OF MY SISTER AND MADE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

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

FROM FAUVISM I WANTED TO EXPERIMENT AND CONSIDER WIDER CONCEPTS MORE THOROUGHLY. I'VE ALREADY COMPLETED A LOT OF VARIOUS PIECES THAT EXPERIMENT WITH METHODS THE NEW USED BEFORE LIKE MODERNISM.

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 TODAY'S STANDARDS THEY WERE QUITE tame). REGARDLESS, I WANTED TO INDULGE IN A SOCIO-POLITICAL MESSAGE THAT LINKED TO THE NOTION OF OF THE FAUVES: EXPRESSION AND MUM. I WAS INSPIRED BY MY OWN INTERESTS, MY SISTER AND OF COURSE THE FAUVES TO GO DOWN A PUNK ROUTE, EXPLOREING SELF EXPRESSION BEING YOUR FIRST, RAWEST SELF. FROM HERE I DEFINITELY NEED TO DEVELOPE MY CONCEPT AND KIND CONTEXTUAL MEDIA TO INCLUDE (SAFETY PINS maybe?).

I REALLY WANT A PAR OF THIS LIME. MY APPROACH TO PAINTING IS UNPLANNED 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 BLEND OF COLOURS OF PAINTING MY SISTER, NAIR.



JOURNEYS + Pathways

Art Concept: Self Expression + reflection of reality

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 make.

Marilyn Manson
 insert
 Marilyn Manson
 images - soon

Holy Wood was, he told Rolling Stone, a bit of a prequel to *American Satan* 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 that comes from that."



39 MARILYN MANSON

I bring up Marilyn Manson as a kind of God for self expression and villainising societal expectations. I've been raised by his upbringing and for as long as I can remember I want to deconstruct that kind of horror and chaotic energy into my art however I can. I imagine I'll need to focus on heavy contrasts, bold textures and impactful compositions. Perhaps I need to stray from being ambitious and focus on unattainability.

MADE BY CURRENT ALLEGATIONS should have straight three also but includes someone to someone

ACHIEVING HAPPINESS IS THE RESULT OF BEING LIKE YOU CAN GET IT
 been a number of others perhaps I am
 this is the best
 for those reasons. You grow up in
 and you come to respect certain
 I'll manage elsewhere? I could, y
 I choose to do so? I think not."

gender binary acts as an oppressive
 trap that everyone as a whole ultimately
 exists as a binary. Only in small
 pockets does this "rejection" occur about
 whether it be in its glam rock, other
 sub cultures, or just regular people
 bearing the weight of expectations
 forcibly placed on them.

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 a higher risk of HIV and mental health problems, including suicidality.

Journeys and pathways
 - emotional + personal
 pathways that for
 some people are
 important to
 their pursuit
 of happiness
 Journey to internal freedom and
 of expression

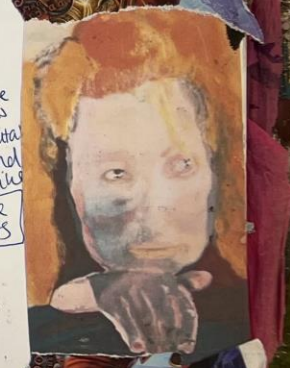
Gender norms
 - not considered
 appropriate, acceptable
 and desirable from
 a person based on
 their biological or
 perceived sex

Non Conformity
 The idea of
 calling or refusing
 to conform to attitudes
 and ideas, lack of
 conformity or approval
 expressing
 exclusively
 your own
 style, not
 conforming with
 someone else's with fears
 that you have to

How I WANT TO REPRESENT
 THIS IN MY ART
 - use of colour
 - no consideration
 free use of wild
 colour to express

Materials
 Subject
 I can't yet
 decide on a
 particular mood I
 want to capture but
 I want to simply
 paint my side
 Perhaps using an
 interesting variety
 of textures? (I don't
 have modern currency
 but maybe like
 grains / seeds to represent
 growth + naturalness [?])

use + word
 Like Matisse



ALESIA

SON
LES

because I
was not
the same

about
the
the



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 + finalized 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 ones, despite how messy they are, probably due to their simplicity.

↳ looks a little better, I used a more blocky style to draw the plane 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 were 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 photograph.

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-drawn acrylic and using water to run the ink of the marker pen.

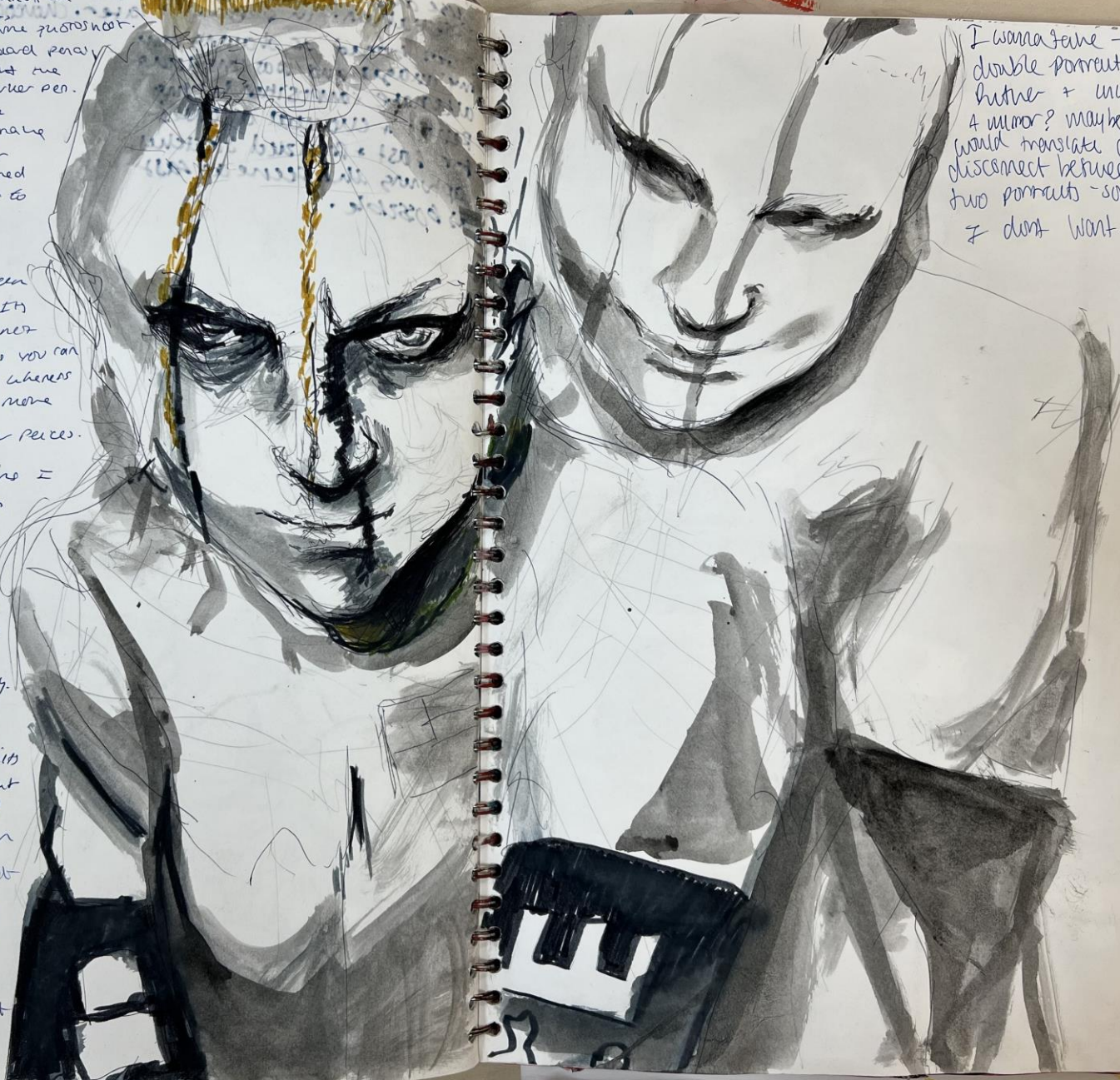
Overall it could have been a little more successful, it's a bit chunky and I'm not a fan of the brushstrokes you can see. However my sister's likeness is more and is a bit more clarified than in one piece.

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 using water to my double portraits again. In this case I thought it came pretty natural and could easily just talk on someone's head. In fact this may just be the verbal part I use to enact my concept.

It was a double portrait to

I wanted to have the double portrait idea better + incorporate a mirror? maybe that would translate as a disconnect between the two portraits - something I don't want.



SGN
LO
LS

WEEKLY
ARTS
CLASSES
FOR
KIDS
AGES
5-12
CALL
781-326-1234

1234
5678
91011
1213

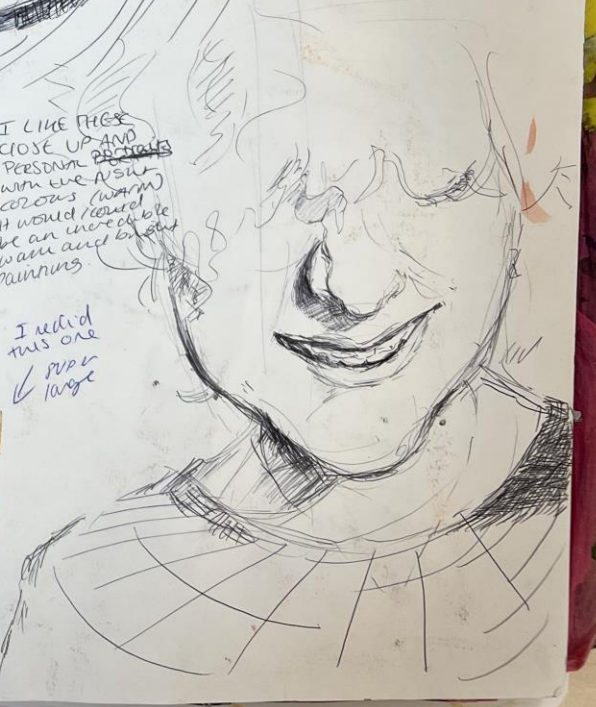


MY PROJECTS COME UP & SPEAKING ME
TOWARDS A MORE NOSTALGIC APPROACH
I took some pictures a while ago
of LAYLA looking happy in the
sun.
THIS WAS A FAST SKETCH IN PEN, I'M
NOT PARTICULARLY HAPPY WITH IT
YET I'M SURPRISED I HAVEN'T USED PEN
TILL THIS POINT. IN TERMS OF OUTLINES
THIS ONE, I ELONGATED THE PHASE A LITTLE
TOO MUCH, BUT THE PERSPECTIVE IS A
STRANGE AND UNLIKE ANYTHING OF THE
DRAWN BEFORE. THE COMPOSITION OF THE
OVERALL PICTURE MAKES IT LOOK AS THOUGH
SHE'S TALKING WITH YOU LIKE A CLOSE FRIEND.
IT'S A CLOSE, WARM, HELD SMILE EXPRESSION
THAT BECOMES NOSTALGIC WITH THE WIDER
OF THE FACE NOT AS IN FOCUS AS THE OTHER
half. IT'S ALMOST INMEDIATE, AS IF SHE'S
PRIDE AND ABOVE YOU, LINKING TO MY PROJECT
MESSAGE OF BECOMING YOUR INSIDE SELF.
I WANT TO FOLLOW THROUGH WITH
THIS AESTHETIC, LINKING IT TO MY
ARTISTS.



I LIKE THEM
CLOSE UP AND
PERSONAL
WITH THE ASH
COLORS (WARM)
IT WOULD BE AN
WARM AND BRIGHT
PAINTING

I need
this one
paper
large



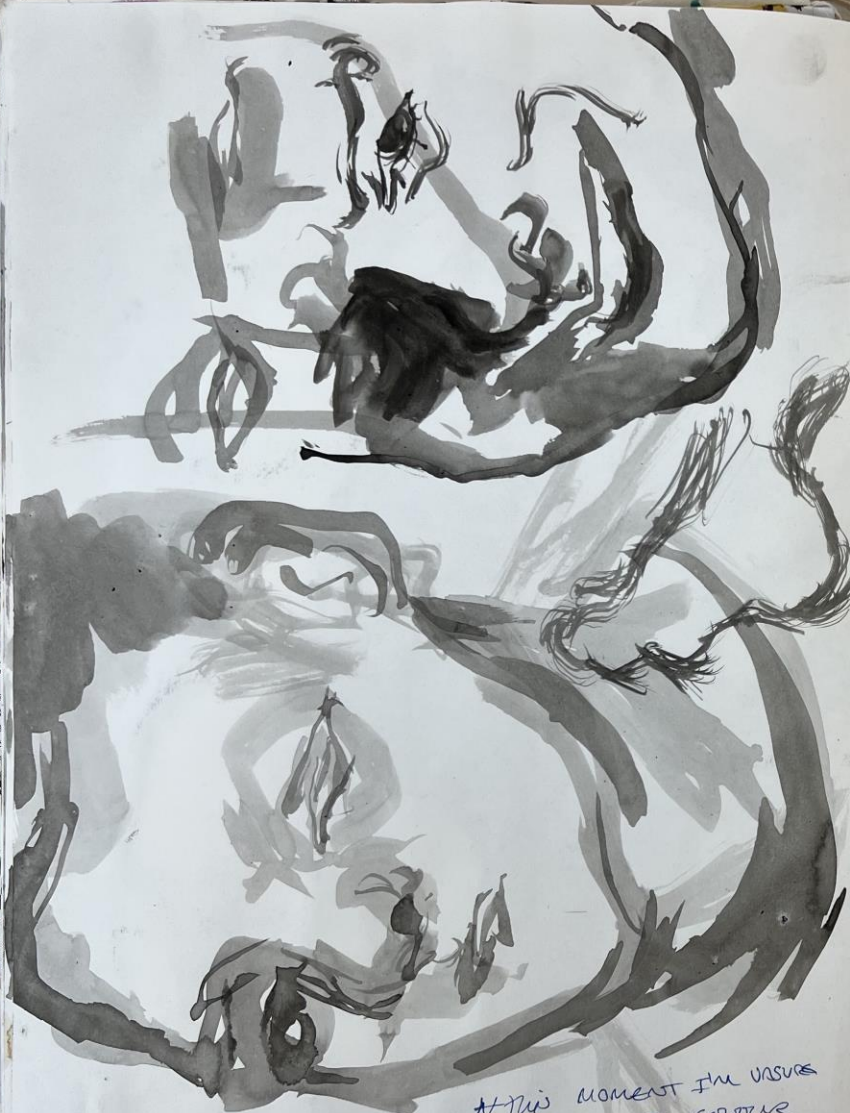


I was inspired for the
cooling intensity of my
work. In preparation
for a great piece I need
to focus on crucial
elements that create
~~an~~ intensity, such
as the details I want
to clarify. This
is sketch number 4.
Something Marceline Dumas
would do

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

Ink is the
cool!! - include
some hands,
make eye contact
with the viewer to show
a fearlessness I want
to communicate.
I don't want a sweet or
distant, just full on
"Mania".

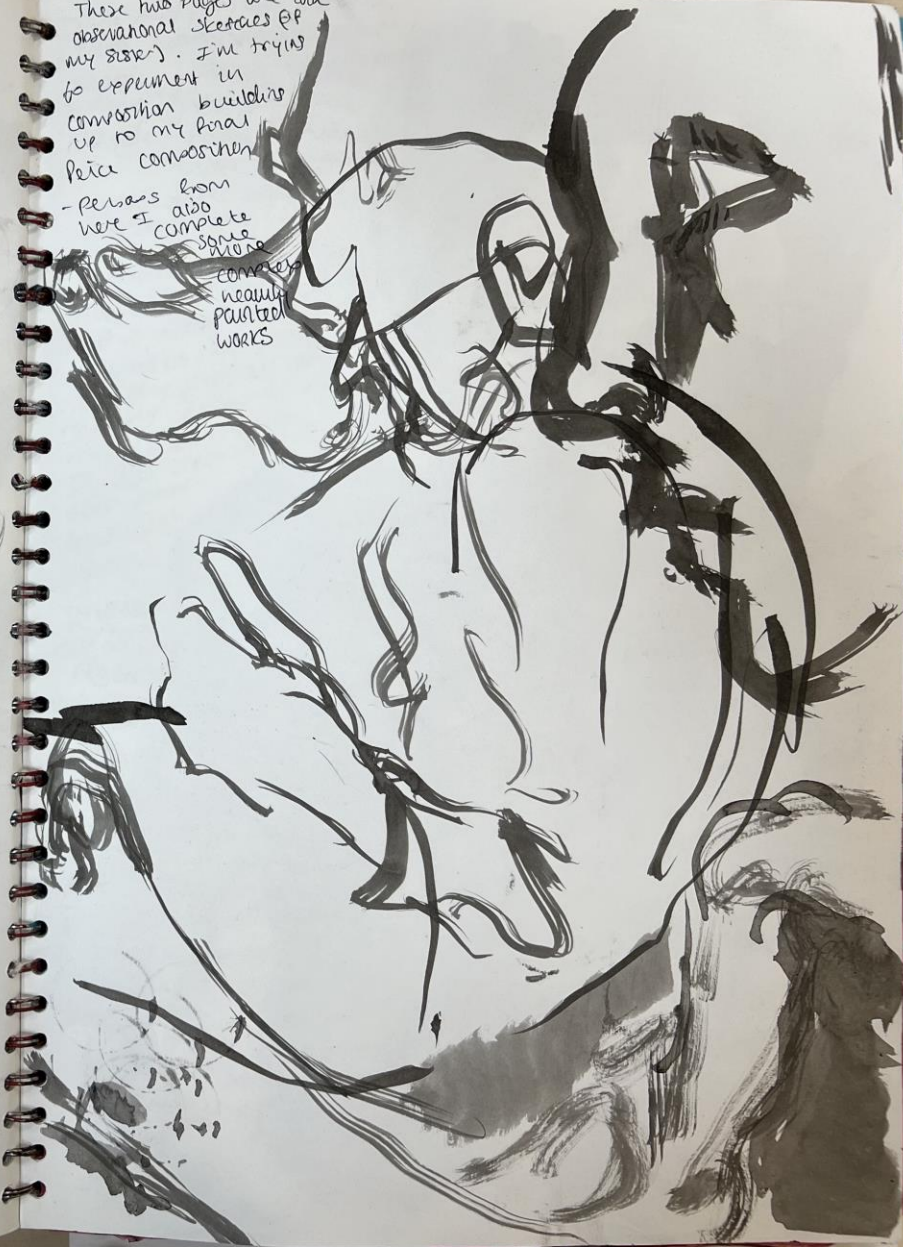




At this moment I'm unsure
 if I want colour
 to rule me. I need
 to focus on form +
 Jose?

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

- Persons from
 here I also
 complete
 some
 complex
 heavily
 painted
 works



Final piece Compositions

+ overall theme of 'non conformity'

— to incorporate and clearly show my concept (or deep meanings)
I want to have as much intensity as possible

full body
short composition

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

a bit more intense forward focus on the but interestingly composition, tone related about this plays into my 'non conformity' theme

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 paintings to make the themes more obvious.

MATERIALS

Presumably ink (for solid dark colours + intense contrast).

ACRYLIC PAINT: I have a lot of experience using it and it's suited 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 maybe wood.
I'll make initial plans in my sketchbook

These next PAINTINGS ARE OTHER SYSTEMS (composition / formal PAINTING) IN ACRYLIC IN PREPARATION FOR A FINAL PIECE.

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

My final would have elaborate on these, adding more colour and more definition. I'm currently in the process of taking pictures for my composition. Perhaps I'll also develop the next paintings or preparation.

I want to be as intricate

negative material + means of drawing or to add to final work ???

A sense of journey or progress

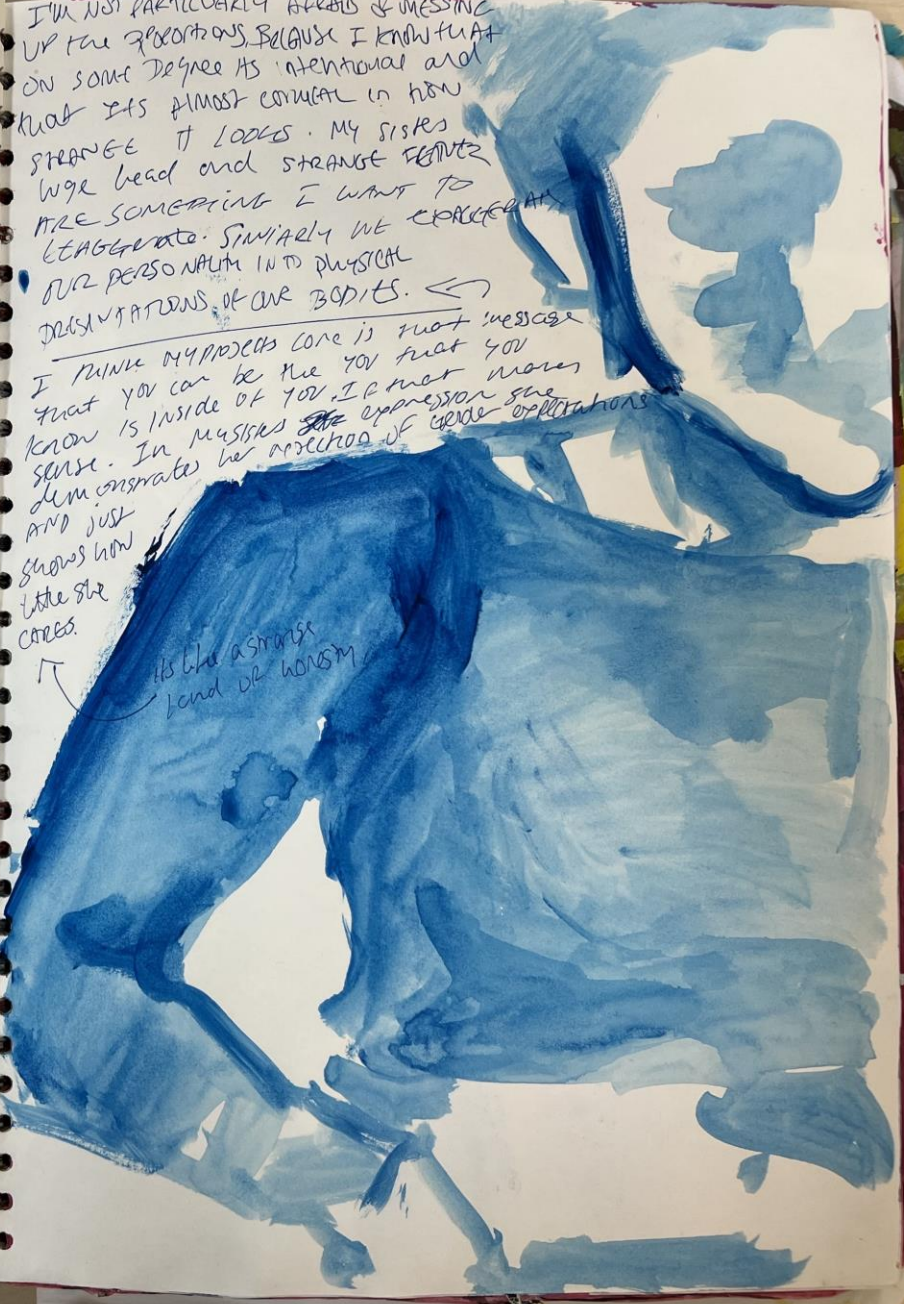
WORKING TOWARDS A FINAL PIECE



I'M NOT PARTICULARLY AFRAID OF MESSING UP THE PROPORTIONS, BECAUSE I KNOW THAT ON SOME DEGREE ITS INTENTIONAL AND THAT ITS ALMOST COMICAL IN HOW STRANGE IT LOOKS. MY SISTERS WERE HEAD AND STRANGE FEELING MORE SOMETHING I WANT TO EXAGGERATE. SIMILARLY WE EXPRESS OUR PERSONALITY INTO PHYSICAL DEMONSTRATIONS OF OUR BODIES. ←

I THINK MY PROJECTS CORE IS THAT MESSAGE THAT YOU CAN BE THE YOU THAT YOU KNOW IS INSIDE OF YOU. IF EVER MEANS SENSE. IN MUSIC THE EXPRESSION SHE DEMONSTRATE HER APPROACH OF CREATIVE OPERATIONS AND JUST SHOWS HOW LITTLE SHE CARES.

↑
ITS LIKE A STRANGE KIND OF WORK



CHANGE AND STABILITY

PHYSICAL CHANGE

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

ABSTRACT CHANGE

DEVELOPMENTS IN SOME
 BRAIN, DISORDERS &
 ALZHEIMER, SCHIZOPHRENIA

THE CHANGE

CHANGING APPROACHES
 TOWARDS ART, THE DEVELOPMENT
 OF ART MOVEMENTS ETC.

HUMAN CHANGE

- AGING, DECAY, PERSONALITY
 Sociochange - political,
 migration
 metamorphosis

FUNGI,
 MAGGOTS,
 LICHEN

NATURE CHANGE

VOLCANOES / (catastrophic)
 ERUPTIONS (epiphany)
 SEASONS (subtle)

light → DAY

ORGANISMS - LIFE CYCLES
 DECAY
 mold + mutations

FUNGI + DECAY

PROGRESSION OF ILLNESS

night/day - opposites
 Progression

deterioration + degradation of the mind

MAGGOTS + BONES + RUST

DISEASE + deforestation
 DISTORTION

CHANGING WOUNDS + Healing
 REALITY + Body modification

PROGRESSION
 "small change in composition in an entire social painting"
 MEDIA, SOCIAL ISOLATION phenomenon
 Support + codependency in nature

COMPOSITIONAL change: ea: backward time
 "small change in composition in an entire social painting"

Dredset Riley - also relies on small changes of shape + color

POP art in America
 Developments in Art Movements

(Gwen Boshier, Peter Blake)
 Marina Abramovic
 Rauschenberg, Warhol, Rosenquist
 idele messer, Bearden, Romare Bearden, + Wassily Kandinsky
 American Pop

Climate Change from the perspective of the Apocalypse
 need for change
 (Paranoia, Desperation)
 vertical Art
 MASS destruction
 POP art approach to a changing world, environmental decay, the decay of the planet in it

ABORTION

RAUSCHENBERG

AMERICAN
PAINTER +
ARTIST WHO'S
EARLY WORKS

WELL KNOWN FOR
HIS COMBINES (ARTWORKS
THAT INCORPORATED EVERYDAY
OBJECTS AS ART MATERIAL)

Anticipated the
Pop art movement

BLURRED
the DISTINCTIONS
between PAINTING
AND SCULPTURE

Worked with photography, paint,
sculpture, print making,
papermaking + performance.



In Rauschenberg's
Buffalo II (made of
mixed media on silk
screen) the subject is a very American one. It's
unofficially a moment in American history from Rauschenberg's time
The image is simple yet full of meaning.



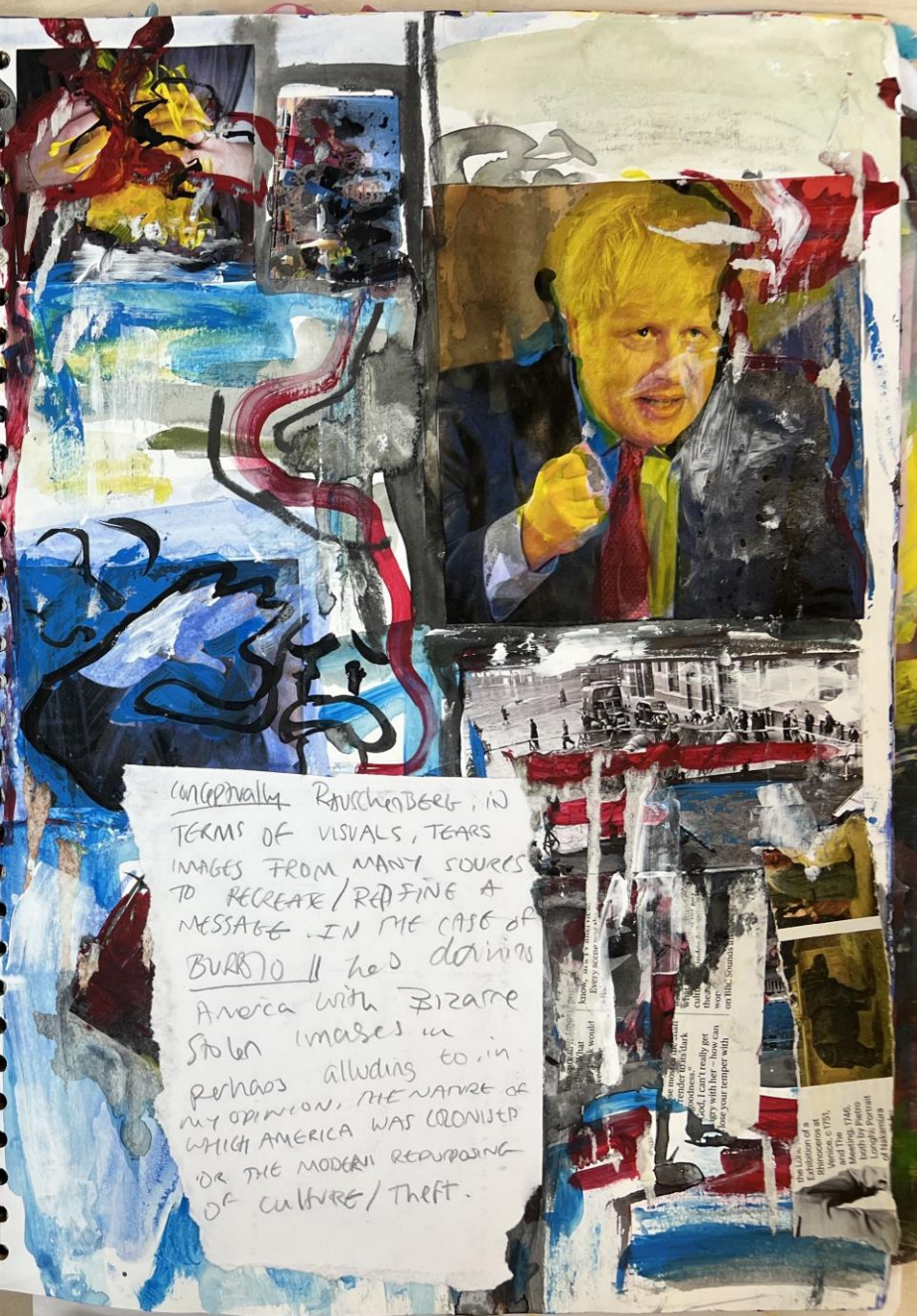
BUFFALO II

'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

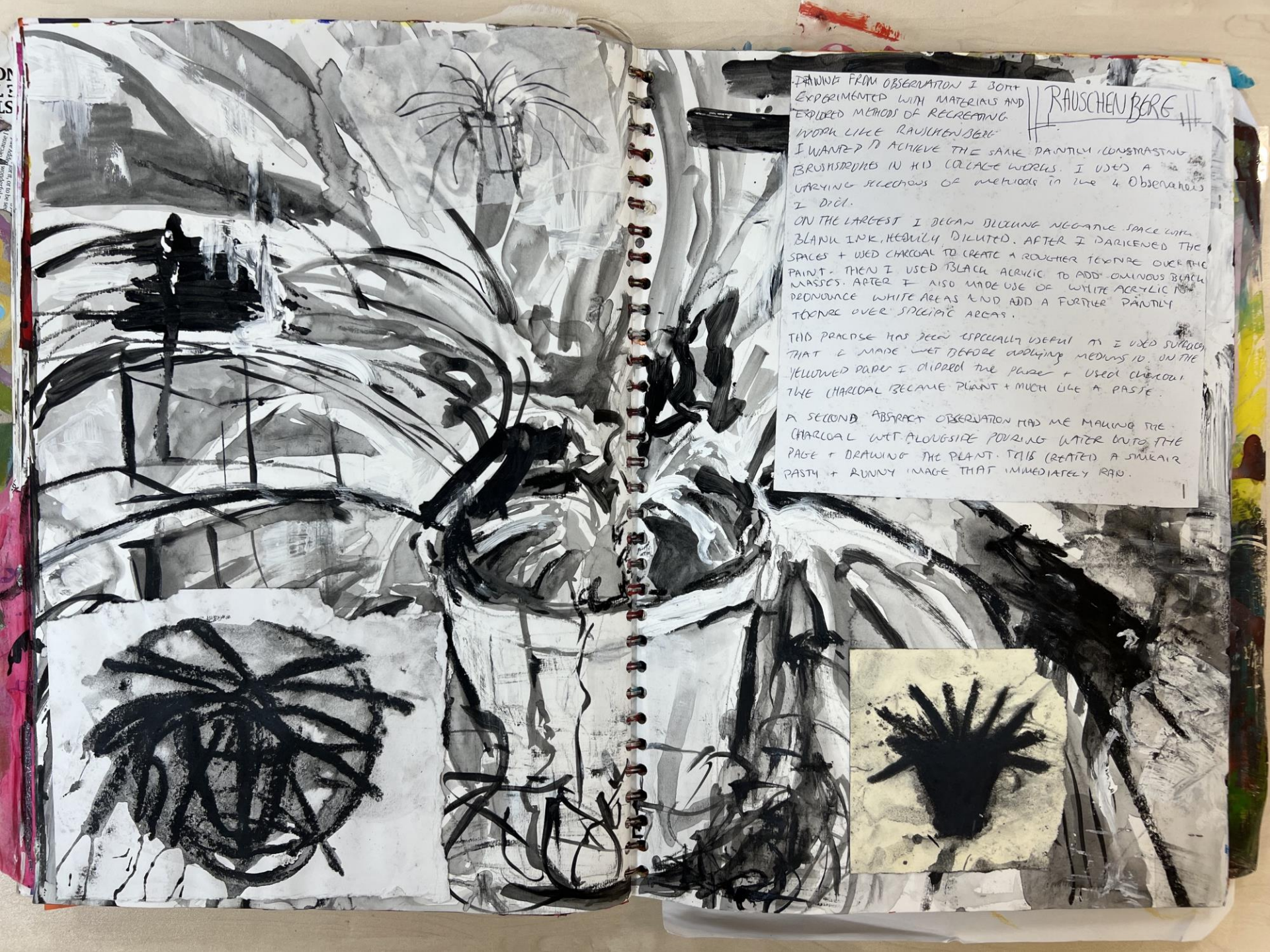


I completed the
Study on the Right
in response to
Rauschenberg's Buffalo II
In response to the USA
imagery I used UK
masses like Beatles
food, culture trends
and singer songs
and references to historical
events such as the
war. Rauschenberg
is a beautiful collage
whereas mine is crude,
the point is a little bit
and the colors are
a little too muddy.
From here I was not
to use collage as I'm
Not too great at it.



Conceptually Rauschenberg, in
TERMS OF VISUALS, TEARS
IMAGES FROM MANY SOURCES
TO RECREATE/REFINE A
MESSAGE. IN THE CASE OF
BUFFALO II had drawings
America with bizarre
stolen images in
perhaps alluding to, in
my opinion, THE NATURE OF
WHICH AMERICA WAS COLONIZED
OR THE MODERN REAPPROPRIATION
OF CULTURE/THEFT.

know, we're not...
would
on the...
I can't really get
with her - how can
lose your temper with
the...
Exploration of a
...
1966
by Piero
at...



DRAWING FROM OBSERVATION I SORT
EXPERIMENTED WITH MATERIALS AND
EXPLORED METHODS OF RECREATING

WORK LIKE RAUSCHENBERG

I WANTED TO ACHIEVE THE SAME PAINTLY / CONTRASTING
BRUSHSTROKES IN HIS COLAGE WORKS. I USED A
VARYING SELECTION OF METHODS IN THE 4 OBSERVATIONS
I DID.

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

THIS PRACTICE HAS BEEN ESPECIALLY USEFUL AS I USED SURFACES
THAT I MADE WET BEFORE APPLYING MEDIA'S TO. ON THE
YELLOWED PAPER I CLIPPED THE PAPER + USED CHARCOAL
THE CHARCOAL BECAME PLANT + 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 SMOEAR
PASTY + RUNNY IMAGE THAT IMMEDIATELY RAN.

RAUSCHENBERG



Daniel Richter

Before exploring his numerous
how I could recreate
would allow the paint
except that was
in amount of paint
making paint and
is a good surface
perhaps used to be
of heavily dis
use ink on ac
to the swivel
shu moving, an
of red mat
aleate is time
doesn't lo

BIOGRAPHY: G
he came to prom
when he trans
to fine art,
designing poster
Stevens bor

This early part
abstract and characterised by
by unendingly changed forms that he sometimes
between graffiti and ornamentation. The end
result is an atmosphere of awareness and artifice
(ironically) his next works are a entanglement
of fragmented bodies against amorphous
chromatic backgrounds.



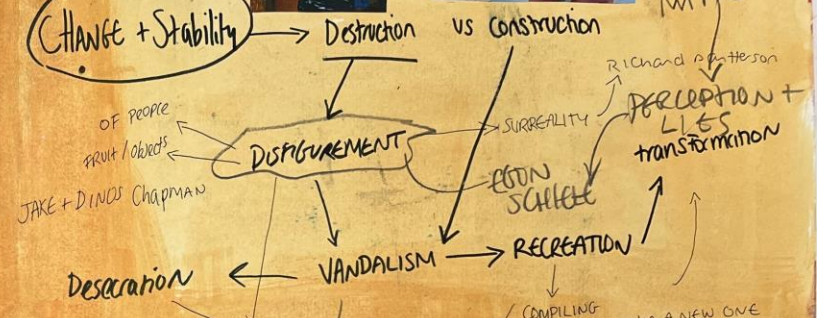
SON
OLE
IS



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

The painting shows 2 figures standing in the central foreground and all bizarre unnatural and outstaring the same as great of the landscape. There's a heavy mystical atmosphere in the painting, brought on from the sinister smiles of the Ludwig and Cornelia (not common in Richter's artist works) also by the eerie presence of the figures who appear to be imprinted by the viewer. The title "Living the dream" supports the idea of museum in that everything about the figures is almost recognisable but still blurry and at a distance as though existing in a dream. This expressions are heavily identifiable and their eyes just light into creation and more perplexion and caution for the viewer who is the centre of the figures focus.

Change + Stability



LIVE MINDS

PERCEPTION OF NATURE (BERRY)
PERCEPTION OF ORDER + PROVISION ONE REVEAL: PROVISION

MARCO QUINN

CHAS

ALAIN MILLER



the stability of seriousness

Abundance for the sake of it

Contrasts and pass off the other

CHRIS + DIOS CHAPMAN

ESTON SCHLEEL

Separation, is there one?



And changing the perspective

like a surreal approach

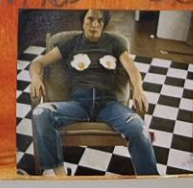
ugly woman paintings etc.

MINISTRATION

CREATION / REBIRTH

Other which create word into art

+ entries / additional serves on the subject



FRITZ SCHOLDER
POST MODERN POP ART =
Mostly Abstract



Indian cowboy and horse 1979

"Sought to deconstruct the myths of the American Indian"

1989 "Painted the Indian Real, Not Real"



FRITZ SCHOLDER
is the epitome
of my favorite
kind of art
backgrounds
figures; they have
so much presence and
movement with
mean colors that
sit so comfortably
and scarp
lines are
besides

FRITZ SCHOLDER
More color by itself
isn't that interesting
its the second and
third color and a
dialogue starts
pretty soon you
sweep up in it



The piece of artwork
attached was so me
overamoral paintings of
figures attached. I attempted
to mimic Richter's approach to
his subjects, utilizing the nature of
the abstract to create incredibly
distinct brushstrokes ever seen
before this. It falls in a category
in Richter's work.

DANIEL
RICHTER



MARC QUINN

MEANING + MATTER

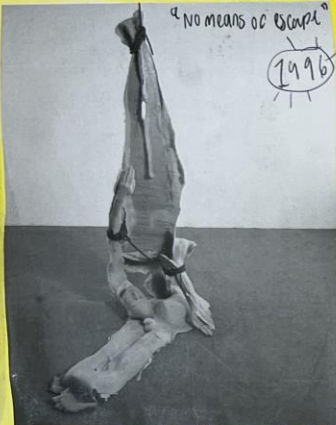
CHANGE

Physical
Care of body
(His bread in
some cases)

Stability

How
serious
social is
unnecessary

More funny
Some
sketches of
people
we bread reducing
bread to
needs.



"No means or escape"

1996

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 chine colle, which is applied to a metal armature before being fired in a kiln, then in some places and drops of its other, 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 idealized pattern of the artist's physical identity.

Young dancer (summer of love) 1988



Emotional Dancer: The Seven Deadly Sins I
Emotional Dancer: The Seven Deadly Sins II
Emotional Dancer: The Seven Deadly Sins III

Some sculptures made of bread and cast from part of the artist's own body.

The Seven deadly sins inspired. The body may be deconstructed suggesting some narrow as yet possibly sublime for action sequence. This is about human frailty and a moment of carnage. The shedding of toxic material.

I really note these sculptures, there's nothing that I really shines. The concept is interesting enough; the seven deadly sins iconography is one of my favorites.

A BUSY I LEARNED FROM WHITE MODERN + eventually deconstructed and covered in awful colours. THE BUSY next was inspired heavily by QUINN and his sinister depiction of himself.



I don't particularly like Quinn's work the more I consider it because it's a little too serious and a little too about him. I prefer words such as "no means or escape" which explore the metaphor or medicine as much as form, for meaning the only words of his to have transformative potential or material. Quinn himself "Art is an engagement with the material world and its concerns is transformative even as well as the literal world of emotions and ideas."



Young dancer (summer of love)

FILM PAINTING

the artist's own body is the most in the work.

A Response

making a mini bust
OUT OF
the Modroc stuff
clay
cardboard
make some sketches of Lonne
plastic gloves? makes a skin!!!
Yes make a skin



Posanaw, Susan... 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 CREATING
OF THESE MASKS AS THATS WHAT
I ADMIRE ABOUT THEM SO MUCH
THEY REMIND ME NOT OF MY
WORK WITH IMAGERY AND
COLOURS - SUCH AS INDIAN
OF NATURE (THE SWORDS) AND
MAKING IT HUMAN?

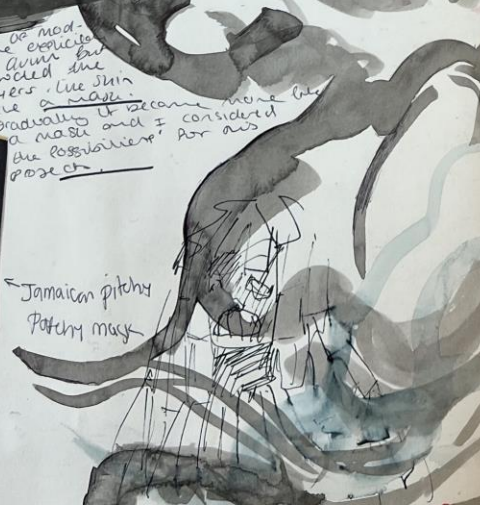
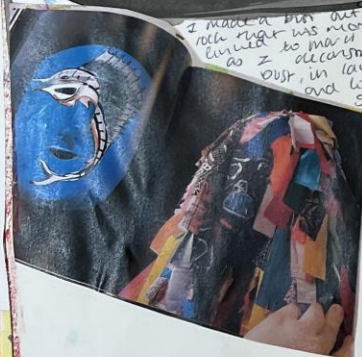
THOMAS DEMONSTRATED THROUGH
THESE MASKS LINK CREATORS
TO OTHER ARTISTS LIKE
AT SILE AS MARIO QUINN
AND FRITZ SCHWEDER QUINN
CREATION OF THIS HUMAN OUTER
SHELL TO ADD TO THIS NEGATIVE
ENERGY AND LIKE A MASK PULL
AND "DETOX". SCHWEDER: BOND
OF HERITAGE AND CONNECTION WITH
ANCESTORS. BORN ARE QUITE

I MADE A BIT OUT OF MOD-
ERN THAT WAS MORE EXPRESSIVE
LIMITED TO MORE FORM BUT
AS I DISCOVERED THE
DUST, IN LAYERS. LIKE SKIN
AND LIKE A MASK
GRADUALLY AND I CONSIDERED
A MASK AND THE POSSIBILITIES FOR
POSTER.

Jamaican pitchy
Pottery mug

I started exploring masks due to how appealing
the bad creativity was in 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, by ancient civilizations, they are also used in
ceremonies of age ceremonies etc.

IN TERMS OF THE THEME CHANGE / STABILITY,
AND SEVERAL OTHER I COULD GO ON WITH
MASKS AS MY VESSEL. I WANT TO MAINTAIN
A STRONG MESSAGE THROUGHOUT MY PRACTICE BUT
I HAVE YET TO FIND A POSE I FEEL STRONGLY FOR
MAYBE FALSE IDEAS OR CAPTURING MY FEELINGS THROUGH
THE ETHNIC CLOTHS OF PALESTINESE MASKS MAKING
LUDICIOUS + HUMOROUS PAINTINGS WILL CAPTURE WEAPONS
AND ULTIMATELY PROMOTE THE MESSAGE OF YOUR
MINDS WORK. OF WATCHING + EXPERIENCING
TRAGEDY WITHOUT BEING ABLE TO DO ANYTHING
THE MASKS ALMOST REPRESENT THE STRIKER POSITION
YOUR CH. HAVE LIMITED TO ONE EXPRESSION + ONE STRUCK.



SS1
OL: 15

CONTEMPORARY PAINTINGS

(Observational drawing) III

(Oil + board)



This was the most successful of the three paintings I completed. This is because, I think, the composition and use of colour in relation to this is also more competent. This is only my second time in this trip that I'm using oil, so I'm still experimenting with what I am capable of.

This one might have been more successful due to the contrasting levels of definition by shape. As in some great art extremely abstract and composed of single escane lines whereas other areas have black or dark blue to draw and make them stand out against that chaos.

This aims to change as in music a rhythmic sort of definite change in composition with the painting to indicate some order comes the chaos and tie the paintings together.



I believe this is the most successful composition, a little narrower and I've suggested with beads and I've suggested before. Despite this the position of the figure (also drawn from observation) is unusual too, so maybe the composition and only colour add to this feeling.



Oil on board



(Oil + board)

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

I suggested to represent all that appears because the lighting was very dull and there were really no shadows cast on the face or by the head.

I wanted to bring it in before being abstract again.

In terms of class, a person chose in lifestyle? (addition of music + obsessive blue)

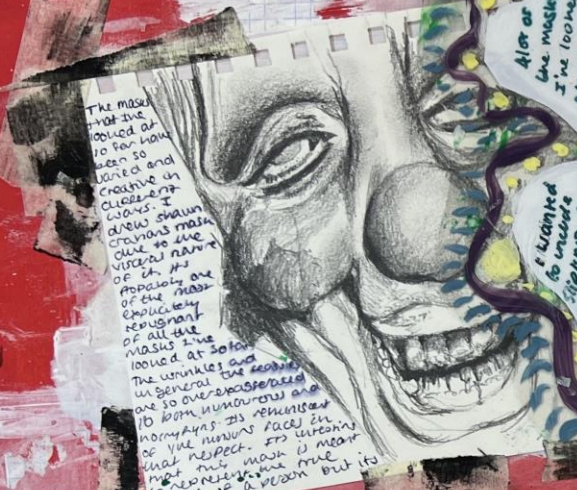
(Note = unusual across natural by nature) + unusual.

SG
OL
LS

The mask that I looked at for hours so often and been so creative in class-art wars. I drew Shaun Crews mask. Shaun Crews mask came to the attention of the artist of it. It is popularly one of the most grotesquely repulsive of all the masks that looked at before the wrinkles and in general are so over-exposed and ID from humorous and normalizing his reputation of the person's face in that respect. It is weird that this mask is meant to be representative of the face of a person but is

After all the masks I've looked at already have been found - not as an object. Shaun Crews' mask - but nearly all US masks have been very specific to culture, hard to relate to, or theatre masks. I relate to the hooded, chinless, or the iron mask of the man in a machine.

I wanted to include Shaun Crews' mask because it marks some of the physical and symbolic aspects of his mask as well as more comedic + creepy side to the masks idea.



SUPKNOTS MASKS

SUPKNOTS ARE AN AMERICAN METAL BAND THAT STAND OUT DUE TO THEIR BIZARRE + GROTESQUE PERSONALIZED MASKS THAT VARY FROM BAND MEMBER TO BAND MEMBER. THE PURPOSE OF THE MASKS IS TO GET LIKE A TRUE REPRESENTATION OF THEIR PERSONALITY.



YUE MINJUN + MASKS

his humorous faces are exactly like masks as their 'electronic' response is masking an intense sense of despair at the anxieties of modern day China. The faces are emotionally ambiguous reflecting both happiness and sympathy. The laughter conceals violence and vulnerability.



Untitled, 2009, oil on canvas



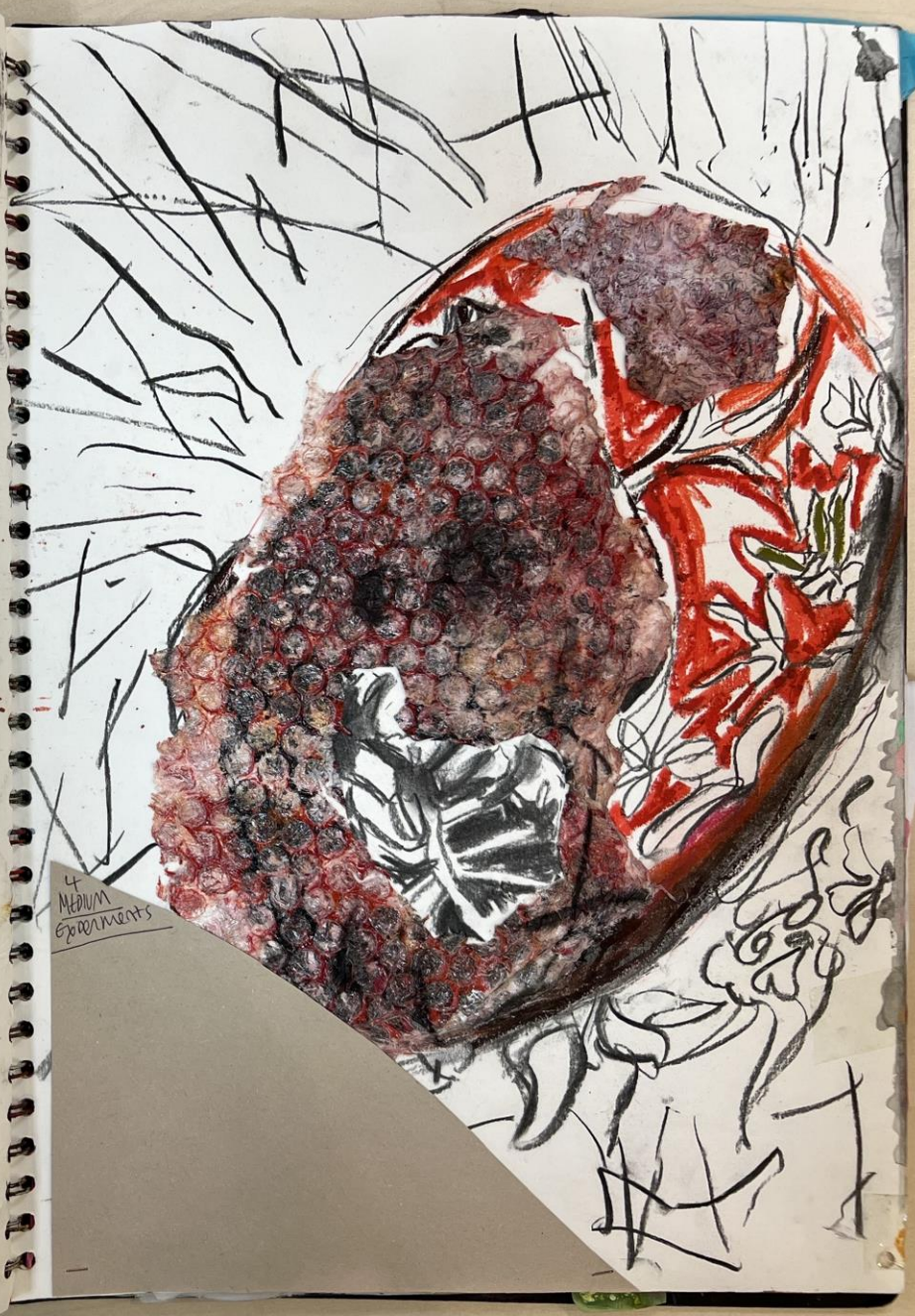
I took more images as a beginning
 process of making studies of masks before
 I have in on what I want to do with
 the use of a mask. This involves
 making the mask more abstract in
 paintings, deconstructing the use to
 make it more clearly a symbolic mask.



here there's
 a combination of
 nature + mac made

forms, I was
 considering develop
 from here.

Regardless, the
 leaves add another
 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 have some of my favourite examples of symbolic art. His work is especially important as he began his style in the 90s, creating a radical transformation in style.

Away from ~~the~~ socialist realism - in pursuit of the cynical. - An art form/style that is at the forefront of.

Yue Minjun's work in the 90s, especially "The Execution" draws on the cruelty experienced in the cultural revolution. He used parody and that painting of a much older painting, taking inspiration from classical paintings, is actually widespread in Chinese art. This is partly due to the open door policy that, after 30 years of isolation, introduced China to hundreds of years of art history and development.

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 censored) and many private art shows were held.

Analysis of
it made
symbols
necessary
strange
rational

ed forces
ning face
in hats
as comit
played are
Minjun
communist as



在继续革命的道路上夺更大胜利



ARTIST STUDY - YUE MINJUN



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

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

I have reared the mask from here, but don't have the photos for it.

The purpose of creating a mask is almost exactly what Minjun does himself - each figure is wears 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 Minjun's work.



Installation Art

YAYOI KUSAMA

Art

MARY TUMA



MARY TUMA - Homes for the disembody

Continuous yards of silk 2000



WEST BANK + GAZA STRIP MARY TUMA



Yayoi Kusama lying on the base of my flower bed '62

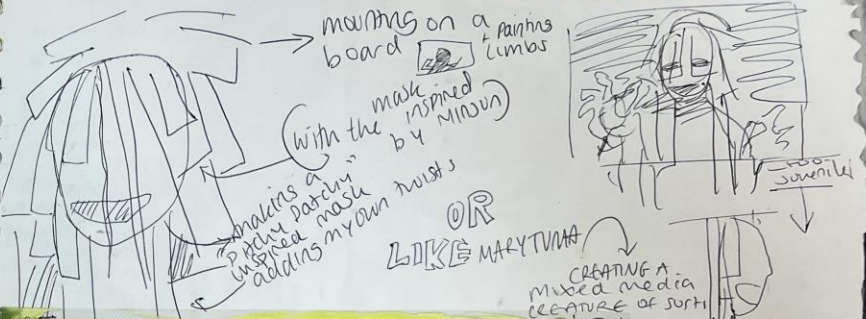
NEW YORK 1960

Her work addresses issues of transformation of the body and spirit through the use of clothing and found objects within a contextual environment. THE use of old fabrics evokes a feeling of loss and distant memory. "West Bank + Gaza" in his work makes the area look cleaned up and decrepit. Potentially alluding to the suffering relentlessly faced by Palestinians. Ultimately the work is ambiguous and, as she intended, indicative of his work she uses one of loss and memory that is created with a variety of fabrics once wearable (-loss)

INSTALLATION IDEAS

MASKS + AS AN IDEA / PHYSICAL REP

operation of body + soul
feeling of flight + emptiness

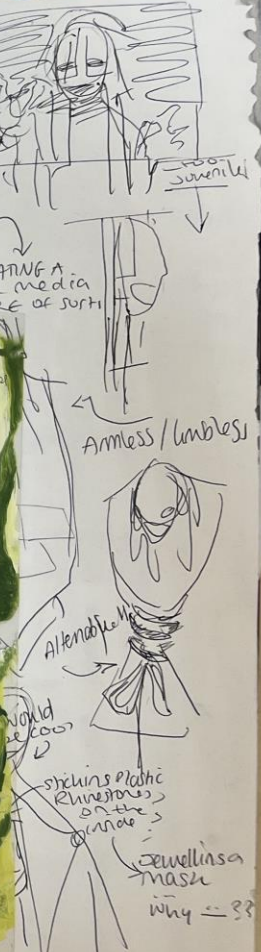


YAYOI KUSAMA

Kusama's work is really inviting in its seemingly ordered chaos. From what I've read, the recurring motif of covered spaces reflects her feelings of insignificance in the world and that in essence we're all dots. This is highly comparable with the helplessness + loss of individuality in Minon's work. Absence of Minon's work, beside Tuma's depiction of absence of spirit. All the artists I've read for infirmity my and piece draw on the subject of human power and persistence - I suppose also the ability to help others or even act - as if forced 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 disembody" "West Bank + Gaza strip" are my favorite. Born wearing a mask of loss, allusions, shadows and ghosts that aren't quite there and no longer real, but still have great influence and power.

In the work "disembody", Mary Tuma expresses that these hanging "bodies" are caught in this alien form that speaks of our transformative nature, the "skeleton" that is interpreted with a sheer, ghost-like skin. The resulting forms are like skins and bones. This leads ideally to a work both mournful and humorous, something already real and surreal. This is something I've striven to incorporate into my work, and strive to depict constantly. I'm not sure about the quality of the paper but I'm working on it.



FINAL PIECE

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

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

① a furca like hangings,
combined with Yue Minjun
(... I'd want it to have
more Daniel Richter in
it though).

preferably cloth
(I need to acquire
a large sheet &
hack it up).

"hair" + "doming"
separate, the
"clowning" or
form is more
like a doming
mamushka
effect?

② This hanging design has a
more deened head (visible)
and the cloth is all held
by a fabric in a meathook
can shade this

(cons)

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

unless
absolutely
teeny +

on a
wire frame

much
like something
Dinos +
Chawman
would do

③ very fastly, observed with
The work I've already
completed with this
medium.

(cool
in class)

(CREATING A
PROFOUND PERSONALITY?)

- demonstrate the
movement of the
design

BUT

may
come
from
meanings

4



Painting a
bin bag
Red/a colour (primary)
+ men coins
in tassels

has a more
lurid, alarming
effect

Hoping for

Tone

sometimes
- kuchy + bizaan

Colours

light + (maybe) dashes
(Primary colours) - getting colour
them involved maybe?

Primary colours to represent
a purity or emotions/expression
and also more alarming
to the eye - it immediately
catches you off guard.

5

environmental puppet show
- builds a puppet house

ME WEARING THE
MASK



get a large
old shirt
+
heck it up
SAZZER style

MASK vs NO MASK
(as in physical representation)

low cooler - less subtle?



story

LURID, PRIMARY,
SATURATED
COLOURS



Kwamas in my mirror
have his dazzling
heavy admire



instill a
heavy that

ADDED surreal Bizarreness



on a... work
my...
re...
- success

This is the
one work on
his really

like...
to have
stir...
the...
form
pres...



(in Spain)
Sketches
& planning

HEADRESS
OF
SOME
KIND

Shiny on
a mesh

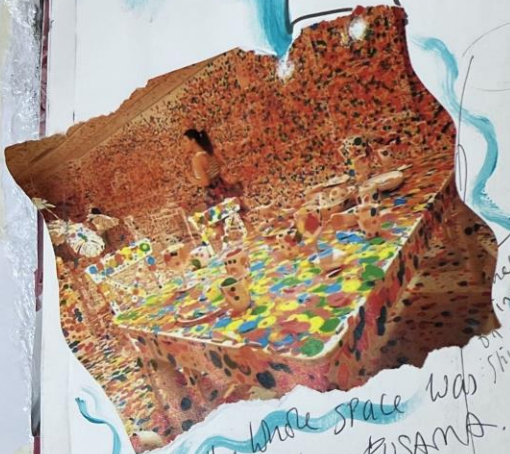
scene

fabric
whale

Plain large fabric

the
headress

WIRE



Initially the whole space was
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 ≠ made from
a paper towel



I semi-dyed it
with
acrylic
& began staining it
green on the
fabric

I had some
additional
elastic masks
that I planned
to attach to
my fabric
sweet deppress

It also had extended
floored Steamer more
drama

essentially
I cut the
whole thing
up

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







SSIO NISM

POST-IMPRESSIONISM

Cézanne is one of the few impressionistic artists who's work is more and encourages some of the best features in impressionism.



SYMBOLISM



SYMBOLISM

COMMERCIALISM

FEMINISM

Artist like Tracy Emin

I considered commercialism after seeing photograph duplication by Paul Graham →

"Candy wrapper, Tokyo Kimono pattern flash burn 1945" 1990

The wings 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.

1899



2nd always adopt the concept + symbol of line of William Blake - various paintings, prints + logs of mythology + oracles for example

PRE-RAPHAELITISM

↳ meaning wise a little more shallow based on literature

CHARACTERISED AS "IRREGULARLY SHAPED" / FEARS IN FRENCH

EXTRAVAGANT ART WITH CURVING LINES

↳ more simplistic 19th - compared to the Raphael's on rock (29) - this is more on lighting and composition are over the sensual / romantic

BAROQUISM

COMMERCIALISM

Energy

Celebration

I love work with clever finisher under tone

Paul Graham 1990



Corradio "of John the Baptist in the wilderness" 1604

Baroqueism

The achievements of the baroque didn't occur until the 17th 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, sensual 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 favorite.

This is predominantly (and I hadn't realised at first) because of the romantic femininity.

I think I'll need to further research contemporary attitudes to gender presentation in 17th century Italy... I'd assume its hyperbolic within parables of those saintly to really glorify their ethereal sacredness.

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

CARAVAGGIO

1571-1610

Caravaggio is an especially interesting character amongst the Baroque artists because of his short, tumultuous life.

- His works are characterized 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 character faces with glorified his ones.



TRIUMPH OF BACCHUS 1628 DIEGO VELÁZQUEZ

I DID extensive sketches w/ Caravaggio later

I'm obsessed with this composition

VELÁZQUEZ

1599-1660

Having been working in a Spanish artistic city, producing traditional religious scenes such as the "Immaculate Conception" alongside "Bodegones" or tavern scenes with more ordinary people.

Velázquez became a court artist and was the only artist working for the king, becoming friend 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 ravaged Spain.

NEGATIVE SPACE

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

I didn't use it here but I should

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

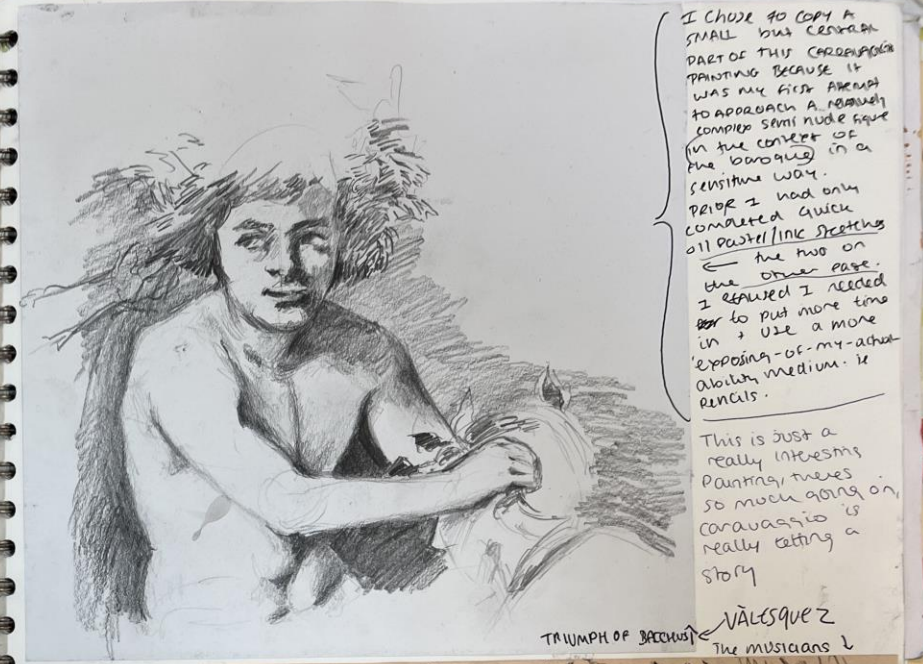
CARRAVAGGIO Artist Responses



W
R
n
so
b
q
(

to holes
were
sacred
and
vibrantly
stated work
peer work
ivo,
n
es
expression
and
ins.

ST JOHN THE BAPTIST
IN THE WILDERNESS



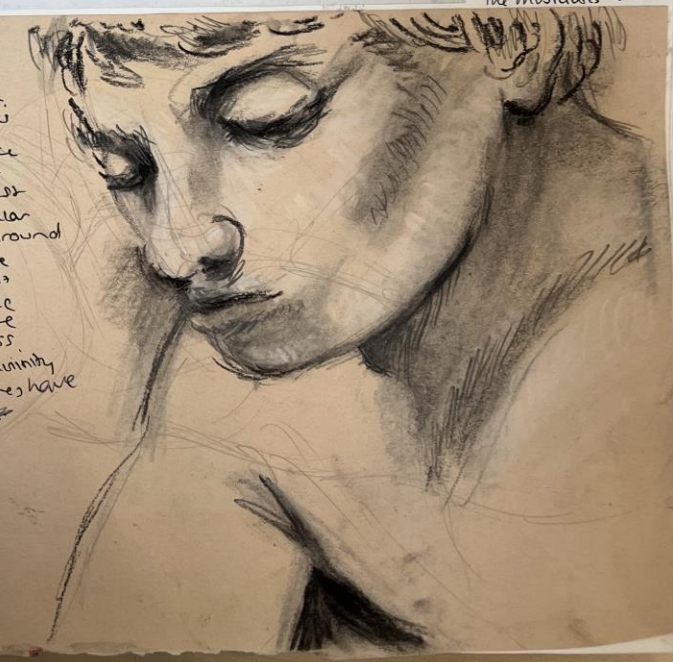
I CHOSE TO COPY A
SMALL BUT CRUCIAL
PART OF THIS CARAVAGGIO
PAINTING BECAUSE IT
WAS MY FIRST ATTEMPT
TO APPROACH A RELATIVELY
COMPLEX SEMI NUDE FIGURE
IN THE CONTEXT OF
THE BAROQUE IN A
SENSITIVE WAY.
PRIOR I HAD ONLY
COMPLETED QUICK
OIL PASTEL/INK SKETCHES
← the two on
the other page.
I REALIZED I NEEDED
TO PUT MORE TIME
IN → USE A MORE
EXPOSING-OF-MY-ARTIST
ABILITY MEDIUM: IE
PENCILS.

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

TRUMPET OF ISRAEL
VALLESQUEZ
The musicians 2

MY FOURTH CARAVAGGIO
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
CARAVAGGIO WAS
PARTICULARLY DYNAMIC
IN ITS TONAL RANGE
BUT IT DID POSSESS
THAT DELICATE FEMININITY
THAT ALL HIS FIGURES HAVE

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



Deconstructing the Baroque



I tried not 2 go overboard w/ the colour



good ↑
Watercolour
↳ Skill vaguely conforming to Chiasmo, even if its really bright colour contrasted against a complete absence of colour.

Analysis of Caravaggio's "Miraculous Catch of St. Matthew". One of Caravaggio's 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 Matthew appears 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 Caravaggio's use of Chiaroscuro, the technique of extending the canvas far enough and cutting some figures off allows room for the viewer themselves to be incorporated in the scene. (so 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 right became increasingly abstract & stands a figure is pretty 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 Caravaggio's work. Obviously, preachers in 17th century Italy retained, to art were more focused on the divine perfection of figures but at least from a current perspective, it's fascinating to compare gender presentation with modern art/views.

MORE

(unsuccessful)

EXPERIMENTS



→ I'm wondering
where I can
take the
bottom

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



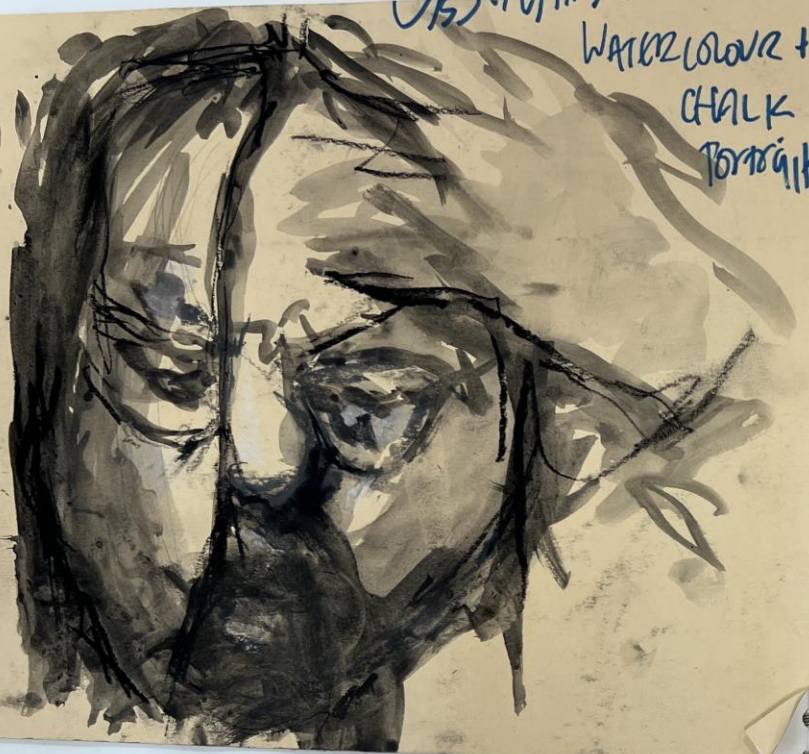
✘
Not
very
successful

↓ Used the same
method as
before: painting
around the
figures
to create
a negative
space
between.

INK
PEN
+
WATER

Observational

Watercolor +
Chalk
Portraits



Attempted
Chiaroscuro

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



BAROQUE
INSPIRED
Portraits
(relatively).
(like
drawings)

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 more realistic/
good (when) others
are quite flat

I like these and mine they
compare with baroqueism because
I was trying to get predominantly
soft shadows and dark shadows

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

WING COLOURED
PAPER TO ELIMINATE
THE BARE AS THE
BRIGHTEST COLOR

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 (and there on
this painting was
PAPER TOWELS I
Laid over the
top to mop up
water (I'll use this
again)

A detail from Caravaggio's
Painting: The martyrdom of St.
matthews
The guy is doing this ↓



I REALLY
liked how
this br

Development of my last
Caravaggio centred work
with heavy use of
negative space. I focused
more on expressionistic
techniques to add some
energy to the
intense dark
use of
the figures





I think this is more sophisticated of the paintings I've done in acrylic... the sketchy ones I mean, also the previous ones if you'd like and the brushstrokes are very impactful.

I still need to move away from profile shots as there not original for me

(Triumph of Bacchus) ualesher

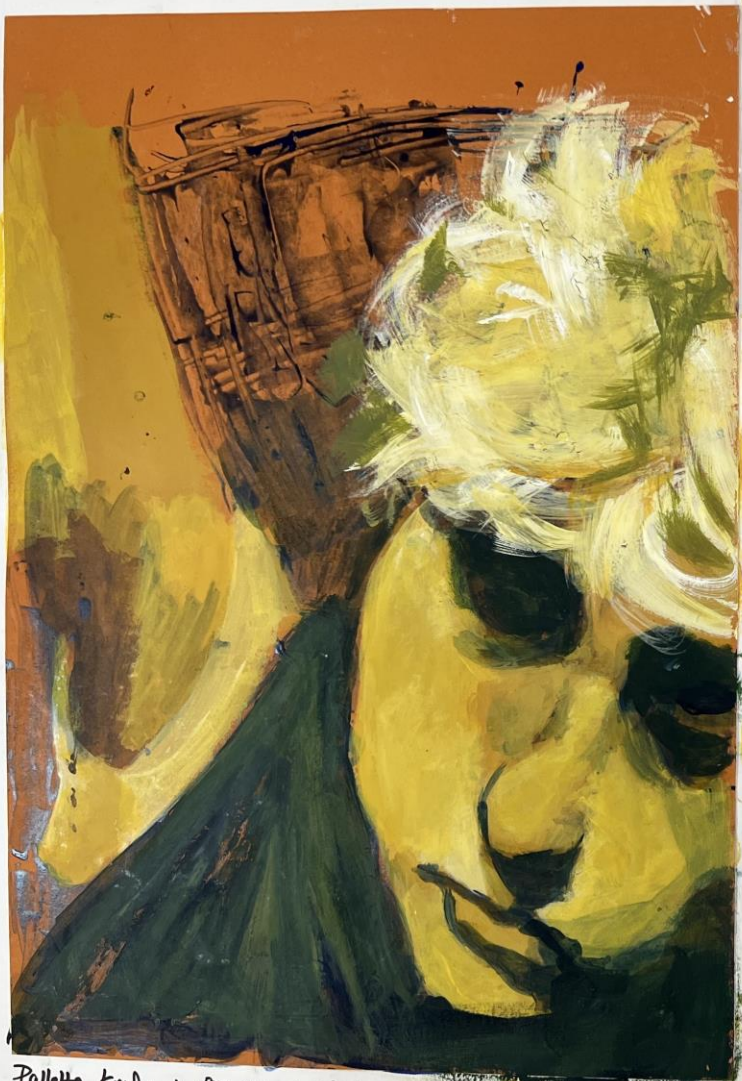


These photos weren't staged (which is what I intend to do next) I just noticed my sister had some great shadows on her face.

Her expressions are very much dramatic background in my opinion



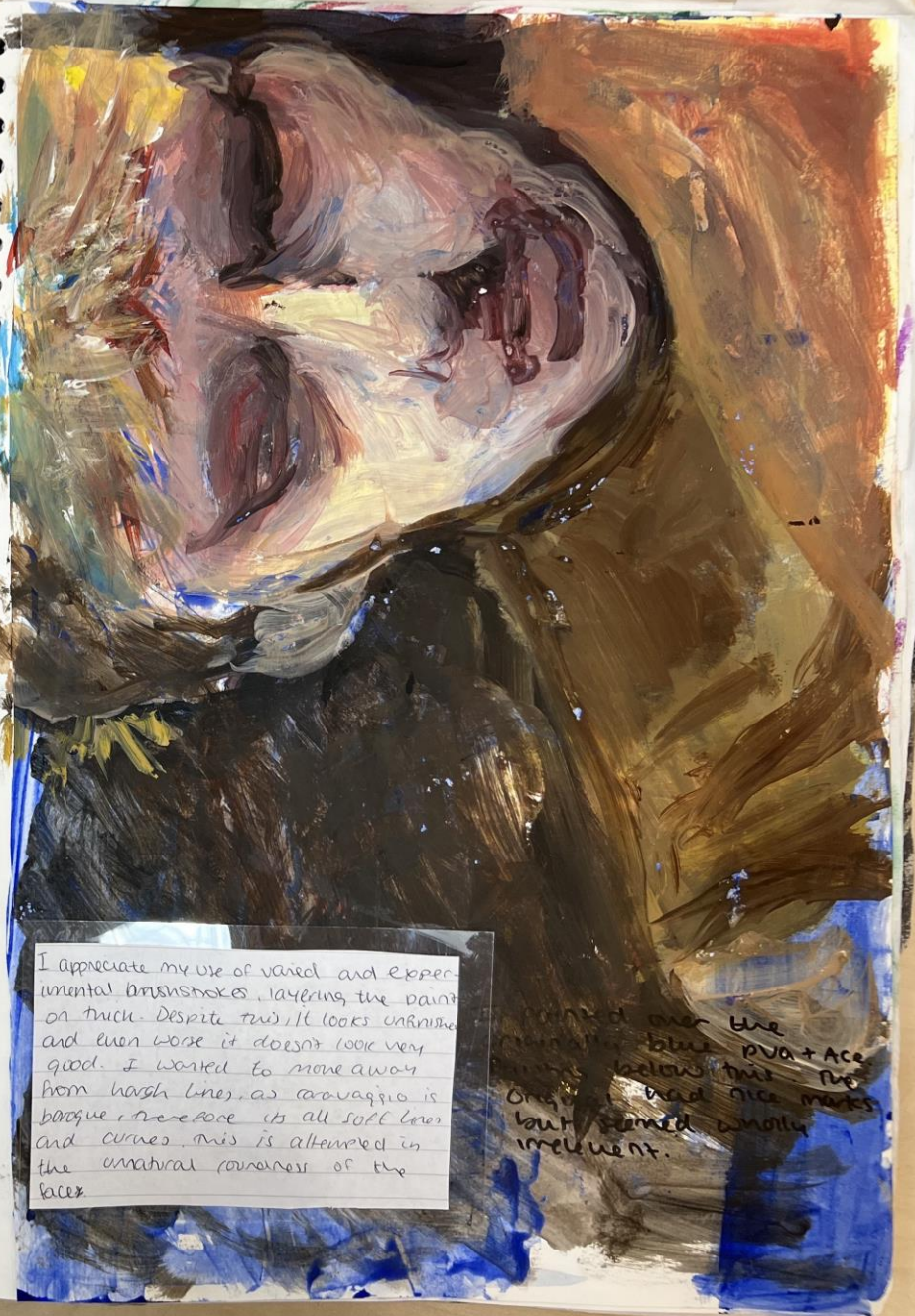
← edited the contrast levels to make it more dramatic



Palette knife + PVA glue + paint

This ones a little
Scary...

I really want to move to
more sophisticated paintings,
I've decided & drifted way
far from the baroque + want
to reign it in!



I appreciate my use of varied and exper-
imental 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 unusual roundness of the
face.

...over the
blue PVA + Ace
...the
...had nice marks
but seemed wholly
irrelevant.



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

Print 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 Greco statues
of muses / female gods I considered gravitains
towards women while maintaining that baroque aesthete.
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 graduate 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.

-intensely visual,
imaginative

PAULA REGO

In her paintings of women lying down she generously crosses the boundaries to subtly extend the meaning. The use of dark lines constrains the figure who is posed in an uncomfortable way. There is also a colour link to her content
Barry 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 vulnerability of women in these circumstances.

Her work has consistently addressed both physical realities but also internal fears and desires, bringing them to genre to create an uncanny image of how they react to each other.

This is especially evident in her works where an undeniable atmosphere of fear accompanies something more sinister and cruel. Her full, large sized paintings of women in sprawling positions draw on their suffering as women. Done completely in pastel, this is testament to Rego's immense skill and unlike most artists she transformed her art from abstract to realism.



Conceptually (myth + Symbolism)

I relate my own personal (distal) work to Rego's, in terms of use of myth or fables etc. I often incorporate symbolism through animals, animal deaths, Norse mythology (sometimes I want to study extensively) and etc. I have paintings that incorporate skinned deers and kites for example, I also come across works of fiction and drawings interpreting versions of existing narratives. I think I could really go above and beyond in a project that incorporates that fatalistic religion and Paula Rego's feminism (but) my own vision that more encapsulates the Rego woman in being a woman or lack of... I'm not sure but I sure love Vikings.



The betrothal: lessons; the slow wreck.

I chose a selection of her work done in chalk pastel - that also happen to be my favourites. It's 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 juxtapose soft + hard mark making. Paula Rego uses pastel in a particular way, (applying setting spray constantly), to really build up the layers of colour in her 1990s works.

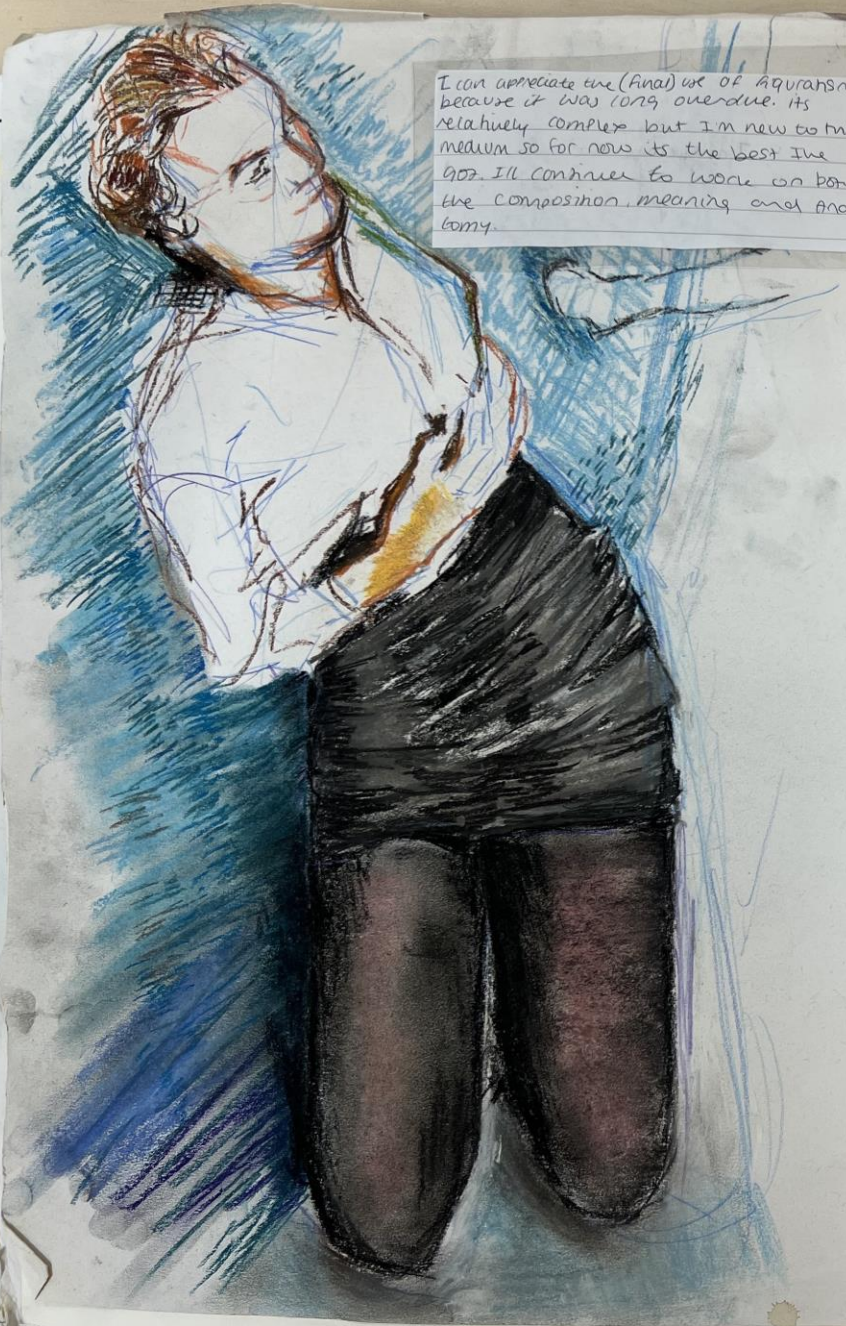


PAULA REGO 2003

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

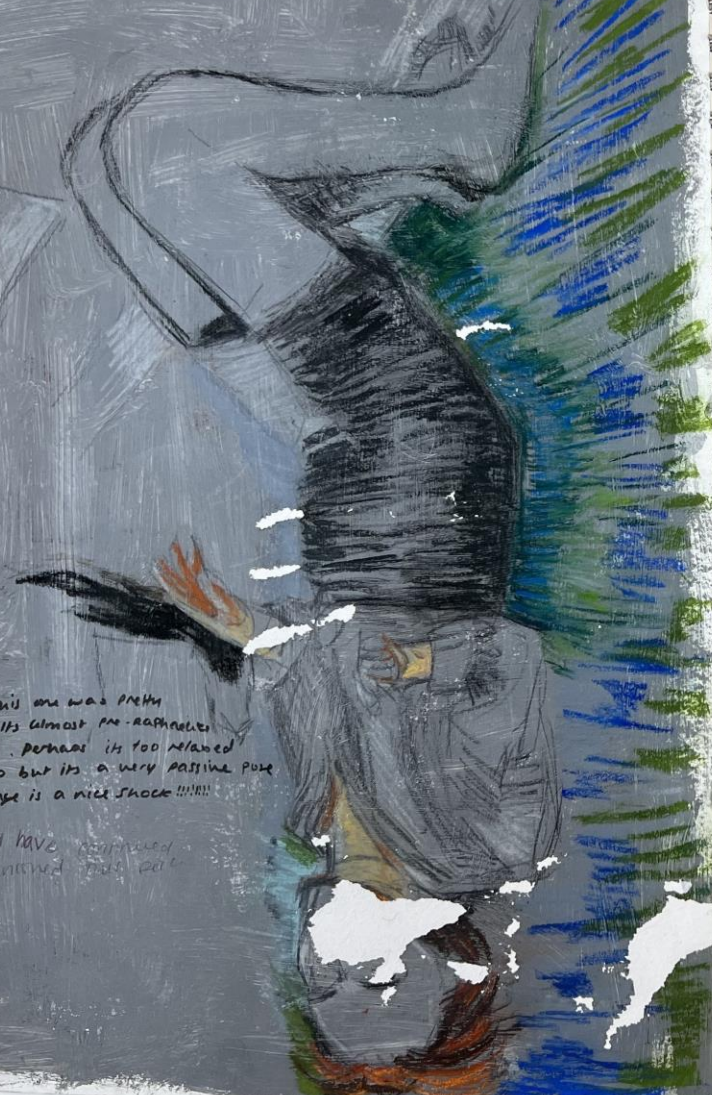


I can appreciate the (Ana) use of Aquarism because it was long overdue. Its relatively complex but I'm new to this medium so for now its the best I've got. I'll continue to work on both the composition, meaning and anatomy.



PAULA REGO
INSPIRED
SKETCH +
PASTEI DRAWING

MORE EXPERIMENTS



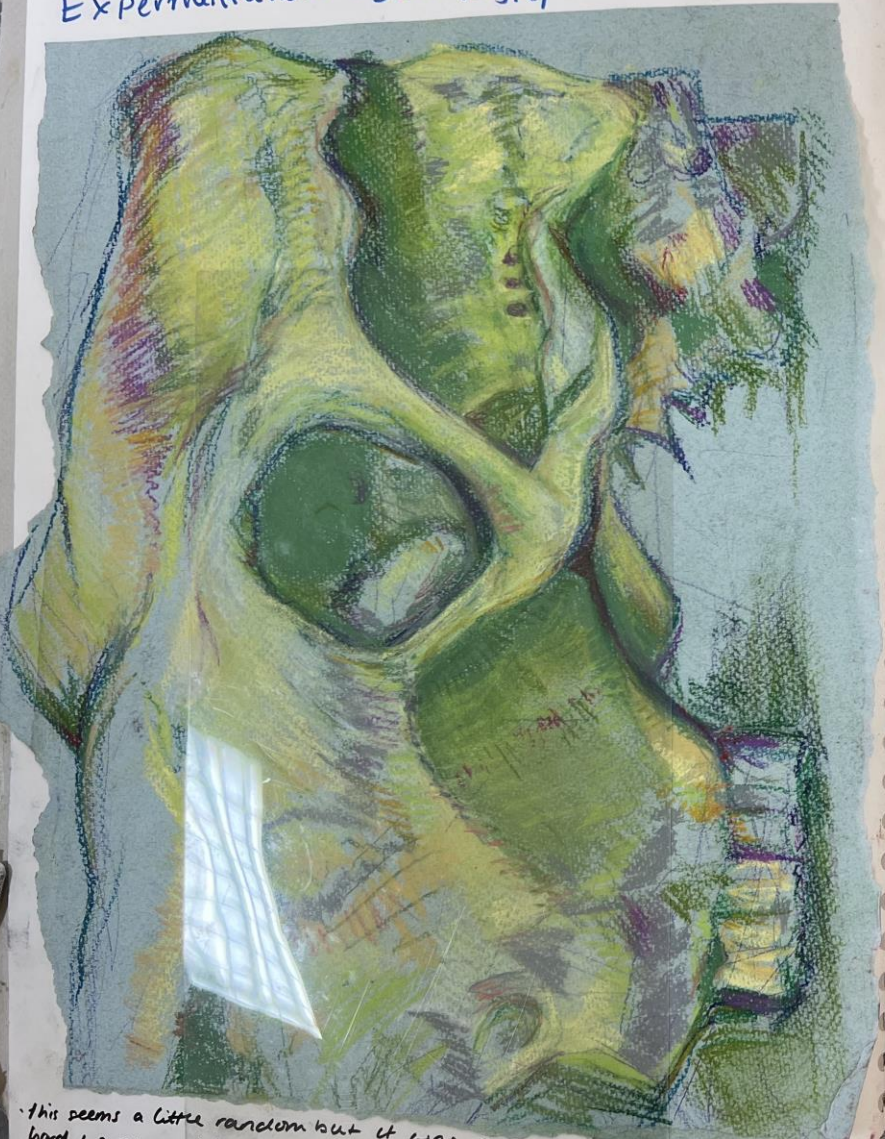
I think this one was pretty successful... It's almost no Raphael in its pose, perhaps it's too relaxed to be Rego but it's a very passive pose and the orange is a nice shock!!!!

I should have... and Antwerp...

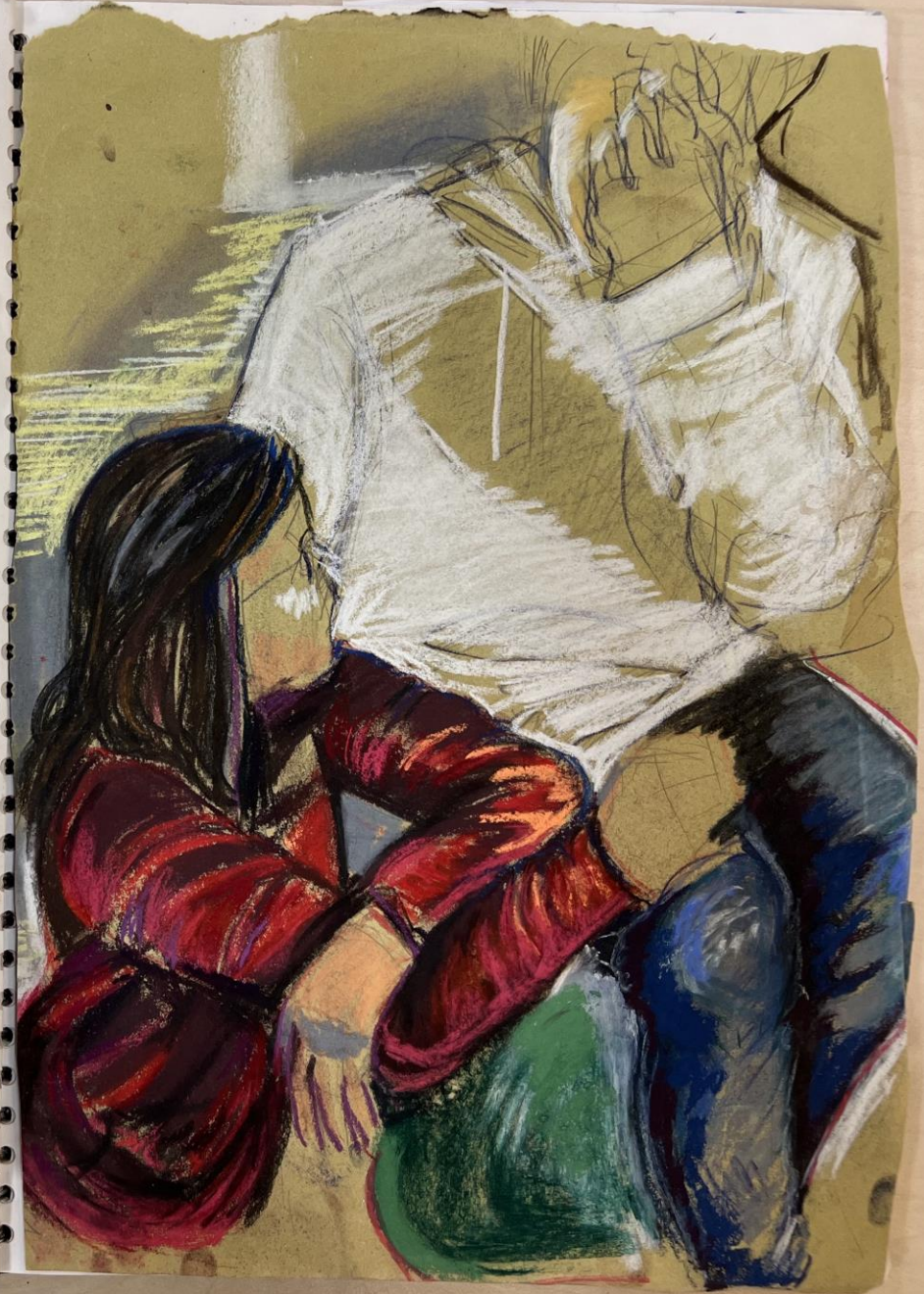
This is a pretty basic portrait, and I've already decided to not touch portraits ever again unless it's a bridge Covarrasio to Paula Rego... unguely... in attempting to be more expressive with my colour choices, not being too garish but still dealing with how I'll be to work... the past... mixing... etc... I'm still... at all... making... though!!



Medium
Experimentation - soft pastel



this seems a little random but it was a very important experiment with
hard + soft pastel. Obviously it's a skull and I put alot of thought into
the choice of colour—





This is only the first layer of pastels and if I wished to 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 + more mixing 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 sketch-book which has freed my compositions significantly, my work has gotten both 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 than

→ 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 drift from the absolute in my work. (even if I avoid including more reality in my personal drawings)

What next?

artists? it's been great and really interesting focusing on Paula Rego's



(These are very old) one is 2 years old, but it's just the kind of art I like making. Uses animal imagery is my absolute favourite because it's really serene and it can contain 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 working on 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
 aware this 2
 want incorporate into my work



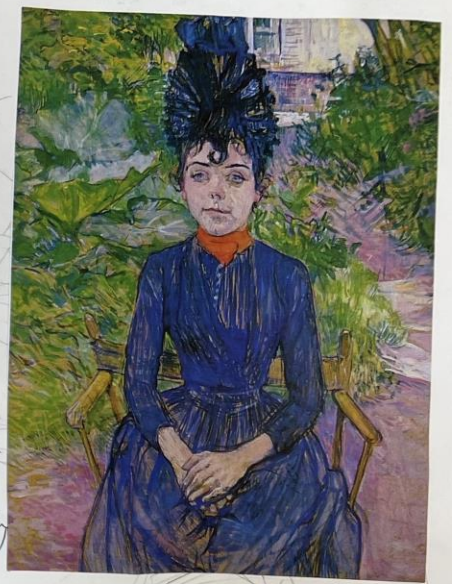
I really like the inclusion & awareness of background in a composition. The figure is made more significant with a strong background and this one is so geometric. I want to explore less loose forms.



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



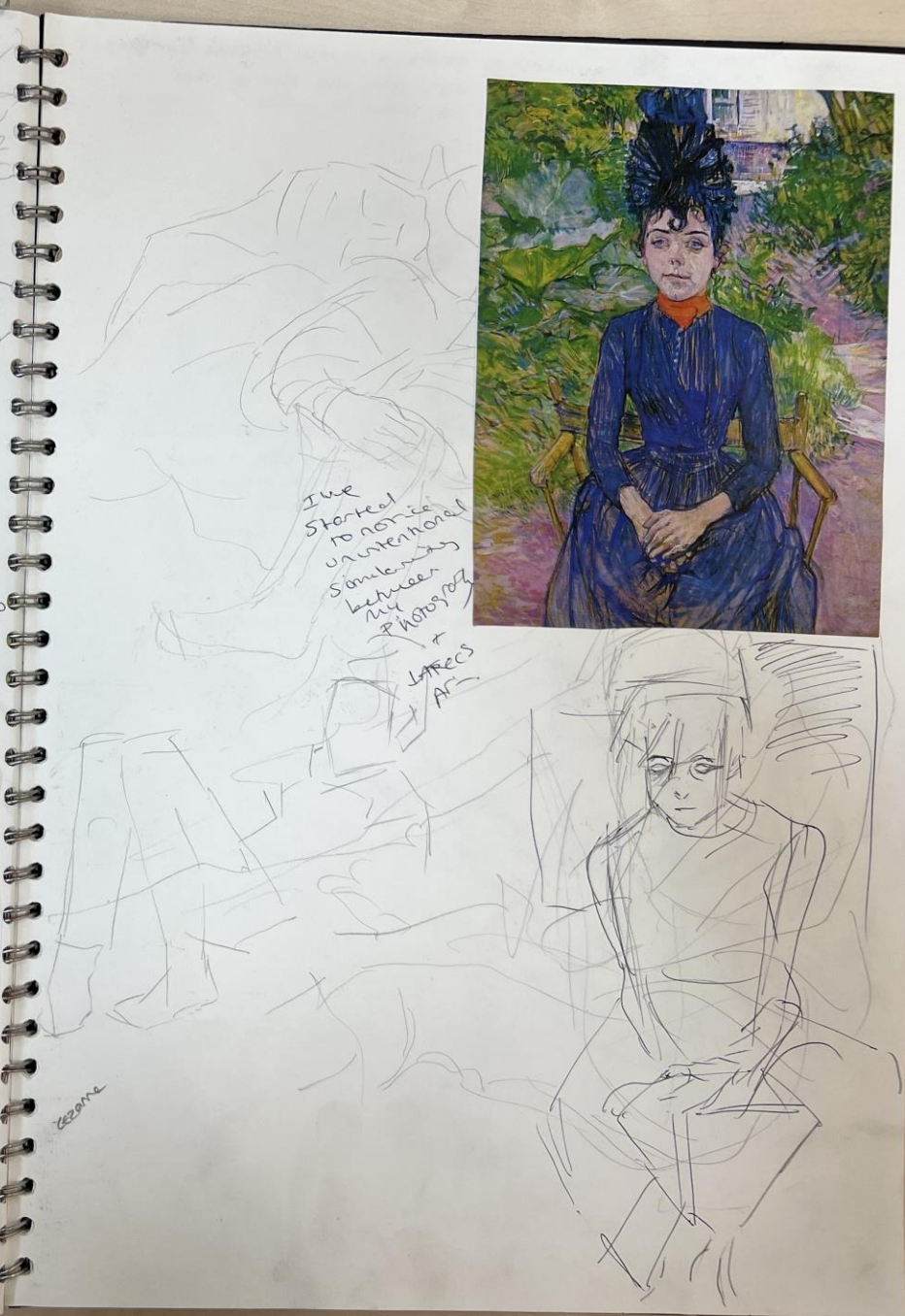
I've started to notice unintentional similarities between the photos



4



Siebenkorn



JAMES
AR

become

5

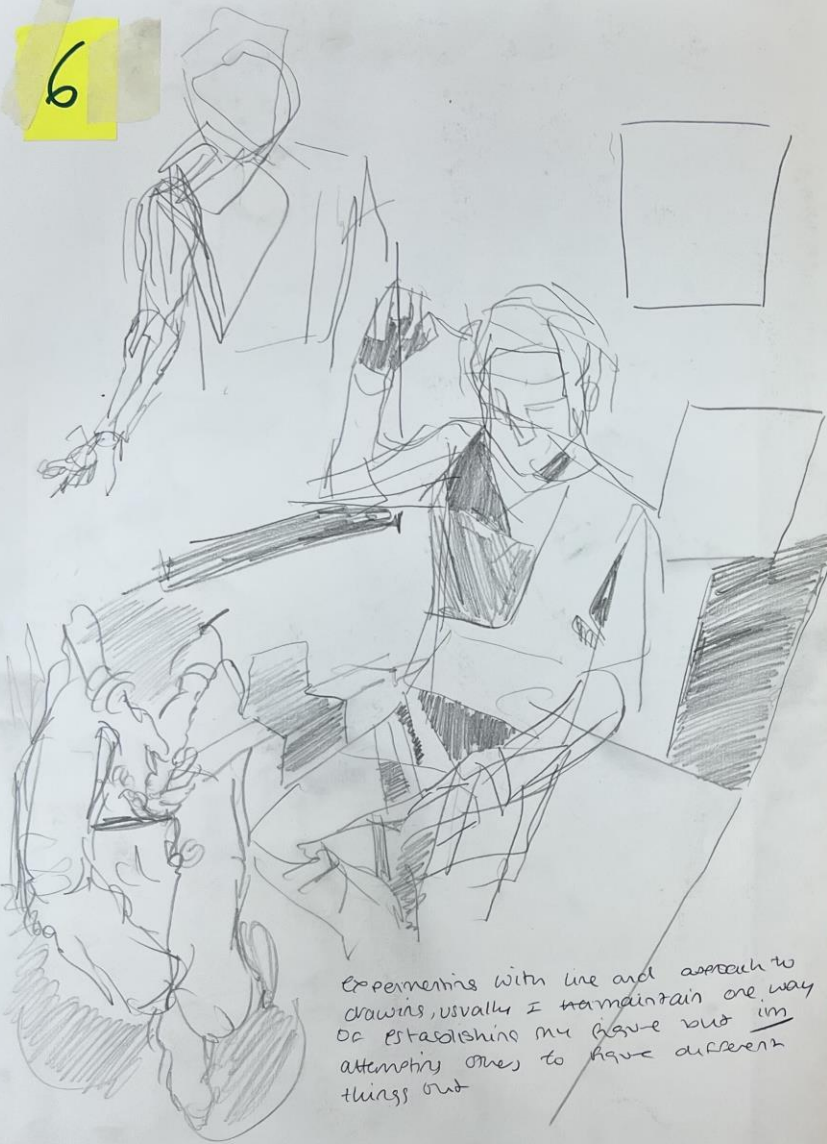
Before using posters I create a couple practice sketches
just to familiarise myself with the shapes and
spacial considerations I'll have to make.



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 ~~better~~ canvas big enough
to communicate this though.



6



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

PROJECT REVIEW

I WANT to track the progression of my Art to Assess what kind of developments I've subconsciously made / consciously.

For one - found an ideal medium in pastels then found an Ideal Artist that used pastels.

I've been more successful with a simple but intense meaning (female presence / figure / friendships) that has motivated me to be more conscious of expression + textures made. A course has taken criticism very seriously + now work predominantly upright (which helps me see areas of movement) and I've been more conscious 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.

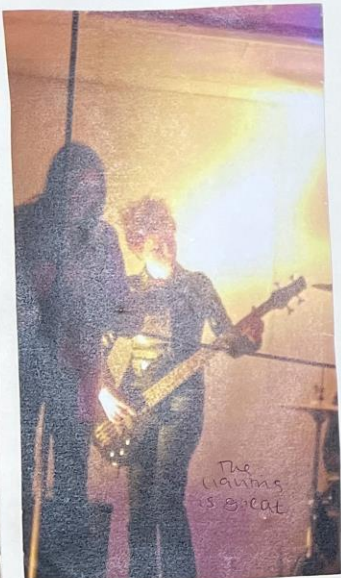
I graduated away from abstract with Caravaggio into a more realistic working method w/ Reno's influence. Then I've once again broken down the phases + created them with less deliberate, more haphazard mark making.



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



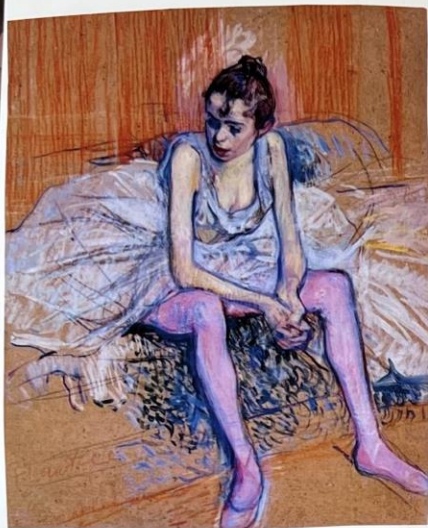
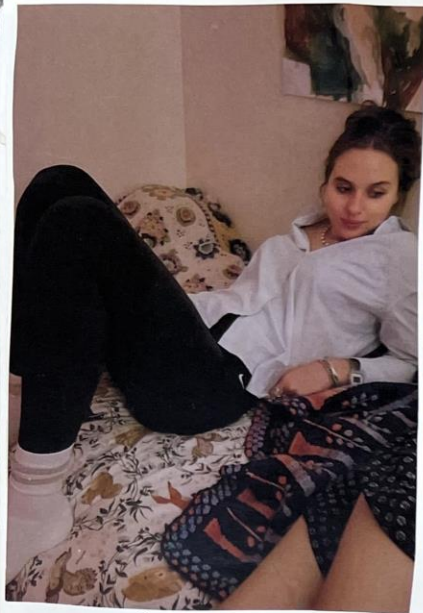
if I can I'd like born of them in frame that would be ideal



The lighting is great

bonus latex pic, experimenting with ideas





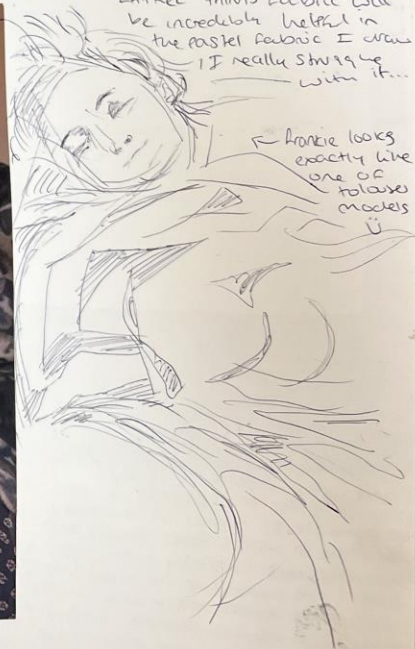
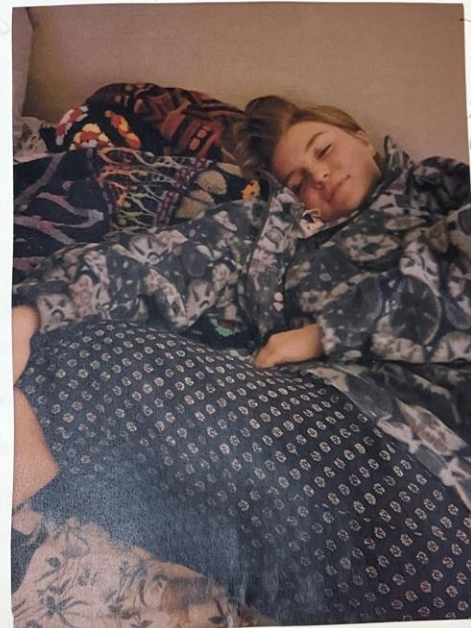
Toulouse
(Biography)

LATREC

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 DISHEVELLED PAINTINGS OF UNCONVENTIONAL MODELS SUCH AS PASTHITES.) 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 Toulouse models

Next steps - final piece



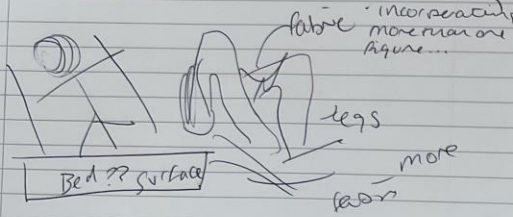
Art Statement of 'Intent': ① The project theme is 'Isms' and I began with 'Brogism' due to the immense chiaroscuro

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 soft anatomy, and with my new artist TOROISE LATREC. 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 unprepared 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 subtly with composition + the importance of medium. LATREC 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's why what my project is getting word:

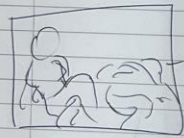
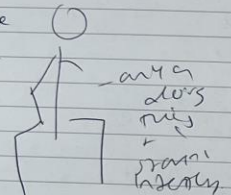


Initial Photo Ideas
Prior to exam



getting more than one figure

Have a big Baroque esque figure on one wall on the canvas
eg:



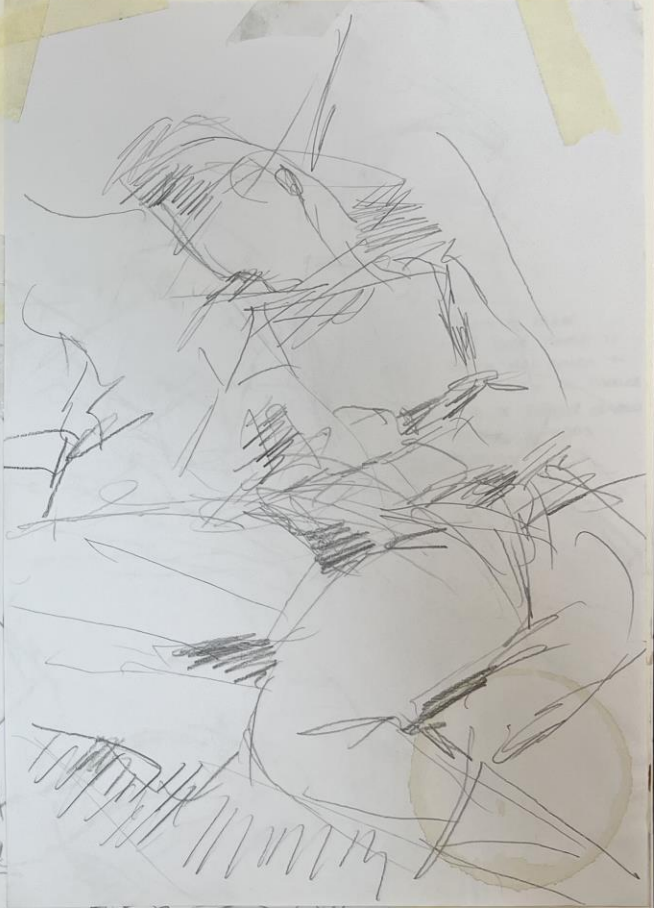
horizontal was down

my and tell a subtle story with your composition
eg:

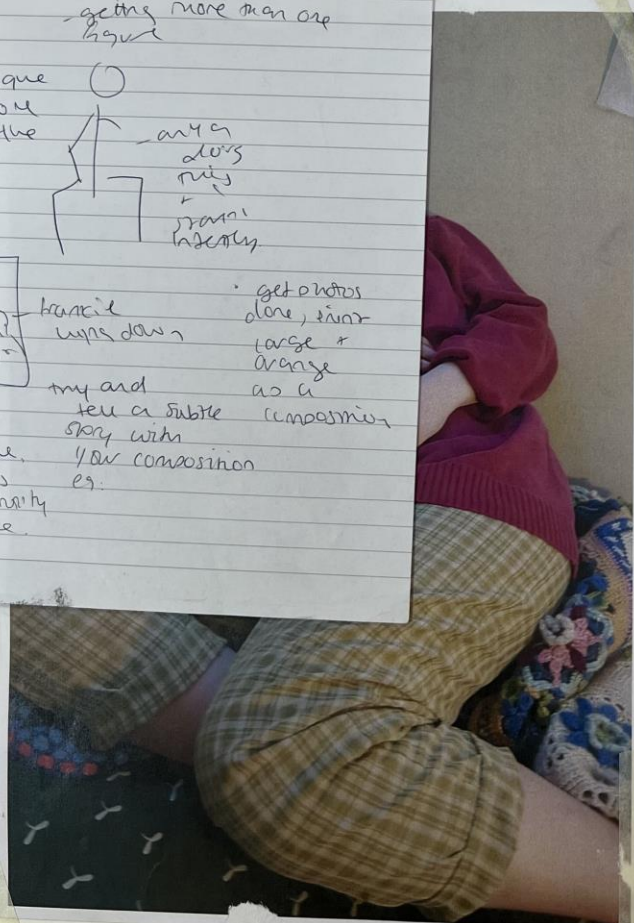
Buy some fixative then fixures more opportunity for surface

cardboard
my piece
incorporating more than one figure...

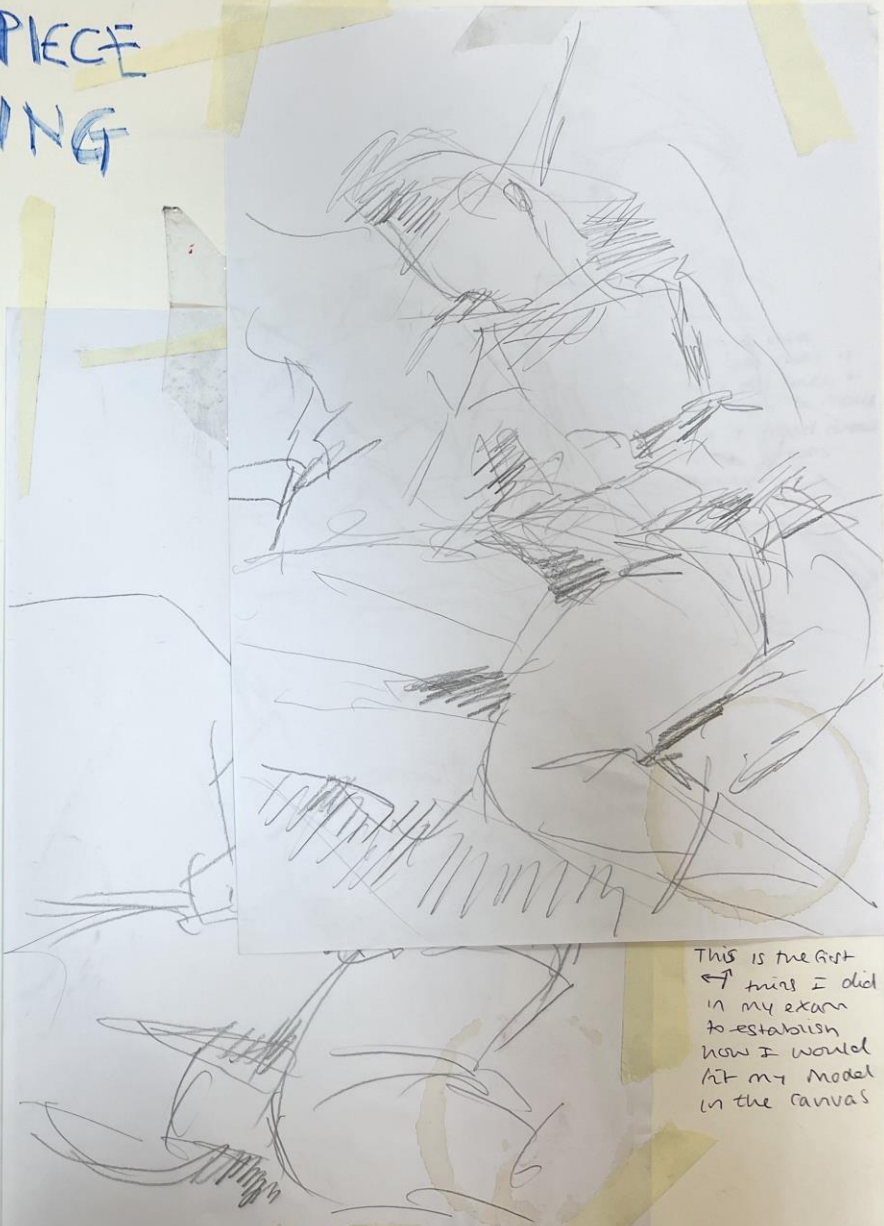
FINAL PIECE PLANNING



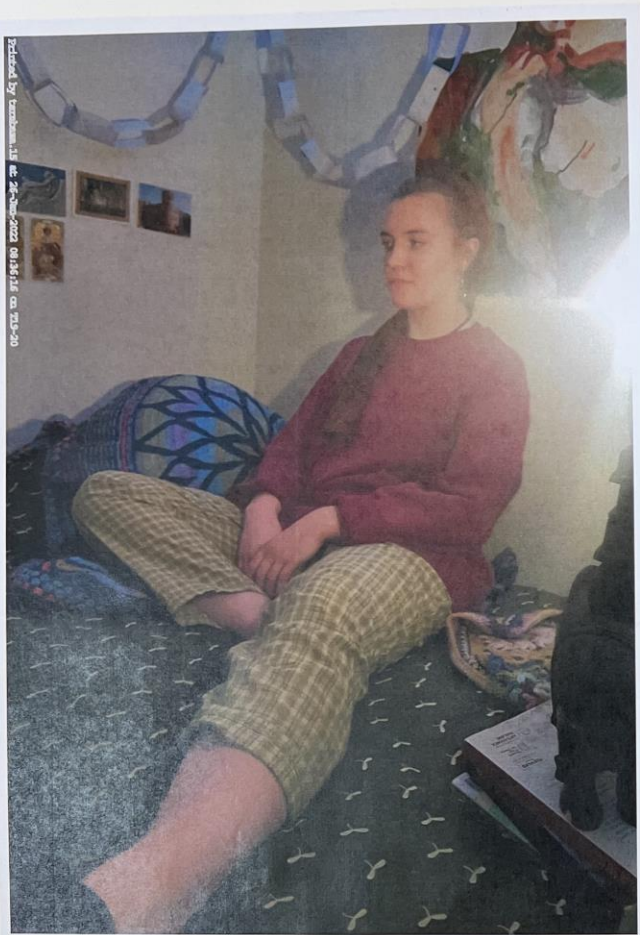
This is the first
→ thing I did
in my exam
to establish
how I would
fit my model
in the canvas



FINAL PIECE PLANNING



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



Scanned by CamScanner at 26/09/2023 08:15:18 on 15-20



Scanned by CamScanner at 26/09/2023 08:15:18 on 15-20



Uploaded by Evamaria15 at 26-06-2020 08:13:22 on 27-6-20



Uploaded by Evamaria15 at 26-06-2020 08:13:22 on 27-6-20



Performance

Amwork??

2 do like
2 watch it
↓
200 wish
I was a film
student.
lots of
music
apart

ANVAS
ANVAS

put
Sew
reels
onto the
front

from
the
side
(stuffed)

Reliefs cut
springs cut
mmmm
sponse
9000 1000



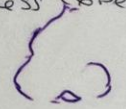
By Today



- have mind map completed ✓
- page of potential Artists + concepts / methods + concepts
- I Artist respects, be different, don't copy, make sure UR learning something my brother ♥

Sometimes I haven't done yet
Kris azzard -
The Arabian princess experience
(nose)

reforms + reliefs
- enjoy
- rains??
- liver???



VARIATION + SIMILARITIES

Seasons
climate
weather

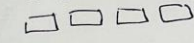
US / Patterns
TREES

shape nose

commercialism
use as a product

color
tone
scale
shape

MEMORY



Reality vs the
memory of an
event / manipulation
↓ + feelings

I wonder how I'd develop
nostalgic

color
tone
scale
shape
+ Routine

WINDOWS
changing
view

SIMILARITY

of people and
their room? Like
a portrait not of
a person with
them but the space
they inhabit

MATERIAL

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

ARTISTS
- enson? Kuroshenno?
- Philip Guston?
- Fritz Koenig
- Christina Balic

SCULPTURE

I'd
want it
to be scary +
funny

maybe the
similarity of
fear + humour

attempt to
progress my
VISUAL LANGUAGE

SURREALISM

Good way to get good
at Art
Patrick Woodroffe as
inspiration

"A WORLD
seen only
within the
mind"

Reaction of
conventional
realism, taking
inspiration from music
(Machias 4th symphony for
example) and just
considering the inconceivable
nonsensical nature of
human thought

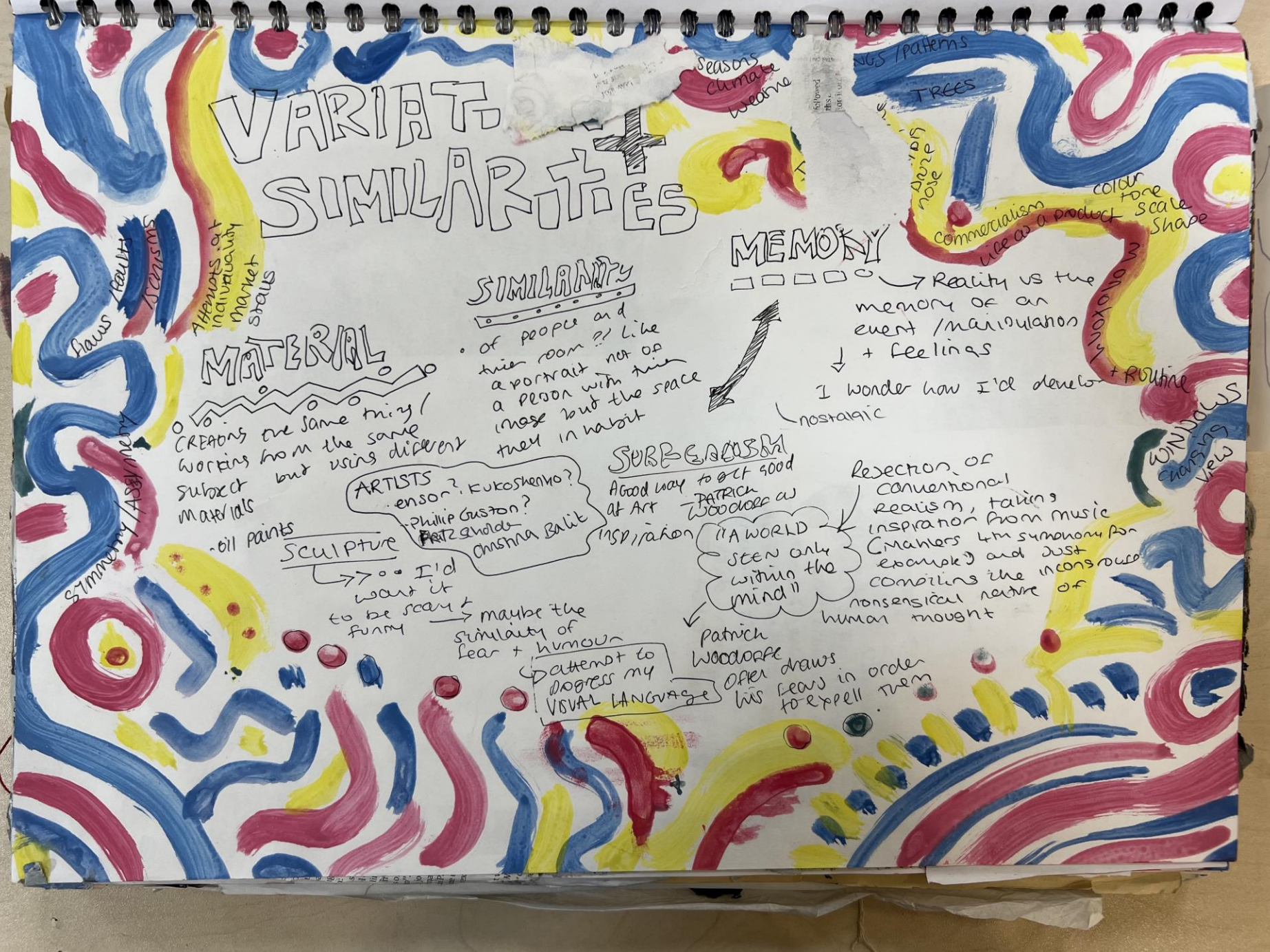
Patrick
Woodroffe
Opera draws
his laws in order
to repel them

Flaws / Reality / SCENARIOS

Themes of
individuality
market
status

Symmetry / Asymmetry

- oil paints





PHILIP GUSTON

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

YUE HING

In order to communicate a collective agony + loss of individuality in Communist China, Yue Minjun did this a lot →



DAVID TRESS

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



JAMES ENSOR

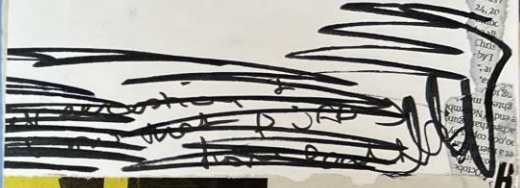
There's little variation in tone within his artwork that makes everything a little lazier yet this makes the depth of the artwork more apparent.



Roy de Forest

Title depicts a variation on stereotypical "Red Indian" images, taking ownership of that designation + expressing it in amazing colour.

Fritz Scholder



the ass, but it we were as a be and I time to "the." We did get a t rather than we were so fe se. It wasn't in the name- orked so har do every on all low esbook h Holly ses, wi

gorgeous yellow blanket? And who's done the dead woman's hair? The red murderer when he got the wardrobe of an elegant woman. The silent witness opened a private jet travelling with a private jet travelling I have made you the first law of television crime person, the quicker that the - you will know that the

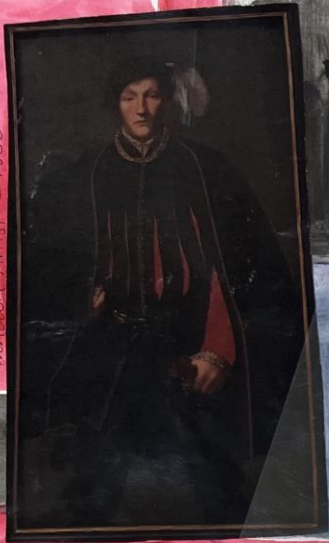
“The greater the number of the corpses, the better and more enviable the kitchens”

ANTED THE ID

defend or but it caught a calous, g about s birth. The but as n we



William, first Lord de la War
Unfinished Artst - 1550



Feb 7

TATE Britain Visit

This painting immediately stood out due to the conformational standing of the figure, it was an outlier amongst the other artworks of this period. The use of chiaroscuro was intense and the stoic expression of the sister is extremely bold.

This is a detail from A Peter Leely painting "Two Ladies of the Lake Family" 1618-80, the almost photo realistic but expressionistic go-close-painting style is reminiscent of expressionism.

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 this creative way! sometimes I am conscious for my own

work to add additional detail

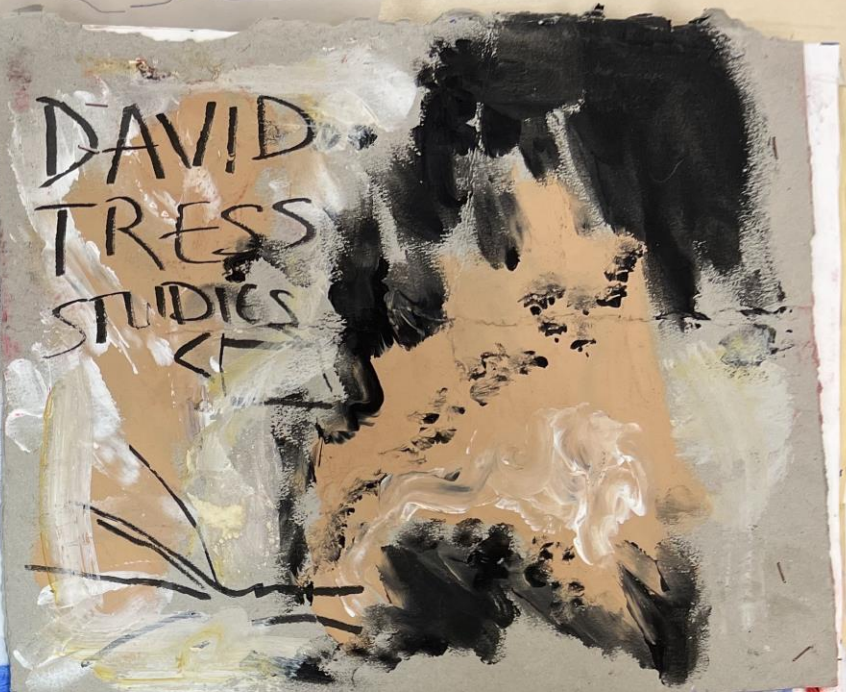


Born 1867-1947
"The bowl of milk"
love the chimney shadows and above scheme
Knevel (Kodrey)
1659-1723 Arrivals of John Bunce - I was a big fan of all of Knevel's work again due to the fabric + play of the portrait



interests always something to reach for, or to challenge

DAVID TRESS STUDIES



to record my thoughts
used 100% of the paper

best work of his life, receiving an Oscar nomination in 2016 for playing the

best work of his life, receiving an Oscar nomination in 2016 for playing the

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best work of his life, receiving an Oscar nomination in 2016 for playing the

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best work of his life, receiving an Oscar nomination in 2016 for playing the

JULIANA COZES

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



However she seems to stick to murals + scrapbocking much of her work really she appears due to the evident textures to artists such as Schiele... so maybe + Schiele focus on my precision

Schiele ♡



Schiele (my love)

↓
VARIATION
on human form and anatomy



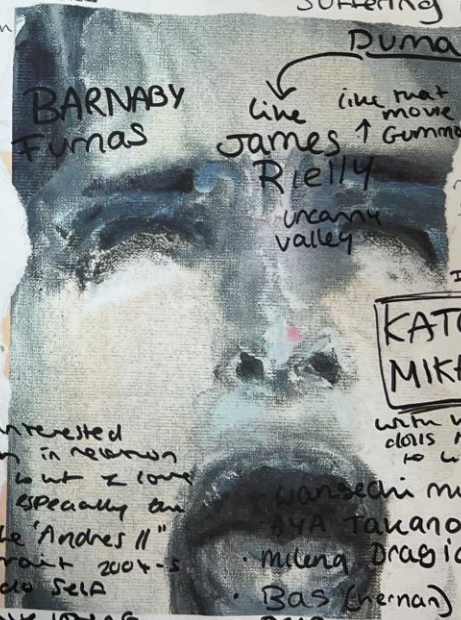
COZES

something unkind

Alot of both usual and conceptual sketches are shared by these artists
SUFFERING also in use of medium.

Dumas

like James Rielly
like mat move Gummo
like meadow valley
All three use texture heavily to convey some kind of detachment from real skin for example



BARNABY DUMAS

I think her paintings are gorgeous and display a perception and simple concern of beauty
KATO MIKA
with her cloths that she brings to life

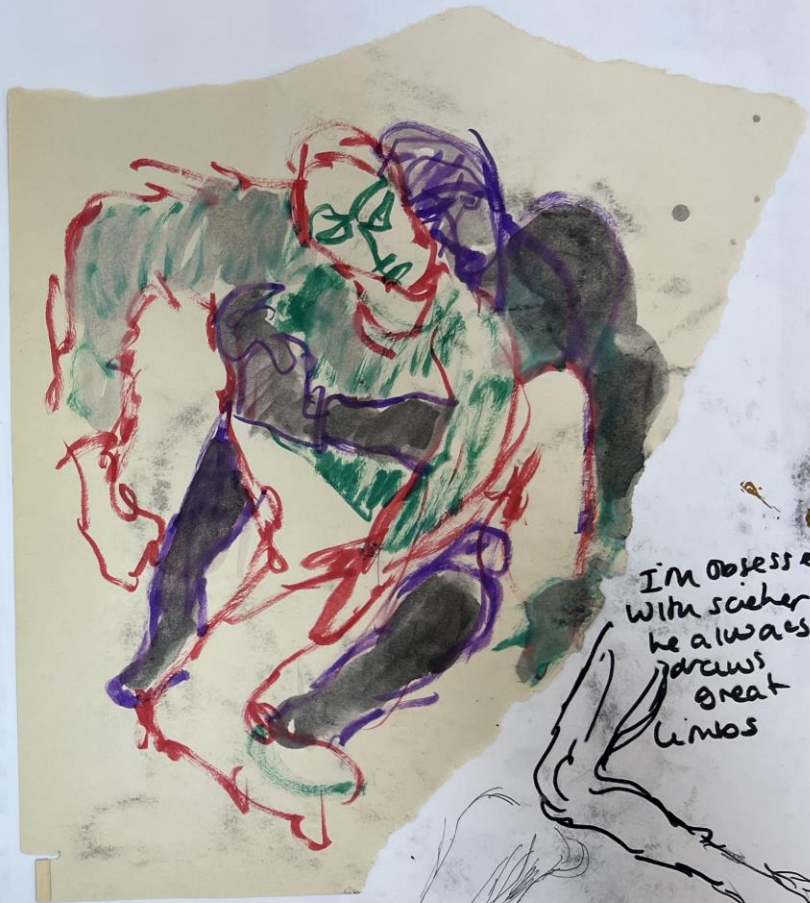
CHUCK CLOSE

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

Wanzechin mutu
AYA Takano
miling Dragicevic

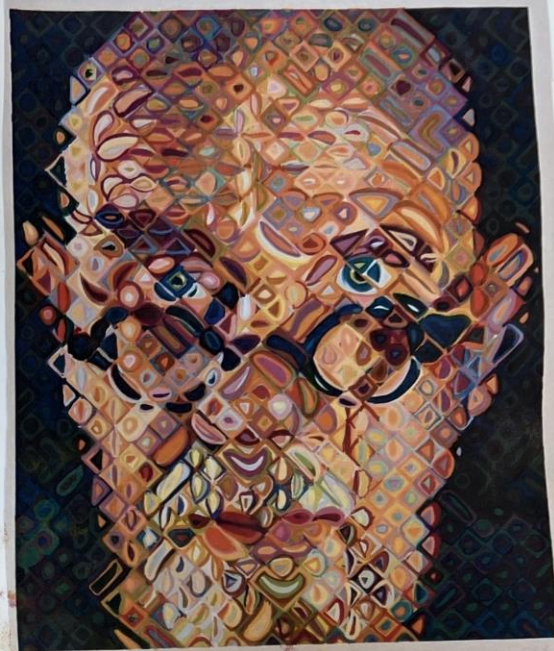
- Bas (herman)
- DOIG
- Marsunaga
- KLES !!!
- Guenther
- Brian Calvin

Brian Schutz
moral Drama



I'm obsessed
with scieher
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 just
wanted to discuss
topics of belonging,
particularly to ~~myself~~ ethnicity
sexuality etc. Depicts
an uncertainty because
I always seem to be
a mish mash of things

→ I'm Druze +
bisexual but
I feel like
Clark Kent
pretends to
be a straight
white girl
called Emily.

→ has
anyone ever
seen a
yemeni arab
before here
it's pretty
common

if you're looking for that, it went over there" 2004

Kaikaiiki School
↓
Murakami



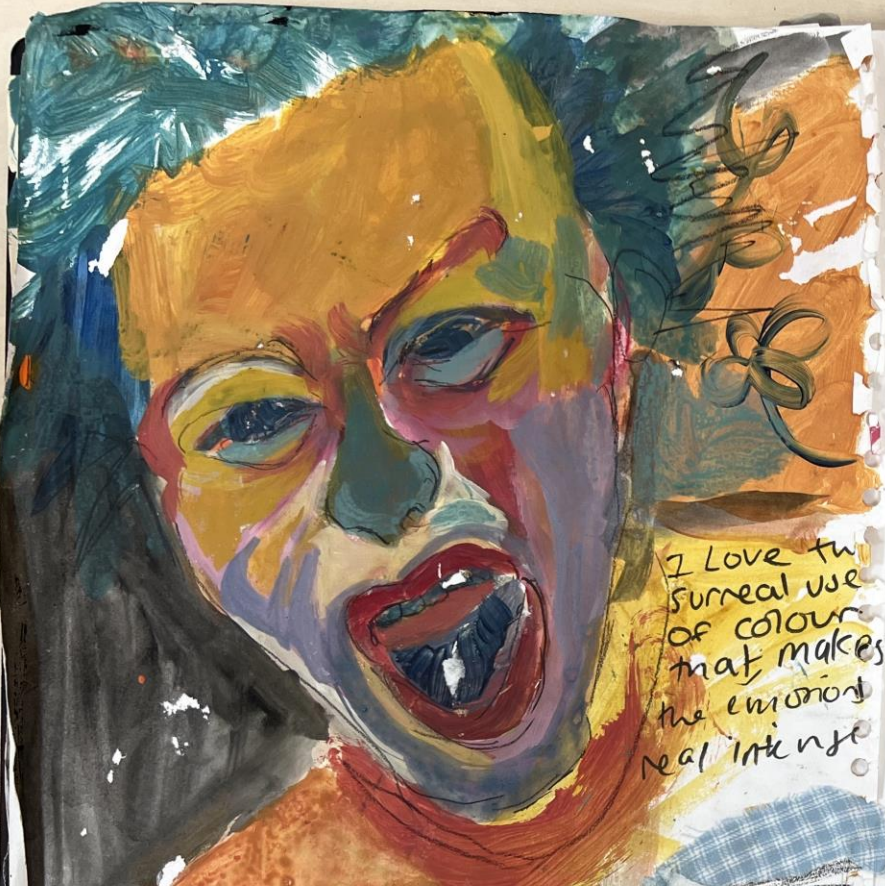
Artist copies - Aya Takano
uses American pop + contemporary Japanese culture. There is an underlying darkness in all her works. unnerving sexual awareness

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 people. I deliberately disproportionate people. weird, maybe a little scared. here I also incorporated texture inspired by

5 JAPANESE SURREALISTS



Brian Calvo from the same year (2004). very sharp

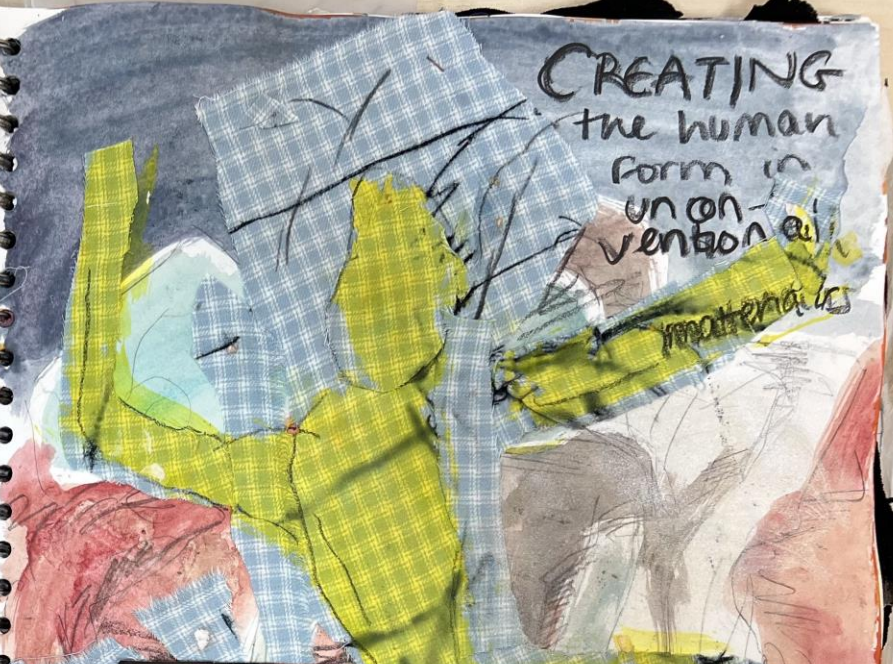


I Love the surreal use of colour that makes the emotion real intense

DANA SCHUTZ Artist & Body

Although I didn't do a v good job I loved to draw again. Artist very surreal, cartoonish even but comex forms lots of 3D odd shapes. incredibly Lurid.

CREATING the human form in unconventional materials



subjectivity
objectivity

specific that would be very where you don't feel right in your body, like its cooxxskin or a costume etc Being dismorphia

by shaping these human shaped bits of cloth they seem to gain a lot of character, excitement its slow like making

Making People

- Subconscious mind
- objective
the fact vs perception
? as + personal experience
Subj. ~~the person~~

A lot of these are experiments in simply creating a human form + the requirements for a face 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 intransigent



+ looks (Peter)??



Peter Tunks



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 torso + heads
then (after drying)
outlined the forms
with pencil + pen.



Babies
Sponge
Fragility
Ignorance

emphasize
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 + Bellmer 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 || ~~the~~ Internet Art movement

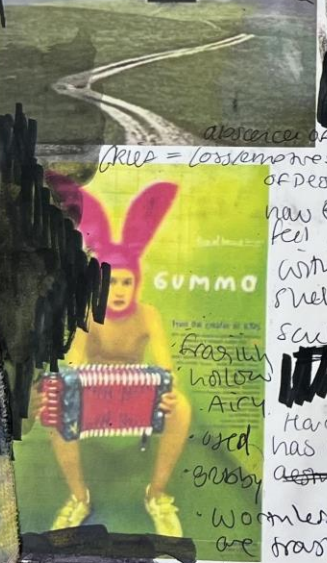
Imagery

This is conveyed with low quality found images - visual liminal spaces

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

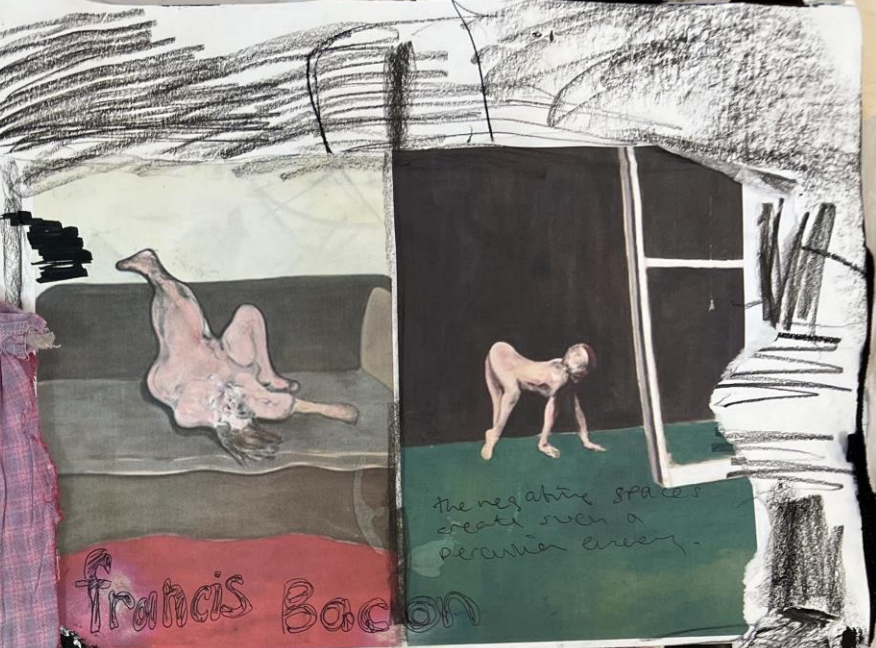


What does that link to??



absence of people
GUMMO = loss of presence, decay of personality
now people feel resonated with the
smell like
Sculpture in

Harmony comes debut now has a very distinctive aesthetic presentation
Wormless - all our materials are trash people are trash?



the negative space creates such a peculiar energy.

Francis Bacon





Bacon inspired
painting / plans
for paintings,
making use
of simplified
colour palette
and mixed
media.
texture to
create dissonance.

experimenting
with materials
& surprise →



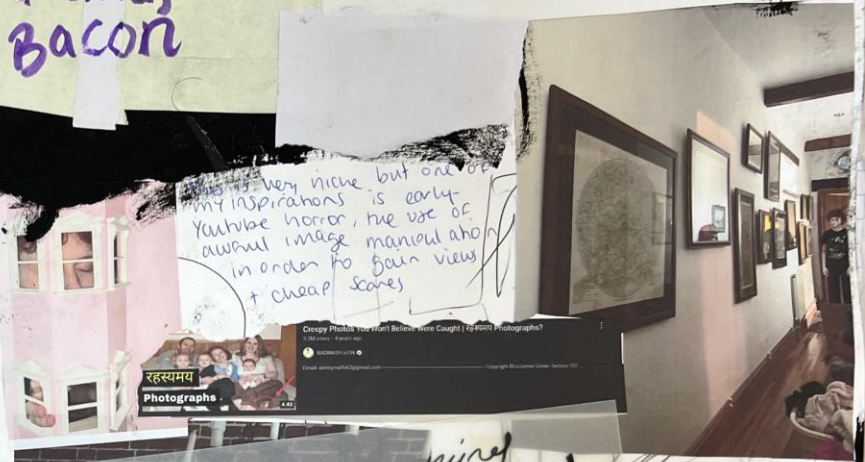
Inspiration ← Francis Bacon



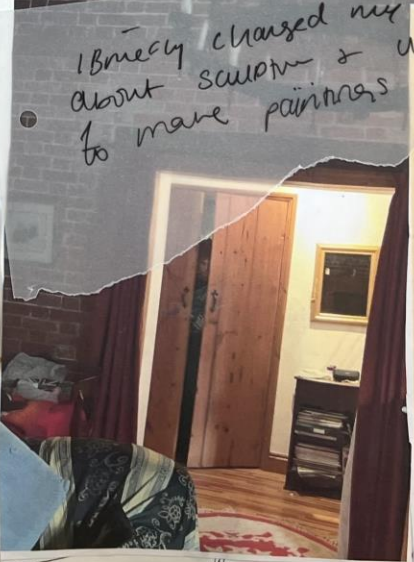
Although I'm not interested in portraiture, + here where similarities between some of my unskilled photos + Bacon's work



Very nice 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



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 don't have legs or arms.

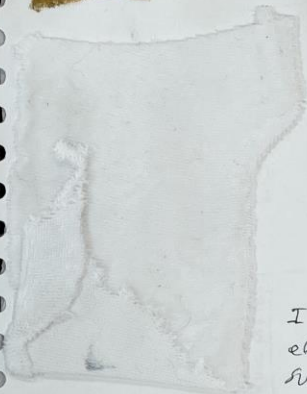
That what makes his artwork so sinister, you can feel genuine concern / fear for inanimate objects - which was his intention



FINAL PIECE = materials



Sponge has been central to my project mainly due to 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 various fabrics throughout my project, however the fabrics are so varied they serve different purposes based on their texture. My project was intended to be touched but the texture is also a visual aspect. The cotton I used has a visible braided texture that is perfect for the outer layers of my creation.

I later learnt that fabric acted as effective stuffing for the limbs as it's surprisingly malleable. Thinner fibres 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
or some pics
+

tomorrow → in the style of
(hans bellmer)

Print photos in form.

EM
KAD

communicating meaning through pose / where will shadow fall?

- creating a ridiculous pose? → half human

- creating a floppy creature with as much range of movement? → can attribute meaning

opal
- disturbing + humorous

materials

fabric, madrock

Reuse with
anti-realism

Sh of fabric
used
bit of timber

goner

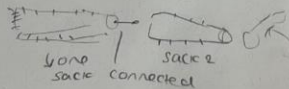
take pictures
+
paint it?

making
limb
distinction
dot line +
whuman

may not have
as much sponse
as I need.

too
stuffed as
I cant justify
this, its a
human shape

creation, fabric
limbs for full range
ie



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 to suspend it on natural forms in a multitude of ways



I wanted to maintain some aspects of lifelikeness in the presentation, adding to a surrealism.

The background of photos can't be busy or it distracts from the figure

so I will need to factor in when presenting them



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



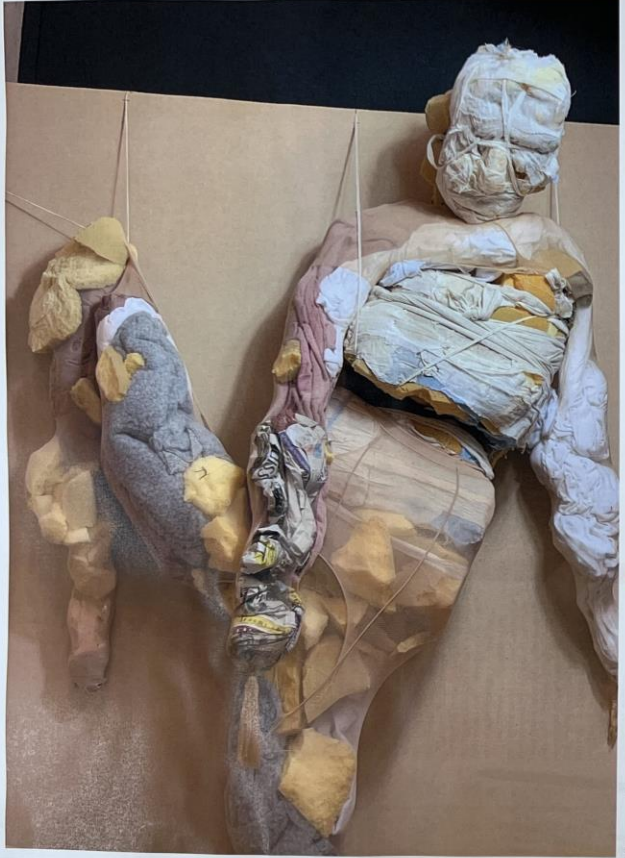
With my final project, I needed to [unclear] to

I wanted to maintain some aspects of lifelike-ness

I attempted
it on natural
forms in
a multitude
of ways



...the way
cant be
distracts
so I
to



...you sup
off-sounding
up becoming?
I have it
then, yeah, the m
keeps out in the f
[1983] Kill 'em All!
had it - we were fr
in a state one have hat
leg half hands - it feels in
strong again.

St. Anger is an empowering
as it can get - there's a whole lot
press 'n' vinyl get let in Metallica
something away, but there's
"My thing is let you be annoyed that
people won't let you be annoyed that
that's not rap. It has these connotations
or something like
me anger is a good
a healthy anger per
your good with
an energy we all feel

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a healthy anger per
your good with
an energy we all feel

Minister of Puppets (1986)
STAY TUNED TO WWW.
METALHAMMER.COM FOR
METALLICA UPDATES
METALHAMMER.COM 69

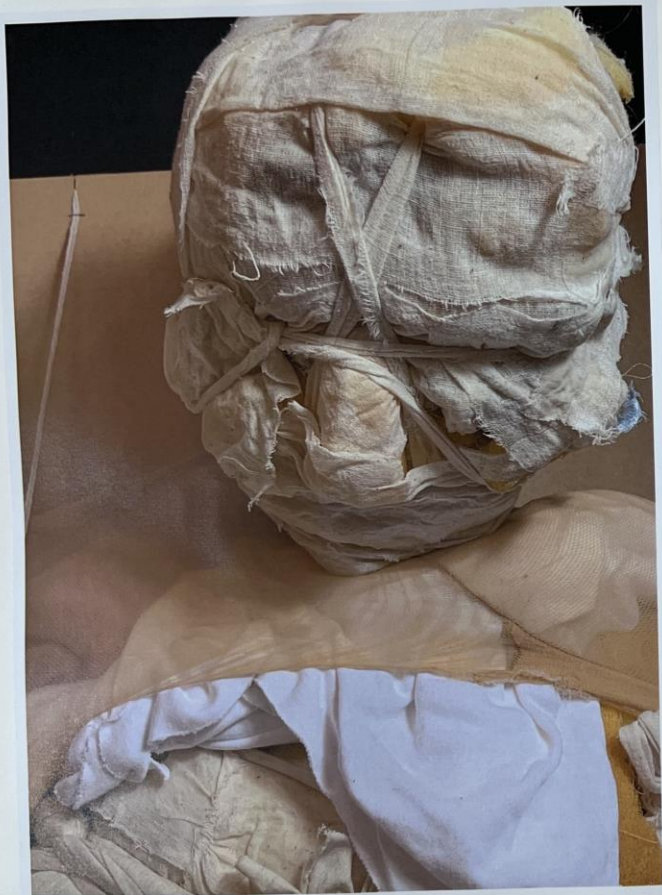
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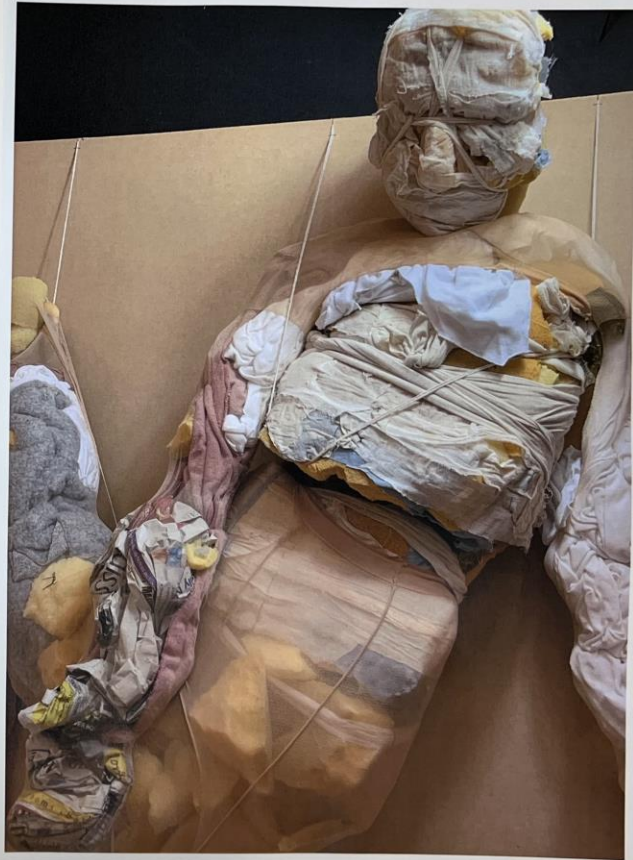
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strong again.





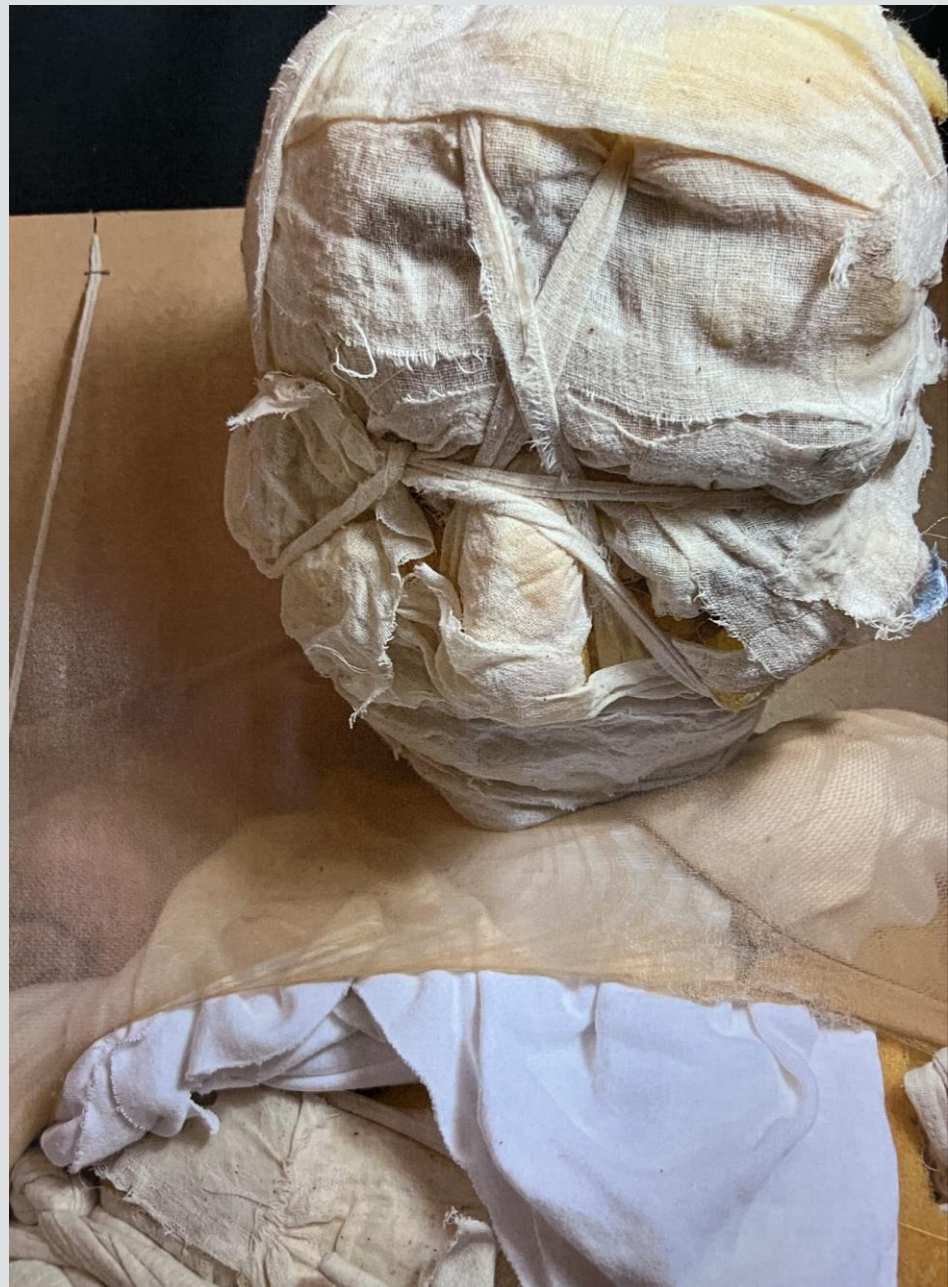














Within my project, I am exploring the female gaze in contemporary artwork with reference to Paula Rego's satirical artwork. From a feminist perspective I will focus on Paula Rego's reworking of visual and satirical dialogues from Hogarth to create more relevant, contemporary ones. This essay will use 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 after³ 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 Hogarth's 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”.

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 unimaginable 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

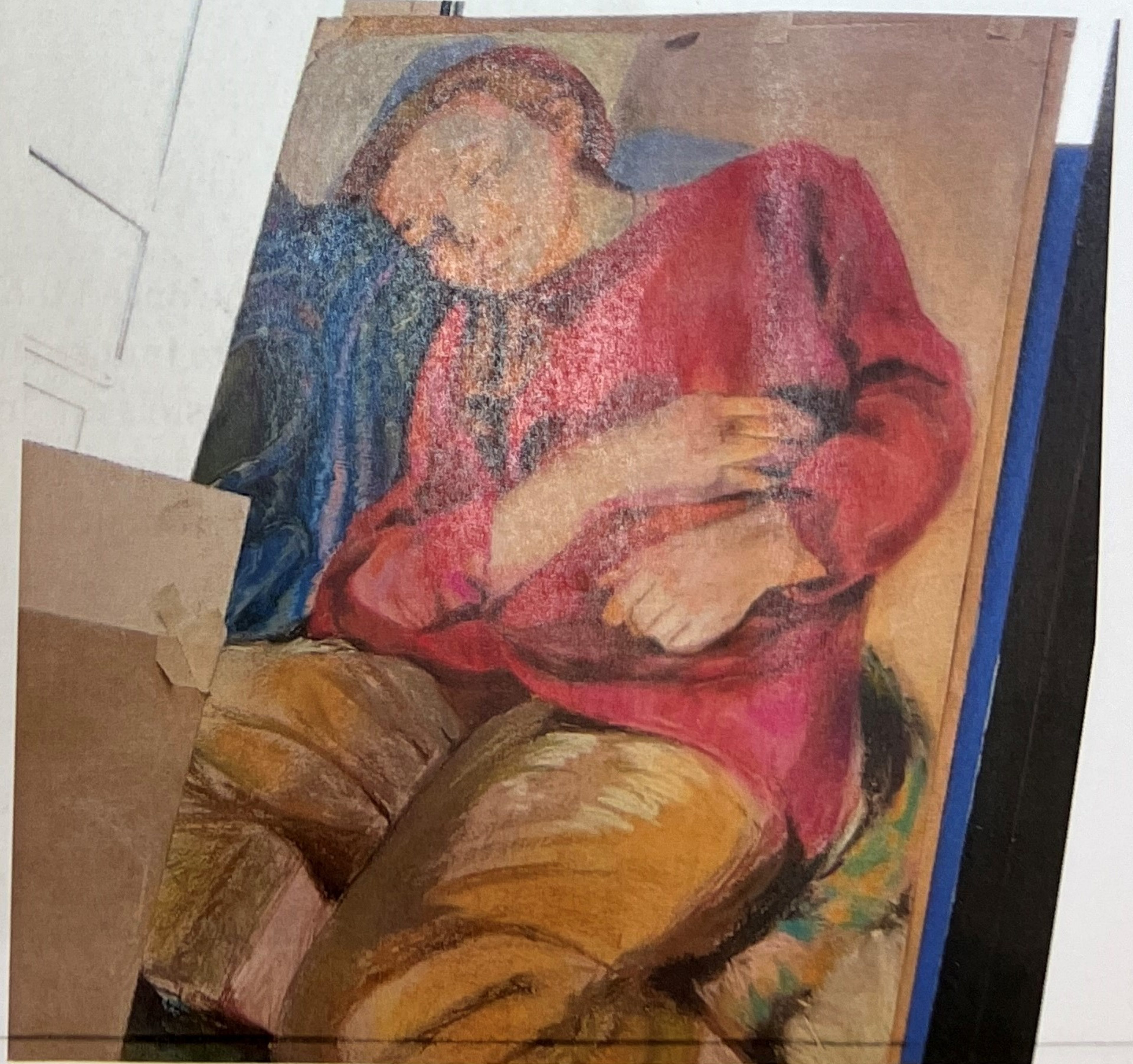
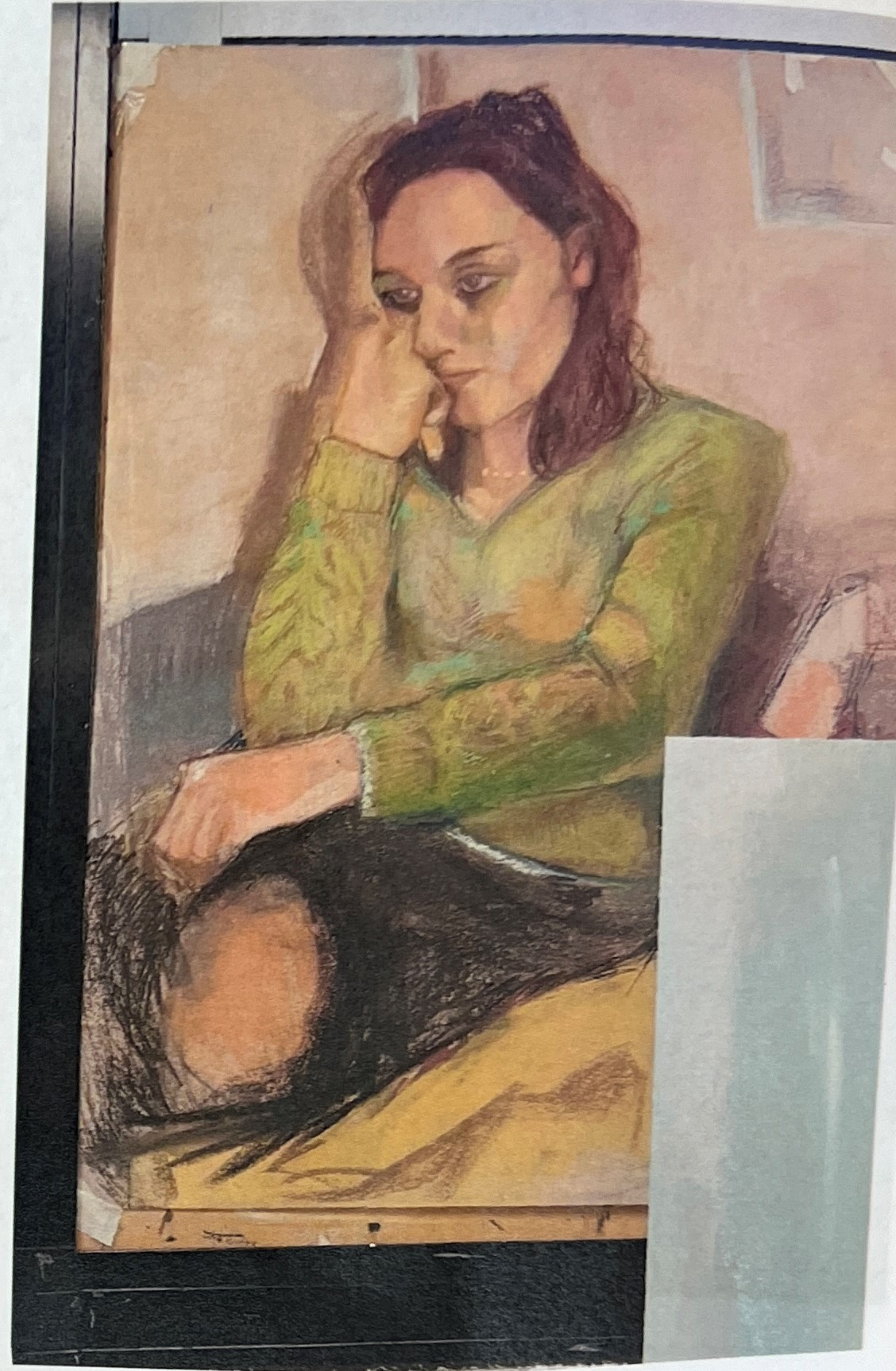
My own project only truly took shape once I took inspiration from Rego, I made attempts at stylised chalk drawings and they were immediately interesting. Rego herself stated something I found very true - that pastels are "much more violent. Painting is much more lyrical". Pastels in particular reminded 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 Rego's: I intended to present my take on the female gaze, much like the abortion pastels whilst incorporating aspects of female friendships.



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