Pearson

GCE A Level Advanced Art and Design

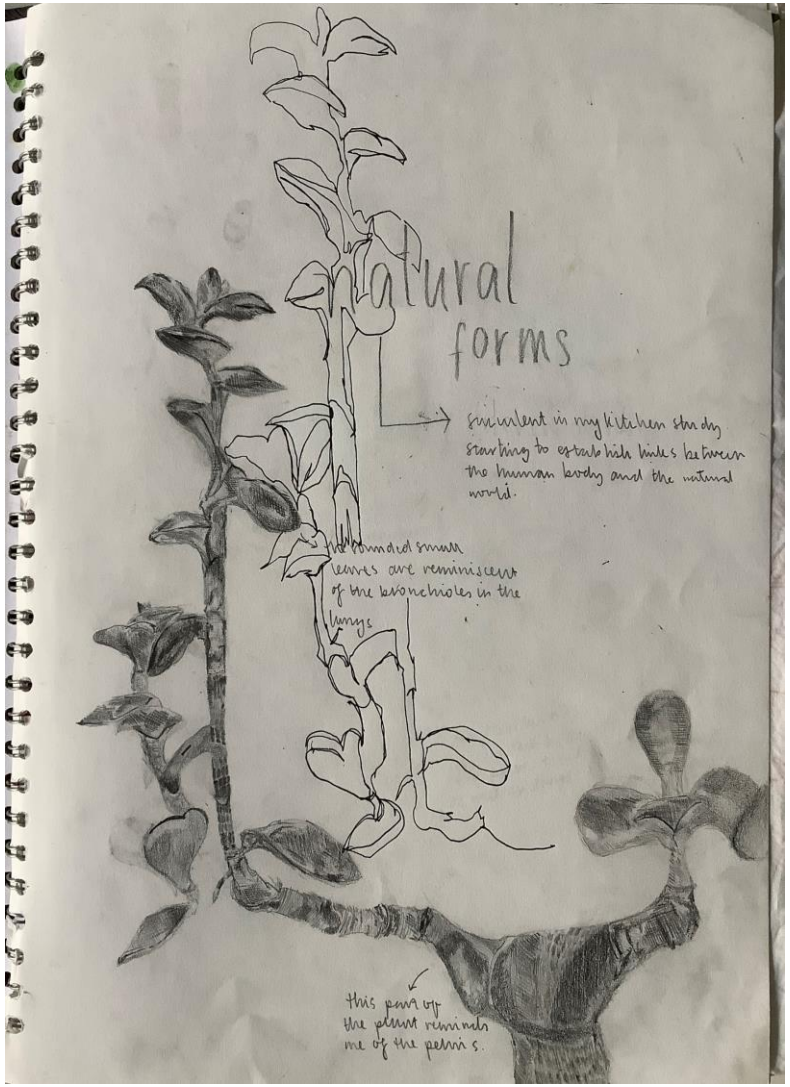
Art, Craft and Design
Component 1

Total Mark 71 (56+PS15)

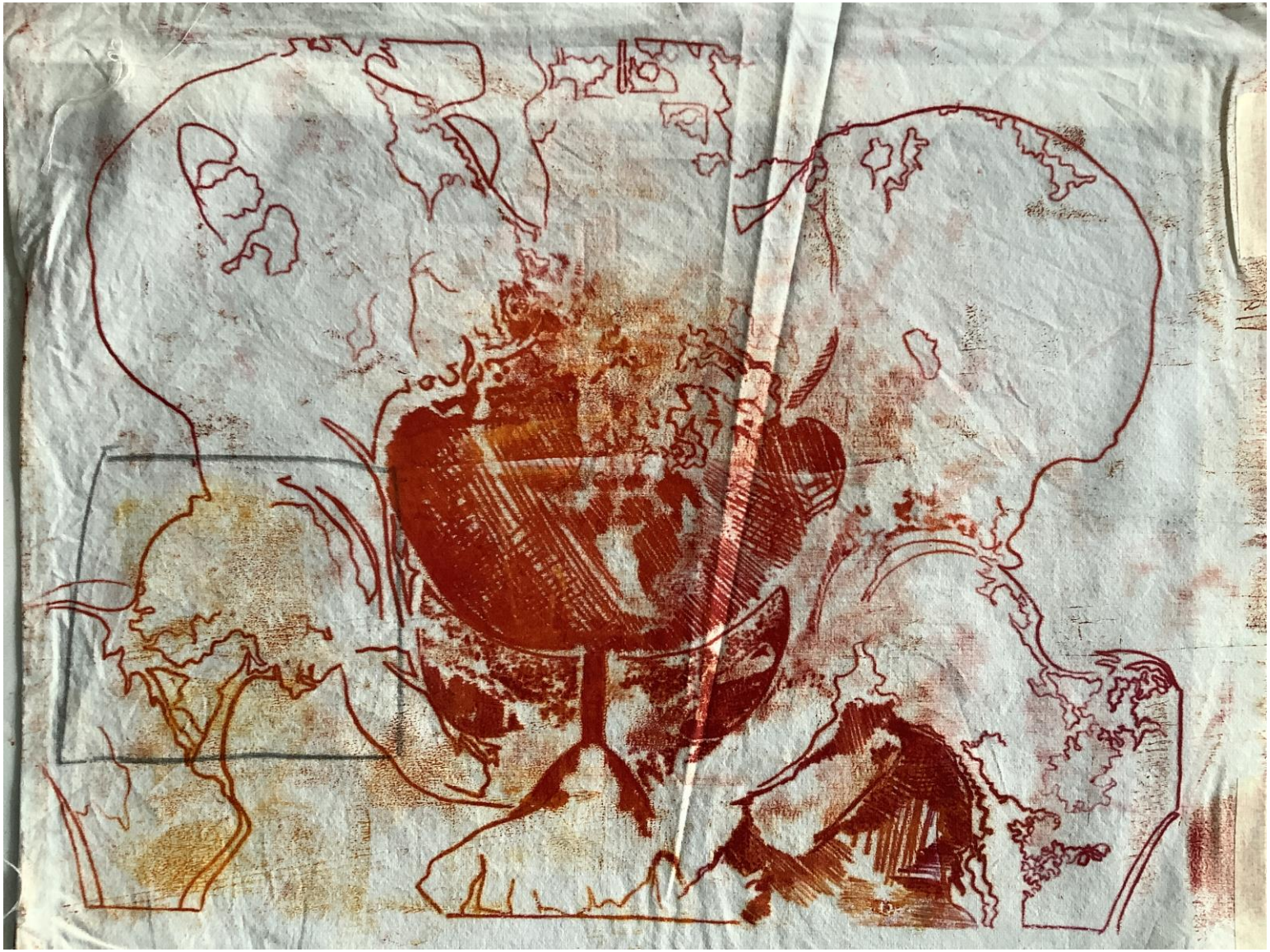
	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	14	14	14	14	15
Performance Level	5	5	5	5	5
				Total out of 90	71

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Component 1
Art Craft & Design



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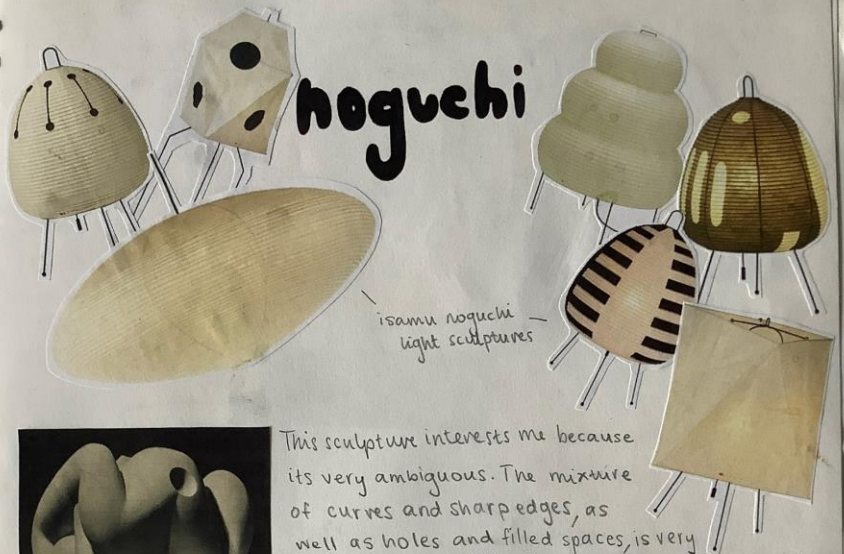


This grape in particular reminds me of the 'death mask' joints in the human body. These joints can be found in the ship (see drawing on the left).
Grapes study- observational study of the natural forms around me
oil pastel + negative space (w pencil)

26/9/21

homework

noguchi



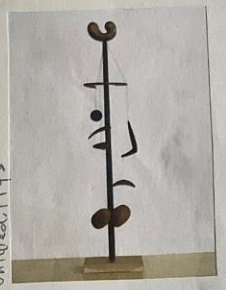
isamu noguchi
light sculptures



Capital, 1939

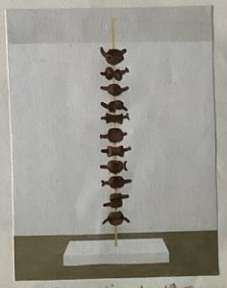
This sculpture interests me because its very ambiguous. The mixture of curves and sharp edges, as well as holes and filled spaces, is very representative of the human body. It looks kind of contorted; like a body holding an extravagant yoga pose. Or like two bodies hugging

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



Untitled, 1943

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



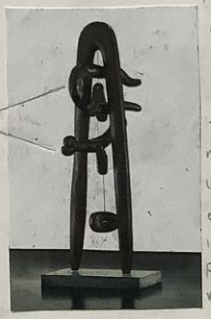
Even the centipede, 1952



Detail from 'Cronos'

Endless Coupling, 1957

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



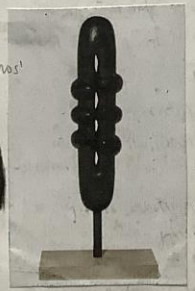
these look kind of like bones/ disjointed body parts

Cronos, 1947

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



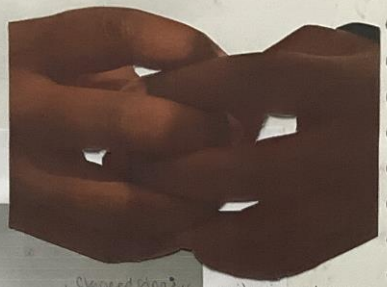
Detail from 'Cronos'



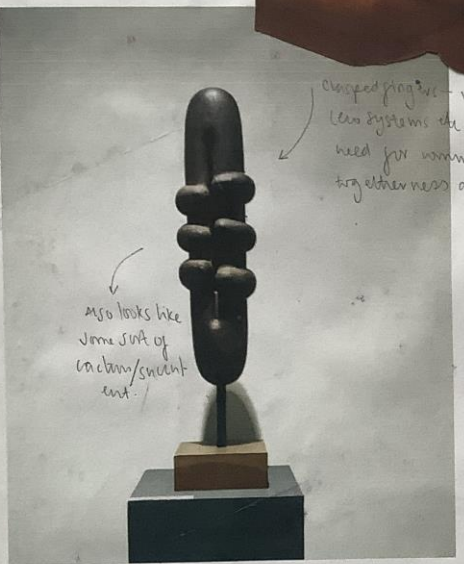
The Self, 1956

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





clasped fingers - unity in nature (eco systems etc.) reminds us the need for communication and togetherness among humans.



also looks like some sort of cocoon/ancient ant.

The matches on either side of 'The Self' look like fingers clasping around an iron, propped up on a rod. In Japan, the sculpture was called 'Ursprung' meaning 'original' or 'primitive' man. This makes me think about the Creation of man in the Bible, when God gathered mud in his hands in order to create Adam, the original man - Adam.

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

natural forms
ink and wax (batik)



capillaries, nerve endings



blood vessels



"knee-hugger"

noguchi inspired

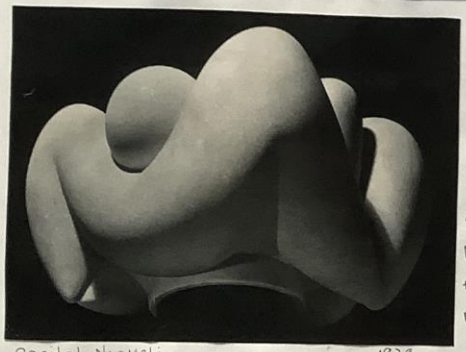
Side View



Birds Eye View







Capital, Noguchi 1939



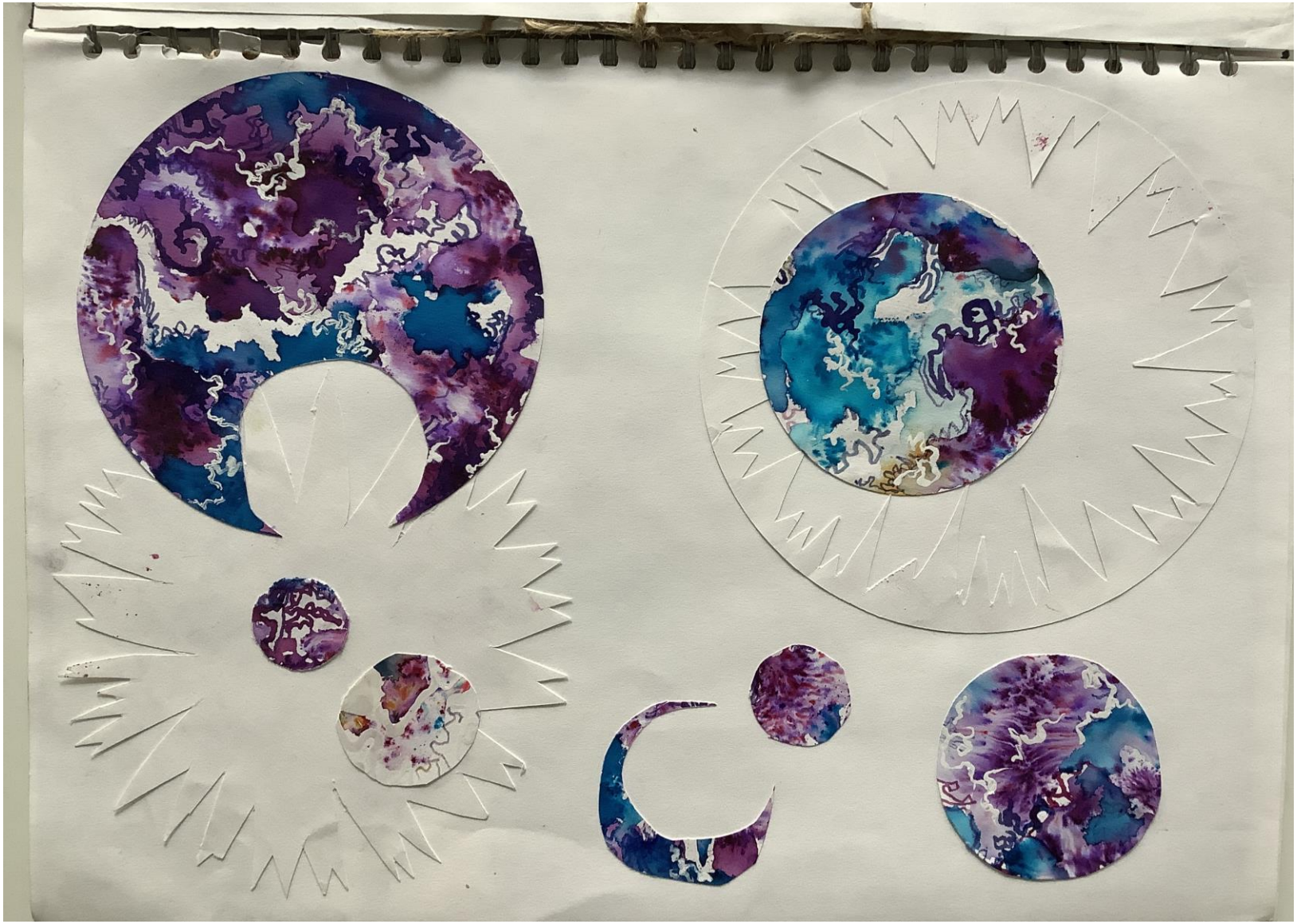
My clay sculpture "Knee hugger" is inspired by Isamu Noguchi's "Capital".

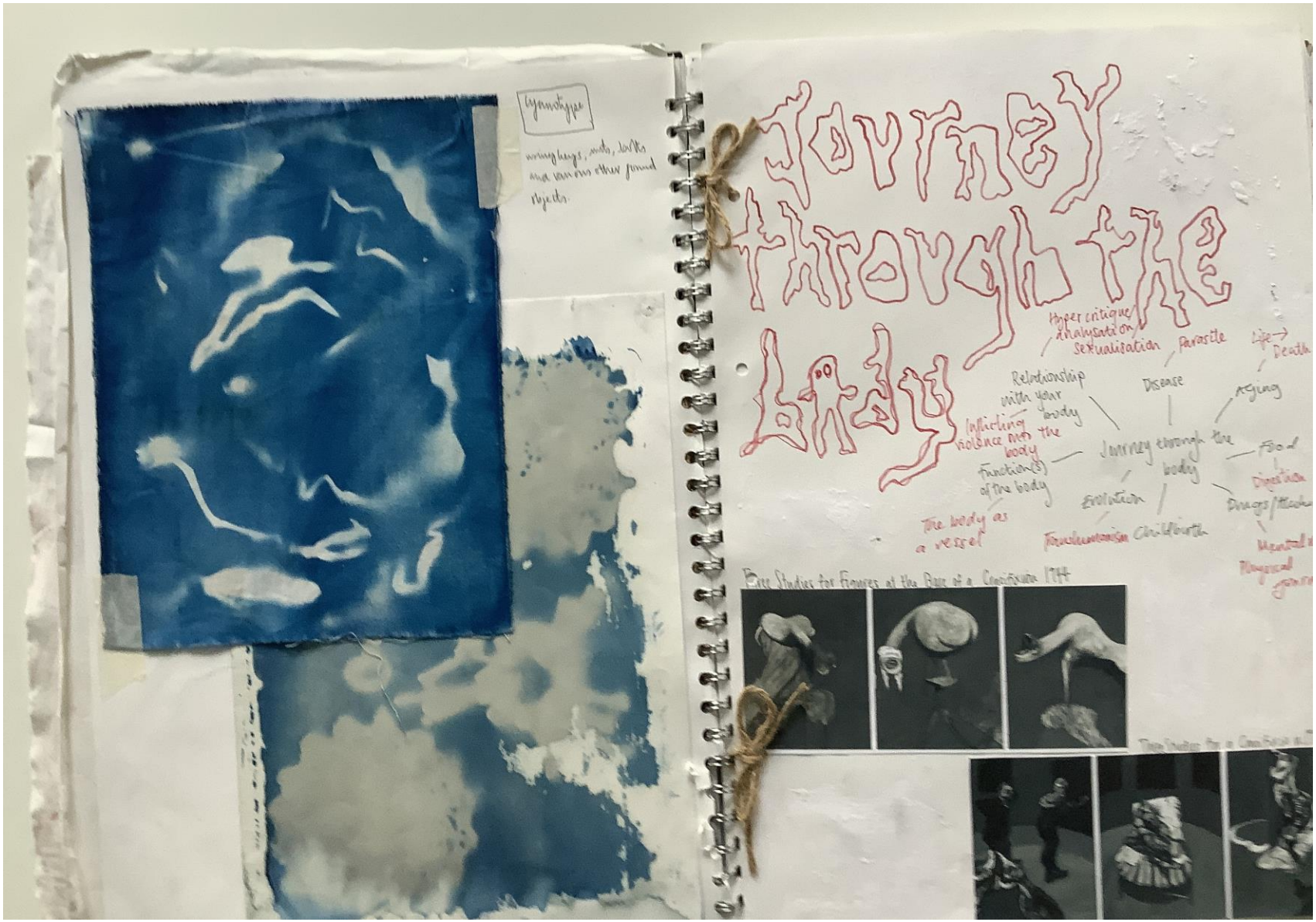
Like Noguchi, I tried to sculpt a contorted figure that appears both human and non-human at the same time. "Knee hugger" resembles a headless figure with limbs crossing over in the front. The 'hole' on the top is representative of a ~~void~~, an absence of something like a brain or a ♡. The organic,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

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

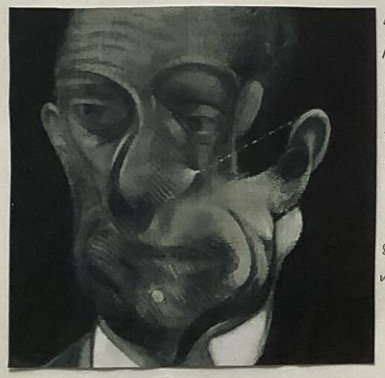







Journey through the body
Hyper critique analysation on sexualisation
Parasite
Life → Death
Disease
Relationship with your body
Inflicting violence onto the body
Function(s) of the body
Journey through the body
Aging
Blood
Direction
Drugs/Medic
The body as a vessel
Evolution
Transhumanism
Childbirth
Mental
Magical
Three Studies for Figures at the Base of a Crucifixion 1944

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



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

Lying Figure 1969



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

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

"we are meat, we are potential carcasses"

"Putting pain on a pedestal"

Pain ≠ Growth

The suffering of minorities as glamourised/interesting

Sadism in crucifixion's modern day

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

gnashing teeth (as if in a snarl)

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

View open to a degree impossible for a human swell



Three Studies for figures at the Base of a Crucifixion

Isolated portion of grass

Slabs of meat

1944 by Irish-born British Francis Bacon

Based on Euonenides/the furies - of Aeschylus' Oresteia

Inconsistent orange line across the canvasses

"I was in a hard mood of drinking, and I did it under tremendous hangovers and drink. I think perhaps the drink helped me to be a bit freer"

visual cries not these, mood and tone is consistent with the agonised spirit of the furies' legend

Aeschylus' phrase "the reek of human blood smites out at me" haunted Bacon



Francis Bacon

Francis Bacon was an Irish-Born figurative painter known for his raw, unsettling imagery. focusing on the human form his subjects included crucifixions, portraits of popes, self-portraits, and portraits of close friends, with abstracted figures sometimes isolated in geometrical structures.



Three studies for figures at the Base of a Crucifixion

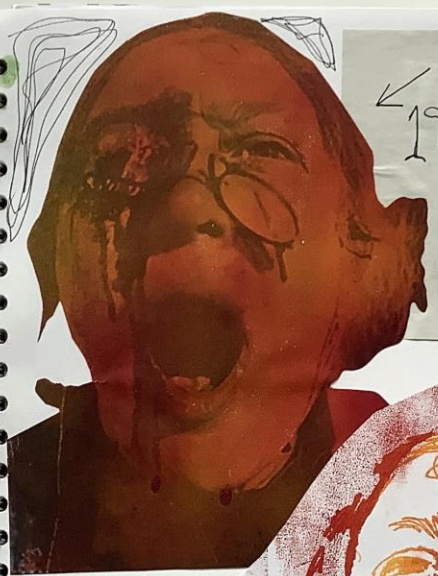
slabs of meat, like a butchered animal

A bulbous, bloodied man

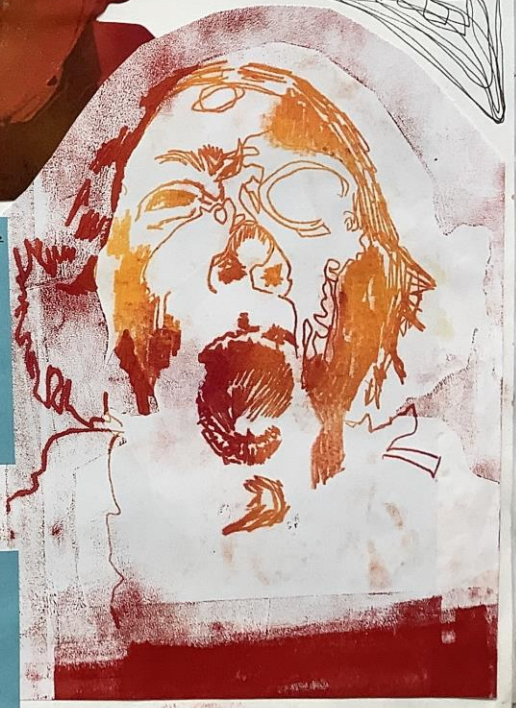
A crucified figure



5 minute studies



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



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





reversed / pencil study of
Screaming Lady







BOUNDARIES IN ART

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

Like Eisenstein, Francis Bacon didn't shy away from making art pushed back against the traditional ideals and beliefs about what art was acceptable or "good". His "Three Studies for Figures at the Base of a Crucifixion' mimic the crucifixion of Jesus Christ, replacing his body with a trio of distorted, bestial blobs. At this time (the early 20th century) there were few artists that dared to portray religious figures like Jesus in an abstract/unflattering manner, out of fear that they would be branded a blasphemous. But Bacon was concerned with a completely secular view of humanity and human suffering, and the image of the Crucifixion was merely a vehicle for him to express that view.

More recently , a 2022 exhibition of Bacon's work at the RA came under fire for cautioning visitors with a content warning about "adult material. Many felt that this was an unnecessary **boundary** to place between the general public and Bacon's revered (and, albeit, disturbing) catalogue. One might ask, would this warning prevent a mother from bringing her children to see Bacons' artwork? Is that a form of censorship? Is it because of his depictions of Christ that this warning was put into place for him but not the heaps of nude paintings that exist in the RA's collection? Or maybe, it was his depictions of homosexuality?

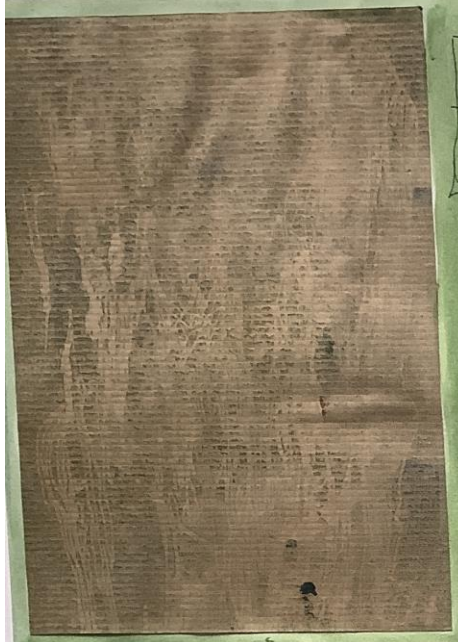
Frank Bowling

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

Born in Guyana, then British Guiana in 1936 at 19 years old Bowling moved to London. He went on to study painting at the Royal College of Art alongside David Hockney and R.B Kitaj.

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

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









Bowlings 'Poured Paintings' from the 1970's.






Frank Bowling Heart Transfer Dye Study

René Magritte



13 minute sketch of "The Art of Living."

Clouds, pipes, bowler hats and green apples: these remain some of the most recognisable icons of René Magritte, the Belgian painter and well-known Surrealist. He presented a body of work where rendered such commonplace things strange, pairing them into unfamiliar or uncanny scenes, or deliberately misplacing them in order to "invoke the most everyday objects surrèle around." With his pictural and linguistic puzzles, Magritte made the familiar disturbing and strange, posing questions about the nature of representation and reality.





The Lovers (1928)

Inke studies





L'Eloge (1966)



The Art of Living (1967)

"The Lovers" by Magritte invokes the cinematic cliché of a close-up kiss but subverts our voyeuristic pleasure by obscuring the faces in cloth. These 6 cm of fabric between the two lovers render them unable to truly express their desire. This makes the painting much more melodramatic in comparison to, for example, Gustav Klimt's "The Kiss".

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



The Kiss (Gustav Klimt)





THE SUIT



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

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

There are also hierarchal nuances to the modern luxurious suit. Succession - a tragicomedy about a billionaire media mogul's withdrawal from family empire, draws attention to the intersection of extreme wealth, vanilla-taste and the strictures that come with living in a world where one misplaced move can out you as an interloper or a fraud. Outsiders, namely the spouses of the Roy family children (ie Tom) are ridiculed for wearing their desire on their sleeves, with expensive clothes being worn unorganically and polished shoes that scream 'I don't belong here!'

For magritte, the suit was a way for the artist to present himself as an anonymous type in public. Wearing typically with a bowler hat, Magritte said "The bowler-poses no surprise." It is a unconventional headdress that is not original. The man with a bowler is just middle class man in his anonymity. And I mean it. I am not eager to give arise myself!" And it is true, he lived in a respectable Brussels suburb with his wife everyday, where he walked his dog and played the part of an everyman.

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

The Roys are immensely wealthy. Their clothes are expensive but inconspicuous, and the two children (on the right) rarely wear ties or have their jackets buttoned up (signifying that they have nothing to prove. Logan Roy (Left), the patriarch wears custom pieces from bespoke European tailors



Tom Wambsgan's (Right) was married into the Roy family and adopted his way up the company. He is from a middle class, Midwestern background and wears flashy suits with perfectly ironed shirts, gelled hair and crisp pocket squares.


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3,024 × 4,032


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3,024 × 4,032


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highlighting the face like Magritte

Mr Mcraith is man in a suit ☆

Things get distorted in facetune - many of these faces ended up looking like swirled dripping paint.



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

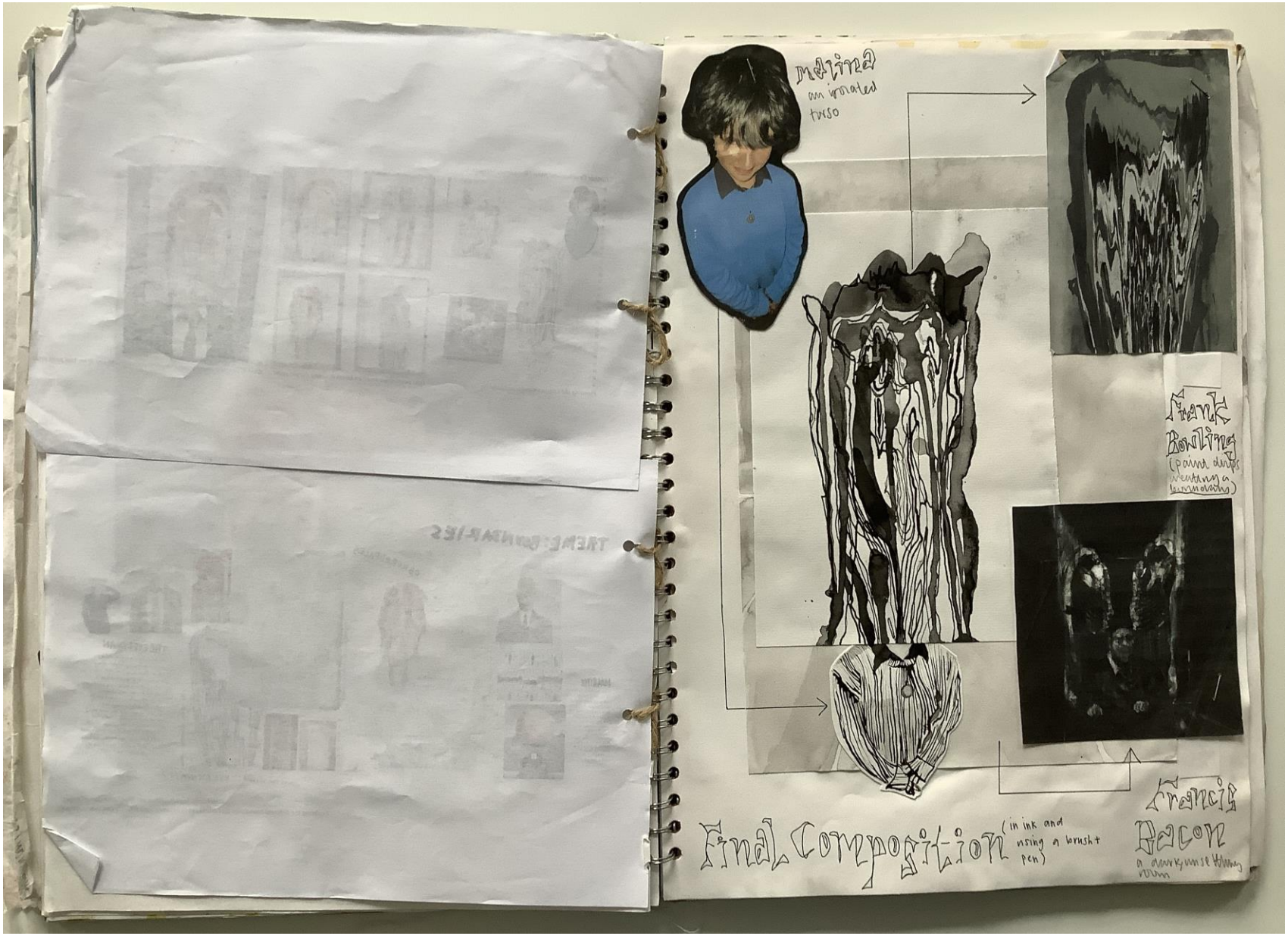
For my painting I decided to make my old form tutor, Mr Mcraith, the subject. Like most male salesmen, he wears a suit / a variation of a suit everyday. If I didn't know him personally, or know what his face looked like, Mr Mcraith would look like every other man conforming to the standards of the modern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




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


Mr Mcraith with his face covered by a Bowling esque paint drip

Despite the fact that they belong to different movements, Frank Bowling, Francis Bacon and René Magritte all play with the idea of boundaries; Bowling's poured paintings were his way of rejecting the boundaries between him and the Abstract Art movement. Magritte uses objects to raise questions about what really lies behind what we see. And Bacon's earlier paintings seem to isolate the subjects inside dark cages, which art historians have interpreted as being symbolic of societal norms. The dark, hellish surrounds draw further attention to the (often) sure cunning mouths of the trapped subjects crying to escape.


selina
an isolated torso
Frank Bowling
(paint drips inverting a landscape)
Final Composition (in ink and using a brush + pen)
Francis Bacon
a dark, surreal, tilting room













Austrian figure painter

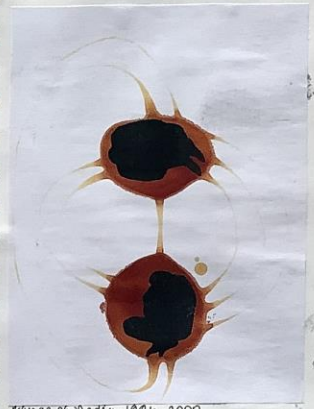
Antony Gormley

hand dyed paper

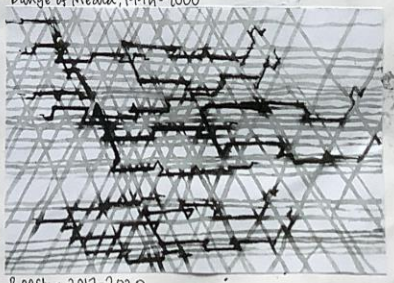


Body and Light, 1990–1996.

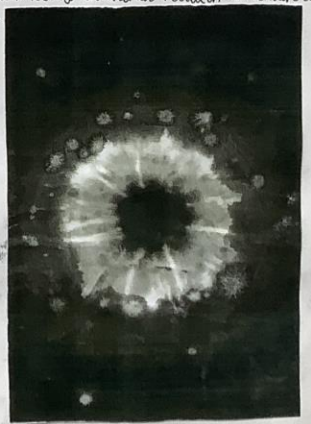
Antony Gormley is widely acclaimed for his sculptures, installations and public art works that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others,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



Range of Media, 1994–2000



Rooster, 2017–2020



Cosmic, 2014–2017


These Antony Gormley studies helped me to further understand his ink techniques. I used some wet on wet and some wet on dry techniques to vary tone and encourage the dispersion of pigment.
Pen drawings of Gormley's human form sculptures.
dry brush technique allowed me to create texture in the work
* All of Gormley's booster ink drawings became dynamic and playful because of the unpredictable ways that water allows the ink to move. This is due to the 'freedom and energy' theme, as the movement of the ink across the page is unrestricted and unable to be controlled.
SEE FURTHER ANNOTATION UNDERNEATH

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

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



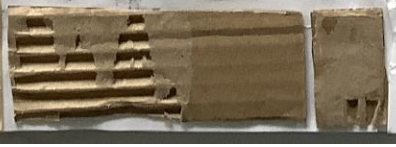
Prisoner (hefangener) 24-4-1912

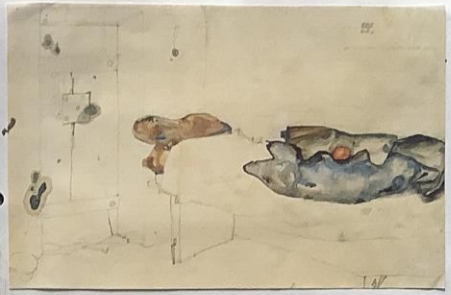


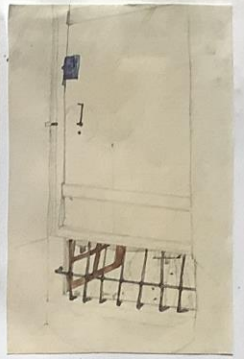




Pictures of my friend George mimicking Schiele's poses from his prison journal are. Personally I don't think he looks tortured enough here.







Paintings from Egon Schiele's time in prison.



A section from 'The Single Orange was the Only Light' (Acrylic Paint). 19th April 1912








work in progress..



Egon Schiele

and the freedom of expression

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

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







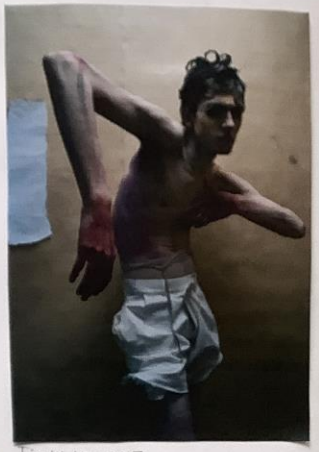
Acrylic Study of 'Self-portrait 1910'

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

His studio became a gathering place for delinquents, misfits and children who he sometimes painted. Soon, the town Neulengbach residents started circulating nude rumours about the artist and his inappropriate relationships with young 'models'. He was soon [illegible]

Painting of one of the models from Tim Walker's 2017 'Dream Worlds' exhibition of your directors' work.





Tim Walker, 2017



The Dancing Man

My choice to draw Walker's figure onto tracing paper is inspired by Wilde's time in prison, particularly a string of work that emerged from his time in prison (informally named the Newgate Novel affair). During his 24 day imprisonment, he adopted no time and continued to create art with thin paper and old food such as oranges. In these drawings, the cold greyness of his cell mingles with eloquently expressed angst and torment, like a visual diary. The shiny of silver and oranges lend the cloaks in his figure with create a juxtaposition that entirely contrary his surroundings.

Stars

In this series of 2 cards, I combined the lanky figure of one of Tim Walker's models with a series of mixed media, including a print, some collected images, a necklace and a collection of drawings. Unlike Tim Walker, who isolated his models in dark, empty rooms way styling them in minimalist, high-fashion "avant", I took a different approach. Behind my figure, I created backdrops that made him look demure in comparison to them. Stripped away are the layers of colour, the makeup and high end clothing that are synonymous with Walker's work.



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

In 1, the figure's body appears to be dancing fluidly in front of a prison floor plan—the very prison where Schelle was held. In 2, his body is being watched—by metal eyes that mimic his every movement and a grim-somhere, sealed and splattered with blood—sits above him. But still he dances. In 3 he dances before a string of pearls and a group of men posing at a party—a juxtaposition of masc and fem which he embodies equally. And in the last stage, he is up for grabs—to be consumed and praded like a spectacle.









Floor Plan of the Neulengbach Church Square
(The inspiration for my cardboard prints)

"EGON SCHIELE"

In many of the pieces made he pronounced during his controversial career, the Austrian painter made himself the main focus. That is likely because of his fascination for staring towards his viewer - he was not afraid to project his passion through sexual display on canvas or in real life. In fact, this very 'passion' is what landed him in jail for 'public indecency' - the misuse of young girls in his studio where exposed to erotic works of art. Nonetheless, he is considered one of the more important figurative painters of the nineteenth century, and even his deeply erotic works aim to maintain a quiet edge, a moment of contemplation between his eyes and those of his audience.





OIL PASTEL STUDY









THE POLICING OF GENDER EXPRESSION

Since the theme of my project is "freedom of expression" I've decided to explore the policing of gendered expression and how it has unfortunately affected the visual art and representations we see today. To 'police' is to [illegible] impose 'normative' gender expressions on an individual who is perceived as not adequately performing their assigned or birth gender.

Walker's 'Dream yard' paintings without places the models in vulnerable positions - namely one where model Kiki Williams is entirely shirtless (a display that is normally deemed acceptable for cis men only). But the display that is normally deemed acceptable for cis men only). But the whimsical scenes of make up that adorn her breasts, neck and hands give her skin and organs an apparent otherworldly illusion - as if she exists away from the confines of gender and even sex.

for

"TIM WALKER"

In Spring/Summer 17's edition of i-D magazine, Tim Walker, alongside stylist Jacob K. had makeup artist Sam Bryant, plunged his models into an arena of otherworldly, figurative distortion typical of Schiele. Clothing and cosmetics converge in this shoot in a way I have never seen before - the models cower and curl up in dark rooms, draped in off-the-runway mismatch of knickers and torn up bra-pieces.

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











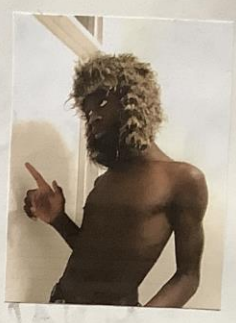




I asked my friend Gregory to mimic the poses of Tim Walker's models in his Equestrienne inspired photoshoot. Unlike the models, he is posed unimaginatively but his face is varied and unrecognisable in most of the images.









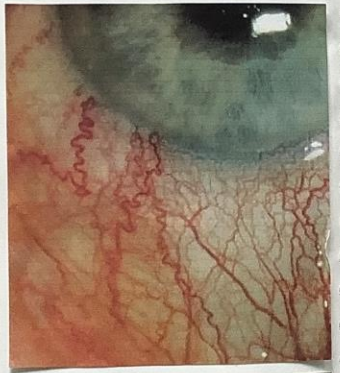


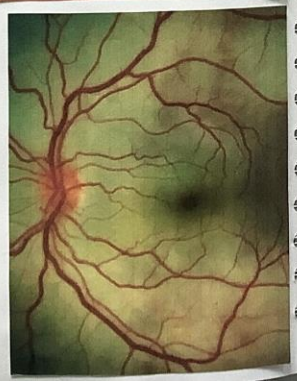
Blind contour line studies

The Policing of Gender EXPRESSION

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



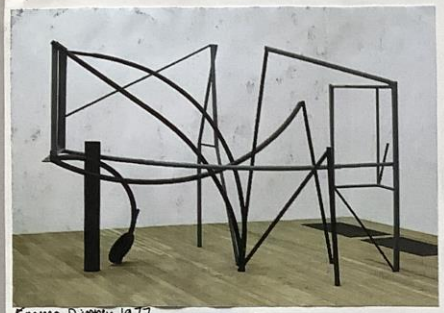






Surface created using techniques | developed after investigating the work of Antony Gormley.

Installation projects:



Emma Dipple, 1977

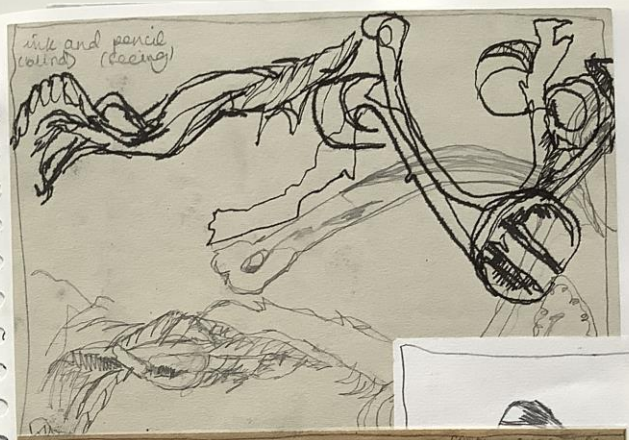






Torrents, 2012



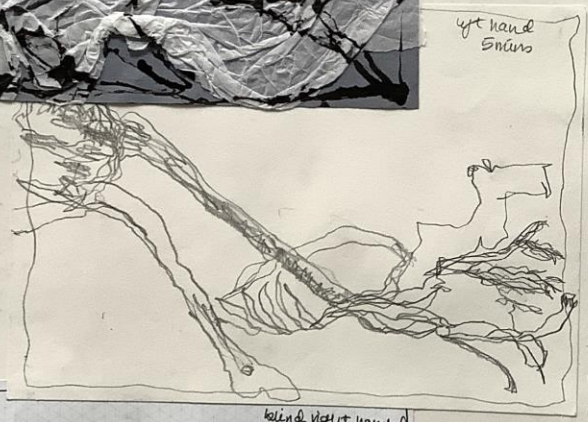


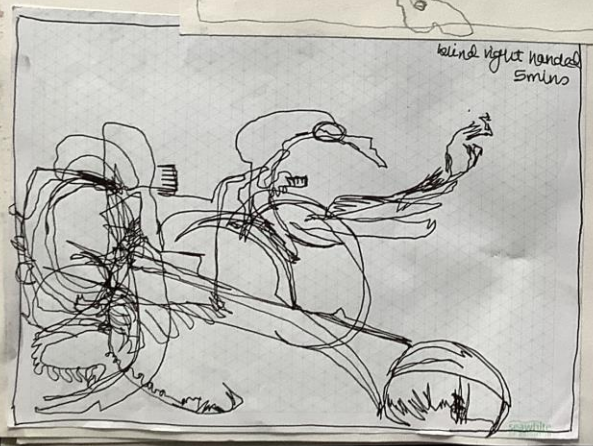










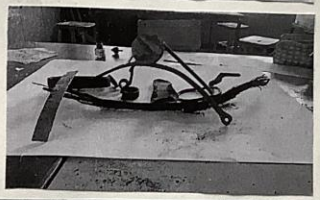


Sir Anthony Alfred Caro (8 March 1924–23 October 2013) was an English abstract sculptor whose work is characterised by assemblages of metal using 'found' industrial objects. His style was of the modernist school, having worked with Henry Moor early in his career. He was lauded as the greatest British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

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

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











Beauvais Cathedral (East End)
1990



St Paul's Cathedral from Clifford Chance, Aldersgate 1998



Durham Cathedral

* Daniel

david creffield

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

Creffield's depiction of St Paul's Cathedral is made up of thick marks, bold and assured in comparison to the sketchy marks in 'Beauvais Cathedral (East End)'. This makes the cathedral appear skeletal and powerful, whereas the other two look like they are covering or being consumed. In this drawing, I think the majority of the movement exists below the building, where thick, haphazard lines lie on top of each other as if they have been knocked down. This could be a reference to the Blitz, where many buildings in Britain, such as St Paul's, received bombing from the Luftwaffe but St Paul's stood resilient.

I wouldn't mind the name of this drawing since I came across it on a private collection site. However, Creffield experimented with dynamic smudging to create an effective setting for this cathedral to stand in. The towers and clouds share the same ominous smear, and the light scratches that run throughout the drawing stick out like embers in the darkness. The mood he has created with this drawing is much more wintry than the others; there is no overt tragedy present, but the overhanging cloud that consumes the building is unsettling in itself.

Christo + Jeanne-Claude



'Running Fence' extended east-west near Freeway 101, north of Francisco, on the ranch's property of 59 ranchers. I like this installation because of how impermanent it is. It looks like a stretch of white cliffs, and is arranged in the same manner as the Great Wall of China (which were erected as early as 7BC) but instead of being imposing like cliffs or the Great Wall, Running Fence was designed for complete removal. As temporary fabric as well as its wrapping fabric, makes it seem like it had zero affect on it's location after it's removal.



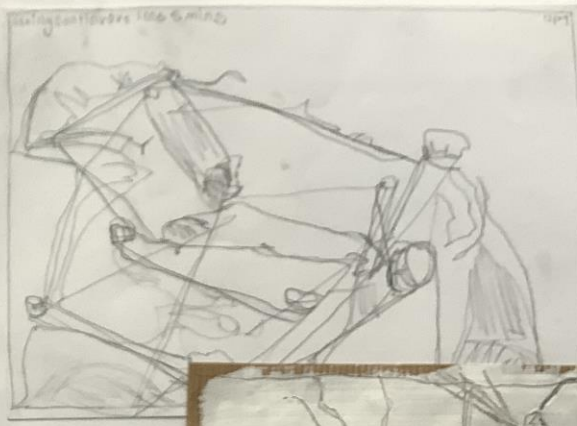
Running Fence (1972-6)

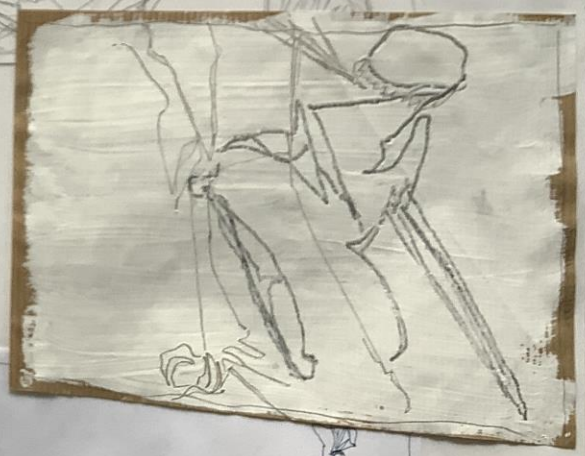




What difficulties might I have during the development of my installation?

I may have to consider how the locals feel about the installation, since I will essentially be transforming a space which they see/use everyday. During the construction of the Lorraine installation, people asked "why" it was being built, whilst others described it as "strange" and a "waste of money". It also important and to consider whether it interferes with an otherwise natural, well-designed landscape - one Chinese Jeanne-Claude documentary described 'Running Landscape' as "elegant and magical"... "heightening your awareness of the sky and the landscape". I'll need to make sure my installation interacts well with the environment - the London installation created beautiful reflections on the water. I may also have to consider funding and availability - a team may be needed to assemble my installation, and I may have to negotiate/meet with my team/collaborators.



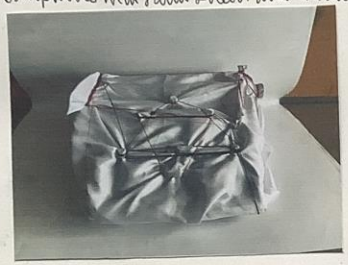


6/09/22
QUAD CONTINUOUS LINE



Classwork

Creating small scale sculptures with satin sheets and thread in the style of christo and jeanne claude.



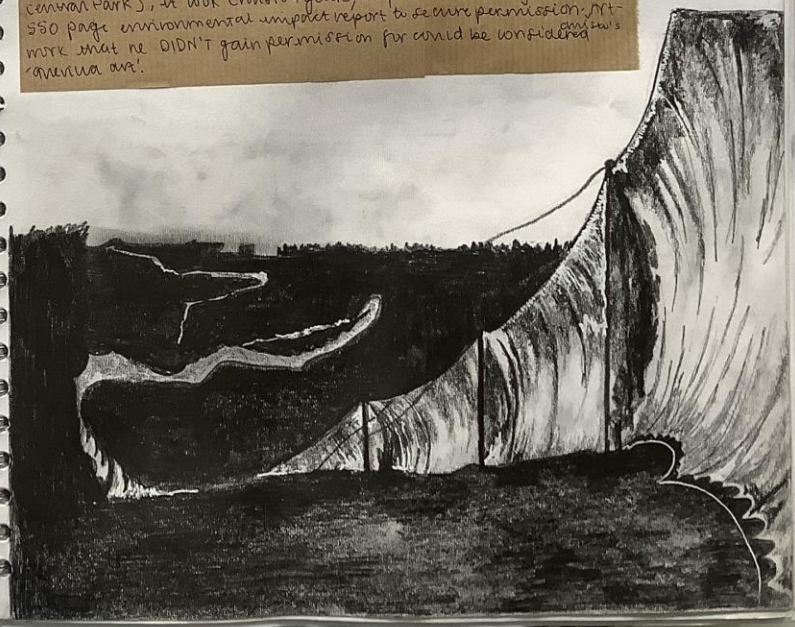




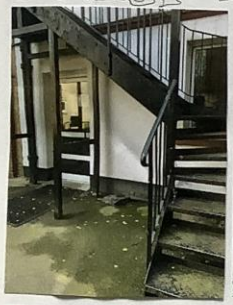




Might you need to gain permission to do this?
Yes - the Reichstag reused Christo's permission 3 times, until it was decided by a political vote. It's important to gain permission for large installations because, at the end of the day, the land that is being used is where people live and work. The community needs to be on the artist's side - for Running Fence (Cervan Park), it took Christo 4 years, 22 public meetings and a 550 page environmental impact report to secure permission. Art-work that we DIDN'T gain permission for would be considered 'guerilla art'.



POSSIBLE LOCATIONS




The Stairs (to the 1st/2nd Study Room)
Health and Safety Risks:
△ Could become a slip/trip hazard if placed on the stairs.
△ Something could fall off the staircase onto someboody (if they were standing underneath the staircase




The Bridge (to the physics department).
This location is a good one because it's white (provides us with a blank canvas for the installation) and its sheltered from rain/wind etc.
Health and Safety Risks:
△Trying to hang things up/arrange them from the others circled will require a ladder.




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




Bike Shed.
This is a good location because it is sheltered from rain etc.
Health and Safety Risks:
△ People who use the shelter to store their bikes may be upset/annoyed by the installation — possibly could cause damage to their bikes.




The Drum Room.
This is a good location because it is wooden, which means it will be easy to hammer nails into. There is also not a lot of foot-traffic in/around the Drum Room so the installation is unlikely to be damaged and there are numerous spaces in and outside the Drum Room that we can use/move more secluded areas/corners.



blind 2 minute continuous line





blind 2 minute continuous line







'bench'



hanging typewriters



'drowning' out of the ceiling



Bitz 'statue'





Students sketching live

Textiles

Rosie James inspired textile work









Photos

Taken in and around Paddington station during my daily commute

(felt like such a voyeur taking these photographs >.<)



























Rosie James



Copenhagen Street Life (2019)



Rosie James is an artist working mostly in textiles. Her work explores the use of the sewing machine as a tool for drawing. Her focus is also mainly on people, and the kinds of crowds that form when people gather; she is looking for the individual within the crowd.





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



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



continuous line / collage / hand drawn

Chiharu Shiota

Installation Project



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









Webs of thread spin like a cocoon around the viewer, spanning connections between physical bodies and the environment beyond.





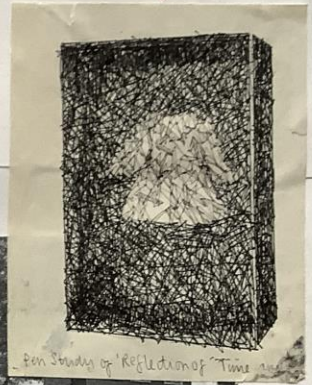


Shiota's work tends to involve the entrapment of mundane objects in pianos, pieces of paper, beds...

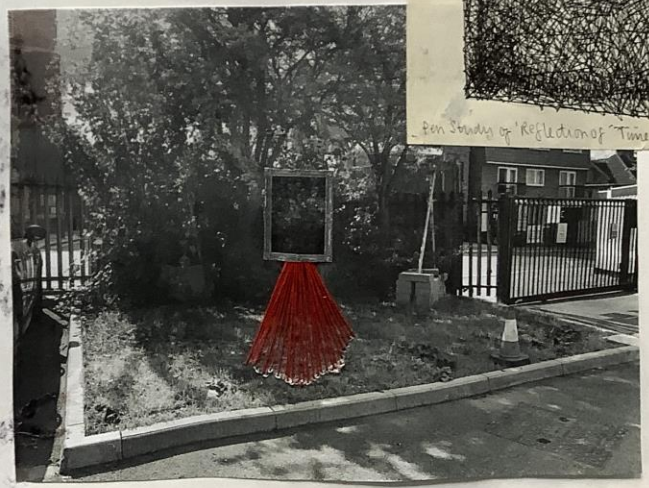
In my own installation, I want to opt for something more personal, more prosthetic. But I also have to remember that my installation will be in a school, made of school materials. There slightly limits how and where I position it - although I like Shiota's woven caverns, it is unlikely that I will be able to execute this in a key stage 3 hallway etc.

audience

Symbiosis between the ART and the ARTIST is key!



Pen Study of 'Reflections of Time'



Space 2019

Embryo: Heat Transfer Dye on Polyester





Collected Images of (human and animal) embryos for Installation















Installation Project Continued...











FINAL INSTALLATION









We used heat transfer dyes and various forms to create designs on polyester sheets. Although some panels turned out perfectly, others came out with blobs of dye on them, largely because the dye was not dry enough before ironing.

Landscape No. 707, 2003-2004



In my painting, I used acrylic paint, water soluble wax, charcoal, salt and wiper to create a smoggy textured landscape. Techniques included finger painting and masking the wet painting upon the different stages to create a dripping effect

John Virtue

Work
3/10/22







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





My favourite glue entrapment, there are so many textures created by pennies, salt and swirled paints



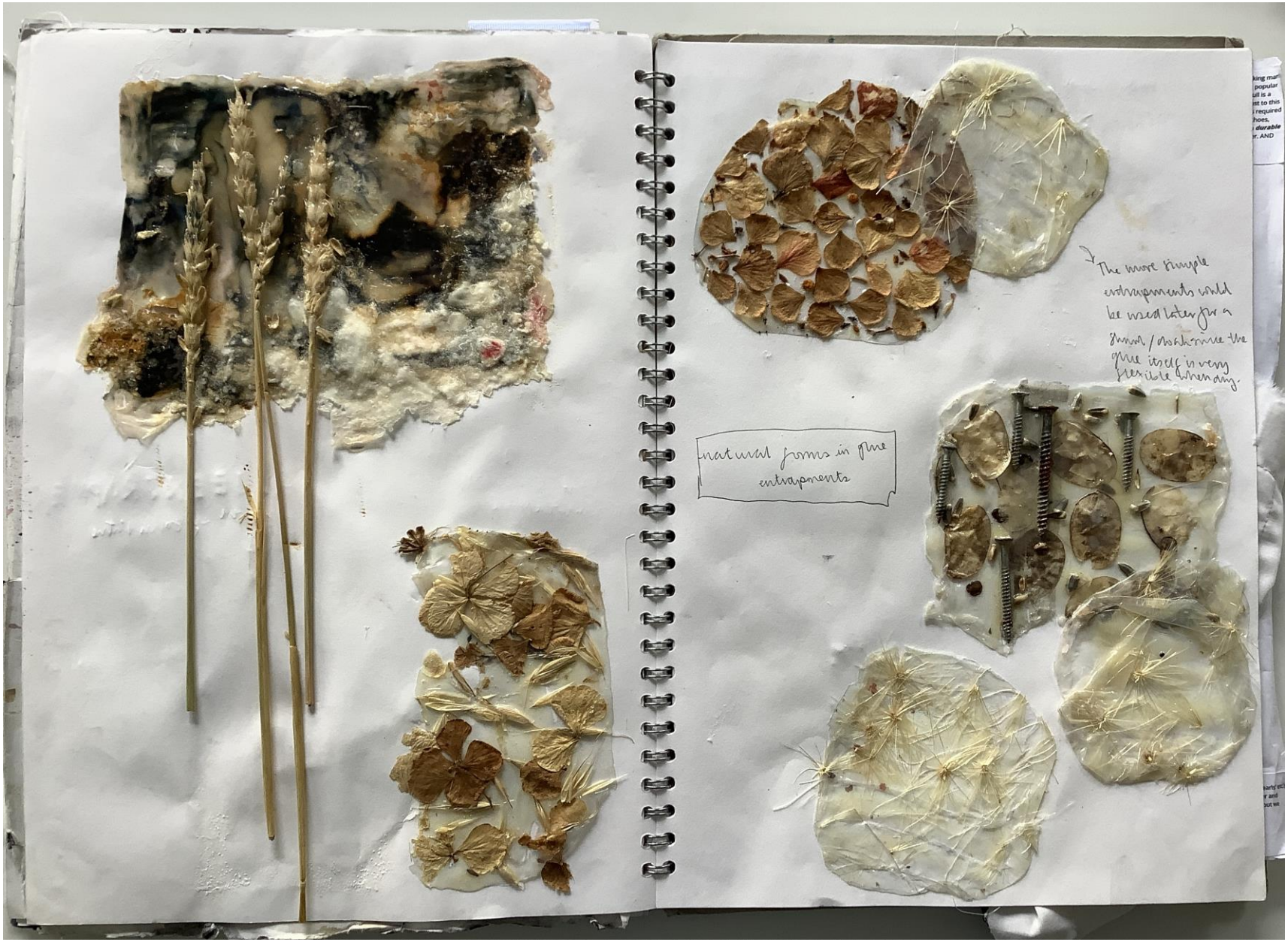
The dark glossy oily tones contrast the bubbly effect given to the image by entrapping salt in the glue.

GLUE ENTRAPME

inspired by John Vitte



The salt mimic the appearan of clouds.


natural forms in glue entrapments
The more simple entrapments could be used later for a journal / sketchbook since the glue itself is very flexible when dry.

Boro-inspired sewing inspired by a trip to the Bowes Gallery.
(First time using a sewing machine to create a border.



November
assessment ((moodboard))



Osteoporotic bone architecture

"Gauze" like texture

Lace like texture

nature + human link

Sandstone rock 'Tafoni'

making something ugly / sickly, beautiful / unreal



SEM of human shin bone



Jennifer Davies - artist who is interested in fiber

homemade paper

baking paper

gauze + wax

pulp







woven string

Kozo fiber

natural dyes

tea bags

ink

Rapunzel tea bags / watercolour



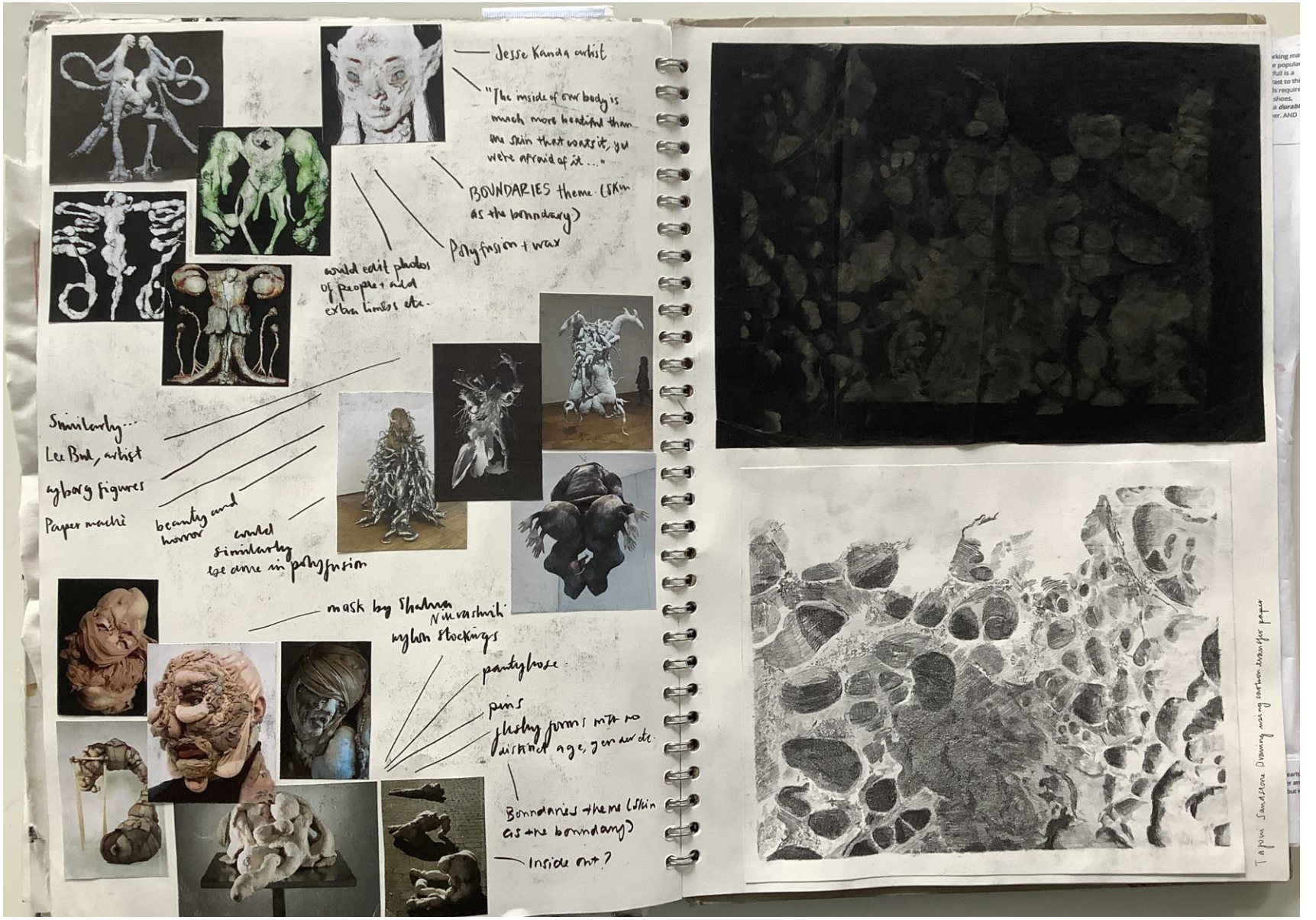




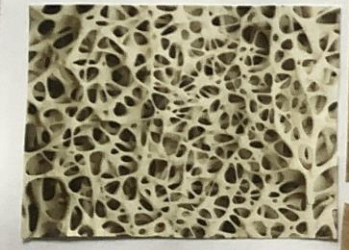




find alternative to lead (heated foil)?


Jesse Kanda artist
"The inside of our body is much more beautiful than the skin that wraps it, you were afraid of it ..."
BOUNDARIES theme (skin as the boundary)
Polyfusion + wax
would edit photos of people + add extra limbs etc.
Similarly...
Lee Bul, artist
cyborg figures
Paper mache
beauty and horror
created similarly to me in polyfusion
mask by Shadnaz Nilvarthik
nylon stockings
pantyhose
pairs
ghostly forms with no distinct age, gender etc.
Boundaries theme (skin as the boundary)
Inside out?
Tapisserie Drawing using cartoon transfer paper





The forms of my Dovemoor assessment are on natural boundaries and how they regenerate. In a world where many of us find ourselves battling the desire for bodily improvement, nature, and the natural states of our bodies, can ground us and help us come to terms with the futility of whatever it's supposed to protect us (the skin) and keep us strong. The damage caused to the bone by osteoporosis creates a beautiful lattice (2nd pic) similar in appearance to Tafoni sandstone (1st pic).

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

Tafoni Sandstone Weathering



Independent Project for Portfolio

Transitioning into three-dimensional work by transforming a classic 'work boot into a maximalist platform shoe. The name **Afterall** is a play on the 'Neverfull' handbag from luxury fashion house Louis Vuitton. The Neverfull cheaply-made, lacklustre tote that sells for £1410 at retail price. In contrast extortion, the Afterall boots had a production cost of £0. All the materials to make them were borrowed, found or acquired for free (including the s which I swapped with a friend for a pair of jeans). They are **sturdy**, with a **rubber sole** and a **protective 'Tafoni sandstone' shell** around the upper they make you **3 inches** taller - the shoe for all that can do it all!

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





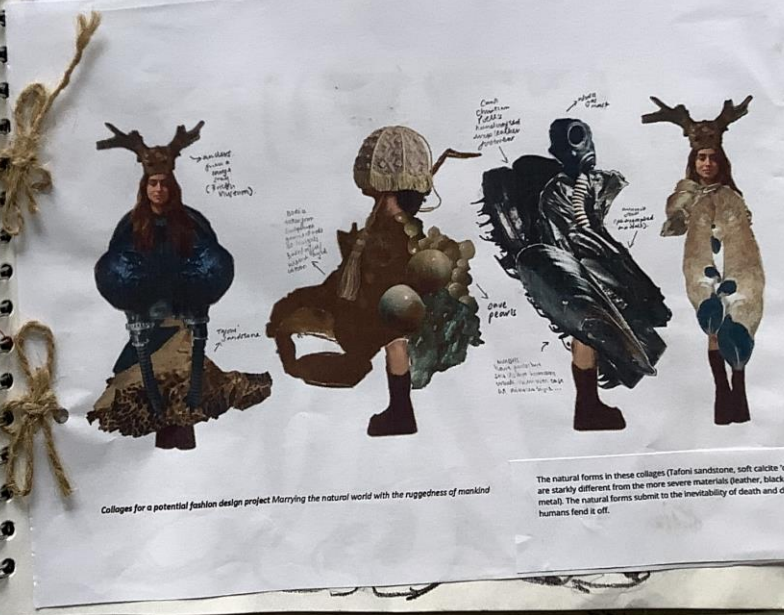




Digital collages *Planning the design of the "Afterall" boots*

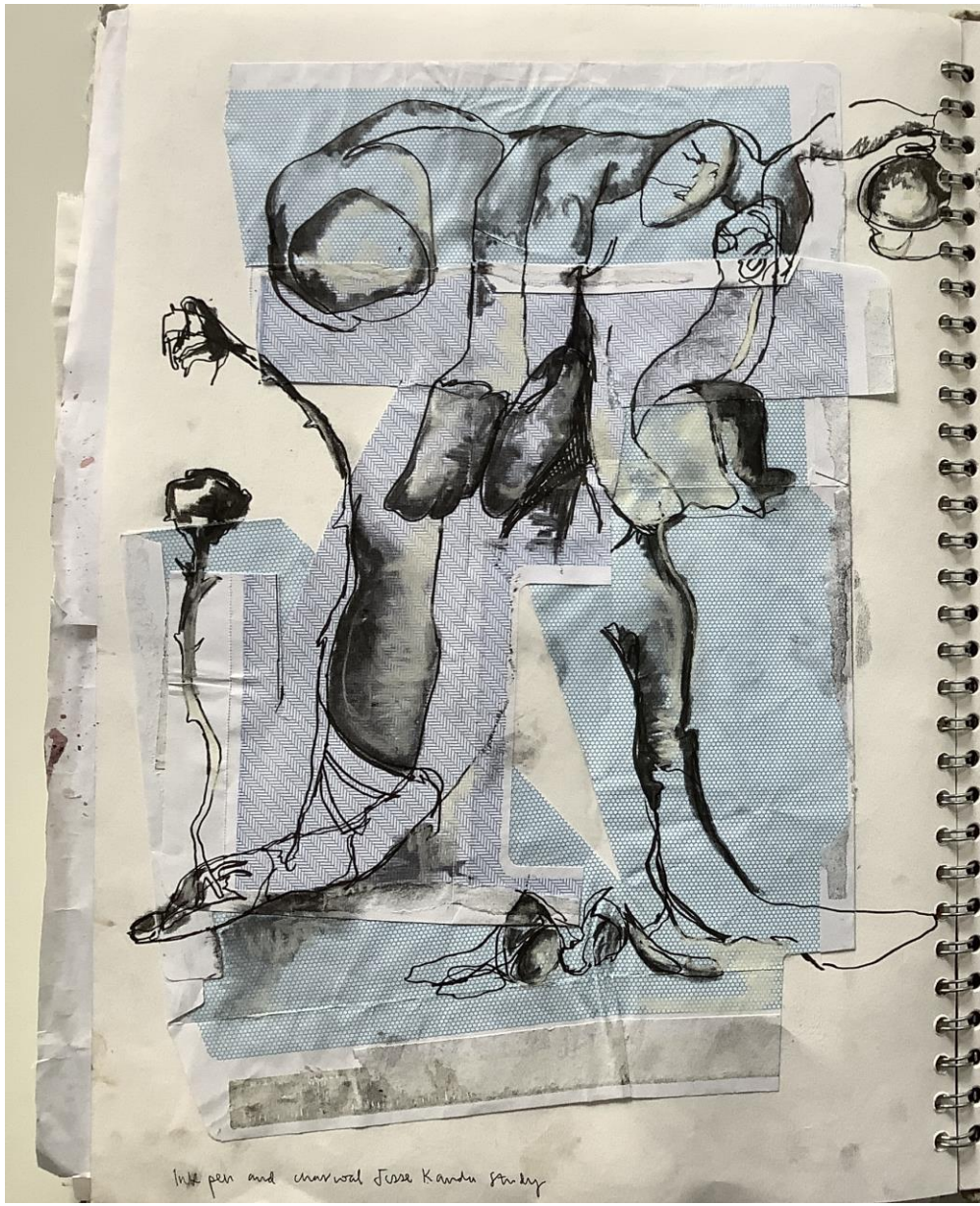
Process Photograph *Thickening the sole of the shoe and attempting to create by dipping the sole in liquid rubber and leaving the shoe to dry for half an hour between dips. This was repeated 5 times (ib. Carol Christian Poell's Drip Rubber footwear)*

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



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

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



Ink pen and charcoal Jesse Kanda Starkey

Lee Bul

Lee Bul is a contemporary sculpture & installation artist who appeared on the art scene in the late 1980s. Her work questions postcolonial authority and the marginalisation of women by examining violence that permeates our cultural and political spheres. The themes below from in cold mechanical sculptures and installations that reflect the ideals of a fundamentalistic society.







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





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









Similarly to Lee Bul, Jessica Karaca's [illegible] work explores the boundary between inside and outside. Her figures often appear to be transitional, feminine, alien and animal. "The inside of our body is much more like an alien than the skin that covers it, you never see a piece of it unless you [illegible] or organs, you [illegible]

CSM Insights

On 16th November I attended a workshop at Central Saint Martins, where we had to design pieces of clothing from sculptures we made from paper. Firstly, we had to [illegible], where drawings from a selection of photographs of the surrounding area (Archway). Then we had to use these drawings and use modelling tape to create sculptures.









Then, using perspective, I used my sculptures to create impressions of 'inside/outside' again. Here my friend Iona Mcgough, the workshops theme was 'fashion design', we were encouraged not to design our sculptures like articles of clothing, 'jacket', 'skirt' and 'sleeve' instead, we wanted to think about the sculpture's relationship with the body to create more avant-garde, unconventional silhouettes.





Alternatively, I was inspired by ⑤ ⑥ and ⑦ to create a [illegible] half-shield, half-gilet made of card and tape, stacked together in a woven fashion. Each strip had a spiky, irregular pattern to it, not so different from the formation of pores in osteoporotic bone.





This again links to my theme of natural boundaries and how we [illegible] them down. The osteoporotic bone is weaker than the healthy bone and more prone to fracture, hence, it is a juxtaposition to use something woven with visible holes and breakages unconventional in order to form an elaborate cage, like the one in ⑦, ⑥ and ⑧.

*scrapped idea

The finished sculpture













planning of media/ideas to go here

This mock-up is lighter in shape than the first one and I used less material all to build it. This allows it to be hung up by an arbitrary point and overall is a bit more like a piece of TAXIDERMY.

This mockup is lighter in shape and there are less materials used. This allows it to be hung up by an arbitrary point and overall is a bit more like a piece of TAXIDERMY.

*scrapped idea

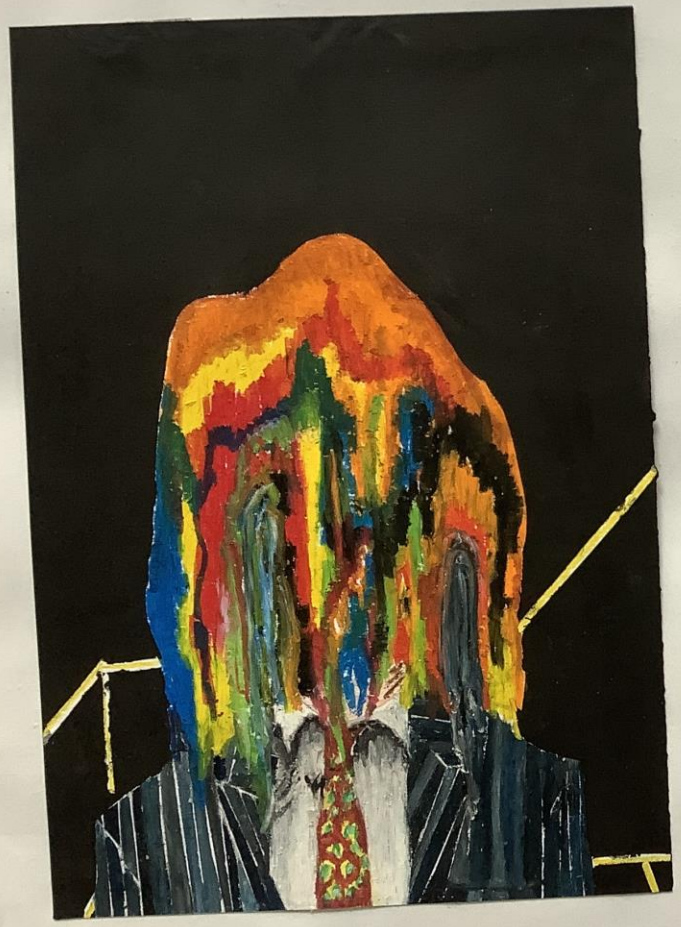
Polymorphs of media / ideas

The methods and shapes I used in the second mockette helped me to be more precise and time efficient when making my dream where I made my final sculpture





Deciding on my composition -.
(Pastel study)



Further Development from "Boundaries" Project



Planning the composition for my painting



Trial paint drips inspired Frank Bowling Acrylic paint



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

THEME: BOUNDARIES





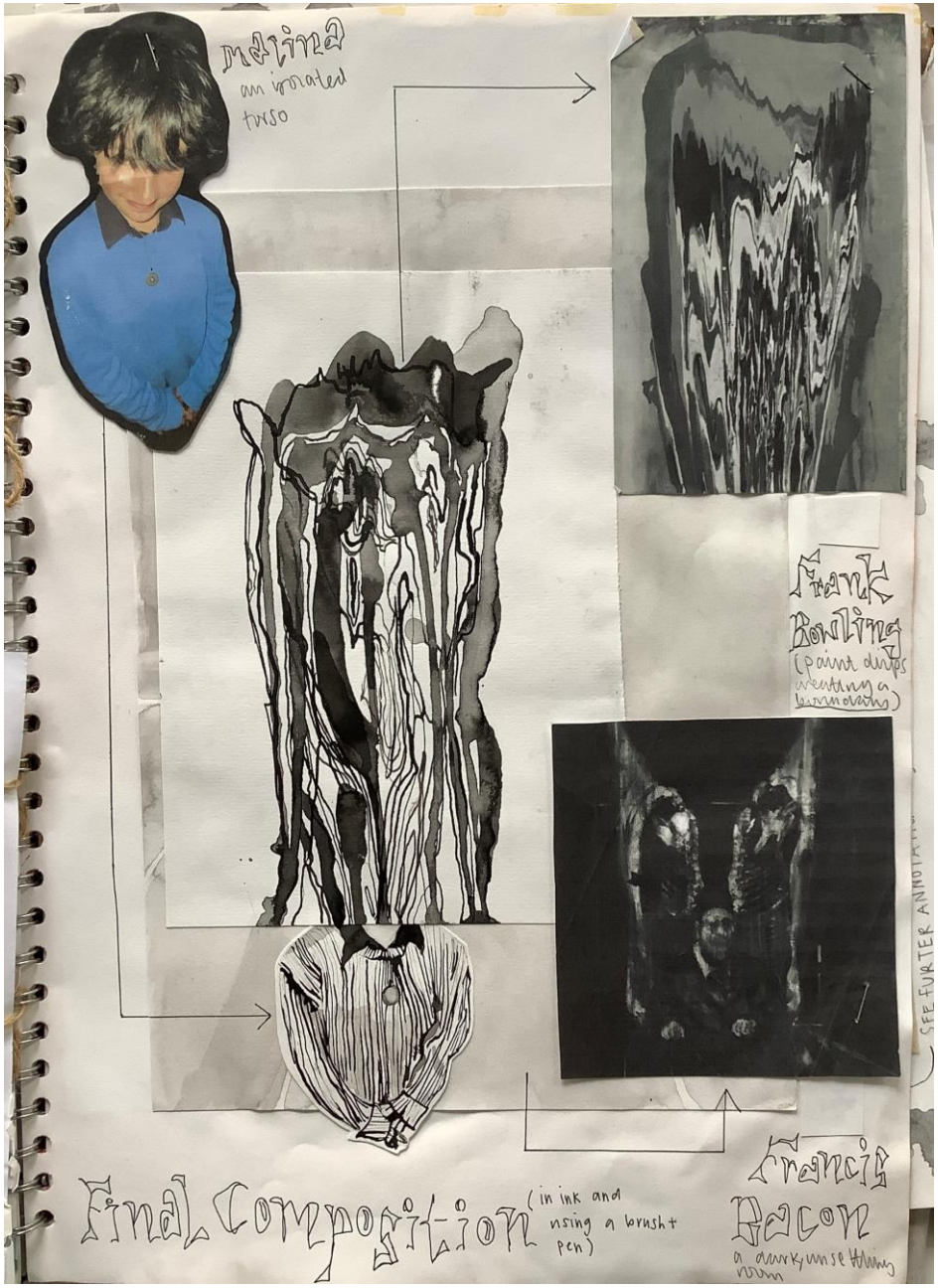


THE EVERYMAN

WHO IS THE ULTIMATE EVERYMAN?

Sketchbook Scan Development from "Boundaries" Proj

Exploring the different boundaries that artists put in between their subjects and their audie


melina
an ironated torso
Frank Bowling
(paint drips creating a luminous wash)
Francis Bacon
Final Composition (in ink and using a brush + pen)


Entrapments
Blotting paper and wax as a
medium for entrapment
extracted campette
from a cricket
natural forms encased in PVA glue.
Is this a form of preservation?
Like a photograph or a

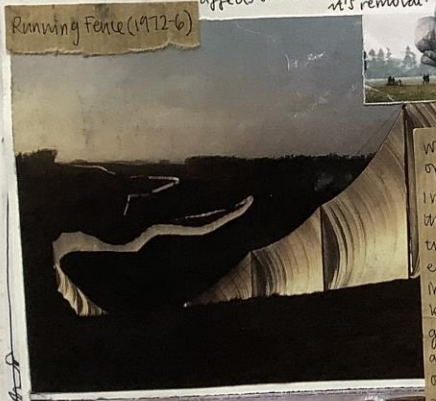
Christo and Jeanne-Claude



'Running Fence' extended east-west near freeway 101, north of Fransisco, on the private property of 59 ranchers. I like this installation because of how impermanent it is. It looks like a stretch of white cliffs, and is arranged in the same manner as the Great Wall of China (which were erected as early as 7BC) but instead of being imposing like cliffs or the Great Wall, Running Fence was designed for complete removal. Its temporary nature, as well as it's wrapping fabric, makes it seem like it had zero affects on it's location after it's removal.



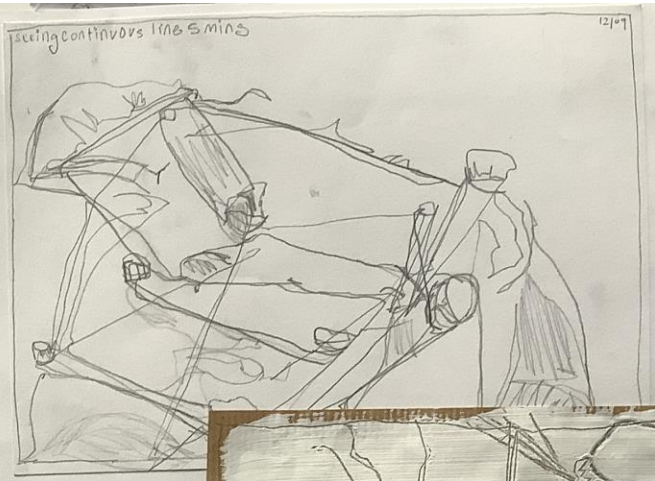
Running Fence (1972-6)



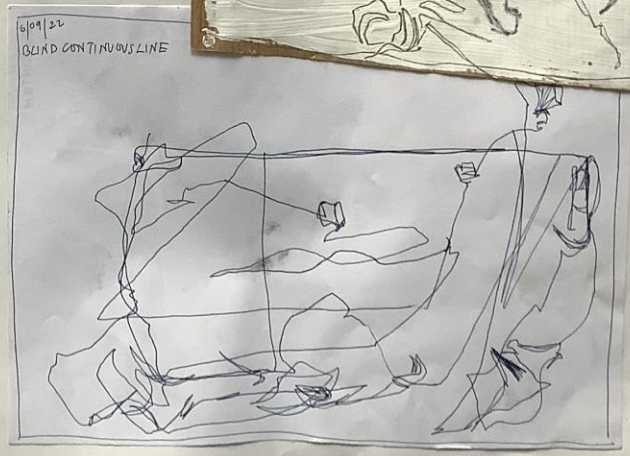


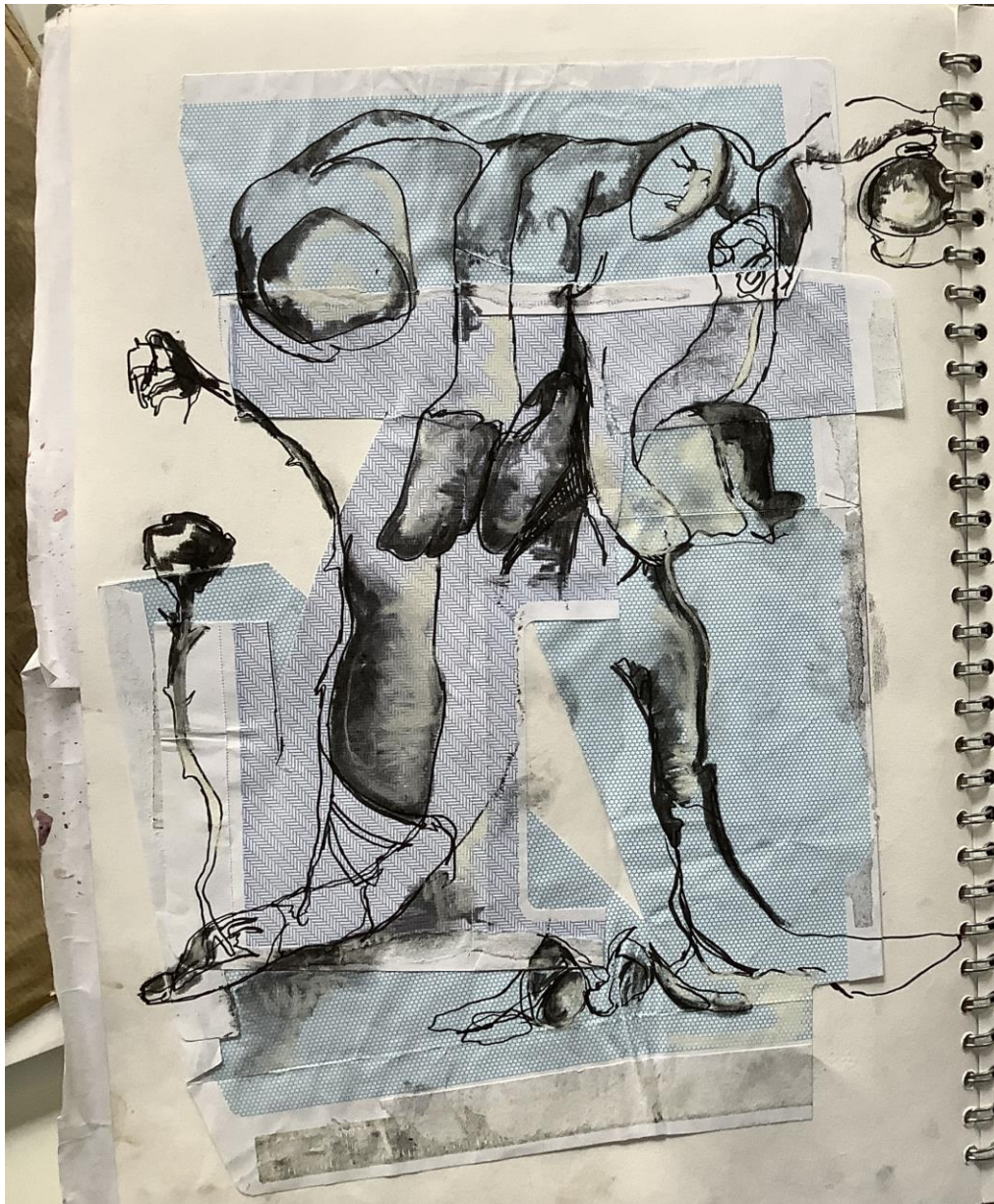
What difficulties might I have during the development of my installation?

I will have to consider how the locals feel about the installation since I will essentially be transforming a space which they see/use everyday. During the construction of the London Mastaba, people asked "why" it was being built, whilst others described it as "strange" and a "waste of money". It's also important to consider whether it interfere's with an otherwise natural, well-designed landscape - the Christo & Jeanne-Claude documentary described 'Running Landscape' as "elegant and magical"... "heightening your awareness of me, the sky and the landscape." I'll need to make sure my installation interacts well with the environment - the London Mastaba created beautiful reflections on the water. I may also have to consider funding and aural safety - a team may be needed to assemble safety - a team may be needed to assemble my installation, and I may have disagreements with my team collaborators.









Lee Bul

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











I have chosen Lee Bul as my
source of inspiration because
how ambiguous her work is.
cites important cultural ele
and ideas as the
she creates her figures: c
ialisation of sex, oppression o
and globalisation in a c
having just left a dictatorsh

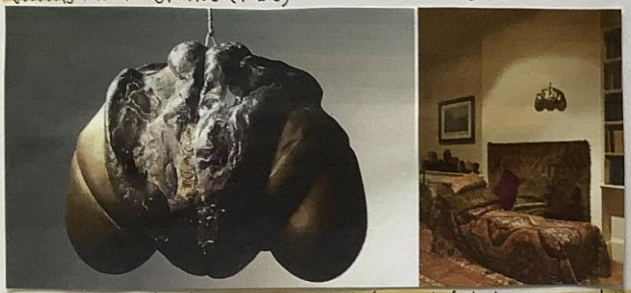
It seems to me like Bul is
master of experimentation
both material and genre
dealing with such hard h
topics, and materialising t
through soft forms, where e
appendage looks just as
like an organ as it does
limb. The boundaries be
human and animal, inside
outside and future and
are entirely blurred.

Ink pen and charcoal Jesse Kanda Study

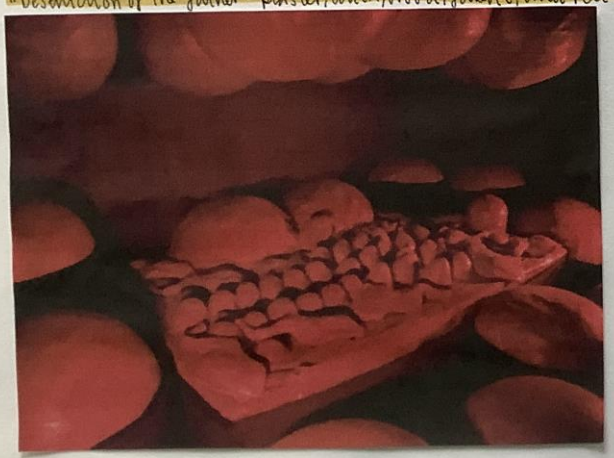
Artist Reasearch

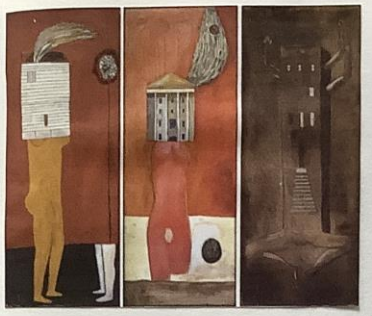
Louise Bourgeois

"Jannis Fleur" Bronze (1968)



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





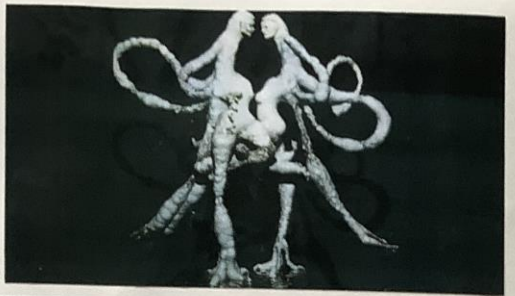
Femme Maison (1946-47)

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

"Spider" Steel, tapestry, wood, glass, fabric, marble, silver, gold and bone (1997)







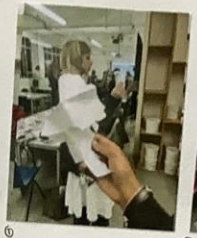




Similarly to Lee Bul, Jesse Kanda's gothic surrealist art blurs the boundary between inside and out, with his figures often appear simultaneously feminine, alien and animal. "The inside of our body is much more beautiful than the skin that covers it, yet we're afraid of it. When you see blood or organs, you sense pain and danger."

KANDA

is an artist, animator and musician London. His work often employs a blend of destructive beauty and the . Although he is mostly known for dystopian mixed media images, anima- and music, he has also delved into ional filmmaking, sculpture and painting.





CSM Insights

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





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



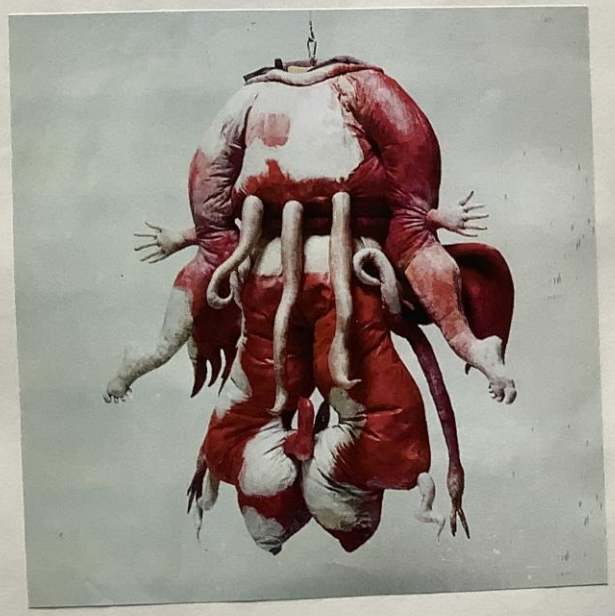


Ultimately, I was inspired by ③ ⑤ and ⑦ to create a ~~strict~~ half-shield, half-gilet made of card and tape, knitted together in a woven fashion. Each strip had a spiky, irregular pattern to it, not so different from the formation of pores in osteoporotic bone.

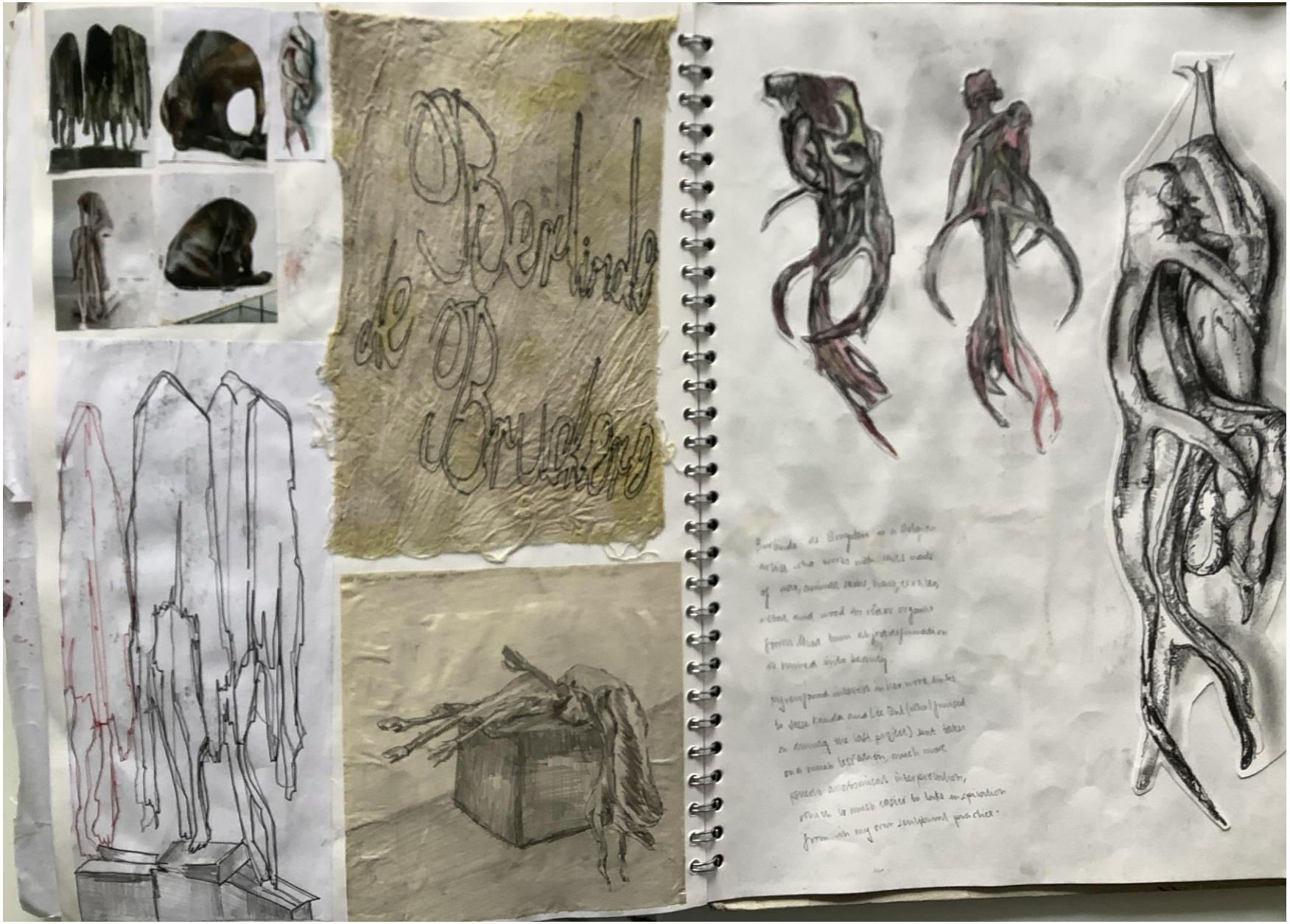


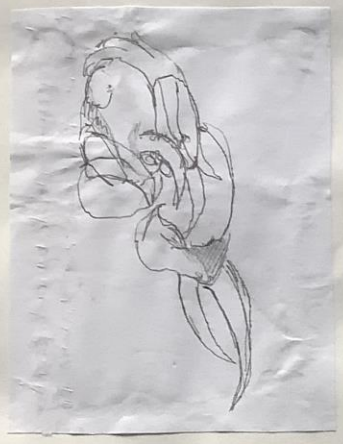


This again links to my theme of natural boundaries and how we break them down. The osteoporotic bone is weaker than the healthy bone and more prone to fracture, hence, it is a juxtaposition that some wrung woven with visible holes and breakages throughout. It could form an elaborate cage, like the one in ①, ⑥ and ⑧.






Berlinde de Bruyckere





Inspiration for the 'body':
Jumeau Fleur by Louise Bourgeois



1st mockette sketch

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









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







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





The body and antlers tied together with wax



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

The finished mockette



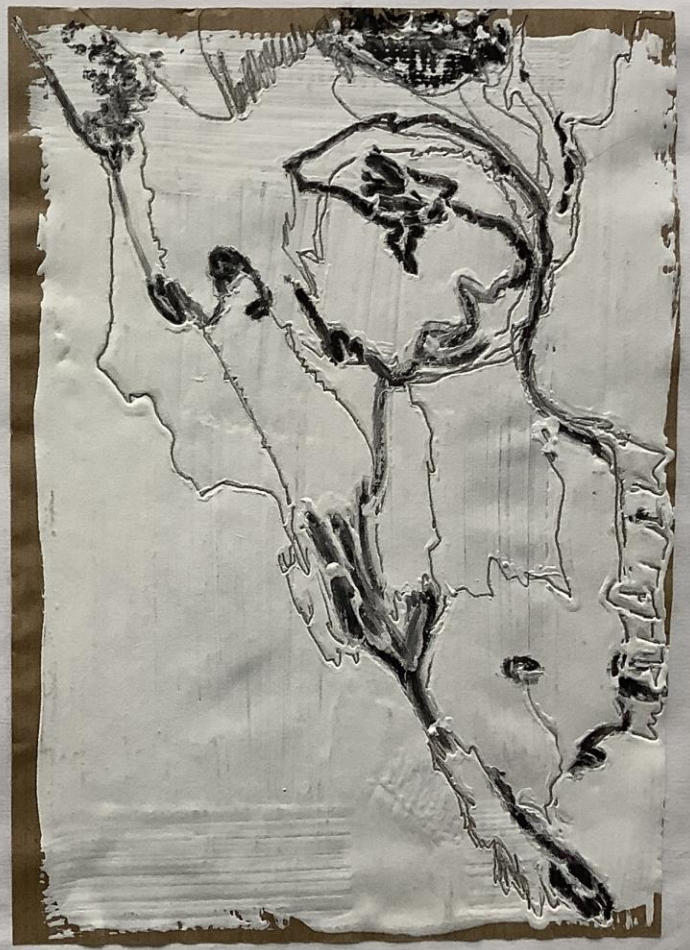


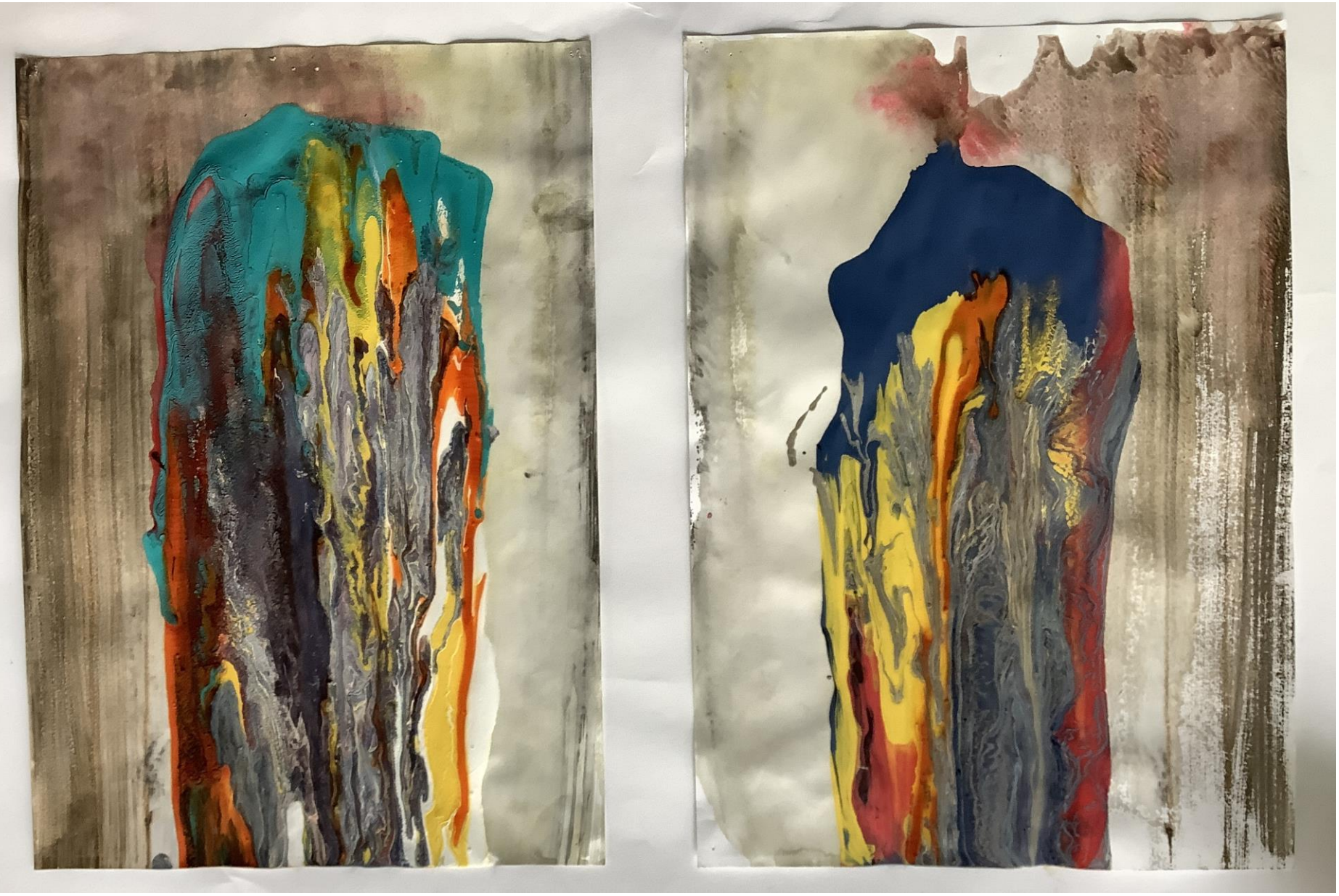
Photographed skulls + antlers

to be used as inspiration for the silhouette of the antlers in my sculpture

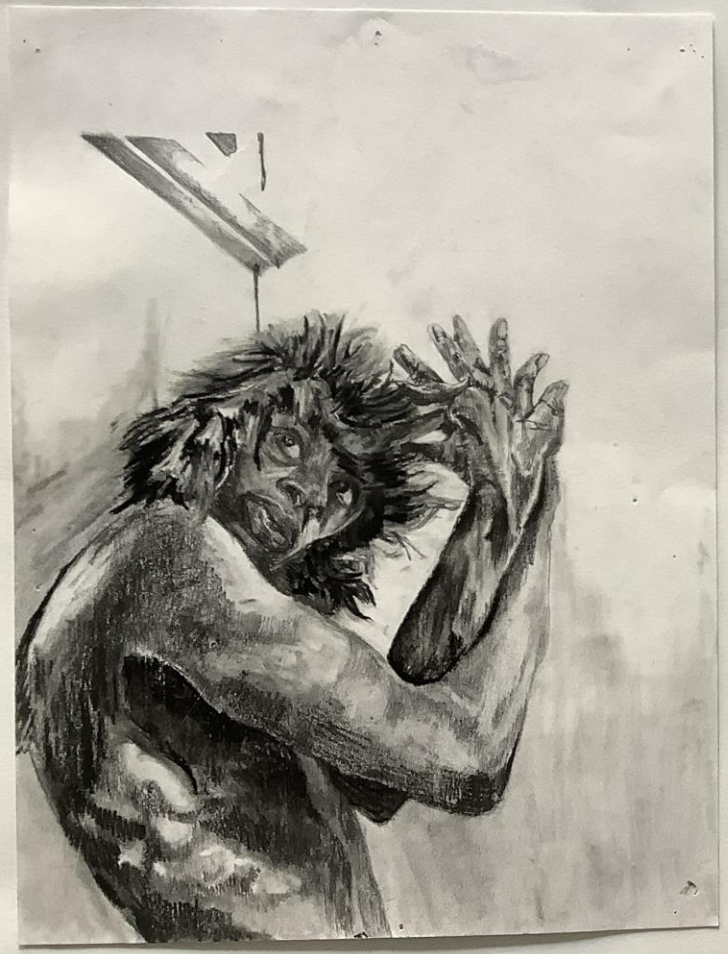


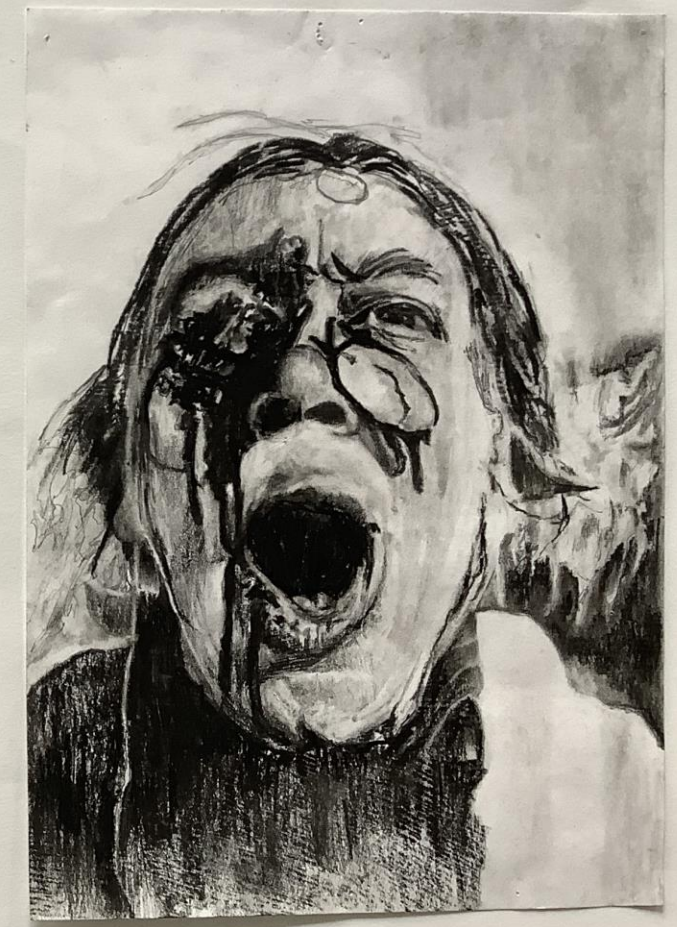




























Personal Study

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

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

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



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

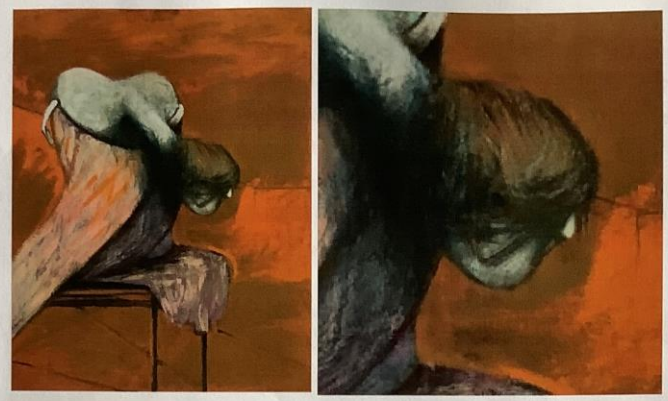
© Pearson Education 2023

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

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



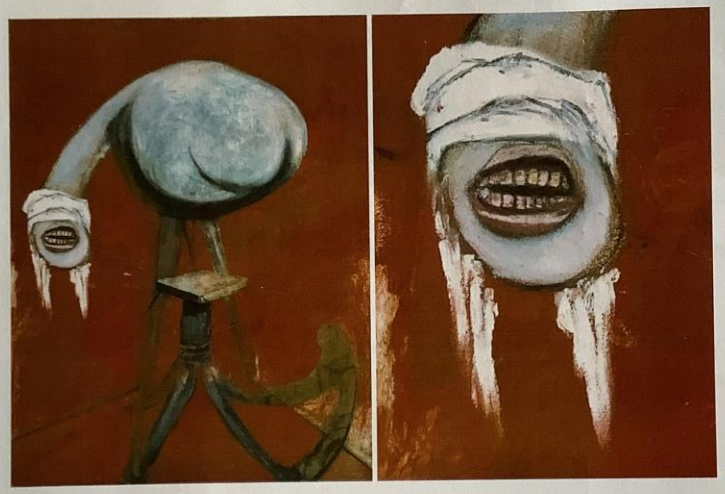
Joseph Goebbels, Minister of Propaganda (Third Reich)



Details from the first panel of the triptych

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

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



Details from the central panel in the triptych

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

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



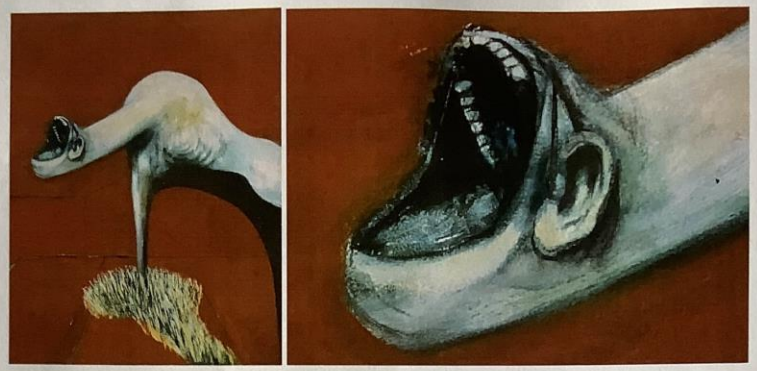
***Atlas-Manuel Des Maladies De La Bouche Du Pharynx Et Des Fosses Nasales,* 1903**
by *Ludwig Grunwald*

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



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

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



Details from the third panel of the triptych

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



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



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

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

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



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

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

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



***Untitled*, 1947 by Louise Bourgeois**



***Nature Study, 1986* by Louise Bourgeois**



***Spider, 1997* by Louise Bourgeois**

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

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

home, As she tackled the later loss of her mother, Joséphine Fauriaux, by Spanish Flu, it would seem that died in the back of her father's mind and in the forefront of her daughters. Bourgeois attempted suicide shortly after her mother's passing as if to avenge her death like a Fury by thus punishing her father with an amplified feeling of loss. To me, *Maman* is an amalgamation of the rage Bourgeois feels on behalf of her mother, who she presented in the sculpture's accompanying text ('Ode to My Mother') as being just as maternal in nature as the arachnid: **"The friend (the spider – why the spider?) because my best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and as useful as a spider. She could also defend herself, and me, by refusing to answer 'stupid', inquisitive, embarrassing, personal questions.**
I shall never tire of representing her."

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



The 'Egg Sac' from *Maman*

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

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

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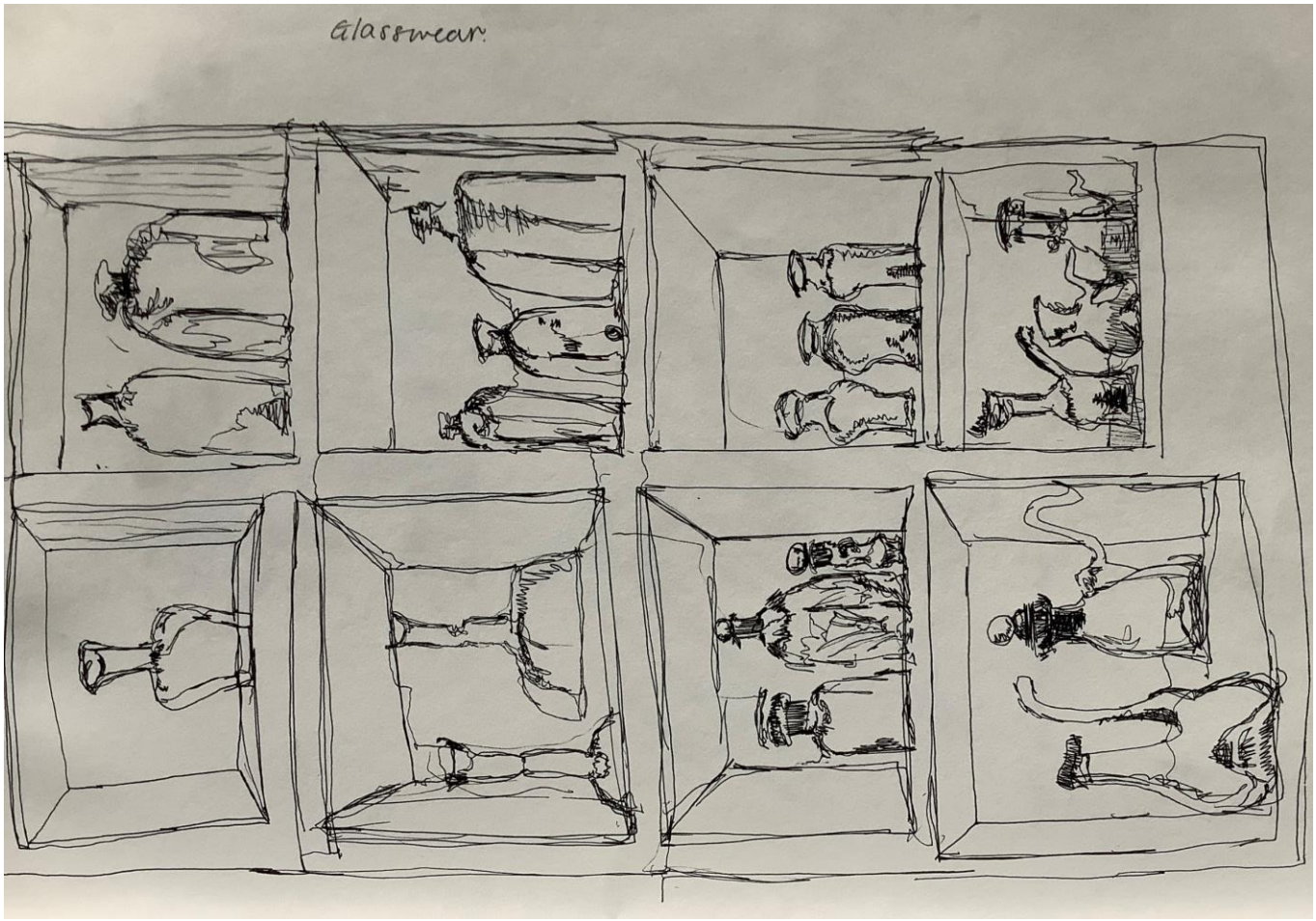
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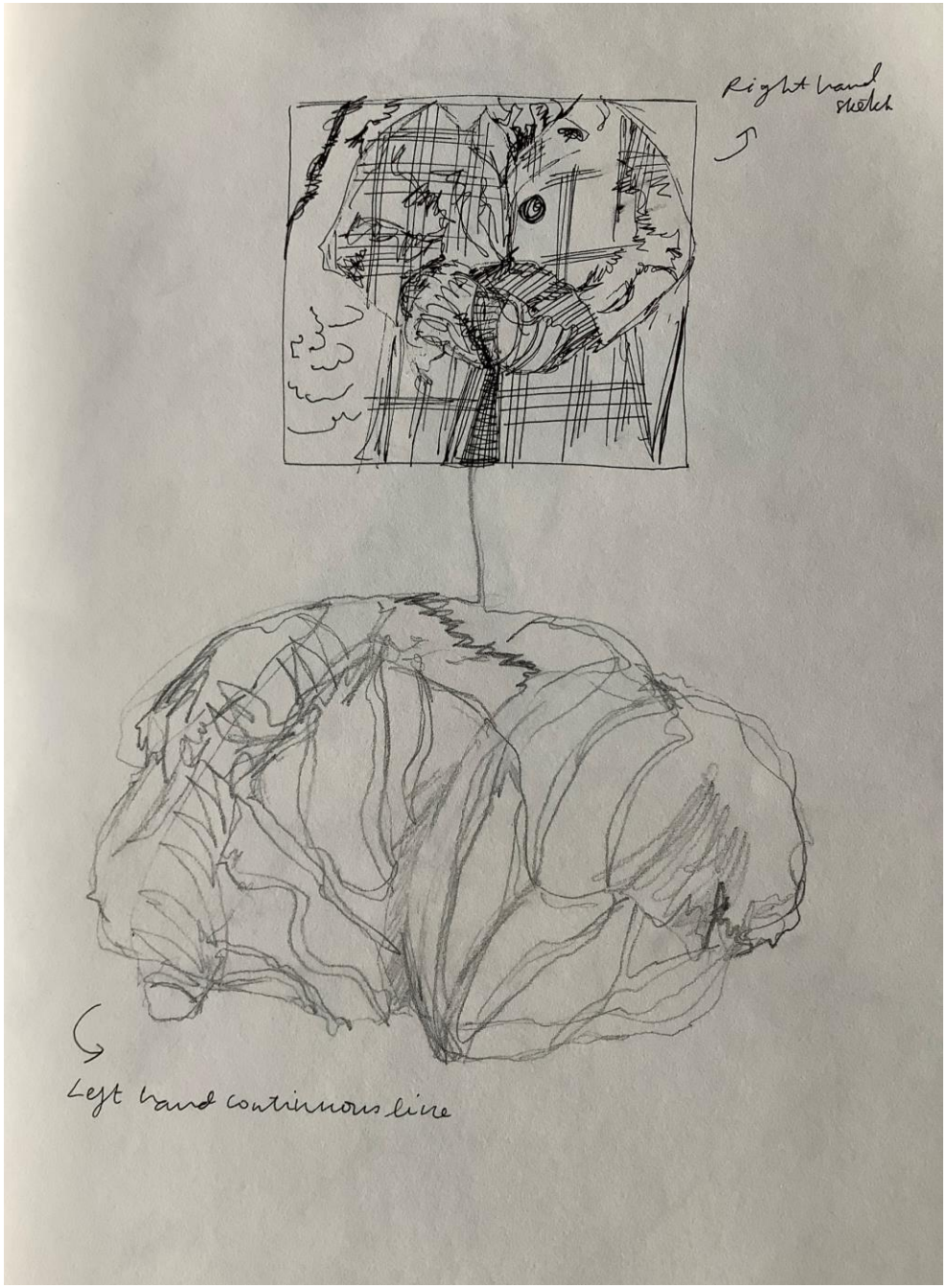
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Glasswear


Right hand sketch
Left hand continuous line



