

GCE A Level Advanced Art and Design

Fine Art Component 1

GILBERT

Total Mark 70 (56+PS14)

Τ

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



PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5		Level 6				
A LEVEL PRACTICAL - SEPT 2016	LIMITED ABILITY			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			COMPETENT AND CONSISTENT ABILITY 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,			CONFIDENT AND ASSURED ABILITY 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		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		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	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMP	8 PETENT	9	10 COMPETENT	11 AND CONSIS	12 STENT	13 CONFIDENT	14 AND ASSURE	15 D	16 EXCEPTIONAL	17	18	AO1 total:
and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding													genuine cre	ative journey, ceptive					14
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMP	8 PETENT	9	10 COMPETENT	11 AND CONSIS	12 STENT	CONFIDENT sustained comprehens	14 AND ASSURE	15 D	16 EXCEPTIONAL	17	18	AO2 total:
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMF	8 PETENT	9	10 COMPETENT	11 AND CONSIS	12 STENT		14 AND ASSURE		16 EXCEPTIONAL	17	18	AO3 total:
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMF	8 PETENT	9	10 COMPETENT	11 AND CONSIS	12 STENT		14 AND ASSURE s all aims and ight	15 D	16 EXCEPTIONAL	17	18	AO4 total:
																			Total mark: 56

PERFORMANCE	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	
A LEVEL PERSONAL STUDY	LIMITED ABILITY	BASIC ABILITY	EMERGING COMPETENT ABILITY	COMPETENT AND CONSISTENT ABILITY	CONFIDENT AND ASSURED ABILITY	EXCEPTIONAL ABILITY	
- SEPT 2016 Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language	straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language	predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language	diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language	independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language	inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language	
Personal study	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	Total mark
(A01/A02/ A03/A04) Develop ideas through sustained and focused investigations	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	for the Personal Study (part of A level Component 1):
informed by contextual and other sources, demonstrating analytical and					critical genuine personal investigation authoritatively informs practical		14
critical understanding					work,		
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops							
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress							
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements							

Examiner commentary

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

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

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



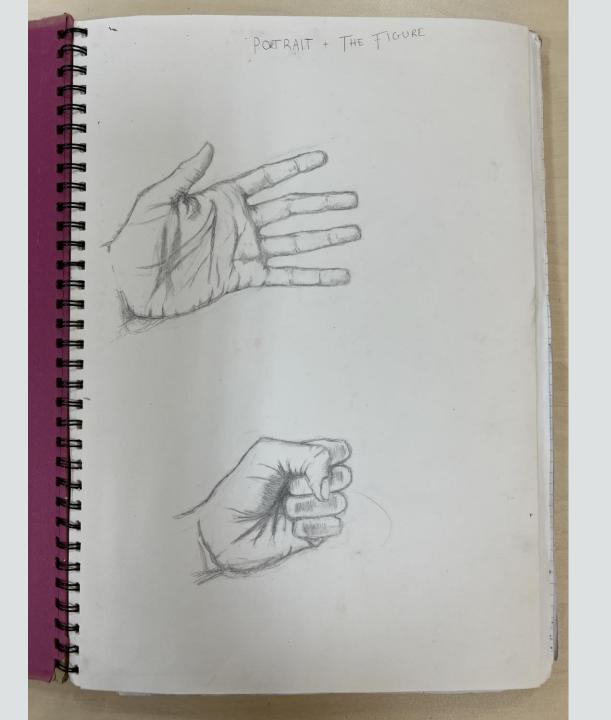
Examiner commentary continued

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

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

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





FIRST HAND PHOTOGRAPHY



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



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

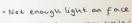


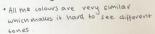
- · Too dark meaning there is no contrast between dark and light
- · No patenes of light
- · Angle needs to face towards wiadow or other light source
 - · Good eye contact for intresting painting/drawing
 - · However, the colours on the face are pale and





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

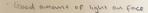




· Very little contrast between the light and dark patches on the face







· Crood woor.



ANDY





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

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





WARHOL



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

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

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

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





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



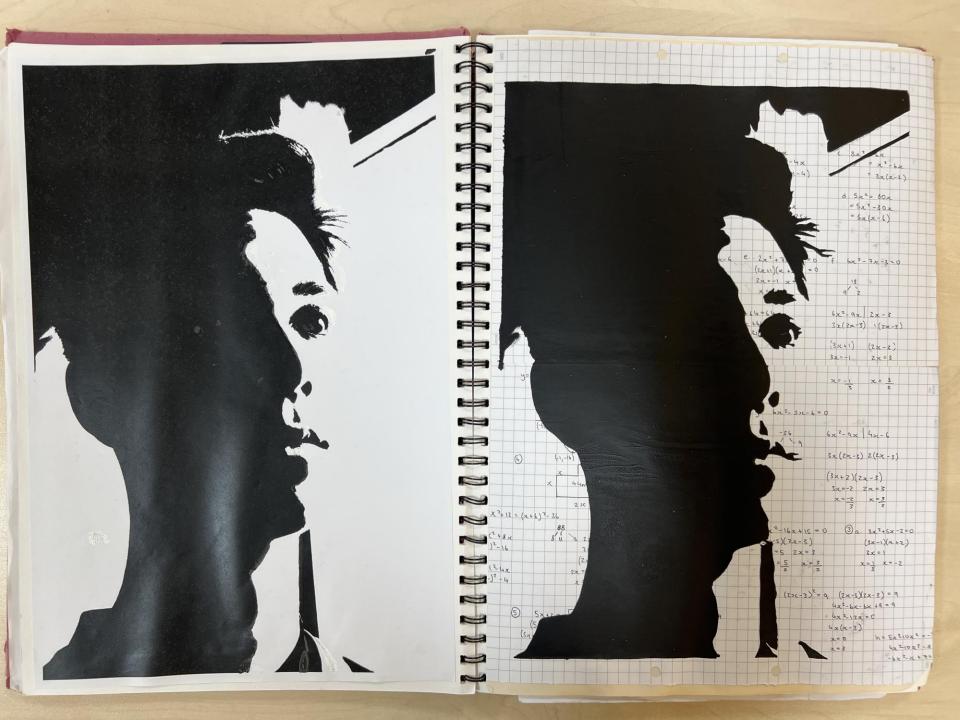
· The background is simple yet effective because it follows the eyeline into the distance, creating a sense of power and authority.



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



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







SCREEN PRINT EVALUATION

Warhol Analysis

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

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

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

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







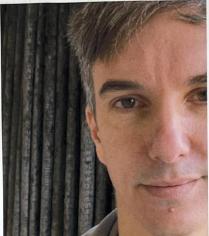
PHOTOS FOR NEW COMPOSITION

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

[cropped them in protosnop]



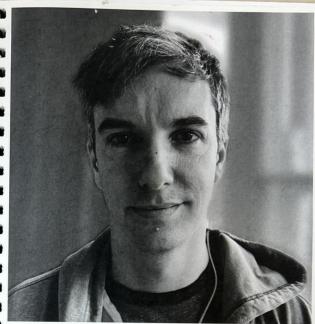






The composition above is similar to 'Paul Nurse' by Jason Brows. It is commanding yet, not intimidating. The face is close causing it make you unconforable.

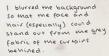
The use of negative space on the image to the left is very alike to the use of negative space in Justin Mortimer's part portrait of Harold Pinter.

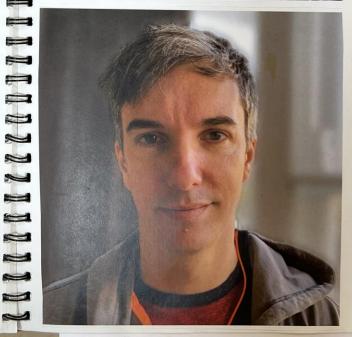


- Blurring the Background
- · Using the quick selection tool !

 Cut out the head and shoulders.
- I then used the feather tool to Soften the edges. . I used the bour tool on the
- background.

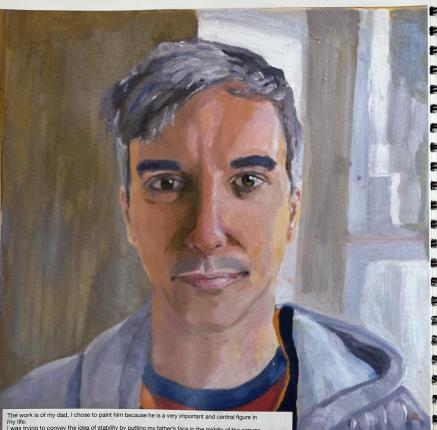
 I made the background
- · I made the background slightly transparent and put it on a white background to make it lighter.
- · I then used auto-tone and contrast.
- · With grey-scale I was able to get the black and white image.





THE FIGURE

Here I am moving from portraiture into figure.



Ine work is or my dad, I chose to paint nim because he is a very important and central figure in my life.

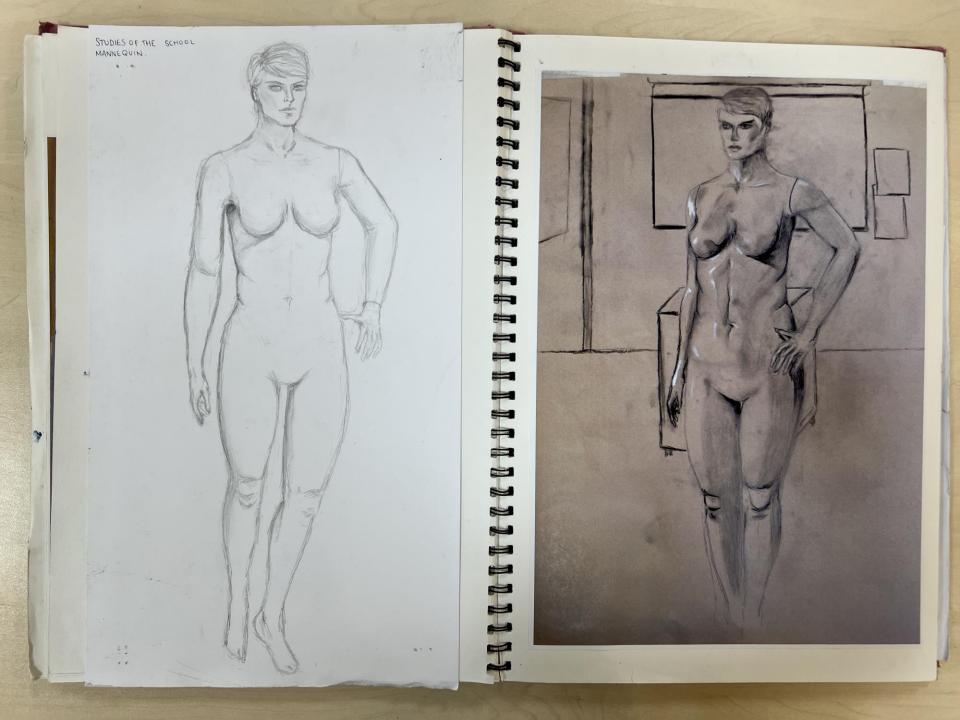
I was trying to convey the idea of stability by putting my father's face in the middle of the canvas which creates a very balanced image. The many grey tones depict his calm yet strong presence since if a very neutral colour. This is enhanced by the blocky, simple background which I used to make his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

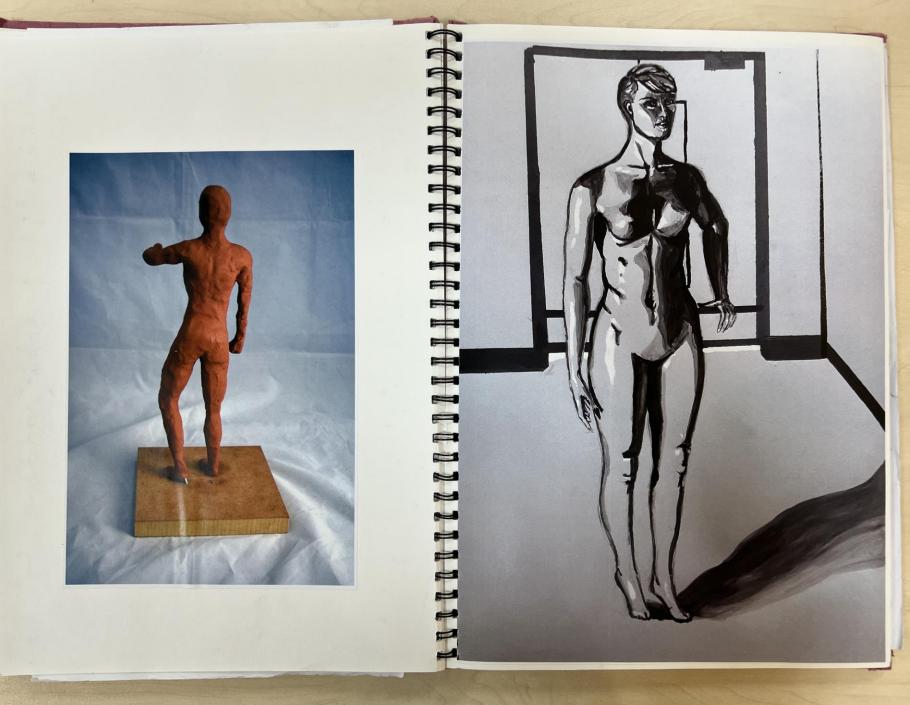
For inspiration in this piece I looked at Jason Brook's 'Paul Nurse'. This portrait is also very central which creates a commanding feel which is why I wanted to use the same composition for my father, as he is very direct in his manner.

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

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



















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

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





THE HUMAN CONDITION

INSPIRED BY THE WORK OF

JUAN MUNOZ I

INTEND TO EXPLORE THE IDEAS

OF SOCIAL EXCLUSION AND

ISOLATION THROUGH THE MANIPULATION
OF THE HUMAN FORM.

INITIAL IDEAS

Grount oppearance snows now lonery and starred of companionship the figure is.

Antony Gormley - Event Horizon'



the chain holds the figure up high.

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



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

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

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

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

The idea of a cage around someone's head means that they are isolated



posture and cleaned

hands indicate his fear and

emotions .

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

Juan Munoz-Many Times'



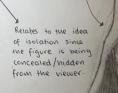
Their hands and feet link to one another like tree roots whereas the cowering figure is not connected to any of them.

The figures turned inwards pushes those outside the circle away.





Henry Moore 'Upright internal/
External form'

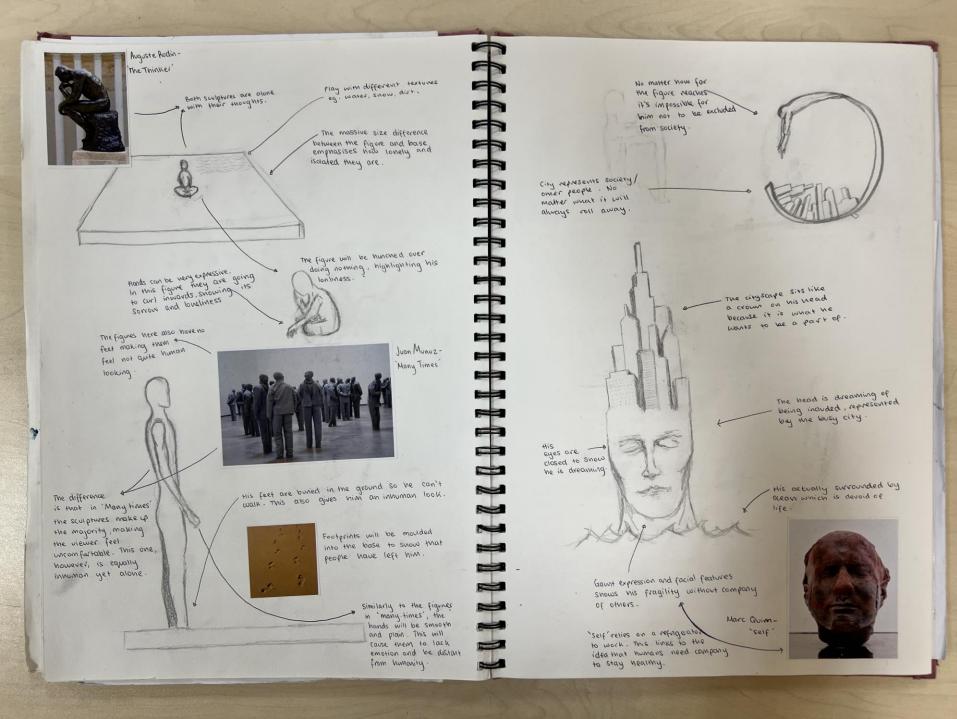


- The city reflects how society pushes away others



Henry Moore - Family group.

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



DEVELOPING MY IDEA



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

The city scape was made from styre form and was too light to balance against the plasticine figure



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

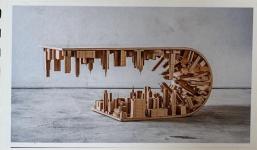
I also decided to increase the arch in the back to maximize the distance between the figure and the city, it also makes the figure look less vigid and more emotive.

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



Juan Munoz - "conversation piece"

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



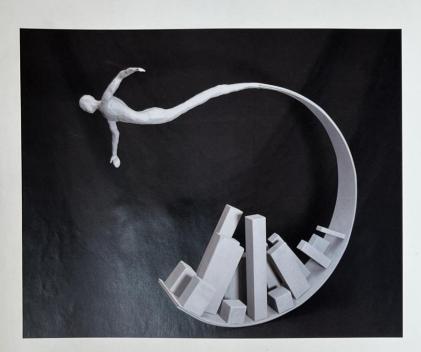
Stelios Mousarris - Wave city

Inspired by Christopher Notaris movie 'Inception', Stellos.
Mousarvis shows the city bending which inspired the base of my sculpture.

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

The end product will be consisted with mod rock and white faint where needed.



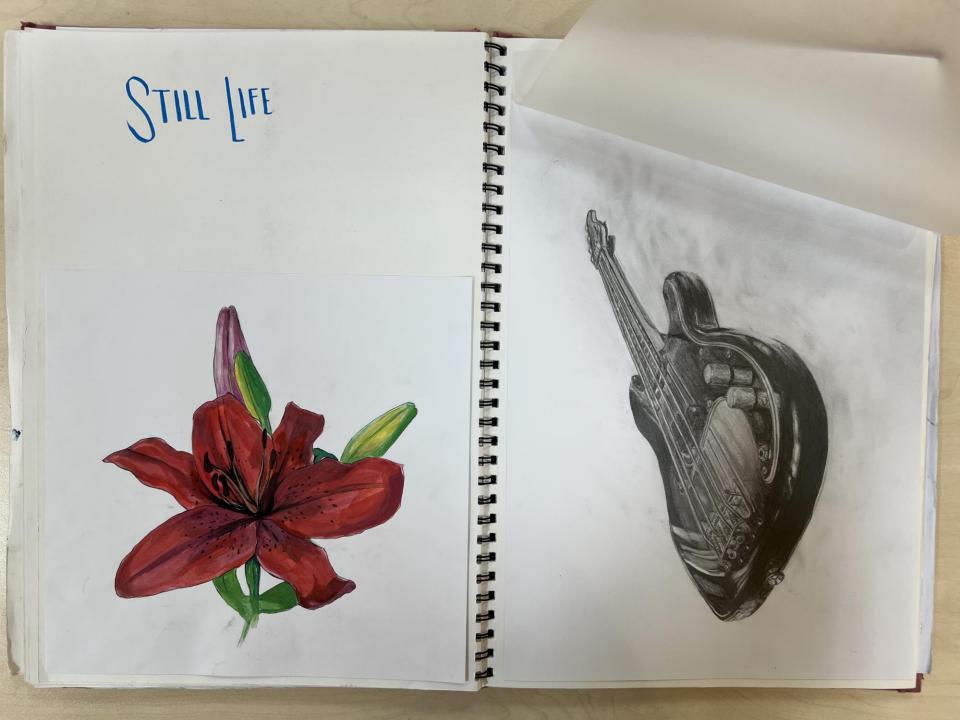


This sculpture is of a figure reaching towards a city, it represents how social exclusion and how many people struggle to fit in and feel isolated This is personal to me because I recently joined a new school, and at the time feet isolated from everyone because they already new seach other and there were very few other new people. I made the figure using cley and the city from mdf, I then attention which mirrors how society can ignore people.

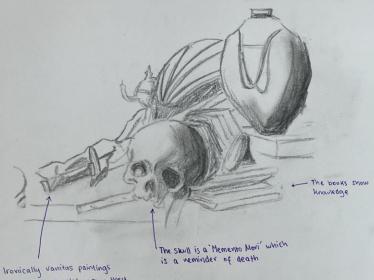
This idea came after looking at Stelios Mousarris's 'Wave city', it was inspired by Christopher Nolan's movie 'Inception' and it show the bending of a city which gave me the inspiration for the base of my sculpture. I also looked at Juan Munoz's 'conversation piece' which suggests movement and balance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

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





NATIONAL



became so sought after they become Vanitas bojects themselves.

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

This Still Life is by Harmen Van Steenwyck and is known as a 'Vanitas' which is the Latin for vanity, in the sense of emptiness or a worthless action. In this painting the idea of Vanitas is shown through 'Memento Mori' a reminder of death such as the skull. The books and instruments symbolise achievement that humans have which will be remembered after death, unlike materialistic objects. These Vanitas care after the protestant reformation. They allowed Protestants to own beautiful paintings without feeling van or indulgent. In this particular Still Life the objects are balancing precariously on the edge of the table which symboliess the fragility of the objects are belancing precariously on the edge of the table which symbolies stee fragility of them to skull in the middle due to the triangular composition, as a result the first thing that is brought to mind is death and how realt it. This is further emphasised by the sword and shell which represent wealth, suggesting that death happens to everyone so gaining materialistic goods is worthless.



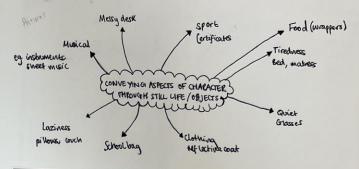
Vincent Van Gogh Chair

Van Gogh had recently read Maurice de Fleury's article, The House of a Modernist: The Architecture of Tomorrow' and decorated and furnished the rooms of his own rartist's house' with a view to them reflecting the character of its residents. Van Gogh's Chair with a surve-covered seat is a simple, rustic piece of furniture, reflecting how the artist saw himself, as almo-covered seat is a simple, rustic piece of furniture, reflecting how the artist saw himself, as almo-covered seat in a simple, rustic piece of furniture, reflecting how the artist saw himself, as a simple, rustic piece of furniture, reflecting how the artist saw himself, as a furniture of the object of the process of the pro

IN RESPONSE TO VAN GOGH'S

History of Still Life'

INITIAL IDEAS





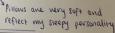


My glasses have became a huge part of me because I wear them all the time. sometimes I feel as if I hide behind them.



I tone playing music Nowever I count read Sneet music which has always emborassed me and natted me pursuing music.

I love chocotate, I think it is quite important in my life because it tasses awazing and I eat a lot.





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



INITIAL IDEAS



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

→ (ould be used in a background

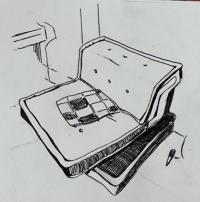


like Van Gogn's chair the colours are very whrant and stand out from the background



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

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







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

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



The pillows on my bed reflect my tiredviess and Laziness.

Not only that but their appearance is also very sleepy looking due to the drooping corners and squashed look.



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





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

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











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







Lisa Milroy



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

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

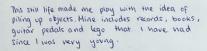
The idea of distorting could be further explaned by using glasses that I wear daily. It will also mean that it shows what I see because it is through my glasses.







Fruit, Fish and a nest - Abraham Mignon.



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



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



My reflective jacket is very bright and a long way.



Van Gagnis



my identity because I use it constantly, it's almost like clothing.







My bag is an important part of

FIRST IMAGES



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

The angle from above is awkward to look at.

> . The glasses don't create an effect Since all the Objects are in one lens.

. This view is slightly to far away.



The angle from above is not what I wanted paddras

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





ALUATION

Symbolism in the image, the amplifier shows that I am more confident in music than in other aspects of my life. It is one of the things that I am comfortable sharing with others, the ukulele behind emphasises this.

Denind emprisses mis.

The bear has been mine since I was born making it part of my childhood and past because I can't remember a time where I didn't have it.

The blanket under everything is mine that I use a lot because the room I work in every day can get very cold and and I use it for warmth. The couch shows my sleepy personality, it is very soft and comfortable.

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



LEW COMPOSITION



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

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

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

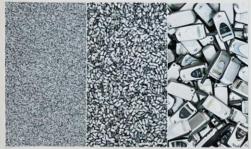


This composition has a strong link to Michael Craig-Martin's 'Full'.
The objects have been manipulated to become all the same size.

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



I like the idea of using sheet music as a tackground because I love playing music and yet I can't wad sneet music which has always embavassed me slightly.



I think their is a strong link to "Running the numbers" by

Chris Jordan due to the

Vertical Strips. Futnermove,

both compositions involve

Jone enting ignored. In Jordan's

Love entering ignored the negative

effect of cen phones that

Everyone chooses to forget.

For we I ignore the importance

of sneet wheir.



This is a composition in which the sheet music is used as a background.

The music is hidden behinded the other objects so it becomes houser to used which mirrors the total fact that I con't readily. Futhermore it and property explores my choice to ignore it.



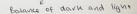
This composition reflects the idea of 185 maps of my glasses which continues to exploses wision.

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



Day and hight by MC Escher is very similar dygner its symmetry impossible world and plays with the readity of what we see. Funerwore day and night represent a balance which is very alike my composition.

MC Escher was seen as pioneer of perfective art and often distorted people's vision.



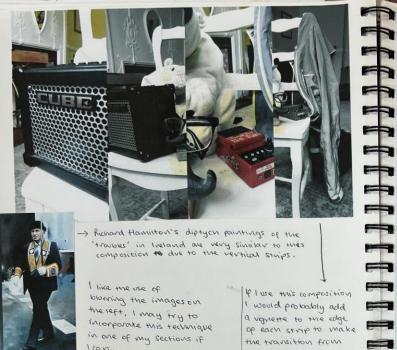


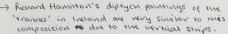
James Rosenapist's 'Joystick' also plays with peoples' vision and perception of veclity.

He himself had a lifelong faccination in space, real and imagined.

The complex angles create a confusing image

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





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

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

- The markings on the left represent smoother. the excuement-dawed walls of the prisoners cell.

> This painting explores the idea of vision being distorted and broken up. I was influenced by Gernard Richer's 'Abstract painting' which he did whitst listening to John (age's a composer) music. His blurred images, a result of layering point and wiping a squeege across the surface. I also looked at Richard Hamilton's Diptych pointings 'The citizen' showing the violence and consequence of the IRA. I think that the strengths of the piece are the transition between each section, such as the amp changing size, because this snows a distorted image. I also think the pain givey background is effective because it pushes the objects forwards, depicting their importance in my life. I think the strips weeded to be extended to the top and bottom of the cowas to make it have a sense of completion. I also think the strips should be broken up in a mone

subtle way to emphasize the idea of vision/distortion Howing forward I Halink I can implace the idea of usion by training to show how each eye sees something significantly differently.





Year1991

MediumBlood (artist's), stainless steel, Perspex and refrigeration equipmentDimensions208h x 63w x 63d cm. Self is a self-portrait of the artist, but one that literally uses his body as material since the cast of Quinn's head, immersed in frozen silicone, is created from ten pints of his own blood. In this way, the materiality of the sculpture has both a symbolic and real function.



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

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

A barrier was gotz of beninger the blood/sculpture from turning to powder. Quinn used a vot of Silicon oil at - 40°C

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

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

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

'It is almost like a Becnett version of Remorand+"- Mare Quinn .

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

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

> "plugged into the infrastructure of society" Marc Quinn

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

It freezes after amounts

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

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

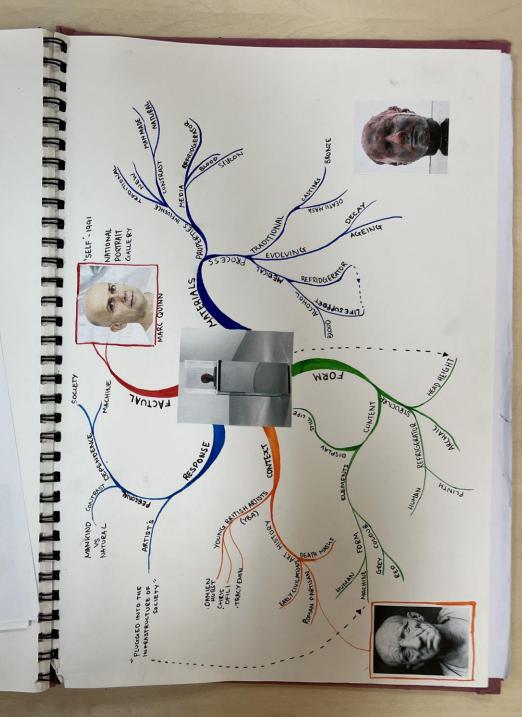
He went into rehab in 1993 and gave up booze. "It was just a choice between death and life, really. It was quite extreme," says the artist, whose placid demeanour and soft voice belie a temperament drawn to extremity.

Marc Quinn, Self, 1991, National Portrait Gallery, The materials Quinn uses are 5.71 of his own blood, silicon at 45 degrees celsius, a refrigerator and a cast of his head

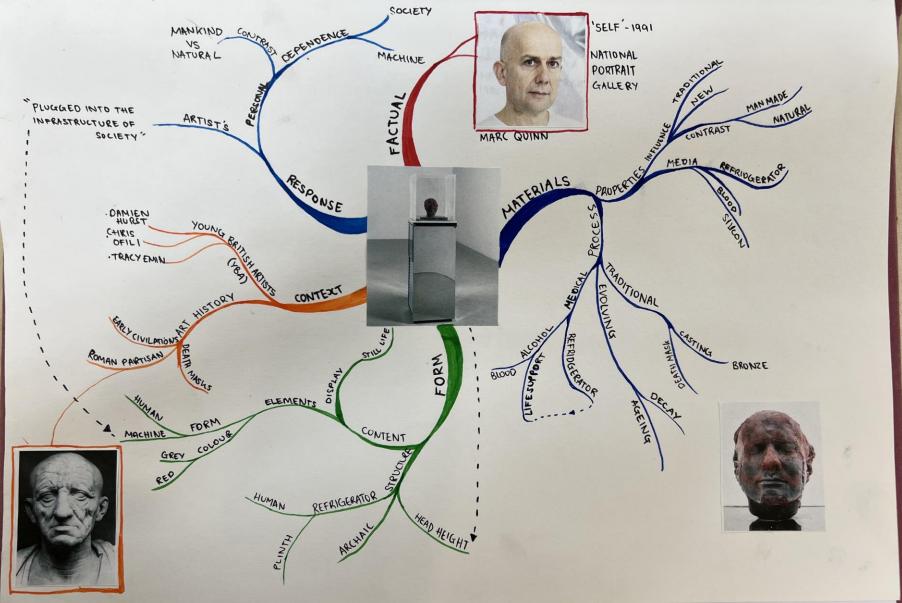
Quinn uses unconventional new materials within the context of art history, in his self portrait he uses blood, a new media along with silicon. The stainless steel refrigerator is man made however it is contrasted with the use of blood which is a natural substance. The materials have been chosen for its contrasted with the use of blood which is a natural substance. The materials have been chosen for its contrasted with the use of blood which is a natural substance. The head to the piece. The head to the preper the stainless of the preper the proper than the substance of the preper the property of the

essential to life and so explores the concept of value.

First, Quian took blood from his body—as you would do during a blood donation—over five separate sessions to stockpile a total of ten pints (5.7) litres), this is roughly equivalent to the amount separate sessions to stockpile a total of ten pints (5.7) litres), this is roughly equivalent to the amount of the new force of the pints (6.7) litres), this is roughly equivalent to the amount of the stock of the separate plants of the artist 5 facility plates of parts (leaving blook for pints of the pints (as in pints of the amount of the search o



A REFERENCE CODDINING TO THE STREET OF THE STREET









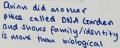




Fingerprints ove unique for everyone.

Quinn did another piece called DNA Gorden and snows family/identity is more than biological









TROLLING LACK OF PRIVACY ADDICTION





Piensa snows the idea of 'silent communication'





Machinery was caused was to be for more destructive + increases tension massively

The second -> Version of Rock Prill' SNOWS the torso of the once formidable piece of machinery







The combination of man and machine (Roch dvill)



RELIANCE

ON ENVIRONMENT

Animals are dependent on their environment for survivile





Nowadays people want to newerse the impacts of ageing







Italian futurists some the potential of machinery



DEFYING





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



Eduardo Paplozzi 'Cyclops' 1957



Edvardo Paolozzi A Maximis Ad Minima

This actually means from the greatest (things) to the least' which suggests that the previously powerful machine c .-

has been reduced . slows of

This shows now we overuse machinery and waste money on it.

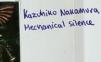
The machine is overly complex and confusing, this nighlights now we use all sorts

of modern machinery without knowing how it wolls.

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

> Everyday scenes become terrefying via the use. of extremely modern machinery.

MACHINE





| Eventhough there is so much

--> water, very little is given to us.

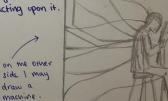
This idea snows a head with closed eyes as if dead.

This snows our dependence on technology was become foolism.



Umberto Boccioni Unique forms of continuity in space'

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

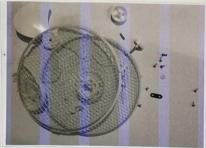


This idea is of a man who is plugged into a wall. It is part of the idea that every thing we do nowadays is influenced by machinery and technology

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

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





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

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

"I live making the mind work. It gives viewers the opportunity to make the object whose in their neads.

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

> > MAN AND MACHINE



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



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

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

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



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

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

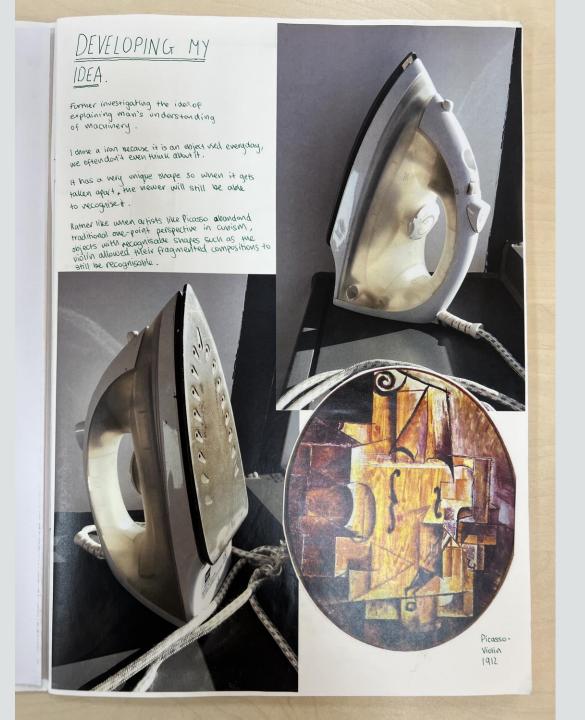


Claes Oldenburg's sculptures change our perception of these seemingly unimportent household items by increasing their Size. DO

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







CORNELIA PALKEL

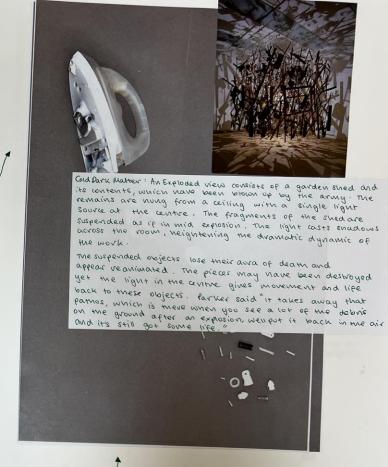


This piece of Nandle doesn't apite fit naturally into the composition. It looks to wide

I like this composition because it feels as if the pieces nake been pulled out. The reverse of Woodrows "Hooner Breakdown" which is suching the pieces in.

I like the trail on this composition, however I think it should either use extremely organised or extremely mossy, rather than invetween. Willing the form of the wine allows it to be ready and casier to put into compositions.

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



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

I like the effect that the small pieces cause. They act almost like a trail, this adds movement and energy; similar to Carvelia Parker's, cold dork mater: An exploded view.

The trail of piecs is quite compact, may be spreading them out move could enhance their effect of movement



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

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



Mirrors the movement of posning down on an iron.

The colours are equally dispersed which holds the pieces to gether.

The overlaping pieces awate move depth than the other compositions

I like the way the Small pieces spill out of the crown, which makes it seem natural andget the the space in Lethusen is even and harmonious.

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



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

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

At this angle the handle is not snowing, as a result this may confuse the newer if may controlly recognize that this an

The oil paints did not work because it was very raid to get details of objects, butwood this bibs because the brushes are too thick for the smaller objects. Detail is very important in this piece because I want to show Man's desire for in depth knowledge and understanding of how everything works. Without detail this idea is 100th. His would allow for actail to se resolved by changing the medium to contoured perior, this would allow for actail to be snown a let move, and as a nesult make my idea much clearer.









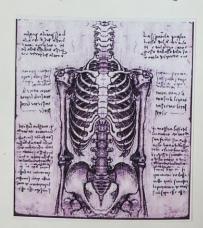
MRI SCAN



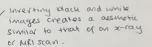
MRI SCHW



This idea of x-rays came from Da vinci's work, his thirst for knowledge led him to dissect corpses. Nowadays we can look and learn about the human body via Mel scans, x-rays and other technological advonces. This relates to my idea of looking inside technology by opening up objects because it is about our human desire for knowledge and understanding.











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







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

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



Barbara Kruger

This piece is about the divide caused by abortion laws at the 1973 hoe us Wade supreme court decision. Barbara larger produced this in support of the -Womens march on Washington to encourage reproductive freedom.

The split in positive and negative exposures resembles on away. It was done to ennance the divide in opinion over abortion laws.

I think it is very effective because the conflict of ideas is snown so obviously, for thermore the use of text in ned, suggests and a clash because it contrasts with the ned.

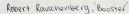
Thomas Ruff - Negative

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

This nemoves the works from their historical narratives -

RUFF'S work seems to be neither colourful nor black and write, this maker it seem as if it is from another dimension all together. The whites and blues, along with the

a contuing image



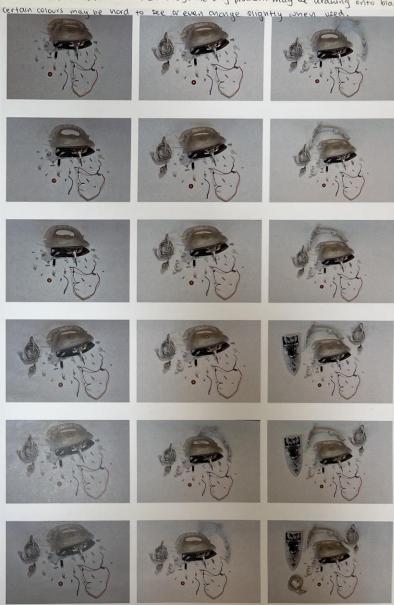


I really like Rauschenberg's chaotic approach, it seems to me that it mirrors our understanding of complex ideas, the more we learn the clearer the picture becomes.

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

The x-rays show energthing and nothing, the viewer can see the come bone structure but not the extenor. The astrological charts, images of furniture, drills and cutable of athletes, instills chaotic energy

I took some more images on a white background so that when it is inverted the background would become black, and the shadows would become write, resulting in a glow around evijects. This would create the aesthetic of an x-ray. The only problem may be drawing onto black as





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

The blue wives envance the x-ray feel because the look as if they are glowing, especially with the white snadows.



under the fold

The grey/blue colour is word to get with the colour penals. However they

allow for much more accoracy than oil paints

The bive lavey card gives a smooth flatuess to the background.

· I need to acrieve more subtle tonal contrasts to make the colours stand out, a larger image may unly.



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



Atthough the double objects are neally effective, and soll mark their glow effect.







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

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

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

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

CYANOTYPES



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

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

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

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

Practise cyanotypes:

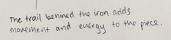




FINAL A3 CYNOTYPES ON CARTRIDGE PAPER.







PHOTOMONTAGE OF CYANOTYPES

Man Ray's hayograph

- Walead Besvity's "Auburish idea"



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

CYANOTY PE ON CARDBOARD BOX



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



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

MODERN ART: 2000s

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

Modern day Still Life artists vary drastically in the way they work, ranging from sculpture to photography. Many of them make links to previous forms and styles of Still Life. For example these inseges taken by Max Collishay by with the idea of Varilass yet in a more modern way, For example, the Dutch Golden age clearly influences the style of his images of their "Last Meels on Death Row". Such as the light coming from the lieft and the background being empty and dark. Las Minrol is also another example of someone who emulates previous Still Likes, her style looks very similar to those on Ancient Egyptian tombs due to the ordered composition.



Lisa Milroy-Light bulbs



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



RACHEL WHITEREAD



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

Whiteread's work typically takes the form of casts, which are formed when a liquid material is powed into a mold and allowed to

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

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

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

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

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



Maquette for Judenplatz Holocaust : memorial 1995

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

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

while they might appear straigntforward at first glance, whitebread's sculptures always have deeper stories to tell. They capture the negative Space around us.

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

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

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



Line up - 2007/8

MICHAEL LANDY

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

Break down - 2001

Landy made no money of this project.

Landy Said "I'm always trying to get rid of myself,



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

'creeping Buttercup', 2002



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

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



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

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

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

Ritherlo Robert', 2002

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

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

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

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

Criving the part a nowle entrances its importants and gives the weed an identity it never had

ALBRECHT DÜRER



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

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

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

Durer self portrait at 13, 1484

Hand of A postle

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

"For all works, mone is truly and completely identical to another"

I mady like how Döner uses
**Cross-trookching to snow depth in the hand
and also the different textures of the
skin and bone.



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



Duwrencial med that the divestity of nature was such that every work of art that the do depict the same natural object would always be different from the original.

studies of left nand.

Creat piece of Turf 1503.

M.C. ESCHER



Day and Night'-1938

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

Although he was not affillated to any particular group his work is very similar to those of surrealists.

He allows the viewer to choose what reality they see.



Drawing hands'- 1948

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

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



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



"Relativity" - 1953

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

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

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

https://www.sciencedirect.com/science/article/pii/\$1877042814036295/pdf7md5=646df6842e5154 bac887e3691938ef418.pid=1-52.0-51877042814036295-main.pdf

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

SUSAN COLLIS



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

A recurring motif is the splash or drip.

1+'s gestutal but not considered a

mark and crands in for something

mat would useually be cleaned away.

Seventeen - By the way

Her work has been described as "Baraque minimitism," developed from Ortists who have in materials and play with mimesis and impersonation.

Susan Collis's work brings mundane detritus and materials into sharp relief, calling attention to otherwise overlooked elements of our daily lives. "Twe always wanted a creative life," she asys. "But being an artist want's something that I'd ever, ever planned." Collis playfully recreates objects like discarded floorboards using mother-of-pear inlay, diamonds, and silver, or hand-stitches painters' drop cloths to recreate inadvertent splashes and drops—paying close attention to craftmantipic. Her work has been described as "Baroque Minimalism," developed from artists who revel in materials, such as Robert Morris, and those who play with mimesis and impersonation, like Robert Gober and Jeff Koons.

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

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

The fact that she almost buings back to life a failed drawing, is nearly cluver because it shows the idea of eternity which I think is heally intresting.



'And it works'

https://www.a-n.co.uk/news/qa-susan-collis-artist-encouraging-us-see-value-mundane/ http://www.seventeengallery.com/artists/susan-collis/

THE BOYLE FAMILY

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

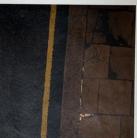


- I really like you a trodden hown, broken pavement can be turned into what cooks like an abstract painting.

study from the Broken pown series 1986.

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

On travelling to a selected site, the Boyles would throw a T-Square to select a randown area to replicate.



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

"We also wont to be able to look at anything without discovering it in our mothers' womb [-] We want to see without motival and without reminicance this clief, this street, this rock, this earth."

Holland Park Avenue Study, 1967.

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

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

RALPH GOINGS

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



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

Still life with Pitchel'- 1976

Groungs was port of a hyperrealist group of painters in California during two late 1960s, Known for his photowalism involving hamburger stands, fast food eatenes, and vintage cars.

Double Ketchup

I like the composition and 4 how it ignores the top of the bottles. This maker it seem more like a photo than a painting because it seems loss intentionally placed out.



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



Ketchup

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

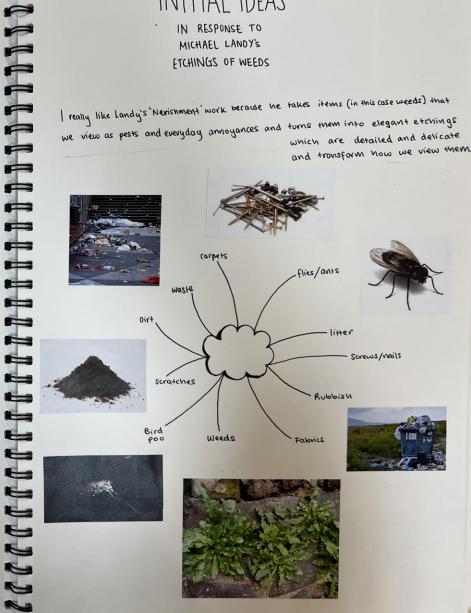
the began producing wester colours in the 1970s but held fast to his emphasis of natural light as a subject within each composition .

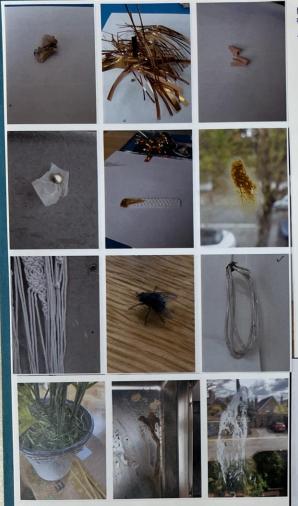
https://www.artspace.com/artist/ralph-goings https://www.artspace.com/artist/ralph-goings

INITIAL IDEAS

IN RESPONSE TO MICHAEL LANDY'S FTCHINGS OF WEEDS

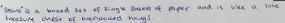
I really like Landy's 'Nerishment' work because he takes items (in this case weeds) that we view as pests and everyday annoyances and turns them into elegant etchings which are detailed and delicate and transform now we view them



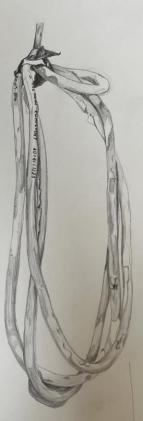


MY FIRST HAND PHOTOS

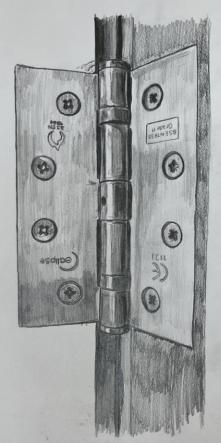




"The idea of using something that stains rather than point that sits on the surface of a convolución my discovery for mytelf."
Ed Eucha.

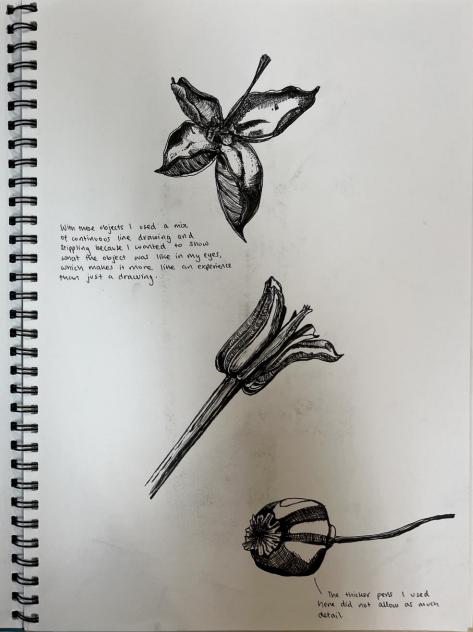


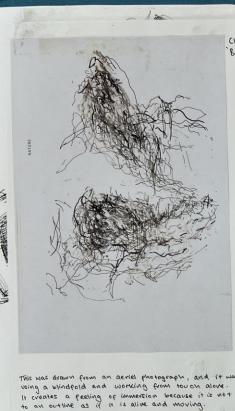
I crose this object to draw because it has movement in it, as it it is a living creature it seems to hang down and sway which links to my aim of showing elegance in mundane/ugly objects, which I think I have acheived.



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

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

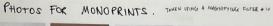




Claude Heath Ben Nevis, 2003

was inspired by Ben Nevis', I wanted the centre of ther than the imilar to landy ch results in elguous end result.

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





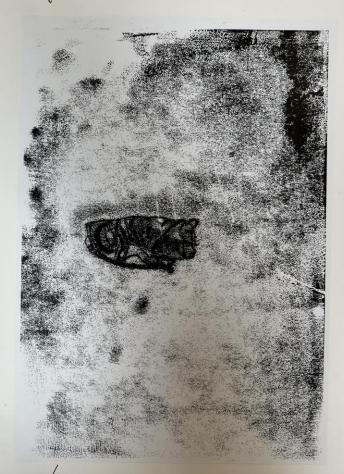
The process of monoprinting is very intresting because even the ortist is unsure of what they will see in the end.

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

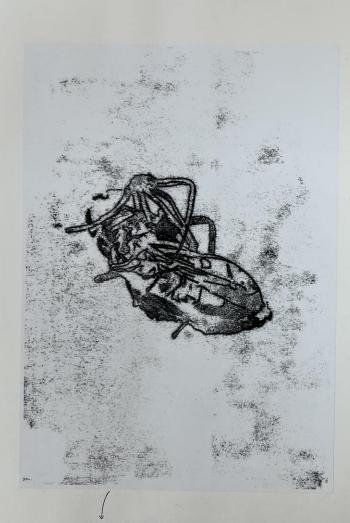


I think I need to try and get a move even spread of paint so that some areas are not so dork and others not so pale.

The monophints also link to the idea of nevealing the unsees never use turn them over nevealing the unsees not prece.



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



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



"Poppys" by Tracey Emin

This monoprint inspired my own prints because it captures the fragility of the flowers entremely well yet they still look very unlike poppys.

Emin soid that "Monopints are alchemic, you can never be quite sure non it is going to come out until you've finished" which really intrusted me because a for 1 Month the end product will look like.



PLANNING FINAL

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

to agreement the inexacts exact

Composition:



I want to avoid this composition because it looks like something that would be seen in a Scientific journal which tokes away their individuality does not snow now I see them.



6

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

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



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

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

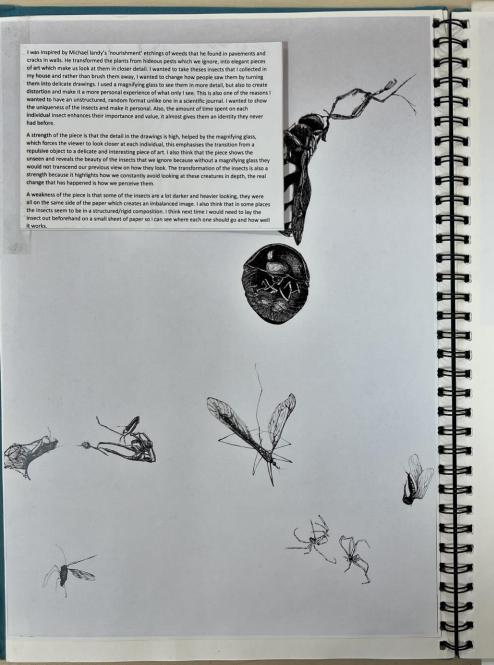
DRAWING THROUGH A MAGNIFYING GLASS













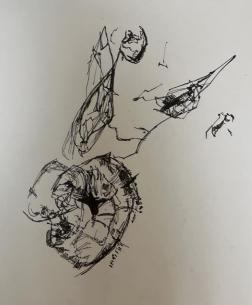
CONTINUOS LINE DRAWING TO CAPTURE THE ESSENCE OF THE OBJECT MOVING TOWARDS ABSTRACTION

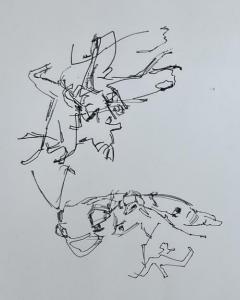
These ren drawings are of insects however I due them without looking at the place of paper I was working on.

This creates a very personal drawing because it is my exterional of the insect that novody else can see.

I nearly like now the different lines and textures are almost taken apart as if the drawing now been unrovelled and the details have been a exposed.

I think if I did the some of them larger it would have allowed for more freedom and given a very different outcome intologing.





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



negative space of which clearer when seeing the clearer when seeing the series in person. It makes series in person seem a the focal point seem a the smaller which enhances the subcerebility of the plants.

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

All the weeds are the same size in Landy's work as they are in real life.

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



The lack of colour in
the Nourishwent series
makes the weeds look
ghast like, almost ethereal.
To me this represents the
idea of the deliacy and beauty
we can't usually see, get, Landy
thas been able to capture it.

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

Not on view

NOURISHMENT microel Landy.

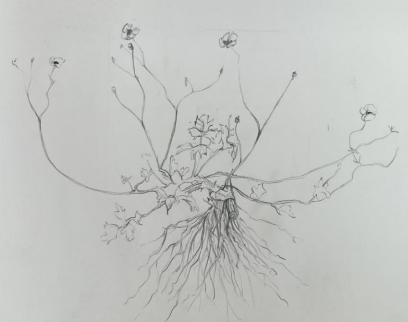
No colour makes them seem grostly almost argelic

- Very large paper in real life it is very impressive.

Extremely

Detailed

CREEPING BUTTERCUP



No frame all owed

for a lot more space union means that the plants are more isolated.

Clearly observed for Long periods of time since the nairs and dirt are all drawn.

MICHAEL LANDY RESEARCH

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

the portfolio, it extends in a wide composition v slowly dying blooms indicate the passage of time during the making of the etching.

the time is the pure with the pure that the pure is the search in more intendering from the pures that the pherds used to wear as it has a similar shape to the seed pod of the weed. Many years ago children used to play games with this wildflower and when they picked a seed pod and it broke in their hand, they would be accused of breaking their mother's heart. I was prailed described the properties of the ing their mother's heart. I was really drawn to Shepherd's Purse be cause there is an abundance of them and I was really attracted to the distinctive seed pod, it cets everywhere.

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

The etchings are all the street. Landy has described why he was drawn to these havelous, optimate things that you find in inner Londor. They occupy an urban landscape which is very deal and they have to be adaptable and find little bits of sol to prosper (quoted in Buck). Week dost he hardy, thriving in often inhospitable conditions with very little soil, water or direct sunlight. They grow between paving stones or on waste ground in the city, Lonaciously asserting themselves despite been overclocked by the majority of the soll of the city, Lonaciously asserting

The way tondy observes them live a Botanical drawing is intrusting because I think it adds to their importance because Since he has set in since he has put so ? much concentration into each individual plays

Often trodden underfoot, uprooted, sprayed with poison and unloved, weeds are the underdog of the plant world. Landy's etchings of weeds, which are part of a series called Nourishment, 2002, almost bring to mind the bo elevating the humble weed to a new higher level of interest and status. itely rendered, the etchings are life-sized and positioned centrally on the wes. These characterful, eccentrically named "street flowers" such as Shepherd's Purse, Creeping Buttercup, Thale Cress etc., grow in the cracks of the payer wasteland and in amongst the rubbish. They don't need much looking after to thrive. They also viewed, by Landy, as a continuation of his work with street furniture such as shopping trolleys and baker's trays, and his interest in the everyday.

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

ML. Yes, I bought a few guide books on wildflowers. I had empa for the weeds, they are entrepreneurial, they are very stoical, rennials, annuals, they find their own ways to exist. I didn't m



Albrecht Direr- plant study

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

I like how this techique makes the weeds permanant, as normal weeds the decay and die.



ML. Weeds have different properties, as a food stuff, or as a legend or as story-telling. What interested me was their resolute idea about existence, how they can move, they will get onto the soles of your existence, now tray can move, they will get onto the soles of you shoes, or onto some dirt on the side of your can and they will travel. If not them life-enhancing, With an etching too! Letalogued them as they are dying or flowering, with bugs transing across the etching tool. Letalogued them they are they are dying or flowering, with bugs transing across the etching plate. I kept the roots in some earth to keep them alive, trying no get the information down as quickly as nowship before they die

The 'Nourishment' prints were his first artistic production after the conclusion of Breakdown. Each of the etchings represents a wild plant - of the kind usually characterised as weeds - which he on the extentity exposition is with path? To the his bounded sites, cracks in parents, the margine of carparis and so on. This is Crepting Buttercup (Ramunculus report). He first drew the plants on paper and then on copper plants the has represented the plants in black outline on a white providing the plant represented whose complete with control of the plants of the plant represented whose in complete with controls, in the tracking of the plant represented whose in the control of the plant represented whose in the control of the plant represented whose in the control of the plants of the plants are plant represented whose in the plants of the plants are plant represented whose in the plants of the plants of the plants are plants and the plants of the plants are plants and the plants are plants are plants and the plants are plants are plants and the plants are plants and the plants are plan Renaissance botanical illustrators in 16th century herbals such as De Historia Striplum (Leonard Fuchs) and Vivae Icones (Otto Brunfels) (the V&A has copies of both books in the NAL). Again, like Fuchs) and vivae lookes (into extraints) relevant associated or other controlled in the early illustrators (and to fill the thick the later, more scientific botanical studies) Landy gives a portrait of the individual specimen complete with writted leaves and accidental damage, rather than an other controlled or the c idealised versionity in tiese increased in both common the property of the pro

The technique of nature points ended in 1800, Londy bringing a common technique back is clever because it is similar to the way he nevines the trodden on weeds

In the span of Landy's career he was born witness to the volatile transformations of the market and emergence of these new quoetly force s.

https://collections.vam.ac.uk/item/0100828/creeping-buttercup-etching-landy-michaek/ The +rejectory +ha+ Wis work https://collections.vam.ac.uk/item/0100828/creeping-buttercup-etching-landy-michaek/ +ha+ Wis work https://collections.vam.ac.uk/item/0100828/creeping-buttercup-etching-landy-michaek/ +ha+ Wis work https://collections.vam.ac.uk/item/0100828/creeping-buttercup-etching-landy-michaek/ +ha+ Wis work https://collections.vam.ac.uk/item/0100828/creeping-buttercup-etching-buttercup-etching-buttercup-etching-buttercup-etching-buttercup-etching-buttercup-e 1980, is one that has approached small goys and fissures of history with same tenacious attention that economists and political scientists bring to bear on historical global Systems.

> Critics have interpreted the etchings as a quiet, low-key repost to Break Down, the calm after the storm. However, Nourishment shares with Landy's earlier work an attentive focus and a concern with showing the marginalised and overlooked. As Julian Stallabrass has pointed out, the depicted weeds act metaphorically, standing in for the urban underclass – similarly mobile, mongrel and diasporic – and also the subject of prolonged neglect and spasmodic measures of country, or weeding (Stall brass). The detail of the works recalls botanical illustration, particular the direct imprints of plants known as nature prints made in the nineteenth century before the advent of photography. https://www.tate.org.uk/art/artworks/landy-creeping-buttercup-p78730

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

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

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

I like now Landy creates such a from when he finds them the to when he finishes the etchings

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

Key: Factual info Materials Form + composition Context Response.



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

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

Landy - Break-down

One of the most elaborate

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

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

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

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

https://www.tate.org.uk/art/artworks/landy-creeping-buttercup-p78730

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

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

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

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

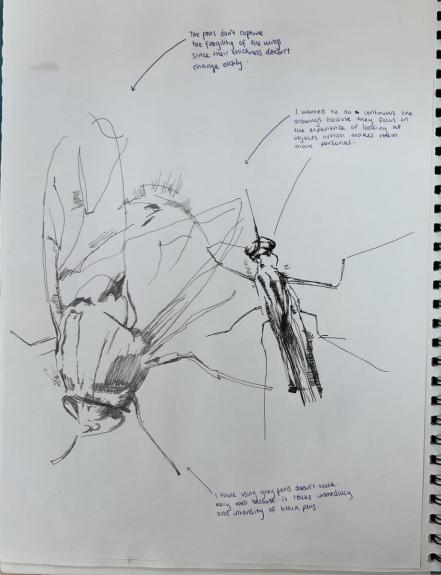
The weeds ove very similar to Mulay animals, they seem to have event and energy which I think makes them intriguing to

"Nourishment' marked a new stort for landy, after losing everything in break down when landy was young his father was buried in an industrial accident, which lefts him incapacitated. This lead to Landy's highly personal and oppressive confrontation which manifested in Semi-detached (a reconstruction of his parents house) and 'welcome to my world' including life size drawings of his fathers feet. "Nowighment" were is Landy's new bearing .

Source : Michael Landy out of order Museum Tinguaty, Basel

past three decades as its already to question accepted values and enthree human digity by making drawings of the unseen force so that buffet us from all selds the end, his work raises a meth-odological question while evoluting much more philosophical imple-cations; can one make a drawing of the market or, at the mission, the almost imperimental processing the end of the control of the What would that look like? Can one capture a ghost?

CONTINUOUS LINE DRAWINGS



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



Using pens of a certain functiones limits weight of line. As a result the objects become motionless. thing ink on poper odds a lot of immediacy because theme is no seperation between the modernment of





Maggi Hamblings ink drowings are very similar to my ones because sine creates so much involvment with her gestural marks. For example in this drawing of Rasia the Khino (a stuffed exhibit) her use of marks, especially around the side of the body, create the stea that sine is about to charge.

Create the Elea that some is about to charge. The intomacy and immediacy that comes from morking on paper allowiner to communicate, not only with the viewer but with her subjects. This relates to my drawings because I want to bring these dead insects back to life by showing their erdaic movement like thombling has done with kasie the Rhino. Funerwore, the use of ink, graphite or violoer on paper migrors has touching and feeling the subject which really enhances the immediacy of the drawing.

thambling moditivery intrested in early mark makings and carriage due to their freeziness and directivess. They are a form of communication and yet the subject is rarely computed because the delicacy of the line is oble to show more than words.

"What is this drawing? Not once in describing the snape of that mass did 1 shift my eyes from the model .

why? Because I wanted to be sure that nothing evaded my grasp of it ... my objective is to
test to what extent my vands already feel what my eyes see" - fluguste Rodin

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

Hambling admined Rembraved's self portunit, especially his ability to capture his face as it about to speak.

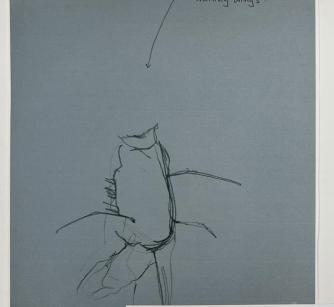
She said 'This was all the economy and divert sousation of his touch. That set of physical marks, made by human hand, is what gives the drawing another life."



Removandt Self portmit, c.1628-9.

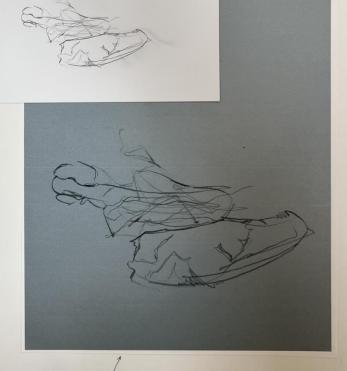
ONTINUOUS LINE DRAWINGS IN PENCIL

like this piece because whilst it is a long ambiguous image it still netains more way. I think this is due to the



I mink this was loss succeptul because it does not come acree, this is due to the lack of variation in the quality of line.

I think the blank space makes the object look too small and does not akate or snow the experience of hooking at the object.

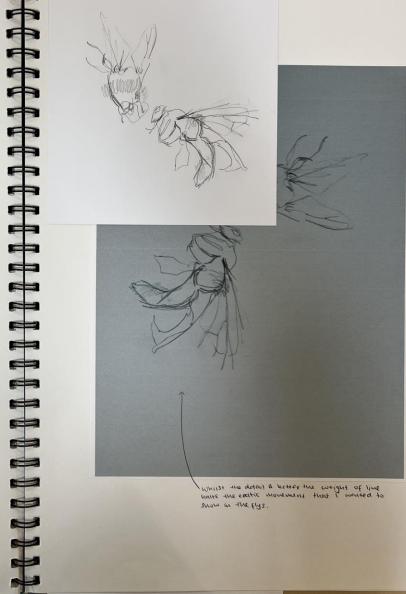


It's interstry - your photo exagginates has conhast in intight of line

I think this piece lacks detail which maked it look to plain and mintuesting.



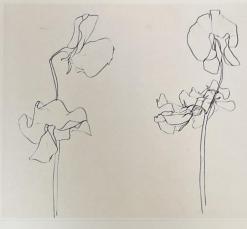
I like the kinedway of thing cooking and dvaning at the same time, it extens more of a link and a connection wetween the artist and the viewer.



whilst the detail is better the weight of line halfs the earlie movement that I wanted to now in the flys.

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





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

of line ineques different fections evolve through helps is only facising on the objects.

Weight helps to suggest depto + form. It contains the senie of chelapping petali Conton lines wealt for + warmen

These line drawings by Ellsworth Kelly inspired the use of pencil to acheive weight of line. This emphasizes the remnection between looking and out the outline and the model.

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





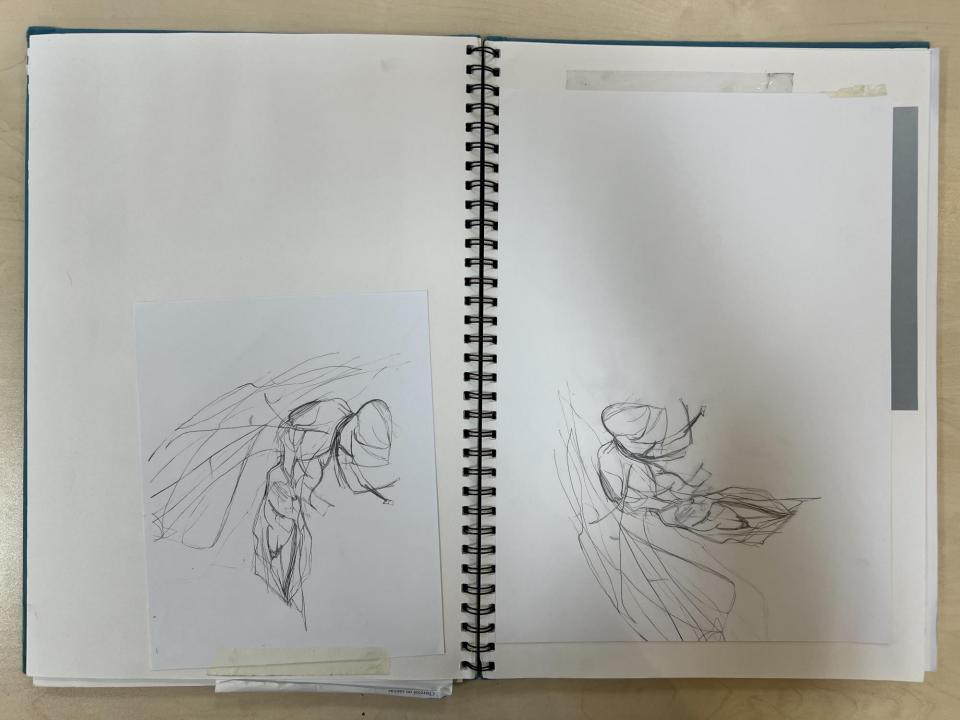
ary Hume

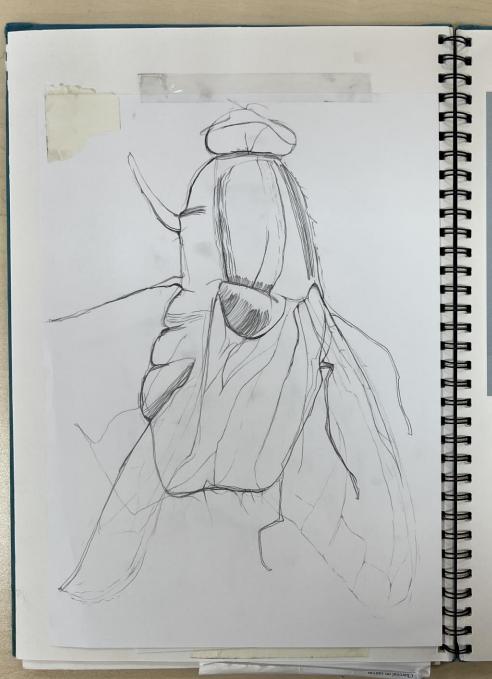
Orchid (I), 1999

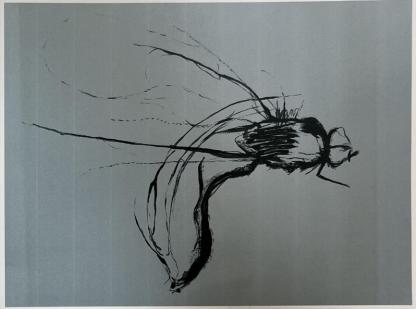


Gary Hume Untitled III 2001

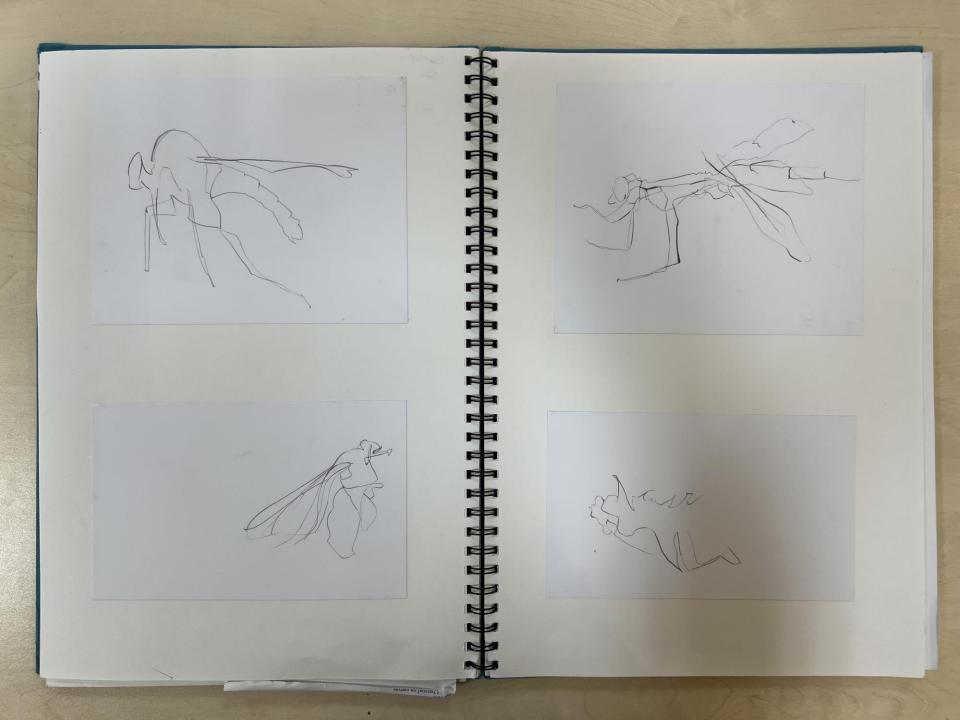
· Not on view







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







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

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

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





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

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

Charcoal on canvas

David Finnigan, 200, 2004.

EDITED BLACK + WHITE IMAGIES FOR DRAWING





Andrew Holmer art invigued me because it distorts our perception of the world and wheals the mosen movement of the engloy enjects we see.

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



Silver Marble, Pedro Campor, date

All his life Hockney has embraced new technologies, experimenting across printmaking, photocollage, theatre design, film, within a consistent aesthetic - lucid simplifications of line, form and composition; thrilling spatial vistas leading the eye into windows on nature; brilliant colour. They are all underpinned, as here, by his genius freedom of graphic gesture, and his optimism. They can't cancel spring was his message—sent with an iPad drawing of - daffodiis during lockdown last March. The image became world news. What other painter could do that? The use of the iPad is clever because it shows over reliance on technology during the pandemia. On the other hand it justaposes the object of nature since it is human technology.

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

Bridge over a Pond of water

Claude Monet

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



Throughout his career, he's investigated new technologies and explored different ways to make art, beginning with his iPhone in 2007 before adopting the iPad and Stylus in 2010.

This new body of work = 116 works in total = has been 'painted' on the iPad and then printed onto paper, with Hockney overseeing all aspects of production.

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

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

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

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

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

limitation of his virtual tool box.

During the covid-ra pandewnic it was easy to forget about that outside world which thorough wonted to empane

flockney being inspired by life is important because it was a difficult time for

everyone during lockdown

nowever he stayed optomistic and hopeful, hence

Spring cannot be concelled

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

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

ker:

Composition

Personal opinions

Context

Hockney retains his vie vie of viorant, slightly unrealistic colours in his itad work that is indicative of his style.

The childlike use of colours and snape allow you to recognise the works as the way's

- Process/technique



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

This quote not only links to his sayle but his desire to continue arealing art even during lackdown associations

·Picture of a Hollywood swimming pool, David Howevery.



An iPad drawing 'The arrival of spring in woldgate, This is Hollingy if ad work that he did over 10 years before. I think it is much more clear that this is work from an iPad than his later work. the clearly has mastered this new medium.

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

This puddle drawing by MC Escher is wary similar to the ight was of Hockney because the focal point is in the reflection which we often ignore · Czim vo



Puddle, Mc Escher, 1952.

GALLERY VISIT AT THE ROYAL ACADEMY FOR DAVID HOCKNEY IPAD ART



When I went to the exhibition I immediately noticed that a lot of the drawings were of the same tree, or will. WON ZWONZ NO ZINT different our perception of the same thing can be. We often miss things accidentally if we do not give our full attention to it .

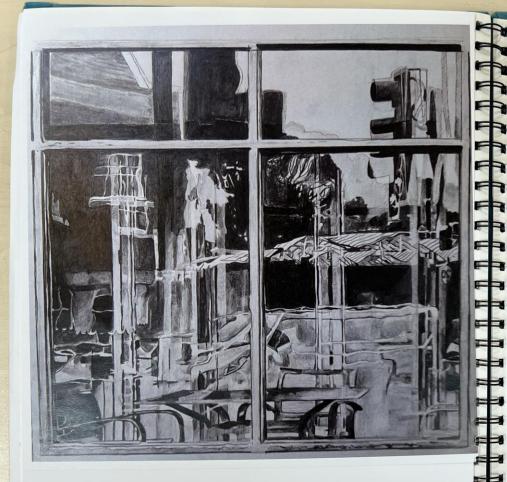
end of the environmental com/news/david-hockney-martin-gayford-spring-cannot-be-cancelled-new fechnique with a lot publication-art-240321 we ignore like reflection https://www.rovalacademv.org.uk/exhibition/david-hockney thom.

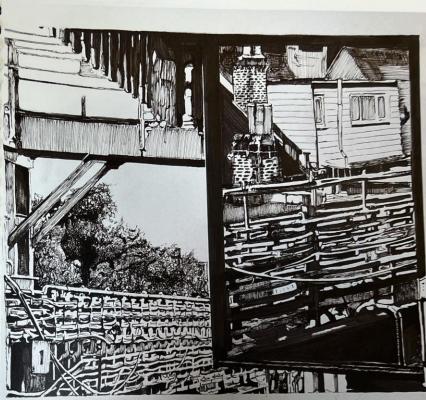
Hocking was able to cal https://www.royalacademy.org.uk/article/article-david-hockney-ipad-painting-during-lockdown Ne had wilst looks https://www.theguardian.com/artanddesign/2021/may/23/david-hockney-the-arrival-of-spring-links to the idea of t

https://www.researchgate.net/figure/David-Hockney-The-Arrival-of-Spring-in-Woldgate-East-Yorkshire-in-2011-twenty-fig12_277989285

Sources.



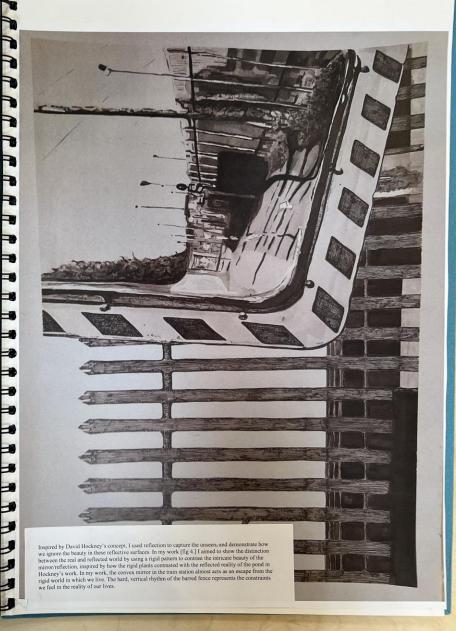




I wanted to show the unseen in reflections inspired by David Hockney pond he created on his iPad. I wanted to demonstrate how don't see/ignore the beauty in these reflections. The successful elements of the pencil drawing I were able to achieve the mid tones and the flatness of the reflection. However,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

CONTINUING INK WASH





RESEARCH ON REVEALING THE UNSEEN



Edwin Romanzo Elmer, Magic glasses

COLUCTER CONTROL OF THE STANDARD OF THE STANDA

This pointing is intresting because it coptines the same place/reflection yet at different angles which is the same idea as snowing the whenever in mose is requirify the possible to him. This is most likely any the piece is called imagic glasses.

Elmers mork is well known for its impressive detail union; thinks is important because it highlights the unseen object or place.



Charles Bell's hyperentent art here should a beaute surface being warped. The ineffective ball allows us to see it from a boxally different perspective

Bells photographin results in a let of useen reflection being brought to but attention because the process of looking so intertition at these objects is the only way we discover the only way reflections.





charles Bell, Thundersmash fragment, 1978.

I like now the reflections can be used to distant objects and wednestand surroundings.



Andrew Holmes, Paramount

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

i like Now the Surface is able to monipulate the reflection as if it is a seperate readity.

This pointing by Grant inhoused me because it apears to be rondom however it is actually the view from the back of a voun in ub Chardon square. The shapes are accordy the back of his canvases.

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



Duncan Grant, Interior Educates at Garden Square

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

approach creates a more

Braques use of choism and me way he brings together different viewpoints creates a fragmented image and yet newcous when his memoralible to see normally.

In fact brague believed that by breaking up familion thems and ve-ordering them he could get closer to a true likeness of the object.



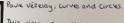
Georges Braque



Richard Estes + tu

Estes often uses the city in his work which nessets in numerous neglections which seem to turn into countless other layers and negrection. In this piece in particular there is a clear sput between the real world and the unseen neglected world.





The symmetry helps to evente a bolonce between the need and reflected world unfile gives more importance to the ignored reflection:

This piece of work seems to trace the manament of vectoray's named as sine works. This is something that hyperneous artists try to hide and yet neine vectoray does the opposite and shows is this usually unseen part of powitings.



The reflective qualities of wescalay's work one much easer to see in weal life when I saw her work.

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

































The concept behinded the vice of the statue and the nicroscope was to have two objects that contract one another. Yet in the neflection the two extremes almost merge together, exploring the grey area between science extremes almost merge together, exploring the grey area between science and new religion.























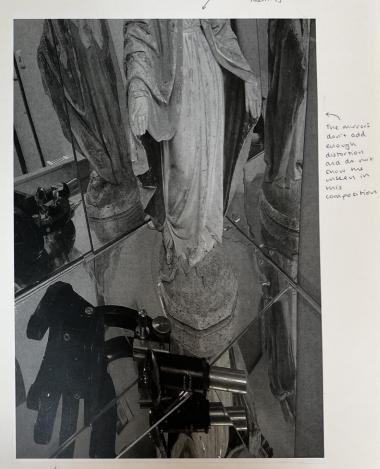
SELECTED AND EDITED IMAGES FROM PHOTOSHOOT



I we the cooism osmetic of the picture as the each mirror seems to show a different perspective of the violin.

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

- I think that her nead needs to be in the snot to give more context/identify who she is.



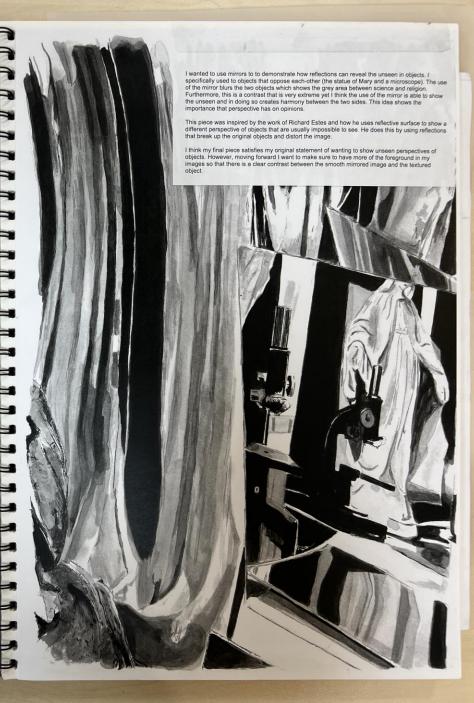
The use of the meroscope and the statue of Mary allows for justification becomes the objects themselves. (science is religion)

create a lot of distortion making the object almost impossible to recognise.



Tilke me way your eye is not drawn to me original objects mat are not distorted.

I think this lange is the most successful because it snows many views which are distorted and onseen.



On the lighter . eness I can the moreung fluid to keep the light one as bright yet it means I can shill have contrast/ knowness.



I need to use more texture on the bose to complainte the control returner the real would and reflected would,



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

































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



Possible Crops.

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

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



This crop is very successful because it snows the texture in the dejects and the contract between the reflection and real world.

Futhermore, the hands give context which is important in the showing the centrast of religion and science.

FINAL PIECE



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

I think Esks'
background in
advertising welked
to influence viir
style of making
imperfect scenes into
purpect ones.

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

Source: From Lens to

Eye to Hand,

Photomalism

1969 to today
Terric Sultan,

Richard Kalina.

He does not consider himself or proto usalist because he believes he snows more man what is continued by a photo.

look at the world and try to understand it.

I think this quote suggests Esks' art is Enging to neveal the unseen/unknown that we don't

observe.

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

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



idea of "reconstructing" a scene is cleared as it shows how he as an individual sers the world.

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

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

hy/Richard-Estes

PHOTOSHOOT IN RESPONSE TO RICHARD ESTES (solected images).

Revealing the unseen.































EDITED COMPOSITIONS

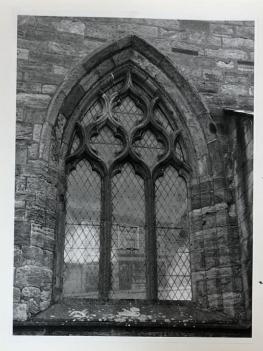
My aim here is to continue to use reflection to snow the unseen/reveal what we don't usually observe. I want to explone this through the juxtaposition of science and religion which links to now the real and reflective worlds opposse one another.

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



The bars in the window are wary interesting to the, the seem to beep out the nection of the church and action it, this really shaws the divide telement church and unlighten and unlighten.





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

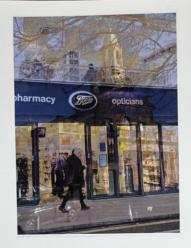
'The pharmacy is not very clear which limits the percentage



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



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







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







These two images are mane less months, moments I think they are very intention as they are very intense and really distort what we see.



MATERIALS TESTING

To get the tonal contract of the edited image I trialed on ink washed and pencil. To test which was more effective at capturing the reflective availty along with the tonal contract I did a trial using both.



tonal antrast

The bostom half of this piece I used on ink wash, it was unsuccessful because I consider achieve enough detail or depth. The puties allowed me so accessing this however I consider get the flatness that I aroused for the negaction.



Here I virid water course geneils, mais wissens i was a succession section general mais and deprive a great of general mais a vaguer general. I while this part of the North Society because it has a let more social should content which allows the difference in the reflected image, and the actual object to be a lot many division. I mine mis that the course divided in the course divided to the course divided.



SECOND PHOTOSHOOT IN RESPONSE TO ESTES (succeedings)

CHEMIST.

I crose mere images as the snowed more depth moids the chemist, I like the way that he shelves kad you eye through the snop's interior. It's also very traditional display of the chemist























The chairs are devoid of feet k. this not only links to the idea of the enseen but also is 9 symbol of human existence. A lot of Estes' work also lacked people despite them being a paintings of allow eities.

FDITED IMAGES TO CREATE A FINAL COMPOSITION

Natural wines beers & cider
Remedies & skin care



FINAL COMPOSITION (NOT EDITED FULLY.)

> DOT HOSTIGS ! I extended the top of the enop for signage (commist)



I used the whole may front to add convert to the reflectioning the window and show the contrast in religion and science

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

OMPOSING A FINAL COMPOSITION

In Aichard Estes' work he uses many different photos in his work and chear composition. This seperates him from photovections because by anesting his own he is creating something unseen that does not exist.

In my composition I aimed to do the same thing, reventing the unseen by comp image that is made up of multiple pictures all put together in photosnop.



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

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

opacity of the church to get the effect of the neflection in

the window

inserted a untage chemist sign to give the final image a fineless feel and complement the monochrome palette

Dispensing · Chemist · GRAHAM TURNBULL

> I used second wand imagery of scientific apparatus.

> > I had to they were at the right make I added these chemist in for more obvious way to suow me

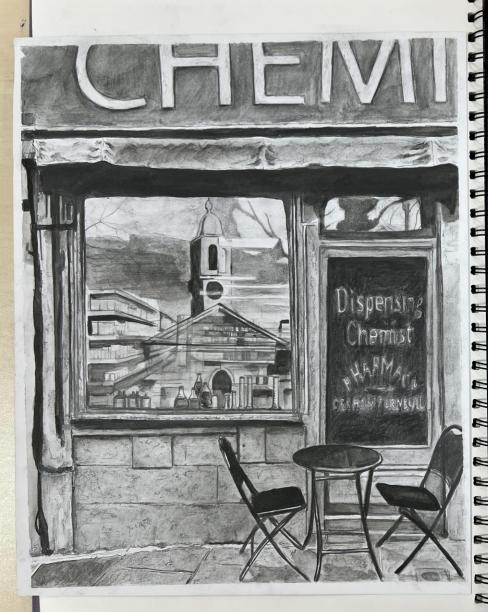
contrast

science .

between

religion and

Emphasise the Scientific aesmetic of



FINAL : SCIENCE VERSUS RELIGION.



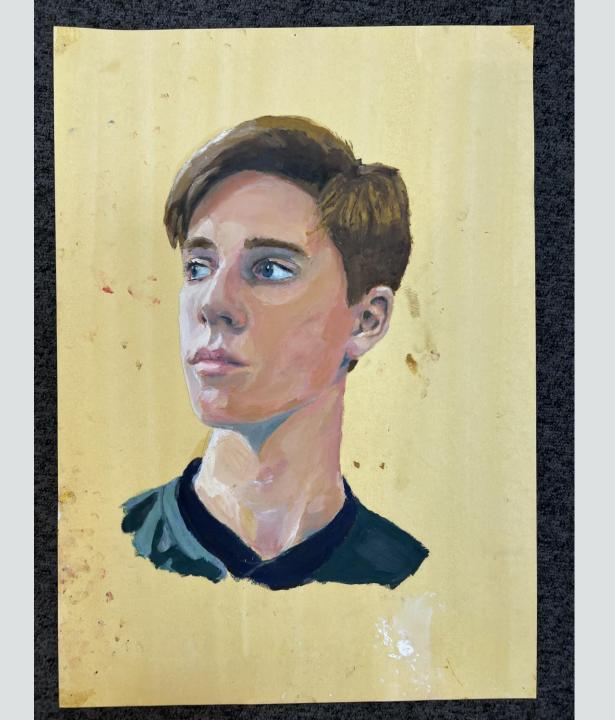
which is a reality that we often do not scrutinize. My work allows the viewer to observe the window reflection whilst also seeing what is inside of the shop. This is something that cannot be captured by our eye in real life. The image was created using a combination of photos as this image did not exist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

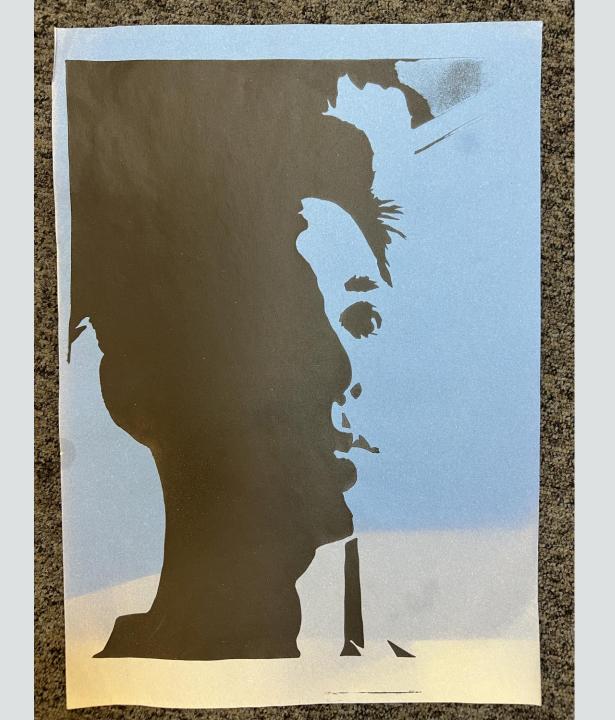
This was inspired by Richard Estes' reflective work, specifically Citerella 2014, in which he plays with the concept of showing the unseen. The way Estes' captured the detail of the reflection, the inside of the shop and the city blocks really emphasised the idea of revealing parts of reality that we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

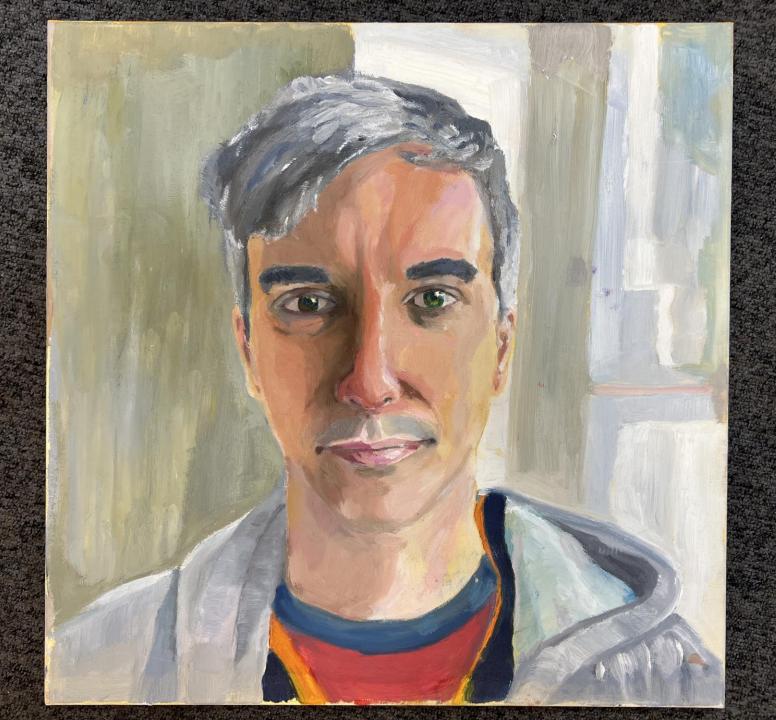
The reflection allows the religion and science debate, a conversation that has divided people forever, to be condensed into a single image. The two empty chairs in the external world seem to oppose one another, representing this discussion. This contrasts the reflection which harmonises the two ideas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

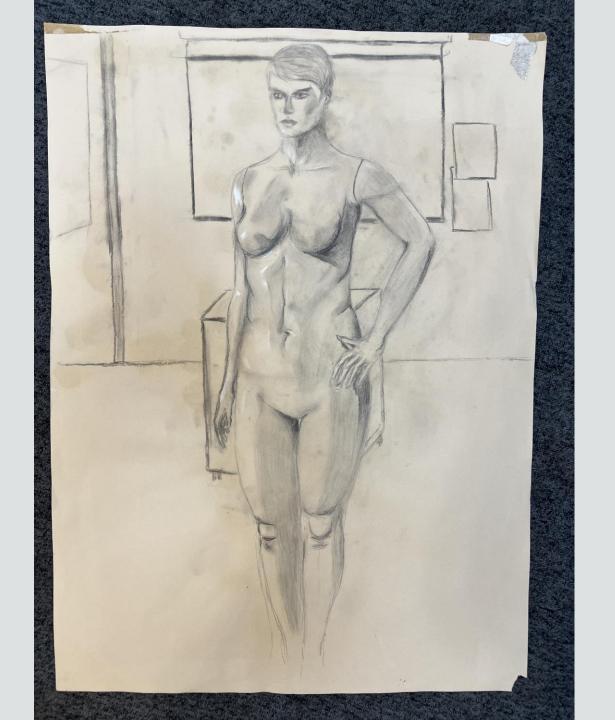
I think my piece was successful in satisfying my statement of intent because the contrast between the internal reflections in the window and the external world really highlights to the viewer how little we see in our everyday life. It shows how reflection allows us to observe the unseen world as it combines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

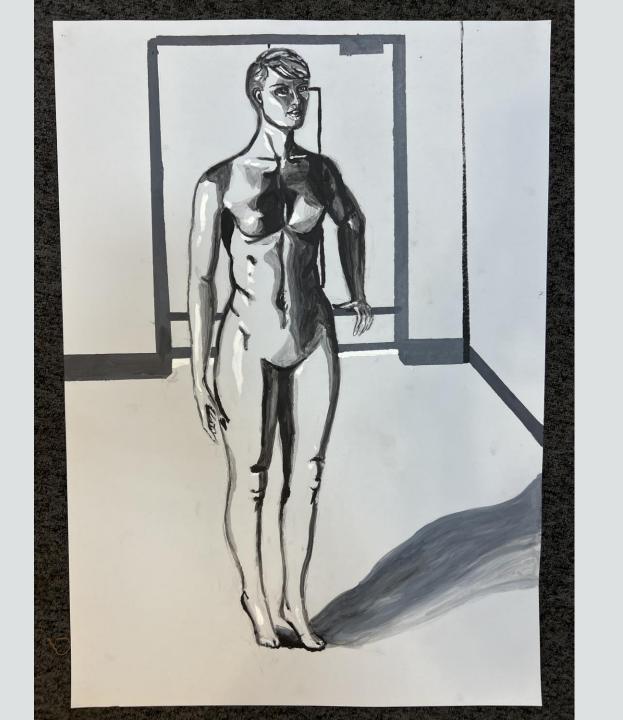










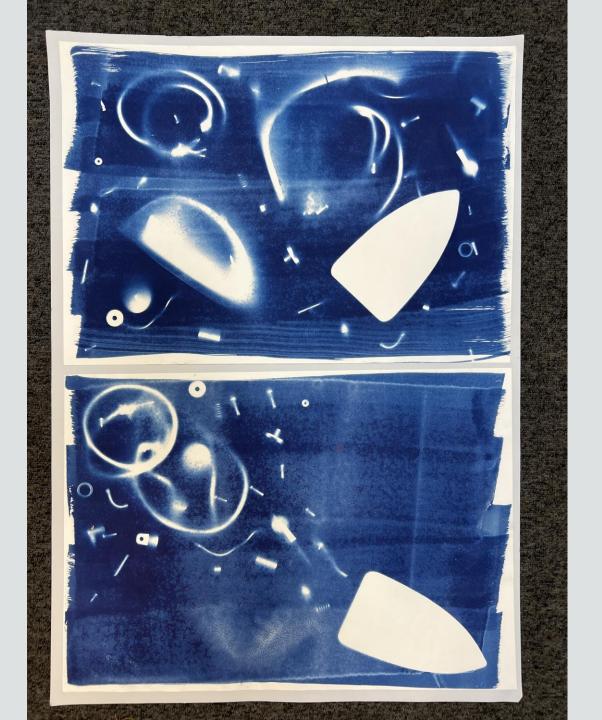


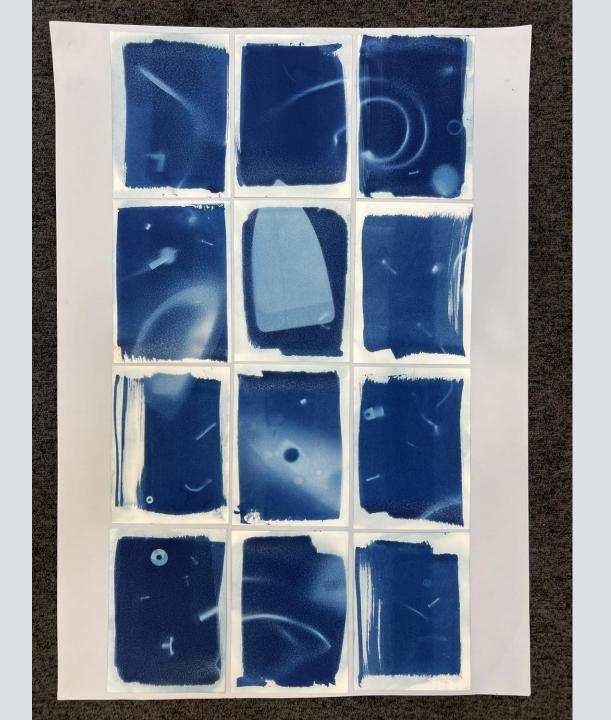






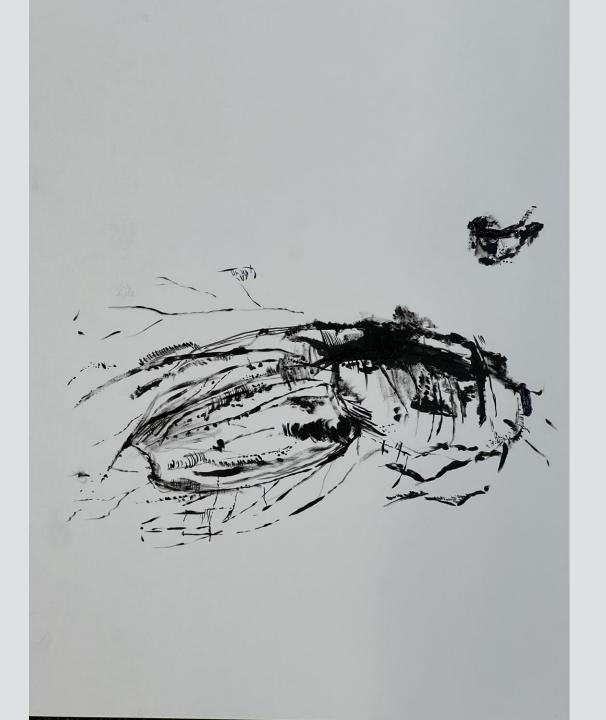


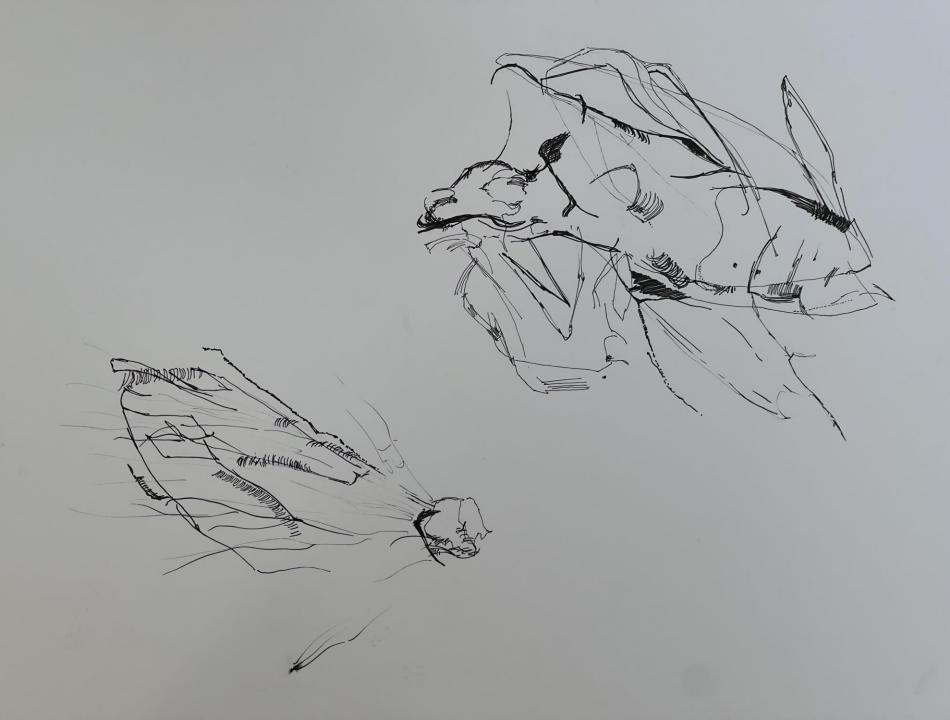


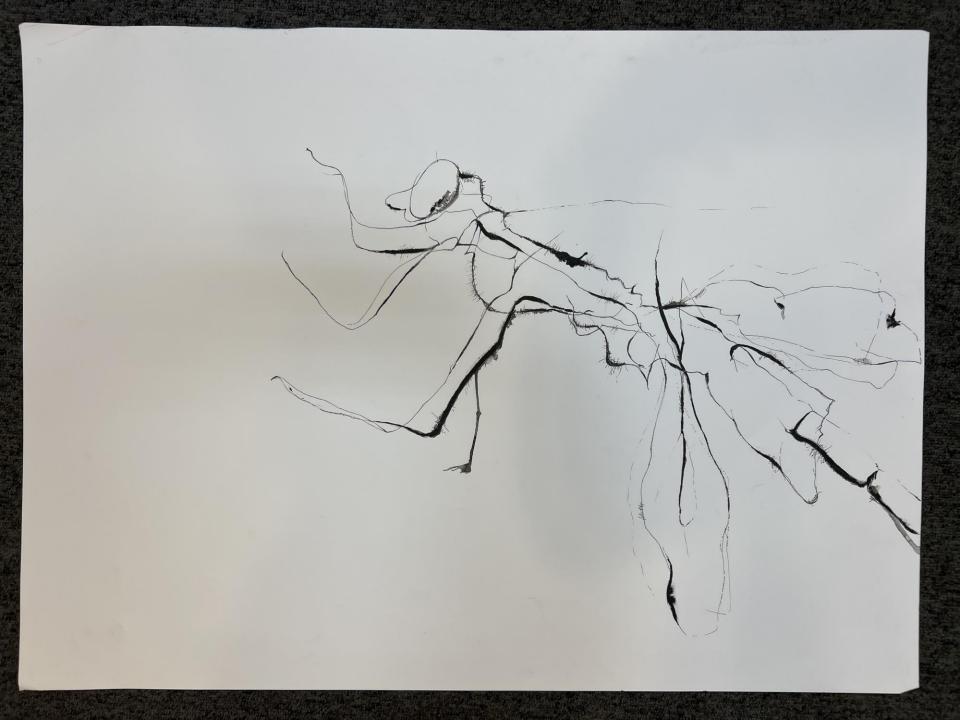




















Personal study

REVEALING THE UNSEEN

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(ALOS) allered Estes - Circrella (2014)

David Hockney - Spring Connoche Connoched

Development of own work and conclusion

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

statement of intent to reveal the unseen through my

studio practice.

Contents:

Chapter one

Michael Landy - Nourishment David Hockney - Spring Cannot be Cancelled Richard Estes - Citerella (2014)

Chapter two

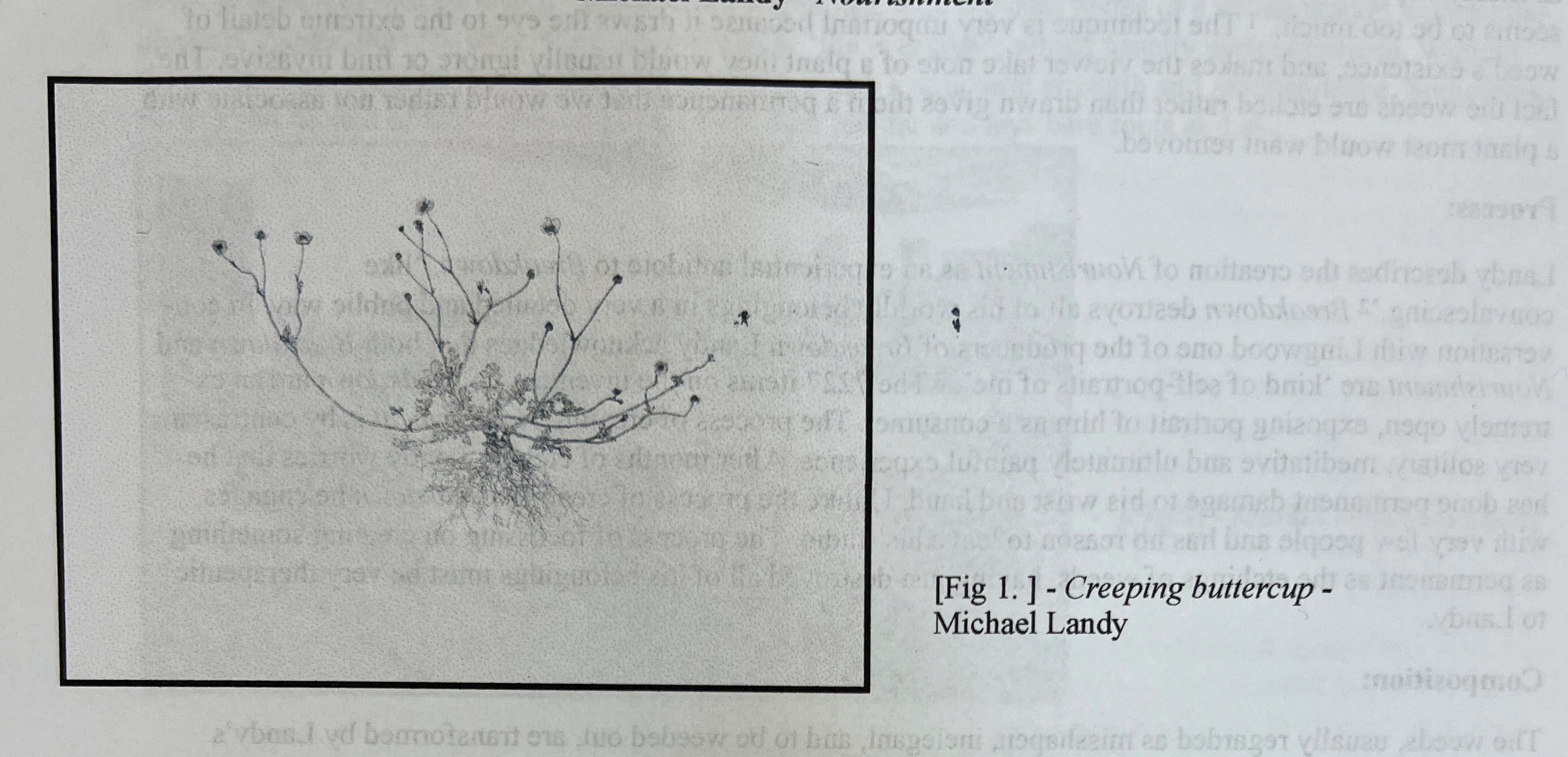
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CHAPTER ONE

Michael Landy - Nourishment

The eachings are paintably created with an cicling lande for maximum council and processes because



[Fig 1.] - Creeping buttercup -Michael Landy

Such is the light of the such as the such

(Lomposition:

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

consistently denot see. He also achieves a zoomorphic quality with Greening Siglercup, since to my eye it

Vinci (1452-1319). Both artists 'combined both scientific precision and amisus sensibility, suggested by treat-



[Fig .2] - Scrapheap Services - Michael Landy

[Fig.4] - The Gran Prece of Tury - Albrecht Durot



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

metalpaint on paper - Leonardo Da Vinci

HIO AHTGAHD

Materials:

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

Process:

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

Composition:

The weeds, usually regarded as misshapen, inelegant, and to be weeded out, are transformed by Landy's composition. They are entirely without context on a blank background, and they are the only focal point. Their lack of colour makes them looks like ghosts of the original weeds, tying in with the idea of their beauty being 'just invisible things you see on your daily journey to work.' 4 If Landy gives them a context of a cracked paving stone or paints them green, the viewer's reaction to the work will be very different. The level of detail instead draws the viewer in, forcing them to have the elegance of these plants revealed to them. Landy etches a wide range of urban plants with different orientations to show the diversity of the beauty we consistently do not see. He also achieves a zoomorphic quality with *Creeping Buttercup*, since to my eye it seems to have limbs and a

personality. Landy's compositions link to Renaissance artists, Albrecht Durer (1471-1528) and Leonardo da Vinci (1452-1519). Both artists 'combined both scientific precision and artistic sensibility,' ⁵arguably creating the first modern botanical illustrations and are the first to reveal the beauty and detail in the mundane. Examples of these are Durer's *The Great Piece of Turf* (1503) (Fig.4), the title of which, as is Landy's intention, makes the viewer question the value of this clump of grass, and da Vinci's *Studies of Flowers*, pen and ink over metalpoint on paper c. 1483 (Fig.5).



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



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

Context: if to yus required most a most against to asband adventil which a want drawn to sessone less through a drieft t Although Nourishment is in stark contrast to Landy's previous work in terms of the size, scale and performance aspect of the final pieces, there are ideas and themes that are constant through his body of work. In 1990 he produces Market (Fig.6) which fills a warehouse with the bare bones of a whole market without the produce. Landy likes the idea of putting on display 'the everyday', which usually goes unnoticed. Without the produce the room has a sad, haunting quality but also a structural strength and independence. Something similar can be said of the weeds he plucks from their habitat and lays bare roots and all.



[Fig.6] - Market - Michael Landy meck ... to traipse around in Western

and working."

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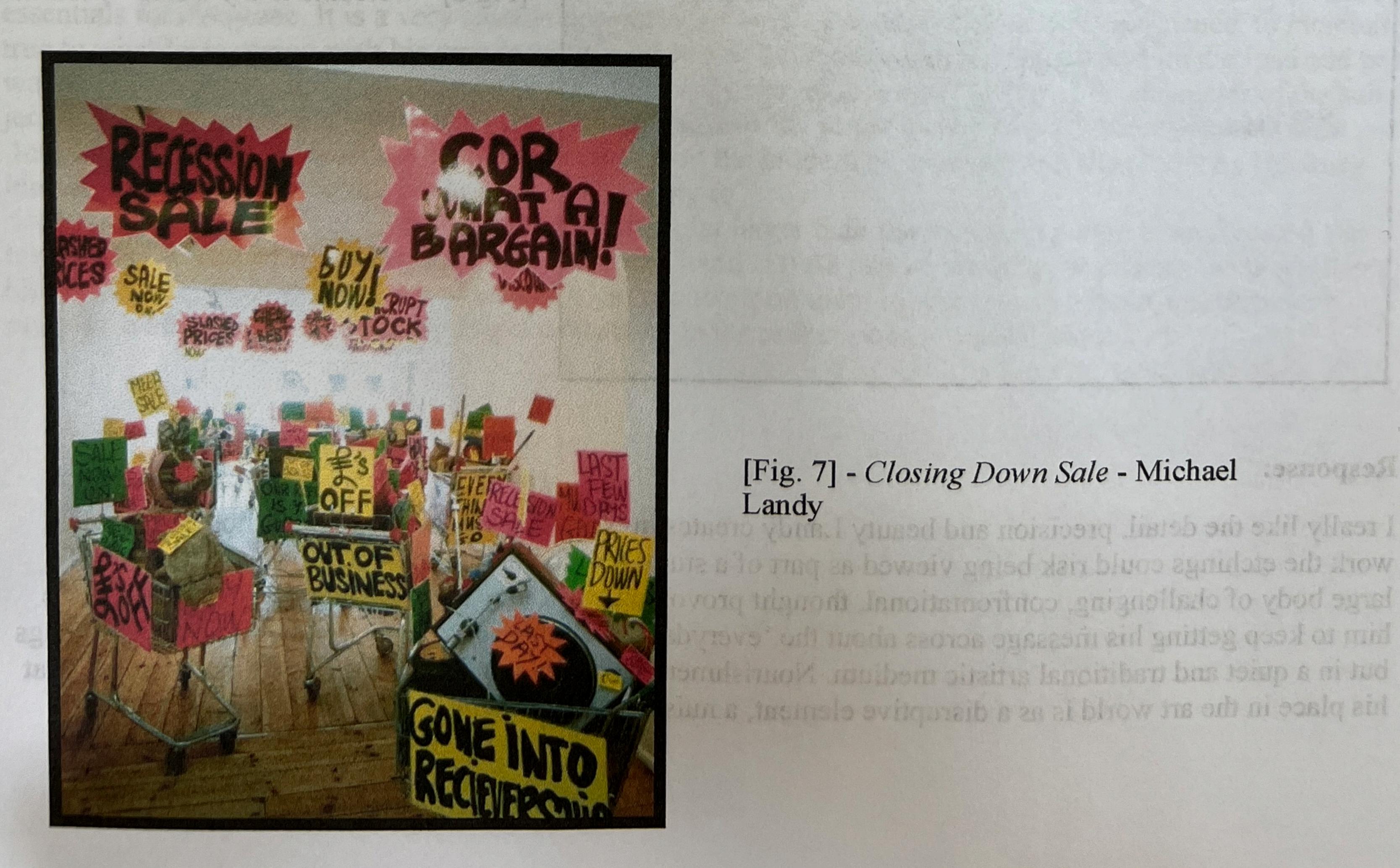
alor insupolo na ora einalg paduit io

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

work, His father like many miners after Margaret Thateingr shut down the mines, were societies cast off and

downtrodden as capitalism and consumerism took hold fant they pontrane to live in the cracks was cap by

society, mourish like a weed with just enough nomishment hetwoon two bracks.



[Fig. 7] - Closing Down Sale - Michael Landy I really like the detail, premaion and beauty Landy orth

I think the critical success of Breakdown finally lifts the burden of having been a contemporary of the other Young British Artists he graduated alongside from Goldsmiths College, like Damian Hurst. Reflecting on Freeze (1988) he says, Damien Hirst used him as a driver. "I had a Beetle. So when Damien put on Freeze it was me ferrying everything around." 7Whilst other artists are feted like rock stars he remains by comparison in the shadows. The etchings and the physical pain he experienced making them, can also been seen as a reflection of his identity within the art world and amongst the YBA's. The YBA's are a particularly commercial group of artists whose success is embedded in

Western consumerism and greed. All of Landy's work targets this consumerism, and consequently the value placed on the YBA artworks. Nothing could be more representative of this than his Art Bin (2010) to chal-

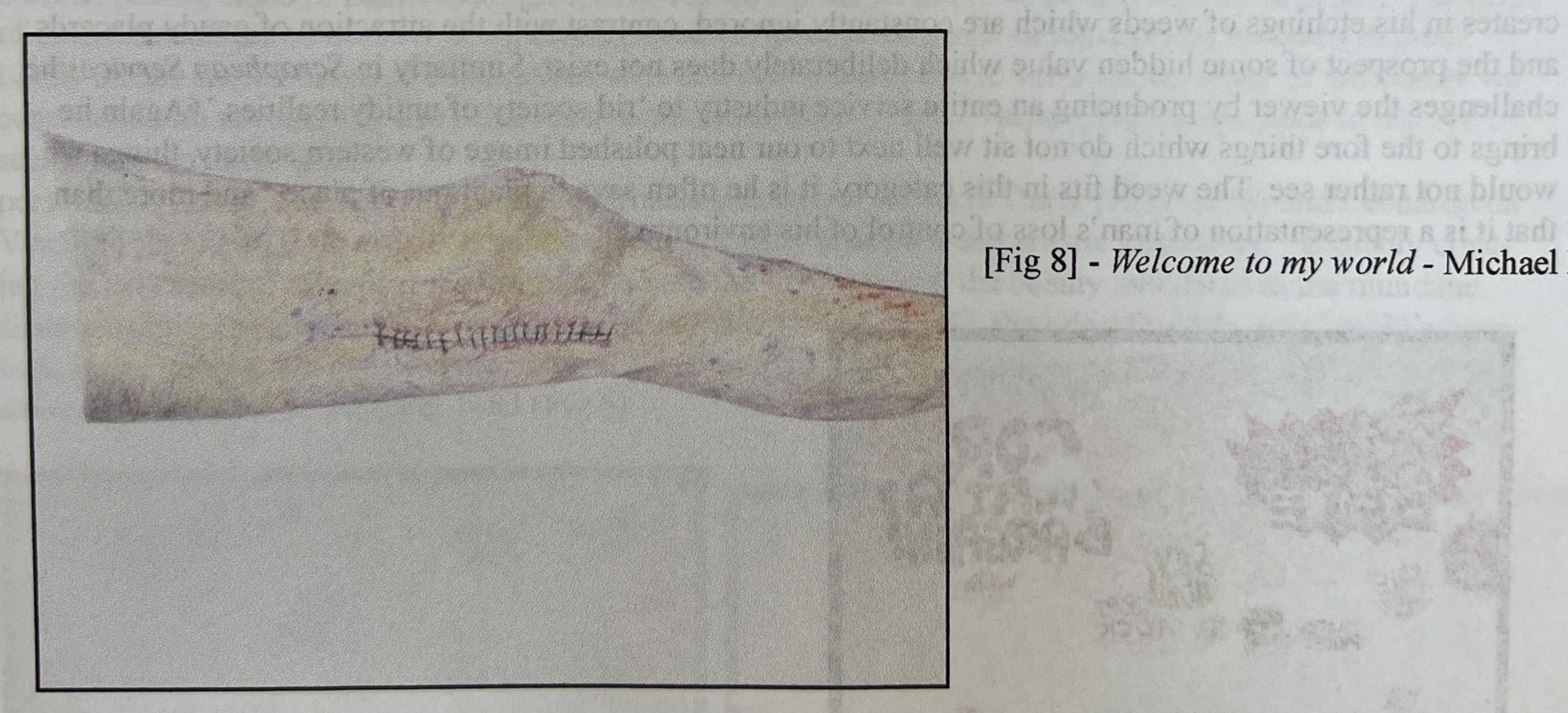
lenge the value we put on art.

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

and working.'9

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

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



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

Response:

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

David Hockney - Spring Cannot be Cancelled (2020)

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



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

Lands with letter of your our elegant will be until to an inter-

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till tig detenguette of the temple over off averti-

Materials:

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

The hamilt reverse of code and branch out the painting and the parameter of a victoria molecular definite the

Process:

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

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

Composition:

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

Marid Hockney - Spring Camus be Cancelled (2020)

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

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

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



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

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reveal the transition of spring something Hockney

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Context:

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



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

The title Spring Cannot be Cancelled is a positive, defiant message that life and nature thrive even if many aspects of human life had be cancelled. Normandy is not only important as an inspiration for the work but also for it being the home to the Bayeux Tapestry [Fig. 11]. Hockney's intention is to 'make my iPad drawings into something like the Bayeux Tapestry, ie you will walk past it.' (16) Another reference point is Lisa Reihana: in Pursuit of Venus [infected] [Fig. 12] a scrolling video/painting. Both these pieces intrigue Hockney because of what you don't see, and how each time you view them you notice something new as your eye is drawn elsewhere. Hockney like them is overloading the viewer with the changes of spring so that things go unseen and each time viewed some new change, new detail, new colour

emerges. In painting 340 Hockney is thinking of Monet, 'All the time I was getting better at my mark making on the screen, eventually doing, à la Monet, the water lilies in the pond.'

[Fig. 13] Hockney like Monet presents both the depth of the water and the reflection of the trees on the same plane. It is a complex image which the mind often chooses to leave un-investigated.





[Fig. 11] - Bayeux Tapestry

[Fig. 13] - Water Lilies - Claude Monet

Response:

be cancelled emerges from an idea that had been with Heckney since 2002. His plan The painting 340 of the pond cannot be viewed without acknowledging what Hockney is aiming to achieve with Spring Cannot be Cancelled as a whole. Hockney deliberately wants to show the progress of spring in Normandy. The progress of time between paintings and the change within the paintings is as important as the paintings themselves because of the panoramic view of spring it creates. It brings home to the viewer the extent of the change that goes unnoticed.

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

pad paintings.

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

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

Intro

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

Materials properties

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

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Materials Technique/ process

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

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

Form and composition: content

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

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

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



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

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

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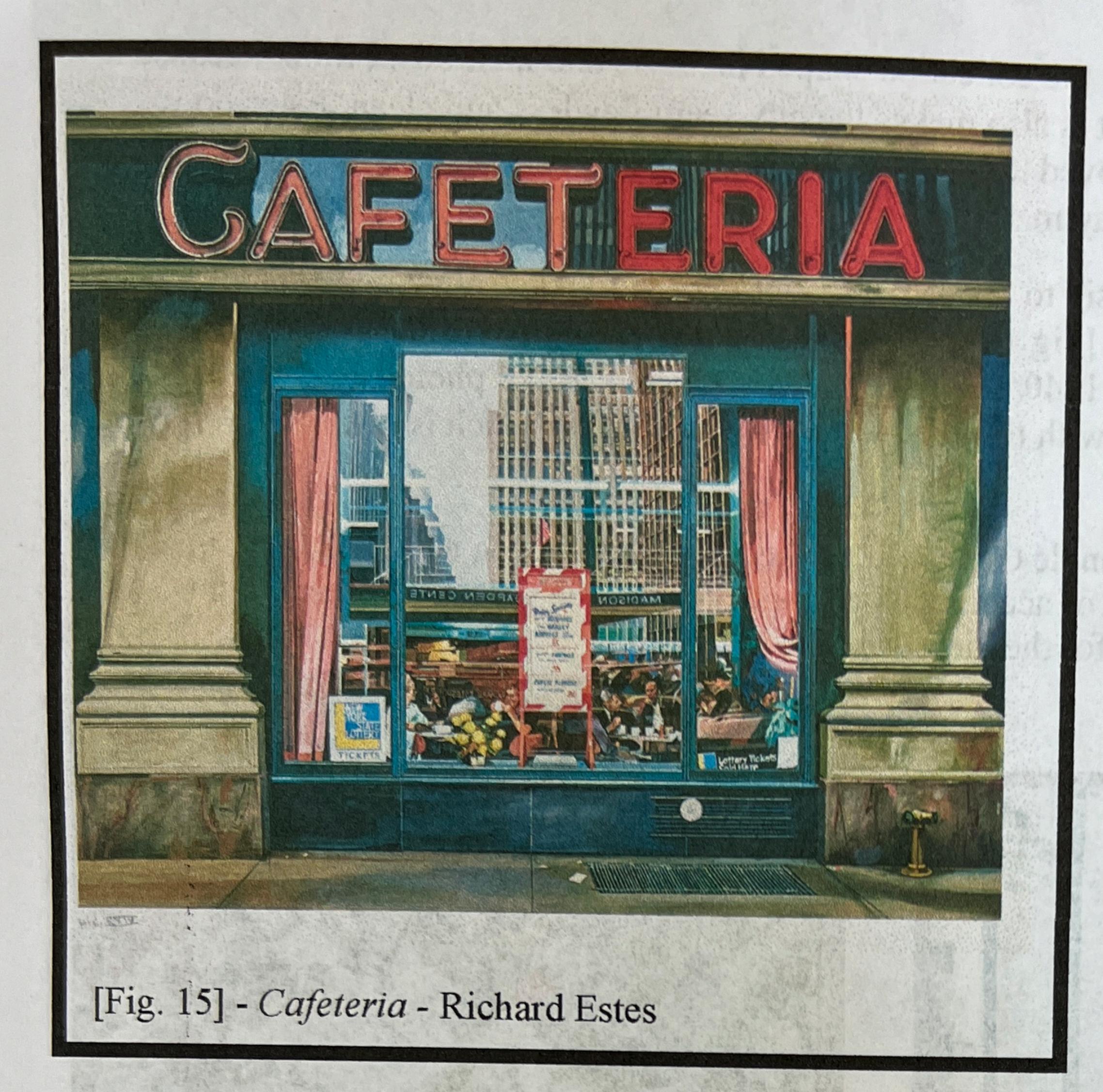
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Form and composition: Structure

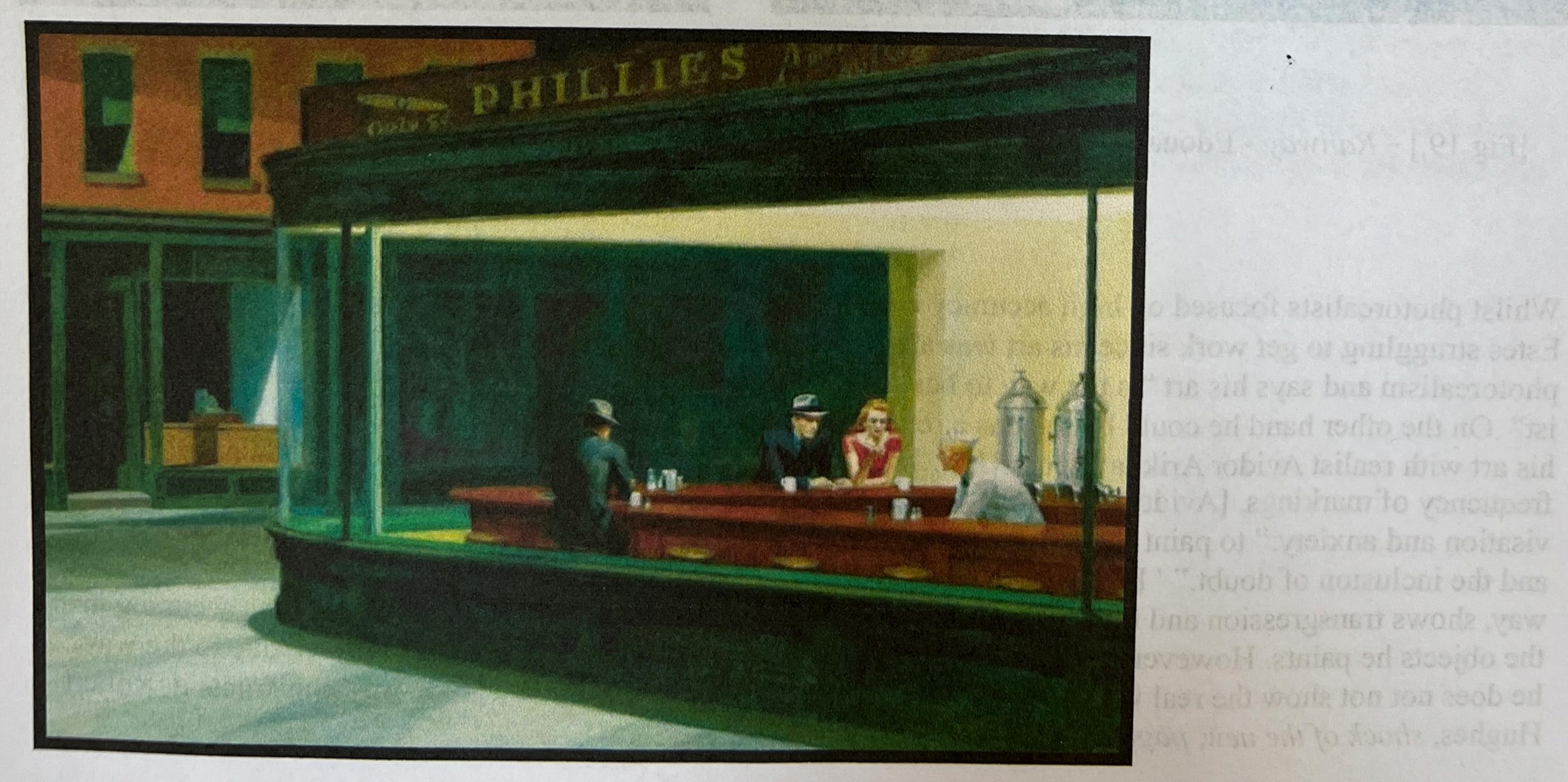
Estes also liked to alter the content in his compositions. "Often he's putting two and three photographs together in order to create a complete image[...]He composes it." May said, Which makes the painting even more interesting because it is a view that nobody will ever see in real life. [https://www.n-pr.org/2014/12/16/369635057/painting-or-photograph-with-rich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

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

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

Context:

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



[Fig. 16] - Nighthawks - Edward Hopper

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

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

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

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





[Fig 19.] - Railway - Edouard Manet

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

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



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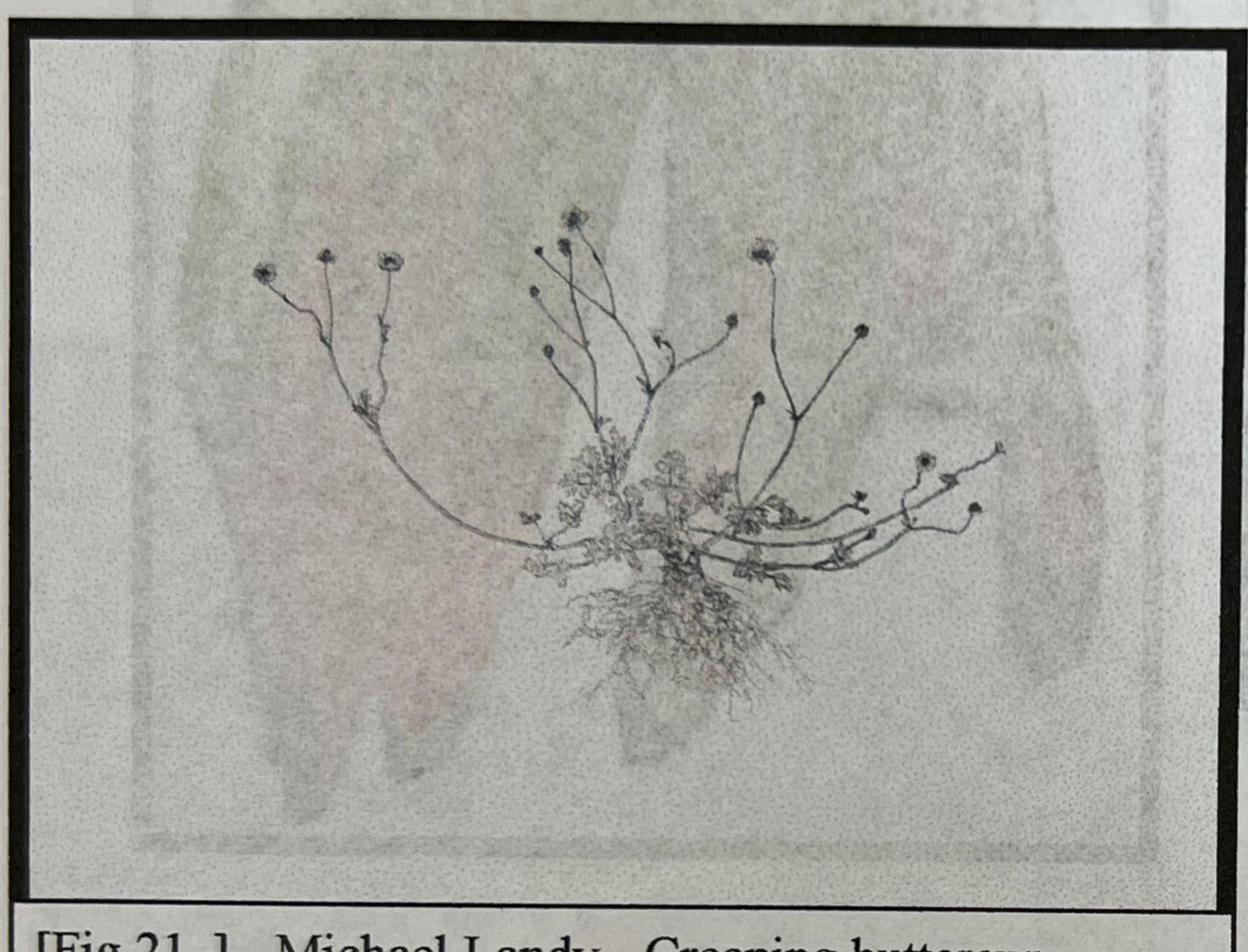
Response:

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

CHAPTER TWO

BUNDA TODIVE - CONSUMPLE (OF -911)

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

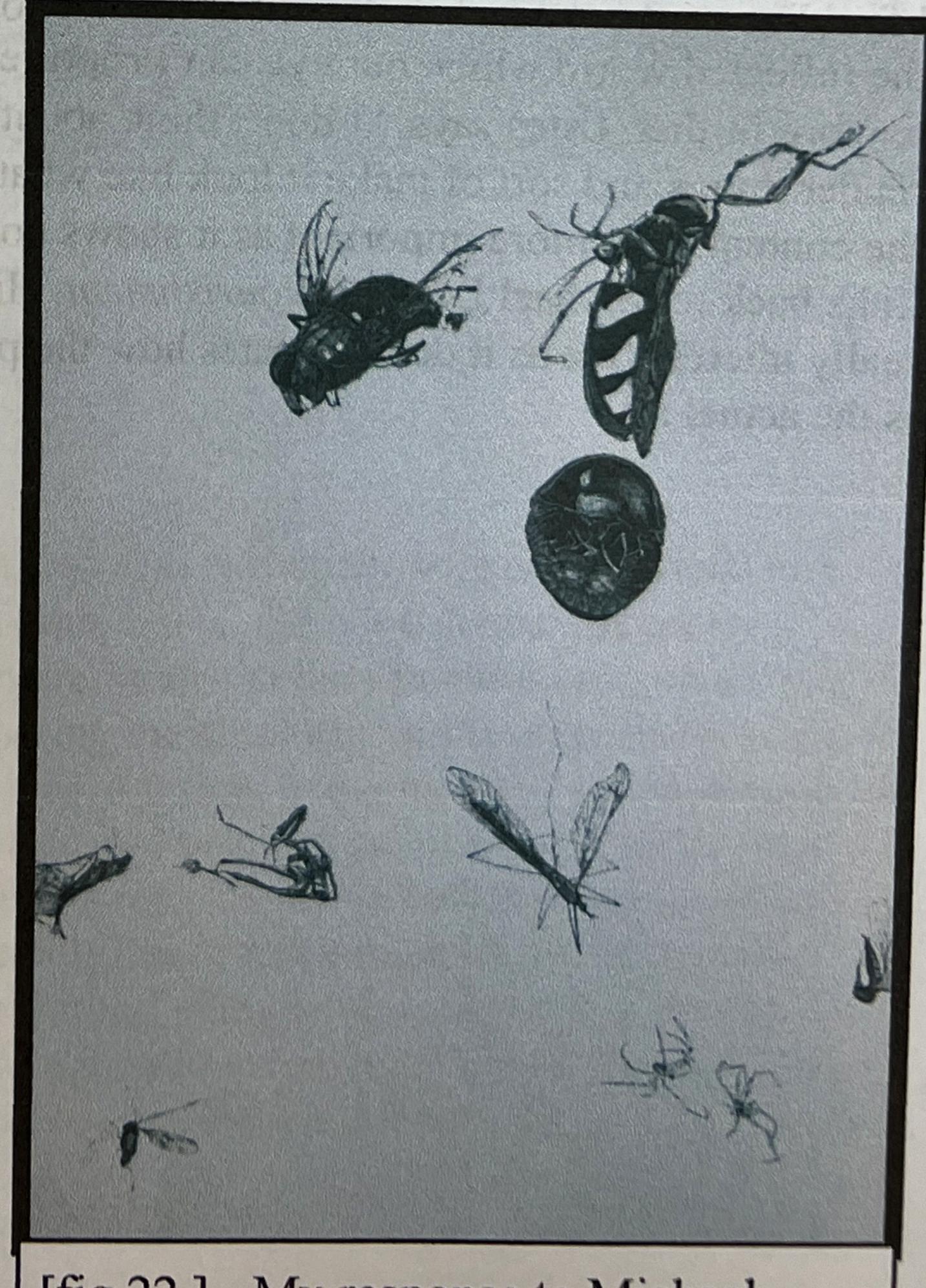


[Fig 21.] - Michael Landy - Creeping buttercup

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

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

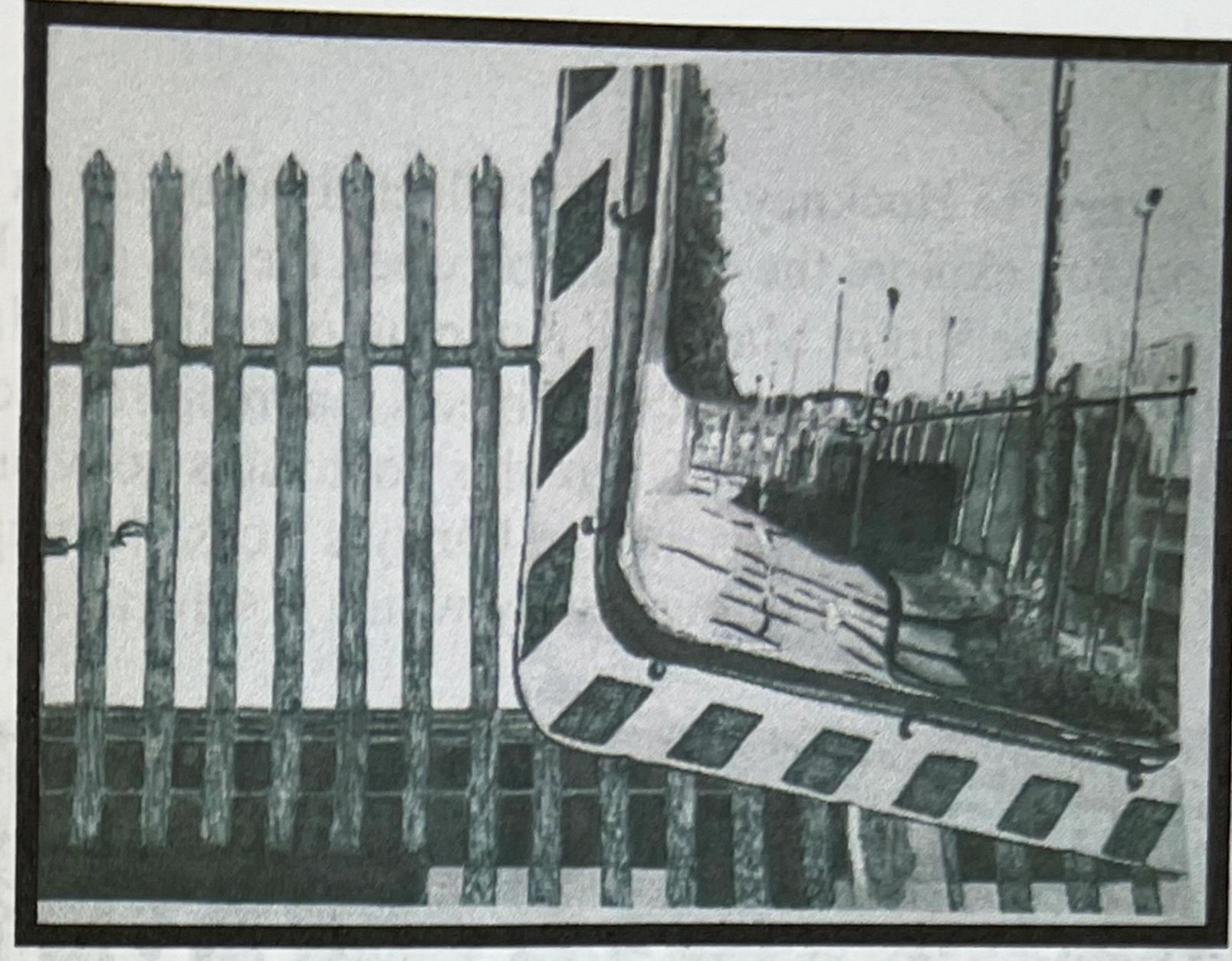
Inspired by David Hockney's concept, I used reflection to capture the unseen, and demonstrate how we ignore the beauty in these reflective surfaces. In my work [fig 24.] I aimed to show the distinction between the real and reflected world by using a rigid pattern to contrast the intricate beauty of the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



[fig 22.] - My response to Michael



[fig 23.] - David Hockney - No 340



[Fig 24.] My response to David Hockney

Citerella 2014, [fig 25.]



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

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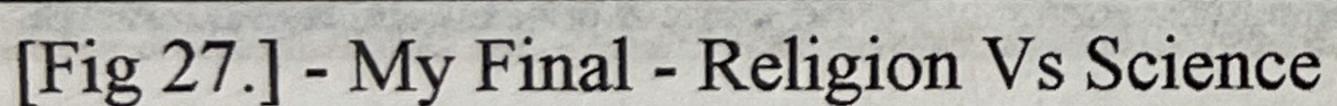
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In response to Hockney's use of reflected distortion in water and Estes' reflections in glass in Citerella 2014. I wanted to explore the contrast between the real and the reflected world by composing a still life featuring a statue of The Virgin Mary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







[Fig 26] - My response to Estes

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

serve parts of our world and aims to reveal the unseen world to the viewer. By using visual contrast between

the real and reflected world I have shown a different perspective of what we see everyday-

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