



Pearson

# GCE A Level Art and Design

**Fine Art  
Component 1**

**Jenny**

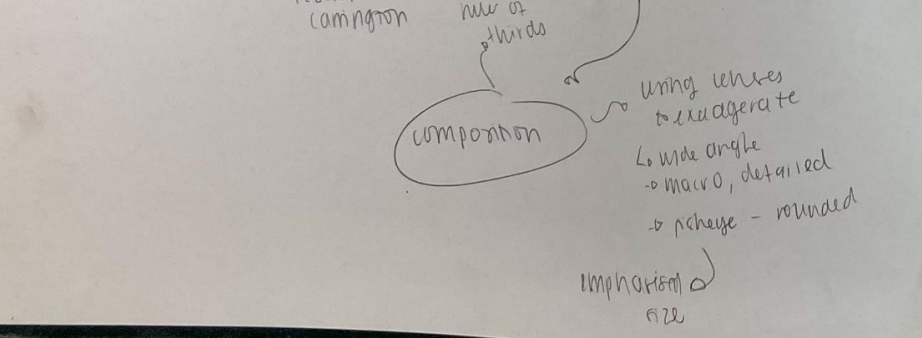
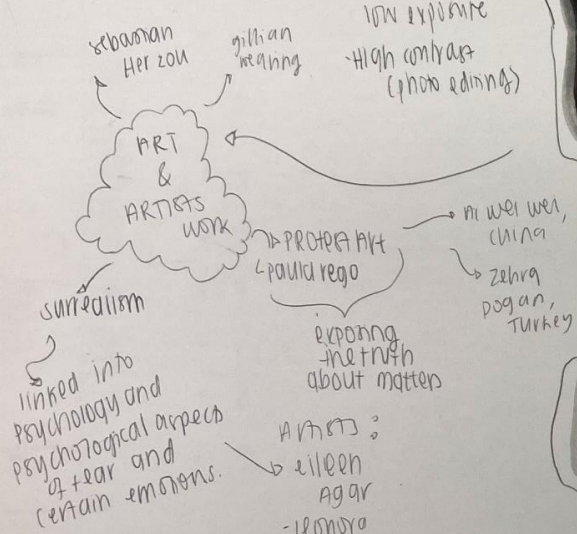
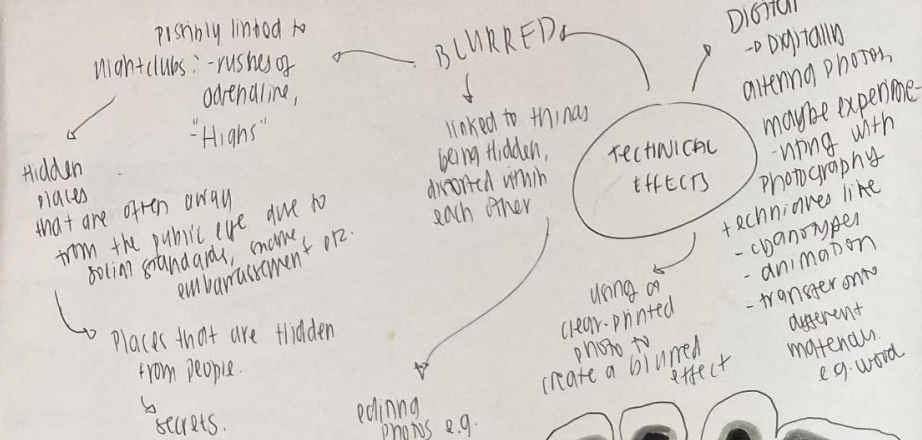
**Total Mark 73 (59 + 14 PS)**

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

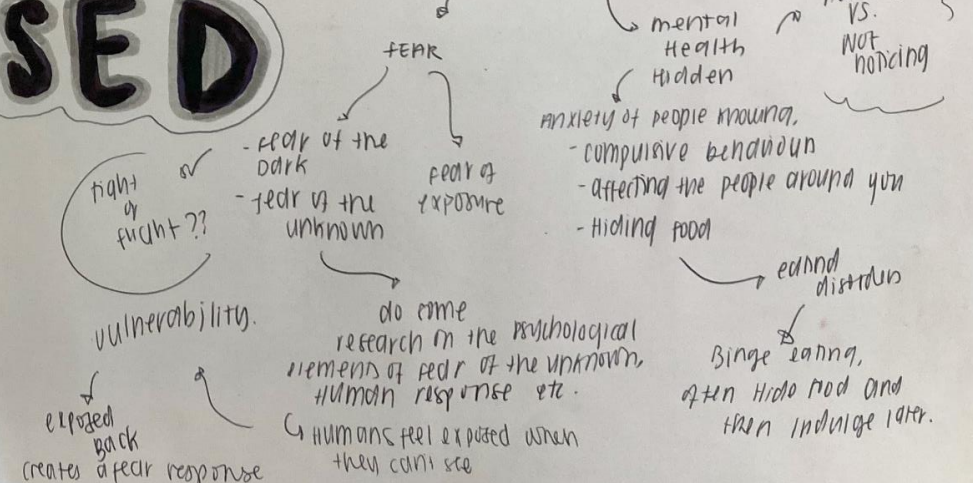
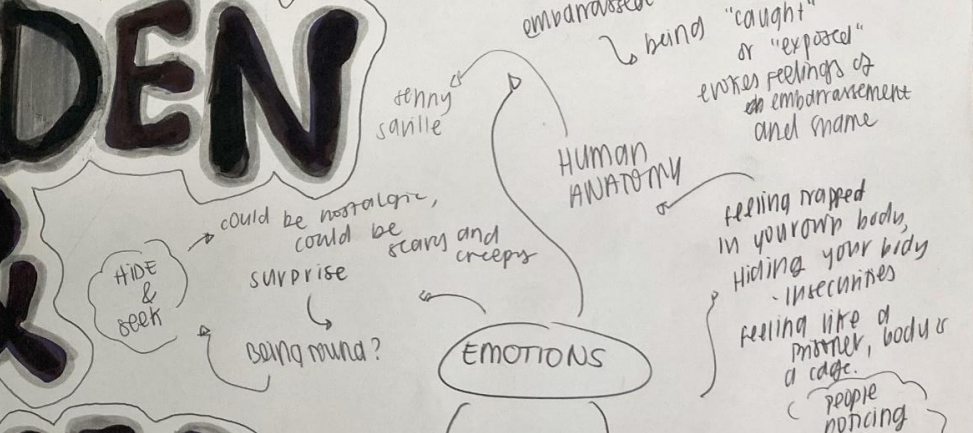
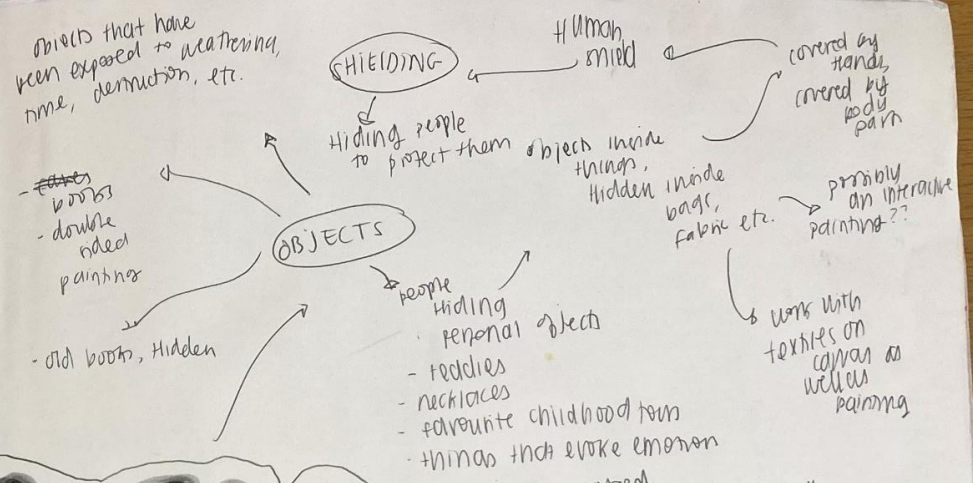
# Examiner Commentary

Jenny's investigation into motherhood and childhood memory is personal, skilled, and thoroughly informed. Her visual development of ideas has a real sense of energy and momentum, through sensitive and refined observational drawing. She demonstrates a confident use of photography and sustained experimentation in a wide range of media, including installations. She produces work that has an engaging awareness of relationships, her Portuguese heritage, and occasional flashes of humour. Her contextual investigations into Rego, Saville, Semmel and others are relevant and insightful, and effectively inform her independent and sensitive investigation into the relationships between mothers and their children. Her outcomes communicate her ideas with imagination and personal feeling, without necessarily showing comprehensive control over formal elements. This demonstrates mid to high Performance Level 5 achievement.

The Personal Study genuinely informs and is informed by her creative work - something which she acknowledges and examines throughout the project. She also explores sophisticated sources and ideas such as Barthes's 'Death of the Author' and the 'Surrealist Jolt', without ever quite being able to resolve her ideas into a firm conclusion, achieving a mid- Performance Level 5.



# HIDDEN & EXPOSED



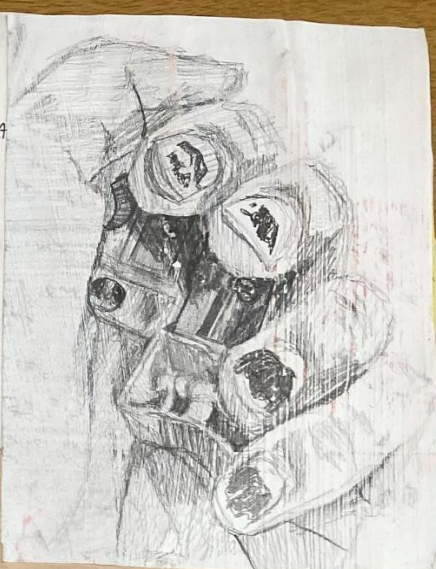




my favourites were the  
 hands holding the children  
 because I really liked the composition.  
 I also really enjoyed doing the  
 drawings in oil pastel, because it  
 seemed like an easy way to get  
 colour down quickly. My next favourites were the  
 monochrome ones using black felt tip. I think they're  
 effective, but I don't like that they seem a little bland.  
 If I were to re-do them, I might choose to add one  
 colour that stands out, like a bright red or a yellow.  
 one of my least favourites was the watercolour  
 and the purple felt tip ones. I felt  
 that despite being useful to  
 experiment, the outcomes  
 were not as effective as my  
 other drawings.

textured paper  
 + pencil drawing  
 creates a sketchy  
 and interesting  
 effect, takes the  
 wood grain away

Negative space  
 by focusing on the  
 area around it, the  
 negative space stands  
 out alot.





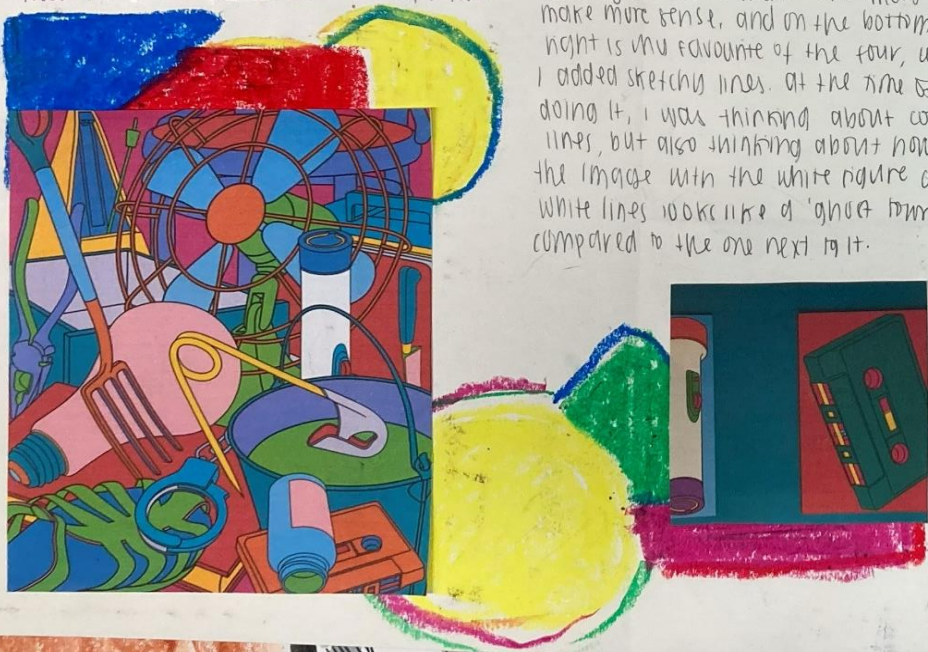


the original 'colour block' painting, I used a larger paintbrush to lose some degree of accuracy, and just block in the main colours instead. I wanted the blue to stand out as the darkest colour, apologetically the most saturated. All the other colours on the painting were mixed with white to desaturate them.

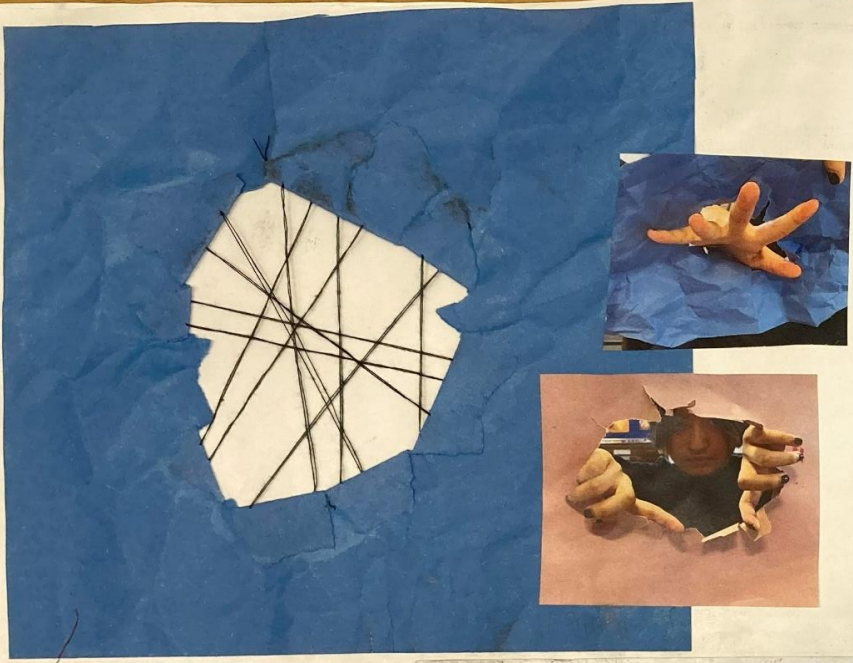
then, I made 4 versions of the painting. I photocopied it twice normally and twice in negative. on the top left, the image is negative and mirrored. I think that the orange continuing to be the lightest parts as a replacement for the bike works well, and it reminds me of the night sky, with warm indoor lights shining through windows. on the top right, I did a drawing of something different to try to blend some of the lines from the different images together. I really loved just working in black ink, the contrast with the blocky coloured image looks cool.

on the bottom left, I just added the missing details to make the image make more sense, and on the bottom right is my favourite of the four, where I added sketchy lines. At the time of doing it, I was thinking about contour lines, but also thinking about how the image with the white figure and white lines looks like a 'ghost town' compared to the one next to it.

INSPIRED BY MICHAEL CRAIG-MARTIN.

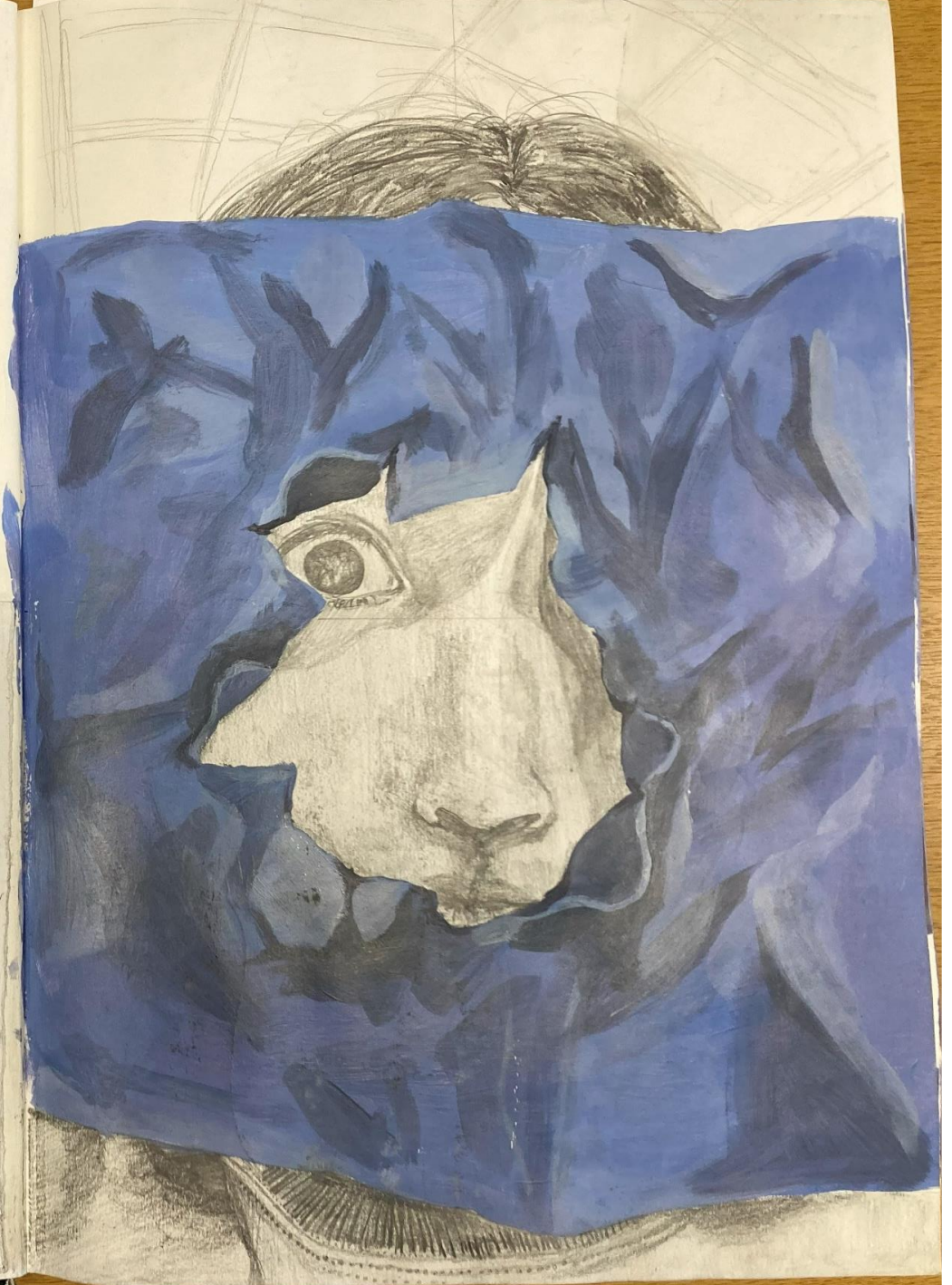




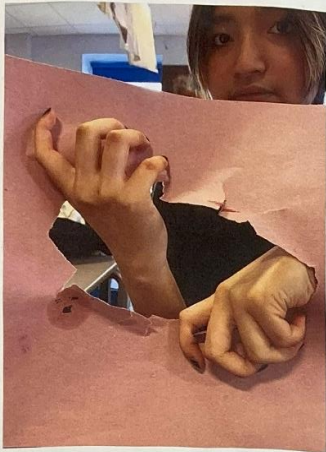


could be used in the future, sewing hides horns and ears, can also sew things shut to hide them/ trap them

using as a viewfinder.





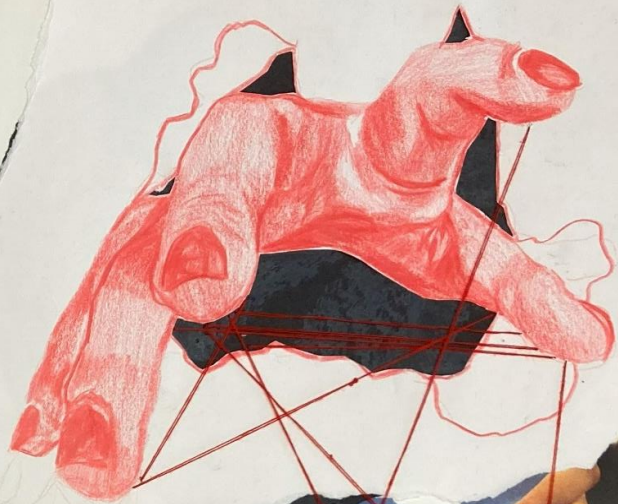


I really loved the effect of  
 wedding two photos, as they  
 not only created a disturbing  
 effect with the fingers and  
 hands reaching out from  
 different angles, but also the  
 rumpled expansion of the  
 hole in the centre which  
 appear to be disintegrating.  
 I think that the effect works  
 well.



the photo I  
 drew in large  
 but zoomed  
 out.

some transparent photo  
 manipulation inspired by  
 surrealism and surrealist artworks where sometimes holes are left or faces are  
 covered with items, like the art of René Magritte







stretching  
- Working with layering images

→ Detailed & bit.

Playing around with exaggerated proportions  
eg hand makes to put it into the background

using literal EXPOSURE and contrast

upside down clashes &

# PLANNING A COMPOSITION



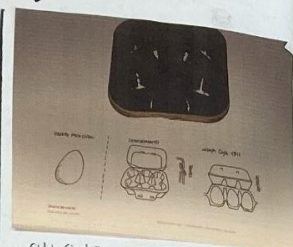
**1.** I make products more accessible

→ objects whose principal objective is to lower the price compared to other products with similar features

**2.** I like to offer something new

→ products that seek to improve use and to solve that, they provide a new different perspective.

**3.** I help to improve a previous object.

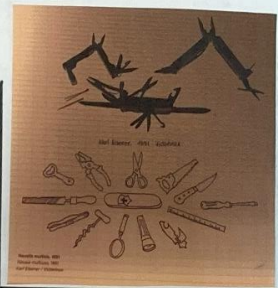


→ subsidiary designs of existing ones. they only make sense to complement previous ones.

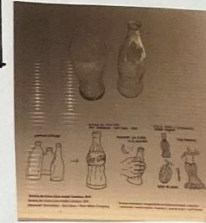
**4.** I make things go faster



**5.** I serve many purposes



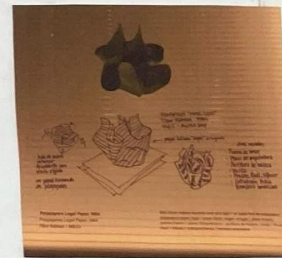
**8.** I provide an extra benefit



**9.** I pursue more beautiful forms

**10.**

I want to draw attention → gadgets

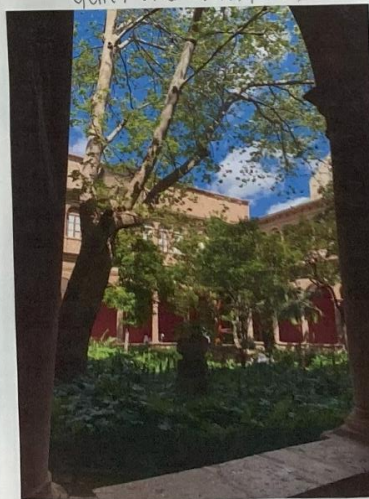


**7.** I simplify the functions of an object.

**6.** I make things smaller and more compact

BRUNO MUNARI  
"PERÒ NO ES PODRIA FER D'UNA ALTRA FORMA?"

The atmosphere of the place was really calming, and definitely added to the experience. It was located in the centre of Valencia in one of the older parts of the city down a very narrow street in an old building. As seen in the photos, there was a beautiful open space, quiet and tranquil, with lots of places to sit.



Inside the room with the exhibition, the steps/humbers took you around a large room, like a maze, and large tables contained various objects pertaining to each category of object. They also had some really interesting sculptures of giant pots and pans, and a giant sieve, part of the exhibition as if they were trying to make the viewer look at the beauty of these normal items.

This exhibition was about everyday objects that people never look twice at, and that have their own backgrounds and purposes. Each object symbolises an individual, serving to explain how each of us has different abilities, problem solving, empathy, creativity, organisation etc. We all offer something different, and like these objects, it is not the same when we lose one.

I decided to write about this visit as I thought that it was really interesting to take modern day and old designs, everyday boring items, and exhibit them to hundreds of people, as if they were fascinating new things. Linking to my theme, all the items were exposed to the viewer, without any protection or glass covers which I thought was different.

CENTRE DEL CARME  
CULTURA CONTEMPORANIA  
GALLERY VISIT



EXHIBITION

MUNIRA DELICATESSEN  
45C ALBERT ENGHAMMENT  
LONDON SE1 7TL  
TEL: 020 7820 0314  
FAX: 020 7735 4334  
VAT No: 221 073 555

Mini Cakes	16 @	£0.60	£9.60
Amendua Frances Fer bar	180g		£4.98
	2 @	£2.49	£1.99
Tragete Chocolate	180g		
Muffles Presente	170g		£5.98
	2 @	£2.99	£2.99
Fluffies de Vainilla	160g		£2.50
Fluffies de Llimona			£6.55
Chocolates Castells			£7.29

Total: £41.88

tid by: CONTACTLESS £91.88  
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Her career began in the early 1960s while she was living between Portugal and the UK. During this time, she rejected her deep resentment of the authoritarian regime she had grown up oppressed by in her drawings, expressing her opinions, which at the time in Portugal was highly dangerous. On the left, is her work 'Salazar vomiting the homeland', in which semi-figurative forms depict the Portuguese dictator essentially throwing up.

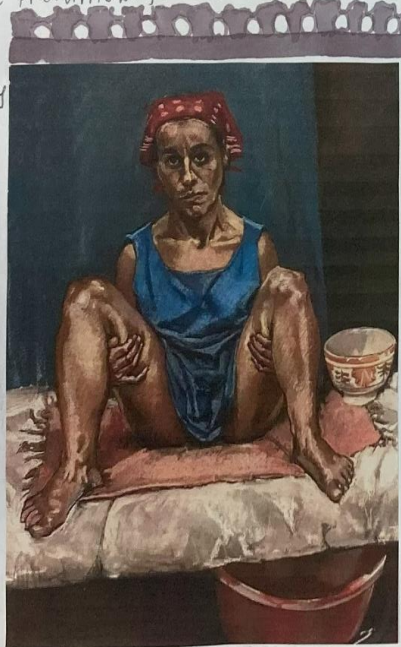


In June of 1976, a referendum to decriminalise abortion in Portugal was rejected. It had been proposed due to the high amounts of illegal abortions in the country, which posed a big threat to women's health. She then started her 10 painting collection, often called her 'abortion series' as seen on the left, they showed women squatting, open-legged, in fetal positions, surrounded by household items, highlighting the lack of medical equipment. They are often said to be "brutal depictions of backstreet abortion".

In the painting on the right, we are shown the dark reality of her situation. The woman is not in a hospital, she presumably needs the bowl and the basin to aid the procedure. This work forces the viewer to confront the woman's pain, while simultaneously reminding the viewer that there is no need for secrecy. The way these women are exposed physically and politically, it portrays her incredibly difficult political situation perfectly.

she says

"The series was born from my indignation. It is unbelievable that women who abort should be considered criminals. It reminds me of the past. I cannot abide the idea of blame in relation to this act. What each woman enters in hiding to do it is enough"



# PAULA REGO

Many pieces of protest art aim to expose the government, or in some cases, they aim to take hidden or private matters and give them to the public to protest against them. They are to reveal the truth, which is why I chose to look at Paula Rego, a Portuguese artist, one of the most influential figurative artists of her generation.

Her work is celebrated <sup>for</sup> and mainly focuses on crude, reality and the hard-hitting truth. She doesn't allow her artwork to be clouded with judgements regarding beauty or aesthetics, but focuses on the possibly unpleasant or unspoken aspects.

PAULA REGO

- she looks at issues like
- gender
- freedom
- rebellion
- power

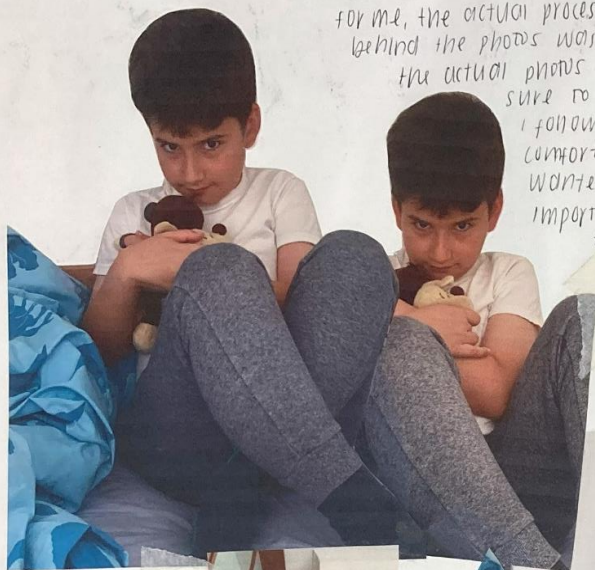
she is greatly influenced from growing up under fascism in Portugal

she mostly has looked at women's rights or war in her career, dealing with a taboo subject such as abortion and a woman's right to choice

much of Paula Rego's art references hidden and private matters

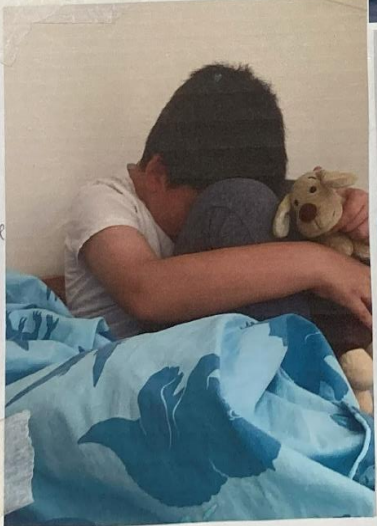
I am hoping to use this art as influence for my next piece, not only in terms of her ability to paint the very complex human form, but her overall meanings, the way she put out the truth for the world to see and looks at ideas of exposure.





for me, the actual process and meaning behind the photos was more important than the actual photos themselves, as I made sure to have a process that I followed for my brother comfort and genuinity. I wanted the emotions to be important and present, more than just aiming for a good reference photo or an aesthetically pleasing photo.

these images of my brother are aiming to tell a story, despite the quite obvious poses and presentation, I wanted it to tell a story about him and his relationship with childhood. the specific pose he posed with is the one he first gravitated towards when I asked him to hold his favourite valuable toy. He posed in his own space, in ways that were partially staged, but it was important for me that he be comfortable.



# my own photos

with this set of photos I wanted to explore the contrast between scrunched up body language and big expressive and exposed poses.



in this one, she is stretched out, not only physically but also with the effect of the lens stretching out the burden of the photo.

these are heavily inspired by Jenny Saville and her self portraits, however in a totally different light. they are deep, meaningful and personal to my mum in the best way possible.



## ↳ FORESHORTENING

↳ important to me that I use some distortion to exaggerate just how exposing this pose is.



# the story.

Inspired by Paula Rego's way of working to reveal a story and tell the stories of women by exposing the truth, I took those concepts and connected them in a different way. I wanted to tell my mum's story by exposing her physically and exploring her feelings and the truth about her as a person. When taking the photos, I wanted it to be as raw and genuine as possible, despite having to orchestrate poses and her movement. I let her lead with the poses she thought were effective. Contrasting to how I conducted the photoshoot with my brother, I wanted to create a space where my mum would have to sit with the uncomfortable feelings that come with being exposed like this, and attempt to overcome the unsettling insecurities, looking at herself objectively in the perspective of an artist rather than with a self-critical mind. Similarly to Paula Rego, the

image is quite striking to outsiders,

exposing an intimate and personal

experience. I found that my peers and

teachers felt a slight discomfort, which to

me was foreign, as I was looking at a

comforting person,

my mother. I wanted her to feel part of the

art, and not just a model, and I wanted

her to explore her own relationship with

her body and all in

I been through. by exposing her to my

peers and the viewers

of my piece, she is forced to confront the

difficult feelings and overcome them.





10 MINS  
EACH



IDEA 1

Inspired by  
OP ARE in the  
90s and  
the work of  
Bridget Riley.

-distortion,  
making elements  
appear 3D  
or like they  
are curving  
towards me  
never



**END OF YEAR  
PLAN**

IDEA 2

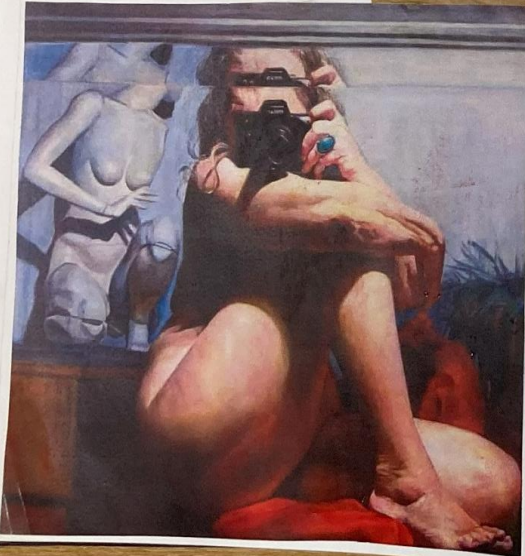
Inspired by  
paula reys,  
backstory of my  
mum





Joan Semmel, now 89, has produced a fascinating body of work in her lifetime. Some of her older pieces from the 40s reflected a love-filled, intimate time. She explores ideas of the male gaze, despite that not being a term in usage at the time, reclaiming the female gaze, portraying the feminine form nude and in sexuality. The exposing images served to distort people's perceptions, using her own body without adjusting its imperfections to idealise or aestheticise it, which I found was similar to my exploration of my mum's relationship and perception of her body image. Recently, she delves into more figurative work, looking at how the paintings of her past actually empower her, especially when her ageing body is not as it was before. This was an accidental discovery, as she never intended to specifically look at ageing of the female form, but as she continued using herself as her own model, many changes occurred to her body. She has looked at transparency and fragmentation, overlapping bodies, in the same way that how her memories are fragmented.

...at the man's... and labelled. I'll be...  
 ...the valley of questions that...  
 ...Cariteau's suitcase and... inside it. He took the... added it carefully on top of... there was nothing else to put... ready safely stowed. André... sure everything fitted. Then... and straightened the contents...  
 ...James came into the room and... Mrs. Those who did not want... sed to observe...  
 ...d h... des... em



What drew me to Semmel, apart from her raw, genuine, was her use of colour, having done abstract expressionism before, she wanted to maintain that level of freedom, while returning to a more way of painting. Her use of colour creates a certain movement and energy to the images, despite her being usually in relaxed poses. I tried to mimic her use of colour in the study on the night.

# JOAN SEMMEL

A feature of her work that I admire is the use of foreshortening, and angles often, she paints herself as if her eyes are the camera, as if she's looking down on herself, painting her distorted viewpoint.



taking inspiration from her style and palette, using my own photo. looking specifically at how she does things.

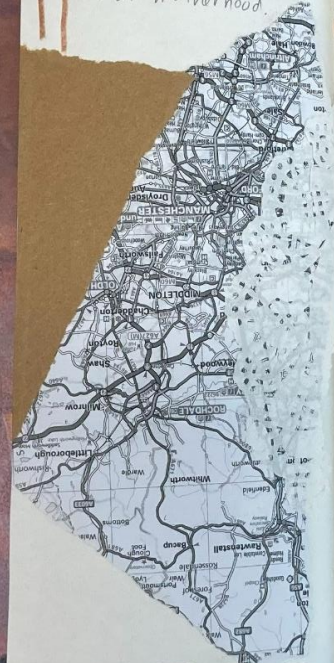
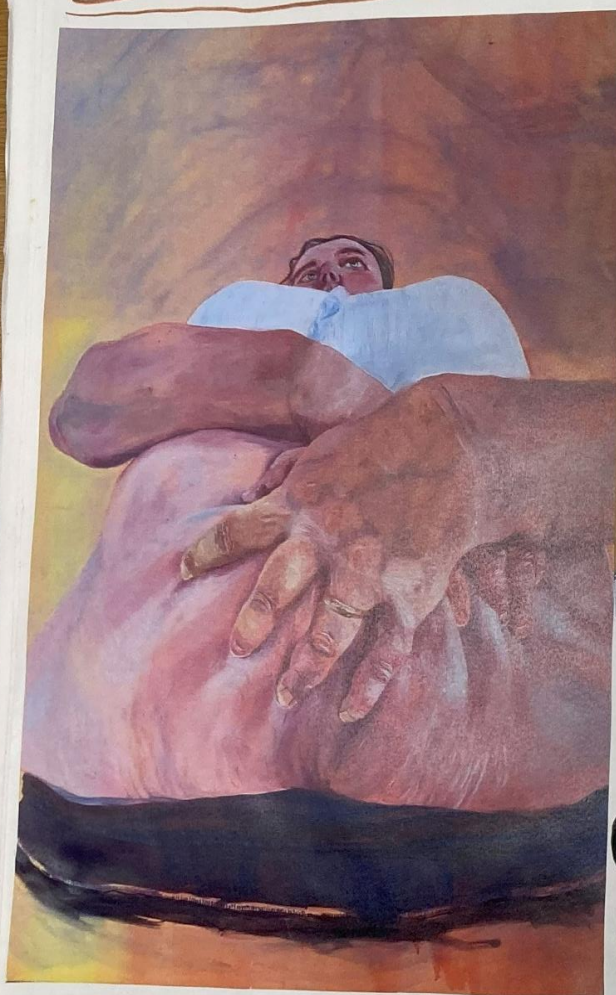
...he clicked the... all over again... An hour or so later, the... ordered the children to... stand by who were too... runchrooms. André pulled... the safety of the man... daylight, and André saw... be shaved by the camp b...



Considering angles, I think I could definitely link that to the angle which I used with the photos of my mum, helping to create a more stark and striking image that comes off as unusual or intimate.



MY INTENT MOVING FORWARD: I intend to carry on looking at my mother and telling stories through my art. In this late painting, I am exploring her relationship with her body, one aspect that affects that being motherhood. Linking some images of my brother and exploring the idea of childhood, I will connect this and look at motherhood, exposing realities, portrayals of motherhood and childhood, and looking at things that are intimate and hidden about motherhood.



# OUTCOME REVIEW

THINGS I THINK WORKED WELL

Realism + proportions  
 - to the average viewer, who doesn't know my mum, the accuracy of this painting could only be judged via looking at my reference image and compared. However, to me, I wanted it to feel like it was my mum, and I found that even when covering up the face and most of the body, just looking at the hands immediately makes me recognise her.

THINGS I DISLIKE

↳ the background feels off despite my attempts to make it more cohesive by adding a layer of sheer blue, also to dull down the very bright oranges in the back. I could have painted in the background as it was in the image, however, I thought that the lines would be too harsh.  
 ↳ my intention moving forward are to experiment on the actual painting.

Just like in some of the experiments I did and drawings from the photos, I could have used a more abstract approach, possibly made it mixed media, used paper, or just played around with it more without fear.

THINGS I COULD HAVE DONE DIFFERENTLY

↳ colour + palette  
 I tried to include colours in the SMP to stand out and make it more realistic; e.g. hot pinks, purples + yellows, as well as using a lot of blue in the shadows. I looked really closely at my image to choose what colours to use.

I think that the greens to bring the wins out and the blues to create shadows is really effective, and my palette was limited to white, red, blue and yellow.



# MOTHERHOOD: INTERVIEW

## KEY NOTE:

- the displayed text has been translated from portuguese

CULTURE SHOCK - feeling lost

moving forward, i could move towards childhood, mother-sor and mother-daughter relationships, the bond betw 11n parents and children

### 1. Tell me a bit about your background. How has your culture and family shaped you as a person?

Being portuguese is very important to me because I didnt live there the majority of my life, but I lived there until I was an adult, and it was there that I learnt everything that I know, everything that my parents passed down, all of the values, my education, and it made me a hardworking person, someone who doesnt give up on things, being strong despite the distance from home. Moving to a country where they don't speak your language, or they don't have your culture was my way of trying to find a better life, an opportunity, and its a different culture, you miss the portuguese culture, but you keep trying to socialise with other family that we have here.

It definitely made me feel like i didnt have the same support as I did when I was in portugal, its not your culture, its not your country, the people are different, you're not as familiar with the neighbours, people on the street are all strangers to me. Even if you say good morning or good afternoon, its not the same as in portugal where I grew up

### 2. How would you describe your relationship with motherhood and the struggles and joys of it?

I was quite young, the first time I became a mother. It was hard, it wasnt what I expected, and in that time i felt much more aware of the lack of support, not truly being at home, not having my family, but at the same time it was good. I liked finding that I had company with my baby. There was someone that was mine, someone who gave me motivation to be here in england.

I feel like i'm slightly losing control watching you grow up, like when you were a baby and i decided everything, and when you reach a certain age you start losing that control, but its good, you feel that your kids are more independent. Its mixed feelings. I still depend on and value and respect my parents wishes, even after being an adult and having my own children.

### 3. Has being a mother affected your relationship with your body? How have the long lasting effects shaped you as a person?

The scars, stretch marks, theyre reminders of what I went through, and I'm proud of the journey I've been on.

Pregnancy changes your body but they're good changes, its what God decides.

the mention of her faith is interesting. could bring her faith into this project, something to do with her trust in god, how this affects her relationship with her body.

### 4. How do you feel when you look at the painting?

It somehow makes me feel good, I mean of course im proud of you (talking to me). I might have worn something else, but its my body, theres nothing i can do to change it.

### 5. How did you feel throughout the process of taking the photos?

I felt a little strange, having to squeeze my stomach, but it was quite a funny bonding moment, despite being in a weird pose, it was a funny moment, which we both (me- the photographer and her- the model) appreciated.

### 6. What do you think is the most challenging part of having a painting done about you? Is it challenging?

Exposing the photo to other people, everyone who is going to see the canvas, even though they don't know who I am, I feel exposed in a slightly good way. Its difficult to expose my body for people to see.

### 7. How do you feel about your story being shared with the viewers of the art work?

I don't mind sharing the piece and the story with people. Some people who might feel insecure might see the photo and change their perspective on their body. Its good to interpret it in your own way, but knowing the story would make people value it more.

### 8. Do you think it should be presented with a text explaining your story? Or should it stand alone? Do you want people to form their own opinions about it?

In this special instance, an image to do with motherhood and maternity, I think that having the story gives it more importance and value to the people who are seeing it.

→ overall, this interview was fruitful to help understand the story behind my art, and the ideas behind the motherhood project.

she made an interesting point that in this case, adding the story for the public to read creates a sense of intimacy between the viewer and the piece.

turning the process of taking the photos & the bonding created as part of it into possibly even more important and significant than the artwork itself.



the 1980s  
 more-is-more mentality.  
 These jewelers

Byronck wore giant Schiaparelli earrings with pearl-pearl-pearl teeth and noses with dangling beaded rings. collection, where they are joined by metal ears, examined in find contemporary echoes in Roseberry's Schiaparelli too. The 1960s mood of leggings, worn like rings. Latham's work has proved inspiring to other designers pieces in his spring/summer 2021 digital show. who included original Latham directors, Anthony Vaccarello, them against girl perfume bottles, double C's, catwalkers and the brand's current creative jewelry taking pole position - the jackets, Karl Lagerfeld spectacles. The Van Gogh masterpieces as up next to his latterly published. the architectonics. Certain Latham lay extravagant boxes. tion of financial markets heralded On. Back then, sourcing executive a or couture's stored past, these, (references to Bogdan and Storz, you that that stuff should feel) and today own his atelier) and given design by the young painter e first time in the 1950s, Chanel created defined with bringing great jewels to and where once it was. assurance, reflective of home. in personal predictions - a bit of pendant. His jewelry designs is himself, and often features his



# JENNY SAVILLE

the 1980s more-is-more mentality. These jewelers  
 This piece depicts Saville herself during pregnancy. During this time she gave birth to her first child in 2007, followed by another in 2008. The nudity of the figures creates a sense of naturalness and intimacy, clearly reflecting her own intimate relationship with motherhood. However, looking at her expression. It is one of worry, discomfort, and certainly exclusion. The front baby is squirming out of her grasp and looks like it must be crying. The charcoal lines create a sense of movement and clutter make the painting become alive as we see faint outlines of more to see. These lines of movement not only make it appear unfinished but also add chaos and visual overstimulation. creating a really interesting composition. I chose to look at this piece specifically because it truly reflects the struggles of motherhood, in such a close and meaningful way, in which compared to Renoir's, is impossible for him to achieve. Saville exposes the reality of being a mother and the massive responsibility, rather than the serenity and peace that Renoir depicts.



# PIERRE AUGUSTE RENOIR



Renoir's interest in the themes of motherhood and the relationship between mother and child arose with the birth of his first son in 1885. In 1894, around the time Jean was born, this image was painted. The child is seen nursing and being held, not by Renoir's wife, but bears a resemblance to the childminder that took care of Jean.

→ The reason I chose to look at Renoir's paintings of mothers and children is because he portrays womanhood and motherhood from the perspective of a man, who will never have such intimacy with the topic, nor will experience the same things a woman does. Therefore, these are all painted like an intruding eye, looking onto the intimacy but not belonging. They are serene and peaceful and completely mask or hide the woman's perspective, not showing the pain, suffering of motherhood, but the serenity of being an outsider onto this.





For my personal study on the theme 'Hidden and Exposed' I initially wanted to explore the theme literally, having focused on exposing body parts and hiding valuable items. However, after having produced an outcome that focused on my mother exposing her stories and showing the world some intimate details of what makes her unique. Her relationship with her body was incredibly important to me, specifically her relationship with a changing body, after having two children. As a new starting point after this outcome, I started looking at motherhood and childhood and the realities of that, shown by artists like Jenny Saville and Pierre Auguste Renoir, thinking about how motherhood is perceived differently by everyone, whether they be a mother themselves or not. To extend this, I'd like to connect motherhood and childhood and create a piece that looks at the strong connection between those themes, exposing what they mean to me and my family. Linking back to the initial theme, one of the first artists I looked at was Paula Rego, who used art to expose people's stories, and in her case, put out a political message. Inspired by her, I want to present a certain intimacy with my pieces, which would usually be private and hidden from the public eye. Moreover, linking from the ideas of motherhood and childhood, I intend to keep looking at capturing intimate or personal moments, that connect with my stories and my background. For example, looking at culture and heritage, which makes up a large part of me as a person, and exploring how the public may not connect with my art due to it being so personal and having such a hidden meaning.







Why I chose her as an artist, relating to my previous ideas of childhood and motherhood, I really admired the way Morisot painted children, either alone or accompanied by a parent or guardian. The paintings evoke a feeling of peace and serenity, which makes the struggle and exhaustion evoked in Berthe Morisot's painting.

# BERTHE MORISOT

1882

Here, Morisot paints her daughter, Julie Marie, playing in sand. Through her lifetime, she often painted her daughter just



- An Impressionist  
In 1864, she exhibited for the first time in the highly regarded Salon de Paris.

→ This scene, as normal and domestic as it may seem to a modern day

being a child, playing, portraits of her, playing the violin. I loved the intimacy of the painting and how the child was not looking at the viewer. It is a snapshot of her childhood and innocence. I'd like to take influence from this and possibly capture an innocent moment between mother and child, without it looking

1881

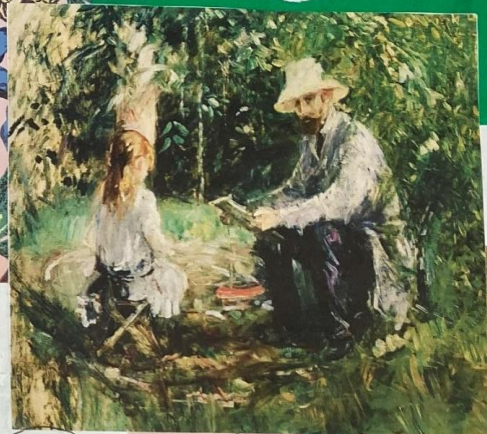
never, it is actually an unusual scene of Eugène Moret with his daughter. Most Impressionists were male, and often painted women with children.

I also chose to look at this piece as it shows a scene, a moment, two people captured naturally, capturing to the painting of my mother, which seemed very unnatural.

In the upcoming work, I would like to look more at people in a scene, continuing to work on motherhood and links to my own family and experiences.

too intentional. Moreover, her Impressionist painting style is something that I could try, and is within my comfort zone, not something I usually do.

never  
Morisot ~~did~~ intended to exhibit this painting publicly, it was to be purely private. This shows how the scene was an intimate family moment, and the gaze of Eugène in the painting makes the viewer feel like an intruder on such a peaceful moment captured.



1883

- Set in a garden of the estate they were living that summer, featuring her husband, Eugène Moret, and her daughter.

What drew me especially is the focus on the domestic and family relationship. Now the marks she made almost like them, moving fluidly. It does not feature their house or another focal point, only her husband and daughter. It is an intimate moment.







-creating distortion,  
imphancing certain part of the  
image, enlargening to make it  
disproporandte.



EXPERIMENTS F VISUAL RECORDING







Here, I digitally edited my images with opacity, saturation and contrast. I found that I preferred lower contrast due to the harsh lighting in the photos, as well as the blurred image to the left, where the layered images merge and interact with each other instead of just overlapping.

Some of the colours changed during the operation, turning blue or orange. I want to use this colour scheme in my piece in the future.



## the story and meaning:

I chose to take photos of my mum with me and my brother as part of my exploration of motherhood and childhood. In the photos, despite being staged, there is a sense of naturalness, and I chose for my mum to be cleaning our faces as a symbol of love, care and patience. It is like capturing an innocent and intimate moment which is all what my project is based on. While me and my brother's expression is relaxed, showing our trust and immediate comfort, my mum's expression conveys gentle worry, as she wipes our dirty faces gently.

I then chose to edit the photos together to make a statement about age and watching children grow up. While in the images of her and my brother, she is taller and appears to be the dominating figure, in the images of me and her, she is shorter than me. Despite this, she still cleans my face as a sign that no matter how old we may become and live so, she will always be our mother and feel the need to take care of us.

Similarly to when I did a photoshoot with my mother, I wanted all three of us to be relaxed, which was challenging due to the fact that I was also in the images. We had fun putting food on each others faces, and the experiences we had while taking the photos made them feel more genuine in my opinion.





Linking with the work of Barbara Walker, I planned out a composition using the transparent acetate and tape with only the background of my images printed on. I liked the overlay style similar to the way I digitally edited my images with overlay.

I had only used ink once before this, so I had to get used to the technique and the way that the dip pen works and the types of marks that it creates.

I also experimented with mixing and diluting the ink to create tone in an otherwise blocky and solid drawing.

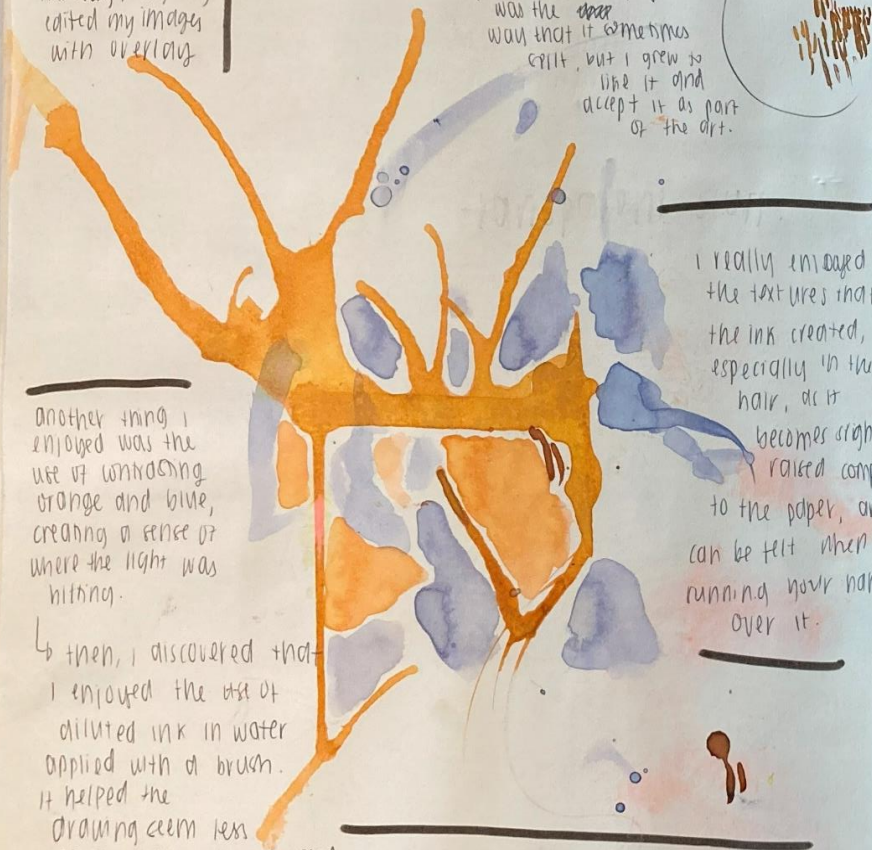
Using different strokes

One thing I found challenging was the way that it sometimes split, but I grew to like it and accept it as part of the art.

I really enjoyed the texture that the ink created, especially in the hair, as it becomes slightly raised compared to the paper, and can be felt when running your hand over it.

Another thing I enjoyed was the use of washing orange and blue, creating a sense of where the light was hitting.

Then, I discovered that I enjoyed the use of diluted ink in water applied with a brush. It helped the drawing seem less empty and more finished. It also helped to contrast light from dark, adding more ink to my main figure and top.





The reason why I chose Barbara Walker as part of my personal study, is because I wanted to experiment with the idea of empty space, combined with colour and maximalism and to try to combine these polar opposite elements into a well composed, thought out piece. I plan to create transparencies and experiment with layering and overlapping images, like when I edited my photos digitally and played with opacity and blending.



I really enjoy how Barbara Walker expertly defies a way for us to be more. She uses blank space even in the centre of her images, playing with composition to defy rules and create interest. In the same way, my images have a blank space in the middle, defying the usual compositional rules.

# BARBARA

she explores strong and historical themes, portraying military-looking poses and stiff stances, possibly showing the struggles her ancestors faced and conveying something personal and intimate to her and her family background.



one thing that I think really stands out to the viewer about Barbara Walker's work is the use of only greyscale. The lack of colour forces the blacks and whites to convey their own meanings, possibly relating to her identity with being a person of colour, and reflecting on the challenges she and her ancestors have faced.



# WALKER

PERSONAL MEANING

GAPS

EMPTY SPACE

I also really like the subtlety of the raised white outlines to add textural interest where there is no tone or colour.



Barbara Walker is a British artist based in Birmingham in the UK. Her work is informed by the social, political and cultural realities that affect her life and the lives of those around her. This is why I chose to use Barbara Walker as an influence, because similarly to Paula Rego, her experiences and own challenges influence her art in a very direct manner. Growing up in Birmingham, her experiences have directly shaped a practice concerning issues of class, power, gender, race, representation and belonging. Her figurative drawings and paintings tell contemporary stories rooted in historical circumstances, making them universally understood and reflecting a human perspective on the state of affairs in her native Britain and elsewhere. Her works depict subjects who are often cast as minorities, inviting the viewer to look beyond categorising or classifying citizens.



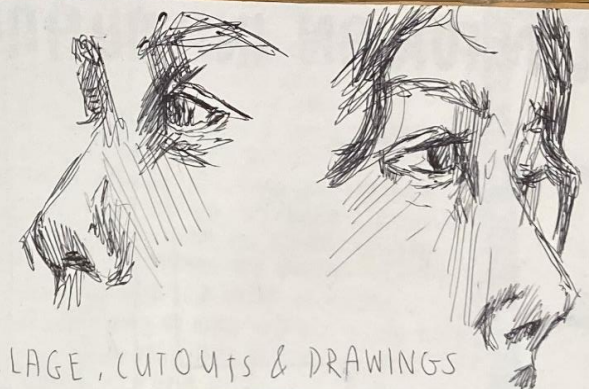
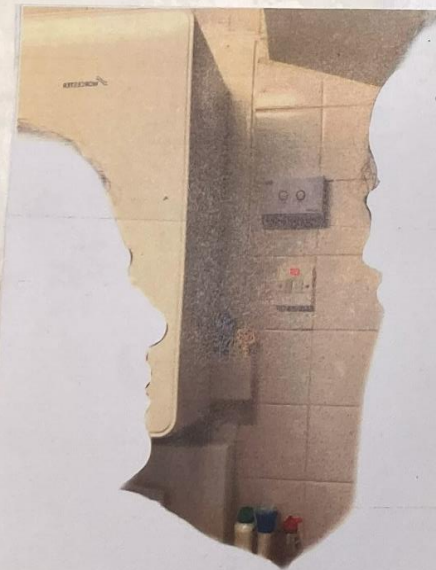
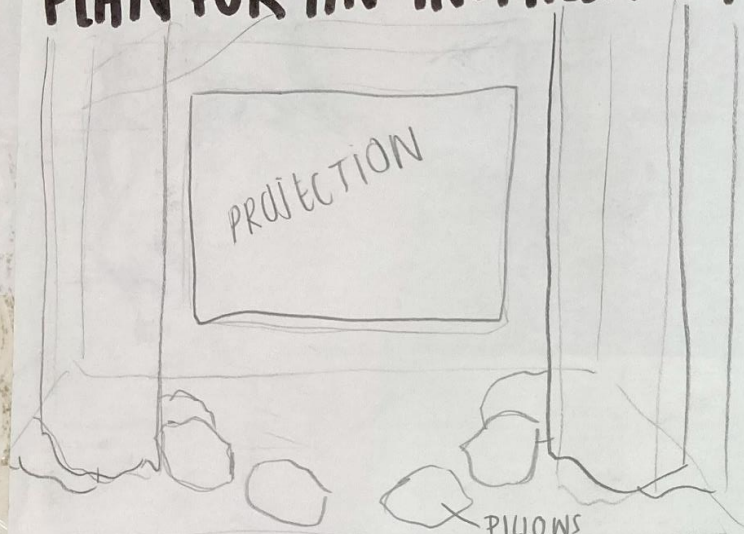


PHOTO COLLAGE, CUTOUTS & DRAWINGS

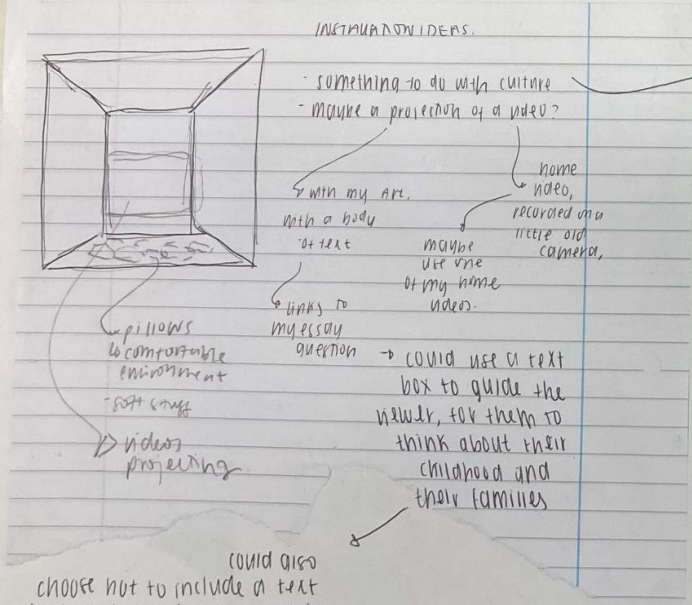




# PLAN FOR AN INSTALLATION PIECE



curtains  
- shut  
to create  
a dark,  
cozy,  
homely  
space.

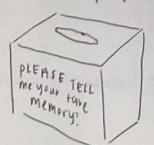


maybe something  
to do with a  
mother's love?

creating a  
space for people  
to talk about  
their mums or  
asking people to  
write their favourite  
childhood memory.

could also  
choose not to include a text  
box, but record people's reactions,  
take notes and write people's  
responses

a little  
feedback  
box, asking for  
favourite childhood  
memory.



Recorded in 2012, "The Visitors" is a multi-screen video installation that shows Kjartansson performing a song with seven childhood friends over the course of an hour. To experience "The Visitors", you walk into a dark, atmospheric gallery with nine large screens, eight of which show a beautiful, ornamented room in Reykjavik. There's also a view of the front porch with a group of gathered friends. In each room, a musician plays and sings, Kjartansson being in the bathtub. To Kjartansson, repetition is important and central to the piece. In terms of experience, the auditory effects are what really come together to form the nostalgic, carefree atmosphere. While being able to see 9 screens and different backgrounds and rooms each, when you approach each screen, its volume is louder than the others. At the end, they all come together in one scene, running out of their rooms with only their instrument and gathering in a field outside the house they were in.

## RAGNAR KJARTANSSON

I chose this installation piece as inspiration for my own installation due to the atmosphere he creates. I liked the homely feel to the videos, almost like a DIY or very domestic setting, but utilizing the effects of the sound and light to draw in the viewer.



## "THE VISITORS"





"The veiling" was one of five video and sound installations that Bill Viola created to occupy the 5 rooms of the United States pavilion during the 46th Venice Biennale in 1995. Viola created a system of nine sheer screens that are hung parallel and catch the light from two projectors on either end. Images of a man and woman are seen slowly

# BILL VIOLA

walking towards each other, passing through the screens, merging at the centre, and then moving apart again. This ghostly action becomes hypnotic, and much like a lot of Viola's other work, has a dream-like quality, and he states his intentions were to "suggest the multiplicity of experience that exists in both our own thoughts and our understanding of our interaction with another human being".

The reason why I chose this installation artwork is because of his use of transparencies, linking to my work leading up to the painting of my mother and me and my brother. Using layered transparencies. Similar to Viola, I want to use projections to create an environment for the viewer to feel a certain emotion, making video to play.

I also liked how dark he chooses for the room to be, to create a calm, thought-inducing atmosphere.



Here to the right is a screenshot of my camera roll after recording all the clips. My next steps are selecting the ones I want to use, cutting them down and creating one long video. I'll aim for the final video to be around 5-7 minutes, as short as possible to keep the viewer captivated. The video will be on repeat, monitored all day by me, to record and note people's reactions.

## PREPARING AN INSTALLATION

I wanted to create the sense of nostalgia and longing for memories, which is why I chose to record a device playing the video. By creating this viewer, it gives the viewer a sense of inclusion and intimacy with the moment of remembering. To the right is my setup for recording the clips. I used a tripod balanced on a pencil pot to get the perfect height and to ensure all the videos were filmed at the same angle.





# WHAT IS YOUR FAVOURITE CHILDHOOD MEMORY?

My installation was a video compilation of my childhood and 'Home videos', directly linked to my essay question 'Does art need an explanation or can it speak for itself?' where I explore whether it is more important to convey a specific message/intention or allow the viewer to connect with the piece based on their own experiences, life and background. Tying to my theme of hidden and exposed, I wanted certain aspects of the installation to seem anonymous or ~~not~~ concealed. For example, the context of the newer shifts and alters the meaning to me, the people and locations in the video are all familiar and homely, however to my friends and other viewers it may seem boring, or may be nostalgic and remind them of their childhood. My favourite comment was that it reminded most teachers of their own children, who are of similar age to me. This changes the narrative of my installation. Another interesting aspect was the setup.

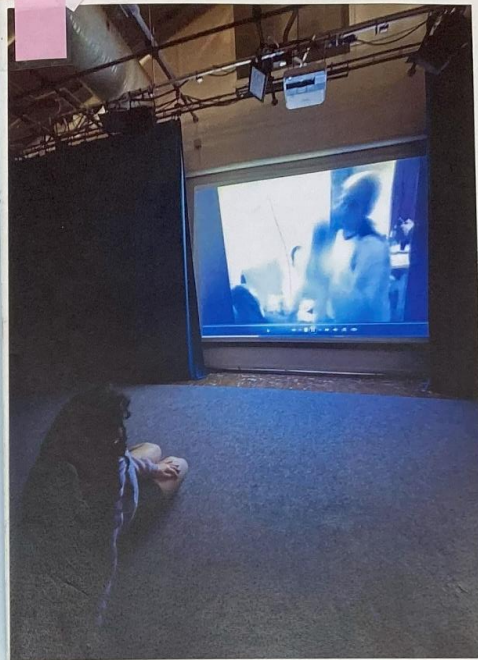
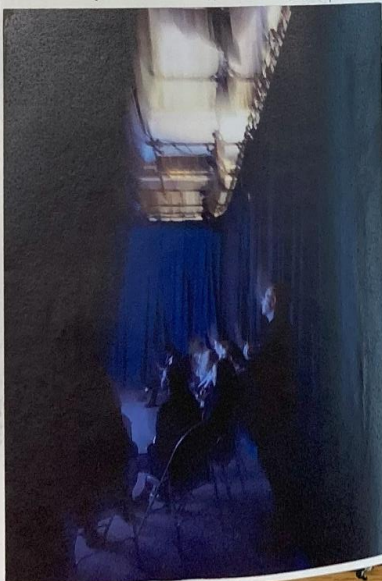
While my iPhone didn't quite capture the lighting in the space, when the room filled up, it was really atmospheric, with all the darkness, it seemed like a cinema room.



The sound system is also something that I played with. The speakers were dispersed evenly across the whole hall, but there were none in the closed off space on the stage. The echoey and distant sound gave the video a sort of strange nostalgia and surrealism.

The personal nature of the video created some awkwardness around the people that came in and didn't know me personally. This added to it being context-dependent.

The technological aspects were the most difficult, but then I decided to shut all the curtains and turn the lights off to create a really atmospheric space. I set it up so that people had seats, and a corridor to enter, creating a closed off intimate space.



The language barrier between the English speaking guests and the fully Portuguese video added to the sense of being able to detach the video from my personal background and applying it to other people's experiences. Some bits of the audio are intelligible and the viewer could not understand when they were Portuguese, ~~with~~.

However, due to the feeling of shared nostalgia and memories, the language barrier was not a challenge or hindrance, it did not matter.

I really like the effect of this photo, with grown up me watching baby me on the screen, almost like watching my life on replay.

"I didn't understand, but it was cool"

I deliberately chose to not include a text box that usually appears with an installation, as part of my essay question exploring whether art requires an explanation. This caused a bit of confusion, but was overall successful, as lots of visitors were able to relate it to personal experiences.

## PEOPLE'S REACTIONS

most teachers who are parents came out with a smile on their face because it reminded them of their children

"I wish I had named my daughter like that"

"reminds me of my own little ones growing up"

"you haven't changed much"

"so cute"

"adorable"

"so little"



What is your favourite childhood memory?

meeting '99ie piggie

What is your favourite childhood memory?

going to get my dog

What is your favourite childhood memory?

Going to the sweetie shop

# SHORT SIMPLE ANSWERS

What is your favourite childhood memory?

Playing with lego

What is your favourite childhood memory?

Snowing time

What is your favourite childhood memory?

Playing football in the summer

What is your favourite childhood memory?

fun fair - carousel

What is your favourite childhood memory?

when I visited my relatives in Sri Lanka

What is your favourite childhood memory?

The last time I saw my grandad in Ghana (c. 2008)

# memories from a foreign home

What is your favourite childhood memory?

I was a toddler at SM mall in an arcade @ Philippines

What is your favourite childhood memory?

no specific memories - just being small and not responsible for anything

# forgotten

What is your favourite childhood memory?

I have forgotten

# Holidays!

What is your favourite childhood memory?

extended family holidays!

What is your favourite childhood memory?

Going to Lapland with my family at Christmas

What is your favourite childhood memory?

Disneyworld

# typically childish things

What is your favourite childhood memory?

playing video games with my brother

What is your favourite childhood memory?

Jumping on my trampoline when I was little with my dear sister

What is your favourite childhood memory?

playing with cousins and my okaasan

What is your favourite childhood memory?

playing in the garden with my brother

# family

What is your favourite childhood memory?

going on a VERY wet boat ride on Niagara falls when I was very young

What is your favourite childhood memory?

My parents told me we were going to visit my nan but we went to Disney land instead - I started crying

What is your favourite childhood memory?

in my year 6 production I sang my big song with a father hood and got so excited I ran a lap of the playground at half time

# whole stories

What is your favourite childhood memory?

Having anyone in my family come round for Christmas - getting forced to go to Christmas mass and facing my mum to make me eat my stinky sausage rolls

What is your favourite childhood memory?

Being in Disney land crying, scared of Tiger and then the staff brought out Piglet to not stop me crying - I also got fairy dust and it brings away flat land

What is your favourite childhood memory?

Eating Tomato Soup watching Pingu and Pingu's Christmas was falling outside of our current flat land

What is your favourite childhood memory?

playing with my Barbie dolls while dressing them up in outfits I made

What is your favourite childhood memory?

Whenever my parents would allow me to eat whipped cream

What is your favourite childhood memory?

watching my favourite TV shows

What is your favourite childhood memory?

After school Disney Prims + dressing up as my favourite princesses

What is your favourite childhood memory?

Dressing up as a princess, especially the princess heads

What is your favourite childhood memory?

Sports Day with the friends in Primary

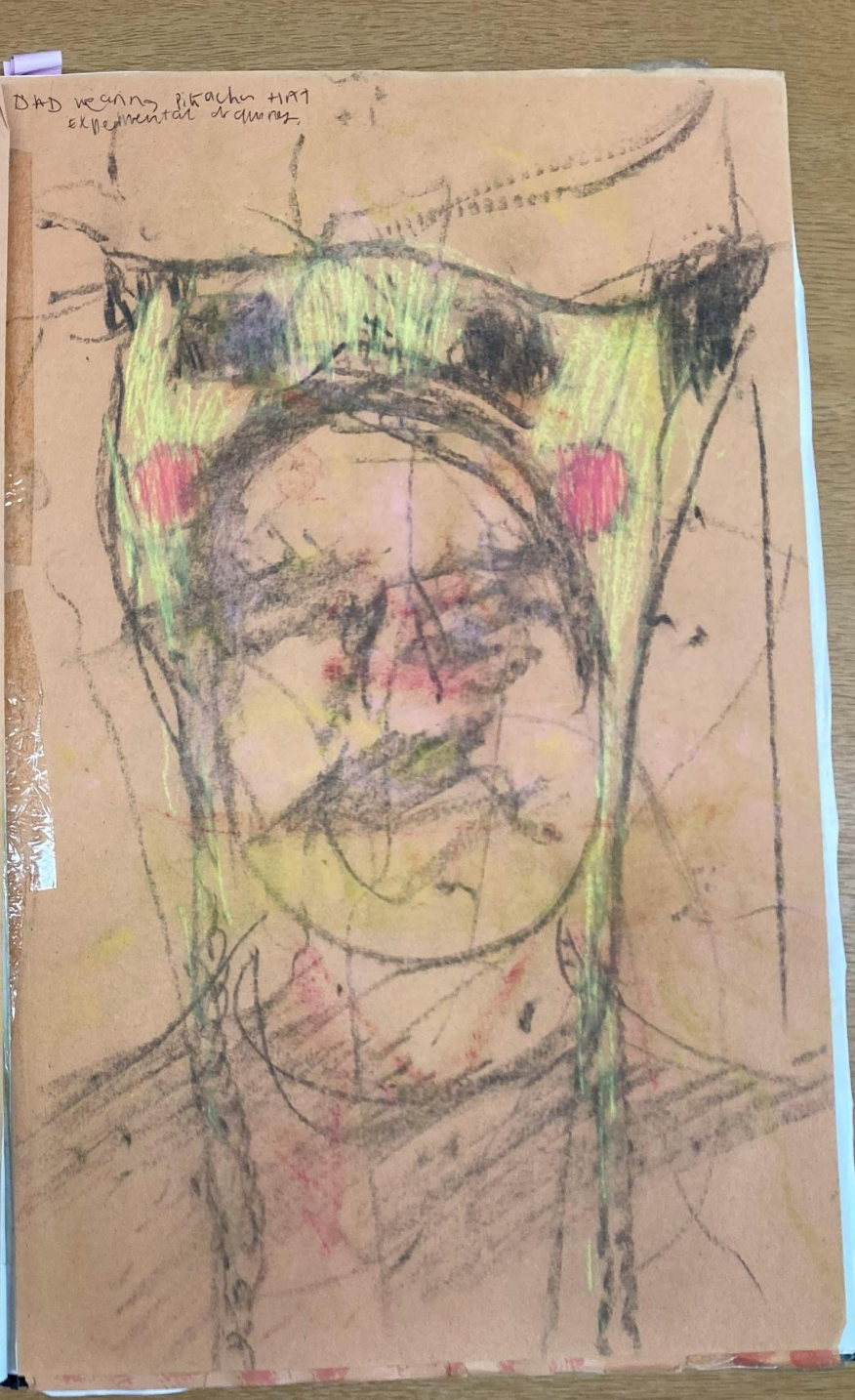
What is your favourite childhood memory?

When I held a snake and it was squishy





DAD wearing pikachu HAT  
experimental drawing







# experimental drawings

MAKING BRUSHES

Using Hexion worked well as a spongy effect, due to the scrap foam that I used inside to make the tip softer. It absorbed alot.

Using the rose bud as a paint brush was the most unexpected one. It worked like a very soft and delicate paintbrush.

The pom pom was also one that I loved using. The texture it created was organic and interesting.



Using the sticks was my favorite brush. The harder smaller ones provided support, but the shaved bark was soft and malleable, like a calligraphy brush.

Using the mesh was interesting because when dipped in watery acrylic, it transferred a lot of water to the paper. Once dried off a little bit, the pattern of the mesh came through.









Russian artist and photographer, Karmann Verdi, used the isolation of lockdown and the struggles that accompanied the COVID-19 pandemic. He used this condition as an opportunity to channel his creativity to produce images in a unique format. He took image contributions and created a performance by projecting and superimposing these within his space. He says 'this project is my personal study of human nature during a global crisis.'

Key Ideas

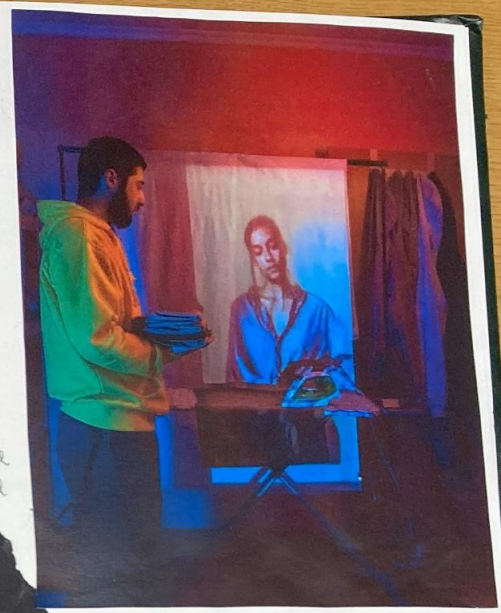
- the projections of people, like ghosts, phantoms, who decided to 'stay with me' for a while.
- interaction between him and the 'ghosts'



# KARMAN VERDI

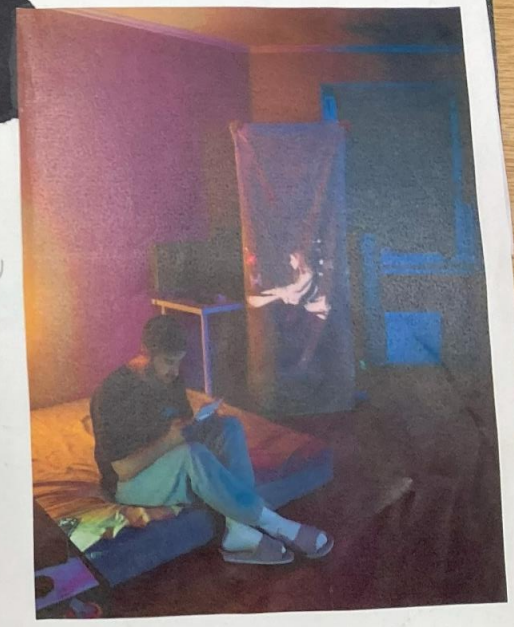
↳ using ideas of scenes, setting up a scene that is supposed to look natural - looks forced.

I chose to look at this artist not only for his use of projections and ghostly figures, but also for his creation of ambience. I believe that the colours are extremely reminiscent of my last large piece, with the contrasting blue and orange light. For my next piece, I want to try to incorporate this digital and added effect for the people



possibly 'invading' the scene?

she is so well incorporated yet it doesn't feel natural.

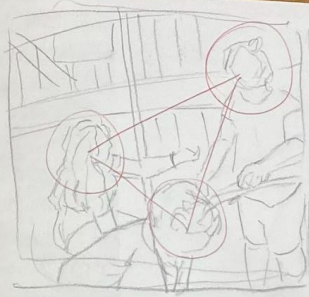




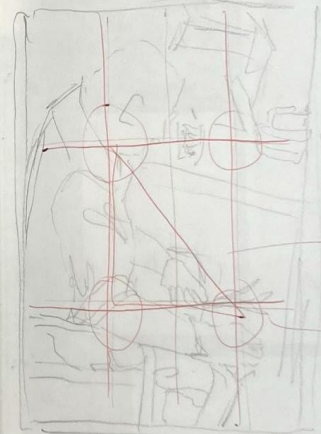
# PHOTOGRAPHY



perspective



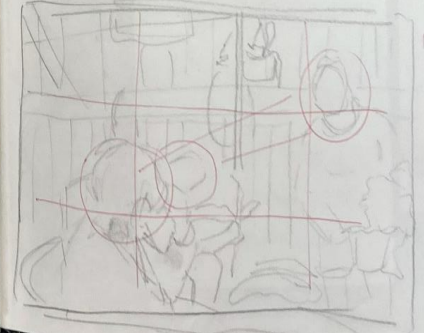
rule of 3  
 3 in a triangle



composition doesn't work - too left side heavy

good things:

there isn't anything in these two sides.



composition doesn't work either two heads on bottom left are too close together and at the same height.

the lines in the background are not in a perspective creating harsh lines and adding the image up





This image shows three generations of women working together. It was taken in my home in Portugal where I have lots of childhood memories. Using this idea of generations, I could link in my installation piece and the home videos I chose to present. Possibly using ideas of memories linking to the mother-daughter relationship.



# FADING MEMORIES

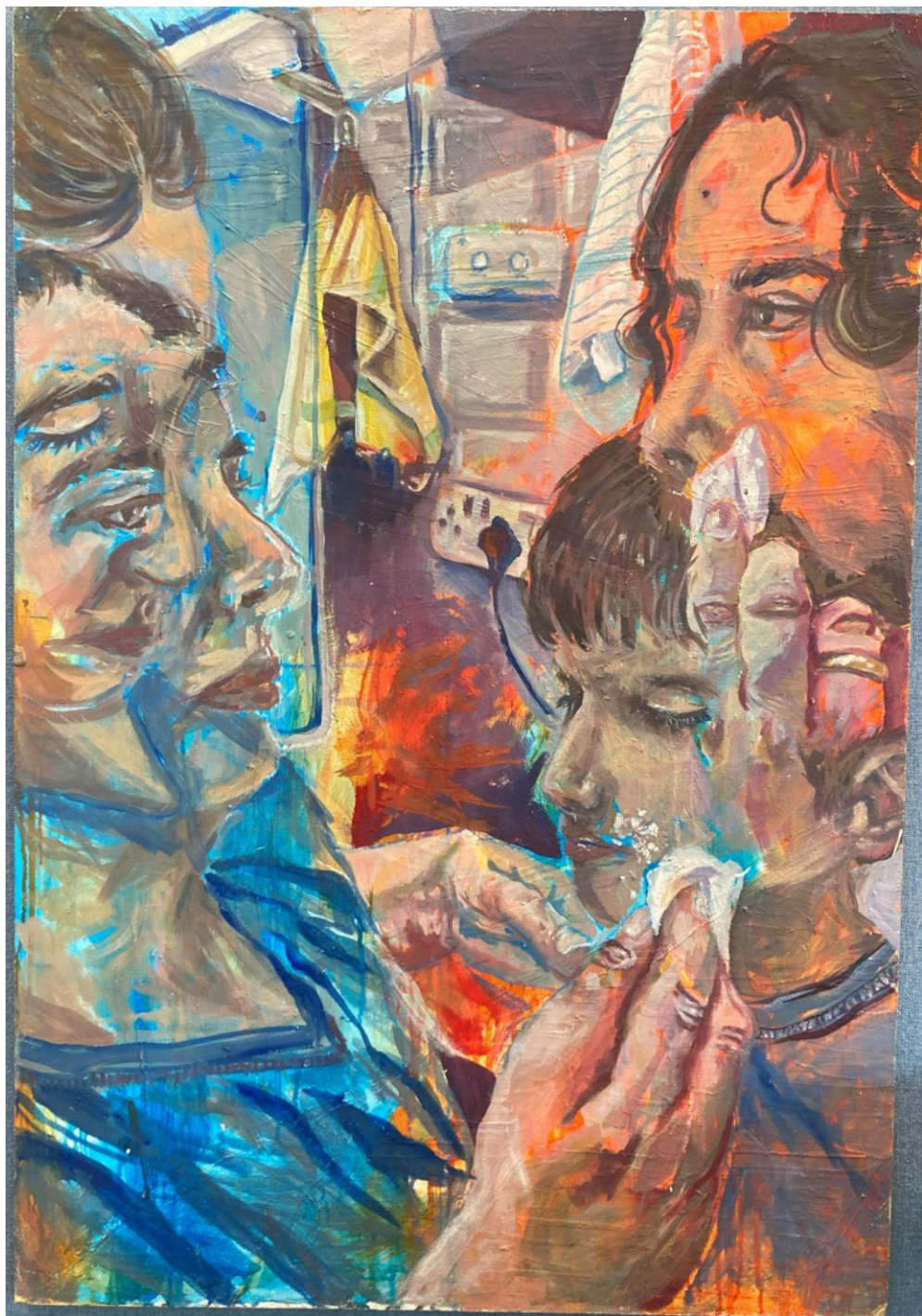
↳ GENERATIONS





















**Should art expose the artist's  
views or be a space for people to  
express their own emotions?**



My initial theme and ideas were based around the theme of hidden and exposed, and I started looking at artists whose work has many layers of meaning behind it, with backstories, political influence, personal experiences and emotions. I wanted to explore how significant different interpretations of art are to its value as a piece. Should we relate pieces to our own experiences, painting them in a new and unique light? Or should we merely understand the artist's original intentions for the meaning of the painting, emulating their own personal experiences? Artists like Paula Rego, who exposes stories and reality with her work to put out a social message, Joan Semmel, who portrays her exposed body with a very personal story behind her work, and Jenny Saville, who exposes her body in her paintings to create complex meanings and representations, all play with the meaning behind their work and how this is distorted and bent to the viewer's understanding. I want to explore how artists deliberately use imagery that can be understood in various ways, enabling its viewers to feel there is a space for their own experiences and emotions to fill the painting. Roland Barthes suggested the idea of 'The death of the Author', where his thoughts regarding the significance of the intended interpretations of the creator link to my study of whether artist's intended meaning is significant too.

Paula Rego, a Portuguese contemporary artist, influenced my whole project, relating to her ideas of having a story, a message, behind her artwork. For example, her 'Abortion series' (1998) served to tell the stories of the women she painted, and of their suffering, in a response to the negation of a referendum to legalise abortion in Portugal. Looking at Paula Rego's Abortion series, I chose to closely focus on 'Untitled 1'.





In this specific piece, the use of figures and composition stands out, while remaining a conscious decision. In terms of composition, Rego places the woman in the very centre of the image, immediately utilising the fact that the eye is drawn directly to her. The woman's full body is in sight, creating a sense of vulnerability and exposing her to the intruding eyes of the viewer. By making the viewer feel as though they are intruding, Paula Rego further emphasises the fact that the criminalisation of abortions is hiding women away, forcing them to resort to desperate measures. Her way of guiding the human eye creates a path from the legs to where the woman's top is covering her genitals, due to the way that she holds her legs apart. The exposing position the woman is in could be taken as sexually explicit, especially by those who are not aware of the artist's intentions and the message she puts across, possibly making the viewer uncomfortable. Furthermore, the way that Rego depicts gaze comes off as quite striking, adding to this discomfort and uneasiness that the viewer feels. The woman stares straight at the viewer, making the viewer look at her eyes and her face, which is exactly what Rego aimed to do, to force people to look directly at the issue at hand, rather than turning a blind eye. In terms of the painting itself, it is interesting that there



is no highlight in the woman's eyes, conveying a strong sense of raw emotion, vulnerability and desperation.

Rego also uses symbolism in her painting to emphasise the story of the woman she depicts, telling a narrative of pain and suffering. The bowl and the basin, (presumably there to aid the home-abortion process in some way) are household items, showing the medical poverty the woman is suffering due to the poor political choices happening in Portugal. She is depicted in her bedroom, with a towel under her, a contrast to the medical environment in which the procedure should take place. Contextually, the whole series is largely based on the political state in Portugal in 1998, when a referendum to decriminalise abortion was rejected. Rego portrays the pain and discomfort of at-home abortions, exposing the unsettling reality of the 'war' against women's rights to autonomy. Her bold political statement appealed to me, as even over 20 years later, America finds itself in the same situation. I found that her use of storytelling is dependent on the viewer and their experiences, which interested me because when discovering the work of Rego, the mere name 'Abortion Series' immediately revealed the meaning of the artwork to me. Therefore, I was less inclined to embrace the artwork as a space for my own interpretations and feelings, which impacted the way I viewed the piece. The rigid boundaries of Rego's original intentions for meaning meant that for me as the viewer, I felt less connected to the ideas she was presenting.

On the other hand, I later discovered that Rego's women are not victims. Although all emotions are present, she did not construct this series around pain, shame or grief. Instead, she presents experiences of abortion as nuanced as the women themselves. There is space for ambiguity in terms of emotion, which is natural of human nature, it is imperfect. These ideas are ones which are easier to connect to and empathise with, creating a stronger connection between viewer and piece.

Joan Semmel is an American feminist painter, who often creates large-scale nude self portraits from her own point of view in order to present her femininity and her relationship with her body as an ageing woman. I decided to look at one of her many pieces, untitled but often referred to as 'Purple Diagonal'





Joan Semmel's 'Purple Diagonal' is an explicit, striking image. In terms of composition, the use of limited empty space and awkward extreme angles is what draws the viewer to take a second look. Within just seconds of viewing it may be difficult to orient where the body is, which direction the people are lying in, and how many figures are in the painting. The limbs are tangled, and the foreshortened perspective allows the viewer to feel a sense of intimacy, positioning the eyes of the viewer as the eyes of Semmel. While her identity remains anonymous to an unknowing audience, a quick search online reveals that it is in fact Semmel herself. However, without background knowledge, the only information revealed is that her sex is female, creating an opportunity for personal feelings and experiences to be related to the piece. In terms of colour, Semmel uses unnatural skin tones, almost abstracting certain areas of the piece. The blue, green, red and yellow marks create movement within the artwork, leading the eye down the body in its foreshortened pose, guiding the viewer in a similar way to Rego, where the line of the legs and the composition guides the viewer.

I chose to look at Joan Semmel because of her use of storytelling with her art. The way that she explores her relationship with ageing and sexuality in her paintings tells a personal story of struggling with confidence. This story is so personal and intimate that the meaning of the artwork is complex, but is completely eradicated to the viewer. The viewer is invited, then, to reflect and think about their representation of the meaning of the painting. In terms of this meaning, at first glance, from the explicit image, it comes off quite striking and may seem like erotic art, however, Joan Semmel has a very personal relationship with her work, considering she is her own model. Despite the artwork also serving to present her body



without touch-ups or correcting imperfections, she also connects her work to her relationship with her ageing body, and how she may feel nostalgic remembering how she was when she was younger. Contextually, Semmel's work is unlike Rego's as it does not aim to put out a large-scale political message, however, once the layers of meaning are peeled back, it is essentially extremely similar, telling the story of a woman, her relationship with womanhood and how this means different things to different people. While in Rego's piece, womanhood tells a story of pain and struggle, fighting for women's rights to bodily autonomy, Semmel embraces the natural process of ageing, exploring her difficult relationship with womanhood in terms of body confidence. She breaks down the stigma that older women cannot be deemed attractive or involved with intimate relationships. Both aim to expose a personal story, whether it be to someone who can empathise with them, or an audience who is detached from these realities.

In comparison to Paula Rego's painting, Joan Semmel similarly uses perspective and gaze to present the vulnerability of exposing yourself visually. In Rego's piece, the woman's gaze is aimed directly at the viewer, so we have a clear image of who this woman is, a face is an identity. However, in Semmel's 'Purple Diagonal', there is no face, creating a hidden identity that avoids holding the gaze of the viewer. While both promote movement of the eyes of the viewer and encourage a closer look, Semmel's has more fluidity because of the loose strokes and abstract use of colour.

Jenny Saville's 'Propped' is once again, a striking composition, an image of Saville herself sat on a chair with her arms crossed over her legs and her fingers digging into her thighs.





The significance of presenting the female figure in a way that expresses discomfort and challenges femininity is huge. There is significance in her choice of subject, the primary subject of her early works is of course, herself, as a female artist carving out a space for herself in a very male-dominated field. It's scale, composition, boldness and conceptual basis all reflect the way that Saville works and are key characteristics of her work.

I chose to look at Jenny Saville due to the way that she chooses to put out her own body and expose her story, but in subtle ways. When initially looking at the painting, someone who is not aware of her work may not realise that she painted herself. They may make their



own assumptions about topics such as femininity, body confidence, possibly motherhood, however the real intentions behind the painting are not immediately apparent, and have to be slowly revealed through research and further reading. In this way, the artist's intentions behind it become less relevant to the viewer as they begin to craft a narrative based on the pieces, which differ between individuals based on their own social, economic and political situations.

The skin is painted in a way that shows every up and down of its surface, with precise attention to those small shadows and intricate patterns that skin creates. This is different from the skin painted in Semmel's 'Purple Diagonal', where the colourful strokes are mixed with patches of painted smooth, almost airbrushed skin. The distorted angles that create the exaggerated proportions on the figures emphasise different aspects of the painting's meaning. There is an intense sense of vulnerability in Saville's pieces, (similar to the way that Rego and Semmel present the vulnerability of their subjects), and yet, the immense size distracts from this impression of fragility. There is significance in the fact that Saville's head is partially cut off, which essentially draws the viewer's eye to the very centre of the piece, where the bulk of her body is positioned. The focus is therefore drawn to Saville's hands, which are uncomfortably digging into her thighs, a subtle but important detail that implies her possible suffering and discomfort with her own body or her own identity as a female painter. Similarly, this sense of identity is shown in Semmel's piece, where her face is not visible, creating a blurring of who is being presented in the piece. Contrastingly, in Rego's piece, the full face of the woman is in the centre of the piece, creating a similar discomfort, but using different methods. There is more discomfort found in Saville's piece in subtle ways, like the stool that digs into her ankle, and the way that her feet are held behind the leg of the stool. The figure could be seen as almost maternal. The size and child-like intimacy of the painting envelops the viewer, and there are no sexual connotations despite the image being her nude body. This is different to Semmel's personal exploration of her relationship with her body and her sexuality, painting erotic scenes in expressive ways.

Joan Semmel, Jenny Saville and Paula Rego's work all presents the concept that it is possible that the addition of the viewer's life and ideas to the painting may overshadow the original meaning. Roland Barthes' 'The Death of The Author' explores this very concept; the concept that the interpretation of literary works is solely based on the individual and unique experience of the consumer. In this way, the intended interpretation and the life of the author that leads to a piece of work is found to be unnecessary. In his essay, Barthes states that 'the explanation of a work is always sought in the man or woman who produced it', yet 'As soon as a fact is narrated no longer with a view to acting directly on reality but intransitively... this disconnection occurs, the voice loses its origin, the author enters into his own death, writing begins.' While he is referring to literature in his essay, the idea that a creator loses their origin and role as the provider of meaning and explanation to the consumer is relevant in my own studies looking at whether the original meaning of artworks is important, and whether or not art should be a space for the consumer to explore their own emotions and interpretations. In Rego's painting, the political context and intentions are important to understand the painting's influence and potential, and in Semmel's painting, the intimacy of the meaning behind it, exploring her relationship with ageing and sexuality, is important to craft an understanding of the piece, and yet it can be interpreted in a variety of ways, which can be argued to be more significant.



Barthes interestingly also mentions surrealism and its role in his theory of 'The Death of The Author'. He states : 'Surrealism, though unable to accord language a supreme place contributed to the decentralisation of the image of the Author by ceaselessly recommending the abrupt disappointment of expectations of meaning (the famous surrealist 'jolt'), by entrusting the hand with the task of writing as quickly as possible what the head itself is unaware of (automatic writing), by accepting the principle and the experience of several people writing together.' This links to the way that in all three, Semmel, Rego and Saville's work, the art is entrusted to convey their thoughts and emotions to others, who will continue to share and express their own, creating a large network of ideas from different 'creators', diminishing the importance of that singular powerful voice coming from the artist themselves.

To conclude, I believe that after looking at three artists who all use similar techniques to create differing effects, each has given a different ratio of importance to their own initial meaning, some allowing more room for interpretation as seen in Jenny Saville's 'Propped' where no clear, obvious meaning is shown. I think that in response to my question of 'Should art expose artist's views or be a space for people to express their own emotions?', I have come to the conclusion that both are equally important to consider when creating artwork. Yet, the space that we allow for people to express themselves as part of another's piece is significant in that it represents the sharing of emotions and stories that characterises our human experience. It is important to understand the elements of the artwork that are especially chosen to present a certain meaning, without devaluing the creativity that it allows people to have with their ideas surrounding said chosen elements. For example, each artist has emphasised the meaning of their artwork through carefully chosen positioning of the body and in Paula Rego's piece, the objects the figure has surrounding her are significant in telling the figure's story. These could, however, be interpreted in different ways, and each individual viewer of the piece could have separate ideas on why the artwork has been made that way.

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