GCE A Level
Advanced Art and Design

Fine Art
Component 1

ZAYNA

Total Mark 73 (59+PS14)
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**Kuniyoshi Utagawa**

Kuniyoshi’s LIFE:
Born in 1835, Shūhachi Utagawa, later known as Kuniyoshi, was a student in the Utagawa School, becoming one of its leading and most successful students. He found commercial and artistic success early in his career, releasing his first ukiyo-e prints in 1857. The story of the woodblock print is a Chinese story that was translated into Japanese and became one of the most popular forms of art in Japan. Kuniyoshi’s prints were admired for their dramatic scenes, rich colors, and dynamic compositions. He is known for his works that often depicted samurai, warriors, and historical scenes.

During his time, Kuniyoshi was a popular figure in the world of ukiyo-e. His work was highly regarded and sought after by collectors and connoisseurs alike. He is considered one of the greatest ukiyo-e artists of all time, known for his skillful use of the medium and his ability to capture the essence of his subjects. Kuniyoshi’s prints have had a lasting impact on the art world, influencing not only other ukiyo-e artists but also the development of printmaking in general.

**Work?**

Developing my Ideas:

I am working on a series of ukiyo-e prints inspired by Kuniyoshi’s work. My goal is to capture the essence of his art and bring it to life through my own unique interpretation. I am focusing on the dramatic scenes and rich colors that are characteristic of Kuniyoshi’s prints. My work is a tribute to his legacy and a celebration of the ukiyo-e style.

**WHAT MAKES UTAOGAWA SPECIAL IS THE ABILITY TO EXPLORE HIS WORK SO MUCH IS SEEN AS A GROWTH OF A NERGIC IMMUNIZATION WITH INCREDIBLE RESULTS.**

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*Footnotes and additional notes added for context and inspiration.*
IN TERMS OF MY OWN JOURNEY AND ABANDONMENT, I BELIEVE THIS STREETKID'S STORY TO BE TRUE AS JOURNEYED AND EXHIBITING THE DESIRE TO FIND A MEANING IN LIFE. THIS STORY IS A TESTIMONY TO THE POWER OF ART AND CANVAS TO EXPLORE THE DEEPER MEANINGS OF LIFE.

KINUYOSHI
(NUMBER ONE)
RESPONSE

THE PAINFUL WOUND DEEP UNTIL IT TOUCHES THE SOUL. UNDER THE INFLUENCE OF ART, I WANT TO TAKE AWAY THE GRIEVING MINDSET THAT IS PRESENT IN HIS DRAWING.
There are three techniques that I didn't want to develop any further. I think the second world particularly well because of the clean lines and heavy clashing what also made this one of my favorites is the use of the two different types of paper in black and white. I used the etching to experiment with color and especially the: inclusion of white detail. In my work on doing and experimenting with mixing the color which is to be on the entire side of the paper along side the second in order to have it show through the whole paper center. It seems to work just fine. A detailed design.

Etching Prints

+ Material Preparation
Kiniyoshi Utaeura Response

I wanted to try another approach to Utaeura as my last attempts were messy and struggled to encompass the essence of his work. I made this more basic piece with a lobster I saw in one of Utaeura's work. I copied the lobster and placed it on my sister's head.

Utaeura's inclusion of animals is often humorous or perhaps reflective of his daily life (like his cat). The interactions between his characters and animals are often9

I left this uncolored, but attempted to replicate the texture seen of the original piece. I struggled to color simply my sister's features to match that of the original characters.

Water is a large aspect of much of Utaeura's work, he captures so much movement and action within the water as the backdrop. Here I tried to draw in person the gear wave swims he uses and egg laying scenes as well.
In order to formulate some ideas as to what I could draw and what I could envision as to how these ideas could be developed, I needed some basic observational skills. My main focus was on a dummy lit Willow tree. At the time, it was raining, and I started some exercises to convey that, especially through my quick pen method of the branches and willow roofs. Eventually, I wore them, and became very absorbed with a unique focus on general shapes that stood out and shapes that blended together, allowing aesthetics involved in the shapes.
The portrait of my self - at school, I never know at the stage of childhood, nostalgia was shaped as a threshold. I was to have fluid and not fail. Everywhere that really cause an effect into my life as a dream, you suit, as my ladder.

The greatest change as many used remind me of change. I never knew how to improve and I needed no paintbrush.
Henri Matisse

Born in France (1867-1954)

Matisse was an incredible painter, sculptor, printmaker, and designer. He is considered to be the father of the Fauvism movement, which was revolutionary in the art world during the 20th century.

He originally studied law and then art, eventually becoming a teacher of classical drawing and painting. He used a palette of bright, bold colors to convey his emotions and ideas in his work.

My Artist Response — On this page...

I was inspired to paint in the style of Matisse. The使用of colors and their blending was very interesting and effective. It was also a good way to express ideas and emotions through color. Additionally, the use of line and shape in his works inspired me to make my paintings more meaningful and visually appealing.

The composition and arrangement of objects in his paintings help to create a sense of balance and harmony. This inspired me to think about the use of space and composition in my own paintings.

What attracted me to these fruit paintings was the use of color and the way it enhanced the mood of the painting. The way the fruits are depicted and the use of color make them appear almost three-dimensional.
FAUVISM

The name 'Les Fauves' (the wild beasts) was coined by the critic Louis Vauxcelles where he saw the work of Henri Matisse and Andre Derain in the exhibition, the Salon d'Automne, in Paris, in 1905. The two artists had spent an summer working together in the studio and were using bold, flat, primary colors and simple forms. The works were characterized by their use of primary colors and intense, almost pure hues.

FAUVES:Colour Theory - The Fauves were interested in the scientific colour theories that developed in the 19th century. Particularly, these theories were related to the idea that colours are pure and luminous, and that they can be mixed in various ways to create new hues.

METHODS

This finish is achieved by applying a base coat of a specific color and then layering over it with additional colors to create a desired effect. It is a great technique for creating a vibrant and dynamic effect.

- Acrylic paints are a great choice for this technique because they are easy to work with and can be layered to create a rich color palette.
- Adding a glaze or varnish over the base coat can enhance the color's vibrancy and add a glossy finish.

The combination of contrasting backgrounds and strong, uncluttered lines creates a striking visual impact.
Fauvism

The name "Fauvism" (the wild beasts) was coined by the critic Louis Vauxcelles when he saw the work of Henri Matisse and André Derain in an exhibition, the Salon d'Automne, in Paris in 1905. The two artists had spent a summer painting together in the South of France using bright, intense colors and bold, simplified forms. Their works were notable for their use of a strong, flat color palette, which was in contrast to the more naturalistic approach of the Impressionists.

In the late 19th century, particularly with the development of color theory in the 19th century, colorists and color theories, primary colors became important themes in academic color theory. It was argued that primary colors were the basic elements from which all other colors could be created. This concept is known as the subtractive color model, where color is created by subtracting light from a white surface.

Fauvism was influenced by the avant-garde movement of the late 19th century, which rejected traditional artistic conventions and embraced the use of bold, non-naturalistic colors and simplified forms. The movement was sparked by André Derain and Henri Matisse in Paris in 1905, and it was characterized by its use of a strong, flat color palette, which was in contrast to the more naturalistic approach of the Impressionists.

Fauvism's influence extended beyond France, and the movement had a significant impact on the development of modern art. It was a precursor to the abstract art movements of the 20th century, such as Cubism and Abstract Expressionism, which rejected traditional representational art in favor of more abstract and geometric forms.
I painted a sketch in watercolor using the warm color palette.

This painting is the last work completed in response to your request. Additionally, there is a conversation my parents and their nephew had about the

Influence of Art and the Role of the Artist. I found space in my portfolio that is quite relevant to the conversation about art and the role of the artist.

These elements were integrated with visual notes and ideas, creating a vivid narrative within this sketch. Since art is essential to define emotional aspects through

The symbolic elements of the face combined into the chaos of the hair.

The brushstrokes are connected to an emotion that includes a sense of isolation and the

The composition is extremely boring, and it feels very empty when I was to present it in some form. I dealt with it, working on selling some of the works.

This piece was less of a success but it still a reminder of ideas. The mix of color

The background is taken straight from Dürer's "David of the North," with the addition of the color red and green as accent colors. This is to reach the

I congratulate this work on my board.
I adore the freedom this painting gives. It stands out due to that. The strokes are wilder, more spontaneous and less tied to the original. The lines in the background of the original painting seem more relaxed than my sister's. This was not how I signed off paint, and the paper was crinkled, until the ink was dry. The artist doctor charged a fortune, and I was not able to use it again. In lieu of an encore, I add to this section of showing that I feel a sense of pride in this image. This is not only the idea of expression but being able to use the painting at this point. To proceed as never has, is to alter the common room out and make it more adorning. A little reflection helps.
BOOK REVIEW

My first project was to explore the concept of journeys and pathways. My interests here ranged dramatically but I immediately jumped from physical journeys to spiritual ones such as dance, like birth and bereavement. Things like enlightenment and general spirituality. My artists ranged in theme methods. Crossing my first artist Lindsie Revala was not something I did. Have explored myself to do, nor expressly required in my work. His imagery such as a lobster and water.

Eventually I moved to colour exploration, studying colour and his use of saturated colours to capture landscape scenes. Here I experimented in watercolour. I tried to recreate his imagery. I took photos of my sister and made the transition to portraiture. Due to class comments I looked at Raw and that as a movement for myself. In that period I began to experiment and played around. I felt as though the beginnings of my project was involved and wanted to change that.

From Raw I wanted to experiment and change. Under concepts more thoroughly. I've already connected about the visual part. Not experiment with anything. I'm now used before the moment.

In this new process, I wanted to explore the concept of art and I wanted to further develop that. I wanted to incorporate a lot of visual parts. Even if by theme standards they were quite simple. Regardless I wanted to utilise in a specific manner of expression that linked to the expression of the pathway, expression and movement. I was inspired by my own interests, history and of course the colours of the sea. The sea for me. I definitely need to think about (satisfaction scale?)}
JOURNEYS + PATHWAYS

Art concept: Self-expression + rejection of norms

Is a message that I chose for my project concept due to how much I relate with it as a societal questioning that influences me.

Marilyn Manson

Journeys and pathways:

I consider it acceptable to develop and design art, a reason based on the idea of preserving someone's death and avoiding normative gender.

How I want to represent this in my art:

Subject

Material

I can't yet decide on a particular model I want to pursue but I want to eventually treat my subject in an interpretative or interpretative way? I don't have enough money but maybe I start learning to paint and then possibly treat it in that way?
I can almost imagine us drawing some alternate compositions using the past and combined sketching approaches, the future, if at all possible.

The overall theme on this page seems to focus on a combination of abstract and representational elements, possibly exploring different perspectives and techniques. There are sketches of figures and abstract forms, with the text discussing methods and approaches to these representations.
I wanted the double portrait idea but not incorporate a mirror? Maybe that would translate as a disconnect between the two portraits—something I don’t want.
My project content is showing me turning a niche to historical analysis. I now seem pictures a while ago of a young looking woman in the sun.

This was a past sketch, in pen, I am not particularly happy with it, yet I am surprised. I think of eruptions till this project. 2 items of interest to me, I elongated the place a little too much, but the perspective was strange and unlike anything I've seen before. Before the conversion to the final image, the perspective made it look as though original person makes it look as if the face was like a close-up of the face, with the eyes and mouth that became exaggerated. The pose and the face not as in focus. I'd almost imagine it being a short half -I'd almost imagine it being a short, half-read and allowance any other way in or forming your writing. It’s what I refer to with my reference, coming it to my takes.
I was invited for the Schooling University of my work. In preparation for a final piece, I need to focus on some elements that create meaning, such as the details I want to clarify. This is to match narrative something Marcela Ramos would do.

The best option in terms of composition is to create something that is intense, personal, and conversational. As a final piece, I don't want to complete it but communicate in a genuine and raw form.
At this moment I'm unsure if I want contour to rule out. I need to focus on form or gesture?
**Final Piece**

**Compositions**

- Incorporate and clearly show my metaphoric deep meanings.
  - I want to leave as much intensity as possible.

**Overall Theme of Non Conformity**

- Full body shot composition
- More dynamic, more interesting.
- More experiments.
- In this project, it's less abstract.

**Materials**

- Predominantly ink (for oil clays, etc.)
- Watercolor: I want to expand and see what it looks like. It's interesting for me over the course of my project.

**Notes**

- I should paint on a large piece of gray wood or maybe wool.
- I'll have to make plans in my sketchbook.

**Working Towards a Final Piece**
I'm not particularly afraid of messing up for gorgeous reasons. I know that on some degree it's hard and that it's almost common in any silence. It takes my sister large head and strange curves. I see something I want to exaggerate. Similarly, we consider our persona into musical degivations of our bodies. 

I think my mother core is that message that you can be the you that you know is inside of you. If not many sense, in muscles. She expression seems demonstrated by a mixture of sensor operations and show. She seems how little she cared. It makes a waves, load of wrong.
RAUSCHENBERG

WELL KNOWN FOR
his combines (cans, newspapers, etc.)

ANTICIPATED THE
BLURRED
DISTINCTIONS
BEHIND ART
WORK

RAUSCHENBERG

ANCIENT ART HISTORICAL THAT
COMPROMISES THE

WORKED WITH PHOTOGRAPHY, PAINT, SCULPTURE, DANCE, MUSIC, DRAMA, VIDEO, PERFORMANCE, & FILM

BUFFALO II

BUFFALO II is emblematic of the moment of its creation," states Chris Rauschenberg, the late artist's son. It is also a work that represents an important moment in his father's career — the series he made between 1962 and 1964 saw Rauschenberg challenge the preconceived notions of what art could be. In response to the Rauschenberg Foundation's 2004 exhibition, "My Father's Eyes: The Legacy of Rauschenberg," former culture minister Hoda Nasser and other experts to view the series as an important moment in art history.

PLEDGE 1168

IN TERMS OF VISUALS, TERROR IMAGES FROM MANY SOURCES TO RECREATE/REPLACE A MESSAGE. IN THE CASE OF BUFFALO II, THE DAMAGE OF AMERICA WITH BIZARRE STORIES (IMAGES) TO MAKE ALLOWING TO IN MY OPINION, THE RANGE OF WHICH AMERICA WAS GROWING IN THE MODERN RESTORATION OF CULTURE THIEF.
TAKING FROM OBSERVATION I JOIN EXPERIMENTED WITH MATERIALS AND EXPLORED MEDIUMS OF RECREATION

WORK LIKE RAUSCHENBERG I WANTED TO ACHIEVE THE SAME PANTHYM INTRINSICALLY

BRAZILIAN IN HIS LARGEST WORKS. I USED A LLATING SEQUENCE OF MEDIUMS IN THE & OBSERVATIONS

I DID.

ON THE LARGEST I BEGAN BUILDING NEGATIVE SPACE WITH BLACK INK, REDUCTION DILUTED. AFTER RAUSCHENBERG

SPACE + USED CHARCOAL TO CREATE A ROUGHER TEXTURE OVER THE PAINT. THEN I USED BLACK ACRYLIC TO ADD CHARCOAL." WHITE ACRYLIC TO ADD A LARGER PAINTY

TEXTURE OVER SPECIFIC AREAS.

THIS PRACTICE WAS ESPECIALLY USEFUL TO MY PAINTING THAT I MADE EARLY DURING MY STUDIES IN THE

YELLOWING PAINTS. I DIPPED THE BRUSH IN WATER CHARCOAL THE CHARCOAL BECAME PAINT + MIXED INTO A PASTE.

A SECOND ABSTRACT OBSERVATION MADE ME MAKE THE "CHARCOAL WITH CHARCOAL" PRINTING WITH A PAINT

PAINTER + DRAUGHTING THE PAINTS. THIS CREATED A NOVEL

PAINT + DRAUGHTING IMAGE THAT IMMEDIATELY PRODUCED A

PATTERN & READING IMAGES THAT IMMEDIATELY PRODUCED A
MARC QUINN

Meaning + Matter

I don't particularly like Quinn's work. I don't really know why. It's a little too... HOW: Society is unnecessary. "No means of escape". "I'm ..."

CHANGE


I found this image online. It's interesting because it shows the progression of Quinn's work. He started with simple sculptures and moved on to more complex ones. The use of materials such as clay and metal adds to the overall effect. I'm interested in experimenting with different materials in my own work.
Masks

I wanted to explore the theme of masks. I started by looking at different types of masks from various cultures and their uses. I was interested in the idea of how masks can hide identity and represent different emotions or stories. I drew some masks with different expressions and added text to discuss my thoughts and research.

I also looked into the history of masks and their significance in different cultures. I found that masks have been used for thousands of years in various rituals and performances. They can be made from different materials like clay, wood, and paper. I drew some masks inspired by traditional art forms.

In terms of the masks, I was interested in the notion of transformation and identity. I drew a series of masks that showed different stages of a person's life, from childhood to adulthood. I also added some text to explain my ideas and reflections on the themes of masks.
This was the most successful of these paintings. I was not satisfied with the others. This is because I think the composition and use of colour is important to no an abstracted comment. This is the year's second time in that I am still experimenting with various techniques. This one might have been more successful due to the combination of bolds, canvas, sign, and mixed media. The piece was created on a canvas that was painted black, and then a series of bolds and mixed media was added. The piece feels more complete than others.

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SUPKNITTS

SUPRKNITTS are an American Nu metal band that stand out due to their distinctive, recognizable masks that vary from band member to band member. The purpose of the masks is to create a sense of identity for the performers. The masks are often colorful and feature exaggerated facial expressions, contributing to the band's unique image.
I took photos with a mask. My face didn't stay in place so compositions were tricky to maintain. From here, I'll do some shots of myself pretending to be more photos, so I can get more photos. I thought of a lady called Susan, and her hair was really neat, and she had a cool look. The main difference is that her dress reminded me of a movie with a creepy, smile-like scene. Do something against the line of the image.
I found that images as a beginning of making studies of making before I have in on what to work so do many the image of a mask. This includes making the mask more abstract in paintings, eliminating the image to make it more clearly a breathing mask.

Here there is a combination of raw, similar mud, forms I was considering developing from this.

Regardless, the image added clarity to the composite.
responses to change

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

Aesthetically, Yue Minjun would be one of my favourite examples of stylised art, especially interesting as he began his style in the 80s. Drawing a cartoon protagonist in style - a parody of Soviet Constructivism in avant-garde art in place of the Communism. - An art form/issue he is at the forefront of.

Yue Minjun was in the 80s, especially when investigating the cruelty experienced in the cultural revolution. He used portrait, ironical painting, and insightful implication. Bold, damnable, and good fortune in Chinese contemporary art is mostly chance. I believed that an open and eager spirit that faces 20 years of poverty, hunger and struggle, and many years of not having gained any skill.

His art was more than one way he could express this to some extent as the ten-year political experience as art, which was requested or at least requested, and many artworks were held.

The purpose of creating a mask is almost exactly what Minjun does himself - each figure in wearing a mask of some ominous pose to express. I think in this case, because my mask was made from my own face, I recognize the presence of a face beneath the mask. This is much like recognizing the falseness of the expressions or even of someone different in Minjun’s work.

artist study - Yue Minjun

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

I made a mask, based on other masks I’ve seen, before I painted it. The images were taken before I repainted it (I removed the teeth).

I then removed the mask from here, just don’t have the photos for it.

The purpose of creating a mask is almost exactly what Minjun does himself - each figure in wearing a mask of some ominous pose to express. I think in this case, because my mask was made from my own face, I recognize the presence of a face beneath the mask. This is much like recognizing the falseness of the expressions or even of someone different in Minjun’s work.
**Installation Art**

**MARY TUNA**

Her work addresses issues on transformation of the body and spirit through a conceptual environment and found objects within a contextual environment and found objects which is an environment and found objects. The work of Mary Tunna evokes a feeling of loss and submission in her work. The installation "West Bank" (2004) was in response to a violent incident which took place in the area. The area was Marcated by a curban building, ultimately the work is ambiguous in the sense that the work is not clear what it is, the work is a representation of the works of Mary Tunna. The work is a representation of the works of Mary Tunna. The work is a representation of the works of Mary Tunna.
FINAL PIECE

1) A large hanging, combined with the hanging by Daniel Richter (I'd want to have more Daniel Richter in it somehow)

2) Try to combine a more draped head (possibly a mask) and the cloth is all free, by a circle on a monarch (possibly a queen)

3) More family, possibly more in the same family

- Pros
  - Probably no space for this
  - Can we show small
  - Unless previously shown

- Cons
  - Can't be shown
  - Looks awfully... (like something...)

- Large, like a curtain, curtain would

- Could demonstrate the movement of the design in a way, having been ancestors

Scale: ?? maybe less than a metre for some or resources in the time, perhaps I could possibly do anything (in terms of ideas)

Green wine support - probably wine + cardboard +
- Colour
  - Bright + (maybe) clashing
  - Primary colours
  - gets colour from the image
  - Primary colours to represent a purity or emotion/extent
  - and also more alarming to the eye - it immediately catches you off guard.

- Environmental Pure Show
  - Builds a pure tone
  - Mask
  - No mask (as physical copy of one)

- Lurid Primary Saturated Colours

- Tone: Sometimes
  - Kitchy + bizarre

- Hoping for
Within days, kids were covering every available surface with stickers. Kusama had an obsession with creating infinite spaces through repeated patterns.

Initially, the whole space was grim. Painted white by Kusama.

Skinny on a payday

The Process

The generator pattern made from I & paper toasted

Not also had extended Flared Sleeves more down &

Seems, the dray of Grace. Winded down & began staying hanging &

I semi the dray &

Grewing &

Narrative for the
told

Eventually, the best wings up
The ultimate goal of my final piece was to create a kind of entity representative.
Post-Impressionism, Symbolism, Pre-Raphaelism, Baroqueism, Commercialism, Feminism.
Baroqueism

The achievements of the baroque didn’t start over until the 17th century. The works that distinguish the movement are subjectively richer and more complex. In general, baroque art desires to evoke emotional states in people through dramatic ways, including its manipulation of light, shadow, movement, tension, emotion, and expression.

Baroque Artists

The Baroque is absolutely my favorite. This is predominantly (and I haven’t researched at all) because of the emotional intensity. I’m sure I’ll need to do further research or spend time in Italy...I’d assume to push as much as possible. Right now it’s really stunning. It’s even more beautiful.

I really want to push the gender expression concept. I’m working on to be masculine models. I use expressing and ultimately celebrating femininity through certain techniques like cross-dressing.

Negative Space

There’s this drawing technique that I use to super-everything for me and it is nice to start this empty space around the figure.

I chose a detail from his (Caravaggio) painting or a bit player as I believe it is seen as the best great about his work great technique skillful, beautiful, drama and sensuality.
Carravaggio Artist Response

ST JOHN THE BAPTIST IN THE WILDERNESS

I chose to copy a small, run-down portion of this Carravaggio painting because it was my first attempt to approach a Rembrandt figure. I wanted to capture the woman's movement and expression in a dramatic way. I used a mix of chalks and oil pastels, focusing on the woman's expression.

This is just a really interesting painting, not much going on in Carravaggio's really getting a story.

In this work, Carravaggio's style is slightly different from his other works, with a more detailed and dramatic use of light and shadow. The choice of pastels was to emphasize the woman's emotions and expressions.

I think I need to be more selective with falling to control.

The Triumph of Bacchus

VALENSIUS

The musician.
Deconstructing the Baroque

Analysis of Correggio's "Martyrdom of St. Maurice": one of Correggio's most common themes is the large amount of figures in the composition. They are all mid-pressure and full of life, lending to the immense sense of composition like most of his work. Always painting the light source is prominent to point out an area of light and to make it the main character of a scene. The composition of the figures creates a powerful NDNA that reads though the image and varying emotions of all 13 figures. The painting is to complex and dynamic it seems more interesting the more you look at it.

Watercolor is a great medium to experiment with. The ability to create fluid forms and curvatures allows you to be more experimental in your work. (The medium is expensive)

I felt it was neccessary to break down the conventions of Correggio whilst still embracing the grandeur and staging drama. It comes as no surprise. His work is pure RAVE.

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I'm obsessed with this unshamed sensuality present in Caravaggio’s work obviously postiching in 17th century Italy remaining to this day more focused on the Divine Rejection of Artaud but at least from a current perspective, it’s fascinating to compare genre presentations with modern art views.

The colors really are very much contast a nice contrast against the heavily romanticized beauty of the original.

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

EXPERIMENTS

What I can here is the bounce.

Nor very successful.

[B][W] watercolor exposed just figures to create negative space between

INK PEN + WATER
Baroque inspired portraits (monochrome)  

Some parts are more successful than others...  

I liked these - and mine may come out Baroque because I was trying to get predominately soft shadows and dark shapes.  

I like these and mine may come out Baroque because I was trying to get predominately soft shadows and dark shapes.  

Using coloured paper to eliminate the base as the brightest colour.  

This one is not as successful, its very flat and I didn't take my dark tones as far as I could have.

Combination of mark and soft shadow lines add to the depth of the portrait.  

I need to start focusing on Baroque.  

Photographed... or moving away from people altogether.
Colour + Composition Experiments

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

Materials
that unintentionally created (sp) because on this primitive was paper towels I laid over the top to mop up water (will try this again)

I really liked this for the development of my last Caravaggio centre work with heavy use of intense space. I focused more on expressionistic techniques to add some energy to the intense close-up of the figures.
I think my more representational of the painting. I see her in acrylic... the plethora of & I need a &u... the previous one is missing & the brushstrokes are very irregular.

I just noticed my sister had some great shadows on her face. Her emotions are very much ordinary. Every 1 is in my family.

*caled up Comrad & said to make *
Palette Knife + Acrylic Paint

This one is a little scary...

I really want to move to more photorealistic figures. I've decided to treat my facial area as a landscape, not as a face. I want to use different colors and textures to create a more abstract representation of the face.
Not very happy with how this one turned out; the paint didn’t really work. Paint on top of painting on hand over the blue printed on it.揉和 one seems pretty corrections.

Soft Pastel & Oil Pastel

Not my favourite but it was done from life. I really need to move towards more figurative art.
After visiting an estate garden
with many cream statues
of Muses (female gods) I considered sculpting
shadows worn, while maintaining this baroque style.
I completed a study of another statue I saw (of Venus).
In white paints, I thought it was quiet exquisite.

Acrylic paint over PVA glue paint

I want to eliminate my art towards more expressive styles and use of
Chiaroscuro. I really like this approach; the forms are distinctive and
sharp, the faces have so much movement and purpose.
Paula Rego grew up in Portugal under the Salazar dictatorship, witnessing many injustices. Her work often deals with illegal abortion procedures, the suffering and inner ability of women in these circumstances.

Her work has consistently adhered to a physical realism, but also internal reality, and engages themes of gender and the invisible nature of how two people can see each other. This is especially evident in her works where an unapologetic atmosphere of rawness accompanies something more sinister and cruel. Her full-length, life-sized paintings of women in rural settings draw on their struggle as women. Done completely in pastel, mixed elements of sharp criticism to Rego's innate skill and while many lovers she transformed her art from abstract to realism.

**Conceptually (myth + symbolism)**

I relate my own personal (aesthetic) work to Rego's in terms of use of myth or folklore, etc. I often incorporate symbolism throughout animals, animal deaths, and mythological (sometimes I even do that, although, and rather I love paintings that incorporate common themes and symbols for example, also some contemporary work of action and others' interweaving violence or other narratives. I think I could really go above and beyond in a project that incorporates that with the kind of religion and Paula Rego Feminism (and) my own vision that more encapsulates the argument in being a woman or lack of...I'm not sure, but I have some ideas.
I can appreciate the (final) OK of Aquarianism because it was long overdue. Its relatively common, but I’m new to this medium so far, none of the best. I’ll continue to work on composition, meaning, and form. Sorry.

PAULA REGO INSPIRED SKETCH + PASHI DRAWING
More experiments

I think this one was finished correctly; it's easier to reorganize in my mind. I spent too much time on it, but it's a very satisfying piece. The orange is a nice touch.

I should have bought more charcoal and painted them out.

This is a pretty basic portrait, but the process of working on it again must be revisited. Even in my mind, there are bridges connecting the ideas. A few changes here and there...
Medium Experimentation - soft pastel

This seems a little random but it was a very important experiment with the use of colour.
Experimenting with soft pastel has been overall very successful. I’ve attempted close up compositions and more complex scenes with pastels. I’ve also been experimenting with line and more reality as this is something easily achieved in pastels but something I haven’t explored in this project yet.

Take it only the basic range of pastels and if I ran out I’d add more. However, I like the more subtle close up because pastels allow for more delicate and expressive application of colour and for the end is near and much like how I usually paint.
**Book Review**

What's gone well...

I've moved out of my sketchbook which has freed my composition significantly, my work has gotten both bigger and more detailed.

Focus on Paula Rego has also helped this.

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

My work is on a really exciting & positive note.

One thing I wanted to draw this project out of Rego's work, but never did, was use of symbolism, this would make a great personal study essay. The imagery in her work is summed up, and it is at times literal to other. This is hard to design in my work (even if I avoid reading more from my personal drawings).

What next?

These are very odd ones, one is 2 years old but it's quite the kind of art I like making.

As I'm working on these images I realise I'm putting more thought into the figure in its space

→ As I also tried to focus in some colour by adding a shirt and the chair (SUZI to add some variation for my work but I'm thinking of the
I didn't start my projects at first (but I tried for the second time). I think I'll need to consider more subtle aspects of composition in PHUA 4010 work in order to extract more meaning.

I really like the inclusion of a background in a composition. The figure is made more significant with a strong background, and this one is so geometric. I want to explore less rigid forms.
Like in my initial canvases, I am focusing now on the negative space of the figure.

The shortness of not being uninterested similarities between Phong's Photos.

James hizo.

Schiefforn
Before we start, I need to create a couple of rough sketches just to familiarize myself with the shapes and special considerations I'll want to make.

I think in this project, the background is more important than the figure as it really establishes it in its own space and adds to the narrative landscape. I have yet to find a better canvas big enough to communicate my vision.
PROJECT REVIEW

I wanted track the progression of my art to assess what kind of developments I've subconsciously made/consciously.

For one, found an ideal medium in Pastels I've been used EverPastel. I've been more successful with a unique but intricate meaning (female presence/figure/friendship) that has motivated me to be more conscious of expression + textures made. A conscious use of expression + textures made. The former criticism very seriously a now work. I've taken criticism very seriously - now work. I've been more conscious of compositions.

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

I gradually away from abstraction with consciousness into a more realistic working method w/regos influence. Then still once again broken down the image + created them with less deliberate, more haphazard mark making.
I think we found the perfect models!! 😊

If I can I'd like both of them in frame, that would be ideal.

Bonus Nova Pic, Experimenting with ideas.
Toulouse-Latrec

(Biography)

Latrec is one of my favourite artists so being able to include him in my text was great. Someone pointed out the similarities to his work that were emerging in my own, especially the candid and slightly surreal portrayals of unconventional models such as prostitutes. I can already draw links to Renoir and my concept.
Art Statement of "Mia"

The project theme is "Ions" and I began with *Impressionism* due to the immense influence and use of figures that command the composition. I developed this with varied use of lumen and I resonated with the work of Paula Rego. From her, I developed an intense method of working with pastels. I linked to the baroque too, gaining inspiration from classical art.

I was inspired by figures with warm colors and with my new artist Lorraine Cooper. Now I'm still experimenting on the best surface to work on. With chalk pastels the options are limited as with a watercolor. The quality of chalk is important to me as it creates texture and color vibrancy that will add to the quality of my piece. My best experiments have been with unprimed, nonwire space so I intend to take this
Initial Photo Ideas  
Prior to exam

- Modelled Myself  
- Interpreting  
- More Expression  
- More AOI

- Getting more on one

- Have a big  
- Bouquet-esque  
- Picture on canvas

- Buy your Autumn
- Your Composition
- More opportunity:
- Lie on surface

Final Planning

Final Piece

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

- have mind map complete
- pass of potential ideas + concepts/methods + contexts
- I am still thinking of different ideas to make - VR learning something my brother
- some magic and more
- enjoy the lizard
- The Arabian Princess experience (Nose)
- paintings + reliefs
- someone is missing you - enjoy the lizard
- the lizard is a gizmo
- alone - enjoy the lizard

Canvas
- put new cloth on it front
- from the side (stuffed)

Reliefs cut
- sponge mmm
- sponge 100mm
VARIATIONS + SIMILARITIES

MATERIAL
- Creating the same thing / working from the same subject but using different materials
- Oil paint
- Sculpture
- Art

SIMILARITY
- Of people and their room
- Like a portrait not of a person with whom image but the space they live in

MEMORY
- Reality vs the memory of an event / manipulation
- + feelings

I wonder how I'll develop / routine?
- Nostalgic

SURVEY
- A good way to get good
- Idea

PATRICK WOODCOCK
- A world seen only within the mind
- Human thought

REJECTION
- Conventional realism, painting, inspiration from music
- Shows the symptoms of an example and just compiling the unconscious nonsensical nature of human thought

PHILIP GAIN
- I'd want it to be funny
- Maybe the similarity of fear + humor

ARTHUR DAVIS
- Attempt to progress my visual language
- Open draws
- Has fear in order to surpass it
PHILIP GUSTON

YUE HUI FANG

DAVID TRESS

JAMES ENSOR

Fritz Scholder

Roy de Forest

In order to communicate a collective anger and loss of individuality in communist China the minsun did this a lot.

Landscape artist well known for changing seasons in an unconventional way.

There's little variation in tone within his artwork that makes everything a little laugh but still offers a depth of the artwork more interesting.
Feb 7

This painting immediately stood out due to its conceptual elements. It was a counterpoint to the other pieces in the exhibition. The use of chiaroscuro was intense, and the stark contrast of the lighter is vividly bold.

This is a detail from a Peter Lely painting, two copies of the same painting. I found it interesting that our expressionistic style is present in the same period.
I love Egon Schiele. Someone but I needed less with a criminal change.

Schiele(1910-1918)

Suffering also in use of medium. All more like textile heavy. It slows down—kind of death paint. From real skin. For people.

VARIATION

on human form and anatomy

Barnaby Foyoons
James & Gummie
Ricci

Barbara mmutu
AND unknown

BASS

DOG

Suitcase

KATO MIKA

With my clothes and she brings info to life.

Chuck Close

Im not really interested in just reasons. In Newman to his work. But I think my work and especially the older stuff like Mario Lanza and self portrait of me could also use self.

Schiele x

Katsuya Terada

Brian "Calvin"
I'm obsessed with stickers. He always draws great listen.
I wondered about both self portraits and detailed work. Of course I can do a self portrait more genuinely without actually depicting myself. I just wanted to discuss topics of belonging, panic, etc. Deprives severely because I always seem to be a mish mash of things.

I'm Druze. I watch Dan Rather. I really like Clarke Kent pretending to be a straight white girl called Emily.

has anyone ever said a given Arab before been its first common
Artist copies - Aya Takano

Commission pop + contemporary Japanese culture. There is an underlying darkness in my works; unsettling, sexual awareness.

JAPANESE SURREALISTS

My art is personal. It is often inspired by artists like Takano. I really love unnerving qualities to art that you can really exploit. I love to draw androgynous, almost suggestive figures. They don't really look too lucid, maybe a little scared.

I also incorporate texture inspired by Schiele.

Brian calms from the same year (Pool). Very sharp.
CREATING the human form in unconventional materials.

I love the surreal use of colour that makes the emotional real intense.

Although I didn't do a very good job, I tried to note it down again.
Very surreal, combinations even that combine to make these incredibly complex shapes.
Making People

Art of these are experiments in simply creating a human form & the requirements for a figure to become a person – sort of deconstructing what a person is.

Francis Bacon does this when he puts strange forms onto his papers that are obviously people even if completely unrecognizable.

Peter Lankas

Sub: Three ways to observe the fact vs perception of a person – sort of deconstructing what a person is.
I put paint on the past then a layer of tissue. Pushing the paint around I tried to make people maps.

**ART as THERAPY**
(During wartime)

I find the strange and overly personal creation of art on the internet, as a response to negative feelings, very interesting. They are hands (in this art that are very peculiar and connect these people in true, emotional ways) that are the experience of using it as a form of therapy.

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

"Trauma core/dreamcore" intertext Art movement

Imagery

Lust for sin, desire, confusion, images, combined with nostalgia, order, documentation, a sense of loss and decay - innocence lost, and familiarity.

What does that link to?

Francis Bacon

Harmony Homes' debut show has a very distinctive atmosphere. People not only buy the album, but also the merchandise - all our materials are

are made from recycled material.
Bacon inspired Painting/Plans for Paintings
making use of surround Mixed media
Texture to Create Dimension
experimenting with materials & surfaces
Inspiration page

Francis Bacon

Although I was interested in realistic/eerie similarities between some of my unique home photos + Bacon's work, I briefly changed my mind about sculpture + instead, to make paintings.
HANS BELLMAR

German Artist, Sculptor + Photographs
Born - German Empire (Prussia) - DADA, Dusseldorf

The clay he created as a form of personal therapy - expressing abusive relationships, exploring his fantasies, and conflict for women + men. He wanted to create images that reflected what he considered a distorting world - confusing, spaces during WWI evacuation. It placed on artists, critics, and the public. His work, does he explore the limit of human sexuality on camera. Examining the male gaze. Ultimately, he used clay as a vehicle for psychological analysis, the limits, elect, and unconscious fear.

At some of the clay, the colour changes in interesting as it evokes meaning breathe — also be physical - it's out. Yeah, create a feeling of sickness.

Exposed and the spiritual, nature as a form to create authentic feeling or otherwise.

He also uses various materials, including clay, paper, and photographs. His work is often abstract and explores themes of identity, gender, and the human body.

There were my potomac sculptures and pieces but also a means. They're also more dynamic and expressing than my previous because I changed my method to carving from large blocks of stone.
HANS BELLMAR

German Artist, Sculptor + Photographer
Born - German empire (Cassel) - Died, 1935

The clothes he created acts as a form of personal bravery, expressing craftsmanship.

The piece takes of my sister behind a curtain reminded me of my early form-making art pieces that simplified the form to universal identifiable shapes.

In order to elevate my source forms, I took inspiration from some of my photography using fabric or tights in this case, the form that is exposed and unconventional exposed, becomes unified with the addition of the outer layer.

The form becomes abstract when shaved and lifelike, when shaved as a way to photographically achieve its scale and impact upon.

Although, the scrawls itself is quite small, the way it photo-graphed reflects its scale and impact upon all.
I created some quite rough sketches of some of Helen's dolls in order to break a gap between his work and using the mannequin to add so much life in the staging of his photographs (and the detailed facial research) even if his dolls didn't have legs or arms. That's what makes his artwork so simple, you can feel genuine concern/ care for inanimate objects - which was his intention.

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

I intend to use varying fabrics throughout my project, however, the fabrics are so varied they serve different purposes based on their texture. My project was intended to be touched but the textiles to be the sensory experience of the cotton I also used, cotton and felt both have a tactile beauty texture that is perfect for the outer layers of my creation.

I later learnt that fabric acted as effective stuffing for the body of the dolls surprisingly well. Thread also acted as thread to attach body parts together too. In the end it became almost more internal than the sponge did in the final form.
These are drawings I made during the exam. I needed a guide for myself in the shapes I needed to make. This wasn’t necessary with my smaller sculptures as they were so spontaneous. They were as easy as drawings but this took a lot more time.

This was the plan I made prior to the exam. Most of it was quite last minute as I wasn’t sure what I’d face (as challenges). Whilst working differently on a larger scale.
With my final piece, I needed to find a way to present it as it was a pretty large sculpture. I attempted to suspend it on aerial forms in multiple ways.

I wanted to maintain some aspects of life-like-ness in the presentation, adding to a surrealism. The background of photos can't be busy or it distracts from the figure so I will need to factor in when presenting him.

Like the fabric over the sponge sculptures, outlining the forms unified the as a whole.
With my final piece, I needed to find a way to maintain some aspects of lifelike-ness.
I attempted to car...r, it on natural arms in a mulch pile of ways.

The issue can't be very distracting.

So I...
In the exam I created a number of paintings to explore the presentation possibilities with my Shadows. Here I used more limited, subdued hues like James Ensor that made the painting almost more perplexing and disorientating. I also wanted to explore using this fake-person as a legitimate subject to work with, respecting it in reality made the weird anatomical features more emphatized.

I also made a clean abstract painting because I was able to simplify the messy scallion into my favorite aspect – its dentist shapes and form. Using edited (poorly) photos of me made more quick paintings I explored tying them using forms interchanging with one another.
Within my project, I am exploring the female gaze in contemporary artwork with reference to Paula Rego’s satirical artwork. From a feminist perspective I will focus on Paula Rego’s reworking of visual and satirical dialogues from Hogarth to create more relevant, contemporary ones. This essay will use Hogarth as a point of comparison as a figure of a long history of male dominated art. What I intend to discover in this study is how the works of contemporary female artists are contextualised by their male role models and how Portuguese artist Paula Rego utilises female anguish to succeed in obtaining personal power through art whilst giving women a spotlight they deserve at last.

Artist Paula Rego was born in Portugal during a period of great hardship for her country; it was 1935 and Oliveira Salazar’s Catholic right-wing dictatorship was reigning full terror. The Portuguese Constitution of 1933 stated that although no one possesses privilege by birth, women have a duty in the home and their nature, glorifying “motherhood”. Put greatly by Cava and Costa Pinto: “Salazarism was deeply rooted in the traditional idea that women were situated with ‘nature’ while men were on the side of culture” These distinctive gender roles are rampant in Rego’s work - from questionable depictions of home life to fairy-tale princesses.  

It was the immense constriction from censorship, alongside the oppression of women enforced by the regime, that led her to utilise her art as space for true self-expression. Her middle class background allowed her an escape to England for finishing school at 16 and she ended up joining the Slade School of art. (This is presumably where she had overwhelming access to classical influence.)

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

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

1 (Cava, Costa Pinto)
2 (Slosten, 1993)
3 (Eadesham, Graham, 2011)
4 (Pound, 2022)
The damage of the Estado Novo (New State) dictatorship was immense and it appears that this shadow of male oppression would continue. Remarkling on her experience at art school, she admitted that her male classmates intended to sleep with her while she just wanted to be as good as them. Such experiences of being a woman in a male dominated environment physically but also in the sense of only having male role models - such as the great classical masters - made a profound effect on her work.

Her artwork takes inspiration from inventive sources such as folk tales to display unconventional and juxtaposing images of women in which their anguish takes centre stage. Use of folk stories actually a recommendation of her therapist after a decline in mental state. Suffering is a central to her work, some of her most famous works revolve around the suffering caused by the anti-abortion ruling in Portugal, typical of a Catholic state. Antonio de Oliveira Salazar established the principles of traditional Roman Catholicism in his new state, meaning an emphasis on order, and discipline that blended religion and fascism. This is the very world in which The Betrothal exists. I believe this information is crucial to interpreting 'The Betrothal' in all of its tumultuousness. By placing it within a context you are allowed into the minds of its characters, the reason for their arrangement etc.

I choose Hogarth as my artist of comparison due to 'The betrothal' being a direct parody of his painting 'Marriage a la mode'.

Fond of satirical art that drew on his society, Hogarth was an immensely skilled craftsman. Born 1697 in London, he was one of the first great artists to gain fame abroad as well as within England. From a young age there were distinctive characteristics he demonstrated such as a liveliness to the world around him and a cynicism. At the time, in the 18th century
the industrial revolution was beginning leading to a widening class divide and a growing merchant class; art subsequently became more of a commodity and Hogarth's art is representative of this. His paintings were made as a basis for his prints and were sold at a shilling each; this was affordable for the growing middle class. The satirical nature of his artwork, criticising the upper classes and arguably honouring the common man is similar to the female serving nature of Rego’s artwork. The shared satirical comedy connects their approach to societal injustices prevalent in their societies. Addressing such topics with humour grants the artist power over their oppressor with criticism to undermine them.

The painting collection “Marriage A La mode” comprises 6 parts and has many characters in its criticism of the ruling class. The most famous of the series is ‘The marriage settlement’ in which the marriage of two aristocrats for the sole purpose of continuing a lineage is being deliberated. Hogarth ridicules the heartless, tasteless nature of the upper classes with a whole cast of characters such as ‘Silvertongue’ the young lawyer, Viscount Squanderfield and the Debt ridden Earl to name a few.

Rego’s adaptation of this scene is fascinating as she first of all swaps the men out and creates a painting full of women, stern faced and assertive, they demand the attention of the viewer. Simply filling her pastel works with women make them unique when she is clearly building onto a history of classical artwork.

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

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

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

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5 (William Hogarth | Biography, Art, & Facts, 2022)
next to dogs and are given the same standards. Obedience is expected and as a dog is sterilised; female sexuality is forbidden, otherwise she faces the consequence of her actions and must conceive. As Lisboa suggested “either be the Virgin Mary [...] or Eve, and suffer for it”. However Rego plays with this concept in her “dog woman’ drawings, stating that “To be bestial is good. It’s physical. Eating, snarling, all activities to do with sensation are positive. To picture a woman as a dog is utterly believable”. Regardless, Rego is relentless in defying a known depiction of what a woman is in art and perhaps not an absence of the male gaze but the consequence of it.6

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

6 (Lisboa, 2002)
7 (Dog Woman, 1994 - Paula Rego - WikiArt.org, 2013)
8 (C. Caldwell, 2017)
The male gaze is manipulated by Rego in the abortion pastels through providing women who at first appear in positions of seduction or with little clothing, strewn across beds yet are in the midst of indescribable internal anguish. Ellen C. Caldwell captures this turmoil we experience as an audience bearing witness to the unimaginable experience of backalley abortions and we ask: “At what cost does male pleasure come? How has looking, and the pleasure of looking, led to this situation?” Rego geniusly weaponises the male gaze into presenting these women who are sometimes youthful enough to raise fears of “rape, abuse, incest, power imbalanced sex between grown men and young girl” as Lisboa suggested.
Perhaps that is the future of the girl at the heart of the betrothal? It is uncertain, regardless. “The Betrothal” possesses its own gaze. The patriarch of the family sits in the top left corner, reflected in a mirror. A mirror less muddy than Velasquez’s, his presence is undeniable. His placement is oddly voyeuristic and with the sinister indifference on his face, there is suggestion of the whole staging being his design. As he mimics the placement of Velasquez, he also mimics the power of creation. Looking right towards him, and the audience too, is the young bride who immediately grasps our attention. From the awkward, sprawled position she sits in, to the perplexed focus on her face, she is a young child. Her uninvolved presence is at odds with the stern faces of her mother and to be in laws who negotiate their union. The deceiving presence of the women being in control is deconstructed with the man’s presence. It becomes clear that the women are perpetuating a rigid patriarchy in the arranging of this marriage. Female power is explored in nuanced ways by Rego, although these women are given power, it is only over each other and for the benefit of men. That benefit being the expectations of married women to occupy their homes as unpaid labourers, as dogs.

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

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

Below is an example of a painting that I had previously made with a programmed pastel and gouache brush. I loved Rego’s work for a quality I coveted in it: gritty chalk texture that
added to the arts mood. She made a great role model because her work was so serious yet satirical and incredibly skillful. Her work appeared so refined and I sought to do the same.

‘Angel’ 1998 Paula Rego

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


Women under Salazar's Dictatorship - Anne Cava and Antonia Costa Pint http://www.antoniocostapinto.eu/docs/articles/1.%20women-salazarism-pjss12_813974.pdf


