Pearson

GCE A Level Advanced Art and Design

Fine Art Component 1

NELLY

Total Mark 47 (38+PS9)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	10	10	9	9	9
Performance Level	4	4	3	3	3
				Total out of 90	47

Pearson









1) Brainstorm annotation.
2) Introduction to observational drawing
3) Add picture of hybrid
4) Add my masks of ppls faces.
5) Print of latest latex pics + title
6) Banksy title + annotation

+ TRAVEL

EXPLORATION and DISCOVERY

Society is an aggregate of people living in an ordered community with set laws & and regulations.

SOCIETY

I want to explore this area but as a world without laws and the implications of this. I also want to discover why we as humans develop an agentic state at such a young age. like how we act like puppets to authority figures. I hope to look at artists such as Banksy + John Holcroft.



RELATIONSHIPS.

Relationships are life they can be between an object and person each serves a purpose, therefore can be compared to life itself. Relationships consist of a timeline of events occurring in your where one explores themselves as an individual as well as discovering the nature of their partner.





Technology is a manmade creation from scientific knowledge and is now being used to create virtual worlds to release oneself from reality to cope with the gravity of life. This interests me because I would like to investigate why and how technology has become the center of peoples lives but in a visual sense.

TECHNOLOGY





THE INDIVIDUAL





ARCHITECTURE.

Architecture is a general term to describe buildings as a physical structure. Over thousands of years architects have been exploring ways of creating new styles of buildings and I feel that this exploration is never ending as there are always new and innovative ways of creating buildings



OBSERVATIONAL STUDIES



Paint + PVA + Pen.

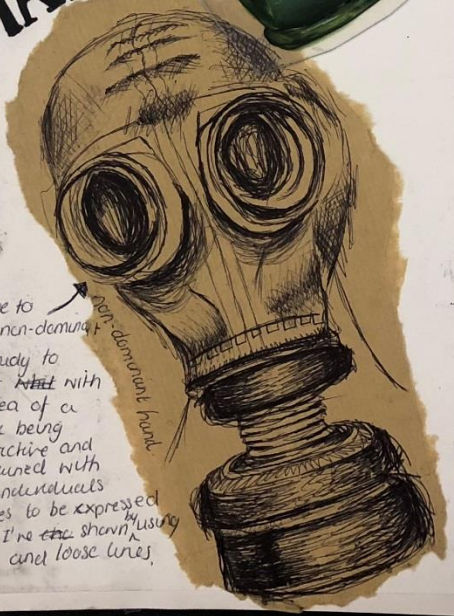
GAS MASK

For this study I've specifically done a tonal piece to represent the restricted nature of a mask.



Tonal

I chose to do a non-dominant hand study to contrast ~~with~~ with the idea of a mask being restrictive and constrained with the individuals desires to be expressed by using which I've ~~etc~~ shown less controlled and loose lines.



non-dominant hand

For this study I decided to do negative space in white paint to express how society controls our actions, as a full mask would ordinarily show complete control whereas the negative space represents that there is some free will for one to do as they please.



Negative space



Print-making

Over here I've looked into printmaking because I feel visually it has a familiarity to war posters which evidently has a significance to the idea of society being controlled, like how soldiers are controlled and conform to authority figure.

I did continuous line for this study of the mask to show the continuous control were under due to societal pressures; I've also add charcoal + white chalk to create depth in the piece.



Charcoal, Chalk, Pen
Continuous line.

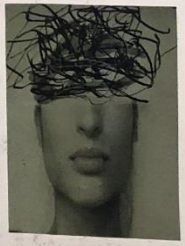
PHOTOGRAPHY OF GAS MASKS

I have decided to continue with the object of gas masks as I feel that it conveys what I'm trying to get across, the idea that "everyday we wear a mask" hiding our true natures to show that we are conforming to societies beliefs and norms.

In these specific pictures I have taken I've purposely cut out the eyes to really get across how much we hold back to be accepted in society as I believe that the eyes can release emotions + desires that cannot be shown.

Each picture look almost similar to the next because I was inspired by Ari Versluis who created a series of photographs called "Exactitudes" which looks at assuming a group identity.





Using photoshop I created a hybrid looking image by combining my face with loosely drawn lines

I have drawn the image of the lower half of the face which is still and motionless in pencil and then with PVA and paint I loosely painted the upper half of my face to express the unforseen feelings that we keep hidden inside.

Masked Society

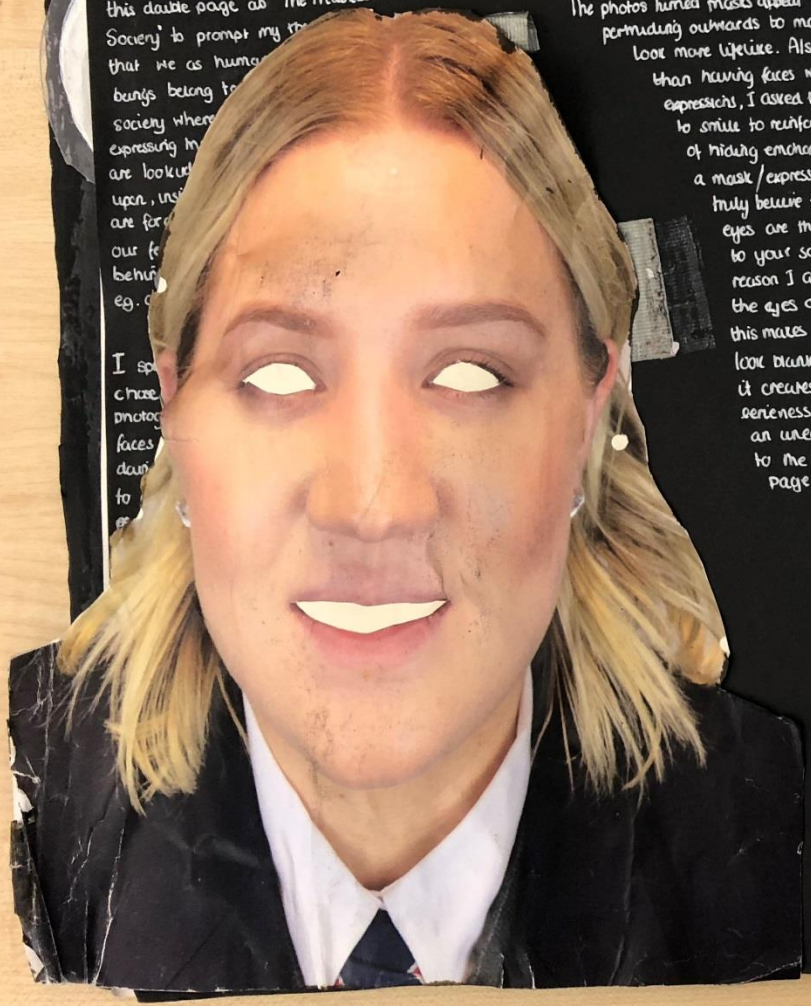
hide behind masks on a day to day basis.

I have purposefully defined this double page as "The Masked Society" to prompt my th... that we as huma... beings being fo... society where ... expressing m... are looked ... upon, ins... are for ... our fe... behin... eg. ...

I sp... chose ... photog... faces ... draw ... to ...

The photos turned masses appear to be permeating outwards to make them look more lifelike. Also rather than having faces with choic expressions, I asked the models to smile to reinforce the idea of hiding emotions behind a mask/expressions. I truly believe that the eyes are the window to your soul, for this reason I again cut the eyes out. Although this makes the masks look blank I feel that it creates a sense of eeriness and gives an uneasy feeling to the overall page

Though the faces are what stand out the most, each ... has something in common which most would at see at ... first glance, which is that they are wearing some ... of uniform whether it be an army, school or navy ... uniform it reaffirms that each individual has to ... conform to an authority figure or a higher being ...





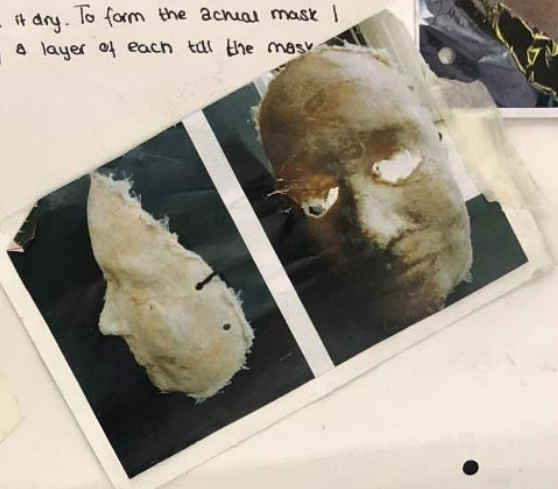
Making of a latex mask

I decided to make own mask made out of latex, to mimic the texture of skin. I ~~she~~ made this by making a mould out of a persons face using wet modrock strips. There is no expression on the face to emphasise the true emotions we choose to hide in order to follow social norms

Once the modrock set, I peeled it off and allowed it dry. To form the actual mask I used a combination of skrim and latex, doing a layer of each till the mask thick enough.







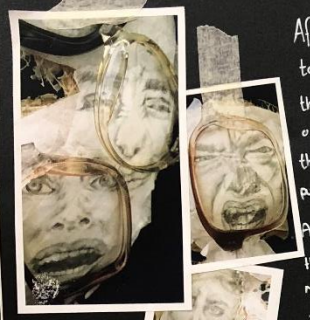
EXACTITUDES

Inspired by Ari Versluis + Ellie Uitenbroek I wanted to recreate my own version but instead of looking at a group identity I made it about the society as a whole becoming the same physically and mentally through the use of masks showing how we all mask our real emotions.





Inspired by REBECCA HORN









After being inspired by Rebecca Horn I decided to develop the latex mask I previously did. To cover the latex mask I used masking tape mainly to draw on the mask but also because it symbolised the idea that the mask can be restrictive but can easily be pulled off.

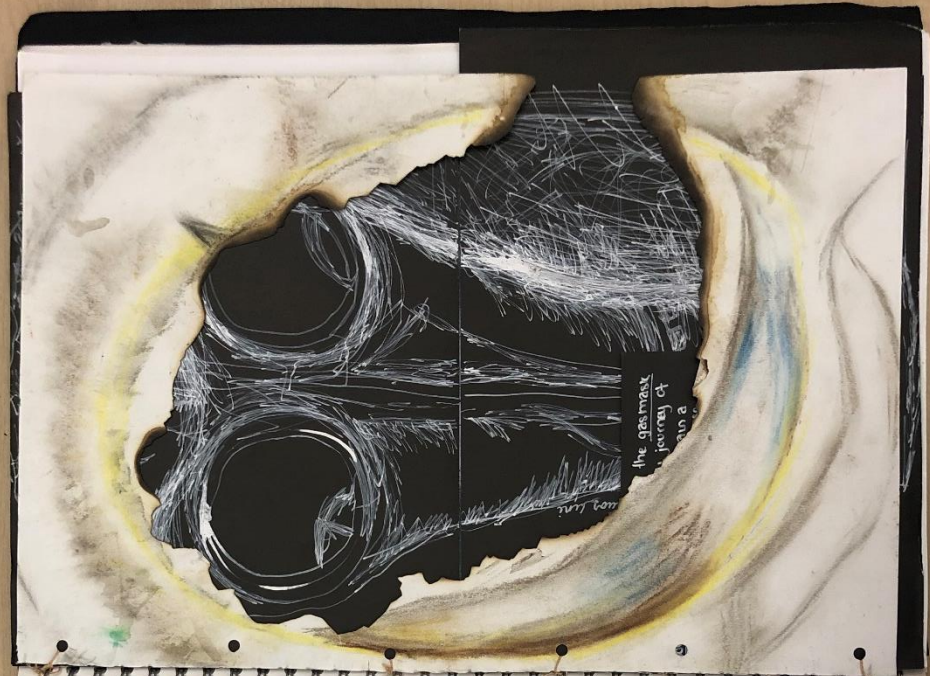
All around the mask I drew pictures of faces showing the different facial expressions one shows to hide real emotions whether it be of fear, laughter or sadness.

As Rebecca Horn did with the addition of pencils I decided to use glass frames to emphasis the what most people would see initially when one is hiding how they truly feel.

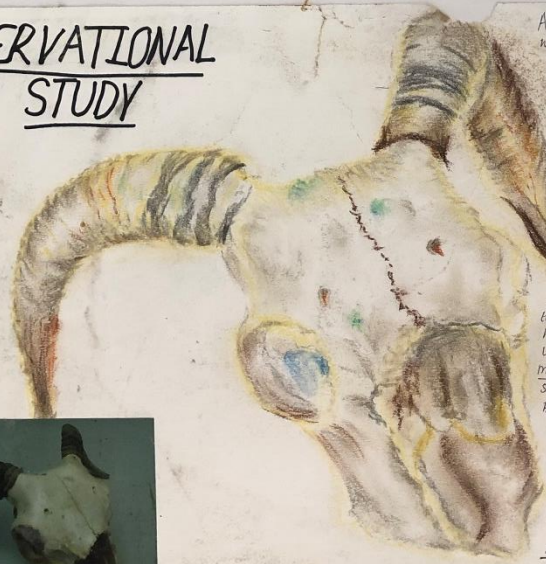








OBSERVATIONAL STUDY





Although I've mainly been experimenting with masks I decided to look further behind the masks and do an observational chalk pastel drawing of a goat skull which I found intriguing to work with because even though the skull is the basic structure of the face, head etc it has a strange resemblance to masks in the sense that it doesn't move, (unless it has muscles attached).

I have intentionally drawn lightly because I feel that if I had added more detail and depth, it would oppose how I feel what the skulls purpose is, meaning it doesn't have much substance so I wanted it to be light and delicate. The gas masks are similar ~~to each other~~ to the skulls on the basis that they both protect us aside from being subjected to being inanimate.

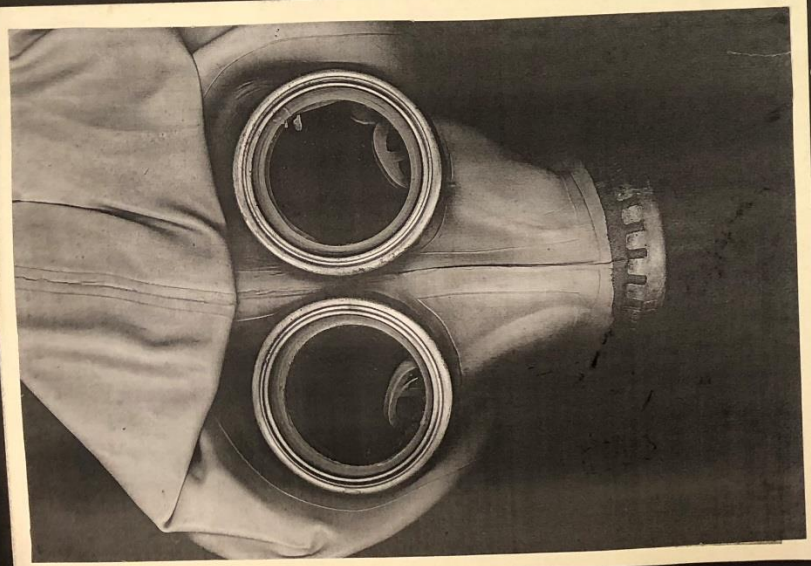
On the next page I continued to use chalk pastel but do a zoomed up drawing of the eyesocket because there is something that really draws me in about eyes. Again I have removed the eyes to stress that the removal of the eyes prevents them from expressing emotions. I burnt the rim of the eyes to give a more realistic feel.

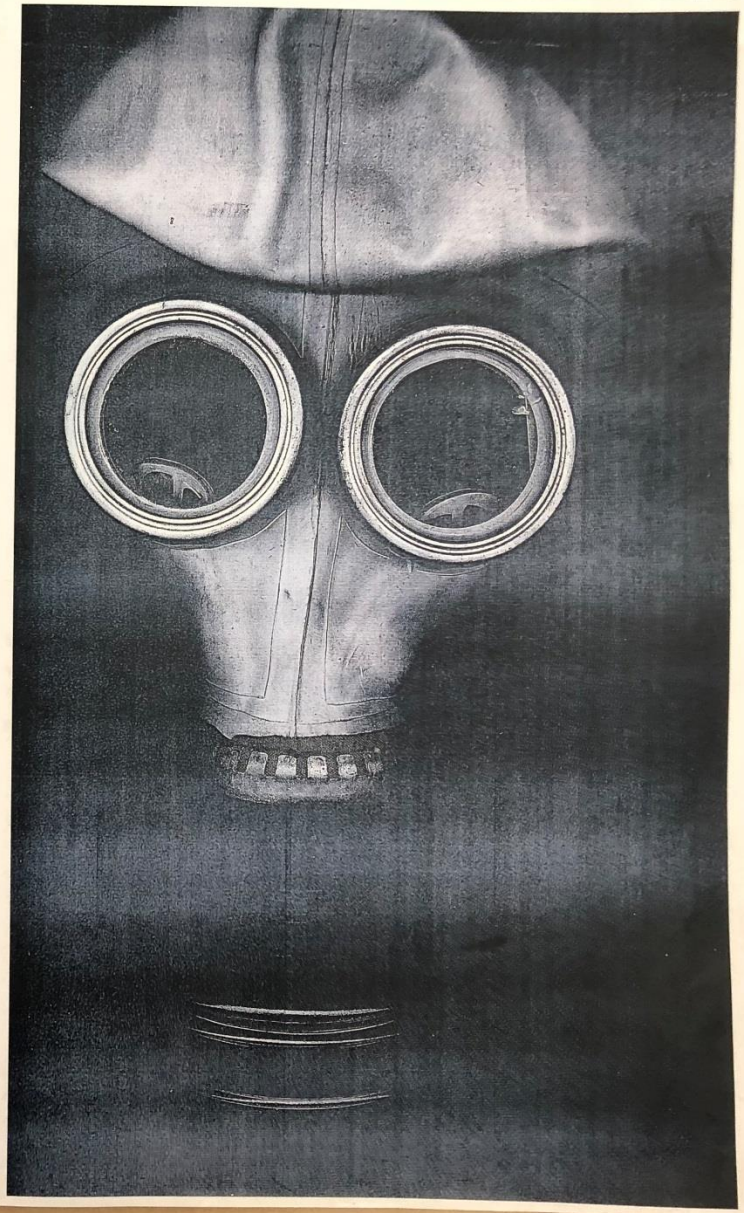
TONAL STUDY

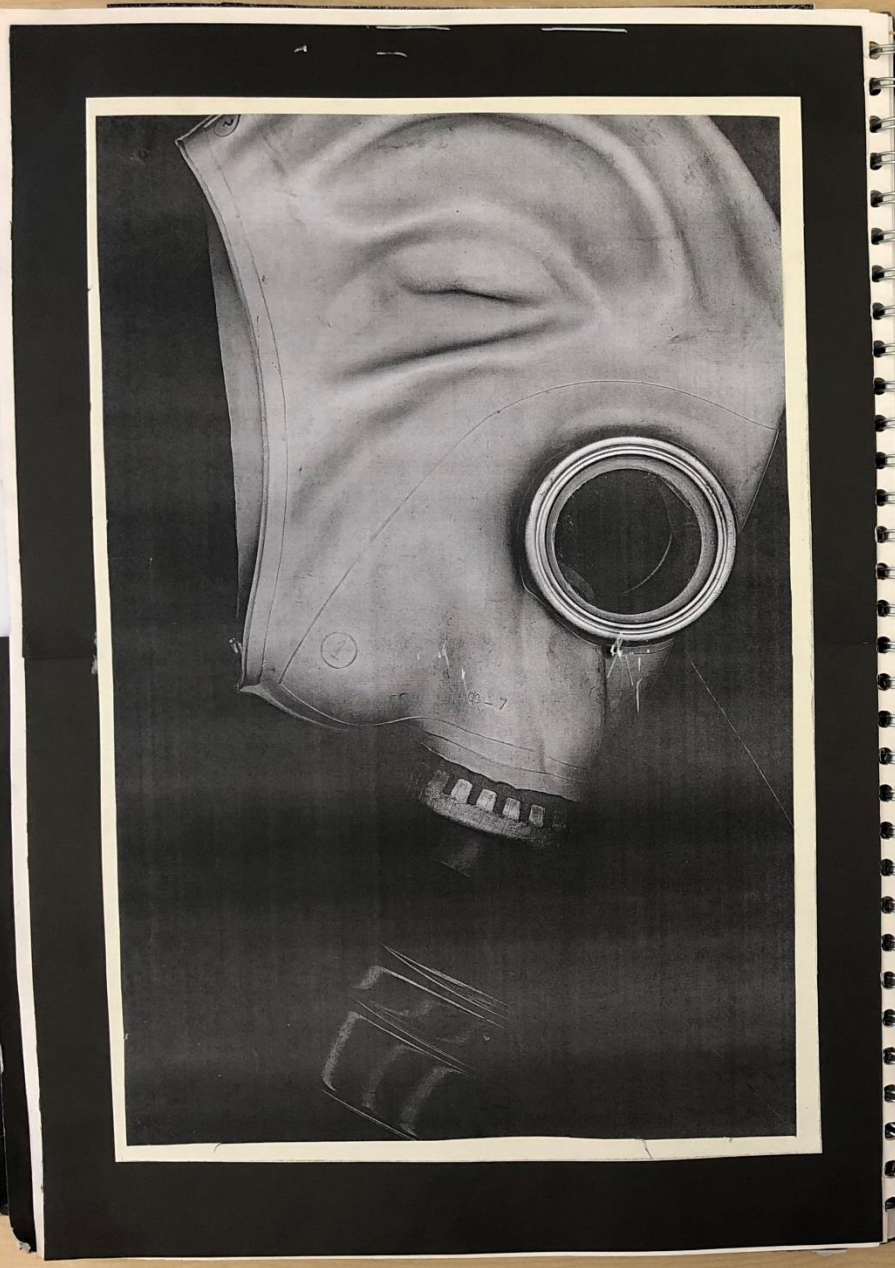
I decided to return back to the gas mask as I feel that throughout my journey of society the gas mask will remain a prominent theme as it can symbolise multiples things but through an inanimate object. In the literal sense it protects us from toxic gases but as it is a mask and with any mask it has the ability of hiding facial expressions.

It's essentially a metaphor for masking our emotions.

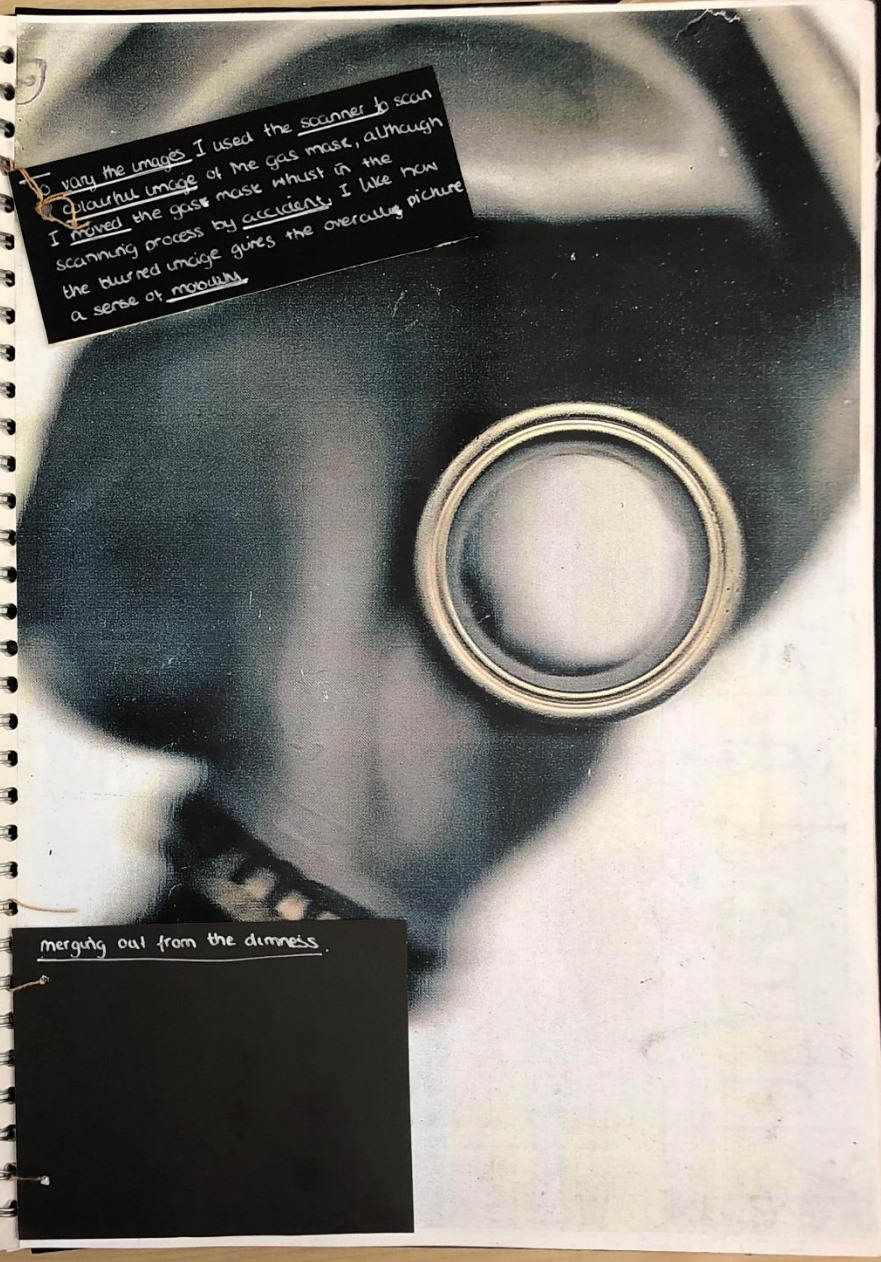








To vary the images I used the scanner to scan a blurred image of the gas mask, although I moved the gas mask whilst in the scanning process by accident. I like how the blurred image gives the overall picture a sense of movement.



merging out from the dimness.

DISINTERGRATION OF GAS MASK

(All studies based on photography of last few pages)



The title "Disinergranon of a Gas Mask," was based upon the idea of ~~the gas~~ being able to take of a mask to reveal a true identity which I have done through the lossseness of lines as well as each study becoming more abstract.

The first study is an oil pastel drawing of the gas mask which was ~~actually~~ an observational study because ~~the~~ on the surface the object is all you can see. I specifically chose oil pastel for its bright colour to emphasise the ~~falsely~~ we express, in the goggles skulls appear which was by inspired M.C Eshes but with a different meaning of possible death prevented by the gas mask. This study is the tightest of them all.

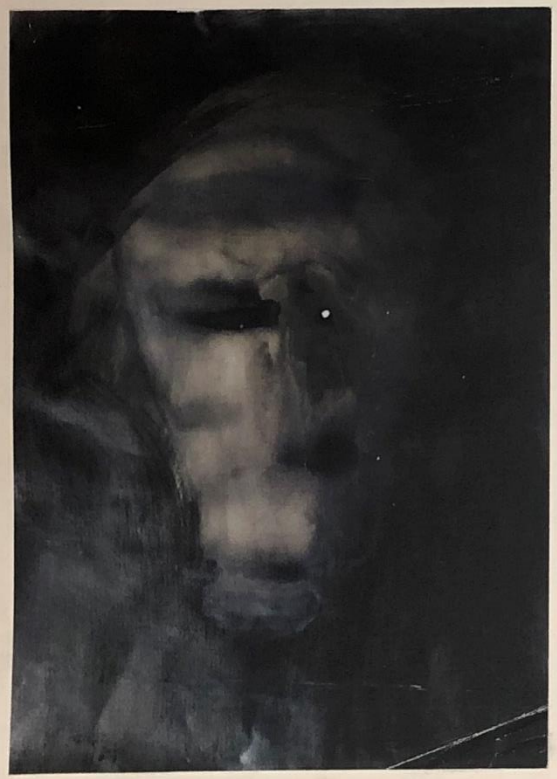


This is the second study and can be seen to gradually lose the tight lines seen in the previous picture. I chose to do charcoal as it mimicked the eeriness of the gas mask. ~~In this the goggles~~ Unlike the last study the goggles appear blank which I like as it has a stoic impression.





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In the third study, simply using a big brush with ink I created this murky image which is almost unrecognisable by freely placing the brush strokes without any control.



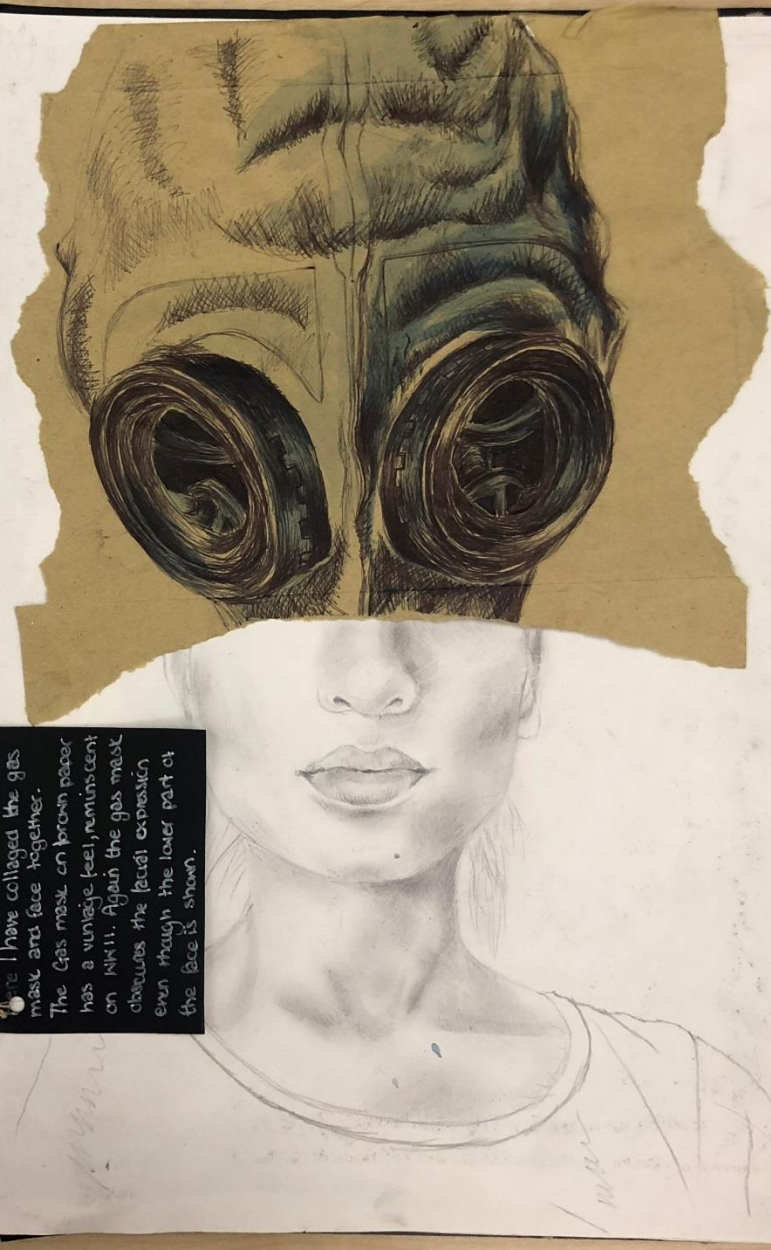
The last study presents the disintegration ~~the~~ of the gas mask through the process of the ink on the page. Without using any manipulation of brushes or any other tools I allowed the ink to run freely on the page simply ~~by~~ moving ~~the~~ ~~paper~~ paper round.

FINAL OUTCOME



Using photoshop I layered the gas masks over one another in a confined space, in order to show that in almost all societies you are "confined" to a specific set of social norms.

There is also a deliberate choice of bright colours used to emphasis the potential of free will that all individuals have. This is made apparent by the juxtaposition of bright colour with the dark and jarring history stored within gas masks. The bright colours oppose the conventional association of gas masks.



Here I have collaged the gas mask and face together. The gas mask on brown paper has a vintage feel, reminiscent on WWII. Again the gas mask chooses the facial expression even though the lower part of the face is shown.

JOHN STEZAKER



Stezaker uses photographic images like vintage postcards and books illustrations to adjust into collages to create a new meaning out of these old images, which juxtaposes the facial portraits with the eerie and picturesque of landscapes like waterfalls, caves and bridges.

In his "Dark Star" series he cuts out the image of a celebrity to create a silhouette of the absent public figure which he tried captivating because of the irony of celebrities having a large presence but he interepreets it as them not having an identity.

I feel that Stezakers work relates to mine in the way that the focal point is on identity and the unconscious, which he has shown through cutting out and collaging pictures together. By looking at his work in detail I hope to move forward from the correlation of masks and identity and instead towards the technique of negative + positive space and showing the impact of losing appearance to your identity or splicing to images together to create another one possibly look at landscapes + location.







Over here I have done my own interpretation on Stezakers work. by photoshopping in landscapes onto each person, by doing this we can see the importance of your appearance to assume an identity because here you cannot tell the age, ethnicity or cultural background of any of these individuals.

INSPIRED BY JOHN STEZAKER





After being inspired by Stezakers "Mask Series" I wanted to experiment with hiding the intimacy of photos with images of nature. This made me appreciate the precision and time it takes in order to create the collages of his calibre.

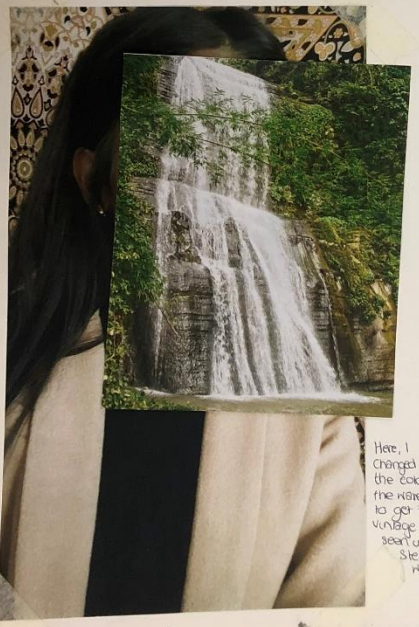


The process of simply layering an image over a face has a large, and in this case jarring effect impact to the overall image.









Here, I changed the colour of the waterfall to get the vintage effect seen on Stezakers work.







I found the acetate gave off an interesting affect rather than placing an opaque sheet over the face. Although in this image the cave is so dark that the face is not visible, unlike I allows the background of both images to merge, so that the landscape photo is not as obvious and overwhelming.







INSPIRED BY JOHN STEZAKER

I was inspired by Stezaker's layering and collaging and the affects it gives. However rather than using secondary source media I wanted to use my own drawing of the gas mask which has been continuously used in my work. Also ~~I decided to~~ rather than using vintage photos of a person I used individuals who are uniform by the uniform that they are wearing, following the idea of exactitudes which I had previously looked at. This bi-aga process of layering is again to show the limits of free will we have.

Using acetate was interesting as the facial expression is still visible, but each of the models have the same SAM stoic expression on their face.







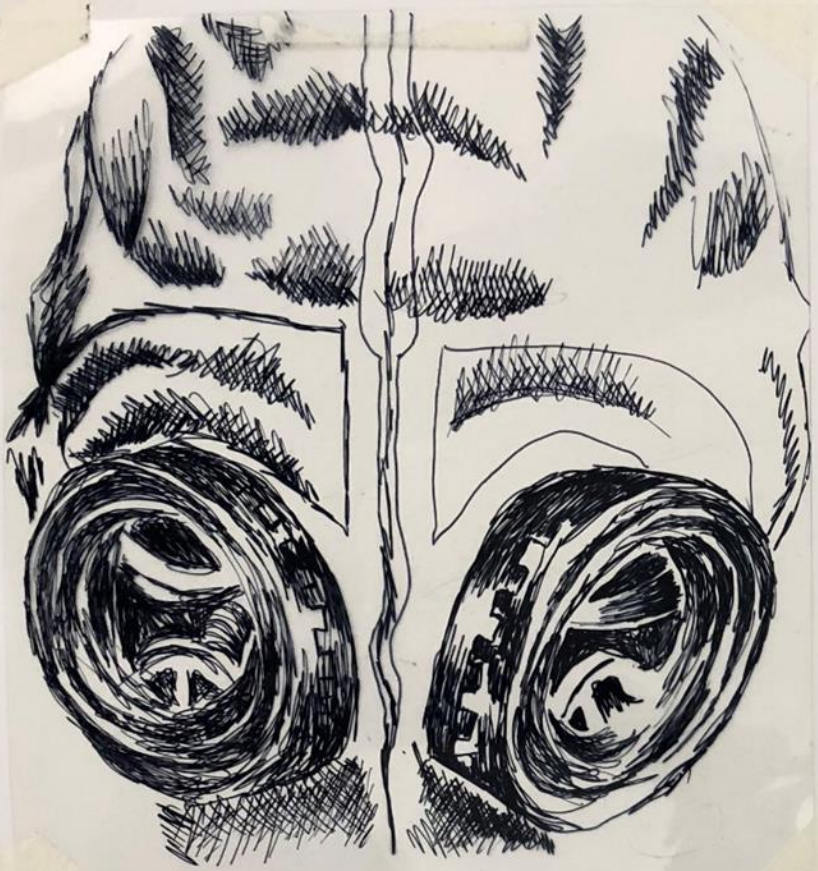
I felt that the images on the previous page were slightly clumsy so I wanted to refine them by experimenting with lighting.

This was quite successful as the acetate sheet wasn't so obviously seen. Allowing the drawing of the mask to fuse with the face. Also the clearness gave an eeriness to the image.





PROJECTION WORK (fail)







As I was working on acetate before I wanted to see the effects of projecting the acetate drawing onto, the face. However, this was not successful as the light was not strong enough. ~~however~~ ~~then~~







I then tried drawing on the acetate whilst on the projector to see if this came out a bit stronger but this was still unsuccessful and ~~the~~ unsread the gas mask began to look more mad!



INSTALLATION INSPIRATION

INSTALLATION INSPIRATION



From the unsuccessful projections I was left with the ~~six~~ miniature scans which I had laid on top of one another to store away. However, I found the overall image of the gas mask looked slightly 3D.

I also started to do an A1 drawing with white pen on the acetate which gave me the idea of deconstructing the gas ~~mask onto~~ onto different ~~size~~ ~~foiy~~ pieces of acetate and layering them ~~as~~ together, similar to the image above.

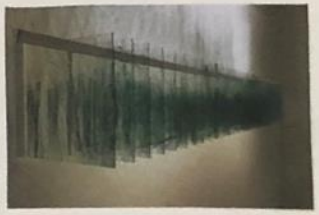


Nobuhiro Nakanishi

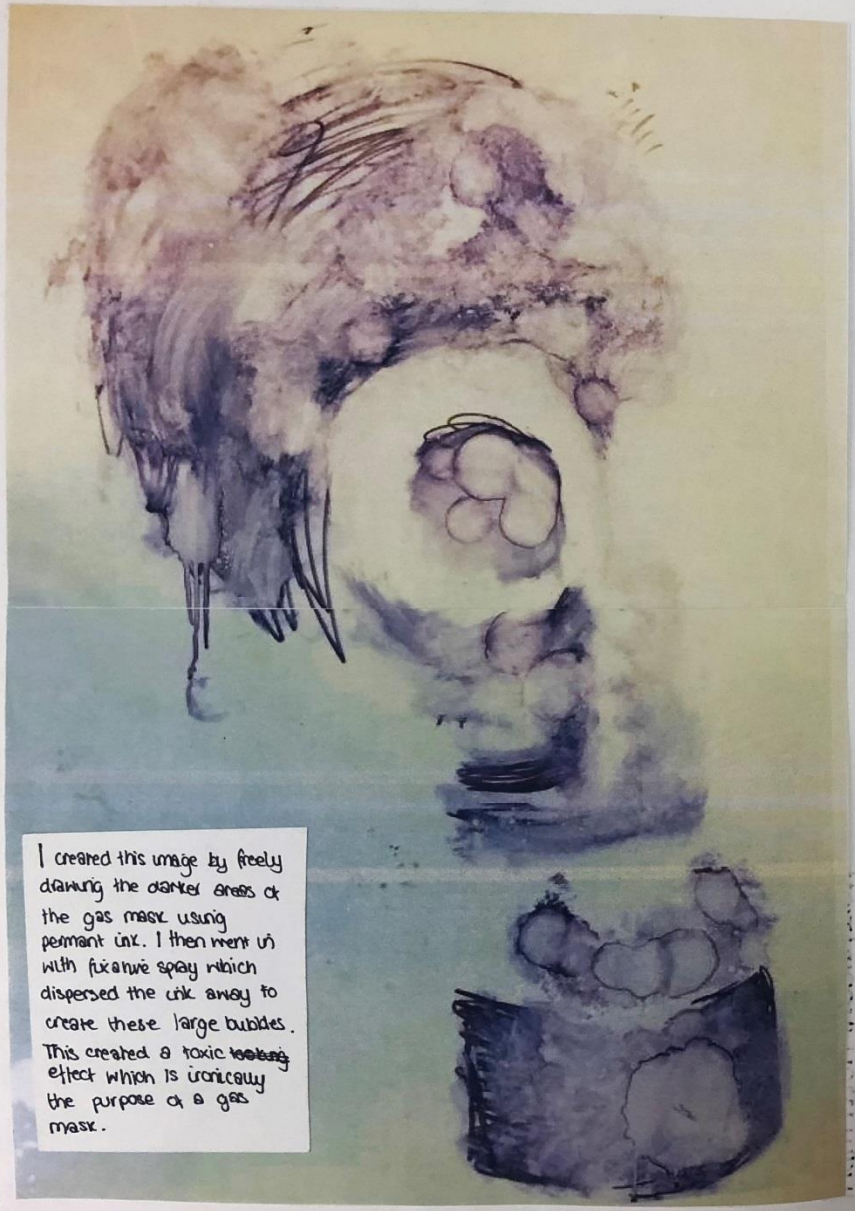




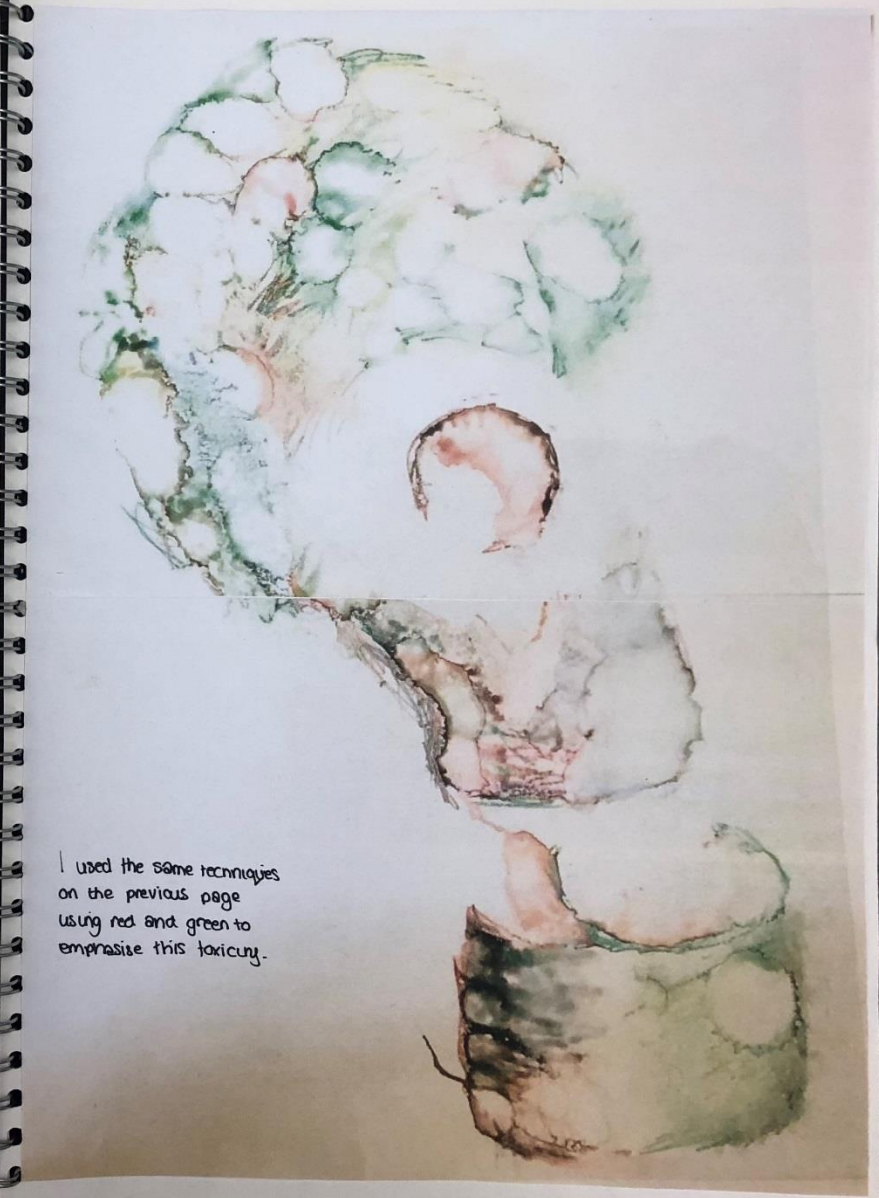
I looked at Nobuhiro Nakanishi who is known for his "Layered drawings." He creates these images by photographing a landscape repeatedly over a period of time. This way observers can see subtle changes within the landscapes



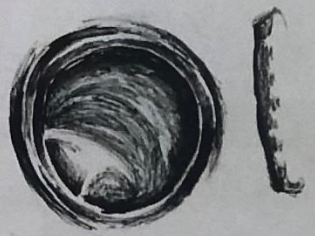
From this I thought to hang my work from the ceiling a few centermeters apart rather than putting one over the other. This ~~allowed e~~ will allow each image to be their own individual piece when observed from the side contributes to the overall image from the side. Also on each A1 piece of acetate there will be a component of the gas mask rather than the solid object. This way I will be DECONSTRUCTING the gas mask which I haven't done previously.



I created this image by freely drawing the darker areas of the gas mask using permant ink. I then went on with fixative spray which dispersed the ink away to create these large bubbles. This created a toxic ~~looking~~ effect which is ironically the purpose of a gas mask.

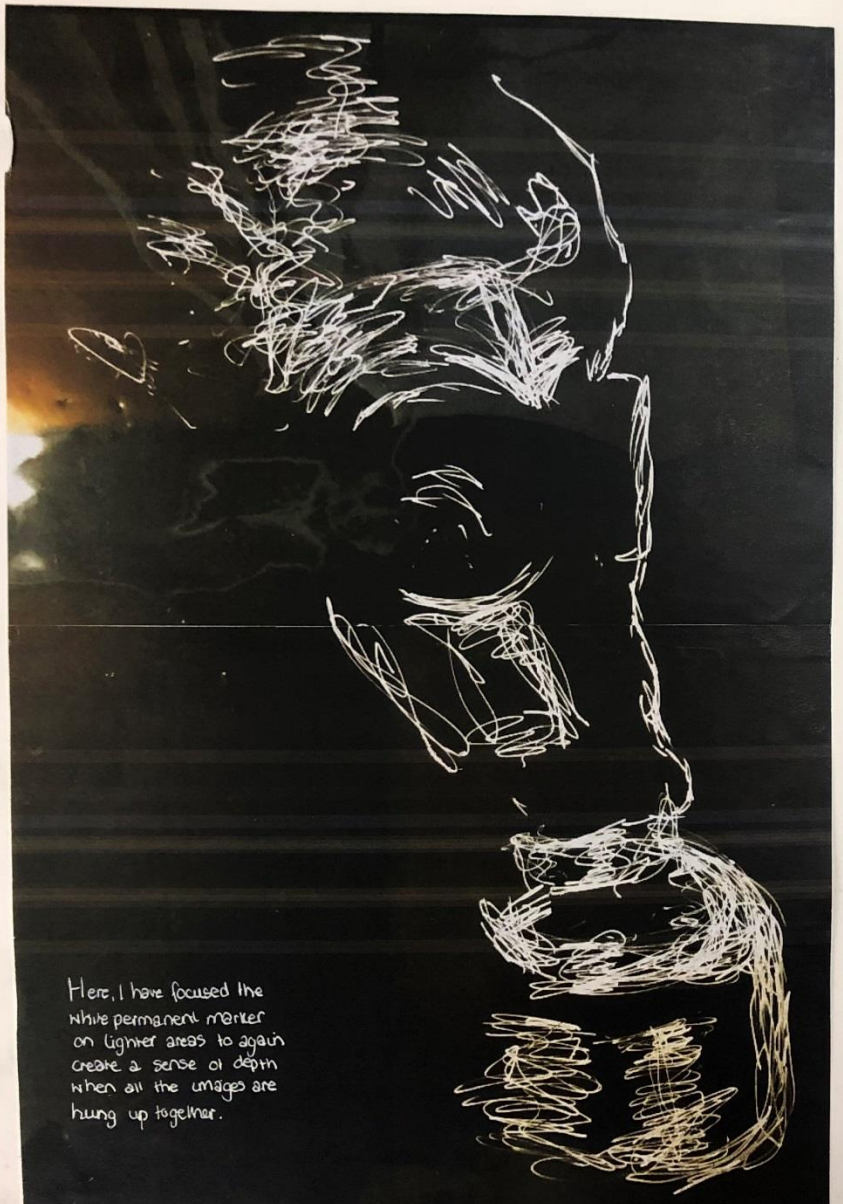


I used the same techniques on the previous page using red and green to emphasise this toxicity.



The goggles/eyes are what I have previously looked at as I believe in the saying that the "eyes are the window to the soul." So only having drawn the goggles is a reference to this statement.

Here, I have used a mixture of dark thin + thick permanent marker to create the shading of the gas mask to create a sense of depth to 3D image.



Here, I have focused the white permanent marker on lighter areas to again create a sense of depth when all the images are hung up together.

FINAL INSTALLATION









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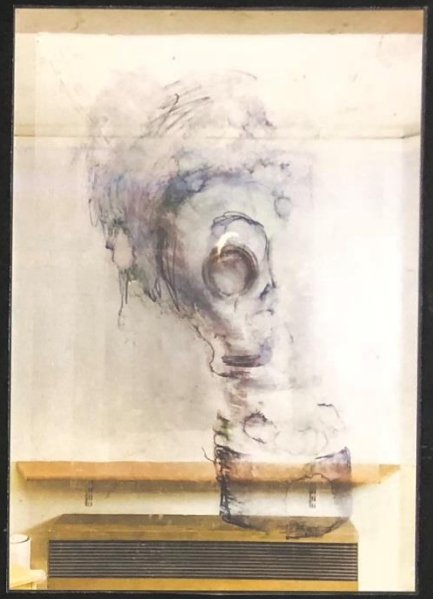




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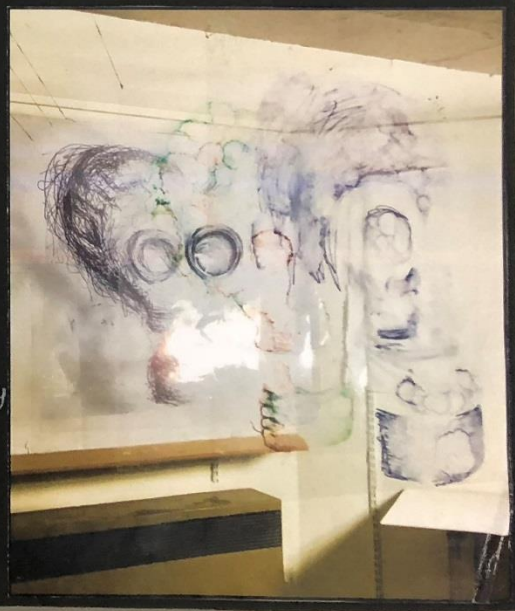
FINAL INSTALLATION

The row of photos show the gradual process of layering each individual photo, to create the overall image. I have also attached a CD to show the different perspectives and angles of the installation.

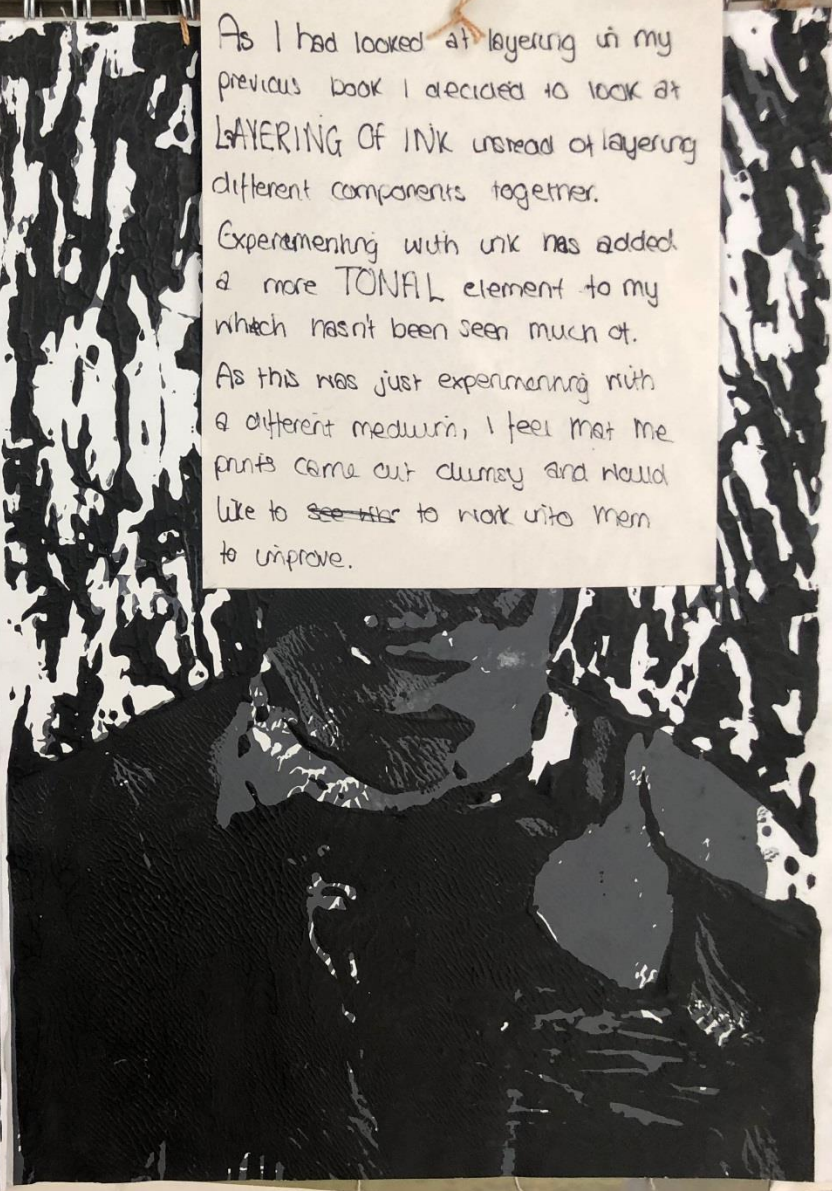


In this installation I wanted to show that the layering symbolised ~~the~~ a similar process that we humans do which is "layer" ourselves with masks to hide how we feel. So initially I showed the construction of each layer building up the overall mask. However, these layers can easily be taken down, similar to our metaphorical mask being deconstructed, as we have the free will to do so.

The space between each sheet which is visible from the sides, shows the potential we have to break down the mask. It also represents the vulnerability that is still present even when you have the mask.







As I had looked at layering in my previous book I decided to look at LAYERING OF INK instead of layering different components together.

Experimenting with ink has added a more TONAL element to my which hasn't been seen much of.

As this was just experimenting with a different medium, I feel that the prints came out clumsy and would like to ~~see this~~ to work into them to improve.



Inspired By Sarah Kaushik

On this page I decided to do my own take on Kaushiks collages by combining the painting of my sister, the gas mask and the Bangladeshi landscapes.

As there is a vintage element in Kaushiks work, I edited the painting to black and white to get across a vintage feel. I included the cultural element through the Bangladeshi background which has been edited to "curtain" on photoshop to get the graphicy feel. To achieve vibrant colours in this collage I altered the gas mask.



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SARAH KAUSHIK

I fell that Sarah Kaushik was a relevent artist as she tends to digitally manipulate her work, which is what I too have been looking at. Kaushik lives in Delhi which is what many of her collages focus upon. She touches upon relevent themes in India such as female empowerment, gay rights as well as the migratory culture of Delhi.

Female empowerment being the most obvious theme, Kaushik feels that "women have been oppressed forever and in collages I give them privacy," and she fully regards herself as a feminist. This is made very clear from her collages such as "Attack of a Woman" and "Grooming of Men how important is it?" The Artist



The Migratory culture in Delhi is made apparent by the use of space ~~her~~ illuminated in her earlier series, which she expresses as a way "to express the nature of this constant movement, sometimes from a smaller to a bigger city" and she also refers to space as a "back drop to the narrative."



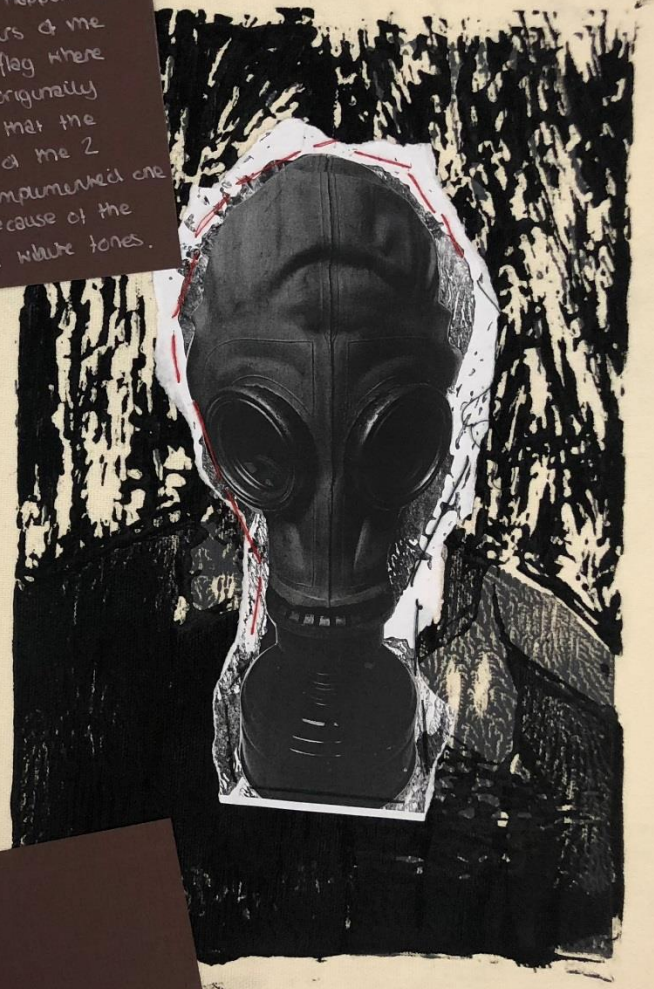
Similar to Stezaker's work there is a vintage feel perpetuated throughout her work, however she tends to combine the old vintage with the new and sees vintage finds as a "rare gems."

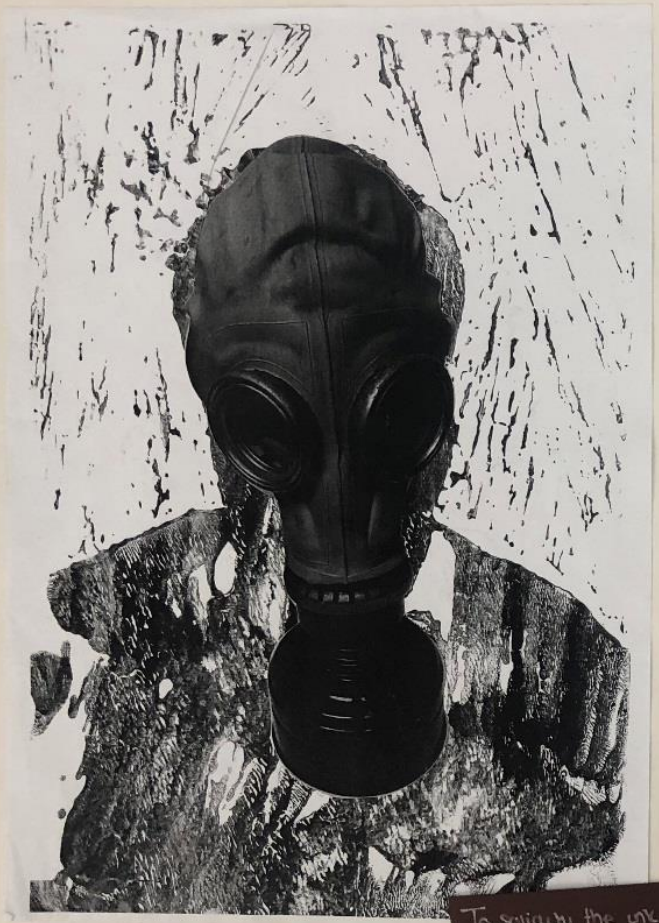
As almost all her work is digital, may can be printed to larger than A1, although these would not be seen in galleries but either the comfort of her own home.





Here, I decided to sew a photocopied image of the gas mask onto the face using red and green string which happens to be the colours of the Bangladeshi flag where my dad is originally from. I found that the combination of the 2 images complimented one another because of the Black and White tones.

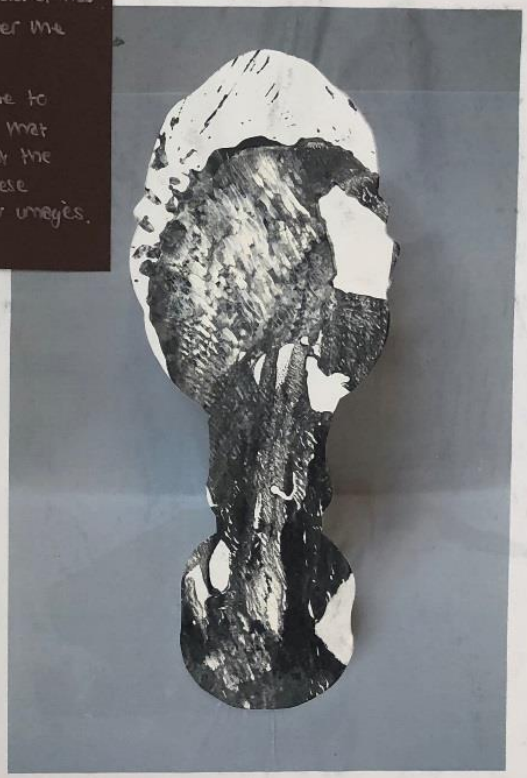




To solidify the ink print and gas mask together, I decided to photocopy them together which created one solid image.

This 2nd print was also not very successful as I moved the print too quickly - causing it to smudge. So I decided to place a sheet of the gas mask over the parts.

I have also come to the conclusion that the thickness of the ink causing these blurred unclear images.





CHANGE OF STYLE

Due to continuous unsuccessful paints, I have decided to change the medium of what I am currently using. Although, the thick ink was not successful, it has inspired me to switch to thick layered oil paints. Also after revising my work so far, I have noticed a continuous use of black and white. This lack of colour has pushed me into a direction where colour will be more important, as I associate ~~free~~ FREE WILL with BRIGHT and VIBRANT COLOURS.

Also as the subject matter of this book so far has been my dad, I want to look more into CULTURES as my dad is enriched with cultural influences from BANGLADESH.

This still relates to the bigger picture of society and the lack of free will, as culture such as my own is an example of this. From here on I want to narrow in on this topic using cultures.



On this page I have used bright colours to represent free will that we are all capable of having. ~~His also~~ The large range of colours are a reference to my dads rich cultural background.

I have also used a cloth called "SHUTI" which is traditional material in Bangladesh





On this page I have used a similar technique to mine on the previous page. However, for my mums painting I have used a palette knife to manouver the paint around.

CROSS-CULTURED

After looking at my parents background I decided to look at my own as a british-bangladeshi. I have titled this study "cross cultured" as even though I live in England, my Bangladeshi roots are still a strong part of my life, and for this reason I split the study into two. On the Bangladesh side, I have used an array of colours using oil paints and a stippling motion, as I associate Bangladesh with bright colours. on the English side, I have simply done a tonal drawing but I've also added a bright coloured English flag to show the large amount of freedom we have in the English culture.

PAUL WRIGHT

Paul Wright is a portraiture artist who flourishes in free and expressive brush strokes which are then disrupted using a palette knife. He uses thick paints because he "likes to apply as much paint possible and then move it around" as it opens up new and exciting options for him, this creates a three-dimensional element to his work.

With many of his paintings he focuses on heads as he has an interest in "the human head." He prides his work with the idea that they are not traditional portraits as he walks the "line between likeness and abstraction." I feel that he is relevant to my own work as I would like to refine the oil paintings that I have done by adopting a similar style to him.











Here I have experimented with different styles of paintings which almost mimics Paul Wright without being an exact replica.

By altering the tone of the paintings to black and white, as I have filtered out any colours to primarily focus on the style and application of the paint. In the first painting I have used brush with oil and found that the colours were easier to blend together, to make it look more realistic, however in comparison to the second painting it lacks movement and there is less freedom in each stroke which maybe due to the use of palette knife which essentially forces you to break out of that control. The freedom in markmaking is what needs to be prominent to represent the concept of being free and having free will.

The vast range of colours in no. 2 was influenced by an older piece I did ~~in the previous book~~. The extensive colours was to represent the cultural aspects which reinforces the idea of freedom because of the different colours, however aesthetically the colours don't merge with one another showing disconnection. In comparison with the first painting the colours appear blended together but more too concise and premeditated.

1.



2.



Paul Wright.









Both paintings 1 + 2 are a combination of styles presented by Paul Wright. Though the markmaking in no. 2 achieved a sense of freedom, I felt that possibly looking into more freer styles and looser styles will really conclude the idea of breaking boundaries and breaking social norm. especially societal ~~ex~~ expectations ~~from here~~.

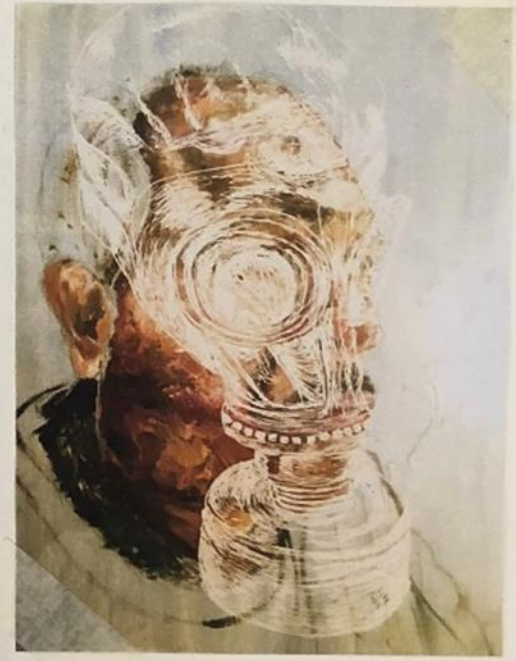
What I was specifically trying to look at was the importance of colour and how in a sense can help to identify you as a person. I showed both portraits to my dad and asked him which one represented him best. Without hesitation he pointed to the colourful painting because he felt that the "bright and different colours matched [his] cultural background and personality."







Digitally manipulated



After placing one of the old acetate gas masks on the painting, I decided to create a digitally manipulated copy using photoshop as the gas mask did not fit onto the face.

I found that inverting the gas mask and using liquify, created an even more intriguing image. I felt that using photoshop was a modern day take on Stezakers collages. This also allowed me to combine Paul Knight and Stezaker styles together.



I wanted to keep experimenting with Paul Wrights' style of painting, However here I have used a stippling movement to merge the colours together. Also he unlike the previous studies of my dad, this image lacks the vubrant colours

I have decided to change the model/subject matter to female ~~as~~ which is my sister. I want to focus more on females in my bengali culture, as for many years ~~the~~ until recently they have had little FREE WILL





Similar to the image on the previous page I have used photoshop to combine the gas mask to the face. However, this time I have removed the white bits of the gas mask. So now the gas mask almost looks like an extension of my sisters face.

I've decided to refocus back to my mum, as I previously stated that I want to look more at females



colours

now the gas mask almost looks like an extension of my sisters face.

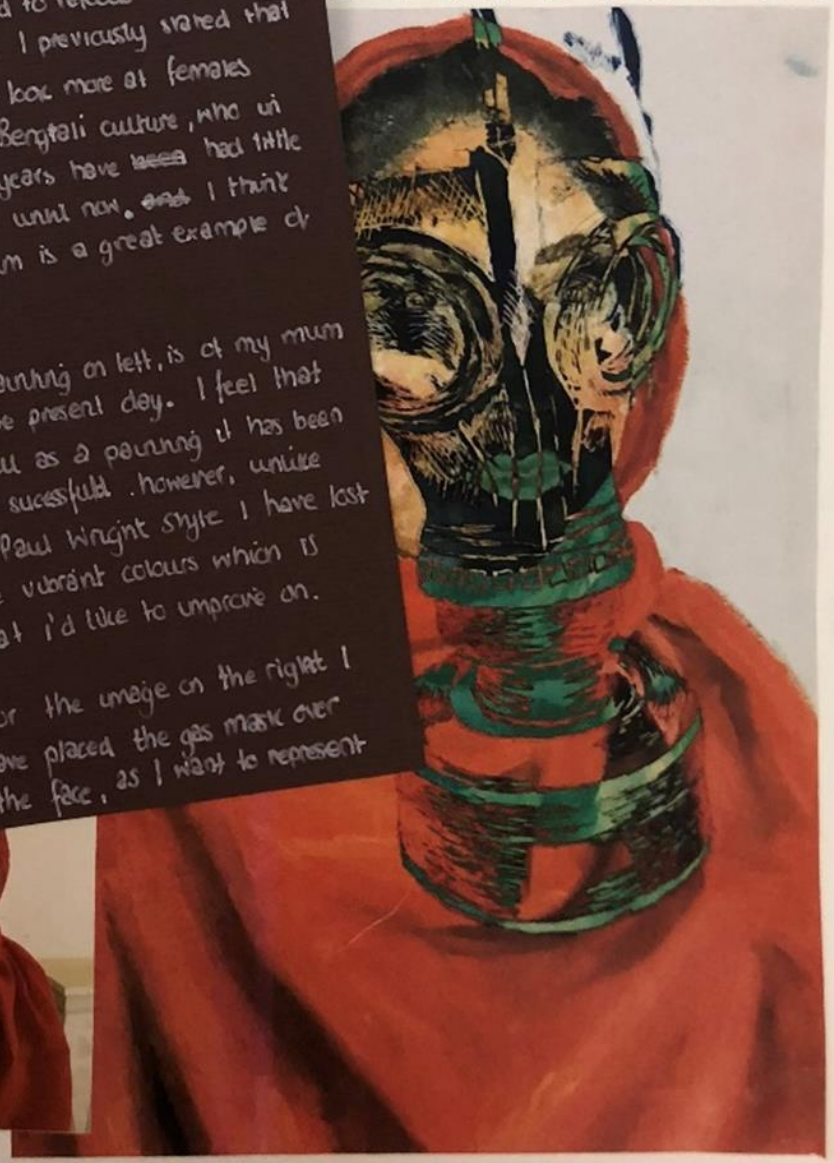
I've decided to refocus back to my mum, as I previously stated that I want to look more at females in the Bengali culture, who in previous years have ~~been~~ had little free will until now. ~~and~~ I think my mum is a great example of this.

The painting on left, is of my mum in the present day. I feel that overall as a painting it has been quite successful. however, unlike the Paul Wright style I have lost the vibrant colours which is what i'd like to improve on.

For the image on the right I have placed the gas mask over the face, as I want to represent





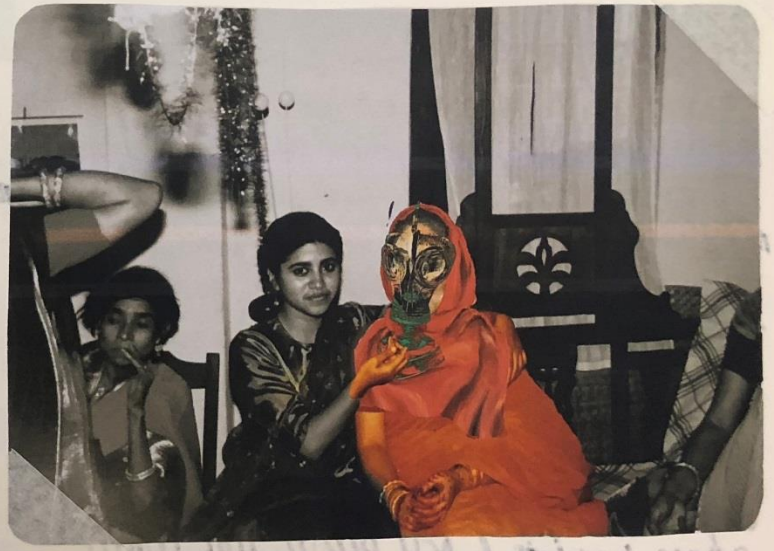




After talking to my mum, she remembered on when she felt she had the least amount of free will which was on her WEDDING DAY. This was an ARRANGED MARRIAGE by the elders of her family which although she agreed to, she felt the decision was rushed and she would have preferred to have finished school. By the age of 18 she was married to my dad who was insistent on the marriage.

The photo I have used here was in preparation of her wedding day which is called a "mendhi". In this image I have tried to combine the three main artists that I have looked at which is John Stezaker, Paul Wright and Sarah Kaushik. I have used an old vintage photo of the wedding which I edited as black and white, influenced by Stezaker. The painting inspired by Wright has also been inserted and the overall collage nods towards Kaushik's style of work.



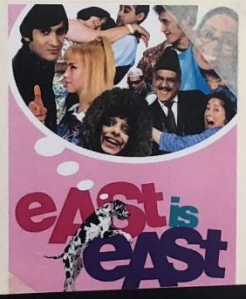




To develop the digitally manipulated images I did on the previous page, I have found many other arranged marriage wedding photos from previous generations in my family. This was to show that throughout all these generations and different couples the same traditions are perpetuated.

I have used the SAME portrait image of my mum and the same goes most image on all the women, to emphasise that all these women are subjected to the SAME traditions. EACH PHOTO HAS SUBTLE CHANGES.





This image has reminded me of the film "East is East" as it has a 70's vibe. The walls of the living room in this scene of the movie is very similar to the walls of my families photos living room.

This has inspired me to focus on the presentation of the how these photos are composed on a wall. I want to present these photos on 70's wallpaper to recreate that decades ~~atmosphere~~ time.





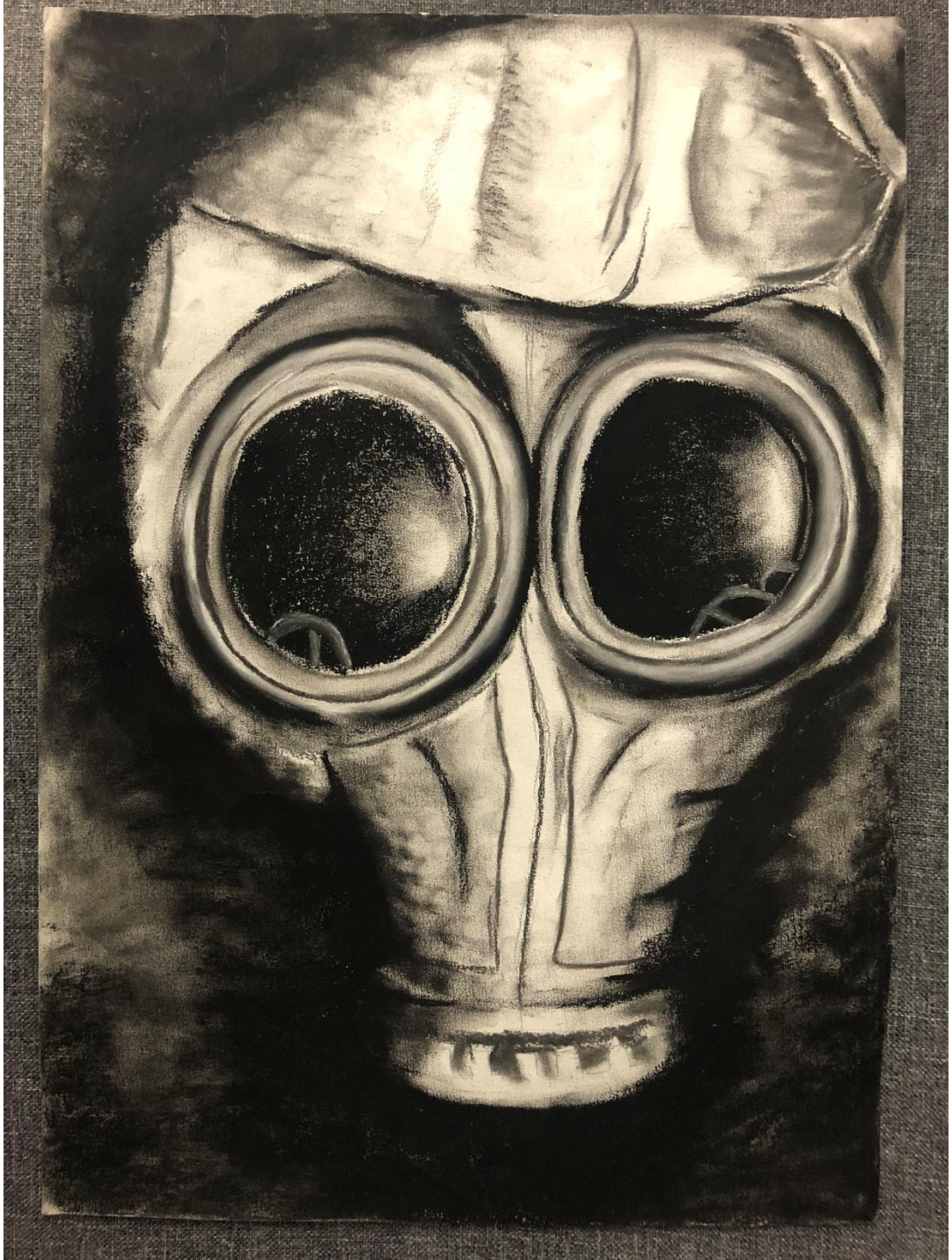
FINAL OUTCOME

I AM PLEASED WITH THE FINAL OUTCOME AS THE PICTURE/PHOTOGRAPHS ARE ~~OFTEN~~ MORE IMPACTFUL RATHER THAN ALONE. ALTHOUGH THE WALLPAPER GIVES THE 70'S VIBE IT ALSO DISTRACTS FROM THE SEVERITY + SERIOUSNESS OF THE PHOTOS, WHICH WORKS WELL AS ONLOOKERS HAVE TO MOVE CLOSER TO SEE THE SUBTLE CHANGES IN EACH OF THE PHOTOS, ALSO THE USE OF PHOTOSHOP TO EDIT THE PHOTOS CONTRIBUTES TO SUBTLENESS. THIS IS MEANT TO SYMBOLISE THAT ARRANGED MARRIAGES ARE OFTEN OVERLOOKED IN OUR MODERN SOCIETY + THE GAS MASKS REPRESENTS THE LACK OF FREE WILL ONE HAS WHEN THESE ~~ARE~~ ARRANGED MARRIAGES ARE DECIDED. HOWEVER, THE WALLPAPER ALONG WITH THE FRAMES ALSO GIVES A HOMELY EFFECT WHICH WAS INTENTIONAL TO SHOW HOW COMMON ARRANGED MARRIAGE ARE IN THE BANGLADESHI ~~AND~~ COMMUNITY

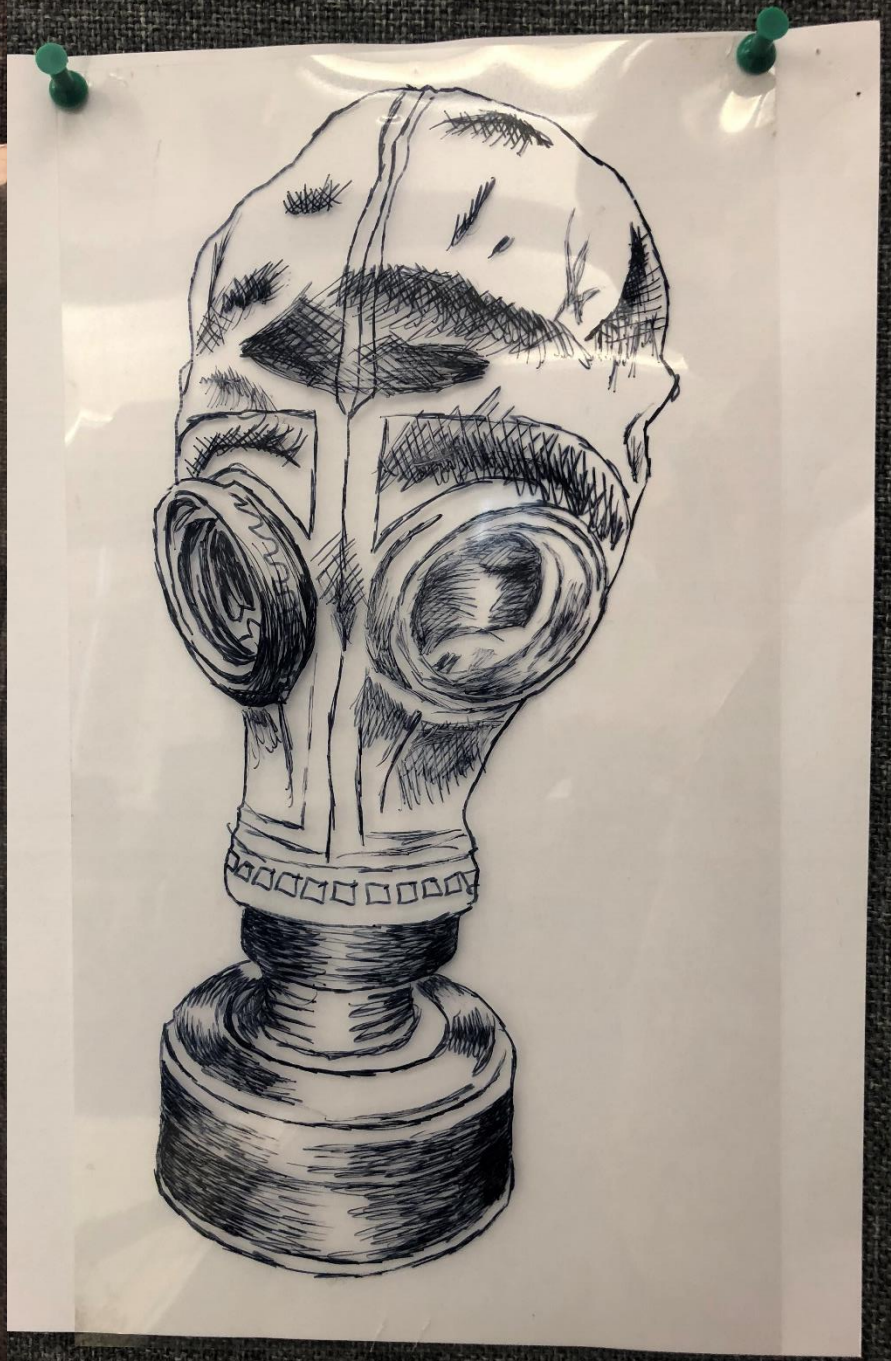


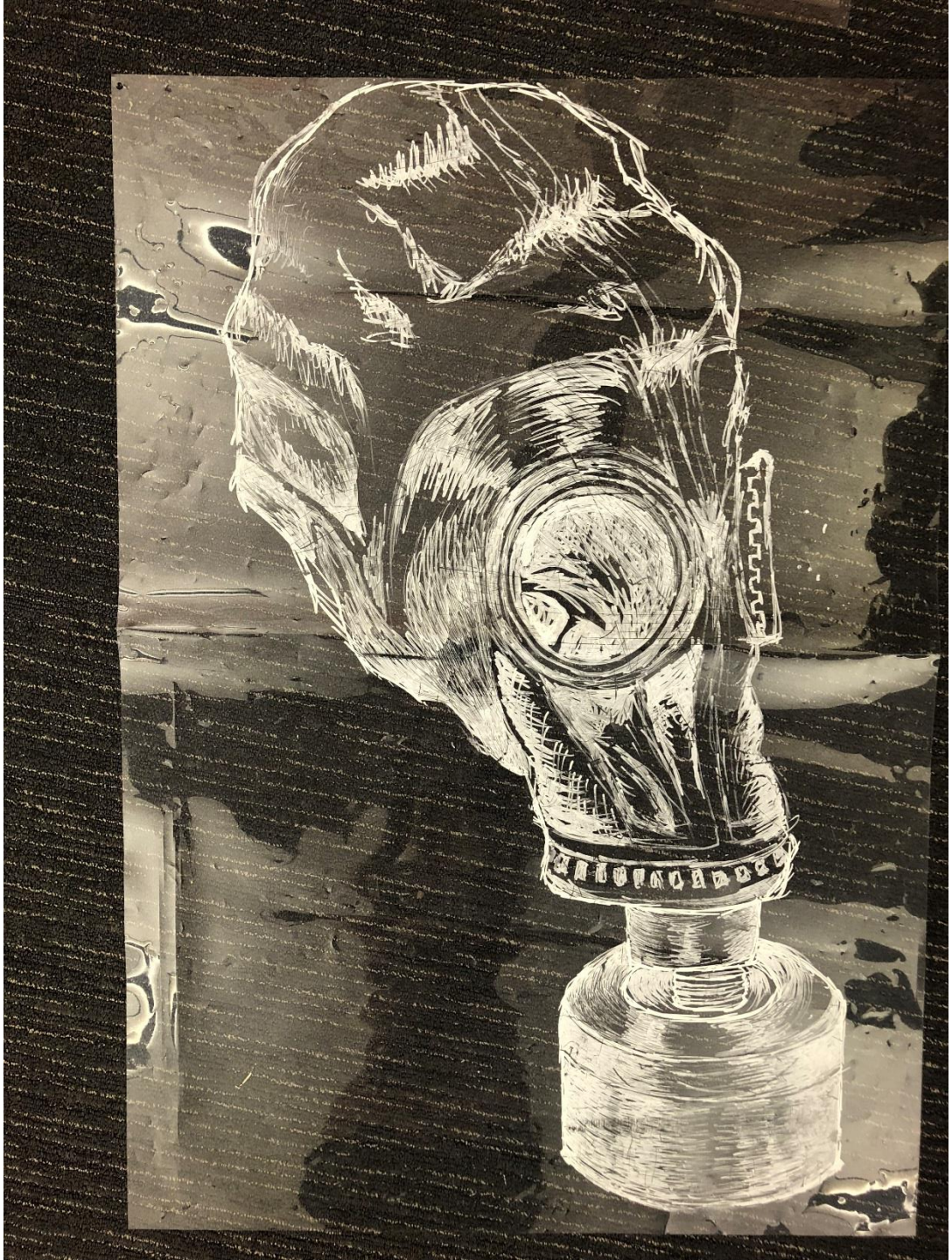




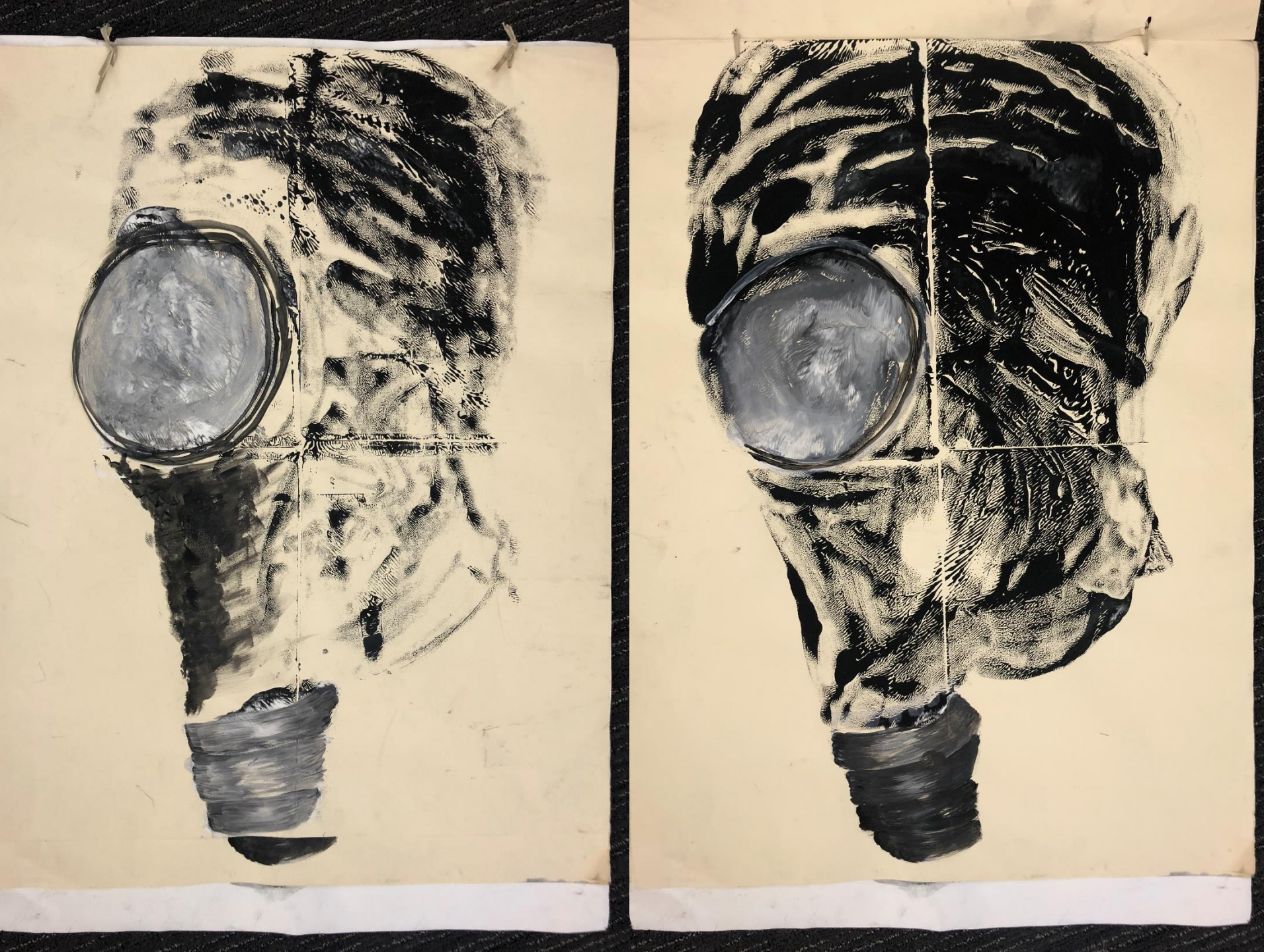


















Progression of free will depicted through the use of layering and colour

What I wanted to achieve by looking at society was to underline an issue which goes without mentioning, that we as a society tend to hide our true feelings with false facial expressions. Of course to many this may just seem like a way of life in order to integrate with society but I feel that overtime this social norm could gradually be broken. At first I looked at the concept of layering and how this was a way obscuring facial expression, similar to how a mask would, this was inspired by John Stezaker. The way I saw "breaking" out of these social norms was by applying a sense of looseness and bright colours to my art, which was inspired by Paul Wright and Sarah Kaushik. I felt that the freedom of using colour showed an expressive nature which was not shown in my work previously.



Figure 1John Stezaker, Shadow V, 2006, Collage, 8.7 x 7.7 inches (22.2 x 19.5 cm),

Using techniques inspired by Stezaker it became apparent to look into the impact that layering and splicing two images together has to create another image. The process of layering in Stezaker's portraits are a way of obscuring emotions and facial expressions which is what I too have been looking at. As a conceptual artist Stezaker thrives off of the concept of less is more. His work is criticised as "simple" but in actuality this simplicity is undermined by his innovative way of recreating life out of forgotten photos and postcards. His incessant experimentation with collaging ready-sourced photography was motivated by the idea that "there were too many images in the world already" and he didn't want to add to it (as seen in figure 1). His work mainly centres on photography after being inspired by Gerhard Richter and Sigmar Polke who were painters which were influenced by photography, this then made Stezaker decide to ironically focus all of his art onto photography.



Figure 2 Gerhard Richter "S. with child"

Figure 1 shows Gerhard Richter's "S. with Child". It is interesting to see an element of emotions being hidden in Richter's painting, a similar theme seen with Stezaker as many of his portraits are obscured with an image having little relation to the photo but is able to interfere with the emotions being shown in the photos which had also inspired me. Figure 2 shows Sigmar Polke's "Bunnies" from 1966, which similar to Stezaker has a vintage 50's feel to it, a theme perpetuated throughout Stezaker's work. In relation to my own work, looking at Stezaker inspired me to experiment with the compositional element of my studies as well as looking into negative/ positive space. From his art I have taken on his conceptual components and process rather than the meanings behind his work, which allowed me to find new and innovative ways of presenting my own art. There is an element of hidden intimacy within "Pair Iv"(Figure 4) which is main theme of hidden emotions within my work. The cliff faces hides the



Figure3 Sigmar Polke "Bunnies" (1966) Oil on canvas 150 x 100 cm

emotions of the Hollywood couple similar to how the gas masks hides the true emotions we feel, showing the limited free will we have.



Figure 4 Collage, 7 11/16 x 9 7/8". The study that I'll be focusing on is "Pair IV" which is part of his 2007 Private collection

At first glance one could conclude the composition of the two photos (figure 4) to be astutely deliberate but clumsy and possibly coincidental. The two images oppose one another yet harmoniously create one image. The sepia postcard of the Gorge de L'aar incongruously acts against the grayscale image of the Hollywood actors leaning in for a kiss. The exact positioning of the landscape image ingeniously forms the overall picture as it allows the faces to appear complete but not in the most conventional way. However it could also be perceived that the compositional element of the layering of the gorge image compromises the integrity of the actual image as it obscures the intimacy that was once the focal point. Here we can see the influences of Richter's paintings being presented and the impact that is created after hiding the intimacies of portraits which allows onlookers to create their own meanings and interpretations about the art.

There is an obvious transition between the two photographs due to the different colours used and although the differentiation is apparent, the photos do not oppose one another but work together. The use of colours here can be considered as simplistic as the images only provide limited tones of sepia and grayscale; to most this could be seen as a limitation of the collage not fulfilling its full potential. Alternatively it could also sum up Stezaker epithet of work, using old Hollywood photographs or film stills. After looking at his body of work, it predominantly comprises of a nostalgic and vintage feel which is perpetuated in most of his collages without being monotonous. This vintage feel seems to perpetuate the works of Sigmar Polke's, showing the influence deep rooted in Stezaker's collages. The obvious differentiation of colours foil the merging of the two images, however they still manage to fuse as the positioning of the postcard cuts off the faces but the protruding walls narrowing inwards allows this picture to continue.

The slightly diagonal angling of the walls further help capture the notion of the two actors facing each other as well as the crevices on the cliffs where the lines trail the direction in which the walls travel in, this aids the visual intent of positioning and posture of the faces.

The purpose of the gorge obscuring the intimacy of the original photo provides a sense of eeriness however Stezaker may have intended the filtering of this moment as a way of capturing the "meditative" experience of a situation like this. It could be his way of emphasising the potential kiss in a less literal sense and matter of fact way instead he took the scenic route of a gorge as this picturesque postcard could symbolise a moment in paradise that you feel when sharing an intimate moment. The inkling of light at the top and bottom of the postcard draws me in as it oddly stands out to me although I don't believe it was intended to be a main focus though it makes the exchange feel more surreal even to the extent of dreamlike. Light is something which could connote love and I feel that in this image it evokes and exuberance of love almost to the point of having overwhelming power in this picture. However the lack of faces affects this, as the face have been replaced with gorge walls which have a rough exterior so it counteracts the situation. The rough exterior contributes greatly to the image as it includes a textural element which compromises the initial impression if the Hollywood photograph were to stand alone. The roughness limits the intimate mood to a more impersonal ideal. Also the two cliffs have a bluntness to them which could represent the action of kissing being blocked out as the two cliffs cannot ever meet.

A sense of depth and density is created from the two cliffs through the incongruent transition of colours from light to dark this allows onlookers to be drawn in. Also there is a rhythmic motion of the two faces moving towards each other which mirrors the flowing river in between the gorge as they both have the same affect in the way that are constant symmetry with one another.

There's a level of appreciation that must be made to the precision of the overall layout, as I have continued to repeat that the process may have been simplistic this must be overlooked in order to understand the sum of effort and time which was made to ensure the accurateness of the photograph to give off the affect that it does.



Figure 5 Michael Tunk "The Unknown Riders Back to Back Redux" 2016 (11x14)

The process of vintage collaging and layering is a style which has been adopted by many modern-day collagists such as Michael Tunk. Who similar to Stezaker was inspired by the historical contexts of his art. However I feel that Tunk has a more developed approach as he fuses ready sourced media from vintage magazines but from different eras to dramatize the difference and growth over the decades. His work ranges from the 1800's-1950's. It's hard to say that Tunk wasn't inspired by the works of Stezaker although there is no direct quote from him, there are immeasurable similarities such as the removal of a face and how they both replace the face by using landscapes seen in "The Unknown Riders Back to Back Redux" and with a lot of Stezaker's Mask series. Both artists are able to collate two unrelated images and fuse them together to make a somewhat more thought provoking image. This can be seen a lot when Tunk combines landscapes of outer space with the western cowboy characters which are perpetually used throughout his work. I find this fascinating as it's almost comical although it could be hiding a deeper meaning like how Stezaker hides the hidden intimacies within his collages. Although there is no real mention as to why he chooses space with western together, it is apparent that these two aspects interest him most. Both artists show fixations on certain eras and styles; Stezaker explores more into the 50's Hollywood movies of his childhood and Tunk shows an appreciation for the "western



Figure 6 Michael Tunk "The Wild West Guide to the Galaxy" 2016 (9x9)

cowboy era." This makes him more of a contemporary version of Stezaker. The depictions of space makes the overall images look even more arbitrary and perplexing, a similar affect exuded by many of Stezaker collages.

Although choosing Paul Wright as an artist to analyse seems like a sporadic decision, I was drawn to his oil painting portraiture due to the erratic yet vibrant colours he uses. I also wanted to narrow into culture rather than society as a whole and as Paul Wright uses bright colours and loose lines/mark-making, I felt this was very fitting. Paul Wright is an artist who flourishes through the expressive and unrestricted brush strokes of oil paint which he then disrupts with a palette knife which breaks out of the pragmatic portraiture one is accustomed to seeing. His use of the palette knife to "obliterate" his paintings derives from the notion of "creating something new with less control." His work has a sense of fluidity in the paint which is usually presented on a large canvas which elevates this idea of liberty he has with paints as there is more of a work space which he says most portrait artists are opposed of because of its untraditional values. Wright is known for his unique style of oil painting and says that he was mainly influenced by Rembrandt, Frank Auerbach, Willem De Kooning. His work focuses more on the process rather than the subject matter.

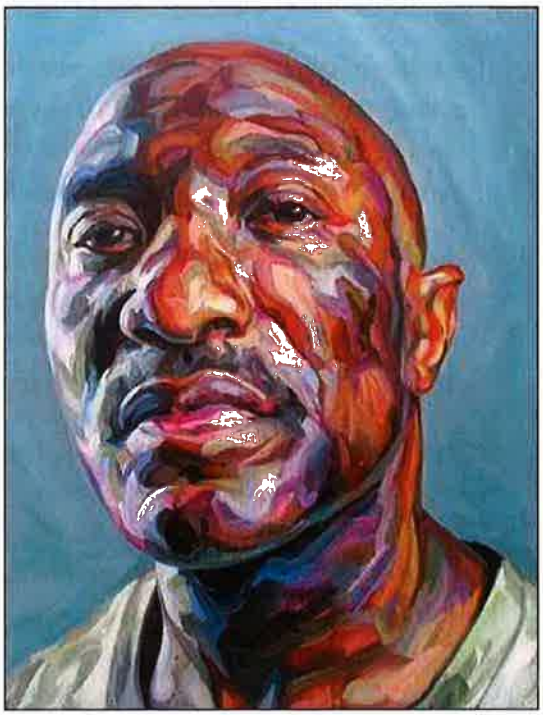


Figure 7 Paul Wright "Head of a Proud Man"

The specific painting that I'll be looking at is "Head of a Proud Man" (Figure 7) which was displayed on a 92cm x137cm canvas as part of his 2006 'Milestones 1996-2006' exhibition in Leicester. The title is fascinating as there is no mention of why he is proud but its prevalent through the simple gesture of his head slightly raised allowing the light to reflect on his face. The little information on the title may have been on purpose to allow the observer to create their own opinions as to why he's proud. I see it as a black man who takes pride in his skin, culture and race despite the oppression many black people faced for centuries he can now look up and be proud of who he is. To an extent the use of black model can be a sort of tribute to the Black Lives Matter Movement. This idea of being proud of one's race holds much importance to my own work, as it not only employs the idea freedom that can achieved in your cultural bubble but it can be shown visually through a variety of colour.

Looking at his body of work you can see that there is a journey, though I have picked one of his earlier portraits we see that this compared to his latest stuff could be considered as tighter than his newer work which is more abstract. After having looked his previous exhibitions this specific painting stood out the most to me due to the choice of different subject matter to what he would usually use, out of curiosity is searched this up leading me to an interview where he explains that his decision to use a black model was to experiment with the different tones such as purples and blue. My initial impression of this painting is that although from a distance it is seen to be a fully formed

face, intricately painted however when you move in closer you can still see the raw brush and palette strokes which remain and haven't been blended in. though each stroke and colour is separate they harmoniously work together and the distinct colours create a sense of movement even though they are present.

The colours used are predominantly browns, purples and blue due to his fascination with black skin absorbing and reflecting these colours which give off a certain nuance which can't be replicated with any other skin tone. In most areas the colours don't actually merge however they tend to be of a similar tone thus justifying why there's the idea of his work exuding fluidity. The incessant nature of the purple has an enigmatic feel which is perplexing when against a strong colour such as the brown as it comes across as more subdued but because of the tone used I feel that all the colours as a whole complement one another without repelling due to the separation in hues.

Each stroke from the brush/ palette knife forms shapes which seamlessly interlock with the next almost like a jigsaw puzzle, as he says "I would like all the marks to live independently and still come together to create an image." The formation of shapes which are subtly presented creates the illusion of the painting to be 3D which aids the different tones used for shading to make this lifelike image. The shape of the actual face juxtaposes with what is painted inside of the lines which is shown by the diminishing of control of strokes in the inside.

The light and dark which takes up majority of the painting as it goes across his face creates a gradient due to the tone making the image protrude outwards giving the impression of the picture being in 3D space. The spectrum of colours also pushes this forward. The lines and strokes vary on parts of the painting. Where there is more shading the lines are curvy with less control giving the impression of loose lines creating fluidity in the image which is prevented by the separation of colours that aren't blended, it also contributes to the abstractedness which is juxtaposed with the outline of the face. Although the lines are rough and raw they still allow the lines to appear to be soft and intentional.

In reference to texture I cannot fully justify its existence as the painting isn't in any galleries and has been sold, so I cannot say for sure if its visible but from my own knowledge and physical evidence of his use of a palette knives and oil paint. The texture from the excess paint is necessary to make the painting look more lifelike because otherwise it'll remain flat; this coincides with the idea of the painting having more depth as well.

I've looked at Paul Wright as an artist due to the eclectic range of colours he uses within one portrait and I admire how not all the colours relate to the other coercively but still manage to balance out on the overall painting. Although I didn't use the colours for the same meaning as Paul Wright I did my own take of it to relate to my coursework where I wanted to explore aspects of culture. I did this using the vast range of colour like Paul Wright. Not only was it the colour palette but also the brush stroke/ palette knife which helped me improve the way I painted the portraits of dad. By doing this I was able to use a similar style to Paul Wright but still maintained my own style of painting too.

After dissecting collages by Stezaker and Tunk, this instilled in me a keen fascination with collaging. Although it is critiqued to be a simple process there should be a large focus on the complexity and accuracy of the positioning of each component. I also find it intriguing how this simple process of layering and obscuring facial expressions can be very provocative and impactful on observers. However, the paintings by Paul Wright made it clear to me of the importance of colour in my own work and how it shows more freedom, than your ordinary grayscale. This intrigue with collages, led me to an article by "Homegrown" on Sarah Kaushik, also known as the TheBigEyed Collagist. Her work stood out to me because of the vibrant colours she uses, similar to Paul Wright. However, she does this by creating digital collages; combining old with new. This makes her similar to many collagists such as Stezaker and Tunk. Her reasoning for using vintage secondary sourced media is that "Vintage finds are like chancing upon a rare gem in a forest - beautiful and priceless, holding stories within themselves, frozen in time and space." Unlike Stezaker and Tunk she includes her own photography using Photoshop. This creates a sense of depth to many of her collages as there is a contrast with the graininess of the vintage photos with her own high definition photographs which can be seen in figure 8. I also found her to be very relevant to my own work as her art greatly informs many political and societal issues within the microcosmic world of Delhi. This made me want to look at my own cultural background particularly, the strains and restriction of free will in Bangladesh. The vast palette of colours she uses is greatly influenced by her south East Asian background. Although we are not both from the same country the similarities in our cultural backgrounds are significant. She also considers herself to be a feminist so in many of her collages, there is a recurring tribute to strong Indian women such as "Attack of a Woman" (Figure 8).



Figure 9 Sarah Kaushik "Grooming of Men How Important is it"

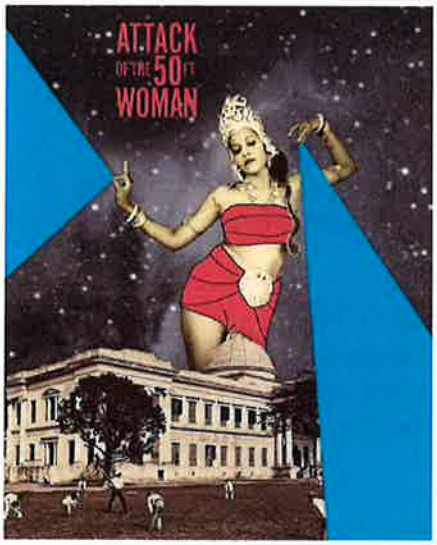


Figure 8 Sarah Kaushik "Attack of a Woman" 2016

Currently her work is not presented in any exhibitions or galleries as she says "I don't believe my art belongs there," instead she prefers a more intimate approach where she invites people to observe her art in a relaxed environment. Sarah Kaushik seems to be a more aloof artist, as there was very little about her on the internet, so this gave me the opportunity to contact her directly through email to ask her a series of questions:-

Me: I was really intrigued by your first series of digital art where there is a lot of reference to outer space when concerning Delhi, is there a specific reason for this?

Kaushik: My first series mostly talked of the migratory population of the city. The culture of moving from small cities to big cities is huge in India as there are only a few big cities. To express the nature of this constant movement, sometimes from a smaller to a bigger city and at times, between big cities, has been expressed by the use of space as the backdrop to these narratives.

Me: Do you feel that Delhi is one of the most liberal cities in India or do you think there is a lot more growth needed?

Kaushik: India on a whole is a developing nation. There is growth needed everywhere, no matter how big or small the cities are. But yes, Delhi is one of the most liberal cities only because the people in Delhi or some more big cities are more exposed to the concept of liberalism than the rest.

Me: Do you think that culture is a dominant theme in your art?

Kaushik: Absolutely. I express the struggles of today and culture automatically gets embedded in the themes.

Me: Are the vibrant colours you use influenced by your culture?

Kaushik: Unknowingly, it could also be my culture. But I would rather say that its the aesthetic I have developed over a period of time.

Me: What inspired you to create "Dilli dilwalon ka shehr (Delhi belongs to the daring)"? Has this been exhibited in any galleries and what is the size of this image



Kaushik: Delhi is a city of powerful people, as it comes across in our daily lives. The ones in power trample on the ones without. Its an issue that has been expressed in this artwork. I haven't exhibited in galleries as of now because I don't believe my art belongs there, yet. I exhibit in my home where I invite people to come and see and reflect on my work in a relaxed environment.
This particular piece was a huge one, it could be printed up to 8 feet because the quality of the public domain image I found was huge!

Me: Does your art tackle any social issues in India?

Kaushik: My art tackles many social issues, including women empowerment and struggles to the challenges faced by the queer communities. I try and address the boundaries between various social, political and cultural stigmas concerning my society, eventually hoping to achieve a tolerance for this complexity and diversity.

Me: What artists have influenced or inspired your work and why?

Eugenia Loli inspired my techniques of creating collages in the initial stages. Post that, I think the narratives took charge and moulded the collages in a way that suited them the best.

Me: Are the images you use primary sourced or collected as inspiration?

Kaushik: Both. Sometimes when I am looking for something in particular, I stumble upon some gems and add them to my collections, to bemused in the future.

Me: What programs do you use to create digital art and why?

Kaushik: I generally use photoshop because I am well-versed with it and the software gives me a lot to explore!

Me: I see a lot of images (such as "Attack of a Woman") where females are the main focus, is there a reason for this and would you consider yourself a feminist?

Kaushik: I am a feminist, no doubt. Women have been suppressed forever and in collages I give them priority.

Me: What inspired you to have such a vintage feel in a lot of your collages?

Kaushik: I wanted to represent the current with the old. Vintage finds are like chancing upon a rare gem in a forest - beautiful and priceless, holding stories within themselves, frozen in time and space. The colour tones of vintage images and the slight blurry-ness and grains add a lot of texture and depth to an otherwise two- dimensional graphic.

This interview was really key in understanding the driving force behind many of her collages. The obvious was female empowerment, however I was surprised by the emphasis on "queer communities" and the struggles they face within a conservative society. I've also gained a greater understanding on the prominence on outer space and the deeper meaning behind it. I found this interesting, as visually it seems arbitrary, however it explains the migratory culture within India. This also made me rethink my own work and the importance a background can have on a final outcome.

All in all, the artists that I have looked at are all very influential on my work. Although the links are not noticeable initially, they all have similarities in their style or concepts of their work. After looking at Stezaker's collages, I have come to appreciate the complexities of collage and have now understood why in many of his works the face seems to always be obscured. This idea of "hidden intimacies" had inspired me to look at the effects of layering - this depicts the lack free will that we have. This has become one of the predominant themes in my coursework. As a collage artist, I see many similarities between Stezaker and Sarah Kaushik where vintage elements are strongly portrayed in both of their work. Although their reasoning for this differs as Stezaker prefers to use old images as there is already too many photographs in world so he tends to recycle them, whereas Kaushik sees them as "rare gems" which gives depth to her work. Exploring the effects of layering prevented me to break out of this confinement of little free will. So, in order to break out I decided to refocus onto colour – this is where Paul Wright became a significant drive towards free will and being expressive. The vibrant colours he uses made his portraiture stand out and the expressive brush strokes he used stepped closer to the idea of free will, as I associate freedom with bright colours. I feel that looking at the process of layering portrays a prevention of freedom as it tends to hide what we are feeling, whereas the use of colour opens more pathways. Contrasting these two elements has helped to look at the progression of free will.