



Pearson

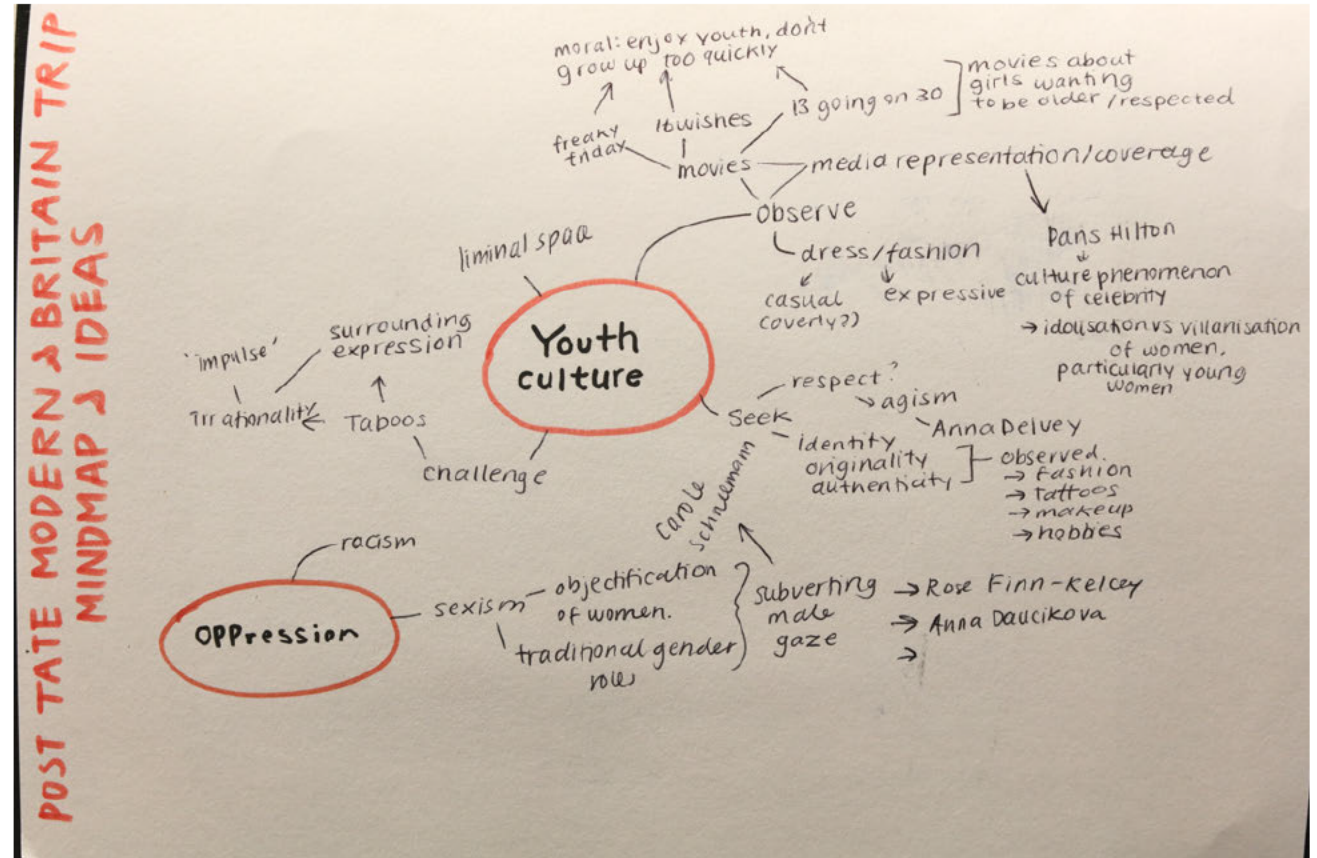
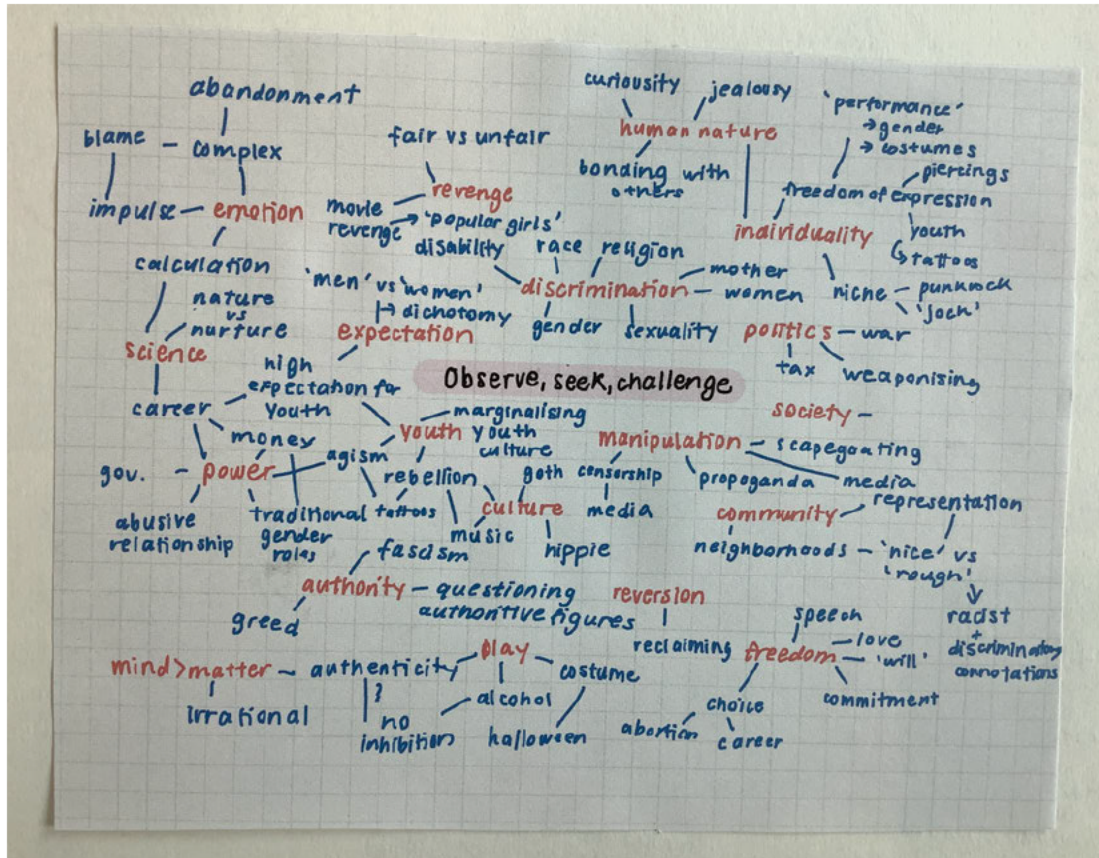
GCE A Level Advanced Art and Design

**Fine Art
Component 2
Faith**

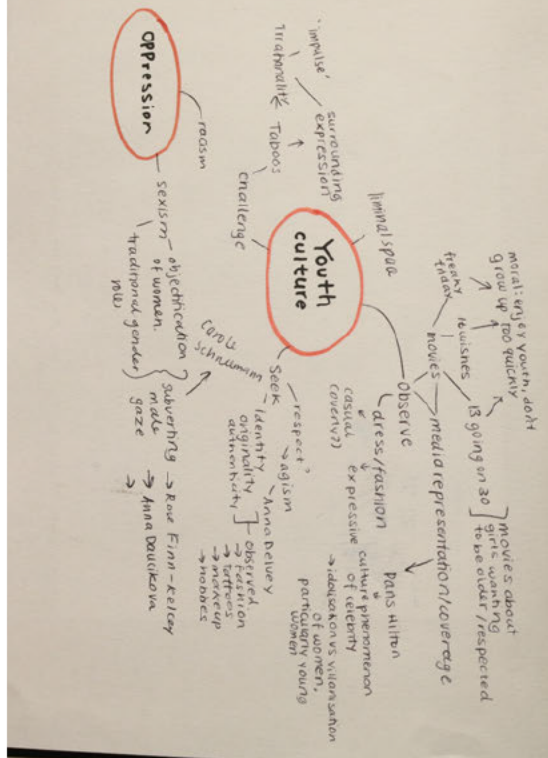
Total Mark 61

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	15	16	15	15
Performance Level	5	6	5	5
			Total out of 72	61

ESA – “Observe, Seek, Challenge”



**POST TATE MODERN & BRITAIN TRIP
MINDMAP & IDEAS**



ROSE FINN-KELCEY
public art → challenges Institutional nature of art
reflecting on ephemerality

The Restless Image: a discrepancy between the seen position and the felt position. Rose Finn-Kelcey, 1975.



reveals legs
historically forbidden flesh
exuberant expressive
"masculine"
"The Restless Image"
↳ title taken from René König's 1971 book on political history of women's dress
↳ Finn-Kelcey sartorial convention & transgression
Inspired by image of mother doing handstand
↳ personal connection mother → domestic/submissive image (stereotypical gender roles)
↳ Finn-Kelcey recreated pose on her family beach spot
seemingly impulsive, but thoughtful.



I really liked handstand
LIMINAL SPACE
youthful impulsive pre-scripted
Personally, I did gymnastics as a child... feels youthful.
↳ blue → Lisa Brice
↳ Lisa Brice used blue/strong colour
↳ transform squares for objectified to quietly self-possessed

Freedom from Handstand
liminal space
temporal pose
LISA BRICE
recreating handstand?
subverting + male gaze
long flowing skirt
↳ conservative
↳ symbolism
formed from showing 'forbidden flesh'
↳ LISA BRICE
CHALLENGING TRADITIONAL REPRESENTATION OF WOMEN OF WOMEN IN WESTERN ART HISTORY
↳ provocative pose
women stand as empowered figures driven by their own desires, NOT those of spectator
BOLD COLOURS
reclaiming narration
authority power 'masculine'



Handstands in common room → I got an all girls school youth
↳ 'unexpected setting' amongst educated women
↳ expectation of what to do in a school, obedience study
↳ 'impulsive?' inappropriately
↳ handstand - rebellious
requires muscle, strength, control
should be as deliberate rather than impulsive
me 'immature' or 'childish' → reflecting on unfair expectation of how young women 'should' act.



me doing a handstand in common room = disruptive / not quiet
↳ similarly to LISA BRICE
↳ quietly driven by my own desires
UNLISA BRICE
↳ not private



initially, took photos of my classmates so I could control angle but I didn't like their handstand position → they were not straight & upright and it came

Embarking on series of Handstands

setting = meaningful / thoughtful → like Rose Finn Kelcey
 my room / friends room → my street

Want to experiment with angles & composition
 using half term

IDEAS:

- other houses
- take same picture at different times of the day
- different days of week
- different outfits
- different weather
- small movie?

ANGLE

- overhead
- from upstairs window
- from behind
- from side
- from front
- from above
- from below
- from side
- from behind
- from front
- from above
- from below

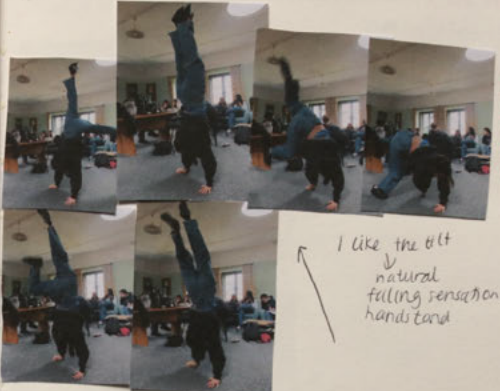
Portrait Ideas

- different outfits
- dress
- similar to Rose Finn Kelcey
- challenging male gaze and male construct
- idea of 'female puny' or expectation of women of my age.
- slight arch in back
- more core / flexible and youthful

IDEAS:

- editing pictures → unrealistic settings
- collage

Handstand progression (Common room)



I like the bit natural feeling sensation of handstand


parallel play → completion → when one falls, the other wins!

2 handstands

- not unity
- but independent to each other → if one falls, the other may still be okay. vice versa.
- ...not actual unity.
- Swampthorn instead

binary

→ space → Mary Jane associated with school → obedience however handstand → rebellious / odd behavior create a paradox.



PLAY in Art I decided to research play and its societal and political implications


GENRES of play

- Illix → Vertigo games that cause disorientation, eg upside down / spinning

Games

- games can cloak an activity in a public location that could be seen as antisocial

Lottie Child



Lottie Child → creates simple games in public locations.

- games often involve running / sliding along the floor
- ↳ borders on vandalism

Games → affect public space and other people in these public spaces

Flow Theory - Mihály Csikszentmihályi

- ↳ argues that states of flow are created when participants are lost in task at hand.
- ↳ autotelic experience = pleasure of experience itself

Handstands

- ↳ a whole body process
- ↳ breathing must be coordinated

My photoshoot → 'literally' do handstands outside

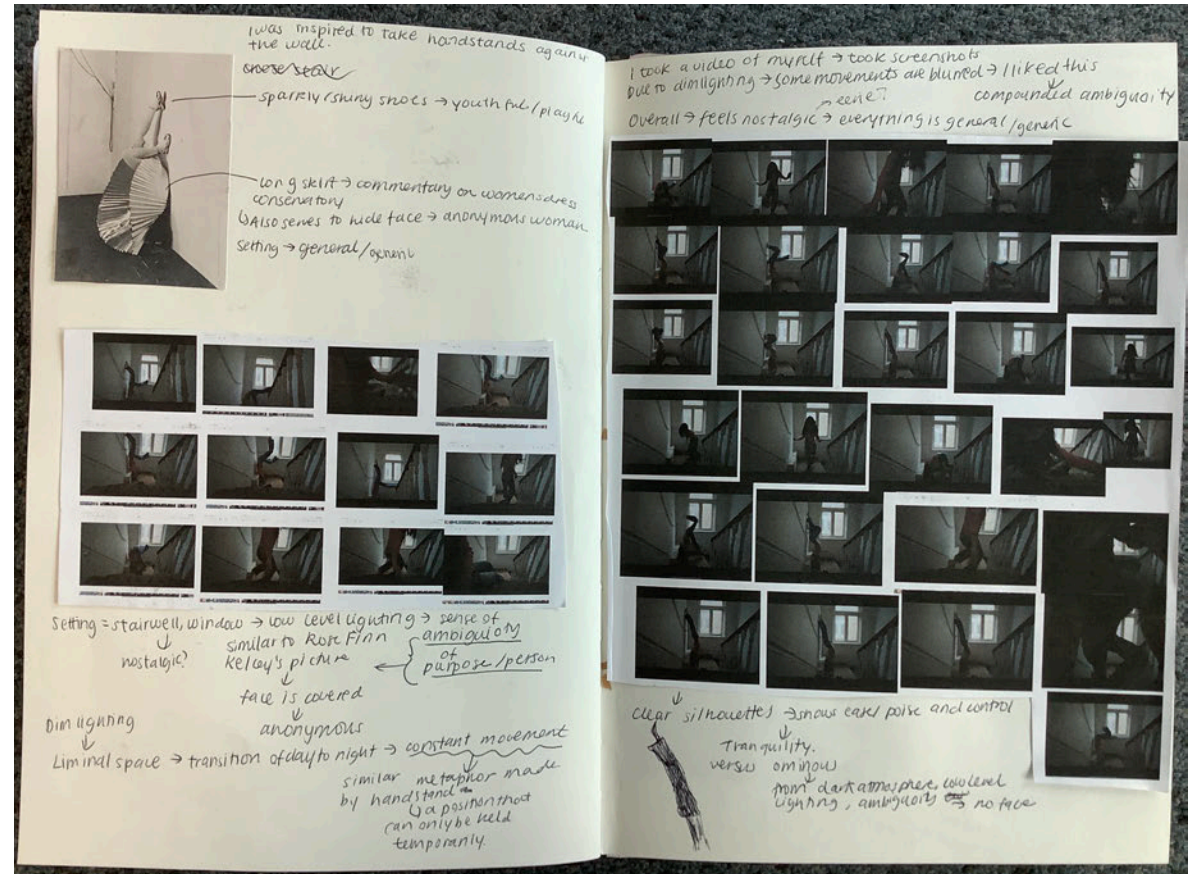
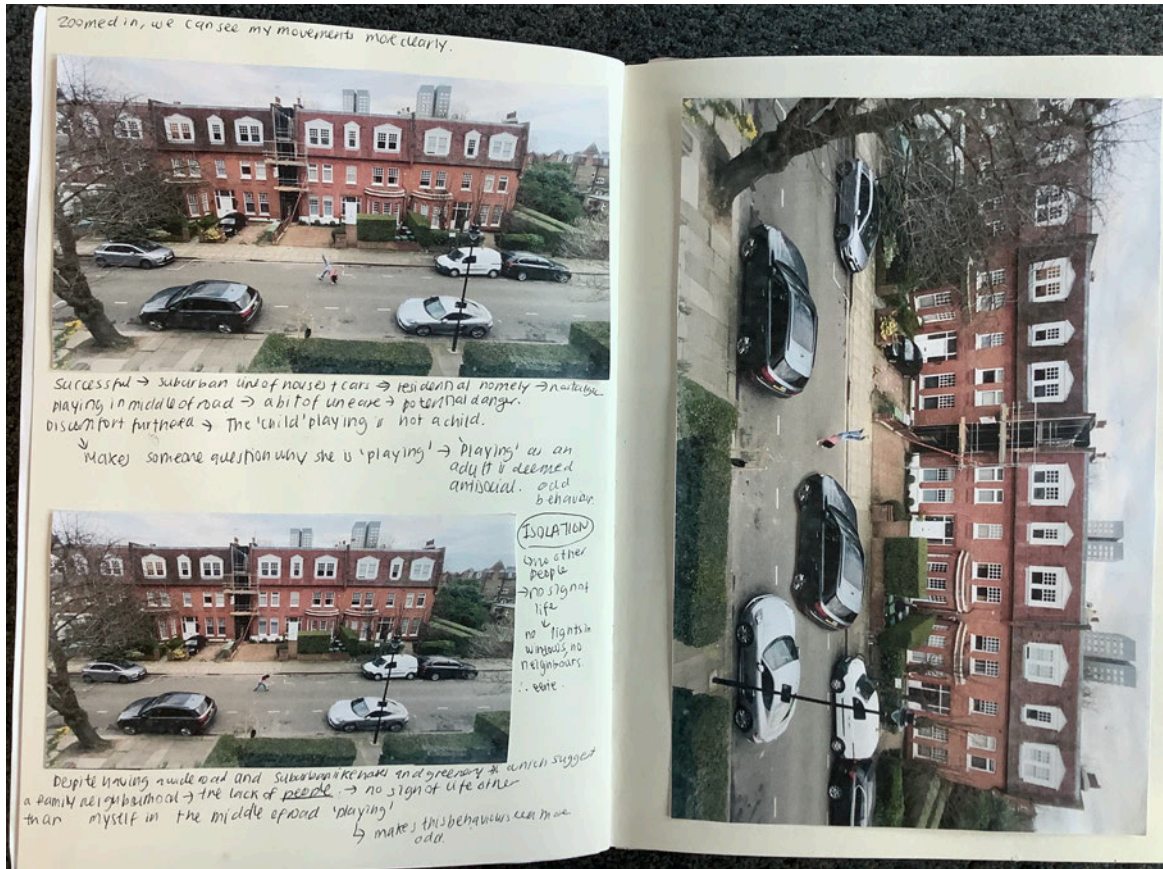
- ↳ focus on outside setting
- ↳ suburban house
- ↳ nostalgic
- ↳ playing outside the house.

CONTACT SHEET

1 set up my iPad against a window and took wide angle 0.5 sec perspective of someone watching me from their



line of identical houses → suburban setting → nostalgic youth / play of childhood.



star wars posters pictures reminded me of artist Mark Tennant

MOOD:
ominous → lightning/dimmed
ambiguous women
'voyeurism'

movement - blurred motions
ambiguous women → but young adult age
poses → liminal, active

no detail of face → emphasizes youth through blurring on flesh
light pink colour → create youth increase

all feels impersonal and detached.
'just a memory'

MATERIAL:
- oil paint
scale large:
1.3m x 1m

leading lines
pale colour
dark navy colours
high stroke
black/white/black
minimal detail / facial expression / identity

sense of personality / ambience comes through

I have a mirror in the hallway → reflections → symmetry.
I liked the level of lighting here → would see more colours

some images
remind of
kaleidoscope
→ abstract shapes
non human like
ominous
scene
strange
weird

pose of handstand here → ease / youthful due to minimal shadow

leading lines from walls and stair to window
clear silhouette

Lack of shadow and movement from chair
stillness
low level lighting → eerie/ominous

I liked this image → basket erases face (construction)
the level of lighting → better and socks & shoes this is about
clothes → less "eerie/ominous"
but → ribcage protruding → unsettling and so silhouette is more similar to an adult than that of a young child → makes viewer question
why is she doing a handstand?
what are her motivations?

Also, the position suggests this handstand is uncomfortable/unnatural making you question even more why it's being attempted.

→ blurred lines → show movement
→ shadows → eerie/ominous / unsettling

MARK TENNANT ARTIST RESPONSE

cool pink tone
↓
paradox
pink → warm youth innocent feminine
cool tone
↓
coldness, nostalgic, unsettling, dissolve.

blurred motions → impulsive
↓
Mish
↓
liminal
↓
similar to handstands

pink used for skin
↓
awards → dusk → pink
↓
feminine, soft, warm
↓
feels vulnerable and human
Emphasis on 'denim' colours → dark navy with soot.

Overall cohesive piece → 'snapshot moments'
↓
very candid/unposed.
The dark - blue/green colours make light pink colours 'pop' → youthful / scrapbook

I enjoyed exploring handstands and will explore further, but I decided to take a step back and create a different image to do an artist study.

Bathroom → more relatable
↓
Tennant work evokes early adolescence
↓
focus on universal experience
But Handstands → too childlike
↓
embraces play of childhood and challenges expectations of adult women.

Meanwhile, Tennant → images suggest teenagers wanting to be more mature. Therefore the opposite of my intention with the handstands.
↓
embraces / uses male gaze
↓
emphasising naïveté / youth

This image reminded me of Tennant's paintings.
Fog / steam → blurred / ambiguous figure reflected in mirror
Pink / cool pink hue → feels feminine → feminine overtone in his work from cool pink colour palette.

Setting of sink → feels intimate, especially with steam, despite nothing being revealed.
↓
similar to Tennant's work: ambiguity of subject suggests they are literally personal → hidden meanings

In Tennant paintings, subject seems comfortable and familiar.
↓
Similarly here, the personal items show this place is familiar and used.
↓
toothbrush
→ hair wax / soap
→ mouth & use.

Painting in 'minimal' style

started with pink outline
↓
Tennant has cool pink undertone

Scale is 100cm x 110cm
Took inspiration from Mark Tennant's colour scheme focus on pink and dark blue colours.

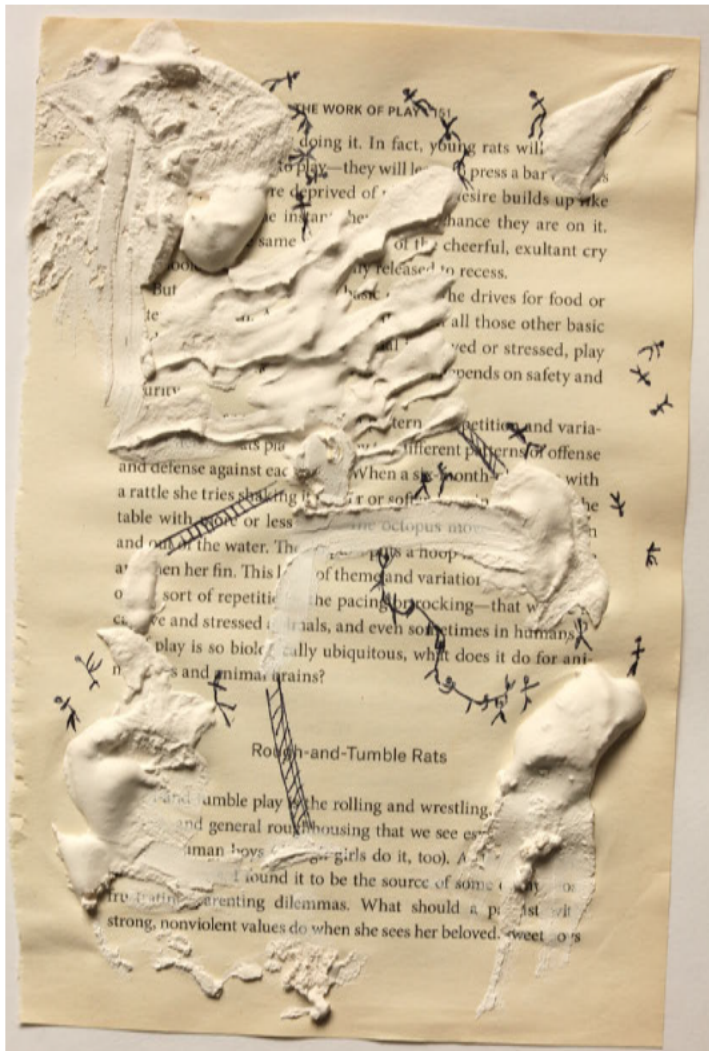
dark black
↓
nausea blackness

continuing handstands series → MORE ARTIST RESPONSE

This image felt similar / one in use at Mark Tennant's painting above.

pink steam and outline of people in pale pink
↓
Lambert gaiter in Anna &
↓
white sharp highlights

Here, I used procreate to see which colours are in the original picture.



PROCESS OF PLAY CONT.

↳ making / creating art ⇒ should be an act of play within itself.

↳ how a child approaches art ⇒ no 'pressure'

Tom Phillips

Concept of play ⇒ experimental, loose, non-technical

Books as a medium forces the reader to be creative in picturing the story the book is telling - this is a brain-consuming task and an active process

I believe this collage is the artistic representation of the artist's reading experience of the book

↳ The films that stuck with him the most are isolated in text

↳ The illustrations visually represent what he was picturing from reading the story.

The interaction between the isolated words and the picture is an insight to what the story makes the artist think about; I imagine that it conjured up from the text.

NOT seeing the rest of the text or the book suggests the context is less relevant than the process of reading and the process of understanding the text.

↳ The journey > the destination, importance

MARTHA ROSLER COLLAGES ART

↳ liked Martha Rosler's collage art, similar to Tom Phillips.

Element of storytelling and action.

Collage art is inherently storytelling, conveys a message.

↳ soldiers, violence, destruction, war, death

Living room - pale pink (comfort, peace, homeliness)

complete juxtaposition & drives imagination

This storytelling from manipulating pictures is a form of play on perception and narration.

unlike traditional storytelling mediums like literature or film, collage allows for open-ended narratives where viewers can derive their own meanings and stories from their art work.

while Tom Phillips illustrates his own creative process in understanding and interpreting story, Martha Rosler manipulates images to encourage viewers to create a story in which the work would fit.

creates a plot/story from combination of image

Men in black

fire explosion

building on idea of 'play'
 wanted a process which
 ↳ 'playing' in suburban safety nurturing
 ↳ play within itself
 ↳ 'play' within 'play'

∴ inverted colours on my photoshoot
 ↳ looked ghostly/dystopian/techno and modified
 ↳ type of content / imagery / colour scheme

hidden from children
 ↳ less vibrant / saturated
 ↳ non-ad children's TV/books
 take a VERY SATURATED colour scheme → more engaging for children - more overstimulating

and this is the INVERSE → make this content more palatable for mature audience - but underlying content/argument and action is the same

invites adult opinion/ideas/principles to be applied onto child's play / concept of play



↳ muted/cene/saturated - ghostly, artificial and unnatural white → angelic/heaven - peace
 BUT equally ominous → aim to ambiguous figure and setting - identify

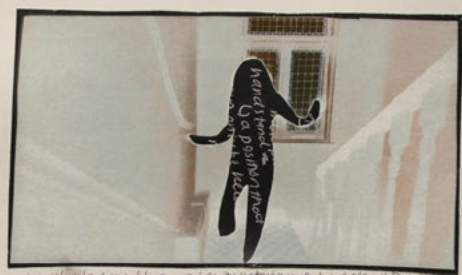


∴ angelic imagery → felt unnerving
 ↳ spooky
 ↳ this strip of small pictures → mimics roll of film
 ↳ doorbell camera footage - inverted colours / night camera

long skirt → commentary on women's dress conservative
 white serves to hide face → anonymous woman
 setting → general / generic
 ↳ spooky haunting weird

↑ when I was ~~not~~ inverting my image my annotations also got inverted.
 I like this → looked like chalk on blackboard
 ↳ sense of academia/wisdom/intellectualism
 double part from age → compounds (adultress) within childish play → seem odd/lapsocial

collaging my ideas



↳ really liked the blue house → y/d saturated black - not feel
 ↳ this haunting and cool, completely contrasting the safe suburban feeling from what I had thought.



removing the subject → replacing with my annotations
 ↳ alluding to idea - what is a person - significance of our thoughts are in building our person - mind smother all of my
 ↳ even though my na image - subject was anonymous, now the lack of subject/replacement of subject
 ↳ significance of them → feels removed, lost and more confusing - creates unease/disconnect



inverted colours → light cool tone pink → unsettling
 ↳ white specks or low resolution white grains → looks like snow/dreamy/soft
 ↳ contrasts 'unsettling feeling'



words → reflects my physical age → because it looks like chalk on blackboard
 ↳ suggests I am self-aware but written in replacement of my body
 ↳ ∴ internal thought
 OR
 LACK OF BODY - words
 ↳ ghost
 ↳ my thoughts
 ↳ I want to act this way antisocial / strange behaviour
 ↳ CSo I choose to act this way

Following process of 'play' → decided to collage

Initially played around with different composition and did not think too much about 'sense' → using inverted images and inverted annotations.

Thought about story

- ghostly images
 - eg car on top of house
 - cars lying on bush → floating?
 - floating above house

unrealistic imagination - childlike

combined with inverted background → spooky ghosttown?

reminded me of Halloween


I enjoyed collaging process
 It allowed me to conjure up 'Stones' → childish ideas

BUT I thought outcome was not very ~~effective~~ successful

- looked like 'spooky' → did not reflect or communicate idea between link between conscious vs subconscious or feel weird/purposeful
- too crazy without much reason
- pointless?

annotators → felt random

the intention was to make viewers question the ~~put~~ meaning behind colour inversion and collaging

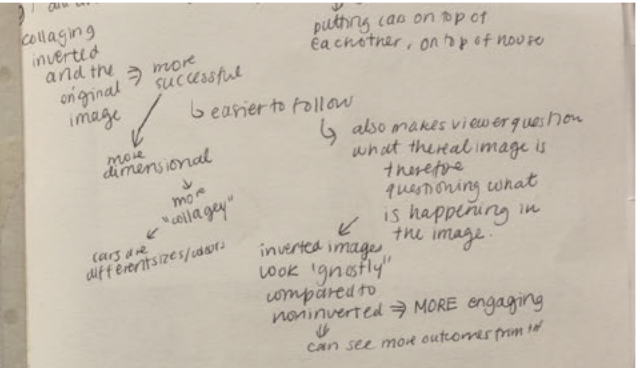



This follows on from my research on Martha Rosler collage art. Her work encourages the viewer to create a story to work cohesively alongside her collage. This concept excited me as a form of play.

Thus I created a collage from my pictures. I manipulated image digitally through saturating colour, inverting colour. I collaged the image using scissor and glue. Inverting colours made image appear eerie and strange.

Mixing this with uninverted image create the appearance of ghostly figures amongst the scene.

This invites opportunity for storytelling, and a narrative to be created about the piece → creates an opportunity for creative license.



in noninverted images → white gap feels also ghostly → abandoned / missing / lost

Especially → leading lines from staircase and walls → makes subject central point of image → compounds absence ⇒ feels abandoned / almost empty



cutout → makes question WHERE the subject is / why has been cut out.

feeling: misplaced

↳ lacking control / authority of where it came.

The inverted strips

↳ reminded me of film roll

↳ also reflective of the image being a series, closely relating together to create cohesive movement

↳ stop motion?

↳ low quality film

Shown / suggested by


- grainy / white specks
- overwashed
- inverted lighting

↳ mimicks poor quality

composition itself

→ doesn't always frame subject in anime

Francesca Woodman → photography minimalist
 black & white } feels ghostly abandoned
 lacking clarity & identity



Through gesture, pose and movement - what occurs - the body, Woodman challenges traditional notions of femininity and invites viewer to reevaluate the relationship between the physical and inner self.

no idea who is subject or any indication to context

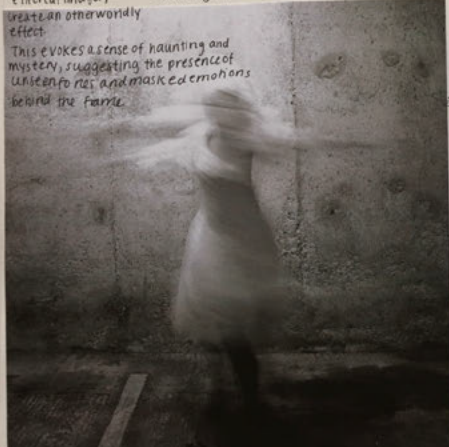
view generic background nothing to relate it to a specific setting

impersonal detached

motion - blurred and hides person - just get impression of motion

ghostly figure and ethereal imagery create an otherworldly effect.


This evokes a sense of haunting and mystery, suggesting the presence of unseen forces and masked emotions behind the frame.



artist study
 I tried to emulate sense of abandonment/lack of identity
 chose image → facing away from camera
 setting → generic/impersonal
 just a stairwell - no personal items


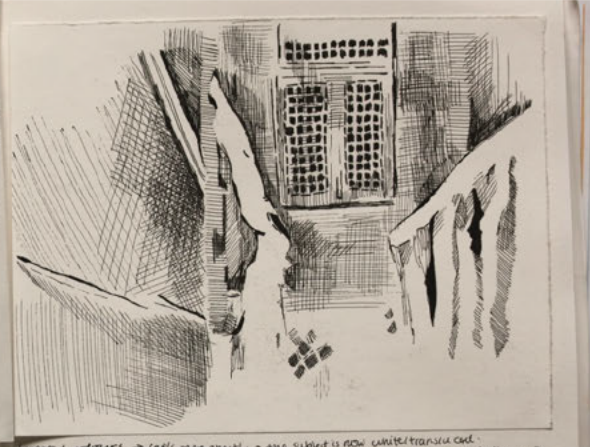
Chose pencil - similar colour palette - mark making to suggest movement and blur

Ambiguous spaces in Woodman's photography serve as metaphorical representations of the liminal space between the conscious and unconscious mind/ THE SEEN VS UNSEEN



→ focusing on areas of shadow & absence of shadow - sparse shadows

Similarly to my work so far, Woodman photographs herself
 By incorporating herself, Woodman blurs the lines between the artist and the subject, encouraging the viewer to contemplate her inner world and personal experiences
 ↳ very introspective

more light hit this wall + compared to this wall, so more space/mess mark making → more of the texture the moving light made on the wall.

I used the picture of myself from my still life photo shoot by placing myself centrally and making my actions the subject of the piece, I attempt to invite the viewer to consider my 'inner world' and thought → exploring the vulnerability and the complexity of identity.

The shadows → form and 'cooler' less controlled and loose mark making techniques - feel deliberate and reckless. → This mimics the blurred motion from long exposure photography.

This adds to the sense of ambiguity/mystery.

inverted colours → feels more ghostly → the subject is now center/translucent.

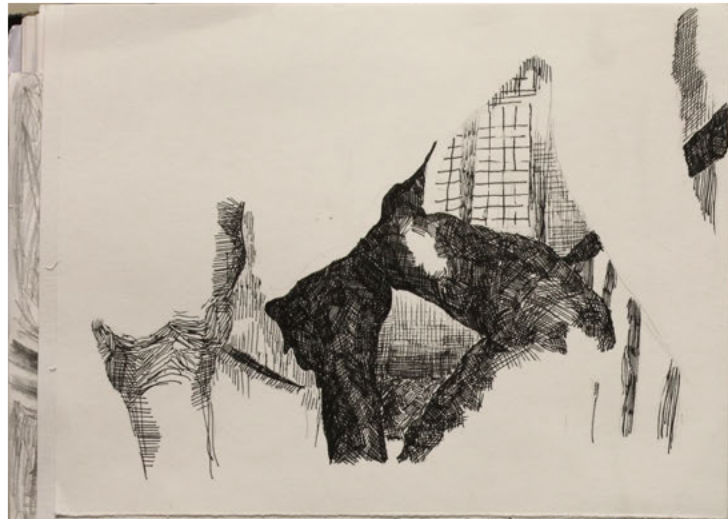
The darkness illuminates - darkness, a concept to be avoided due to associations with suffering and void now glows around → feels pure, delicate and revealing.

I decided to use inverted colours in this artist's response to her, inspired by Woodman's motif of UNCOMFORTABLE VS COMFORTABLE.

The decision to invert colours transforms shadows into glowing/illuminating light. This sudden transformation feels unsettling and wrong → uncomfortable.

This subtle inversion causes the viewer to reconsider her surroundings, and vice - normalcy.

↳ what we celebrate as acceptable, accomplished and what we deem as wrong.



Woodman's work brought me to consider how emotional depth and inner thoughts could be expressed in a ~~visually minimalist~~ ~~form~~ taking a minimalist approach. Woodman does this with her black and white photography → Her photographs convey a sense of temporal ambiguity, blurring the lines between the past, present and future, highlighting her motif of unreal space. Her employment of black and white photography combined with her ambiguous setting and subject, crafts a sense of timeless continuity that amplifies the timid atmosphere to her work.

Despite the timeliness, through subtle gestures, expressions and compositions Woodman evokes a sense of intimacy and vulnerability that invites viewers to connect with the emotional core of her photographs.

So, on this theme of intimacy, vulnerability I decided to create an artist response using tighter and more delicate and deliberate markmaking techniques. Through smaller, more delicate, layered gestures → I encourage the viewer to consider the multitude of thought and presence within the work. → ~~to~~ ~~to~~ the unconscious vs conscious

Here, my position/pose completely obscures my figure and visually likens me to a quadrupedal creature. In this way, similarly to Woodman, I challenge the conventional notion of identity and femininity, through no longer looking identifiable, objectable.

with mark making and ink dimensional ink in hand, I decided to experiment with connecting and laying. The dots reminded me of my artist response to France Woodman, considering delicate markmaking and laying. I chose to reintroduce colour → visual and important in deciding the mood of the work.



Mixed pink ink with black ink → created a gradient of colour, and the excess ink allowed for more texture to be created.


More layered pink ink → feels thinner and creates more dynamic and movement in the 2D piece.



intimacy and liminal space

The main theme in my movie is intimacy and liminal space.

Movie #1 opens with this VLS of my room. The rain drops against the window, around the side of the window, around the side of the window, around the side of the window.



Liminal space refers to a transitional, in-between state - often ambiguous, uncertain and fluid.

↳ visually represent fluidity of liminal space (I will run 8 movies of the same space of time at the same time simultaneously).

↳ mimicking a surveillance camera as it is not really capturing the same time from different angles. usually nothing exciting happens.

My liminal space in my movie is my 'lazy' Sunday morning.

- ↳ Lacks routine
- ↳ slow
- ↳ comforting

↳ in my movie I will perform my various tasks that get up to but mix clips so that the tasks are not necessarily played in order - the purpose behind this is to articulate how the order is irrelevant.

If I appear to talk to you on Monday what I said yesterday morning, I would say 'nothing or not much'.


↳ my movie is about this 'nothing' in our slower days.

↳ watching me / using my room in some clips of some of the movies I made & eye contact with the camera. This is a sudden clip, but I made a feel uncomfortable and uncomfortable.

SARAH JONES

Sarah Jones, Photography


Most of her photographs are of young girls in their homes. She draws influence from topics such as psychoanalysis, adolescence and the Victorian period.



gaze - away from viewer
↳ in own space / headspace.


hands - always fisted together → not completely relaxed.
↳ sense of anxiety

created within their own domestic settings. As a viewer, you begin to feel bad/pity these girls.



The furniture articulates house colour palette.

Feels Victorian - dated.
↳ Girls seem even more helpless, in light of the starkness of their rooms.



Has timeless, ethereal quality.


↳ Home setting → links to my work

↳ complex and beguiling images link the themes of composition and gesture / lighting and colour.

our relationship to places

Common themes → sofas / domestic spaces, featuring young women.

↳ Binding images together gives a sense of what is not there, of a ghostly presence and things absent.




How the setting - my bedroom sets up the theme of intimacy.

↳ bedroom = intimate

↳ personal space - bedrooms are associated with privacy; a sanctuary within a home, where individuals can retreat from the outside world and be themselves. This is furthered by the personalisation of my bedroom - my posters / tennets, blanket. My bedroom is furnished with my memories - these personal touches remind the viewer how this space is familiar to me, but not them.

↳ Physical comfort - a comfortable bed is the focal point of many of the shots. The comfort is amplified by cozy furnishings like blankets and crumpled pillows. These elements contribute to a sense of physical intimacy and rest.

Bedrooms are also spaces for intimate moments - intimate conversations, sleeping, getting dressed etc.



in many shots of the movie, my bed is messy: crumpled, soft, unmade. This clutter and chaos like I've just slept or been on the bed; my room is marked by me unintentionally.

my movie clips - I am me per Sunday = nerves

The long only thing I want is to sleep


I intend to be after it is calm I have to feel it

↳ links with my movie → me in 'domestic space' my bedroom


↳ And liminal / transition state

↳ nothing in particular happening

↳ In her words → sense of loneliness / darkness



COLOUR - YELLOW saturation
 Eye in the bed - insecure
 'Summer haze' -> feels carefree, not too deliberate or purposeful. It creates a comfortable atmosphere in light of the intimate setting.




random posters and cards
 - reflective of my memories
 - repetitive and the
 compound them
 personal in a
 ma
 - feels
 intimate

personal in a ma
 - feels intimate

highlighted by my vulnerable
 - not really very relaxed and feel like I'm alone so can't completely relax.

LEADING LINES TO THE

'Lazy' Sunday atmosphere
 Evoked from paper/books on bed
 Formality of academic work on bed where I sleep and relax reminds viewer of liminal space - transitioning into adult.



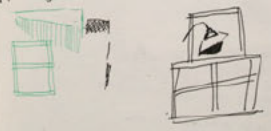
seeing random belongings in open wardrobe
 - feels invasive as objects are clearly visible
 - random objects in open wardrobe
 - this sense of 'visibility' but not making sense to me, to highlight how my own personalised my space.

As the viewer of these clips shots, you are invited, if not encouraged to scan my room - especially in shots where I'm looking away and completely disengaged.


You (viewer) looking at my room without me (me) the subject's knowledge or permission of feels invasive, however it's cinematic! to do so - my movie forces the viewer to become voyeuristic! The viewer gets to make assumptions/assessors about me and my character without me interacting with them. You can see at things in my space or be in my space without me seeing you.

cut off from frame -> invites the viewer to look around at the other parts of the frame - encourages search my room - intimate, invasive.


As
 Through posing in ways like this I force the viewer to consider no feel main different ways.
 Here, my hair is lit highlighted as it falls against the bed
 - invited
 You are forced to look at my hair (inadvertently)




moments where I 'interact' with camera.



COLOUR SCHEME
 - yellow/orange hue of video -> nostalgia, hazy, warmth
 - intimacy/connection



bedroom setting -> messy/authentic
 - many throwaways
 - feels unposed/realistic.




eg. tupperware
 - unorganised piles

Posters throughout film - turned away, having separate conversations
 "behind closed doors"

reflection of window in mirror
 - windows separate inside from outside world
 - allow for unobscured communication between indoor and outdoor spaces - eg. looking outside air
 However while looking outside -> to check weather or look at surrounding things in calm/peaceful, having someone look into your space from outside via the window is invasive and intrusive.
 Furthermore, despite the material of the window being a 2-way mirror, the intended use is only ONE WAY -> this is the intention.
 To ritually, the window is symbolic of the voyeurism/espionage thin line between invitation and voyeurism. In this film, it is used to unobscure composed intimacy. For viewer may feel like an outsider, however is with the room being invited in. In addition, the ONEWAY sign into mirror of the room is an ironic reference to the window could be used as a bird imitating the outside inside -> if viewer's still in the room, it's in the way, feel imaginative.

Here, I am 'getting ready', using 'I'm doing this talk and as I do so, the viewer becomes my mirror. Feels intimate, again, as I (subject in the clip) am not acknowledging you as the viewer & despite being acting so close up. The oblivion - could potentially, make viewer feel like a voyeur, thus uncomfortable. Especially especially the setting and the fact of getting ready.






Towards the end of one of the movies, I make 'eye contact' with the viewer. This sudden and quick moment breaks the oblivion. Same. This is quick clip - same viewer will miss this, but the ones who watch may feel disturbed/comforted as I suddenly acknowledge the viewer present/clip to never having done before.
 Another layer of dissonance - This is uncomfortable considering how I'm laying in the bed - feels wrong.

HOPE GANGLOFF



created a short piece of myself drawing this by shading it in lading colours

I was inspired by this piece - only a few colours picked. Gangloff uses bold colours which add depth and vibrancy to her portraits. Through her use of colour and texture, a sensory experience is created. This enhances the emotional resonance of her work.

LIMINAL SPACE: Gangloff's subjects are captured in candid moments of reflection and contemplation. Through her expressive use of colour, gesture and facial expression, complex emotions are suggested.

↳ exploring liminal spaces of human experience.

HOPE GANGLOFF'S work felt related to my movie because her subject matter - friends and family members are illustrated 'in their element'.

↳ wiposed, candid, in their own spaces. I felt this was similar to my movie, set in my room and films me candidly over the course of Sunday morning. We both explore intimacy.

Gangloff's compositions features close-up views of her subjects, filling the frame with their form with their presence. By focusing on detail - posture, facial expressions, body language, she captures the nuance of human interaction and emotion, letting the viewer in on the dynamic of the subject, while I focus less on facial features, intimacy is presented through detail and focus on personal embellishing throughout my room - posters, pictures, blankets, books, clothes. This was the viewer into my personal red space and personality without knowing what I look like. Similarly to Gangloff, I also focus on gesture and body language.

I chose colours and the art-heavy outline style of illustration from Hope Gangloff's illustrations. I thought that the subject was similar to hers → she typically draws people in her in her own settings → on the couch, bed, desk and they are usually not looking at the viewer in illustration. In this way, I felt my movie was similar to her work on her friends.

I thought how about how she chooses to illustrate her subjects in a way that highlights the environment as well as the subject. I made a movie that shows my drawing process of this piece to suggest my thinking process in my illustration - similar to how Gangloff is deliberate in her artistic choice, to convey the people in her life in their own spaces.

I thought my edited pictures were successful in mimicking Gangloff's outlined characters/style in her pieces. However, I wanted my piece to reflect the warm feeling of my room as my movie intended to portray. I used acrylic paints in a peachy colour → to provide warmth.

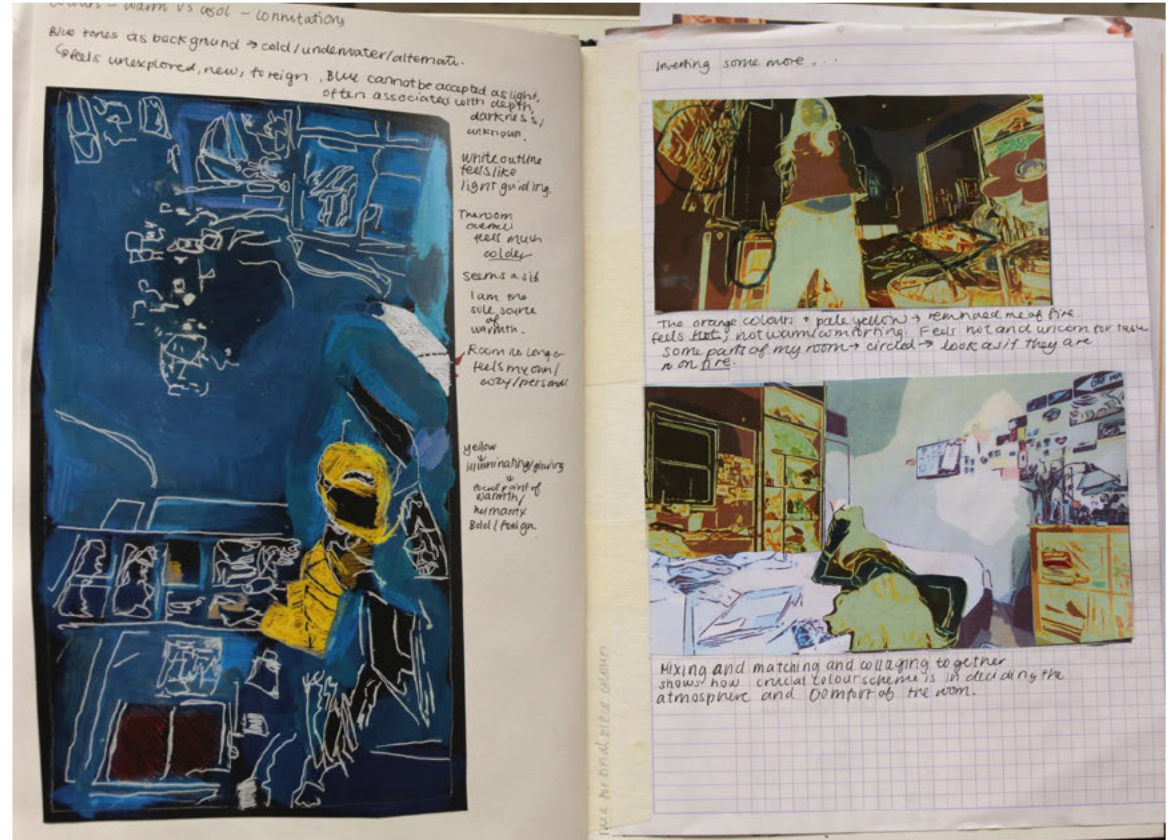


I edited my pictures/screen shot from my movie I also used acrylic paint and I painted the background. I used acrylic paints in a peachy colour to provide warmth.

I really liked the way she uses colour to convey the mood of the character.







inverting my drawing
feels less busy
feels mathematical

reminds me of maths racing cards on the internet I played at a child.

↓
conscious. → black, red, purple
↓
terms.

↳ In this way, I feel as if I'm analysing my room in a mathematical way, analysing composition and space.

doesn't feel "cold"
↳ it feels retro, playful and alternative - reminds me of online games space.


→ colour scheme - white, black, red, purple
→ shows movement

This reminded me of just dance.

The markmaking I did on the original drawing have been inverted. Instead of shadow, it now works like light.

STROBE LIGHTING
↳ enhances the nighttime, nightlife atmosphere.

→ still yellow in walls → warm, nostalgic & happy.
But
→ pink/purple more dominant in depth → highlights the femininity in the space which is shown through ~~translucent~~ → traditionally soft symbols in the room which convey nature and intimacy.



As a rough guide, I used acrylic paint for the background and collage about the same amount of paint for the foreground. I used a palette knife to mix the paint and a brush to apply it. I used a palette knife to mix the paint and a brush to apply it. I used a palette knife to mix the paint and a brush to apply it.

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walls = yellow
↳ alluded to warmth of the room itself.

curtains black/red in the back
books
slightly soft
blankest - soft pink
- lamp
- posters and images panels

Intimacy & Liminal Space cont...

↳ Ghostly figures → ethereal - can depict a plethora of meanings.

↳ Symbolism.

ghostly figures in art can evoke a haunting sense of intimacy by blurring the lines between the tangible and the ephemeral, the past, present, future.

The spectral forms → suggest a deep connection between the living and the departed, inviting viewers to contemplate memory and longing.

↳ This lies in with idea of liminal space and a sense of transition and change.

not necessarily deceased, but versions of ourselves that are gone or muted & dulled due to change in our environment/personality/experience.

↳ extremely intimate
↳ very vulnerable
subject to each person.

ways I intend to use "ghostly" figures in my work to explore these themes:

1. Translucent forms:
 - ↳ visually ethereal quality
 - ↳ outlines blending with surroundings.
 - This visual technique conveys intimacy by suggesting the ephemeral nature of human existence and the lingering presence of the past versions of ourselves/dear people in our lives. By rendering these figures with ghostly translucency, a spectral quality that evokes a feeling of closeness and intimacy is created; it suggests they exist they exist on the threshold between the material world and the realm of memory and imagination.
2. Ambient/natural light: Light is crucial in illustrating ghostly figures. → soft diffused light → depicts ghosts in luminous aura, that suggests the presence of ~~ghosts~~ something beyond the physical world.
3. Symbolic objects → in my bedroom → my random objects that are ultimately collection of my experiences.
 - ↳ use of the objects in my room/personal belongings, the ghostly figures connection to the living world and my current/present is compounded. By incorporating my personal belongings into the composition, the sense of intimacy and emotional resonance is amplified, inviting viewers to reflect on the relationships and experiences that ~~shape~~ ultimately shape our separate lives.

- Editing pictures

Using Procreate I experimented with composition ideas and what I could make "ghostly".




I thought about the concept of memory and being "ghostly".

I thought using pictures of my friend could symbolize memory and thought.

↳ I thought this was unsuccessful though as it felt too reflective of the past, and focuses less on the immediate transition and liminal space.

This felt too broad and created a plot, where I wanted more nuance and ambiguity for a storyline to be crafted.

Furthermore, this was my favourite outcome. I meshed together multiple screenshots from my memory.



I experimented with colour out of interest. I thought I'd tried certain colors coming together and the ephemeral figures. I thought the blue skin, it seemed a smart if an x-ray, it was less obvious. However, I liked the dark blue in the walls/nails as this created another dimension for depth. I adjusted the hair. → white hair → going / simple thing. It illuminates - angelic quality.



I really like this composition. I found it successful because there are spaces of concentrated detail, such as in the shelves and the trinkets on the shelf and posters.

There is also spaces that are more empty which I plan to utilize to create the ~~pre~~ impression of ghostly presences and more movement - such as in the walls.

↳ In the duvet → constant movement / waves.

The balance of detail and looser approaches is key in the successful composition.

mostly ■ inverted
 → inverting body parts and parts of the room
 → not painting full figures
 → missing feet
 → missing torso
 → 'floating trousers'
 presents idea of figures
 'flickering': quickly
 appearing and disappearing
 this reflects liminal and temporal
 theme in my movie
 Had many
 short clips from one
 point to another
 → flickery
 This could also be interpreted
 as my picture posted
 on my wall falling
 off or hanging there
 from my peripheral, reflecting on my
 personal/liminal transition and
 change.

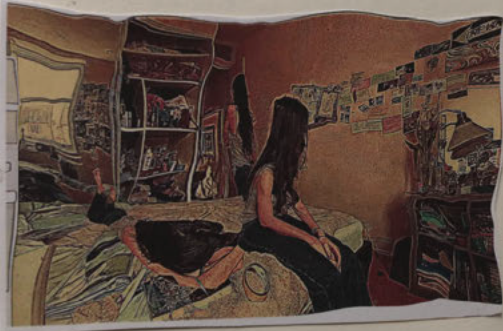
PAINTING
 STYLE
 In my painting:
 → detail on tanks
 → less focus on flesh / my person
 → more focus on my clothing
 ↳ the creases
 ↑
 enhances movement,
 more dynamic / ephemeral
 → 'swirly'
 ↳ detail on folding / creases / wrinkles
 of bedsheets
 → suggest movement, wear, use, comfort
 → idea of flowing / floating polyaniline notes
 ↳ reflects on the idea of liminal space
 and transition → insignificant / forgotten moments
 in daily life
 This reflects on the initial focus of my movie, LAZY SUNDAY

I also procure to manipulate these images → create
 more movement and fluidity. The straight lines become
 curved

Curves can evoke a sense of liminality through ambiguity and fluidity of
 shape. Curved lines and curved shapes blend without a distinct purpose
 or destination, mirroring the ambiguous nature of transitional moments

The 'swagily' curved lens evokes a sense of disorientation and unease, which
 aligns with the psychological impact of liminal
 This transition → multiple meanings → could be an uncomfortable
 or 'bad' change. In my painting, I plan on exploring this through
 incorporating the inverted colour scheme into the original image.

make painting
 and intention
 behind painting
 questionable.



curves and liminal space:

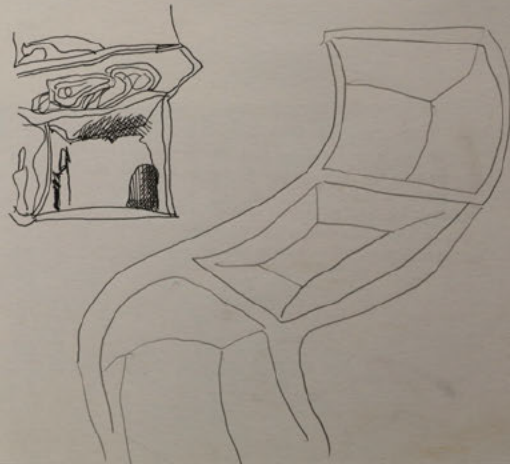
→ emotions can be expressed through curves: curves possess a certain emotional expressiveness that straight lines do not. they convey a sense of softness, fluidity and warmth.

curves imply movement and dynamism. ↳ invites viewer to follow trajectory → leading on visual journey.

curves also → more cohesive and brings all elements of the room together.

↳ more forgiving / inviting

The curved lines seem 'dreamy' 'dizzy' → the constant evolution / change in within the transitional state.



can represent flux, transformation, chaos

↳ all aspects of liminality

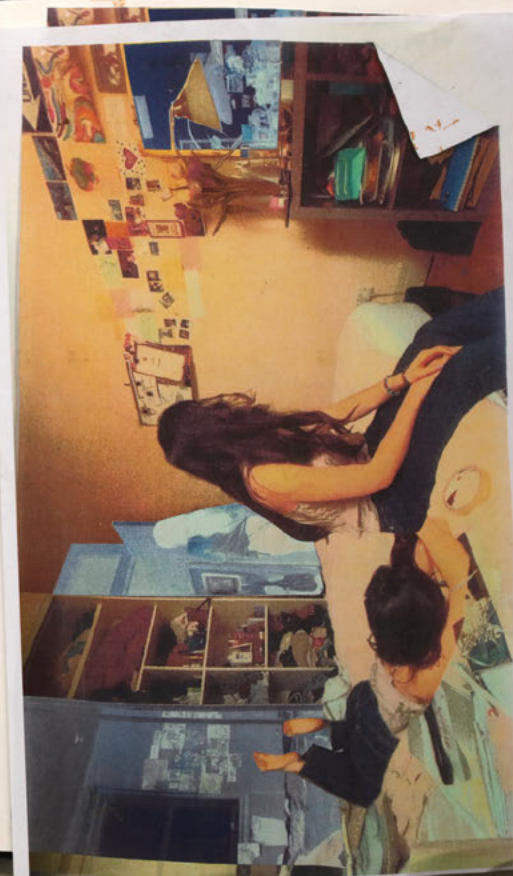
LIMITAL SPACE just as liminal spaces can hold multiple meanings and interpretations having opposite colour palettes can suggest the opposite emotion / feeling → "an safe / foreign" within a familiar place, reflects the unknown / ambiguous

↳ inverted colours used in the reflection of mirror is "alternate" / "parallel" universe



↳ Temporal and Spatial ambiguity: liminal spaces challenge perceptions of time and space, blurring boundaries between past/present and future and, physical locations.

↳ squiggly lines and the inverted colour scheme → creates a sense of temporal and spatial ambiguity → This invites the viewer to contemplate the liminal nature of existence itself.



Practising / experimenting with regular / inverted colours
 I did a zoomed in part of my image
 using oil paint → practise and see how the
 inverted colours looked against
 the non inverted colours.



This quick plan was helpful in picture how
 the final piece could turn out overall.

However, I did not do as much refined detail as
 I would do in the exam. I really like how
 'cold' the inverted colours look, making the
 original interior of the room each cooler, warmer and softer.
 I think in my final piece, I will paint the walls more
 yellow, less cool pink. I will also do an acrylic
 wash to make the colour palettes more.
 Since this was a quick practise, I did not use an
 acrylic wash.

final exam prep...
 I did an ~~underpaint~~ acrylic wash → mixed various colours
 acrylic paint { yellow ochre, red
 dry faster.
 I traced an outline of my image using diluted red
 acrylic paint.



Burnt sienna is my favourite wash to do → makes colours well
 and is similar to the colour of the wall → warm skin.
 Also fleshy → can be used when I paint skin.



thinking about how liminal space is created → our perception of memory

single figures



collapsing room? Idea...



'liminal space'
↓
limited time - transition
from one movement to next

pictures flying }
furniture breaking } the collapse of
past lives / forgetting
the past

The furniture breaking and ~~pictures floating~~
pictures floating → evokes a sense of unease
and anxiety → alludes to how these brief moments
of 'nothingness' will be forgotten about

↓
feels temporary and unimportant
↓
This dismissal of remembering the small moments

planning second painting







61 marks, 9FA0, C2



61 marks, 9FA0, C2