

A level Art and Design

Carla
Sample 1
Graphic Communication
Component 1

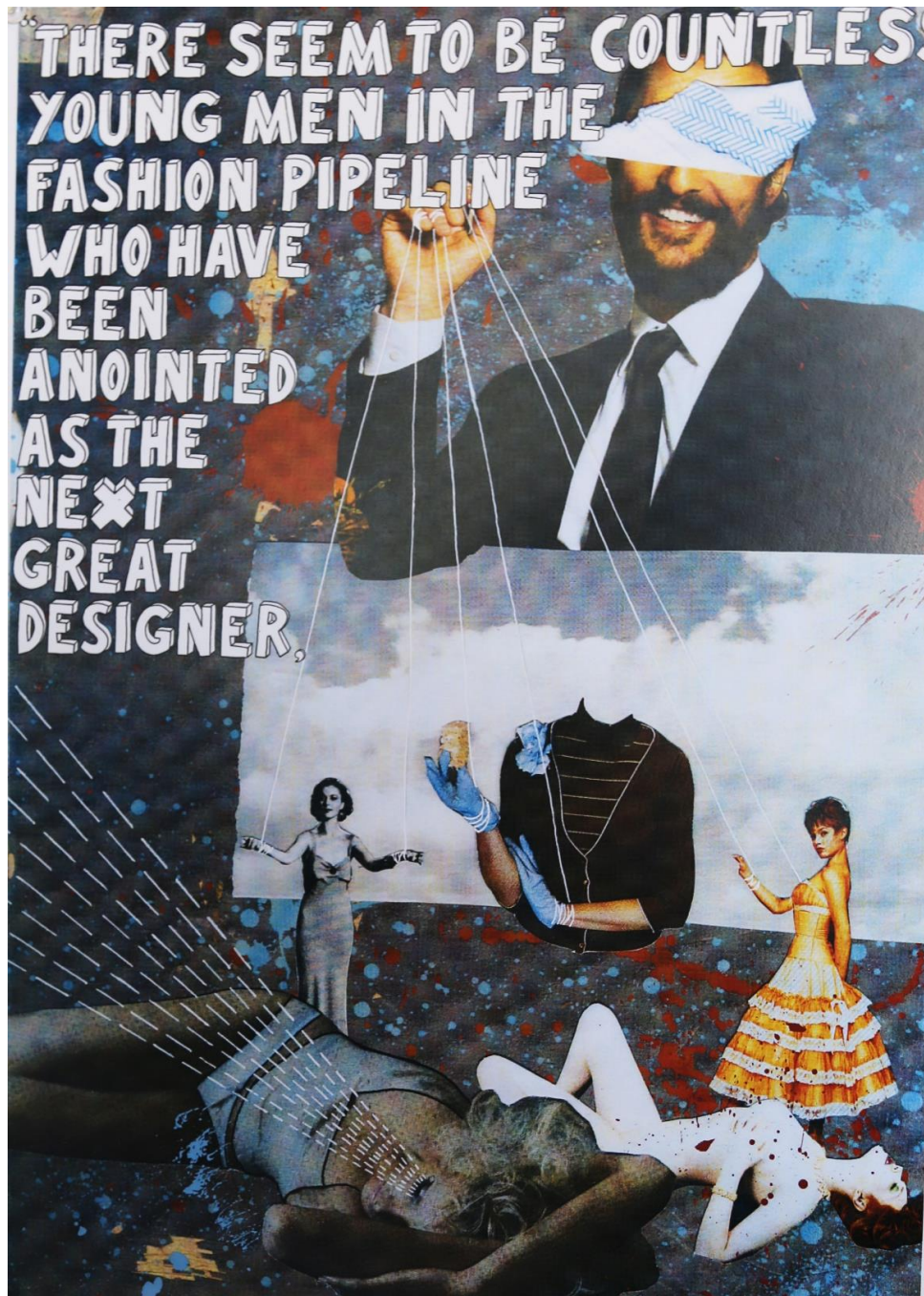




This is Carla's coursework Component 1. She explores the work of several graphic designer's and forms an interest in collage especially photomontage. She is interested in the world of fashion and some of the negative aspects of the fashion world. She uses this interest to produce some 'Zines' which are pamphlet type magazine booklets. These use her photomontage imagery to make comment on the fashion industry. Her Personal Study focusses on the history of collage and photomontage.









LAURA CALLAGHAN



I chose to look at Laura Callaghan's work for the Marketing. The project because I think her realistic yet bold style of illustration is very interesting. I also really like the effect of having patterns layered on top of each other, which I briefly looked at last year for the AS exam unit. I think vibrant, complimentary colors and thick lines could look very interesting on a business card, and I'll probably experiment with this digitally.



NATALIE FOSS

While looking more into bold colors and patterns, I came across these portraits by Natalie Foss. I really like how she's paired the detailed facial features with flat colors and flat patterns, as I think this gives the piece a collage effect. I also really like how Foss has used complimentary colors in her patterns, as well as the highlights on the portraits' faces.





BEE AND PUPPYCAT



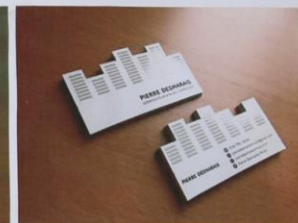
I briefly looked at the short web series Bee and Puppycat, as I like the bold lines used as well as the complimentary and harmonious colour.



BUSINESS CARD DESIGNS



I like the idea of having the business card be foldable, however it wouldn't give me much room for design pieces.



The simplicity of the design is more attractive to me, as it would allow me to have more information and design.



I also really like the cut-out part of this design, as it would be easy to do and add an interesting component to the card.



I think incorporating type and photography into the card looks interesting but it doesn't really suit 'marketing me'.



While these cut-out cards would be interesting to look at, it could be difficult and/or expensive to make them.



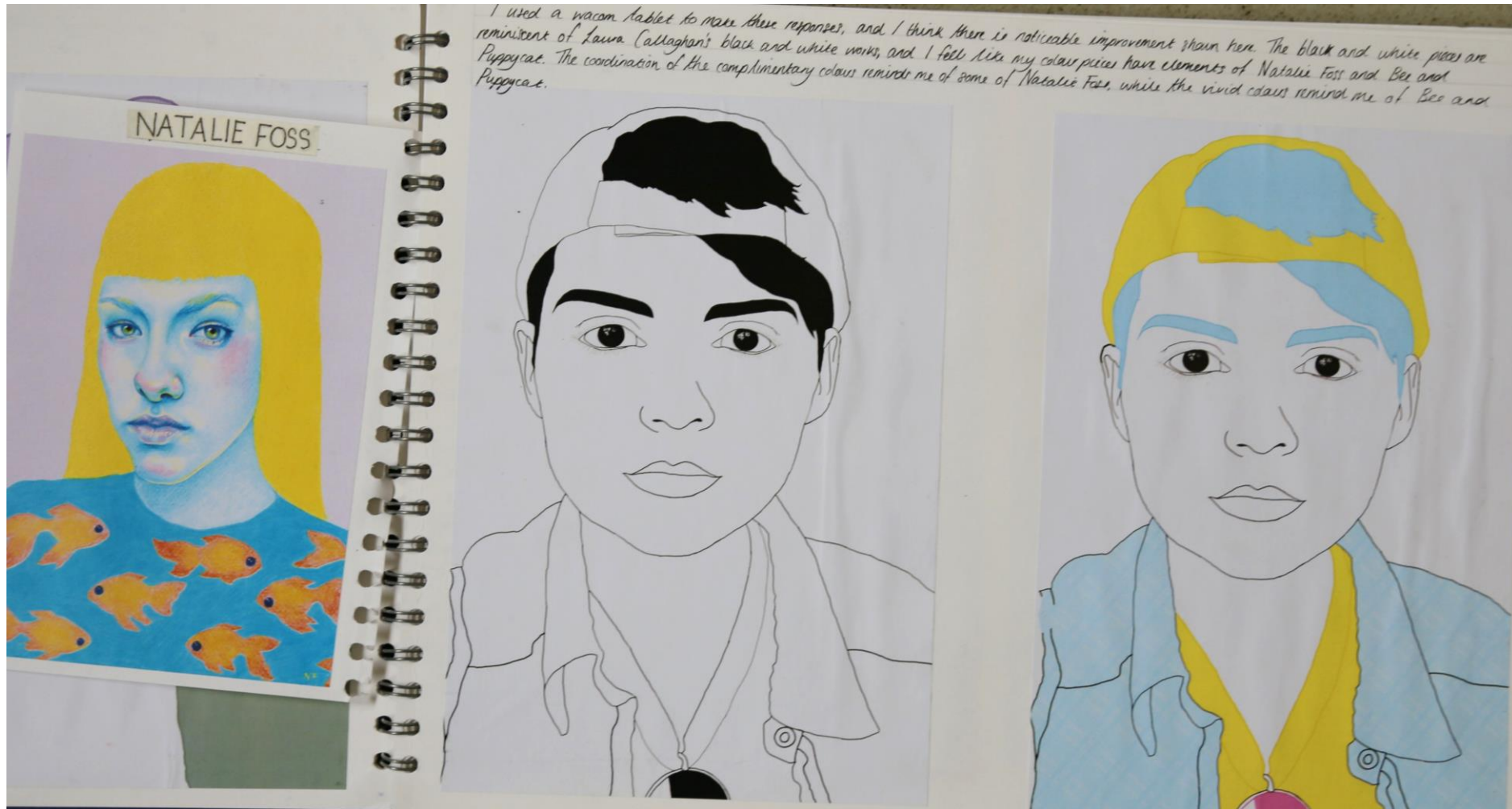
RESPONSES



I used a vision table to make these responses, and I think there is noticeable improvement shown here. The black and white pieces are reminiscent of Laura Callaghan's black and white work, and I felt like my colour pieces have elements of Natalie Foss and Ben and Pippa. The combination of the complimentary colours reminds me of some of Natalie Foss, while the vivid colours remind me of Ben and Pippa.

LAURA CALLAGHAN

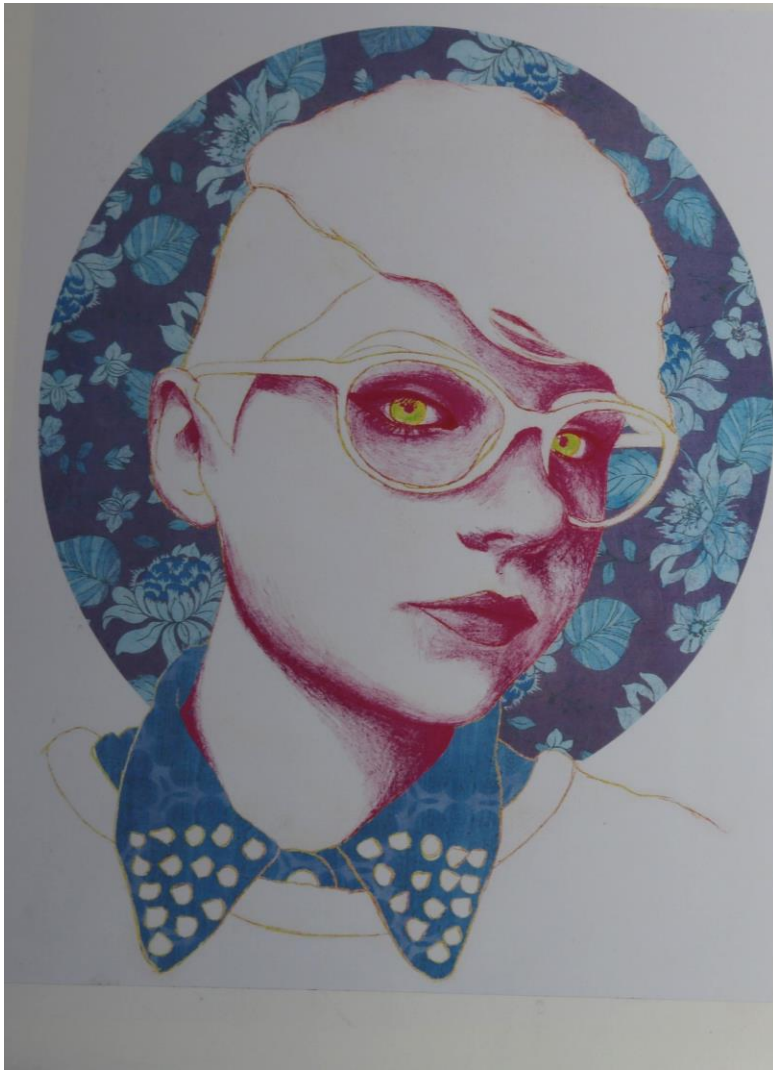










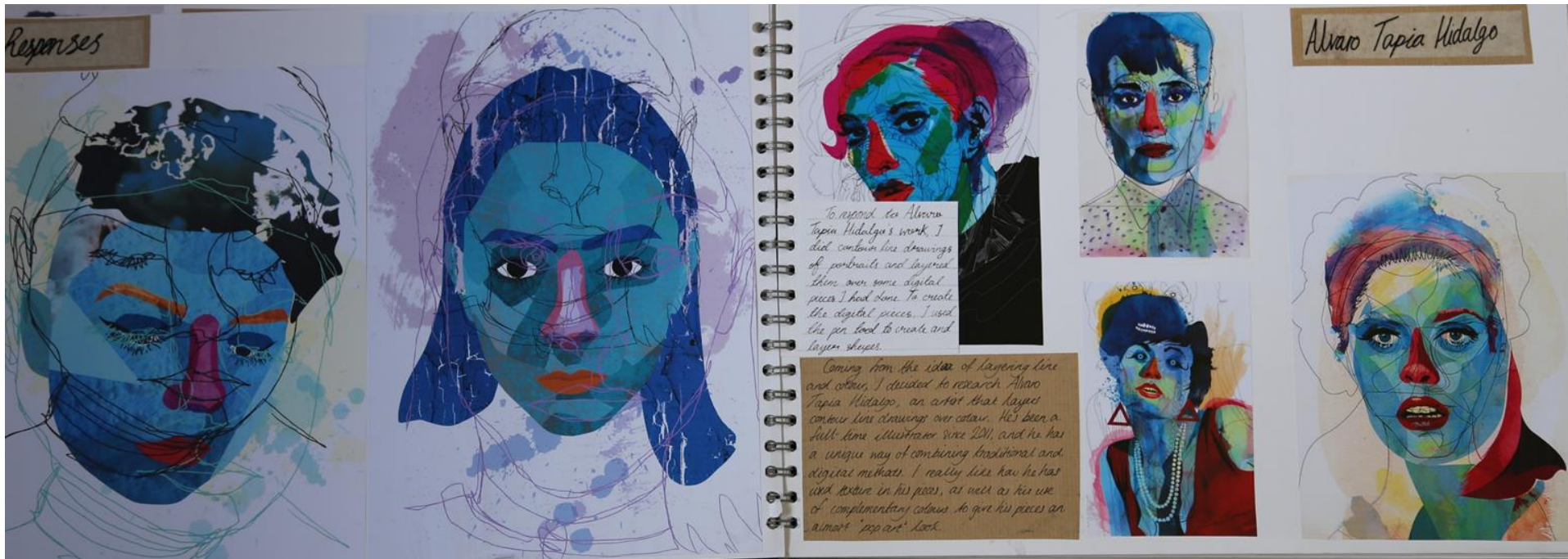


















Sandrine Pagnoux

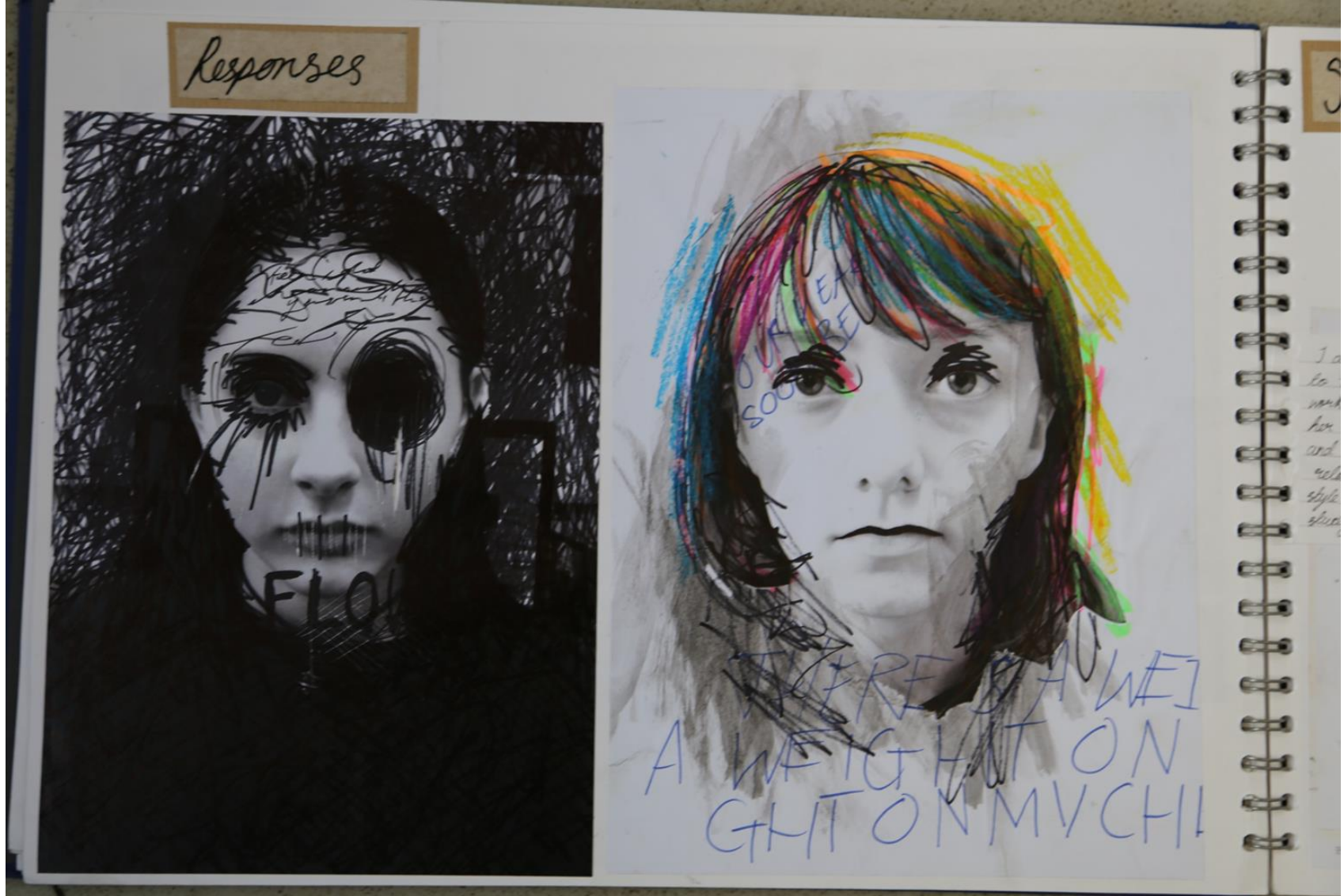
Sandrine Pagnoux's work is very rebellious and abstract. She's an independent illustrator working in France, and she uses a mixture of collage and hand-drawn elements in her pieces. I really like how she's worked on top of photographs with scribbles and scratches, giving her pieces a chaotic, messy look that's very abstract. As I want to use mixed media in a rebellious style for my own project, I will use destruction on some of my pieces like Pagnoux.

I decided to respond to Sandrine Pagnoux's work because I like her "rebellious" style, and I think that it relates to the abstract style I've chosen to study.



Photo : Sophie Etchart



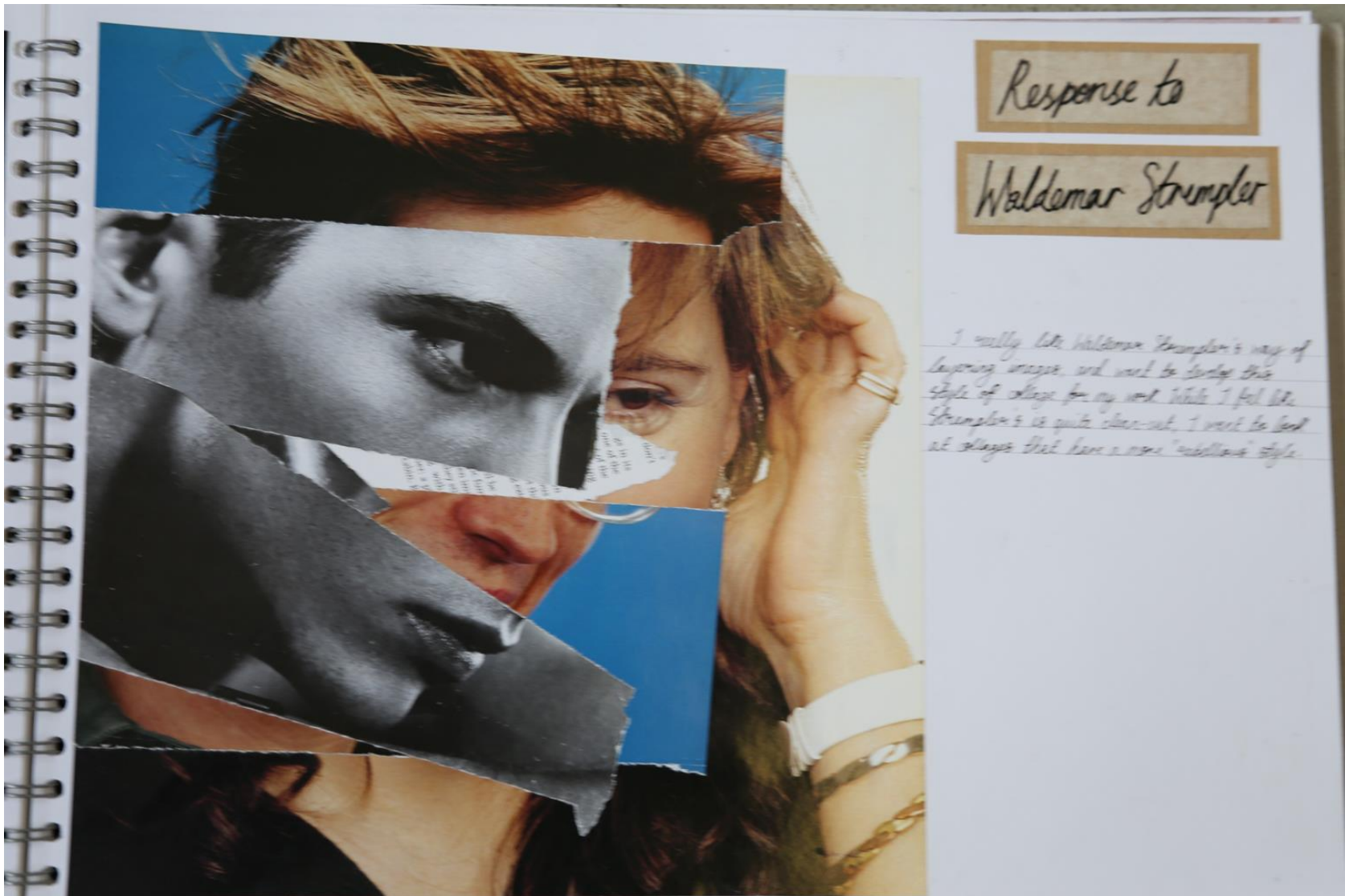




Stepping from my research of Pagnoux, I decided to look at more collage artists. Waldemar Strempler is a sculptor and graphic designer who uses modern technology to create work reminding the human form. I really like how they have used a mixture of black and white photos and photos with high saturation.



Waldemar Strempler

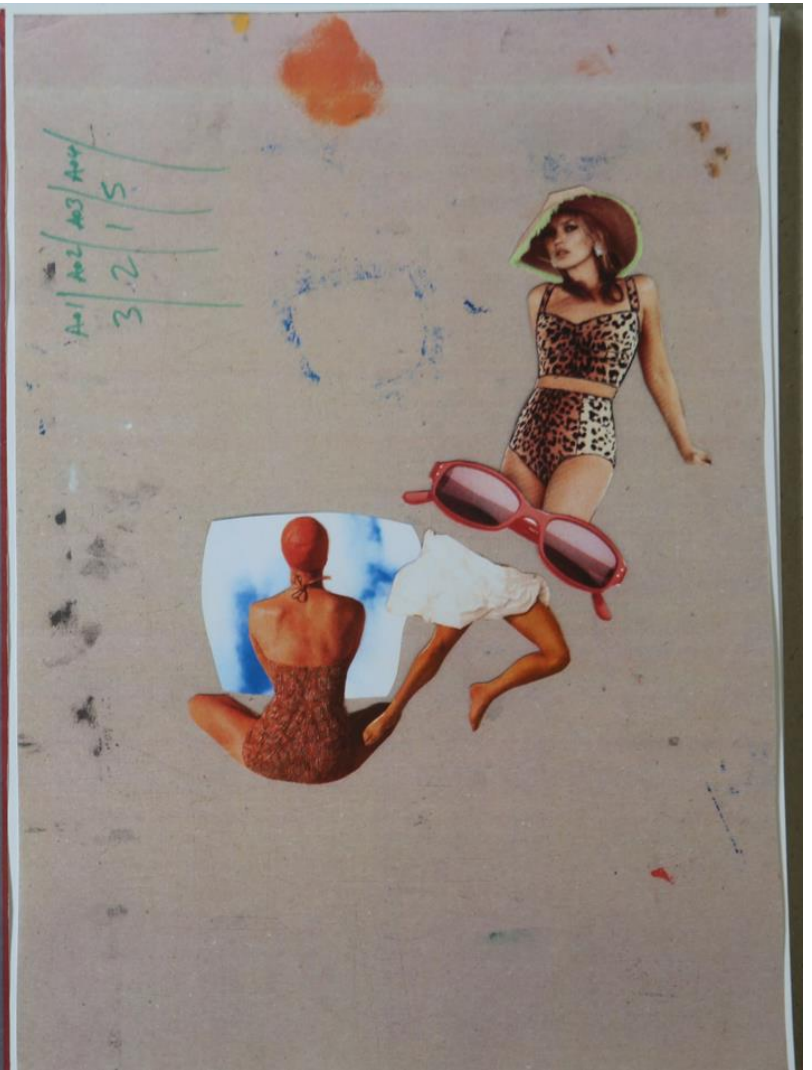


Response to

Waldemar Strampler

I really like Waldemar Strampler's way of
capturing images, and want to develop this
style of collage for my work. While I feel like
Strampler's is quite clean-cut, I want to look
at images that have a more 'edgy' style.



















Responses



To respond to David Foldvari, I used carbon paper to trace over portraits. I really liked the sketchy, dark style, and I think these pieces would look interesting on top of my collages. I also did some pieces on acetate, which I think would add diversity to my collage pieces.





Paz Brarda Analysis

Handmade Collage, Paz Brarda, 2013

Paz Brarda is an Argentinian graphic designer who trained at the University of Buenos Aires, and that's where she now runs her own design company. Her work prominently features a mix of vintage and modern images, paired with vivid colours and backgrounds, all created manually to give a fantasy-like appearance. Collage and assemblage is clearly her preferred method of working, as she runs collage workshops regularly. Usually used in posters and books, her works are less informative and more visual.

I chose to analyse this work I feel like it is similar to the work I have been doing in response to another artist, in terms of negative space, and use of people and props. The images shows a woman's head central on the canvas, her eyes covered by flora and flies crawling up her face. The bottom half of the background is made up of pink, blue and yellow paint splatters, as well as some pieces of lined paper, while the top half has smaller paint splatters, numbers, and more flies flying up past the top of the image. Mostly organic shapes are used, however some sharp, angled lines are also used on the flowers and leaves, creating contrast.

The use of the leaves over the woman's eyes could connote a sense of lost identity or of deception, as we cannot see her facial expression, and the paint splatters that partially cover her attribute to this sense of receding into the background. The flies crawling up her face also connote this feeling of blending in and being forgotten, but in a different way. Flies are usually associated with death, rotting and pestilence, and the feeling of death can be felt from this piece, when analysed closer: the woman's head has actually been removed from her neck, the yellow background coming through the slit, and one fly coming from the gap. The contrast between the flowers and leaves growing on her eyes and the flies is stark, the juxtaposition of two objects commonly linked with life and death create an interesting image.

The colours used make the piece quite eye-catching, as they are a combination of harmonious and complementary. The three main colours in the image are blue, green and yellow. Blue and green are harmonious colours, while blue and yellow are complementary, so this makes the viewer's eye constantly switch between the three colours, creating a sense of movement and energy in the piece. The pink is also complementary to green, balancing out the image. The woman is in black and white, this colour scheme showing Brarda's style of combining vintage and modern collage pieces, and it also heavily contrasts against the vivid colours of the background. The lighting on her face is hard and from the side, creating a stark contrast between black and white, and these dark shadows also contrast against the light background, making the subject stand out more.

The subject being in the centre of the image immediately draws attention, and the composition is circular as the eye follows the trail of the flies, before following the paint splatters back towards the fly on the woman's chin. The repeating flies and shapes create a rhythm for the piece, the eye follows them, creating this constant sense of movement. The elements of the piece are spread across the entire image, but they're mostly condensed around the centre with the subject, as the piece is a collage made up of layers.

There is a small amount of handwritten type in the image, written in two different colours. The purple type seems to be written in felt tip, and the blue type in biro, the two different kinds of pen attributing to the overall messy, handmade feeling of the piece. The type is at the bottom of the image, and it's not the main focus of the piece. It says "rayo", meaning "ray" in Spanish, which is Brarda's native language. There are also numbers in the piece, which appear to have been cut from some sort of vintage poster or magazine, due to the yellowed quality of the paper.





**YOU CAN NEVER BE
OVERDRESSED OR
OVEREDUCATED" —
OSCAR WILDE**

Responses

I tried to create a varied range of handwritten type. I really like both the cursive and bold type, and I'll use both in my further developments of my collages.

*"It costs a lot of money
to look this cheap"
- Dolly Parton*

*"fashion is made to
become unfashionable"
- Coco Chanel*

*"You cannot fake chic, but you can
be chic and fake fur." - Karl
Lagerfeld*

*"In the fashion industry,
everything is retro except the
prices." - Criss Jami*



"If you are not in
fashion, you are nobody." –
Lord Chesterfield

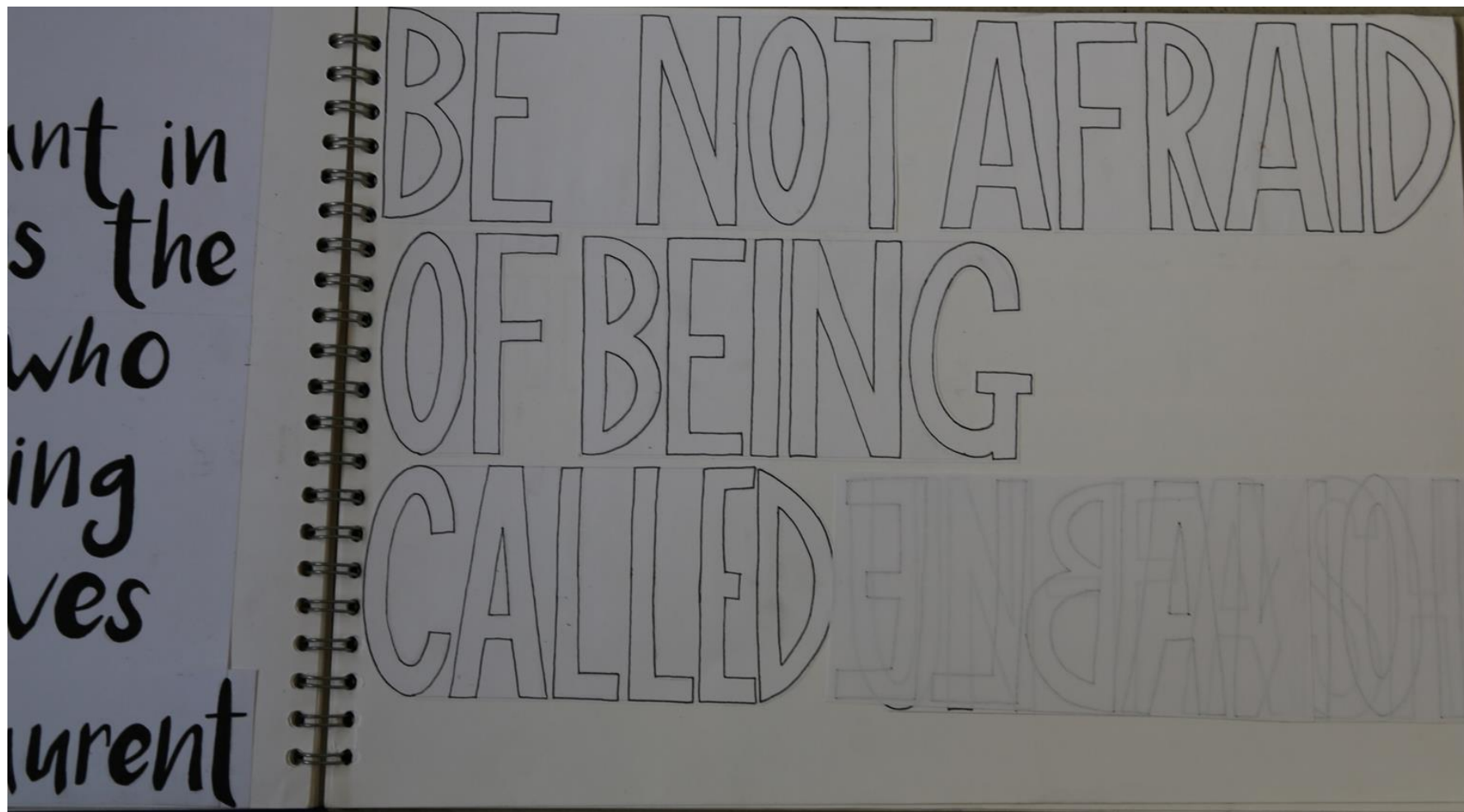
"FASHION
CHANGES, BUT
STYLE ENDURES"
– COCO CHANEL



"The fashionable woman wears clothes. The clothes don't wear her."

- Mary Quant

"What is important in a dress is the woman who is wearing it." - Yves Saint-Laurent





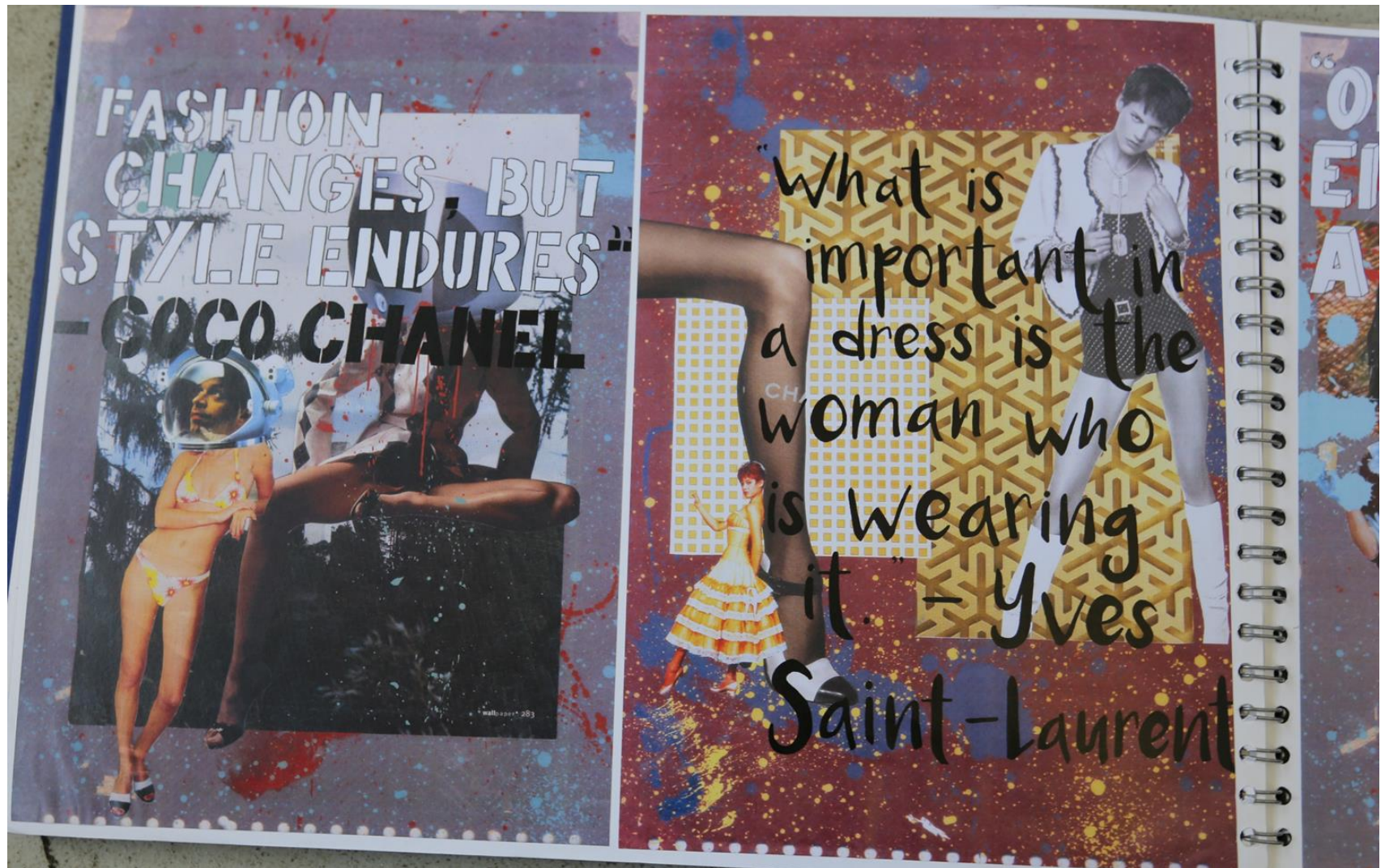
66
"ONE SHOULD
EITHER BE A
WORK OF ART,
OR WEAR A
WORK OF ART."



66
"KILLING ANIMALS
TO MAKE A FASHION
STATEMENT = A
SICKENING + COLD-
BLOODED VANITY"
- JESS C. SCOTT









Halfway Evaluation

So far in my project, I've explored a varied amount of materials and processes. I started with a mixture of digital and manual work while responding to Alvaro Tapia Hidalgo, and I felt that the pieces I created were very successful, as they resembled the work of the artist and helped me identify the direction I wanted my work to go in. I then moved on to working with coloured pencils and watercolour paints when I responded to Howard Tangye, and while I liked these pieces and felt that they looked appealing, I don't think they were my strongest work during this unit. For this project I have been focusing on layers, and the next work I did responding to Louise Nutt's work had me working with layers of fabric and tracing paper. I felt that these pieces were quite interesting, and they influenced my later decision to work with full bodies. I'd mostly been working with contour line and blind drawings up until this point, and I wanted to move away from this with my next artist responses. While responding to Sandrine Pagnoux, I used sharpies, pastels and highlighters to scribble, doodle and scratch onto portrait photographs. I really like these pieces and I want to come back to this style of working on top of photographs later in my coursework. Responding to Waldemar Strempler's work is what kick-started the overall theme of my project, collage. My initial collage pieces were very simple and almost bland, but after researching Paz Brarda, I feel like my work became much more expressive and successful. To take a break from collage, I briefly looked at using carbon paper to draw portraits in the style of David Foldvari, and I feel like I could use these later in my project to contrast against the bright colours of my collages. I then moved on to handwritten type, using photoshop to add it to my collages. I really like the way these pieces look, and I'm going to take this further in my project, as the type gives the collages a more professional appearance.

I feel like my strengths lie in use of materials, willingness to explore, and developments. Early in my project I used both manual and digital processes to create a different types of work, I feel like I successfully looked at a varied amount of work before deciding what my main method would be. After deciding to focus on collage, I went from plain and simple collages to collages with lots of colour, and then to collages with typography on top.

So far I've chosen to analyse Paz Brarda, as I liked her use of colour and composition. After researching her I felt that my work became better due to her influence, so I thought it would be a good idea to look at her work further in order to improve my own. My work is quite similar to hers in terms of use of vivid colours and a mixture of human and inanimate objects as subjects. I have also used her method of covering her models' faces for a few of my collages, and I really like the effect it gives.

There are a few areas of work I want to take into the next stage of my coursework. I want to further develop my collages, maybe researching the art movement Dadaism in order to get a greater understanding of the medium, and I also want to bring the project back a bit and develop my responses to Sandrine Pagnoux's work, as I found the look of the doodled upon photographs to be very interesting, and it would tie in well with my collages that mostly use photographs. I also want to identify what typography I think is best for my work.

In my project so far, I feel that my practical work has gone well, especially the collages, but I think that I need to work harder at my written work, such as analyses and annotations. I have faced a few problems during this unit, most prominent being the lack of an A3 scanner. My collages are done on A3 paper in order to fit more elements onto the piece, but usually I am unable to scan the work in as there is only one A3 scanner I can use at college. To overcome this I have started coming to class early in order to scan everything in before someone else gets the scanner.

I have not yet collected any primary observations because my collages are exclusively made up of images cut from magazines. However, later in my project I may conduct a small photoshoot of household objects to have as a backup in case I need a specific element for a collage.

So far, I am pleased with my performance in this unit. I feel that my work has been of a high quality, and I have successfully developed my ideas in order to realise a fully-fledged project. From here, I am going to search for some more artists that draw on top of portraits like Sandrine Pagnoux, and then I'm going to respond to them and see if I want to take this idea further on into my project and develop it for my final piece.



Hattie Stewart



Now that I've established collage techniques and typography, I've decided to research "bordering" on top of photos, as I really liked the work of Sandrine Pagnoux, who scribbles and writes on photographs.



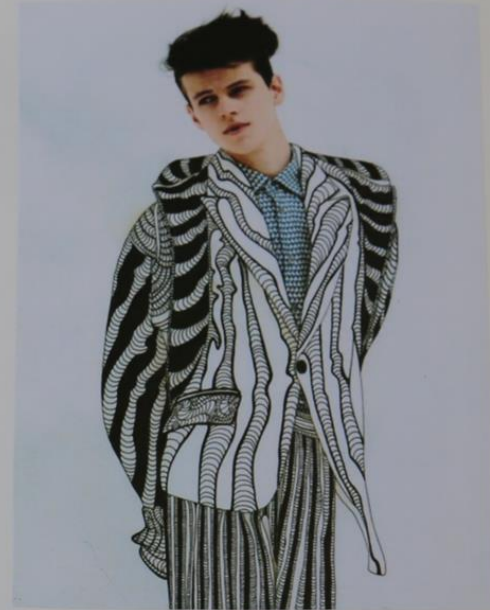
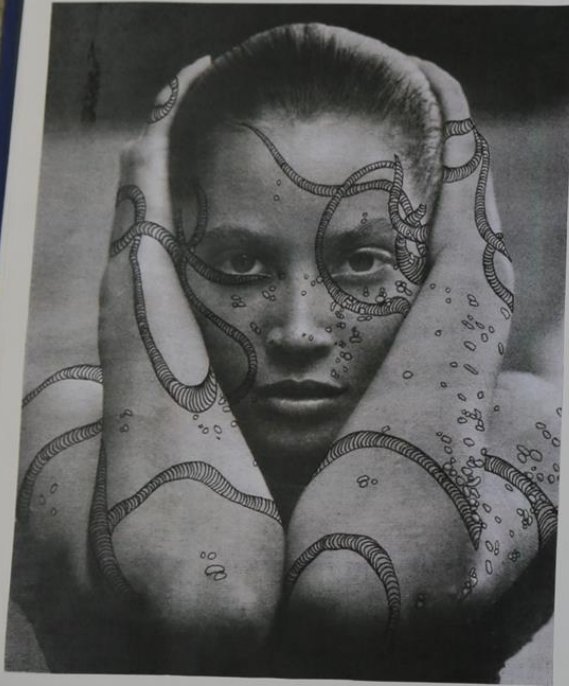
I chose to look at the work of Hattie Stewart, because I really like the bold, cartoon-ish style of her work. For my own work I want to incorporate her use of patterns and shapes.





Alana Dee Haynes

Another artist I decided to look at is Alana Dee Haynes, whose work is much more delicate than Stewart's. While I liked Hattie Stewart's bold style, I also think Haynes' illustrations look interesting in just black and white.











Hattie Stewart Analysis

Hattie Stewart, Fairuza Balk from the project Manic, 2011 - 2014

Hattie Stewart is a London-based illustrator and self-proclaimed 'professional doodler' who has worked with designers such as House of Holland, Marc By Marc Jacobs and Adidas. She works on art and fashion, and recently conducted a project called 'Doodle-Bombing' where she doodled on top of famous fashion magazines such as Vogue. Her work consists of portrait photographs that she has then drawn on top of with Photoshop.

From Stewart's personal project titled 'Manic', where she doodled on top of photos of her favourite actors and characters, this piece shows Fairuza Balk as the witch Nancy Downs in *The Craft*. The piece is meant to show that Stewart appreciates this person and why. The image shows a close-up portrait of Balk, the subject, which has been covered in black and white doodles. Stars and moons make her hair the night sky, while white squiggly lines create water on her shirt, which could connote Stewart's admiration of the character and actor. It could also be portraying the character, Nancy's, power; saying that she's like the sky and the ocean, however it could also connote her madness, as the stars paired with the absent eyes gives a sense of air headedness. Water droplet shapes radiate from her eyes, which have been drawn to have hypnotic rings inside, and continue down onto her neck, where she's wearing a spiked choker. This could further show Stewart's feelings on the actor and character, as the viewer's eyes are drawn to hers. Her nose has been drawn over to become a skeleton nose, and her dark lips are dripping, as well as her hair, the drips running along her face down to her chin. One of the drips forms an upside down cross, a symbol commonly associated with Satanism, a reference to how the character Nancy is driven to madness by the end of the film. Her hair is also dripping on the far right of the image, going down the lapel of her jacket to join with the 'water' on her shirt. The left side of her jacket has a leopard-like print, which is also on her face above her eyebrows. The rest of the image is taken up by lightning bolt shapes that radiate from Balk's face, once again showing Stewart's appreciation for the actor and the magnetic character.

I think the piece is successful in showing Stewart's admiration of Fairuza Balk and Nancy Downs, as she portrays her as very powerful with lightning bolts radiating from her and the night sky in her hair. I feel that it also portrays Nancy's character very well, as in the film she starts off powerful and slowly descends into madness, which Stewart has shown through the dripping hair and lips, and the skull-like face.

The piece is very eye-catching because of Stewart's use of heavy contrast. The entire piece is in black and white, which contrast against each other starkly, meaning that the viewer's eye constantly moves between the two colours, creating a sense of energy in the still piece. Stewart has clearly focused on contrast a lot, as some of the repeating patterns change from black to white or vice versa depending on their background in order to keep high contrast. The white water droplet shapes on her neck create a band of light that separates Nancy's face from her clothes, meaning that her face stands out more to the viewer.

A combination of rounded and angular shapes are used to connote the character's change over the film, from powerful to mad. Sharp points are used to direct and point the viewer's eye to Nancy's face, primarily her hypnotic eyes, once again connoting her power and Stewart's admiration. The sharp lightning bolt shapes could also connote how Nancy's mind shattered at the end of the film. Juxtaposing these dynamic shapes, the droplets coming down her jacket and face from her hair are rounded and almost soft looking, representing how the character's mind deteriorated through the film.

The subject, Balk/Nancy, takes up most of the image. Her face is in the centre, and the eye is automatically drawn to it due to this and the directive shapes surrounding her. The composition is circle shaped, the viewer's eye going from Nancy's eyes, down her face to her shirt, up the lapel of her jacket to her hair, and then back to her eyes; this allows the viewer to see all the elements of the piece. However, there are also radiating lines pointing towards the subject's face, which brings us back to Stewart's appreciation for her and shows us that she wants us to focus on her face.





Emma Dajka



Emma Dajka is a Polish collage artist and illustrator. She is a staff illustrator at Rookie Mag and part of Ardorous, a platform for female artists to showcase their work. She also regularly holds collage and illustration workshops. I really like the clean minimalism of her work.



Emma Dajka Analysis

Emma Dajka, Secretaries Think About A Smoke, 2013

Emma Dajka is a collage artist and illustrator from Poland, whose uses both manual and digital techniques for her collages. She is part of Ardorous, a platform for female artists to showcase their work, and the group Collection of the Collections, an international collective project of a group of collage artists. She also carries out workshops on collage and illustration regularly. As an illustrator and collage artist for teen girl mag Rookie, her collages are mostly centred around modern topics, such as social media and feminism.

Secretaries Think About A Smoke is a collage piece showing three women in the centre of the image walking towards the viewer, the background a plain white and brown grid. The woman on the far left is wearing black and gold, and her head is a vintage style telephone, the woman in the centre is wearing grey and green in a floral print, and her head is a potted plant, the woman on the right is wearing green, and her head is an open pack of cigarettes. The purpose of the work is to show the modern woman using vintage elements, all three women are wearing older styles of clothing, but the pieces used as their heads portray today's modern ideas. The phone represents the rise of technology, the plant represents the present-day need to protect the environment, and the cigarettes represent addiction. The gridded background also connotes order due to the angular repeating squares, and as grids are used to measure accurately and make things look neat.

I think the work is very successful at portraying minimalism, the use of negative space gives it a very clean, ordered look, reflecting the modern day woman. Also, even though it's a collage, the elements don't overlap very much, which adds to the present-day feeling of order and cleanliness.

This piece is a manual collage, and the elements have been cut out very closely and delicately. The pieces used are all photos from magazines, which gives the piece vibrant colours and high quality images; this also makes the piece a photomontage as opposed to an assemblage. The colour palette of the piece is mostly green, grey and beige, giving it a very natural look, juxtaposing the modern appearance. Grey and beige are both neutral colours, which means they will go with any other colour and balance the image out, and symbolise simplicity, further connoting the minimalistic modern day. The green of the plant and the right-hand woman's dress could connote the environmental, linking back to the present-day need to protect and preserve it. Having the woman in the green dress on the right and the woman in the black dress on the left creates a contrast that has the viewer's eye constantly switching between them, meaning that the viewer is continually taking in the entire piece and creating a sense of energy.

All the shapes and lines used are rounded and organic, which allows the eye to smoothly flow around the piece, reflecting contemporary aesthetics. The subject of the piece, the three women, are in the centre of the image surrounded by negative space. This gives the piece a very minimal appearance, and allows the viewer to focus on all elements of the subject. The composition is following the rule of thirds, and this balances out the entire image and directs the viewer's attention to the three women, the subjects. The woman in the middle is taller than the two either side of her, which creates symmetry and adds to the balance of the piece. Keeping the image balanced and symmetrical reflects the basic modern style that Dajka is creating, which represents present-day practices and views.

PERSONAL STUDY











DADA

PERSONAL STUDY

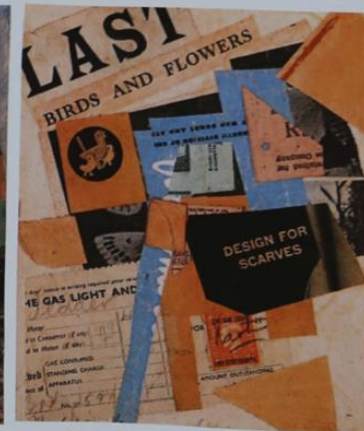
Hannah Höch

Dadaism was a modern art movement in the early 20th century, and marked the beginning of collage becoming an established art movement.

Hannah Höch was a German Dada artist born on November 1, 1889, and she was one of the originators of photomontage.

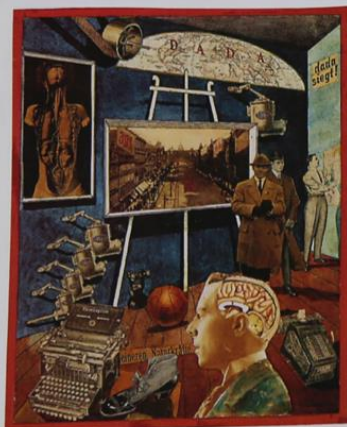


These are the things we are fighting for



Kurt Schwitters

Kurt Schwitters was also a German artist (born 20 June 1887), however he worked in several other genres other than collage and Dada, such as painting, sculpture and installation art.



Raoul Hausmann

Raoul Hausmann was an Austrian artist and writer born on July 12, 1891. He was a key figure in Berlin Dada, which was more political and social than Dada in other countries.

While not technically Dada, Richard Hamilton's Pop Art collages were heavily influenced by the Dada movement. Richard Hamilton was an English artist born 24 February 1922. His famous art piece 'Just What Is It That Makes Today's Homes So Different, So Appealing?' was recreated 36

Richard Hamilton year after the original in 1992.

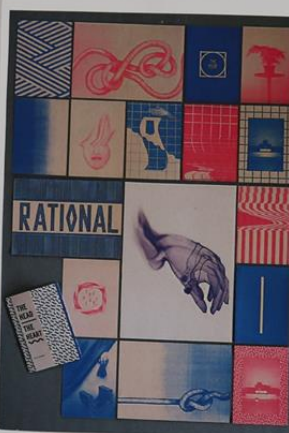


ZINES

Instead of creating a series of posters, I've decided to create a zine for my final piece.

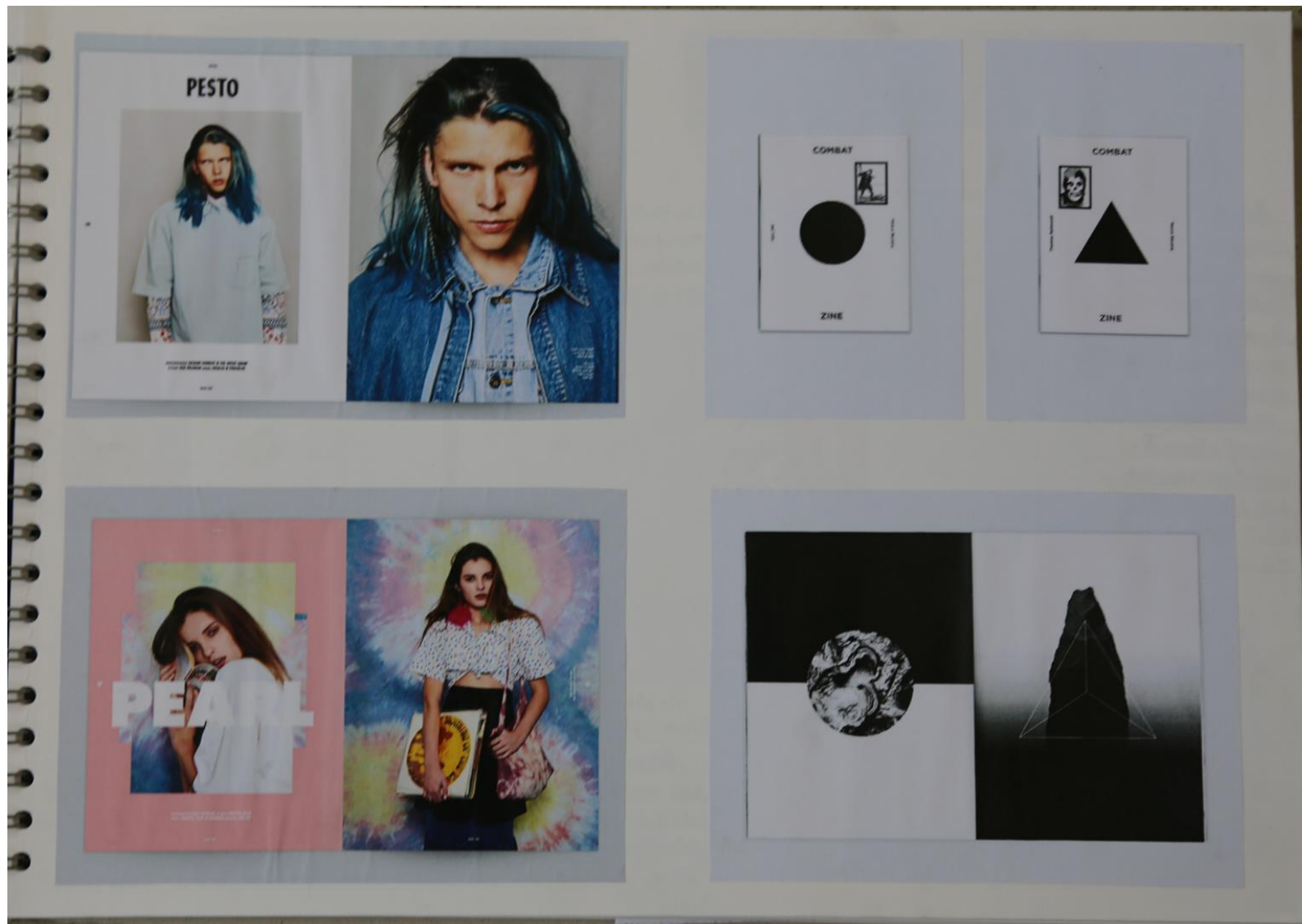
Derived from the words magazine and fanzine, a zine is commonly and independently published piece of work.

Usually produced in editions of less than 100, zines are usually on niche topics that are too far outside the mainstream to be included in traditional media, such as fanfiction, intersectional feminism and poetry.



While researching zines, I noticed that a prominent feature of all the zines I looked at was that they all have established house-styles. While, due to the nature of my work, I can't really have a set colour scheme, I'm going to try to establish a font.





INEQUALITY IN THE

Blackface

Blackface was used from the 19th century to the mid-20th century to portray a racist caricature of a black person.

While today it is usually used for social commentary and satire, it is still implemented as a racist caricature.



Vogue Paris (October 2009).



Vogue Netherlands (May 2013).

The fashion industry is already rampant with racism, and blackface is just another layer onto that. Instead of doing the obvious - hiring more black models - designers and photographers instead chose to implement an incredibly racist and out-dated practice.



The Blonds' "Slasher Glam" show (fall 2013).

Ableism



Interview Magazine (December 2015).

Ableism is a form of discrimination against people with disabilities, both mental and physical. The fashion industry contributes to ableist ideas by glamorising disabilities, as seen with Kylie Jenner's wheelchair photoshoots, and by portraying people with mental disabilities as "scary", as seen with the Straight Jacket catwalk for the "Slasher Glam" show.



FASHION

INDUSTRY

Pro-anorexia



Cassi van den Dungen - sent down the runway by Alex Perry during Fashion Week in 2014.

The fashion industry is famous for upholding unattainable, unhealthy beauty standards, and anorexia runs rampant. Models are encouraged to be incredibly skinny, and 'plus-size' models are usually toned, curvy size 10s.



Cover Magazine (February 2015).

Fashion is considered to be a womanly, silly pastime, yet sexism is still prominent. Most designers and agents are men, and it's obvious while looking at some ads. Women's bodies and sexualities are used

Sexism



Tom Ford fragrance for men (unknown).

to sell products to men, women are used as props. Also, a lot of adverts ~~are~~ connote rape, usually showing a single woman surrounded by men, sometimes being held down. Even adverts for products aimed at women, such as bras, are needlessly sexualised for men.



D&G ad (2007).

ARTICLES

For Women, By Men: Why The Fashion Industry Is Inherently Sexist

By Yasmin Marie
in FASHION

When it comes to fashion, many may assume that the whole thing is pretty much for girls. Well, Pulitzer Prize-winning fashion critic Robin Givhan has a different outlook. In a 2011 Daily Beast column, Givhan exposed the rampant sexism among fashion editors and tastemakers. She wrote:

"While the fashion business is overwhelmingly for and about women, it always seems that women have the hardest time capturing the imagination of the industry's king — or queen — makers... while there seem to be countless young men in the fashion pipeline who have been anointed as the next great designer, the women who are their contemporaries seem to be quietly plugging along, without much fanfare and certainly without the labels of 'darling,' 'wunderkind' or anything else that suggests they have some kind of genius struggling to escape."

Another feminist outcry in the fashion industry came straight from the fashion icon Donatella Versace, during an interview with the Telegraph a couple of years ago. "Feminism is dead in the world," she said. "It comes from another time. I'm a feminist. I want to fight, but I don't see many people with this desire to fight for something. Women don't help each other, especially in fashion. I know Miuccia... but that's it. Nobody else."

And to top the comments, just last year, Sarah Jessica Parker, came clean about her brief stint at design house, Halston, where she had been hired as the Chief Creative Officer of the lower-priced label in January 2010.

"I was brought in to help run a fashion company for about a year (although I don't want to name names)," she said. "I was shocked to experience an old-fashioned attitude about women and business. Women had titles but were treated as figureheads. So it wasn't one negotiation, but an ongoing negotiation to make clear that my voice was just as important, and that if they wanted me to be an active participant, it had to be an open conversation."

Numerous women who work in other fields claim to experience sexism on a daily basis. But, these women, struggle or no struggle, are in top jobs. It's an oft-quoted statistic that women only hold 3.8% of the CEO positions in Fortune 500 companies. But upon considering just retail corporations within the fashion industry, the number drops to just 1.7%.

This suggests that perhaps real sexism takes place in the lower echelons of the industry: the interns, the assistants and even the underground designers.

While there is no exact answer to settle this debate, there is at least some agreement that fashion may globally please women more than men. But still, questions remain regarding who is on top and why.

Sources: Forbes Magazine, Grazia Daily, Toronto Sun

THREE DECADES OF THIN: How The Fashion Business Promotes Anorexia

Jim Edwards
Mar. 7, 2012, 9:24 PM

It's not news that the fashion business prefers skinny models in its ads; that some models are anorexic; and that women who aren't skeletally thin end up with negative feelings about their bodies because of these ads (according to [this study](#)).

What is less obvious is the process that governs the way this works. Or that it's even a process, embedded into the industry.

You can trace the history of thinness in fashion models back to Twiggy in the 1960s, but it was only in the 1980s that designers began favoring ultra-thin models in earnest. Kate Moss for Calvin Klein was the tipping point: Her waif-like looks set a new weight standard for models well below that of the average adult woman. From that point on, Klein deliberately favored Moss and other ultra-thin models in his ads. Today, some advertising and magazine editors have to edit fat back on to models' bodies in Photoshop. A fashion-shoot stylist once told B.I. that it was not uncommon for "plus-size" models to show up looking much thinner than their job titles would suggest—and with padding under their clothes to make themselves look more substantial.

In Europe, authorities have moved to ban ad imagery featuring impossibly thin women.

The issue made headlines again earlier this week when the editor of PLUS Model complained that former plus-size model Crystal Renn had slimmed down from a size 16 to a sample size, after she appeared in Sports Illustrated's swimsuit edition. Renn has struggled with an eating disorder. How did we get here?



The Ugly Side of Thin: A Former Cosmo Editor Speaks Out on the Dangers of Photoshopping Models to Look Healthier

DANICA LO May 21, 2010, 1:42p

Recently, the UK's **Healthy Magazine** was eviscerated for Photoshopping a model to make her look larger (end result, right). According to editor-in-chief Jane Druker, "We had to put on about half a stone." Druker says that the model appeared healthy during the casting but arrived on set much thinner a week later. "There were plenty of clothes that we couldn't put on her because her bones stuck out too much."

Photoshopping super-thin models to look healthy sounds like a good thing—doesn't it? No, says **Leah Hardy**, the former editor of British *Cosmopolitan*. **By creating unrealistic images of what models look like, magazines feed into the idea that it's actually possible to be incredibly thin and, simultaneously, healthy-looking.**

Thanks to retouching, our readers—and those of *Vogue*, and *Self*, and *Healthy* magazine—never saw the horrible, hungry downside of skinny. That these underweight girls didn't look glamorous in the flesh. Their skeletal bodies, dull, thinning hair, spots and dark circles under their eyes were magicked away by technology, leaving only the allure of coltish limbs and Bambi eyes. A vision of perfection that simply didn't exist. **No wonder women yearn to be super-thin when they never see how ugly thin can be.** But why do models starve themselves to be a shape that even high fashion magazines don't want?

So why don't magazines cast less-thin and healthier-looking models to start with? After all, that's the logical next question. It's not as easy as it seems, Hardy says. From casting to call time, things can change. They can even get ugly.

There are people out there who think the solution is simple: if a seriously underweight model turns up for a shoot, she should be sent home. But it isn't always that easy.

A fashion editor will often choose a model for a shoot that's happening weeks, or even months, later. In the meantime, a hot photographer will have flown in from New York, schedules will be juggled to put him together with a make-up artist, hairdresser, fashion stylist and various assistants, and a hugely expensive location will have been booked.

And a selection of tiny, designer sample dresses will be available for one day only. I have taken anguished calls from a fashion editor who has put together this finely orchestrated production, only to find that the model they picked six weeks ago for her luscious curves and gleaming skin, is now an anorexic waif with jutting bones and acne.

Or she might pitch up covered in mysterious bruises (many models have a baffling penchant for horrible boyfriends), or smelling of drink and hung over, as many models live on coffee and vodka just to stay slim.

And it's not just models that cause problems. I remember one shoot we did with a singer, a member of a famous girl band, who was clearly in the grip of an eating disorder.

Not only was she so frail that even the weeny dresses, designed for catwalk models, had to be pinned to fit her, but her body was covered with the dark downy hair that is the sure-fire giveaway of anorexia.

Naturally, thanks to the wonders of digital retouching, not a trace of any of these problems appeared on the pages of the magazine. At the time, when we pored over the raw images, creating the appearance of smooth flesh over protruding ribs, softening the look of collarbones that stuck out like coat hangers, adding curves to flat bottoms and cleavage to pigeon chests, we felt we were doing the right thing.

Our magazine was all about sexiness, glamour and curves. We knew our readers would be repelled by these grotesquely skinny women, and we also felt they were bad role models and it would be irresponsible to show them as they really were. But now, I wonder. Because for all our retouching, it was still clear to the reader that these women were very, very thin. But, hey, they still looked great!

They had 22-inch waists (those were never made bigger), but they also had breasts and great skin. They had teeny tiny ankles and thin thighs, but they still had luscious hair and full cheeks.

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Former Model: 'My Modeling Career Lasted For 3 Years And As A Result, I've Had Anorexia For 8'

10/03/2013 09:51 am ET | Updated Oct 03, 2013



GETTY

The modeling industry isn't short on horror stories of models going to dangerous lengths to meet impossible physical standards. But even we were stunned by the latest tale, brought to us by former model Georgina Wilkin.

The 23-year-old Brit is telling the story that made her an advocate against eating disorders -- because, as she told the Telegraph, "At the end of the day, my modeling career lasted for three years and as a result, I've had anorexia for eight."

Wilkin started modeling at 15, at which point she was automatically told to lose weight - "a few inches from my hips so I could be eligible for the best jobs," she told the Telegraph. She did, and even then was turned away from casting for being too big. On her own and feeling alone, the pressure quickly developed into anorexia.

And the big problem was that anorexia brought results. "My agent told me I looked great when I hadn't eaten for 48 hours," she tells the Sunday Times. "At one point I was hospitalized because I was so ill -- a few weeks later I was booked for a Prada

campaign."

Casting agents and those she worked with encouraged Georgina's weight loss... and turned a blind eye when it became an obvious issue. As the Daily Mail reports, Georgina recalled, "My lips and fingers were blue because I was so thin that my heart was struggling to pump blood around my body. The make-up artists would have to disguise it with concealer." She says she sees the same "telltale blue lips and hands" on models today.

Georgina wrestled her way out of the industry and on her way to recovery from her anorexia, but she's making it her mission to raise awareness by campaigning with Beat, an eating disorder charity in the UK.

Several other models are already doing their part to draw attention to the problem. From the model who said she's seen girls pull out their own teeth to look skinny to the models eating cotton balls to stay full, there are enough eye-raising habits to hopefully raise even more awareness and bring about reform.

Kylie Jenner and Ableism in the Fashion Industry

Felicia / December 21, 2015



Steven Klein, Interview Magazine

Kylie Jenner stares blankly past the camera with a straight face, clutching the hand rim of her golden wheelchair. Adorned in a tight, black, plastic-looking leotard, strapped heels, and a choker, her whole outfit screams *restraint*. By this point, most everyone has heard of the [subversive fashion statement](#) shot by Steven Klein for Interview Magazine's December/January cover earlier this month. The [internet backlash](#) has once again brought to the table the ongoing discussion of ableism in our society and its effect on the fashion industry.

Jenner's shoot is meant to be a proclamation of her struggles with fame and the restrictions she grapples with. However, by using a wheelchair as a metaphor for her hindrances in the spotlight as a reality and social media persona, it promotes the negative connotation people with disabilities often receive in our society. Above all, it is offensive and insulting to those who need wheelchairs in their everyday life and not just as a frivolous, edgy artistic spectacle.

[Ableism](#) is a term that has vastly evolved since the start of its use around the civil rights movements of the 1960s and 70s in both the United States and the United Kingdom. For those unfamiliar, it is a means of normalizing the able body and in turn contriving an attitude of discrimination and unequal treatment towards those who possess a [physical, psychological, cognitive, or behavioral disability](#). Those who do not fit the social construct of "normal" are inherently labeled as "abnormal".

In an attempt to combat ableism in various institutions, measures like the [Americans with Disabilities Act](#) and the [Individuals with Disabilities Act](#) have been adopted in the United States to protect disabled individuals from inequity and provide them with equal opportunities within government, schools, public transportation and facilities, and employment. Despite this sizable effort and beneficent intentions, workplace prejudice is still commonplace, especially in the U.S. where employers view potential employees with disabilities as a liability or incapable of adequately performing. Ableism detracts from discerning talents and skills that unique individuals could contribute.

Kylie Jenner's display of ableism, whether it is intentional or not, reiterates the blatant discrimination that occurs in the fashion and modeling industry. Within this profession, lack of representation has been a problem in numerous areas, especially race and ability. Often times when diversity is featured in the fashion world, it's one individual used as a token as if to say "Hey! We aren't discriminating!" or a specific fashion show or shoot dedicated to disabilities. An example is Alexander McQueen's 1998 "Fashion-able?" issue of Dazed and Confused which prominently highlighted disabled models. This was a step in the right direction, but the absence of representation is still minimal, which is potentially dangerous due to fashion's fundamental capacity to shape society's image of beauty. It's especially frustrating considering that the public as a whole [desires to see more types of bodies](#) represented in fashion and media. In addition, people with disabilities are among the millions of others who buy the same clothes and accessories advertised in magazines and fashion shows, perpetuating the industry's faulty representation of its consumers.

Not only is the low number of disabled models in the fashion industry a problem of perception for our society, but it limits the jobs these models are able to obtain. The fact that an able-bodied celebrity is able to glamorize and sexualize the use of a device that she doesn't actually need and appear with it on the cover of a magazine — while some models are turned away from shoots because of their disabilities — is extremely unfair. Women like Kelly Knox, who helped revolutionize the industry by proudly displaying her disability in 2008 on [Britain's Missing Top Model](#) (a modeling competition for disabled women), should be the ones on magazine covers. Instead of models who appropriate disability aids, tenacious and confident leaders like Knox should be at the forefront of the industry. People who are proud of their individuality inspire others to be confident about their natural beauty, like one viewer of the show who emailed Knox to tell her that she had stopped wearing her prosthetic arm after seeing her on the show.

Society is moving in the right direction by recognizing the various forms of intolerance that plague our institutions and industries. As with sexism, racism, ageism, and other types of bigotry, the source of progress stands with those who stand up for themselves and the allies that recognize the rights they deserve. Celebrities like Kylie Jenner may not know it, but their ill-considered actions are essential in creating a dialogue to debunk the concept that beauty is exclusive.

Another Black Model, Anais Mali, Shares Her Tale Of Blatant Racism In Fashion Industry

02/03/2014 04:41 pm ET | Updated Feb 04, 2014

Julee Wilson
Senior Fashion Editor, The Huffington Post



MICHAEL STEWART VIA GETTY IMAGES

Tales of racism within the fashion are, sadly, never ending. From ridiculously insensitive editorials to the blatant whitewashing of runways-- and beyond.

Some of the most telling accounts of the industry's racially charged ways have come from models. It's no surprise that Beverly Johnson, Vogue's first black cover model, experienced racism back in the 70's, but the same issues that plagued the beauties back then have unfortunately stood the test of time. Both Jourdan Dunn and Chanel Iman have gone on record about their woes of being black models in today's market. And now their sentiments are being echoed once again by up-and-comer, Anais Mali.

Anais, who hails from the South of France and starred in David Yurman's Fall 2013 campaign, recently chatted with Into The Gloss and told the website that none of the modeling agencies in Paris would sign her.

"This is Paris -- black girls don't work here," the agencies would tell her. "France is very racist, you don't see a lot of powerful black people in France—it's starting but it's slow-moving," Anais explained to Into The Gloss.

But after moving to New York City at 18 years old and being signed by Wilhelmina, Anais found the acceptance she was looking for -- well, kind of. Her ambition to book jobs with top fashion magazines, like Vogue, was meant with more negativity: "Yeah, but you're black and you're short," they would tell her.

"I feel like the industry is trying to focus more on diversity, but there's still a long way to go. In Milan, you don't really see black girls on the runway -- it's sad," Anais said. "You hear things like, 'We already have Jourdan [Dunn], one black girl is enough.' I'm getting good work, I'm happy, but I want to see more black girls."

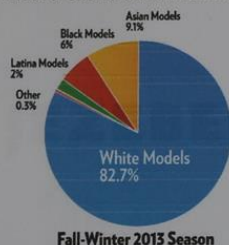
Fashion Week's Models Are Getting Whiter

Jenna Sauers

2/18/13 4:40pm
Filed to: FASHION

The Fall-Winter 2013 shows have just finished up in New York. This season saw 151 shows and live presentations during fashion week's eight days — making it the biggest and busiest NYFW we've ever covered. But it wasn't very racially diverse.

Models of Color at New York Fashion Week



This season, 151 New York designers' shows were covered by Style.com. Those shows presented 4479 individual women's wear "looks" to buyers and press, representing 4479 opportunities for a model to walk the runway or pose in a presentation. 3706 of those looks, or 82.7%, were this season shown on white models. Asian models nabbed 409, or 9.1% of all the runway looks. Black models were hired for 271, or 6%. Non-white Latina models had 90 looks, or 2%. Models of other races wore 12, or 0.2% of all looks.

Racial Diversity Among New York Fashion Week Models Since 2008



Thirteen companies — Araks, Assembly, Belstaff, Calvin Klein, Elizabeth & James, Gregory Parkinson, J. Brand, Jenni Kayne, Julcy Couture, Louise Goldin, Lyn Devon, Threeasfour, and Whit — had no models of color at all. The brands Araks, Calvin Klein, Elizabeth & James, and Louise Goldin didn't hire any non-white models last season, either. That means this season, around 9% of all NYFW shows had all-white casts. That's up slightly from last season, when only 6% of shows had only white models. For comparison, in 2007, one-third of NYFW shows were all-white.

Designers that had more racial diversity included 3.1 Phillip Lim, Anna Sui, Badgley Mischka, Costello Tagliapietra, Diane von Furstenberg, J. Crew, Jason Wu, Jeremy Scott, Jonathan Simkhai, Mara Hoffman, Naeem Khan, Nicole Miller, Rebecca Taylor, Suno, Tracy Reese, Yeohlee, and Zac Posen.

This season marks the fifth year that we've collected this information, but I must admit that every time we finish one of these reports I'm left with questions, many of which are the same ones that I wrestled with nine seasons ago. Why does a huge global brand like Calvin Klein, whose multi-tiered business model depends on people from all corners of the globe wanting to see themselves in its logo, always appear to care so little about racial diversity at fashion week? Why does one mass-market contemporary label — J. Crew — apparently put so much effort into hiring a multi-ethnic cast of models, when others — Elizabeth & James, J. Brand — do not? At the high end, why are Oscar de la Renta's and Diane von Furstenberg's shows so racially diverse, while Michael Kors' and Vera Wang's aren't? Why are some of New York's talented younger designers — Jason Wu, Prabal Gurung, Phillip Lim, Zac Posen — hiring so many more models of color than their just-as-buzzed-about peers like Alexander Wang, Proenza Schouler, and Rodarte? Why do so many fashion brands still treat racial diversity as optional, or a matter of taste?

I have a few theories why this season's numbers show NYFW to be a few percentage points less racially diverse than the last two seasons have been. One is that it's the fall season, and we have noted a slight swing from more racial diversity in the casting for the spring shows to less in the fall shows. (Casting directors have told me in the past that there's a belief on the part of some designers that bright spring colors look better on non-white skin tones than fall and winter hues.) The other is simply that a few relatively prominent models of color didn't walk NYFW this season, and with jobs for non-white models being already so scarce, the absence of even a handful of such models has a relatively big impact on the season's overall numbers. Latina models like Mariana Santana and Catalina Llanes, who both walked a bunch of shows last September, didn't do NYFW this season. Nor did the St. Helenian model Rea Triggs, the black models Genesis Vallejo and Senait Gidey, or the North African models Hind Sahli and Hanaa ben Abdesslem, or Tara Gill and Jenny Albright, who are both part Native American, to name a few.

There are many negative effects of the industry's preference for white skin — within fashion, it forces models of color to compete against each other for the one or two runway spots that might go to a non-white girl, it provides downward pressure on non-white models' wages, and it makes agencies less willing to invest in models of color, given that fewer opportunities mean a lower lifetime earning potential. And outside the industry — because the models who rise to the top of the heap doing runway are the models who go on to do the magazine covers, the cosmetics campaigns, the luxury brand ads, the billboards, and the TV commercials that girls all over the world can't help but grow up consuming — it promotes the idea that beauty means having white skin.

As I've written before, the conversation about racial diversity in fashion is a large and complex one, of which data like these are only one small part. It's difficult to quantify a problem like high fashion's demonstrated preference for white skin. Race is a social construct, after all, not a fact. And our "categories" — black, Asian, non-white Latina, and what we for lack of a better term call "other" — are not perfect. Racial diversity is only one way in which the fashion industry — and, by extension, our cultural ideas about what and who gets to be beautiful — could stand to broaden. There's also age, sexual orientation, and, most obviously, size. Despite our imperfect methods, we do this census every season because we believe it's helpful to put anecdote and reportage in the context of actual numbers. If we acknowledge that the overwhelming whiteness of fashion's imagery is a problem, then trying to measure that problem can be the first step towards solving it.

For those who are curious, our full report is embedded below.

Special thanks to Tanisha Ramirez, who helped compile this report.

Raoul Hausmann Analysis

PERSONAL STUDY

Raoul Hausmann, ABCD, 1920s

Raoul Hausmann was an Austrian artist, writer and poet, who was a prominent figure in Berlin Dada. He was rather versatile in his work, creating paintings, literature, sculptures, poems, photography, and photomontage. He began using photomontage to portray his anti-war ideas when he and Hannah Höch went on holiday in 1917, where they came across a portrait of soldiers, onto which the owner had glued heads of his son five times. His collage work is mostly made up of photographs pasted together, as well as some other materials such as envelopes and papers, to create a reflection of what he thought of war; it's irrational. I feel that he portrays this feeling of irrationality well with the way all of the components of the piece are haphazardly put together, overlapping and even ripping in some places.

ABCD is a self-portrait showcasing information about Hausmann's upcoming poetry readings. His face is central, surrounded by numbers and ticket stubs. His facial expression makes him look as if he's shouting, portraying his frustration with the government and war. 'ABCD' is clenched between his teeth, and a black and white splattered beam is coming from his mouth, which is pasted over a piece of orange paper with bold black text, which could represent how open and loud he is with his political ideas. There is an orange shape over his eye, reminiscent of a crosshair, maybe connoting how his extreme views could make him a target, or portraying his anti-war views. Below his head is the information for his poetry readings, and below that is a gynaecology diagram. The diagram could be referencing his rebellious beliefs, and the inclusion of it may be an invitation to the viewer to challenge society's accepted ideas. The background is white, with staining around the edges of the image that may have been made with teabags. There's some light mark-making made with a biro on the left side and in the upper right corner, adding to the feeling of messy abstraction and Hausmann's anti-establishment views. There are two globes in the bottom right corner, one with a black 'X' on it, and the other one has a red 'W' on it.

I feel that this piece is very successful, Hausmann's collage techniques actively portray himself and his ideas for this self-portrait. He regularly performed spoken poetry and manifestos, and this is portrayed by the typography on this piece. The letters 'VOCE' are along the left side of the image, down the side of Hausmann's face. 'Voce' is the Italian word for 'voice', and this connotes that Hausmann's voice is important for him to express his views, even in a visual piece. All of the type in the image is very bold, most of it can be quickly and clearly read, further representing Hausmann's need for his Dadaist ideas to be understood.

This dark, bold typography is very eye-catching, as are other elements of the image. The piece is mostly made up of oranges and yellows, which negatively represent pessimism, superficiality, impatience and criticism, which shows Hausmann's feelings towards the establishment. However, his own face in black and white, which starkly contrasts against the light yellows and oranges. Having his own face in black and white could maybe portray his feelings of being separate from the pro-war movement. This idea is also supported by the type, as the word 'VOCE' is also in black and white. The pieces in black contrast heavily against the orange elements of the piece, which means that the viewer's eye is constantly switching between the two colours, creating a sense of movement and energy in the piece.

The piece is made up of a combination of organic and angular shapes, the contrast connoting his ideas clashing with what was the norm at the time of this image being created, this is also true with his inclusion of both rounded and straight lines. This also adds to the feeling of irrationality and disorder, reflecting Hausmann's views of war.

The composition is in radiating lines, the typography and rectangle shapes all pointing towards Hausmann's face, the main subject of the image. This draws the viewer's eye to him and the 'ABCD' trapped between his teeth, making the meaning of the piece clearer, Hausmann wants people to focus on his voice and his ideas.



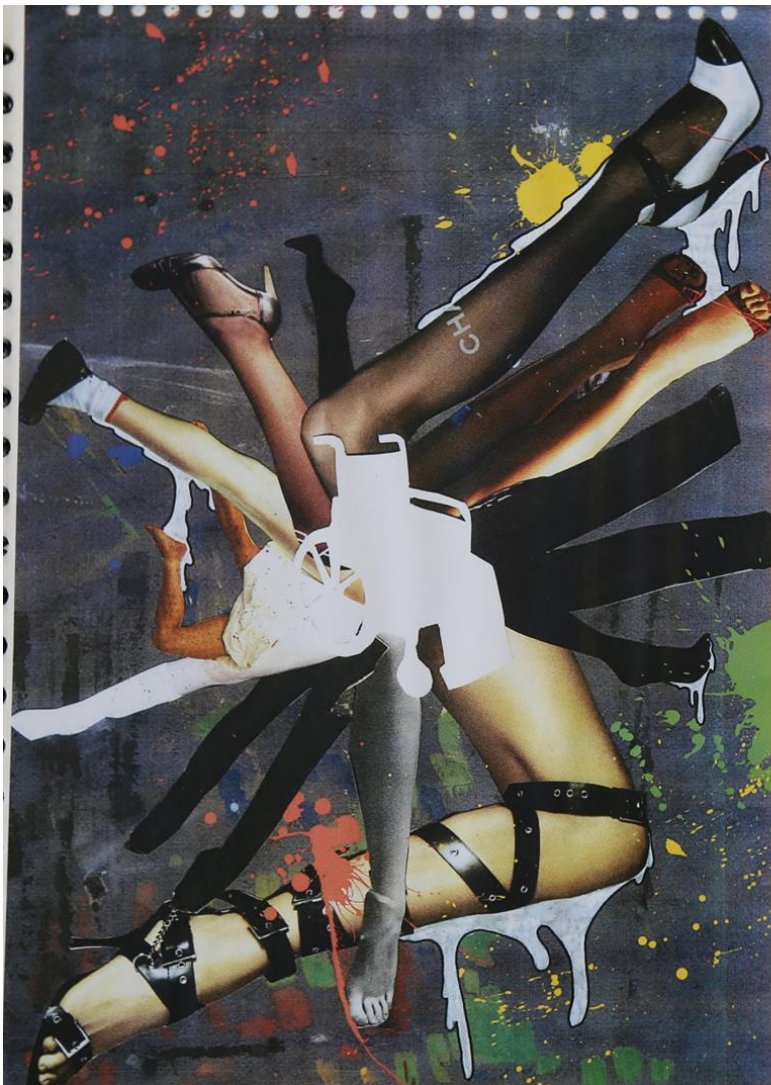


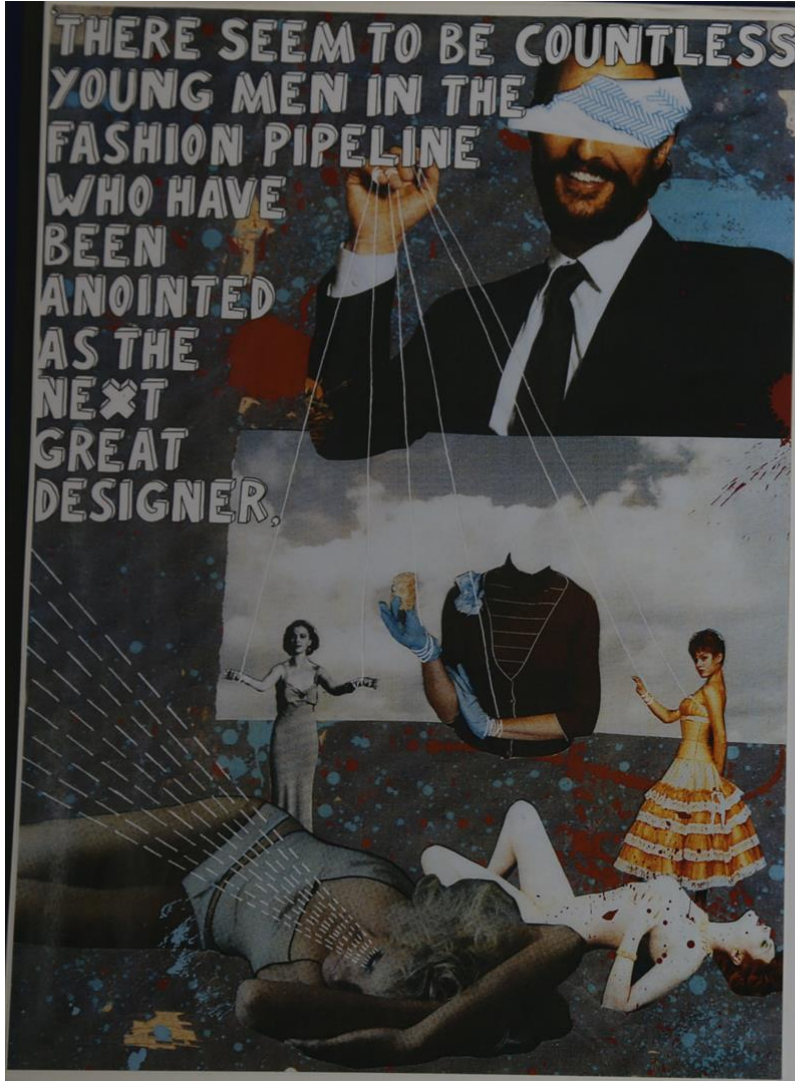


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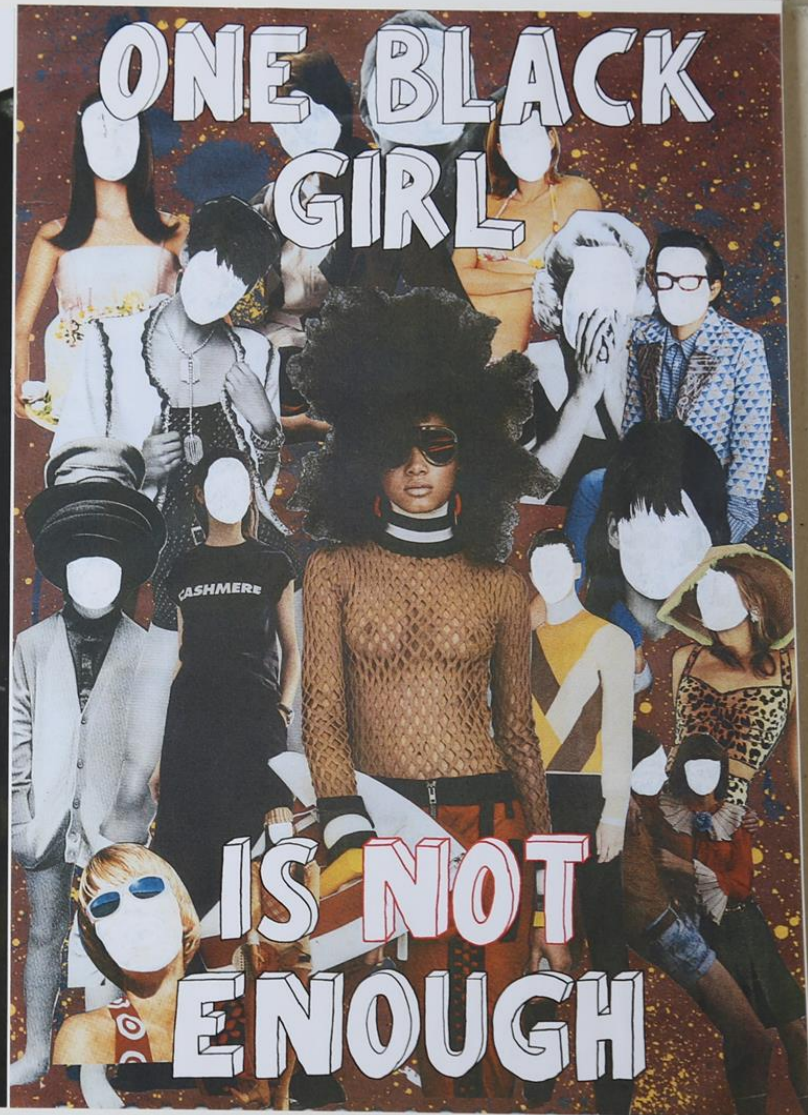
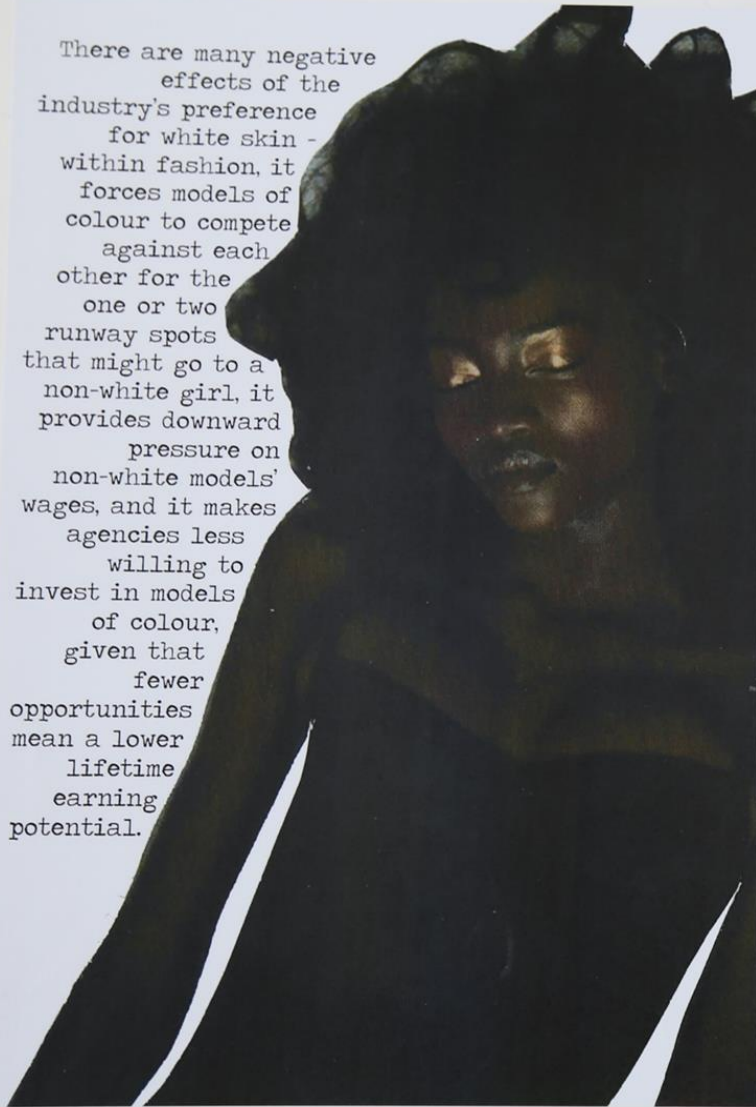


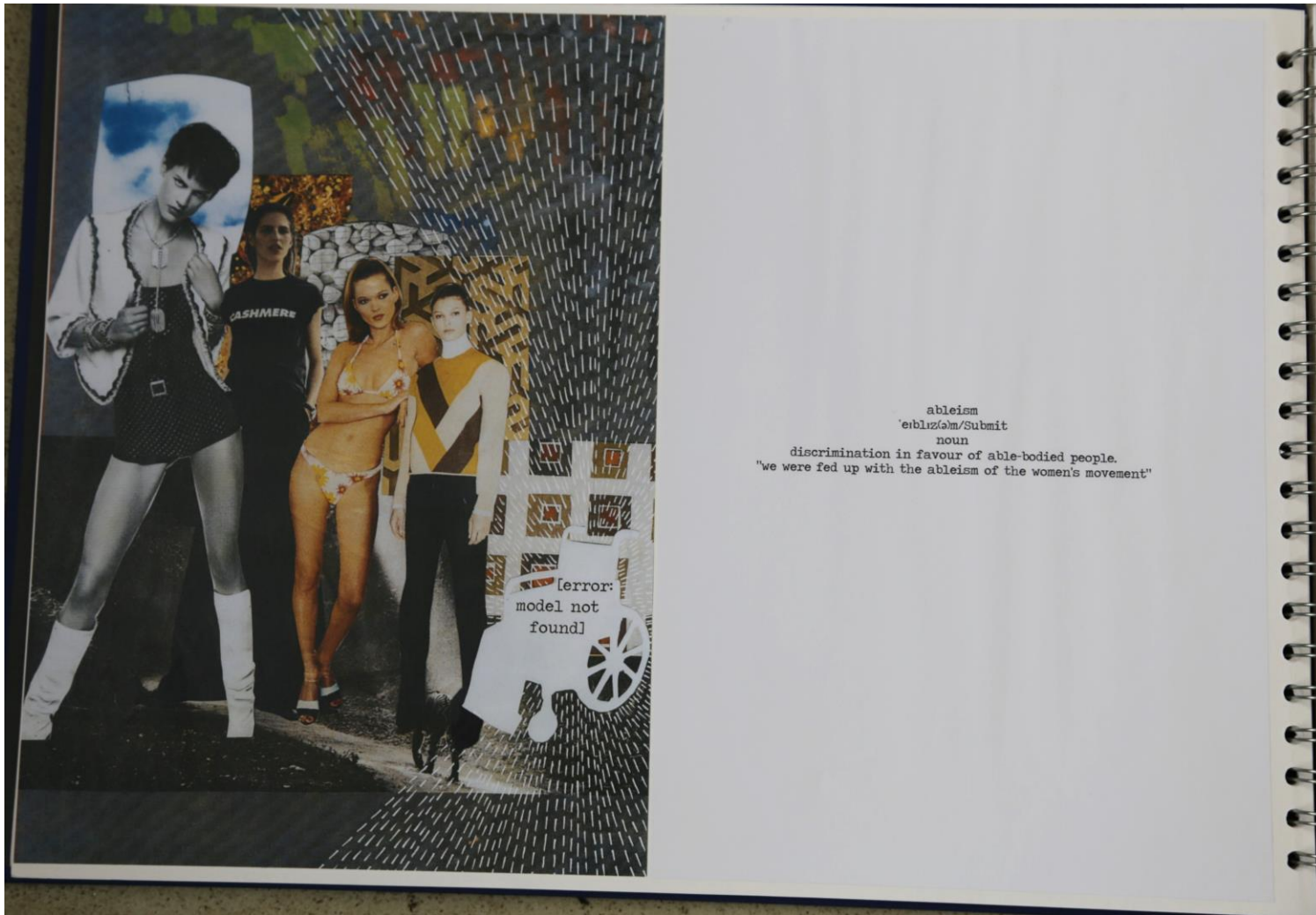
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[Robin Givhan]

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The Ugly Side of Thin

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PLANNING MY FINAL PIECE

Front
Cover

cover	① series 1	② series 2	③ album 2
④ album 1	⑤ album 1	⑥ album 2	⑦ ano 2
⑧ ano 1	⑨ series 3	⑩ series 4	back cover



FINAL PIECE

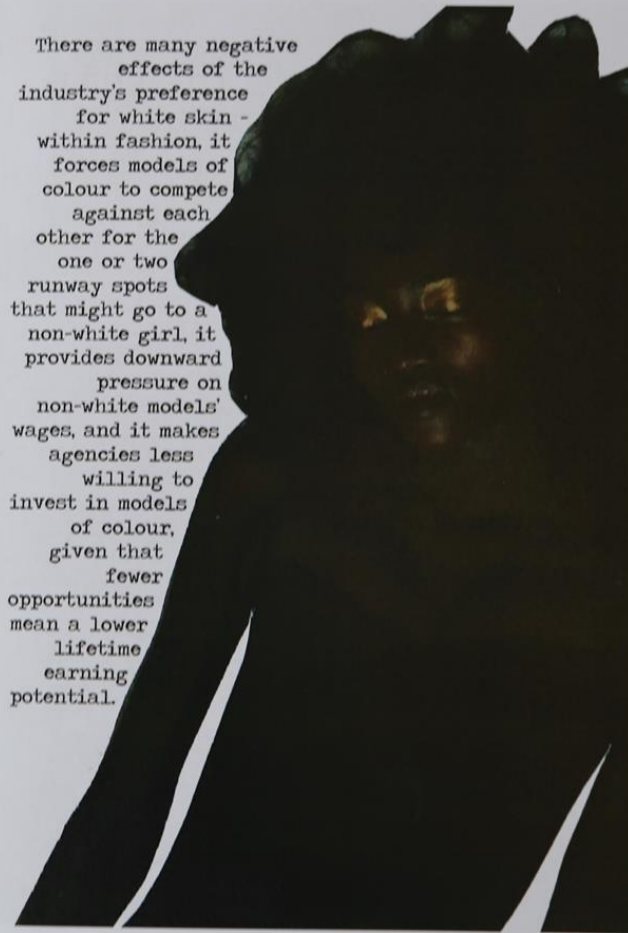
FASHION:
WHAT'S
THE ISSUE?



ableism
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noun
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Recently, the UK's Healthy Magazine was criticised for Photoshopping a model to make her look larger (and result, right). According to editor-in-chief Jane Druker, "We had to put on about half a stone." Druker says that the model appeared "healthy" during the casting but arrived on set much thinner a week later. "There were plenty of clothes that we couldn't put on her because her bones stuck out too much."

Photoshopping super-thin models to look healthy sounds like a good thing—doesn't it? No, says Leah Hardy, the former editor of British Cosmopolitan. By creating unrealistic images of what models look like, magazines feed into the idea that it's actually possible to be incredibly thin and, simultaneously, healthy-looking.

Thanks to retouching, our readers—and those of Vogue, and Self, and Healthy magazine—never saw the horrible, hungry downside of skinny. That these underweight girls didn't look glamorous in the flesh. Their skeletal bodies, dull, thinning hair, spots and dark circles under their eyes were magicked away by technology, leaving only the allure of coltish limbs and Bambi eyes. A vision of perfection that simply didn't exist. No wonder women yearn to be super-thin when they never see how ugly thin can be. But why do models starve themselves to be a shape that even high fashion magazines don't want? So why don't magazines cast less-thin and healthier-looking models to start with? After all, that's the logical next question. It's not as easy as it seems, Hardy says. From casting to call time, things can change. They can even get ugly. There are people out there who think the solution is simple: if a seriously underweight model turns up for a shoot, she should be sent home. But it isn't always that easy.

A fashion editor will often choose a model for a shoot that's happening weeks, or even months, later. In the meantime, a hot photographer will have flown in from New York, schedules will be juggled to put him together with a make-up artist, hairdresser, fashion stylist and various assistants, and a hugely expensive location will have been booked.

And a selection of tiny, designer sample dresses will be available for one day only. I have taken anguished calls from a fashion editor who has put together this finely orchestrated production, only to find that the model they picked six weeks ago for her luscious curves and gleaming skin, is now an anorexic waif with jutting bones and acne.

Or she might pitch up covered in mysterious bruises (many models have a baffling penchant for horrible boyfriends), or smelling of drink and hung over as many models live on coffee and vodka just to stay slim.

And it's not just models that cause problems. I remember one shoot we did with a singer, a member of a famous girl band, who was clearly in the grip of an eating disorder.

Not only was she so frail that even the weeny dresses, designed for catwalk models, had to be pinned to fit her, but her body was covered with the dark downy hair that is the sure-fire giveaway of anorexia.

Naturally, thanks to the wonders of digital retouching, not a trace of any of these problems appeared on the pages of the magazine. At the time, when we posed over the raw images, creating the appearance of smooth flesh over protruding ribs, softening the look of collarbones that stuck out like coat hangers, adding curves to flat bottoms and cleavage to pigeon chests, we felt we were doing the right thing.

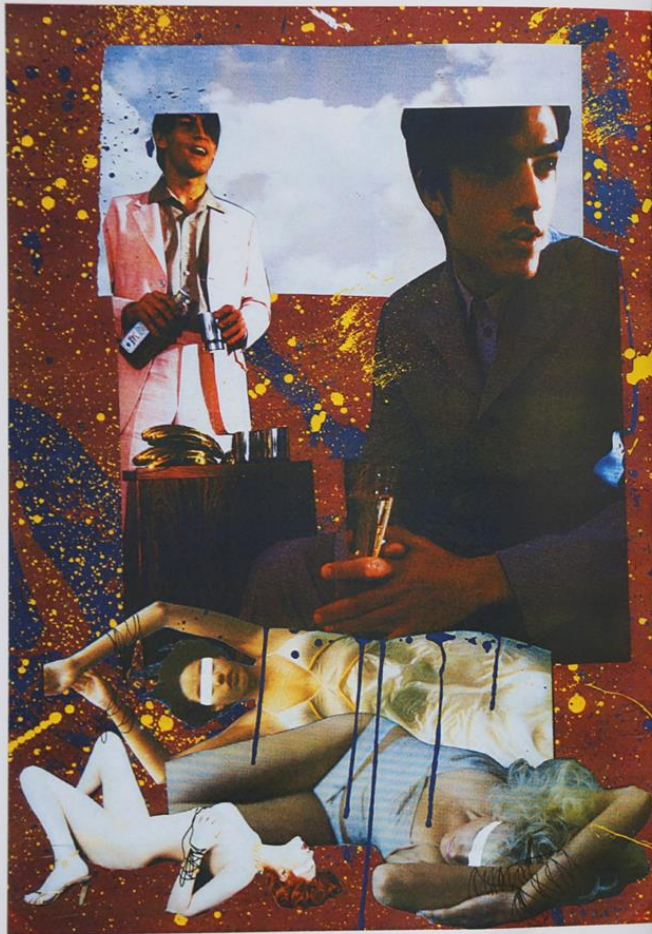
Our magazine was all about sexiness, glamour and curves. We knew our readers would be repelled by these grotesquely plummy women, and we also felt they were bad role models and it would be irresponsible to show them as they really were. But now, I wonder. Because for all our retouching, it was still clear to the reader that these women were very, very thin. But, hey, they still looked great!

They had 22-inch waists (those were never made bigger), but they also had breasts and great skin. They had teeny tiny ankles and thin thighs, but they still had luscious hair and full cheeks.

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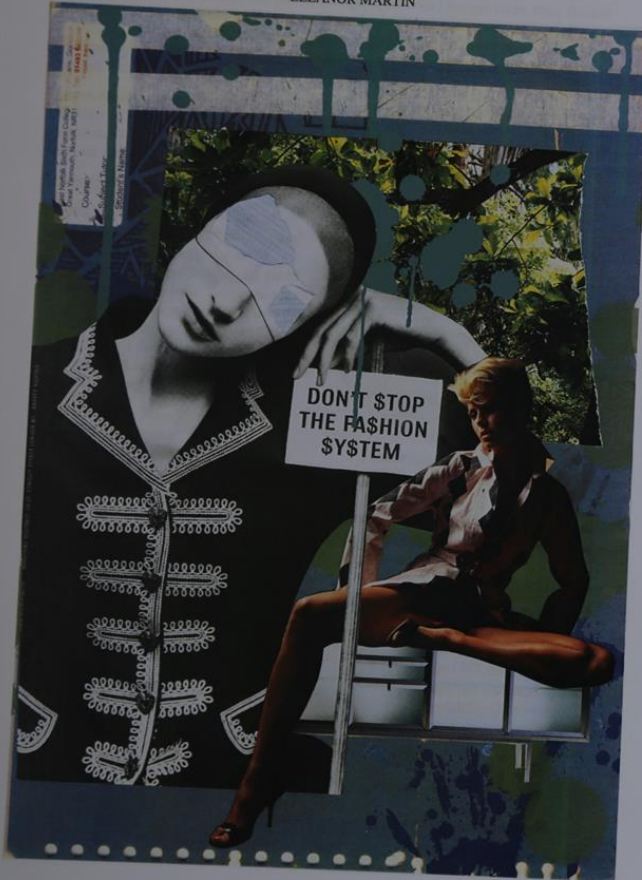
**"THE PEOPLE WHO
CONSUME AND
ENJOY WHAT
THIS INDUSTRY
PRODUCES, AREN'T
ALSO RUNNING
IT."**

[Kate Abnett]



PERSONAL STUDY: A STUDY OF TRADITIONAL AND
CONTEMPORARY COLLAGES

ELEANOR MARTIN



PERSONAL

STUDY

*I chose to write my personal study
on traditional and contemporary
collage, as my entire project is based
on a mixture of both, as well as having
similar ideals to many Dada pieces
of the early 20th century.*

EVALUATION

My A2 Graphic Design Coursework Unit is an exploration of anti-fashion through collage and drawing techniques.

I've explored a varied amount of materials and processes in my project. I started with a mixture of digital and manual work while responding to Alvaro Tapia Hidalgo, and I felt that the pieces I created were very successful, as they resembled the work of the artist and helped me identify the direction I wanted my work to go in. I then moved on to working with coloured pencils and watercolour paints when I responded to Howard Tangye, and while I liked these pieces and felt that they looked appealing, I don't think they were my strongest work during this unit. For this project I focused on layers, and the next work I did responding to Louise Nutt's work had me working with layers of fabric and tracing paper. I felt that these pieces were quite interesting, and they influenced my later decision to work with full bodies. I'd mostly been working with contour line and blind drawings up until this point, and I wanted to move away from this with my next artist responses. While responding to Sandrine Pagnoux, I used sharpies, pastels and highlighters to scribble, doodle and scratch onto portrait photographs. I really like these pieces and I want to come back to this style of working on top of photographs later in my coursework. Responding to Waldemar Strempler's work is what kick-started the overall theme of my project, collage. My initial collage pieces were very simple and almost bland, but after researching Paz Brada, I feel like my work became much more expressive and successful. To take a break from collage, I briefly looked at using carbon paper to draw portraits in the style of David Foldvari, which started the idea of drawing a doodling on top of my collages to create a black and white contrast against the vivid colours used. I then moved on to handwritten type, using Photoshop to add it to my collages. From the collage type pieces, I moved onto looking at artists who doodle on top of photographs: Hattie Stewart and Alana Dee Haynes. Hattie Stewart's work has been very influential in my work developing up to my final piece, and I used paint pens to replicate her cartoon-like style. I experimented with different styles and techniques on portrait photos, and then moved onto drawing on top of collages. During this time I researched Emma Dajska, a contemporary collage artist, and the Dada movement, which is traditional collage art. Dajska's work heavily influenced my use of colour, while the Dadaist artists inspired my anti-fashion direction with their protests against social and political norms of the time.

I feel like my strengths lie in use of materials, willingness to explore, developments, and my finished pieces. Early in my project I used both manual and digital processes to create a different types of work, I feel like I successfully looked at a varied amount of work before deciding what my main method would be. After deciding to focus on collage, I went from plain and simple collages to collages with lots of colour, then to collages with typography on top, and then to collage with type and drawings on top. This progression was made naturally in my project, and there weren't any big jumps without proper development.

In the next stage of my coursework, I would like to continue working in a poster-like format as it gives me enough space to work with the elements of the piece. I would also like to continue using bright, vivid colours in my work, as I feel that they give the image an energetic feeling.

I feel that my practical work went well, especially the collages and type, but I think that my analyses and evaluations may have been a bit weak, and if I could go back I would spend more time on them. The most prominent problem I faced during this unit was that the A3 scanner was difficult to get hold of, as there was only one I could use at college. My collages were done on A3 paper in order to fit more elements onto the piece, but I was usually unable to scan the work in. To overcome this I started coming to class early in order to scan everything in before someone else needed to use the scanner.

Overall, I am pleased with my performance in this unit. I feel that my work has been of a high quality, and I have successfully developed my ideas in order to realise a fully-fledged project and final piece. I feel that I had strong responses to my chosen artists, and my final piece was an interesting combination of collage, type and drawing.

I didn't have an idea for my final piece until very late in my project, while I was researching anti-fashion. Zines are commonly used to talk about niche subjects, usually social and political, and I felt that that format was the perfect way to display my work highlighting the inequalities in the fashion and modelling industries. I am really happy with it, and I wouldn't change anything if I could go back to do it again.

For my coursework unit I have been studying collage, specifically photomontage, because I enjoy the natural progression of my work while creating my collages. Collage allows for a lot of freedom, and it can be used for many different purposes, such as advertisement or illustration. I feel that collage and photomontage, specifically images taken from fashion magazines, could advertise fashion, the chosen theme for my coursework, in a really interesting way. Nowadays, collage and photomontage are most easily done digitally on Photoshop, where any mistakes can be easily rectified, but in the past artists had to rely on manual techniques.

I have looked at a range of contemporary and traditional collage artists and movements: Waldemar Strempler, Paz Brarda, Raoul Hausmann, Emma Dajski, and the Dada movement. My own work is more contemporary and reminiscent of Paz Brarda's collage pieces, but the anti-art ideals of Dadaism is reflected through my own anti-fashion message.

History of Collage and Photomontage

Collage became a distinctive part of modern art in the early 20th century, and the term "collage" was given to the technique by Georges Braque and Pablo Picasso around this time. People had been incorporating collage techniques into their work since paper was invented in China in 200 BC, but it didn't really emerge as an art movement until the 20th century, where it revolutionised modern art.

Taken from the French verb "coller", which means "to glue" or "to stick", collage is a term used to describe works made from paper, newsprint, and fabric pasted together. According to sources, Georges Braque was the first to use collage in charcoal drawings, and Picasso adopted the technique shortly after, applying it to oil paintings. The first piece of collage Picasso did was 'Still Life with Chair Caning' in 1912, where he pasted a patch of oilcloth with a chair-cane design onto the canvas of the piece.



Pablo Picasso, *Still Life with Chair Caning*
(*Nature-morte à la chaise cannée*), 1912



Oscar Rejlander, *The Two Ways of Life*, 1857

However, the specific type of collage called photomontage came around in 1857, 55 years before collage was considered an established movement. The first photomontage, at this time called 'combination printing', created was 'The Two Ways of Life' by Oscar Rejlander, created by photographing each model

and background section separately, yielding more than thirty negatives, and then combining them into a single large print.

In the early 20th century, the 'anti-art' movement Dada began. Preluded by cubism and surrealism, Dada was a movement with largely political affinities, being anti-war and anti-bourgeois. Artists were disgusted with the war and the rather 'logical and rational' Capitalist society they were living in, and expressed this through abstraction, fighting the social, political, and cultural ideas of the time. The strict principles and values of the time were contrasted against the irrational, chaotic work of the Dadaists.

Traditional Artist: Raoul Hausmann

One of the biggest influences on Dadaism, alongside Hannah Höch, Kurt Schwitters, Hans Richter, and Hug Ball, was Raoul Hausmann, an Austrian artist born in 1886. His work had major influences on post-Dada Europe in the aftermath of World War I. A versatile artist, Hausmann was a painter, poet, sculptor, writer and photographer, however his Dada pieces were mostly collage and sculpture. From 1910-1915, Hausmann expressed his protests through paintings and poetry, until he was hit with sudden inspiration while on vacation with Hannah Höch, another influential Dada artist of the time. Thus began Hausmann's work with a new art form, photomontage. "It was like a thunderbolt: one could I saw it instantaneously make pictures, assembled entirely from cut-up photographs. Back in Berlin that September, I began to realize this new vision, and I made use of photographs from the press and the cinema." - (Hausmann, 1958, Quoted in Dada, Dickerman, National Gallery of Art Washington, 2006 p90). This 'new vision' that



Raoul Hausmann, Tatlin at Home, 1920



Pablo Picasso, Portrait of Wilhelm Uhde, 1910

Hausmann realised must have resonated with the rest on the Berlin Dada group too, as photomontage was later described as the voice of the Dadaists across Europe. Hausmann's collages employed the use of varied mediums, and his work displayed the juxtaposition of these materials as a peculiar display of 'anti-art'. His method of combining objects and people creates interesting surreal scenes. He also began experimenting with sound and poster poems, which were created by words lined up by a printer without Hausmann's direct intervention, and typography featured heavily in his collage work.

Hausmann was inspired by Cubism, which was also pioneered by Pablo Picasso and Georges Braque. Cubism was an avant-garde art movement in the early 20th century, in which objects were

observed, disassembled, and put back together in an abstract way, and they were often portrayed from multiple viewpoints. The contemporary influence of Cubism can clearly be seen in Hausmann's work, through his method of combining objects and people to create interesting subjects.

Contemporary Artist: Emma Dajka

Emma Dajka is a Polish artist, graphic designer and illustrator who works primarily with paper and collage. She is also part of the Ardorous collective and the collage group Collection of the Collections, and she also hosts workshops.

Her work is very minimalistic, and unlike Hausmann she uses negative space to her advantage. This gives her pieces a fresh, light feeling, while the more cluttered style of Hausmann's work aligns with the Dadaist ideal of illogical anti-art. However, both artists are similar in the way they combine objects and people to create abstract scenes and situations, which is akin to Dadaist ideologies.

Due to advances in technology, collage can be done manually and digitally, and Emma Dajka takes advantage of this so that she can use certain elements of her collages again. She also uses Photoshop to clean up her pieces and keep the basic, minimalistic appearance of her work, directly contrasting to Hausmann's chaotic, sometimes messy pieces.

Some of Hausmann's work has a yellow or orange tint due to age and photography methods at the time, as colour photography wasn't dominant until the 1970s. In contrast, Emma Dajka's pieces have bright, vivid colours, which have been enhanced in Photoshop.

Emma Dajka's pieces are aesthetically pleasing, and they don't uphold the anti-art ideal of traditional Dadaism, but her pieces do have an anti-figurative feeling. Her pieces are abstract in a bare way, contrasting against Hausmann's Cubist-inspired abstract work.

In my own work, I have layered elements from magazines on top of each other in a Hausmann, Dada style way, but I have used a combination of manual and digital techniques to edit and enhance my pieces, like Emma Dajka. While my work isn't anti-art, as it is aesthetically pleasing, it is anti-fashion, which is an anti-capitalist, Dadaist movement. At the beginning of my project, I wanted to work in a more traditionally Dadaist way, layering magazine rippings atop each other completely manually. However, after looking at artists like Paz Brarda and Emma Dajka, I wanted to focus more on vivid colour, which I could achieve digitally.



Emma Dajka, Secretaries Thinking About a Smoke, 2013



In conclusion, collage art has come a long way since the Dadaist era due to advances in technology. Differences in colour, shape, and negative space contrast against each other, but neither is better than the other, they both convey different ideals. The Dadaist movement was anti-art and protested against the social and political ideals of the time, while modern collage still does this, it is not in an anti-art way.



<https://en.wikipedia.org/wiki/Dada>

<https://en.wikipedia.org/wiki/Photomontage>

<http://www.artnewsnviews.com/view-article.php?article=raoul-hausmann-the-dadaist-who-redefined-the-idea-of-protests&iid=33&articleid=980>

https://en.wikipedia.org/wiki/Raoul_Hausmann

<http://cargocollective.com/emmadajska>

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