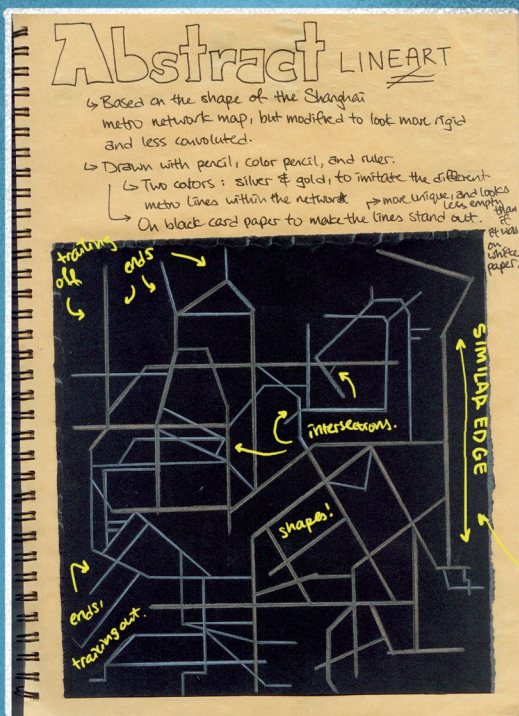
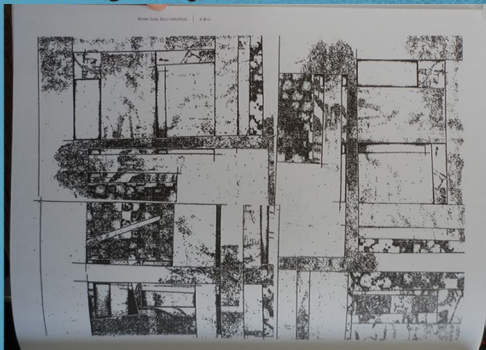


This picture served as a source of inspiration as I tried to come up with the abstract design. It consists of shapes - mostly rectangles - placed around each other, creating the visual effect of layering. Even though the piece looks messy at a first glance, the rigidity of the lines give it a stability that I hope mine will have. To prevent my piece from looking as "wild" as this, my lines will not break as often and will be mostly continuous - albeit taking turns at a range of different angles. The black and white effect keeps the piece simple, but the rough textured monochromatic effect gives it vigor and energy. I would like my piece to retain a more structured look befitting the original subject of the metro system, so I will keep the background simple and even.

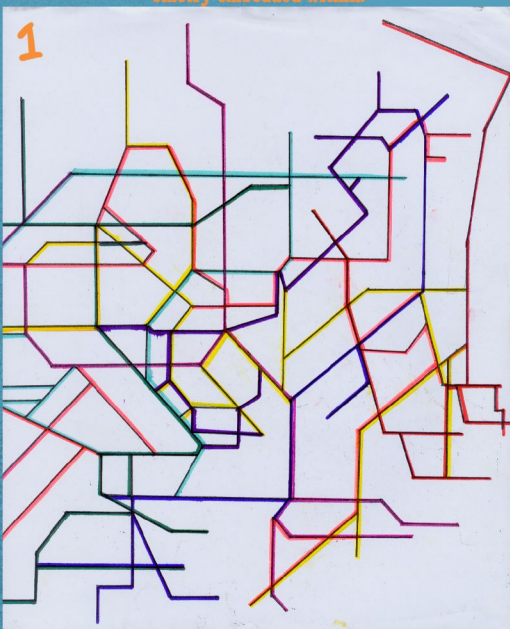


THE

FROM "ABSTRACT COMICS"

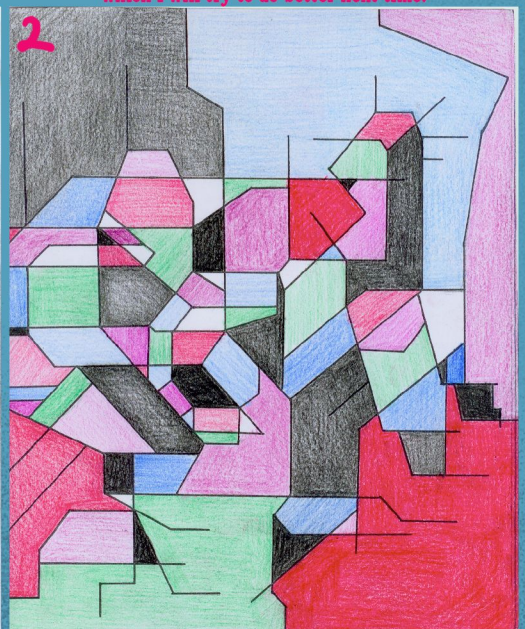


This piece below is the most consistent with the actual map itself, as I redrew the image on a white background and traced over lines with different markers. This gives the effect of the different color-coded subway lines, and the white of the background corresponds to that of the usual subway map. However, my opinion is that while this could look better on a larger canvas or spread out more, it doesn't achieve my intended effect. The focal point is convoluted and the overall composition looks a bit bland. Furthermore, it is too similar to the subway map for it to be effective as an abstract piece. Hence, I will try to take a different approach to this image to make it more abstract and to emphasize the geometry embedded within.

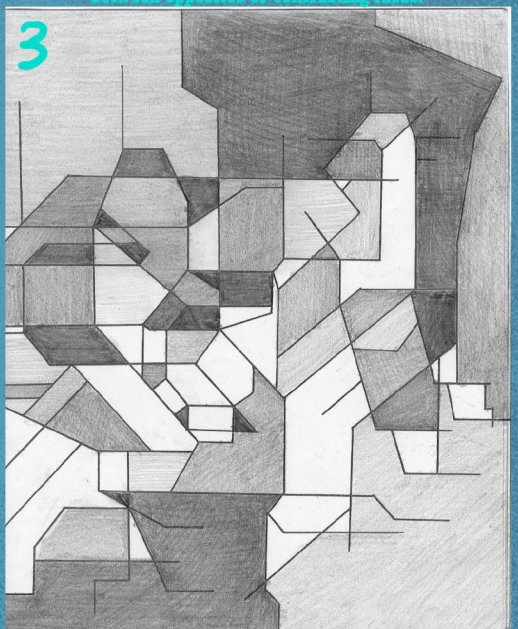


I tried to keep the structure similar and retain some key features that I pointed out.
(eg. trailing ends, geo. shapes, straight edges.)
1. I made a simple design from the shape of the metro map, but it is more "geometric".
Partially inspired by the Bauhaus, Cubist and Mannerist movements. (geo. shapes, limited colors, straight edges etc.)
I chose black paper because I think it mirrors the darkness of the underground (where the trains run), and the brighter lines are reminiscent of the white trains running through them.
Overall, my favorites are pieces 2 and 3 for the composition and effect.

Personally, I prefer this piece by far compared to the previous one. In this piece, I extended some lines to "lock" areas into smaller areas, and colored them in with different tones and hues of red, blue and green. I tried to balance the contrast between light and dark, warm and cold and large and small to create a clearer focal point and soothing atmosphere for this piece. Overall I think I was successful, as the smaller "squares" in the center of the piece become the focal point (emphasized by small, dark regions of black) and the periphery balances out with stronger colors - black and red - at diagonals to make up for the light blue and pale pink. As this was drawn in color pencil, my coloring was uneven at some areas, which I will try to do better next time.



This black-and-white piece was done in a similar way as the previous colored one, but in graphite pencil. I like the faded, old-photograph effect and the space for imagination it leaves for the viewer, but I think I left too many spaces white for my own liking. Nevertheless, this shifts the focal point to the middle-left side, where there are a number of small dark squares and creates a nice contrast between left (dark) and right (light). In this piece, the shading is also more subtle. Once again, I chose to use large dark blocks of color in diagonals to balance the "weight" of the image. I think this has been prevalent throughout my work in terms of both theme and execution; I want to achieve a balance between opposites or contrasting ideas.



13 lines in total! Color-coded.

ROSALIE GASCOIGNE



Above: My experimentation in Rosalie Gascoigne's style of photomontage. To do this, I cut out a square image from a magazine, and tore it into smaller squares. I then rearranged them and glued them back down into its original shape. I took care to separate the words to achieve her road sign effect, and arranged the images and the black boxes so that the image looks balanced. This effect is similar to that of quiltwork, and reminds me of that of David Hockney (contemporary English painter, draughtsman, printmaker, stage designer and photographer); however, while he created whole images from pieces, she created "jumbled" images by rearranging individual small pieces.

ANALYSIS:

This piece below "Lamp Lit" was created from road signs, cut up haphazardly and rearranged to create a convoluted composition. The focal point is in the middle, where the words are the densest, and the piece consists of only yellow and black. The artwork makes the viewer feel as if a bright light has been shone in their eyes: a sense of confusion and disorientedness. The medium, cut-up road signs, contribute to the "lost" feeling and implied meaning. Gascoigne grew up with the introduction of road signs, and these were all collected from her native Australia, making her work closely intertwined with her identity and culture. In China and Singapore where I live(d), there are no yellow road signs, and they tend to be blue, red or green.

QUOTE: 'I am not making pictures,' she said, 'I make feelings'. While my preferred art style is different from hers, I relate to this statement immensely; it has already been my goal and motto.

INFORMATION:

"Rosalie Gascoigne AM (25 January 1917 – 23 October 1999) was a New Zealander–Australian sculptor. She showed at the Venice Biennale in 1982, becoming the first female artist to represent Australia there. In 1994 she was awarded the Order of Australia for her services to the arts."

- Wikipedia.

http://en.wikipedia.org/wiki/Rosalie_Gascoigne.



Rosalie Gascoigne | Australia 1917–99 | Lamp lit 1989 | Retro-reflective road signs on hardwood | 183 x 183cm | Purchased 1990. Mrs J.R. Lucas Estate in memory of her father John Robertson Blane | Collection: Queensland Art Gallery | © Rosalie Gascoigne, 1989. Licensed by Viscopy, Sydney, 2009. http://www.qagoma.qld.gov.au/collection/contemporary_australian_art/rosalie_gascoigne

Grid Compositions...

- ↳ She is a contemporary New Zealand artist.
- ↳ Her paintings focus on the theme of the landscape and our association with landmarks and maps.
- ↳ She uses the grid as a compositional device to abstract her paintings.
- ↳ Foreman's landscapes contain a lot of detail but are broken up into smaller elements.
- ↳ The New Zealand landscape has a strong influence on Foreman's paintings.
- ↳ The "grid" format of Foreman's landscape paintings are a recurring theme.
- ↳ By dividing her paintings into smaller elements, Foreman forces us to re-evaluate how we view our surroundings.

New Zealand artist Nicky Foreman creates detailed paintings based on the concept of her place within a landscape. Foreman focuses on the physical landscape, and within this context, investigates her personal family history.

In her paintings she uses signs and symbols, which she recycles and transforms. The images mimic flashes of memory.

COMPARISON:

Nicky Foreman and Rosalie Gascoigne are from physically close locations: Australia and New Zealand. Both are contemporary mixed media artists who use the materials of road signs. However, Nicky Foreman was born around two decades before Gascoigne's death; they belong to two generations. Due to her matrix structure and tendency to use parts of road signs, I think she may have been influenced by Gascoigne. The artists both use subject matter that is relevant to their personal life and culture, and their pieces instill a feeling of intrigue and wonder, if not sometimes confusion. They are like broken fragmented images, as if they represent memories and images of the past. Foreman uses more subject matter, while Gascoigne sticks to road signs only.

INSPIRATION:

I would like to incorporate elements of both their work, such as the matrix composition and photomontage and rearrangement of images.

Furthermore, I would like to relate it to my life in my current city of residence, Shanghai, and my emotions towards it.



"Pass". 2009 - Oil and mixed media on board. 2300mm x 1300mm. Sale price \$17,500.

ANALYSIS:

The painting "Pass" by Nicky Foreman looks like a normal landscape at first sight, but pieces and parts of it are "cut up" and rearranged in random areas of the page. While the wooden fence mainly remains on the bottom half of the page to create the illusion of completeness, pieces of wooden board "stick out" vertically, and wooden crosses are situated in all four corners. The work has black rectangles that create the impression of a frame, with white technical lines drawn on it. A long trip of landscape of leafless trees is interrupted by the boards and other images, and in both the top and the bottom right area there are parts of road signs. Generally, the artwork is balanced in both weight and color, and the colors are warm with particular focus on yellow and red hues. The focal point of this piece lies within the light-colored center, "framed" by the black rectangles. The use of black and red as main colors enhance the warm, friendly atmosphere and to the artist is likely to be a distinct reminder of home. In my studio work, I would like to employ elements of her composition and experiment with the use of single interrupted boxes to create the atmosphere.

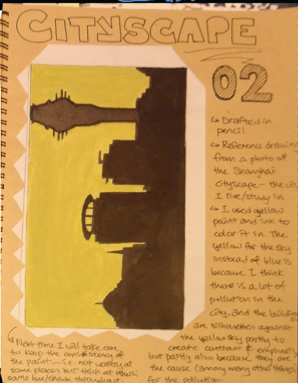
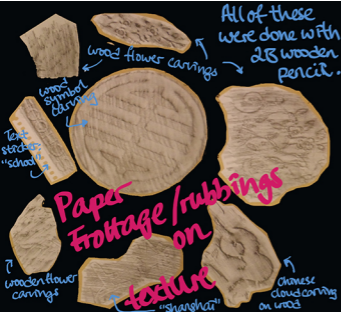
NICKY FOREMAN

KALEIDOSCOPE:

In my piece Kaleidoscope, I want to incorporate my emotions towards Shanghai, the city I live in. Because I have an unhappy history with Shanghai, I am considering using only the colors black and white - to indicate my lack of enthusiasm or even emotion, and to represent the pollution and other "dirty" factors that shaped my initial distaste. Within the piece, I will include elements of cityscapes, of traffic, and images that can represent myself.

Nevertheless, I eventually grew to be more familiar with Shanghai as I collected more memories and spent more time here. Thus, I will use pictures that I took, and do reference drawings in color: they represent my better memories in and of Shanghai.

For a cinematic effect that represents the passage of time and oldness, I will enclose the piece within thick black borders - the kind old rolls of film used to have.



This collage was made from a fashion catalogue, and I am experimenting with collage using different shapes.

Symbols / images that could represent myself

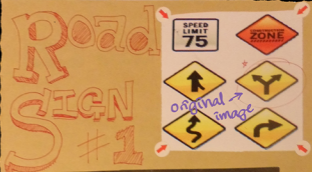
symbol in my favorite welcome, Homestuck.

because my zodiac sign is an Aries.



My eyesight is notoriously poor





ROADSIGN

These road signs are all from Australia & New Zealand, the home countries of Rosalée Grascogne and Nicky Foreman.

reference drawings 1 & 2

ROAD SIGN

Collages 1 & 2

These are further experimentations in R. Grascogne's technique, which I would like to incorporate into my studio work.

Below: experimentation with different shapes, eg hexagon STOP sign.



ROAD SIGN

Collage #1 "CHICK CROSS"

lots of nature & animals

↳ Road Sign from Australia/New Zealand



ROAD SIGN

Collage #2

"STOP" sign

Black pen, color pencil, glue.

Other signs both turned to the left & right. "STOP" signs are often hexagons for octagons, and usually red to drive attention.

The words are usually in this area's dominant language.



↳ Since "falling out" like a pizza or a pie?

↳ Part of western culture



Left:

I took the element of geometric shapes and colorful lines into this series of experiments, which was created with A.Rodchenko's art style in mind.

The subject is an everyday object, a coffee cup, and I created a poster-like feeling by using solid colors and the billboard and text (Rodchenko's art was communicative). I added bright, warm colors, an element of Chinese propaganda.

The rays of the sun emanating from the cup are most often seen with Mao's portrait - a symbol of power and status.

This created a stronger message with the words "für dich" ("for you" in German), as if a company was putting the drink in a high position and offering it to the customer, who is worthy of the product.

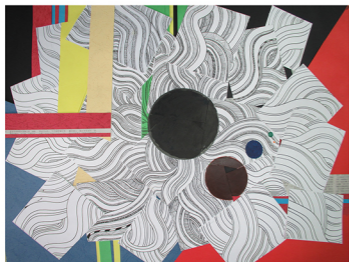
Bottom Right:

These four pieces below experiment with details and nuance in the background, and the subject's importance. In the first two, I added a bluish tinge to contrast with the orangey hues of the background, and the word "coffee" onto the billboard as another more modern element. I also enveloped the cup in a trapezoid of blue to differentiate its red color from the similar background.

In the second image, I removed a red background layer, leaving the image looking blander. Thus I put it back. In the third, I removed the blue tinge, but that too left the image too red and monotonous.

In the last two images, I removed the actual subject (the cup), but left behind the rough contour lines. While the viewer cannot see the cup, (s)he can guess it from the lines and the sign. I feel that the last one (with the blue trapezoid) is the more successful, as it accentuates the shape of the absent cup and draws attention to the empty area.

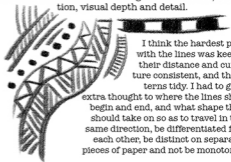
EXPERIMENTATION WITH PHOTOMONTAGE ELEMENTS IN THE STYLE OF RODCHENKO



To create this piece, I first cut up a blank piece of A3 paper into small squares, since Hockney's photomontage pieces consist of individual small rectangles that come together to create a larger image. While each "piece" within the larger artwork are individual photos in Hockney's work, I chose to draw on them with gel pen to link them into the focal area of my experimentation piece. I first stuck black, red and blue paper together to create a large rectangular background, stuck the white paper pieces onto the background, and then slot individual paper strips between the gaps and secured them with glue and tape. Lastly, I painted the circles and drew the lines to make them appear as if they were coming out of or traveling into the circles - giving the impression that the black circle is a black hole. This fits my theme of Cacophony and Void: while the background is colorful and the lines are plenty, the lines cannot be freed from the Void element that also serves as the focal point of the picture.

EXPERIMENTATION WITH PHOTOMONTAGE ELEMENTS IN THE STYLE OF DAVID HOCKNEY

The image to the left shows my piece created to experiment with David Hockney's technique for photomontage, and it is roughly 40"x60" cm. I kept some elements of Rodchenko's work - the geometric shapes, use of bright and contrasting colors - but also included other elements partially inspired by Kandinsky and Piet Mondrian. I tried to keep the number of colors to a minimum: red, blue, yellow, green, black, white and beige (a combination of red and yellow). The colored stripes and background of the piece are in a somewhat minimalist style due to the simple shapes, but I added the element of lines to give it more flow, direction, visual depth and detail.



I think the hardest part with the lines was keeping their distance and curvature consistent, and the patterns tidy. I had to give extra thought to where the lines should begin and end, and what shape they should take on so as to travel in the same direction, be differentiated from each other, be distinct on separate pieces of paper and not be monotonous.

VHILS

"FOSSILIZE
SERIES #2",
2012
72*46 CM.
MIXED MEDIA



This piece first strikes the viewer as convoluted and discordant, but a closer look reveals a great deal of detail. The focal point, however unclear, is in the upper middle section of the work, and

is an rough-textured image of an elderly man's face, disapprovingly peering down. This gives the piece its apprehensive atmosphere that contributes to the cacophonous feeling. The mixed media gives it a variety of textures and hues, and a mixture of typography and traditional media give the artwork depth, and the use of dreamy colors (reds, purples and

blues) softens the jarring outlook. Overall, the composition confuses the viewer, but is also intriguing.

I would like to try to create this effect in the composition for my pieces.

Crystallize Series #1 , 2012
Posters collected from the street,
spraypaint, laser-cut and crystal
epoxy
138 x 123 cm



This piece on the right was made with iron, giving it the rusty colors and rough texture and creating a rather ominous atmosphere. The focal point of the piece is on the man's anxious face, and VHILS carefully balances the composition of the artwork by using elements of nature in the lower right corner and beside the face, "anchoring" the piece and filling it out with detail. While it may look a little convoluted at first glance, one will notice that it contains minute detail - such as typography hidden in the trees - that gives it depth. It appears that VHILS is speaking of man's influence on nature, given the cloudy hues, the tense expression, and rough texture. The acid is almost in itself a reflection of the meaning of the piece and even somewhat ironic (if it indeed is about man's destruction of nature), for it is the result of man's etching on a natural substance (iron). Overall, the surreal combination of



"Desensitized Series #2", 2012, Iron
plate, acide etched, rusted and polished
by hand, 200*100 cm

subjects and technique work effectively to intrigue the viewer, and relay the message.

I used Photoshop CS 6 as my preferred medium, as it allows me to try out different attributes of pictures and how they interact with one another without permanently modifying the piece.

used to become
a series of artworks → Titled
"Cacophony".

* BOOK:

"The Unbearable Lightness of Being":

↳ Source of inspiration for duality of light/dark, due to its theme of lightness and heaviness.

↳ The bowler hat atop the woman's legs is my symbol for the book within this piece: it represents Sabina, a "light" character.

The novel also led me to choose the opposite images from the three shown above to create the light/heavy duality.



Left to right: in order of personal preference, reverse chronological order.
Right: layered images together with varying attributes and opacity
Middle: removed dark background image
Left: removed white background layer in addition to previous

IMAGES FROM DEVIANTART.COM

* These are collages from others' images!



Hannah Höch, Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic, 1919, collage of pasted papers, 90 x 144 cm,

My pieces have a similar composition to Hannah Höch's, as they are convoluted and layered upon one another. However, while her work "Cut with the Kitchen Knife..." has a similar makeup throughout, my pieces are heavy on the top and bottom only, leaving the middle empty.

Furthermore, my works are not of a political nature, as her works tend to be.



Image sources:
http://en.wikipedia.org/wiki/Hannah_H%C3%B6ch
http://en.wikipedia.org/wiki/Alexander_Rodchenko

Alexander Rodchenko
Dance. An Objectless Composition, 1915

RODCHENKO:

Rodchenko is famous for his works in photomontage, but he was also a painter. I like his composition and use of color in "An Objectless Composition". Like Hannah Höch's above it, this has a convoluted but even spread of subject matter. In this, it is geometrical shapes. It reminds me of my third image, which has a background that makes it look "full" like Rodchenko's painting and Hannah Höch's photomontage/collage.

Theme: Cacophony & Void

Symbols & sub-themes:

- DEATH
- LOSS
- MOURNING
- EMPTINESS
- DISSATISFACTION
- CALM/PEACE
- LACHRYMOSAL

anger
sadness
jealousy

of people, animals, plants? → life/magical ones

graveyard, tombstones, deserted cemeteries

with self and/or others

comfort in the desolation

maybe lonely texture & touch with lines and dots, etc.

conveyed through composition and color

B/W shading?

or lack thereof



leaves = life = energy
branches = dead shell

branches

TRUNK

WOOD TEXTURE

light

add lighting

shading & texture

cracks!

grass, shows neglect

wear & tear, old.

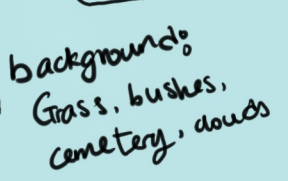
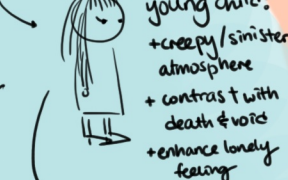
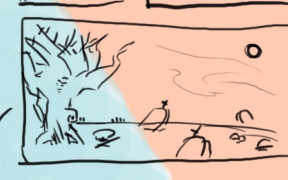
+ ADDS VARIETY & DETAIL TO PIECE.

background: Grass, bushes, cemetery, clouds

simple grass silhouettes.

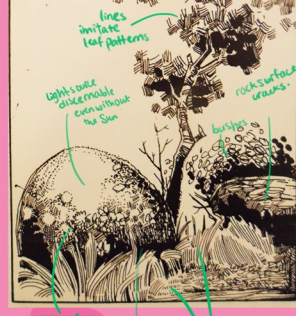
by Amy Bu

COMPOSITION PLANNING / PRACTICE

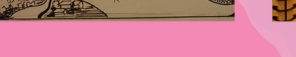
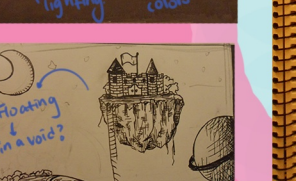
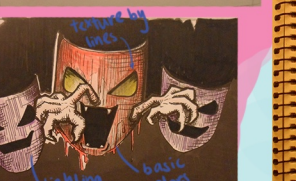
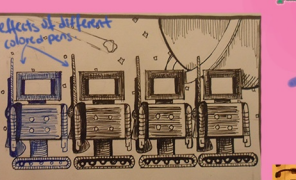


+ experimentation

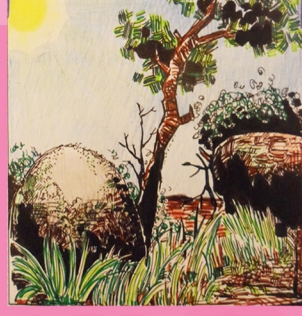
+ shading + texture, no color



lines imitate leaf patterns
light & dark deliberately contrast with the sun
rock surface craggy
bushes
different types of grass & different kinds of trees
foreground more detailed than background by use of shadows



+ color



While both images depict the same scene, the picture on the left leaves more to the imagination and is balanced in tone and composition despite the lack of color. It allows for more interpretations of the atmosphere, and I feel that it is more effective in keeping with the theme of Void compared to the image to the right - whose colors lend it a more vibrant, lively feel.

more pen sketches



GRASS

dry, flattened grass.

weeds, long grasses.

jumble & bushes

leaves, different angles.

more thematically related to cacophony in an void because of the clutter!

experimenting with perspective and synthetic subjects.

stems.

simple grass silhouettes.

background: Grass, bushes, cemetery, clouds



Top Left: The original piece, drawn in pencil and outlined in pen on A3 paper. This will be used as a template for experimentation on this page and will be referred to as Figure A.

Above: The piece with inverted colors, purple hues, reduced brightness and maximum contrast levels. This will be referred to as Figure B. I feel that while Figure A is detailed, it lacks a certain gravity, and the large expanse of ground and grass in the center of the image becomes the focal point, stealing the attention from the tree. While the girl is on the focal point, she does not provide a stark contrast and thus blends in with the background. In Figure B, however, the ground's darker color helps it blend into the background, and the white of the tree's branches (upper right section) capture the viewer's attention. The darkness at the base of its trunk once again separates it from the grassy ground, and as the viewer's eye travels along the trunk, it is drawn to the standing girl. Furthermore, the inverted colors imply that the scene was based on and created from darkness, which is befitting my theme of Void.

The images above will be referred to as Figures 1, 2, 3 and 4 respectively in clockwise order. For Figures 1, 2 and 3, I adjusted the color balance of the images so that 1 appears red, 2 teal and 4 mustard yellow. For Fig. 3 I manipulated the Hue and Saturation as well as the contrast and brightness levels, achieving a purple hue and darker edges.

I like the effect achieved by putting these images together, as they are reminiscent of Andy Warhol's Marilyn Monroe portraits - the same image, repeated over and over again, with only variations in color, tone and hue. As they depict landscapes, these re-colored images put together also remind me of windows - as if I were looking out from differently stained glass panels at the same landscape.

Of the four images, I prefer Fig. 2 (teal) and Fig. 3 (purple), as their cold colors lend an extra layer of emotion to the already desolate landscape. The teal hues of Fig. 2 are reminiscent of frost and winter, but Fig. 3 is a personal favorite - for purple is not as strikingly "fake" as teal, and the darkened edges of the paper draw attention to the tree's branches and make it the focal point. The white around the tree branches is both eerie and uplifting, as while the branches appear to glow, it also feels as if they are invigorated and reaching out from their dead state. In Fig. 3, the tree's role as the main subject is obvious, and while it is rooted in a dead environment (devoid of life), it is "pushing" at the heavy purple air and reaching out for more on a more hopeful note.

Right:
Here, I try to combine Fig. A and Fig. 3, and while this achieves a metallic, engraved effect, it makes the image less visually powerful.



Tree Studies

↓ Below:

Experimentation with
WOODEN EFFECTS.

① Tree, drawn in detail, with girl sitting underneath. This was done in pen; the tree's textured effects were made by hatching, dotting and shading in black pen.

Tree, with a castle, pumpkins etc. Halloween theme. This was done with dead tree, done in black pen. In this piece I experimented with different textures: castle, tree, pumpkins etc.

Wood effect #01

↳ Started with a layer of pencil (the patterns of lines on the surface).

↳ With reference: the wood on the table.

↳ Lines have to be squiggly, with few smooth lines. Drawn with uneven pressure so that some lines are "deeper" than others, giving the wood an uneven texture.

↳ Paintwash on the pencil in brown — again, uneven. Darker in "deep" areas, and I added light brown streaks.

↳ I think my paintwash didn't quite capture the wood's feeling because the colors were too pale and they didn't enhance the effect. Next time I will try to do more detail with the dry paint, and observe more closely.

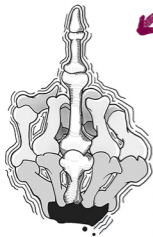
Wood Effect #2

↳ Pencil patterns as the first layer, as in Wood Effect #1.

↳ Light brown paint wash layer on pencil

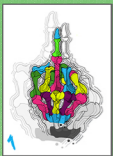
↳ I used chalk pastel on top, starting with the lightest yellows then working up to browns. I added the black colors last, and only where I felt needed more emphasis. I took care to add lighter colors last, to define black to give contrast between deep/light, and then I smudged the colors vertically (in keeping with pattern direction) to make them less shading.

↳ In all I feel that this piece was more successful than the last, but it's still not realistic. These colors remind me of Van Gogh's "Sunflowers" and I think it looks like a surrealist or expressionist painting. I will try to be more realistic next time.



The basic image that I began with, a reference drawing from a middle-finger stock image. I made the drawing on A2 paper with pencil and marker, then took a photo and "cleaned up" the background in Photoshop. Here I also added the shading to give some indication of the "levels" of joints: the finger is whitest as it is straight and the focal point of the artwork, but the other bones are increasing shades of gray, ending with the wrist bones in black to "weight" the image down.

The colored version of the lineart.

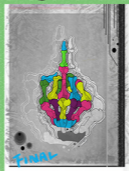
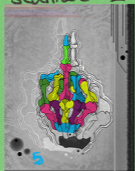
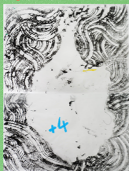


SCREENSHOTS



From the colored image at the top left, I experimented with layer settings to achieve different color and blending effects. Some resulted in more vivid colors, others in more mild, and one appeared in various shades of red. The bottom left image has pastel colors like the work of Trey Speegle, but I feel that more striking colors would better fit the intent of this artwork. *Screenshots from Adobe Photoshop CS6.

1: using layers in Photoshop, I overlapped two lineart copies with one colored copy to create a dizzy, hallucinatory effect. The lines and different opacities were used to try and create a "moring" effect, and an atmosphere of intense emotion. 2: By changing the layer setting of the largest lineart layer, I inverted the colors so that it is white lines on a grey backdrop; this creates visual variety and is less convoluted than Step 1 (a jangly mass of black lines). 4 + 5: Step 4 was made by monotyping on tracing paper, which I scanned. I added it as a layer, making the work of Trey Speegle, but I feel that more striking colors would better fit the intent of this artwork.



"YOU SUCK (SAY IT WITH FLOWERS)"

Trey Speegle is an artist whose man themes appear to be relaying (sometimes unpleasant) messages and humankind's impact on the natural world. In "You Suck (Say It With Flowers)", he juxtaposes the intricately drawn assortments of flowers in the background (pleasant connotations) with the message, or insult, in the foreground.

The background consists of two paintings of flowers: one is in a teapot and contains roses; the other is in an old fashioned wine glass or a vase, containing different types of flowers. There are pieces of fabric beside the flower containers in both pieces, so it is not as obvious at first sight that the pieces are indeed separate.

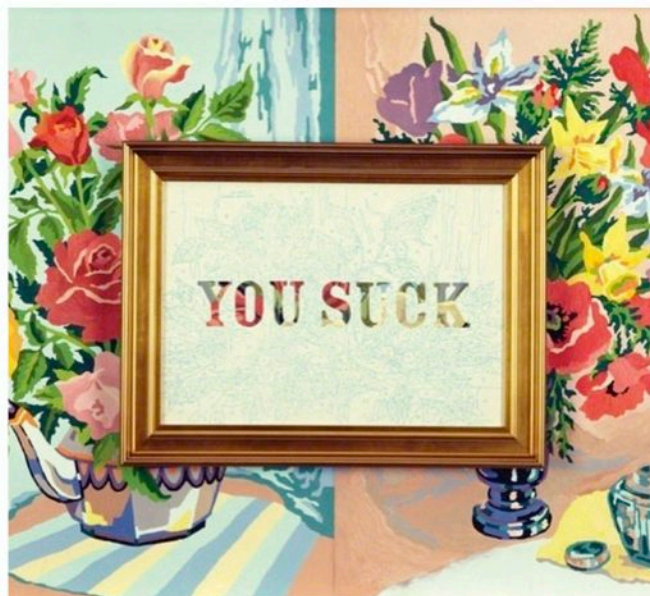
Speegle uses pastel colors to convey the fake sense of warmth, and his realistic style lends the piece authenticity and gravity. In many of his works, typography play an important part (often spelling out the message). It can be obvious, such as in this work, or hidden within the subject matter of the work itself.

In this piece, the brown picture frame stands out to the viewer because of its realistic lighting: it looks as if it had been placed on top of the painting, and the lack of shadow on the painting suggest that they are separate - the background serves no more purpose to the message than providing some aesthetic relief. The canvas in the frame has a realistic texture, and the words appear to have been cut out so that they appear with the flowers - hence giving the artwork its title.

The atmosphere of this piece, in my opinion, is somewhat satirical, or tongue-in-cheek, achieved by the use of blatant bright colors and direct words. They make it difficult to take the "You Suck" message to heart and take offense, which perhaps was the intent of this artwork. This is clever because it makes it difficult for people to take serious offense and criticize the artist for it.

Trey Speegle

"YOU SUCK (SAY IT WITH FLOWERS)", 2011
26*36 IN.
ACRYLIC PAINT AND ARCHIVAL PIGMENT ON CANVAS



INSPIRATION

This work inspires me to make artwork that is similarly straightforward, and that which viewers can emotionally relate to. I am reminded of societies where negative comments or expression is discouraged, and where people often have to cover up their true opinions with "flowers". This appears more often in Eastern cultures than in Western ones; China is one such example. Hence, I want to create a work that can help them to subtly present the side of themselves that they may not be able to do freely in daily life.

BRAINSTORM

Here I considered the following topics / possibilities:



NAMING THE WORK

For the artwork I will create, I am considering the name "Dedication" because of my intent: I would like to dedicate it to the people who feel that their voices and emotions are suppressed or oppressed by their culture and society.

The image in the top right corner was found here: <http://artsy.net/artwork/trey-speegle-you-suck-say-it-with-flowers>. Artsy. Last accessed 10th December 2012.



Monoprint using nails to press tracing paper to ink-filled glass.

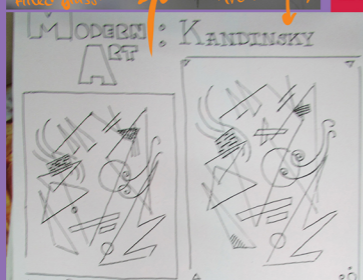
upside down from!

Initially I wanted to go with this design as it captures anger, strength and however, I was too suppressor, felt it "subtle"

MONOPRINT

by damming my hands on the piece of tracing paper on the inked glass

too much yellow ink!



↳ Inspired by Wassily Kandinsky's Bauhaus-style paintings, using geometric shapes and lines.

Different version, minor changes in details affect the atmosphere. This looks less cluttered in the middle (removed the $\frac{1}{2}$), but up! look better if the canvas space was larger (wider margins). • Overall I prefer the design to the left, but I would arrange fit on a canvas size similar to that on the right. The size of composition on the right is more relaxed. The focal point of my design is situated in the middle, and if I use black/dark colors for the circle, it could contrast with the rest of the piece and become an effective focal point.

↳ Like Kandinsky, I used soft and hard lines, wavy, spiraling and straight, circles, sharp-edged polygons and elements that have a mixture.

• For the background I would like to use either a gradual, gauze-like style (like Kandinsky) or solid block of color.



A "bloody" monoprint of a middle finger. I decided to go with this universally understood symbol!

↳ I considered layering the Kandinsky pattern over this image, but it blocked the view & became less visually powerful, although it represented the "barrier" that disallowed people to speak out, a barrier of false niceness. Then I decided not to use the Kandinsky-inspired image, since the meaning would be lost if the finger was atop it.

The Bauhaus Movement

An introduction

Founding Artists:

- Walter Gropius: 1883-1969.
- Transformed Grand-Ducal Saxon School of Arts and Crafts into Bauhaus, the first Director. Notable for functionalist approaches to art.
- Ludwig Mies van der Rohe: 1886-1969
- He was interested in architecture, and used modern materials and minimalist, rational design. His style is simple yet efficient. He believes in the words "Less is More" "God is in the details".
- Hannes Meyer: 1889-1954
- He was the second Director of the Bauhaus, and was radically functionalist. He pursued architecture and sought to break from aesthetics.

Background:

Influenced by New Objectivity ideas and the newly industrialized society.

The Idea:

A functionalist, rational and standardized approach to art. In the new industrialized time, they feared for the place of art, hence they tried to adapt art to the modern times they lived in. Bauhaus emphasized practical skills, craft and techniques.

A Bauhaus Poster design, in the style of the Bauhaus.



Wassily Wassilyevich Kandinsky

Colors

Colors were key to his works and heavily influential to him throughout his artistic career. Even long before his association with the Bauhaus, Kandinsky used bright, vibrant colors and less detail to create the general atmosphere of the painting.

Geometry

Geometry played an increasing large part as Kandinsky began to experiment with Impressionism, and later, Bauhaus. He began making art in the Bauhaus style around 1922, and deviated from his formerly realistic style of landscape oil painting. His works began to feature lines, geometric shapes and different textures instead, and became largely two-dimensional.

Theosophy

Theosophy is the idea that creation is a geometrical progression. Kandinsky adopted this worldview, and his paintings reflect the belief in life and energy - they are vibrant just as they are flat. But despite the lack of living subjects in his work, they exude an air of liveliness and optimism.

It is this mingling of elements that gives Kandinsky his distinct style: his work is the harmony of shapes, the balance of colors, and the careful structure of forms.

Composition VIII

This piece is loosely packed, colorful, and lighter and playful in atmosphere. The anchor or focal point of this point lies in the upper left corner, where there is a disc shape of black and dark purple. This, the darkest (large) shape, draws attention.

The effects achieved by the background of this artwork is similar to that of gouache or watercolor: there are tinges of color 'bleeding' into the background. This makes up for the lack of solid colors within the actual geometric shapes, as the shapes are mostly lines and have only vague hues (that combine with the background).

The details in small shapes and lines, however, give the piece depth and texture. Although it may be described as messy, it makes the piece more vibrant and lively.



Composition VIII. 1923. Wassily Kandinsky. Oil on canvas. 140 x 201 cm.

Composition with Gray and Light Brown, 1918, Piet Mondrian. Oil on canvas. 80.2 x 49.9 cm.



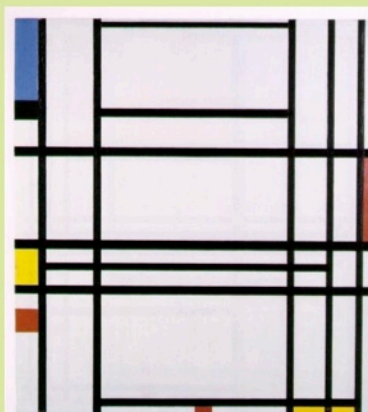
A Comparison: Between Bauhaus and De Stijl

- ★ Bauhaus employs a greater variety of geometric shapes and patterns, while De Stijl uses only rectangles formed by perpendicular lines.
- ★ De Stijl uses only primary colors, while Bauhaus uses a wide spectrum of colors (depending on the artist).
- ★ Both movements originated and were most active during the same period: Bauhaus during 1919 - 1933, and De Stijl during 1917 - 1931. The two movements are separated by only two years.
- ★ Both movements were in the same geographical region: the Netherlands and Germany are next to each other and have similar languages. Theo van Doesburg was also known to have visited the Weimar at the time.
- ★ While Kandinsky uses shapes that are layered atop one another, Mondrian's shapes are clear-cut and separated by thick lines.
- ★ Both movements are primarily concerned with using rigid structure, formality and

geometric shapes to create aesthetic meaning.

- ★ De Stijl had a smaller circle of participants and enthusiasts: while Bauhaus was a school, De Stijl only had four main operating artists.
- ★ Both movements inspire thought and have depth, but the effects are created in different ways.
- ★ De Stijl works tend to lack a clear focal point: the focal point is often empty space itself.

Composition No. 10. 1939-42. Piet Mondrian. Oil on canvas. 80 x 73 cm.



Schweres Rot. 1924. Wassily Kandinsky. Oil on canvas. 23 x 28 inches.



Procedure
Brainstorm

- Print or spray with color and let harden, using acrylic glue.
- Drill holes and add wire to connect segments realistically.
- Add elastic (wire to make the shape (joints etc.)
- At the basic stable element
- Arm and hands made of chopsticks

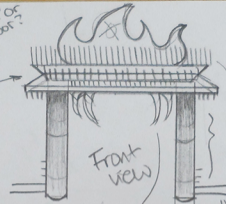
Pingpong balls are light, so easier to keep in place.

Could make one hemisphere gray by dipping into watery paint/pink.

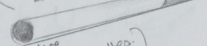
Eyeball:
could be made from a pingpong ball (white)! other to the iris.

Point & media draw

For a fence, or a door?
row of cigs?



Two kinds of cigarettes:
normal / long & thin
shorter



Structure of pillars: cigarettes.

Toothpicks stuck in from sideways to create "spikes"



If I take a bunch of them & stick them together then I'll end up with a cylindrical shape (made of cylindrical shapes).
Can be stuck using glue, or even by dipping into thick glue.

Fangs like that of a lion. Canine teeth?
Singapore is the "Lion City".

Side view



As suggested by the diagram to the right, these are parts of matchstick. But since full-length matches are too long, for these areas I could cut off the flammable heads and stick them on instead - come in different colors top, so maybe that will help create variety of color. Alternatively: dip in paint.

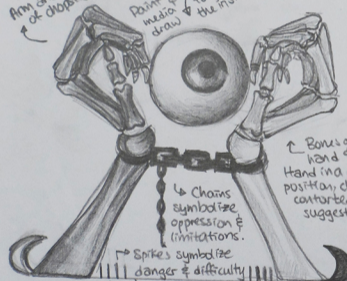
To achieve desired height, make 2 bundles... then stick them together, too



Apply adhesive in between.

Dip in paint, from light to dark color to achieve gradual color

Bones of the hand & arm. Hand in a clutched position, clawlike, contorted. Possibly suggesting anguish?



One arm/hand is darker and the other light... but not entirely black/white. Symbolizes balancing forces in our society: extremes that are prevalent in our society: light & dark, good & evil, freedom & slavery, war & peace... etc. These forces always balance each other out at the end.

Light & dark as well, on the opposite arm.

Curved claw blade-like things, setting another limitation: the outer boundary for the sculpture itself. Sort of like spikes in terms of connotation & meaning.

A reminder for balance.

SCULPTURE

Concepts

Observational & Reference DRAWINGS!

IN PENCIL

These are obv. drawings of my own eyes, from a mirror.



LEFT EYE

RIGHT EYE

The posture of the hand suggests movement.

Anatomy of an eye



In the eyeball, there is a layer of colored material. The "black" area is actually the interior of the eyeball, which is black. The eyelids cover most of the eyeball, so we only see an almond shape and not the full sphere!

Reference drawing of a joint (in stream or hand).



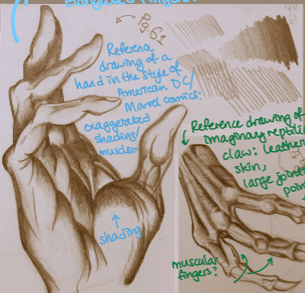
Basic structure:

I will use this basic anatomical structure to create my hand model/sculpture. I will try to enable it to move by simulating joints with flexible material.



Clear dark/light areas make the hand look 3D and extremely muscular.

Each piece of muscle is clearly visible. Elongated fingers.



Reference drawing of a hand in the style of American DC/Marvel comics: exaggerated shading/muscular

shading

Reference drawing of imaginary reptilian claw: leathery skin, large joints, pointed tips

muscular fingers?

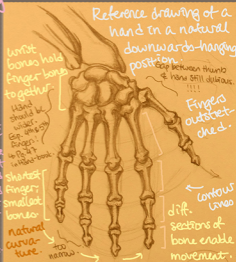


eg. sculpters, clay, plastic, wire, cloth...

"hacking" and shading techniques. These were done using 3D wooden pencil.

① Hacking: Thin lines connect to one another to make an overall dark. The weight of the lines should be consistent and layers should not overlap at right angles.

② Shading: Varying the pressure



Reference drawing of a hand in a natural downwards-hanging position: between thumb & index 8-11 distals.!!!! Fingers outstretched.

Wrist bones hold finger bones together

Hand should be wider, longer, in 3D, 4D, 5D, 6D, 7D, 8D, 9D, 10D, 11D, 12D, 13D, 14D, 15D, 16D, 17D, 18D, 19D, 20D, 21D, 22D, 23D, 24D, 25D, 26D, 27D, 28D, 29D, 30D, 31D, 32D, 33D, 34D, 35D, 36D, 37D, 38D, 39D, 40D, 41D, 42D, 43D, 44D, 45D, 46D, 47D, 48D, 49D, 50D, 51D, 52D, 53D, 54D, 55D, 56D, 57D, 58D, 59D, 60D, 61D, 62D, 63D, 64D, 65D, 66D, 67D, 68D, 69D, 70D, 71D, 72D, 73D, 74D, 75D, 76D, 77D, 78D, 79D, 80D, 81D, 82D, 83D, 84D, 85D, 86D, 87D, 88D, 89D, 90D, 91D, 92D, 93D, 94D, 95D, 96D, 97D, 98D, 99D, 100D

shortest finger: smallest bones natural curvature too narrow

contour lines diff. sections of bone enable movement

Materials:
Chopsticks
(wooden)
straws
Plastic
string
Metal wire

I drew the hand model
that I made
Its approx
size is that
of a normal
hand.

Skeleton
form:

What the
bones
really look
like.

In the
same
position/
pose.

Hand form:

OBSERVATIONAL
DRAWING:

← of a
classmate's
hands.

*possibly
the pose I want
my "hands" to be
in: as if holding something.

Reference
drawing from
a book of
human
hand
ana-
tomy.

clear
lines,
light shad-
ing and
smudging.

★ **CONCEPT =
DEVELOPMENT**

Analysis of Artwork

I will focus on the work "What Goes Around - Art Comes Around" (picture below). This work consists of 24 fake-fur bear rugs, layered on top of one another to form a continuous loop. It goes across the floor, 'climbs' up the wall on either end, and continues on the ceiling to join again on the other side. The rugs are shaped like bears and come in three different colors (white, brown, black), each with a realistic bear head.

According to the museum guide, the rugs were glued together and stuck to the floor in a likewise fashion. The walls are in fact boards, with the rugs stuck on them beforehand so as to 1) not damage museum property, and 2) make sure the rugs do not come loose and fall off. Aside from this, special care was wrought to make sure each rug was spaced similarly and that it was at right angles. Although the bear heads were fake, it was important that they were realistic - as if these were bearskins. The key to understanding work is the bench laid across the middle of the line of furs on the floor: to fully experience the artwork, the viewer has to lie on the bench. The composition of the artwork is made for powerful impact.

The fake bearskin rugs are powerful because they are objects from our everyday life that are closely associated with cruelty and slaughter. As the viewer lies on the bench, (s)he feels as if (s)he is engulfed by the bearskins: they is to the left, right, around, and in direct view. Eye contact is possible with the bear heads, closing the distance between viewer and artwork.

The color of the room is entirely white, and the artwork is the only thing that stands out. This is stark and straightforward to the viewer, and its message - if not obvious - stands out, forcing the viewer to question the motive behind the artwork.

Pivi creates her meaning through all these factors, and reminds the viewer of her theme's importance by highlighting one of the gross imbalances between humans and animals: the animals share with their lives, and it's not fair on them. The bears stare balefully and the viewer as (s)he lies on the bench surrounded by their dead skins, creating an eerie yet powerful feeling.

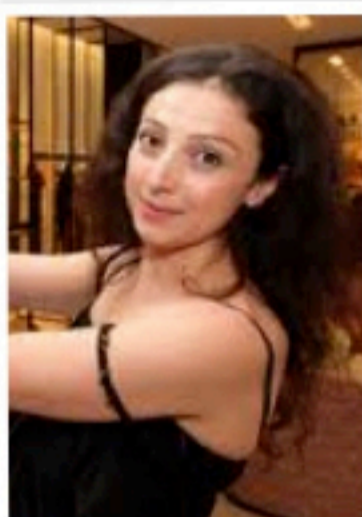
With this impact, the quietly reproachful tone, viewer-artwork interaction, and the novelty of the approach, this remains my favorite work within the exhibition. The experience on the bench is not something to be easily forgotten: it drives home Pivi's message that is central to the exhibition.

"Share, But It's Not Fair" Exhibition

I visited the Shanghai Rockbund Art Museum, which featured this exhibition by Paola Pivi.

Installation art is different from traditional art, as it transforms the space it occupies and is dependent on various other factors such as size, location and lighting.

All artworks in Pivi's exhibition shared the theme of harmony and balance. Many works appear at first sight to be convoluted, but they all have an inner tranquil that is only achieved by aesthetic balance.



ITALIAN
MULTIMEDIA
ARTIST, LIVING IN
ANCHORAGE,
ALASKA. RECIPIENT
OF THE 'GOLDEN
LION AWARD' IN
1999.

SOURCE: [HTTP://
EN.WIKIPEDIA.ORG/
WIKI/PAOLA_PIVI](http://en.wikipedia.org/wiki/Paola_Pivi)



Ai Wei Wei: Controversy and Significance

Ai Wei Wei makes his artistic statements primarily by using photography, installation art, and sometimes even acts performed by himself. He is politically active and his art often depicts his displeasure with the Chinese government, resulting in a number of run-ins and clashes with local authorities. The artist is sparking a new awareness throughout both China and the world.

SIMILARITIES	STYLE	Ai Wei Wei – predominantly Chinese
<ul style="list-style-type: none"> MEDIA Installation, photography, viewer interaction Non-traditional Surprising elements, controversial Involvement of different senses MESSAGE Global importance Cultural issues addressed TIME PERIOD Contemporary 	<ul style="list-style-type: none"> Ai Wei Wei – uses traditional objects Paola Pivi – uses modern subjects Paola Pivi – more colorful MESSAGE Ai Wei Wei is more political Paola Pivi focuses more on daily life and human / societal issues ATMOSPHERE Ai Wei Wei – aggressive, powerful Paola Pivi – more gentle, suggestions BACKGROUND 	<ul style="list-style-type: none"> Paola Pivi – predominantly Italian
DISSIMILARITIES	CONCLUSION	
		<ul style="list-style-type: none"> The artists share attributes in media, message theme and time period They differ in style and atmosphere Their messages focus on different aspects They come from vastly different backgrounds The artists use different subjects

Above: COMPARISON BETWEEN PAOLA PIVI AND AI WEI WEI

RIGHT:
草泥马挡中央, 2011, Ai Weiwei,
Photo portrait, dimensions variable.

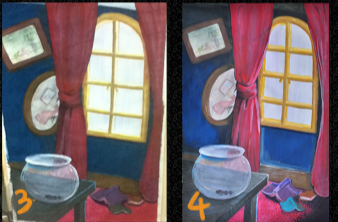


BELOW:
What goes round-art comes round, 2010, Paola Pivi, 24 fake bear fur rugs, Dimensions variable.



“草泥马挡中央” Analysis

The photo in the top left, depicting Ai Wei Wei naked save for an alpaca's head covering his genitals, is one of the most anti-Chinese government pieces and one of his most well-known works. The title for it is in Chinese, “草泥马挡中央”, which literally translates to “Alpaca shields the middle”. However, the homonym for it could be “操你妈党中央”, which becomes “Fuck you, central government” and an open insult. Personally, I find it exhilarating that he conveys his emotions so tactfully (using a word play) and yet so effectively (any Chinese person would recognize the homonym upon reading the title). The picture itself is naked, just like the naked emotion hidden in the title. The white background and lack of aesthetic alterations to the photo make it more stark, more shocking, and hence more effective. Ai Wei Wei often inserts himself very personally into his works, which center around his opinions, an attribute that caused much trouble for him in regard to the Chinese government.



The image to the right is the final studio work that I decided on. I wanted an obvious light source forming a solid ray of light coming from the window, but there was no chalk pastel available. Hence, I took high-resolution picture and used Adobe Photoshop CS 6 to edit the hue, saturation, brightness and contrast levels as well as used the Burn and Dodge tools to add shadows and highlights. Comparing Step 4 (seen above) and this work, this has a much more dismal atmosphere and has a greener, grayer hue, while the image in Step 4 is bright and warm. The studiowork emphasizes the light from the window, and creates an almost glowing effect on the fish bowl - the subject of the piece. The ray of light is intense and provides a contrast with the rest of the room, as the solid ray can be seen and the untouched walls are dark in comparison. To further this effect, the color of the bright part of the curtains became whiter, like felt material catching the light. To make these effects appear more natural, I used a brush in Photoshop's Dry Media brush set, and it has the texture of chalk (the medium I would have otherwise used).

PROCESS

This piece was painted on white paper of size approximately 60*90 cm, with watercolor paint. This is one of my first artworks using a paint medium.

1. Pencil sketching: I planned the composition on a piece of A4 paper, following Design 4, then sketched it onto the large paper by referring to proportions within the A4 sized paper. This allowed me more precision in transferring the image to a larger scale.
2. Layers of paint: This is my first layer, which was too watery. After deciding on which color to use, I mixed the paint with water and spread it across the region. However, it dripped and was inconsistent, so I had to add many more drier layers after that.
3. Detail: Here I began to add details to the table, the art frames, the curtains and the books. However, the colors are still murky, and the paper is somewhat uneven from the watery paint.
4. Finalizing: With the correct consistency of paint, I added the highlights and shadows to the curtains, walls, books, fish bowl, carpet and the table. I gave the wooden table its texture by using a darker color to paint its patterns, and the windows its metallic texture by adding crisp shadows and highlights. While the room looks bright and its "soft" texture and colors give it an impressionist feeling, it was not my intent. However, I like the surreal atmosphere that gives it a sense of serenity.

STUDIO WORK



Initial Designs!

1. Light from right. Room looks a bit too empty? Too wide. Large swathes of paint...
2. Light from front. Awkward looking composition, like an altar! = not my intended effect.
3. Light from upper left. Similar to design 1, but too empty vertically... like a jail cell, not a room in a house.
4. Light from the ^{upper} right, similar to design 3 but with a lower window and outlined walls.

I decided to use Design 4 because it looks the most like an old room, and the perspective and proportions create an overall balanced composition. *

Angela & Crystal Wakefield Moll

Angela Wakefield:

Was born in 1978 in Lancashire. She was inspired by the cityscape, man-made bright colors, and her love for them; they are prominent elements in her paintings. Her medium is oil and acrylic on canvas, and she paints cities such as New York, London, Edinburgh, Yorkshire, Lancashire etc. She often chooses a particular set of colors to use in individual paintings, giving them an obvious warm or cold leaning. In the image below, "New York Series #9", the atmosphere is warm and buzzing with activity due to the bright reds and yellows that give it a sense of urgency and vibrancy. Even the darker tones are purple, a hue/shade of red and a color that is between warm and dark itself. The focal point is the brightest area, where the white/yellow light shines in, closely followed by the tops of the silhouetted figures. The composition of the piece is full, and the contrast between bright and dark areas contribute to this effect. The piece is in contrast to the one below it, "New York Series 2, #2", which has blue as its main color, followed by yellow and white. This is interesting because yellow and blue are very close to being opposite colors (blue/orange are opposite, yellow/purple are opposite). The weight of this piece is focused on the lower half, but the upwards-looking perspective gives it a sort of balance: the focal point is in the center of the image, where the emptier area meets the busier one. Wakefield cleverly allows the buildings you blend into the background to create a sense of depth, and to reinforce the business and background of the city.

COMPARISON TO EACH OTHER:

- *Both are female artists
- *Both are landscape artists
- *Both use paint as their medium
- *Both are contemporary

- *A. Wakefield paints cityscapes, but Moll paints more rural landscapes
- *Moll's colors are softer and milder, while Wakefield uses bright and dark colors to create stark contrast
- *Wakefield's pieces are generally darker in color and tone
- *Moll's paintings are brighter and happier, depicting rural life

COMPARISON TO MY WORKS:

1. R. Abandon:

The contrast between the red and blue colors in my piece are similar to those of Angela Wakefield's, and the colors I used are mostly dark with obvious shadow and highlight areas. However, my piece was not of contemporary landscape, but the interior of an old room.

2. Phantasmagoria:

The colors I used in this piece were partially inspired by Moll, and they were bright and sometimes pastel. It also depicted a 'rural' landscape, but while Moll paints in realism, my landscape was more cartoonish and was fantasy in subject matter.

Crystal Moll:

She is a landscape artist who frequently paints in Baltimore and the shores of Maryland. She mixes the realism of her paintings with impressionist, pastel colors, and her works have been likened to that of Edward Hopper (although hers are brighter and happier in atmosphere). In her two works below (shown in the right-hand corner), she paints shop-fronts. In the first (bottom middle) piece "Metropolitan", Moll uses greyish purples against a vibrant reddish orange. The image is weighted down in the lower half, as the upper half is largely white. To create variety in color and prevent monotony, Moll included a tree at the left side with bright greens that help "light up" the piece. In the bottom right image "Le Petit Cochon" (30 x 30 inches), she uses a variety of warm colors: purple, orange, brown, and pink. Once again, she balances the atmosphere with greens and blues dotted throughout the image, and the focal point is the center - veering towards the right, due to the depth of the perspective.



murky colors

mixing similar hues / watery colors:

multiple layers of watery paint

when colors aren't mixed well: (DRY)

strokes:

HARD / LIGHT

watery

mixing watery colors for fantasy effects

Purple = green + pink?

Water color depends on the type of paper it is used on.

using water to dissolve one edge of paint

EXPERIMENTATION WITH GOUACHE (WATER-COLOR)

different paper, different effects.

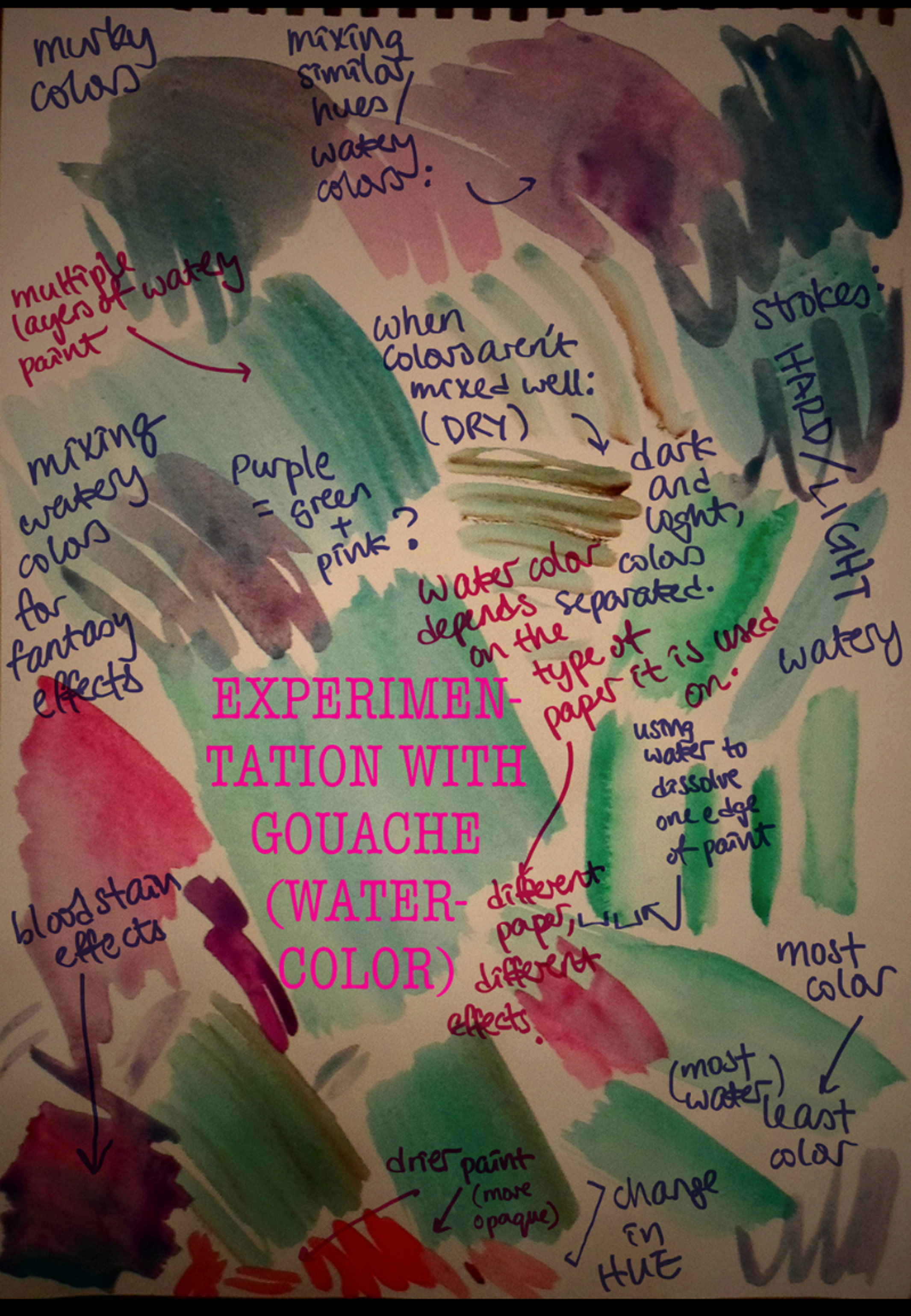
blood stain effects

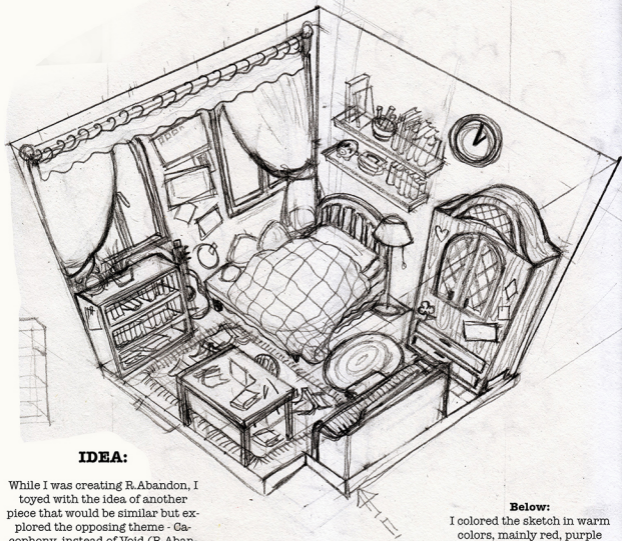
most color

(most water) least color

drier paint (more opaque)

change in HUE





IDEA:

While I was creating R.Abandon, I toyed with the idea of another piece that would be similar but explored the opposing theme - Cacophony, instead of Void (R.Abandon was associated with Void due to its composition and atmosphere). Thus, I created this pencil sketch that depicts a messy room, filled with all sorts of things to create a cosy, homey atmosphere. The large bed, the tables and shelves are all suggested to be wooden, which adds to the warm feeling (the wood patterns on the large cabinet are drawn to suggest its darker color). The mat, posters and items littered about suggest that the room is inhabited, thus removing the element of Void. The thick, drooping curtains add more weight and a feeling of protection to the room. The perspective of this sketch is like a cut-open cube so as to allow maximum sight into the room.



Above:

The perspective for my painting was inspired by the piece above, created by deviantArt user "sunshée". I admire her attention to detail, balance of warm and cold colors (even though the general tone is warm), texture, the simplified crisp colors, and wide perspective.

Below:

I colored the sketch in warm colors, mainly red, purple and brown; however, the room looks more artificial, emptier and less vibrant than in the pencil sketch. Maybe it is due to the light-colored walls or unfinished shadows. Nevertheless, I greatly prefer the pencil sketch to this experiment in color.



A drawing of a plant with large green leaves and a yellow flower, labeled 'PLANT study'. The plant is shown in a simple, illustrative style with a brown base representing soil. The text 'PLANT study' is written in pink in the top left corner, with a small pink arrow pointing towards the plant.

[illegible]

Different vision, different compensation and emotion conveyed.

Sprite from a 12-defunct

Unnatural hair colors to match fantasy-like, surreal landscape.

and/or any object in the picture adds "negative" visually & thematically

Shading on surface of neck can indicate light source and texture of neck - e.g. smooth/rough

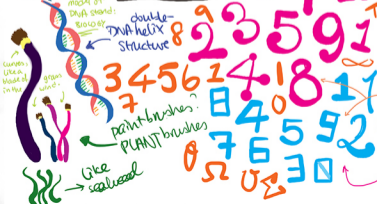
hair structure



I drew inspiration from this art style, body shape and Spritz design. This is casual, simple, endearing and effective. The simplicity leaves the viewer with room for imagination, yet it is not cause.

↓

However I want my "spritz" to have a more open version, so I changed the eyes and design and



More realistic eye drawing, but I will probably not use as detailed a style as this.

— Both square and round numbers resemble with hypogeal rays.



experimenting with
the pressure function in
photoshop CS6, which can
be used to create text.
↳ more natural
↳ 100% much easier

BUT not
debatable
reliable



manga eyes:
NOT what I am
trying to go for.

PROCEDURE AND EXPERIMENTATION

1. Lineart, traced with pen and scanned into the computer. I added more weight to some lines to give it a more 3D effect, and to separate the different 'layers' of plants.
2. I began to color in the plants after using a dark gray-green as the background color. I used a dry brush with texture like chalk pastel, which makes the colors look softer. I used mostly vibrant colors and pastel colors to lighten the atmosphere.
3. I inverted the colors for the plants so that the green became pink; this to experiment with the 'fantasy' element of the work. However, I felt that the entire image became too warm and bubbly with pink becoming its main focus, while the sky became too dark.
4. I inverted the lineart layer, so that the color only shows on lines. While this achieves the effect of special black scratch paper, it looks too mechanical and artificial for it to further my purpose in this work.
5. When I colored the entire work, I removed the lines to see what it would look like. There are no more hard edges and the pastel colors make it appear childish. While the colors without edges look more natural, they look too ambiguous, detracting from the meaning of the artwork.

IDEA AND ANALYSIS

With this piece, my theme of Cacophony (Void was not as significant) was more within its meaning than its composition. The most convoluted areas are the grasses and the sky, which move from the semi-realistic to the fantastical and perhaps the absurd, when numbers and cells float into the sky like haphazard clouds. I wanted to represent the courses that I chose and the "path" that I would consequently take in my life, and the confusion that has often accompanied me throughout my high school experience. Here, the character is walking down a dirt path with a hopeful expression on her face, but her lack of detailed eyes make it difficult to pinpoint her exact emotion. I tried to create the sense of confusion and overwhelming impression with the grasses and objects in the sky; the thick foliage suggests that it is difficult to navigate, while the numbers and cells in the sky are elements that are fantastical - and possibly confusing to the viewer. Their placing where they do not belong and their scale suggest that they overwhelm the character by being omniscient and inescapable; their size suggests that they are difficult to reckon with. I kept to realistic colors with the plants by using green as my main color, but created variety and a sense of layering by using different hues and shades - including other colors such as yellow, blue, purple and pink. The foreground is brighter than the background; hence, the plants on the other side of the dirt path have significantly less vibrant colors. I began to steer this piece towards a fantasy landscape by adding purples and blues to plants, using light purple for the sky, pink for the character's hair and plum for the sun. The sky is lighter colored than the rest of the picture so that the picture's "weight" rests on the bottom right corner, where it has the most "obvious" patch of colors. I changed the sky from dark to light, as it otherwise conflicts with the rest of the picture and becomes over-obvious. In this artwork, I tried to create an uplifting atmosphere by using bright, vibrant pastel colors. The girl is walking out of the undergrowth; her journey is about to enter a new chapter, and she embraces it.

FRAME

I added a black frame to this artwork because it gives it a sense of finality and importance. Its hopeful, uplifting atmosphere makes the picture look unfinished, without a dark border to hold it down and provide contrast.



SYMBOLS

Girl: An arbitrary person, but most likely myself.
Environment: High school experience, confusion and factors that create a busy but fulfilled life.
Grasses: There are multiple "species" of plants in this work, and specially-shaped ones have special meanings. Those shaped like bent paintbrushes represent the subject Visual Art, those shaped like DNA, RNA or cells represent Biology, and those curved like question marks represent TOK.
Numbers: The subject of Math!

Sheets of paper, Books: Language courses, such as English and Chinese (which I take).

Cell components: Biology.

The Sun: Originally to represent my Business And Management class, I realized that putting the Starbucks logo in it did not go well with the picture. With Costa Coffee's brand color in mind, I colored the outer lay of the "Sun" plum and the inner, pale beige.

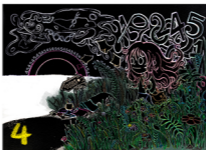
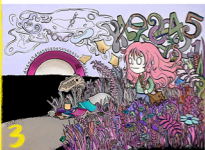
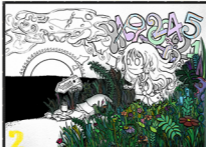
45: The total mark for IBDP - and "unattainable like Sun". This reflects the difficulty of the course, the character's wish to achieve the ultimate goal and the hope the number carries for students.

THOUGHTS

*I like that the girl's hair manages to stand out even amongst bright colors. This would not have been possible had the grasses been pink.

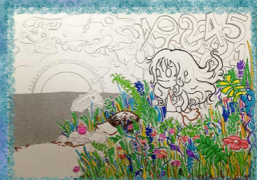
*I dislike the similarity between the Sun and the character's face. Her face did not suit any colors I wanted to try on her!

*Next time, I will try and plan her expression for the piece to be more detailed.



Left:

I colored a sketch of my lineart with crayons, shown in the image labeled 2. While it has a nice texture, it is more difficult to blend colors and some colors may appear "gloopy" or uneven. There is also a limited number of colors: for example, there were only three shades of green.



Upper right:

I experimented using soft-tipped markers with the plants (the markers are shown in the images labeled 1 and 3). With these, it is easy to control the thickness of the lines, and thin careful lines can be produced. I used different shades of green, yellow and blue, as well as purple and red for the flowers to create a balance between warm and cold colors. However, there are white spaces around the blades of grass, which need to be filled in by another medium, otherwise it will blend together. For the blades of grass, I pressed harder at the base and released my hand in a sweeping motion to get a gradual decrease and thickness and pointy tip.



Above:

The above image was colored crudely using chalk pastel. As the image was rather small, it was difficult for precision and careful preservation of lines. I tried to keep some highlights for the hair, and darkened the grasses by smudging. I used only primary colors in this image because the chalk I had was limited. At the left side of the image I experimented with smudged and unsmudged chalk and the way they blend together.



Bottom right:

A mixed media piece I did to experiment with chalk and paint. Here I used chalk on the blue planet and house; and smudging techniques on the tree. I used paint on the other three planets, the background and the long ribbon-like strip. I created a gradient effect using white and light-blue colored chalk on the blue planet, and with black chalk on the red paint at the top of the image. Chalk creates a dreamy, blurry effect, and while paint can also be dreamy if it is watery, it is more crisp. The chains between the planets were done in ink, which smudged because of the wet paint.

My original pencil sketch, before I re-drew and inked it.

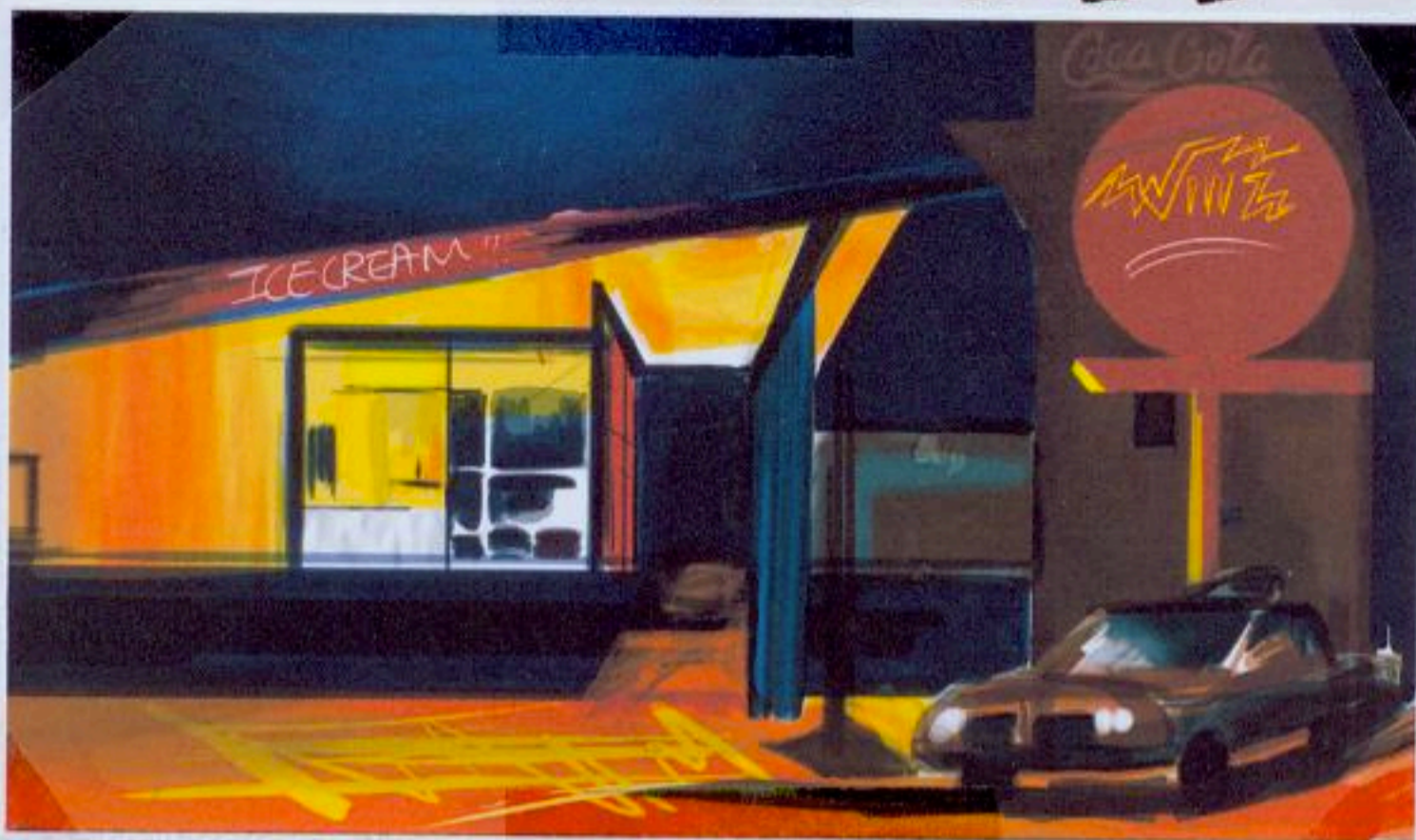


This piece influenced my design for the images above, and I kept the element of fantasy by having objects in the sky.



Any 8U

MEDIA EXPERIMENTATION



→ MEDIA: Digital

↳ Tablet pen &
Adobe Photoshop

I chose digital as my preferred media as it has the potential to adopt many feelings / textures / styles. In this piece, I used low opacity brushstrokes to mimic the paint style that Wakefield uses. I like how the colors are layered, but still smooth. My drawing lacks the detail that is present in the original, but I like how it is more "far-away" and detached. The solid colors remind me of oil paintings - overall I am satisfied with the effect.

REFERENCE
DRAWING:
YOUNG CELA
WAKEFIELD
art.

The colors mingle naturally, in neat streaks

Added water
Thinner, translucent consistency

Dry, solid, overlapping paint layers

3 colors: red, fluorescent pink, white.

Extremely thick layer of red acrylic paint.
Becomes less thick and more dry moving

