

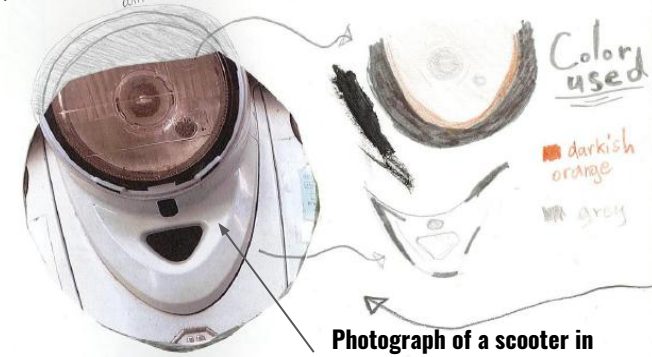
The Mercedes: Developing Ideas for Painting

Working colors



Photograph of Mercedes - Benz in Paris 4 (Le Marais)

I wanted to start exploring the theme of vehicles in a combination with acrylic paint. I started brainstorming different brush techniques and potential ideas around the idea of vehicles in Paris (Cars, scooters, planes...)



Photograph of a scooter in Paris 16 (Passy)

Own work:
Scooter sketch (2019)
Watercolor on paper

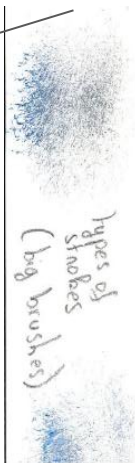


Photograph of Mercedes - Benz in Paris 11 (Voltaire)

While taking pictures in the parisian streets and documenting myself on vehicles in general, I realised that I appreciated the designs of the front old Mercedes, and I thought it could be interesting to represent this theme in my work.



Types of brushstrokes used in Scooter sketch and for my final piece



Sources:

<https://fineartamerica.com/featured/mercedes-benz-w113-280-sl-pagoda-front-yuriy-shevchuk.html>,
<https://www.sudouest.fr/2015/08/18/les-haluminations-de-manolo-chretien-2099496-1231.php?n=ic>



Representation of a plane by Manolo Chretien. I liked the overall outcome of this piece especially how he plays with shading and relief.

Manolo CHRETIEN
7 Novembre 2019

After exploring various possible ideas, I was satisfied with the idea of representing a "RETRO MERCEDES" with acrylic paint

Mercedes Sketch by Yuriy Shevchuk

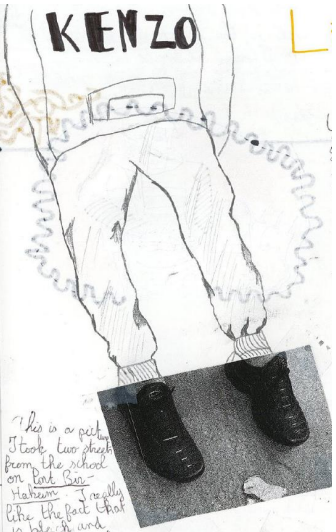


Final piece: The Mercedes (2019)
Acrylic on Canvas , 30 x 30 cm



The Vendor: Developing Ideas for Drawing

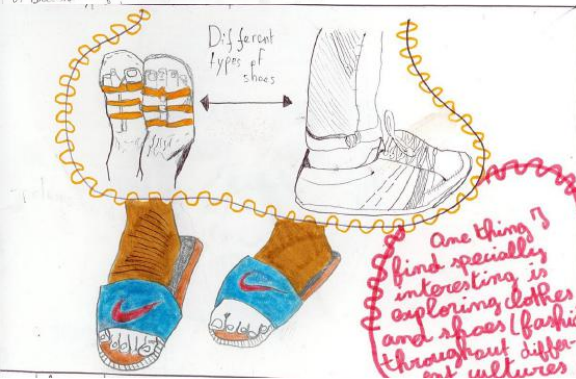
Idea # 1: Instinctive photographs of street elements: (Nature elements, railroads, shoes in the streets...)



Beat Streuli, New York City, 2002,
Digital C - print, 151 X 201 cm



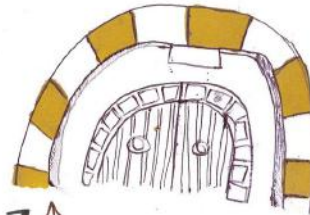
Beat Streuli, Tel Aviv, 1999,
Digital C - print, 151 X 201 cm



Idea # 3: Photographs of Parisian front doors



Exploring different patterns CLASSIC FRONT OF A BUILDING DOOR PARISIAN



CLASSIC FRONT OF A BUILDING DOOR PARISIAN

Idea # 2: Instinctive photographs of strangers in Paris

What I thought was really interesting while working on photography was to take pictures of strangers without stopping them which creates conflict and honesty in the picture. What I appreciate with taking pictures of strangers is the honesty and the fact that there is no preparation.



Cartoony Feel



Realistic Feel

For the style of the piece, I brainstormed two possible outcomes, the first was exploring a cartoony and exaggerated style, also incorporating motifs on the outskirts of the piece. and the second one was exploring more realistic feels.

More examples: cartoony & distorted feel



Sources: <https://www.hatje.cantz.de/beat-streuli-191-1.html>
<https://www.hatje.cantz.de/beat-streuli-191-1.html>

The Vendor: Developing ideas for street portraits



David Hockney, "Old Man on Iphone", 2009-2012, Iphone drawings, 122 X 91.5 cm

Idea #1: Asking politely a stranger to take a photo of them

After choosing photographs of strangers as my theme, I linked my work to David Hockney for the visual and artistic aspect and Beat Streuli for the conceptual aspect. A large majority of my work in this unit was inspired by his David Hockney's few portraits. I liked the joy and the colors he used in his representations.



Beat Streuli, "8th Avenue/35th Street", 2002, Landmarks collection



Eugene Atget
"Maison Close"
(1921)
Photograph printed in 1956



Idea #2: Taking a discrete photo of a stranger in the street

During the creation process of my portrait, I also linked my work to Picasso and to Banksy. Both retaining contrasting and distant style, I inspired myself from some of their well-known art works.

As a whole, I would relate my work to three
ARTISTS: PABLO PICASSO
DAVID HOCKNEY, BANKSY



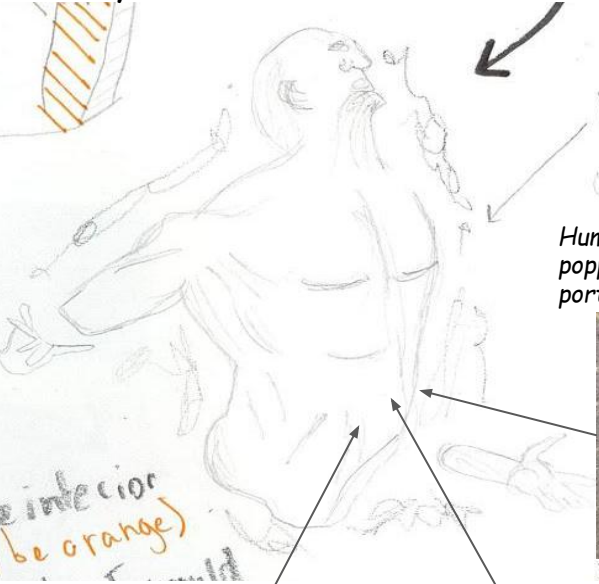
Final Piece:
"The vendor on the streets"
(2020)
Charcoal on paper,
60 x 50 cm

Sources:
<https://landmarks.utexas.edu/video-art/beat-streuli>
<https://www.metmuseum.org/art/collection/search/269875>
<https://www.dailyartmagazine.com/david-hockney-old-master-painting-on-an-iphone/>

The 5 faces: Brainstorming Ideas for my Ceramic piece

Brainstorming & Sketching possible ideas for my stencil piece:

#1 Idea: Creating a motion piece of a body on a flat surface



Human features popping out of the portrait

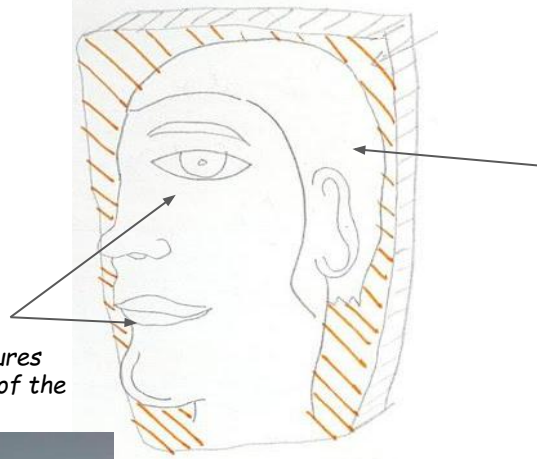


Henri Matisse ceramic

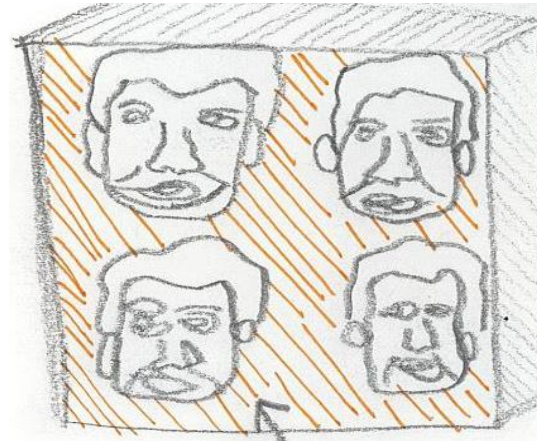


Human body motion ceramic

#2 Idea: Each human attribute popping out of the clay ceramic



#4 Idea: Creating 4 faces on a flat surface: For this idea, I thought of representing multiple distorted faces (4-5) on a flat surface



#3 Idea: Distorted and broken piece:

Representing my ceramic with missing parts and pieces of the portrait.



Sketch achieved in Art journal (2020)



Sources:

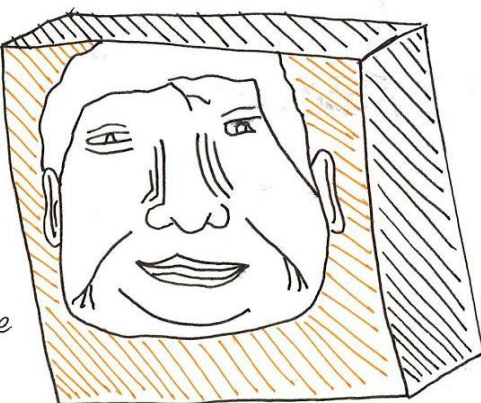
<https://www.thisiscolossal.com/2016/10/stretched-and-contorted-porcelain-face-sculptures-by-johnson-tsang/>
<https://www.beautifullife.info/art-works/spectacular-ceramic-sculptures-of-the-human-faces-by-johnson-tsangs/>
<https://www.pinterest.fr/pin/588001295069311798/>
<https://www.artsanti.com/poseidon-ancient-greek-sculpture-65086-p.asp>
https://www.huffpost.com/entry/ceramics_n_6700068
<https://www.etsy.com/fr/listing/644676368/prix-original-68-dollars-sculpture-en>

The 5 Faces: Furthering and Developing Ideas and finalizing my Ceramic piece

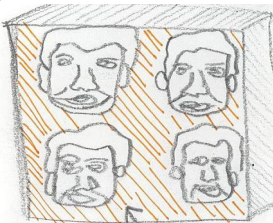
#5 Idea: Creating a multiple face ceramic to involve numerous perspectives to my piece



#6 Idea: Creating 1 3D face on a flat surface
I thought this idea was interesting to incorporate human expressions and features to a single portrait ceramic.



After numerous reflections and discussions, I decided to choose Idea #4:



Composition #1:
Centralized 5 face piece with a symmetrical composition (2 up, 1 mid, 2 low)

Once again, David Hockney's works influenced me as his techniques are similar to mine.



David Hockney, Self portrait , Sources:<https://www.pinterest.fr/pin/331788697542086763/>
IPad drawing (2012) , <https://theconversation.com/david-hockney-interrogates-space-and-time-68671>

Composition #2:
Two in the lower part, 3 in the upper
For "The 5 faces", I chose composition #2 as I thought it was the most compelling for the faces I was using.

Final piece: The 5 faces (2020) , 27 x 28 x 4 cm, Ceramic



Egon Schiele & Stéphane Mandelbaum Artist Investigation:

Introduction:

I chose to compare the works of Stéphane Mandelbaum and Egon Schiele firstly because they are part of my favorite artists and secondly because they both work around the idea of portraits and melancholy. Schiele and Mandelbaum are very similar artists in their way of thinking and analyzing the world. They were both expressionist with twisted mentalities and a peculiar vision of humanity. They both died at a very young age but nevertheless they influenced modernist figurative painting of the 20th century.

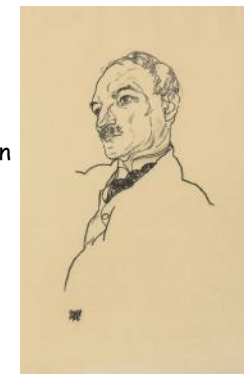
Egon Schiele was an Austrian painter who created through rawness and innocence. He focused his work on the human body and exaggerated musculature. Mandelbaum was apart of the neo expressionist movement in Belgium. His art incorporated expressive portraits and realism pushed to caricature.

Context and cultural significance:

Egon Schiele (1890-1918) was the leading figure of the Austrian Expressionism. His portraits and self-portraits revolutionized the 20th century art through his bold impersonation of human sexuality. Schiele's sitters were the ones that were closest to him and usually posed nude in unsettling and revealing angles which he loved to represent in his own and unique way. The awkwardness and discomfort of his portrayals created the genius of his work. Schiele's development was mainly influenced by Gustav Klimt, his friend, mentor and protege.



Egon Schiele
"Self portrait with
chinese lantern paper
(1980)
Oil and opaque color on
wood (1912)
39,8 X 32,2 cm



Egon Schiele
"Portrait of
August
Lederer"
(1918)
Charcoal on
paper
46.4 x 29.2 cm

Context and cultural significance:

Stéphane Mandelbaum (1961-1986) was a Belgian artist who was assassinated in 1986 in very sordid conditions. He was diagnosed with dyslexia which he said served him for his career as a painter. Born as the grandson of the Polish Jew Szulim Mandelbaum, Stéphane has always been obsessed with his Jewishness and his ethnic routes. He idolised fascinating figures such as Arthur Rimbaud, Francis Bacon and most importantly Pierre Goldman who he portrayed and quoted numerous times. Pierre Goldman, half-brother of Jean-Jacques Goldman, was an left-wing intellectual who was convicted of several robberies and who was anonymously killed. Amazingly, Mandelbaum loved to represent Nazi officers. such as Joseph Goebbels or Ernst Rohm.

Affiliated in many gang affairs, Mandelbaum has always been obsessed with sex and violence which we can see in the majority of his art. He soon began to copy and distort pornographic magazines and most of his works represented pimps, gangsters with sinister and dark vivid faces, tired prostitutes lying on the ground. We feel a resemblance with Schiele's work throughout most of his themes and ambience.



Stéphane Mandelbaum
"Portrait de
Bacon"
Ballpoint pen
on
paper(1980)
25 X 26,5 cm



Stéphane Mandelbaum
"Kischmatores"
(1982)
Graphite lead ,
colored pencil
and collage on
paper



Egon Schiele
"Self Portrait"
 (1910)
 Oil paint on
 canvas
 44 x 30 cm



Egon Schiele
*"Woman in a
 Green Blouse
 and Muff"*
 (1910)
 Oil Paint on
 canvas

Analysis of formal quality:

In Schiele's painting, the texture of the oil on his face is very prominent and vivid with different shades of colors showing a conflict of emotion within the character. In the background, a blurry image of shapes can be seen in front of a white wall bringing out the bright red and yellow. This image in the background can be interpreted in different ways: on one hand, it can be seen as a rose representing the warmer more loving side of the character, and the other hand, this could also be appear to the viewer as fire which would represent violence and anger within the artist.

Mandelbaum's creation is similar to Schieles in many different ways. However, there are some differences in the tone and the choice of colors. In this portrait of Francis Bacon, Stéphane Mandelbaum uses one color only, blue, which is the color of his ballpoint pen. Similar to Schiele's, we see different textures of shades covering a large majority of his face which creates once again conflict and sensation within the character. This work has no element of joy whatsoever, the shading and toning on the characters face creates a disagreement and a sordid feel to the piece.

Analyzing of function and purpose:

This is one of Schiele's most celebrated and appreciated self portraits, creating at only at 22 years old. In this work, we see one shoulder pulled over with the other one being lowered. There is a big contrast between the darkness of the character's clothing and the bright colors in the back of the work. The character's emotions are displayed using his body language. In this self portrait, the artist voluntarily used the contrast between his clothing and his skin's tone bringing out his facial expressions. What was revolutionary in Schiele's work is his use of perspective. The majority of his models lied down as he represented them from an elevated point of view. This revolutionary technique of "distorted figures" is the signature of a unique genius. As a whole, Schiele worked with traditional compositions with vertical and horizontal forms as well as circular patterns which seduce the viewer's eyes.

Mandelbaum was one of the first artist to use modern media like ballpoint pen in his work. Similarly to Schiele, he was obsessed by the human body and sexuality. The majority of his portraits are corrupted by strokes, stains or graffito and often show raw and "rude" sets of words or motives such as "fucking jew", "gay jew" or "FOU"(meaning crazy in French). Those very personal patterns could be seen as Mandelbaum's revenge on the trauma caused by the persecution of his family and community by the Nazis.



**Stéphane
 Mandelbaum**
*"Portrait de
 Jose"*
 (1981)
 Ballpoint on pen



**Stéphane
 Mandelbaum**
*"Portrait de
 Francis"*
 Bacon, 1981
 Ballpoint pen
 on paper

Sources: <https://fr.timesofisrael.com/stephane-mandelbaum-ou-lart-de-la-transgression-au-musée-juif-de-bruxelles/>
https://ferraton.auction.fr/_fr/vente/art-moderne-contemporain-56661?page=7#IE8 hAp1 KiUk
<https://www.wikiart.org/en/egon-schiele/woman-in-a-green-blouse-and-muff-1915>
<https://www.wikiart.org/en/egon-schiele>

Material significance

As a whole, Schiele used the majority of the times gouaches, graphite pencils and watercolours. In the early times of his career, he occasionally used oils. And for Mandelbaum, most of his art is realised with ballpoint pen. He was one of the few precursors to incorporate modern media to his work like sharpie, ballpen and pencils.

Comparisons and connections

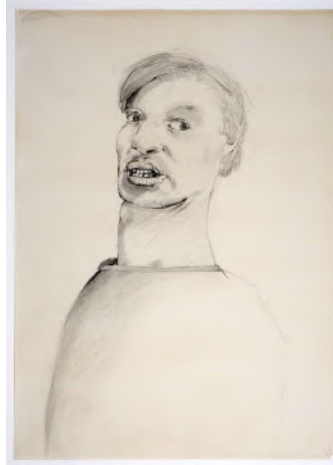
Seventy five years separates those two pieces of art!

Mandelbaum used modern media (sharpie, ballpoint pen) that Schiele couldn't have used due to his era. Mandelbaum has a more instinctive and direct artistic approach. He is less formal in his style and in his vision.

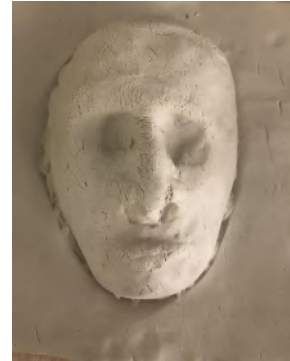
Mandelbaum's work looks more "amateur" and "drafted" compared to the classic and supreme media of the oil painting of Egon Schiele. He uses a very classic frame (we can see the entirety of Bacon's face) such as Renaissance paintings while Schiele cuts the face he represents at the level of the hair. Despite the fact that they are both expressionist artists, they force certain features of the caricature such as the big and open eyes for Schiele's self portrait and the exaggerated nose for Mandelbaum. In Mandelbaum's portrait, Francis Bacon seems lost in his thoughts and isolated from the viewer. Oppositely, Schiele character is looking at us and is willing to communicate.



My own work "The 5 Faces"
(2019), Ceramic sculpture, 26,5
x 27,5 x 3,7 cm



Stéphane Mandelbaum,
Autoportrait.
Graphite lead on paper,
1980, 78x65cm



As a whole, I believe this unit allowed me to explore different medias which was benefic for me in many different ways. This unit also allowed me to analyze my work and linking it with other artists and artworks.

Sources: <https://www.lemonde.fr/blog/lunettesrouges/2019/04/08/stephane-mandelbaum-ni-jui-f-ni-gangster-artiste/https://www.metmuseum.org/art/collection/search/483438>
<https://www.metmuseum.org/art/collection/search/483438>

Connecting to own art making practice

My sculpture was inspired by the theme of portraits and melancholy. While creating the mold of my face, I wanted to include a freaky and gloomy aspect that would bring a raw and direct sensation from the viewer. The function of my future work will be mostly decorative as I will paint the background with a bright color in order to bring the sculpture alive. Despite the fact that my work will be made of clay, I will try to use a color pallet similar to Schiele's to create pensiveness and emotion.-

For my final sculpture, I wanted the viewer to feel melancholy. Since the start of the project, I wanted my figures to be distorted. I wanted my final sculpture to be raw and direct like Mandelbaum's work or even Egon Schiele.



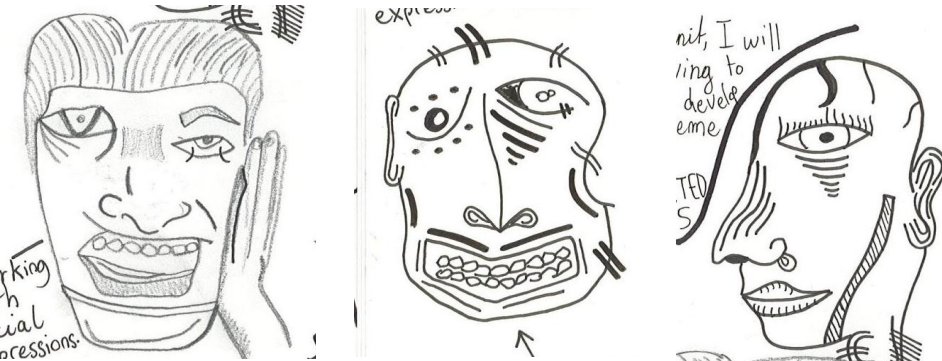
Egon Schiele, Self - Portrait,
(1910) Oil Paint, 44 x 30 cm

Shock of Reality Unit: Distorted Figures (Brainstorming)

For this project, my restriction were:

- I must use a harmonious colour scheme
- I must produce a related series of three outcomes in 2D, each in different medias.

For this unit, I wanted to work on the theme of distortion, while looking at figures and facial expressions. I started sketching different portraits possibilities looking at human expressions and distortion.



Cartoony feel

For the different outcomes, I started in the beginning of the process thinking about different styles (Cartoony, realistic, distorted)

More realistic & distorted feel



Egon Schiele
Tired Man ,
11.7 x 16.5 cm



While creating these figures, I thought of starting to create diversity in the styles of the portraits.
(unrealistic, surrealistic, more distorted and original figures...)



Egon Schiele, Self portrait with chinese lantern plant (1912) , 61 x 91,4 cm



Sources:
<https://www.leopoldmuseum.org/en/collection/highlights/148>
<https://www.pinterest.fr/pin/34058540907674960/>

Distorted Figures - Developing Ideas & Brainstorming

Here I continued exploring a vast array of ideas which could fit for my three portraits. Because I had to create different outcomes using different medias, I furthered to explore possible. My next step was to figure out which medias and which styles I was going to use for my project. I continued testing new potential techniques ideas for my portraits. (working with different colour shades).

Idea #1: Creating a continuous line drawing portrait



Scribbling type of line portraits



Idea: CREATING A DISTORTED & SURREALIST PORTRAIT / Working with complexity in facial expressions.



Idea: CREATING A REALISTIC PORTRAIT WORKING WITH MARKED HUMAN EXPRESSIONS & LINES



technique and probably media



Egon Schiele, "Autoportrait" (1912)
Fondation Louis Vuitton

More realistic type of continuous line drawing

Sources:

<https://bobotaro.wordpress.com/2008/06/04/dreaming-chinese-girl-with-her-fingers-interlaced-new-facial-expressionism-distorted-distortion-deforme-female-face-portrait-painting-facial-expressions-asian-chinese-woman-bust-acrylic-p/>
<http://www.kazuya-akimoto.com/2007/2007contents/6990gallery21.html>
<https://www.pinterest.co.uk/johnsztuka18/continuous-line-portraits/> <https://www.pinterest.fr/pin/562316703455968222/>
<https://www.pinterest.fr/pin/336433034649134755/>
<https://www.telerama.fr/sortir/egon-schiele-a-la-fondation-louis-vuitton,-le-trait-virtuose-d'un-enfant-terrible,n5850555.php>

Faces: Testing out different mediums and techniques for my Shock of Reality piece:

Once my project criterias were clearly defined, I then started to think about the different medias I could potentially use for my project. After numerous reflections, I concluded saying that the materials I would use for my four different canvas portraits would be oil pastels, black markers, graphite pencils and charcoal.

#3 medium: Working with colour markers and focusing on distortion)



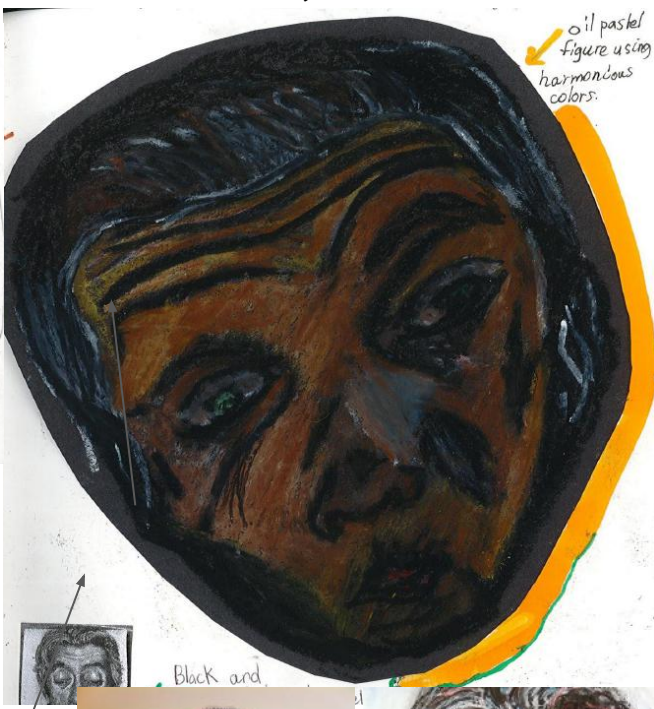
#4th possible medium: Classic black pencil (working once again with distortion and shades)



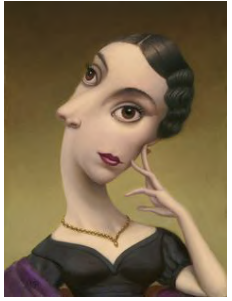
#1 medium: Black POSCA marker (cartoony feel)



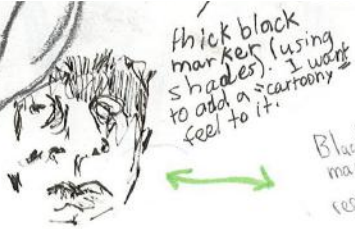
#2 medium: Oil pastel (Working with contrast in colors)



Another distorted portrait which will possibly link to my work



Similar oil pastel portrait equally working with complementary colors and contrasts



For my black marker portrait, I will try to work with shades to add an interesting perspective



Faces: Finalizing the piece (slight modifications)

At this stage of the process, I knew exactly which medias I was going to work with: Black markers, oil pastels and coloured markers all realised on a wood panel. I quickly started thinking about the composition of each portrait and how I would place them on the finished piece. After reflection and different trials, I knew I wanted my 3 portraits to incorporate a rule of thirds to have this sense of classical composition. The Rule of Thirds is a common compositional technique that divides your frame into an equal, three-by-three grid with two horizontal lines and two vertical lines that intersect at four points.

Classical rule of thirds composition:



Exploring different possible compositions for the final piece:

Idea # 1: Vertical composition



Idea #2: Exposing the 3 portraits 5-6 cm from each other without a boxed surface



Idea #3: Pyramidal composition (2-3 cm apart)



Final Piece: Faces (2020)



Black markers on wood



Coloured markers on wood



Oil pastels on wood

Idea #4: Rectangle box format w/ portraits being close to together (2-3 cm apart)



After personal reflection and discussion, I decided to choose Idea # 2. Exposing the 3 portraits 5-6 cm from each other without a boxed surface

Sources: <https://phlearn.com/magazine/the-25-best-tips-for-perfect-composition/>
<https://thevirtualinstructor.com/blog/the-rule-of-thirds-in-art>
<https://www.pinterest.fr/pin/562316703455968222/>

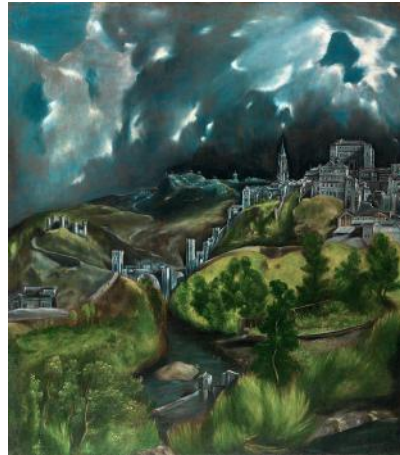
Artist Investigation - El Greco

The greek sculptor , architect and painter of the spanish renaissance El greco was born in 1504 in the Island of Crete in Greece, under the name of Domenikos Theotokopoulos. He was first known as "El Greco" in Italy then later to the whole world. Born in the east, Domenikos was raised in an cultural environment marked by the ancient Byzantine empire, where painting is above all synonymous with the art of icons. He will gradually overcome this heritage. El Greco will not only conquer all the figurative techniques specific to the west in a masterful way (volume of silhouettes, perspective, psychology of characters), but he will also succeed in creating a personal and inimitable style.

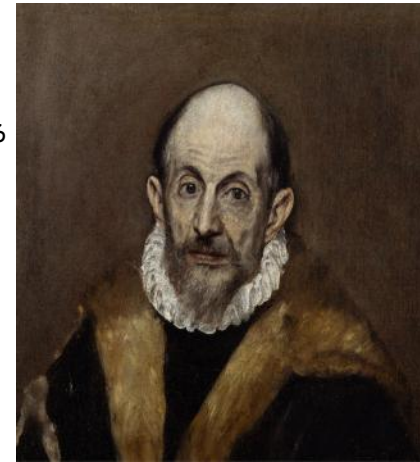
After analyzing several of El Greco's pieces, the one that drew my attention the most was "Portrait of a Nobleman". This piece was painted in the early years of artist stay in Toledo and perfectly illustrates the sober style of dress in Spain at the time. What pleased me in this piece was the authenticity and the simplicity.



El Greco,
"Opening of
the fifth
Seal", 1608
/ 1614
2.25 m X
1.99 m
Oil paint on
canvas



El Greco,
"View of
Toledo", 1596
/ 1600
48 cm X 43
cm
Oil Paint on
canvas



El Greco, "Self
Portrait", 1600
53 cm X 47 cm
Oil paint on
canvas



El Greco,
"Portrait of a
Nobleman"
(1984),
Oil Paint on
canvas, 83 x
66 cm

Analysis: The "Nobleman" with his hand on his chest is a Spanish Renaissance oil on canvas painting created from 1580- 1582. During the Spanish Renaissance, there was specific characteristics you had to respect if you wanted to paint a portrait which El Greco did perfectly. A portrait of the upper body portraying a classic velvet suit very fashionable in the courts of Madrid, followed with a subtle chain and medallion and golden sword or dagger covering the majority of the lower part of the piece. What was also key to the Spanish Renaissance and this movement was the neutral background contrasting the rest of the piece. In this piece, there is no sense of furniture or spatial allusions which makes the viewer completely focused on the face and the suit of the nobleman. As a whole, the nobleman's expression is serious and melancholic. The clothes that he is wearing is typical to the nobleman's class at the time. The dress he is wearing is gloomy and dark, without showing any color but black except on his sleeves and on his collar where there is white. This specific white gives a clear contrast between the dress and his skin.

Sources: [https://en.wikipedia.org/wiki/File:El_Greco,_The_Vision_of_Saint_John_\(1608-1614\).jpg](https://en.wikipedia.org/wiki/File:El_Greco,_The_Vision_of_Saint_John_(1608-1614).jpg) , https://fr.m.wikipedia.org/wiki/Fichier:El_Greco_View_of_Toledo.jpg
<https://www.metmuseum.org/art/collection/search/436574>

My Aunt: Sketching and brainstorming for My large scale painting



Raymond Pettibon
"Untitled", 2002
Litograph, 49,9 x 34.3 cm



Idea #1 (photograph of my uncle)



I decided to experiment different types of sketches around the theme of portraiture.



Sketch from art journal, October 3rd

rushed markers strokes creating complexity.



Raymond Pettibon
"No title (My heart yells)"
1990, Ink on paper,
43.2 x 31.8 cm

I went with the approach of testing distinct colors for each sketches..

Raymond Pettibon



Focusing on portraiture was a goal I had in mind through the initial planning of my piece. Yet, I knew I wanted this piece to have a certain personal connection to my life. This is why I started taking photographs of pupils from my family, and then sketching different outcomes that could potentially be coherent for my creation.



Classical composition.
(Black and white crayon)

Idea #3 (photograph of my aunt)

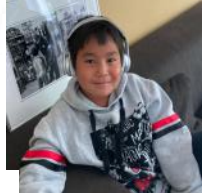


Sources: <https://bastorefront.com/made-in-california/raymond-pettibon-untitled-i-see-before-me>

Idea #2 (photograph of my cousin)



Distorted feel to the portrait. Working with colors and minimalist lines. Using a limited set of colors to potentially create an interesting aspect to the piece



Photograph of my cousin.
August 28, Brussels.
Taken from Iphone



Raymond Pettibon

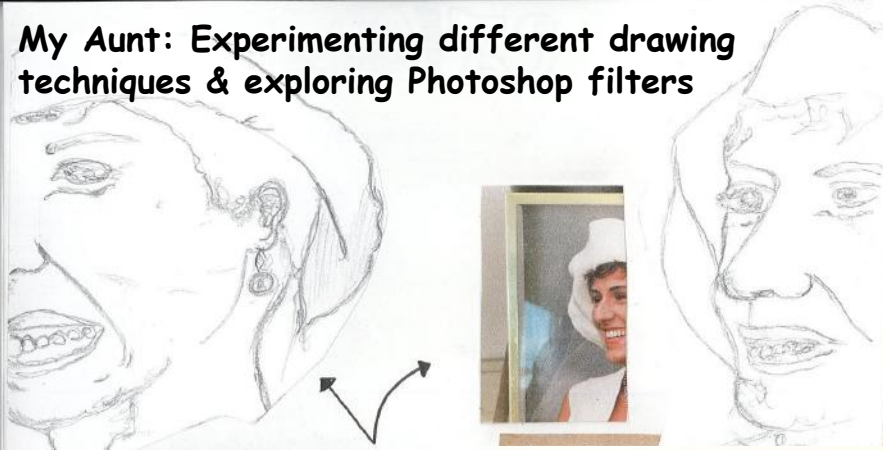


Representation of my aunt, working w/ black and colored markers.



Sources: <http://www.artnet.com/artists/raymond-pettibon/no-title-my-heart-yells-wrS7zuDEVrU6mYumQ4w2>

My Aunt: Experimenting different drawing techniques & exploring Photoshop filters



In the process of creating this piece, I started by using Photoshop and creating different effects with the photograph. I also sketched out different compositions that could possibly fit for my final piece.



Raymond Pettibon, "Untitled (No! Not Us!)", 1990, Ink on paper, 30.5 x 22.9 cm

After questioning myself on various portraits I could represent, I finally decided to choose the photograph of my aunt. The decision of selecting this photograph was sentimental, as I wanted to pay homage to my aunt who passed away several years ago.



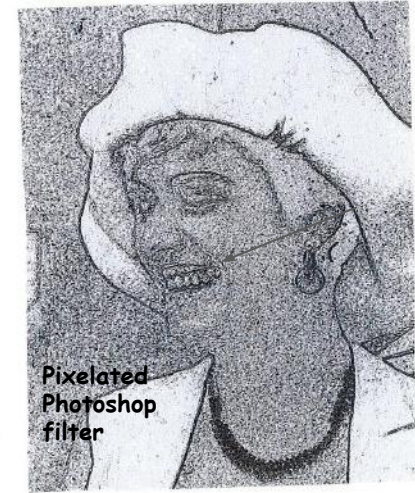
Early on in the process of creating my piece, I thought of Raymond Pettibon as an artist that could possibly related to my work. Indeed, I thought of his figurative and cartoony style as a possible relation to my work. I also liked the way he placed his colours in his works, which gave me ideas for the future.



Photoshop edits for final piece: sketches



**Blur
Photoshop
filter**

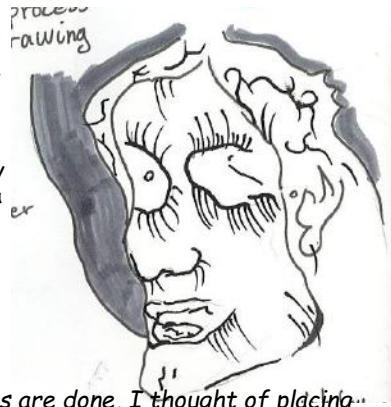


**Pixelated
Photoshop
filter**

My Aunt: Development and refining of my portrait painting



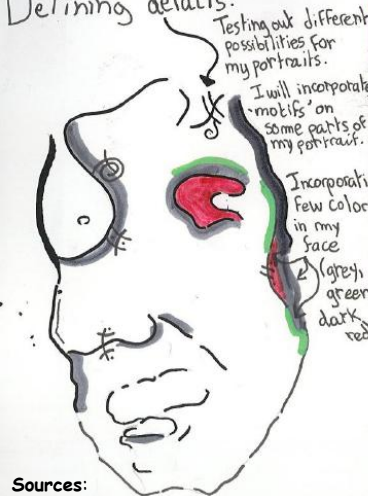
September 14, 2020:
I started by retracing the features of my portrait with a black Posca marker



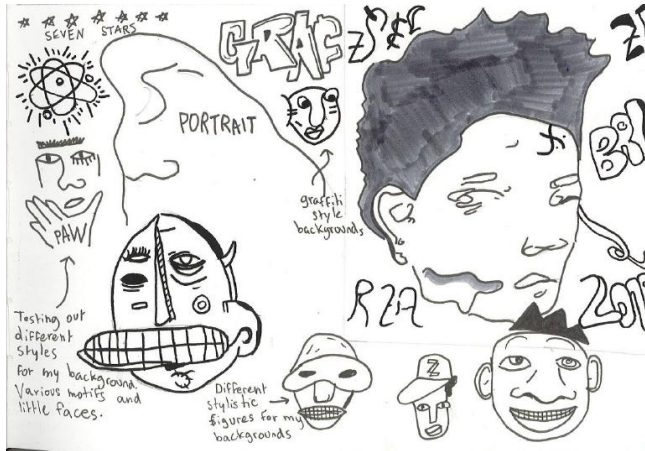
Once my layers are done, I thought of placing "motifs" and symbols in some parts of the face portrait

Initial process of my painting

Defining details:



As presented on the left, I sketched out different possibilities for my background. As I am influenced by street artists like Banksy, Basquiat (SAMO) or Daze, I designed some "street art" influenced portraits that I could possibly add to the background



Developed process of my portrait

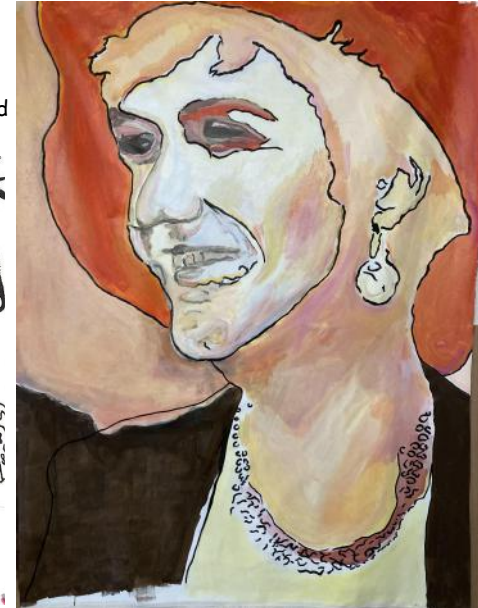
Installation of the color process (Acrylic paint)

Color process: Trying combinations which can be pleasant for my portrait



I printed my photograph edited on photoshop and placed it on a projector. Once the outline of my features were traced, I had to sketch and plan out what colours I was going to use for the hat, the background and for the skin.

Final piece: My Aunt (2020), 145 x 113 cm



Jean - Michel Basquiat, "Hollywood Africans", 1983, Acrylic and oil stick on canvas, 210 x 210 cm

Context:

Raymond Pettibon is an American artist born in 1957 in Tucson, Arizona. He was born as Raymond Ginn, but changed his name to "Petitbon" after his father gave him the nickname "petit bon" which stands for small and good. As a whole, he is well known for his punk-related biography, as he designed the logo for Black Flag, a well-known punk band founded by his brother Greg Gin. Towards the end of the 1970's, Raymond Pettibon illustrated fliers, album covers and other music-related merchandise. During that time, Petitbon collaborated with other bands like Sonic Youth or the Ramones which strongly developed his reconnaissance.

Artist's Influence:

Raymond Pettibon represents his works in parallel to many diverse subjects like America's long history of war, violence and political corruption, sex, religion, sports and music. Indeed, a large majority of his representations are centered around the faces of corrupt politicians, religious icons, hippies, punks and surfers. I can really connect with Pettibon's work as he represents greatly many of the facades of Los Angeles which I can relate with. Despite his clear appartenance to the underground Californian culture, Pettibon detains many characteristics of an artist who covers many fields, culturally by showing a pushed understanding of the American society and artistically by manifesting diverse types of pieces in terms of subject or media.

Artist connection to myself:

This artist is special to me as I have been seeing many of his works since I have been a kid. Indeed, while I was living in Los Angeles, my father used to take me to many of his art shows while I appreciated strongly. My father also used to tell me some of his works resembled to some of the works I produced when I was younger. As a whole, what pleases me in Pettibon's work is his combination of portraiture, text and composition which creates a unique aspect to his work. His portraiture pleases me very much as his visages are often centered on human characteristics like human expression. As a plus, what pleases me in his work is his alternation between portraits, landscapes to abstract pieces.



Raymond Pettibon,
"Minutemen: Paranoid Time"
(1980), Offset - printed
record sleeve, 18 X 18 cm



Raymond Pettibon: "The
Unheard 1983 Demos" (1995),
Offset- printed record sleeve,
18 X 18 cm

Medias and recurrent themes:

The majority of his works are done with India ink on black and white, although he sometimes adds contrast with the use of watercolor, colored pencils or even gouache. As we can see below, his works can vary from graphic portraits to more visual colored works. Pettibon's oeuvres range from a wide variety of American iconography pulled from history, sports, philosophy or religion. As he mixes images and texts, his many works question the rhetoric of the pop movement while he incorporates classic texts from Marcel Proust notably.



Raymond Pettibon, "Black Flag: My War",
(1983), Offset-printed record sleeve, 31.4
cm X 31.4 cm

Sources:<https://www.moma.org/collection/works/190997>
<https://www.moma.org/collection/works/191051>
<https://www.moma.org/collection/works/191018>



Introduction: Composition, Process, Colours.

This artwork by Raymond Pettibon represents the portrait of a man who is wearing a tuxedo. The portrait is slightly caricatural as his features are exaggerated like his eye for example. The pen and ink strokes are rushed and precipitated in the feels. Except the grey color scheme that is present in the entirety of the piece, there is a light blue that is represented in the eye and in the texts in the higher part of the piece. Indeed, the blue eye which is represented in this piece is being distorted and exaggerated as its size doubles up in comparison to the other one on the left part of the piece. The man's expressions are uncertain as the ink strokes are almost abstract in certain feels. The background is simple but useful as the artist uses thick paint brushstrokes to cover a big majority of the piece. Even though the artist uses a very precise and methodical technique for the piece, it seems the piece was made relatively quickly due to the fact that these strokes are rapid and rushed. As a whole, the overall viewpoint of the portrait is classical. The composition represents a classic portraiture that is minimalist as the artist shows the subject as is it. Apart from the fact that the eye is being characterized, the subject is relaxed with a simple grey background without any distraction.

Raymond Pettibon, No title (2012), Works on Paper, Charcoal, pen, ink and collage on paper. 77.5 cm X 55.2 cm.

Comparison to my own work:

As a whole, even though I have been strongly influenced by Pettibon's work during the process of my creation, there are few similarities that I can observe between this piece and mine. Indeed, the color scheme is completely opposite as Pettibon uses a subtle color scheme incorporating greys, black and a fine - drawn blue and I used a vivid and bright color scheme which creates a precise feel to my piece. Despite the fact that the color scheme is opposite from one another, both pieces incorporate thin black stripes on the features of both visages. In addition, the composition of both pieces are similar as the upper part of the bodies are represented. (shoulders neck and the face).

Own Painting
My Aunt (2020)
Acrylic & markers
on canvas
145 x 113 cm



Sources: Guskov, Sergey. "Raymond Pettibon." *Ocula the Best in Contemporary Art Icon.*, Ocula, 10 Jan. 2018, ocula.com/magazine/conversations/raymond-pettibon/. Editorial, Artsy, and Alexxa Gotthardt. "Raymond Pettibon's Dystopian Portrait of America." *Artsy*, 10 Feb. 2017, www.artsy.net/article/artsy-editorial-raymond-pettibon-twisted-diagnosis-america.

Personal Opinion:

What I appreciate in this piece and generally with Raymond Pettibon is his ability to portray human expressions in his visages, almost like if the reader could perceive what the sitter is thinking. For me, Pettibon clearly belongs to the Figurative art movement as he has the ability to connect with human thoughts and feelings. He also has the ability to portray an imaginative and an alternate reality which for me is Pettibon's greatest asset. As a whole, I appreciate greatly his artistic technique as he remains simple but efficient in his lining and shading techniques. For me, Pettibon is clearly one of my favorite artists as his works are not comparable to any other artists, this is the reason why this investigation was led.

Distorted Face: Developing ideas for my distorted portraits - Brainstorming

Pablo Picasso, "Portrait of Sylvette david in Green chair" (1954) , 13.5 x 10.5 cm

Pablo Picasso, "Femme au beret et a la robe quadrilee" (1937) , 55 x 46 cm

Furthermore, I also wanted to explore how disproportions and distorted human expressions in portraits can beautify a work. Here I inspired myself from Pablo Picasso's works *Portrait of Jacqueline* and *Portrait of Olga* to sketch possible ideas for my final piece.



Own sketch



This represents the imperfections that visages can have. I want to explore the idea of this distortion effect that can be presented in portraits.



Here I furthered this idea of disproportion and imperfection trying to sketch different possible outcomes.



A artistic period which inspired me during the brainstorming of this piece is the cubist movement. I liked the way symmetrical feels could beautify a piece.

December 19, 2020: Sketch designed in my Art journal.

After finding a theme that pleased me, I sketched different types of portraits in relation to my "inspired images" from George Condo and Pablo Picasso.



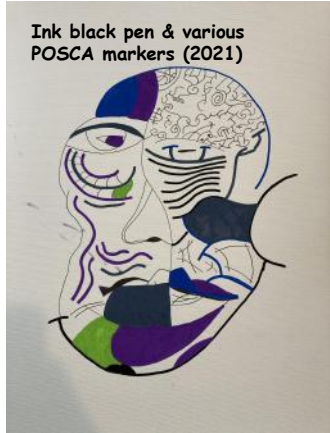
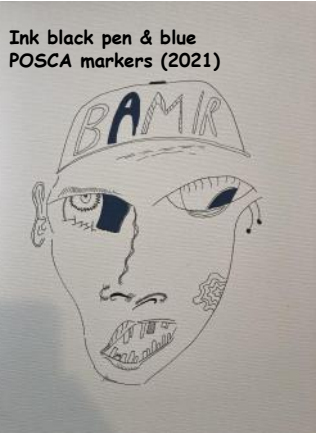
Sources: xavierhufkens.com
pinterest.fr
spruethmagers.com
<https://www.pinterest.fr/pin/374713631466644263/>
<https://www.pinterest.fr/pin/620722761129562069/>



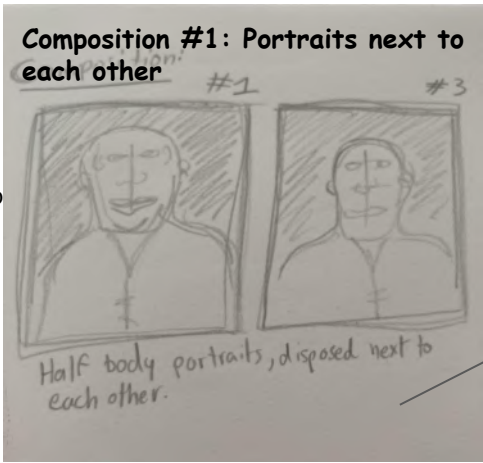
Here I had reflected that I wanted to create a portrait with half of the size of a body. I sketched some ideas to see how it looked.

Distorted face: Experimenting colors, motifs and composition for my portrait piece.

In these sketches I tried to incorporate distinct layers of colors in separate sections of each portrait. I also tried to incorporate motifs in other sections to create unique aspects to my pieces. However, these sketches are only face portraits and not half body portraits like I want to represent in my final piece.



In these sketches I tried to combine interesting colour schemes which could fit for my final piece



Brainstorming different compositions for the final piece is important. For this piece, I knew I wanted to create two half body portraits with interesting placement of colors in them. My first idea was to place my two canvas portraits next to each other, for it to be simple for the viewer to visualize the depictions of both pieces. The second idea was to place both portraits diagonally to each other, with wood panels.

After personal reflection I decided I wanted to only represent one portrait as the other's final result did not please me.



Half body portrait

Composition Idea #1: Representing two portraits then disposing them next to each other



After reflecting, this is how I visualized both of my portraits being, next to each other with a simple placement.

Final Piece: Distorted Face, Coloured markers on paper, 51 x 41 cm

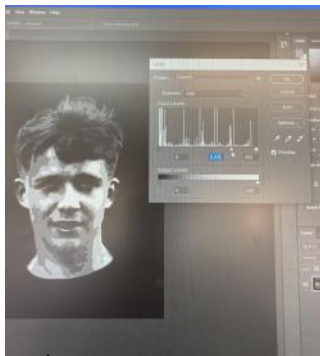


Sources:
<https://www.pinterest.at/pin/40321359137192768/>
<https://mymodernmet.com/famous-self-portraits/>
<https://za.pinterest.com/robertdullaart/full-length-portraits/>

Developing Ideas for my Stencil piece:

Image references for my Stencil Piece.

Photographs of my cousin taken in summer 2020 in Arles, South of France.



As a whole, I thought creating a stencil for my project could be interesting to add a wider variety of mediums for my exhibition. As a plus, stencils has always indirectly affected me as they are created for political, cultural and ethical reasons.



Playing with the level adjustments abled me to correct the tonal range and the color balance of my photograph. Furthermore, I adjusted the intensity levels of image midtones and shadows.

Classic Examples of stencils which inspired my work



Photo chosen for stencil piece



Final outcome on Photoshop:



Here I extended an example of a stencil found online, to test out possible techniques that could be used

Sources:
Andreamatus.com
Pinterest.fr
pinterest.nz
#jamesgraffiste

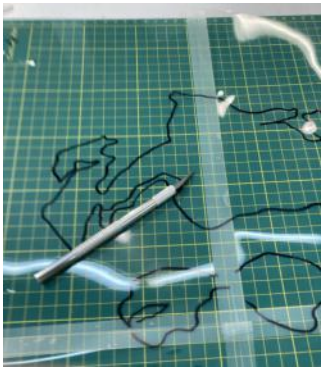
To create my stencil with this image, I used Photoshop. To create this contrast between the blacks and white, I went on **IMAGE** then **LEVEL ADJUSTMENTS**, where I played with the levels of brightnesess in the colors.

Experimenting ideas and continuing to refine for my stencil piece



This is my image reference for my final stencil piece. This final outcome has been made with Photoshop.

Pablo Picasso, Banksy



These two photos show the process of cutting the outlines of each shades. The empty spaces served me as my stencils for the 4 distinct layers of shades



Lizzy Stardust, Banksy

Test of colours for my 4 different shades



Dolk, Norwegian artist

1st layer - Light grey shades



2nd layer - White shades



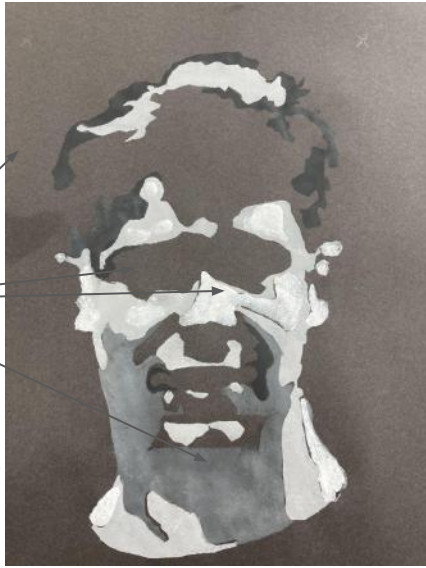
3rd layer - brighter grey shades



The next step of my stencil piece was to outline the different shades with a sharpie. After this, I used a cutter to cut out the outskirts of the shades to create my 4 layers. ,

Final Piece: Family Love , Acrylic on wood, 56 x 37 cm

This stencil relates to my work, in terms of the 4 distinct layers of colours.



Sources:
<https://www.ruebensportraits.com/oil-portrait-masters-11.html>
<https://www.pinterest.fr/pin/358247345328790509/>
<https://www.pinterest.fr/pin/560276009868511962/>
<https://www.youtube.com/watch?v=1jPpPCd9h7g>

Motifs:Developing Ideas & Finalizing my 2nd stencil piece::

For this piece, I wanted to recreate my stencil from my previous work in colour. I started by looking at reference pieces that inspired me. Reference works for my stencil piece:

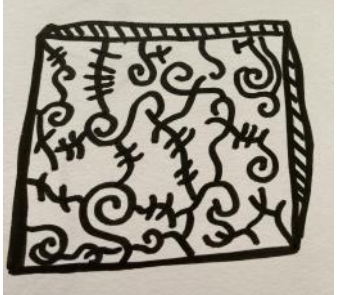


Andy Warhol, Marilyn Monroe (1967)

For the second piece of my stencil series, Andy Warhol's "Marilyn Diptych" color scheme strongly influenced me. Indeed, I wanted to incorporate brief and vivid colours creating an interesting contrast in the portrait (dark vs. brilliant colours. Ex: Pink and grey vs blue & grey)

Sources:
<https://www.andreamatus.com/paradoxicalgypsy/2015/2/5/using-multi-layered-stencils-in-your-mixed-media-artwork>
<https://www.youtube.com/watch?v=TJnq7CAkx0>
<https://www.moma.org/collection/works/61240>
<https://www.invaluable.com/blog/islamic-art-patterns/>
<https://www.pinterest.nz/pin/525091637781010376/>

Exploring motifs & symbols:



Practice test - Outcome

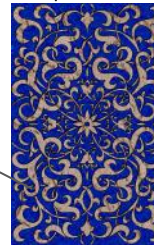


Once finishing my practice test for my coloured stencil piece, I thought that my piece could be more complete if I added symbols and little motifs in some parts of the portrait. This idea of recurrent patterns and motifs are strongly present across Islamic visual art (floral motifs, geometric designs and calligraphy).

Possible examples of motifs & patterns for my piece:



Islamic art symbols which inspired me



Final piece: Motifs, acrylic on wood, 56 x 37 cm

Details of mosaic tiles from Isfahan mosque in Iran



Multiple Faces: Developing Ideas and finalizing my wooden Acrylic and marker piece:

For this piece, I wanted to create a long wooden panel with loads of visages around the theme of distortion. I wanted to use only black thick markers on wood as I liked the overall outcome of black on wood.

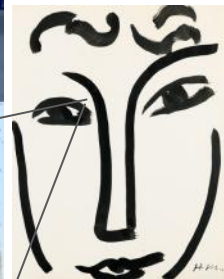
Furthermore, I wanted this piece have an experimental aspect in the making as I wanted to improvise some of the faces for the piece. Indeed, I have been drawing faces since my youngest age, which means I have a certain facility for drawing my style of visages.

I decided to divide my wood piece into

4 distinct sections:

Upper section

"Upper mid section"



Matisse black and white visage which inspired me for the making of my multiple faces (simple thin lines) "Lower section"

Sources

<https://www.sothebys.com/en/articles/matisse-essence-of-line>
<https://www.pinterest.fr/pin/392939136223315533/>
<https://www.twinkl.fr/illustration/david-hockney-artists-painting-art-design-ks2-black-and-white>
<https://www.artsy.net/collection/jean-michel-basquiat-portraits>



David Hockney's portraits inspired me for this piece: (Simplicity in lines and in format)



Basquiat's distortion feels in his portraits inspired me very much. (Exaggeration, modification of human characteristics)

J.M Basquiat "Untitled", 138.7 x 101.1 cm, Screenprint in colors.



Red Acrylic Background Test:



After my wooden piece was done, I reflected on possible backgrounds which could complement my faces. With personal reflection and advice from my teachers, we thought adding red acrylic paint in some part would be benefic to the piece.

(Sample Test)

Final Piece: Multiple faces , Black markers and acrylic on wood, 122 x 22 cm



Closed up details of the piece

Motion Man: Developing Ideas and finalizing my marker on wood piece

For this piece I continued pursuing the theme of portraiture but I wanted to further and strengthen my piece by adding a different aspect. I knew I wanted to have a clear contrast between motifs and lines like my previous piece. After reflection, I decided to make a full body portrait of a chosen photograph

Reference photographs for my piece:



Photograph already explored in previous piece (Family Love) My Cousin in the South of France (2020)



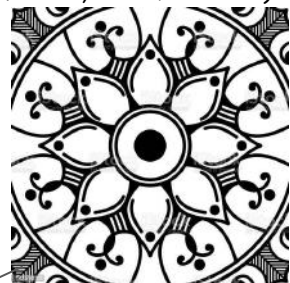
Photograph of myself as a kid. I thought a self - portrait could also be compelling to the piece.

Brussels (2007)

Development of Ideas - Sketching possible outcomes based on two photographs



Furthering the idea of portraiture with the addition of motifs and lines. (marked, thin & discrete)



Patterns which influenced me

Final Piece: Motion man, Markers on wood, 45 x 31 cm



Incorporating lines & motifs strengthening the overall value of the piece (adding distortion and complexity)

Sources:

<https://www.istockphoto.com/fr/vectoriel/ornement-ethnique-de-mandala-motifs-arabes-pakistanaais-marocains-turcs-indiens-gm1220793103-357606247>