

'Double Sphere' Brainstorming Ideas for Sculpture

I sketched ideas to develop textures of motifs and forms for a future ceramic sculpture. I have been inspired by curved shapes and forms from metal balconies around the metro in Paris.



I like this very abstract form with three closing sides.

A vase shape with patterns.



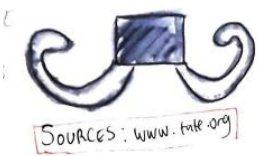
Curved and circular shapes



Wave-like form/round shape



I like the simplicity



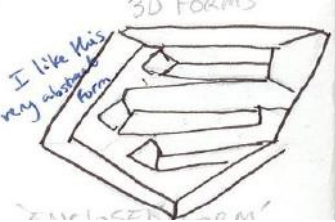
Barbara Hepworth, 'Curved form', 1956, Impregnated plaster, painted on an aluminium armature. 52 by 80 by 48 cm. Tate.org.

like this unique decorative style



Inspired from this structure, theculturetrip.com.

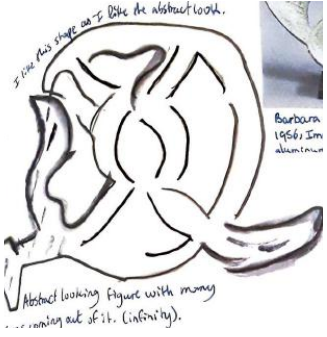
3D 'enclosed form'



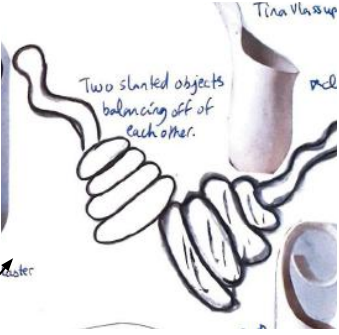
I was highly influenced by Barbara Hepworth's ceramic sculptures as she similarly combines curved and wave-like forms in her pieces. A difference for my intentions will be to engrave patterns into the ceramic.



Barbara Hepworth, 'Pelagos', 1964, Elm and strings on oak base 430 by 460 by 385 mm, tate.org.



Abstract looking figure with many forms (infinity). A possible idea for texture engraving.



Two slanted objects balancing off of each other. Too complex.



Looks like an eye, I like the idea.

Triangular/Diamond structures



I don't like this configuration. It's not appealing to the eye.

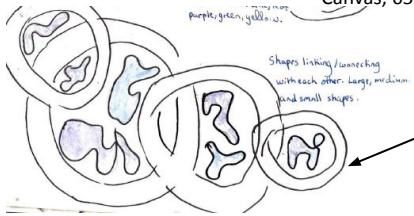
'Double Sphere' Developing Ideas

I started the development of compositions for a sculpture constructed from a sphere shape. I am considering creating several spheres intertwined within each other. I continued sketching abstract shapes within the sculpture like previously.



Too similar to previous structure. Can this be developed?

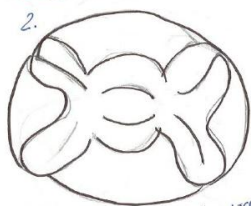
Fernand Leger, "The Disk", 1918, Oil on Canvas, 65 by 54 cm, tate.org.



Same idea from above but looking from 3D perspective

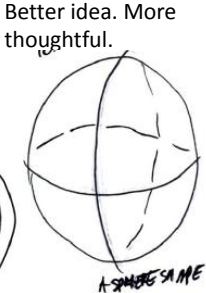


Three separate spheres wouldn't be possible with available techniques.



I don't like this. It has become too simple. Needs to be more complicated to achieve the complexity of shapes when engraving them into the ceramic.

Leger influences with circles and repetition of shapes.

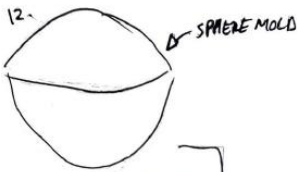


Better idea. More thoughtful.



Testing clay with half a sphere.

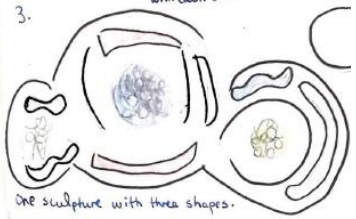
Jean Arp's interesting curved shapes on the canvas gave me the interest to work in this shape and motif manner. I will need to start experimenting with different techniques in order to achieve the desired look for textural effect.



I like the randomness of the shapes.



Jean Arp, 'Constellation selon les lois du hasard', 1933, painted wood, 772 by 910 by 100 mm, tate.org



One sculpture in three shapes. I like the union.



Abstract form and shapes. I like the idea of the patterns inside.



Circle pattern from the end of a tool created. Also, streaks for a textural effect.

An investigation of Circular and Geometric Forms in Leger's Paintings

Introduction <https://www.moma.org/interactives/exhibitions/2012/inventingabstraction/?work=130>
I have decided to investigate the use of circular and geometric motifs in Fernand Leger's work "The Disk", because my work is closely similar to how different shapes and textures are used.

Context and cultural significance - Leger (18851-1955)

Artistic Movements and Influences www.britannica.com/biography/Fernand-Leger.

Leger was a French painter who was influenced by industrial technology and Cubism. His style varied between figuration and abstraction. In 1900, he worked in Paris as an architect, then a photographer. In 1903 he took part in the Paris School of Decorative Arts. He developed machine art, a style of monumental mechanistic forms with bold colors. He embraced the Cubist aspect of fracturing objects into geometric shapes, but kept an interest in portraying the illusion of three-dimensionality.

Other work by Leger



Fernand Leger, "Propellers", 1918, Oil on Canvas, 80. by 65 cm, tate.org.

www.theartstory.org/artist/leger-fernand/ <https://www.tate.org.uk/whats-on/tate-britain/exhibition/fernand-leger>

Finding his Style

"The Disk" was influenced by Leger's interest in the chaos of urban spaces. His interest in primary colors created a sense of movement in his paintings that captured the optimism of the pre-World War I period. Leger was recruited during the First World War, which made him avoid abstraction and return to real objects. He began a series focused on representing the form of the disc. Incorporation into his compositions of this abstract motif, which he was familiar with before the war, could be due to his collaboration with Kahnweiler in the publication of "J'ai Tué" by the Delaunays' Swiss writer friend Blaise Cendrars. Leger did the illustrations. Leger was influenced by Cezanne's work at the Paris Salon D'Automne of 1907.

Function and Purpose - "The Disk" www.museothysse.org/en/collection/artists/leger-fernand/disc.

This work was completed one month before the Armistice, which could refer to a war theme, due to the chaos of two dimensional forms. The composition and layout of the shapes can be seen as unstructured and intentionally unplanned. It reflects that the war was chaotic, tense and everything was a blur: shapes are not specifically positioned for a particular reason. There is a reference to the colours of the flags, however it wasn't intended to represent anything specific. Even though there are many round shapes, the construction aspect is significant as well. This can be seen through angular triangles and construction lines that stand out. Perhaps Leger wanted to show a balance in his use of shapes through a variety of soft (circles) and hard (triangles) shapes and tones.

Vibrant tertiary colors and textures from this palette.



White: first feature to stand out to eye

Bright orange, red, purple colors are harmonious together expressing a warm mood.



Attractive light and pale tones

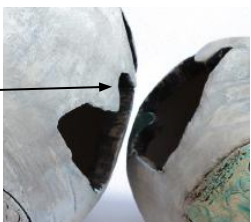


Fernand Leger, "The Disk", 1918, Oil on Canvas, 65 by 54 cm, tate.org.

Small details of stripes, horizontal and diagonal lines inspires technology and construction to create a building.

Contrasting light and dark shades. Bold thick curved black and white semi-circles.

My own work



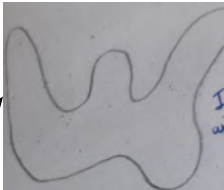
Similar black and white color contrasts between Leger and I



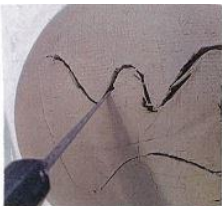
Leger's piece influences my piece in circular form through this feature and textures. I engraved textures with a knife. Leger similarly drew black lines to create a construction aspect.

'Double Sphere' Refining the Sculpture

As I'm refining the sculpture in the making, I start to use a knife and wooden sticks to create bumps and lines on the piece. I used knives to create zig zag straight line motions. I continue to develop ideas and engrave different motifs previously brainstormed.



A 'w' shape. I prefer this 'wavy' aspect. It portrays abstract shapes.



I decided to go with this shape and carve it out.



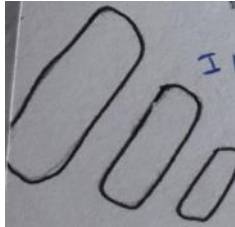
I like this rectangular shape and sharp edges. As well as the big, medium and small shapes.



This is the final idea come to life. I like the 3D aspect; shows lots of the textures.



Add scratch surfaces with knife for more texture.



I did not use this solid textured pattern so I decided to cut the shape out instead.



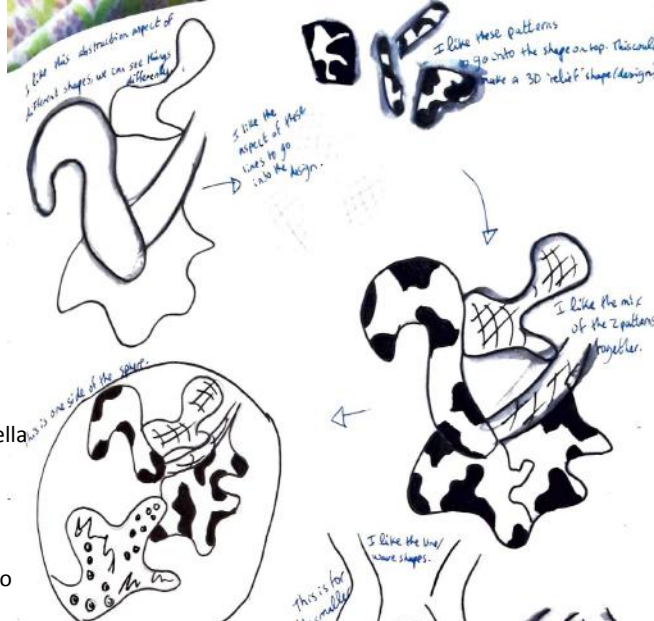
Nina Kemchyan, 'Constellation Sphere', 1990, Ceramics, tate.org.



I was influenced by Frank Stella from his piece 'Egyptosis Relief'. I found his collage techniques with engraving textures like continuing lines and zig zags very appealing to the eye. I want to achieve a similar goal.



Egyptosis relief, Frank Stella, 1996, Prints, relief, aquatint, magnesium plates, 80 by 80 by 4 cm, tate.org.



Original ideas that gave me inspiration for this project.



Finished piece with two spheres side by side, with color oxides. Color influence from Stella.

'Ancient Paris' Development

I intend to discover Parisian architecture through the repetition of shapes and patterns for an acrylic painting. I explored different compositions from original photos taken around Paris. I developed green, blue and grey color schemes to find the balance of tones in these colors.



Rectangle composition shows more background and lamp repetition.



Need to explore more dark tones of blue if I advance with idea.



Another possibility is to look at wire structures from the metro; more intriguing patterns.



Square composition does not allow lots of room for wire.



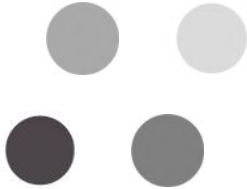
I prefer this round one, as the theme fits with the wire structure.



Experimental painting image for reference



Curved metal



Testing colors for painting



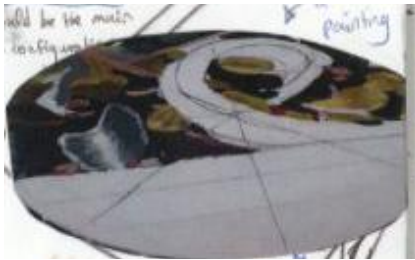
Color seems too dark.



Leger influence for wire structure.



I needed to choose which colors would fit best for the leaves.



Final finished piece

'Stare' Brainstorming Ideas

I started brainstorming ideas in distorted and shattered objects through the figure - a first influence from Cubism. Pablo Picasso was an inspiration for this as the way he collages different subjects together is something I want to achieve.

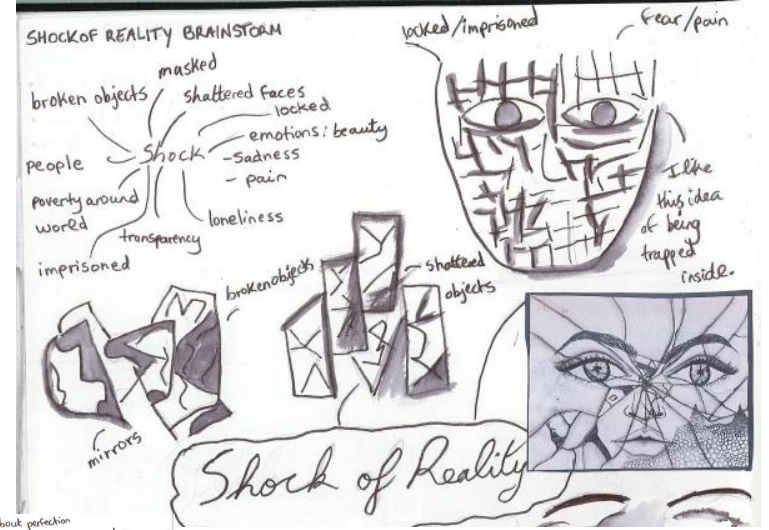


Pablo Picasso, 'Weeping Woman', 1937, Oil paint on canvas, 608 x 500 mm, Tate.org

Inspiring image for theme. Source: creative.com



This has a cubist style to it. I was inspired by the human face above, with everything being broken into parts.



A shattered face that is broken into different sections will demonstrate the pressure I want to show. Source: wallpaper.com

This represents hiding parts of the body, with the feeling of everything being erased.



Showing that the face isn't always as perfect as it seems.



Idea that beauty is not all about perfection. Showing different faces in a mirror.



I thought of the eye being pressured by something, feeling trapped.

Source: creativemarket.com



Shock of disappearing effect; interesting

'Stare' Pressure on Women

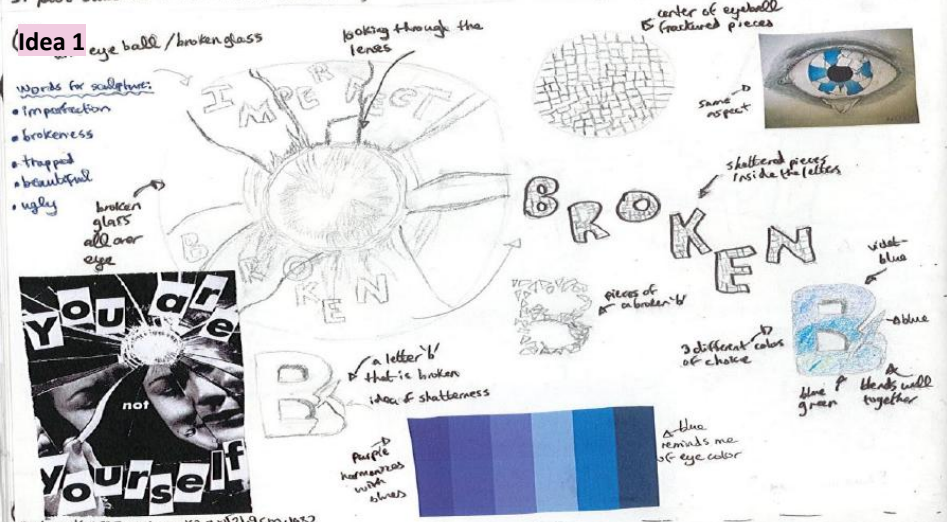
I started to sketch composition ideas. The distortion of faces relates to ideas of women feeling need to be pretty and perfect causing pressure. Many women feel undervalued unless they meet society's expectations of beauty. I want to create a piece where the audience can view my artwork from different perspectives, incorporating the abstraction possibly from the idea of an eye, with shattered mirror.

Artist: Mel Bochner, 'If the color changes', 1999, letters on foam board. SOURCE: Hauderkanst.de



This is my preferred idea showing broken glass for pressure.

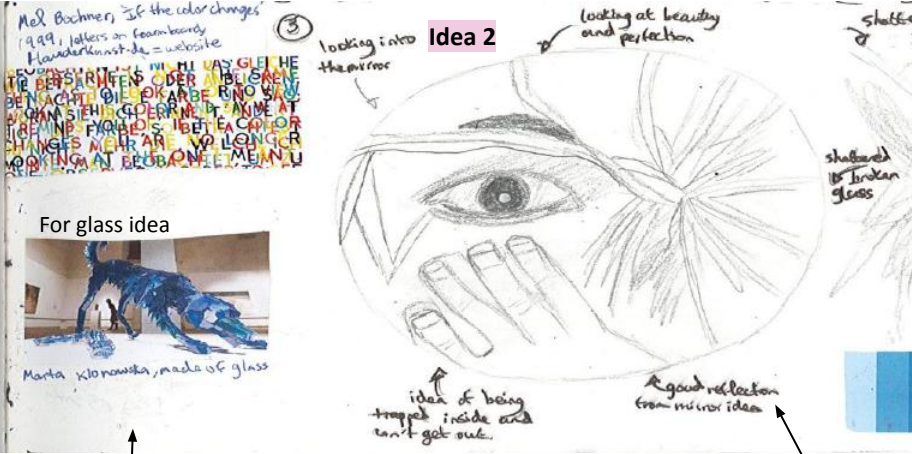
Note: Not my photo.



<https://artpla.co/troisieme/you-are-not-yourself/>

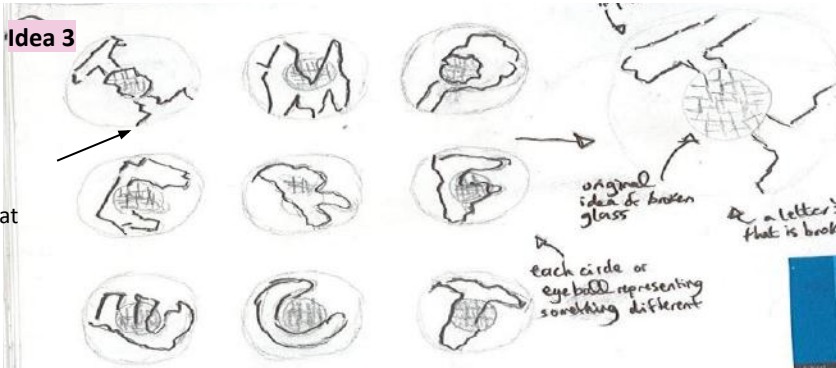


Could one of these be the reflection and the centre of the eye?



Artist: Marta Knowska, made of glass, 1980, 360 by 275 cm.

I like the concept of this idea, but too similar from idea 1.



I like the individual 'tondo' format but not for a final piece.

'Stare' Developing Letters

I started to develop words relating to pressure and beauty standards. My goal is to have the words under layers of paint, so that it is not the basis of the piece but also big enough so the audience can see the words from a distance. I explore stenciling, paint and plaster.

Inspired by this font.



Ben Vautier, 'Prenez vos Desirs pour des Realites', art.org.



Since one of my requirements was to have written words as a main feature, I looked at different stenciling techniques.

LOST
SCARED

DEVELOPING LETTERS
FAKE

This will not work on the painting as a blue word and a blue background will not be seen.



I like how it has a movement effect of it disappearing.



I like the different tones of blue. The concern is that it won't be seen on the painting full of blues.

the different tones of blue.
PAIN

This color may contrast better with the blue background on piece.



LOST
scared

I prefer this aspect of broken parts of the letter.



Could I try to use plaster and paint to create a 3D effect?

I like this type of stenciling as it's simple.

FEAR
UGLY

The color is too light, and hard to see from a distance. I will make a darker green.



I wanted to incorporate an aspect of geometric letters floating portraying movement. In the end I didn't do this due to time constraints.



Jasper Johns, 'Alphabet', 1959, Paper on Hardboard, 30 cm x 27 cm, (The Art Institute of Chicago)

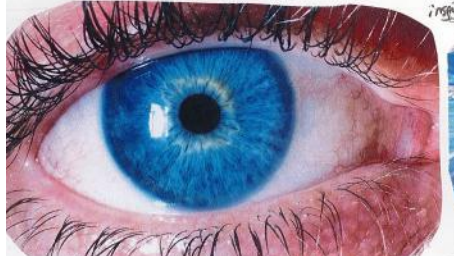


'Stare' Eye Color Testing

I decided to create a circular wood piece with blue and green acrylic paint. My goal is to incorporate textural effect using dashed black lines and wire becoming visible to the audience from afar.



NOTE: The eye pictures are not mine.



This eye has very dark blue around the edges. I can see that from my 'tondo' piece. I added more green to mine for more color.

I took inspiration from this eye. I didn't quite achieve the light sea blue.

Pictures from healthline.com



Eye color testing. Colors are appropriate to make up eye ball.



I will need to add extensions of black lines coming from the smaller black circle, so that it looks connected.



I don't like these colors side by side. They are too dark. I will add white paint to brighten the appearance.

I like this turquoise green color. Gives a nice blended effect

This is from my print. For texture of the eye, I decided to paint black lines on top.



I used more blue rather than turquoise/green to give a lighter color eyeball.



Final result involves black lines and straight wire for added texture

An investigation of circular motifs in Sonia Delaunay's work

Introduction

I have decided to investigate the use of circular motifs in Sonia Delaunay's work *Electric Prisms*, as it portrays the repetition of circular patterns in a colorful manner. This artwork links to my work as I explore how shapes and textures are used, connecting to my theme of identity and distortion.

Context www.theartstory.org/movement/orphism/.

Born in Ukraine, Sonia Delaunay was a French abstract artist and a key figure in the Parisian avant-garde, known for her use of colorful geometric patterns. Her works explored the relationship between colors creating a feeling of depth and movement. Even though her early work consisted of paintings, she took interest in textiles evoking cubist creations, when she had the idea of making a blanket for her son.

Delaunay was influenced by the similar fabric she had seen in the houses of peasants in Russia. Delaunay moved to Paris to study at the Academie de la Palette. Having met her first husband Wilhem Ulde, an art dealer, he gave Delaunay her first exhibition in 1908 highlighting portrait studies that showed the early influence of Fauvists like Henri Matisse. This introduced her to important art figures like her future husband Robert Delaunay.

During her first years in Paris, she was strongly influenced by the bright colors of Fauvism. Delaunay's textile designs helped her discover her interest into fashion and home decor. By introducing art into daily life by creating and wearing clothing, and in living spaces designed by herself, she was seen as developing an early form of performance art. She inspired many artists like Marina Abramovic, a contemporary artist.

Cultural Significance and Art movement - Orphism

In 1912, Sonia and her husband Robert Delaunay created an abstract cubist influenced painting style called Orphism. It is known for its use of strong colors and geometric shapes. Poet Guillaume Apollinaire, invented the name which was based in Cubism, adding a new importance on color, influenced by the Neo-Impressionists and the Symbolists. Orphism brought together theories of philosophy and color to create work that "immersed the viewer in dynamic expanses of rhythmic form and chromatic scales". (Thearthistory)

www.theguardian.com/artanddesign/2015/apr/13/sonia-delaunay-tate-modern-london-review



"Electric Prisms", 1914, Sonia Delaunay, Oil on canvas, 250 by 250 cm, tate.org.



"Abstract Swirl", 1970, Sonia Delaunay, Lithography, paper, 50 by 65 cm, tate.org.

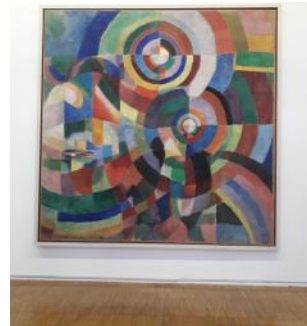


My own work "Stare", 2020, acrylic, 44 by 55 cm.

Analysis of Function and Purpose

Electric Prisms demonstrates the way that life influenced Delaunay's art. The subject matter was observed directly as she and her husband discovered electric lamp lights as they were walking down the boulevard Saint-Michel in Paris, helping her create this work. We can see how Sonia tried to reproduce the way these artificial lights show colors on the sidewalk with semi-circular colored lines. The representation of pattern gives off an abstract feel, not entirely representing reality, trying to communicate and achieve its use of shapes and colors. The work captures a feeling of relaxation and calm due to the subtle "movement" and flow of the curved arcs. Delaunay is trying to convey a story illustrated from the lamp lights seen in Paris, showing how these objects were derived from something realistic, and now as a result they are spontaneous.

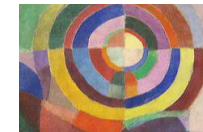
www.tate.org.uk/art/art-terms/o/orphism



Exposed in the Centre Pompidou, Paris

Symbolism

Motifs of circular patterns. Delaunay shows her use of this motif throughout many of her artworks. They are abstract showing symbolic meaning of perhaps architectural objects she sees in her life (lamp posts). She paints them imagining what they could turn into.

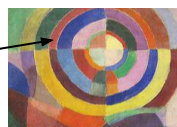


www.tate.org.uk/whats-on/tate-modern/exhibition/ey-exhibition-sonia-delaunay/delaunay-introduction.

Continuation of Investigation

Form and Composition

- Square format with circular compositions; arrangement is fragmented and irregular.
- Pattern of many curved circles overlapping each other.
- Shapes: geometric: arcs, rectangles, and oval-like shapes.
- Two main circles like prism colored discs are the focal point. Attracts viewer with the continuous circles going into perspective.
- Eye is directed in a structured order. First to the large circles, then to the unusual square and geometric shapes.
- Sense of movement in the circles, creating its own energy and motion. Strong bold semi circles creating tension.
- Vibrant and illuminating piece.
- Fragmented landscape expressed with color.
- Repetition of forms extending beyond frame.



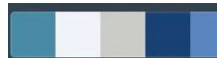
Consecutive semi-circles



Dark areas casting shadows.



Axis of symmetry, a center of balance.



Unusual squares/geometric shapes



Colors

- Primary and secondary colors placed next to each other, creating light effects and an intense optical vibration.
- Primary colors: red, yellow, blue.
- Secondary colors: orange, violet, green.
- Juxtaposition of complementary colors: red and green, blue and orange. A broad use of color palette; a variety. Gives a saturated and pure mood.
- The color blue may be the most vibrant and dominant color and have the most significance than other colors. Uses a variety of dark and light shades for the viewer to see the contrast first.
- Bold, opaque colors.
- Warm colors (red, yellow, orange) giving a sense of excitement.
- Cool colors (green and blue) giving a sense of calm.
- Abrupt color change with the black in bottom right corner. Very unexpected.
- Color choices create a repetition and motif of pattern, by creating balance and variety within the work.

Tone/Light

- Broad range of darks, highlights, and mid tones dispersed all over work. This portrays different moods across the piece from dull to vivid.
- Shadows can be seen from the dark blues, creating the illusion of depth and space.
- The lower circle positioned towards the right of the work could be disappearing into the distance. Perhaps tone is used to help communicate atmospheric perspective.
- Lights mostly on right side, darks on left side, while creating a subtle contrast hard to notice.



My own piece

Delaunay's work involves circular motifs, similar to the overall composition of my work. Similar paint techniques working with gesso.

Similarity in overall tondo format and appealing to eye.

Materials

- Gouache on cardboard.
- Painting could have been built in layers: Gesso ground, textured mediums, underdrawing, blocking in colors, defining form, final details.
- Perhaps a contemporary method of using paint.

'Pieces' Initial Ideas + Piece Development

I created a tonal drawing of a lipstick thinking about makeup and using it to judge people; social pressure. I looked at the different areas of light and dark tones, which then developed into a collage piece made from found materials (newspaper, acrylic, card). I was influenced by Kurt Schwitters.



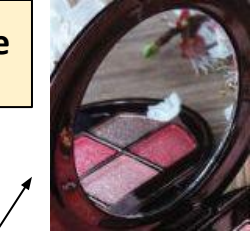
I like the variety on the upper part of the lipstick. The form would be unusual/abstract in a collage piece.



Merzbild 1A, Kurt Schwitter, 1919, Oil on Canvas and Collage of objects, 48 x 38 cm, tate.org.



I started looking at different compositions looking at different areas of the lipstick. Starting to think about a collage.



I like the variety on the upper part of the lipstick. The form would be unusual/abstract in a collage piece.



Tonal drawing to start ideas.



This composition is the most unusual one. A large rectangle showing a lot of detail. However, this may look like too much and hard to focus on just one thing.



Nice square frame. Looks more abstract.



For a collage, I could include dark areas from paint or newspaper; same with white areas.



I don't like the brown paper. It's too dark and dull along with the lighter colors. Added more blue in final piece.



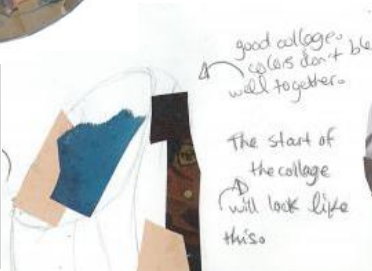
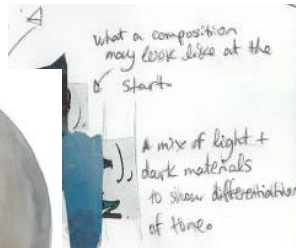
I like how there is so much room for showing different tones with found objects. But for this reason, the piece may "get lost".



I start to see influences from Kurt Schwitters who looks at cubism in collage and found objects.



I was thinking of using string as a found object. Due to material and working constraints, this was not possible.



Kurt Schwitters Artist Investigation

Kurt Schwitters was a German artist who worked with many styles such as Dadaism, Cubism, Constructivism, and different media and art forms such as painting, sculpture, installation art etc. Despite having worked with these styles, his work concentrated in a cubist-post impressionist style.

Schwitters created his first collages in 1918, one of them being “Merz pictures”, which he is most known for.

The Dada Movement: An art movement which began during the First World War in Zurich, Germany. The founder of this movement was writer Hugo Ball. It was created due to the negative responses of the fears and tragedy that the war brought. The artists part of this movement, including Schwitters, wanted to ruin traditional principles in art and replace the old art by creating a new one. Dada eventually became an international movement and established the beginning of Surrealism after the war in Paris. Since Schwitters made work during the World War, his works have connections with other artists like Hans Arp and was part of the Dada movement. The use of materials and collage is very significant.



Pablo Picasso cubist collage. Similar styles to Schwitters cubism collages.

“A glass and a bottle of Suze”, Picasso, 1912, charcoal, collage, gouache, cardboard, 64 x 50 cm, wikiart.com



“Revolving”, 1917, Kurt Schwitters, Wood, Metal, Cord, Cardboard, Wool, Wire, Leather, Oil on canvas, 122 x 88 cm, arthistory.com

<http://www.artnet.com/artists/kurt-schwitters/>
<https://monoskop.org/>

He took part in the Cubism, Abstract and Fantastic art, Dada, and Surrealism exhibitions in 1936 at the Museum of modern art in New York, where he exhibited his work. In 1918, he became friends with Jean Arp and Raoul Hausman. After the war he moved to Berlin in 1918 and met with Hannah Höch, Raoul Hausmann, and Hans Arp.



Hans Arp collage. Similar to Schwitters: random position of objects.

Schwitters incorporated found materials in his work, symbolising a marking event from history. He was interested in cubist/abstract collage.



Analysis of Function and Purpose

The word ‘und’ in the title of this piece translates to ‘and’ in English showing an unusual assortment of some text and found objects. The layout of this piece consists of letters, numbers, fragments of colored paper, with different colors and textures. This work was created just after the First World War had ended, and at this time collage was an interesting mixed media to use. The penguin subject on the left hand top corner is the most prominent object in the piece served to illustrate fragmented materials of collage. This piece may address hidden political issues and states that “content cannot be separated from the form or medium”.



“Das Unbild,” Kurt Schwitters, 1919, collage, tate.org.

<https://www.dadart.com/dadaism/dada/038-Schwitters.html>

Continuation of Investigation

Form and Composition

- Collages incorporating found objects: bus tickets, old wire and fragments of newspaper
- Abstract portrait piece.
- Focal point on left hand side with white color.
- Rectangles, triangles, square paper formats.
- Black bold letters 'und' on brown cardboard in a quadratic shape.
- Top right corner: no cardboard present leaving a hole to show darkness within piece.
- Randomly placed cut up cardboard pieces shown from top to down.
- Leading lines in direction towards the left with triangles and quadrilaterals pointing towards.
- An asymmetrical photograph with a penguin on left side and a random configuration of cardboard shapes on the right.

Light and Tone

- Light coming from the bottom left direction; brightest area in the piece.
- Perhaps a reflection of a lamp below the penguin is seen to enhance the focal point.
- Mid-tones are located in the centre.
- Darkest areas are located at the top right hand of piece.
- The light brings depth into piece changing the way the colors look.
- The light showcases a joyful mood.

Materials

- Cardboard
- Old bus tickets and journals
- Silk

<https://www.guggenheim.org/artwork/artist/kurt-schwitters>



Feelings and Mood

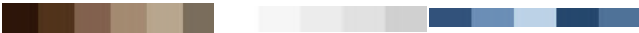
- Photograph shows the resemblance of what something would look like after a War and how the battlefield would look like after destruction.
- An interesting feeling of the randomness of the photograph.
- The random objects suggest a chaotic mood, leaving the reader intrigued.

<https://bonuspastorbuckle.weebly.com/kurt-schwitters-context--analysis.html>

<http://drgeoffsnell.com/tag/das-undbild/>

Color

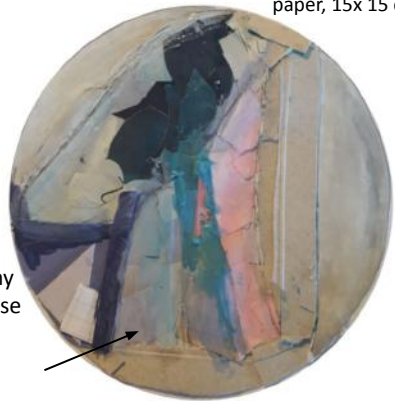
- Muted colors used: black, white, brown, blue. Shows the emptiness of boredom.
- The white is an outstanding color; the other dark and brown colors are dull.
- Dominant white color was chosen to reflect the artist's personality.
- A feeling of brown and rusty colors, perhaps illustrating the damage and destruction of objects from War.



Textures

- Corroded, rough and shiny textures.
- The piece reflects an old paper texture; scrunched up paper.
- The brightest part of the piece is reflective, while the paper is old.
- Blue triangle seems to be from silk; smooth texture.
- A random pattern is used which creates a unique piece.

My own piece: 'Pieces', Collage on paper, 15x 15 cm

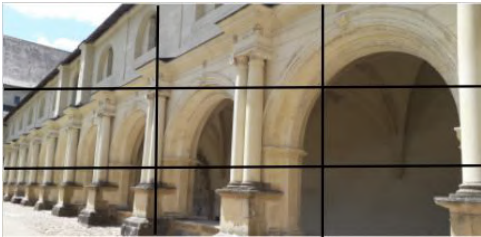


Schwitters influences present in my piece with use of collage.

Similar use of found objects and materials to Schwitters: Newspaper, cardboard, metro tickets.

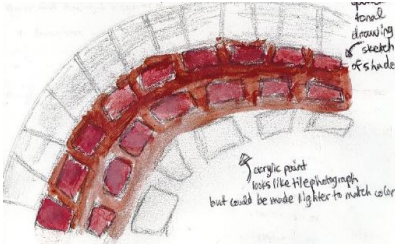
'Broken Color' Developing Compositions

I was interested in looking at pattern in different ways through architecture and nature. I decided to take photographs of what I see in an environment by observing shapes and the repetition they create. I liked how the photographs each have a form of repetition from their subject which intrigued me to further explore this aspect.

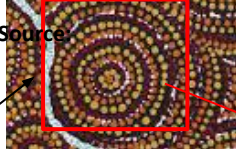


Rule of thirds: Interesting consecutive pattern going into distance. Shows the unique repetition of the arches.

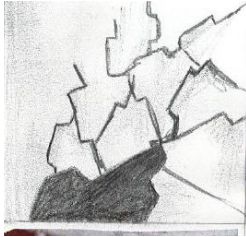
Pattern and texture: All the same throughout and has an interesting configuration.



Influential artist: Tjampitjinpa. Source: aboriginal.com



Different techniques but pattern continues in a circle.



One square tonal drawing showing shades. I like how the pencil nicely blends into the page.



Rule of thirds: An unusual spiral motif found from a tryglote. Inspired by aboriginal culture with round coils.

Repetition: In a consecutive line, and is natural.

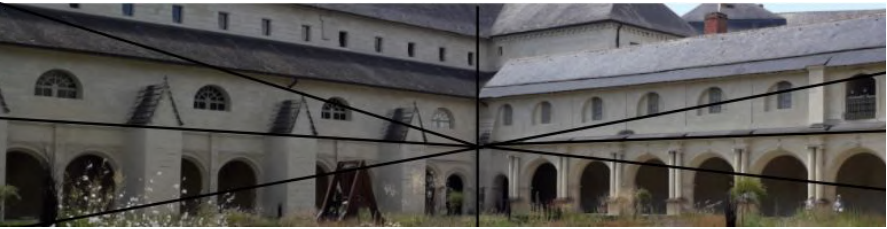


Trying to make this painting trial look like threads, but it's not working.



I like the mix of colors together, but I put too much water in and the texture effect disappears.

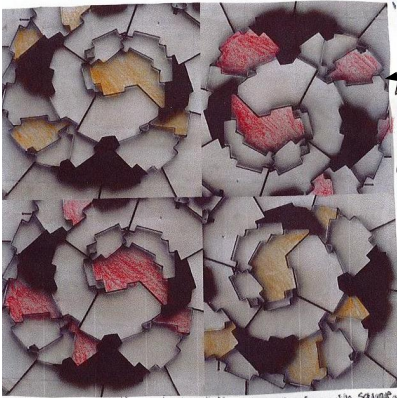
Leading lines: Very large format. Clear focal point and the same repetition is appealing to eye.



I showed perspective in this photograph to represent a 3D structure on a 2D face. This creates an illusion of space and depth on a flat surface.

'Broken Color' Developing Idea

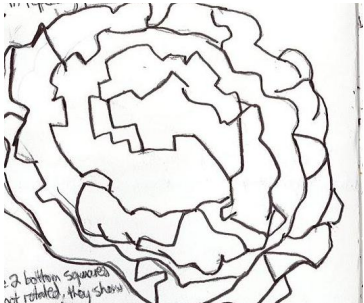
Idea #1



Each square has a different color shade and are opposites within the squares. **Idea needs to be developed** as the patterns are too simple. Could more be added?

I went with the spiral photograph as I grew fond of the interesting and unusual shape, and how it represents nature. I developed compositions for this piece.

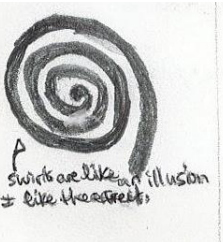
Too much detail. Could I try to take one square?



Georgia O'Keeffe's drawing has similar swirls as my chosen photograph.

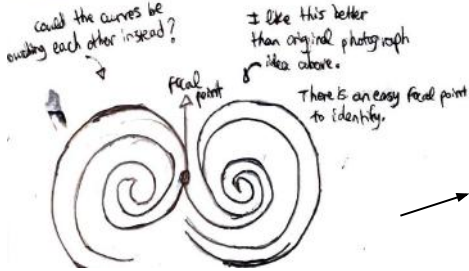
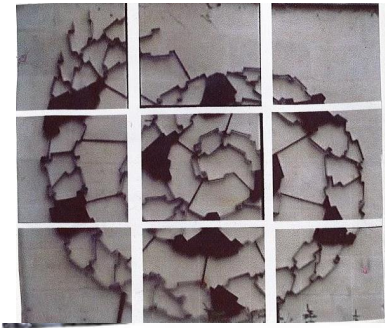


Georgia O'Keeffe, 'The Shell', 1934, Charcoal on laid paper, 47 by 62 cm, Tate.org.



Idea #2

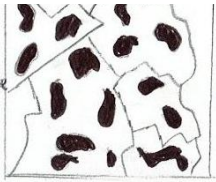
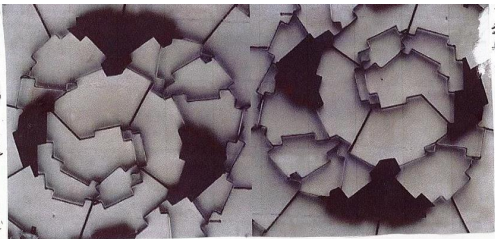
Using rule of thirds and dividing into 9 squares.



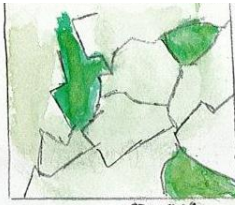
I like this configuration of identical images rotated. Shows abstraction.

Idea #3

My interest in abstract shapes continue hoping to create a large painting.

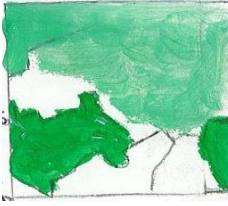


Watercolor testing



I prefer acrylic paint as color is brighter and it's easier to blend colors.

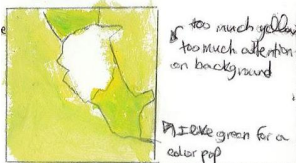
Acrylic testing



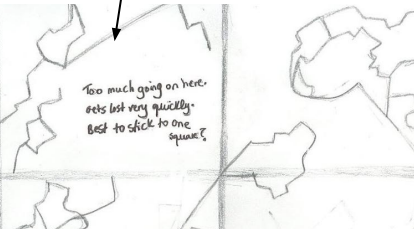
Inspired by wire structure from a chair. I kept the curved shape.



Color doesn't go well. Add more yellow to make orange?



Possibility for a line drawing.



'Broken Color' Experimenting

I started experimenting with multiple paint techniques for the large canvas. I looked at impasto, blending, drybrush, and the broken color technique. I ended up not using as many paint techniques as planned because they didn't blend well with the spiral.

I decided to do a tonal drawing to look at the variation of tone. Could I use part of this concept?

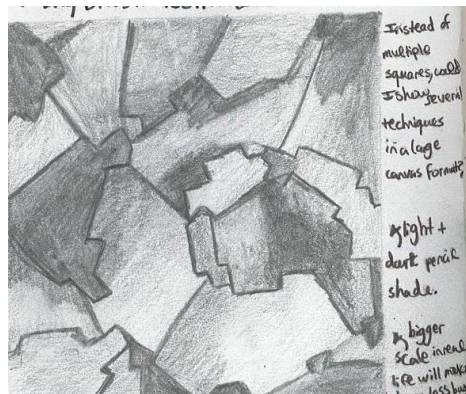


Impasto Technique provides a textural effect of layers and relief.



Broken color technique. I don't like the effect as it doesn't show much 'brokenness'.

I prefer when colors are blended together dry rather than using water for better blending.



This technique was successful in making a soft tone to the piece.

Using a knife to apply layers. It looks like relief, but doesn't when touched. Use a palette knife instead?



The colors match the tones I'm looking for.



Inspired by Mark Rothko, who used similar formal qualities in color, process and technique with blending in subtle colors together.



Mark Rothko, 'Yellow over purple', 1956, oil on canvas, 176 by 150 cm, artnet.com



Blending and dry brush technique.

An investigation of the use of color in Rothko's paintings.

Introduction www.moma.org/artists/5047.

I am investigating Mark Rothko as he is an interesting abstract expressionist. We both share this idea of an abstract composition through our paintings. He has influenced and impacted my work in formal qualities of color, from the use of different color contrasts and tone, finding the balance between light and dark colors.

Context

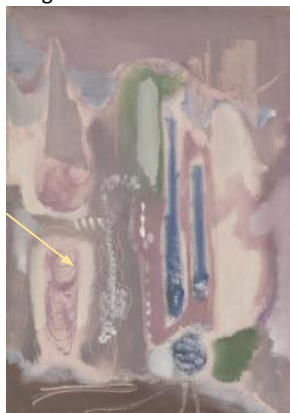
Historical Socio-Cultural Influences

Born in Russia, Mark Rothko immigrated to the United States as a child. He grew up having a rough childhood with the conflict of Jews in Russia, evoking harsh memories later impacting his life. Rothko's intentions were to make paintings that brought emotional feelings to his audience. "I'm interested only in expressing basic human emotions—tragedy, ecstasy, doom, and so on" (Moma Museum). For him, the emotional connection of his paintings were more important than his interesting use of color. Rothko began his career painting landscapes, cities, people, the New York subway, and this truly impacted his later work. He joined an Abstract Expressionist group in the 1940s which included Gottfried, Jackson Pollock, Barnett Newman and more. They would often identify their works as intense emotions in nature. Rothko also created paintings derived from thoughts of religious beliefs and ancient myths.

Artist Influences

Rothko was influenced by painter Arshile Gorky as well as other Abstract Expressionists. They were both interested in European Surrealism seen from **unusual biomorphic shapes** in their paintings in the 1940s (Moma). This was highly interesting for Rothko as he discovered the 'floating zones of color over colored grounds' and became well known for this (Moma). Rothko was also influenced by cubist painter Max Weber from his first expressionist paintings on everyday subjects.

Mark Rothko, 1976, Oil on canvas, 1000 by 7000 cm. Tate.org.



Mark Rothko, *Untitled*, 1950, Oil on Canvas, 190 by 101 cm. Tate.org.

Movement www.nga.gov/features/mark-rothko.html.

From his interest of color, he started to develop this strategy of composition in 1947 by initiating the **Color Field painting** movement - a style using open space and expressive use of color (Artsy). His work simply focused on the use of color. From here, Rothko continued to explore layering of different colors in various shapes like rectangles.

Content

- Evoking spiritual contemplation, keeping the viewers eye attached to the piece.
- Effect of standing in front of painting: very dominant and powerful.
- Meaning for work being called 'White Center': there is literally a white center in the middle of the canvas.
- Purpose: to merge different colors with the color field.

Looking at the artist's work



The artist's work

'White Center' was made in 1950, during the time before Rothko became more interested by combining darker colors together. This work was made as Rothko had an interest to create large scale paintings on vertical canvases, becoming his signature style. Rothko's intention for his style of color was to portray different ranges of tones and atmospheres, but also to engage his viewers feeling emotions provoked by the strong use of color. He really wanted his viewers to appreciate his work in person.

www.nga.gov/features/mark-rothko/mark-rothko-classic-paintings.html.

www.markrothko.org/white-center/.

Mark Rothko, *White Center*, 1950, Oil Paint, 206 by 141 cm. Tate.org.

- Large scale canvas.
- Four floating, horizontal bands of color.
- A yellow horizontal rectangle, a black horizontal strip, a narrow white rectangular thick strip, and a dark purple/lavender very large strip.
- Subtle edges disappearing in background.



Colors

- Purple/lavender strip: top half is darker than bottom half, more pale; adding more value.
- Yellow: color of brightness and saturation.
- Top half of painting: analogous colors of yellow/orange and orange and orange/red mixed with a complimentary bottom with yellow and pink/purple.
- A thin black strip going across the middle, stands out to the eye.

Complementary colors
purple and orange.

Personal Opinion

I am fascinated by the illuminating bright colors, directly bringing my eye to the bright yellow/orange color strip and then to the purple/violet strip. I liked how this work 'White Center' showed a representation of abstraction besides color. The meaning behind it is not directly stated through the painting.

totallyhistory.com/white-center-yellow-pink-and-lavender-on-rose/

Mark Rothko, *White Center*, 1950, Oil Paint, 206 by 141 cm. Tate.org.

Process

- Painted on canvas.
- Looks like it was made with care and soft brushstrokes.
- Big strokes with brush, brushstrokes to show subtleness.

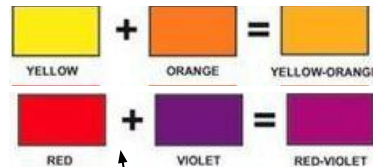


Rothko is a big influence for my painting. I learned how to paint different tones that go well together.

Tone/Light

- Luminosity: repeated layering of thin washes of paint, allowing underpainting to show.
- Bright contrasting colors: yellow, purple and white: a purple choice as an art print reproduction.
- Artist uses a variety of color schemes mixed into one painting creating a warm, bright and happy feel to the viewer mixing the complimentary, analogous with the primary and tertiary colors.

Primary and Tertiary colors



Development of my work

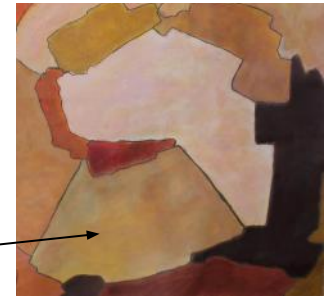


Impacting on my own work

An aspect of Rothko's style that I used was trying to find the balance between light and dark tones to create a vibrant atmosphere appealing to the eye.

Like Rothko, I used similar formal qualities in color, process and technique with blending in subtle colors together.

Unlike Rothko, each shape had a mix of colors blended together showing uniform.



Comparisons/connections between 'White Center' and 'Composition'.

Mark Rothko shows similarities and differences between many of his works.

Similarities:

- Canvases divided into different sections of color.
- Contrasting colors: a mix of light and dark.
- Subtleness effect with color.

Differences:

- Different layouts and compositions.
- Made in different time periods, influences may have changed.

Mark Rothko, *Composition*, 1959, Oil on Canvas, 72 by 55 cm. Tate.org

www.mark-rothko.org/white-center.jsp

'Broken Color' More Techniques

I developed more techniques to refine the spiral. Some areas of painting were quite challenging because I was still figuring out the type of tones I planned to use, which is why I had to do a lot of trial and error with colors.

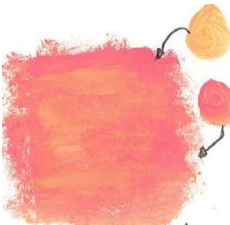
Hard to apply texture, doesn't give a relief.



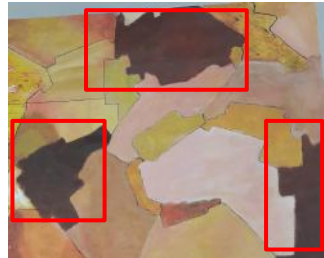
I started creating textural layering with a palette knife as previously suggested.



When looking from afar, it blends in better. Not very eye catching.



Dark colors highlighted to contrast with light areas.



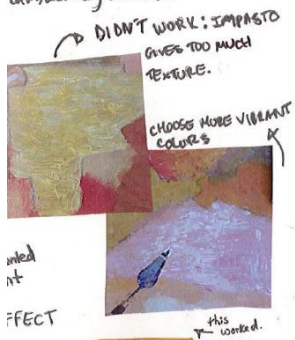
Testing with my painting, the dark colors look 'all over the place' and are not appealing.



Color testing



I had trouble finding the right mix of colors to blend in together. I tried two different techniques.



I then decided to use this 'spotted' technique.



Mark Rothko, 'Composition, 1959, oil on paper, 72 by 55 cm, artsy.net



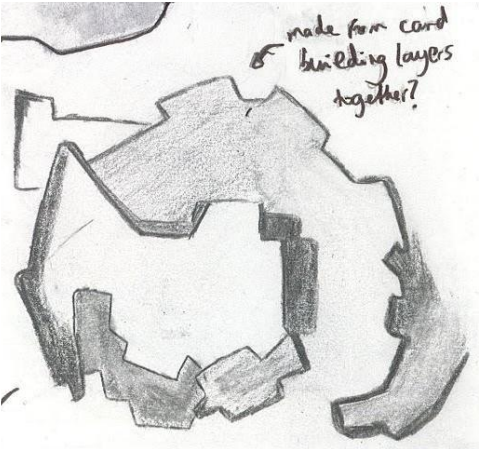
I took a picture with myself standing beside my large canvas to show the scale.

Final piece created



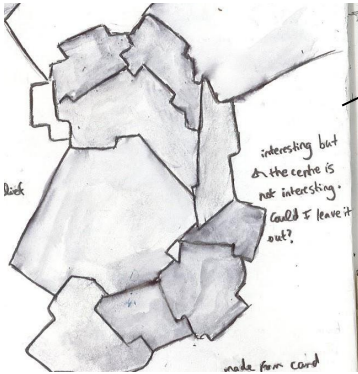
'Abstraction' Exploring Relief

Continuing with my interest in abstraction, I started to develop ideas from the existing spiral motif that could eventually turn into a relief piece. I would like this coil idea to eventually turn into more shapes layered on top of each other.

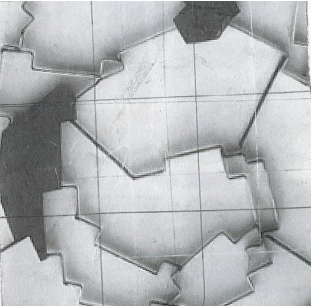


Made from card building layers together?

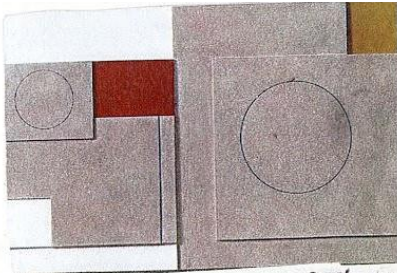
I can explore the distortion of pattern from this shape.



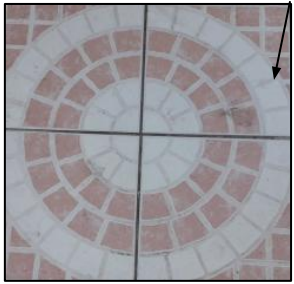
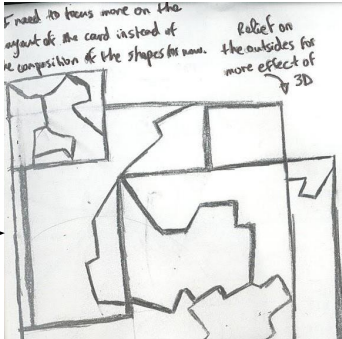
I like the effect that the card has building layers on top of each other. The color makes it more vibrant.



An idea onto a wood canvas?



Ben Nicholson, 1939, 'Painted Relief', Oil paint on Hardboard on plywood, 16.5 by 25.4cm, tate.org.



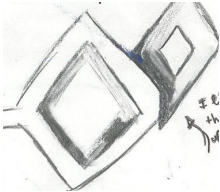
Thought: I could incorporate these shapes and textures.

Ben Nicholson is an influence here as I am inspired by the different layers assembled together. It could be interesting to work in a similar manner, using collage techniques on a large format.

Photographs taken by me

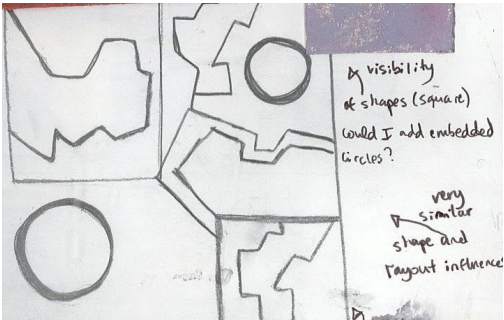


Diamond carpet pattern?



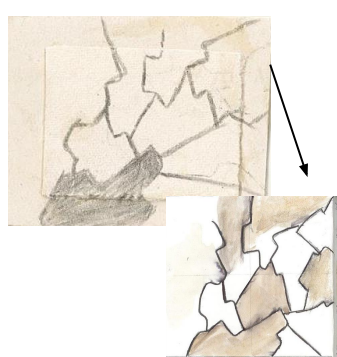
I like this possibility of tone and relief.

Possible compositions for relief. Layers of wood could be an idea.

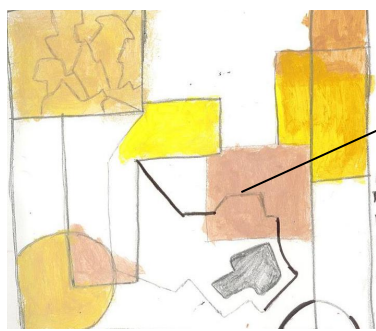


'Abstraction' Developing Composition

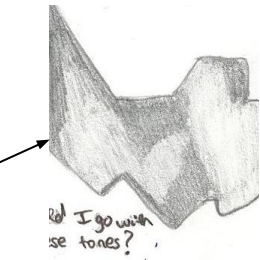
Exploring relief, my ideas here consider how I can layout my composition over layers of thin pieces of wood and shapes. I chose to work with the colors yellow and brown; complementary colors. I found it hard to make dark browns as the lightest was already quite dark.



These colors are light enough to contrast well together. I won't go too dark.



This composition could be incorporated into the work as a small section.



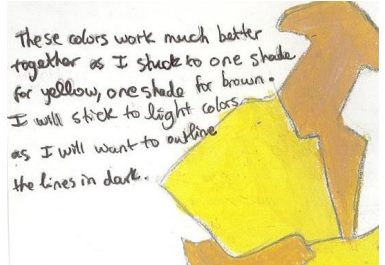
I want to draw this shape in the centre of the canvas so it can be visually seen from the viewer.

I decided to take a previous drawing and use it for inspiration of this large painting.



Ben Nicholson, 'Pochoir', 1953, Collage, 30 cm x 23 cm, tate.org

Like Nicholson, I decided to trial 2 colors and stick with them.



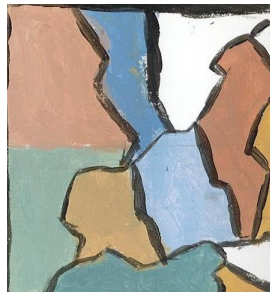
I tried to decide if these colors would be a good fit. They don't blend well together.



Ben Nicholson's use of brown inspired me to incorporate this in my art practice.



Work in progress



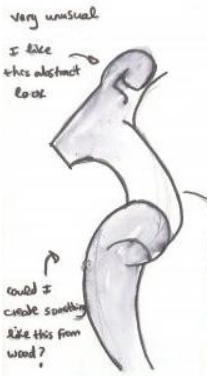
I don't like the blue and brown. Doesn't go well together.

The final complete piece



'Triple Frame' Brainstorming Ideas

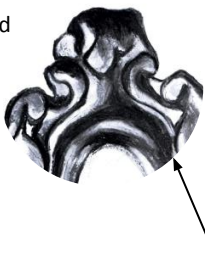
I was inspired by a mirror, looking at several unique shapes it holds. I then created a chalk and charcoal tonal drawing which then helped me develop more sketches for a possible frame made out of wood.



Strange looking object. I could enlarge this for more effect.



Mirror inspired



I like this half piece of the mirror.



Tonal drawing from mirror. The aim is to show the lights and darks together.

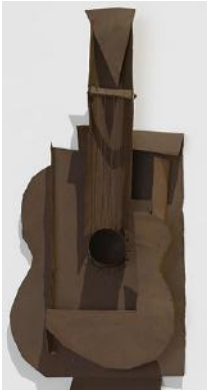


Don't like the long rectangular shape.



Chalk + charcoal testing. Colors are too light

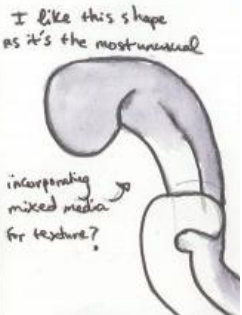
Does not show the best features of the object.



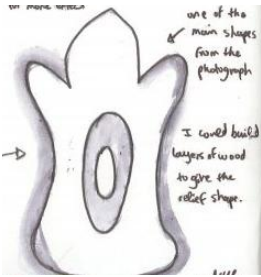
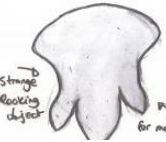
Pablo Picasso, 'Guitar', 1914, Ferrous sheet, metal, wire, 77 x 35 x 19 cm, moma.org



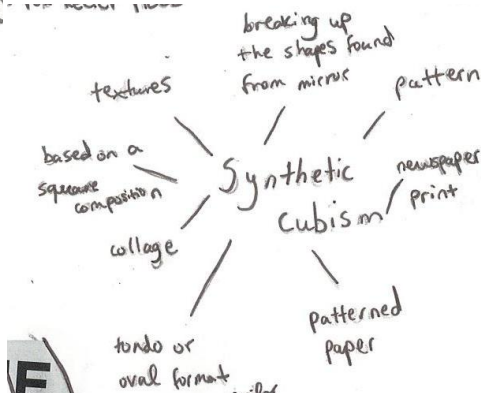
Louise Nevelson, 'Atmosphere and Environment', 1970, Lor-Ten Steel on Granite Base, 45 x 25 x 12 cm, associationforpublicart.org.



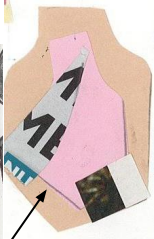
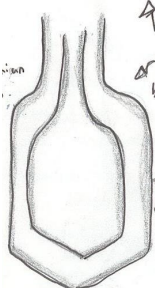
Inspired by Louise Nevelson with curved shapes looking like wood structures.



How my piece can develop

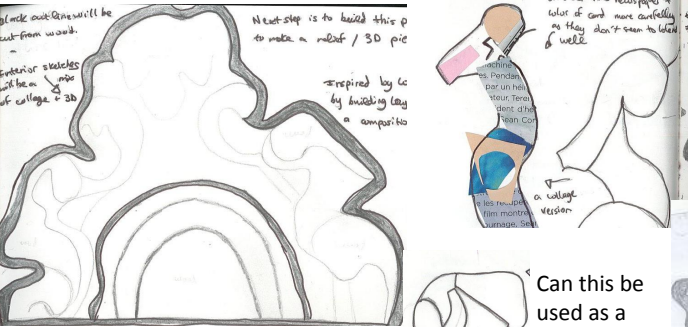


Reminds of a cubist bottle



'Triple Frame' Continuation with wood

My goals start to become more clear; creating a 3D piece where the viewer can walk around the piece and view it from different angles. I realize that some ideas may not be possible to produce in reality due to the nature of working with wood.



Drawn from the mirror



Frank Stella, 'Albatross 5' Mitsonian, 1977, Tyler Graphics, 83 x 104 cm, moma.org

<https://ocula.com/artists/richard-deacon>

Maquette Ideas



A trial with card and color. Drawing of mirror starts to disappear when incorporating abstraction.



A triple structure. Hard to see all angles.

Will need rods to stick together for a 3D look.



I could add more wood on top for a relief effect or cut a whole and use wire.

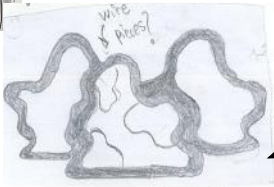
Original idea is too simple. Wood in this structure is not feasible; will not bend.



A structure of 5 shapes. Too much into distance.



A trial on card before going big.



Most interesting. I can use wire.

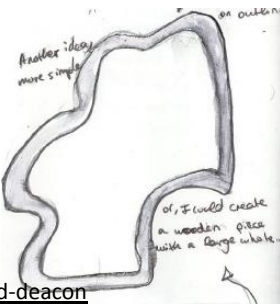
Out of wood, I want to create a 3D piece so the viewer can observe my piece around the room.

Nice idea of leaving middle blank. Hard to see all angles in this position.



Richard Deacon, 'Alphabet', 2013, Powder coated stainless steel, 241 x 243 x 10 cm, lissongallery.com

Create an outlined structure with an open space in the middle?



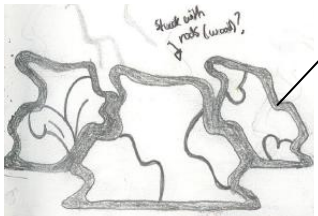
Richard Deacon, 'Tooth and Claw', 1986, Galvanised steel, 194 x 305 x 274 cm, lissongallery.com

Artist: Richard Deacon. Deacon is a British abstract sculptor who creates large scale three-dimensional artworks from stainless steel, wood, iron, glass and more. Deacon is known for using ordinary materials while creating loop and snake-like structures. Deacon's work connects to mine as we both create layers of frames. I intend to create a piece made of three layers - similarly to Deacon they will reinforce my abstract motifs in space that shift depending on the audience's viewpoint.

<https://www.lissongallery.com/artists/richard-deacon>

'Triple Frame' Layout of Piece Ideas

I initially found it challenging to work with different wire shapes for all three frames, because all ideas were too similar. I brainstormed complex ideas and then narrowed them down to having all three frames with the same composition.



Testing composition on paper. Red will not be the final color choice.

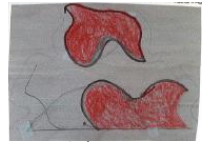


Richard Deacon, "Add and Subtract", tate.org

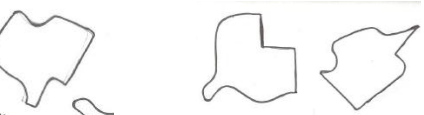
I could create two solids for each frame with acrylic paint.



The piece will feel too enclosed with this idea; too many solid shapes.



Make with paper maché



I will work with these simple shapes instead

Working with solids. Testing different shades of green to represent nature; ideas from previous works. Dark green showcases the solid structures the best.



WIRE COMPOSITION IDEAS

Idea #1 - not feasible

idea is too busy & and becomes too much.

Could I use paper maché? will this look different?

Idea #2 - a possibility?

make sure those are curved + wire shaped like this

considering the other 2 frames, there will be too much wire.

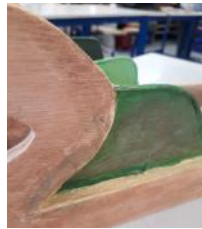
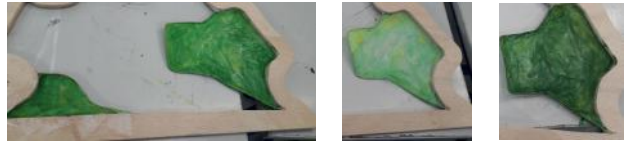
Idea #3 - I prefer a cat

Idea #4 - shapes seem too simple now

paper maché for a solid object's shape

seems like it will look too much + busy with all the curved structures

Color scheme: light, medium, and dark green



I am unsure which layout to go with; it all depends on their positions.



This was created from tissue paper and glue. Initially, the trouble was hiding the excess material. To overcome this I used water and acrylic light brown paint.

