

Monochrome Engine: brainstorming and refining industrial theme

For my first piece, I wanted to take reference photos from locations near my school, and selected a nearby Metro station for an industrial theme. From these photographs, I chose a closeup of an engine for a charcoal piece, exploring tone through the extreme distortion of light in metal.

Initial brainstorming: I considered possible themes depending on the locations near my school (e.g. light, stairwells, water), but thought the Metro station would have the most interesting subject matter.

Refined selection of photographs: From the photos I took at the station, I narrowed them down to create a common industrial theme.

Creating the charcoal piece:

I chose this photo for my charcoal piece as it was already near-greyscale and had opportunities for detail work through its distortion of light in the cap of the engine.

My final piece, Monochrome Engine

rest of the wheel

cropped extreme closeup of a bulldozer's tire

follows rail & boards

bulldozer is framed by gate & blurred in background

chosen because the mirror images between the shadows of the gate

repetition of the gate's shadow

leading lines

repetition of circular pipes & leading lines

looking up into the ladder (worm's eye view)

selective focus: background is practically indiscernible

chosen because I love how the lighting creates unexpected colors on the metal

extreme closeup of a pipe connector

repetition taken on escalator

more specific elements to focus on?

LIGHT

- natural light?
- extreme lighting
- lighted signs
- chain stop?
- silhouettes (gates)
- carousel lights
- classroom lights

stop lights

light reflection on the streetlights?

stairwell @ TSP

repetition

lights hanging from balcony

METRO

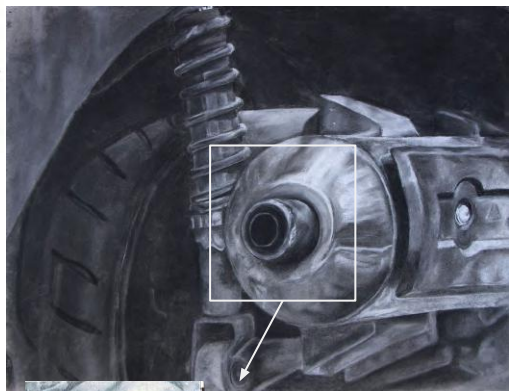
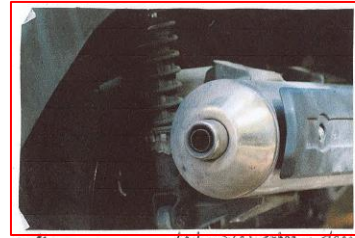
- train passing
- entering stall
- views of stairs
- views under metro rails
- seats, repetition?

sign

picture taken on escalator

technique: extreme closeup

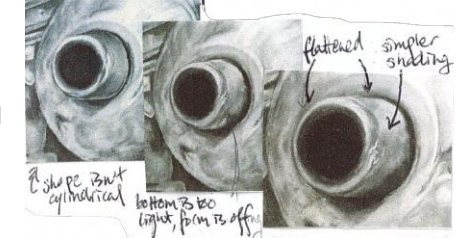
I was interested by the intricate metalwork that looks almost abstract



Process:



Creating a base of chalk/charcoal instead of putting charcoal directly on the paper evened/smoothed out the tone.



Refining the circular perspective on the engine pipe

Pastel Construction: composition refinement and acrylic study

Testing possible compositions:

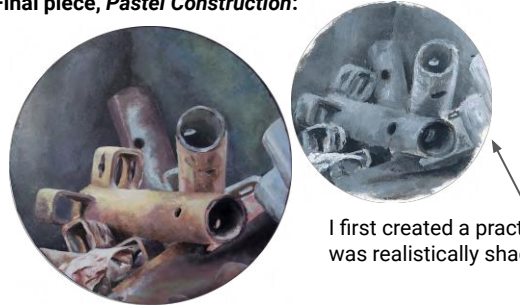
PAINTING: selecting closings from my original photo scraps to be painted for abstract/brushstrokes

extremely detailed & time consuming for 3 week constraint

experimenting with some subjects & different shapes round → more natural/organic rectangular → less abstract

without colors

Final piece, Pastel Construction:



I first created a practice tonal painting to ensure the piece was realistically shaded despite exaggerating colors.

Building on my charcoal piece, I further explored the distortion of light in metal through color in an acrylic painting, again using my photographs of the Metro station as inspiration. While creating this piece, I found the work of Gillian Collins, who depicts machinery in unusual colors and dynamic textures. I practiced texture work through a quick acrylic study, I so that I could better emulate her approach to machinery in my own acrylic piece.

chosen pic: unusual color palette for metal (purple greys), interesting composition & detail in metal work

focus on bottom half because it's more detailed, focused and has more technical challenging subjects

zoomed out slightly too cluttered how do I point blurriness in the foreground?

close to focus on one area from ①, able to see more detail and is less visually busy

CHOSEN IMAGE

Exploring different possibilities for my selection from my images

Discovering Collins' work pushed me to explore more dramatic color schemes and looser painting styles with textured brush strokes

BRUSHSTROKES

watching

Cross Regulator (2011) Gillian Collins oil on canvas

Italian Valve (2011) Gillian Collins oil on canvas

complex machinery colors make highlights & shadows stand out

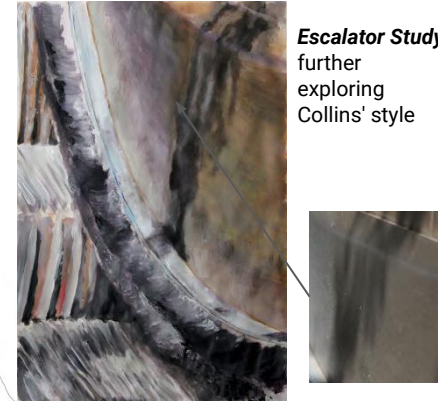
practising loose brushstrokes on a section from my chosen image

bright/contrasted colors → polished

looser brush strokes give impression of light & form instead of hyperrealism

Believe (2015) oil on canvas Gillian Collins

Colors are laid down in patches, not fully blended



under painting (tone)

building layers (colors)

practising w/ layers

final look (detail & texture)

Comparison with original reference photo: colors are exaggerated, less blended

Using layering allowed me to lay down a rough base before going into texture detail with drybrushing → less planned, looks more organic

Related artist investigation: Gillian Collins

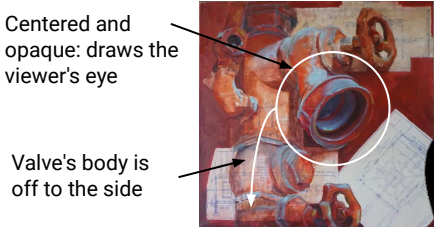
Introduction: I chose to investigate Gillian Collins' paintings of mechanical components in relation to my piece, *Pastel Construction*. Collins' work specifically influenced how I used texture and color scheme to portray machinery in a looser and exaggeratedly colorful manner.

Context and purpose:

Collins runs two residential service companies (plumbing and HVAC), inspiring her to focus on industrial components in her pieces. She was also influenced by conceptual artworks, such as Marcel Duchamp's readymades, which removed objects' practical function and kept its aesthetic value. In portraying machinery's form over its function, she aims to highlight "these vital but unnoticed engineering feats" to the viewer.

Composition:

The opening of the valve is centered and painted opaquely, drawing the viewer's eye. However, the valve's body is off to the side, allowing the viewer to see the blueprints in the background. This juxtaposes the final product and its planning to recognize the engineering feats that go into creating the valve's form.



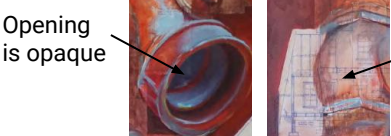
Form:
Resembles a person with their head bent down, possibly connoting modesty and the hidden feats that go into designing such a complex tool.

Material significance:

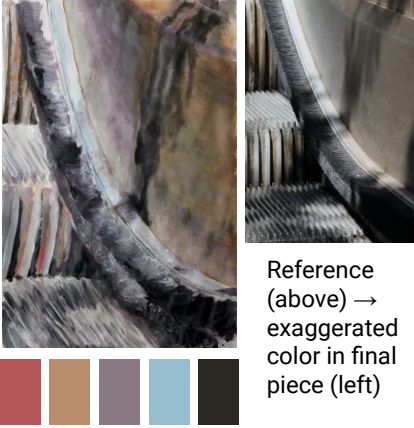
Incorporates mixed media with the collaged blueprints to draw attention to the planning behind machinery. Collins also varies paint opacity throughout the piece to blend the valve into the background, possibly illustrating its evolution from a design to a functional object.



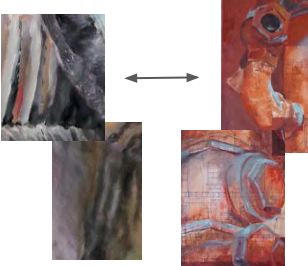
Color: The color scheme is harmonious; while predominantly red, Collins adds neutral and blue tones for visual variety. Blue and purple are also added to subdue highlights and darken shadows.



Influence on my work:



Emulating Collins' looser painting style by using drybrushing to create visible brushstrokes:

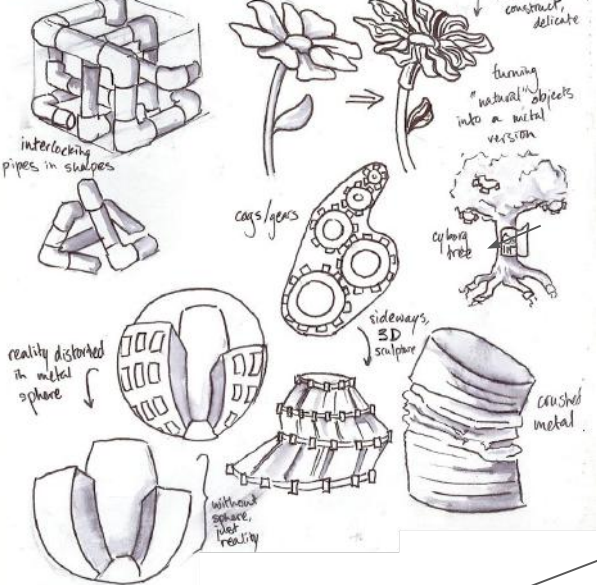


Like Collins, I exaggerated color in the mechanical subject with vibrant and varied color schemes.

Abstractions in Metal: brainstorming

To finish my industrial "series," I chose to focus on the distortion of light in metal through abstraction. I chose to explore this through ceramics, inspired by the abstract shapes I saw in the reflections of light in metal. I refined this concept by experimenting with different styles (structured/geometric vs organic/rounded), as well as with 3D models.

Initial brainstorming:

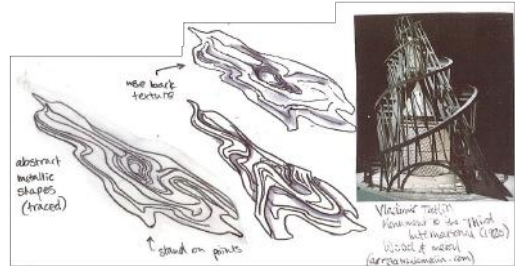


Refining the abstract form:

My original ideas centered around using literal machinery, such as cogs or piping, as subject matter. However, I started to become interested in how metal distorts light, leading me to take a more abstract approach.



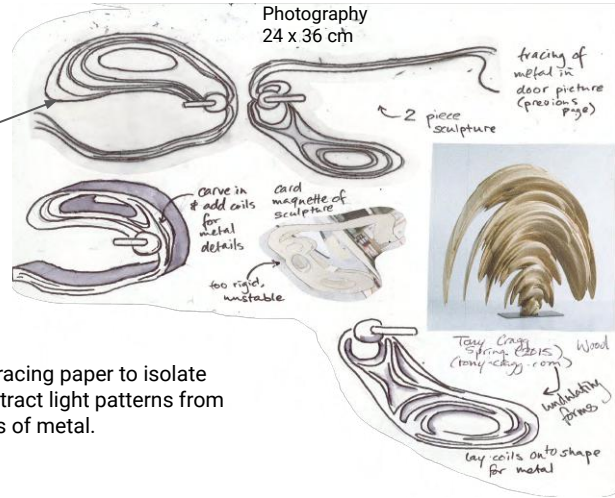
Molten chrome metal swirling across page with reflections
Michael Ciranni
Photography
24 x 36 cm



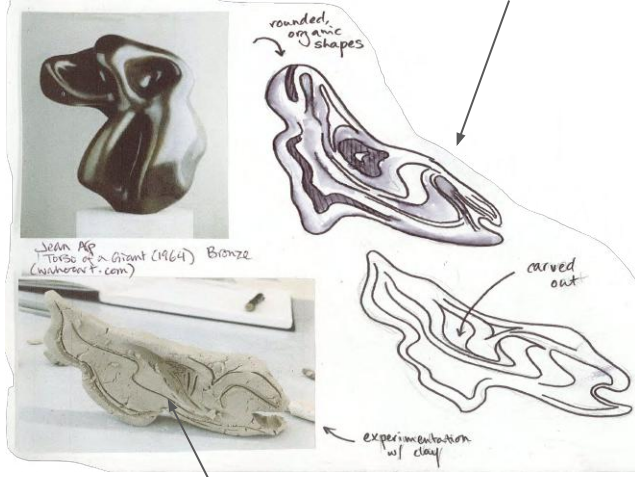
I settled on this angled form as I thought its asymmetry would create an interesting leaning structure. I then began exploring this form using a sharp and angled style, as well as a more organic and rounded one.



Metal Door Abstract New York City
Barb Gonzalez
Photography



Using tracing paper to isolate the abstract light patterns from pictures of metal.



Exploring possible ideas with 3D models

Ceramics sculpture refinement

Though using an angled and architectural structure, I felt that a rounded style was better suited to the organic forms created by light reflections that I wanted to convey. This led me to the work of Tina Neale, a ceramicist who combines differently colored clay to create a marbled effect. I realized this approach was too messy for the sharp metallic forms I wanted to convey, so I decided instead to use relief and texturing to achieve the same effect.

Influence of Tina Neale:



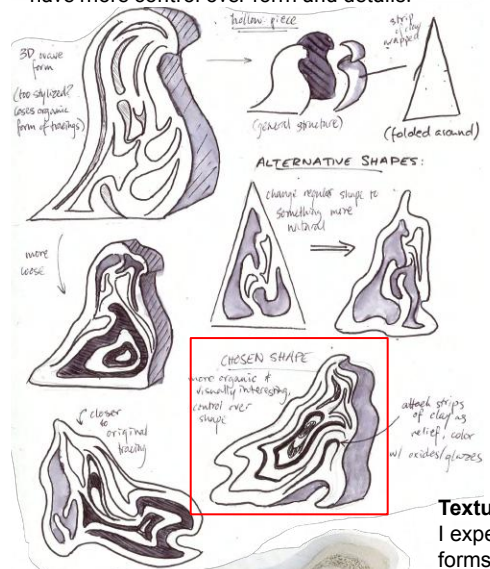
Tina Neale
Diverge 2 (2010)
Clay

Emulating Tina Neale, who marbles different clays together, rolls them out, and shapes the slab to create organic forms. However, I found that this was too difficult to control and lost the detail that I wanted to focus on, so I decided instead to create the highlights using relief.

Tina Neale
Diverge (2010)
Clay

Choosing the structure:

I chose a form with more structure so that I could have more control over form and details.



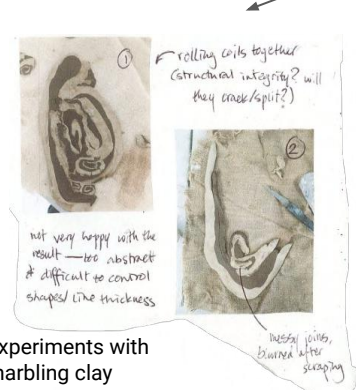
Color: mottled silver creates metallic effect in shadow, hints at metal concept



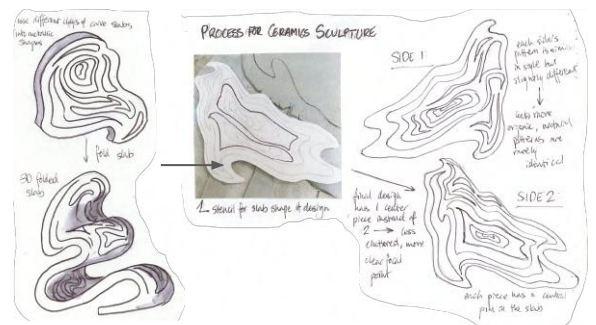
My final piece, *Abstractions in Metal*

Texture work:

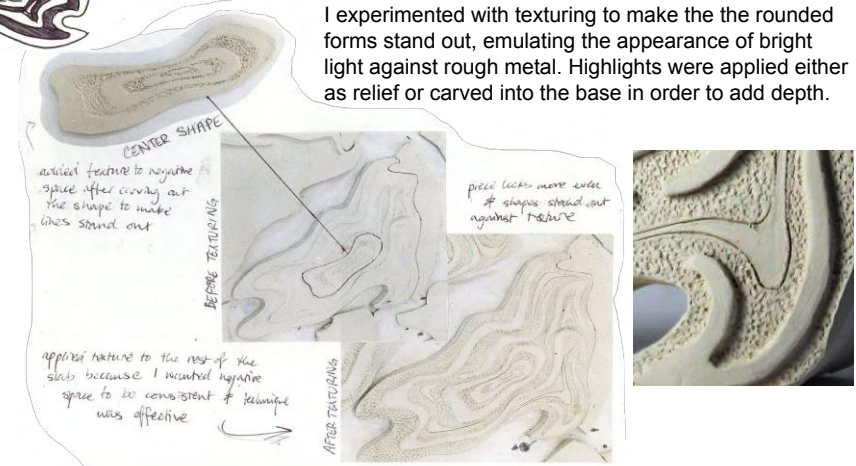
I experimented with texturing to make the rounded forms stand out, emulating the appearance of bright light against rough metal. Highlights were applied either as relief or carved into the base in order to add depth.



Experiments with marbling clay



Changing my approach from shaped slabs of marbled clay to manually layering highlights using relief.



Perfect?: brainstorming

My next piece was inspired by the prompt of "shock of reality." After some brainstorming, I interpreted this as people's tendency to idealize reality, and our shock after discovering its flaws. I explored idealization through obscuring reality's "shocking" aspects, particularly with double exposure pieces, pixelation, and obscuring.

I was inspired by the digital pixelation in "Arkangel," a *Black Mirror* episode where a new software allows parents to block sensitive material from their children in real life

Double exposure murals: show different perspectives on the same image by omitting different aspects of the piece depending on the color being applied

Artist connection:

The work of Oscar Nin, a contemporary artist who paints portraits that are both realistic and distorted. I wanted to emulate how he uses distortion to censor certain elements of the face, like the eyes or mouth, to show our blindness to flaws in reality.



2 different perspectives, each omits something

double exposure murals.
image changes depending on color applied



Arkangel episode from Black Mirror



something things become censored



parts of world being obscured ignored

best image of role made with another



distorted accessibility part piece for collection

ignoring all negative qualities imperfections



distorted, ignores back of eye's a real world



distorted vision



obscured w/ mindfold + distorted



Portrait (2011)
Oscar Nin
Acrylic & pencil on canvas
70 x 23 in
source: sketchart.com



Enchanted (2014)
Oscar Nin
Acrylic on canvas
35 x 35 in

with some obscured
↳ prevents figure from fully seen reality



camera lens as idea of capturing reality



gives → flawed perception

Applying Nin's technique of distorting facial features and tools for seeing → obstruct our view of the world

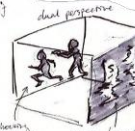
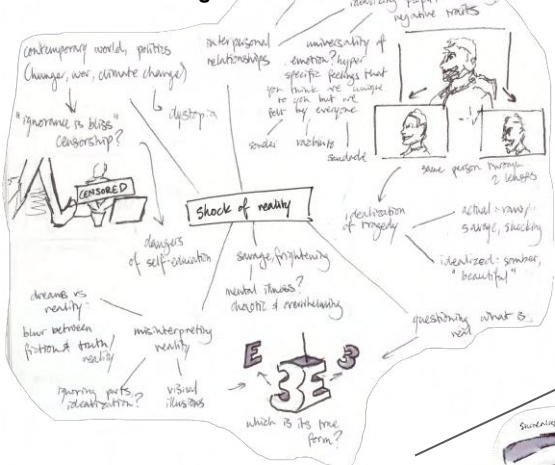


obscured from reality



ignoring/leaving behind real world

Initial brainstorming:



dual perspective

surviving, reality

survive w/ eyes to try show important details!

Veils and curtains: allow us to manually block flaws from view

Pixelation: an artificial censorship of reality's flaws → allows us to live in an idealization

Perfect?: starting concepts

Inspired by pixelation, I explored a glitch as representing a malfunction in an otherwise perfect world, hinting at more flaws under the surface. I explored styles of glitching and pairing them with symbols of purity in order to create a jarring contrast between the flaw and the ideal. I also began creating piece designs with constraints: must include written words; must create a sculpture and drawings/paintings of that sculpture from different perspectives; must use a harmonious color scheme. From these designs, I selected a sculpture/painting hybrid which explored the idealization of others in interpersonal relationships, and later discovering their character flaws.

Investigation of glitches:

Source: Stan Turek, "chromatic aberration" Wikipedia

chromatic aberration colors aren't focused on same point, creates wavy/offset look

Testing different "styles" of glitching on the same image

Source: Google Images (both)

blocky glitch

distorting/warping image

Symbol of purity, glitching

scene use

holding onto flawed idealization

building perfect/perfect world that is false, glitches

constructed perfection

Portraying gemstones/flowers as they're traditional symbols of beauty. By distorting these symbols, it exposes the flaws in something that is perfect on the surface.

Surrealist photography captured the illogical mood that I was trying to convey → this shaped my decision to portray a single element out of place in an otherwise realistic world

Design 3: combining a figurative sculpture and distorted paintings on top of it to illustrate flaws that show through

③ combine painting + sculpture instead of making it a series

idealizing a person + overlooking bad qualities so flaws show through + contrast your mental image of them

clay sculpture

sculpture

idealized "real" face merged by flaws + glitches

placing paintings in front of sculpture so it looks distorted from certain angles

Johnsson uses real photos w/ logical inconsistencies creates an illogical world of reality

Eric Johansson Impact (2007-2019 words) Photography

Aliza Savage Head in the Clouds Photography 97x145cm

Design 1: distorting text itself using glitches and double exposure to show different perspectives

each piece has a focus color as part of a cohesive scheme

paintings show diff meanings + sculpture

correct doesn't have to be big to be a major feature

3D GLITCH

2D REAL

2D LOVE

2D HATE

wrote sculpture w/ 13 different words instead

since Google Images

make words glitchy

visual irony

GLITCH

REAL

GLITCH

Portraying a person focuses the message of the idealization of people, seeing the best in them

②

3D realistic, 2D exposes glitch + flaws

abstracted

different interp. relations

BEAUTY

PERFECT

BEAUTY

point words on top that describe main "theme" of the interpretation

OR

only put words on paintings so sculpture is objective reality

SCIENTIFIC (Latin nouns, descriptions etc)

IDEALIZED (science, "obvious", "romantic")

HERMETIC (idiosyncratic, "elitist", "paranoid")

Design 2: creating a figurative sculpture that shows reality accompanied by paintings that distort the sculpture to show how it can be interpreted differently

Perfect?: refining first concept

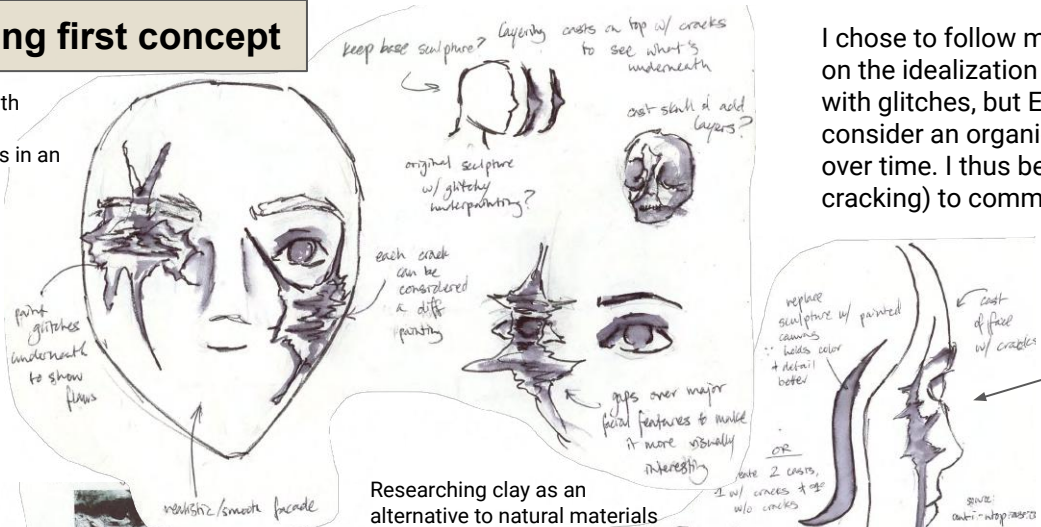
Design idea: realistic face with cracks that expose the flaws underneath to show the flaws in an idealized person

Artist influence: I was influenced by Ernest Pignon-Ernest's "Les Arborgènes," with biodegradable sculptures that naturally decay. I wanted to mimic this process of decay in my piece by having my sculptures similarly crack and break down.

Ernest uses plant-based materials for his sculptures, decay naturally



Les Arborgènes (1983)
Ernest Pignon-Ernest
Plant-based material



I chose to follow my final idea as I was most interested by its focus on the idealization of people. I originally wanted to approach this with glitches, but Ernest Pignon-Ernest's work pushed me to consider an organic approach instead as it naturally breaks down over time. I thus began exploring biodegradable materials (organic cracking) to communicate the decay of the ideal person.

Material experiments: Instead of cracking the entire face, I wondered whether it would be simpler to create a mask that cracks apart to reveal a layer underneath. I tested this possibility by making broken masks out of newspaper, tissue paper, and modroc.

Possible designs combining natural cracks with the written word

I realized that technological glitches would be too cluttered with natural decay and written words. I decided not to include a glitch and instead focus on natural cracks and the written word.

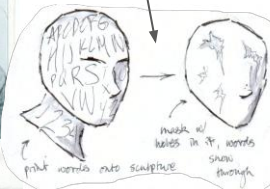


layers well - # shows detail in sculpture behind

DELICATE - wrinkles easily, difficult to achieve smooth texture

easier to get smooth texture, more detail

delicate, wrinkles easily, easy to create cracked effect



frank words into sculpture, much w/ bases in it, words show through



Cracked portrait #5 (2014)
Encaustic on paper/glass
100 x 7.5 cm

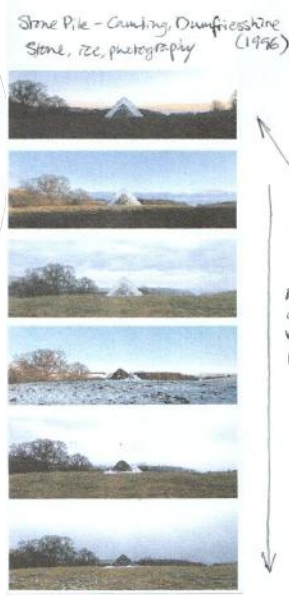
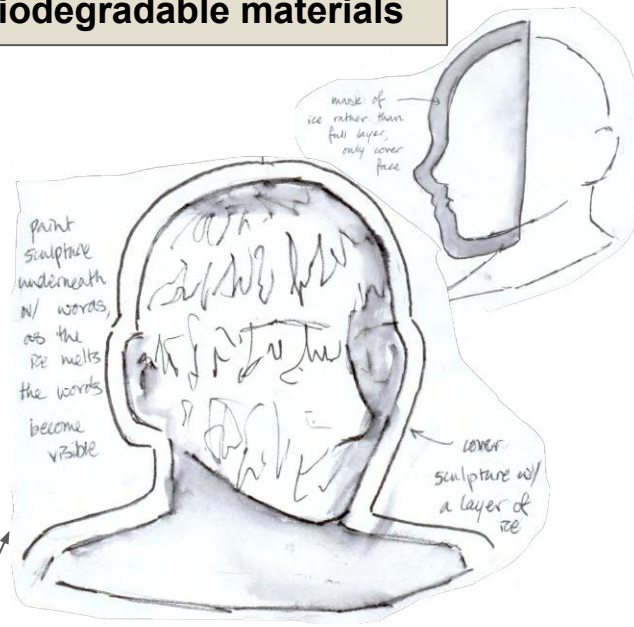


Cracked portrait #5 (2012)
Encaustic on paper/glass
100 x 7.5 cm

Cracked portrait #5 (2014)
Encaustic on paper/glass
100 x 7.5 cm

Perfect?: exploring biodegradable materials

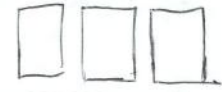
Building on the idea of natural decay, I wondered whether I could use actual biodegradable materials. This was influenced by Andy Goldsworthy, an environmental artist who captures the decay of his works through photography. His work led me to consider using ice and capturing its melting process through a series of photographs.



Andy Goldsworthy (21st C)
 British contemporary artist who creates ephemeral land art & records its decay through photography

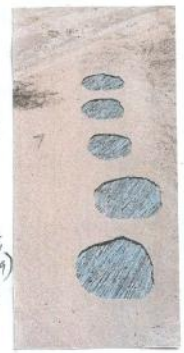
related to my initial idea of covering my sculpture w/ a layer of ice & letting it melt
 ↳ connection by both wanting to capture natural process of decay

melting process captured through various photos over time → shows different stages of decay



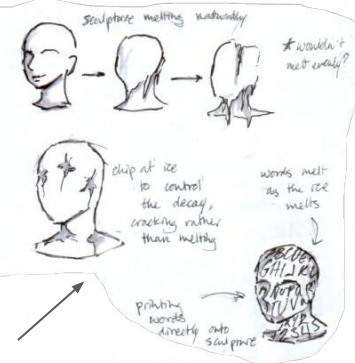
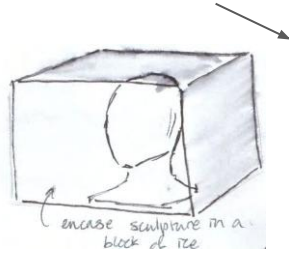
record decay of piece through series of photos or paintings?

environment & surroundings play a key role in his pieces

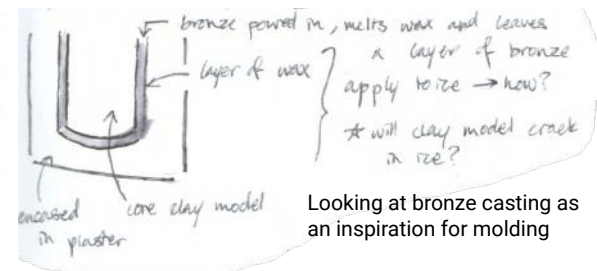


Applying same idea of an ice layer that reveals a permanent base.

Considering different ways of using ice in my piece. I preferred the idea of a layer of ice over the sculpture as it was most strongly connected to my concept of an idealized layer melting away to reveal flaws underneath.



Though an ice layer was an interesting possibility, it was too logistically difficult to make the mold required for the ice layer.



Looking at bronze casting as an inspiration for molding

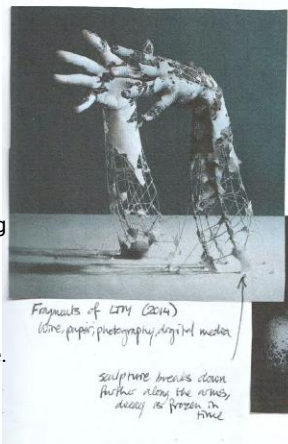
Perfect?: process for the base

Since ice was too logistically difficult to work with, I decided instead to make the upper layer out of clay. However, I still wanted to incorporate an element of natural decay, so I experimented with breaking down clay organically. This led me to Yuichi Ikehata's work, which illustrates the process of decay in a frozen image using permanent materials.

Selecting reference photos for the clay base:



Facial expression:
I chose the "neutral" set (bottom) as extreme emotions would distract from the materials and the process of decay. A neutral expression is also ambiguous, showing how the person can be perceived in different ways depending on the viewer's perspective.



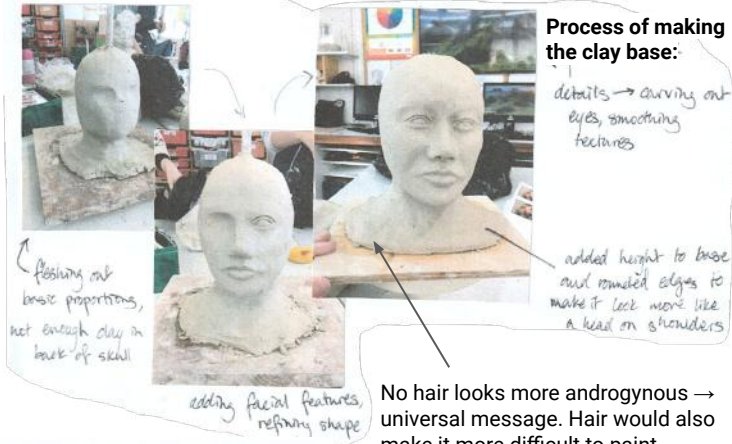
YUICHI IKEHATA (21ST C.)
Japanese contemporary artist whose series "Fragments of Day - Tom Kikawa" focuses on the decay of memory over time.

← connects to my piece by trying to capture the decay of an abstract idea
Ikehata: decay of memory
Me: decay of an ideal reality

← leaves bare material, focuses on subject matter

* use permanent materials instead of ice?

Fragments of LTHA (2017)
Wire, paper, photography, digital media



Process of making the clay base:

details → curving out eyes, smoothing features

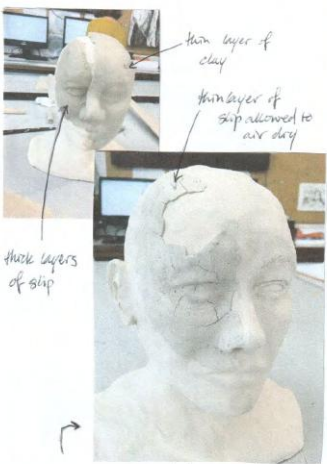
added height to base and rounded edges to make it look more like a head on shoulders

No hair looks more androgynous → universal message. Hair would also make it more difficult to paint words on top, which I wanted as the main focus of the base.

I was influenced by Ikehata's theme of capturing an image of decay frozen in time. I wanted to achieve this same effect by using clay rather than ephemeral materials.

Chosen technique:
I decided to make the upper layer by allowing a layer of clay to crack naturally while drying and then piecing the fragments back together.

Incorporating organic decay in clay:

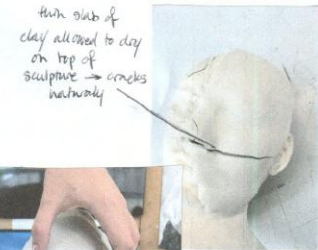


I love the organic fragmentation caused by the slip-casting, but it is too delicate to remove and paint words on underneath



Eleven Arches - Corrick Bay, Dumfriesshire (1915)
Andy Goldsworthy
Stones

← using Goldsworthy's technique of allowing materials to break down organically



Chosen Technique: drying clay naturally and piecing together fragments

← uses organic decay of materials while showing a permanent image of decay



← experimenting with composition/arrangement of pieces, leaving key facial features uncovered

Related artist investigation: Yuichi Ikehata

Introduction:

My piece is focused on the decay of reality over time, exploring the tendency to idealize people and then the decay of this idealization as their flaws become apparent. I chose Ikehata's artwork in relation to my piece because I wanted to explore how he portrays decay over time in his art, as he also focuses on how reality breaks down in his pieces through the lens of memory. Ikehata influenced my piece by changing the way I was able to capture the process of decay in a single, permanent image.

Other examples from "Fragments of Long-Term Memory":



Fragment of LTM13 (2017)
Clay, wire, paper,
photography, digital media

Fragment of LTM (2014)
Clay, wire, paper,
photography, digital media



Fragment of LTM6 (2015)
Clay, wire, paper, photography, digital media



Cultural significance:

Yuichi Ikehata is a Japanese contemporary artist whose work focuses on the distinction between the real and unreal. My chosen piece comes from his ongoing series, "*Fragments of Long-Term Memory*." In this series, Ikehata explores the decay of memory over time by collecting distorted and fragmented memories and expressing them in a surreal fashion (Ikehata). By doing this, Ikehata blurs the distinction between reality and fiction in his pieces.

This series is strongly influenced by surrealism, an artistic movement from the 1920s-1950s centered around exploring the subconscious and the juxtaposition of reality and fiction (The Art Story). Elements of this movement are clearly visible in Ikehata's work; like Surrealists, Ikehata blurs the distinction between reality and fiction to create dreamlike works. However, Ikehata puts a modern spin on this movement by incorporating an industrial element and by using digital media in his work.

Ikehata's modern perspective reflects his urban upbringing in Japan. Born and raised in Chiba, a city just outside of Tokyo, Ikehata grew up during a period of industrial development and rapid urbanization (Pollman). This is visible through his pieces as fragmented memories may be reflective of the chaotic, fast-paced nature of city life. His urban roots are also shown through the materials he uses; Ikehata's combination of wire scaffolding, clay, and photorealistic digital detail creates a futuristic mood in his pieces (Klinkenberg).

Ikehata's work reflects the dreamlike combination of reality and fiction typical of surrealism. This can be seen when compared to the artworks of Salvador Dalí, a prominent surrealist artist.



The Temptation of St. Anthony (1946)
Salvador Dalí, oil on canvas, 90 x 120
cm

Analysis of "Fragment of LTM 5"

Function and purpose:

"LTM 5" depicts a pair of decaying arms that appear to be reaching out from a surface, holding onto something invisible. Overall, the piece captures a very mysterious and dreamlike mood, helping to communicate the blurred lines between reality and fiction and the decay of memory. The purpose of the piece is conceptual; instead of having any practical use, it exists to capture a memory for the artist and to help him communicate the overlap between reality and fiction.

The juxtaposition of real and imagined elements captures a dreamlike mood typical of surrealism. The lack of a face and the decay of the arms also creates a disconnect between the subject and the audience, evoking loneliness.

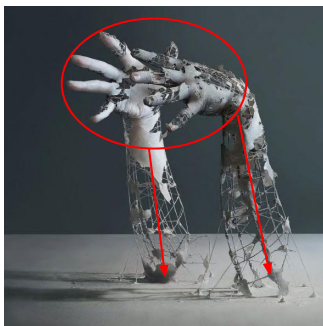
Color:

"LTM5" has a limited color scheme, with white as its predominant color complemented by neutral greys. Color is derived mainly from the natural materials. Lack of coloring creates a surreal look; the color of the clay is much paler than natural skin, emphasizing the unreal aspect of the piece.



Ikehata adds lifelike peach tones in the fingertips and nails to pull the piece back from complete abstraction and tie it to the real world, communicating the overlap between fiction and reality.

Fragment of LTM5 (2017)
Clay, wire, paper, photography, digital media
Dimensions unknown



Composition:

The subject is placed slightly off to the side so that the hands are centered. This draws the viewer's eye first to the photorealistic hands and then gradually down the arms, which begin to decay until the sculpture is reduced to its wire base. By creating this visual movement down the arms, Ikehata creates the illusion of decay over time despite the sculpture remaining permanent and frozen in time.

Material significance:

The combination of digital and traditional media communicates decay over time as the sculpture is slowly stripped down to its basic foundations. The bare clay and wire contrasts the detail in the hands, creating the illusion of detail over time. This is emphasized by the addition of clay in thin layers that peel off, making the sculpture look as though it is chipping apart.

The wire/clay in the base of the sculpture are combined with the surrounding surface. This makes the arms look like they are reaching out of the surface, anchoring the surreal piece in reality and blurring the distinction between fiction and the real world.

Personal connections:

My piece shares Ikehata's concept of communicating the decay over time of an abstract idea and trying to capture this illusion decay in a permanent image. I did this through Ikehata's technique of layering different stages of decay, creating a slowly fragmenting external look that degrades to a more basic foundation. This effect is also achieved in both of our pieces by using the natural visual properties of the materials.



My work in progress (2020)
Clay, 25x24x19cm

Works cited:

- The Art Story Contributors. "Surrealist Sculpture Movement Overview." Edited by Kimberly Nichols, *The Art Story*, 2016, www.theartstory.org/movement/surrealist-sculpture/.
- Ikehata, Yuichi. "Kakuunohito Works." *Kakuunohito Works*, 2020, works.kakuunohito.com/?paged=2.
- Klinkenberg, Abby Lynn. "Yuichi Ikehata's Powerful Sculptures of Physical Fragments." *Hi Fructose*, 6 Mar. 2016, hifructose.com/2016/03/06/yuichi-ikehata-s-powerful-sculptures-of-physical-fragments/.
- Pollman, Lisa. "Fragmented Beauty: Japan's Yuichi Ikehata - Artist Profile." *Art Radar*, 2016, artradarjournal.com/2016/03/25/fragmented-beauty-japans-yuichi-ikehata-artist-profile/.

Perfect?: adding text to the base

A Network of Cracks (2004)
Grayson Perry
Glazed ceramic
78 x 58cm

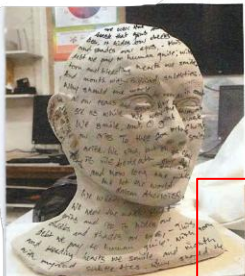
Grayson Perry's early works (1982-1994)
Ceramics

applies small letters overlaid with images next letters
↳ trying to apply his next style of incorporating text into ceramics

EXPERIMENTING WITH ADDING TEXT

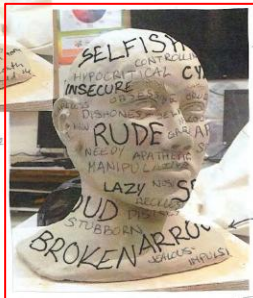
Pros:
- draws attention to text
- details of sculpture are visible

Cons:
- distortion from input layer, alluded
- words may not show through in all cases



Pros:
- effect of painted words looks like the pages of a book
- evenly covered in words

Cons:
- remains of face are masked, difficult to see shape
- difficult to apply evenly
- monotonous



Pros:
- visually varied, more interesting
- shorter words are easier to read with cracks

Cons:
- difficult to see details of sculpture

not a white base draws focus to words

After sculpting the base, I worked on the text to be written (content and format). I chose to write negative character traits as it would more clearly emphasize the contrast between the idealized person (upper layer) and their flaws (base). I also tested ways of applying the text, eventually choosing handwritten text that would allow me to vary line weight/size/shape.



Self Portrait (2015)
Jaume Plensa
Painted stainless steel

JAUME PLENSA (21st C)
Spanish contemporary sculptor

compos sculpture out of letters



Nomade - Parkes (2010)
Jaume Plensa
Painted stainless steel

Testing how to add text by drawing on images of the base. I was influenced by Grayson Perry's early works, which incorporate small text across his ceramics, and Jaume Plensa, who creates sculptures entirely out of letters.

Final piece, Perfect?:



EXPERIMENTATION

stamps:
selfish
loud
jealous
RECKLESS
needy

↳ applies too much pressure creates messy outlines

combination of handpainted & stamps

able to be as consistent

Experimenting with typefaces and materials (stamps, handwriting, stencils). I chose to hand paint the words in print → cohesive look, more emotive, allows me to control size, weight, and shape

We Wear the Mask

Paul Laurence Dunbar, 1872 - 1906

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes—
This debt we pay to human guile;
With torn and bleeding hearts we smile
And mouth with myriad subtleties,

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

We smile, but oh great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile,
But let the world dream otherwise,
We wear the mask!

Originally considered using "We Wear the Mask" as I thought it tied in well with hiding individual flaws. However, the poem actually discusses experiences of black Americans after the Civil War → less connected to my theme.
Chose to write negative character traits instead → makes the purpose clearer to the viewer, also more legible through the cracks.



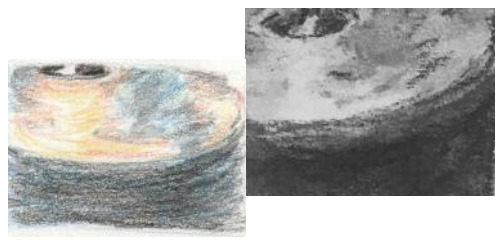
Extinguished: charcoal study

Building on the abstract decay of my previous piece, I wanted to focus more on the idea of physical decay by looking at a candle melting. I was inspired by Goldsworthy's photographs which document the breakdown of his sculptures as time passes. To emulate this, I documented different stages of the candle's decay in charcoal drawings. I then began cropping closeups to serve as the inspiration for my next artwork, a collage.

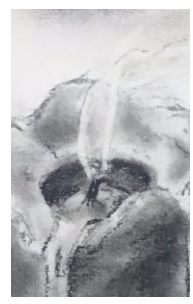


Stone Pile - Camling, Dumfriesshire (1996)
Andy Goldsworthy
Stone, ice, photography
Dimensions unspecified

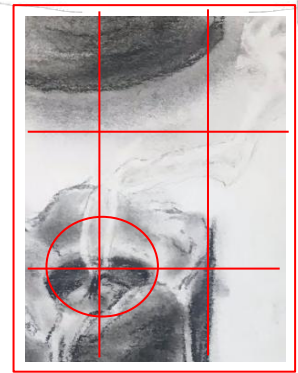
Testing color schemes for this composition to see how I could create the illusion of candlelight



an experiment w/ flame, texture & colors
some opportunity for lighting, interesting color schemes

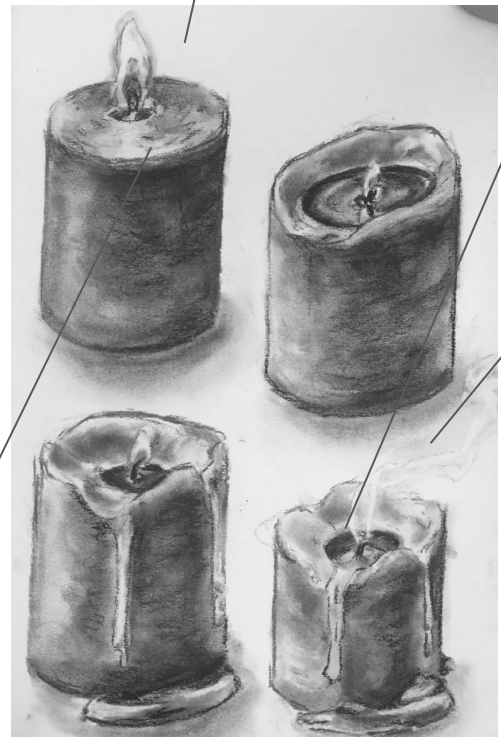


central rather than offset, better for detail/structure

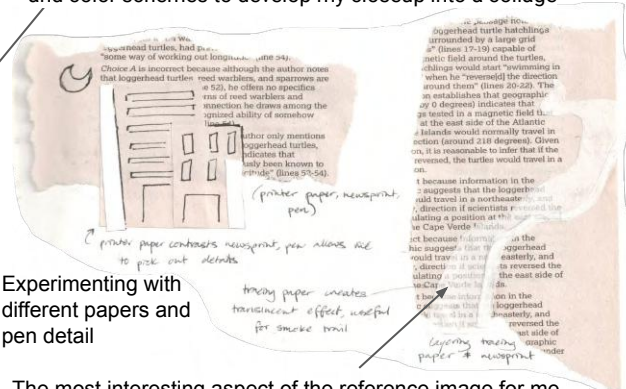


opportunity to experiment w/ background, reminiscent of "Hudson Valley" however, less opportunity for detail

I felt this closeup was the most compositionally interesting and would allow me to explore new techniques in the background and the smoke effect.



Material experiment: beginning to experiment with different types of paper and color schemes to develop my closeup into a collage



Experimenting with different papers and pen detail

The most interesting aspect of the reference image for me was the effect of the smoke. To capture this, I experimented with layers of tracing paper to emulate the smoke's semi-transparency.



begins composition in keeping...
h is best

Charcoal drawing of a candle in four different stages of decomposition, emulating Goldsworthy's style

I also used acrylic detail to darken the edges and emphasize the form of the wisps of smoke

Extinguished: collage experimentation

John Piper (early 20th century):

English painter and printmaker who created mostly figurative pieces



Emulating Piper's technique of using newsprint to contrast different textures in the background

John Piper
Beach with Starfish (1933-34)
Gouache, paper, ink
60cm x 70 cm

Acrylic creates more defined forms from the collaged shapes and allows for control over detail

Color scheme: I tested both blue and red paper against newsprint. Though the original candle was blue, red stood out more against the background and looked more vibrant.



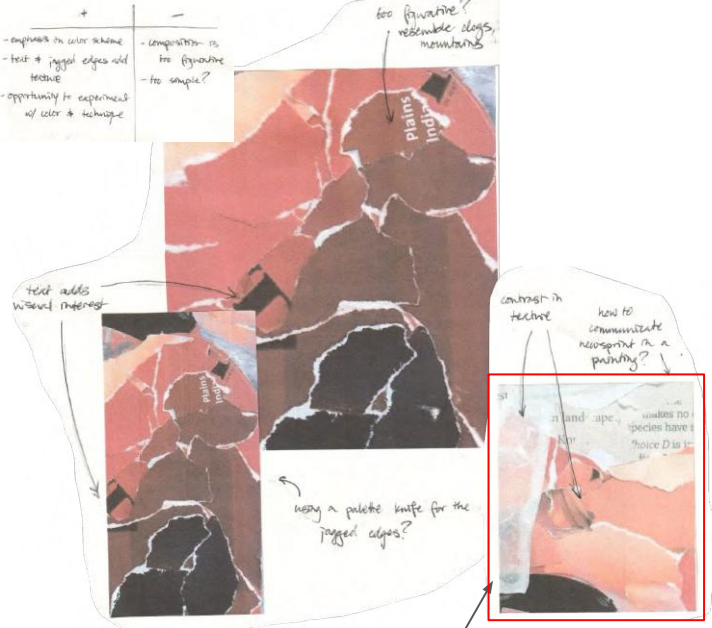
Here, I tested color schemes and choice of paper. Inspired by John Piper's collages, I chose to use a newspaper to add texture to the background and use paint to draw out detail in the subject matter while leaving the rest abstract. I chose a bright red color scheme as it was eye-catching and stood out against the newspaper background, but experimented with adding purple in details and shadows to prevent the color palette from becoming monotonous. Following the idea of continual closeups, I also began brainstorming a new piece based on another closeup of the collage, which at this point looked almost abstract.

New compositions: Taking further closeups as the inspiration for my next piece, an abstract painting:

Image of final collage:



Lavender detail and dark purple paper add depth and variety to the otherwise predominantly red color scheme



Chosen reference image has a balance of textures and color in the background and foreground → prevents the painting from getting muddled and overly textured

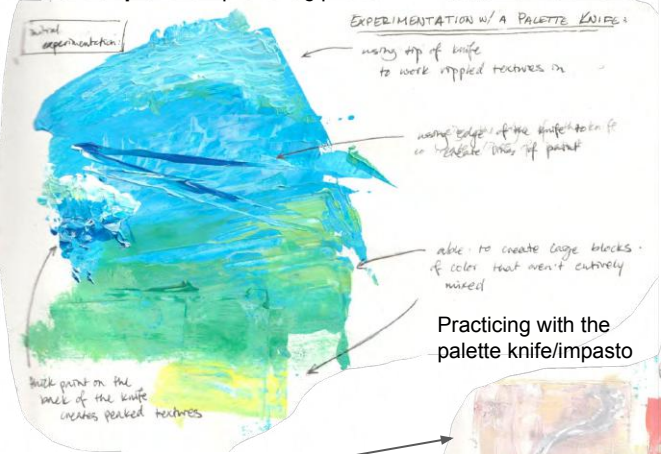
Candle Iterations: refinement

Process: Taking closeups from my original painting to focus on more interesting sections with greater color/texture work.

Final painting:

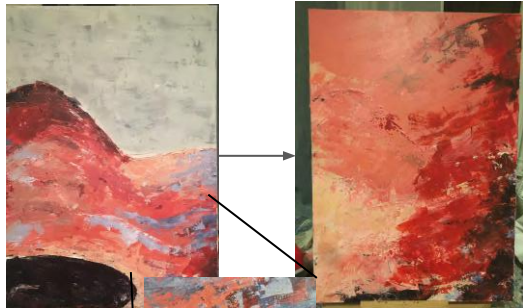
I chose to use a palette knife for this piece to emulate the jagged blocks of color I observed in my collage. This would also allow me to experiment with texture, which hadn't been a focal point of my previous artworks. While creating the painting, I found that my original composition looked too bland and figurative, so I took further closeups to create a more abstract piece with a greater scope for color contrast and texture experimentation.

Material experiment: practicing palette knife skills



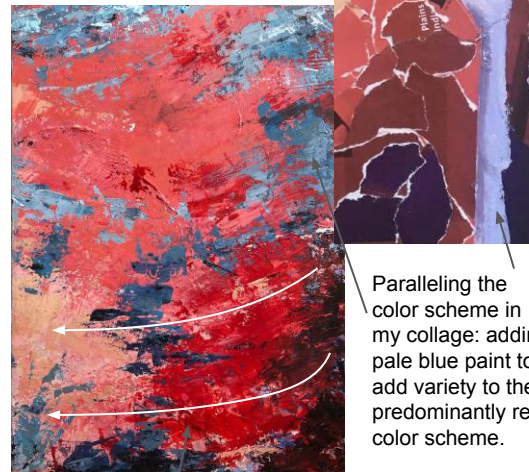
Practicing with the palette knife/impasto

Miniature knife paintings of the compositions to compare the two different styles and practice technique



Painting in progress based on my original reference image (too figurative)

Restarting painting with more abstract reference picture



Palette knife strokes follow the same direction to create cohesive movement despite abstract subject matter

Exploring texture through Alberto Burri's work (mid 20th c):

Italian abstract artist associated with matterist painting, in which artists used heavy impasto to explore the textural qualities of paint.

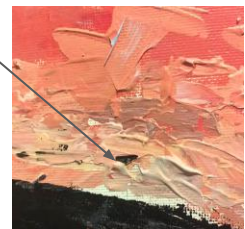


Alberto Burri
Rosso plastica (1961)
PVC plastic, acrylic, and combustion on plastic and fabric
142cm x 153cm



Alberto Burri
Nero plastica (1963)
PVC plastic, acrylic, and combustion on plastic and fabric
Dimensions unknown

Emulating Burri's texture work in by applying heavy amounts of paint with the knife, allowing me to create visible strokes.



Aix-en-Provence: brainstorming ideas

Here, I began brainstorming ideas for a large-scale painting using a series of reference pictures I had taken centered around the theme of decay that I had begun exploring in my sculpture. I eventually chose an image of a dilapidated plaza to examine urban decay and the effects of time on architecture.

when decay could be an interesting backdrop for a large-scale painting

feels slightly repetitive from last piece, want to explore

my photo

some sort of detail/texture work, again like Pignon - Encaust could be used to make some sort of layered/stratified texture (M) → modern decay?

interesting color & texture contrast between grey marble & gold leaf

↳ possible better for a medium-scale painting, experiment w/ fluid painting?

inhibit-sized → resembles historical artefact?

my photo

symbols? reminiscent of an ancient language, remnants of a historical document

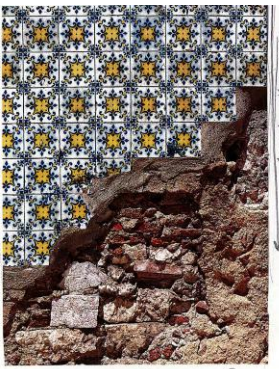
many of the natural elements meet within the manmade pattern elements

more interesting if time is "dragged" prevents it from becoming too geometric/divided into 1/5's

my photo

enter the color contrast between orange, white, dark blue & complementary colors, bold/dramatic lighting

Selecting a reference image: (my own photographs)



can extend photo from a landscape painting

↳ large scale makes viewers feel enveloped by scenery

↳ too detailed/time consuming?

added by copying scenes of original

Influence of David Ambarzumjan on my work:



Recover (2019)
David Ambarzumjan
Oil on canvas
Dimensions unknown

While brainstorming, I found artwork by David Ambarzumjan, which overlaps two perspectives of the same space in one painting. This influenced me to paint the plaza with two different lenses: how it would have originally been built, and its deteriorated present state.



Planning possible compositions that overlap the original polished plaza and the presently broken down plaza.

involve "traditional" painting styles, preserve very smooth blending

organic paint swipes inspired by Ambarzumjan, feels as though it's peeling back layers, more natural

old section

new section

want the "new" section to cover part/most of fountain, focal point of the piece & shows the most difference

Aix-en-Provence: Renaissance influence and practicing perspective

Source: WikiMedia Commons

My initial approach to this painting was influenced by Renaissance artwork, specifically the Italian artist Giovanni Paolo Panini. I was influenced by his portrayal of decayed architecture as he often painted Roman ruins with extreme accuracy. I specifically examined how he communicated the effects of time on architecture through form and color, painting crumbling ruins and stained or faded stone.

GIOVANNI PAOLO PANINI (18th C.)

Roman painter - known for his vedute (view paintings), commonly painted Roman ruins

connects to my painting through detailed depictions of ruins → both show appreciation for the original, see beauty in the remains

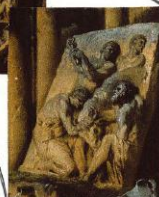


Ruins of Ancient Rome (1725)
Oil on canvas
44 x 33 cm

has a classical, Baroque painting style that I want to emulate to create a more antique look
↳ smooth blending, detailed, realistic

has an elegant, fantastical quality

brighter, cleaner color scheme



unusually smoothed and polished to show the passage of time

closeup from my painting

deformed/crumbling

evidence of fading near base

Studying a crumbled pillar in one of Panini's paintings to examine how I could paint destroyed architecture

Closeup and study of wall in my reference image



work in progress

similar contrast between warm light & shadows, but not as sharp: colors more blended and there is overlap
blue in shadow complements warm light

Shading too abrupt and unnatural in my piece, looked at how Panini softens the contrast between light and shadow



↑ paler shadows w/ blue makes it look more natural

Practicing perspective:

Since my reference image has many arches and ellipses in the fountain/windows, I practiced drawing circles in perspective to improve the structural accuracy of my piece.

Circles in... perspective:
straight-on



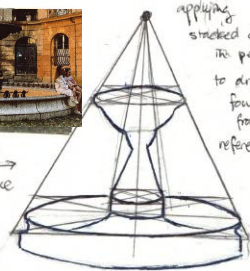
in perspective



Applying to my reference image:



closeup of fountain from reference



applying of stretched circles in perspective to draw fountain from my reference image



reference



basic shape w/ perspective



detail

Aix-en-Provence: refining composition and loose style

I realized that a Renaissance style would be far too time consuming for this scale and instead began looking at looser approaches to painting architecture, specifically John Piper's war paintings. I was interested in how he showed the deterioration of architecture through composition and change in detail, which I thought was a more effective way of showing change over time than my original plan of literally juxtaposing old and new architecture. Instead, I decided to emulate Piper's technique of painting one section in detail and gradually abstracting it so that the change in formal qualities paralleled the change in structure over time.

Experimenting with a looser painting style using my reference image

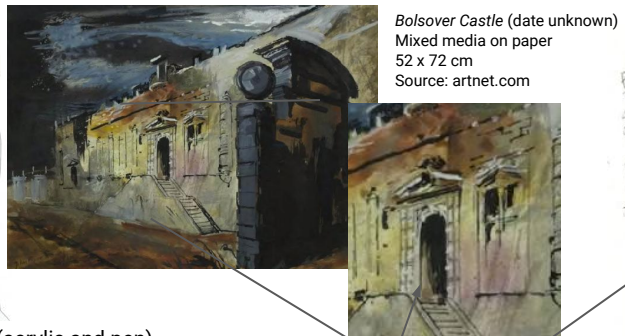


Adding newsprint into background to create rough texture → parallels deterioration of building and fills less detailed sections

Chose fountain as the focal point as it is the most visually distinct element and allows for movement towards the right side of the piece.

JOHN PIPER (20TH C)

English painter and printmaker influenced by the Romantic era, painting from WWII document damage to architecture due to bombing



Study of "Bolsover Castle" (acrylic and pen)

Bolsover Castle (date unknown)
Mixed media on paper
52 x 72 cm
Source: artnet.com



Material experiment: combining pen, acrylic, and newsprint to create the indication of architectural detail

Composition: I wanted to emulate Piper's technique of choosing one section to paint in detail and gradually abstracting it to create the illusion of decay over time.



Tone is painted roughly, detail is shown through ink linework

Somerset Place, Bath (1942)
Pencil, ink, gouache on Whatman paper
49 x 76 cm
Source: Tate Britain

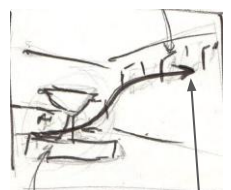
damage is focal point, form is emphasized through inkwork
gradually loses detail, more loose & textured → creates movement



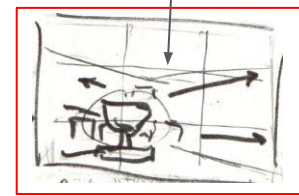
Imbalanced, not enough abstraction



Focus is in center, little movement



Upper section is distracting



Balanced movement towards the right, more repetitive window sections are abstracted

Related artist investigation: John Piper (1903-1992)

Introduction:

I chose to investigate John Piper's war paintings of bombed architectural ruins. This links to my piece, a painting of a plaza that has been worn down over time, through their exploration of beauty in urban decay and destruction. Piper's work, "Somerset Place," influenced how my use of form to create movement and the illusion of decay over time.

Context:

John Piper was a British artist from the early 20th century artist best known for his paintings, prints, and stained glass windows. His artwork mainly focuses on the British landscape, specifically local architecture, churches, and monuments. During the Second World War, Piper became a prominent member of the British war artists, a group of artists commissioned by the British government to record the effects of the wars on everyday life. Between 1940 and 1944, he was commissioned by the War Artists Advisory Committee, creating work that that focused primarily on damage to churches and architecture caused by aerial bombing. By embracing destruction as subject matter in these pieces, Piper reflected a haunting and powerful beauty in bombed architecture.



Somerset Place, Bath (1942)
Pencil, ink, gouache on Whatman paper
49 x 76 cm

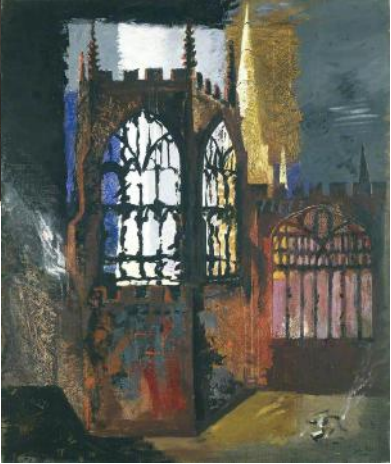


The Slave Ship (1840)
J.M.W. Turner
Oil on canvas
91 x 123 cm

Like Romantics, Piper portrays landscapes using loose brushstrokes, capturing emotion in a piece more so than detail of a landscape.



All Saints' Chapel, Bath (1942)
Ink, chalk, gouache and watercolour on paper
62 x 74 cm



Coventry Cathedral (1940)
Oil on plywood
76 x 63 cm

Piper illustrates the effect of the war in his pieces by depicting destroyed architecture. He often painted religious structures, possibly influenced by his conversion to Anglicanism prior to the war.

Influence of the Romantic movement:

Piper's painting style is strongly influenced by the Romantic art movement (18-19th century), which arose as a reaction to the glorification of reason brought by the Enlightenment and the scientific revolution. Instead, Romantics celebrated subjectivity and emotion through artwork and literature. Key characteristics of Romantic art include the idealization of the past and of nature, often working outside from observation. Piper is a prominent figure of the neo-Romantic movement, taking inspiration from this era in a modern context; his works offer an emotional record of the war by romanticizing the effects of bombing on British architecture. Like Romantic artists, he also paints in a much looser figurative style, capturing the mood of a landscape rather than a perfect representation.

Analysis of "Somerset Place" and impact on my work

Content:
 "Somerset Place" depicts a plaza in Bath, England, after three nights of bombing known collectively as the Bath Blitz. The focal point of the piece is the crumbling section of architecture, which is drawn in the most detail. In creating this piece, Piper aimed to create an emotional account of the war and illustrate its effects on British life. In doing so, he mourns the loss of British culture, but also embraces destruction as subject matter to capture evocative images of beauty in decay.

Form and composition:
 The ruins on the left are drawn with stark tonal contrast and detailed linework, creating an intricate structured form that immediately draws the eye of the viewer. However, the architecture becomes progressively less detailed as the viewer's eyes move towards the right, painted with large brushstrokes and minimal linework.



Architecture becomes less defined further away from the damage

This creates a sense of movement as it makes the piece appear as though it is breaking down over time, which parallels the literal decomposition of the buildings in real life.



My work in progress (2020)
 Acrylic, newsprint, paint markers, 100 x 117 cm



Contrasts muted blue and orange to convey light and shadow → emphasizes form and contrasts the flat blocks of color on the right hand side.

Personal connections:

- Deterioration of architecture over time as subject matter.
- Painting one section in detail, then using a more abstracted painting style further away.
- Ink to emphasize detail in our defined sections
- Loose brushstrokes/rougher textures in abstract sections to illustrate decay across the piece.

Detail vs abstraction in my painting and Somerset Place



Piper deliberately omits detail in architecture to create the illusion of movement and decay over time



Present-day Somerset Place (image from the Times)

Process:
 Piper uses gouache and ink to highlight meticulous detail in the ruins on the left, whereas the right is painted with bold brushstrokes and ink splatters that are less carefully planned. These effects add dynamism and emphasize how the architecture breaks down across the piece. The rough and spontaneous textures also reflect the violent nature of the bombings.

Color:
 Limited color scheme of beige and greyscale draws attention to form rather than color, and also creates a somber mood that reflects the subject matter and mourning felt immediately after the bombing.

Artist Investigation Sources: (image citations in sources slides)
 "Somerset Place, Bath." Gallery Label, *Tate Britain*, August 2004, <https://www.tate.org.uk/art/artworks/piper-somerset-place-bath-n05720>.
 "John Piper Biography." *Piano Nobile Gallery*, <https://www.piano-nobile.com/artists/1004-john-piper/biography/>.
 Nead, Lynda. "How John Piper found beauty in bombed buildings." *Art UK*, 18 Sep, 2017, <https://artuk.org/discover/stories/how-john-piper-found-beauty-in-bombed-buildings>
 Seiferle, Rebecca. "Romanticism Movement Overview and Analysis." *The Art Story*, 25 Sep 2017, <https://www.theartstory.org/movement/romanticism/>.
 Windle, Chris. "New Life for Bath's Somerset Place." <https://www.thetimes.co.uk/article/new-life-for-baths-somerset-place-pt5h2zdhnkr>
 "Summary of the Attacks." *Bath Blitz Memorial Project*, 2005, <http://www.bathheritagewatchdog.org/bathblitz/events.htm>.
 "John Piper Biography." *Tate Britain*, <https://www.tate.org.uk/art/artists/john-piper-1774>.

Aix-en-Provence: process and material experiments

Here, I refined how to contrast the detailed and the abstracted sections. I wanted the focal point to be the fountain, losing detail and structure as the eye moved further away, so I practiced applying thick layers of paint to make the fountain stand out against the paper and used paint markers to add precise details. In the more abstracted sections, I experimented with looser methods of applying paint to build tone and texture without defining the architecture in detail. I also experimented with newsprint to build rough stone textures and add visual interest to the abstracted sections.

Building detail in fountain using linework and tone:



Base of fountain looked too flat and had an incorrect shape



Creating depth by adding blue in shadows and peach in highlights → more dramatic lighting

Using black and white markers to draw fencing and detail in stone cracks → detailed image of decay, draws the viewer's eye



Final piece, Aix-en-Provence:



Sharply defined with linework



Form indicated with some linework, but incomplete



Only vague indication of placement, little form

Comparison of abstraction in windows throughout the painting

Varying the thickness of paint on newsprint to show different stages of decay:



some sections are fully covered so that they blend into background
newsprint adds texture & rougher base for the looser sections



Photo for scale

Texture work:



Using a palette knife and drybrushing for abstract sections. Allows me to build tone and reflect the rough texture of stone without adding too much detail → retains loose quality

Emulating Piper's technique of drybrushing large blocks of color to indicate the decayed sections



Closeup from "Somerset Place"

Into the Pages: brainstorming

Selecting a reference and style:

Following Aix, I wanted to continue examining deliberate incompleteness as a visual technique in order to communicate decay. I initially considered *décollage* art, communicating decay over time by having several layers peel away in a single image. However, works by Ernest Pignon-Ernest and Florian Nicolle I initially considered exploring this theme through historical artifacts and ruins, but instead decided to focus on portraiture to apply this technique in a new context.


stamps? create a stencil that can be repeated

décollage attacks: tearing apart paper to make it look broken down

- boring for an large scale piece? should be used as a study for a more ambitious piece

Wolf Vostell *décollage* artist

Décollage = opposite of collage, tearing/cutting pieces of paper away




Wolf Vostell
Coca-Cola (1961)
Paper, posters

Initially considering *décollage* art: creating art by tearing away or ripping apart parts of an image

Wolf Vostell, pioneer of *décollage* art



Layers peeled smoothly over top, *décollage* vs *verpex*

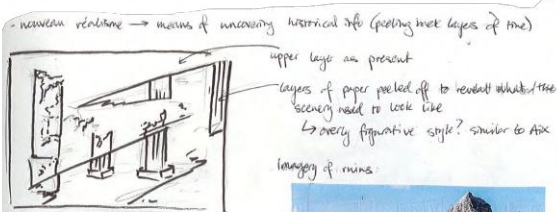


applying *décollage* to emulate broken stone

Printed photo of statue w/ pink leaves

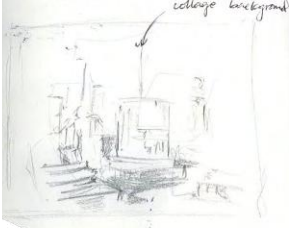
Layered poster technique: copying several posters & tearing away the top ones to create ripped/layered images

applying layered poster technique to base, ripped up & torn



↑ architecture during the ruins

Good for a small piece? Like *LEDE*: scratched, abraded



collage background



source: Dissolve



↑ image of an advertisement (found in the metro (big over image))



John Genet (2006)
Ernest Pignon-Ernest
Crayonite, paper

Looking at Pignon-Ernest's work, where incompleteness is shown through the effect of time wearing down on his street art.

Exploring the work of Florian Nicolle, a graphic designer who creates deliberately incomplete collage portraits:

clips from Iris (2010)
by Florian Nicolle



→ overlaid onto text, stands out against background

pink applied loosely, doesn't feel structured/rigid

dripping ink, loose technique

uses line & hatching to add structure (similar to paper)



tone from built w/ thin layers of print → monochromatic, detail distinct



Study of detail in Iris



↑ monochromatic (with some green) uses slightly blurred



great/cool background, portrait stands out more but water or bleed down into background

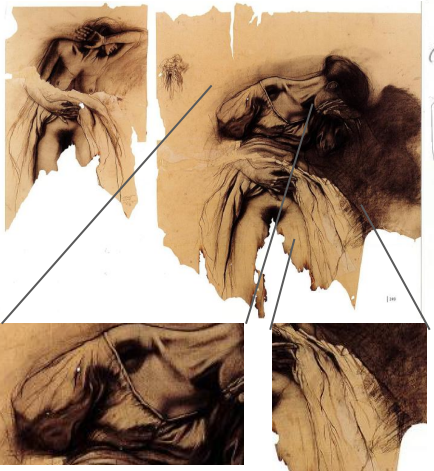


Testing Nicolle's style of using linework to draw out detail in incomplete portraits

Into the Pages: reference image and connection to Ernest Pignon-Ernest

I realized that *décollage* would be too difficult to control as I wanted to balance abstraction with figurative detail, but instead began examining Ernest Pignon-Ernest's tonal figure studies. These explore John Piper's themes of incompleteness through portraiture: some sections are drawn in extreme tonal detail, but gradually break down into undefined linework to communicate decay across a single image. To practice this technique, I created a tonal study using chalk. Further examining portraiture, I selected references from life drawing sessions and practiced choosing a focal point and a direction of decay in each one.

Connection to Ernest Pignon-Ernest



High contrast and detail
Solely linework, no shading

Different levels of detail create the illusion of breaking down in a single image

Ernest Pignon-Ernest Study for 'The Virgin Home' (Date unknown)
←
Ernest Pignon-Ernest Study for 'Epidemics' (1980)
Can still see the construction lines in other areas



Chalk study, Legs Crossed

Choosing a reference image:



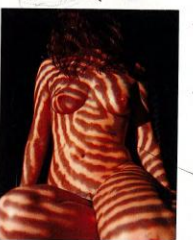
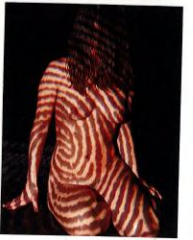
with contrast good for tonal work?



area of most detail



ways of decay going inwards instead of outwards
with broader detail, a sunset background because progressing was required



imagery of fingerprints: adds more depth/contrast
swirling patterns will more dynamic
choose 'corner' of fingerprint on area of most detail

Images from a school life drawing session (photos from my teacher). Images of fingerprints projected onto the body help create a focal point to draw in more detail.

Creating a tonal study to practice gradually removing detail: legs are heavily defined, the rest of the body is less opaque and disappears into the background

Full body references look more dynamic than seated poses → decay as moving rather than static, also directs the motion of the breakdown in the piece



Chosen image looks fuller as the arms are down, opportunity to explore fabric detail



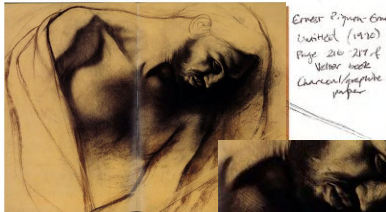
challenging to communicate the ~~posture~~ ^{posture} accurately

use most detail in front, diagonal movement

Into the Pages: process and material experiments

I chose to create the tonal drawing on top of a collage after researching Pignon-Ernest's street art, which integrates the background as part of the piece by displaying it on textured walls. With the collage, I aimed to similarly texture the background and integrate it into a piece similarly to his street art. I also experimented with contour lines to further emphasize form, but decided instead to keep the solid tones.

Material experiments: contour lines



Ernest Pignon-Ernest
1940-1942
Page 206 207 of
Nether work
Charcoal/graphite on
paper

Pignon-Ernest creates contour lines by cutting notches into an eraser and tracing forms → adds subtle detail

closer, small lines follow the contours of the body
eraser w/ notches cut in
erase over the graphite to
create contours



comes up very faintly: might
work better in piece because
the charcoal rubs off easier

Attempting with a notched eraser, however the lines did not show up clearly and faded easily

Final piece, Into the Pages:



Photo for scale

Anatomy study:



Had difficulty getting the position of the hand correct → practice sketch in pencil to study the shape



Tonal detail



Linework, minimal shading

Collage base:

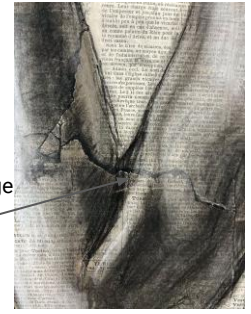


In Pignon-Ernest's stencils, pieces break down over time due to their exposure in the streets → background shows through the figure, integrated into the piece

Ernest Pignon-Ernest
Maurice Audin (2003)
Stencil
Algeria



Emulated in my piece through collage



Text shows through, can see the rips in paper → background integrated, creates dilapidated look

Comparison of figurative detail throughout the body

Sources:

Slide 1:

All self generated.

Slide 2:

Collins, Gillian. "Italian Valve." 2019. <https://www.gilliancollinsart.com/>. Image.

Collins, Gillian. "Believe." 2018. <https://www.gilliancollinsart.com/>. Image.

Collins, Gillian. "Gas Regulator." 2017. <https://www.gilliancollinsart.com/>. Image.

Slide 3:

Collins, Gillian. "Italian Valve." 2019. <https://www.gilliancollinsart.com/>. Image.

"Readymade." Tate Museum, <https://www.tate.org.uk/art/art-terms/r/readymade>. Website.

Collins, Gillian. "Gillian Collins Bio." *Gillian Collins Art*,

<https://www.gilliancollinsart.com/biogilliancollinsinfrastructuralartwork>. Website.

Collins, Gillian D. "Re: Artist Research." Message to myself. 14 Nov 2019. E-mail.

Slide 4:

"Some Fascinating Buildings Never Built." Hamari Web, 31 Oct 2021, <https://hamariweb.com/articles/26056>. Image.

"Torso of a Giant." Detroit Institute of Arts, 2021, <https://www.dia.org/art/collection/object/torso-giant-33178>. Image.

Gonzalez, Barb. "Metal Door Abstract New York City." Barb Gonzalez Fine Art Photography,

https://www.barbgonzalezphotography.com/fine-art-photography-store/art_print_products/metaldoorabstractnyc. Image.

"Tony Cragg." Lisson Gallery London Limited, <https://www.lissongallery.com/artists/tony-cragg>. Image.

Ciranni, Michael. "Stock Photo - molten chrome metal swirling across page with reflections."

https://www.123rf.com/profile_2399?mediapopup=9913649. Stock photo..

Slide 5:

"Merge Diverge Catalog." MA Ceramics 2010, *Cardiff School of Art and Design*, 2010,

http://www.ceramics-abervystwyth.com/documents/Merge_DivergeCatalog.pdf. Images.

Slide 6:

Brooker, Charlie, writer. Directed by Jodie Foster. "Arkangel." *Black Mirror*, House of Tomorrow, 29 December 2017,

Netflix, www.netflix.com. TV Show.

"Double Exposure Murals That Show Multiple Artworks with 3D Glasses." TwistedSifter, 11 Sept 2018,

<https://www.google.com/url?sa=i&url=https%3A%2F%2Ftwistedsifter.com%2F2018%2F09%2Fdouble-exposure-3d-glasses-street-art-by-insane51%2F&psig=AOvVaw1LGAY11BEtWVlh77v-Bua&ust=1614339893668000&source=images&cd=vfe&ved=0CA0QihXFWoTCLjXqPH6hO8CF0AAAAAdAAAAABAD>. Image.

"Encoded Painting by Oscar Nin." Saatchi Art,

<https://www.saatchiart.com/art/Painting-Encoded/176460/4013951/view>. Image.

"Portrait Painting by Oscar Nin." Saatchi Art,

<https://www.saatchiart.com/art/Painting-Portrait/176460/4612887/view>. Image.

Slide 7:

"Head in the Clouds." Destinations, Alicia Savage, <https://www.aliciasavage.com/>.

"Impact - Behind the Scenes." Erik Johansson - Surreal Photography, 13 April 2016, <https://www.erikjo.com/news/impact-behind-the-scenes>. Image.

Zurek, Stan. "Chromatic Aberration (comparison)." Wikipedia, 5 July 2006,

[https://en.wikipedia.org/wiki/Chromatic_aberration#/media/File:Chromatic_aberration_\(comparison\).jpg](https://en.wikipedia.org/wiki/Chromatic_aberration#/media/File:Chromatic_aberration_(comparison).jpg).

"Digital Glitch Text Effect." Graphicsfuel, 26 Feb 2016,

<https://www.graphicsfuel.com/2016/02/digital-glitch-text-effect/>. Image.

Feriks, Ivo. "What is Chromatic Aberration?" Camerastuff Review, 8 Feb 2012,

<https://www.camerastuffreview.com/en/what-is-chromatic-aberration/>. Image.

Tartila. "Glitch circle frame." Shutterstock,

<https://www.shutterstock.com/image-vector/glitch-circle-frame-tv-distorted-signal-1197030451>. Stock photo.

Slide 8:

Velter, André. Ernest-Pignon Ernest. Gallimard, 2014, pp. 158-167.

Mikocki, Lara. "Taisuke Mohri: Cracked Portraits." Design Boom, 21 August 2012,

<https://www.designboom.com/art/taisuke-mohri-cracked-portraits/>. Images.

"broken things." soul grit, Wordpress, 12 April 2010, <https://soulgrit.wordpress.com/2010/04/12/broken-things/>.

Image.

Slide 9:

Goldsworthy, Andy. Chronology by Terry Friedman. Time, Thames & Hudson Ltd, 2000. p. 46-47, 139.

Strong, Bob. "A boy touches an ice sculpture of a polar bear as it melts to reveal a bronze skeleton in Copenhagen, Denmark, host city of the 15th United Nations Climate Change Conference, on December 8, 2009." Reuters, http://archive.boston.com/biopicure/2009/12/2009_in_photos_part_2_of_3.html. Image.

Slide 10:

Ikehata, Yuichi. "Fragment of LTM5." Kakuunohito Works, 2020, <http://works.kakuunohito.com/?paged=2>. Image.

Ikehata, Yuichi. "Fragment of LTM13." Kakuunohito Works, 2020, <http://works.kakuunohito.com/?paged=2>. Image.

Goldsworthy, Andy. Chronology by Terry Friedman. Time, Thames & Hudson Ltd, 2000, p. 30-31. Image.

Slide 11:

Ikehata, Yuichi. "Fragment of LTM6." Kakuunohito Works, 2020, <http://works.kakuunohito.com/?paged=2>. Image.

Ikehata, Yuichi. "Fragment of LTM." Kakuunohito Works, 2020, <http://works.kakuunohito.com/?paged=2>. Images.

"The Temptation of Saint Anthony, 1946 by Salvador Dalí' Dali Paintings,

<https://www.dalipaintings.com/temptation-of-saint-anthony.jsp>. Image.

Sources (continued):

Slide 12:

"Grayson Perry: A Network of Cracks." Exhibitions, Victoria Miro. <https://www.victoria-miro.com/exhibitions/359/>,

Image.

"Grayson Perry Vase is Highlight of New Design Display." About My Area, 27 Oct 2017,

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.aboutmyarea.co.uk%2FHampshire%2FPortsmouth%2FP06%2FNews%2FLocal-News%2F311375-Grayson-Perry-Vase-is-Highlight-of-New-Design-Display&psig=A0vVaw1YxVKk1m5DaZRVi7qNZkO&ust=1616014114824000&source=images&cd=vfe&ved=0CAIQiRqFwoTCNiNibe3Xte8CFQAAAAAADAABAD>. Image.

"Jaume Plensa, Nomad." De l'Art, 2010. <http://de-lart.org/oeuvres/nomade/>. Image.

"Jaume Plensa, the artistic empire of a humanist plastic artist." Urban Attitude, 20 Sept 2017,

<https://urbanattitude.fr/jaume-plensa-artiste-plasticien/>. Image.

Dunbar, Paul Laurence. "We Wear the Mask." The Complete Poems of Paul Laurence Dunbar, Poetry Foundation,

<https://www.poetryfoundation.org/poems/44203/we-wear-the-mask>. Poem.

Slide 14:

Goldsworthy, Andy. Chronology by Terry Friedman. Time, Thames & Hudson Ltd, 2000. p. 46-47.

Slide 15:

"John Piper: Beach with Starfish." Tate Britain, May 2007,

<https://www.tate.org.uk/art/artworks/piper-beach-with-starfish-t05030>. Image.

Slide 16:

"Plastic Combustions: Rosso Plastica." Guggenheim Museum,

<http://exhibitions.guggenheim.org/burri/art/plastic-combustions/rosso-plastica-1961>. Image.

"Plastic Combustions: Nero Plastica." Guggenheim Museum,

<http://exhibitions.guggenheim.org/burri/art/plastic-combustions/nero-plastica-1963>. Image.

Slide 17:

"Recover - Open Edition Print." Brushstrokes in Time, David Ambarzumjan, 2020,

<https://www.david-ambarzumjan.com/shop/recover-print>. Image.

Slide 18:

Dear Rob. "Ruins of Ancient Rome, Giovanni Paolo Pannini, 1725-1750." Pinterest,

<https://www.pinterest.fr/pin/663858801298041033/>. Image.

Slide 19:

"John Piper Bolsover Castle." Artnet Worldwide Corporation, 2021,

<http://www.artnet.com/artists/john-piper/bolsover-castle-lmWqPHFA0iLZP0oUJLwFQ2>. Image.

"John Piper: Somerset Place, Bath." Tate Britain, Aug 2004,

<https://www.tate.org.uk/art/artworks/piper-somerset-place-bath-n05720>. Image.

Slide 20:

"Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)." Museum of Fine Arts, Boston, <https://collections.mfa.org/objects/31102>. Image.

"John Piper: All Saints' Chapel." Tate Britain, May 2007,

<https://www.tate.org.uk/art/artworks/piper-all-saints-chapel-bath-n05719>. Image.

"John Piper: Coventry Cathedral, 15 November 1940." Goldmark Art, 2020,

https://www.goldmarkart.com/art-for-sale/coventry-cathedral-15-november-1940?_cf_chl_jschl_tk_=086933fb3b474da1f6e4a9a3b6ffa51f35f5c8ef-1614252891-0-AUdqv9SeYalQkTt6_bKJfwrNGiWkgFTf3WPcD2zqpvEfcqA2LVlYzslF1KXR1lhCJCoJnSnKUuVc_QVqOlexAR92bm9YsxOhl3MQuF3cYk56bsZabu2aXf9x9cGpamyOaXWyxWkuTPuD1_Glfxm15bMURu1oAoslwlvwnKCNcwKcKZRluQMAAxbznC5VCpgFlox15CoTmnHjSEZUPsnf2bfNdtq86QzUHGDndwKMZ0vihZ93hD0pU-e_-vBitEgitaOWqxB2JmEctw5fLaypMABhyIVVg0vEhYrXrbRU030vKTPcpaVdueuHkraiV01RZKcZnZNG_d0LpF_Vk1DPJ06v0MteKWx2003kykway3neZAZBU4cPh0an90KEsXq. Image.

Slide 21:

Windle, Chris. "New Life for Bath's Somerset Place." The Times, 13 Sept 2013,

<https://www.thetimes.co.uk/article/new-life-for-baths-somerset-place-pt5h2zdhnkr>. Image.

Slide 22:

All self generated.

Slide 23:

Bild atlas, "Wolf Vostell Coca-Cola 1961." Flickr, 18 Jan 2018,

<https://www.flickr.com/photos/158870956@N06/24898437877>. Image.

Design Pics. "Stone Ruins and Broken Column; Philippi, Greece." Dissolve,

<https://dissolve.com/stock-photo/Stone-Ruins-Broken-Column-Philippi-royalty-free-image/101-D869-89-842>. Image.

Mynocturnality, Tumblr. 2 Aug 2019, <https://mynocturnality.tumblr.com/post/186719037836>. Image.

Nicolle, Florian. "Iris." Behance, 3 July 2010, <https://www.behance.net/gallery/565328/iris>. Image.

Pignon Ernest, Ernest. "ERNEST PIGNON ERNEST – Site Officiel." ERNEST PIGNON ERNEST – Site Officiel, 2015,

<https://pignon-ernest.com/>. Image.

Weiss, Lester. Flickr, 4 Jan 2012, <https://www.flickr.com/photos/ojoblanco/7091951115/>. Image.

Slide 24:

Ranum, Marcus. "Reaching." <http://reference.sketchdaily.net/en>, Stock photo.

Ranum, Marcus. "Snake Charmer." <http://reference.sketchdaily.net/en>, Stock photo.

Ranum, Marcus. "Supporting the World." <http://reference.sketchdaily.net/en>, Stock Photo.

Velter, André. Ernest-Pignon Ernest. Gallimard, 2014, pp. 201, 249.

Life drawing photos self generated from my school.

Slide 25:

Pignon Ernest, Ernest. "ERNEST PIGNON ERNEST – Site Officiel." ERNEST PIGNON ERNEST – Site Officiel, 2015,

<https://pignon-ernest.com/>. Image.

Velter, André. Ernest-Pignon Ernest. Gallimard, 2014, pp. 216-217. Image.