Developing ideas - Ceramic piece '*Procrastination*'

Figure 3 - *Passage Saint-Benoît (sixth arrondissement),* Charles Marville, 1867.

Contrasting colors
↳ Black/white
↳ old/vintage
Different lighting
Something to do with old cities and texture
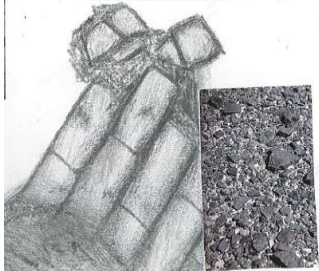
Sketching pavements in order to look at a range of ideas how to do so for the final piece on the base, while engraving these texturized paved paths.

For this project, I was influenced by Jerzy Kalina and how his sculptures sank to the floor. I was also influenced by the Boyle Family, they specialize in making realistic pavements as art pieces. That is when I thought of creating a pavement patch as a base making the sculpture a lot more realistic.

Figure 2 - Jerzy Kalina, "*Przejście*", temporarily installed in 1977, bronze

Progress for my final sculpture

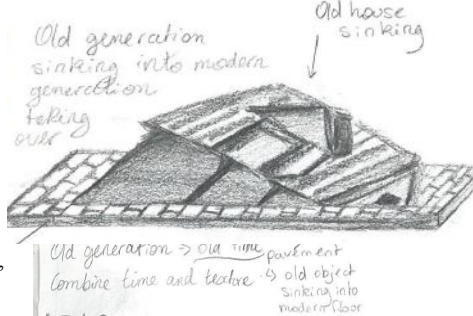**Figure 7** - Ronan O'Beirne photography, Sinking Library sculpture

Figure 1 - Study from the Broken Path Series, 1986, Boyle Family.

Figure 6 - *Rue de Constantine (fourth arrondissement),* Charles Marville, 1866

- Walls → texture/different lightings
- Pavement → old Paris, pavement
  ↳ texture
  ↳ normal streets

Old generation sinking into modern generation taking over

Old house sinking ↓

Old generation → old time pavement
Combine time and texture → old object sinking into modern floor

For this project, I wanted to look at different materials rather than paint. I also wanted to keep this solitude atmosphere while including some type of texture to this piece.

I wanted to incorporate time as a main message and how fast this time can go by when it isn't managed. I first wanted to use different time objects sinking, however, I realized creating a house and engraving clocks on them would represent it the best.

Time

time passing by quickly → sinking ↳ into pavement

Figure 4 - *Rue de la Bûcherie,* Charles Marville, 1868

Figure 5 - *Passage de l'Opéra,* Charles Marville, c. 1868
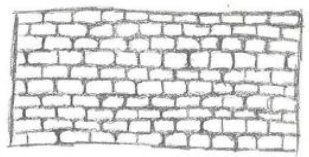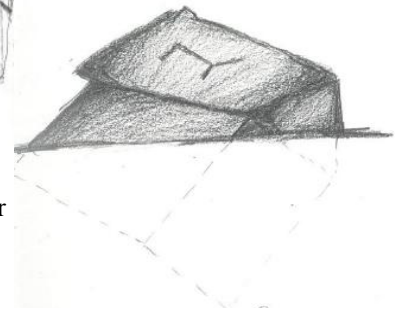
Refining the clocks and ideas

Continuing this project, I first had to brainstorm how to arrange the clocks on the house. I was set on idea 2, however I realised that the time was the main message of this piece and I wanted it to be as visible as possible, so I went with idea 1.

Clocks spreaded around house

Clock melted on house
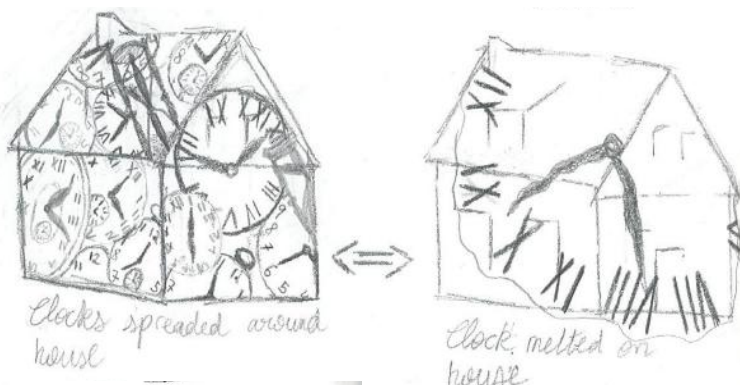
I created the same pattern that I sketched but instead of doing it all when the clay was wet, I also decided to work on it when it was drying a little bit to add more of this imperfect look with bigger and smaller holes in order to make it look like a more realistic pavement.
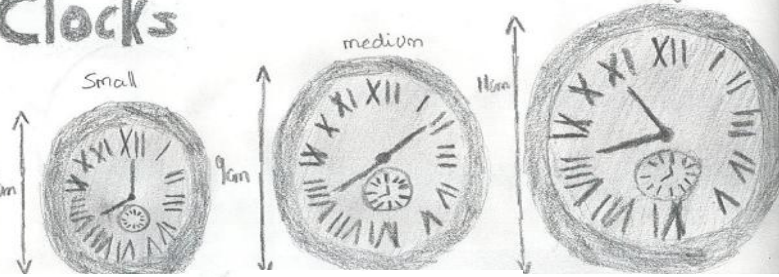
Cut slabs to build the house. Calculate how many slabs as the house will be sinking → not a whole House

Create pavement texture on the base slab

Imprint and make a mold of clocks of different sizes.

Clocks

Small

Large

medium

8cm

9cm

11cm

i want my sculpture to be 32 cm long.

base clay ↳ pavement texture 32 cm

I was also influenced by Salvador Dali with his famous painting, "*Persistence of Memory"*, when thinking about ideas on how I would include time and clocks on this clay house. We can see that ideas especially in idea 2.

Figure 8 - *'The Persistence of Memory',* Salvador Dalí, 1931 (24.1 x 33 cm), Oil on canvas

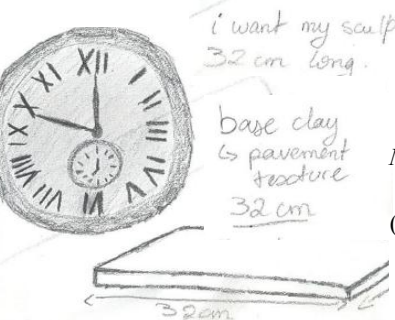I will cover the whole 4 sides and the roof of imprinted clocks to cover the whole house.

I also need the roof to be solid for the house to stand up.
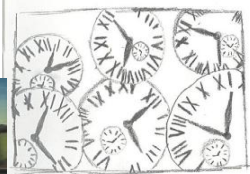
half of the house ↳ cut it with a knife too then place it on the base to make it look like it is sinking

stand up
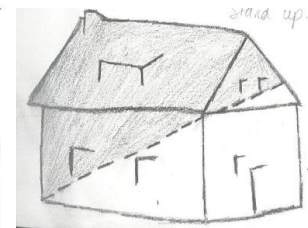
I first thought to build a house in clay but only half of it thinking it would take less time than simply building a house. However, after sketching, I realized that it was probably smarter and more time efficient if I simply made a full house out of clay and then cut it in half. In the creation of the base.

Comparison between **texture** and **dimension** in Boyle and Jerzy Kalina's sculptures.

Introduction

I chose these artworks because they relate well to what I have been doing till now. Especially artworks from the Boyle Family as I looked into textures and started to look into pavements at the start and the Boyle family looks into recreating pavement patterns and textures into sculptures. Also looking at street sculptures such as Jerzy Kalina's artworks which inspired me a lot through my sculpting process. Both of these artworks have influenced my own personal work. Their own ideas and concepts influenced me, bringing texture to life. The fact of using our surroundings such as the street itself to send a message, as Jerzy Kalina shows in this artwork through demonstrating people from the 1980's coming through the floor into a new era, the 2000's. The Boyle family include real life texture and puts it all into a sculpture filled with texture.

Context and cultural significance

The Boyle family is a group of artists all part of the same family based in London including 4 different artists; Mark Boyle, Joan Hills, their children Sebastian and Georgia. They got most of their influence through immersing themselves in the counterculture of Paris and London. They worked with many different styles of art such as photography, drawing, painting, sculpture and many others. Each of them were known to be special in there own way, for example, Mark Boyle, the father was also known to be an author and a lecturer. The Boyle family is best known for their earth studies and art pieces such as their textural sculptures, the pavements and their 3 dimensional casts of the surface of the earth. The Boyle Family also uses actual material such as stones, twigs, dust etc, with paint and resins which makes all of their artwork unique. It is their own specific technique which makes them different to other artists. (1)

Sinking objects from one side of sidewalk to other

Figure 9 - Jerzy Kalina, "*Przejście",* temporarily installed in 1977, bronze

Different texture
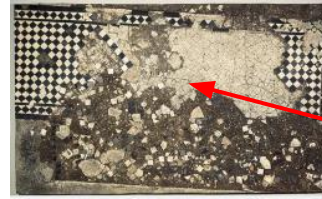
Figure 10 - Study from the Broken Path Series, 1986, Boyle Family.

Figure 11 - *Shepherds Bush London Study,* Boyle Family, *1966,* Earth etc. on epikote and fibreglass, 183 x 183 cm

Connecting to own art-making practice

My own art-making practice was influenced in both ways, using both the Boyle Family and Jerzy Kalina's ways of demonstrating their pieces. I look a lot into textures, different materials, shadows, colors, shapes, which all summarized what Boyle uses. But I don't just look at the textures, I also look at the meaning behind it, the message and the purpose. Using street environment and periods of time and bring them to life. In my own piece, I was influenced by Jerzy as well as I like the idea of this shape sinking or emerging. In mine, you may think both which plots a little mystery as well. My message was that time was a crucial part of our lives and that it might be going too fast and therefore sinking, or it could also be going slow for some people and therefore emerging. I included both of their ideas, texture and street life, having a message or a purpose.

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Analysis of formal qualities

In Jerzy Kalina's work, the form of the art piece uses more of an audience perspective as it isn't a piece in a museum it is a sculpture in the middle of the street. It takes a lot of volume and weight as it is made out of steel. The shapes are hard to produce as they need to look like actual humans. There isn't a lot of variety except having women and men placed in different places. The colors are very settled, there isn't any paint over it, it is just the color of steel. The statues are the same size as actual humans to make it even more realistic.

In Boyle's art piece, there are many different forms of composition as it is the main idea of making these art pieces, texturing. They used different patterns such as squares and random beige shapes, different colored such as black and white, beige and brown, very subtle colors, many different varieties of assemblage, the black and white patterns are perfectly placed but towards the middle, it loses shape and assemblage. It almost looks like destruction of the pieces, it looks like someone destroyed the pieces however, the artist made it look that way.

Comparisons and connections

In Boyle's art piece, there is less of a significance than Jerzy Kalina's sculpture, however there is some similarity in both, they both want to involve street environment, one of them looks at street materials and street textures and the other looks at demonstrating its sculpture in the street environment and using street influence to come up with ideas. The function and purpose for both of these artworks are different, Jerzy's interpretation has a stronger purpose than Boyle's work. Jerzy was more influenced by experiences he went through but the Boyle family's purpose was to make us look at their pieces and street life in more of an attentive way. The material significances are stronger in Boyle's work as he mainly focuses on the texture and the material he uses however, Jerzy uses material to demonstrate his message but doesn't focus on what kind of material. In this case, he doesn't expand on different materials but just on steel, to focus the sculpture more on the purpose and message rather than the materials used.

In my personal preference, I like the fact that Jerzy Kalina focused on the message rather than the materials used but I also like how Boyle used those materials to create a message.

Use of street life for ideas

Figure 12 - Jerzy Kalina, "*Przejście",* temporarily installed in 1977, bronze

Figure 13 - Study for the Westminster series with pavement light, hardboard and cobbles, Boyle Family, 1988.

Connecting to own art-making practice

My own art-making practice was influenced in both ways, using both the Boyle Family and Jerzy Kalina's ways of demonstrating their pieces. I look a lot into textures, different materials, shadows, colors, shapes, which all summarized what Boyle uses. But I don't just look at the textures, I also look at the meaning behind it, the message and the purpose. Using street environment and periods of time and bring them to life. In my own piece, I was influenced by Jerzy as well as I like the idea of this shape sinking or emerging. In mine, you may think both which plots a little mystery as well. My message was that time was a crucial part of our lives and that it might be going too fast and therefore sinking, or it could also be going slow for some people and therefore emerging. I included both of their ideas, texture and street life, having a message or a purpose.
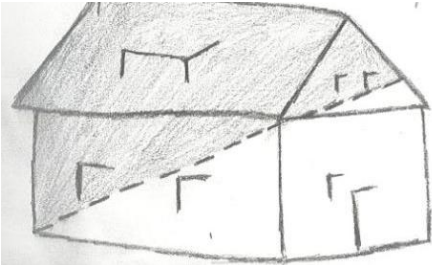

'Procrastination', my final sculpture, 2020, clay, 30 x 22 x 31 cm
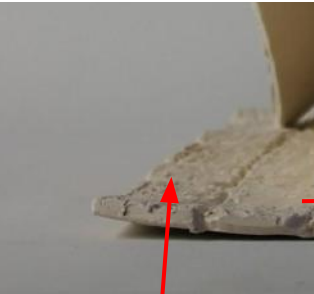
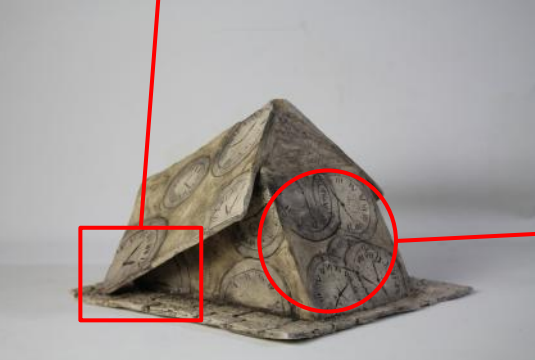Textural base to look like pavement influenced by the Boyle Family

Looking at how the Boyle family uses pavement textures and influencing my piece

Figure 14 - *Shepherds Bush London Study,* Boyle Family, *1966,* Earth etc. on epikote and fibreglass, 183 x 183 cm

The use of imprinting clocks influenced by Salvador Dali

Cutting the house in half side ways to make it look like it is sinking. Cutting the house with an x-acto knife.

Brainstorming ideas

Easier way of showing emotion through tears

Figure 15 -

For a first look at shock of reality, I looked at representing the real world/reality through the pupils of eyes.

Representing climate change as well, how our world is slowly dying from it, looking through the eyes of factories polluting our planet.

Figure 16 -

Maybe idea of close one leaving us - shock of reality

Tear = sadness but too cliche?

Combining strong emotion with tear drop

My other idea was to look at bubbles, being in your own bubble, in your own space. When popped - shock of reality, back into the real world.

Having that bubble as a shield to protect from real world problems

Figure 17 -

Figure 18 -

peace bubble

back to reality

Reflections
- Make every object more round and circular

Nuance & shades

Someone poking the bubble (representing the shield and when popped - reality shock) - inspired by hatching piece. Doesn't show a strong emotion maybe loneliness.

Idea was to represent this on a wooden circle base.

Invasion of Privacy, Charlotte Morison, 148 x 210, 2020, print on paper

Light reflections

Lose perspective

Pick and mix: different concepts

Figure 19 - *Hand with reflecting sphere aka Self-Portrait in Spherical Mirror* (1935), Maurits Cornelis Escher,1935, 31.8 cm × 21.3 cm
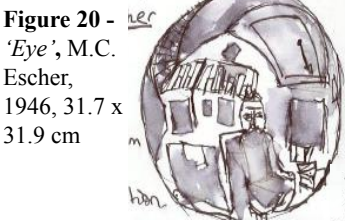
Figure 20 - *'Eye'*, M.C. Escher, 1946, 31.7 x 31.9 cm

Being in own space - library, filled with own imagination and imagined world

Idea of having perfect world inside bubble
↳ idea of utopia not real world
Peaceful

Having chaos and trees burning on the outside of the bubble

Bubble → protection of the real world.

Figure 27 -
Person being in her own bubble
- idea of perfect world
- bubble pops → back into real world/reality
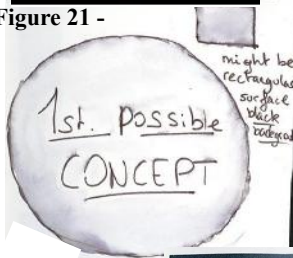
'Fish-eye' distortion

Figure 21 -

1st. possible CONCEPT

might be rectangular surface black background

Figure 22 -

Rounded → distorted Drawing nature in a circular perspective

Distortion - circular platform → create different perspective
Maybe using photoshop

Figure 25 - Erik Johansson

Real world in background - our own perception of the world in front of us. Putting on a fake world to protect from reality. The sheets are the shield to the reality.

Q the other side of reality (2019)

2nd. possible Concept

3rd. possible concept
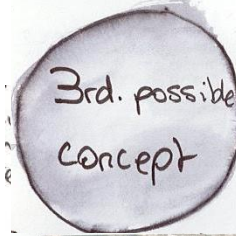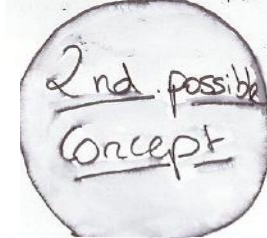
Figure 23 - *Landfall,* Erik Johansson

Perfect view

holding one edge of perception of reality

imagined perfect world

sunset

"landfall" = real world

profile view
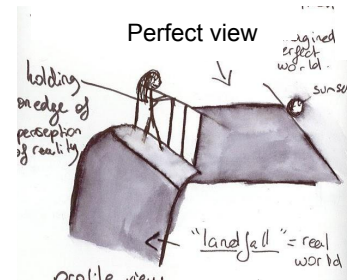
Idea of perfect world in front but not behind
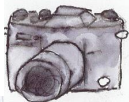
Figure 26 -

Another connecting idea - When being in your own bubble → you're not really there - disappeared from the real world
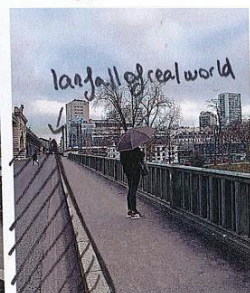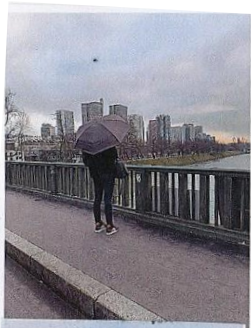Shock of reality - not feeling like you are a part of the world - being detached.

Figure 24 - Daido Moriyama

Idea of being in your own world not knowing people around moving. Maybe the feeling of being a ghost to others.

Photo shoot

profile view

landfall of real world

- Could make it look like "landfall"
→ looking forward - own perception of the world - not real world
→ backwards → real world → actual reality
        → falling apart → idea of world ending
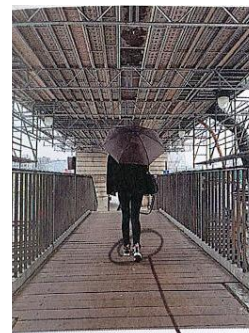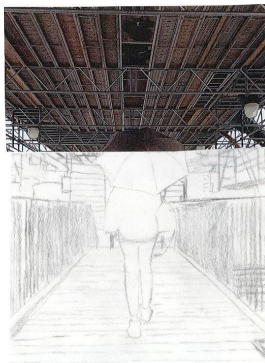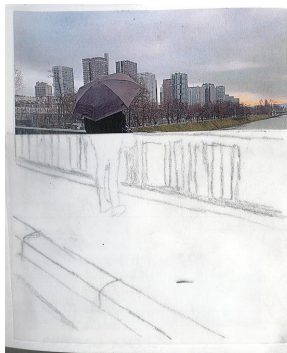→ shock of reality when turn around

Looking at the different ways of representing it, the different materials. I looked at drawing paper to see if I should use collage or drawing or even painting. It was part of my process for material used.

Figure 28 -

Enki Bilal (1998)
Le sommeil du Monstre, Planche 52

Enki Bilal (1951)
14ème arrondissement
40x38cm

Figure 29 -

- Rule of three
- Walking towards her own thoughts
→ idea of being in her own bubble
- Umbrella → protecting from actual reality
- feel safe
- without umbrella feel the shock of reality
Inspired by the picture found on the internet
in his bubble and his umbrella

More cliche
In front of Eiffel Tower
- Could involve idea of "landfall"
- Umbrella falling apart → real world taking over - shock of reality
- Making Photoshop for landfall effect

- More simple picture
- could go back to the idea of a bubble
- around make it more dramatic to contrast real and fake world

# Looking at monochrome colors/process for *'Shock of Reality''*

Monochrome color combinations:
Ideas
- Red
- Burnt yellow
- Black
- Burnt brown

Might go to park or bois de boulogne to take own picture → use a friend as model and use the umbrella as a shield.

This picture was my main inspiration but over time, my ideas changed and I didn't want to add a bubble anymore. I continued with this figure in the painting facing the other way linking back to this solitude.
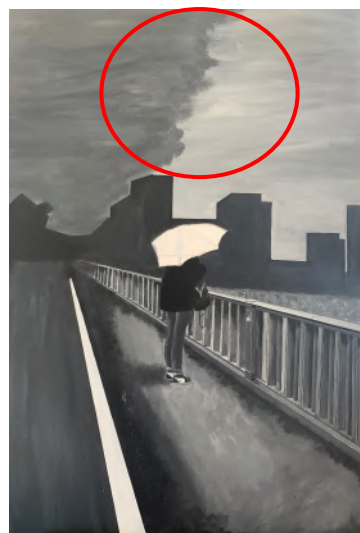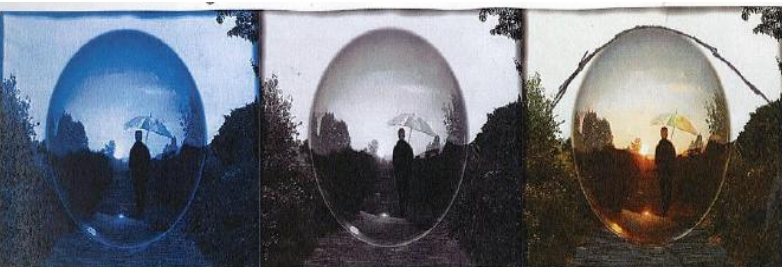
I initially wanted to have the sky look like two different shades, left side representing the evil and darkness, the right side representing a bright future. However, while painting, it didn't look right, I ended up painting the sky the same color.

When I finished painting what I thought to be my final piece, I wanted to add color and chose not one but many to make a rainbow umbrella

For my final design I picked black and white because it represented sadness well.
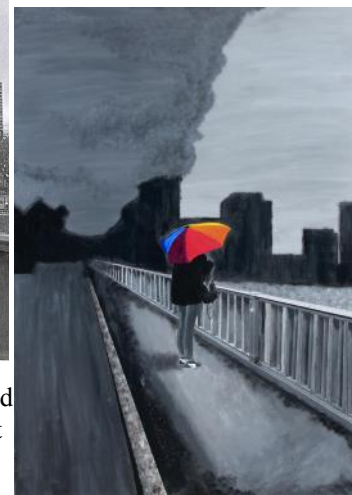
I chose to add color to the umbrella to make it the main focus, it representing this shield against the evilness and past.

Representation of streetlife through different periods of time

Introduction

In this study, I will look at the difference in street life in Paris through different periods of time. For this artist investigation, I chose to look at Gustave Caillebotte's painting, "Le Pont de l'Europe" (1876). I selected this painting because it represents exactly what I want to look at, a certain period of time, pedestrians dressed in Parisian chic clothes walking in the streets of Paris. This artwork influenced me for my own personal piece as this idea of a person looking over a bridge, looking forward as if they were too scared to look behind or look under, they look ahead. Caillebotte painted from a certain point of view, in a way where we can see a lot with different perspectives. The bridge in the foreground is zoomed in and shrinks in perspective when it goes into the background, which follows the same idea I had for my artwork. The shadow of the bridge reflecting on the ground is what I try to show in my painting but in my case, I want the shadow to represent the dark and scary side of the world and show a contrast between the two worlds to link back to the shock of reality. In Caillebotte's painting, it doesn't have the same meaning but it influenced one of my themes for my artwork.

Figure 31 - *'Pont de l'Europe',* 1876
125 × 181 cm
Oil on canvas
Gustave Caillebotte

Cultural significance

This artwork was painted in 1876 of pedestrians walking in the 8th arrondissement in the Place de l'Europe near Gare Saint Lazare. The setting is very important for the significance of the painting for that specific period of time. There are three main pedestrians in the foreground and their difference in style of clothing gives an important message to the painting. The man hunching over the bridge is wearing a grey blouse which could indicate he is a workman. The two other people are wearing more sophisticated clothes, the man is wearing a long black coat and the woman a long black skirt and a big imposing hat, these characteristics represent the bourgeoisie, therefore the contrast between the three. Caillebotte was part of the impressionist movement, most of his paintings follow that movement, including this one. In the background, we can see a factory and carriages which represents, again, the working area. It is a theme that is brought out a lot through this painting, the different social classes in the 19th century. It is interesting that he would talk about this difference in social classes as he was a very wealthy man, unlike his fellow painters, as his family made a fortune selling canvas cots for the French Army. He was a humble man that saw the difference in classes and portrayed them through his art pieces. He was highly influenced by some of his Impressionist associates such as Jean-Francois Millet and Gustave Courbet, as well his contemporary Degas. He

Analysis of function and purpose
Interpretation of the function and purpose of the selected pieces (such as the meanings of motifs, signs, and symbols used in the work)

This artwork is a piece painted of pedestrians walking on place de l'Europe on a bridge. Three main pedestrians in the foreground are shown. One of them, the lower class and working man, is bending over the bridge looking forward into the horizon. A woman and a man to her arm are slowly walking into our perceptive, well dressed and are in the higher class. There is also a dog walking towards the background where there are buildings and a factory as well as carriages to show the working area. The artist made the work to show reality and how life was for different social classes in the 19th century. The subject matter was definitely observed directly as one of Caillebotte's principles is to paint reality. This means it was representational to show how different classes can be represented, through clothing, etc. We might actually think that the man in the black long coat walking with the woman is in fact Caillebotte himself as there has been a picture taken by his brother in the same position which looks identical to him. This could signify that he wanted to be a part of his message and the different classes. This work captures a peaceful and neutral mood to my belief. It has a quiet feeling as well as relaxing which is accentuated by the slow walking of the two people, as well as the crowd less street which we could imagine would be quiet.

Analysis of formal qualities

The composition of this artwork is landscape painting. It has a strong element which we can notice right away, this bridge perceptive, used with the help of lines. There are lines from the bridge to the buildings as well as lines from the street to the buildings. These lines cross into the two pedestrians walking which gives it a perceptive as if the bridge was coming out of the painting. The fact that the lines cross into the pedestrians puts them in the foreground. These lines are contrasted by different colors. The bridge compared to all the other elements, is very dark with brown tones. The pedestrians have these same contrasts and dark colors on them. We could also see a symbol between the different contrast in colors, the darker colors would represent the higher class, the lighter colors, the background representing the working area, the light grey suit the worker in wearing, all could represent the lower class. These contrasting colors show depth in the
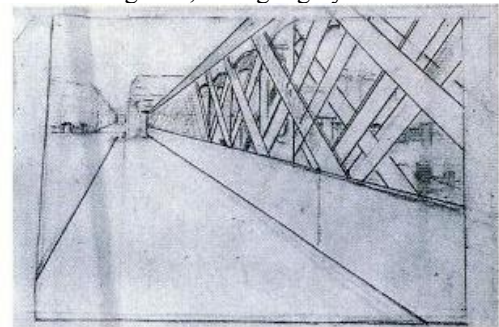
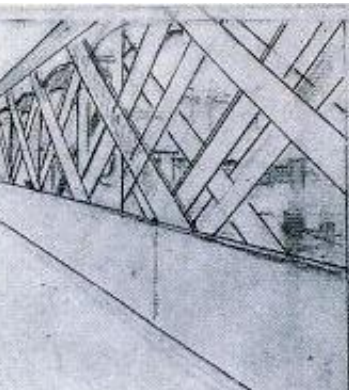**Figure 32 -** *Drawing for Pont de l'Europe,* Gustave Caillebotte, 1876, 138 x 199 mm, Pencil on paper
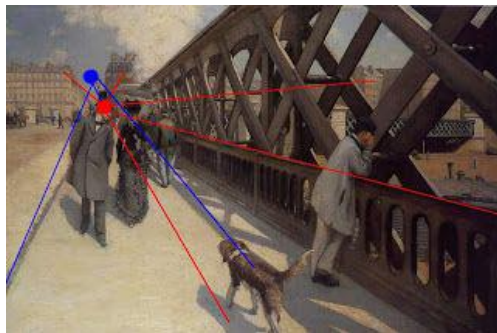
Figure 33 - *'Pont de l'Europe',* 1876
125 × 181 cm
Oil on canvas
Gustave Caillebotte
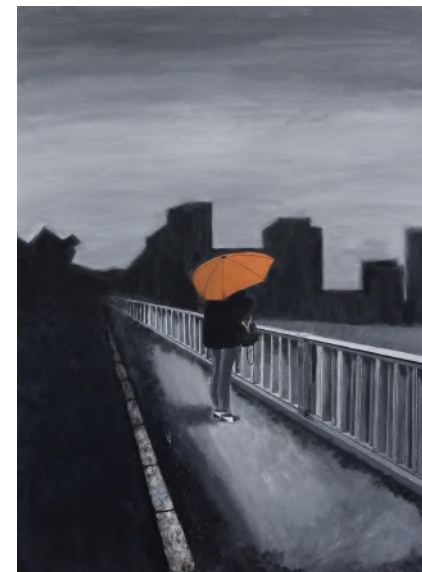
'Shock of Reality', my final painting, 2020, 84.1 x 118.9 cm

Developing ideas - Collages based on city surfaces and structures

I looked at how Caillebotte uses lines and geometrical shapes and how I could include that in my work

Figure 34 - *Drawing for Pont de l'Europe,* Gustave Caillebotte, 1876, 138 x 199 mm, Pencil on paper
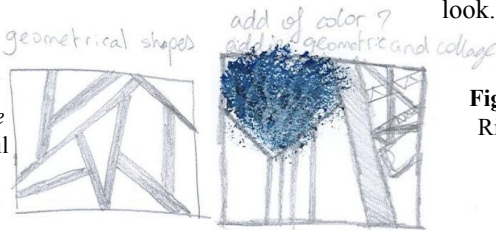

Figure 37 - *From the Garden of the Château*, Charles Demuth, 1921, Oil on canvas, 63.5 × 50.8 cm

Here, Sheeler uses perceptivity which was the main inspiration for my collage with an industrial look.

geometrical shapes

add of color? adding geometric and collage

Figure 36 - Convoyeurs entrecroisés, usine de River Rouge, Ford Motor Company, Charles Sheeler, 1927, 23,5 x 18,8 cm, Print on gelatin silver paper

only squares as a collage?

He inspired me in my work as my final piece I wanted to incorporate both collage and painting. He concentrates mostly on the college part but adds relief and texture when adding paint over it. I was very intrigued by his work because there is a lot of texture which is what I've been looking at in all my pieces throughout the year.

My final collage, *A starry night in an abstract world,* 2020, 29.7 x 42 cm

Figure 35 - *Cottage*, Kurt Schwitters, 1946, Paper Collage, 10 × 8 3/10 in, 25.5 × 21.2 cm

Kurt Schwitters (1887-1948) was a German artist born in Hanover, Germany. Directly affected by the depressed state of Germany following World War I, and the modernist ethos of the Dada movement, Kurt Schwitters began to collect garbage from the streets and incorporate it directly into his artwork. Dada was an art movement formed during the First World War in Zurich in negative reaction to the horrors and folly of the war. The art, poetry and performance produced by dada artists is often satirical and nonsensical in nature.

Developing ideas - *A calm day in a peaceful atmosphere*

As we can see on both sides, the pictures vary from content, we can see a pattern where this solitude comes back, no figures are in the pictures which creates a more peaceful environment.
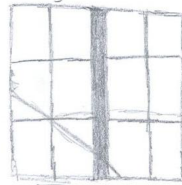
My previous pieces were all about street life, as seen in the red box, reflections and textures as well. For these developing ideas, I looked at all these different ideas to be able to pick from varied choices.

My own pictures

Different perspective ↗ Big to small
curved ⤶ Still pavement/street textures

having a seperation or not

Parisian streets, my final drawing, 2019, Chalk and Charcoal on paper, 46 x 64 cm

I decided to choose the left picture because I found it to be quite peaceful. Looking at how to create a realistic drape was something outside of my comfort but that element was what made the picture quite comforting itself.

This picture could represent a blockage of ideas
↳ clouds represent the bumpy roads of a "Happy life"
↳ a blue sky without clouds hiding behind them is the "perfect life"

Does the seperation enhance the message of these two worlds

open

Does the window add a more calm and peaceful environment?

closed

Idea relating to theme → looking ahead for a better world, a peaceful mindset
the dark/inside → intense emotions, depressing
↳ relating to last work/girl on bridge looking ahead
light and doors/outside → bring a lighter mindset

It could be all peaceful outside the window
emprisonnement through light bulbs inside glass... brings anticipation
↳ what is outside
↳ a whole other world

Anticipation

playing with lights and yellow shades → not related to theme tho

Options of material:
- paint → acrylic
- drawing?
- oil pastels?
- use the entire size of canvas - cut it smaller for less details?

Messy bed → cosy and peaceful atmosphere
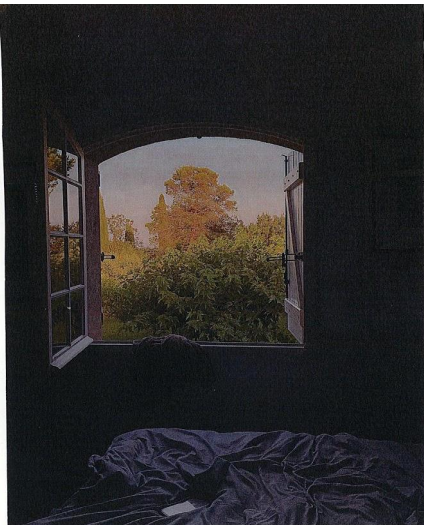
Here, I am looking at different compositions for my final picture. Exploring those is useful because I got to look at all the different possibilities. For example, I initially wanted to paint a section of this picture but after looking at the different compositions, the full picture seemed more interesting to paint rather than a smaller section.
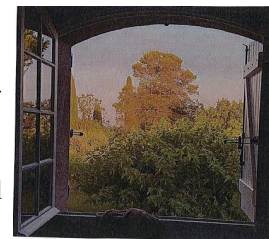
Different "zoom views"

Many colors of green monochrome ↳ yellows and greens
Pink/Blue sky /sunset
↳ peaceful /quiet

After doing some research, I looked at Adolph Von Menzel' work and I found it to be quite similar to what I wanted to portray in my own piece. He follows this calm and solitude environment which I want to replicate in mine.
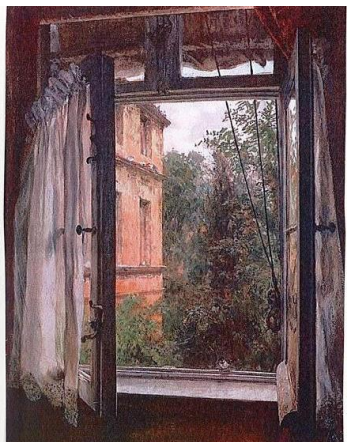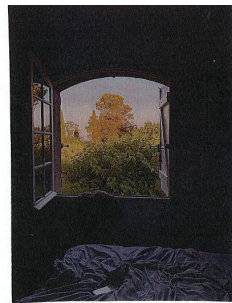

Figure 36 - '*View from a Window in the Marienstrasse*', 1867, Adolph Von Menzel, oil on canvas, 29.5 x 23.1 cm

The paint brush techniques he uses to make his pieces look more realistic is what I was trying to achieve for my piece. When looking at '*View from a Window in the Marienstrasse*', he uses more vibrant color mostly outside which creates this calm environment having the two different worlds.

- Reflection of sunset and the "outside" in the window...
- Dark inside → all grey scale
- the shutters still noticeable
  ↳ opening up to a new future / new beginning
- Idea of perspectivity with window on the left

- creases in the cover
  ↳ cosy vibe
- grey scale - play with dark color

At this step, I have chosen to do it on a big scale, A1, using a bigger platform allows the public to see the details better.

To continue on this realistic view, I chose to use acrylic paint which was my initial idea, as it allows me to be peculiar with details such as the drape.

I will be investigating on his work later on, to compare and contrast his pieces above, and how he influenced my work for this project.

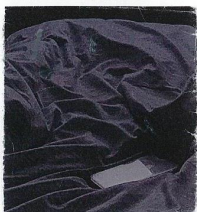**Figure 37 -** '*The French Window*'', 1845, Oil on canvas, 58 x 47 cm

Divided into 4 sections for painting process

Beds Sheets/ Draps

Sprayed stroke

Using the upside down method to lose focus and concentrate on the shades and colors

Palette knife

Smooth the rough edges from the draps for more reality

Using Photo shop to change filter of outside of window to make it less detailed and more appropriate to painting
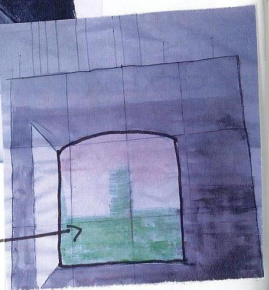
While looking at composition I used Photoshop to change filters, shown on the left, for the background for less details and enhance this calm atmosphere

Albrecht Dürer

known for his draps drawing
(1471 - 1528)
German painter

I also looked at Michel - Ange, to help me refine the drape seen on the bed. Therefore, I can have a better understanding on how I will paint it and have all these creases for a more realistic aspect. Looking at how he used chalk and charcoal to create the drape. Sketching little pieces of drapes helped as I got more comfortable with this area of drawing.
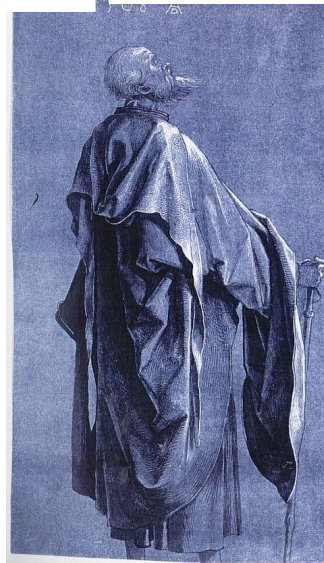
Figure 38 -

Michel - Ange, drapé pour la Sibylle Eruthréeno XVIe

Using chalk and charcoal to create different shades and perspectives

Different shades of black

Figure 39 - *Study of drapery*, Albrecht Durer, 1508, Brush drawing on a dark ground with white highlight, 40 x 23.5 cm

A close up of my final painting

An investigation on realism in the window paintings of Adolph Von Menzel

Introduction:

I am investigating how Adolph Von Menzel uses painting techniques to make both "*The French Window*" and "V*iew from the window in the Marienstrasse*" so realistic. He uses natural color palettes which is what I like to use especially in my recent art works. He has influenced my work in different ways such as the different shades of colors, especially the darker shades to the lighter shades, the color contrasts and tone.

Context:

Adolf von Menzel (1815 - 1905), is a German painter and printmaker, whose patriotic works pleased the public's taste after Prussia's continual expansion throughout the 19th century. In the 20th century he was notable for the use of light and shades in his smaller paintings. In 1832 Menzel took charge of his dead father's lithographic workshop and became famous in this area by illustrating various histories of Prussia, especially those dealing with the reign of Frederick II the Great, which pushed him to make his smaller painting more realistic. For his window paintings, it is a change in his style but as he follows the Realist movement, moving to landscapes and objects improved his work. He was on scene while painting them, which is what makes them so realistic. Adolph's main objective is to show the artist had a deep sympathy for the Prussian king. In one of his letters to Johann Jakob Weber, he said that it was his intention to represent the monarch as a man who was both hated and admired.

Figure 40 - *Adolph Von Menzel, "A Flute Concert of Frederick the Great at Sanssouci",* 1852, oil on canvas, 142cm x 205

Figure 41 - Adolph Von Menzel, "The Meeting of Frederick II and Joseph II in Neisse in 1769", 1855-1857, oil on canvas, 247 cm × 318 cm

Content:

"View from the window in the Marienstrasse" 1867, is a gouache over chalk on paper, which was painted in a room, in an old house in a town in Germany, experimenting his techniques as he followed the Realism art movement.

Figure 42 - Adolph Von Menzel, "View from the window in the Marienstrasse", 1867, 29.5 x 23.1 cm

Content:

"*The French Window*" 1945, is an oil on canvas, painted in Menzel's apartment on the Schöneberger Strasse in Berlin, a representation of his living room. We can see the different tones and shades which gives it its realistic side.

Figure 43 - Adolph Von Menzel, "The french Window", 1945, oil on canvas, 58 x 47 cm

Connection to the Realism movement:

Literary realism is a literary movement that represents reality by portraying mundane, everyday experiences as they are in real life. It depicts familiar people, places, and stories, primarily about the middle and lower classes of society. Which we can see in Adolph's paintings in terms of society, people. Realism was an artistic movement that began in France in the 1850s, following the 1848 Revolution.
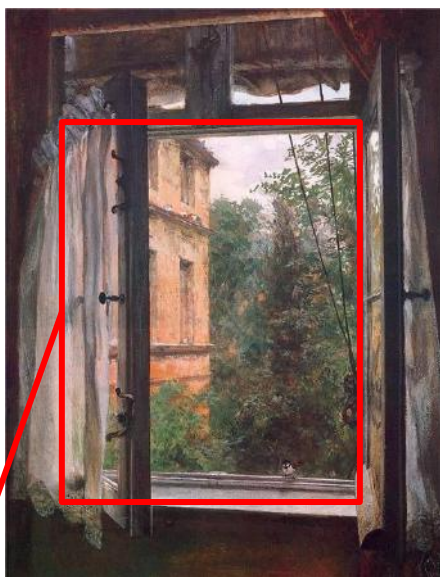
Comparisons/similarities:

Similarities:
We can see a similar perspective and view with both my art work and his painting. There is also a green atmosphere outside in both following a similar calm atmosphere giving it a more realistic vibe. We can also spot a same structure to both paintings.

Differences:
There are some reflections in Adolph's painting, however no window pan is visible, whereas in my art work there is a very visual reflection. Lighter colors in Adolph's painting - a more airy atmosphere

Figure 44 - Adolph Von Menzel, "View from the window in the Marienstrasse", 1867, 29.5 x 23.1 cm

Zoom in picture of a photoshopped version of my photograph. Using photoshop and adding the 'Palette Knife' filter.

Colors:
Same color scheme inside the room on the shutters, the types of green shades are different however give the same feeling of breath of fresh air.

Lighting exposed into the inside of the room giving same atmosphere - calm and peaceful. There is also a similarity is the draps and creases between the bed cover in my painting and the flowy curtains in both of Adolph's paintings, using different shades like I did with the darker and lighter colors. His work impacted mine as his way of use shades and natural colors, is how I painted my work. The perspective and the atmosphere are the two main things which influenced me in my work, to create this more realist aspect.

Figure 45 - Adolph Von Menzel, "The french Window", 1945, oil on canvas, 58 x 47 cm

My final painting, 'A calm day in a peaceful atmosphere', 2020, oil on canvas , 84.1 x 118.9 cm
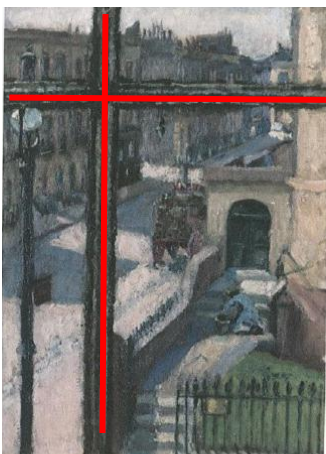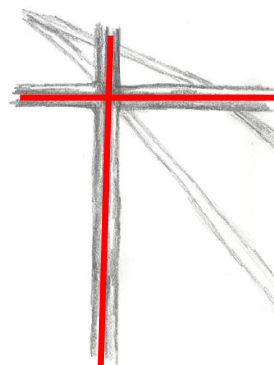
Figure 46 -

I looked at different paintings to connect to my own new piece, here we see a similar calm environment and an aspect on nature through the window. Carl Vilhelm Holsoe's painting connects again to this solitude which is found in most of my previous artworks.
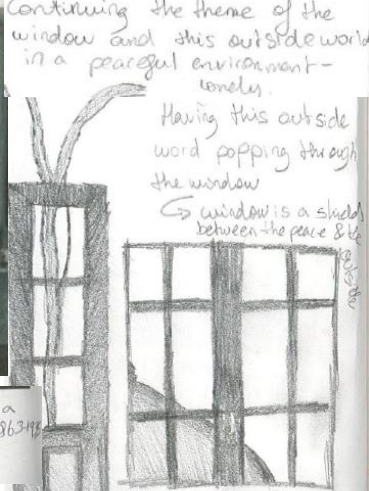
Continuing the theme of the window and this outside world in a peaceful environment - lonely.

Having this outside word popping through the window

↳ window is a shield between the peace & the

Using stippling method when painting the background behind the window frame to replicate the photoshopped picture with the filter '*palette knife*'. For the sky, I used bigger brush strokes rather than stippling for an even layer of paint and color which makes the sky look more real.

'A calm day in a peaceful atmosphere' (2020), my final painting, Acrylic on canvas, 83 x 115 cm

The Artist's Wife sitting at a Window in a sunlit room", Carl Vilhelm Holsoe, 1863-1935, 81.9 x 90.2 cm, oil on canvas

My own picture

Photoshopped picture

Using paint for a better preciseness especially for the couches and pillows

Figure 47 - *'From a window in the Hampstead Road'*, Spencer Gore, 1911, Oil on canvas, 35.5 x 25.5 cm

Sketch of a painting and using Photoshop to overlap that sketch and see what it would look like for my own painting

To give a more subtle and delicate effect I used a Photoshop filter to smooth out the details behind the window. Using PALETTE KNIFE giving this pixelated effect.
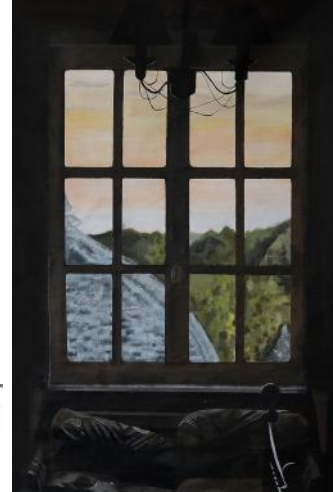
Work in progress

A View From A Window, 2021 my final painting, acrylic on paint, 83 x 115 cm

Using warm colors, changing from the usual B&W...
Looking at Both paintings and photographs..
Two sides → left is lighter looking into the horizon. right is darker →shadows
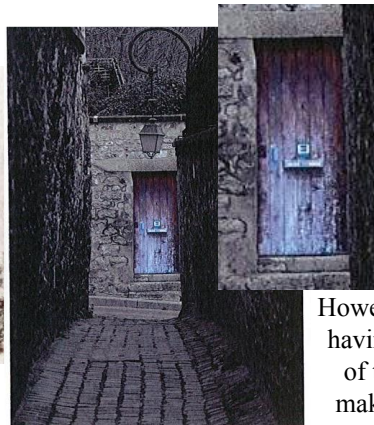
Using Photoshop with different filters
- glowing edges.
  ↳ adding different lighting and shadows playing with different filters
- craquelure.
- concentrating on B&W but maybe color?
  in La Poste picture
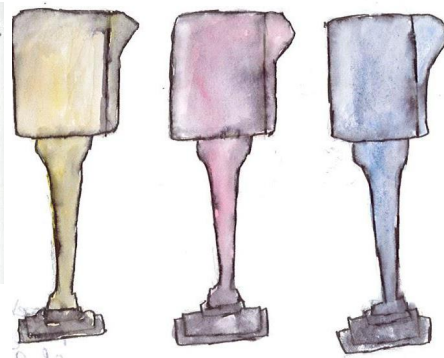
However, after looking at different ideas, having one object being the main focus of the picture and making it colorful makes it look too commercial and not interesting enough.

using different colors slike "Shock of Reality" w/ the umbrella

DO YOU STILL MISS HIM?
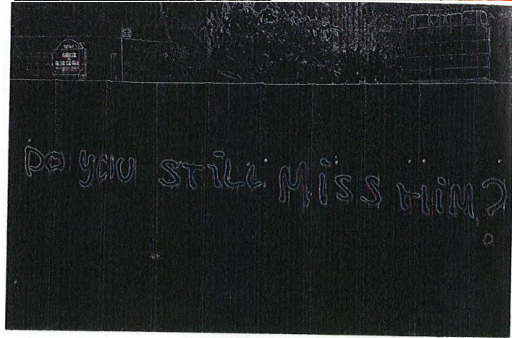
I was mostly inspired by paintings, a challenge was to try and imagine them as pictures.

Have one object in color for each picture?
attention on 1 object.
Still street and urban
NO PEDESTRIAN?..

↳-maybe inspired by Eugène Atget.
2 have one person in picture

Series of pictures
↳ playing around w/ Photo shop program using the select tool to only change the color of the outside in B&W

I was inspired by my own piece for this choice of color. I liked how the orange looked with this B&W background and wanted to include it in my series of pictures.
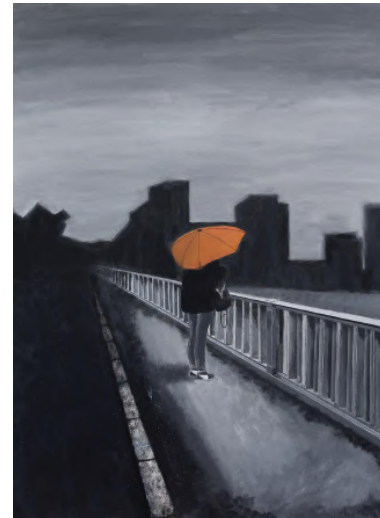
I was inspired by Caravaggio's painting with all the lighting used and shadows which I want to incorporate into my own pictures

Using pastels (16
good material for shadows and lighting

Figure 48 - Supper at Emmaus, Rembrandt van Rijn , 1629, oil on panel, 37.4 x 42.3 cm

Picture taken by me

'Shock of Reality', my final painting, 2020, 84.1 x 118.9 cm

Developing ideas - series of photographs

Figure 50 - '*Notre Dame de Paris'* Eugene Atget, photography, 1992, 52.5 x 21.2 cm

Figure 51- '*Passage Charlemagne, hotel du Prevot',* Eugene Atget, photography, 1898, 21.4 x 17.6 cm

Figure 52 - Eugène Atget — *La cour du dragon (1913)* 18.1 x 21.2cm

Eugène Atget is a photographer who uses the streets of Paris as his inspiration
My style → lonely streets
- solitude → no people/buildings

For my series of pictures, I was inspired by Eugene Atget, especially this picture where there is a figure shown which is what started my interest in taking pictures will a figure there. This still leads to this solitude and loneliness.

Figure 53 - Marchand. Rue Lepic., Eugene Atget, 1899, 22.4 cm, 17.1 cm

Continuing with my inspiration for Eugene Atget, I took some pictures which are quite similar to his when taking pictures of Paris. I found it interesting because he took his pictures in the 1800's, mine are astep in the future in the 2000's.

My own picture

Eugene Atget was a french photographer, best known for his photographs of the architecture and streets of Paris. Taking pictures in the late 1880's, he's been shooting Paris in 1898 using a large format view camera to capture the city in detail. His photographs are best known for his use of lighting, taking them at dawn, and his sense of space and ambiance from the wide angles. These pictures were mostly taken before Paris was razed as part of massive modernisation projects.

My own picture

I was personally influenced by his way of portraying parts of Paris as a more quiet and lonely environment - peaceful, which leads me to my series of picture.

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