

# Design process and brainstorming for ceramic sculpture

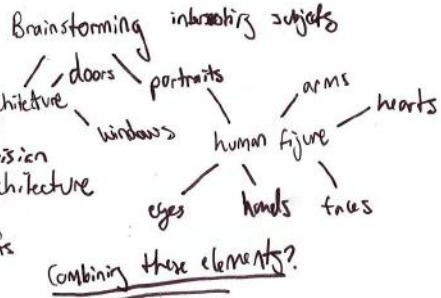


Image source 1



The Ballet from "Robert le Diable", Edgar Degas, Oil on Canvas, 1871, 66 x 54.3 cm

Edgar Degas's work creates this isolation in a lone figure while creating dynamic pieces incorporating elegant limbs and architectural elements in the same piece. I could combine them further in my work.

Image source 2

Ballet, Edgar Degas, Pastel on Monotype, 1876, 58.4 x 42 cm

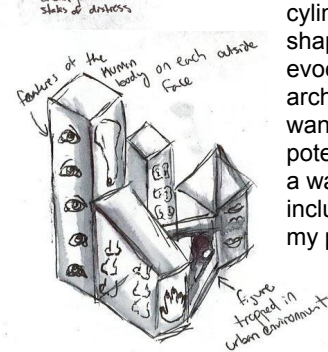
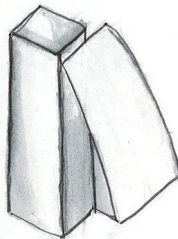
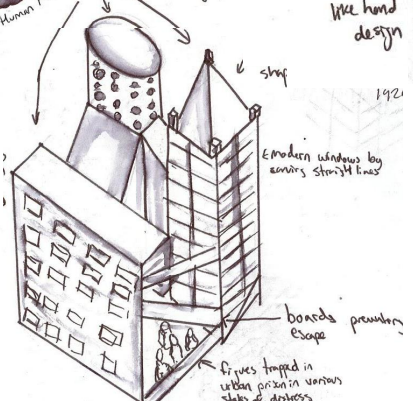
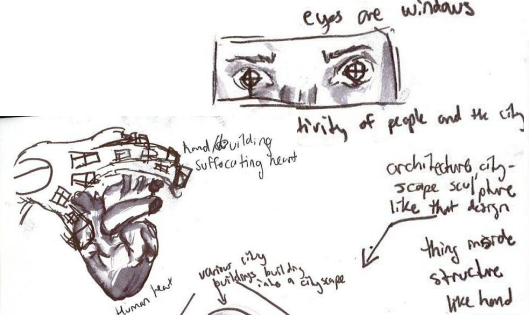
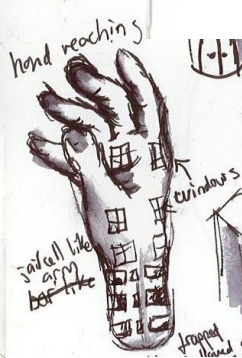
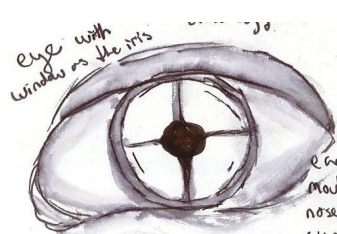
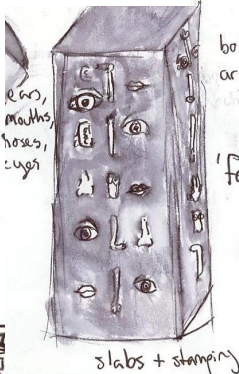
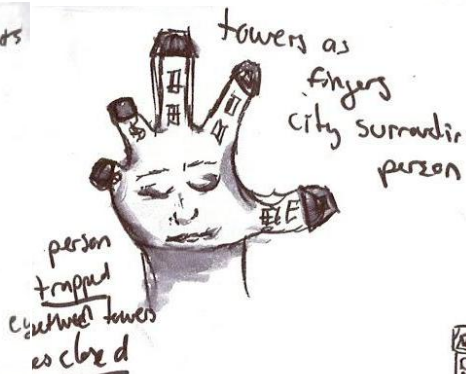


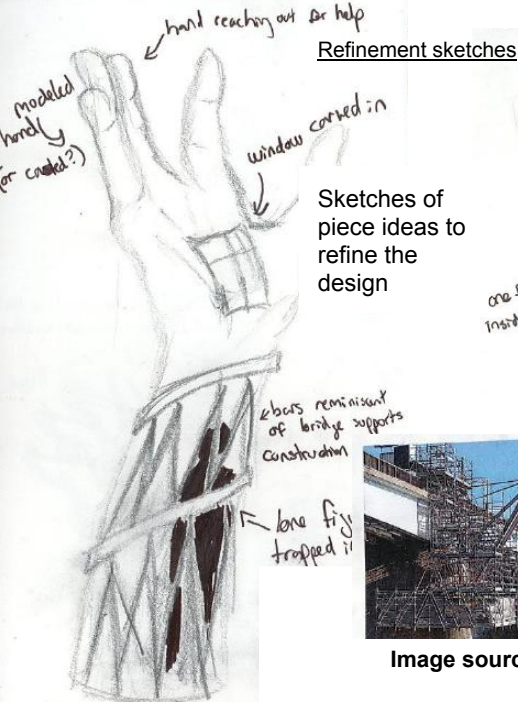
Image source 1



Vladimir Tatlin, Monument to the Third International, wood sculpture, 1920

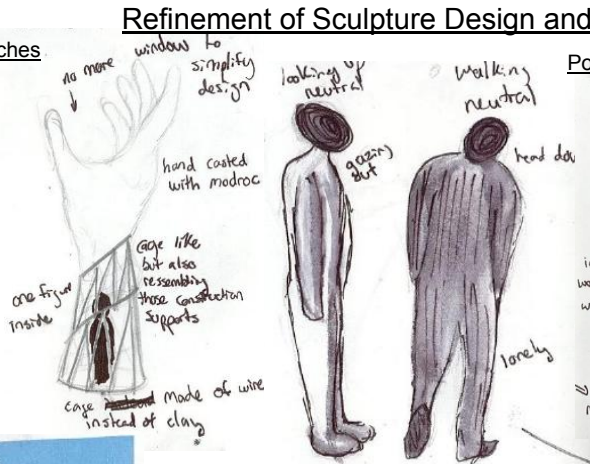
I have taken partial inspiration from Vladimir Tatlin's Monument to the third International and his use of wood to create a somewhat cylindrical shape evocative of architecture. I want to potentially find a way to include this in my piece.

# Refinement of Sculpture Design and Process

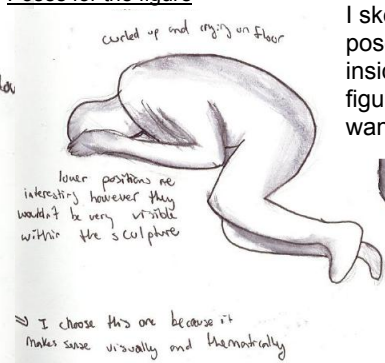


## Refinement sketches

Sketches of piece ideas to refine the design



## Poses for the figure



## Experimenting with poses for hand

I sketched out some poses for the figure inside the hand to figure out how I wanted it



Image source 4



Edward Hopper's work also incorporates the use of lone figures in human structures which is an interesting parallel to my current project.

Image source 3

## Casting my hand



Once I chose the pose I cast my left hand twice in the pose so I can press some clay into it. This way I can combine the clay pieces I press and create my hand.



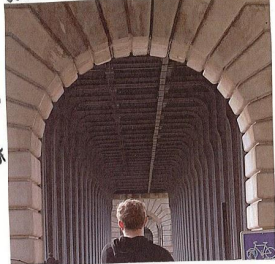
I took some pictures to test out how I wanted the hand to be posed in the piece.



Cape Cod Morning, Edward Hopper, Oil on Canvas, 1950, 86.7 x 102.3 cm

## Evaluating different compositions

Would work better zoomed in



need to see more of subject

too much detail for a small painting and prints



## Painting process and problem solving

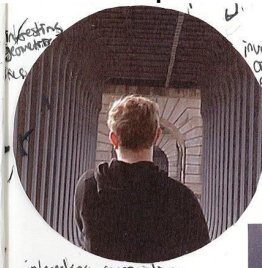
interesting composition



but lacking thematically

used later for painting techniques tests and experiments

Chosen composition



interesting composition

involving other architectural elements on the figure



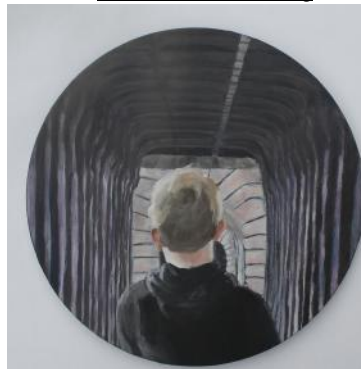
To paint the patterned metal bars in my reference picture I first sketched them out with charcoal but found it would be more useful to paint the lightest areas first. I mixed lots of different colours to test it out.

Acrylic painting experimentation



had trouble painting straight lines so I did some masking

Final Finished Painting



Brick colours and process



bricks further away

base color

different colour coming into the colour of the bricks between bricks and with base



Artists reference



The Boulevard des Capucines on a Winter Morning, Camille Pissarro, 1897, Oil on Canvas

Image source 5

I struggled to make the bricks appear three dimensional so I looked at a piece Camille Pissarro and took from the piece how the artist dulls the color the further away things are and by going into less and less detail. I also noted how there is a lot more colours in the bricks in the example so I applied that as well.

Techniques used/experimented with

- underpainting
- wet into wet (arm)
- drybrush (bricks)
- tonking (right wall)
- transparent techniques (wall)
- wax resist (wall)
- scumbling (bricks)
- masking (border)

## Urban isolation in Hopper's *Automat* and Degas' *The Absinthe Drinker*

## Image and information sources for the end

Edward Hopper's *Automat* and Edgar Degas' *The Absinthe Drinker* both explore scenes of women sitting peacefully staring off into their respective drinks. Both artists use the same medium, Oil on canvas, and the same core concept to convey a sense of loneliness and quiet isolation in otherwise bustling environments at other times of the day. They explore ideas of isolation in urban environments, a theme that has been prevalent in my previous work and continues to inspire my most recent painting. I want to compare the two to see what I can take from both works to better help communicate my message in my work and to understand the ways in which such a theme can be portrayed.

### **Context and Cultural Significance - Degas (1834-1917)**

#### Finding his Style

Edgar Degas was a French who spent most of his life in his home country. Edgar Degas began his career making copies for the Louvre doing classical renaissance paintings with classical techniques. He went to Italy for a few years and studied in depth the great renaissance painters, namely Raphael, Michelangelo and Titian which greatly improve his technical skills. When he came home from Italy he began to stray from historical paintings and reproductions and started focusing on more contemporary subjects, influenced in part by Édouard Manet. He later became very adamant on creating art about 'real life' scenes and urged other artists to do the same.

#### Artistic Movements and Influences

In the late 1880's he developed a passion for photography, specifically photographing the human figure. He took many photographs of dancers, nude models and photographs of his friends under lamplight during this time, using the photographs of the models and dancers as references in his later work. This, alongside his off-center compositions, his experimentation with form and colour and works depicting Parisian life linked him closely to impressionism but he adamantly refused that

label. Degas continued to take inspiration from dancers and cafe life throughout his career.

An example of his experimentation with form, colour, composition and how they can be played with to depict raw moments.

Image source 6



Three Dancers, Edgar Degas, 1880, Oil on Canvas

### **Impressionism**

- Developed in France in 19th century
- Principles: painting outdoors and spontaneously
- Important artists of the movement: Claude Monet, Camille Pissarro, Edgar Degas, Berthe Morisot, Edouard Manet and many more
- Light and the representation of light was important to the movement
- Brushwork is often rapid and broken to represent the fleeting quality of light

Image source 7



Automat, Edward Hopper, 1927, Oil on Canvas

Image source 8



The Absinthe Drinker, Edgar Degas, 1875-6, Oil on Canvas

### **Context and cultural significance - Hopper (1882-1967)**

#### Paris, France

In his early working life he worked as an illustrator until he decided to do 3 'international trips'. For Hopper, this mainly meant long visits to Paris, France in which he gained plenty of influence from the city, it's architecture and it's art culture. His tie to Paris is especially important to note as it is also important in understanding Degas' work and also in influence in mine. He was also influenced in the broader sense by the great European artists of the time, namely Rembrandt, Vermeer, Velazquez and Caravaggio.

#### Artistic movements

Even though he was in Paris while Cubism was in full swing, Hopper tended to stray closer to more traditional art movements like Realism with some heavy impressionist influences. His biggest impressionist influences were Monet, Cezanne and Van Gogh.

He was a realist, mainly using the techniques of the movement and gaining recognition for his work that fell under its umbrella. With his use of realism, he was able to demonstrate that realism could still explore more abstract concepts with his choice of the scenes he would depict, mainly those exploring themes of human desolation and isolation. He very much liked to work from real life and the scenes he observed around him, however varied they were from a lone house on a hill to a coffee shop at night.

#### Return to North America

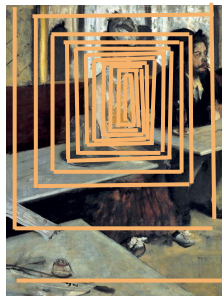
In 1910, Hopper returned to the US and never left North America again, still keeping with him the influences he picked up during his voyages. He often aimed to represent America in the state he believed it to be, through the lens of human isolation.

### **Realism**

- Mid nineteenth century
- Strong ties to naturalism
- Important artists of the movement: Adolph Menzel, Winslow Homer, Jean-François Millet, Edward Hopper and more,
- Works of the movement focused on scenes of real life situations, focusing on the working class
- The choice of subject combined with the naturalist tendencies of techniques used shocked the upper class who was the traditional audience for art at the time

## Function and Purpose of The Absinthe Drinker

The Absinthe Drinker features two people sitting at a table together in a cafe. The woman looks blankly into her cup of absinthe as the man stares off into space. They are sitting together but neither is present. The painting depicts a scene of two people isolated by what's in their cups creating an overall desolate and gloomy mood. The piece is meant to be a view into this situational and quite representational although it is important to note that it was painted in a studio with friends of Degas' as models. The painting explores ideas of alcoholism and intends to paint absinthe as a harmful liquor as both figures involved look dejected and their eyes appear sad and empty. This idea is further explored by the strength of the shadows behind the figures indicating a rising sun and a morning setting meaning the two have either been there for a long time or they've gotten up early to go drinking, both sad realities. The painting is meant to depress and warn the viewer of the dangers of the drink and by portraying this silent isolation.



### Formal Qualities

- Viewpoint of an onlooker of the scene which immerses the viewer
- Off center composition, common in impressionist pieces and Degas' other work
- Effective use of empty space to draw the eye to the subjects
- Rule of thirds, subjects in the upper third
- Colours carry across multiple subjects with the brightest ones (yellow and orange) pulling the eye up
- Colours are generally quite muted and subdued with a few high contrast areas with the strong blacks
- Clear foreground, middle and background
- The most common colour in the piece is blue/gray
- Visible brushstrokes that are partially blended created a kind of drunken blur, adding to the theme

### Material Significance

The artwork is made of oil paints on canvas. Degas always very carefully plans his paintings and this one is no exception. He painted it in a studio with his friends modeling for him. The brushstrokes are visible and softly blended together giving the piece a sort of drunken blur adding to its core themes.

## Analysis

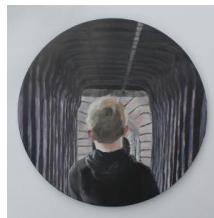
*Automat* features a woman sitting alone in an automat as she stares down into her drink pensively. The world behind her dark as she is cast in stark lights from the lightbulbs above her. Hopper attempts to show us a scene of a human isolating herself and sitting alone as the viewer sees themselves in the quiet isolation the woman experiences. Hopper's works are often an exploration of human isolation and this piece is no exception with the realistic and representational style of the piece lending to the realism of the situation and the emotion the piece evokes.

This piece is said to have been painted in an automat in the US with Hopper's wife modeling as the woman (source 12). The painting tells a story about this woman and leads the viewer to imagine the woman's reality and draw parallels to their own lives and experiences. The piece is unique in a way as it evokes more memories in the audience's mind than parallels to other works. The mood of *Automat* is that of a distinct quiet. Observing the painting makes the audience experience the same sensory feelings the woman experiences in the moment because of the realism techniques Hopper employs; it's almost possible to hear the dull buzzing of the automat machines and the feeling of the teacup in the woman's hand. *Automat* borders on relaxing and unnerving all at once with the calm of the room and the isolation of the woman working both hand in hand and against one another.

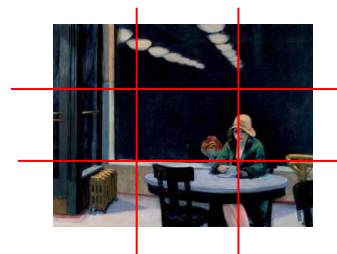


### Link to my own work

Hopper and Degas both look at lone figures especially in urban environments like in my piece *Tunnel Vision*. They all explore the lives of somewhat sad and pensive figures. They all evoke a feeling of calm yet lonely atmosphere. Degas uses loose brushstrokes like I do particularly in the hair of my piece. Hopper and Degas also uses a combination and contrast of dull and desaturated colours with brighter more saturated colours. They also both employ a generally realistic style as seen in my own piece. This study has helped me understand the ways the mood and themes as well as the formal qualities used can be explored.



## Function and Purpose of Automat



### Formal Qualities

- About eye level, on the same level as the subject
- Realistic style, resembling a photograph
- Rule of Thirds
- Lights in the reflection lead the eye to the subject
- Clear foreground, middle and background, sense of depth
- Realistic colour scheme with a slight increase in saturation
- One of the lightest colours is the woman's legs which draws the eyes to her
- Strong tonal contrast between the outside and the yellow hat
- Woman has some of the most saturated and bright colours as she sits in front of the dark window

### Material Significance

Hopper uses oil paints to create quite a blended look as to stay as close to reality as possible. The piece itself leaves room for more quiet emotions to settle in like both calm and loneliness.

# Brainstorming "Shock of Reality"

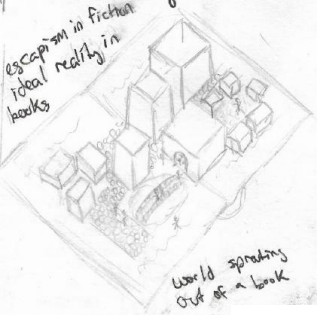
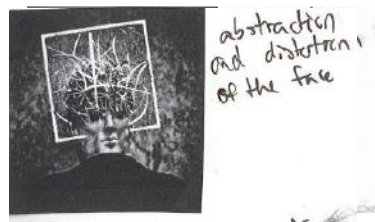


Image source 10

Image source 1



I liked this idea of representing an idealized reality but I don't think this is the direction I want to go with this first piece however I may use this concept in a later piece.

obscuring face with sheet, dreamlike

Image source 9



Here I begin to play with the veil as an important symbol inspired by the the source 2 image I found on google images. By combining this with the idea of abstracting and distorting the face I could explore an idea of the distortion of the self and disconnect from usual reality.

Image source 10

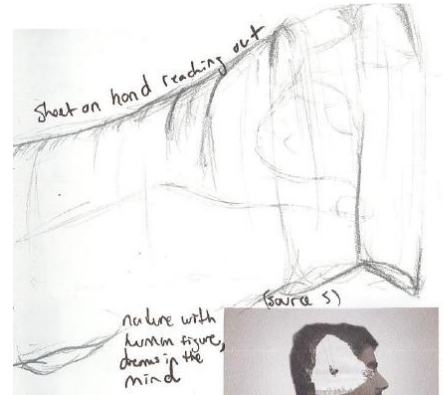


Image source 11



Visual ideas for my theme

- combination of the figure and other elements (eg: out of nature)
- abstraction of human features especially the face

related art movements and potential influences on my work

- Post impressionism (evoking emotion, symbolic motifs, irrational colors)
- Expressionism (depiction of subjective emotion, distortion, exaggeration, fantasy and primitivism)

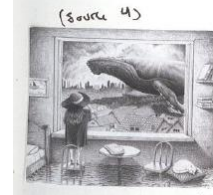


Image source 11



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- 2: <https://histoire-image.org/fr/etudes/degas-celebration-danse-feminine-opera>
- 3: [https://www.gettyimages.fr/detail/photo-d'actualite/C3%A9/the-monument-to-the-third-international-by-vladimir-photo-d'actualite/C3%A9/170986468?irgwc=1&esource=AFF\\_GI\\_IR\\_TinEye\\_77643&asid=TinEye&cid=GI&utm\\_medium=affiliate&utm\\_source=TinEye&utm\\_content=77643](https://www.gettyimages.fr/detail/photo-d'actualite/C3%A9/the-monument-to-the-third-international-by-vladimir-photo-d'actualite/C3%A9/170986468?irgwc=1&esource=AFF_GI_IR_TinEye_77643&asid=TinEye&cid=GI&utm_medium=affiliate&utm_source=TinEye&utm_content=77643)
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- 11: <http://rebloggy.com/post/photography-art-black-and-white-contemporary-art-conceptual-best-posts-purity-ae/98856676675>
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- 13: <https://www.saatchiart.com/print/Drawing-Escapism/827178/3499012/view>
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- 15: <https://artsearch.nga.gov.au/detail.cfm?irn=148052>
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- 17: <https://blogs.getty.edu/iris/explorations-in-darkness-and-light-odilon-redon/>
- 18: <https://www.gerhard-richter.com/en/art/paintings/photo-paintings/portraits-people-20/portrait-muumliller-5557/?p=1>
- 19: <https://hemisphericinstitute.org/en/hidvl-collections/item/2727-shirin-neshat-unveiling-1993>
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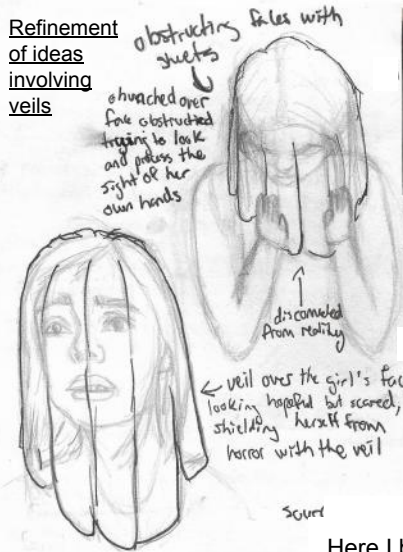
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- 100 Photographs | The Most Influential Images of All Time. "See The First Time A Photo Proved What The Eye Couldn't See." *100 Photographs | The Most Influential Images of All Time*. n.d. Web. 6 Oct. 2020. <<http://100photos.time.com/photos/eadward-muybridge-horse-in-motion>>

# Visual exploration for a piece

Image source 13

## Refinement of ideas involving veils



René Magritte, The Lovers, Oil on canvas, 1928



René Magritte, Les Amants, Oil on Canvas, 1928

Image source 13

Here I begin to further my idea of the veil focusing on combining it with the distortion of the face. I was partially inspired by René Magritte's The Lovers with the use of a sheet to cover the face. However I don't wish to fully cover the face in my piece. The veil in my designs are much more translucent.



The armor of fabric was an interesting idea as a way of exploring shielding oneself and isolating oneself in a delicate manner but ultimately would have been to complicated to execute in the given time frame, however I may use an idea that is similar later on

## Summarizing my brainstorming and what I want to include from it

- Recurring symbols and motifs
- sheets
  - obstruction of facial features
  - heads
  - dreams
- Best black and white mediums
- charcoal and chalk
  - ink
  - paint (most likely acrylic)
  - graphite
  - photography
- This huge scale is probably best in 2D instead of 3D

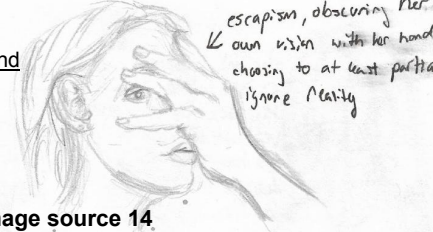
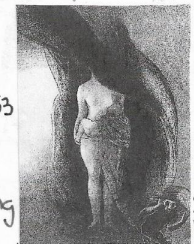


Image source 14



Odilon Redon's lithographs

- combination of the figure and mystical elements
- playing with (or without) the human face

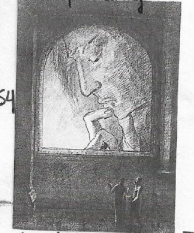
little people, on person, zoned out and disorienting people rethinking of her thoughts, broken control, her losing control

obstructing the face, more abstract shadow blocking face



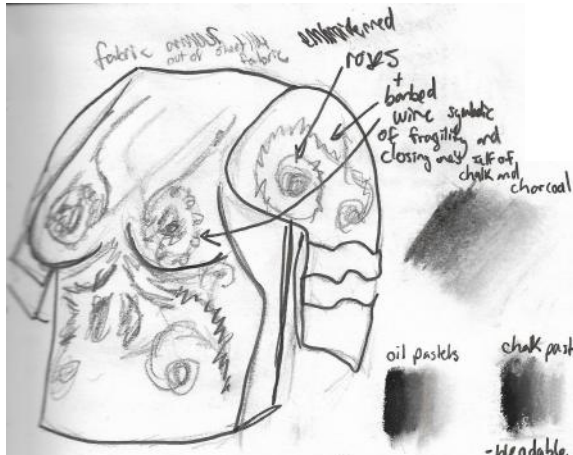
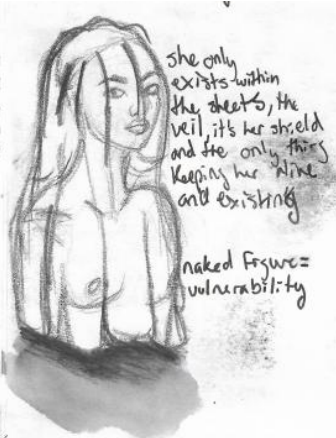
slight obstruction of the face, imagination vs reality

- girl looking off into the distance, zoned out
- faceless girl in front of a head of girl between her eyes as a symbol of her focus on dream to escape reality



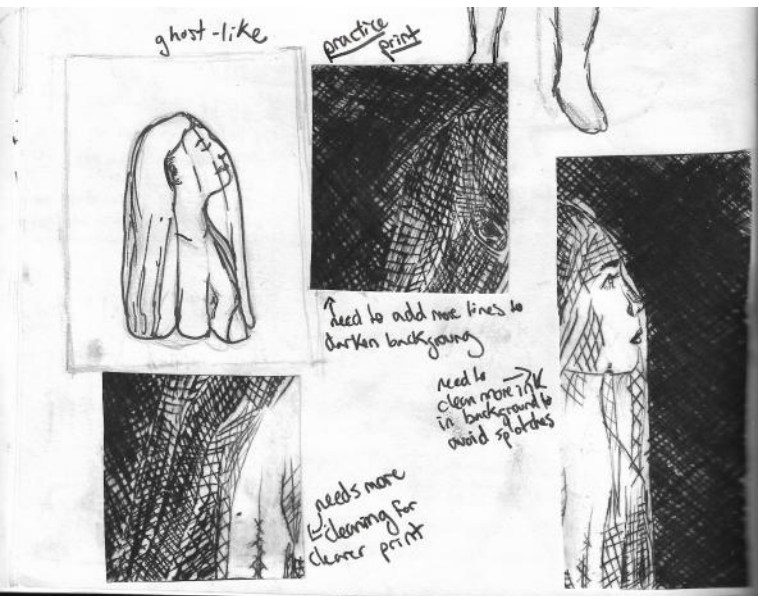
Lumière Odilon Redon, Lithograph print, 1893, 24.8 x 17.8 inches

Image source 15





## Design ideas and exploration



## Exploring a range of 3d ideas

Here I come up with a few ideas for composition of images.

Following on the coattails of some of my ideas I did a drypoint etching to explore a new medium and further my thinking with my idea.

## Exploring potential compositions



I will take various pictures starting with these compositions as inspiration.

## Evaluating potential compositions based on photographs I took



- interesting texture of the veil around the edge
- interesting expression on the models face
- how much negative space do I need



• variety in texture of the veil  
• interesting composition  
• feels personal!



- interesting expression on the subject's face
- good composition
- nice tonal variety with highlights on the veil



- ethereal and soft mood
- nice highlights in the veil
- how much negative space do I need? Is this too much?



Suggestion of transparency suggested in Richter portraits. I could potentially use a similar technique to suggest the transparency of the veil in my piece

### **Image source 16**



- too much negative space
- interesting texture of veil
- lonely atmosphere
- good variety in tone




- good texture in the veil
- would be difficult to recreate in black and white
- subject is expressionless lacks purpose and meaning



Experimenting with materials and finalising composition

Testing various materials in the context of my subject



← acrylic

← acrylic paint

charcoal

+	-
• blendable	• not a new medium
• erasable highlights	
• familiarity with the medium	

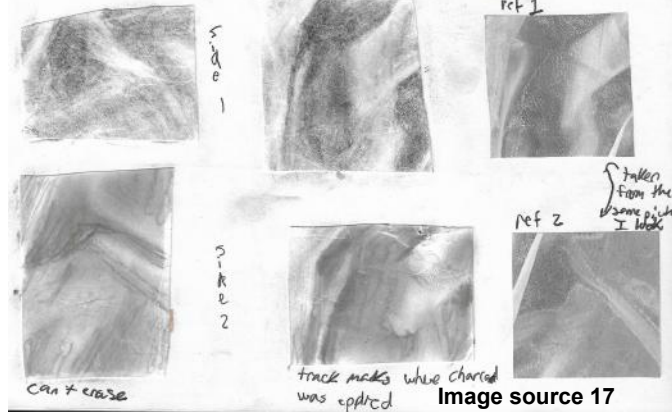
soft pastels

+	-
• familiarity with the medium	• blue tint
• interesting highlights	• with available black

graphite

+	-
• can be abstract	• can't get black
• a lot of erasable + blendable	

Exploring how Tyvek and charcoal work together



side 1

side 2

ref 1

ref 2

taken from the above where I black

can't erase

track marks where charcoal was applied

Image source 17

ink + water

+	-
• good working in colour, possible	• not much control
• can't	

soft pastels

+	-
• blendable	• muddied colours
	• not much control
	• strange tint

Final photograph taken based off evaluation of the first round



Extension of image to modify composition



I extended the image to place the subject slightly off center

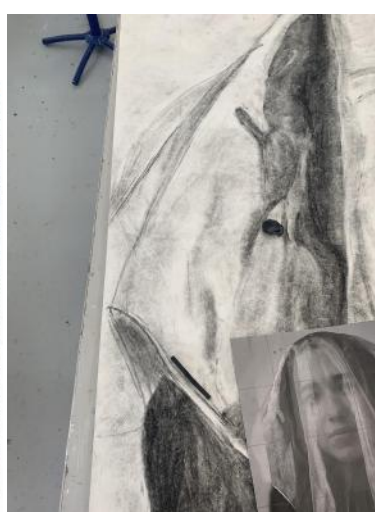


Shirin Neshat, Unveiling, photograph with black ink, 1993

Unveiling by Shirin Neshat is another example of using a veil of sorts to convey and explore an idea of isolation like my current project. I can also see a parallel in the empty but morose expression present on both subject's faces.

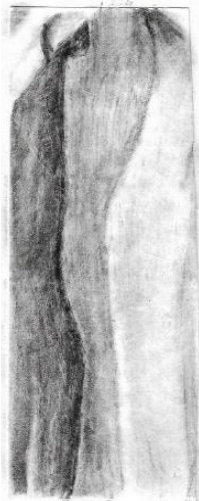
## Problem solving and decisions during process

### Practicing with charcoal on Tyvek paper



This piece by Ernest Pignon Ernest is an example of how to use chalk and charcoal to draw fabric.

While the fabric isn't transparent like I want my veil to be, it still serves as a good example as to how to create that impression of fabric in a piece using chalk and charcoal primarily.



In the part where I extended the piece I lacked enough reference and direction to make the veil look realistic there so to help with that I took a few pictures such as the one below to give me some sort of reference for my veil.

I used the same piece of fabric I used for the original veil however the creases in the fabric fell slightly differently so I made sure to account for that.



Reference picture taken by me



Veil after  
using reference



Completed  
piece



Brainstorming and refining ideas for a companion piece to Veiled

I want to create a piece of the same size and same materials as my piece with the veil.

Hand idea from earlier

combined with destructing the face

overwhelm the figure  
sense of movement created  
feeling overwhelmed

This piece would be the prequel to my other piece Veiled, creating the lead up to the send of disconnect and isolation portrayed in Veiled.

Example designs in photoshop to base my composition on →

Charcoal sketches of my photoshop ideas →



I made the designs black and white to better picture them in charcoal.

slightly different face positions  
2 pictures

Slight distortion of the face

Created using photoshop

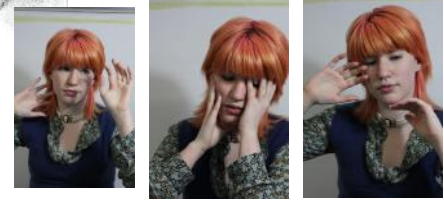


I combined the photos in photoshop in various combinations.

Final chosen design



Final photographs to combine



Work in progress



# Brainstorming and development of ideas for a large scale acrylic painting.

## 7 different examples of photographs I took of me falling

### Initial brainstorming



I began my planning for my large scale painting by sketching out various poses of a figure falling. I ended up liking the one of the figure falling backward from a standing position the most.



### Designing the piece



Combination of all the versions of me in a row

### Concept

The multiple versions of having a fragmented identity. The piece is about isolation from ones sense of self. About feeling like you don't recognize who you've become.

Image source 19



Falling of/between cliffs

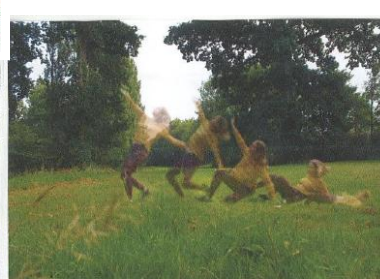
Falling in a clearing/greenery

Falling in a void, space, the sky, etc... contextless

I took photographs of myself in various stages of falling that I could later combine into a design expressing the falling movement.



photoshop of my design:



Gerhard Richter, *S. with Child*, Oil on Canvas, 1965, 36cm x 41cm

I want the figures to be blurred and blended somewhat with the background. One way in which this could be done is in a similar matter to gerhard Richter in some of his painting. I will need to experiment with brushstrokes and techniques with acrylic paint to obtain a similar effect



First experiments with colour and blending the figure into the background

Testing compositions

I have chosen the bottom composition There is the least amount of landscape in this design so the emphasis can be more on the figures.



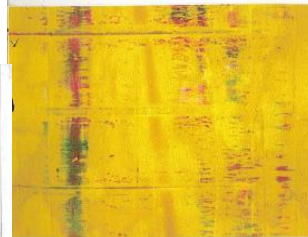
I applied an underpainting by ragging on the paint to avoid having the brush stroke textures. This way, I've already started building the texture of the foliage and won't have to spend unnecessary time trying to cover brushstrokes.



Image source 20



Gerhard Richter's methods of blending colours



Gerhard Richter, Abstract painting (012), Oil on canvas, 1974, 250 x 200

Watered down acrylics ✕



1 Putting in basic colours and shapes



2 Painting the figure and adding details to the background



3 Blurring and blending the figure into the background using some of Richter's techniques and light washes of green



Mixing the colour of the background in the colour of the figure

Creating different textures with various brushes



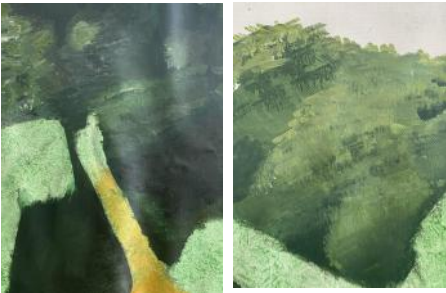
Getting the tree texture using a rectangular brush at an angle

Grass texture done with a fan brush to create a similar texture to grass but different from the trees.

I watched a youtube video (among others) titled "Gerhard Richter Painting: watch the master artist at work" showing Richter painting one of his abstract pieces. What I wanted to take away from his method was his technique of blending and blurring colours together as well as looking at how he creates the horizontal lines blending across most of his abstract and figurative work. He used a plastic squeegee and dragged it across his canvas, peeling away the paint on top to reveal the lower layers and to spread the top colour around.

## Testing techniques and process

### Examples of type of texture created



## Experimenting with colour mixing

I found that my colours were looking dull in the spot in which i started on the trees to the left.

This new method also helped me to create more dynamic shadows in the shirts of the figures.



## Example of scale of piece



## Eadward Muybridge's study of human motion

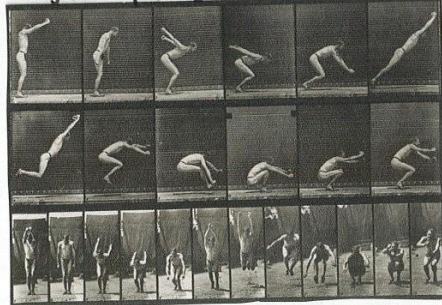


Image source 21

Plate 163, Eadward Muybridge, collotype print, 1887



My original colour mixing method was to simply add white and black to darken or lighten the colour. This created washed out and turquoise lights, and dull shadows.



There is an aspect of movement in my piece and Muybridge's study of animal and human motion. It's an interesting visual parallel with Muybridge in its placement of the human body in various stages of a movement.



## Final painting



Instead I've tried going opposite directions on the colour wheel + a tad of white or black respectively. This way, the colours look a lot more realistic and less dull and lifeless.



# An investigation into Muybridge's study of human motion

## Introduction

In connection with my recent piece, I will be looking at Eadweard Muybridge study of movement in *Running*, a part of his series on Animal Locomotion. This series provides an interesting visual parallel to my own piece and a connection in the combination of photographs deconstructing a movement.

## Context

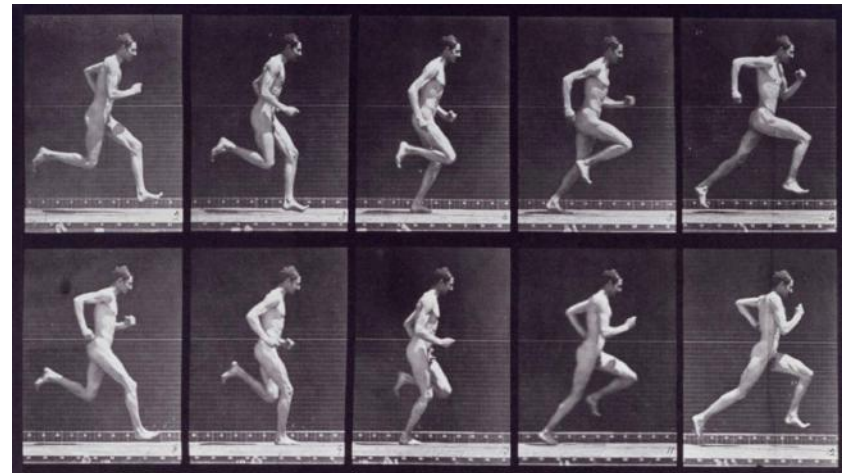
Eadweard Muybridge, originally named Edward James Muggeridge was an English photographer born in 1830. He moved to the USA as a young man and did most of his work there, first gaining notoriety in 1868 for his photographs of Yosemite Valley in California. In the broader context he is known for his groundbreaking study of human and animal motion and projection of motion-pictures.

He first began his experiments with photographing movement 1872 by attempting to photograph a galloping horse but lacked a camera with a fast enough shutter. He would years later succeed compiling 11 volumes of photographs entitled Animal Locomotion.

The purpose of Muybridge's experiments in animal locomotion was to capture the various stages of rapid movement. In Muybridge's original experiment, he aimed to discover the intricacies of a speeding horse's gallop. Once he perfected his method of doing so and made discoveries about horse's movement invisible to the naked eye but perceptible with cameras. Muybridge found a new purpose for photography, capturing motion.

## Connection to the artworld

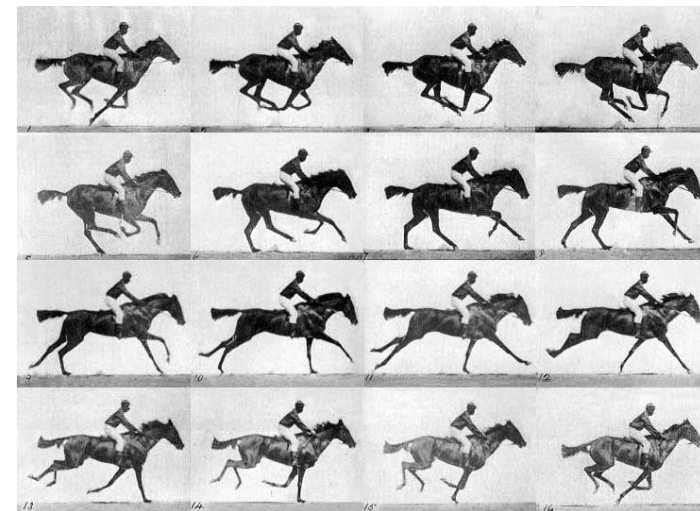
His stop-motion was essentially a predecessor to animation and laid the foundation for what would later become the motion-picture industry less than a decade later. There is also a connection to be made between Muybridge and art movements that followed in the following decades. Futurism (both film futurism and in particular is relevant in its connection to Muybridge's work because of its central focus dynamic movement and speed and the concept of innovation. Film Futurism also shares the medium of capturing movement in multiple photographs. Cubism also had elements of deconstructing movement like in Marcel Duchamp's *Nude descending a staircase (no 2)* .



Running, Eadweard Muybridge, cabinet cards, 1887, 33 x 54.5 cm **Image source 22**



Marcel Duchamp, 'Nude descending a staircase (no 2)' 1912, oil on canvas, 147 x 89.2 cm **Image source 23**



The Horse in Motion, Eadweard Muybridge, cabinet cards, 1878, 432 x 660 cm **Image source 24**



## An investigation into Muybridge's study of human motion

### Content

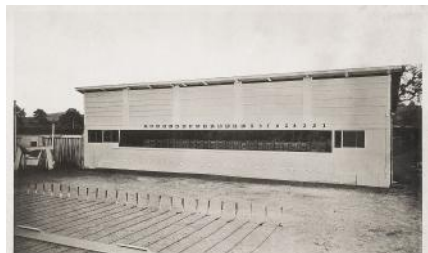
*Running* features 10 stills of a man running. The photographs are in black and white as colour photography was still quite new and was not yet as widely used. Photography itself was also not yet widely available and accessible. The photographs were printed onto cabinet cards, a style of photograph that was essentially a thin photograph mounted on a piece of card usually approximately 10.8 by 16.5 cm.

### Form

The subject is nude to further serve the purpose of being used for studies of the human body in movement by preventing the obstruction clothes may cause. Each picture is taken at the same angle and has a similar overall composition. The background is simple. Both of these are done to make the focal point the movement occurring and make the pictures flow into one another even though they would have been taken at different points. A sense of movement is created by placing the photos of the various stages of movement next to one another and in the order of the movement.

### Process

Muybridge would hire models, human and animal, to be the subjects of his photographic experiments. In his first successful instance, Muybridge set up 24 cameras in sequential spots. The cameras took 12 photos in total, each being triggered by the horse tripping wires connected to each camera. He had to invent special shutters for these cameras however, that used a more sensitive photographic process while massively reduced exposure time. Once developed, he would mount these images on a rotating disk and projected the images into a screen effectively producing the first "motion picture". This piece, along with the others in the Animal Locomotion collection served as a compendium of sorts of human movements for use by artists and scientists alike.



Photograph of Muybridge's 24 camera setup

Image source 25

### Connection to my piece

My piece bares a visual parallel with Muybridge's photographs as a collection of various stages in a human body's execution of a movement. Both serve effectively as a way of capturing a movement. My piece is also based on a series of photographs I took in quick succession so it has a connection to the medium of photography. Muybridge's work gives me an interesting example of how one can represent a movement which in this case is by depicting its various stages side by side.

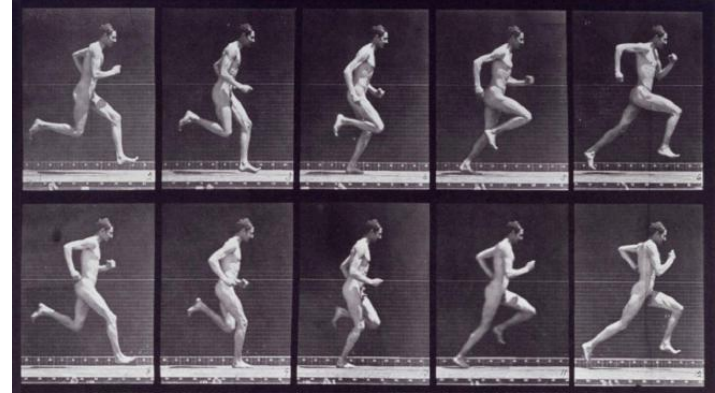


Image source 21

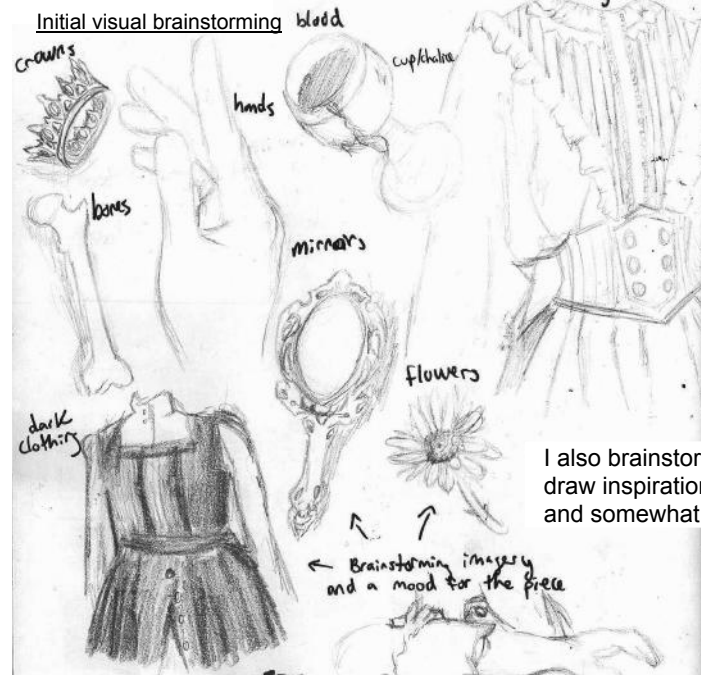
Running, Eadweard Muybridge, cabinet cards, 1887, 33 x 54.5 cm



My piece in progress

# Brainstorming for a new piece

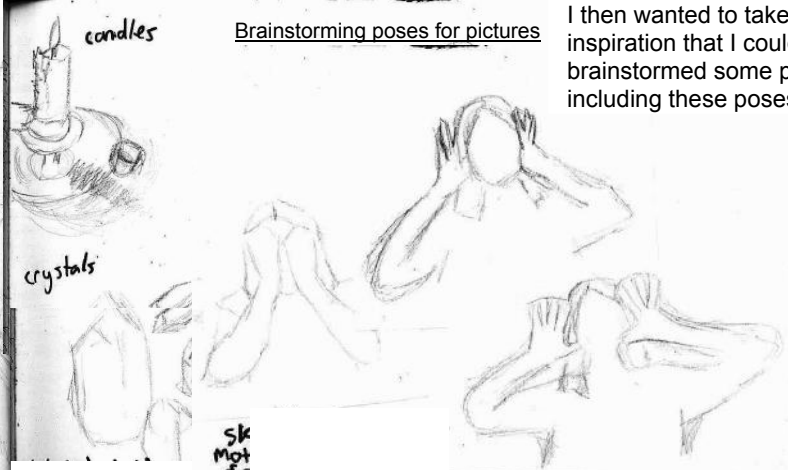
## Initial visual brainstorming



I first brainstormed imagery that intrigued me that I wanted to include in my next piece. I focused on old and whimsical imagery like crowns, candles, ornate mirrors etc... as my area of interest

Drawings based on photographs taken

## Brainstorming poses for pictures



I also brainstormed potential colours for my piece that I could draw inspiration from. I want my colour palette to be realistic and somewhat muted with brighter elements.

## Potential colour palette



I then wanted to take some pictures based off of this inspiration that I could draw from for this piece. I brainstormed some poses before taking a few photographs including these poses and more.

## Inspiration photographs (taken by me)



## Brainstorming and refining for a small painting or drawing

### Initial idea



In my previous piece I had the idea to explore movement by overlaying it's various stages directly on top of one another however I think the deconstruction of movement through the juxtaposition of the beginning and the end of a movement is also an interesting exploration, as is the goal with this next idea.

I photoshopped various potential composition ideas with both pictures in varying positions.

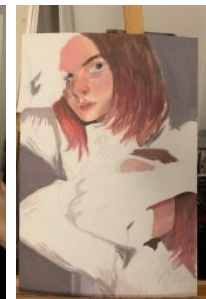
Unlike what I've portrayed in the designs here, I would probably want the bottom pose to overlay directly on top of the top one and not have the harsh line separating the two images as pictured.



### Acrylic vs charcoal



### Development of the piece



### Choosing a composition

Since I want the movement to imply covering and note uncovering the face, I prefer to compositions with the face uncovered on top. This will also draw the viewer's eye up allowing their eye to make it's way down the painting after that.

Artist link  
Image source 30



*Celestial Bodies*, Denis Sarazhin, Oil on Canvas, 2018, 129.5 x 129.5 cm

Image source 30



*Pantomime No. 22*, Denis Sarazhin, Oil on Canvas, 2017, 124.5 x 139.7 cm

Denis Sarazhin also implies movement with the positioning of the body and placing multiple poses. He also has a similar use of bright colour in his depiction of skin.



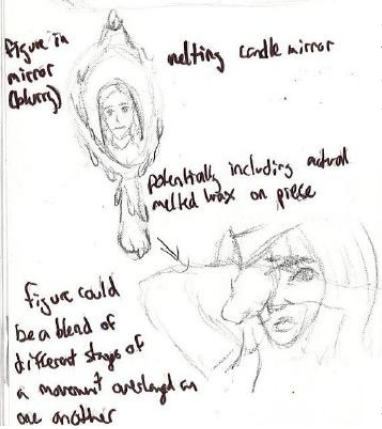
## Cont. brainstorming and refinement of ideas



- Clean, pristine and ornate environment
- Mirror with a figure with a blank expression looking bloodied, like they've been in a physical fight, environment inside mirror is rotten, old, cracked, abandoned
- Themes of mental health mental state/true self vs presented self
- Can include: bone, candle, mirror and blood from brainstormed imagery



- decrepit and abandonment environment
- figure in mirror, mirror full of beautiful imagery like flowers, crystals, lace and crowns
- spider webs, cracks in wood, blood, bones, spiders on the outside, figure reaching out of the mirror
- similar theme of presented self vs true self

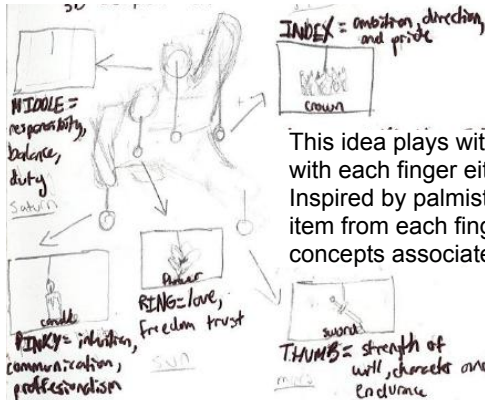


- About mental health and the state of mind through the juxtaposition of glamorous and old elements vs candle wax + blended figure
- No solid clear picture of the figure as a representation of a lack of a solid, clear mind



Blending 5 pictures I took of the different stages of a movement in adobe photoshop

## 3D sculpture idea



This idea plays with the symbolism associated with each finger either culturally or spiritually. Inspired by palmistry and astrology. Hanging an item from each finger than symbolizes the concepts associated with the finger.

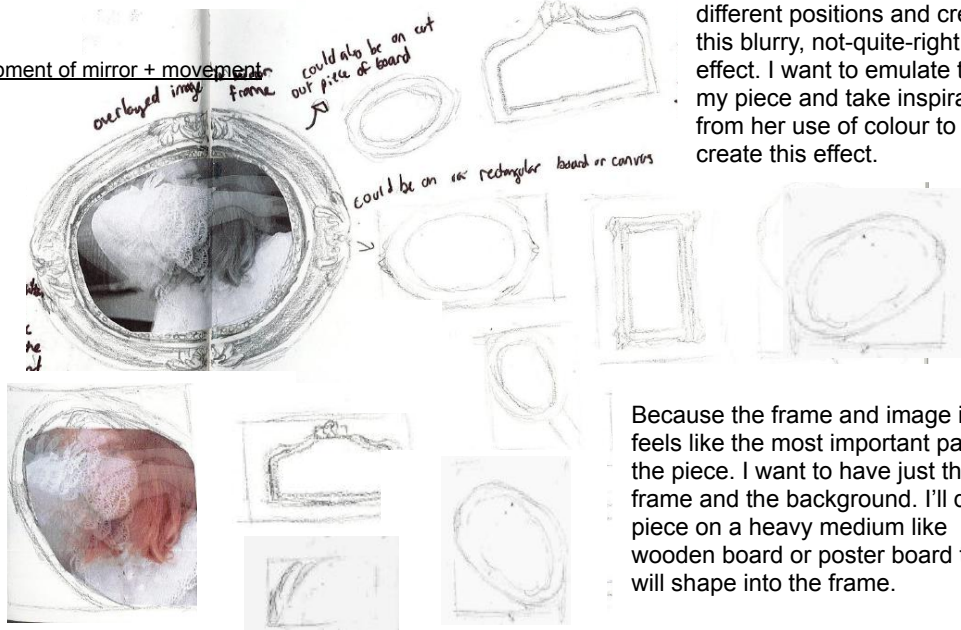
Image source 26



Alex Garant "Myself, Regretfully", oil on canvas, 2011, 41 x 51cm

I am inspired by the way Canadian contemporary artists Alex Garant verlays a face in different positions and creates this blurry, not-quite-right effect. I want to emulate this in my piece and take inspiration from her use of colour to create this effect.

## Development of mirror + movement idea



Because the frame and image inside feels like the most important part of the piece. I want to have just the frame and the background. I'll do my piece on a heavy medium like wooden board or poster board that I will shape into the frame.

# Painting process and problem solving



I drew two perfect ellipsis to create the space for the frame and its contents.



Gerhard Richter: Portrait of Dr. Knobloch, 1964, oil on canvas, 100 x 90 cm

practicing the face on wood and paper

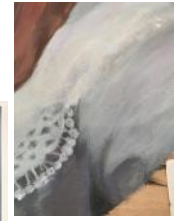


Image source 31

I like the way Richter combines multiple poses of a single figure to create a sense of movement. I want to further investigate this.



Here I'm experimenting with how to create the illusion of the arm on the hair as that has been a struggle in my piece so far.

I felt like the black and white of the sleeve alone was not visually interesting enough so I tried mixing compared doing the sleeve with by exaggerating the colours I could see green and purple mainly. It's more dynamic like this instead of like this

developing the green shadows and purple highlights

## Introduction

# An investigation into Richter's portraiture

In connection with my recent piece, I will be looking in greater detail at Gerhard Richter's slightly abstracted portraits by looking at *Ella*. Richter creates compelling portraits with an element of abstraction and in this example a similar colour palette.

## Context

Gerhard Richter is a German artist. He was born in 1932 in Dresden and lived through both the Second World war and the period of the Berlin Wall. He first studied art in East Germany starting with photography and later moving into painting, the two later becoming his favorite mediums. His training in the arts was considerably limited and censored to fit the political agenda of East Germany. After visiting an exhibition by Jackson Pollock, Jean Fautrier, and Lucio Fontana, he understood just how much he was being constricted and isolated from the rest of the world because of the censorship, and so he moved to West Germany (Gerhard-Richter.com, c. 2010).

This period greatly affected the content and themes of his work as he explored many ideas linked how WWII had changed the world. The subject was close to Richter as he lived in Germany during that time. Another big factor in his body of work is abstraction. He leans towards the more minimalist aspect of abstraction, an idea of grids and lines blurring and distorting. Otherwise, the abstraction ventures into portraiture and abstracting depictions of reality such as with *Sailors*. He looks at blurring human figures and exploring human issues through this lense. The involvement of WWII in his works is symptomatic of Richter's tendency to explore concepts related to his past and exploring his personal connection or in some cases lack thereof with it.

## Content

*Ella* features a young girl in a pink jumper looking down. The girl is blurred slightly with lines spanning horizontally across the piece to create this effect. This piece, like many of his other works such as *Betty*, creates a balance between photo and painting and realism and abstraction. Much like *Betty*, this piece is an homage of sorts to Richter's family, in this case his daughter Ella. This painting is based off of a photograph by Richter of the same name later exhibited in 2014 after the painting, and as such was observed directly and is representational. The mood is quiet and solitary much like the rest of Richter's work. This mood is conveyed by the downward gaze of the girl and the muted and by comparison to the original photo, bluer colour palette. The blurring of the figure also works to create this effect. This colour palette and slight blurring is also present in my most recent piece.

## Process

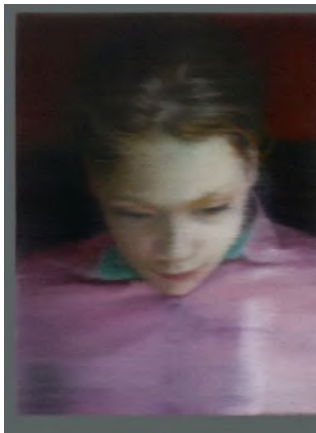
The painting is made of Oil on Canvas and features one of Richter's most prominent abstraction techniques, the scraping of wet paint across the canvas to create the blurred effect.



Image source 27

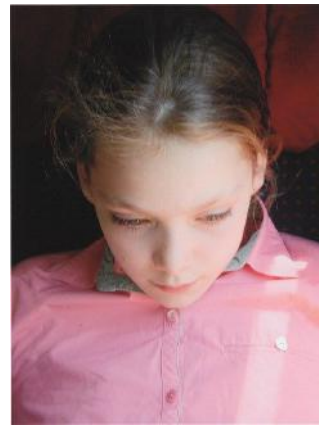
*Sailors*, Gerhard Richter, 1966, Oil on Canvas, 150cm x 200 cm

Image source 28



*Ella*, Gerhard Richter, 2007, Oil on Canvas, 40 cm x 31 cm

Image source 29



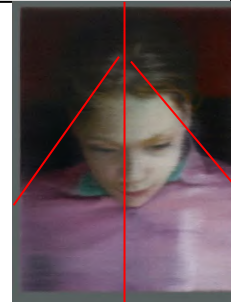
*Ella*, Gerhard Richter, 2014, Digital Fine Print on Paper Sheet, 54.5 x 44 cm

## Key Dates

- 1950s-64: Trained as a realist
- 1965-1980s: Worked alongside various art movements of the late 20th century such as Abstract Expressionism, American/British Pop art, Minimalism, and Conceptualism
- Never fully embraced them as he remained skeptical of their schools of thought (Borteh, 2012)
- 1980s-present: Abstract Art and New European Painting, combination of historical archive, American Abstraction and figuration, often in the context of life under the shadow of world war 2 (WikiArt)

## Form

The work is 40 x 31 cm, a similar size to the later print of the original photograph. The size allows the piece to retain attention without seeming imposing corresponding to the quiet mood and small stature of the girl portrayed. *Ella* is mostly symmetrical, employing a triangular composition placing Ella's face at the center of the canvas. This is also the lightest point of the piece in contrast to her hair blending into the dark red background. The viewer's attention is in turn drawn to her face and her downward gaze, inviting the viewer to consider the context of gaze and her surroundings including the photograph, her father, Richter.



My own piece emphasizes the central figure's face through the detail placed on the lace covering some of its features as well as the double gaze

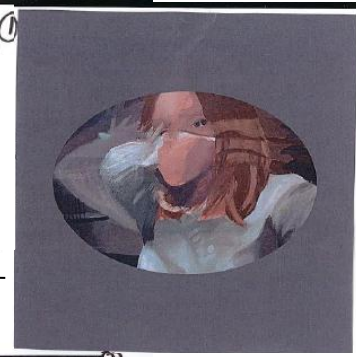
Cont. painting process and problem solving



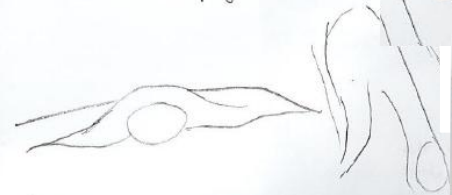
painting in progress



Instead I will experiment with the idea of alternative surroundings for the painting. I made a few options in photoshop based off the picture on the left.



1



paper mache pulp experiments



I tried to create shapes out of this material on a piece of wood to see if I like using the material for the frame.



I want a more silver metal surrounding to the painting and I think something less ornate would be better to not distract from my painting in the center.

My favourite options are options 3 and five as I like the lightness evocative of metal. I think the plain gray is a bit dull however so I would want to use more metallic paint for it.

2



3



4



chunks of thick paint



X I don't like the look of it especially with paint.



5

