

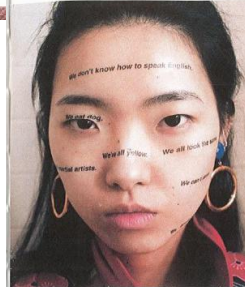
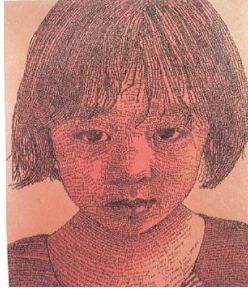
TEXT IN PORTRAITURE

Some words are legible, some not



PING, WEI. *I Am a Good Girl*. 2019.
<https://kunstbroeders.com/en/artist/wei-ping-sunny/>

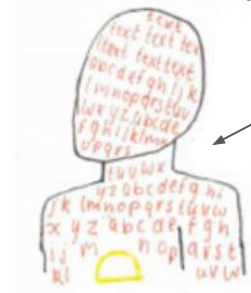
Wei ping is a shanghai based artist who is popular with younger audiences for her creative style ink drawings. Each one of her works is created with written words



For my next piece I want to create a ceramic incorporating text into portraiture.

Peter Devito's style of imprinting text onto a person is a design I want to try out with a bust

He uses both temporary tattoos and cut out letters to create messages



Using repeating text all across the sculpture

Her work contains a message in its very fiber. Above, it states "stop thinking/ I am a good girl"



Monotone aesthetics make her work appear grave and give a contrast



Photographer Peter Devito creates a social commentary using phrases applied to the skin of the models. He focuses largely on the judgement people face because of their appearance. Ranging from stereotypes of their race, to rude things they have been told as a result of their skin conditions, to breaking negative connotations surrounding acne



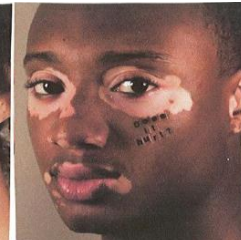
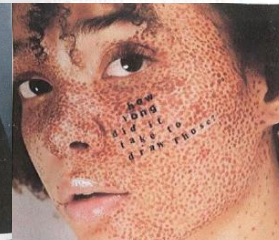
Shirin Neshat uses a combination of photography and calligraphy. She creates politically driven art, critical of the Iranian government and the structure of power. She was exiled from Iran for her controversial work and now operates in the USA.



Shirin Neshat, 2019
<http://www.artnet.com/artists/shirin-neshat/>



Devito, Peter. 2019.
<http://www.peterdevito.com/>



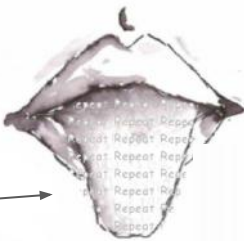
He mainly shoots extreme close-ups, which highlight the expressions of the subjects, and the details of their face

Ceramic Piece Brainstorming design



Could be done with stamps or paper cutouts

The text clutters the eyes. Could be done with the mouth as well.

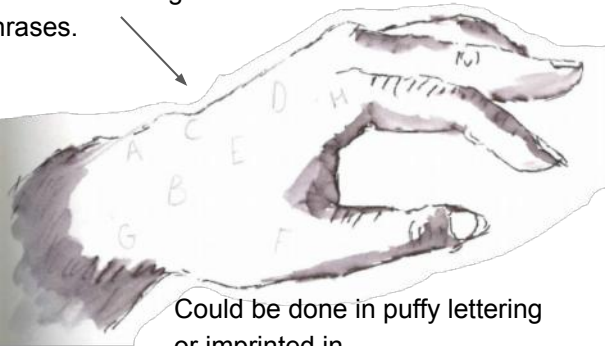


The idea of sirens

Words are sweet and encouraging. Juxtaposed to fangs



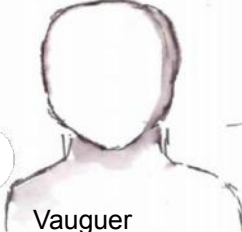
Actual coherent thoughts and phrases.



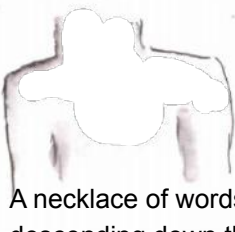
Could be done in puffy lettering or imprinted in



The tears are words



Vauguer figures



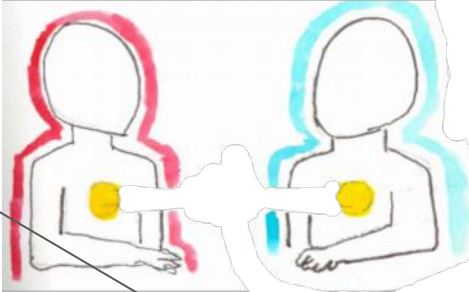
A necklace of words descending down the torso

I was toying with the idea of making it more monstrous and expressive to challenge myself

Creating a contorted face of anger

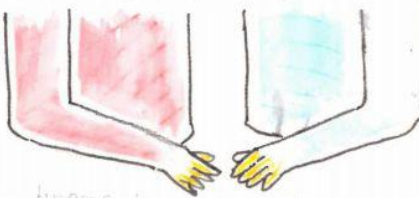


Connection between two small figures



Inspired by the Emily Bronte quote "whatever souls are made of, yours and mine are the same"

As they get closer, the fingers become yellow



Which could be written in the centre

Opposing textual phrases, Between the figures

Could make it just a blank head with writing, no face for increased legibility.



Just the bust and head

Comparison of realistic 3D sculpted faces

Franz Xaver Messerschmidt

I am studying the work of Franz Xaver Messerschmidt and Ron Mueck. Comparing and contrasting their styles, techniques, and effects on the viewer. As well as the influence that they have had on my own art.

Messerschmidt (1736-1783) was a portrait artist that worked mostly for high profile clients until his mental decline, when he began a more expressive style.

Mueck (1958-) works in creating hyper realistic figures and faces either from observation or from imagination. Making works that vary in scale- but are almost never life-sized. "I never made life-size figures because it never seemed to be interesting. We meet life-size people every day."

Their work relates to my piece of sculpture which is also a 3D work of a face, and uses a similar emotion as the two pieces that I have chosen to study (pictured above)

Messerschmidt:

Neo-Classical.

Neo-Classical was an 18th century movement that draws from classical artists and their work. Usually Greco-Roman ideas.

Mueck: Hyperrealism

Hyperrealism is a 21st century movement that has roots in photorealism. However, hyperrealism is less detached and attempts to create narrative within the work



The ill-humoured man,
Franz Messerschmidt, 1771-1783, lead-tin cast,
Character Heads, Lead-tin cast H. 38.7 x W. 23 x D.

23 cm (15 1/4 x 9 x 9 in.)

Messerschmidt did busts of royals, which remain as important historical documentation. However his character heads were his most prolific work. An expression of mental illness during an era where the mentally ill were demonized and uncared for. He began them when he too became unwell, suffering from fits of extreme paranoia and hallucinations. After his initial hospitalization, he returned to work for various mental asylums, to observe the patients there for his art. His pieces humanised the sick when they were seen as subhuman.



The Yawner, Franz
Messerschmidt, 1770



Two Women, Ron
Mueck, 2005, mixed
materials, 82.6 x 48.7
x 41.5



Ron Mueck, Mask, 1997, Polyester resin and mixed media 158 x 153 x 124 cm



Ron Mueck, Wild man,
mixed media, 2005,
Displayed: 2850 cm
1619 x 1080 mm

Ron Mueck

Mueck is one of the very few hyperrealistic sculptors working today. An Australian artist who got his start in puppeteering with his father, he now lives abroad and has his work displayed in the Tate Gallery London. Mueck makes use of rare techniques to create such lifelike figures. He attempts to create a large narrative through small details that aren't available in other mediums.

All directions point inwards creating tension in the face

Was created with a lead-tin cast from clay.

This was a typical material to use at the time.

It also allowed him to sculpt the clay in real time

The symmetry from both sides of the face creates prominent shadows and highlights in its curves

The scale in each Mueck work serves a purpose. To show strength or fragility. The size here makes the subject seem strong. While his other piece "dead dad" is only 3 feet long to emphasise fragility.

Mueck chose his materials based on their ability to resemble human likeness

Made with fibreglass

Disapproving stare

The enormous scale serves to belittle the viewer. Making them feel childish.

This is assisted by the positioning of the sculpture high on a wall. Looking down on the viewer.

Rectangular shape that is assisted by the framing of the face- the forehead cut off.

It looks almost as if the subject is about to explode into a yell. And has drawn breath.

Movement is inwards Vs Movement is downwards

Each piece of hair is a nylon line that has been expertly prepped and individually applied

The back of the head and the chest are very smooth, which focuses all the energy towards the face



Connection to own work

During my sculpting unit I actually used reference photos from Messerschmidt's work to help me conceptualise how a face looked in movement. His dynamic expressions really worked to show me where the lines on a face were, or how the eyebrows moved. Lead sculptures were made from wax, which employs a technique similar to that of clay ceramics. Mueck's work is really good for references of the elderly. The high detail shows blemishes in a way that most photographs do not.

The process of creating *Big Man*, Ron Mueck, 2000



Function and Purpose

Franz Messerschmidt

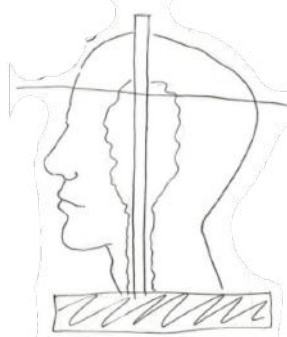
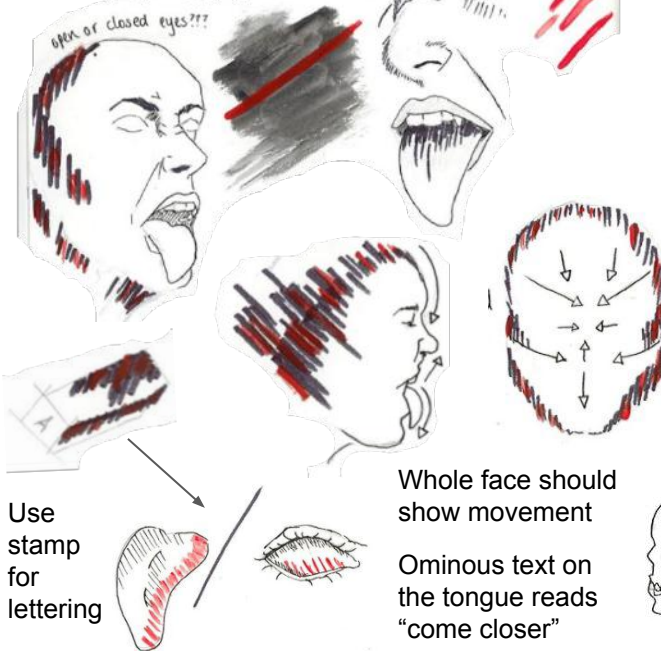
This character head is one of a series, all with an overarching purpose. This face is one of frustration and pain- a transposition of Messerschmidt's own during this period of his life. It is an attempt at communication. The sculpture is a letter to anyone who would hear it, from a man who did not know how else to express himself. It is a vessel, an allegory of pain.

Ron Mueck

The large aesthetic draws people in with the primal fascination of the depiction of the "other". The perfect realism exposes flaws that more abstract forms cannot- his works are often viewed as unsettling because they hit too close to home. Mask (1997) was displayed from the ceiling, staring down at the visitor with its magnitude. He intentionally leaves his work up to interpretation, every expression so real yet so indescribable, wanting every viewer to be able to see themselves in his faces.

Ceramic Head Planning

Expressive.
Screaming face



Cross section of the sculpture design with the support



The technique I used to build the clay



REFERENCE IMAGES



<https://depositphotos.com/stock-photos/screaming.html>



<https://www.pinterest.com/pin/239464905165604821/>



<https://www.shutterstock.com/search/screaming>

Process of building the head



Shave a bit off the top of the head. Looks too angular



If it is based off of a siren, some scales could add to the effect?



Used a model skull from school as a reference

Planning and Process of Ceramic monster head

This slide shows the creation of a design for a clay bust. I was taking inspiration from my previous artist investigation slide on text in portraiture, and wanted to combine text with my 3D piece. I planned to do this through letter stamps that would create indents in the clay to spell out words. I wanted my head to appear monstrous, designing it contorted and screaming with its tongue lolling out. The grooves in the skin were based on fish scales, as I wanted to evoke imagery of sirens, beckoning their prey closer with words, while appearing dangerous. I had never previously worked with a 3D model of a portrait, so I had to study the shapes of the head and expression carefully through both reference images, and a plastic skull model.



ALEXA MEADE, *The Blue Man*, 2010, Photographie, 80 x 80 cm

Alexa Meade is an american installation artist. Best known for her body painting of models to create 2d and 3d effects.

CERAMIC COLORING

Green



Yellow

Is the yellow too sickly?



red: danger
↓ plays into the hostility
makes it more demonic
The scales could be multicoloured to add dimension

the sculpture is of a Sirens. So the palette should draw from the ocean

Try for a less "fantastical" and bright color palette. Looks like candy

DEFINATELY NOT PURPLE



I used black paint and a blue tint in the final product

Upon closer inspection, the dry padding technique would work well for the lights

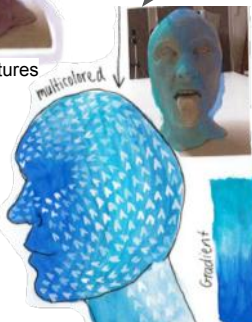
Would a black background increase the effect??

I can use strategic painting to contour the features



White scales for ocean foam

The blue might be too soft, I'm aiming for disturbing



Gradient



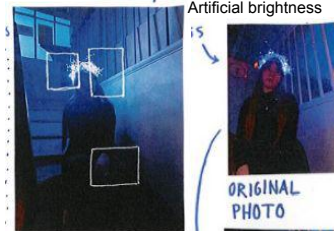
FAIRY LIGHTS PHOTOSHOOT

I attempted a photoshoot for my small worlds painting, trying to fit in something new. But after experimenting I have decided that the neon light effect is too difficult to replicate

Possible framing choices for the small painting



Artificial brightness



ORIGINAL PHOTO



COLOR EDITED

Ceramic Coloring and Fairy Lights photoshoot

On this slide I debate possibilities for the coloring of my ceramic monster head. I experimented with this by matching a photo of the head with different colors. I decided to opt for a dark blue, matching the depths of the sea as the design was inspired by siren myths. I drew inspiration from artist Alexa Meade for this. In the final product I used a blue wash and painted the eyes black with acrylic.

On the other side of the screen, I detailed a photoshoot I did involving fairy lights. This was originally supposed to be a reference for my small worlds painting, so I sectioned off parts that I could paint on a small canvas. As well as experimenting with techniques that I could use to paint neon lights with acrylic. However in the end, I used one of the photos as a digital piece instead.

<http://www.h-gallery.fr/en/alexa-meade-the-blue-man>

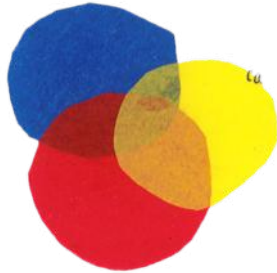
Theme for newest piece: isolation and connection!

So I set myself these 3 rules

1. **You must use paint or ink, but never a brush**
2. **You may use only three colours of your choice**
3. **Your outcome must include at least five found objects**

- could use prints
- use a palette knife
- use finger paints
- use unusual tools to paint
- use ink pens

Primary colors vs a color range



1. What to paint with

2. Which colors to use?

Choose your 3 colors carefully

- what colours do people associate with experience and emotion?
- how do you express colors to coincide with those?

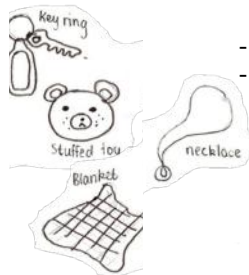
3. Found objects

What objects to people use to represent connection?

- travel tickets - photos
- gifts - art - souvenirs
- love letters

What objects to people use to represent isolation?

- rubbish - headphones
- photographs of empty places



How to make a 2D found object piece?

Use the Anselm Kiefer method.
Flat objects on a flat surface.

- photograph - newspaper
 - letter - tickets - drawings
- Use Layering!



Brushless painting techniques



Found objects brainstorm

Love Letters — a blatant representation of connection
I could create a large piece on a wood board — creating patterns using the letters.

Rora Blue is a California-based artist, and creator of the Unsent Project. TUP is an intersection of emotion and color — a theme she regularly delves into. Anonymous messages of unsent texts to first loves were submitted to her, along with the color they associate the love with.



I enjoy Anselm Kiefer's style of painting over photographs, combining the media. I could use a similar technique, or I could use ink printing to write letters easily. By partially covering the letters with painted designs it would increase aesthetic value, as well as make a statement on LGBT history.

“Shock of Reality” piece planning

To challenge myself in my latest piece, I set myself three rules to work around, so that I was forced to explore new styles and techniques.

I broke down the solutions for these separately, dealing with color, found objects, and how to paint without a brush. Experimenting with techniques and ideas.

I settled on focusing on love letters as the purest form of connection contained in an object. Partially inspired by the series *The unsent project* by Rora blue. This expanded into the idea of focusing on historical LGBT love letters — which were a way of expressing connection to a person when most other methods were publically forbidden. I delved into the work of Anselm Kiefer, who created 2D found object works that combined painting and collected photographs, newspapers, drawings and letters

The Painter's Studio, 1980, chalk, graphite pencil, acrylic and oil on a photograph (1971), 58.5 x 68 cm
Brunhilde and her fate, gouache, acrylic and emulsion, 30.5 x 23.5 cm

Harder. More abstract

Brainstorming the composition

The layout of the letters was my primary concern. I used small cutouts to brainstorm various arrangements and designs.

I then focused on designs that I could paint over and in between the letters without using a brush, exploring ink sketches by Rembrandt.

Finally I began experimenting with the types of paper to create the best weathered effect.

Creating the design



In the most basic form, they could just be stacked parallel to each other

Colors that are associated with love:

Red, pink

Maybe different colors would work better?

Designs that could go over the letters



I have chosen 13 letters to write



Make it tighter!



You could paint/draw over the tops of papers if they were condensed - but how to make sure they're readable?

You could make patterns with the paper layout



How large should the backing board be?

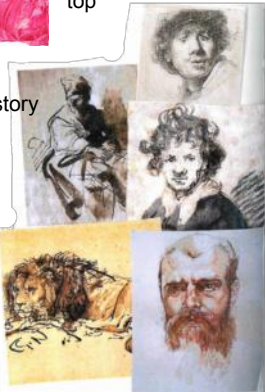
The tight layered test is 9 x 12 cm and fits 10 pieces. That is one per every 10.8 cmsq. So far I have 25 pieces of paper. After playing around with the available wooden boards, I have decided to use of the 125 x 125 cm ones.

None of the markings were done with a brush
Expand on the whole hidden/secret thing of lgbt history

Use drawers/doors like an advent calendar behind the pages for people to open

Use envelopes to conceal parts of the letters

What objects could be inside? Hair locks, rings, jewelry, photographs, pressed flowers

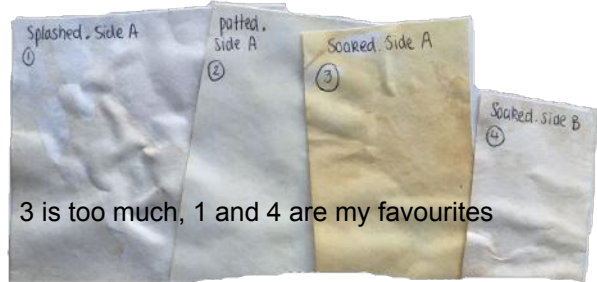


Printing ideas

A linoblock print that creates a flat block of color
I could use stamps or stencils to print actual letters

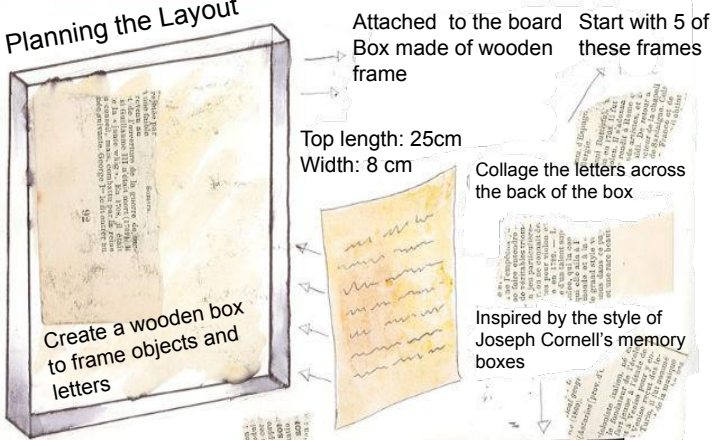
Test of tea staining papers

These are small ink drawings from the notebooks of dutch painter Rembrandt

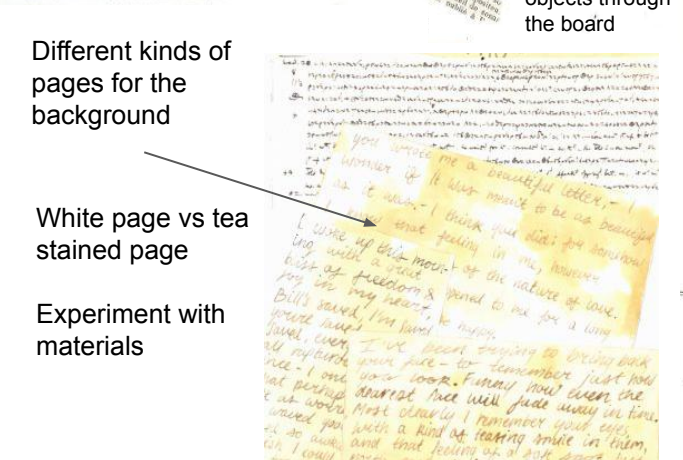
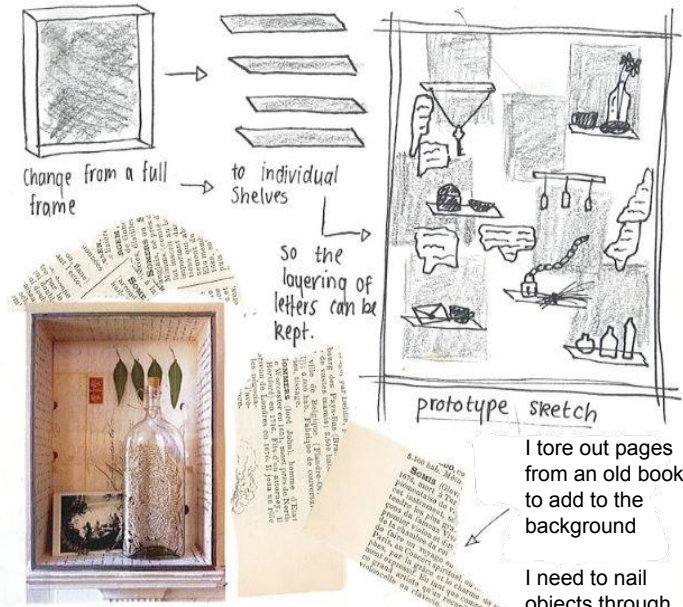


3 is too much, 1 and 4 are my favourites

Planning the Layout



Joseph Cornell is most celebrated for his assemblage work, however he was also involved in avant garde filmmaking. Cornell was self-taught, and known as a recuse, spending most of his time caring for his brother who had cerebral palsy. He was famous for his boxes that used found objects that he collected around junk shops in New York City. He stated that he wanted to create poetry from the commonplace, attempting to tell stories using old objects and victorian bric-a-brac that had once been held dear by someone.



Planning and Process of my found object piece.

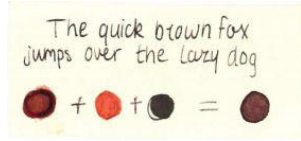
I expanded upon my ideas of how to visually present my work in this slide. I wanted to use a mix of letters and 3D found objects, but had to plan on how I could combine them into one work.

I examined the work of Joseph Cornell's lightboxes. Initially I planned to place one letter in each box, with one object in front of it. However,, I expanded this idea into having asymmetrical wooden shelves to display my objects. To demonstrate this, I created a prototype sketch of what I wanted the final layout to be

I then decided on my background materials. I also decided on some printed original copies of my handwritten letters, and photographs the the featured couples. As well as some aesthetically relevant pieces such as pages from an old book and vintage illustrations.

Joseph Cornell, *Untitled (Bebe Marie)*, early 1940s
Joseph Cornell, Naples, 1942
Joseph Cornell, A parrot for Juan Gris, 1954
<https://www.theguardian.com/artanddesign/2015/jul/25/joseph-cornell-wanderlust-royal-academy-exhibition-london>

Experimenting with materials and creation

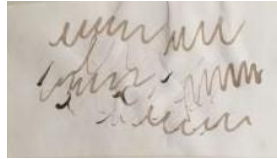


Ink color combinations to get the deep sepia color. Only one side of the paper will take ink

1. The quick brown fox jumps over the lazy dog

2. The quick brown fox jumps over the lazy dog

Watered down acrylic test (instead of ink)



Side that takes ink (side A)

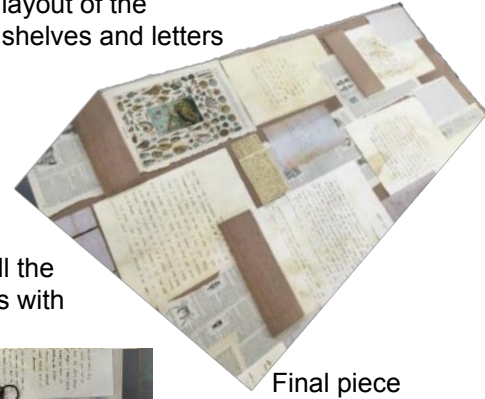
A comparison of different paper types with an etch pen and ink (use tea or coffee to stain these properly) Write them all out yourself in cursive



The lock and key play into the idea of "secrecy"

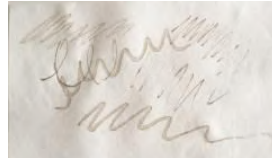


Brainstorm and planning for the layout of the shelves and letters



Final piece

After glueing down all the background materials with PVA glue



Side that doesn't (Side B)



Different Background Materials



Illustrations

Letters

Pages from the book

Original copies of some of the letters



Laying out the shelves and where they would go

How the layering looks. needs to be PVA glued down



Most of the objects (especially the ceramics) were picked up off the street to add to the authenticity of the piece



Using many glass objects that can't be nailed on or glued

Lamp needs to be sawn in half to fit



I began my doing extensive tests on the types of ink and paper I should use to get the best effect, then tea staining each individual piece of paper. I planned out the background layout and materials, before pulling together all the found objects I had gathered that I thought fit the theme of the work. Then showing the final result

Still life of a pair of wings

I wanted to create my tonal drawing on black paper with white pencil to challenge myself.

I watched several youtube tutorials to try and learn the way reverse shading would work.



Dark paper will accentuate the bright white of the wings.



The outer tufts were more fluffy, and I had a harder time getting the correct texture.

Process for still life drawing of angel wings

I chose to create a still-life of a pair of halloween store angel wings, and chose to do them as an inverted tonal drawing- white pencil on dark paper. I had never attempted a drawing like that, so I had to learn new technical skills as I progressed.



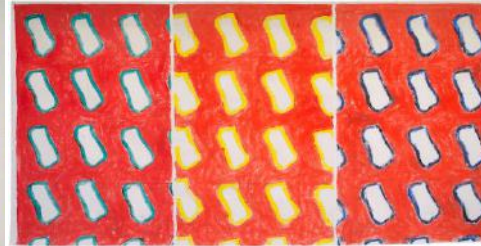
For the main feathers of the wing, I used a white watercolor pencil to gently shade the parts that had the most light on them

I first tried shading the same way as I did for the rest of the wings, but it made them look too flat. So I opted for sharp and hard strokes that I layered over each other until it resembled thick eyelashes. Then I shaded in the roots to make it seem softer and fluffier.

Artist Investigation



Untitled No. 132, 2018. ACRYLIC, FABRIC, BLIND 252 X 253 CM 99 1/4 X 99 5/8 IN.



Untitled No. 155, 2017. ACRYLIC ON TARPAULIN, 207 X 306 CM, 81 1/2 X 120 1/2 IN.

Much of the visual inspiration for the collage came from Claude Viallat. Viallat was an abstract artist originating from a small town in France, and one of the founders of the “supports/surfaces” movement in the 1970s. He is famous for using his “knucklebone” shape as a motif across all of his works. The purpose of which is the question the nature of a work of art. His movement largely focused on rejection of classic materials for art, and he often works with unusual surfaces for his paintings.

Abstraction and collage

After completing this sketch, I had to choose a part of the piece and abstract it into a collage work. I chose to break the work down by its individual feathers, using different pieces of poster paper to match the dark and light hues.

I was very taken by the clashing patterns and bright colors of the paper used, as it reminded me of the work of Claude Viallat.

Untitled No. 132, 2018. ACRYLIC, FABRIC, BLIND 252 X 253 CM 99 1/4 X 99 5/8 IN.

Untitled No. 155, 2017. ACRYLIC ON TARPAULIN, 207 X 306 CM, 81 1/2 X 120 1/2 IN. https://www.templon.com/new/artist.php?la=fr&artist_id=91

Abstraction and Collage

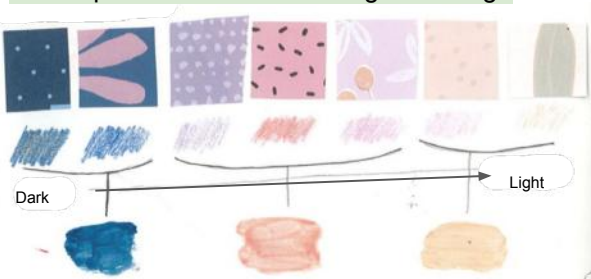


I tried to slightly abstract my piece for the collage. Trying to work in large general shapes and distinct colors rather than attempting to make it realistic in terms of my wings.

Abstraction of Collage into a painting

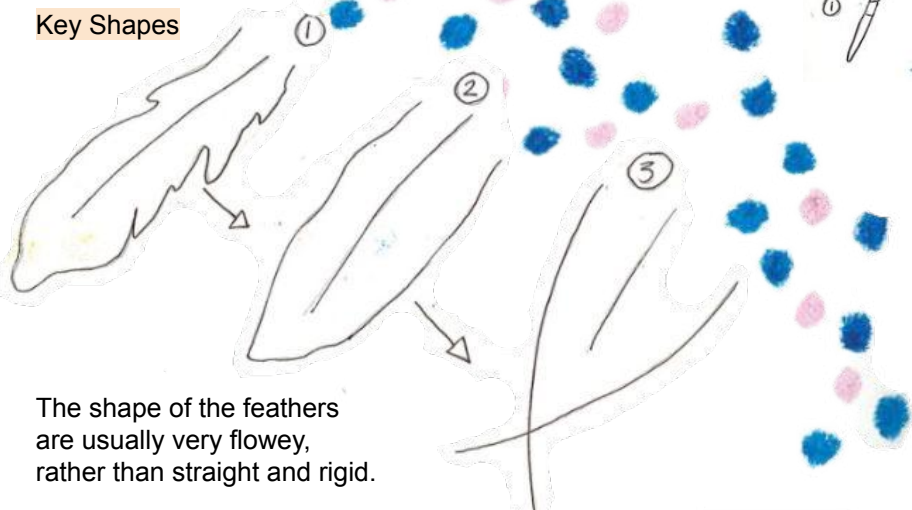
Should I focus on **Shapes** or **Colors**?

Colors/patterns used in the original collage

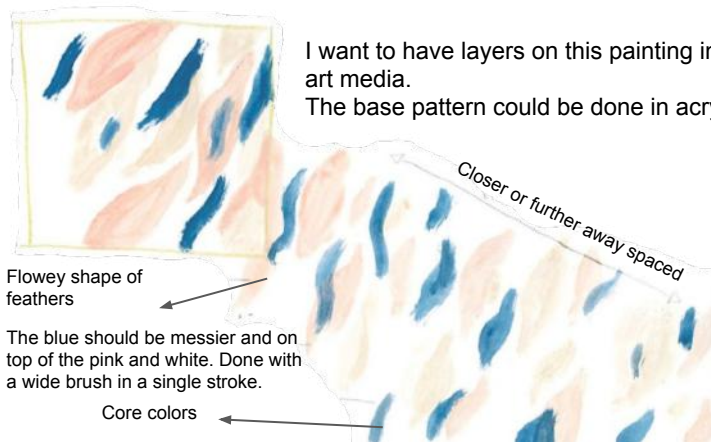


When broken down into 3 main hues, the colors can then be expanded upon.

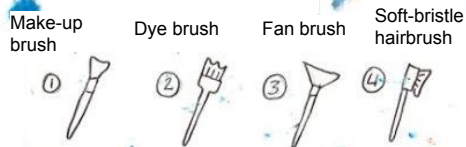
Key Shapes



The shape of the feathers are usually very flowy, rather than straight and rigid.



Brush strokes for the feathers



I want to have layers on this painting in different art media.
The base pattern could be done in acrylic paint



Most of the dots from the collage are a different shade of the same color.

Dots are used often in the collage, and I want to translate that into the painting in another layer with a different medium.



Final Colors

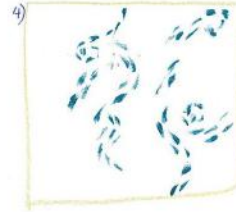
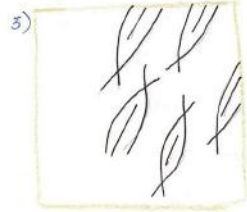
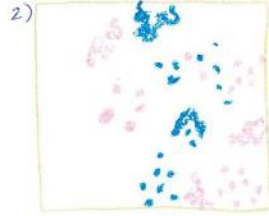
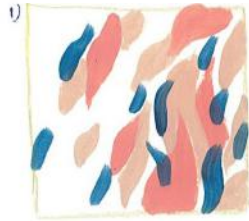
-I want to keep the color palette minimal.
-Don't stay too far from the original shades

Abstract painting of collage

This was the final step in our pieces based off of the still life- to create a further abstracted work based off of our earlier collage. I focused on the shapes and flow of the feathers, attempting to visually represent the gentle flow of falling feathers. I also explored the different brushes I could use to create large strokes with different textures.

I focused on three core colors based on the range of paper I used to show dark and light tones in my collage- a pink, blue, and peachy yellow. These became the colors of my feather shapes. I also began to explore the possibility of patterns, recreating the dots from some of the poster paper. I wanted to add dimension to the piece with layering of patterns in different media.

Layers of painting



Different Media Used

1. Acrylic paint (with brush)
2. Oil pastels
3. Sewing thread
4. Acrylic paint (with palette knife)

How to Sew the Feathers

I want to use a needle and thread to sew directly into the canvas to create the stylized feather patterns.

Step 1.
Draw the shapes
with white pencil

Step 2.
Use a pin to mark
out and poke holes
where the thread
should go

Step 3.
Use tick embroidery
thread, doubling up
the thread to make it
even more visible

Step 4.
Sew, following the
design

Tip: use contrasting colors to the
background so that the thread is more
visible.

Pink Background= white thread

Navy Background= pink thread

White/Yellow background= navy thread



Progress



Progress of abstract painting

Here I fully show a
breakdown of the different
layers of patterns I used in
the piece, in acrylic, oil
pastel, and thread.

I sewed the outlines of the
feather patterns through the
canvas, using pink, navy
blue, and white thread. I
arranged these so that the
thread color would contrast
the background color of
acrylic paint, making them
more visible to the viewer.


I think the multitudes of
media used in this piece
added dimension to the
work. As can be seen by
the progress photos, the
contrasting hues and
layering create a visual flow
between the subjects.

Acrylic on a canvas sheet
planning:


For the large canvas piece, I wanted to continue my theme, yet lean more into the mythology side. I decided to base my painting on my own photograph. I wanted create a godlike figure that would seem imposing on a viewer at a large scale. Working with how much dead religions meant to those who tried to keep them alive.

Here you can see me starting to plan the look and tone of the painting. I gathered some images of forests that I thought fit the eerie and dank mood. I then tried some rudimentary sketches of poses for the goddess and figure-working out how they should stand and what they should wear. Experimenting with heavy, draping fabrics from baroque paintings.

Abandoned church, St Etienne, France, by Jesús Hernández
<https://www.pinterest.com.au/pin/495396027767022623/>
<https://www.imageinteriors.ie/features/2019/11/25/a-woodland-wander-through-irish-folklore>



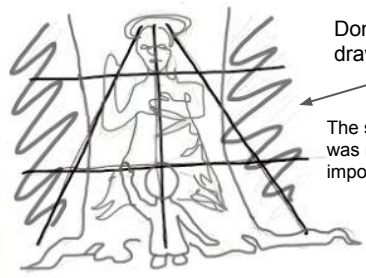
A drawing of a goddess on the trunk of a tree. This give the possibility of stylization



A girl kneels in front of the tree as if she is painting, but morbidly, she is just smearing blood.

½ size scale between girl and goddess

1. Block colors instead of blended
2. Some weird colouring choices
3. messy edges
4. Connecting lines




Don't do it as a one line drawing

The structure of the painting was made to appear imposing



A more detailed composition and proportioning

Rectangular canvas to increase the appearance of tallness in the tree

The forest and photographic inspiration

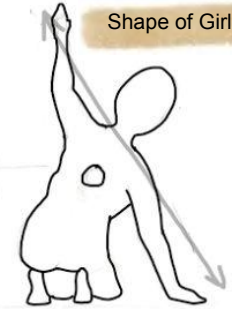


Abandoned church, St Etienne, France, by Jesús Hernández



<https://www.imageinteriors.ie/features/2019/11/25/a-woodland-wander-through-irish-folklore>


Shape of Girl




The Goddess

The dress of the goddess is heavily inspired by the style of draping thick fabrics from baroque paintings.


1 wraparound cloth pieces



2 One dramatically billowing and carefully placed piece of cloth




3 Light cape






Flowing sleeves

4 Heavy draping, toga style dress



Reference Images taken by me



An Investigation into the religious paintings of William Blake

Introduction:

I have chosen to analyse the work of acclaimed Romantic poet and painter William Blake- particularly his two paintings *The ancient of days* and *Dance of albion*. These two pieces have heavy religious symbolism, but that of a religion partially invented by Blake himself- just as my piece does. It also uses similar lighting and color techniques to my design. I actually used his work as inspiration for my darkened background versus illuminated subject. I found his imagery fascinating, and evoking the same kind of grandiose stature that I wanted my painted goddess to have.



Dance of Albion, watercolor painting, 1794,
30.8 x 23.2 cm
<http://www.blakearchive.org/>

Content:

"Dance of Albion" shows a character from Blake's mythos called Albion who was representative of England. The piece shows Albion stood atop a hill, bare naked, with his arms outstretched, facing the viewer. With rays of colorful light emitting from behind his head, unmistakably reminiscent of a halo. The image seems joyous, the figure is young and so open towards the viewer, yet so unashamed. It truly shows the political glory of England, represented in a boy.

Context:

William Blake lived from 1757 to 1827 and left a prominent legacy of religious beliefs through his life, claiming to have had his first epiphany- a vision of a tree of angels- at 10 years old. These visions would have a profound influence on his work later in life, as he went into gothic art which was extremely popular at the time. Blake lived during the rise of evangelicalism in both Britain and its colonies, promoting stricter Protestant ideologies. It was perhaps for this reason that Blake rejected Christianity as an institution, and instead believed in his own interpretations of the Bible and its mythology, accompanied by his visions. He created a cast of characters for his mythos, and wrote many poems and full books detailing their lore.

He rejected styles of art and writing that were popular at the time. Disliking Rococo and Neoclassical, and current literary trends. Instead preferring older Elizabethan writing and ancient ballads. His work was not well received in his time, being considered a raving lunatic with unsavoury religious views. However, he became astoundingly influential in his later years.

Process:

Blake invented a new style of illuminated etching known as relief-etching. He used this for both his poetry and his visual art. This was done by producing printing plates through etching on copper sheets. An ink that was impervious to nitric acid was then used to erode the spaces in between the lines and be printed onto paper. Individual styling was then added to each page with watercolors. Blake claimed that it was the ghost of his dead brother who explained the idea to him.



The Ancient of Days, ink etching on
watercolor, 1794, 23.3 cm x 16.8 cm
<http://www.blakearchive.org/>

Content:

"The ancient of days" is an illustration for the cover of a book, of which 13 unique copies remain. It depicts a character invented by Blake named Urizen, who represents logic and reasoning. Urizen kneels in front of a broken sun and holds a compass down to the earth. This was a common way Blake depicted him, holding architects' tools by which he would constrain the universe. His appearance as a long-haired, bearded old man causes him to look very similar to the Christian God.

Personal opinion:

I find Blake fascinating both as an artist and as a man. His painting all have such a similar yet distinct aura to them, and yet he lacks a consistency with which he paints- his body of work appearing as though several people have tried to paint in the same style.

Connection to my piece:

Blake's paintings have a similar religious theme that I want to emulate with my piece. I was greatly influenced by his styles and his structure. The harsh difference between color and darkness, as well as the rich blacks and blues are both elements incorporated into my work. I can also draw a connection to his composition of having one centred figure that is the sole focus of the piece.



Key Dates

- 1757- birth
- 1767- begins seeing visions of angels and demons
- 1771- apprentices with a gothic engraver
- 1780- begins exhibiting work at the Royal Academy art school of design
- 1787- begins delving into his religious beliefs after the traumatic death of his brother
- 1804- begins to illustrate "jerusalem", his most prolific work
- 1819- starts sketching figures that came to him in hallucinations
- 1827- death

Form

Both paintings have a singularity in the subject. Everything in the painting is surrounding one centered figure- marking them to be of great importance. This makes great use of empty space, the dark backgrounds contrast the illumination of the the person, making it seem as though they are the one person in a void of the universe- which shows the divinity of the subjects. It also shows the masterful use of color-particularly the red, orange, and blue. These were commonly used in Blake's work, the warm tones representing the heavens, and the blue representing earth. However the positions of the figures differ greatly. Albion is spread wide with his arms outstretched, opening himself up to the viewer. Urizen on the other hand is crouched and shielded. He is contorted downwards, and fitted into a tight ball-like shape. The difference is the key to emotion the paintings are meant to evoke. Albion is one of celebration, while Urizen is about creation- his outstretched hand designing the universe, giving to humanity.

Planning and further refining

I experimented with kinds of stylization for the face and body, but I decided that I wanted to do the clothing in a more naturalistic style, so that the skin of the Goddess is the only part of the painting differently textured, expressing otherness.

I refined the composition, deciding what pose I wanted her to take, and creating additional photographs to be clothing and fabric references. The draped fabric was somewhat based off of a series of works in the baroque style to use as inspiration for my work. These also often dealt with religious figures and have a similar composition that makes them appear more dynamic.

These are all things that I wanted to mimic with my work. By transferring that kind of style to my painting, I can create a link in the viewer's mind to these kinds old religious paintings.

- Raising of the cross, Paul Rubens, St Eligius and Catherine, 1610
- Flora Goddess of Flowers, Luca Giordano, 1633
- The ecstasy of Saint Theresa, Lorenzo Bernini, 1652

Planning And Composition



Raising of the cross, st Eligus and Catherine, Paul Rubens, 1610

Using Imagery from Baroque paintings that have religious imagery, starkly illuminated subjects and heavy draping fabrics



Museo del Prado, Madrid



Flora, Goddess of Flowers. Luca Giordano (Italian, 1634-1705).



"the ecstasy of Saint Theresa. Lorenzo Bernini, 1652"



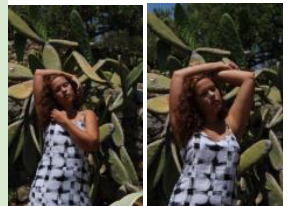
Dress her in a deep square neckline



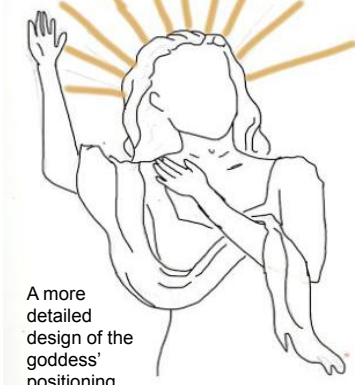
Use this kind of Crown as halo streaks

Reference images for the Goddess

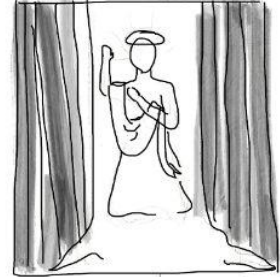
For the face



For the body



A more detailed design of the goddess' positioning



Use Layering to create the effect of more trees fading into the distance.

The style of skin for the Goddess



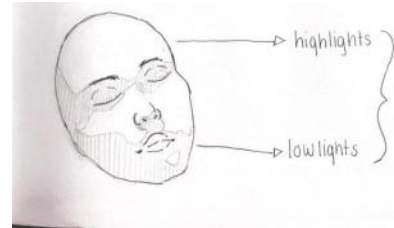
Many overlaid colors in small strokes(kind looks like stained glass)



Using opposing primary colors to shade the face. Can look a bit weird.



Using multiple shades of the same color (blue)



I want a strong light source from the upper right corner.



Process of creation

A mockup of my final piece done in gouache done in A5



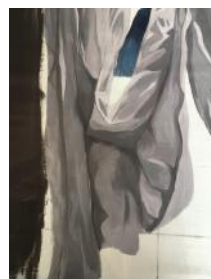
I used 7 colors for the skin



I also slightly tinted every colour of the painting with phthalo blue, to give the whole thing a blue-ish tone



I used a process of layering small dabs of paint. Inspired by Seurat and pointillism



Detail from Seurat's *Parade de cirque*, 1889,

I did the dress and the draped fabric more naturalistically. The fabric folds was not something I had done much before and was good practice as a fabric study.

For such a strong contrast in shadow, I blocked out the parts of light and dark on the skin of the goddess before painting



Final Piece

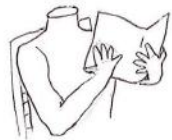
Here is the working progress of my painting. I started my process by creating a small mockup of what I wished my final painting to look like in gouache on watercolor paper. This helped me immensely by giving me a concrete final image to be basing my piece off of. I decided I wanted the color of the hair and dress to be blue, which led into me tinting the entire painting with a bit of phthalo blue, so that the whole work would have a slightly tinted color palette to make it seem more cohesive. I chose the a kind of multicolored layering technique to create the skin. I thought it looked similar to refracted light or stained glass- strengthening the religious connection. To create this I used 7 colors that I mixed with black and white until that reached a less vivid tone, then used a technique similar to pointillism to create the face and arms, examples of this can be seen above. I tried to use a strong contrast of light for the whole figure, which proved a challenge for the fabric, so I blocked out the highlights and shadows using pure white to create highlights of it.

BRAINSTORM FOR OIL PAINTING

THEME: STORYTELLING (the reader)

Headless reader

Spaces/Positions: - Bed
- Chair
- laying on the grass
- bathtub
- hammock



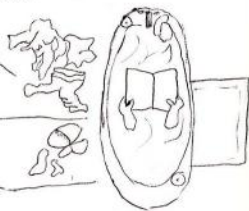
Tub angles and styles



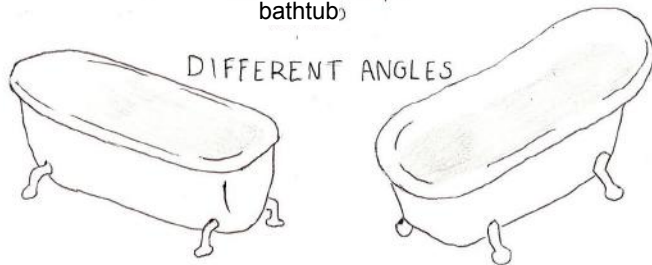
Different perspectives Top View

Add ons of clothes
Mats and towels
Hands peeking out from water

No head
Standalone style bathtub



DIFFERENT ANGLES



Make it focused on the space rather than the figure



colour Pallette



Very warm yellow and green tones

similar hues

(associations: coziness, comfort, carefree peacefulness, warmth)

reminiscent of summer

Sheds sunlight



Use natural light/shadow



discarded clothes



towels

Planning for Oil painting

I began this project knowing that I wanted to portray a headless reader, as that seemed like a fun concept to me.

I wanted to evoke a specific atmosphere with this painting, that a peaceful afternoon reading. I studied images that I though encompassed this idea, and drew from their color palettes.

I played around with the perspective of this piece. I thought it would be a good challenge to try and paint something that had a slightly distorted perspective from the viewer. I needed an angle that would show the figure clearly, while still looking good when distorted.

I decided to do this painting in a realistic style, to further accentuate the atmosphere to the viewer.

<https://www.pinterest.com.au/pin/64457838405443285/>

<https://www.pinterest.com.au/pin/582301426817386644/>

<https://www.pinterest.com.au/pin/326370304249874344/>

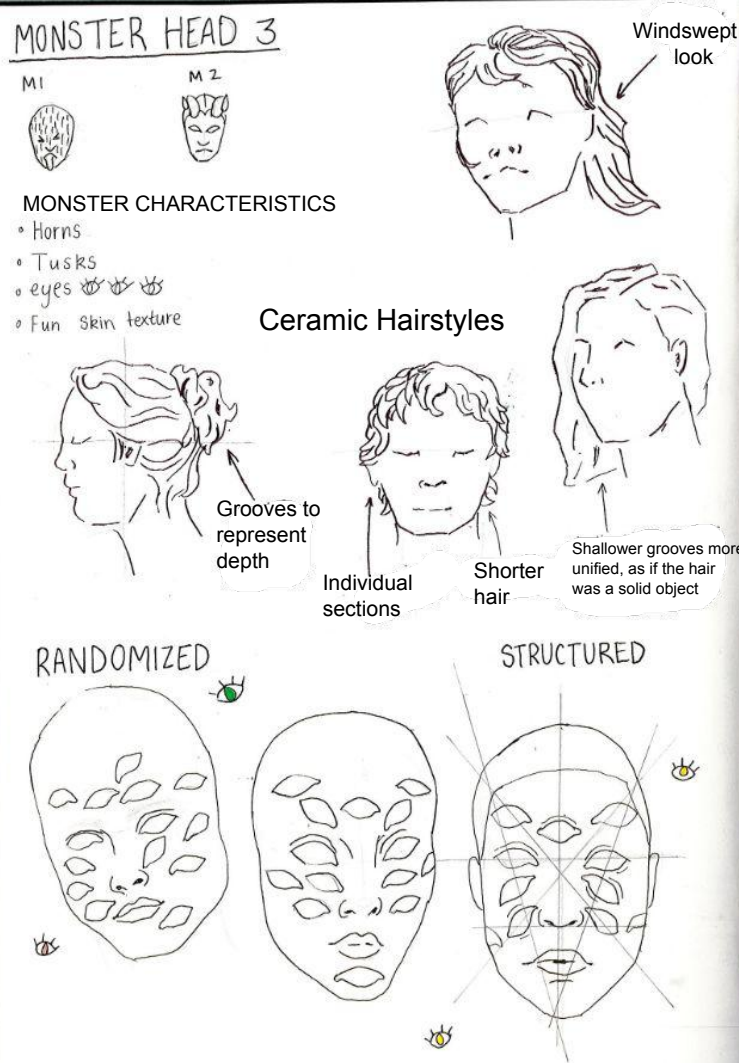
Planning for a ceramic head

I wanted to continue and finish my series of monster heads done in ceramic clay.

This slide shows me creating monstrous characteristics for my final head to possess. I was very taken by the concept of having many eyes, and developed this thoroughly, planning different possibilities for the layout of the face.

I also variations of mouths, ears, and skin textures to further diversify the design of the sculpture.

As it was something that I was less confident in sculpting, I designed some options of hair designs in ceramics. It was an aspect I had previously shied away from, and I wanted to improve it for this piece.



Generating Ideas for new painting

I wished to continue the style and theme of my last painting, working in a large scale. I wanted to abstract my background more than in my previous pieces, and was greatly inspired by the work of Odilon Redon. I studied the floral motifs and multicolor cloud patterns in his paintings, linking their dreamlike appearances to the nature of stories and myths.

I then brainstormed possible figures I could depict that would fit into this abstract landscape, as well as letting me explore a feminist narrative.

Pandore (Pandora), ca. 1914, Oil on canvas, 143.5 x 62.2 cm
Odilon Redon
Pegasus (Pégase), c. 1895-1900
Pastel on paper, 67.4 x 48.7 cm
Nasturtiums, 1905, Oil on canvas, 50.2 x 73 cm

<https://www.wikiart.org/en/odilon-redon>

Painting Brainstorm & inspiration

Odilon Redon's painting



Myths and legends are dream like

Bright foliage and multicolor clouds create a dream-like background

Make the scenery match the colourful background

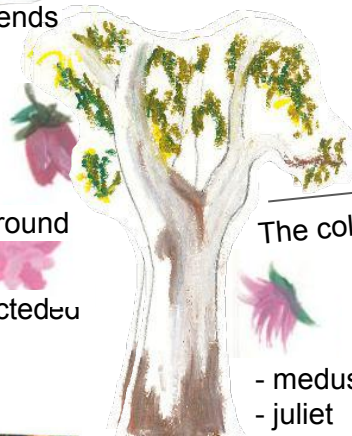
Types of flowers to use. These can be abstracted and multicolored, appearing like a garden



Figures in Redon's work

- apollo
- andromeda
- Christ
- pandora
- various angels
- ophelia
- Leda
- sphinx
- venus

Uses well known and recognizable characters spanning many myths



The colorification of plants

Possible characters to depict

- medusa
- juliet
- cleopatra

- athena
- mary
- iris

- circe
- boudicca
- Lady Macbeth

Use the same painting style as the goddess painting.

Femenist Narrative

All of these have the potential femenist subversion of their narrative due to how they are traditionally depicted

Brainstorming figure designs

This slide shows me experimenting with figure poses to include in the painting. I wanted my new piece to be done in a similar style to the goddess in my previous painting- the impressionist dotting.

I took a series of self portraits just testing out different poses and positions, then sketched some of them out to see what would be the easiest to draw and work the best as an art piece.

I looked at oil painter Denis Sarazhin who was known for his works dealing with twisting bodies in complicated poses

Pantomime No. 22, 2017, Oil on Canvas, 124.5 × 139.7 cm
Escape, 2020, Oil on Canvas, 149.9 × 78.7 cm

Planning the figures in the work



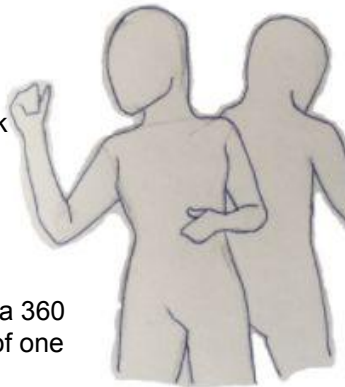
Contemporary Ukranian artist Denis Sarazhin is known for the expressive and dynamic poses in his work. Usually utilizing multiple subjects in a work that twist and contort.



Instead of making this a full self-portrait, use the pose but make it of a person of color, your paintings have only been of white people so far

Using both front and back poses is interesting,

they could be identical, like a 360 degree view of one person



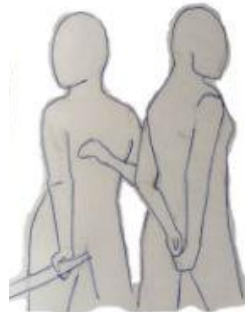
Both of these are passive poses. While they can be dynamic, it creates a very different emotion in the piece



If you don't give them clothes, you can use your own body type as a model



Practise figure drawing to get better at poses



Varying the poses instead of making them identical means that you can create both passive and active poses



These these figures to show a difference

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