

-For this piece, I wanted to concentrate on the concept of graffiti and shadow. I choose shadows because I was very fascinated by the idea that the shadows are the reflections of our souls so that in some way the shadow even if so simple they define our soul better then we could ever with our esthetic or words.

# SHOW OF SHADOWS

1. Keith Haring

-cartooning skills

-wanted to be a commercial graphic

Main themes:  
universal concepts of birth, death, love, sex and war.  
How does he deliver the message?  
= using a primary of line and directness of message



Notice: The shadow of the artists of these artworks

Notice: L'ombra degli artisti sono LEI "LORD ARTI"

Another idea I was inspired were graffiti's, so we started thinking about: soul (the inside), people and social messages

SOUL (the INSIDE)  
PEOPLE  
Social messages

I started to concentrate on two artists that believed very strongly in the concept of stylization and are very known street artists.

Who is the most known graffiti legend of NYC?

=> 2. Basquiat  
-80's vibes  
-original artist  
-bragant

1980's



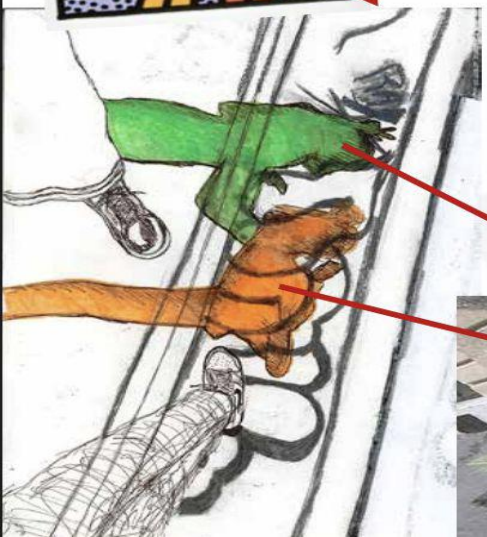
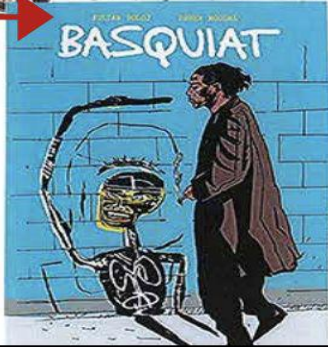
"Untitled" 1982  
two heads on Gold

Did not draw a "replica" because it's very complicated and seems one of the paintings that give many different little details in the painting and the thing that makes it so special it's the casualty of how Basquiat makes mistakes seem just something that makes him even more unique.



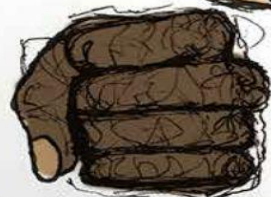
The crown of an artist  
IS RECONSSION?  
OR self happiness?

"B A B O Y S"





# Sculpture with graffiti (tAToos)



The Artist that inspired me is FABIO VALE, he was born in Lunco in 1975, he now lives and works in Turin, Italy.

At first I wanted to represent a "stylistic" body with a shadow



but when thinking about ideas

I ended up staring at my hand and thought of how much I wanted tattoos on my hand.

I thought of a sculpture

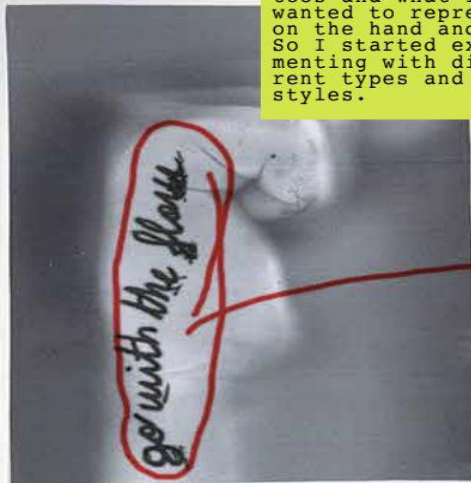
I saw this summer in a Art gallery in Pesitane, Italy.

Or

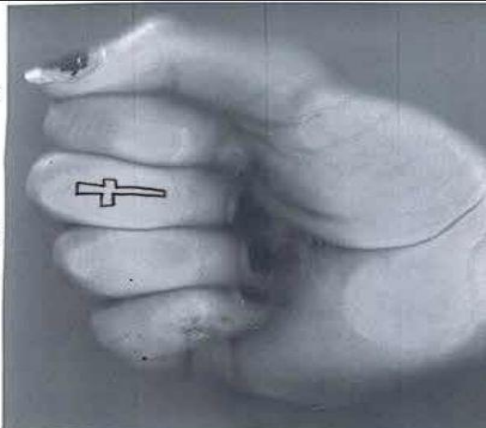
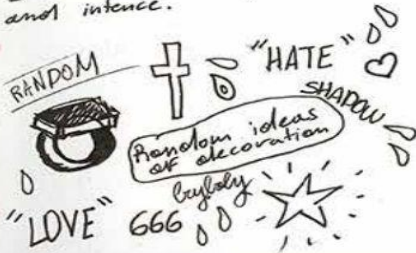


Simple Empty box that could have very different messages

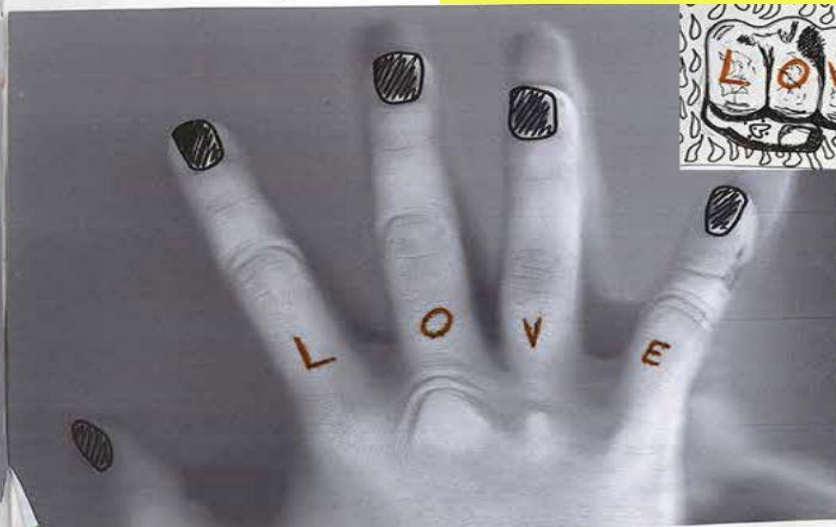
I then started thinking about the tattoos and what I wanted to represent on the hand and how; So I started experimenting with different types and styles.



FABIO VALE is a very young millennial sculptor that works with marble; he concentrates his works on body parts; specific like hand with a certain positions or the chest etc. The interesting thing about his works that inspired me are the tattoos he draws on the body sculptures; personally I think are very original and intense.



I soon noticed my drawing abilities are very low especially of body parts. So I started drawing and looking at many pictures to improve my abilities and have a clearer general picture and idea of what it gonna be my final piece





FABIO VALE

MAKES STRONG Figures  
but makes them seem light  
but at the same time  
very realistic

MAKING:



For this ceramic piece, I started thinking about representing graffiti in a way maybe it would've been a concept more close and clear to society; tattoos.  
I wanted to represent through the ceramic piece the beauty of body tattoos a concept not many people I talked about it agreed with.  
after trying different body parts such as feet and the body as a concept; but I soon decided to concentrate on the hand.  
I find hand tattoos very expressive, original and symbolic.

Big Baby

STRONG  
EIGHT  
REALISTIC

Feeling:  
ANGER  
DETERMINATION  
LOVE HEART  
KEEP BREAK  
FEELINGS CONCENTRATION  
INSIDE FOLUS FERM  
HURT HAPPY SAD



FINISH

★ LOVE  
FOOL  
HATE  
RAIN  
DRIP  
HOME  
GANG  
GAME  
LAME  
FAME  
COME  
NICE



by taking a piece of  
and scalping perfectly  
any part of the HUMAN

HAND  
FOOT

I asked my mother, that I consider an artist what could a punch represent for her, because when I think of the gesture of an angry closed punch, I think of strength, determination, not willing to let ourselves go and I think moms are the perfect example of strength.

The message of this piece was that, of whoever is the hand, could be a dad, a mom, a worker a criminal or a teacher the tattoos should not be seen as a bad thing and also the persons that were them. That if you have tattoos you're a criminal; having tattoo means just wanting to express our creativity and imagination on our bodies.

I was not very sure in what position I wanted to do the hand but I knew that I wanted to be powerful; that's why my ideas moved very quickly to the final decisions of making a hand making a fist transmitting power, determination and a strong sense of perseverance.

DADS  
with  
tattoos  
are  
SWEET



BUT "Tattoos are not for moms" another concept I'd like to break like this glass at key society

Mothers are mothers and Fathers are fathers it doesn't matter if they express themselves through tattoos at the end of the day it's not matter to anyone so why bother.

Moms  
with  
TATTOOS  
ARE STRONG



'80-'90  
**1969**

## SPACE INVADER STREET ARTIST



Space Invader was born in 1969 near Paris. In his art, his subject is a video game of the 1970s-1980s, and his concept of art contains a lot of humour. The 1980s were very rebellious years. At this time, people were interested in punk music, and rebellious fashion, that Space Invader delivered through street art. He, like many other street artists, was arrested for vandalism and by doing his art he wanted to make people understand the difference between street art and vandalism.

'50-'60

**1940**  
**CHUCK CLOSE**



Chuck Close was born in 1940 in Washington, USA. In his art pieces his subjects are people so he often does portraits, he started in the late 60s, Close, used photography to help him with his works; but he still made all his works by hand.

Chuck used photorealism for his pieces. The works were super realistic and in time he added a wide range of artistic and philosophical concepts. Life was becoming digital, but Chuck's paintings are made the old fashioned way and took a lot of time out of his life, and he is held in great respect for all the work he did even if he had a paralysis.

## CONTEXT AND CULTURAL SIGNIFICANCE

Is there a message behind your project? Is it political?  
"I don't have a message to deliver to the world and I am not openly political. The way I operate is per se already political as I intervene illegally for 99% of my installation. I am into artistic experimentation rather than political opposition. I like the concept of decontextualizing art to bring it to the streets, to surprise everyday people, while constantly creating new pieces. This project, I hope, will leave a print not only on the streets but also on the minds".

the objectives and aims of the artist have been extrapolated from his official website <https://www.space-invaders.com/about/>



-Close was one of eight artists who volunteered in 2013 to participate in President Barack Obama's Turnaround Arts initiative, which aims to improve low-performing schools by increasing student "engagement" through the arts.

-Close mentored 34 students in the sixth through eighth grades at Roosevelt School in Bridgeport, Connecticut, one of eight schools in the nation to participate in this public-private partnership developed in cooperation with the U.S. Department of Education and the White House Domestic Policy Council.

...the artist's goal is not only to show and share his incredible technical skills but above all to help those who like him to become an artist had to work ten times harder.





## FORMAL QUALITIES

based on a grid system.

- the colour are chosen based on a realistic scale and exaggerated.
- the artwork creates a blurred effect as if it was an image recreated from the reflection of the baby "Emma" on the water.
- the more you are far away from the painting the more it seems too make sense but the more you get close, the more it's confusing. But this thought makes you rethink you're point of view of the painting making you concentrate more on the patterns than the concept of the portrait of the baby.

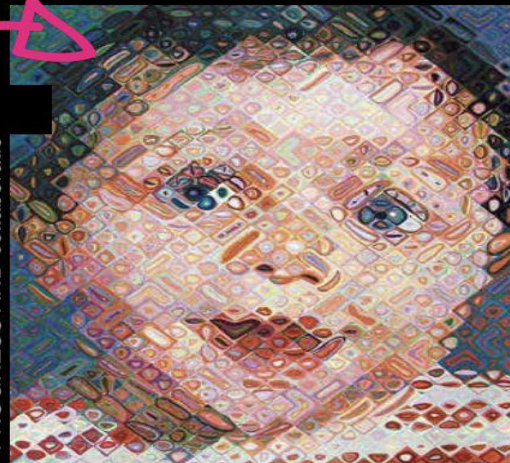
-space invader is made with ceramic tiles of different colours that look good together sometimes because they go in contrast one next to each other and sometimes because they are similar shades creating shadows or to define an image.

- it's not a huge artwork but it's enough big too be seen from the street.
- the hand with the thumb up does not look like it's moving but it has a sense of form and different shades and lights.
- because the colours and the symbols are so simple and clear there is no focal point but it's the entire work.
- the pixel effect makes it seem blurred.
- the lines are very clear and from one point only, based on the squared shapes of the ceramic tiles.

## FORMAL QUALITIES

PALETTE  
COLOUR

"PROGRESS AND collaboratio"



-Chuck Close's art piece is made out of wood

-made with thick and thin brushstrokes.

-The piece was made as a collaborative project and it took about 3 months, which is not a lot of time given the difficulty.

-Chuck believes in the progress of technology so he often used photography to make his works the more realistic as possible.

-The choice of unrealistic colors gives joy, sense of space and amazing esthetic balance.

## MATERIAL QUALITIES

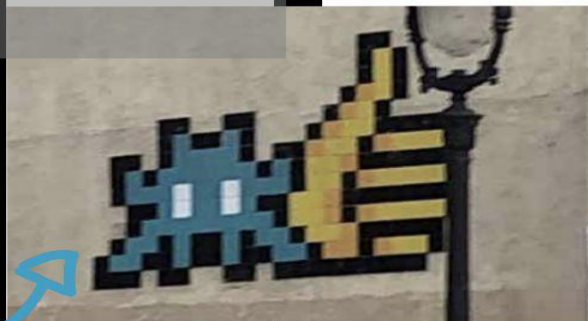
-I use cement or extremely effective and innovative glues.

Some pieces are removed by unhappy owners or by cleaning companies but this is quite rare.

-The artworks are made with ceramic tiles, he uses many different colors, depending on the image.

-invader prepares his works in his studio and then goes around the globe and in the middle of the night leaves his works on the streets.

## MATERIAL QUALITIES

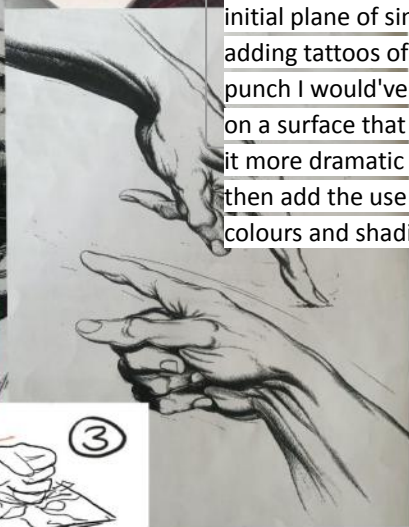




# DEVELOPMENT of ideas

LAST year I worked on this clay punch and was supposed to be a simple sculpture of a punch with tattoos on it but with my new technique I wanted to concentrate more on colours.

Initially this project was very much different and after many other works I went back to it. I noticed my techniques were changed so I wanted to incorporate the old classing things were the color shading I got very much into in 12 grade. I decided to change it from the initial plane of simply adding tattoos of the punch I would've put in on a surface that made it more dramatic and then add the use of colours and shading.



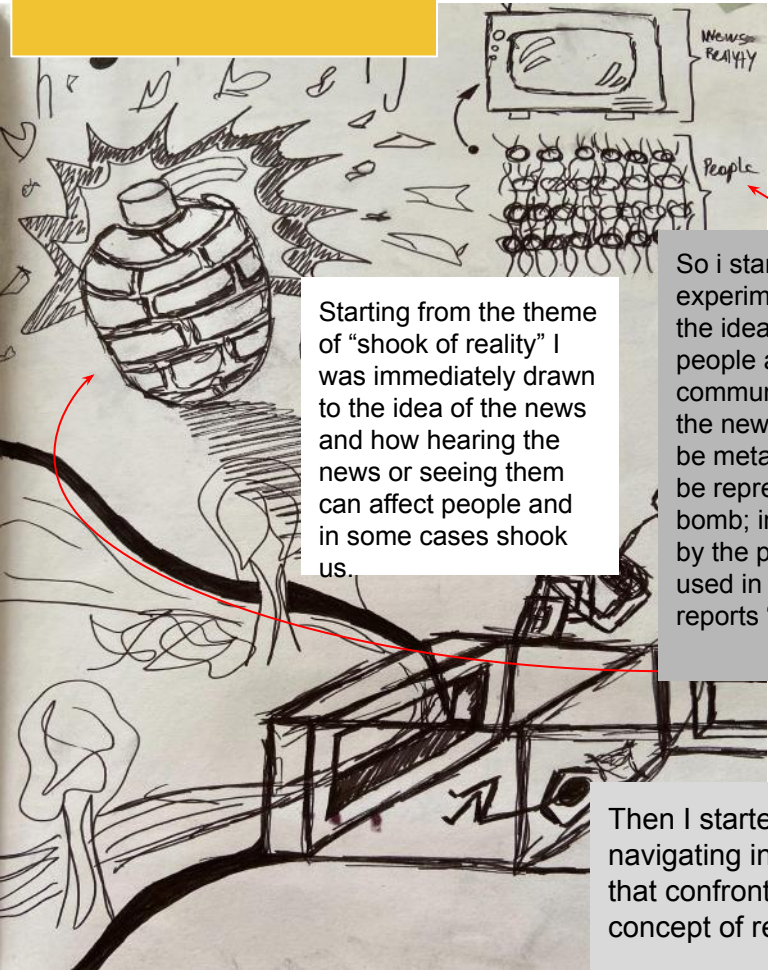
↓ This engraving was later removed because it made the "tense" and concept of the punch, take a different road. To visually aggressive and not minimalist, with smooth lines as I visioned when initially making the piece. Visually the punch I think has by it's own a stronger presence, so I'd like to use that at my advantage.



① ② ③ ARE DIFFERENT STRUCTURES I IMAGINED FOR THE CLAY PUNCH.



# SHOOK OF REALITY



Starting from the theme of "shook of reality" I was immediately drawn to the idea of the news and how hearing the news or seeing them can affect people and in some cases shook us.

So i started experimenting on the idea of many people as a united community react to the news that can be metaphorically be represented as a bomb; inspired also by the phrase often used in the news reports "bomb news"

Then I started experimenting and navigating in the concept of the impact that confronting the intensity of the concept of reality can have on people.

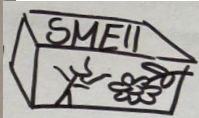
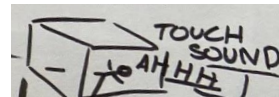
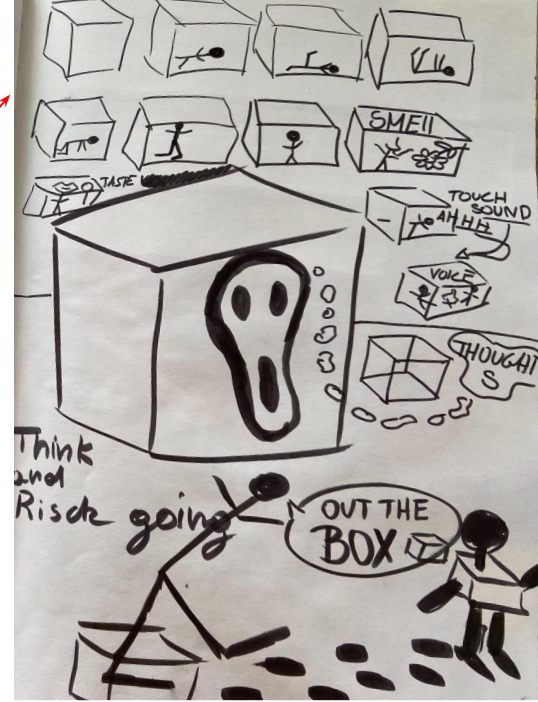


If being shook is something that happens in levels or stages: how does it start? Evolve? Impact the way humans operate and think?

Does it start from the senses such as smell, eye sight, nose scent or taste? And do the senses send specific emotions and automatic reactions to the brain?

Is it something that's in stages? or is it just a moment or a simple new fact?

Going out of our Box to finally understand the vastity of knowledge and how much can we see and feel before actually be shook.









1. You must produce a 2D drawing or painting, presented a tondo (round) format

2. You must use at least two highly contrasting styles of applying the same media, in the same outcome

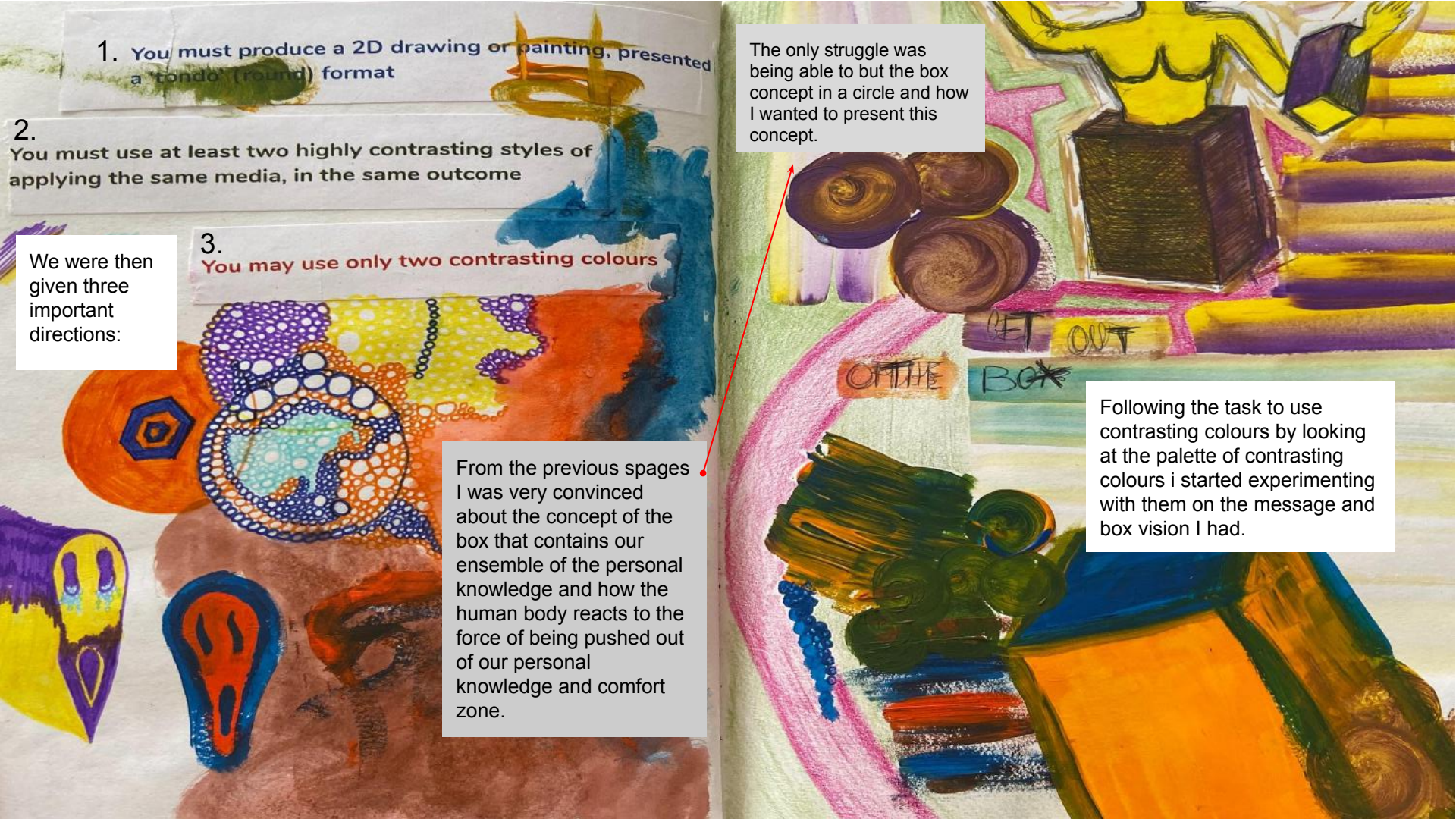
3. You may use only two contrasting colours

We were then given three important directions:

From the previous spages I was very convinced about the concept of the box that contains our ensemble of the personal knowledge and how the human body reacts to the force of being pushed out of our personal knowledge and comfort zone.

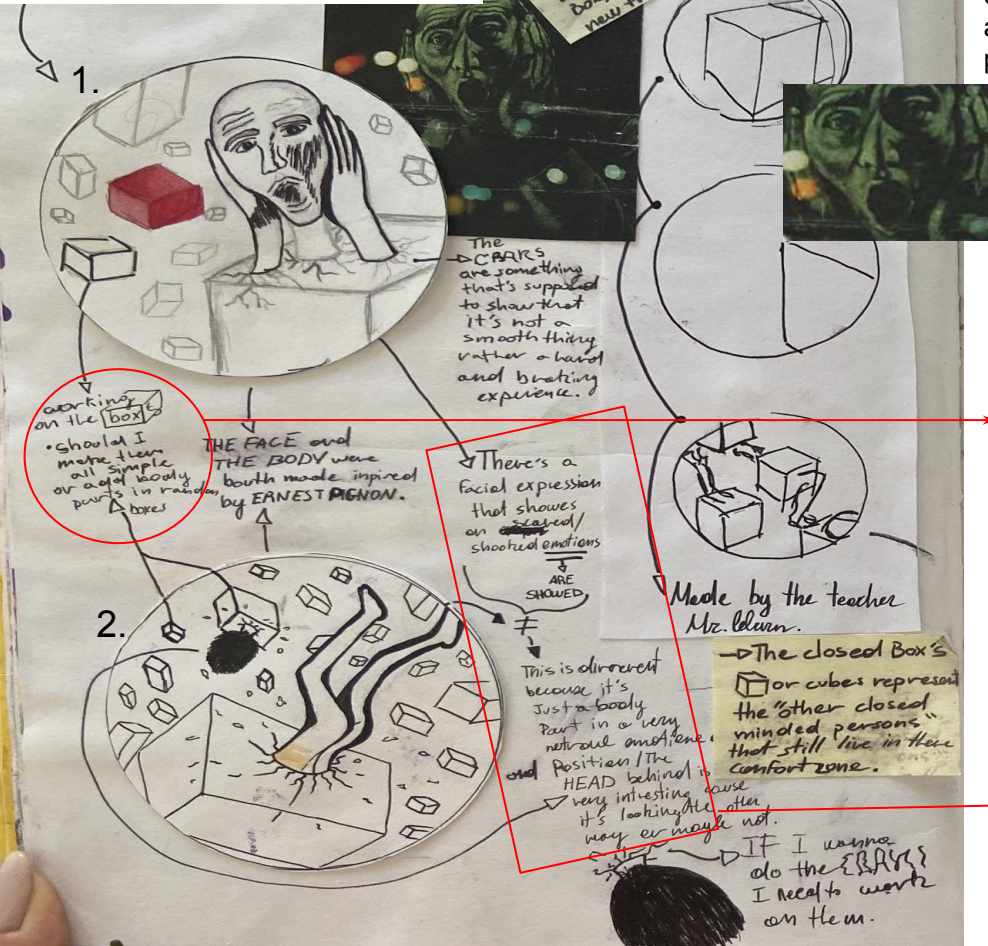
The only struggle was being able to put the box concept in a circle and how I wanted to present this concept.

Following the task to use contrasting colours by looking at the palette of contrasting colours I started experimenting with them on the message and box vision I had.

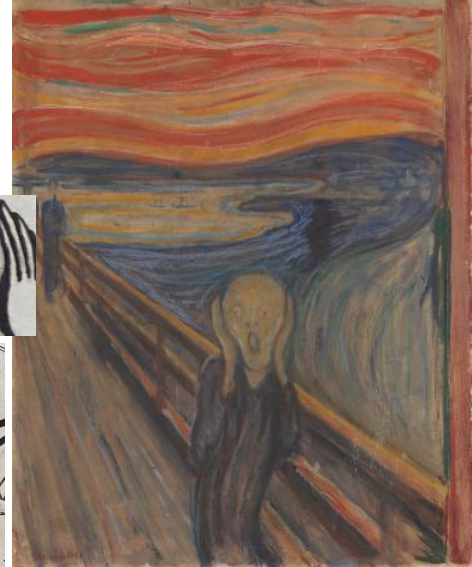
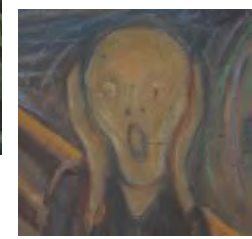




After I decided the message and the main object; A box that represents the bag of personal knowledge, I started working on putting my ideas into a circle format.



For the facial expression in the first drawing and the legs in the second, I was inspired by Ernest Pignon drawings. For the shocked face I was also inspired by the very entens painting of Edvard Munch.



Working on the box I asked myself if I should've made simple boxes or add body parts coming out of the boxes or just one.

In the first drawing out of the box is breaking through a very expressive facial expression that transmits a very shook'd and scared emotion.

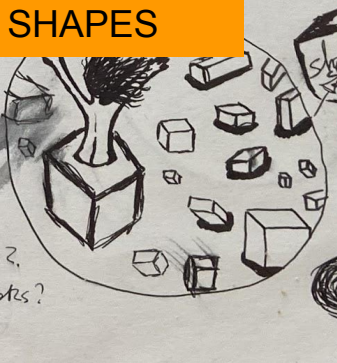


=the head from behind could've been interesting because it would've been mysterious if the face was behind the hair or effectively it was looking the other way. But by trying it out it seemed more creepy then mysterious.

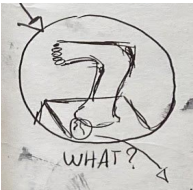
The seconde drawing is different because it's just a body part, in a very natural unemotional position. Another idea was to make a head from behind come outside the box.



# SHAPES



I started to experiment more with the shapes of the boxes and how I wanted to put them in the space.



I also thought if making come out of different boxes, different body parts.

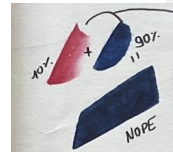


I also tried to see if it was more effective to draw cracks or not because by putting them I wanted to give the effect the human is breaking out of its box but I felt like it seemed more as if they were stuck

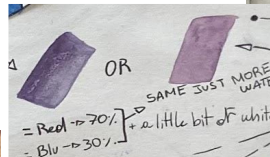
I also wanted to do shadows behind the boxes to give an illusion effect that the sun is shining on them but I felt like they seemed as if they were on a flat surface.

# COLOURS

I wanted the colours to give the effect of nature and what humans can't create or control like the space and the sun



Blue like the sky, purple like the universe and yellow, orange and red





# Infinity shocks, it scares

WHAT  
IS  
IT?

AND  
Does it  
involve  
every  
thing?

People fear  
it more than  
death.

it doesn't  
involve us  
but at the same  
time we are  
part of his  
space.

Last year I started  
with the last topic  
"Shock of Reality" to  
experiment with the  
concept of infinity.



I concentrated  
on repetition of  
shapes and of  
the same object  
or colour.



I ended up noticing  
the smoothness of "infinite"  
colours that together  
make the shape and  
picture have sense.



LIKE  
COLOUR?

Infinity can have  
many different meanings  
and can be represented  
in infinite ways.



Many different artists  
as I studied & in  
grade 11 such as  
Renoir and Yogi  
Kusama are two  
artists that concentrated  
on this concept in  
different ways.

This summer I took  
many different images  
that made me think  
about infinity.

## Introduction to my thinking process:

I started with the concept of  
infinity, something I think  
humans can't accept and  
understand but see it's  
symbolism in everyday life.  
repetition it what i think  
represents infinity, like  
multiplications of numbers, it  
would never end.  
I saw repetitions in many  
things from natural elements  
such as plants, the sky,  
sand, shadows and even in  
the reflection of the sun on  
the blue water of sea.

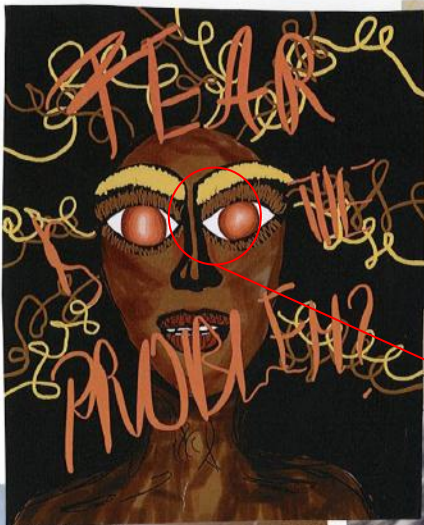
Repetition can be also found  
on human made elements  
like towels and workers of  
art already existing such as  
the green and different  
shades work of art on the  
second page and also in  
Yayoi Kusama's work, were  
she based her entire work  
ethic and philosophy on  
repetition and the concept  
on infinity. I started then  
experimenting in getting my  
infinity message through the  
use of colors and using  
together different shades.



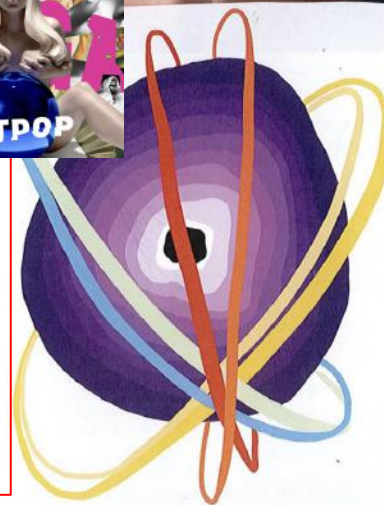
I always liked art when ~~it~~ it's kind of paper art so I thought I could make colour seem smooth but still static.



I ended up liking the technique so I started to concentrate on them and tried to find a picture as a base.



So I started experimenting on my iPad with the app "procreate" by using the apple pen. I experimented by mixing colors and passed on playing with different shades of the same color and layering them to give a sort of illusion effect.



Through experimenting and trying out different techniques and objects to adapt it to it, I started to see some things in common with pop modern art such as the lady Gaga's album called "artpop" and has a blue mirrored ball in the middle of her legs. Shadows and lights are very crucial in everyday life to notice everything, that includes many different shades of colors that together create a general picture; that to eye are seem as simple one color image, but in reality if you look from a lot closer you can see it's a lot more complex.



# An investigation into the movement created by colors focusing on the artist Stella Frank

## Introduction

I have decided to investigate the movement created by colors focusing on the untitled work of Frank Stella. Colors if used in a strategic way they can create visual illusions and i think visual illusions are the future of art as in it's like social media for the new generations, it hypnotized them with the ensemble of colors and concepts. So with my work I'm taking this concept and creating pieces of art as i feel it could be said for Stella Frank. I chose to explore Stella Franck because not only was she an artist that has the ability using simple colours but also delivering unique vibes to the audience the freedom of interpretation of his works of art. He is an abstract artist and he does deliver abstract images but still uses realistic and simple shapes that together give an illusion of movement, something I wanted to deliver with my piece.

## Context

American abstract painter, born in Malden, Massachusetts, a suburb of Boston. Began his artistic studies in abstract pictures while at Phillips Academy, Andover. Studied history at Princeton University 1954-8. Pollock and Kline, later by Newman and Johns, all different artists that inspired and brought him to understand his personal art message and concepts. He graduated in 1958, and moved to New York, working as a house painter. He directly went with paint in abstraction and used to work with monochromatic colors, his approach was systematic and largely kept in the same tone of colors. It was the time of symbols with long shapes creating the illusion and changing the perspective of aesthetic and techniques to make things seem wider.

A friend of Andre and Judd and had considerable influence on the development of Minimal sculpture. After experimenting with curved shapes and not straight lines he made several series with more radically shaped formats and some with multi-colours. He wanted his artworks to be seen by the audience and made them about whatever. He wanted everyone to relate in their own way, as simple or complicated as it can be. He Painted 'Irregular Polygons' 1966-7, then 'Protractor' series with interlaced colour bands and sometimes fan-like formats. His later work has included paintings with cut-out shapes in relief, something I first thought in doig. Lives in New York.

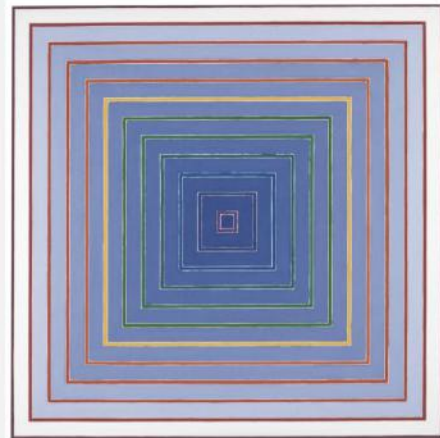


Frank Stella, *Untitled*, 1966, acrylic and fluorescent alkylid on canvas  
63 7/8 x 128 inches, 162.2 x 325.1 cm



The Marriage of Reason and Squalor, II Enamel on canvas, 7' 6 3/4" x 11' 3/4" 1959

"Sacramento Proposal#3" (1978) Acrylic on canvas 103 3/4" x 103 3/4"





# An investigation into the movement created by colors focusing on the artist Stella Frank

## Content

The piece's main subject of this artwork it's the diversity in colours from the square on the right and the one on the left. The art work shows repeated geometric patterns (squares), in combination with the work's lack of figuration or expressive brushwork, prompts the viewer's recognition of it as a flat surface covered with paint, rather than a representation of something else, "upending the centuries-long concept of painting as window onto illusionistic three-dimensional space". The artist is trying to represent with his minimalistic techniques, that even with simple lines and figures the theme can still be deep and meaningful.

The artist made this work for the viewer to see and think what they want. It's a decorative work because it doesn't have any functional purpose except making our mind reflect on its same purpose.

The subject matter was imagined and it's totally abstract. I can understand this because it speaks to the soul and opens our minds to different ideas.

The artwork is abstracted because the artist doesn't want to be subjective but rather conceptual.

I believe the artist was trying to communicate that art does not only include realistic objects and clear messages but also abstract can deliver a strong and clear message.

## Form

The composition and format have several important elements which create different effects. The size of the work makes the viewer feel small but with aspirations of seeing the bigger picture. The work has been arranged in a double square shape with much open space which creates the following experience for the viewer of seeing the lines that define a limit but they inspire the viewer to see outside the lines. There is a main focal point, the two centers of the two squares that define the congruence of the colours, which creates the effect of leading the eye on one of the centers and depending on which side you chose it might define a deeper meaning. There are sequences of forms which create the effect of hypnosis. There are important lines that direct the eyes when defining the form and composition of the painting. There are repeating lines that define the general shape of the art piece combining forms that communicate relaxing rhythms which helps to create a hypnotic effect. This artwork has balance because all the colours go well together and even if the artwork is composed of two sides that are totally the opposite they still work well one next to the other and give balance to the piece.



"Pop face" by Matilde Rigamonti  
159x108cm (10/2020)

## Process

This artwork was made from canvas and painted with Magic Markers, Stella's favorite drawing tool, with lithography fluid. His prints were as innovative as his paintings. He incorporated screen-printing and etching in his techniques for creating prints. Frank Stella continued to paint, too. Stella added wood, paper, and felt to a painted canvas and called them maximalist paintings because of their three-dimensional elements. His works began blurring the distinctions between painting and sculpture. Despite the wide range of three-dimensional shapes incorporated into his pieces, Stella said that sculpture "is just a painting cut out and stood up somewhere."

## Connection to my piece

The artist's work is similar to mine in the way the lines are the main component of the piece and how they give rhythm to the piece. The piece of Stella is composed of two sides, one next to the other as in my piece it's composed by two main levels one on top of the other that together give life to the painting. The tones and shades are visually different but I got inspired by the concept of shading as he does with the left side with tones of black to white but with the colour purple and the colour of the skin.

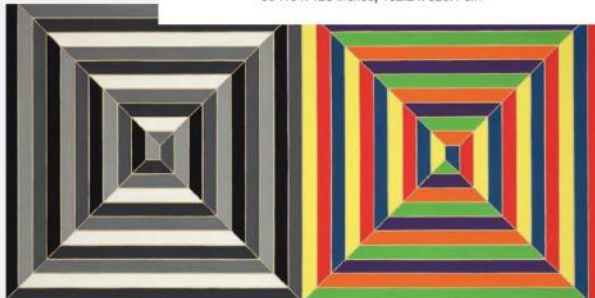
## Personal Opinion

I like this artwork because it shows that simple lines can be very expressive and still make the viewer see the message behind it. I find it interesting because from up close it doesn't seem to make sense but as soon as you look at it from far, it makes more sense.

### Sources

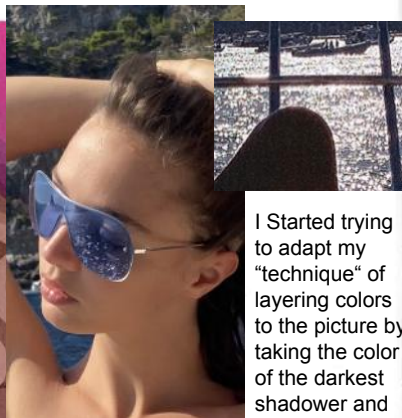
<https://www.theartstory.org/artist/stella-frank/>  
<https://www.thoughtco.com/biography-of-frank-stella-minimalist-artist-4177975>  
<http://www.artnet.com/artists/frank-stella/>  
<https://www.artsy.net/artist/frank-stella>  
<https://www.tate.org.uk/art/artists/frank-stella-1994>

Frank Stella, *Untitled*, 1966, acrylic and fluorescent alkylid on canvas  
63 7/8 x 128 inches, 162.2 x 325.1 cm





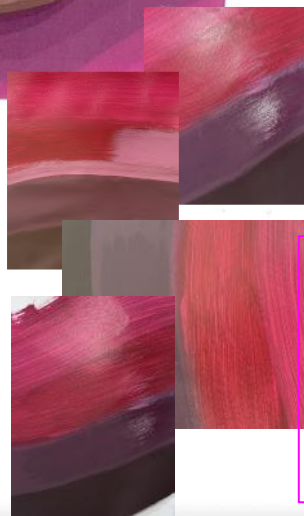
# LINES MAKE COLOUR?



I Started trying to adapt my "technique" of layering colors to the picture by taking the color of the darkest shadower and then doing the same till i finished with a layer of the lightest color.



The choice of the color combinations for the different elements wasn't very easy.



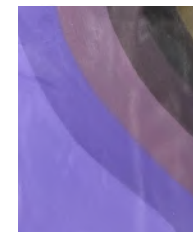
=For the final piece, by looking at the pictures i took during the summer i found this picture of me with blue sunglasses, i liked the reflection of the sea on the glasses and the shadow's and lights on my face giving a shape and lines to everything in the picture.



At first i wanted to do dark red lips and than make it degradé till the middle but after trying different red's i remembered of the pinkish colors of the backgrounds of the drawing done with the iPad and i tried it as a base and it worked so i kept it on that idea.

as I wanted them to be of a different shade but that would still work

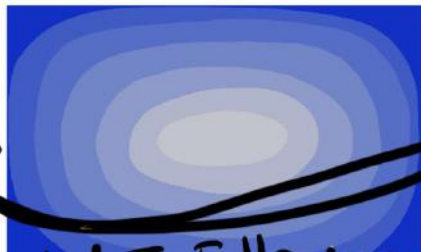
The background was hard to make because I wanted to create an illusive effect that from far away would have seemed like a colorful point but when you get closer it's more complex, so i wanted to choose colors that had the same base but still were complex and different when you got closer.





# TRYING OUT BACKGROUNDS

DIFFERENT BACKGROUNDS  
GIVE DIFFERENT EFFECTS



WHAT CAN  
WORK WITH A  
FACE

follows the  
shape of the  
face.

Should I Follow  
the shape of the  
face or  
create  
a new  
one?



CIRCLE

NO COLOUR  
THAT IS  
ALREADY  
ON THE  
MAIN SUBJECT





# Fruit DEVELOPMENT OF ACRYLIC PAINTING



(oil on wood/39.5x36cm)  
Pieter Claesz (Vanitas still life)



I GOT VERY INTO THE SHADING OF THE REPRESENTATION OF FRUIT IN THESE REALISTIC PAINTINGS OF OBJECTS. SO TO ADAPT IT TO MY TECHNIQUES I RESEARCHED REAL PLATE OF FRUIT AND REALISED SLICED FRUIT WOULDE NOT WORK VERY WELL WITH MY PAINTING TECHNIQUE AND CONCEPT SO I CONCENTRATED ON PLATES OF FULL AND FRESH FRUIT

I WANTED TO BASE MY NEXT PIECE ON MY PAINTING TECHNIQUE OF LAYERING COLOURS ON A REALISTIC PICTURE, REALISTIC OBJECTS AND FACES.



Ann P Songhurst  
Fruit and Silver inspired by the Dutch Masters (2015)



FRUIT IS COLOURFUL AND VERY EYE STOPPING



## Lesya Rygorchuk Dutch still life with Flowers (31x39cm) 201-

Flowers can be the most full of shades element to represent. For this reason it can be hard but inspiring for the infinity of colours it includes.

These paintings are creepy but gives life to dead elements by adding shading.

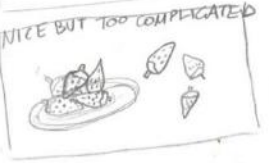
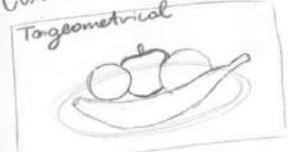
FRUIT - IS THE 1ST thing I noticed AND THE BEATIFUL SHADING OF THE ABRICOTS FROM A RED TO YELLOW.

Pieter Claesz (1630)

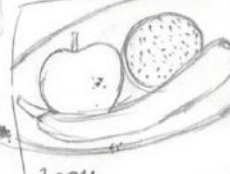
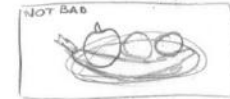


SLICED FRUIT IT JUST DOESNT SEEM APPEALING TO ME.

### COMPOSITION



Not a smooth composition



I experimented with my color layering technique with digital devices making me realise I could apply it to any subject or object. So I started experimenting and getting inspiration by realistic object paintings by getting there main subjects and adapting it to my concept of layering color and making the viewer question there prospective on shapes and colors.

The difficulty was understanding how to do so without going to much into simple representation of reality or making something to abstract, that the viewer can't connect it to anything realistic.





# PRACTICING COLOUR AND TECHNIQUES



APPLE ✓  
 MANDARIN ✓  
 BANANA ✓  
 AFTER TRYING DIFFERENT POSITIONS AND DISPOSITIONS

I chose THIS ONE

THE COLOURS AND THE SHADING IS VERY SMOOTH SO THAT FROM A CERTAIN DISTANCE IT SEEMS SIMPLE COLOURS (OR FRUITS)



THIS ARTIST REMINDED ME OF THE MANDARINS AND THE APPLES  
 Arthur G. Dove,

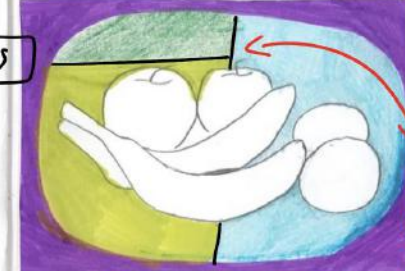
oil on canvas.

For this new project I wanted to keep the colour techniques



## SHADING COLOURS

RATHER THEN DIGITLY THAT PERSONALLY WORKS BETTER FOR ME



I WAS THINKING PERHAPS I DOING A "SIMPLE" BACKGROUND AND LATER ADDING ELEMENTS MADE WITH THE LEVELS TECHNIQUE

But incorporate it into an object or maybe an element like water or fire or sky... Kind of remembered me

IVAN GOGH'S PAINTING



Friedensreich Hundertwasser\* (Vienna 1928-2000 near Brisbane, Australia)  
 831 Tender Dinghi, 1982  
 64 x 43 cm



THE USE OF UNREALISTIC COLOURS AND THE USE OF PROSPECTIVE ARE VERY UNIQUE AND INSPIRING.



FRIEDENSRICH HUNDETTWASSER  
 (1928-2000) THE BALMANS  
 (1971) 41.2 x 58.2 cm (16.2 x 22.9 in)  
 Serigraph in colours with metallic embossing.

After choosing to represent real objects, more specifically fruit I had to figure out what colors and the final positioning of the fruit on the caves. I was very much attracted by the idea of using contrasting colors and changing the image to represent realistic objects like Hundertwasser's pieces or Arthur G. Dove's. Though I chose to do a "simple" piece were I applied my technique on a realistic structure and unsemble of objects with maybe a contrasting background. Like Van Gogh's famous night painting.



# Iris Van Herpen

The Dutch designer Iris Van Herpen is known for her creative and sophisticated fashion. Her fashion shows often take the form of an artistic performance.



Iris Van Harper has stated in different interviews that for her “fashion is an expression of art that is very close related to me and to my body.

I see it as my expression of identity combined with desire, moods and cultural setting.”

Through her work, structure, lines and colors as I wanted to do in mine she expresses her emotions and concepts but doesn't force them on the viewer. She tries to make it clear that: “fashion is an artistic expression, showing and wearing art, and not just a functional and devoid of content or commercial tool.” With my work I intend to show like Harper that art and fashion can give value to the world.

Wearing clothing creates an exciting and imperative form of self-expression. 'Form follows function' is not a slogan with which I concur.

On the contrary, I find that forms complement and change the body and thus the emotion. Movement, so essential to and in the body, is just as important in my work. By bringing form, structure and materials together in a new manner, I try to suggest and realize optimal tension and movement.”



<https://www.linkedin.com/company/irisvanherpen/>





# THE CIRCLE OF REALITY



I started this project by wanting to keep the idea of the reality that surrounds everything that each of us interprets as such. I think colors are an important factor in how we choose to keep our attention on something or just to move on and keep looking around.

After I knew the concept and its shape I worked on the composition and how I wanted to structure and decide on the design of the dress. I also had to think about how it would've been possible to realize it and that it wasn't a simple dress but an artistic dress. I decided to work with denim because it's a color most people see as simply jeans, but it's not. Denim like every other color has it's shading, and every shade can have its meaning. This is one of the messages I want to deliver with this color layering technique so nidenim was perfect.



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