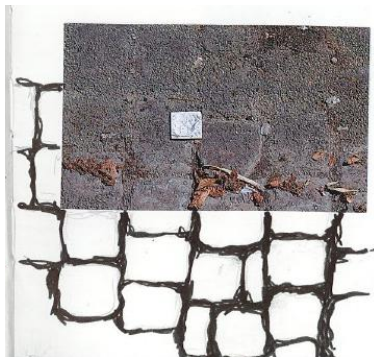


Streets of Paris- Ceramic sculpture



The Boyle Family:

Mark Boyle was born in Glasgow, Scotland. His sculptures focus on the patterns and movements and textures of the ground.



Boyle recreates fractions of streets in the slightest detail as if it was almost real.

I recreated a pattern on the ground using watercolors and markers



Picture taken myself

My idea for this project is to focus on the streets of Paris. Looking at people's feet and details around the streets, mainly focus on patterns.



Picture taken myself



Crossing Paris, charcoal on paper, (60 x 50 cm)

For my chalk drawing I decided to use this pictures because of the interesting shadows on the floor created by the trees and the movement of the feet.

Streets of Paris - ceramic sculpture

In this screen I am exploring different techniques and textures to create with clay, looking at sculptures by Jennifer McCurdy and the Boyle family.



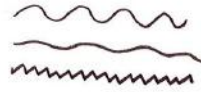
Jennifer McCurdy sculptures create a movement



Jennifer McCurdy



Something wraps around a cone shape

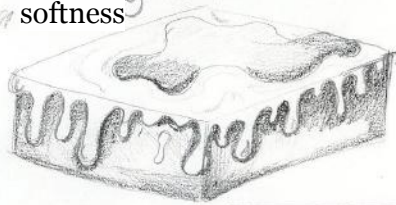


it's a twist



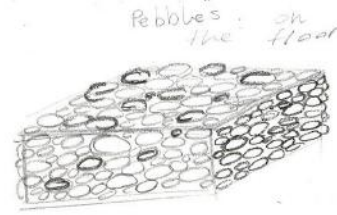
Jennifer McCurdy creates movement in her sculptures which bring to life the object.

I wanted to recreate the same feeling of movement and softness

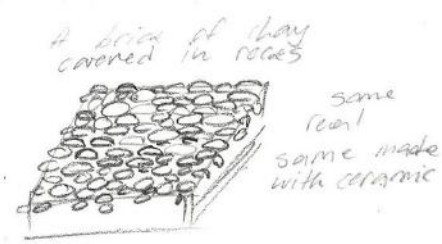


Jennifer McCurdy

Puzzles, Four Point, et al. "Nature-Inspired Porcelain Sculptures Glow From Within." *My Modern Met*, 16 June 2016, mymodernmet.com/jennifer-mccurdy-gilded-porcelain-sculptures/.

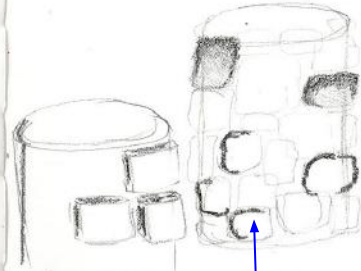


Pebbles the floor

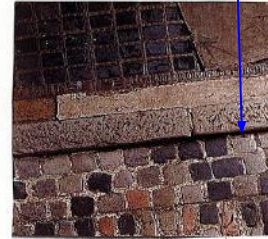


A piece of clay covered in pebbles

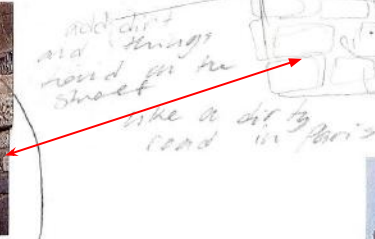
some real same made with ceramic



Creating a cone shape and adding pieces shade like tiles around the cone, creating an effect of a never ending street.



Boyles Family, 1970-1979, (122 x 366 cm)



same concept but on a block
add dirt and things around on the street
like a dirty road in Paris



Boyle Family, Rock and Screen Series (1977)



Boyle family

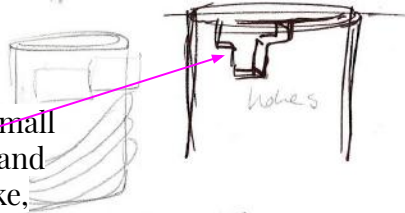
<https://www.richardsaltoun.com/exhibitions/16-boyle-family-the-1960s-and-70s/works/>

Streets of Paris- Ceramic Sculpture

The first shape that came into my mind was a cone, because i like the idea of being able to see things 360 degrees all around.



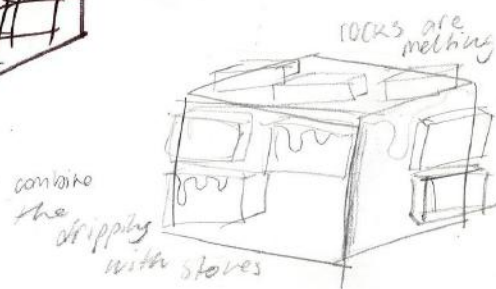
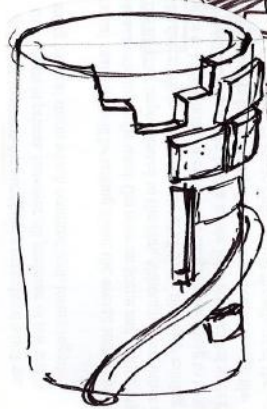
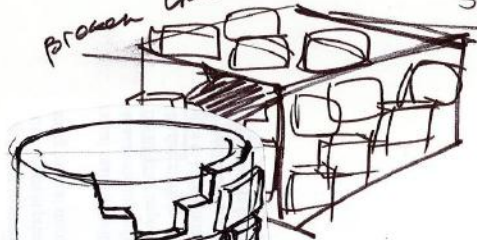
To create the cone shape i folded a piece of paper and found a tube where i could built up my sculpture so it wouldn't fall while drying.



The other idea was to cut out a small piece to give it more dimension and the sense of ruined and street like,

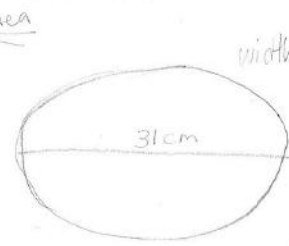
Broken like a road

same concept



Trying to combine the two ideas of sculptures, sense of movement and streets textures

Final-idea



width

height

30cm

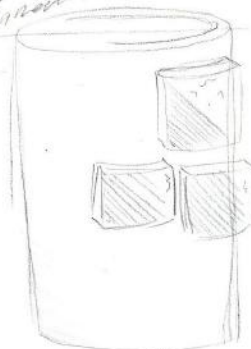


thickness

files will have different measurements



and different shapes



I like the idea

This was my base before adding the stones and more texture to finalize the feeling of street.

look piece of street has been cut out.

The piece of cardboard was getting wet every time I would work on the clay so I had to do everything rather quickly.



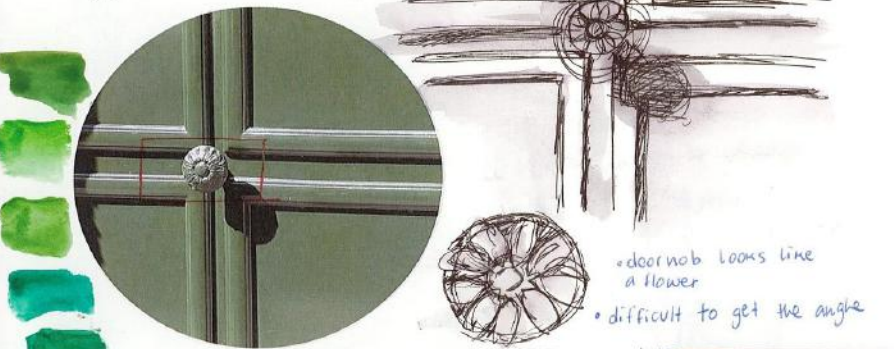
I will try collecting rubbish that are usually found on the streets (not from the actual ground).

The last step was to put the paint and than bake it



My own work, Streets of Paris, 2020

Streets of Paris- Acrylic painting of a door



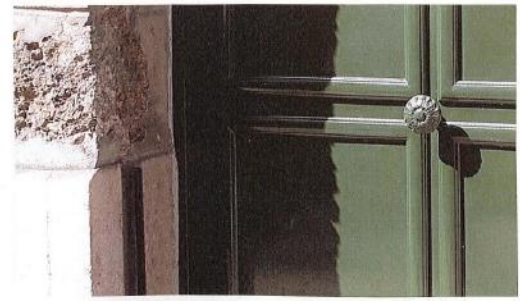
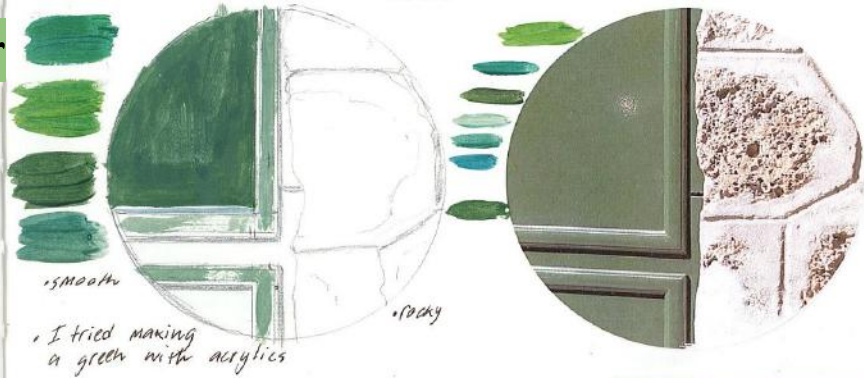
- I tested different shades of green & blue as well as yellow
- used watercolour but for painting I will be using acrylics



- Anne Françoise
- She paints very realistic doors
- uses different tones to create shadows and light



- different perspective
- focuses on parts of the house



- To create the stone I had some difficulties getting the shades of grays and cream.
- I used darker shade of brown to create the texture of stone.

- None of these cream colours worked because they are too warm.
- I a variation of grays.



- I have ... for shade and depth
- idea of the green door but I was wary that it fit with my theme of stones and texture

- Blue + Green + Yellow + Black and white for lighter shade



- different shape of the stone
- to create the right shade: -white -blue -red → shade of gray and purple

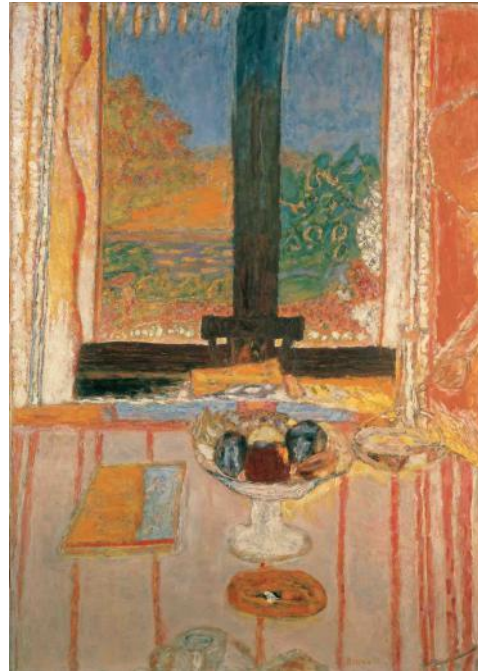
Influence of Bonnard and Matisse: Painting windows and doors

I will compare two artworks of Pierre Bonnard and Henri Matisse, both very similar in style and colour yet different in sensation and location, the two greatest colourists of the 20th century inspiring each other with technique and color coordination. I chose these two artists because of their bright colour choice and their interesting choice of perspective of a painting and mostly the connection to my door painting.

Context and Cultural Significance- Bonnard (1867- 1947)

Pierre Bonnard was a French painter known especially for his use of bright colours and decorative quantities of his paintings. In this particular painting Bonnard uses a range of colours, mostly shades of reds and oranges for the interior. More natural tones like greens and blues for the outside, blue for the sky and some green and orange that fades into the interior of the house. The lighter shades in the interiors are contrasting with the exterior colours that are darker tones.

Bonnard has a vast collection of window paintings, he always finds the perfect perspective that lets him paint a vast view of the outside but also the inside. The colors he uses are bright and in different sections he uses a small brush stroke that creates texture, he uses this skill mostly for plants and floor tiles. It allows him to make the painting more abstract, whereas other parts of the painting he puts details to enhance the setting.



Pierre Bonnard "Table in Front of the Window" 1934-1935. Oil on canvas, (101.6 cm x 72.4 cm)

Artistic movement and influences

Pierre Bonnard was part of the symbolist group of painters known as Les Nabis, however he was satisfied with the scenes of simple daily life around him.

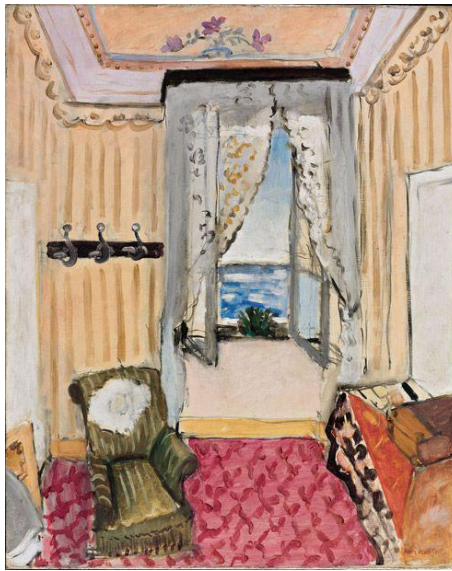
For Bonnard, colour was a way of experiencing the world, when he had mixed a particular colour to his liking he would go back to his old paintings and retouch them with that colour. Bonnard painted many of his scenes from memory, catching the vibe of the moment, he would never paint from life but rather take notes on the colour and subjects, sometimes photographing the moments and then paint them.

Context and Cultural Significance- Matisse (1869-1954)

Henri Matisse became a famous painter, sculptor and graphic designer, and one of the most influential artists of the 1900s. His style began to change in 1897 when he was exposed to the work of Van Gogh. In 1905 Matisse painted *Woman with a Hat*, the painting was a portrait of his wife using thick brush strokes and bright shades of blues, whites and greens. The painting left any critics shocked for its diverse painting, Matisse quickly gave rise to an art movement called Fauvism. Matisse first came to Nice in December 1917 to recover from bronchitis, after a few days he decided to explore the Bay of Nice. The painting “*Interior at Nice*” shows Matisse view of the room at the Hotel du Beau Rivage, overlooking the sea even though he preferred to return home to his wife and warmth. The painting has soft tones of beige and more bold colours for the details of the walls and carpet. The perspective of the room is off and the other objects aren't quite in proportion to the room. Two different shades of pink are used for the floor, the darker tones used for details as it stands out from the monochrome colours

Comparison of two paintings

These two paintings have a similar perspective but in very different settings. Matisse is resting in this hotel room for a few days to recover, he painted the view outside of the hotel through a window with white silk curtains with some flowers as decoration. The tones are more soft and cold as to represent the winter in December, even if it was windy Matisse drew an open window to show the top of a palm tree and the sea. Bonnard has painted a dining table with a view to the outside garden, he used cold tones such as blue for the sky and a minty green for the leaves. He uses warm tones such as red and oranges for the curtains and the table, darker tones are used for details like the stripes on the tablecloth or the strong orange ashtray that blends with the rest of the room. The two paintings also portray different seasons, Matisse painting was created during winter and Bonnard's painting was created in autumn because of the oranges and reds that represent the leaves.



Henri Matisse. “Interior at Nice” (Room at the Beau Rivage) 1917-1918.

Artist Movement and Influences

Fauvism, the first 20th-century movement in modern art, inspired by Van Gogh, Paul Cézanne and other several french painters. Matisse came to be the leader of the group, they share the use of intense colour for describing light and space, other that used pure colour to communicate the artist emotional state.

One of Fauvism major contributions to modern art it goal from separating colour from its descriptive. Colour could project a mood and establish a structure in the work without having it to be true to the natural world.

The Fauves simplified forms and saturated colours drew attention to the flatness of the canvas or paper.

Comparison to my artwork

I choose Bonnard and Matisse because they both give a feeling of calmness in their paintings and usage of colours really shows what they feel but also the ambience and the atmosphere they are feeling.

I photographed a green door near Passy in Paris, the colours were reflecting and the sun was bringing out the emerald green. I decided that I had to make a painting out of this door. Both Bonnard and Matisse choose to paint a view of the window, in both paintings we can see the outside. For my painting I only choose a section of the entire door, a section that includes the door and the stone pillars beside the door to contrast the green.



My own piece, 2019, oil on canvas, (30 cm diameter)

Brainstorm ideas about Reality

In this screen I am exploring how do people see realities differently, in different settings such as public spaces or alone in a room.

Some questions rose while thinking of reality like what's not reality? What's normal and not normal ?



My own work, *Our Bed*, 2020

I created this crossed hatched print of a messy bed because sleeping and dreaming is like entering another reality.

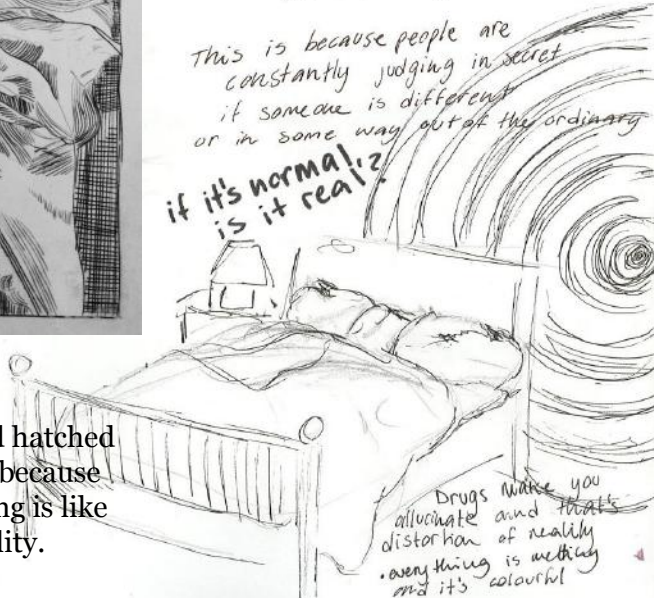
#1 idea

sitting at a cafe alone
drinking and smoking.

all these people are surrounding
the table giving judgemental
looks but very obviously.

This is because people are
constantly judging in secret
if someone is different
or in some way out of the ordinary

if it's normal?
is it real?



Collins Street Opium by John Brack 1955

- unusual portrayal of people
- his use of colour is mostly based on warm colours but very monochrome
- his depiction of everyday life is very interesting because everyone is very similar.



Automat by Edward Hopper 1927
oil on canvas
71 x 91 cm

- Hopper transmits the feeling of loneliness and sadness.
- the dark background makes everything stand out more and sets the mood.
- I will use this as a reference for my girl sitting at the cafe table
- the use of colour is very neutral and the painting is realistic, but the background makes you question whether it's a reflection.

- With hands raised in a gesture of both attraction and repulsion
- eyes transfixed and body tense
- he uses ~~very~~ bright colours and mixes them with more subtle tones
- He doesn't blend but rather leaves brush strokes to show the true colours.



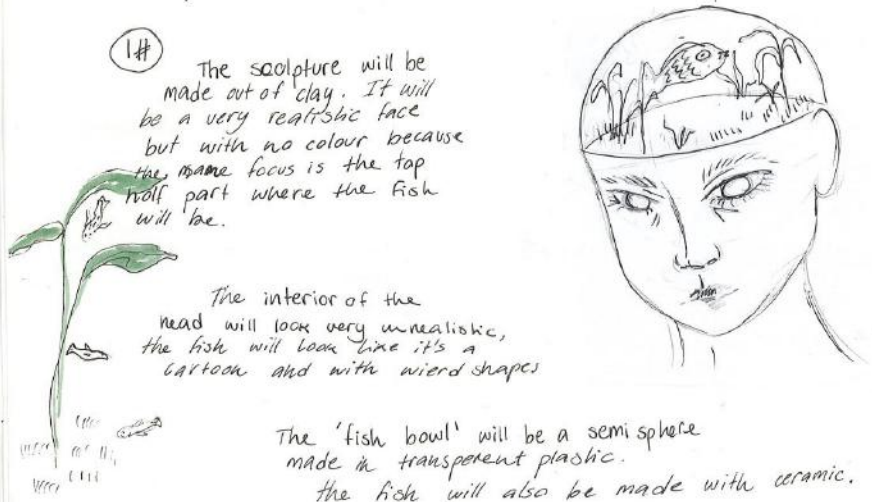
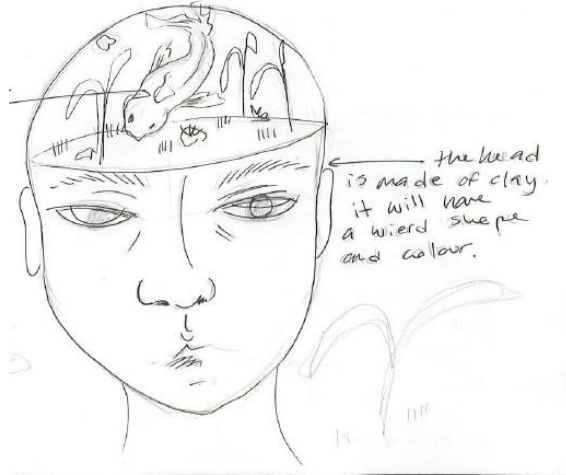
Portrait of Paris von Gütersloh by Egon Schiele (unfilished)



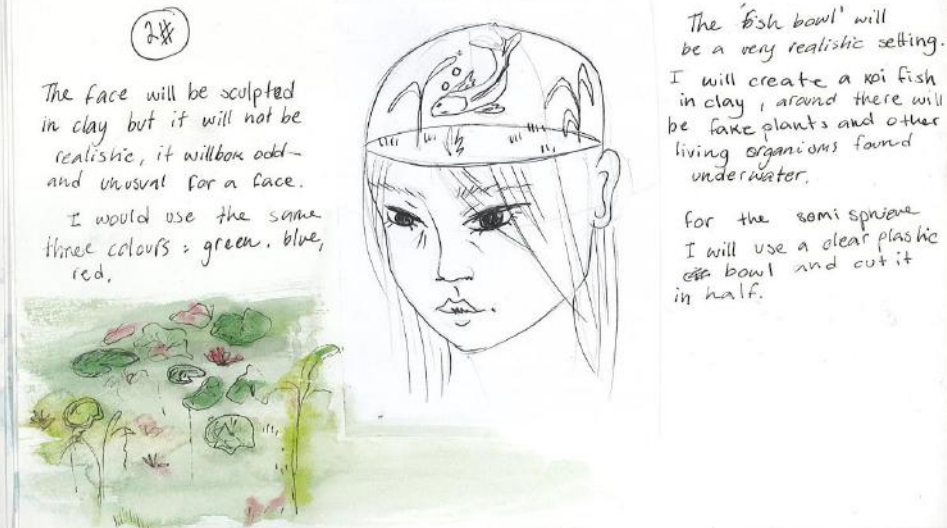
Asnen, Alan. "Egon Schiele." Medium, Contemplate, 28 Nov. 2019, medium.com/contemplate/egon-schiele-4329541a3345.

Mixed media sculpture- explaining of the reality of different worlds

The idea is for the fish to have its own reality and for humans to have their own realities. These two realities do not come into contact. Rather it's a one sided disruption of reality. Humans invade the reality of the sea but the sea does not invade the reality of our world.

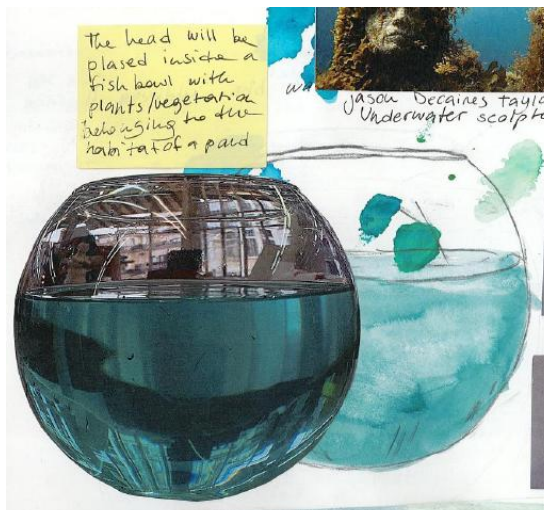


The fish will give that sense of movement through the water. Also I will be using different shades of only three colours: green, blue, red.



Acrylic portrait painting - solitude

The idea was to create a fishbowl that resembles the sea, inside putting the ceramic head into the fishbowl. Combining realities from two different worlds.



the inside of the fish bowl is inspired by a Japanese pond, the water obscures the objects in the water making everything disappear in the shadows. I will put small plants that will merge with the head over time.

Due to the Covid-19 pandemic I was not able to finish this piece so instead I create a portrait with the same idea of loneliness and different realities.



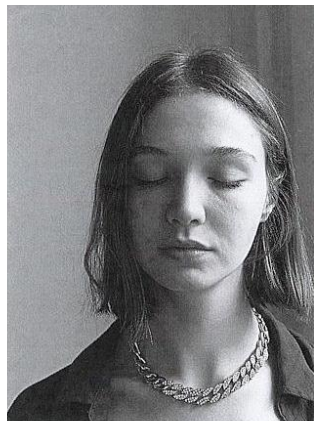
I took a few pictures in different angles.

She has a soft shape of the face which can look very good for the sculptures.



Acrylic painting: Solitude

the materials used
for the project:
- ceramic head
- fish bowl with water
- (real?)
- for support



Deciding between the gray background or the orange.



Lone Girl, 2020, oil on canvas, (64 x 54 cm) (my own painting)



Edvard Munch

Edvard Munch was a Norwegian painter, best known for his work, *The Scream*, has become one of the most iconic images of the world of art. His life was overshadowed by illness, inheriting a mental condition that ran in the family but this didn't stop him from his work it actually pushed him to creating meaning in his works. His studies began at the Royal School of Art and Design in Oslo, Norway and soon began living a bohemian life under the influence of Hans Jæger who urged him to paint his own emotional and psychological state. From this emerged is distinctive style. Munch's way of expressing his feelings through colours and lighting connects with my sculpture of a girls head that sank to the bottom of this pond, the water is dirty and only when the sunlight hits it is visible. The head is sank alone for so long it started growing its own vegetation, not being able to live anywhere else, the feeling of no return, knowing there is only solitude in the pond and the acceptance of the life that surrounds the head.

Painted in 1895 during the period of expressionism, when Munch was 32 years old, *Self-portrait with Cigarette* is loaded with subtle contradictions. Munch portrait is lit theatrically from below, his face and right hand holding a cigarette are emphasized and seem luminous against the dark background, in a manner that is related to Rembrandt. At the center of the composition his hand is raised by his chest as if to touch the heart and although he is looking at the viewer he is also looking at himself, yet distanced from the world. Illuminated from below with the diffuse background and the smoke from the cigarette, this lends the picture a hint of gloom in himself. Tiny spatters of blue paint on his cheeks and shirt collar, show the gradual absorption of the artist darkly body by the gloomy blue background. The control and self assurance projected by Munch rigid posture and gaze contradict the sickness shown with sickly ochre highlights on his hand, lips and eyelids. The cigarette Munch is holding in his right hand, from which the smokes integrates with background creating an hazy atmosphere.

Edvard Munch, *Painting with cigarette*, 1895, (110.5 × 85.5 cm)

[Metmuseum.org, www.metmuseum.org/art/collection/search/668124.](https://www.metmuseum.org/art/collection/search/668124)

Exploring eyes- using colour, collage, pastels

Brainstorm of ideas

For this project the initial idea was to make a drawing of something and i choose to draw a self portrait and drew it in pencil. I chose a front view with a slight turn of the head to get a dramatic shadow. I used various shades to bring depth and light into the drawing.

The eyes tell a lot about a person because I feel the eyes are very expressive and can rally show the emotion of a person



Own photo



I then decided to focus on specific parts of my face, looking at the eyes for expression and emotion. The lips and nose and just one eye.

The nose and cheekbones create the structure of the face, it constructs the face and enfices emotions and expressions, each face is unique



Pencil eye sketches that will contribute to my final ideas



Developing Ideas

My ideas mostly focus on drawing the eyes and the lips, I started some sketches of the eyes and then decided to focus on only one eye for detail.



I could have used more paper for tiny details but it was challenging to get the colours and shades right.

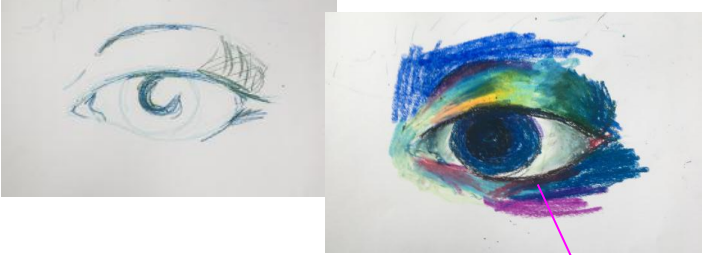
I then based my collage on this eye but in colour, I ripped and cut pieces from newspapers of different colours and glued them on creating a pattern of light and shadow.



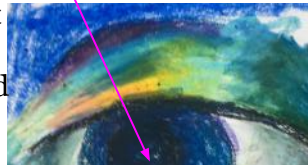
I see, 2020, collage (my own painting)

Exploring eyes- using colour, collage, pastels

I started to develop my ideas further by creating sketches with oil pastels. I didn't give much thought on the colours and I didn't spend a lot of time on details.



The oil pastels are difficult to use without the right colour combination. I used mostly cold colours such as blues and purples, and for lighter parts to contrast I used brighter colours such as yellows and reds.



My own work, 2020, pastel on paper



Wally, Egon Schiele, 1912, oil on panel, (32cm x 39.8cm)

Egon Schiele was an Austrian painter, the twisted body shapes and the expressive line that characterize his paintings and was 21 and they became lovers and Wally is a girl that Schiele met when he was 21 and they became lovers and Wally drawings show the because his muse for many of his striking artist as an early creator paintings. Schiele paints very excessive facial features and expressions so I wanted to recreate my own version but up close.

I decided that I would bring more expression and life to the drawing, so I started sketching more eyes.



This is my final piece, I felt I wanted a more abstract drawing and more my style. I decided that it would be more expressive if I didn't put too many details, I used a variety of primary colours and black for details.



My own work, 2020, pastel on paper



LARGE SCALE PORTRAIT PAINTING #1: "CHILDREN'S EXPRESSIONS"

The theme for this project is based on expressions of the face and to better understand the emotions we take in consideration the distortion of the face.

Babies are not afraid to show their emotions bluntly which makes it most of the time funny and sometimes emotions you wouldn't expect they knew.

These are my nephews and one of them is my brother, they are family and they are very expressive kids.

They are not afraid to show emotions to the fullest and this makes make them more interesting because we can assume that children are more expressive than adults and maybe more happy.



I finally chose to use this picture as i tough it would represent better the theme. The face is distorted and it looks very long, the eyes look huge compared to the face



kids show a lot
their emotions
strong facial
expressions
love compassion
Children
express
happy
tired
sister
kid
tired
anything

Looking through family pictures of children making weird expressions and being very honest with their feelings.



happy
- smiling
- teeth
- red eyebrows

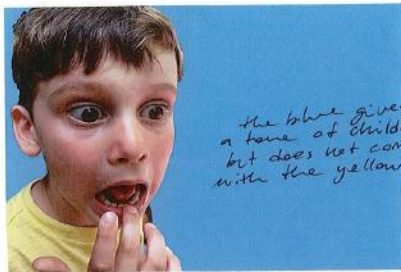
Types of emotions discovered and felt by kids:

- happiness
- disappointment
- frustrated
- nervous
- embarrassed



DEVELOPMENT OF IDEAS FOR LARGE SCALE PAINTING

I wanted the background to represent the emotions and expression of the face with colours. I photoshopped the background using photoshop



The blue gives a tone of childhood but does not compliment with the yellow shirt



The yellow is too bright and looks too much with his expression



I then tried a more colorful background to intensify the emotion but it can look too heavy.



I tried different colours such as purple and green to test other colours if they would complement but none were giving me the right emotion



is the - the is for feel good

I then decided not to add a bright colour as a background as it might take away the attention from the face. So I ended up with a light blue background.



I decided that the colors were too harsh and were taking attention away from the face



Self-Portrait (1914)



Awazu Kiyoshi (Mussorgsky = Ravel) (1979)
Kiyoshi plays a lot with colors and lines
This would have been perfect if I had wanted to do my house grand colorist



omen (1975)

Kiyoshi Awazu." Visual Melt, visualmelt.com/Kiyoshi-Awazu.



Girl in Stripped Nightgown (1985)



Girl with a White dog (1981-82)

Stanley Spencer



Self-Portrait (1959)

Spencer interested me as his paintings are quite realistic but his use of paint is very unique.
His choice of painting the colours of the skin changed years.
we can see from his early self-portrait where the colors would be blonder but still showed some of the colors used, they would also be on the darker tone.

Later on in his life he adapted his style more and started to leave noticeable brush strokes, where he would leave the colors, creating a sort of pattern that would then create the light and shadow of the face



new-lucian-freud

For my artist I decide to research Freud because I relate to the study he did of faces and expressions, as he only painted those who interested him.

Using thick paint and marking brushstrokes Freud developed his technique through his years of career. I tired using his technique but I still have to master it completely

REFINING IDEAS AND PORTRAIT PROGRESS

I was sure of the materials as they are materials I use often to paint, the acrylics would also play a major role in creating the texture and the vividness of the brushstrokes.



Started with a light sketch with charcoal and then I decide to shade in the shadows to guide me through with the acrylics



I started with a light shade on the skin and progressed with shadows and tones, trying to use thick paint and leave brush strokes visible a



I used a big square brush to work quickly with acrylics, when I started I was very focused on getting the right shade to match with another colour but then I realized that I didn't need to work in detail, so I started working loosely.



I had difficulties mixing the acrylics and get the proper shade of skin without looking too pink or too pale. Like Freud I wasn't thinking too much about shading everything together but rather leave colours to show.

Lucian Freud



Head of a girl (1976)
oil on canvas
71.1 x 71.1 cm

- style : Expressive
- Freud uses many colours in his portraits but he doesn't blend them all together, especially high lights and shadows are very distinguished.



Head of Echer (1973) oil on canvas
36 x 31 cm

- his style can be distinguished by the use of his brush, leaving apparent strokes and a thick amount of paint
- I will try to adapt more to my painting and start using thicker paint as I think it will look better and not so patchy.

Investigation of technique and texture in Lucian Freud paintings

Intro

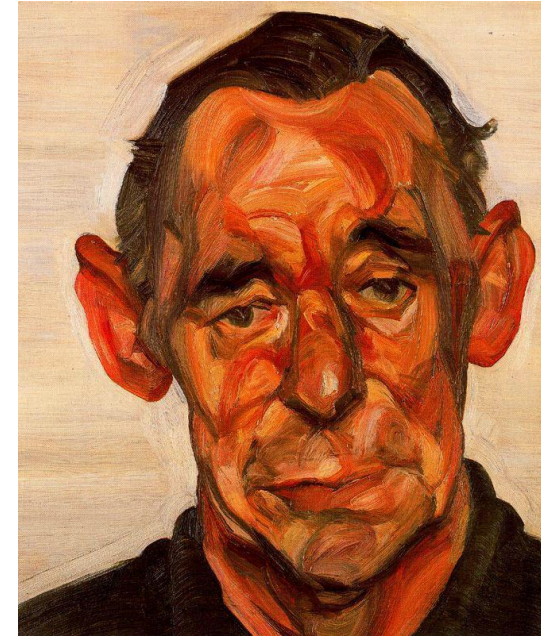
Lucian Freud is an interesting painter, his style is focused on portraits, especially of friends to family. He's not afraid to paint scenes of nudity, he brings the paintings to life by exaggerating shadows and lights. Freud mostly paints people he is interested with because of the depth of meaning behind each face he paints, he's also focused on the distortion of faces and how depth is shown within the creases of the face. The connection between Freud and my artwork is the use of the brush, leaving deep brushstroke to create texture which play a major role in the uniqueness of the painting. Like Freud I am interested in portraits, faces and the distortion of the expressions.

Context

Freud wanted to share his love of portraying people that interest him, "I paint people not because of what they are like, not exactly in spite of what they are like, but how they happen to be. (Lucian Freud cited in: William Feaver, *Lucian Freud*, London 2002, p.15). Born in Berlin, Freud was the grandson of Austrian Psychoanalyst Sigmund Freud. From the 1950s, Freud began to focus on portraiture, often nudes, by the middle of the decade developed a much more free style using large hog's-hair brushes, concentrating on the texture and colour of flesh, and much thicker paint. Freud then peaked during the years of expressionism where the artist to depict subjective emotions, with the portrait of John Deakin as it was executed at the end of a period that saw a change in the way he painted, as he finally masters his style. That's how he met Deakin a fashion photographer for Vogue until his chronic alcoholism, notorious rudeness, and frequent loss of photographic equipment got him fired. Like Freud, he shared the the desire to explore the psychology of his human subjects through portraiture.

Analysis

Frans Hals' brushwork helped persuade Freud to change his painterly technique by changing brushes while painting. Swapping his fine sable brushes for ones made of dry, more springy hog's hair enabled him to develop his portraits from the flatter into one in which layers of paint acquire a texture. The brush strokes become more apparent and the oil visible on the surface. A further new technical aspect of Freud's painting is also at play in this work, the use of Cremnitz white, an unusually heavy, granular pigment Freud had begun to use for flesh. Together these innovations enabled him to develop his style to the fullest.



Lucian Freud, *John Deakin*, 1964
Oil on Canvas,
24.8x30.2cm



Personal opinion

I personally really like Freud's style and motivation, he doesn't stop to just look at the face as an expression or a figure, but rather tries to figure out the person's emotions and purpose. Figuratively, Freud understood that he needed to develop his painting by actually bringing the paint to life, creating textures and colour strokes. I have also noticed the increase of contrast between light and shadow and it just really shows how texture and colour coordination can create an almost realistic portrait. Freud mastered his style in 1960, from there on his paintings followed a theme such as portraits and nude paintings. A recurring method in his paintings is the use of a rough brush and thick paint to create single lines of colour. As the years went on his style developed, one of his latest paintings its possible to see the texture of the paint packed on the canvas.

These three paintings represent the development of Freud style through the years, the use of brush and texture become more prominent towards the end of his career, the thickness of the paint shows mostly in his last piece, before his paint technique would allow us to see the different colours used while in the last painting the colours are more blended together but the texture allows the reflection and shadow to be more emphasized.



Reflection with two children, 1965,
oil on canvas, 91x91cm



Reflection (self-portrait),
1985, oil on canvas, 51.2x56.2cm



Self-portrait, Reflection, 2004, oil on
canvas,

Connection to my own work

I took as inspiration from Freud because of the unique style that characterizes his paintings, the meaning behind them makes me reflect how deep he would have to understand someone for him to be interested and than portray their feelings. My painting is of my younger brother who is not afraid to show his emotions, children especially have no sense of restrain and are very honest people.

I have yet to master the technique, but practicing Freud's style will give me more insight on how to use appropriate brushes and colour palettes.



Rocco, (My own
painting), 2020,
oil on canvas,
108x130cm

"Now Contemporary Art Evening." Freud, Lucian John Deak ||| Contemporary Art ||| Sotheby's

Abrams, Amah-Rose. "The Genius of Lucian Freud." *Artnet News*, 20 Nov. 2015.
news.artnet.com/art-world/genius-lucian-freud-368807.

"Lucian Freud." *Wikipedia*, Wikimedia Foundation, 6 Oct. 2020, en.wikipedia.org/wiki/Lucian_Freud.

LARGE SCALE PORTRAIT PAINTING #2

"CHILDREN'S EXPRESSIONS"

In this screen I am exploring emotions in children, these are my nephews and they are very funny, especially their expressions. I am exploring the idea of the human face being the main point of expressiveness. Especially in children because they have no shame in expressing themselves.



my ideas revolve around how people express their emotions differently, everyone is different in many ways but truly only oneself can understand how they feel.

To understand better people I always like to look at their faces to understand how they feel, especially kids are pure and don't lie about their emotions.



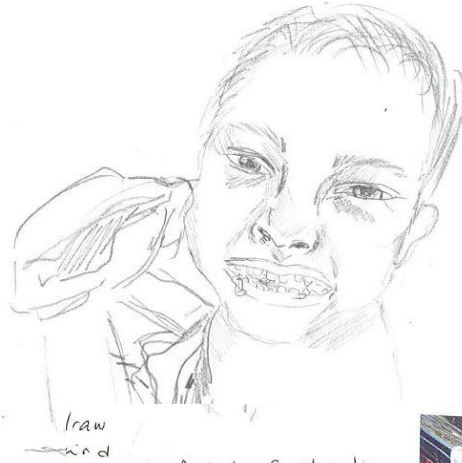
some expressions are difficult to do so it doesn't look weird



I chose this one because his face is angelic and a

I sketched some of the photos to allow me to experiment with different shapes of the face and different angles. I found it challenging to draw at some angles so I decided to go with a easy angle.

(All my own pictures)



it's important to fully draw correct proportions

shading is important to create depth

A lot of shading and light needs



DEVELOPING OF IDEAS FOR LARGE PAINTING: EXPRESSIONS AND EMOTIONS.

In this screen I decided to choose this picture for my painting, because I find it easy to draw but it gives good expressions.



Some of the colours used:



mixed white + red + green + yellow + blue



Jenny Saville, Red Start Head IV, 2006-11, oil on canvas, (52x187cm)



Jenny Saville, Rapture, 2020, acrylic and oil liner, (200x160cm)

Jenny Saville uses bright colours to depict her portraits. She uses different techniques but is consistent with the brush work. Her half realistic paintings depict the emotions of her muse.

I then started to sketch the face and try colours with the acrylic paint

I continued with my previous theme of expressions and distortion.

I completed the year as it looked too short before. So I painted it up to the nose



The forehead looked too blended with the hair so I changed the tones and colors



"Jenny Saville." Jenny Saville - 21 Artworks, Bio & Shows on Artsy, www.artsy.net/artist/jenny-saville.

"Jenny Saville." Gagosian, 12 Apr. 2018, gagosian.com/artists/jenny-saville/.

To finish my painting I added some purple colours to give it more like and warmth

I made the background slightly purple with to give texture



Pietro, 2021, oil on canvas, 108x130cm, (my own painting)

Jenny Saville

Intro

Jenny Saville depicts naked overweight women in unusual positions, often in angles that create shapes and distortion. Her paintings are very large and she uses oils to paint, Saville style is a mix of realism and expressionism, she uses a vast range of colors and often doesn't blend them together to create this effect of visible brush strokes. Jenny Saville is source of inspiration for my paintings, as I like to paint large scale and I have been looking more into the distortion of the face, using different brush techniques and a thicker use of paint.

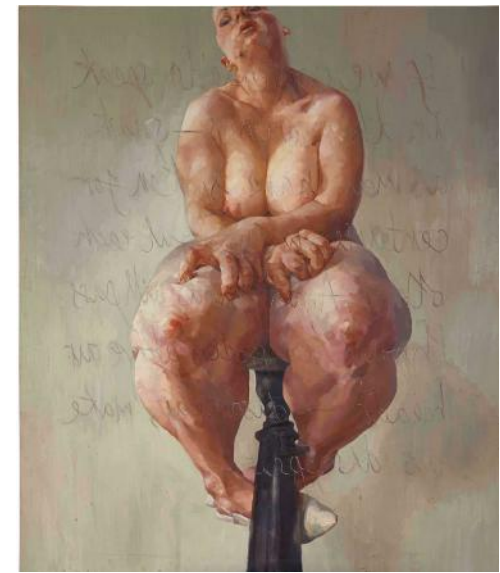
Context

Jenny Saville is a contemporary painter, born in Cambridge, England in 1970. She is known for her large scale paintings of nude women, depicted in uncomfortable positions and unusual angles reviving figure painting for the contemporary art. During her time in Cincinnati she began noticing big women in shorts and shirts and they became of interest to her. Saville was partially inspired by Picasso, as she sees him as a painter that depicts subjects as if "*they were solidly there...not fleeting.*" (Wayback Machine, 13 March 2008). After graduating the University of Cincinnati, Charles Saatchi offered her a 18 month contract supporting her work to be exposed later on in 1994 at the Saatchi Gallery in London. Since 1992, Seville has always been interested on the female body, she also spent a lot of time observing plastic surgery operations in New York city in 1994 which contributed to her paintings of distorted flesh, brush strokes and patches of oil colour.

Analysis

Saville works on large canvas and mostly paints with oil paint, she depicts naked women in unusual positions and angles. Her painting technique is commonly compared to the technique of Lucian Freud. Her approach to painting is very traditional, she mainly uses brushes as her tool and oil paint as her primary media, she carefully depicts every colour in every shade and light area but always leaving a sense of the brush stroke. Her use of oil is to layer thick paint with each brush stroke, leaving a permanent mark of the shade.

Propped is a self-portrait where she sits naked, wearing only pointy white flats, her nails are digging in the flesh of her legs pushing her breasts together. The angle she painted makes it look distorted as if looking from below.



Jenny Saville, *Propped*, 1992, oil on canvas, (213 x 183cm)



Jenny Saville, *Reverse*, 2002-3, oil on canvas (213 x 244 cm)

Personal opinion

I personally find Saville's paintings very interesting because of her unusual way of depicting the human body, without shame she paints in details every bit of the body. The meaning behind her interest in the nude women is psychological and physical, as every stroke of the brush represents a piece of flesh. Personally I am really interested in the distortion of faces and want to develop further my skills and ideas by looking at the human body and the shapes it creates.

Connection to my work

I took as inspiration from Seville because of the unique style and technique that characterizes her paintings, the meaning behind them makes me reflect how distorted a human body can be and to understand to be interested in portraying every angle and crease even if it is not perfect. I am really interested in looking at the meaning behind every laugh or frown, especially looking at distortion in the face it is easy to spot what emotions are going through that person because of the expression they have on the face.



Jenny Saville, Rapture, 2020, acrylic and oil on canvas, (200 x 160 cm)



Jenny Saville, Red stare head iv, 2006-11, (252 x 187 cm)

DEVELOPING OF IDEAS FOR LARGE PAINTING: EXPRESSIONS AND EMOTIONS.

For my large scale painting I wanted to incorporate Saville use of colours and integrate it with my own style.

I want to elaborate the idea of distortion and psychology in a painting, there should be a understanding of technique and medias.



The use of oranges and yellows depict the emotions of happiness



"Jenny Saville." Wikipedia, Wikimedia Foundation, 4 Feb. 2021, en.wikipedia.org/wiki/Jenny_Saville.

"Jenny Saville." Gagolian, 12 Apr. 2018, gagolian.com/artists/jenny-saville/.

LARGE SCALE PORTRAIT PAINTING #3: "CHILDREN'S EXPRESSIONS"



Silly face, shadows and light a bit confusing.



No focus on the face, hard to draw entire body



• painting would have to include body



• focus on the hands not the face
• tongue can look weird

• cute smile
• big eyes, focus on the face
• weird hair because of playing



Bright emotions
good with colours



• big eyes
• cheeky face



• background not needed



• I decide to choose these two pictures that would represent best my theme



• I edited the background with photoshop



Jenny Saville, Second Nature, 2020, Oil on linen (230 x 210 cm)

Jenny Saville
Prism, 2020
Pastel & Gouache on canvas,
(200 x 160 cm)



"Jenny Saville at Gagosian." "Whitenot Magazine of Contemporary Art." whitenotmagazine.com/articles/jenny-saville-at-gagosian/4832.

LARGE SCALE PORTRAIT PAINTING #3: "CHILDREN'S EXPRESSIONS"

In this screen I am developing techniques such as the use of colour, and different uses of the brush.

I experimented with bright colours and thick brush strokes to make the colours contrast one another.



At first I wasn't sure about the colours of the skin and wanted it to be more colourful so I decided to do the hair more colourful.

Throughout the painting process I decided to take more inspiration from Jenny Saville.



Otto, 2021, acrylic on canvas, (my own work)