



A Balcony in Paris
Oil on Canvas
1880-81
55.2 cm x 39 cm
Gustave Caillebotte

Artist reference:
Gustave Caillebotte was a
impressionism artist in the
1800s. He's my inspiration for
my painting because of his
style. Most of his paintings are
in Paris, and they depict the
architecture and nature of
Paris. He uses oil on canvas,
but his paintings only fully
detail the buildings. The
people, leaves are more like
smudges

Why Caillebotte?

I picked
Caillebotte as my
main artist
reference because
his ideas match
with mine very
much.



Rue Halevy, Balcony view
Oil on Canvas
1878
Gustave Caillebotte

Sources:

"A Balcony in Paris." *A Balcony in Paris by Gustave Caillebotte*,
2019, www.gustavecaillebotte.org/balcony-in-paris/.
Caillebotte, Gustave. "Rue Halevy, Balcony View, 1878 - Gustave
Caillebotte." *Www.wikiart.org*, 1 Jan. 1878,
www.wikiart.org/en/gustave-caillebotte/rue-halevy-balcony-view.

Painting based on Paris' architecture



These are some edited pieces of one
of my photos that I made, and I will
have to pick one to paint.

This is my finished painting. I
named it Blue Sky in Paris
because this painting is based
on a picture I took of the blue
sky of Paris.



Blue Sky in Paris

Gustave Caillebotte and Pierre-Auguste Renoir

Why did I pick this artwork and how does it relate to my work?

Artist: Gustave Caillebotte
Name of painting: Un Balcon,
Boulevard Haussmann
Size of painting: 69cm Height, 62cm
Length
Year of production: 1880
Materials: Oil on Canvas

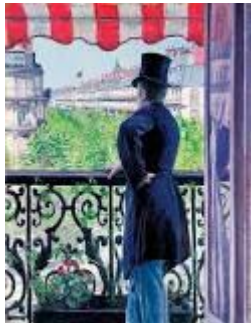
Investigation

Gustave Caillebotte
Homme au balcon
boulevard Haussmann
116cm H, 97cm L
1880
Oil on Canvas

- This artwork has a lot of similarities to the piece of work I am currently producing right now, which is a painting. Caillebotte, in general, is my main source of inspiration for this year's works and what I have in them. Not only him, but also my passion for architecture and nature have helped me pick this as a theme for the projects.
- This art piece relates to my work because of the technique Caillebotte uses, which is gentle strokes of paint with a brush. I use this technique, because when I looked and analysed his paintings, he does it in a way that looks real enough and plenty of detail.



Gustave Caillebotte
Un balcon a Paris
55cm H, 38cm L
1881
Oil on Canvas



Sources:

<https://www.wikiart.org/en/gustave-caillebotte/a-balcony-in-paris-1881>
<https://www.baudelet.net/val-verres/gustave-caillebotte/un-balcon-boulevard-haussmann.htm>



Artist: Pierre-Auguste Renoir
Name of painting: Le Pont des Arts
Dimensions: 0,60m Height, 1,00m
Length
Year of production: 1867-1868
Materials: Oil on Canvas

Context and cultural significance

- Both Caillebotte and Renoir were in the impressionist era. They both worked with this new idea, and not everyone enjoyed it at first. Renoir and Caillebotte were extremely close friends, thus in some projects they worked together. Even though they are considered impressionists, they fall more under the category of realism.

- They were both enthusiastic collectors of photographs. Their pieces look like photographs because it looks like they were painting somewhere, and only painted a small portion of the whole view, like cropping an image. Not only that, Caillebotte's brother took photographs and then Caillebotte used them to look over some of his paintings and try to fix some things.
- They both took tons of inspiration from Japanese art, especially printmaking. These prints were from the Edo period in Japan, which provided inspiration to the artists by making them go outside and capture the scenes from the daily life.

Why did I pick this artwork and how does it relate to my work?

Renoir
Pont Neuf Boulevards
74cm H, 93cm L
1872
Oil on Canvas.

- His artworks are very similar to Caillebotte's, and the reasons why I picked him are practically the same.
- Although they had a very similar style, Renoir uses more bright and vivid colors in his paintings and his brush techniques are slightly different. He does longer strokes with his brush, compared to Caillebotte who does gentle strokes with his brush.

Renoir
Les Grands Boulevards
52cm H, 63cm L
1875
Oil on Canvas

Sources:

<https://www.nga.gov/collection/art-object-page.52202.html>
<https://www.philamuseum.org/collections/permanent/82739.html>
<https://www.nortonsimon.org/art/detail/F1968.13.P>

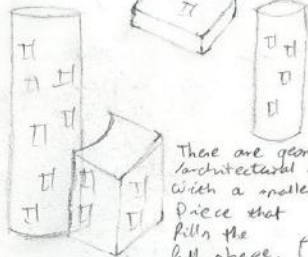
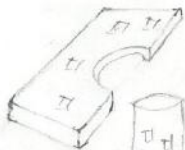
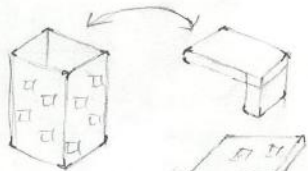


Shock of Reality - Project 1

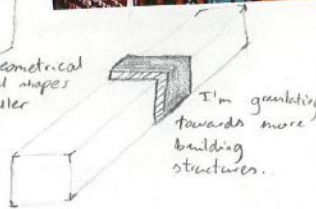
3 criteria to follow for this project:

- 1) Must only use a harmonious colour scheme.
- 2) Outcome must incorporate decorative pattern as a strong feature.
- 3) Must create 2 sculptures that should be presented together as a "relationship"

I D E A



These are geometrical architectural shapes with a smaller piece that fills the full shape.



I'm gradually towards more building structures.

Artists to look at later:

- Ken Eastman
- Robert Winokur

Sources:

https://www.google.com/search?q=building+distorted+images+reflections&tb=isch&chips=q:building+distorted+images+reflections,online_chips:architecturezfmN14ELa10%3D&rlz=1CSCHFA_enFR911FR914&hl=en&sa=X&ved=2ahUKEwiL8ZbGin3vAhVVMRoKHWEQCGYQ4YoAXoEAEQHA&biw=1440&bih=821



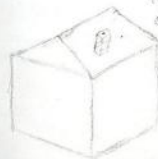
With this one, I wanted to see what a distorted building could look like compared to a normal rectangular building.

This is me experimenting with more uncommon shapes.

With these following shapes, I wanted to explore more geometric shapes other than a square or rectangle.

This shape is octagon, but octagon because not equal in

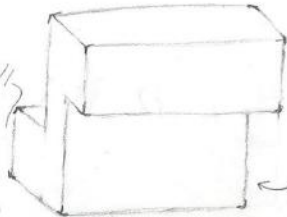
it's not an octagon because its sides are not equal in size.



Another idea I had, is to design house like structures with a rooftop.

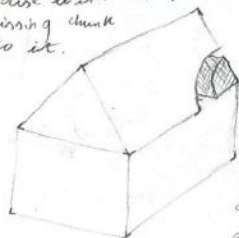


These following shapes all have been cut and have a piece missing. Both shapes complement each other, so in the end, they match perfectly.



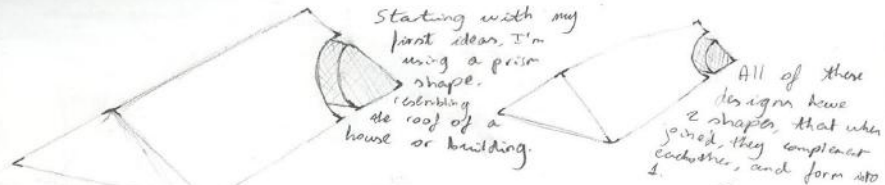
I used this picture to design my distorted / bent building with a piece missing.

House with rooftop and missing chunk to it.

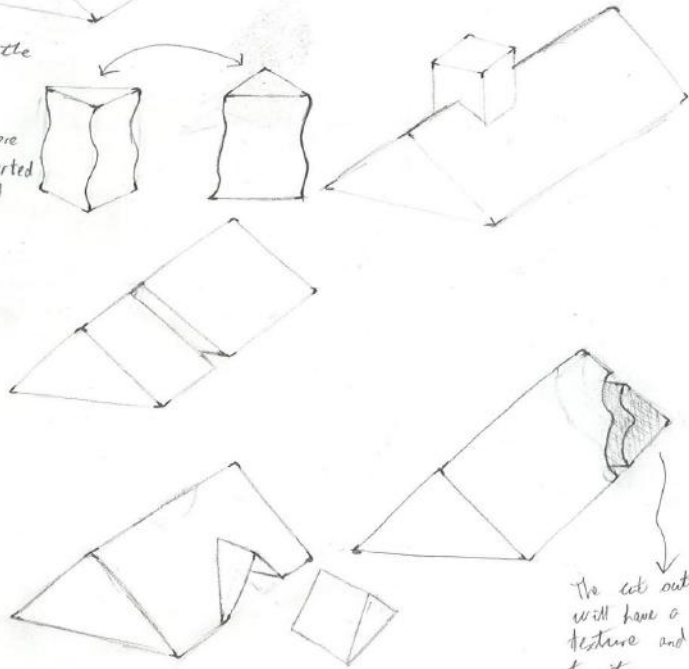


To start developing my final idea into several ideas, I'm going to get my idea of a prism and develop it:

Development of final shape into several ideas.

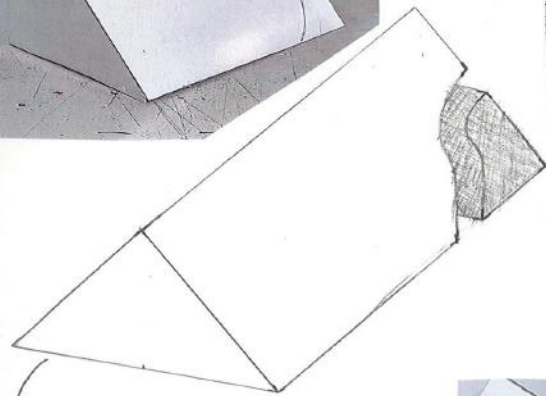
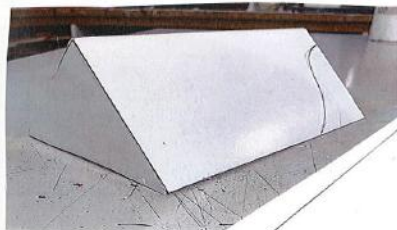


Some of the ideas are disfigured, giving it more of the distorted look and feel to them.



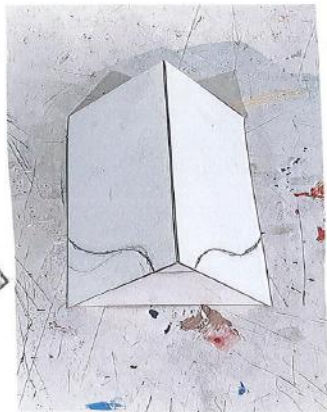
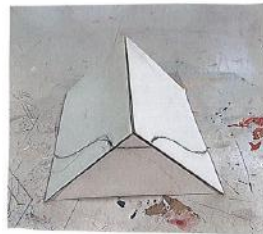
The cut out shape will have a different texture and color to it.

Final Idea Development



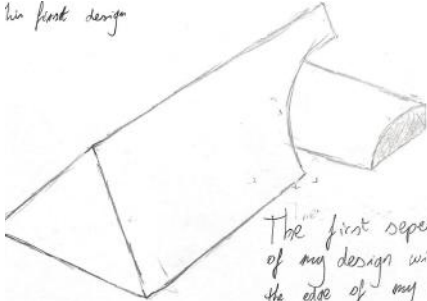
Material I will be working with to make my piece is stone.

Before starting my actual piece, I made a maquette, to get an idea of the proportions.

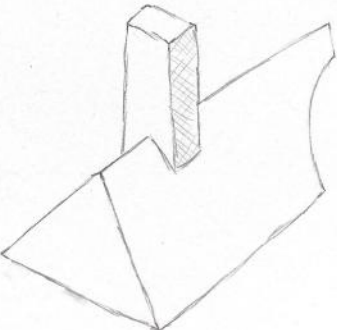


Development of stone sculpture

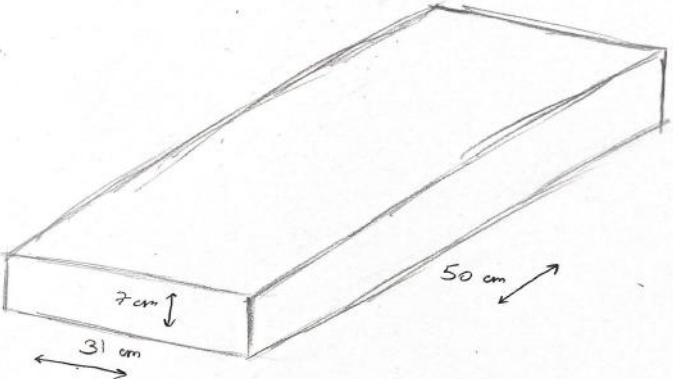
his first design



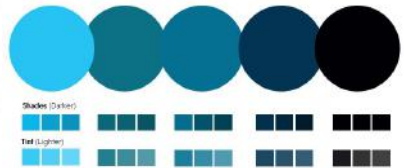
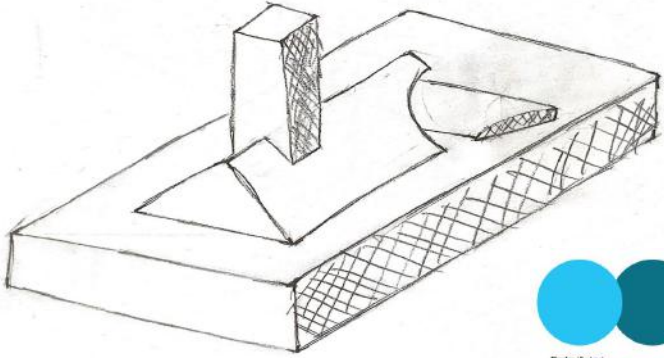
The first separate piece of my design will go on the edge of my main shape



For my final design, there are 4 main shapes that will all be together. These 4 pieces will be put together at the end once they are done being made. My main aim for this sculpture is to represent an abstract version of what a house could be, or any chitectural shape to that matter.



For my sculpture, I had to think of some possible colors I would use. I picked the color blue and these are the different types of blue I was looking at.



These blues would still change more depending on how much I use and how much water I apply when painting over my sculpture. Not all shapes will have a color.

Making of my final piece

Making of sculpture

These are the 3 main elements of my sculpture. We have the “chimney” of my sculpture, we have my cutout prism with a circular edge, and we have a quarter of a cylinder cut out, to make it fit with the prism. To do these different pieces, I had to use a saw and sculpting tools. This process was very long but in the end it payed of.

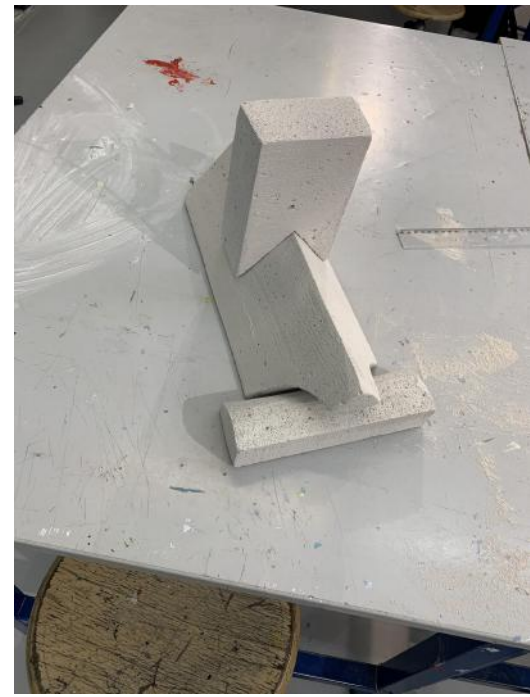
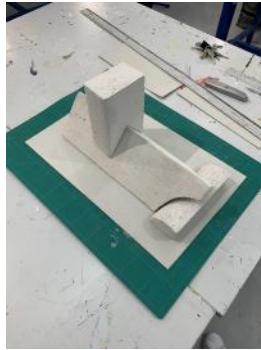


Final part of making



The final part of my piece was cutting the base for the other 3 structures. This base had to make the other 3 pieces look like they were being displayed. Without the base, the whole piece would not look impressive.

What the base does is give the main part of the piece more emphasis and make it look like an artwork in a higher place. It gives it a sense of importance and almost makes it look more “powerful”.



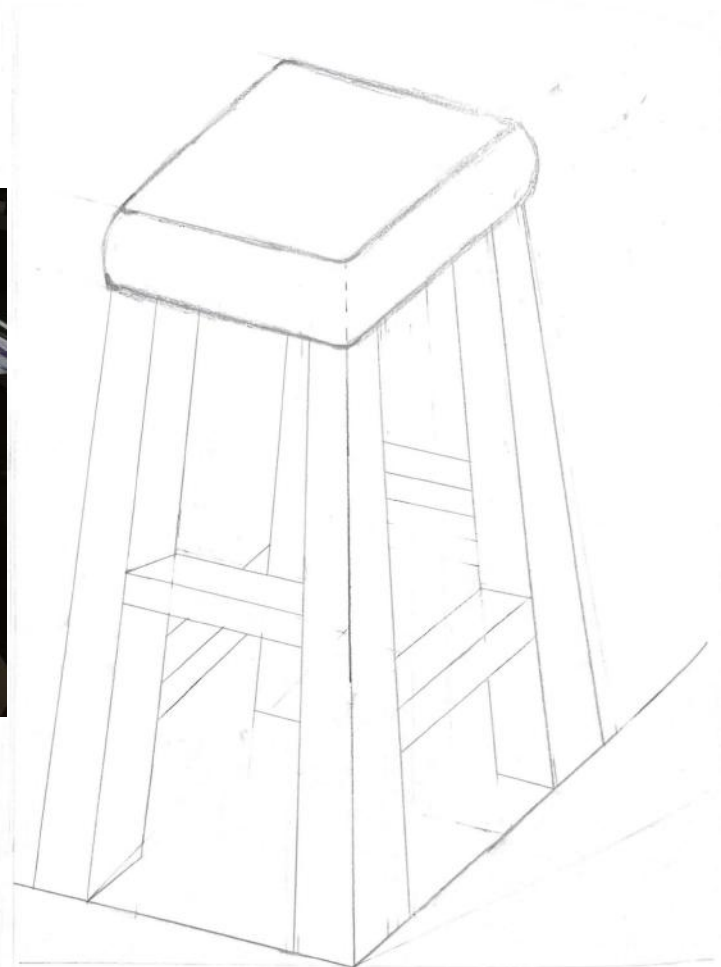
This is the final shape made for my piece. It's not done because I still have to paint it and then make some final touches to make it look more precise.

Close, Closer and Closest

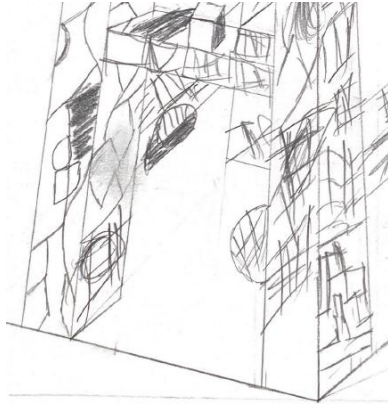
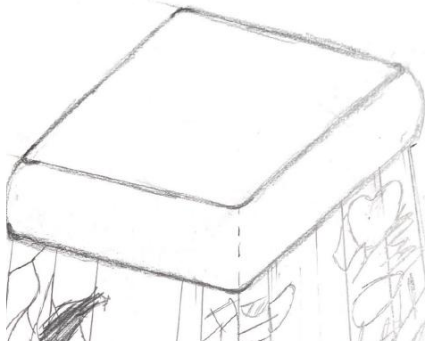
The first piece that I worked on in this project was a tonal drawing of an object in our house, I decided to draw a stool, but not just a regular stool, a stool with colorful bits of plastic, glass and wood around it, glued to the stool. Before drawing this stool, I had to draw the “skeleton” of this stool, in other words, a regular 4 legged stool.



As you can see to the right, this is the base of my stool drawn out. The next important part of this drawing was to pick 3 parts of my stool and produce a collage from 1 of the pictures.



These are the 3 parts of my drawing that I picked and I had to do a collage based on 1 of them, by looking at my actual stool to get the colors in. In the end I picked the image to the right because it was the one that caught my eye and was the one that was going to be the best to do the collage on.



To the right you can see the image of the collage I am going to be producing in color. This is going to be a challenge because I do not have the specific color papers for the colors to match, so I am going to have to draw on top of my paper to get a more precise shape and colors of the stool.

The final piece of work produced for this project was a painting based on my collage. I decided to work with acrylic, and this how much is completed. As you can see, it is not completed, but I decided to go for a distorted and realistic approach. A mixture of both is good for painting an object like this.

Working with acrylic was quite simple and the best course of action for painting this chair, instead of using watercolor, gouache or oil painting. Not that these are bad, but they are not the best styles for this project.



The final artwork

Artist research

Kazimir Malevich, russian artist from the 20th century, is known for his very simple abstract pieces of work. His combination of color, tone and shape were the 3 main inspirations for me producing my painting. Of course I looked at Picasso as to how he did the more circular shapes, but Malevich is the bigger inspiration for me producing my painting.



Suprematism
Oil on canvas
1915
Russian Museum
Kazimir Malevich

Sources:

<https://www.tate.org.uk/art-terms/s/suprematism>

Painting based on summer house

BIG I will be looking at for me to paint



I will directly paint one of the two photos. The first step is to paint with the color in the picture, and then use a material to draw in the lines after the paint has dried. Here's the list of materials I will experiment with.



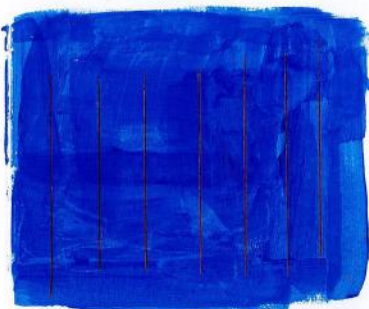
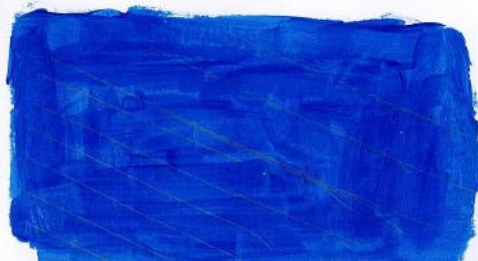
Pencil



Blue Pa.



Sharpie



On the other hand, using the sharpie it made the lines easier to see and work with the only downside is sharpie and pen is that you cannot erase it.

As you can see from my attempt at using pencil and a pen to draw over the blue paint, it's not very visible. But when I use a sharpie, the lines become much clearer.



Oh Helen, I roam my room

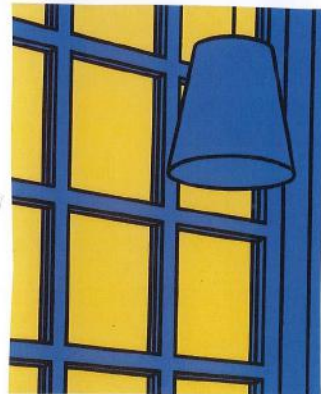
1976

Screenprint on paper
410 x 354 cm

Patrick Caulfield

English painter and printmaker known for his canvases, which incorporate photographic images of a pared-down scene. One of his most famous outdoor scenes. Interior; noon, church. The style of simplicity with canvases.

Interior; noon
1970-71
Screenprint on paper
71 x 58.5 cm



In this slide I started investigating line patterns and how different materials have different effects on paint. There are pictures showing line patterns, after that I decided to test blue paint and use different materials to draw lines into the paint.

I got inspiration from artist Patrick Caulfield, where he has pieces that has line patterns, and very noticeable lines. From my testing, the most noticeable and best material to use over the blue paint was a black sharpie.



17.5 113

To start working on my canvas, I had to first measure the size of my image, and then the size of my canvas. The picture had a base length of 17.5cm and a height length of 10.5cm. I had to increase the size of the image by 35% so that it would be easier to look at and paint.



The blue part of my painting will be the simplest one to paint and draw because it's a simple colour to achieve, and drawing parallel lines with the sharpie is quite straight/brand

These are the 3 main components of my painting. The last one is to do blue wall with the repetitive line pattern. The 2nd picture is a picture of the stairs, again following the pattern. And the final image showcases a light beige wall.



The grey part of my painting is going to be the most challenging because painting grey with different tones and drawing the lines as they are in the image, it's going to be difficult.



After lunch
Apply paint on canvas
148.0 x 213.4 cm
147.5
Patrick Confield

The last essential part of my painting is the light beige part. This will be simple but to challenge myself, I will attempt to do the texture of the image.

The slide shows the explanation of my process off the picture I decided to paint. I chose this picture because it has interesting line patterns, and several colors to produce contrasts.

I started doing some paint testing to try and get similar colors to the picture. After that, I had to measure the picture and scale it to the size of the canvas I used to paint the picture.

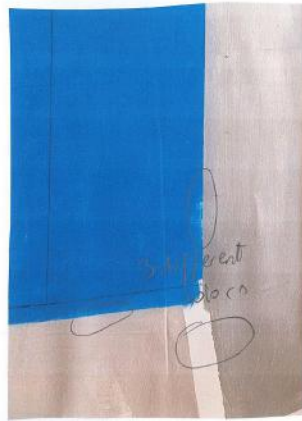
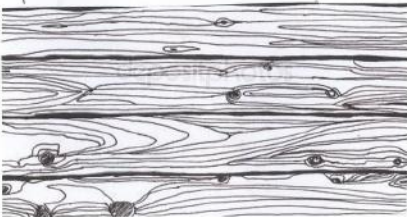
The last part of the slide I explained what I will do with each color in the picture and how I will do them.

Development of Painting



The first main step to my painting is putting in the colors in their correct place. To do this, I had to split my printed photo into 8 parts and then start by painting.

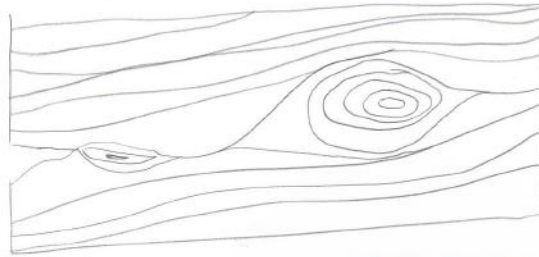
After getting the part in and letting it dry, I had to use charcoal and draw in the lines that make up the wooden planks.



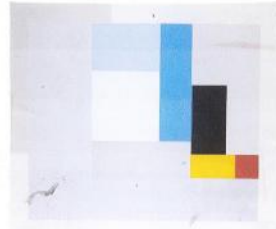
Practice drawing of how I'll produce my wooden patterns



More practice drawing + first painting trial using the drawings as inspiration above.



Ben Nicholson



June 1937
Oil paint on canvas
159.4 x 20.5 cm
Nicholson, an English man born in Deham, studied at the Slade School of Art, 1910-1912-11. He spent traveling time in his 1910, like Italy, discovering new styles of art he enjoyed.

Henri Matisse

Trivaux Pond
1917
Oil paint on canvas
92.7 x 74.3 cm



Matisse, a French artist, was a draftsman, printmaker, and sculptor, but most people know of him as a painter. He is regarded as one of the artists who helped shape the revolutionary developments in the visual arts throughout the first years of the 20th century, and he further developed painting and sculpture.

In this slide I started developing my painting, more precisely, I developed what the blue area of my painting would look like and how I was going to do it.

The blue area is made out of wood in real life, and wood has a particular pattern. Wooden patterns are made up of long narrow lines, that break up, creating circular shapes with several lines inside, almost like a spiral.

After practicing with wooden patterns I looked at two artists, Ben Nicholson and Henri Matisse, where I looked at the colors they used in their paintings. These colors gave me an idea as to how I could paint the blue area in my painting, giving it some textures.

Sources:
https://www.google.com/search?q=wooden+patterns+drawings&rlz=1C5CHFA_enFR911FR914&source=inms&tbm=isch&sa=X&ved=2ahUKFwjLGuCik93vAhUszLUKHYYICnMQ_AUoAXoECAEOAw&biw=1440&bih=821
<https://www.tate.org.uk/art/artworks/matisse-trivaux-pond-n04717>

An investigation on the patterns of lines created and colors used by Patrick Caulfield.

Introduction

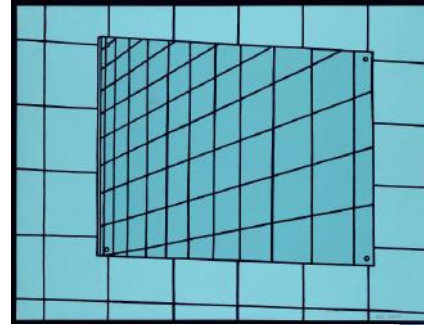
I have decided to investigate the patterns and colors in Caulfield's painting "After Lunch", as it showcases simple straight lines, which are very similar to the piece of work I am currently producing at the moment. This piece links to my work as I explored how he made his lines and work through them with these basic colors.

Context

Patrick Caulfield was an English painter and printmaker associated with the Pop Art movement, known for bold images created in a strikingly graphic style, which incorporated elements of photorealism within a pared-down scene. Patrick Caulfield studied at Chelsea School of Art from 1956 to 1960.

From the mid-1970s he incorporated more detailed, realistic elements into his work; *After Lunch* (1975) is an early example. Caulfield's paintings are figurative, often portraying a few simple objects in an interior. Typically, he used flat areas of simple colour surrounded by black outlines. Some of his works are dominated by a single hue.

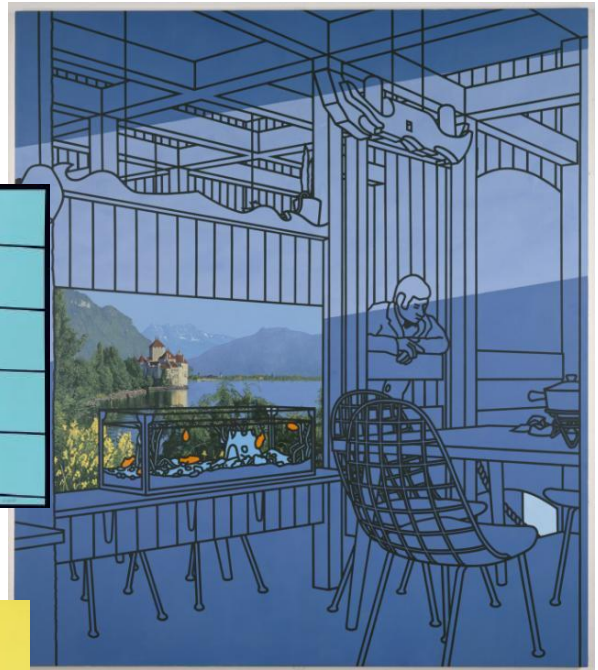
Patrick Caulfield has further expanded his skills producing several styles of paintings, from realism, to more abstract paintings, to paintings that have a cartoonish style, but they are not cartoons.



Bathroom Mirror, Print, 71 x 93 cm,
1968, Patrick Caulfield



Wine Glasses, Screenprint on paper, 35 x
30 cm, 1969, Patrick Caulfield



After Lunch, acrylic paint on canvas, 248 x 213 cm,
1975, Patrick Caulfield

Form

The painting presents numerous shapes and patterns caused by the black lines, representing the cartoon style of the painting. These black lines are present everywhere, they even make up the man standing against what it looks like to be a window. The photo realistic mural in the restaurant contrasts with the cartoonish style by giving the impression that the cartoon is real life and the photorealistic mural is just the fantasy of the human being.

Personal Opinion

I like this artwork because it shows the a photorealistic painting in the painting itself while still implementing some very simple cartoon drawings to the painting. The whole composition of the painting is very interesting and how he mixed photorealism and some cartoon style painting is very fascinating.

Connection to my piece

The main similarity of my work to his is the present black lines, also the way the lines are, straight and parallel to other lines. Another similarity to my painting are the colors used. Some of the blues he's used I've also used, even the greens in the "picture" present in the painting are similar to the slight greens i used.

Process

His painting was painted by hand. To create the black lines, he had to use a ruler to first draw with a pencil what the lines would look like, and then he would paint with a brush, like the rest of the painting.



Summer House Wall

Content

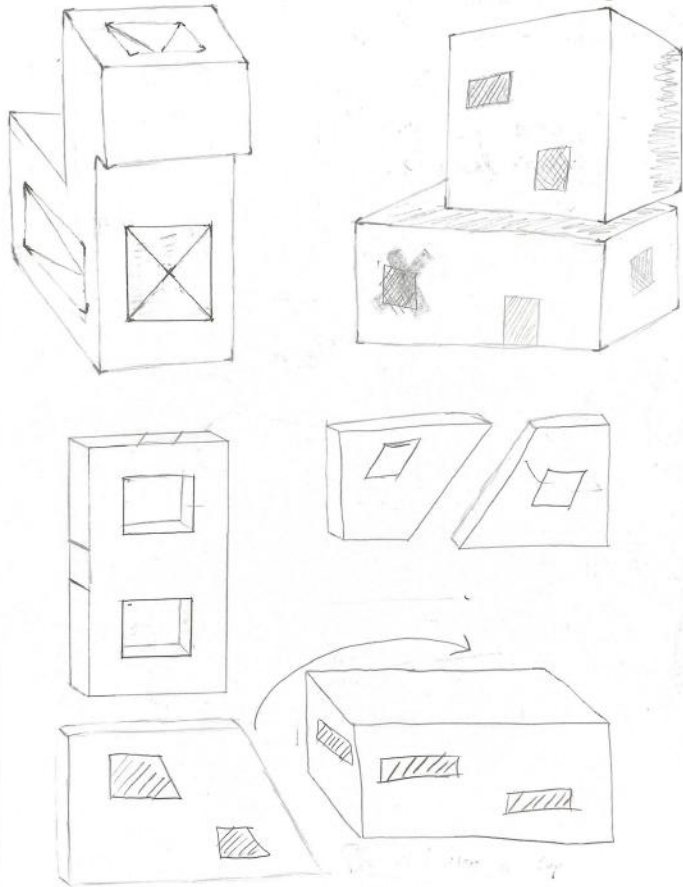
"After Lunch" was one of his earliest works to combine different styles of representation. We can see a photo mural of the Château de Chillon hanging in a restaurant is depicted with high-focus realism, contrasting with the cartoon-like black-outlined imagery and fields of saturated colour of its surroundings. He makes this decision on purpose to show the relationship between these varying representational methods, so that the picture appears more real than the everyday world around it.

Bibliography

Unknown, Unknown. "Patrick Caulfield." *Wikipedia*, Wikimedia Foundation, 5 Oct. 2020, en.wikipedia.org/wiki/Patrick_Caulfield.

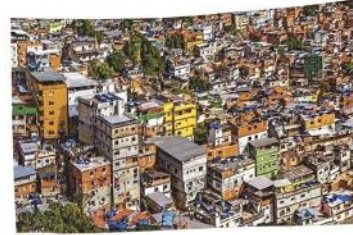
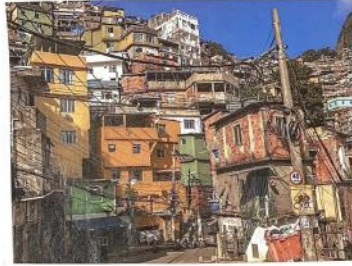
Tate, Henry. "Patrick Caulfield 1936–2005." Tate, 1 Jan. 1975, www.tate.org.uk/art/artists/patrick-caulfield-873.

Sculpture based on Rio de Janeiro's Favelas

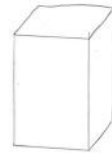


After doing more research on cardboard sculptures, I looked at Favelas for reference, as my main idea now is to make a well-structured favela out of cardboard.

Here are some pictures of Rio de Janeiro's favelas for reference.



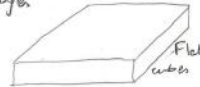
Further design



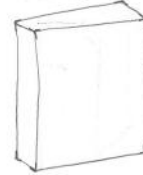
Big rectangle



Small cubes



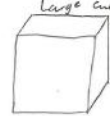
Flat cubes



standing up flat cube



Long rectangle



Large cube

Sources:

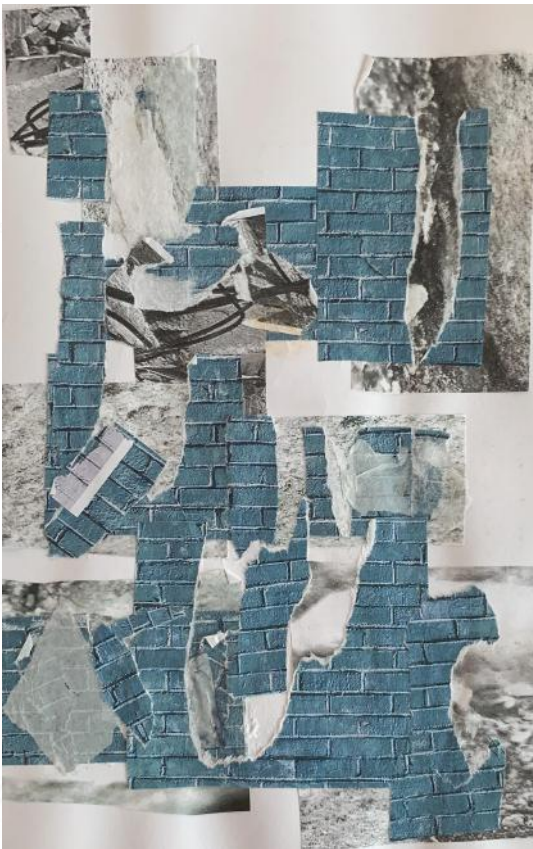
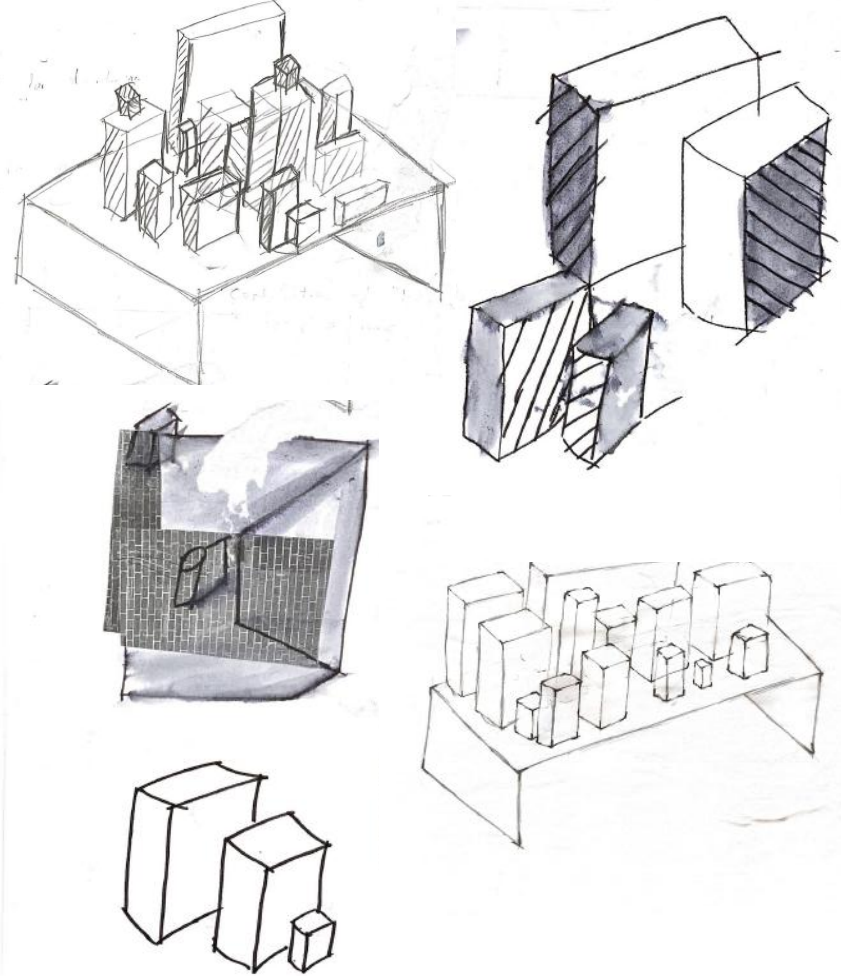
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This page was my development of ideas for my sculpture.

At first I was just sketching different ideas that came to my mind, and then I came up with the idea of making a sculpture inspired by Favelas.

Favelas are a composition of different buildings mashed together in very large spaces, trying to fit as many houses as possible together. They are generally made in mountainous terrain, and in Rio de Janeiro's case, most favelas are in the mountainous terrain.

Having lived in Rio for five years, I saw how these favelas were made up, how the different houses had different materials and looked very different from one another.



Firstly, I drew a quick sketch of what my final piece could look like, not too detailed, but detailed enough to help me imagine what my sculpture could look like.

I did some material testing for my sculptures, trying out what worked and what didn't.

I was also practicing the decollage technique, to see what type of results I can get.



Favela Complex