

Process Portfolio

Visual Arts May 2019

*Please note all pictures are taken by student unless stated otherwise

watercolour portraits

For my exhibition I want to introduce portraits, as I think they are an amazing way of portraying **expressions**. In this part of my process portfolio I will be starting my own **watercolour** female portraits. I think that the way watercolour looks relates strongly with my **theme** of female freedom. Most precisely with freedom itself as it illustrates a sense of **movement and relaxation** in contrast of what acrylic or oil would do to a portrait.

I admire Dominic Beyeler's art because as an artist he has been able to interpret deep feelings in a complete

unconventional way, expressing them with his own style and an original use of black ink pen outline and details over watercolour. He uses the psychology of colours to interpret emotions, which acts extremely adequately.



Looking at many of his paintings, Beyeler consistently makes use of backgrounds formed of one contrasting colour to the tones used in the figure in form of splashed watercolour, with high quantities of water so that it naturally plays with the tones of that color. Analysing specifically the painting on the right we can see how Beyeler uses strong tonality differences without details blending which gives an original sense to the piece, however, this is posteriorly marked with what

looks like quick scruffy lines that join to make an interesting outline to the faces. I have tried his technique by copying one of his pieces to practice and reflect on my results:

dominic Beyeler

ana Santos

Ana Santos is a Spanish artist that illustrates portraits, mostly female, with different techniques and delicate strokes - combining: (gauche, Indian, ink, digital painting, coloured pencils and oil) where watercolours and pencil predominate above all. In most of her recent work she combines female figures with expressive attitudes and looks, in contrast with light colours, pastels and melancholic vibrations: by merging them all together with and animals and elements of nature and surreal symbolism.

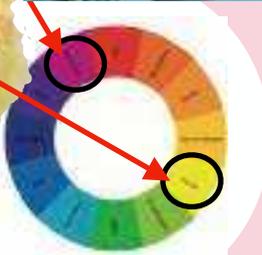


What I like the most about her artwork is that she uses representative colours and specially the mixture of natural elements with female faces in her painting. Her style combines well with my theme. She has a much more neat style than Beyeler uses in his work, Ana Santos' style is much more realist. To try out her technique I was replicate one of her best pieces in my opinion. I will use a washed out controlled layer of water colour first, and make some details with coloured pencils and a black ink pen. Here is the original artwork.



Analysed piece

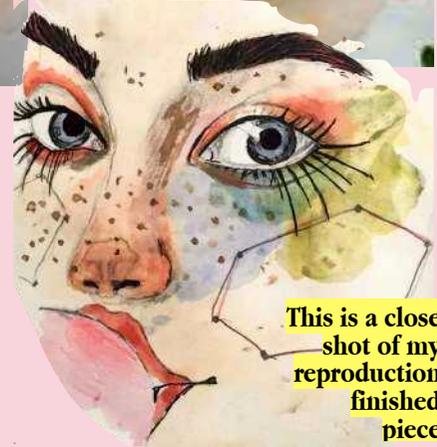
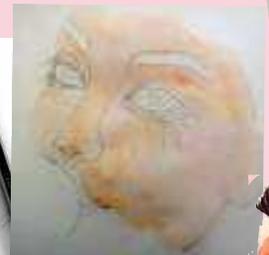
Dominic bayler uses contrasting colours between the background colour and the main tone of the image.



STEP 1

STEP 2

STEP 3



This is a close shot of my reproduction finished piece

STEP 1



After drawing with pencil a sketch of the face features, hair, neck and shoulders I painted it with watercolour. Giving everything an extremely light water wash. For the different tones in the face I learnt that I have to leave it to dry before applying a darer layer for the shades.

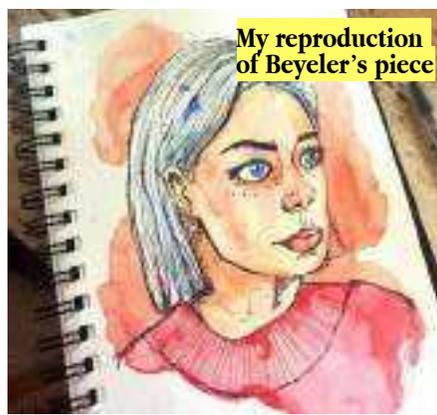


STEP 2

After the watercolour dried I applied an outline. I used a black ink pen with a point of 0.38 mm. I used a thin pen to be able to use more amount of lines in order to make a thick outline and give it the same impression that Beyeler uses on his paintings. I noticed the use of unnecessary lines that add to the total structure. As a result, I'm happy with the final piece and will be willing to try this out with my own photography and make personal additions to it.



Original artist's piece

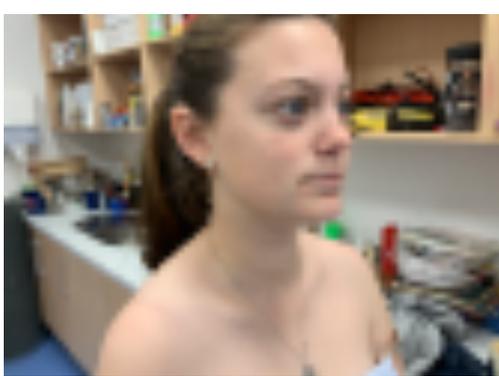


My reproduction of Beyeler's piece

By comparing the pieces I can see that I have used higher saturation in the colours and that the outlines of the face features has been marked more on mine.

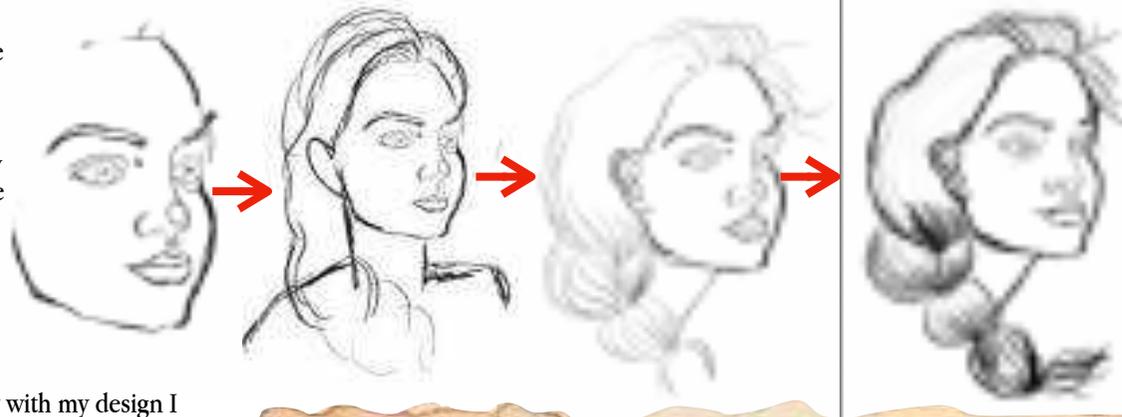
Reflecting on my try out of her work I can see how this style is much more difficult and needs much more precision than Beyeler's style. Once again I noticed the importance of the black ink pen outlining the features in the face on top of the watercolour. To make my technique better I should improve in shading with watercolour so that it is more noticeable.

Making my own Watercolour



I took a quick reference picture to make my own inspired piece.

I drew it digitally so that I was able to manipulate the drawing easier and go back to it.

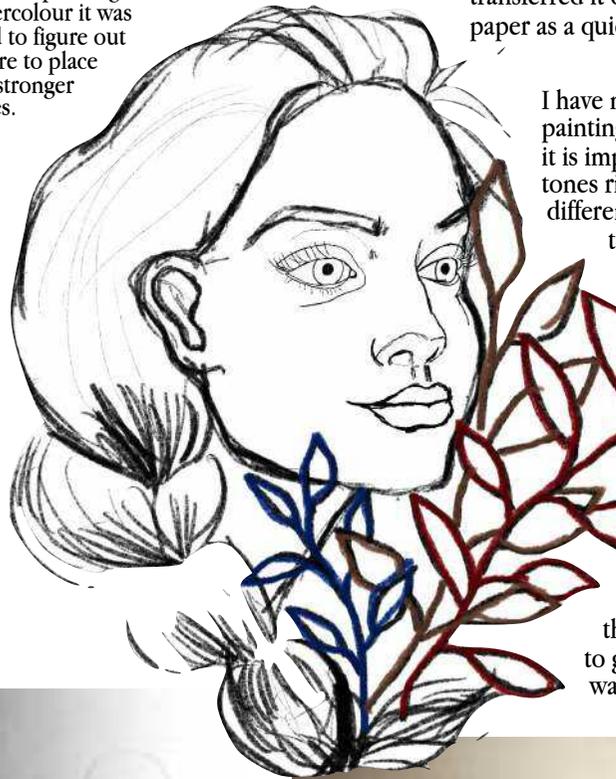


I took a quick reference picture to make my own inspired piece.

I drew it digitally so that I was able to manipulate the drawing easier and go back to it.

A big mistake that I did was take the reference with poor lighting. Because when I started painting the watercolour it was hard to figure out where to place the stronger tones.

Once I was happy with my design I transferred it on to watercolour paper as a quick sketch.



I have noticed that when painting flesh on watercolour, it is important to get the skin tones right. There are three different types of skin tonalities, which I have tried out in different individual tones.

The purpose of this study is to recall all the tips and tricks that I notice by using this media and use it for the watercolour portrait.

I also made a study of the different skin tones there is so that I could experience mixing the different colours to get the exact tones I wanted.



G409 G506



Watercolour Skin Tones

Blending Style

STEP 1



I firstly painted the deepest shadows. It is important to consider where the light source is coming from, and what parts of the face it is hitting to be able to paint the deepest shadows.

STEP 2



I added the middle tone, letting the middle colour blend where it overlaps the dark shadows that I had already painted in step 1.

STEP 3



I then coated the area with the lightest shade. Add the lightest shade to wash out the shadows and blend all the colours together smoothly with more water.

Layering Style

STEP 1



I painted the darkest shadow, coating the whole of the area of the face with the lightest tone. (Coating on the brush.)

STEP 2



I then added the middle shadows, when the dark and middle, I painted the middle tone as a second layer. The middle tone began coating themselves on the face.

STEP 3



The most important parts that should be painted with the darkest tones are under the nose, under the neck and in the corners of the eyes. By layering, the darkest colour does not blend with the rest of the face. (Comparing the original colour.)



I decided to work with the Layering style as this allowed me to have more control of the paint and shade it step by step.



In the first try I did I tried the layering style that I had studied. This meant starting off with a base layer and working my way up through every shadow of the face.

Inspired from Beyeler I then added the lines in black with a thick ink pen. I thought that this gave it a good finishing touch and I was happy with the end result.



However, I was not happy with the piece in general. I thought that the technique had been applied well but the watercolour had dried out in a weird way and it confused the eye as a viewer.

TRY 2

In my second try I decided to work with the blending style. I began by undercoating the dark parts of the face with dark blue watercolour paint. I left it dry, I realised how important it was to leave the paint to dry properly before adding next layers. Otherwise the colours would mix and the water would drag it to different parts of the painting.



Even though I had left the first layer dry, it still blended in too much with the first flesh layer and it wasn't visible. So I had to go over it with paint and less amount of water to make the shadows of the face.

I worked on it as if it was an acrylic portrait. Which made it easier for me as it was a more mathematical process, as watercolour requires constant reflecting and waiting for the paint to dry. I thought it was working well, but in the end I realised that it lacked the benefits of the watercolour. The paint was too bulky and thick.



I finished my second-try with a similar outline than the first one. I think it gave it a good completion look.

However, in the end it was hard for me to decide which one I liked more. I ended up going for my second try (painting on the left) because even though it was inspired from both Ana Santos and Beyeler it had more of my personal style and I liked that. Also the painting was more intense and more expressive.



PHOTOGRAPHY AND POSTPRODUCTION

Robert Mapplethorpe was championed for his erotic black and white photography of the late New York avant-garde which was based on sculptural nudes, erotic S&M imagery,

I am interested in photography, however what calls my attention most are all the modification of image photography and post-production editing: distortion of image, patterns, etc. I will be analysing some of the best and most original photographers to carry out my study.



homoerotic themes, flowers, and portraits of celebrities. Lisa Lyon, 1982: Symmetry was one of the universal values that Mapplethorpe was mostly interested in, in Lisa Lyon we can admire a clear example of it. The equilibrium of the composition of the piece was what called my attention. Likewise, the photograph has a composition triangle that is composed by the points of her feet and her head, this creates the compositional shape that has been used through the history of art to enhance the balance of visual works.

Mapplethorpe has also positioned the model in front of a squared patterned floor whose ending against the wall is parallel to the frame of the photograph, continuing with the effect of symmetry and perfect lines. I was attracted by the use of contrast of this piece, where the model is wearing mostly dark clothing (her sneakers, bodysuit, and hair), and placed in front of a white wall, which work supportively with the black and white filter. Lighting incorporates in the frame from the left-hand side of the model, its intensity makes it look like natural lighting, which gives a pure feeling to the picture.

The reason why I have included this photograph in my process is because I would like to try out photography that implicates similar elements that Mapplethorpe uses in his works, mainly contrast, black & white, but most specifically the feeling of expansion that the legs of the model produce. I am attracted to artwork that talks by itself and I think this is a perfect example of this.



I will analyse both of them together as what interests me from these portraits is shown in both of them. These are photographs by 'dankos-unlmtd'. What attracted me from them was the amazing use of lighting that creates a dramatic contrast effect.



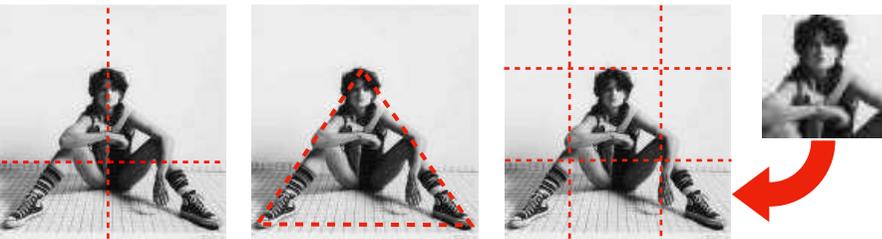
These are by **Rosanna Jones**, who takes pictures, prints them and after placing objects on top of her photographs she scans them. I think that this has a message that plays with the identity of people, which could adapt well to my theme if I do this with the female body. I like the surreal mixture that she has used to illustrate this meaning. The fact that the pictures are in Black&white also makes the portraits interesting, contrasting with the primary colours of the tapes. We can also perceive the photographs are slightly in motion, probably on purpose to give a sense of action and movement. I think that one of the main benefits of canning the objects instead of photoshopping them in, is that it gives it a really look that adapts very well to the image and it is what impacts us most.



What I'm most interested in about Jenny Saville's work is her way of seeing the world and in particular women. She has created a whole new level to the meaning of the female body in art. This photography pieces show this too, as they explore the female form in an aggressive way.

After having observed the operations of reconstructive and aesthetic surgery, Saville was eager to express the violence and anaesthetised pain of this experience in her own work. Luchford and Saville began an artistic collaboration that captures the full range of color, tonality and topography of live flesh, in large photographic tableaux. Distortions confront and coerce the viewer into an examination of one's own body and the grotesqueries and beauties inherent within. The images also recall biological specimens preserved, disembodied and disfigured.

I think that these pieces strongly spread an original message. From Jenny Saville I am interested in inspiring by her originality and specially her 'no limits' art, where she isn't afraid of expressing deep thoughts in aggressive ways.



DEVELOPING IDEAS

CONNECTIONS

I was inspired by Robert Mapplethorpe's picture of Lady Lion. What I got out of this image to do the picture of my model where some of the main elements that compose the image and the main things that I like from it:

#1 The position of the model: Showing *female freedom* which connects directly to my *theme*, the spreading of the legs and the serious look.

#2 The contrasting background: Mapplethorpe used a white background, instead I chose to use a black one to make the *features* of the model stand out. In the editing process I also added high levels of *contrast* to make the model's hair and clothing *merge* with the background, and added *exposition* to make her face and arms stand out.

#3 Use of geometry:

#3a I got my model to wear some *lined* trousers to provoke the sense of graduation of space by pointing to the *outline* of the frame.

#3b I positioned the model on a man made floor that had *geometry* in its design to give a *structural* feeling, such as Mapplethorpe did.

#3c The structure of both photographs include the line where the floor ends in parallel to the top of the picture to obtain symmetry.



ANALYSING

DIFFERENCES: What I have purposely changed

The main component that I have changed is the *contrast* between the model and the *background*. As I wanted to give a *symbolical* sense of how women have been forced to *merge* into their background.

SYMBOLISM: Why?

I think that this piece has a deep connection with the actual things shown in the image: *contrast, women* and *symbolism*. Metaphorically showing the expectations of *perfection* that the society has on women. In contrast, Robert Mapplethorpe, faithful to his explicit theme, has added a woman with spreader legs which has a *sexual connotation* to breaking free.

REFLECTING ELEMENTS TO IMPROVE:

The photograph would have a bigger impact if I had chosen a location with a neater *geometrical pattern* in the floor. Also, the leaves in the floor don't work as I thought they would. One of the main factor that make this image special is its *symbolism*, and I didn't get my model to look *straight* into the camera as her face is slightly tilted. This is something that I would change.

The spreading of the legs should be wider as this important symbolical factor is lost in the image as it lacks *exaggeration*.

ELEMENTS TO LOVE:

I think that the black background gives the image a powerful feeling. I like how the face of the model stands out from the background.

FUTURE IDEAS:

By looking at Robert Mapplethorpe's picture next to mine I am attracted by the idea of positioning two images together, one having a black background and white clothing and another one with a white background and dark clothing. I think that trying out this contrast could look great.

THIS IS THE VIRGIN VERSION OF THE PHOTOGRAPH:



Exposure:	38%
Contrast:	0%
Saturation:	-100%
Highlights:	100%
Shadows:	78%
Sharpness:	38%
Denoise:	37%
Temperature:	0%
Tint:	-8%

I took this picture by positioning the model in a wall that had a funny geometrical pattern. The time was also important, the photograph was taken at 20:00pm, as the sun was already going down and it provoked contrast with the lighting. (In reality it's a metallic material of one color only).

WHAT I LIKE

The purpose of this picture was to show the theme of "revel-ion" and it contrast of the structured man-made lines and the model posing in a specific way, imitating with her arms pushing away this formality.

WHAT I COULD IMPROVE

Even if I like the sense that the lack of highlight gives the picture, I would like to add contrast to the image to give intensity to the light and dark tones. To do this I will have to edit with a professional editor like photoshop.

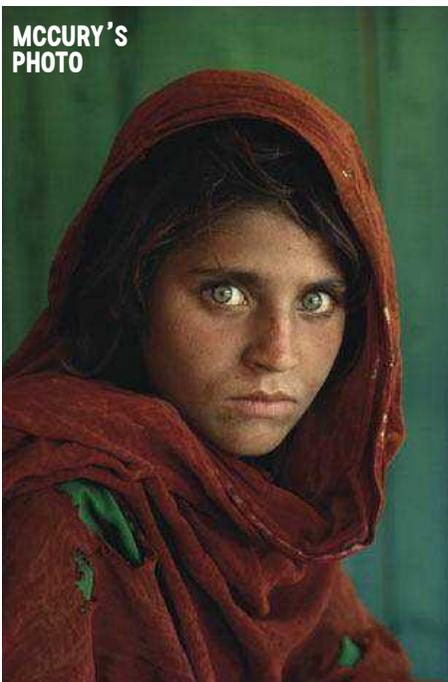
EDITS MADE:

I have added 38% of *exposure* to enhance the *contrast* of the lines in the background. I have added 100% of *highlights* to take them away and *merge* the skin of the model with the lightest lines of the *background* for connection with the *symbolical* significance. The reason why I have made the picture *B&W* is to give importance to the *forms* instead of the *colours*. One of the photographers that I studied, *MAN RAY* blurred out the highlights in his images. I was inspired to copy this style because I thought it brought intensity to the image and originality.

As an important part of my exhibition, I realised the importance of capturing a good portrait that would give a more real dimension to my theme. I've always seen portraits as a piece of art that shows the identity of a person's soul. Since a young age I have been immensely fascinated by portraits particularly, as they capture a millisecond of someone's character yet shows a lot about them.

STEVE MCCURRY

Steve Mccurry is an artist I was introduced to as a young age in an airport, I remember my mother talking to me about the girl in the picture of the front cover of the national geographic for a while and staring at the picture that was printed in a huge size for over 30 minutes.



MCCURRY'S PHOTO



MCCURRY'S PHOTO

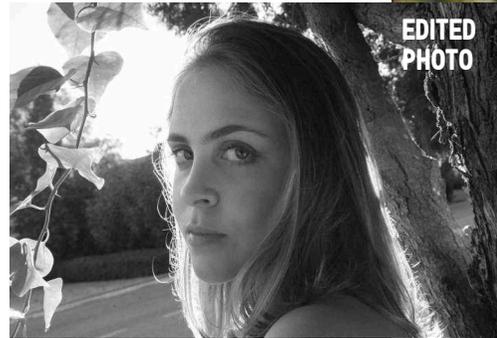
Steve McCurry is known for his capacity of taking heartfelt photographs. We can see the use of strongly contrasting colours, fierceful contrasts and particular lighting in both background and person.

In his most known piece, the 'Afghan Girl' from 1984, the girl is the centre of the composition of the picture. This picture was taken with a Nikon FM2.

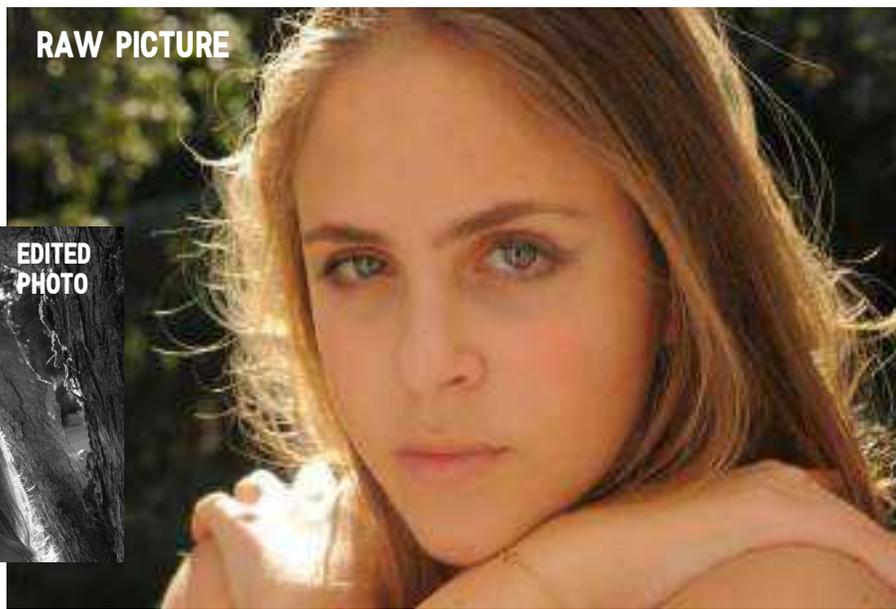
Personally, the untypical expression of the girl is what made me sit down to look at it for so long. The mixture in her eyes between fear and confrontation is extremely powerful.

The background is out of focus, and the colour of the eyes matches this colour.

I was working with a Nikon D500 and a 85mm lens because this lens provides logical working distance with the model, with shorter field of view.



RAW PICTURE



Even though I was impressed by the colours in Steve McCurry's photography I was determined to inspire from other elements of his work, the deep looks from the straight stare of the viewer into the eyes.

I worked for hours with my model and it was important for her to understand the importance of her expressions. I chose a model that would be able to be extremely expressive.

This picture above was one of the ones I liked. Because her expression was strong and the composition of the picture was powerful, yet it was lost with the surrounding. I tried to implement the rule of thirds, making the bigger eye the centre and the picture worked better. However, I felt

I was working on my pictures with bridge, when I saw this one above in the gallery I was instantly drawn to it. I thought about inspiring from McCurry's contrastive colours, (green and red, as seen in his two pictures studied), and exaggerate the colours in this photograph of the yellow and the blue. However, the contrast of those colours was not as strong and interesting as the ones portrayed in McCurry's photography. Therefore I decided to make the picture black&white to concentrate on the contrast and power of lighting in the picture instead of the pigmentation.





I wanted to give more **deepness** to the eyes, so with the **paint tool** I selected the eye section and increased the **exposure**.



I then added some **contrast** and **lowered** the **exposure** to give the whole image more **darkness** and make the **highlights** stand out.

I wanted to create the black and white myself. I was working with the **NEF** version on **photoshop**. I started by lowering down the **saturation** to 0. Yet I realised that the image was missing **power**, the **highlights** and the **shadows** where too similar.

After **highlighting** the eyes enough, I thought that the picture was

still **flat**. I decided to play around with the **curves** on photoshop. This helped the flesh stand out a lot from the features in the face.



To increase the **contrast** between the **skin** of the face and the **features** I **highlighted**, I increased the darkness and **exposure** in the **reds** and **magentas** of the photo. This **darkened** the lips and the surrounding of the eyes. To not be **distracted** from some **imperfections** in the skin, I used the **clone tool** to **erase** them.



To give it a personal touch I decided to add some details. Connecting the woman to nature, I painted some roots on her face. I painted this with the digital pencil, one that detected the weight of my pressure on the touch pad. So that I was able to be more delicate with the outline of the leaves. I made the root red to give it a colourful touch.



Inspired by Jenny Saville

Jenny Saville was born in 1970 in Glasgow, and studied in Glasgow School of Art in the late 1980s, graduating in 1992 with a BFA. After that she attended the US for 6 months thanks to a scholarship. Saville says she remembers seeing "big women and big white bodies in shorts and T-shirts,"



Not my photograph

Jenny Saville has always been fascinated towards the flesh of the human body. She portrays motion and calm in her painting and says this juxtapose makes her work a challenge for her but more interesting as a viewer.

Her work is very connected to her female side, influenced by the female role in society with the aim of contradicting beauty standards and bringing out another side of women through her work. She quotes "I wouldn't do the same work if I was a man". However, she says she doesn't like to be described as a 'female artist'.

I personally admire Jenny Saville as an artist because she is able to give powerful messages and ideas through the personas portrayed in her work, regardless of being aesthetically beautiful or not. I have follow Saville's works since a young age, I've always been particularly attracted to the deep stares, strong combination of colours, unscrupulous implementation of the female body and her aim of breaking female beauty stereotypes. I aim to learn from her style and apply her techniques into my own painting. Adapted into my theme, Jenny Saville's powerful art messages will give a shocking predominance to this piece in my exhibition.



thick brush strokes for the flesh

Purposely asymmetric composition of the face

The only part of the portrait which is painted neatly trying to achieve realistic style are the eyes

Flesh is created by combined analogous tones of red with white

Highlights are marked deeply, contrast is created with the different amount of light

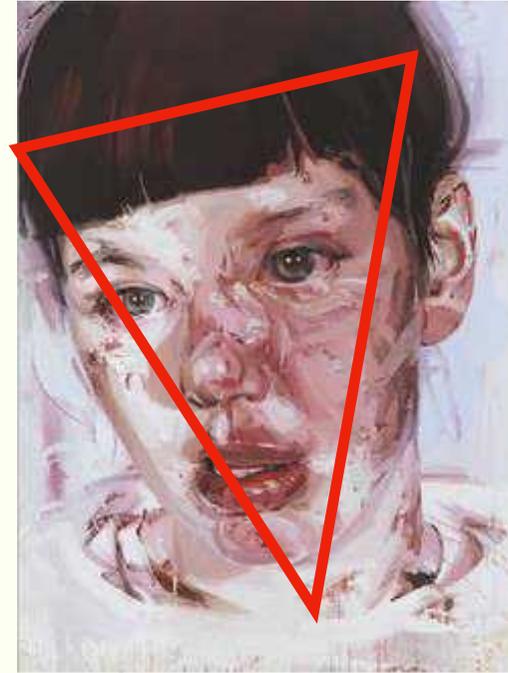
Painting by Jenny Saville

The look is extremely expressive and powerful; as most of Saville's works

Strong shadow marks

The **composition** of her works many times create a pull in-pull out **effect** to the viewer. The **detail** in her work, for example the **deepness** of the **eyes** and the play-fullness of the **brush-strokes** in the **flesh**, pull in the viewer. However, one is confronted by the massive **dimensions** of the painting when **standing** in front of them and as an **effect** pulls back. As the size of her painting is another **predominant** element of the **power** expressed through them.

In one of my favourite interviews of Jenny Saville she speaks about how many times she has no plan to her work: she thoughts some paint on a canvas and allows it to come through naturally. As a very controlling and perfection person with my art work, I knew that following this idea would be a challenge; yet a risk I'm willing to make my work more real and powerful.



Applying Jenny Saville's Skills and techniques into my own work

I begun by taking some pictures. I asked my model to be very expressive, as I knew that this was something I wanted to transmit through my work, inspired from Saville's strong expressions in her portraits:

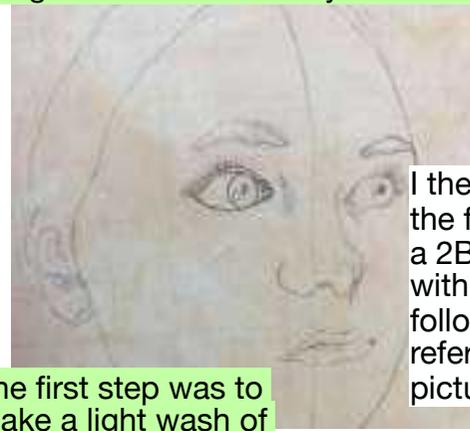


It was also important for me to give a proximate source of lighting on the face, so that I could play with the contrasting tones in my work. The expressions that I liked the most to use as a reference picture of my painting where the ones that gave power through the eyes and would be strong as female portraits.

As Jenny Saville works on big dimensions, I bought a canvas that way 100cm x 100cm.



I chose this one because I felt it transmitted a sense of carefree yet fright, which is the way I see the character of Eve in the Bible. Aesthetically, I liked how the eyes were opened and the shape of the face from this angle.



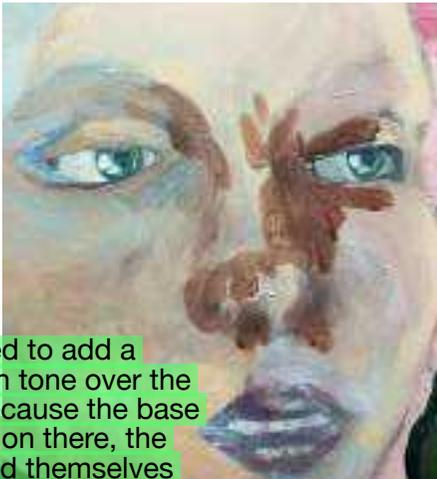
I then drew the face with a 2B pencil, with a grid, following my reference picture.

The first step was to make a light wash of beige paint to avoid painting on clean white.

I began by painting the flesh tones straight away. As I have more experience with watercolour I thought that it would be similar, going from the light tones to the darker ones. However I realised that the painting was lacking deepness.



I asked for some advice from my professor and he instructed me to try undercoating. So I started with cold layers of white and blue. Following the shadow parts from my reference picture.

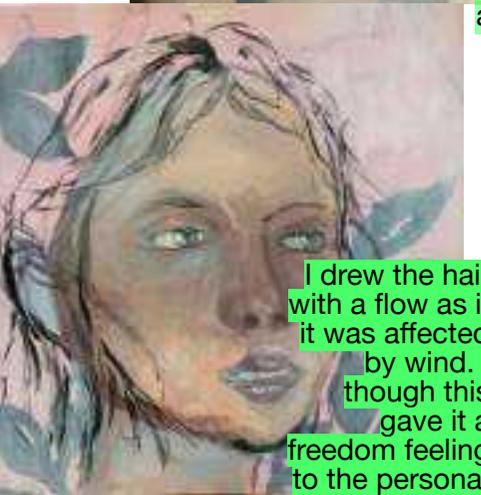


I then started to add a wash of flesh tone over the face, and because the base was already on there, the tones created themselves and I liked how it looked.

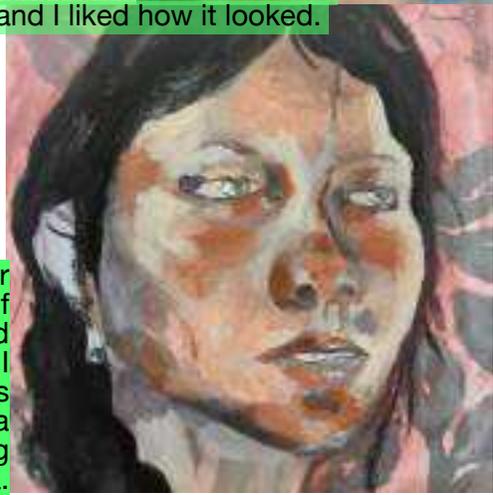
As I aim to connect female identity with nature in my exhibition I drew some leaves on the background. I used thick layers of acrylic paint for this to give the canvas texture.



After many layers of flesh, I didn't realise that the skin of the face began getting out of my control, the flesh tones were far away from what I intended them and I had to start again with the undercoating. In the process, many hours of work I became more confident with the acrylic paint.



I drew the hair with a flow as if it was affected by wind. I thought this gave it a freedom feeling to the persona.



Here I wanted to give more deepness to the flesh, as Jenny Saville does in her works. I added darker and stronger tones that I actually wanted in my finished result. My intention was to create a stronger undercoat and finish it off with a thin wash of natural flesh colour, as advised by my teacher.



I continued adding more tones on the skin, continuously referencing to my main picture and exaggerating the tones I saw.



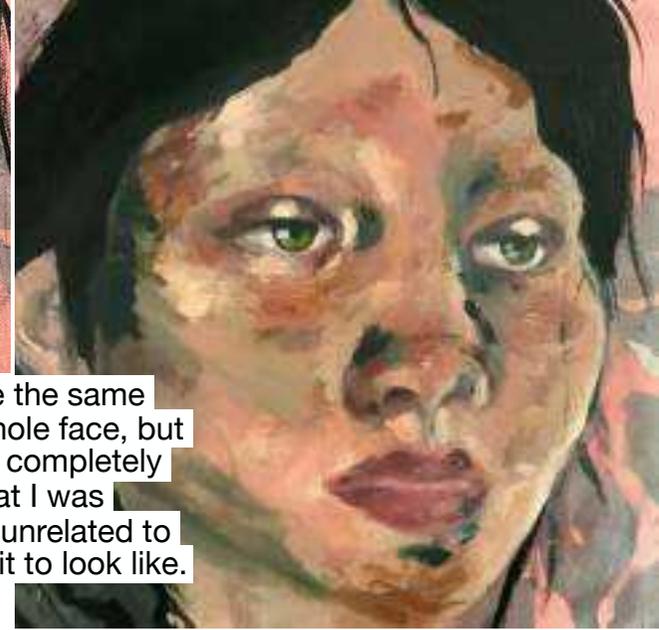


Reflecting:

I continued creating layers of colours. I decided I liked how this looked that I was going to leave it like this. I thought that the un-natural flesh tones also helped to give the painting vibrancy and originality.



I thought that this part of the face was extremely powerful. However, it didn't assimilate to Jenny Saville's style.



I tried to create the same effect in the whole face, but it came across completely different to what I was expecting and unrelated to what I wanted it to look like.



In this shot you can see how I began to add the flesh-tone over the under cotes that I had created. It made it look more realistic, yet I didn't like it at all. I thought it made it look flat and the layer was too thick.



As the layer I had applied was too thick I decided to wash it off and add a thinner layer of wash. This allowed the previous tones to show through more. I then started to work from here, adding the highlights and shadows when the wash had fully dried, as I didn't want the to blend.



I started adding different colours to experiment even more. I liked how the different colours created the shadows in the face, and that is something I

admire from Saville's work. However, I was finding it extremely challenging at this stage, as the tones in the flesh where unbalanced.

The process was extremely slow because I had to wait for the acrylic to dry every day and get back to it on the next day. It started getting frustrating. I felt as if the painting was going in circles. One afternoon I was determined to finish the piece. I worked on the flesh for about three hours: where I added a final flesh tone. I made it extremely light so that the colours in the back passed through enough, yet not too much. Then I added more layers of flesh in the shadow parts.

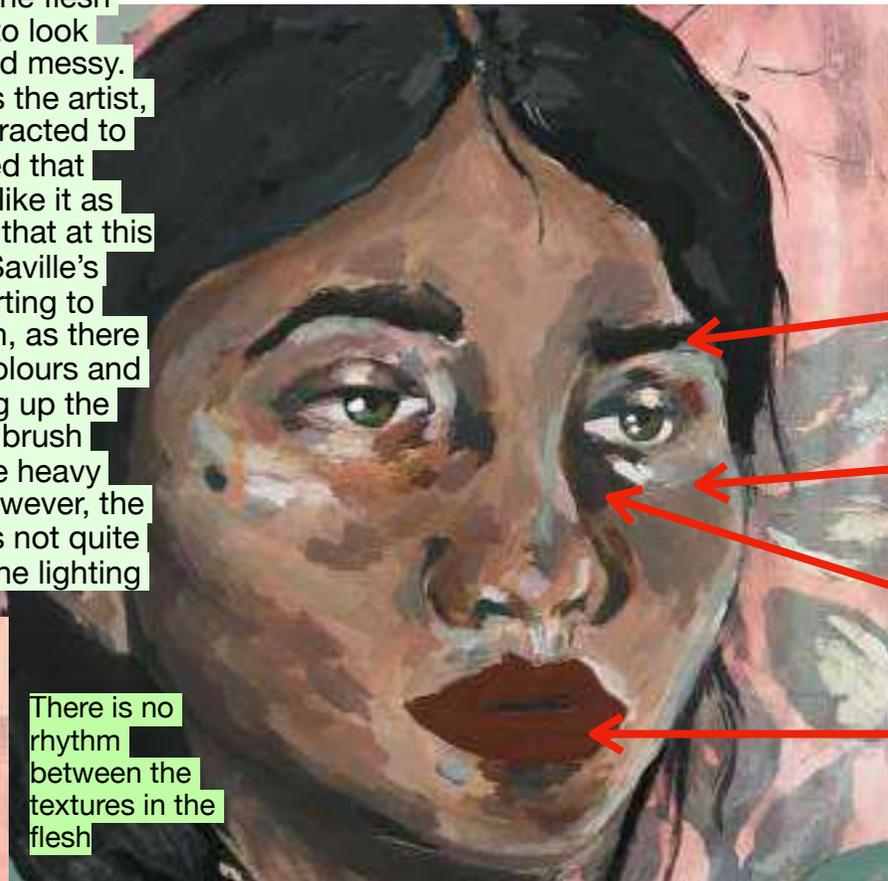
The eyebrows where very challenging because they gave such a big effect to the expression of the face.



At this point you can see a big change from the previous versions of the portrait. I did a big change on the portrait this day because I was not happy with all the changes that I had made to it. Slowly some features of the face had transformed in the wrong direction. So I spent time studying the features of the face in my reference picture and changed the nose and shape of the face again to be able to work on it as a base.



At this point the flesh was starting to look unfinished and messy. Personally, as the artist, I was very attracted to it. Yet I noticed that others didn't like it as much. I think that at this point Jenny Saville's style was starting to come through, as there were many colours and tones building up the flesh and the brush strokes were heavy and thick. However, the skin tone was not quite precise and the lighting was unclear.



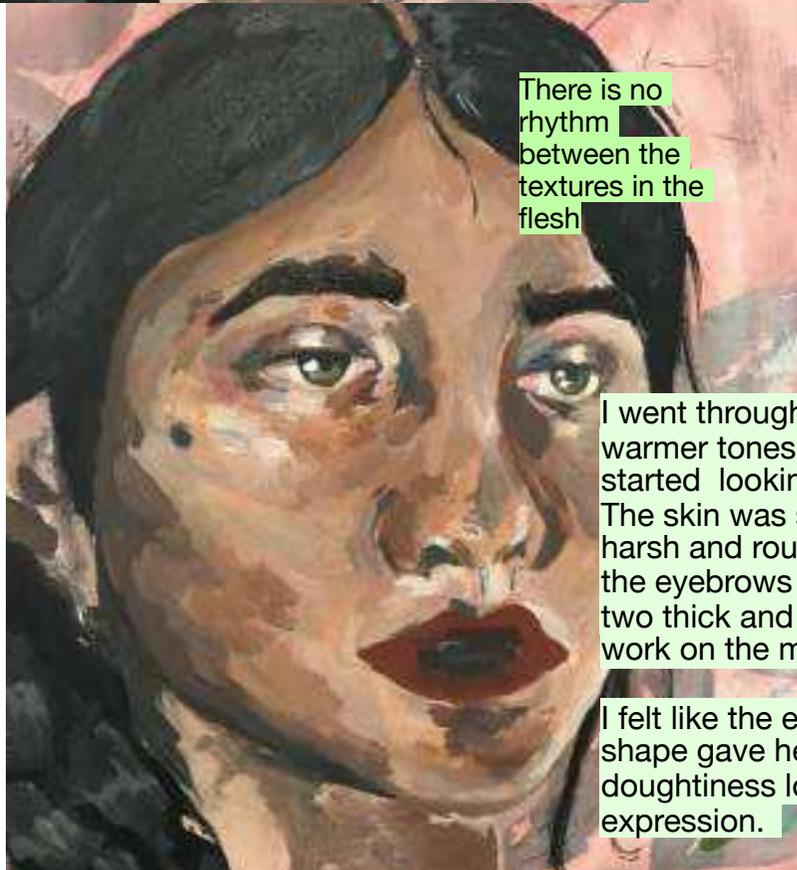
Personal Feedback and Criticism:

Eye brows to dark and unnatural shades

too many brush stokes distract from the features in the face

Shades are too dark

Flat lips, no volume. Needed shading and contouring. + highlights



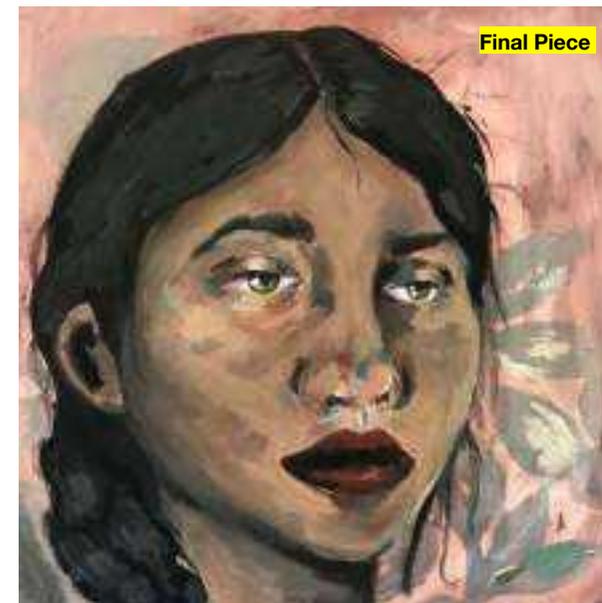
There is no rhythm between the textures in the flesh

There is no rhythm between the textures in the flesh

I went through it with warmer tones and it started looking better. The skin was still too harsh and rough. Also, the eyebrows were too thick and I had to work on the mouth.

I felt like the eyebrow shape gave her a doughtiness look to her expression.

I think that this was an extremely long and hard process, however I managed to perform in a way where I leaned out of my mistakes. I combined my own opinion with other people's view to create constructive criticism for myself. I think that in the end the flesh looked darker than I intended it too, and the technique is far away from Jenny Saville's. Also I feel like it looks a bit like a cartoon. However, I think that it is a powerful end-result and the expression connects with my theme well.



Final Piece

Alphonse Mucha

1904 - 1910



Alphonse Mucha was famous mainly for his commercial posters, which had a wide audience in the 19th Century - He also worked with a variety of other media, including sculpture, jewelry and theatrical sets. He mostly worked in Vienna and Paris, but was also in Chicago, where he taught at the art institute from 1904 - 1910. There he used his art to introduce his interpretation of 'the new art' to a United States audience. The densely patterned posters epitomize the Art Nouveau interests in natural forms, decoration, and a rejection of the anonymity of mechanical production.



The reason why I am interested in Mucha comes from his theme of Women, many times present in his work.

The female nouvelle or 'new woman' type was a favorite subject, since it was served both allegorical and decorative purposes.

MUCHA AND HIS PEERS CELEBRATED FEMININITY AS THE ANTIDOTE TO AN OVER-INDUSTRIALIZED, IMPERSONAL, "MASCULINE" WORLD.

The strong presence of the deep, intense outlines in Mucha's work has deeply attracted me to attempt to analyse them.

They take an important role in describing form in his figures and drapery. Everything is **OUTLINED** almost in a cartoonish way. Arguably this could have been done to make the strong personalities that these women represent stand out.



For the design that in construction I will be inspired in the strong outlines that Mucha applied in his painting. I have been intrigued by his work since a young age and definitely it's in such outlines what calls my attention the most.

There are other aspects of his work that should be certainly admired and outlined, such as colour, and his ability to derive by using it in a clever way.

Shape is another critical aspect of his work. His value changes etc, are delineated by clearly defined blocking off light and dark shapes. The lines he used boldly define shapes in the positive and negative space. I think it will be interesting to try this technique which could also be defined as 'detailed but bold', in my lino print and play with the ink and the color.

useful LINO PRINT TECHNIQUES

REVERSE YOUR IMAGE + (Developing design ideas for my lino)

so that your drawing is the way you designed it, flip your image. You can use photoshop to flip it.

TRANSFER YOUR IMAGE WITH CARBON PAPER

Carbon paper and a ball-point pen work well to trace your drawing onto the block that you'll be cutting.

BRUSH A WASH OF THINNED ACRYLIC PAINT ONTO THE SURFACE OF THE LINOLEUM.

(so the cuts show better.)

It is important that the colour shows what you will find it easier to see what you have cut.

HOT LINOLEUM CUTS EASIER

Warming the surface once it gets cool enough to offer resistance to my cutting tools.

USING OIL-BASED INK BUILD UP NICELY ON THE BLOCK.

HAND PRINT FINE LINES

In the case that the design contains thin lines it is better to hand print them using bamboo, wooden spoon, hair or a home-made wooden printing tool.

PREVENT GETTING FINGER PRINTS ONTO THE PRINTING PAPER BY USING TALCUM POWDER.

It is also a good idea dipping your fingers in the talcum.

MADE A MISTAKE?

Take a piece of wet lino into place, prime the piece you glued on with cutting tools when it is dry and sand it smooth.

Process of the creation of my lino print →

- STEP 1
- 1) THINK
 - 2) RECOGNISE MY INSPIRATIONS
 - 3) DEFINE YOUR CONCEPTS
 - 4) SELECT MEDIA



The message that I want to come across is to express the liberty and connection between 'material' woman and the growth of nature in spring.



FREEDOM / CONFINEMENT

+ Adding elements that could be argued whether they symbolize freedom or confinement, eg. water

THE IMPORTANCE OF SYMBOLISM

Symbolism is what gives meaning to art - it is important to make the beauty of work have reason and in my case, looking forward to the exhibition it will be what in many cases will represent my theme.



Hair symbolising freedom, pointing in different directions representing the variety of paths a woman can take.

Long hair representing women or femininity - Empowering the role of women in liberty in society

DESIGN IDEAS

I think that visually it will be very engaging if the design is complex and original. As I have stated previously, the message that I want to give with my artwork is freedom of women in society. The media has some limitations with this idea as its solidity shows stiffness, structure or confinement more than freedom. However, I like the idea of playing with this contrast between an image that expresses freedom and a media that doesn't. This idea took me to realise that there is also a big contrast in my theme itself: as women in society experience both, depending on place and time.

It is a nice drawing but I realise that line printing will only show black + white. I like this drawing + I think it does a good job at showing the message that I wanted to give.

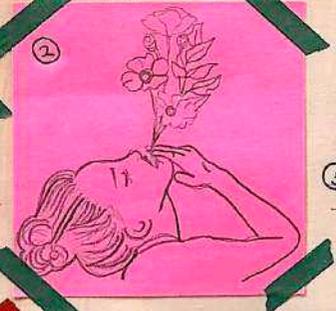
I like the flow of the hair, I will do a good job at representing both freedom + motion. I noticed that as it will be a line print the tones must be flat. Only black (ink) and white.



I have tried with a felt-tip to illustrate the form, as felt tips only have one tone and this shows me how the ink would show in line print.



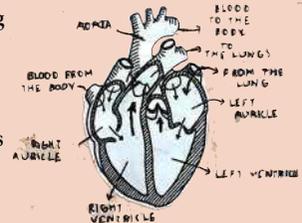
I have done these flowers sketches to imagine doing line print of them. I want to have presence of nature in my work.



Another idea that I think symbolises the idea of female freedom really well is an unbed bra.



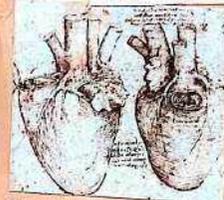
REFLECTING



I was inspired to do this piece when studying the structure of the human heart in biology. Also, spring has arrived and my mother grows roses especially and it got me to link the two ideas. I thought this it was amazing to think about how no matter what, (as weather hadn't been good lately), flowers grow. I started sketching flowers on my biology diagrams and I got to this.

From this process already I have learnt that putting ideas down on paper and materialising creativity is extremely important to make visual decisions. I have decided to carry out the heart design idea. The reason why I have chosen to do this design is because this is the less 'illustrative' one. I think that this piece has a wide significance in terms of symbolism, which I will explore in the future of this study in more depth. There is a strong connection between the anatomy, being something that isn't considered 'beautiful'; however it symbolising reality and the strength of health and the liberty that having a beating heart has. Connecting with the flowers, with a completely contrasting connotation: of beauty and aesthetic pleasure — to the viewer, being a metaphor as beauty being a product of health. The two have a strong relationship in terms of symbolism: 'strength,' 'growth,' 'progression' and most importantly, 'LIFE'. The aesthetic side of the piece also joins well with the roots and the veins. Personally, I think this piece also connects well with the media, (line print) as the viewer is able to concentrate more on the message that the form of the piece gives than the colours.

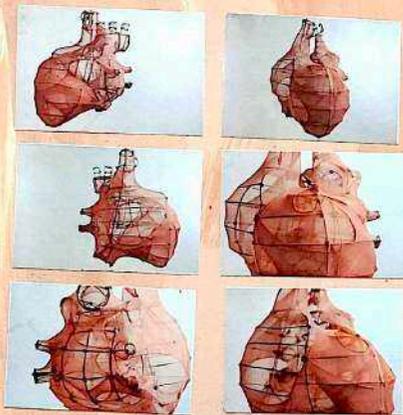
LEONARDO DA VINCI



Leonardo Da Vinci, Italian painter, architect and engineer was clearly a curious and gifted individual who was way ahead of his time. The heart was one of things that seemed to particularly fired his interest, from 1507 onwards fluids, weights, levers and engineering to try to understand how the heart functions.



In those drawings, he used his knowledge of fluids, weights, levers and engineering to try to understand how the heart functions.



FRIDA KAHLO



The presence of the heart in Frida Kahlo's paintings is constant in a certain time of her life. We know how much she suffered in her life, her health for example and her relationship with Diego Rivera and his infidelities. These painful experiences really took her to show emotions in her art, probably expressed through art from the confinement that women had at the time and their capacity of expression. Frida found in art her comfort, transforming her painful and intense trajectory in a work that reflected the meaning of her experience.

This deep symbolism of the heart in her painting may show many different things. First of all, the painting where she is fighting against the heart is significant in so many different levels. However, focusing in the image of the heart where she is fighting against it. Showing her constant combat with herself and her heart which could also represent courage, belief, love, relationship, happiness, health or life even. The second one, to its left is also a deep piece and I think the message that this is trying to give is a shoutout to the male chauvinist or male dominated society of the time. By showing her heart over her breast, which could be shouting out "I am a human over a 'woman'".

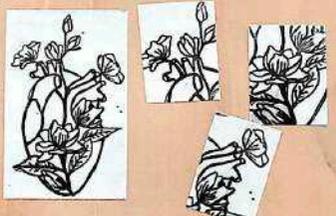
KINCSO TOTTH

KinCSO Toth created this piece "The Human Heart" with wire and tights. I liked the idea of combining that heart such a contrasting use and texture. In this particular piece I like how the wire gives the structure the main structure and the tights around it gives the main structure of the sculpture a skin-like sense. Toth did attempt to give a presence to human skin with the tights and I think this has been done extremely well.

The artist has explored the relationship between the volume and the materials, by creating structural frame-work and the symbolical 'skin' of the human heart.

I think that this contrast of the materials used could adapt well with my theme. I will look forward to trying out this combination of materials in the future and experimenting to connect this to women. (Mixing tights = used by women to meet beauty standards + wire = constrictal connotation.) However for my line print I am inspired by the presence and importance given to the human heart, as well as the symbolism that he has given this organ and how it has been structured.

STEP 1 The first thing I did was make a heart design for my line print.



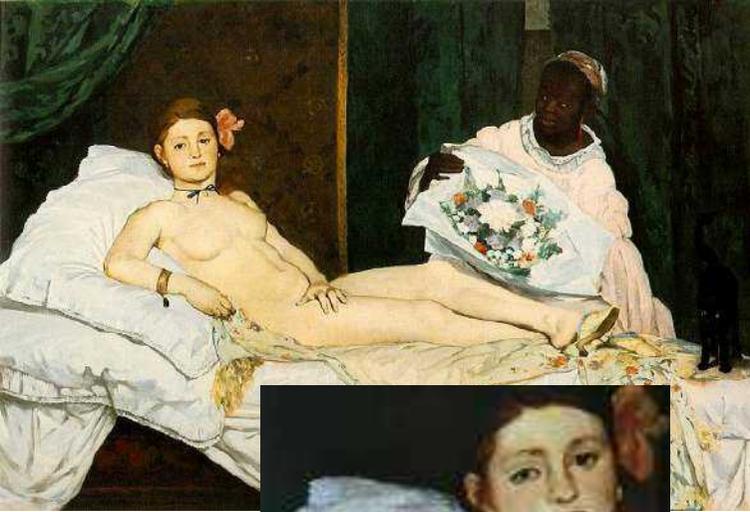
STEP 2



The design was applied onto the linoform by putting black wax on the back of the paper of my design and outlining it with pressure. After I re-drew it with a permanent marker. I decided to cut out the resting part of the base.

I wanted to try out this way because it is what I want to make stand-out. It was a complex process.





I was inspired by Manet's Olympia. This painting attracted me deeply since I learned about it. The rebellion of Manet in his context, presenting a prostitute in this dominating way and shouting out to another perspective of the female role in art. This painting was very criticised at the time, and had to even be kept physically from the public with guards.



Contrasting dark background to make the body stand out

Manet, Édouard. 1863. Olympia. Oil on Canvas. Musée d'Orsay, Paris.

This painting was modelled by Titian's Venus du Urbino. A very sensual painting that portrays a sexual image of women in art. However, Manet replaced this figure with a prostitute as a negative symbol of sexuality. Her stare is dominant and fierce, contradicting to other nude portraits of women at the time.



As I was more meticulous with how the flesh was going to look in the portrait, making it more blended and similar to reality I decided to divide the tones of the flesh into the paintings.

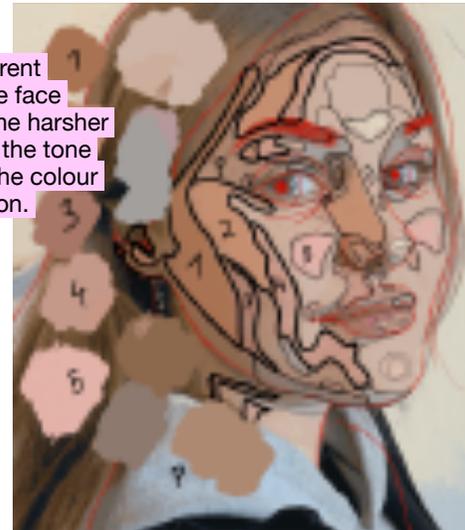


The hardest thing in the process was getting the colours correctly. Painting the canvas pink was a mistake. Because it was really easy to misinterpret the different shades of flesh. I really had to forget the sense of the colours and look at the straight away and mix the acrylic paint as I saw it. This is why I decided to make a study digitally collecting the different colours with a colour picker from the different sections of the face.

My plan was to colour in the section and then blend them in with a thin layer of wash. However, when I finished I thought it was original and I liked it.

I wanted to get inspired from the rebellion of the artist himself of portraying a typical character from a different perspective. I will portray the character of Eve, from a dominant and judgemental perspective. As she has always been criticised in religion as the sinful character, and judged, I wanted to turn this around and make her judge the viewer through her stare.

I created different sections in the face where I saw the harsher differences in the tone and labelled the colour of every section.



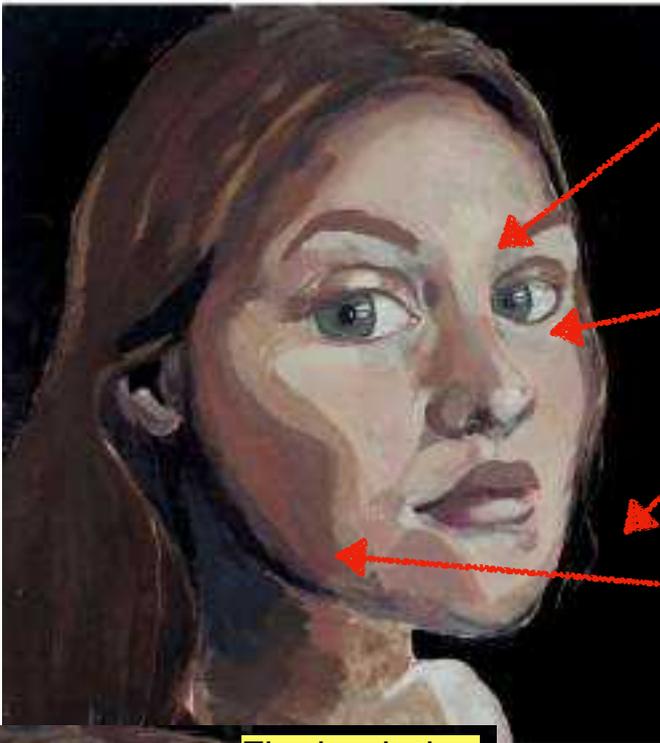
When taking the picture I wanted the light source to hit her straight in the front of the face. I also positioned her side ways, so that there was an interesting composition of her face in the painting. I liked the idea of a stare without being directly staring at the camera.

I then painted the background grey so that I was able to see the tones in the face better and assimilate them to reality. When I added the hare, the visual effect with the colours in the flesh was more dramatic and they appeared too cold. Working on the hair was one of the main challenges.



This was the last step before the digital modification. I added the sark background inspired from Manet and Titian's paintings. I took the picture of the painting with a Canon from my school, the colour and saturation had gone down a bit but I was able to correct it with light-room on my computer.

As the eyes are an important part of my exhibition I enhanced the colours with a lighter blue to give them more deepness.

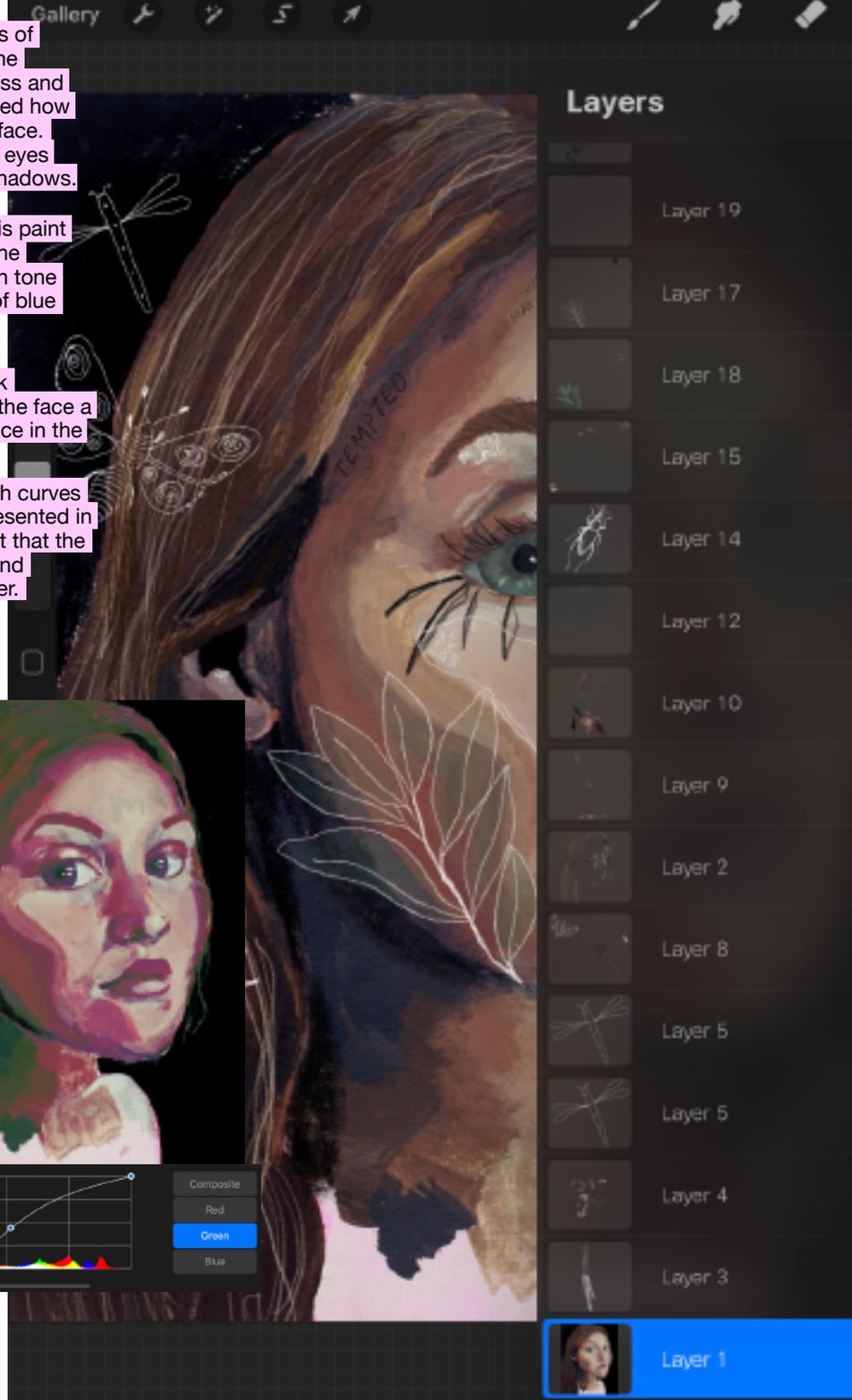


There were tones of blue that gave the painting deepness and colder tones. I liked how this looked on the face. Specially around the eyes and parts that had shadows.

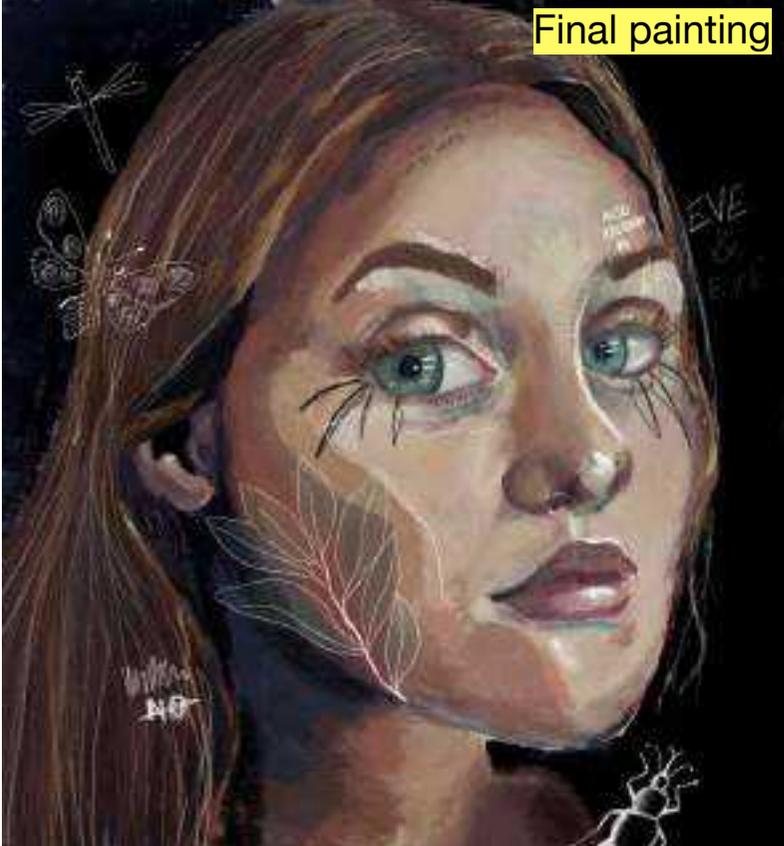
I created this paint by mixing the normal flesh tone with a drop of blue and white.

I think that the dark background gave the face a dominating presence in the portrait.

I disliked the harsh curves on the cheek presented in the left. I thought that the tones were off and confused the viewer.



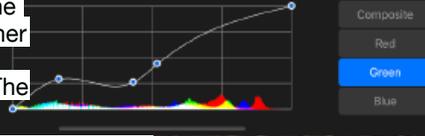
Final painting



Digitally I tried many things; changing the colours of the sections, and darkening some parts more. However, I wanted to make it realistic so that the viewer focused on the details I was going to add.

Then I started to make the thinner highlights of the hair with a thin white pencil tool. I also graded down some of the darker parts of the face. I made the eyes bigger to give it a stronger stare to the persona.

My favourite part was adding the details and writing to the portrait. The lashes and other details of the face gave originality to the painting. The figures in the background such as the dragon fly representing the christian cross, had different symbolic significance that gave more meaning to the picture.



3D WORK

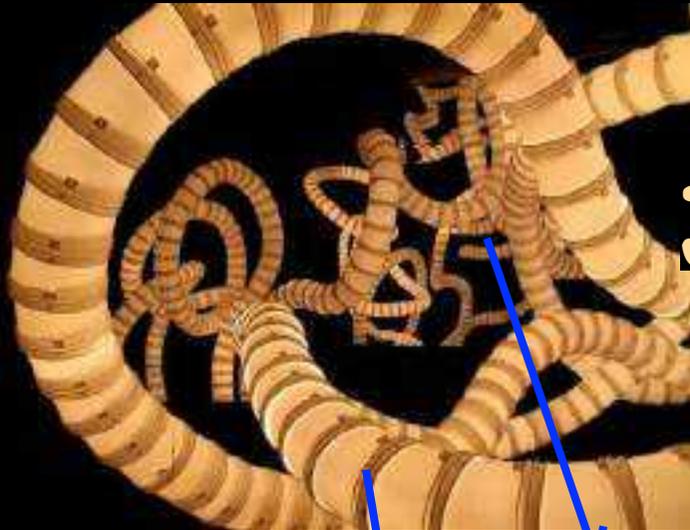
I actually found this artist when I was studying for the subject Environmental Systems and Societies. As the use of plastics has become a bigger issue over the last years, many artists have implemented recycled materials into their work; which doesn't only give them beauty in many cases, but as a viewer it can make us appreciate that that material is not swimming around in the ocean damaging the life of species.

JASON PETERS

The artist, Jason Peter, aims to redefine the way we see open spaces by making sculptures that are sight-specific. He does this snake-like line with plastic buckets.

I also liked the idea that people could walk into the middle of the artwork and feel part of it when surrounded. I think that this can bring bigger interest to a viewer and would definitely draw their

Mi initial idea was to make it out of plastic cups, as a similar idea than the plastic buckets yet in a smaller size. However, I did not want to use new plastic cups as that is not the idea of recycling and it wouldn't be an ethical choice. I tried to get some from my school but they have already banned it. A friend was going to through some away so I decided to use those. However, they were transparent and not translucent and they did not look as good, because the light source in the middle was completely visible and it looked like you were meant to focus on that as a viewer; which distracted from the central aim of the piece.



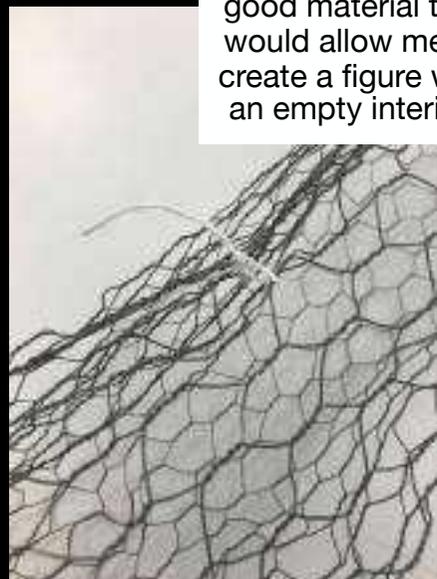
Personally I was drawn into the use and combination of materials and lighting. I enjoyed the translucency of the white plastic from the buckets and the warmer lighting placed inside.

I like how the imitation of the snake goes into the background turning in many directions, giving movement and life to the piece. I think that this is a clever use of a 3D piece and its space; creating a sense of flow and satisfaction.

The outline of the bucket creates a deepness to the piece. These lines that follow all the way through the snake captivates the curves that it makes with bigger intensity.

As my theme rolled around the idea of Adam & Eve, I decided to inspire the snake idea for my exhibition. I was interested in creating a metaphorical snake that guided you through my exhibition, in a similar way that the snake in the Bible guided Eve to the apple. The dimensions used in Jason Peter's work wouldn't be applied to mine, as all my work was smaller and I didn't want this piece to take away the attention from those. However, I did like the use of lighting, to give it some attention and the recycling of materials.

1 I decided to use crossed fence wire to make the structure of the snake. I thought that this would be a good material that would allow me to create a figure with an empty interior.

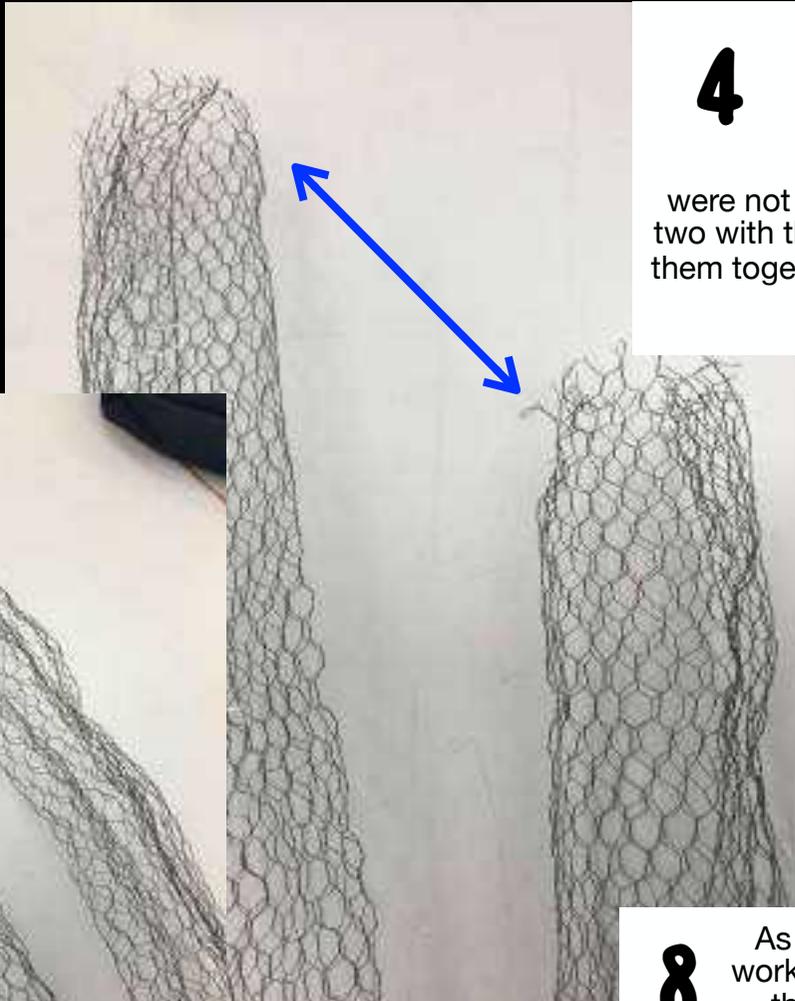


2 When I started making the shape of the snake I realised how complicated it was, because the wire was incredibly strong, I cut myself many times and then I decided to work with tools. I used a wire cutter and some gloves.



REFLECTING PROCESS

3 I then realised that instead of clipping the wire together to make the cylinder I could tie it with some string. This wouldn't be visible in the final piece because the paper mache would cover it.



4 That started to work well. However the pieces that I had, as they were recycled were not long enough. I made two with the intention of putting them together somehow. End to end.

7 I then covered it with paper mache. I looked good at first and I was happy with the result. However, when it dried, the parts that were in between the wired started to sink down into the centre. I thought that this made a snake skin effect that looked well.

5 Trying to join them I realised that I had not been accurate enough with my measurements and the diameter and therefore circumference of the circles that ended each part did not go together well. Despite that I tried to join it and made a longer snake. The union looked messy and uneven, one thing that makes Jason Peters' work visually satisfying is its neatness, despite being recycled material he keeps all buckets clean and edged perfectly neat. That was already not working out well in my work, it did not look neat at all despite my best effort to keep it tidy.

This was definitely the most time consuming and challenging process for the work for my exhibition. I really liked the idea of having it suspending in the middle of my other work. However, in the end it dried out and looked messy. I tried again but it was a process that needed other materials that I did not have. I then decided to keep the idea of the snake but take to smaller size. I decided to work with clay for this process, as it could be an easier material to work with and make it a symbolic piece in the centre of my exhibitions.

6 Also with the days passing by, the steadiness of the wire had started to fold and flatten down in some part of the snake and it was incredibly complicated to keep it tight and in place. I tried to put some thicker and stronger wires through the diameter or the cylinder to keep it tighter.

8 As I would be working on clay I thought that adding apples (referencing to the apple in Adam & Eve) would be a good idea and give the snake context. The big amount of them reflecting more temptation and being surrounded by it.



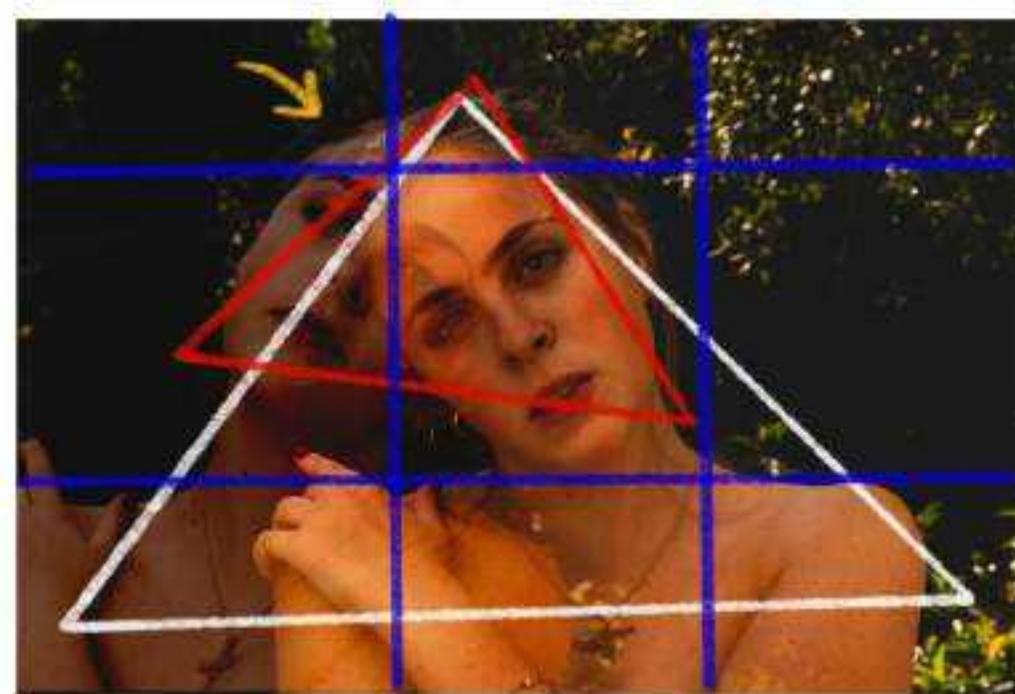
9 This is the final piece. I painted the snake in black with a layer of shiny varnish to make the snake glossy; the red in the apple symbolising the temptation and the black in the snake the evil. Even though the piece looks far away from the appearance of Peters' piece, the symbolism and meaning is completely inspired by him. I have also adapted lighting coming from beneath to make it brighter in my exhibition.



There were some portraits that I took that I thought were very strong. However, as a single piece they wouldn't have been meaningful enough unless I printed them in immense dimensions and I already had very big pieces for my exhibition.

I decided to make photography modification, which was another technique that I was willing to try out inspired by the artists I studied before, specially Rosanna Jones. She focuses on adding symbolism to strong pieces of photography through digital and non digital modification of the images. I started by combining two very similar portrait, where my model had tilted her head in opposite ways.

There were many things that worked out in theory about this piece. Including rule of thirds and composition.



I also darkened one of the pictures and added the other one on top with less opacity so that they were both visible.

I decided to try with two different images, and I created the one below. However I thought this piece was not meaningful at all. I did like the presence of the profile of the nose and the eye looking up. So I decided to change the picture above. I then combined two images (picture to the left) where the model had different attitudes. I thought that this contrast between the two images and character of the persona made the piece powerful and represented one of the main ideas of Eve and her double representation and interpretation in the Bible.

FINAL PIECE

I added contrast to both images and perfected the tones of red on the portrait, to give intensity to lips and nails and therefore make the femininity stand out.

The pictures did not need much retouching as they had been taken with good lighting.





These were other pieces that I tried. I also experimented adding lines and playing with the outlines of the face. However the one that I found most powerful was the one labelled final piece. I thought that the combination of crossed and curved lines was perfect to make the viewer follow through the composition of the picture.



I liked these two pictures to the right a lot, as I thought the juxtapose between the confinement in the fence and the freedom of the plants was an interesting context to put this modern version of Eve in. I decided to work with the one of the right, I thought this image was very strong. With lighting in the back making the outline shine and the open window with the curtains flowing was a symbolic image that worked with my exhibition very



After many tries I then drew roots on Eve's feet. I had to clone the floor with the background of leaves and green. This gave me a background to work on. As you can see in my try 1, the roots blended in too much with the floor and this didn't allow them to be distinguished. This is why I created a second one with blended in roots and green background. I didn't want this part to be the centre of the piece, only a decoration that would give some significance to those viewers who focus more deeply into it.

This drawing was an idea I had in a moment. When I drew it I thought it was powerful. However, I was having a creative time and I decided that connecting 'Eve' with roots to nature would be more meaningful and would allow the viewer to understand my theme more.



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