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SHEET SKBK OUTCOME #



02 CONCEALED + REVEALED



This observational sketch is of a person's upper back.

"Chastity" Bocconi (1912)



"The Bope" Bone Magritte (1935)



"The Vigil" Susan Baum (1978)



"Luce" (1992) by Chuck Close



"Emma" by Chuck Close (2002)



Take Eric 'Eric Knight' (2010)



CONCEALED

REVEALED



Diagnos' Dizon's 'Dive' (1926)



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MAN RAY

Ray believed that photography was an art. In 'The Kiss', he carefully places these two people in a perfect position. Ray has captured that still moment in time just as the models are about to kiss. We can see that their lips are slightly touching, but it is portrayed in such a delicate manner. Ray exploits concealment and revealing through light and dark, and the heavy use of shadows to demonstrate how physically close the two are in the photograph. It is hard to distinguish which is male or female. This is because their lips are made up in the same way - the upper lip is black and smooth - almost stylized, and the bottom lip reveals an extremely cracked texture. In my response below, I made these two people go one step further - they are actually kissing. I used soft pastels to bring out the tone as deep as Ray's photograph, and the contrast is well-defined. In 'Glass Tears', the models make up and exaggerated expression makes her look like a film star in a silent movie. Man Ray has focused on the perfect forms of the artificial tears, lashes, and oval eyes. Since, it is not a convincing picture of a girl crying, my painted response gives her something to cry about - I used blue and purple - colours of sadness. Because she is crying, the whole painting looks aqueous - as though it is melting. I used this elements to depict her revealed emotions - her crying is not fake.



The Kiss



Glass Tears
(1930-1935)



Chuck Close

Chuck Close was an inventive photographer. Almost all of his works are based on the use of a grid as an underlying basis for the image. Some of his portraits are made up of small blocks of different colored patterns. His works were time consuming due to the amount of effort put in to the details which compose the entire figure. However, this grid concepts help to magnify the reality as well as the imperfections of the human face.



Philip Glass fingerprint image (1977)

Image of Philip Glass is an example of his fingerprinting technique: he inked his thumb and forefinger, and pressed them onto the canvas to achieve a range of greys. In my response to this piece on the opposite page, parts of the subject are concealed by white blocks.



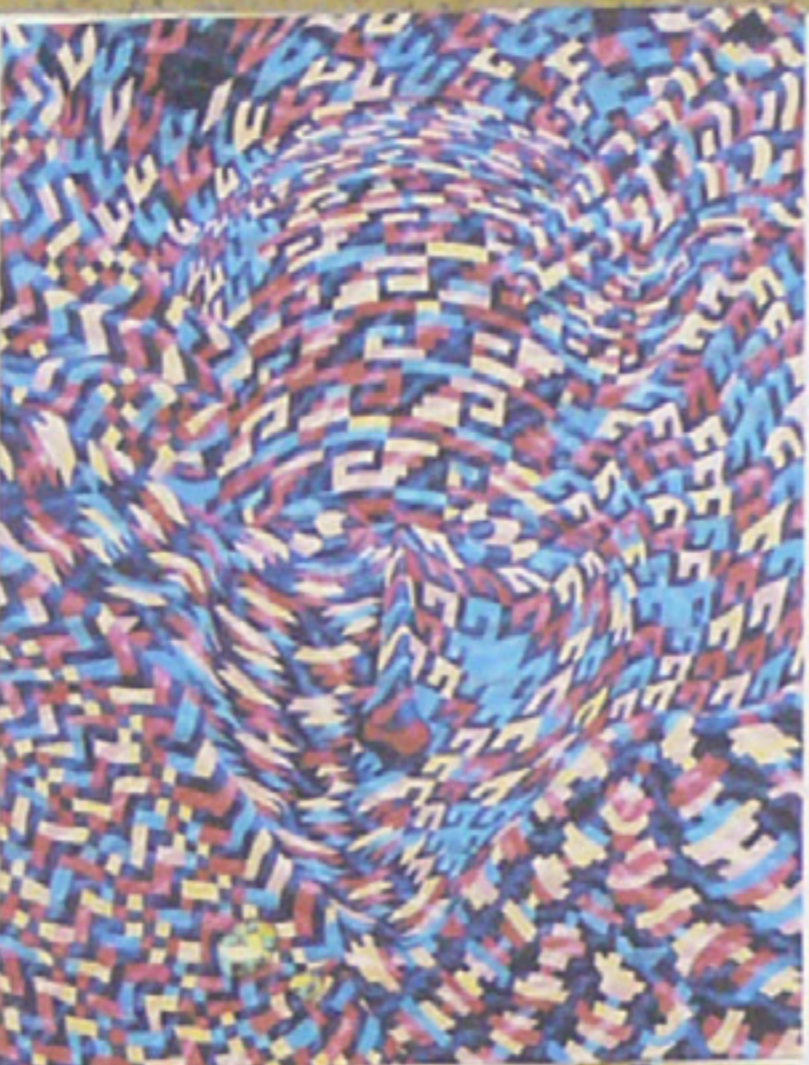
'Glass' (1977)

Close's grid technique, I have created a mural like portrait, made up of simple black/white square patterns, almost like a jigsaw puzzle, or a mosaic. In my response on the right, I was influenced by Close's style of drawing and painting from a photograph. I tried to bring out the unique qualities of the human face, and how shadows can play the role of concealing and revealing certain features.

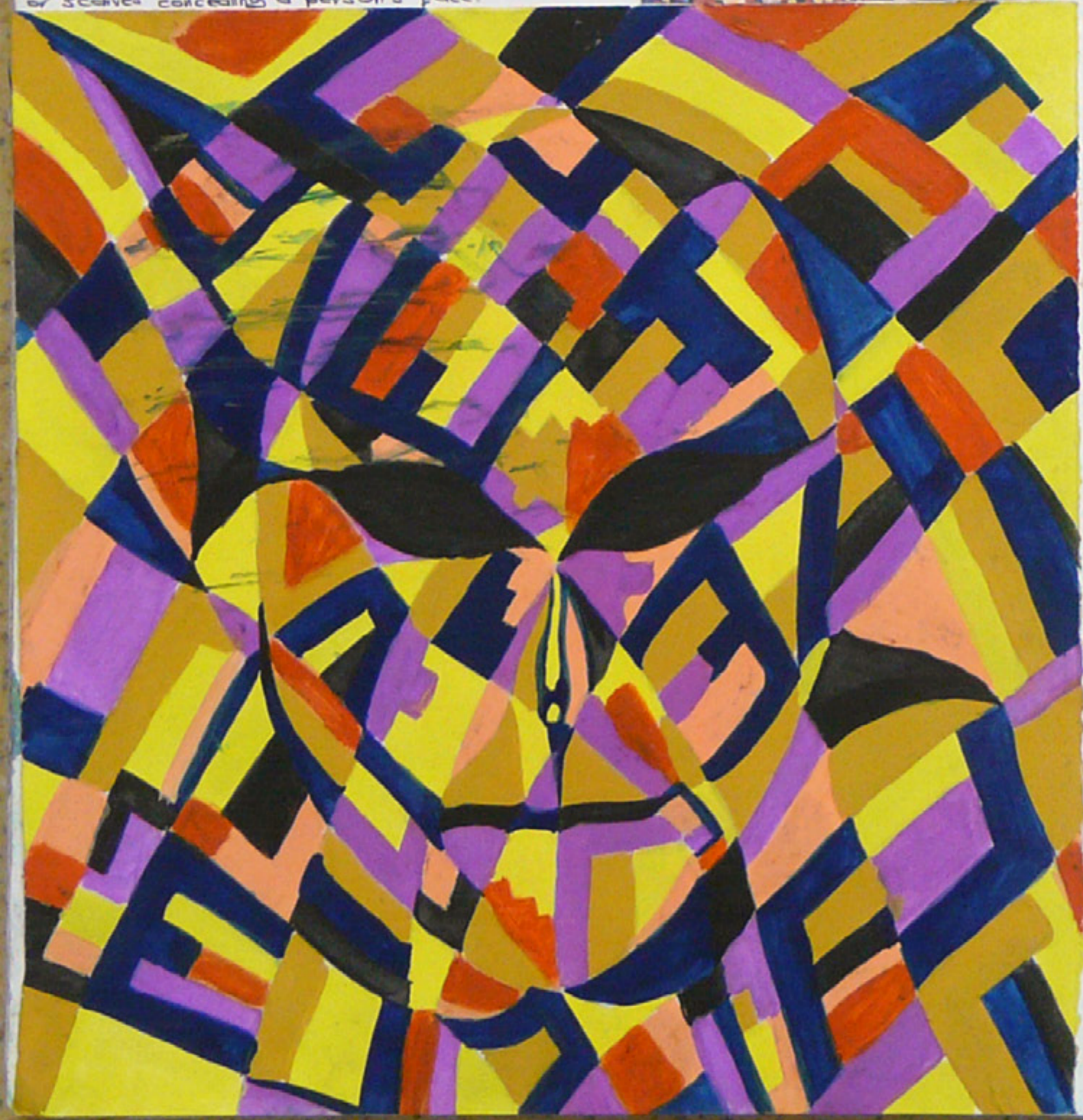


SUSAN MATHOD

I was inspired by Michod's series of paintings called 'shroves'. They are paintings as garments, and veils. They conceal certain things, and through their concealing, they reveal new ways of looking at the world. 'shroves' combines the artist's love of pattern with the face. In 'Azteca Shroud', Michod presents variations of ancient Aztec patterns, creating the illusion of fabric folding, swirling and shifting over the contours of the skull. The whole piece is filled with bright bursts of colour. It was challenging to respond visually to Michod who possesses such flare for intricate designs. On the opposite page, my piece focuses more on the overlaying of patterns and how they create crumpled facades. In my painting below, I aimed at using more colours and more complicated patterns to give rise to a different kind of texture that can be found in veils or scarves concealing a person's face.



Azteca Shroud, 2004

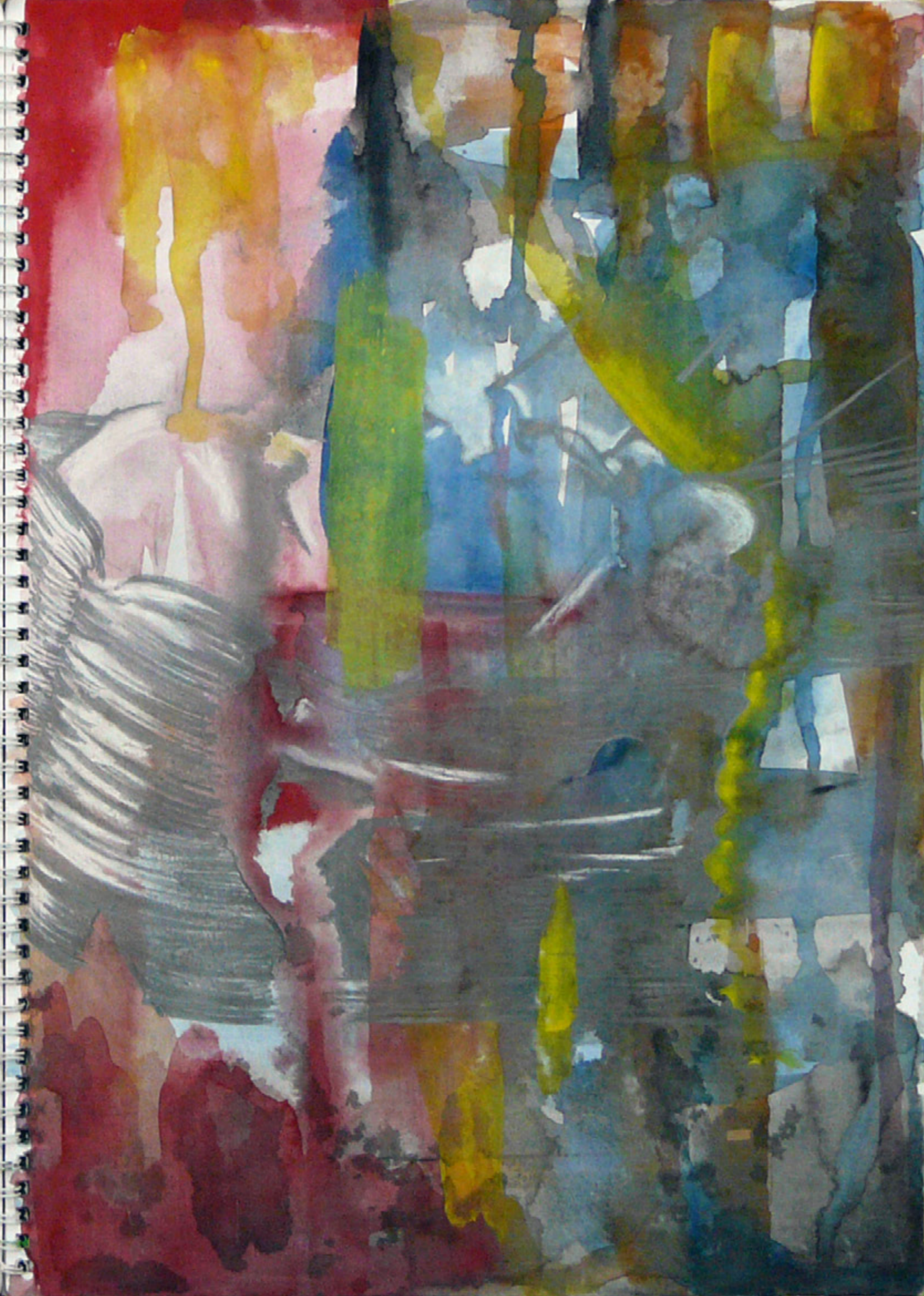


Kasey Sealy

Kasey Sealy is mostly admired because of his landscape paintings as well as figures in a sculptural pose. However, I was amazed by his pieces taking abstract form. His 'sketch portrait of Jacqueline' is one of his experimental works with mixed media, watercolour, gouache, pencil, and pastel. It is marvellous how many times some abstraction works as a finishing shape in the drawing I had used this concept in my response on the left. But, I had used the dripping technique, making it look like the butterfly's parts are stripped off by a flow of faint colours. In my response to Sealy's 'Profile', I had drawn a side profile of myself over the abstract background. The eyes are 'covered' by a yellow brushstroke linking to ideas of concealment. The simplicity of the shapes and hair make the portrait totally strong.



Profile (58 x 30cm)



Sketch Portrait of Jacqueline (30 x 25cm)



Daqueline Sketch

In my 'Daqueline Sketch', I like the way the hand softened into the hair to become the point of interest. In the red pencil, I used a B pencil quite strongly and finished with a white colour and pastel for highlights. When the paint was still wet, I pressed tissue paper into certain areas making the colours show through, creating an intense effect.



FRANK AUERBACH

"I just wanted to pin something down that would defy time, to let it wouldn't all just go of into thin air."

It is typical of Auerbach's work to be composed of very thick paint, in desire to fix an object down to make it a prominent aspect of the painting. His intensity and significance of life with somebody important to him was reflected in the high intensity of paint used to create a picture of that person. In Auerbach's pieces, tone is not necessarily to bring out the depth and form of his subjects. Instead he uses it to emphasize the distinct lines. In 'Head of SM 2', his use of line is important for defining the features at certain angles of the face. The grotesque colours he uses within the piece suggest the endeavour and struggle of the restrained human spirit. This painting delivers to me hints of fear that is compressed into the piece. It seems as though the painting itself is smothering the subjects in order to conceal the true emotions. But these emotions leak through the lines and seep into waves of distressed colour and inhuman shape and form. In my response on the opposite page, I had employed lines made up of white, black, and green to highlight the subject's features like the jaw, the ear, and the side of the face. I added tinges of gold in some areas to balance out the overwhelming dark shades. In my piece below, I had used Auerbach's concept of using thick layers to conceal details of the face, but to reveal emotions

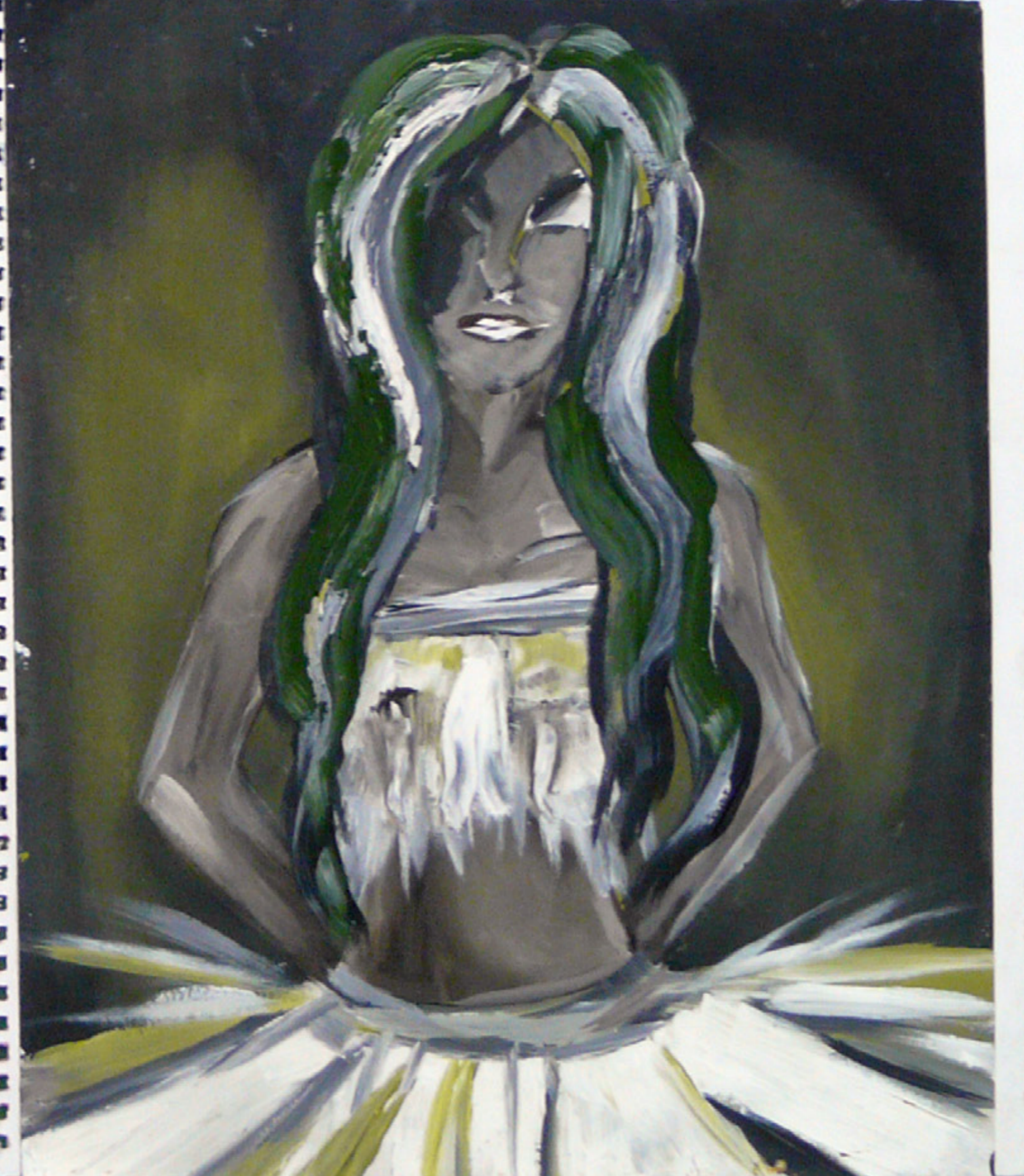


Head of SM 2





In Averback's 'Head of J. M.', the thick lines of his brushstrokes pit the features of the person down into the canvas. Without such heavy lines, the features in his work would seem as though they were floating. The high density of the brushstrokes on the facial and neck region draws our attention to that specific area of the painting. I applied this concept to my response of the opposite page. The further you go from the intense outlines of the face, the brushstrokes get drier to add light touches of rich gold to the hair. By making out certain lines and nail areas of Averback's work, I began to achieve a greater understanding of the way he works. My piece below conveys the lack of freedom of the figure.



GEORGE O'KEEFE

O'Keefe displays a unique mix of abstract and representation. Her still life compositions bring about purity, boldness, and clarity of a flower. With so much focus on nature, it is evident that she doesn't just look at a flower, she looks into it - exploring the depth and beauty of an object so small and easily ignored. She paints what the flower is to her, as she once said: "I'll make even busy New Yorkers take time to see what I see of flowers." O'Keefe's 'Jack in the Pulpit' is a magnified, sharply focused view of the handsome plant. The flower's identity is somewhat abstract; at first sight it could be a cosmic planet, a microscopic cell. The undulating petals flow gracefully with jetlike streaks of white - almost like a flame, like a symbol of growing life.



"Jack-in-the-Pulpit IV"



Oriental Poppies, 1927

In my response on the opposite page, I painted flowers of a small size, and magnified it in my piece. Like 'Oriental Poppies', I tried to bring out the fluency of tone in the overlapping petals. In my 2nd response (above), I focused more on bringing out the abstract qualities of the flower. This painting on the whole conveyed a bright fiery facade, aided by the natural shades of red and yellow-orange petals. Drawn from real life, I painted the subject from side view (located at the back) and front view, which seems to be the center of attention in the piece. I feel that my attempt to make it abstract is fairly successful because it looks like an opening to some form of fantastical realm but at the same time it is a still life of a heliconia.

LEONARDO DA VINCI



Study of Drapery

An object to conceal is drapery - clothed as well as textiles. A piece of cloth over an object can leave viewers to imagine what is concealed beneath the drapery. My aim in this study was to learn how to model sculptural forms in a sketch. In Da Vinci's 'Study of Drapery', his use of black and white paint highlights the tonal values at certain areas where the light falls on the cloth, and where it is darker at the more creased areas. The



Drapery of a Seated Figure

cloth follows the shape of the figure - crouching over his knees. In 'Drapery of a Seated Figure', the model's body is simply drawn, focusing predominantly on the piece of cloth covering the model's lower body. Da Vinci has studied the hang of the folds, and the volume of the heavy fabric. It follows the direction of the hemline in a curve, allowing the artist to define the structure of the legs hidden beneath the drapery. Da Vinci's emphasis on the outline of the cloth, as well as the details in the folds presents drapery as proper clothes - and not just a decoration. The different shades of colour are so subtly blended together at every single part of the cloth, adding to the heaviness of how the material falls towards the ground. Da Vinci's objective of seeking 3-dimensional precision is so successful because it is almost as though we can perceive the momentum of movement of the cloth furled around the legs.

In my response on the opposite page, I sketched a piece of cloth hiding various objects placed on top of a stool. I used a graphite pencil to sketch the flow of the "fluid" material. In my study, I have learned how to sketch the contour of the drapery, shaping what is masked underneath it. The highlights in the folds of the figure reveal the cloth's thickness, reinforcing the sculptural effect of this form. In sections where there are slanting undersides of the cloth, the delicate highlights show that it is folded over.



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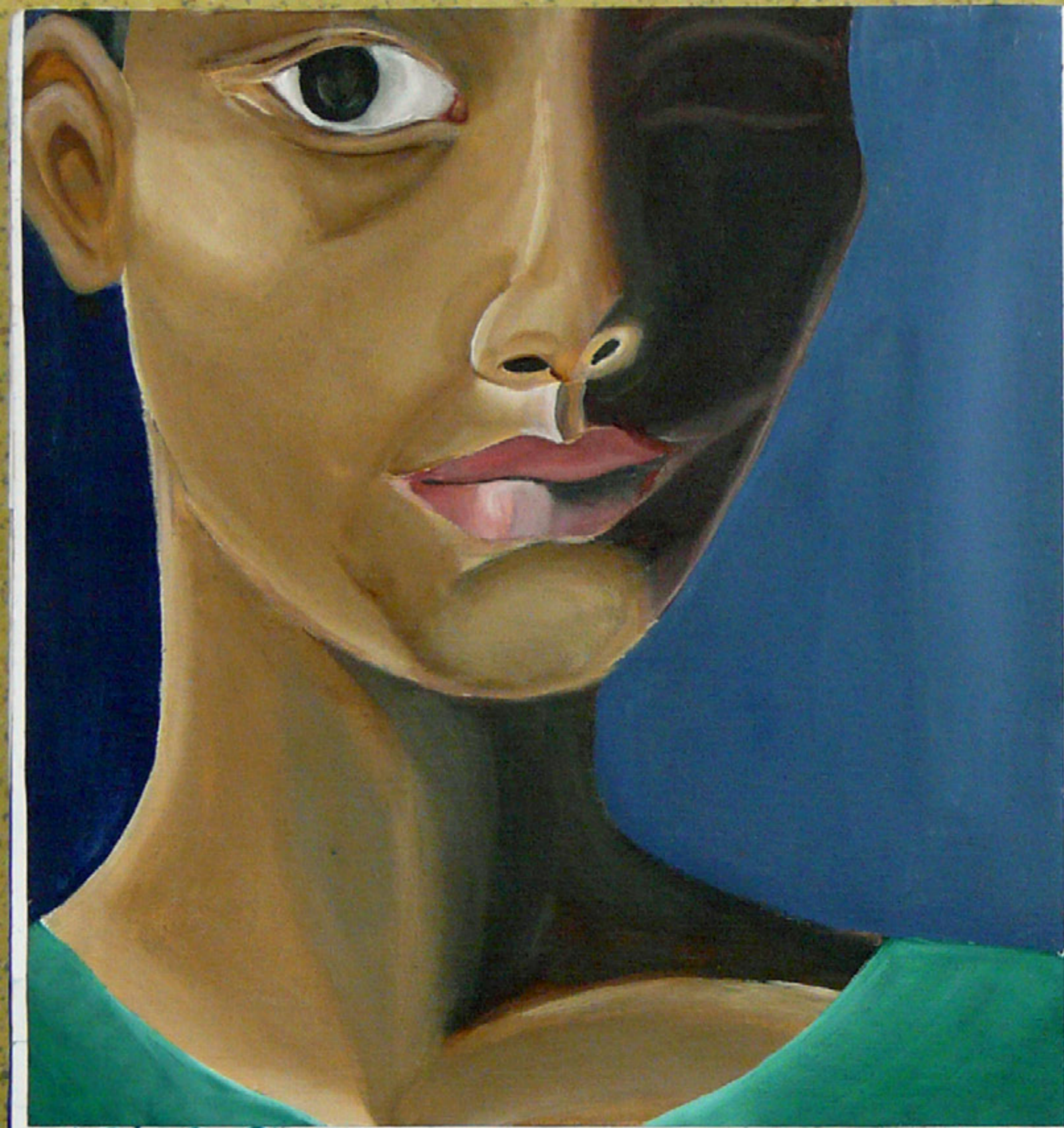


drapery of a seated figure

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ERIN CONE

Above, is my response to Erin Cone's self studies, on canvas-paper. From this experience, I have understood how to blend colours to strengthen shadows that conceal part of the face, furthest away from the light. It is challenging to blend several shades and tones with such subtlety like in cone's 'Self Study 2'.



Self Study 2



'Broken' (2003)

On the left, is an observational painting of my face, and I have emphasised the features using shadows. Again, one half of the face is darker, and the features are hidden by shadows. The lighter colours are contrasted highly with the darker ones to give definition to the face. In Cone's 'Broken', the shadow follows the curved shape of the subject's jaw line, and the cheekbones, allowing her eyes to be darkened.





'Return' (2008)

Erin Conde's 'Return' presents a person concealing herself with her arms. I have applied this concept to my piece above. On the opposite page, the shadows created by her arm obstructing part of her face fulfill the function of accentuating her features and darkening them as well.

CAROL MARZIE

Marine discovers the novelty within a limited subject by handling the subject in an imaginative way. She paints subjects like small household objects, food, and fruit. She invents variations on this simple theme through her paintings. In 'Reflecting on Blue,' the forms are well defined by strong tonal contrast (in the shadow of the objects), harmonious blocks of colour (at the outline of the forms to make them stand out). Marine gives the forms a hint of drawn edge to provide an angular shape. In my response, I applied bold colours to the backdrop in contrast to the radiant still-life objects, to bring out the essence of the forms. Marine explores variety, freshness and life with a humble subject.

Reflecting on Blue



Continued exploration of colour. Observational painting.



"Related Images 01" by Bencab

Bencab created a series of media-collocations, combining his nude photographs with drawings of them. He presents the juxtaposition of these figures in a bold and emotional manner. He locates his nude drawing next to the photograph (referential source), and dashes it with a thick stroke of colour, either yellow or red brown. This embellishment enhances the beauty in the simple sketch, and stimulates the minds of viewers. Not only does the artist explore the visual form in his works, he also employs the technology of digital arts as an accompanying factor to the composition of the piece as a whole. He fulfills both the traditional and modern art making, and invents a unique structure, style, and mood for his nude subjects.

The negative filtering of his nude photographs boosts the sensuality of the body shape, and highlights the contours as well as the elegance of the female anatomy. The transparent mass of yellow and red brown, and gestural lines decoratively portruding out of the 2D figure, creates a somewhat emerging interaction between both the subjects of his composition



"Bar at the Folies-Bergère" (1882) by Édouard Manet

Manet's masterpiece translates customs and appearances of his time as he sees them. The canvas vibrates with the reflections of light spilling from the glass chandeliers to the mirror, and onto the remarkable still life of fruit, glass bottles and the figure of the barmaid at the counter. When focusing on Manet's portrayal of artificial light, the barmaid seems insignificant. Manet tells us more about his optical experience of the fleeting pattern of light. This scenario in which the barmaid is so anonymous, brings about the pokey sense of mystery as we are told little about her and even less about the customer. It is evident that the woman here is grief stricken: her body language of leaning over the counter, the way her eyes are cast down, these are signs that display her strife and unwillingness to do what she has to do. The band on her right arm means that she is a prostitute. But from the way she interacts with her client, she is not a prostitute out of desire, but mainly because she has no choice.



STILL-LIFE
STUDY OF SHADOWS.
A SILVER RING ON
A FLAT SURFACE
TILTS ON A POINT,
CREATING A SHADOW
AT A PARTICULAR
ANGLE. THE SHADOWS
ARE DELICATE, AND
I HAVE TONED DOWN
THE PENCIL SHADES
TO CONVEY THIS

Exper



Looking at my pieces, I have utilized various mediums for different purposes. In the close up photo of my response to Nam Koo, I have used tempera paint to create a 'fluid' effect, but also maintaining the boldness of colour shades in order to portray the 3-dimensions of the subject



despite the flat quality the paint has on paper. In addition, I have manipulated the flatness of tempera paint to make a geometric pattern that follows the shape of a face. The face can be



I seen because I chose specific colours to mark the outlines of the features, their style but also to represent tone although the subject is 2-Dimensional. I have also been able to manipulate acrylic paint to



REVIEW

Give contrasting effects: whether it be applied thickly to display heaviness of the subject, or applied faintly. With this knowledge, I have learned how to use the methods of painting to draw attention to certain areas of the piece. On the whole, I feel that I have managed to respond well to artists, following their style but also adding pigments of my own originally to it. I have developed good first hand observational skills, and understanding of tone.



This photograph is a close-up of one of my responses to Frank Auerbach. For the straight hills of the skirt, I applied dry paint using quick brushstrokes. It blends well with the darkness of the background, and I have been able to enhance the definition of the object by utilizing the brightness of white colour in areas further away from the dark.

W2

FORWARD



So far, my responses to Erin Cone have mainly focused on self-portraits and exercising the skill to take a



'simple' subject and use it as a tool to evoke mysteriousness. I have made this evident by experimenting with analogous colour. I aim to experiment with other forms of conceptual shapes. This would bring about an equivalent sense to human figures.

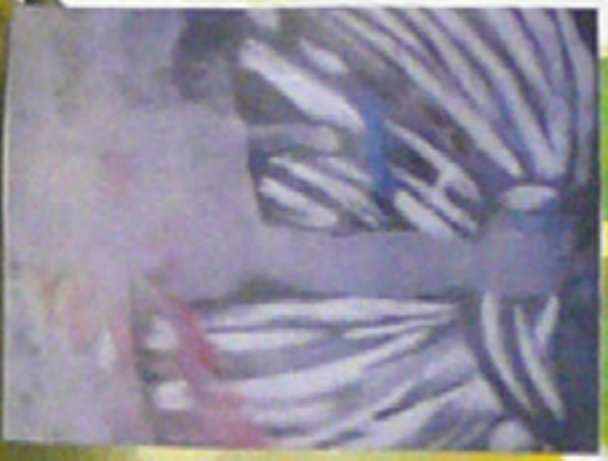


so far in this project, I think what went well were my responses to Erin Cone and Casey Seely. I am deeply inspired by their technique: not just their skillful handling of paint, but also by their competence to provoke thoughts and stimulate emotions of viewers. Therefore, I have made the decision to take both these artists forward to create something that combines both their methods. My goal is to study more on how to

convey meaning through paintings by developing Cone and Seely's conception, by exploring other ways of creating a certain effect. One of these would be painting on a surface other than paper. I intend to paint on canvas as it presents the dripping technique in a way that it looks like the paint has been 'absorbed' or 'faded' into the surface. When developing my ideas, I will fix my attention on establishing a contrast between the abstraction of Seely's technique with the realism of Cone's human figures.



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Casey Seely's water colour technique plays a powerful role of a background. From referring to his concept, I have discovered that this watery effect can overlap the subject and can also seek the purpose of a supporting backdrop due to its fluidity. I have experimented with the dripping technique and how to control the runniness of water in areas where necessary.

EXPERIMENTAL MERZERS

Mixed Media & Collage

I have combined multiple mediums to present a 'face'. On the left, the face is composed of flat sheets of tissue paper, emulating a rough, three dimensional texture feel. The creases they create depict wrinkles of the face, and the dark tones of maroon and red, define the parting folds. By crumpling the tissue together, to make a thicker roll, I have used it to define features like the nose and lips. In addition, I have applied water colour paint to add tone to the face. The rest of the piece consists of salvaged up-tissue paper, layered with acrylic paint. Below, I have built up layers of paper to depict the universe broken up to pieces. I had flicked white paint from a paintbrush to display an ocean of stars. On top of the collage, is face in tempera paint, softening and disappearing into the darkness. The gold acrylic paint is portrayed as matter objects floating around.



DEVELOPMENT OF TECHNIQUES

Focusing on the abstract watery background, I have experimented with different mediums to present it. Previously in my response to Kasey Sealey's work, I used watercolour, like the artist. Here,

I have applied acrylic on paper. By adding a large amount of water to the paint, and tilting the paper upright, or at an angle, the paint drips to the bottom of the page. This brings about a very faded effect, especially when one colour flows (or drips) over a

on the right, I used a canvas with larger grains. It makes the paint run faster down the surface, making all the different colours combine with one another at different regions.



different colour. I had utilised this same technique on canvases. The paint flows slower than on paper due to the small grains. It is interesting; more paint collects in certain areas, making it darker than the rest. Tilting the canvases at different sides is what makes the black paint appear to be "stretched out." This does not create a dripping effect, but rather, enhances the texture of the surface. The purple drips interfere with the black, causing both colours to mix.



ZANE LEWIS

Another artist that deeply inspired my development of abstract technique was Zane Lewis. His method of making "art bleed" influenced my idea of an 'abstract background' to be a lot more functional than just a backdrop. In Lewis's masterpiece on the right 'Why Have You Forsaken Me', the drips of white, pink and black literally take over the whole piece. From the top, the paint 'bleeds' to the bottom, almost alluding to a waterfall. I admire the way the paint drips in straight lines to create a linear effect on the curved shape of the subject.



'Why Have You Forsaken Me' (2009)

In Lewis's 'Weeping Jesus', the multicoloured paint pours out of the eyes. Lewis has made the 'tears' three dimensional, making us visualise the movement or falling of the paint even though it is still. His choice of vibrant colours to represent clear tears is what brings 'life' to the paint dripping down.



'Weeping Jesus' (2009)

dripping & more intensely to certain regions of colour, and which other areas need to have a higher water concentration to allow other parts to stand out more.



'Alive' by Zane Lewis

Zane Lewis utilizes thick paint to create a molten effect, in contrast to Kasey Sealey's watercolour works. With this in mind, I have collaborated the two methods and I have come up with a 'fuzzy abyss' in which a range of colours flow into one another naturally. In Zane Lewis's 'pulsing Pope' (right), the colourful drips are already distanced from each other when closer to the source. The paint leaves a straight trail of itself down the wall, seeping towards the floor to mix with the other colours more fiercely in a puddle. The close-up photos of the 'rainbow vomit' show how the yellows, pinks and purples surge to form twisting patterns, and how the effect gets calmer away from the center. The combination of colours result in a milky, smooth surface- that could remind one of an intergalactic object in the universe. In my experiment below, the fusion and dripping of colours has resulted in a more 'blooming' watery effect. It invents a worn-out looking surface on the canvas, but still retains the vivid, evocative nature of wet-in-wet works. I find the outcome of this technique complex because it has different representations: one of them being that stillness can be identified in all the 'movement' of paint in different directions.



more interesting.
 The backruns also make it look like something has corroded the darker colour beneath it, which links to the objective of 'revealing'.
 The big brush strokes of green give some kind of structure to the fluidity of the piece.

This experiment on canvas shows dripping from two opposite directions, I have learned how to bring more intensity to certain regions of colour, and which other areas need to have a higher water concentration to allow other parts to stand out more.



Throughout these experiments with acrylic paint, I have exploited backruns. This happens when a lighter colour is dropped onto a darker one. Backruns construct an abstract pattern, making the whole watery effect



I have learned how to bring other parts to stand out more.

CONCEAL + REVEAL

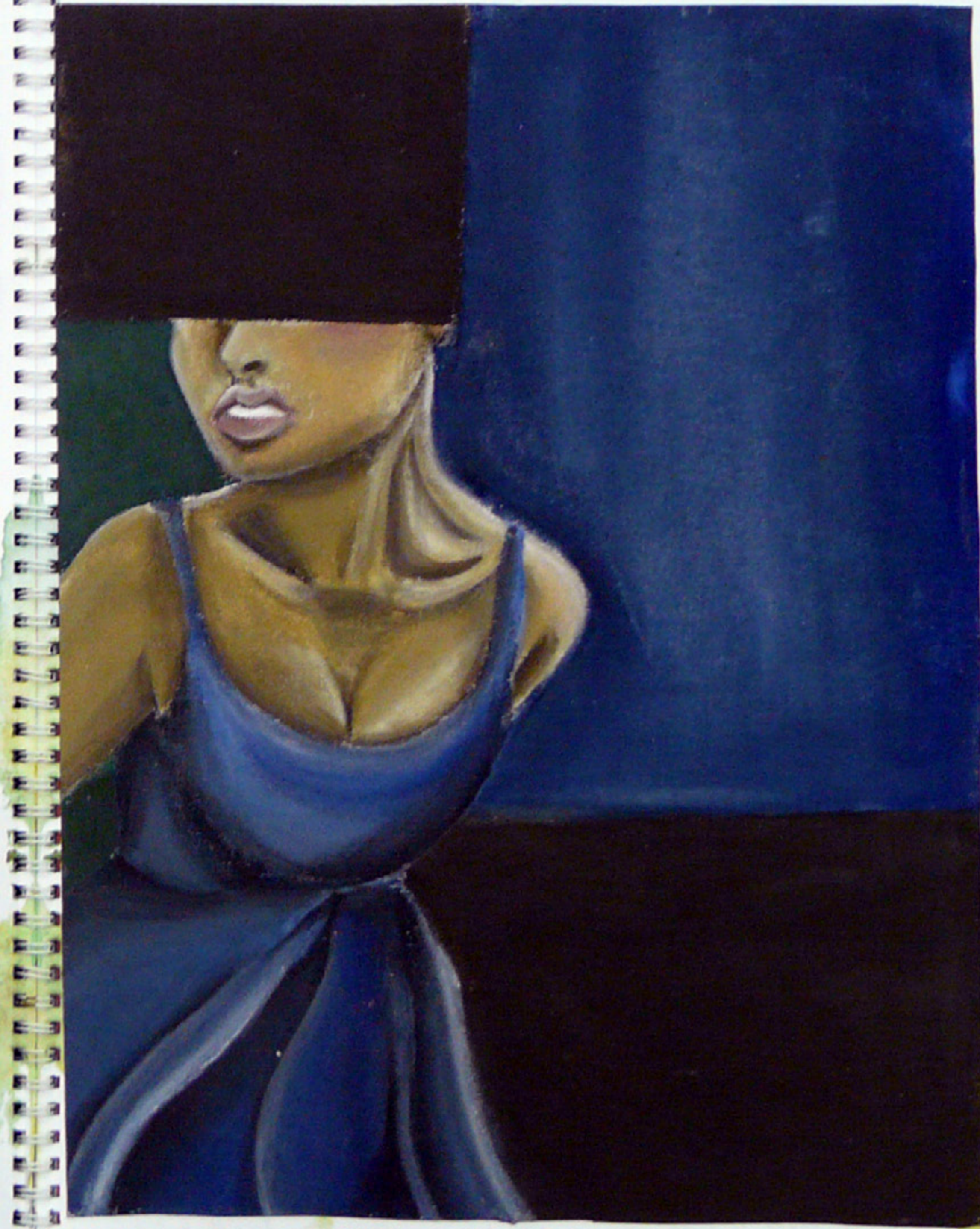
REVEAL

Addressing the theme, I have tested concealing and revealing using shapes. In Erin Carter's 'Present', she has blocked out the eyes of the figure. I have followed this method, brought out in my piece below (on the opposite page). The 'block' of raw umber which covers the upper part of her face is the same colour as the

rectangular form at the bottom left, which makes the light colours of her dress stand out. In Carter's 'Present', the face of the figure is also shaded by shadows, perhaps the square plays the role of a 3-D block towering or hovering over the figure resulting in the dark tonal values closer to the olive green background. The grey-blue background in my piece matches the colour of the dress, therefore, I have learned that it is essential to have complementary colour schemes in order to enhance the tools of concealing. In my experiment on the left, I have utilised the backdrop to hide the subject's eyes and nose, like a figurative curtain. Furthermore, it also erases a section of the hair but at the same time, reveals emptiness of the background, which is what gives an 'abstract' feel to the whole concept.



'Present', 2001 Erin Carter



Incorporation of the - 2 colour parts

My main focus is to collaborate abstract and photorealism in such a way that they don't clash, but compliment each other. In my experiment on the right, the abstract background 'cuts into' the arm, gaining as much importance as the figure. The cadmium red looks like it has stripped off the skin tone of the arm, to reveal the fading red. On the left hand side of this experiment, the abstract factors consist of red mixed with raw umber, going into yellow. It



'Underwater', 2004

of which the hand is peering through. The freedom of expression in the abstract background is highly significant because it acts as something so much more than just wet-in-wet colours. In my piece below I have tested how my idea would get together. The figure is from a secondary resource, a photograph I had taken. The idea of photorealism is an advantage because it has captured the moment, and the lighting does not change, giving the ability to demonstrate high contrasts of the figure's parts. The dark shades of red that make up the background compliment the colour of the abstract backdrop. The dripping yellow ochre veils the upper half of the face, revealing the nose and cheeks in a brighter skin tone. The 'second section' containing the lips, neck, and hands, display much darker, gloomy colour scheme. Here, the figure's skin tone is shades of burnt umber. When viewing it, it seems as though we are looking at the figure through different 'colour filters'. Eva Cere's 'Underwater' had inspired me to come up with such a way to reach the midpoint of concealing and revealing. And it is the linear dripping of paint that have allowed the separation of these sections. In a sense the abstraction 'interferes' with the figure, but this strengthens the marriage between abstract and realism in my piece. The placement of hands by the figure is another important aspect - it makes people wonder why her hands are in a position like that, similar to Cere's 'Captured' (right), making the whole piece more subjective and personal. The layers of the water's colours, mixing with each other, making imprints of more leaks (black) perhaps portrays an 'emotional' or 'mental leakage' of the figure.



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'Captured', 2009

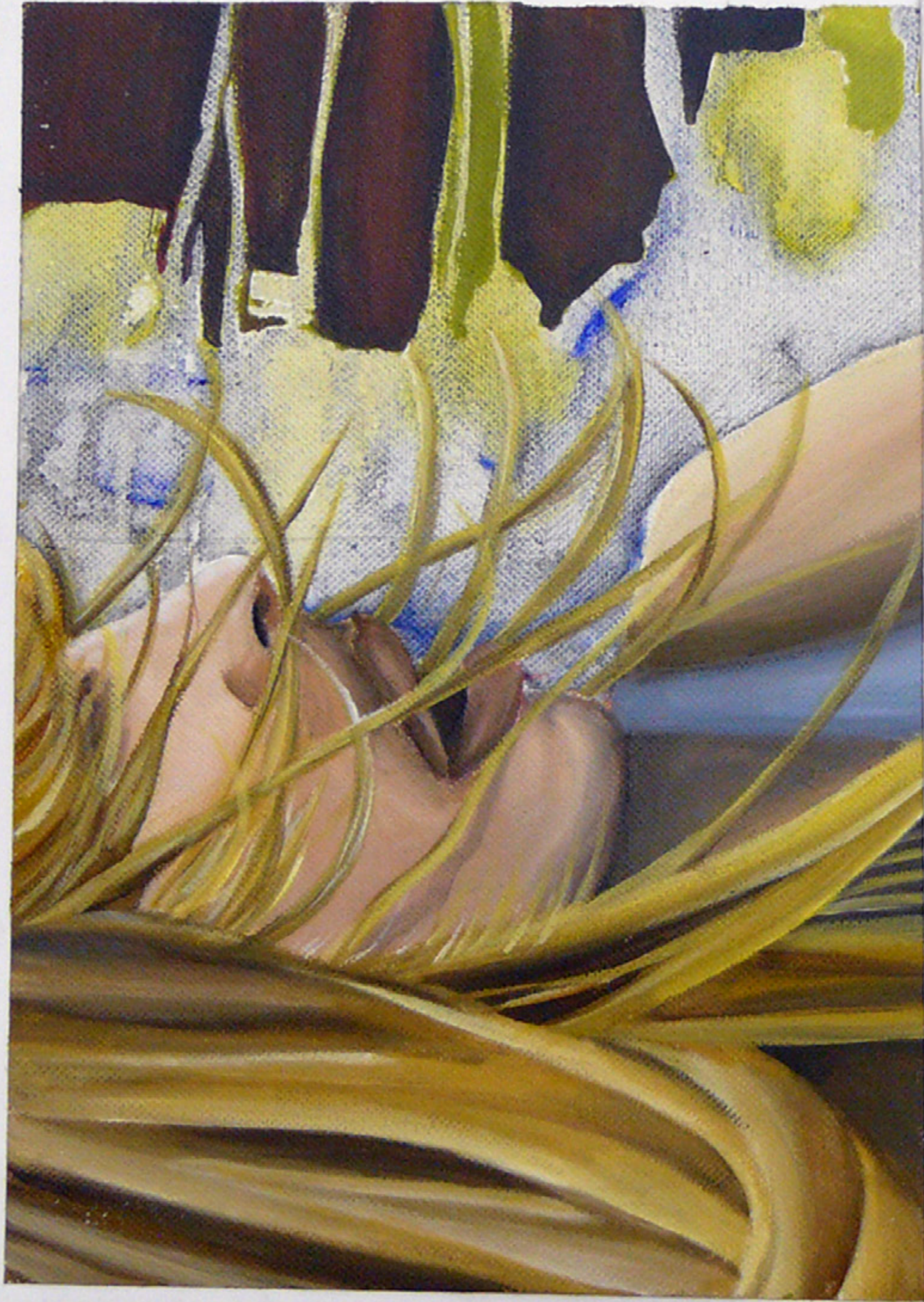




As further development of dripping technique was reinforced by point of calling it 'abstract'. Above, it could depict raindrops down a window, or paint smeared on a wall, this concept is non-representational. Deliberately induced bleeding create abstract patterns in the immediate foreground.

Above, the watery paint is more controlled, and it is evident that the black section was of a slow movement as it goes a fairly short distance. But as it gets closer to the female figure, the drips spread in the opposite direction of the ones further away. This corresponds with the way the figure is positioned.

With the wavy background sweeping outwards of the page in a horizontal direction, it follows the direction of the subject's hair. The movement of wind is presented as the blue-green abstract effect to accompany the dominating figure.



MAN RAY

To heighten the effectiveness of ambiguity, concealing parts of a figure contributes well to my aim.

I have intended to link subjects in my pieces (that are influenced by

Erin Cone's style) to the figures

in Man Ray's photographs. In his

work 'Electricity', the manner in which

the nude woman is standing, the way

she slightly leans to one side, has

made me consider that this is an

element of conveying mystery. Although

her face is blocked out, we can tell

that she is facing to her right, perhaps

corresponding to the direction of the white

'electric' lines, or turning away from it. Man Ray's

way of placing a model in a certain position has supported my ideas of

connecting clarity and ambiguity - two opposite things. Furthermore, the figure's

arms are placed behind her to show restriction, or maybe even freedom. The

subjectiveness of this photograph puts forward very personal interpretations

as well as emotions to different viewers. Early in the project, I had responded to

Erin Cone's method of concealing half a face using shadows. Here, Ray's

'Anatomy of Desire' shows how shadows can take control of the image, and

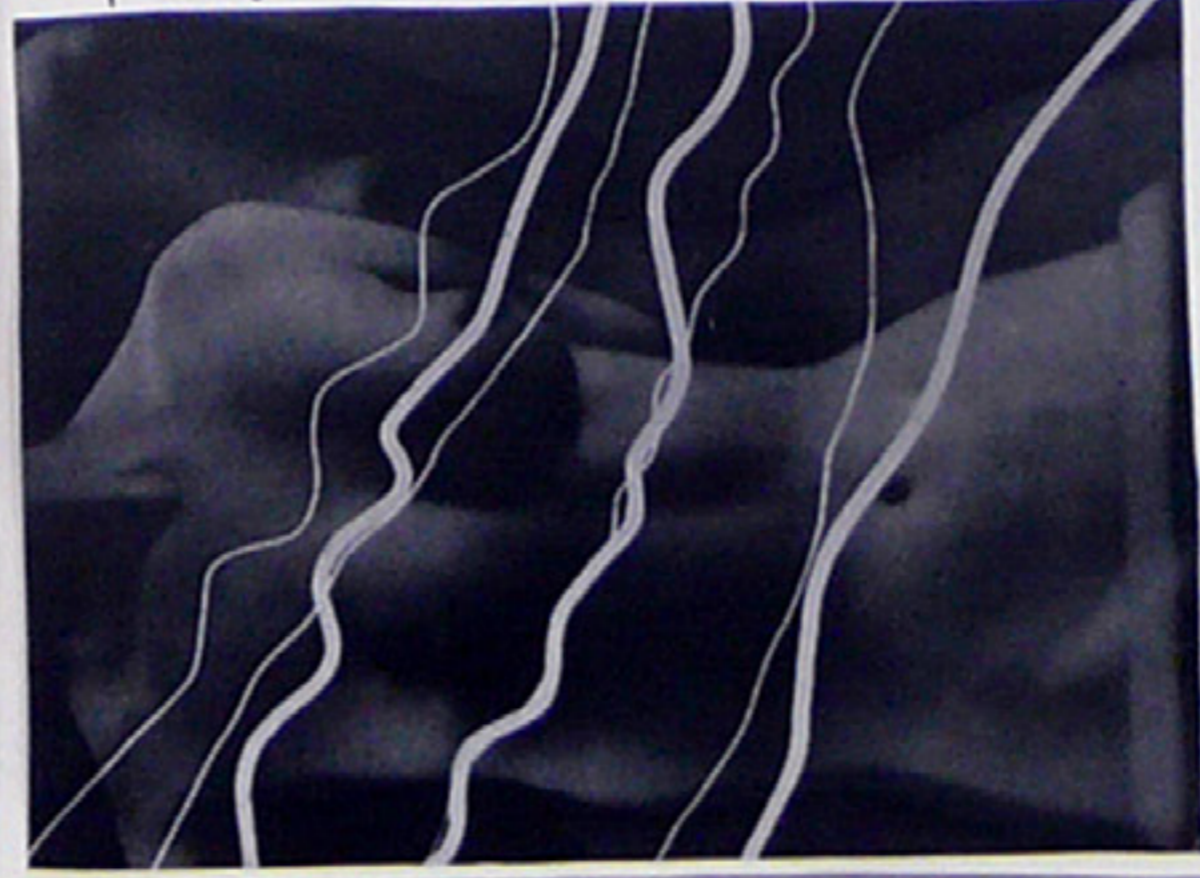
conceal the entire face of the subject. The shadows define the bone structure of

the neck region, and chest area. The emphasis of the curved form of the collar

bone has given a deeper appearance to the body. To me, the two collar bones

look like wings of a bird and a bat. From Man Ray's figurative shots, I have

learned that in order to reveal, you have to conceal.

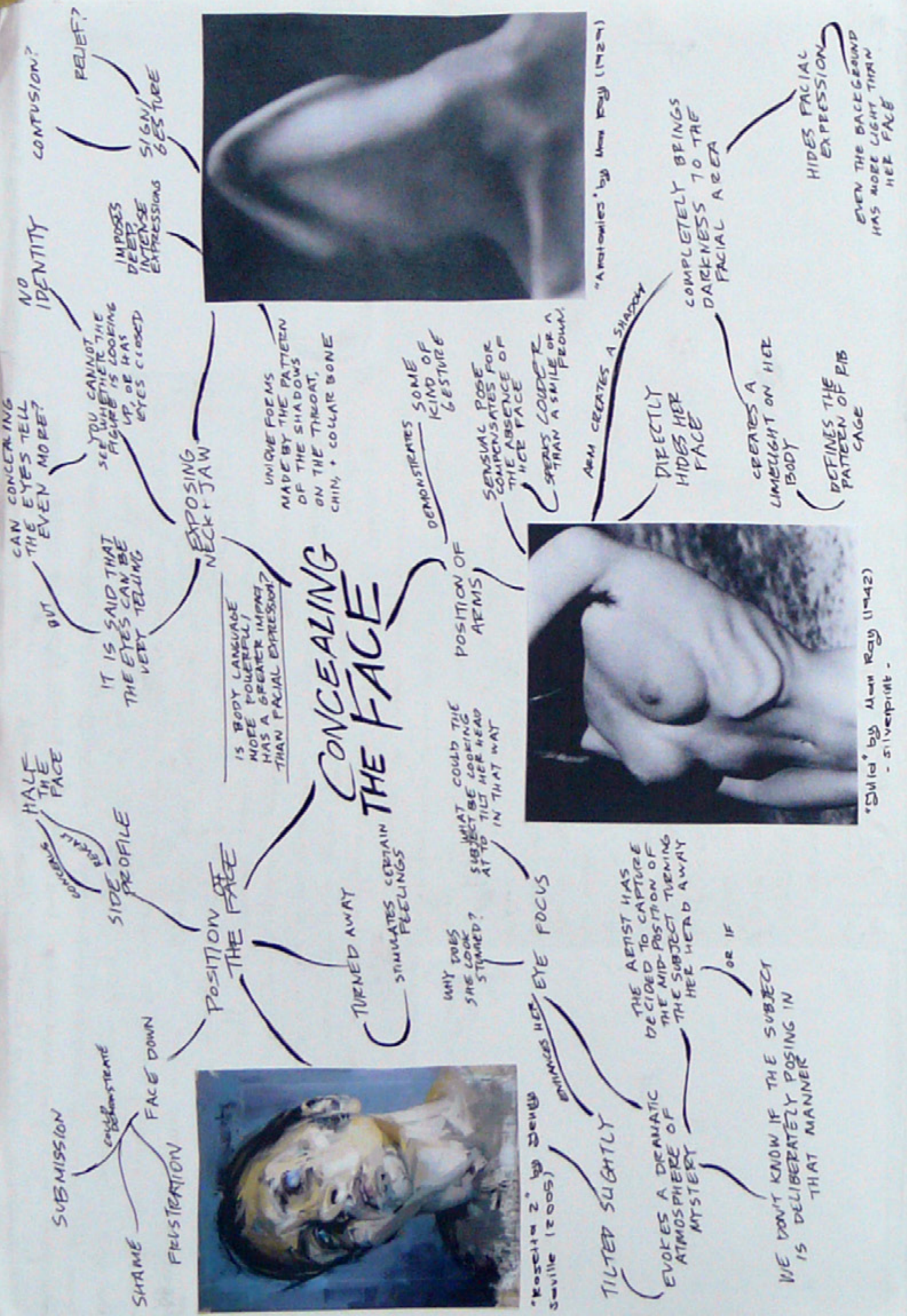


"Electricity" by Man Ray



"Anatomy of Desire" by Man Ray

CONCEALING THE FACE



"Anatomies" by Man Ray (1927)



"Diva" by Man Ray (1942) - silverprint.



"Kosha 2" by David Saviile (2005)



Here, the abstract background literally floods into the painting of the figure, like waves crashing at the shore. The dominant colour mixes with darker colours at areas closer to seeping into the figure. Unlike my other experimental pieces, the abstract effect is more fragmented, almost like a frame. This makes it hard to see whether it is concealing, or being revealed.

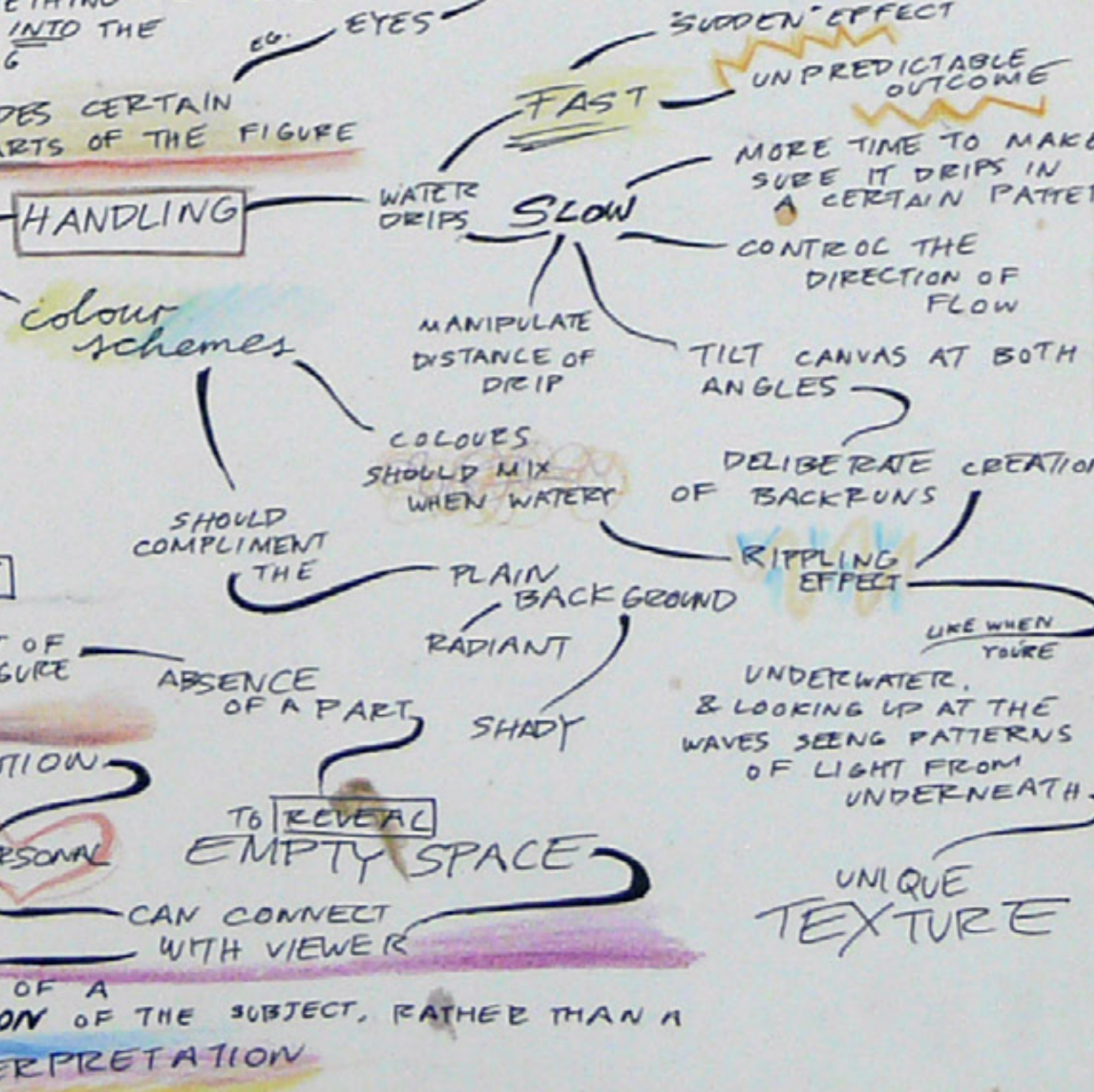
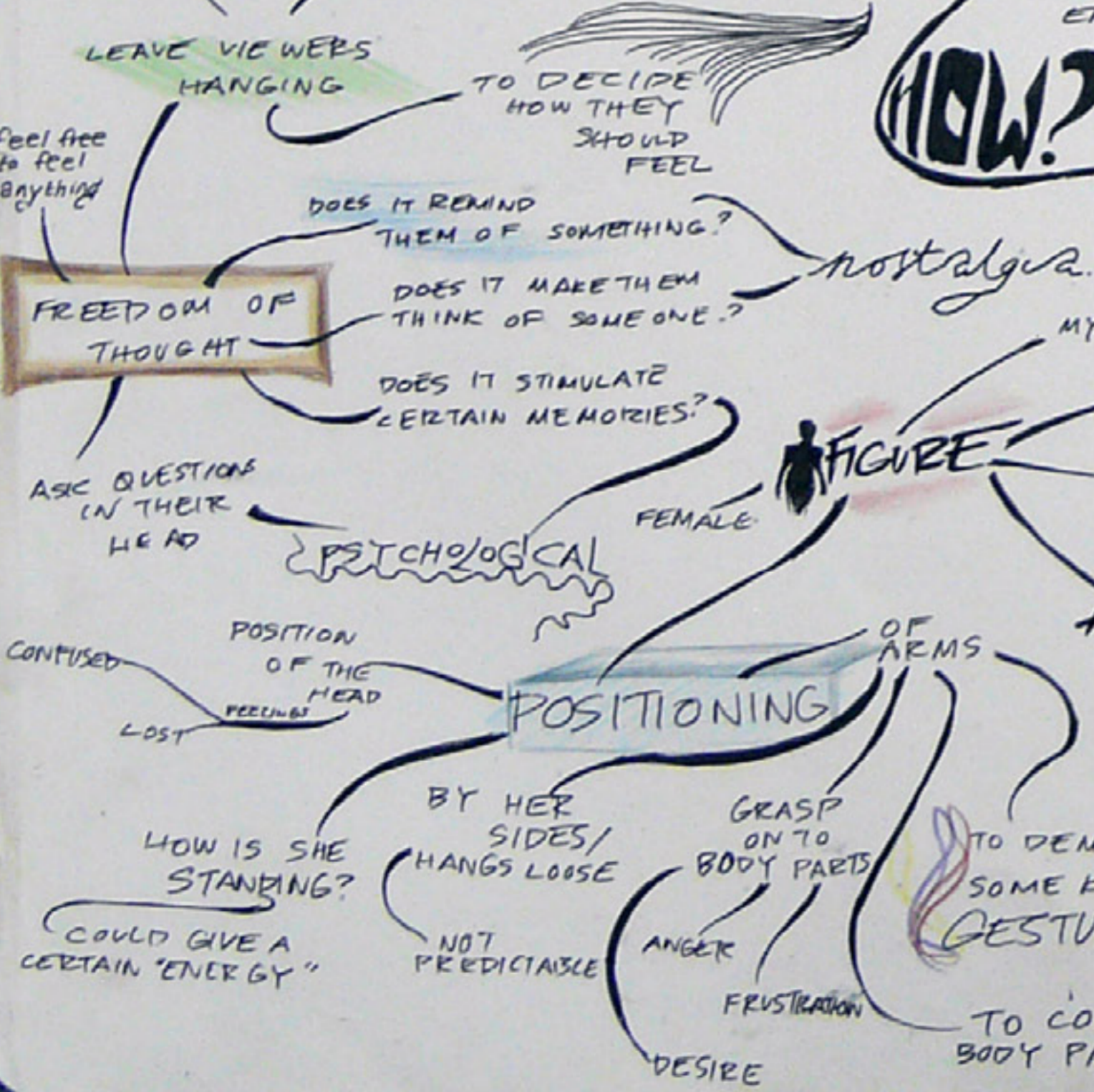
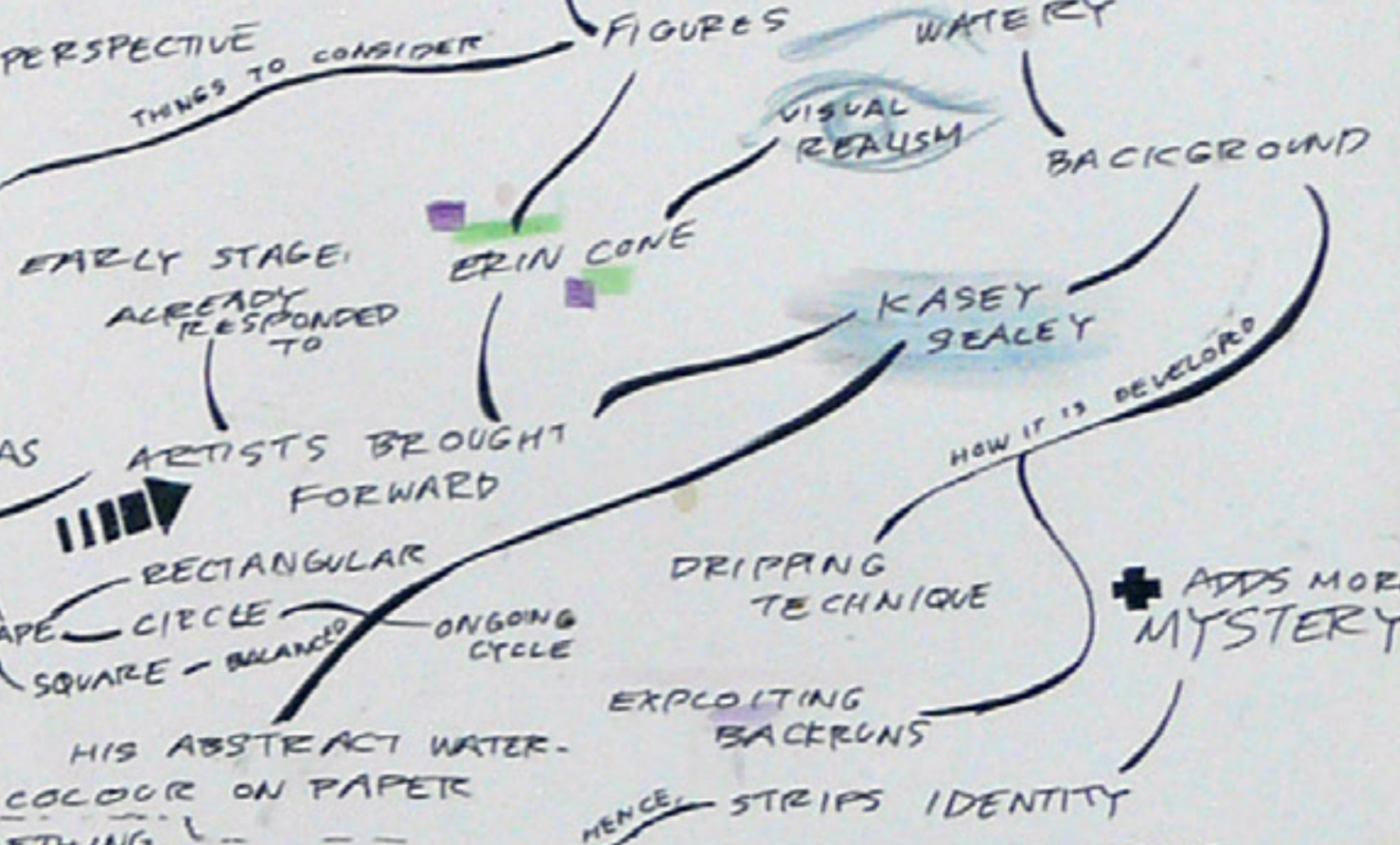
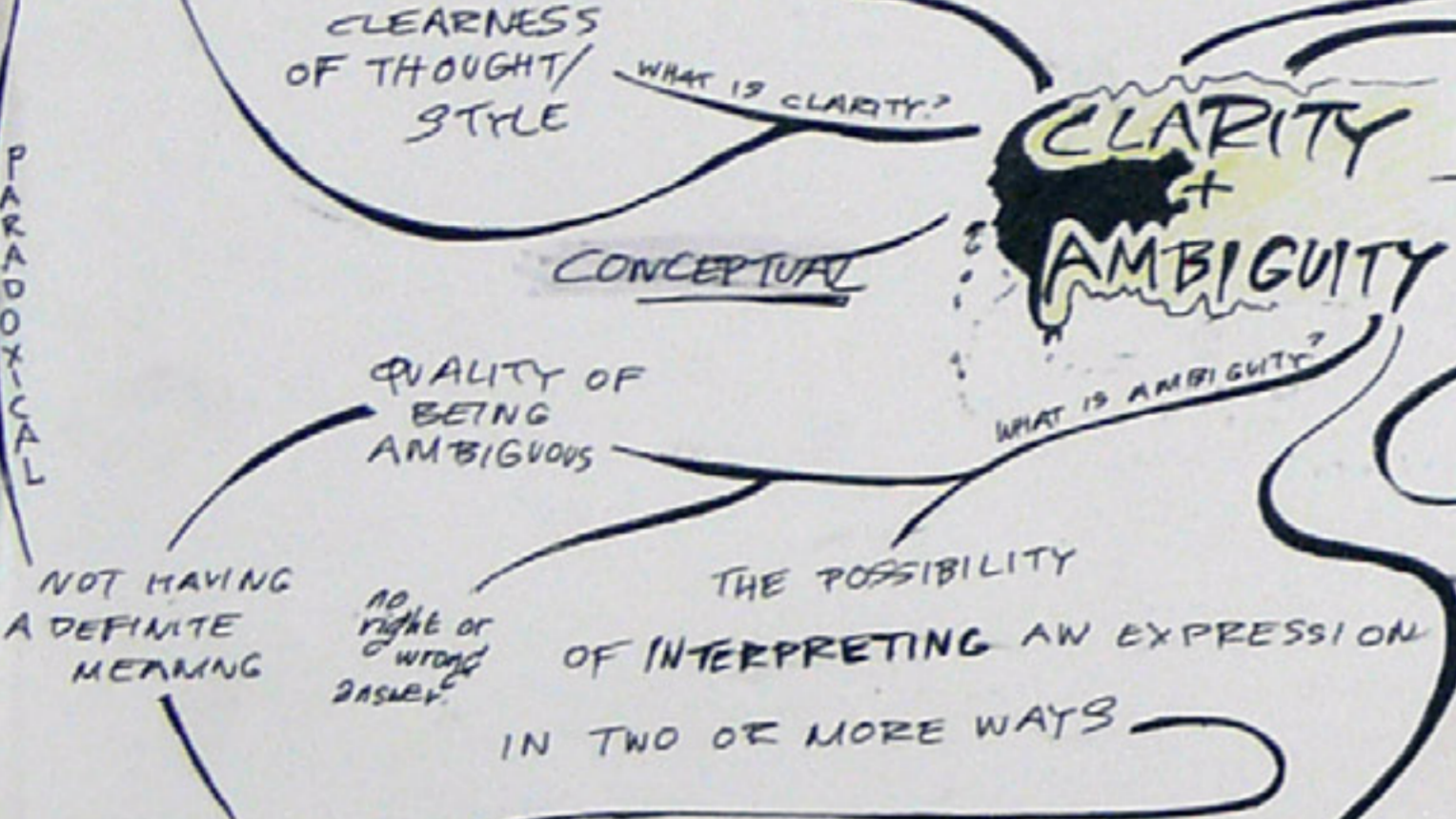
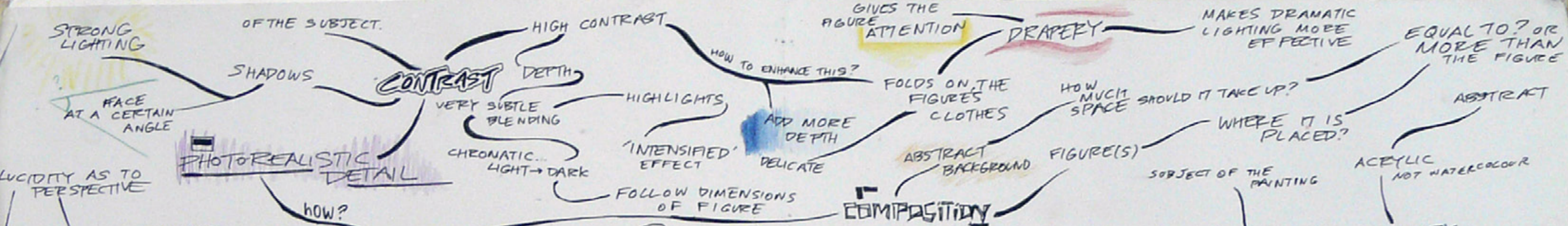


CAN CONCERNING THE EYES TELL

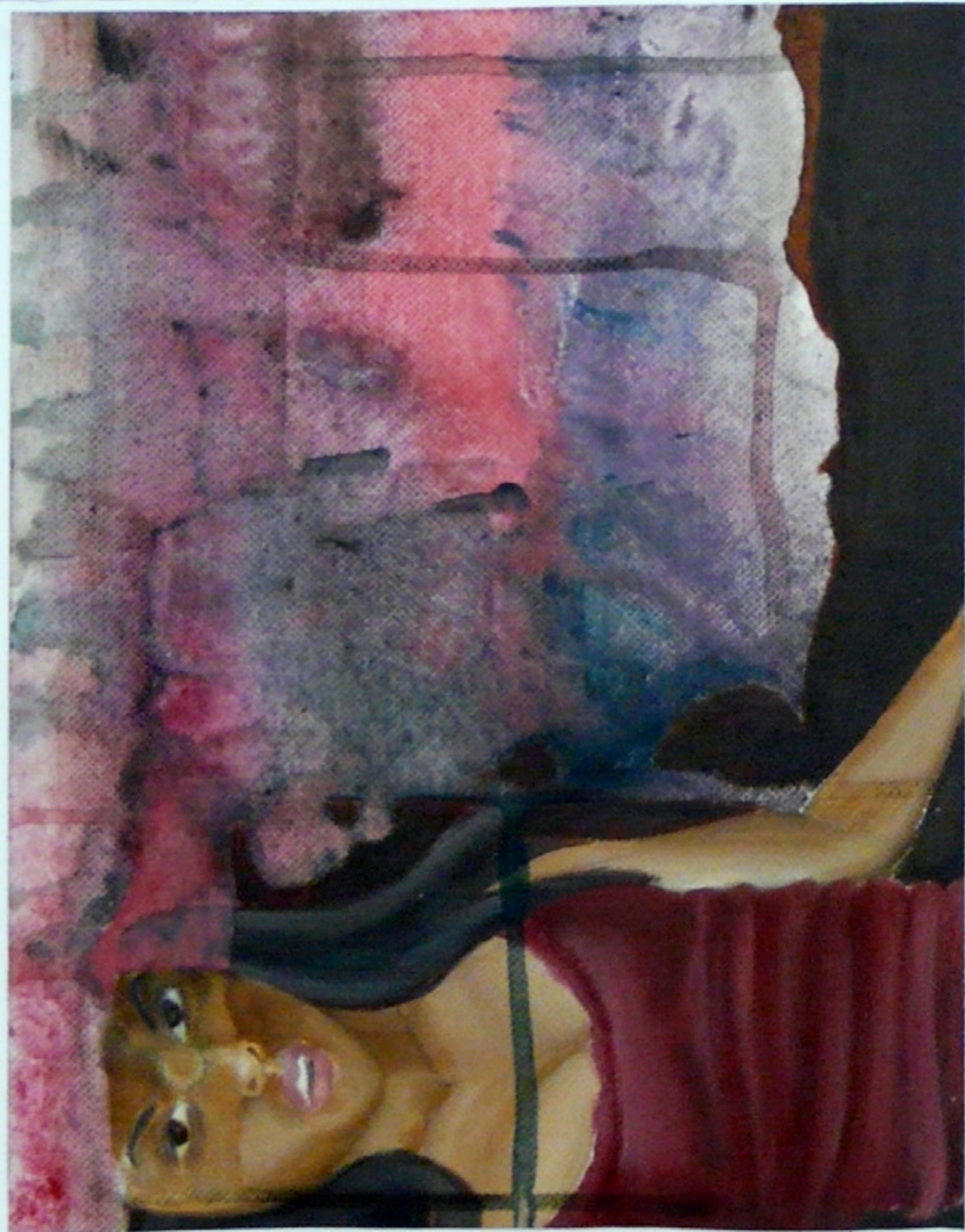
Above, I have refined the technique that I have developed from Casey Sealley's watercolour pieces. I have developed it by scrunching tissue paper, then dabbing it onto the wet paint. This creates an imprint, exposing the white canvas. It appears in forms of 'undefined' shapes, making it ambiguous because it could be anything; people see things differently. Below, the drips act as a 'curtain': the colours get increasingly intensified as it bleeds over the figure. The drips of storm blue, fades into the light purple, making the watery purple 'corrode' into the figure. This gives the subject as much importance, as the abstract background 'freezing over', despite that the figure is being concealed by it.



I have experimented even further by layering more distinct colours over the first one. However, the background technique of this piece is less spontaneous than my previous developments, because in areas where I have imprinted tissue, I used the dark colours to outline the pattern created by it. These 'firework'-like patterns contrast to the blooming colours collecting at the magnified face.



THE PIECE IS MORE OF A LYRICAL IMPRESSION OF THE SUBJECT, RATHER THAN A LITERAL INTERPRETATION



In my thought process of developing towards my final outcome, I had considered the idea of drapery or foldings of clothes on the figure. The purpose of this is to add on more variations of depth apart from the contrast of skin tones, and shadows. Connecting ends with ends, the foldings made by clothes when on a person plays with the lighting making it more dramatic, and makes the subject more 3-dimensional, hence, strengthening its presence to reach a balance with the abstract mix. The creases of clothes give the figure a more solid appearance as opposed to the fluid dips of the abstract background.



Above is a study of shadows created on the blouse by each projecting fold. With my aim as displaying sharpness and depth, this is further practice that reflect photorealistic detail including my visual garden.

COMPOSITIONAL IDEAS



My ideas for the formation of my final piece consist of the colour schemes, the placement of figures and the amount of space occupied by the 'abstract background' in order to support my aim of this project that I have justified in my mind-map.

#1. THIS IDEA IS MADE UP OF OF A FIGURE STANDING IN A SOMEWHAT CASUAL MANNER WITH ITS EXACT COPY ON THE OTHER SIDE OF THE CANVAS THAT HAS HALF OF ITSELF CUT OFF BY THE SQUARE EDGE. HOWEVER, THE ABSTRACT DRIPS HAVE LITTLE IMPORTANCE IN THIS LAYOUT BECAUSE ITS ROLE IN CONCEALING & REVEALING IS NOT SO EFFECTIVE. BUT THE SQUARE SHAPE OF THE CANVAS BRINGS ABOUT EVENNESS OF THE DISTANCE BETWEEN THE FIGURES WITH ONE ANOTHER & WITH THE TOP OF THE PANNING.

#2.

THIS COMPOSITION FOLLOWS A SIMILAR CONCEPT OF IDEA #1, BUT SHOWS THE SAME FIGURE IN TWO SEPARATE POSES. THE LANDSCAPE RECTANGULAR CANVAS EXPANDS THE SPACE BETWEEN THE TWO FIGURES, SEGREGATED BY A DRIP OF THE 'ABSTRACT CURTAIN'. ONE THING TO NOTE IS THAT THIS PARTICULAR FORMATION COULD RESTRICT THE LIBERATING EFFECT OF THE DRIPS, AND INSTEAD MAKES IT MORE RIGID, WHICH COMPLETELY DEFEATS THE PURPOSE. ON THE CONTRARY, IT COULD DEMONSTRATE A DIFFERENT POTENCY, BUT A LESS SUBJECTIVE ONE.

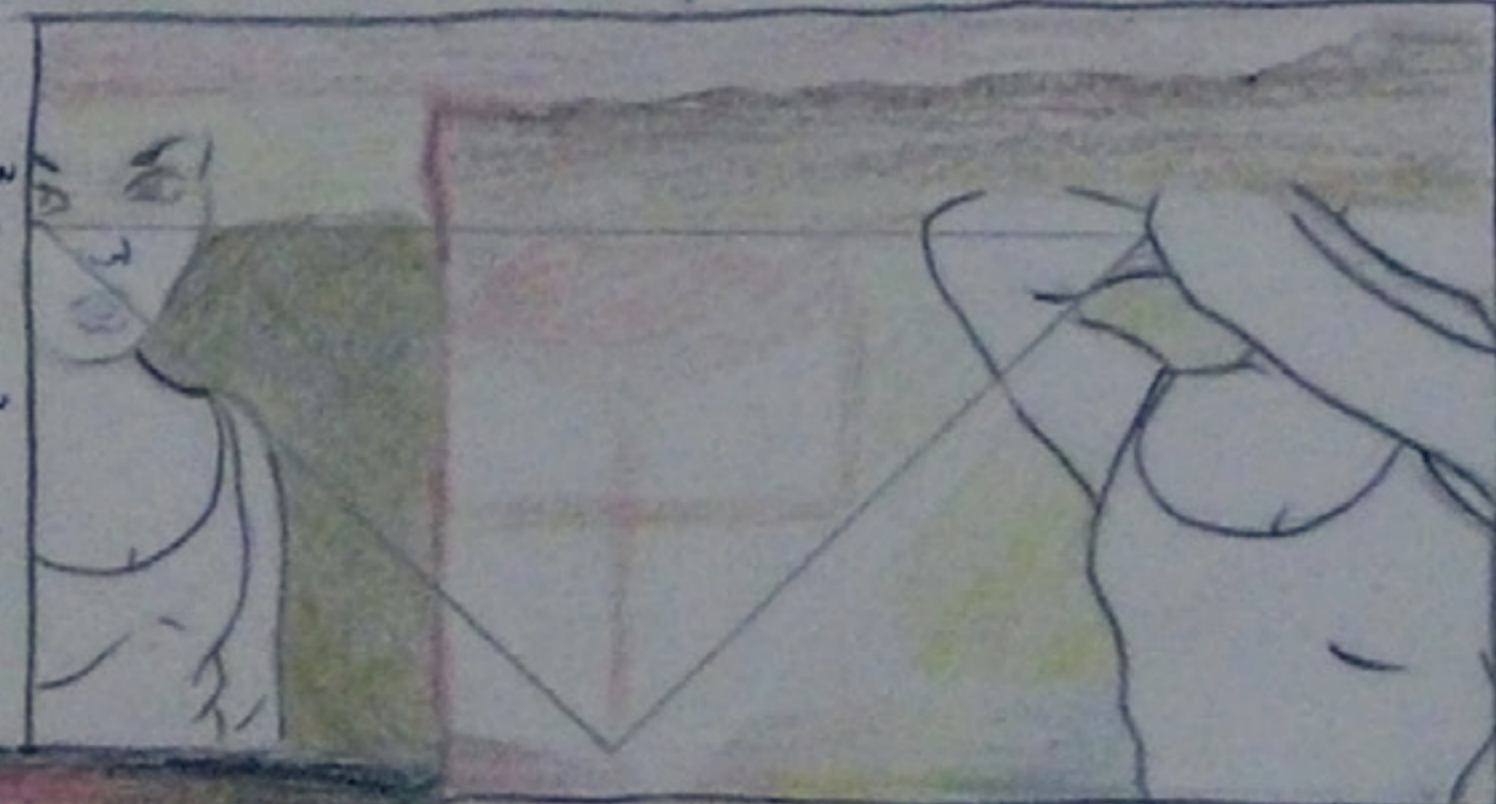


#3. HERE, I HAVE CHOSEN TO PLACE ONLY ONE FIGURE IN A PORTRAIT LAYOUT, STANDING IN A CERTAIN WAY. BUT, HER POSE IS NOT COMPLETELY REVEALED BECAUSE OF THE PORTRAIT RECTANGULAR CANVAS. THIS ALLOWS THE ABSTRACT BACKGROUND TO FLOW DOWN IN A MORE LIBERATING WAY. THIS COMPOSITIONAL IDEA REQUIRES THE ABSTRACT BACKGROUND TO OCCUPY A LARGER SPACE IN PROPORTION TO THAT OF THE FIGURE. NEVERTHELESS, WHEN THE DRIPS ARE MADE TO MOVE AT DIFFERENT DIRECTIONS, THEY CAN CONNECT TO FORM A LINEAR SHAPE OVER THE FIGURE. IN THIS WAY, THE DRIPS ACT AS A 'SCOPE' TO BRING FOCUS TO A PARTICULAR 'REGION' OF THE FIGURE - THIS I HAVE EXPERIMENTED IN EARLY STAGES OF DEVELOPMENT... THIS ARRANGEMENT ALSO ALLOWS THE 'ABSTRACT BACKGROUND' TO COME INTO THE FOREGROUND AND OVERLAP THE SUBJECT, GIVING IT MULTIPLE PURPOSES. ALTHOUGH THE 'BACKDROP' IS TECHNICALLY MORE DOMINANT THAN THE SUBJECT, THE MOVEMENT OF COLOURS COMPOSE EQUALITY OF IMPORTANCE OF BOTH ABSTRACT AND REALISM. THE PLAIN SPACE IN BETWEEN THE TWO INVENTS DISTANCE & DEPTH WHICH STIMULATES A MORE COMPLEX SENSE OF EMOTION. I FEEL THAT THIS COMPOSITIONAL IDEA WOULD BE THE MOST SUCCESSFUL BECAUSE IT EASILY DISPLAYS THE VITAL FACTOR NEEDED TO AMPLIFY AMBIGUITY, & TO EXHIBIT A PIECE THAT IS HIGHLY EXPRESSIVE.



#4. THIS PLAN OF HAVING AN INDIVIDUAL FIGURE ON A SPREAD OF LANDSCAPE LAYOUT FULFILLS THE RULE OF THIRDS. THE PLACEMENT OF THE FIGURE'S ARMS CAPTURES ATTENTION. THE LANDSCAPE PRESENTATION MAKES THE WHOLE COMPOSITION MORE SPACIOUS.

THIS DESIGN IS QUITE CLOSELY RELATED TO IDEA #2, BUT HERE, THE SPACE BETWEEN THE FIGURES IS MORE EQUAL. SINCE THE EYE CANNOT VISUALIZE TWO OR MORE THINGS AT ONCE, I HAVE DRAWN A TRIANGLE TO SHOW THE THREE CLIMAX POINTS OF THIS COMPOSITION. THE LEFT FIGURE'S EYE AREA, THE RIGHT FIGURE'S ARMS, THEN THE ABSTRACT DRIPS. BUT OVERALL, THE CENTRAL POINT OF INTEREST WOULD BE THE ABSTRACT DRIPS IN THE MIDDLE.



#6. THIS PORTRAIT COMPOSITION FITS TWO FIGURES DOING DIFFERENT POSES TO AVOID THE GAP BEING CRAMMED BY THE FIGURES BEING TOO CLOSE TOGETHER, I HAVE CONCEALED THE FIGURE ON THE LEFT BY STRIPPING A PART OF HER. AN ABSENCE OF A PART MAINTAINS THE IDEAL DISTANCE & ROOM FOR MULTIPLE FIGURES. THEREFORE, I FEEL THAT THIS FORMATION COULD BE FAIRLY SUCCESSFUL ON A LARGE SCALE.

Colour Schemes

Some colours radiate only one type of emotion, but a mixture of different colours can set different atmospheres for different people. For my piece, I have chosen colour scheme that is not too overwhelming, but rather a shade of a colour. This provides the essential versatility to have some kind of impact on viewers. The colour schemes function almost as design elements, emphasizing on abstract qualities over literal content. The mix of these colours is to stimulate the viewer to see my piece with the nostalgia of their vague experiences and recollections.



FURTHER PRACTICE -

By connecting two very contrasting techniques, I have produced an abstract image that is subjective, and can depict anything according to the eyes of the viewer. This technique has created a warm effect due to the relief of the canvas. By following Kasey Sealey's waxy technique, I have been able to express the unique delicacy and transparency of colours. Combining this with Jane Lewis's concept of dripping paint in straight lines, I have allowed the colours to merge and flow into one another, and the liney drips give a sense of form to the 'wet-in-wet' outcome. I can conclude that the most highly expressive and interesting effects come from the unpredictable nature of this technique, which is achieved through a combination of accident and design.



Kasey Sealey + Jane Lewis

The 'abstract' section of my final piece is made up of the incorporation of Sealey's abstract watercolour effects, and Lewis's technique of liney drips. The result is a series of layers that consist of different colours flowing into one another, and at a certain point, drip (or 'bleed') in a straight line (in vertical or horizontal) to form a shape. The layers of different colours add depth to the overall piece, but alternatively, conceals the figure's face, but brings the spotlight to the body parts (arms) where the lines converge. The collaboration of techniques of two artists has culminated to an 'abstract' image that has the versatility to play opposite roles.

MAKING CONNECTIONS



Man Ray's 'Electricity' - Besides Evin cone, Man Ray's works had influenced my portrayal of the figure in my piece. She stands in a position whereby her arms are hidden behind her, and her face con-

and revelation. The orthogonal lines (throughout) contrast to the sensual form of the figure. The lines separate two colour shades of the background, these are displayed in my final piece. However the lines are linear drips which are a collaboration of Kasey Sealey and Jane Lewis's technique, to convey a degree of expression. The red drips bleed over the figure's face ties in with the subject of Douly Saville's 'South of Heaven'.



'Evasion' by Evin Cone (2008)

drapes influenced by Leonardo da Vinci) led to observational paintings of smooth creases in fabric, connecting ends with ends, the combined inspiration of these artists have created an undefined effect, allowing opposite emotions to exist at the same time (the main intention for my final piece).



Ultimately, the converging of Evin's method, early studies of observational



MAKING CONNECTIONS

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Exit Cone

The 'figure' section of my final outcome is closely linked to the colour schemes in Cone's 'Alive' (2008) (above). Brightly, burnt amber, green, also found in the abstract drips. I have followed Cone's photo-realistic concept comprised of heavy contrasts.



Man Ray's 'Electricity' - Besides Exit Cone, Man Ray's works had influenced my portrayal of the figure in my piece. She stands in a position whereby her arms are hidden behind her, and her face concealed, bringing the focus to her neck and torso. Her skin tone of her arm and shoulder is darker than the rest of her body. In 'Electricity', there is a second version of the figure, but made darker and enlarged in the background.

Man Ray + Exit Cone

Connecting to my intentions of stimulating the ambivalence of emotions in viewers: ambiguity and clarity. Ray and Cone have influenced my ideas on concealing and revealing to evoke mystery.

Leonardo da Vinci's 'Draperies' - The foldings of the figure's black links to da Vinci's studies of contrast, tone and light.



'South of Heaven' by Jenny Saville.



'Evolution' by Erin Cone (2008)



Initially, Frank Averback's subjects had influenced me to consider the position of a subject's head. In relation to this, the subjects of Jenny Saville's works had taught me the importance of body language in the way it conceals and reveals. This idea provoked my further exploration of means of concealing and revealing, following Man Ray and Exit Cone's use of shadow to add mystery and to evoke a sense of ambiguity. The formulation of colour schemes which include heavy contrast give clarity and revelation. The orthogonal lines in Cone's 'Evolution' (left) contrast to the sensual form of the figure. The lines separate two colour shades of the background; these are displayed in my final piece. However the lines are linear drips which are a collaboration of Kasey Sealey and Jane Lewis's technique, to convey a degree of expression. The red drips bleeding over the figure's face ties in with the subject of Jenny Saville's 'South of Heaven'. Ultimately, the converging draperies influenced by Leonardo da Vinci (right) nudged to observational paintings of smooth creases in fabric. Connecting ends with ends, the contained inspiration of these artists have created an undefined effect, allowing opposite emotions to exist at the same time (the main intention for my final piece).





