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THE ALICE SMITH SCHOOL

CENTRE NUMBER: 94622

SYLLABUS TITLE: ART & DESIGN

SYLLABUS NUMBER: GCE A2 6AD04

EXTERNALLY SET ASSIGNMENT

“ PASSION AND OBSESSIONS”



→ passions / obsessions for other people / objects

↳ stalking

↳ leads to crime?

passion for a place can prompt one to learn to speak the language of that place.



Relationships

Friends

family

one of my personal passions is to make my long distance relationships work

LOVE

weddings

different kinds → healthy / unhealthy?

balancing love for objects/people with normal life

leads to taking over of life, losing your sense of self or object/person

globalisation

LANGUAGES

Following cues

traditions

my sisters wedding

my boyfriend and I

HOBBIES

personal hobbies I'm passionate about include travelling → discovering new places → inspiration

↳ read this in with passion for a subject: Geography (might seem lame to put in a sketchbook, but I am passionate about this!)

MAP: Percentage per land area

number of people living in Desertified area of the world

Passion for PLACES / THE WORLD

discovering new places

one's home → favourite places, feeling safe

Sanctuary

HOLIDAYS → inspiration, widening of personal view of the world, patriotism

IDENTITY → provide them for my heritage, home countries (India, Netherlands, ...), laws, contracts

Personal Passion: Malaysia

is my home, has been 11 years, I want to care

the lifestyle in Europe

Malaysia in Malaysia

seems to be a more positive thing to be rather than

LOVE

weddings

different kinds → healthy / unhealthy?

balancing love for objects/people with normal life

leads to taking over of life, losing your sense of self or object/person

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PASSIONS + Obsessions



Artist like Pierre Bonnard, Anthony Green, Andrew Wyeth became obsessed with their models, girlfriends → became the main characteristics

Bonnard was inspired by colour and light and often painted his model

Audrey Flack → objects of importance to her painted in bright hues → possible response to Audrey Flack with objects important to me (ones I'm passionate about eg. Malaysian objects such as fruit or something)



PIERRE BONNARD

PAPANDIA KLEPTOMANIA

ALCOHOL / DRUGS

↳ taking over of life, revolving one's life → Rejection of outside world

PHYSICAL APPEARANCE

↳ media, images that seem to be regarded as perfect, eg. models (slightly distorted)

ROBERTO GIACOMETTI

↳ not necessarily just about people, but can be places

↳ seems to have a more negative aspect to it → information

↳ can be said that passion is somewhat a less severe version of obsession.

↳ obsession with self image (vanity / personal appearance)

eg in Korea where the population is obsessed with boy bands, so merchandise such as socks have been made

celebrity influence on normal life

WHERE IS THE LINE SEPARATING PASSIONS & OBSESSIONS?

Ston Road, Angkor Wat Temples, Cambodia

RELIGION

giving up normal life for god (becoming a missionary)

Sacre Coeur, Paris, France

FOOD

↳ lifestyles

↳ nite foods personally

↳ seems to have a more negative aspect to it → information

↳ can be said that passion is somewhat a less severe version of obsession.

↳ obsession with self image (vanity / personal appearance)

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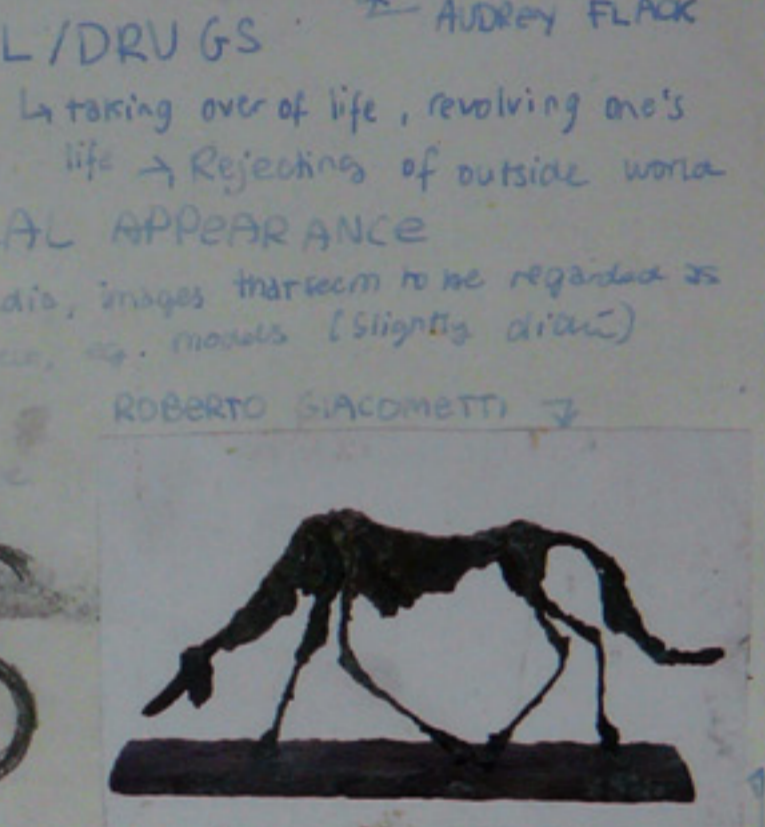
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personal development

LEARNING → hungry for knowledge

Geography

careers / my future

POVERTY - passion for others, helping others

those in poverty could be passionate about wanting to get out

CHARITIES

COLLECTIONS → things like coins / stamps

things like coins / stamps

PERSONAL PASSION: MALAYSIA

is my home, has been 11 years, I want to care

the lifestyle in Europe

Malaysia in Malaysia

PERSONAL PASSION: MALAYSIA

is my home, has been 11 years, I want to care

the lifestyle in Europe

Malaysia in Malaysia

PERSONAL PASSION: MALAYSIA

is my home, has been 11 years, I want to care

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CAREERS / WORK

work choices → basing one's life around work → PAPAZZI, becoming infatuated with another person's life / life style.

CELEBRITIES

obsession with self image (vanity / personal appearance)

eg in Korea where the population is obsessed with boy bands, so merchandise such as socks have been made

celebrity influence on normal life

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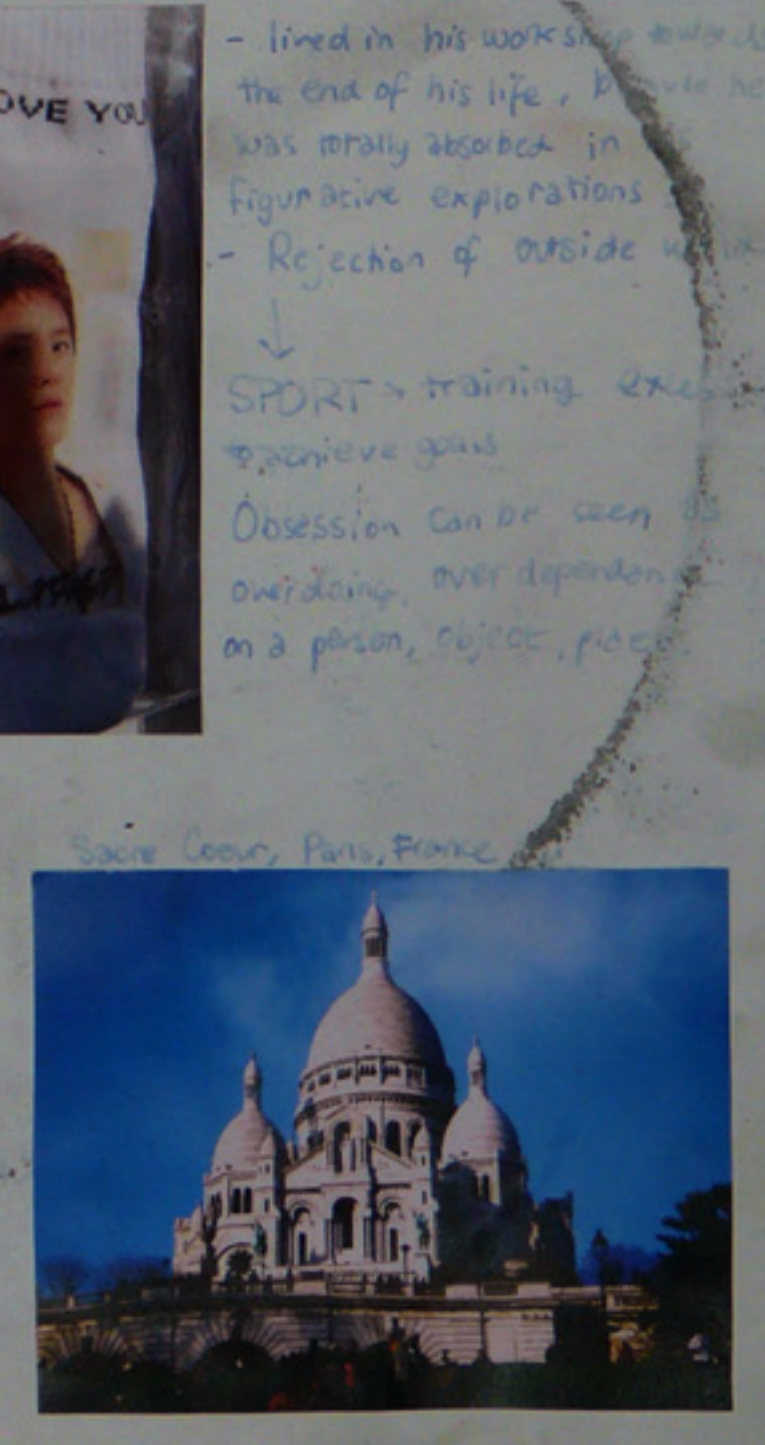


Boyband Socks in Korea

RELIGION

giving up normal life for god (becoming a missionary)

Sacre Coeur, Paris, France



I set up a still life of mixed tropical fruits and European (western fruits) to convey my love and passion for both my home countries, Holland and Indonesia. Using oil pastels, I tried to make the fruits as realistic as possible, adding tone and highlights to accentuate the round/globular appearances of the fruit. However, although I wanted the fruits to appear realistic, I realised after that the fruits couldn't possibly be as brightly coloured. They ~~look~~ Shape and use of tone does make the fruits appear real, however it is the intense saturation of the colours which takes that "real-life" aspect away from it. However, this is not necessarily a bad thing, as this observational piece reminds me of Audrey Flack's work. This has inspired me to do further research into Flack's work and respond to it using these bright colours and realistic appearance. Flack painted and observed objects which were important and meaningful to her in bright colours; I could respond to her work by setting up a still life of objects important to me, which links back to the theme passions & obsession. Another idea related to the theme that I thought of while observing this still life is the idea that I always want my art work to be perfect; I'm never happy with an outcome, as I look back and think to myself that I should have changed this, or added that. Throughout the sketchbook, I will look at the line (very fine line) between passion and obsession. When does one become obsessed? When is one too passionate, so that it becomes an obsession?

From doing this piece, I learned that although you are observing, thus trying to record what you are looking in a realistic + successful way, your work does not always end up looking like what you had in mind. This isn't necessarily a bad thing, as having coloured my fruit too brightly has now inspired me to look at Audrey Flack + her work.



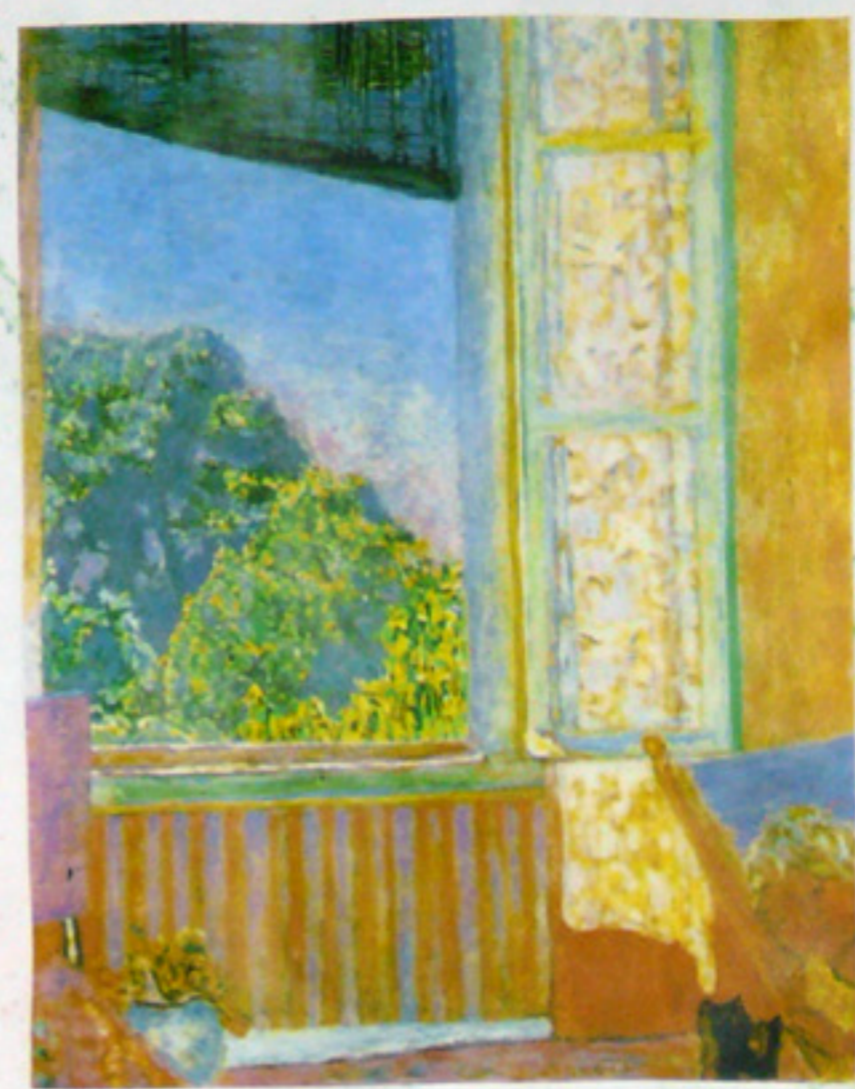


Paul Gauguin - On the beach, oil on canvas, 1891
 I'm using Paul Gauguin as an example of an artist who became obsessed with a place and its people living there. Especially Tahiti became a sort of sanctuary for him; he took every opportunity to study Tahitian culture and obviously resurrected this in his paintings. His use of broken rhythmic brushwork as well as his interest in texture and colour clearly relates back to the work of impressionists. I personally like his work because of his love for a certain place in the world, and his list to soak up as much of the culture as possible; this relates back to me personally, because I have the same love for Malaysia. I can also link this in with my passion for travelling the world and seeing new places. I also like the large but smooth brush strokes used as well as tropical and exotic colours used.

Lucian Freud
 Is a painter and biologist at the same time. When people look at his work, they may realize that he often observed and painted people while asleep or at rest. His work is very truthful: "blemishes" are accentuated, curves are rounded and compromised by large, expressive brush marks, and bones and muscles are made apparent by extensive use of tone. In terms of passions or obsessions, Freud created or preferred to paint lovers, close friends, children, grandchildren, fellow artists and the anonymous and notorious. Many people will agree that Freud was depicted as sleeping naked and white asleep. However, this could also be seen as strong love and passion for his family. I like his work because of the strong, large fleshy brushstrokes used so expressively but still creating a realistic form of human bodies. His ability to paint flesh so well amazes me. In his painting here, I love how some of the grey from the cloth in the background is replicated on her flesh, contributing to the cool, calm atmosphere radiated from this piece because the model is asleep. The relaxed, love atmosphere is emphasized even more.



Lucian Freud - Dove Portrait, oil on canvas, 1986
 Like the piece above, the neutral, grey colours used emphasize the free, more relaxed atmosphere. This, in turn, links in with the fact that the subject is asleep. I like this piece because of the creation of a successful focal point: the parts of the dog intermingling with the arms of the subject work well. The use of tone here is only to emphasize the bits of her anatomy, but I do like the contrast between the light background and darkness of her clothes. From this piece, I think the dog and the girl are very important to the artist, linking back to the theme of passion. I think about a pet as much as a family member. I think people who are treated with love and passion? Most people like to not let their pet sleep in their beds.



Pierre Bonnard - The open window, oil on canvas, 1921
 French artist, Pierre Bonnard has been labelled an "intimist" as a result for his preference of depicting intimate scenes of everyday life. Other works by him often included models who later became his lovers. The "Open Window" was inspired from the view of Bonnard's house, which conveys his love for a place. The use of his saturated hues of blue, orange, violet and indigo creates almost a dream-like atmosphere. I love his use of soft colours because they remind me of a warm summer day where everything seems to radiate peacefulness, and there is a sort of sleepy but satisfied atmosphere in the air. In a response, I would love to recreate these warm feelings through usage of pastels and soft colours to emphasize the warm temperature of the surroundings as well as my perceptions at the sometime.

Andrey Flack - Wheel of Fortune, oil acrylic on canvas, 1978
 Andrey Flack is well known for his passion in painting realistic forms and objects, as he believes humans are driven to ludic obsession, to understand the world around them. In this piece, specifically, like the juxtaposition between the human skull and the "alive" colorful objects such as the grapes. I love how the bright, vibrant colors surround the skull, a symbol of the transience of life. In a way, Andrey Flack did the same as Lucian Freud: she exaggerated the intensity of the colours used, and Freud emphasized the features of his subject which he liked by using tone or making them appear more rounded. I would like to respond to Flack's work, using the same intensity of colour, and trying to be as descriptive as still life and record it with as much detail and realism as possible. In terms of passion and obsession, I can use objects in a still life which are important to me personally, or things which I think represent my personal passions (and obsession?)



Wayne Thiebaud - Boston Creams, oil on canvas
 Is most famous for his obsessions with painting objects such as cakes, pastries, and other cafe owner's foods. He is associated with the pop-art movement because of his interest in mass culture. Thiebaud uses heavy pigment and exaggerated colours to depict his subjects, which can be compared to what Flack and Freud did.



Paula Rego

Having done numerous still life observational drawings, I want to study and develop what so many artists seem to be obsessed with: the Human Body. Paula Rego is one of many who studied the body, and is known for giving her work a sinister edge, and dealing with social realities, such as abortion. Rego found clothes and important aspects to include in her pieces, as they enhance the body, and give you a feeling of wholeness. Personally from looking at this piece, I find the way that the subject has been fixed/positioned quite dynamic. The subject too appears to be distressed, and the way her clothes have been crumpled around her in a messy way, adding to the distressed mood of the piece. Like the way the two legs have been wrapped around each other. Although Rego's work initially doesn't look it, it possesses underlying undertones of sexual violence, cruelty and unease. This links in with the theme passion and repression. Although personally I'm more disgusted by things like rape, it is an unique theme to be analysing through art. The way Rego depicts these malicious undertones is something I want to look into further. How does she position human bodies so that they appear distressed and uneasy?

Paula Rego - Dog Woman, Pencil on paper, 1974

In her series "Dog Women", she adopts a very realistic style, but keeping animal references. She depicted women in dog-like poses, revealing sensuality such as sniffing, drooling and licking. I like this piece because of the way the subject has been posed. It represents fear, and more of dog-like prominently, and from the way the dog woman's body is curled up, it makes me think of a dog's body. The way the subject is curled up, it makes me think of a dog's body. The way the subject is curled up, it makes me think of a dog's body. The way the subject is curled up, it makes me think of a dog's body.



Paula Rego: Triptych, Pencil on paper, 1998

I don't like this piece as much as the two previous ones for multiple reasons. Firstly, it doesn't seem so dynamic. There is something in the other two which makes me feel the dogwoman is about to come to life and jump out of the piece. Furthermore, I think the big red armchair is rather unnecessary. I don't really know where to look or first. Therefore, it could be more for extra sinister effects. Why is she sitting on a rug when there is an armchair right next to her? Also, the pose isn't as exciting as the other two. There is the distortion and foreshortening of the body present in the other two, which is missing in this one. If I were to respond to Rego's work, I would choose either one of the above because of the dynamic and abundant, sensual yet uneasy, disturbing poses.

I decided to start with observing and practising the drawing of feet, because of:
 a) my own foot fetish (is a fetish an obsession?) I can't stand dirty feet and hate it when they are grubby and unpolished. Furthermore, I like shoes.
 b. a lot of people seem to dislike the feet. A lot of people I asked why, answered that they found toes ugly and ungraceful. This could be linked with the fact that hate can lead to obsession too.



I observed feet at different viewpoints so I could obtain a better understanding of the anatomy of the feet as well as develop my anatomy drawing skills. I particularly like the foot in the bottom left corner because of the interesting angle I drew it at. It is distorted in an odd way which makes the proportions of the toes and general foot appear to be positioned in an unnatural way. The way I've drawn these feet can be linked back to the way Paula Rego drew/pointed her, especially in the piece top left on the opposite page. What I have learned from observing feet, toes and hands at different angles is that anatomy is surprisingly difficult to draw. I have become more familiar with the shape and proportion of toes which has prompted me to look at the human body further.



The foot that this foot is distorted makes it interesting for me. I will take more pictures of my feet, and making sure the toes and feet appear foreshortened and distorted.

I tried using charcoal to experiment with different mediums to find out which would be more suitable for drawing human anatomy. I prefer the 6B pencil drawings on the previous page; they were realistic yet expressive and loose. Furthermore, the anatomical proportions are more accurate. Perhaps this is because I expressively used charcoal to create line rather than smudging it to create soft, round foot-like shapes. Furthermore, the foreshortening and distortion of the foot on the previous page was much more successful.

I do like the toes, though they still make the drawing appear foot-like. Even though the general appearance still looks a bit disproportional. The way I used the charcoal on its side creates a drawing with a loose, varied and interesting texture. From doing this, I have learned both to pay attention to the proportions of the body yet work on ways to present it at the same time.

Side view of a hand with fingers the drawing appears more expressive.



Annotations for Observational Drawing (next page)

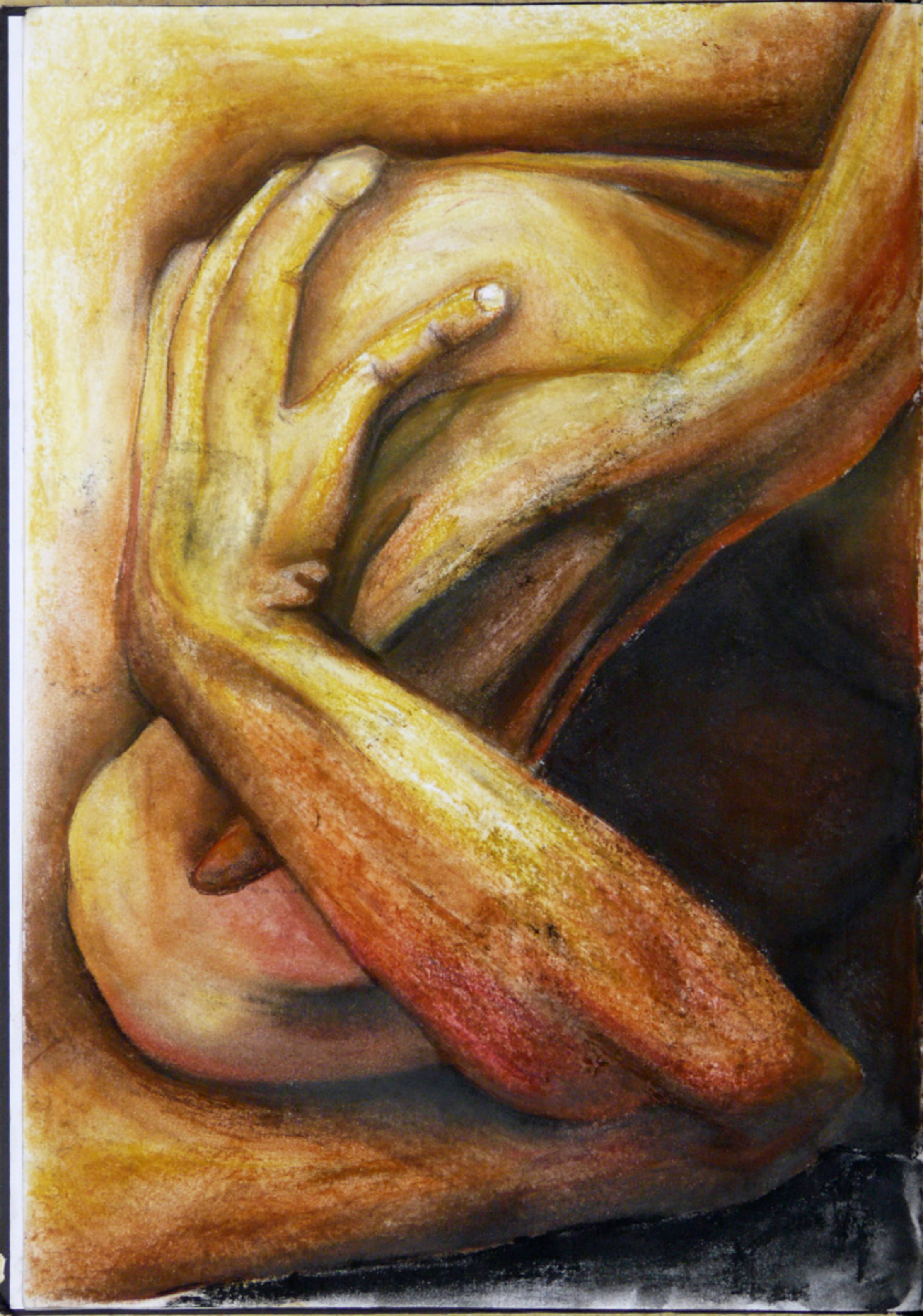
I took photos of feet from multiple angles to allow distortion and foreshortening to happen. I purposely distorted the feet in my drawing because of the way an observer would perceive it. Initially, one would question what it actually is, that they are

looking at, but then realise that its distortion of the feet and foreshortening of the toes. I used oil pastels because I like how they can be blended together quite successfully yet still have a unique, scratchy texture to them. I mixed in some green to incorporate variety in colours and give it a type of fleshy look, like Freud and Rego had. This piece reminds me a bit of Egon Schiele, and the way he looked at distortions of the human body as well as a more loosier way. This could lead me into looking at Schiele's work, although I find distortion quite a hard theme to get my head round.



This drawing, although being more successful than the previous one, is still a bit unsatisfactory because of the way I used charcoal. Looking back at it, I should have smudged the charcoal to create a softer, rounder, more anatomy-like appearance. However, I do like how feet can look so different from various viewpoints and perspectives. I will look further into the foreshortening of the feet as well as how foreshortening changes the overall appearance of things, not just feet. I like the toes in particular, because they are the aspect of feet which makes them appear more foot-like.





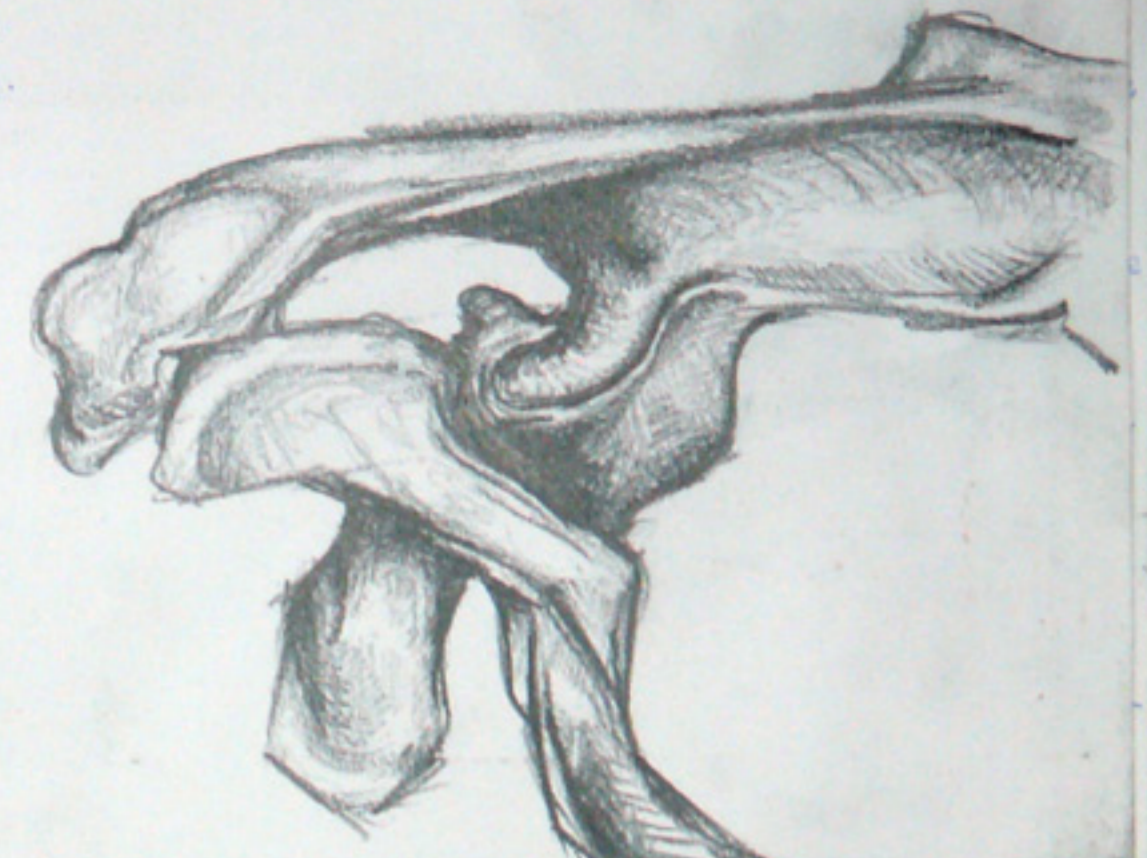
Having looked
in Paula Rego multiple
times, as well as used
pastels, I decided to do a
response to her, attempting to
incorporate some of the softness
yet realistic aspects, especially
like the top right corner, it flows to
a slight focal point. Although her
to stated the preferred music war-
my clothes, I parped this paper
in my response, because I like
interesting things, such as
visible muscles and texture.
When I've learned from doing
this piece was the importance
of use to make things
appear realistic and so.
Pastels are excellent for
this though as they
allow creation of
many different
tones.



Observing the human Clavicle, scapula and humerus.
 Having experienced visiting Gunther von Hagens Body Worlds exhibition in Singapore, I have been both amazed and inspired; by his work, as well as the controversy behind it. Should it be allowed to use human bodies, plastinate them (which can, in a sense be seen as immortalisation) and then put them on display? Personally, as an A-level Bio and Art student, I find what he has done absolutely amazing. Unfortunately, we were not allowed to disassemble and observe the work firsthand so I took photos, using my brother's clavicle as an inspirational starting point. I have found that human anatomy greatly interests me, and drawing and observing it only helps me understand the biological aspect behind it.

Observing the clavicle and scapula from a superior and lateral viewpoint has allowed me to become more familiar with parts of human anatomy, and from doing this I have learned that human anatomy is one of the hardest things to draw, as well as identify. This has led me to the conclusion that anatomists like Da Vinci went through such great lengths to obtain bodies because he was so hungry for knowledge.

Clavicle and Scapula - Superior View



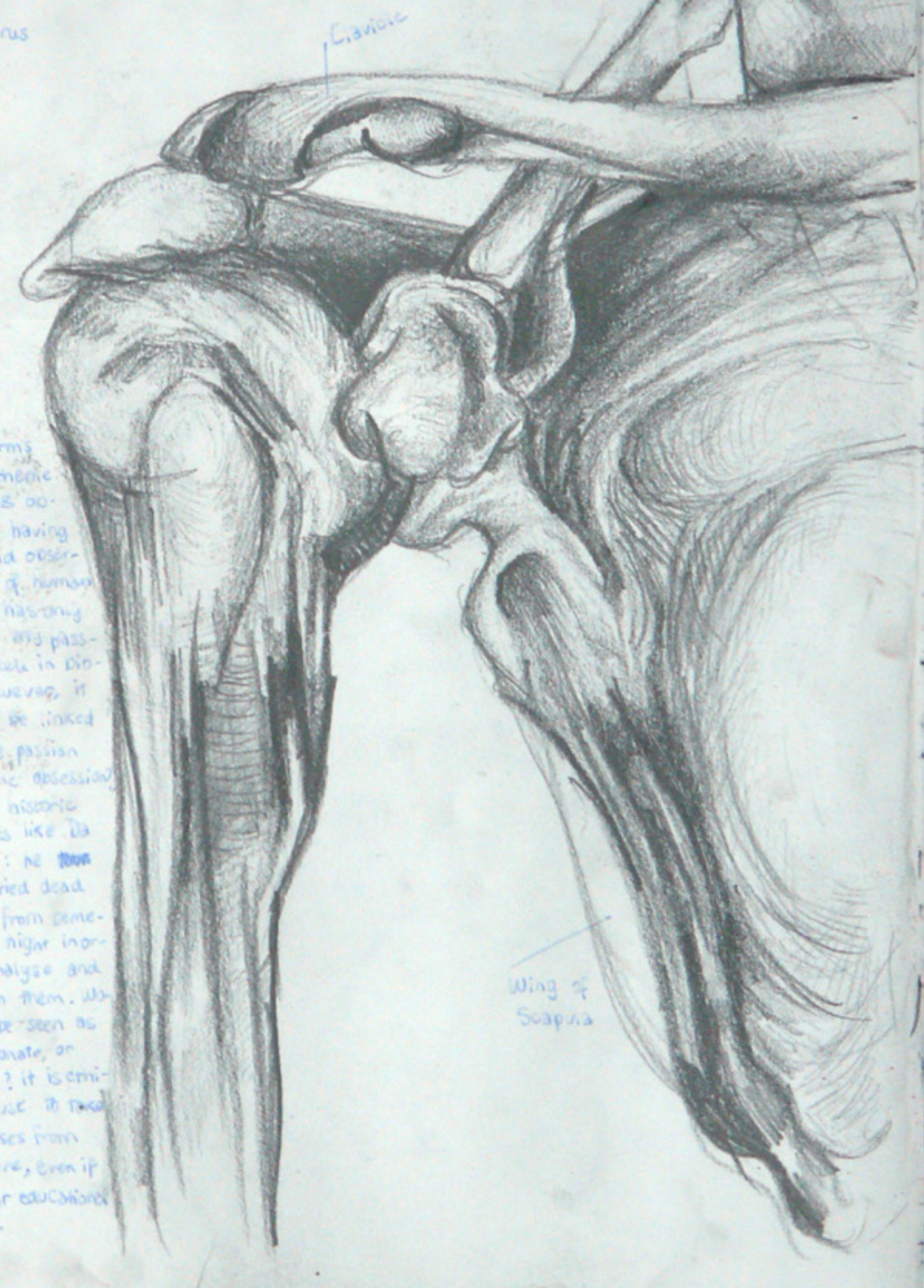
Clavicle & part of scapula - Lateral view

Top of the humerus



In terms of the theories & observations, having drawn and observed parts of human anatomy has only added to my passion to excel in biology. However, it can also be linked with the passion (borderline obsession) that some historic anatomists like Da Vinci had: he dug up buried dead corpses from cemeteries at night in order to analyse and learn from them. Was this seen as very passionate, or obsessive? It is certainly unjust to take dead corpses from their grave, even if it was for educational purposes.

Clavicle



Wing of Scapula

Sternum



Gunther von Hagens

is a German anatomist (and arguably artist) who invented the technique for preserving biological tissue preservation. While visiting his exhibition in Singapore, I questioned whether von Hagens is just passionate about providing educational opportunities to the public, or whether he is obsessed, like so many before him, with human anatomy. In Malaysia, the exhibition was not allowed to run due to the use of real human corpses. Does this identify von Hagens as a bit of a freak, for spending 1000 hours on one human body alone, picking at it's muscles, nerves and blood vessels? Personally, I don't find these bodies just educational. The way they have been posed and displayed is purely artistic. I have no "work" for the combination of educational purposes or art.



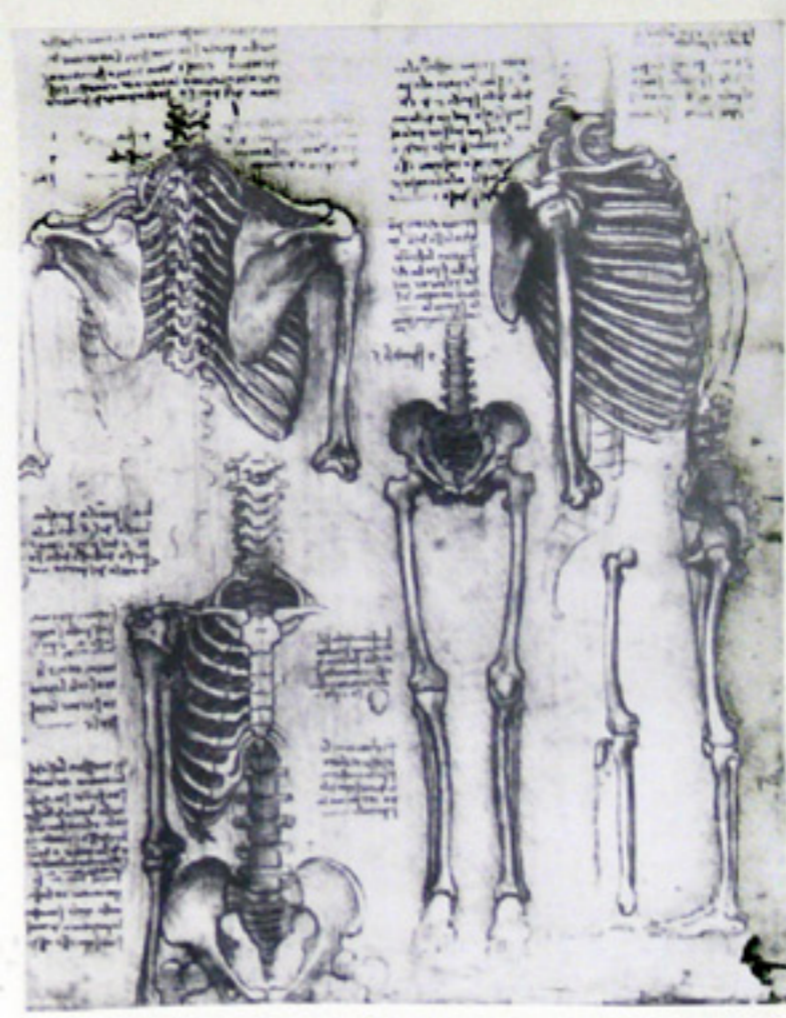
After having looked at more human anatomy and body parts, I decided to respond to Jenny Saville because of the fact she manipulated anatomy and the human body into different, maybe even disgusting positions, which contrasts greatly to artists I have looked at so far, such as Gurtner von Hagens, who's aim was to display real human bodies as realistically as possible to educate (and shock?) people on human anatomy. However, although Saville manipulated human forms by pressing body parts against glass, her work retains a realistic aspect, namely the way she painted flesh. Her use of rough, expressive strokes can be compared to those of Lucian Freud's. In the piece below, I love how the fingers of the hand stand out. I chose to respond by observing some of my own photo's I took of hands and feet. In a realistic way to capture that photographic aspect which is reflected in Saville's work below. I'm pleased with the way my response worked out; it has the softness and roundness of Saville's work.

Jenny Saville



Jenny Saville Responses

Because pressing body parts to glass to create interesting forms of wbs a main aspect of Saville's work, I experimented with that too. However, I'm much less pleased with this response than with the one above, as the foot looks out of proportion (even though it's squished). I might have been better off doing a large scale, more expressive response with a larger size this in a different medium, such as paint, as it would have allowed me to use larger, bigger brushstrokes. The use of the wire mesh made it look too scribbly and unrealistic.



Leonardo da Vinci

Having become almost obsessed personally with anatomy (especially learning all the different bones and muscles, as well as successfully drawing it) links nicely with the infatuation Leonardo da Vinci had for the human body and its anatomy. In order to learn more about its structures and functions, Da Vinci often 'robbed' cemeteries of freshly buried corpses during the night. He dragged these home, where he performed dissections while recording what he saw in a sketchbook. I think the fact that he had the nerve to dig up the dead from their graves conveys more than enough about his obsession with the human body. I admire him for going to such great lengths to become more knowledgeable. Unfortunately, I don't have access to real human bodies to observe, but in order to respond to Da Vinci and become more familiar myself with human anatomy, I arranged the rib cage of our plastic skeleton in biology in an interesting (but very difficult) position to draw. Like the way it has turned out, expressive yet still identifiable as a human rib cage. I feel hugely inspired to continue looking at human form and bodies, yet I think I should stick to bodies rather than the raw anatomy, as accessing that is quite difficult.



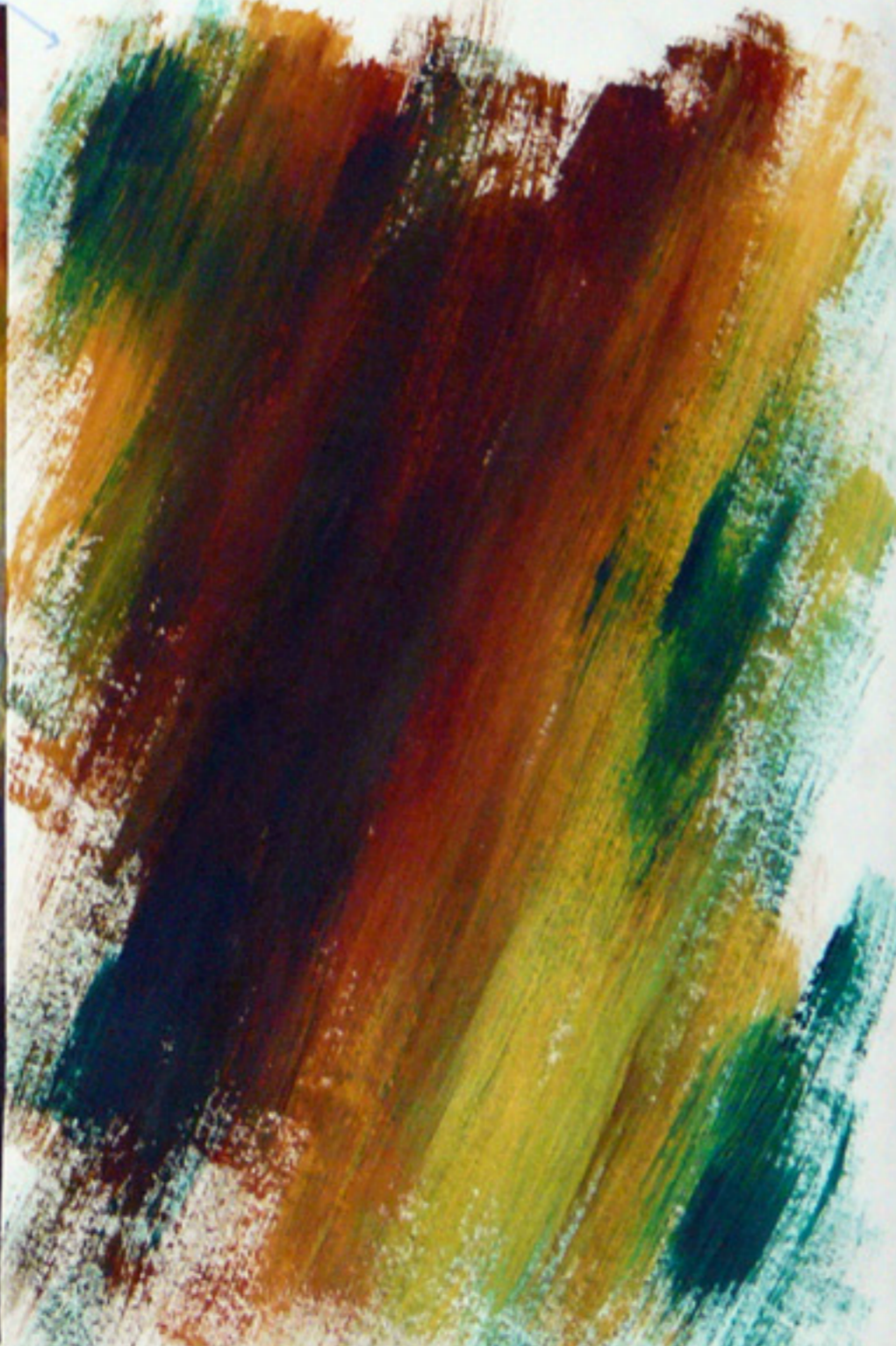
Lucian Freud

Having been occupied about reading and finding out more about Lucian Freud led me to photographing my best friend unknowingly while she was asleep. Some might consider this creepy, but I find it an excellent opportunity to look at doing some responses to his work myself. I love the way he paints flesh, and I wanted to make it look expressive in my response by using big, loose brush strokes as well as use some different colours blended in. In the photo, I like the way her arms are interlocked and draped up taking photos of myself in the pose as can be seen below. Because I'm not very confident yet at drawing and observing human form from life, I left out the face deliberately, however seeing as this part was a key element in Freud's work, I feel as if I should have left it in. In order to boost my confidence I will later look at some life observation by asking friends to pose, and then look at some artists who focused primarily on the face, such as Deon Macauley.



In the mini media exploration bottom right, it can be seen how I tried to use expressive brush strokes layered over one another to create large strokes of paint. The different colours used, are in my opinion a great mix to paint skin and flesh in a unique way. Especially the use of gold paint adds a little bit of extra effect as well as attracting an observer.

The use of green layered over the top gives skin a life-like appearance, and like the gold, acts as an extra attention grabbing factor. When one looks closely at Freud's work, it can be seen how they are using only tones of skin colours, he mixes in pinks and blues too.



Paula Rego - Dancing Ostriches - 1995 - Pastels on Paper.

Initially, this piece looks like as if it has nothing much to do with passions and obsessions, until I did some research about it, and I actually found out that it is based on one of my favourite movies from my childhood, Walt Disney's 1947 Fairies. The music in the movie was accompanied with images completely unlike the dancing ostriches which were based on a piece of music called "The Dance of the Hours" and incorporated ballet with depicting the times of the day. In the first scene, characters wearing blue and pink shoes and ribbons entered. I love the fact Rego was inspired by this, as it creates the feeling of sharing something we love in common.

Gunther von Hagens - The Juxtaposed Couple - 2006 - Dissection
 After having been to the Body Worlds exhibition in Singapore, I became fascinated with von Hagens work - the time and skill it must have taken him must mean he is passionate (possibly obsession?) about human anatomy. Having a personal love for biology, I can link in my own anatomical drawings with his work. Especially like his piece, the juxtaposed couple because of the fact the backs have been bended back to reveal structures otherwise hidden, such as the lungs and heart. I also like the embrace of the couple, relying on each other. Even though they are "dead" (immortalised?) there is still an element of passionate love present, which is something I would like to convey in my own work, although this theme I find slightly difficult, as my boyfriend is not here with me.



Egon Schiele - Reclining Woman with Green Stockings

I love Schiele's work because of the fact it was so brave for his times; nearly went to jail multiple times for using young girls from his neighborhood as models. Although some might consider this as disturbing, I like him for it because it conveys how passionate he was about creating art. The link is with the necessity for some artists to record their emotions, dreams, feelings, etc. in order to get it out of their system. Again, I can find a link to this personally - if I don't do art for a while, I get grumpy, and after I have done some it feels like such a relief. Something I would like to do is a response to Schiele's work in regards to his use of line and the way he has depicted some body parts such as the arms and legs for supporting of the legs.



Sitzender weiblicher Akt - 1914 Oil on Canvas

The painting depicts "Ophelia" a character from Shakespeare's play "Hamlet" just before she drowned. Ophelia's pose, with her arms spread has been argued to be either the portrayal of a saint, or erotic. I love this piece because of all the symbolism behind it, like the use of all the plants and foliage which stresses the patterns of growth and decay in natural ecosystems. Furthermore, the red poppy that Ophelia is holding represents death as well as sleep. I chose to include Ophelia for the theme passions and obsessions because of partly, all the symbolism and secondly, the huge amounts of detail seen in the way he painted the nature around Ophelia conveys that he must have been very focused on this painting. This can either mean either pure love and dedication to his art, or (passion) or an obsession for painting every single little thing that could be

Ophelia - 1851-1852. Oil on Canvas

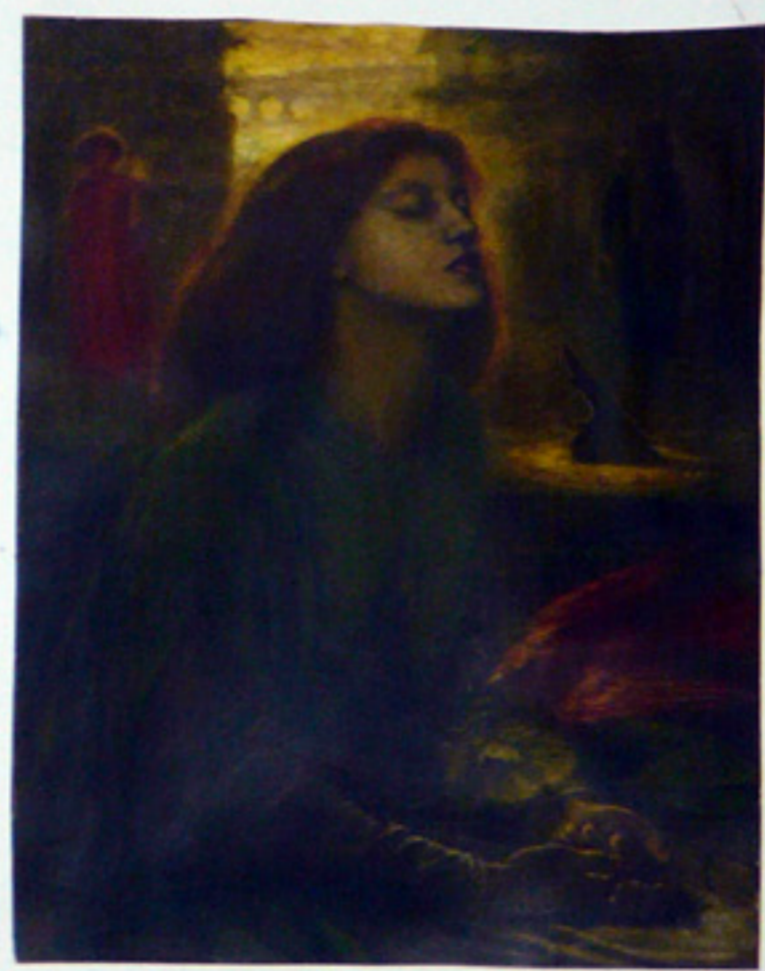


seen within the foliage. Again, one can ask, where does the border between passions and obsessions lie? The model used for this piece was Elizabeth Siddal, his muse. Although this sounds a little harsh, I like how Millais got so involved into his painting, that he forgot Siddal was lying in a room, fully covered in mid-winter; she nearly died of hypothermia. It's this intense attraction that an artist has to neither own nor work while working on it which fascinates me, it shows that art is an emotional diary for them, as well which is what it is for me, too.



John Everett Millais The Order of Release - 1853 Oil on Canvas

After having looked at Millais's "Ophelia", I decided to find more of Millais's work. The fact that the model, Effie Gray left her husband after falling in love with Millais, links in with the theme passions and obsessions. Many known artists developed a relationship with their models, eg. Salvador Dali, which is an interesting theme to explore within art. Does the observation of people (or objects) make you aware of them, or your surroundings?



Dante Gabriel Rossetti - Beata Beatrix 1864-1870 Oil on Canvas

Dante Gabriel Rossetti, another member of the Pre-Raphaelite Brotherhood (along with Millais and William Holman Hunt) painted this representing the model at the moment of her death. Rossetti modeled Beatrix after his frequent model and wife, Elizabeth Siddal. I love this piece because of the soft rounded shapes and blurry outlines. This could be interpreted as if she is fading away, and seems very close with the out of focus background. Her shut eyes represents some form of peace, or intensity of dying. Like the light in the background, as it highlights only the outline of her body. In a way she looks as if she is someone of peace, as if preparing what is to come.



I drew the entire figure in charcoal first, and then went over it using some paints only in certain areas. It took alot of guts to do this, as I preferred my original charcoal as only drawing. I think this is another thing I've learned: risk must be taken in order to develop your skills. As a second attempt, I'm quite happy with this piece, especially the face (I paid some extra attention to that after being dissatisfied with the one in my previous attempt). Other than taking risks, I've learned that even after two tries, skills develop, and over in the future, I shouldn't be so worried about trying new things. Egon Schiele, in relation to the theme passions and obsessions, can be linked to taking "desperate" measures to continue pursuing art: he ended up in jail several times for using young girls as models. I can sort of link this back with my own love for art: I can't imagine not doing it. Having discovered I can observe people from life and not mess up their anatomy (as preparation for the face an encouraged me to continue looking at human form. I'm starting to get pretty passionate about myself now, and keep linking it back in with my biological knowledge.

Primary Observation

Feeling a little less confident about observing people from life could prove to be a gap in my artistic development. Therefore, I asked two of my friends to pose for me, while doing something themselves (otherwise I'm worried that they get bored). The first result is shown on the left. Apart from the face, I'm generally happy with my first attempt: having tried that, I asked another friend to pose so that I could do a response to Egon Schiele's Reclining woman below.





I was inspired to look at human faces after I finished some more confessions from despairing people from life, and the missing of their faces has played a large part in getting this confession. The piece was I feel relatively peaceful, and especially the eyes were very for me. Having described my friends, while she was asleep (although the full story sleeps in as, it felt like I had to involve, being as direct, such as looking back and the way) was quite difficult, but the high point is remaining consistent. Compassion & the love of her work, eyes and light points it makes my friends faces, faces speak here. This reminds me of the artist Dean McDowen, my study suggests often with his red ink, comes with as much a very abstract way of painting the eyes.



Dean McDowen, my in contrast

having some been inspired by artists who use very passionate and very their own, but I'm not in London, they times from, but I'm feeling quite inspired to continue looking at faces, photos in such a way they can be used with a lot of focus, they about and looking back.

Dean McDowen

Contemporary artist Dean McDowen uses colour, line and space in such a way that he plays with the mood of each painting. By using bold expression of colour, light and contrast he creates an atmosphere of emotion. In his piece "Constantly Within" for example, the subject looks as if she has been crying (upset). Like the use of red, a colour representing passion (love), but also (sadness) in the lips (tearful eye area), features which play a very important role in conveying emotion. Perhaps when it comes to sleeping my face better, I will have this into consideration.



Edgar Degas - La Toilette (woman combing her hair) 1884
pastel on paper.



Edgar Degas

After having read that Degas suffered from cataract (low vision) yet still continued to do art, I felt an urge to respond to his work in such a way that I've never responded to any artists work: observation without my contacts in.

Having had really bad eyesight since the age of 8 and having worn glasses / contacts since year 4, I've realised I've become completely dependant on them for everything. I observed my brother's back and neck without my contacts in, which enabled me to only see the shadows and contrast between light and dark as well as vague outlines. I shone a light on him to make the process slightly easier, but having done this has made me realise that Edgar Degas (among many) must have been really really passionate for art. What I love about Degas's work is the ~~im~~ intimacy it has. The blurred out, due to the effect that the subject is doing something private.

In the 2 responses, I tried to be expressive, yet I found this difficult because I couldn't actually see what I was doing most the time, yet the blurry lines of the pastel do kind of link with Degas's work.

Another aspect I liked and therefore responded to is the way the subject holds her hair: she loves it. It sounds kind of vague, but if you think about it, hair is a key part of the human body, which can be used to express emotions and feelings. If one is annoyed or angry, hands often pull at hair, or sit with their hands in their hair. If one is upset, hair is often used to hide behind. Even when in love it could be used to convey feelings, eg. twirling it around your fingers etc etc.

Although I like the quality of my response, it lacks the strong sense of emotion Degas's piece has. However it is an interesting concept to continue exploring. This reminds me of the painting 'Opus 10' by John Everett Millais where



the subject is lying in water with her hair fanned out around her. It would also be interesting to do some experimenting with creating different textures to represent hair. By using a quill, or string. In the next couple of pages I shall consider these ideas.



Having been inspired by Edgar Degas to look further into the role that hair plays into conveying emotions, I decided to experiment with a gluegun to create textures which could represent hair in an expressive manner. I had also been meaning to respond to "Ophelia" by John Everett Millais for a while, because of the intense amount of detail used, all the symbolic meanings behind the painting, and the fact that Millais was so engrossed into his work, he almost let his model, Elizabeth Siddal, catch hypothermia. I asked my friend to pose for me in my swimming pool, her hair floating around her face, just like in Ophelia. I tried to paint her face in the style of Ophelia's too, paying attention to details, such as the eyelashes. I like my use of bronze and green paint in certain areas of the piece; it gives it a more wild atmosphere, as if the subject is actually in water. This aspect, to represent the fact that my subject was lying in water, was the most unobtrusive. Although I think this piece is successful, I will continue to look at faces, but NOT lying in water/near water.

However, what I do want to take away from this is the use of the gluegun for the hair. I like how it adds just that little bit extra to a piece and reduces the flatness a bit. I also like the use of bronze and green paints; the use of metallic paints reminds me of Gerard Kuntz's "The Kiss", which is also an excellent piece to convey passion and obsession.

I also like the general disposition of the face, and having obtained, yet again more confidence when painting faces has inspired me to continue developing these above listed aspects.

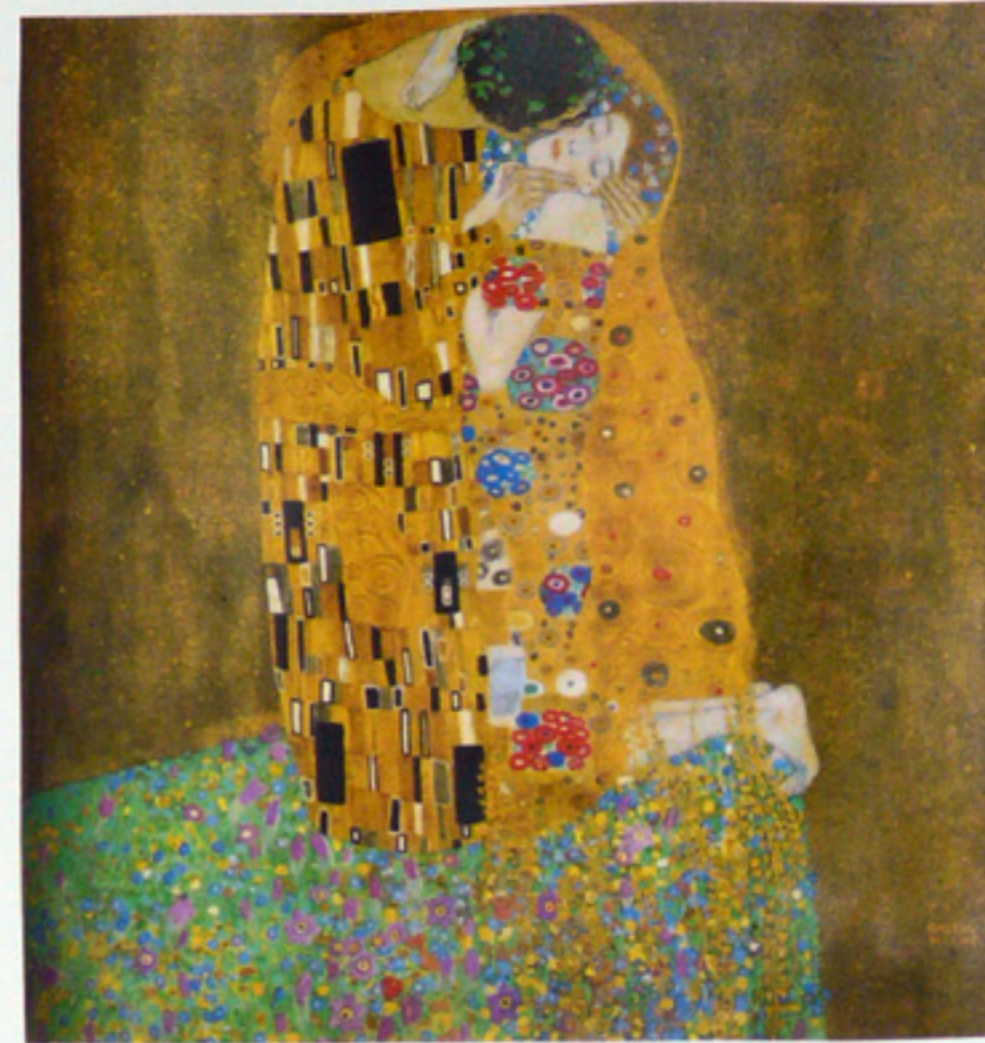


Review Statement

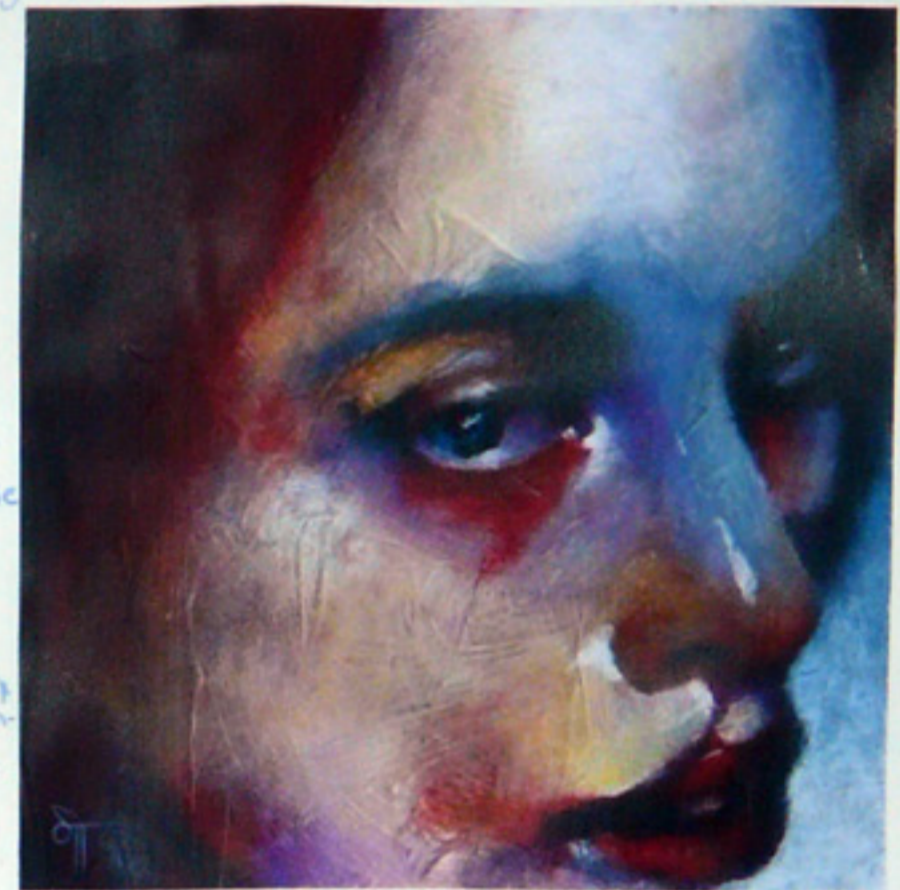
- Likes / Advantages so far:
- Human form, in specific, human faces and hair. I like the anatomical aspect of what I have been looking at too, but it is more difficult to obtain primary sources for this.
 - Distortion of human faces / looking at the face from unique and interesting angles
 - Use of bronze / gold paint to highlight certain areas of the face / attract observers and act as a focal point. Also the use of green paint is successful in my eyes.
 - The idea of using a givern to create texture to represent hair: this creates an interesting mix of expressive combined with detail in a piece.
 - The idea of using colours such as pink and red (passionate colours) to highlight facial features eg. the lips, cheeks and nose like the artist Dean McDowell did.
 - painting faces in the style of the pre-Raphaelites; lots of detail. Even though I like the detail, I also would like some of Jenny Saville and Lucian Freud's expressive brush mark making + flesh painting to shine through.
 - Responses to Edgar Degas's work: (the idea behind it mainly) observing from life without wearing my contacts.
 - The idea of symbolism to convey passion / obsession, eg in 'Opheia', all the figures she held conveyed different meanings.

- Dislikes / Disadvantages so far:
- The fact that, when painting faces, I never know if they will turn out the quality I want them to be; so basically, taking the risk of doing something quite outside my comfort zone. This could be a positive thing too, enabling me to develop my skills, but it feels as if the outcomes for this sketchbook need to be the best I've ever done, and I'm not so sure that with painting faces, that I will achieve that.
 - limited use of colour so far; I've only looked at fleshy type tints mixed in with gold and bronze and some greens. Possible development on use of colour to express passion and obsessions, eg. reds/oranges etc.
 - limited practise / experiments with the drawing of facial features.

- Next:
- take further the idea of distorted faces, painted with use of gold / copper and some other colours such as green/pink. Incorporate hair in for combination of expressive mark making and detail.
 - use of givern / other textures to represent hair.
 - practise drawing / painting facial features.
 - consider use of colour to do a page of a distorted face in "passionate" shades such as red and pink.
 - look at artists using gold paint.
 - look at artists focusing on faces / facial features in specific
 - take my own photographs plus of distorted faces. From now on, I shall only be using myself as a subject
 - think of some sort of idea to incorporate some symbolism into my work, eg. a precise object.



Gustav Klimt, 'The Kiss' 1907-08 gold leaf, oil on canvas
 World-famous masterpiece 'The Kiss' by Klimt appeals to me first and foremost because of his use of gold leaf. I love using gold and bronze paint in my own work, and looking at this piece has only inspired me to continue using it.
 Furthermore, the use of symbolism also attracts me, eg. the strength of the couple's bond is symbolised by the fact that their arms are intertwined, almost as if they are one being. With regards to passions and obsessions, the expression on the woman's face says enough; it is a look of complete love and happiness. In my own work, I would love to try and obtain a facial expression to like this one, however this might seem a bit difficult, seeing as my boyfriend is on the other side of the world. Perhaps though, this is what is driving me to look further into this theme of love.



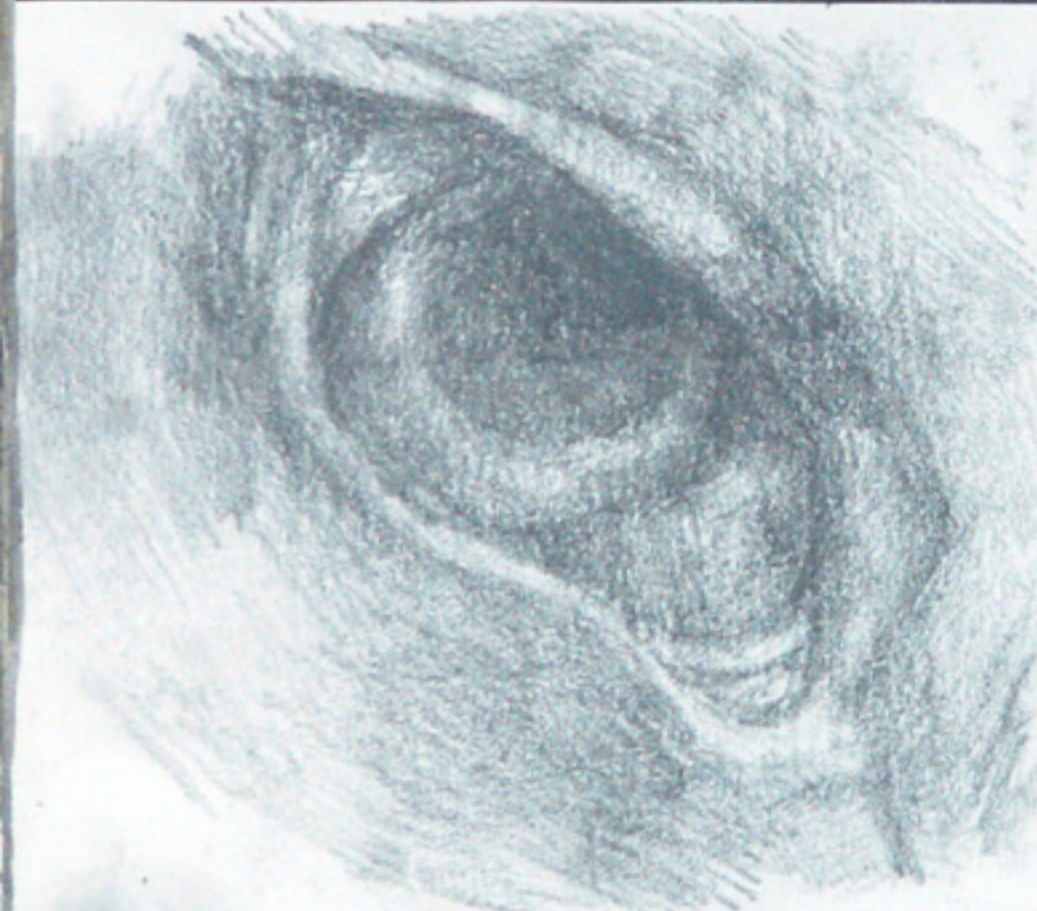
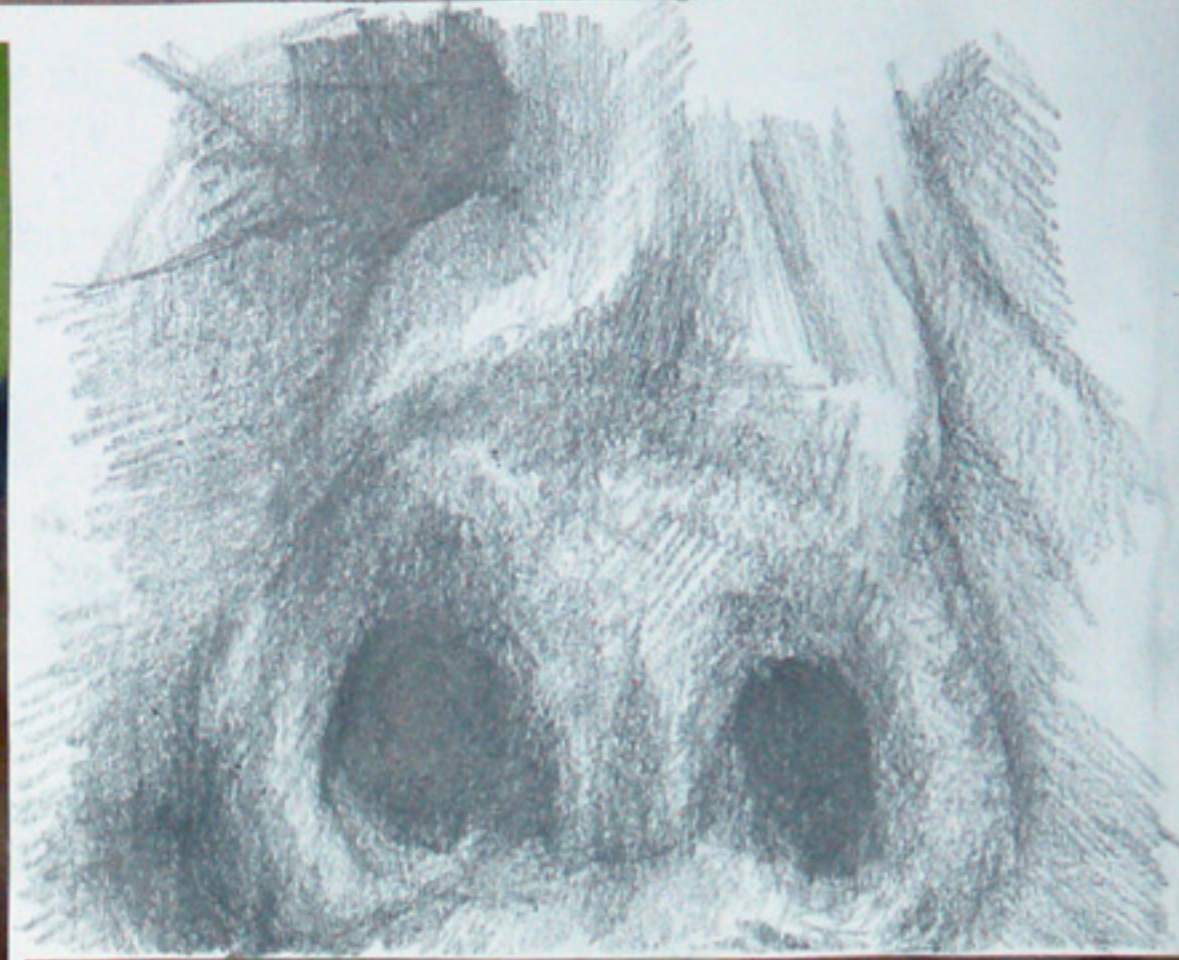
Dean McDowell, 'The Smile' 2005, oil on canvas
 Contemporary artist Dean McDowell's work appeals to me because of the use of colour and light to convey emotions; making the nose, lips and eyes appear red, and swollen makes it look as if the subject was crying. From now on, I want to convey some sort of passionate, emotional expression on the faces of my subjects. I will also take the use of light and colour to convey emotion from McDowell's work and attempt to portray it in mine.



Chuck Close, 'Kate Moss' 2003, Daguerreotype
 I chose to include Chuck Close before starting to develop my ideas because of his realistic manner of painting hair and faces. Known as photorealism, I don't think I would ever have enough patience to do this, but it links back again to the theme passion for art. After Close suffered from almost whole body paralysis, he continued to paint, not with a painter's, in his mouth or strapped to his hand. I think this shows complete love for art, and again, an artist needs to project their emotions through their work. I love this piece by Chuck Close because of the soft texture of the face, the expression of the face and the contrast between light and dark.



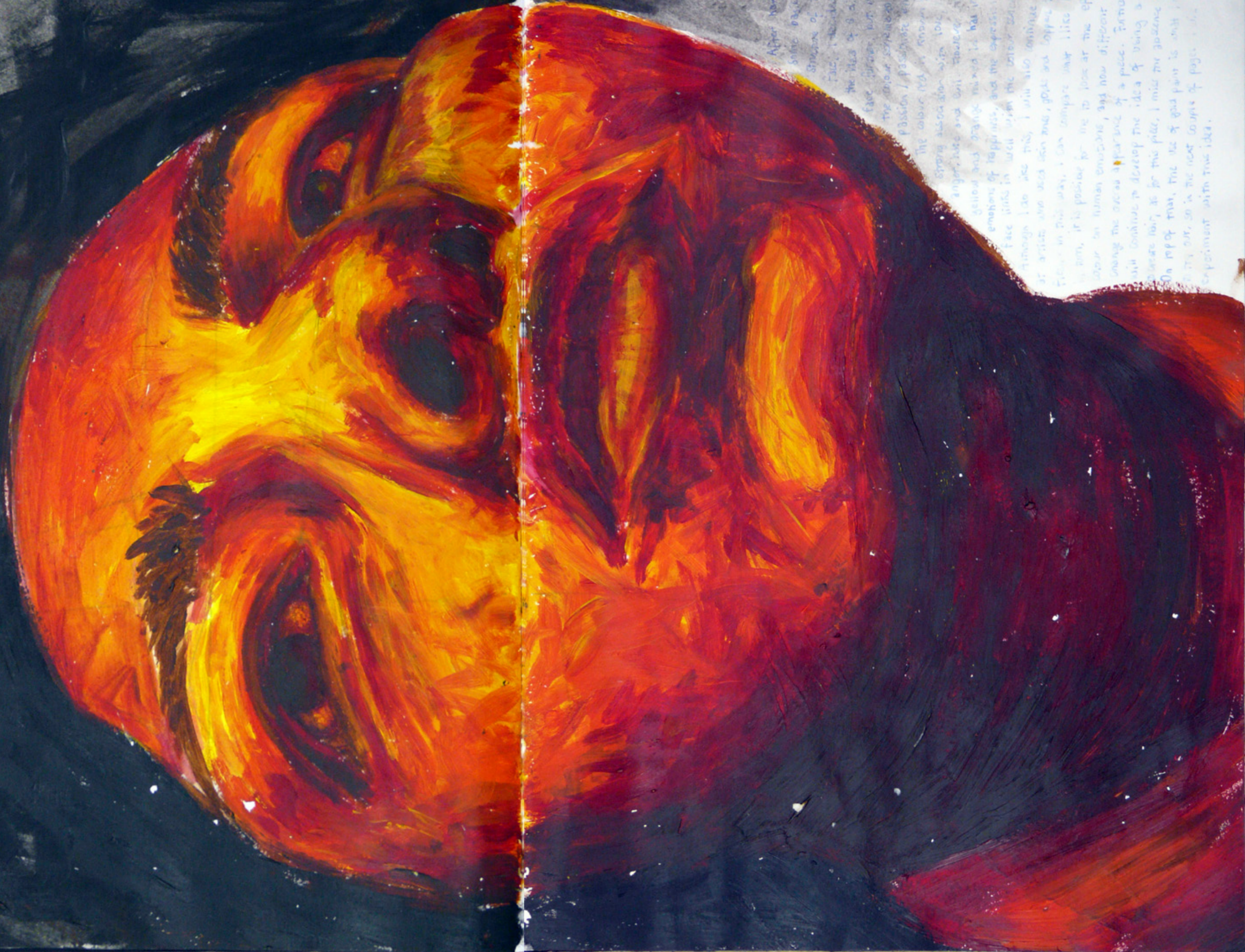
Jenny Saville, 'Reverse', 2003, Oil on Canvas
 The way Saville distorts human faces (and other body parts) is my main reason for looking at her work. Although I also like her use of big expressive brush marks, the fact that faces and body parts are distorted to make an observer think twice about what is they are looking at is my favourite aspect. Next, I will take photographs of my own face in distorted manners like Saville's work.



For these 2 photos, like the fact that the hand is not and the
object can be seen 100% inside other human forms



...the drawing of the face, I look
at the photograph and
...the drawing of the face, I look
at the photograph and
...the drawing of the face, I look
at the photograph and



After having practiced
some page drawing
Structure of the human
face. I decided to Acrylic
the idea of a dark
face, furrow, but emphasizing
the colour and texture
passion / passionate emotions
the colour red, known for its
strong association with love, anger, hate and lust. Therefore, the use of
gentle and orange mixed in had unexpected
emotions of happiness, and the expression of the
face with in with the colour scheme.
Through I do see this, I will also continue to work
at artists and with skin tones, golds and copper to paint
figures in this way. I can compare that like letters,
in fact, it is possible for the to look at the effects of
color in human emotions, and how different colors
bring the areas of a piece. Furthermore, I
will continue to develop the idea of using a glass for
sketching hair, as for this piece, I will use the absence of it.
On top of that, the use of gold paint is not really used
every day, so in the next couple of pages I will be
experiment with this idea.



Developing on the idea of use of colour to convey passion and emotions...

Fauvism is a movement in art during which artists such as Henri Matisse made use of a whole lot of bright colors put together to emphasize moods and emotions and atmosphere of a piece. Portraits as well as landscapes, figure and scenery. In the photo left, used photoshop to edit my face. By adding more saturation and upping the contrast between highlights and shadows, I made my face appear red. Red is the colour of love/passion, but also of rage, anger and pain.



Although I like my idea on the previous page, having a coloured face to convey passion and emotions through use of colour, I prefer using natural skin tones along with magenta as a hint of other emotions. As seen in eg. "Opium". These natural photos give no much of a false impression, whereas the more natural skin tones, combined with use of metallic shades



and other colors such as green and pink, is what I want to be focusing on.

Although I do not want to continue with the use of colour in pastels to represent passion, I do want to use aspects of colour within flesh colours, as this breaks up the fleshy tones. Having used oil pastels on top of my photos created a more Fauvist approach.



Unknown Artist



Byzantine Iconography

Byzantine icons are sacred paintings of holy and religiously important figures of Jesus or God. Characterised by vivid colours and often gold coloured backgrounds, the people depicted in them seem to float. Furthermore, everything shown in an icon is symbolic in one way or another.

The use of gold paint as a shiny kind of thing is what I'm looking at using for my background, because of the themes behind 'gold' as a colour. Gold was often used for decorating royalty and royal places as well as on holy figures. This could be linked with the theme passion + obsessions quite well, in representing self-importance/self love. This, in turn could depict vanity or some form of self-obsession.

- Aspects I will incorporate into my further development:
- use of gold paint for a possible background
 - use of gold paint to highlight certain aspects of the face.

Lucian Freud - Girl with Kitten, 1974, oil on canvas

This ~~work~~ piece done by Freud in his early painting days was done in an entirely different style to things he is now well known for, eg. his wild expressive brush strokes. Aspects which I love from this piece, which is why I'm using it to assist my developing ideas, include mainly the large, exaggerated eyes. I like how they seem to almost take over the entire face.

Furthermore, I like how there is a hand and part of an arm combined with the portrait. I like the idea of having a hand and arm incorporated in a piece, as a whole range of emotions can be conveyed, as can be seen in my photos on the previous page.

- Aspects I will incorporate into further development:
- over-exaggeration of eyes (or other facial features)
 - presence of a hand and part of an arm to increase the effectiveness of overall piece. (breaks up the fact of having only a portrait to look at, more dynamic)



Stanley Spencer - Self Portrait, 1936, oil on canvas

Stanley Spencer was a painter who was known for his expressive use of colors in his portraits. He was known for his use of yellow and orange colors, which were used to create a sense of warmth and passion. I like how he used these colors to create a sense of passion and emotion in his work. I will use these colors in my work to create a sense of passion and emotion.

- Aspects I will incorporate into my further development:
- use of yellow and orange colors to create a sense of passion and emotion
 - use of yellow and orange colors to create a sense of passion and emotion



Having taken aspects from the great artists Fra Angelico and Giotto (and Byzantine iconography) on the previous page which I found appropriate to the theme / in my idea of human faces and gold point, have led to the creation of the piece above. Generally, like the dramatic use of thick strokes and layers of paint to create exaggerated facial features such as the eyes and mouth. However, what I think went wrong and might need to work on is the idea of using goldpoint as the background: the strips of gold should have blended together, or some form of texture should have been incorporated. The sudden change from black to goldpoint is too abrupt and apparent. I also need to incorporate some other body parts, such as the part of an arm, to make some sort of personal symbolism in my work, maybe in the form of a red bracelet which can be spotted somewhere in my work. I still look at describing this idea further. I also want to describe some of the symbolism in the work, like the red bracelet, and how it relates to the theme of vanity/self-obsession.



importance of my red bracelet → personal symbolism



Ling Jian, The little Red Book, 2004, oil on canvas

During my visit to Shanghai last year, I visited an art gallery which had dedicated itself to China and communism art. This piece, titled the "The little red book" I love because of the way the Red Book is combined with a highly provocative female face, a large contrast to the reality of a female Communist leader. Ling Jian has explored the evolution of Chinese cultural identity and the role of women in a changing society. I like the fact that the Red Book is strapped around her shoulder, suggesting the fact that communism was once an opposing women around China. This theme of communism and Communist oppression contrasts nicely with the fact that the portrait painted in a highly sexual, provocative way. I obtained the idea of incorporating my red bracelet in a possible outcome because it is so important to me personally, and for the artist Ling Jian. The little red book is a symbol of his political ideology, and the rapidly economically developing country. It also offers communism's from the rest of the world.

Themes of Vanity / Self-Obsession

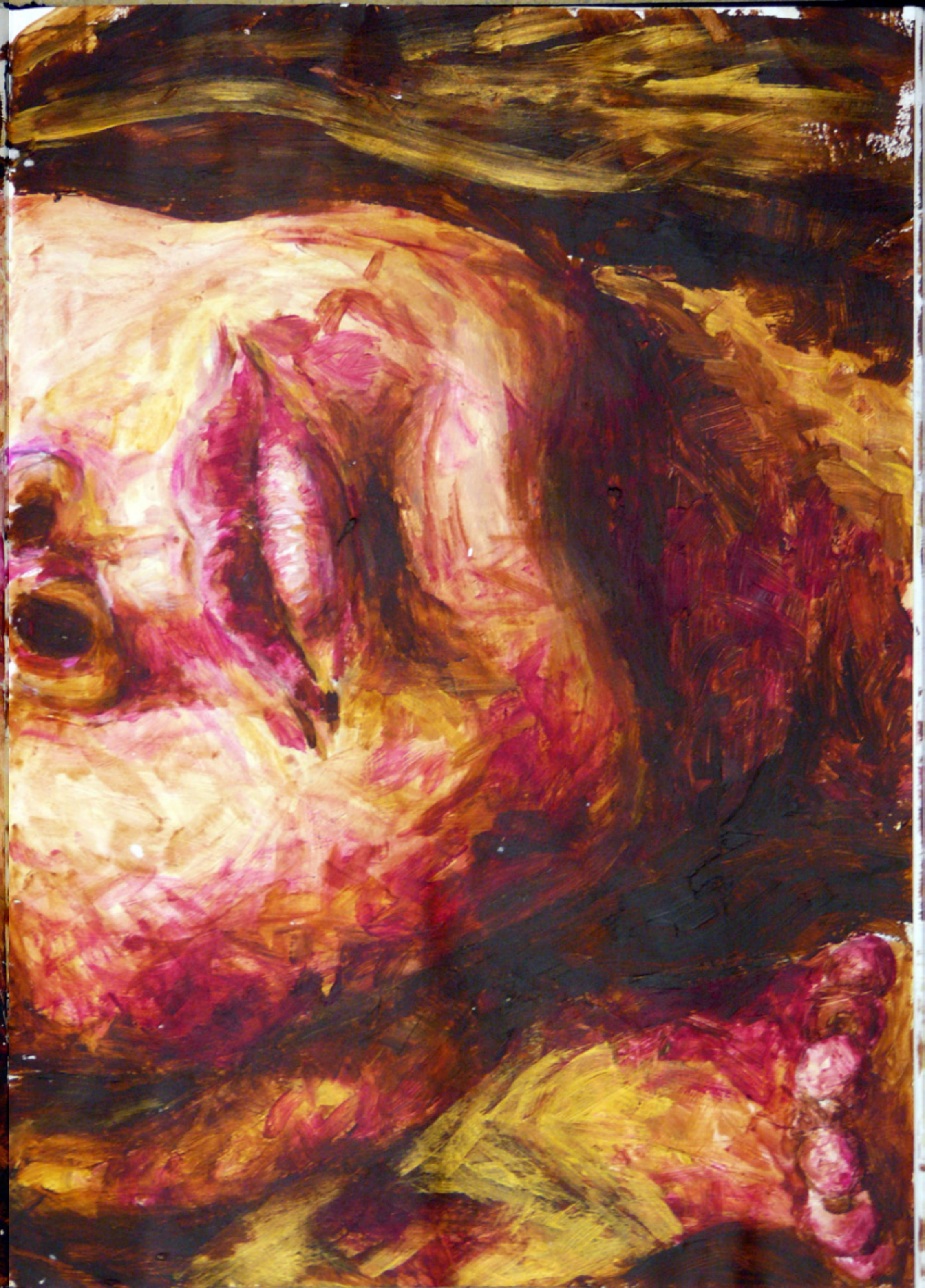
Having been inspired by Stanley Spencer to continue looking at self-portraits has brought me to the theme of vanity is painting a self-portrait a sign of self-love. From the expressions on my face, sense of hope and initially, because of some form of dreaming, like in the Byzantine iconography on the previous page. In my painting on the previous page, the gold point and my face can be seen in some sort of balance. In this painting, I want to incorporate this theme in my further development. By adding some decorative elements, like the red bracelet, and how it relates to the theme of vanity/self-obsession. I also want to describe this idea further.



When looking back at previous photo's, my red bracelet can always be spotted somewhere. I came to the idea of incorporating personal symbolism in my work after being so impressed by the meanings behind the piece "Opelia". My red bracelet is very important to me because I bought it in Cambodia along with 3 others, two of which I gave to my best friends and the other to my boyfriend. Because we are far apart at the moment, its importance is both of us in a sense that we are still together, which also conveys passion or devotion. I like the idea of incorporating part of an arm, wrist and hand in together with a portrait, especially when it is conveying the face in eg. a loving way, as I deliberately did in my photo.



Having been inspired by artists on the previous couple of pages, such as Lucien Freud, Stanley Spencer, Jenny Saville and Dean McDowell, I created this self portrait. I'm quite pleased with the result, as I find it the right use of colours (which I had in mind) and the right emotional expression on the face. Things I want to take away from this painting include the way the brush has been manipulated by me to create a mixture of loose and expressive brown marks and some very small, detailed ones. I also love the combination of pink mixed in with browns, gold and copper, which proved to be an interesting colour scheme. The idea that the face looks as if it's been deprived of sunshine and sufficient nutrients has triggered mixed opinions so far, and I feel as if that is exactly what I wanted: a portrait does not always have to be beautiful and perfect, to be ideal beauty is. This can be done through looking at artists such as Etienne Meneet who painted the night woman disapproved painting "Olympia" to look at whether women were just objects used to fulfill men's desires. The thing however, which I'm not so pleased with in this piece of work is the hand and bracelet, crossing the face, linked with the images found in Byzantine iconography. The anatomical shape of the hand is not right, and the bracelet just annoys me. However, I do want to include part of a hand and arm in with my portrait to highlight the emotional expression of the face. In order to get the composition between hand and face right, I will do some practice sketches before commencing a possible final outcome. I will continue to look at Symbolism of the bracelet (or of jewellery in art) other than my personal symbolism, as well as the idea of "what actually is ideal beauty?"



Mini Review Statement

- Likes → Expressive use of brush marks → combination of large wild ones combined with smaller, more detailed ones.
 → use of pink, palm combined with brown and gold inspired by artists such as Saville, Freud and McDowell.
 → emotional facial expressions inspired by Byzantine iconography
 → idea of having symbolic meaning behind my work, eg the concept of ideal beauty and what it is and how it portrays women in society
- Dislikes → the hand holding the face idea to convey emotion and highlight facial expression.
 → lack of ideas for the background for a possible final outcome.
- Next → Look at artists exploring the theme of ideal beauty and the role of women in society, such as the ~~artistic~~ pieces "Venus of Urbino" by Titian and "Olympia" by Verelle.
 → Look at artists exploring self-portraits and concepts of integrating observed, such as Frida Kahlo
 → Practise the drawing of heads holding faces to achieve correct anatomical dimensions
 → Consider some compositional ideas for possible outcomes, using the style of painting used by Freud, Spencer, Saville and McDowell.

Venus of Urbino, Tiziano Vecelli, 1503, oil on canvas

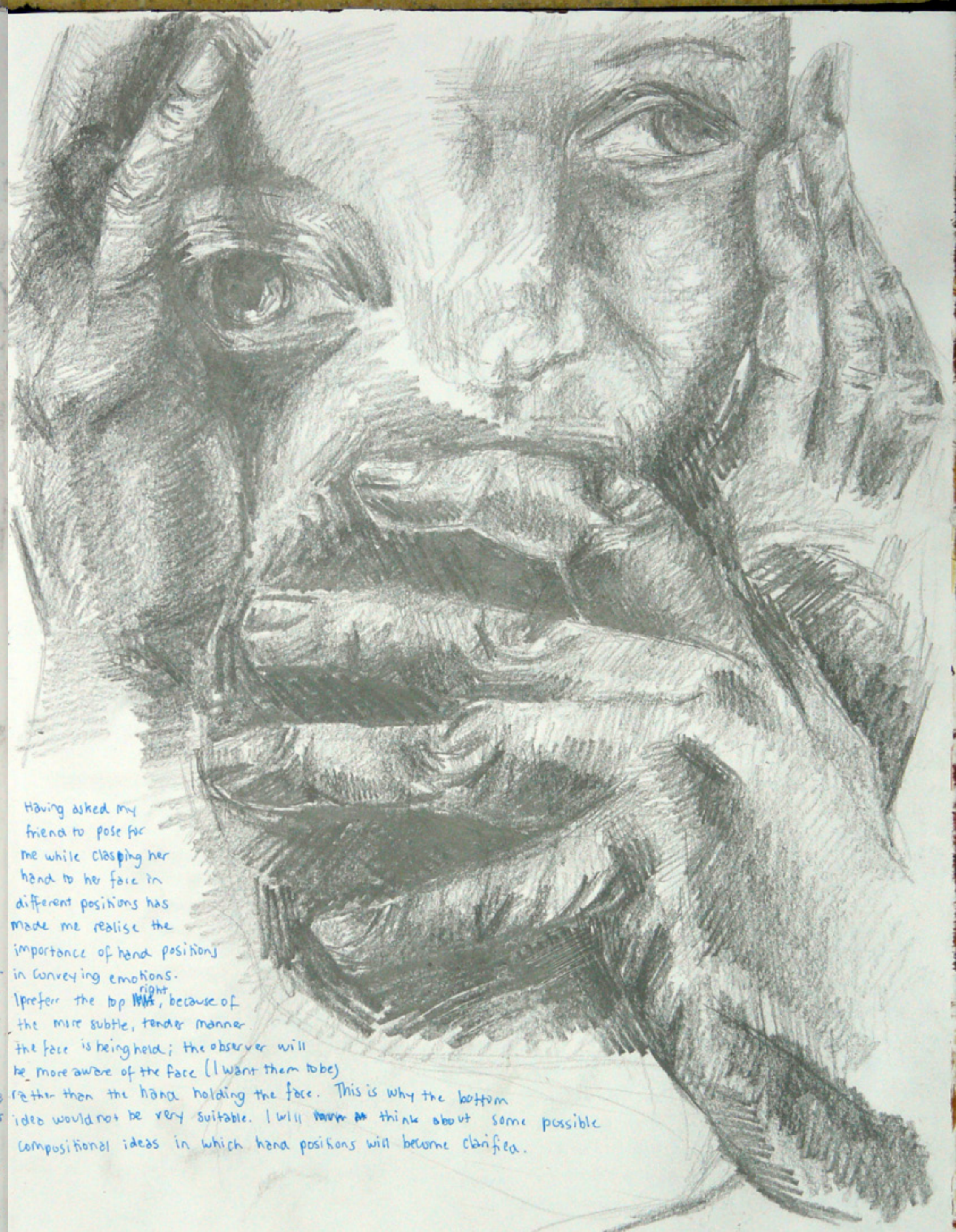
Depicting a young nude woman who was thought to be the Goddess Venus, this painting at the time represented the ideal beauty of what women should be. The fact that she stares straight at the viewer shows that she is unconcerned with her nudity, which can be contrasted to Manet's "Olympia" below, where the subject has her hand clamped firmly over her sex organ, whereas Venus's hand is loosely dangled over it. The dog in the background suggests fidelity and loyalty, whereas the black cat in Olympia conveys more of a superstitious, black magic theme, and suggests that men are evil in their desires, and that at that time women were just seen as objects of desire.



The thing I love the most about this painting is the fact that the painting is purposely sensual; Venus displays none of the attributes of what a goddess is supposed to represent. She is not demure or idealized, but is a flesh-and-blood beauty, awake, and fully aware of the viewer's presence. I want to look more closely at the idea of "ideal beauty" and why people see things as beautiful or ugly. In contrast to this piece, Manet painted "Olympia" in 1863, giving a whole different symbolic meaning to the piece. In comparison

Olympia, Edouard Manet, 1863, oil on canvas

to Venus, Olympia is fully aware of her nudity too, but in a different way: her hand is clamped firmly over her sex organ, suggesting she isn't the symbol of female beauty ~~like~~ like Venus is. Many critics actually interpreted her as a prostitute, because of the black ~~and~~ bootlace around her neck, and the blooming flower in her hair, showing fertility. Furthermore, the servant holding flowers, possibly from a client, suggests that Olympia is a prostitute. What I love most about these 2 pieces is all the symbolism conveyed. Furthermore, I like the contrast of meaning behind them: Venus is this icon of female beauty, whereas Olympia is depicted as a woman who is just an 'object' to fulfill male desires. The concept of "what actually is ideal beauty" is often discussed in the contemporary society, and will prove to be an interesting theme to explore, especially because of the fact I am a young, modern female living in this society.

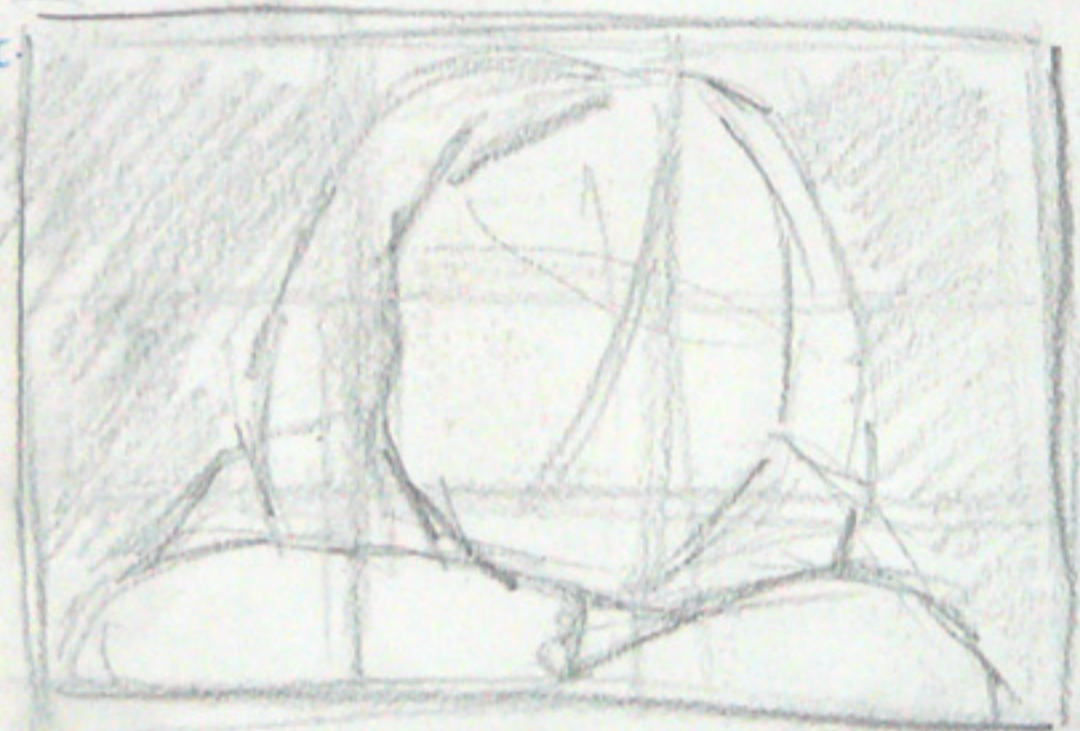
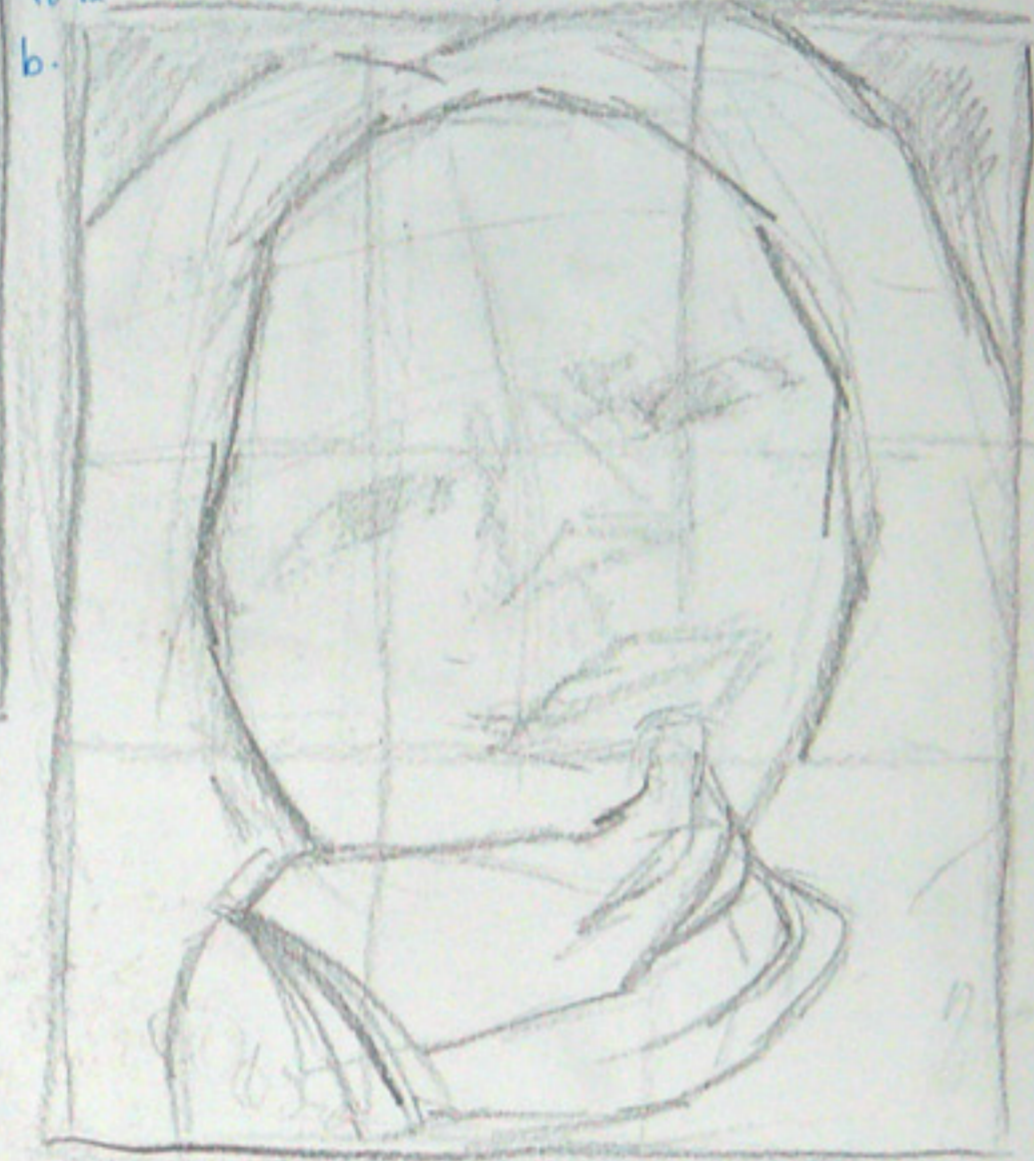


Having asked my friend to pose for me while clasping her hand to her face in different positions has made me realise the importance of hand positions in conveying emotions. I prefer the top ^{right} ~~left~~, because of the more subtle, tender manner the face is being held; the observer will be more aware of the face (I want them to be) rather than the hand holding the face. This is why the bottom idea would not be very suitable. I will ~~now~~ think about some possible compositional ideas in which hand positions will become clarified.

Compositional Ideas



I prefer compositional idea A over B because of the more subtle manner the hand is holding the face. In B, it looks too much as if the subject is pondering over something. Furthermore, the placing of the hand in B is much too central, it will divert the observer's attention from the actual face away, whereas in A, the hand, being placed on the left side, is less in view, and can be covered by the hair if it proves to be too much of a focal point.



Comparing compositional ideas C and D, it's obvious that D will be the more successful piece, because of the presence of the hands, and therefore conveying emotion. However, this more so gives the impression that the subject is shocked, whereas I want the facial expressions to convey more of a sad, daydreamy look, like in the Byzantine lion piece a couple of pages back. I do like idea C, because of the overlapping of the arms, and the way the arms will be squishing part of the face, creating interesting shadows and folds to the lips and cheeks. However for now, I prefer having just one hand present



Idea E is interesting, regarding the angle of the face, yet I have decided, by comparing compositions, that I want both eyes in my possible outcome. ~~to be the~~ This is to make the facial expression dynamic, attention grabbing and emotional.

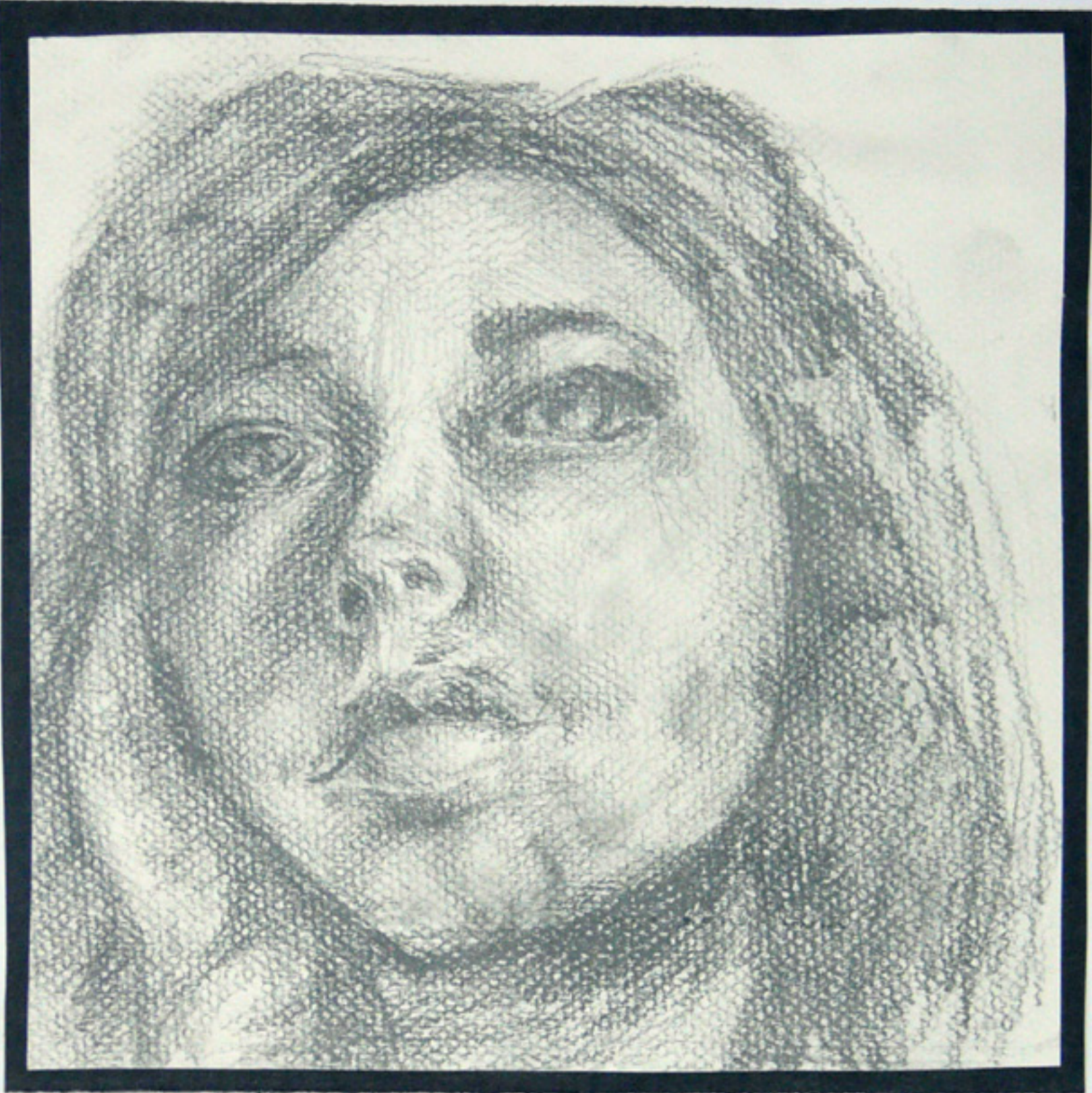


I like compositional idea F because of the fact that the face is on the very left of the piece, leaving space for a background on the right. I also prefer the hand position, as it doesn't actually cover any part of the face, and emphasises it in such a way that the attention is first focused on the portrait. I also like the fact that the face is slightly tilted to the left, giving it a more dynamic yet dreamy appearance, rather than idea B where the face is staring right at the observer. I have coloured my favourite compositions so far to obtain a rough idea what they could end up looking like. Out of the 3, I like idea F best so far.



Idea G, similarly to idea C, is interesting because of the positioning of the arm, and the face leaning onto it, but I miss the absence of ~~the~~ a hand. Hands seem to be that little bit more effective in assisting to express emotion, and therefore I will stick to idea F. I find this one the most powerful and effective because of the positioning on the page, the tilting of the head and finally, the subtle hand caressing the face.

As an idea for a composition, I quickly sketched out what I have in mind. This helps me to sort out in my head more with what I want the outcome to look like.



Stuck for Backgrounds

After having completed the face, (and main focal point of the piece) I was stuck as to how to fill the background to make sure that

- the focal point remained the centre of the piece
- the face was not made insignificant in comparison to the background.
- the colour scheme matches with that of the face. eg. colours I want to use are mainly brown, pink and gold.



I like the use of dark in the corner and gold behind the face, as it makes the face look like one used in Byzantine icons. The use of gold brings out the gold highlights in the face nicely, but the absence of pink is something I need to address in my next background experiment.

here, the use of pink has over-emphasised the pink tones in the face, making it appear rather pig-like. I have purposely kept the gold around the face, seeing as that worked well last time.



Here I quickly experimented with the type of brush marks which I want to use for my outcome. The mixture of water with acrylic works well in creating a wide range of tone, making facial features expressive yet realistic.



Furthermore, I want the corner to be darker anyway, as the general piece looks rather unbalanced, especially the tone from the hair and face looks rather floaty in comparison to the background. Next, I shall look at possible combining brown, gold and pink to further accentuate the face.

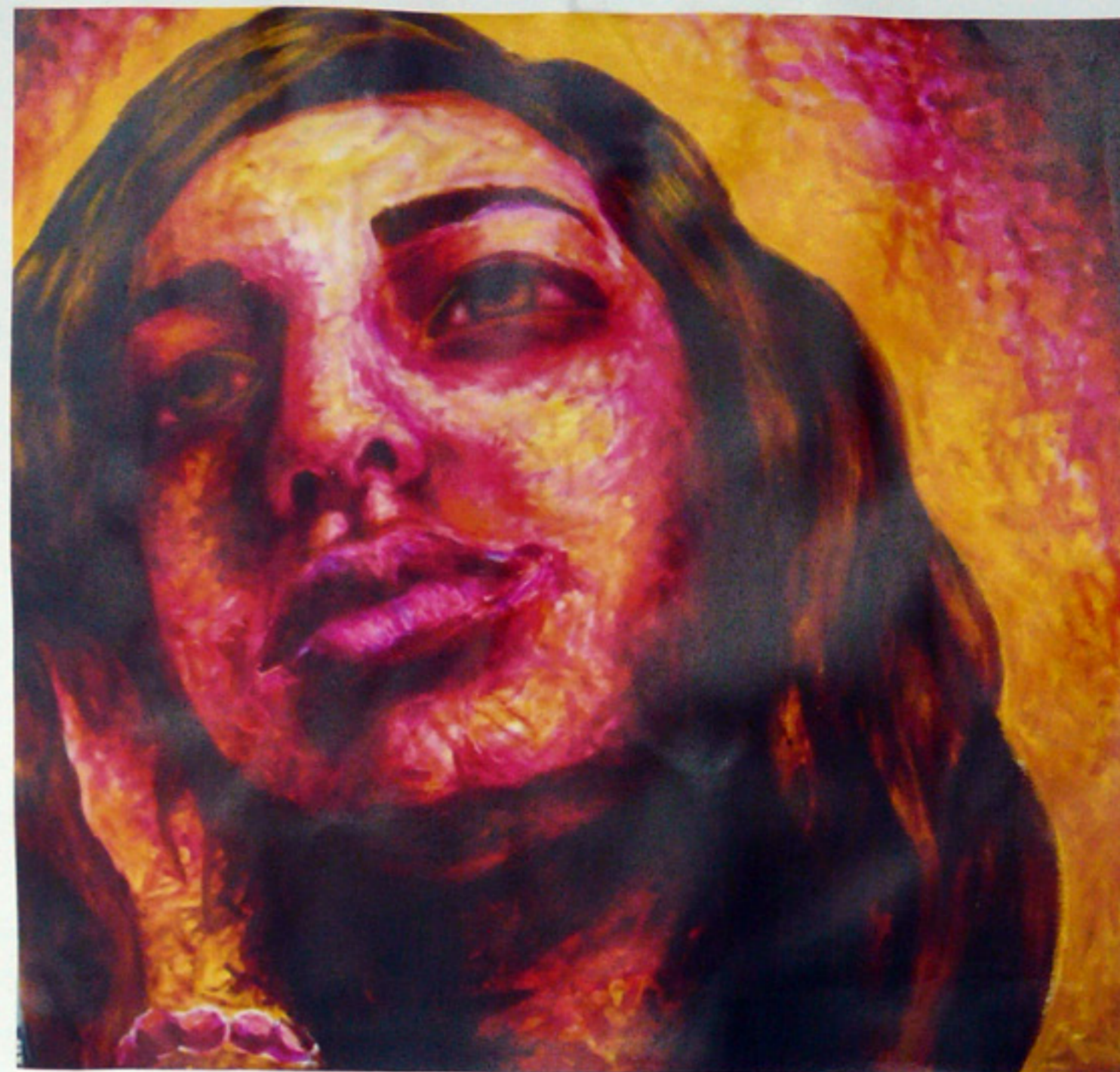
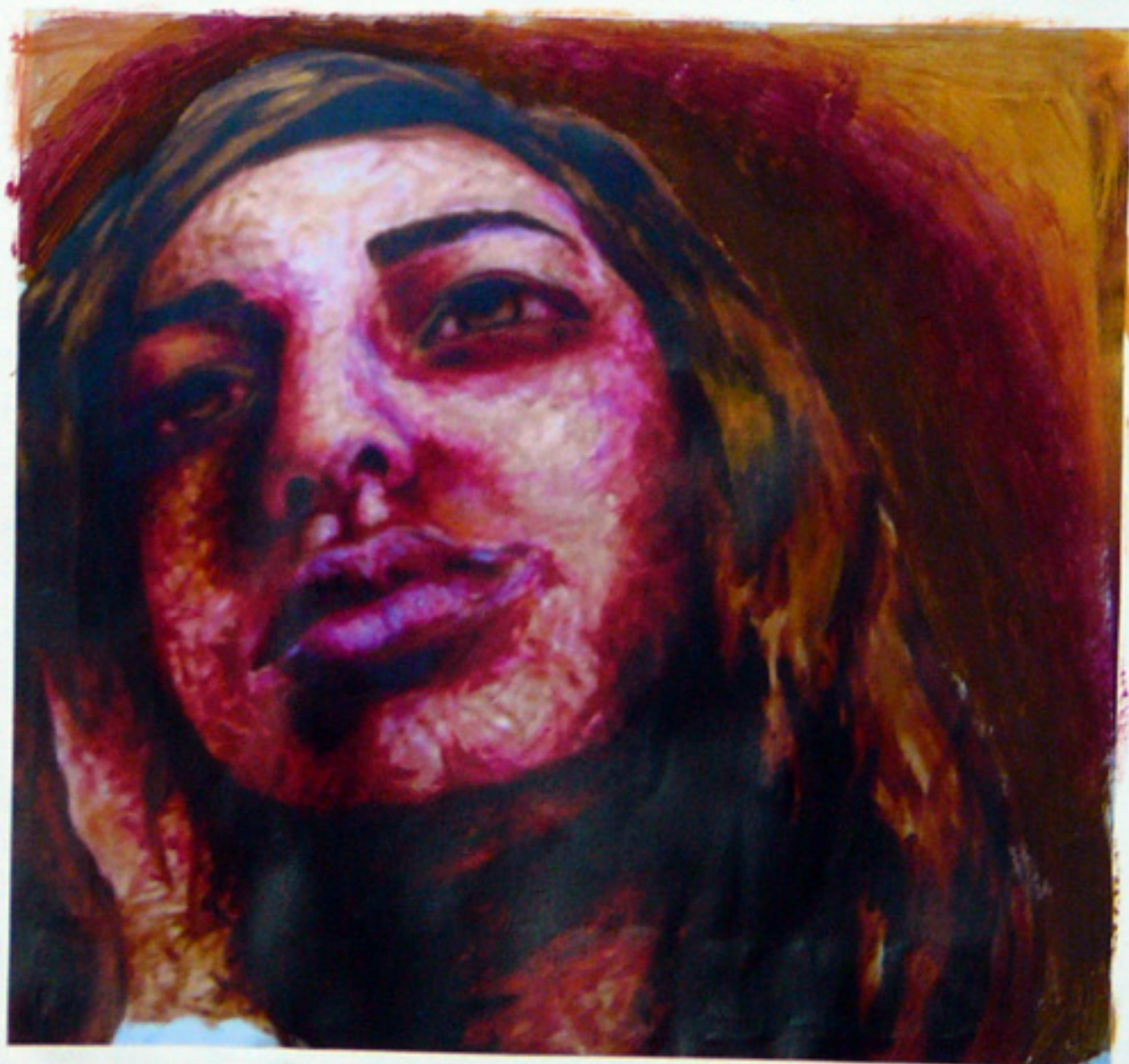
Stuck for Backgrounds

So far, this is my favourite background experiment, as the use of 3 colours influences the face in an effective way, making the successful features such as the eyes, stand out even more.



However, what I should keep in mind, is the type of brush marks which I shall be using; the long swipes still make the face stand out too much, I need it to blend a bit, but not too much; the face needs to remain the focal point.

This final background idea I'm not even going to consider; the brown next to the hair just diminishes the outline of the hair, which plays a key role in distinguishing the face. I have decided that I will use idea 3, because of the use of all 3 colours and the fact the corner of dark nicely accentuates the diagonal positioning of the head. The only thing I should consider is the type of brush strokes I will use.



Outcome 1

Having been inspired by artists such as Freud, Saville, Dean Mc Dowen, Chuck Close and some Byzantine icons, I like the result of what I have created. Especially the style of painting, expressive brush marks with detail in facial features, is what I particularly like and want to carry forward. The colour scheme, rich magenta with watered down tones of pink and gold mixed in with dark browns, have proven to be quite successful. However, although I really do like this colour scheme, maybe I should develop some other ideas with use of different colour schemes. I would like to keep the magenta and pink, as I feel this works really well, but perhaps instead of the browns, I could consider cool blues or some dark purple instead. These colours harmonise well, and when applied with the same style of painting, it will hopefully end up looking like the piece above. I want to keep important facial features realistic, though.

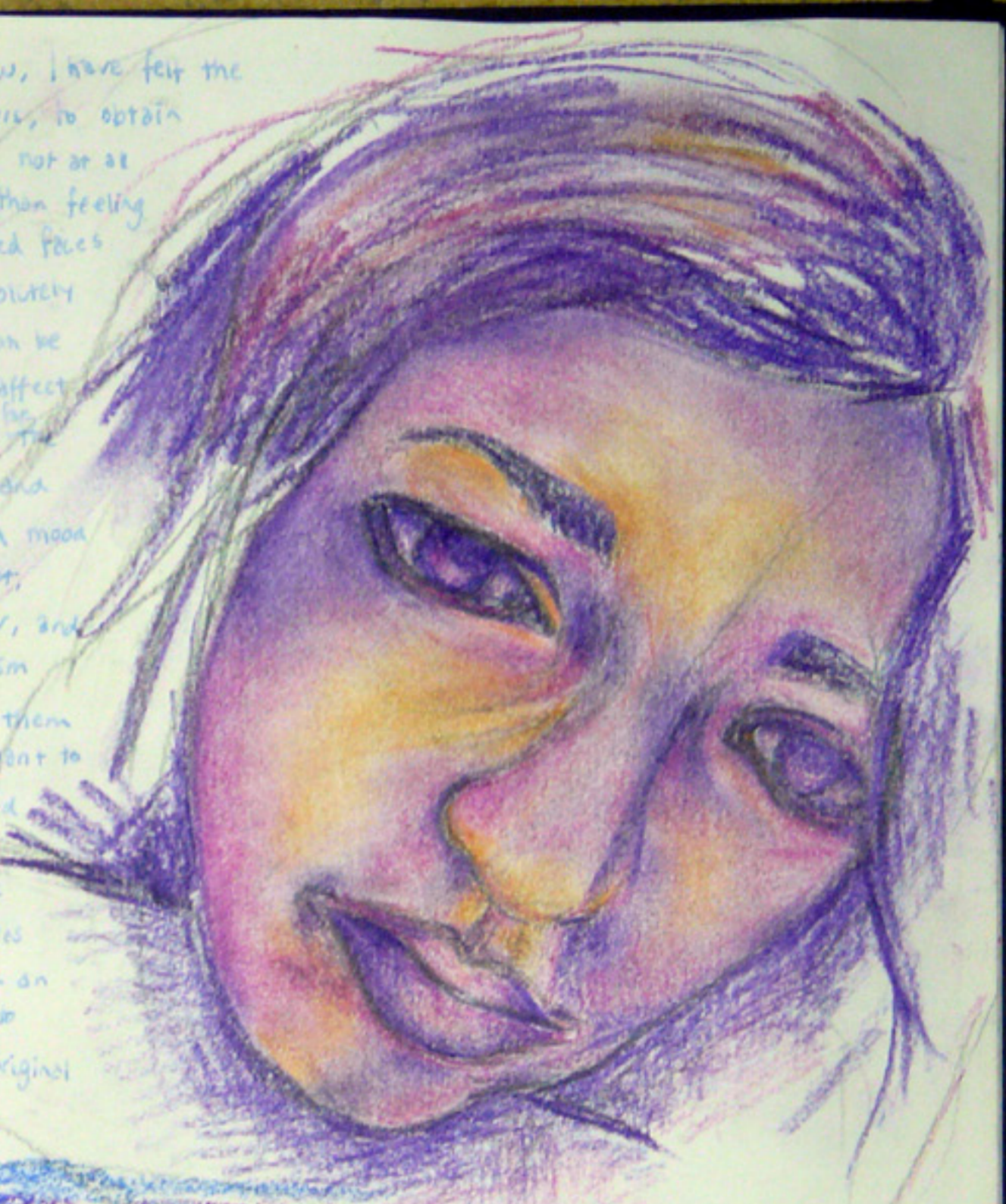
- Likes → style of painting, expressive brush strokes for large areas and detail for important facial features
- colour scheme
- background → turned out better than expected, due to the fact the 3 colours are blended in a similar style used to paint the portrait.
- Dislikes → the hair looks a bit flat → give gun experiments? Proved to work well when I used it in a response to "Ophelia".
- the positioning of the hand and wrist → looks like the ear is being held rather than crossing (supporting the face).
- Next → experiment with different colour schemes, eg. substitute the brown for a dark blue or purple, and look at the way these colours affect mood + emotions (Fauvism?)
- consider different poses with the hand/arms positioned in more dynamic ways → take photographs to obtain ideas.
- solve the flat hair issue → give gun experiments to see if that works, and otherwise precise painting hair to make it look less flat and more wispy.

⇒ For more, see making connections statements.

Especially this paint experiment failed, and seeing as this is the medium I will be using for my second outcome, I do not want to continue my chosen technique with this color scheme, I miss the absence of gold and brown to accentuate shadows. The use of dark blue just does not have the same effect. Like I wrote in the annotation on the opposite page, it feels like I'm drawing and painting Manga anime characters rather than real human figures.



Having used the same colour scheme for a while now, I have felt the urge to experiment with the use of different colours, to obtain ideas. However, these experiments have turned out not as planned, especially not the painted one; rather than feeling inspired it has made me feel annoyed. These coloured faces do remind me of Manga characters (which I absolutely despise) however, one interesting aspect that can be taken from this is how the use of color can affect moods and enhance facial expressions. For example, the experiment in oil pastel, embrace the use of dark and light blues combined with purple add to the down mood which it conveys. This is what portrait artists look at, conveying moods and emotion through use of colour, and perhaps I could have a look at artists from the Fauvism movement and take aspects from them and incorporate them into my final outcome. In general though, I do not want to continue with the use of blue and purple colours mixed in with skin tone, because it feels like I am moving away from drawing human faces in a realistic, expressive way; now, it feels like I'm drawing Manga, whereas when I use brown to convey shadow, the faces look an element of realism, and the use of pink contributed to the more expressive aspect. I want to stick to the original colour scheme for now.



Fauvism and Expressionism

The Fauvism movement is the name given to the period when artists used brightly coloured paints to express mood and emotions. Using big blocks of colour in works can be seen in Matisse's "Lady with a Hat" (Fauvist work contained elements of wildness, something to which the word Fauvism can be referred to as 'wild beast' in French). Expressionism and Fauvism are linked, with regard to artists expressing their feelings and emotions in a vivid, and sometimes distorting way. It also links with other artistic movements such as Impressionism and Naturalism.

What I like the most about these 2 paintings is of course, the use of colour in an expressive way, especially



Henri Matisse, Lady with a Hat, 1905, oil on canvas



Marianne von Werefkin, Self-portrait, 1910, Tempera on paper and cardboard

Marianne von Werefkin's Self-portrait because of the way the colours blend together in a better, more integrated way; this is what I want my background in my final piece to look like. The strong use of colour as displayed in expressive brush marks is what attracted me most to the painting. Although I do not like the coloured face experiments I did on the previous page, I still want to take aspects from these artists, namely, the way the background has been painted in M. von Werefkin's Self-portrait. The way blocks of colour blend in an integrated manner is what I want to achieve in my final outcome.

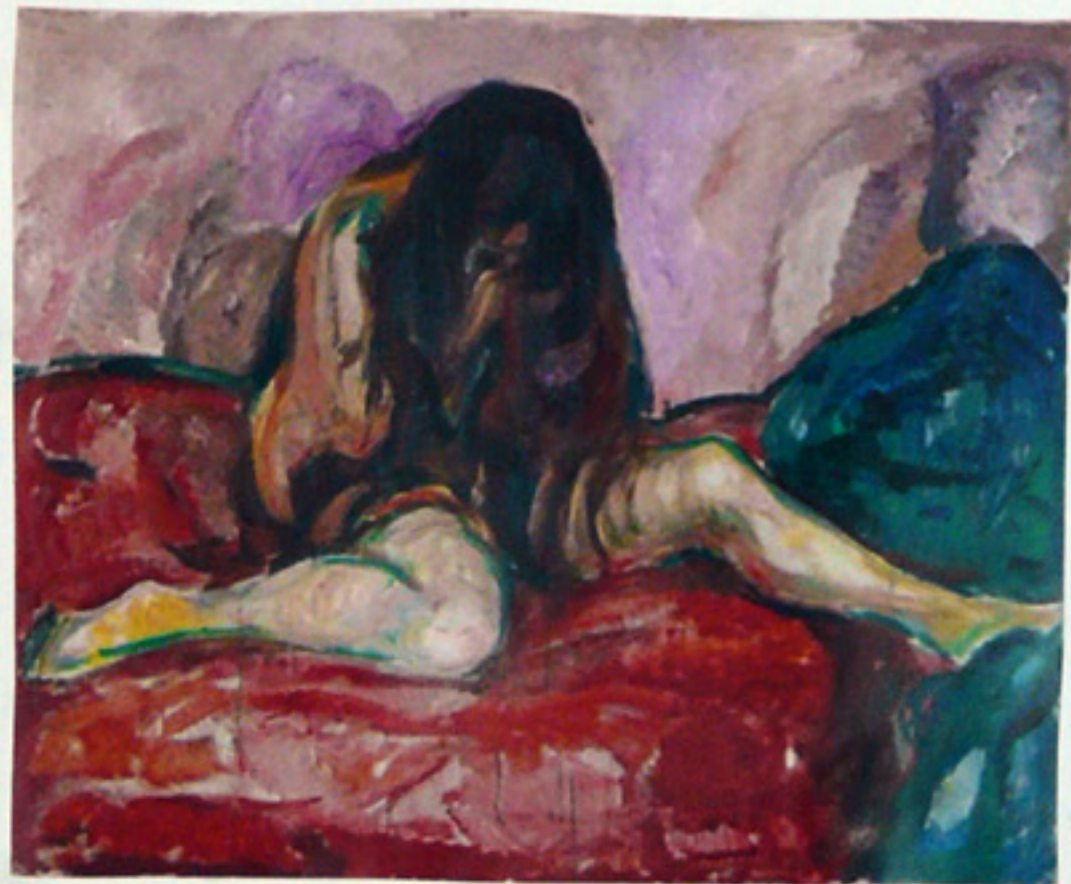
Pierre-Auguste Renoir, 'Young Girl Combing her Hair', 1894, oil on canvas

I looked at Renoir's work because I love the way he painted hair; it has a soft, wispy, very delicate texture to it, and I would like to include some of these aspects in my further work - in my previous outcome, the hair looked flat, and by incorporating some of these Renoir-type qualities, I also want to look at the flowiness of the hair. Maybe consider compositional ideas where the hair flows, fanning around the face, will really emphasize the delicate structure of hair.



Edvard Munch, 'Weeping Nude', 1913, oil on canvas

I love this piece by Munch because it conveys raw emotion in such an effective way just by the fact that her hair covers her face, and flows around her. What would be a good thing to try, is the use of a glaze to emphasize the way hair flows, and the delicate structure of the hair can be conveyed. I will continue to develop the way I present and represent hair until I find a satisfactory manner.



- Likes → flowiness of the hair
- facial expression → looking right at the observer seems like something a positive aspect to look at.
- composition: the hair occupies most of the photo, which could add to the dynamics of and dramatic effect.
- Dislikes → contrast of the shadows are not dramatic enough; I want something which really makes important facial features such as the eyes stand out.

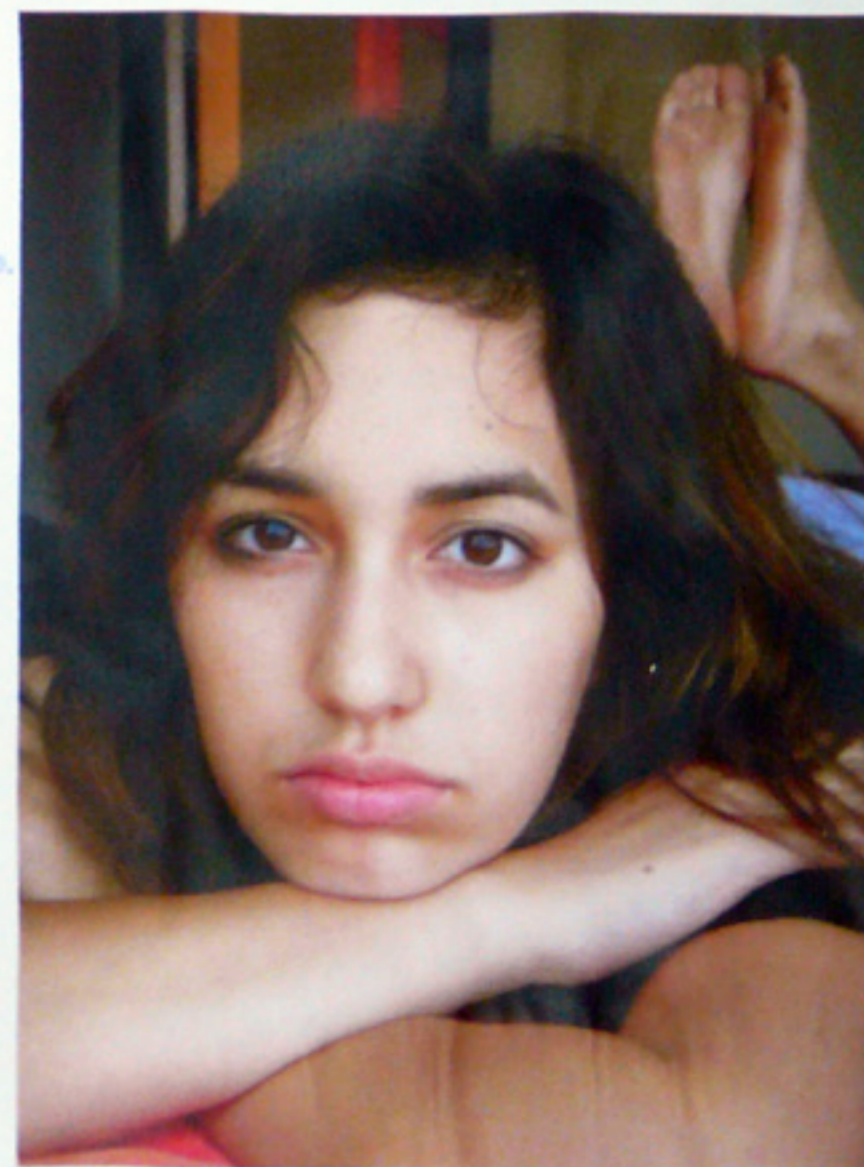
Likes → composition: the way my head is positioned as it sits back is the interesting way facial features have been distorted, such as the drooping of the cheeks and lips

Dislikes → lack of flowy hair, I want it to be spread out around the face so that it frames it, and the delicate texture can be conveyed.



- Likes → flowiness of the hair, frames face nicely
- original positioning of the face, from under, gives a nice distorted effect.
- shadows & good variety of light + dark

Dislikes → composition; the arm comes in in such a random place, and the face seems to occupy the entire photo.



Likes → facial expression, this right at the observer; will grab attention

→ arms: I like how the chin rests on them, and how they overlap. However, they should not be the focal point for a piece; I want the face to be.

Dislikes → lack of flowy hair

→ lack of dramatic shadow contrast



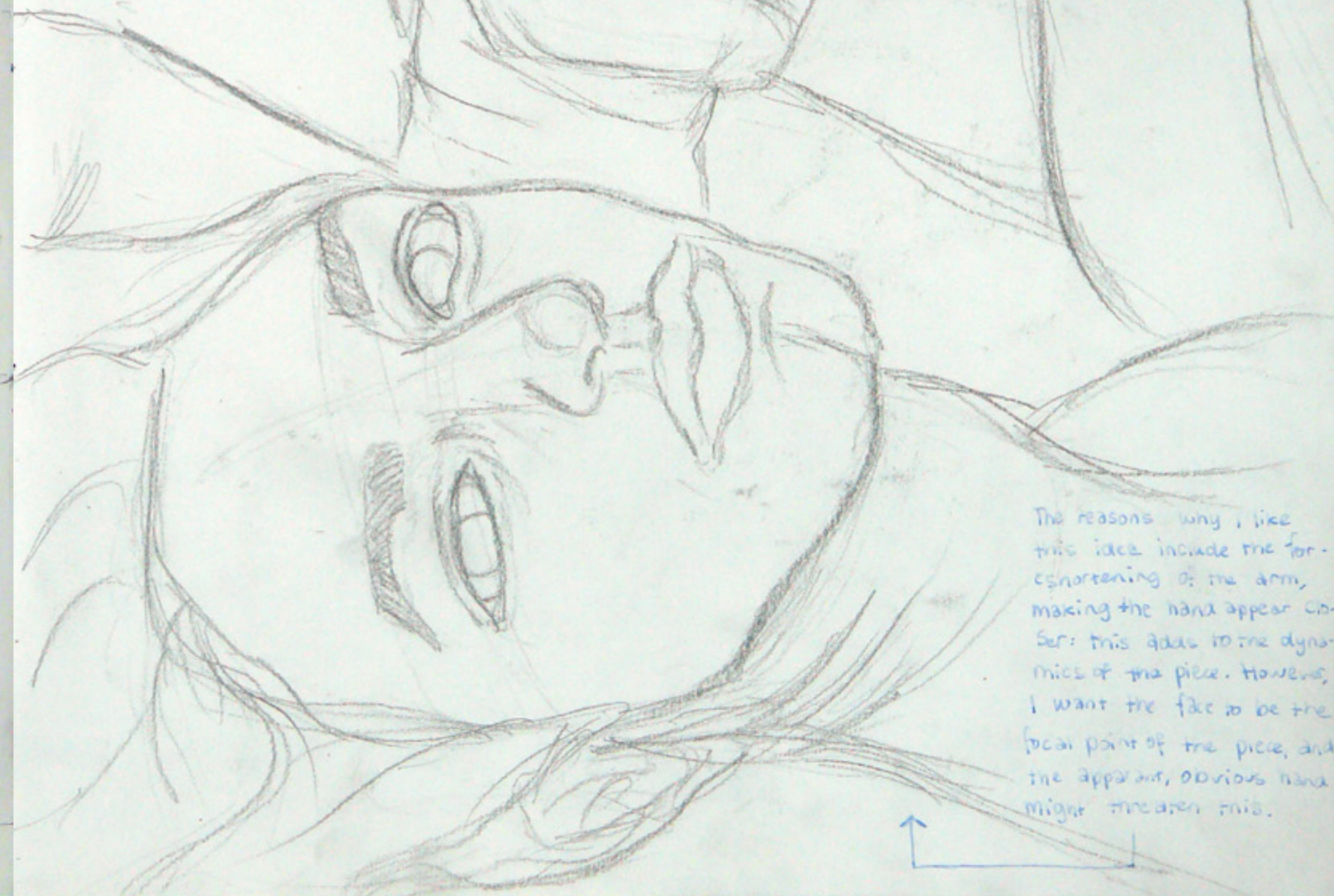
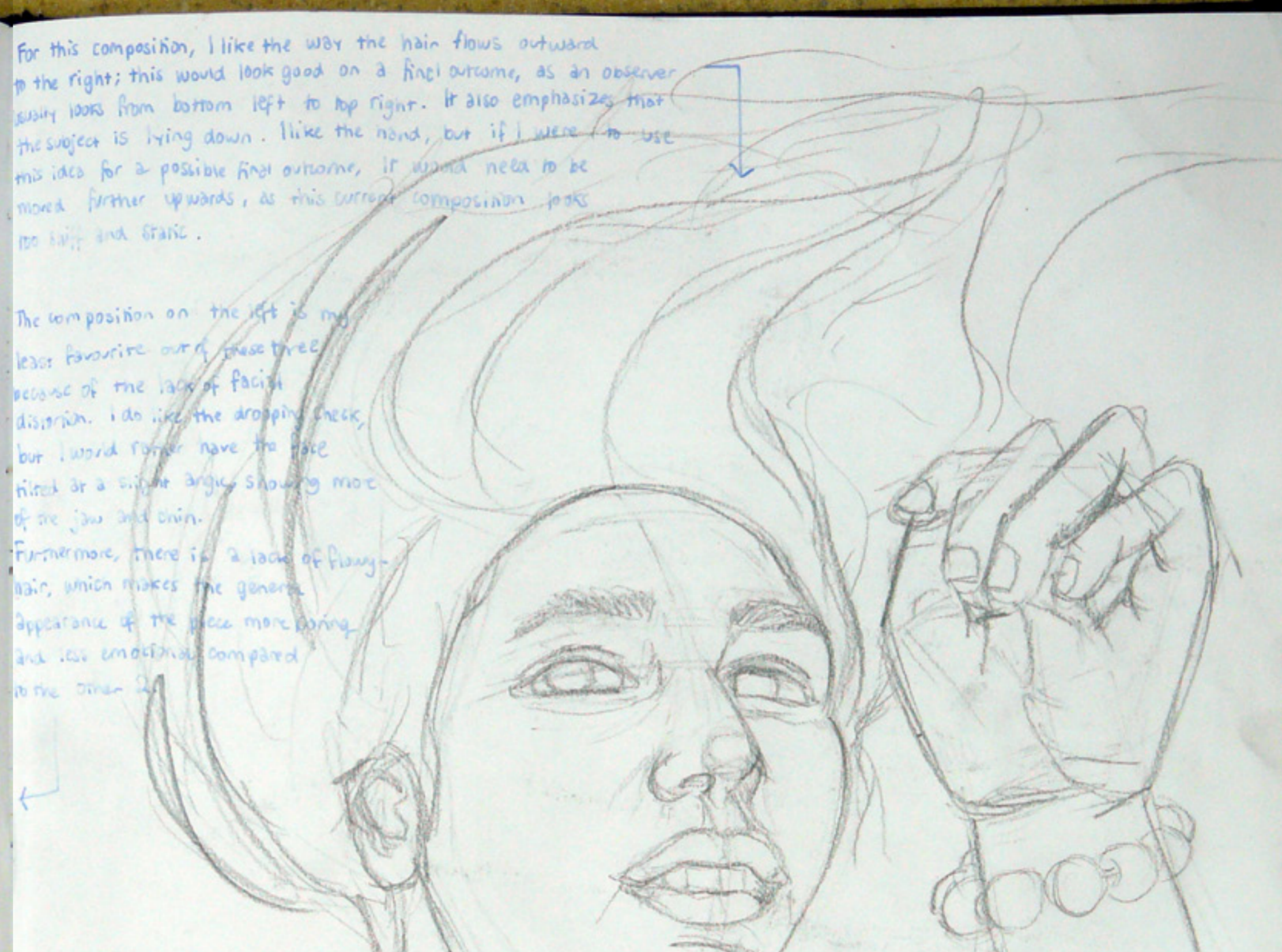
Having been inspired by Mona
and her hair, have experiment
with a pen to bring
texture to the hair, making it
appear heavy and dense. For
the first time I was in my
drawing.
Drawing face of the pinnae, and
the one under the hair
are shaded, the face
is very dark. In this
drawing I like the way
I have drawn the hair
and the way I have
drawn the face. I
like the way I have
drawn the hair and
the way I have drawn
the face.



Likes → resting of face on hands,
it distorts the pos cheek
and lips.
→ facial expression; there is a
really tired, lazy atmos-
phere to it which I like
Dislikes → Composition; the head is
right in the middle of
the photo, and the down
of the hand takes away
the attention from the face.
→ No dramatic shadow contours
→ Hair isn't displayed
how I want it to be.

Likes → positioning of the hand by
the side of the face, also
showing part of the arm.
→ the half closure of the eyes
for a sleepy, relaxed atmos-
phere
→ flowiness of hair framing
and forming around the face.
Dislikes → not so much contrast between
light + dark, no dramatic
enhancing of facial features.
I do like the hair though, so I
will do another queen experiment





For this composition, I like the way the hair flows outward to the right; this would look good on a final outcome, as an observer usually looks from bottom left to top right. It also emphasizes that the subject is lying down. Like the hand, but if I were to use this idea for a possible final outcome, it would need to be moved further upwards, as this current composition looks too stiff and static.

The composition on the left is my least favourite out of these three because of the lack of facial distortion. I do like the drooping cheek, but I would rather have the face tilted at a slight angle, showing more of the jaw and chin. Furthermore, there is a lack of flowing hair, which makes the general appearance of the piece more boring and less emotional compared to the other 2.

Because I am stuck for compositional ideas, I drew multiple poses which have the characteristics I desire for a final outcome. This gave me a better idea as to what I like and want to include in a final piece. I want the face to be slightly distorted. I want an obvious hand and maybe part of an arm, and the flowing hair, so for now, I like the top right one for the best. However, for the composition with the face furthest right, there is a possibility the focal point will now be the hand, rather than the face. However, I do like the idea of the hand coming towards the observer; this gives a piece more dynamics.

The reasons why I like this idea include the foreshortening of the arm, making the hand appear closer; this adds to the dynamics of the piece. However, I want the face to be the focal point of the piece, and the apparent, obvious hand might threaten this.



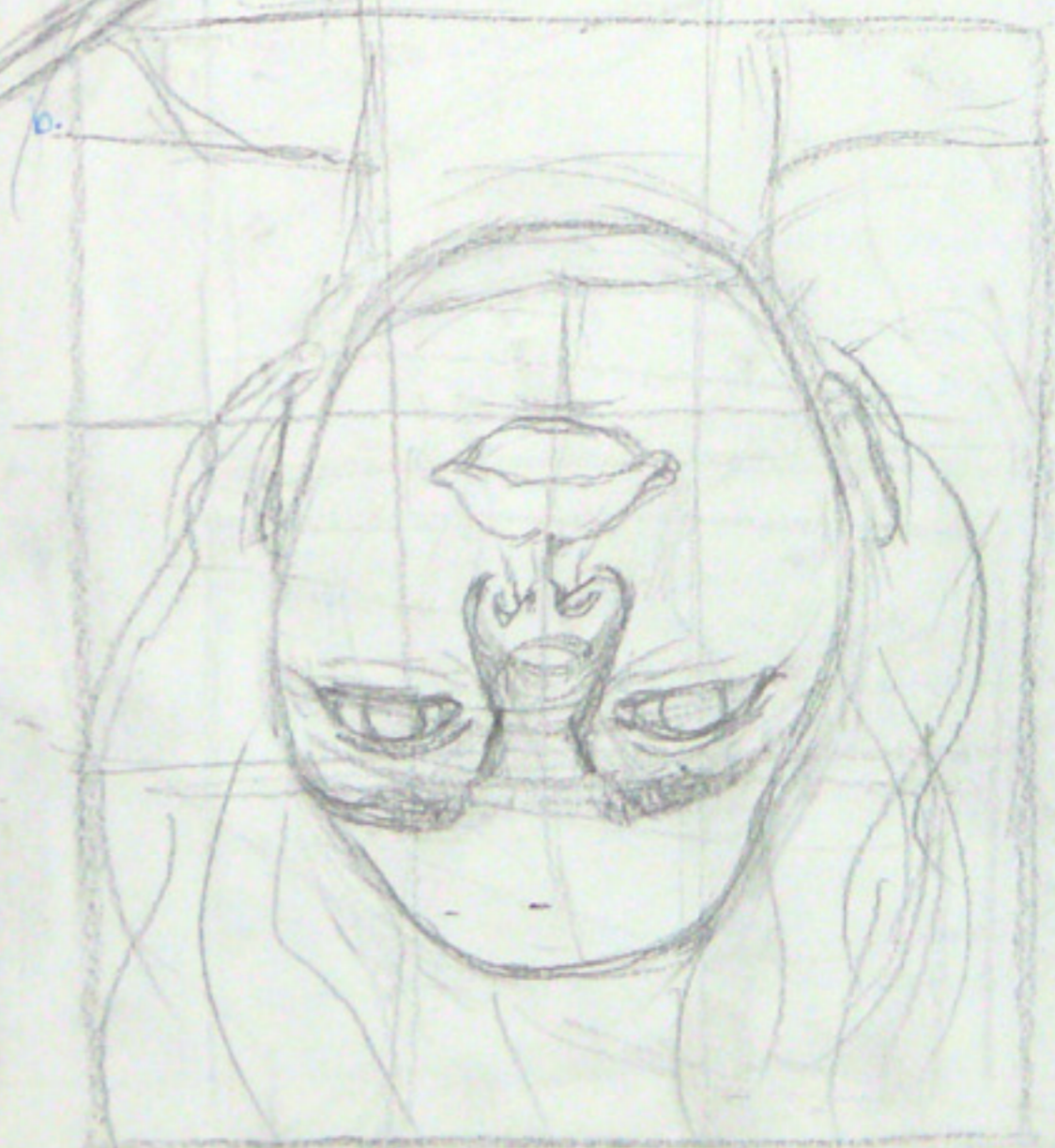
Here I considered having no hand in the piece, as it is of interest to have the idea of the face and the main focus point of the piece. However, in my first outcome, I focused mainly on the face, and I want to include something different in the composition by having a hand pose with the face which has the. Although to see the angle and timing of the face in this idea, I will use the all previous sketches to be considered.

For composition 2, I got inspiration from the previous page, where I liked the idea of the hair fanning out behind my head and into the top right. Also, the face is slightly tilted, which emphasizes the fact that the head is leaning on something. However, what I do need to consider is the composition of the hand next to the face; it needs to be moved up slightly, so that it's not in line with the head. For compositional ideas

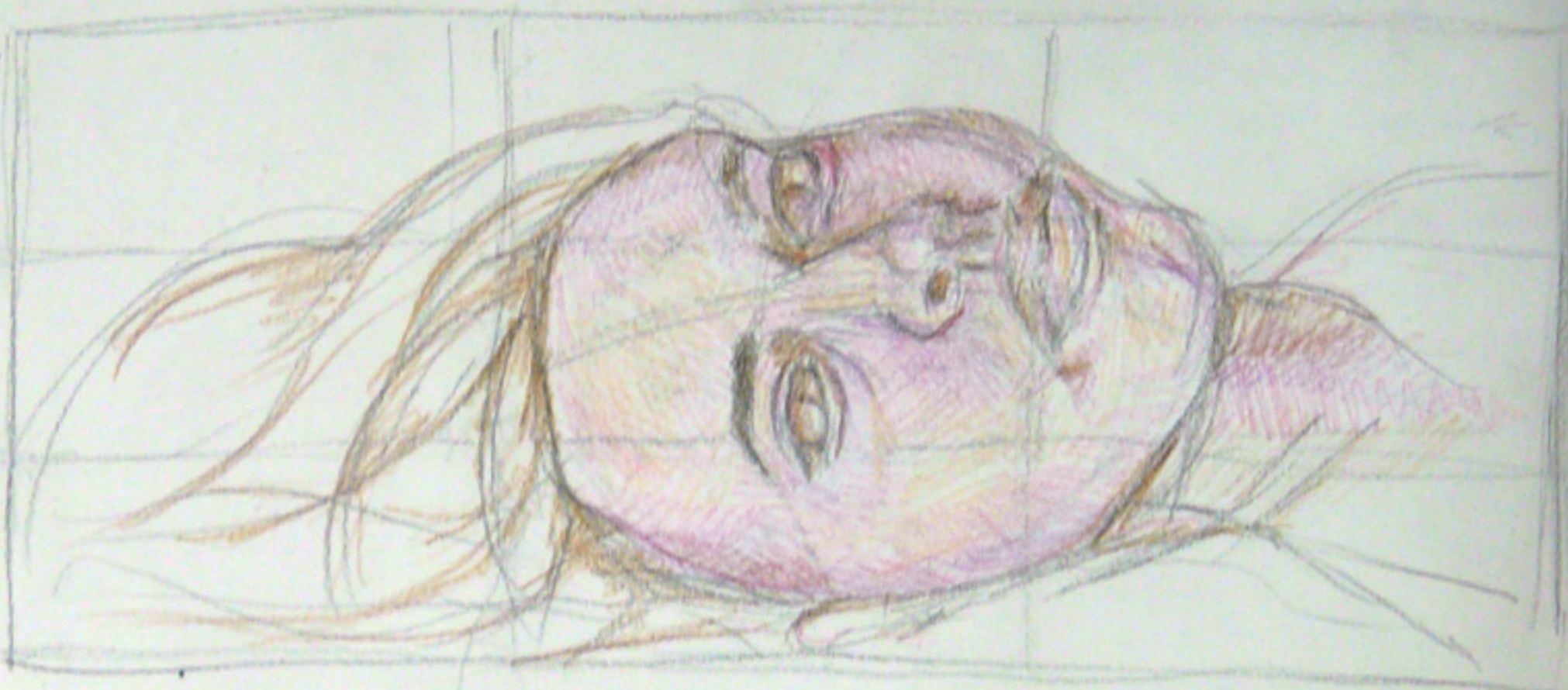
b and c, I considered having the pose at different angles to see how that would affect the dynamics of the piece. I like b because of the unusual angle: having a pose upside down adds dynamics to the piece because of the flowing



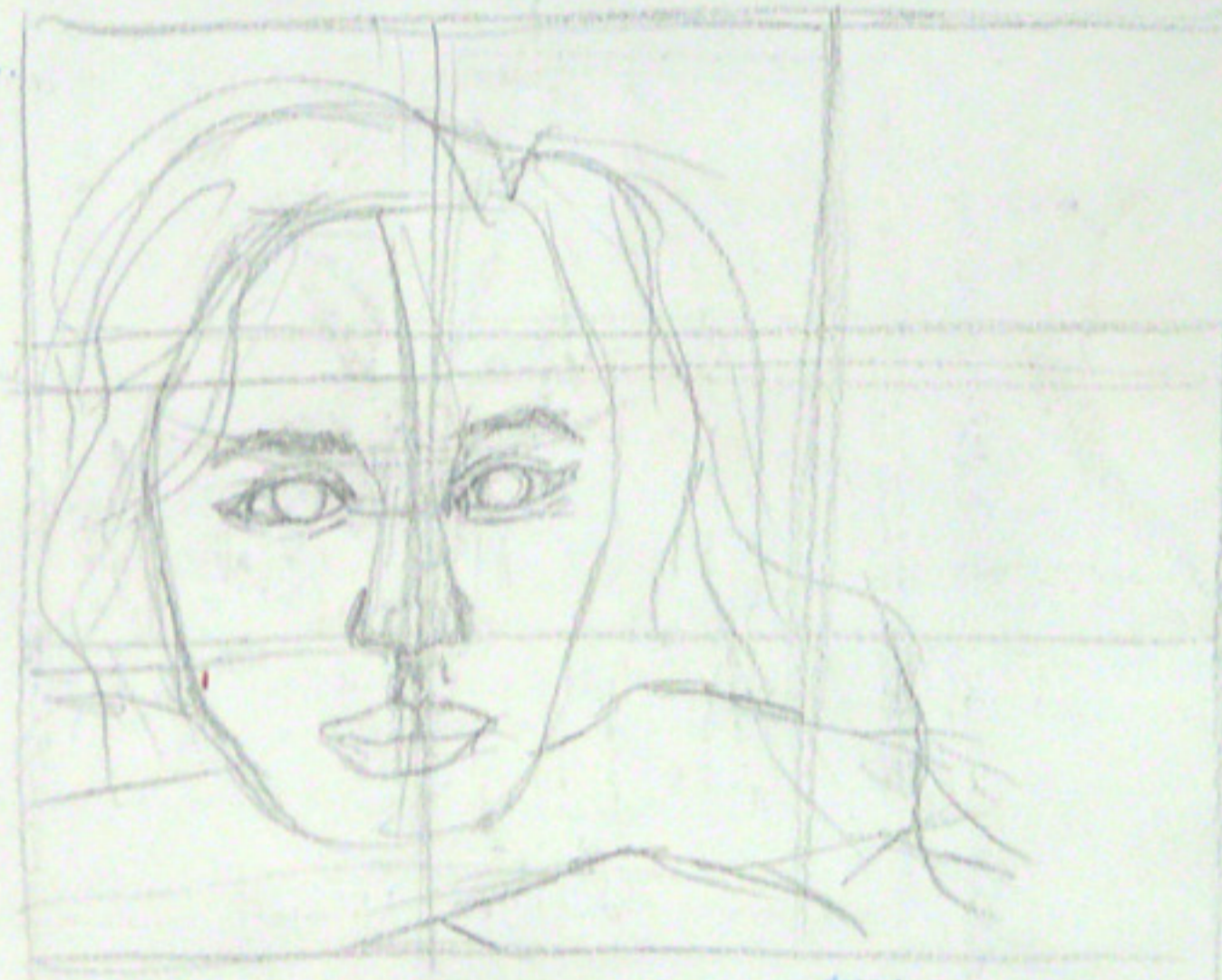
hair. I also like the distribution of the forehead and chin, and appearance of facial features such as the mouth nose. The only thing I don't like is the absence of the hand and an arm, and the fact that I get a headache from looking at it for too long. Composition C is my least favourite because of the boring pose and look of flowing hair; it's not dynamic enough.



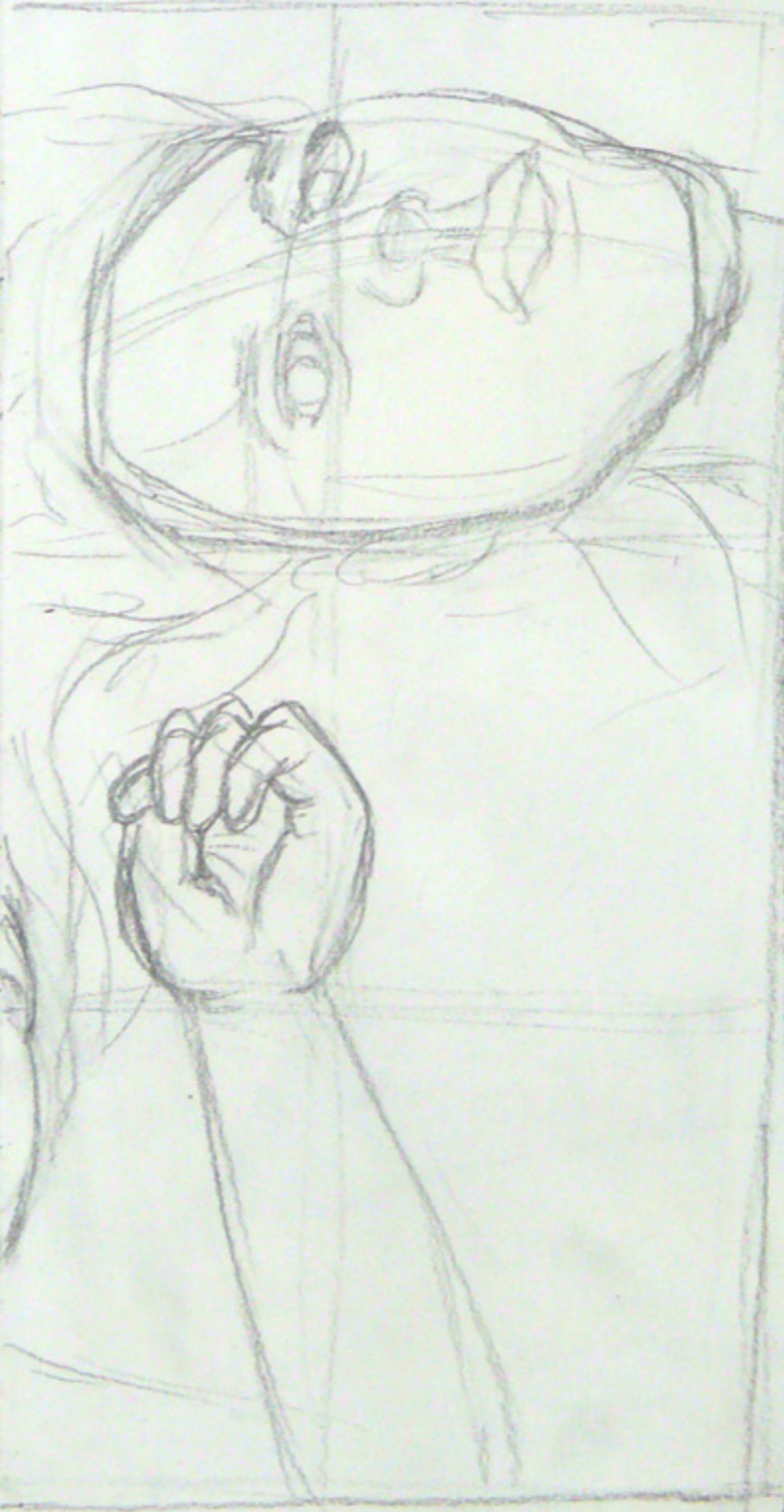
d.



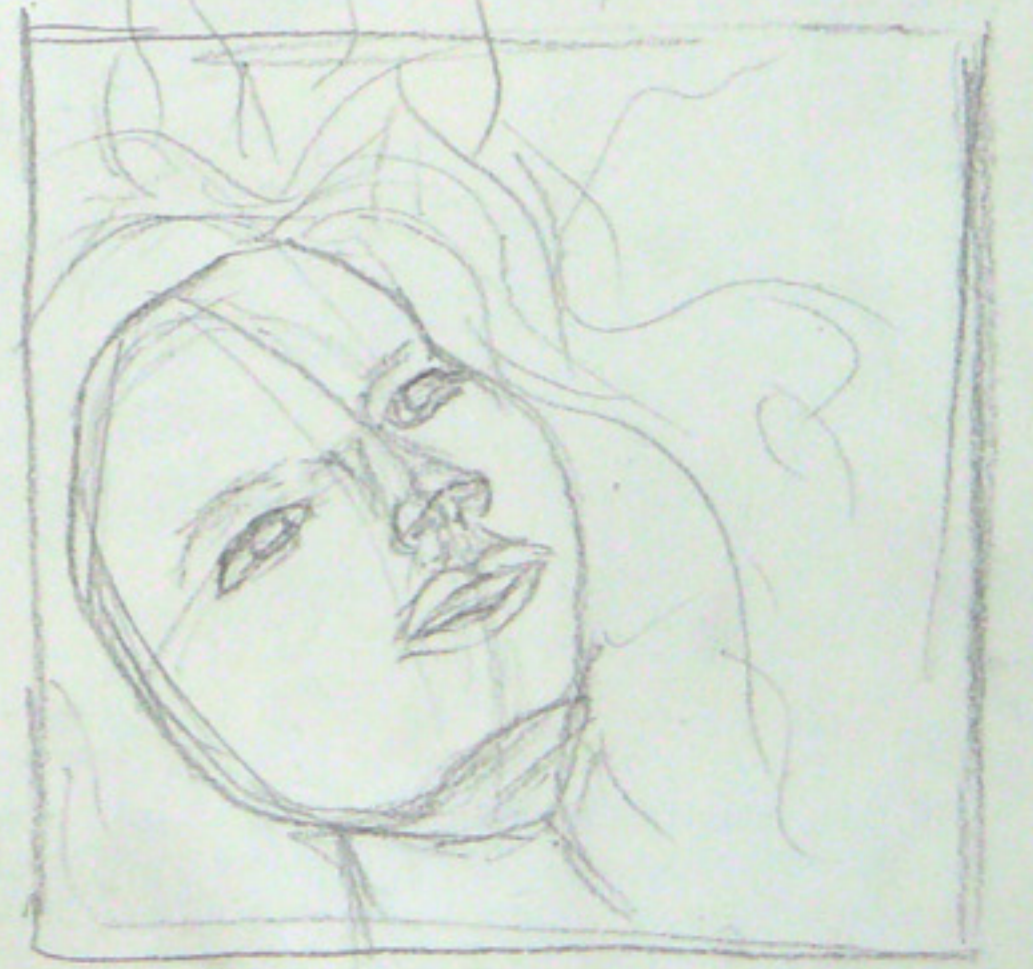
e.



f.



h.



Having coloured my favourite compositional ideas has helped me to decide which would be most effective when in colour. I have decided on doing composition A on the previous page because of the positioning of the hand and arm next to the face, as well as the flowy hair being present and the fact that the face is slightly tilted, giving facial features a nice angle.



Following on from the previous page, I decided to ^{draw} look at more compositional ideas taking aspects I liked from the other ones. Composition D I really like because of the face the face is lying on its side, giving it an sleepy atmosphere. I deliberately moved the hand, as in the previous compositional idea, I felt that it distracted too much ^{attention} off the face. Composition B works well but I feel that it's too similar to my first extreme. The lying arms idea works well though. In idea F, I combined two faces, comprising of my two favourite ideas. Like the idea of having their hair connected, adding to the flowiness. However, two faces ^{in one piece} lacks the lying emotion, in my opinion, as there will be different expressions on both faces. Maybe if I considered having two canvases, with a face on each, it will change the general why emotion is conveyed, like I did in idea H. In general, like the 2 faces idea, but I still prefer having a single face for multiple reasons. As if the attention will go to one face, I don't like the idea of having two facial planes. Having drawn composition B, I have come to the conclusion that I want to include a limb and hand because if I don't do this, regardless there will be an much resemblance to outcome one.

Having identified which areas need extra attention during the making of my final outcome through doing a test-run of my final idea has greatly benefited me: - I need to make sure that on the left side of the face, all of the hair is visible, otherwise it looks too compressed. This will involve drawing the face slightly more to the right.



I will need to practice painting hands and arms before I commence with my final outcome, as in this test run I find the area the most challenging aspect, especially with the expressive brushwork technique I chose. Furthermore, I also need to consider different shades of brown for the hair, and some sort of technique to convey texture like the rougher texture, this made ~~some~~ the appear as stringy (by using mass coats of brown, I can create the and make the hair appear stringy more easily).



After finding it hard to paint hands in the chosen technique, I decided to quickly experiment with the drawing and painting of hands expressively. These quick two experiments will help me prepare for painting the hand in my final outcome. What I like about these two experiments is the fact that an observer will know that it's a hand they are looking at, but because of the expressive use of paint, it hides the obvious hand forms.



What I especially like about my composition is the fact that the observer is drawn towards the face, then up to the hand, down the arm and back to the face again, as if it is in a triangle, creating some sort of focal point triangle.



Making

Outcome 1



This first outcome has been inspired by many artists who studied the human body and its composition as well as those who were fascinated (or obsessed) with something or someone in some way or form. I mainly obtained inspiration from artists such as Lucian Freud and Jenny Saville because of the way they painted flesh; it seems to have some sort of imminence about it which I wanted to convey in my own work. The aspects I like most about this outcome (and therefore carried forward to produce a second outcome) include the colour scheme; magenta, gold and dark brown mixed with some water was proven to be successful. Furthermore, I like the expressive brush marks, detailed in some parts, yet very loose in others. Also, the background (inspired by Byzantine iconography - next page) like, because of the angelic, halo-like effect it gives. The facial expression only adds to this effect. However, the aspects which I did not like so much include the hand which is supposed to be resting/supporting the face, but now looks as if it is holding my car. For this reason, I continued to look at artists such as Freud, and brought in some other practical ideas of having lines and hands in my second outcome (see 2nd outcome on opposite page). On top of that, the hair in this outcome did not look as realistic and fluffy as I wanted, so having looked at artists such as Chuck Close and Renoir (next page) helped me to achieve this in my second outcome.

Artists which inspired me:

Jenny Saville
Reverse, 2003, oil on canvas

Jenny Saville was one of my main sources of inspiration because of her use of expressive brush marks and the way she painted skin. Furthermore, the distortion of the face (and other body parts) in her work is what attracted me to it; this is reflected in my outcome 2 rather than 1.



Stanley Spencer, Self Portrait, 1959, oil on canvas

Similarly to Jenny Saville, the main work between my work and his is the use of brush marks to create a skin-like effect. Furthermore, because Spencer first inspired me to look at doing a self portrait.

Connections

Dean MacDowell, The Smile, 2005, oil on canvas

The aspects I like most about McDowell's work include the exaggeration of the colour red around the main facial features: eyes, nose and lips. In this way, emotion is successfully conveyed, and this is what I wanted to incorporate in my own work. I used a deep magenta and brown to enhance facial features, and in both outcomes it has added the emotional effect.



Lucian Freud, Naked Portrait with Reflection, 1980, oil on canvas

Lucian Freud, similarly to Stanley Spencer and Jenny Saville, has mainly inspired me because of the way he painted flesh; it almost seems luminescent. In this piece particularly, the pose of the arm by the side of the head can be linked to outcome 2. From Freud, I first started experimenting with expressive brush marks to convey flesh and human form, as can be seen in my response to his work on the next page.

Outcome 2

This second outcome can be linked in with more or less to some artists as I used in the first outcome, apart from the influence of Renoir and Freud from the first.

Yue minjun ling jian

self-portraits, show legions of cloned figures apparently caught in bouts of hilarious laughter with their mouths wide open and their eyes tightly closed. But the portraits are actually intended to be false expressions of joy masking the trauma and despair that swept China in the early 1990s, when youthful idealism gave way to cynical realism.

Having gained prominence with his series entitled, 'Communist Sister', Ling Jian has explored the evolution of Chinese cultural identity as symbolized in many of his fantastical images. The women, depicted in a provocative and highly sexual style, are at odds with the conservative and rational reality of the true Communist female soldier. In creating this hypothetical, and very clearly contradictory set of images, Ling Jian addresses the wider issues at stake for the Chinese people, and in particular, the role of women in this changing society."

The key focal points (the face and the hand) I like most I deliberately covered parts of the arm with hair, making it appear shorter, as before, the length of the arm dominated the face. What I am not so satisfied with is the neck and parts of the shoulders; the neck in particular looks too thick, and I think I overdid the shadows on the neck and shoulders. However, in general, the introduction of the hand and fluffy hair is what has made this outcome more dynamic and expressive than the first, although the facial proportions in the first are better. Having looked at Freud and Renoir has helped me to structure the hair in a fluffy and expressive, yet realistic manner. Because I over-emphasized the hair effect in my 1st outcome, I toned this down in my 2nd, making the face appear more open and less constrained.



Edgar Degas, La Toilette, pastel on paper, 1884

When I looked at this piece by Degas, I was especially inspired by the softness and marks of the marks he made; so loose yet still so accurate in conveying human form. Furthermore, from this piece, I also obtained the idea of looking at hair in an expressive manner as can be seen in my response on the opposite page. With regards to the theme, I love Degas because of the fact he suffered from contracture yet still continued to do art.



Egon Schiele, Reclining Woman, 1918

When looking at Schiele's work, I particularly found the positioning of the human figure attractive; furthermore, he seems to have a very delicate way of painting figures, which first inspired me to try this technique. I also looked at the way Schiele painted the hair, and this technique is reflected over in my response to his work (outside of my book).



OWN WORK...

The small photos above depict the responses I did to artists which inspired my 2 final outcomes. Having started by looking at the use of exaggerated colour around facial features and following on to look at the flow of hair (Ophelia, Degas), I also obtained inspiration from Freud, and specifically looked at the use of expressive brush marks to paint skin, as can be seen below and



to the right, in these 2 pieces, the use of gold paint can be linked with Gustav Klimt and Byzantine iconography, as well as the shimmering, angelic effects given by the gold paint.



John Everett Millais, Ophelia, 1851-1852, oil on canvas

I love this piece because of the use of symbolism there are so many hidden messages conveyed within the piece. However, my main link to Ophelia is the way hair flows around the face, as can be seen in my response on the next page. I also looked at the angles of faces when they are lying down, inspiring me to continue to look at faces at interesting angles. With regards to the theme, I can link it with the fact that Millais's next daughter, Elizabeth Siddal, almost died of hypothermia while posing for this piece in mid-winter.



Marianne von Werefkin, Self Portrait, tempera on paper + cardboard, 1910

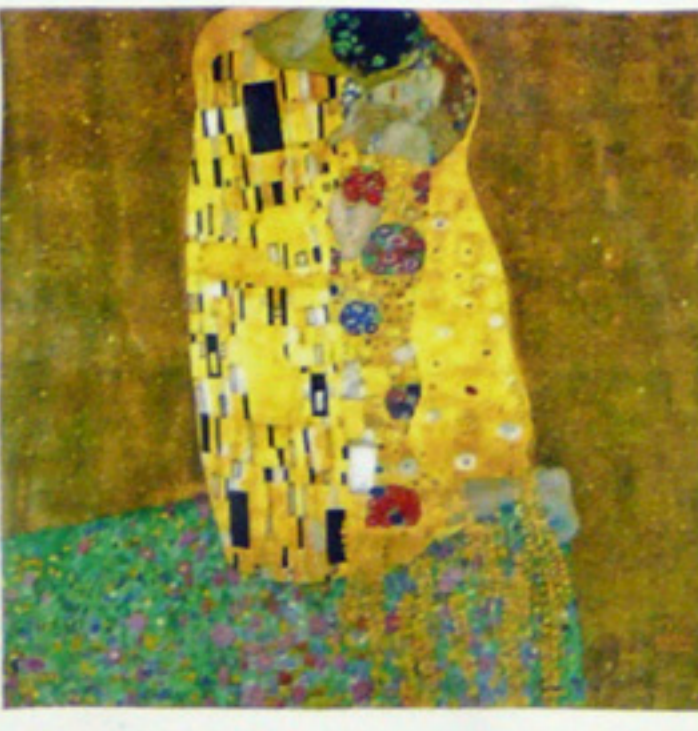
By this artist, I mainly obtained inspiration as to how to do the background; the way the colours blend together by using expressive brushstrokes can be linked with the way I did this in outcome 1 and 2. Also the brush marks of the face inspired me; expressive yet detailed in important areas, e.g. the eyes.

OWN WORK...

Throughout my sketchbook (and outside) my responses can be linked to the creation of my 2 final outcomes. In specific my responses to Dean McDowell, Edgar Degas, Lucian Freud, Jenny Saville where I obtained ideas and skills to complete the 2 outcomes.

Gustav Klimt, The Kiss, 1907-1908, oil and gold leaf on canvas

The Kiss was my main source of inspiration to start using gold paint incorporated within figures as well as the background. More the use of gold in my own work too. And with regards to the theme passion and obsessions, the Kiss can be used as an excellent example, especially the embrace between the 2 figures, which seems to bind them into one human being. In my own outcome, I used gold paint to highlight important facial features.



Byzantine Icon, Unknown Artist

I did not want to look into the deeper meanings of Byzantine iconography (more to the religious side) but I did notice the use of gold paint to give the 2 outcomes a more angelic halo like appearance. Especially in outcome 2 this effect is dominant, so I minimized this in outcome 1. Also the facial features and expressions in outcome 1 can be linked to this Byzantine icon as it seems to appear rather holy, or serene-like.



Pierre Auguste Renoir, Girl combing her hair, 1894, oil on canvas

Renoir mainly inspired me to look at the way hair flows. In my first outcome, the hair appeared to be soft and moiré, whereas in my second outcome, it has more dynamics, appears whispier, and more realistic. I also looked at how Renoir used tone to make the hair appear realistic, which I applied to my second outcome to make the hair seem more still and dynamic.



Edvard Munch, Weeping Nude, 1913, oil on canvas

Munch can be used as an artist to highlight the theme passion and obsessions, as he was said to be mentally unstable, but I particularly looked at this piece because of the way Munch used hair to convey emotions. Because the hair covers the face and the figure is hunched, through showing physical signs of being sad.



