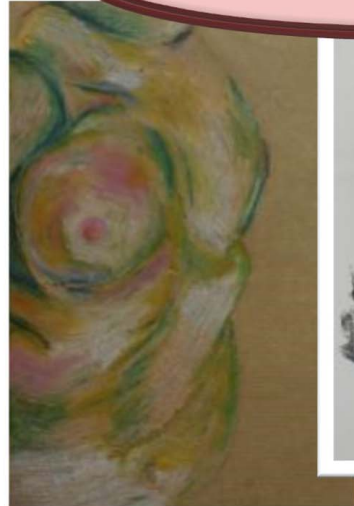


Drawing from observation

Process portfolio Student A (SL)



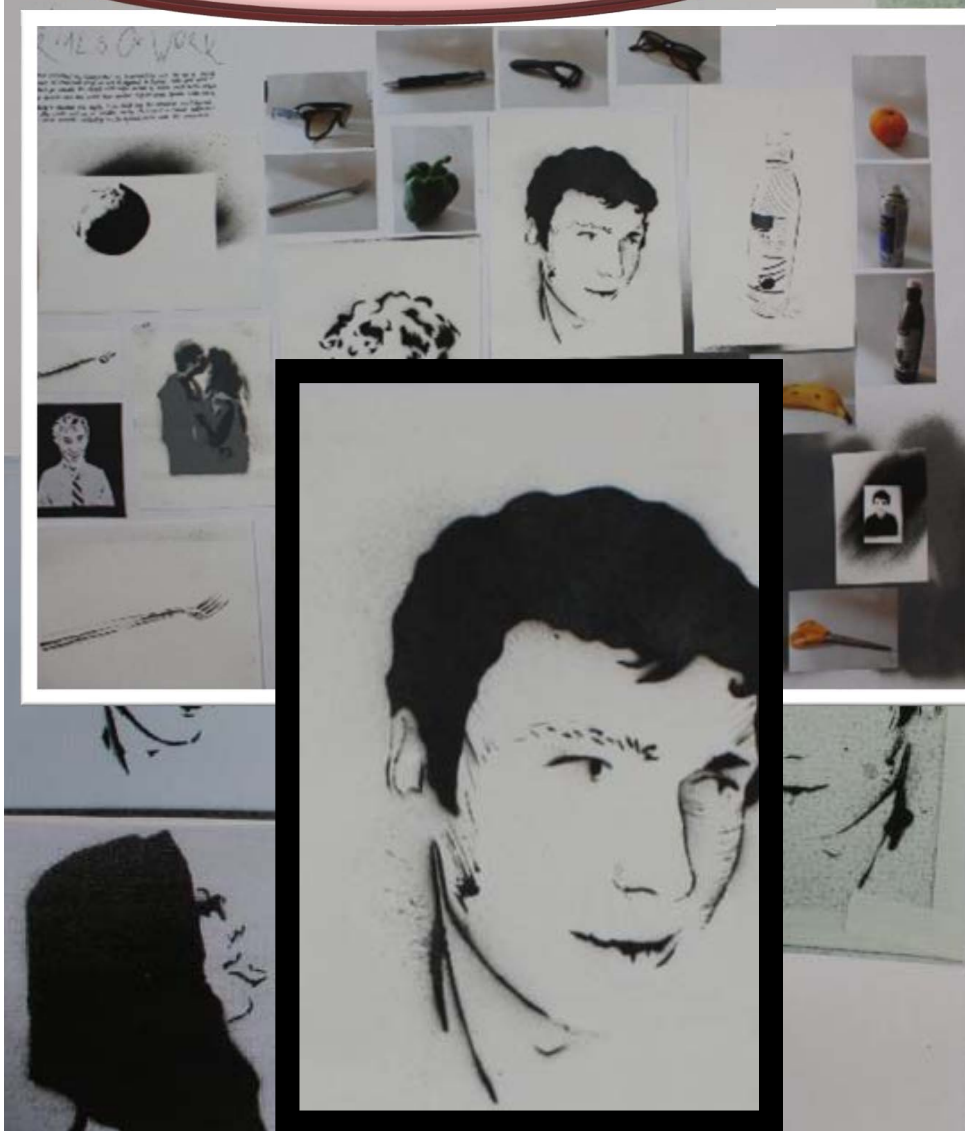
At the moment I hope to experiment with stencils. While I don't plan on including pencil drawings in my final piece, it is important to include these pencil sketches here as they have helped me to understand my subject matter in great detail. It has also helped me to develop the mark-making techniques, which will be essential when creating my stencils. I think that the central image of a boy's face here is a strong one which will work well in a stencil format however, it was a tricky image to draw because of the angle. There are a few issues with proportions although I am happy with the final result.

I experimented with shading during these observations, and the piece below reminds me of Lucian Freud's early work as it lacks heavy shading. I did this because pen can be hard to use if shading is applied everywhere. In my opinion, negative space is more effective.

Drawing from observation has helped me to understand my subject matter better as well as helping me to develop a stronger drawing technique. For these designs, I have used a combination of oil pastels, ink and water as well as some spray paint. The oil pastels give a broken down image as the colours appear in blocks rather than smooth and continuous. This is also the same as the ink and water technique. However the main comparison is with the media of spray paint as this also provides a block effect. Even though the effect is slightly more broken up, it still has the same characteristics. I chose the body as a subject matter as I would like to develop a body of work focusing on portraits and the face.



Experiments with media



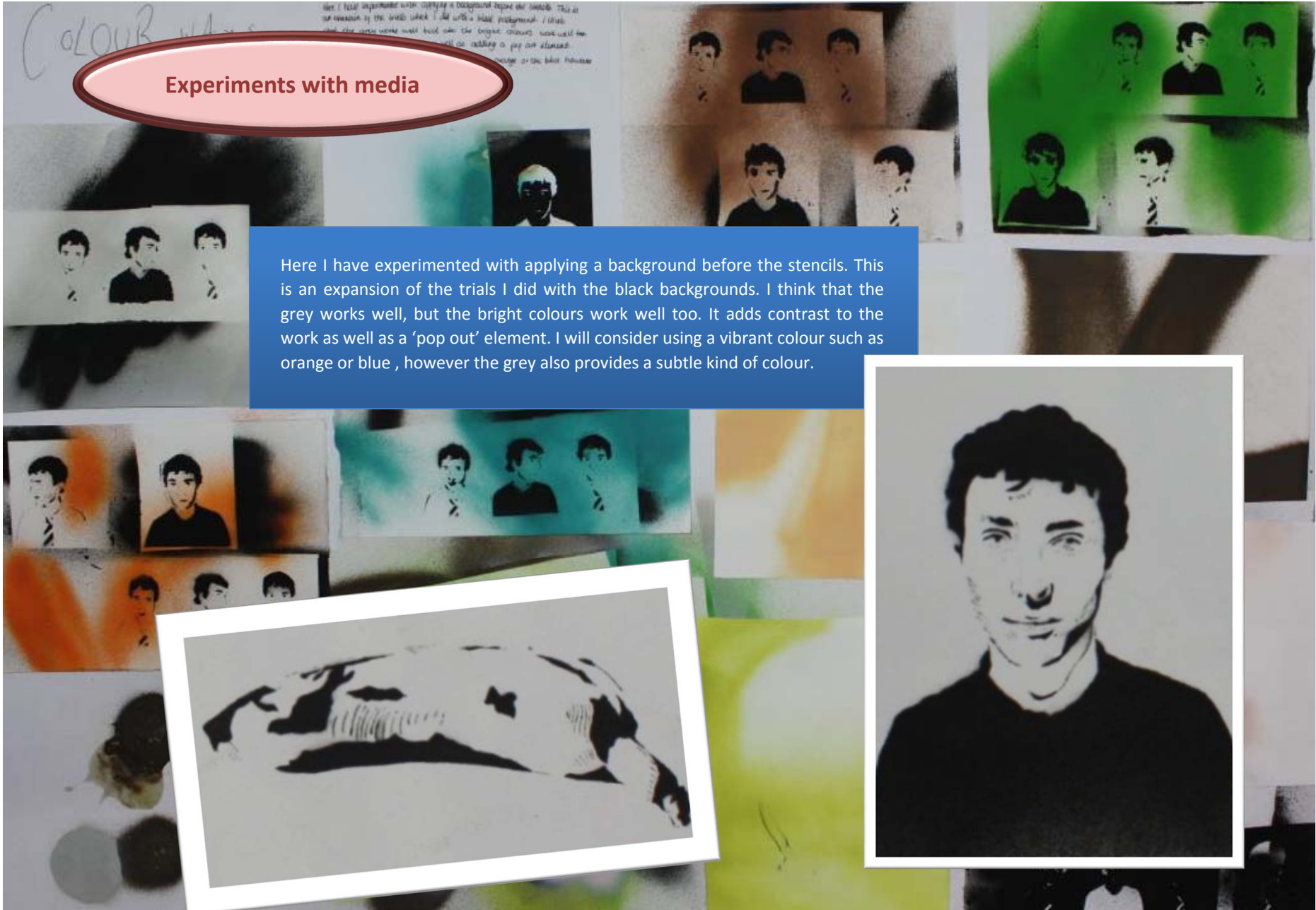
Here I have progressed my ideas further by experimenting with the use of varying layers used to create an image, as well as different techniques. Some work is better than others, for example the stencils with larger areas of black, create better single-layered stencils than those which have excessive negative space. However, I like the use of mark making to develop the depth. I also think that the original multi-layered stencils than those which have excessive negative space. I also think that the multi-layered stencil also works well as it creates variety. As I want to create numerous pieces, I could consider including multi-layered pieces into the composition.

As part of my preliminary work, I chose to experiment with different surfaces. I have used ceramic tiles, glass and porcelain tiles. All of them have different aesthetic qualities which all have appealing characteristics. For example, the glass adds to the delicate qualities of the stencil used. However, no matter how beautiful I find the glass tiles, they were a bit too delicate to constantly handle and present. One even ended up breaking. Though the spray paint's robust nature when used in conjunction with the glass and delicate stencil has a very likeable appearance and feeling to it.

I collected numerous porcelain tiles of differing appearance. On all of them I purposely allowed the overspray to be shown as I felt that this looked better. I think that the small tiles with the small stencils work extremely well. In addition to this, the texture with some of the tiles reminds me of the outdoors - the place where my compilation arose from as well as linking with the project title. However some do not work so well. For example, the choice of a black tile with white spray paint allowed the detail to be lost and therefore the impact to be lost.

Experiments with media

Here I have experimented with applying a background before the stencils. This is an expansion of the trials I did with the black backgrounds. I think that the grey works well, but the bright colours work well too. It adds contrast to the work as well as a 'pop out' element. I will consider using a vibrant colour such as orange or blue, however the grey also provides a subtle kind of colour.



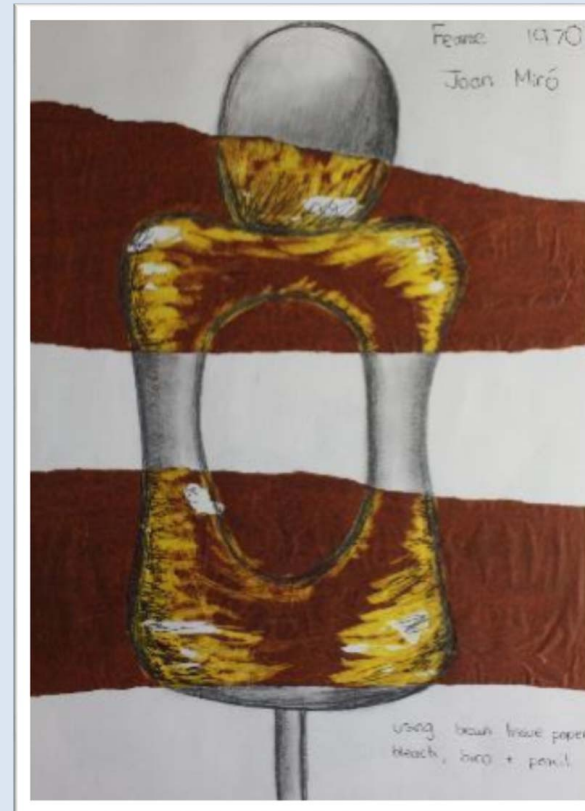
Experiments with media



Exploring sculpture

Paolozzi, "Michelangelo's 'David'" (1987).

To improve my drawing skills further, and in preparation for my 3D sculpture work, I spent some time looking more closely at the work of other artists. Paolozzi's sculptures were a big influence on me. I think the dramatic marks and halving of the face show the juxtaposition of ideas in his work and the marks portrays this illness as we see the composition as well as the inspiration. I will experiment with putting small pieces or shards of clay on the head of my sculpture – inspired by this piece as it add depth, interest and texture.



Joan Miro, "Femme Monument" (1970)

This world renowned Catalan painter, sculptor and ceramist's work, particularly before 1920, reflects the influence of different trends, like the pure and brilliant colours used in Fauvism, shapes from cubism, and folkloric Catalan art and Roman frescos. He later moved onto collages which lead to his creation of surrealist sculptures. His tormented monsters appeared during this decade, which gave way to the consolidation of his plastic vocabulary. He also experimented with many other artistic forms, such as engraving, lithography, water colours, pastels and painting over copper. He concentrated his interest on the symbol, not giving too much importance to the representing theme, but to the way the symbol emerged as the piece of work. Miro had a very eccentric style that is the embodiment of his unique approach to his artwork.

(Based on my own observations and notes from exhibition text – West Yorkshire Sculpture Park, England)

Exploring sculpture

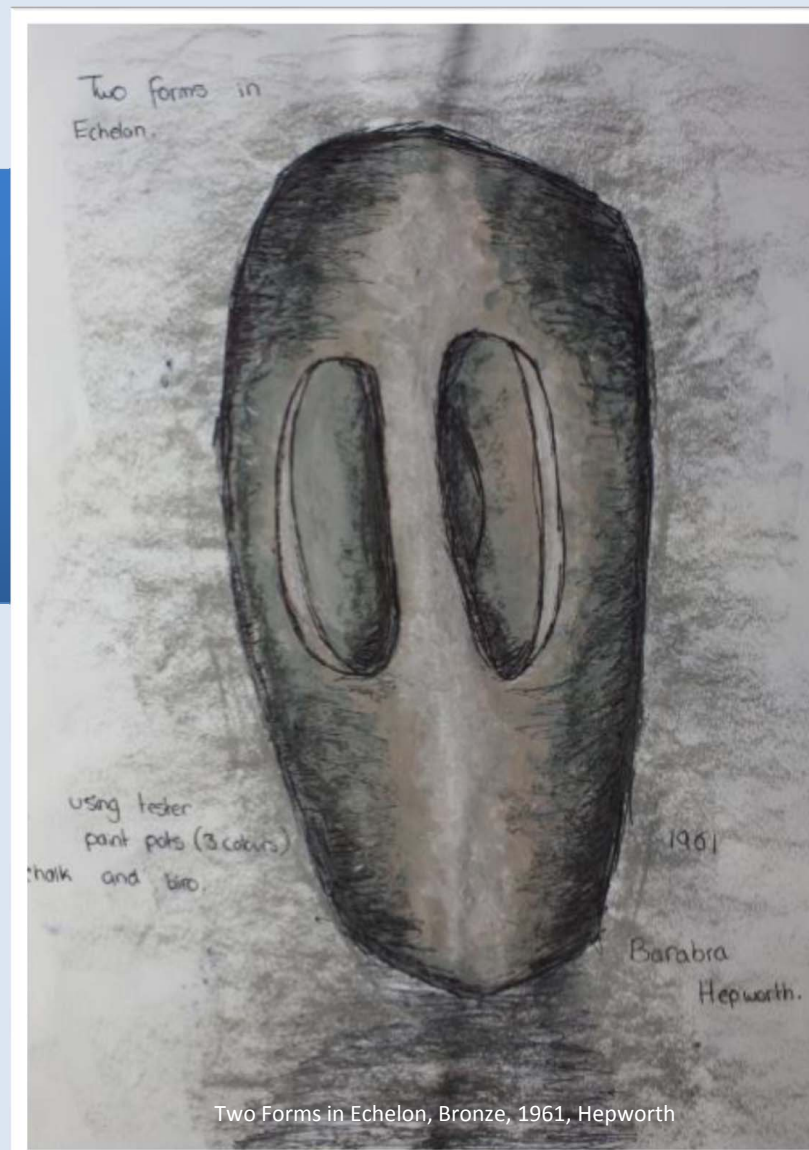
Barbara Hepworth

I observed some of Barbara Hepworth's sculptures up close and carried out some observations. Hepworth's early work was with the human figure, which she developed through abstraction into sculpture. There is a clear connection in her work between the figure and the landscape. I like this abstraction of the figure, and it is something that I have seen develop in my own work, which originally began with portraits and the face, and has veered off in a very different direction. Exhibition text at Hepworth's Wakefield museum mentions the use of rhythm and movement through her carvings, which is clear to see. Lots of her sculptures appear to be pierced with a hole, which appeared from 1931 onwards. Her work also shows experimentation with colour and, something which really interested me, the use of strings for sculpture.

Image and information seen in person at the Hepworth Wakefield museum, England, and the website: <http://barbarahepworth.org.uk/> accessed 05/12/13)



Oiseau lunaire, 1966, Miro



Two Forms in Echelon, Bronze, 1961, Hepworth

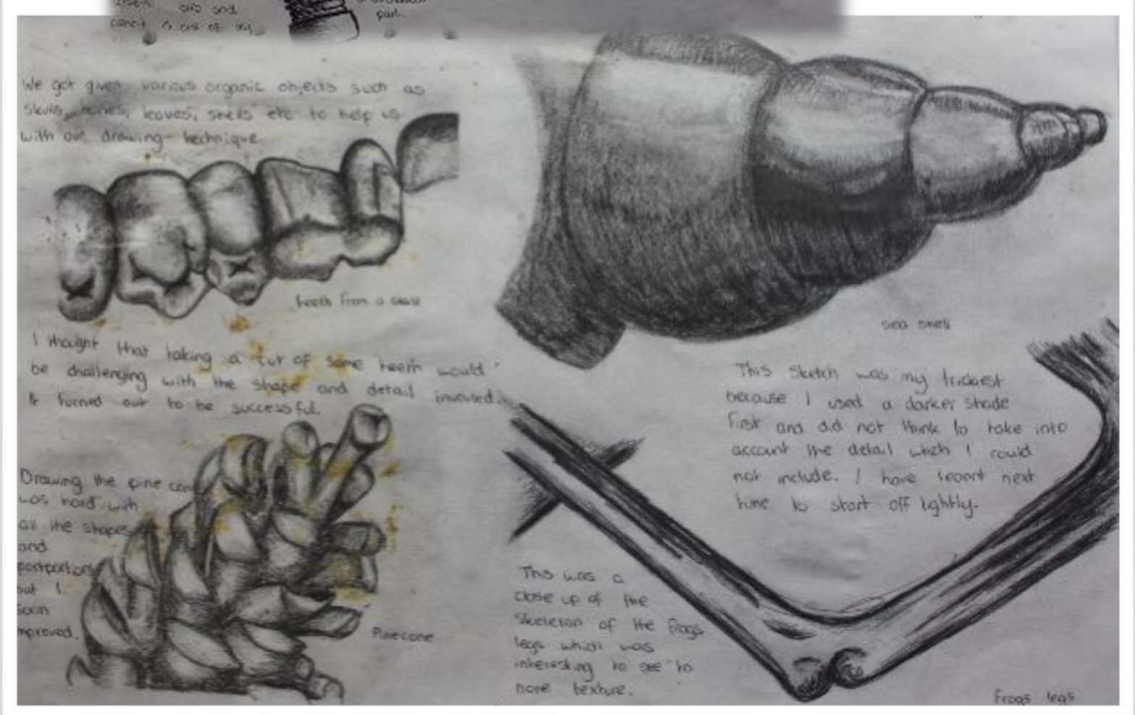
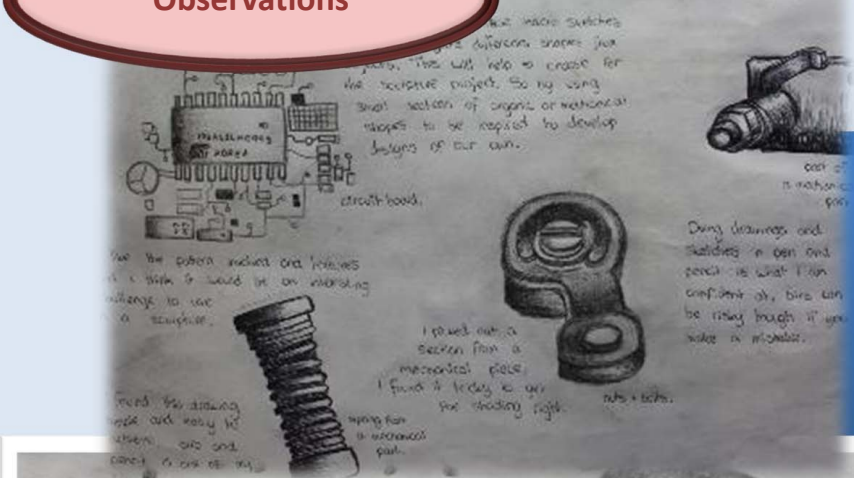
Observations

SKETCHES

The main idea of my macro sketches was to investigate different shapes and objects. This helped me choose my design for the sculpture I was to develop. These are all designs of my own.

Mechanical objects:

To further expand my drawing technique I looked at several mechanical objects including a circuit board and a spring. With the board, I liked the pattern involved and the textures and I think it would be an interesting challenge to use in a sculpture. I found drawing the spring simple and easy to achieve, biro and pencil are one of my strong points. I am confident with doing drawings in pen and pencil, however biro can be risky though if you make a mistake.



Organic objects:

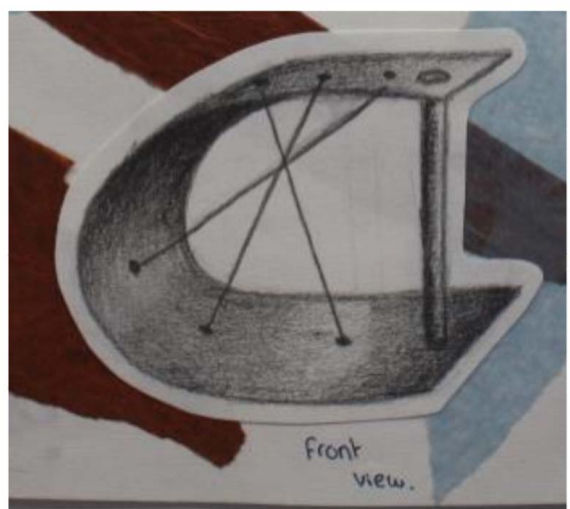
To practice my drawing technique I sketched some organic objects such as teeth from a skull, a sea shell, pine cone and frog's legs. I thought taking a cut of some teeth would be challenging with the shape and detail involved. It turned out to be successful. Drawing the pine cone was hard with all the shapes and proportions but I soon improved. The sea shell was my trickiest because I used a darker shade first and did not think to take into the account the detail which I could not include. I have learnt next time to start off lightly. It was interesting to sketch the skeleton of the frog's legs to see the bone texture.



From my sketches with both organic and mechanical objects, I created a mixture of the two into a small sculpture idea. It has a circuit board pattern. The bottom is a spring and then on the top will be a top view of a human gum and teeth. I liked this idea because together it creates a stable structure of a sculpture. This could possibly go on to be my final design. I found it tricky to draw the teeth and thought it would be a challenge.

Developing ideas

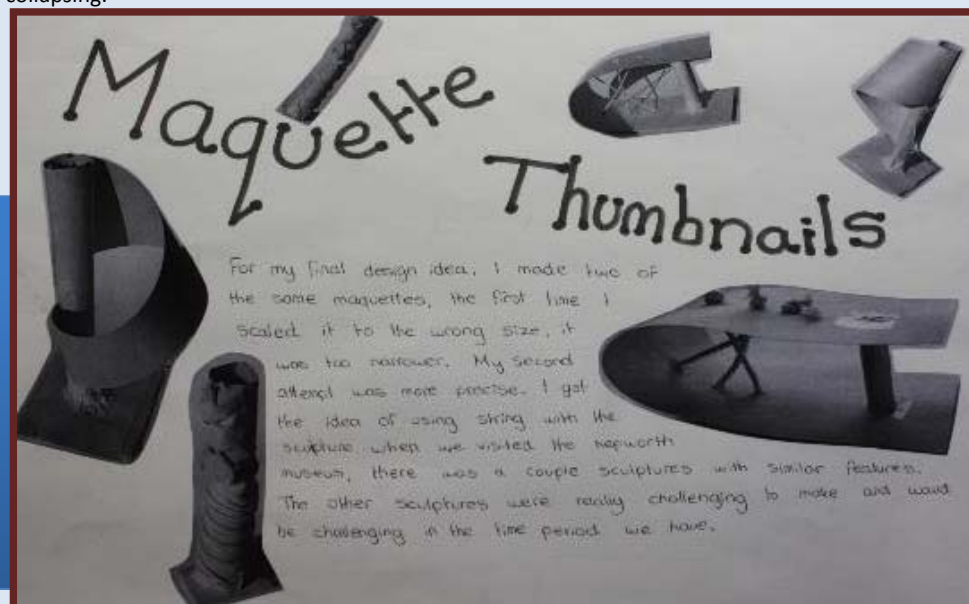
Other designs incorporated sea shells which I did a sketch of and I liked the idea of using a curve to create a shell-like structure. By having a firm back as the base, it could stabilize the sculpture with a pole in the middle to hold the curve in place. The curve would be made out of cardboard and then have modroc covered over the top, the pole and the base can be made out of any hard study material to support it.



My last sculpture design is another curve with a pole to support it. Then three pieces of string will attach from each hold. The curve will be made from cardboard and again covered in modroc. This sculpture will not need a base or a stand to support it because the bottom of the curve is flatter so it will balance. The pole will stop is from collapsing.

Maquette thumbnails

For my final design idea, I made two of the same maquettes, the first time I scaled it to the wrong size. My second attempt was more precise. I got the idea of using string with the sculpture when we visited the Hepworth museum, where there were a couple of sculptures with similar features. The other sculptures were really challenging to make and would be challenging in the time period we have. I made maquettes to give myself a rough idea of what my final sculpture would look like. I used materials like cardboard, string and duct tape. It was challenging to have an image of what it should look like: I made various maquettes to give myself a range of ideas.



Large scale experiments



One of my favourite experiments so far is a sculpture with a curved shell shape with strings to support it. I chose this design because it was a more stable sculpture than the other designs with its wider surface area and support. The pole and the line strings to hold the shape. It was made from cardboard first to give it some structure. Then I covered it in modroc to harden and maintain its shape. I made holes for the wire and string to go through and tied knots either side. I think this design was the most effective and efficient experiment so far.

