

**G10 ART**

**Bell**

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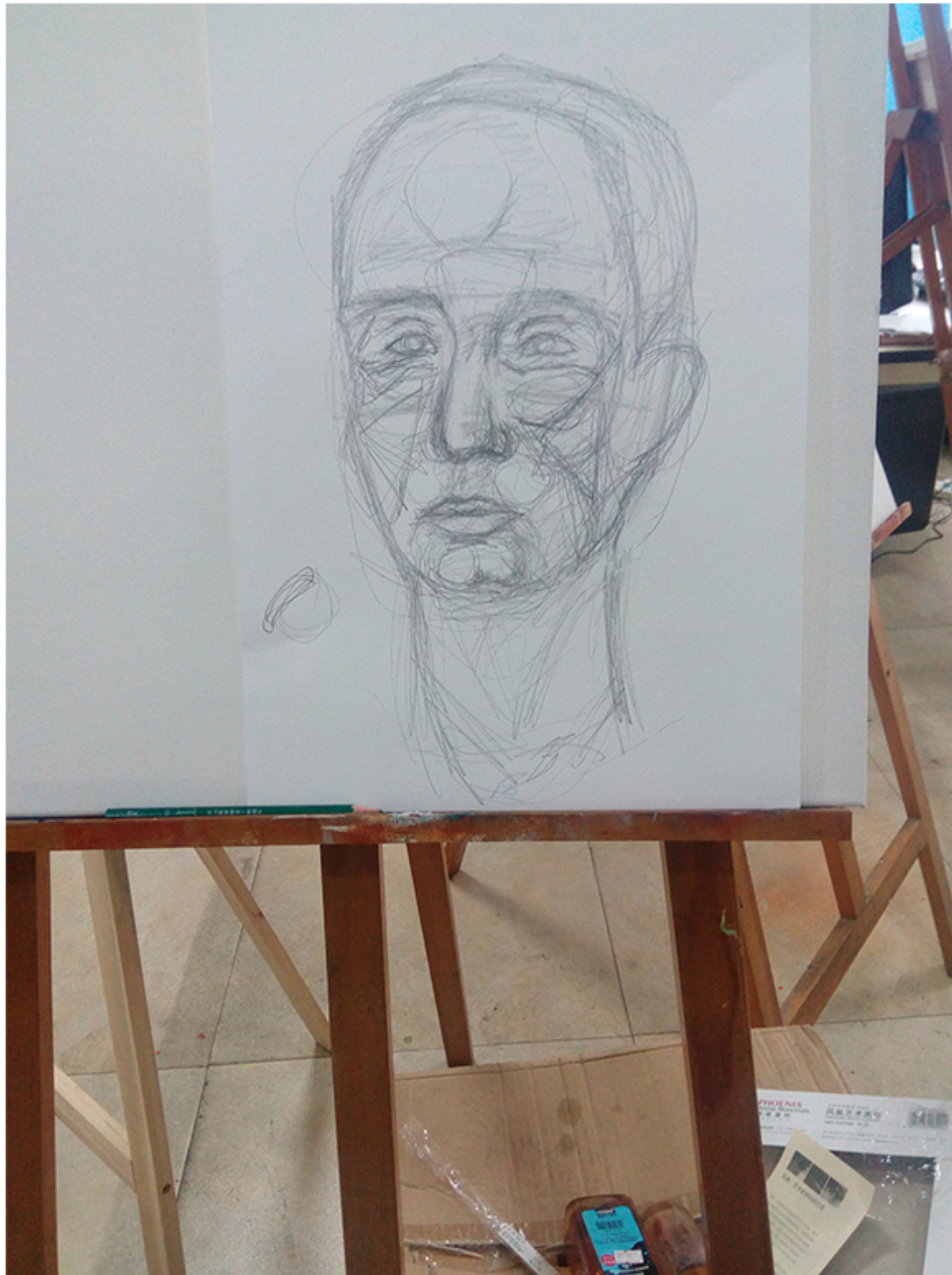
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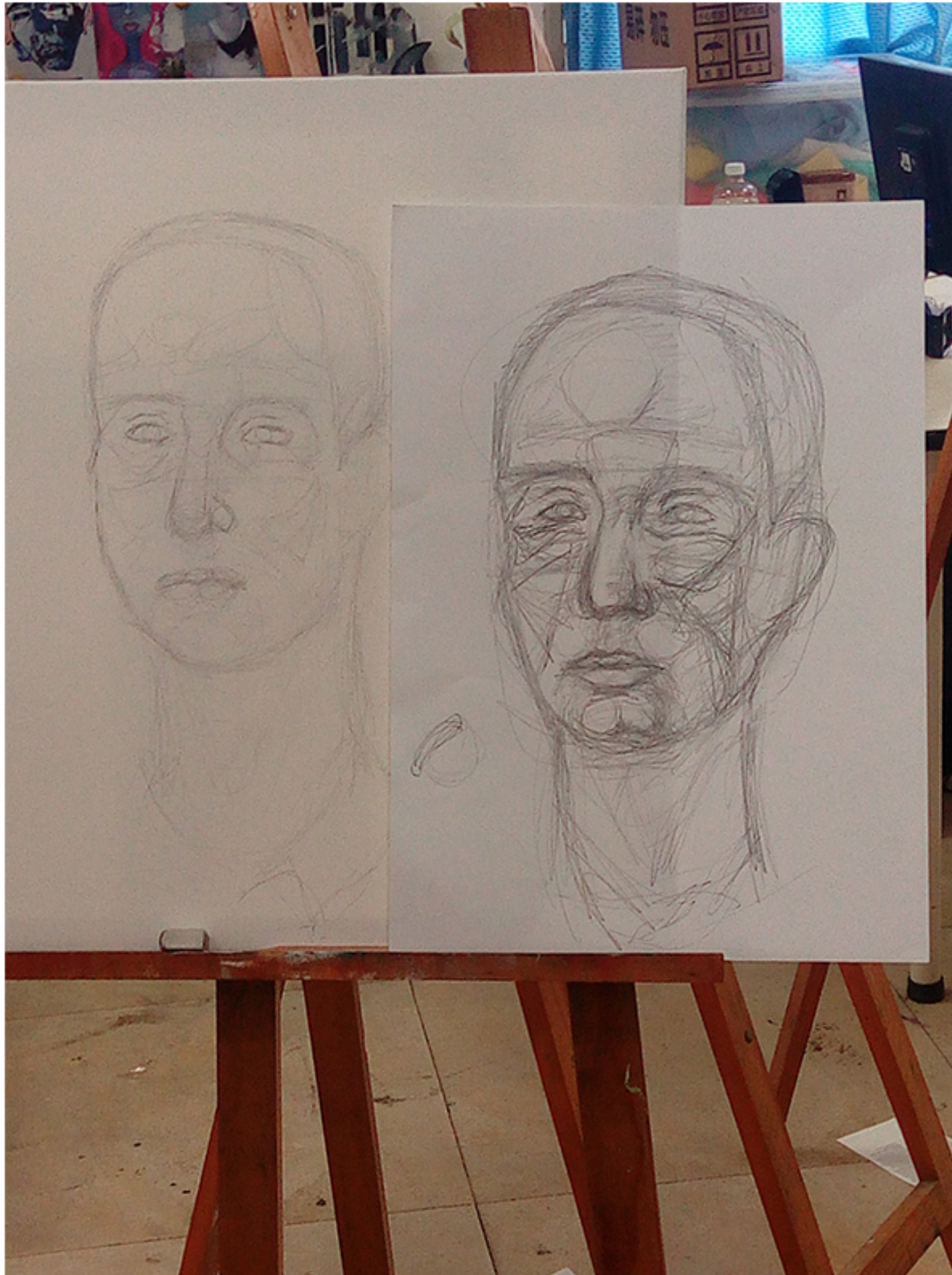
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# **Oil Painting Process**



Starting the drawing from sketchbook  
Draw the outlines of the form  
Draw the line between different values and colors



Start to draw on canvas  
Sketched the lines of form,  
the lines between different  
values and colors.  
Draw with light lines(easy to  
erase, and the pencil color  
won't mix with the oil paint  
and affect the color of it



Putting values according to the lines drew in the sketch

Using dark brown for dark area, white for light area.

Mix brown and white for the medium area.

(mostly turpentine and a little bit of linseed oil)



Start to mix skin color  
Paint the area of eyes,  
mouth and ear, which I  
keep it empty for the last  
time.

Add medium skin color to  
the face and color of lips.  
and color of lips.  
(1 / 4 of linseed oil)



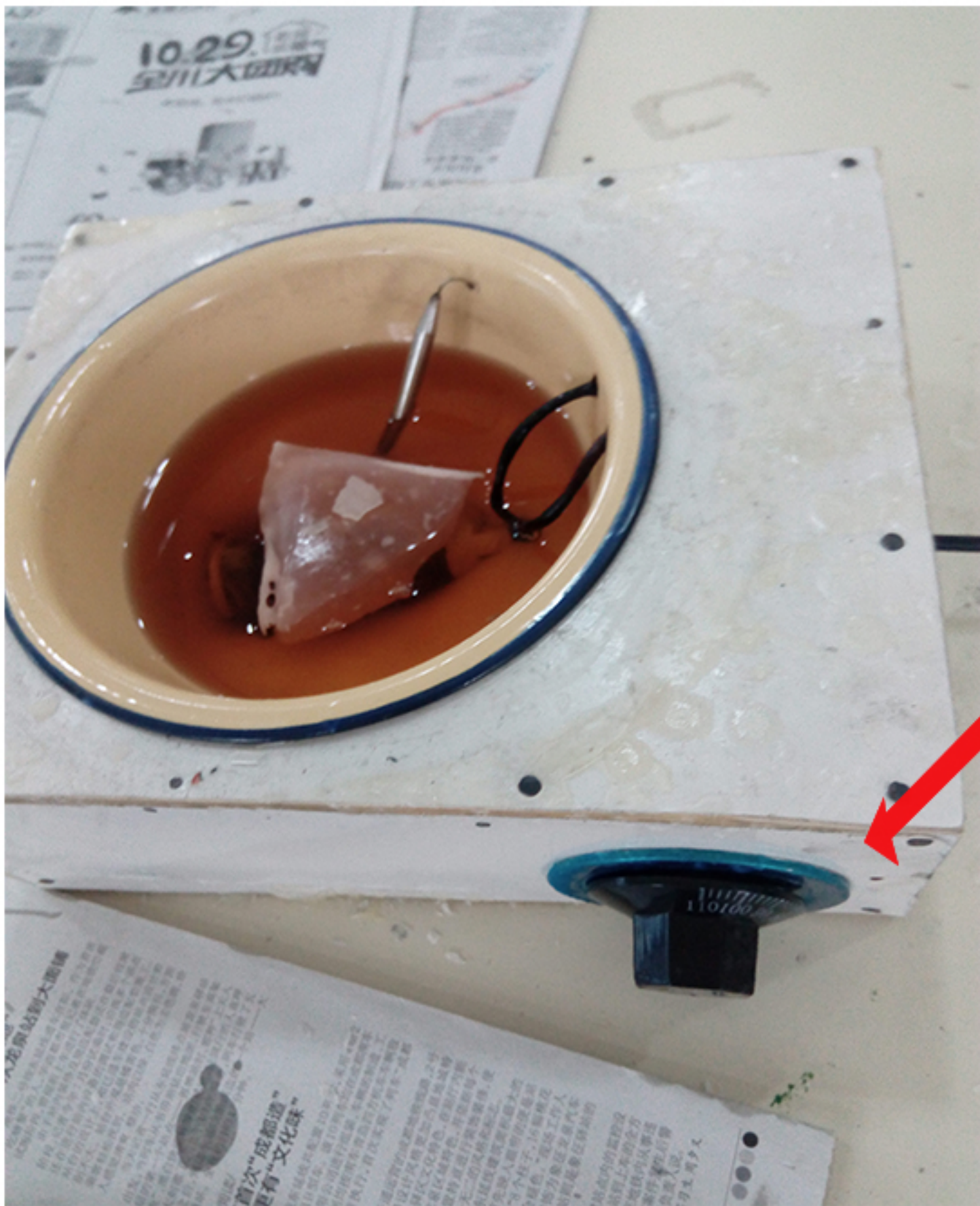
Add light skin color and dark skin color  
Reshape the form of head and hair  
Reshape the edge of the mouth  
Mix orange with white and brown, add it to the background.  
Add detail to the eyes(change the color of eyes and add eyelids)  
  
(Almost a half of linseed oil)





Reduce the contrast between hair and face.(Add light brown and white to the hair)  
Make the lips thinner.  
Add details to the eyes(highlight, the color of eye ball)  
Add clothes.  
(Half linseed oil and half turpentine)

# **Batik Process**



Waiting for the wax to melt

Controlling the temperature

Exploring the medium on paper

Controlling the wax



Controlling areas of careful detail

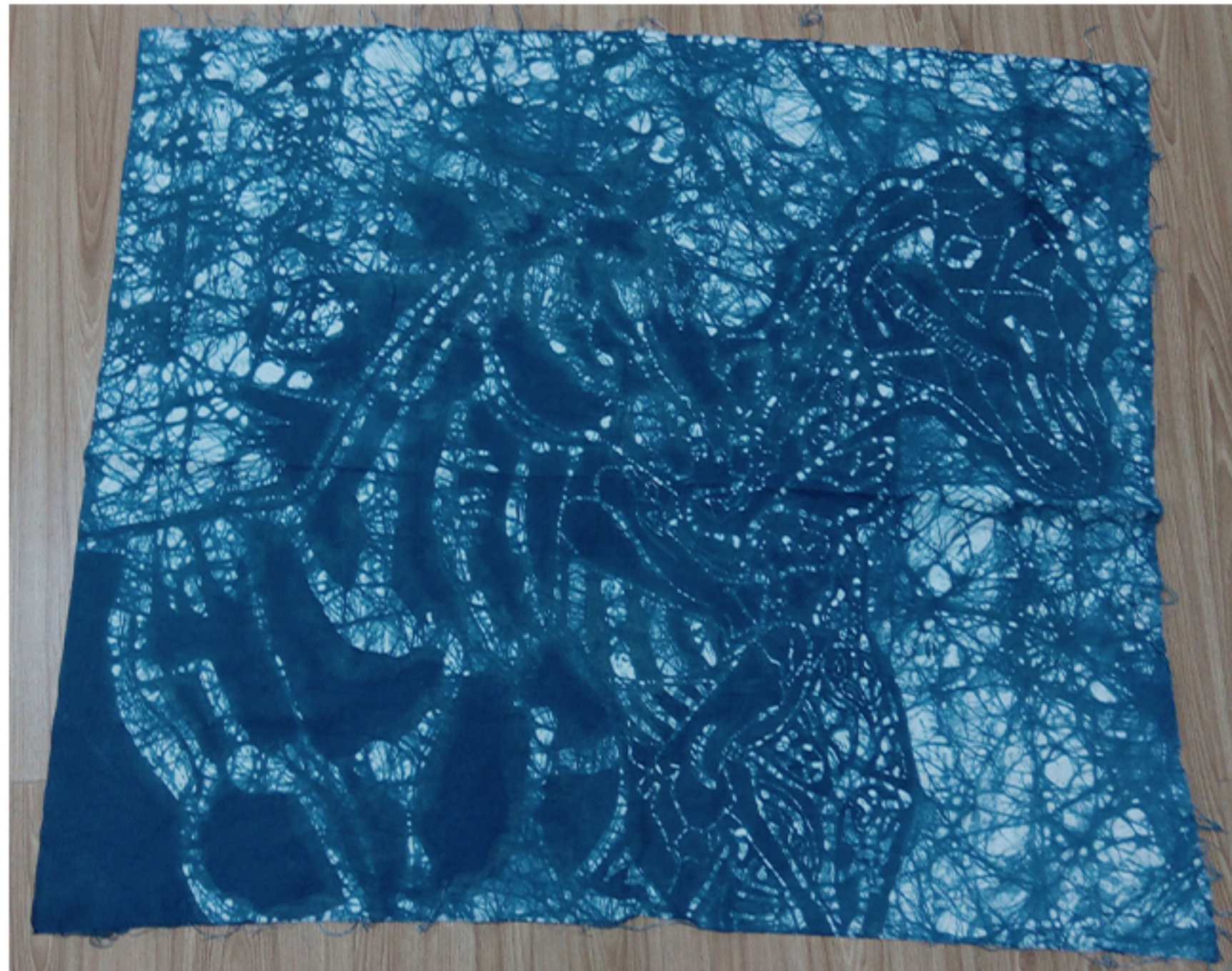


Positive line/shape

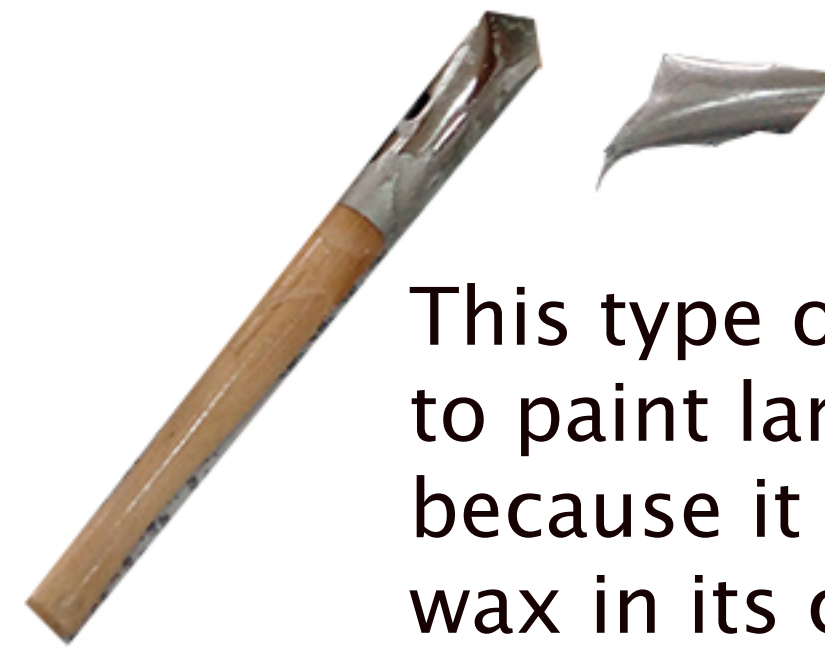


Negative line/shape

(the background should be white)



## Effects of different types of tjanting tools



This type of tool is used to paint large areas, because it can hold more wax in its container. And for the detail area it will be a little bit hard to control.



This type of tool is for small detail or lines, there are several different sizes to choose. This tool is my personal favorite.



Drawing placed under the fabric



## Effects of different types of fabric

**moderately thick**– my darkest one, white areas are white.

**thick**– dark(the picture made it lighter, white areas are easily to be white, but the fabric itself is yellow).

**moderately thick**– darker than the color in the picture, but not as dark as the first one.

**thin**–lightest(maybe because it's too thin), white areas are not white enough.



I think the reason why the same fabrics got different colors is that the darker one I putted it in the fresh dye that had never used before. Maybe the time is also an important factor.



Effects of too hot or not hot enough wax



For this horse design, you can tell that the parts of the head and the tail had too hot wax, the wax just directly passing through the fabric. So that the wax won't really protect the white area.

For the situation that the wax is not hot enough, the wax will only flow on the surface of the fabric also can't protect the white area.

# 3D works



Process of creating lines from surface cracks



## Length of time in the color

These two are the same type of fabrics, the differences between them are: the darker one I put it in the fresh dye, and when I picked it up for the first time it wasn't dark enough, so I putted it back in to dye for the second time. So if you put it into the dye for longer time, the color would be darker.



# Removing the wax Iron

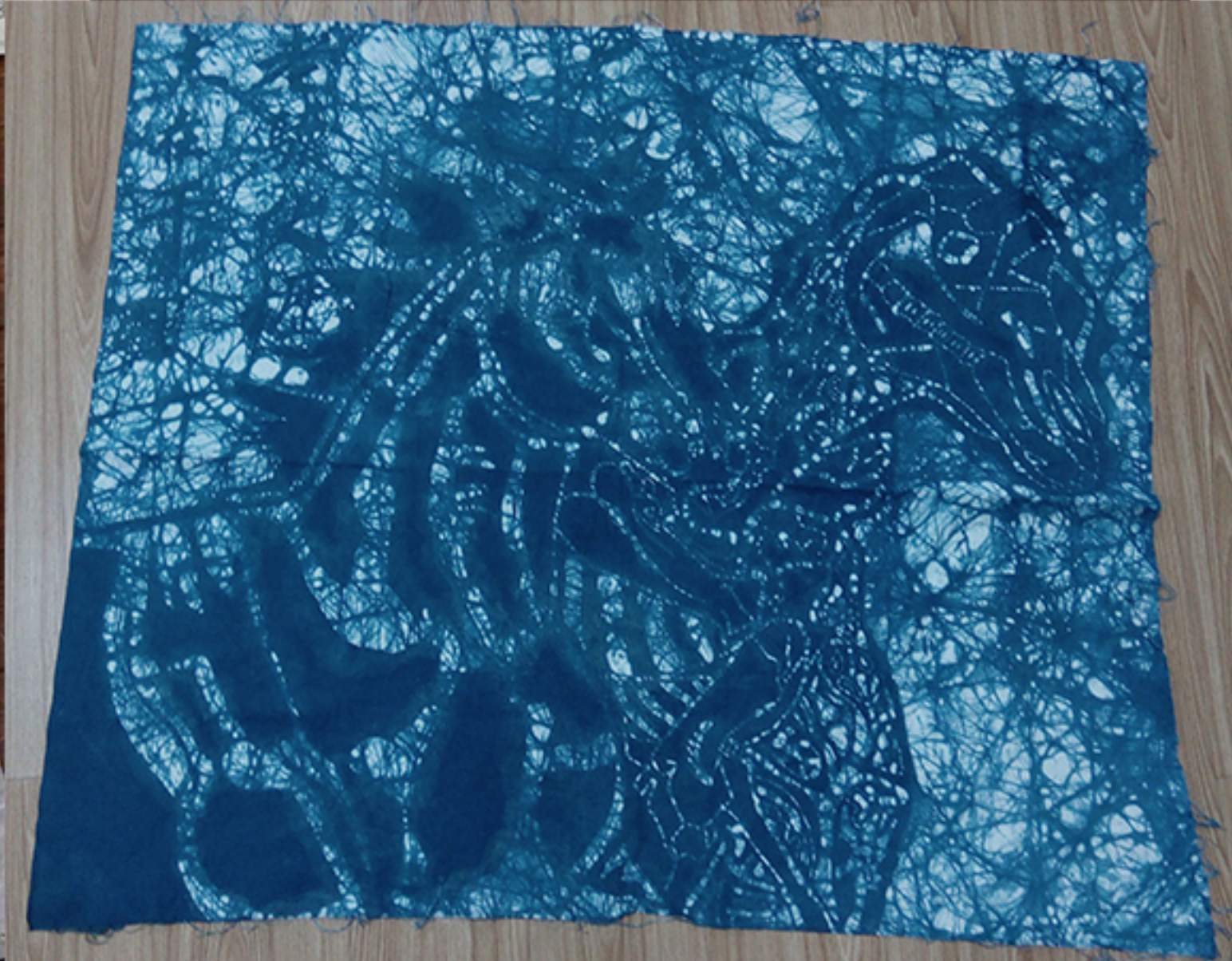


# Boiling



# Final Design

Final Design's suitability for batik medium



# **CRITICAL REVIEW OF BOA MISTURA**




*Beleza (Beauty), 2012,  
Sao Paulo, Brazil,  
Boa Mistura, 30\*3.5\*3m*

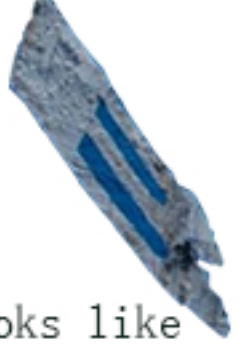
# Formal Qualities

## Angle of view

From another view, we can see the word was paint on different positions of the walls. The angle of view is important because if you looking at this picture in another directions you may not able to see the word.



-  might see the word
-  see the word perfectly
-  can't recognize the word



## Proportion

Some lines were longer than it looks like in reality and some are shorter. The artist makes these lines looks strange, in order to ket the viewers see the normal word in a special position.

the position you stood

## Form

It's creative that the art-work was create in a three dimensional space, it's not on a flat surface. If you viewed from the proper angle and distance, the works cause words to seemingly float in the passageway, thanks to an illusion effect based on the careful painting of stretched-out text in accordance with the 3D perspective.

## Major focus

The word in the center of the artwork is the major focus of this artwork. The rest of the walls paint in other pure colors, such as blue. Pure blue was an uncommon color for streets, when you see this street from the above, you will pay more attention to the highlight area(blue area), blue area became the major focus of the city.



# Interpretation

## Critical Hypothesis with Support:

People will ignore the beauty around them especially near their home, but art can shape the identity of a neighborhood. It rejuvenates and unite the neighborhood. At the end people believe this community lived in a better condition, they will find the beauty around them and love their life more.

Because the viewer can only see the word from one special position so that not everyone passed by could see the word, the viewer must find that special angle carefully. Some of them might just ignore it.

The location this artwork was created is in the neighborhood where the creators are lived. The creators of this artwork are the volunteer from the neighborhood, which means they are creating the artwork near their home.

The young artists and the commitment of the volunteers brought enthusiasm to the neighborhood. and the colorful paints also give the charming color to old alleys. The words such as "beauty" "love" were paint on the walls, it brings positive energy to the slums. At the same time, the project also bringing together children and adults who lives in the slums in the process, sharing their time with others from social centers, when maybe there was never any excuse to meet each other.

Their homes are now bright and colorful, their relationships with neighbors improved. People lived in the slums will no longer felt ashamed about their home, they are taking great pride in their home.

## Interpretation of Cultural Context:

Under the auspices of the Spanish embassy in Brazil, an art team called "Boa Mistura" (comes from the Portuguese "good mixture," referring to the diversity of careers and perspectives of each member) did this project in Sao Paulo.

They are creating some graffiti in the slums of winding alleyways. This project aims to change the dilapidated appearance of the slums, to build and transform communities. They brought their talents to beautify and unite the neighborhood. In the slums of Sao Paulo, children and adults are living in a bad condition, but these rainbow color painting decorate the slums. Also, because the design is simple, even children could paint it, so they could join and contribute to a part of the artwork. They are creating their own homes, they'll become rich in their mind.



# EVALUATION

## Relationship between Critical Hypothesis and Grounds of Judgement:

This artwork is identified as a community-based street art. The objective of this artwork is Institutional. Because this art team "Boa Mistura" was supported by the Spanish embassy in Brazil to create these artworks in the slums of Sao Paulo. These artworks could represent the positive and friendly attitude of the Spanish embassy.

The artwork is also having a good relationship with the critical hypothesis. Here's the hypothesis: "People will ignore the beauty around them especially near their home, but art can shape the identity of a neighborhood. It rejuvenates and unites the neighborhood. At the end people believe this community lived in a better condition, they will find the beauty around them and love their life more." There's a description on the website of Boa Mistura: "Madrid-based artist collective that has a history of traveling the globe, spreading street art as a symbol of social change. From Sao Paulo, Brazil to Cape Town, South Africa, the group of painters, engineers and architects transform the typical brown and gray colors of cities across the world into a spectrum of reds, blues and yellows." All these words in an effort to demonstrate how community-based artwork can shape the identity of a neighborhood.

**Areas of Success:** creative use in angle of view, space, form, proportion

**Areas which are Not as Successful:**

**Cultural Perspective:** The slogans on the website of Boa Mistura are "A coat of paint can go a long way." and "The Best Way To Rejuvenate A City Just Might Be To Paint It Every Color Of The Rainbow." In the slums of Sao Paulo, families are usually poor, their living conditions are bad, brown and gray made the slums lose their energy. But after the children and adults worked together to beautify their neighborhood, they will notice the youth of the neighborhood sharing their time with others. They'll get psychological wealth after decorating their own homes. It also shows the positive attitude of Spanish embassy in Brazil, how they care about these poor regions.

**Evaluation of Artist's Choice of Media and Materials:** this artwork is a graffiti that paints on the street. The media and materials are proper because it paints in a public place, so everyone could see this artwork, made it serve for the critical hypothesis.

**Evaluation of Artist's Technique and Process:** The artwork is not complicated, the design doesn't have any detail, so everyone even children could join this painting. The only part of this artwork requires technique is when the artists measure the length and height of the street and calculate that at which angle we could see the words perfectly on the wall. For the process, people are having fun during the process, built a better relationship.

**Comments Related to the Merits of the Artist's Intentions:** This project aims to change the dilapidated appearance of the slums, to build and transform communities. The intention of this artwork is positive and the artists did accomplish it. People in the neighborhood loved their lives more.

**Alternative Possible Outcomes:** When the artists creating this artwork, they only thought about how this gonna work in the neighborhood, but they didn't realize that as they colored this area, it became the major focus of this city. It brings the positive energy to the whole city.

# CONNECTIONS SECTIONS

## Reflection in Light of Outcomes

**How has the investigation process of this critical review allowed you to see more than you would see by just casually looking at the artwork?**

These are lots of stuff that I wouldn't know without the researching process of this artwork. First, I won't know the artists' names and they did this artwork in a series. Also, I won't know that the process of making this artwork is more important than the result its own. I won't know the people live in the neighborhood are the painters of this artwork, and how they are having fun during the process.

**Why are your conclusions interesting or valuable to you or to others? How have your conclusions developed your thinking or ideology?**

My conclusion is valuable because it awakens the consciousness of the influences of art on society, and how can art and making art change our daily life in a positive way. At first, I didn't think about how unique the painters of this artwork are. Now, I understood that art is accessible, anyone can make art. And this artwork changes my old way of thinking that only the emotion or the feeling the artwork expressed is important, but the process of how to make it is also important.

**How might your conclusions differ from the conclusions of others? Why might that be?**

Because I did a lot of researches, my conclusion is based on the background information of the artwork, I considered the environment it located, the relationship between the artwork and society. So my conclusion might be more in depth than the others. Others might just have some general description about the artwork, but mine is more specific.

**What problems did you encounter during this critical review and how did you solve those problems?**

I found this artwork on the book Big Art Small Art, but the book doesn't have the artists' names for the artwork (That's why I didn't put the artists' names on the source citation at first.). Eventually I solve it by use a function of baidu "identified the photo", it will help me to find the similar photos of the artwork I put it in.

**What problems remain unresolved and why? What consequences might that involve?**

There are many web links I need for the critical review section, but they all need VPN to open, the problem is I don't have one. The consequence is that I didn't get the information I want, so there might be some parts that I didn't cover.

## Outcomes Applied to My Own Creative Work

Different angles can cause different understanding of the artwork. When the viewer sees the artwork from a different angle, the viewer will see something different.

The artwork is not unified with its environment which makes it become the major focus of the environment. My artwork will have something weird which makes the artwork become the major focus of the environment, but on some special angles the viewers will think that the weirdness is making sense.

# **Studio Work Plan**

# THUMBNAIL DESIGN

## OBJECTIVE

In response to, “What don’ t you understand that you wish you could understand?”

For people who can see, we perceive the world through our observation. But for people who were blind, they don’ t have the visual sense. I’ m wondering about what does the world seems like in the imagination of blind people. I’ ll showing this idea by imitating the real world of blind people, use texture, abstraction, value, etc. Also, making a combination of imagination and reality.

## RELENVANCE FOR OBJECTIVE

After Ms. Linda took us to the DIALOGUE IN THE DARK. I became more curious about the blind people’ s perspective. Because when I couldn’ t see anything I’ ll imagine their color and appearance. But what if I were blind, what if I had never saw any color in my life. What ‘s the scene that inside of my mind.

## IDEAS TO THE WORLD

American author Helen Keller, who was a deaf-blind woman. In her book The Story of My Life/ Three days to see, she wrote about her teacher Emanuel Swedenborg and what she will do if she could see. There is a description in the book about the colors of the flowers in the garden. When I read about that paragraph I want to know that what is her imagination about the colors “red” “blue” “green”, etc. Did she really know the differences? Or she was just repeating what her teacher told her.

# FIRST DESIGN IDEA



## 1. Relationship to My Objective

This design imitates the real world of blind people by using the high-contrast. Every thing we can see becomes ambiguous to the blind people.

## 2. Relationship with the work of Boa Mistura

When you let the left side of this design becomes the base of it, you can tell that there is a abstract scene of the nature( mountains and water/lake). Thus, the girl will no longer be the major focus of this design. Different angle of viewing this design causes different understanding of this design, which is the same as the works Boa Mistura did.

## 3. Choice of Media and Materials

Media: wood (I want to add texture to the design, so it will be a woodcut, but I'll still have this design paints on the wood, the woodcut only shows the texture of the real world, the design is just a imaginary world)

Materials: water color, acrylate, wood, wax(for texture)

Size: 45\*51 cm



# SECOND DESIGN IDEA



## **1. Relationship to My Objective**

This design is trying to express that although the visual nerves of the blind people injured, their inner souls are the same as everyone else. Their eyes are blind, but their minds are not. They might be the one who's reaching the light of beauty.

## **2. Relationship with the work of Boa Mistura**

The man in the design is the only colorful thing of its environment, and for final artwork I will use a kind of fluorescent pigment, when the lights off, it will be the only thing that lights up. Which makes the artwork become the major focus of the environment, just like what Boa Mistura did.

## **3. Choice of Media and Materials**

Media: Paper

Materials: water color, acrylate, fluorescent pigment

Size: 60\*60cm

# FINAL DESIGN



## 1. Relationship to My Objective

This design imitates the real world of blind people by using the high- abstraction. Every thing we can see becomes ambiguous to the blind people.

## 2. Strategies for expression

Implied line

Non-representational line

Representational line

Texture

Biomorphic/Geometric elements

Motion

Abstraction

Ambiguity

(All in efforts to imitates the world of the blind)

## 3. Relationship with the work of Boa Mistura

The design broke into pieces, the viewer must rearrange these pieces by themselves. The whole artwork will become puzzles. To let the viewer participate in the creation of the artwork, is the same as the work that Boa Mistura did.

### Annotation:

For the background, I will add decorative details in it.

And I am thinking about the possibility to make the puzzles become magnetic. And the possibility to make the process more important than the result (blindfolded my eyes while I am painting the artwork)

# **LIST OF MATERIALS**

**In the classroom**

**Acrylate**

**Watercolor**

**Wax**

**I'll bring**

**Carven Knives**

**Wood 100\*110cm**