Grade 10 Art

Cathy Li

Table of Contents
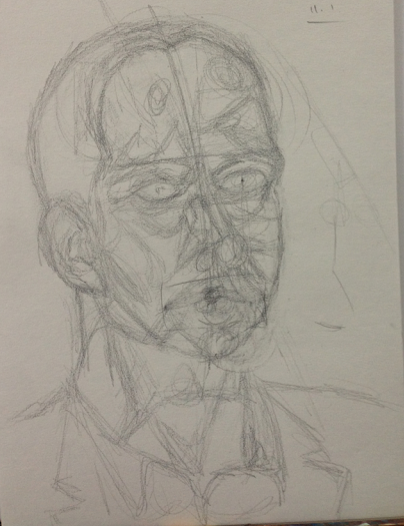
Oil Painting Process
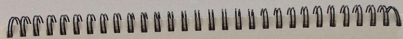
Day one

Sketched the model on the sketchbook for practise.

Day two

Sketched the
model on the
canvas.

Day three

Painted the background color and some of the dark, midian and light area on the model.

Day four

Finished paint the dark, midian and light area and part of the clothes' color.

Day five

Finished the clothes' color and start to paint the skin color.

Day six

Painted the most of skin color.

Day seven

The painting
is finished.

Batik Process

Step 1 :

< Make three practice work before you go to the final stage. Please start with your design.

< Design your own design, then draw the design on the paper. If its possible, make your design with black and white areas, so it's easier to clarify the areas that you are going to put the wax on or not. Also, if the design is not designed by yourself, please mention it on the fabric that you are going to use for paint. You may write a word 'copy' at the bottom of the fabric.

< Then take the fabric you need for the practice with the right size. (at least 25CM*25CM)   12
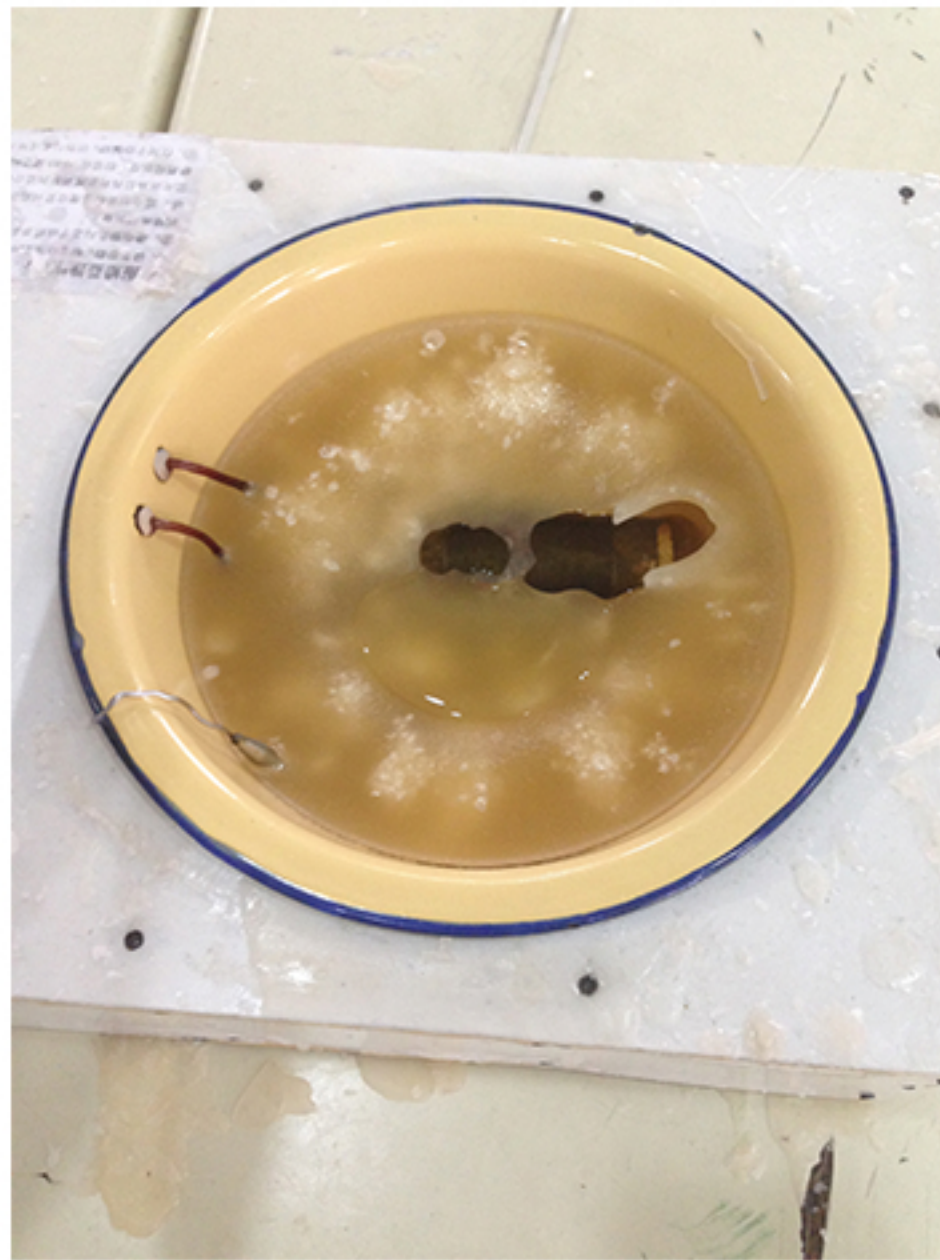
Step 2 :

< Waiting for the wax to melt. Controlling the temperature around 50 degrees on the machine and 80 degrees on the thermometer. Wait for all the wax get melted, then you can start to paint.

< Exploring the medium on paper.

Step 3 :

< when you are doing your paint, you should controlling the wax, controlling the temperature (too hot or not hot enough wax will have effects on strength of the white aera) and controlling areas of careful details. You can paint positive or negative lines and shapes on the fabric.

< You may use natural hair brushes.

< Drawing placed under the paper or fabric.

< You may try different types of tjanting tools and fabrics.

< You may show 3D form with controlling of temperature. (illusion of depth)

Step 4 :

< Before you put the fabric into the day, you are going to make cracks for the design, then the areas that you have made with cracks will get color on, and other areas with wax but no cracks will stay with white.

< Then put the fabric into the dye. (2 part dye, 1 part fixer, water with room temperature)

< The longer time that fabric stay in the day, the color you get will be darker.

Step 5 :

< After you finished with dye, you need let the fabric become dry. Then you need put the dry fabric into the liquid fixer. (1 lid + container of water, room temperature)

Step 6 :

< Let the fabric dry before using the iron to remove the wax.

< Put the tissue or newspaper on the fabric, wait the iron become hot, then use the iron to melt the wax, so most of the wax will take off by the tissue or newspaper. You need remove the wax as much as you can, then it's easier for you in next step.

Step 7 :

< After you removed the wax, you need boil the fabric.

< The water need to be boiling. Then you put the fabric into the boiling water, and you need use chopsticks to stri the fabric for at least 4 minutes. After you finished boil the fabric, you need take the fabric out of the water and begin to wash it with hot water until there is no more wax on the fabric.

Step 8 :

< Let the fabric dry after you washed.

< Final design's suitability for the batik medium.

< The final work is finished. If you want, you may make the fabric into functional.

Critical Review of

Umberto Boccioni's

Unique Form of Continuity in Space

Formal qualities

Umberto Boccioni

Unique Form of Continuity in Space

1913

Bronze

111.2x88.5x40cm

Formal Qualities

Umberto Boccioni
Unique Form of Continuity in Space
1913
Bronze
111.2x88.5x40cm

Other design elements

Form
Texture

Form is important in this artwork, because the form of the object help to show the heavy of itself.

Texture is important in this artwork, because the texture of the object help to show the hard and soild of the artwork.

V.S

Boccioni's artwork is high level of abstract, because this person's form is more sharp than a natural person's form.

The figure has just taken a large and powerful step with his feet. Its help to show the motion in the artwork.

Put the more heavier things higher, it will looks more powerful than its original.

All of the people are looking up to a higher view to see the object.

The use of angle of view Because the artist put the artwork high above us, it looks more strong and powerful.

Thick
Give the artwork more force and mass.
Shows strength.

No Face
The head with helmet like a warriors.
It's help to show the power.

Interpretation

Interpretation

Critical Hypothesis :

To show the mass, force, power and strength combined with motion and non-motion.

Support :

This artwork is very heavy because the artwork is made of bronze, and the bronze used in this artwork has a large mass. The form and the texture of the artwork makes it look more powerful and full of mass.

The artwork is thick because it help to show the strength.

This sculpture has no face because there is a helmet on his head with a cross, and usually helmets are for warriors, so the sculpture has no face but a helmet on his head to help show his power and force.

Evaluation

Umberto Boccioni
Unique Form of Continuity in Space
1913
Bronze
111.2x88.5x40cm

Ground of Judgment:
Formalism-art is good because the abstract and three dimensional form help to show the strength and mass. The angle of view help to show the strong and powerful. Those design elements and principle help to show the objective in a direct and clearly way.

Artist's Objective

Areas of Success:

This artwork is successful because the artist trying to show the mass, force, power and strenght combined with motion and non-motion in the artwork. The artwork is thick, heavy and with form, no face and no arm help to show the strength and power. And the artwork is heavy with no face and angle of view help to show the mass, power, motion and non-motion. So the artwork is successful.

Evaluation of Artist's Choice of Media and Materials:

The artwork is made of bronze, the bronze help to show the heavy with large mass.

The 3D form and the texture of the bronze help to show the powerful and mass.

All of them used to help the hypothesis.

Artist's Merit and Cultural Context :

The artist Boccioni was a futurism. He trying to change the realistic way of drawing from the Renaissance into the abstract. And the artwork is made with abstract in 1931. In 1931, the modern art's fame increased, and the abstract was a one of the famous representative of the modern art.

Connections

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

1) The investigation process of this critical review help me to see more about the formalist. Before I look at Boccioni's artwork, *Unique Form of Continuity in Space*, the only thing I know about the formalist is that formalist means art that is about design. But do we have more ways to show the formalist or can we look at the artwork that is about formalist through different way or side? I see more question that can help me to have a better understanding of formalist that I will not think about before.

2) After I did this critical review of *Unique Form of Continuity in Space*, I know how to show the formalist with using of technique. I know that to show something directly is not the only way to show formalist, you can show formalist by using different technique, such as using elements of design, levels of abstraction, principles of design, strategies of expression, etc. All of them helped me to prove that the artist used formalist in his artwork, in another way, use of them can help to show the formalist.

Q: What problems remain unresolved and why? What consequences might that involve?

The problem that is still unresolved is the cultural context to the artwork in interpretation section and evaluation section. I lost many marks in this area, and the artwork can't be clearly indentified without the cultural context. Because the cultural context is usually related to the background history, and those cultural context might help us to have a much correct and convincing hypothesis to the artwork.

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

1) Those conclusions are valuable to me because its helped me to have a further improvement of my objective. Cause those conclusions are very specific and detailed, so based on the logical thinking I get when I'm doing my conclusions, I changed my original objective into using fragile materials to show instability, weakness, and lack of support instead of using fragile materials to show fragial heart of brokenhearted people.
2) Those conclusions helped me to know more about how to analyse an artwork step by step, and I can learn the way of thinking of the artist, then use the knowledge I learned from the artist into my arwork if it's possible. And when I'm doing my own artwork, I know what are the steps that I need to do and what informations I need to have. So I will have a logical thinking when I'm doing the work. And those informations I got that through my logical thinking will be more useful for my artwork and more correct and accordant to my objective.

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

1) When we think in a different way and look at the artwork in diffenent view, our conclusion will be different. And even we are living in the same environment but there are still a lot of different between each of us, so we will have a different way of thinking and different understanding of many things.
2) In this artwork, my thinking is affected by the informations that I found by myself and the analysis that I did by myself, so when I look at the artwork in my view and think about the artwork in my way, the conclusion will be different from others.

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

1) When I'm doing the interpretation section, I have trouble with the critical hypothesis. Before I did this section,, I searched many information about the artist Boccioni and the artwork that made from the Boccioni. So the hypothesis I made for the artwork *Unique Form of Continuity in Space is something that about* going to a new future of art, and change the style of art into another. But Mr.Weller don't agree with that, because he think the information I gave to him is not convincing, and he think some information I get is not correct. So I looked my formal analysis section again and changed my hypothesis into that to show the mass, force, power and strength combined with motion and non-motion. And this hypothesis is much more close to the formal analysis I have, also its much convincing.

2) When I am writing the support for interpretation section, I have no idea that how to write the support and what kind of information will include into the support. So I looked an example of my classmate, then I asked the help from Mr.Weller, and he gave me some guidance of how to do the support section.

Outcomes Applied to My Own Creative Work
Stylistic elements:

The artist Boccioni used a very heavy and strong material to show mass, strength, force, and power. The nature of the material was key to the expression of the formalist objective.

In my artwork, I will work in a very similar but opposite way. I will be creating the opposite of the Boccioni. My artwork will use fragile materials to show instability, weakness, lack of support.

Studio Plan

Objective and relevance

Studio Work Plan

Objective:
Use fragile materials to show instability, weakness, lack of support.

Relevance:
I think everybody have a fragile heart, especially when people recieved some terrible feelings. And instability, weakness, lack of support are the feelings you may recieved. I know its not hard to feel that kind of feeling when you really understand the thing that causesd the bad feeling. So how can we show that feeling in entity, I know that kind of feeling is real exist in our world, because we can feel it truly. But can we show that kind of feeling in visualization? So I chose this objective.

First design idea

First Design Idea:

I used the glass screen on the phone and the branches as the fragile materials to show the weakness. The phenomenon of using needle and thread to connect pieces of fabric and the mending traces show the instability and lack of support. Be separated fabrics with different red color were connected together, even it's connected together, but the traces of the process still show the weakness.

Relationship With the Work of Boccioni:
My artwork used a similar but opposite way as Boccion's artwork. Boccioni's formalist artwork used a heavy and strong material to show mass, strength, force, and power. In my artwork, I used fragile materials to show instability, weakness, lack of support with formalist.

Media, Meterials, and size:
Media: batik
Meterials: wax, fabric, dye, needle, thread, the glass screen on the phone, branch.
Size: 40cm*55cm

Second Design Idea:

Relationship to Objective:
The skeleton hand and a list of branches formed a triangle, but this triangle is not steady, because both of the branches and skeleton hand were fragmentary, the branches and skeleton hand seem to be fall, it's show the instability, weakness, and lack of support. And the things around the branches and skeleton hand all show the instability, weakness, and lack of support in different ways.

Relationship With the Work of Umberto Boccioni:
My artwork used a similar but opposite way as Boccion's artwork. Boccioni's formalist artwork showed mass, strength, force, and power. In my artwork, I showed instability, weakness, lack of support with formalist.

Media, Meterials, and size:
Media: woodcut
Materials: wood, paper, ink, knife, brayer, scoop.
Size: 28cm*22cm

Second design idea

Design revisions

Objective:

Use fragile materials to show instability, weakness, lack of support.

Relevance:

When I was doing the formal qualities of Boccioni's artwork *Unique Form of Continuity in Space,* I am interesting of the way that artist used to make the design, and the type of the artwork. The artist Boccioni's *Unique Form of Continuity in Space* is a formalist work. I think it's will be fun to make a artwork that is formalist. So I like to make a artwork that is formalist and the design idea is opposite from Boccioni.

Design Idea :

Relationship to Objective:

The whole design is in a dangerous stage, if the artwork is been moved, then the whole design will be destory. And the egg is put on a piece of rice, and the egg is esay to get broken if there are any force pushed on the box, because when box is moved, it's will effect on the egg. And nothing can be removed after the egg is been put on the rice successfully, becuase if the weight is been changed, then the artwork will get fall down by unbalanced force on both side. And there are many signs on the surface of the glass box, those signs are all used to remind people to take care of the artwork. All of the signs are used for fragile materials. All of those things are showing instability, weakness, lack of support with fragile materials in formalist way, and this is what I wrote in my objective.

Relationship With the Work of Boccioni:

My artwork used a similar but opposite way as Boccion's artwork. Boccioni's formalist artwork used a heavy and strong material to show mass, strength, force, and power. In my artwork, I used fragile materials to show instability, weakness, lack of support with formalist.

Media, Meterials, and size:

Media: The artwork in a glass box with three dimensional entity
Meterials: pottery, wood, teacup, egg, rice, card, knife, paster, magnet, glass box
Size: 30cm*30cm

The design is a kind of blue print of my artwork. Everything might been change, because it's hard to make the both side of my design inside the glass box to be balanced. And there are more details which I didn't put in my design, because the materials that I chose to use might not be used in the final design. And I have to do some test or experiment to help me to choose the materials that I need for my final design. So whole design just a simple apperance of my artwork.
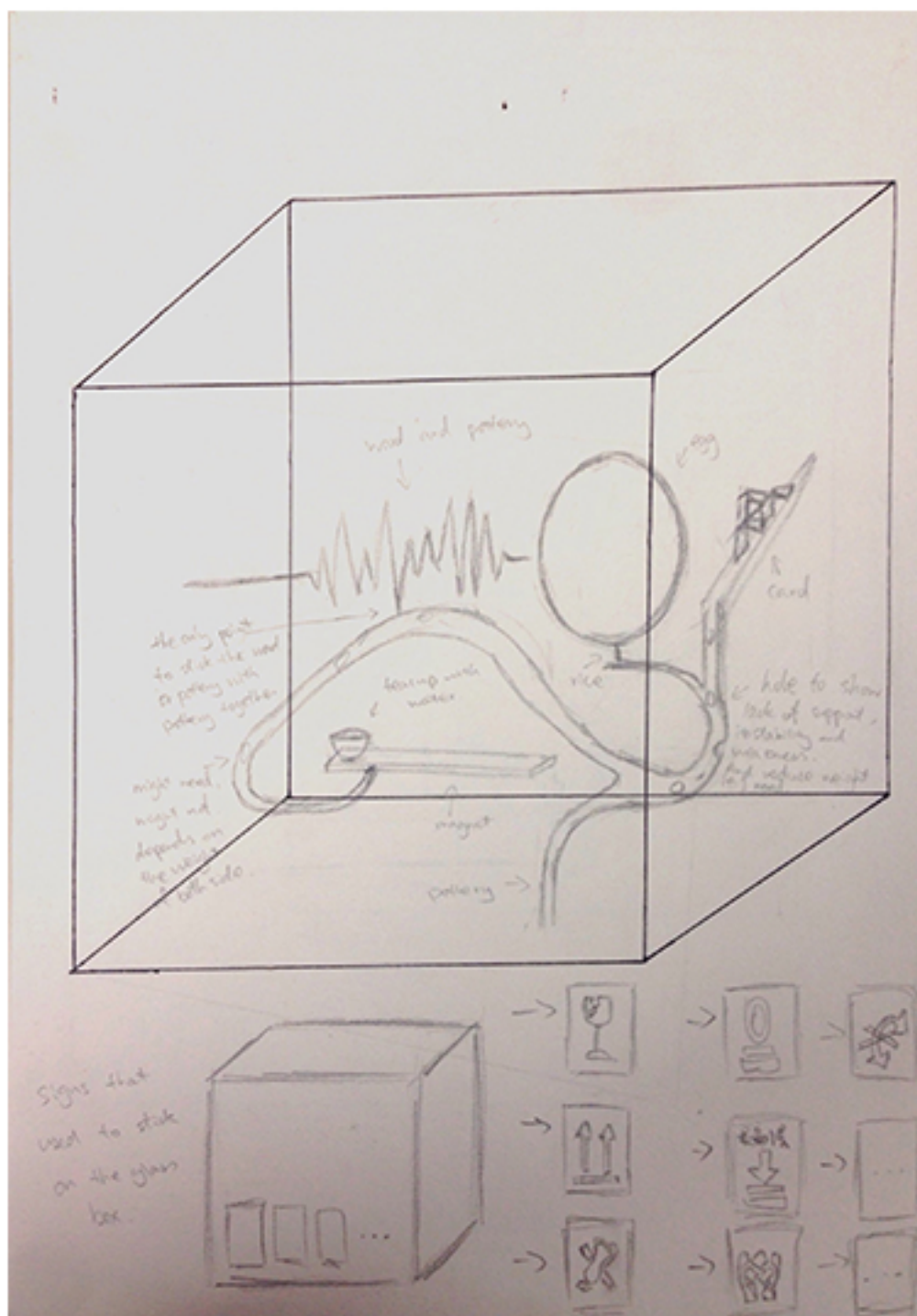
Final design

Design Idea:
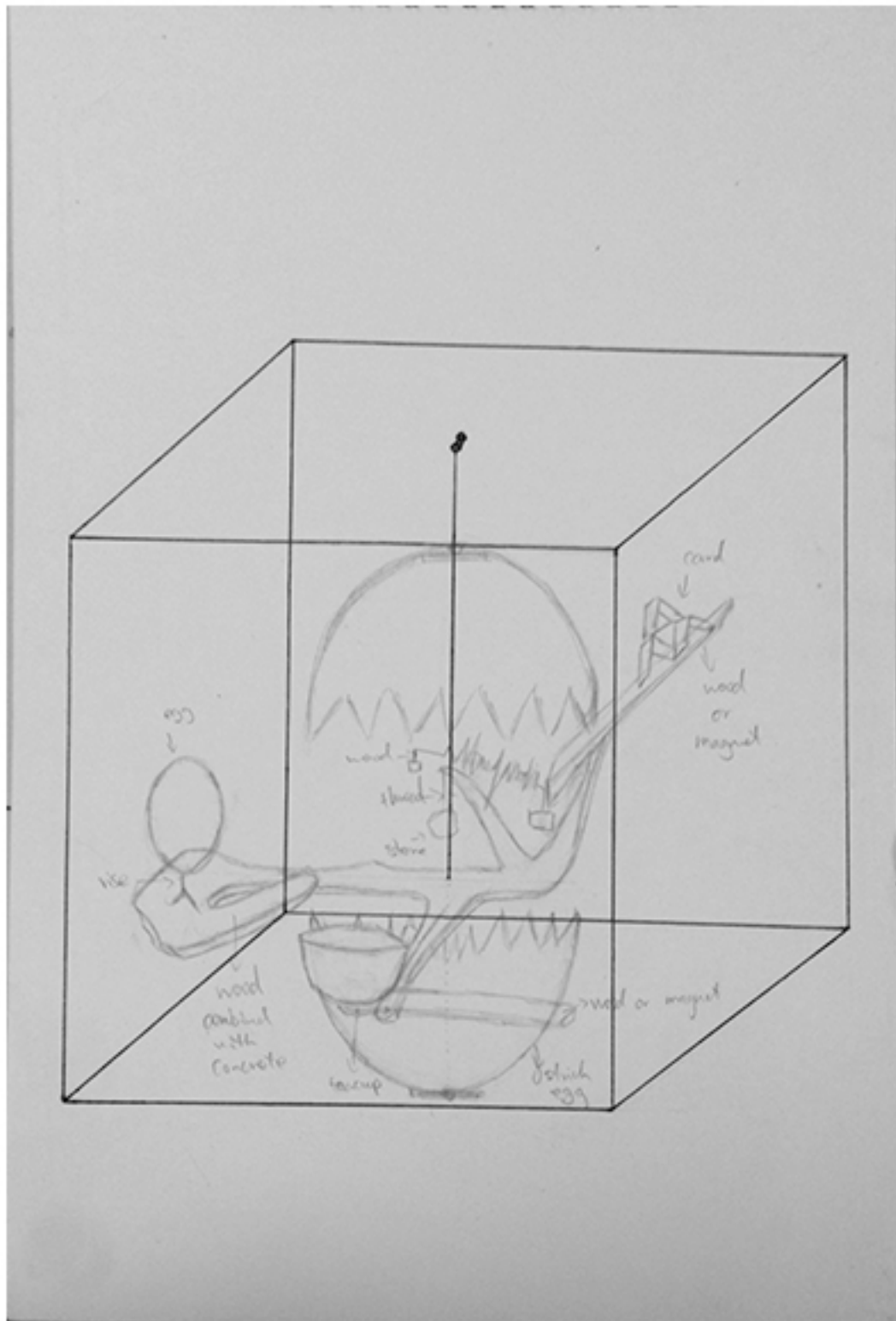
How dose your design fulfill your objective?
I used a lot of fragile materials in my artwork, such as an egg, a piece of wood, glass, and others. And I try to balance the materials I chose that have different weight set on different supports. But when you look at it, you will feel that the artwork might destoried even by a gentle touch with very small force. All of them showed the weakness, instability and lack of support.

What strategies for expression are you using and how creatively are you using those strategies?
Taxture and form: make my artwork look more really and you can get know my artwork's objective better when you look at it in three dimensional than in two dimensional.
Organization of the space: help my artwork be balance.
Balance: help to support objective by feel the weakness, instability and lack of support with the balance in the artwork.
Material and Media: Show the fragile in the artwork.

How dose your desaign relate to the artwork you examined?
Both of us chose the three demensional entity in the artwork, And my artwork used a similar but opposite way as Boccion's artwork. Boccioni's formalist artwork used a heavy and strong material to show mass, strength, force, and power. In my artwork, I used fragile materials to show instability, weakness, lack of support with formalist.

Material and Supplies

Materials:

·**a glass box (40*40*40cm)**
·a egg shell of ostrich
·wood
·**concrete**
·rice
·egg
·knife
·thread
·card
·**magnet**
·acrylic paint
·paster of signs
·water
·teacup
·machines to cut the wood

(materials with bold is the materials that I need to buy)