

GRADE 10 ART

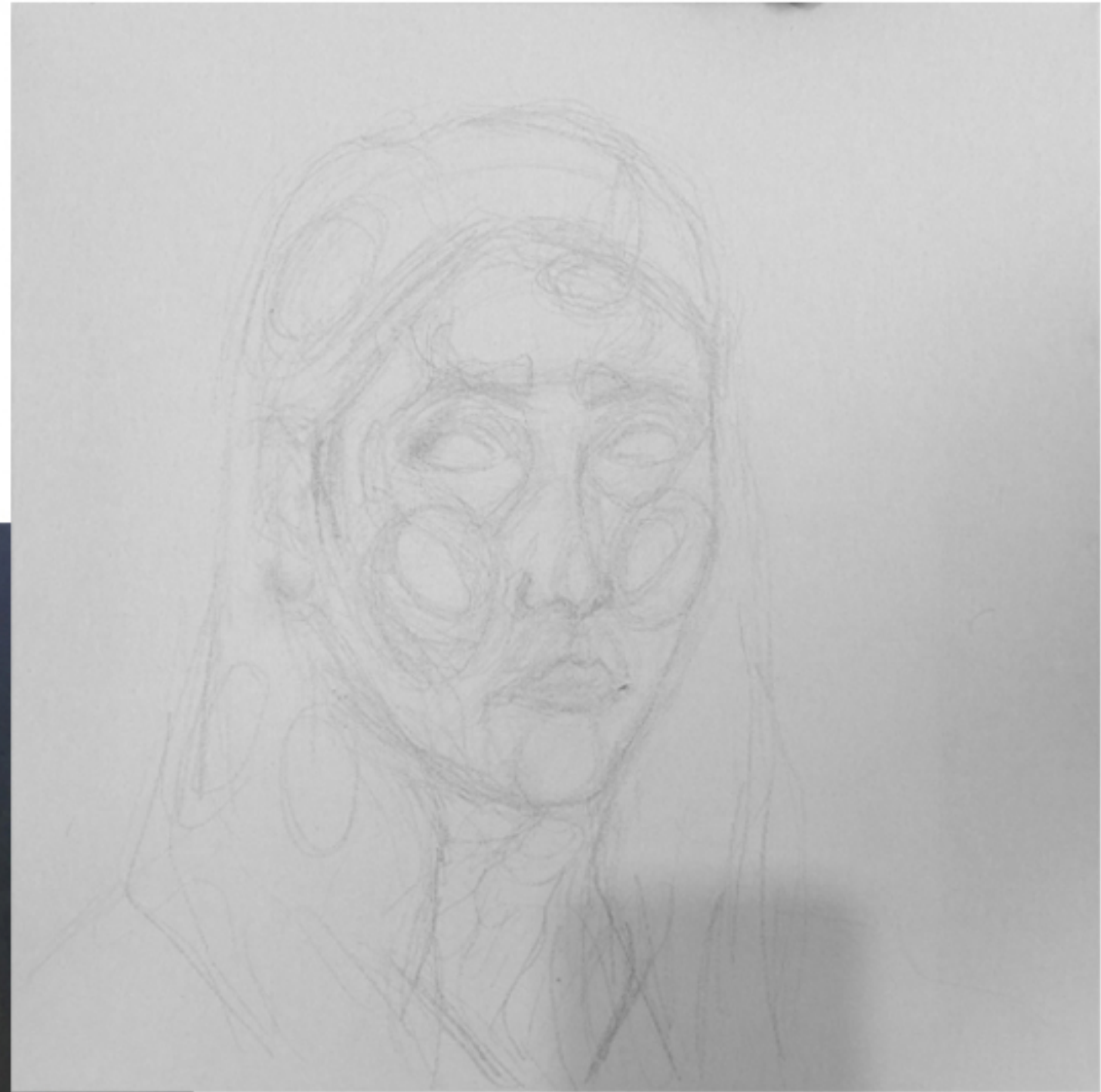
JIAYI WU

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OIL PAINTING PROCESS

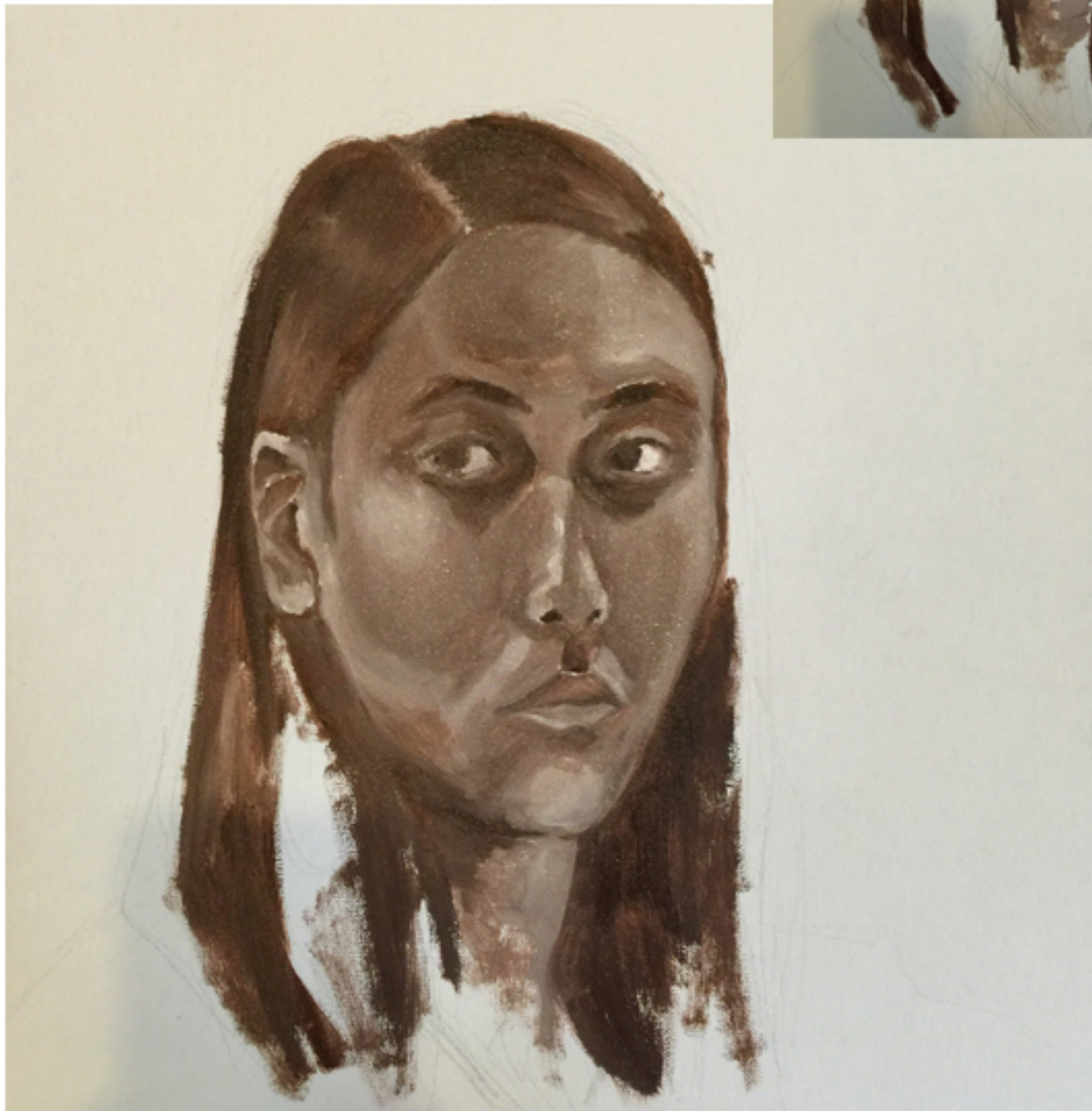
Final Work



Process 1: Sketch

I had made a brief sketch before I started to use oil paint. The sketch includes the outline of the forms of my head and face, the borders of the parts that have different value, the borders of the parts that have different color. (I have made the mouth and nose detailed in the sketch just to practice.)

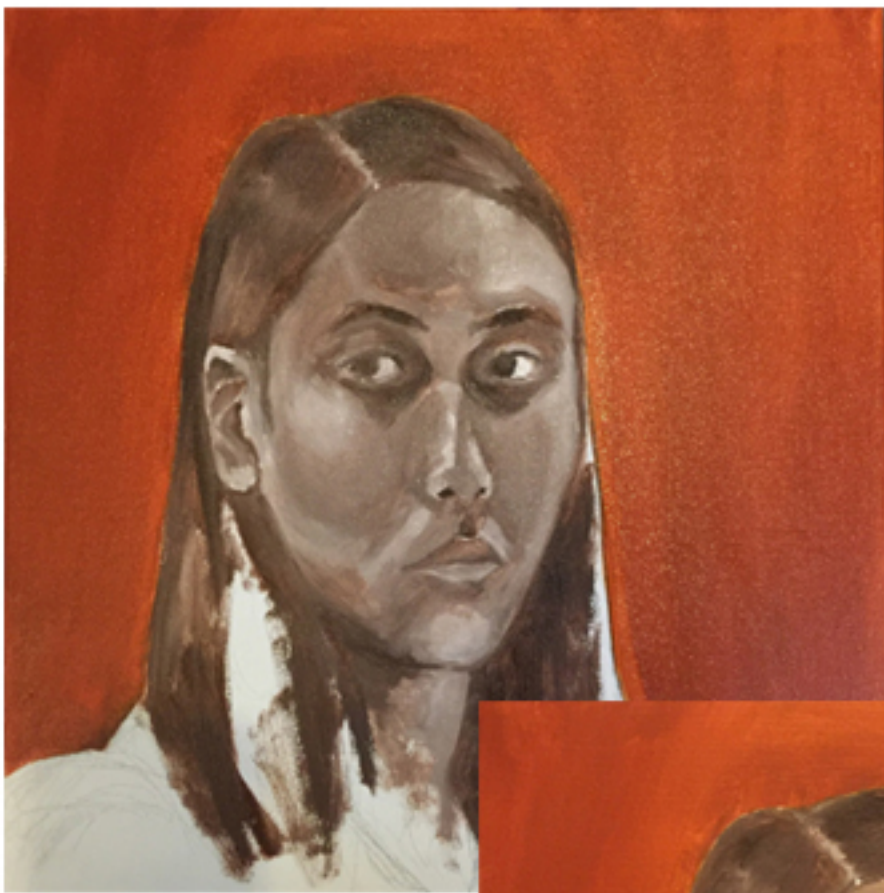
Process 2: Adding Value



Use color brown and white to paint the dark, light, and medium value.

- Brown for the dark-value areas at first;
- then paint the medium with adding some white to the brown oil paint;
- mix more white and less brown, and paint the light areas.

NOTE: at this moment, we need more mineral spirit and a few drops of linseed oil.



Mix orange, tan, brown, and white to create the skin color. Add a little blue to the dark-value areas.

First have the basic color blocks of different value skin color covered on top of the value layer.

Then, make the borders of those blocks smooth.

Finally, add some red to the cheeks, chin, and the lips.



Note: as the process went on, we should add more linseed oil. At this moment, we should have 50% of the mineral spirit and 50% of the linseed oil.

Process 3: Adding Skin Color



Process 4: Adjust- ment & Correction

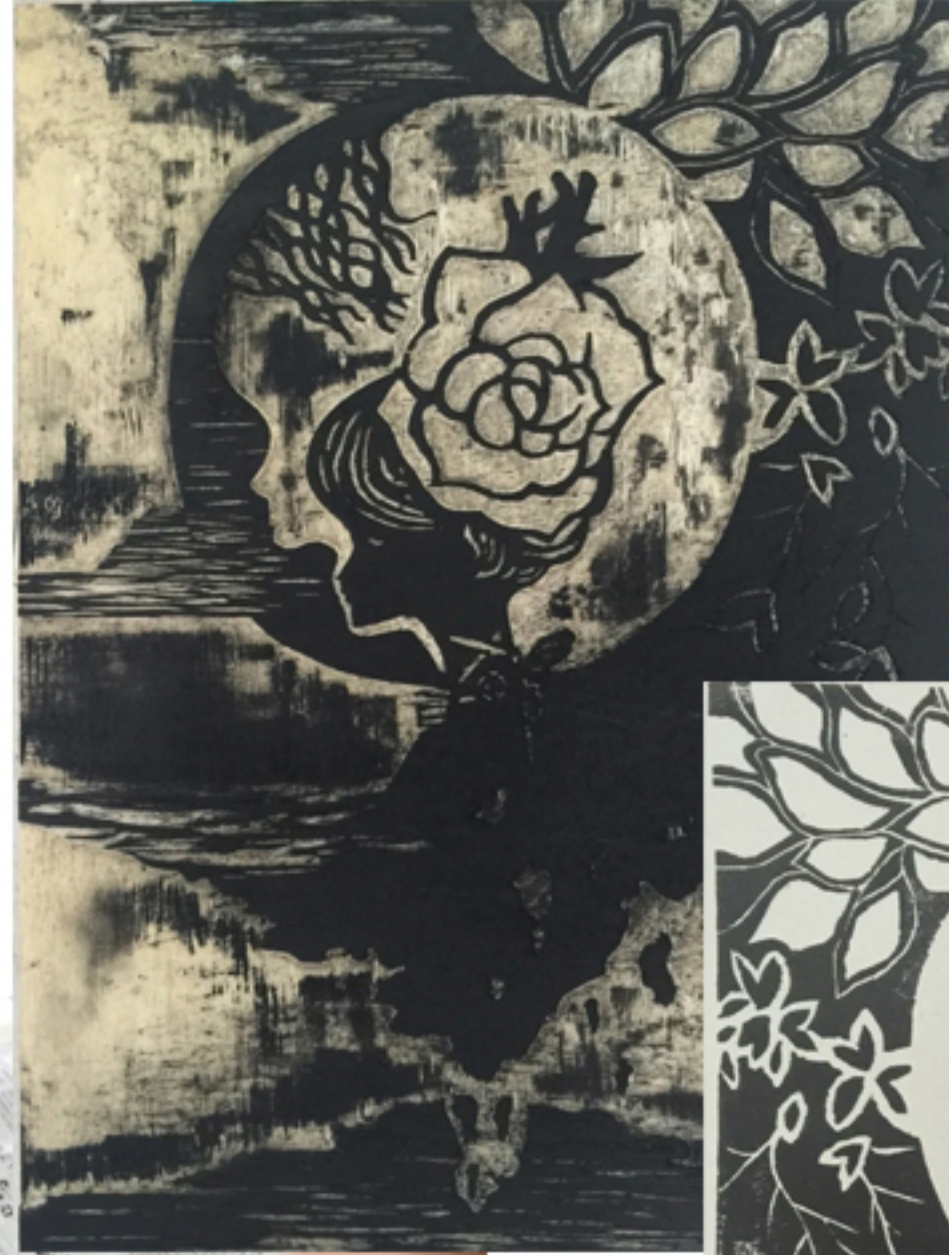


Before moving to the final stage, examine the painting in a certain distance to find if there is anything needed to be changed and adjusted. I have covered the parts I want to change in white color so that later it would be easier for me to recognize those parts and change them.

I have changed the eyes, nose, and mouth a little bit. After I had added the clothes, I changed the background color also.

Final Work

Woodcut Practice I



Woodcut Practice II

Sketch Before cutting, I made a brief sketch marking where I want to cut out on the wood. The drawn areas are the places I am not going to cut.



Cutting

Carefully choose the right knife in different areas. Hold the knife like holding a pencil, add pressure to the knife using the thumb when carving. Do not hold the knife too tight lest over-cuttings. Press the wood using the other hand lest it moves.

Note: Do not place the hand right in front of the knife in case cutting yourself.

Practice Print

In my first print for my second practice, I tried not to print out the background. This required control of the brayer and ink. I must be careful not to touch the background area when printing.

First, squeeze considerable amount of ink on a piece of thick paper. Then, add the ink to the brayer by moving the brayer on the thick paper in only one direction.

Note: Do not push the brayer too hard otherwise the ink would be pushed to two sides.



Paint the ink on the wood using the brayer (moving in one direction). Continue adding ink to the brayer every 10-20 seconds.

Note: The amount of ink painting on the wood would affect the details of the printings.

Ps:

Avoiding the burrs on the wood by using a clean scrub brush before painting any ink on.

The brayer needs to be put facing up when not being used.

I tried to print out the background surface for the first time. However, I put too much ink.



Later, I tried to put less ink to the background. But only part of it reach the standard.

In my fourth practice print. I controlled the amount of ink put to the background carefully. This part has been successful.

However, in this stage, it is impossible to get rid of the “glow” around my figure.

Place the paper right on top of the wood. Use the wooden spoon to places where you want to print. Make sure you have put enough pressure to the spoon so that the ink would print out on the paper.



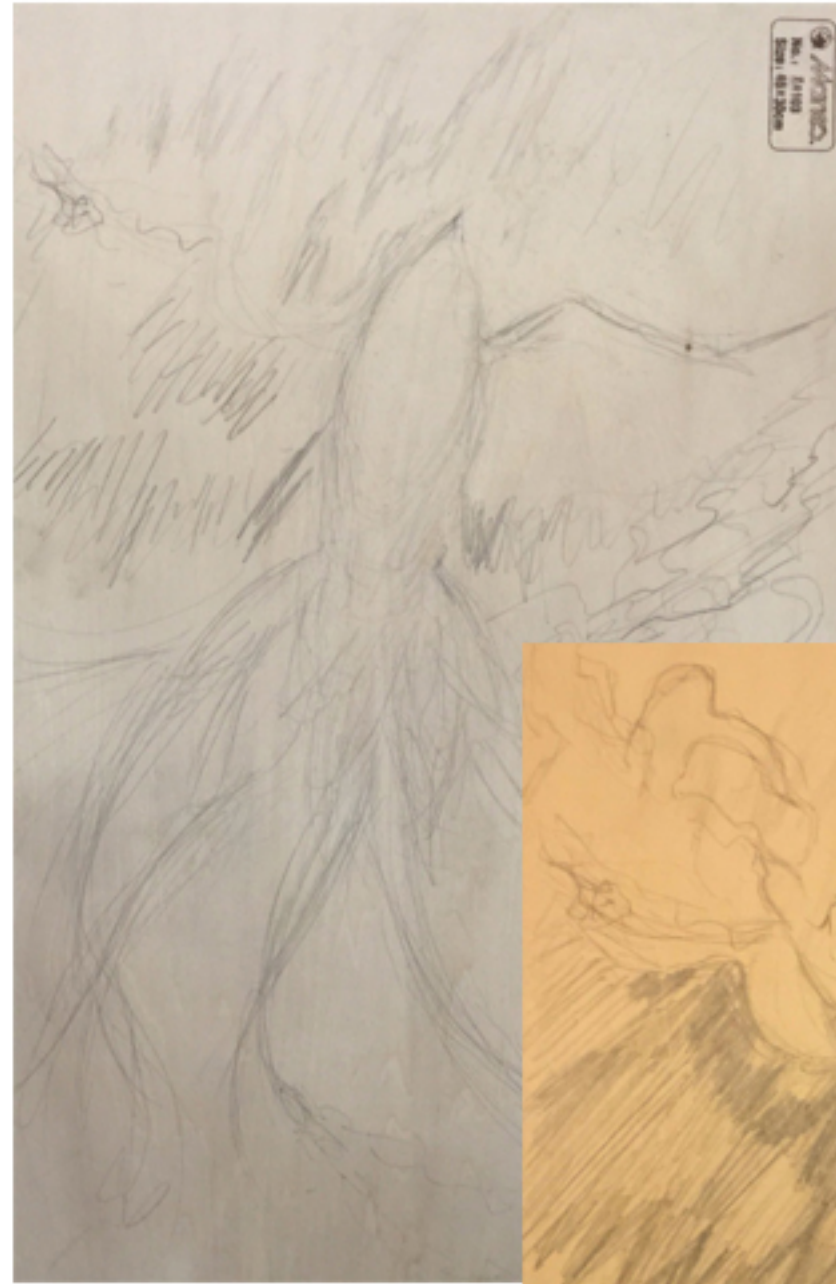
This is an obvious flaw

I started with not printing out the background.



Final Woodcut

Sketch on paper



Sketch on wood



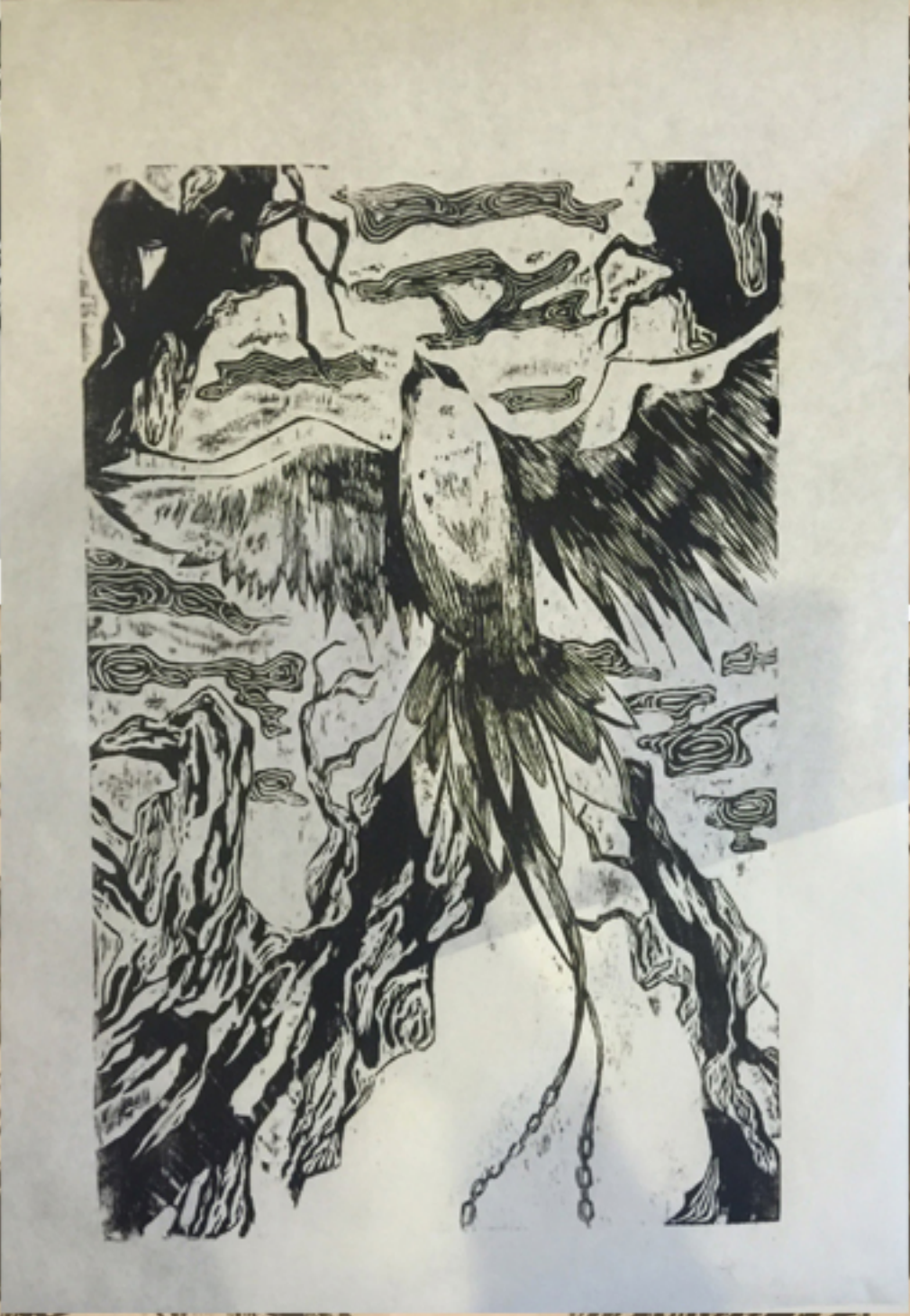
Cutting process



Printing



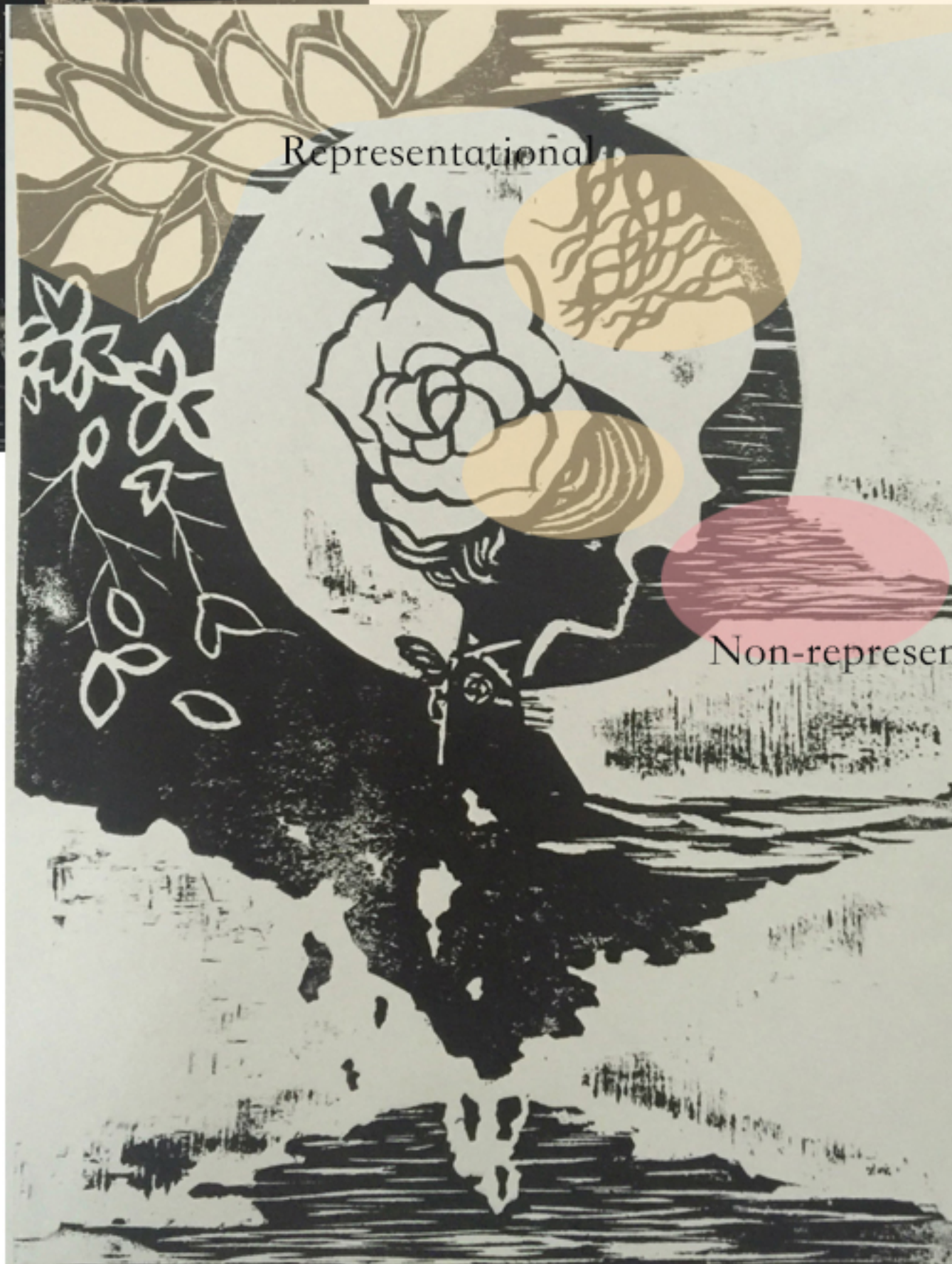
I chose to use a special kind of printing paper that is thin enough for me to see my design from the back to help me print.



Practice I: Details



Negative
space & line



The first practice includes complex details both representational and non-representational. However, not much depth is tested in the first practice. The ambiguity of positive and negative space and line are strong in this design. The background surface is not much printed.

Practice II: Details

The illusion of depth is strong on the body of the bird, however, it loses its depth around the eye.

Complex details can be found on the feathers and the tree branches. The positive and negative lines on the bird form the shades of the bird. The positive areas on both the bird and the tree branch represent the shaded parts (with darker value), the negative areas are places with lighter value.

Non-representational cuts on the background are also printed to add surface texture to the background.





Final: Details

Similar to what have been explored in the practice woodcut, the positive areas on both the bird and the trees represent the shaded parts (with darker value), the negative areas are places with lighter value. Moreover, the positive and negative areas on the trees create interesting patterns and texture on the tree.

The clouds are built by non-representational lines that make them quite abstract.

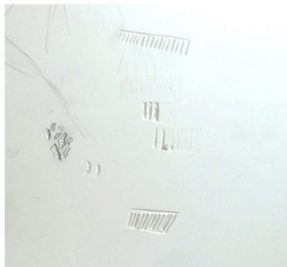
Not much of the background is printed in the final comparing to what have been done in the second practice.

WOODCUT PROCESS

Testing (PVC)



I tried my first practice on PVC. First, I tried different knives to see how they work. Then I designed certain patterns to work on. However, I found it hard to control the knife on PVC because it is too soft. Therefore I changed to wood.



CRITICAL REVIEW

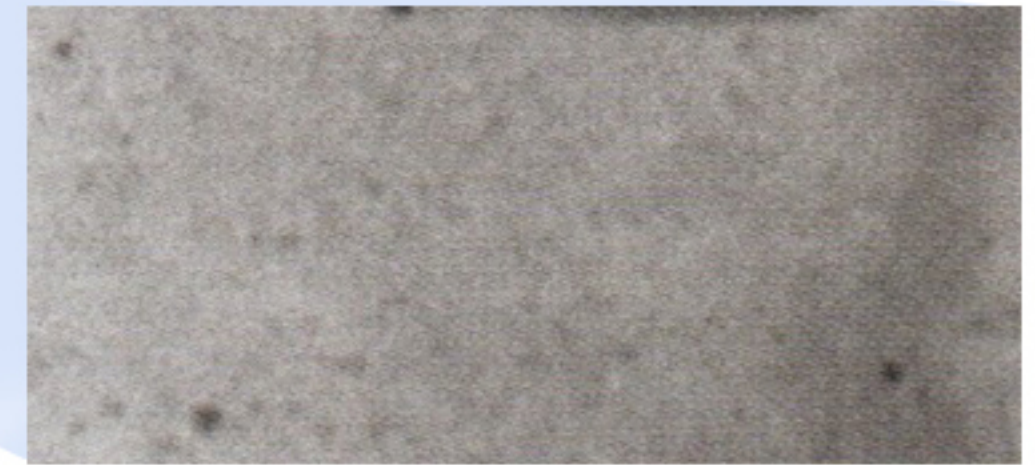
FORMAL QUALITY ANALYSIS



Final Treatment
Eugene Richards
1979
photography
Boston, Massachusetts



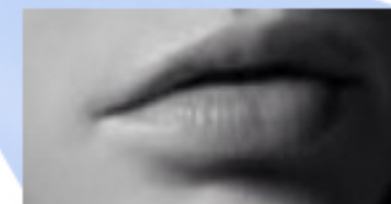
The texture of her skin is rough and dry. However, her eyes are highly reflective and wet. It also made the eyes a significant point of focus as the texture of the skin and the eyes are in great contrast.



All these elements:
-the position (close to center)
-relatively dark value (the lips are darker than natural lips)
-the leading line (the finger pointing to the mouth, which also forms a implied line)



made the mouth the major focus



A figure outside the picture plane is holding the hand of the subject figure. This subject figure is simultaneously having direct eye contact with this person and the viewer.

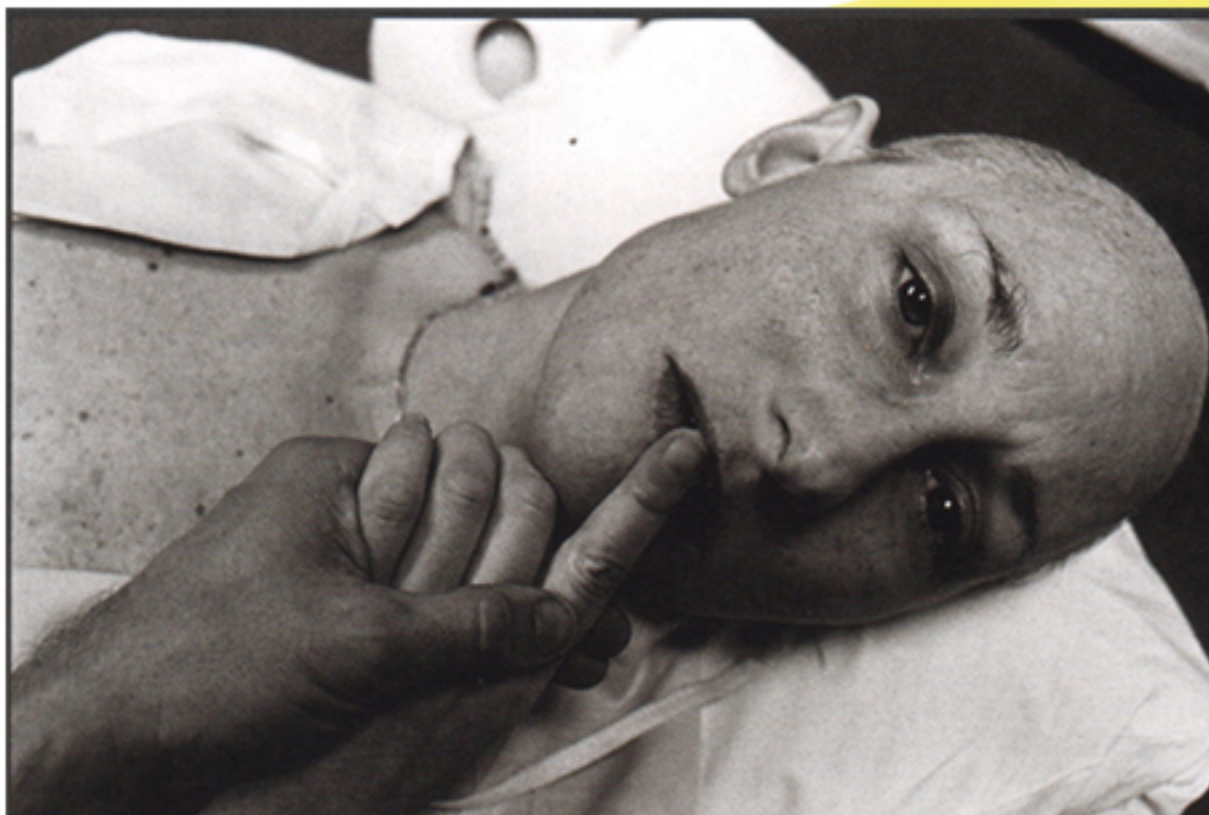


Balance

The three reference point A, B and C balance the whole photograph with the mouth (B) in the center and the hand (A) which seems to be the left hand of the man on the left side, and the eyes (C) on the right side of the picture. These three points create informal balance with the left and the right sides of the picture weigh equally.

Unity

The three reference point also form a unity with continuation. At the same time, as the hands contrast is much less than other significant areas, the two hands blends to one unified form (proximity).



The angle of of view (the position of the woman is actually below the general horizontal eye-sight) indicates the fact that the woman is lying. The difference in the altitude of the eyes of the narrator and the woman shows that the person is looking down at the woman from higher elevation.

Contrast & Variety

Clearly, the photographer has put the focus on the lower half of the photo, which make the rest a little blurry compare to the focused part. This is another evidence of contrast in the photograph. (clear Vs. blurry)



The two holded hands provides both formal and conceptual contrasts:

- dark Vs. light (skin color)
 - strong Vs. weak or infirm (in gesture)
 - man Vs. woman (this might also work because in general, men are stronger physically)
- These emphasize the infirmity of the woman.

It seems that this part is in 2D and is non-representational in sense of an artwork, however, our common knowledge about photograph has told us that it is actually 3D and is representational. In this specific photograph, two different aspects of looking at the artwork can creates contrast and ambiguity in concept.

The high-contrast intensity of the pillow /clothes & the face of the woman is controlled by adjusting the shutter speed and the f-stop (the aperture). This specific technique of photography made the contrast in value possible.

Vanishing point

The pillow, a quasi recognizable object, and the seeming non-representational black area (which seems to be the board of the bed) intersect at a point (vanishing point) and form an illusion of linear perspective which suggest a extension in length and depth.



The hand of the man has somehow created an implied line extending out of the picture plane, which also extends the illusionary space.

INTERPRETATION

Relationship between Critical Hypothesis and Grounds of Judgment

The evaluation is based on the ground of expressivism (expressing emotions and feelings). The objective of the artwork is majorly focusing on expressing the feelings of the woman and also the feelings of the man and the viewer. The artist intends to affect the viewers sensibilities (feelings) through the artwork.

Area of Success

The choice of monochrome photography, the texture and the angle of view help to stress the weakness and the feelings of the woman. However, it is possible that monochrome photography shows the upset and heavy mood of the man (since the artwork is shown from his point of view) instead of characterizes the woman, or it can be both. This shows not just the suffering of the woman, but also the suffering of the man.

The choice of the first person point of view helps to express the man's personal feelings (pity/sympathy) while driving the emotions of the viewers.

Areas which are not as successful

The artist's choice of focusing mainly on the the head of the woman instead of the whole body or the background has limited certain information applying for the viewers, such as the place (is it in a hospital?), which might gives the viewers more detailed information to understand her situation (she has just experienced chemotherapy) without looking at the text.

Cultural Perspective

This artwork might give rise to a thoughtful discussion between family members (or couples) who has been in argument or disagreement with each other, and probably bring them back together after seeing the woman and man facing the possibility to leave each other forever in pain and suffering. They might be grateful for not encountering that pain and sickness and be grateful to life.

Evaluation of the Artist's Technique and Process

The artwork has recorded the development of the woman's health situation overtime as it belongs to the artist's photograph series *Exploding Into Life* and this is the last piece-the final treatment. The value and focus have been controlled in a decent way by adjusting the shutter speed and the aperture by the artist.

Evaluation of Artist's Choice of Media and Materials

The objective of this artwork is especially suitable for photography. Photography records what we have seen with our eyes therefore is more compelling, it keep track of the effects of the sickness over time.

Merits of the Artist's intentions

While showing his sympathy towards his partner (the woman in the photo), the artist has also helped those who have severe illness by trying to arouse the sympathy in viewers. Those who see this photograph might be more concern about those seriously ill people.

Alternative Possible Outcomes

The artwork might also rise people's concern of their own health and the public's attentions on the health issue/ healthcare.

Different group of people would have different opinions seeing this artwork: those who had experienced similar situations might have more empathy with the woman or the narrator; for those whose works are connected to such sickness (a doctor or a nurse), it is possible that they would feel less moved because they have seen this all the time, or they might hold stronger sympathy.

EVALUATION

Interpretation Critical Hypothesis with support

Eugene Richards Official Site:
<https://eugenerichards.com/exploding-into-life/>



To show the weakness of the woman who suffers in the pain of chemotherapy and the anaemic silence of the impending mortality, and to arouse the sympathy/empathy in viewers for those who struggle to survive in sickness.

“When Richard’s partner discovered that she had breast cancer, she kept a diary and he took photographs of her surgery and chemotherapy.”

Exploding into life, 1986

The weakness and sickness of the woman are reflected by her pale and seemingly rough-texture skin. Also, the tone of the photograph has suggested the discouraging situation of her health and the her fate that leads to death.

The gesticulation of the woman should be noticed: this specific gesture is referred to the meaning “silence”, and also, though with some diagonals in the photograph, the overall mood of the photograph is static instead of motional, especially for the woman as she is lying (this is related to silence in motion).

The faint frown on her face has shown her sufferings.

The narrator has shown support to the woman by holding her hand, as the viewers are viewing this photo in the narrators angel/point of view, it allows the viewers to have a stronger feeling of sympathy with the woman as the narrator does. For those who had experienced similar situations (experience severe sickness or seeing others suffering in sickness), they would have more empathy with the woman.



Interpretation of Cultural Context

The woman in the artwork is a reflection of a special group of: those who struggle in illness. And also, since the narrator is a part of the artwork, this photograph also shows the feeling of people who keep company with those patients.

The audience of the artwork is not limited to a specific kind of culture, however, the different cultures may have different interpretation and understanding. (Those who have experienced the pain of sickness; those who have seen an intimate friend/family suffering in such sickness; all other people in different cultures)

CONNECTION

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?

I thought I have discovered and discussed all formal elements in the artwork until I evaluate this artwork with a different aspect and considered the dark area behind the woman as a relatively flat quasi-nonrepresentational area instead of something representational and 3D which most people would usually agree with in a photograph. This allows me to see the possibility of the existence of linear perspective in this artwork.

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

People may begin to pay more attention to population that suffers in sickness and be more aware of their health. Moreover, I and the others may value time with family and people we love more at this moment where we're away from sickness and death.

Meanwhile, I have thought for ways to raise funds for those patients and help them.

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

I have evaluate the artwork based on the expressivism ground of judgement. Others might focus more on formalist elements (technique,process,etc.), therefore might have totally different opinion on this same artwork. However, even with same ground of judgement, others may have deeper understanding because they have encountered such circumstances, they might discover some other possible feelings of the woman and the man or define the gesture differently. It would be different for the artist himself to evaluate this artwork because he is a participant of this artwork. The artists may discover deeper feelings of the man.

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

I have had huge misunderstanding issues during the formal analysis process that caused large areas of unnecessary works that belong to interpretation or evaluation in my formal analysis. Then I looked at the elements of design list and the principle of design list, and cut off those do not belong to the lists.

I have also encountered other problems such as graphic organization and making brief explanation. I have improved those by looking at other's examples and asking teachers. Also, as I practiced more in each steps, I became more skillful.

What problems remain unsolved and why? What consequences might that involve?

I had problems judging the size of the artwork because it is not found in the source I have read. The size of the artwork can tell me its proportion to the real-life figure, therefore may develop different or further understandings that are more thoughtful. However, this possibility has been blocked with the absence of the size information.

Outcomes Applied to My Own Creative Artwork

Expanding the visual space by both extension of depth created by recognizable and quasi-recognizable objects forming a linear perspective and an implied line extended out the picture plane which also allows the participation of the audiences.

Exaggeration of emotions achieved by extended linear perspective which suggest a more enduring length of such feelings.

STUDIO WORK PLAN

Objective

To allow the audience to further understand the feelings of the children by revealing the true world in children's view, and, at the same time, realizing exaggeration of certain feelings.

Relevance

I always hear from some of the parents saying "come on, there's nothing hard" to encourage their kids. However, I think such words are not encouraging at all, instead, it might make the children feel unsafe. It is quite unfair to say there's nothing hard when they are not really considering the actual condition of the children from the children's point of view. I wish to deliver my thoughts to those adults so that they can further understand how different it is for the children to do the same thing they do.

First Design Idea





Media: sketch and watercolor on paper

Materials: paper, watercolor, pencil, colorpencil

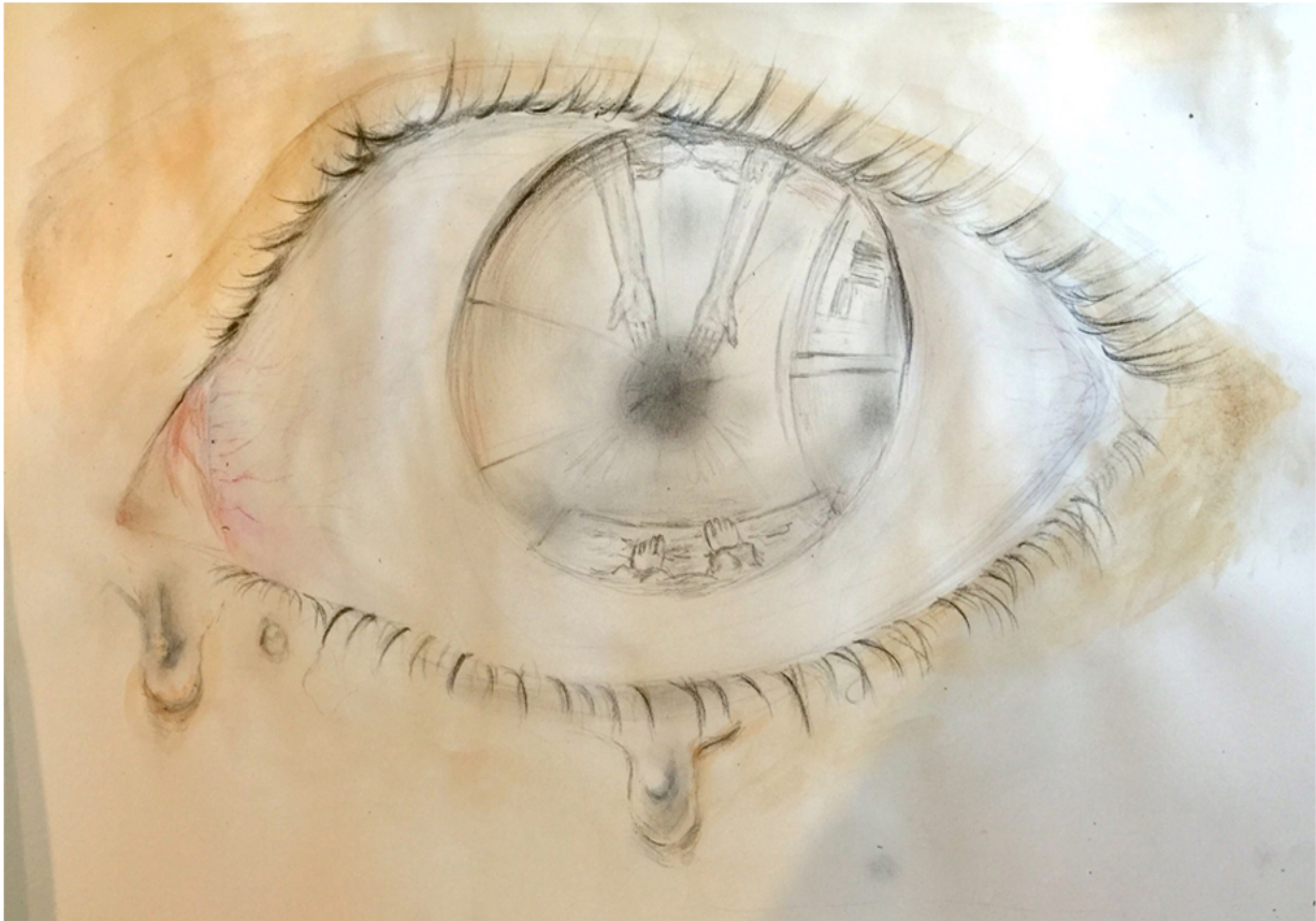
Size: 70*100cm

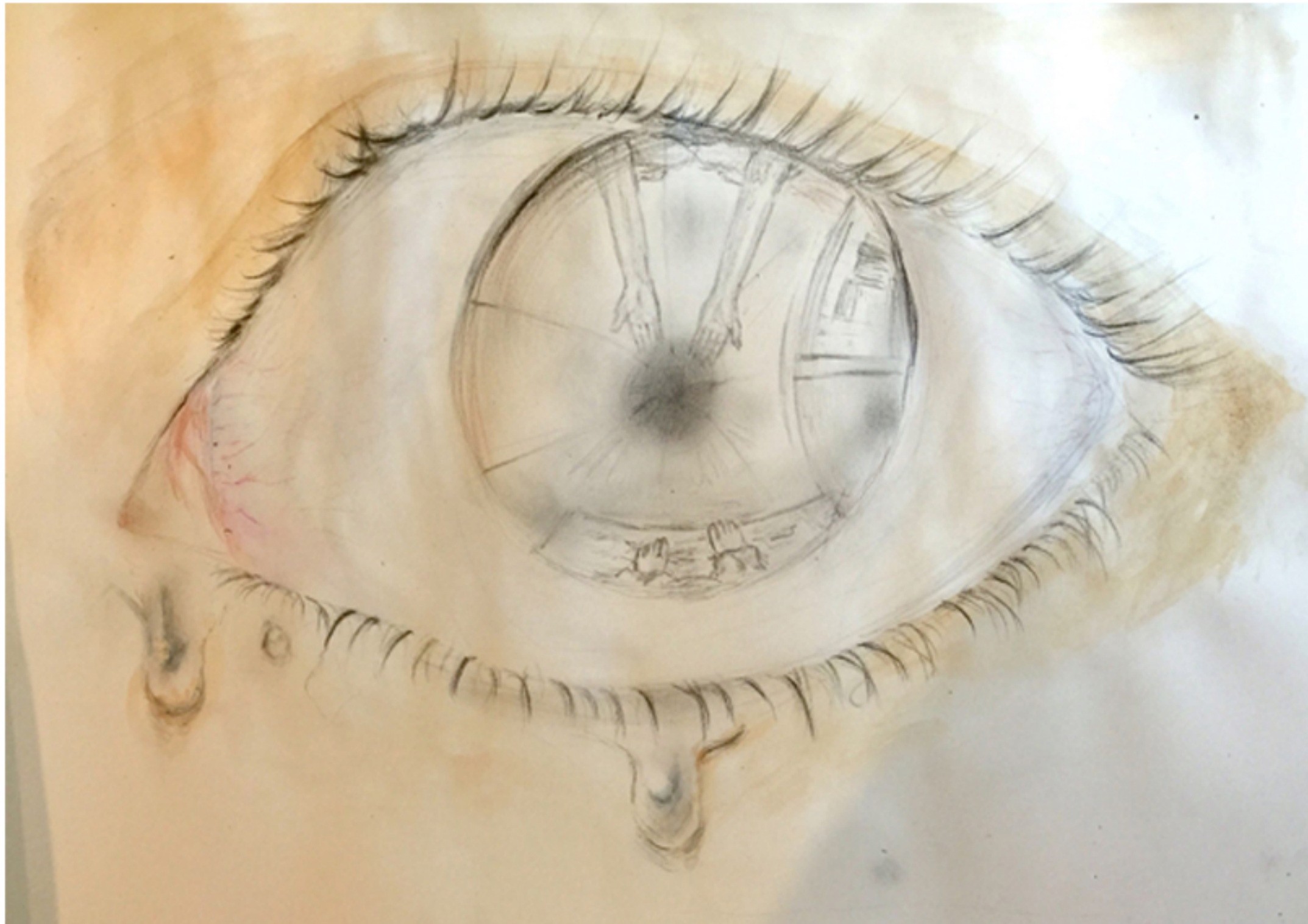
2. Relations with the work of Richards uses extended linear perspective to suggest a more enduring length of feelings and an out-of-plane implied line connecting to the viewers.

1. Relations to My Objective

Seeing from the perspective of a kid, the path seems incredibly long and enduring, and the figure in the front seems to be so distant that he can never reach. The leading lines and the linear perspective formed enhance the distance and the process of color fading stress the length of endurance of the feeling of distant.

Second Design Idea





Media: oil paint and sketch on wood

Material: colorpencil, pencil, oil paint, wood

Size: 80*110cm

2. Relations with the work of Richards uses the vanishing point overlapping with the eye focus to help realizing exaggeration of the terror and adding depth and distance in the scene reflected by the eye.

1. Relations to My Objective

The terror of the child can be seen not only from the tears, but is also shown in the reflection in the eye how he is afraid of the height though his parent is standing right in front of him trying to encourage. The ground and tiles seems to collapse into the middle that forms a deep hole, which though a bit exaggerated, reveals his true feelings.

Revision of Objective

To show that adults sometimes unfairly imposed their priorities to the children, however, the priority of the children can be just as valid as the adults' though they have different priorities.

Mom (parent)

-Refuse supporting them to do/explore interests thinking she would give up anyway

Uncle (40 years)

-Taking candies just to see but regarded as stealing

Cousin (6 years child)

-Doing homework too slow because really can't focus

-Piano composing but be thought as playing, being naughty

-Can't see clear, have to see cross-eye to see clearer, but thought to be making joke inappropriately

-Borrow something from classmate but thought to be taken from others, without asking

-Holding the bowl but too heavy and slippery, being scolded

-Go out play alone with friends, thought too young

-Compared to sister(me) always, thought to be poor in all subjects, but just not good at learning, like dancing and art only

Aunt (30 years)

-can't go out to play, mother removing the repression received from others(husband) to children.

-can't go to field trip because thinking not necessary and unimportant, but feels lonely, isolated by class, not much friends

Jiayi (15 years)

-girl need to be quite and stay at home

-can't wear dresses because being thought to be too restlessly active and would be better not wearing dresses.

Dad (53 years)

-Uncle required grades to be as good as my dad because brother's got good grades, pressure.

Neighbor (62 years old lady)

-traditions prefer sons to daughters, even in small age, have to give away own things to younger brother even she's also young.

To show that children take the consequence of adults unfairly imposed their priorities to the children, however, the priority of the children can be just as valid as the adults' though they have different priorities.

According to the revision of my original idea, I made a brief interview with 7 people including myself asking for example of adults imposing unfair ideas on children. I recorded the ideas in my computer and chose my favorite story as an reference to my design idea. Later, I refined my new objective according to what I drew from the interview result.

REVISED OBJECTIVE

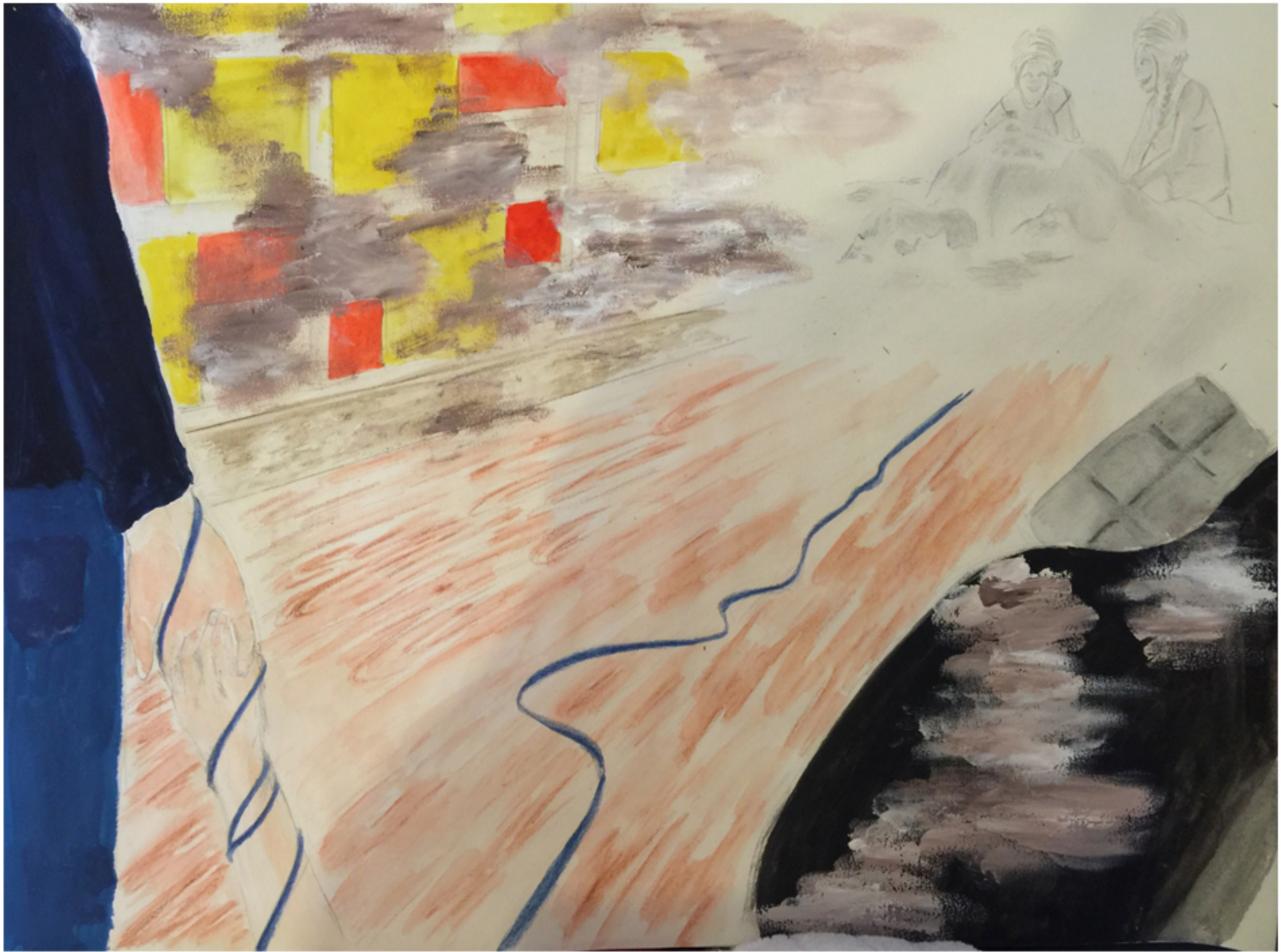
OBJECTIVE

To show that children take the consequence of adults unfairly imposed their priorities to the children, however, the priority of the children can be just as valid as the adults' though they have different priorities.

RELEVANCE

My aunt has told me her story that her parents would not allow her to join the field trip organized by school because they think the field trip is not important and the priorities of the children should be learning or doing practical thing such as doing chores. However, she thought that the field trip is important for her to be socially included in the class, but her parents had imposed their ideas to her. She was isolated and was lonely due to the behaviors of her parents. I do think that it is quite unfair for the children to take the consequence of the careless acts of the adults imposing their priorities to the children.

Design Revision (draft painting)



Design Idea

1. Relations to My Objective

The objects inside the house represents the priorities of the adult. Thought they are in colors, the figures look quit fake as they seem to be intentionally colored with the colors they are not supposed to be. It represents how adults impose their ideas to the children though it doesn't quite fit in.

However, in children's eyes, to join the kids playing out side which in the adults' eyes, are monochrome because of its insignificant position in the value of the adults, is more important. The scene of the kids playing, which represents the priority of the child, though only takes a small part of the design comparing to the rest, weigh almost the same as the rest. The indoor scenes are covered with fogs as the child does not consider the priorities of the adult as the mots important.

Nevertheless, though the action of the kids outside can be seen, their faces are covered with opera masks which blocks the child from their social group. The child is being isolated because of the careless acts of the adult. The child is being closely tied to the adult which indicates how he is being restricted and is unable to seek for his own priority as the ribbon which represents the tache to the outside has been cut off.

2. Relations to the Work of Richards

Expansion of space through implied line (hands/arms) extended out of the picture plane and linear perspective.

Using linear perspective suggesting a more enduring feeling of distant from the kids playing outside to the child inside.

Material: watercolor,
pencil, acrylic, paper

Media: watercolor and
sketch on paper

Size: 80*59 cm

Quiterian of scuccess

According to my critical review of the work of Richards, the artwork is successful partially because it drives the public concern on the population with severe illness such as cancer. Thus, my artwork would be more likely to succeed when an adult sees my artwork and reconsider the importance of the priorities of the children or bacome more careful not to impose his priorities to the children. If not, the artwork would be less successful.

Revision Design II



Media: Sketch on paper

Material: Paper, pencil, soft & hard charcoal, colorpencil

Size: 80*56 cm

1. Relations to My objective

The child is isolated by the other kids because he is tied by the adult and the tache to the world he enjoys has been cut off. The adult is forcing the child to accept his priorities holding and controlling the illusionary line which represents the wills of the child. The priorities of the child, to be socially included by peers, weigh almost the same as the priorities of the adult or even more in the design in both formal and conceptual ways. However, the act of the adult has made the priorities of the child far and distant.

2. Relations to the Work of Richards

Using linear perspective formed by recognizable and quasi-recognizable (the grand piano) objects to realize extension of the enduring feelings of distant to the child's peers. Expansion of space through implied line extended out of the picture plane and an inconspicuous linear perspective formed by the arms and body enhance the distance in height of the child and the adult which suggest feelings of strong authority and pressure from the adult.

Size: 80*56 cm

Material: wood, paper, pencil, colorpencil

Media: sketch on paper

Final Design



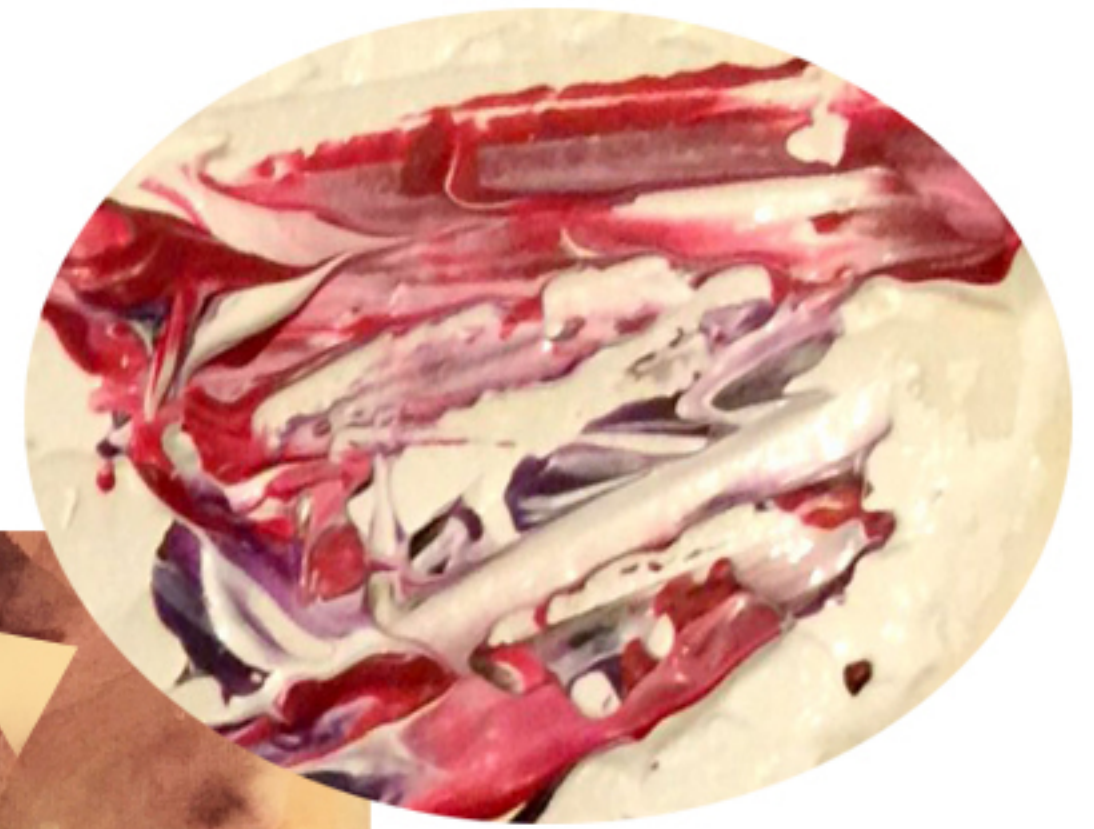
Size: 80*56 cm

Material: watercolor, acrylic, wax, paper

Media: watercolor on paper



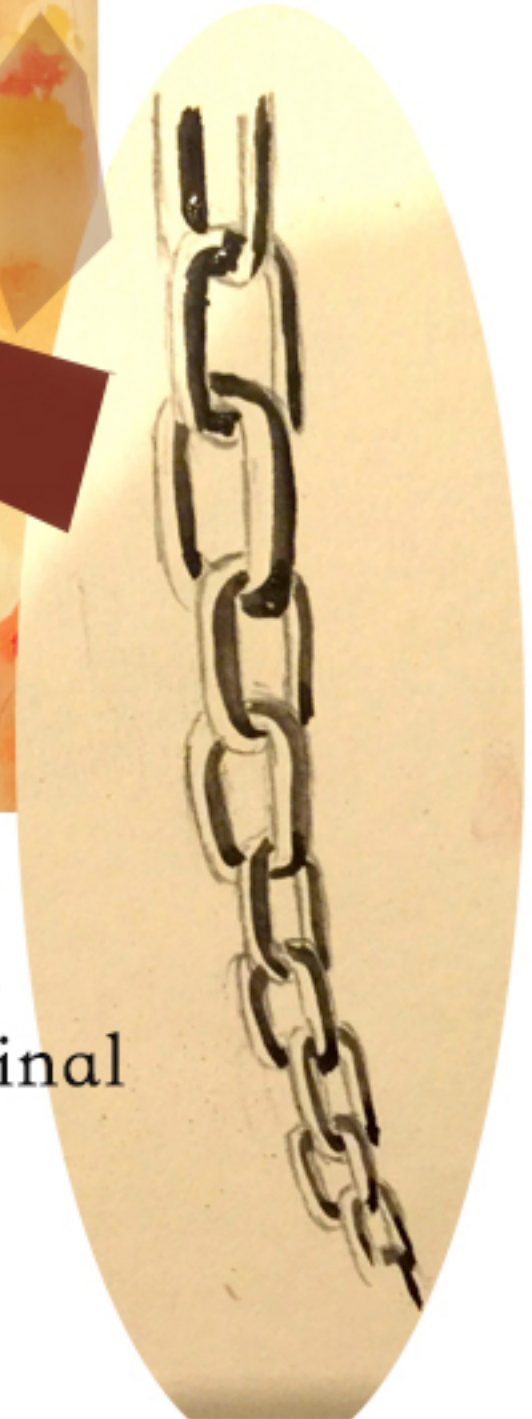
Complex texture details are in this upper space of the design.



These parts will be either used with glue or wax to create smooth texture.

The hands will be more naturalistic with higher intensity in the final artwork.

The chain should be much bigger and thicker in the final artwork.



Relations to my objective:

The warm-color, high intensity fishes represent the free stage of the child's wills and priorities. The vague and low intensity non-representational dark areas, where the chain leads to, represent the adult's priorities in the child's mind and the blindness of the adult taking it unfair and not careful to restrict the ideas of the child to his own. Contrasts such as, high intensity color Vs. low intensity color, smooth texture VS. rough/bumpy texture, level of abstraction, had been made to stress the variance between the priorities of the child and the adult.

Intentions creating the artwork:

To make the adults reconsider the importance of the priorities of the children and be more careful not to impose his priorities to the children seeing my artwork.

Strategies achieving my intention:

The artwork should be placed at a certain height (about 140+cm above the ground) that when an adult is looking at the artwork, the chain seems to be dragging the child down and the priorities of the child is at the top; when a child is looking at the artwork, the chain seems to be dragging the child up to where the priorities of the adult is at the top. The conceptual positions of the priorities of the child and the adult represent their proportional positions in adults and child's mind. The difference in height of the viewer allows them to see the artwork differently. The adults and the children are seeing the priorities from each other's perspective which may help them to think in an opposite side. The physical conditions of the viewer is involved in the artwork.

Relations to the work of Richards:

Expanding the visual space using linear perspective and an implied line extending out the picture plane which allows viewer-as-participant.

Materials and Supplies

List of Materials:

- Paper (62*86 cm)
- Wood (68*92 cm)
- Watercolor Paint
- Acrylic
- Toothpick
- Paintbrush
- Colorpencil
- Glue
- Wax

Supplies: paper on wood

 : materials take from art classroom