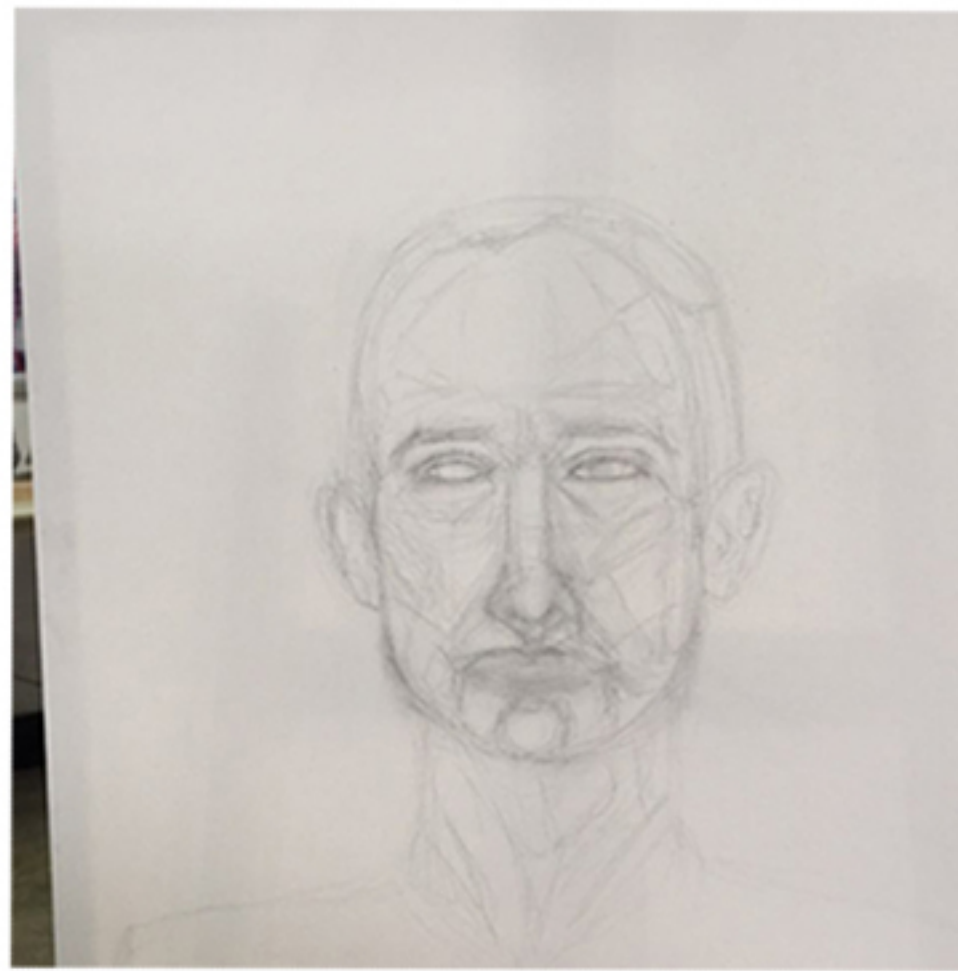
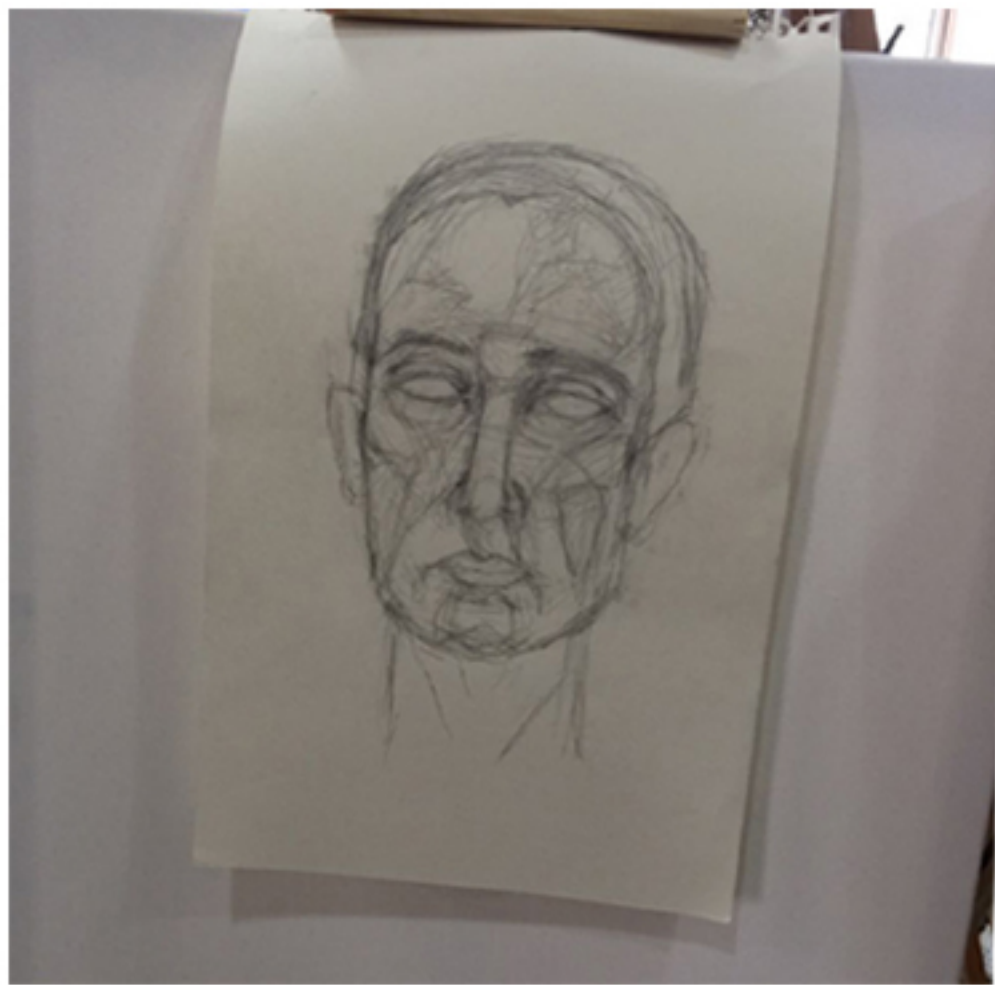


# **SKETCHBOOK**

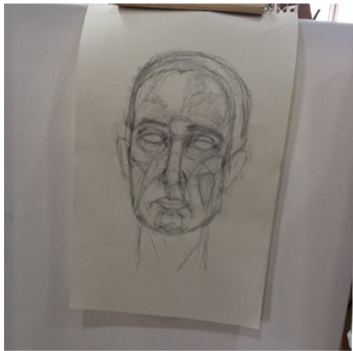
**Sandra Mo  
Grade 10A  
2016-2017**

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**Oil Painting Process**

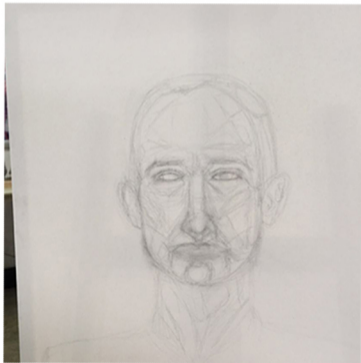


Sketch of model on sketchbook.

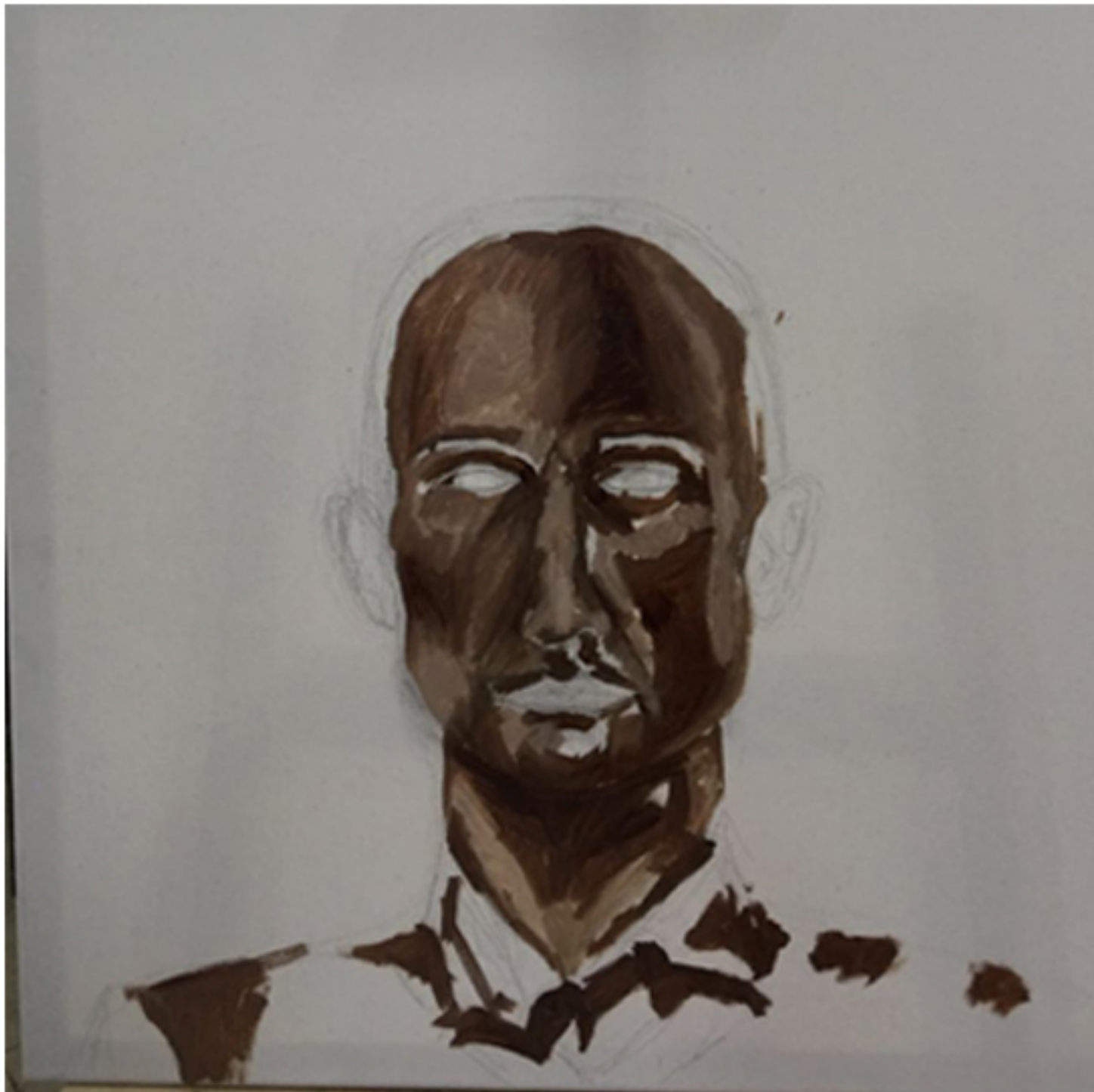
**SKETCH**

**Draw out the facial features and draw lines to define edges of form, between areas of value.**

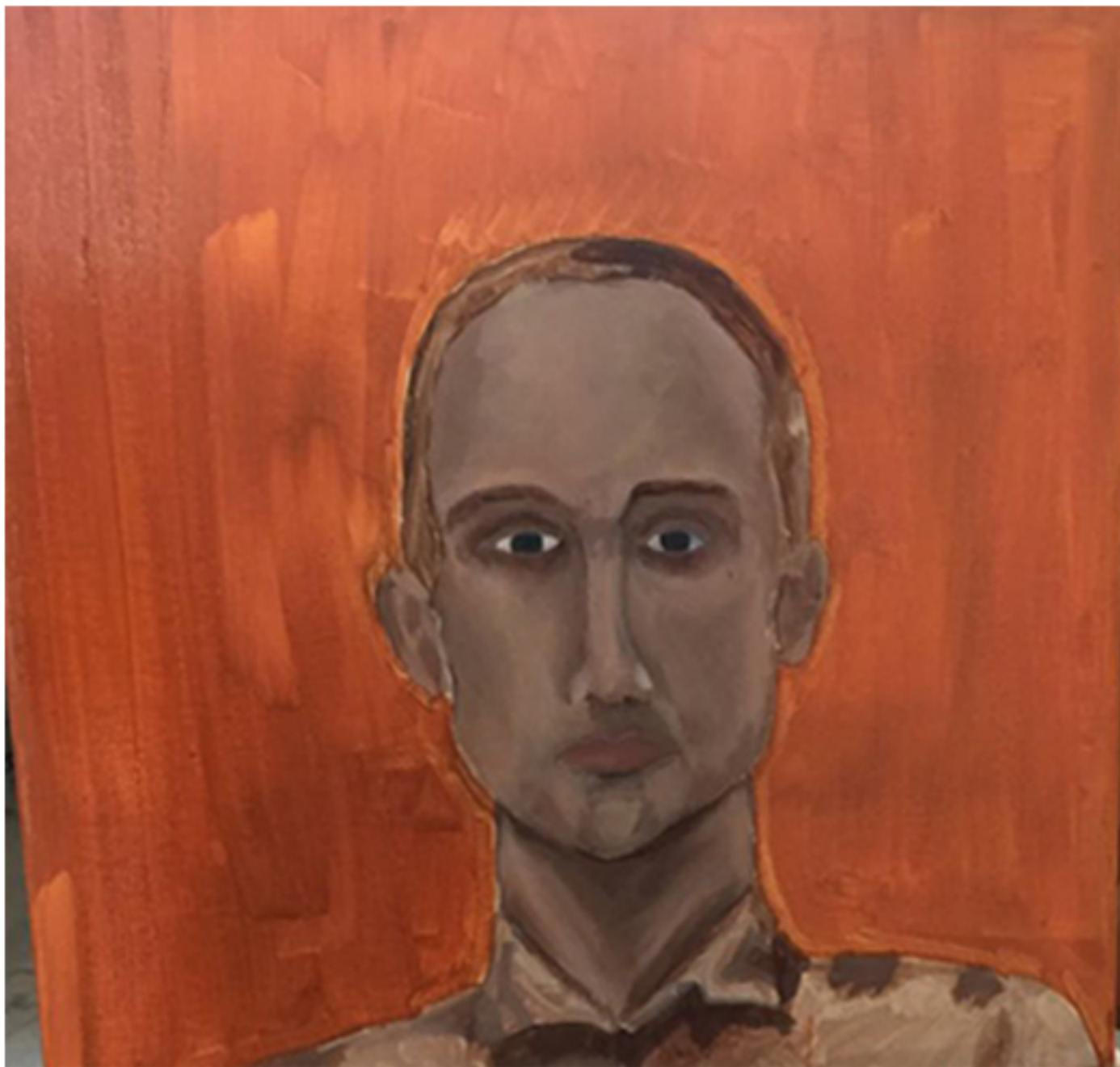
**Sketch of model on canvas**



**Painting the dark, medium and light area of the model. Using dark brown as the values of the darkest area and adding more white when painting the medium and the light areas.**



**Value**



Painting the background with a neutral orange color with a bit of brown.

Smoothing out the skin and defining the mouth and eyes.

Adding skin color with orange, white, red, yellow and brown. Smoothing the skin and adding a bit of red to the skin.

Painting the hair, adding color to the model's mouth and eyes.

Painting the clothing of the model

Color





**Finished artwork**

**Batik**





# PRACTICE WORK #3

Copied from:  
Max Pechstein  
*Three Fishing Boats*  
1912  
woodcut

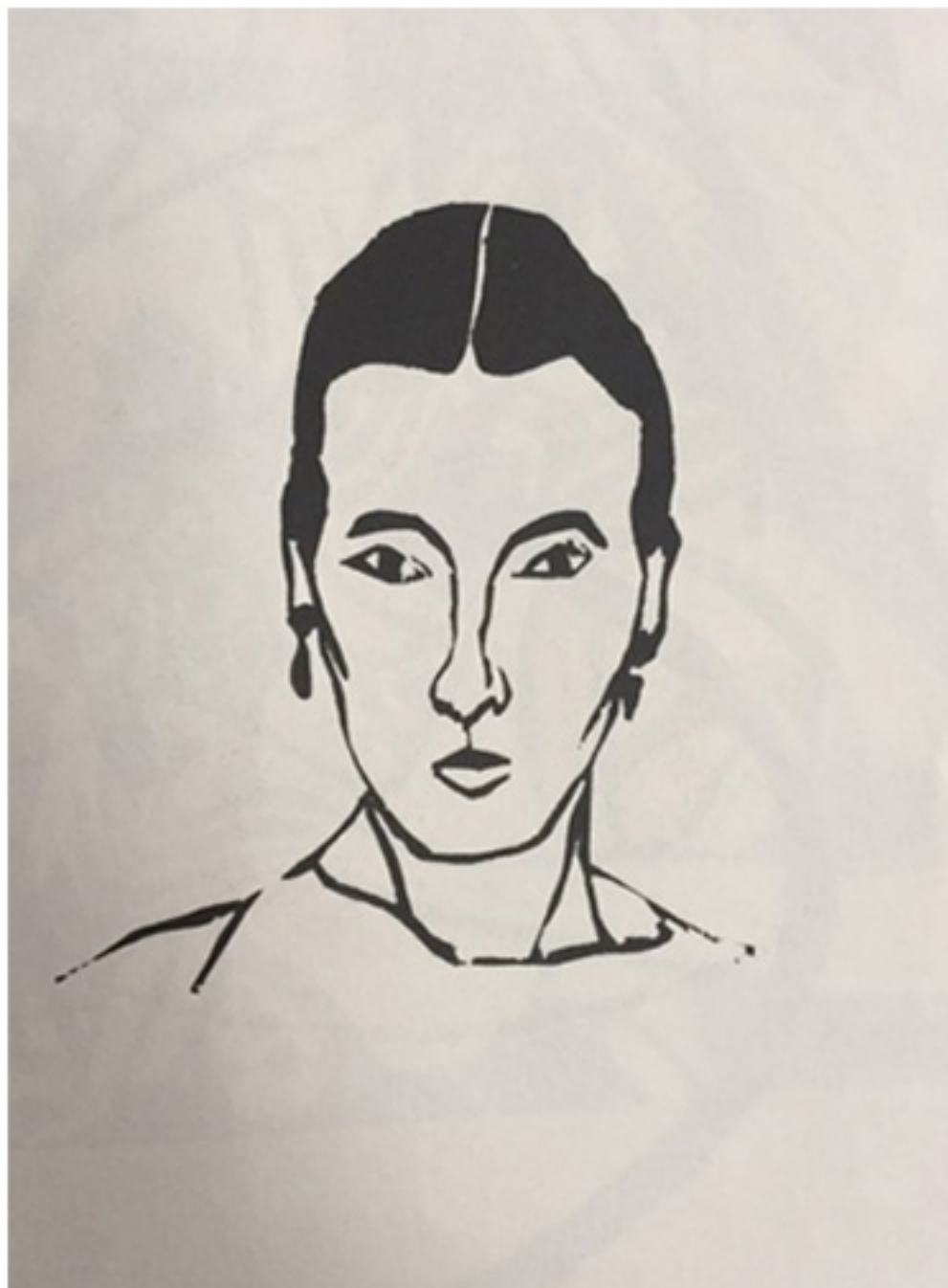
# PRACTICE WORKS

Trying to use the tools to draw wax on paper was the first step. To understand how it works and to develop basic skills of drawing with wax.



Other works of different artists was examined to make the practice works. The artworks were copied on a white piece of paper with a black marker. The practice works were made on fabric instead of paper. The design underneath the fabric is visible though the fabric.

# PRACTICE WORKS ORIGINAL WORKS



Auguste von  
Zitzewitz  
*Self-Portrait*  
1918  
woodcut

Max Pechstein  
*Three Fishing Boats*  
1912  
woodcut



Edvard Munch  
*Man and Woman  
Kissing*  
1905  
woodcut

*Transformation*



# PRACTICE WORKS - FIRST

The fabric first used was yellowish and rougher, the other one was white and thinner.

The wax was then drawn on the fabric by tracing the design underneath.

After that, the fabric was put into the dye for a day.

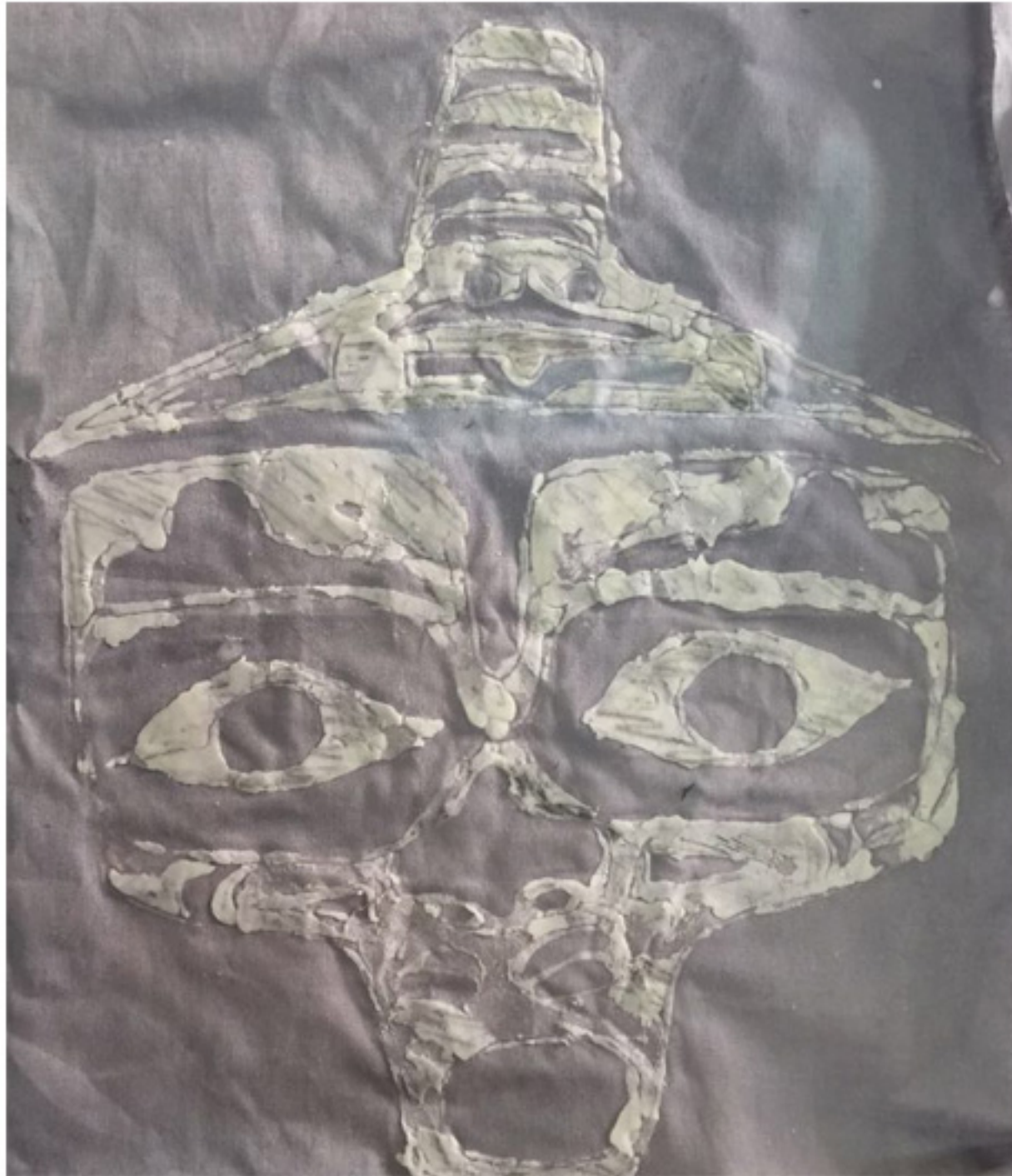


The resulting fabric are not dark blue, and the white areas are a bit yellow. Also, the design is not very clear.



## PRACTICE WORKS - SECOND

Two other practice works were made in the same way. One with rough fabric and one with a thinner one. Both were cracked to create lines.



The blue was not blue enough. The white was not white enough. The cracked lines did not show up.



The dye made the fabric more light purple than blue. But the white areas are whiter. The cracked lines did not show up.

# PRACTICE WORKS - THIRD

Two new practice work were made. One with rough fabric and one with a thinner one.

Both works' white areas are whiter than the past practice works, but the blue is still not dark enough.



# PRACTICE WORKS - REMOVING WAX

The three practice works that were the most successful was ironed to remove the wax. The fabric were underneath tissue papers to soak up the wax .



After most of the wax is removed, they were boiled for about 5 minutes to further remove the wax. The practice works are finished after they are dried.



# PRACTICE WORK #1

Copied from:  
Auguste von Zitzewitz  
*Self-Portrait*  
1918  
woodcut





## **PRACTICE WORK #2**

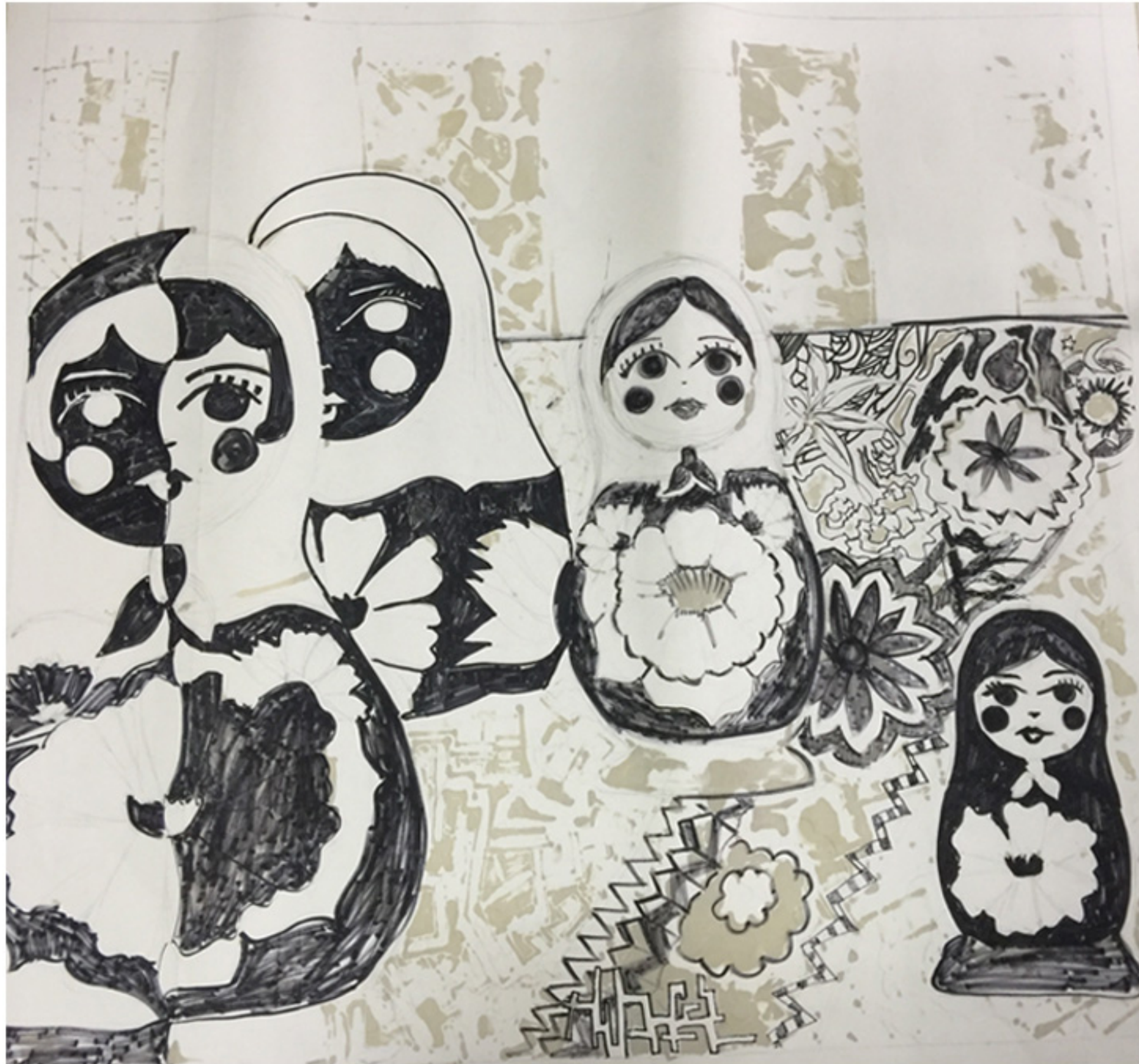


# PRACTICE WORK #3

Copied from:  
Max Pechstein  
*Three Fishing Boats*  
1912  
woodcut

# FINAL WORK SKETCH

100cmx100cm paper for the sketch of the final artwork.  
A black marker was used to draken the lines.



Design was  
inspired by russian

[www.russiandollsstore.com](http://www.russiandollsstore.com)

# FINAL WORK



# FINAL WORK-DYEING PROCESS

The fabric was put into a bucket with dye. It is soaked for 24 hours, but it was not dark enough, so it was soaked for another day. The fabric was then left to dry.

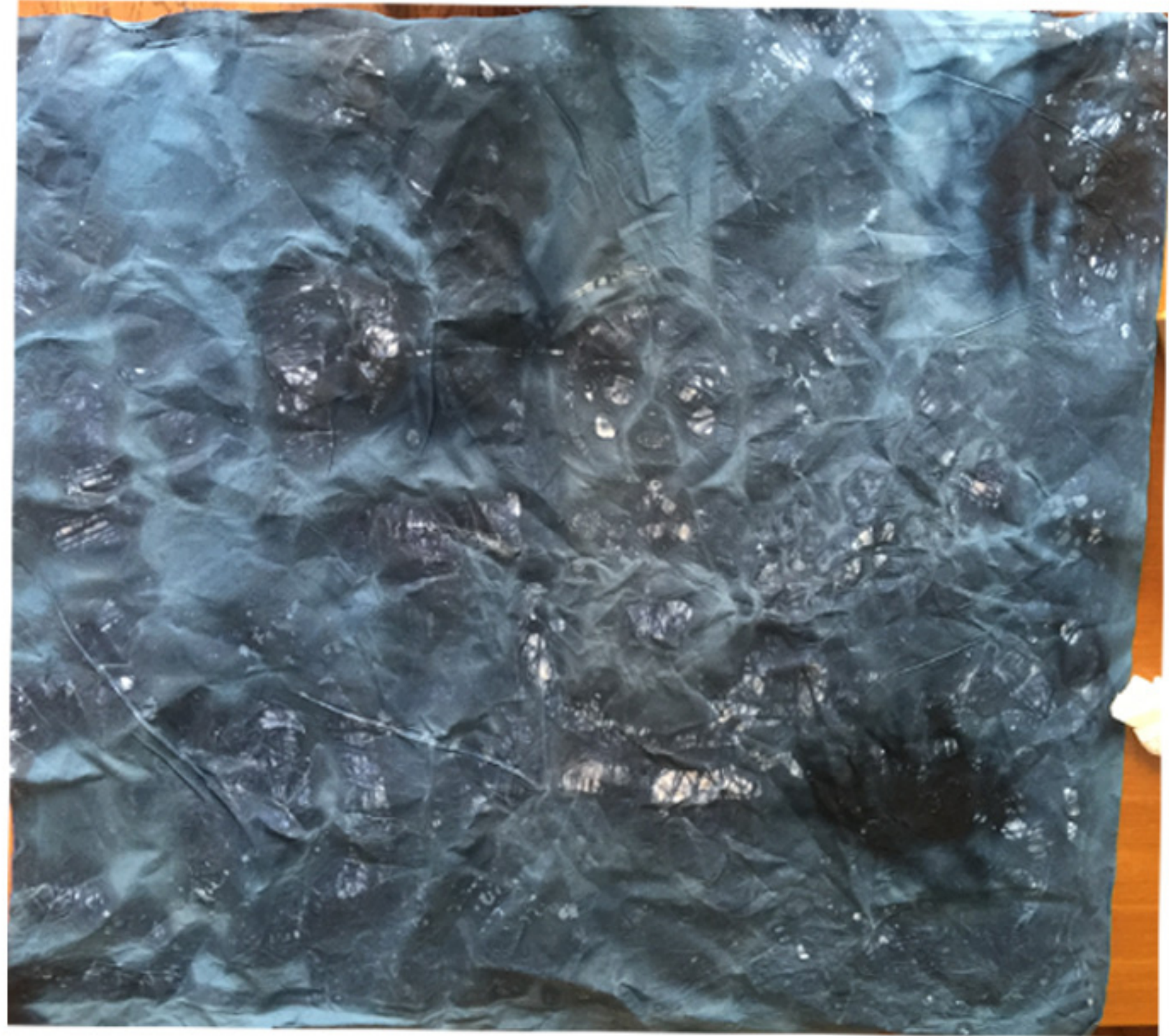


# FINAL WORK-IRONING AND BOILING

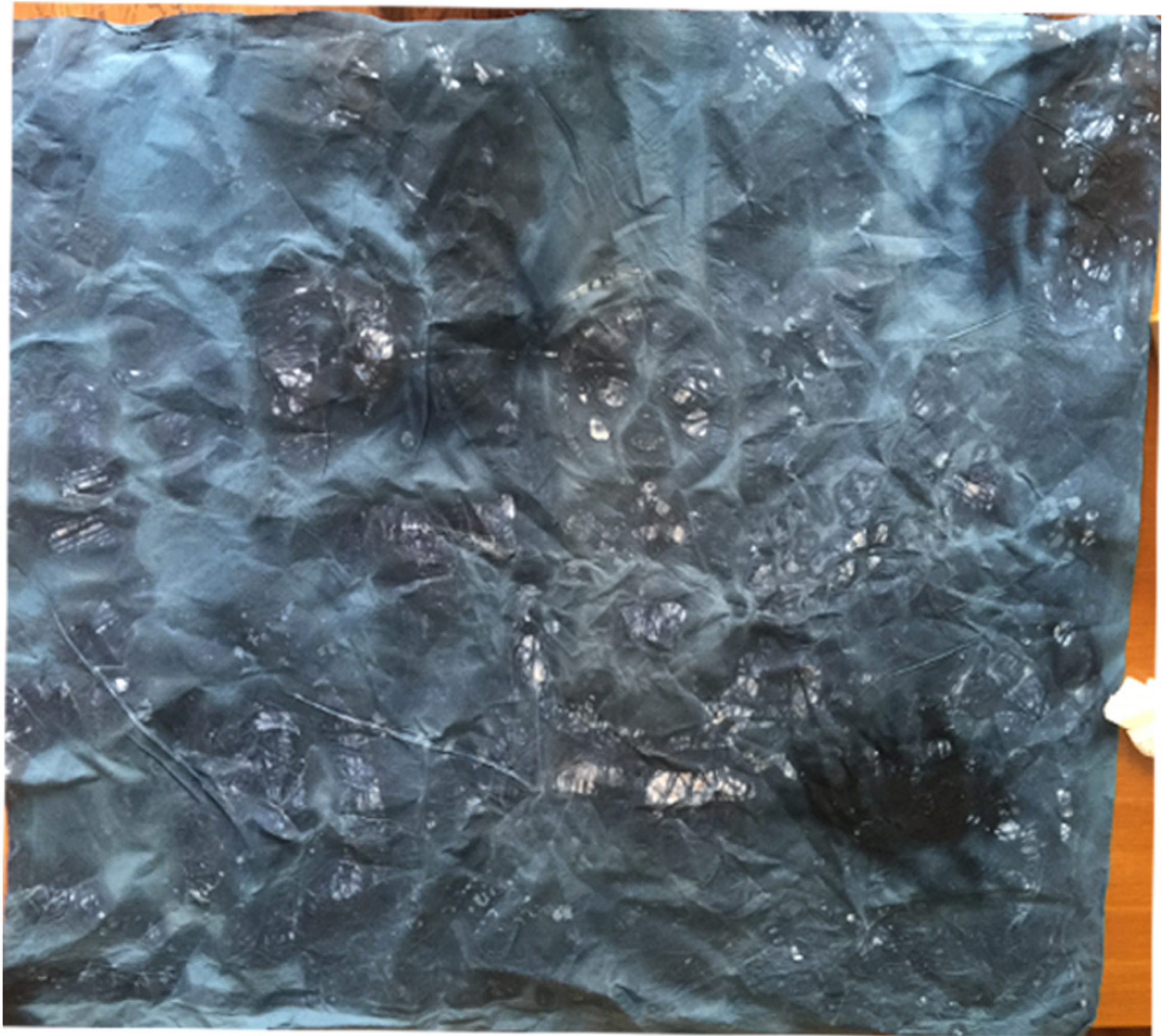
The fabric was ironed after it was dried. Most of the wax has come off.

During the ironing process, the white areas became less visible and more blue, making the design unrecognizable.

To get the remaining wax off, the fabric was boiled for 5 mins.

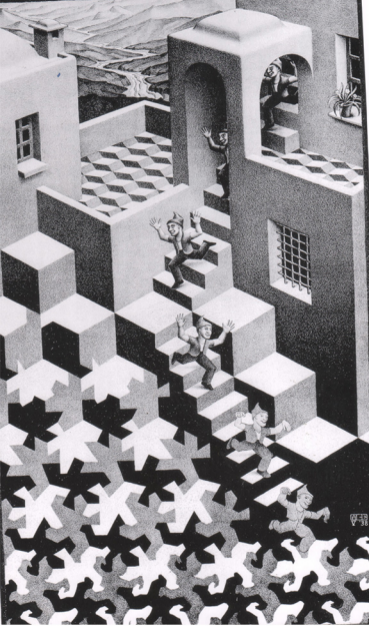


# FINAL COMPLETED WORK



**CRITICAL REVIEW OF  
M.C. ESCHER'S *CYCLE***





M.C. Escher  
*Cycle*  
1938  
47x28cm  
Lithograph

## EVALUATION

**Grounds of judgement:** The artwork is successful if it creates paranoia and feelings of being haunting.

**Areas of success:** The artists successfully uses the characteristics of surrealism to create an environment of imagination and strangeness that makes the artwork haunting and eerie. Some characteristics that the artist used are juxtaposition, naturalism but not realistic, divided attention of viewer and recurring motif.

**Cultural perspective:** Dali had also successfully created a sensation of time by having architecture from other time periods. Surrealist was popular during the time this artwork was made. Surrealist artworks were also influenced by war.

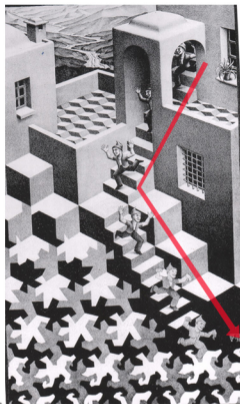
**Evaluation of media and materials:** The artist had chosen to use oil paint to show naturalism of the objects and the qualities of surrealism.

*Suburbs of a Paranoiac Critical Town: Afternoon on the Outskirts of European History*

# FORMAL QUALITIES



The background is very different from the rest of the artwork, it is biomorphic and the rest is geometric.



The form of the floor is unknown, but because of the black and white tiles, it looks 3D.



Metamorphosis of the little man and the ground, and of the blocks around the house with the ground.

The motion of the man is strong because of the repetition, which also creates a rhythm and an **eyepath** that goes down the artwork.

Ambiguity in the positive and negative space. The negative space of the little man is the positive space for the ground and another shape of a little man.

The artwork becomes more 2D as it goes down, so does the man. The man becomes more shape-like and less form-like as he goes down the stairs. At the bottom, the stairs become the shape of the little man.

## CRITICAL HYPOTHESIS WITH SUPPORT SUPPORT

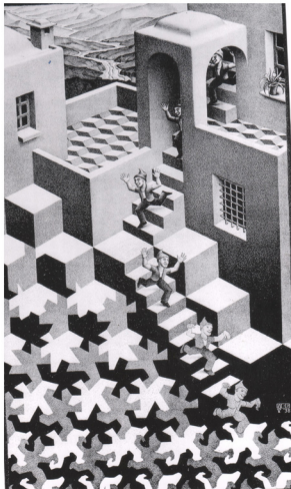
**Areas of success:** The biomorphic background that is different from the rest of the artwork, it makes the viewer question the location. The ambiguity of the man and the non-living object it combines with and the of the floor creates illusion of reality. The ever-changing form also questions what is real and what it not. The man's motion creates an eyepath that is a semi-circle, even though it appears that the cycle is endless and it continues on forever, the entire cycle is not shown completely. Proposes the question of where does it start and end.

### CULTURAL CONTEXT

After WWI, surrealism became popular in Europe. Surrealist believed excessive rational thought caused war. Reality was questioned. What people once believed was questioned and these ideas were reflected in art.

## INTERPRETATION

**Critical hypothesis:** To question and create an illusion of reality



# EVALUATION

Grounds of judgment: The artwork is successful if confusion of reality is created

## Areas of success

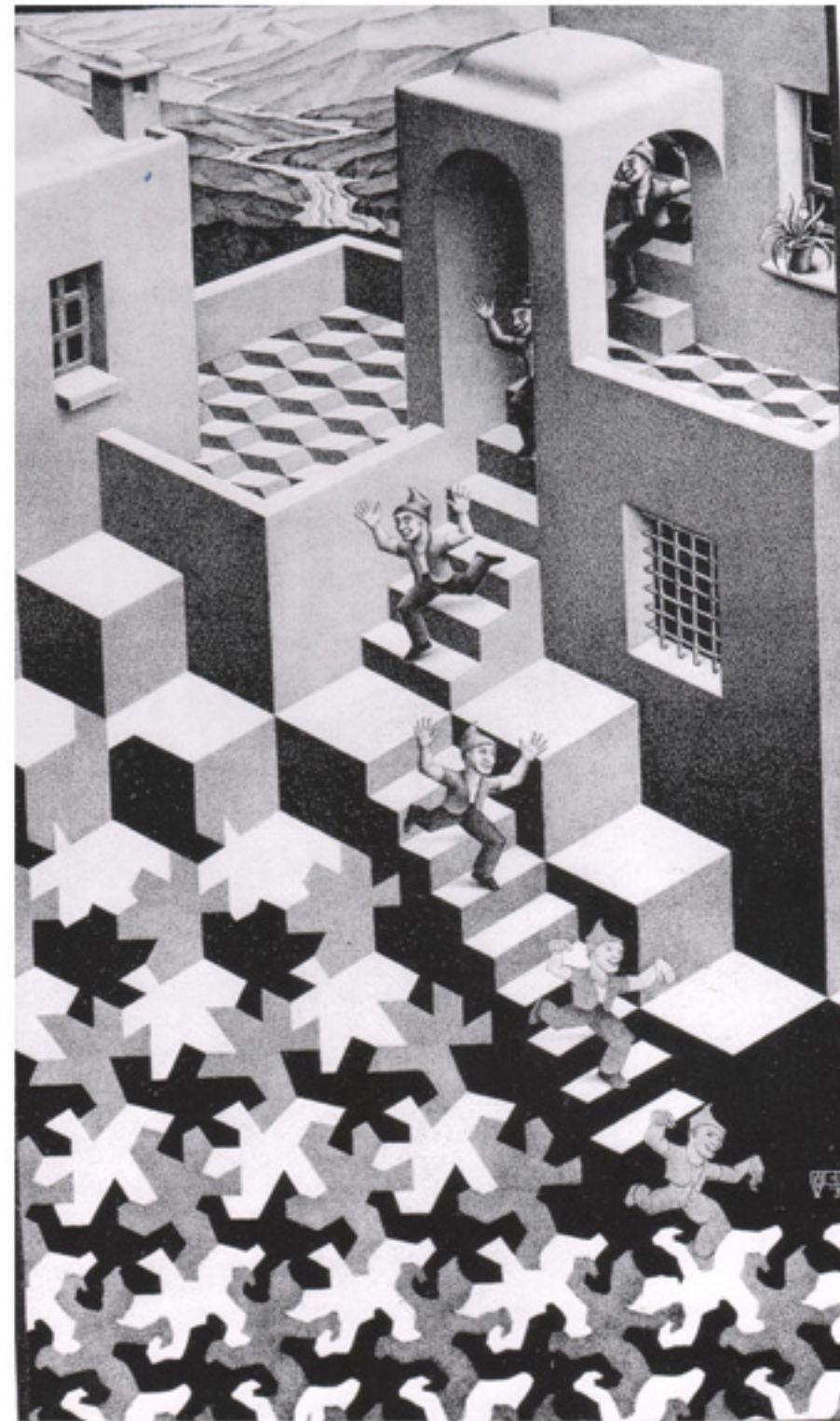
### Evaluation of Artist's Technique:

The geometric and biomorphic contrast of the artwork has successfully created an illusion and confusion of reality. Like other artworks that also uses metamorphosis, its reality is twisted and strange. The confusion of reality is also created by the form-like flat floor and the never ending infinite cycle.

These qualities spark questions that are unanswered; where is the man going? where is this place?

## Cultural significance

Like most artworks during that time period, it is influenced by surrealism. One of the main qualities of surrealism is to question reality.



## Media and Technique

The media of the artwork is not traditional. Lithograph was used for most of M.C. Escher's work and was commonly used during that time period.

# CONNECTIONS

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

Some important qualities of the artwork that helps the objective must be carefully looked at be noticed.

**Why are your conclusions interesting or valuable to you or to others?**

The artworks wants the viewer to have questions after viewing the artwork, my conclusion helps the artist's objective.

**How have your conclusions developed your thinking or ideology?**

It have developed my understanding of surrealism, I understand more of its development and different its different types.

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

Other conclusion might be similar to other surrealist artworks or has nothing to do with surrealism.

Different understanding of surrealism and of the artist, M.C. Escher, will lead to different conclusions.

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

The most important problem is that I did not understand surrealism well enough, but research has helped.

Making helpful and useful graphics and using photoshop has been difficult, but it was easier the more I use it.

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

I dont understand why has the artist chose to use lithograph as the media. This might be an important factor that contributes to its objective. Why are many of the artist artwork similar? Knowing the answer to this question might help me understand the artwork better.

**Outcomes applied to my own creative work**

The surrealist qualities and the metamorphosis of the man and of the ground helps to create illusion. This inspired me to create a illusionary image using the two qualities. The geometric and biomorphic contrast will also be included in my artwork to compare reality and the imaginative world.



*Suburbs of a Paranoiac Critical Town: Afternoon on the Outskirts  
of European History*

Salvador Dalí

1939

Oil on Panel

47x66cm

**CRITICAL REVIEW OF  
SALVADOR DALI'S  
*SUBURBS OF A PARANOLIAC CRITICAL  
TOWN: AFTERNOON ON THE  
OUTSKIRTS OF EUROPEAN HISTORY***



# FORMAL QUALITIES

(The original artwork was colored black to separate show the differences.) The colored areas are **detailed** and **decorative**. The black and white area is minimalistic.

**Variety** is created when all the detailed parts are separated from each other.

The colored areas are also the major foci. With all the major foci separated, the **viewers attention is divided**.

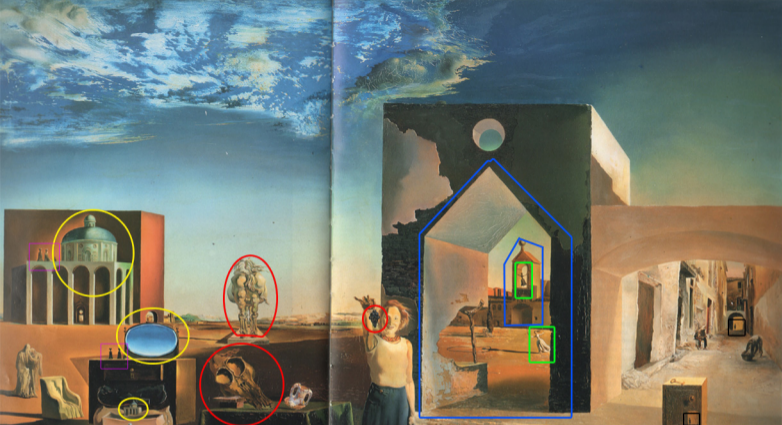


The top half of the artwork consists mainly of **cold colors** and the bottom half mainly **warm colors**. This contrast divides the artwork .

Even though all the objects in the artwork are **naturalistic**, when they are put together, it doesn't seem real. This artwork has a strong use of **juxtaposition**, combining random things that has no association.

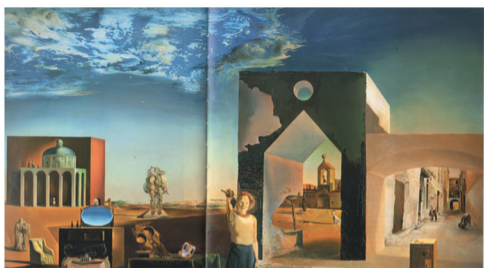
The contrast between minimalist and decorative, warm and cold color, and the separated major foci all creates **variety, isolation**, and divides the attention of the viewer.





### Repetition and association of objects

- grapes, horse statue, skull-
- architecture on the right, miniture architecture in front of the drawers -
- entrance to the town, church-
- bell, the girl in front of the church-
- keyhole, figure in the alley-
- figures on the architecture, figures on the drawer-



### INTERPRETATION OF CULTURAL CONTEXT

Dali was Spanish, he made this artwork during the Spanish Civil War, surrealist believed excessive rational thought caused war. It increases the anxiety and the haunting of the artwork. The flaking walls of the entrance, the wall supported by the crutch, the skull, the ghostly figures, and the Renaissance building all show the passing of time and history.

### INTERPRETATION

**Critical hypothesis:** To show how our unwanted memories haunt us even after a long time.

### CRITICAL HYPOTHESIS WITH SUPPORT

The minimal parts separate the major foci, making the objects far apart, but is still linked together with repetition and association. The repetition of objects evokes paranoia, it is haunting as the objects appear everywhere, suggesting danger. Different objects are associated with each other. The woman in the middle holding a bunch of grapes looks straight at the audience, luring the viewer into the world, encouraging the viewer to look back at their repressed memories.

## EVALUATION

**Grounds of judgement:** The artwork is successful if it creates paranoia and feelings of being haunting.

**Areas of success:** The artists successfully uses the characteristics of surrealism to create an environment of imagination and strangeness that makes the artwork haunting and eerie. Some characteristics that the artist used are juxtaposition, naturalism but not realistic, divided attention of viewer and recurring motif.

**Cultural perspective:** Dali had also successfully created a sensation of time by having architecture from other time periods. Surrealist was popular during the time this artwork was made. Surrealist artworks were also influenced by war.

**Evaluation of media and materials:** The artist had chosen to use oil paint to show naturalism of the objects and the qualities of surrealism.

*Suburbs of a Paranoiac Critical Town: Afternoon on the Outskirts of European History*

# CONNECTIONS

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

There are details in the artwork that help show the feeling of haunting, these details can only be noticed if carefully examined.

**Why are your conclusions interesting or valuable to you or to others?**

The artwork interacts with the viewer. The artist wants the viewer to have a specific reaction and feeling. My conclusion helps the artist with his objective.

**How have your conclusions developed your thinking or ideology?**

It have developed my understanding of surrealism and how it can be shown.

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

My conclusion might be different from others because I have carefully examined it. The artwork purposefully creates many questions that might lead to different answers and conclusions.

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

I did not understand the qualities of surrealism enough, researching helped with this. The reason of the repeating objects was unknown, the description in the book was very useful.

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

I dont understand why the top half of the artwork consist mainly of cold colors, and the bottom half warm colors. This might be an important factor that contributes to the objective.

**Outcomes applied to my own creative work**

This artwork is a strong example of surrealism, it creates an imaginative world even though all objects are naturalistic. I will combine naturalistic objects that are random to create an imaginative world, the detailed areas will be seperated to divide the viewers attentions.

# STUDIO WORK PLAN

# STUDIO WORK PLAN

objective : To show that people who are trapped for too long will start to be very imaginative and even dillusional.

relevance: Sometimes when I'm "trapped" for too long, I start daydreaming and start thinking about weird and unrelated things.

# THUMBNAIL #1 DESIGN





# STUDIO WORK PLAN

First design idea: In a room where there are randoms objects around, the walls are made of bricks. There are windows and doors that lead outside to a colorful world. The ground is fresco (usually drawn on the ceiling)

Relationship with the work of Salvador Dali: this design uses surrealism and creates a mysterious environment. There is also a contrast between the high/low intensity. Objects of random but that still has relations are in the design.

Relationship with objective: The design creates a trapped environment, but there are desires to be free and leave the trapped area. It is imaginative and surreal to create the concept of dreaming and thinking

Media: oil painting on wood  
Materials: wood, oil paint, oil  
Size: 60x60cm

# THUMBNAIL #2 DESIGN



# STUDIO WORK PLAN

Second design idea: On the left side of the design are trees with abstract details, in the middle to the left of the design is a cage that is containing a tree. On the right side of the wall are geometric stairs/ladders. That are leading up and down to the wall between the trees.

Media: paper

Materials: paper, black pen, color pencils

Size:40x30cm

Relationship with the work of M.C. Escher: uses the contrast of geometric and biomorphic to create the contrast of freedom and constraint. Creates confusion of whether it is going up or down.

Relationship with objective: Creates an imaginative environment by confusing the viewer. Contrast of freedom and constraint. Symbolism of two sides, the trees and the ladder/stairs.

# FINAL DESIGN



# FINAL DESIGN

- tree that is more detailed than a naturalistic tree
- tree represents freedom, morphes with the blocks of the wall
- geometric and biomorphic contrast
- confusion of whether the stairs are going up or down and where they are leadin to
- outside the windows and doors is a tower
- representing the desire to leave and escape
- a design similar to a mural on a ceiling



# MATERIALS

Wood 50x70cm

Pencil

Black pen

Acrylic paint

Oil paint