

Media and Technique Process Journal

Sera G10A

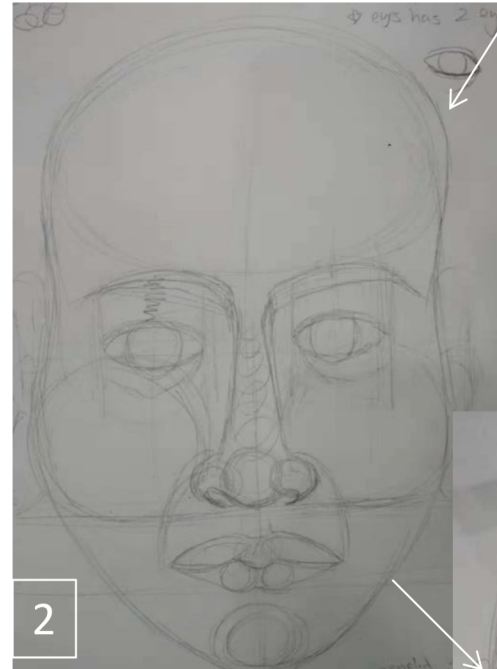
2019.1.2

Basic Drawing (face)

- Steps:
 1. start with drawing a generic oval and splitting the oval into a half, $\frac{1}{4}$, and $\frac{1}{8}$, where the eyes, the nose, and the mouth should be. I draw a line down the center to make sure the face is symmetrical
 2. draw a large horizontal oval near the top of the head to determine the width of the face.
 3. draw the eye sockets and cheeks over lapping, side-by-side.
 4. add a small oval in the bottom of the face as the chin
 5. Split the face into six parts vertically, and set the eyes on the second and fourth space. The eyes should include a bottom lid and a top lid, and eye bags underneath.
 6. Then add a circle for the nose, and two smaller circles beside that overlap with the center circles and the cheeks. Then loop the nose up(for the bridge of the nose) that reaches the top of the eye sockets, making an upside-down light bulb. Then draw the nostrils. The nose should be the width between the eyes.
 7. draw a small circle with two ovals attached as the upper lip, and two circles underneath where the middle circle and ovals connect as the lower lip. The lips should be as long as the center of one eye to the other.
 8. Draw 2 lines curving from the side of nose to the sides of the mouth on each side. Then draw two lines from the circle of the nose to the circle of upper lip.
 9. Add eyebrows that should line the upper eye sockets, and ears that reach from the top of the eye sockets to the bottom of the nose.

- What I learned:

- Basic parts of the face that wasn't just eyes, nose, ears.
- Understand how to draw a structurally correct nose and mouth.
- the proportions of each part of the face



- Improvement and further improvement:

-I started with proportions that were off center. The eyebrows tended to be too far and the mouth too close to the nose. The circles of the nose also didn't overlap, and I think it was generally fixed in drawing 3.

Basic Drawing (body)

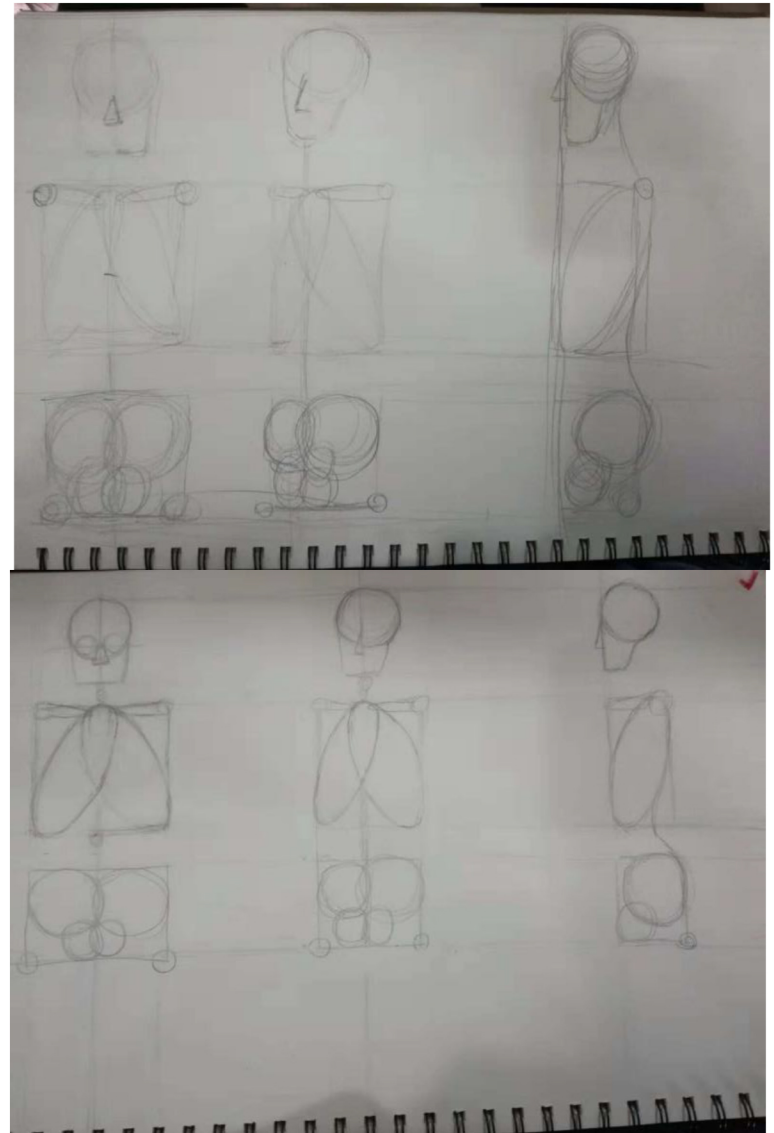
- Steps:
 1. draw one square in the center on the left side of the page.
 2. draw a line down the center of the square as the backbone
 3. Draw a circle on the top of the square, then a square underneath as the skull and jaw
 4. Then add a rectangle half the height of the square.
 5. extended the lines of each part across the page so there is guidelines for the 45 degree and 90 degree angles
 6. Repeat steps 1-5 except replacing the square with $\frac{3}{4}$, and $\frac{1}{2}$ width rectangle.
 7. Add the circles on the corners as sockets for limbs, and extended a collarbone.
 8. Add 2 overlapping ovals for the rib cage.
 9. Add two large circles on top of two smaller circles as the pelvis.
 10. Repeat steps 7-9 on the other two and incorporated perspective.
 11. Curve the backbone for the 90 degree angle

- What I learned:

- The proportions of the body
- How to simply represent the essential parts of the body
- The body at different perspectives

- Improvement and further improvement:

- I became familiar with the proportions of the body, and by the end of the session, my lines were cleaner and proportions more exact in the second drawing (shown bottom right)
- however, I'm not precise in the sense that I sacrifice time for accuracy. Ideally, I should be able to make an accurate picture of basic form of human body under a minute.



Basic Drawing (gesture drawing)

- Steps:
 1. Start with 30 seconds
 2. Try to capture the energy of the model
 3. Shorten time to 10 seconds
 4. Spray hair spray to secure
- What I learned:
 - be able to feel the energy in the body of the model (a little)
 - That a gesture not just the parts of the body, and should not be represented by basic shapes (e.g. circle for head, box for body, sticks for limbs)
- Improvement and further improvement:
 - Right shows beginning drawings to later drawings where I feel has more energy.
 - However, I cannot do this consistently, and the image still lacks energy

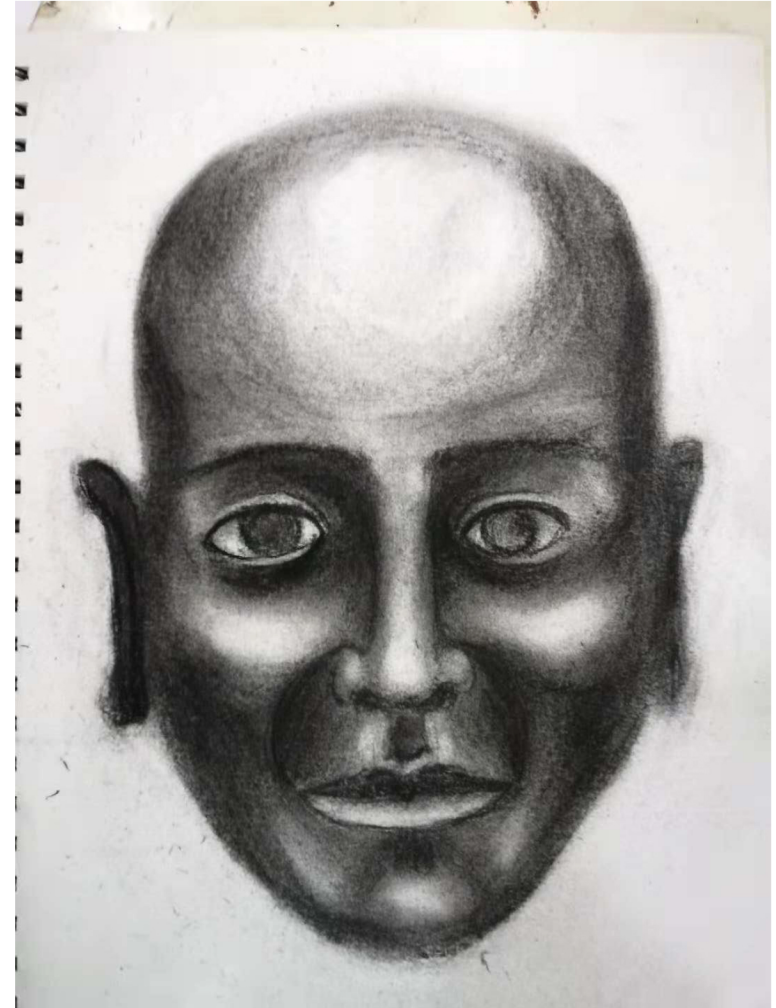


Final Basic Drawing (Generic Face)

- Steps:
 1. Use the steps from the basic face drawing and draw a line drawing with soft charcoal, so that it's easier to erase.
 2. Then use the hard charcoal to go over soft charcoal to define lines.
 3. Find the dark parts of the face (under the cheeks, beside the nose, nostrils, under the eyebrows, under the mouth, under the lines connecting the end of the nose and the corners of the mouth, under the sides of the forehead,) and go over then with hard charcoal.
 4. Use a soft charcoal to transition the hard shadows to the mid-tone of the face, creating a gradient.
 5. To an eraser to highlight the lightest part of the face (forehead, top of the cheeks, top of nose, top of chin,) and any other places that need to be darkened.
 6. Use hard charcoal to define any lines, and white charcoal to define any light details.
 7. Spray hairspray to secure.

- What I learned:
 - Learned how light hits a face
 - what a full range of tone is.
 - Understanding how to apply hard and soft charcoal to make a full range of tones
 - that soft charcoal is too easily erased so I need hard charcoal to define lines, and soft charcoal for gradients.
 - That tissue can be used to make a nice gradient.
 - Hands will smudge the drawing so I must keep my hand above the paper.

- Improvement and further improvement:
 - The gradients on the face were much more smoother
 - the proportions of the face are better than the previous pencil sketches
 - However, the control of form is not ideal: the chin is not still not aligned with the center of the face.
 - the eyes look very flat, and are not symmetrical



Final Basic Drawing (live face)

- Steps:

1. Follow the steps from the basic line drawing of the face, but adapt proportions to fit the model
2. Use the same steps as the final basic drawing of the face to apply light and dark areas on the face.
3. Use charcoal pencils to apply details
4. Add hair. Observe hair also starts with a gradient and some parts are darker than others.
5. Add highlights to the hair with an eraser
6. leave space for a clothes

- What I learned:

- Learned to adapt basic form to fit the characteristics of normal people (Such as the shape of the nose)
- Hard charcoal is hard to erase (refer to top right corner)
- must keep hand off paper or else its way too easily smudged

- Improvement and further improvement:

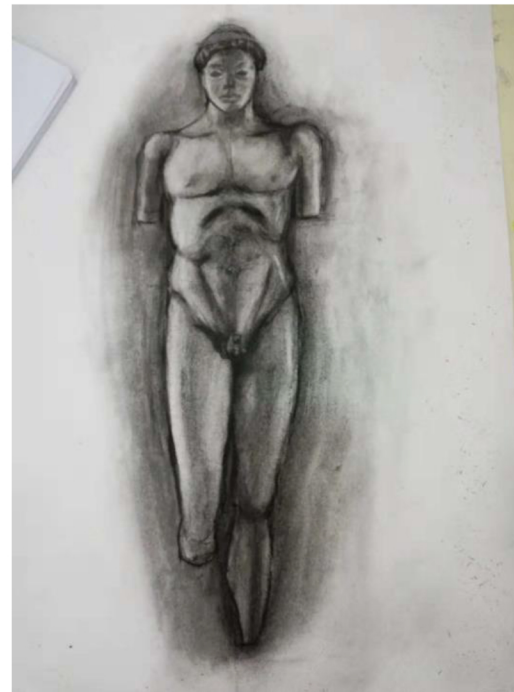
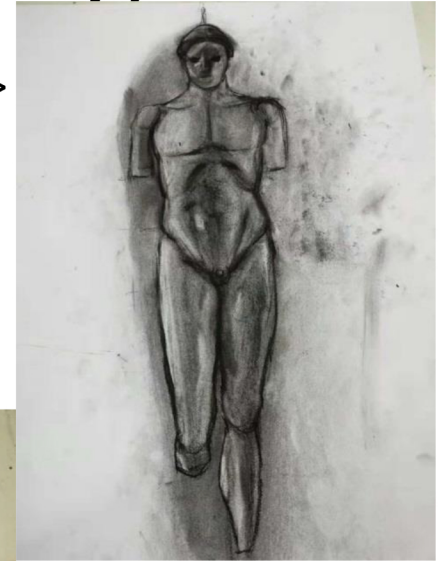
- Learned to draw hair and that hair is a gradient
- Learned to translate color into black and white
- The drawing doesn't have a very strong resemblance or likeness to the subject (in fact it looks like me)
- The I feel like I could have paid more attention to natural detail, especially the light parts of the cheek, where the tone creates the illusion of form

This is supposed to be Sherry from G10 A



Final Basic Drawing (body)

Started with a form >

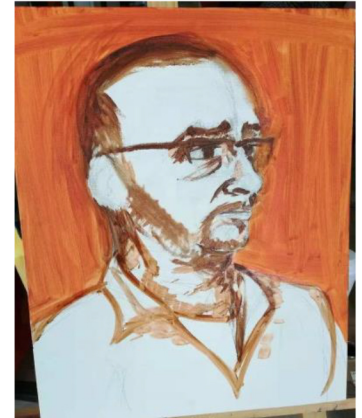
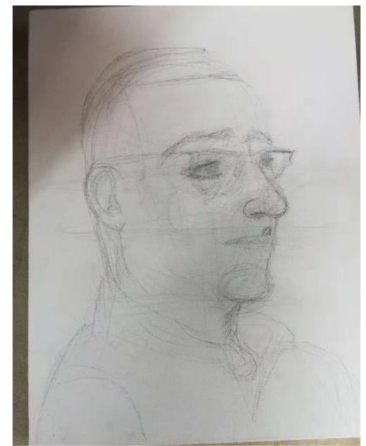


<Added the details on the face and cleaned up the area around it

- Steps:
 1. Began by using the steps from the basic body drawing , except with charcoal
 2. Then add legs, and an oval between the rib cage and the pelvis as the abdomen
 3. Use the soft charcoal to copy the outline of the body from the book.
 4. Then use the same techniques as the final face drawings to create shadows and light areas.
 5. Use charcoal pencils for the details on the face, as well as light parts lining the thigh, upper part of the abdomen and the breast
 6. Clean the picture by erasing the guidelines and create a smooth gradient around the figure.
- What I learned:
 - got an idea of what muscles in the body looked like by how the light hits the body
 - learned to adapted the shading techniques that I learned during the previous drawings.
 - also learned that sometimes you need to step back and look at the drawing to notice the disproportions
- Improvement and further improvement:
 - By the end I was better at controlling anatomy and apply small details with eraser and charcoal pencil.
 - In the picture though, there could be a bigger contrast in value
 - One shoulder is also slightly higher than the other, and shaped weirdly because I tried to fixit with hard charcoal.

Basic Oil Painting

- We made painting of an English teacher, Mr. Henry
- I did not follow all the steps according to that on page 88. Afterwards I tried fixing it.
- Steps:
 1. First sketch the face in the notebook, while applying the forms learned in the early basic face drawing.
 2. when comfortable sketch on the canvas (However, I had drawn the head larger than the subject, which made it easy to see mistakes, so I restarted).
 3. After sketching the head a second time (making sure the head was not too large) I applied dark places with dark umber with 100 percent turpentine, which also included the eyeglasses and the eyes.
 4. While the dark umber was drying, I decided to take the last of the class time to paint the background (This orange proved to be too bright and so I tone it down later)
 5. I mixed a skin tone using yellow, orange, red and blue. I tried to keep the color on the pink side, and used blue to lower the intensity of the color.
 6. I mixed 50 percent turpentine and 50 percent linseed oil
 7. Applied middle skin tone, but the problem was that I forgot to leave room for the light parts, and the paint was semi-transparent, covering all the dark parts



Basic Oil Painting

8. I just waited for that to dry, and began to reapply dark parts (the rims of the glasses, the eyes, the hair, the mustache, the inside of the ear)

9. I also reapplied the skin tones, because I didn't blend the dark parts and the light parts.

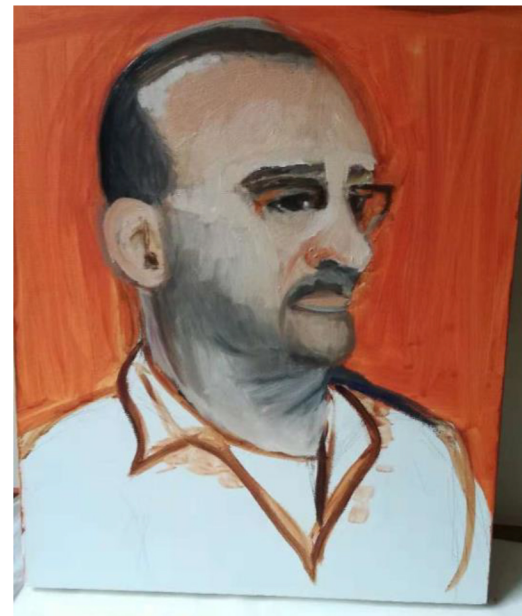
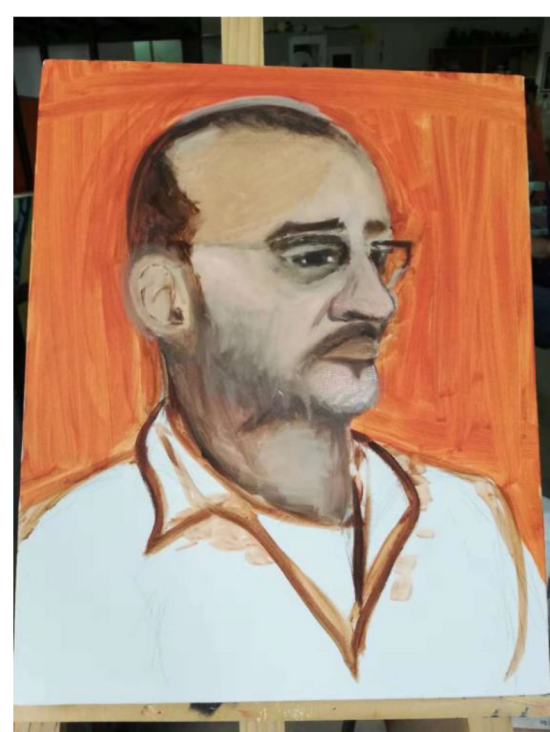
10. I expanded the chin after realizing its not the right shape

11. I covered the top of the head with a light tone because I found the shape of the head was wrong, and would cover this later when I fixed the background

12. I used 25 percent turpentine and 75 percent linseed oil (fat over lean) to put light areas

13. Top right, I added warm colors to the tip of the ears, side of the forehead, and nose, and cold hues to the shadows, but the paint was very opaque, so it became patchy

14. I tried smoothing it out by adding blue or red to the skin tone to create a gradient between the dark and light parts, and using a semi-transparent layer to go over that.



Basic Oil Painting

15. I used opaque white to paint the whites of the eyes and add in the details of the face (Shaping the eyebrows, the beard, and the shape of the eyes)

16. Painted the hair. I remembered during the portrait of Sherry, I learned that hair is a gradient instead of a blob, and tried to create light areas and dark areas that stood for the variation in the amount of hair

17. I painted in the rim of the glasses last with black paint.

18. At this point, there was no texture to the transparent “glass” part of the glasses

- But realized that adding white to a clear space can create the illusion of glass reflecting light

18. I used a light blue color for the shirt and mixed it with black to create the color of the navy-blue blouse. I extended the blouse to around the rim

19. I mixed a darker orange this time, adding a little bit of blue to lower the intensity (the technique learned while mixing the skin-tone), and painted the background and the rim.

- Mistakes:

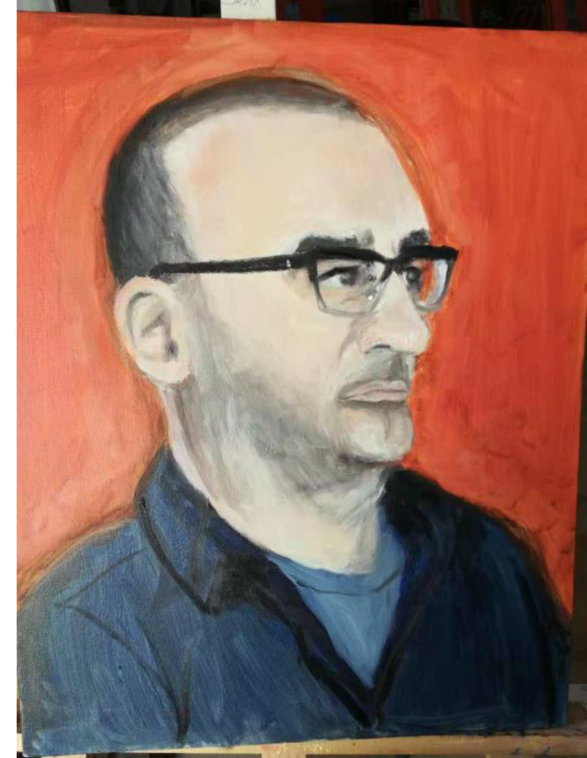
- There were mistakes that were mentioned in the steps, such as forgetting to leave room for light areas and painting over dark areas.

- I didn't extend warm and cold hues into the background

- the form of the face, especially the mouth-chin area is incorrect.

- cold/warm hues aren't really visible in the skin

- The level of natural detail on the forehead area is lacking





Critical
Investigation
of Ad
Reinhardt's
Painting
*“Abstract
Painting
1963”*

Media: Oil on Canvas
Size: 152.4 x 152.4
cm
Date: 1963
Source: Museum of
Modern Art
www.moma.org (Feb.
25, 2019)

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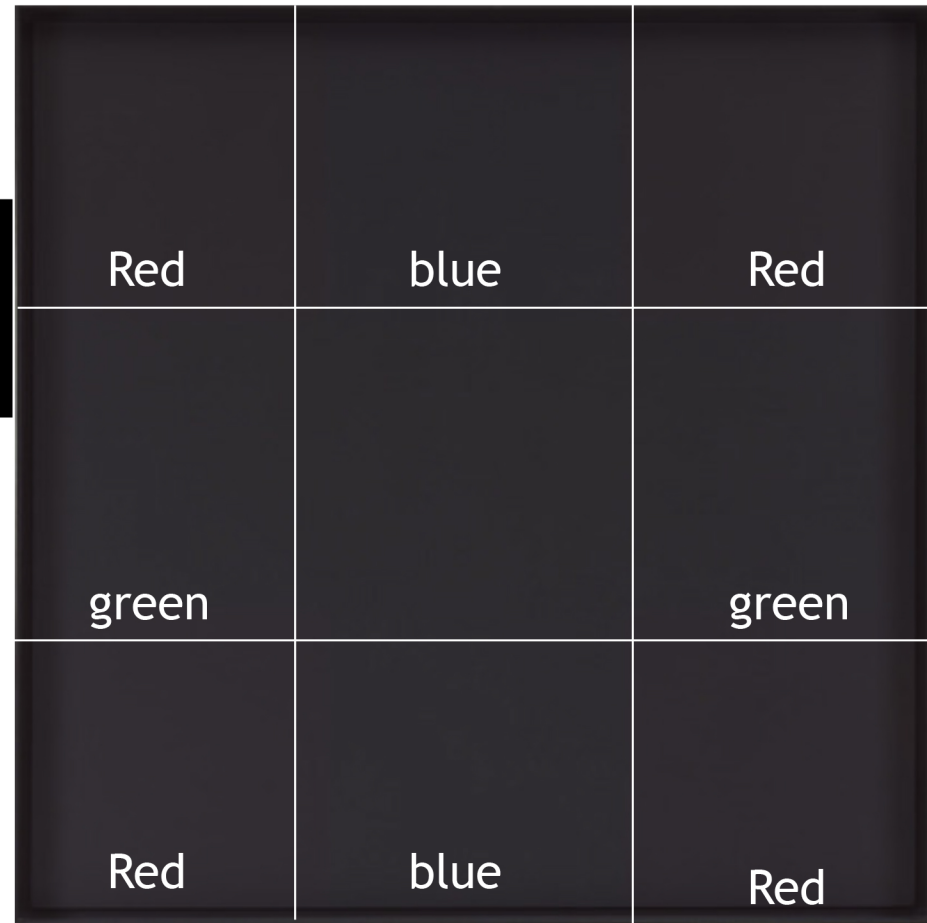
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Formal Qualities

Large Presentation

The original artwork is very large: a 152.4 cm by 152.4 cm square. For comparison, it would be almost the height of middle-school student, which attracts the attention of the audience if they were to see this painting at an exhibit.

152.4 cm



152.4 cm

Juxtaposition & Geometric Composition

The different hues of black are placed side by side in the canvas to create a 3 times 3 grid (as shown above), which is a geometric composition, that praises simplicity, but the actual boundaries of each square of color is hard to define.

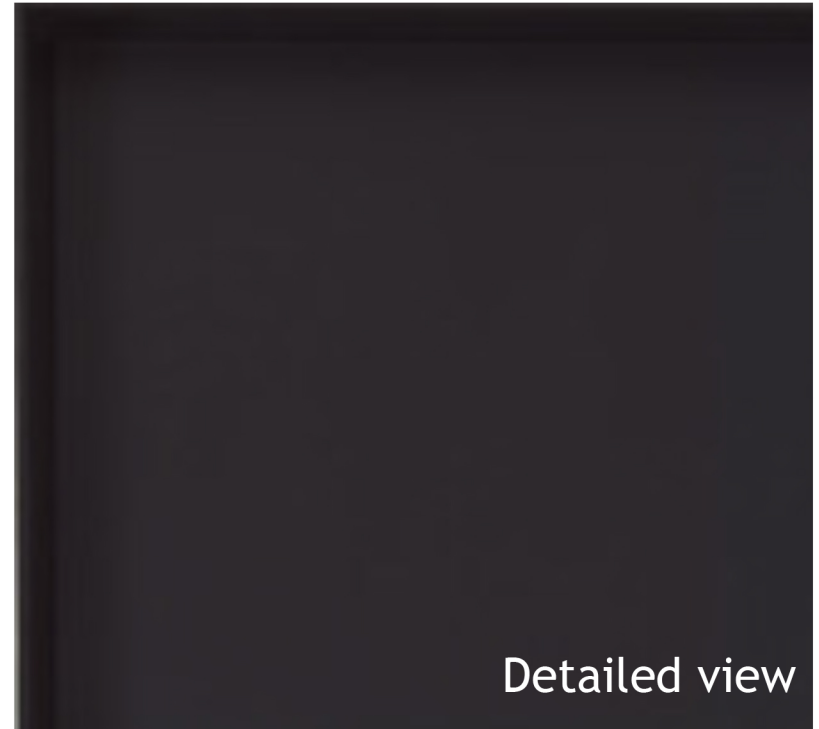
Formal Qualities

Technique: Matte Paint

When Ad Reinhardt painted this, he used a special technique to create his paints. He mixed the oil paints first and left them alone for weeks so that the pigment and solvent would separate. Then, he removed the solvent, leaving him with dense pigment that is painted over the canvas which does not show and brushstrokes of the artist and creates a smooth texture(1).

Interactivity

This artwork requires the audience to observe the painting closely in order to be able to find that the blacks in this artwork vary slightly. If the audience did not look closely, they would not be able to get as much out of the artwork.



enlarge



Interpretation

Critical Hypothesis

Ad Reinhardt once wrote that he wished this artwork to be “timeless and disinteresting’ but also to embody nothing but art. When he painted this artwork, art was expressive and bright colors that captured the attention of the audience (1). However, Reinhardt had chosen to go in the opposite direction. This and the following visual evidence leads me to hypothesis that Ad Reinhardt created an artwork that would embody the very essence of art and challenge what audiences considered as “art”.

Support

First, we find that the artwork is indeed “disinteresting” by the matte painting and almost identical hues of black, but the simple design of the artwork is what makes it the essence of art because it lacks any reference to the real or imaginary world. In addition, the presentation (huge size) of the artwork and the almost unanimous black hue is a bold statement, since it become distinguishable, which makes it a challenge to its audience. Furthermore, the clever design of the artwork requires the audience’s close attention in order to get all the information, which forces the audience to actively think about this artwork and the concept of art it holds.



Application

I learned many things from this artwork of which I want to include in my own artwork, including juxtaposition, large presentation, and interactivity.

Juxtaposition

Before I examined this artwork, I had known that juxtaposition was a good way to create contrast, however, it was always contributed to unity through variety. But after examining the artwork, I realized that without juxtaposition an artwork may not be able to convey information to its audience. So I would like to create an artwork that would only become meaningful to the audience through juxtaposition.

Large Presentation

One reason that people were able to notice *Abstract Painting 1963* was its large presentation which attracted attention. Logically, something that is large will be seen more often, but it is not common that the large presentation actually adds any meaning to the artwork. However, Reinhardt was able to use the large presentation as a challenge. That is something I'd like to try in my own artwork and utilize the power of

Interactivity

Most traditional artworks that I've seen are often passive usually showing a clear message and only requires the audience to look at it and think. But *Abstract Painting 1963* makes the audience look very closely or interact with the artwork, or else they will not be able have a full experience. I want to explore something like that, and make an artwork that does not give, but needs the audience to come take in order to benefit.

OBJECTIVE STATEMENT

As a child, the only reason I liked to draw was to draw Japanese anime (yes the ladies in bikinis with huge eyes and pointy chins). Although all cartoon styles are formulaic and not very creative, I still enjoyed it because I grew up watching a lot of cartoons, and much of the art I created was for whatever looked pleasing and human oriented. I didn't spend a lot of time drawing background, thinking storylines, or putting thought in the characters themselves. I also colored only in colored pencils, and didn't explore media, because I wasn't very good at them.

However, now that I'm older, I've wanted to stray away from only color pencils and explore other types of media, and drawing not characters but scenery or non representational objects. And now when I approach art, I want to make it concept oriented instead of focusing on people. So I started pay attention to the things around me. One result is the abstraction assignment from art class, which was about the car ride to school. In this case I thought about the night skies, something we see everyday.

Specifically, I remember one fall evening, I was walking my dog around 8:30 P.M. and the sky was a dark reddish orange, when it should've been almost black ages ago, and I suddenly thought about an article I read about how city lights can strongly affect how night skies look, blocking out stars (2). After living in Chengdu, where there's never any stars, and in a small county in the United states, I realized how starkly different the two night skies could be, even though I was looking at the same skies. One, this prompted me to think about how the same thing could be viewed so differently, and how easily things could be overlooked. Two, I understood light pollution is a big issue, sometimes harming the ecosystem (3), although most people are only concerned about energy waste.

Later, I came across Ad Reinhardt's painting named "Abstract painting", which at a glance seems like a black canvas, but is actually made of 9 squares of different tones of "black" (four corners slightly red, the vertical squares slightly blue, horizontal squares slightly green) (1). At the time of release, it was rejected by critics as they never looked at the painting closely (1), but it is only when the 9 blocks are compared can you notice a difference in hue. It was a painting that required the audience's specific attention, so it was very interactive. It also made me thought about how comparison creates contrast, so I would like to compare the night sky of big cities and the night sky of the country sides, express my appreciation of the night sky, and comment on light pollution and its harm to the ecosystem, by exploring changes of value in paints when interacting with light, which will require the audience to do something for the artwork to hold actual value.

Citations

Pictures: Museum of Modern Art Website, www.moma.org, accessed 28.02.19

(1) Museum of Modern Art Website, www.moma.org, accessed 28.02.19

(2) Website of the International Night Sky Association, <https://www.darksky.org>, accessed 19.03.19

(3) Florida Atlantic University Department of Physics Website, <http://cescos.fau.edu>, accessed 21.03.19

Artwork Design Plan

Sera Wang 10A 19.03.2019

Concept: Comment on the beauty of the night sky and comment on light pollution (explained in conceptual plan)

Objective statement: compare the night sky of big cities and the night sky of the country sides, express my appreciation of the night sky, and comment on light pollution, by exploring changes of value in paints when interacting with light, which will require the audience to do something for the artwork to hold actual value.

Common/Uncommon Formal Qualities

- | | |
|---------------------------|--------------------|
| -Naturalistic | -Abstraction |
| -Juxtaposition | -Angle of view |
| & | -Metamorphosis |
| Contrast | -Depth |
| -Rhythm | -Positive/Negative |
| -Geometric/
Biomorphic | Space |

Common/Uncommon Strategies for Expression

- | | |
|--------------------------|--------------------------|
| -Direct Symbolism | -Interactivity |
| -Use of
Embarrassment | -Association |
| -Macro view | -Stylization |
| -Material | -Decorative
Qualities |

Possible Concepts



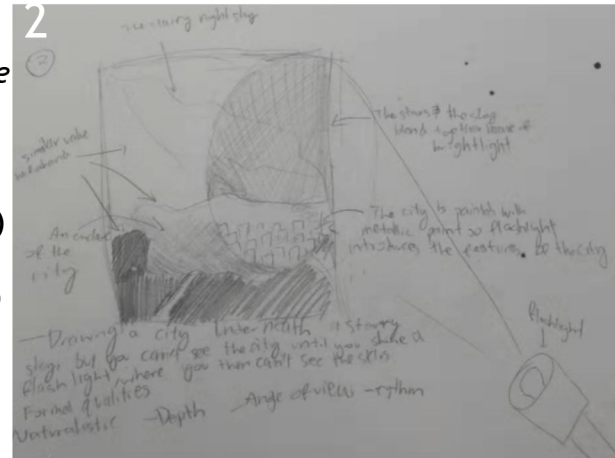
-The most basic design--just put countries side by side so that the audience can compare the night sky of the countryside and the cities.

Formal Qualities:

- juxtaposition(country vs. city)
- Geometric vs. Biomorphic shapes (greenery vs. buildings)
- Rhythm (repetition of buildings)

Limitation:

- hackneyed
- straight forward



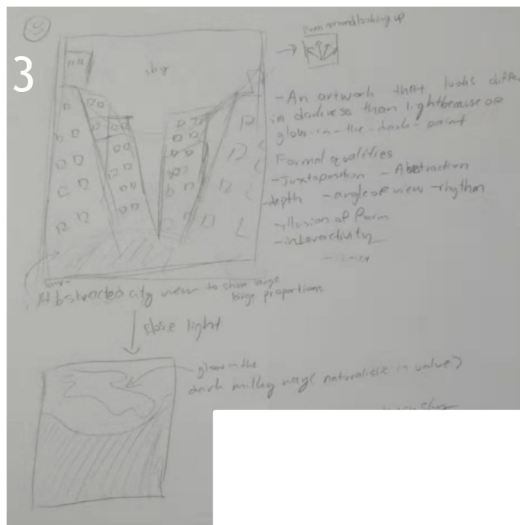
-Explores reflective medium. The artwork will be painted in a reflective medium, and the audience will have to shine a flashlight to see the windows of the buildings (subject recognition) but at the same time, they'll lose the beautiful night sky. The flashlight represents how lights illuminate cities but block out the stars.

Formal qualities:

- Contrast
- Angle of view (above)
- depth
- interactivity
- subject recognition

Limitations:

- Still overly straightforward
- Can't represent the countryside



-Explores glow in the dark paint, where when lights are on, you can only see buildings, but when you close the lights you can see a glow-in-the-dark night sky, which represents how turning lights off and on lets us see the night sky

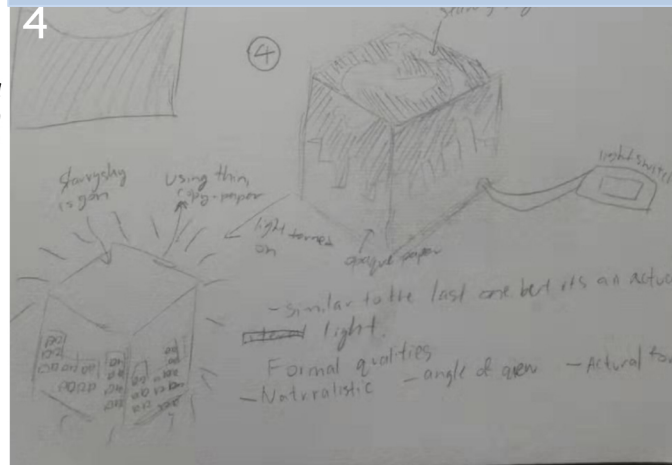
Formal Qualities:

- Interactivity (lights on/off)
- contrast
- abstraction(green-night-sky)
- angle of view (from ground up)
- rhythm (from buildings)

Limitations:

- Too direct
- Can't represent country-side

I decided to go with option 4 because of its irony



-An actual lamp that can be turned off and on, where off depicts a beautiful night sky while on presents a city and blocks out the night sky. The lamp is made of translucent material, while the cities are not, which create a city shadow. The lamp itself is ironic because individual lights create light pollution

Formal Qualities:

- Interactivity (lights on/off)
- contrast
- abstraction(of city), but naturalistic sky
- actual form
- rhythm (from buildings)

Limitations:

- Not sure if it can be executed
- Can't represent country-side

Studies

city study!



I have not had a lot of practice with buildings, so I did a practice sketch of a city view with the reference below.



The night sky will be beautiful to show my appreciation for the night sky, so I made a practice sample with oil paint to see what it might look like. I first painting a layer black, and then layered other hues. I then dotted the stars with a white brush by flicking it against a palette knife. I did not use a reference because I had created super-saturated night skies before

Title: *Chicago River Buildings At Night*
Artist: Paul Velgos
Medium: Photograph-digital photo
Date: 2012
Size: N/A





In the first try, I cut out geometric shapes using normal paper and pasted it on water color paper. However, I found that black marker had different hues on different mediums, so the geometric shapes were fairly clear.



In the second try, I learned from my last try, and cut out hexagons from water color paper and pasted it on water color paper. Then I colored over the paper. However, I found that marker could not fill in the crevices between the hexagons and the paper, so it left white spaces.



In the third try, I attempted to color both water color papers in advance, so that there will not be any white spaces. It was more time consuming, but it didn't have the same problems the last two had, and the hexagons were very hard to see, showing the effect that I wanted. When translating into the actual artwork, I will be pasting water color paper on sulphuric acid paper.

Technique

Because of Ad Reinhardt's influence, I tried to do black on black. But unlike Ad Reinhardt, it's done by pasting paper on paper (of the same color), which like *Abstract Painting 1963*, could not be noticed unless the audience looks very closely.

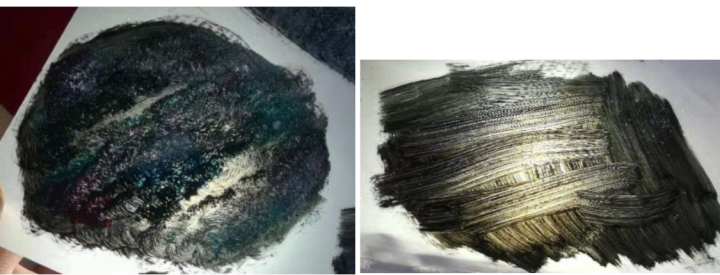
Material experiment



I used sulphuric acid paper because that was the easiest of obtain, and could hold oil paints while being transparent. First, I found that light did pass through sulphuric acid paper well, even through the black oil paint. However, I found out that it would reveal the brush strokes, so I experimented with different textures by apply the paint in different ways, but it did not contribute to my design.



Then, I drew two samples of a starry night. In the first sample (top left), I used the same technique I did in the previous sky sample on water color paper. However, I realized the layering technique blocked the light, and didn't achieve the effect I was going for (bottom left). In the second sample (top right) I tried a solid black layer, and flicked on white paint. It worked perfectly under light, and we could no longer see the white specks. I also tried flicking on paints of other colors, but those were more opaque.



Material List

Sulphuric Acid Paper

- Make the exterior of the lamp

Water Color Paper

- Used to make silhouettes on the side of the lamp

Oil Paints

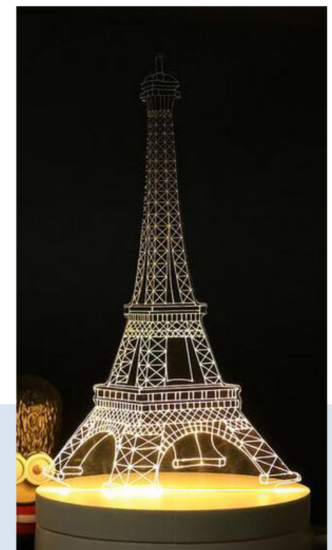
- Paint the exterior of the lamp

Printer Paper

- Used to support the lamp

A light

- Used to make the lamp, picture right



Citations

Artworks

Photograph on screen 4:

Website of Fine Art America,
www.fineartamerica.com, accessed 20.03.19

Photograph on screen 7:

A product on Suning Shopping, www.Suning.com,
accessed 20.03.19

Information:

(1) Florida Atlantic University Department of Physics
Website, www.cescos.fau.edu, accessed 21.03.19

(2) CNN, www.edition.cnn.com, accessed 20.03.19

Process and Reflection Journal

Lights Off

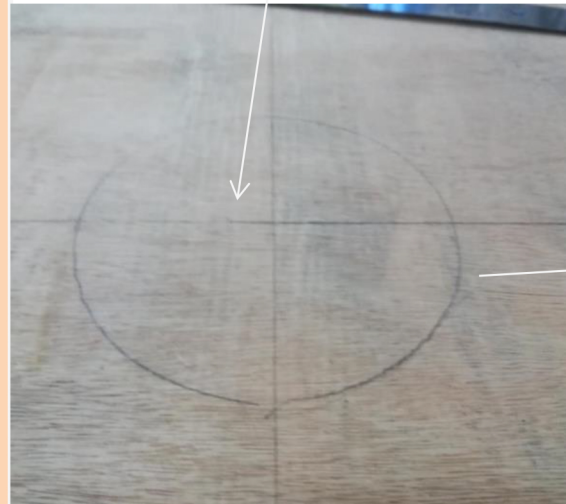
Sera

Grade 10

2019.04.23

Process

1. I painted 3 sheets of sulphuric acid paper with oil paint and left it to dry.
2. I drew a circle with a diameter of 20cm in the center of a 40 x 40 cm wood plate, then cut the circle out.
3. After cutting the wood, I started cutting the rods of the frame into 40 cm pieces, then cut each end at a 45 degree angle.



Process

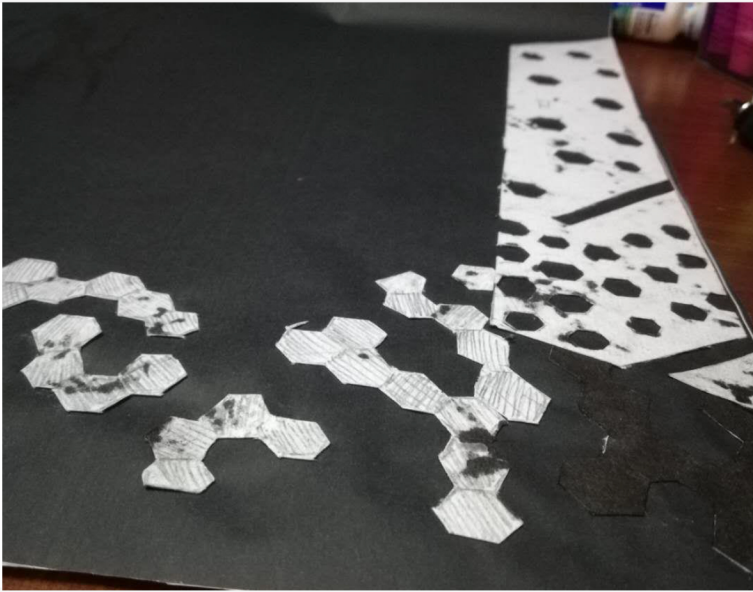
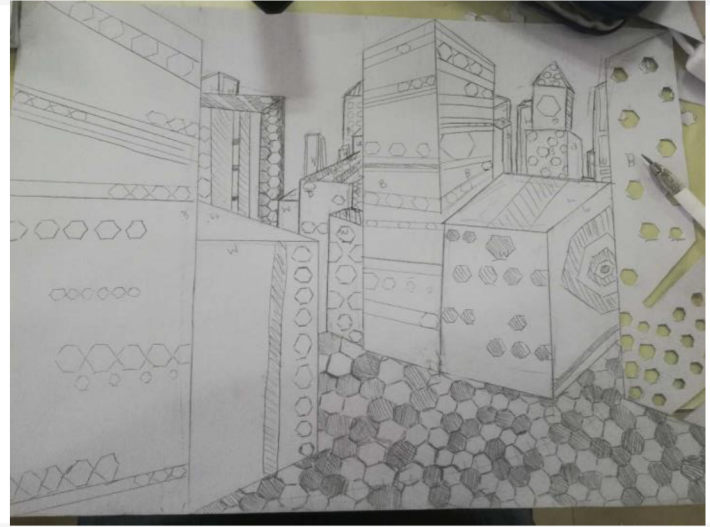
4. I stuck the wood together with wood glue and clamped the rods down.
5. Then I put the frame together with glue, and painted the sides until it was solid black.



6. I cut the sulfuric acid sheets into four 40 x 41.5cm pieces and one 40 x 40 cm piece.
7. On the 40 x 40 cm piece I used oil paint to paint a night sky, by slowly layering the colors.

Process

8. I made 4 designs on by making a pencil sketches on water color paper then cutting them out. They served as the four sides of the lamp, then I painted one side of the cut-outs black.

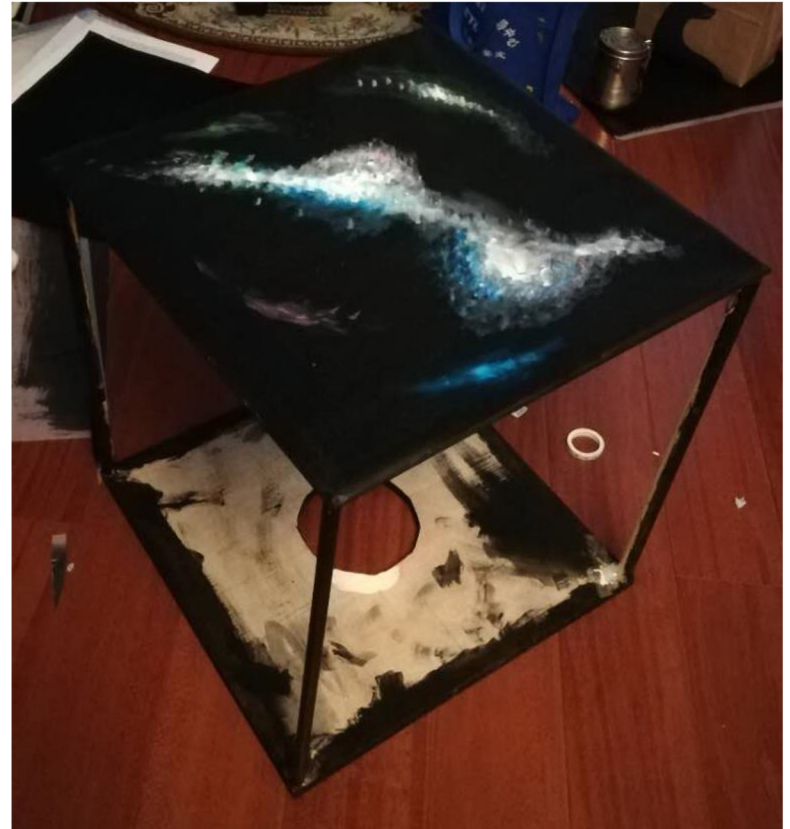


9. Then I pasted the 4 designs on 4 sheets with glue, with the side that is black stuck against the sulfuric acid paper.

Process

10. Originally, I thought the side with the water color paper would face the inside of the lamp. However, the glue I used left wrinkles in the paper, so the side with the watercolor cut-outs had to be on the outside, and I had to paint both sides of the water color paper designs black.

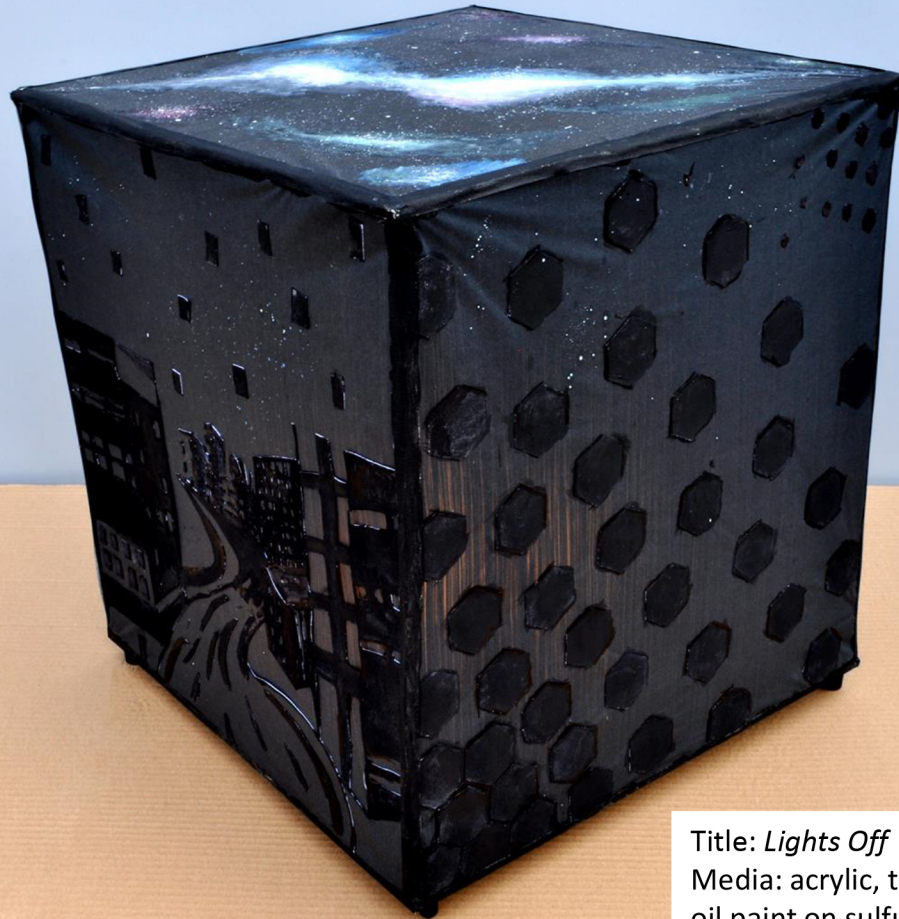
11. I stuck the sulfuric acid paper onto the lamp with 502 glue, with the night sky on the top and the rest on the sides.



Process

12. I finished the sides with tape and painted the tape black.

13. Then I cut 1.5 cm tall wood pieces and stuck them to the bottom of the wood as the legs of the lamp.



Title: *Lights Off*
Media: acrylic, tape, marker,
oil paint on sulfuric acid
paper on wooden frame
Size: 40cm x 40cm x 41.5 cm
Date: April, 2019

(left) This is the results of the lamp

Problems Faced

- ❖ The original light I used wasn't bright enough so I bought a new light that was 30 watts instead.
- ❖ Originally I wanted to make a frame out of paper, but the lamp would probably turn out loop-sided so I bought wood for the frame.
- ❖ There was no screw driver, so I could not cut a circle in the wood, so we asked the maintenance people to kindly help us cut a hole in the wood so that we could use the right machinery.
- ❖ When the rods were clamped down, they weren't completely flat, so I re-clamped it, but flipped the clamp over so that it was pressed against the table so that it would be flat.
- ❖ The glue I used wrinkled the sulfuric acid paper when I pasted the sulfuric acid paper and I didn't have enough time to start over, so I had to let the side with water color face the outside of the lamp, and repainted the watercolor paper black.
- ❖ I didn't have enough time to test all materials, so I improvised to my best ability.

Problems Faced

- ❖ The light I was originally using was too dark (only 1.2W), so I switched to a incandescent light bulb (42 W). However, I was afraid the filament bulb would burn the lamp, so I tried another LED light which was too large for the opening I had cut in the lamp. In the end, I still used the incandescent light bulb after testing and determining it would not burn the lamp.



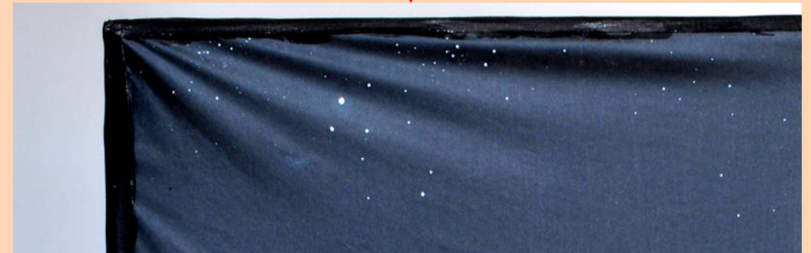
Title: *Lights Off*
Media: acrylic, tape, marker,
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Size: 40cm x 40cm x 41.5 cm
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The final lighting results are shown. Above is the lamp on outdoors. On the left is the lamp on indoors.

How to do better next time

- ❖ Make sure to test out all materials before-hand. A lot of the problems were caused by the lack of testing and preparation.
- ❖ Having a thorough plan before hand would be necessary to not waste time.
- ❖ The sides of the lamp are a little bit wrinkled (as shown right) because of the excess traveling as I brought it home to work. This could maybe be fixed if I used different materials, such as glass for the lamp, or if I only worked on it in one area.
- ❖ I need to better manage my time. I wasn't able manage my time to the maximum capacity which left less time for the testing of the materials.



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Self Evaluation

Objective: To comment on the damage of light pollution and show my appreciation for the night sky.

Criterion A: Function and Purpose - 7/8

-The artwork objective arose from personal experiences and research online, specifically limited to the problem of light pollution. The artwork, being an actual lamp, reflects on this objective as it has a night sky on top of it that is ruined when the light is turned on representing how people contribute to light pollution by turning on lights.

Criterion B: Technical Competence - 6/8

-The artwork takes advantage of the transparent qualities of sulfuric acid paper and the opaque qualities of water color paper. The night sky drawn from oil painting and the silhouettes of city buildings take advantage of the artwork's large dimensions, cutting some details with X-ACTO knives. However, the sides of the artwork are not pulled tightly against the frame, and transporting it from place to place has created some wrinkles in the artwork.

Criterion C: Conceptual Qualities- 6/8

-Conceptualization is basic, combining man-made and natural geometric shapes, and images of cities and bees (hexagons and stripes representing harm to the ecosystem). The artwork uses size, (initial) ambiguity, juxtaposition and positive and negative space to attract the viewer's interest. But the formal qualities are limited.