

# MARKER EXPERIMENTATION

I started my journey with the marker medium, when the teacher assigned us with creating a contour drawing. The biggest challenge was making it as simple as possible. I found it hard to draw a continuous, steady straight line, as I was used to doing small, overlapping ones when I used pencils. Therefore my first works were rhythmical but also extremely chaotic. I decided to combine both techniques — begin with a very rough sketch done in pencil and follow it by outlining all the elements I liked using a marker. This approach allowed me to gain control of the medium.



*Young sculptor at work,  
Pablo Picasso*

<https://www.mutualart.com/Artwork/Young-sculptor-at-work/6F8645E85222402C> [Access: April 26, 2020]



Copy without  
a proceeding sketch



Chaotic, erratic lines



Clean contour

Practicing in that way helped me get used to the medium and figure out its potential. As time went on and I got more experience I was able to skip the sketch creation, as I did in the copying exercise. Unfortunately, it is clearly visible that the result is far from perfect, therefore in most cases I stuck to creating a preliminary pencil drawing, which ensured, that no mistakes would be visible in the final piece.

Medium: Marker

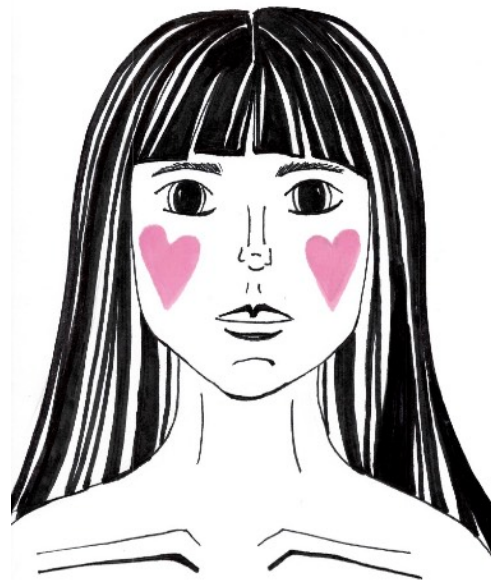
# AUBREY BEARDSLEY INSPIRATION

I investigated the works of Aubrey Beardsley, which turned out to be very inspiring. I loved the thin lines and intricate designs he incorporated. Together they created a sense of radiating delicacy and subtleness as well as contributed to the feminine, sensual vibe of the pieces. I noticed that he uses clean lines, which enclose flat areas of white and black and draw viewer's attention to the focal points. He uses a monochrome colour scheme, which makes his works seem very clean but at the same time not expressive, which might be due to the lack of shading lines.



**Untitled, Aubrey Beardsley**

[https://de.wikipedia.org/wiki/Die\\_Maske\\_des\\_Roten\\_Todes#/media/Datei:Aubrey\\_Beardsley\\_-\\_Edgar\\_Poe\\_4.jpg](https://de.wikipedia.org/wiki/Die_Maske_des_Roten_Todes#/media/Datei:Aubrey_Beardsley_-_Edgar_Poe_4.jpg)  
[Access: April 9, 2020]



Flowing, subtle, feminine



***How Queen Guenever Made Her a Nun,*  
Aubrey Beardsley**

<https://www.wikiart.org/en/aubrey-beardsley/how-queen-guenever-made-her-a-nun-1894> [Access: April 9, 2020]



More intricate, slightly surrealistic

In my works, I focused on creating more intricate pieces by using thinner and thicker lines. I wanted to experiment more with the flowing lines and stray away from any sharp and angular ones, in an attempt to implement his type of line work. I focused on the female faces as they seemed like the best fit to be accompanied by Beardsley's delicate style. I have also added pastel hearts on the cheeks of one of my figures in order to further emphasize the femininity and subtleness. In the second work, I experimented with a slightly surrealistic approach to the figure as well as more intricate patterns. Here I also added a chromatic pop of colour.

Medium: Marker



# JASPER SHEFF INSPIRATION

The first time I encountered Jasper Sheff's art was when I was watching the movie *Beautiful Boy*, which portrays a relationship between a drug-addicted teen and his father. The movie is based on a true story of Nic Sheff — Jasper Sheff's brother. For the purpose of the movie, Jasper created a journal which role was to portray the main character's mind. I felt really inspired by the surrealistic figures and the clean form as well as the use of monochrome markers to create the whole piece. Even though his lines are still very clean and simple they are not as delicate as Beardsley's. By alternating thin and thick lines, Sheff is able to bring out the structure and features of the face it in a caricatural manner.



**Untitled, Jasper Sheff**

<https://www.instagram.com/jaspersheff/>  
[Access: September 13, 2019]



**Untitled, Jasper Sheff**

<https://www.instagram.com/jaspersheff/>  
[Access: September 13, 2019]



Rhythmical background



Surrealistic background

In my work, I attempted to progressively uncover the structure of the face using markers of different thickness. I focused on masculine features as they tend to exhibit sharper and more defined lines. This was very much different from the flowing Beardsley's style. As my works progressed I wanted to fill out more of my pieces with surrealistic doodles, just as Sheff did. It was a challenging task as I didn't want them to dominate the picture, but I managed to keep the compositions balanced.

Medium: Marker

# KARL SCHMIDT-ROTLUFF INSPIRATION

I investigated the works of a German, expressionistic group die Brücke, when I stumbled upon the works of one of the founding members — Karl Schmidt-Rottluff. I was fascinated by his unique approach to the human face. He uses a few simple shapes, through which he conveys the features — making the end results much more deformed when compared to Sheff's works. The pieces are extremely rhythmical, due to the implementation of straight lines creating shading. I wanted to use a similar approach. I drew rough sketches of the face, outlined the preferred shapes. Afterwards I used vertical lines to emphasize the concave parts of the face and clean, flat areas of white as the highlighted, convex elements. I kept the Beardsley-like, flowing lines in the hair.



First attempt



More structure



Verticality



**Christ, Karl Schmidt-Rottluff**

[http://mariabuszek.com/mariabuszek/kcai/Expressionism/Postwar\\_Expressionism.htm](http://mariabuszek.com/mariabuszek/kcai/Expressionism/Postwar_Expressionism.htm)  
[Access: April 9, 2020]



**Kopf eines Mannes,  
Karl Schmidt-Rottluff**

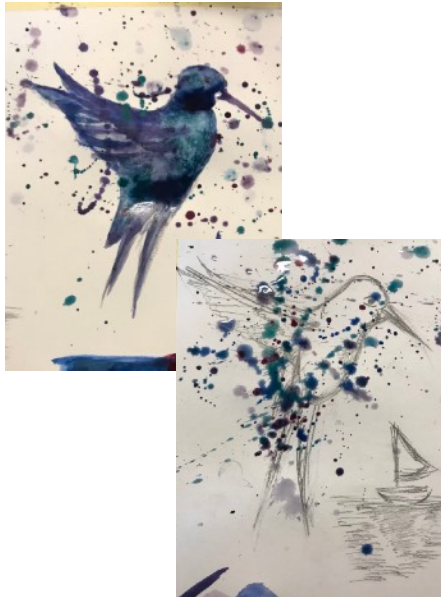
<http://www.artnet.com/artists/karl-schmidt-rottloff/kopf-eines-mannes-from-arno-holz-portfolio-Ug3en1PRZZo8cF4ISwugfw2>  
[Access: April 9, 2020]

In the third work, I further experimented with the verticality of the piece. I implemented the same rhythms I used for the sunken-in parts of the face, to create a rhythmical background. In order to maintain clarity, and coherence, I used a ruler to keep the lines straight, minimize the white spaces in between and most importantly prevent them from overlapping, which would introduce chaos.



# WATERCOLOR BOOK ILLUSTRATION

After working with markers for a while I wanted to experiment with a very different medium of watercolors. I investigated the works of Janusz Grabiański, who uses a combination of various watercolor techniques in his artworks. Mostly wet on wet technique in order to achieve soft, well-blended parts and wet on dry, which creates sharp, defined and saturated lines used for details, especially reflecting animals' anatomy. His paintings consist of many elements and are quite detailed. In his open books, he often illustrated children's literature, which might explain his uses of pastel colours and animal imaginary.



Watercolor splashes

I wanted to add some dynamism to my pictures, so I splashed it with drops of paint. This was inspired by Grabiański's use of big, watery blobs of paint in his pieces.

I considered two different methods of applying the paint — water-based brush markers and paintbrushes. The first option turned out to be a failure as I wasn't able to properly control the amount of water used and couldn't achieve needed pigmentation. In order to try out techniques used by Grabiański I recreated one of his illustrations. I've noticed the importance of letting parts, created using wet on wet technique, fully dry. I wasn't able to achieve sharp lines on wet paper as watercolors just bled into each other.



Marker

Brush



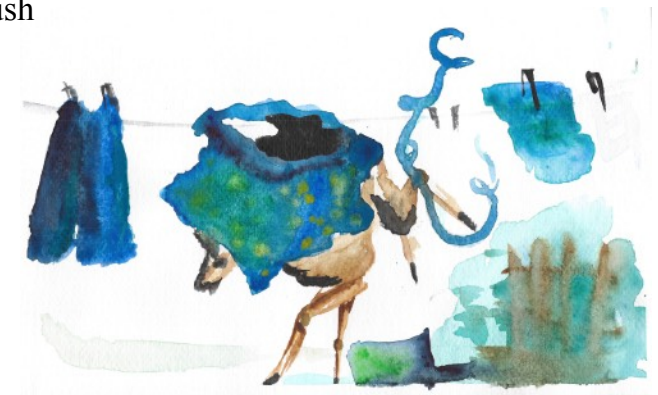
**Book illustration by Janusz Grabiański**

<http://ilustracjadladzieci.blogspot.com/2013/01/janusz-grabianski.html> [Access: April 9, 2020]



**Book illustration by Janusz Grabiański**

<http://ilustracjadladzieci.blogspot.com/2013/01/janusz-grabianski.html> [Access: April 9, 2020]

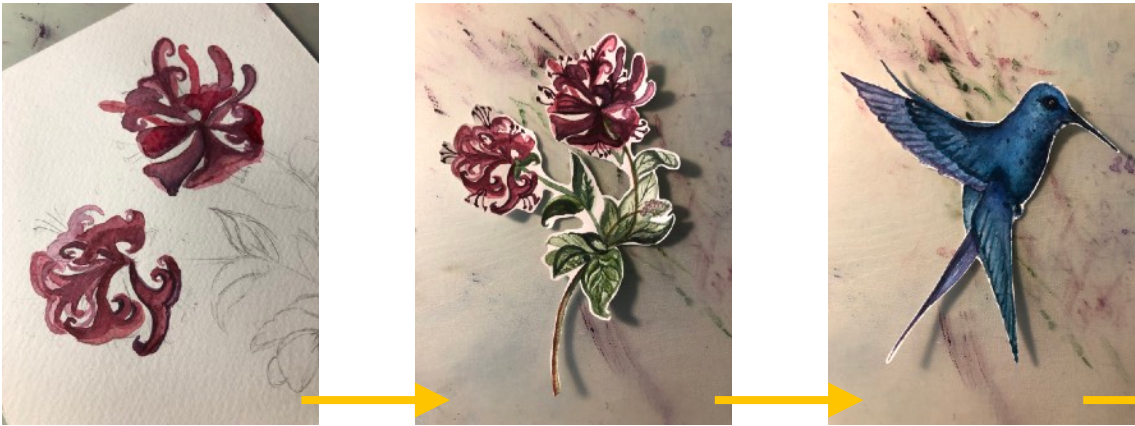


Quick copy which allowed me to experiment with techniques

Medium: Watercolor

# WATERCOLOR BOOK ILLUSTRATION

I started by creating light sketches using a soft pencil and afterwards I filled them in using watercolor. I experimented with the amount of water and paint used in both wet on wet and wet on dry techniques. In the end, I combined both because together they would give the best result and moved on to the illustration of the honeysuckle flower. I wasn't sure whether I should paint a single carpal or the whole plant. After seeing the outcome of two previous flowers drawn I chose to paint the whole one. Here I used mostly wet on dry in order to achieve the anatomical and detailed look. But still, I incorporated blended spaces done in wet on wet technique.



The biggest challenge was to combine illustrations with the text. I didn't want any of the parts to look out of place. I cut out both of the illustrations precisely and stuck them onto previously painted light wash of blue and reddish-pink paint. After gluing all parts together I added splashes of watered down paint on top and scanned the image. In photoshop I removed highly visible outlines of texts and therefore achieved a more coherent look.



Mostly wet on dry



Mostly wet on wet



Final piece



# WATERCOLOUR EXPERIMENTATION

I searched for more dynamic, expressive works. Emil Nolde inspired me with his vivid colours and unique style of painting. The medium was applied onto a wet surface and different colours were allowed to bleed into each other creating dynamic, expressive, flowing patterns. The choice of different colours and their saturation was astonishing and gave the pieces a surrealistic character.



Awful colour scheme



Uncontrolled, very wet paper



Experimentation with more controlled application of paint and colour scheme



Untitled, Emil Nolde

<https://lorelsberg.com/expressionist-painter-emil-nolde-landscapes/>  
[Access: April 9, 2020]



Untitled, Emil Nolde

<http://philosopherbob.com/journal/2018/6/5/strange-dream>  
[Access: April 9, 2020]

In my works, I drained the paper with water and later on applied highly-pigmented watercolour. I let them bleed into each other which was rather easy on the damp paper. I wanted to create Nolde-like surrealistic landscapes, but the technique completely lacked control. I was unable to determine the direction of the paint or predict the outcomes. Many of the works were visually unsatisfactory, as the colour combinations did not work well together. In one of the works, I attempted to create Nolde's colour-morphing pattern on a smaller scale to imitate flower's petals. I attempted to regain some control, by creating smaller water droplets and guiding the paint using the wooden end of the brush, but the results were not effective. Therefore I decided not to continue the experimentation with watercolor.



# TONAL MODELLING IN MARKERS

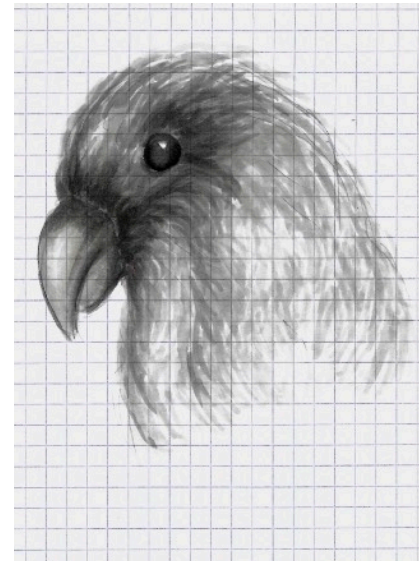
Instead, I began to incorporate colour into the markers medium and attempted to achieve a sense of deeper tonal values. First I drew a parrot from my imagination, trying to show depth using shades of grey. After the experimentation, I felt comfortable enough to work on more complex pieces and attempted to achieve similar effects with various colour schemes.



<https://www.cool-un-news.com.au/news/parrot-seized-by-cops-for-warming-drug-dealer-owns-3713604/> [Access: April 9, 2020]



<http://magic-horse-academy.blogspot.com/p/purple.html> [Access: April 9, 2020]



First attempt with tonal work in marker



Colour experimentation with markers

I worked on two pictures of parrots. The placement of different tones of colours was inspired by the pictures I found online, but I decided not to follow strictly their shape and composition. I wanted to recreate the pattern and fluffiness of the feathers by erratic, dynamic and rhythmical strokes of the brush marker. I think the final outcome was satisfying and shows good progress in working with colour. I really liked the outcomes, as I was able to achieve beautiful hue, similar to the watercolor at the same time being able to control it. I also did not have to wait for final results, as the alcohol-based makers dry instantly, therefore there was no possibility of smudging, unlike the water-based techniques.

Medium: Marker



# INKS AND MARKERS

I wanted to incorporate many of the learned techniques and mediums into one piece. I began by searching for inspiration and found the astonishing paintings of animals by Lauren Marx. I loved the intricate composition and detail she used and wanted to include it in my piece. I did the body of the bird using fine liners and markers. I experimented with various options for the background of the piece and finally decided upon the printing ink as it worked best with the drawing ink on top, by creating a barrier from the paper.

Drawing ink on acrylics



Drawing ink on marker



Drawing ink on printing ink



Finger print texture



Blood-like spatter using

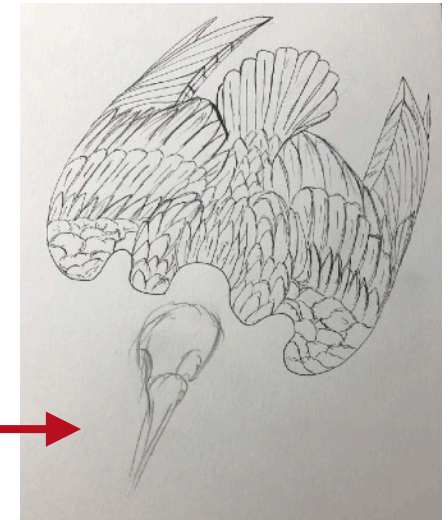
watercolor ink



**Red Cherub, Lauren Marx**

<https://www.instagram.com/p/B7RIBekAP4Y/>

[Access: April 9, 2020]



Composition sketch

I have also experimented with different inks used for the blood-like spatter — drawing ink and concentrated watercolor ink. The watercolour ink allowed me to create more expressive patterns, as it was lighter and could travel further. The drawing ink was slightly thicker and was not well absorbed by paper, creating more three-dimensional shapes. I used drawing ink for the final pieces, which better resembled blood as it darkened when dry. I decided not to use the provided applicator, instead I implemented a syringe and a needle, which gave me more control. Based on the pressure applied and amount of medium I was able to create various patterns. After nearly fully ejecting the ink I was able to push-out the residue with air creating a gunshot spatter. I also tried to create a single teardrop, which was very challenging, but tracing the line with water first helped me create it.

Medium: Mixed media



# INKS AND MARKERS

I wanted to experiment more with different compositions of the bird. I attempted to achieve close-up effect and show a step by step analysis of the events. I experimented with various approaches to the bird's body, but at the same time, I wanted to keep a unified, coherent colour scheme and portrayal of the bird through all of the pieces.



Streaky



Removing the ink

The use of printing ink also allowed me to easily correct mistakes. When creating this piece, at first I applied the medium unevenly using an old bush, which created a streaky texture. After the ink dried, I was able to peel it off carefully. It left a subtle black stain, which created an interesting pattern, but also was easy to cover-up, using the same type of ink and a brush in a better condition.



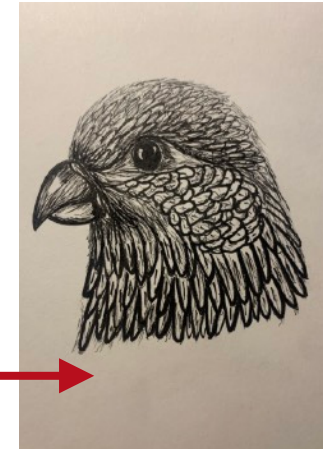
<https://www.thespruce.com/house-finch-387252>  
[Access: April 25, 2020]



Preliminary sketch



Early outline



Final head

For the final exhibition polyptych, I combined the compositions that best reflected the presented message. I was very satisfied with the end results. The piece was very dynamic and rhythmical. It portrayed well the body of a bird falling from the sky. The thin lines contrasted well with the powerful black backgrounds. The blood spatter, contributed to the texture, dynamism and effectively reflected the downwards movement.



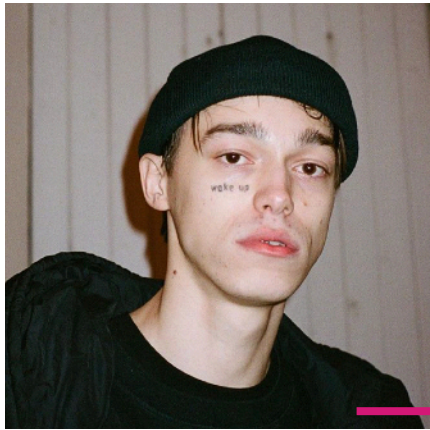
EXHIBITION PIECE

Medium: Mixed media



# EXTENSIVE WORK WITH MARKERS

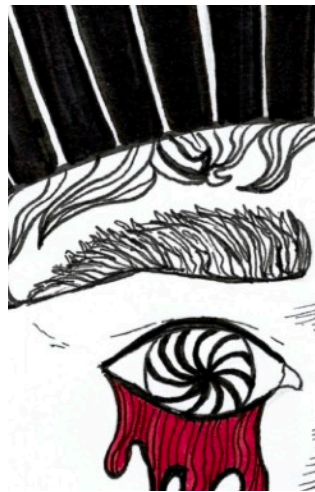
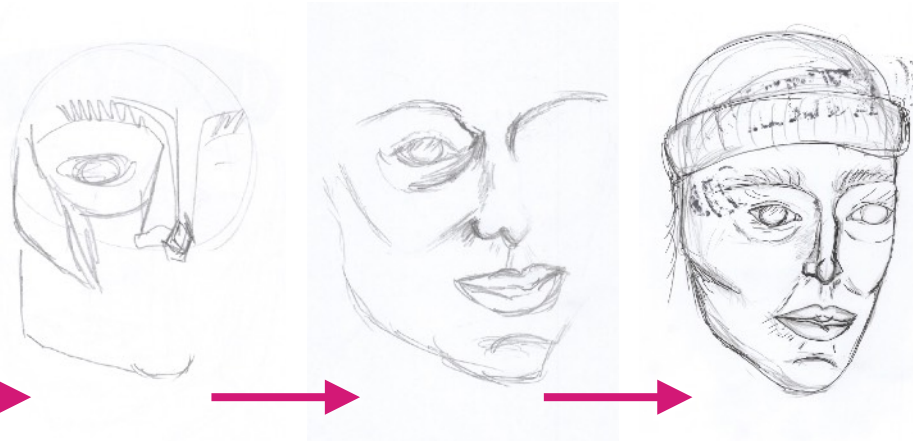
I recently watched the movie *Beautiful Boy*, concerning the issue of drug addiction. I realized that the problem deeply affected the young population, which reminded me of Lil Peep and Hella Sketchy — two very young artists, who recently died due to accidental opioid overdose. This inspired me to create a piece in which I aimed to present the modern face of the issue and reflect the father-son relationship presented in the movie.



## Composition inspiration

<https://www.instagram.com/p/B4SWnOXoz0c/>  
[Access: April 9, 2020]

The delicate, flowing lines and intricate, rhythmical patterns were deeply rooted in the works of Aubrey Beardsley. I used them in creation of hair, eyebrows and eyes. I implemented similar dynamic rhythms in the hat. I made a few preliminary sketches using markers to make sure I knew I was able to do what I intended and achieve desired effects.



Achieving rhythms



## Official poster *Beautiful Boy*

[http://www.impawards.com/2018/beautiful\\_boy.html](http://www.impawards.com/2018/beautiful_boy.html) [Access: April 9, 2020]

While working on this piece I have faced a series of challenges. Creating a more realistic three-dimensional face has always been difficult for me. Unfortunately, I was not able to find a male model, therefore I had to base the proportions off of my face, which might be reflected in slightly feminine features. I began with a rough sketch and added details. On top, I placed a hat, which became a recent fashion trend, a statement of a rebellious teen.



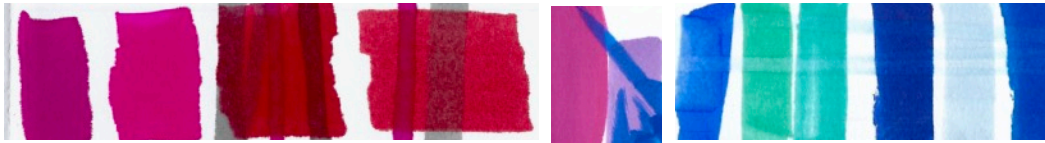
## Untitled, Aubrey Beardsley

<https://www.rubylane.com/item/440186-A129631967-x27C-ollected-Drawings-Aubrey-Beardsleyx27-First>  
[Access: April 9, 2020]

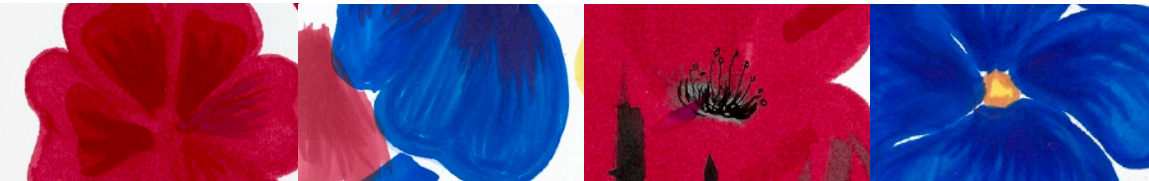
Medium: Marker

# EXTENSIVE WORK WITH MARKERS

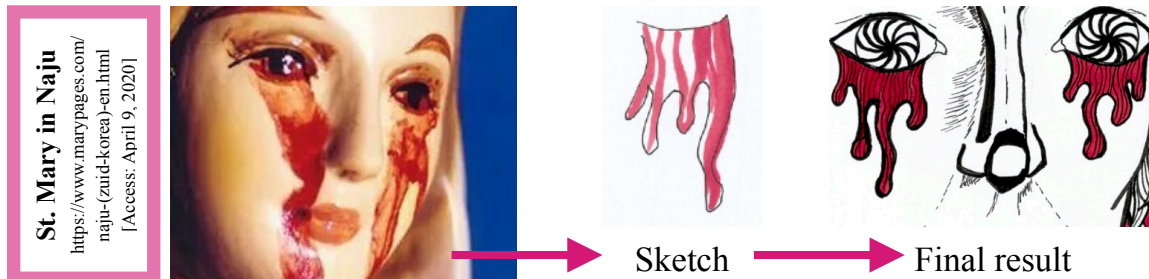
The red poppy flowers symbolize the outdated perception of the problem, by the obvious connotation to opium that was historically obtained from this plant. Modernly the psychoactive substances are synthesized chemically and are overprescribed in the form of painkillers. On the other hand, the pansies surrounding the father symbolize gentleness and immeasurable, paternal love. Choosing the right colour for flowers was a tedious process. The ways that different hues interacted with each other were tricky and did not give the best results. I realized that by layering the colour I am able to achieve more saturated and darker tones, therefore I decided to stick to using one shade of red and blue.



Colour scheme experimentation, layering of various hues



Petal and carpel creation attempts



Sketch

Final result



EXHIBITION PIECE

The contrast of the monochromatic faces, with the saturated, chromatic backgrounds shows change, stating that the issue might not be as “black and white” as one might think and can affect everyone. It shows the contrast of the ecstatic state of being under the influence and the gloomy reality of addiction. The idea of dripping blood tears was directly inspired by St. Mary’s figure during the miracle in Naju and aims to symbolize the profound cry over human weakness and sinfulness.



# JAN LENICA INSPIRATION

After creating the tonal works in marker I searched for different uses of colour. I investigated the beautiful posters of Jan Lenica and felt deeply inspired by his colour choices of rich, saturated tones. I found myself mesmerized by this use of streaky, stripped patterns, that create a strong sense of flowing, but alternating rhythm. His use of analogous colour schemes perfectly complemented the rhythms.



Posters by Jan Lenica

[https://www.poster.pl/plakaty/?q=lenica\\_jan](https://www.poster.pl/plakaty/?q=lenica_jan) [Access: April 9, 2020]



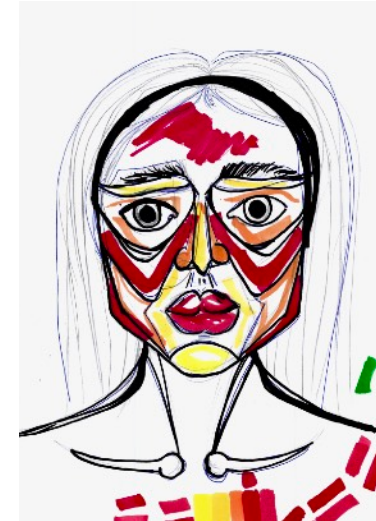
Preliminary, detailed sketch of the face



Process of outlining wanted elements

I usually stuck to the black and white, but after being inspired by Lenica's posters I wanted to incorporate his colour use into my pieces. I decided on creating three pieces, with three different analogous colour schemes visible in each one.

I used big spaces of flat colour, but also wanted to add some use of tonal values. By combining darker and lighter shades in the lips, I was able to achieve greater volume. This was also one of the first times when I used live models for the portraits and each time I began my work with a very complex preliminary sketch. I think this helped me very much grasp the realistic anatomy, which I later simplified bringing out its structure and most characteristic features.



Planning the red and yellow piece



Planning the blue and green piece

Medium: Marker

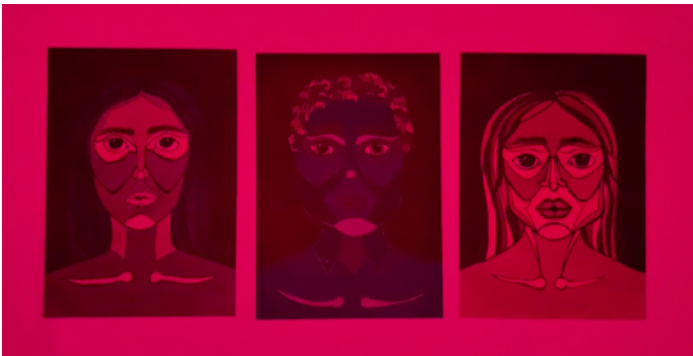
# JAN LENICA INSPIRATION

Despite experimenting with various colour schemes, I sustained coherence by preserving the visible structuralism of the faces. I used various shapes in order to best bring out individual features. In order to support the coherence of the pieces, I added a flat black background to all of them. While working with various colour markers I noticed how well they play with various lighting. I implemented the use of LED colored lightbulb, which completely changed the perception of the pieces. I tried various colours of the light, but only the constant shift allowed me to convey the wanted conceptual message. The pieces were inspired by Joseph Conrad's *Heart of Darkness*, where the cognition is only possible in wilderness when human is stripped from the super-ego, by using shifting hues I was able to symbolize different particles being exposed in each person.

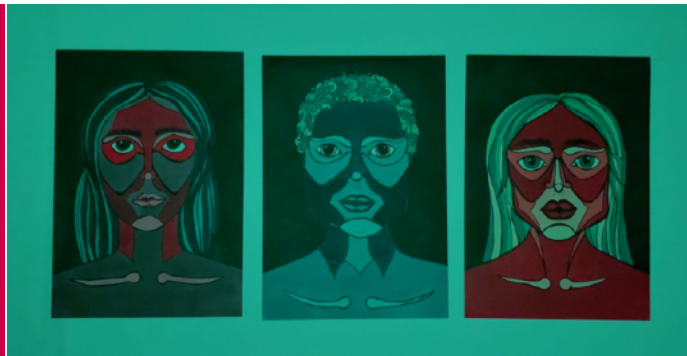


## EXHIBITION PIECE

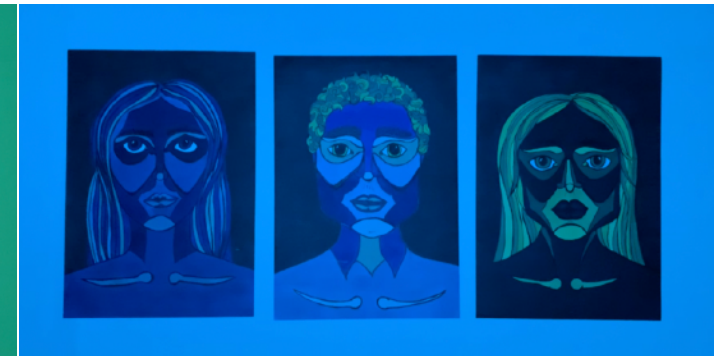
The video presenting the influence of light: <https://youtu.be/TiONF77XrjY>



Red lighting



Green lighting



Blue lighting

Medium: Marker



# MOVIE CREATION: OUTDOOR SHOOTING

I wanted to further explore the light exposing the human's true nature and cognition achieved by separation from the civilized world showcased Joseph Conrad's *Heart of Darkness*. I decided to create a film and divide it in two parts, based on the division of the world in the book — contrast of monochromatic civilization and colorful wilderness of Congo. I began the work by getting the outside city shots.



Wide shot of a crowd

The camera is observing the events from afar, the shots are wide and show the possibly biggest section of civilisation. This allows for the most objective overview as well as in a sense it isolates the viewer from the presented reality. Four of the shots I was not able to capture myself due to lack of resources, but I felt they were crucial to the creation as they allowed me to show the full overview of civilisation.

## References:

[pexels.com/pl-pl/video/852341/](https://pexels.com/pl-pl/video/852341/)  
[pexels.com/pl-pl/video/946146/](https://pexels.com/pl-pl/video/946146/)

[youtu.be/TcwObyuk7xg](https://youtu.be/TcwObyuk7xg)  
[youtu.be/fubMcOCHcLM](https://youtu.be/fubMcOCHcLM)



Bright office shot from a glass elevator

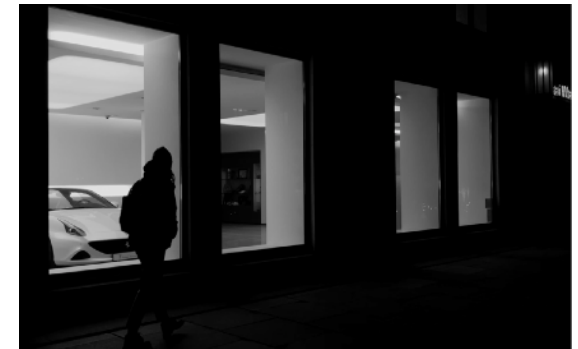


Luminous, luxury goods store

The light plays the role of showing the change in the values of society. Luxury goods and modern corporate building are portrayed in bright, artificial lights. While the art and religion — achievements of sophisticated culture, are vanishing in the dark. Nearly the whole segment was shot at night showing the immersion of the world in darkness and thereby referencing the negative effect of the change. The use of black and white colour scheme further amplified the use of light and presented contrast. I used colour grading tools in post-production to get unify all the shots.



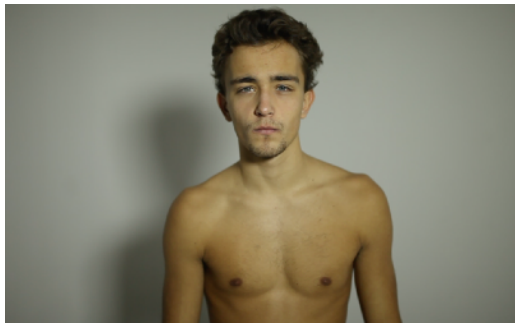
The St. Alexander's Church  
disappearing in the darkness



Shop window as a primary  
source of light

# MOVIE CREATION: STUDIO WORK

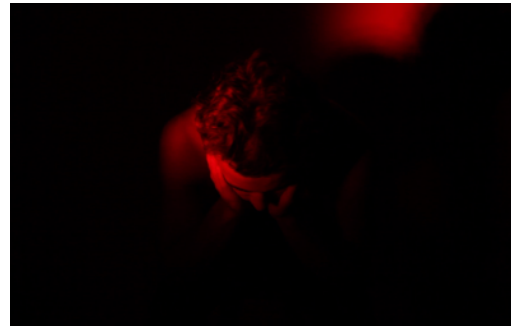
In this part of the movie, I wanted to achieve a more personal, enclosed image. By operating various colored reflectors I aimed to create the image of a human emerging from the darkness and standing in the light of truth. When I began shooting I had no idea how to get the wanted effect. In the beginning it was to a great extent a process of trial and error. I had to ask two friends to help me, one to model and the other to help with controlling the lights while I operated the camera. I began shooting in a fully lit studio, but the colours did not show up vibrantly. Additionally, the shots lacked the personal element of the cognition process and the feel of isolation. The smaller, focused spotlight in the darkness allowed me to get a more mysterious, enclosed shots. The shadows were deeper and contrasted the clear highlights. The earlier, dispersed light was the complete opposite as the shots, even though properly lighting the body, were too revealing — creating an alien effect, as if they were shot in a laboratory.



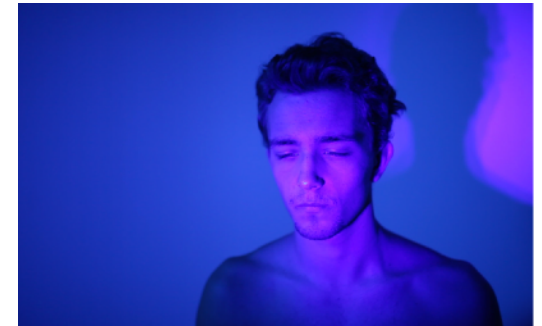
Dispersed lighting  
Too bright, “scientific”, exposed



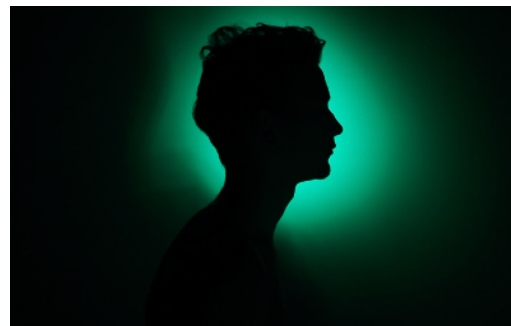
Focused lighting  
Mysterious, personal, isolated



Emerging from the darkness,  
low position of a small spotlight



More dispersed colored light,  
a greater light source



Silhouette shadow with a halo,  
light from the side on the eye-level



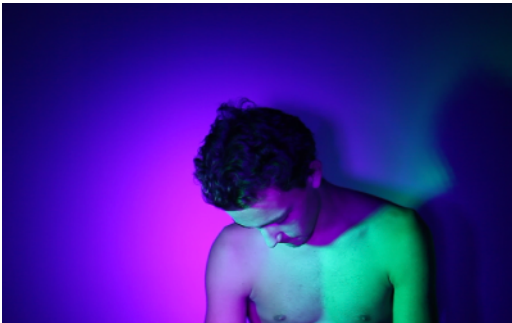
Sharp highlights and shadows,  
low position of the light source

I turned off all reflectors and introduced one small, focused spotlight at a time. I experimented with various light positions in order to best bring out the sharp masculine features and defined body. The use of different angles allowed me to play with the shadows and achieve unexpected, new effects.



# MOVIE CREATION: STUDIO WORK

By shining different colours from different sources at the same time I was able to reflect the dynamic movement of particles as well as show them interacting with each other creating a coherent composition. This allowed me to better reflect the creation of a human in the book — made up of various elements, similar to those portrayed in works inspired by Lenica. I was able to achieve this effect by shining two different-colored lights from opposite sides. When I placed them next to each other the final effect was not as successful as they merged together.



Purple and green



Yellow and red

In the final shots, I implemented three primary colours using low light sources. This has created a series of various shades, which overlapped and created intriguing patterns. I used this shot combined with the model's intense stare into the camera and a sound of a gavel marking the final moment of cognition.



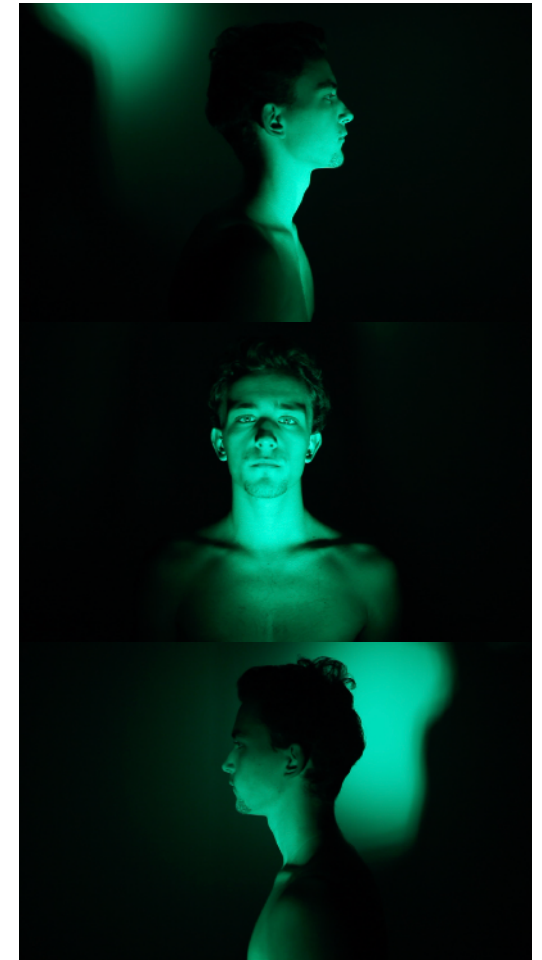
Primary colours

The human's reaction to light is crucial. He avoids facing it directly as in the well lit up shots, his head is usually bowed and he is unable to look directly into the camera. He confronts the light during the shots inspired by mugshots, such a link was used to emphasize the process of judgment. In the final scene, the man finally faces the truth, he's features are fully illuminated as he looks directly into the camera. The use of medium and close-up shots further emphasizes the intimate character of cognition and self-adjunction.



## Exemplary mugshot

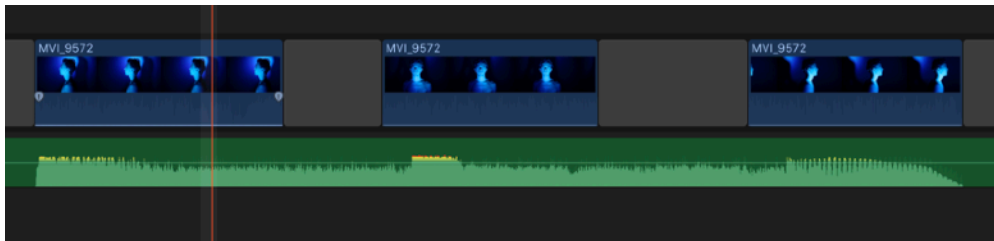
<https://www.flickr.com/photos/simpleinsomnia/20617387994> [Access: April 9, 2020]



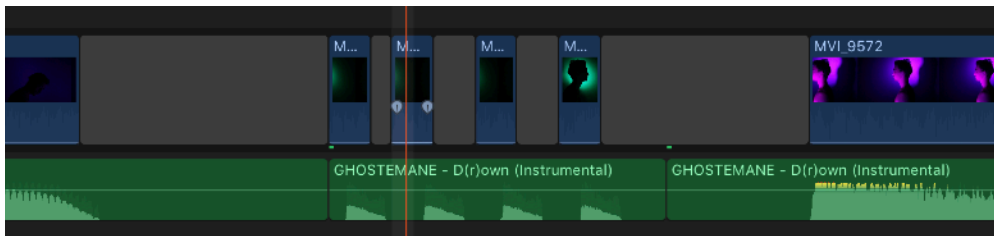
Effect of the inspiration

# MOVIE CREATION: MONTAGE

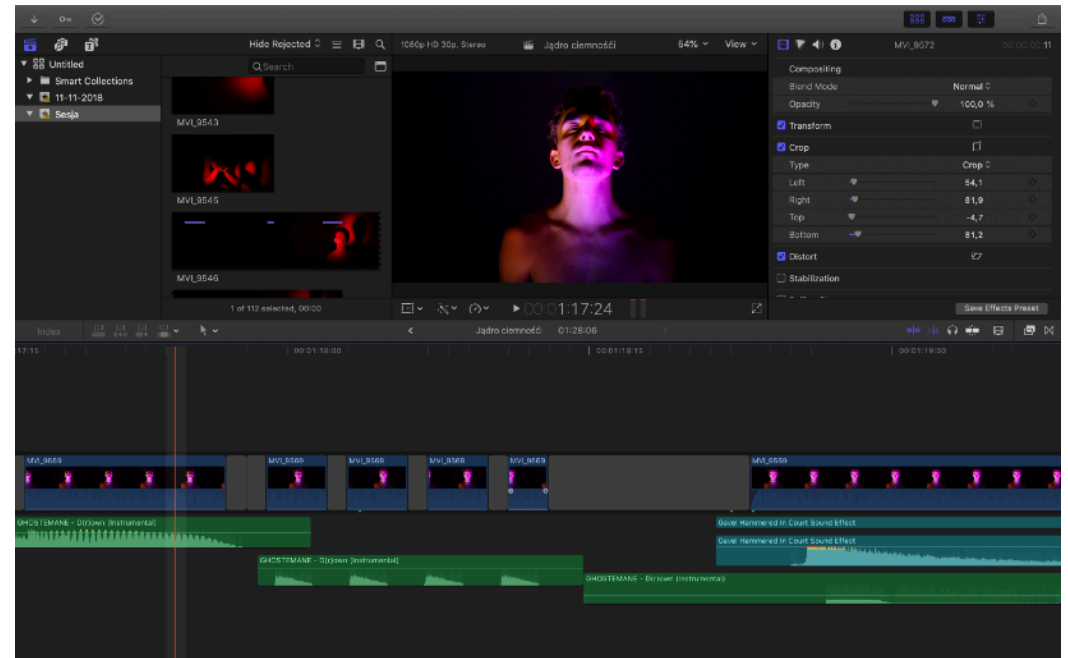
The style of editing is very dynamic and fully dependent on the music. I cut the film in order to achieve a strobe light effect with the aim to better reflect the avoidance of light and struggle with cognition. I made sure that every scene is cut perfectly to fit the very dynamic instrumental, in order to create a very fast-paced picture. The shots in which the man is looking into the camera are also the shortest. I colour corrected all of the frames from the first segment in order to better expose the highlights and shadows and fully bring out the dualistic, achromatic colour scheme. The second segment did not need additional colour corrections as the lights had a very intensive colour, but I had to make sure and adjust all of the frames to have a similar composition in order to maintain coherency. I edited all of the scenes using the Final Cut Pro X, which allowed for the best results, a huge plethora of advanced functions and an intuitive interface.



Mugshot sequence



Dynamic, pulsating strobe-like sequence



Montage process of the final sequence

I struggled with syncing all of the parts together. As both segments are drastically different I had to create an interlude between them. I adjusted each shot to the music, which was very challenging and required cutting the video perfectly up to split seconds, in order to keep the rhythmical dynamism. At the end of the process, I had to make small corrections and adjustments to make sure that all is perfectly synchronized.

**The final work:** <https://youtu.be/M6DHGnZa9ys>

**EXHIBITION PIECE**

Medium: Video

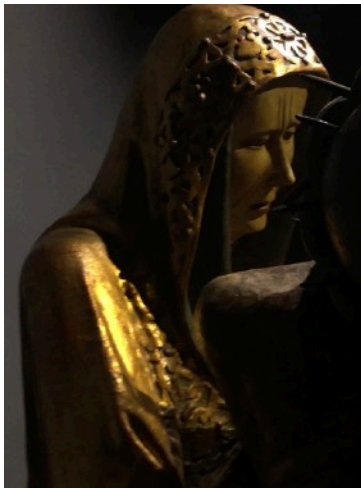


# LINOCUT

My inspiration was the gothic piece *Pieta from Lubiąż* located at the National Art Gallery in Warsaw. As it's a three dimensional, intricate sculpture I had to choose the point of view from which I approach the figures. I wanted to make two linocuts — one of Christ and one of St. Mary. I created a series of sketches from different points of view in order to examine, which one was the most effective. I decided to create a figure in black and cut out the background for the white, negative space. After getting to know the basics of the medium, I began creating the final works.

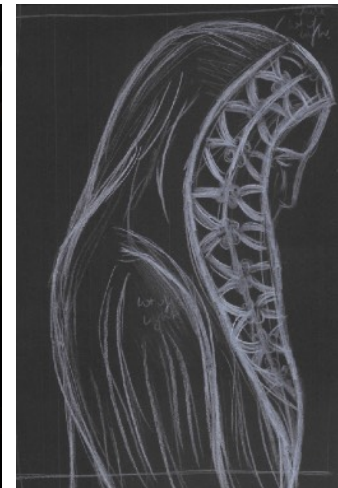
Pieta z LubiąŜa

Own photo



Pieta z LubiąŜa

Own photo



Sketch

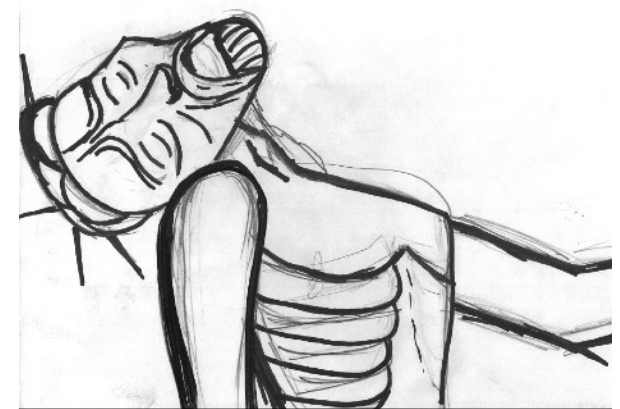


Linocut



Print

I was satisfied with the results especially with the expressive dynamic linocut of Christ. I decided to not experiment further with the technique due to often unpredictable effects in the printing and tedious process of shaping the linoleum. It took hours and demanded a lot of physical strength I have also cut myself numerous times. Similar effects could have also been achieved using a marker and the final results would be visible much quicker.



EXHIBITION PIECE

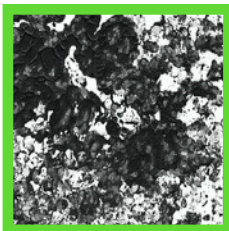
Medium: Linocut

# TEXTURE EXPERIMENTATION

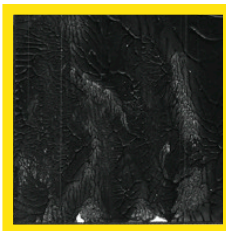
When I began working with acrylics I felt the need to experiment with texture. I noticed the paint had great potential but I had to figure out how to implement it in order to get the most satisfying results.



Finger through paper



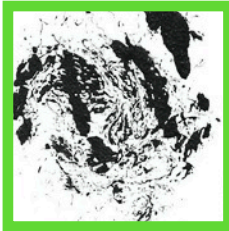
Orange skin in paint



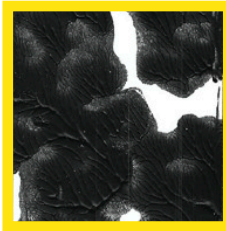
Finger through paper #2



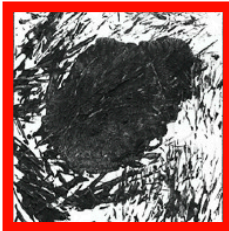
Dill organic monotype



Wool in paint pressed



Wool through paper



Dill in paint pressed



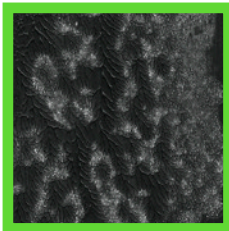
Tinfoil in paint



Dill organic monotype #2



Wood and paint



Orange through paper



Dill in paint pressed #2



Effective

Somewhat effective

Ineffective

Took out the plant too late,  
the paint began to dry



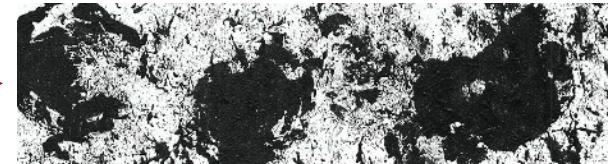
Organic monotype of dill

Slightly messy but gives  
a dynamic look



Fishing line in paint pressed through parchment paper

The yarn could be more  
separated in the spiral

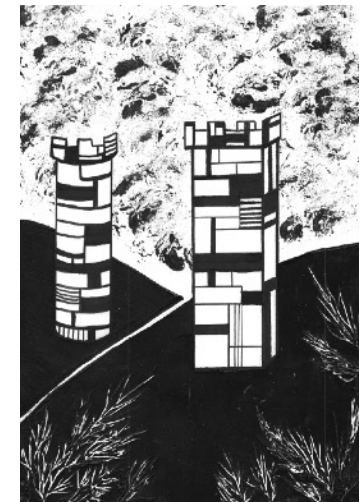


Woolen spiral covered in pain pressed through parchment paper

Easy to manipulate and  
gives various patterns and  
coverage



Parchment paper covered in paint pressed



I have also created a piece using the texture of an organic monotype combined with the clouds created by pressing the spiral woolen yarn and towers done using the medium of black markers.

Medium: Mixed media



# ACRYLICS AND GAUZE

I further investigated the possible textures I could achieve using different unexpected objects. I wanted to create illustrations inspired by Gustaw-Herling-Grudziński's novel *The Tower* concerning the topic of leprosy, portraying the overpowering sense of isolation and alienation. I saw the works of Magdalena Abakanowicz who was a Polish pioneer in using various textiles in her sculptures. I searched for an ideal fabric to suit my purpose and found gauze to be appropriate for the topic. I experimented with different ways I could implement it into my works. I combined it with black acrylic paint as it would allow me to both transfer the texture as well as stick the gauze to the paper.



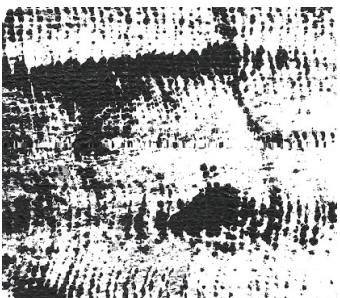
Less paint



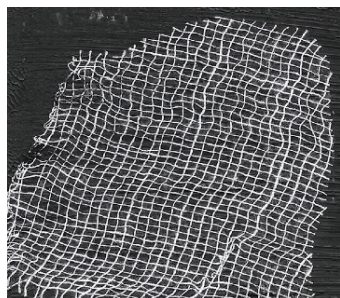
More paint



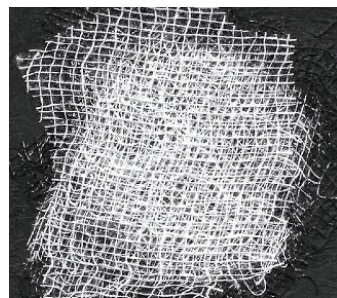
Gradient effect



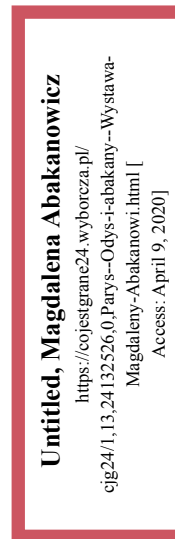
Paint over gauze



One layer of gauze



Multiple gauze layers



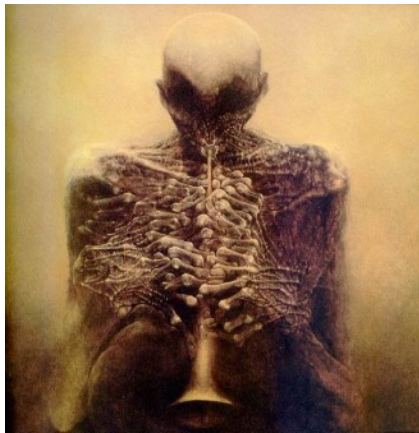
Texture

I wanted to see what effects I could achieve with this medium. I dipped the gauze in acrylics and stamped it on paper. I used smaller and greater amounts of paint to see the varied outcomes. The pattern with less paint was more subtle and delicate, while the one with more, showed a more defined texture. The paint blended well and allowed me to get gradient effects at the same time still preserving the gauze structure. I wanted to see how I could implement the gauze more permanently into the piece. I began by placing the gauze on paper, securing it with masking tape, and painting over it, then removing the textile. This gave a rhythmical, flowing effect, but I wanted to try sticking the gauze to the paper permanently. I painted a thin layer of paint, placed gauze on top and pressed it using a brayer through another sheet of paper. Sticking multiple layers of gauze was a challenging task. Painting over the edges with acrylics, allowed me to secure the fabric, while still keeping the white, clean centre.



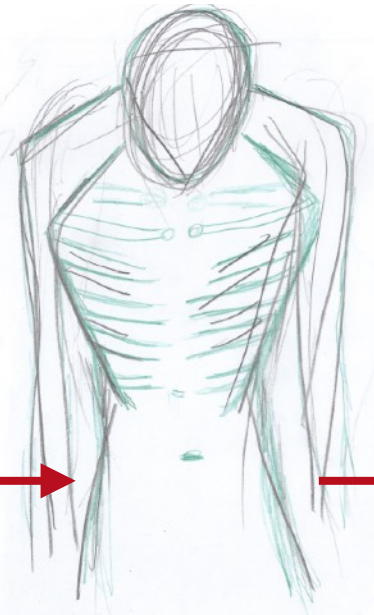
# ZDZISŁAW BEKSIŃSKI INSPIRATION

The idea of a covered head was conceptually inspired by works of Zdzisław Beksiński and aimed to symbolize both the sickness as well as anonymity. I wanted to present the figure from the front and the back. I was also inspired by Beksiński's creation of glooming, monumental, figures which has influenced the composition of my pieces. I wanted to recreate that, therefore I exaggerated the shoulders of the figure and positioned the head significantly lower. This created the illusion of a figure leaning the head forward and hunching. I created composition sketches and begun marking the desired shapes using masking tape.



**Untitled, Zdzisław Beksiński**

<https://www.rhdickerson.com/2014/06/weeks-art-beksinski/> [Access: April 9, 2020]



I contrasted the texture of the body with the white, clean-cut skeleton of the figure, which resulted in a striking highlight. While stamping the acrylics-covered gauze I tonally modeled the body, with the lightest shading nearest to the bones. I also used darkest shades to separate the legs. I finished the pieces with a dark background, which created an illusion of the figure emerging from the darkness.

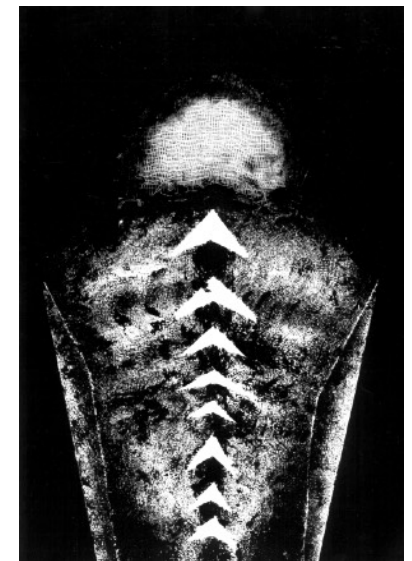


**Untitled, Zdzisław Beksiński**

<http://www.magazynsztuki.pl/dzialalnosc-smierczobniw-beksinski-2/>

[Access: April 9, 2020]

For the final piece, I combined the figures with the earlier presented linocut of Christ, due to the similar formal qualities and most importantly the conceptual message.



**PART OF AN EXHIBITION PIECE**

Medium: Mixed media

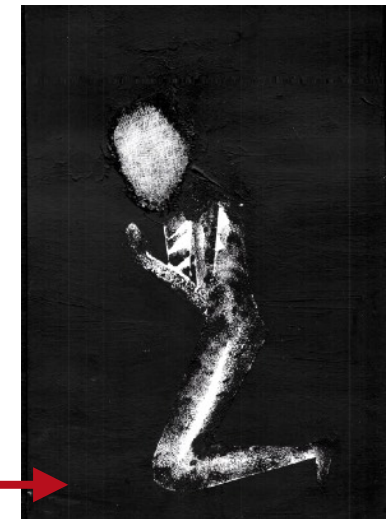


# ACRYLICS AND GAUZE: COMPOSITION STRUGGLE

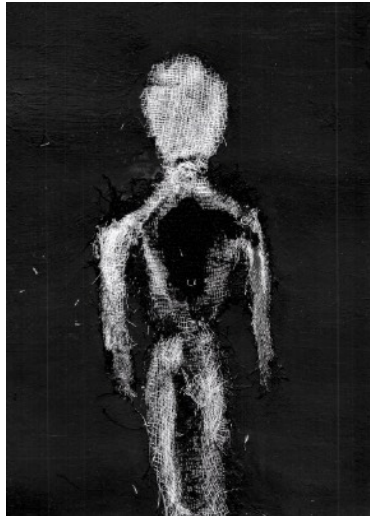
I further experimented with various effects of the medium and compositions I could achieve. I wanted to present the body of the earlier shown figure in various poses and circumstances. As Grudzisński's book *The Tower* revolves around the theme of religion, physical and mental suffering I wanted to incorporate all of those elements into my work. I was really struggling with finding an effective composition. I started by creating a kneeling figure, unfortunately, despite creating a preliminary sketch, the final work turned out to be disproportionate — the thighs were too long and the knees were too thick.



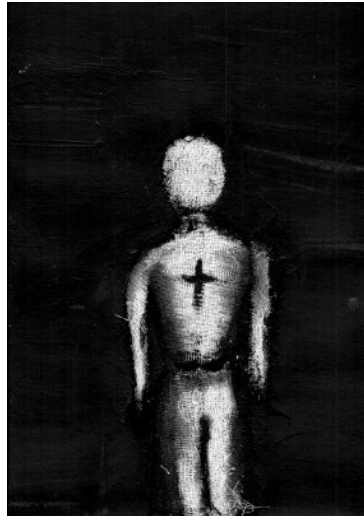
Preliminary sketch



Disproportionate figure



Too much paint



Wrong proportions

I experimented with creating the whole figure using the gauze. The hardest part was sticking all of the pieces with the paint, while still retaining the clean, white hue of the gauze. I turned out to be nearly impossible, despite cutting out proper shapes, due to the sticking process, they merged with the background.



The head is too small and wrongly positioned

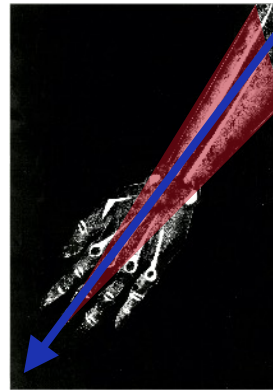
I tried to create a more tight-framed, close-up composition. The chest turned out quite well, but the head was too small to the body. Due to the thick layer of paint underneath, it peaked through the gauze creating unwanted spills. Additionally, the bones, seemed too big and too white to the overall piece, making it seem unbalanced, as their role of a highlight was diminished. The close-up composition was ineffective and lead me to search and try to create a better one.

# ACRYLICS AND GAUZE: COMPOSITION PROGRESS

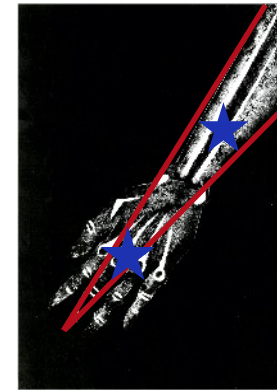


EXHIBITION PIECE

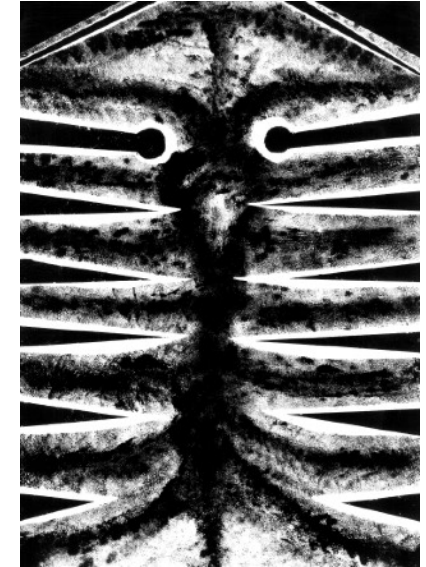
I wanted to portray leper's body from different positions and focused on a classical motif of a hand. In order to get accurate proportions, I first outlined my own hand in a wanted position. This placement allowed me to achieve a diagonal, balanced and dynamic composition. The dynamism is further emphasized by the outward, powerful movement of the hand. The first focal point is created by contrast on the highlighted part of the arm, but the compositional lines lead to circular knuckles, which contrast the sharp, angular shapes of the hand.



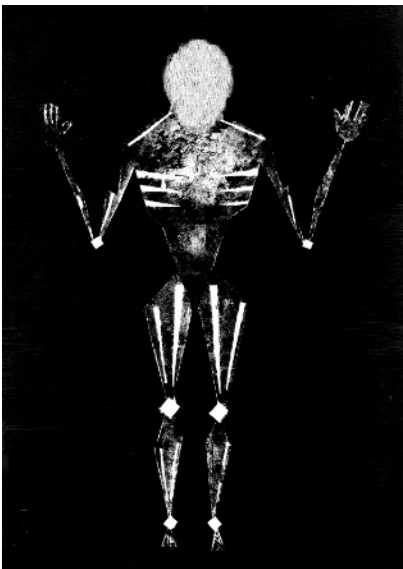
Composition lines



Focal points

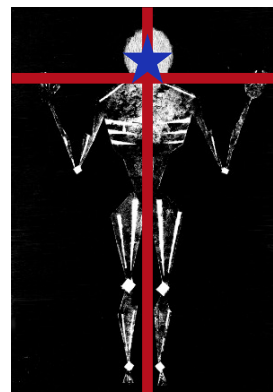


EXHIBITION PIECE

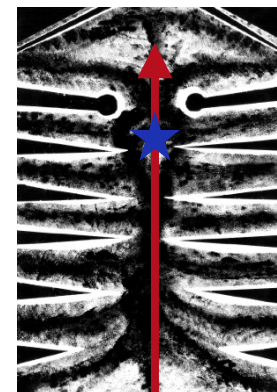


EXHIBITION PIECE

I wanted to create a cross-like composition, I achieved it by spreading the arms of the figure in a gesture of surrender and remaining symmetry and balance through the piece. I further brought out the structure of the body, which resulted in alternating rhythms. The focal point was created by the compositional lines as well as tonal contrast. The figure is static and seems to be overwhelmed by the negative space.



Composition lines and focal point



Composition lines and focal point

I aimed to create a tight-framed piece, focusing on the structure of the chest. The composition was inspired by X-ray photos of the lungs. The composition is balanced due to the transcending symmetry. The verticality is emphasized by the thick stripe of black paint in the middle presenting the sternum. It leads to the focal point created by contrast, placed on the manubrium.



# MY DEVELOPMENT AS AN ARTIST

During the two years of the Visual Arts course, I was able to uncover and experiment with countless techniques as well as learned how to search for inspirations and implement them into my work. My artistic interests have begun to display the dualistic nature, torn between the chromatic and the achromatic, but the use of the defined contour has always linked the two seemingly incompatible worlds.



The black and white markers combined with preliminary pencil sketches have been the starting point and basis of my development. The more I worked with the medium, the more comfortable I felt using it. This led me to start searching for a new approach and begin to implement colours in my works.

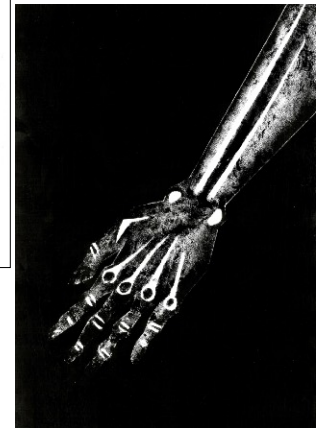


The mix of chromatic and achromatic markers has inspired me to begin to use colour-changing light in my pieces as the two worked perfectly together, reflecting the constant transition. This element has pushed me to try to capture this relation in a video.



Working on the movie allowed me to experiment with a new medium. By playing with various lights and working with post-production tools, I was able to create a video, which combined both the chromatic and the achromatic. Through the different uses and approaches to light, I was able to create powerful shots due to the extensive use of defined highlight and shadows. I have also experimented with various ways of achieving dynamism, much different those used in the two-dimensional techniques.

Experimentation with the medium of linocut, allowed me to transfer the works I created using the markers into more complex projects. The process of gouging the linoleum, even though demanding physically created satisfying effects. Working on linocuts has been a milestone in my development as an artist as it has pushed me towards the search of various textures and finally led to me creating my own medium in which I felt comfortable in — the combination of acrylics and gauze.



The black and white medium of acrylics and gauze, allowed me to combine the defined lines of achromatic markers with the texture of the linocut print and tonal modeling possible in chromatic markers. Together they created the ideal mix of the formal values I searched for in order to reflect the conceptual meanings.

Medium: Mixed media