

INVESTIGATING COLOUR

FAUVISM

In order to gain deeper understanding of colour and its function I analysed the key features of the fauvism movement, famous for its vibrant hues.



André Derain, *Charing Cross Bridge*, 1905

- energetic and spontaneous process of creation
- fierce, decisive, rough brushstrokes
- subjects painted directly from nature (as in the Impressionism)
- paint often applied straight from the tube
- distorted, **simplified forms**

"Fauvism was our ordeal by fire... colours became charges of dynamite. They were expected to charge light... The great merit of this method was to free the picture from all imitative and conventional contact." Andre Derain

strong, vivid, clashing [CONTRAST] and cheerful colours (evoking positive emotions, in contrast to expressionism, where the colours seem to be more depressing)

colour represents emotions of the things, not the real hues that we see (therefore it is free from any physical laws, can be deformed, chiaroscuro and perspective disappear)

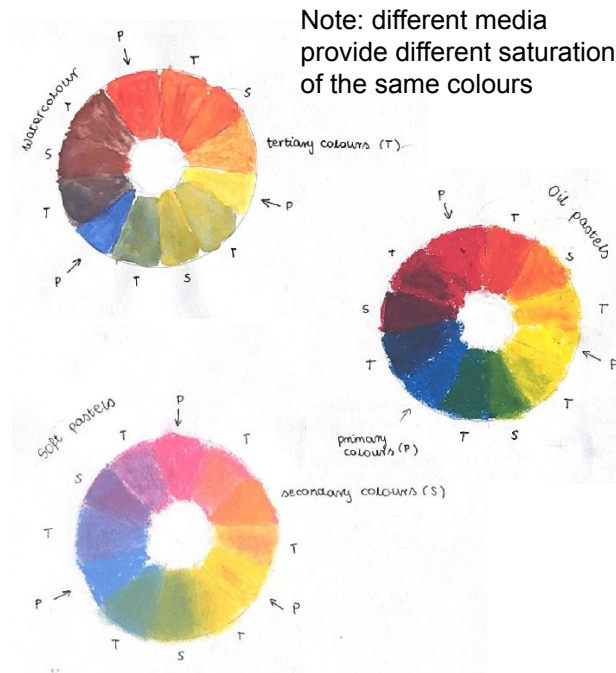


André Derain, *The dance*, 1906

Image retrieved from <https://www.wikiart.org/en/andre-derain/the-dance-1906> on 6.02.2020

The aspect of the fauvist approach that really captured my interest is the bright and vibrant colour scheme. I also feel inspired by the approach to color itself - the function of representing emotions opens multiple ways of portraying the reality: deeper meaning can be conveyed without the use of symbols (therefore the composition can be kept minimalistic and clean, since no symbolic objects are needed to convey the message).

In order to explore the colours and their power even further, I created a series of self-portraits, each in specific color scheme. This activity provided me with knowledge of how to combine colours in order to exploit their power to the fullest.



near-neutral



complementary



neutral+chromatic



triadic



analogous



tetradic



Bibliography:

- Chabińska-Ilchanka, E. and Ristujczina, L. (2015). Wielka księga malarstwa. Bielsko-Biala: Wydawnictwo Dragon.
- Honour, H., Fleming, J. and Frankowska, K. (2006). Historia sztuki świata. Warszawa: Arkady.

BOOK ILLUSTRATION

INSPIRATION: BOHDAN BUTENKO

Being aware of the colours and their interactions, I wanted to put the knowledge into practice. I remembered from my childhood the colourful and simple illustration by Bohdan Butenko, who was the master of creating minimalistic drawings accompanying text. His colour scheme was always vibrant and chromatic; colour fields were always surrounded by black outline.



Illustration by Butenko



Illustration by Butenko

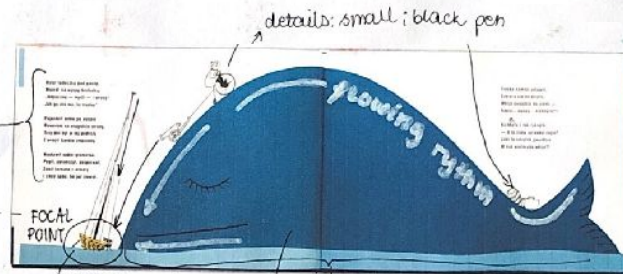


Illustration by Butenko

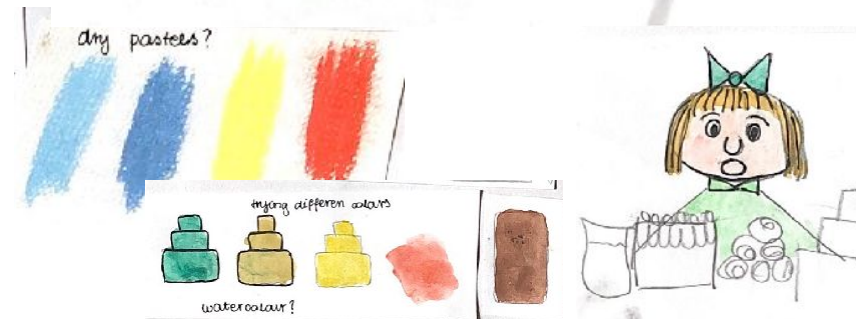
DESIGNING MY OWN ILLUSTRATION

Inspired by Butenko's manner of drawing, I attempted to create my own book illustration, employing the most important factors of his drawings into my piece (vibrant colour fields, thin black outlines, childlike simplicity). The task of not only illustrating the chosen text, but also conveying the message of the whole story was quite a challenge.

I opted for a book "Harriet and the Cherry Pie" - precisely a description of a bakery from a perspective of a little girl. I thought that simple, colorful, childlike and Butenko-like illustrations would match the topic perfectly

My initial idea for the composition was directly inspired by one of the pieces by Butenko. Later I created different ideas for the composition.

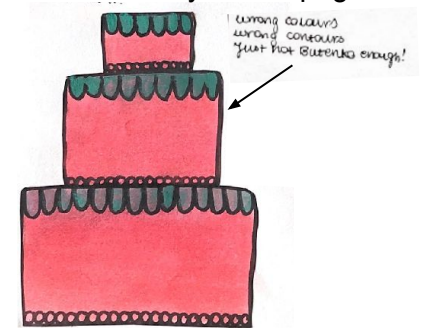
some elements in different sizes
REGULAR RHYTHM



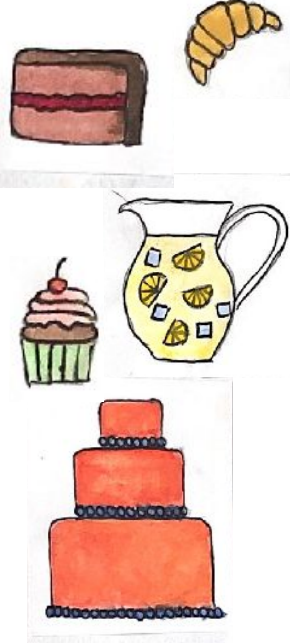
Further ideas for the composition



I wasn't entirely satisfied with the composition, but I decided to cut out the cakes and sweets for the bakery and later try to assemble them directly on the page



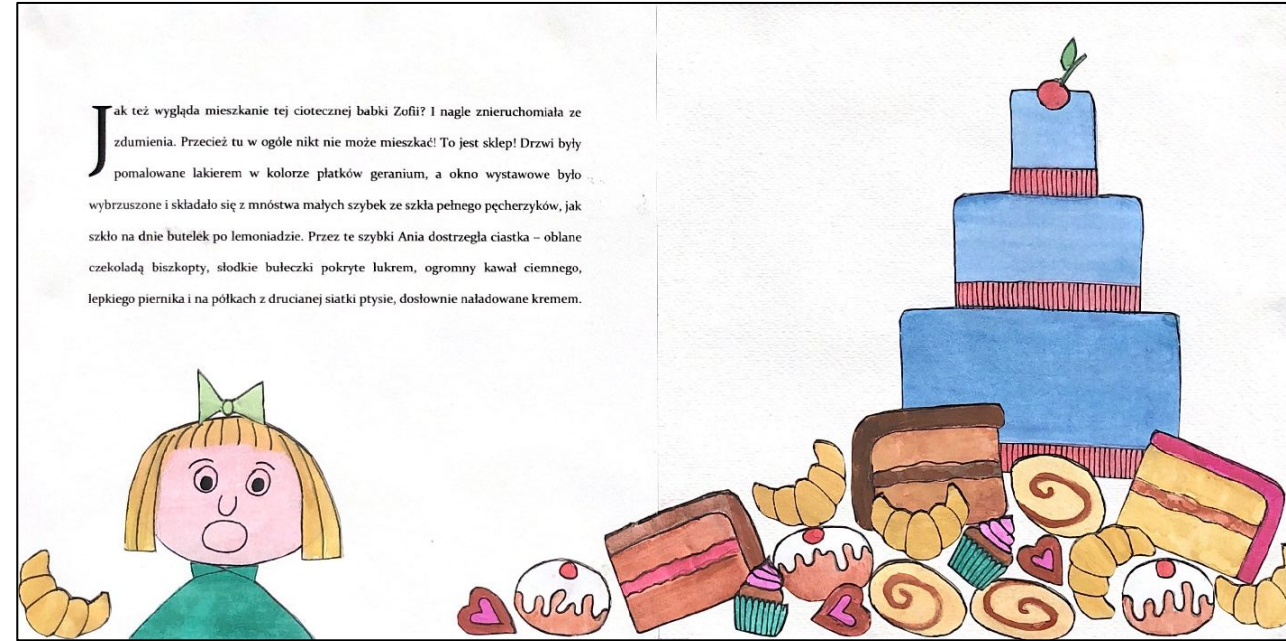
BOOK ILLUSTRATION AND WORKING ON LINES



To my surprise, creating an illustration for a text in a childlike manner was a big challenge. Conveying the message of the story with a limited possibility of shapes and without any shading was rather difficult - every component of the illustration had to be perfectly designed since every item in the illustration will be noticed due to its simplicity.

What I like about this illustration is its simple composition - even though there are many items, lots of negative space makes it clear and well-organised. Concentration on the item (rather than a complex situation) provides an opportunity to engage the viewer in the piece - he can feel as the girl in the illustration, observing all of the wonderful cakes.

The task of portraying a text through visual means fascinates me - in order to truly capture the essence of the text, the illustration must be thoroughly based on a close analysis of the text with all its aspects - mood, situation, characters etc. Luckily, it is possible to accomplish through a wise use of colours, which (as I believe inspired by Fauvism) capture the real emotions of things.



FURTHER DEVELOPMENT

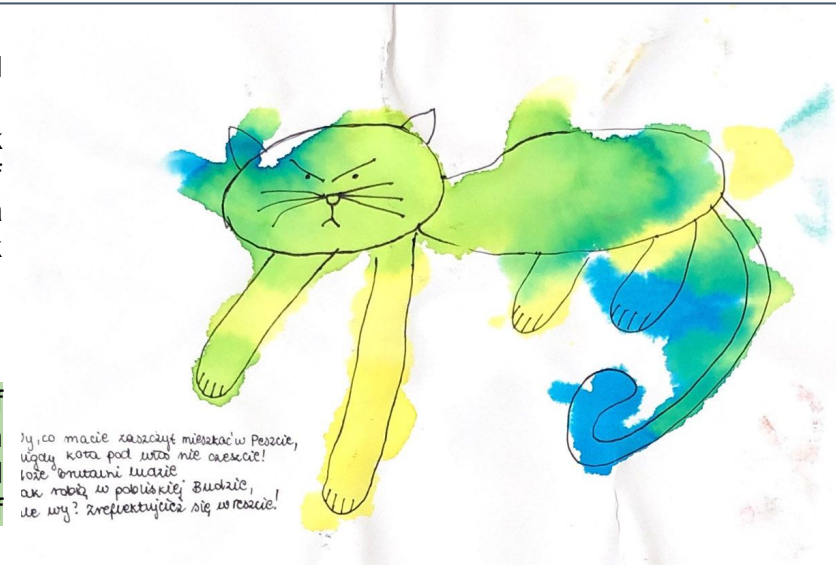
Encouraged by the creation of the book illustration, I decided to do some further practice of the simple drawings with defined outlines and vivid colours.

By juxtaposing neutral colour scheme of the outlines with one chromatic colour, I achieved a coherent set of illustrations that are both entertaining and not overwhelming and "too much" - I really love the simplicity and cleanness in form



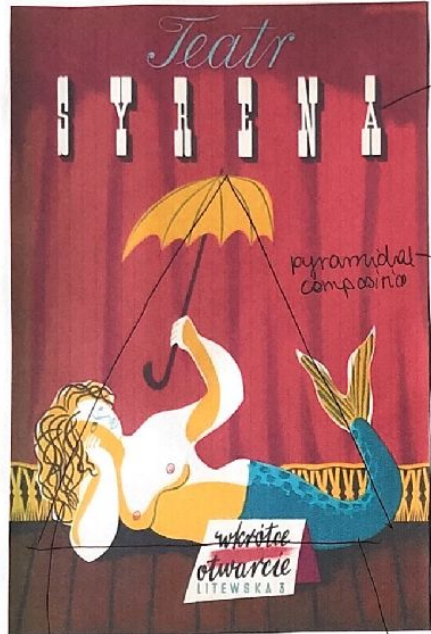
In another illustration I combined the lines with more than on colour. I splashed some water on a blank piece of paper, moved the drop of water around until it formed a shape. Then, I added coloured ink and left it to dry. I later added the outline of the cat with black ink

Expressing a broader meaning of the story through illustration captured my illustration and will be later explored in the process of creating film posters.



POSTER DESIGN

POLISH POSTER SCHOOL - ERYK LIPIŃSKI



Theatrical poster by Lipiński

interesting way of drawing hair

flowing rhythm

volume: chiaroscuro

perspective



big, characteristic font

interesting texture

reds and oranges

focus on detail



Poster for David Copperfield by Lipiński

→ focal point achieved by colour

symmetrical

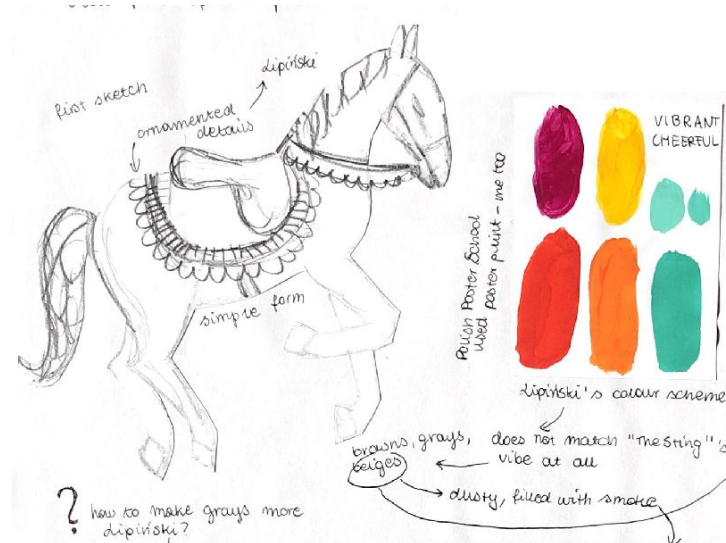
flowing rhythm in hair

simple form

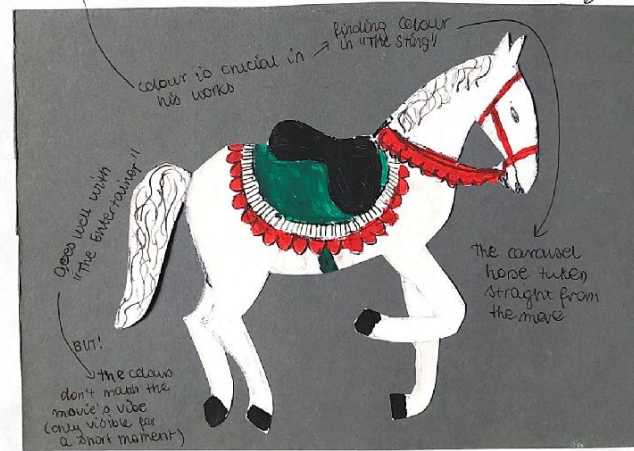
vibrant colours
symmetry
simple shapes
no contour
details
well-planned composition

POSTER FOR THE STING

In order to develop further the simple and colorful drawings I made during illustrating text, I investigated an artist who created his pieces in similar convention, but connected to films (which happen to be my passion). After analysing Lipiński's works' features (which have a lot in common with Butenko's simple drawings), I started designing my own poster, employing some of Lipiński's ideas. The film I chose was *The Sting*. Since the main property of all posters from Polish Poster School is basing on metaphor and symbolic objects, I searched for such item within the film. A horse plays multiple roles in the story, therefore I chose it to be the main part of my piece.



? how to make grays more lipiński?



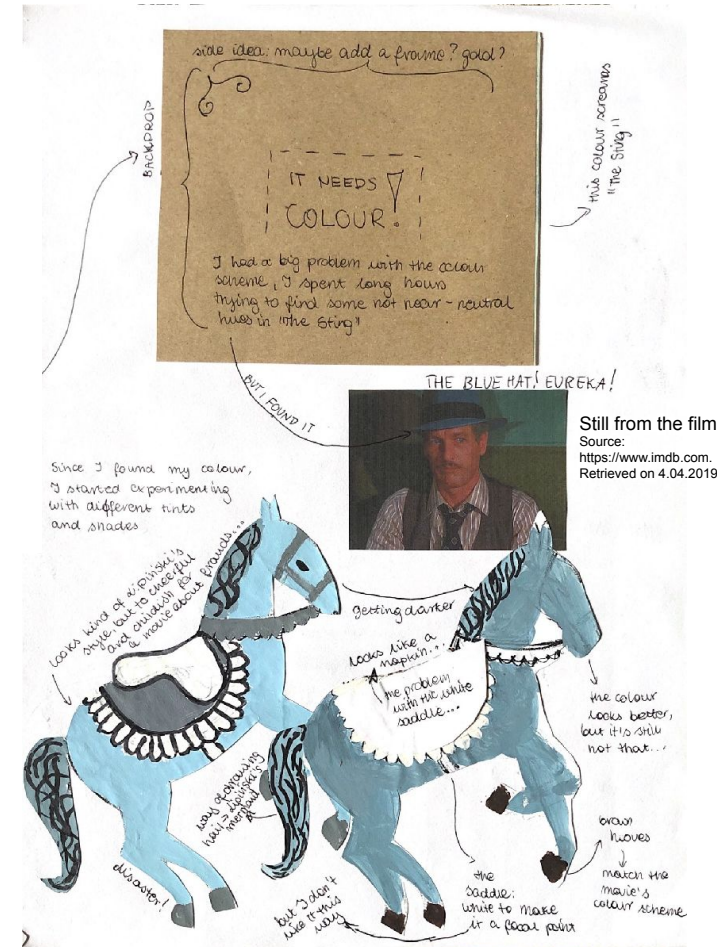
Doesn't work with "The Sting"!

the colors don't match the movie's vibe (only visible for a short moment)

colour is crucial in his works

riding colour in "The Sting"

The carousel horse taken straight from the movie



side idea: maybe add a frame? gold?

IT NEEDS COLOUR!

I had a big problem with the colour scheme, I spent long hours trying to find some not near-neutral hues in "The Sting"

THE BLUE HAT! EUREKA!



Still from the film. Source: <https://www.imdb.com>. Retrieved on 4.04.2019

Since I found my colour, I started experimenting with different tints and shades



looks kind of lipiński's style but to cheerful for "The Sting"

looks like a map...

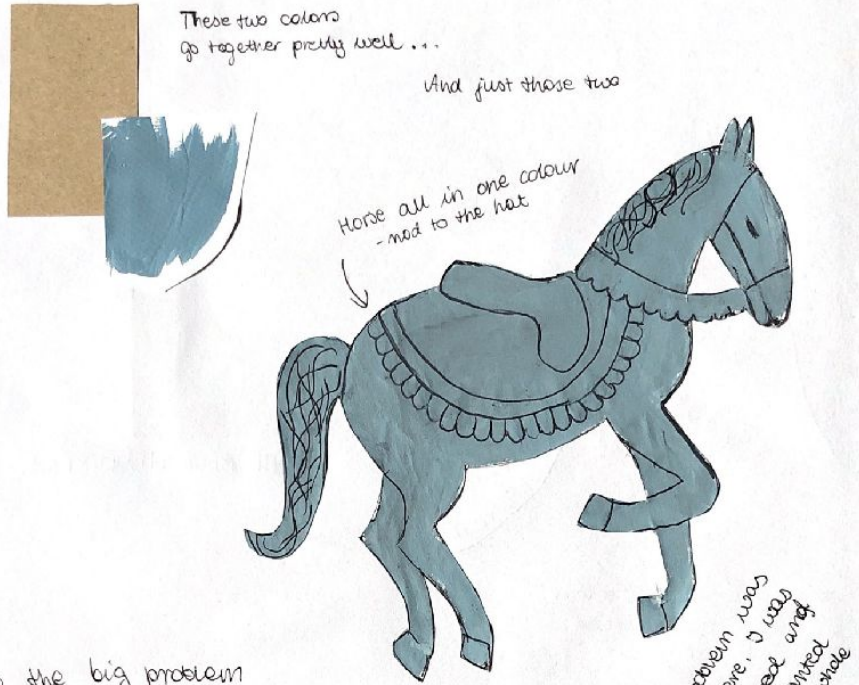
the problem with the white saddle...

the colour looks better, but it's still not that...

brown moves

the saddle: white to make it a focal point

POSTER DESIGN

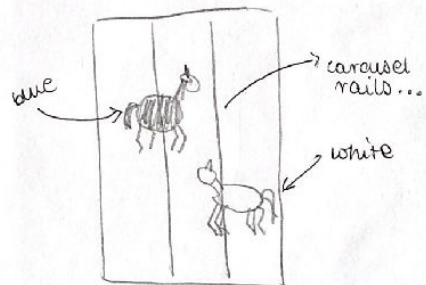


Now the big problem COMPOSITION

"I don't think the first sketch is the best idea.

So... I combined the 1st and the 2nd together

The Sting means "przekręt" in Polish, so the second horse will be reversed ("przekręcony")



How?
all plain white
→ some light colour added
→ contrast

Sometimes the next day will save the situation with a fresh point of view!

→ vertical white stripes:
1st idea: carousel rails,
but also the strips of paper with the horse race results

and
SUSPENDERS



they are everywhere in the movie!

"Newman's
hat"
horse

Stills from the film. Source: <https://www.imdb.com>. Retrieved on 4.04.2019

Final thing: the font + title

THE STING

THE STING

aka "horseback ride"

from the original poster

DARK AVENUE

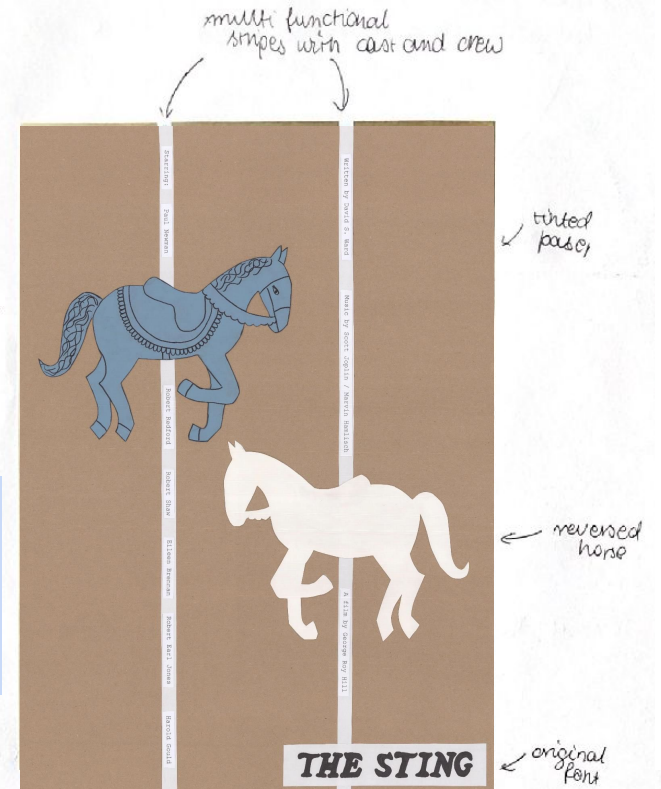
Directed by George Roy Hill

suit the times

typing machine

used in my final poster,
handwritten

cast on the crew on the strips of paper
→ horse race results



Finished Poster

The process of creating a poster strongly inspired by Polish Poster School required from me a sound analysis of both the inspiration pieces (I gained deep understanding of the use of metaphor and symbols and how Lipiński created his pieces) and the film I wanted to portray. Combining two branches of art, cinema and collage, provided me with strong basis of technical knowledge which I can later adapt to my own purpose of further creating of posters.

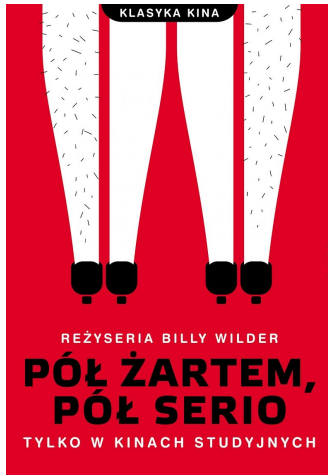
This project was the hardest one for me this year. But also the most valuable. I was really struggling to find the perfect colours, composition etc. My mind was blocked because I wanted to be visibly inspired by Lipiński. And it was not right. I learned something really important: inspiration is not about copying as much as I can, but taking what's suitable for me, adjusting it, constantly changing in order to develop MY OWN STYLE. On terms of that - I believe I was very successful.

POSTER DESIGN

INSPIRATION: Klasyka kina posters

I really enjoy the simplicity of my previous poster, so in order to develop in this area I analysed posters whose main property is the simple and symmetrical, yet effective composition,

Minimalistic, as little objects in the space as possible (but message still conveyed – metaphor useful to hide some meanings) – makes the posters more interesting and intriguing



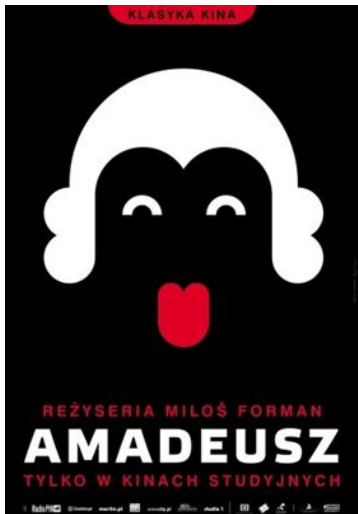
Klasyka Kina poster for *Some Like It Hot*

Simplified shapes: give the main idea, but don't litter the space

Composition: symmetrical, balanced

Strong contrast, use of chromatic colours

Posters look as if they were made from paper cut out shapes

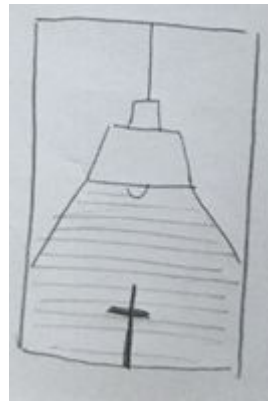


Klasyka Kina poster for *Amadeus*

Source of both posters: <https://www.filmweb.pl>. Retrieved on 16.11.2019

POSTER FOR *SPOTLIGHT*

As the next film for which I wanted to make a poster for (inspired by the symmetrical and minimalistic composition of the Klasyka Kina posters) I chose *Spotlight*. It tells a story of a group of journalists whose determination helped to uncover the truth about the sexual abuse of children by Catholic priests in Massachusetts.



My immediate idea of how to convey the "spotlight" idea was to use a lamp – it means both light and interrogation -> when paired with dark background – the darkness of outside)

I wanted to keep the narrowed colour scheme from Klasyka Kina posters: I opted for yellow (symbolising the light that was thrown upon the case by the newspapers), black (symbolising the dark truth) and white.



Paint vs. marker on newsprint



A still from the film.

Source: https://medium.com/@new_irl/bast-from-the-class-spotlight-film-review-april-2017-14416cd46085

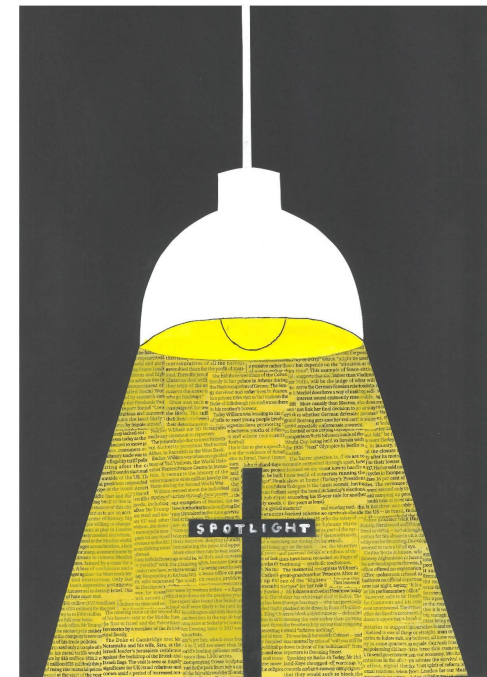
As I was going through some newspapers, I came across some headlines that would perfectly match the message of the film. In the end I didn't use them - the space was becoming too cluttered.



The composition is symmetrical and clean. I really love how the narrowed colour scheme works. What I am most happy with is the use of newspaper pieces – it gives a twist to the traditional poster and also carries an important clue about the movie – just like in Polish Poster schools posters.

The most important idea of the film is the meaning of press, so I wanted to incorporate the newspaper into my poster - conveying the message through a significant object from the film.

EXHIBITION PIECE

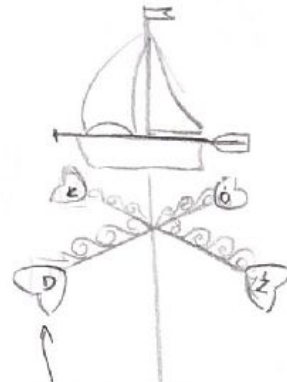


POSTER DESIGN

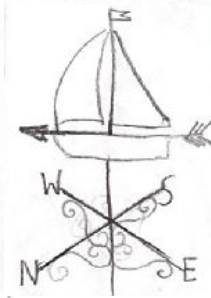
Encouraged by the effective poster I managed to create previously, I wanted to make a one basing on the same features, but this time with a different meaning. It is a poster for Culture Festival in Łódź, Poland, which cherishes the influences of four cultures: Polish, German, Jewish and Russian.



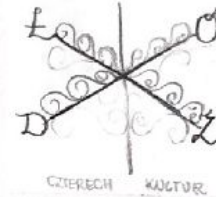
Colour scheme of the original logo:
neutral + chromatic yellow



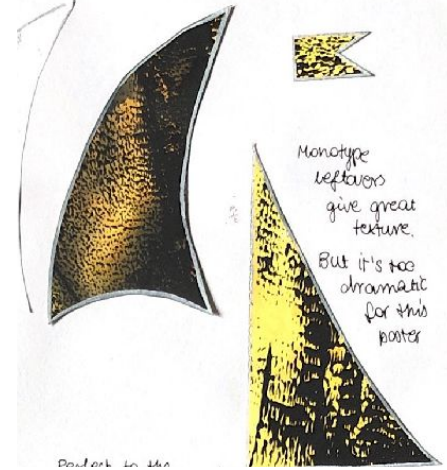
Hiding "Łódź":
placing them where
N, S, E and W should be



Perfect to the
wooden body of the boat



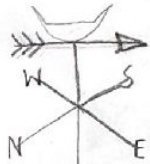
Trying different
ornaments
→ those are too
decorative.



The first thing
that came to
my mind
when I thought
of four
directions
meeting at one
place was
the weather
vane



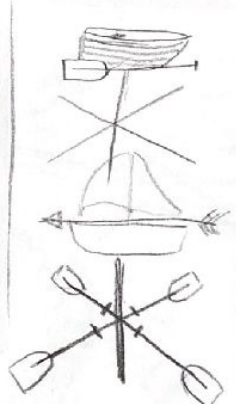
How about using a
boat from Łódź's
emblem instead of



ŁÓDŹ CZTERECH KULTUR

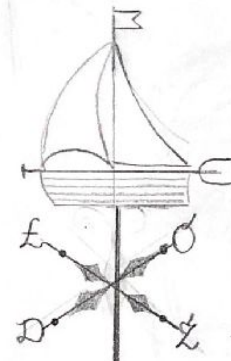
the boat is too

Experimenting with different
boats, changing arrows
into cars



Final sketch
(only the small flag on top
will be yellow)

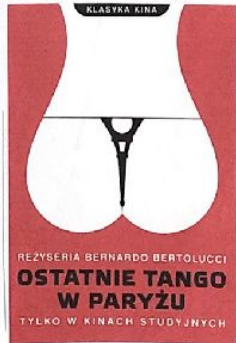
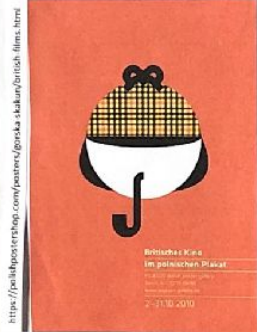
little sun
shining equally
above all
cultures



CZTERECH KULTUR

By making this poster I had an opportunity to deepen my understanding of the role of colour in posters. Here the chromatic colour is a focal point, but it also carries a reference to the original logo of the event (note: colour is a valid way of conveying the mood of the event/film).

The concentration on a specific object which is highly significant for the event in a metaphorical way is the biggest advantage of this poster - it is based on a clever reference which makes it even more interesting for the viewers.

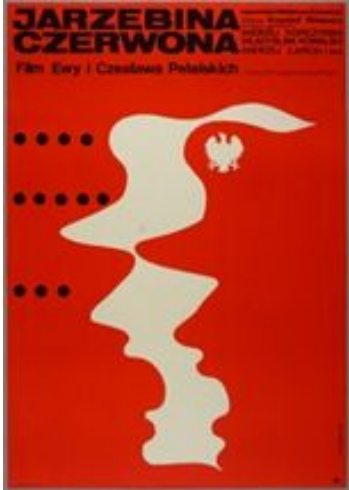


All images retrieved on 7.10.2019

POSTER DESIGN

INSPIRATION: WIKTOR GÓRKA

All images retrieved
on 9.11.2019

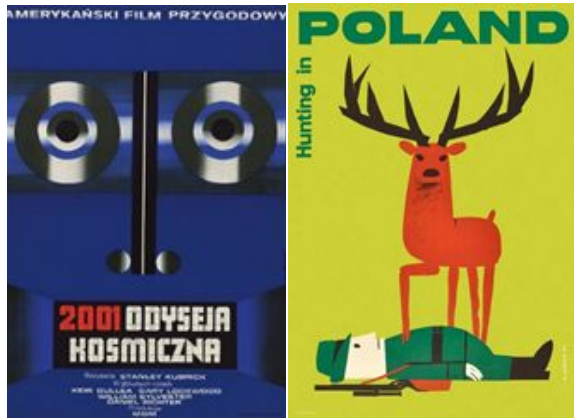


Main property of his posters: RHYTHM achieved by repeating the same structures, shapes and lines
Result: posters are organized and pleasant for the eye (the viewer does not get tired by looking at it)

Minimalistic, as little objects in the space as possible (but message still conveyed – metaphor useful to hide some meanings) – makes the posters more interesting and intriguing

Poster for *Jarzębina Czerwona* by Górka

Composition: symmetrical, balanced



Posters for *2001: A Space Odyssey* and *Hunting in Poland* by Górka

Blue background = robot's metallic skin;
green background = forest

Strong contrast, chromatic colours
Simplified shapes: give the main idea, but don't litter the space

Background is in single colour, representing the area in which the „scene” takes place

Source of all posters: https://www.poster.pl/plakaty/?q=gorka_wiktor. Posters and stills (from *The Martian*) retrieved on 23.11.2019

POSTER FOR *THE MARTIAN*



Original poster.
Source: <https://www.imdb.com>

The movie (based on a book) tells a story of an astronaut (Mark Watney) who, due to an unfortunate accident, is left alone on Mars. His goal is to survive until the help comes. His main problem is lack of food: he comes up with an idea to plant potatoes.

For my diploma I am mainly concentrating on objects and their significance, therefore potatoes must be included in my poster.

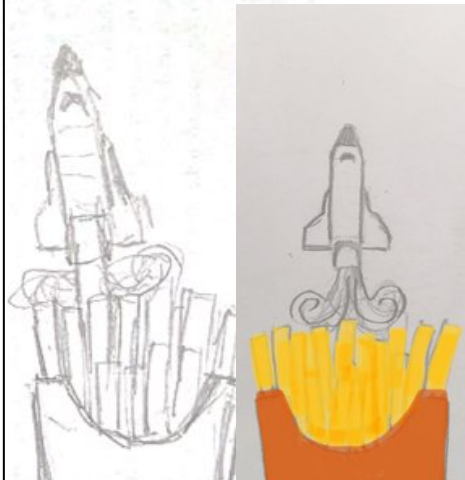


A still from the film. Source: <https://motivatorman.blogspot.com>

Following Górka's concept of basing strongly on metaphor, I decided to transform the film's potato into french fries. This also has another meaning: french fries represent the USA (country from which the majority of characters come from); they are also FAST FOOD - Mark Watney was waiting on Mars for a FAST delivery of FOOD (metaphorical reference to the film).

Since this is a science fiction film set in space, a spaceship was very much needed on the poster in order to convey the message more clearly.

Rhythm created by repetitive shape of fries (like in Górka's works)



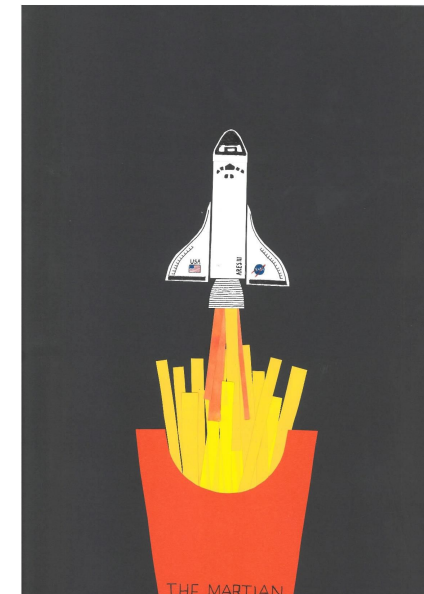
Deciding on colours:

Two main colours in the film are orange (Mars) and black (space)

→ Black = space will make perfect background

→ The container for the fries: orange (representing the colour of Martian dust)

EXHIBITION PIECE



I managed to create a minimalist, yet effective composition, fully corresponding with the film.
What I took from the inspiration artists:

- Metaphor
- Minimum objects
- Contrast
- Symmetrical composition
- Unusual combination of objects

OIL PAINTING - INTRODUCTION

PREPARING THE CANVAS

During the VA course I was able to encounter the whole process of creating oil paintings, following the original steps of Old Masters.

I bought a stretcher and assembled it. Then, I stretched the prepared canvas over it and secured it with nails (with a help from my friend).



The next step was covering the canvas with special glue.



When it dried, I primed it. It was then covered with brown dye to obtain a surface similar to the ones used by Old Masters



Exercise (first attempt of using oil paint): glazing in oil painting - learning how the colours of oil paint cooperate and work. Layers of paint diluted in different amount of oil create coating that resembles surfaces of fruit and other objects - I will later try to employ this property in my still lifes with a variety of different surfaces.



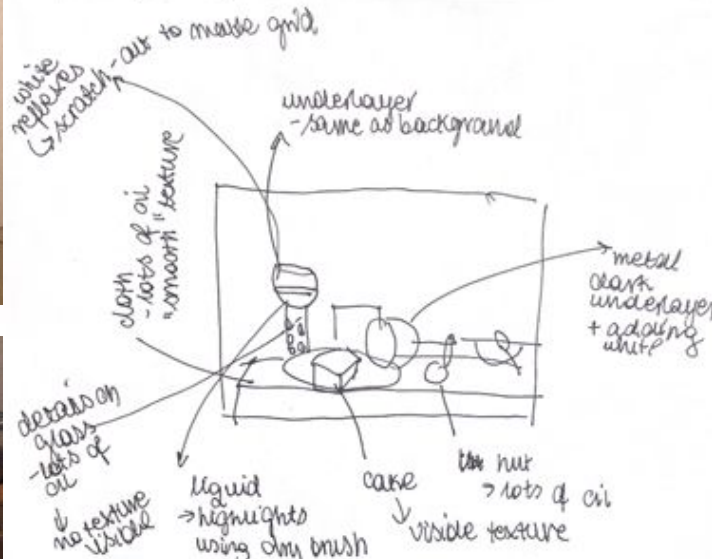
During a visit to National Museum, Warsaw (Poland) I had an opportunity to gain knowledge about oil paint and its use through close analysis of Old Masters' still lifes. I observed in what ways the paint can be applied and mixed in oil in order to achieve realistic portrayal of specific items.



Nicolaes van Gelder, *Still life with a lobster*, 1664



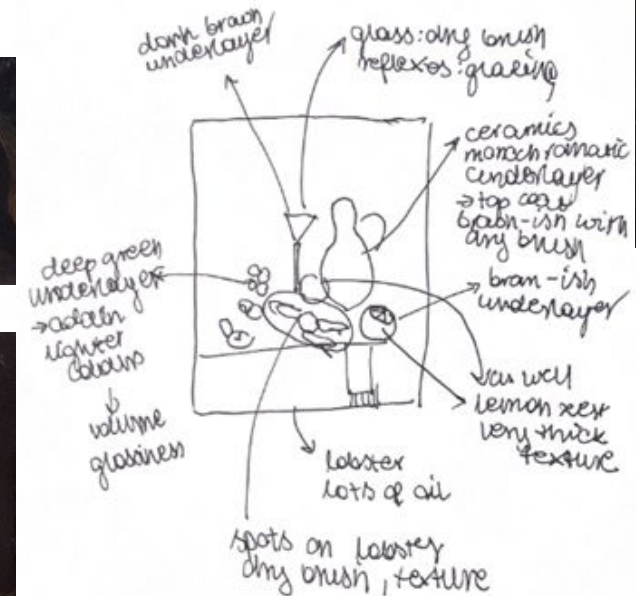
Willem Claesz Heda, *The Dessert*, 1637



(own photos)



(own photos)



OIL PAINTING - EXERCISES

FIRST STILL LIFES



The observations I made in Muzeum Narodowe (Dutch still lifes) taught me some lessons that I tried to use in my work:

- The transition of colours should be as smooth as possible
- The surfaces that are in light are not entirely white. Only highlights are small dots of purely white paint



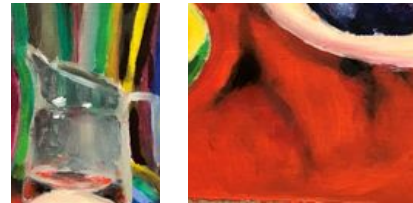
The brown-ish canvas that I prepared earlier turned out to be a quite comfortable background to work with. It was well stretched – I could use my brushes with a lot of force.

I was mainly tapping. I obtained kind of blurry, almost impressionistic result. The finished piece is very “soft” in my opinion. It was a great opportunity to experiment with chiaroscuro and colours. I enjoyed working with canvas very much.



I didn't know how much oil to use. I experimented: sometimes it was too much and the whole paint was dripping down. But it was possible to wipe all that stains out with a cotton cloth. I also felt quite comfortable with a narrowed colour scheme

The second still life was very much different. Lots of vibrant colours, textures and patterns made it a real challenge when compared to the tranquil and minimalistic previous still life.



The result of not covering the whole space with colour in the first place resulted in having white spots where two objects met. I found it very difficult to cover them without messing up the fully painted item.

I was very pleased with how the plums turned out, but making them a starting point was a mistake. I should have started with plain colours and covering the whole canvas, painting the details in the end.

As before, I started with painting the outlines of the objects I wanted to include which helped me to see my composition.

I started the painting with fully painting one item (plums). I then added more colours: the background and the tablecloth.



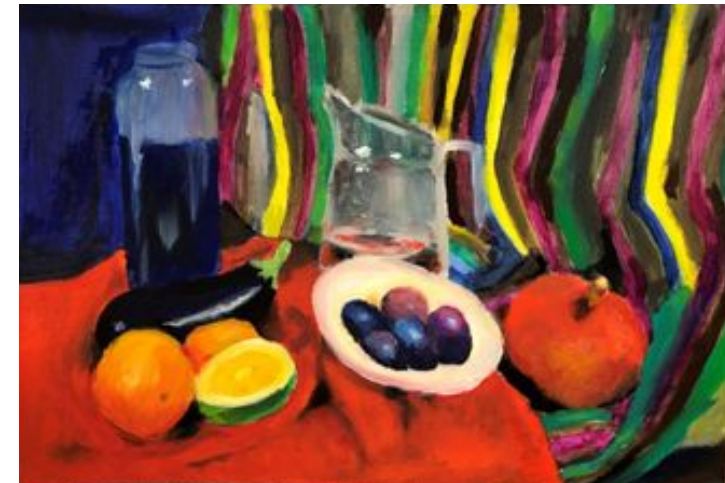
I remembered my observations that the glass effect was obtained by:

1. Painting what is behind the glass
2. Covering it with a slightly white wash (VELATURA)
3. Adding highlights and catch lights

The orange: lots of blending with oil made a smooth transition of tonal values -> volume

Glass: I followed the steps above + used some scratching out with the other side of the brush (making the neck of the tall jar)

The cloth: I applied black paint and blended it with orange, then added more black to really enhance the darkness of creases in fabric.

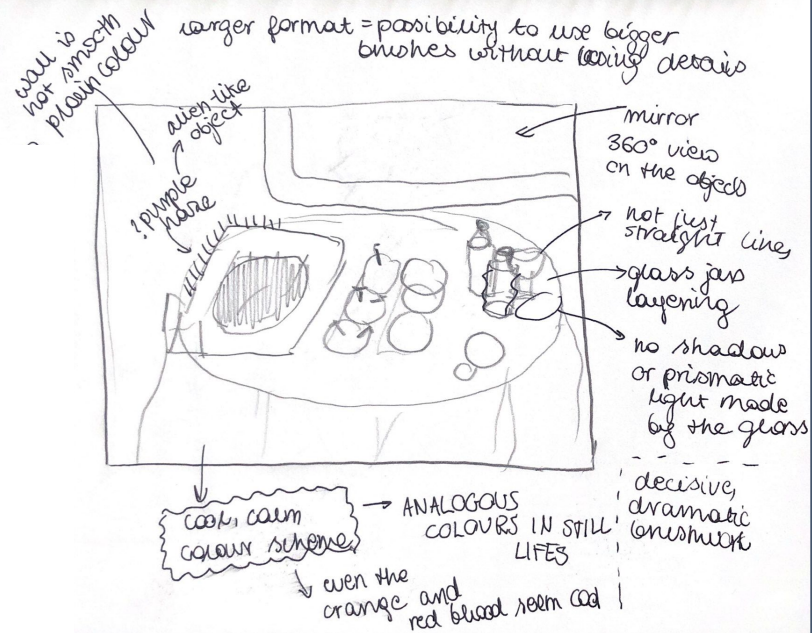


IN SEARCH FOR INSPIRATION: OIL PAINTINGS IN VIENNA'S MUSEUMS

During a trip to Vienna I visited multiple museums in which I directed my attention mainly to oil paintings. I took notes on how artists throughout ages used the same medium to best serve their purpose. I learned different techniques with which the oil paint can be used as well as discovered multiple ideas concerning compositions and colour schemes.

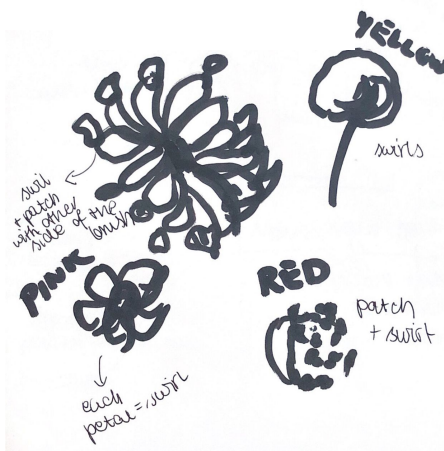
Albertina Museum

Maria Lassnig, *American still life with a telephone*, 1971-72



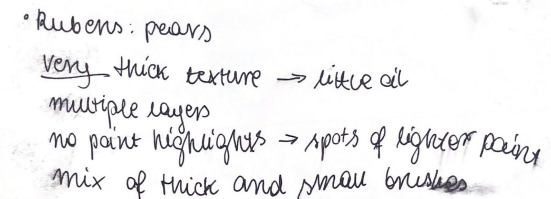
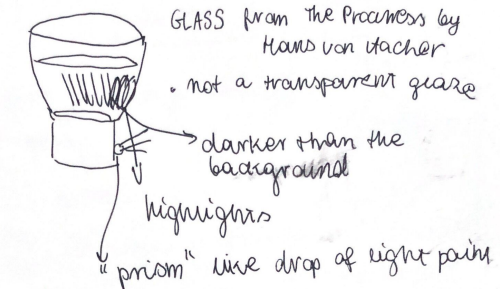
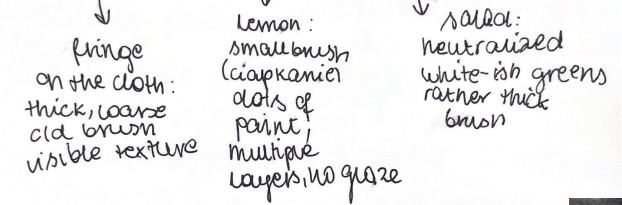
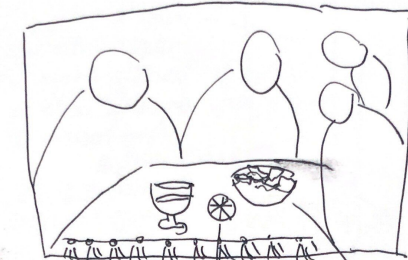
Albertina Museum

Emil Nolde, *Garden with Autumn Flowers*, 1934



Kunsthistorisches Museum Wien

Follower of Caravaggio, *Christ and the Disciples in Emmaus*, c. 1614



OIL PAINTING: THEMED STILL LIFE

All images retrieved on 5.11.2019

During the VA trip to Vienna I found a classic Vanitas still life. Even though I am not a big fan of those black dramatic background, this particular piece really caught my attention. Vivid colours stand out and are coherent – everything is pleasing for the eye.

I love the composition here: there is no clear focal point. There is lots of movement and flowing lines. Layering is also present and enhances the feeling of depth and volume. Inspired by their composition of “organised mess”, I arranged my own still life, but with a modern twist.

My intention is to portray a particular film through paintings. Since still lifes are composed of objects, I concentrated on film props – items characteristic for a certain movie, bearing a meaning that in combination with accurate colour scheme would signal the whole film’s mood.

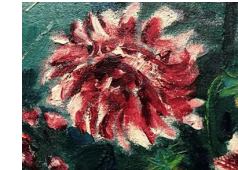


Maria von Oosterwijck, *Vanitas Still Life*, 1668 (own photo)



The most fun element to paint was the sweet bun. Due to a rich composition I had to choose on object in which to concentrate the most and I really wanted it to be super-realistic.

From my trip to Vienna I remembered a painting by Emil Nolde (*Garden with Autumn Flowers*). His way of painting the flowers used A LOT of paint. The texture was extremely visible and thick but the flowers looked like alive. This flower in particular reminded me of a texture of a strawberry jam.

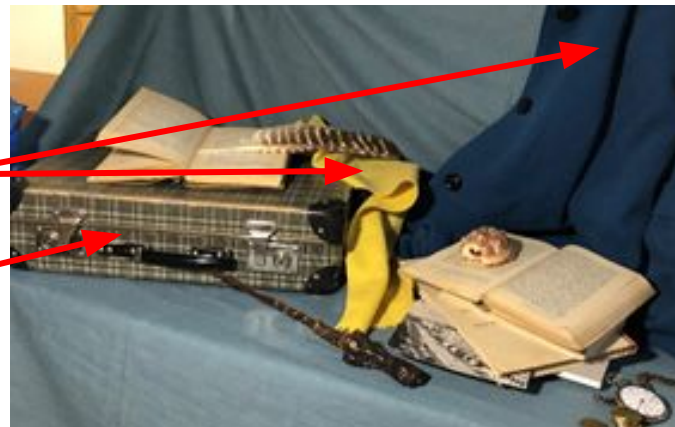


The first movie that I decided to “paint” was “Fantastic beasts and where to find them” (2016, dir. David Yates).

I did some research about what items play the major role in the story as well as about the colour scheme. Dusty blues, greys and beige were the most common. As for the significant objects: the magical case full of beasts, a blue coat, yellow scarf, multiple notebooks with notes on the beasts, and Polish donuts (pączki) all play an important role in the story

EXHIBITION PIECE

The finished piece exhibits the key factors that were directly inspired by the 17th Century still lifes. The rich composition offered me a wide range of props that I could use in order to truly convey the film’s message. My still life certainly has the “vibe” of the original film, but, the large amount of items is also a disadvantage - unlike in my book illustration, not every detail is perfectly polished - next time I will try to limit the number of props and try to convey the mood of film through other means, for example colour scheme.



OIL PAINTING: THEMED STILL LIFE

Although my previous still lifes can be considered as a good introduction to oil painting, it is still not what I want to convey through my pieces. They were strongly based on the Old Masters' rich compositions, with rather dark colour scheme. I am a big fan of bright, chromatic colors and the large number of items I was painting often forced the use of diverse but dark colours.

This caused me a lot of struggle. I came across a painter Erika Lee Sears. She paints still lifes, but mostly comprised of fruits. Inspired by her bright and cheerful colour scheme which is often complementary – energetic and positive I decided to apply her approach to painting to my aim of portraying films. To do so, I will limit the number of objects I place in my still lifes to a minimum. Secondly, I will use objects that have vivid colours and place them on chromatic background to really let the colours “work”.

In order to carry on with a film theme in my paintings I will try to paint food that plays an important role in a particular film (i.e. pumpkin in “Cinderella” or shrimp and chocolates in “Forrest Gump”). Using food as the objects I will concentrate on adds another meaning to my future pieces. I will attempt to show the viewers that beauty and true art can be found everywhere around - even on a dinner table.

INVESTIGATION: ERIKA LEE SEARS

Composition achieved through rhythm:

- Repetitive rhythm of neatly cut fruit (lines and edges are clean and sharp).
- Visible Internal structures of fruit
- Placing more than one similar fruit/cut pieces (repetitiveness)
- Shadows: can create for example progressing rhythm (not blurry, but clear-cut edges - note: no pure black is used for shadows)
- Rhythmical brushstrokes

Fruit wedges give great area for experimenting with how light changes the colour of the object. The progression of tonal values is present, however the more important thing here is the difference between the enlightened side and the one that doesn't face the source of light.



Still life by Sears, untitled

Vibrant colours for fruits and more greyish tones for backgrounds, sometimes chromatic colour for background as well (complementary colours – lemons on blue).

BRUSHWORK and texture

- The brushstrokes are thick and strongly visible. A lot of oil with a little oil is used, which creates the feeling that the fruits are real.
- Rhythmical, decisive, strong brushstrokes
- impasto
- no visible glazing or velature (present in Old Masters' fruits)



Still life by Sears, untitled

STILL LIFE FOR SNOW WHITE

As a starting point I decided to paint a relatively easy fruit: an apple. It plays a major role in the movie *Snow White*.

In Disney's version of the classic tale Snow White wears her famous yellow dress with dark blue top and red elements. This is why I opted for a yellow chromatic fabric to be the background for my apples.



I see a lot of area for improvement. Next time I should:

- make the composition more rhythmical
- Experiment more with long brushstrokes rather than dabbing
- Add more light to the painting
- Add more elements
- Cut some fruit wedges to improve in painting them (shadowed/enlightened side)

EXHIBITION PIECE



OIL PAINTING: THEMED STILL LIFE

INSPIRATION: WAYNE THIEBAUD

Close investigation of Sears's art pieces has led me to discover another artist who took a similar approach. Wayne Thiebaud, famous for his still lifes depicting cakes and desserts, portrays his subjects with an analytical precision, but due to placement on monochromatic backgrounds, the objects appear to be extracted from the reality.



Wayne Thiebaud, Cake rows, 1960. Source: <https://www.christies.com/lotfinder/Lot/wayne-thiebaud-b-1920-cake-rows-6141795-details.aspx>

Thiebaud's paintings seem to share the majority of Sears's key properties, but they are even more developed and defined. I really like the simplicity of his paintings - this is what I want to achieve in my pieces. In order to do so, I decided to portray food more similar to Thiebaud's, so I chose a dessert - toast with marmalade and a cup of tea, which play a major role in the film *Paddington*.



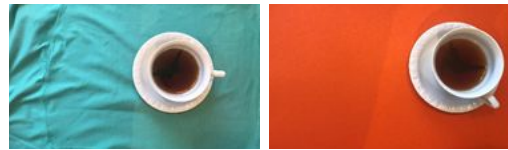
Poster for the film. Source: <https://www.imdb.com>.

Key features in Thiebaud's works:

- Rhythm
- Strong, clear shadows
- Bright colours
- The food looks almost surreal but delicious...

Colour scheme

I wanted to choose a single colour for the background (following Thiebaud). Firstly, I experimented with colours found in Paddington's clothes: red hat and blue coat. The marmalade is in a vivid yellow/orange, so following the complementary colour scheme I decided to make the background darker blue (it both brings out the colour of the marmalade and represents Paddington's coat).



A milestone in the process of searching for the right composition was changing it from horizontal (as in all previous paintings) to vertical, which also correspond to the composition of a film poster.

My initial thought was to try out a point of view common in Erika Lee Sears' paintings: very high viewpoint. Unfortunately, the items I wanted to paint looked very ineffective from above, therefore I changed the viewpoint to more Thiebaud-like: still high, but less than in Sears's paintings. Such point of view created an opportunity to employ another feature of Thiebaud's paintings - perspective and overlapping.

The part that I absolutely hate about this painting is the toast (the parts without the marmalade). The shape is too undefined resembled a bun, was undefined, the shadows did not improve it at all.

What I am really happy about is the marmalade and its texture - taking inspiration from the rich texture of Nolde's paintings gave my marmelade a sense of realism.

Even though the piece is quite realistic and suits the mood of the film, I am still not satisfied with the result - the inspiration by Thiebaud is not enough developed: the only aspect I managed to apply to my work was the defined shadows. The piece lacks Thiebaud's sharpness of forms - I will do my best to achieve this in further works.

EXHIBITION PIECE



OIL PAINTING: THEMED STILL LIFE

FURTHER DEVELOPMENT INSPIRED BY THIEBAUD

Analysis of the way Thiebaud paints food enabled me to distinguish such features as strong, clear-cut shadows, vibrant colours and thick implied texture which creates the impression of the food being real. I managed to apply those features to my previous still life inspired by the film *Paddington*, but the finished piece lacks something that Thiebaud's paintings have. I once again analysed some of his pieces and found another common factor: the pieces of food are shaped like blocks, with sharp edges and visible volume obtained by the use of chiaroscuro. In this next still life I tried to use this approach in order to create a portrait of food which would appear to be almost surreal, but still delicious. For this I chose to portray a film whose whole plot revolves around food: *Ratatouille*, therefore I had a lot of products to choose from that would enable me to try out the newly found technique of Thiebaud (sharp and voluminous blocks of food).

STILL LIFE FOR RATATOUILLE



Still from the film. Source: <https://www.imdb.com>. Retrieved on 7.01.2020



First things that come to my mind when I think about the movie are food, cheese and fruit, copper kitchenware, bread and sharp utensils (knives etc.).

Overall colour scheme of the film: warm, mainly brown, gold and copper.

At first I wanted to stay as close to the movie's kitchen environment and add as much copper and browns to the painting as possible (I had no background in such colours available so I intended to create the hues directly on the cardboard).



Still from the film. Source: <https://www.imdb.com>. Retrieved on 7.01.2020

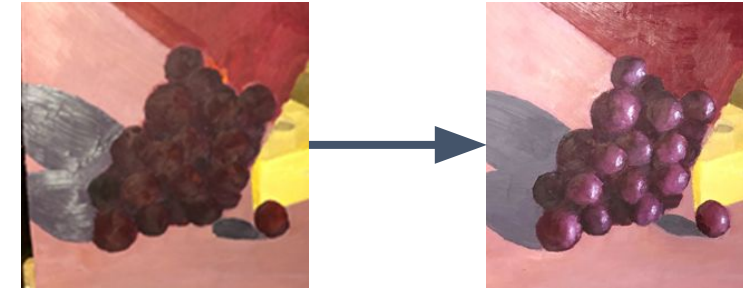
Painting the grapes was quite fun: I used little oil and a lot of paint – I wanted to recreate the effect that Thiebaud obtains (the frosting on his cakes is almost real). I rotated the paintbrush to get a perfect round shape.

To create chiaroscuro I added light blue paint diluted in lots of oil and then lightly tapped it with my finger to get a smooth transition of tonal values. I later added the small almost-white catchlights.

EXHIBITION PIECE



I noticed that whenever Remy (the main character) looks at Paris the sun is setting and the whole city is submerged in hazy violets and purples... which turned out to work just perfectly with the bright yellow cheese and dark grapes.



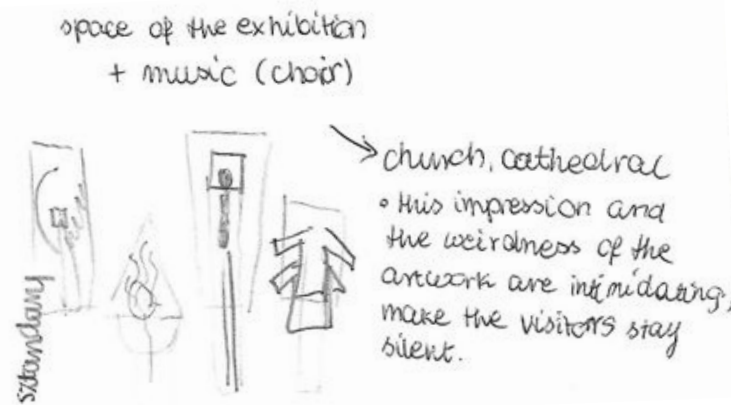
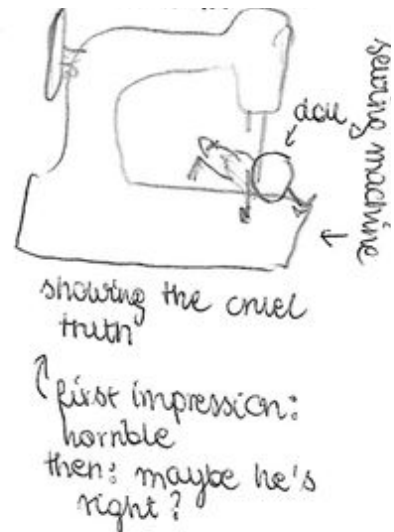
I managed to create a quite realistic set of objects that almost seem to escape the painting but at the same time the vibrant background places the food in a surrealistic pop-art-like reality - just like in Thiebaud's paintings.

ASSEMBLAGE - ANALYSIS

All images retrieved on 19.03.2020

FIRST ENCOUNTER WITH ASSEMBLAGES - WŁADYSŁAW HASIOR

While being in Zakopane, Poland, I visited the Museum of Władysław Hasior. What I encountered was uncanny assemblages made of everyday objects or old furniture and decorations. His artworks shock with their unusual combination of objects, but at the same time convey a powerful message and strongly influence the viewer. The use of commonly found items makes the pieces somehow familiar, yet unsettling presentation and composition create a sense of mystery.



• I believe Hasior wants to warn us. To show that we are remembered as only one piece of us (lips) → importance of being all good that our time will pass, even if we think that we're timeless. Hasior does it in a very brutal and vague way. But effective one, too.

similar to Franz Kafka's vibes
↓ mental problems? anxiety?

ARTE POVERA - "poor art"

Intrigued by the unobvious way in which Hasior used everyday objects, I did some further research about the artistic role and significance of within art history. I discovered the ARTE POVERA movement, which is a Contemporary art movement originated in Italy in 1976s and 70s.



Michelangelo Pistoletto, Venere degli stracci (Venus of the rags), 1967. Source: <https://zoomoncontemporaryart.com/2018/04/23/arte-povera-mondaymovement/>

Key ideas:

- Aim: represent the sheer and raw materials
- Use common objects that no one would call "art"
- Unusual combination of objects
- ITEM as the source of meaning
- No symbolism
- Celebration of a moment/life and its prosaism

The concept of the object being the main channel through which the message is conveyed reminded me of my aim I had while creating my previous pieces. Assemblage seems to be yet another way of exposing an item in an unusual way which enables close analysis of all of its features. What I like about the principles of Arte Povera is the use of everyday objects - this is a great way to bring the art closer to the viewer since he is already familiar with the objects used.

ASSEMBLAGE

"Assemblage is art that is made by assembling disparate elements – often everyday objects – scavenged by the artist or bought specially" (Definition retrieved from <https://www.tate.org.uk/art/art-terms/a/assemblage> on 5.04.2020)

TABLE ASSEMBLAGE - ANALYSIS

All images retrieved on 26.02.2020

INVESTIGATION: DORIS SALCEDO'S ASSEMBLAGE



Source: https://www3.mcachicago.org/2015/salcedo/works/plegaria_muda/

During exploring different approaches to assemblages I discovered the piece *Plegaria Muda* (silent prayer) by Doris Salcedo (2008-2010). It captured my interest with its combination of familiar items with highly symbolic meaning.

Meaning: this art piece is the artist's commentary to an event which occurred between 2003 and 2009 in Columbia called "False Positives" scandal, during which 2500 young men were murdered by the Colombian army. Salcedo visited the mothers of the "disappeared" sons, who were later discovered in mass graves. *Plegaria Muda* is a tribute to the lost lives as well as a visual illustration of the mothers' grief and mourning.

Symbols: each "table" consists of two tables which are the size of a casket (symbolising individual grave for each murdered man). One table is upside down, which indicates that the mothers' lives were completely destroyed. The layer of soil between the soil (which was retrieved from Colombia) symbolises the graves, but since grass seeds were planted in the soil, it also symbolizes hope and healing - new life arises from the mourning and pain.

What I find very interesting in this piece is the use of tables as a base for the whole assemblage. In my opinion the symbolic meaning of a table is a great base for a piece - it offers an relatively large surface area but at the same time enriches the piece with its own cultural significance.

Even though in my artworks I do not want to concentrate on social matters (like Salcedo), I feel very inspired by the idea of incorporating a table into an art piece.

INVESTIGATION: SPOERRI'S ASSEMBLAGES

While doing further research about artists who use tables in their works, I stumbled upon Daniel Spoerri. He created assemblages made by gluing the found items on the table. His pieces are called "Snared pictures" - this indicates purpose: celebration of a fleeting moment. Spoerri's assemblages concentrate on the beauty found in something others would call "trash". Limited only the the surface of the table, his assemblages turn mundane tableware and food into meaningful art pieces.

Key idea: our table represents who we are, therefore Spoerri did not change the arrangement of items on the table before glueing them in place.

The name of Spoerri's art pieces throws a new light onto his purpose: he strongly desired to trap a moment in order to adore its reminiscence and memories connected to it. The reason why he chose to "freeze" tables is that a table offers an area similar to a regular painting, but at the same time acts as a window onto life of the person who left things at the table.



"Sevilla-Serie Nr. 27", 1992. Source: <https://www.wikiart.org/en/daniel-spoerrisevilla-serie-nr-27-assemblage-1992>



"Sevilla-Series No. 12", 1991. Source: <https://pl.pinterest.com/pin/824721750489145158/>

Rhythm achieved by:

- Repetition (same or similar objects appear multiple times; repetition of colours)
- Common direction of lines

Backgrounds: often monochromatic; when patterned - very rhythmical and strongly defined pattern

Mixing different textures:

- Food
- Tableware
- Cutlery
- Household items
- Newspaper

In galleries - hung on the walls: designed to be looked at from above (viewer's perspective), which makes them similar to paintings



Daniel Spoerri - Was bleibt - Bildertollwut, installation view. Source: <https://artmap.com/krinzing/exhibition/daniel-spoerri-2016?print=do>

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TABLE ASSEMBLAGE - PRACTICE

Inspired by the assemblages and different uses of tables in previously analysed artworks, I decided to explore this technique myself. I wanted to capture a slightly different moment than Spoerri - rather than preserving the scene after the meal, I wanted to represent the table at the moment of the meal or right before it, which corresponds with my previous pieces in which I was aiming at capturing the essence of a whole film, rather than its final scene. Following the theme of food in films, positioning food items into assemblages was only natural and provided me with a chance to deepen my consciousness of placement of items in a composition.

In my art pieces I concentrated on the object and its intricacy, so in order to rally highlight and call attention to every detail of the items in the assemblage, I experimented with more conscious creation: I placed the items intentionally. Following Spoerri's idea for monochromatic or rhythmically patterned background I added a striped tablecloth, which adds rhythm and organises the whole composition; repetition of shapes used makes the whole piece even more rhythmic (same as in Spoerri's works)

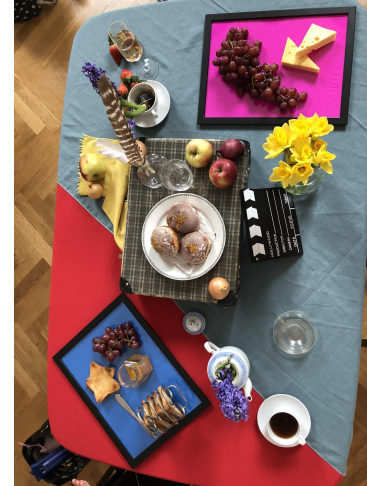
As a starting point, I began with creating "snared pictures" - photographs of an assemblage created with food and items from a family dinner. Those pieces are directly inspired by the technique Spoerri used, without any alterations performed to the foods and items already on the table.



Creating an assemblage for the exhibition

The assemblage inspired by Daniel Spoerri is "the heart" of my exhibition (symbolic meaning of a table - heart of the house). The home-found food and objects assembled on the table are also depicted in my oil still lifes. This large 3D still life connects painting to reality - the viewers can participate in movie scenes which inspired me, for instance by taking a sip of milk or a bite of marmalade on toast. Art is not always strictly separated from the viewers: it can escape the picture frames (hence the two frames on the table), Art can be found everywhere – if one takes a while to look around.

EXHIBITION PIECE

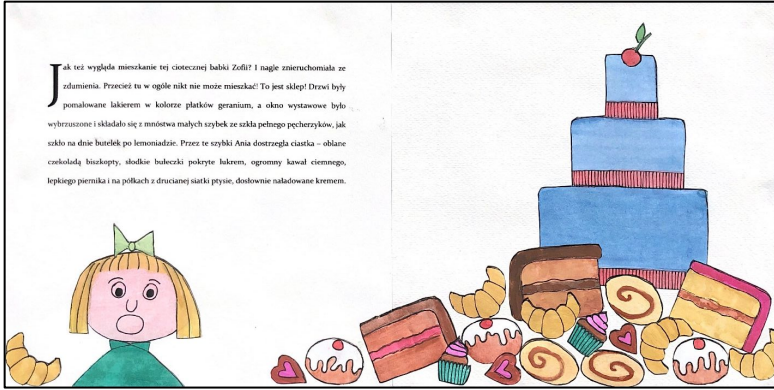


MY DEVELOPMENT AS AN ARTIST



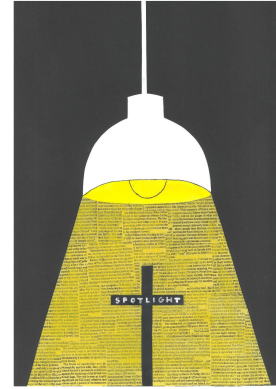
colour

I started my artistic journey with close encounter with colours. By analysing the key concepts of Fauvism I gained deep understanding of the value of colours on the conceptual level. I experimented with different colour schemes, which provided me with knowledge on how to combine different hues in order to achieve the most effective sets and connections between them.



illustration

After experimenting with colours I put them to use through book illustration. My illustration, thanks to simplicity of forms and shapes, provided me with lots of space to fill with single and clear colours. Not only did I have a chance to create a piece with a harmonious yet cheerful colour scheme suiting the mood of the text (idea derived from Fauvism), but it was also my first attempt at creating a composition comprised of many **objects**.



poster

Following the idea of **concentrating on simple objects**, I developed this concept even further - instead of simply illustrating something, I tried to convey the deeper message and mood of another text of culture - film. I really developed my understanding of metaphor and its connection to objects. I also gained broader understanding about the **role of item in art**.



oil painting

Inspired by Old Masters, Sears and Thiebaud I developed my own way of portraying films. My approach is deeply rooted within the way in which I created my posters - I **concentrated on significant props and later food**, and placed them on monochromatic backgrounds in order to really extract every detail from them (and through those details, forms and colours convey the mood of the film).



assemblage

Assembling the compositions for my still lifes made me aware of the spatial aspect of art. Inspired by Spoerri's table assemblages I wanted to bring the art even closer to the viewer: following the **theme of food and props** I created assemblages which are relatively minimalistic, but well organised. Through my assemblages and the objects I used in them I continued to convey a broader message, either of a film or an event.

Main features that I continued to develop throughout my artistic path: simplicity of form, concentration on object and its significance, role of colour.