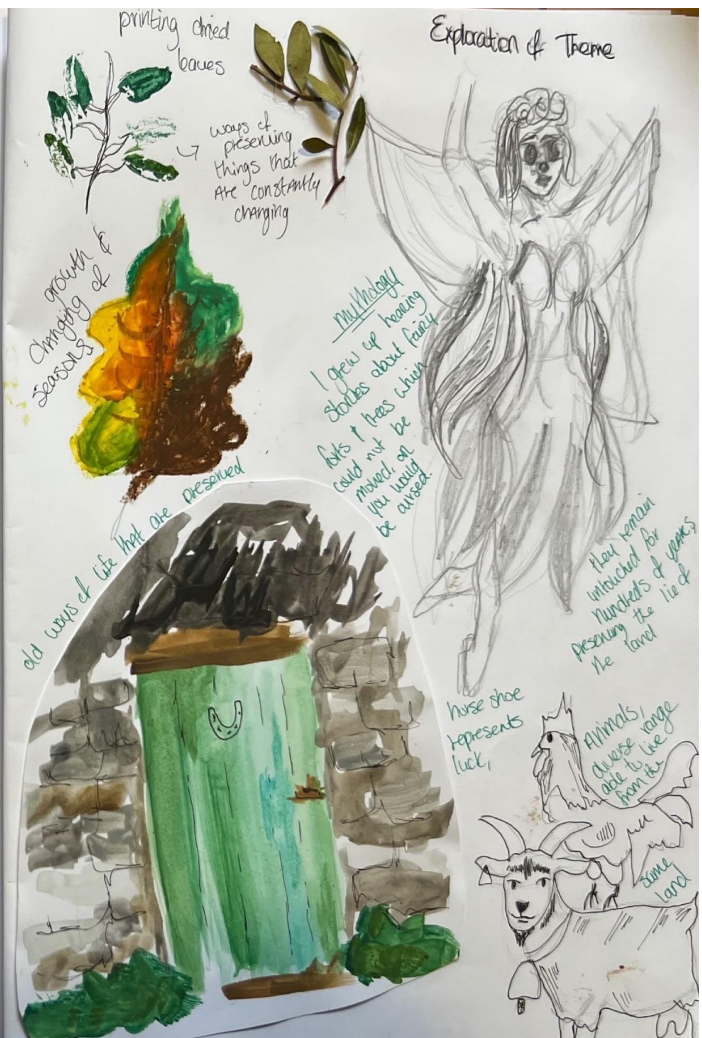
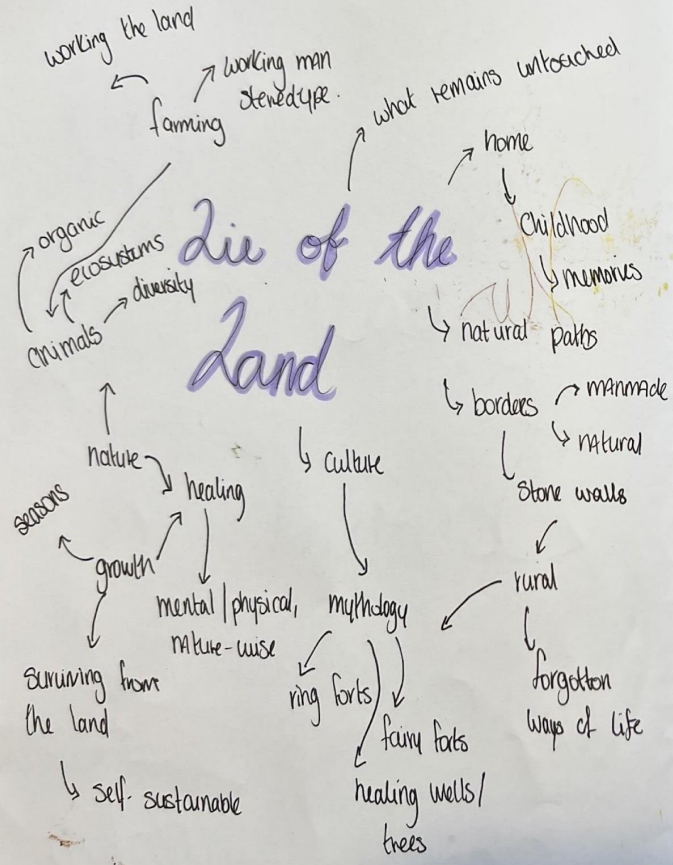


Mixed Media VAC

Bernadette Nugent, 20373203



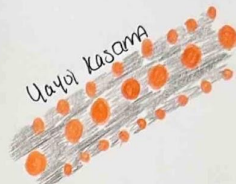
Visual journal



Using a view finder to reveal
multiple further compositions within my
collage, many resulting in the blending of
natural vs. man made scenes

A) Development 1

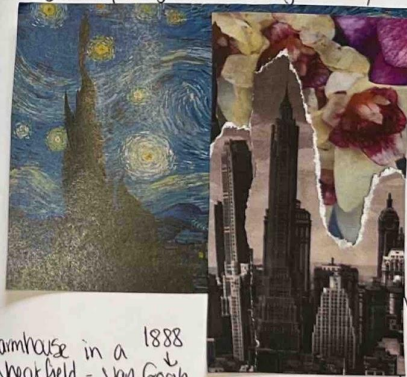




Yayoi Kusama

her artwork is an expression of her life, & her obsessive-compulsive neuroses. "my desire was to predict & measure the infinity of the unbounded universe, from my own position in it, with dots"

Starry Night - Van Gogh 1889 → mirroring his steeple



→ surrealistic vibe

→ The sky is the divine, most surreal part.
The village is painted sharper, the church steeple stretches up trying to combine the village with the heavens.

→ dreamlike composition

farmhouse in a 1888
wheat field - Van Gogh



→ illustrative style he learned in Paris, encountered Impressionism & Pointillism at that time too
Used these as inspiration for his own style.

→ varied brushwork, un-mixed colours, stippling

→ made a sketch of this in a letter to Theo.



Mount-Sainte-Victoire

~~Cézanne~~

Short, hatch-like brushstrokes
Flatten the painting

→ the looseness attracts me
→ it's free in its form, just
like nature.

↳ free mirrors slope of mountain
bringing composition together

Rhythmic pattern between
cool & warm colours give
the piece depth.

Gestural strokes
rather than definite
marks, allowing the eye
to decipher shapes/objects
itself.

optical mixing

A3 painting



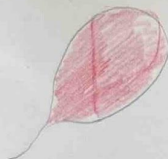
Person, I dulled down the
colours from the original picture
to match the love that
bending two places together
brings, it's not always a vibrant
experience. I left some blank
space in the painting to represent
the 'in-between times' of
commuting - the emptiness

final proposal

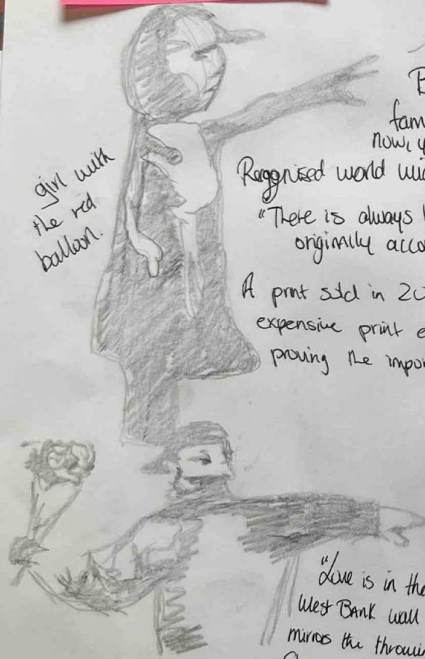


Personal, I enjoy the air
of mystery around Banksy,
it makes his work more
entertaining & provocative →
people cannot say they dislike
his work because of his
race, social standing etc.
He becomes neutral & emphasis
is ONLY on his work.

Banksy



girl with
the red
balloon.



Banksy - arguably the most
famous artist in the world right
now, yet we don't know who he is
Recognised world wide, one of his more opt imistic works
"There is always hope"
originally accompanied the piece

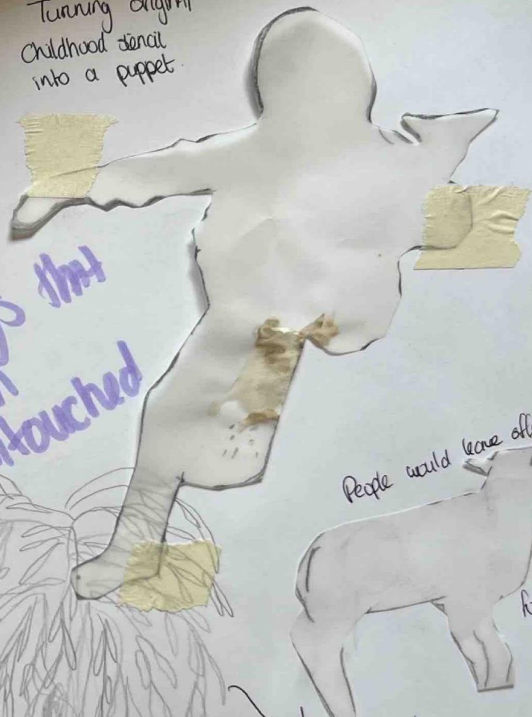
A print sold in 2020 for 1 million, most
expensive print ever sold in auction online,
proving the importance of stencil art.

"Love is in the air"
West Bank wall separating Israel & Palestine
mirrors the throwing of grenades
Stencils provide a quick method of
producing art there & then, easily
reproducible.

Turning original
childhood stencil
into a puppet.

B development 1

Things that
remain
untouched



People would leave offerings to
the fairies
it
occasionally
damaging
fairs/hills.



I grew up not
being allowed to play near them
"increase the fairies take you"
often weeping willows or
Hawthorn. Legend has it
if they were cut down
fairies would steal
the child of whoever
had cut it down

Changelings
many still remain
untouched in rural
Ireland

changing
appearances;

tired, dull
skin

large
noses

pointed ears

extremely rounded
cheeks

child-like
pattern

complementary
colours
↓
visually
pleasing

x2

←
x2 glue
instead
of stitch
together

x2

development 2

combinations inspired by
Yayoi Kusama



pale olive
& black



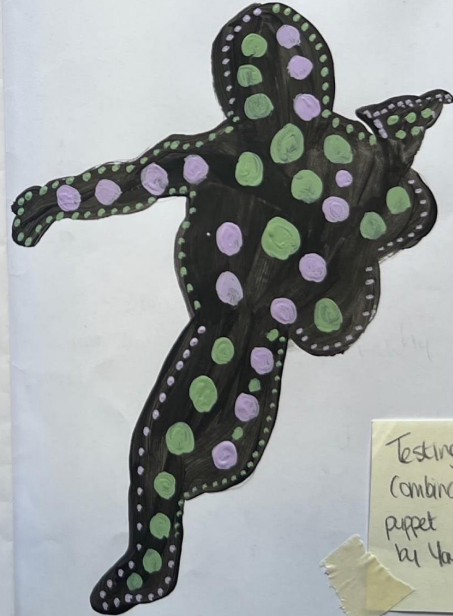
Crimson &
black
Classic combo,
not very opaque



olive green
& black
(not enough
contrast)



Lemon
yellow
(Too transparent)



Testing colour
combinations for
puppet clothes inspired
by Yayoi Kusama

Person, I grew up hearing stories about fairies that were quite frightening, & didn't depict them in the way magical children's books do - I didn't want mine to look pink & friendly, but true to my childhood stories

pin stripe is more symbolic of power, business-like

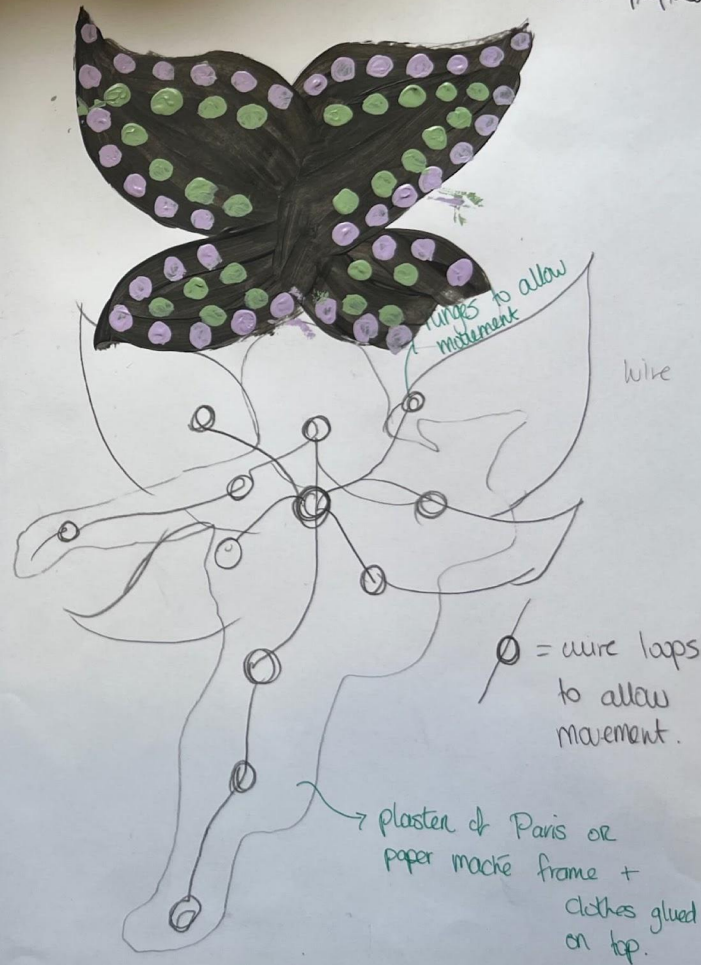
the taking of a child by fairies in return for a damaged tree/fort is like a business transaction

30 cm Tall



how to make

final proposal!



Theme: lie of the land

Artefact A: Artist's Statement

Your work for Artefact A is based on your interpretation of your chosen theme. Reflect in the space below on how your work communicates your ideas.

I decided to look at what both versions of home are to me: city & countryside. I made a collage to visualise this. Lots of nature & a city skyline were what ended up standing out to me within it. I used a viewfinder to find a composition within my paint collage which I felt best represented blending of homes. I looked at Van Gogh and his use of free-flowing brush strokes and Cezanne's use of stepping & unblended colours as inspiration. I also looked at Yayoi Kusama & their use of dots to communicate ideas about space. I blended the ideas from these three artists to create a painting & my viewfinder collage composition. The result is a depiction of how I see the lie of the land on my commutes from the countryside to collage each day.

Statement

Artefact B: Artist's Statement

Your work for Artefact B is based on your interpretation of your chosen theme. Reflect in the space below on how your work communicates your ideas.

I am interested in what natural things remain untouched in our lands. This prompted me to look at fairy folk & old myths of changelings. The idea that if fairy folk, their homes, were touched by humans, fairies would steal a baby & leave a changeling in return out of vengeance. I see quite a fairy like silhouette in my childhood stencil, so decided to take this & turn it into a puppet. The lamb in the picture represents the offerings humans would historically leave for fairies. My puppet would be made from wire & plaster parts to allow movement. I looked at Banksy & Yayoi Kusama as inspiration - Yayoi for the puppet's clothes. The transaction between fairies & humans seemed to be quite business like, so I decided on pinstripe clothing.



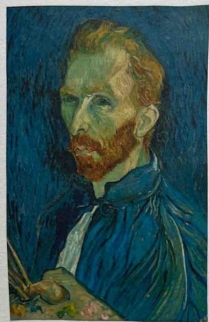
Painting



Collage

Vincent Van Gogh

1853-1890.



1887, starts painting with bright colours, animated brush strokes.



Stays with pointilist painters & Emile Bernard, style develops further.

Interested in the rise of industrialism & its effect on the rural landscape.

Sees peasant life & agricultural work as the truest form of living.

always concerned with the working man, a theme present throughout his work

"landscapes are more than depicting a natural setting, they are celebrating nature, those that live within it, and those that work it."



bright, unmixed colours painted in an illustrative style which he learned in Paris, also encountered impressionism & pointillism for the first times here.

He used these movements & all he had learned from peers to create his own style.

made a sketch of this in a letter to his brother Theo.

→ eyes automatically blend colours.

varied brushwork, dots & small specs to finer larger strokes. → stippling

word bank

unmixed colours, pointillism, illustrative, stippling, impressionism.

Artist research, VAC preparation

Starry night



word bank
Swirling brush strokes,
dark tones, dreamlike,
building outlined in
black, stark contrasts,

1889, in asylum of Saint-Paul-de-
Maurice. suffering from paranoia &
epileptic fits at the time

begin to hallucinate & become
suicidal, → pivotal change in his work.

↓ began to include dark
colours in his work
again. (Tonal change)

ethereal & dreamlike feel.

Grew up religious

The sky is the divine,
most dreamlike part, out of
reach & beyond comprehension
Cypress trees, hills bend &
swirl, soft angles that
match that of the sky.

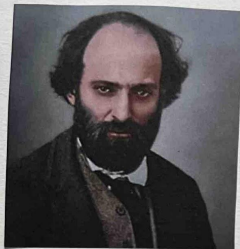
The village becomes slimmer,
seeming to divide it from
"the heavens" of the sky.

The spire of the church
stretches up, trying to
connect the village to
the heavens.

Paul Cézanne

1839-1906

from Aix-en-Provence - many of his work feature this town.



post-impressionist painter, work influenced many 20th century movements, especially cubism & abstraction

Used colour like line, as a tool with which to construct form & space, analytical approach to nature.

Mostly painted en plein air, he called this "sur le motif".

Intentionally - unfinished appearances.

Not interested in transient and fleeting visual effects (impressionism's focus) but rather on solidity of forms

Monumental & enduring landscapes favoured by him.

"Constructivist style" -

used to create solid, geometric forms without a great amount of detail.

Used small, hatch-like brush-strokes.

His last works, from 1904-06 seem hazy from a distance, but appear like collages of coloured paper squares up close.

Mount Sainte-Victoire

Painted this mountain more than 100 times

Is in the background of his "Bathers".

Closest he came to a series similar to Monets.

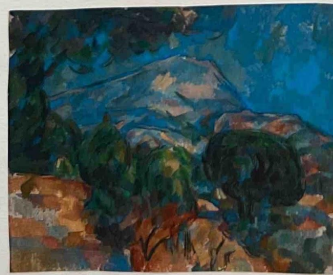
Painted so often it is a documentation of the progression of his art style.

Short, hatch-like brush strokes flatten the painting

wanted to bring order & structure to the study of nature.

Using tree branch echoes the distant mountain slope, relating foreground to background.

Rhythmic patterns of warm & cool colour create sensations of space & deepen the composition.

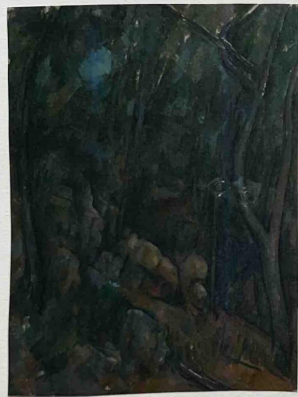


Word bank

hatch-like strokes,
structure, relating ground, depth, rhythmic patterns & colour

The Grounds of the Château Noir

1900-4
oil on canvas.



focal point → small patch of orange
in center, echoed by orange-ochre &
browns of the ground.

dark palette with overlapping
faceted brushstrokes create an almost
sculptural effect

oppressive, claustrophobic atmosphere,
almost gives an echo of violence.

→ Run down huge on a
lot of rambling birds,
he tried unsuccessfully to
buy the home.

→ Very isolated, surrounded by
vegetation, offered a lot for
his compositions

→ Diagonal slope of the
hill is so steep, it looks
like the rock will tumble
out of frame, look to
be defying gravity.

→ Dense woodland blocks out
most of the sky, some
light filters through the
foliage, indicated by patches
of blue on the ground.

→ "it is impossible to
reproduce light, it must
be represented by
different colors".