

Process Portfolio



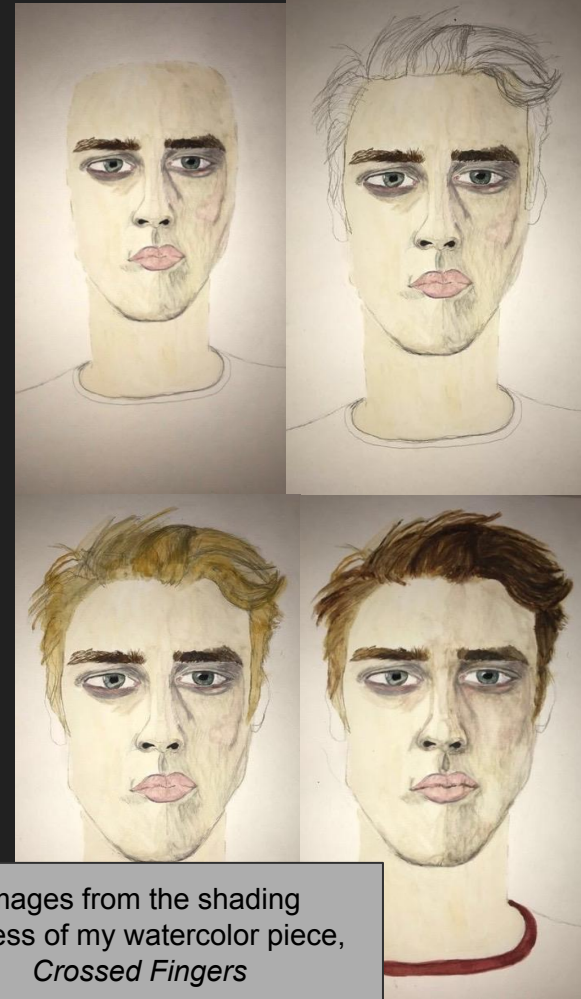
By: Gabrielle Matiszik

Two Dimensional Form: Painting

Part of my fascination with art lies within the ability to breathe life into my pieces. This is one of the reasons that I enjoy painting; namely watercolors. The dimensions that I was able to create with paint help the subject appear more realistic and genuine as opposed to a flat, two-dimensional painting.

Similar to that of amateur and professional theatre, the depth of my piece *Crossed Fingers*, (as seen to the right) was developed through the use of shading, shadow, and the optimization of light. The photos demonstrate the gradual increase of the layers of shadow, specifically to the regions around the eyes and the facial bone structure,

I also decided to include unconventional methods in this piece by fully shading the eyes with hues of blue, red, and purple and developing the rest of the shading and contour later in the process. This helped dictate my level of thoroughness.

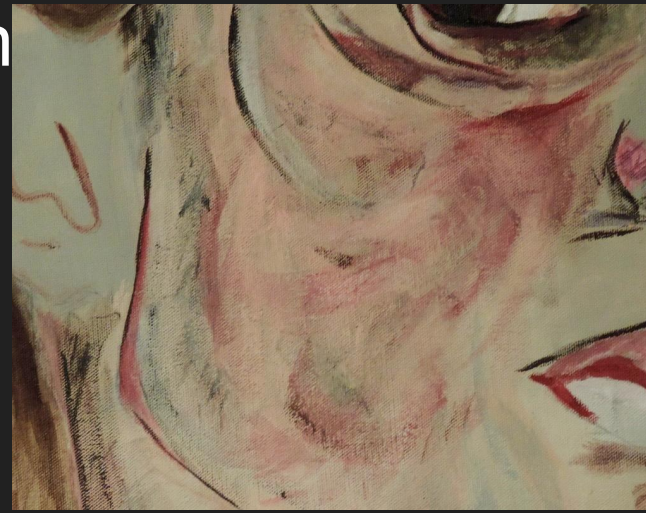


Images from the shading process of my watercolor piece, *Crossed Fingers*

Critical Investigation: Experimentation

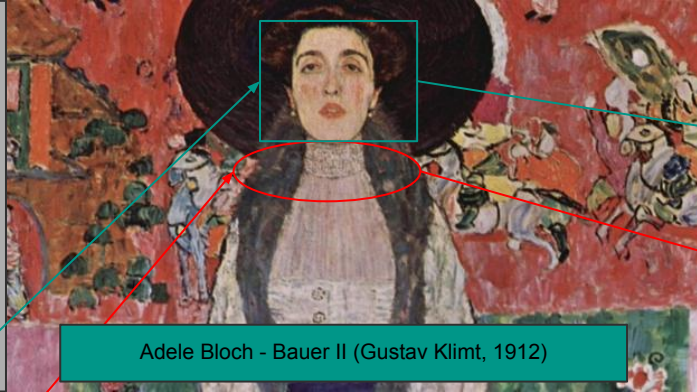
I felt as if I had begun to create too much mutation in the face, specifically within the cheek region. Based on my movement of the paint strokes, it appears that my face is very puffy and the colors themselves become more muted than I had hoped for. The experimentation to the lower right corner demonstrates an attempt on a study that I conducted on Egon Schiele. The exercise was simple enough, and allowed me to understand various techniques such as importance to texture, multilayer shading, and the importance of line in Schiele's work. Despite the fact that the work I complete is in the likes of Schiele's work, it also represents my own personal artistic choices such as color.

Egon Schiele,
Self-Portrait
with Chinese
Lantern Plant,
1912 ©
Leopold
Museum,
Vienna, Inv.
454

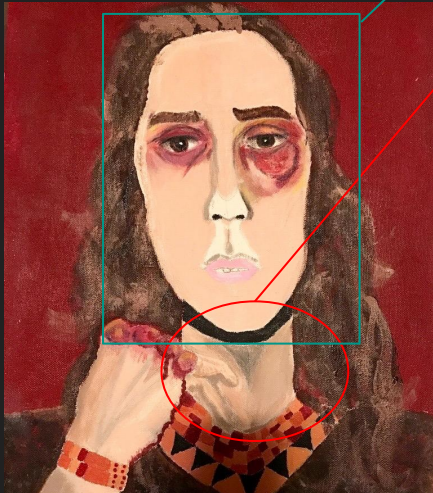
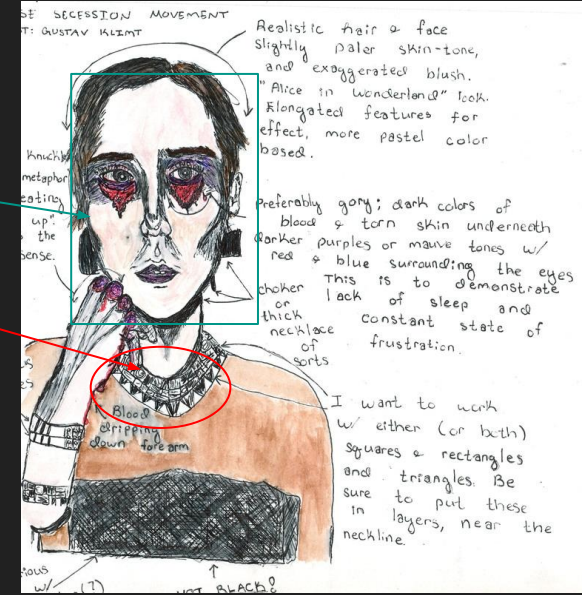


Exploration and Process

My first sketch attempts were all portraits. I had the intention of painting three self-portraits that demonstrated how I perceived myself, who I actually was, and how I wanted to be viewed as. This is my first idea, which is a play on words demonstrating how I am my own biggest critic. In other words, how I "beat myself up."



Adele Bloch - Bauer II (Gustav Klimt, 1912)



This is where I edited my initial idea of three self-portraits and decided on incorporating other Gustav works such as *The Tree of Life* (1905). With the use of trees as symbolism, I did decide to continue with my initial ideas for them. I also chose to make this panel the middle panel to be my tree panel to show the progression of time from where I am to where I want to be.

I proceeded to create simple structures for the various pieces of jewelry, as well as the other geometric shapes in the piece, and created smaller color palettes for those regions. Lastly, I added texture in areas such as the hair and sweater, as well as create the bruising around the eyes and shading of the face.



Tree of Life (Gustav Klimt, 1905)

Critical Investigation:



Dix's idea was that women do not have to be beautiful to be successful and exaggerated those qualities in this reporter. I wanted to put myself in this painting in order to demonstrate the similar ideas, because they still apply in today's society. I may still change the objects on the table to ones that are more relevant to the time, but I enjoy the layout and color scheme for the work.

Originally, Dix was inspired by Dada and Expressionism, but soon moved on to his own distinct style involving a more drastic sense of realism accompanied by exaggerated figures meant as symbolism, or simply to disfigure his own subjects. Dix did not have a high regard for high-standing figures within the Weimar Republic, and felt satirical elements along with a disregard for beauty would help shine a light on an alternate perspective of city life.



With added experience, Dix began to incorporate elements of fantasy and symbolism to his pieces. Dix enjoyed painting subjects such as injured soldiers and prostitutes.

Skills and techniques: Development of Ideas

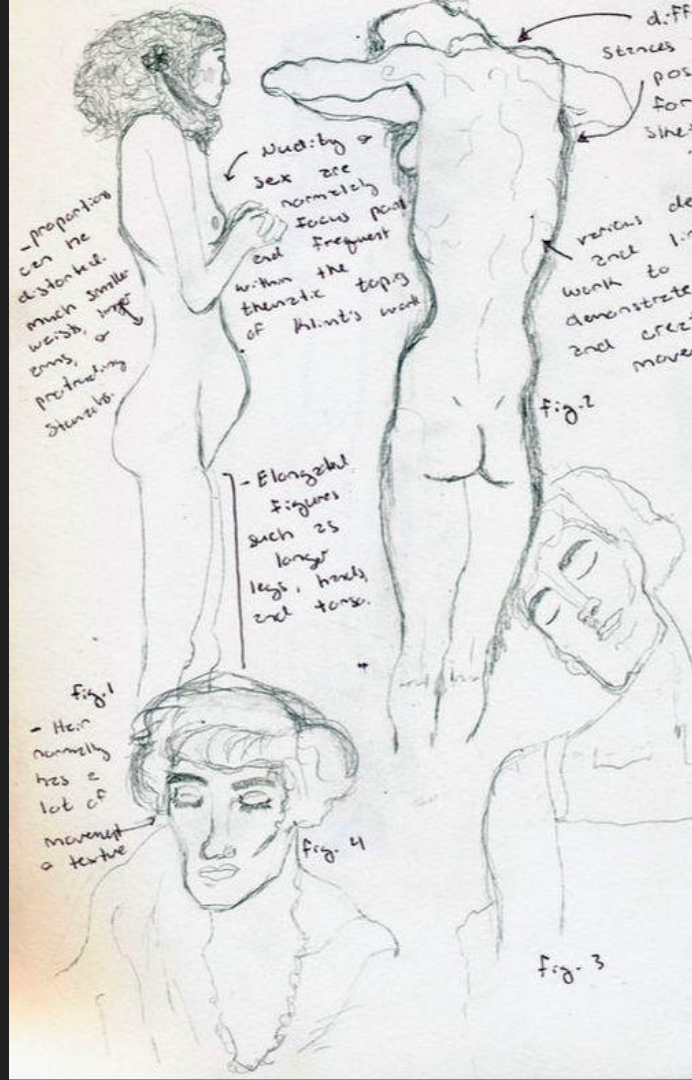
In the beginning of this piece, I had to begin to look at the way I viewed people differently. When using another artist as inspiration for one of my works, I am not just attempting to create a piece that looks similar to that of the artist, but incorporate similar themes and have a world perspective similar to that of the artist. Schiele was known for his contortion and manipulation of human forms. My work has often been compared to have resemblance to some of Schiele's work, and thus I decided on using him for my first self portrait. The picture to the far left is what was used to help create the sketch to the right. Some of the features are exaggerated, much like in the works of Egon Schiele. The sharp bone structure is made to look stretched, the eyes incredibly out of proportion with the rest of the face, and the proportion of a typical human face was not given much regard by Schiele or myself as I began to paint. In order for myself to be recognized, I kept my hair texture as similar to the picture as I could in addition to the shape of my eyebrows, and even my bone facial structure



Processes and refinement



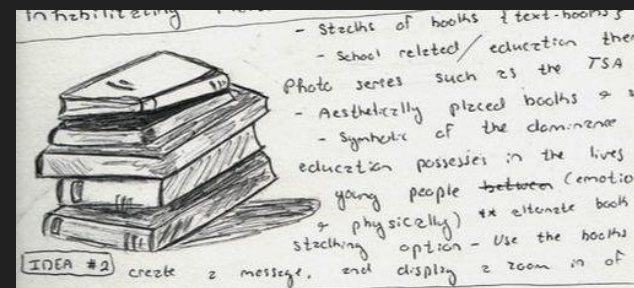
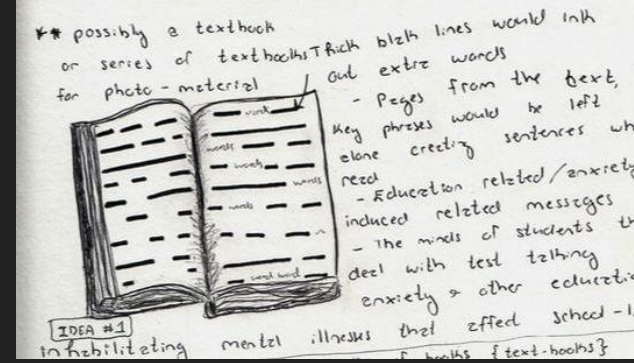
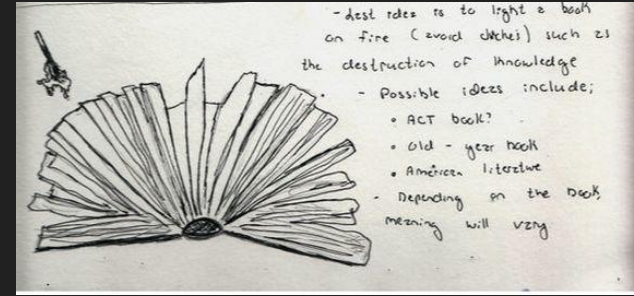
Since I was using acrylic paint, it was difficult to create the texture that I was looking for in the background. To improve upon that appearance, I decided on using a sponge to create that "painted wall" look that was in the original piece. In addition to the tools I needed to paint, I needed to use a higher quality red acrylic paint in order to get those deeper fuchsia hues in the background. I made a pink base and decided to create an ombre effect with the different red paint mixture. In addition to the strict backgrounds, I wanted to experiment with the style of blending which I used.



Media Choices and Exploration



My inspiration for my experimentation was *Sharps Project* by Stuart Haygarth. I simply used these specific books as place holders as opposed to textbooks or various other works that carried a heavier meaning. The purpose of the layouts was to work with the shape and outline of the possible formats of my final work, until I scrapped this idea entirely.



Reviewing, refining, and reflecting



Number of attempted prints from *Insides*
Outsides

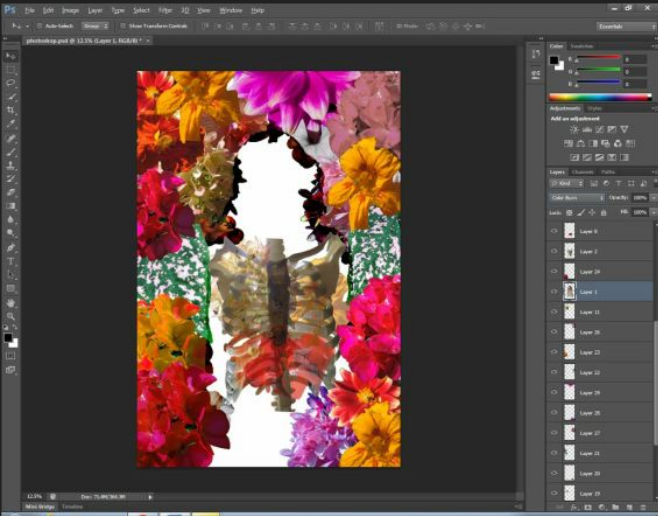
The biggest area of experimentation that I encountered was attempting to create a clean print. I tried to add different amounts of ink onto the carving, pressure while shooting paper onto the carving, and the amount of time that I spent rolling ink and smoothing out the paper. I even washed the carving to remove oils on the carving. After about twenty tries, I decided to simply chose my best print.

This project, overall, was much more of a success in terms of the quality of my work and just the amount of enjoyment than the prior project. I felt that I had a lot more freedom to express myself within this piece of work. I prefer to work with pieces that are physical, that I can actually create in front of me so to speak. Plus the liking of the creation process, I also thought that the artist connection was more personal. I felt that this piece did a much better job of expressing what my theme was.



Untitled by Christian Lopez

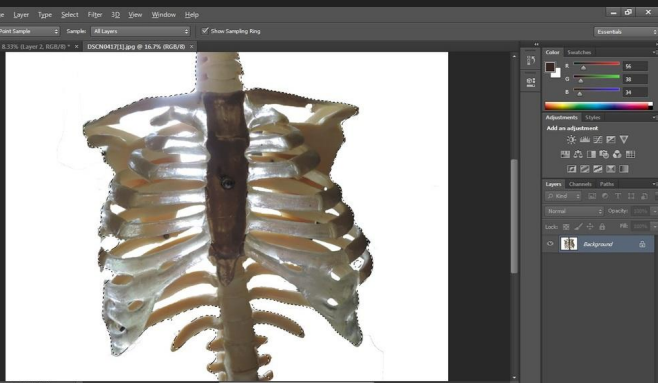
Symbolism: Lens-based



I felt that nature was a solid way to communicate with a large number of people. Nature has its own beauty, and does not have any hoops to jump through. In other words, there is a universal understanding and appreciation for its presence.

The flowers in my piece are a symbol for patience and growth. Yet these same flowers can also be seen as beautiful, and due to the fact that my piece is about seeking inner beauty, this can also be a part of the context of the symbolism. These two interpretations can be interwoven and interchanged allowing for a personal interpretation to whoever looks upon it.

Despite my desire to find an item that sufficed for my abstract concepts; I also wanted to find an object that satisfied the literal sustenance of my collage, and I found this element in the rib cage.



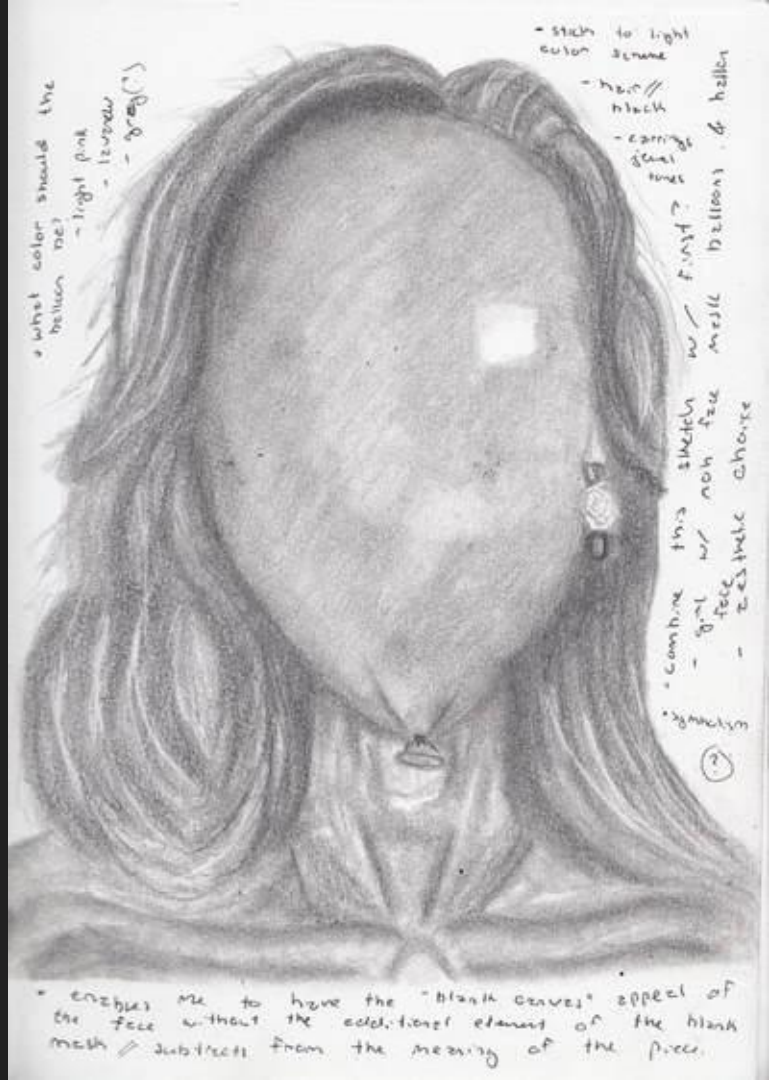
Skills and Technique: Drawing



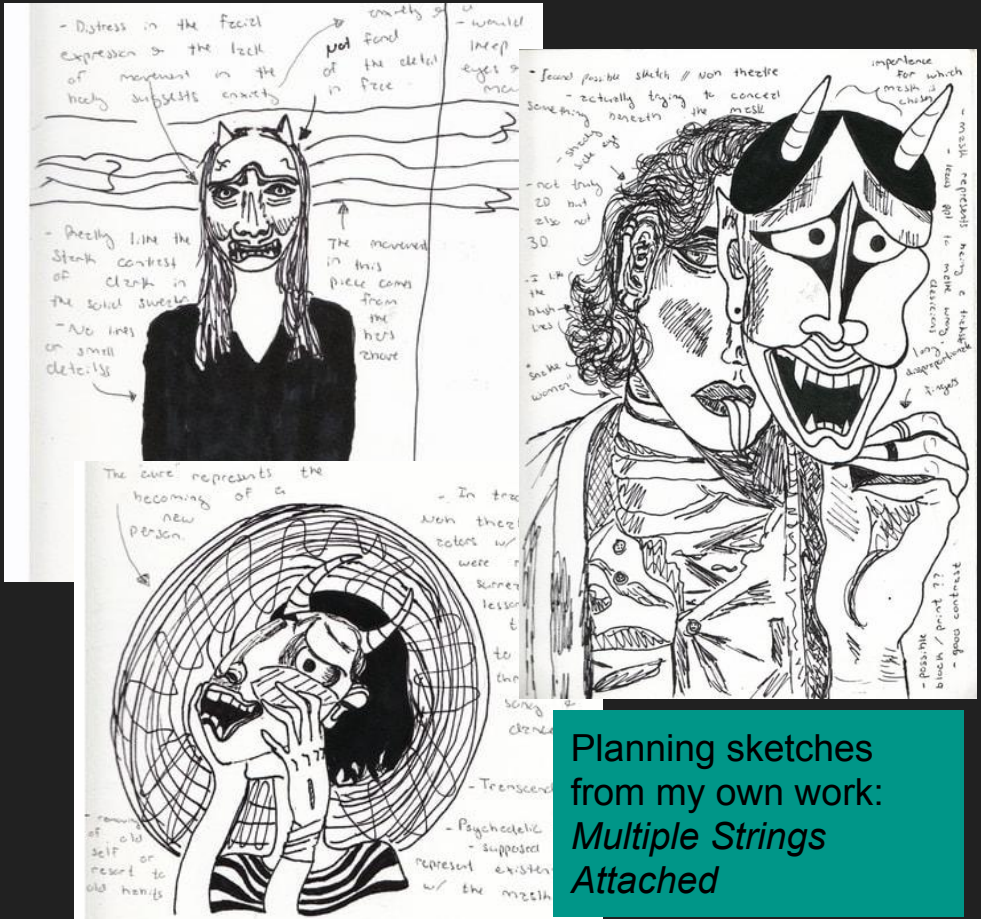
Seeing as I wanted to keep my first sketch for my final piece, I decided on brainstorming for what I could use in place of the blank face mask. I finally decided on the idea of a balloon face. This would be an interesting idea with the masks acting as balloons, and in return the face itself would be a balloon.



The one area of concern that I have with this piece is the mask that covers her face. I feel that it is slightly out of place, but I know that I do not know what I would use to replace it. I decided on not using a human face, because that would subtract from the purpose of masks.



Critical Investigation: Culture



Planning sketches from my own work: **Multiple Strings Attached**



One Hundred Aspects of the Moon (1885-1892), Yoshitoshi

My main area of experimentation was within the color scheme that I used as well as the blending in the piece. I wanted the subject to look semi realistic, but I also wanted to draw inspiration from traditional Japanese artwork (as seen to the right). It was not possible for me to find a way to age the paper to make it like traditional rice paper that the Japanese used. I stuck to more mellow tones in order to help make connections to the Noh theatre masks as well as the traditional style of Japanese woodcuts.

Process and Experimentation: Acrylic

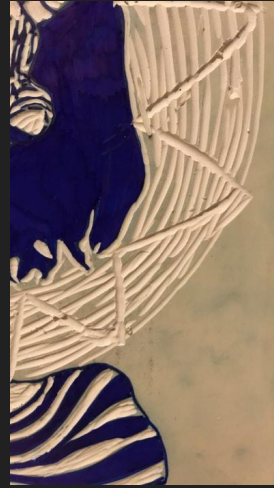


Blending was one of the main reasons I chose to do this piece, because it forced me to use acrylic instead of watercolors to develop blending with multiple layers. Included above are specific examples with the eyes that I experimented with blending. I found that black was always too harsh for any sort of shadow, and human faces do not have any black lines on their faces. The best way to create more natural looking shadows was from using deep browns or even brown mixed with black. The difficult part in this was that Dix's pieces are not completely realistic, which gives some room to experiment to exaggerate features, or aspects of the face such as bags or wrinkles.

Connection to theme

The thematic elements involve influence from the Byzantine art movement which dates back to the sixth century. Artists such as Guido da Siena help incorporate the sense of auras within pieces to help indicate the presence of a holy being in the vicinity.

Auras over the years have also helped incorporate the addition to a spiritual realm or identity which is separate from the mortal world. This helped influence my piece within the meaning and adds complexity by the incorporation of old art movements combined with elements of Japanese culture and the modern continuation of the never ending identity crisis.



Stills of
the
process
from my
work,
Elevation

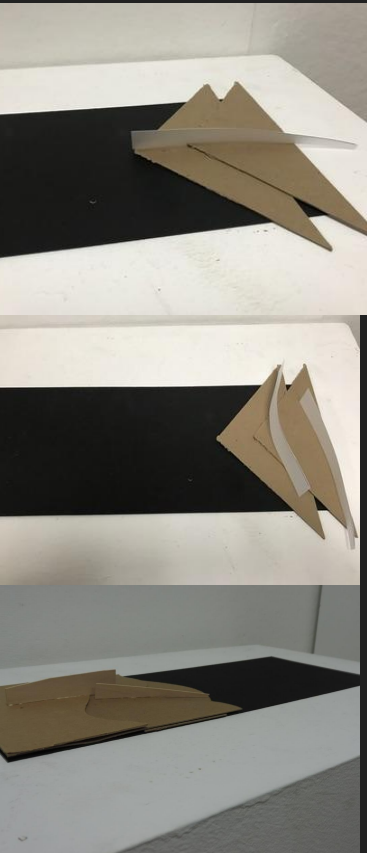
The subjects are different within the two pieces and this hands itself to diversifying the pieces so that they do not become stagnant. The carving itself reflects good craftsmanship with the solid areas of white and the ability to create texture that lends to three dimensional form while remaining in the stylistic realm of illustration.

I am pleased with the result of this piece. I feel that it is a good continuation of my first piece (project four). My style remains consistent within the two pieces, and it develops the topics that were presented within the first piece when it was presented.



Virgin and Christ
Child Enthroned,
Guido of Siena
(1270).

Communication in three-dimensional forms



This piece completed my original intentions of an abstract architectural piece with its only value being aesthetic values. I was not entirely fond of creating this piece, seeing as architecture and sculpture in general is something that is entirely out of my own comfort zone. I felt that this piece fit all of the criteria that it needed to. If I was going to do this piece over, I would like to experiment with more materials in the final product without overcomplicating the scenery.

The city landscape was used in order to help promote ideas for how the water interacted with a city landscape. Seeing as this is where the basis of the project was being constructed, it made sense to utilize real life versions of proportion and pre constructed building or gateways to the fictional model which I created.

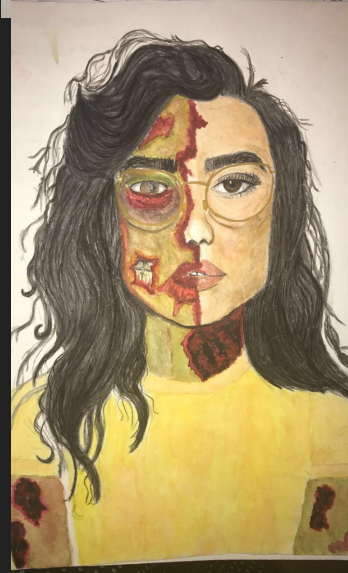


Reviewing, refining, and reflecting



I felt that the proportions were correct and I really enjoyed the shading that I was able to develop specifically on the right side of the face and underneath the eyes. Blending is an area that I have been continuously working on through my paintings and hope to keep developing this technique until I can approach photorealism in my own pieces. I also feel that the tone of this piece works very well with my theme of being disconnected and false with words. This can be expressed through my color choices as well as the look of the subject in my painting. I am also happy with the final colors that I used specifically for the skin tone and blood. Often I think that the blood in paintings looks too red and does not have strong enough brown undertones. I felt that the bloody nose fit my desired symbolism of false thoughts and words, being that bloody noses are often taboo for said lies.

The sketches to the right are examples from a few of my earlier works that were not a part of my IB Art program. They are included as a visual representation of the process that I have made in the medium of watercolors, specifically within shading and proportion.



Media Choices and Exploration: Lens-based



The idea for my piece is the lack of creativity and originality in the American education system, and the contradictions that the system establishes. This specifically comes into play when allowing students to express themselves and the varying ways that they think or understand based on their own physical and mental needs inside the classroom. The piece is, in a way, a satirical joke at the combustion of the mental health of many students during their high school years.

These various stressors are symbolized by the ACT prep book, as an obvious indication of stress and high school. The piece also represents the strains that are put on students by multiple choice testing, and the significant outcome that can arise from bad test taking; hence the burning of the book and the slow disintegration of the pages.



Process and skills: Two-dimensional forms



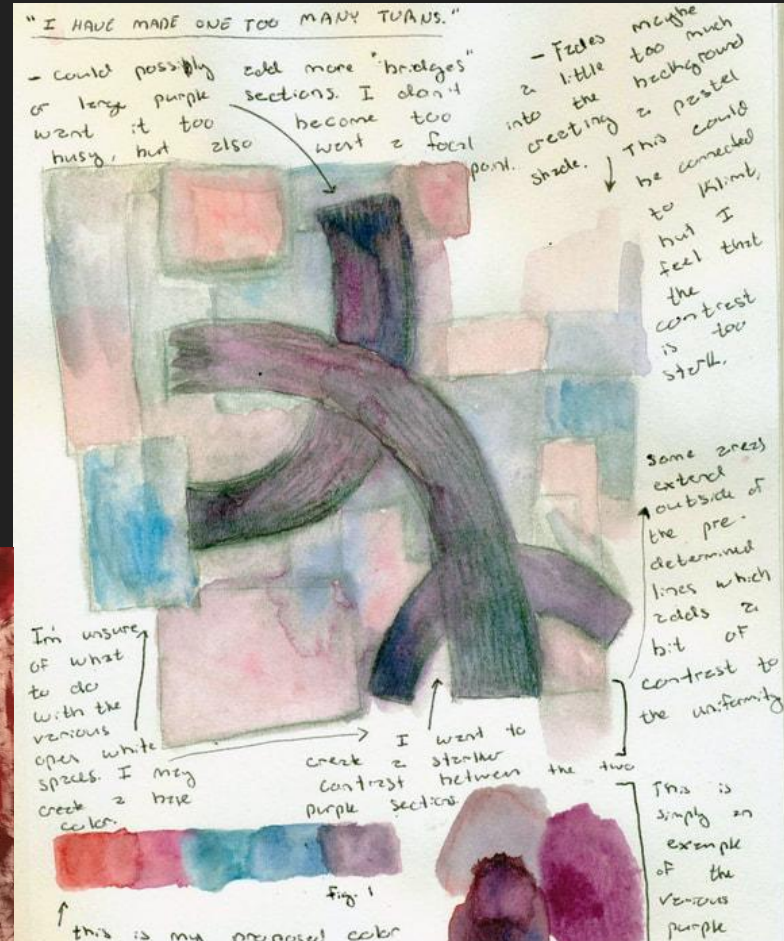
As seen in my experimentation, I attempted to follow a similar color scheme to that of traditional Japanese artwork. Often, this involves lighter more earth-tones or muted colors. There are no real vibrant hues but mellow pinks, greens, gold, and various shades of tan and bronze. Black is reserved for hair and statement patterns or pieces of clothing. Unlike in traditional Japanese paintings, I decided against using a dark outline on my figures. The masks are definitely more defined since that is how they are designed, but for the woman, I wanted to keep the style more realistic and traditional to my own style of art.



Exploration of two-dimensional forms

Here I attempted to create a specific color scheme in addition to a possible outline for the piece itself. This one is very similar to that of *Make his Paths Straight* by Jake Nordstrum. The colors are more reliant upon reds and blend into purple at the areas with most shadow.

My first planning sketch is simply a study of Gustav Klimt. When I begin every project, I attempt to familiarize myself with the various proportions and the particular style of the artist. Here I simply sketched some of Gustav's various studies and demonstrated my development in technique.



Experimentation: Realism



Pictures of process from my piece, *Progression*



I feel that I was able to exaggerate the human form and features, but still keep that crucial element of realism that I was looking for. I feel that my piece is easily connected to my artist inspiration, and that highlights of his work (i.e. prominent geometric shapes, semi-realism, drama, and elongated features) are all present within my own piece. Gustav also frequently covers the ideas of self-identity through various subjects without the use of his own form, which I attempted to convey in my second panel.