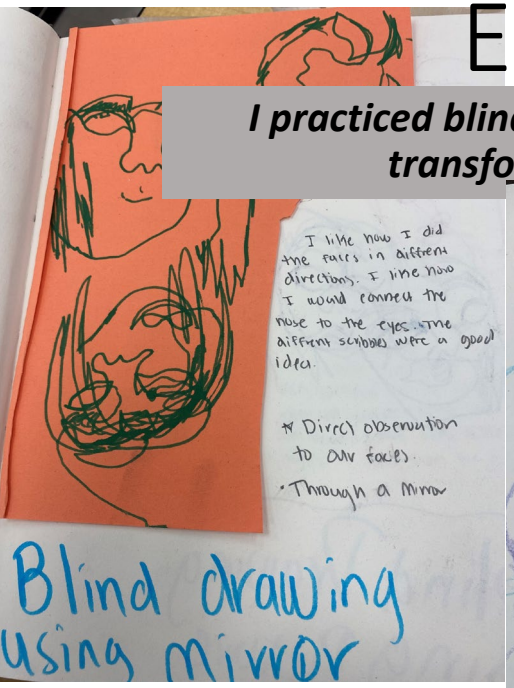
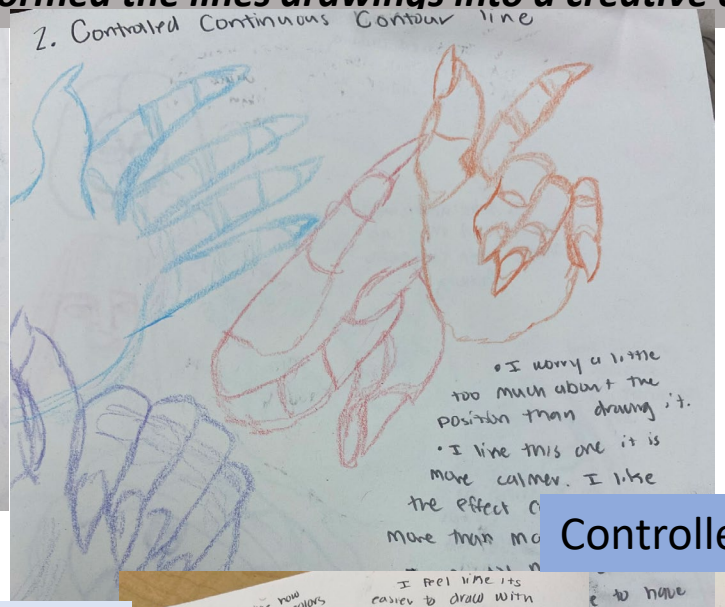
Experimenting With Contour Lines

I practiced blind & continuous control contour line drawings of hands and faces. Then I layered and transformed the lines drawings into a creative composition using unity and variety.

What is it?
A continuous line that you slowly draw to capture the figure of what you observe

There are two types: Blind Contour line and controlled continuous line



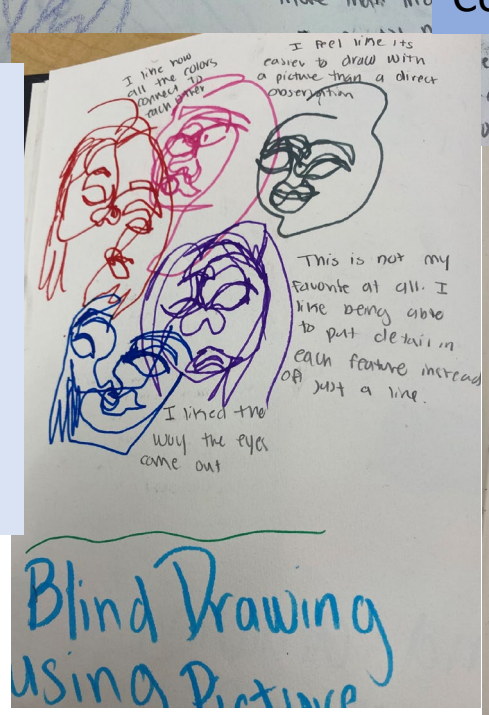


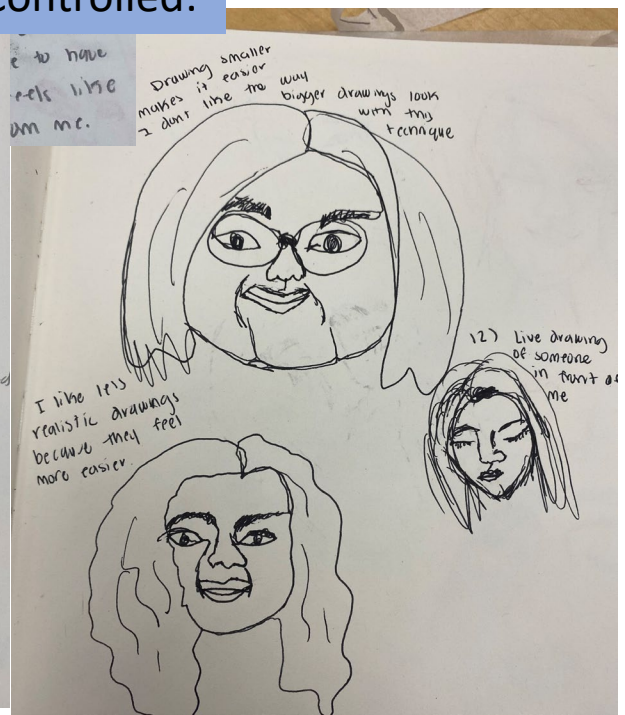
Blind Drawings:

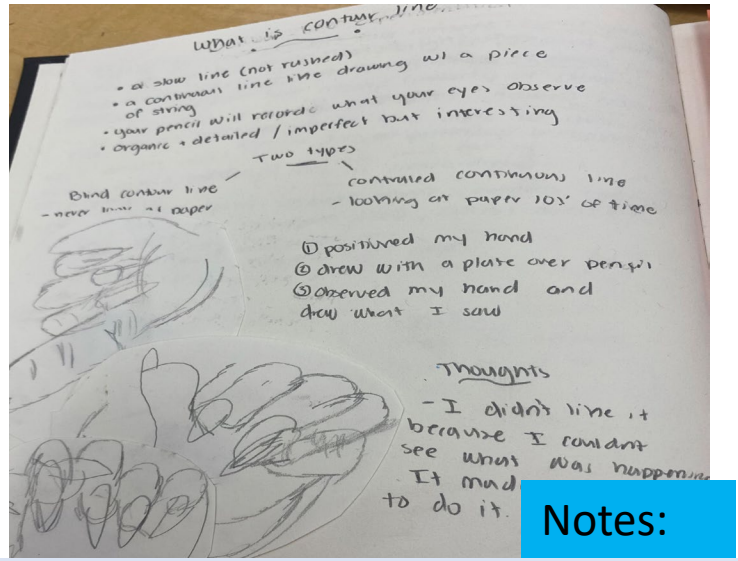
For the **blind drawings** I used a Styrofoam plate and poked my pencil to keep me from looking at what I was drawing. I have to slowly follow the lines of what I was drawing and trust my hands to recreate it. I looked at a picture and I looked into the mirror at myself. I learned that I like to look at the person or object in person than a photo.

For the **controlled line** drawing I was able to look at what I was drawing. I would still try to focus on the person or object at least 90 percent of the time. This was still so hard because I couldn't pick up my pencil.It still made me anxious because I felt very limited.

Controlled:







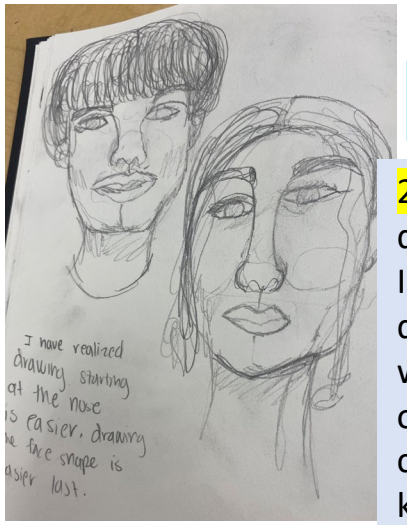
Notes:

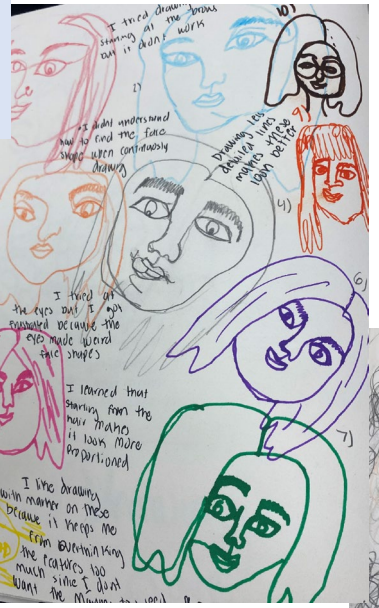
I learned that I tend to prefer seeing what I do instead of being blind because I like being in control of what I am doing. The hands were harder to draw than the faces. I tried to make different lines but they were not working the way I wanted. I also began to use colors which is what I feel like made the drawings more fun and likeable. I started to add color as my medium because I let like it would help me focus more on the process than finished piece

Controlled Line Drawing Project Process

Testing:

1. I preferred the controlled line drawing so I practiced multiple classmates faces to try to get my favorite ones. This took a while because I was still focusing on getting used to drawing lines without stopping. I learned starting from the nose is the easiest way for me and it gives me more control.

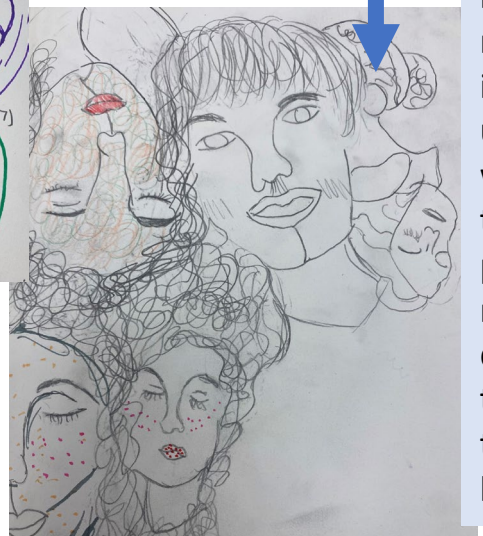




I wasn't liking the way this was going because nothing felt like it matched or balanced itself. (I also used this page to find how to color the final piece)

Tracing/ First Try

2. I then had to trace the drawings into tracing paper. All I had to do was trace the drawings and the graphite would transfer. I had to figure out how to use the compositional strategies to keep my art work from looking too cluttered. At first I didn't pay attention to the skills so my first try looked like this. I had no plan and it made me feel. uncomfortable looking at the clutter.



Tracing paper:

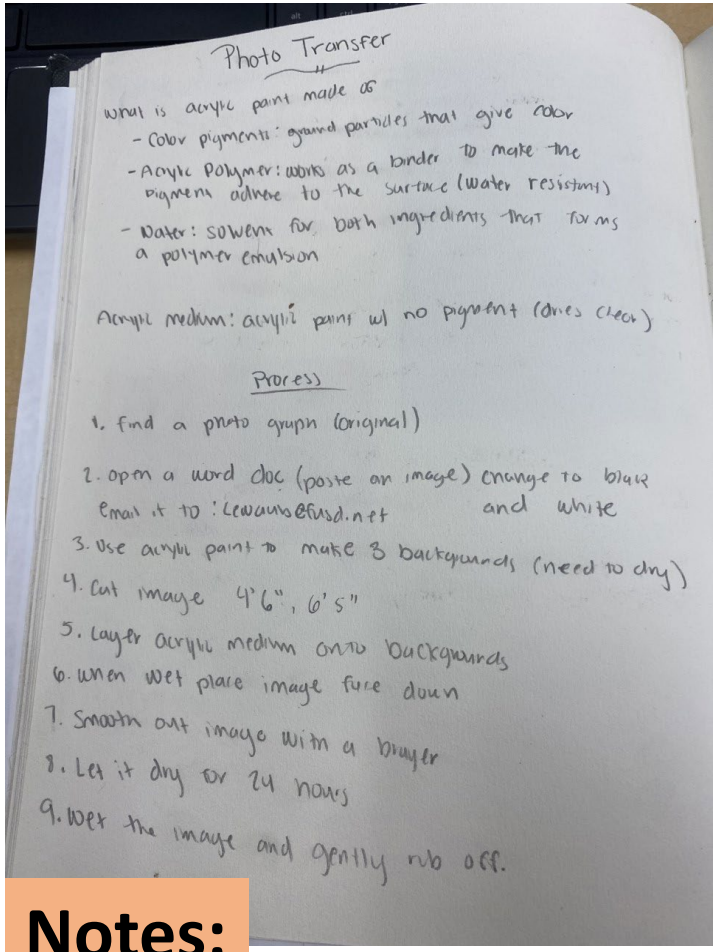
3. After experimenting I realized that I liked the repetition of a certain image. I like how lines can unusually connect itself with each other. I decided to settle on one specific person to settle on and repeat her face in different directions and sizes. On the top is the transfer paper on the left is the raw piece before designs.

Final Product:

4. I added contrasting colors which is the green red, and blue. I wanted to keep that continuous connecting line so I added that line surrounding the faces. I like how the lines created a sense of unity and how it also created a focal point. The different sizes of the faces also bring it out more.

Experimenting with photo transfers

I practiced transferring photos onto acrylic surfaces and experimenting on which colors work better with the transferred ink.



First to start I chose an image that had a lot value and lines in it. I wanted my image to represent the culture at my school, so I chose one from a football game in our student section. I like this image because it has a lot of shapes and forms giving it a more interesting story to tell using the acrylic paint colors I chose. I decided to do a test run with three different color varieties to experiment which colors photo transfers work best with. I decided to go with green to see how the image works with darker values, then a tie dye of blue, pink, and yellow to see what different shades can do to the ink. Then lastly, I went with a pastel purple and yellow to see if it works better with lighter values.

Preparations

I made sure to change my image into black ad white while also prepping the painted surfaces and cutting out the image to go directly in the middle of the canvases. I made sure to leave texture in the acrylic paint.

Image used and transformed into black and white

Notes:

Photo transfers is the process of transferring ink from an image onto an acrylic painted surface. The supplies needed for photo transfers is your image in black and white, painted surfaces with a variety of colors, and acrylic medium.

Process:

After cutting the image, placed it in the middle of the painted canvas and painted acrylic medium on top of the image and let it dry for a whole day so that the ink can glue onto the canvas. I repeated this for all three acrylic canvases. I liked the way this canvas specifically looked because the way the colors splattered it created an emphasis to the image.

Reflections:

After reviewing all three images I realized that the amount of acrylic medium that we apply affects how well the image sticks on. The purply and yellow image did not have enough of acrylic medium, so the ink did not transfer enough onto the image. The green one was too dark for the darker values of the image to show through. This didn't help the shadows and the lighter values of the image. Lastly the picture with pink, blue, and yellow had the perfect blend of colors for the shading of the image. It emphasized the lines and the different colors in the images.

Then the next step is spraying the image with a spray bottle and gently rubbing it with a sponge to remove the paper. As you gently rub careful to scratch any ink off the canvas.

Resolved Artwork:

Exploring self portraits

I practiced using lighting sources in photography and transferring photos onto acrylic painted canvases. Then I used many components to create a unity out of alternative supplies.

Process of the photo

Final Image

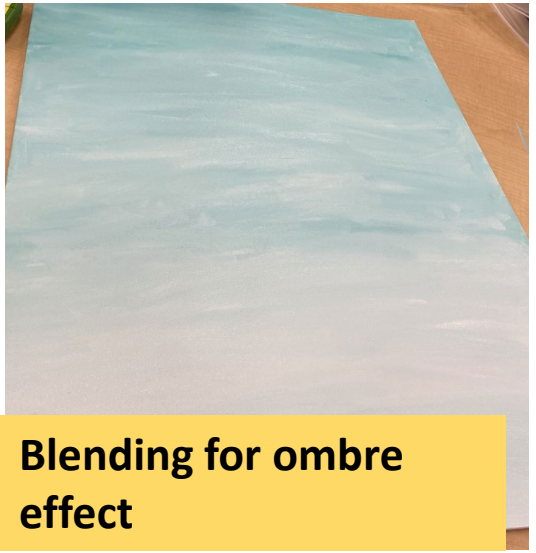
Photography Process

To start my self portrait, I wanted to use objects that would represent me. I decided to use photography and phototransfer.

I started the process with first getting an interesting image I can work with. I wanted to be represented by flowers, but specifically dying flowers. This is because dying flowers are symbolic for things ending and a new batch coming in.

I took the photo in the night sky because I felt as it gave more emphasis to the darker colors of the image. I used a mirror to take the picture of the reflection of the light and flowers. I wanted the rose that was falling apart to specifically be in the middle to show what it looks like for beauty to slowly fade. The blur in the image was unintentional but it had added to the feeling of the image like a déjà vu effect. This gave more to my story of a self reflection because I seen these flowers as a moment of growth a moment to start my new batch.

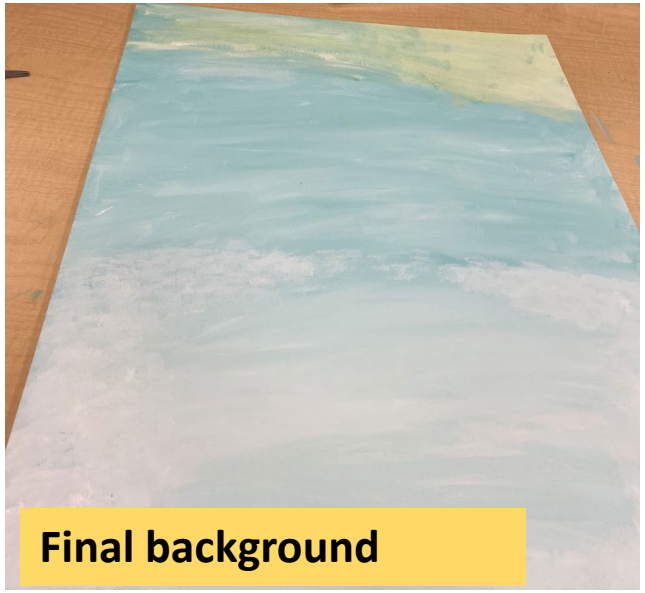
Color experimenting



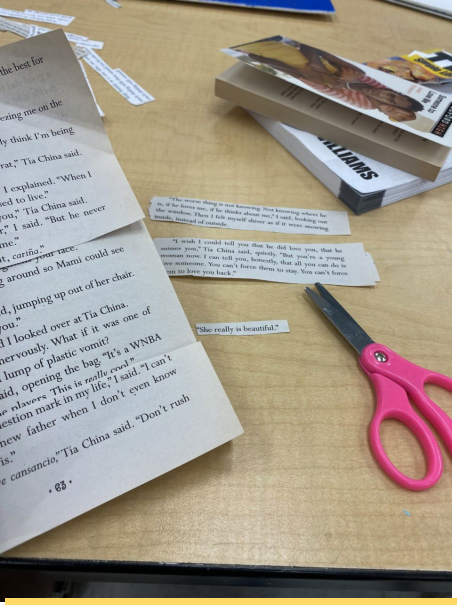
Blending for ombre effect

Acrylic Paint

I wanted the background of my canvas to have a lot of contrast to the photo of the flowers. I feel like the sky represents me because it is constantly changing, and it has different emotions connected to it. For my colors I chose lighter shades of blue and yellow to represent sunlight peaking through clouds. Then I began to stoke the colors and blend to create a smooth transition between the colors.



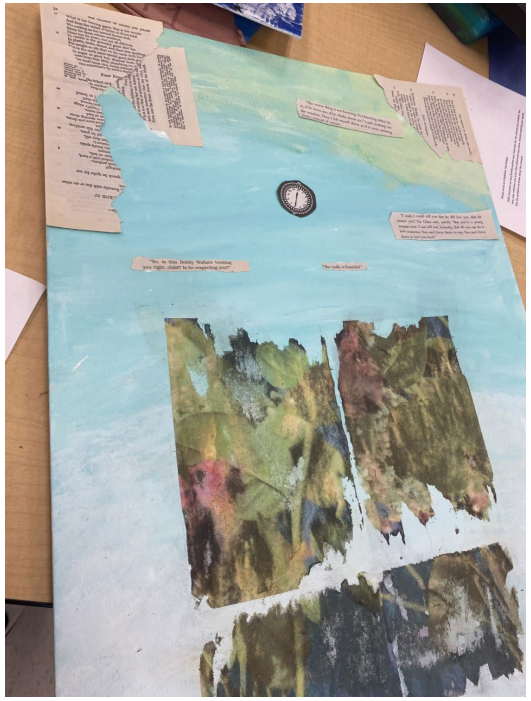
Final background



I started to look through books and looked for books that I felt like represented me. I wanted these quotes to represent different heartbreaks that I have experienced so that they can connect to the dead flowers. I wanted them to be different sizes so that I have a lot of variety.

I cuts out objects that had different shapes so that it could have an interesting composition. I didn't want there to be straight lines but for things to feel out of place but in unity. I placed all the same shaped objects on opposite sides of the canvas so that there was balance and proportion.

Gathering and cutting objects that represent me



Resolved Artwork:

Photo transfer:
I wanted the image to be the bigger object in the painting, so I wanted to ensure there was emphasis on it. It didn't go as planned and ripped tearing the images apart but it created texture, so I kept it.

After the photo transfer dried I started glue quotes and images I gathered around the image to create emphasis and movement. I glued ripped book paper for balance and texture.

“What’s Mine” sculpture

Inspiration:

The Kiss, Auguste Rodin (1840-1917)
[The Kiss | Musée Rodin (musee-rodin.fr)]

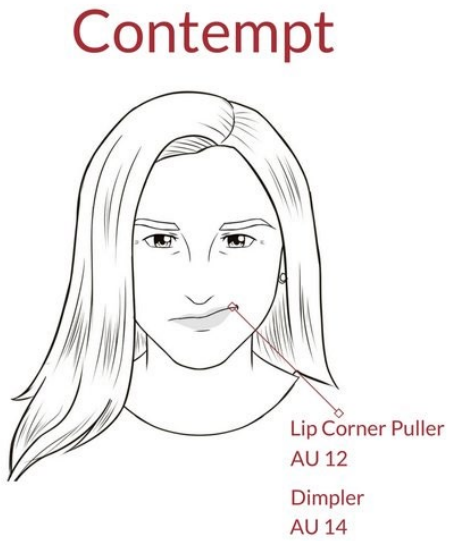
After doing lots of research, this sculpture by Rodin really grew on me. I enjoyed the way the lines created by the body parts made feelings move movement as Rodin wanted to create a sculpture to illustrate the emotions that build up before a kiss. His technique is very calming, and the body language is very powerful.

Intentions:

I wanted to have a similar message as Rodin's in creating the built up feeling before an action. Except for mine, I wanted to go with the idea of a forced kiss as a result of an abusive relationship. I wanted to show that there is pain to that built up emotion although the person that is doing the forcing needs to seem happy.

Research and Supplies:

I have never worked with clay before or creating work that has a realistic look to it. I had to start researching face expressions and how to use clay with basic tools since I didn’t have professional tools. To first start out I looked at facial expressions. I wanted to show fear in the forced person and passion in the person that’s doing the forcing. I wanted you to feel the passion the forcer has through the expression.



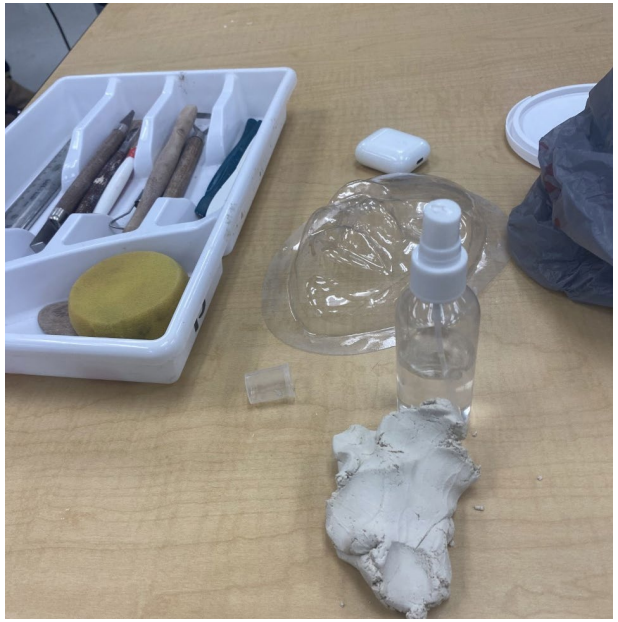
The tools I used was Crayola air dry clay since it is the most recommended clay for beginners. I also got a spray bottle which would make it easier to mold the clay and stick the different pieces together. Lastly, I used a needle tool to help cut the clay and make smooth lines.

Sources:

- https://sophiezadeh.com/body-language-blog/create-facial-expression-clay
- Sculpting Clay for Beginners | Easy Clay Sculptures | Sculpey
- https://images.squarespace-cdn.com/content/v1/564738aee4b08cbad4499533/1669954433832-RX4N0UJ5ZKGJKGUDEW7V/Contempt.jpg?format=500w

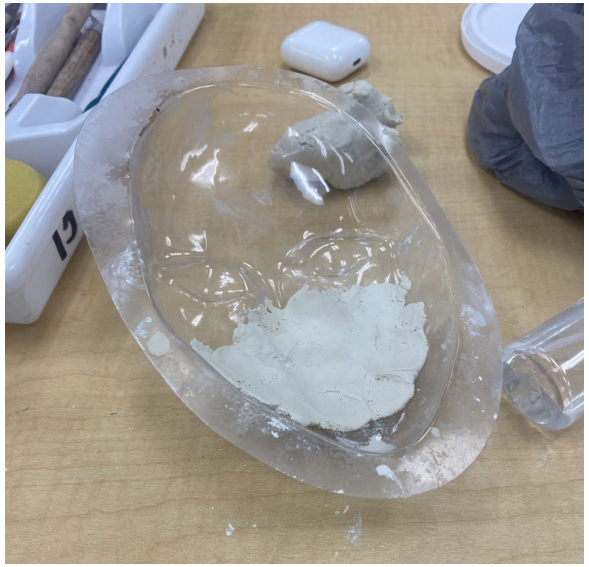
Experimenting With Clay

Learning Clay:



To start I began to get used to play with the clay and the texture of it. I had to learn what was too sticky and what was too dry. When gluing different pieces to each other I would have to soak the clay in water to make it sticky. I also got a plastic face molder to help with forming the shape of the face as a guide as I created face expressions on top of the guide.

For the first face, I wanted to create an unfinished look so that I can tell the story of what being forced looks like. I wanted to show the feeling of being destroyed so I unproportionally spread the clay inside of the mold to only the area of the lips, nose, and some of the eye. I wanted the form to be bent so that it can have a popping out effect. I wanted to have an emphasis on lines so I made sure the broken pieces had lines that created movement in the expression so that you can feel the feeling the sculpture portrays.



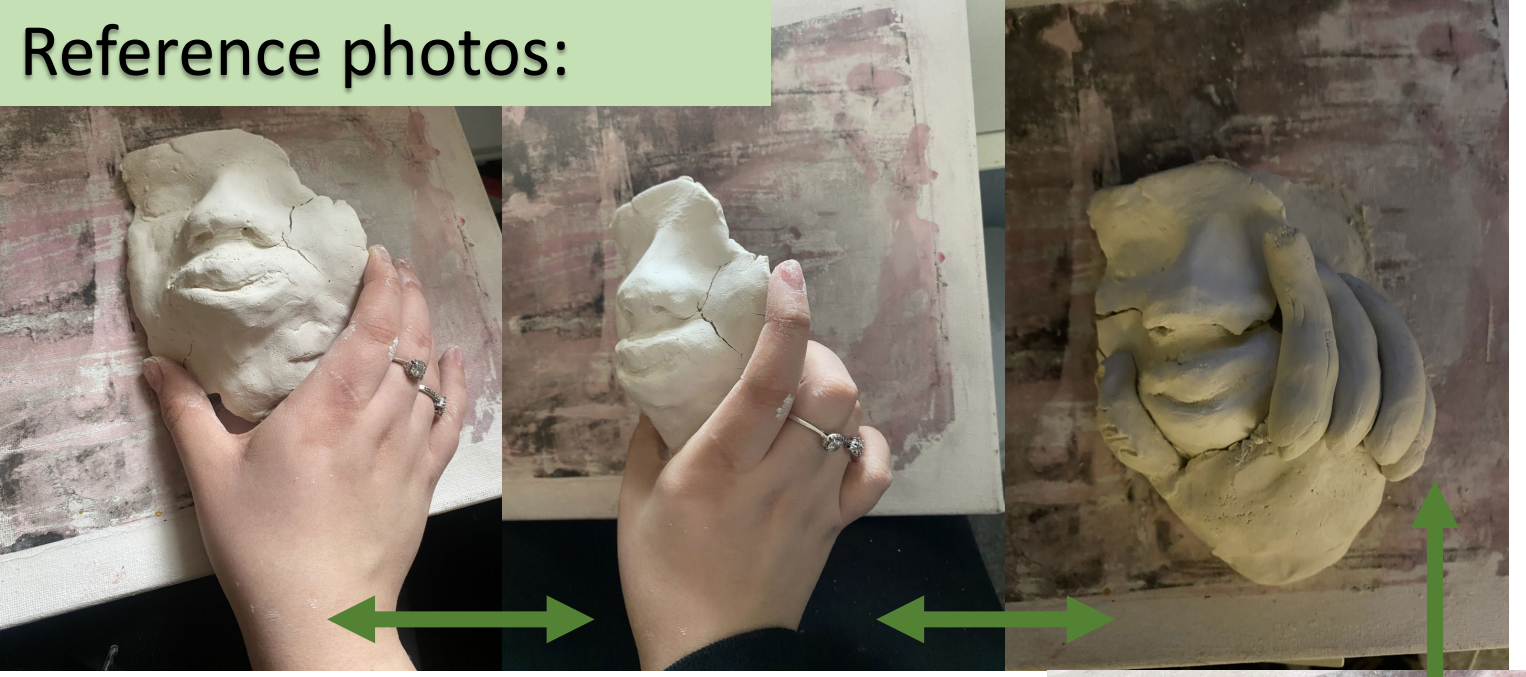
Molding face expressions

I didn't like the way the clay sat inside of the mold, so I decided to switch it to the front of the mold. I liked that I had more control over the face expression. I was able to give the nose more depth and shape the lips. I wanted the lips to be bigger to emphasize this forced kiss. I wanted this face to have more of a plain expression to show that there is no love being expressed through this figure.

Experimenting with hand

I also decided I wanted to add a hand to the sculpture. There is power through the body language in art. I wanted the form of the hand to appear forceful and the lines the fingers make to create movement and emphasis towards the forced, broken face. I first began trying to shape a hand and learn the shapes that create a hand. I used my own hand as a guide to learn the lines and see how I want the hand to curve.

Reference photos:



Once the clay was out of the mold it cracked and broke at the top, but I liked the way it looked since it created that raw emotion I was looking for. Now I began experimenting in how to make the hand look 3D and how to place the hand onto the face. I took pictures to use as reference for when I began sculping. I wanted it to grab the face as if the person was forcing the other to look at it. So I placed the hand at the edge of the face and tilted it to create a 3D movement

Next, I began to make shapes of the hand. To start, I made an oval shape for the palm of the hand and bent it upwards to show the band of the palm as it held onto the face. Then for the fingers I rolled up small pieces and clay and drenched them in water to glue them into the palm and around the face. I created a bend in them so that they created value and unity. I then created lines that led up to the cracked areas in the face so that viewers would be led to look at those parts.

Resolved Artwork:

To add the finishing details to the face I engraved lines and used my fingers to press into the clay. I wanted to create form and value to give the sculpture a more realistic look. I used a variety of lines and shapes to give it more texture. I wanted it to look like skin. I liked the balance look both faces give as they lean into each other. The uneven proportions show which face is in more power than the other which adds to my intention. I also decided to use this canvas with dried ink on it. The faded pink and formation of black ink added to the infested feeling of being forced.