

# HOW DOES AN ARTIST'S TECHNIQUE & STYLE CONTRIBUTE TO THE EMOTIVE POWER OF THEIR PORTRAITURE?

## STATEMENT OF INTENT

After watching Anh Do's *Anh's Brush with Fame* series, I became interested in his interpretive and expressionist portraiture which evokes raw emotion to a higher level than that of photorealistic painting techniques. This visual study will explore the way in which artists manipulate painting techniques and styles to project their own and their sitters' expressions, and how this provides insight into subjective human emotions.

# CLASSICISM

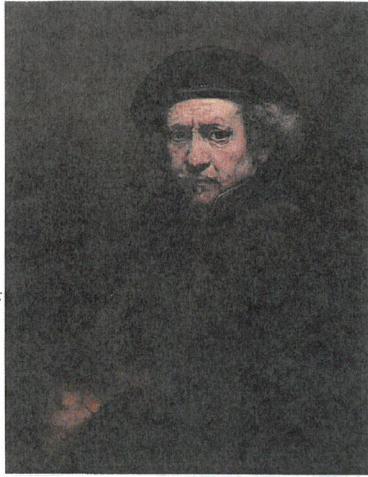
~ HOW WAS EMOTION  
PORTRAYED IN CLASSICISM ?

## REMBRANDT HARMENSZOOM VAN RIJN

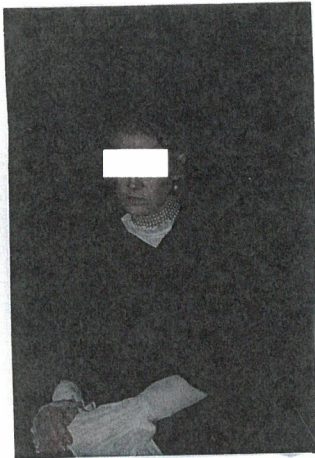
Artmovements.co.uk. (2017). *Classicism*. [online]  
Available at:  
<http://www.artmovements.co.uk/classicism>  
[Accessed 16 May 2017].

Biography.com. (2017). *Rembrandt*. [online]  
Available at:  
<http://www.biography.com/people/rembrandt-9455125> [Accessed 16 May 2017].

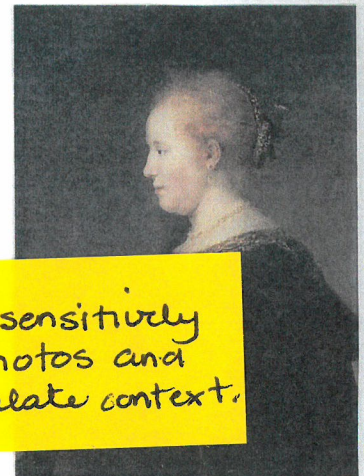
Blankert, A., Blokhuis, M., Rembrandt Harmensz van Rijn, Rembrandt Harmensz van Rijn and Rembrandt Harmensz van Rijn (1997). *Rembrandt: a genius and his impact*. 1st ed. Melbourne, Vic: National Gallery of Victoria.



REMBRANDT, 1659  
• Self-Portrait with Beret and Turned-Up Collar,  
Oil Painting on canvas



REMBRANDT, 1632  
• A Young Woman in Profile  
With a Fan  
Oil Painting



PA1 Concepts sensitively explored, used photos and photoshop to emulate context.

PA1 Insightful  
PA3 exploration of  
AS1 artists concepts in  
relation to evidence.  
Deconstruction of  
Compositional devices.

Portraiture was the historical photograph. Painter was eye level with subject, with limited colours and lighting. The purpose was to reflect wealth not emotion.

Photoshop 'dry brush' filter and dramatic highlighting has allowed recreation of timeless photographic painting technique/composition..

### Characteristics

- Study of mankind
- Rational
- Biblical/classical Greek similarities
- Formal/conservative
- Limited freedom of expression
- Narrow 1600s representation
- Only upper class



# ROMANTICISM

~ HOW DID THE ROMANTIC REVOLUTION CHANGE EMOTION IN PORTRAITURE?



WILLIAM HOGARTH, ~1745

IE2 Initiation of own interpretations in connection to artists work and topic focus.

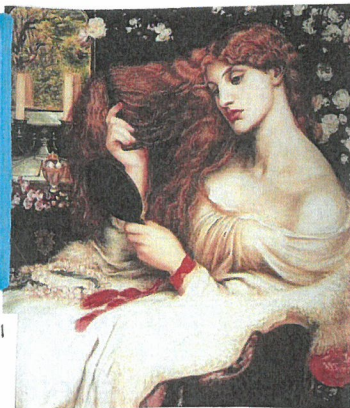


JOHN EVERETT MILAIS, 1871  
• The Martyr of the Solway  
oil painting



## Characteristics

- 1800s
- Passion/emotion
- Beauty
- Mythic
- Irregularity
- Nature/natural humankind
- Imagination



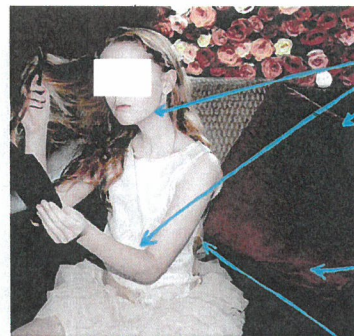
DANTE GABRIEL ROSSETTI  
• Lady Lilith, 1868  
oil painting

The revolution of romanticism in literature encouraged emotional artistic expression of psychological states rather than recording individual likeness.

Unrestricted poses and body language exposes more human nature.

Breadth of warm colours develop whimsical atmosphere.

Clothing encourages movement and freedom. Floral background symbolises gentleness.



PA3 Thorough documentation of processes - clearly annotated with connection to emotive intent. ASI

The Art of  
cs-of-art-the-  
cism. [online]  
com/ [Accessed 16  
eare's Plays.  
ticles/top-10-

artworks-inspired-by-shakespeare-plays/ [Accessed 16 May 2017].

Bhs11english.weebly.com. (2017). [online] Available at: [http://bhs11english.weebly.com/uploads/1/4/0/4/14044352/microsoft\\_word\\_-\\_comparison\\_chart%5B1%5D%5B1%5D.pdf](http://bhs11english.weebly.com/uploads/1/4/0/4/14044352/microsoft_word_-_comparison_chart%5B1%5D%5B1%5D.pdf) [Accessed 4 Jun. 2017].

# BERTHE MORISOT

~ HOW DID MORISOT USE IMPRESSIONIST TECHNIQUES TO EVOKE EMOTION ?

1841 - 1895

Female impressionist, Morisot uses loose brush strokes to express an elegant perception of her life/place in the world focusing on maternal themes.

Classicism parallels

- Stationary posing
- Subject matter
- Analysis of human form

Romanticism parallels

- Emotive facial expression
- Romantic/whimsical mood
- Soft yet energetic technique creates movement

ThoughtCo. (2017). *Romanticism - Romantic Art History (1800-1880)*. [online] Available at: <https://www.thoughtco.com/romanticism-art-history-183442> [Accessed 18 May 2017].

Portraits of Romanticism. (2017). *Portraits of Romanticism*. [online] Available at: <https://romanticportraitsblog.wordpress.com/> [Accessed 16 May 2017].

"It is important to express oneself... provided the feelings are real and taken from your our experience."



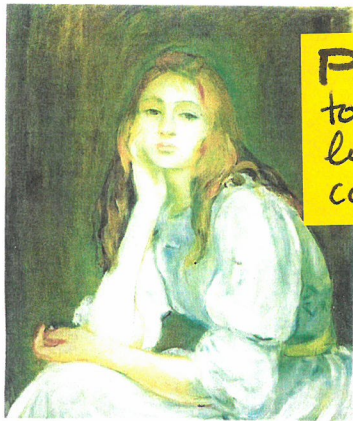
BERTHE MORISOT, 1886  
• In the Dining Room



AS2 Comparative analysis of Classicism & Romanticism with Morisot's work ~ posing and technique.



BERTHE MORISOT  
• Marie-Joséphine and Edma (Morisot's mother and sister)  
oil on canvas, 1870



BERTHE MORISOT, 1894  
• Julie Daydreaming  
oil on canvas

PA1 Personal response to artists emotive intention linked to technique and compositional elements. IE2



# VINCENT VAN GOGH

1853 - 1890

~ HOW DOES THE EVOLUTION OF VAN GOGH'S SELF PORTRAITURE DISPLAY VARIANCE IN EMOTION?



VAN GOGH  
• Self-portrait, 1886  
Oil painting on canvas



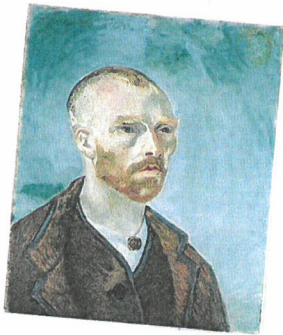
VAN GOGH  
• Self-portrait with straw hat, 1887  
Oil painting on canvas



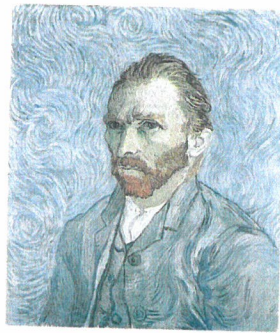
VAN GOGH  
• Self-portrait with straw hat, 1887/8  
Oil painting on board



VAN GOGH  
• Self-portrait in front of an easel, 1888



VAN GOGH  
• Self-portrait (Dedicated to Paul Gauguin), 1888  
Oil painting on canvas



VAN GOGH  
• Self-portrait, 1889  
Oil painting on canvas



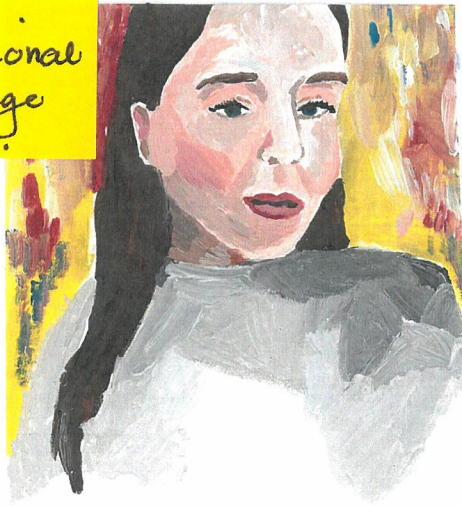
VAN GOGH  
• Self-portrait with Bandaged Ear, 1889  
Oil painting on canvas

AS1 Succinct analysis of visual evidence ~ re. topic

The 'father of expressionism's' timeline of self-portraits mirrors emotional/psychological state represented by differing amounts of realism, colour choices and brush directions. Depression, anxiety and bipolar-disorder ended his short 37-years. Art was an outlet for his 'madness.'

IE1 Extensive Research Sources ↓

PA1 Exploration of techniques to build emotional intent ~ AS2 Language ~ power of colour & texture.



YouTube. (2017). *Van Gogh*. [online] <https://www.youtube.com/watch> 25 May 2017].

Impact, T. (2017). *Vincent van Gogh Gallery*. [online] Vincent van Gogh Gallery. Available at: <http://www.vangoghgallery.com/misc/selfportrait.html> [Accessed 25 May 2017].

Vangoghmuseum.nl. (2017). #124/125 Was Van Gogh an expressionist? - *Van Gogh Museum*. [online] Available at: <https://www.vangoghmuseum.nl/en/125-questions/questions-and-answers/question-124-of-125> [Accessed 25 May 2017].

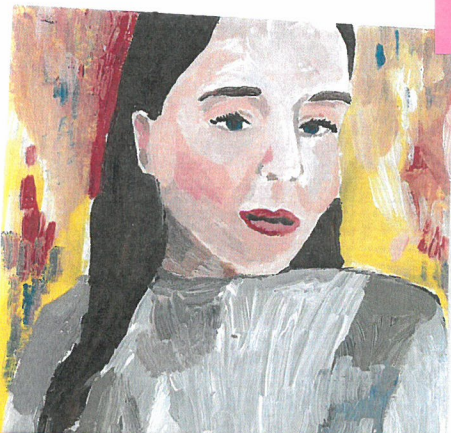
Brain Pickings. (2017). *Van Gogh and Mental Illness*. [online] Available at: <https://www.brainpickings.org/2014/06/05/van-gogh-and-mental-illness/> [Accessed 25 May 2017].

Trialling his distinct strokes and distorted tone techniques revealed the power of colour and texture in building melancholy emotion.

# ~ REFINING VAN GOGH'S EXPRESSIONIST TECHNIQUES

Expanding on Van Gogh's pointillist  
turbulent techniques and the pinocle of  
his emotive self-portraiture is his 1889.

AS2 Evaluation  
AS4 insights  
re. style  
and personal  
challenges of  
technique  
exploration and  
application.

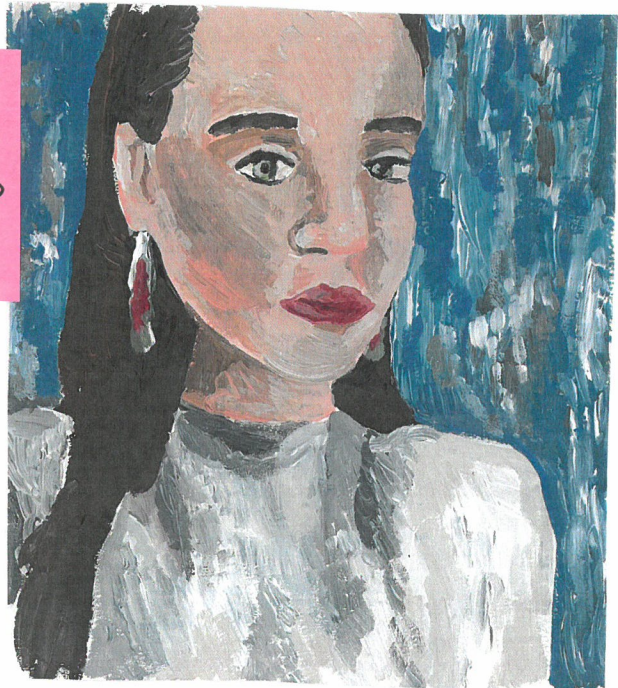
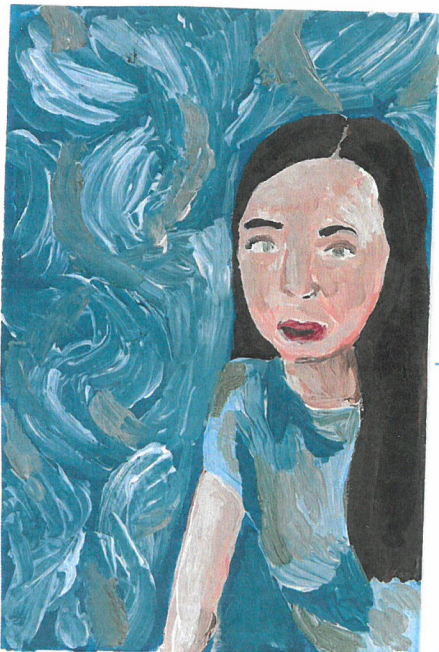


Acrylic paint difficult to achieve same  
emotive depth of impasto/oil, however  
directional strokes shows  
impulsive/emotional application.

Minuscule strokes create energetic yet  
agitated rhythm which alludes his  
thinking/feeling patterns and inner  
spirituality. The more hectic the technique  
the more powerful the emotion.

PA1 Extensive practical  
responses. Challenges of technique  
explored to create rhythm  
& energy needed to express  
emotions.

PA3  
Direct  
Link to  
artists  
work.



# EGON SHIELE 1890 - 1918

# & OSCAR KOKOSCHKA 1886 - 1980

~ HOW DID EXPRESSIONISTS  
MANIPULATE ABSTRACT  
TECHNIQUES TO CREATE  
POWERFUL TYPES OF EMOTION?

<https://www.artsy.net/artwork/oskar-kokoschka-children-playing>

OSCAR KOKOSCHKA  
• Children Playing, 1909  
oil painting on canvas



EGON SHIELE  
• Embrace, 1917  
oil painting on canvas



EGON SHIELE, 1914-5  
• Death and the Maiden  
oil painting on canvas

<https://www.artsy.net/artwork/oskar-kokoschka-the-bride-of-the-wind-windsbraut>

OSCAR KOKOSCHKA  
• The Bride of the Wind (Windsbraut), 1914  
oil painting on canvas

AS1 Perceptive  
AS2 Critical Analysis  
in context of historical timeline of study re. style & compositional impact on topic focus.

<https://www.wi-egon-schiele-mother->

Both leaders in expressionism.

Loose figurative form projects emotive relationships between subjects.

Abstract paint technique creates turbulent movement and sense of longing and/or intimacy.

Humanity, including nudity progressed far from 'the classic.'

<https://www.artsy.net/artwork/oskar-kokoschka-the-friends>

EGON SHIELE, 1914  
• The Blind Mother  
oil painting on canvas

OSCAR KOKOSCHKA  
• The Friends, 1917-8  
oil painting on canvas

Drawing upon the theme of interconnected figures, I have created different states of the same person which swirl together.



Artsy.net. (2017). Oskar Kokoschka | The Friends (1917-1918) | Artsy. [online] Available at: <https://www.artsy.net/artwork/oskar-kokoschka-the-friends> [Accessed 21 May 2017].

PA1 Exploration of  
PA3 artists theme and compositional devices.  
AS2 Response to aesthetics

7). 10 Artworks By Egon Schiele  
w. [online] Culture Trip.

uretrip.com/europe/austria/arti  
ks-by-egon-schiele-you-should-  
ed 22 May 2017].

# ~ REFINING KOKOSCHKA & SHIELE'S TECHNIQUES



**PA1** Personally relevant  
**PA3** concept development  
re. composition,  
technique and emotional  
intent. - link to artist.



**AS4** Evaluation ~ re.  
Personal arts learning.  
Challenges of composition &  
technique ~ re. emotion.

Kokoschka's impasto layering, broad strokes and wide contrasting colour range creates emotive depth. Hectic technique alludes conversational interaction and relationships.

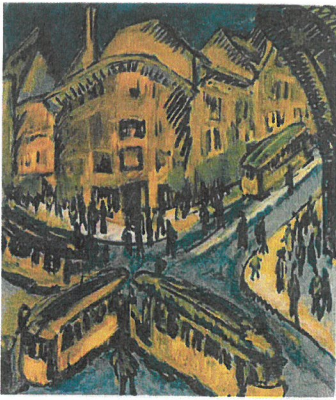
By simplifying Shiele's exaggerated, rough technique, my sketch is less powerful which indicates the importance of his varying textures, vivid tones and unnatural positioning of his subjects.



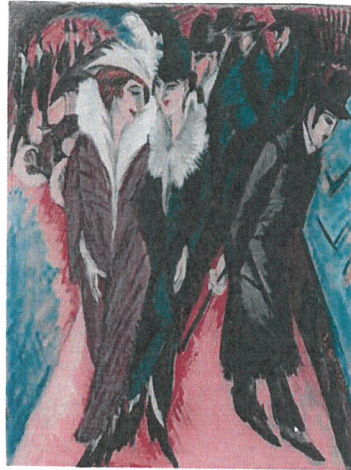
# ERNST LUDWIG KIRCHNER

1880 - 1938

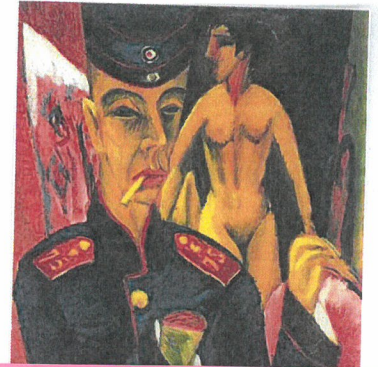
~ HOW DID KIRCHNER  
USE COLOUR & TEXTURE  
TO CREATE STRIKING  
& EMOTIONAL PORTRAITS?



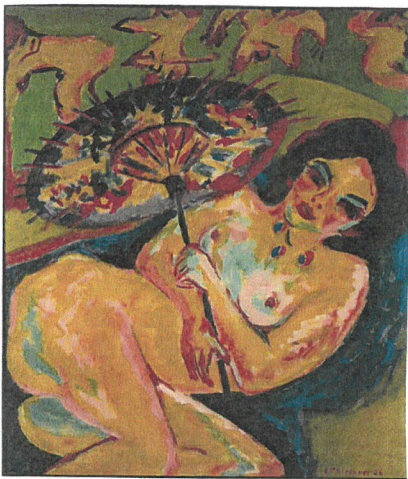
ERNST KIRCHNER  
• Nollendorfplatz, 1912  
oil painting on canvas



ERNST KIRCHNER, 1913  
• Street, Berlin  
oil painting on canvas



AS1 Critical analysis  
and interpretation  
AS2 Synthesis and  
reflection on style and  
visual elements re.  
emotive impact.

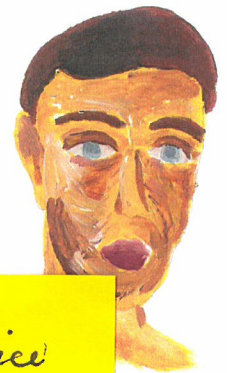


ERNST KIRCHNER  
• Nude under a Japanese  
Umbrella, 1909  
oil painting on canvas

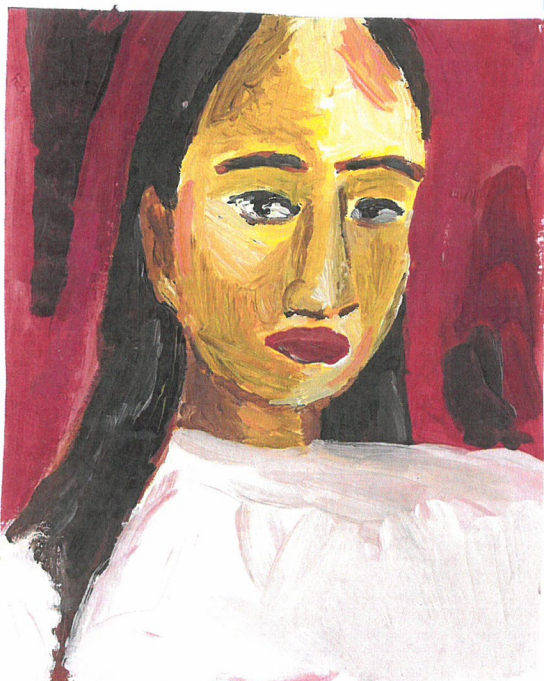
Vigorous and spontaneous technique alludes  
movement within a sensual atmosphere.  
Distorted perspective develops abstraction/loose  
realism.

The nude highlights transition to natural  
expression of freedom and intuition.

Arbitrary colours heighten emotive element  
found in Die Brücke expressionism, a movement  
led by Kirchner which protested Germany's  
social order on the Avant-Garde scene.



PA1 Colour and texture  
explored re. artists practice  
in response to personal photos.



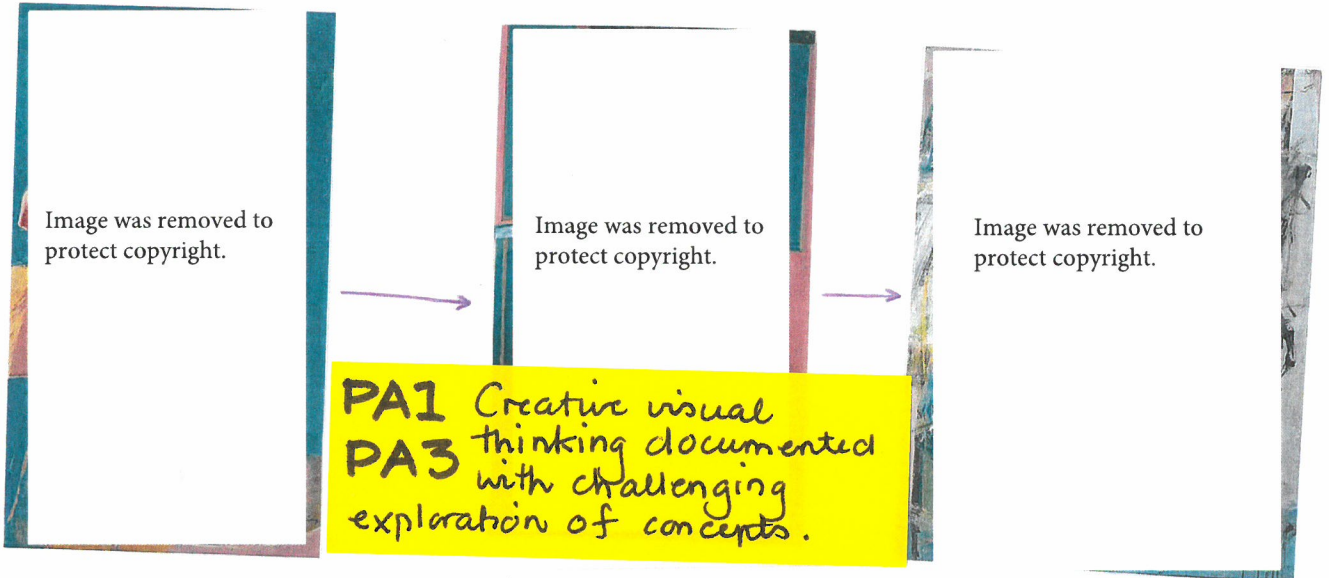
The Art Story. (2017). Die Brücke Movement, Artists and  
Major Works. [online] Available at:  
<http://www.theartstory.org/movement-die-brucke.htm>  
[Accessed 4 Jun. 2017].

The Art Story. (2017). Ernst Ludwig Kirchner Biography, Art,  
and Analysis of Works. [online] Available at:  
[http://www.theartstory.org/artist-kirchner-ernst-ludwig-artworks.htm#pnt\\_3](http://www.theartstory.org/artist-kirchner-ernst-ludwig-artworks.htm#pnt_3) [Accessed 25 May 2017].

Artsy.net. (2017). Ernst Ludwig Kirchner - 89 Artworks, Bio &  
Shows on Artsy. [online] Available at:  
<https://www.artsy.net/artist/ernst-ludwig-kirchner>  
[Accessed 26 May 2017].

# WILLEM DE KOONING

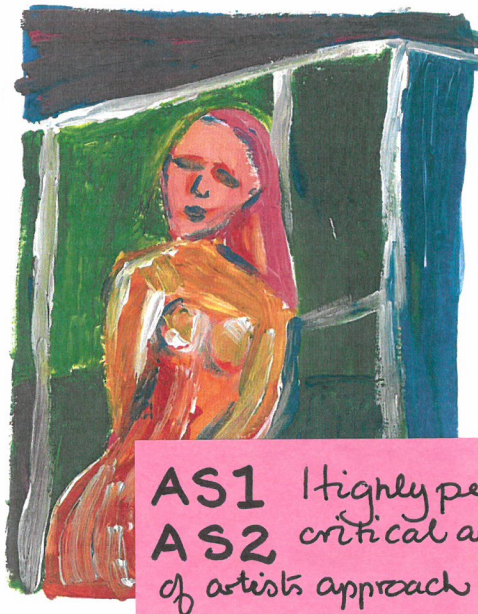
~ HOW DOES DE KOONING USE COLOUR & TEXTURE TO EMPHASISE HUMAN FEELINGS IN HIS LOOSE FIGURATIVE PORTRAITURE?



WILLEM DE KOONING  
 • Seated Man (Clown),  
 1941 oil on masonite

WILLEM DE KOONING  
 • Queen of Hearts, 1943-6  
 Oil, charcoal, pencil on  
 fiberboard

WILLEM DE KOONING  
 • Woman I, 1950-2  
 oil on canvas



AS1 Highly perceptiv  
 AS2 critical analysis  
 of artists approach.  
 Synthesis of thoughts on  
 dynamics of aesthetics  
 and related concepts.  
 Sophisticated visual  
 arts language.

Juxtaposition of colour and texture creates conflict between undirected strokes. Rigid strokes reflect anger that he translates onto his canvas, puncturing holes in his canvases.

Abstract expressive distorted and dynamic yet aggressive idolisation of the female figure. He blends the figure with the background to assert her fearful feminine power.

Therefore, emotion is developed in approach to painting and the specific technique process.

The Art Story. (2017). *Willem de Kooning Biography, Art, and Analysis of Works*. [online] Available at: [http://www.theartstory.org/artist-de-kooning-willem-artworks.htm#pnt\\_5](http://www.theartstory.org/artist-de-kooning-willem-artworks.htm#pnt_5) [Accessed 12 Jun. 2017].

The Museum of Modern Art. (2017). *Willem de Kooning. Woman I. 1950-52 | MoMA*. [online] Available at: <https://www.moma.org/collection/works/79810> [Accessed 12 Jun. 2017].

~ HOW DOES DE KOONING'S MONOCHROME CHARCOAL SKETCHES COMPARE TO HIS COLOURED PAINTINGS WITH TECHNIQUE & EMOTION?

Image was removed to protect copyright.

**PA1**  
Exploring qualities of material & technique specific to artists.

...ning.org/the-artist/  
drawings/no-title-  
\_1965#67

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WILLEM DE KOONING  
• Untitled, 1968  
Charcoal on paper

WILLEM DE KOONING  
• NO Title, 1965-80  
Charcoal on paper

WILLEM DE KOONING  
• Untitled, 1966  
Charcoal on paper



**AS4** Insightful evaluations informing students visual arts learning.

Drawing from life with restricted time captures more movement than photographs.

Monochromatic is blunter and less energetic than colour. Different emotional capabilities. Similar rigid strokes from charcoal and paint creates vague form. Different relationship with negative space, projects more abstraction but less technical anger.

**AS2** Sophisticated use of visual arts language in response to aesthetics ~ media and elements & principles.

"I'm not interested in 'abstracting' or taking things out or reducing painting to design, form, line and colour. I paint this way because I can keep putting more things in it - drama, anger, pain, love, a figure, a horse, my ideas about space. Through your eyes it again becomes an emotion or idea."

# EXHIBITION VISIT: RAMSAY ART PRIZE ~ VINCENT NAMATJIRA

2017

HOW DOES NAMATJIRA'S  
'THE RICHEST' USE  
SIMPLIFIED TONAL  
TECHNIQUES TO CAPTURE  
THE SUBJECTS?



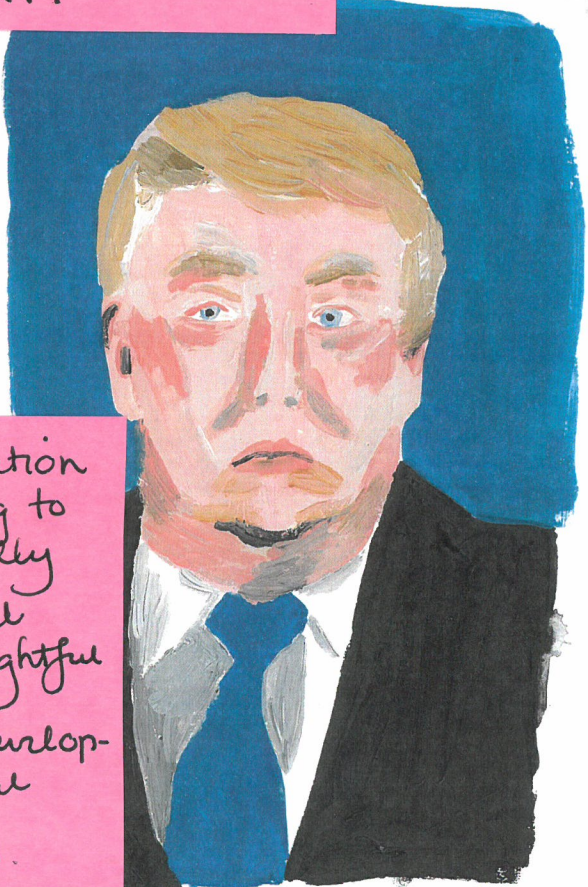
MY PHOTOS



VINCENT NAMATJIRA  
• *The Richest*, 2016  
Acrylic on canvas



IE1 Primary Research  
- Visit to exhibition to  
inform personal exploration  
of artists technique & to  
gain insights into practice  
and context.



PA1 Exploration  
AS2 leading to  
IE2 personally  
relevant visual  
concepts. Insightful  
evaluation  
resulting in develop-  
ment of personal  
aesthetic and  
interpretation.

"I'm interested in who these people are, and how they made their fortunes. While I'm painting them, these figures become more real to me, more personal. It feels like these powerful people are really here in the art centre with me, in my home community of Indulkana in the APY Lands. Their lives must become really different from ours."

Minimal tone and purposely distorted form represents his perspective on the wealth driven and selfish personalities of Australia's richest. His unappealing depictions suggests feelings about colonial history. Indigenous man's perspective on the wealthiest people who must live polar opposite lives.

Trump; the most internationally controversial man of the present fits a similar stereotype. Simplifying and exaggerating his appearance can highlight his slimy and ugly self.

Ramsay Art Prize Finalist Exhibition, Art Gallery of SA, 2017, Visited 2 Jun. 2017

Ramsay Art Prize. (2017). Vincent Namatjira - Ramsay Art Prize. [online] Available at: <https://ramsay.artgallery.sa.gov.au/artist/vincent-namatjira/> [Accessed 12 Jun. 2017].

Limelightmagazine.com.au. (2017). Ramsay Art Prize finalists compete for inaugural prize. [online] Available at: <http://www.limelightmagazine.com.au/news/twenty-one-artists-are-line-win-new-100000-art-prize> [Accessed 12 Jun. 2017].

# EXHIBITION VISIT : CONTINUED

## ~CELESTE CHANDLER

HOW DOES CHANDLER USE  
NEGATIVE SPACE & CONTRAST  
TO FOCALISE HER EMOTIONAL/  
FEMINIST IDEAS WITH  
SELF-PORTRAITURE ?



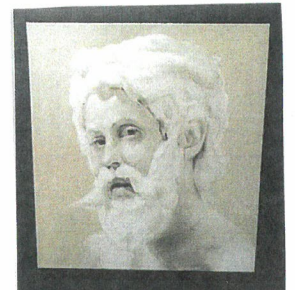
**PA3** Thorough  
Documentation of  
creative thinking in  
response to practice.

**IE1** Primary  
Source ~ Exhibition  
visit ~ very  
production.

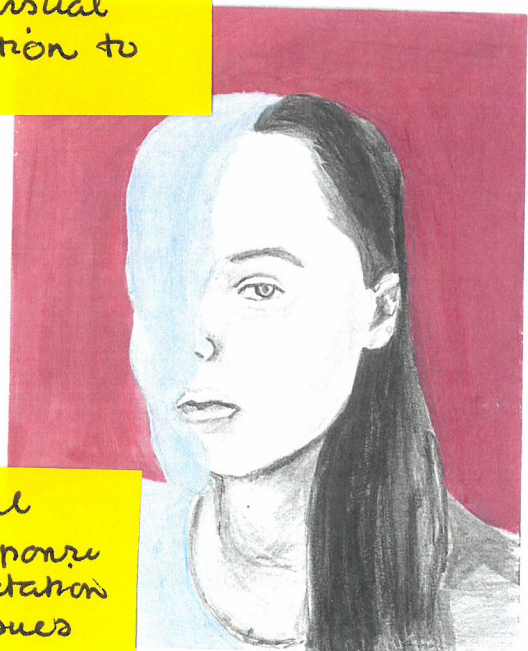
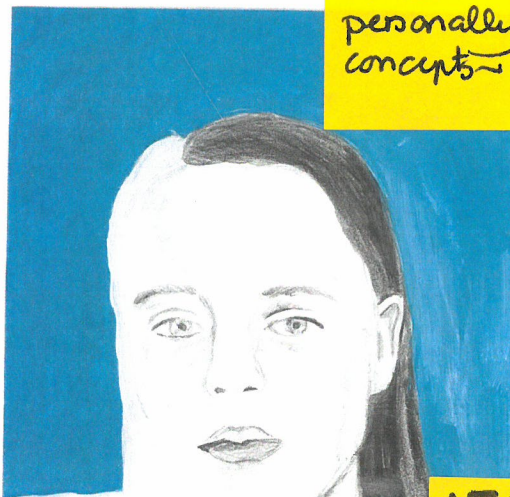


MY PHOTOS

CELESTE CHANDLER  
• Heroic Painting, 2016  
Oil on linen



**PA1** Exploration led to  
personally relevant visual  
concepts in connection to  
artist.



**IE2** Personal  
Aesthetic in response  
to own interpretation  
of feminist issues

Shaving cream is used to sculpt beards/moustaches/sideburns to mould her own face into a male archetype to symbolise patriarchal dominance and the impoverished representation of women and feminists.

Use of multi-media and negative space leads viewer to compensate detail, the missing portions in my self-portraiture could question natural appearance and self-confidence. Therefore, context strengthens technique with meaning and negative space is powerful.

Ramsay Art Prize Finalist Exhibition, Art Gallery of SA, 2017,  
Visited 2 Jun. 2017

**AS1** Highly perceptive  
**AS2** Critical analysis &  
**AS4** Insightful evaluations

# HELPING THOMAS READITT AT THE NEO TEEN SHOW AT THE ART GALLERY OF SA

ADELAIDE ARTIST & SALA EXHIBITOR

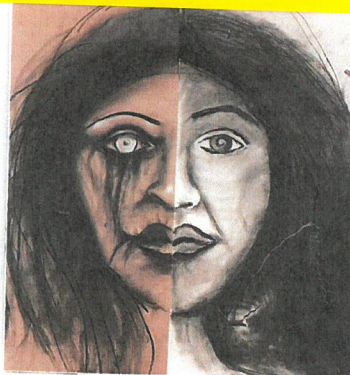
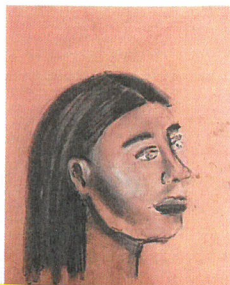
I volunteered at Art Gallery of SA's 'Neo Teen Show' on 2 June and worked with Readitt, assisting with the charcoal drawings on paper on the floors of the gallery activity. Readitt showed me a portrait technique without needing a subject to draw.

His current work investigates anatomy, psychology and what it is like being human, with the title 'Beneath the Skin.'

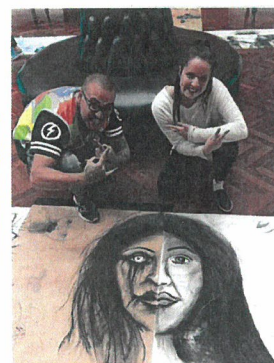
My photos and photos taken by the photographer of the event



IE1 Working with artist ~ Art Gallery workshop - volunteer ~ Beneath the Skin ~ concept related to topic ~ emotion



PA1 portrait technique explored guided by artist. ~ artists visual arts learning



Neo Teens Show, Art Gallery of SA, 2017, Visited 2 Jun. 2017

TR Visual Arts. (2017). TR Visual Arts. [online] Available at: <https://www.trvisualarts.com/> [Accessed 21 Jul. 2017].

# INTERVIEWING: THOMAS READETT

~ WHAT IS READETT'S OPINION ON HOW TECHNIQUES CONTRIBUTE TO THE EMOTION IN PORTRAITURE & THE IMPORTANCE OF THIS?

Through painting/drawing, Readett channels and releases his own emotions, responding to experiences/challenges in his life.

His predominant style uses intensified tones which exaggerate the colours and enrich his compositions, allowing darker connotations to be expressed.

Menacing/aggressive pose implies angry which the overexposed monochrome tones extend.



THOMAS READETT  
• Darkness 2017  
Oil painting on canvas



THOMAS READETT  
• Broken Wings 2017  
Oil painting on canvas

"My work reflects on the good and bad things in my life."

AS1 Analysis ~ clear references  
AS2 to context, intention and influences  
PA1 Synthesis of ideas applied.



MY PHOTOS



IE1 Interview  
~ Primary Source  
~ Artists Studio



IE1 ~ Insights into Artists Practice & Inspiration

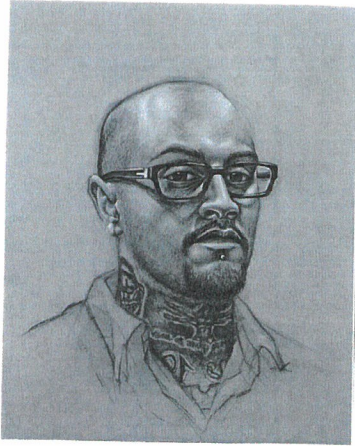


Studying/copying a Caravaggio (favourite artist) to learn his technique.

Readett, T, Artist Interview, Readett's Port Adelaide Studio, 22 June 2017

TR Visual Arts. (2017). TR Visual Arts. [online] Available at: <https://www.trvisualarts.com/> [Accessed 21 Jul. 2017].

# ~ CONTINUING TO EXPLORE READETT'S PORTRAIT TECHNIQUES



THOMAS READETT  
• Self 2017  
oil painting on canvas

The scratch-board technique is the reverse of drawing as it requires scratching for light tones instead of drawing dark tones.

Hatching/cross-hatching creates a reversed depth.

The detail of the line work determines the realism, and thus the emotion of the subject's expression. Readett illustrates different emotions depending on the technique and subject material.

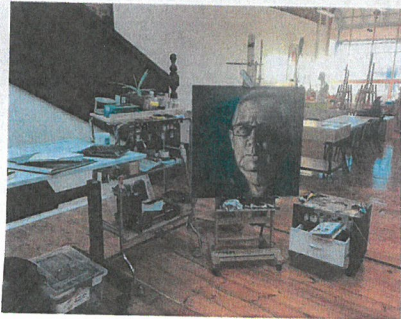
*"There is a point where the source photograph needs to be left behind for the portrait to become a painting."*

**AS2** Visual Arts language ~ extensive & sophisticated.

**PA1** Astute exploration & analysis to develop a personal aesthetic ~ personal interpretation of

artists approach & technique ~ tonal analysis

**AS1** Critical analysis, **AS2** Synthesis & Reflection on style & visual effects.



MY PHOTOS





# PABLO PICASSO

1881  
-1973

~ HOW DOES PICASSO USE CUBIST DIVISION OF TONES/SHAPES TO ACHIEVE UNUSUAL EMOTION?

PABLO PICASSO, 1937  
• The Weeping Woman  
Oil on board

<https://www.pablocicasso.org/the-weeping-woman.jsp>

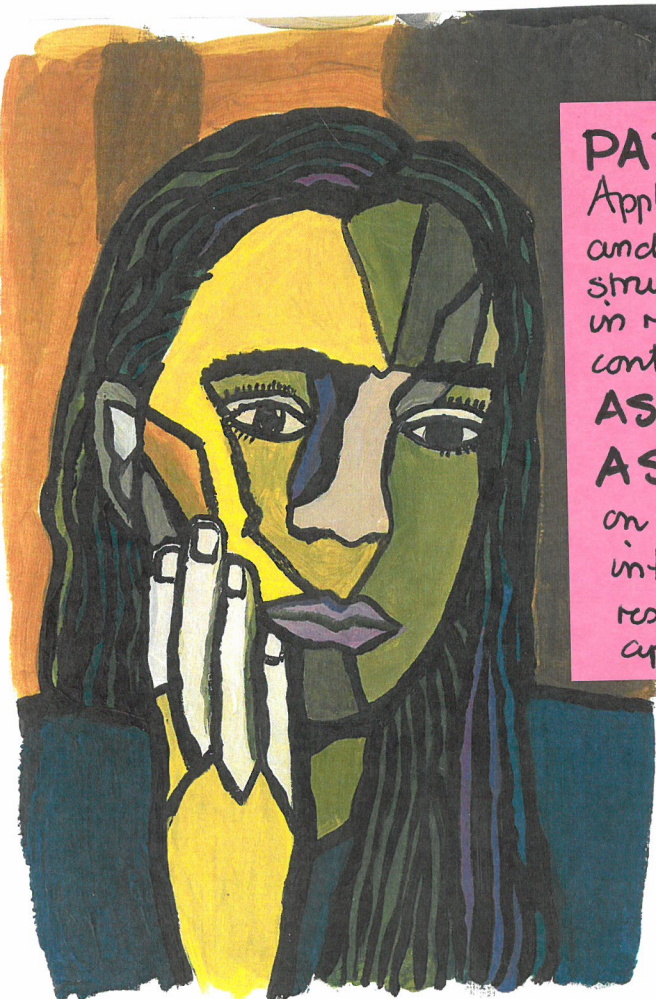
Picasso's cubist techniques analyse the geometric forms in the face. His highly structural compositions are built up of broken shapes which is a parallel to the ever-changing feelings in the human condition.

This is a response to the bombing of Guernica (Spanish Civil War) and follows his famous *Guernica* painting. In a different approach to protest, he advocates the universal feeling of suffering, and human nature.

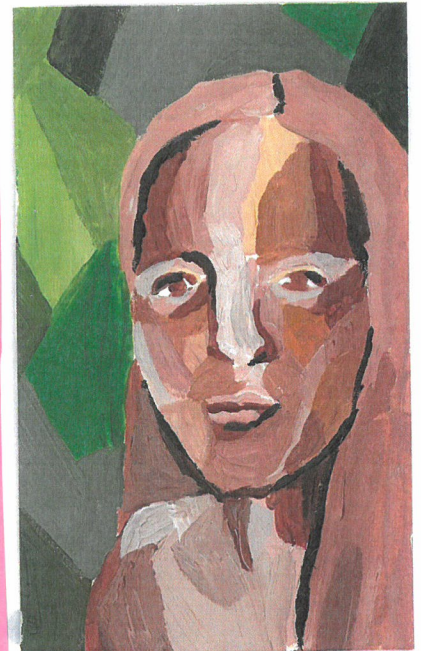
AS2 Sophisticated use of Visual Arts language as description & concept.

<https://www.pablocicasso.org/woman-with-pears.jsp>

PABLO PICASSO, 1909  
• Woman with pears  
oil on board



PA1 Practical Application - style and compositional structure explored in relation to context of artwork.  
AS1 Synthesis of AS2 thoughts on concept & intent ~ personal responses to approach.



Phaidon Authors, *Five Hundred Self-Portraits*. (2015). London: Phaidon Press Limited.

Patronofhearts.com. (2017). *The Artistic Diversity of Pablo Picasso | Patron of the Arts*. [online] Available at: <http://www.patronofhearts.com/2015/12/the-diversity-of-pablo-picasso/> [Accessed 18 Jun. 2017].

Pablocicasso.org. (2017). *The Weeping Woman, 1937 by Pablo Picasso*. [online] Available at: <https://www.pablocicasso.org/the-weeping-woman.jsp> [Accessed 18 Jun. 2017].

Image was removed to protect copyright.

<https://www.pablocicasso.org/self-portrait-with-palette.jsp>

<https://www.google.com/search?q=pablo+picasso+90+years+old+1972+self+portrait&tbm=isch&source=iu&ictx=1&fir=jXi-MFe->

PHAIDON AUTHORS  
• 500 Self-Portraits

PABLO PICASSO  
• Self portrait with palette, 1906  
oil on board

PABLO PICASSO  
• 90 years old, 1972 (self portrait)  
pastel on paper

# FRIDA KAHLO

1907 - 1954

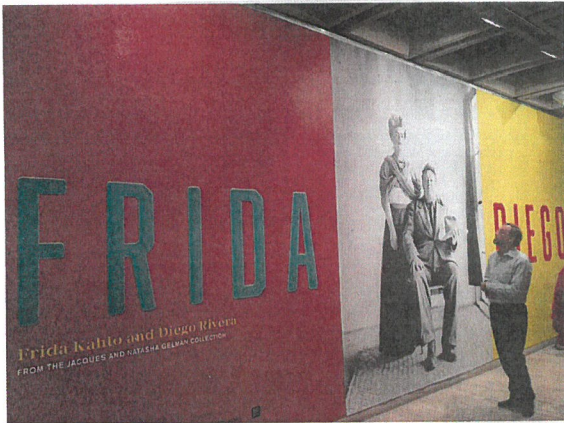
EXHIBITION/  
GALLERY VISIT : 2016  
FRIDA KAHLO & DIEGO RIVERA

~ HOW DOES KAHLO USE DIRECT SYMBOLISM TO CONVEY HER FEELINGS & THOUGHTS ABOUT HER OWN LIFE & UNIVERSAL IDEAS?

FILM :  
FRIDA 2002  
BY JULIE TAYMOR

I visited the Frida Kahlo/Diego Rivera exhibition at the Art Gallery of NSW in October 2016. Kahlo's symbolism vents her horrific accident and tempestuous marriage while provoking thought about identity.

IE1 Diversity of research skills linked to primary sources & experiences to inform PA1



FRIDA KAHLO, 1940  
• Self portrait with Thorn Necklace and Hummingbird

<https://www.fridakahlo.org/self-portrait-with-thorn-necklace-and-hummingbird.jsp>



PA1 Exploration and personal  
IE2 aesthetic development  
AS2 from perceptual insights  
gained in analysis of work.

The black cat symbolises bad luck and the thorns pain, with the ironic light-hearted nature. Applying this to myself, the natural/no make-up self-portrait with polar-opposite backgrounds represents the human nature of elation and misery with stereotypical imagery.

Artyfactory.com. (2017). *Frida Kahlo*. [online] Available at: [http://www.artfactory.com/art\\_appreciation/portraits/frida\\_kahlo.htm](http://www.artfactory.com/art_appreciation/portraits/frida_kahlo.htm) [Accessed 18 Jun. 2017].

Cultivating Culture. (2014). *Frida Kahlo Changed the Art World Forever*. [online] Available at: <http://www.cultivatingculture.com/2014/07/16/mca-examines-frida-kahlo-changed-art-world-forever/> [Accessed 18 Jun. 2017].

*Frida Kahlo and Diego Rivera Exhibition*, Art Gallery of SNSWA, 2016, Visited 7 Oct. 2016

*Frida*. (2002). [film] Hollywood: Julie Taymor.

# ANH DO DOCUMENTARY: ANH'S BRUSH WITH FAME

~ HOW DOES HIS DOCUMENTARY WITH UNIQUE INTERVIEWING WHILE PAINTING TECHNIQUES CAPTURE THE EMOTION OF THE FAMOUS SUBJECTS'S STORIES?



**IE1** Productive Research Skills  
**AS1** used to interpret art works and inform personal practical responses.



Using spatulas to create thick sporadic strokes, comedian Do brings an emotional perspective to his subjects' appearances while illustrating their unique stories.

He uses colours to symbolise emotion, eg. Blue for depression. Applying this, I have subtly captured the colourfulness of childhood and the charisma of being a young boy.



**AS2**

**IE2** Exploration & self analysis to develop personal aesthetic - direct links

to artist's style & intention



ANH DO  
• Dave Hughes 2014  
Oil on linen



ANH DO  
• Man 2 2014  
Oil on linen

ANH DO ART. (2017). Home. [online] Available at: <https://www.anhdoart.com/> [Accessed 21 Jul. 2017].

ABC Television. (2017). Anh's Brush With Fame. [online] Available at: <http://www.abc.net.au/tv/programs/anh-brush-with-fame/> [Accessed 20 Jul. 2017].

# FURTHER DEVELOPING DO'S TECHNIQUE

**AS1/AS2** Analysis and Synthesis ~ link to other artists  
**PA1/PA3** Documentation of creative thinking and practical application

Background negative space builds emphasis on the story beneath the face.

Difficult to achieve same broad spatula strokes at this small scale, therefore detail becomes more pointillist like Van Gogh's technique.

While painting and talking to my dad I thought about the meaning of colour choice and bending the reality of his appearance to illustrate his warm personality and strength as the person I look up to most in my life.

**IE2** Exploration and development of a personal aesthetic limited to topic focus & artist

EXAMPLES OF THE ARTWORKS CREATED IN HIS TV SHOW

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Image was removed to protect copyright.



# SUMMARY

The way that an artist applies paint to a canvas dictates how they can convey emotion. The subject's emotion is found in their facial expression and pose, whereas, the artist's feelings are translated through the painting technique and style. In portraiture, the subject's perceived psychological profile is married together with that of the artist in a collaborative undertaking.

Rembrandt's strict, orthodox and refined brush strokes contribute to his immaculate chiaroscuro modelling effects seen in his *Self-portrait with a Beret and Turned-Up Collar* (1659.) His style only captures the sitter's appearance like the era's version of a photograph. Also using oil but approaching realism in an alternate way, Do's large scale, colourful portraits are more emotionally expressive. In his documentary series *Anh's Brush with Fame*, he "gets up close and personal with Australian celebrities as he reveals hidden truths and unique insights which help shape the portrait he paints," using palette spatulas to create spontaneous, thick, arbitrary coloured strokes to liven the static emotion of the still face.<sup>1</sup> His unrefined strokes visualise exuberant, unrestricted movement and colour. This manipulation of vivid colour and texture reveals the subjects' feelings which he gleans from interviewing them, creating fluid and authentic portraiture which is quite natural.

Van Gogh's self-portraits liberated the genre of portraiture, acting as a 'midpoint' between the 17<sup>th</sup> century conservative classic and unrestricted 21<sup>st</sup>-century portraiture as seen below. Using contrasting, as well as complementary colours and emotionally active, fragmented stroke texture, he manifests his melancholy feelings into self-portraiture. The pinnacle of his emotive portraiture is seen in his calm, blue-toned *Self-portrait* (1889.) Van Gogh's pointillist style especially influenced expressionists Kirchner, Schiele and Kokoschka, who visualise aggressive and sensual feelings using similar techniques. Their avant-garde, passionate illustrations of the human condition are more captivating than previous Impressionists as a result of their exaggerated and arbitrary use of colour and texture. As 20<sup>th</sup>-century expressionists, they valued subjective emotion over objective appearance.<sup>2,3</sup> The variance in colour, tone and texture is a recurrent theme in their emotive portraiture.

Like Van Gogh, de Kooning's career saw continual shifts in style and technique exploration, although, de Kooning's creations are more extreme. His thick impasto strokes built the personality of his subjects with rough texture yet fluid form, while his monochromatic charcoal sketches were comparatively simple and less engaging. His exuberant and semi-abstract *Woman I-V Series* (1950-2) demonstrated great emotional freedom and depth as a result of these techniques. In contrast, Picasso's multi-coloured Cubist style takes a more analytical approach to portraiture. With dramatic geometric shapes and black contours, he breaks up the face into tones, thus, separating different feelings. This tessellated technique simplifies the complex tones of the human form and focalises the emotion of weeping and suffering seen in his melancholy, yet colourful *Weeping Woman* (1937). The portrait captures the universal feeling of suffering as a response to the 1937 bombing of Guernica in the Spanish Civil War and this context also deepens the piece's emotion.

2017 Ramsay Art Prize finalist, Namatjira's *The Richest* (2016) is provocative as his cartoon-like style, and distortion techniques trivialise, yet also applauds their acclaim. His stylisation simplifies his subjects' facial expressions as his compositions capture only the bust. Also using an extensive collection of canvases and provocative themes, finalist Chandler's *Heroic Painting* (2016) undermines patriarchal culture. The pastel tones create an ironically gentle composition which makes up her passive-aggressive style. Both works are 'in-your-face,' and their unconventional techniques draw in their viewers discover the emotion within.

Kahlo's symbolic style directly infers her emotion. Mainly painting self-portraits, Kahlo uses imaginative surrealism to illustrate her feelings about her life's experiences with many images of body, animal and plant matter. Her *Self-portrait with Thorn Necklace and Humming Bird* depicts thorns literally strangling her as an expression of the pain of her several breaks in her spine, ribs and pelvis. The film *Frida* reveals the relationship between her art and therapy, as she expresses herself throughout the journey of her unconventional marriage and being able to walk again.<sup>4</sup> During my interview with Readett, he voiced a similar opinion about using art as an outlet for his feelings and thoughts. Like Do, Readett interviews some of his subjects while he paints them. The intimate setting is stronger than painting from a photo, and proves the emotional capability of this technique. Moreover, painting from life and having a direct relationship with the sitter is a requirement of the Archibald Portrait Prize for this reason.<sup>5</sup> Readett values a balance of using symbols to communicate ideas and leaving intrigue for the viewer to draw their own conclusions. His saturated tones use chiaroscuro juxtaposition of bold colours such as red and green control the work's emotional mood.

In conclusion, using a combination of arbitrary colour, large-scale, hectic brush strokes, direct symbolism, and rough and fluent texture techniques are responsible for empowering the emotion in portraiture. Painting from life broadens the extent to which feelings can be visualised as both the sitter and the artists' emotions can be channelled. The more visually exciting and eye-capturing the application of paint, the more emotionally active the portrait. Additionally, expressive freedom is more powerful than photographic realism. Readett believes, "there is a point where the source photograph needs to be left behind for the portrait to become a painting."<sup>6</sup> From my study, Do and Readett stand out as emotionally expressive contemporary artists as their techniques control the emotion in their work. Both artists manipulate colour, tone and texture in alternate ways which create unique perceptions of humanity and evoke feelings in the viewer. The way that the artists' styles remain consistent throughout different subject exploration suggests that their painting techniques are representative of their own mental psyches. By studying the works of Do's expressive predecessors as well as his own, the techniques which I have developed myself have more integrity. The legacy of Van Gogh and the German expressionists is evident in Do's established style. Despite using contrasting techniques, Do acknowledges that "the great artists [like] Rembrandt and Soutine are still giving to us... even though they left us hundreds of years ago."<sup>7</sup> He has "always been fascinated by people, their dreams, desires, fears, regrets, their sadness."<sup>8</sup> In this way, I have learnt that capturing more than just the subject's appearance is a common-denominator in capturing emotional expression and developing my own style.

Total word count: 1995

AS1 Synthesis of ideas  
AS2 in response to the art making practices directly linked to topic with comparative insights linking artists' approaches, styles and techniques.

AS4 Insightful evaluations clearly evident throughout.

AS4 Consolidation of insights ~ indicates depth of visual arts learning that has occurred

Anh's Brush With Fame. (2017). Expressionism | om/art/Expressionism | An explanation of Imp | 007/07/13/an-explanat | wood: Julie Tymnor. (2017). Enter the Archibald | w.gov.au/prizes/archibald | ew, Readett's Port: Adela | h Do - Artist Profile. | onli



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IE1 Extensive range of sources appropriated. acknowledged ~ primary & secondary.

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