

## *Freudian Trio*

### **Ella Grantham**

My second practical piece is a triptych titled 'Freudian Trio' with each drawing focusing on the realistic human figure in the centre of each piece. These figures stem from my stories and are intended to be symbolic representations of struggles I've endured throughout school. The first drawing 'Lukaria' represents a struggle with identity, stemming from my issues with body image. In the centre, I've shown Evangeline, her social status inspired by bullying situations. The third, 'Sophie-Anne' conveys her dependence on damaging substances, this coming from the pressure and need for escape within.

To experiment on how I may convey my stories, I drew inspiration from artists whom use their art to portray stories, such as Jacqueline De Leon and Aubrey Beardsley. Through their symbolism, I was inspired to use symbolic representation surrounding the central figures to portray these issues and how the things around them control them and thus the viewer must look and decipher the backgrounds to understand the context and situation of the story. The figures around Lukaria represent the parts of herself she is conflicting with and reflecting upon; representing her head and heart. Her eyes are closed, and she holds a sharp object she cannot look at or touch, as though what she's looking for within herself is right in front of her. The snake around Evangeline symbolises the hardships holding her in place and the path which she takes to attain freedom from this. The snake's tail weaves through all areas of the piece, the urban, high class, and modern areas, before reaching the sky. This is intended to show that through overcoming hardships, she was able to achieve freedom. Sophie-Anne's piece is heavily orientated around decisions and addiction. I intentionally placed alcohol overlapping her eyes to show the mental and emotional hold over her and the distressed state it causes her.

Experimenting with materials I'd never used such as ceramic and oils, I also practiced with familiar materials such as lead, watercolour and ink to decide. However, after exploring these materials I decided to use ink for the familiarity, as I've created largely detailed pieces in the past using pen.

Inking was encouraged by my teachers and was an appropriate way of portraying the symbolic elements I'd intended to show. Repeating patterns, specifically for vegetation and dotted areas created a common element connecting the pieces together. Using dots allowed me to create depth and shadows around objects, whilst still being softer than the use of actual lines, as shown on the ground and glass tubes in Sophie-Anne. I was strongly inspired by the techniques of Franklin Booth, whom used thicker areas of linework to create shadows and texture whilst still using consistent patterning.

A conflicting element of my finals was the inclusion of colour. I'd intended to use my Copic markers as I felt confident using them. However, after producing the three pieces and recognising the amount of detailing, I instead used watercolour to fill in larger areas of untouched paper.

Regularly I prefer to work slower. As shown through the comparison of 'Evangeline' with the other pieces, by spending more time on Evangeline it came out noticeably more detailed. If I were to redo my finals, I'd make them smaller, with finer detailing. Despite this however, I believe I've produced artwork of a high standard.