

Exhibition: Written Evaluation

Harry Clegg

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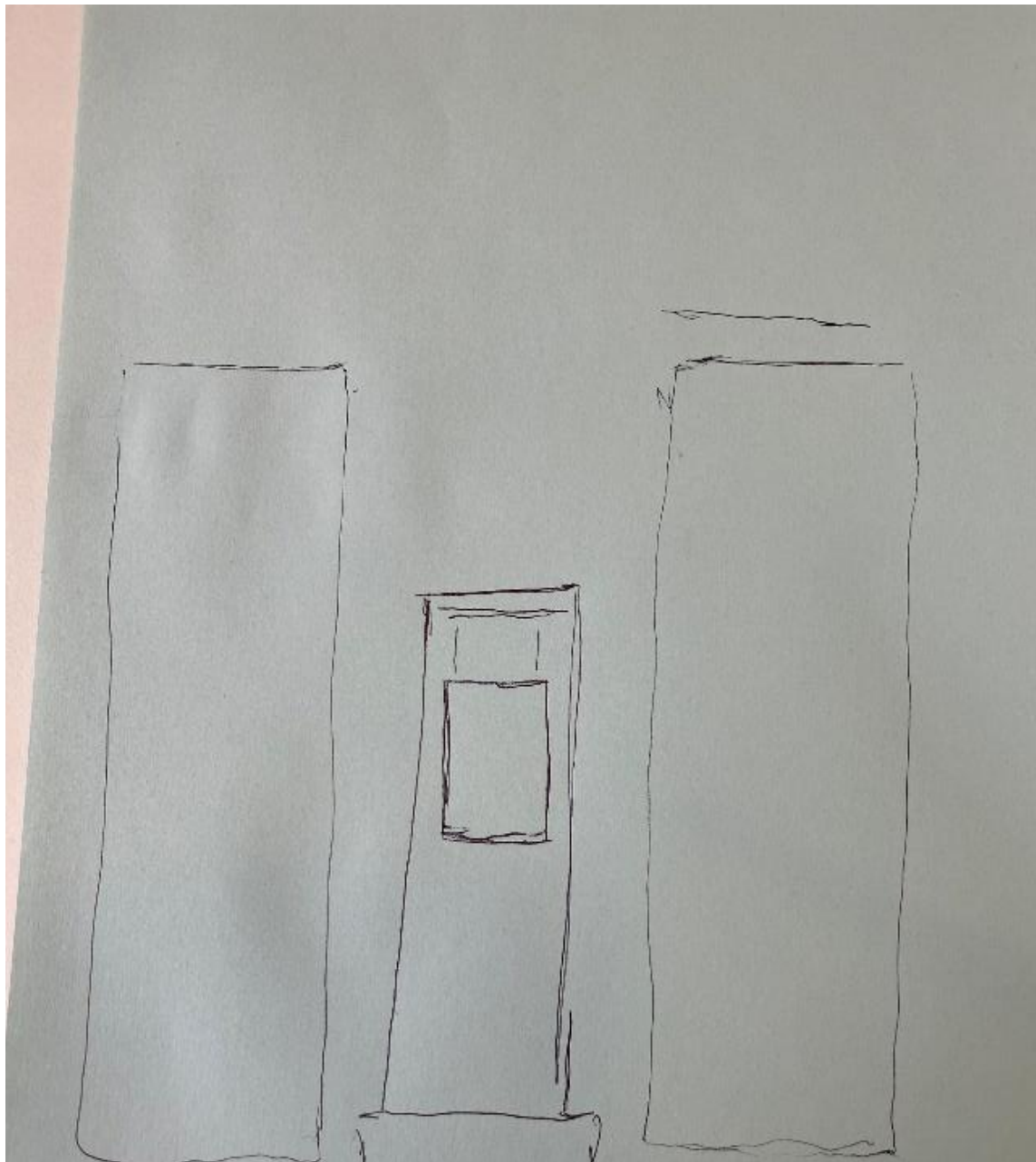
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Idea for Exhibition

For this exhibition, I wanted to continue with my idea from last semester of printing onto fabric, using the work I completed last semester and develop a new piece. I also want to exhibit my stained-glass piece I did last semester as part of this body of work.

Here is a sketch of how I'd like it to look, with stained glass in the middle like a window but using a light box, and drape my fabric pieces either side like curtains.

I researched triptych art to see if my idea could be classed as that but triptych has a narrative flow whereas my three pieces are related but separate pieces.



Artist Research

Francis Bacon (1909-1992)

Bacon has long been a big inspiration for my art. Bacon's use of colour and the representation of his disfigured portraits encouraged me to experiment with self-portraits with an element of deformity. He tends to use a colour pallet of dark reds, browns and purples, reminiscent of blood which I find aesthetically pleasing. His art is dark and gritty but there is beauty in the abstract nature of his pieces. Bacon developed his own style by rejecting the traditional forms of abstraction and moving towards 'a disturbing realism' (Pennington, no date) in his use of figures, for example. Having lived through two World Wars, it is thought that Bacon's art is an expression of some of the horrors of war, as suggested in his comments about *Three Studies for Figures at the Base of a Crucifixion* 1944 (Pennington, ND) and his troubled relationships with his parents.



Margaret MacDonald Mackintosh (1864 -1933)

I am interested in the Art Nouveau style for this exhibition, so I have researched Margaret MacDonald Mackintosh, as she was a British artist who worked in the Glasgow style, which was a form of Art Nouveau. She also played an important role in the conception of the aesthetic principles underlying Art Nouveau (Ashby, 2021)

A lot of MacDonald Mackintosh's work experiments with geometric shapes and patterns, and natural forms such as human figures and florals. Some of her work is also quite romantic, with symbols of love such as the red rose (Calvert, 2018).

When looking more at her work, I came across this piece called Queen of Clubs which I hadn't seen before, so I took interest in it. This is one in a series of four, known collectively as 'The Queens'. The others represent the other suits in a pack in playing cards (Copeland & Copeland, 2026). Some of the other The first thing I noticed is that it had an Egyptian look to it with the gold, and the headdress. Egyptology was very popular with the Victorians (Gouck, 2022), and Victorian art was one of MacDonald Mackintosh's influences.



I like the colours of this piece and the marks used. The leaf pattern with the white lines look aesthetically pleasing to me. I also feel that work against dark blue backgrounds work well, which is something I observed after visiting the Glynn Vivian Gallery. I like the swirl patterns, reminding me of Klimt. This piece is both symmetrical and asymmetrical, which the faces on either side and equal distance between the boarder and the main work, and the leaf pattern on either side, but the main figure is asymmetrical. Her art always looks 3D to me and often looks like it's on fabric. I am interested in the two heads on with either side.

Edvard Munch (1863–1944)

Edvard Munch is an artist who has always inspired me because of his way of painting in a distorted way as a way of expression. 'The Scream' (1893) is described as "a symbol of modern spiritual anguish" (Azeem, 2015 p.52). Munch used journaling and painting as ways to express his emotions and the struggles he had experienced. Munch struggled with mental and physical health, and had family troubles. His early works are seen as pessimistic and included themes of depression and death. These were expressed with his use of colour as well as the subjects he painted. He later began to represent anxiety within his work. 'The Scream' is an example of his inner turmoil. Munch himself said that he painted it after watching a sunset and seeing nature screaming. "His painting was a reflection of the way his psychological state made the world appear to him" (Azeem, 2015 p.52). This shows how expressionist art can be a lens to view the mind of the artist. I'm drawn to this painting partly because of the colours and how imaginative it is as a way of expressing his feelings. This can even be seen in the brush strokes in how you can see the movements of the brush. This is an important piece to me as it demonstrates how art can be a powerful expression of emotions, which is something I do in my own art.



Writer research

Carl Jung

Psychologist Carl Jung wrote about symbols that appear in art as well as other areas of life such as dreams and religion. He said that:

The symbol is not a sign that veils something everybody knows... it represents an attempt to elucidate, by means of analogy, something that still belongs entirely to the domain of the unknown or something that is yet to be (Jung, 1953, p. 299).

This means that symbols in art are hidden and require analysis and interpretation to be understood. According to Jung, although these signs are veiled, they can be interpreted because there are universal symbols that shape human experience and behaviour. Jung calls these archetypes. In my own work, I use hidden symbols that represent my emotions but are not obvious at first. For example, in my latest work, there is a figure holding another person hostage from his ribcage. The huge figure with his open wings and dark eyes represents evil and darkness. Even though the darkness is winning, there is still hope, as the other figure has a halo. She representing angelic or pure and goodness. The Red textures in the image make it appear as if he is draining her lifeforce, another sign of evil winning over goodness.

These symbols represent both my conscious and unconscious mind. Jung believed that the unconscious mind reveals the needs for physiological satisfaction. This is something I have found when doing my own art because using art as a way to express myself helps my psychological wellbeing.

Jung says that archetypes are recurring characters and symbols that reflect ancient, universal psychological patterns. They are primordial symbols or patterns of behaviour that humanity has accumulated over thousands of years. They are not specific images, but tendencies that shape the way we think and express ourselves. The major archetypes are:

- The Self: the whole, integrated person
- The Shadow: hidden or denied aspects of the self
- The Anima/Animus: the inner feminine in men, inner masculine in women
- The Persona: the mask we show to the world
- The Hero: the drive to overcome and transform

Jung says that art is one of the primary ways archetypes become visible. According to Jung, the unconscious speaks in images. The visions show how the psyche expresses itself symbolically, not logically. Artists do not just express their personal experiences,

they also tap into universal human symbols. My art allows me to confront the 'shadow', integrate conflicting parts of the self, express unresolved emotions, and explore identity and meaning. My art is my journey towards integrating all parts of the self. This is what Jung called individuation.

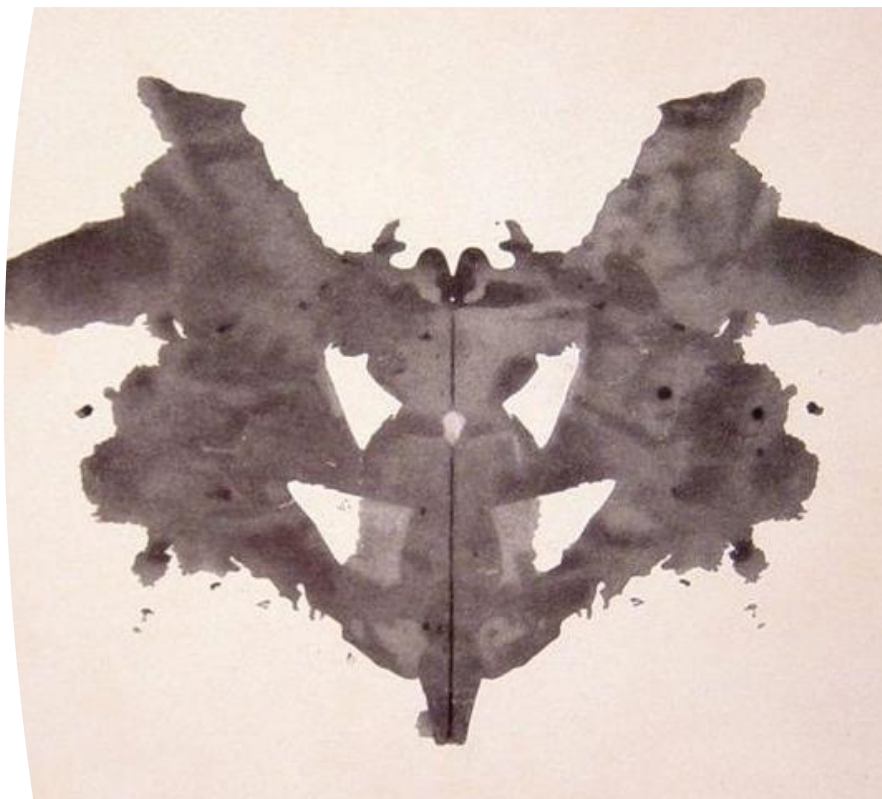
The three main archetypes are the shadow, persona and self as the persona is what everyone sees, the shadow is hidden, and the self is the combination of the two.

Rorschach Inkblot Test

Herman Rorschach who developed the ink blot test, was inspired by Carl Jung's work. After learning about Jung's ideas about symbols in art and how people can interpret art based their own subconscious thoughts, he developed the ink blot test.

This is a subjective test where clients are asked to look at symmetrical shapes and report what they see. Their answers can reveal their inner thoughts.

It came from Jung's Word Association Test, which was seen as the first type of personality test. Rorschach's inkblot test developed this idea into a visual test.



Idea development

Glass work

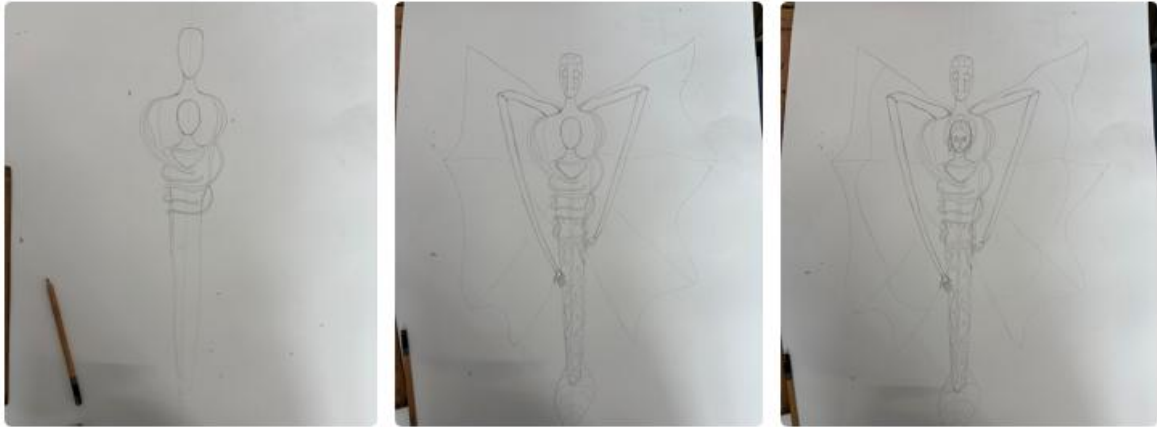
As part of the exhibition, I wanted to display this piece of glass art in the centre of my display. I have been experimenting with placement to get it how I want it. This is the piece hanging in a light box. I like the result and want to use this for the exhibition with my fabric either side. With this piece, I feel the light box is more powerful light than natural light from a window. This is important for this piece as it picks up on more of the lighter parts of this work. This wouldn't pick up when the sun doesn't shine directly though. Also, because there are some clearer sections, displaying in a window would show the exterior landscape to come through, which is not what I want for this piece. The light box also makes the frame more dramatically dark, making the image pop out more. In this, the eye is drawn to the figure, which is what I want.

Black and white was chosen for this piece to show a retched, disfigured soul committing himself to the shadow. The black and white marks also represent the transformation into darkness.



Digital work

Below are my initial sketches for one of the fabric pieces that will be displayed next to my stained glass. The idea is to combine different parts of the self, using some of the archetypes described by Carl Jung.



Below is my work in progress. I started with the black and white image and then filled in some of the colour. The third image shows where I had used light and shadow within the colours to give it a more 3D look.



For the final piece shown on the right, I included eyes in the wings to appear more threatening. This was inspired by butterfly wings that look like eyes to warn away predators. By using butterfly-like wings, I subverted expectations as butterflies are seen as harmless. This character uses that as a way to trick and trap, showing how the signs of hope can be evil in disguise.

The beautiful wings represent the persona that disguises the shadow self. Wings also show that potential for angelic goodness and hope but the lack of halo in all but the captured figure show the fall of the figures into the abyss.

The colours in the digital version were chosen to represent both darkness and tempting beauty. These colours are similar in the ink version but with less saturation and formation.

I also styled the face to look like a Rorschach inkblot test to connect it to the idea of patterns revealing the subconsciousness.

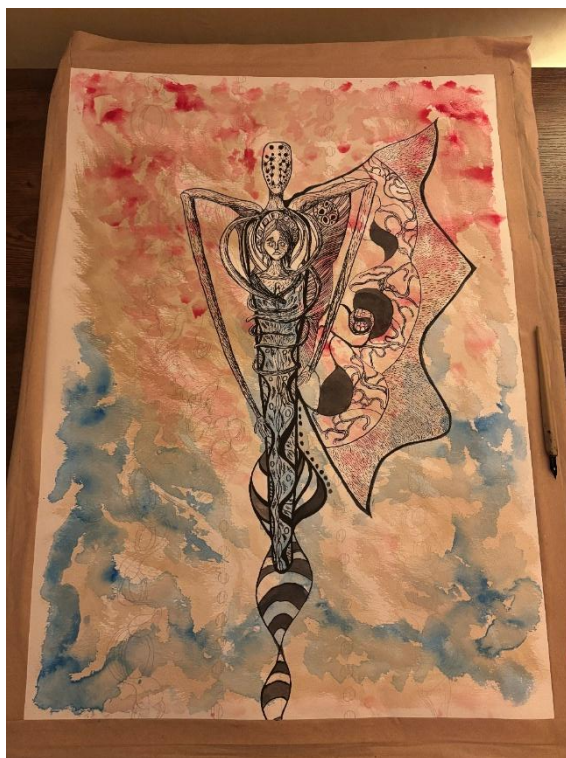
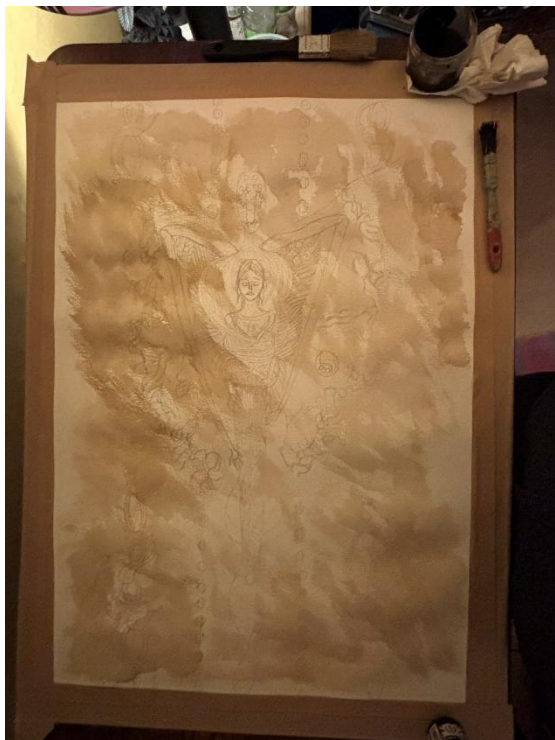


Ink work

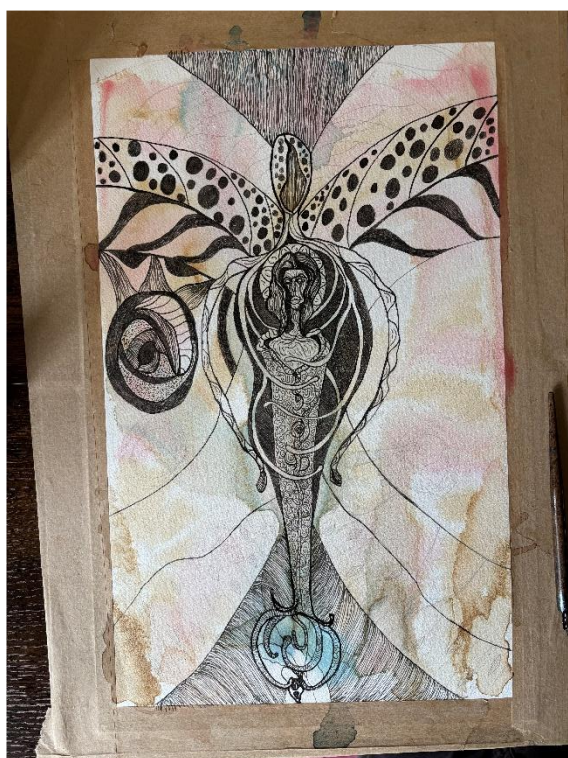
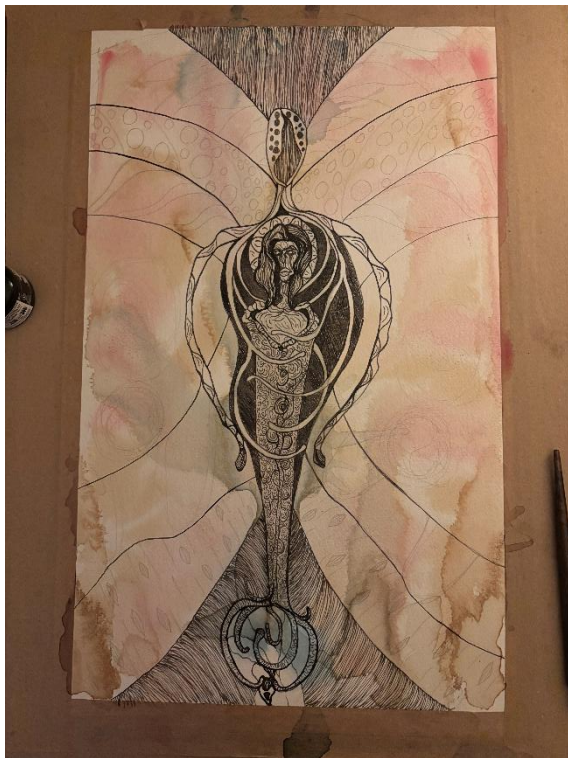
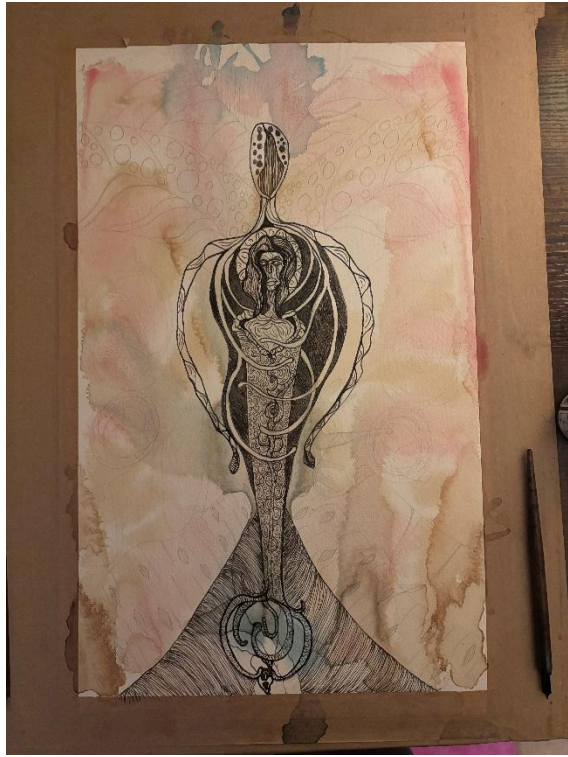
The two images below are some practice sketches for my ink piece that I will be transferring onto the second piece of fabric. I didn't like the initial sketch as the style was more like my digital work, so I discarded this one and started again going back to my ink work style. The second practice was experimenting with different patterns before deciding how I wanted it to look.



Tester pieces for spreading the ink



Ink work development



Final outcome before transferring onto fabric



Assessment of how work communicates effectively in the exhibition space

I was happy with location of my work in the exhibition space. Being in an open space allowed the work to be effectively communicated as it could be seen by everyone. Having natural light highlighted the fabric pieces, and the lightbox highlighted the stained glass. Light is an important part of an exhibition. There is a lighting designer called Francesco Murano who is dedicated to finding the perfect lighting to illuminate art in exhibition spaces (Benedetto, 2025). I felt that the lighting in the space was effective for my work as when the lightbox was off, the fabric was still highlighted with the natural light and the lighting in the area.



However, when the lightbox was on, I felt it was too bright for the fabric pieces as it made them look darker. One way to fix this in future displays of this type of work would be to place spotlights directed down at the two fabric pieces.

I wanted the fabric pieces to be bigger so they were almost like curtains, roughly the same length as the lightbox. Unfortunately, this could not be done in the surface pattern department due to their workload with surface pattern students, so I had to send the work to an external company to print for me. This meant I was restricted to smaller pieces of fabric. For future work, I still want to use fabric but use larger pieces. I am also interested in experimenting with printing onto wallpaper sheets to get the size I want. It also give me the opportunity to work with different paper.

I feel the large corridor space allowed the work to communicate with the audience because it was a big enough space for people to step back and see it as a whole, without others getting in the way, and they can also get up close to see the details in each piece.

Statement

Hazer Francisco

Fine Art: Studio Site and Context

The Fallen Angel

The Possession

This is a mixed media installation consisting of a stained-glass piece, *The Fallen Angel*, surrounded by two fabric panels. These are in two different media, showcasing different techniques. The first is an ink drawing, *The Possession*, and the other is a digital rendition of the same work.

By using imagery of butterfly-like wings, Hazer Francisco subverts expectations of the harmless butterfly, showing it as a trickster that uses its appearance to deceive and trap, suggesting that signs of hope can be evil in disguise. The face is reminiscent of a Rorschach inkblot test, connecting to the idea of the subconscious.

swansea.art/profile/harry-clegg

External Interactions

The two interactions below gave me some insight into various ways to display works of art.

Guest lecture: Anthony Shapland



Penny Hallas



Practical skill enhancement

I've enhanced my ink work as I did a lot of practice with different inks and how they spread. I have also knowledge of how images look when transferred onto fabric, which I will continue to experiment with in future work. I would like to be shown how to use the software for printing directly onto fabric myself. This exhibition and the research I have done has given me skills in understanding lighting and how to best illuminate work. For my digital piece, this was the first time being inspired by spiritual or Christian iconography, so it was a change to how I normally do it.

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