

Portfolio of writing

Jon Pughe: Reflective writing: Do you know what you think?

Ryan Moule: Observational writing: Identify an image and write a semiotic analysis

Julia lockheart: Manifesto writing: "what do I believe in?"

Student number: 1901853

Task 1 word count: 502

Task 2 word count: 514

Task 3 word count: 484

Total word count: 1,500

**Quotation; By Pablo Picasso, "to learn the rules like a pro, so you can break them like
an artist" Found on google images**

Jon Pughe: Reflective writing: Do you know what you think?

As Alphonse Mucha was born in 1860, in a small town in southern Moravia, Mucha progressed from music studies in Brno, art training in Prague and commercial, theatrical painting in Vienna. Despite this he started producing Lithographs in 1892 for books and magazine making him in some way an advertising illustrator but he still did art commissions. As Mucha was always a religious person and convinced of the occult workings of the supernatural in daily life this affected how he created his work. Mucha's childhood was dominated by the two forces that he recognised as the inspiration of his artwork. It is clearly shown in the image that I am viewing of his called La Plume (created in 1900) that he uses a lot of his religious influences to create this image and all of these elements are shown within it. For example Mosaics are displayed in the background behind the illustration of the female. At the time this image was created Alphonse used his religious strengths to his advantage to influence himself whilst creating this illustration. As you can tell the artwork was very well drawn from this time period. But Alphonse created many illustrations similar to this image during this time period. Alphonse's artwork stood out from the times because his illustrative artstyle and how many people wanted to commission his work. The beginning for his artwork to get attention was Mucha's sketches got displayed by a friendly bookseller, were brought to the attention of the local landowner Count Carl Kheun, from the Count, Mucha received his first important commission and for nearly two years he worked in his castle. La Plume was one of his many recognisable artworks but it did stand out from the time when created because this was an era when religious artwork was becoming more popular. Among the cognoscenti, Mucha's name was never forgotten but, suitably, it was an exhibition at the Musee Arts Decoratifs in

Paris 1900 that again drew general attention to this superb decorative artist. Since then his work has been amongst the most sought after of any Art Nouveau artist. His work in the present day has and still is inspiring many artists to create a work inspired by his amazing unique illustrations or making alternative versions of some of his more well known items of artwork. For example in the early 1990's a Japanese artist called Naoko Takeuchi created very beautiful illustrations heavily inspired by Mucha's artwork to include for official artwork in her own manga called 'Sailor Moon'. Alphonse's artwork was the kind of artwork I've really liked but could never remember the name of and only recently in another lecture I have only just found out his name. His artwork is so beautifully created and delicately drawn that has inspired me to create more soothing artwork such as Mucha's. It too makes me want to do more artwork inspired by him within my stay at the university and I hope to use more of his work as an inspiration within my own.



La Plume(1900)

Google images

Bibliography

Reviewed work:Alphonse Mucha, His life and art by Jiri Mucha

Reviewed by:Alan Fern vol.52,No 2 (Jun,1970),pp.221-222(2 pages) published by: CAA

Page 7 The graphic work of Alphonse mucha Jirir

Mucha.Marina henderson 759.37 MUC

Alphonse Mucha Barbarian Art, by Lund Humphries/709.34
MUC

Ryan Moule:Observational writing:Identify an image and write a semiotic analysis

3 keywords

Mysterious

Decorative

Beauty

This painting created by Gustav Klimt has so many deep layers of meaning within it with the luxurious tones of blue to the gold use of paints. The mysterious feel around this painting is very unique as it is what caught my eye in the first place. The woman in the painting is called Emilie Floge, critics loved to muse over the nature of Klimt's relationship with this beautiful stylish woman. The reason why I find this painting so mysterious is the stance of the lady, such a simple stance but such a beautiful way to show the full figure off. The dark blue tone used for the background darkens around the figure blends ever so nicely along

with the blue dress. Whether this impressive life-size portrait features a couture outfit is not known but the exquisite dress allows Klimt to experiment with radical portraiture techniques developed from his recent work. A more mysterious view of the painting is the emotion seen on Emilie's face, she seems to be smug with what she is standing for like a state of wealth and she seems so unimpressed towards the viewer of Gustav Klimt. The beauty of her face really hypnotised me when I first looked at the painting, the smoothness of her face really stuns me as I find it rather hard myself to get the right texture for the skin as it tends to come out rough for me rather than smooth. Another area that shows off the beauty within the composition of the model is the pattern of the dress, the colour used (which is a gold type of paint) shines ever so perfectly along with the deepest of the blue on various areas of the dress with the patterns. My understanding of the image is that there must be a hidden symbolic meaning behind the image to me in which I could not see before. For example the cold tones used of the painting is rather shuddering towards me, maybe there's a hidden story about this painting that I do not know about or that anyone knows about. When researching information in books for the painting the main thing that I saw is that the only thing that the writer would talk about was the model that was used, not anything of where it was painted and reason behind it being painted. Obviously wealth and power is a big show in the image down to what Emilie is wearing, a long flowing deep blue gown with gold patterns lacing the whole of the fabric. "Wealth" is always something I tend to struggle to understand as I see it as something that is used to "show off" and "brag" to the lesser rich and I tend to not like it. At first I thought this photo was just a beautiful painting but now that I've analysed it more I feel that I've uncovered a darker meaning to it, do I understand it? no, But does anyone know the true meaning of art, and that is what makes it such a unique working practise.



Emilie Floge Painting

Google images

Bibliography

Essential Klimt, by Laura Payne 759.36 KLI

Klimt, by Frank Whitford, 759.36 KLI

Gustav Klimt painter of women, by Susanna Partsch, 759.36 KLI

Julia lockheart:Manifesto writing:”what do I believe in?”

Manifesto 8 statements

.I need to know about **basic knowledge** before advancing further into practice.

.That there is never one answer.

.Not everyone is a **professional** at their work.

- .There's always someone whos going to be more advanced than you.
- .Not everything is as it seems.
- .Everyone is equal when learning new practises.
- .Every artstyle should not have negativity thrown towards it.
- .Everyone interprets art differently.

Basic knowledge in art and design is such an important aspect to get a hold of in the early stages of your art career. As it helps you to grab the aspect of stuff such as anatomy, proportions and colour/tone. I've been doing creating artwork for about nine years and I can tell you it is very important to know the fundamentals before changing the rules. Like said in the book from "Anatomy from the great masters book by Robert Beverly Hale and Terence Coyle". Which states that the beginner must fully understand that there is much more to drawing than just a full knowledge of anatomy. Otherwise any medical man could create a first rate figure drawing, which he cannot. The reason he cannot is that he is not aware that his splendid knowledge of anatomy must be related to all the other conventions and elements of drawing. There's also been this saying by Pablo Picasso "to learn the rules like a pro, so you can break them like an artist" Which helped artists like me to progress further into my current artwork.

Professionalism In an art based area takes time to achieve as well learning it. It can take many years to understand how to complete very tidy looking pieces of art without doing the process in an unorganised manner, this goes down to learning the such process before going in head first to something that has not fully been researched by yourself. I had to learn this the hard way when I started to do print making, watching each and every workshop so carefully so the print work turn out clean and slick to buyers in a possible future career move. Professionalism can chain back to the earliest times that follow the realism of Roman

sculptures with its particular skill in portraiture and the more polished and smoothing outcome of the sculpture. A lot of time and care went into each piece during the Roman era of art to inspire us all to take care with each piece of art that we tend to make.

Negativity is a huge thing that is often seen in art and design and art critics are always the first people to show their opinion through a media of text. A Lot of negativity can be seen through more controversial artists such as Scarfe. As a cartoonist (in a small period of his life) he began working for a satirical magazine called Private Eye and he was able to use his full cartoonish, controversial style to its fullest. The general reaction to his work at the time was cruel, negative and grotesque. Also receiving angry letters. No matter what type of art style that was or now is portrayed will always receive some negativity in some sort of light. Unfortunately every artist will experience this criticism one day in their career or further on in.

Bibliography

Anatomy lessons from the great masters, by Robert Beverly Hale and Terrence Coyle, 743.4

ANA

Art History critical introduction to its methods, by Michael Hart and Charlotte Klonk, 702.18

ART

Scarfe drawing in blood forty-five years of Scarfe uncensored, by Gerald Scarfe, 741.5942

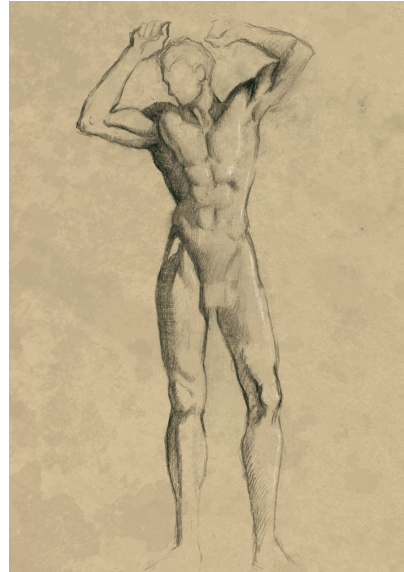
SCA

The three keywords with images

Basic Knowledge

Male anatomy by

Genevieve Lok



Professional

Professional painting by Iris Scott



Negativity

By Andrea Desz



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