Visual diary year 2 term 2

Karsten obrietan 2204191

Visual Enquiry 2 (ADAA5009/C)

Book project

Initial ideas:

Port talbot, make a body of work on the area as the steel mill is closing, impacts on local people, jobs etc…, do interviews

CY Tan farm, community agriculture farm on the gower, document the farming, the people who are involved, do interviews about importance of community agriculture

A project where I walk around the gower and photograph the cliffs and rocks and landscape, more of a fine art book rather than documentary style. A mix of land art and photography…

Gower walks idea

A project where I walk around the gower and photograph the cliffs and rocks and landscape, more of a fine art book rather than documentary style. A mix of land art and photography…

Use a medium format camera to go and shoot photos around the gower coastal path. Exploring the coastline in all weather conditions, print the photos on a small scale and bind them together by hand

A psychogeographical drift project

Go back to places and beaches along the path and collect driftwood/ plastic to make frames for the images as apart of the larger year 2 exhibition

Map of gower and walking path

Either walk the route in one day or

Smaller sections over a couple weeks



Alternative practices

Considering ways to use natural material to make the photos, maybe chemograms

Pierre cordier was a influential chemigram artist A Chemigram is a means of creating an image on light sensitive paper, without the need of a camera.

What take photographic paper, put stuff on it, see what happens.

Photographic paper is sensitive to light, exposing the paper to light and then placing in chemical developer causes a chemical reaction to occur in which the exposed areas become darker. Placing the paper in stop and then fix causes different reactions to occur which strip the light sensitive salts from the paper and then the paper is no longer sensitive to light. Our intention with Chemigrams is to play with these chemical reactions. Different liquids and materials act as a resist to the developing process and will affect how quickly the chemicals react to the paper.

Placing different materials or liquids on the photo-paper and then experimenting with the order in which we place the paper in the three processing trays is the intention. Play, analyse, gain knowledge, improve. There is no right or wrong, play with as many different ideas possible combinations as you can and inspect the results. Because it is relatively quick to produce a Chemigram, then the turnover of work will likely be quite high, remember to take a pen in the darkroom so you can write down the order of events so you don't create something really cool and then completely forget how you did it. There are affiliate links in this article, if you click on an item and make a purchase, I use those funds to run this website and help save old growth forests in the UK, I hope this is ok with you.

https://photographyproject.uk/alternative-processes/how-to-make-chemigrams/

Make a pinhole camera take it along the path and shoot loads of photos and make chemograms out of the exposed paper

Research Paper 5 photo books

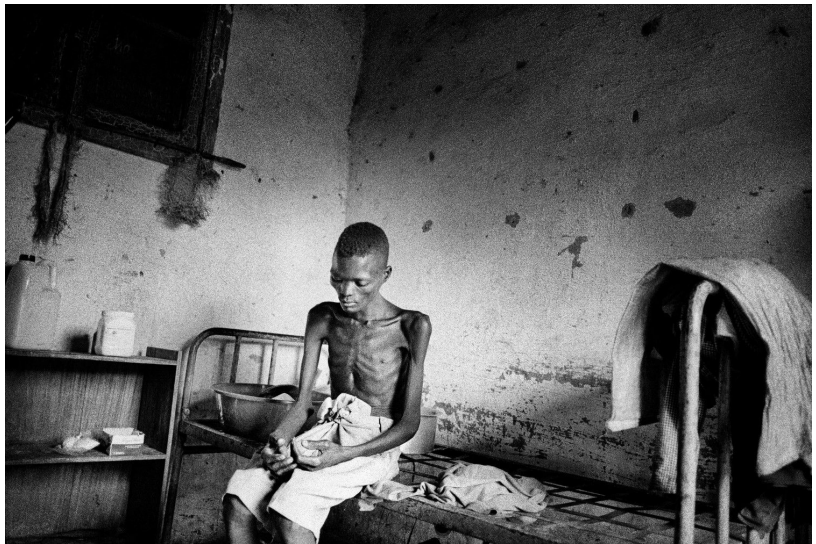
1) Boys Town La zona De Tolerancia

In the 1970s a group of brothels along the texas border became known as boys town, this town would attract the likes of gang members, college students, cowboys, and any man looking to get drunk on cheap liquor, dance tejano music and pay for sex. During this time a group of photographers went to the clubs in these towns and would take in your face, flash photography pictures. They also took formal portraits of the women/ prostitutes involved, their families, and the men who came to the clubs. In 1974 screenwriter Keither Carter went to boystown and achieved thousands of negatives from the local photographers. With the photos and other souvenirs the book was made. It is a aggressive and powerful book which displays the times well.



2) One Hundred Years of Darkness Marcus Bleasdale

This book by Marcus Bleasdale follows his travels along the Congo River. In this book BLeasdale takes the same route that was taken by Joseph Conrad in 1899. This book explores the everyday struggles, issues of rights, and survival of the people living in the congo. It also explores the historical context of why the country is in the state that it's in. Throughout this book Bleasdale attempts to change the indifferent media/ political opinion of this destroyed nation.



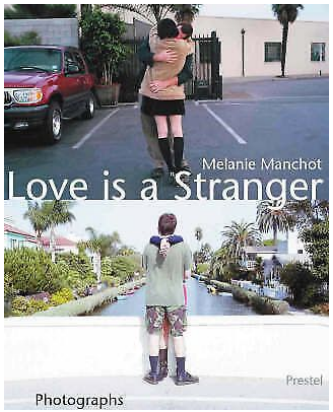
bleed simon norfolk

This book follows the mass graves, and ethnic cleansing of the Muslim people in the war in Bosnia in the 1990s. The book follows Simon Norfolk on a journey across the parts of Bosnia that were at war. It juxtaposes the mass killings with the snow covered valleys and lush forests that the killings took place on. Through these still and beautiful images of ice, water, snow and the land, the arrogance of the killers who believed they could conceal the terrible truth by reburying their victims in 'secondary graves' soon becomes painfully evident. These powerful portraits prove that secrets escape and the truth will bleed out.



Melanie Manchot Love is a stranger

Melanie manchot uses photography to challenge social and cultural ideas around beauty, aging, and sexualilty. The work also delves into how we connect in today's digital world. Using photos, videos, and performances, Manchot explores online relationships and their complexities. She challenges what we think about love and identity, making us think about how technology affects how we love and connect



National Portraits Daniel Meadows

In the 1970s, Daniel Meadows took photos of people from all walks of life across Britain. His pictures show what life was like back then. You can see different kinds of people and how they lived. Meadows' photos give us a glimpse of what Britain was like during that time, showing us real people and real moments from the past.



Magnum COntact sheets

139 contact sheets by 69 photographers from the magnum agency. The book is split up by the dates of the contact sheets. The contact sheets are shown along with the history and context of them which makes seeing them interesting. It also shows you how they selected the photos they like which is interesting.

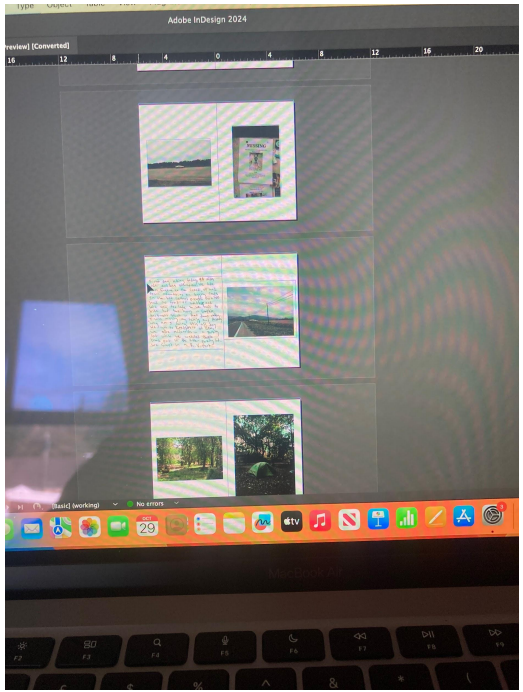
Looking at these contact sheets really makes you think what makes a good photo, why did they choose a certain photo etc…

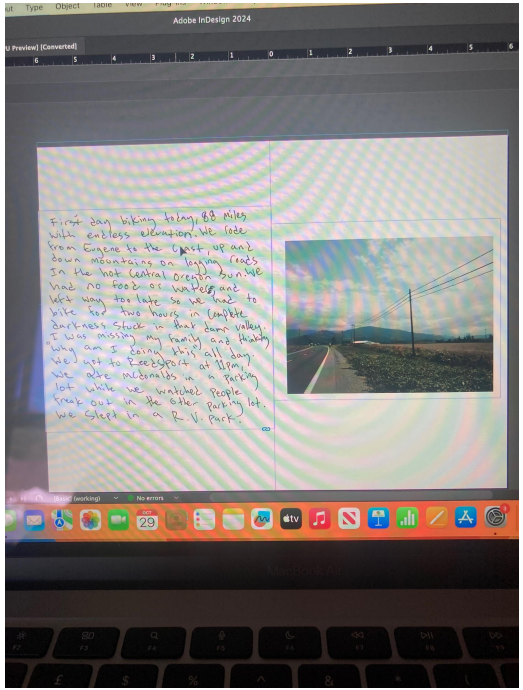
Mechanical horse pacific coastal highway zine

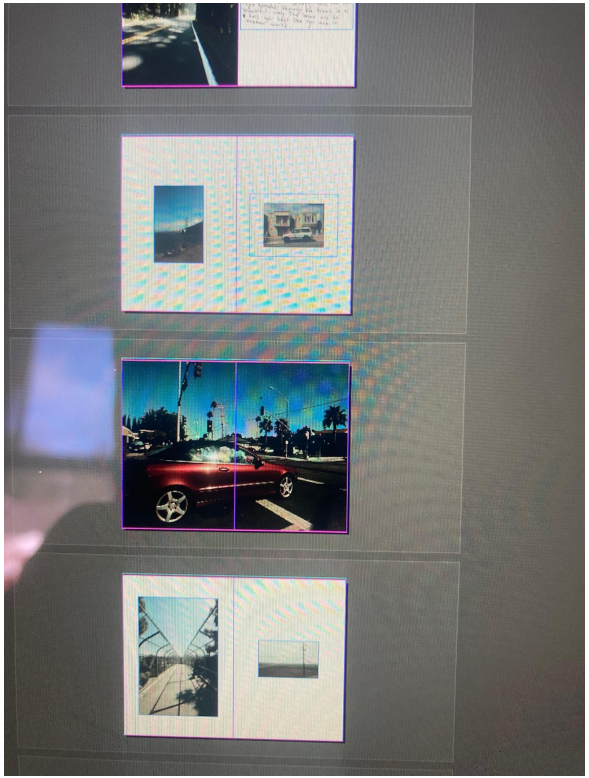
Making a zine of photos from a bike Packing trip I went on this summer. Printed photos first then organized In a way I liked and selected the photos I like. Then I put the photos Into indesign and began to lay the Photos out with my journal entries From the trip.



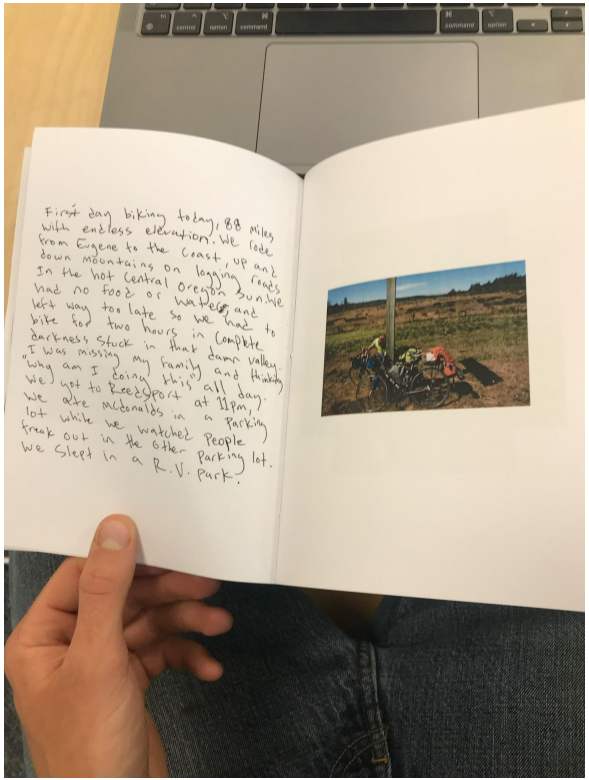



Adobe InDesign 2024

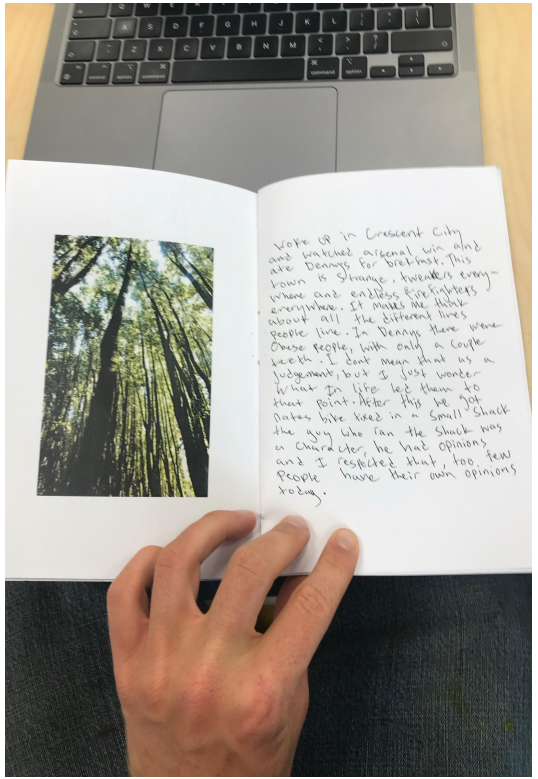

Adobe InDesign 2024
First day biking today, 88 miles with endless elevation. We rode from Eugene to the start of an 2 town mountains on Iagina road. In the hot Central Oregon sun we had no food or water and left way too late so we had to bike for two hours in complete darkness stuck in that damn valley. I was missing my family and thinking why am I doing this all day. We got to Reedsport at 11pm. We ate mcdonalds in a parking lot while we watched people freak out in the bike parking lot. We slept in a R.V. park.



First print of zine







Thoughts on first copy of printed zine

It is really nice to see this printed for the first time, I am quite proud of the work and how it has come out. When reading it, it feels like your going on a journey as well. The journal entries give a good context and I think the image making is really strong. I did a mix of two page spreads on one image, two images on two pages and a journal entry and a photo. I did this to create different dynamics in the zine and between the works. After looking at the work printed I think I'm going to take some photos out and look back though some of the photos of the trip that I didn't select. I also need to design a front cover and two interior pages.

BOOK propsal

Book

For my body of work I would like to make a book on the Gower, in particular the silent parts of the Gower, I aim to create a body of atmospheric work looking at the natural beauties that encompass this place. I am currently going to different parts of the Gower to make this work. I have been to the coastline to explore the beaches, limestone reefs, caves and textures that are created along the low tide line. I have also been going to the forest and hills to look at the shapes created by the trees, the different textures and forms that are created while a tree decomposes, and the natural shapes that come from forests. And the landscapes of the hills. While going to these places I have been recording audio of moving water, whether it be the sea, a river leading or water dripping from the roof of a cave, or rain in an attempt to capture the atmosphere of these places. I have also been taking 120mm photos of these places in an attempt to document them. While going to these places I will also be taking rocks, bark, sand, and other things. I will do this to add to the project. I might make cyanotypes, photograms or some sort of other documentation of the found objects to add to the book and exhibition. While making these images I have been considering the works of the *Valerie Prot*. Two projects of hers in particular, "*Cadaques"* a book documenting the natural landscapes, and man made landscapes where she lives. When looking at these works the natural shapes, textures and symmetries are what catch my eye as well as the atmosphere of the photos. It feels as if there is movement within her photos, the deep blacks and whites creating powerful textural images. I aim to create work with a similar feeling for my project. I want the photos to feel like they are moving in front of you, I also aim to make the work geometric and textura. Below I have put two spreads of work by *Prot* from her book *"cadaques*". While making this work I have also been considering the work *One Hundred Years of Darkness* by *Marcus Bleasdale*, these photos are often just snippets of a scene. You see the faces of people and lots of movement or you see fish, hands and nets flying, but you understand what is happening because of what is shown. I would like my work to have this feel as well but I'm not sure how to achieve it. Furthermore this work is inspired by the cinematic shots from The desired layout of this book will be a medium sized book in landscape form, with different sized images inside. I would like to use a textual fiber paper and hand the book. I imagine it will be split into different sections, for the different locations where the photos were taken.

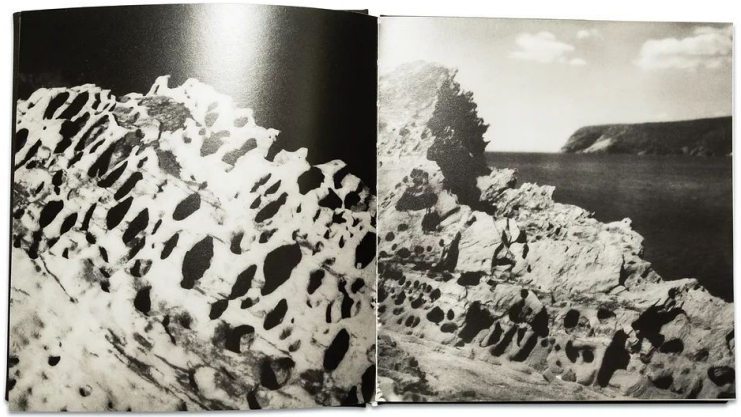
Exhibition proposal

Exhibition

For my exhibition I would like to frame the photos taken from my book project. I plan to make large frames from found materials, probably driftwood and plastic taken from the beach. I will make these in the woodshop with Dan. I want the frames to act as sculptures to be seen alongside the photos, rather than just something that is holding a photograph. I would also like the frame to give the viewer context of where the work is coming from. Furthermore I will also aim to like to have the images shown in a dark room with spotlights on the images. In this dark room I would like to play the recorded audio of moving water from my walks. The idea of having sounds included in the exhibition is to create an immersive experience for the viewer, creating a place for them to slow down.

Valerie Prot. “*Cadaques*”





“Marcus Bleasdale”

“ One Hundred Years of Darkness”



‘Land/ Sea’ (2024).
Karsten Obrietan.
Media (Photographic Print)

‘Land/Sea’ by *Karsten Obrietan* features three handmade driftwood frames, and three photographic prints from the larger body of work, *‘The Land is Holding you’* by *Karsten Obrietan.* The process of making this work has been a process of deep meditation in the hills, forests and coastline of the Gower AONB. While in these places the main goal of *Karsten* has been to slow down and become a part of the natural world around him.

In a society that is constantly pushing toward an endless goal of more and more. The work *‘Land/Sea’* attempts to be the opposite of that endless goal. This work’s goal is to act as a vessel for others to slow down and reflect.

The mediation and meditation within the work coexist together. Express the meditation and mediation of the natural world around me into the work

has come from focusing on a deep connection with nature. allowing that connection to mediate the land around me, the sea, trees, reefs and land and reflecting that connection through the work.
While the meditation in making the work has come from an attempt to slow down, breathe, relax and become a part of the natural environment. In a society that is constantly moving and pushing forward toward an endless goal of more and more. This work attempts to be the opposite, this work has no goals other than to be.

First shoot

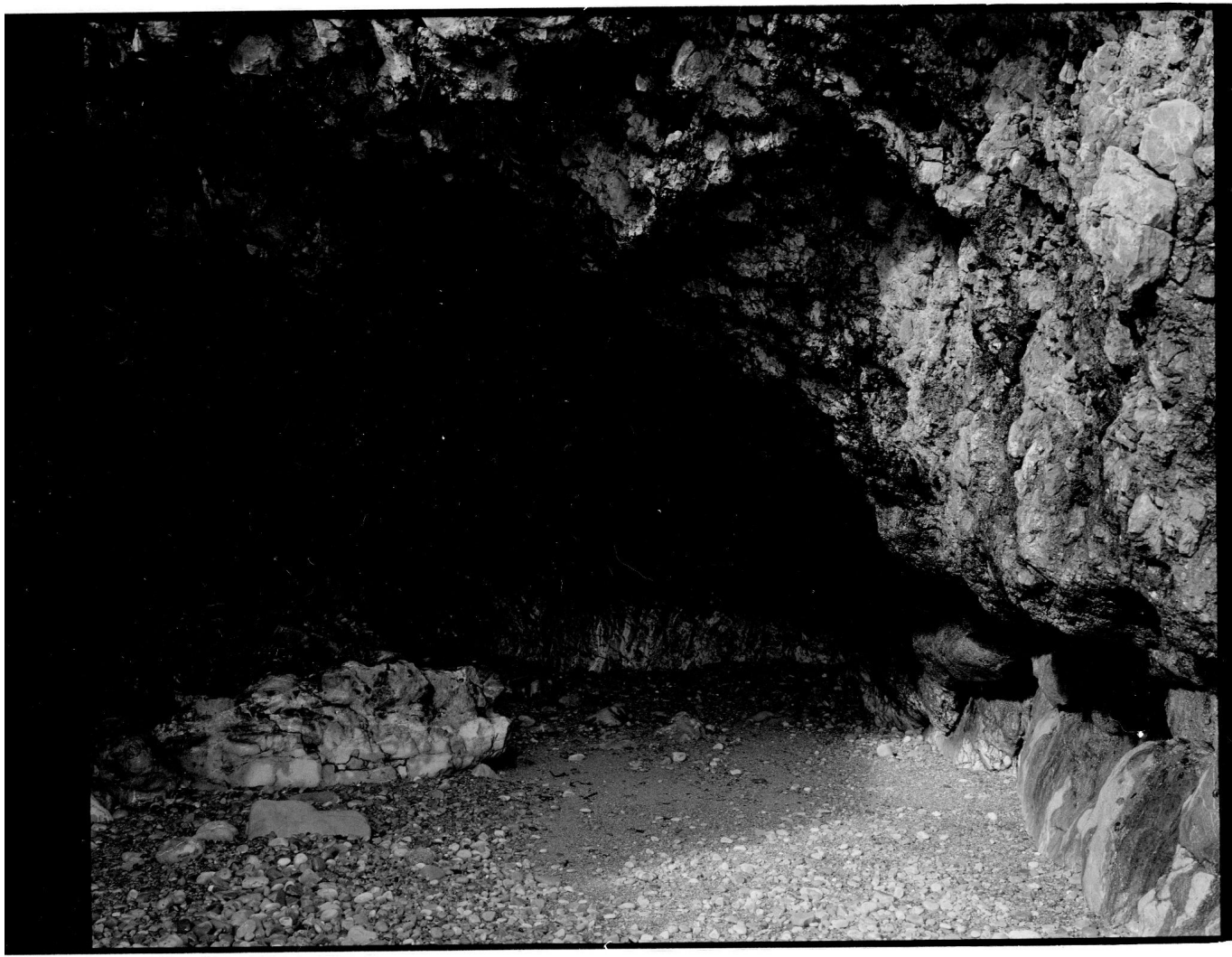
The first photo of the seagrass in a tidepool feels very textural and visual powerful. The image has powerful highlights and a nice depth of color within the black and white.



Second selected photo from shoot. I really like how the light comes in this photo, the contrasts are strong and the shadows create a interesting dynamic. I think it also works well dynamically, the relationship between the rocks and water makes me wonder where the photos is from



This photo doesn't work for me. There are strong elements in it, but there are no highlights and it feels too sharp… not in a good way. There are elements that i like in it like the bottom right corner where the light is hitting but the photo isn't great… to me its too obvious.



I really like this photo, the highlights of the water reflection in the reef/tide pools is very powerful and creates a interesting composition within the photo. I wish i got closer to the rocks I think the photo almost feels too far away. It would also work better If i was further from the rocks so there was more symmetry within the image. The sea feels huge and unsymmetrical.



Photos from second shoot

Talk about connection to your work

Photobook journey

Exhibition journey

Self and other evaluation dont describe

Relevance of research and connection to my work

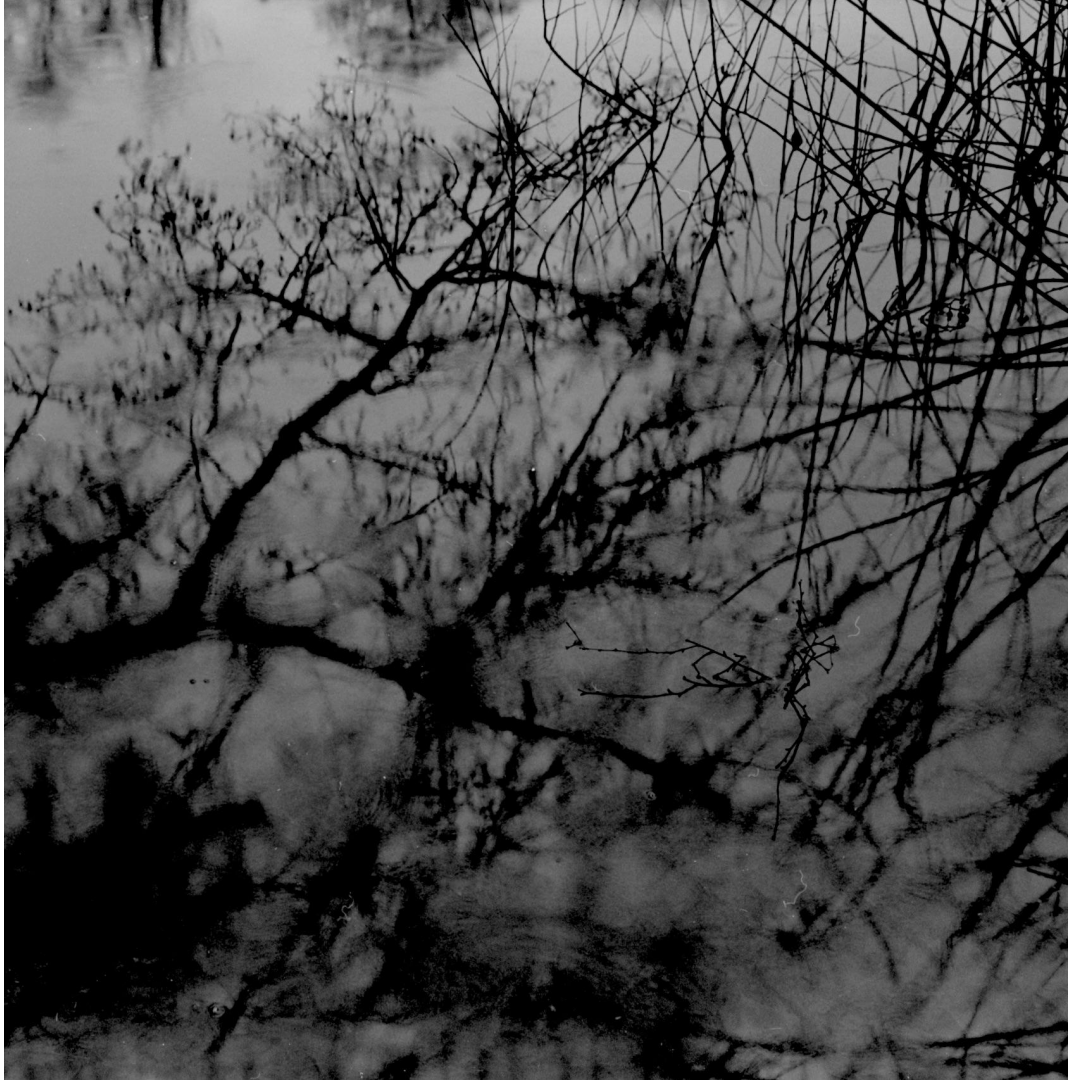
I really like this photo I think there is a good depth to it. The layering is powerful and the muteness of the colors feels interesting.













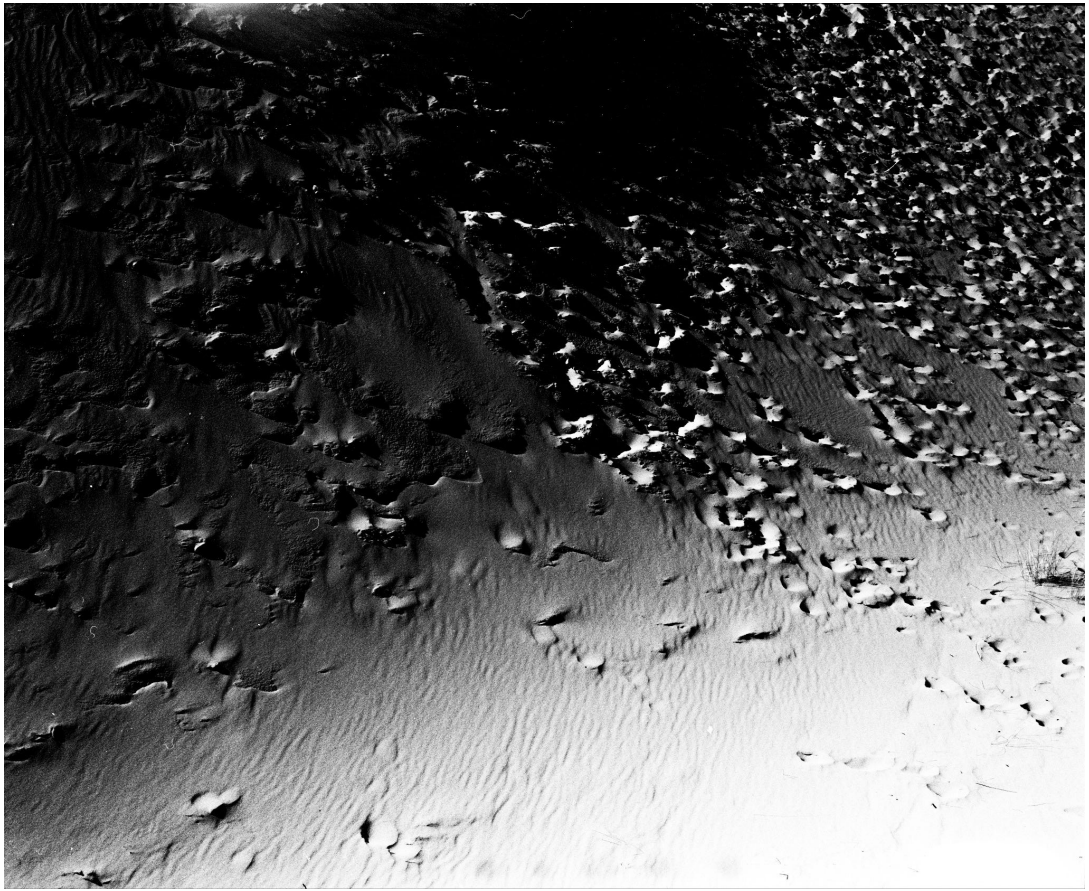








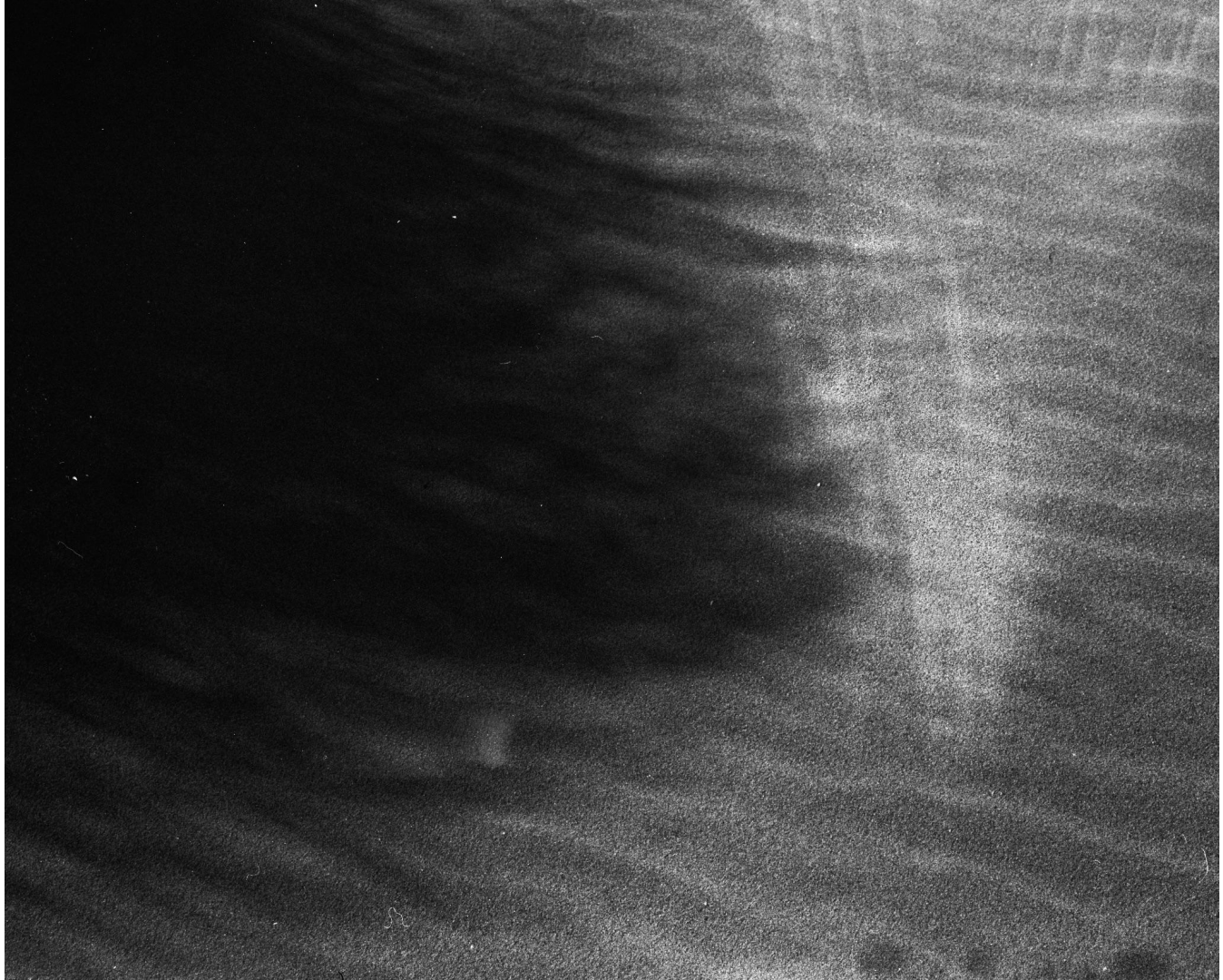














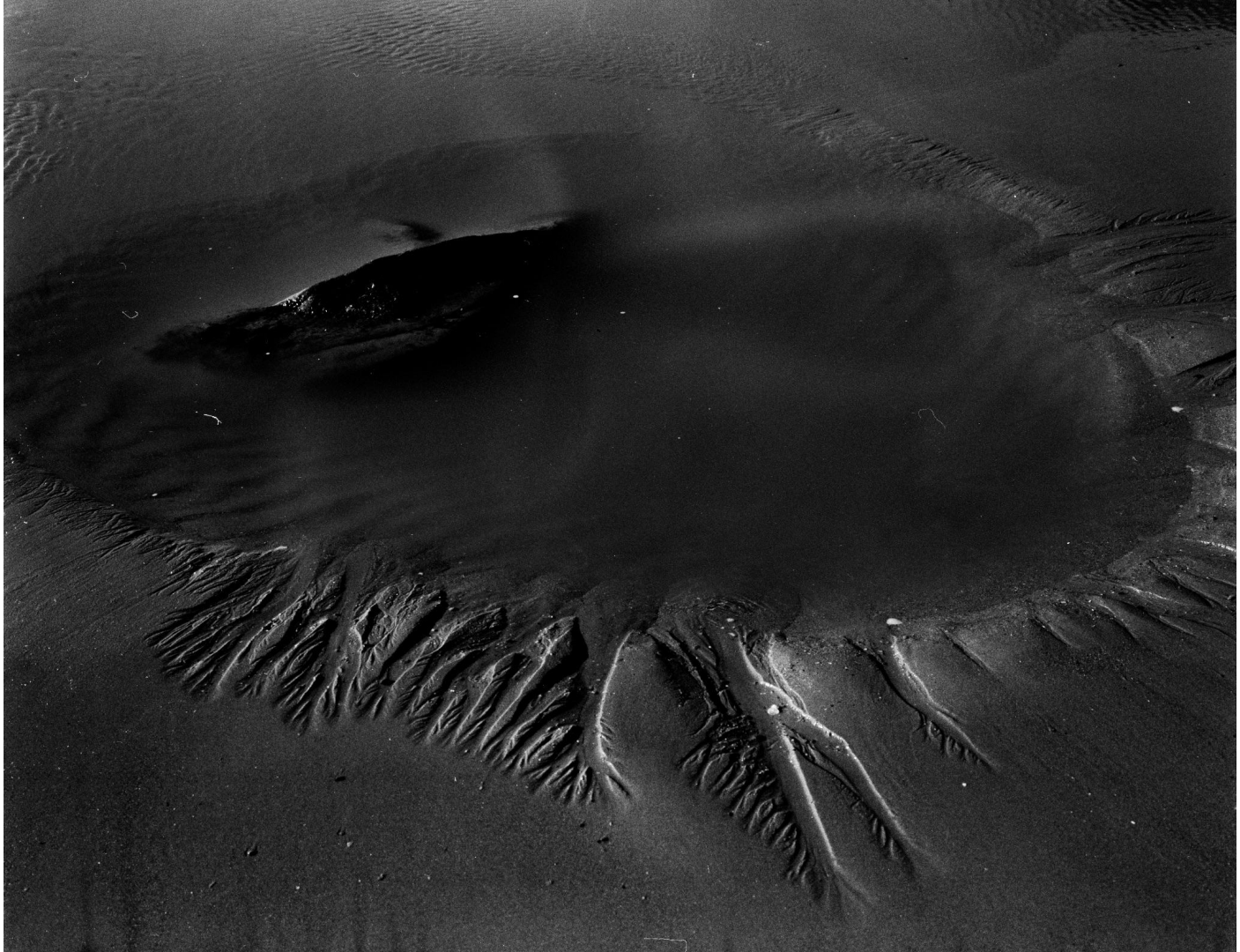












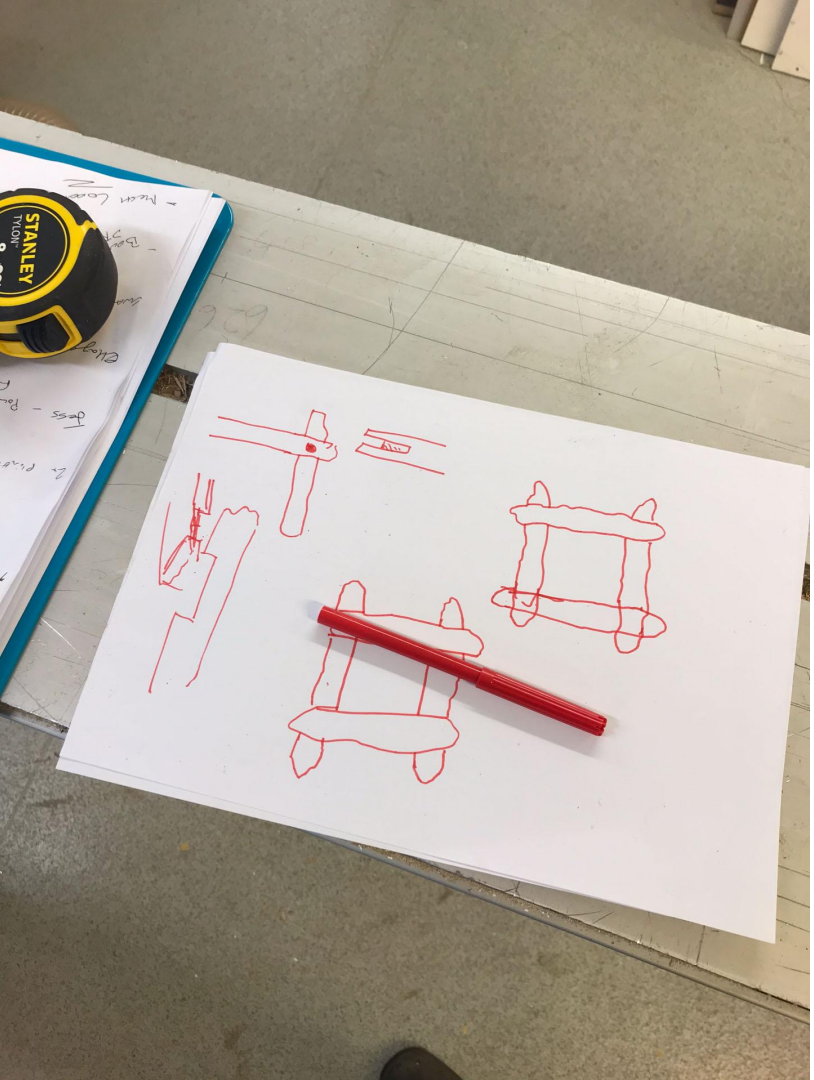


I have decided to build my own frames for the making of this project, I want the frames to contextualize the work. I went to the beach and collected driftwood to make the frames out of.





The idea for the frames was based on this sign, a simple design, with latch joints and the wood wasn't finished which makes it feel rough and natural.



First drawing of my idea for the frames, Make a lap joint for the frames to hang over each other. I also wanted to leave the ends raw for it to feel simple and natural.



Cutting wood with Dan, the wood was in really good shape


Fire action
LEV 85



First frame finished, I really like how it came out, to me it feels like i am looking at something that is well make and simply built. It flows and I believe it will flow with the work I made

Another frame





Some photos of the things I am looking for while shooting photos, trees, textures in bark, the way the sea reflects through a cave, rocks… etc

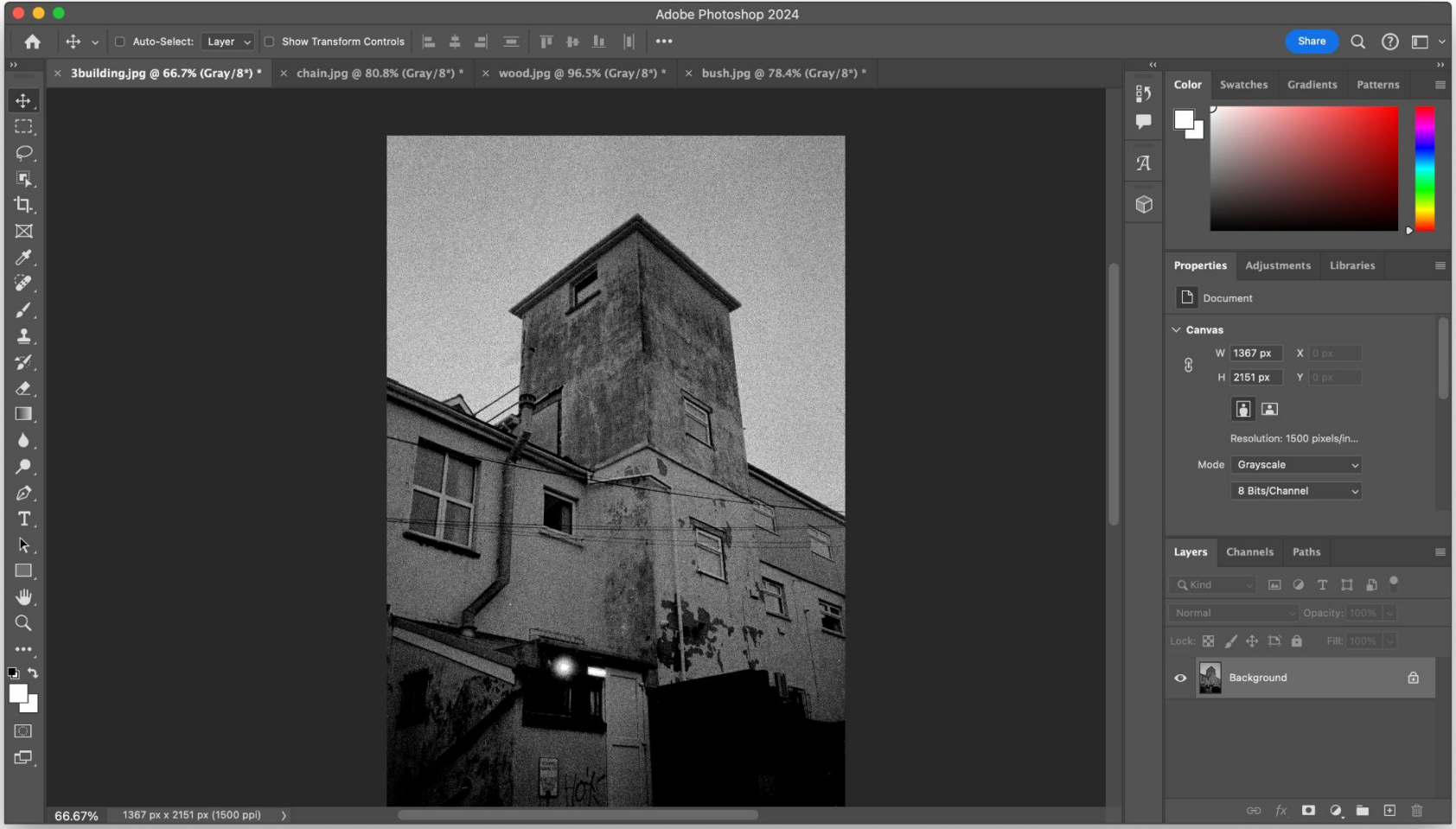




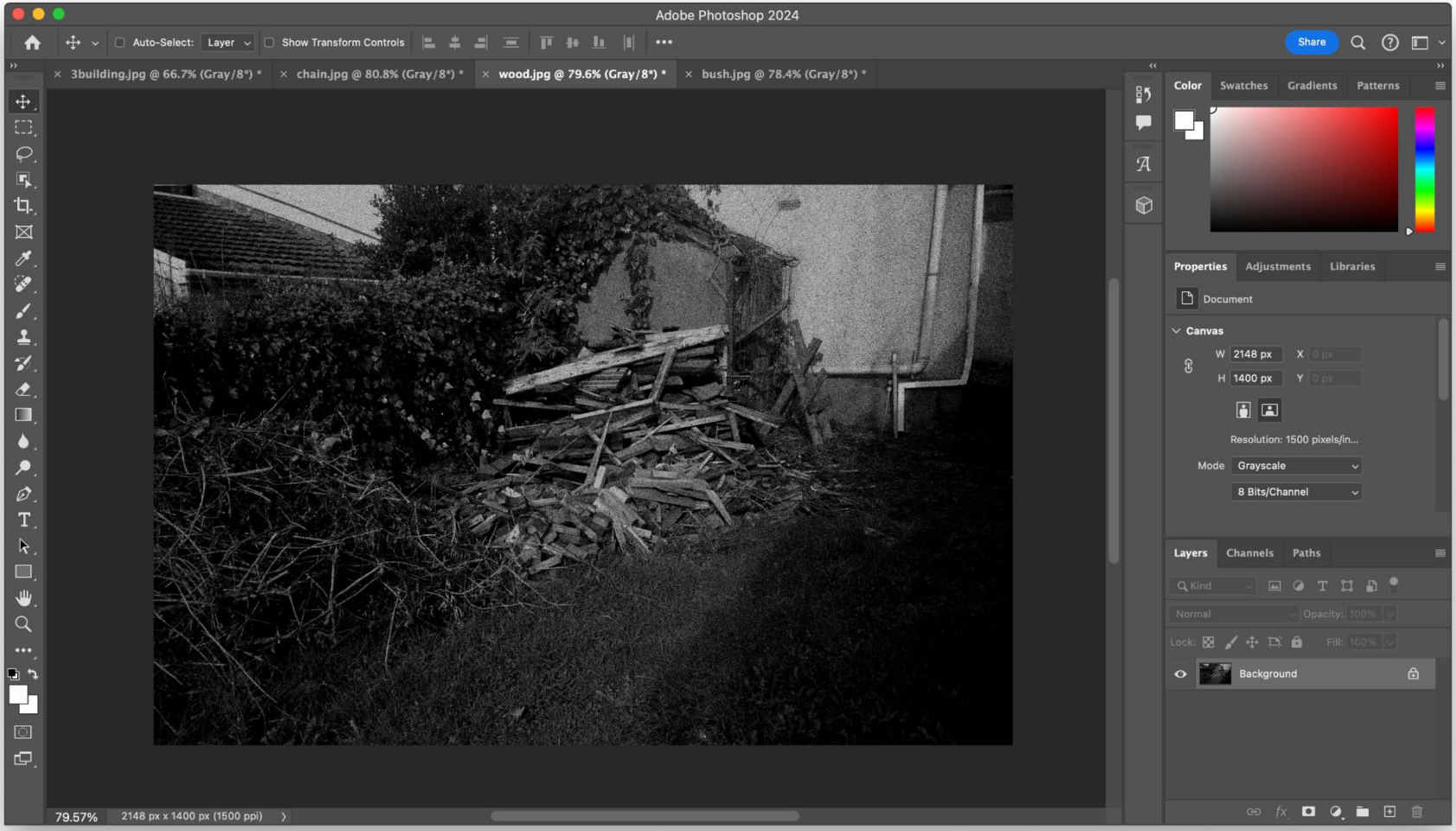


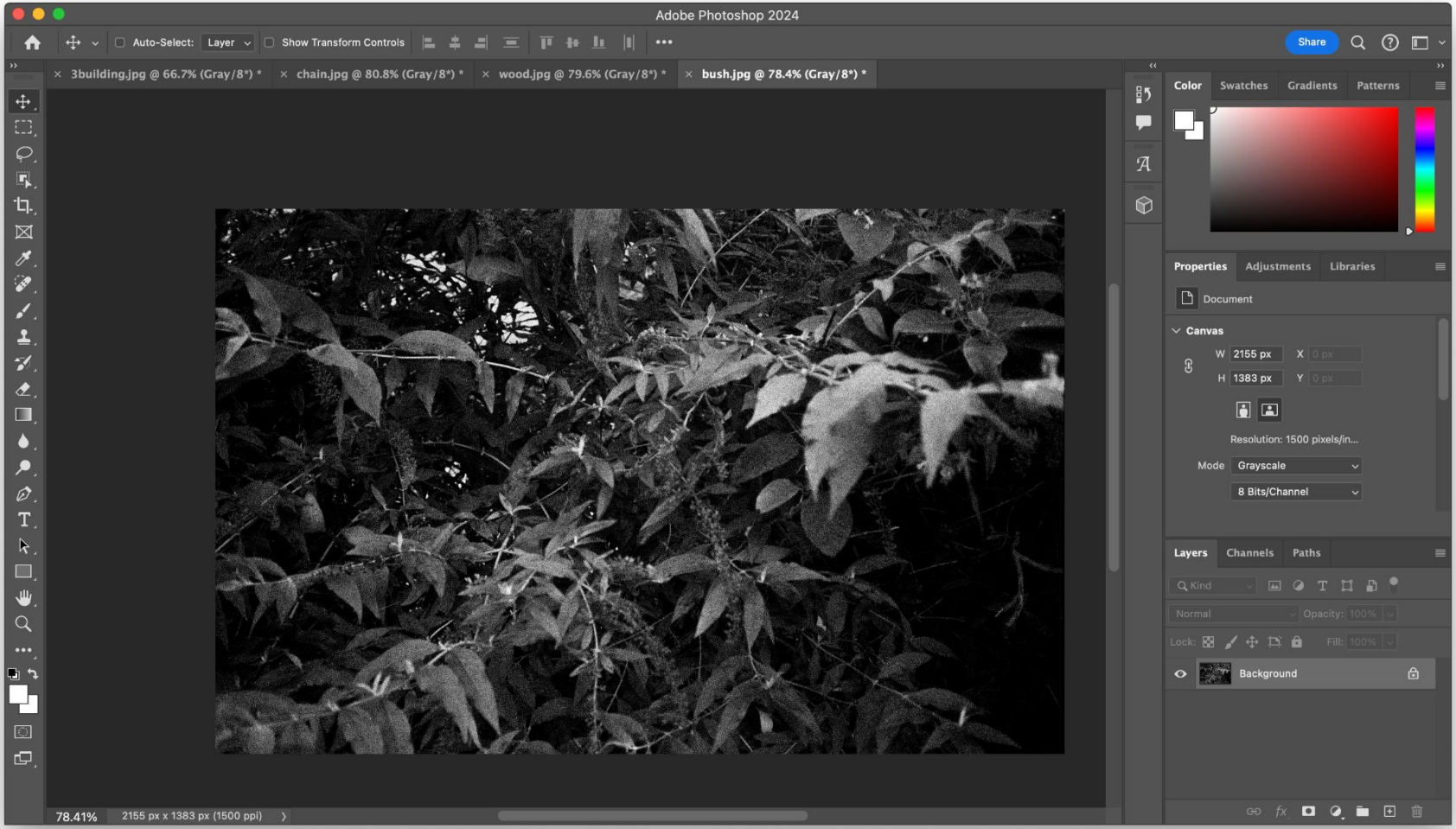
Making work for a collective, curb collective

Making work for a uni based collective, curb collective. Third years are putting on a exhibition and I'm going to put work in it. The theme of the exhibition is based on making work around the city, streets and urban spaces. The photos are from a psychogeography project walking around alleys in swansea. I shot the photos with a point and shoot yashica then i edited them, brought the grain up and adjusted the contrast


Adobe Photoshop 2024
Auto-Select:
Layer
Show Transform Controls
Share
3building.jpg @ 66.7% (Gray/8*) *
chain.jpg @ 80.8% (Gray/8*) *
wood.jpg @ 96.5% (Gray/8*) *
bush.jpg @ 78.4% (Gray/8*) *
Color
Swatches
Gradients
Patterns
Properties
Adjustments
Libraries
Document
Canvas
W 1367 px
H 2151 px
X 0 px
Y 0 px
Resolution: 1500 pixels/in...
Mode Grayscale
8 Bits/Channel
Layers
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
Background
66.67%
1367 px x 2151 px (1500 ppi)




Adobe Photoshop 2024
Auto-Select:
Layer
Show Transform Controls
Share
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chain.jpg @ 80.8% (Gray/8*) *
wood.jpg @ 79.6% (Gray/8*) *
bush.jpg @ 78.4% (Gray/8*) *
Color
Swatches
Gradients
Patterns
Properties
Adjustments
Libraries
Document
Canvas
W 2148 px
H 1400 px
X 0 px
Y 0 px
Resolution: 1500 pixels/in...
Mode Grayscale
8 Bits/Channel
Layers
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
Background
79.57%
2148 px x 1400 px (1500 ppi)


Adobe Photoshop 2024
Auto-Select:
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Show Transform Controls
Share
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chain.jpg @ 80.8% (Gray/8*) *
wood.jpg @ 79.6% (Gray/8*) *
bush.jpg @ 78.4% (Gray/8*) *
Color
Swatches
Gradients
Patterns
Properties
Adjustments
Libraries
Document
Canvas
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H 1383 px
X 0 px
Y 0 px
Resolution: 1500 pixels/in...
Mode Grayscale
8 Bits/Channel
Layers
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Paths
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Lock:
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Background
78.41%
2155 px x 1383 px (1500 ppi)

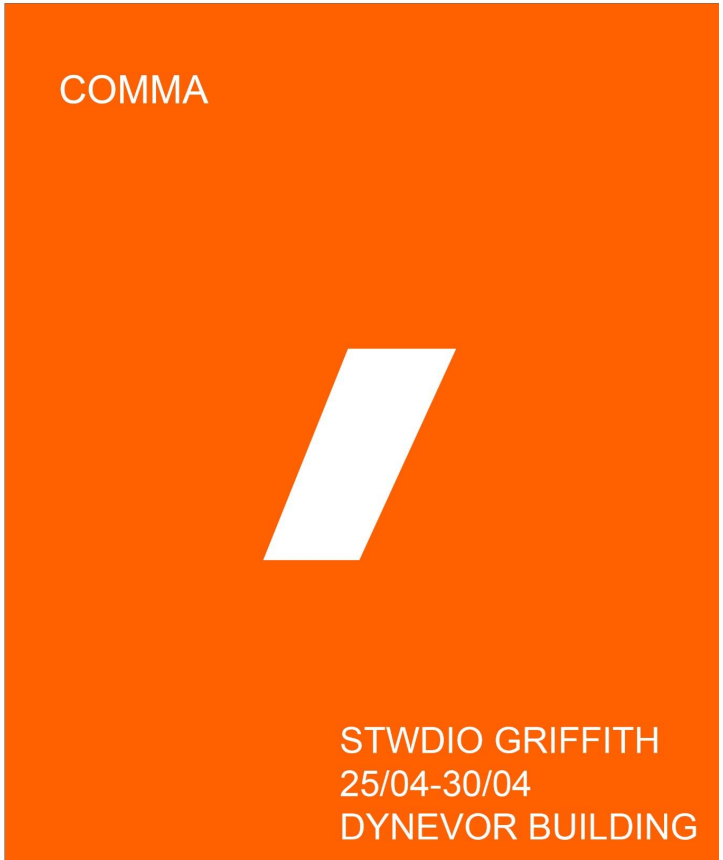






Poster design for exhibition

In making these posters I wanted to make a simple and eye catching design. I put the comma in the middle to draw the viewer's attention to it. I think the clean design works and the option of varying templates .



FINE ART &
PHOTOGRAPHY
SECOND YEAR EXHIBITION

COMMA



STWDIO GRIFFITH
25/04-30/04
DYNEVOR BUILDING

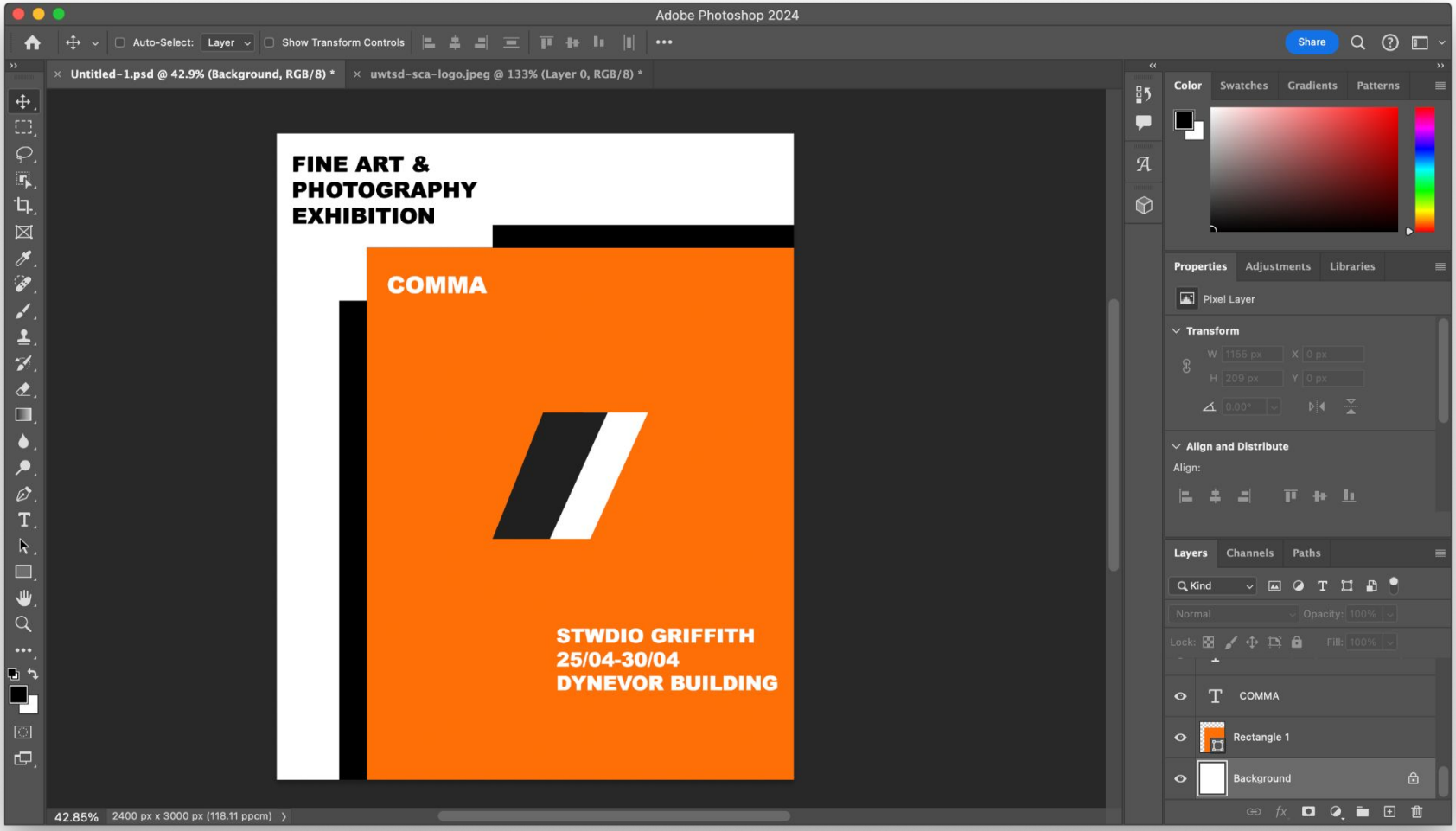
FINE ART &
PHOTOGRAPHY
SECOND YEAR EXHIBITION

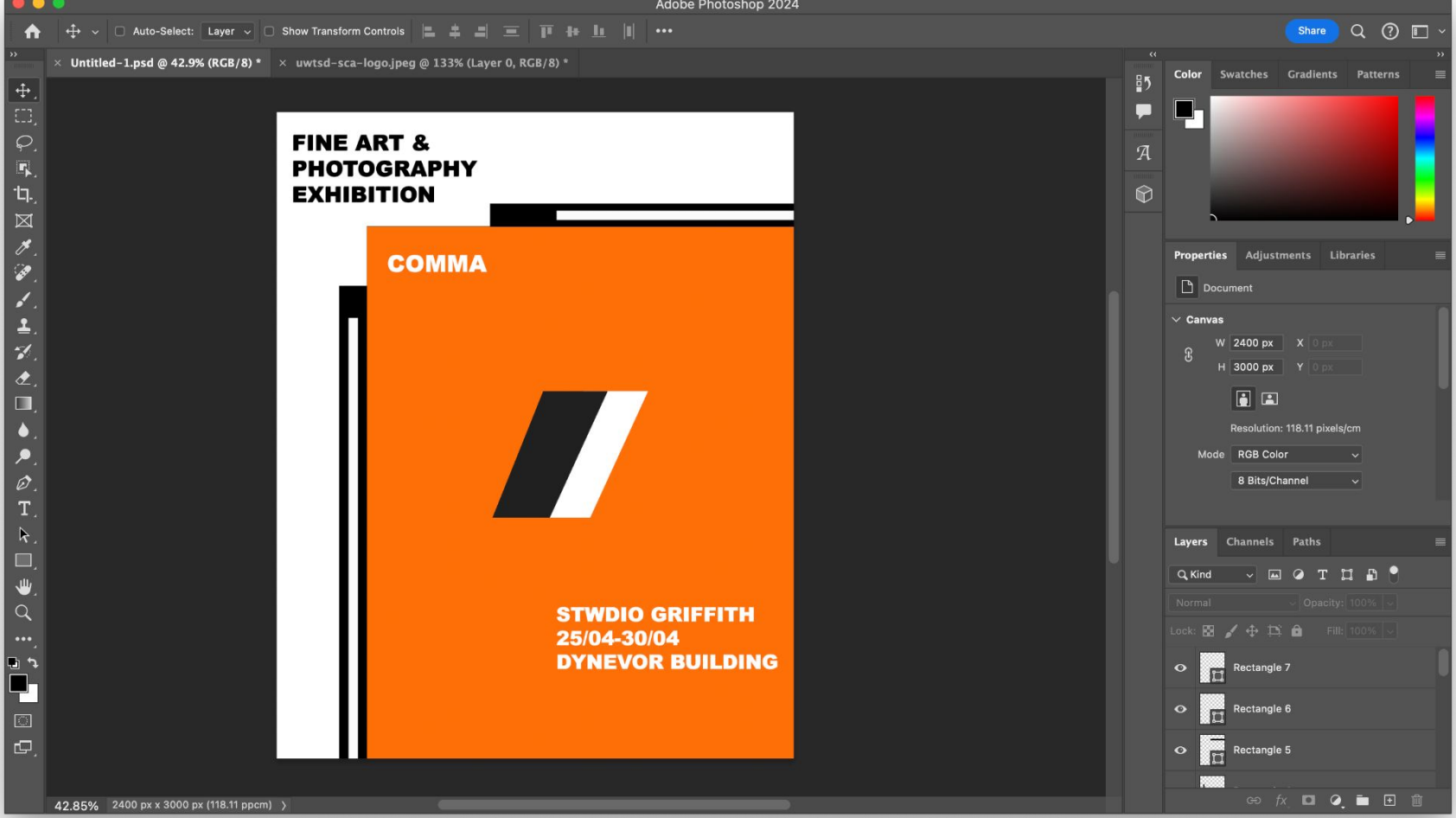
COMMA



STWDIO GRIFFITH
25/04-30/04
DYNEVOR BUILDING


FINE ART &
PHOTOGRAPHY
SECOND YEAR EXHIBITION
COMMA
STWDIO GRIFFIT
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DYNEVOR BUIL
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SECOND YEAR EXHIBITION
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STWDIO GRIFFITH
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SECOND YEAR EXHIBITION
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STWDIO GRIFFITH
25/04-30/04
DYNEVOR BUILDING

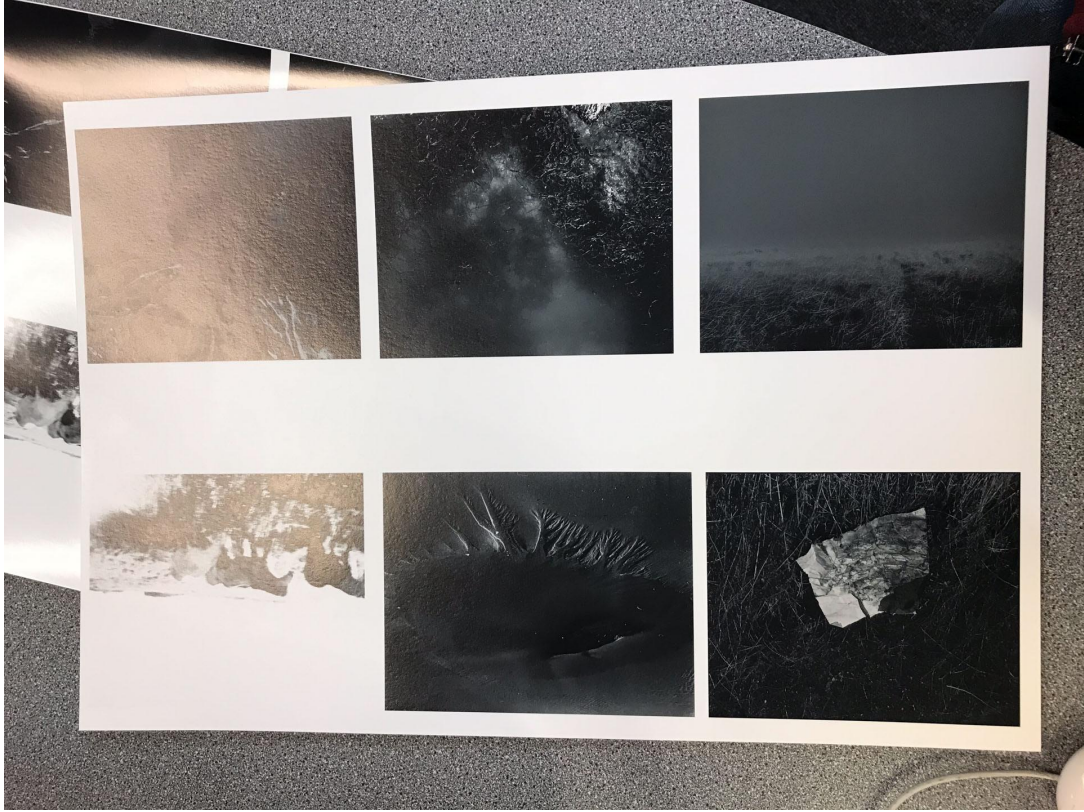

Adobe Photoshop 2024
Auto-Select:
Layer
Show Transform Controls
Share
Untitled-1.psd @ 42.9% (Background, RGB/8) *
uwtsd-sca-logo.jpeg @ 133% (Layer 0, RGB/8) *
FINE ART &
PHOTOGRAPHY
EXHIBITION
COMMA
STWDIO GRIFFITH
25/04-30/04
DYNEVOR BUILDING
Color
Swatches
Gradients
Patterns
Properties
Adjustments
Libraries
Pixel Layer
Transform
Align and Distribute
Align:
Layers
Channels
Paths
Kind
Normal
Opacity:
Lock:
Fill:
COMMA
Rectangle 1
Background
42.85%
2400 px x 3000 px (118.11 ppcm)

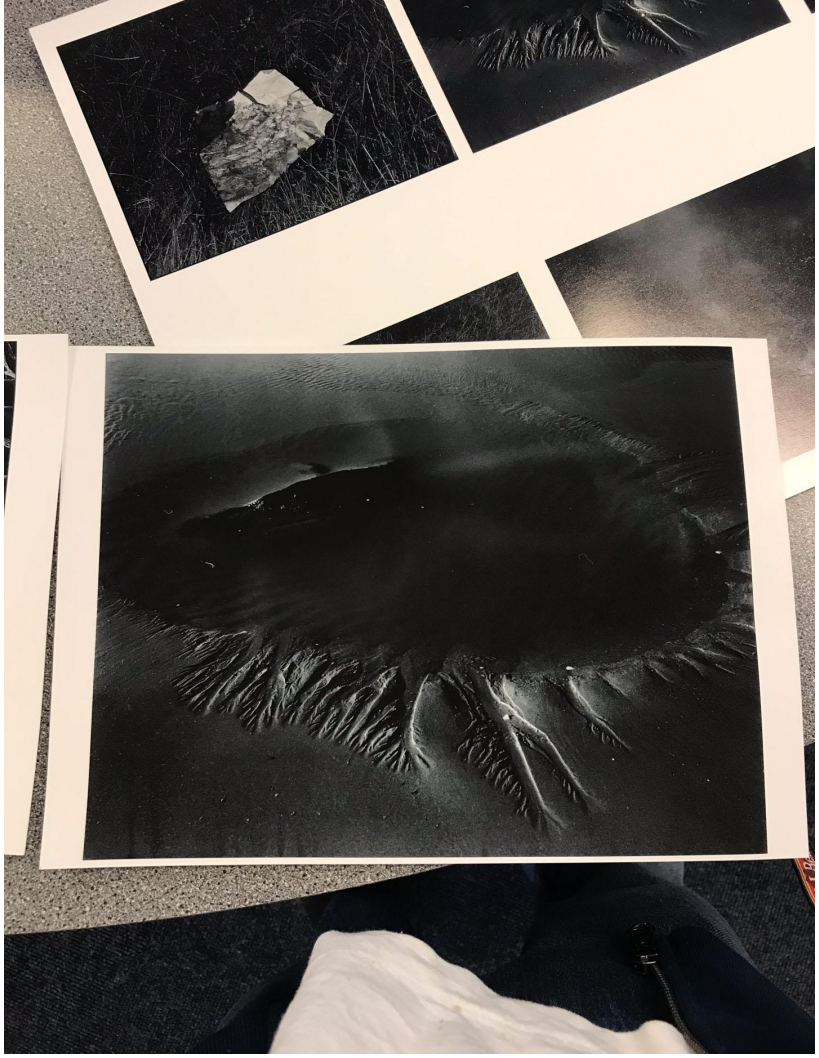

Adobe Photoshop 2024
Auto-Select:
Layer
Show Transform Controls
Share
Untitled-1.psd @ 42.9% (RGB/8) *
uwtsd-sca-logo.jpeg @ 133% (Layer 0, RGB/8) *
FINE ART &
PHOTOGRAPHY
EXHIBITION
COMMA
STWDIO GRIFFITH
25/04-30/04
DYNEVOR BUILDING
Color
Swatches
Gradients
Patterns
Properties
Adjustments
Libraries
Document
Canvas
W 2400 px
H 3000 px
Resolution: 118.11 pixels/cm
Mode RGB Color
8 Bits/Channel
Layers
Channels
Paths
Kind
Normal
Opacity: 100%
Lock:
Fill: 100%
Rectangle 7
Rectangle 6
Rectangle 5
42.85%
2400 px x 3000 px (118.11 ppcm)

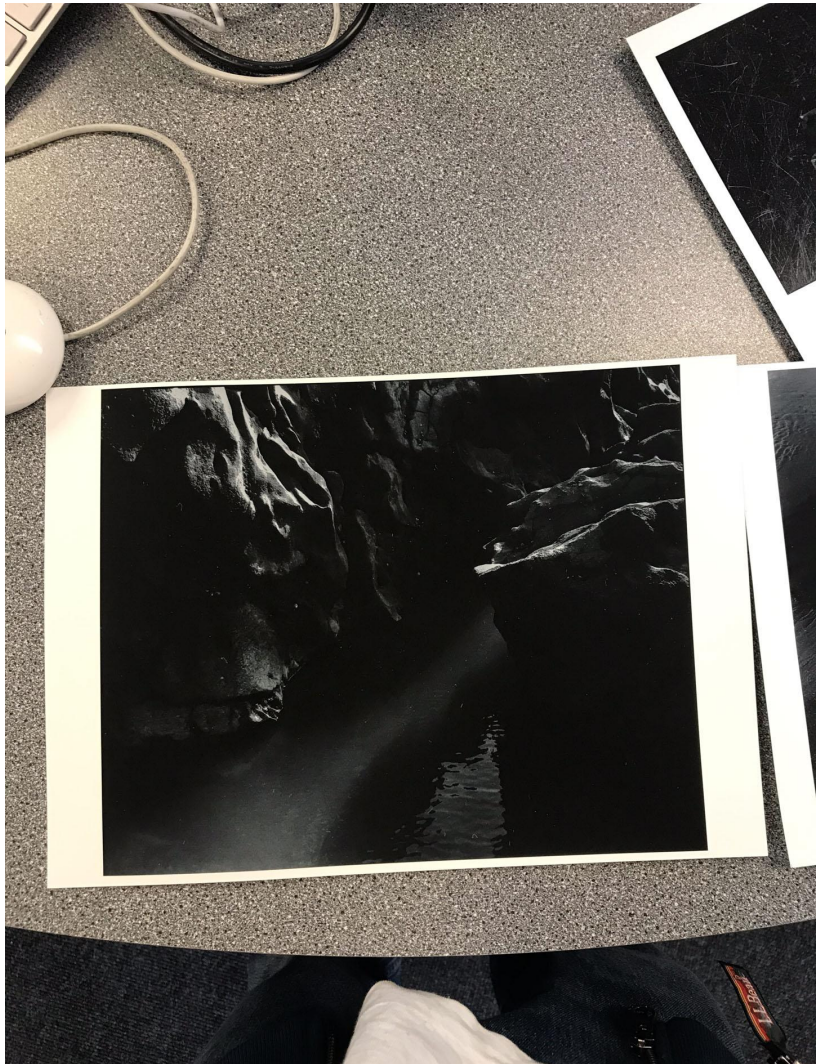
I added other elements to the posters in a attempt to add depth to the poster and make it more visually striking



Test printing with daf to see what paper the photos work best with. We ended up deciding a matt paper would work best to pick up all the depth within the photos





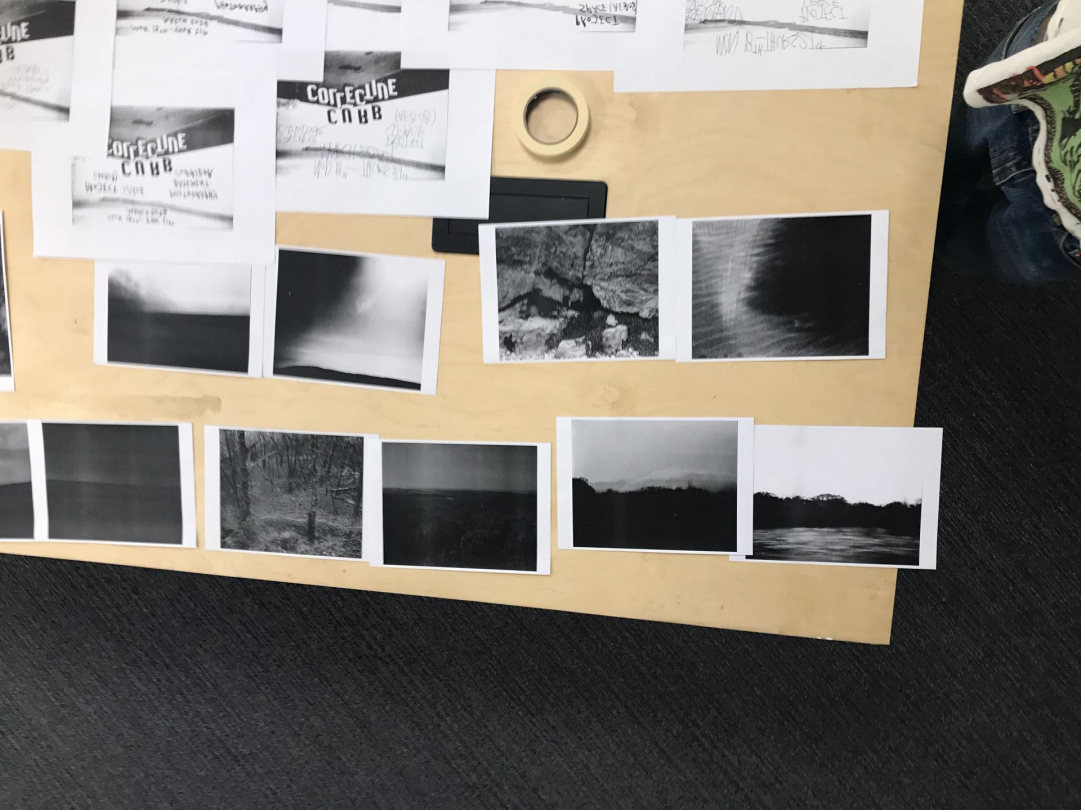


Printing all photos to consider the layout and arrangement of the photos for my book

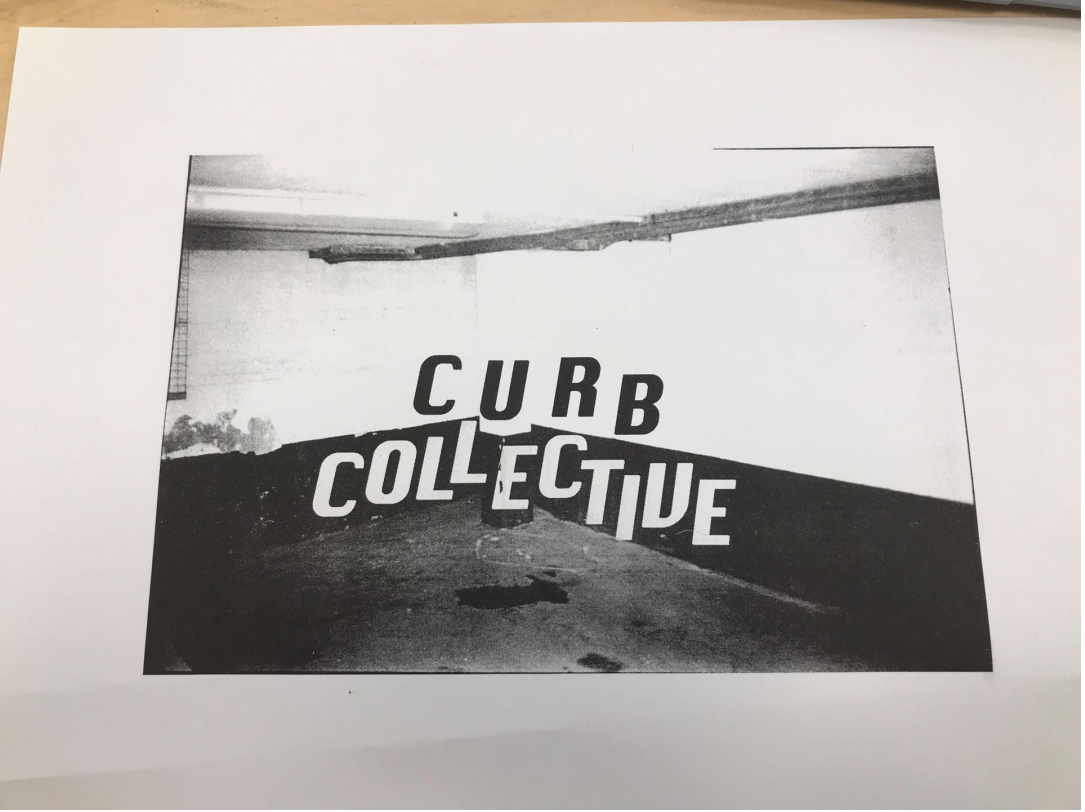





CURB
COLLECTIVE
CURB
COLLECTIVE



Feels good doing this process, I can see how many photos I actually have, its alot more than i thought and it allows me to see what work works well together and what doesnt.

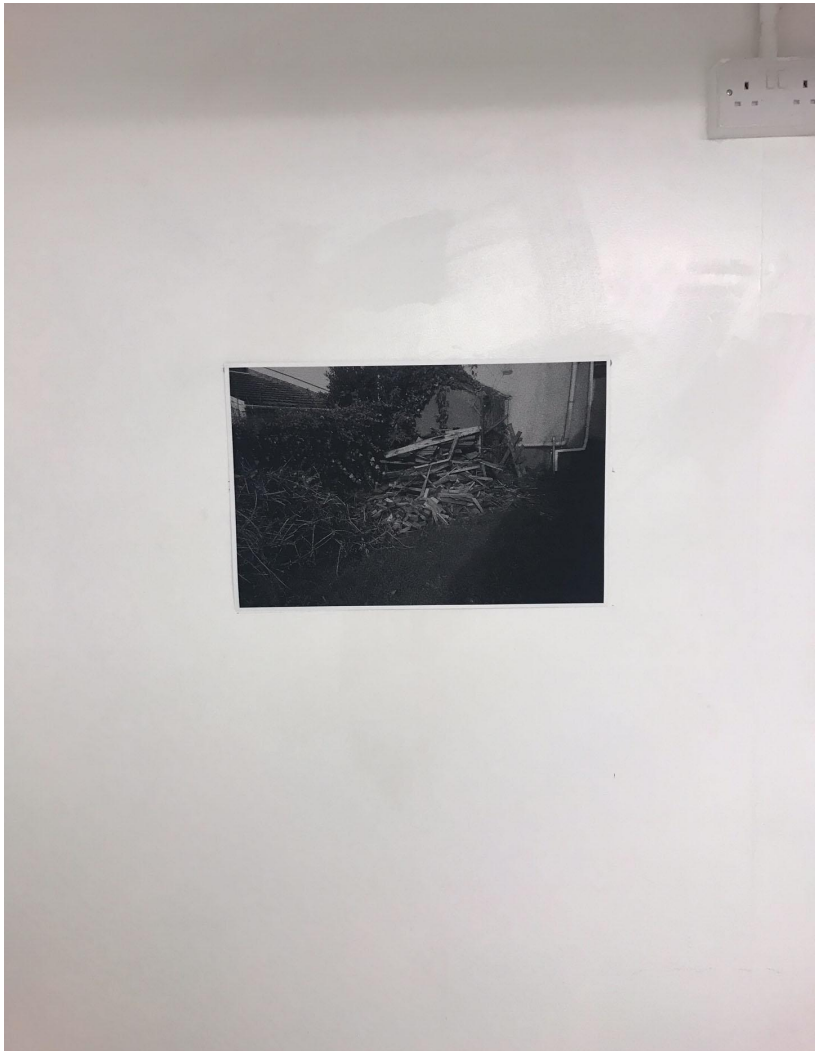


Designing photos for curb collective, want to make it feel raw to we wrote all the information about the event by hand on the posters and kept to borders on the posters because it felt right.



Printing work for the exhibition, the work works well alongside the other work in the exhibition and flows.





Testing where photos will go in gallery and how all the work sits together. I decided to hang the work with nails in the wall, the exhibition idea was to go against the normal idea of a white walled gallery. I think this idea works in that context, but I think it almost seems like work being hung by nails is becoming over done and it loses a lot of the meaning it had.







Photos of how the exhibition looked in the end, I think all the work worked well together. I really enjoyed this process, It made me think about the subtle intricacies of work and how its shown, I also think it's interesting how much easier work is to do as a group, tasks feel less daunting and much easier to achieve when there is a collective idea.





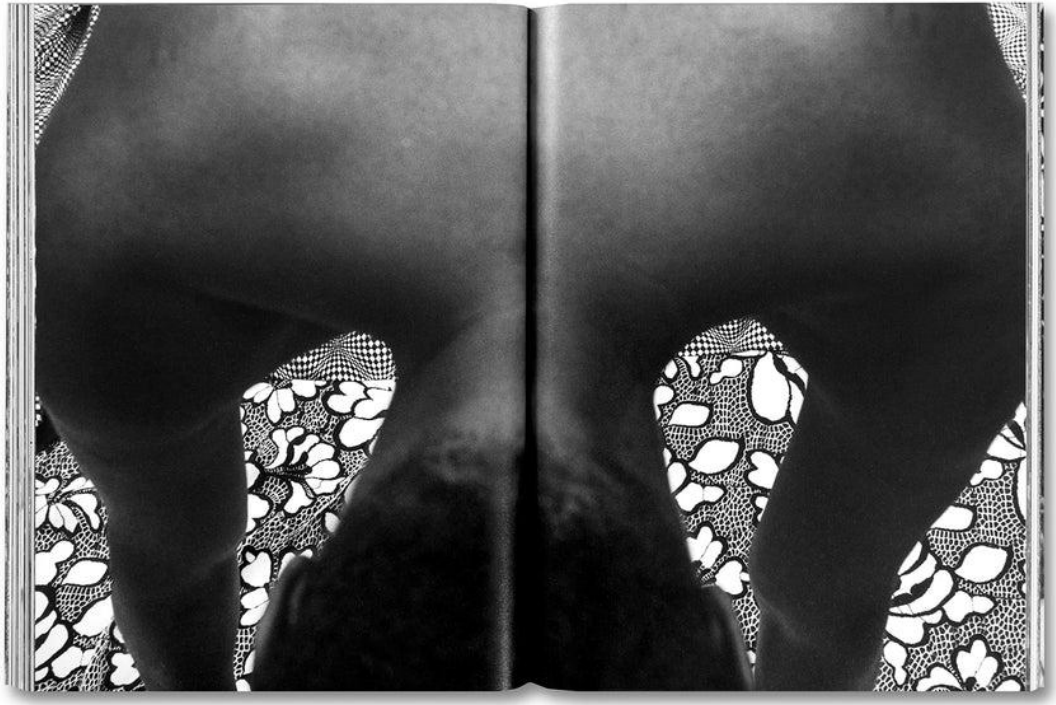


Portraits from 5x4 workshop

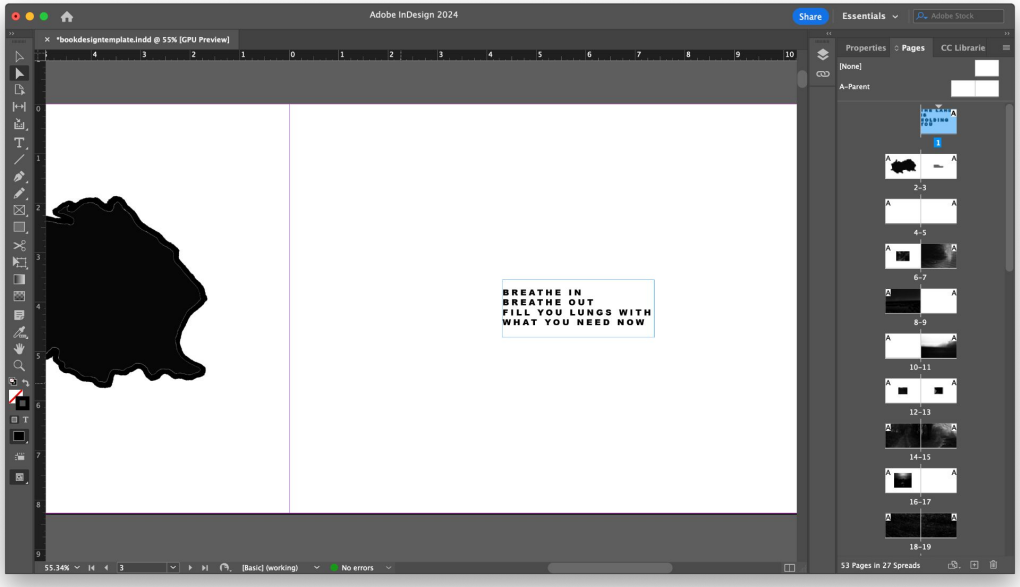
lick of tongue, rub of finger, on soft wound



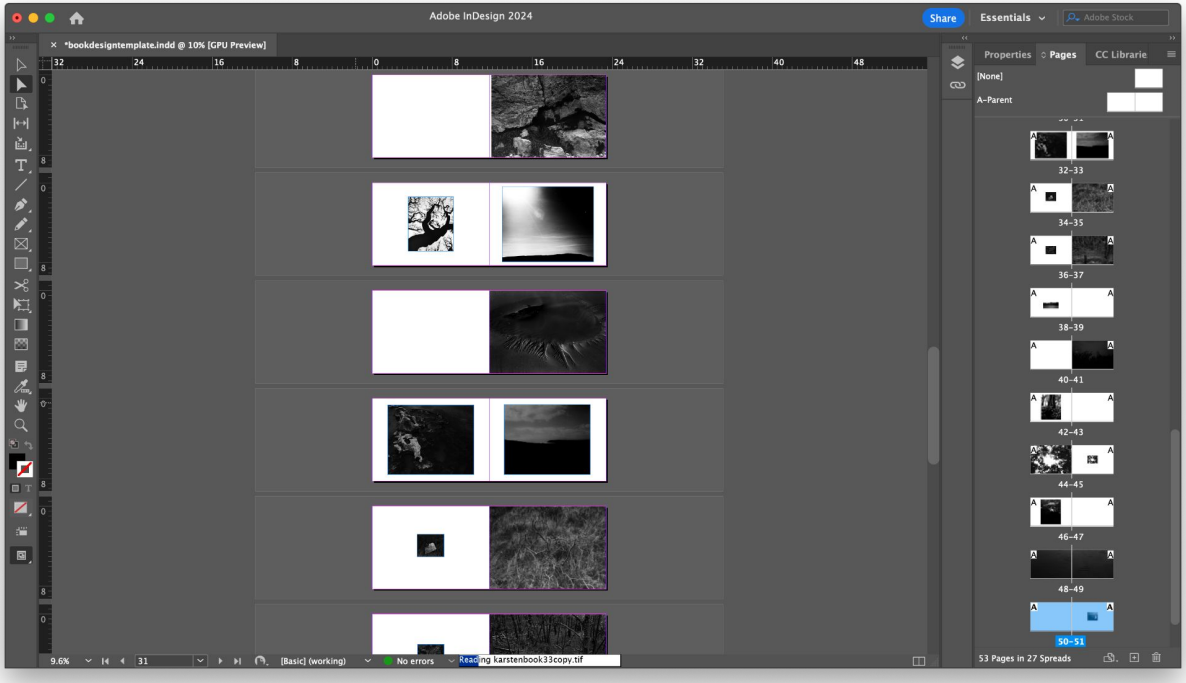
Keisha Scarville has spent much of her life tracing routes of movement between the Caribbean and America in order to investigate her own lineage. Attempting to understand how notions of belonging and identity are formed and structured, her image-making practice visualises the latent narratives inscribed within the thresholds of memory across generations.



Screenshots from the making of my book in indesign. I have really enjoyed the process of making this book. I have found a lot of value in making work in this way, the sequencing of images has been a fun process. It has also impacted what I shoot photos of because as I put the work into the book format it makes me consider what images work and what don't in the context of the other work as well as the larger theme of the work.



In making this I have been doing two page spreads, smaller photos, lager and full bleed photos. I have done this to make the work more dynamic inside the book as well as allow for the work space to breathe and give gaps in what the viewer sees rather than endless images.



Adobe InDesign 2024

Share

Essentials

Adobe Stock

*bookdesigntemplate.indd @ 21% [GPU Preview]

THE LAND
IS
HOLDING
YOU



Properties | Pages | CC Librarie

[None]

A–Parent

1

2–3

4–5

6–7

8–9

10–11

12–13

14–15

16–17

18–19

53 Pages in 27 Spreads

21.46%

3

[Basic] (working)

No errors

Adobe InDesign 2024

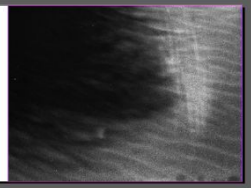
Share | Advanced | prop

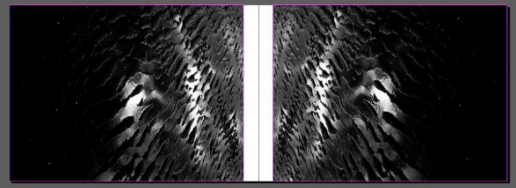
X: -19.2 in | W: | Y: 10.1465 in | H: | 1 pt | 100% | 0.1667 in

*bookdesigntemplate.indd @ 10% [GPU Preview]











Pages
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Object Styles
Paragraph Styles
Character Styles

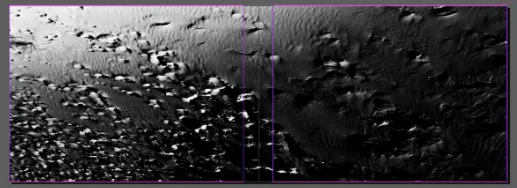
10.16% | 7 | [Basic] (working) | No errors

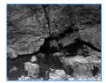
Adobe InDesign 2024

Share | Advanced | prop

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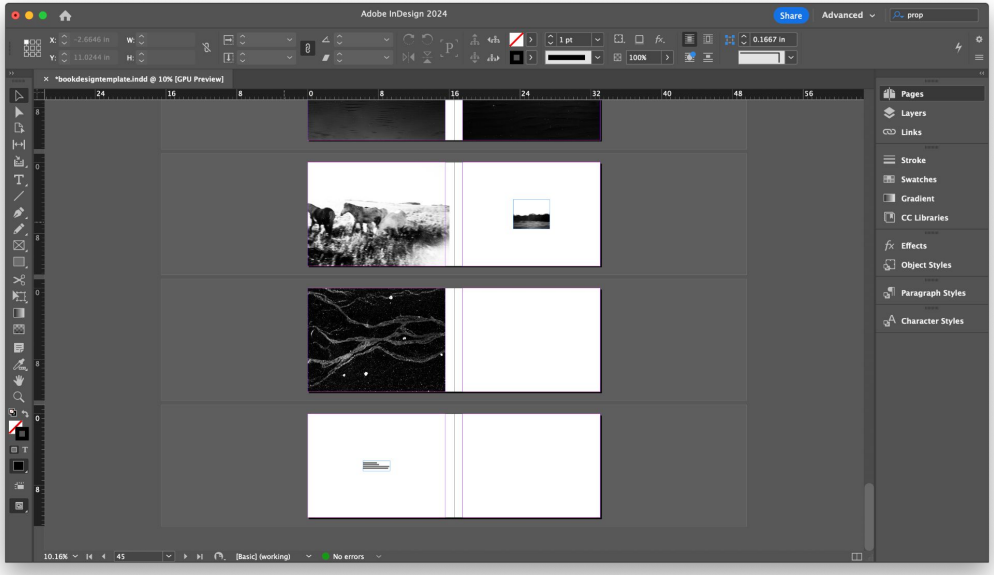




Pages
Layers
Links
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Effects
Object Styles
Paragraph Styles
Character Styles

10.16% | 25 | [Basic] (working) | No errors

I have also decided to print this work on A3 paper to allow for each image to have plenty of space and size. All the photos were taken with a medium format 6x7 camera so all the photos have lots of depth and detail and I believe making the photos bigger works.



Research into abstract expressionist art. I'm not sure why but over the last couple weeks i have been looking at loads of abstract expressionist art. It's such eye catching work. There is so much movement and the works feel alive, no matter who the artist is the works feel moving.

Lee Krasner

The movement within the shapes and colors in this particular work are inspiring to me. The colors all balance so well but none of them feel flat they all feel alive. I see trees and flowers but I also just see abstract shapes that somehow work together.



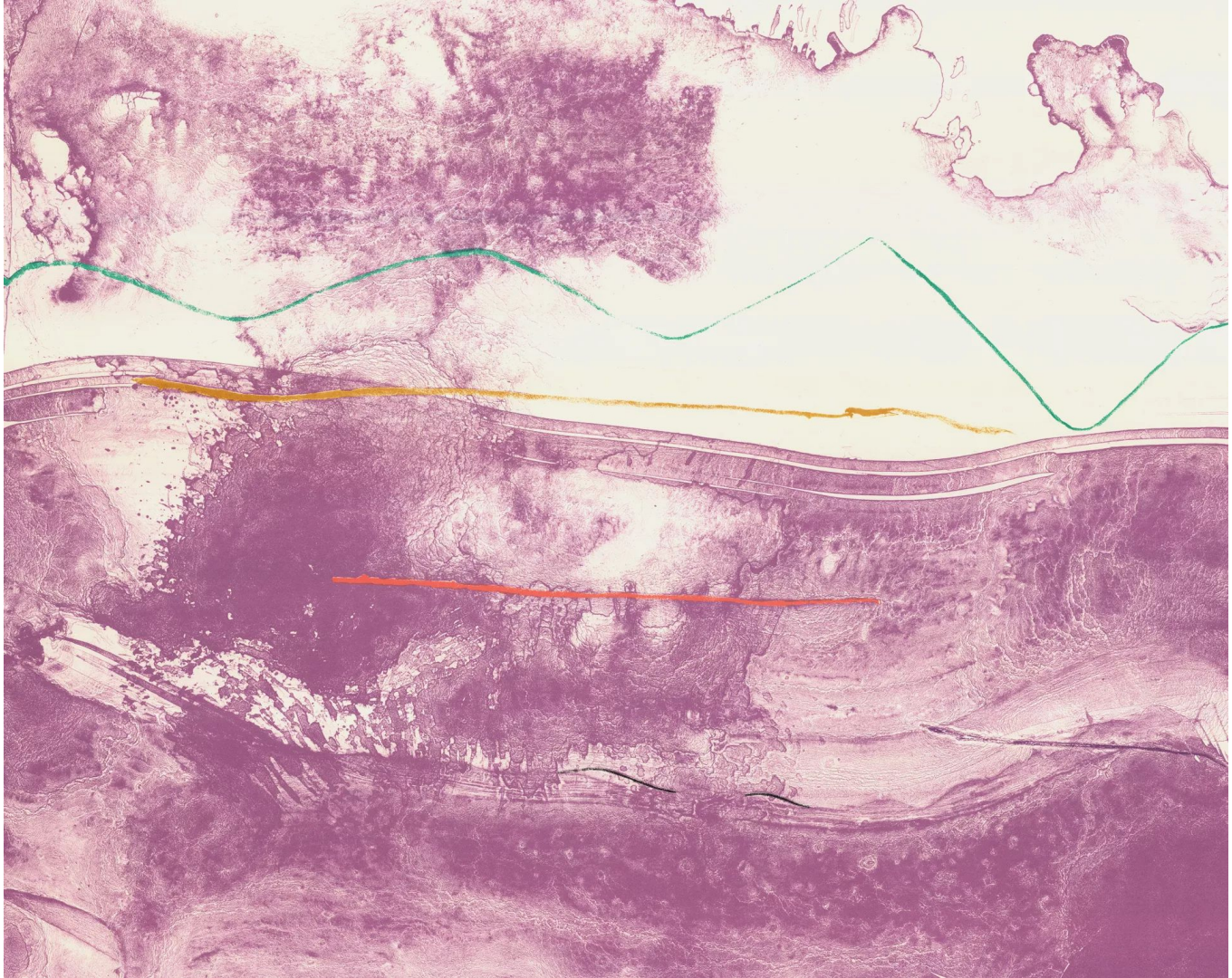
Helen Frankenthaler

I am really interested in Frankenthaler's work, she would use huge sheets of unprimed canvas and diluted acrylic paints then she would pour the colors onto the canvas and move it to get different textures and movement. I like this work because of how simple it is and how natural it feels.









Plan for frankenthaler style painting… get a huge unprimed canvas and tape off certain parts of it to make boxes of paintings within larger painting and use multiple different colors in the making of it

Willem de Kooning

Kooning was a artist who mainly painted with large amounts oil paints with varying dilutions as with some other mediums mixed in to give each paint different opacity and texture. The works he made would often take years to make and by the time final paintings were done they would have endless layers which to me is why the paintings have some much movement and feel so striking. I find the works hard to look away from.



Mark Rothko



Camera Raw 16.2

Untitled-1.psd



Color

Effects

Texture 0

Clarity 0

Dehaze 0

Vignette 0

Grain 0

Curve

Color Mixer

Color Grading

Detail

Optics

Lens Blur Early Access

Calibration

Fit (35.9%) 30%

Cancel OK



Adobe Photoshop 2024

Feather: 0 px | Anti-alias | Select and Mask... | Share

Untitled-1.psd @ 12.1% (Layer 16 Frame, RGB/8) *



Color | Swatches | Gradients | Patterns

Properties | Adjustments | Libraries

Pixel Layer

Transform

W 5388 px X 1054 px

H 1685 px Y 6367 px

0.00°

Align and Distribute

Align:

Layers | Channels | Paths

Kind

Normal | Opacity: 100%

Lock: | Fill: 100%

Layer 4

Layer 16 Frame

Layer 3

Layer 1

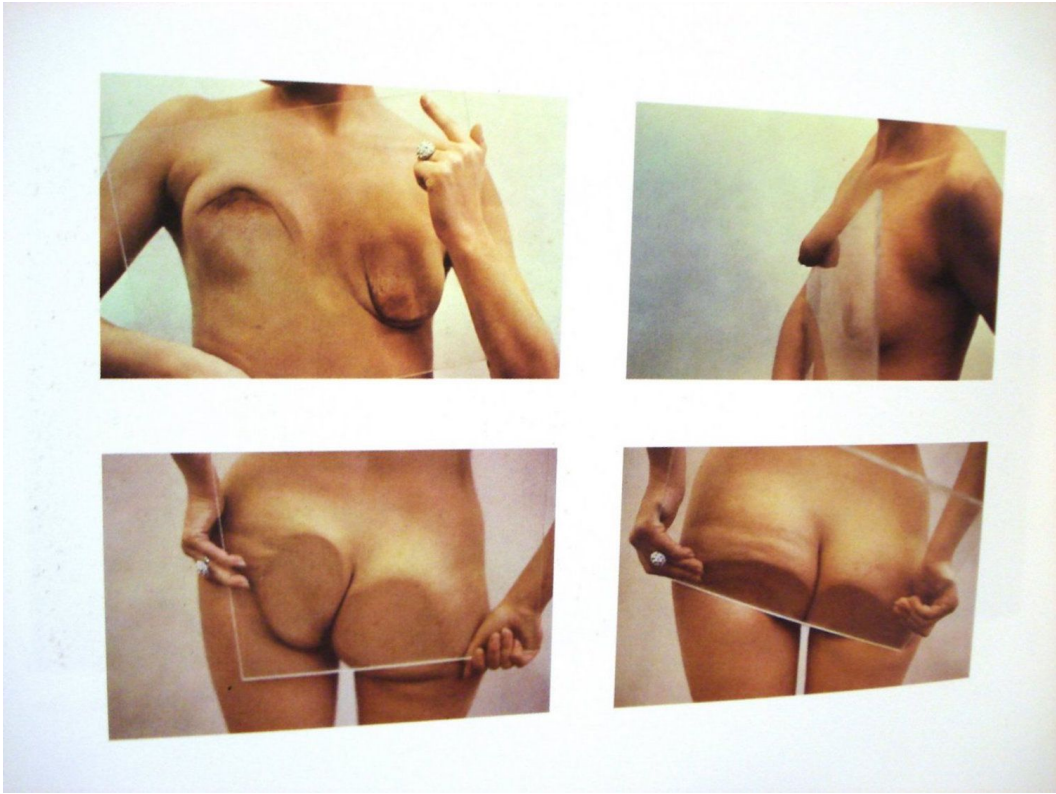
12.11% 10579 px x 8876 px (299.999 ppi)

Ana Mendieta

Cuban American artist who made really interesting sculptures and land art interventions. Born in Cuba and had to flea, moved around in the Midwest of the us living in foster homes. Mendieta distorted her body and face in many of her early performances and photographs, challenging female beauty standards and the male gaze.

Death of a artist podcast ana mendieta anatomy of a fall

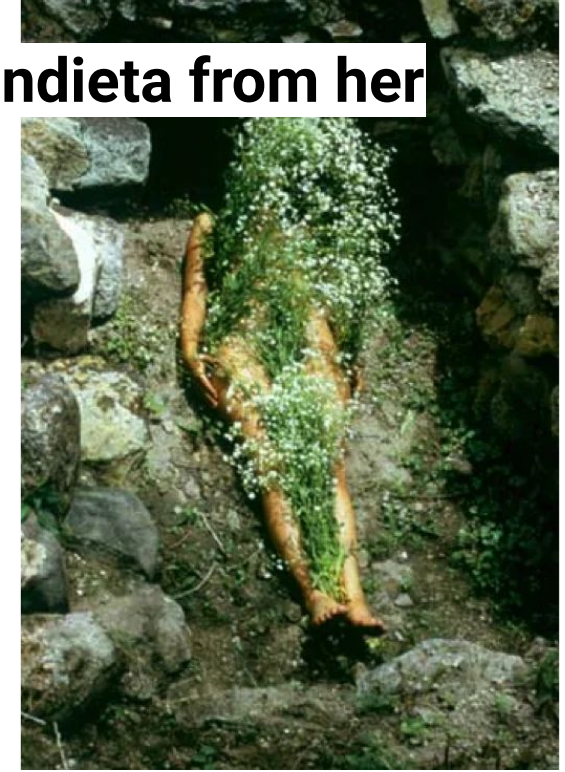
Ana Mendieta - Untitled (Glass on Body Imprints), 1972



"Tree Of Life" and "Image From Yagul" by Ana Mendieta from her Silueta series, Body Art, 1973–77

, Mendieta wrote: "My art is grounded on the belief in one universal energy which runs through everything - from insect to man, from man to spectre, from spectre to plant, from plant to galaxy." Her performances can be seen as an interaction with nature that renders this universal, shared energy palpable





Ana Mendieta - Anima Silueta De Cohetes (Firework Piece), 1976

Her works visually are amazing, they feel very alive and energetic. I think photographically they work really well, the way this was documented allows the work to be timeless

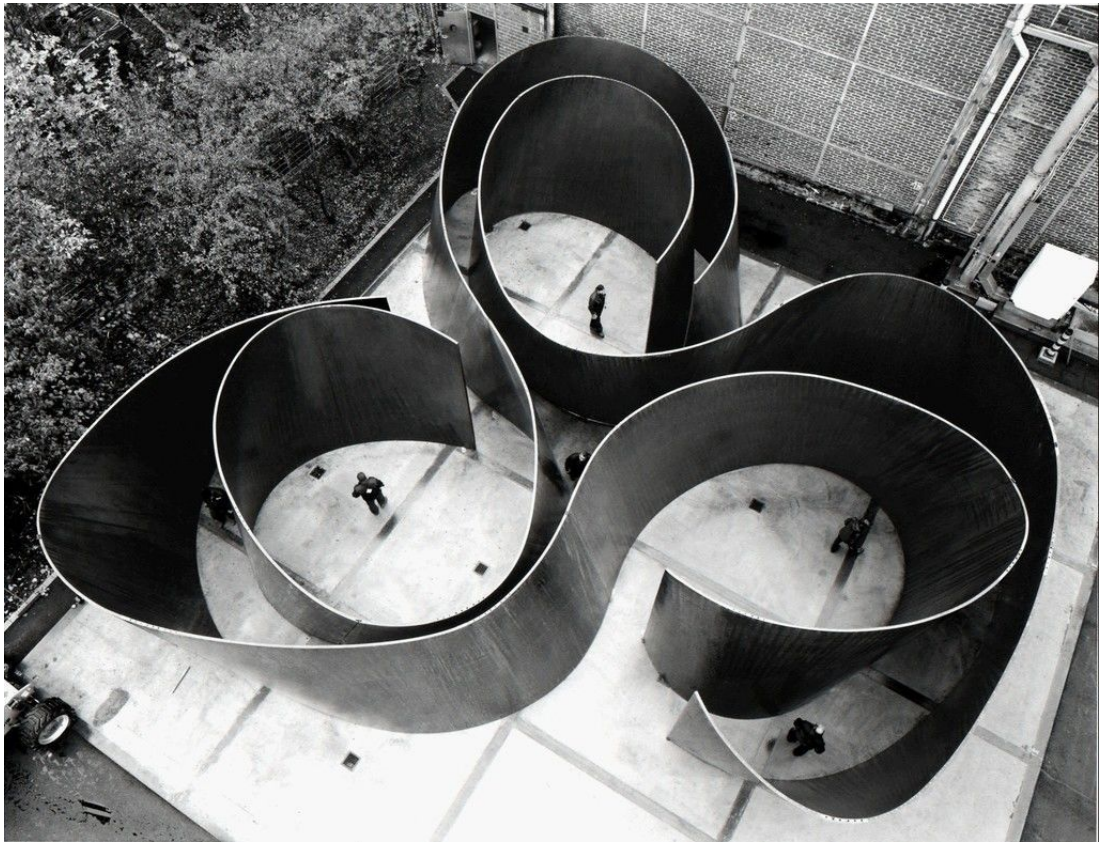


Really interesting form of land art and intervention with the land

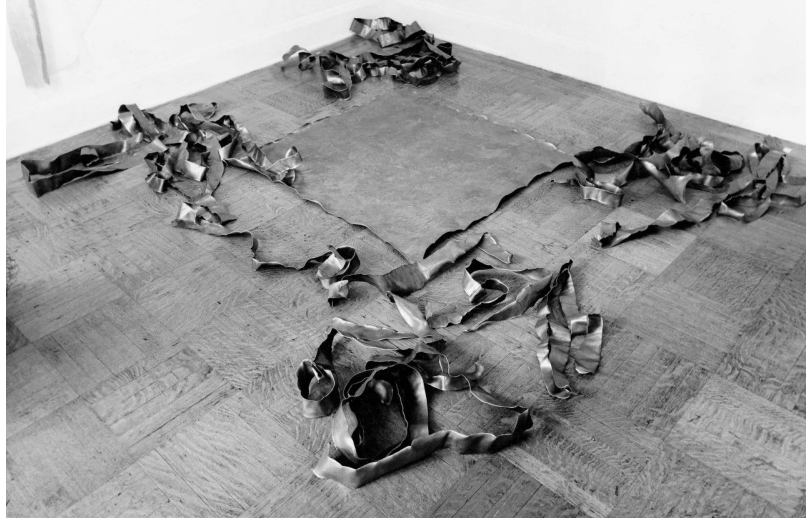


Richard Serra

https://www.youtube.com/watch?v=ra0L_53uUbY







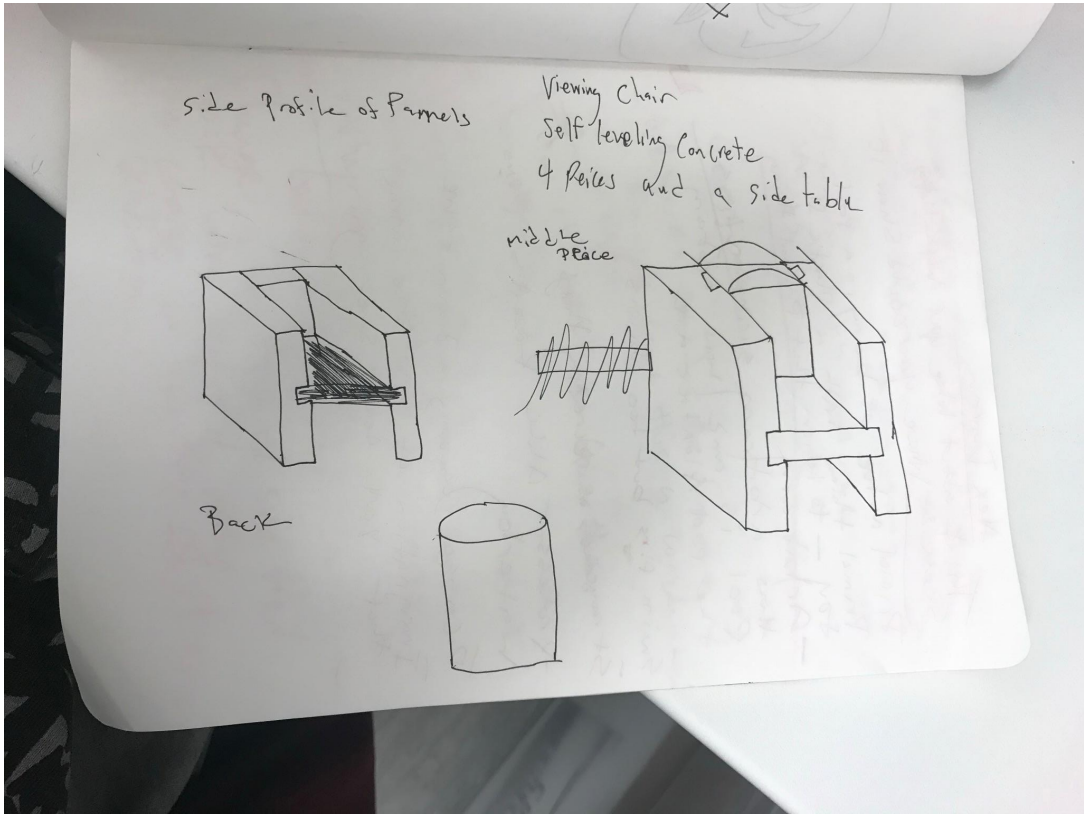
Carl Andre

https://www.youtube.com/watch?v=JLgwSgWpkpk

Sculptures artist, makes work on site and makes work where the parts aren't fixed and can be easily taken apart



Interest in making minimalist sculpture



Warhol changed how we see consumerism

Difficulty with photography is its ability to depict the world so accurately painting became free when photography emerged because it no longer has the responsibility to depict the world

John altoon ed moses coulter jacobs franz klein

Los angeles based artists

John Altoon

ALtoon was a painting from los angeles in the 1950s. He would use rag paper and canvas he aggressively applied oil with strokes, swipes, and scrapes. These techniques made his paintings feel nervous and erratic. To me some of them feel clean and warming while others feel uncomfortable and chaotic. Like the one on the right, I'm not sure if its because the dark green thats mixed with the soft pinks and whites or the movements within the shapes.

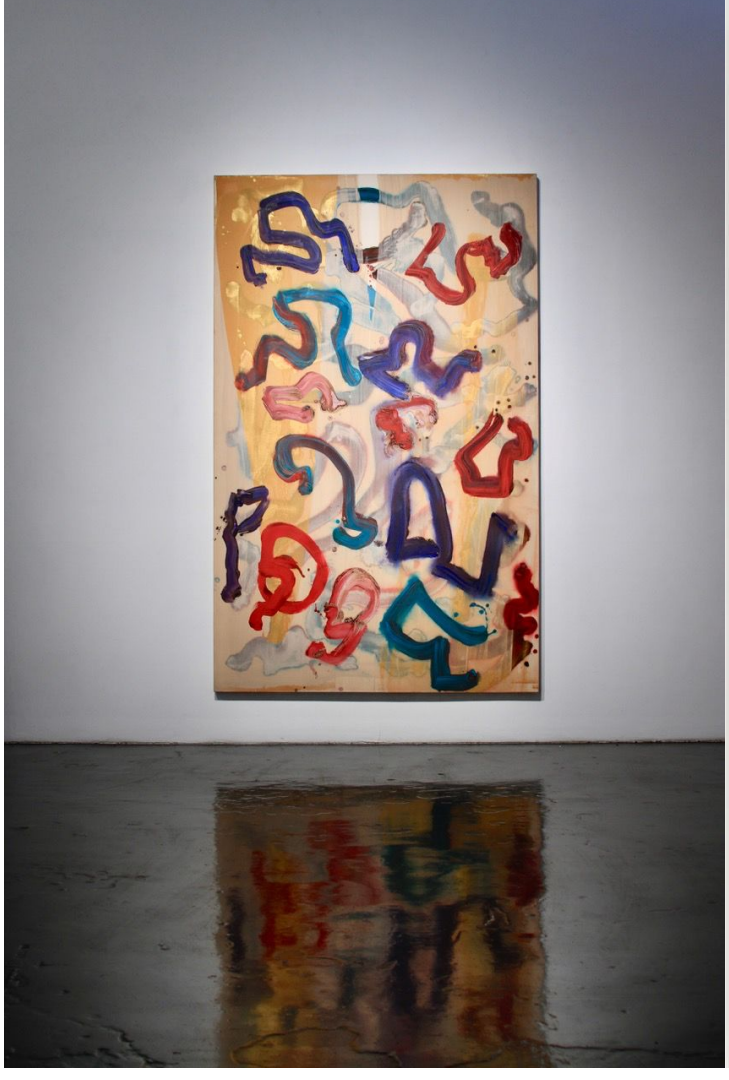


While on the other hand this image feels very welcoming to me, I feel the colors work together, the different shades of blue and green are complementary with the pink and beige background.



Ed Moses

Leaving marks or indications that he exists.







https://youtu.be/gEVjNHRU9WQ

https://www.artandantiquesmag.com/ed-moses-art/

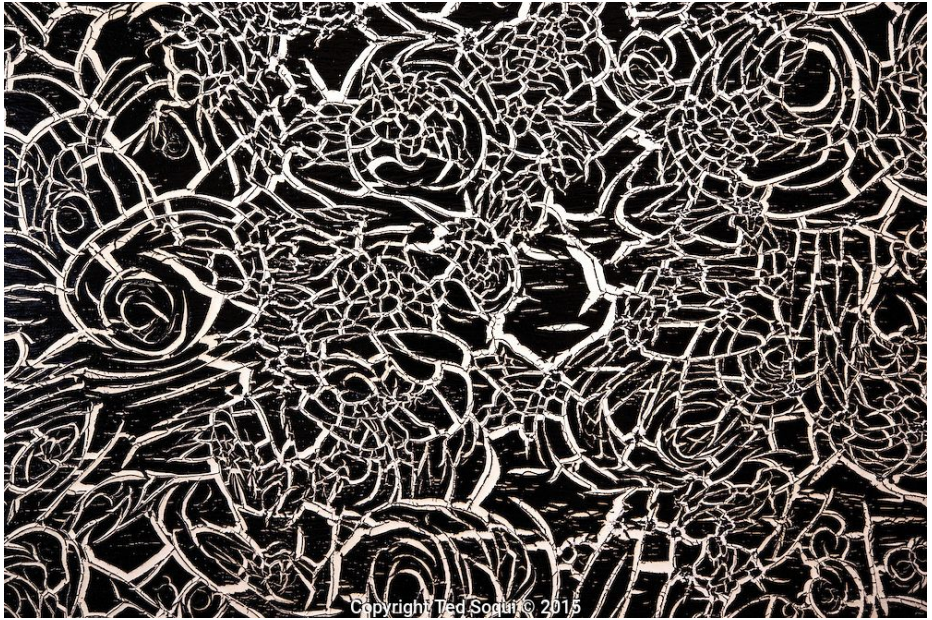
Moses explains that his paintings develop through a process of experimentation and surprise. “I play around until I find something that is like, ‘Whoa!’”

In the late ’90s, he applied broad swaths of color with a squeegee instead of a brush. In the first decade of the new century, Moses made work by soaking big sponges in whites and grays and jabbing them over a monochrome surface in random chunky blobs. Or he would cover the canvas in thin, calligraphic lines of white, black, or red, or else with thick, soft loops of earth tones. Then, around 2009, though never inclined to figuration, he did a series by stenciling profiles of laughing heads over backgrounds of stenciled lace or fabric.



“Craquelure. ed moses

After applying an solid undercoat of Nova color, often black, white or gold, Moses adds what he calls the “secret sauce,” an emulsion that causes the subsequent layer of paint to crack like dried clay. One day, he fell, causing his elbow to plunge into the canvas, which produced a rippling floral effect. Ever alert to the benefits of the happy accident, Moses started punching the surface of the rest of the canvas and saw arabesques erupting, lending a rococo air to the surface of the painting. To accommodate this discovery, he had thin nylon stretched over metal frames and then stretched canvas over that to withstand the punching that future paintings would receive. Mostly recently, a trio of monochrome crackled panels in black and white has been topped with an invisible track and wheels allowing a fourth panel of red to be moved back and forth in front of the others. It can be an ever-changing composition, a real “action painting,” says Moses slyly.





Gerhard Richter

https://archive.org/details/200

Screenshots from a US propaganda ad from 1975, made in a interesting way using lots of psychedelic references and lots of patterns. Considering using some of these patterns references and shapes for a painting I would like to make

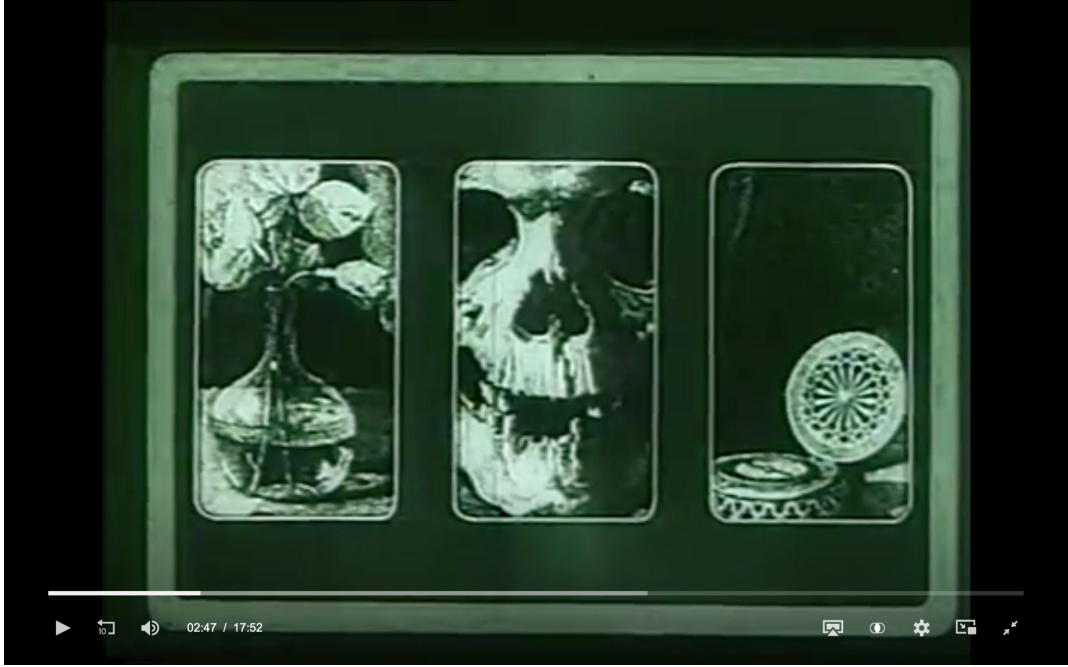


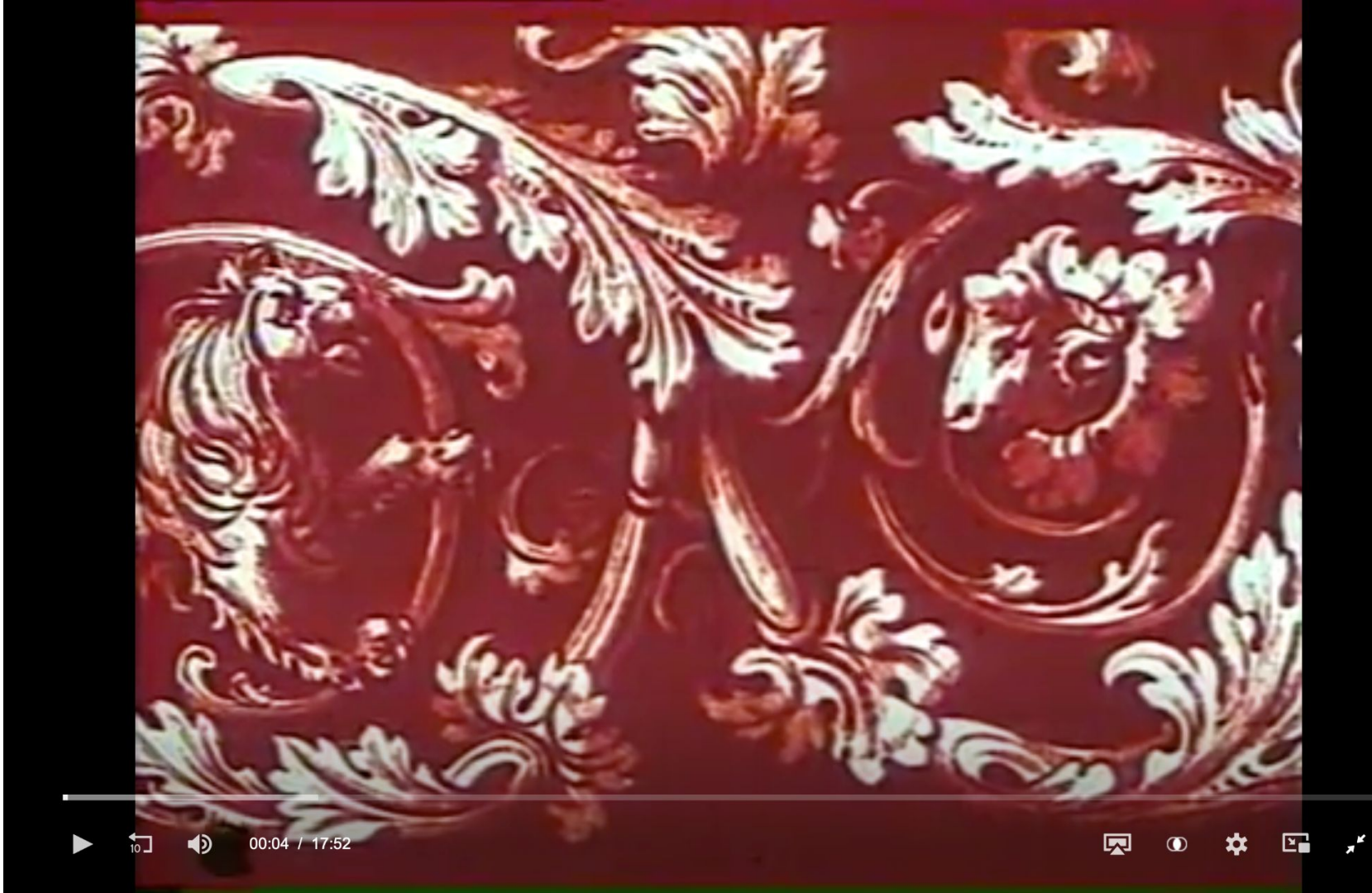



01:56 / 03:15

https://archive.org/details/santiago-alvarez-lbj-1968

Researching experimental films, interested in how color, sound, images can effect how a art piece might feel, this film by Santiago Alvarez LBJ 1968 is really powerful because of how it moves through all of these different elements seamlessly while drawing on large cultural references that shape what you see.




00:04 / 17:52

Contact sheets from a month in morocco








Good Colors
Good but not reflecting summer
more textural