

DRAWING THROUGH THE MAKING CENTER FINAL PROJECT PROPOSAL

Women make History

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CONCEPT (In the form of a clear thesis: i.e., the overview of your topic. What artists are you responding to, how and why? Hand in your sketched out ideas along with the proposal.)

For this final project I decided to focus on two unique artists:

Thomas Schütte, one of the most seminal German artists of his generation, known mainly for his sculptures. He questioned the power of iconography by exploring character types of strongmen and dictators. Taking the artist's sculptural works from the past two decades as a starting point, the exhibition looks at Schütte's exploration around shifts of scale, juxtaposing the intimate and personal with the monumental. His characterises a unique combination of gloom and humour, where it appears unnerving and playful at the same time. Existence seems to be off balance, the familiar becomes absurd and alien.



I selected Thomas Schutte work as his work uses a distorted style that is unappealing to my aesthetics due to my preference for working in a representational way where I work with intricate details. I also don't find the sculpture illustrating any forms of humor or playfulness in the sculpture as the artist intended but rather mocking, which may have been intended. All in all I felt that the structure even though had certain amount of deeper content to it but I still found it unappealing. I also found out it rather irritating that he focused on male icons.

With this focus in mind I decided to take an opposite response to his work and focus focus on the iconography of a famous woman. Looking into our generation and the things that we look upto I decided to look into pop culture and femal icons who is not only recognized world wide but is looked upto.

The other artists that I wanted to focus on was Alma Woodsey, an African-American Expressionist painter and art educator. She focused on abstract expressionism where she begun turning to abstraction as a vehicle of expression whether this was by reducing an identifiable subject to its most basic form or inventing new icons or images. Her work maintains a complete compositional structure that is famously deployed by Abstract Expressionists. However, what drew me to her work was her biography. Thomas dreamed of being an architect and building bridges, but there were few women architects a century ago. Instead, she attended Howard University, becoming its first fine arts graduate in 1924. In 1924, Thomas began a 35 year career teaching art at a D.C. junior high school. She was devoted to her students and organized art clubs, lectures, and student exhibitions for them. Teaching allowed her to support herself while pursuing her own painting part-time.

Thomas's work as illustrated below also known as he Fiery Sunset to me was a bit too abstract and minimal. I found her way of adapting realife symbols as forms into its simplest form monotonous. In other words I felt that these abstract forms were really symbols, symbols that didn't really carry out the meaning of her work and life expression



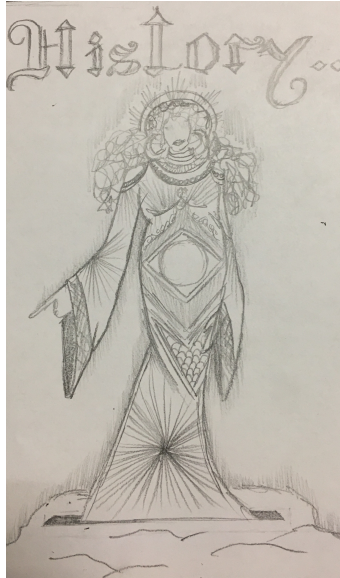
PROCEDURE

How will you create your response project? What stages will you take? What are your goals and how will you communicate them?

Looking at the two artists one male and one female, got me to the idea of creating a small sculpture of a famous iconography of a woman who I look up to in our current generation. With this focus in mind, I wanted to choose a different personality i.e not someone who is in politics or activism but engages in a form of art. Hence, I wanted to recognize and illustrate Beyonce and her iconic moments and how through her music she has created a form of history through her own path.

MATERIALS (You may use any of the making areas covered in this course or a combination of more than one. For example; Vinyl printing, self-hardening clay, printmaking, laser cutting. Consider why you are using the materials for the project.)

I plan to use a combination of Vinyl Printing for any of the writings, self hardening clay for the base platform and etching on plexiglass to create the final model/ icon as illustrated in the image below.



I also decided to focus on two main colours black and white as it would stand as a symbol where black associates with power authority and strength and the white **associated** with light, goodness, innocence and purity. A combination of strengths and characteristics that I believe that all women should hold.

RESEARCH (Information on the artists and their artwork, historical period, art movement. Use art reviews, Hyperallergic, Artforum, NY sum, NY Times, etc.)

In order to build on my idea I began looking into famous female artist who worked with symbols and icons. As an Indian I began by looking into the roots and a women artist from Indian decent and fount Bharati Kher. In Kher's work the significant feature is the use of traditional Indian Bindis, as a form of symbolism. The Bindi is considered as the third eye worn by Indian women on their foreheads (Bharti Kher). Kher took advantage

of the easy access to source the Bindi, looked at its cultural significance. It is common knowledge in India that the Bindi is derived from *Sanskrit* and it signifies a dot. The dot symbolizes the strength to survive as an aesthetic entity. The single dot symbolises something powerful that it can create a link between the spiritual world and the material world. Traditionally they are also believed to create a link between the spiritual world and the material world.



Kher uses a square canvas as a metaphor. As seen in image above it illustrates how circular movement which represents change does not mold into societies rules. The movement appears as an illusion that its growing bigger and bigger portraying that there is space for change. It also represents a calm rhythmic movement to emphasize on the flow of colours. This effect is created through the repetition of the same coloured Bindi in each circular pathway. The artist uses repetition of circular lines in a pattern. A smooth texture is created through the Bindi's. The texture comes from the felt material on the Bindi. For Kher Bindi's were an important symbol in bringing out the key ideas for her work. A reoccurring motif in her work, is that the Bindi is at the center of social and cultural identity and can be seen as a sign of the marital woman and her place

The other artist that I focused on was Doris Bush *Nungarrayi*. Aboriginal artist who used symbols to indicate a sacred site, location of a waterhole or as a means of illustrating

dreamtime stories These were often illustrated on stones. With time, symbols were later transformed into more permanent forms using acrylic on canvas. The meanings behind the symbols remained the same.



In her art work, Nungarrayi has translated the Papa Tjukurrpa, or ‘Dog Dreaming’ onto a canvas. Nungarrayi’s use of media is a combination of chalk and acrylic paints on a solid black canvas. Nungarrayi’s unique approach highlights the texture in terms of the grain of the canvas and the immediacy of the artist’s mark making to the fore, and reflecting the influences of the Italian artist Giorgia Severi. Severi has been working with the Papunya artists. The preliminary work is done using chalk typically foreshadow the final painted canvas. This creates a dynamic interplay between positive and negative space. The boldly rendered curved and web-like patterns give these traditional designs fresh visual impact. Nungarrayi uses over-dotting to obscure meaning and to disguise symbolism. She also uses more complementary warm colours to create a saturated tone filled with brightness. However, simultaneously she uses low tone values of colours like the bright purple and blue values that brings out a peaceful and cool feeling from the brightness. The illustration of the organic shapes also form a smooth and calm rhythm that balances the flow movement.

