

IRIDESCENCE

Alana Pike

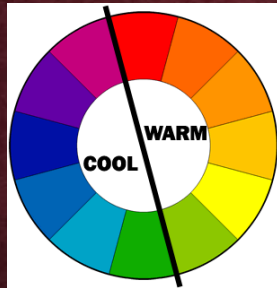
FAREWELL TO ANGER

Introduction

The artist I am interested in is Leonid Afremov. His art work is full of colour, making it uplifting and happy. The piece I am focusing on is called Farewell to Anger. I chose this piece as it represent quite a sad topic, yet is vibrant and joyous. I want to create a similar effect in my piece. The reason for this is that art adds beauty to the world, and the world would be depressing without it. My piece represents the influence art has on the world, not what the world would be like with out it. The date this piece was created is not clear. The reason for this is Leonid Afremov has recreated the piece a number of times to sell. As well as this, his pieces all look extremely similar as he uses the same style for each piece. This is obviously because there is a demand for these pieces. However, as an artist, I feel as though he should be pushing himself to develop his techniques and investigate other types of art forms.

Emotional

Looking at this painting makes me feel buoyant and energetic, yet calm and cosy. The piece makes me feel this due to the use of contemporary impressionism, as it creates a busy affect. Moreover, it makes me feel energetic as many colours have been used in a random order. Despite this, Afremov's painting, Farewell To Anger, also creates a feeling of calmness and cosiness. This is because of the orange / red hue of the paint, as well as the image of a nearly empty street. The orange/red hue is made up of warm colours, which are soothing and comforting. In addition to the warm hue, the colours blue and green can also be seen in the painting. These colours are cool colours, which have a calming effect. Not only does the colour of the work have an effect on the emotion, but so does the image. The image of the nearly empty street at night, is comforting. The reason for this is that it is a peaceful time of the day. People aren't running around with their busy schedules; they are relaxing.



("Colour Wheel," n.d.)



("Orange Colour," n.d.)



Farewell To Anger
Size: 36" x 24" (90cm x 60cm)
Oil Painting on Canvas by
Palette Knife



(Afremov, 2014)

Visual

When looking at this piece, I was immediately happy and awake. I found this piece while scrolling through a number of other art works by other artists, and it jumped out significantly from everything else. The first thing I noticed about the piece was the use of contemporary impressionism. It makes it seem as though each brush stroke is a leaf from one of the trees. Due to this and the orange/red hue, it reminded me of Autumn and falling leaves. This is considered to be one of the most beautiful times of the year by some people, due to the many colours the tree bares. Looking at the artwork, the centre of the canvas draws my attention. The reason for this is the use of white paint. The rest of the piece is so busy and colourful, which makes the white stand out as it is bland and calm.



(Norfolk 'n' Good, n.d.)



("Harrogate Autumn," n.d.)

Memory/Experience

Farewell To Anger reminds me of Autumn in my home town, Harrogate. The reason for this is that there are many calm and beautiful streets like the one in the Leonid Afremov's painting. During this time of the year, Harrogate is covered in red and orange leaves, whether it be on the trees or the ground. Like Afremov's artwork, this setting makes me feel calm, yet excited from beauty and bustle of the streets. One of the most stunning places in Harrogate during Autumn is the stray. The stray is a large area of land where children and families often go for peace.



("Leonid Afremov," n.d.)

Artist

Leonid Afremov was born in Vitebsk, Belarus; 12 July 1955. He lived here until 1990, when he moved to Israel. He then moved again to New York in 2002, January. In April that same year, he moved to Boca Raton, Florida in 2002. He now lives in Carmen, Quintana Roo, Mexico. Afremov painted pieces to sell; he started off as a struggling artist, but became more popular when he started to sell his pieces on eBay in 2004. His paintings can sadly not be found in one place, as the majority of his work is sold. Some paintings were sold in Israel when he lived there (1990-2002), but he had more success when he moved to New York ("Biography," n.d.).

Associations & Influences

Leonid Afremov can most commonly be associated with impressionism and landscapes. His work is neutral when it comes to representing political issues. He seems to stay away from these kinds of topics, instead creating paintings about his emotions and personal memories. A key part of his life he represents in his work includes his travels. Many times, he has taken pictures of destinations and painted them later on. In addition to his travels, Afremov displays his love for animals in his creations. In a number of his pieces, he has painted cats, horses, dogs, giraffes, and tigers. Out of all his pieces, he has only painted one politically themed piece. This work represented bull fighting, and how the sport is inhuman. His aim of this piece was to repress his audience from watching bull fighting ("Biography," n.d.).

Background

Throughout his life, Leonid Afremov had been interested in art. At school, he would attend all possible art classes available, as well as extra classes with local artists in the area. In 1973, Afremov graduated from his high school with honours. He then attended the Vitebssk Education Institute and studied the arts and graphics. While studying here, he was introduced to artists such as Marc Chagall, Picasso, Dali, and Modigliani. These artists may have influenced his work as they all created quite abstract art. Furthermore, Marc Chagall used bright colours in his work. This may have inspired Afremov's use of powerful colours. After college, Leonid Afremov had private lessons with Barowski, who was a famous local artist. Like the previous artists Afremov had worked with, Barowski's art was quite abstract and contemporary. In addition to this, the colours he used were bright and vivid. It is clear that these artists have influenced Afremov's work; their influence can be seen in his style of impressionism, the colours he uses, and the way he interprets his surroundings.

Not only have these artists had an impact on Leonid Afremov's work, but so have his experiences. When living in Israel, he was not able to experiment with his work as the public were only interested in his water colour and acrylic paintings. This may be the reason why he does not stray from oil paint and palette knife ("Biography," n.d.).



Marc Chagall's
'The Circus
Horse'

(Chagall, n.d.)

Ideas & Intentions

I think that Leonid Afremov is successful in communicating his feelings and emotions through his paintings. He does this through his clever choice of colours and style of painting. The colours he uses are bright, creating a positive effect. Furthermore, the use of impressionism makes his paintings excitable, making them pleasing to look at.

Subject Matter

In his piece, 'Farewell To Anger', Leonid Afremov has painted what looks like an endless walkway, surrounded by trees. At the centre of the painting is the vanishing point of the walkway fading into whiteness. This seems to be the focal point of the painting. In addition to this, there is what looks like a couple walking toward the white light. From the image, as well as the title of the piece, we can deduce that the couple is walking away from their anger and hatred. White light, and light in general, can be associated with peace and thought of as spiritual. In the painting, it looks as though the anger and arguments have already occurred and the couple are leaving that behind them. This can be seen in the way that the couple are embracing each other as they walk to the light, suggesting that they have made up. This piece may depict a feeling of forgiveness Afremov felt after being angry or arguing with someone he is close to. I think this may be the idea behind the piece as the majority of his work portrays his feelings and emotions. Through the composition, I believe that Afremov is trying to encourage his audience to let go of any anger they are holding on to.

Colours

Afremov uses colour in an emotional way, rather than a descriptive way. He uses dark, cold colours in the background and light warm colours in the foreground of the painting. The warm colours such as yellow and orange are the most dominant as they contrast well against the dark colours, such as blue. Afremov also uses a number of harmonious combinations of colour. For example, he places the colours blue and orange, red and green, as well as yellow and pink/purple close together. By combining all of these colours on to the canvas, it creates an exciting yet calming effect as all these colours complement each other on the colour wheel.

Composition

Afremov uses several techniques in the composition of his painting. These include the grid method and the vanishing point. The grid method splits the painting into quarters; into half vertically and half horizontally. This method divides the top half of the painting (the leaves of the trees) from the bottom half of the painting (the pathway). The vanishing point is found in the centre of the painting, making it the focus of the piece. By making this the focus point, it suggests that it is meaningful to the piece. In addition to this, it allows the audience to see the depth of the painting.

Applying Knowledge and Understanding

From this painting, I have learned about a way in which I make my piece positive, yet meaningful at the same time. I will use a range of colours within my work to make it happy and vibrant. In spite of this, I will use cooler colours such as dark blue and green to create an emotional mood.

Value

Leonid Afremov's 'Farewell To Anger' is important to my artwork as it gives me inspiration, in terms of the colour scheme. It has taught me a way in which I can represent an issue, yet make the mood of my piece positive and uplifting. I really enjoy this piece as I instantly become happy when I look at it. I find that artwork is of value when there is a meaningful message or emotion behind it. Furthermore, originality makes the artwork more special and unique. While studying this piece, my thoughts about it have definitely change. Originally, I was under the impression that the mood of the piece was energetic. After analysing the piece, I am now aware that the mood is more calming; in an energetic atmosphere.

Materials/Techniques

To create the composition, Leonid Afremov has used oil paint on a 135cm x 100 cm canvas (Afremov, n.d.). To apply the oil paint, he has used a palette knife to spread the paint across the canvas. When doing so, Afremov has spread the paint in short strokes to create an impressionistic effect (Afremov, 2016). Moreover, he has layered different coloured paints to create an excitable and joyful mood.

Mood

'Farewell To Anger' conveys a calming and joyful mood. It makes the audience feel peaceful, positivity, light hearted, free, tranquil, and amicable. When looking at the painting, Afremov wants you to feel the emotions and thoughts he felt at the time he created this piece. Through the colours, the painting is represented as energetic and calming at the same time. The warm colours, such as red and orange, are vibrant and add a fresh vibe. This mood is balanced with the elegance of the cool colours, such as blue and green. These colours make the audience feel comforted and relaxed. The warm colours create the image that the atmosphere is busy, like a city. However, the cool colours create the image that the city is quiet at this time; asleep.

IRIS (WE SHARE OUR CHEMISTRY WITH THE STARS)

INITIAL RESPONSE



("Iris (we Share," 2010)

Introduction

The artist and artwork I will be analysing is Marc Quinn and his series, Iris (we share our chemistry with the stars). I have chosen to analyse his work as it reflects how visual senses dominate our perception of the world, and how the eye is seen as a mirror of the soul (Quinn, n.d.). I believe that this idea/message is relevant to art as well, as it allows you to reflect on your emotions and thoughts. This is relevant to my piece as it links to how art is important in today's society, despite the fact that it is under appreciated.

Visual

The paintings within this series reminds me of planets. The reason for this is that the darkness of the pupil looks like the never ending depth of space. The iris of each painting reminds me of galaxies and gas, mixing together to form mesmerizing colours. Moreover, the lines within the iris remind me of images taken in space of a supernova.

Emotional

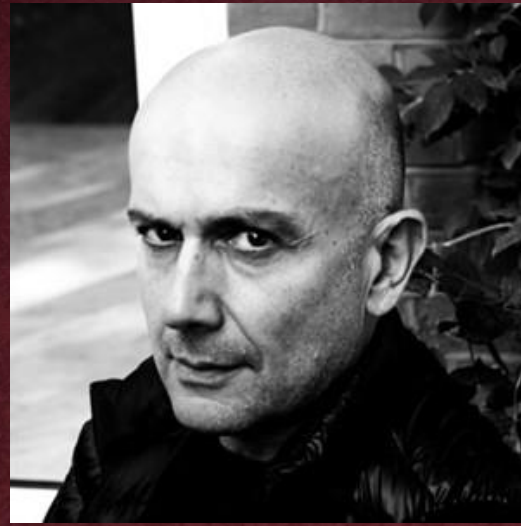
Each picture in the series makes me happy, yet curious at the same time. The vibrant colours give me energy, yet the intricacy of the iris makes me want to soak up every little detail. I am left in awe each time I look at the pictures; I'm drawn in by the depth and mystery of the darkness.

Visual

When first looking at this series of paintings, I am intrigued as it is unique to many other pieces of art work. In addition to this, I am instantly drawn into the detail of the iris; all the lines and different colours that have been incorporated. The first thing I noticed when looking at the paintings, was the bright colours that had been used. These sections of colour stood out, as they were surrounded in darker, cool colours; the colours contrast well.

The Artist

Marc Quinn was born in 1964 in London, England. He studied History, and the History of Art at Robinson College in Cambridge. Quinn has had his work displayed in a number of museums around the world. Museums include Tate Modern in England, Musée National d'Art Moderne in Paris, Stedelijk Museum in Amsterdam, and many more ("Marc Quinn," n.d.).



("Marc Quinn," n.d.)

Ideas & Intentions

Through his work with the iris series, he is concerned about reflecting the relationship between the body and soul, as well as the relationship with the universe around us. He portrays this in his series by creating a portal effect, which links us and the world together (Quinn, n.d.). I believe that he is successful in doing this as he creates a magical atmosphere, making the audience feel as though they can dive into the piece.

Background

The majority of Marc Quinn's art work deals with the relationship we have with our bodies. Drawing attention to the difference between the meaning behind natural and cultural contemporary art. The meaning behind the iris series reflects the dominant perception of the world, in an age with internet. In addition to this, he talks about how the eye is the only internal organ that can be seen from outside of the body. He believes that the iris is almost a doorway in our body, to the world. This series of work first started in 2009. His most recent piece was made in 2016 ("Marc Quinn," 2012).

Associations & Influences

Quinn is a contemporary artist who creates sculptures, paintings and drawings. He uses a wide range of mediums, such as blood, ice and faeces; as well as conventional art materials. Since being a young artist, Marc Quinn has been interested in the contrast between life and death. He started to exhibit his work in the early 1990's, his first piece being a work named 'Self'. A sculpture of his own head, made from four and a half pints of his frozen blood. He was inspired by a self portrait of Rembrandt, as it represented the body of himself. In his earlier years, he worked as Barry Flanagan's assistant. Quinn's work may have been influenced by Flanagan as he was famous for sculpting, and would have learned many techniques of sculpture and casting from him ("Marc Quinn," 2012).

Composition

Each painting within the iris series is symmetrical as they are all circular in shape. By choosing to make his pieces circular, he enhances the focal point of the pupil. To draw the audiences attention to both the pupil and the iris, he enlarges the eye; creating the effect that the pupil is a deep hole within the networks of the iris. The paintings are carefully designed, mapping the identity of the individual. Each painting measures two metres in diameter (Quinn, 2015).



Colour

The paintings in the iris collection vary in colour, depending on what the sitter's eye looks like. The colours used in a painting often contrast well against each other due to the fact that they complement each other. Furthermore, he seems to layer the colours in the iris. The backgrounds are composed of darker hues, whereas the foregrounds are composed of lighter hues.

Mood/Atmosphere

The iris series creates a mood of curiosity and awe. The detail in the iris is magical, universal, planetary, infinite, entrancing, and hypnotic. From looking at the paintings, he wants the audience to feel a connection to their bodies, as well as the world around them. This is created through the use of vibrant colours as it pulls the viewers into the painting.

Subject Matter

The focus point of the iris paintings are the pupils. This is because they are located in the centre of paintings, and contrast greatly with the bright colours of the iris. This series is different to a lot of other artwork as it does not depict a narrative or setting. Instead, it creates an almost timeless mood/emotion.

Materials/Techniques/Processes

Marc Quinn creates these pieces of work by painting oil paint on circular canvases. He starts with a close up photograph of an eye, and paints it onto the canvas using an airbrush. When taking photos of the sitters' eyes, he uses a macro lens as it captures all the detail. This creates a blended effect; Quinn tries to avoid sharp edges so the paintings look more realistic (Quinn, 2015).

Value

This series is important to my own work as the meaning behind the paintings can also be linked to art. Through my piece, I want the audience to feel a connection to art, and how art can influence our perception of the world around us. Through this series, I have learnt how the eye can be considered a window to the soul. Moreover, it has taught me how depth can be created in a painting; I will try to incorporate my knowledge from analysing these pieces into my final art work. I like these paintings as I enjoy being drawn into the detail of the iris. Also, I find it amazing how each painting is different and unique in colour and pattern.

ARTWORK IN A DISPLACED SETTING

Seeing artwork in a displaced setting greatly effects our experience of the piece. We are able to see the main components of the work, such as colour, subject, and content. However, we are not able to fully see the form of the piece. The reason for this is that we are not able to see the detail in the texture, the scale/size of the work, the brush strokes, light & shadow, and shape. These are important components to experience as it allows you to see all the details and fully immerse your self into the meaning of the work. Looking at artwork online, you are not able to see the craftsmanship that went into creating the piece.



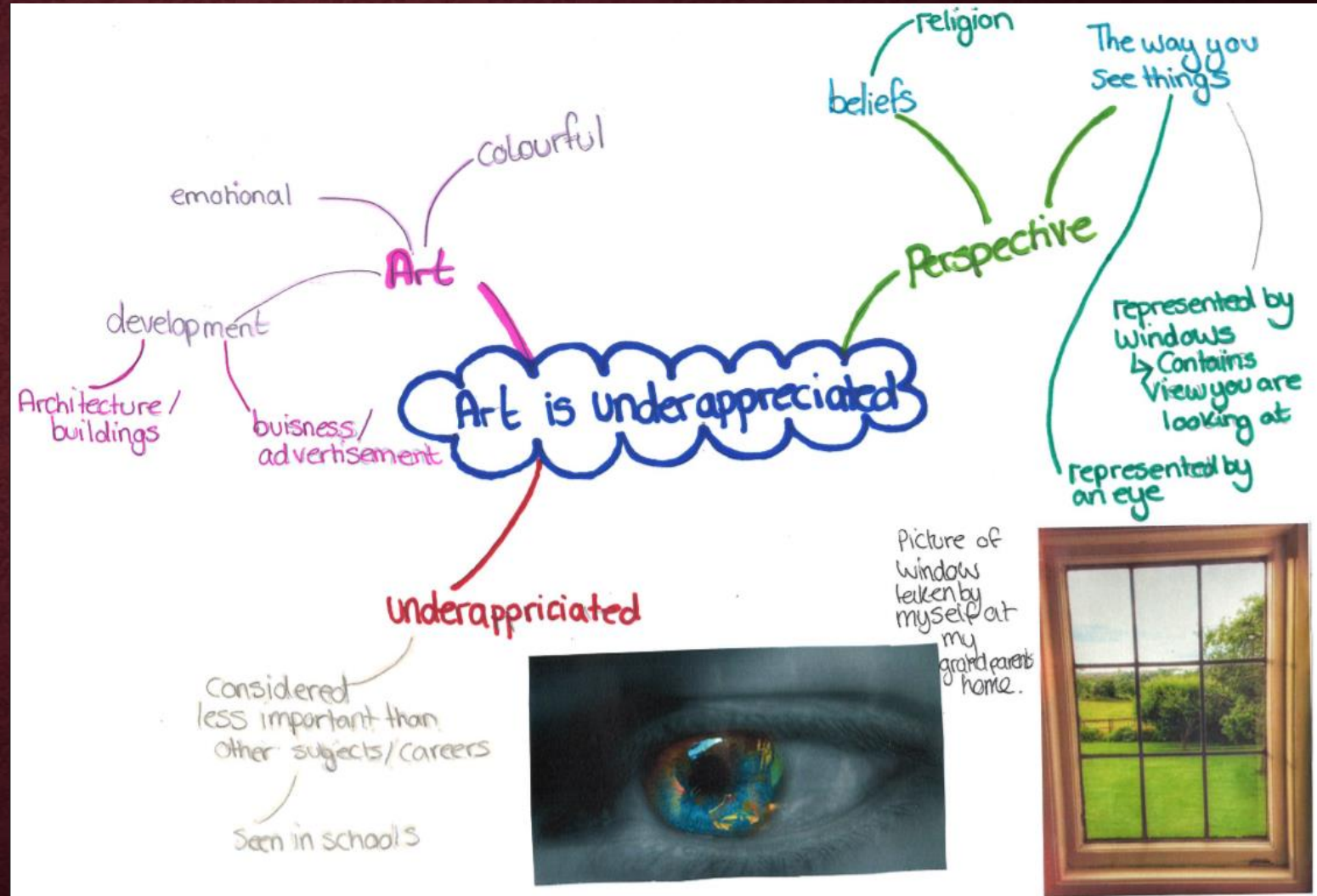
Gabrielle D. McKenna –Sardanapalian
(McKenna, n.d.).



In the first image, you see the overall picture and how the colours all blend into one. The second picture, a close up of one of the petals, show the brush strokes and how the artist has created texture and shadows.

PROPOSAL MIND MAP

Within society, art has become increasingly unappreciated. Many people believe that subjects such as medicine and law are more important than creativity. This perspective seems to be planted in today's way of thinking. Through my piece, I want to raise awareness about this topic, and hopefully change the way my audience perceives this. While planning, I tried to think of why people think that art isn't as important as other subjects. I soon realised that this is down to perspective. To represent this in my work, I tried to find several objects that symbolised this. This led to think of windows and eyes. Both allow you to view the world in different ways. Windows allow you to see outside of enclosed rooms and spaces, whereas eyes allow you to view the world in your own perspective. As well as symbolism, I tried to map out how art is recognised and some ways it benefits us in today's world.



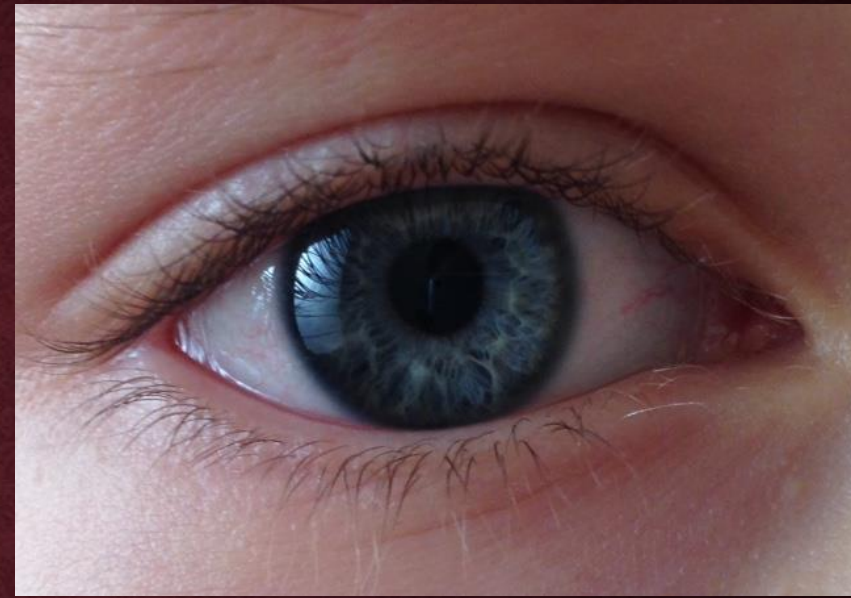
("Seeing Eye to Eye (or Not)," n.d.)

THINKING SO FAR

A lot of art that represents issues, are often dark and sorrowful. Instead of this, I want to make my piece cheerful so that the audience can see the beauty and positivity art brings to the world. From analysing Leonid Afremov's 'Farewell To Anger', I realised that this could be done through vibrant colours. To represent perspective in my piece, I will paint an eye on glass. The reason for this is that the eye portrays the way in which we all see things. I will paint the eye on glass as it similarly represents the same things a window does. They allow you to see outside, despite being in an enclosed room. This can depict creativity and thinking outside the box. In terms of creating the eye, I will use acrylic paint as it should easily paint on and stick to the glass. As well as this, it will allow me to add details such as light, shadows, and texture to the skin. However, the skin around the eye can't be too detailed or striking as I want the iris to be the main focus. With the iris, I will not use acrylic paint, but glass paint to create a stained glass effect. This will allow the audience to look through the iris to see their surroundings in vibrant colours. This will symbolize arts impact of positivity and beauty on the world. In addition to this, the image of the eye will be able to be seen on both sides of the glass, allowing the audience to walk around the piece and look through the iris to see their surroundings in different angles.

OBSERVATIONS

To get inspiration before starting my piece, I took photos of my brother's eyes. I decided to use his eyes as his iris' are a vivid blue and stand out really well. Furthermore, his eye highlights the intricate details inside the iris. This is extremely helpful as it will help me draw the correct shape of the eye. On my final piece, I want to include several different colours in the iris to create a rainbow affect. For this reason, it is helpful to see the detail of the iris, and see where I can include the different colours.



After taking the pictures of my brother's eye, I edited them by adding lens blur and tonal contrast. The lens blur made the skin around the eye more smooth and less detailed, resulting in the effect I will try to accomplish in my final piece. The tonal contrast made the iris stand out more, and highlighted the detail of the iris.



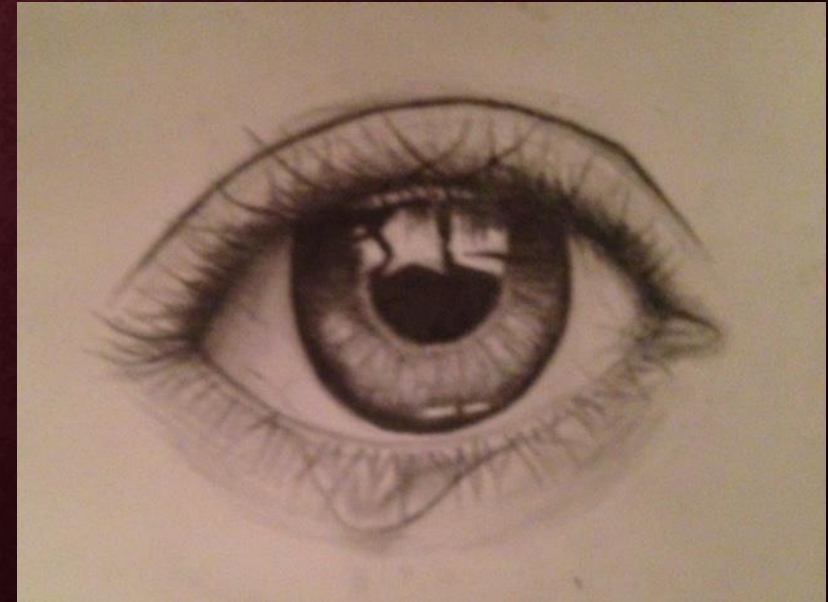
Edited eye. Edits – lens blur, tonal contrast

DEVELOPMENT, EXPERIMENT, PRACTICE

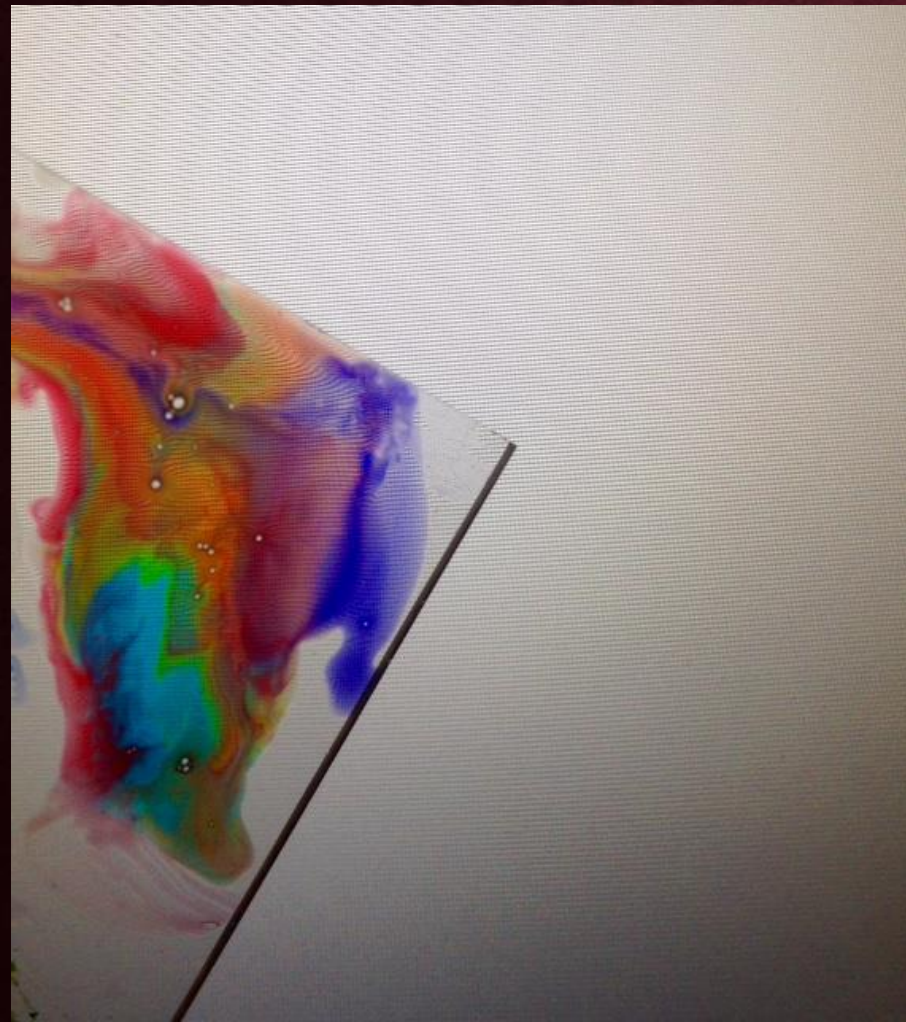


I first started my experimentation by drawing an eye using graphite pencils. I first started with the shape of the eye and the eye lid. I then followed this by drawing the eyebrow and eye lashes. Lastly, I shaded in the shadows under and above the eye lid, as well as in the iris and pupil. Outside the eyeball and under the iris, I used a 4H pencil as this is where the light is hitting the eye. Above the eye lid, and around the edges, I used a 5B/6B pencil as this is where light isn't hitting the eye. For the rest of the eye, I used a range of pencils between 4H and 3B. This first experimentation was extremely helpful as it allowed to get an idea of what the shape of the eye needs to be like. I like how I have done the shading and drawn the wrinkles under the eye. However, I believe that I could improve the overall shape of the eye. I think that the iris needs to be a lot bigger for my piece, and that the overall eye needs to look as though it is open more. This will create an effect of wonder and amazement.

After completing the first drawing of an eye, I was not happy with the size of the actual eye ball and iris, so I decided to draw another picture of an eye. This time, I made the eye a lot bigger width wise, and just a bit bigger in length. I did this as it makes the eye look as though it is open in awe. Like the previous picture, I used graphite pencils to create this piece. I used a range of pencils between 6B and 4H. I like how I have made the iris a lot bigger, this will make the window of stained glass easier to look through. In my final piece, I will use the same shape for my eye, but will not include the tear as I am wanting to make the piece positive and cheerful. Furthermore, I will not use graphite pencils to create the eye but acrylic, as it should stick and dry to the glass. Moreover, I will not have the eye black and white, but will mix the acrylic to create a skin tone. This will make the eye look more life like, and less dark and depressing. This is important as a key part of my piece is making it happy.



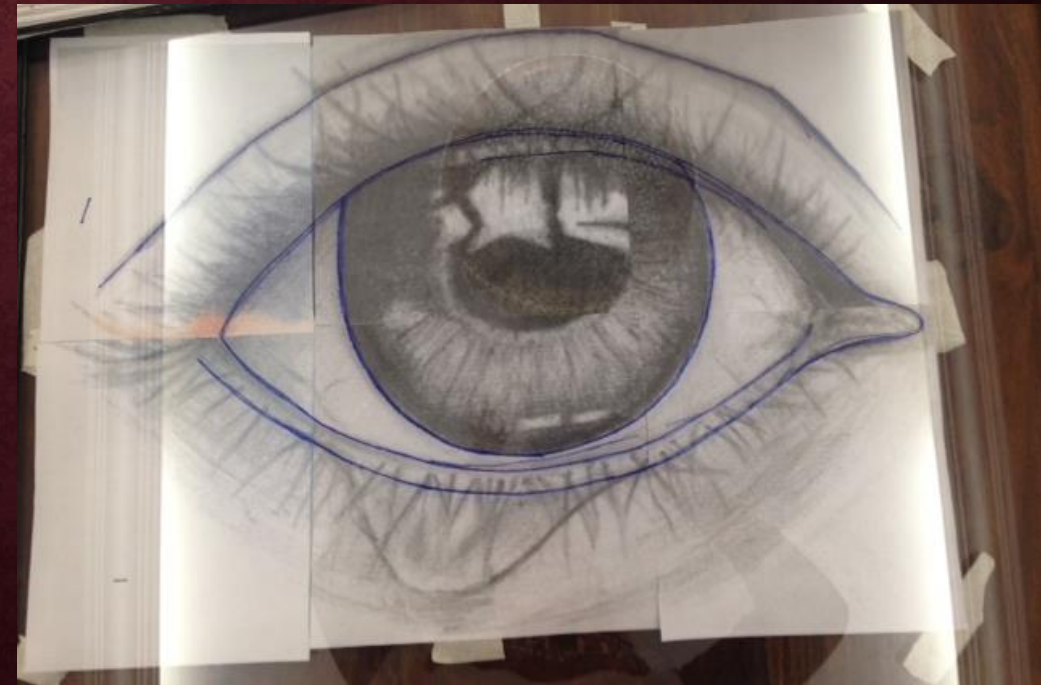
Not only did I want to practice getting the shape of the eye right while experimenting, but I also wanted to get used to using the stained glass paint. This was very important for me as I have never used this medium before, and I do not want to make any mistakes on my final piece. To complete this experimentation, I took glass out of an old frame and practiced applying the paint and blending the colours together. I wanted to practice blending the colours together as art blends into society, it doesn't always stand out. In addition to this, I believe that by blending the colours together, it will look more like an iris. From the pictures I took of my brothers eye, you can see a range of shades of blue, all blending together.



Applying the stained glass paint on the glass was not as difficult as I thought it would be. The paint came in a bottle with a dropper lid, allowing me to squeeze as much paint as needed out. After doing so, I used a needle to mix the colours together, so that they all blended together. Overall this was relatively easy. The only challenge I faced was trying to pop bubbles that were created when I tipped the bottles of paint. To solve this problem I used a needle to pop the bubbles before the paint started to dry. The paint in this experiment took a couple of hours to dry, meaning I will have to leave at least a day for the paint on the final piece to dry. The stained glass paint on the final composition will have to be left for longer to dry as the paint will be applied thicker compared to this practice.

DEVELOPMENT OF FINAL PIECE

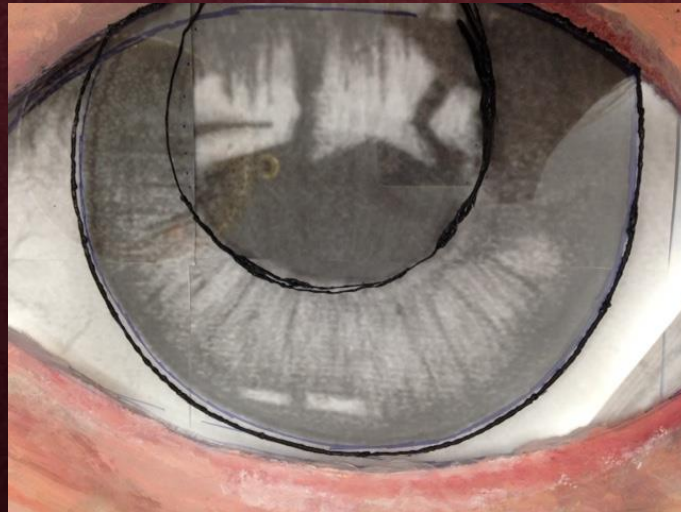
Initially, I found it difficult to start the final draft of this project. I tried to draw the eye in pencil on an A3 piece of paper, however I could not get the shape of the eye I was looking for. I wanted the shape to be similar to the last practice drawing I did. After several attempts of drawing the eye on A3 paper, I realised that it would be easier to print the photo on a larger scale and then trace it onto the glass. In order to do so, I had to crop the image into sections and paste each one onto an A4 sized document. The reason for this is that my printer does not print documents larger than A4. Once each section had been printed out, I stuck the pages together to form the image of the eye, and stuck it to the back of the glass so that I could trace it. I started to trace around the main outline of the eye using sharpie as it would allow me to use these lines as guide lines when it came to painting. This was slightly challenging as enlarging the image caused it to go blurry. This made it hard when trying to find the main line to trace.



After tracing the enlarged image, I moved on to painting the skin around the actual eye. I started by mixing the colours Cadmium Red Hue, Yellow Ocre, and Dark Ultramarine Blue together (along with Titanium White to get the right shade of skin tone). Using this colour, I painted the base coat. This was problematic as I could not layer the paint due to the fact that each brush stroke would wipe off the previous layer. To solve this problem, I had to let the first layer dry. By doing this, it added a grip for the next few layers. Once the base coat had dried, I moved onto painting detail under the eye. To do this, I created different tones of skin colour and painted them on in small brush strokes. I then went over with bigger brush strokes in Titanium Buff to blend the colours into each other more. Following this, I made the tip of my paint brush frayed and dabbed Titanium white onto the piece to represent pores under the eye. Blending the colours together was challenging; brushing the same spot for too long caused the paint to be wiped off of the glass. To avoid this, I would do gentle strokes or dab the paintbrush on the area that needed blending.



The next step in creating my final piece was painting the tear duct. I did this by using the base colour I made earlier to add a base coat on the glass, making it easier for me to layer and blend paint later on. As soon as the paint had dried, I went over with a pink skin tone to highlight where the light hits the eye. Next, I highlighted the shadows with a dark pink/red tone. Lastly, I used a small paint brush to paint the reflection of light. This section was challenging as the paint began to wipe off like before. To prevent this from happening, I had to blend the paint with small brush strokes, and dab paint on with the paintbrush. In addition to this, I struggled to paint over the sharpie. This was difficult as the pen could be seen through several layers. It took about five layers of paint to cover it up.



Following this, I outlined the iris and pupil with glass colour outliner. This stops the glass paint from running across the rest of the painting. It was not difficult applying it to the picture, but I struggled in outlining the pupil as I could not get it to be perfectly round. In the end, I was able to get the outline to be circular, rather than ovular.

I waited until the glass colour outline was dry before applying the glass colour paint. Like the practice, I used paint that came in bottles which allowed me to squeeze the paint out onto the painting. I wanted the iris to have a rainbow effect, so I placed a range of colours next to each other, and blended them with a needle. A key thing I noticed Leonid Afremov did was he placed complementary colours next to each other, making his work more vibrant and stunning. To create a similar effect, I placed colours such as blue and orange together, as well as purple and yellow.



I faced several challenges while completing this task. First of all, it became extremely difficult to pop the bubbles that had formed when applying the paint. It was harder than it had been in the experiment as I had thicker layers of paint. This meant that the bubbles moved around every time I tried to pop them. I was able to overcome this problem by using the thicker end of the needle to pop the bubbles. Moreover, I had trouble getting the paint to set properly. This is because I tipped the piece as I was trying to move it, causing the paint to run. To fix this problem, I had to peel the first layer that had dried, off and reapply paint to areas that needed it.

At this point, the upper lid, pupil, and eyelashes still needed painting. I started on the pupil by painting a base coat of black acrylic. Once this layer had dried, I added another layer of black paint, as well as some white in the corner to represent the reflection of light. In order to make the reflection look more realistic, I started to blend the two colours by using my small paint brush to brush back and forth until the two had mixed together.



Not long after this, I noticed that the glass colour paint in the iris was not setting properly again. The top of the paint had dried wrinkly, and the paint underneath was still wet. To fix this problem I had to strip the paint off again and reapply it. To take the paint off, I used a scalpel knife to cut and scrap the area of paint that needed to be taken off. I then had to clean the glass so that I could apply new paint. I did this by using nail varnish remover to take off any bits of paint stuck to the glass, and then vinegar to take off any other dirt or grease. This time, instead of applying the paint all at once, I applied it in two coats (the second coat was applied once the first coat had dried). Furthermore, I did not turn the air conditioning on as I think this may have had an effect on the way the paint dried the first time. After twenty-four hours, I found that the paint had set and dried without any problems.



Scraping off the paint with the scalpel



Cleaning off the paint with nail varnish remover

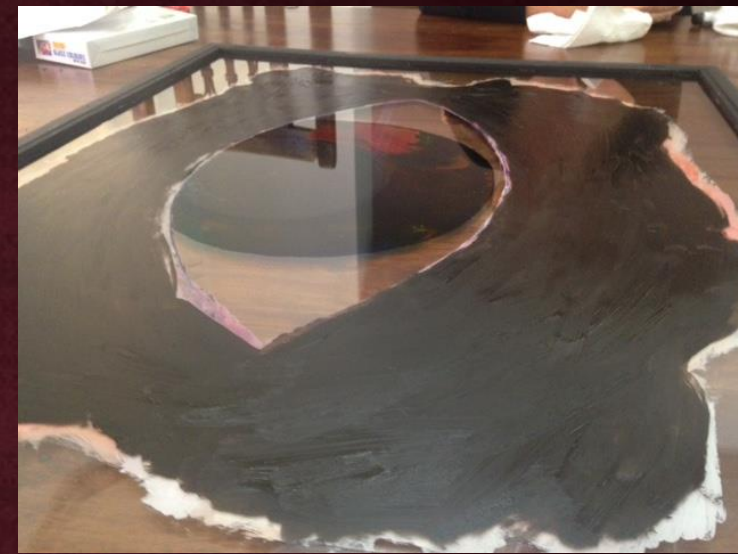


Cleaning the glass with vinegar

The next step was to paint the eyelid and eyelashes. I started with the eyelid the same way I did the skin under the eye. I already had the base paint, so I created a number of different skin tones and painted them on in small brush strokes. I placed the darker tones right under the crease so that it looked more shadowed. I then added the lighter tones under this to show where the light hit the lid. To accentuate this, I dabbed on some white paint to highlight where the light was hitting. It was challenging trying to create skin tones that were dark enough, yet still skin coloured. As soon as I added a bit of black paint, the mix of colour turned grey. Nonetheless, I was able to create a skin tone that was close enough to what I wanted, and blend it into the lighter tones on the painting. I then moved onto painting the eye lashes. On the lower lid, I added lashes densely in black paint and finished their endings off in white paint. This emphasized how the lashes bent, and how the light hit them. On the upper lid, I painted on the eyelashes quite thickly, as there are generally more eyelashes here. I then went over the bases of the eyelashes with watery black acrylic, to make it look as though there are more eyelashes. Following this, I highlighted a few of the eyelashes on the right side, with white paint. This step was not difficult, but I found that the end of the paint brush kept fraying. This made the eyelashes look messy. To fix this, I neatened up the edges of the lashes with left over skin colour paint I had from painting the skin.



Several hours later, after letting the paint dry, I held the painting up to the window. I became aware that light was shining through holes where the acrylic paint did not cover the glass entirely. As well as this, the shading of the skin could not be seen well as the paint was too light to block the light out. To solve these problems, I turned the glass around and painted black acrylic over the area I had painted the skin of eye. This stopped any light from passing through the acrylic paint. The only problem with this is that I will no longer be able to present my piece from both sides.



The final step of the piece was to paint the sclera (the white of the eye). I had originally planned to do this with white acrylic, but later felt that this would take away from the piece. The reason for this is that, it would reduce the amount of space for the audience to look through the glass. In addition to this, the white would contrast with the dark skin tones, making the iris less noticeable. Alternatively, I decided to use white glass paint to paint the sclera as this would not contrast as much with the skin tones. Moreover, it created a glossy effect, making the eye look more realistic. I started this task by lining the eye with the glass colour outliner, on the back of the piece. This was so that the outliner would not be visible. After this, I poured the white glass paint within the boundaries and spread it around.



COMMENTARY

The aim of this piece is to raise awareness on how art, in today's society, is underappreciated. Through the piece, I have aimed to make the audience realise the issue at hand, and possibly guide them into changing their perspective on it. Within the piece, there are several components which allow the painting to succeed in these intentions. These components include the meaning behind the eye/glass, the iris, and the colours used. The main idea behind this piece is that as the audience looks through the stained-glass iris, they will see the significance and meaning behind art.

For this piece, I decided to paint an eye on glass as it represents perspective. The glass the eye is painted on, is like a window. Windows allow you to see views and images from outside, despite being in an enclosed room. This can symbolise creativity, as it involves thinking outside the box; seeking ideas outside of the normal convention of thinking. In addition to this, the eye represents the viewers own perspective. When looking through the eye, they will realise how art influences everything around us, and be able to see how their thoughts on the subject can change. This symbolism is a key part of the piece, since the issue at hand will not go away unless people start to change their perspective on art. People need to understand that art is not just something pretty to look at. Without it, our world would not be as developed, and would not be able to grow.

The main focus of the piece is the iris. It allows the audience to see through the stained-glass window, to the surroundings on the other side of the painting. This component is significant, as it allows the viewers to see art's impact in the world. The iris succeeds in doing this, due to the range of colours used. When held up to light, the glass paint creates a rainbow, stained glass effect. Marc Quinn's series, 'Iris, we share our chemistry with the stars', gave me inspiration to do this. Through these pieces of work, he reflects how visual senses dominate our perception of the world, and how the eye is seen as a mirror of the soul ("Marc Quinn," 2012). The meaning behind these pieces can also be linked to art on a whole. Art allows you to reflect your emotions and thoughts. Furthermore, the idea that visual senses dominate perceptions of the world made me think about how people often look at the world around them without seeing the craftsmanship that went into it. The idea of making the iris look like a rainbow links to the piece's name, Iridescence. Iridescence is when surfaces appear to change colour, when viewed at different angles. Examples of this can be seen in soap bubbles and butterfly wings. The word itself, comes from both Greek and Latin origin. Iris is the Greek word, meaning rainbow, and comes from Greek mythology; the goddess Iris. The Latin suffix-escence means 'having a tendency towards'; there being a tendency towards rainbows ("Iridescence," n.d.).

Rainbows can often be related to hope, linking to how I have aimed to keep my piece positive. A major component that makes this effective, are the colours in the piece. A lot of art that represents issues, are dark and deject. Despite portraying an issue, I wanted to make my piece uplifting and joyful. The reason behind this is that art not only has a positive impact on the world, but can also have a positive impact on peoples' thoughts and emotions. I got inspiration from Leonid Afremov, to use colour to achieve this. In his pieces, Afremov uses a wide range of colours, both warm and cool.

Overall, I think that all the components work well together and balance each other out. However, there are a few changes I would make if I was to do this project again. This includes allowing the piece to be seen from both sides of the glass. The reason for this, is that I feel it would deeper reflect the meaning of how art and creativity can be seen all around us. By being able to look at the project from both sides, it would allow the viewers to see their surroundings from a number of angles through the stained glass.

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