

Art Journal 3

Painting

I painted during an ArtTrek event, mimicking an example painting and adding my own spin to it. As a part of ArtTrek, I learned about the painting principles like primary colors vs. secondary colors vs. tertiary colors and tint vs. shade. I applied these concepts in my painting, mixing paints to create new colors and adding black or white to create shades or tints. I also experimented with shadows, as in my previous attempts at painting in years past, I stayed away from experimenting with shadows. Despite making mistakes throughout this painting experience, I also learned ways to correct them (either paint over the mistakes or integrate them into the piece). The piece that I selected used a lot of primary colors, which was helpful in the painting process as I had less possibilities for error (couldn't mess up paint mixing as much).



Painting Process

During this art making process, I learned many techniques crucial to painting. First off, I learned how to mix paint. This was a somewhat difficult process, as I wasn't able to visualize what ratios of paint I needed to create a different shade/color. For example, it only took a small amount of black paint to darken another color of paint until it was significantly darker. Another art concept that I learned from painting was painting shadows. It was difficult for me to visualize where shadows would go and how they would look on the background, and I struggled with painting shadows because they didn't look right to me. I would've like to have more time on my painting, as I feel as though I could've added more details (such as more shadows/plants) if I had the extra time.



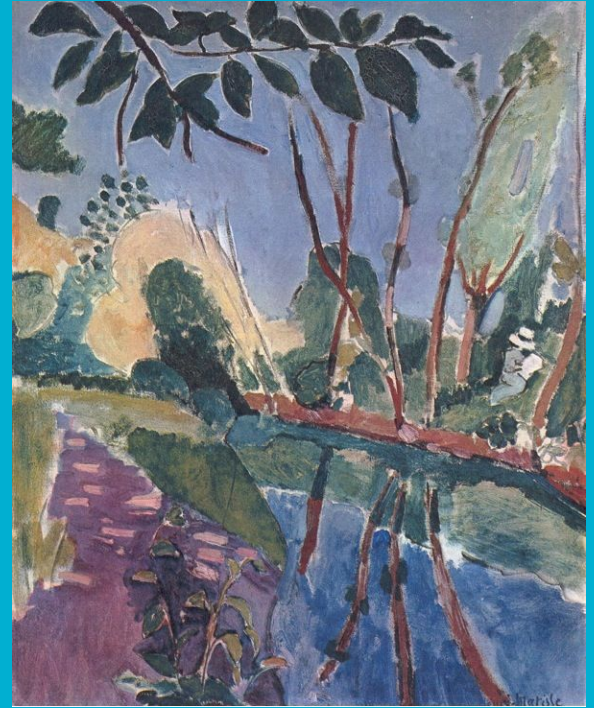
Impressionism

The impressionism movement of the 19th century was a departure from the traditions of art at the time. Rather than the crisp brushstrokes, realistic depictions, and focus on ideal form that previous art periods (such as Baroque art and Neoclassical art) embodied, Impressionistic art focused more on color and emotion. Through its use of impasto and bright colors, Impressionist artists were able to create images that created the impression of a certain scene, such as a cathedral or a sunrise. My own art piece borrowed the strong usage of color and the thick brushstrokes seen in Impressionist art. However, despite its departures from realistic art of the past, Impressionist still focused on natural beauty and colors, rather than turning to abstract forms/subjects.



Fauvism

The art style of Fauvism rose to popularity at the beginning of the 20th century. Similar to Impressionism, Fauvism also emphasized the use of bright colors and thick brushstrokes. One of the most famous of the Fauvist painters was Henri Matisse. As seen from one of his pieces on the right (*The Riverbank*), he focused on using thicker brushstrokes and simple colors. Notably, his focus was on the general shape of an object, not a realistic depiction. For example, the river itself looks like a splotch of blue, but the intention is to evoke the idea of a river, rather than the form. If I were to paint again, I'd like to take this sort of an approach more, as I feel as though the idea or an impression of something is more impactful than a realistic representation.



Heart

I took this picture of a fish at my friend's house. In this photo, I wanted to emphasize the point that we don't take into account just how much life is around us. We tend to forget about these animals, and I wanted to remind people that we shouldn't take these animals for granted. For example, this fish was one of many in the tank. Most likely, nobody has ever thought about that individual fish as its own entity, with its own sentience and its own behaviors. However, in this photo, I focused solely on this fish, drawing attention to how this one fish has its own identity separate from everything else in this world. More than just some fixture in our lives, animals like this fish have a heart and a mind.



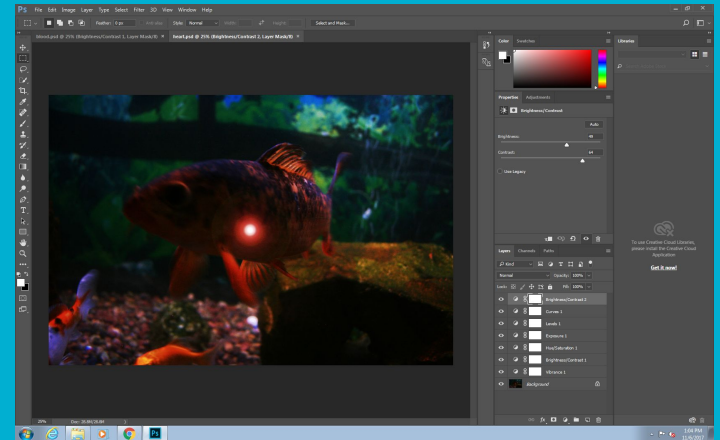
The main issue I struggled with was lighting. I wanted to keep the image relatively dark, but it was difficult to find a combination of aperture, shutter speed and ISO that allowed me to do so. I also wanted to capture the fish's motion in order to show that the fish was a living being, so I chose to use a relatively slow shutter speed and had some blur motion.

f/3.5 18.0 mm 1/25 ISO: 400

Heart cont.

In post-production, I edited this photo to give the fish a “heart” - that is, I added in a lens flare at around where I thought the heart would be. The heart is what gives light and life to the fish; hence, I found it appropriate to use a lens flare, which produces a bright flash of light on an otherwise dark image. I decreased the brightness of the image in order to add additional contrast between the lens flare and the rest of the image. I also chose to increase the saturation, so as to emphasize the bright and lifelike color that were on the fish/the background.

Out of all of the photos I shot of these fish, I chose this one in particular because of its focus on one individual fish. I felt as though this image was the best one that captured the essence of life in a fish, showing both motion and remaining clear enough to be a recognizable fish. If I were to shoot this again, I'd change the lighting in post-production and focus on getting a cleaner shot without having to worry about lighting/exposure while shooting (turn on more lights).



Toxins

To take this photo, I went to my school's pool. I opted to have a low ISO for the sake of having a clearer picture, and to compensate I had to increase the shutter speed and decrease the aperture size. In this photo, the primary thing I wanted to focus on was the irony of the term "toxic chemicals". Essentially all chemicals are toxic in certain dosages, including the vitamins that are essential to human life. The chemicals in the pool are no different. Notably, chlorine is used as a cleaning agent in pools. While chlorine is unsafe for humans to breathe in, the trace amounts in pool water won't cause any harm to a swimmer. Furthermore, chlorine is beneficial, as it kills off bacteria and other potential organisms in the pool that may cause disease. To a person who doesn't swim much, it may seem as though I'm criticizing pool maintenance in this image; however, I intended the opposite, pointing out the need for these "toxic chemicals".

f/5.6

55.0 mm

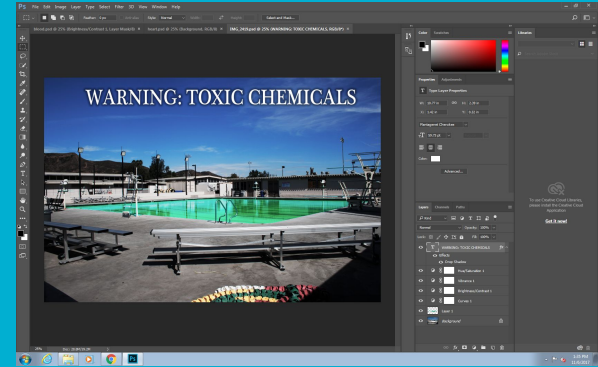
1/80

ISO: 100



Toxins cont.

In post-production, I experimented with adding text to this image. I wanted to emphasize the ironic claim that “chemicals” are being added to the pool. The warning text has a drop shadow behind it, which draws attention to the words emblazoned over the sky. I also used the word “chemicals” because of its negative connotation, which is ironic as it can be used to describe almost all known substances. I originally intended to have these words on the ground or on a sign somewhere in the image, but those ideas turned out to be difficult to execute well, so I opted to have them in the sky instead. I also changed the color of the water to further show the idea of poisonous water, changing the color to a caustic green. I did this using the hue slider, as well as increasing the saturation of that layer in order to make the acidic green stand out from the gray pool deck and the blue sky.



Blood

I took this photo of an orange peel on the ground to emphasize how much of life goes full circle. A fruit like an orange is essentially the blood of the earth, as it represents nature and life. I photographed this orange peel in the dirt, as it represented a sort of return to nature and a cycle of life, death, and decay. The way the orange was peeled also gave it a much more organic shape, which I found interesting as it seemed much more lifelike and biological. When I first happened upon the orange peel, I was drawn to it because of the sharp contrast between its orange color and the dark brown of the dirt. I emphasized this aspect in post-production, increasing the contrast and adding more saturation to the orange peel. Something I would change if I could would be the background, as I feel like the dirt is too empty (maybe I could add something to contrast the biological orange peel, like a wrapper?).



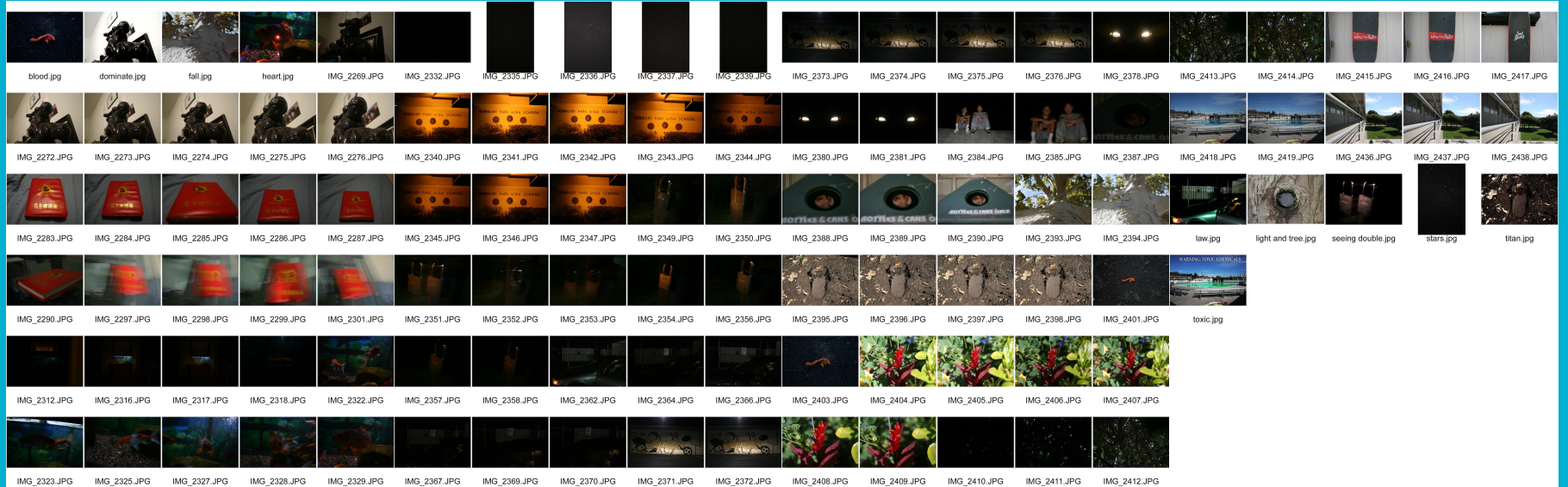
f/5.6

55.0 mm

1/80

ISO: 100

Contact Sheet



Works Cited

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