

## Proposal

As a continuation of my level 2 exploration I have expanded upon my theme of Identity. From a young age I have struggled with authenticity within myself, having to adapt from person to person to find acceptance. I feel this is primarily due to an ambivalence towards my emotional inheritance (characteristics passed on from parents both nature developed and nurture developed.)

My board therefore explores an internal struggle, manifested externally through interpersonal relationships between parent and child. Ideas of authentic self and predetermined emotional inheritance are central to this theme. Escaping these rigid identity constructs and a final dissolving of all order, grounding and identity offer avenues of possible resolution.

The folio presentation has not been set as an arc, but rather traces my preoccupation with identity and psychological struggles throughout the past 10 years but more so the past year.

some or what we inherit psychologically from our families can of course be extremely positive. Marcus Aurelius, the philosopher and Emperor of Rome in the second century AD, began his *Meditations* with a touching list of the many positive things he had learned from his relatives:

From my grandfather Verus I learned good morals and the government of my temper.

From my father, modesty and a manly character.

From my mother, piety and beneficence, and abstinence, not only from evil deeds, but even from evil thoughts; and further, simplicity in my way of living, far removed from the habits of the rich.

But few of us are quite as lucky as this. Alongside positives, we tend to inherit a great many predispositions which make it harder than necessary for us to cope adequately with adult life, especially in the area of relationships and of work. Were we to repeat Marcus Aurelius's exercise, it might run in a far darker direction: from my mother, I learnt to lose my temper quickly and give up on being heard properly by people close to me. From my father, I learnt to judge myself by my external achievements only and therefore to feel intense jealousy and panic in the face of professional setbacks.

Resource material from "Self Knowledge" By the school of life  
 This Book led me to explore my own inheritance, what I gain from mum and dad, the dynamics of my identity.  
 This Book also featured grounds to explore my self love, candour, trust, self ignorance, Denial, self judgement. fostering an Exploration of self in which I have greatly struggled



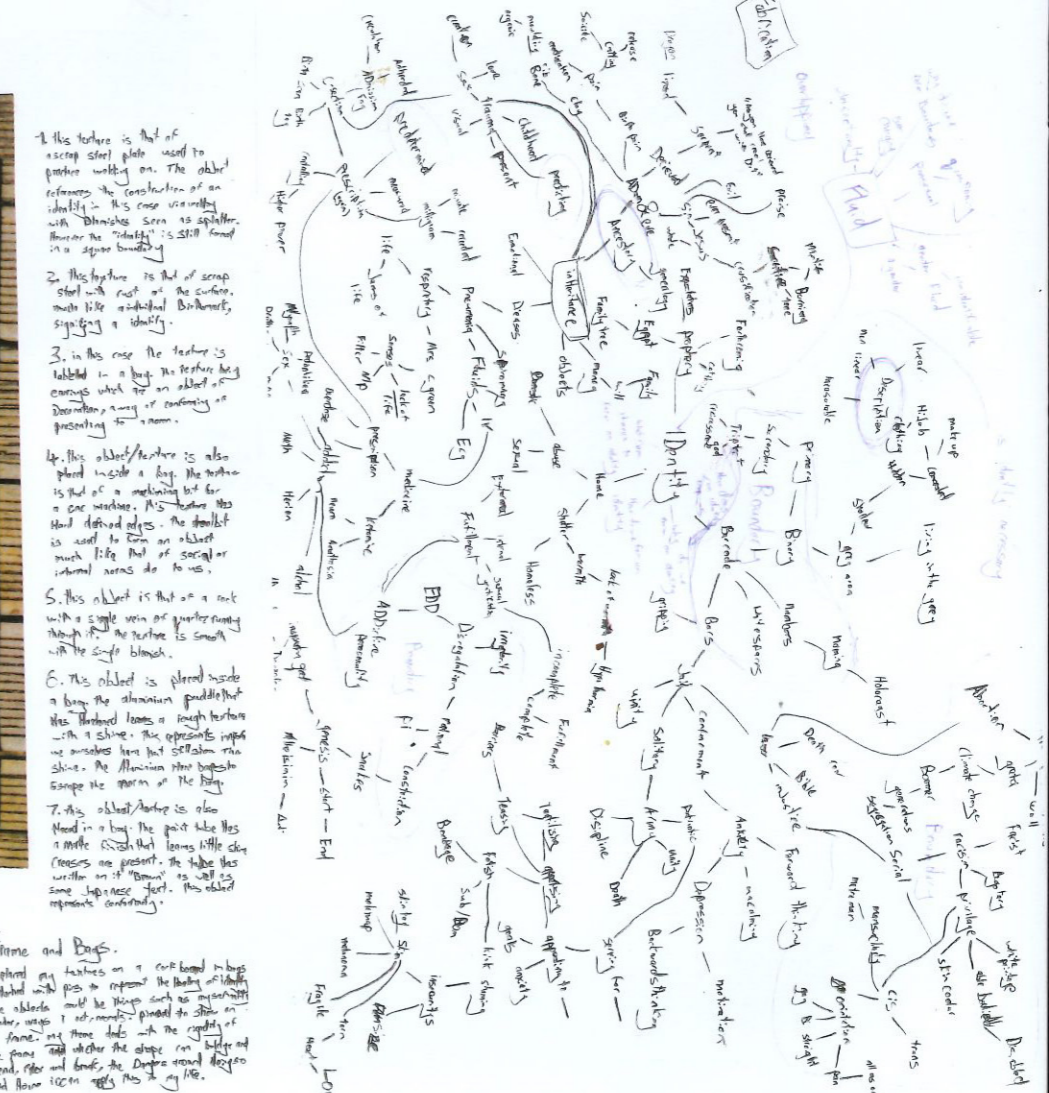
My work space cluttered with resource material, interesting techniques/mistakes, Artist model inspiration, Books. Often I would pin material on top of other work prompting a reflection into my work.

Free association word maps and a texture map with possible meanings of each object.

forming a rough tabloid for themes and ideas to underline my work.



1. This texture is that of a...  
 2. This texture is that of a...  
 3. In this case the texture is...  
 4. This texture is also...  
 5. This texture is that of a...  
 6. This texture is placed...  
 7. This texture is also...  
 8. This texture is a...  
 9. This texture is a...  
 F. Name and Bag.

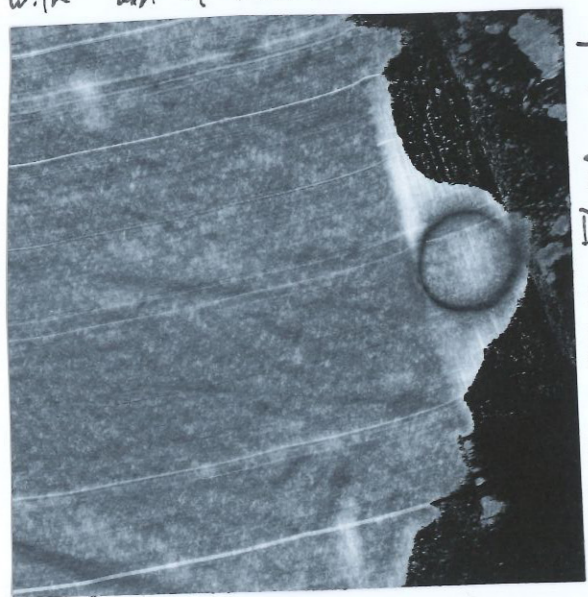


Convention - Print Making (ultrasound sweep - oil sweep)

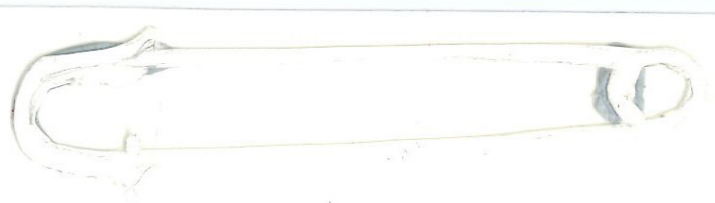


Black and white gesso painted and scrubbed

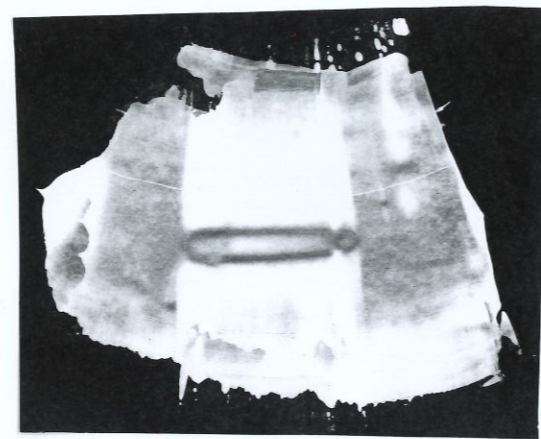
First w/s replication. Found this to be rigid and stagnant of a process I didn't replicate a "scanning" or calibration rather just an aimed image. I then decided to spoon white gesso and sweep the gesso with an a ruler.



- when I swept the small indents in the ruler and dried gesso scored marks in the scan. But further the marks on the desk were mirrored into the scan. the circle here shows the first desk indent.

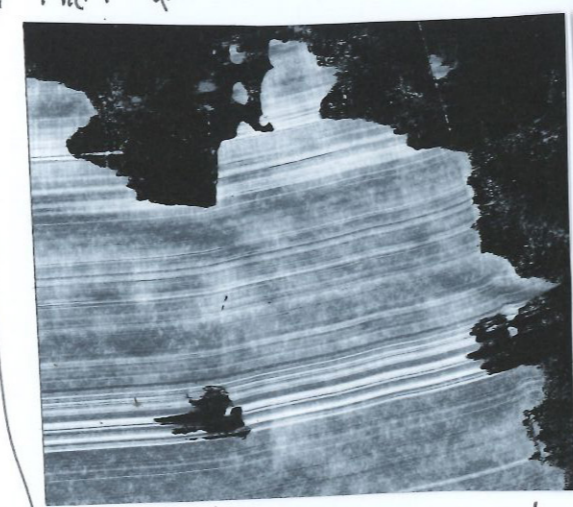


I then layered card under the sweep to replicate this indent leaving me with a pin shape shown here



Pin mark from card

the process is also parallel of theme of Discovery of identity. as a sweep the mark made is only semi predicted. ~~which~~ a tension between complete mystery of the mark and pure representation is created, mirroring my struggle between inherited characteristics and my ideal authentic self.



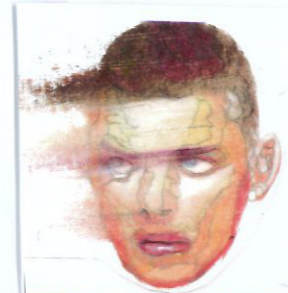
when sweeping the paint rode up onto the ruler creating negative/positive shapes on the border. I decided to incorporate this by taping a shape of to represent and outline of Dad



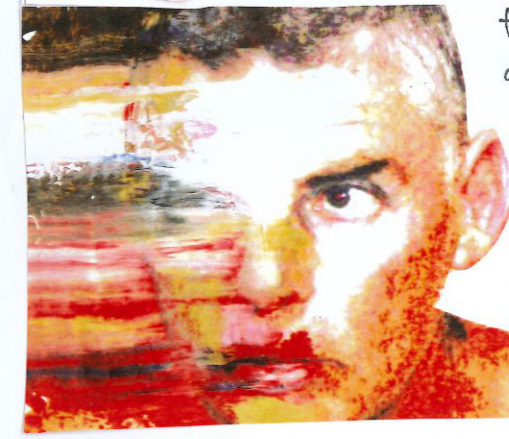
much in the same way the process replicates emotions. the idea of my father inflicting/impacting my interference, But further question of negative/positive shape and impact are raised.



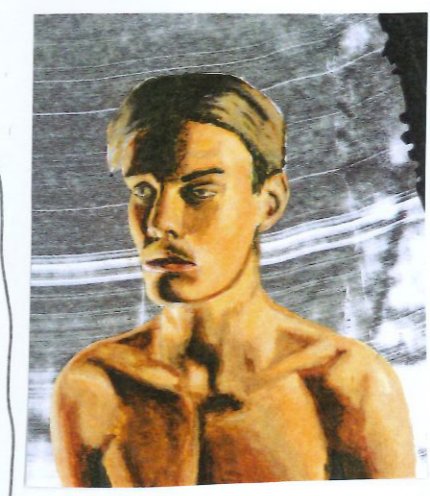
the fading outline seemed interesting and represented my current struggle of Disconnection. I find myself lost in a grey space of identity - not knowing if emotions, ideals, actions are authentic or crafted to fit in. This prompted my theme for board 3 of the Dissolving of identity.



- My first identity Blar Sweep. I painted with oils and then swept with a ruler yet I feel there was too little blurring, along with a wrong colour palette.



to develop a process for a good Blar (photo-copied a saturated photo of Dad then using a palette knife ~~with~~ loaded oil paints into sections of colour and swept with a ruler. I repeated this until the sweep was made well.



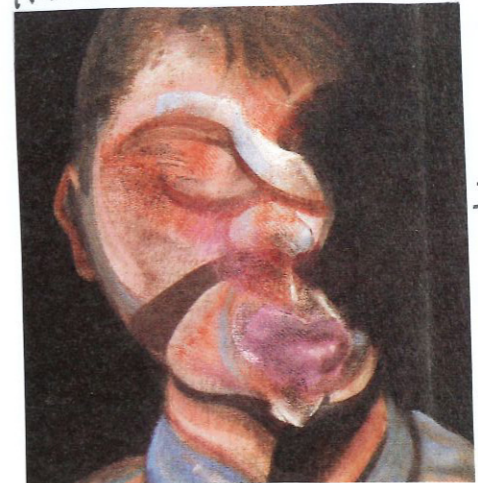
- I then painted a work of myself ~~to~~ to hold integrity and practiced more



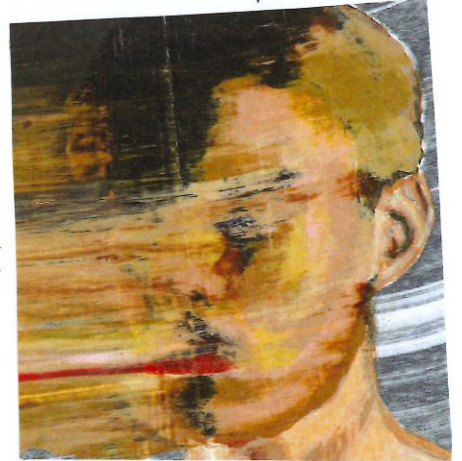
oils gained a better sweep therefore I decided to use that. once practiced the final work was formed.



inspired by artist models ( drew inspiration from Francis Bacon.



Bacon's 'Three Studies for Self Portrait 1972'



My own work

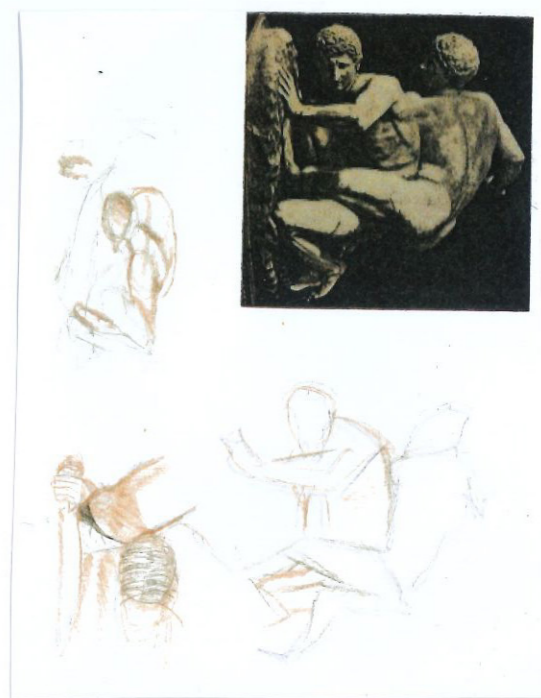


Greek sculpture

This work shows an exploration into Pankration, the Greek art of naked or close to wrestling. The ~~work~~ sculpture like much Greek sculpture portrays a struggle. But this work is questionably physical or sexual struggle. A implementation of weight is always present in such sculpture yet not so much movement. I find the Archaic struggle the Greeks portrayed being passed generation to generation, as I ~~now~~ face such. The sculpture I studied seemed to carry a heroic tradition but also a caressing nature, as if the work was questioning harm and struggle or caressing and desire. I wanted to replicate this in my work.



Another work of Greek wrestling in Brown pencil. ~~found~~ I found the work lost some meaning with identities shown, but instead left the heads off as per original sculpture. The struggle in the wrestling further links to Carl Jung's Anima and Animus. ~~then~~ Jung described the Archetypes of Humans of Possession Both the female Anima and male Animus, just in different proportions - leading to manifestations in character. Therefore a struggle is caused between internal Anima ~~and~~ Animus and the social scaffolding / Expectations placed on someone.



Sketches of Body positioning - taking notes of anatomy - shape - weight - movement - cropping.



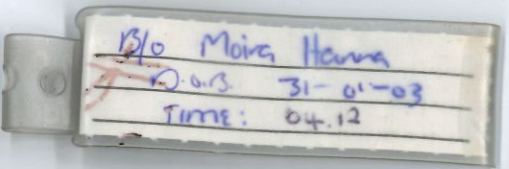
image ~~is~~ inspiration - fits theme context. weight on is implied showing pressure of expectation. ~~Both~~ further anonymity is present of the figures. Also a question of struggle or caressing is formed in the composition of the figures. I took such elements and applied this into my reference photo. Having both figures naked Births a intimacy therefore I also took references with myself clothed. As Board once introduces conformity to identity it was correct to remain clothed/conformed at this point.



Forms of Identity



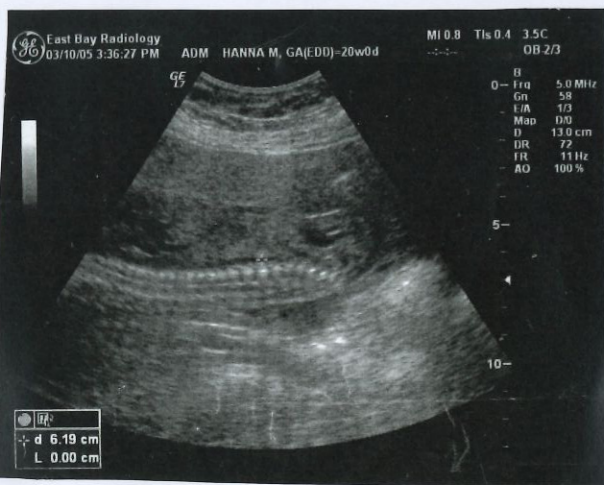
- Barcode - scanned, Binary.  
interesting that a barcode scanner reads white spaces - Negative/positive interaction



- Birth Band  
Assigned at birth - predetermined yet only details are parents and numerical values - provides frame.



- Finger prints.  
I used finger prints in my level 2 Board But felt like there was some stagnant use in them (not many conventions could be used)



- Ultra sounds  
Safety check for "Deformities" yet is it a Deformative or Difference. ~~yet~~ <sup>yet</sup> ~~prediction~~ <sup>prediction</sup> of expected characteristics before child is born.



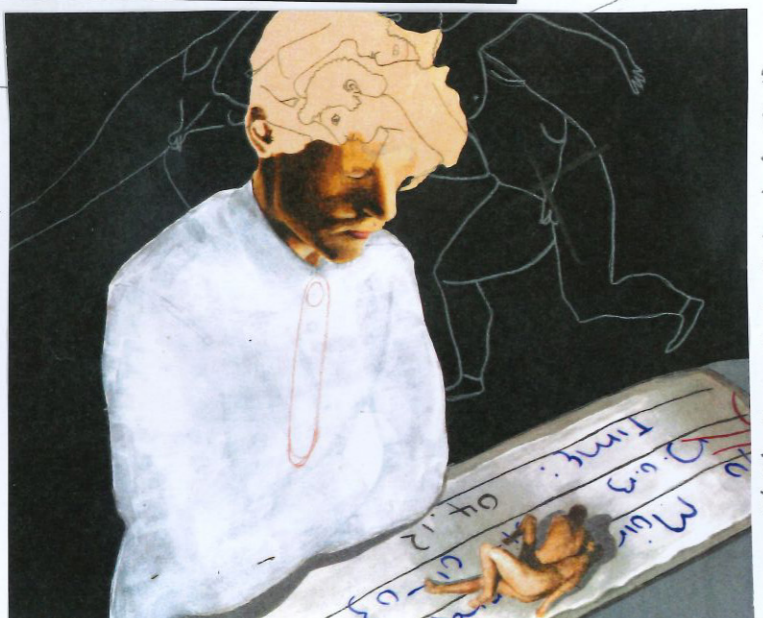
in My final work on Board 3 I used Michael Borremas 'the Advantage', I used the composition and physical form of the figure. The work shows a entrapment with the straight jacket But also a contemplation as struggle is not implied. taking such I replicated the portion of the figure



- taken from a range of 100 photos to replicate the lighting composition and figure position to ensure the work was the correct appropriation.



to further the figure in my work is almost a omnipresent figure confined to examine a struggle. I replicated the confining straight jacket yet changed such to an U/S to fit the confinement of emotional inheritance I feel. The figures stared at is an image transfer of me and dad resting. I trialed this imprintment process of the transfer to hold as much detail as possible



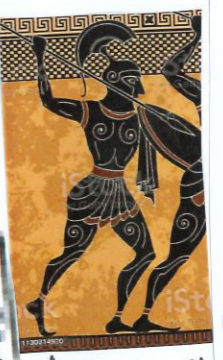
in this work, I had left the hair space a blank base colour but planned to add Archaic figures to overtop the head space from the background. This made the work overly complex and I lost the contemplation theme but more the figure was now struggling themselves. in other words I wasn't separate and examining my struggle with identity. therefore I decided to paint the hair.



practice Hair texture using - pencil (2k), Brown pencil, rough brush, yellow oxide, Burnt umber, rawsienna, Burnt sienna, Etching tool, flat brush.



Anima representation



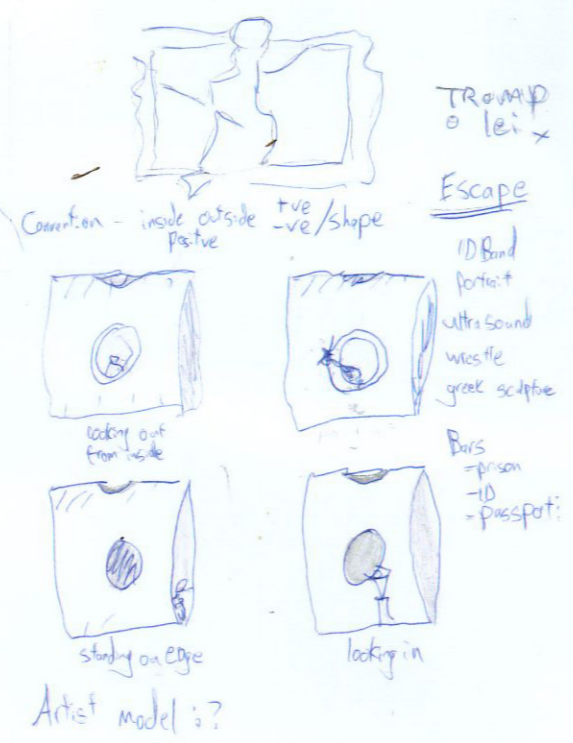
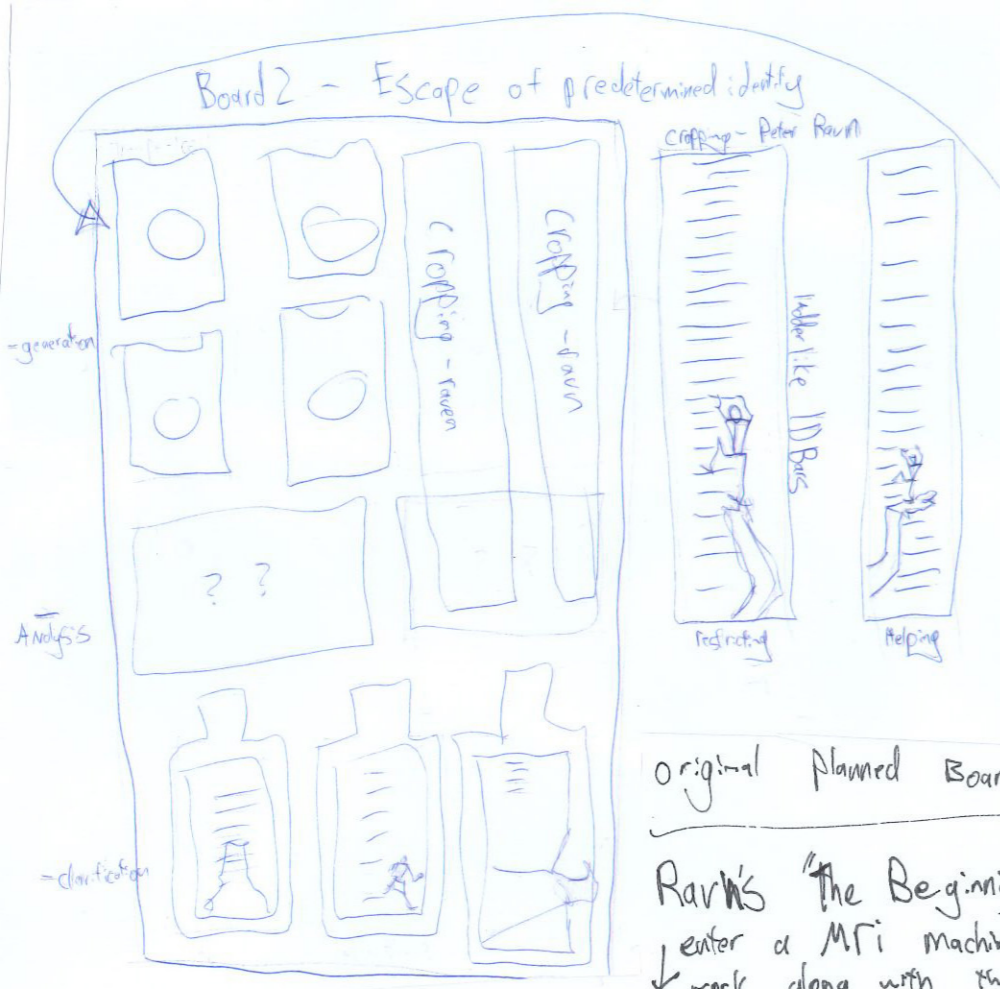
Ani: Mus representation



Cut out

The final Example of the work shows Both female and male greek friezes. the female frieze is representative of my Anima ~~and~~ and inheritance from my mother, the internalized femininity. This frieze is not of warriors as I Haven't felt myself struggle with my mother's emotional inheritance. the male frieze shows greek warriors, representational of my animus. the violent movements of the males demonstrate the struggle I have felt with Masculinity, my father, Emotional inheritance and Sexuality.

regeneration of Ideas - Escape



original Planned Board. Main Artist Model: Peter Ravn.

Ravn's 'The Beginning' Displays a figure about to enter a MRI machine. I took the composition of the work along with the circle motif.

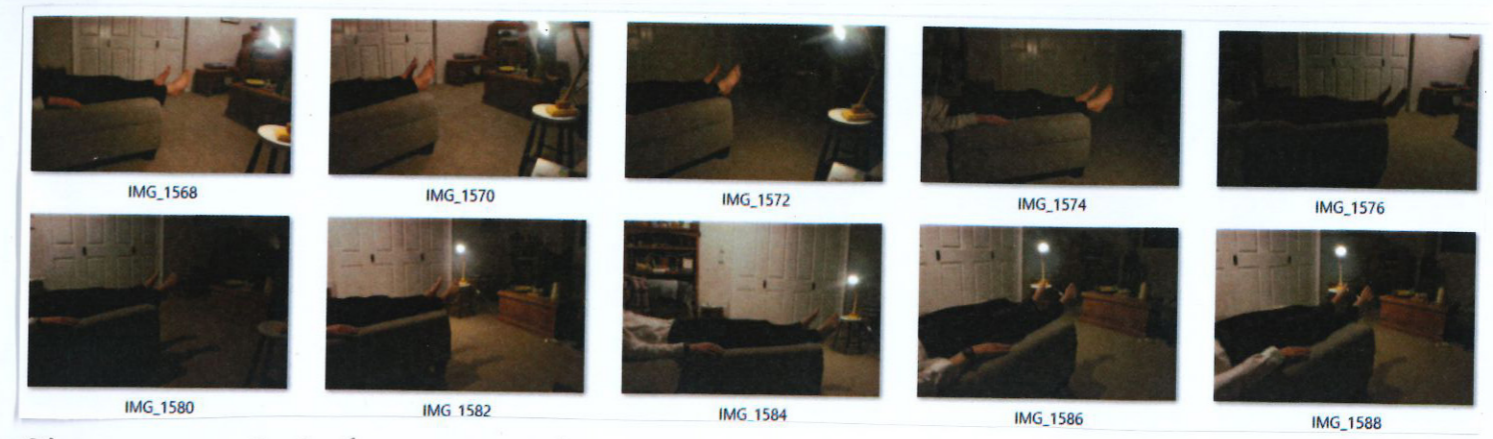
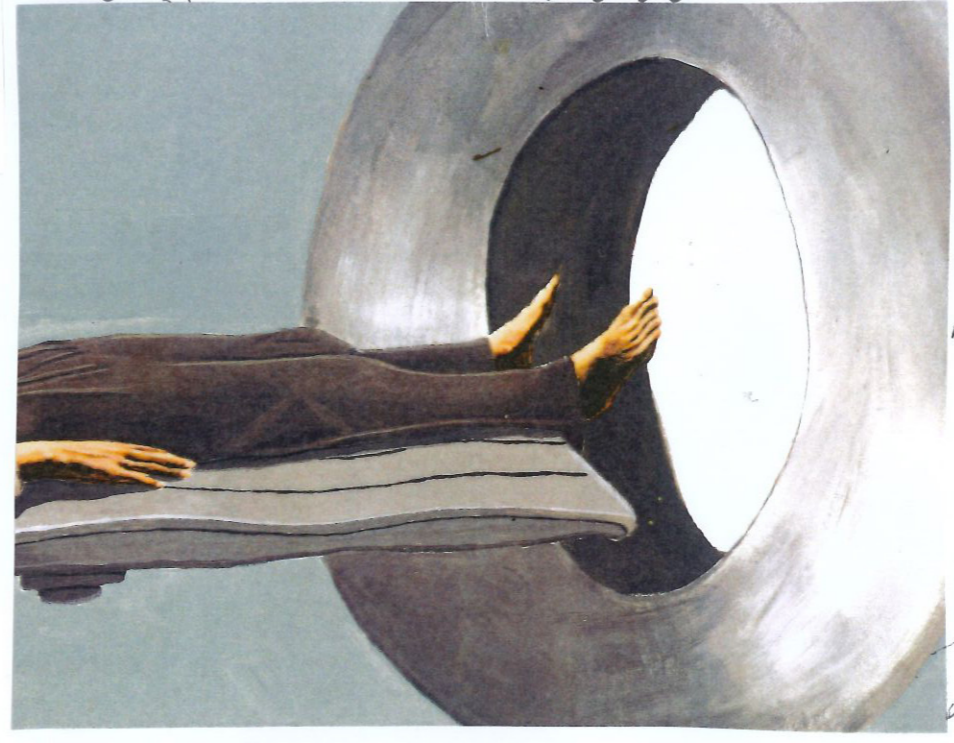


Photo Contact sheet for 'The Beginning' replication. I changed the camera angle, placement, lighting and camera settings each time to make sure the reference photo I followed allowed for a good work. Yet when aligning the body with the circle I had problem that the angles didn't line up. Shown below. - I tried to use technical drawing to draw a shape on the right angle but the angle of my photo wasn't isometric. Therefore I used my skills of 3D modelling to form a shape that was a correct circle motif and on the correct angle. Shown Below



I further used Ravn's 'Das Volk' in my Board 2 Final related Series. The work is a Examining of Existing, waiting, shadowing, control and power. I replicated this changing the subject matter to me and Dad

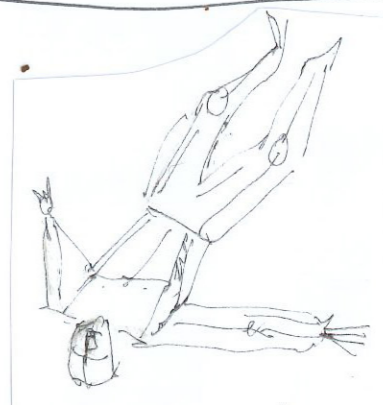


reference contacts of me and Dad. In the final work of I wanted to keep a and

in continuing my use of Ravn I incorporated this work. I used the figure placement but ~~changed~~ changed the subject. Part of a contact photo reference sheet.

Notes on Ravn - In other works of Ravn's the modern man reveals himself occasionally, otherwise is hiding behind the immaculate surface of the suit and testifies that the perceived order is just a delusion. That in reality there are people underneath with feelings, instincts, anxiety and aggression, traits which are normally suppressed by mutual consensus.

the related Series of Ravn-esque composition emotion. Therefore I studied the figure placement of Ravn's other work Shown here



peter ravn on back

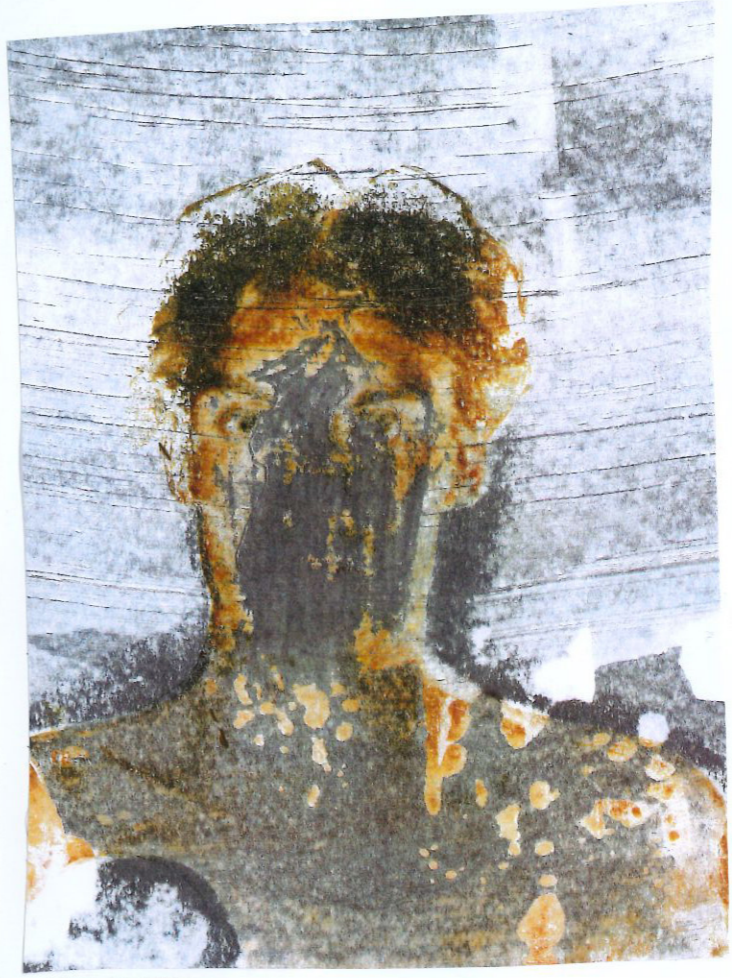
Moving into Board 3 I felt lost. I didn't have a defined struggle with identity or emotional inheritance. But I felt lost and without direction or connections to Authenticity. I was constantly confused and worried about if my emotions, actions and thoughts were authentic or scaffolded by social situations or emotional inheritance. However during my studies in Art History I was fascinated by the work of Francis Bacon and the close tie to Existentialism. I felt that my current identity situation was similar or reflective of the lostness and inward gratification promoted by Existentialism. Therefore I drew inspiration from the loss-stricken figures of Bacon and the convention of Blurring.



Sticking with the print making technique I created 3 large works of complete abstraction with only the outline of the card under visible. Above is a crop of the shoulders and head of which are barely visible.



Shown is an offset of the colour sweep. This Abstraction replicated my feelings of loss and Disconnection. The work is both cathartic and an Avenue of Hope. as it could be viewed as a resignation of identity to a state of complete grey Or a celebration of my Embracing of uncertainty.



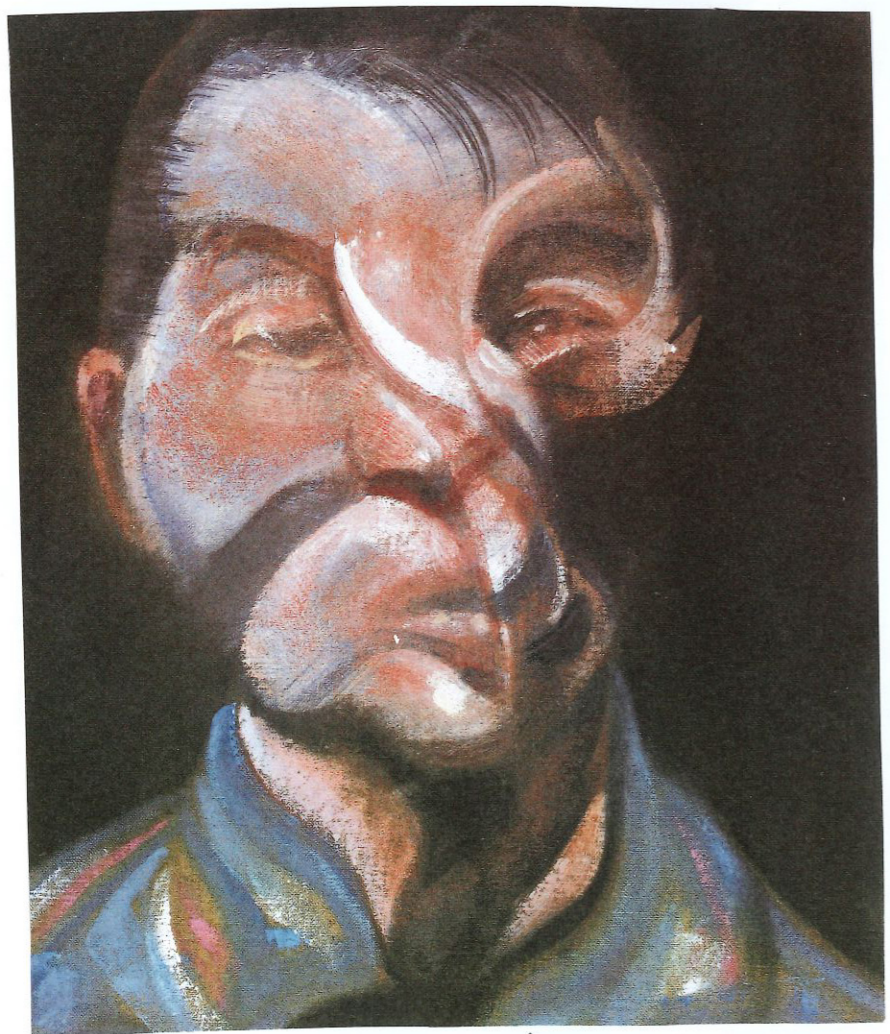
My work

During my studies of Bacon I was intrigued by 'Study of Velazquez's depiction of Pope Innocent X'. The figure is confined and appears to scream with angst as he is blurred into the background. The overlapping vertical lines of background and foreground seemed to represent my lostness with identity and the world around me. ~~yet~~ Bacon's objective painting style removes all subjective Examination of characters - meaning the figure themselves is absorbed in the Angst, dread and loss. I wanted to replicate this objective view so used a straight ~~on~~ shot. to replicate this blur of '... Velazquez...' I used image transfer on top of a sweep. when doing so I noticed the print only stuck to certain areas of paint. when using the thinners transfer I rubbed hard over the face, removing the paint (as to not stick) to replicate this Blurring into the background Bacon utilized. yet as this work was not quite full abstraction (informs of Board progression) I chose to fill a patch of the face back in with paint. this both satisfied Board progression and my artist model influence.

- contact sheet of photo shoot. I chose not to show a Expression unlike '... velazquez...' as my Blurring of identity wasn't necessarily Angst filled but could be seen as comfort with uncertainty.

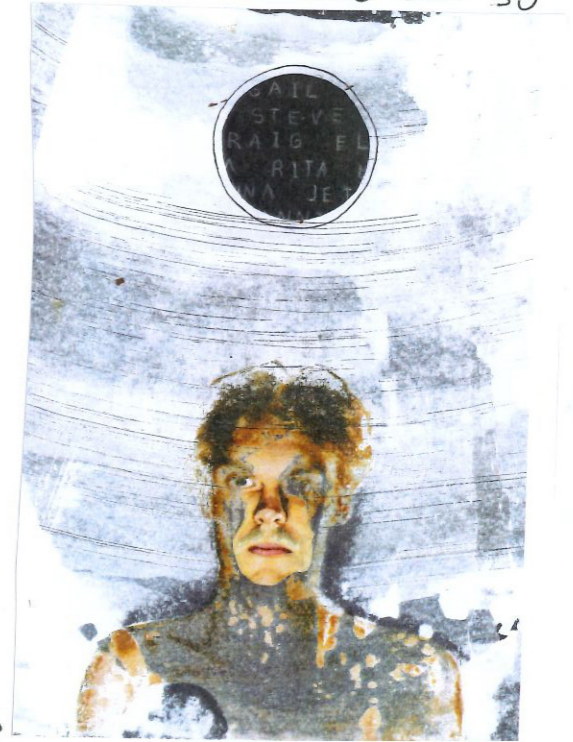


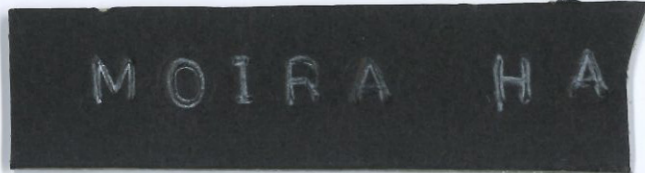

Francis Bacon 'Study of Velazquez's depiction of Pope Innocent X'



Bacon's - 'Self Portrait 1972'

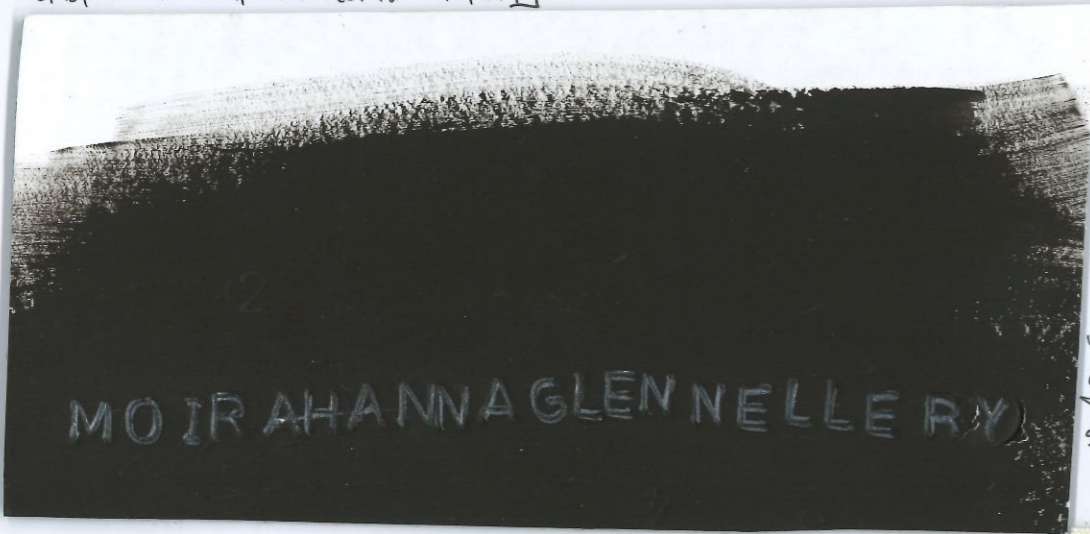
Jean-Paul Sartre spoke on the uncertainty of oneself, claiming we need to make decisions courageously; the key to this is accepting our own limitations and realizing that we cannot achieve certainty in making of decisions. rather we must Embrace uncertainty and live Authentically





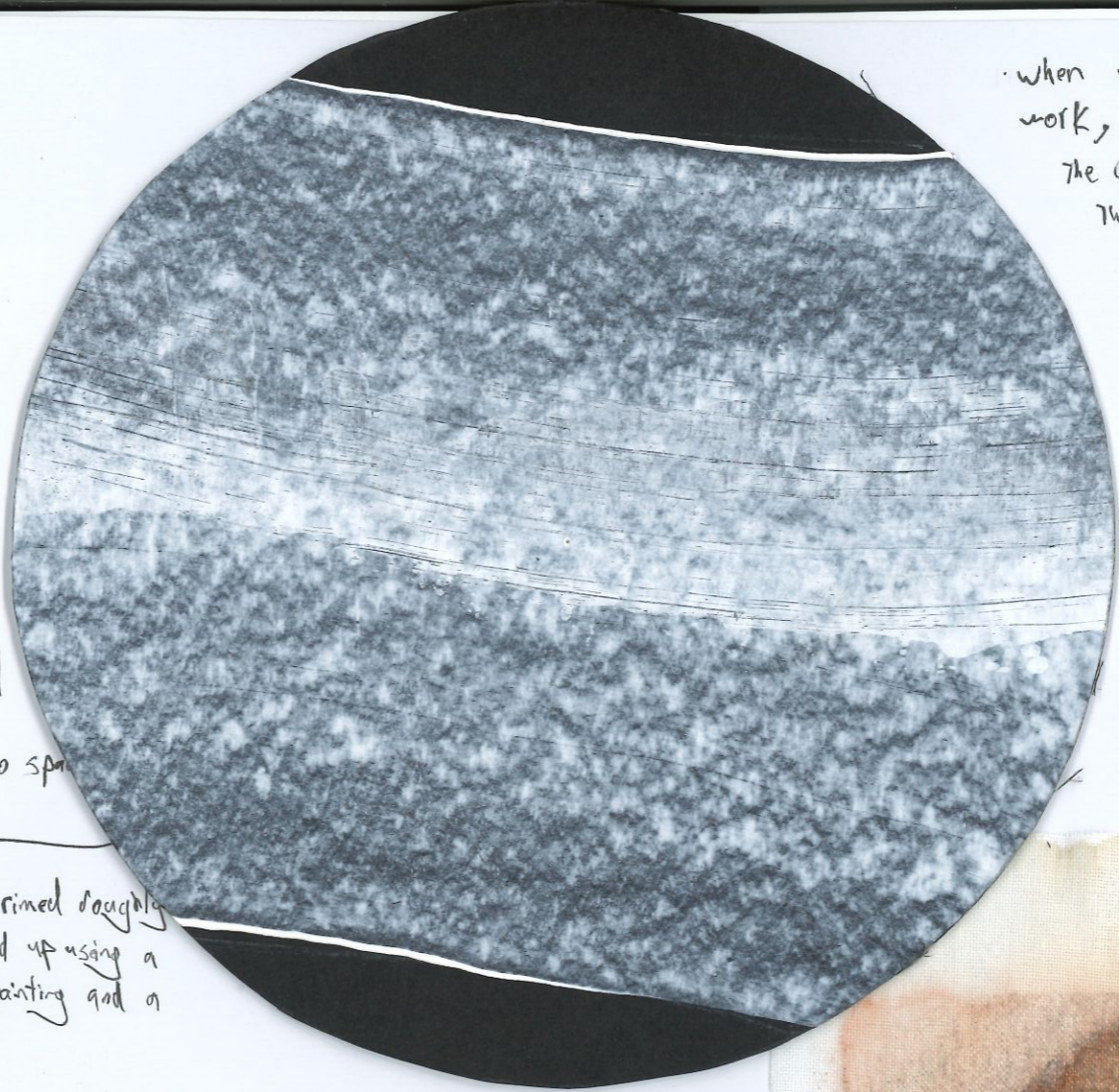
- Black side of card punched letters - gapped names white pencil

During my Board 3 Exploration I was overlapping card cut outs over a canvas sweep and wanted a more defined overlap so decided to use thicker card to Exentate my internal Blur and External Scaffolded Identity.



- white side of card Black gesso punched letters - no space white pencil

un primed canvas - primed roughly with white gesso - Ended up using a grey gess for Ediser painting and a softord look



when working on Board 3's ~~the~~ bottom left work, I Experimented with sweeping across the cutting out the circle - yet this made the work too Busy. But when I cut the circle out I Ended up with this

I thought this worked well linking with my central circle motif. I would use these cutouts in future possibly Experimenting with scribing before the Sweep; painting overtop; thinners rub on the paint to remove parts and so on.

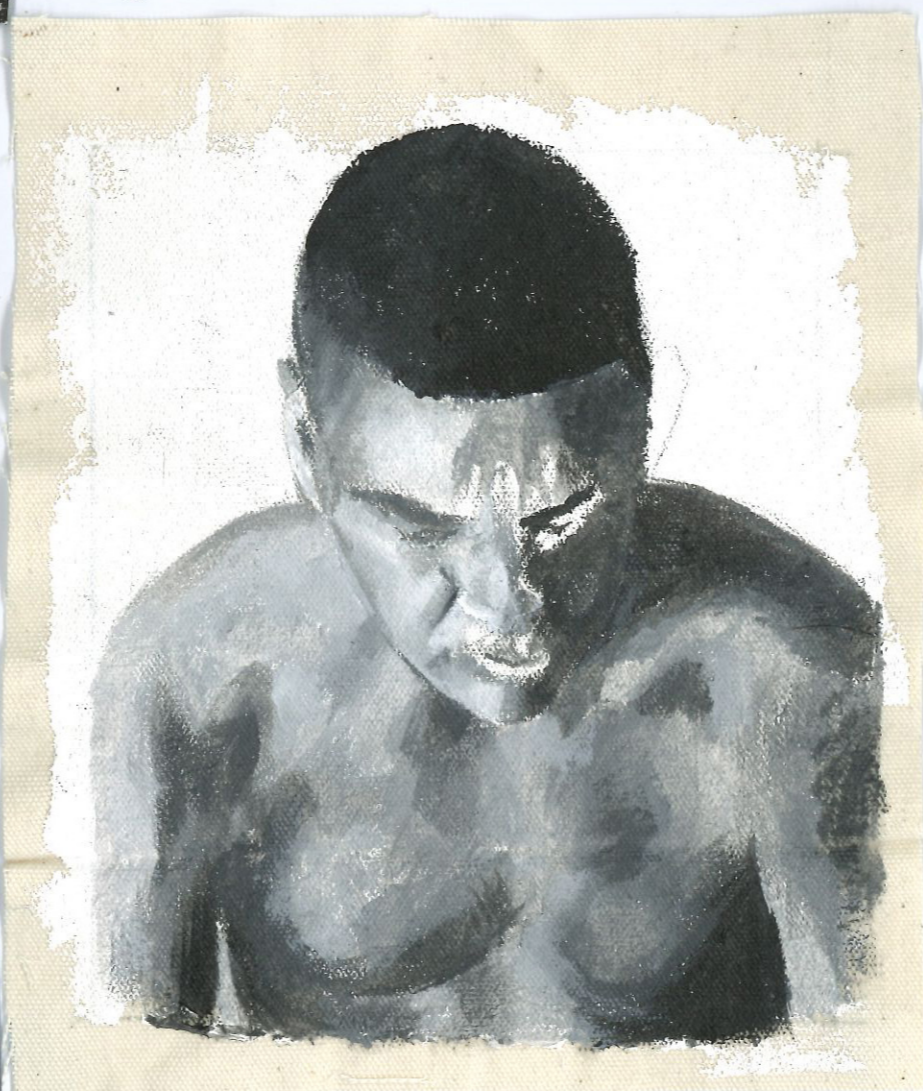
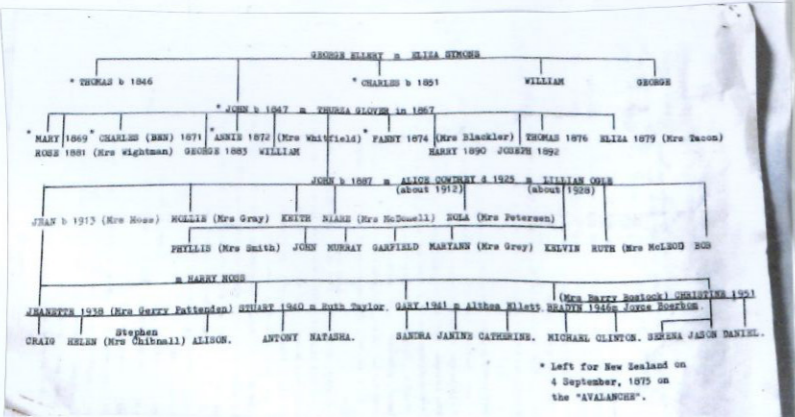
the use of thicker card allowed for a stamp to be used that was only partially visible shown here



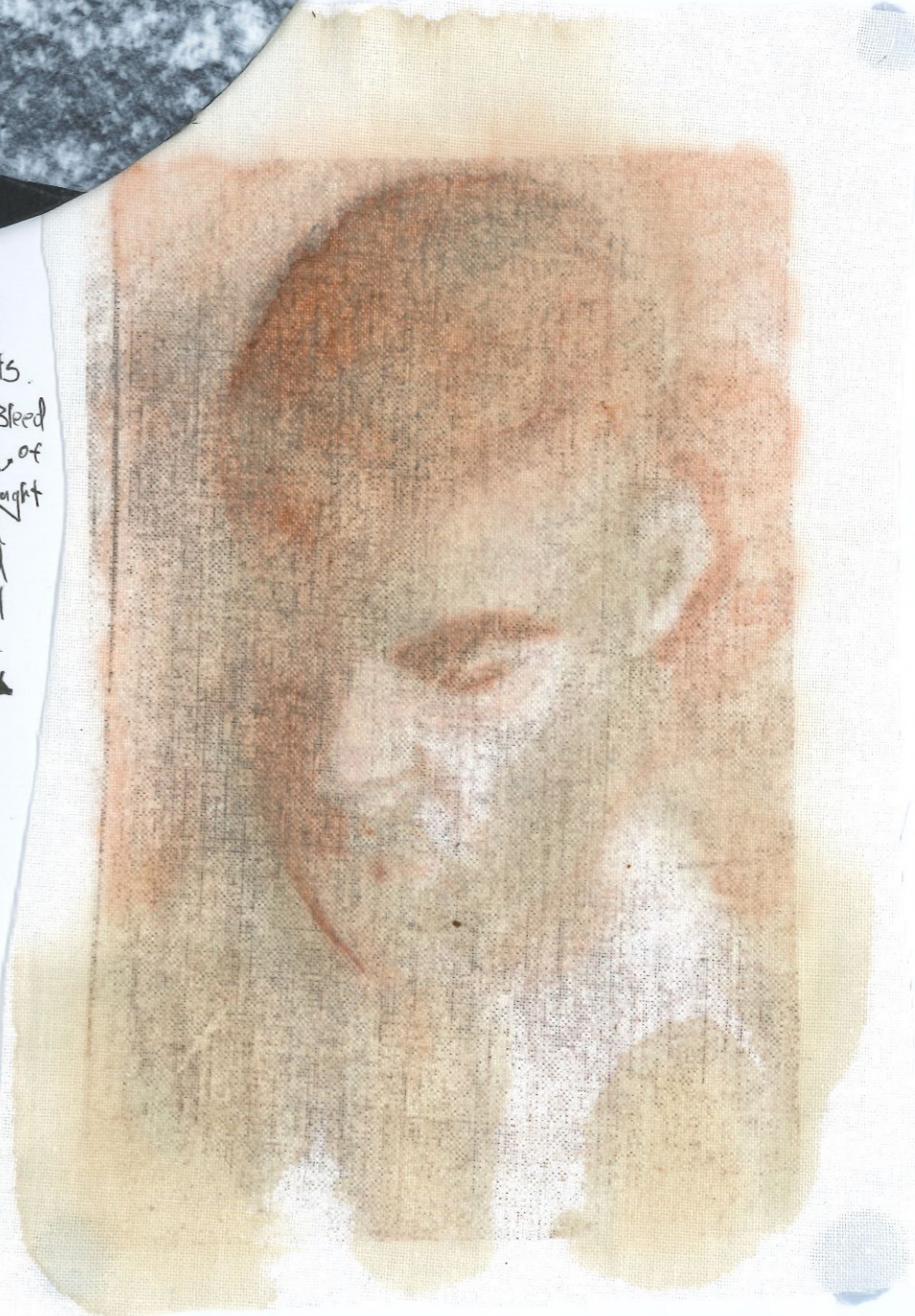
Yet I felt once I had punched the entire final work that the names didn't show enough so used white pencil to follow the punch when I did so the letter were to strong so Erased areas lightly to have a more process developed look.

The names I used were drawn from my current family members But also included 5+ generations of ancestry, of which reflects my ~~more~~ greater Emotional inheritance.

Every family tree



linen and Watery paints. the paint bleed and blurred, of which I thought was cool and couldve used in my final Board Blur.



Where to

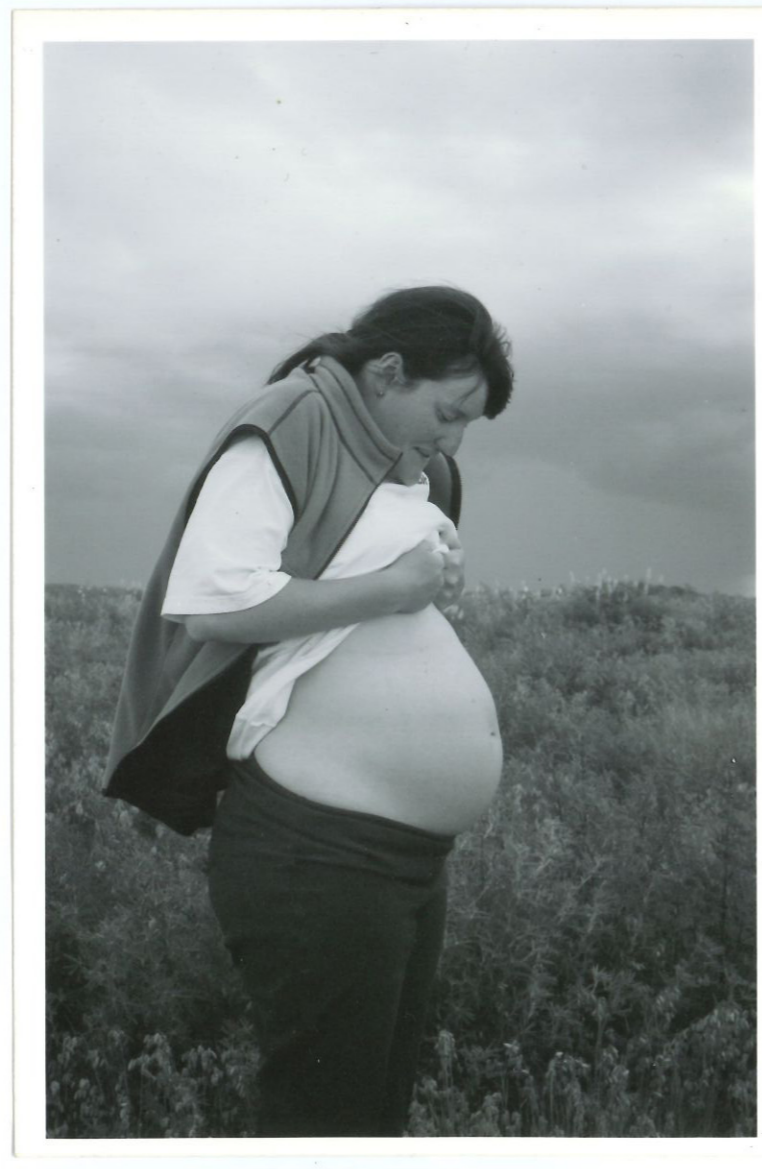
In my Exploration of Existentialism I started Exploring wider texts of Buddhism, Nihilism, Realism, Etc. The Buddhist idea of Anatta struck me. Identity is defined as "the fact of Being who or what a person or thing is", a rigid concept used to define. My struggle has been with who or what I am but further the rigidity of such construct. Whereas Buddhist Anatta is the idea that humans have no soul or self. Buddha taught about or ever changing beings, that only do we come closer to enlightenment once we accept nothing is permanent and everything is ever changing - in other words identity defines itself and attempts to remove the being from the "happening" of the universe. My current state of Blurred/lost identity seems to represent a collapse of rigid ideals - But rather than try to formalize a self I would like to foster acceptance of my ever changing being. To do so I would like to investigate my mother and Birth. Exploring ~~my~~ my C-section Birth as an artificial creation; internal free flowing openness; Authenticity (in terms of Existentialism) etc. doing so I would begin with mums C-section scar and the world that could be investigated inside such. My mother could represent entities such as mother Ayahuasca or greater female symbols, or mother Papatuanuka



picasso's cubism could be used to show multiple perspectives or changing identity



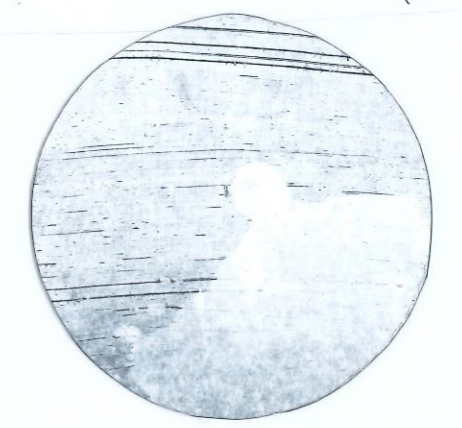
leidy churchman - Buddhist Based landscapes



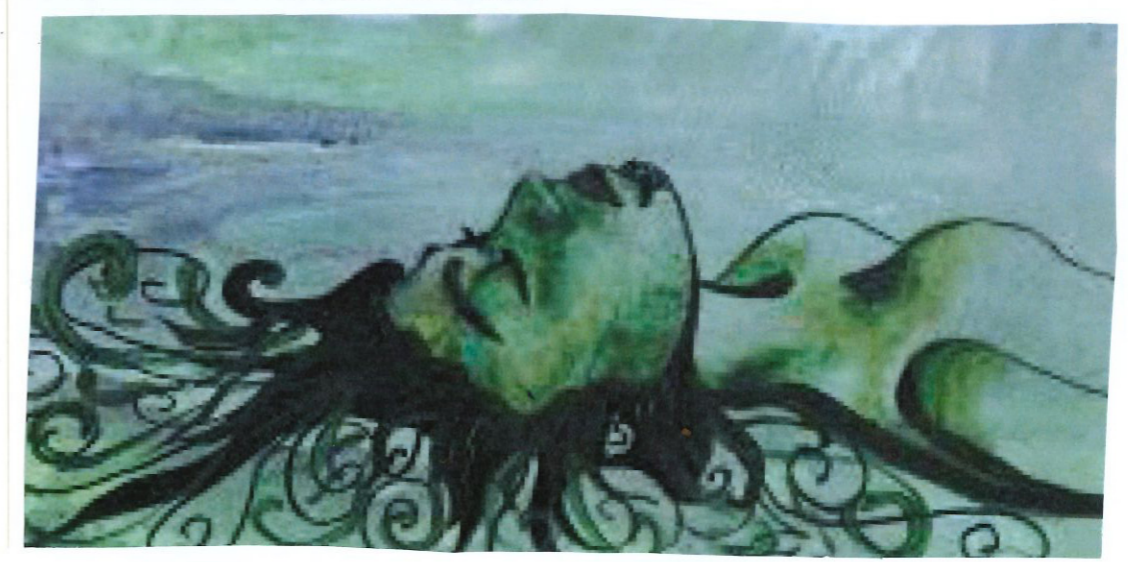
-photos of mum pregnant with me.



- mother Ayahuasca could use indigenous inspiration such as this



interesting texture/space to incorporate



- Mother earth Papatuanuka