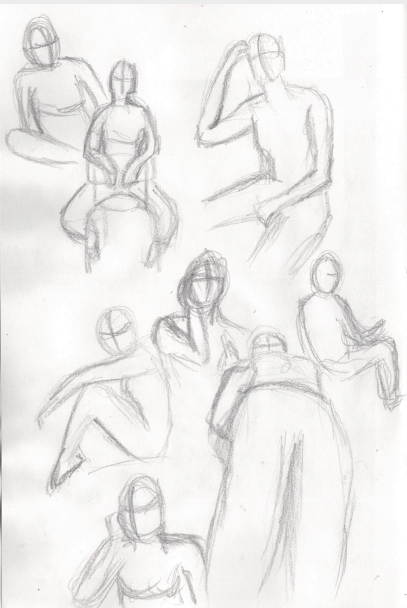


CONFIDENCE PAINTING

For this project I wanted to explore a part of my identity that is a fierce and confident person, I wanted to see how I could do this focusing on perspective, body language and colour.

I experimented with different ways of standing and sitting and seeing whether different poses can communicate different emotions, moods, or attitudes. Although I do not like any of the photos as they are, they gave me an idea of the different possibilities of point of view and pose that I had not thought of, eg. low angles. Towering/low angles communicate power/confidence. Hidden chest shows vulnerability.

I took some photos showing confidence by using what I had noticed from my experiment with poses:



I chose to wear this jacket because I felt very confident when wearing it. It is big and red which draws attention and since it is a nice jacket, this attention is positive.

This image is a collage of some of the photos I took. I was not completely happy with one single picture so I combined the best photos and created an image that I reflected the feeling of confidence, my the aim of these photos. I believe that the colour of the jacket, pose and expression and all clearly radiate a confident mood. The open legs and placement of hands show power and the facial expression almost communicates a feeling of superiority. The bright red coat is big and extraordinary which suggests a daring and adventurous personality. This collage is meant to show a that is bossy, unapologetic and "badass" character which I will work with to create a final outcome.

Some practice drawings



I printed the collage reference image and painted part of the background to try this colour as the background



Francis Bacon

Francis Bacon paints simple large structures and shapes as backgrounds to his paintings to create environments for the subjects in his portraits to exist in. This prevents the painting from seeming empty. Francis Bacon paints these shapes leaving a slight gap between them to create an edge or border showing the canvas or colour painted underneath. This provides an interesting frame for the image and an interesting environment for his subjects to exist in.



Observations:

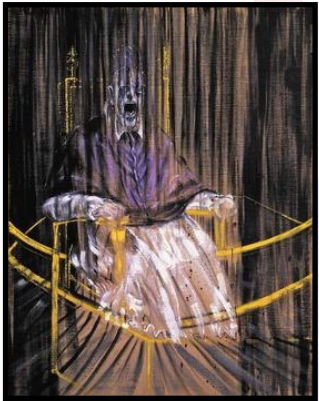
- Streaky
- Unusual way of portraying a religious figure - dark
- Transparency - the figure is painted with few brushstrokes
- Complementary colours
- Black vertical strokes

Chair:

- Stands out - Yellow
- Streaky and Unclear
- Outline

Mood/feelings:

- Ghost-like - pale, transparent, dark eyes and mouth
- Decay - black strokes, bare canvas
- Scary and Unnatural
- Pain - looks like he is screaming
- Discomfort



Study after Velázquez's Portrait of Pope Innocent X, 1953, Oil on Canvas, 153 cm x 118 cm Des Moines Art Center, Des Moines, Iowa

I liked the way that Francis Bacon had created the chair in his painting. He only provided an outline and a few details painted with single brushstrokes. Since the subject of my painting is sitting, I also wanted to create a chair but in a streaky and unrealistic way. The white curved lines I painted creates the idea of a chair.

I tried some different ways of dividing the background in order to create more depth. I wanted to incorporate a similar style to Francis Bacon



RESOLVED WORK: *Red Confidence*

73.5 x 60.0 cm

Oil paint on canvas

This painting is meant to represent the embodiment of confidence and pride. The lighting and the contrast between the dark blue and bright red draws attention to the face while the background provides a sense of depth and symmetry. The pose and bold colours exude carelessness and power.

