

# Juxtaposition

Aim -according to me is seeing two objects placed next to each other that have a contrasting effect.Since my object is a compass its function can be interpreted in different ways in different situations



The babushka was invented in russia as a toy they can be of any gender and interpreted as soviet political leaders to stages of a women life(my interpretation):- infant-teenager-wife-mother - old age; and the compass embedded in the centre portrays how one navigates through these stages and how each individual has their own direction/passion/calling in life. This sketch shows one babushka doll inside another showing the innermost doll(the core of a women)is a compass that guide you to show you the right directions in life,the juxtaposition is the placement of the compass within the doll. Only the inside doll is painted to show the stage of a women life is ongoing stage or the completed stage and it has symbols that represent the future on them.



(justerposition explored in the later stages of this artwork) A compass shows the same direction for every person that hold it, that shows the generalization of minds and herd mentality followed in the indian culture by parents for their children to follow the same path that is the path that promises the most money neglecting the passion and strengths possessed by an individual to follow a different path. The glass provides a protective layer for the compass if it is left open it can deflect due the the pressure of the air thus it must be in a closed glass vessel, the breaking of this shows the rebellion, the choice each individual should get to chose their own direction and not a generalised one.the shards of glass that are broken and fallen on the floor show glimpse of the possibilities the future holds.



The sketch represents a girl with 2 compasses instead of eyes and in the cover of the compass is the vision of the 2 possible futures she could have. This artwork sheds light on how everyone has two option to pick from, the easy way by giving up when faced with obstacles or working harder to overcome those obstacles, you can pick what direction you want to go in. And although at times it seems like there is only one way, every human always has 2 option.

**My object-**The chosen object was a compass, which was previously used as a way of fortune telling (“The Chinese Compass and the Birth of Navigation - Google Arts & Culture”), to combine the 2 functions that a compass had, other ways of fortune telling were explored to create juxtaposition.

**Crystal ball-**  
It is a glass ball through which glimpses of the future can be seen.

**Tarot cards-** Cartomancy is the prediction of future through cards, each tarot card has a appealing & intricate visuals that people believe depict the future.

**Palmistry-**  
Is the prediction of the future through reading of palm lines,

## Artist study

This is one work from artist Thirumala Thripathi’s exhibition- ‘Money Matters’. He is based in bangalore and hyderabad, his work was displayed at Iconart gallery in 2012 (“Money Matters”). His art works are inspired by his own understanding of the world around him and personal experiences. The works displayed in this exhibition were inspired by his understanding of and value for money after his fathers death (“Money Matters”).

Use of juxtaposition- The **palm line** has been converted into a **zip**, like a wallet that opens to see money, since that is the line people say depicts your future wealth.

The black background creates a contrasting effect, putting all emphasis on the hand.

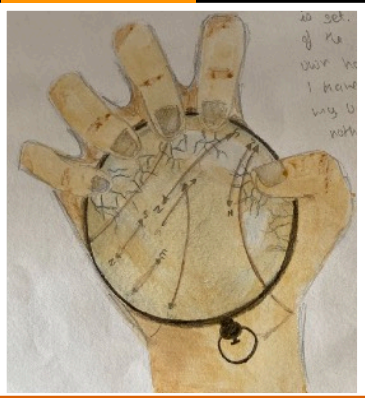
I derived the idea of using palmistry in my artwork from this. This piece shows how much one is predicted to make in the future.



“Money Matters - an Exhibition of Paintings by Thirumala Thirupathi at Iconart Gallery”

Implementation in my work- to similarly combine the form of a hand(palmistry) and of a compass. Using palm lines as a way of showing that the direction of ones life is in their hands, and that they define the direction they choose to live their life in

Rough sketch



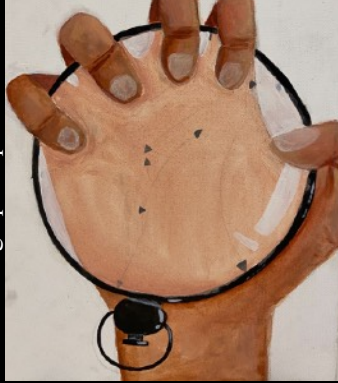
This is the final sketch by combining the 3rd ideation sketch with the artist's inspiration to create a juxtaposition of the hand and the compass. Indicating how the direction of one's future lies in their own hand.

Primary reference



Primary reference used to understand and observe lines, shadows, colour, etc. A paper circle is cut out to represent the compass.

First painting



Medium-graphite pencil on canvas

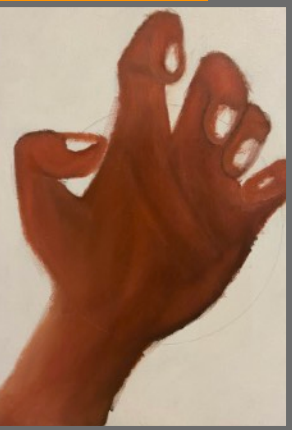
This painting was made on a smaller canvas and it was unproportionate. The hand was directly drawn on. And colour of skin tone was wrong as it was too light, not illustrating the hand accurately enough with the use of contrast.

Transferring drawing onto the canvas



After understanding my mistake, I decided to redraw the entire hand. My teacher assisted me in drawing one finger, after that it became a lot easier to undergo the expectations. By first drawing it on paper and then applying charcoal at the back to help with retracing on the canvas, this allowed the charcoal trace to be transferred onto the canvas.

Rough painting



Base layer of acrylic paint, roughly creating shadows and highlights.

Adding details



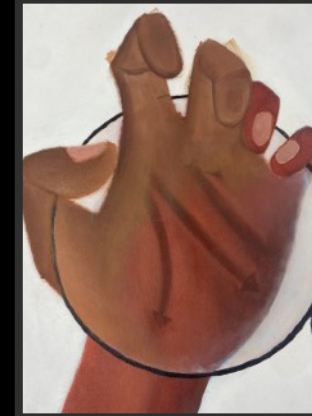
Drawing the shape of the compass and adding very light blue at the edges to recreate glass effect. Palm lines and added arrow head.

Testing skin tones



Realised that in the colour of the hand was too red and not close to a real skin tone so testing different colours for skin tones.

Repainting



Started using the new skin tones, that were explored in the media trial.

Adding details



Adding more details such as creases, shadows, highlights, etc.

Covering more of the hand



At this phase I had covered the entire hand in different skin tones. And realised I had to redo it again because I was overblending the colours and not able to effectively use acrylic paint as a medium.



Covering more of the hand



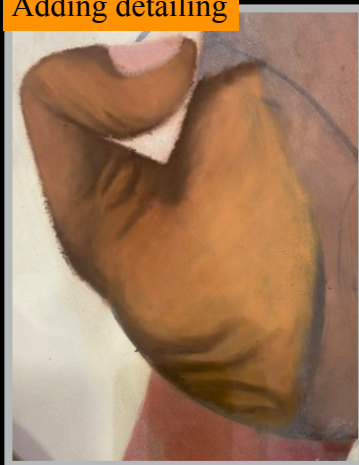
At this phase I had covered the entire hand in different skin tones. And released I had to redo it again because I was over blinding the colours and not able to effectively use acrylic paint as a medium.

Primary reference



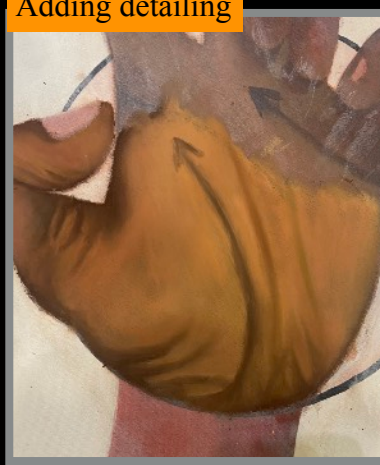
Using more primary pictures to analyse creases, tones and shades. Positioning each figure perfectly aligned to the drawing and observing closer.

Adding detailing



To set a base for starting again I put a light coat of white all over the hand and started again with Oil pastels to avoid over mixing the shades and colours.

Adding detailing



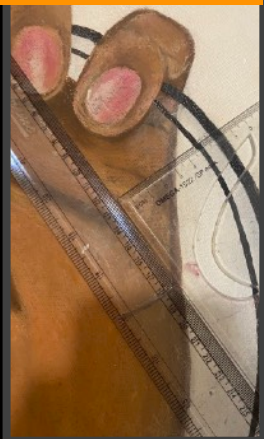
Started adding more details but released it was too many details that I wasn't able to capture effectively but over all the look was much better than before.

Drawing compass



Using cooking vessels to draw perfect circles.

Drawing compass lines



Using a scale and set square to place the lines in the details of the compass

Adding symbols



Making drawing in place of 'N', 'S'... to represent how people choose to follow north, south, east or west. In this case they choose to follow education or work, etc.

Final



Reflection:

I made a lot of mistakes during the way from proportion to colour which became very time consuming with the number of times the work went into redo. I could have been more careful from the start and understand which medium worked best for me.

Final artwork- resolved for exhibition





# Site- specific

Aim:-

In my allocated exhibition space I found the ledge with a large window very unique to work around. Instead of just having a figure in the space I wanted to involve the space such as the ledge thus the wall and the scenery comes into my artwork

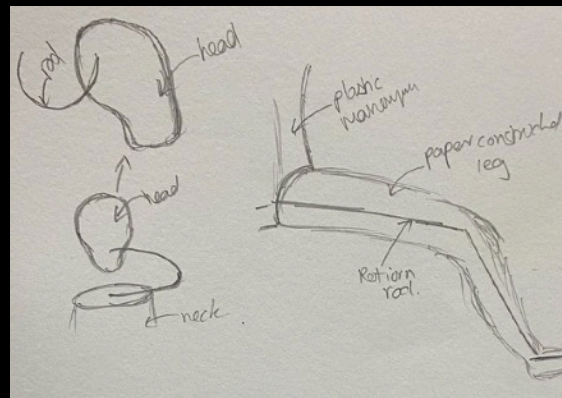
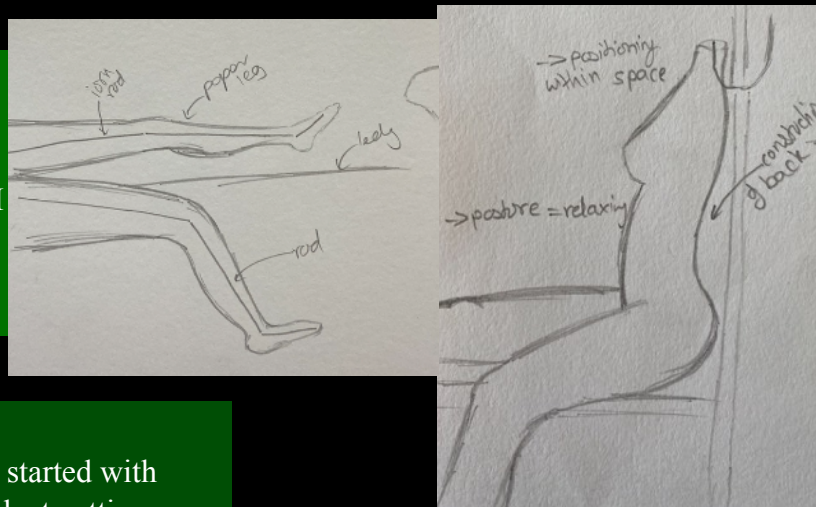
## Conceptualisation

**Form :**

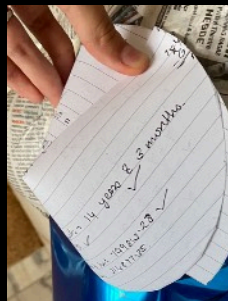
The form is a life sized form sitting upright with one leg straight and the other bending down so the foot rests on the floor to create the mood of a girl relaxing in her room. The head of the form is displaced to the other side of the ledge than the one the figure is sitting on by the use of a rod which runs continuous providing a basic structure for the figure throughout which balances the body. The torso is a sourced mannequin according to which I took proportionate measurements of the legs. The head represents the apprehensiveness, pain and soreness her thoughts are consumed by and how much ever she tries to block it out her thought and emotions will always go back to that stress. The torso is wrapped in a mirror sheet to show the viewer a feeling of their presence within the figure.

**Space :**

The unit started with each student getting allotted a particular space, with this knowledge i proceed with the aim of altering the atmosphere by involving the space within the artwork. My space has two ledges with large windows behind from which one can see Aarey mill grounds, the view is of the luscious greenery which is also reflected in the mirror sheet it show the viewer how they are on this side and relate to the figure but there is a whole world beyond them, they just need to find it.



Primary images.



## Artist inspiration

This artwork done by Paul Duval titled Juliette inspired my idea of this artwork the way the lady figure is positioned shows movements and portrays the feeling of cofunction of distress, those were the feelings I wanted to convey through my artwork. Although the elongated femur bone gave an effect of displacement which I wish to adopt (displacement of head)while keeping my figure realistic to expand my technical skills. The use of paper was what inspired me to use the same medium and build around a sourced item making it original.



(“Juliette» Oeno Gallery”)

Rationale for choice of material :

The foil was more malleable than the mirror sheet but not reflective enough thus i chose to have the mirror sheet on the body placed like a costume inspired by wonder woman's costume to add an interactive perspective, where in the audience can look at themselves and relate to the figure

Reflection:

The use mirror was eliminated since it would make the artwork extremely tricky to photograph, additionally the audile would get a distorted vision of themselves instead of a clear one as I intended .

The sketches could have been made better

Foil

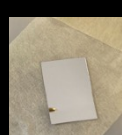
Testing whether foil or mirror sheet would be more malleable and suitable or that a reflective mirror would be more effective.



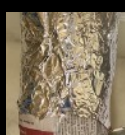
Mirror sheet on paper



Mirror sheet on plastic surface



Mirror sheet on paper tape



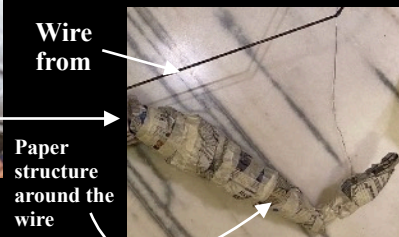




Cutting and bending wire

**Making of Rot iron structure- the mannequin**  
was exacting my size so taking my body measurements  
I created a thin an simple bone structure of the figure  
by cutting, bending and welding the rod

## Process of the creation of Mannequin



Screenshot of 'making a paper mache person (Fashion Me Cute)



Paper strips paste



Cutting the original mannequin



The problem- paper tape peeling off & paper mache clay

Packing the entire structure with tape before paper strips.



Paper strip technique

## Refinement process

After the first layer dried the body was still not accurate enough, for example the the back was flat with no shape, the feet where cylindrically shaped, the knees where improper and some parts had excess or not enough curves.



Before After Before After

I though the shape had no need for development but later i realised that the angle at which the viewer observes the artwork, that back will be visible thus its vital to have it developed.

The feet had excess paper at some places and was an inaccurate representation or real feet.

**Reflect-** I made quite a few mistake that could have easily been avoided such as the shape of the leg, trying to use paper mache directly, etc  
**review** - after the refinement process the work does look better but yet not at the level I hoped

The head is a vital part of bring the concept of the artwork together, i want the audience to feel the displacements and connect with their own feelings of stress to create an understanding not only with themselves but also sympathise with other and what they are going though in life. The head is the representation of pain and traumatic emotions. Its displacements represents the effort made to block it out and how these thoughts still persists.



Front view

Side view



## Second layer of paper strips

After cutting and adding paper in certain areas I re-wrapped the entire figure in paper tape to create a strong surface for the paper mache strips to sit on. Repeating this process over and over was very time consuming



Connecting wire that was welded to the central wire broke off . Reattached it by using clay and cotton soaked in glue

**Review-** the artwork did not include the mirror sheet as it looked ugly as the viewer would first see the side view and not the front. While looking from a side view the sheet ending abruptly looked ugly.

## Using coiling method



Re shaped the knee since the knee cap bone was not visible enough and changed the wire



Final artwork- resolved for exhibition



# Portrait study

## Basic understanding of portrait

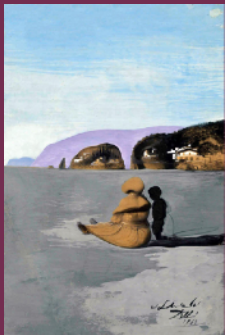
Portrait study according to me means studying a person's face, body, language, hobbies, personality, identity and depicting them by bringing resemblance between the person and the portrait through different mediums.

Aim- I want to explore portrait study to get a well developed understanding of the complexity of a human face. Faces are drawn often in paintings and to get a better understanding of how the face structure works, so that in my future paintings i don't need to struggle with drawing a human face.

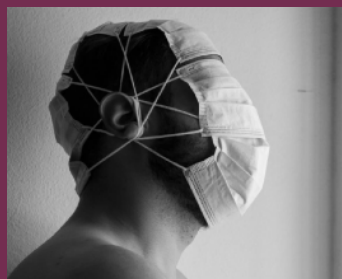
### Studying different types of portraiture



There is traditional portraits that are paintings those that resemble the person as close to reality as possible.



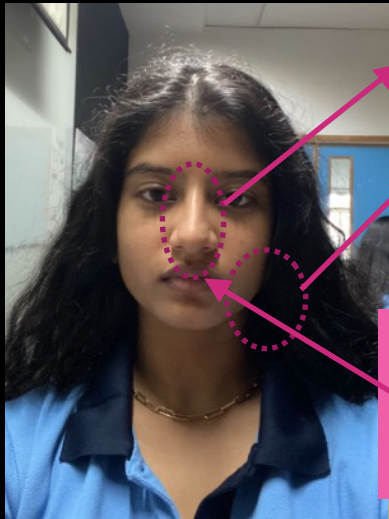
This Surreal portrait is done by Salvador Dali and, it captures the essence of the person but the face shapes are manipulated to look like other objects.



This is conceptual portrait, it doesn't have a clear face drawn but it has an object that represents the person and his emotion.

## Problems faced drawing for the first time

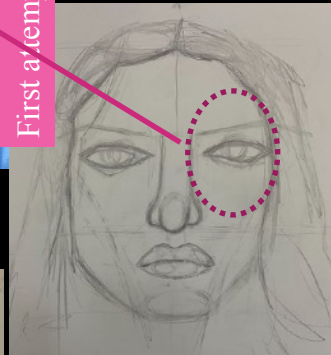
First hand reference picture



Drawing of the nose- size and shape are not similar

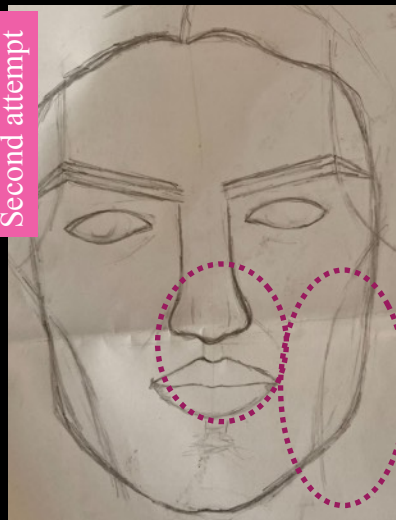
Unable to capture the correct shape of the jaw becoming too wide or too narrow

First attempt



Studying how to draw traditional portrait in class.

Second attempt

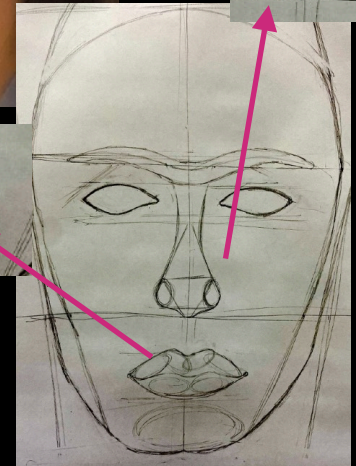
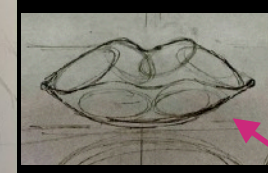
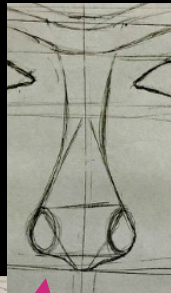
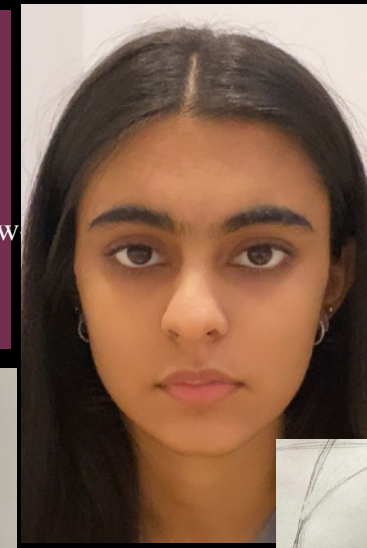


Jaw is still too broad, lips are positioned too high.

Aim - i needed to understand how to make a traditional portrait to be able to implement it in my sketch.

## Learning how to make a portrait

First hand reference picture



In class i learned that the face is divided horizontally into 3 halves that are more or less equal depending on the individual's facial structure, the nose comprises of 3 circles to define the center along with the nostrils on either side.

Nose structure has improved instead of using 3 circles I improvised and used 2 triangles and 2 circles to achieve the structure of the nose.

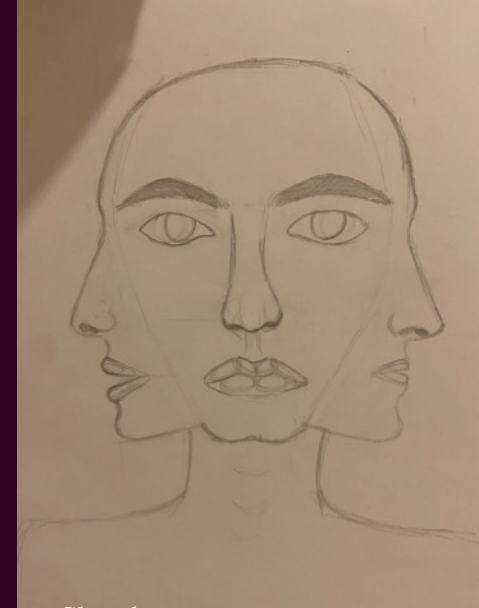
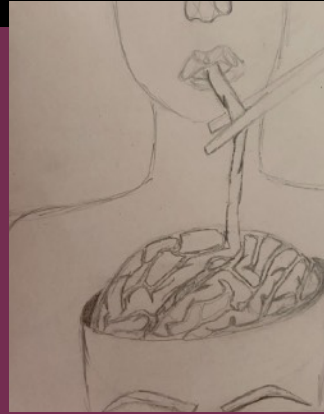
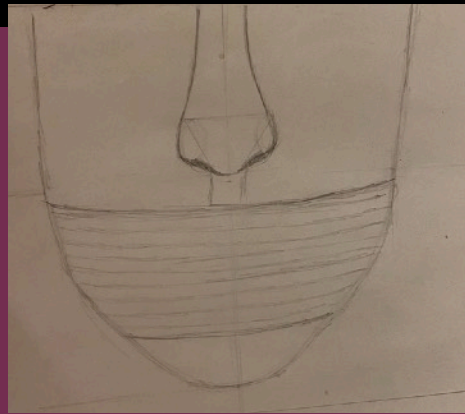
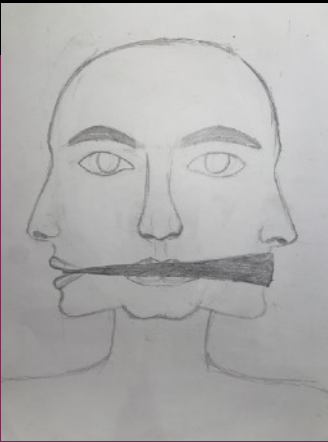
My process of making the initial sketch:-

First I measured the placement of the features, then drew the front plane and 2 side planes.

I work from top to bottom so i started with the eyebrows then moved on to the eyes, the eyes were a bit challenging but I understood the placement of the eye socket and eye planes and fixed it, the lips consisted of 6 ovals to get the shape and i noticed that her lips are a bit asymmetrical.



## Initial 3 ideation sketches



First hand reference

Sketches

Using the facial analysis done in the previous slide and the techniques learned in class, I drew the front plane and made the side plane of the front portrait into the forehead in the side portrait drawings, thus combining the 3 more smoothly

### Interpretive framework- Emotionalism

All the three sketches fall under the interpretive framework that is emotionalism although emotionalism doesn't necessarily mean emotion (as in feeling) but bringing out a response of an emotion from the viewer, each one of them has a story behind it but the overarching theme is people feeling discouraged to talk about feelings and keeping all their worries to themselves, there can be multiple reasons, maybe to not feel vulnerable, not get hurt, etc but in an environment where emotions are considered a weakness it's hard for people to open up, research shows that it can also cause health issues. My aim of this artwork is to spread awareness that the issue may seem small but in fact it can be perilous down the road.

Francesco Clemente is an Italian artist. A lot of his paintings are inspired by Indian culture thus I want to incorporate that (Gural). Clemente's paintings are frequently abstract and focus on the emotional or spiritual qualities of his subjects.

Adopting similar technique- use of brush strokes

Artwork- untitled(1998)  
Interpretive framework- emotionalism  
Material- oil paint on canvas.

This sketch shows a head cut open, with someone eating it like it is noodles with chopsticks, the artwork is inspired by the phrase "eating my brain" metaphorically it depicts how people are so self-absorbed that they bother others by talking only about themselves never asking the other person about their life.

### Artist reference



(Clemente)

The sketch shows transition, the movement of the head at each stage shows the level of comfort felt while talking about emotions. There is duct tape fully covering the mouth then a little less and then an overstretched tape between the mouth (ability to talk yet some restraint felt in talking). This idea is inspired by my friend, it always seemed like she had no one to talk to who could relate to her so she kept her opinions to herself until we became close, she started opening up about her true feelings on a topic with someone who would not only understand but also keep it between them.

This artwork represents the inability to talk, maybe by external force or restrictions put on yourself (like your insecurities) or experiences that have affected a person strongly, leaving them incapacitated. I wanted to sketch about this topic as it is not considered a problem as traumatic as PTSD of a military veteran but even as a layman not being able to talk about your feelings or burdens whether they are big or small to a friend or a therapist, can really take a toll on people's health. In Indian societies for some reason speaking to a therapist is frowned upon when it really shouldn't, it should be encouraged.



Rejected idea

Media trial 2



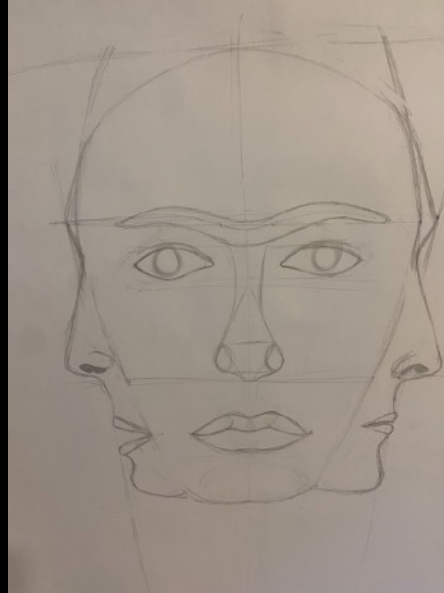
First media trial- the brush strokes were getting more blended then needed



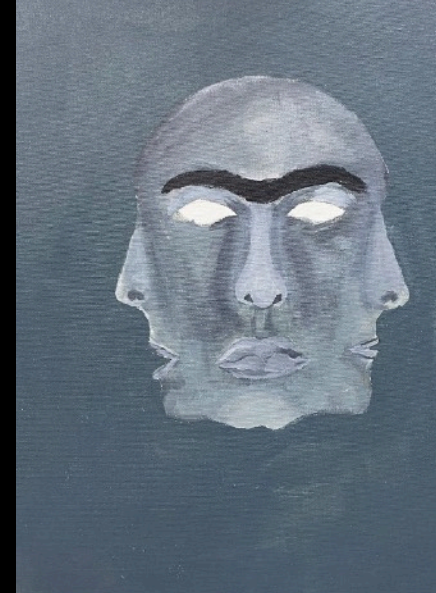
Second media trial the strokes had become a little too distinctive since one stroke is standing out against the rest.

Media trial 2 explored further

Rejected idea



Main sketch - transferred onto canvas. Same sketch is used further to create the 3D form



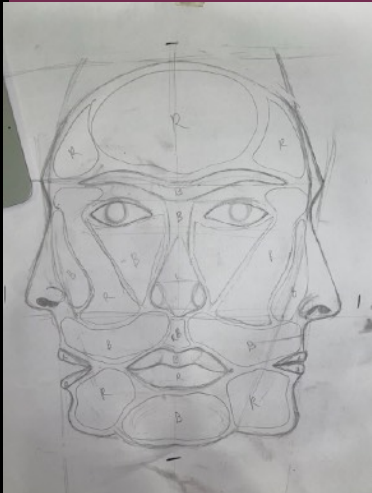
Using acrylic pain to create the base, underlying colour



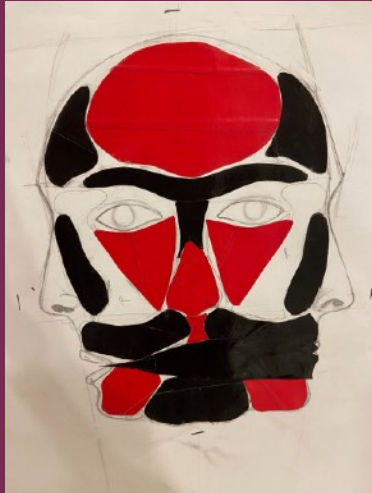
Implementing brush strokes inspired by artist reference, but artwork was discarded.

Rejected idea

Media trial 1



Basic sketch  
I first sectioned out the parts that needed black duct tape or black



Material- duct tape  
Cut out duct tape placed in the sectioned out part.  
Reflection- discarded idea- it did not give the desired effect i was hoping for.

Media trial 3



Using same idea and conceptualisation , but changing it from a 2D medium to a 3D form

Media trial 4

Rejected idea



The idea was to have each face attached the the same size panels and then those panels could be arranged tighter to make the entire process easier. So for this a temporary box was made from sun board and then a layer of Plaster of Paris was poured in with the face played on top while it was wet. But the plater did not hold the unfired clay. Thus this idea did not work

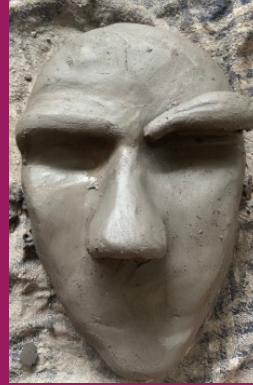




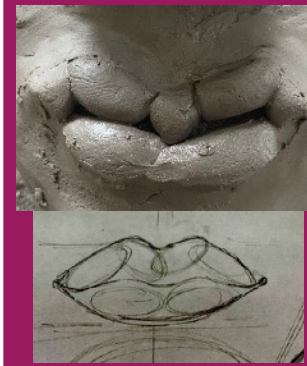
Starting with creating the basic oval space of the face and then making lines for proportion. The cut at the centre was made for the dip for eyes, and sloped for the nose to fit.



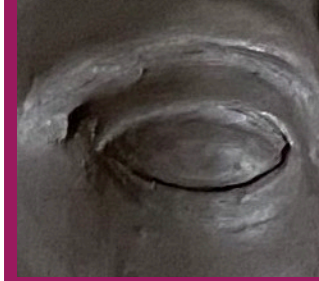
Using some clay and shaping a rough figure of the nose in my hand and then placing it at the appropriate place. Then shaping it with my figures to create a nose shape closer to reality



Repeating a similar process followed with the nose, where in a rough shape of an eyebrow was created in my hand and then placed at the appropriate position over the eyeball dip.



The same technique that is used to shape 2D lip is used. By making little balls of clay, then placing them and then using sculpting tools to make it even.



To make the eye first one midi sized ball was made, then cut into half and placed in the dip created in the first step. This brings out the curvature of the eye, after that thin sheets of clay were added at the top and bottom for the eyelids.



#### Review and reflect:

In this entire process I made a lot of mistakes, because I knew making each face would take time, stoneware clay was used so that there would be enough time to sculpt every part of the face properly. But after sculpting the piece was turned and the inside was carved out to reduce excess weight and prevent wastage of excess clay but this process caused the clay to start drying before it could be taken to the location of the kiln. This left me with very brittle clay and trying to fire the clay after it had already started drying would cause it to crack. Considering all of this I left the clay to air dry, in this process 1 face cracked. But this did not cause major issues as I had planned for there to be some level of damage to at least one face thus made 5 faces instead of 4.





Applying layers of air drying onto the outsourced base structure. Then making the placement for where each face goes and since they were different sizes cuts had to be made accordingly



Mixing Araldite adhesive's 2 tubes together with a wooden stick. The applying the glue into the perviously made cuts. This would help the unfired clay hold and stick to the air drying lay better.



Each face is then stuck into the cuts made on each side. The the air drying clay from the top was brought slightly over the face to get a smoother look.



Using a hairdryer to make sure the clay is drying fast enough while simultaneously doing the next step



Using wet sponge over the cracks that develop during the drying process.



Using sandpaper to smooth the edges between the face and base for a seamless look.



After 12 hours of leaving this piece started developing big crack, which I did not predict would happen.



To fix this situation, M-seal was used, the 2 components were mixed together and then applied to the cracked area.



To further prevent any appearances of cracks and never textures, one layer of paper cache strips was applied.

## Final artwork- resolved for exhibition





# Media exploration

## Paper mache exploration

The first media explored was paper mache. I learned about the different paper mache techniques through a teacher guided class. One technique is the strip technique where in thin strips of paper and torn and stuck on top of another form or on each other. The next technique is Pulp technique, in this the paper is torn into bits and mixed with a solution that comprises of glue and water, this method is more commonly used when the paper had to catch the form of an existing object or poured on top of a form made from scrunched up paper balls. Clay technique is similar to the pulp technique but the ratio of glue is higher than the water, through clay one is able to mold a structure into any form just like normal clay.



Strip technique.



(Christine de Beer)

Pulp technique

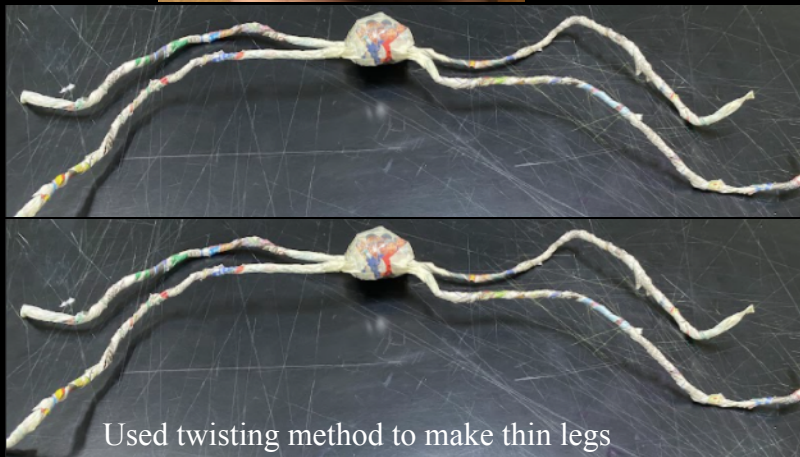
("Paper Mache Paste on the Balloon")

Clay technique

(Red Ted Art)



Key takeaways:  
Through this exploration I realised that a sturdy paper structure needs a wire base for the paper to catch onto a shape.



Primary pictures

Used twisting method to make thin legs

## Wire exploration

The second media exploration was wire, the techniques were also learned through a guided class. In this we learned about 2 wires, one is animation wire made from aluminum which is light and easy to manipulate and the second is made of iron and for used for more sturdy structures, it supports the structure and helps it stand up right. I also learned how different tools are used to control the wire. Wire can be wrapped in two ways one is the wrapping technique and the other is the twisting method. To understand wire I made a cone and sphere, and a human stick figure, in that I experimented with the wrap technique as well as the twisting technique.



Twisting method



Coiling method



Key takeaways:  
Through this this is I realised it is quite hard to manipulate but it is an interesting media to take forward



Learning how to twist wire into hollow shapes



# Ideations

1)The first idea was to have 4 scarecrows made out of wire stuck in a block of resin, in the same position with clothes on each slowing withering away with each figure to show the passing of time. The scarecrows made from wire show how times are changing but yet one feels stuck in the same position or situation, the inability to move forward even though time is passing by them. The wire represents how they are stiff, and it's in the form of a scarecrow to represent loneliness and isolation, just as they are alone in a huge field.

Review- This idea was not coming together because there was no conceptualisation for the use of resin.

2)The second idea was to create a box with wire and a scarecrow on top of it. To represent someone who is so out of the box and attains all the qualities and qualifications of a brilliant student and yet it is so hard for them find time to do what they wish to do, as they are so occupied with getting the best grades, being national level athletic players, etc. the scarecrow represents the feeling of being stuck in their social life or pursuing different hobbies.

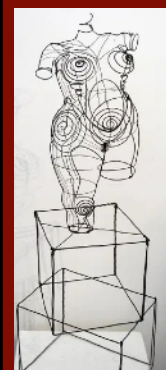
Review- this idea was taken forward as the conceptualization was weak and a little far fetched.

3)The other idea was to have a simple scarecrow made from wire with a head that would move according to where the light went by the use of a dual axis rotator. The light would represent the strong influence that forces high school students to pursue a career that they may not wish to. The shadow created by the scarecrow would represent their true desires and likes, but they are only following that influence that they are unable to look in any direction other than where the light comes from, they unable to introspect and overcome the influence.

Review- this idea was not pursued because the function of the scarecrow did not correspond with the conceptualization.

4)The final idea that i am taking forward is the same conceptualization as the third idea, but instead of a scarecrow it is a figure of a zombie, with a moving head, as a zombie is unable to think for itself and is only driven by their singular goal of eating humans, just how high school students lose their ability to think for themselves and are just blindly driven by their goal of of following the light which is the typical indian mindset of becoming a doctor, engineer or lawyer. The 3D figure will be made from paper mache then entirely wrapped with wire. The paper from the torso part will be burnt and hollow from the stomach, since in ayurvedic medicine it is believe that one's physical and emotional well being depends on the digestion and this students has lost all their strength(Dr. Sheila Patel)

## Artist inspiration



Artist inspiration- Diane Komoter- ("Wire Artists to Use the Art Classroom - the Arty Teacher")

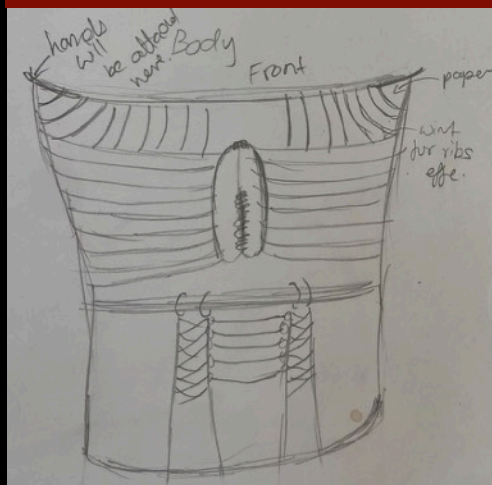


Artist inspiration- William Ashley-norman. (ArtParkS Sculpture Park)

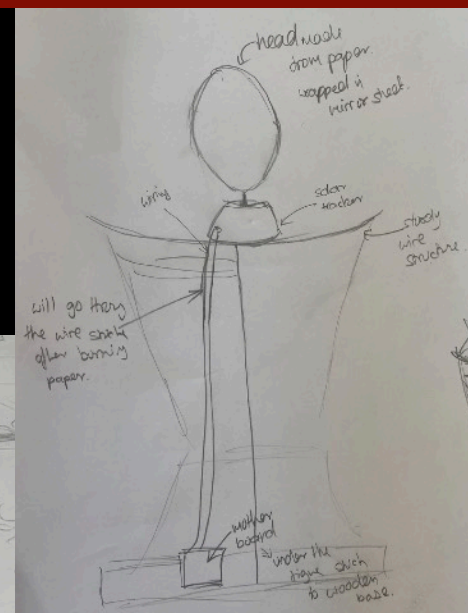
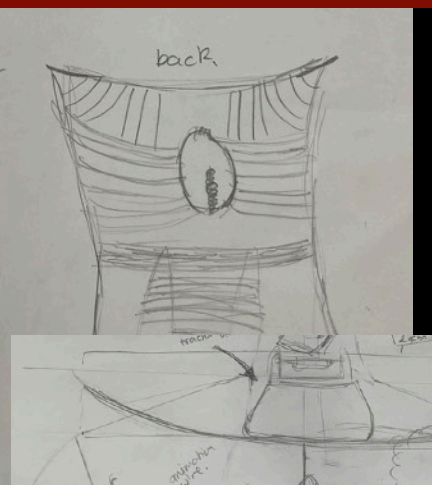
This artist is inspiring in the way the wire has been used in certain places to add emphasis. Most of all I was inspired by the how the structure was made to look hollow, but yet the figure can be visible. To take the selected idea forward I will be using this technique for the main body of the figure to represent the lack of strength and stability.

This artist has very carefully used the coiling technique to make a clean and sophisticated artwork. To take the selected idea ahead I will be using this technique for the hand to show how the work being demanded by the external source is executed in a sophisticated and rule-following manner.

## Concept sketches



Sketches are designed more like garments to show that is a person that has a suit on for show but nothing inside that is why it is hollow.



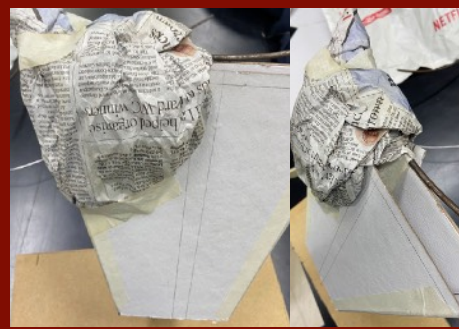




I started the artwork by making the hands first with paper by following this youtube tutorial (Babonga Babonga). After making the base structure I wrapped it tightly with wire. And repeated the same process for the second hand.

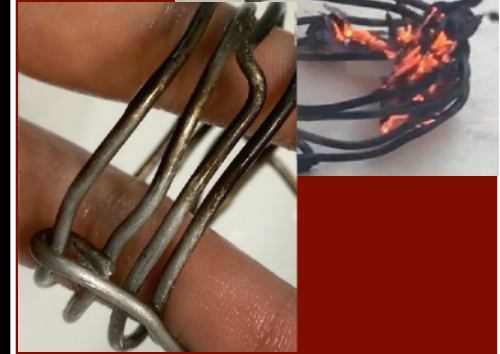


I went to a local mason, took sturdy iron wire then I hammered it to bend it into the curve I wanted causing that i made T shaped base structure for the body. And the vertical line was also curved to show the zombie having a curved back.



I took a piece of wood and drilled a hole big enough for the base to fit in and be sturdy. I created a geometrical torso shape, out of cardboard so i could build the body shape around it. Then using newspaper started stirring and shaping the sculpture. But the paper eventually had to be burned after the wire structure was in place.

Media trial



Through a trial I had to make sure that the wire wouldn't get majorly affected after the burning process. the only visible effect was the back soot on the wires which i figures was easily removable with toothpaste after testing other cleaning mediums.



Attempted to get the essence of a rib cage while also capturing the feel of a maladjusted, deteriorated zombie by have the Wires look grunge and not very neat and clean. If it was neatly done it would look like a normal human which was not the intention



The planned idea was to burn the paper inside to achieve the hollo effect, but during the process I realised that the paper was taking very long to burn and some of the wires started melting.

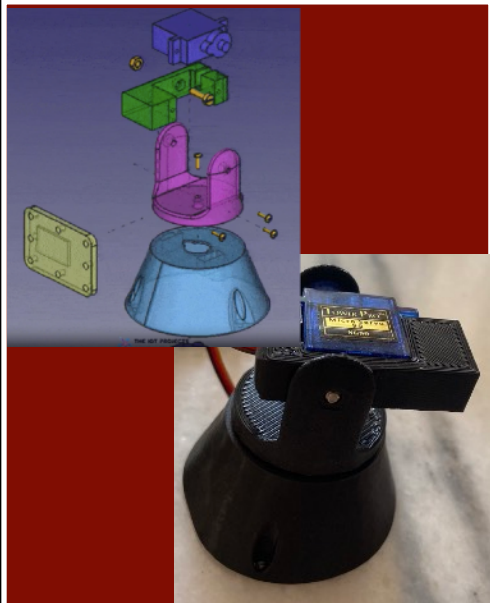


To solve this issue, I put my hand through the bottom and pulled the paper out. But the cardboard structure was difficult to remove so I folded it inside the figure and then tried to remove it.

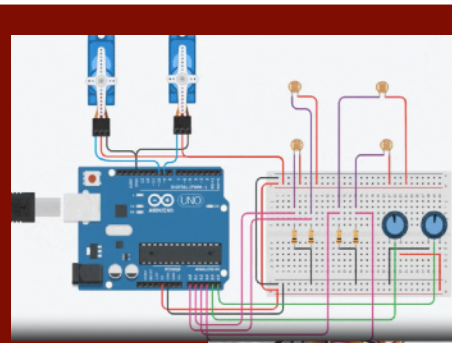


Finally all the paper from side came out, leaving the structure hollow as planned.

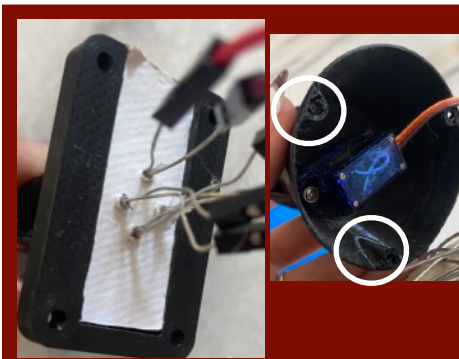
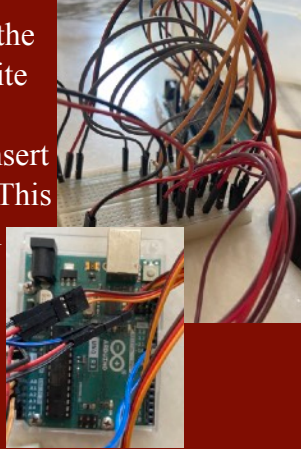




Following this - (Admin) website to create and assemble the mechanism. Pieces of this were outsourced and made on a 3D printer

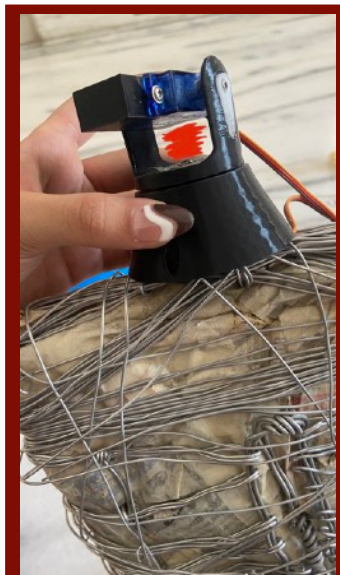


Following the same website (Admin) to correctly insert each wire. This exploration was done with the help of my brother.

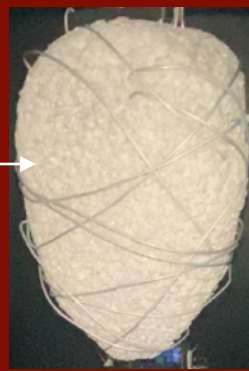


Inserting a cardboard piece to insert the wire. This keeps it in place and separated to prevent a short circuit.

And holes made at the base of the mechanism to make it easier to attach and put wires through



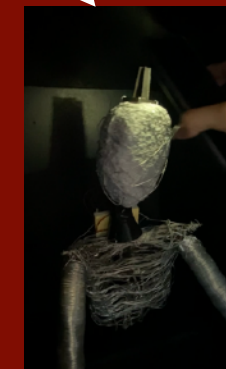
The cavity in the machine that is marked with red was the place that could not be used as if it was covered in a way the machine would not have any space to function.



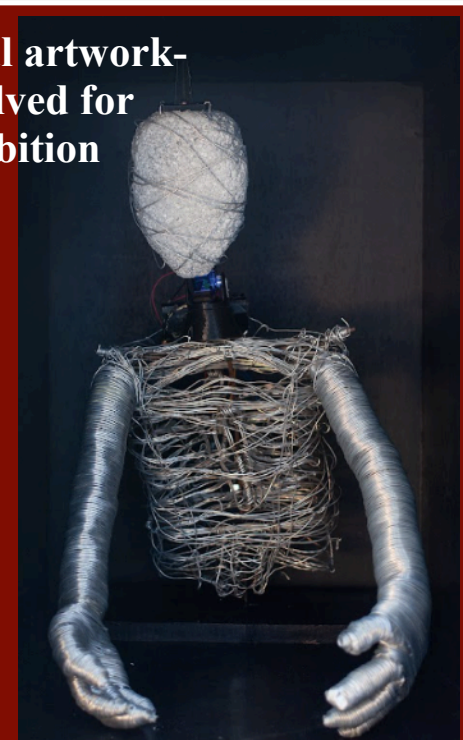
First a block of thermocol was cut and then using a subtractive method to carve out the oval shape of a head, then using a sandpaper to smooth out the edges. To match the rest of the figure's colour it was spray painted silver. But what hadn't been taken into account was that the spray paint made the thermocol a different texture. For it to not look out of place tiny pieces of animation wire were cut and stuck into the head.



light source  
(phone torch)



**Final artwork-  
resolved for  
exhibition**





# Installation Art

Understanding and aim

Installation art is described as large-scale, multi-media structures, frequently created for a specific location or for a certain period of time(Tate), whether temporary or permanent it creates an interior space within an exterior one thus allowing the audience to become a part of it this concept is appealing to me, my aim is to create an installation piece in which the interior and exterior complement each other, connecting it to the audience, to achieve a more coherent and emotive artwork. Additionally the 6 aspects of installation art help and guide my understanding to achieve my aim (“Installation Art Movement Overview”).

From these aspect I am most intrigued by Cerebral and Interactive because I want to create a wholistic space wherein the audience becomes a part of the artwork, thus provoking varied emotions and opinion by looking through the artworks perspective. Thus the aspects that are adopted in my artwork are - cerebral, interactive, temporality and site specific

## 6 aspects of installation:

(My understanding through class discussions and with reference to Jane’s ‘6 elements of art’ (intent).

**Site-specific** - The symbolic significance becomes a part of the entire aesthetic helping guide the overarching visual effect

**Process** - a meaning-full process behind the creation that took the end result into consideration.

**Interactive** - creates an situation where in the view is in an immersive experience, audience adds to the form or form adds to the audience

**temporality** - it is finite embodiment created for a particular intention or purpose in line with the space-time cosmos that all exist in.

**Cerebral-** prompts the viewer to think beyond what can be viewed on the face of the artwork, maybe call to action to a specific situation.

**Photo-record-** If the process was the artwork without the photos it didn’t exist.

Using the 3 varied methods of helping shape my understanding my concept is derived by keeping the learnings in mind,

## Learning from Dhruvi Acharya

**Title-** what once was, still is, but isn’t. **Artist :** Dhruvi Acharya. **Year :** 2016. **Media** Raw cotton fabric, synthetic filler, aluminium wire, synthetic polymer paint, ink & paper



(Arya)

Dhruvi Acharya is an Indian Artist with a studio in Mumbai who was born in 1971 and frequently explores very subjective, psychological concepts. She had two boys while she was married to the filmmaker Manish Acharya. Her work communicates sorrowful emotions that was caused by the lost of her husband abruptly, reflecting her numb, dream-like stupor in the creation of this site-specific installation what once was, still is, but isn’t (“Dhruvi Acharya, What Once Was, Still Is, but Isn’t, 2016”).

**Cerebral-** she creates this room to illustrate how every element involved in the room is a reminder of her husband. The spikes on one half of the bed show how it hurts her to not feel his presence sleeping near her. The walls are covered with letters exchanged between them demonstrating the intense emotion of the artist. Loss and sorrow fill the mysterious room created by the artist. The complexity, detail and talent of the artist can be observed through the cerebral aspect of her work. The soft floors are meant to represent how she lost her stability to stand independent because of the sudden wave of grief.

**Interactive-** it allows for audience members to enter the space to experience her emotions through the creation of this soft cushion covered room and closely observe how each element reminds her on her husband. The audience can effectively see her emotions of loss and pain.

**Temporality-** the artwork is not a permanent piece, the installation piece has been temporarily created for the display. It is a temporary illustration of her mental state after her husbands passing

## Overarching conceptualisation

The artwork draws inspiration from the form and function of a banyan tree’s ariel roots(roots above the ground) the functional aspect is brought in and adapted by how the roots trap/hold the soil together this resulting in using the meandering effect to convey how my mind is trapped and consumed by various thoughts, illustrating the effect of daydreaming positively or negatively. Using materials such as paper, wire, cloth, etc. to create a pyramid-shaped geometrical closed figure to show confinement. In the interwoven layers, each strand's texture, print, and abstract form illustrate immersive and multifarious thoughts. The interior juxtaposes the exterior showing that even-though on the exterior may seem fine, the interior is an entangled web of darkness, pain, and negativity.

(Incorporation of installation aspects -on next slide)

Elements incorporated in my artwork-

From my understanding of the 6 aspects of installation art I found that Cerebral and interactive the most interesting. From Acharya I observed how to incorporate these aspects with the effective use of material, and the significance of details that help captivate as well as communicate your idea effectively. So with the help of class discussions, 6 aspects, and Acharya’s work I have understood what installation art is and how I can use it efficiently to achieve my final aim.



# Planning and conceptualisation

Elements of installation art used

**Interactive** - The artwork has provisions to give the viewer the ability to put their head through the hole created on one side so they can see the exterior as well as the interior of my mind this displays the interactive aspect of installation art. The conceptualization would be incomplete without the interactive feature of the work. By making this i wanted to capture the viewer and inviting them to observe and envision the 2 aspects of my mind

**Cerebral** - The root-shaped forms are meant to allude to the several thoughts that consume my mind, the complicated and abstract creation of the emergent thoughts are to show the confusion, disturbance, and distortion in my mind.

**Temporality**- the artwork is not made from permanent materials, it is created for disassembly, because its purpose is to be showcased in the school exhibition.

**Site-specific**- the space allotted to us for the exhibition was kept in mind while deciding its shape. I decided to put it on a pedestal in the center of my space so that viewers are able to look at every side of it.

Artist inspiration

**Title**- Code Sauvage  
**Artist** : Sheila Hicks  
**Year** : 2015  
**Size** : 26 Elements 250 x 20 cm, 98 3/8 x 7 7/8 ins, each  
**Media** : Installation  
Cotton, wool, linen, silk, bamboo, synthetic fibres

An American artist is Sheila Hicks. She is renowned for her avant-garde and experimental weavings as well as her textile sculptures that feature unique hues, organic materials, and introspective themes. She has been residing and working in Paris, France, since 1964.(Higgins)

Although her work is an installation piece I am only looking at it from a technical lens, her work captured my eyes and after deciding that this was the technique I wanted to use and focus on those particular aspects of installation art, I revolved my planning and ideations around it.

Adopts to the shape of tentacle/ root style

Use of different colours, bringing vibrance

Tightly wrapped with thread creating texture

Cloth is twisted in abstract directions

(“Cordes Sauvages Pow Wow – Elnaz’s Blog”)

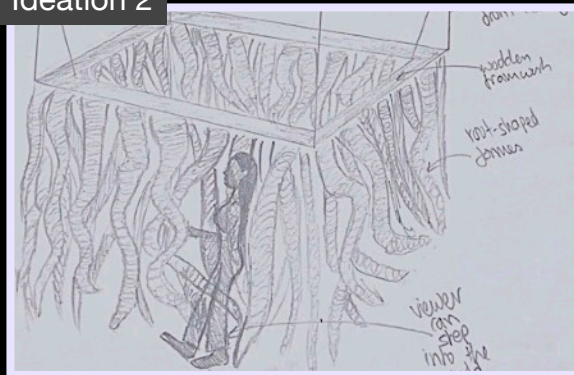
Ideation

Ideation 1



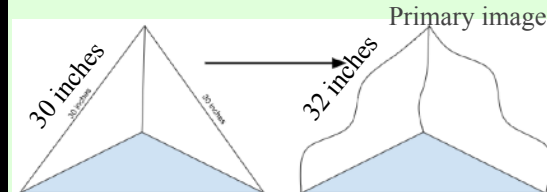
Sketch on paper with graphite

Ideation 2

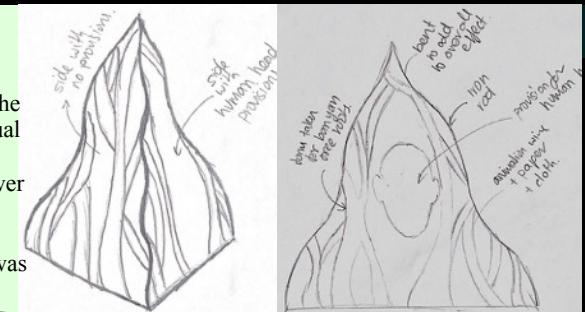


Ideation 3

This artwork incorporated the best of both the rejected artworks as well as made consideration for the reason the previous 2 were rejected. The artwork incorporated equal use of interactive and cerebral thus achieving the aim. Drawing from ideation 2, the artwork involves the viewer in it but instead of the entire body, it is allowing the viewer's head to fit through so that can see the interior. And from ideation one, the concept of using the roots was carried forward.

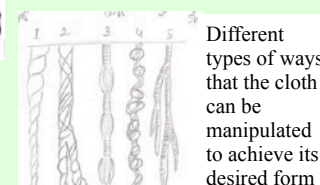


The structure of the frame work was originally created the straight edges but then to add to the effect it would be better if the iron rod used to make it was also distorted and abstract. The straight one was 30 unices but the bent one was 32 inches for considerations of the depth of the bend



The right side shows the panel where the viewer can put their head and the left shows how the other 2 sides don't have any space for the viewer to look inside.

The sketch shows the use of the manipulated iron rod, provision made for the human head, and the inspiration drawn from the banyan tree, each element plays an integral role in making the artwork coherent and connecting it to the over arching concept



Different types of ways that the cloth can be manipulated to achieve its desired form

Creating a banyan tree out of cloth, and using hicks' style to create the roots to represent the emergence of thoughts. Use cardboard boxes to create outlining structure then cover it with newspaper to achieve the final form, then the cloth would be wrapped around to catch the shape created by paper.

The purpose was to create an absorbent and appealing environment that engulfs the viewer. By creating a wooden rectangular framework suspended from the ceiling large strips of cloth to be tied at the top and fall to 5 inches above the floor. This idea focused on heavily on the interactive aspect by fully immersing the viewer into the artwork and experiencing it from inside as well as outside.

idea 1 was rejected as it would be extremely time-consuming and difficult to execute and it did not have the interactive feature i wanted in my installation art piece. Idea 2 was rejected as the school does not allow suspension of artworks from the ceiling as it could damage the property, additionally, the work would get too heavy. After becoming clear on the elements and technique the planning process went smoothly as the criteria my aim chose to achieve was in place, just an artwork that covered it had be be created.



# Creation

## Media trial



Paper structure created by wrapping news paper around wire

Trying the different methods that can be used to achieve various texture can be conceptualised individually



Sutli thread



Strip wrapping method



Twisting method



Random scrunching method

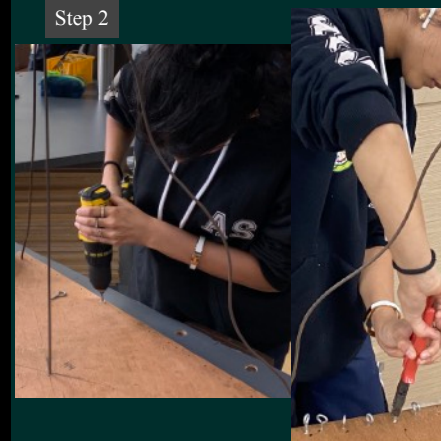
From the 3 techniques above I like the twisting and strip wrapping methods the most and wish to use it in the final artwork as it provides the most neat yet graceful look

Step 1



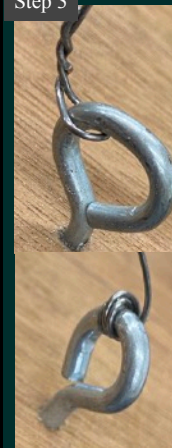
For the creation of the manipulated edges of the structure I went to a welding shop near my house, cut wire and bent it according to the same I wanted to achieve. My previous experience at the welding shop while making the other artworks help me achieve it faster.

Step 2



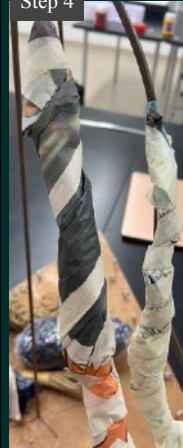
In this process I drilled several holes in random intervals, and then twisted the closed hooked crews into the holes. This process was done to achieve stability and strength. Since the hooks are drilled in they will not be up rooted because it will provide strong tenacity

Step 3



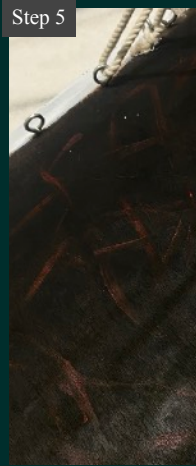
The two methods I explored to see which one provided better stability and support were twisting and coiling which I learned from my previous experience working with wire, this previous knowledge helped me make a more informed decision.

Step 4



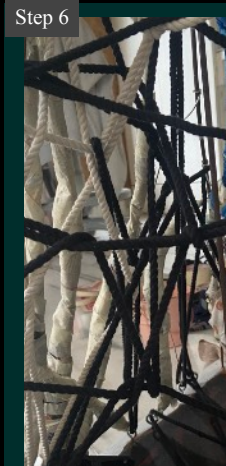
By using wrapping method with paper I was able to get full coverage and with scrunching method I was able to achieve more volume. I learned these techniques from my previous artwork that was made out of paper mache. Tape helps firmly secure the entire structure and helps the structure come to its final shape. The reason I used paper is because I was familiar with the material and knew it would be easily malleable

Step 5



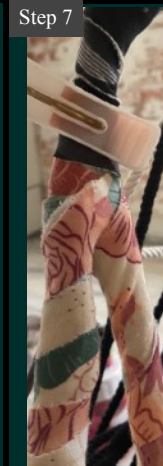
Next I proceeded to paint the base with acrylic paint. The background is black with abstract red lines to bring out the effect of overlapping and overthinking nature. It also alludes to the often occurring situation where in, when I close my eyes all I see is pitch darkness and the feeling of my brain being violently thrown against one wall to another, never being able to escape the box.

Step 6



To future add to the effect of complexity of the thoughts in my brain I used macramé thread to create a web with threads entangled in one-another. I chose the use of macramé instead of the sutli as it was thicker and gave a neater and more web like effect

Step 7



Using the wrapping technique explored in the media trial. Different pieces of cloth are connected by fabric glue as Fevi quick did not work as efficiently, then using a clothes drying pin to hold the two in place till it dries to make sure it is fully secure.

Initially instead of using animation wire I tried using a stiffer wire but it was very difficult to coil or twist so I switched to the animation wire which I feel did make the grip of coiling on the closed hood a little weaker but it was still strong enough to hold, thus I went ahead with using that. Additionally I noticed the smaller pieces of tape started to unwind thus I wrapped on long piece of tape so it could stay intact and it worked. The wrapping of paper took time in the beginning but after getting accustomed to the technique the speed along with refined technique was seen. Which helped the work move forward faster.



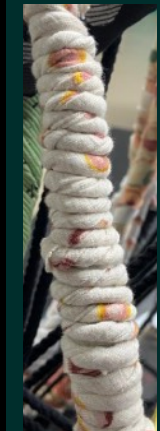
# Creation

Step 8



Using cloth pins to hold the stings away from the wires that have to be wrapped with paper and cloth

Step 9



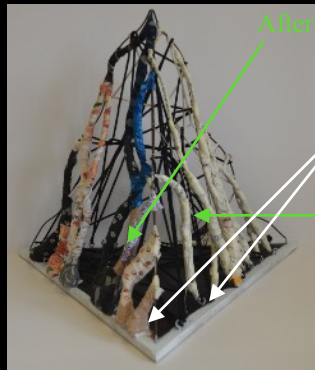
Using the twisting technique explored in the media trial. Different pieces of cloth are connected by fabric glue to each other to extend the length so the twisting and wrapping can be done smoothly

A huge mistake I made was to also include the centre rod which making the structure which I realised much later, because with it there, a viewer would not be able to fully put their head inside. I didn't realise that after I made the thread web I realised that it became hard to made the other 2 sides because the thread kept coming in the way but I used pins to hold them away. Th web also came to close thus was distracting movement for the views head, so it will be adjusted to go a little more behind.



After realising my mistake about welding the centre rd I used a hand saw to cut it off

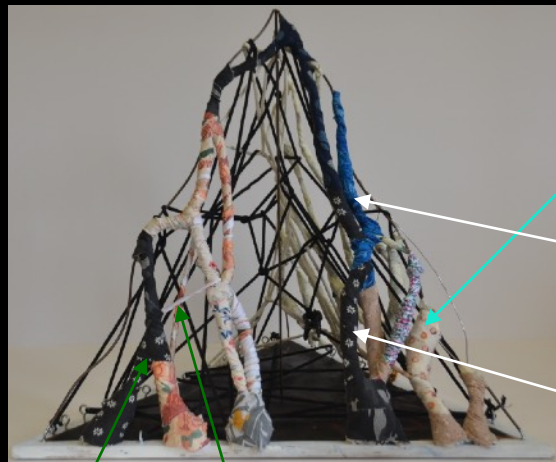
**Final artwork-  
resolved for  
exhibition**



After creating web with macram thread that was put through the closed hooks, it was covered with paper to achieve higher aesthetic effects

Before

Use of different colours, patterns, size and texture to represent multifarious directions in thought.



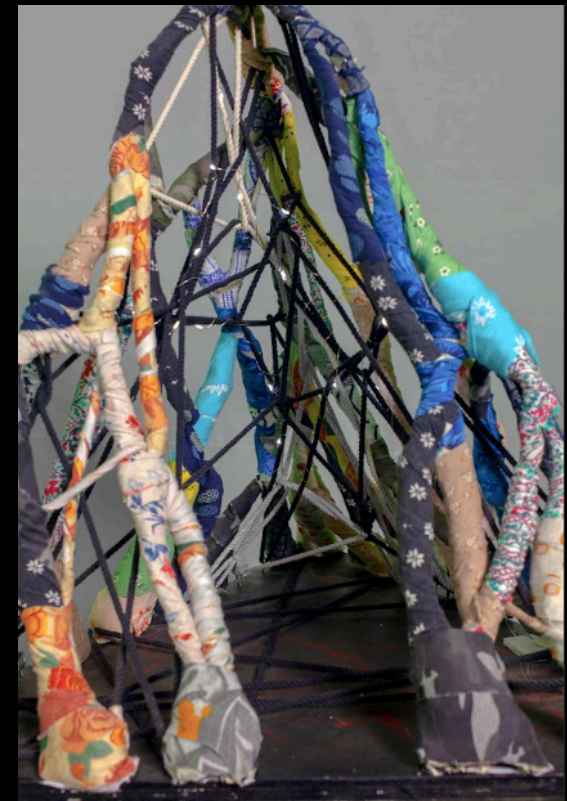
The larger size of the cloth shows the more significant/important thoughts

The smaller size of the cloth shows the less significant thoughts

The print/pattern on the cloth are donuts that are meant to allude to the happy childhood memories I reminisce.

The blue is a representation of my love for the ocean but also the fear of drowning

Space for the viewer to put their head in and look at the web, the web has been constructed using the other 2 sides (to not block the space for the audience's head) and all 3 vertices.





# My Own Path

## Overview

For this unit, a new art form was picked- Designed objects. Under this, an in-depth exploration of interior designing is studied, as how to create the sketch and the overall model.

## Rational for choice

The reason for choosing this is because it offers a way of combining all of my previous knowledge of working with wire, clay and fabrics. To create the little objects clay and wire would be used and to make the upholstery my knowledge of fabric would come into use. Additionally, for the overall model, the course in Design Technology would guide me to make choices more effectively.

## Aim

The aim of this study is to create an average apartment-sized miniature model that is well-detailed and conceptualised. By using my design technology knowledge to create the artwork and using my visual arts knowledge to conceptualise the piece i will effectively be able to reach my aim.

## Overview of process and plan-

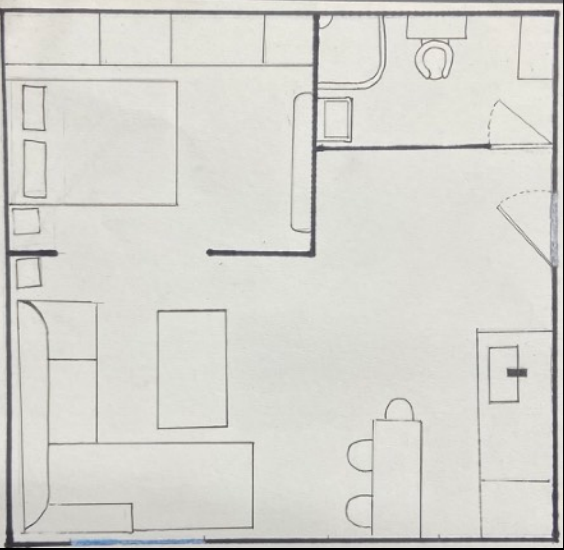
First I will create a basic skewed plan of the layout of the house, to minimise wastage of time, and to focus quality over quantity the floor plan will be of a 1BHK studio apartment. Then a virtual model of it will be made so that there is no time spend into redo's while making the physical model. After that the work of the final physical model will be made using various thicknesses of sunboard, found objects, sourced objected and objects created.

## Ideation - coherence with exhibition theme

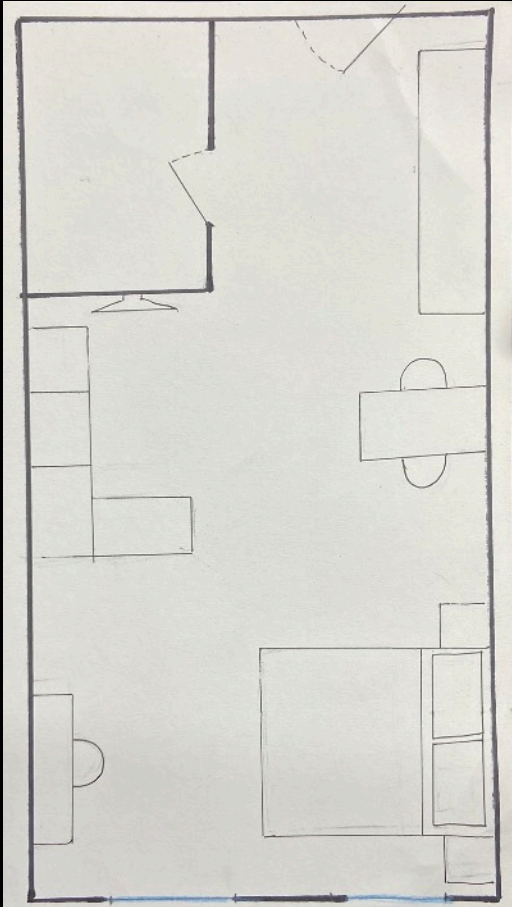
The conceptualization is in coherence with my overarching theme and integrates the idea of loneliness and the consequences/results of it. The house represents the materialistic possession that shows the outer world that one has 'made it in life', or gives the impression that the affordance of luxury would automatically make an individual happy through the bold expression of gold . The confines of the house represent the feeling of containment within one's mind.

## Forms:

It shows how loneliness can lead to a change in perspective, causing the individual to exaggerate the function/ limitations of mere domestic tools such as an Iron, kitchen knife, scissors, etc can be used as tools to inflict torture or commit suicide. To bring in this effect, the tools mentioned above will be made large than what their proportion and differently coloured than the monotonous gold seen though out the house for the purpose of 'exaggeration' in the miniature scaled down house. By changing the size and color the intention is to create emphasis on these tools, the reason for the emphasis is to show how in the mind of the individual the function of the tool is exaggerated, and to convey this feeling it is also visually exaggerated to bring the metaphor into a visual representation. The colour gold is often associated with the idea of luxury, a material that can rarely be possessed. Thus its use combines the themes of loneliness and materialism seamlessly.



Although the house was simple to make and not too time consuming, I personally though of it as too small and it didn't have a storage unit that was necessary to hold 2 very important forms - the iron na the hammer. As the forms are the most important part of the artwork.

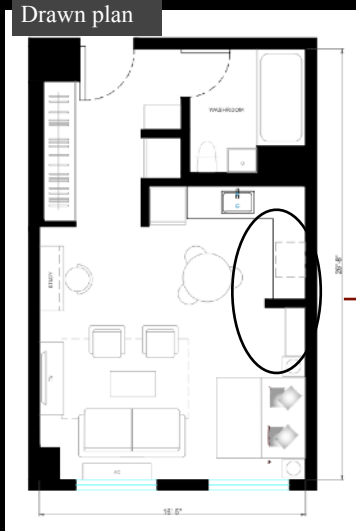


This house was a very good option but when uploaded into a 3D form it wasn't impactful enough. Again the house did not have a storage unit that is crucial to the conceptualization of the artwork

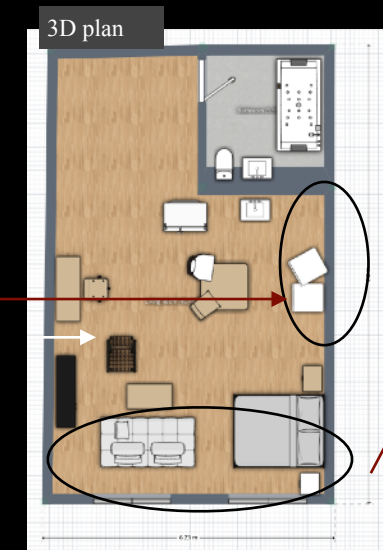
## Reflection-

The sketches could have been more complex, although in the 3d model it would have been tough to create

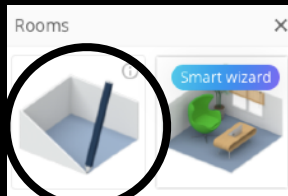




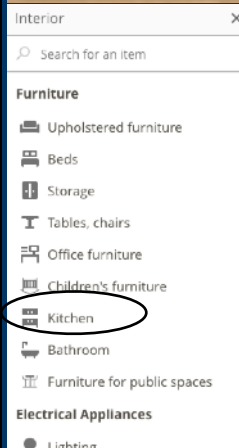
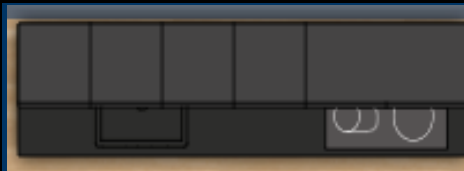
The very first step in reaching my goal was to create an interior design layout sketch, this was done through the use of the software AutoCAD. Because it was my first time using this software it took time to get accustomed to to create this final layout plan, I used line commands to make the exterior and interior walls, and the fillet command to connect 2 walls as perpendiculars at the corners of the house. To indicate different components colours are used for example blue is used to represent the placement of the window. For the use of colours first layer had to be created. To indicate the walls, beams and columns the hatching tool was used. Once the basic shape of the house was created the 'furniture boxes' were placed. And then put the dimensions for everything.



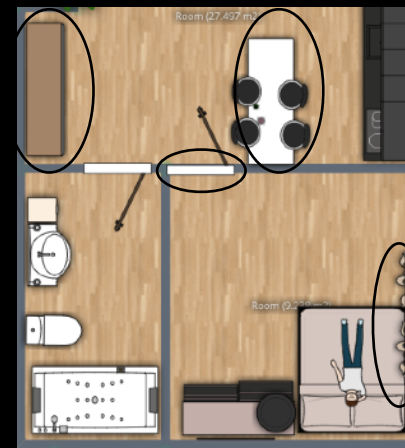
- Website used to convert it into a 3D model is called "planner 5D"
- Directly upload the plan onto the website which automatically convert it.
- The forms were directly created, without having to manually create them.
- The intentions of doing this process was to get an understanding of the final visual qualities.
- Not every detail was interpreted by the website accurately for example the kitchen countertop. Thus manual renderings had to be made.
- By using the tool to draw new wall lines I added new sections



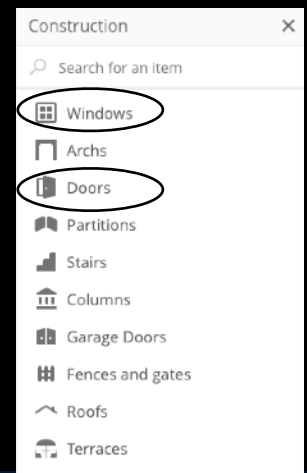
In the start only the bedroom had new walls add it to surround it but the I decided the change the placement of the bathroom too. So that the front of the house would be spacious and accommodative and the back would have the bedroom and bathroom



Since the kitchen countertop was not interpreted by the website, by using the construction tool, in which the website offers multiple readymade designs, I chose this one, along with a different colour.



- storage unit was added manually as it was not interpreted by the website.
- A minimalistic dinning table was added near the kitchen, adopting the classic europeans layout I have observed.
- And essentials such as doors and curtains were placed.



## Kitchen



The set of knives in the model is not how it will be portrayed in the real model, as it was only used to show the placement, in real life 1 singular knife with be normally coloured and larger than its surroundings. The storage unit will have 2 drawers open to show household supplies and tools, one containing an iron which will also be larger than its surroundings and naturally coloured for it to stand out.

## Bathroom



The bathroom contains a tub which adds to the idea of luxury.

## Living room



The living room is minimalist and deeply infused with simplistic features because it is the idea trying to be conveyed rather than the shape of the object that is important. The objective is to portray a living room in coherence with the overall aesthetic of the house, therefore, creating simplistic designs saves time and materials as well as efficiently puts forth the aim.

## Bedroom



The room was shown to be messy, with clothes lying on the floor for the purpose of enhancing the idea of un-organisation in one's mind being represented/showcased through their surroundings as well. It goes to show how distress in one mind can be seen in their actions of day-to-day life.

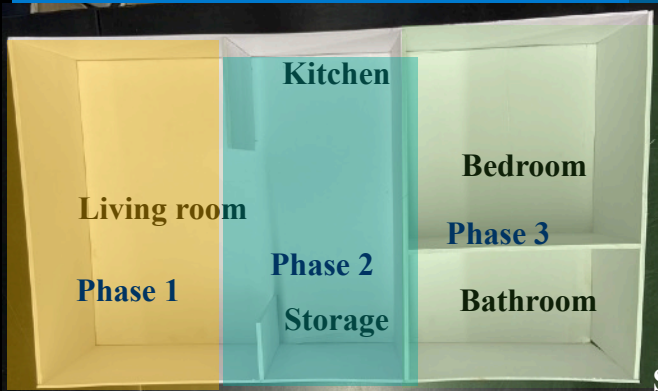
## Reflections -

Although this software was simplified, the construction of the walls and renderings were done faster though the use of my DT knowledge of OnShape. I should have just made the plan from the start which would have saved more time and effort



# Creation Process

## Stage 1 Creating walls



Stage 1 of the process was about cutting the main exterior walls and deciding placement. For the exterior walls a thicker form board was used to maintain sturdiness. And used the previously planned scaled down measurements of the house to place the walls at appropriate intervals. To maintain a perpendicular angle before cutting every piece a set square tool was used.

## Phase 2- creating kitchen



Storage unit

Although the space taken by the storage unit could have been used differently, the unit is essential as it holds the iron which is one of the important forms. Without a storage unit anywhere the house would be slightly impractical. Most of the drawers are shown to be closed except 2, one contains the iron, and the other holds the hammer. While making this I didn't use a set square but, later

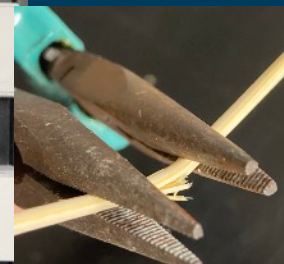
realized its importance for smaller squares too

## Kitchen-

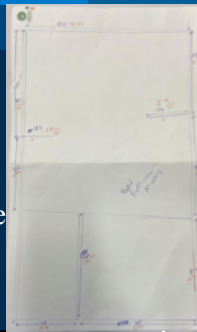
In the kitchen, the main table was made first with the thicker sun board. It is a simple perpendicular, with one side getting attached directly to the side wall. The chairs were made by cutting a circular sunboard piece and sticking 3 wooden sticks at the bottom. Inspired by the look of high bar chair stools.



to make a sink on the kitchen countertop a small rectangle was cut out from that piece and attached again at a lower level. And the tap was made by breaking a wooden stick and covering it with tape to hold it in place. The countertop supports another crucial form- the knife.



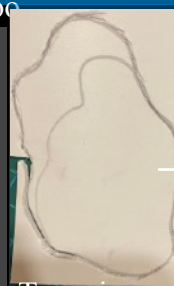
Once the model was ready, I had to change the measurements to scale down. Using the length of the plan, converting 8.61 meters to 861 centimeters, and dividing it by 60(the approximate size I would like it to be) I got 0.07. This would be my constant ratio to be used throughout all the measurements, so that they are proportionate to one another.



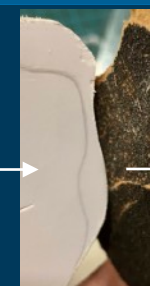
Rough layout of house drawn for the purpose of expressing scaled down dimension

## Phase 1- creating living room

The living room doesn't display any form but it's crucial to the function of the house, it is a section almost all houses do contain. To create the TV first a rectangle was cut out and then a thin frame was stuck to the side of the sides. The table in the living room was made by subtractive technique, a concept that was learned in design. By stacking multiple boards and then cutting out the shape. The plant in the living room was also a sourced object. But the pot is made from clay.



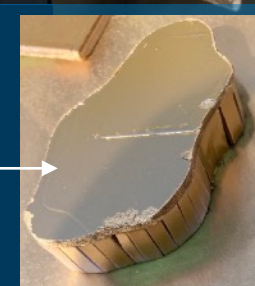
Two pieces of the base shape being cut. Using a more abstract shape, for a change from rectangular.



Using sandpaper to smooth over the edges.



Making thin and precise cuts that help curve the material.



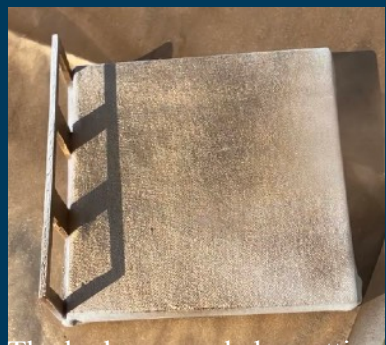
Curved section and base attached together. Painted gold like the rest of the objects as it is not a 'form'



Adding books to the table to add more character and get a higher feel of realism.



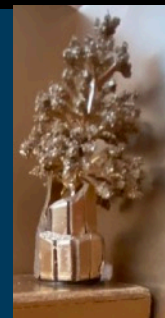
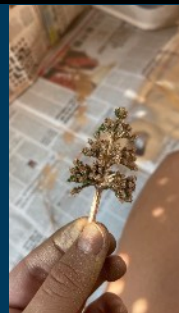
## Phase 3- creating bedroom



The bed was made by cutting the head board out of sunboard and attached to a rectangular box. The box was covered with a cloth on top and spray painted gold like the rest of the objects in the house.



To represent messiness three pieces of cloth was made to look like dirty clothes and kept in on the floor.



To add decor, just how any other house would. This outsourced piece of a shrub was spray painted in gold and put in a vase to look like plants in a house. The vase was made using the same technique of the living room table.



The dresser was made by making rectangular shapes. It was made to show how the messy clothes were kept outside the dresser instead of on the floor. Which shows the lack and loss of conviction.

## Phase 3- creating bathroom



The side cabin along with the was basin were made on the side.

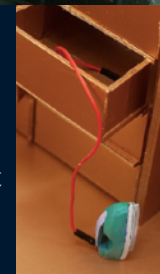
To create this, the technique was adapted from the one used to make the living room table. This was improvised so that the material would curve just how the toilet in the primary picture did. This consisted of making a V shaped cut in the canter and then have more moving away from that.



## Forms



Using a subtractive method and attending the top the iron form was made. The attached the another piece fat the front of the iron. And using a thin electric wire to create the effect of the wire that comes out in the iron.



Knife was shaped using sandpaper to get the effect of a sharp blade.



Scissor was made by making 2 separate pieces and the attached together. The side was sharpened using sandpaper.



## Final artwork- resolved for exhibition





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