

## Contemporary Art - Artists Research

**Arnulf Rainer** is Austrian and was born December 8<sup>th</sup> 1929. Arnulf is a painter, illustrator and photographer known for his distortion and destruction of the human form and face. He would often paint or draw over images of himself in an effort to distort. The images themselves were unusual without the added drawing as some of them have him looking like he's sneezing as well as being wrapped in tape. The added paint help accentuate to the already unusual images



Although Arnulf does use colour he uses it sparingly throughout these self-portraits as well as within the images, preferring to use blacks and whites. When he does use colour in this series it becomes quite visceral as red seems to be his most used colour. This can make some of his images feel quite violent and bloody as well as indicating motion in some cases. For example the left image above could be some bleeding from the forehead or a large gash through the front of his face. The second image resembles to me a Frankenstein of sorts, a patchwork of a person. This gives the image a disturbing feeling which I would like to explore.

**Kwangho Shin** was born in South Korea in 1983. He uses oil paints and charcoal to do primarily abstract portraits using bright colours. I am however interested in his more colourless paintings and charcoal works. Shin's more abstract portraits become quite ghostly or ghoulish as they resemble the skinless faces exposing the muscle or some kind of zombie. This dark and almost supernatural ascetic interests me greatly as I would like to explore under the skin as I am quite close already with a hyper thin arms and hands. These images that I have chosen to show feel quite gothic as this is the style I am working with and wish to continue.



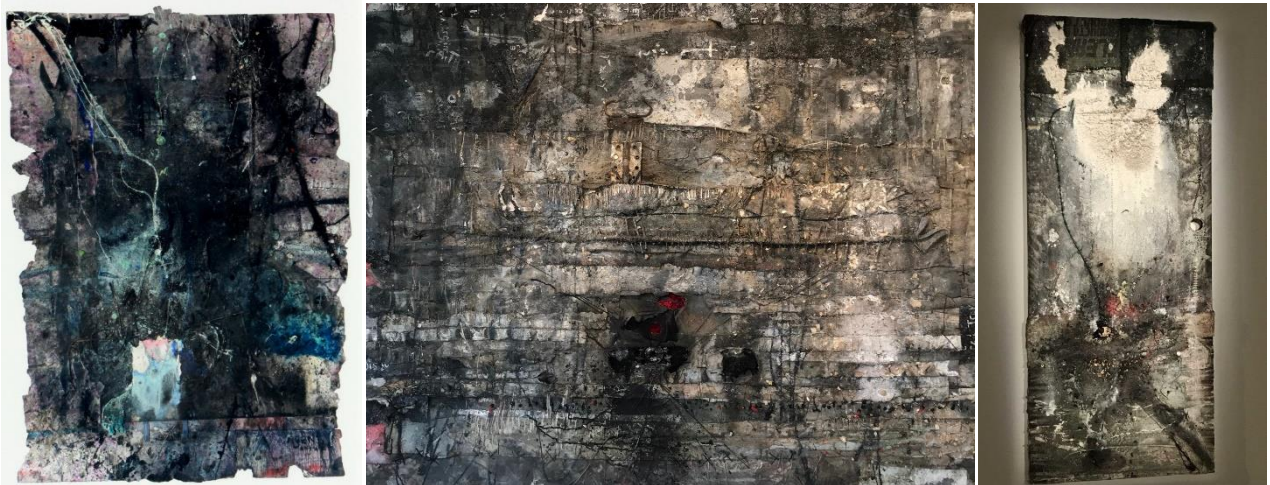
**David Salle** in some of his paintings has a motif of drawing over paintings and images. (I have started a similar thing but I don't know if I will continue it but I'll talk about it anyway). This motif is interesting as it creates a new contrast in colour and form obscuring both images making the eye process and decipher for the painting for longer. These contour drawings that are above the initial paintings are unusual to say the least as some are quite sketch like almost coming into the realm of drafts and plans of images to come this is especially evident in the second image. I'm not sure I like this motif as I find it quite distracting and I would much prefer to enjoy these images separately. However I can appreciate the depth and texture the overlapping images create. I think if the "secondary" contour drawings were pushed to the side allowing for easier viewing of the "main"



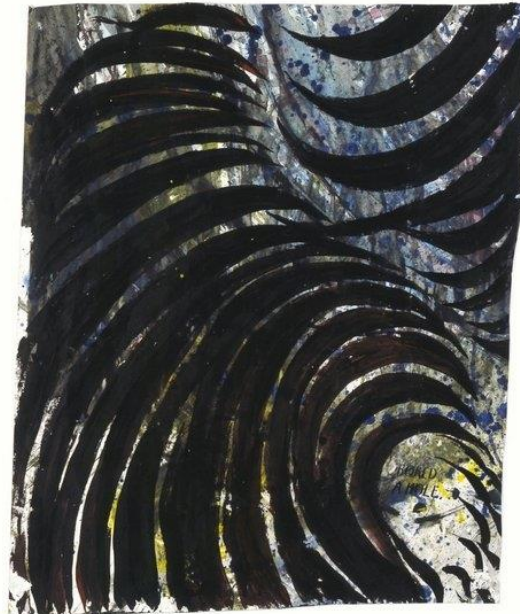
image I would like it more but that then kind of defeats the point of trying to obscure it. This conflict is why I think I might slow down the usage of this motif in my own work.



**James Robinson** is a New Zealand painter who was born 1972 and now lives in Dunedin. These paintings are incredibly atmospheric and ambiguous. They are incredibly detailed and busy allowing for many interpretations. I find it difficult to describe and have read that they are an experience to take in, in person. In the first painting I see something resembling a skull or demon helmet. This imagery is achieved using the light square in the bottom centre and the two black circles above it in the centre middle. Thematically I find the images are gothic with there us of minimal colour and there somewhat disturbing feel. The style of work is not to my liking as prefer a clean, précised ascetic.



**Raymond Pettibon** is an American artist and Cartoonist. Raymond has quite a scratchy style of drawing throughout his art. Although in many of his drawings blacks and whites are only used he not afraid to use colour accent or to fully colour and image. I like his images as they are relatively simple and yet provide a message, most of the time. The primary use of black inks to construct the image allows for simple imagery to either contrast on a white background or stand out just enough on a textured coloured background. I like the simplicity and use of occasional colour in the work. I think I will try to create some interesting backgrounds myself using inks to provide some depth to my images.



**Richard Colman** is an abstract painter. When first looking at his work my first thoughts were "this is REALLY weird" as I didn't initially know why he was recommended to me, but as I looked closer I found quite a few similarities. Let's go through them; in my imagery I have extended and added joints to limbs of bodies and masses. A similar thing can be seen of the leg on the models as they bend back round. Another similarity is the clean-ness of the image and lines that has been achieved. I try my very best in most of my later images to have the lines as clean as possible. A distinct difference I can see immediately however is the colour use which could be interesting if something similar was applied to my images, having bold flat colours cover the arm or fingers changing as they overlap.

