



FRANZ KLINE

I chose Franz Kline because I thought it is a good opportunity for me (and the class) to learn about an artist that wasn't touched on that day. Franz Kline is an American painter known for his abstract style and is infamous in the art community for his use of house paint. His work can be best summarized by the quote: "his art both suggests and denies significance and meaning."

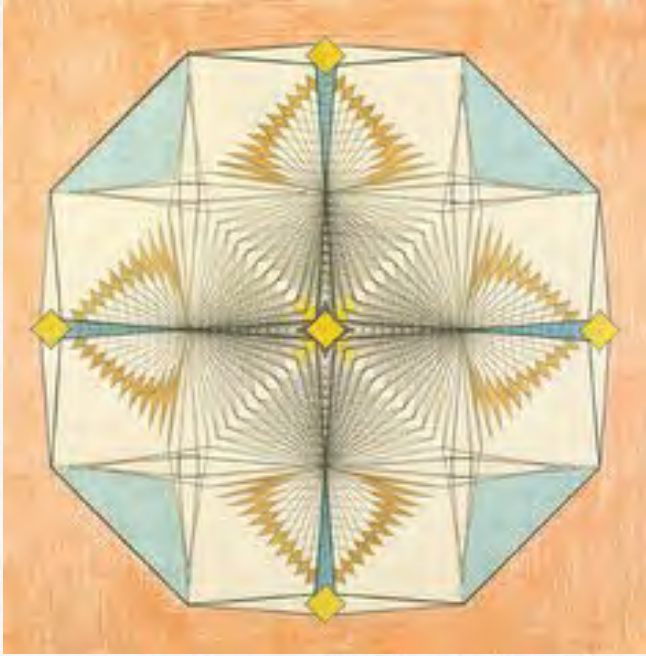
What I like about Kline's work is that there is a nice balance between abstraction/not knowing what the exact theme is and the bare minimum usage of shapes to suggest certain ideas, of which interpretation is left up to the viewer.

Even though his work might seem like random brush strokes, Kline's work was actually a result of much research and abstract sketches. Upon closer inspection, the white areas in Kline's painting isn't the background canvas but rather a secondary layer of white paint over the black one. One only has to remember that house paint was of a lower viscosity than fine-art paint, thus the tedious use of white paint to cover black paint drips results in 2 things: 1) a wider range of greys to convey depth etc and 2) a deeper appreciation of the entire composition.



Studying how Kline plays with the various qualities of the brushstroke, as well as his use of peculiar tools, to convey ideas and emotions will definitely help us in our upcoming project.

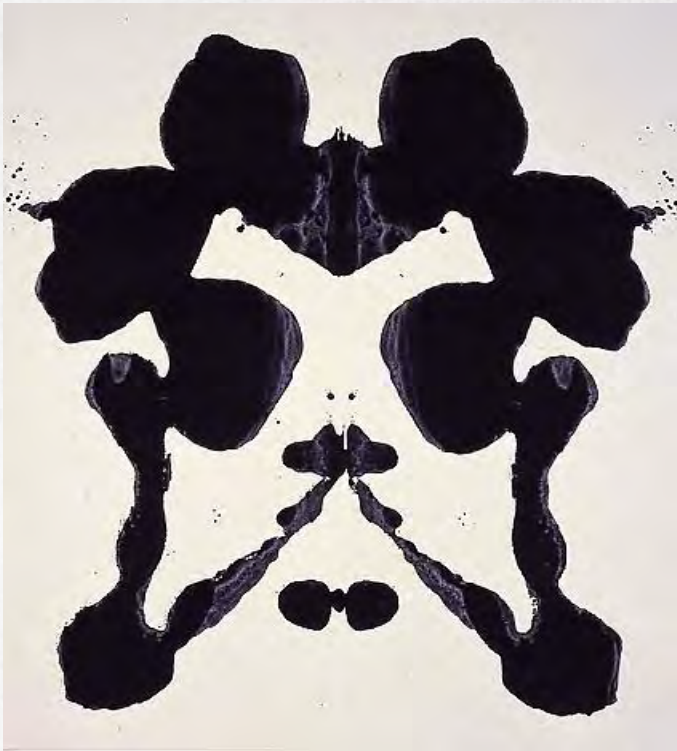
THOUGHTS AFTER CLASS



Emma Kunz was a Swiss healer and artist, who used simple lines and basic geometry to create psychedelic pieces that were an important part of her therapy sessions. Her drawings had a kind of dream catcher quality to them, and the complex interweaving lines reminds one of the equally complex weaving loom machines used to make clothes. Kunz's drawings are similar to Mandala drawings, which are also used in India as a form of meditation/spiritual healing.

When looking at art, finding out the backstory or things used by the artist can provide a deeper insight and hence appreciation of it. In the case of Cai Guo Qiang's gunpowder paintings, what might seem like random scatters of paint are actually the result of covering image stencils with gunpowder and lighting them up. Cai Guo Qiang wanted to explore how such a destructive tool can be used to construct and to create, which is especially pertinent to Cai as he has witnessed first-hand the ruinous effects of gunpowder during the Cultural Revolution. After watching the video shown by Clara, I realized that the process of creating a piece of art can be just as spectacular as the end product itself.





What struck me first about Andy Warhol's Rorschach prints was how it was so different from the colorful, pop-art style that is synonymous with the Warhol identity, and I am thoroughly impressed by his ability to carry out different styles. The Rorschach prints had a kind of gloomy kaleidoscope feel to them, and was executed by creating mirror images of paint blotches. The prints were actually part of a test developed by a Swiss psychologist where patient's interpretations of the Rorschach images were recorded, and then used to uncover dark childhood memories/more information about their personality and intelligence.

One of the more thought-provoking moments in class was when we were asked why we perceive images in a certain way. Someone in class expressed that the picture below by Sol LeWitt used the wavy lines to convey horizontal movement, and Joy found it interesting to note that we didn't perceive the movement as vertical instead. This is something to consider, especially for our upcoming project where we use somewhat ambiguous imagery to convey emotions.



I also really admire Sol LeWitt's ability to use the basic pencil stroke to create such rich pieces complete with movement and depth.

