

Geraldine Conlon Student number
goes here Higher Diploma in Art Application 2023

Introduction Statement

- A number of projects on the DVI course helped me rediscover process. I am fascinated by my home environment inside and out around my suburban area. There I found a plethora of inspiration in shapes, colour, nature and even the most mundane objects that are contained in our homes.
- Urban buildings, particularly when nature has taken over, also intrigue. Urban was one of my prompt words in my second project on DVI which I investigated with great delight starting with primary source photographs and working with collage, watercolour, compressed charcoal, acetate, posca pens to name but a few.

EDITED SELECTION OF WORK

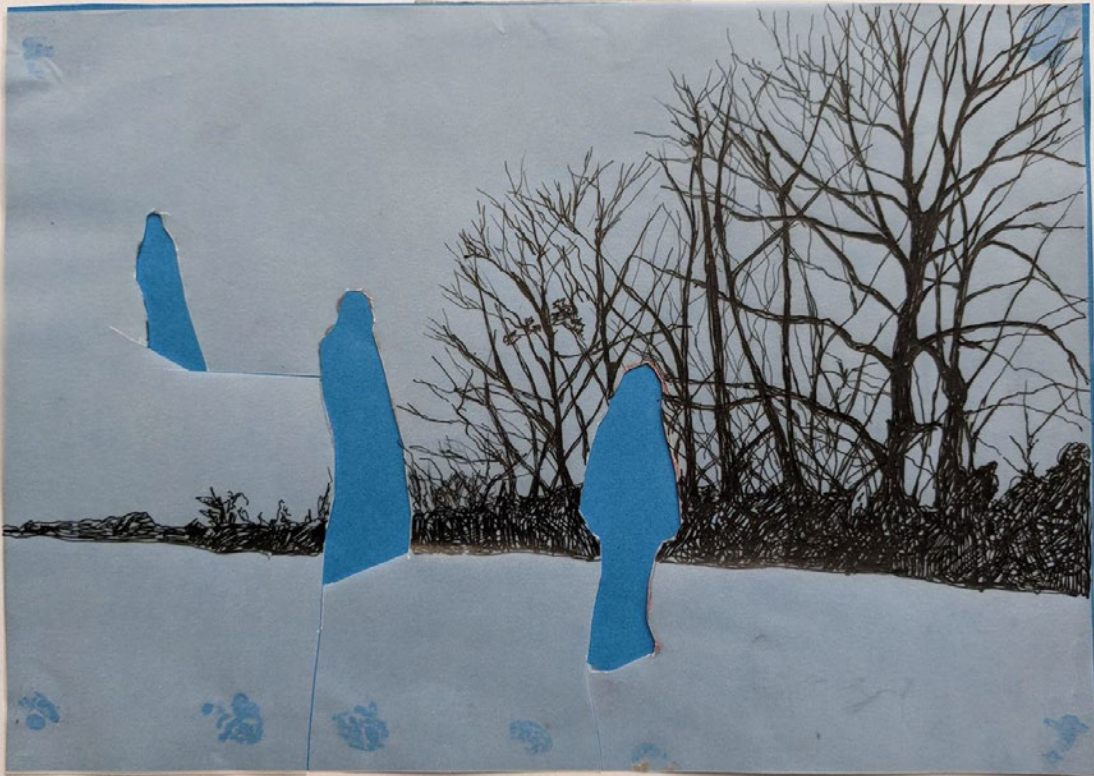


'Forest' 29.7x42cm,
24/01/23 black sugar paper,
figures tracing paper cut
out coloured with neocolor
aquarelle, white chalk,
white polychromos pencil,
compressed charcoal, black
biro & black fineliner



'Memory Overload' 26/01/23
29.7X42cm
Graph paper, gesso, blue carbon,
watercolour, acrylic ink &
coloured chalks

'Floating' 21x29.7cm, 25/02/23,
tracing paper over with cut out
figures over blue paper, black
fineliner

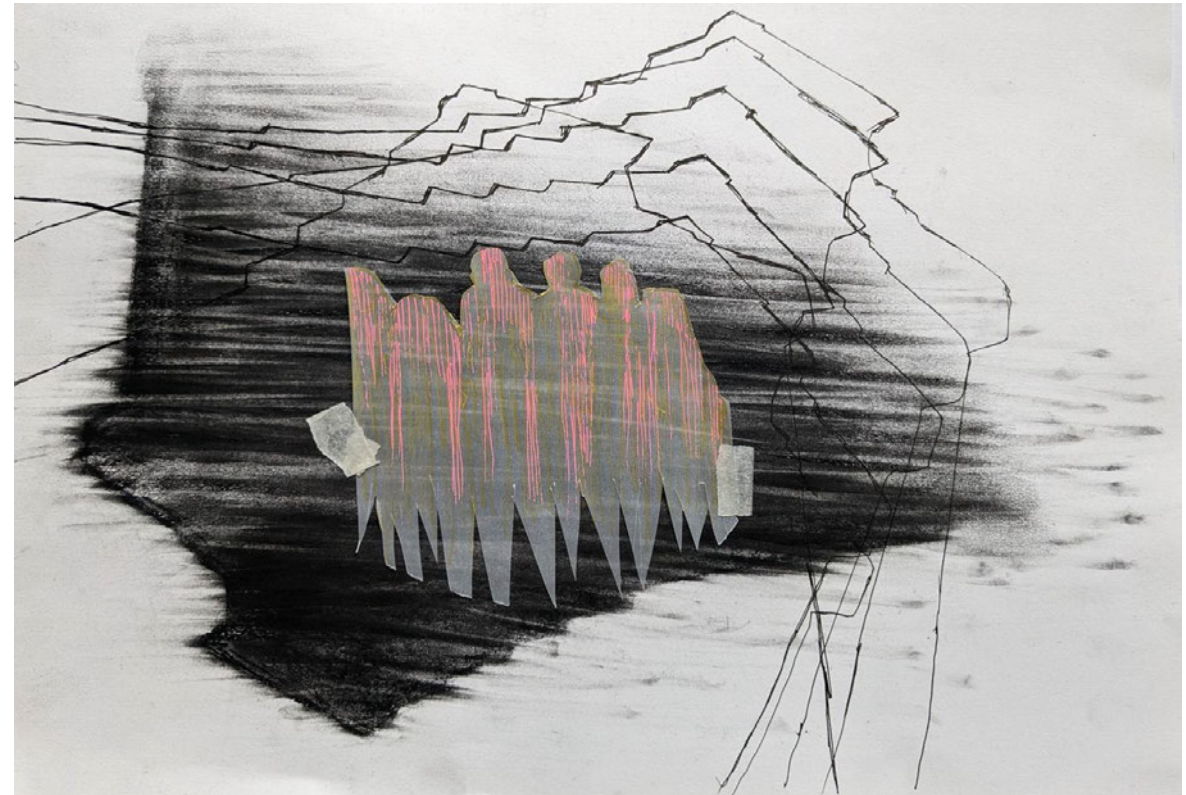


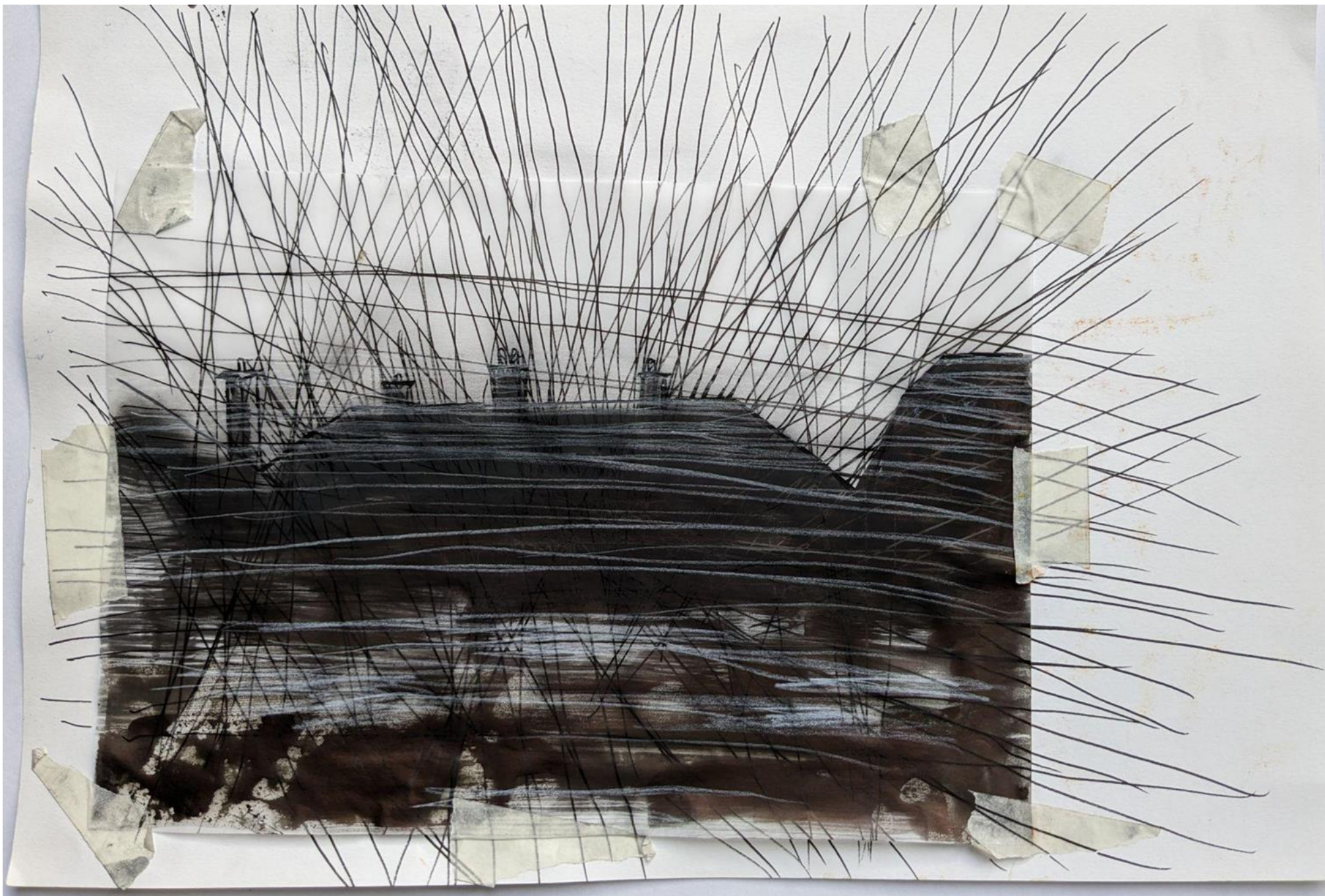
'Estate'
59x21cm 28/02/23
Quink, bleach applied with a stick
and posca pen



'Home' 29.7x42cm, 03/03/23,
compressed charcoal rubbed through with
plastic eraser, black fineliner outlined with
stencil, tracing paper, pink gel pen, gold
coloured pencil, yellow posca pen

'Marshmallows'
21x29.7cm 17/03/23
Blue carbon paper,
gouache, posca pen
onto acetate

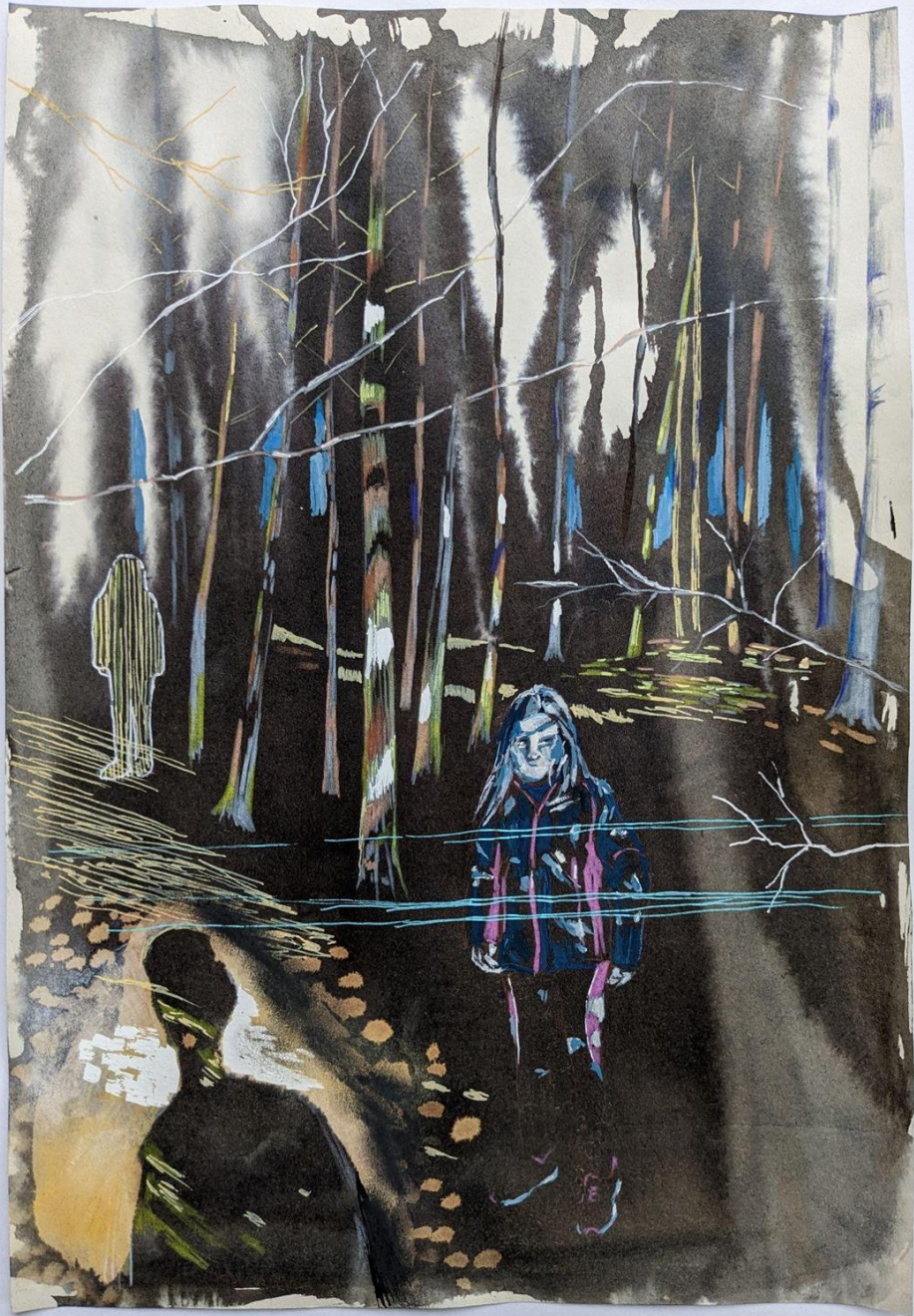




‘Neighbourhood’
29.7x42cm, 07/03/23,
tracing paper fixed
onto white cartridge
paper, Quink brushed
on, compressed
charcoal rubbed into
Quink, black fineliner,
light grey and white
polychromos



'Cousins' 29.7x42cm, top tracing paper cut out with black fineliner, tracing paper underneath image traced with black fineliner, wallpaper liner rubbing onto textured surface with grey coloured pencil, orange gouache silhouette, blue carbon drawing with blue Quink



'Trees' 27x39cm Wallpaper
liner saturated with water,
Quink applied and paper
tilted, coloured pencils, posca
pen, gouache, neat bleach in
bottom left,
tipp ex, white gel pen

'Fire' 21x29.7cm, 17/03/23
black carbon paper, gouache

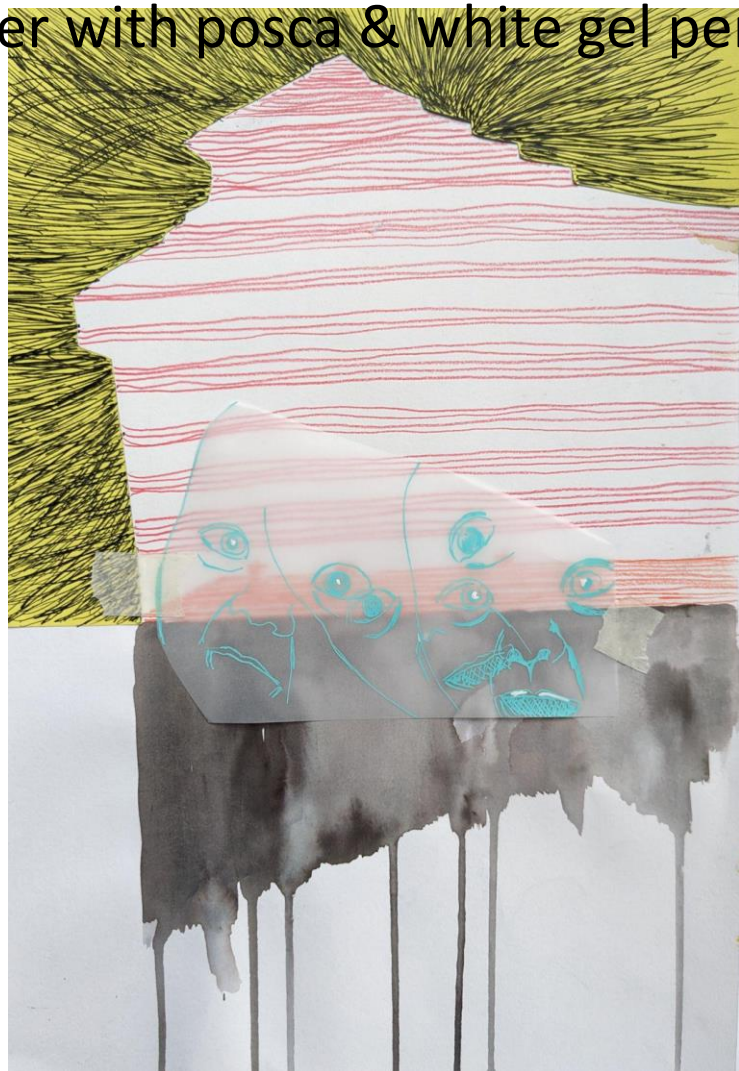


'Rooftops' 21x29.7cm,
8/03/23, Crimson ink
splattered and deep red ink
drawn on with a stick, tipp
ex



Sofa' 2/03/23,
29.7x42cm,
Quink, black
fineliner, tipp ex,
acetate with
white gouache,
posca pen

‘Interference’, 29.7x42 cm, 13/03/23,
yellow card stencil, black fineliner,
orange coloured pencil, Quink, tracing
paper with posca & white gel pen.



‘Snow’, 29.7x42cm,
16/03/23, gesso,
compressed charcoal,
black & blue quink &
pen, posca pens,

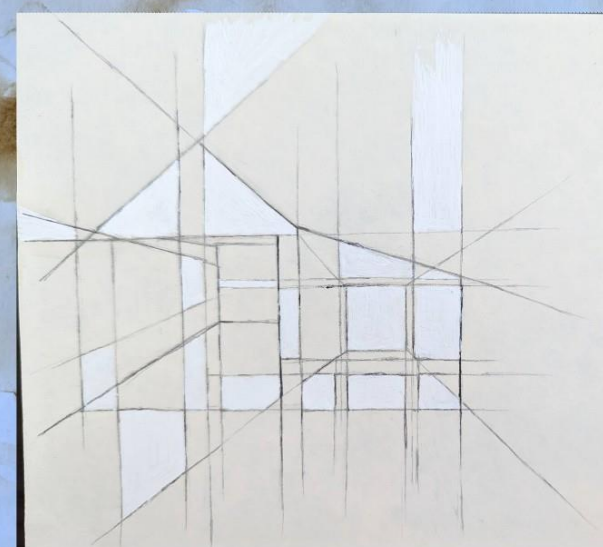
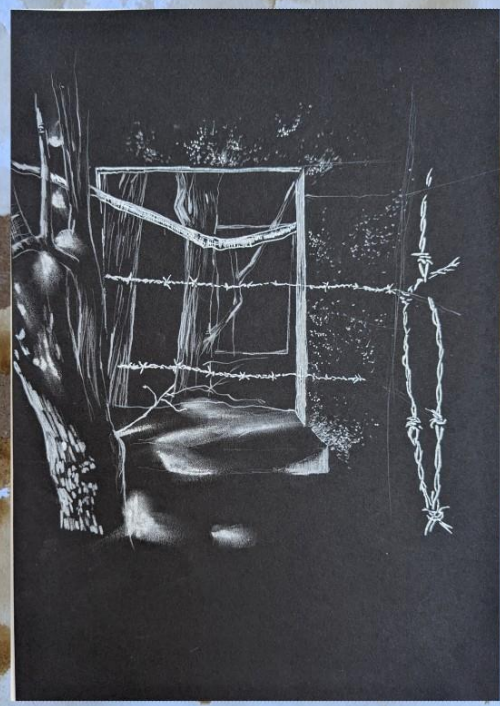
Worksheets

Brief Displaced

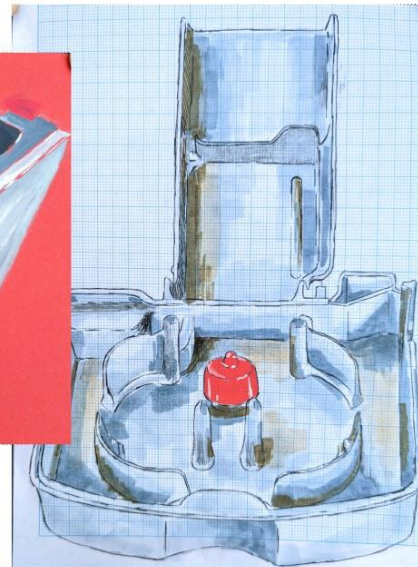
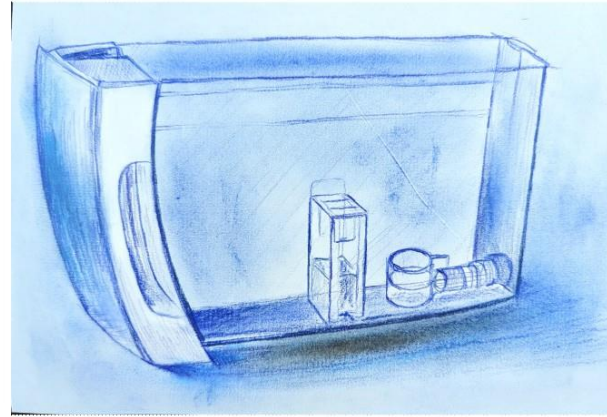
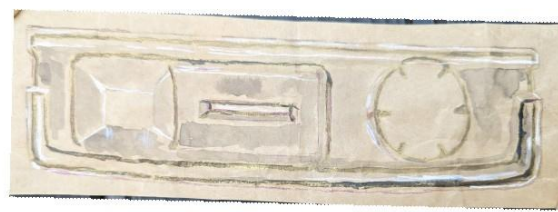
BRIEF: DISPLACED

DISPLACED

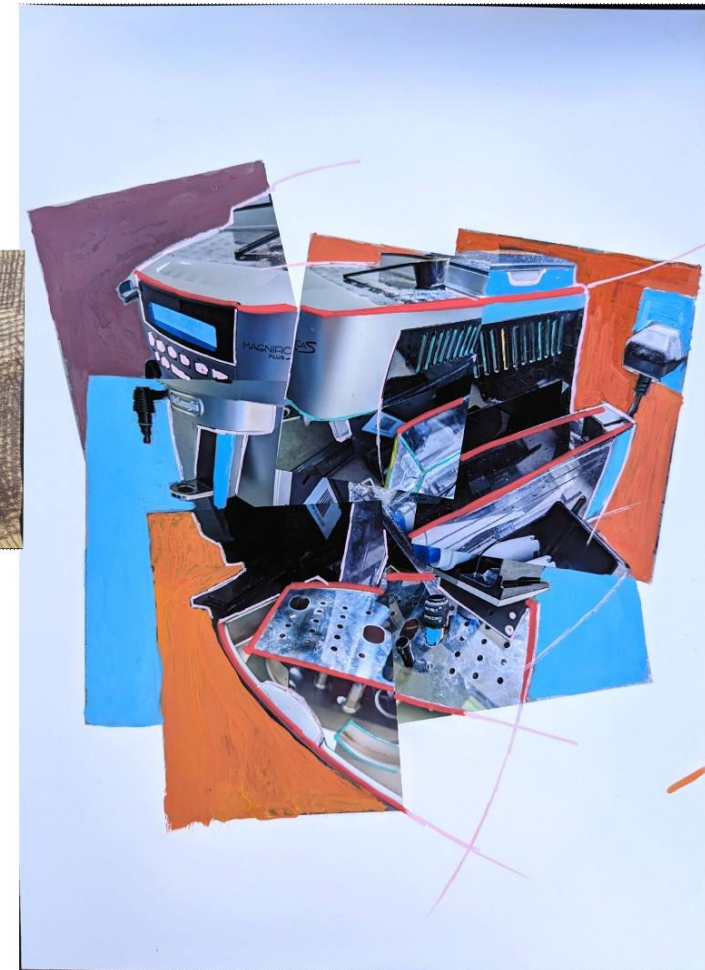
- POSSESSIONS COFFEE MACHINE
- FORCE-OUT
- DISLODGE TAKE-OVER SHIFT EXPEL UPROOT
- REMOVE GOUCE MOVE MIX-UP UNSETTLE GET RID OF
- BANISH FALLING APART TOPPLE TURN OVER
- THROW OUT SHAKY BATTERED EXCAVATE ABANDON HOME
- UNSEAT FALLEN-IN DISTURB EVICT HOLLOW OUT LEAVE
- WORN OUT BROKENDOWN RUN DOWN BUILDING
- DILAPIDATED TUMBLEDOWN UNDERGROWTH
- DISSENTANGLE SHABBY RAMSHACKLE DISORDER
- DECREPIT DIG-OUT IN RUINS DECAYED
- TREES SOIL RICKETY PLANTS ROOTS NATURE TAKES OVER NEGLECT DERELICT



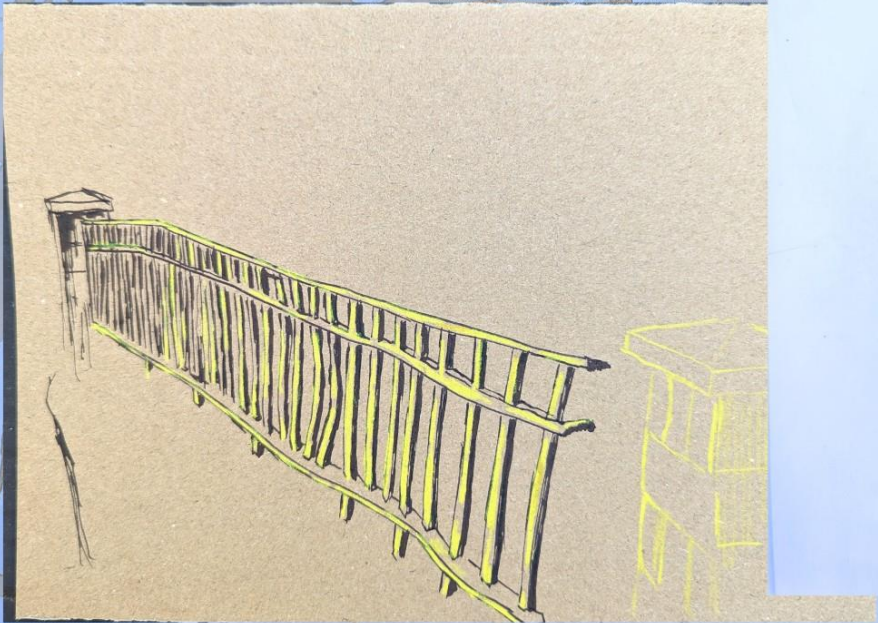
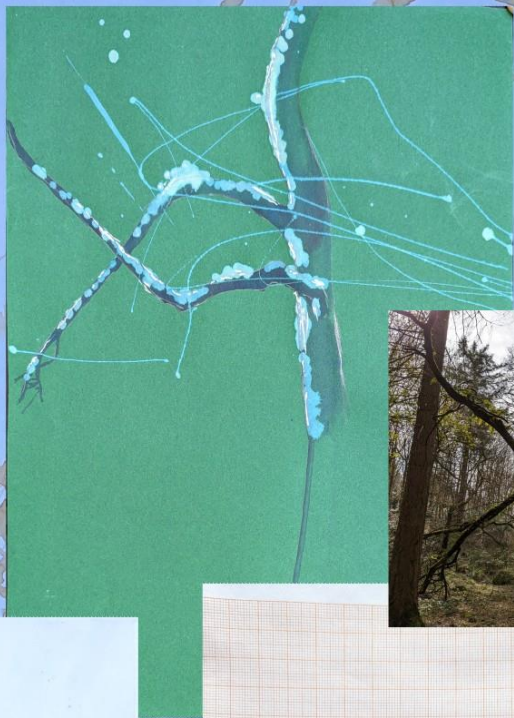
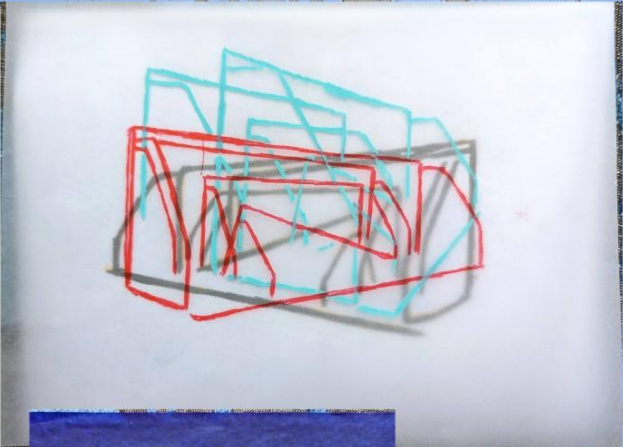
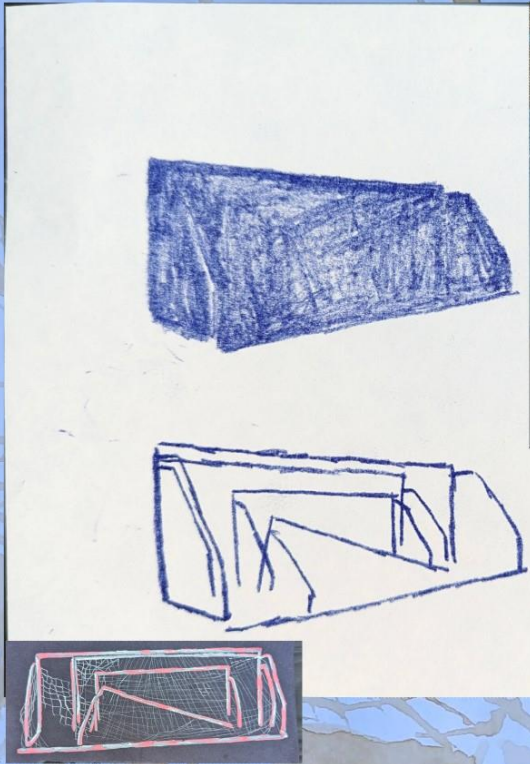
Observational Drawing



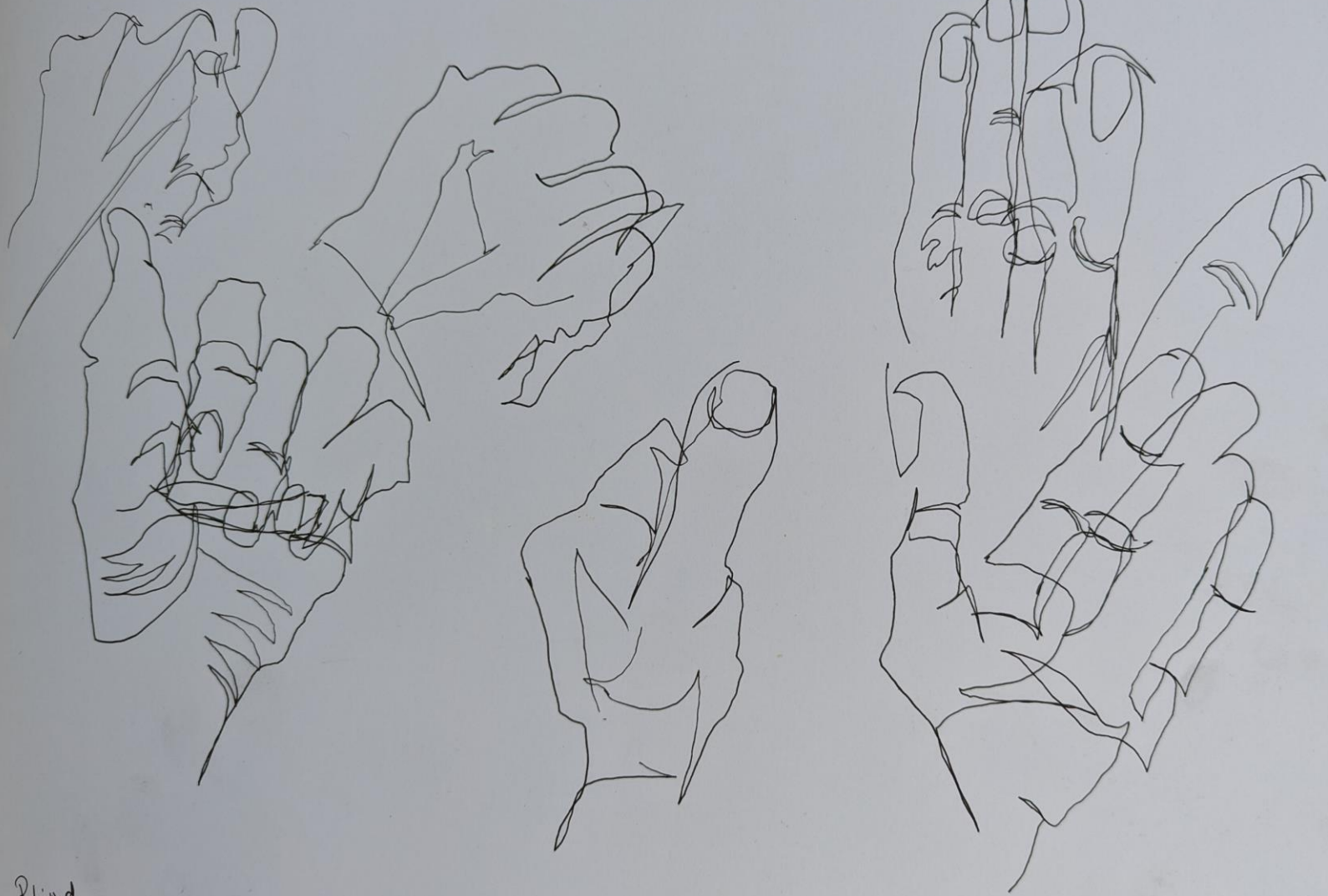
Coffee Machine
taken apart,
rearranged, and
pushed into a
corner using
photocollage



Odd Angles



Notebook Pages

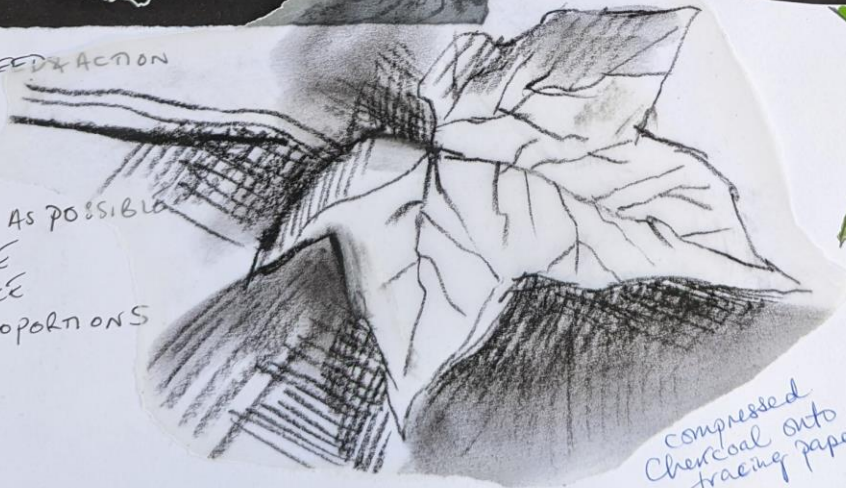


Blind



GESTURE, SPEED & ACTION

MARK-MAKING
BASIC SHAPES
AS MANY SHAPES AS POSSIBLE
CONTOUR LINE
NEGATIVE SPACE
MEASURING PROPORTIONS



compressed
charcoal onto
tracing paper

White gel pen onto
Black paper

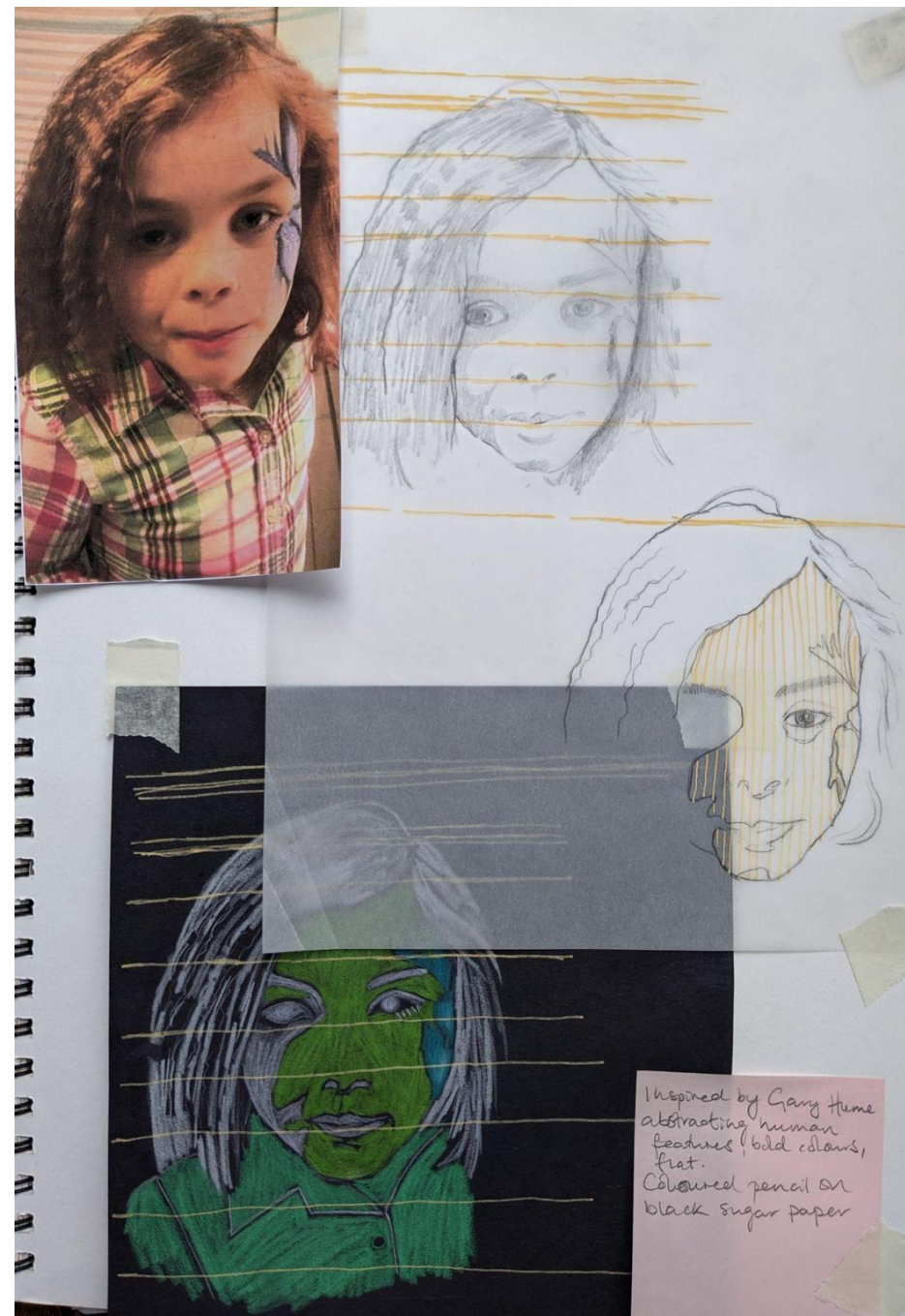
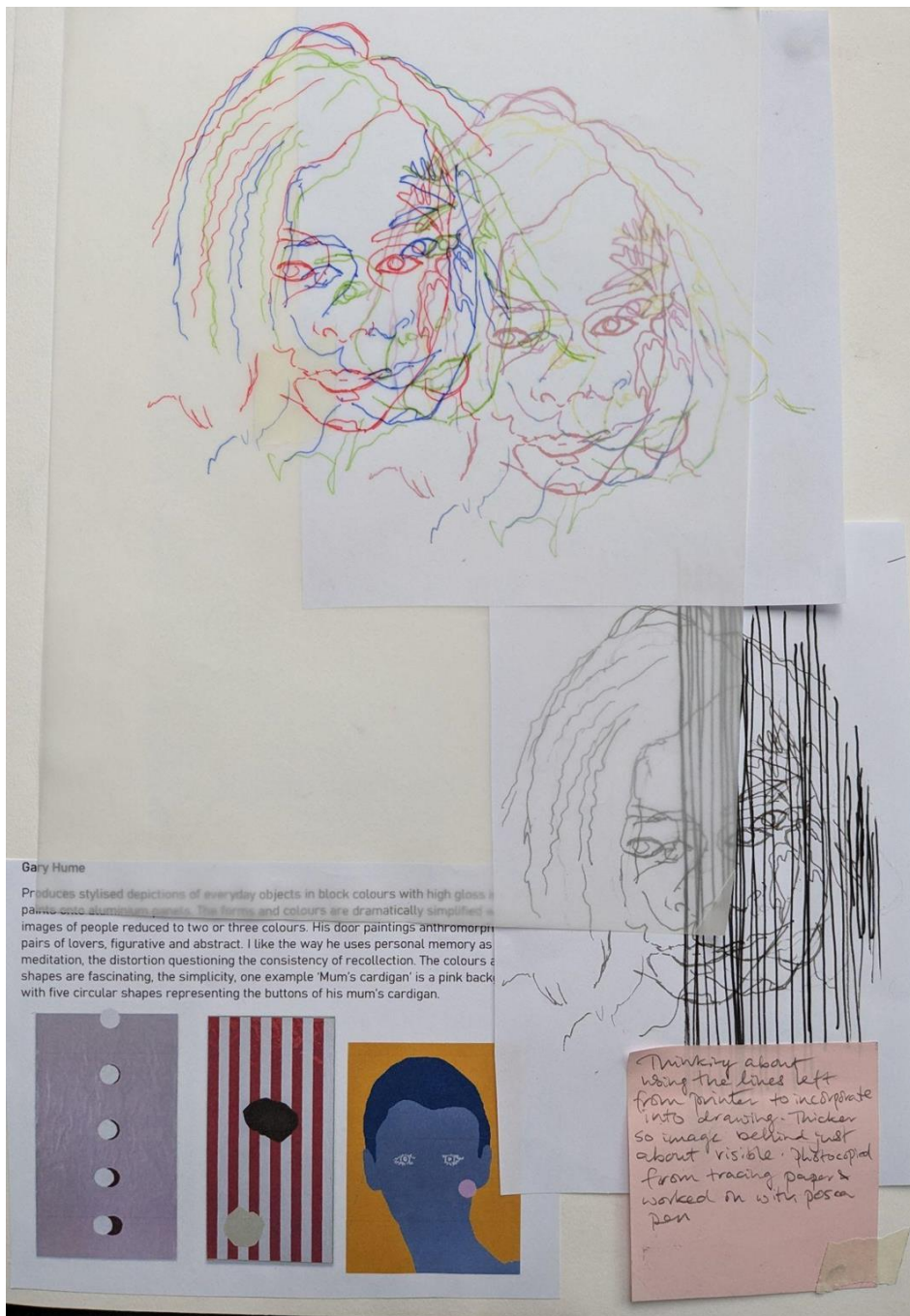


leaf studies



watercolor









PETER DOIG



page - green gouache
work into yellow neocolor tipped up drawing letting it
drip through the gouache - gave a 3D feel to the
drawing, black sugar paper as grounds. Red
paint marker abstract windows. Inspired by
Peter Doig's painting (drawing on canvas).

The
For
etc

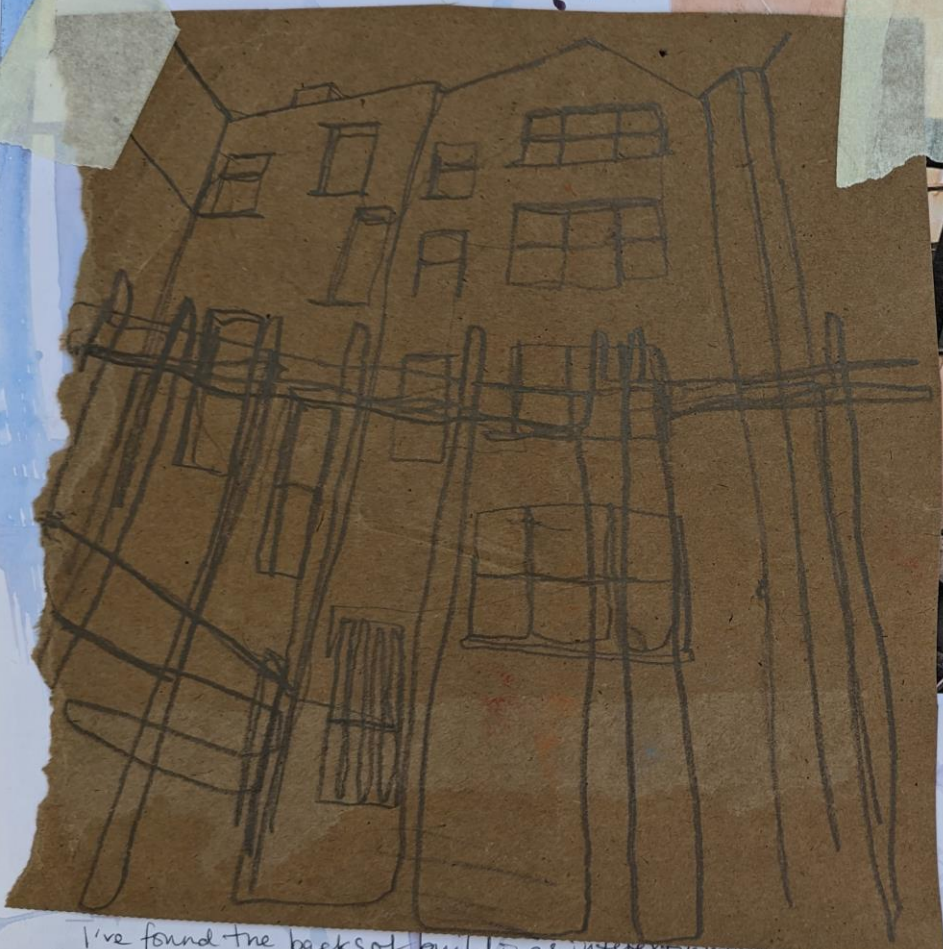


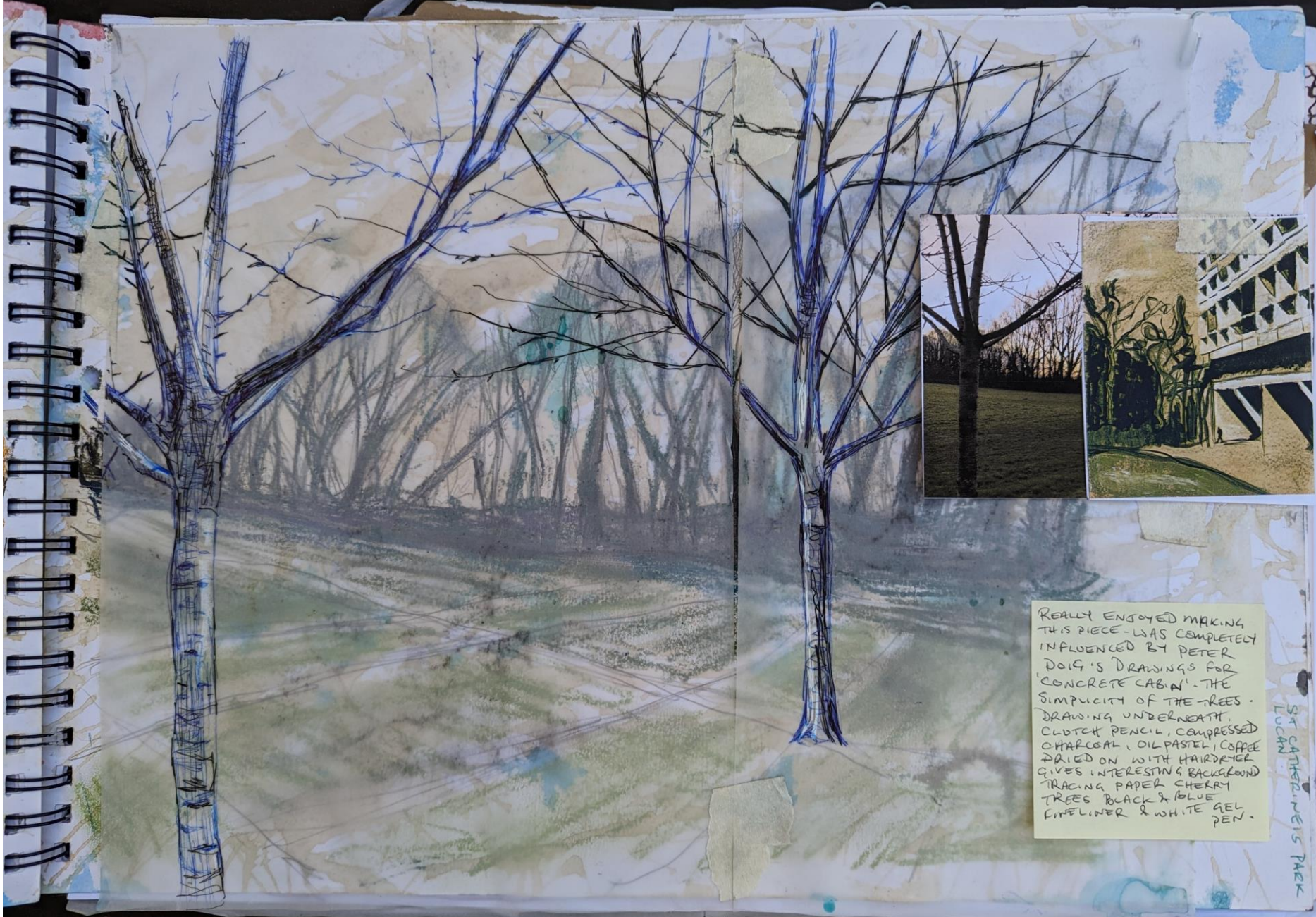
Plate 11
Sunset in Spanish Harlem 1958
oil on canvas
39 x 22"
Collection of The Equitable, New York

ALICE NEEL

I've found the backs of buildings interesting with different shapes, forms, thought about doing a continuous line drawing on packing paper in 4B pencil - liked the looser effect think it works well, looks more abstracted especially the gates in front. Was inspired by Alice Neel's paintings of buildings, her relaxed style, she changes perspective / composition, details windows, brickwork over windows, fire escape stairs, plasterwork etc. Be interested in taking smaller aspects of these through viewfinder



Drawn to the concrete uniformity & repetition element again. Can see this in the pillars & windows - all uniform - everyday but these demonstrates in his sameness - Urban uniformity we walk past is a beauty to the order as Thomas Raff photographs. Black paper polychromes & paintmarker



REALLY ENJOYED MAKING
THIS PIECE - WAS COMPLETELY
INFLUENCED BY PETER
DOIG'S DRAWINGS FOR
'CONCRETE CABIN'. THE
SIMPLICITY OF THE TREES.
DRAWING UNDERNEATH.
CLUTCH PENCIL, COMPRESSED
CHARCOAL, OIL PASTEL, COFFEE
DAIRED ON WITH HARDER
GIVES INTERESTING BACKGROUND
TRACING PAPER CHERRY
TREES BLACK & BLUE
FINELINER & WHITE GEL
PEN.

ST CATHERINE'S PARK
LUCAN