

My goal is to create a distorted, stretched image of human emotion through a drawing and sculptural medium. The idea was sparked from my drawing habits- moving further away from the practice of realistic perfection, and closer to an abstract exaggerated form. I found myself liking less and less the precision with which I could draw, and instead became attracted to stretching possibilities of human characteristics and emotions. After three and a half years of doodling these stretched out and demented characters on every paper handout, I honed what I had learned about stretching farther, both in terms of the figures I was drawing as well as my ideas. I put my stretched-out drawings on stretchy fabric and literally stretched my drawing in ways I hadn't thought possible. I do not intend for this project to represent body image or views on body image, but rather the hyperbole of our emotion in those times when we have felt stretched out in every sense of the word.

To complete this project I will be drawing with black marker onto various shades and sizes of pantyhose, then stretching them by filling them with various glass containers. The idea of containers now comes into play and the pantyhose can be seen as containers for the body. Varying colors in the pantyhose are important to the overall installment as race and ethnicity play no part in a message, but rather the delicacy of the 'skin' of the nylon and its resistance to be pulled so far. Clean glass is used so as not to muddle the drawings on the nylon, not to hide anything, and for the practicality of its weight and size being able to keep the nylon stretched. Help is needed to stretch the expressions since our faces can't stretch in this way on their own. The pantyhose will be hung in a window in a random array and at random heights in order to give each piece its own space and view. In coordination with the black drawings, the pantyhose will be tied to black satin ribbon which will attach to beams above the window so that the pantyhose can hang at different heights. The pantyhose are able to move and spin

slightly so that the installation can be seen when viewed through the window as well as from inside the gallery.

As an interarts student, and someone heavily interested in both acting and art, I draw a lot of inspiration from my body. I have always been very active and enjoyed using my body in expressive ways, especially while performing. I didn't want to do a performance for this project, because I wanted to go beyond what was possible physically, as well as having a desire for the pieces to last longer than just the duration of the performance. However, I wanted to use some element of live art and what inspires my live art, so I used my body as inspiration and allowed the image's free flowing movement to bring the aspect of live art into my project. The manipulative feel of the stretched material echos the many ways I have learned to manipulate my body in performing and art, as well as manipulating others while acting. I enjoy a hands on and physical approach in both art forms I pursue, so this hands on manipulation satisfied my interests.

Photo of Physical Theater class performance:



I have
time

also spent a lot of
experimenting with

photography and photographing the body. I always loved playing around with a camera, but when I actually took a photography class I was astounded by all the possibilities I hadn't thought of before. I began manipulating light and shadow and saw how that affected the image photographed and what story it told. Quickly, I discovered I much more enjoyed photographing people because it drew on my acting abilities. I could direct the person in the frame and the environment around them until I found a story or emotion I liked. During this time I was also taking a Movement class in the Theater department that was focusing on how the body moved and what the character's body said when held in different ways. With this knowledge, I could apply the same ideas to the people in my frame to create characters and the emotions I wanted to portray in the faces and bodies I was drawing and eventually manipulation. Working with photography as a previous attempt guided my hand in the overall look of the finished product.

Spending many years perfecting a realistic portrait took its toll, but the lessons and rules learned lead me to making new discoveries. I found I could make realistic characters with general ease, next, I wanted to see how far I could stretch those characters. The more I practiced the 'rules' of drawing, the more possibilities I found to break them. Something inside me wanted to take every perfect image I've ever drawn, and stretch it to a place of grotesque unrecognizability. I also saw this in my photos and in my movement performances- manipulating myself and the things I photographed pass what was comfortable and heading towards an eerie place. It was in this place I started to literally stretch out my drawings of emotion in faces and bodies. Taking a primal and relatable moment (the emotional face), I stretched the fabric it lived on to give it an unnatural and unreachable distance from a human experience, but not so far off that the emotion couldn't be read or related to. A hyperbole of

different human states.

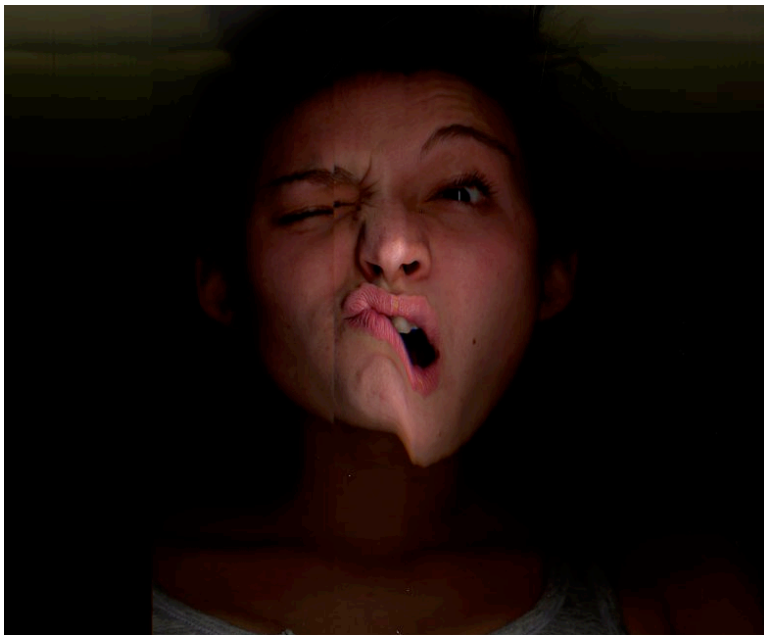


Photo above: Scanner self-portrait

Photo below: Expressing Frustration



There

have been an

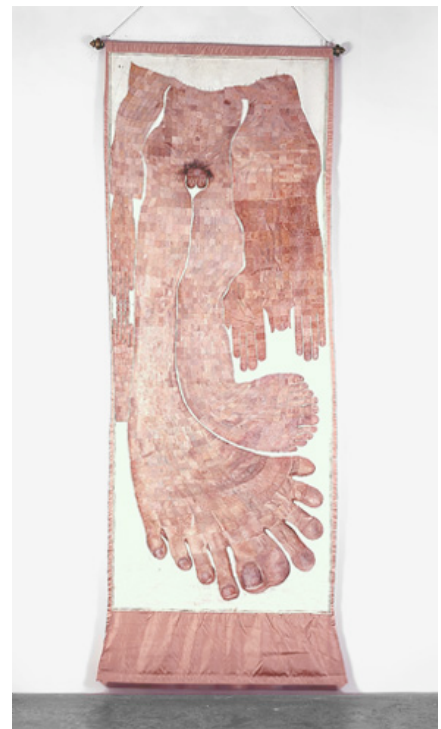
assortment of artists that have influenced me throughout my process. I started by looking at graphic novels and the artists behind the drawings, most notably, those attributed to The Sandman books. It was the harsh lines and distortion of reality that I was drawn to, which later led me to works by artists such as David Hockney, and Tim Hawkinson for their manipulation of places and bodies through photographs. A strenuous attempt at this type of work, led me back to what I knew how to manipulate best- drawing. As I began drawing I found new inspiration in long loved artists such as the drawings of Picasso and Ralph Steadman. Steadman was especially influential with his messy, yet measured hand. With this, I drew what would become my the beginnings of my final project and eventually ended up working with nylon, which lead me to artists new to me, Rosa Verloop, who used nylon to create human figures, and another artist whose name I have been unable to track down who stuffs, tucks and pulls nylons to create sculptures.

Preview of The Sandman Vol 5: A Game of You



David Hockney:

Tim Hawkinson:



Picasso:

Rosa Verloop:



It is the drawings and sculptures that have given me the most momentum in the last leg of my project- where I turn to when I need another push forward. Most notably, Ralph Steadman and his eye

for the obscure. I started my project many different times and in many different ways, modeling my projects after other artists work. It took longer than I had hoped to realize following someone else's recipe to art would simply not work (of course I didn't realize I was doing this at first). It wasn't until I was reacquainted with my old passion and the artists that came with it that I realized the direction I should be heading in. Steadman's art wasn't something I had to mimic- I had my own way of drawing the obscured- it was something that incited me to keep drawing what I loved and in the style I loved in my own way. It is hard to put into words exactly, but the definition of inspiration helps, "an inspiring or animating action or influence". Remembering why I loved this style of drawing inspired me to pursue it, rather than creating the desire to recreate that I had felt in the past.

Ralph Steadman:



In this way I am
manipulation to my final
emotion in a new, slightly

applying
project to create
grotesque, form;

the delicate skin of the nylon stretched beyond its comfort and the harsh nails holding it in place against its will contrasted with the harsh black lines and smooth white exposed beneath the nylon. Using the ideas I discovered through my photography, movement classes, and drawing experiments, I can combine and advance on the same principals to create a new project- one that depicts the feeling of the stretched emotion and the physical manipulation and tools necessary to create something impossible for the human form.



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My Final Work:



Works Cited:

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