

Georgia Cooper-Stanbury's



Portfolio of Completed Art

Inside the cover, explore a wide range of artworks created and research tasks completed by Georgia during her college years 11 and 12.

The main intention for me to attend your art school is to become well equipped for life as a practicing artist. Long term, I would love to eventually own my own gallery where I can sell my work, along with that of other artists I respect. My dream is to be somewhat affiliated (at least in reputation) with the likes of Shepard Fairey and Banksy, preferably pseudonymously creating artworks that intrigue the open-minded and shame the closed. I would strive to maintain artistic integrity, working within the unspoken artist "code", but I would not want to feel constrained by laws, opinion, media, or materials. For the next few years I am interested in pursuing the lifestyle of someone who attends a fine art institute. I want to learn about and develop in all areas of art, but my primary focus would be sculpture and related spatial/installation works. I want to develop the skills to be able to create fantastic pieces, which could be used as a subversive comment on society. Your school seems the best fit for me because of the structure of your classes. I see this leading to the best outcome for me, because I will be learning new techniques and about the art world from lectures and tutorials, while having a large amount of time to create and let my imagination run wild. I would greatly value the studio experience, where I can work within my own space, while being surrounded by collaborative, multi-disciplinary colleagues. And finally, I believe I would benefit from your support in developing a professional network locally, nationally and internationally, as the opportunities arise. I would also love to live in such a culture-filled city, with the privilege of being taught by skilled artists, as well as have the opportunity to develop in multiple artistic avenues and establish my artistic style at your school.

All about Georgia

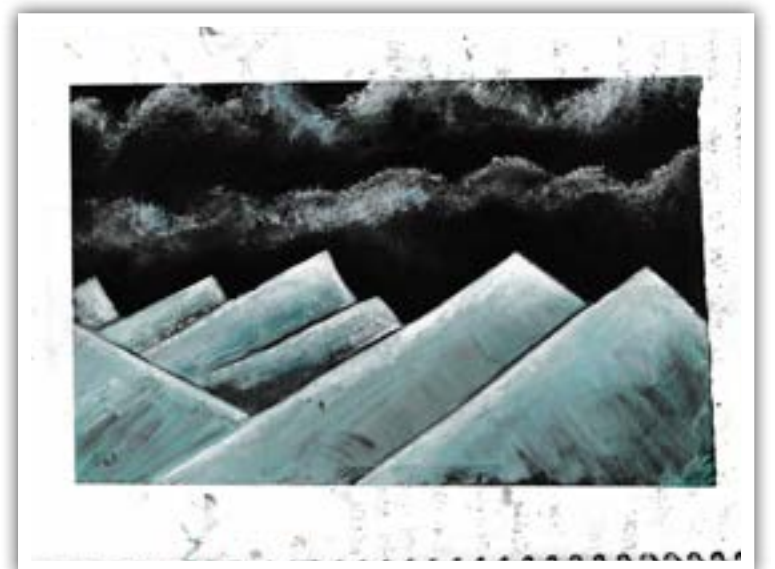
It was when I was in high school that I first developed my love and passion for art. After choosing all the art classes available throughout the years, I was selected for our schools 'Lex@s' a.k.a. 'extension art' class in year 10.

In 2013 I was also chosen via an application process to attend an arts tour held by a group of four A.C.T. schools to America. We visited all types of artistic landmarks and my eyes became open to things like the wonderful culture of the street art scene.

During my college years I submitted entries into the drama production poster competition. In 2014 I won first prize and my poster was used locally to advertise the production. This year my poster won second place and I was awarded a gift voucher.

In the months off between college and university I am looking forward to spending time creating art. I am currently excited for the wall I have the rights to use when I finish school with 'The Street University', a youth development project created by the Ted Noffs Foundation which provides various community based services and interactive spaces for people aged 12 – 25. To the right is a VAPD guache painting and a spray painting onto a skateboard of ideas for the wall.

I also recently visited the Megalo Print Facilities and would be interested in attending a course, 6 week or just weekend, to further develop my understanding and ability around screen printing. Wendy Murray is a tutor at the school who in the street art world goes by the name MINI GRAFF, an artist I saw painting on a wall at the National Art School and got one of her "Hello my name is..." stickers.



2015 Ceramic works



2015 Sculpture fun



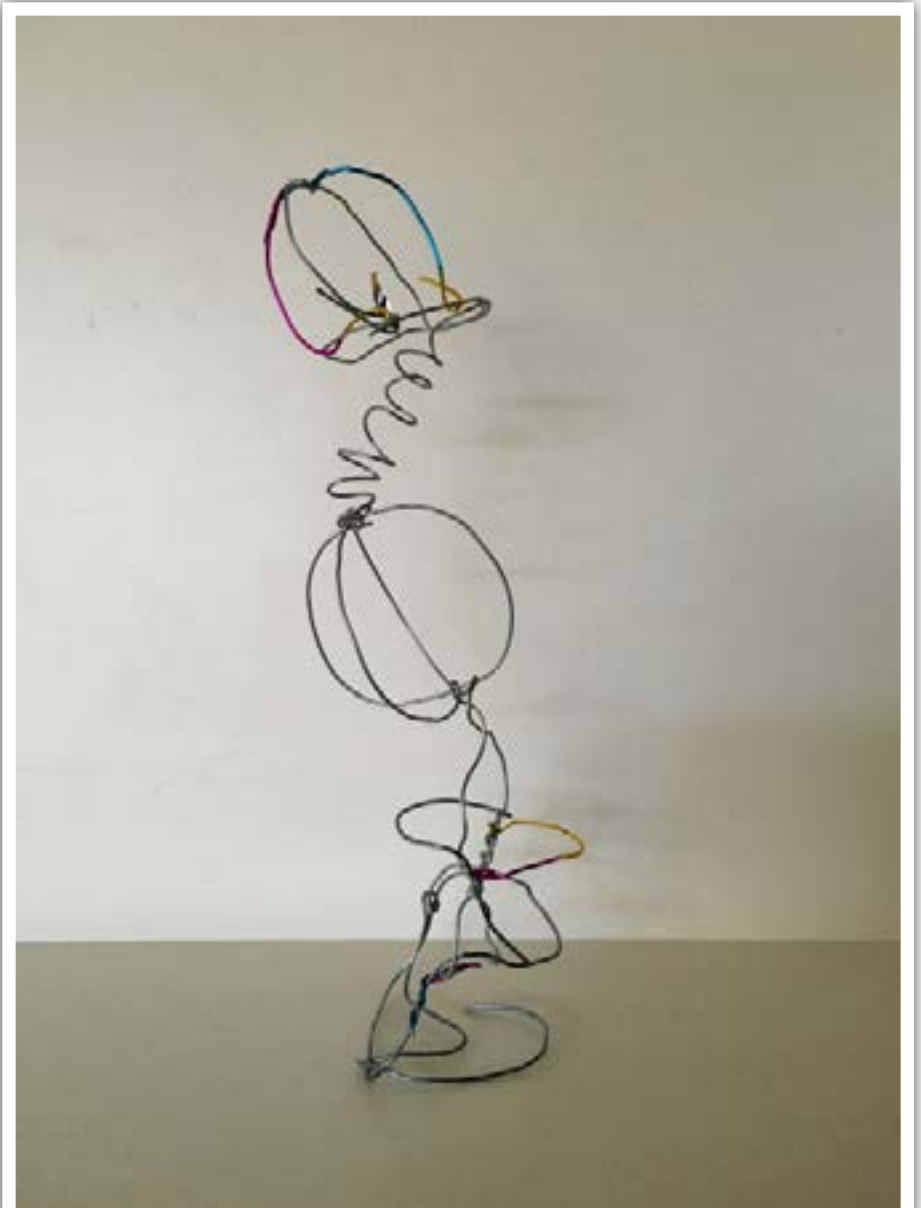
Dog-Faced Man, Plastimake.



Little green man, tissues & tape.



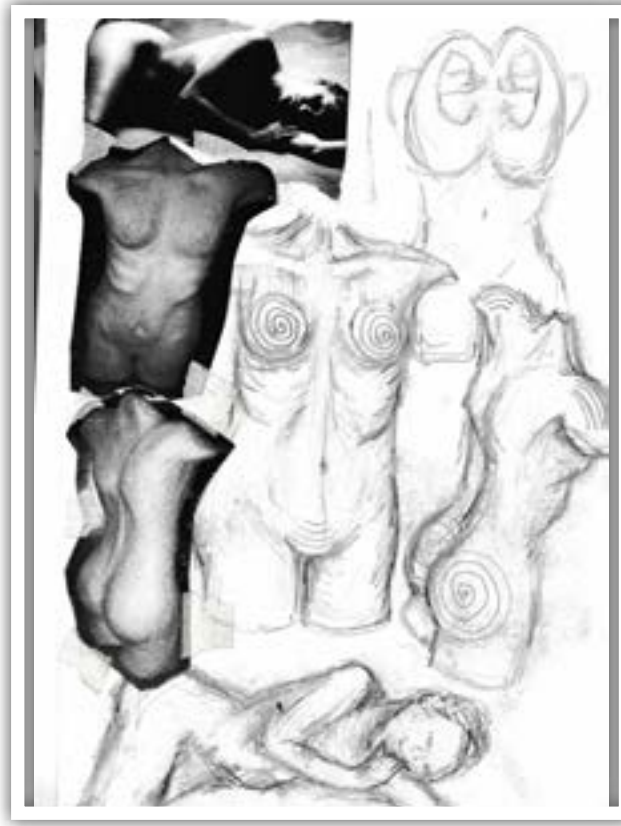
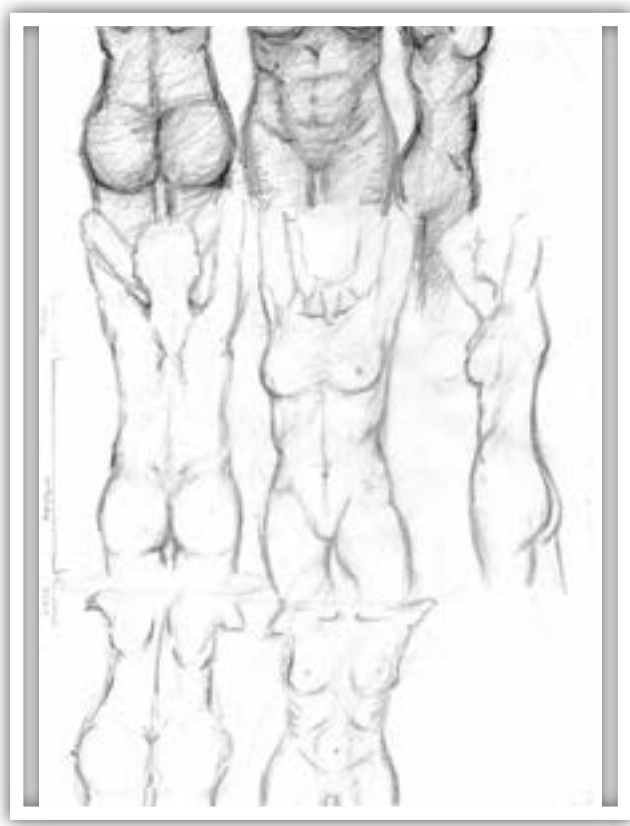
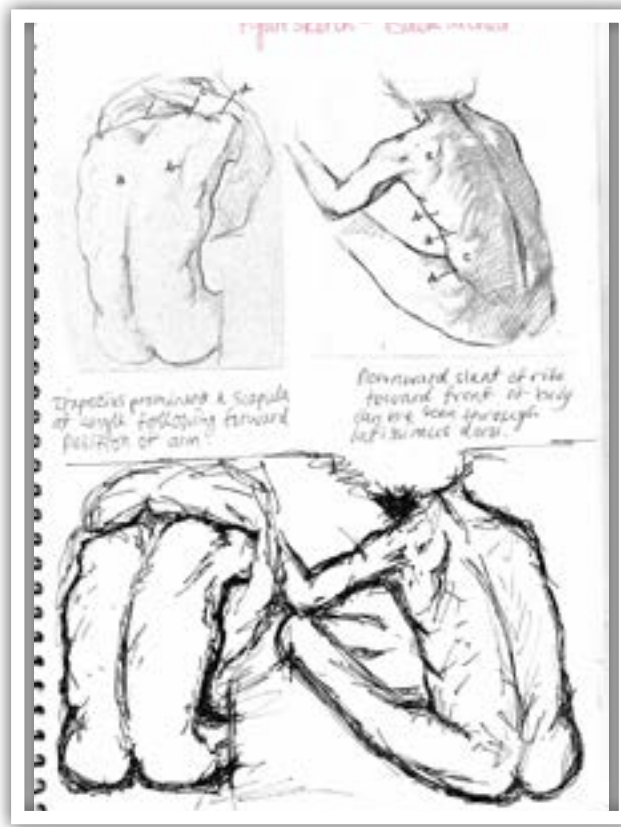
Little green Woman, tissues & tape.



Happy Spindles, wire.

Body Process

The “body of works” that I have created, started with a Teacher-directed assignment on the human body, where I chose to focus on the woman’s torso. I created my first three works, Body 1, Half twist, and Full twist. I then continued on creating female torsos for my Student-directed assignment, where I put a different kind of spin on it by starting the bodies off on the spinning wheel. I begun all four of my student-directed works on the wheel, creating a hollow, warped body shape that I could then mould further.



Body of Works



Body 1, made with white school clay and glazed opal white.

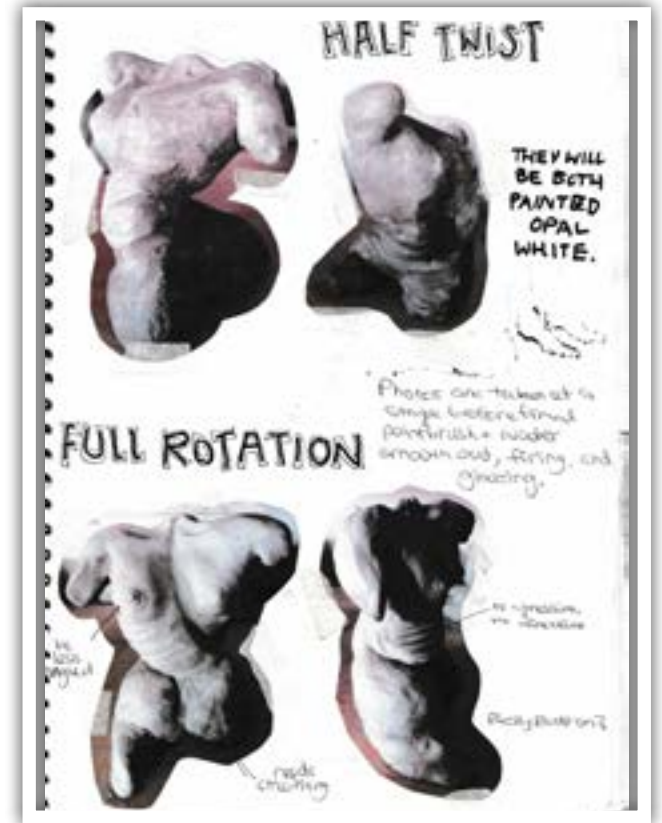
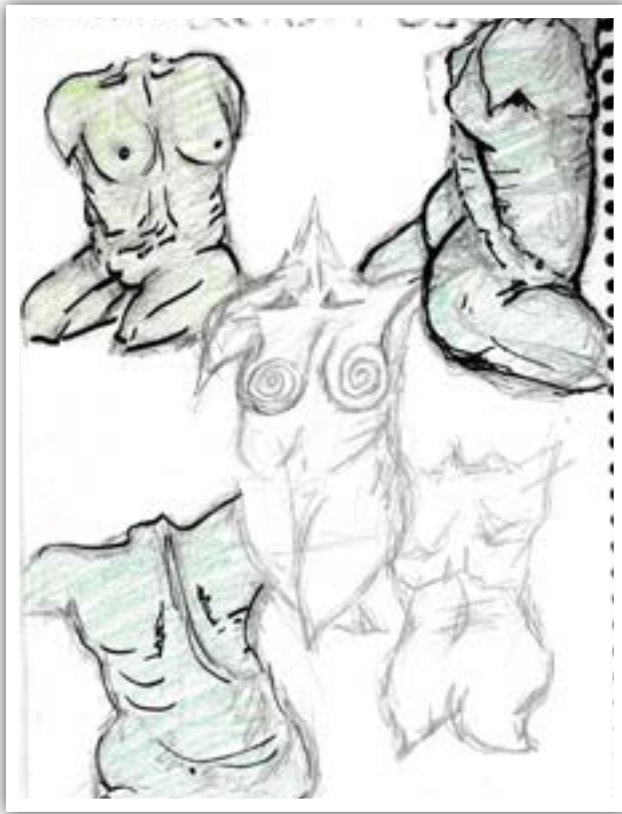


Half twist, made with white school clay and glazed opal white. This body cracked in 4 neat peices from an air bubble. An easily correctable error by hollowing out my pieces.



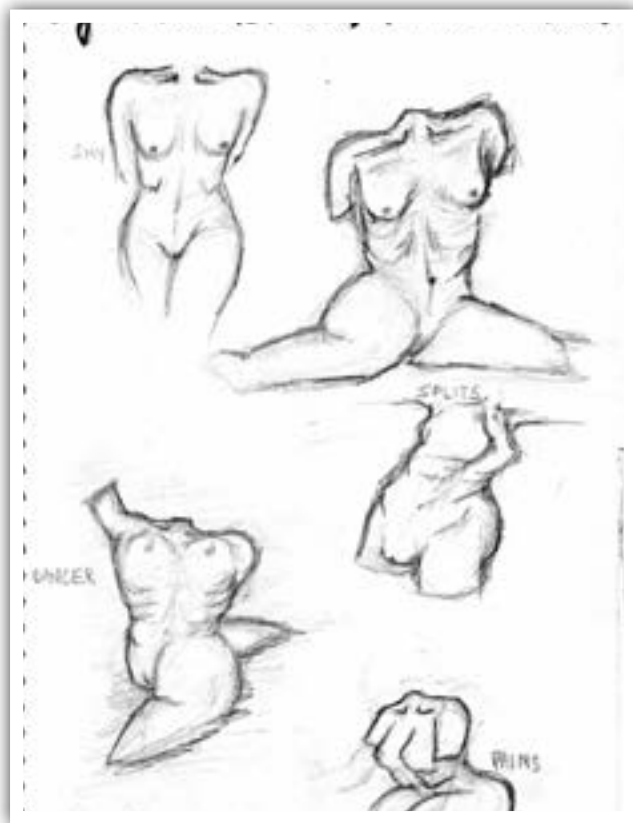
Full twist, made with white school clay and glazed opal white.

Body process cont.



Two out of three peices on exhibit in the Lake Tuggeranong Library.

Body of Works cont.



Process to completion of Student-Directed works.

Process to clay sculptures



Clay Sculptures



Gargoyle, made out of white school clay,



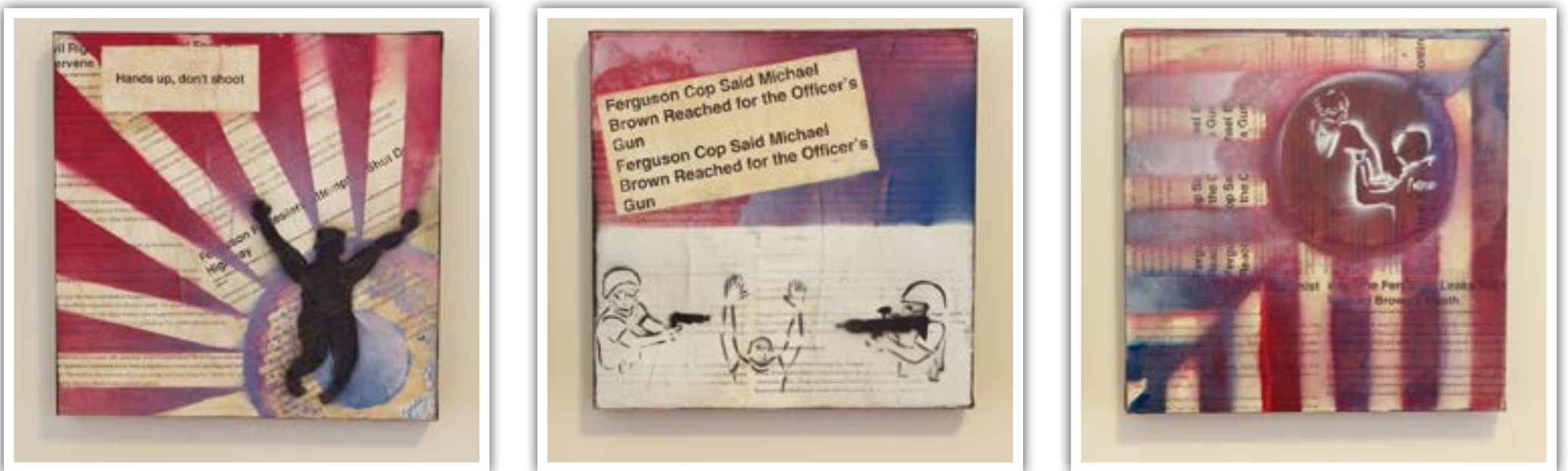
Mad Hatter bust, made with white school clay. Originally to be positioned up the right way; however, after an unfortunate neck breakage towards the last days, he stands stronger on his hat.



Water pipe - inspired by Fee Halsted's characters in clay, made with white school clay.

Paint on canvas

Ferguson Triptych



I created this triptych inspired by the artists I did for a compare and contrast essay - William Kentridge and Banksy -. For this piece I used Molotow spray paint on canvas. I also used other materials; manila folders for stencils, Stanley knife for cutting them out, etc. Mike Brown was a teenage boy shot in the street by an off duty cop because he 'Thought he had a gun'. This was the reason why the first Ferguson protests started, the government did not do anything about the situation, the cop was not being punished or charged and the public were very concerned. In Hong Kong the protests started because they were pro-democracy and angry at China for limiting their choice in the 2017 leadership election.

During these current Protests the situation is similar because in both places the police were trying to disband the protest by tear gassing them, throwing gas bombs into the large crowds.



Reproduction

The task behind this painting was to recreate a painting by another artist, to test our abilities and experiment with different painting styles and techniques. I found this painting "Let's cook", by Euan Macleod in a book called 'The painter in the painting'. I encountered problems with keeping the freshness in my painting, this means making my painting less flat.



Original artwork

Art essay

Compare and Contrast

This essay is to compare and contrast two different images by two different contemporary artists. I chose the two artists that I did because I felt inspired by their works and I wanted to explore more about both of them for my final contemporary work. I chose one artwork by Banksy, done in 2008, and one by William Kentridge from 2001. These artists are different ages and are from different background but their art has many similarities. These include location, the visual appearance, and the message.

The First artwork is called “Umbrella man”, and is from a series of called “Zeno at 4a.m.” These other artworks are in a similar style of aquatints and drypoints. And they currently reside in the Yale University Art Gallery. These works are Paper-prints, and are created by the technique of aquatint, (MoMA.org, 2014) which is where you use acid on copper or zinc plates. Other pieces in this series were done by using a similar method called drypoints. This is where you use sharp metal, a needle, or a diamond point on acetate, zinc, or Plexiglas. This image is what looks to be a man sitting on a chair that has been modified to incorporate an umbrella. It has the look of a silhouette, caused from low lighting. It is black ink on white. William Kentridge was born in South African in 1995. He was called a “Versatile artist who combines the political and the poetic” (Moma.org, 2014). It was also said that “Comedic bits of self-deprecation that render his powerful message.”



The second artwork is “Rain Girl”, created by Banksy. It exists twice, once on the wall at the corner of North Rampart and Kerlerec Streets, New Orleans, (NOLA.com, 2010). This was done in the style of work called Stencil Graffiti Street Art. Where a stencil is created and then it is used to spray paint on the wall. The second place you can see it is in the New Orleans Museum of Art. This is paint on canvas version, which is on loan from a London collector. These artworks are both in the period where Banksy was battling a local called The Grey Ghost. This grey ghost would go around painting with a grey roller over all of the cities graffiti. This artwork of Rain Girl was one of the few that The Grey Ghost did not manage to get to, and the city has now placed Plexiglas over the piece to ensure no one can ruin them, (WebUrbanist, 2010). This image is of a girl standing under her umbrella with her arm held out, realizing that the rain is only happening under her umbrella. Both images are black and white however the rain is red in the version that is in the New Orleans Art Gallery. Banksy is a name used to refer to the anonymous graffiti artist that was “born in 1974 and raised in Bristol, England”. This artist experiments with many different mediums but mainly his work would classify as “Stencil Graffiti Street Art”. Banksy is said to “Focus on political and social themes” in creating his art. The political message behind this artwork was to do with Hurricane Katrina. The series was produced around the 3rd year anniversary, making a comment on the current situation of the clean up operation. “This stencil represents how things that are supposed to protect us can also hurt us. The girl is standing under the umbrella, a portable roof, but is getting rained on regardless.” (Stencil Revolution, 2013)



There are many similarities and differences between these two artists and their works. The most obvious similarity is a visual component, that they both have umbrellas in them. When looking more in-depth we can see more similarities in the works, for example; they are both mainly black and white.

Another similarity involves the issues the artist likes to create about, for example William Kentridge is spoken about as a “Versatile artist who combines the political with the poetic”, and Banksy is said to “Focus on political and social themes”. This is a similarity because they both incorporate political issues into their art. The last similarity I have identified is that both these artworks are currently in galleries, however with Banksy one of the versions is just on a street corner. The biggest difference in the two artworks and with the two artists is the medium they work in. Kentridge works on paper-prints with aquatints and drypoints. While Banksy works with stencil graffiti street art, and paint on canvas. The other main difference I identified was the different use of the word ‘series’ to describe what these artworks are in the same collection with. In William Kentridge’s version of the word it means that it is a part of a collection of 9 artworks in a similar style, associating with the same theme. Banksy, on the other hand uses it more generally to describe what is happening in that period of his life. In the period of him creating this he was Battling with “The Grey Ghost”.

The location between the two artists works is similar because they are both currently in art galleries. However Banksy’s work was originally done on a street wall. The visual appearance is similar as they are both Black and white and use of umbrellas although in the newer version of Rain Girl, colour was added. The main visual difference is that they used different mediums.

Both artists comment on current political issues in their artworks.

Art essay

Ceramics & Sculpture

In this paper I will be discussing the history of ceramics from Africa as well as focusing on an artist from South Africa, Fee Halsted, and the studio she established, Ardmore. I will also discuss the link in techniques the artists used based on the African history and surroundings.

African art history dates back to 7000BC. In South Africa, traditionally, the women dig their own clay from a “secret” area to make pots to hold beer and food. They pile dried aloe leaves into beds and place the pots in, they then pile more leaves on top until they are around 0.8 meters high. Then they light the top leaves on fire, it takes 20-30 minutes for the leaves to burn down and pot to be ‘fired’, and it is now done. In other areas, pots are covered in bark and wood, and dried cow dung. Some places in Africa, like Nigeria and Mali, use real kilns to bake their pots. Decorating is a major part of the African pottery with their use of human or animal figures to add character. Some areas and tribes would leave their pots the colour achieved during the firing process. Other places use plant dyes for coloring and decorating, which is added after the firing.

During the Apartheid era, which was from 1948 to 1994, the South African Government enforced racial segregation. These cultural differences forced artists to work in secret, or isolation, and artists did not have the tools and experiences other countries did. Since the 1994 elections and when Nelson Mandela was elected president, the country’s ceramics scene has flourished. The relaxing of these constraints fuelled new talent and meant that artists had a newfound freedom to create, away from pottery tradition.

African potters’ biggest issues are that the highly decorated pots are both fragile and heavy. Fee Halsted was a stand out artist to me because her style and the style of all the people she has mentored uses a technique of when she has a crack she covers it with an animal.

“I made tiles and if one cracked, I’d stick a rabbit or bird on the top to hide it”

This is a theme the Ardmore Studio workers incorporate now in all their pieces - the South African jungle life.

The studio Fee Halsted established originated on the Ardmore farm in KwaZulu-Natal, a.k.a. the Garden Province, which is at the foothills of the Drakensberg Mountains. This is why the work produced is so heavily influenced by wildlife and nature, as the Royal Natal National Park is home to more than 1000 plant species, and 145 mammal species including the world’s largest rhino population, 12 species of antelope, and three out of the existing seven species of crane.



Even though I have never found a Fee Halsted original, we can tell that she has influenced all the artists who are learning at the Ardmore Studio as both the images of artist’s work I have included in this paper look very similar in the theme and design aspects and creation. Before opening the Ardmore Studio, Fee Halsted obtained a BA (Fine Arts) Honors Degree and taught at Natal Technikon, a University of Technology. One of the amazing things about the Ardmore studio is that they employ separate “makers” and “painters”, this means every work is a collaboration of two artists ideas and work.

A work that I particularly am fond of is the pair of Leopard candlesticks made by Thabo Mbhele and painted by Sharon Tlou. I like it from a design point of view, the way they stuck to a traditional candlestick shape whilst incorporating the wildlife theme. I think its fun and cheerful seeing a plump leopard with blue leopard kittens climbing all over it. The colour choices are bold but rather successful in the way they continued the plant’s colours down to the base. I like the use of black in the background, behind the plants; this shows the density of the National Park on the Drakensberg Mountains. The use of the bright, almost fluorescent, in the orange colours portrays an atmosphere of the playful, exciting, beautiful nature.



Art essay

Compare and Contrast

This essay is to compare and contrast two different sculptures of the human form, one by a traditional artist and another by a modern artist. I chose these two artists because I felt inspired by their works when I saw them both in Vanity Fair and I wanted to explore more about them before creating my final human form ceramic piece. I chose a sculpture by Rachel Feinstein, 'Satyrs' done in 2008, and one by Pablo Picasso, 'Head of a Woman', created in 1909.

Having being born in different places, Rachel in Arizona, America – currently living in New York – and Pablo in Spain, spending his adult life in France, we can understand why the two sculptures are so different in style. Picasso worked in the movements of cubism, surrealism, and symbolism, being inspired by African art, whilst Rachel is inspired by baroque and fantasy sculptures. 'Satyrs' is currently on exhibit in the Courtesy Marianne Boesky Gallery. A bronze cast from the 1909 original 'Head of a Woman' resides in London's Tate Modern Museum. Picasso made two plaster casts of the head, from which at least 16 bronze ones were made.

Both artists experiment with other types of art forms than sculpture. Rachel Feinstein has been less broad, exploring only fashion and sculpture art, while Pablo Picasso experimented with painting, sculpting, printmaking, ceramics, stage designing, playwriting and poetry. What I find interesting is how many different mediums the artists work with within sculpture, for example Rachel has worked with finished wood, copper, cement, polyester, and resin. The most obvious similarity between these artist's works is that they're based off the human form. These artists created their sculptures with humanistic features in mind, the Satyrs may not be fully human but the general shape of the work is easily identifiable as a body.

'Satyrs' is almost 3 feet tall (87cm tall and 43cm wide), made out of resin, nylon, and polyester. This sculpture has smooth curves and sharp angles. We can see horns on the left creatures head, and hooves as replacements for feet – these are the most distinguishable goat features. In Greek mythology satyrs are deities of the woods and mountains. These goat-men can be depicted from half goat-half man, to entirely human except for having selected features for example the ears, horns, hooves or tail of goats. Rachel Feinstein's piece is more modernized in the way it is neither goat nor man and is more significant for the fantastical idea behind the piece. These satyrs were described as "dancing", that gives us more understanding to why only one foot or hoof from each animal is on the ground and visible. Also to why the bodies are slightly warped in what we can now interpret as movement.



'Head of a Woman' is about the size of a real head, (40.7 x 20.1 x 26.9 cm); this artwork is a bronze cast of the plaster original. The sculpture has droopy eyes in deep sockets, thin lips and sharp angles with thick folds at the neck. It is said to be of one of Picasso's lovers, Amelie Lang a.k.a Fernande Olivier. She was an aspiring painter who fell in love with Picasso after smoking opium with him. They dated for a few years but split because of their wandering eyes and the fact they got on each other's nerves.

The sculpture was described by Albert E. Einstein to be the first and maybe only attempt by Pablo Picasso to create a three-dimensional sculpture equivalent to cubist painting. This sculpture is chunky but tries to address realistic proportions and features. The detail in the hair is interesting to note, we can see cubism style coming through here as there are no specific outlines or detail, but interlocking planes making the shape of the subject.



Rachel Feinstein's education in art is something that would thoroughly influence her style. Having completed a degree at Columbia University in 1993 in studio art, philosophy, and religion she also attended the Skowhegan School of Painting and Sculpture's 9-week residency in 1993. Rachel studied with her grandma, an artist, growing up, and also had private art lessons. Her husband John Currin is a contemporary painter and they were labeled, "the ruling power couple in today's art world" by the New York Times in 2011. Pablo Picasso had a different type of education and rising, he went to a school where the children were receiving drawing lessons at 5. His father was an art teacher and had Pablo painting at the age of 8. Pablo's education was completely under the control of his father, so much so that he attended the schools where he taught. Picasso attended schools where they were not drawing freely like Rachel and I would have experienced at primary school; they were taught to depict objects based on simple geometrical shapes to create a simplified version of the object. Pablo's art is mainly based off a muse, for his early life these muses were often his mistresses at the time, like Amelie and 'Head of a Woman'. His biggest influence for the main body of his artwork was his wife of 11 years, Jacqueline Roque. During their short marriage until his death he created over 400 portraits of her. The differences in Rachel and Picasso's art would be their method in which they go about creating it. Picasso creates his art from a muse, a woman who provides a source of inspiration. Whilst Rachel describes her different process, first she draws her piece, then cuts it out and tries to figure out where the parts should go. She'll then decide on scale and material and create the piece. Pablo Picasso and Rachel Feinstein both create really good and really different artwork based on the human form. Picasso's sculpture of 'Head of a Woman' is a traditional piece, created from a muse, and influenced by the cubism period. Rachel Feinstein's 'Satyrs' is a modern work influenced by the fantastical idea of the half goat, half human animal. These works are examples of two different artist's interpretations of the human form. In this essay I have outlined that education, source of inspiration, and place of residency are three main contributors to the difference in style between the artists.

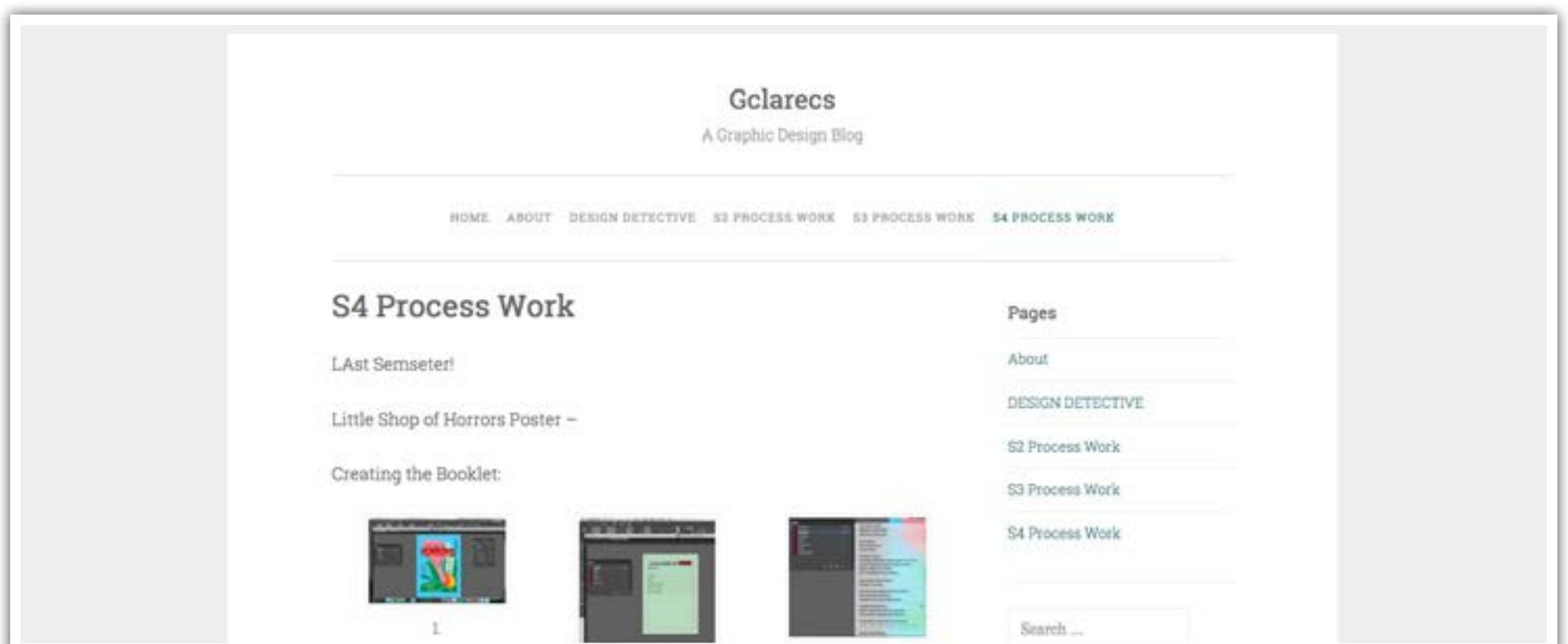
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