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"Wild"

Jeonghyun Kim

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Booth Library Award for Excellence in Student Research and Creativity

Jeonghyun Kim
"Wild"



The “wild”, 12 layers of screen printed art work on Stonehenge fine art paper, is started from the research with the Booth Library Source.

The research was about how Degas created marks as a painter and printmaker. Degas was using rough and bold marks when he painted but still kept delicate sense of creating various textures of the subjects such as hair, ballet skirt, skin and natural objects rather than too much focusing on reality within his works. *Dancer Taking a Bow (The Star)* (c. 1878) and *Dancers in Pink* (c. 1948) are good examples. However, when it comes to the drawings or printmaking, Degas was tend to use abstract marks or less complex shapes and suggest the subject in his artworks. *Les Monotypes*, 1948 and *Effet d'automne dans la montagne (Autumn Effect)* (c. 1890) are great examples. It is exquisite how he used rough, abstract while still viewers might tell what he is trying to show.

After research, mimicking his mark-making style and incorporating it were the first step to create unique work, specially, the lines that he used on his works. *Dancer Onstage with a Bouquet* (c. 1876) and *Wheatfield and Green Hill* (c. 1890-1892) were the sources that mostly used as reference at first step, considering about mark-making style for art work “wild”.

Each layers were separated by color first, and then, by textures. China markers, acrylic painting, brush, mylar film, rubylith, tracing paper, opaque pens and sand paper were used create marks and textures.

Citation

Landa, Michel Lee., trans. *Edgar Degas*. By Cabanne, Pierre. New York: Univers Books, 1958. Print.

“Wheat Field and Green Hill”. *Norton Simon Museum Organization*, <https://www.nortonsimon.org/art/detail/F.1983.02.2.P>

“Collection Tour: Prints by Degas”. *Museum of Fine Art, Boston*, <https://www.mfa.org/collections/prints-and-drawings/tour/degas-prints>