

## *Table for Two*

### **Madi Brunton**

My painting titled 'Table for Two' is an oil on canvas (600 x 800 mm) featuring key elements from a dinner table. Though similar, the canvas presents two diverse styles at either end of the table. But joined together by wine glasses – representing my idea on society. mmtl was influenced by a variety of prominent artists shown in my brainstorm, Frida Kahlo, Hokusai, Kano Naganobu, Thomas Saliot, Max Ernst, Edgar Degas, Andy Warhol, Hans Heysen, Dorothy Napangard and Naoto Hattori. However, within my final I united the topic of the folio with the technique of Thomas Saliot (oil pastel).

Each artist's technique and style inspired the experiments conducted on each page. The experiments within the research pages translate the movement in which the artists devise. Using the same emotions the artists encourage, gave the experiments an intended meaning and further emotions. The focused movements that supported the topic included Feminism, Detrimental Environment, Black Lives Matter, Culture and the Work Industry. The techniques that fixed around these movements comprised of Dot Painting, surrealism, Impressionism, pop, surrealism, Japanese art and contemporary modern art. The variation of materials, ink, watercolour, acrylic paint, oil paint, chalk pastel, oil pastel, POSCA and Texta. The idea of having different artists, styles and techniques evoked the transformation of the final. Using artists that centred their style around today's society encouraged my understanding of the topic to therefore create a final that meant more than what was seen at first sight.

To pursue the suit of work, two smaller canvases (254 x 305mm) retained the connection between the focus canvas of the table. By doing this, the idea of difference was emphasised. This movement between the finals related to the topic of the folio to therefore create a story. Perspective played an important part, using 'absent partners'. In detail, the focus canvas has two crucial elements to identify the separation; a burnt-out cigarette and a cheese platter. Many people smoke because they feel it helps relieve stress and anxiety. I imagine the person sitting on the right side of the table is an apprehensive individual. To confirm this idea, the tones of the peas positioned above the cigarette link with the idea of sadness as they are shadowed and darkened. This person not only smokes but eats dark food, expressing the inner nature of the individual. To enhance the image and make it look real, applying very little oil paint to the brush mixed with terps during the detailing process. The left side of the canvas portrays two dishes with cheese. This food, in comparison to the peas, is much brighter to therefore lighten the scene. This adds depth within the painting as well as enhancing the theme. Though considered 'happy', one of the plates, being positioned towards the centre of the screen, is painted using dark colours and shades. This shows connection between the two imaginary characters. That, although different, share similar emotions. The two wine glasses were painted almost identical to endorse the topic of society; people are different but share similar emotions, this does not mean they are the same. Nevertheless, we all drink from the same glass and therefore become equals. The smaller canvases surrounding the focus canvas highlight the main subject. There is an obvious difference between wine and tea. However, there is, like wine, an art to tea; its production, its consumption and its subculture.

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During the initial stage of blocking in colour, (size 6,8). The flat brushes allowed me to easily apply large amount of paint to general areas of composition. For the figure of the glasses, plate and extended detailing, I used (size 4, 3/0, 0) flat brushes. Uses a combination of brush sizes I was able to differ the line sizes to create another dimension to the painting, making it look more realistic. The smaller brushes provided less coverage, however, gave me the ability to perform more detailed work on the more intricate areas. I separated my colour palettes; one being red, yellow, white, orange, brown and black. The other was full of greens and some variants of blue. This separation encouraged less colour to be blurred, aiding to the realistic appearance. I focused on keeping the finer details, such as the accuracy of straight lines, precise. By applying very little paint to the brush this movement was possible. I made the connection with Thomas Saliot and his technique of oil pastel. His use of paintbrushes and fingertips inspired my ability to create composition. Using my fingertips, I was able to smooth out areas of the canvas that was to be indistinct or needed shading more effectively than what the paintbrushes were capable of. Because the perspective is from above, the shading was positioned where the light would hit – below the plates, beneath the bottom of the glasses and shadowing the reflection from the wine bottles onto the tablecloth. Where the cloth is disrupted, there is also shadowing. This, at first, is looked to be 'crinkles in the cloth'. However, the purpose was to enhance the idea of an unsettled background, reinforcing the topic – we all have a different background, however, meet at the same level.

Saliot's technique liberated the genre of the topic. The use of contrasting and complementary colours directly inferred desirable emotion. Being consistent with the material and technique that Saliot inspired, the ensuite of canvases achieved my desired effect of showcasing society today. Contemporary lifestyle in today's society is uniquely and successfully depicted; like a scene from a film about true life drama. In the same way, the meaning of the canvas - separation between individuals, families, relationships and day-to-day interactions – was shown through a storyline, eating at a dinner table. My connection with not only contemporary lifestyle but specifically, Thomas Saliot, evoked my anticipated outcome. The shadowing and firm brushstrokes within the canvas and canvases layers create further depth and therefore, a deeper meaning to the story. As a result, the planning through the folio promoted my topic to construct success.

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