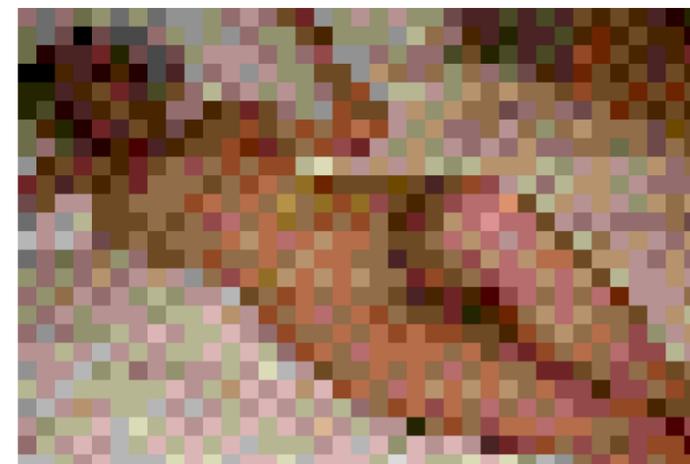
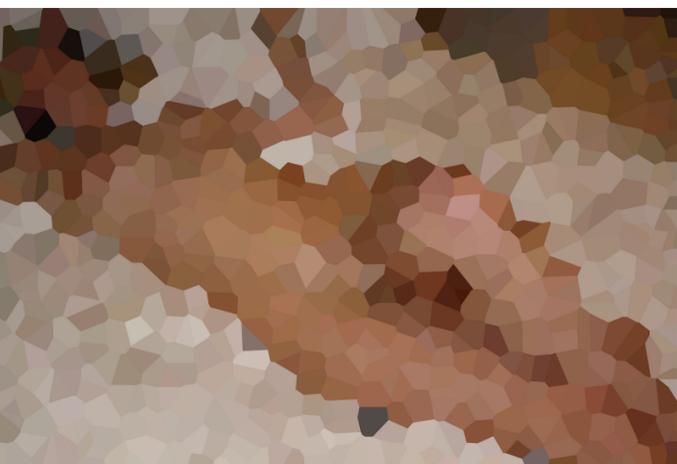




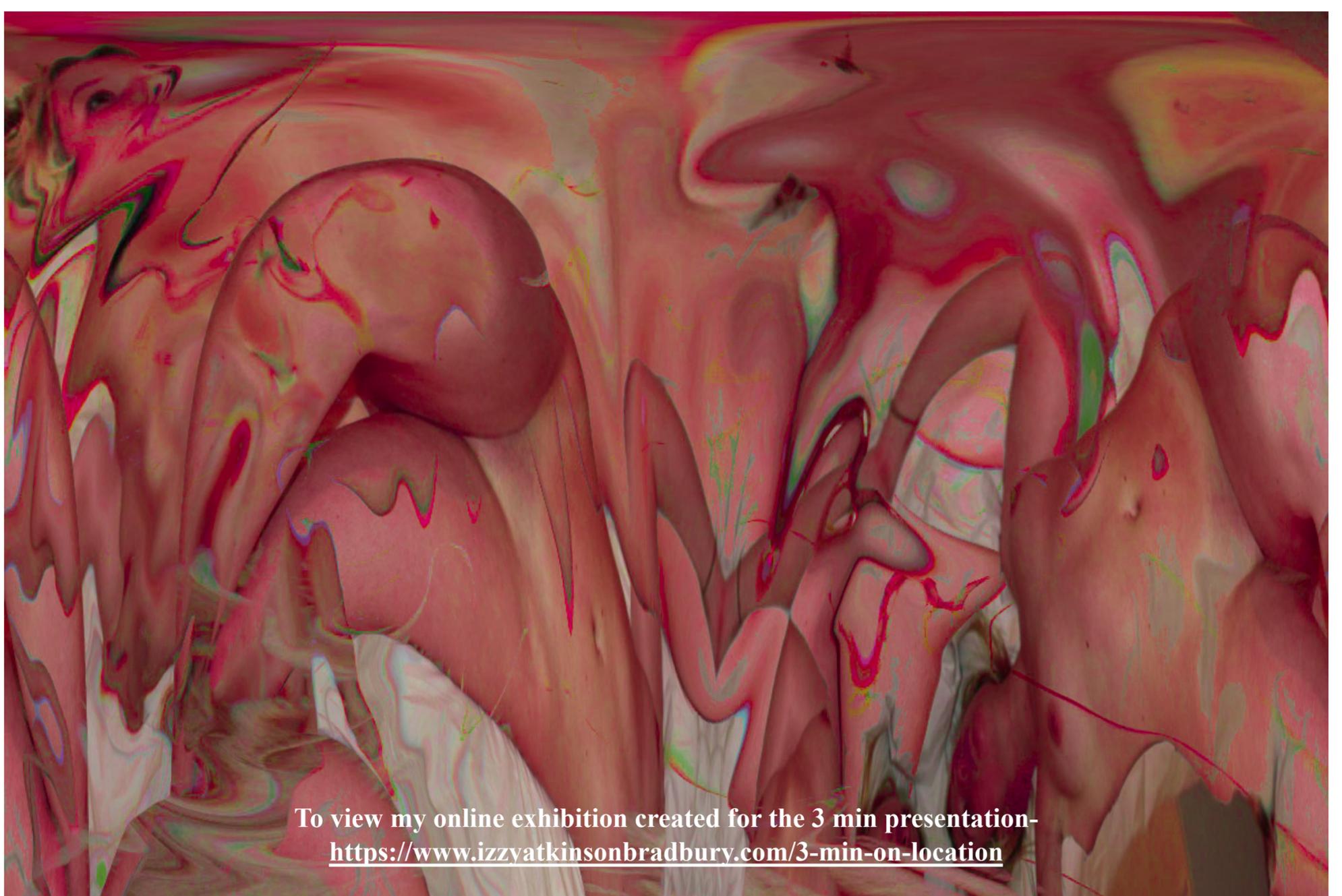
Due to my interests in feminism, I have used the female nude to start exploring digital media and abstraction. I aim to distort the female body, creating the work to become abstracted. I am exploring the sexualisation of the female form and if distorted then is it identifiable, therefore still sexualised? Do the distortions cause the images to become alien due to the perception the female body mainly being in sexual contexts?



I produced two shoots- one on a DSLR camera (top left image) and one on colour 35mm film (top right image) to explore different qualities of image. I have then experimented with editing the images in Adobe Photoshop, testing different techniques of abstracting the images- layering, liquefying, pixelating, mirroring blurring etc. I have acquired new skills in editing images in Adobe Photoshop by mainly a trial and error approach. I wanted the experiments to come out varied and lose. I think the most successful edits are those produced with images from 'Shoot 1', due to the higher quality of the images compared to those taken on film. The higher quality allows for a more experimentation when pixelating the images and gives a more digitally-modified aesthetic to the edits.



Displayed in sketchbook work (top image), I have researched artists which use the digital and body to create abstraction through distortion. Artists such as Nam June Paik and Pipilotti Rist inspired me to work in a digital way, currently relevant due to COVID-19 restrictions that are in place due to social distancing. It is harder to access resources than normal and so this has pushed my interest further in experimenting with the boundaries of the digital when creating art. Continuing my experimentation using photography, I have started to create fleshy landscapes of abstract forms, developing dynamic compositions. I think the overlaying and meshing of the edits are more successful when the form isn't as identifiable and the combination of two distorted images are combined (bottom left image).



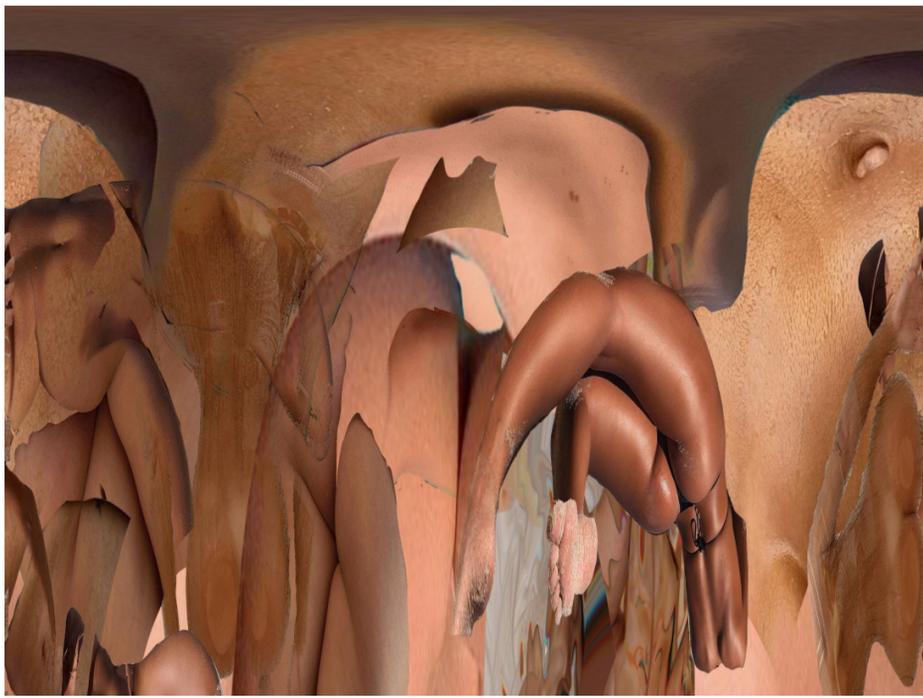
To view my online exhibition created for the 3 min presentation-  
<https://www.izzyatkinsonbradbury.com/3-min-on-location>



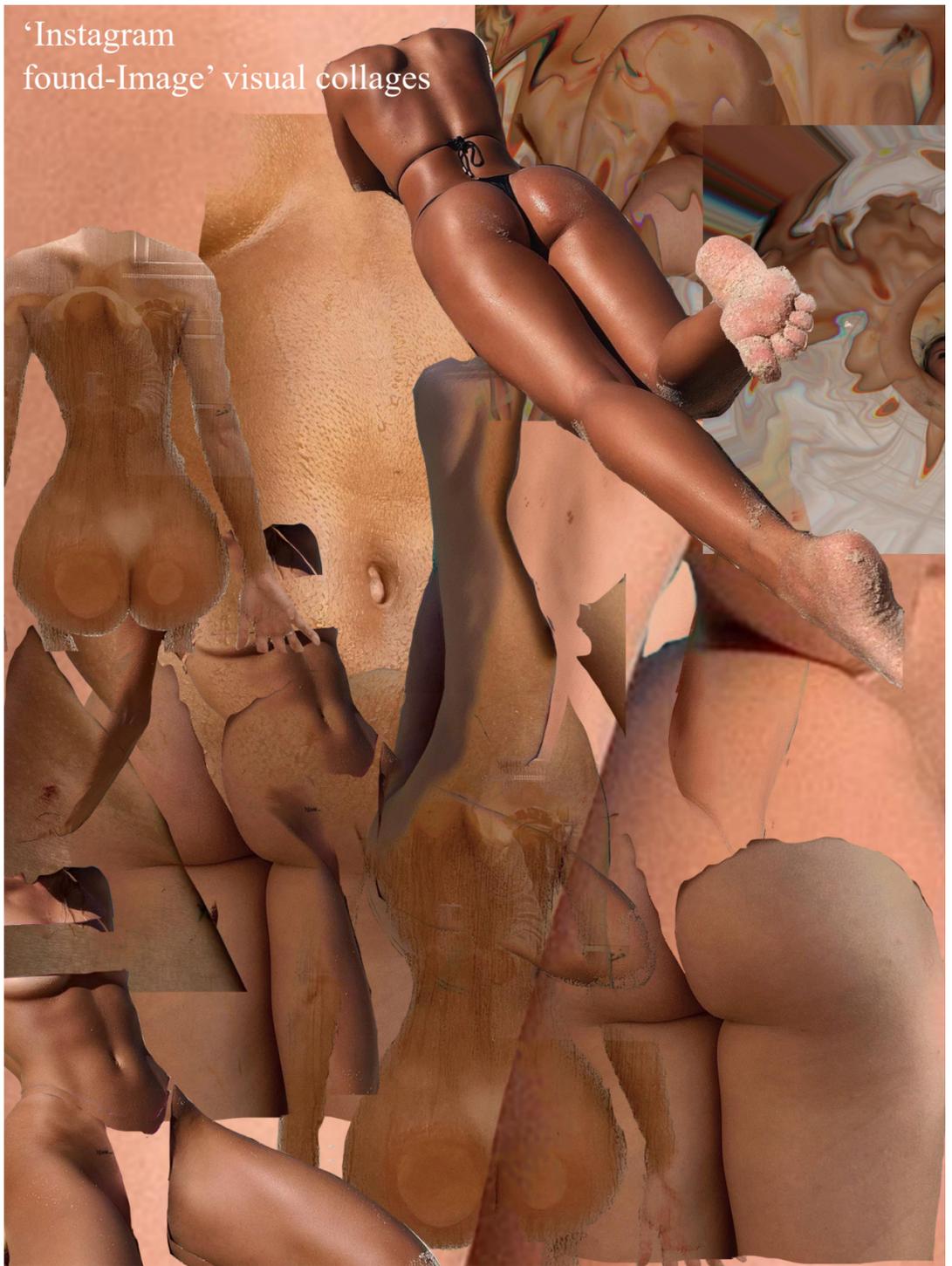
Looking at Pipilotti Rist's work (research sketchbook page middle left image), I wanted to explore and push the idea of 'the flesh' and how flesh also is internal in the body. I think the edited pink colour palette is more successful in demonstrating a functioning body- desexualising the female nude further.

I have experimented with bringing the digital into the physical, creating drawings to apply my digital imagery to a different 2-dimensional context (drawn with pen, pencil, watercolour and acrylic paint).

To gain a better understanding of the melting flesh effect in the top digital edit, I have painted a section in acrylics onto primed canvas (middle right image). The outcome is very dynamic and I plan to explore this further and on a larger scale.



'Instagram found-Image' visual collages



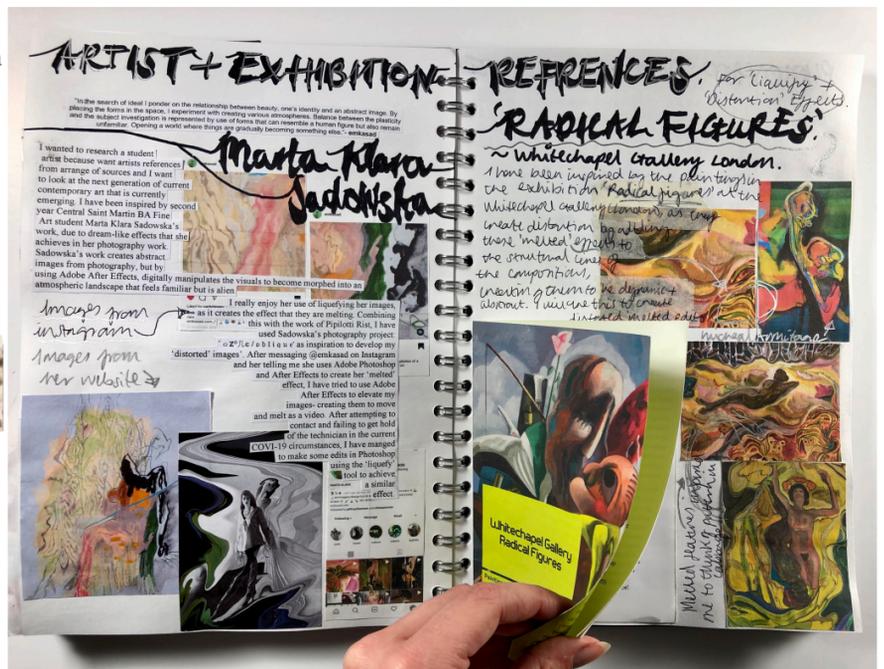
Visual collage distortions



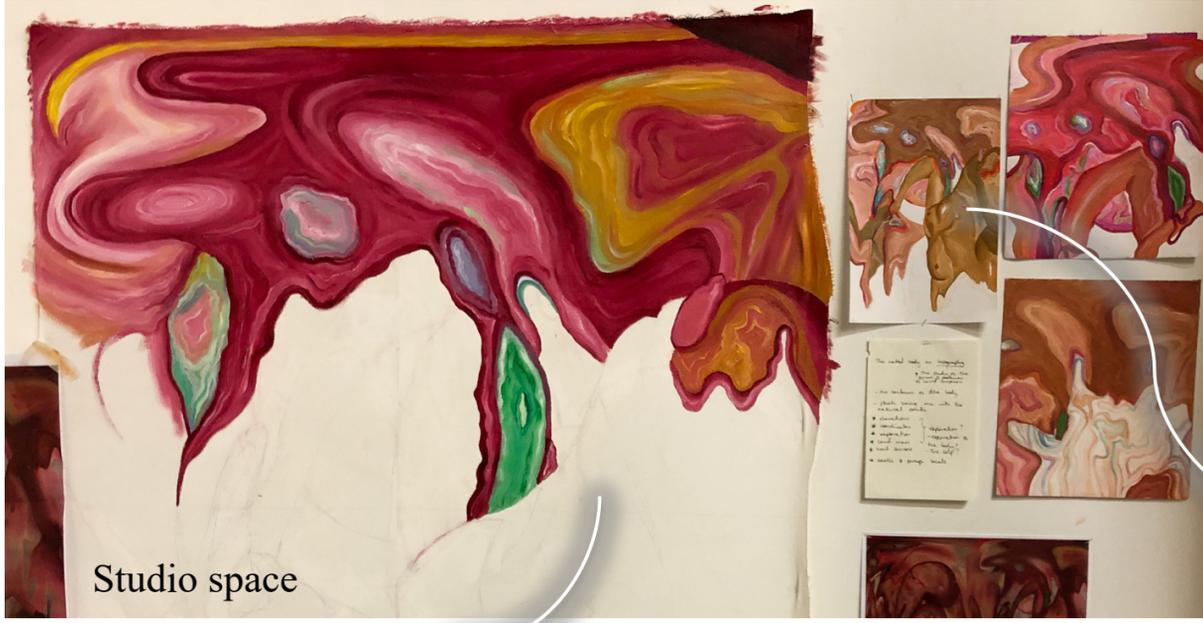
Using artist research (middle right image), I have created 'Instagram found-Image' edits, to comment on the distortion of body image through social media. I have then distorted my visual collages using Adobe Photoshop.



After creating my 'Instagram found-Image' edits, I became interested in the sculptural element some of the forms in the fleshy landscape were displaying. I wanted to move from the digital into three-dimensional, casting my hands and then using the negative space within my palms as an abstracted body form. I've used the hardened alginate that had produced the plaster hand casting, due to the alginate form being more successful. I've spray painted it white to look like plaster and to highlight the inprint.



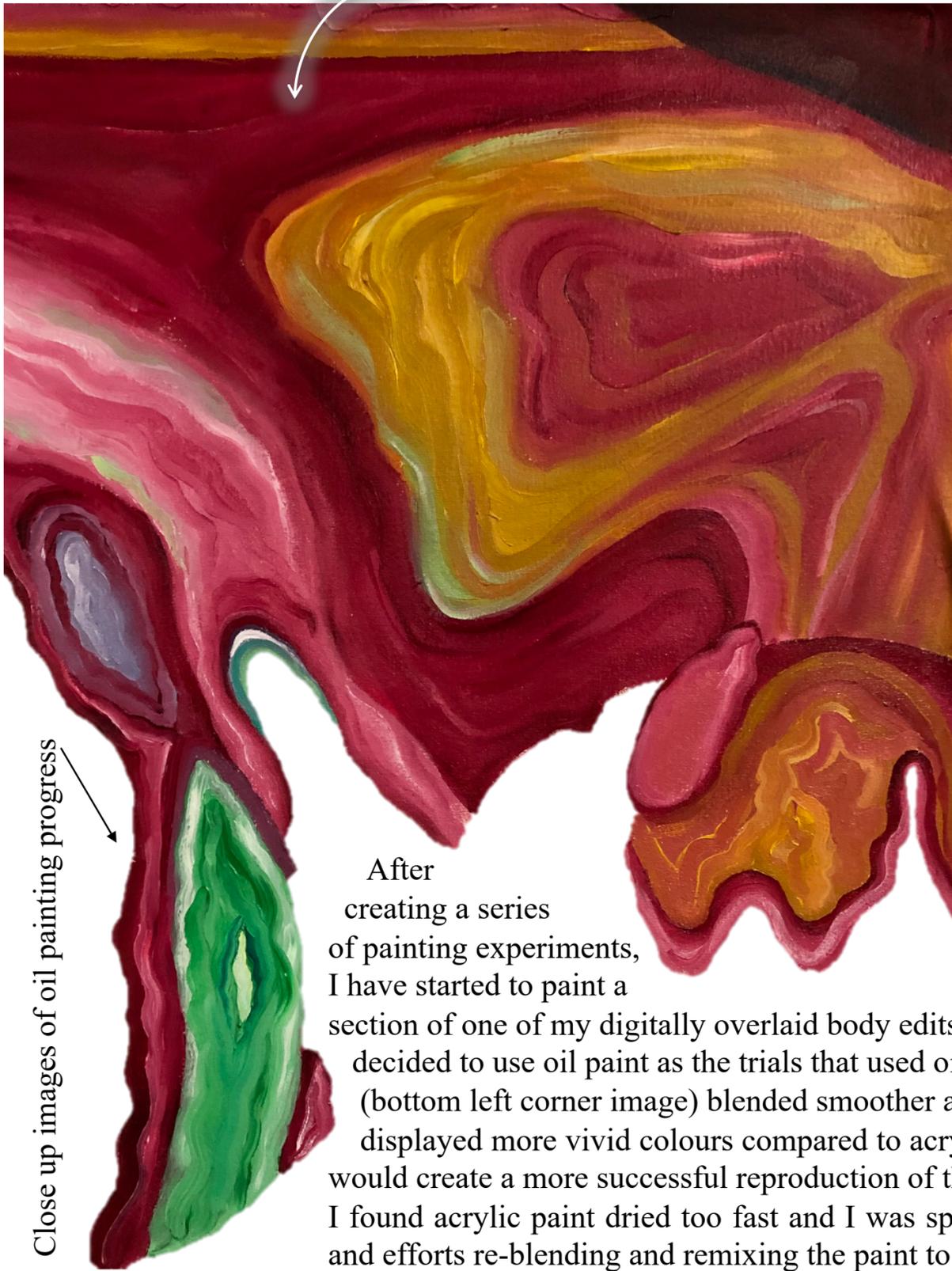
Painted alginate sculpture



Studio space



Acrylic painting trial



Close up images of oil painting progress

After creating a series of painting experiments, I have started to paint a section of one of my digitally overlaid body edits. I decided to use oil paint as the trials that used oils (bottom left corner image) blended smoother and displayed more vivid colours compared to acrylic paint. I felt this would create a more successful reproduction of the digital image. I found acrylic paint dried too fast and I was spending all my time and efforts re-blending and remixing the paint to achieve a smooth

look. The only advantage to using acrylic is that it was more possible to use when working from home as I could paint on paper. I didn't have room to mount a large canvas and it created less mess (something I have to consider when in halls).

I am still currently in the process of painting and plan to finish this when I next have studio access. I decided to stretch and staple the canvas straight onto the wall due to not wanting the limitation of a canvas frame. I aim to give the painting an installation-feel, like the painting is part of the wall. This links to my interest in moving from digital to 2D to 3D and giving the work different contexts.

In future, I plan to photograph the paintings of the digital work and re-digitalise them by animating sections and make it move, creating a video piece.

