

# PROPOSAL & PLANNING



es, both Korean and Chinese, his true-view

## SERIES RESEARCH:

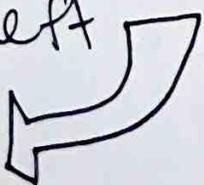
### PENTAPTIC

How will I use this style of series?

By showcasing the 5 different forms of attraction through different visuals that relate to each specific form.

1. Sexual
2. Physical
3. aesthetic
4. emotional
5. romantic.

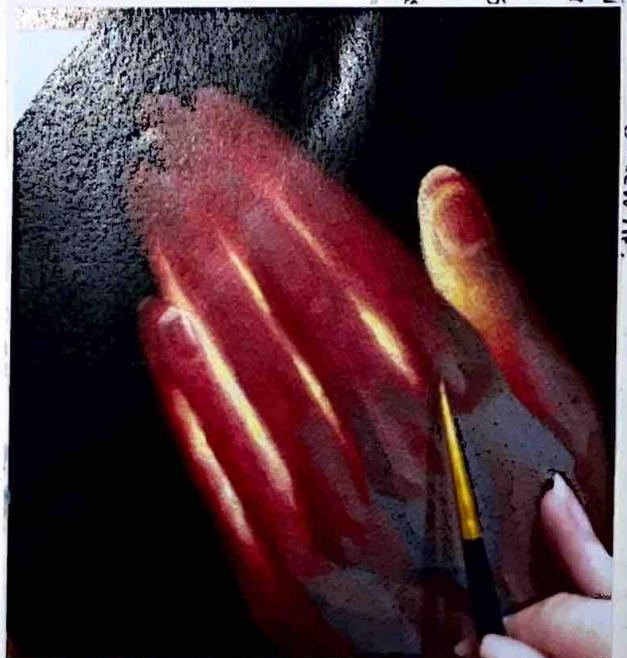
info on the left



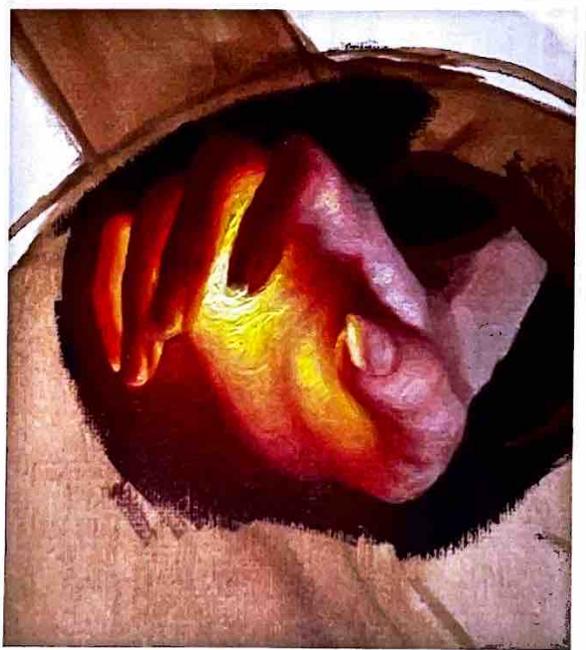
# ARTIST RESEARCH: ZORINA SITUMORANG

Born in Russia to a family that denied art as a legitimate career choice, Zorina decided at the age of 19 to change her life and commit to creating art.

Since then, she's become a self-educated artist, greatly inspired by her love of classical Russian literature and interest in psychology and light. For her, the art itself and its meaning are equally important, she likes to take a deeply personal story & show the timeless aspects of it. One of her passions is to paint hands & show a depth of emotion through them.



The Lute is a soothing view of our life



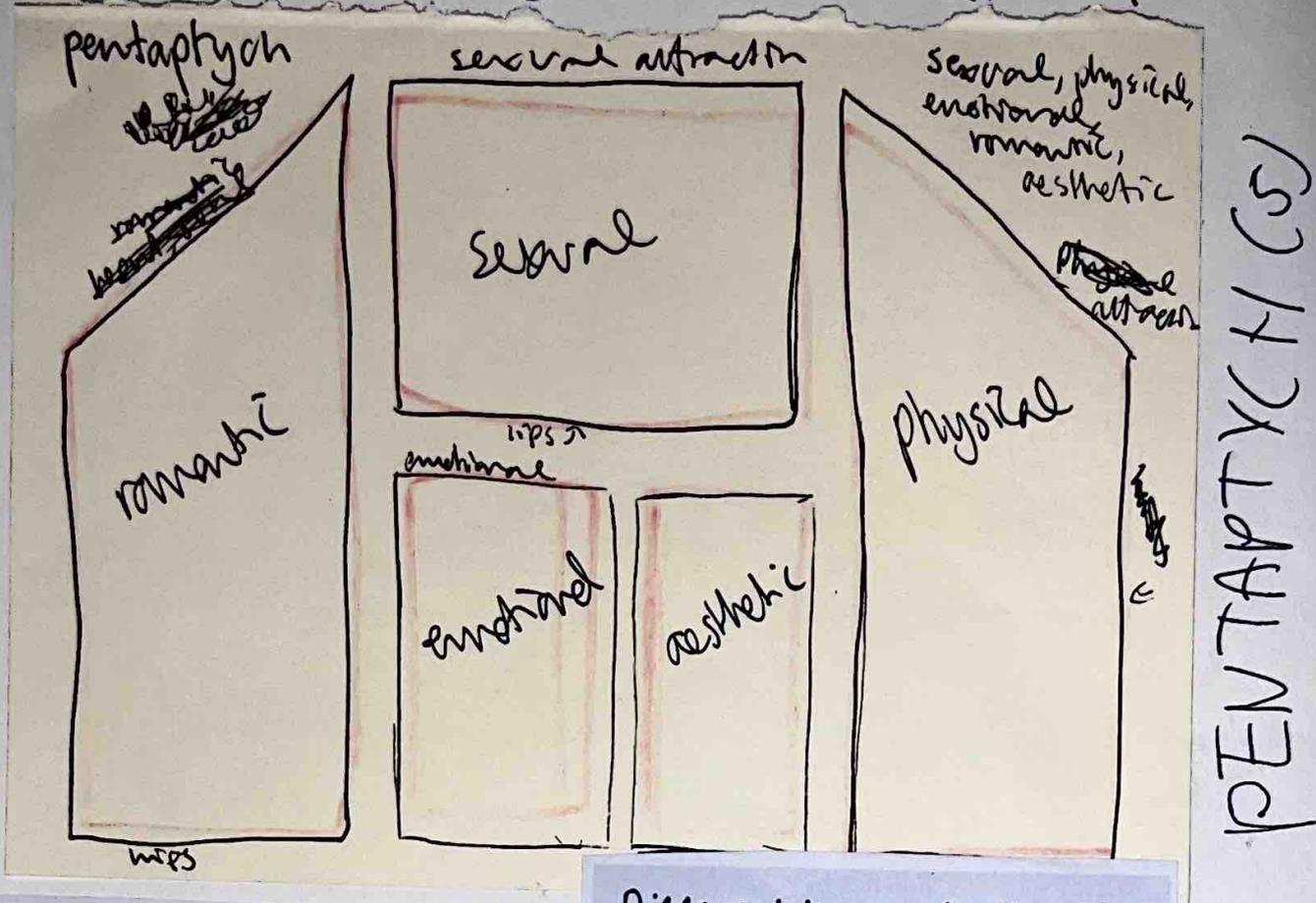
# ARTWORK ANALYSIS

- very smooth finish, heatish & delicate brush strokes, very precise blending
- colour/light heavily contrasting dark background
- white/light yellow for highlights w/ red for skin

# TECHNIQUE TRIAL



# FINAL IDEA: diff forms of ATTRACTION!



## Types Of Attraction

- 1 Sexual attraction**  
Being sexually drawn to another person
- 2 Romantic attraction**  
Seeking romantic relationships with someone
- 3 Physical attraction**  
Seeking non-sexual physical proximity & emotional contact
- 4 Behavioral attraction**  
Being attracted to someone's behaviors and attitude
- 5 Emotional attraction**  
Being drawn to someone's emotional state
- 6 Psychological attraction**  
Being drawn to someone's psychological features

## Different types of attraction

- Sexual attraction**  
A desire for contact involving genitals as in sex with a specific person.
- Sensual attraction**  
A desire for physical contact as in hugs, kisses etc. with a specific person.
- Romantic attraction**  
A desire to have what is considered a romantic relationship with a specific person.

## 5 types of attraction

- Romantic attraction** - is that wanting to connect with someone on a physical and emotional level, sometimes sexually as well. Romantic attraction can exist alongside sexual attraction, but they are distinct concepts and experiences.
- Physical attraction** - is the desire to be close to or touch someone but not in a romantic or sexual way. E.g., you might want to hug a friend or snuggle your neighbor's new puppy.
- Sexual attraction** - is the desire for intimate sexual contact with someone. How someone views sex and their sexuality is highly personal. E.g., some people identify as asexual and have little or no desire to engage in sex. And that's perfectly okay!
- Emotional attraction** - when you're emotionally attracted to someone, you feel connected to them and want to know more about them beyond the superficial and share with them, too. This level of sharing leads to a healthy connection and greater emotional intimacy.
- Aesthetic attraction** - is the ability to admire someone's appearance without the need to have contact with them. You simply find them visually appealing in some way.

## Platonic attraction

to have a platonic relationship with a specific person

## Psychological attraction

drawn from the appearance of a specific person  
pleasure from watching a beautiful scenery.

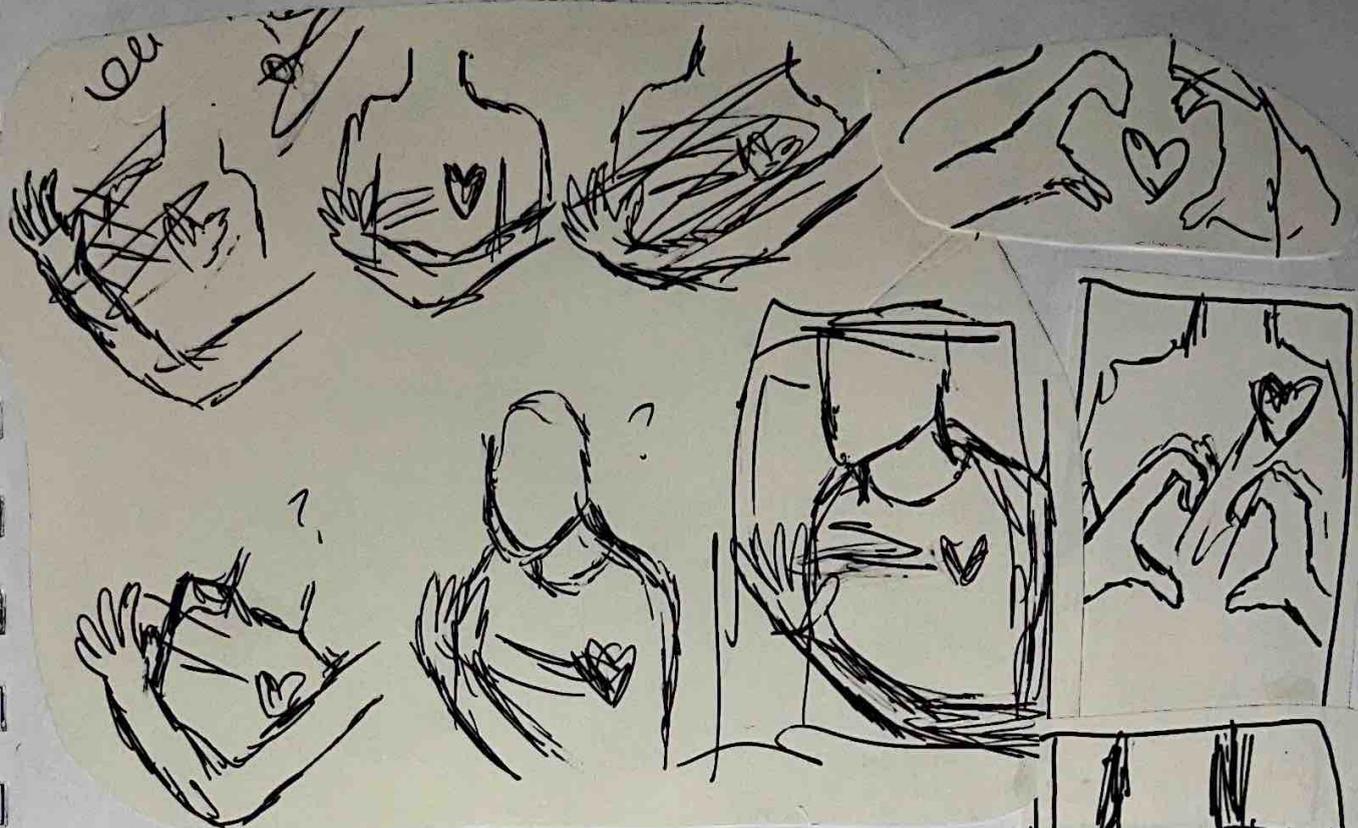
## aesthetic

- Wanting to simply look at someone/something. e.g. admiring a work of art, someone's appearance (in a non sexual way)
- NOT wanting clothes to be ripped off or similar

## sensual

- Wanting to touch/smell/sense something. e.g. petting a cat, smelling perfume but also flooding someone's hair or kissing
- Aesthetic attraction can be seen as a subcategory of sensual attraction.

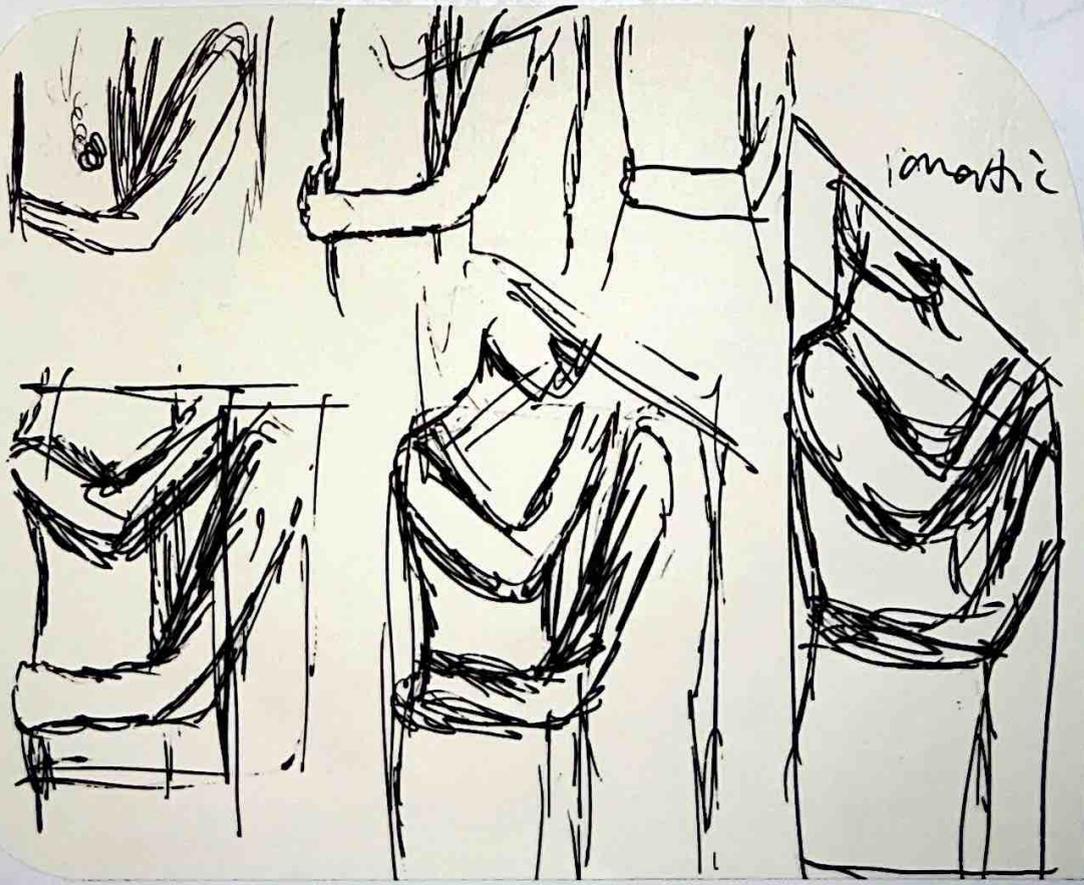
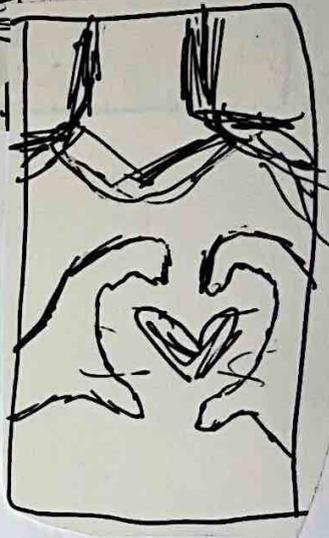
Thanks for Reading!



emotional of JI  
**DEVELOPMENT**

Romantic 2

TM: I thought of  
 this concept while  
 I was in the shower





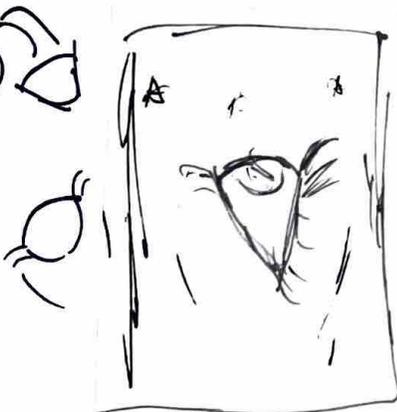
full sized sketch

PHYSICAL

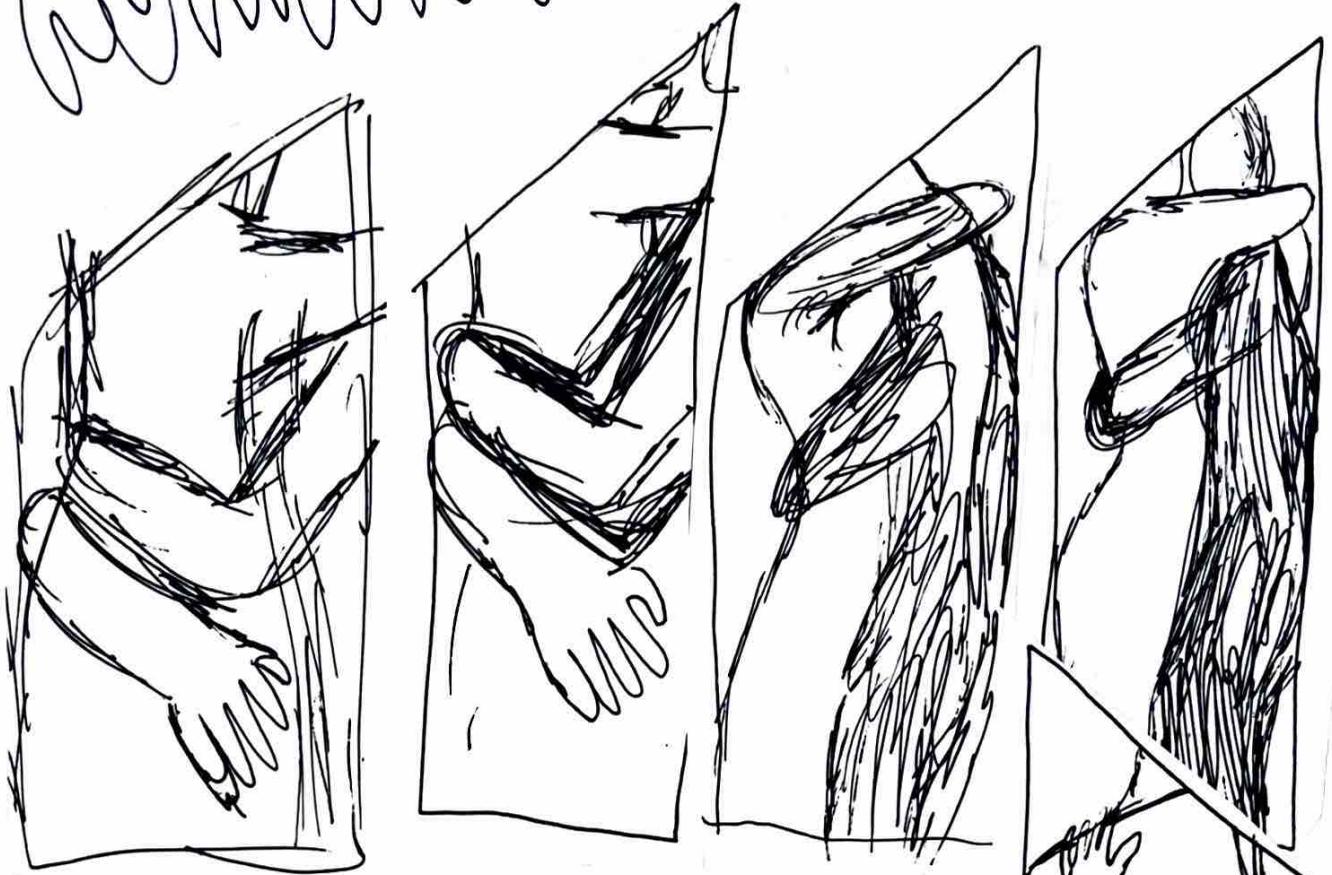


SEXUAL

~~EMO AESTHETICS~~

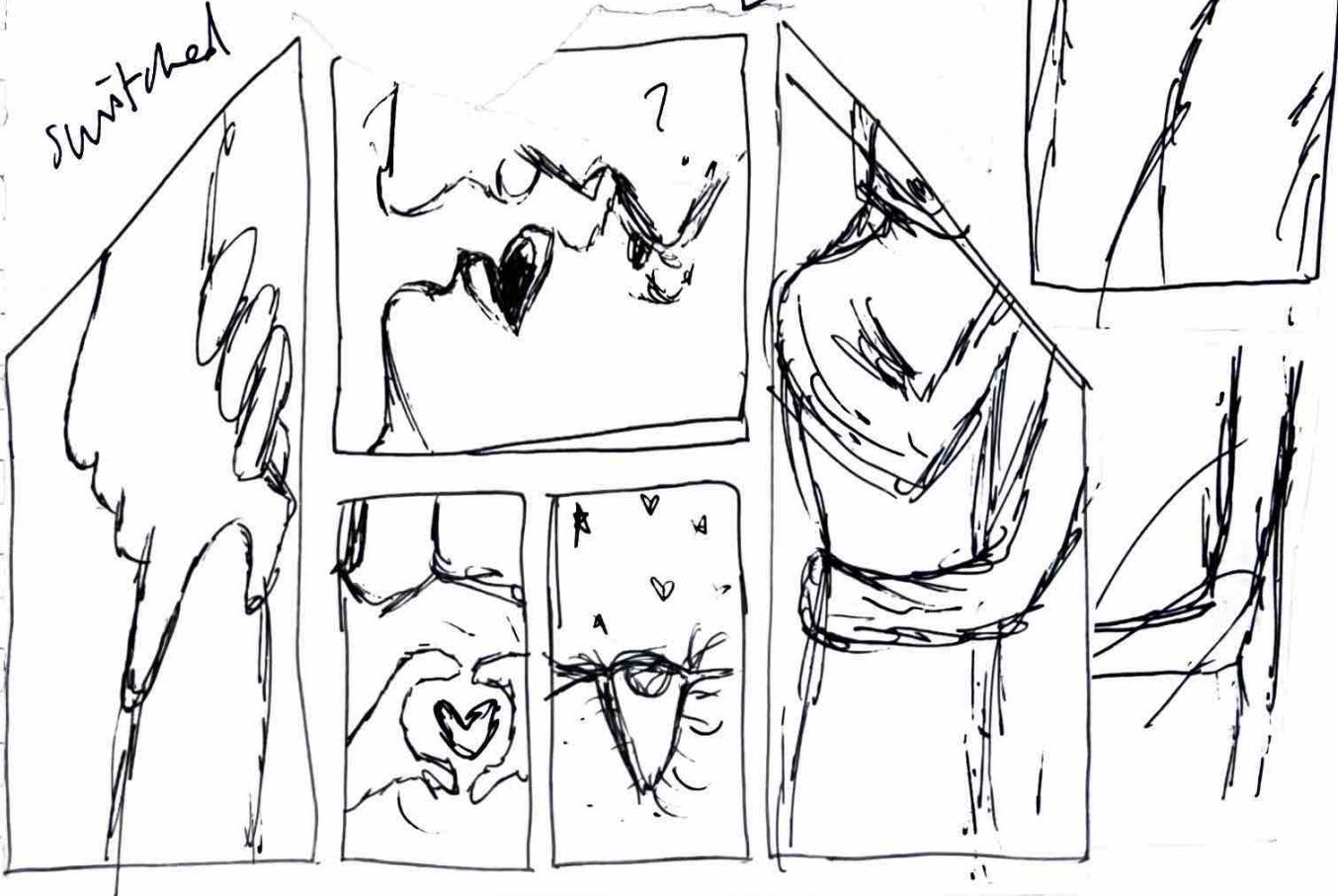


# ROMANTIC



# 1ST FINAL

switched

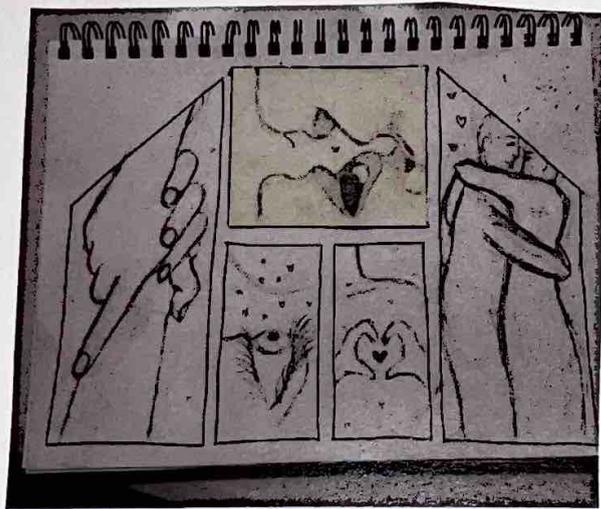


FINAL  
SKETCH

ROBERT

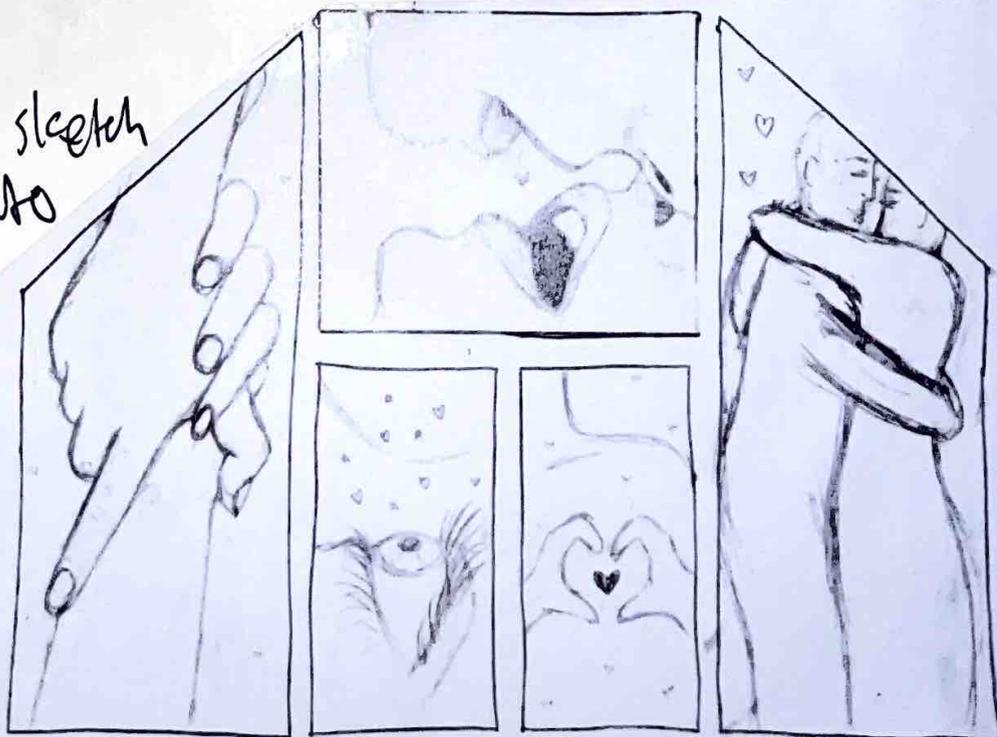


developing  
the bigger  
sketch  
→  
changing  
angles  
where  
necessary

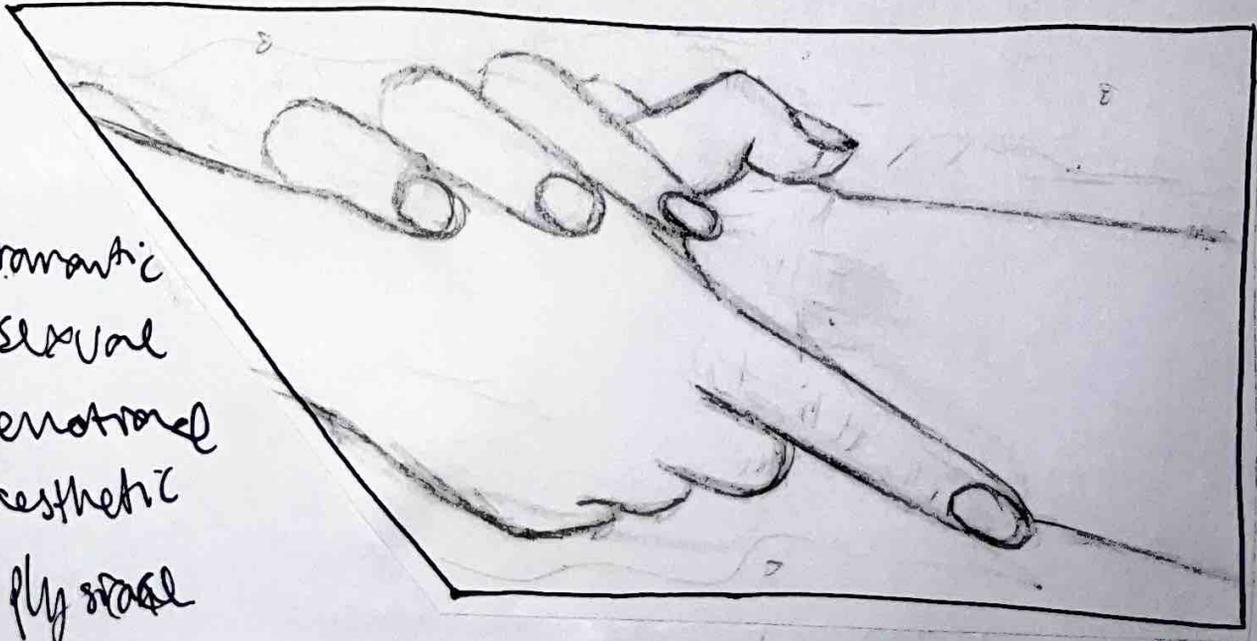
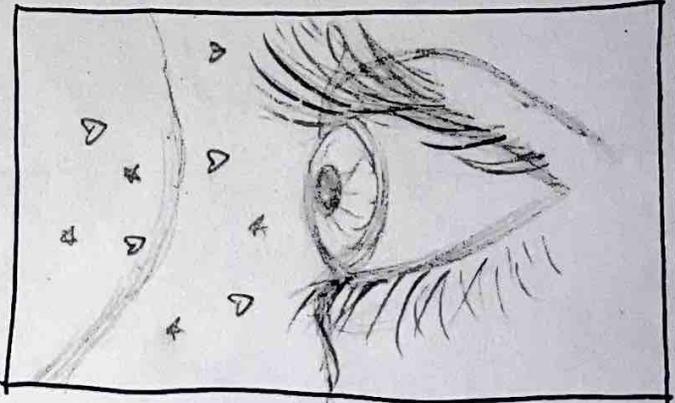
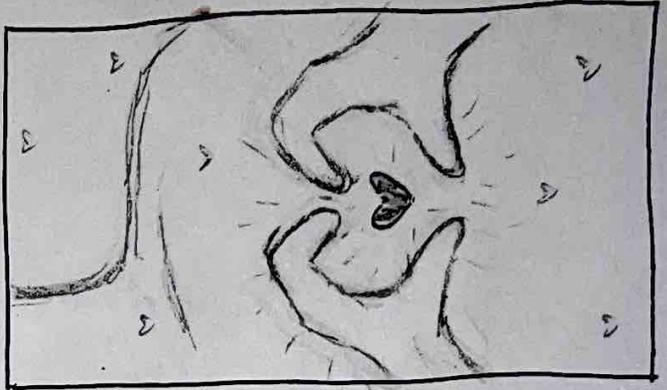
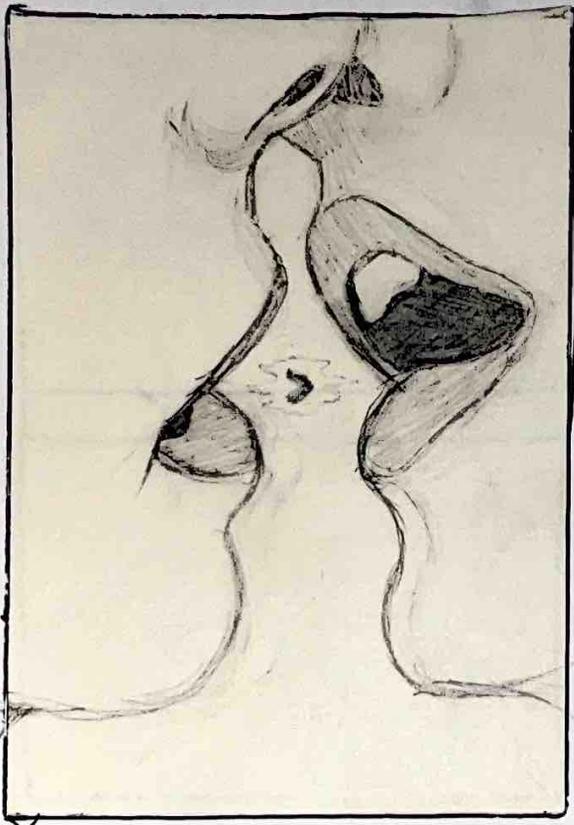
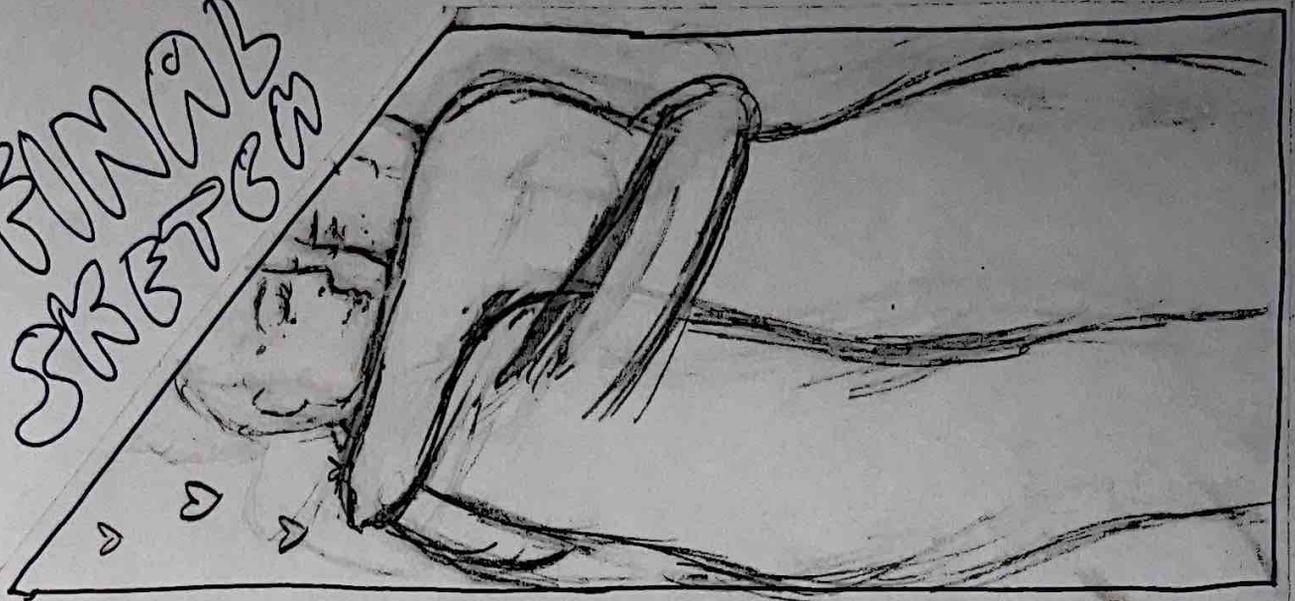


brought the sketch  
to the night into  
prominence  
to test /  
see how  
certain  
colours  
appear

→



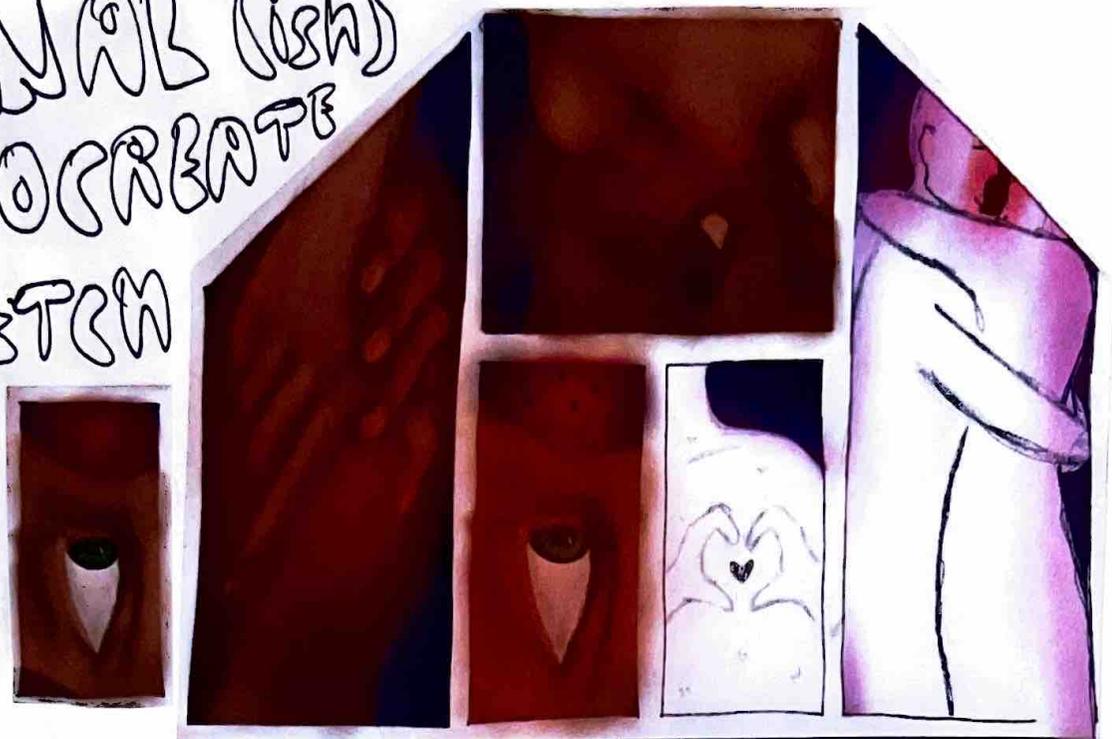
FINAL  
SKETCHES



- ♥ romantic
- ♥ sexual
- ♥ emotional
- ♥ aesthetic
- ♥ fly stage

# FINAL (ish) PROPOSAL SKETCH

example of  
the extra  
shading ↓

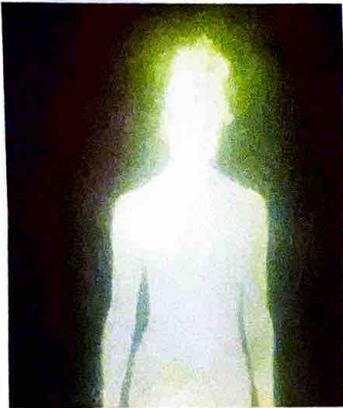
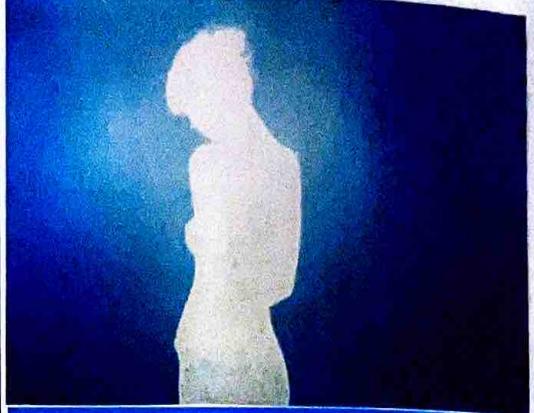
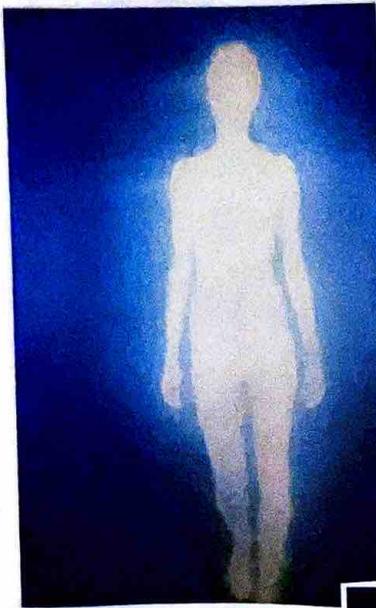


# PROPOSAL

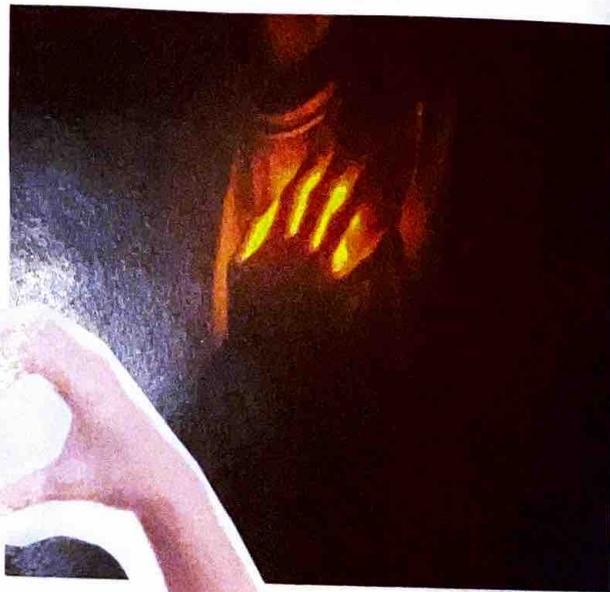
For this assignment, I will be explaining the 5 different forms of attraction; Physical Attraction, sexual attraction, aesthetic attraction, emotional attraction, and romantic attraction. These areas will be showcased within a pentaptych series (5), with a very low key background palette that contrasts warm and saturated subject matter. I am seeking inspiration from artists such as Sam Thicks, Jean-Henri Fragonard, and Francesc Noya, as well as eras like the Italian Renaissance and the hyperrealism art style. I will be completing these works in oil paint using oil paint brushes & linseed, in the shapes shown above. All are united through similar subject matter and colour palette.

# MOOD BOARD

## GLOWING EFFECT CONCEPT

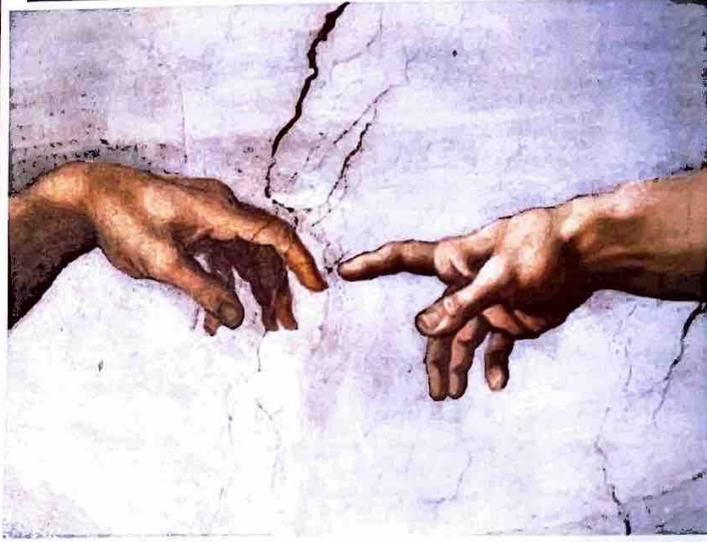
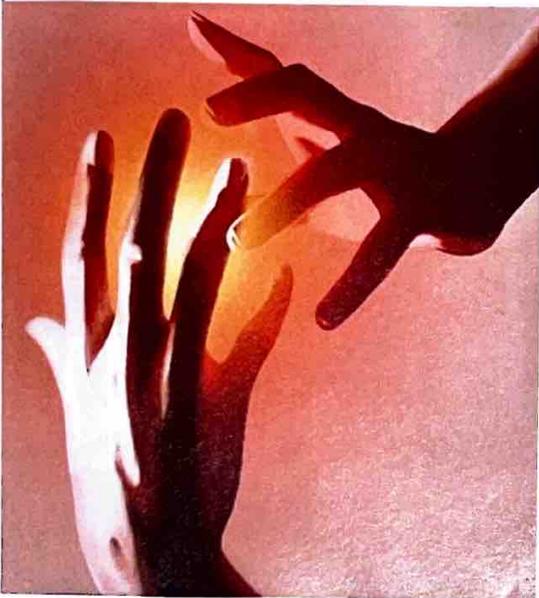
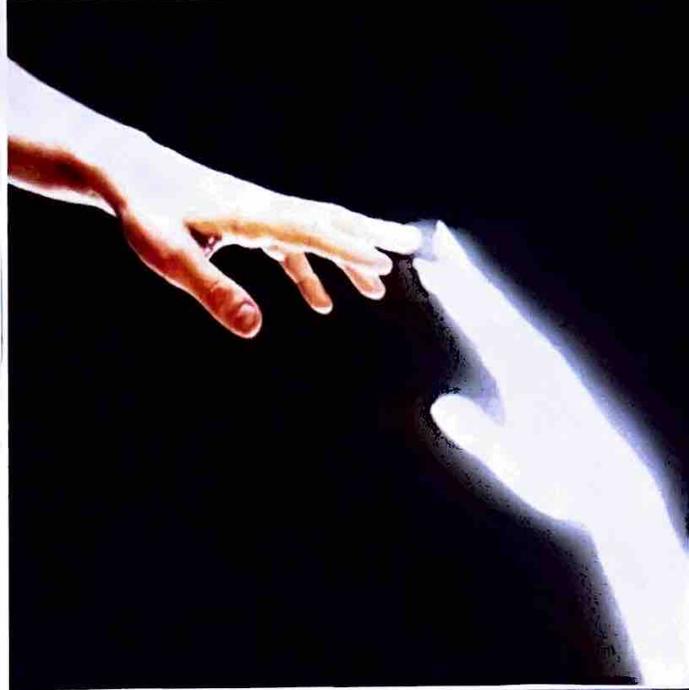


EMOTIONAL & ATTRACTIVE



glowing effect, how I want theme to glow against time.

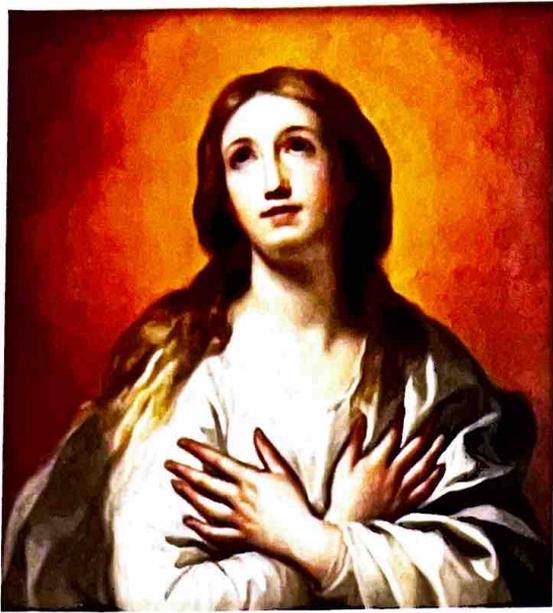
PHYSICAL ATTRACTION



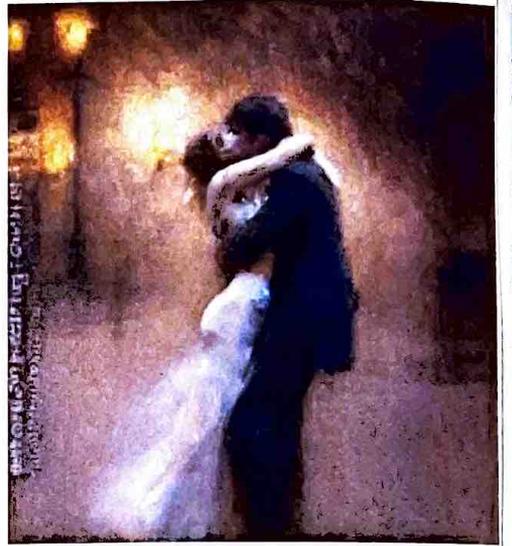
ASTHETIC ATTRACTION



ROMANTIC  
ATTRACTION



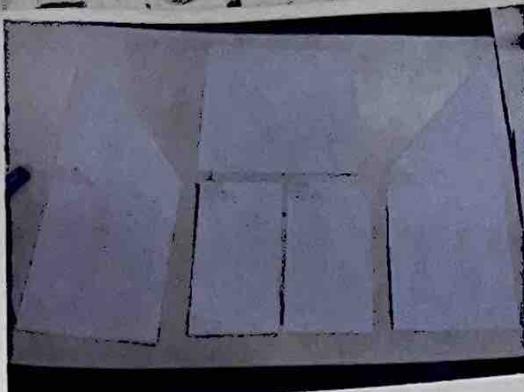
SEXUALS  
ATTRACTION



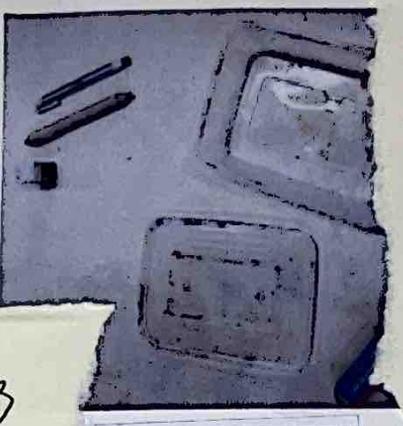
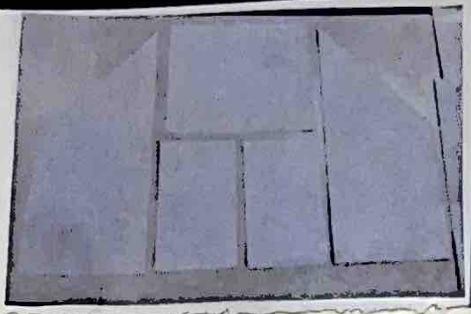
# THE PROCESS



\* got out an A2 piece of paper (folded into 2) and glued them back to back to serve as my surface + James

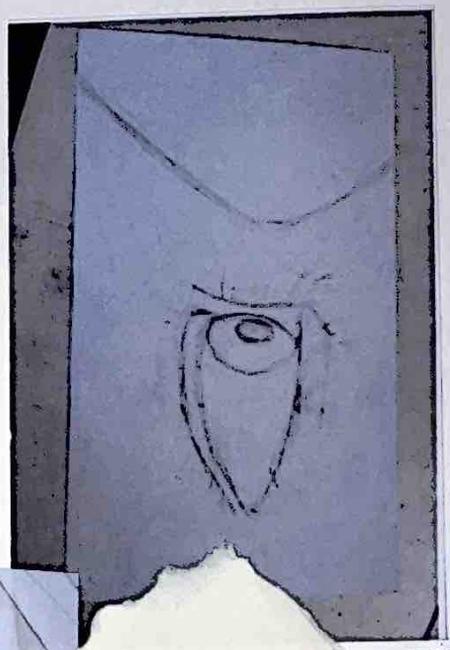
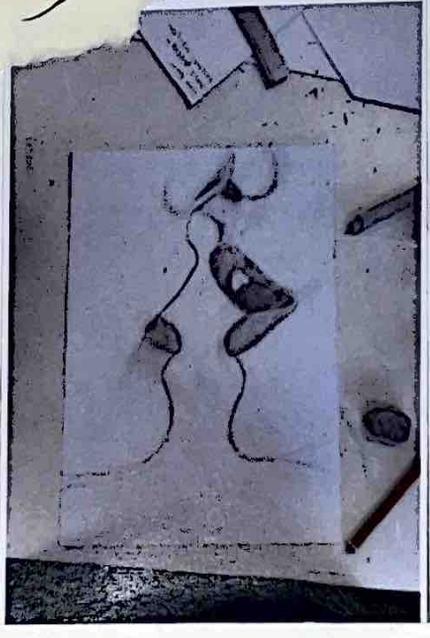
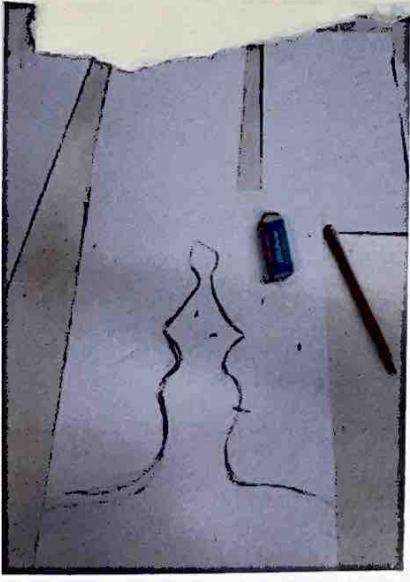


\* cut out & labelled my papers/art boards & put in order



\* got out my paints as shown & got out a tube of paint to put paint in.

started sketching



\* sketched lips & used blending tool, then used breadable roller over top to minimize transferring

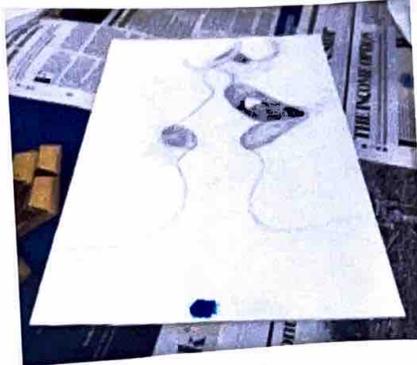
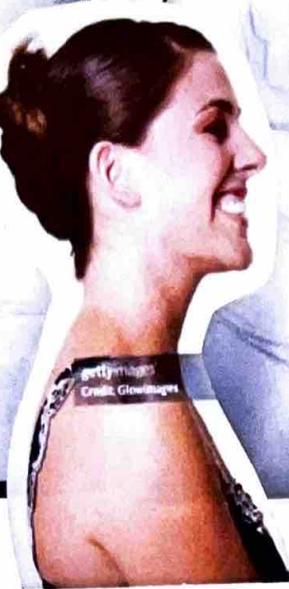
\* repeated for emotional, aesthetic, and physical





A repeated for  
nowhere

↳ couldn't decide  
whether I wanted  
to add smile or  
not - looked  
downward so I was  
hesitant.



↳ started painting!  
↳ got paint & brushes  
sanded/prepared  
↳ sanded acrylic  
panels on every  
board (gradient)



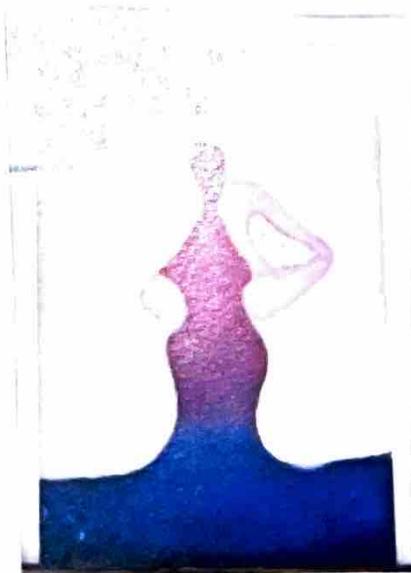


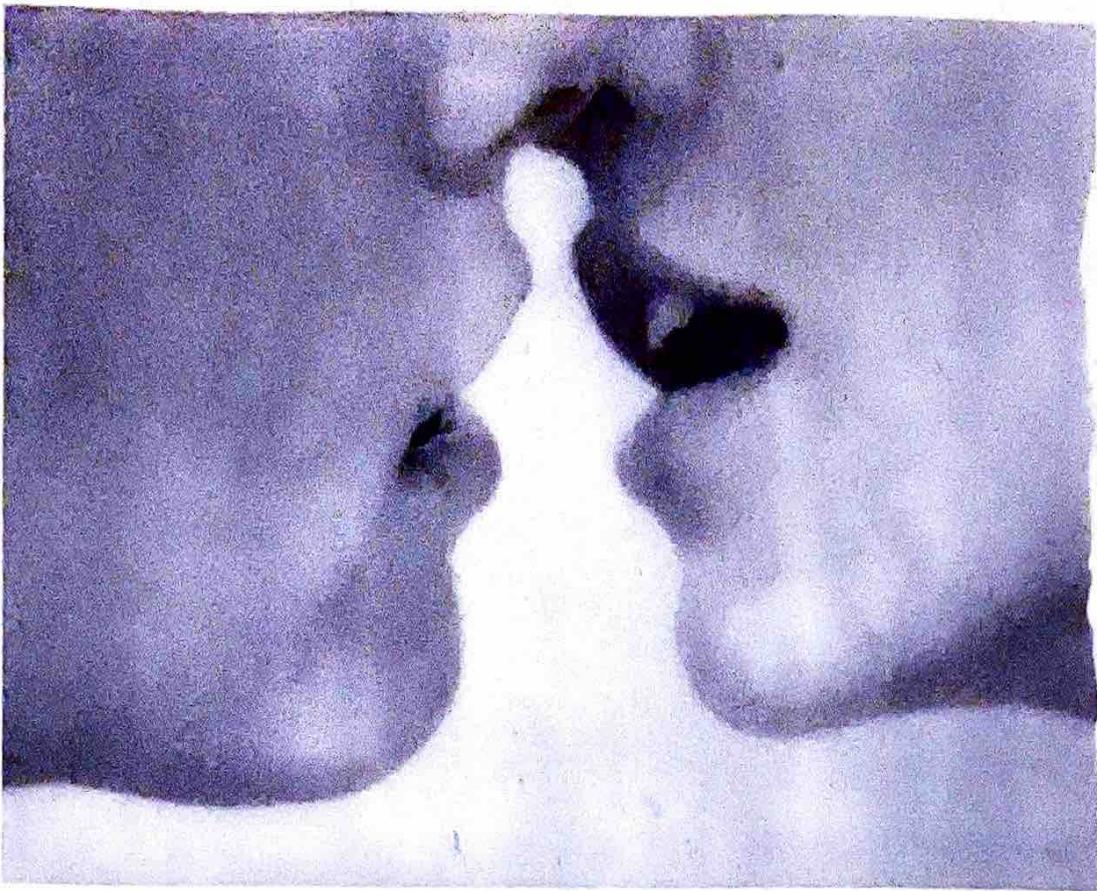
Have Waymen /  
decided to use  
pink rather than  
orange.



Wanted to get  
a few grams for  
her skin - knit  
to merge and  
alter a red  
white & decided  
to make all same  
silk line.

\* added a few  
lips & buttons  
detail





Ref p.c  
o

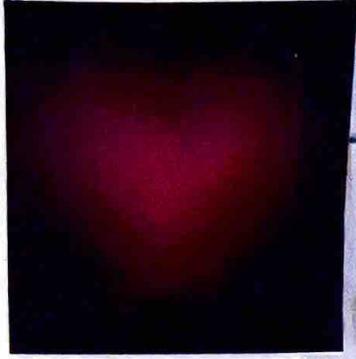
added  
further  
detail in  
mouth &  
nose, add  
shadows,  
matching  
color of  
background  
then added  
on nose



made  
underlying  
more pink  
to watch  
them &  
overall  
coloration



added detail & make fine

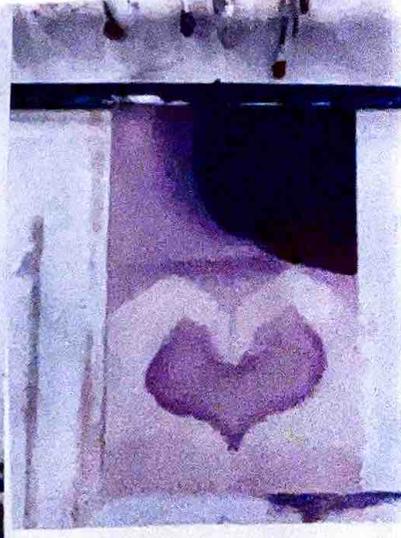
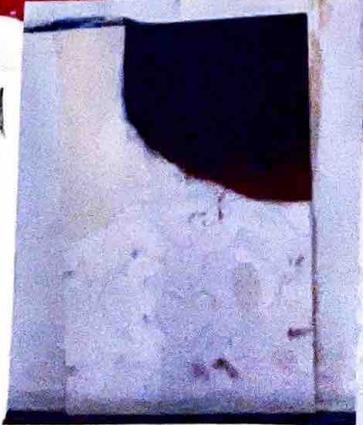


not piggy  
for glow

circled areas needing  
to be fixed, added to heart the pink highlights then  
added small light same in middle, started w/ round  
but decided not to. small to dots -> pink on lips.



next! added  
skin tone  
to heart piece  
and added  
purple water tones  
(a bit too purple)  
through about shadow/light





added more  
detail on upper  
& collarbone.  
not had this  
strong undertone  
too bright  
added pink in



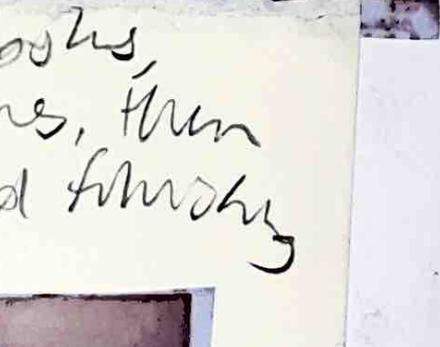
played w/ light within hard heart,  
constantly switch  
between  
shadows &  
light, adding  
with red finally  
added some  
highlights against  
darker creases



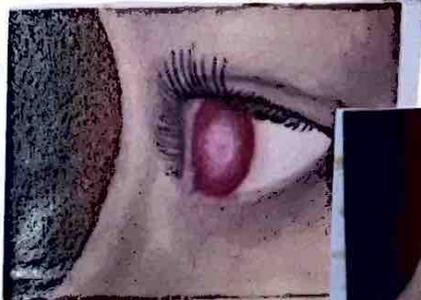
added  
light  
detail  
in middle  
and red  
peaking  
out of  
cracks.

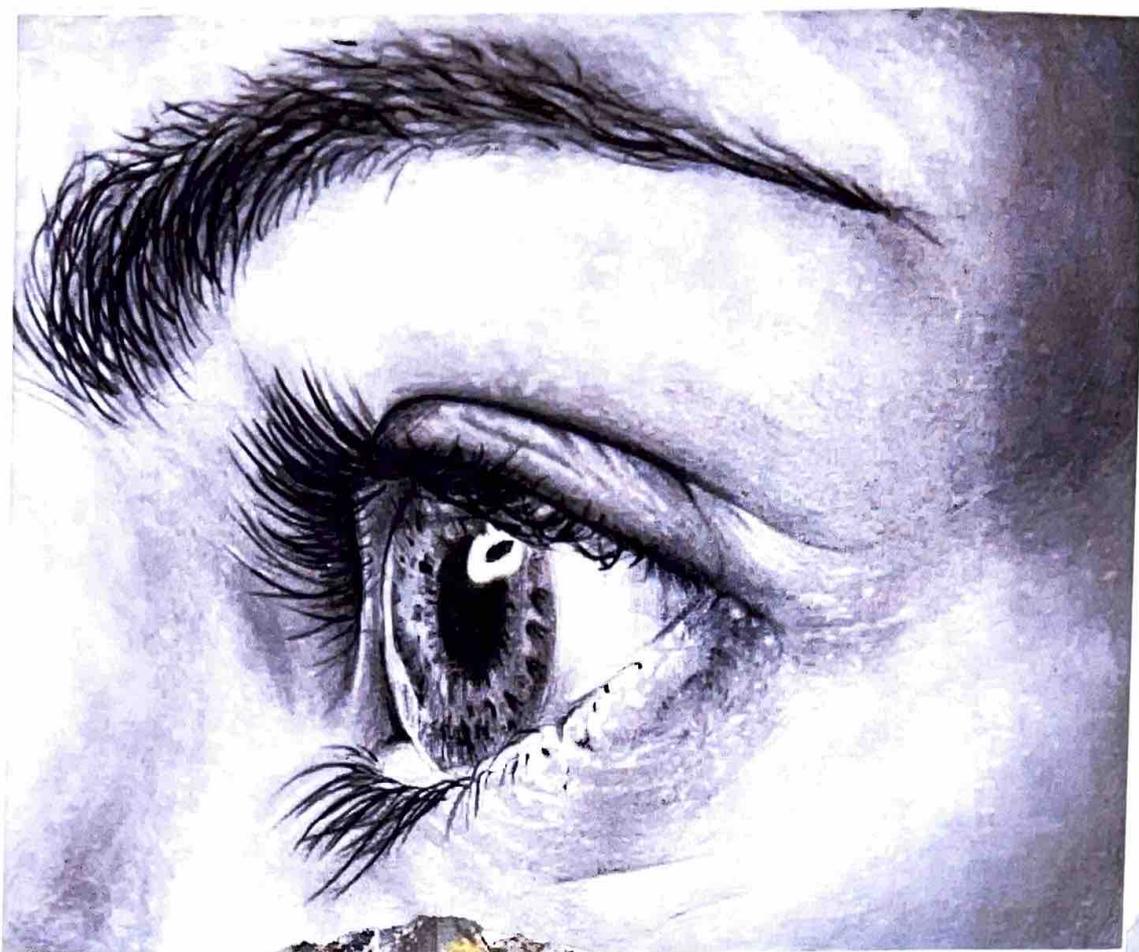


eye the! added  
watercolor/sketch  
tone then  
added purple  
shadows and  
red highlights  
around face  
eye.



added white in eye then eyelashes,  
added red reflection on lashes, then  
further purple on face, and finally  
white highlights





eye  
wet  
pic  
←



ROMANTIC

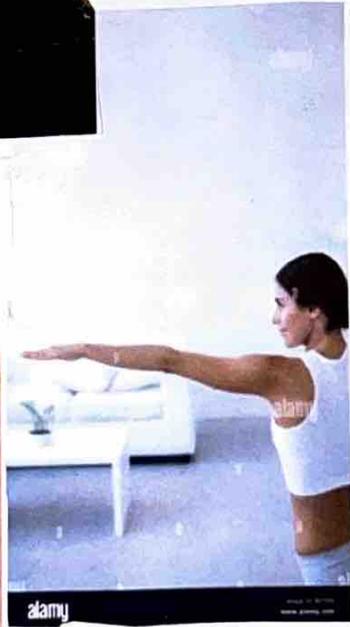
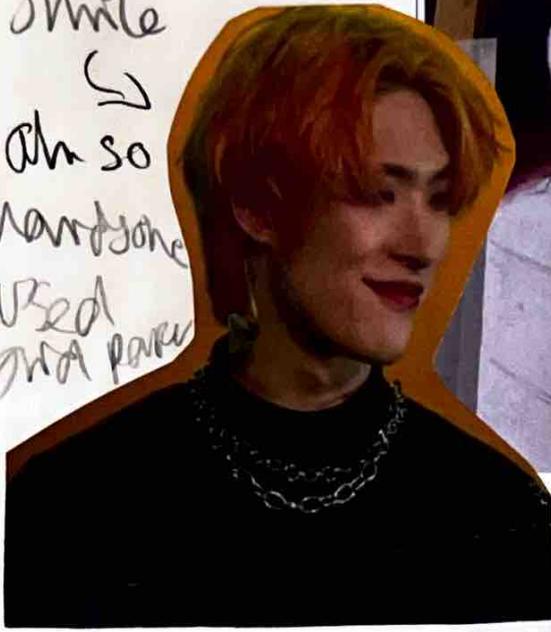


scraped  
away  
extra  
paint  
←

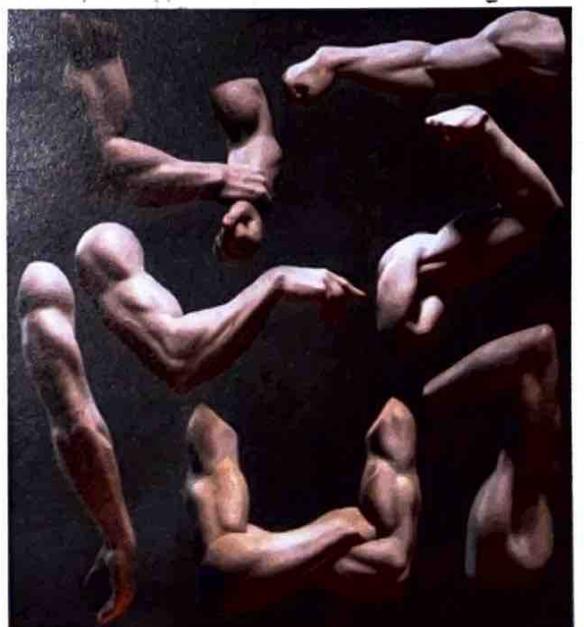


started  
in romantic  
feel pic  
←

Ref pic for  
smile  
↳  
Oh so  
handsome  
Used  
two papers



Used charcoal paper to draw  
rest of face and added  
light skin tone.  
added some shadows  
& brighten its muscles

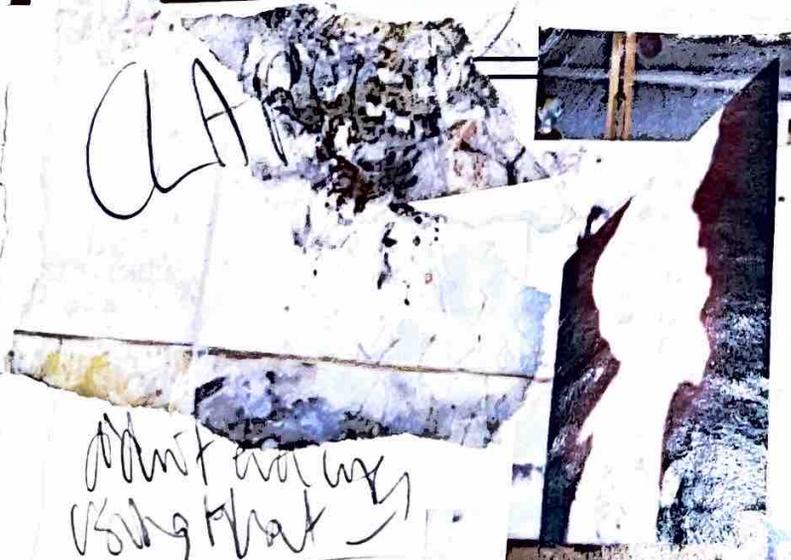




lighten  
up muscles  
with more  
white &  
yellow,  
add pink  
& highlights.  
spand  
& hair

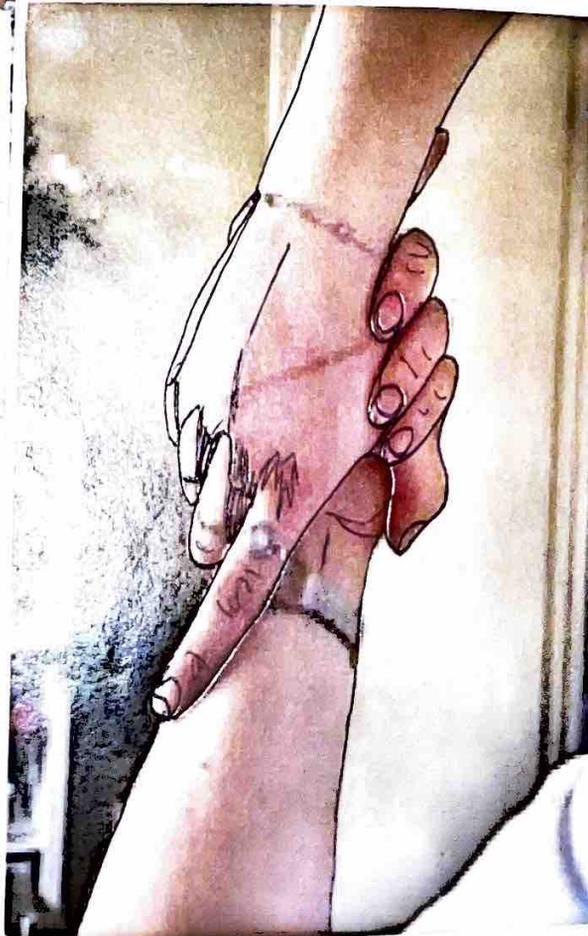


CA



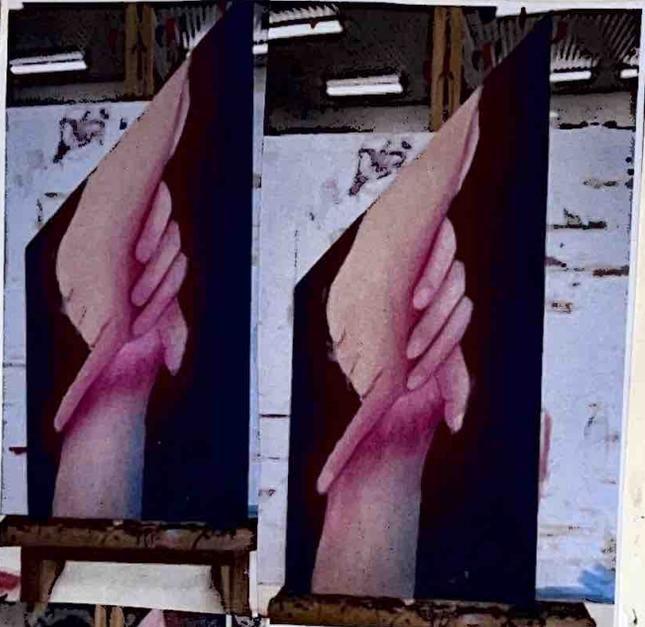
Don't worry  
using that

Started hard,  
added under-  
tone, added  
shadows,  
plumy ass pic.





added more pink against  
blue & yellow (continuous colors)



red shadow  
& peeking  
through fingers  
added white  
as light &  
cleaned up  
fingers and  
added finger  
nails. added  
more blue &  
white, casting  
shadows a  
light, with  
yellow vs  
blue.



added final details with  
the yellow and pink parts

Now for spruce!  
 added white  
 on background  
 after redrawing  
 background and  
 made clean/  
 fan brush. more  
 red for peeling  
 through ridges.

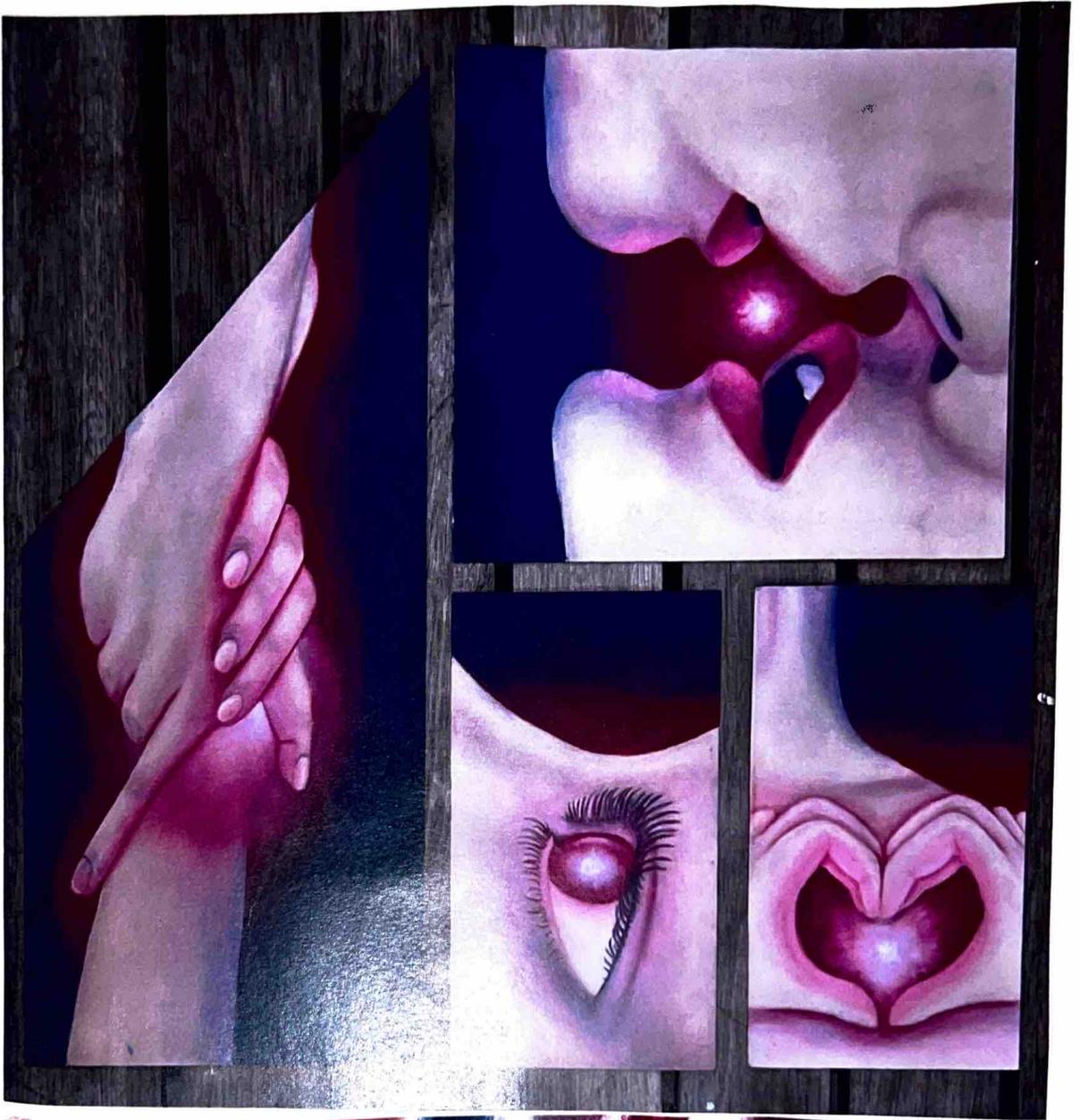


final  
 piece!

I ended up  
 ditching the  
 vibrant  
 pinkish as  
 it is very  
 clapped and  
 turned out  
 terrible. looks  
 better without



# FINAL SUBMISSION



# ARTIST STATEMENT

Within this work, I explored the 5 different forms of attraction (physical, sexual, aesthetic, emotional, romantic) through a pentagon, which in an abstract shape. I used a low key palette with contrasting areas filled with a glowing pink line against skin. I chose to use pink rather than an original orange line as I felt pink portrays themes of love, attraction and affection rather than orange which denotes an obsession. This pink blended into a dark honey-undertoned background, which in itself tied the entire work together upon first glance - the rich colours bold and eye catching. I chose to shade to one overall skin undertone whereas I had originally aimed to showcase many to promote inclusivity. I noticed, filled up that using a light/paler skin tone contrasts very effectively against the dark backdrop - not to the degree that a darker one would. It had me to make this decision although if I were to showcase more with a darker skintone, I'd want to go all out and compliment the skin tone rather than the opposite. I used oil within the series as

I was confident in the knowledge that the  
medium would be successful in showcasing  
the level of pigmentation necessary in line  
with my vision. I used flat brushes paired with  
very small like brushes, and blending brushes all  
for different purposes in completing the ideal  
effect & finish. I explored artists such as Van  
Hillis, Jan-Marc Frimond & Francesco Hayez who  
painted similar colour palettes, themes and techniques  
I included in my pieces, also referring to fresco (the  
Italian Renaissance era) and Impressionism to further  
understand and back up my symbolism. I initially  
decided to chose this concept as I genuinely adore  
love & attraction - in the best energy, way possible  
I think on love & affection whether it be in the form  
of a book, artwork or movie, etc... So I figured why  
not be BOLD and give painting my obsessions a  
go. I was very reluctant at first, unsure whether  
the theme or concept was at all appropriate, but  
I figured what have I got to lose? So I did it! I'm  
very proud of how it turned out, it was all a  
learning process, especially seeing as I ended up  
dropping the romantic part entirely & it ended  
up as a tetraptych (4). Next time, I would fix  
the composition of emotional love as I think it's a  
bit messy. Proud of how I applied colour theory

My work explores the 4 different forms of attraction; physical, sexual, aesthetic and emotional attraction, excluding the original inclusion of romantic attraction. This concept is expressed through a quatyptych series, arranged in an abstract display to represent the flexible interchangeability of these forms of attraction towards a subject. This concept was chosen to reflect the evergrowing level of love and attraction present in our world, evident in every form of life and practice, a concept that plays a leading role in my transition from teenager to adult.

The far left artwork depicts two hands connected in order to explore physical attraction, the pink hue in between showcasing this attraction. This concept of glowing pink highlights are evident in the remaining artworks, the top right image depicting two mouths in close proximity with a highlight in between to explore sexual attraction. The middle bottom artwork exhibits an eye looking outwards with this pink highlight evident within the pupil to showcase aesthetic attraction. The final artwork in the bottom right hand corner reveals a figure's neck and collarbone in the middleground with a pair of hands in the form of a heart situated in front of the figure, with the familiar glowing concept once again evident.

Oil paint was used to communicate this message, the delicate and buildable medium showcasing a range of colour schemes throughout each of my individual artworks. Each artwork demonstrates high-key elements that heavily contrast low-key background elements, with saturated highlights. The inclusion of pink, rounded light sources throughout the series serves as an interpretation of love, lust and attraction, a force that cannot be physically seen becoming apparent in each scenario. These elements serve as highlights against the pale tones of each body area throughout the works, as well as against the rich demeanour of the background - the usage of pink most suitable in reference to themes of love and attraction.

Each figure or body area within each artwork were initially going to showcase a broad range of skintones to promote inclusion, although I came to the unfortunate conclusion that certain skintones darker in value would not pop against the dark background as effectively as a skintone with lighter value would. This forced me to make the decision to showcase one recurring skintone, the pink highlights reflecting effectively against the high-key appearance of each designated body area. These elements further contrast well with the inclusion of a deep, low-key navy background, of which gradients softly into the red residue of the rounded highlights. I was confident in the knowledge that the use of this medium would be successful in showcasing the level of pigmentation and contrast necessary to portray my final vision, paired with the compositional and technical choices made to bring the concept to life.