Title of the Project: Body Prints. Humans Being Powerless.

Significance of the Creative Project: My creative project is to depict the idea of individuals being powerless. I want to portray the vulnerability of flesh by physically painting humans and having them print themselves onto unprimed canvas. [4] By not physically applying paint to the canvas, the end result is out of my control. This idea of losing control is influenced by Surrealism. There are two types, automatic and naturalistic, both of which are portrayed in my work by- losing control of my work, and applying academic styles to the method of painting the flesh. [3] The way I paint is similar to the impressionists, showing brushstrokes and the way light is captured.

When looking at the works, the audience is forced to react to the vulnerability of the flesh. Part of this project’s purpose, is for the viewers’ to react to the confrontation of a real human print versus the painted image of. The finished works will portray the print of a human body; relative to the idea that we all leave a mark on the world and then pass. The print will resemble this marking of an impermanent and fleeting existence on earth.

Process

To create my body prints I first must find my models, paint directly onto their skin and print their bodies onto canvas. To begin the process of creating a single print, I choose a position the model is going to lay on the canvas. This position will represent in some way the physical reaction of being powerless. Such as, being the victim of police brutality, sexual assault, victim of a crime and so forth. I then cut a size of canvas out that fits the shape of that person. Included in these works are both genders, as all humans can feel powerless. According to this chosen representation of what powerless looks like, I choose my color scheme and lay my paints out.
The colors chosen adhere to the idea of humans feeling vulnerable. I paint the nude body in expressive paint strokes, fast and full of emotion. I must paint very quickly because acrylic paint dries rapidly. [1] Also paying attention to way the light hits the body, I make some areas of lighter shade and some darker. I purposely try to capture the paint-strokes from the body onto the canvas, showing the painterly side of what I am calling a ‘body print’. Other effects I create with the acrylic paints, are the thickly applied parts that create different textures when the body lifts off the canvas. [2]

After the printing onto canvas I do not alter the image in any way. Just as the ideas of Automatic Surrealism, I am seeking less control over the work. By the model applying their bodies onto the canvas, I do not create the final image. Yet the way I apply paint is very quickly thought, almost subconsciously. [3] How it is applied to the body shows when printed onto canvas, such as evidence of a paintbrush. The different textures, paint-strokes and colors are all a purposely controlled part of this project. I wish to relate the elements of the work to fit the idea of powerless and attract viewers. [1, 2]

**Anticipated Outcomes**

This project is a way for viewers to confront the human body. By painting a real human and printing them onto canvas it becomes a direct image of that person. I want the viewers to react and think about that human body, nude and exposed. A goal is for the viewers to think about themselves as that vulnerable and powerless individual. Maybe they will feel similar feelings of having no control, or empathy whilst imaging themselves in that individual’s position?
My creative project will result in an exhibition of these works in a local or even non-local community that accepts my proposal to show. My goal is to greatly explore the idea of making body prints representing powerless humans. I anticipate the public to view my work as their reaction is part of the purpose to it.

**Timeline:** 14 weeks

- Ordering, picking up and receiving supplies 2 weeks
- Scheduling models and printing: two per week 10 weeks
- Framing the works 2 weeks

**Budget:** painting supplies will be ordered through Urtecht.com and I will purchase the wood supplies from Lowes in town. The models will be paid for their time working for me.

- Paint brushes for acrylic paint: one inch, two inch and three inch $40
- Acrylic paints- Utrecht brand. Size: pint
  - Cadmium yellow $19
  - Ultramarine Blue $19
  - Quinacridone red $19
  - Black $19
  - White $19
  - Retarder gel to slow paint drying time $13
- Canvas - Type CD-50 Unprimed Cotton Canvas, Medium Texture 72 in x 25 yards - enough to make 20 body prints or more $163
- Wood and supplies for frames
  - 1x2s – 8 ft. tall $0.80 x 30 = $24
  - Masonite to reinforce corners of frame (3 ft. by 7 ft.) $9
  - Elmer’s wood glue, 16 oz. $7
- Models: $10 an hour: One hour needed each $10 x 20 = $200
- Exhibition fee $100

**Total** $672
References and Influences

[1] Expressionism – I am influenced by expressionism by the way in which I paint, loosely; also by the arbitrary colors. The reference of nudes is also a common theme within Expressionism.

[2] Impressionism – There is a relation to Impressionism by the way in which I show my brushstrokes.

[3] Surrealism – I am influenced by both types, Automatic because of the loss of control of the final image, and Natural because of the way I apply paint to the body. By almost subconsciously applying the paint I also reference this art movement.

[4] Performance artists- such as Karin Finly and Marina Abramonc I seek to use the human body for art. Exposing it vulnerabilities.