



ANSELM KIEFER
'Walhalla'
380 x 570 cm
Oil, acrylics,
emulsion, shellac
and clay on canvas
'Walhalla'
collection
2016 - 2017
GERMANY

[whitecube.com/exhibitions/
anselm_kiefer_bermondsey](http://whitecube.com/exhibitions/anselm_kiefer_bermondsey)
2016/



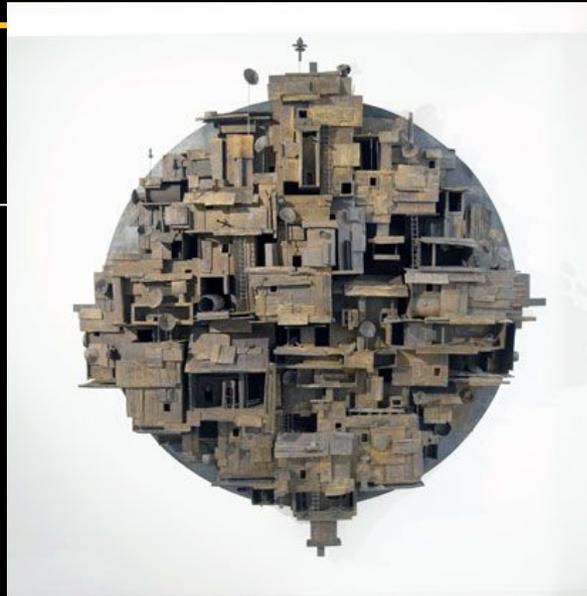
DO HO SUH
'Gate'
Silk and stainless steel tubes, Artist
Proof 1 of 1
326.5 x 211.5 x 100 cm
Private collection
2003
KOREA
<https://www.singaporebiennale.org/do-ho-suh.php>

IB VISUAL ARTS COMPARATIVE STUDY

**ALBERTO & ISABEL
AQUILIZAN**
Home/Bound
'Dwelling' (After In-Habit:
Project Another Country)
Approx 9 x 9
Cardboard, wood, metal pigment

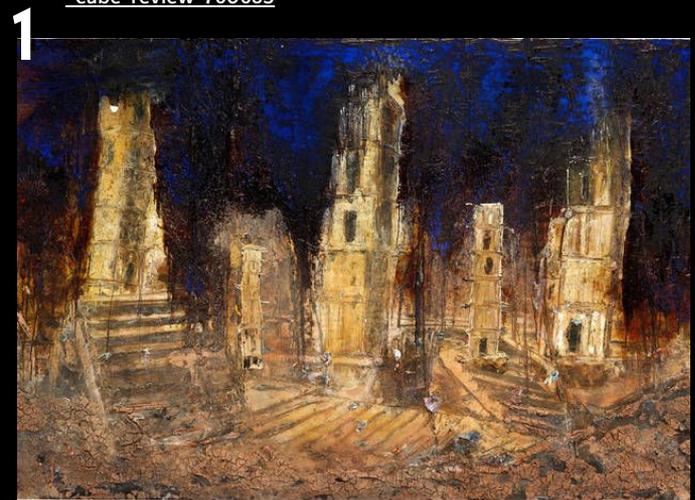
2016
PHILIPPINES

<http://drawingroomgallery.com/exhibition/homebound/>



1 Anselm Kiefer's exhibition titled 'Walhalla' is an assemblage of a diverse body of work comprising of painting, sculpture, installation and photograph, which has made him one of the most influential European artists in the past four decades.

He critically engages with myth and memory, referencing totems of German culture and collective history, "*Germans want to forget [the past] and start a new thing all the time, but only by going into the past can you go into the future.*" Revealing the influence of his apprenticeship under Joseph Beuys, Kiefer's large-scale, dense sculptures and paintings often exposed to elements taken from the immediate environment which shaped his profuse insights on the seminal body of post-Holocaust territory.



2 From the artist's private collection, Do Ho Suh's 'Gate' previous exhibited at the Singapore Art Museum as an element of their biennale show is an attempt to convey contrasting feelings between detachment and a sense of belonging from the world and home.



INTRODUCTION

3 Isabel and Alfredo Aquilizan have long been drawn from collaboration. Evolving within the spheres of family and community, their projects have been concerned with explicitly exploring notions such as keeping of the home, and finding identity in order to determine its definition. They deal with disputes of our society that covers the surface of orienting oneself in situations of displacement.



The central guiding theme between these pieces are their sense of dislocation and connection with one another. Embedded and rooted into our human conscience, a great tool that humans have constructed and invested great time into is this attachment to a place and organized space in our minds called 'home'. Defining identity through our experiences can be harsh due to rapid urbanisation, inducing overpowering feelings of loss and subjectivity to be conclusive.

FORMAL QUALITIES

The towers depicted in the painting give off a warm and ochre yellow which is concentrated at the center of the painting. There is a bright cool blue that covers the peak point of the artwork, which then darkens as it recedes down the painting into a much darker tone of a cool blue, but still remains slightly at a electric blue. This traces the outline of the radiating towers creating a sharpened structural image.



The use of line is prominent and continuous as they illustrate the towers at the center of the frame. Horizontal and vertical lines used in combination communicate stability and solidity. The rectilinear forms establishes 90-degree angles which grants the towers their structural stability.

This stability around the vertical lines of the steps and the skeleton of the arrangement suggest permanence and reliability.

The center of the frame occupies a positive space in the painting's composition from the positioning of the towers in the courtyard area. The negative space around the towers helps to define the boundaries of the positive space and brings balance of both the negative space and the positive space to the composition and conveying harmony.

The focal point of the piece are the towers which pulls the viewer's eye as it has emphasis from the glistening colour which contrasts with the cool blue background as well as the tones used to brighten and darken. The towers and the background are opposite elements.

The structure of the collection of decrepit towers rendering in the frame possess a geometric shape which is visible from its metallic edge and build. The towers coruscated with melted lead peel back like ruptured amour.



Kiefer uses implied form in 'Walhalla' and creates a courtyard area in the center of the staggering towers. Perspective techniques were used to create the illusion of depth in the painting, to which towers in the back appear smaller, on an angle and includes shadows and those in front appear larger with more detail.

'Walhalla' comprises of implied texture evident in the use of natural raw materials such as shellac and clay which add on to the effect of roughness from up close and in detail compared to an image of some texture from afar.

He critically engages with myth and memory, referencing totems of German culture and collective history, *“Germans want to forget [the past] and start a new thing all the time, but only by going into the past can you go into the future,”*

Kiefer uses the harsh and rough brushwork to produce strong texture as well as incorporating coarse materials such as shellac and clay which appear thick and malleable to create a ridged effect which could suggest his expressed feelings toward this subject and idea. There is a sense of guilt and confusion as his works recreate the aftermath of the world wars' destruction on the physical and mental state of individuals as well as the natural and architectural landscape.

Anselm Kiefer has spent his life in the long shadow of the Third Reich. Born in 1945 and grew up in the defeated Fatherland, he amongst many others experienced the desolate impact of the Second World War. The painting tells a historical narrative of this significant event in history.

'Walhalla' is a mythical sanctuary for those who have perished in battle, ruled by the God Odin, which may initially suggest eventual peace for the departed warriors. However, 'Walhalla' actually serves as a sort of precursory world in which inhabitants prepare to fight on behalf of Odin in the ultimate battle of Ragnarok. Therefore any kind of peace is ultimately temporary and unfulfilled.

The weight of failure and destruction seem to seep out into three-dimensional space, whereby poison explosions of eerie light burst above rusting towers creating convulsive tensions between the landscapes and their tangled, chaotic surfaces. Splurts of light colours allow the audience to feel the flowers surrounding, even as the poison sky shudders with violence communicating how nature collides with history. Materials are used from the immediate environment such as wood and chemicals like molten leads is used to convey the contrast.

news.artnet.com/exhibitions/anselm-kiefer-walhalla-white-cube-be-review-760685

bbc.co.uk/programmes/articles/38VTX810sIF1XmkRpFNWmDS/monumental-myths-darkness-beacons-in-anselm-kiefers-walhalla

Odin, Walhalla and Norse Mythology have long been associated as symbols and dog whistles by neo-Nazi movements. The motif famous in Kiefer's paintings are the towers that range in material from oil, acrylic and emulsion to shellac and clay – depict scenes of destruction and solitude.



<https://www.theguardian.com/artanddesign/2016/nov/21/anselm-kiefer-review-walhalla-white-cube-bermo-dsey>



FUNCTION AND PURPOSE

The 'Walhalla' exhibition's melodramatic style is significant as Kiefer depicts the ghostly torment of the fate of the soldiers and has wallowed in nightmares from history. His pieces are loaded with the past, smothered in mud from battles and congested with ashes of the murdered.

His art has served as a warning that liberal democracy is a fragile movement of light surrounded by a forest of shadow and evil, with nationalism and racism on rise.

Monumental and often confrontational were groundbreaking at the time when painted, as he used all but dead as a medium. Incorporating heavy impasto and unconventional materials, such as lead, glass shards, dried flowers and strands of hay. Influenced by Beuys and Baselitz, as well as postwar tendencies in Abstract Expressionism and Conceptual Art, he diverged from Minimalism and abstraction to a new representational style and language.

The artist is famous for his subject matter dealing with German history and myth, especially the Holocaust. These works forced his contemporaries to deal with Germany's experiences when acknowledgment of Nazism was taboo.

Kiefer, alike many other of his peers grew up in a generation where their homeland went through an epic and nationally costly war resulting in an extended period of time of mourning the loss of the nation and the tampering of the beautiful landscapes and ruined architecture.

Uniform to Kiefer, Georg Baselitz's works incarnates an attempt to resuscitate symbols of German national identity tarnished after World War II. His approach suggests deep unease about the possibility of celebrating humanity in wake of the Holocaust and WWII. Among 'Heroes' and 'Partisans', the warriors seem awkward giants, in tattered rags. Inconvenient scratches and smears compounds the anguish of the figures he depicts. His painting often present figures who have been traditionally seen as outcasts in society. Alike Anselm Kiefer, the two artists share very similar ideologies and purpose amongst key events and their significance in society.



<http://www.e-flux.com/announcements/6949/georg-baselitzthe-heroes/>
<https://www.ultravie.co.uk/blog/2013/12/13/art-news-the-week-in-pictures-25/253-bm-donation/>

news.artnet.com/exhibitions/anselm-kiefer-walhalla-white-cube-review-760685

bbc.com/programmes/articles/38VTX810slF1XmkRpFNWmDS/monumental-myths-darkness-beckons-in-anselm-kiefers-walhalla

CULTURAL SIGNIFICANCE

FORMAL QUALITIES

'Gate' is a silk & stainless steel tube structure of a replica of a gate from the artist's family home in Seoul, Korea.

He uses an appealing variation of materials in constitution with 'Gate'. The significance of these materials are praised, as the detail in the intricacy of the embroidery on the fabric against the firm threshold gives strong deviations and meanings.

Suh, has meticulously captured the textures of his piece. The materials include stones for the main foundation, what appears to be a wooden skeleton with walls typically made of clay and tiles or straw for the roof.

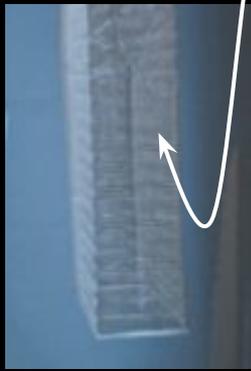
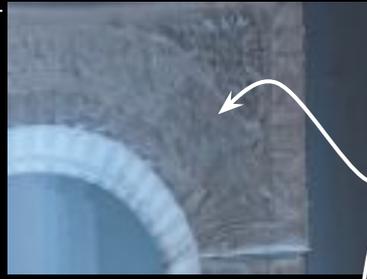
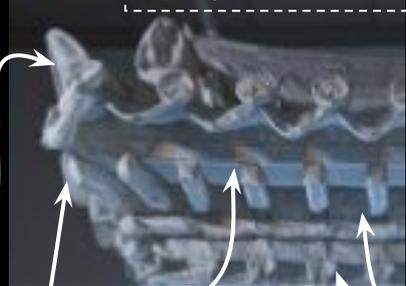
The immediate reaction is the texture that this hanging fabricated gate presents a solid structure to the eyes as the complex brocade is used to produce opposite kind of design to show a concrete gate with patterned grooves and edges.

Hanok houses are a traditional Korean type of home. They are accompanied with gates as such that resemble the image below, however they do vary in style and design.

The installation of the gate is 3-dimensional with implied structure and architectural build of a traditional paljak-shaped roof, which is a roofing style with hip rafters attached to the four corners that gracefully curves in double eaves.

It's composition is a hanging threshold, therefore the horizon line is higher than eye level from the exhibit floor, however horizon line depends on location of viewing. This gives off an out of reach feeling which could be implied by the artist

The gate is suspended from the ceiling with poles keeping it in place. The piece consists of opaque white silk and doesn't vary in tone. There is a soft blue light placed at the bottom, on the ground that projects a sombre tone onto the gate illuminating it.



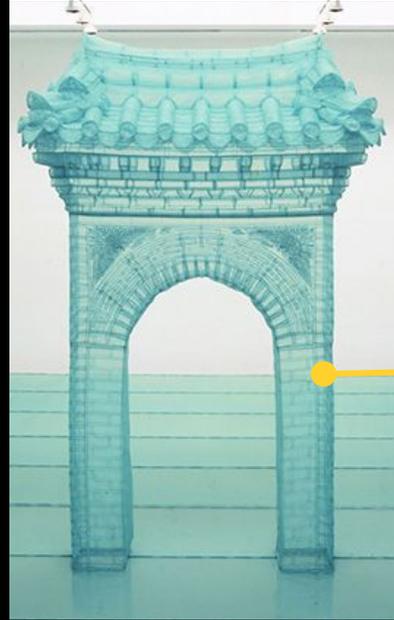
'Gate' shows Do Ho Suh's expressive qualities of his feelings toward to his recurrent theme of nostalgia and dislocation. His pieces symbolise the feelings of loss due to his busy lifestyle of constantly moving around which ends up with emotions of detachment from the places he has lived in.

FUNCTION AND PURPOSE

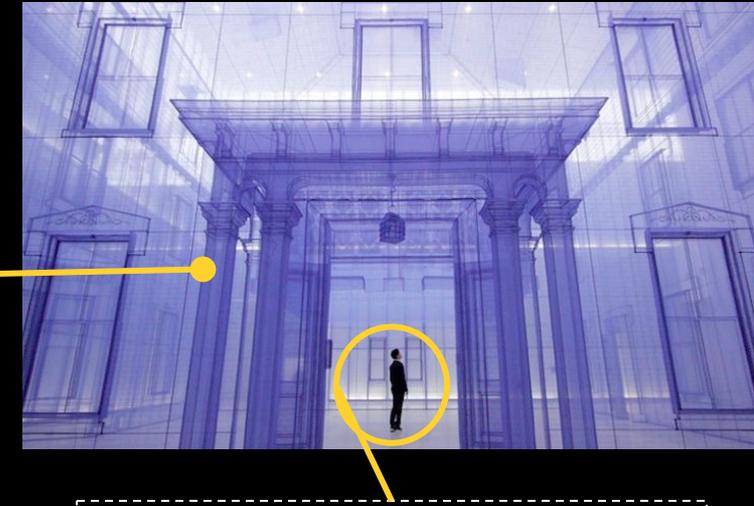
The traditional Korean house within his current American style house juxtapose each together in style.



Suh uses a powerful conceptual function of a gate which as an exact replica from his childhood home in Seoul which shows that the work itself and emotions behind it signify a more powerful message of detachment than the gate itself. However, the subject matter of this feeling of loss still resides in the gate itself.



The artist explores the idea with taking away the sole purpose of the architectural structure as he suspends it from the ceiling, not allowing viewers to use its practical function. This could suggest how Suh is trying to communicate his ideas and evoke a meaning within his artwork of feeling distanced from something so important and personal to you.



Viewers enter the installation to experience Suh's primary message of eerie deficit

<https://www.flickr.com/photos/44005136@N05/11445984445>

<https://www.wallpaper.com/art/sheer-will-artist-do-ho-suhs-ghostly-fabric-sculptures-explore-the-meaning-of-home>

<http://www.dreamideamachine.com/en/?p=10084>

The use of sheer material could imply the loss of connection between the artist and his changed habitat. Another artwork that shows a repeated theme amongst his famous fabricated pieces is his 'Home Within Home Within Home Within Home Within Home' which is a life-size fabric replica of a three-story American House, inside of which a replica of his traditional Korean home The 1:1 installation is on display at the Seoul branch of the National Museum of Modern and Contemporary Art, Korea. The large installations is ghostly in its subject and acts as a thought provoking emblem of migration and personal space, which reflect his own move from his homeland in Seoul, to South Korea to New York. Although done in purple fabric, the house installation is very similar to his 'Gate' as it communicates the same idea of the shift in connection.

Suh grew up in a traditional Korean household in Seoul, before moving to New York where culture is westernized and contrasting, which is where he begins to explore disruption within his central state of awareness. It connects to past and present day, reflecting journey and detachment to dwellings, architectural features, and household appliances in maneuver to different places.



Growing up in a quickly changing cultural landscape, he spent most of his adult life abroad. Suh examines his personal sense of physical and cultural displacement through his work and is recognized for forming works that scrutinize issues of separation, migration and the sense of loss & longing. It affects where Suh is from as the issues he explores are representing through real objects such as furniture, rooms and buildings that serve as mementos of real spaces. This immersive installation serves as a memento to the real concepts. Removed from its original context and presented within the walls of the gallery space which brings forth his ideas of displacement he feels from the shift in cultural dynamics. Visitors can walk both around and through the space to experience Suh's ideas on memory, separation, homesickness and globalisation. His work helps redefine how culture can be viewed, through selecting a few and merging them together to create a sense of globalisation and unity.



CULTURAL SIGNIFICANCE



Another artist that explores similar architectural pieces is Italian sculptor Edoardo Tresoldi using wire mesh to create translucent sculptures that exhibit publicly. He built a scenographic tableau as a backdrop for a royal event in Abu Dhabi sculpting a landscape of monumental architectural objects that engage with natural elements. The colossal columns and dramatic domes interact with modernist geometries, blending two worlds that coexist in harmony and contrast. **'Current'** envisions a garden, where architecture and nature meet. This fusion of classical and modernist language generates a series of spatial volumes, each cultivating a continuous evolution of architectural abstractions and ephemeral distortions, that is similar to using traditional and contemporary architectural structures like Suh.

[designboom.com/art/edoardo-tresoldi-abu-dhabi-designlab-experience-05-17-2017/](https://www.designboom.com/art/edoardo-tresoldi-abu-dhabi-designlab-experience-05-17-2017/)

<https://www.arnolfini.org.uk/blog/do-ho-suh-blog>

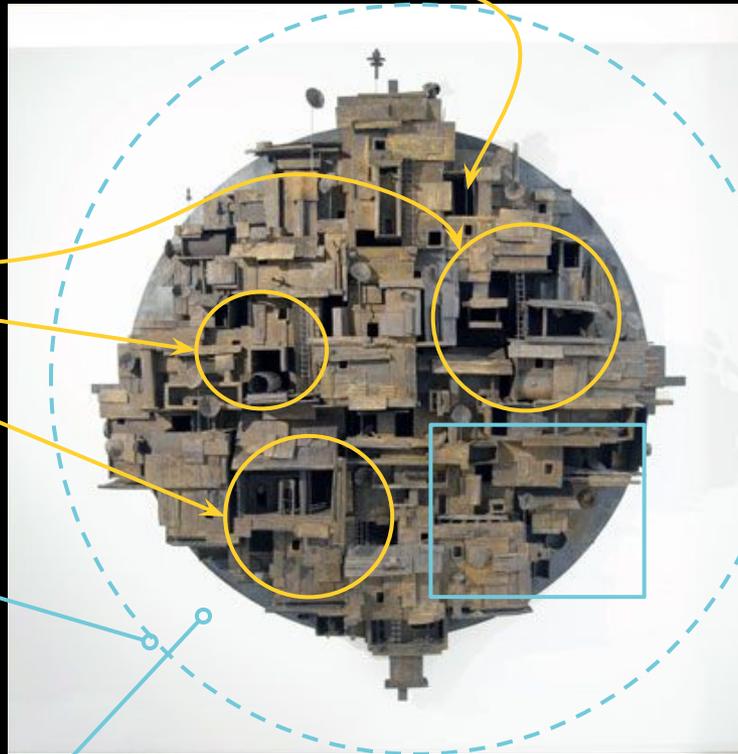
<https://www.edoardotresoldi.com/biography/>

FORMAL QUALITIES

The small scale circular shanty town assemblage appears to be looming out of its canvas base cumulating a 3-dimensional real form including irregular depth within hollowed spaces of the structure.

With a round backbone, and dominant rectangular housing formation, the two frames create contrasting shapes of organic and geometric which work with each other in harmony to bring balance.

The line is almost continuous and combines of both soft curves around the circumference and rough edging lines tracing the outline of the manmade unnatural homes.



The makeshift tightly clustered slums conjure the earthy colours from neighbouring shades of brown; lights and translucents, alongside tints of subtle greys acting as shadows and adding a decaying and abandoned feeling, alongside the use of metal pigment to further the rustic derelict look.

The structure communicates actual texture from rugged industrial materials such as cardboard and wood (commonly used in slum construction) representing a miniature version of an actual slum.

The arrangement of this piece transmits its negative space in the area surrounding the piece, the positive space lies within the circle and is the focal point of the piece. Both the negative and positive space together help define the boundaries and also bring balance to the the composition.

The lack of vividity in the colour conveys messages of departed and perished lands. The makeshift tightly clustered slums conjure the earthy colours from neighbouring shades of brown; lights and translucents, alongside tints of subtle greys acting as shadows and adding a decaying and abandoned feeling, alongside the use of metal pigment to further the rustic derelict look.

The use of similar colours remains ambiguous and different perspectives can be drawn that are thought-provoking for the audience and viewers. It suggests the exploration in the close link in relationships and community amongst the compact homes. On the other hand, it could imply disparity and extinction amidst the closely-knitted homes due to the metal tints showing oxidation and uncultivated. Fond of relationships, husband and wife include personal relationships and those they share with other artists to incorporate a familiar theme of 'home' and a sense of 'belonging'.

<http://artasiapacific.com/Magazine/81/SetAdriftAlfredoAndIsabelAquilizan>



In addition, the couple use a special choice regarding the components of the piece. The material used is vulnerable to harsh conditions which the artists search in terms of the aftermath and derelict bearing of the piece.

An older project title which they took ten years to continuously collect fragments of is Project Be-longing (1997-2007). Here they put together these issues through materials and objects that are both abstract and referential, which serve as metaphors of everyday human life.

FUNCTION AND PURPOSE



Project Be-longing (2007) Alberto and Isabel Aquilizan

The artistic collaboration utters their expressive function regarding migration, dislocation, diaspora, adapting, resettlement, and identity. These themes are also conceptual due to their deeper meaning underneath.

In Project Another Country, the artists collaboratively declare personal and expressive function, as they utter their feelings towards this topic especially from living in an area with exposure to this common matter. This work was created for stimulating the audience and viewers regarding emotions and feelings felt by the population disregarded by society.

The couple's collaborative activities evolved within the spheres of family and community, including personal relationships and connections with those they share with other artists. For years they have been investigating the meaning of 'home' and a sense of 'belonging' while travelling abroad, finding the notion of 'identity', dealing with hardships of journey, displacement, sensing presences in absence and accumulating memory. Prominent, cardboard acts as a metaphor symbolising the fragility of physical and psychological states and post destruction. This marks the cruciality of the topic of 'Slums'.



Rhizomes are continuously growing horizontal underground stems which put lateral shoots and adventitious roots at intervals. Rhizomes have an irrepressible nature. Eradication remains an issue as rhizomes propagate themselves and any piece left behind in the soil, emerging again. Represented to the nature of slums due to the ability to shift and transport to a new area.

CULTURAL SIGNIFICANCE

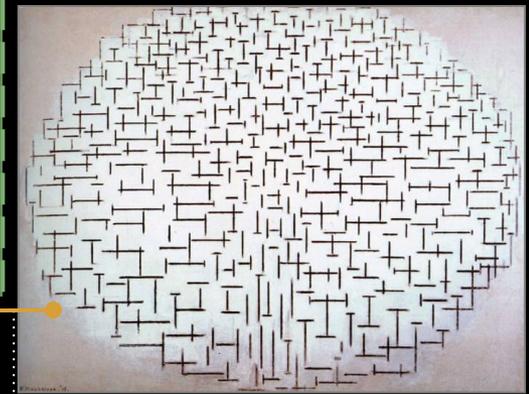
Piet Mondrian is a Dutch Painter who carved a unique alcove for himself on the global platform of artists, who incorporated an art movement that worked around abstract works and new art forms introduced in early 20th century. His interested in Impressionist techniques drove him to use pure, glowing colour and expressive brushwork under influence of Pointillism and Fauvism, which depicted his career and style. Gradually by exploring nature and the influence of cubism, he began to simplify and reduce objects to their most basic forms. One of his most celebrated pieces were his changing variation of 'The Flowering Apple Tree,'. The two painting represent the same phase in his development.

Just like Alberto and Isabel Aquilizan slum composition, Mondrian's Apple Trees have lost their natural qualities and has been simplified down to a plain pattern of lines and angles. This shows the impact of disentanglement and disconnection from its original form.

Composition No. 10 Pier and Ocean epitomizes all the previous stages of this composition. It straightens all other elements that were earlier indicated by oblique or distinct lines. Demonstrated from an optical perception, it has only rhythmic values and all memory of the original subject has been lost.

Composition No, 10 Pier and Ocean, 1915, Piet Mondrian, The Flowering Apple Tree, 1912, Piet Mondrian

'The Flowering Apple Tree' discarded the descriptive function of the visual language and transmuted entirely into poetic "optical alliteration". Forms of the tree lost value as transposed into rhythmic accents in the composition.



COMPARING 'GATE' & 'WALHALLA'

'Gate' by Do Ho Suh is an installation structure that is an exact replica of the artist's family home gate in Korea, which is suspended from the ceiling. This unique allocation takes away the hinged barrier's ultimate function, creating a detached force between the artwork and the viewer as it appears above the normal horizontal eye level. It also differs from the artist in his means of exploring his main themes of loss and isolation.

Both pieces argue their main themes with dedication and sentiment. 'Gate' focuses on a more personal approach to exploring physical and mental detachment through an intimate object form of his traditional family gate as his communicates globalisation and cultural shift in passage. Whereas, 'Walhalla' tests its themes of destruction in forms of concrete and removed towers showing a metaphorical state of mind.

'Walhalla' is a large scale multi media painting consisting of oil, acrylics, emulsion, and objects from the immediate environment consisting of shellac and clay, which is key to his famous theme of destruction following the time period of World War II where his homeland was defeated and ridiculed. Anselm Kiefer warns his audience about the frailty of society through his Wagnerian new works suggesting the innate violence of nationalism and its costs to citizens within and external surroundings.



'Gate' // Do Ho Suh // Korea // Silk and stainless steel tubes // 326.5 x 2.11.5 x 100 cm // Private collection // 2003



'Walhalla' // Anselm Kiefer // Germany // Oil, acrylics, emulsion, shellac and clay on canvas // 380 x 570 cm // 2016 - 2017

Together, these pieces express their 3-dimensional aspects and explore coherent ideas of displacement. 'Gate' concentrates on personal experiences of physical and mental separation through close family related objects to express wider ideas like globalisation and cultural dynamics. Contrastingly, 'Dwellings', is a work collective of shared experiences within particular communities conveying disunion from an abandoned settlement area discussing physical and mental estrangement.

COMPARING 'GATE' & 'DWELLING'

'Dwelling' by Alberto and Isabel Aquilizan is a sculptural piece, that takes the form of a circle with miniature house-like compartments that represents the metaphorical portrayal of slums alongside as the juxtaposing detachment from immediate connection of community. 'Dwelling' includes materials such as cardboard, wood and metal pigment which all remain dismal and uninspiring further communicating its monochromatic nature. Only containing 2 colours with implied tone for shadow, the sculpture protrudes outward to show implicit form of slums and space needed for human habitat. 'Dwelling' acts as the smallest piece in scale.



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'Dwelling' // Alberto & Isabel Aquilizan // Philippines // Cardboard, wood, metal pigment // approx 9 x 9 inches // 2016

'Gate' // Do Ho Suh // Korea // Silk and stainless steel tubes // 326.5 x 2.11.5 x 100 cm // Private collection // 2003

COMPARING 'WALHALLA & 'DWELLING'



Together the pieces both articulate metaphorical portrayals of abandonment through different events that struck the community that evidently left behind a derelict structure.

Both artists are trying to communicate issues that they feel very strongly about, incorporating materials from the immediate environment and which are easily available.

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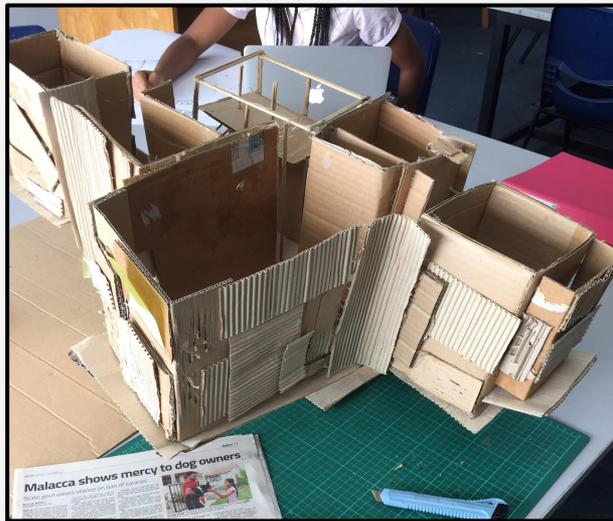


Anselm Kiefer's famous 'Walhalla' piece is a large scale multi-media painting comprised of oil, acrylics, emulsion, and found objects from the immediate environment, consisting of shellac and clay. It focuses on themes of destruction as a result of WWII, where his homeland was defeated. Kiefer alerts his audience about the instability of society using ancient Wagnerian styles employing violence, extreme nationalism and the aftermath regarding primary and secondary victims including physical environments.

MAKING CONNECTIONS AND COMPARISONS

	'DWELLING'	'GATE'	'WALHALLA'
FORMAL QUALITIES	Sculpture/installation, actual texture, 3 dimensional, has obvious depth		2 dimensional painting, only piece with artistic composition, includes brushwork and a major colour scheme, close complementary colours, comprises of shellac, clay, emulsion, and acrylic
	Circular shape, 2 main colours: brown & grey, implied tone, smallest in scale, comprises of cardboard only.	Monochromatic piece, comprises of silk & stainless steel tubes, only piece with light projection, only piece suspended from the ceiling.	
FUNCTION & PURPOSE	Cardboard signifies fragility of slum population, vulnerable material to harsh conditions, circular shape shows community, dull & ash colours communicate juxtaposing ideas.	Expressive qualities of artist's feelings toward theme of nostalgia & dislocation, emblem of feelings from busy lifestyle, explores lack of purpose of gate suspending from the ceiling, sheer fabric implies connection loss between artist and habitat.	Portrays rigid effect suggesting the artist's expression toward themes of shame through harsh brushwork and texture, implied texture further showing more destructive feelings.
	Fire is the element and symbol of destruction.		Fire is the element and symbol of destruction.
	Evoke meanings of distance from something important to both artists, provoking emblem of migration and personal space psychologically and physically, both artists have set up their pieces and chose to specifically position the pieces in a certain way to evoke emotion in viewers		
CULTURAL SIGNIFICANCE	Scrutinizes issues of separation, migration, and a feeling of loss and belonging, deals with the hardships of journey, displacement, absence and accumulating memory.		'Walhalla' is a visual representation of main theme aftermath of WW2, based off Kiefer's 'Seven Heavenly Palaces' depicting the completion of his entire career.
	Explores destruction projection from within, investigates meaning of 'home' and 'belonging' while travelling abroad, finding the notion of identity, shows the viewers the vulnerability of physical and psychological states and post destruction, marking the cruciality of slums as habitats.	Suh grew up in a traditional Korean household and moved to America, the culture was heavily contrasted, here he begins to explore disruption within his state of mind, sheds light on his personal sense of physical and cultural displacement, expresses the shift in cultural dynamics	

Investigating these contemporary artists have widened my artistic scope in ways of expressing my feelings and ideas in different forms, such as exploring uncommon themes or using a range of different mediums to portray a certain idea within my future works. As a result of witnessing Alberto & Isabel Aquiliza's work, I have been inspired to create my own take on how 'Slums' are a Global Issue through my knowledge of their abundance in growing urban cities.



And finally, Do Ho Suh with his moving personal struggle of his idealized home has shown me that it is absolutely acceptable to be a vulnerable artist and show emotion in your own artwork. I want to urge the audience to feel the emotion from my artwork which will successfully lay the message across of specific themes such as home, dislocation, and identity.

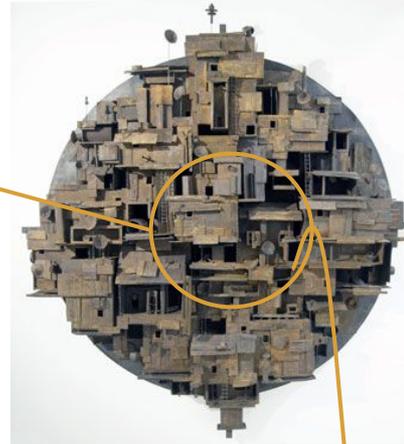
SUMMARY OF FINDINGS

Also, Anselm Kiefer has taught me the great impact materials can have on the message of the piece through his use of rough materials such as shellac, and clay taken from the immediate environment emphasizing his urge to show awareness to the turmoil of his treasured motherland post-world war. This has inspired me to experiment with as many mediums as I can to expand my scope of techniques.





I was inspired by Alberto and Isabel Aquilizan's use of material and their concept of migration, diaspora, identity, and in particular dislocation of a place. This drove me to explore cardboard as a medium and how I can use it to employ my ideas based off of the 'Global Issue' regarding the burning down of slums that took place in Manila.



I began to take Alberto and Isabel's pioneering idea into my own hands and assembled cardboard versions of materials used in slum construction such as corrugated tin and wooden slabs to create my own rendition of this worldwide issue.

Cardboard has lots of different textures which allowed me to create a more realistic look.

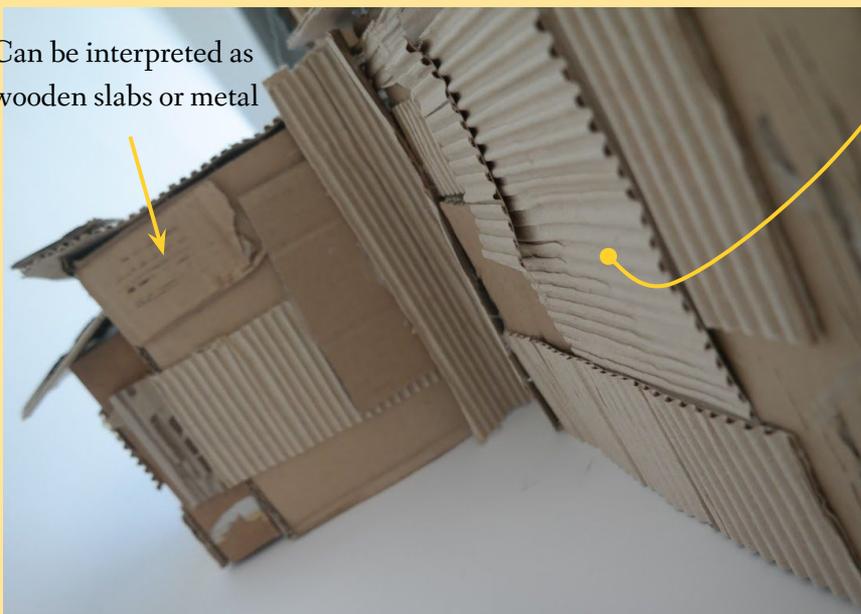
In addition to following the artist's scheme of work and using a monochromatic colour scheme to display disconnection. I desired a different approach and burned pieces of cardboard to stick on instead of using metallic tints for the grey shades evident on the original installation piece by Alberto and Isabel Aquilizan. I also the artists' technique of working small scale to create a cramped sense in my piece.

As I experimented with this new material, I was able to discover how I could utilize its malleability to create a slum installation piece to showcase the disruption and importance of a human habitat and the ghostly aftermath of a forcefully driven evacuation and perish of existence, which is established through the artist's work.

Connections to my own work ~

Both our pieces express a compact feel which is displayed to challenge the viewers, by making them feel large, powerful, and confused to emphasize the terrible aftermath of this issue of slums.

Can be interpreted as wooden slabs or metal





Nevertheless, my initial plan corresponded a simple composition of illustrating slums with ink on cardboard. I was even planning to involve different elements of living such as apartments complexes as they a tight in space as well. However, due to its stubborn and unyielding nature of 2D work, I switched to 3D hoping to be able to work with the cardboards' pliant 3D quality.

To make the most of cardboard as a medium, I ripped and scratched the surface to create more texture and set forth an idea of fragility in similarity to Alberto and Isabel Aquilizan's work showing vulnerability.



Initial ideas & link to artist

My first attempts with cardboard using ink on skewer + light wash



Can be interpreted as wooden slabs or corrugated tin



To overcome difficulties, I stuck another layer of parchment paper to help build up layers as shown in the artist's work, as well as to improve the visual layout. Similar to the artist's work, I used one medium on cardboard to show the monochromatic style used.

CONNECTIONS TO MY WORK



I created a large scale piece in motivation from Anselm Kiefer's large, rough, and vibrant painting. I was compelled to the artist's use of texture and contrasting colours to produce strong emotions of guilt and destruction. Therefore, I used some of his techniques in my own work following his use of vibrant colours and texture to utter destruction and dislocation due to the aftermath of the loss of lives and homes from slum fires in Manila.



I used rough brushstrokes using a cardboard wedge for a strong harsh texture. I also used paper pulp and sand to replicate Kiefer's use of coarse materials. I illustrated a red and fierce background to portray feelings of anger and rage from the loss of home and safety. Alike 'Walhalla', my piece additionally transmits the collapse of physical and mental states of individuals as well as their architectural landscapes they had worked so hard for. Kiefer only uses implied texture with materials from the immediate whereas my piece uses both implied texture with strokes and actual texture with materials to depict a slum in the center.

The weight of destruction exude out of both of the pieces shown here. It is as if the poison of fury and ruin have blasted through the top of the pieces. The focal point of both pieces emphasises the detriment of the damaging outcome.

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