

At a Red Traffic Light, Nothing Stops but the Hope of a Man with 20 Cents

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Today, we can miss the small details in life; walking past and not engaging with what and who we see. By walking around the city I observed that so many people are too busy to interact with the environment and others. I took this idea of expressing the hidden for my inspiration for my final. "At a Red Traffic Light, Nothing Stops but the Hope of a Man with 20 Cents" creates a juxtaposition through subject and display, finding the unseen detail that people constantly walk past. I stumbled across a homeless man who was silent and static like a statue. I wanted to capture this human being and express his personality and elevate him to be seen.

With exploration of different mediums in my folio I knew that I wanted to have a sculptural aspect in my final. I was inspired by the Versus Rodin Exhibition at the Art Gallery of SA 2017. The works of Rodin really influenced me through his exaggerated movement emphasising different aspects of the human anatomy. Rodin's stylistic texture is something I portrayed in my final through additive sculpting practice with clay. I found Rodin's proportions expressed the story which was enhanced through a dramatic monochromatic scheme. A feature of Rodin's work is the mythological narrative, such as the Monument of Balzac where the placement of the sculpture forces the audience to stretch to view it. This influenced my final to allow the audience to see the detailed, robust form of somebody they didn't know. In my folio I experimented with a similar technique that Rodin used – casting. Rodin used sand to mould and bronze to cast, I used Alginate and Plaster to understand the fundamentals of casting. As this is an expensive process I decided not to use this in my final as the scale of my heads would also effect the cost.

In that same exhibition there was a room full of juxtaposed statuary busts, with the overall theme of mental illness. I found three artists that I felt a Personal connection to their theme- Timothy Silver, Mark Manders and Guy Maestri. I investigated all three and researched how mental illness affects art. This impact of theme on the art inspired my final - raising awareness. Guy Maestri in particular really captivated me with his emotional fractured series of Xerox heads. The manipulative layers created a story which felt comfortable to me but simultaneously had my thoughts conflicted with the arrangement on the room

Between Rodin and Maestri, both artists exaggerate characteristics of the subject of their sculpting's. Rodin showed characterisation to the outward appearance, successfully executed with billowing forms of the human anatomy. Maestri showed this appeal with the inner struggles of the subject with different thoughts and the messy life expressed through colour hooking the viewer in to understand more. Both these ways of expressing characteristics

persuaded me to create my artwork of the inner voices of a person. I thought to do so with my subjects by displaying a photograph composed with only the subjects.

I had to achieve a full understanding of how to accomplish a heavily emotional and loud photograph. The photographer Irving Penn. Penn Shot in low key black white film to create dramatic film noir like images. As a result of these restrictions the focus on the portraits facial expression brought about an intense composition. I found that the quirks that draws the viewer to be imaginative, this relays an unobvious story. Penn's photograph of Picasso was my main inspiration. The composition of the Picasso picture depicts that Picasso had an eye for detail, clearly demonstrated with Penn's use of lighting and framing of Picasso. To create my story with *"At a Red Traffic Light, Nothing Stops but the Hope of a Man with 20 Cents"* I would create large monochromatic images behind the subject I sculpted.

Another photographer I looked at was Trent Parke. Again the monochromatic values in the photos created strong emotions, provoking meaning and depth to the photos. Unlike Penn, Parke uses long exposure, this creating movement and a grainy texture to the image is revealed ghost like presence, confirming time passing by. I hinted at this in the photographs of the suite, creating the image of my subject with small blur movement to demonstrate the history in my subjects. Parke also used everyday people on the streets going by their everyday purpose to create art and highlight life in its truest form. With Parke's attributes to subject matter it inspired me to capture the people struggling on the streets as my final.

For my final I created a suite of work. 4 subjects of those who are struggling on the street. A sculpture of the head stylistically inspired by Rodin will be displayed in front of a large photo, monochromatic and grainy captured like Parke and Penn. The head will be mounted on a plinth and multiplied with different subjects with different backstories like Maestri, as a museum piece. I also added a light box with the negatives to make the viewer step into the piece to look at the subjects captured. These four have influenced and inspired me to achieve my final and to expose these unheard souls of the pavement that people just walk by.