Through examining these three artworks of a range of media, from different cultures and time periods, the theme of ‘broken’ will be explored. This refers to both physical and psychological fragmentation.
Seaton Delaval, The Central Block is a 62 x 51cm oil painting. Oil, along with watercolour, gouache and ink, were media that Piper often used when recording architecture due to their versatility. Though not large, this painting captures the desolation of the once-splendid building that Piper experienced, especially through the use of colour and texture.

Piper's use of dark edges is a motif in his architectural paintings and this ominous feature adds to the theme of destruction. Here, it almost looks like leaves that frame the work.

On the whole, the use of colour is quite soft and dull, and this dark tone evokes a sense of melancholy.

The warm coloured structure is juxtaposed by the blue and greyish background. This again highlights the dismal mood of the painting, while putting the audience's focus on the main building itself.

There is a big contrast between the light and shadowed parts of the building, which makes the lighting seem artificial but makes the building stand out.

The warm coloured structure is juxtaposed by the blue and greyish background. This again highlights the dismal mood of the painting, while putting the audience's focus on the main building itself.

The painting is composed of the main subject building in the centre with a cold background. This is to suggest the grandeur of Seaton Delaval, a building that was designed to praise Admiral George Delaval and to echo the profligacy of their family. An angled view of the building allows the audience to gain a better idea of its size and shape, and accentuates the flight of stairs which shows that the building is elevated.

However, quite a lot of space is used for the background. The painting also depicts the structures at the back, which serves to emphasise the Central Block's size but also draws our attention away from it. This contrast perhaps conveys the diminishing liveliness of the structure.

In this corner Piper uses very solid and dark colours to establish the foreground. This contrasts with the front façade of the building, and also makes the place seem unpleasant.
Applying McFee King’s Conceptual Framework to John Piper

**Artist**
- Born in 1903 in Epsom, Surrey, UK, John Piper spent his childhood biking around the rural neighbourhood and sketching his observations. This shaped his interest and practice in recording his surroundings.
- In 1934, John Piper joined the Seven and Five Art Society. The society originally aimed to conserve more traditional artistic styles but later evolved into a more modernistic one as more abstract artists joined. This influenced Piper’s style as he combines naturalistic and abstract elements into his own unique style of art.
- Piper’s life as an artist was greatly impacted by the two World Wars. Although he was too young to participate in WWI, he lost his eldest brother in the war, which established his emotional connection with the war buildings that he painted.
- During WWII from 1940-1944, when he was an official war artist for the War Artist’s Advisory Committee. His Christian faith also had an impact on the subjects of his works. Piper concentrated on damaged churches and cathedrals.
- During mid 1930s, Piper was one of Britain’s leading abstract artist but he later reverted back to naturalism. His eclectic style is evident in his use of bold colour and experimental texture in some of his paintings.
- Piper was also known for his versatility in media. He worked with oil, watercolour, gouache, ink, and was also a printmaker. This allowed him to express his emotion freely.

**Audience**
- Apart from officials, Piper’s audience was also people who wanted to experience the nostalgia and sense of lost that war has brought about.
- Piper's intention was not to produce accurate recordings of structures, but to communicate his emotional response when faced with demolition.
- The audience would not notice that Seaton Delaval was destroyed by neglect instead of war unless they investigate into the painting. Once they do they will realise how human abandonment can lead to the same consequences as war and can be as powerful.
- The audience experiences this sense of lost through the use of sgraffito as well as the murky colours of the painting.

**Audience’s World**
- During the time of World War II, strategic bombing was often used. It was believed that attacking infrastructure instead of military targets would lead to victory, as they terrorised citizens. During the Blitz, a lot of British buildings were ruined by German air raids. The destruction of buildings made people realise the need of visually recording notable structures, which gave rise to war artists.
- Audience from today would regard Piper’s artwork as a documentation of structures that have been destroyed by the war, as a source of historical knowledge.

**Artist’s World**
- As a member of the WAAC, Piper’s job was to create visual record of the war. He claimed, “the record made at once from experience and in the heat of the moment - is the only one that counts”, emphasising the importance of conveying the emotion that his subjects evoke through art. Seaton Delaval was not created as a commission, but Piper found inspiration within the sense of nostalgia and loss that the building conveyed. This painting is said to have “combined his experience of wartime devastation with his search for picturesque ruin”.
- During mid 1930s, Piper was one of Britain’s leading abstract artist but he later reverted back to naturalism. His eclectic style is evident in his use of bold colour and experimental texture in some of his paintings.
- Piper was also known for his versatility in media. He worked with oil, watercolour, gouache, ink, and was also a printmaker. This allowed him to express his emotion freely.
• Though Seaton Delaval was not bombed, the artist’s theme of damage is reflected in the painting. This mansion was in its ruinous state due to neglect, a careless form of destruction. The fact that Piper used the same techniques to paint Seaton Delaval as his war building paintings suggests how abandonment is just as powerful. The painting also expresses how humans destroy our own creation.

• John Piper’s job as a war artist was to record human’s deliberate damages on infrastructure. The artist’s intention was to convey emotion rather than recording the exact appearance of the building. His expressive style was often demonstrated through the use of calligraphic lines and abstract shapes, though these are not shown in *Seaton Delaval, the Central Block*. As Piper developed as an artist through both naturalism and abstraction, he was very flexible in style and this painting tended towards a neo-romantic approach. One of the reasons for this was to echo the majestic architecture of Seaton Delaval and its dramatic history.

• Piper’s experimental approach in texture is evident in this painting. In his other works, Piper often used mixed media. Here, the use of sgraffito shown in the figures above convey how damaged Seaton Delaval was and almost simulates the texture of the building itself.

• Seaton Delaval was built by architect Sir John Vanbrugh for Admiral George Delaval in 1718. This great mansion showcased the wealth of the Delaval family, and housed all kinds of entertainment from bull-baiting to pantomimes. Piper employed contrast in colour and tone to depict the grandeur of this palatial structure. The background was created with cold colours while the building itself has a brown hue.

• The warm tone of the building also conveys the decrepit state of the structure, as Seaton Delaval itself was reddish in colour. This was due to two major house fires in 1752 and 1822, which not only reddened the bricks but also led to its abandonment.

• The house remained empty and was left in a state of disrepair till the 1960s. For audiences today, the painting shows what the building looked like before restoration.
From large oil paintings to massive bronze sculptures, Smit likes to work with a range of media. Accumulation #1 is a bronze sculptural relief consisting of 35 fragmented faces attached to a wooden circular base. It has a large scale of 185 x 185 x 18cm and is displayed vertically on the wall of the exhibition, Accumulation. The artist communicates how our identity is accumulated from bits and pieces of experiences, whether positive or negative.

The wrought bronzes give a rough texture to these faces. Instead of smoothing the surfaces, Smit makes the faces look unpolished to suggest the imperfection of men. These scar-like marks make the character's look fragile. Yet, the textured surface also serves to hide flaws, as the audience are unable to tell whether such disfigurements are part of the character or part of the artist's expression.

The faces are expressionless. This has a contrasting effect on the audience, as they evoke an emotive response. The neutrality of these countenances makes the characters seem as if they are thinking, which makes the audience wonder about the thoughts and stories that lie beneath these faces.

The 35 fragments are pinned on white background. This contrasts with the blue faces which not only allows them to stand out but also indicates purity. The circular base may also convey how no matter what difficulties we encounter in life that may scar us, it is a cyclical process.

The fragments of faces illustrate how things that form our identity are made up of lots of little experiences that are incomplete by themselves.

The wrought bronzes give a rough texture to these faces. Instead of smoothing the surfaces, Smit makes the faces look unpolished to suggest the imperfection of men. These scar-like marks make the character's look fragile. Yet, the textured surface also serves to hide flaws, as the audience are unable to tell whether such disfigurements are part of the character or part of the artist's expression.

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The use of bronze allows Smit to create this rough texture on the surface. The metal is also heavy, hard and cold which adds to the blankness of the faces.
Applying McFee King’s Conceptual Framework to Lionel Smit

**Artist’s World**
- As a contemporary artist and sculptor born and raised in South Africa, Smit has witnessed great political change in the country.
- In the past few decades, South Africa has undergone economical development due to globalisation. Such dramatic changes in the environment which Smit grew up in inspired him to explore the theme of identity.
- The country’s mountainous landscape also played a role in the composition of texture in Smit’s work.
- South Africa has a diverse body of ethnic groups, including Black, White, Malay, Chinese, Khoi, San, and other indigenous people.
- Smit’s father is a renowned sculptor, and he was exposed to the world of art since a young age.

**Audience’s World**
- After South Africa’s western colonisation and its transition to democracy, audiences are greatly impacted by the nation’s political and social development. Equality is a hugely valued subject.
- Smit is one of the most well-known artists in South Africa, and his white race may raise controversy if the audience interprets his work as a commentary on diversity.

**Audience**
- In a post-Mandela world, audiences might take into account South African history into context. Though this is not Smit’s intention, the audience may view his work as an expression for equality, tolerance or diversity within community, interpreted from the numerous faces of varying colours.
- Fragmentation, in this sense, might represent political difficulties that the nation has been through.
- The viewer would find looking into the eyes of these faces the most engaging, as the eyes provide insight to the characters. The scale and proportion of Smit’s faces are also quite realistic, which the audience might find relatable or even disturbing.

**Artist**
- Inspired by South African art, Smit likes to work with vibrant colours. This is demonstrated mostly through his oil paintings, though not apparent in Accumulation #1.
- Smit is also inspired by 20th Century artists such as Matisse, Degas and Boccioni, who produced works that conversed between their paintings and sculptures. They experimented with translating texture from two-dimensional strokes to tactile three-dimensional forms.
- Smit’s oil paintings usually feature Cape Malay women. This reflects how South Africa is comprised of people of various ethnicities. It also conveys the lost of identity of those women as they are forced to adapt to the globalising society, leaving their original cultures behind.
- The rough texture of Smit’s sculptures is inspired by the natural environment of South Africa, energetic and unpredictable. He wants his work to be physically engaging and emotive.
Significance of “Accumulation #1” by Lionel Smit

• Lionel Smit combines abstraction with naturalism and creates paintings and sculptures that depict the human portrait while experimenting with expressive textures and rough surfaces.
• Accumulation #1 is the first piece of work the viewer sees when he or she steps into the exhibition. This serves as an introduction to Smit’s message of how we are an amalgamation of everything that we have encountered. It is almost like Smit is deconstructing the complex identity of humans by breaking them down into pieces.

• For Lionel Smit, the human face is the most effective communicator. He is inspired by artists like Francis Bacon and Andy Warhol “for their use of the human portrait to create something extraordinary”. His paintings and sculptures all feature the human countenance as the main subject.

• Smit also plays with contrast. His works are real yet abstract, exposing yet hiding flaws, expressionless yet energetic and identical yet unique. In his paintings, the innocence that the Cape Malay women evoke are contrasted by vivid strokes of bold colours on top. The marks on the faces of Accumulation #1 represents imperfections, but is also concealing them to an extent as viewers cannot distinguish the flaws of the characters from the artist’s strokes. The faces are expressionless, but their texture depicts motion. The same face is used for all 35 fragments, yet they are all different in shape and shade.

• Through these juxtapositions, the artist portrays our identity and the fact that we are full of contrasts. His work conveys the variety and richness in character, and how identity is formed by all kinds of accumulated experiences. Especially in a world of development and globalisation, men are very versatile and we continuously adapt to our society and our surroundings. This is a gradual process, which is demonstrated by Smit through the use of a blue gradient in Accumulation #1 to evoke a sense of change.

• The fragmentation of these faces evoke an emotive response in the viewer, as reminds us of how fragile we are and how we may feel incomplete, despite our complexity. This is a motif portrayed in most collections of Smit’s work.
**ANALYSIS OF “LOST TIME IS NEVER FOUND AGAIN” BY BRANDON KIDWELL**

Lost Time is Never Found Again is one of Brandon Kidwell’s digital photography work, under the collection “Wisdom for my Children” in which contains a series of philosophical advices for his three children. Kidwell uses his iPhone to take photographs, and digitally manipulates them using editing softwares such as Filterstorm, Lightroom, Union and PS Touch.

Kidwell has chosen to use a monochromic approach to Lost Time is Never Found Again as it evokes a sense of solemnity. The black and white also indicates past time and in hid piece of work it conveys the theme of memory.

The front image is a sideview portrait of the artist himself. How the other image seems to be inside his silhouette seems to portray what was in his mind. It is almost as though the other layer is a piece of memory.

The image inside the man’s silhouette consists of a man standing far away, between a pair of train rails. The identity of the figure is unknown as he is small and is facing the other way.

The train tracks are straight and offer a wider shot of the depicted scene. This is contrasted by the more organic silhouette of the man’s face which was taken with a close shot.

The top of the subject’s head is shaped according to the trees in the other layer, which makes his portrait incomplete. This suggests damage, and Kidwell conveys how as time passes we lose pieces of memory that perhaps used to form part of us. This theme of loss also demonstrates the lost of time, and the artist tells the view that we cannot get time back nor relive moments.

There is a fair amount of space that is left white in this image. This is part of the high exposure sky in the background and provides a large contrast to the portrait, which brings it forward.

The background image is a simple and sky-like, which has a calming effect.

The perspective that the rails are portrayed in makes the viewer seem very distant to the figure. This suggests the passing of time, and how time is like a train that leaves and does not know when or where it is going to stop.

The light here behind the subject’s head almost makes him seem god-like. As Kidwell’s work aims to give advice to his children, the light suggests authority.

Kidwell used double exposure in his work to tell two interlinked stories. Here there is a region of faded greys which blends the two images together.

The composition of this piece of work is simple. The subject is in the centre and fills the space, which enables Kidwell to clearly depict the scene inside and makes it striking.
### Applying McFee King’s Conceptual Framework to Brandon Kidwell

#### Audience’s World
- Us as audience would come across Kidwell’s work through the internet, most likely through social media.
- Although aimed for his children, Kidwell shares his work with the mass audience. Especially in the age of development, in times where they are in need of encouragement these advice can be inspiring and thought-provoking.
- When facing hardship, which is inevitable in life, Kidwell’s children would think about these pieces of wisdom from their father.

#### Artist’s World
- In this thriving period of technological advancements, Kidwell is able his iPhone to take photographs. He also uses various applications and softwares to edit his images.
- Instead of traditional photography, Kidwell produces his works with a phone camera, and is an advocate for the Mobile Photography movement. Though this is a growing trend, his method raises controversy in the photography community.
- The internet has a huge impact on Kidwell’s artistic engagement with society. Social media acts as a platform for inspiration as well as for sharing his works. He admires photographers such as Philip Parsons, Ade Santora and Erin McGean for their patience, skill and imagination.
- Living in Jacksonville, Florida, United States, Kidwell experiences both urban and country lifestyles, which is reflected in the subject of his work.

#### Audience
- As the viewer look at Kidwell’s digital work, we almost see a story behind each photograph. The soft dark tones evoke memory and nostalgia. Upon detailed observation, we discover details that add to the story. The depiction of nature is also quite calming.
- For Kidwell’s children, Lost Time is Never Found Again along with other works in the collection are advice that their father has offered them, coming from his personal experiences. Not only do they spark curiosity about Kidwell’s experiences; they also act philosophical guides to help them in life.

#### Artist
- Kidwell values the symbolism behind his work. Compared to traditional cameras, the iPhone allows him to focus on capturing the moment.
- The artist’s childhood was unstable due to frequent relocation. It was a challenge for him to overcome the isolation from his surroundings, and because of this he has developed an observational, self-aware and philosophical personality.
- Family is a big part of Brandon Kidwell and his artwork. For him, “Raising children is the most important thing [he’ll] ever do with [his] life.” The goal of Wisdom for My Children is to advice his three children in life decisions.
- Kidwell’s subjects are usually portrait layered by nature. Living in a miniature farm, he is inspired by the dreamy mood that the environment can evoke.

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*Image from: Brandon Kidwell*
Significance of “Lost Time is Never Found Again” by Brandon Kidwell

- The artist’s inspiration comes from everyday experiences, from things that he encountered himself or mistakes that he noticed his children had made. Brandon Kidwell is a very family-oriented man. *Lost Time is Never Found Again* is one of the photographs in Kidwell’s “Wisdom for My Children” project. This series is a lifelong collection of little pieces of advice that the artist wants to share with his children. He believes that these messages can be more effectively conveyed through visuals. Each of the digital work contain a little message, and this particular one tells them to cherish time. The sombre tone evokes nostalgia and memory, which indicates the passing of time, while the small figure at the back of the train trails suggests distance. How it is facing backwards also imply that there is no turning back. The artists wants the audience to see scenes that they have never experienced but somehow seem like memories.
- His photographs often feature the human portrait as their main subjects. How another image is layered inside suggests that they are messages from inside Kidwell’s head, and that they come from his personal experiences. This almost gives the viewer insight into what the subject is thinking, or even his or her identity.

As a professional photographer, Kidwell receives criticism for using an iPhone as his instrument. As phone cameras develop, more an more people opt for built-in cameras instead. The artist prefers using the iPhone as he doesn’t need to worry about technical elements of the camera, and can instead focus on recording specific moments in time, including the subject and his feelings. He says, “Using an iPhone as a tool first allowed me to focus on the most important ingredients of photography – the story, the subject and composition”. Kidwell wants to share his philosophical thoughts and advices effectively through evoking an emotional response in the audience, making them more memorable.

- Though untraditional, Kidwell supports the Mobile Photography movement and is not afraid to share his techniques.
  - To create his double exposures, he firsts captures the silhouette of the subject’s portrait with lighting on facial features. He makes sure that the background is white with no distractions.
  - With the help of various photo blending softwares, he layers and combines these images. Nonetheless, Kidwell tries to minimise the amount of processing, in order to make sure that presents the raw, original stories behind his photographs.
COMPARISON OF “SEATON DELAVAL, THE CENTRAL BLOCK”, “ACCUMULATION #1” AND “LOST TIME IS NEVER FOUND AGAIN”

“Lost Time is Never Found Again” by Brandon Kidwell

- Use of side portrait
- Use of softwares such as PS Touch to edit photos
- Monochromic
- Photos taken with iPhone
- Double exposure digital photography
- Features nature
- Use of sombre colours
- Use of straight lines
- High contrast in light and shadow
- Gradation of one colour
- Subject: human portrait
- Theme: identity
- Varying colour tones
- Theme: the passing of time
- Juxtaposing warm and cold colours
- Subject: building
- Oil painting
- Purpose: to convey the power of neglect

“Accumulation #1” by Lionel Smit

- Bronze sculptural relief
- Made of 35 individual faces
- The faces are physically fragmented
- Uses the same expressionless face
- Pinned on a white circular background
- Uses the same expressionless face
- Juxtaposing warm and cold colours
- Subject: building
- Made of 35 individual faces
- Purpose: to convey the power of neglect

“Seaton Deleval, the Central Block” by John Piper

- Use of sgraffito
- Use of straight lines
- Use of softwares such as PS Touch to edit photos
- Photos taken with iPhone
- Features nature
- Angled view of subject
- Dark edges
- Influenced by obstruction and realism
- Rough, textured surface
- Subject: building
- Purpose: to convey the power of neglect

Image from: Leicester Galleries
SIMILARITIES BETWEEN “SEATON DELAVAL, THE CENTRAL BLOCK”, “ACCUMULATION #1” AND “LOST TIME IS NEVER FOUND AGAIN”

Use of the Human Portrait
In Accumulation #1 and Lost Time is Never Found Again, the human portrait is featured as the main subject. The artists use this to evoke emotional responses by making the viewer feel relatable. The expressionless faces makes us curious about the things are are going on in the subjects’ minds. They also convey the construction of identity. In Smit’s sculptural work, he suggests how we are made up of accumulated experiences. In Kidwell's photography work, he reminds the viewer of how time sculpts who we are, and that we cannot relive moments.

Abstraction and Realism
John Piper and Lionel Smit were both influenced by abstraction and realism. The Seven and Five Art Society which Piper joined in 1934 allowed him to explore modernistic artistic movements, while Smit was inspired by the expressive quality of abstraction. The artists combined this with naturalism to ensure that they clearly convey what they are trying to depict to the viewer. Piper painted an edifice that unambiguously portrays Seaton Delaval, while Smit sculpted human faces. The surfaces of these two pieces are both textured. Piper uses sgraffito and emotive brushstrokes which convey damage, while Smit's roughly wrought bronzes suggest imperfection.

Contrast in Tone and Colour
In Lost Time is Never Found Again, there is a high contrast in black and white to convey intensity and also to distinguish between the two layers of photographs. In Seaton Delaval, not only are the shadowed and highlighted areas very distinct; Piper juxtaposes the warm tones of the building with a cold blue background. This emphasises the burnt red of the building brings the subject forward.
**Differences between “Seaton Delaval, The Central Block”, “Accumulation #1” and “Lost Time is Never Found Again”**

**Edges**
In Accumulation #1, the fragmented pieces are pinned onto a circular, white background. Whereas in Seaton Delaval, the Central Block and Lost Time is Never Found Again, the edges are darkened. This was to create a frame around the main subject in the centre. In Piper’s painting, the dullness conveys the dilapidation of the abandoned buildings.

**Subject**
While Kidwell’s photography work and Smit’s sculpted bronzes feature the human portrait, John Piper’s work depicts a grand architectural piece. Buildings are a motif in Piper’s painting as he was an official British war artist, whose job was mainly to record damaged buildings.

**Nature**
Kidwell’s digital photograph is the only one featuring nature, which can be quite soothing for the viewer. The fact that the subject’s head is shaped according to the trees reflects how nature plays a part in Kidwell’s life. He lives in a small farm, and encourages his children to engage with the environment.

**Audience**
The works of Smit and Kidwell were for intended for the mass audience. Smit employs a 3-dimensional medium and allows the eyes of the faces to stare straight at the viewer to engage them. Kidwell shares his work through the internet. On the other hand, Piper’s work was intended for official record keeping.
Both John Piper’s and my work explore the theme of damage through depicting ruined buildings. As a war artist, Piper’s aim was to record buildings that have been destroyed or are in danger of destruction due to conflict and related human activities. Seaton Delaval, The Central Block is unique as the structure was damaged by neglect.

In my work, I have chosen to use buildings that have been ruined by nature instead of man. The structures that I have selected to include in my collage of monoprints were all destroyed by earthquakes, such as the Christchurch Cathedral in New Zealand and the Dharahara Tower in Kathmandu, Nepal. Ultimately, buildings are temporary, as manmade things are fragile and cannot outlast nature.

The overall colour tone of Piper’s work is darker. He used oil paint which was more opaque than the watercolour that I used on white paper. Seaton Delaval, The Central Block is full of contrasts, especially in Piper’s juxtaposition of warm and cold colours and light and dark areas. I created contrast in tone by applying black and dark blue on certain areas, which also made the adjacent details stand out.

By using a fairly dull colour palette like Piper’s, Ruins creates gloominess. The choice of the browns and blues also made them look quite raw. While Piper’s work has created a textured surface through sgraffito, the texture of my piece comes from the monoprinting method in which some of the surrounding black ink has been untidily transferred onto the paper.

Inspired by Piper’s recordings of war-damaged buildings, I have created Ruins - a 72x40cm mixed media piece featuring a collage of structures. This was monoprinted and worked into with watercolour.
Inspired by Smit’s work, Metamorphosis is a series of 12 ceramic faces that aim to convey how our identities are constantly changing as we learn and encounter new things everyday.

Both Lionel Smit’s and my work feature fragmented faces. Faces represent our identity, which is made out of pieces of experiences. They are also very effective in conveying emotions. The fact that they are expressionless conveys the fact that we all experience this change.

The thematic significance of Smit’s work is evident in the focus on identity. The artist conveys how we are composed of all the things that we have encountered, while I want to show how experiences can change us.

The use of fragmentation of the faces evokes a sense of damage. Smit’s work deconstructs the human identity, while I aim to show the gradual process of change. I also aim to show this through the use of colour. Smit has arranged his faces with a blue gradient on a circular board. I have chosen to align my series of faces from dark brown to light brown to suggest evolution. This natural colour scheme also reminds the viewer of nature. Furthermore, just as the artist has done, I will pin Metamorphosis up on a plain white background to make sure that the faces stand out.

Like Smit, I have chosen to use identical blank faces. This is to imply that when reduced to the most basic features, all of us are in fact indistinguishable. It also adds a sense of emptiness to the faces, which raises curiosity in the viewer. The eyes of my series of faces are closed to make them seem like they are thinking, whereas the eyes of Smit’s faces stare straight at the viewer.

Lionel Smit’s Accumulation #1 is made of 35 painted bronze faces, while Metamorphosis is a series of 12 ceramic faces.

Lionel Smit’s faces are wrought to create a rough texture. I have glazed my ceramic faces so that they have a smooth and shiny texture, as change can sometimes be refreshing.
I have chosen to use the same technique as Kidwell to create my work. Through double exposure, I wanted to contrast what the children are supposed to be doing instead of being forced to kill. In my work I juxtaposed a photograph of a child soldier aiming a gun and a playground. In the artist’s work, he layered a portrait of himself with a photo of a figure, train rails and trees.

Using the photographer Zouzou’s work as the base of my edit, this digitally manipulated piece comes under the title: ‘Conflict’. I wanted to portray how child soldiers are forced to go to war and how their childhood is damaged. In certain areas of the world, children younger than me are abused and brainwashed. Their basic access to fun and education are taken away from them.

Similar to Kidwell's work, I want the viewer to look into the subject's head and be able to see what they are thinking, or what their identity is made up of. At first glance, the viewer would only see the child. It is only when they look in detail that they would notice the background layer of the swings. I chose to depict a playground to suggest that instead of shooting guns, children are supposed to be having fun and playing. It also alludes to the naivety and innocence that children are meant to have.

Both Kidwell’s and my work also evoke the sense of time - while the artist advises the viewer to cherish time, my work shows how a part of the children’s lives are unwillingly taken away from them. While the head of the man in Kidwell’s work is physically broken, I want to convey how child soldiers are psychologically broken.

Like Kidwell, I have chosen to do my photographs in greyscale as conflict is a serious topic and so that the background layer does not distract the viewer. I used the human portrait as the main subject as it provides a look into the person’s identity. I also altered the opacity of the layers like the artist to emphasise the eyes of the child to show how determined she seems to be.