ART COMPARATIVE STUDY

This comparative study examines links between three artworks from three cultural backgrounds and time periods: Naum Gabo’s “Head No.2”, MinJae Lee’s colour pencil drawing, and Christian Edler’s “What’s the use?”. The main theme explored is the idea of layers and how they are covered and exposed.

**Naum Gabo**

- **Artist:** Naum Gabo 1890–1977
- **Title:** Head No. 2
- **Date:** 1916, enlarged version 1964
- **Medium:** Steel

**MinJae Lee**

- **Artist:** MinJae Lee
- **Title:** Untitled
- **Date:** Unknown
- **Medium:** Colour pencils, watercolour, marker.

**Christian Edler**

- **Artist:** Christian Edler
- **Title:** What’s the use?
- **Date:** Nov 14 2015
- **Medium:** Colour pencils, ballpoint pen, ink on paper.

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Applying McFee King’s Conceptual Framework to Christian Edler

**Artist**

"What’s The Use?" from the collection "Reality must die" was completed in 2014. It is the artist’s most recent piece of artwork. The artist paints in Magical Realism. Instead of faithfully portraying the exterior of an object, he expresses the spirit, or magic, of the object. He highlights the complexity of a natural landscape by creating illusions of continuous and unseen areas that recede into the background, leaving it to the viewer's imagination to fill in those gaps. Those mysterious unseens or hidden parts of the image illustrate the importance of magical realism: the object always return to ordinary subjects and there is a use of miniature details even in expansive paintings.

**Artist’s World**

Christian Edler is born and raised in Germany. He creates his own dream-like visions of reality by choosing unusual points of view. He presents common objects in uncanny ways. Historical reality in Germany intruded into everyday life with an uncompromising brutality. The painter grew up in an era of death and destruction, haunted by the horror of World War II. Germany was in depression in 1950s, which results in the dark tone of the painting. The residents of Germany were unhappy about Germany’s economy and the powerless government. The artist might be frightened by the political inaction of the government. Therefore the first thing that comes to his mind might be horror and dread towards seeing irresponsible government. Under the situation that Germany was suffering from political and economical crisis, this piece of artwork truly reflect people’s state of mind during that time. Moreover, the symbolism of the work is often complex. While the fantastic elements of this work are accentuated sinister of political corruption.

**Audience**

Since German are entangled with the government, they start struggling about what to do and how to make the country better. Therefore, Christian Edler’s works reflect how the audience feels during that time period. German will have strong emotion, which are mostly frightened, horror or scare. Therefore the figure is accompanied with aggressive facial expressions. The audience can feel the sense of horror and terror from viewing his paintings. As the artist and the audience have the similar feeling towards the German government, the audience of the artwork might be empathetic.

**Audience’s World**

In 2010, the Germany’s parliament votes to approve a 22.4 billion euro German contribution to bail out debt-ridden Greece, prompting widespread public anger. Since then German residents’ view on the country’s economy became diverse. The government’s decision raised uproar in society and became controversial. There are also a lot of political unrests in Germany during the time. The audiences, which are mainly German, are shocked and terrified.

**Artwork**

Artwork Name: What’s the Use?
Completion Date: 2014
Style: Magic Realism
Material: Colour pencils, ball pen, ink on paper.

**Analysis of “What’s the Use?” by Christian Edler**

Material Used: This artwork is a mixed media piece. It was created with colour pencils, ballpoint pen, and ink on paper. Ballpoint pen is used to draw the outline for the figure and mark the edge; colour pencils are used to fill the colour and show the shadows. Christian Edler preferred to use colour pencils because it is easy to control and can perform the fine and smooth texture of the artwork. The artist likes to paint in surrealism and things to do with natural and science. This piece of painting is from the collection ‘reality must die’.

The white cracks on the upper and lower eyelids are painted with exquisite brushstrokes and providential shadows. The popping out blood vessels can be referred to sense of scare and horror. The eyeball locates at the lower part of the eye indicating the sight of the man is going downwards. The details within the pupil show the intimacy of the eye in real life and the realistic feeling that artist wants to present. The eye is enlarged to an disproportional size to show the frightened facial expression and his internal conflict. The highlight in the eye breaks the dark, dull eye and pushed the drawing even more to a realistic piece. The line used here is delicate but also bolded to emphasise the dent between eyelids, to create a three dimensional drawing. There is only one eye on the fabric. The artist leaves space for the viewer to imagine the missing eye.

The tone of this painting is subtle but dramatic as well. It has a frightening mood. The contrast between the man, his facial features and the background is intense. The organs are painted on a piece of white fabric that stands in front of the plain and blue sky. It is placed at the centre of the artwork to grab the viewer’s attention.

The drapes at the neck of the fabric are drawn with details. Though the fabric is white, the shadows of the puckering are drawn with blue colour. It roughly shows the shape of a human head.

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The mouth is teared to show the ferocious side of the man. Similar to the eye, the mouth is enlarged as well, but in a less proportional ratio. The colour of the mouth completely imitate a real mouth. The teeth aren’t snowy white, which again, shows the realistic features of teeth. They are all painted with highlights and shadows, to show the three dimensional property of these objects.

The line is flowing. There is no particular angles that poke out the way. As the flowing lines are carried out through the artwork, uniformity is shown. The flowing lines also presents the spontaneous features of the nature, such as the deadwood and blue-layered cloudy sky in the background.

The texture of the painting is smooth. Most parts, which concentrate at the centre of the painting, are painted with soft edges. There is no sharp edges in the painting. Colour fades into the background.

The colours work well altogether even though they didn’t show large contrast within. The colour is naturalistic overall but some part of this painting is also bolder. The eyes are depicted with minute details. The painting doesn’t have a high saturation since it is closer to a realistic painting than a piece of abstract art with vibrant colours.

Artwork Name: What’s the Use?  
Completion Date: 2014  
Style: Magic Realism  
Material: Colour pencils, ball pen, ink on paper.

Significance of “What’s the Use?” by Christian Edler

Christian Edler is a German artist who likes to create surreal yet realistic drawings. His drawings focus on people, which are usually distorted and shown in an alternative way. The distortion that the artist has done, either to enlarge the facial features, or to deconstruct a part of the anatomy, represents the artist’s insight into the dark side of human nature and society.

Influence on the artist’s style

The artwork “What’s the Use” has driven the artist to become a painter in the genre of “Magical Realism”. He combines natural sciences, which includes natural phenomena that based on observational and empirical evidence, with human features. Facial features like eyes and mouth are enlarged or minimised to either attract the viewer’s attention or to distract viewer. Eyes are painted with details to reflect the style of realism. They are depicted beyond ordinary sketches. Horrification is portrayed through a detailed description of the blood streaks. He achieved a balance between the use of colour and the subject in the painting. The delicacy of the eyes, the mouth, the hands and the trees in the background show his skills, whereas the creative interpretation of facial features shows his creativity. He also achieved a balance by choosing a proper background for the subject.

Influence on society and the viewer

This piece of painting allows the audience to feel the internal stress and horror of the artist. It is especially emotional to German, who experience economic breakdown and corruptions. Furthermore, this piece of artwork marks the turning point of the artist’s style - which the artist starts focusing more on painting portraits and details of face. The tone becomes darker and dull for his later works, with a more sinister side of humanity.

Artwork Name: What’s the Use?
Completion Date: 2014
Style: Magic Realism
Material: Colour pencils, ball pen, ink on paper.

Naum Gabo often employs new materials and techniques that demonstrate how his spatial conception developed towards a sculptural expression of lightness, balance and equilibrium.

Gabo’s sculpture Constructed Head No. 2 is a prime example of the influence of both non-Euclidean geometry (Math StackExchange) and the fourth dimension. The sculpture is of a figure's upper torso and head with hands clasped before it. The figure appears to be slightly slouched and gazing downwards, almost in a prayer-like attitude.

Head No.2 is intended to represent a highly emotive and idealised woman. The allusion is clear that in the contemplative pose of the lowered head and joined hand, evoking a figure at prayer. The initial iron version of Head NO.2 was painted in yellow enamel, eliminating any residue of the process of construction as well as of the actual materials used.

Head No.2 was produced in various materials and sizes.

Descriptive details are reinterpreted geometrically and absorbed into a more complex and rhythmical articulation of the overall form. The nose can be reinterpreted as a negative volume, avoiding disruption to the continuous line of the head. In setting the verticals describing the nose into a network of curves, Gabo also established a compositional link with the planes below which correspond to a section through the neck. The curving plans intersect establishes the volume of the cranium in a more effective way than the radiating plans in Head No. 1. The form is constructed around a single vertical plane. The sculpture shows Gabo’s pursuit of the material reality of space and time.It is a curvilinear construction of interpreting human face.

Artwork Name: Head No.2
Completion Date: 1916
Style: Constructivism

Applying McFee King’s Conceptual Framework to Naum Gabo

Audience

The country's political and economic problems were greatly exacerbated by the war. Many factors—including the militarisation of industry and crises in food supply—threatened disaster on the home front. Despite successes in the Brusilov offensive, the Russian war effort is still characterised by shortages, poor command, death and desertion. Away from the front, the conflict causes starvation, inflation and a torrent of refugees. Both soldiers and civilians blame the incompetence of the Tsar and his government. The was large changes in art world and the idea of constructivism was innovative and newly introduced.

Audience’s World

It was during World War I when this piece of art work had been created. Russia had lost 1,600,000 soldiers by the end of October 1916. Soldiers went hungry, and lacked shoes, munitions, and even weapons. Rampant discontent lowered morale, which was further undermined by a series of military defeats. Constructivism grew in the aftermath of the Bolshevik Revolution in 1917 and thrived in Russia until Stalin took power in 1924. For Russia, the Bolshevik revolution was not only a chance that overturned Russia’s government, but also this was a time of great discovery and innovation. This spurred an efflorescence of culture in various literary and artistic movements. Artists wish to create a new tradition for the new Russia. Constructivism was one of the movements that grew out of this revolutionary atmosphere.

Artist

Gabo’s sculpture references non-Euclidean geometry in the very shape of the planes of iron which consist of elegant curves and rigid lines. Gabo could have easily bent and formed these shapes further in order to create a more lifelike bust of a woman. Instead, he chose to keep the integrity of the shapes so the bust appears more like a conglomeration of lines and shapes.

Naum Gabo was among a generation of artists at the beginning of the 20th century who responded to recent discoveries in science and new theories about reality. They create new visual forms and use materials to give expression to changes that have been transformed the modern world.

Naum Gabo was associated with the Constructivists, at the time of the Russian Revolution of 1917. They saw an artistic renewal as part of the revolution and embraced new scientific theories and industrial materials.

Artwork Name: Head.No.2
Completion Date: 1916
Style: Constructivism

It was during World War I when this piece of sculpture was made. Many new ideas have been introduced from outside Germany into the country. Then the cultural exchange reinforces the influence of World War.

Artists adopt elements of math and physics to revolutionise time and space in their designs. There were primary ways in which artist use them. First, they were powerful metaphors for the spirit of change and rebellion rampant in the country’s revolutionary atmosphere. Furthermore, they provided artists a new vocabulary of shapes, forms, and spaces which were imbued with that same spirit of revolution. Lastly, artists used these ideas to inform their own artistic theories and to create an art for the new Russian society and its people. The artist is influenced by the art historian Heinrich Wölfflin’s famous lectures, which merged art and science. It impacts the aesthetic that Naum Gabo began to develop in the 1910s and the Constructivism.

Significance of “Head No.2” by Naum Gabo

Born in Russia, Gabo was one of the leading proponents of the Russian avant-garde art movement “constructivism”. This sculpture allows Naum Gabo to renew sculpture in form and material, manipulating space as an expressive element and pioneering the use of celluloid plastic. His works are revolutionary and mind opening, which have created a lot of enthusiasm among both viewers and critics. In this piece of sculpture, Naum Gabo aimed to create a meaningful connection and contact between the tangible and intangible, the simplistic and elaborate. His constructions are not only sculptures but also viable architectural works, made with the most diverse and unexpected materials such as plastics, fishing line, bronze, sheets and boulders. Naum Gabo’s devotion to modernity is reflected in his choice of material. He betrays the traditional approach to composition and form that are pursued by most constructivists. The sculpture is a combination of materials in order to depict a figure, instead of using them to reveal the features of the material.

It was exhibited in Moscow in 1917 and in Berlin and Holland in 1922-23. The word “realist” can be used to describe “Head No.2” by Naum Gabo because in this piece of work he proposed an art that was based on the realities of time and space, on the universal properties of planes, edges, penetrations, depth, and kinetic rhythms.

It is constructed from intersecting geometric planes of galvanised iron. This was an effective method for artists in a country where traditional sculpture materials such as marble or bronze were largely unavailable. More importantly, however, this method of construction was key to the Constructivist movement. By paring down sculpture to flat planes, they were able to evoke a spirit of rebellion against tradition. To Gabo, “older sculpture was created in terms of solids; the new departure was to create in terms of space”(Bannister). This is exactly the case in Constructed Head. Gabo makes empty space integral to creating the sculptural solidity that a solid material would traditionally create.

Artwork Name: Head.No.2
Completion Date: 1916
Style: Constructivism

Analysis of ‘Untitled’ by Minjae Lee

MinJae Lee often produces images of female faces. His mixed media illustration highlights internal stress. His paintings are always combined by intense hues and a juxtaposition of beauty, brash and aggressive. The woman he paints always shows dark and organic tension.

He uses old-fashioned tools, such as markers, pens, crayons, acrylics, to create his illustrations. He expresses semi-disturbing inner tension that is tough to ignore. He uses powerful colours, halting imagery and clever juxtaposition of beauty, innocence and fragility with brash, loud and aggressive brushstrokes.

Patterns are drawn onto the woman’s face. Dots, lines and crosses are randomly put onto facial features. The colours also show the diversified feelings inside the woman.

The seamy side and the bright side is clearly depicted through the ultimate darkened of the shadows and uses of blank at highlights.

The details are clearly drawn but with a rather scratchy brushstrokes. There are white highlights on eyelashes to emphasise itself from the dark eyehole. Upper part of the hair is also left white to show the gradual fade of colour. Such concentrated colour in the middle part of the artwork also draws the viewer’s attention towards the centre. The closer to the edge of the paper the lighter colour it will be. Many parts are left blank as well to show the contrast between the shadowing part and the highlighted part.

Since the artist used markers to paint this piece of artwork, he did not blend colours together. Each colour stays on its own and thus makes the artwork more luminous as colour is pure. Various thickness of lines are drawn in hair to show imitate the reality of hair. The closer to the forehead the thinner the lines in order to depict details. His intention to paint a person’s face colourful is innovative. Moreover, he writes words on her face to show the internal conflict within the woman.

Significance of “Untitled” by MinJae Lee

This piece of artwork is one of the artist’s most differential work from the rest of his works because it marks his stylish shift. Prior to this piece of work, the artist uses patterns and very fine detailed line drawing to fill the background and the shadowing of the figure. Those patterns including curves, short lines, intersecting small colour blocks. They show the basis style of the artist, which is delicate and meticulous. In this piece of artwork, he uses rather coarse strokes to represent the internal struggle of the person. He also uses blocks of colour.

Compare to his other works, this piece of artwork is the most realistic one. It is rare that the artist paints the figure’s eyelashes in details. Since his eye sockets are painted with black and dark colours, it is useful to use white pencil to outline the lashes and also mark a highlight. His stylish change also is shown through his use of techniques and materials.

Instead of using markers and water colour to paint, he uses pencil and crayon to show the roughness of the painting and the internal struggle. Colour blocks are traced with contrasting colour. They are angularly shaped and randomly put together.

This piece of art work is more realistic compare to the artist’s other artworks. Facial features are painted in details. Therefore, the painting ‘Untitled’ marked a shift in the artist’s stylish change.

The artist lives in Korea so obviously he had experienced the ferry incident that had taken place in 2014. The ferry that carries 476 capsized, more than 262 people were killed. South Korean Government was criticised heavily among the society, including the artist. People are angry about how government was not even trying to secure the students onboard. Especially the fact that the victims are all high school students.

Many accidents and incidents happened in 2014. In April, a ferry carrying 476 people capsized and sanked off the South Korean coast, killing at least 262 people. The sinking of Sewol resulted in widespread social and political reaction within South Korea. Koreans are angry because the captain and the crews left the ferry on their own. Instead of working to evacuate the sinking ferry, the captain and crew fled on the first rescue ship that came to the ship. The rest of the passengers, which are mostly high school students, are locked in the room. There are criticism at the South Korean government and media for its disaster response and attempts to downplay government culpability. Then the captain of the ship and crews were charged with murder and some were indicted for abandoning the ship.

Besides the ferry incident, there was another accident happened in Korea that grabbed people’s attention. In September, girls idol group “Ladies Code” was involved in an accident at Yeongdong Expressway leading to deaths of members. It is reported that non of the airbag deployed. Their car was actually a rental they had received to take place of their agency car that was having issues. The cause of the accident was due to the back wheel coming off, so there are a lot of questions that are being raised as to how this occurred. This raises uproar in Korea.
This is a piece of mixed media artwork that is painted with markers, pencils, crayons and watercolour. It is very colourful and vibrant compared to other two pieces of artwork. It has a rather normal facial expression as the woman looks into the distance. The artist shows internal stress of the woman by using lines and mixture of colours. It also indicate dark tension within the person by using scratchy strokes.

The artwork is painted in a combination of realism and Surrealism.

Head No.2 is a sculpture that is made with steel. It is constructed by pieces of steel sheets that have different degree of shiny and colour. Many surfaces are polished and thus they look silver in the photo. Although it has smooth texture, it unavoidably has scratches on the sheets. The sculpture is symmetrical, it shows uniformity. Sculpture is large. It is three dimensional. It has hale and angular facial features, which are different to the other two pieces of artwork.

The figure in the painting has ferocious facial expression. The artist focuses on partial face rather than a whole face. He aims to portray the facial expression and the emotion of the figure rather than the facial features. Then he indirectly express emotion through exaggerated facial features.

The artist paints in Magic Realism and Surrealism. He object always return to ordinary subjects and there is a use of miniature details even in expansive paintings. The artist uses elements of natural science and combine them with art.

Both paintings have detailed portrayal of facial features such as the detailed eyes. The artists use colours and lines to show the realistic features. Compare them to real eyes, the artists darken the eye sockets and eyelids to show the hollowing characteristics. They have eyelashes and detailed portrayal of eye lids.

MinJae Lee expresses the internal struggle of the person through realistic painting. The woman in the work has dull eyes and colour shadings to show her complicated mixture of feelings. Christian Edler’s painting of the figure registers terror through the detailed depiction of his eyes. The highlight in his eye adds more realistic features and brightness to the painting.

Both artwork "Head No.2" and Christian Edler’s "What’s the Use?" have a colour tone of sandy and brown. The original colour for Head No.2 is shiny brown. It is made of pure steel. Every piece of the metal is polished with sand paper. "Constructed Head No. 2" consisted of galvanised sheet-iron plates covered with yellow ochre paint. Different parts of the sculpture have different coloured steel. But overall the sculpture is in a sandy tone. For Christian Edler’s artwork, the background is painted in brown to show the ground and realistic feature of the setting.
Artworks have different size and proportion. “What’s the Use” is a painting of the upper body of the man. He enlarged the facial features of the figure. The eye and mouth are exaggerated to show the hideous emotion. The proportion of the figure’s body and head is distorted. Head No.2 is a half body sculpture that focuses on the figure’s hands and head. MinJae Lee paints the head of the woman. Each of the artist choose to focus on different area of the figure.

Moreover, the artists paint in different movement. Thus they will have different styles and will use different techniques to paint them. The different working period also contributes to the their notion of beauty in artwork. Christian Edler and MinJae Lee are contemporary artists who focus on expressing emotions. Naum Gabo, who created the sculpture in 1916, choose to focus on the form of the female.

These three artworks have diversified textures. Head No.2 tends to have a stiffer texture because it is made of steel, whereas MinJae Lee’s artwork has a softer feeling because it is two dimensional and is painted with markers. Christian Edler’s “What’s the Use” has the mildest texture because the colour it has used—mainly brown, off-white and grey. Different use of media will perform different texture.

Christian Edler and Naum Gabo’s artworks have different tones compare to MinJae Lee’s. MinJae Lee uses a wide range of colour to paint the woman. MinJae lee uses colour to show the many layers of the artwork and he overlay colours to portray a woman who looks into distance and stare blankly. In contrast, Christian Edler and Naum Gabo use different degree of shadows and tones to show the layering of the figure. Their choice of colours determine the overall tone of the painting.

Moreover, the way Christian Edler and MinJae Lee portrays the eyes is different. MinJae lee has a darker overall colour scheme around the eye whereas Christian Edler has a light but more realistic one. Christian Edler’s use of colour is closer to a real human eye, that contains pink around the edges and blood steaks in eye. In comparison, the eye in MinJae Lee’s is filmy and discoloured. There is no highlight in the eye such that the eye glazed in depression.

Naum Gabo’s Head No.2 is made with layers of steel sheets. Layers of steels are put together, by precise planning. Initially, the sculpture is made of thick card paper. Sheets of steel are assembled. Due to the source of light, parts of the sculpture are enlightened, parts are darkened. It creates layers in the sculpture, by the sinking spaces and the frontal pieces. My garment artwork under the theme of ‘recycle’ is also a use of layers. I stapled disposed books together and painted them with yellow. I also sprayed the edges of the paper to emphasise the layered characteristics of the decoration.

Artists’ artworks are piled up with layers of paints. Christian Edler’s painting shows the relationship between the front painted canvas and the natural features in the background. The connection between the context of this artwork indicates the layering of two separate pieces and the process of combining them into one. The canvas is isolated from the background, creating an additional layer. Christian Edler also uses the seamy sides of the object to show the shading of fabric in order to outline the shape of the facial expression of the man. Even the background alone has many layers. The background is made of layering clouds that are stacked up onto each other. The colour is darker when it is closer to the junction of two pieces of clouds. Shadows are flexibly used to portray emphasise the exaggerate face. It also indicates the natural features of draping. As many fabrics overlay on each other, the artwork becomes more 3 dimensional.

The gradation of layers play a big role in MinJae Lee’s artwork. Firstly, he chooses a wide range of colour, from red to green, from light to dark. The artist uses colours to create layers. The woman’s hair is painted with layers of markers and a blend of strokes. Lines are overlapping each other to create a cascade to emphasise the messy hair. Brighter colours tend to be painted on top of the darker colours to show the overlaying features.
I was inspired by Jeff Koons, who made a sculpture of a balloon dog. I painted a painting that has four balloon dogs and each with different colour. The painting consists of many layers, from the background to its reflect, and to the dog itself. Within the dog there is shadows and highlights to show the reflective property of the material that is used to make the sculpture. Brushstrokes are clear in the painting, especially in the background. As the background uses hologram paper, it naturally reflects the dog and acts as a mirror. The background is not only painted blue, but also a mixture of the colour of the main object. The ambient colours give more textual and layered features to the painting. The dog, however, also consists layers of paint. Many parts of the dog is highlighted with white, to show the 3-dimensional characteristics. This corresponds with Christian Edler's painting, which is also realistic and toned. His painting and mine both indicate the lightness and darkness of the painting, to imitate natural features. This piece of artwork is also similar with MinJae lee’s artwork. Both of the artwork use a diversified range of colour, most are in bright hues and high saturation. Minjae Lee left the brushstrokes and didn't blend them with paints. Therefore he shows the intensified and chaotic feeling of the figure. In my painting, I choose to leave the brushstroke to facsimile the actual environment of the sculpture.

My oil painting is also different from the three artists. Firstly, Naum Gabo’s sculpture work is made of steel. He stuck them into each other. They are made of thin sheets of steel that are in different degree of shades. The outline of the sculpture is rounded but each piece is agile and stiffy. The overall colour tone of the sculpture is dark and brown, according to its material. In comparison, my painting is in bright colours and high intensity. I used different colours to just paint a dog. Since Christian Edler’s artwork has the similar colour tone, they are both differentiated form my oil painting. In addition, MinJae Lee focus on depicting the facial features of the woman. Moreover, it has a smooth texture than the oil painting. Even though it has many layers as the oil painting, it is plainer and thinner.

This is a ceramic piece that has been made up sheets of ceramics. The edges of the sheets are darkened. I made sheets of ceramic separately. I curved the edges of the sheets so it looks like burnt. It is similar with Christian Edler and Naum Gabo’s artworks in the sense that they have the same colour tone. They are common in the use of brown, beige and taupe.

The artwork is different from the artists’ work that the ceramic is glazed thus it has patterns on it. It has natural glazing patterns on the surface of the ceramics, which forms contrast with he smooth and clear Christian Edler's oil painting. Even though it has a similar colour tone to Naum gabo’s sculpture work, the irregular surfaces differentiates it from the smooth and neat surface of steel. The edges and angles of the sculpture is agile. My ceramic work has a relatively more curvy shape that has Moreover, compare with Naum Gabo and Christian Edler’ artworks, the the ceramic piece has crests and bumps that are coloured differently. Also, the darken colour at the edges is more obvious and outstanding.

The shape of the ceramic is like a wave, with thick layers at the back but thinner at the front. Similar to Naum Gabo’s sculpture, it is a piece of three dimensional artwork. But different to Christian Edler’s 2 dimensional oil painting.

In those artworks, the large areas of contrasting textures, patterns and colours create a sense of balance and unity within the composition.
