

School: Academy of Arts, Architecture and Design, Prague

Student: Sylvie Currin Kořánková

Theme: Intimacy. The world of modelling and it's surroundings

Studio: Illustration and graphics

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The theme of my diploma work is intimacy. Though the theme itself is fairly broad, I tried to find a narrower meaning in terms of what the word intimacy means to me. After some further consideration I started working from my own experiences which I gained during many years of working as a model. After some deliberation over the exact definition of my work, I chose, as a way to convey this theme, a book printed straight from a graphic technique. Once the theme was defined, the idea for the book came relatively easily. During the course of my studies I've actually created several books, but none of them using a graphic technique, and it was this that attracted me to the idea. In comparison to digital print, or a print in which a computer has at some stage played some role, an original art print has an undeniable quality. In particular the appeal of a drawing without raster, with full and bright colour delicately spreading across the paper, the charm of the slight relief in the paper from the die and overall originality and handcrafted feel which is evident in an original art print. In the search for the most favourable printing technique to realise my book I arrived at lithography, or in particular offset print, which I then finished with a linoleum press.

From the beginning I thought quite long and hard about the theme of intimacy. I didn't want to approach the theme in a way which would cause the book to come across as trivial. I felt that I wanted to create a book with a fragile, optimistic message, and one which could amuse the reader.

The contents of the book is a fairly loosely defined story which I put together from a series of related pictures. I've depicted a young girl (a representation of a young girl rather than any girl in particular), who moves in the world of the fashion industry. At first glance there appears to be many incomprehensible things going on in the pictures. The spaces which I've represented have a kind of a staged feel to them, theatre sets in which minute figures appear isolated and slightly incongruous, lost in the large spaces which surround them. They are dressing, doing make-up, presenting clothes or enjoying themselves in discos and night clubs where they have VIP entrance and free drinks.

The title of the book comes from my own experience. I first saw the sentence 'I don't have to like you, I just have to sell you' on my first trip to Milan, when at the age of sixteen I began to work as a

model. I was reminded of this sentence when thinking about a title for the book and I think that it sums up quite well the dilemma that I'm trying to outline to the viewer.

I constructed spaces as theatre sets which have been retained in my memory, and into them have inserted events which took place in the given space. At first glance many of the events in the pictures come across as incomprehensible. Some of the depicted subject matter, being unique to the world of modelling, may come across as somewhat strange. The overall effect of some of the illustrations may give the impression of a kind of wax-works. Surroundings play an important role in my work. Both interior and exterior views are mainly shown at an unusual angle, which in reality wouldn't be practical or even completely impossible. For the composition of the spaces I didn't stick to strict geometric rules and lines of perspective as I wanted to achieve a feeling of instability, the feeling that something wasn't quite right. I had the impression that by distorting the depiction of perspective I was creating bizarre spaces, and non-traditional composition. This concept of space was inspired by middle-age enlightenment, early renaissance work, and asian art. I came into contact with asian art on my first working visit to Taiwan, but I only began consciously making use of some traditional principles some years later. The impetus for this came from the German Illustrator Henning Wagenbreth in whose studio I spent a year studying and whose work had a major influence on me.

Whilst working on the book I also collected pictures of furniture, interiors and houses which served as a starting point for my drawings. My aim was to present defined surroundings which would be more comprehensible to the viewer. I staged various figures in the space which play an important role in the composition. The representation of the relationships between the individuals is for me of key importance in the work. I approached the theme of intimacy and modelling first and foremost in terms of mutual communication of the depicted individuals.

It's not the first time that I've used the world of modelling in my work. This area has been a rich source of inspiration for me, where I've already reflected on my own experiences in prior work, and on which I work continuously.

The technique of offset print is embodied in the image being drawn straight onto special polyester film (in this case ABZ sheet in A3 format), and tracing paper which is then transferred to a printing plate. Offset is technique developed from lithography, the heavy and delicate printing blocks being replaced by lighter, easier to manage and re-usable zinc printing plates. This was one of the reasons why I decided to use offset print, which allowed me to work more freely on the film. I worked with various graphic devices on the film using the tracing paper to layer various

components. This was copied by the printer onto the plates, set, and then printed using an offset press onto several kinds of paper, the printed tests exceeding my expectations. In particular the tests confirmed that I could work on the film in a huge variety of graphic mediums. I was impressed by the richness of structure and the broad gamut of grey which was possible to obtain. Using the technique of offset print allowed me to experiment with various graphic mediums, creating marks and lines by means of pencils, charcoal, and scraping. I formed flat planes using sprayed ink over templates, cutting and layering of the film and free-working of ink. I also experimented with materials like liquid tar, acrylic colours, marker pens, wax crayons and others. I was fascinated by the diversity of means by which I could express myself.