ARTIST MENTOR MID-TERM REPORT
SPRING 2011
Student: JooYoung Choi
Mentor: Aaron Johnson

JooYoung has been productive so far this semester and has shown artistic development. She is experimenting in a variety of approaches and methods in painting. She is clearly very engaged in her work and is exploring various ideas. She seems to be working quite well independently, has a disciplined approach to her studio practice, and finds motivation in her work. It seems that JooYoung’s understanding of her own work is developing as she progresses through her graduate studies, and she demonstrates enthusiasm for discovering more about art historical context through the process.

JooYoung is involved in a daily studio practice which amounts to more than 20 hours per week, which is evident in the amount of work she is creating.

Some suggestions for JooYoung before the semester ends:

• Work on multiple larger canvases and try to loosen up. Rather than layering idea on top of idea in densely layered paintings, try giving each idea more space so you can reflect on the efficacy of each idea.

• Use your time in figure painting sessions to experiment with bolder/more expressive (less illustrative) painterly language, to explore the emotional quality of your painted figures. Look at works by Otto Dix, Eric Fischl, Jenny Saville, Lucian Freud, Dana Schutz, and Nicole Eisenman for a variety of expressive approaches to painting the figure.

• Consider making a painting with primary emphasis on your abstraction/Rorsharch/psychedelic elements, and see how you might find logic in that structure. Look at paintings by Alex Gray, Fred Tomaselli, and Inka Essenhigh for ideas on how to explore mysticism/psychedelia/magical realism.

• Make daily quick drawings and sketches to generate more ideas for paintings.

I do consider JooYoung’s level of commitment and investigation to be on the graduate level, and her enthusiasm and open-mindedness are leading her toward accomplishment on the graduate level.
Character outline brainstorm...

Arliss the Robot: Arliss (ə-ˈrli-sə, ə-r-liss) as a boy’s name (also used as girl’s name Arliss), is pronounced AR-niliss. The meaning of Arliss is “pledge”.

Who is arliss? Well she is one of the first robots that Kiok helped to reform and fix.

What is she doing in the painting? Showing sadness, remorse, sorrow, kind of a i’m just a robot what can I do? Or maybe even, just staying present with her sadness.

When: This was probably around 100 AKA.

Where: The forest where nothing grows.

Why: Why is she in the picture? Why is she sad? Well, she’s in the picture because she represents one of the many groups that Kiok had touched. There is miracle bear who is a cyborg or hybrid animal, then hippoman who is all hippo and then there is arliss the mended robot.

In relationship to the theme of the work, about sacrifice and regeneration… i think that there is something there for her too. Since she was abandoned after fighting for the munoe king or some evil outfit and then left broken, parts still watching as they walked by/ slithered by. She has a great hate in her heart for those who treat others as objects, disposable or things for exploitation.

Emotions: Deep rooted anger.

how can you show this?
I think the silhouette thing could be good to show what is going on in her head, when she was abandoned.

oily tears
clenched hands
maybe a fiery smoke coming from her head
the brow is really really important and how you show how angry she is
sweat too. rusting, patches, the organic parts they added

She is also more mature in controlling her emotions, which I would like to show...
maybe by having monitors on her with levels of pressure, moisture etc.

knobs on and off to indicate various operations.
I actually want her to have some script written near her face or in the black outline stating what she is thinking.

kind of bluish but rusty and bruised… give her a shine afterwards, simple not to stand out.

long pieces of metalwork with mended pieces organic wood or wrapped, she is long and majestic but the not very majestic part of her life. her injuries should be staccatos and stumpy and awkward.
Character Brain Storm:

Albeir the Miracle Bear

Who: Albeir is Kiok's closest friend and kind of a parental figure
What: He has just found Kiok after her internal organs had been stolen from the Paryons
When: This is near the beginnings of the cosmic womb after kiok had finally taught them language and other things. I would imagine around 100 AKA (after kiok's arrival)
Where: This would be in the Forest Where Nothing grows
Why: Well, Albeir is here, because he is Kiok's closest friend. He loves her dearly. His purpose in the piece symbolically is to help the viewer understand how much she is loved.

In this work what does he symbolize?

sympathy
How does he do this in the painting?
his expression on his face
the tears I will paint on his face
the pain of not being able to do anything but watch
it is like the pain of a mother watching her child suffer and being incapable of stopping it. esp. when they feel if they had been there, they could’ve prevented it, like a child being molested and the parent finding out afterwards, a terrible guilt. How can you show this regret and disempowerment in the painting? I could put chains on him and mix it into the patterns but essentially covering him. Using a Raven to show regret cutting symbols for his hands… or tying them…

the pain of limited emotions
the bright colors help with this, but the desire to express his feelings.
a small front view of him with his eyes closed or him holding his face, or a silhouette of
him mourning
the desire to be more “real” or closer to a “real bear/person”
this weird irony about being so sad yet having to look so happy and colorful even when he
doesn’t feel that he is happy or colorful
he represents the childhood innocence, the playfulness and the belief of magic
stitches like a toy
zippers
maybe jacks, buttons and other childlike items

QUESTIONS
1. How can I show his grief better? Is there something that can be intentionally done to
show it? Beyond his expression? Answers: I raised his eyebrow a bit, maybe there could
be kind of sad faces mixed into the patterns in his outfit.

The writings, collages, drawings and paintings of Henry Darger have amazed viewers all
over the world. His artwork explodes with color, patterns, landscapes, fantastic creatures,
epic battles, evil Glandalinian soldiers and the brave Vivian Girl Princesses. Darger
captured his world through a lifetime of art making and writing. He called his world the
Realms of the Unreal. He produced a novel of over 15,000 typed pages and approximately
300 illustrations. Writing and art-making allowed Darger the freedom to express his views
on issues such as: injustices against children, his relationship with God and the
importance of protecting childhood innocence.

Darger’s novel focused on a team of heroines who fought against child slavery in the
Realms, they were called the Vivian Girls. Darger collected countless photo clippings of
children from newspapers, and used them as drawing references. Darger constructed
beautiful landscapes for the girls to frolic in and created creatures to protect the girls in
battle. His scroll paintings are known for their rhythmic patterns, unique narrative quality
and intriguing compositions. Near the end of his life, Darger’s work was discovered, prior
to this no one (except God, the Vivian Girls and Darger) knew.

Today Darger’s work can be found in museums and galleries, and although his work is
demed popular and a “hot” commodity, the Realms paintings still haven’t been
determined as art or not art. “I can’t get myself unstuck from an assumption about the
importance of intent in art. Especially intent with regard to communicating…this
assumption has led me to conclude that the work of Henry Darger… is not “Art” because…
he had no intention of ever showing it to anyone, meaning it was not created with the
intent of communicating anything with anyone, and that then made it something other than
“Art.” – Ed Winkleman, New York Art Dealer and owner of Winkleman Gallery. (1)
Winkleman along with many others in the art world often determine whether something is
“Art” (with a capital “A”) by looking at the artist’s intent to communicate to an audience.
Thus, the lack of an outside audience is often used to support the idea that Darger’s work
is not “Art.” Through an exploration of Darger’s writings, artwork and life history, this essay
will identify the audience that he intended to reach. God, the Vivian Girls and Darger’s
trauma related identities, are all members of his audience.

At the age of four Darger’s mother died while giving birth to his sister. Darger never met
his sister who was promptly given up for adoption. Darger was an advanced level reader
and enjoyed studying civil war history. Although he was rather intelligent, Darger was
known for his violent tendencies. As a child, Darger was caught attacking a female student
and later on, a teacher. Due to his unmanageable behavior and his father illness, at the
Girls would take a terrible turn for the worst. I will not bear it any longer. Soon the lives of the Christian children and the Vivian Girls. A distressed and pained Darger wrote the following: "God is too hard on times, to give God more time to return the photo), he would turn the tide of the war against of Elsie was not returned by a certain date (he had pushed the deadline back a number of times, to appease God. Although he attended mass and prayed at his altar the picture never return of his photo. He created an elaborate altar of Christian pictures and decorations to martyr whose murder sparked the Child Slave Rebellion. Darger prayed to God for the into a character for "The Realms". He renamed her Annie Aronburg, she became the child locker. Darger became upset over the missing photo and decided to transform Paroubek into something manageable. In from his young adult years to his 80th birthday Darger created hundreds of paintings, drawings, collages, an auto-biography, the book Crazy House, a 10 year weather journal and a 15 volume book (totaling over 15,000 pages) titled: The Story of the Vivian Girls, in What is Known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm Caused by the Child Slave Rebellion. Darger's 15 volume novel describes the epic battle between the famous Vivian Princess Girls (Violet, Joice, Jennie, Catharine, Hettie, Daisy and Evangeline), the Catholic Nations (Abbieannia, Angelinia, Abyssirkite, Protestentia and Calverinia), and the Bliengiglomenean Serpents (who are also known as the Blengins) in a war against the Glandelinians (the fallen Catholics who enslave and torture children). The war in this story lasts four years and seven months (roughly battled between 1910 and 1917) and follows a similar outline to the events in WWI.

Darger used his art and stories to empower himself and to organize his thoughts and feelings about his past. This technique of self soothing is similar to many forms of art therapy used today. Psychologists have found that art therapy is beneficial for children and adults who are victims of post traumatic stress disorder. Darger's past history of abandonment and the trauma he endured at the asylum may have caused him to have PTSD. Furthermore, studies have shown that art based therapies are a successful tool to work towards recovery when it is not advisable or possible for a patient to express their traumatic issues verbally. These studies have found that art therapy is a unique form of cognitive and emotional healing which can be used for a variety of trauma cases.

John MacGregor is a former psychotherapist, who is presently an art historian, helped to document and research the field of "outsider art", a genre that Darger's work is often placed in. MacGregor believed that Darger was able to achieve a psychic split within his mind through his art. Just as post traumatic stress can cause patients to develop dissociative identity disorder (a condition in which a person displays multiple distinct identities), Darger had created himself a life as: Darger the laborer, Penrod the secret identities). Darger had created himself a life as: Darger the Catholic. To Darger, God was not a mere concept or idea; to Darger, God was a being that lorded him. Darger's life long relationship with the Catholic church could be responsible for this, since Catholic institutions had housed him, rejected him or employed him. Although Darger often argued with God or cursed him, he attended up to five masses a day. Darger's fluctuating relationship with God as a savior and the a unresponsive heavenly father influenced his work deeply. Through his novel "The Realms" Darger argued and bargained with God. Thus, using the popular notion that "Art" is defined by the intent of an artist to create work for an outside audience, Darger had one. He made his work for God, not a God found within, but a God who was part of the outside world. A God who was judging and watching his every move. Darger would adjust story lines, bring torture to innocent characters or threaten the lives of the Christian armies in an attempt to sway God to respond to his needs.

In 1911, five year old Elsie Paroubek was kidnapped, strangled and murdered. Her body was found near a drainage canal in Chicago. Darger's collection of magazine and newspaper clipped images of children included an image of Paroubek. During the same year, Darger's photo of Paroubek went missing, he believed it was stolen from his work locker. Darger became upset over the missing photo and decided to transform Paroubek into a character for 'The Realms'. He renamed her Amie Aronburg, she became the child martyr whose murder sparked the Child Slave Rebellion. Darger prayed to God for the return of his photo. He created an elaborate altar of Christian pictures and decorations to appease God. Although he attended mass and prayed at his altar the picture never returned. Over time Darger grew impatient and destroyed his altar.

In 1912 he wrote in his journal a threatening ultimatum to God. He stated that if the picture of Elsie was not returned by a certain date (he had pushed the deadline back a number of times, to give God more time to return the photo), he would turn the tide of the war against the Vivian Girls. A distressed and pained Darger wrote the following: "God is too hard on me, I will not bear it any longer". Soon the lives of the Christian children and the Vivian Girls would take a terrible turn for the worst.
In Darger's composition: “The Vivian Girl Princoesses are forced to Witness the Frightening Murder Massacre of Children”, Darger carried out his threat to God. These horrific drawings may have been inspired by Darger’s anger at God’s refusal to return the Paroubek image. Others believe that these works may have been his reaction to the many rejected requests he had submitted to adopt a child from a Catholic Orphanage. In the picture above, the Glandelinians have nailed children to crosses and trees, in a pose similar to Jesus during His crucifixion. A Christian cross has been stabbed into the torso of a girl in blue, who is surrounded by two girls who have been gutted. By mixing children book style illustration and twisted adult themes Darger successfully produces a series of horrific and eerie compositions. He plays with the iconography of children’s ads, biblical art and the illustrations from Frank L. Baum’s Oz books. These battle scenes, along with his written records of threatening God, help the viewer understand how Darger’s God was an outside audience member, for whom Darger created work for, in hopes that it would cause God to respond to Darger’s needs.

Henry once wrote the following: “It has been a comfort to me to sit and watch the Vivian girl princesses, their graceful ways, their beauty and strangeness, have helped me to understand the mystery in little girls which all the books about them cannot make clear… they did love me and I loved them.” For him, these girls were his children, Darger used his imagination to compensate for what was lacking in his life. After many failed adoption attempts, it seems that Henry focused his attention on the Vivian Girls. In the painting titled “At Jennie Richee. Have thrilling time while with bombshells bursting all around. Branch of Aronburg Run.” Darger captures the brave, heroic and charming characteristics of the Princesses that he had so admired. Even with the bombs dropping around the girls, the majority of their faces shine with determination, joy and confidence. The desire to capture the lives and stories of these girls became a great motivator in Henry Darger’s quest to enhance his skills as an artist. He would use pencil lead in the pupils of their eyes so it would shine with life, he practiced on countless sheets of paper attempting to draw these girls “just right”, even in his journal he would describe the correct way to capture the Vivian Girls likeness.

Darger’s relationship with the Vivian girls was not a normal writer to fictional character relationship, by creating two alter egos, Darger was able to join them within the pages of his novel. Colonel Henry Darger became a protector of the Vivian Girls (although he betrayed them once, this was during one of Darger’s spats with God). The other character he created was Penrod the timid and sweet secret brother of the Vivian Girls. Penrod was an artist and often discussed the difficulty and struggle of capturing his sisters’ beauty. As earlier quoted in the previous paragraph, Darger expresses his love and his journey with the Vivian Girls. He does not write this passage as an author would in response to a group of fictional characters, he writes this memoir about the Vivian Girls as if they were real. Darger’s sense of reality allowed for him to see the characters within his story as real people who he worked to serve as a historian of their great adventure. As it was mentioned earlier, trauma can cause victims to psychically split themselves as a form of coping. It could be possible that Darger compartmentalized the various versions of his past self through the characters in his books and even sooth or resolve the issues of his past selves through his work. For example, Darger connected to his his younger self by naming “The Realms” villains after bullies from both school days and the asylum. During his time in the Catholic boys home he was punished by the teacher for making strange noises during class (now, many psychologists think he may have had Tourette syndrome) and harassed by students who found him odd. Through his painting titled: “The Vivian girls seek refuge in a cave and scare the Glandelinians by making noises” he is able to justify the past actions of his childhood self. Furthermore, by creating his paracosm, Darger could organize his emotions in a manageable fashion, his anger towards God could be psychically packaged into the souls of evil Glandelinians, while the innocence of his childhood could be safely held within the hearts of the Vivian Girls. The
Guidance for conducting midterm reviews of UNDP-supported, GEF-financed projects. Acknowledgements: Stephanie Ullrich (UNDP-GEF Fellow), Nancy Bennett, Ciara Daniels, Jessie Mee, Margarita Arguelles. Special thanks to: Josh Brann and Mike Moser for sharing their experiences in undertaking Midterm Reviews, which contributed to the preparation of this guidance. 27. Annex 3. Midterm Review Terms of Reference Standard Template 1. Formatted for attachment to UNDP Procurement Website. 1. INTRODUCTION. Consultations were held in mid-2010; the draft PA Law was submitted to the Parliament in mid-2011. New Forest Code draft prepared and submitted to Parliament. Justification for Rating. THE HOORAY MEDIA – Our Story. Why did we move to Cyprus? What do we actually do for a living? And how does it come that we spend three months in Bali? These are

Notes:

(1) Full Quote: "Being the stubborn loggerhead I am, I can’t get myself unstuck from an assumption about the importance of intent in art. Especially intent with regard to communicating." "Taken to its logical extremes in our debate, however, this assumption has led me to conclude that the work of Henry Darger, for example, is not "Art" because (or so it’s been reported) he had no intention of ever showing it to anyone, meaning it was not created with the intent of communicating anything with anyone, and that then made it something other than "Art." Taken from Ed Winkleman’s blog entry titled “Losing my Assumptions” from January 26th 2007.

Works Cited


the questions we get on a regular basis. To get to know us better, we decided to write a short 'about us' article. Let's get started! After a year of heavy usage, this article reviews Revolut as a banking solution for business accounts. I discuss most usable features as well as potential drawbacks. Let's dig in, it's really worth taking a deeper look. Read More.

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