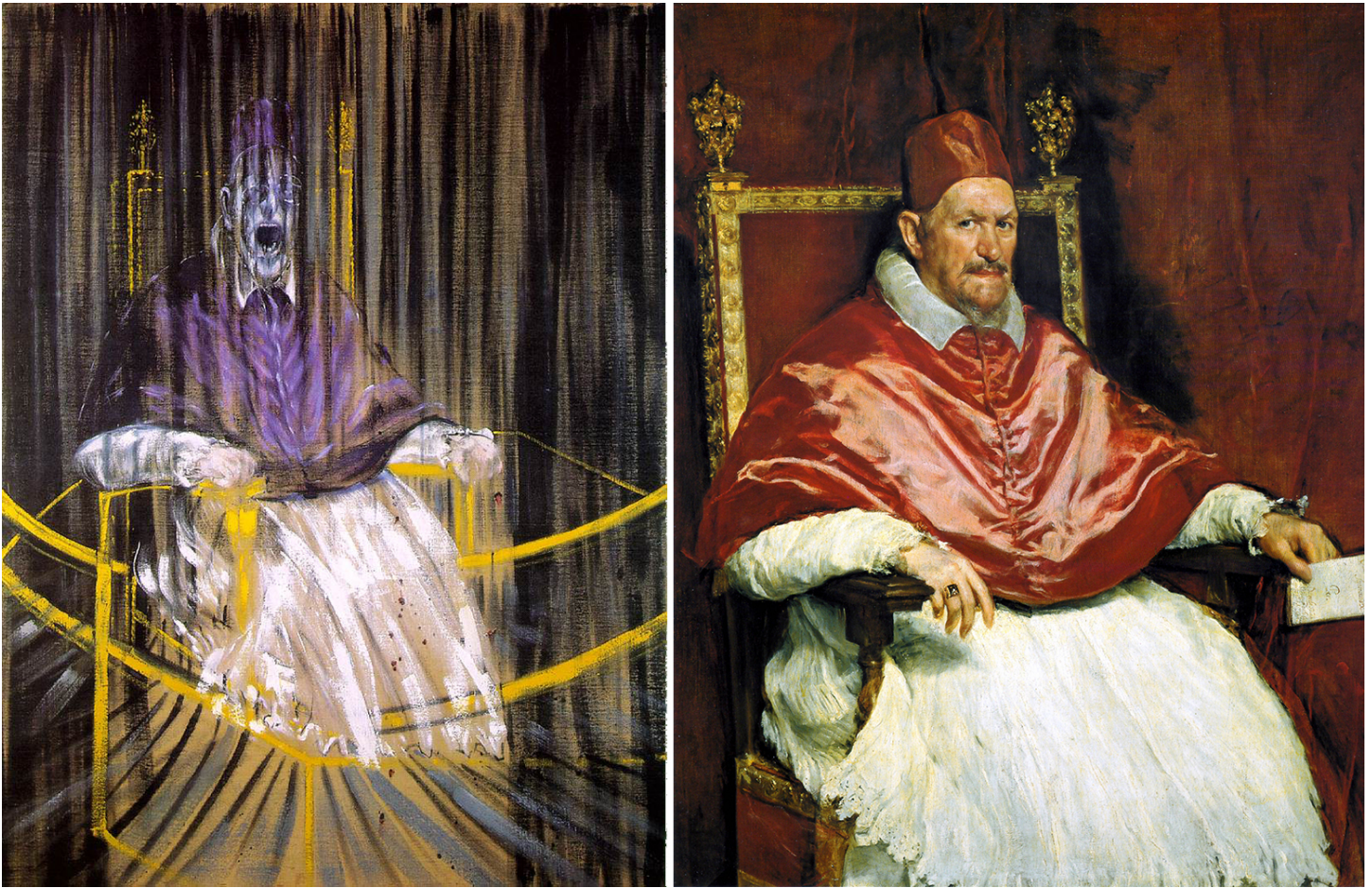




LEFT: FRANCIS BACON, STUDY AFTER VELÁZQUEZ'S PORTRAIT OF POPE INNOCENT X, 1953;

RIGHT: DIEGO VELÁZQUEZ PORTRAIT OF POPE INNOCENT X, 1650

THIS IS AN EXAMPLE OF A TRANSCRIPTION. I WILL ELABORATE ON THIS FURTHER IN THIS DOCUMENT.

Project 1: Transcription

Due Date:

ART302-01 - **Thursday April 2nd 2026**

Up to now, you have been assigned homework and exercises that have been structured and sequenced to give you the ideal preparation to begin this first project.

The most important element of the work named above is helping you to understand and engage in *process*. When you approach this project, you will use the ways of developing ideas and converting them to paintings. In this case, it is for a project assigned to you, but ultimately we are working towards a final project that you determine. That is why that project is called Autonomy.

Transcription.

A transcription is *not* a copy.

It is a new work that is using elements of an existing painting. In the example included in this document, you can see that Bacon has used the structure of the original Velazquez painting, but has changed almost everything else. Still, he has managed to capture something in his new work that starts to inform us of the original. Bacon was fascinated by the tension that seems present in the Velazquez. After looking at the Bacon painting, I can see new things in the Velazquez.



For example the Pope's vestments seems to be made of meat (top); Bacon used and reused a face from a film still in an Eisenstein film called Battleship Potemkin (the still in the centre). It was specifically the mouth and the scream that he was most interested in. Bacon has brought

together his reading of this painting and then blended with it an image that he felt is best suited to capture the new way that he wants us to consider the painting.



There is a huge array of possible interpretations of this project title. The notion of a transcription should be thoroughly explored before you settle upon a final image to paint. NEVER approach an artwork thinking about what it will be when its finished. You need to always begin with experimentation, and allow the work to develop as it needs to. You should not rush to make choices especially when starting out.

My role in the creative working classes will shift now that this project begins. I will be guiding each of you as you begin developing ideas and making. I will be looking at your sketchbooks most weeks, and offering you references and other forms of help with your work.

Expectations:

1. A fully realized, completed artwork. This can be made in any way that is appropriate for your ideas. The only restriction is that it is a painting.
2. All supporting material - drawings, notes, clippings, creative research. This can and should be in your sketchbook, but it may take another form, such as a JSTOR library of images. If you don't know what this is, take the time to look at the Library's website to learn. You might also use other tools from the library, such as Films on Demand. Any digital resource you use will need to be shared with me in some way. We can talk about how that will be done on a case by case basis.