

Project 2: *Transformations*



LE DÉJEUNER SUR L'HERBE (THE LUNCHEON ON THE GRASS) – ORIGINALLY TITLED LE BAIN (THE BATH) OIL ON CANVAS, 208 CM × 264.5 CM (81.9 IN × 104.1 IN) 1862 AND 1863.

Due Date: APRIL 22nd 2026

Due Date: APRIL 23rd 2026

Transformations is our second project.

ART 302 ADVANCED PAINTING

Below you will see there are two images that Manet used to construct his composition for *Le Déjeuner sur l'herbe*, and there are several more paintings that were made following Manet's painting. You see through these images a transformation, in the first case from different sources in combination to create a new painting, and in the second case, paintings which we can see are notable for their transformations of the original work. Pages 3 and 4 show these images.

The difference you see in the subsequent paintings are many. In some there are mainly formal differences- see [pages 5 and 6](#), while in others there are different approaches to the political dimension that was embedded in the original- [see page 7](#). The use of Manet's painting is especially useful for us because there have been so many transformations of his original. Those included here have been chosen specifically because there is a clear line of transformations from the 1500's through to the 2020's.

We could use many other examples of single paintings or subject matter. Religious imagery is especially pertinent here. Images of Mary and Jesus are likely the most common.

However, we could also think of transformation within the remit of paint itself, and how its properties are used in the processes of application/drying, effectively performing a transformation. You have seen several abstract painters that are heavily reliant on this way of making paintings. [See page 9](#). There examples of using paint to transformatively, and another example is given on [page 9](#).

These are just two ways that you could approach Transformation as the prompt for a painting. I invite you to think of other ways to approach this prompt. I am happy to talk about it with you.

Make sure that you do not make the first painting that comes to mind. This is crucial. I expect to see the development and testing of your ideas through sketches and paintings. That would also include testing out differences in materials. This is the preparatory work and should be included as part of your submission. This part of your project is extremely important because it is how I can see your learning curve, and the willingness/capacity you have to work with an idea and develop it into a fully realized artwork. This is one of the outcomes of this course.

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THE PASTORAL CONCERT (C. 1510) BY GIORGIONE OR TITIAN, LOUVRE, PARIS

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JUDGEMENT OF PARIS ENGRAVING (C.1515) BY MARCANTONIO RAIMONDI TO A DESIGN BY RAPHAEL

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JAMES TISSOT, *PARTIE CARRÉE*, 1870. OIL ON CANVAS, 120 X 145.8 X 2 CM. PURCHASED 2018. NATIONAL GALLERY OF CANADA, OTTAWA. PHOTO: NGC

ART 302 ADVANCED PAINTING



MONET, LE DÉJEUNER SUR L'HERBE (ENGLISH: LUNCHEON ON THE GRASS) 1865–1866 OIL ON CANVAS, H. 248,7 ; L. 218 CM

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LE DÉJEUNER SUR L'HERBE: LES TROIS FEMMES NOIRES BY MICKALENE THOMAS, 2010, VIA THE ART GALLERY OF ONTARIO, TORONTO

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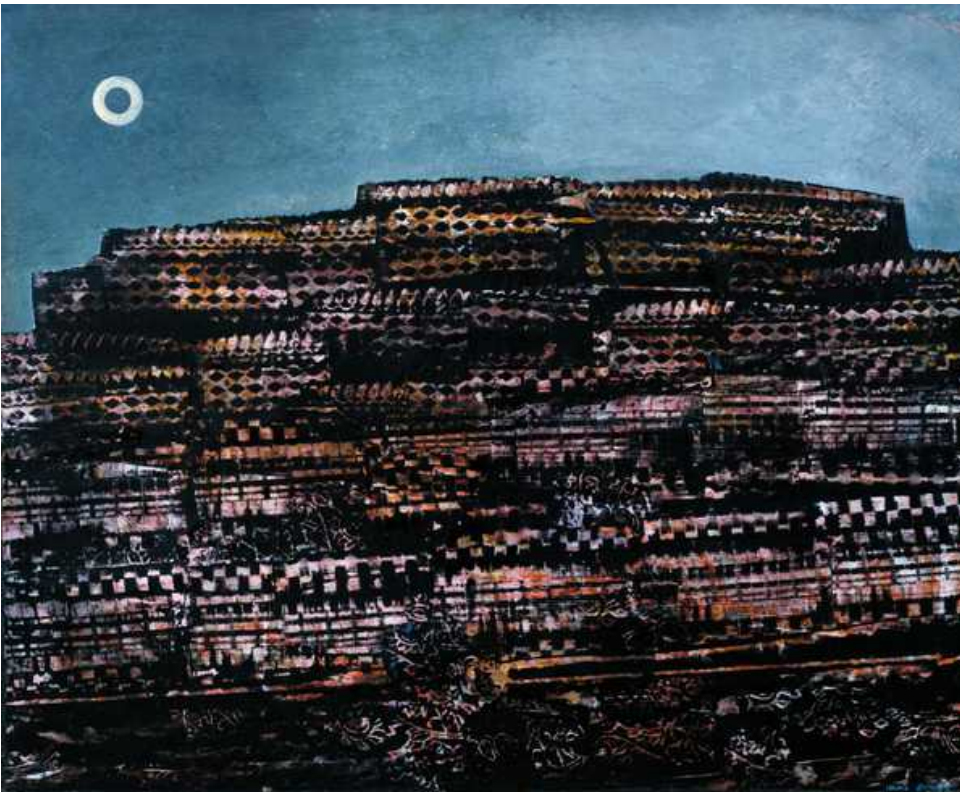
KEHINDE WILEY, LUNCH WITH INETTIA, LUCEMY AND SOUKENYA, 2022. OIL ON PAPER.

ART 302 ADVANCED PAINTING



Morris Louis's using of pouring paint from the top to the bottom of the canvas in particular comes to mind. His technique demanded of him that he be able to allow the paint to create effects that he could only partially control. The preparation of the paint - by thinning with turpentine- allowed this

technique, but it is essentially the paint that pcreated that transformation.



Another very good example is Max Ernst, who developed a technique called “frottage” which involves laying paper or canvas over a surface and rubbing a material such as soft graphite or paint over that surface to capture the texture of the material underneath.

[This link](#) is an excellent page on the Tate

website about a painting he made of a cityscape. *Make sure you read it.*

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REQUIREMENTS:

- **A fully realized, completed artwork.**
- **All supporting material - drawings, notes, clippings, creative research**

Detail: As everyone makes art differently, there is no specific, common requirement I can make other than those above. For example, one person might need to make 1 large painting that takes weeks to complete, whereas another person may need to make 30 small paintings that take the same amount of time in terms of research and making. Both are equally valid approaches, and both produce the work required for the project.