

LAMAGPlay: Image transfer workshop with Arezoo Bharthania Transcript

1

00:00:00,399 --> 00:00:05,120

[Welcome to] this workshop and if you don't wish to

2

00:00:02,560 --> 00:00:07,680

be recorded, you can turn your camera off

3

00:00:05,120 --> 00:00:09,440

or you can leave the workshop and return

4

00:00:07,680 --> 00:00:16,880

to the program at a later date once we

5

00:00:09,440 --> 00:00:18,240

do post the recording. And I also just

6

00:00:16,880 --> 00:00:19,840

made an announcement, what you see on

7

00:00:18,240 --> 00:00:21,680

your screen right now is the list of

8

00:00:19,840 --> 00:00:23,920

supplies recommended,

9

00:00:21,680 --> 00:00:31,279

so if you would like to please go

10

00:00:23,920 --> 00:00:32,880

ahead and gather those at this time.

11

00:00:31,279 --> 00:00:34,480

Before we get started, I'd like to

12

00:00:32,880 --> 00:00:36,399

acknowledge some people who this program

13

00:00:34,480 --> 00:00:38,320

would not be possible without.

14

00:00:36,399 --> 00:00:40,239

So thank you to Arezoo for developing

15

00:00:38,320 --> 00:00:41,440

this workshop and sharing your practice

16

00:00:40,239 --> 00:00:44,160

with us today.

17

00:00:41,440 --> 00:00:46,320

I also want to thank the curatorial team,

18

00:00:44,160 --> 00:00:48,320

Brianna Bakke and Stephanie Sherwood.

19

00:00:46,320 --> 00:00:50,160

Finally, I want to thank all of you

20

00:00:48,320 --> 00:00:51,440

joining us today for taking time out of

21

00:00:50,160 --> 00:00:53,039

your busy schedules,

22

00:00:51,440 --> 00:00:54,960

especially during a week of so much

23

00:00:53,039 --> 00:00:56,640
uncertainty. I hope that this workshop

24
00:00:54,960 --> 00:00:58,079
provides a welcome distraction,

25
00:00:56,640 --> 00:00:59,359
and for some of you maybe even it's an

26
00:00:58,079 --> 00:01:01,760
outlet to express how you've been

27
00:00:59,359 --> 00:01:03,199
feeling.

28
00:01:01,760 --> 00:01:05,119
Today, you will learn more about

29
00:01:03,199 --> 00:01:05,760
exhibition artist Arezoo Bharthania's

30
00:01:05,119 --> 00:01:07,360
process

31
00:01:05,760 --> 00:01:09,360
and how to transfer images onto

32
00:01:07,360 --> 00:01:09,920
different materials. As I mentioned

33
00:01:09,360 --> 00:01:11,680
before,

34
00:01:09,920 --> 00:01:14,080
Arezoo's work is part of the Relating

35

00:01:11,680 --> 00:01:15,840

section of the ARCHIVE MACHINES exhibit.

36

00:01:14,080 --> 00:01:17,759

The artists in the Relating section

37

00:01:15,840 --> 00:01:19,840

explore racial, environmental,

38

00:01:17,759 --> 00:01:22,159

and socio-economic injustices within

39

00:01:19,840 --> 00:01:23,840

their communities and globally.

40

00:01:22,159 --> 00:01:25,759

The artworks in Relating bring these issues

41

00:01:23,840 --> 00:01:26,000

to the forefront to facilitate gaining a

42

00:01:25,759 --> 00:01:27,759

better

43

00:01:26,000 --> 00:01:29,759

understanding of what other people and

44

00:01:27,759 --> 00:01:31,360

communities have endured.

45

00:01:29,759 --> 00:01:33,200

Before we keep going, I'm just going to

46

00:01:31,360 --> 00:01:35,439
make a few housekeeping notes.

47
00:01:33,200 --> 00:01:36,560
So if you plan on following along today,

48
00:01:35,439 --> 00:01:38,320
especially for those that are just

49
00:01:36,560 --> 00:01:39,920
joining us and haven't already done so,

50
00:01:38,320 --> 00:01:41,200
please gather your materials which are

51
00:01:39,920 --> 00:01:43,040
listed on the screen.

52
00:01:41,200 --> 00:01:44,640
We are currently recording, so if you

53
00:01:43,040 --> 00:01:45,280
don't have all those materials with you

54
00:01:44,640 --> 00:01:46,960
today,

55
00:01:45,280 --> 00:01:50,479
you will have the chance to come back at

56
00:01:46,960 --> 00:01:52,320
a later date and review the workshop.

57
00:01:50,479 --> 00:01:53,759
The format for today's workshop is going

58

00:01:52,320 --> 00:01:55,280
to be a little bit different than our

59

00:01:53,759 --> 00:01:58,079
other virtual programs.

60

00:01:55,280 --> 00:02:00,000
So for the first 20 minutes, Arezoo

61

00:01:58,079 --> 00:02:02,799
will be sharing a presentation

62

00:02:00,000 --> 00:02:04,880
of their work, process and inspiration. We

63

00:02:02,799 --> 00:02:06,799
will address all questions at the end,

64

00:02:04,880 --> 00:02:08,399
and you may type them into the chat so

65

00:02:06,799 --> 00:02:09,200
that our staff can review them and then

66

00:02:08,399 --> 00:02:10,959
share them.

67

00:02:09,200 --> 00:02:12,800
Please keep your microphone muted during

68

00:02:10,959 --> 00:02:14,239
the presentation portion.

69

00:02:12,800 --> 00:02:15,760
After that, we'll get into the photo

70
00:02:14,239 --> 00:02:17,520
transfer workshop, which should take

71
00:02:15,760 --> 00:02:18,879
about 20 to 30 minutes.

72
00:02:17,520 --> 00:02:21,120
If you have any questions during the

73
00:02:18,879 --> 00:02:21,440
workshop, please do type those into the

74
00:02:21,120 --> 00:02:23,120
chat.

75
00:02:21,440 --> 00:02:24,879
I'll be reviewing those as we go along,

76
00:02:23,120 --> 00:02:26,720
and I will actually interrupt

77
00:02:24,879 --> 00:02:28,480
Arezoo just in case, if you're stuck

78
00:02:26,720 --> 00:02:29,920
somewhere so that we can clarify it,

79
00:02:28,480 --> 00:02:32,160
because most likely if you're stuck

80
00:02:29,920 --> 00:02:34,560
other people are gonna be stuck as well.

81

00:02:32,160 --> 00:02:36,640

And then those first two sections

82

00:02:34,560 --> 00:02:38,080

that I just mentioned will be recorded.

83

00:02:36,640 --> 00:02:39,840

After that we're going to stop the

84

00:02:38,080 --> 00:02:41,360

recording and have about 10 minutes for

85

00:02:39,840 --> 00:02:42,879

reflection and have a chance for

86

00:02:41,360 --> 00:02:44,319

everyone who's participating today to

87

00:02:42,879 --> 00:02:46,080

share what they've made.

88

00:02:44,319 --> 00:02:48,560

Another reminder, please keep your

89

00:02:46,080 --> 00:02:50,160

microphones muted during the presentations

90

00:02:48,560 --> 00:02:52,720

so that we can avoid any feedback or

91

00:02:50,160 --> 00:02:53,599

technical issues. If your microphone is

92

00:02:52,720 --> 00:02:56,400
inadvertently

93
00:02:53,599 --> 00:02:57,120
unmuted, we will go ahead and mute it for

94
00:02:56,400 --> 00:02:58,800
you.

95
00:02:57,120 --> 00:03:00,239
And again, if you have questions, please

96
00:02:58,800 --> 00:03:02,400
feel free to type them in the chat box

97
00:03:00,239 --> 00:03:03,920
and we'll address them as soon as we can

98
00:03:02,400 --> 00:03:05,440
for the presentation portion that will

99
00:03:03,920 --> 00:03:07,280
be at the end of Arezoo's

100
00:03:05,440 --> 00:03:09,040
presentation. During the workshop, I'll go

101
00:03:07,280 --> 00:03:10,800
ahead and mediate those.

102
00:03:09,040 --> 00:03:12,480
However, due to limited time, it's

103
00:03:10,800 --> 00:03:14,560
possible that we won't have the

104

00:03:12,480 --> 00:03:17,680

chance to answer all of the questions

105

00:03:14,560 --> 00:03:18,080

that are put forth. So without

106

00:03:17,680 --> 00:03:20,159

further

107

00:03:18,080 --> 00:03:22,720

ado, let's get this started. It's my great

108

00:03:20,159 --> 00:03:24,480

pleasure to welcome Arezoo Bharthania.

109

00:03:22,720 --> 00:03:26,799

She is an interdisciplinary Los

110

00:03:24,480 --> 00:03:28,480

Angeles-based artist who has exhibited

111

00:03:26,799 --> 00:03:28,799

her work throughout the United States

112

00:03:28,480 --> 00:03:31,519

and

113

00:03:28,799 --> 00:03:32,239

internationally at Qipo Fair, Laundromat

114

00:03:31,519 --> 00:03:35,280

Art Space,

115

00:03:32,239 --> 00:03:37,360
Torrance Art Museum, Art Baboo146,

116
00:03:35,280 --> 00:03:39,440
University Art Museum of Long Beach,

117
00:03:37,360 --> 00:03:40,640
Ground Space Projects, the Seaver Gallery,

118
00:03:39,440 --> 00:03:42,400
and many more.

119
00:03:40,640 --> 00:03:44,480
She received her MA from Cal State

120
00:03:42,400 --> 00:03:46,239
University, Northridge and her MFA from

121
00:03:44,480 --> 00:03:50,959
Cal State University, Long Beach.

122
00:03:46,239 --> 00:03:53,120
Take it away. Okay, so, hi everyone.

123
00:03:50,959 --> 00:03:55,040
First of all, I wanted to thank LA

124
00:03:53,120 --> 00:03:58,400
MAG for inviting me to have an

125
00:03:55,040 --> 00:04:01,840
artist talk and image transfer workshop.

126
00:03:58,400 --> 00:04:04,080
And thanks to Stephanie and Marisa.

127

00:04:01,840 --> 00:04:06,480

They really helped me a lot to get

128

00:04:04,080 --> 00:04:07,760

here, and I'm glad to be part of their

129

00:04:06,480 --> 00:04:10,640

current exhibition,

130

00:04:07,760 --> 00:04:13,200

ARCHIVE MACHINES, which will be up until

131

00:04:10,640 --> 00:04:15,120

December 31st.

132

00:04:13,200 --> 00:04:18,000

And thanks to all of you for

133

00:04:15,120 --> 00:04:20,560

participating in this workshop.

134

00:04:18,000 --> 00:04:21,600

Okay so, since you might not be familiar

135

00:04:20,560 --> 00:04:24,240

with my work,

136

00:04:21,600 --> 00:04:24,960

I'm going to start

137

00:04:24,240 --> 00:04:27,680

along

138

00:04:24,960 --> 00:04:28,000
with a little history about myself, my

139
00:04:27,680 --> 00:04:30,560
work,

140
00:04:28,000 --> 00:04:33,440
and the concept behind it, and then we

141
00:04:30,560 --> 00:04:36,800
will jump into workshop.

142
00:04:33,440 --> 00:04:38,720
So I'm an Iranian-American artist

143
00:04:36,800 --> 00:04:40,240
living and working in Los Angeles since

144
00:04:38,720 --> 00:04:43,440
2007.

145
00:04:40,240 --> 00:04:45,040
I was born in Tehran in 1981 from an

146
00:04:43,440 --> 00:04:47,680
Iranian mother, Indian

147
00:04:45,040 --> 00:04:48,560
father. I grew up in Tehran until I was

148
00:04:47,680 --> 00:04:51,680
25

149
00:04:48,560 --> 00:04:55,360
and moved to the U.S. with my husband.

150

00:04:51,680 --> 00:04:59,919

Los Angeles has been my home since then.

151

00:04:55,360 --> 00:05:02,240

So as Marisa told you guys, I,

152

00:04:59,919 --> 00:05:04,320

you know, I got my MA from Northridge, Cal

153

00:05:02,240 --> 00:05:04,720

State Northridge, and my MFA from Cal

154

00:05:04,320 --> 00:05:07,840

State

155

00:05:04,720 --> 00:05:11,120

Long Beach in 2015, but before that

156

00:05:07,840 --> 00:05:15,120

I studied my Bachelor in Art

157

00:05:11,120 --> 00:05:16,080

in Tehran. I'm currently a member of

158

00:05:15,120 --> 00:05:19,440

Durden and Ray

159

00:05:16,080 --> 00:05:23,280

Collective and recently I have joined

160

00:05:19,440 --> 00:05:26,160

Level Ground Collective as well. Okay, so

161

00:05:23,280 --> 00:05:26,880
my work reflects the experience of

162
00:05:26,160 --> 00:05:29,680
creating

163
00:05:26,880 --> 00:05:31,360
home while living in a state of in-

164
00:05:29,680 --> 00:05:33,680
between.

165
00:05:31,360 --> 00:05:36,000
It reflects the space I occupy which is

166
00:05:33,680 --> 00:05:37,440
navigated through the bodily experience

167
00:05:36,000 --> 00:05:41,120
of womanhood and

168
00:05:37,440 --> 00:05:44,800
a balance of dichotomies,

169
00:05:41,120 --> 00:05:48,720
such as private/public, psychological

170
00:05:44,800 --> 00:05:52,080
and physical environments, here/there.

171
00:05:48,720 --> 00:05:54,720
My works are in various

172
00:05:52,080 --> 00:05:55,440
formats, depending on the

173

00:05:54,720 --> 00:05:58,039

narrative.

174

00:05:55,440 --> 00:05:59,759

Like it can be 3d—

175

00:05:58,039 --> 00:06:03,199

three-dimensional,

176

00:05:59,759 --> 00:06:06,479

like installation, sculpture or sometimes

177

00:06:03,199 --> 00:06:09,440

2d that

178

00:06:06,479 --> 00:06:13,680

is formed by multiple layers, made of

179

00:06:09,440 --> 00:06:16,160

various materials and textures, which are

180

00:06:13,680 --> 00:06:17,280

interfering and overlapping each other,

181

00:06:16,160 --> 00:06:20,639

which refers to

182

00:06:17,280 --> 00:06:22,639

layers of memory along with elements of

183

00:06:20,639 --> 00:06:26,000

the home with the knowledge

184

00:06:22,639 --> 00:06:26,800
that both are inseparable from political

185
00:06:26,000 --> 00:06:30,560
and social

186
00:06:26,800 --> 00:06:33,759
context. One of the elements

187
00:06:30,560 --> 00:06:34,880
in my work is transfer images of photos

188
00:06:33,759 --> 00:06:39,120
that I've taken

189
00:06:34,880 --> 00:06:41,199
from LA and my hometown. The photos of

190
00:06:39,120 --> 00:06:43,120
LA are mostly from the neighborhood

191
00:06:41,199 --> 00:06:45,759
that I live in right now,

192
00:06:43,120 --> 00:06:46,319
and the photos of my hometown are the

193
00:06:45,759 --> 00:06:49,280
ones

194
00:06:46,319 --> 00:06:51,120
I've taken from my trips back to Tehran,

195
00:06:49,280 --> 00:06:52,479
and mostly from the neighborhood that I

196

00:06:51,120 --> 00:06:54,800

live in,

197

00:06:52,479 --> 00:06:57,759

which includes buildings,

198

00:06:54,800 --> 00:07:00,800

architectural elements, murals,

199

00:06:57,759 --> 00:07:04,960

and many photos are from

200

00:07:00,800 --> 00:07:06,720

interior of the house that I grew up in.

201

00:07:04,960 --> 00:07:08,160

I use different materials such as

202

00:07:06,720 --> 00:07:11,440

transparency paper,

203

00:07:08,160 --> 00:07:14,800

vellum, different kinds of fabric

204

00:07:11,440 --> 00:07:16,479

to transfer images onto them.

205

00:07:14,800 --> 00:07:17,840

They all definitely have different

206

00:07:16,479 --> 00:07:19,840

results.

207

00:07:17,840 --> 00:07:21,120
Sometimes I do overlap them

208
00:07:19,840 --> 00:07:25,280
intentionally,

209
00:07:21,120 --> 00:07:27,599
which refers to the memory and identity.

210
00:07:25,280 --> 00:07:30,400
In my paintings and drawings, there

211
00:07:27,599 --> 00:07:33,360
are several references to

212
00:07:30,400 --> 00:07:34,880
those photos that they've taken, plus

213
00:07:33,360 --> 00:07:38,000
floral patterns

214
00:07:34,880 --> 00:07:42,240
from furniture, curtain, or other home

215
00:07:38,000 --> 00:07:44,000
and base elements. Okay so Stephanie, if

216
00:07:42,240 --> 00:07:48,479
you don't mind, go back to the

217
00:07:44,000 --> 00:07:51,120
first slide so now I can—

218
00:07:48,479 --> 00:07:52,560
I'm going to start talking about each of

219

00:07:51,120 --> 00:07:54,000

my work and I'm going to give you a

220

00:07:52,560 --> 00:07:58,000

little bit of,

221

00:07:54,000 --> 00:08:00,240

explain them a little bit. So this one,

222

00:07:58,000 --> 00:08:02,319

as you guys can see, it's "Nobody's

223

00:08:00,240 --> 00:08:05,039

Going Anywhere".

224

00:08:02,319 --> 00:08:06,319

This is my recent work, which is

225

00:08:05,039 --> 00:08:10,160

currently on view

226

00:08:06,319 --> 00:08:12,400

online at Artists and Poems at Durden and

227

00:08:10,160 --> 00:08:13,840

Ray online show, curated by Stephen

228

00:08:12,400 --> 00:08:16,160

Wolkoff.

229

00:08:13,840 --> 00:08:17,440

In this show, artists were invited to

230

00:08:16,160 --> 00:08:19,520
choose

231
00:08:17,440 --> 00:08:20,639
a poem that has a meaning to them and

232
00:08:19,520 --> 00:08:23,680
then create an

233
00:08:20,639 --> 00:08:25,520
artwork inspired by the poem. So the poem

234
00:08:23,680 --> 00:08:26,080
I chose is called "Nobody is Going

235
00:08:25,520 --> 00:08:29,280
Anywhere"

236
00:08:26,080 --> 00:08:32,479
by Gizelle Pasines.

237
00:08:29,280 --> 00:08:34,479
I wish I pronounced it correctly. She

238
00:08:32,479 --> 00:08:38,080
was a French writer

239
00:08:34,479 --> 00:08:41,760
and associated with the surreal movement,

240
00:08:38,080 --> 00:08:46,000
and she passed away couple years ago.

241
00:08:41,760 --> 00:08:47,200
Next slide, please. And as you can see, I

242

00:08:46,000 --> 00:08:50,160

transferred

243

00:08:47,200 --> 00:08:51,600

different images of trees on two

244

00:08:50,160 --> 00:08:54,880

different types of fabric.

245

00:08:51,600 --> 00:08:58,160

The right part is,

246

00:08:54,880 --> 00:09:01,279

is lace. I put the lace

247

00:08:58,160 --> 00:09:03,440

on the canvas and since lace is

248

00:09:01,279 --> 00:09:04,720

really delicate, so I covered that with

249

00:09:03,440 --> 00:09:08,080

couple layers

250

00:09:04,720 --> 00:09:10,399

of matte medium and let them dry,

251

00:09:08,080 --> 00:09:13,200

and then transfer the image on top of

252

00:09:10,399 --> 00:09:13,920

that. But the left side, it was directly

253

00:09:13,200 --> 00:09:18,320
on,

254
00:09:13,920 --> 00:09:22,320
onto the canvas. The next slide,

255
00:09:18,320 --> 00:09:23,279
yeah, so this is the detail of the

256
00:09:22,320 --> 00:09:26,240
work as I

257
00:09:23,279 --> 00:09:27,680
just explained. So the right side, as

258
00:09:26,240 --> 00:09:30,880
you can see, it's lace

259
00:09:27,680 --> 00:09:33,120
and I covered it with medium, and then

260
00:09:30,880 --> 00:09:36,480
I did the transfer.

261
00:09:33,120 --> 00:09:37,760
And next slide, please. Okay, so this one

262
00:09:36,480 --> 00:09:40,160
is, it's called

263
00:09:37,760 --> 00:09:41,040
"Intersection". The installation is a

264
00:09:40,160 --> 00:09:44,000
reference to an

265
00:09:41,040 --> 00:09:44,800
opened entry door or curtain hanging at

266
00:09:44,000 --> 00:09:47,360
home.

267
00:09:44,800 --> 00:09:50,240
So basically it implies the interior

268
00:09:47,360 --> 00:09:53,680
space and privacy.

269
00:09:50,240 --> 00:09:56,959
The yarns, as they refer to women's hair,

270
00:09:53,680 --> 00:10:00,320
are metaphor for womanhood and how they

271
00:09:56,959 --> 00:10:04,399
have to censor themselves in the society.

272
00:10:00,320 --> 00:10:06,720
Next slide please. Okay so I,

273
00:10:04,399 --> 00:10:07,760
this is an installation that I did

274
00:10:06,720 --> 00:10:12,800
during COVID,

275
00:10:07,760 --> 00:10:17,040
and this online exhibition was

276

00:10:12,800 --> 00:10:19,680
curated by Renee Bernard.

277
00:10:17,040 --> 00:10:20,640
It was in June, actually. I installed it

278
00:10:19,680 --> 00:10:22,720
in my studio,

279
00:10:20,640 --> 00:10:23,760
as you can see, and it's been hung from

280
00:10:22,720 --> 00:10:26,880
the pipe,

281
00:10:23,760 --> 00:10:31,600
which runs through my space. I use vellum

282
00:10:26,880 --> 00:10:31,600
and all the transfers were on vellum.

283
00:10:31,680 --> 00:10:39,839
And the next work—this one is

284
00:10:35,279 --> 00:10:41,040
called, it's titled “LAX to IKA, IKA

285
00:10:39,839 --> 00:10:43,360
to LAX.”

286
00:10:41,040 --> 00:10:45,200
This is an installation at Durden and Ray

287
00:10:43,360 --> 00:10:47,760
Gallery in Downtown LA.

288

00:10:45,200 --> 00:10:48,640

This was my last show before pandemic

289

00:10:47,760 --> 00:10:51,120

started,

290

00:10:48,640 --> 00:10:52,720

which was installed in a physical space

291

00:10:51,120 --> 00:10:54,079

and people could come and see it in

292

00:10:52,720 --> 00:10:59,040

person.

293

00:10:54,079 --> 00:11:02,800

I curated this show of about 10 artists.

294

00:10:59,040 --> 00:11:04,000

The installation is about approximately

295

00:11:02,800 --> 00:11:07,519

18

296

00:11:04,000 --> 00:11:10,560

foot long, which contains of 24

297

00:11:07,519 --> 00:11:11,600

pieces put together. I use different

298

00:11:10,560 --> 00:11:14,640

kinds of fabric,

299

00:11:11,600 --> 00:11:18,880
paper, vellum, lots of transfers

300
00:11:14,640 --> 00:11:22,079
as you can see. Next slide, please.

301
00:11:18,880 --> 00:11:22,800
Yeah, so basically it's all I have

302
00:11:22,079 --> 00:11:26,240
transferred

303
00:11:22,800 --> 00:11:29,279
on different, you know, paper,

304
00:11:26,240 --> 00:11:30,959
vellum, fabric, it's on everything. And the

305
00:11:29,279 --> 00:11:33,600
pictures are

306
00:11:30,959 --> 00:11:36,000
both, again, like the pictures I took some

307
00:11:33,600 --> 00:11:38,480
years ago from Tehran or from LA, my

308
00:11:36,000 --> 00:11:42,480
neighborhood.

309
00:11:38,480 --> 00:11:45,360
Next slide.

310
00:11:42,480 --> 00:11:46,959
Okay, so this one is called "Safe in

311

00:11:45,360 --> 00:11:49,279

Home”.

312

00:11:46,959 --> 00:11:50,800

The work was hung from ceiling, as you

313

00:11:49,279 --> 00:11:54,240

guys can see,

314

00:11:50,800 --> 00:11:57,200

and it's two-sided. The work

315

00:11:54,240 --> 00:11:58,959

is from the show at Seaver gallery at

316

00:11:57,200 --> 00:12:02,320

Marlborough School,

317

00:11:58,959 --> 00:12:05,360

and it's from 2019.

318

00:12:02,320 --> 00:12:08,079

And next one, please.

319

00:12:05,360 --> 00:12:10,240

So, many transfers onto the canvas, and

320

00:12:08,079 --> 00:12:13,920

most of them are being covered in

321

00:12:10,240 --> 00:12:14,480

paint or a piece of fabric, and by that I

322

00:12:13,920 --> 00:12:17,279
mean like,

323
00:12:14,480 --> 00:12:18,240
little pieces. I just, you know, just put

324
00:12:17,279 --> 00:12:21,519
them,

325
00:12:18,240 --> 00:12:24,079
stick them onto the transfer, so

326
00:12:21,519 --> 00:12:26,560
it's partially visible and partially

327
00:12:24,079 --> 00:12:30,720
covered.

328
00:12:26,560 --> 00:12:32,800
And by that I mean like,

329
00:12:30,720 --> 00:12:36,160
sometimes I transfer and then I

330
00:12:32,800 --> 00:12:38,720
pin on top of that.

331
00:12:36,160 --> 00:12:39,440
And as you can see, it has so much detail

332
00:12:38,720 --> 00:12:42,079
to it

333
00:12:39,440 --> 00:12:44,000
from sewing patterns to collage,

334

00:12:42,079 --> 00:12:46,240

transferred image,

335

00:12:44,000 --> 00:12:49,120

and decorative elements, as you guys can

336

00:12:46,240 --> 00:12:52,240

see I use a lot of decorative elements

337

00:12:49,120 --> 00:12:56,399

in this work.

338

00:12:52,240 --> 00:12:57,760

Next one, please. Yeah, this one is called

339

00:12:56,399 --> 00:13:01,279

“Home”.

340

00:12:57,760 --> 00:13:03,279

And the fabric is satin, and I really

341

00:13:01,279 --> 00:13:06,079

had challenge to work on

342

00:13:03,279 --> 00:13:07,680

this one because of the glossy

343

00:13:06,079 --> 00:13:11,600

surface of it.

344

00:13:07,680 --> 00:13:14,639

So, and it was really hard to

345

00:13:11,600 --> 00:13:16,480
do the transfer, so if you guys want to

346
00:13:14,639 --> 00:13:18,000
use satin, make sure you first of all

347
00:13:16,480 --> 00:13:21,040
like, cover that with

348
00:13:18,000 --> 00:13:22,720
a couple layers of medium,

349
00:13:21,040 --> 00:13:24,399
which I highly recommend the glossy

350
00:13:22,720 --> 00:13:25,279
medium, not the matte medium because it's

351
00:13:24,399 --> 00:13:28,800
gonna leave

352
00:13:25,279 --> 00:13:30,079
stains on that. And then let it dry for a

353
00:13:28,800 --> 00:13:33,440
couple days

354
00:13:30,079 --> 00:13:34,399
if you want the, you know, the transfer to

355
00:13:33,440 --> 00:13:36,639
be completely,

356
00:13:34,399 --> 00:13:37,920
you know, perfectly transferred onto this.

357

00:13:36,639 --> 00:13:41,040

Otherwise it won't,

358

00:13:37,920 --> 00:13:43,199

the ink won't stick to the fabric and

359

00:13:41,040 --> 00:13:45,600

you have to really be patient

360

00:13:43,199 --> 00:13:48,160

peeling off the fabric and the paper on

361

00:13:45,600 --> 00:13:51,440

that, from that.

362

00:13:48,160 --> 00:13:53,920

And next one, please.

363

00:13:51,440 --> 00:13:55,120

Yeah, so this is the detail of the work

364

00:13:53,920 --> 00:13:57,440

again, like—

365

00:13:55,120 --> 00:13:59,040

you know, from sewing to transferring

366

00:13:57,440 --> 00:14:04,480

and collaging onto

367

00:13:59,040 --> 00:14:07,199

satin fabric. Next one.

368

00:14:04,480 --> 00:14:08,079
These two are just different

369
00:14:07,199 --> 00:14:10,480
transfers.

370
00:14:08,079 --> 00:14:12,160
On the right side is fabric and the

371
00:14:10,480 --> 00:14:14,480
left side is paper. So I

372
00:14:12,160 --> 00:14:15,680
just wanted, you know, to put them

373
00:14:14,480 --> 00:14:18,800
together so you guys

374
00:14:15,680 --> 00:14:22,959
can see the differences between like,

375
00:14:18,800 --> 00:14:27,360
fabric, paper, and how we transfer on them.

376
00:14:22,959 --> 00:14:30,720
Next one, please. Yes, so this one and

377
00:14:27,360 --> 00:14:32,800
this work is titled "Other People" and

378
00:14:30,720 --> 00:14:34,959
this was at Pacific

379
00:14:32,800 --> 00:14:36,160
Court's Apartments in Long Beach at

380

00:14:34,959 --> 00:14:39,440

their

381

00:14:36,160 --> 00:14:42,079

window, display window in 2018.

382

00:14:39,440 --> 00:14:45,279

I had the opportunity to show my work

383

00:14:42,079 --> 00:14:48,000

for their exhibition titled "Senses".

384

00:14:45,279 --> 00:14:49,199

I basically used the entire room for my

385

00:14:48,000 --> 00:14:52,800

installation,

386

00:14:49,199 --> 00:14:56,240

which contained about 40 pieces

387

00:14:52,800 --> 00:14:59,519

in various materials, as you can see,

388

00:14:56,240 --> 00:15:00,800

which, such as like wood panels, tracing

389

00:14:59,519 --> 00:15:03,279

papers,

390

00:15:00,800 --> 00:15:05,680

vellum, different kinds of fabric, canvas,

391

00:15:03,279 --> 00:15:08,320
and many, many more.

392
00:15:05,680 --> 00:15:11,120
This was really a unique experimental

393
00:15:08,320 --> 00:15:14,639
exercise for me to paint and transfer on

394
00:15:11,120 --> 00:15:18,160
all these different materials.

395
00:15:14,639 --> 00:15:19,920
And so, next one please so you can

396
00:15:18,160 --> 00:15:23,199
see more details of the work.

397
00:15:19,920 --> 00:15:26,959
So as you can see, I installed all the

398
00:15:23,199 --> 00:15:30,880
rows of tracing paper from the metal

399
00:15:26,959 --> 00:15:33,440
wires running along the ceiling,

400
00:15:30,880 --> 00:15:34,880
creating a multi-layered installation

401
00:15:33,440 --> 00:15:37,600
which referred

402
00:15:34,880 --> 00:15:39,519
to interior versus exterior, private

403

00:15:37,600 --> 00:15:41,360

versus public.

404

00:15:39,519 --> 00:15:42,959

So basically on the back, on the wall

405

00:15:41,360 --> 00:15:46,000

there is all these

406

00:15:42,959 --> 00:15:46,800

fabrics and canvas and vellums that I

407

00:15:46,000 --> 00:15:49,360

hung,

408

00:15:46,800 --> 00:15:51,279

and in front of that, it's all these

409

00:15:49,360 --> 00:15:54,959

tracing papers,

410

00:15:51,279 --> 00:15:57,920

rolls of tracing papers. And on the

411

00:15:54,959 --> 00:15:58,240

left side, it's all wood panels which

412

00:15:57,920 --> 00:16:02,639

I

413

00:15:58,240 --> 00:16:02,639

transferred and painted on top of it.

414

00:16:03,680 --> 00:16:10,399

Next one please. Yes,

415

00:16:07,040 --> 00:16:12,800

so this one is, the title

416

00:16:10,399 --> 00:16:16,560

“I wish it does not get bad”. This work I

417

00:16:12,800 --> 00:16:19,519

did in 2015 for my solo show

418

00:16:16,560 --> 00:16:20,720

titled “Escape the Gaze of the Blind

419

00:16:19,519 --> 00:16:24,079

Sensor.”

420

00:16:20,720 --> 00:16:26,800

Very little transfer, and mostly

421

00:16:24,079 --> 00:16:28,639

it was covered and blended with acrylic

422

00:16:26,800 --> 00:16:32,399

paint.

423

00:16:28,639 --> 00:16:35,360

And as you can see on the right side, um

424

00:16:32,399 --> 00:16:37,360

the right picture, the transfer—

425

00:16:35,360 --> 00:16:40,399

transfers are mostly

426

00:16:37,360 --> 00:16:44,000
vertical stripes, which blended with

427

00:16:40,399 --> 00:16:47,199
the fabric pattern. So they're not so

428

00:16:44,000 --> 00:16:50,880
visible. And

429

00:16:47,199 --> 00:16:54,639
next one, please.

430

00:16:50,880 --> 00:16:57,199
This one is titled "Light me up".

431

00:16:54,639 --> 00:16:58,240
The installation contains two parts. The

432

00:16:57,199 --> 00:17:02,000
top part has

433

00:16:58,240 --> 00:17:05,120
LED lights in it, and the bottom

434

00:17:02,000 --> 00:17:08,079
part has transfer image of the city of

435

00:17:05,120 --> 00:17:10,400
Tehran on transparency sheet.

436

00:17:08,079 --> 00:17:12,160
I had to—so basically when you want

437

00:17:10,400 --> 00:17:13,760
to transfer on transparency,

438
00:17:12,160 --> 00:17:16,559
which I'm gonna

439
00:17:13,760 --> 00:17:17,039
show you guys later, but you have to

440
00:17:16,559 --> 00:17:21,839
cover

441
00:17:17,039 --> 00:17:25,280
the sheet with a glossy medium,

442
00:17:21,839 --> 00:17:29,200
glossy or matte medium before

443
00:17:25,280 --> 00:17:32,160
you do the transfer. And

444
00:17:29,200 --> 00:17:33,520
so you know, the ink actually stick

445
00:17:32,160 --> 00:17:36,720
way better than just

446
00:17:33,520 --> 00:17:38,320
directly onto the transfer, the

447
00:17:36,720 --> 00:17:39,919
transparency sheet.

448
00:17:38,320 --> 00:17:42,400
And then you have to seal it with

449

00:17:39,919 --> 00:17:46,960
another medium, it can be gloss or

450

00:17:42,400 --> 00:17:50,080
matte. And

451

00:17:46,960 --> 00:17:53,600
yes, and next one please.

452

00:17:50,080 --> 00:17:56,240
So this one is "Here I Speak".

453

00:17:53,600 --> 00:17:56,640
This one also contains of two parts, one

454

00:17:56,240 --> 00:17:58,400
hung

455

00:17:56,640 --> 00:18:00,480
on the wall and the other one is laid

456

00:17:58,400 --> 00:18:03,600
down on the floor.

457

00:18:00,480 --> 00:18:06,640
The floor part is a photo paper

458

00:18:03,600 --> 00:18:10,400
and the wall part is acrylic paint and

459

00:18:06,640 --> 00:18:13,760
some transfers, but the transfers

460

00:18:10,400 --> 00:18:16,880
are hidden under the sheer

461
00:18:13,760 --> 00:18:20,080
fabric, so you can barely see in the—

462
00:18:16,880 --> 00:18:22,080
in this photo, which is part of, you

463
00:18:20,080 --> 00:18:22,559
know, the concept of the work which it

464
00:18:22,080 --> 00:18:28,400
was

465
00:18:22,559 --> 00:18:32,240
censored and hidden under that.

466
00:18:28,400 --> 00:18:32,880
Next one, please. Yeah, and this one,

467
00:18:32,240 --> 00:18:35,760
it's called

468
00:18:32,880 --> 00:18:36,799
“Entropic Future”. Mine's—this

469
00:18:35,760 --> 00:18:40,160
installation is,

470
00:18:36,799 --> 00:18:43,360
I did it in 2012,

471
00:18:40,160 --> 00:18:46,559
and that was exactly my first time

472

00:18:43,360 --> 00:18:49,919
experimenting transfer,

473

00:18:46,559 --> 00:18:52,720
which, it was on resin, and

474

00:18:49,919 --> 00:18:54,799
for transferring onto resin, there

475

00:18:52,720 --> 00:18:57,840
is completely different

476

00:18:54,799 --> 00:19:01,120
process than paper or

477

00:18:57,840 --> 00:19:04,160
fabric. So the first step is,

478

00:19:01,120 --> 00:19:08,240
you have to create a mold

479

00:19:04,160 --> 00:19:12,240
for your resin block, then pour the resin

480

00:19:08,240 --> 00:19:14,400
in that mold and before it dries out

481

00:19:12,240 --> 00:19:18,000
completely, you have to place your

482

00:19:14,400 --> 00:19:21,120
image, which the image has to be

483

00:19:18,000 --> 00:19:22,559
on transparency sheets, not like, just

484
00:19:21,120 --> 00:19:23,679
normal paper,

485
00:19:22,559 --> 00:19:26,720
and then you have to put the

486
00:19:23,679 --> 00:19:29,360
transparency sheet on top of the resin,

487
00:19:26,720 --> 00:19:31,679
but just let it sit for a bit, and before

488
00:19:29,360 --> 00:19:33,280
it dries out you have to peel off the

489
00:19:31,679 --> 00:19:36,720
transparency sheet.

490
00:19:33,280 --> 00:19:40,000
So all the ink will absorb into

491
00:19:36,720 --> 00:19:42,960
resin, but then the transparency sheet

492
00:19:40,000 --> 00:19:45,840
is, you know, you just have to remove that

493
00:19:42,960 --> 00:19:46,400
and peel it off. Which again, it's

494
00:19:45,840 --> 00:19:48,400
not an

495

00:19:46,400 --> 00:19:50,559

easy process, it's just so easy to

496

00:19:48,400 --> 00:19:52,160

explain it, but when you get into it, it's

497

00:19:50,559 --> 00:19:54,240

really hard working with that.

498

00:19:52,160 --> 00:19:56,400

But I really enjoyed that time doing

499

00:19:54,240 --> 00:20:00,000

that and this is the installation

500

00:19:56,400 --> 00:20:00,799

I did. Some of them are paintings and

501

00:20:00,000 --> 00:20:03,200

some of them,

502

00:20:00,799 --> 00:20:04,400

as I explained, are transfer images onto

503

00:20:03,200 --> 00:20:05,679

resin blocks.

504

00:20:04,400 --> 00:20:08,240

I'm going to show you a couple of

505

00:20:05,679 --> 00:20:11,600

samples that I have here.

506

00:20:08,240 --> 00:20:14,080

And, that's it with my work,

507

00:20:11,600 --> 00:20:14,640

but before we get into workshop, I would

508

00:20:14,080 --> 00:20:18,080

love to

509

00:20:14,640 --> 00:20:18,880

show you guys three inspirational

510

00:20:18,080 --> 00:20:22,159

artists

511

00:20:18,880 --> 00:20:23,600

who have done or [are] working with

512

00:20:22,159 --> 00:20:26,320

transfer images,

513

00:20:23,600 --> 00:20:27,440

so you guys can get more ideas of how to

514

00:20:26,320 --> 00:20:29,520

use

515

00:20:27,440 --> 00:20:32,400

this method into, you know, how to bring

516

00:20:29,520 --> 00:20:35,760

it into your work.

517

00:20:32,400 --> 00:20:39,039

Next one, please. And

518

00:20:35,760 --> 00:20:40,640

next one. Okay so,

519

00:20:39,039 --> 00:20:43,039

as most of you guys know, Robert

520

00:20:40,640 --> 00:20:45,520

Rauschenberg,

521

00:20:43,039 --> 00:20:46,320

he used a lot of transfer images into

522

00:20:45,520 --> 00:20:49,520

his work

523

00:20:46,320 --> 00:20:51,679

on different materials.

524

00:20:49,520 --> 00:20:53,520

So basically, he developed a process

525

00:20:51,679 --> 00:20:56,640

known as a transfer process

526

00:20:53,520 --> 00:20:58,480

using photos from mass media. Images from

527

00:20:56,640 --> 00:21:01,760

newspapers and magazines were

528

00:20:58,480 --> 00:21:05,360

soaked and then pressed face-down

529

00:21:01,760 --> 00:21:08,159
onto the pa—onto the paper surface.

530
00:21:05,360 --> 00:21:09,039
He would then rub back and forth

531
00:21:08,159 --> 00:21:12,720
across the back

532
00:21:09,039 --> 00:21:15,280
of the image with a dry nib. This process

533
00:21:12,720 --> 00:21:17,679
gave the image the ghostly,

534
00:21:15,280 --> 00:21:19,280
forgotten memory look. Rauschenberg often

535
00:21:17,679 --> 00:21:23,919
then enhanced with a

536
00:21:19,280 --> 00:21:28,480
white gouache or watercolor, or

537
00:21:23,919 --> 00:21:31,520
ink washes.

538
00:21:28,480 --> 00:21:34,559
And next one, next artist,

539
00:21:31,520 --> 00:21:37,679
Amanda Mears. She's graduate,

540
00:21:34,559 --> 00:21:40,720
she's MFA graduate from

541
00:21:37,679 --> 00:21:42,640
Claremont University. She uses transfer

542
00:21:40,720 --> 00:21:44,400
images, as you guys can see in her

543
00:21:42,640 --> 00:21:48,320
paintings. The black

544
00:21:44,400 --> 00:21:50,720
marks are transfers, and

545
00:21:48,320 --> 00:21:52,480
the colorful ones—the color ones, those

546
00:21:50,720 --> 00:21:54,960
are all paintings.

547
00:21:52,480 --> 00:21:56,799
And it's really hard to say which one is

548
00:21:54,960 --> 00:21:58,400
transfer, which one is painting, until you

549
00:21:56,799 --> 00:22:03,840
really get close to her

550
00:21:58,400 --> 00:22:03,840
work. And next slide,

551
00:22:03,919 --> 00:22:08,400
and as you can—so the left one,

552

00:22:07,039 --> 00:22:10,400
all the black ones

553
00:22:08,400 --> 00:22:12,320
are transfers. So she transferred and

554
00:22:10,400 --> 00:22:13,200
then she does the painting, which is

555
00:22:12,320 --> 00:22:16,320
acrylic

556
00:22:13,200 --> 00:22:18,240
or oil on top of that. But the right side,

557
00:22:16,320 --> 00:22:19,360
some of them are transfers and some of

558
00:22:18,240 --> 00:22:22,880
them are just,

559
00:22:19,360 --> 00:22:24,640
you know, collage. So it's really hard

560
00:22:22,880 --> 00:22:26,799
to say which one is which

561
00:22:24,640 --> 00:22:27,840
until you really get close to her

562
00:22:26,799 --> 00:22:29,919
paintings and then

563
00:22:27,840 --> 00:22:31,760
you realize some of them are not

564

00:22:29,919 --> 00:22:35,039

collages, and some of them are just

565

00:22:31,760 --> 00:22:39,440

transfers.

566

00:22:35,039 --> 00:22:43,440

Next one. So this one is Dana Brown.

567

00:22:39,440 --> 00:22:46,240

She used transfer image

568

00:22:43,440 --> 00:22:47,360

as well. And as you guys can see, the

569

00:22:46,240 --> 00:22:50,000

background,

570

00:22:47,360 --> 00:22:51,039

which is a transfer image of a beach

571

00:22:50,000 --> 00:22:54,000

view,

572

00:22:51,039 --> 00:22:54,480

she did that with the transfer. And

573

00:22:54,000 --> 00:22:57,840

then

574

00:22:54,480 --> 00:22:58,240

the red stripes are collages. She cut

575

00:22:57,840 --> 00:23:01,600
them

576
00:22:58,240 --> 00:23:06,880
into stripes from a magazine

577
00:23:01,600 --> 00:23:06,880
photo and then created this artwork.

578
00:23:07,200 --> 00:23:11,360
Okay, so here we are done with the

579
00:23:10,559 --> 00:23:14,400
slides

580
00:23:11,360 --> 00:23:15,600
and I'm ready to jump, you know, into a

581
00:23:14,400 --> 00:23:18,799
workshop, but

582
00:23:15,600 --> 00:23:20,400
I would really be happy to—if you

583
00:23:18,799 --> 00:23:23,840
guys have any questions or

584
00:23:20,400 --> 00:23:23,840
any thoughts, that would be great.

585
00:23:29,360 --> 00:23:33,679
I can maybe get us started Arezoo, because

586
00:23:32,320 --> 00:23:35,280
as you're going through, I had a couple

587

00:23:33,679 --> 00:23:36,799

of questions myself.

588

00:23:35,280 --> 00:23:38,880

It would be interesting to hear a

589

00:23:36,799 --> 00:23:40,159

little bit about maybe how you choose

590

00:23:38,880 --> 00:23:41,520

the materials, because as you're going

591

00:23:40,159 --> 00:23:42,400

through you kind of see that the

592

00:23:41,520 --> 00:23:44,240

materiality

593

00:23:42,400 --> 00:23:46,159

of each piece is a little different, and

594

00:23:44,240 --> 00:23:47,039

sometimes it seems it's also dependent

595

00:23:46,159 --> 00:23:50,240

upon

596

00:23:47,039 --> 00:23:51,360

the physical installation. And I wonder

597

00:23:50,240 --> 00:23:52,480

if you could talk a little bit more

598

00:23:51,360 --> 00:23:55,679
about that.

599
00:23:52,480 --> 00:23:58,080
Yeah so, the way that I choose the

600
00:23:55,679 --> 00:23:59,360
the material, it depends on the narrative

601
00:23:58,080 --> 00:24:03,200
of the work that I'm,

602
00:23:59,360 --> 00:24:05,679
you know, I'm talking about.

603
00:24:03,200 --> 00:24:06,960
So that's how I choose it, which

604
00:24:05,679 --> 00:24:10,480
sometimes is fabric,

605
00:24:06,960 --> 00:24:13,120
sometimes it's mix of both of them, or

606
00:24:10,480 --> 00:24:13,679
sometimes I just use vellum, as you saw

607
00:24:13,120 --> 00:24:16,640
in the—

608
00:24:13,679 --> 00:24:18,080
in that intersection work. It was all

609
00:24:16,640 --> 00:24:21,279
vellum because I was talking

610

00:24:18,080 --> 00:24:24,159
about censorship and, you know,

611

00:24:21,279 --> 00:24:25,039
like how as a woman we have to censor

612

00:24:24,159 --> 00:24:27,360
ourselves and

613

00:24:25,039 --> 00:24:29,039
hide ourselves. So it depends on the

614

00:24:27,360 --> 00:24:31,039
narrative that I'm talking about, I

615

00:24:29,039 --> 00:24:33,840
choose my

616

00:24:31,039 --> 00:24:33,840
material.

617

00:24:45,120 --> 00:24:50,320
Hi. Have you ever done it on—done

618

00:24:47,600 --> 00:24:54,240
the image transfer on rice paper?

619

00:24:50,320 --> 00:24:57,679
That's my question. No, I've done it on

620

00:24:54,240 --> 00:25:01,200
different papers, but not on rice paper.

621

00:24:57,679 --> 00:25:02,000
No, but I would love to experiment that

622
00:25:01,200 --> 00:25:04,400
too.

623
00:25:02,000 --> 00:25:05,679
But is there any reason for asking about

624
00:25:04,400 --> 00:25:07,760
the rice paper?

625
00:25:05,679 --> 00:25:09,840
Well, I've just been working on it,

626
00:25:07,760 --> 00:25:10,080
just drawing and doing some ink drawing,

627
00:25:09,840 --> 00:25:12,080
and

628
00:25:10,080 --> 00:25:13,840
I'm sort of interested in trying

629
00:25:12,080 --> 00:25:14,880
that on the rice paper. I was just

630
00:25:13,840 --> 00:25:17,679
wondering if,

631
00:25:14,880 --> 00:25:18,640
if you know anybody that has, if it's

632
00:25:17,679 --> 00:25:21,279
it's a thing

633

00:25:18,640 --> 00:25:23,360

you can do or how you would recommend

634

00:25:21,279 --> 00:25:26,559

going about that.

635

00:25:23,360 --> 00:25:29,279

I haven't done it myself but

636

00:25:26,559 --> 00:25:30,400

I would recommend you definitely use—

637

00:25:29,279 --> 00:25:33,120

again, as I

638

00:25:30,400 --> 00:25:36,159

was talking, like use a matte or gloss

639

00:25:33,120 --> 00:25:39,279

medium and cover your paper with that,

640

00:25:36,159 --> 00:25:41,679

and then do the transfer on top of that.

641

00:25:39,279 --> 00:25:42,480

I'm not sure if you do it directly, you

642

00:25:41,679 --> 00:25:46,240

know,

643

00:25:42,480 --> 00:25:48,000

if you can peel off the paper um

644

00:25:46,240 --> 00:25:49,840
perfectly. I'm not sure about that. But

645
00:25:48,000 --> 00:25:50,240
you can definitely, you know, experiment

646
00:25:49,840 --> 00:25:51,919
that.

647
00:25:50,240 --> 00:25:53,760
But I highly recommend, if you want the

648
00:25:51,919 --> 00:25:54,559
rice paper to, you know, look perfect and

649
00:25:53,760 --> 00:25:57,120
your transfer,

650
00:25:54,559 --> 00:25:57,679
then definitely cover it with any kind

651
00:25:57,120 --> 00:26:00,559
of

652
00:25:57,679 --> 00:26:02,559
medium. It can be anything. And then let

653
00:26:00,559 --> 00:26:03,440
it dry, and then do the transfer on top

654
00:26:02,559 --> 00:26:07,760
of that.

655
00:26:03,440 --> 00:26:07,760
Okay. Thank you. Sure.

656

00:26:08,400 --> 00:26:14,960

How about watercolor paper

657

00:26:11,679 --> 00:26:18,799

and canvas? Yes,

658

00:26:14,960 --> 00:26:21,520

I've done on both and the canvas

659

00:26:18,799 --> 00:26:22,159

actually, I did it with the gesso

660

00:26:21,520 --> 00:26:25,120

canvas,

661

00:26:22,159 --> 00:26:25,679

and just, you know, just the canvas

662

00:26:25,120 --> 00:26:28,880

itself

663

00:26:25,679 --> 00:26:31,440

and it perfectly worked out, both of them.

664

00:26:28,880 --> 00:26:32,240

But the watercolor paper, again, you have

665

00:26:31,440 --> 00:26:35,440

to

666

00:26:32,240 --> 00:26:38,480

make sure you cover it with—

667

00:26:35,440 --> 00:26:40,880
with any kinds of medium. Just one

668
00:26:38,480 --> 00:26:42,320
really thin layer of a medium and let it

669
00:26:40,880 --> 00:26:45,120
dry, and then

670
00:26:42,320 --> 00:26:46,240
do the transfer. And then do you think

671
00:26:45,120 --> 00:26:49,840
you'd be able to

672
00:26:46,240 --> 00:26:53,279
work with watercolor on top of that?

673
00:26:49,840 --> 00:26:54,320
Well, it's gotta be on medium then,

674
00:26:53,279 --> 00:26:56,880
you know.

675
00:26:54,320 --> 00:26:57,919
Okay, what you can do if like, for

676
00:26:56,880 --> 00:27:00,880
instance, if

677
00:26:57,919 --> 00:27:01,360
you think you're gonna transfer

678
00:27:00,880 --> 00:27:04,799
this

679

00:27:01,360 --> 00:27:08,000

much onto watercolor. So you have to mark

680

00:27:04,799 --> 00:27:11,120

your watercolor paper

681

00:27:08,000 --> 00:27:11,520

exactly, you know, just mark it down and

682

00:27:11,120 --> 00:27:14,480

just

683

00:27:11,520 --> 00:27:15,520

do the medium just that size. Do your

684

00:27:14,480 --> 00:27:17,679

transfer,

685

00:27:15,520 --> 00:27:19,200

and then the rest of your watercolor

686

00:27:17,679 --> 00:27:20,159

paper, you know, it doesn't have the

687

00:27:19,200 --> 00:27:23,679

medium, right?

688

00:27:20,159 --> 00:27:26,240

Then you can work on that. Okay, so you

689

00:27:23,679 --> 00:27:29,279

put the medium on the back of your—

690

00:27:26,240 --> 00:27:31,039
of the image you want to transfer, not on

691
00:27:29,279 --> 00:27:34,480
the paper.

692
00:27:31,039 --> 00:27:37,279
You put a medium here—

693
00:27:34,480 --> 00:27:38,399
this place is so big right now, so

694
00:27:37,279 --> 00:27:42,399
tall.

695
00:27:38,399 --> 00:27:45,440
What? Okay.

696
00:27:42,399 --> 00:27:47,919
So, you have to put the medium on top of

697
00:27:45,440 --> 00:27:48,880
this paper, which you're gonna transfer.

698
00:27:47,919 --> 00:27:52,000
And also

699
00:27:48,880 --> 00:27:54,960
on your watercolor paper, both. But

700
00:27:52,000 --> 00:27:56,080
as I said, like, mark it so your—you

701
00:27:54,960 --> 00:27:59,120
know, it doesn't get

702

00:27:56,080 --> 00:28:01,200

out of your mark,

703

00:27:59,120 --> 00:28:03,039

you know, spot, and then you can just

704

00:28:01,200 --> 00:28:05,200

transfer on that, and then the rest of

705

00:28:03,039 --> 00:28:08,080

your paper, it doesn't have any medium,

706

00:28:05,200 --> 00:28:08,880

and you can then do the watercolor. Okay,

707

00:28:08,080 --> 00:28:11,200

thank you.

708

00:28:08,880 --> 00:28:11,200

Sure.

709

00:28:12,320 --> 00:28:16,159

Just in the interest of time, I think

710

00:28:14,559 --> 00:28:18,480

at this point we should move on to the

711

00:28:16,159 --> 00:28:19,760

workshop component, but we will have more

712

00:28:18,480 --> 00:28:21,679

time for questions

713

00:28:19,760 --> 00:28:23,360
at the very end when we get into the

714
00:28:21,679 --> 00:28:24,480
reflection portion of the workshop. And

715
00:28:23,360 --> 00:28:26,159
just a reminder,

716
00:28:24,480 --> 00:28:27,520
if you aren't already muted, please do

717
00:28:26,159 --> 00:28:29,120
mute your microphone,

718
00:28:27,520 --> 00:28:30,640
and if you have any questions as we're

719
00:28:29,120 --> 00:28:32,240
going along in the workshop,

720
00:28:30,640 --> 00:28:33,919
please type them into the chat. I'll be

721
00:28:32,240 --> 00:28:35,679
monitoring that, just so we don't have

722
00:28:33,919 --> 00:28:37,840
like three or four different people

723
00:28:35,679 --> 00:28:38,720
talking at once while Arezoo

724
00:28:37,840 --> 00:28:41,039
is demonstrating.

725

00:28:38,720 --> 00:28:41,039

Thank you.

726

00:28:42,480 --> 00:28:47,520

Okay so, you guys can see the table

727

00:28:46,720 --> 00:28:50,880

right?

728

00:28:47,520 --> 00:28:51,440

It's good? Okay awesome. So here I'm

729

00:28:50,880 --> 00:28:53,919

gonna—

730

00:28:51,440 --> 00:28:56,840

before we get to the workshop, I'm gonna

731

00:28:53,919 --> 00:28:59,679

show you some of the samples.

732

00:28:56,840 --> 00:29:02,320

Okay, so let's—

733

00:28:59,679 --> 00:29:04,480

let me show you the resin blocks

734

00:29:02,320 --> 00:29:06,559

that I just talked about.

735

00:29:04,480 --> 00:29:08,080

So these are the resin blocks that I

736

00:29:06,559 --> 00:29:11,120
just explained,

737
00:29:08,080 --> 00:29:12,159
which is from my installation. So

738
00:29:11,120 --> 00:29:15,679
basically I,

739
00:29:12,159 --> 00:29:17,840
you know, I made the mold and then

740
00:29:15,679 --> 00:29:18,799
poured the resin into that little

741
00:29:17,840 --> 00:29:22,000
mold.

742
00:29:18,799 --> 00:29:24,960
And then before it was drying,

743
00:29:22,000 --> 00:29:24,960
I just put the—

744
00:29:25,520 --> 00:29:30,159
and the image was copied on this

745
00:29:28,720 --> 00:29:32,399
one, not on paper.

746
00:29:30,159 --> 00:29:35,440
So it was on transparency sheet. Then I

747
00:29:32,399 --> 00:29:37,919
just, you know, placed it on the—

748

00:29:35,440 --> 00:29:40,000
on the resin, and before it was

749

00:29:37,919 --> 00:29:43,919
completely dry I was just peeling

750

00:29:40,000 --> 00:29:46,080
it off. So these are the results.

751

00:29:43,919 --> 00:29:49,760
And as you can see, they're ghostly

752

00:29:46,080 --> 00:29:53,440
transferred, it's not perfectly.

753

00:29:49,760 --> 00:29:54,640
Another thing it's like, if you want

754

00:29:53,440 --> 00:29:58,000
to transfer on

755

00:29:54,640 --> 00:30:00,000
transparency sheet, you know, it

756

00:29:58,000 --> 00:30:04,480
would be way better if you cover it

757

00:30:00,000 --> 00:30:09,200
in a medium and then do your transfer.

758

00:30:04,480 --> 00:30:12,960
And then you can also transfer onto,

759

00:30:09,200 --> 00:30:16,480
you know, the plexiglasses,

760
00:30:12,960 --> 00:30:18,960
but then instead of using a gloss or

761
00:30:16,480 --> 00:30:19,760
matte medium, you have to use polymer for

762
00:30:18,960 --> 00:30:21,600
that.

763
00:30:19,760 --> 00:30:22,960
Which you can find it in different

764
00:30:21,600 --> 00:30:26,000
brands.

765
00:30:22,960 --> 00:30:29,200
But that's way better than the

766
00:30:26,000 --> 00:30:32,080
the gloss and medium—

767
00:30:29,200 --> 00:30:34,000
gloss and matte medium. So I'm gonna show

768
00:30:32,080 --> 00:30:35,760
you guys these two.

769
00:30:34,000 --> 00:30:37,760
So I'm gonna—today I'm gonna use the

770
00:30:35,760 --> 00:30:40,399
gloss medium—

771
00:30:37,760 --> 00:30:41,520
here I have—but you can use matte,

772
00:30:40,399 --> 00:30:43,919
depends on,

773
00:30:41,520 --> 00:30:45,840
you know, or you can just go

774
00:30:43,919 --> 00:30:50,080
simply with the,

775
00:30:45,840 --> 00:30:51,919
with the super gel. That's fine too.

776
00:30:50,080 --> 00:30:53,840
What are the brands of those? What are,

777
00:30:51,919 --> 00:30:56,880
what are the various—

778
00:30:53,840 --> 00:31:00,000
So the one that I'm using, I've done

779
00:30:56,880 --> 00:31:02,640
everything and they all work perfectly.

780
00:31:00,000 --> 00:31:03,519
So it's not like I'm recommending them.

781
00:31:02,640 --> 00:31:07,679
But the

782

00:31:03,519 --> 00:31:10,320

Nova is great, Nova Color.

783

00:31:07,679 --> 00:31:10,880

Liquitex is, you know, great, and it's

784

00:31:10,320 --> 00:31:13,600

really

785

00:31:10,880 --> 00:31:15,200

a reasonable price. You get—if you guys

786

00:31:13,600 --> 00:31:15,760

want to spend a lot of money, then you

787

00:31:15,200 --> 00:31:18,720

can do

788

00:31:15,760 --> 00:31:19,440

Golden. Golden is perfect, but again, like—

789

00:31:18,720 --> 00:31:23,200

I've done

790

00:31:19,440 --> 00:31:26,559

with all of them, and they're all same.

791

00:31:23,200 --> 00:31:29,840

So, these are some of the samples.

792

00:31:26,559 --> 00:31:32,000

I just wanted to show you guys, when I

793

00:31:29,840 --> 00:31:32,960

was talking about the glossy and the

794

00:31:32,000 --> 00:31:36,720

matte—

795

00:31:32,960 --> 00:31:39,200

so this is the difference. So I sealed

796

00:31:36,720 --> 00:31:42,240

my transfers with glossy and you can see

797

00:31:39,200 --> 00:31:45,200

it has that glossy finish look,

798

00:31:42,240 --> 00:31:46,240

and if you do it with matte, then it's

799

00:31:45,200 --> 00:31:48,480

just matte.

800

00:31:46,240 --> 00:31:51,360

So it depends on how you guys want the

801

00:31:48,480 --> 00:31:54,880

finished work to look like.

802

00:31:51,360 --> 00:31:57,039

You can choose that, and this is another

803

00:31:54,880 --> 00:32:00,480

one.

804

00:31:57,039 --> 00:32:03,679

This one I used matte, so it's

805

00:32:00,480 --> 00:32:03,679
it's not shiny at all.

806
00:32:04,080 --> 00:32:10,960
Okay so, let's get to our

807
00:32:07,360 --> 00:32:14,000
workshop, which today I'm going to

808
00:32:10,960 --> 00:32:17,200
transfer on fabric, but you can use

809
00:32:14,000 --> 00:32:20,159
vellum, which here I have.

810
00:32:17,200 --> 00:32:21,519
Or it can be on canvas or fabric, either

811
00:32:20,159 --> 00:32:24,480
one is good.

812
00:32:21,519 --> 00:32:25,039
And then you can do the whole image that

813
00:32:24,480 --> 00:32:28,080
you

814
00:32:25,039 --> 00:32:31,360
printed out, and if you guys have

815
00:32:28,080 --> 00:32:34,480
wording or numbers, make sure you

816
00:32:31,360 --> 00:32:36,240
flip them with PhotoShop or any

817
00:32:34,480 --> 00:32:38,640
softwares that you guys use,

818
00:32:36,240 --> 00:32:40,559
and then do your transfer,

819
00:32:38,640 --> 00:32:44,799
because it's gonna look—

820
00:32:40,559 --> 00:32:48,000
so you guys want it to look good. And

821
00:32:44,799 --> 00:32:51,360
here I'm going to—you know I cut it

822
00:32:48,000 --> 00:32:51,760
out. Or you can just like, tear it if you

823
00:32:51,360 --> 00:32:55,679
like.

824
00:32:51,760 --> 00:33:00,320
The, you know, the edges to look

825
00:32:55,679 --> 00:33:00,320
different and you can just

826
00:33:01,279 --> 00:33:06,080
tear the paper or just cut it, or as I

827
00:33:03,760 --> 00:33:09,120
said, like the whole

828

00:33:06,080 --> 00:33:11,200
thing. So,

829
00:33:09,120 --> 00:33:12,480
so first you have to figure out where

830
00:33:11,200 --> 00:33:16,720
you want to place

831
00:33:12,480 --> 00:33:19,279
your transfer.

832
00:33:16,720 --> 00:33:20,880
Today I'm gonna use the gloss

833
00:33:19,279 --> 00:33:23,120
actually.

834
00:33:20,880 --> 00:33:24,000
And it doesn't matter what, you know,

835
00:33:23,120 --> 00:33:26,799
what size

836
00:33:24,000 --> 00:33:27,279
of brush you're using. It's just about

837
00:33:26,799 --> 00:33:29,760
what,

838
00:33:27,279 --> 00:33:30,720
you know, you can choose that with like—

839
00:33:29,760 --> 00:33:32,720
you have to

840
00:33:30,720 --> 00:33:34,559
find out the best perfect, you know, size

841
00:33:32,720 --> 00:33:37,360
for the paper. Like if you're doing

842
00:33:34,559 --> 00:33:39,200
tabloid size, which is 11 by 17, then

843
00:33:37,360 --> 00:33:40,559
definitely you have to go with this one,

844
00:33:39,200 --> 00:33:45,360
it's faster.

845
00:33:40,559 --> 00:33:50,559
But any of them, it's gonna work out.

846
00:33:45,360 --> 00:33:50,559
I'm using this one today.

847
00:33:51,279 --> 00:33:56,320
So first we figure out where we want

848
00:33:54,720 --> 00:33:58,880
to put the paper,

849
00:33:56,320 --> 00:34:00,240
and then we put—you know we cover it

850
00:33:58,880 --> 00:34:03,519
with the,

851

00:34:00,240 --> 00:34:07,840
with the medium. And not too little, not

852
00:34:03,519 --> 00:34:07,840
too much.

853
00:34:12,800 --> 00:34:21,839
Make sure you cover all of it.

854
00:34:22,159 --> 00:34:28,639
If you put too little medium then

855
00:34:26,000 --> 00:34:29,440
it won't transfer perfectly, which, again,

856
00:34:28,639 --> 00:34:32,560
if you

857
00:34:29,440 --> 00:34:34,879
like that outcome

858
00:34:32,560 --> 00:34:36,320
then do that, because as I showed you,

859
00:34:34,879 --> 00:34:39,119
like Rauschenberg

860
00:34:36,320 --> 00:34:41,520
loved the ghostly look of it. So then

861
00:34:39,119 --> 00:34:46,000
definitely you don't need to

862
00:34:41,520 --> 00:34:46,000
perfectly, you know, cover it with medium.

863

00:34:46,480 --> 00:34:50,159

And you don't want to put too much,

864

00:34:47,839 --> 00:34:52,000

because then the paper is going to be

865

00:34:50,159 --> 00:34:54,320

really soaked with the medium and it

866

00:34:52,000 --> 00:34:57,679

might tear.

867

00:34:54,320 --> 00:34:57,679

Okay, so this is perfect.

868

00:34:57,920 --> 00:35:04,079

And then we have to put the medium, same

869

00:35:00,560 --> 00:35:04,079

way on this paper as well.

870

00:35:04,400 --> 00:35:17,839

But I'm going to put less than what I

871

00:35:06,240 --> 00:35:17,839

just did on the fabric.

872

00:35:25,520 --> 00:35:31,440

And try to just put it on

873

00:35:28,640 --> 00:35:32,720

evenly so it's not like one part has

874

00:35:31,440 --> 00:35:35,839
more

875
00:35:32,720 --> 00:35:35,839
medium than the other.

876
00:35:40,960 --> 00:35:44,640
Okay, as you can see I just did the

877
00:35:43,920 --> 00:35:48,079
whole part

878
00:35:44,640 --> 00:35:48,800
and then my fabric has medium all over

879
00:35:48,079 --> 00:35:54,079
it.

880
00:35:48,800 --> 00:35:56,800
And now you just place it on top of the

881
00:35:54,079 --> 00:35:58,640
fabric and gently, really gently, because

882
00:35:56,800 --> 00:36:01,440
they are really wet—

883
00:35:58,640 --> 00:36:05,680
you don't want the paper to tear,

884
00:36:01,440 --> 00:36:05,680
so you have to gently just push it.

885
00:36:07,280 --> 00:36:10,320
And what you want to do is—it would be

886

00:36:09,200 --> 00:36:13,520

great if you do it from

887

00:36:10,320 --> 00:36:17,359

center to the corner and to outside

888

00:36:13,520 --> 00:36:17,359

instead of like, you know, everywhere.

889

00:36:18,160 --> 00:36:23,520

So again like, you just put your hand in

890

00:36:20,400 --> 00:36:27,839

the center so it won't move.

891

00:36:23,520 --> 00:36:27,839

And then start just rubbing.

892

00:36:29,920 --> 00:36:33,359

Make sure—and because we do from

893

00:36:32,240 --> 00:36:36,960

center to out,

894

00:36:33,359 --> 00:36:40,000

all the air bubbles are just, you know,

895

00:36:36,960 --> 00:36:43,280

pushing out, otherwise if you leave

896

00:36:40,000 --> 00:36:46,800

air bubble inside then it won't,

897

00:36:43,280 --> 00:36:48,880
it won't transfer on that spot.

898
00:36:46,800 --> 00:36:51,040
And make sure you do it perfectly with

899
00:36:48,880 --> 00:36:53,280
the edges too.

900
00:36:51,040 --> 00:36:55,200
If you want to have perfect edge. If you

901
00:36:53,280 --> 00:36:57,359
don't, then—

902
00:36:55,200 --> 00:37:00,000
you know, if you want the edges to be

903
00:36:57,359 --> 00:37:09,839
ghostly, then you don't need to

904
00:37:00,000 --> 00:37:09,839
perfectly do the edges.

905
00:37:31,280 --> 00:37:38,800
Okay here I can say I use

906
00:37:34,640 --> 00:37:41,920
a little bit, you know, too much medium.

907
00:37:38,800 --> 00:37:43,680
It's really soaked, which is fine, but

908
00:37:41,920 --> 00:37:48,000
then I have to really like,

909

00:37:43,680 --> 00:37:50,800

gently rubbing it so it won't,

910

00:37:48,000 --> 00:37:52,160

you know, the paper won't tear. And then

911

00:37:50,800 --> 00:37:56,480

definitely I need to

912

00:37:52,160 --> 00:37:58,480

let it dry for more than a day,

913

00:37:56,480 --> 00:37:59,920

because it's like, too much medium

914

00:37:58,480 --> 00:38:02,400

underneath that.

915

00:37:59,920 --> 00:38:04,160

But anyway, when you do this, you have to

916

00:38:02,400 --> 00:38:06,960

leave it for a day

917

00:38:04,160 --> 00:38:08,880

because it really needs to dry, and then,

918

00:38:06,960 --> 00:38:12,800

you know, the ink needs to soak

919

00:38:08,880 --> 00:38:15,839

into the fabric. So, and if you see

920

00:38:12,800 --> 00:38:15,839
like some parts,

921
00:38:17,359 --> 00:38:22,640
some parts are peeling off, then

922
00:38:23,359 --> 00:38:33,839
just put more medium for those

923
00:38:26,400 --> 00:38:33,839
corners.

924
00:38:39,040 --> 00:38:42,800
I'm sorry, a quick question—did you put

925
00:38:41,200 --> 00:38:46,000
the medium on top of the

926
00:38:42,800 --> 00:38:49,920
picture as well? Yes, so I put

927
00:38:46,000 --> 00:38:54,960
medium on fabric

928
00:38:49,920 --> 00:38:57,760
first, and then on the picture as well.

929
00:38:54,960 --> 00:38:59,280
So both of them. I mean not the back of

930
00:38:57,760 --> 00:39:03,440
the picture?

931
00:38:59,280 --> 00:39:05,920
No, okay. Wrong. No.

932

00:39:03,440 --> 00:39:07,440

Actually that's a good thing, because if—

933

00:39:05,920 --> 00:39:10,000

when you guys are rubbing,

934

00:39:07,440 --> 00:39:11,680

make sure you're not, you know, the

935

00:39:10,000 --> 00:39:14,079

mediums are not coming

936

00:39:11,680 --> 00:39:16,079

onto the back, because it's going to be

937

00:39:14,079 --> 00:39:16,560

really hard for you later when you want

938

00:39:16,079 --> 00:39:19,680

to

939

00:39:16,560 --> 00:39:21,920

remove the paper, you know. So what I

940

00:39:19,680 --> 00:39:25,040

suggest—I'm going to hold it like that.

941

00:39:21,920 --> 00:39:27,680

I just suggest you have a cloth

942

00:39:25,040 --> 00:39:29,760

and just remove the excess amount of

943

00:39:27,680 --> 00:39:31,920
medium.

944
00:39:29,760 --> 00:39:34,000
Instead of like, you know, just covering

945
00:39:31,920 --> 00:39:43,839
the back side of your paper with that

946
00:39:34,000 --> 00:39:43,839
medium. You don't want to do that.

947
00:39:44,240 --> 00:39:47,359
And we have to remove all those air

948
00:39:46,640 --> 00:39:52,160
bubbles,

949
00:39:47,359 --> 00:39:52,160
otherwise it's not gonna

950
00:39:54,839 --> 00:39:57,839
transfer.

951
00:39:58,079 --> 00:40:01,920
Can you tell us briefly about the images

952
00:40:00,800 --> 00:40:03,839
that you transfer

953
00:40:01,920 --> 00:40:05,040
from? Like you said they were inkjet

954
00:40:03,839 --> 00:40:07,280
images, but

955

00:40:05,040 --> 00:40:08,560

what kind of paper and ink do those

956

00:40:07,280 --> 00:40:11,839

images need to be?

957

00:40:08,560 --> 00:40:14,319

The ones—so I use

958

00:40:11,839 --> 00:40:15,680

different kinds of papers sometimes,

959

00:40:14,319 --> 00:40:18,319

you know.

960

00:40:15,680 --> 00:40:20,319

Like it depends on where I do my

961

00:40:18,319 --> 00:40:23,440

photocopy. Sometimes they have really

962

00:40:20,319 --> 00:40:25,920

thick papers and

963

00:40:23,440 --> 00:40:27,920

sometimes they have really thin one. I

964

00:40:25,920 --> 00:40:31,040

would say the thick one,

965

00:40:27,920 --> 00:40:33,680

it's harder to peel off but

966

00:40:31,040 --> 00:40:34,560
the transfer is way better. So it

967
00:40:33,680 --> 00:40:37,599
takes me

968
00:40:34,560 --> 00:40:38,800
longer time to peel off the paper,

969
00:40:37,599 --> 00:40:41,680
but honestly the

970
00:40:38,800 --> 00:40:43,200
ink stays way better on the fabric or on

971
00:40:41,680 --> 00:40:46,319
the vellum.

972
00:40:43,200 --> 00:40:49,359
So I would say do with a

973
00:40:46,319 --> 00:40:53,200
thicker one than those really thin

974
00:40:49,359 --> 00:40:55,599
photocopy. You know, copy paper.

975
00:40:53,200 --> 00:40:56,480
But either one is gonna work out. It's

976
00:40:55,599 --> 00:40:58,640
not like

977
00:40:56,480 --> 00:41:00,079
you can't transfer if you choose a wrong

978

00:40:58,640 --> 00:41:02,960

one, it just,

979

00:41:00,079 --> 00:41:03,920

the result is gonna be a little bit

980

00:41:02,960 --> 00:41:06,720

different.

981

00:41:03,920 --> 00:41:07,280

If you have a thin one, I suggest you to

982

00:41:06,720 --> 00:41:09,839

use

983

00:41:07,280 --> 00:41:10,880

maybe more medium, and let it stay there

984

00:41:09,839 --> 00:41:13,920

for more

985

00:41:10,880 --> 00:41:16,720

than, you know, like a day actually. A day

986

00:41:13,920 --> 00:41:18,480

is perfect for that. Well like some

987

00:41:16,720 --> 00:41:19,280

papers are coated, I mean I do my own

988

00:41:18,480 --> 00:41:21,040

printing of

989

00:41:19,280 --> 00:41:22,800
photographs, and so some papers are

990
00:41:21,040 --> 00:41:26,560
coated, and some papers are

991
00:41:22,800 --> 00:41:29,760
like, matte.

992
00:41:26,560 --> 00:41:30,880
And just wondering if it'll come off of the coated

993
00:41:29,760 --> 00:41:34,160
papers or not,

994
00:41:30,880 --> 00:41:37,280
or if you have to use—

995
00:41:34,160 --> 00:41:40,240
I haven't used coated paper,

996
00:41:37,280 --> 00:41:41,920
but with my experience, maybe it's

997
00:41:40,240 --> 00:41:44,640
gonna be hard to

998
00:41:41,920 --> 00:41:45,280
transfer. Because, you know, they have some

999
00:41:44,640 --> 00:41:48,240
coat

1000
00:41:45,280 --> 00:41:50,800
on top of them, so. Because, you know, the

1001

00:41:48,240 --> 00:41:54,000

ink has to be exposed.

1002

00:41:50,800 --> 00:41:56,160

That's how it gets into medium. If it has

1003

00:41:54,000 --> 00:42:03,440

been coated with something, but then—

1004

00:41:56,160 --> 00:42:05,920

I don't think it's gonna transfer.

1005

00:42:03,440 --> 00:42:06,560

And sometimes, if I really want to get a

1006

00:42:05,920 --> 00:42:09,440

perfect,

1007

00:42:06,560 --> 00:42:09,920

perfect transfer, which you guys saw

1008

00:42:09,440 --> 00:42:13,520

on

1009

00:42:09,920 --> 00:42:13,520

some of these, like this one—

1010

00:42:14,000 --> 00:42:20,640

so make sure like, you do your,

1011

00:42:17,040 --> 00:42:21,200

photo—photocopy in a day,

1012

00:42:20,640 --> 00:42:23,760
and after

1013
00:42:21,200 --> 00:42:24,400
a day, you do your transfer, because

1014
00:42:23,760 --> 00:42:27,599
then the

1015
00:42:24,400 --> 00:42:30,240
ink on the paper is really fresh.

1016
00:42:27,599 --> 00:42:32,800
It's not so old. I would say after like a

1017
00:42:30,240 --> 00:42:36,640
week or two weeks, because it dries,

1018
00:42:32,800 --> 00:42:37,520
it's harder to, you know, move the

1019
00:42:36,640 --> 00:42:40,800
paper,

1020
00:42:37,520 --> 00:42:43,599
and the inks are not gonna stick

1021
00:42:40,800 --> 00:42:45,760
so well on the fabric. But if they're

1022
00:42:43,599 --> 00:42:48,240
really fresh, it would be way easier for

1023
00:42:45,760 --> 00:42:50,960
you to work with.

1024

00:42:48,240 --> 00:42:51,599

When I was doing, when I was transferring,

1025

00:42:50,960 --> 00:42:54,640

you know,

1026

00:42:51,599 --> 00:42:56,960

transferring onto resin,

1027

00:42:54,640 --> 00:42:58,400

I should have done that within a day. So

1028

00:42:56,960 --> 00:43:00,240

every day I was

1029

00:42:58,400 --> 00:43:01,680

doing the photocopy on

1030

00:43:00,240 --> 00:43:03,920

transparency sheet,

1031

00:43:01,680 --> 00:43:06,160

and then I was doing the transfer

1032

00:43:03,920 --> 00:43:08,640

exactly that day on to the resin.

1033

00:43:06,160 --> 00:43:13,520

Because otherwise the ink was dry and I

1034

00:43:08,640 --> 00:43:15,599

couldn't transfer.

1035

00:43:13,520 --> 00:43:18,720
Okay so this is perfect, and all the

1036
00:43:15,599 --> 00:43:18,720
bubbles are out.

1037
00:43:21,760 --> 00:43:25,599
But as I said, I have to leave this for a

1038
00:43:24,480 --> 00:43:29,440
day

1039
00:43:25,599 --> 00:43:33,520
to dry and then I can remove the paper.

1040
00:43:29,440 --> 00:43:33,520
So what I'm gonna do, I'm gonna use

1041
00:43:34,079 --> 00:43:41,839
something that I had from before.

1042
00:43:42,000 --> 00:43:51,680
Okay, so this one I did couple days ago,

1043
00:43:46,319 --> 00:43:51,680
so I'm gonna show you guys with this

1044
00:43:52,839 --> 00:43:55,839
one.

1045
00:43:57,920 --> 00:44:03,760
So for removing the paper,

1046
00:44:01,359 --> 00:44:04,880
you can do it with your fingers, with

1047

00:44:03,760 --> 00:44:08,400

sponge, or

1048

00:44:04,880 --> 00:44:11,520

just a piece of cloth. I prefer

1049

00:44:08,400 --> 00:44:16,000

cloth and just my finger.

1050

00:44:11,520 --> 00:44:16,000

So what you want to do is like, soak the

1051

00:44:20,839 --> 00:44:25,680

paper.

1052

00:44:22,160 --> 00:44:28,640

You mean by water, using water? Yeah.

1053

00:44:25,680 --> 00:44:29,680

So it's just water with brush, or again,

1054

00:44:28,640 --> 00:44:31,280

it can be with

1055

00:44:29,680 --> 00:44:32,800

cloth, you know, it doesn't matter. You

1056

00:44:31,280 --> 00:44:36,160

just need to soak—

1057

00:44:32,800 --> 00:44:38,720

I'm gonna show it to you guys.

1058

00:44:36,160 --> 00:44:40,960
Do you have to be dry, does the medium have

1059
00:44:38,720 --> 00:44:44,480
to be dry before you do this

1060
00:44:40,960 --> 00:44:48,319
part? Yeah, so actually

1061
00:44:44,480 --> 00:44:51,119
when you're done in this level,

1062
00:44:48,319 --> 00:44:52,240
you have to leave this. If you guys just

1063
00:44:51,119 --> 00:44:55,760
did it with me,

1064
00:44:52,240 --> 00:44:57,119
so you leave your artwork for a day

1065
00:44:55,760 --> 00:44:59,280
or maybe two days,

1066
00:44:57,119 --> 00:45:01,040
because the medium needs to really

1067
00:44:59,280 --> 00:45:03,920
be dry out.

1068
00:45:01,040 --> 00:45:04,480
So definitely 24, I don't know, like 30

1069
00:45:03,920 --> 00:45:07,359
hours,

1070

00:45:04,480 --> 00:45:07,359

just leave it there.

1071

00:45:07,520 --> 00:45:11,520

That's why I'm not, you know, I'm not

1072

00:45:10,480 --> 00:45:14,560

working on that.

1073

00:45:11,520 --> 00:45:14,960

So this is from three days ago that I'm

1074

00:45:14,560 --> 00:45:18,880

gonna

1075

00:45:14,960 --> 00:45:22,079

remove the paper. What I'm doing,

1076

00:45:18,880 --> 00:45:24,800

I'm just soaking the paper

1077

00:45:22,079 --> 00:45:24,800

with water.

1078

00:45:29,359 --> 00:45:32,560

And depends on the thickness of the

1079

00:45:31,280 --> 00:45:36,160

paper, it might

1080

00:45:32,560 --> 00:45:37,359

soak very well or it might not, so we have

1081

00:45:36,160 --> 00:45:39,920
to keep, like,

1082
00:45:37,359 --> 00:45:42,319
really be patient and just—can you see,

1083
00:45:39,920 --> 00:45:43,280
like it partially soaked the water but not

1084
00:45:42,319 --> 00:45:45,440
completely.

1085
00:45:43,280 --> 00:45:47,280
On the edges, and I'm assuming because

1086
00:45:45,440 --> 00:45:50,000
when I was putting the medium, the

1087
00:45:47,280 --> 00:45:53,440
medium's got on the back of the paper,

1088
00:45:50,000 --> 00:45:53,440
that's why it's not soaking.

1089
00:45:53,839 --> 00:45:57,200
But it's fine because we can anyway

1090
00:45:56,000 --> 00:46:00,240
start

1091
00:45:57,200 --> 00:46:02,720
peeling off the paper. So

1092
00:46:00,240 --> 00:46:03,280
if you want to use cloth or sponge, you

1093

00:46:02,720 --> 00:46:06,960

have to

1094

00:46:03,280 --> 00:46:09,839

wet your cloth too. If you do with hand,

1095

00:46:06,960 --> 00:46:10,960

then you don't need to. I'm going to show

1096

00:46:09,839 --> 00:46:13,119

you both.

1097

00:46:10,960 --> 00:46:15,119

So what you want to do, you just hold

1098

00:46:13,119 --> 00:46:17,359

that, and

1099

00:46:15,119 --> 00:46:19,440

just really, really gently, because

1100

00:46:17,359 --> 00:46:21,280

otherwise all the inks are gonna come

1101

00:46:19,440 --> 00:46:25,200

out, and you know come off too.

1102

00:46:21,280 --> 00:46:25,200

So gently,

1103

00:46:25,359 --> 00:46:29,839

just rub it back and forth.

1104

00:46:37,040 --> 00:46:43,839
Can you see that? So it's gradually

1105
00:46:40,640 --> 00:46:43,839
coming off.

1106
00:46:48,560 --> 00:46:52,480
Or you can just do it with hand, and just

1107
00:46:51,920 --> 00:46:56,000
start,

1108
00:46:52,480 --> 00:46:58,640
you know, just peeling

1109
00:46:56,000 --> 00:46:58,640
the paper.

1110
00:47:03,599 --> 00:47:11,839
But again, make sure it's not the whole

1111
00:47:06,000 --> 00:47:11,839
image, it's just the paper.

1112
00:47:18,880 --> 00:47:25,839
If you need more water, then just soak it.

1113
00:47:48,400 --> 00:47:53,119
And this part might take hours, I would

1114
00:47:50,720 --> 00:47:55,200
say. Sometimes I just

1115
00:47:53,119 --> 00:47:56,559
leave it for a bit and again come back,

1116

00:47:55,200 --> 00:47:58,480

but you have—

1117

00:47:56,559 --> 00:48:00,559

if you just leave it and come back then

1118

00:47:58,480 --> 00:48:03,119

you have to soak it again

1119

00:48:00,559 --> 00:48:07,839

properly because it's going to dry out

1120

00:48:03,119 --> 00:48:07,839

so quickly.

1121

00:48:33,760 --> 00:48:35,839

It's—

1122

00:48:49,760 --> 00:48:53,440

and with the edges, just really, just

1123

00:48:53,040 --> 00:49:03,839

rub

1124

00:48:53,440 --> 00:49:03,839

them gently.

1125

00:49:28,839 --> 00:49:31,839

So,

1126

00:49:33,599 --> 00:49:39,280

can you see it's just coming off? So I'm

1127

00:49:36,480 --> 00:49:43,680
removing the papers and our

1128
00:49:39,280 --> 00:49:44,160
photo is showing. But definitely, it has a

1129
00:49:43,680 --> 00:49:47,359
like,

1130
00:49:44,160 --> 00:49:51,200
foggy look, because still

1131
00:49:47,359 --> 00:49:59,839
lots of papers are sticking to the,

1132
00:49:51,200 --> 00:49:59,839
to the ink.

1133
00:50:19,119 --> 00:50:22,960
And since the fabric that I'm using,

1134
00:50:22,079 --> 00:50:26,559
um,

1135
00:50:22,960 --> 00:50:29,839
it's really smooth versus some other

1136
00:50:26,559 --> 00:50:32,640
fabrics like, you know, the

1137
00:50:29,839 --> 00:50:33,599
lace or other fabrics, or if they have

1138
00:50:32,640 --> 00:50:36,880
really

1139

00:50:33,599 --> 00:50:39,599

harsh textures like this one,

1140

00:50:36,880 --> 00:50:40,000

then these are really harder to transfer.

1141

00:50:39,599 --> 00:50:43,119

So when

1142

00:50:40,000 --> 00:50:44,240

you are doing this part, you have to

1143

00:50:43,119 --> 00:50:48,079

really, really be

1144

00:50:44,240 --> 00:50:50,240

gentle, you know, just rub it so gently

1145

00:50:48,079 --> 00:50:52,079

otherwise all the inks will come off so

1146

00:50:50,240 --> 00:50:54,559

quickly.

1147

00:50:52,079 --> 00:51:09,839

But this one, this fabric is easy to work

1148

00:50:54,559 --> 00:51:09,839

with, so.

1149

00:51:20,839 --> 00:51:23,839

Um,

1150

00:51:48,839 --> 00:51:55,359
okay, so how are we doing with the time,

1151
00:51:51,920 --> 00:51:57,040
Marisa? I was just about to do a time

1152
00:51:55,359 --> 00:51:58,400
check, actually. We're about three minutes

1153
00:51:57,040 --> 00:52:01,280
until two o'clock,

1154
00:51:58,400 --> 00:52:03,280
so, if we want to start to wrap up the

1155
00:52:01,280 --> 00:52:06,319
workshop portion and then move through

1156
00:52:03,280 --> 00:52:06,800
the questions and reflection, let me

1157
00:52:06,319 --> 00:52:07,920
know

1158
00:52:06,800 --> 00:52:09,760
when you're about done because then I

1159
00:52:07,920 --> 00:52:11,359
will stop the recording portion and then

1160
00:52:09,760 --> 00:52:12,000
folks can share what they've been

1161
00:52:11,359 --> 00:52:15,119
working with,

1162

00:52:12,000 --> 00:52:18,319

and, sure. So

1163

00:52:15,119 --> 00:52:19,280

let me show you guys. So I'm not gonna,

1164

00:52:18,319 --> 00:52:21,599

you know,

1165

00:52:19,280 --> 00:52:23,040

finish the whole thing, but I just did it

1166

00:52:21,599 --> 00:52:32,079

partially.

1167

00:52:23,040 --> 00:52:35,680

Let me show you the finished work.

1168

00:52:32,079 --> 00:52:38,720

It's still not perfect, because there

1169

00:52:35,680 --> 00:52:42,880

are still like—you know,

1170

00:52:38,720 --> 00:52:45,520

paper all over it. So it has like,

1171

00:52:42,880 --> 00:52:46,079

that foggy look to it. You know, it's

1172

00:52:45,520 --> 00:52:49,440

still not

1173

00:52:46,079 --> 00:52:52,800
completely done, but

1174
00:52:49,440 --> 00:52:54,720
because we don't have time. But you guys

1175
00:52:52,800 --> 00:52:57,440
have to still keep going

1176
00:52:54,720 --> 00:52:58,000
until all the papers are out, and you

1177
00:52:57,440 --> 00:53:00,800
don't see

1178
00:52:58,000 --> 00:53:01,599
any paper and then the transfer is

1179
00:53:00,800 --> 00:53:05,920
perfectly,

1180
00:53:01,599 --> 00:53:09,200
you know. And then what you want to do,

1181
00:53:05,920 --> 00:53:11,599
then it's dry and then you go back, you

1182
00:53:09,200 --> 00:53:13,920
have to seal this. Otherwise

1183
00:53:11,599 --> 00:53:14,720
the ink, it won't stay there. You have to

1184
00:53:13,920 --> 00:53:18,720
seal it with

1185

00:53:14,720 --> 00:53:22,559

your gloss medium or matte medium,

1186

00:53:18,720 --> 00:53:23,920

which I'm gonna use my matte medium. I

1187

00:53:22,559 --> 00:53:27,200

like the

1188

00:53:23,920 --> 00:53:29,839

matte finish look of it. So

1189

00:53:27,200 --> 00:53:29,839

here.

1190

00:53:30,880 --> 00:53:35,119

So let's say this is perfect and we're

1191

00:53:33,760 --> 00:53:38,240

done with the,

1192

00:53:35,119 --> 00:53:39,200

with the bottom part, and no more paper

1193

00:53:38,240 --> 00:53:45,680

there. It's all

1194

00:53:39,200 --> 00:53:45,680

ink. So then, we just start using our—

1195

00:53:46,160 --> 00:53:49,599

just seal it with medium.

1196

00:53:51,680 --> 00:53:56,240
And I would say once you sealed it

1197
00:53:54,240 --> 00:53:59,200
with the medium, you can go back

1198
00:53:56,240 --> 00:53:59,680
and fix it. So make sure there is no more

1199
00:53:59,200 --> 00:54:01,920
paper

1200
00:53:59,680 --> 00:54:03,200
left there, and the image has been

1201
00:54:01,920 --> 00:54:06,800
transferred perfectly.

1202
00:54:03,200 --> 00:54:11,359
And then do the medium. Otherwise

1203
00:54:06,800 --> 00:54:13,920
you can't go back and fix anything.

1204
00:54:11,359 --> 00:54:17,119
And make sure you put enough coat of

1205
00:54:13,920 --> 00:54:17,119
medium at the end.

1206
00:54:18,880 --> 00:54:25,839
Sometimes I do two coats sometimes, just

1207
00:54:21,920 --> 00:54:25,839
do it once.

1208

00:54:26,640 --> 00:54:32,079

Okay, so this is the finished work. Can

1209

00:54:29,760 --> 00:54:35,760

you guys see that?

1210

00:54:32,079 --> 00:54:37,520

Okay, yeah.

1211

00:54:35,760 --> 00:54:39,599

So the matte and the gloss, you know,

1212

00:54:37,520 --> 00:54:42,960

depends on you. Again, I'm saying,

1213

00:54:39,599 --> 00:54:46,319

like this one is on matte.

1214

00:54:42,960 --> 00:54:50,480

So it doesn't have that shiny finish.

1215

00:54:46,319 --> 00:54:53,280

But if you guys like the gloss finish—

1216

00:54:50,480 --> 00:54:54,960

oh, and when I talk about like ghostly, as

1217

00:54:53,280 --> 00:54:55,680

you can see this one is ghostly because

1218

00:54:54,960 --> 00:54:58,880

like these

1219

00:54:55,680 --> 00:54:59,839
parts, I didn't use enough medium on some

1220
00:54:58,880 --> 00:55:02,079
parts so it's

1221
00:54:59,839 --> 00:55:02,960
kind of like ghostly transferred, and

1222
00:55:02,079 --> 00:55:07,839
this one is

1223
00:55:02,960 --> 00:55:12,000
shiny because of the glossy.

1224
00:55:07,839 --> 00:55:16,160
Okay so, okay so. Here we are done with

1225
00:55:12,000 --> 00:55:16,160
the workshop, if you want to stop the

1226
00:55:16,839 --> 00:55:19,839
recording.