

Portfolio

Nancy Gelman

Schule für Gestaltung
Basel, Switzerland
Klasse VK TZ 23-24



Introduction

This document contains a sample of the work completed during my studies at the Schule für Gestaltung, Basel from 2023 to 2025, Vorkurse Teilzeit.

Though the mediums vary, there were many concepts that were carried from one to the other - the emphasis on composition, light and color, simplification and the telling detail.

Working with different tools and methods was especially helpful, as certain mediums brought particular concepts into focus, while completely new disciplines made it easier to think in different ways.

I have divided the sections into focus areas, mostly tools and methods, but hope that the connections between these are clear.





COLOR

Color class was a chance to experiment. Working from my imagination, or very loosely from photographs or reproductions, enabled me to concentrate on the purely abstract qualities of the image - color, composition and mark-making.

At some point during the class I adopted the theme of folds, but only sporadically remembered to try to reflect this in the image.

Klasse • Farbe • Urs Glaser



LANDSCAPES

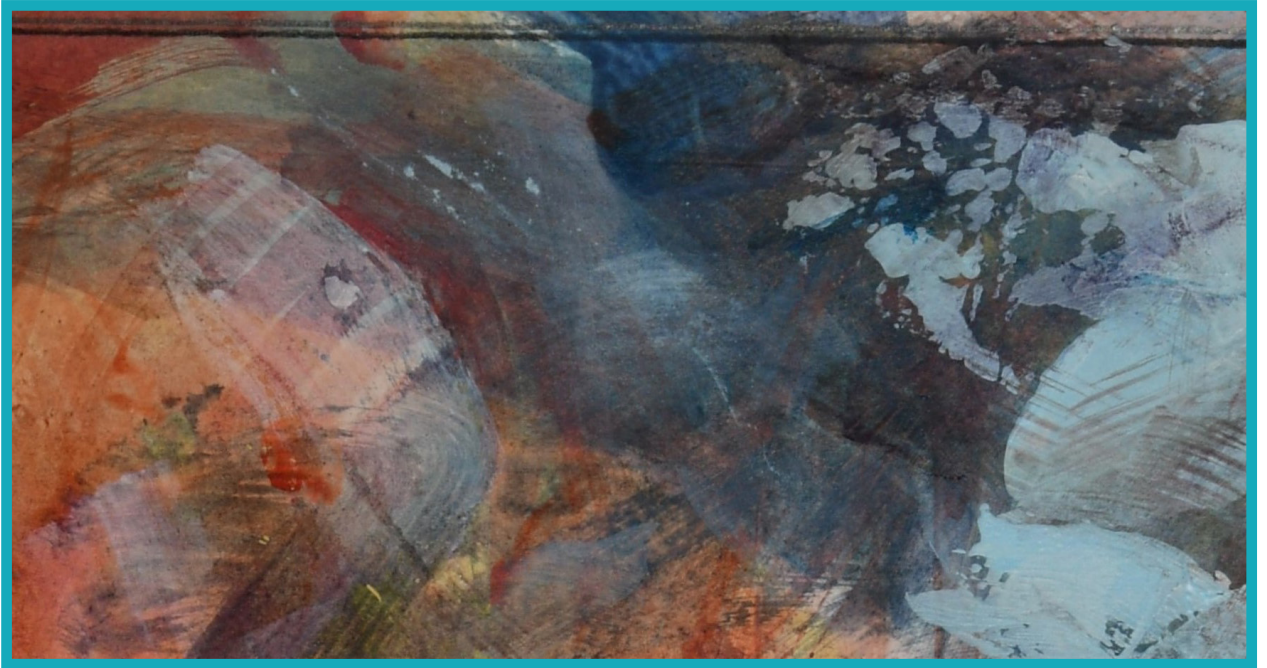
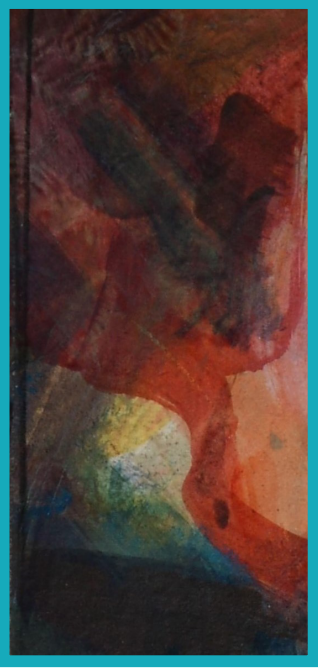


The landscapes were the first work done in color class. It was very liberating to work without a subject, though at the start my mind kept veering towards landscapes, mountains, light and clouds.



I often found the details at least as interesting as the whole.

If this was the the case, I included close-ups of some of the details.

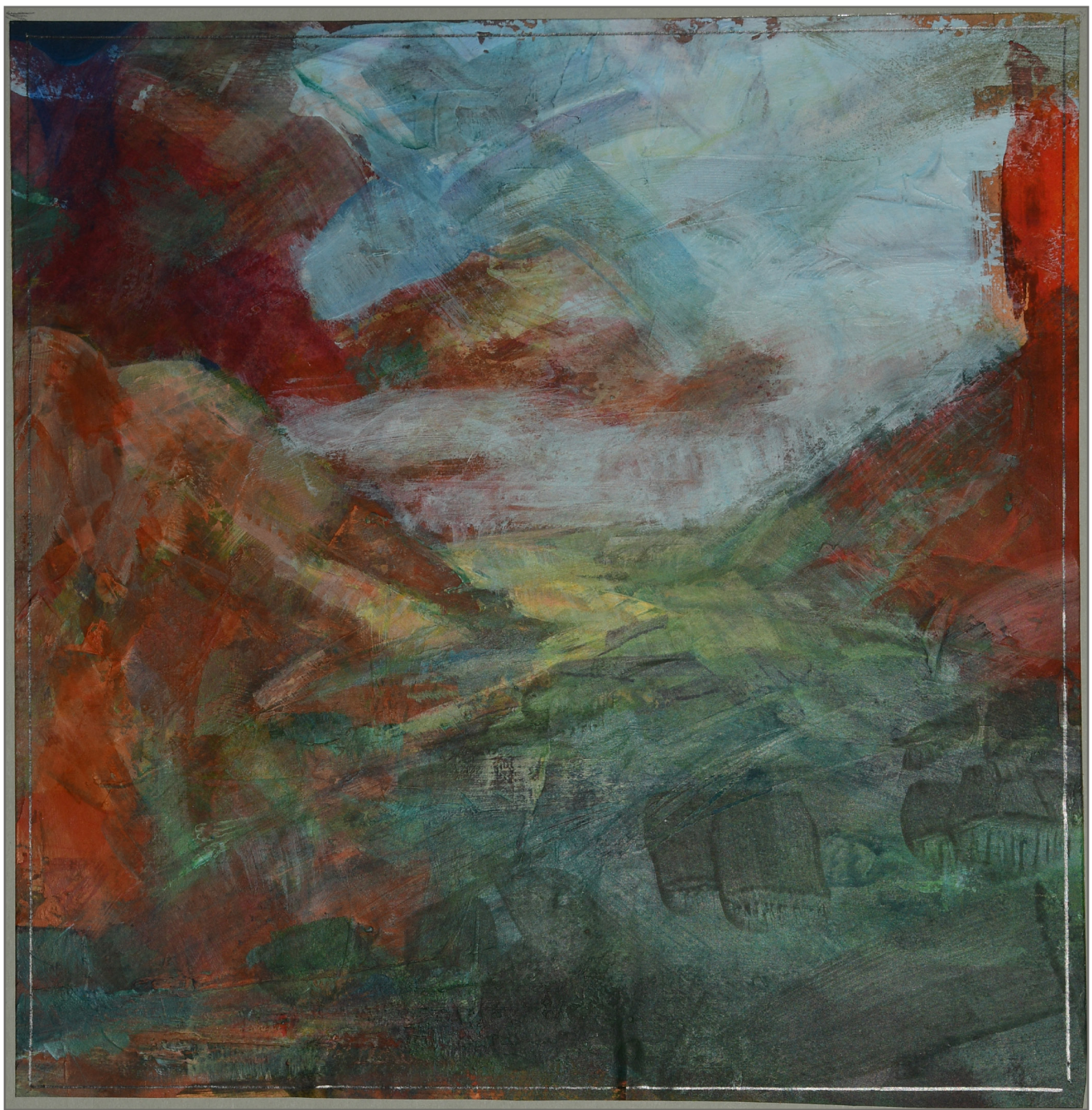


Klasse • Farbe • Urs Glaser





Klasse • Farbe • Urs Glaser



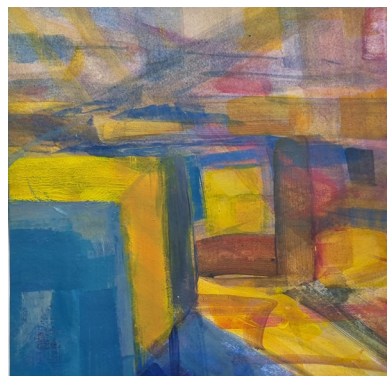
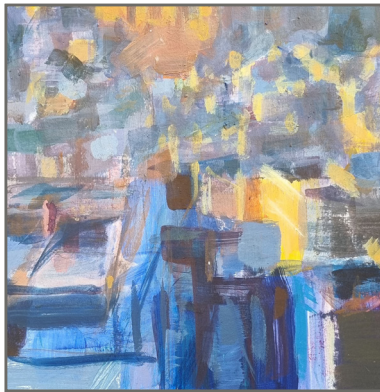


Klasse • Farbe • Urs Glaser





Klasse • Farbe • Urs Glaser



CITYSCAPES

The cityscapes were started with photographs. The objective was to capture the color and composition.

The focus was on what to emphasize, what to summarize and how to lead the eye through the picture by varying mark and color.



Klasse • Farbe • Urs Glaser



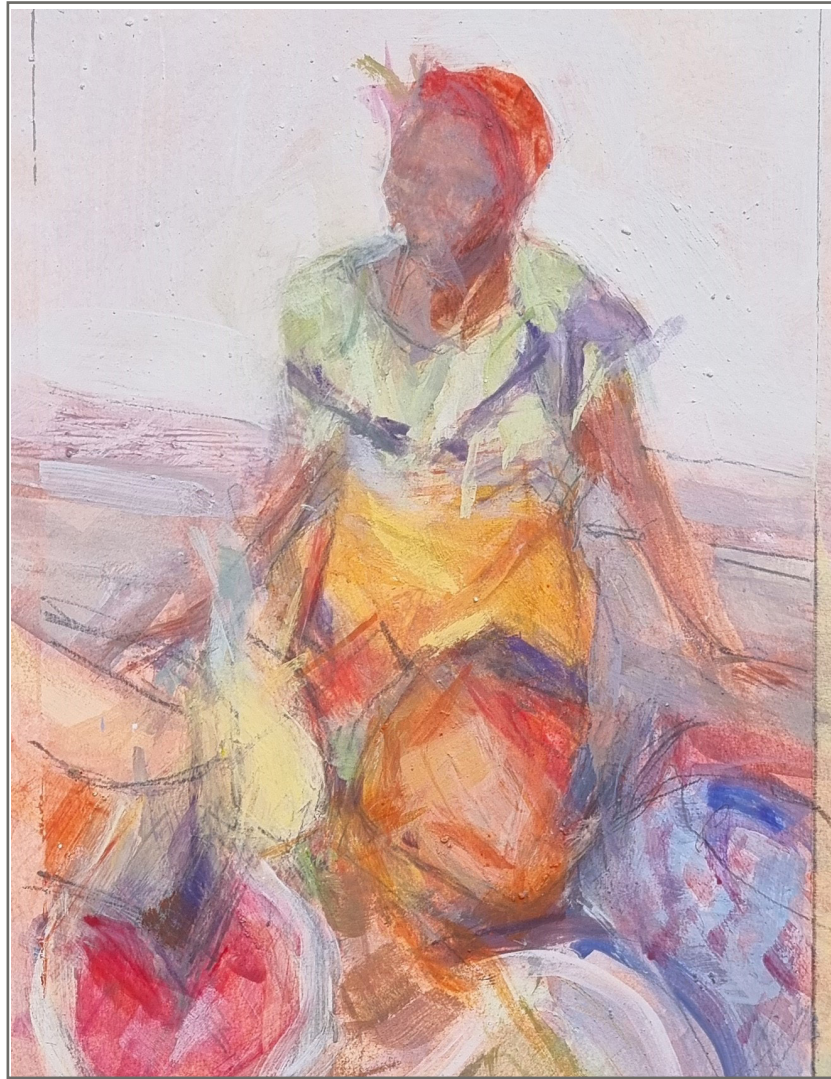


Klasse • Farbe • Urs Glaser





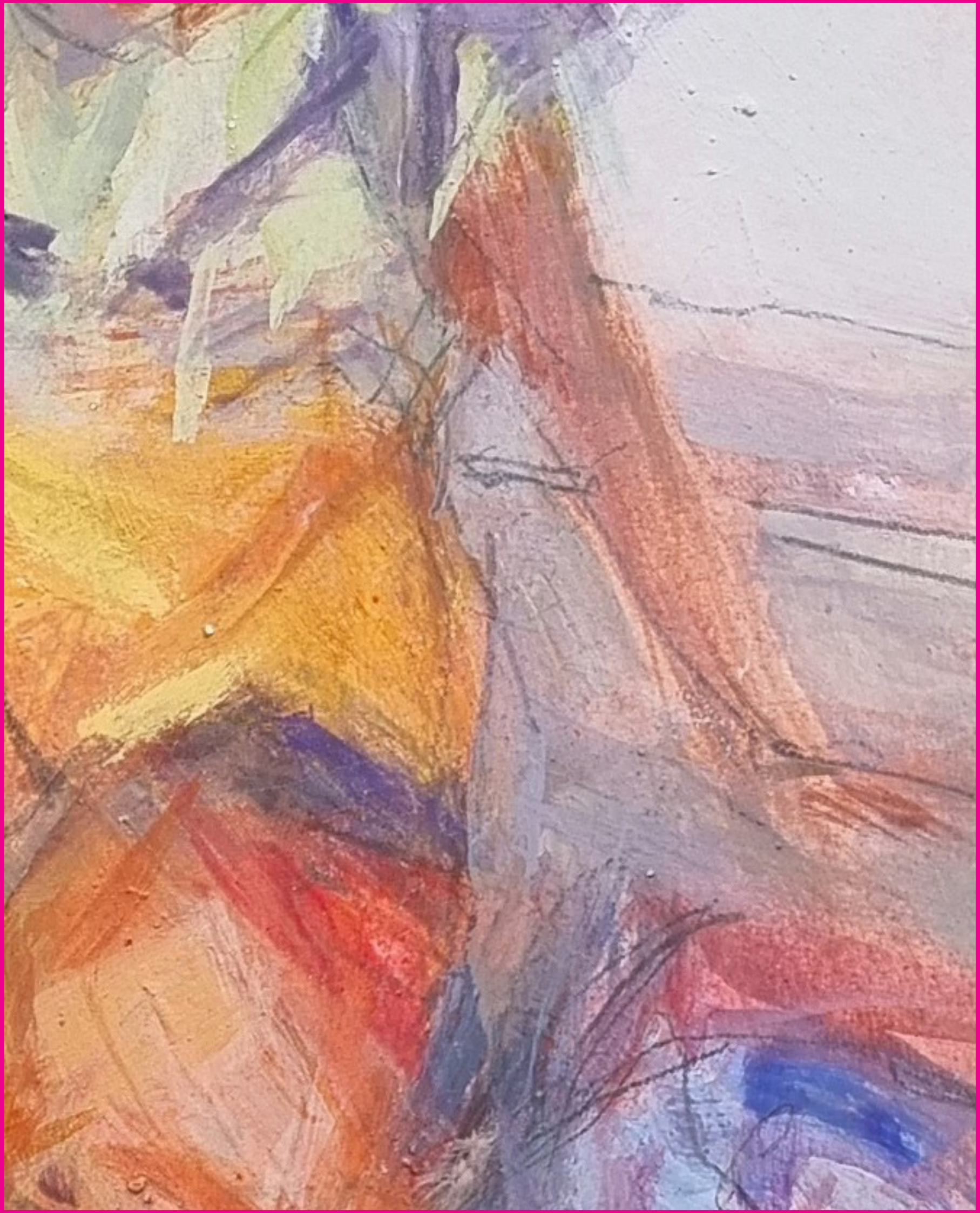
Klasse • Farbe • Urs Glaser



PEOPLE

The paintings of people were among the first and the last done in color class. I was interested in the folds in the first picture selected as a starting point, and chose this as a theme for the semester, but by this time I got to the last pictures had completely forgotten about it.

Klasse • Farbe • Urs Glaser







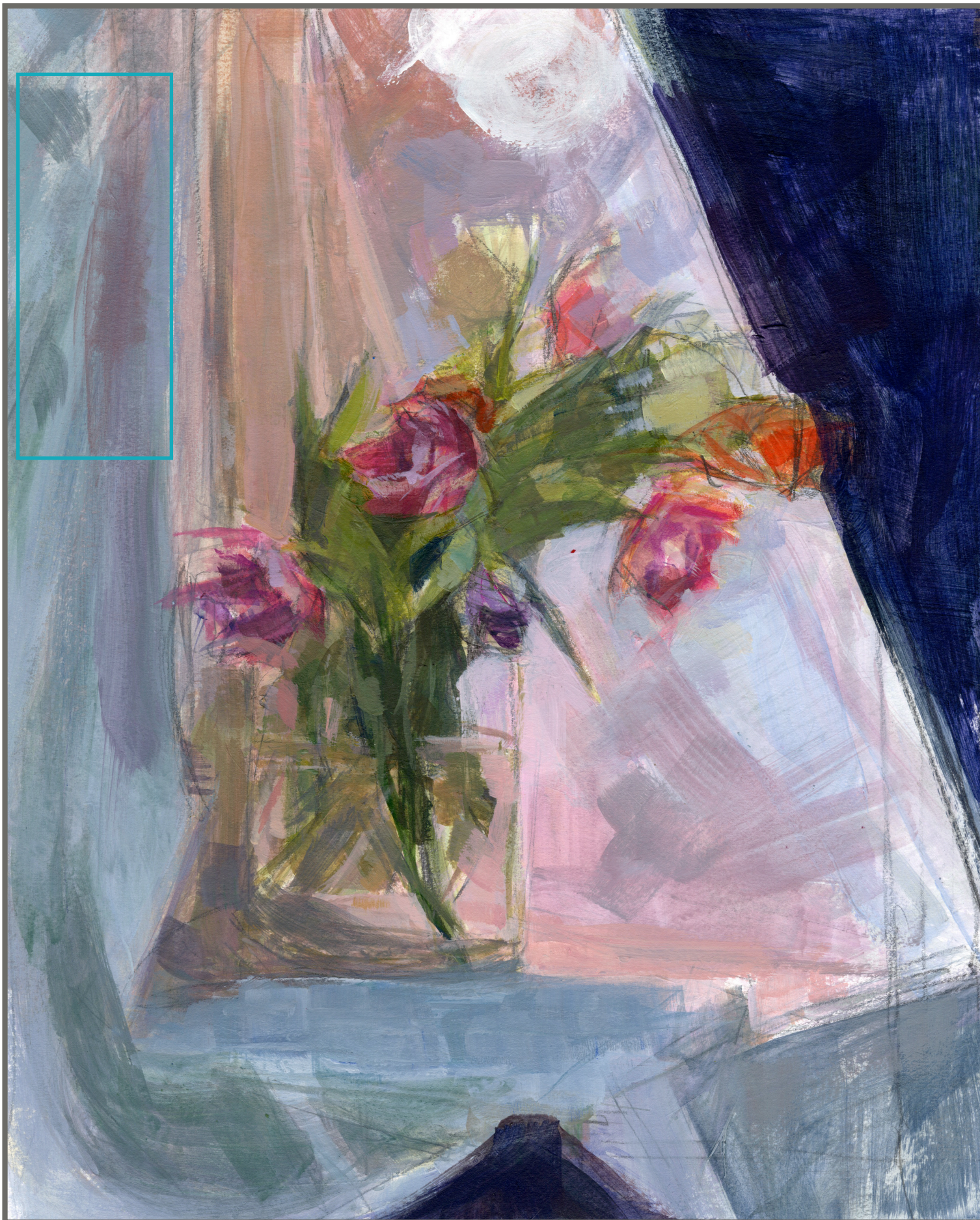
Klasse • Farbe • Urs Glaser



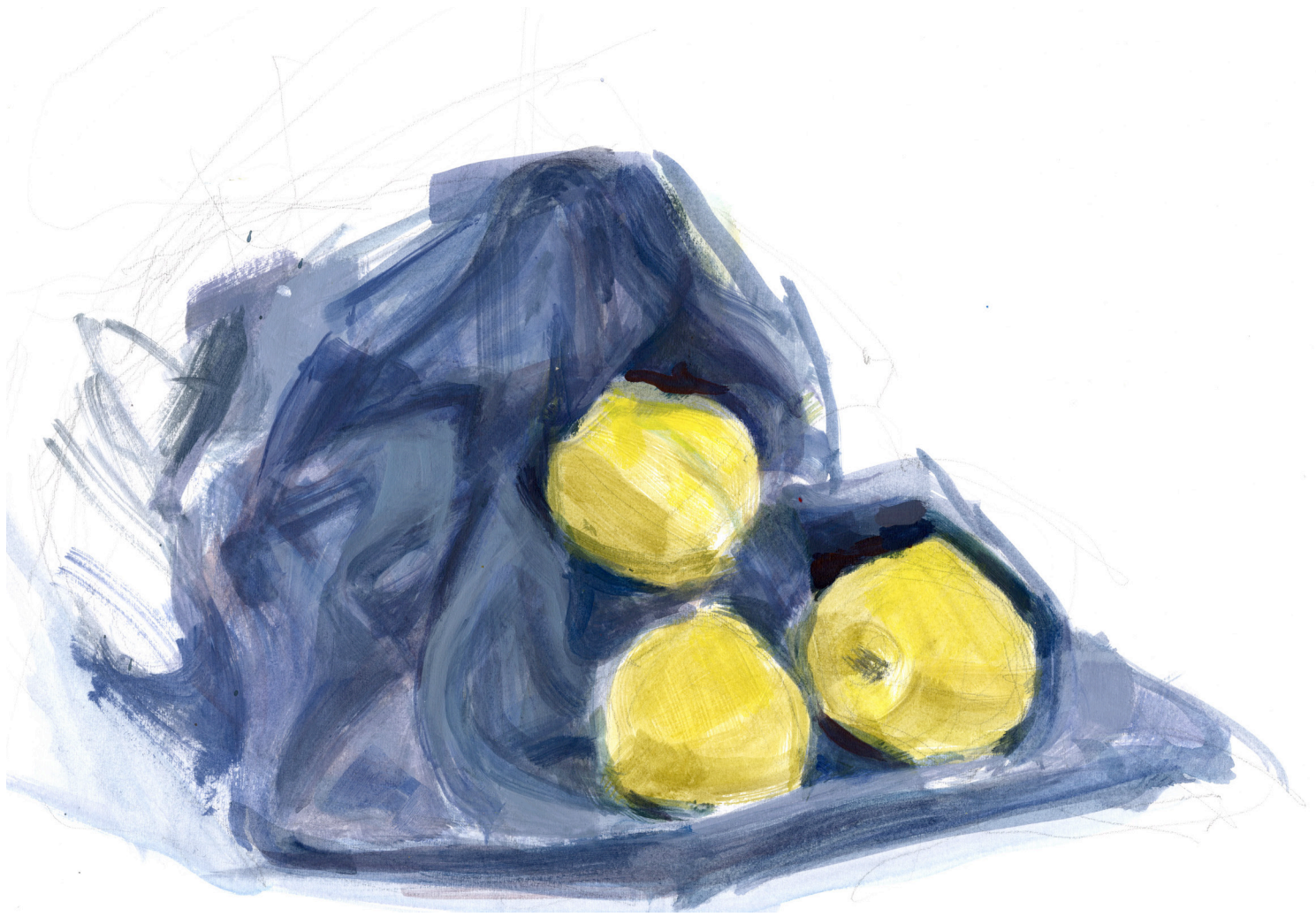
An abstract painting with visible brushstrokes. The left side features a large, vibrant orange-red curved shape. The rest of the canvas is composed of layered, textured strokes in shades of blue, green, and grey, creating a sense of depth and movement.

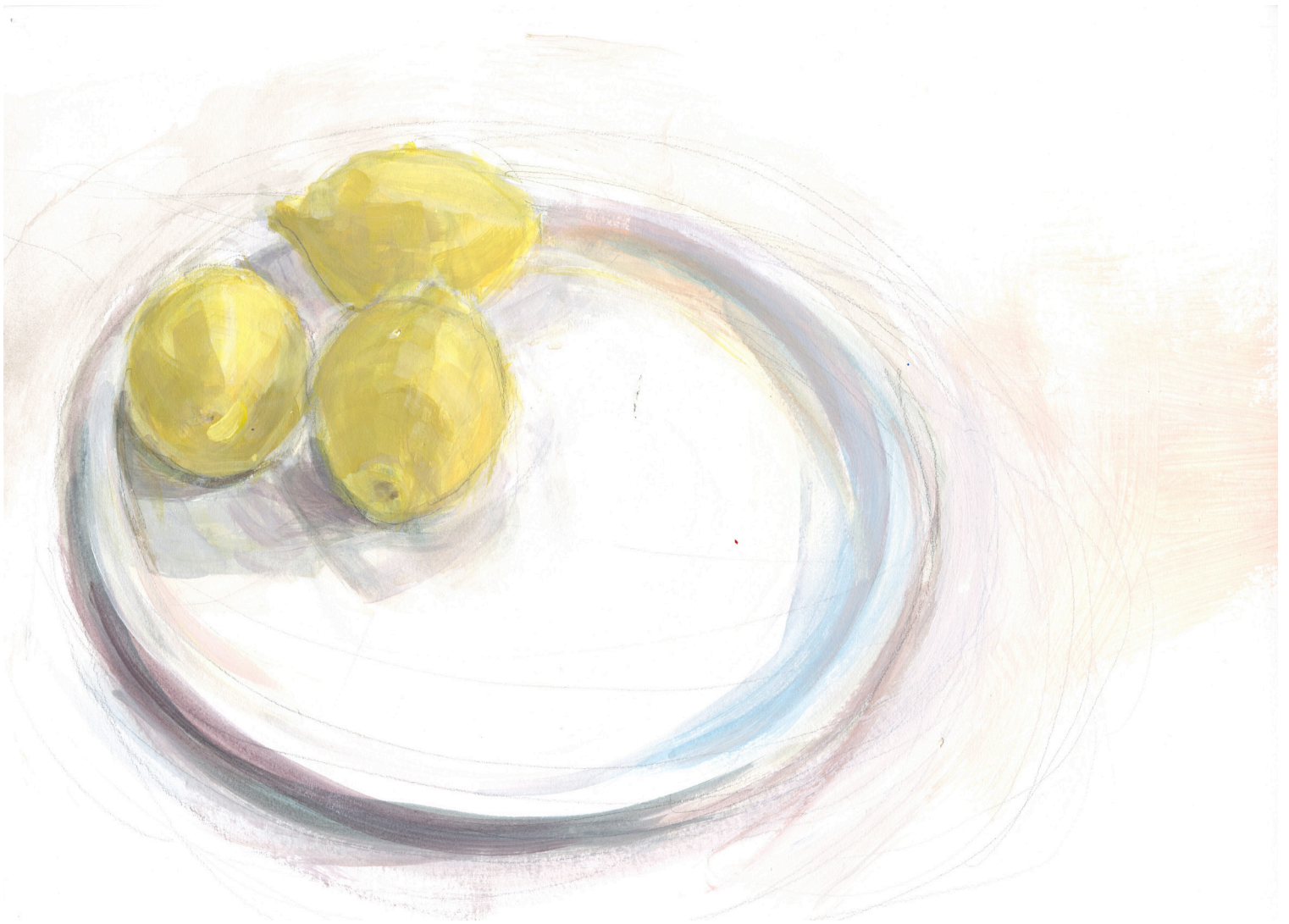
PAINTING

Painting class was another opportunity to experiment. The pictures here were all done from still life set-ups - quite a different challenge from the one presented by Color class. It was necessary to think about reproducing the actual form, light and color, in addition to composition, line, brushwork and movement.





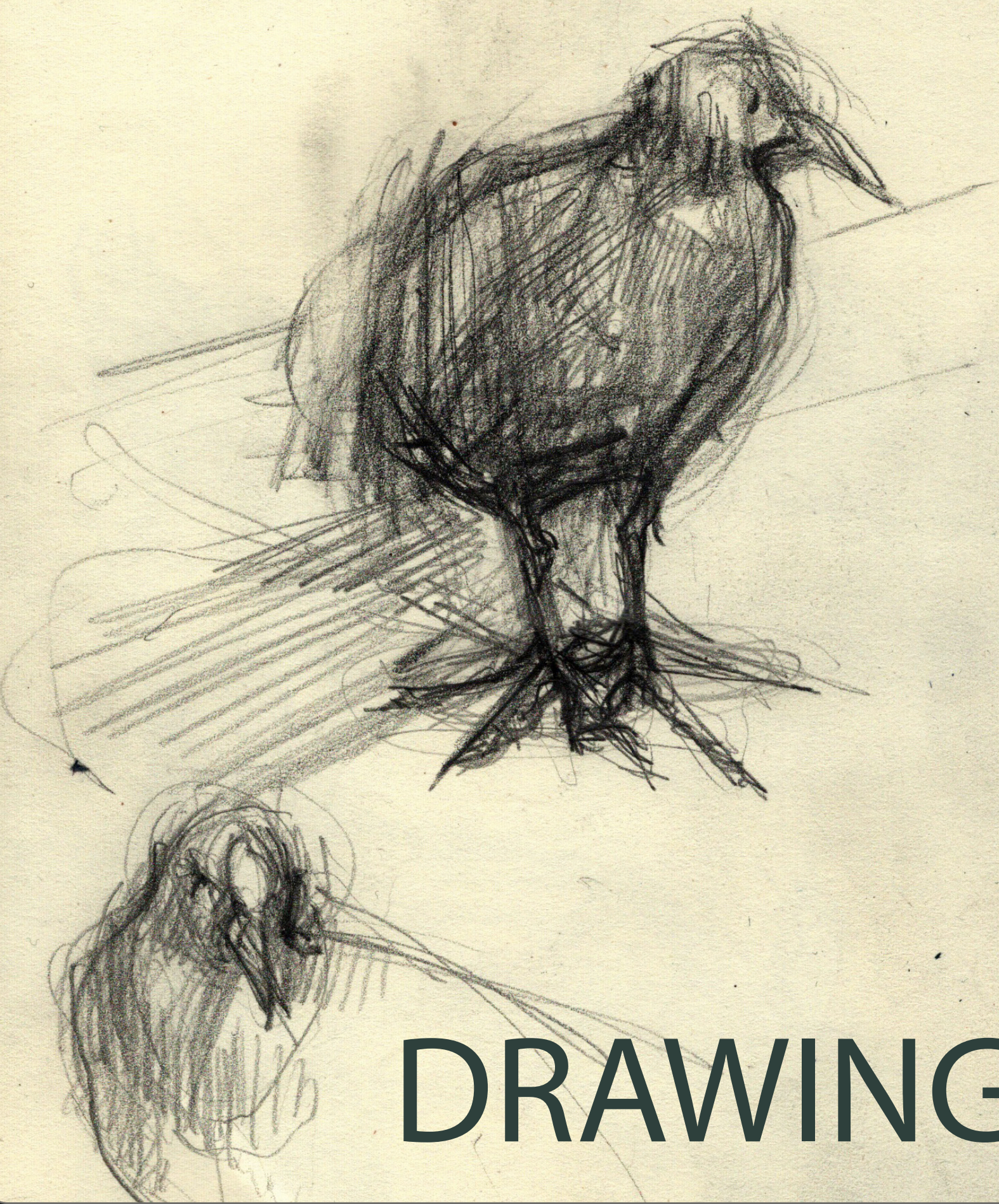




Klasse • Painting • Anja Ganster







DRAWING



For me drawing is the start and the end. It's the way I first start to think of an image and the

final clarifying detail. I find it the best way to see something, a physical pleasure, and at it's best, a direct path to my subconscious.

PORTRAIT DRAWING

Parallel to the Vorkurs I attended a portrait class on Saturday mornings.

Here I tried to capture a likeness - a weak point when I started- but was also fascinated by the expressive qualities of the body, the volumes and lines of the clothing, the play of light on the forms and the way this could be combined to express movement in a static pose.



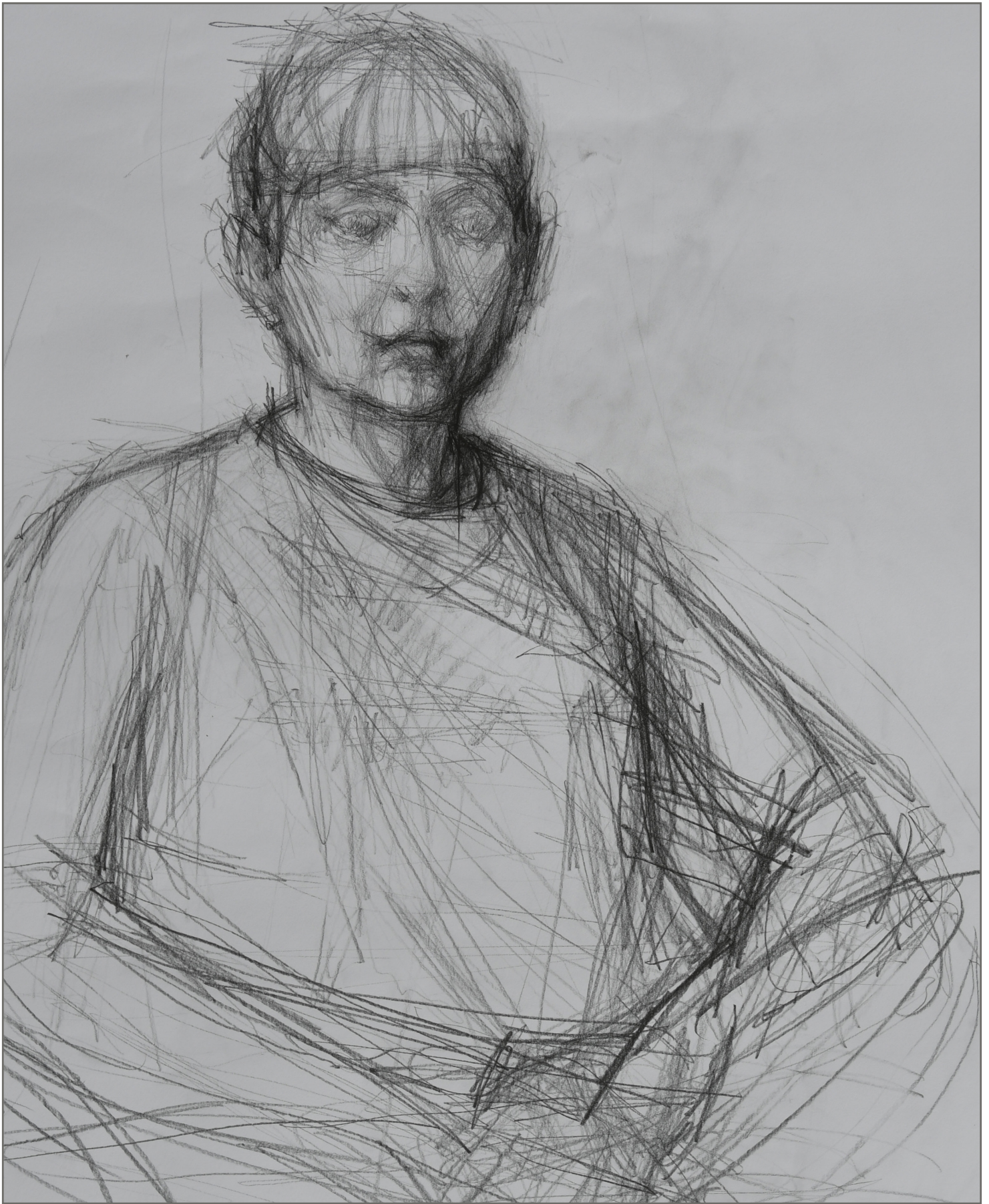
Klasse • Kopfzeichnen • Paul Stebler



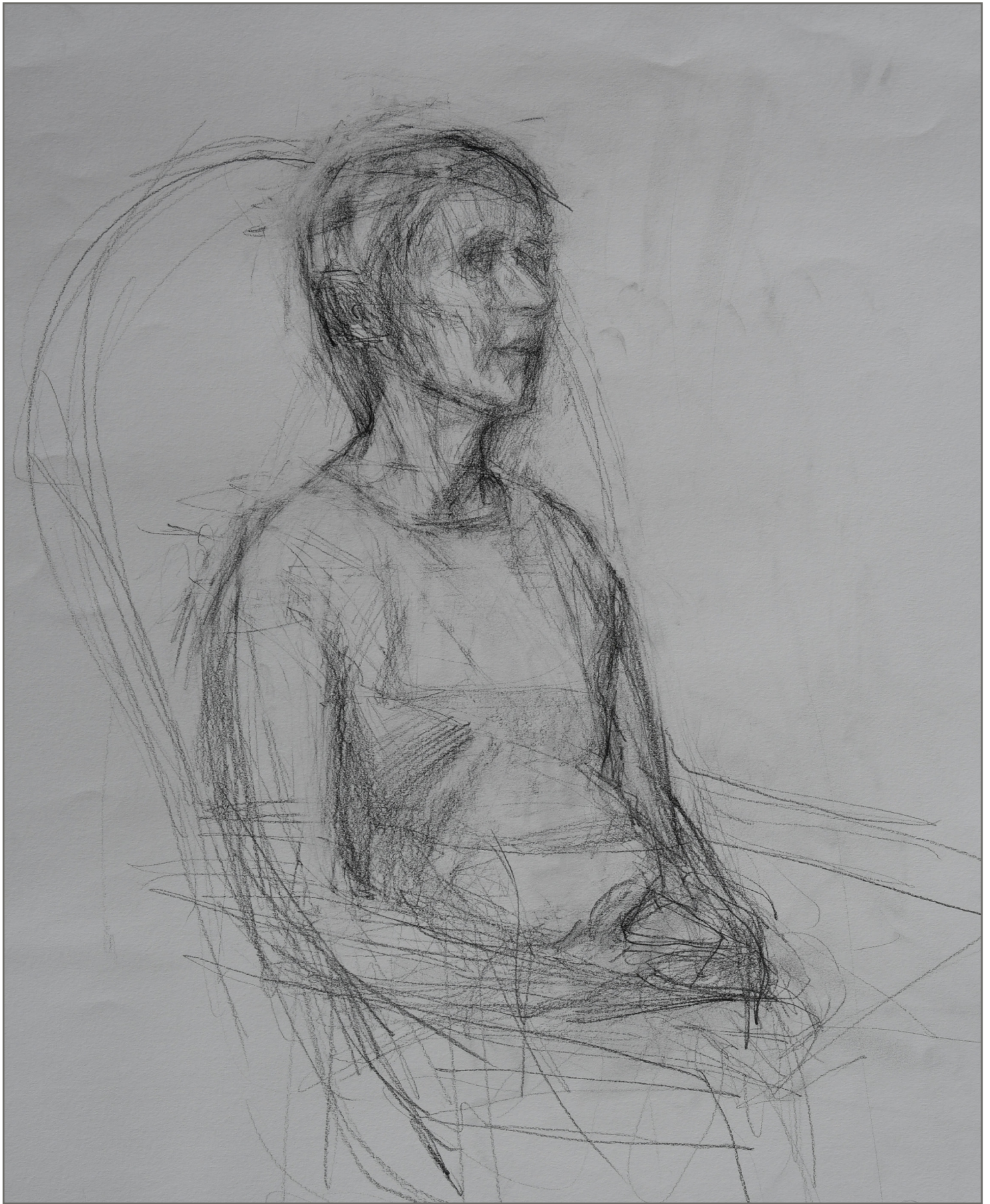




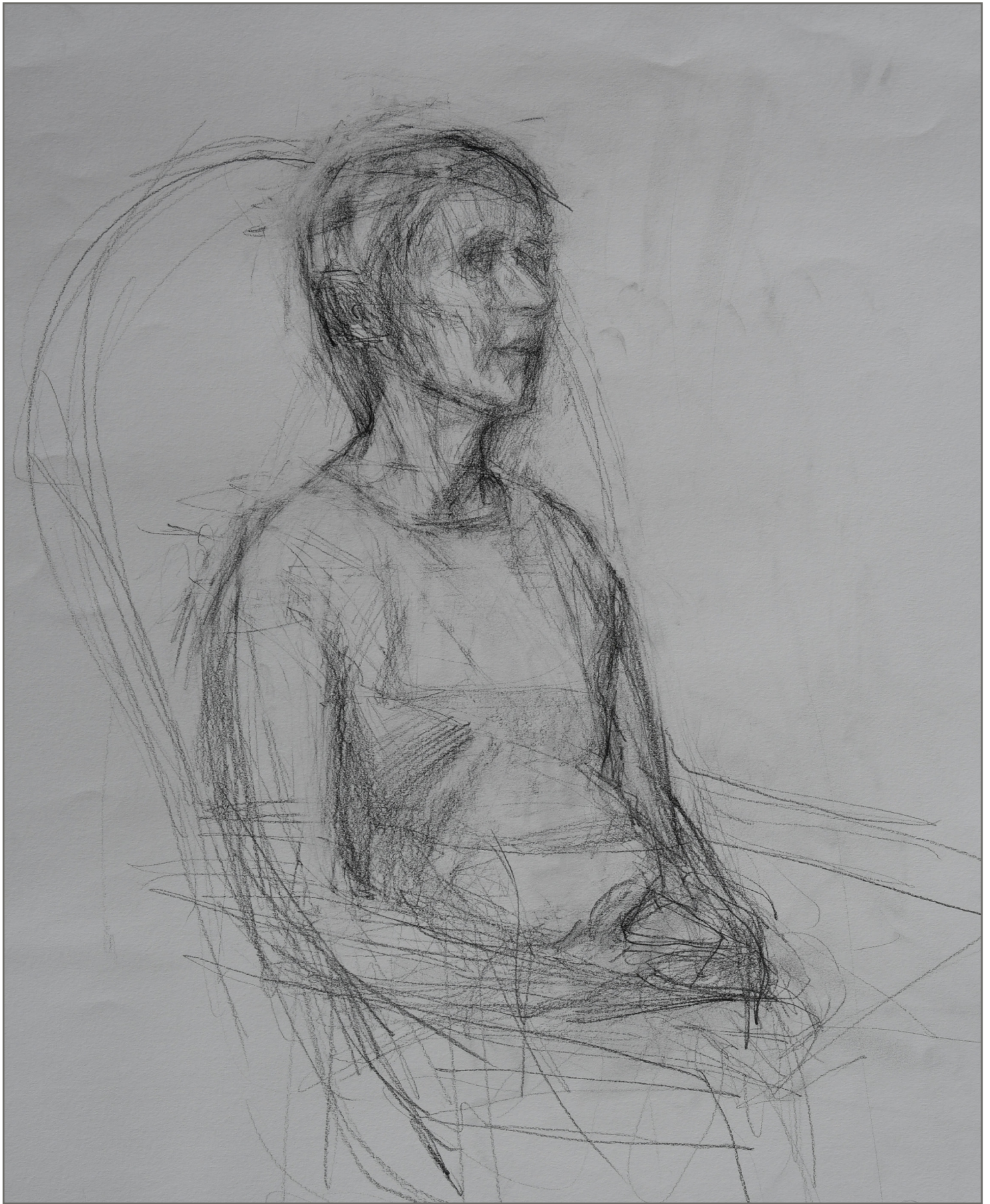








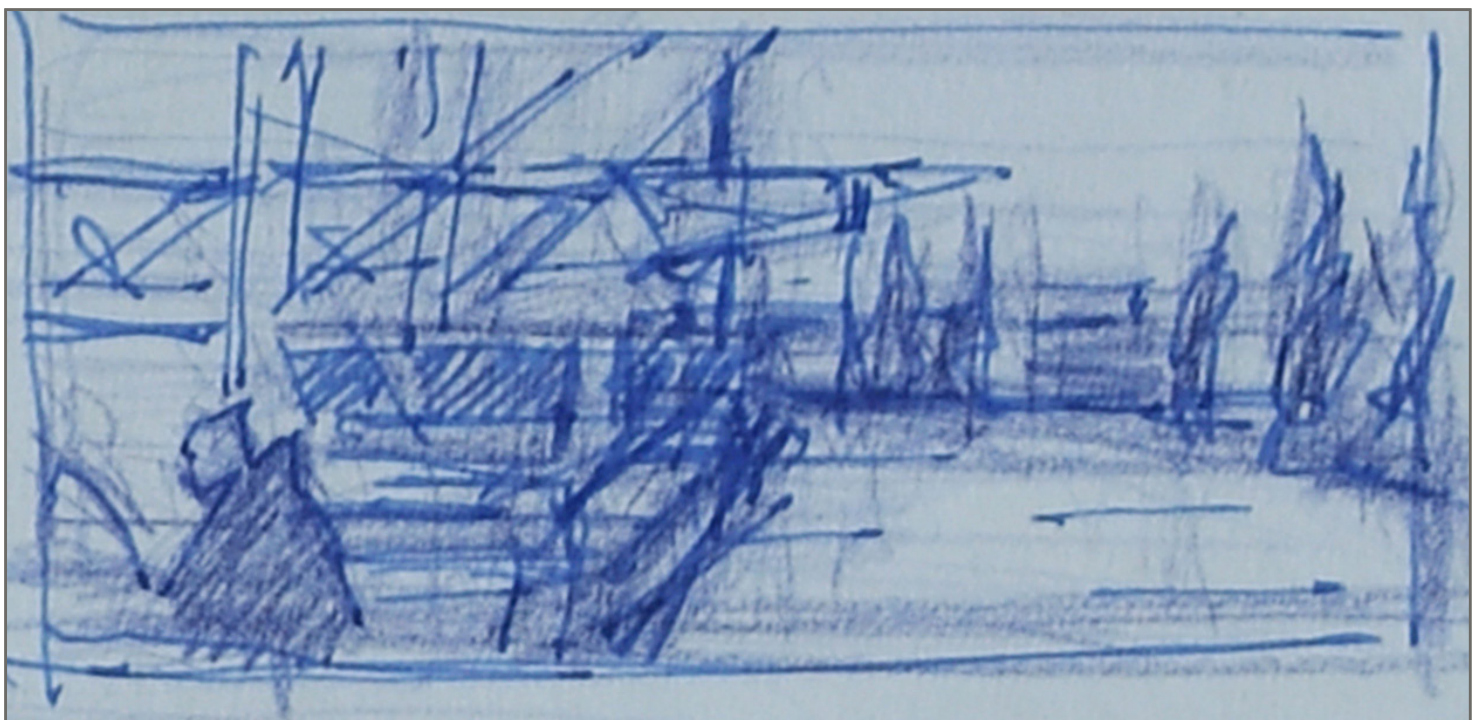
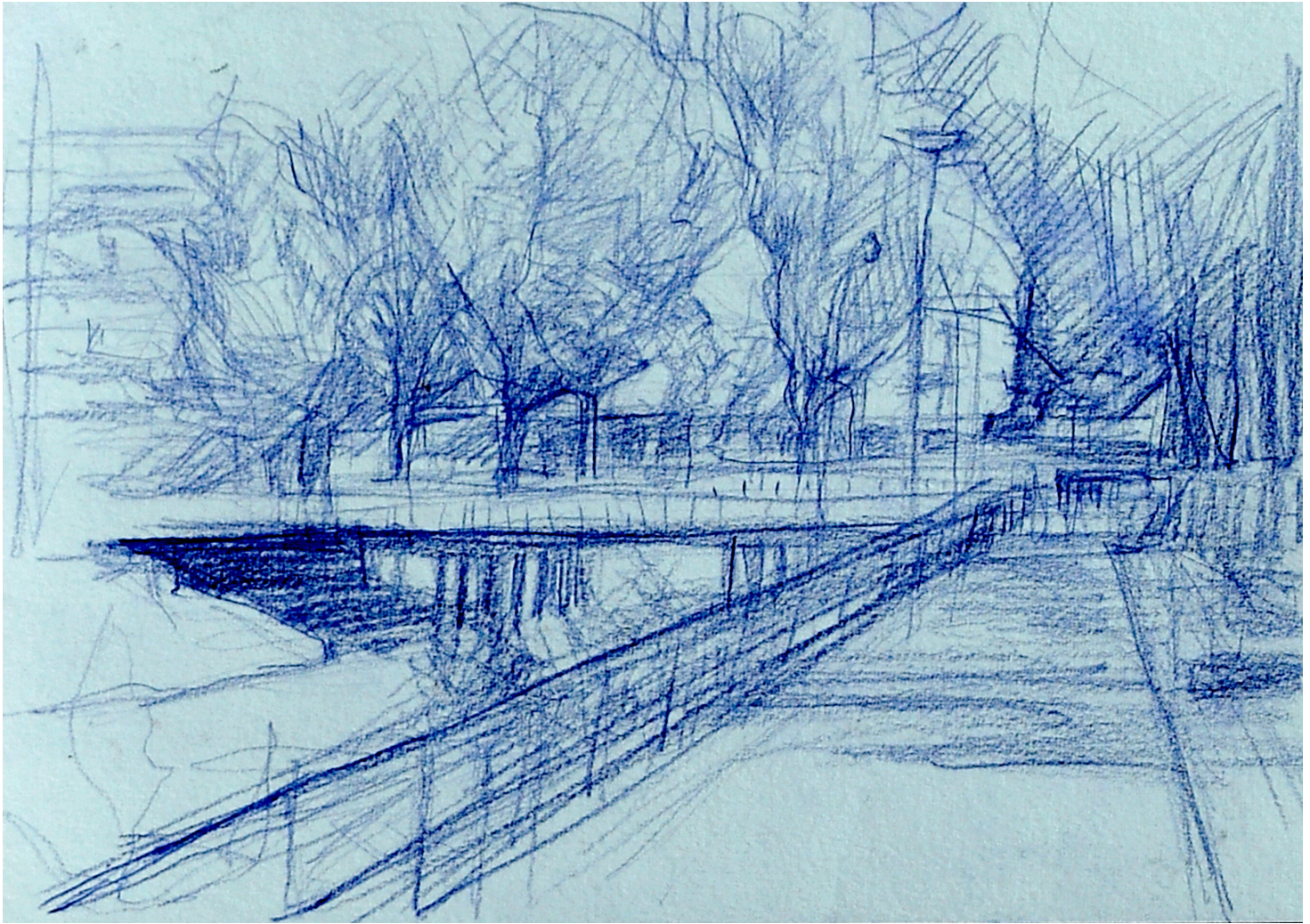




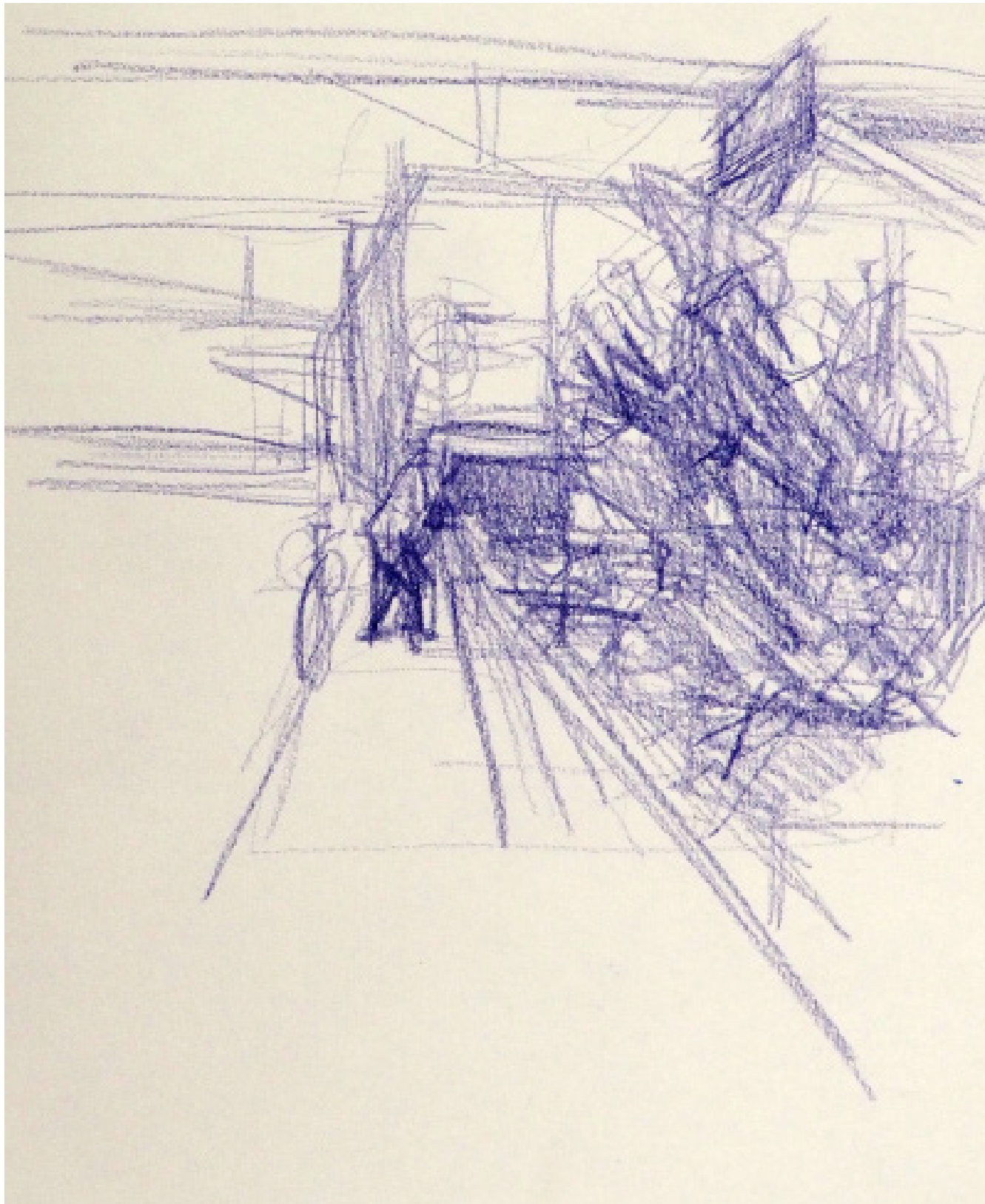


URBAN SKETCHING

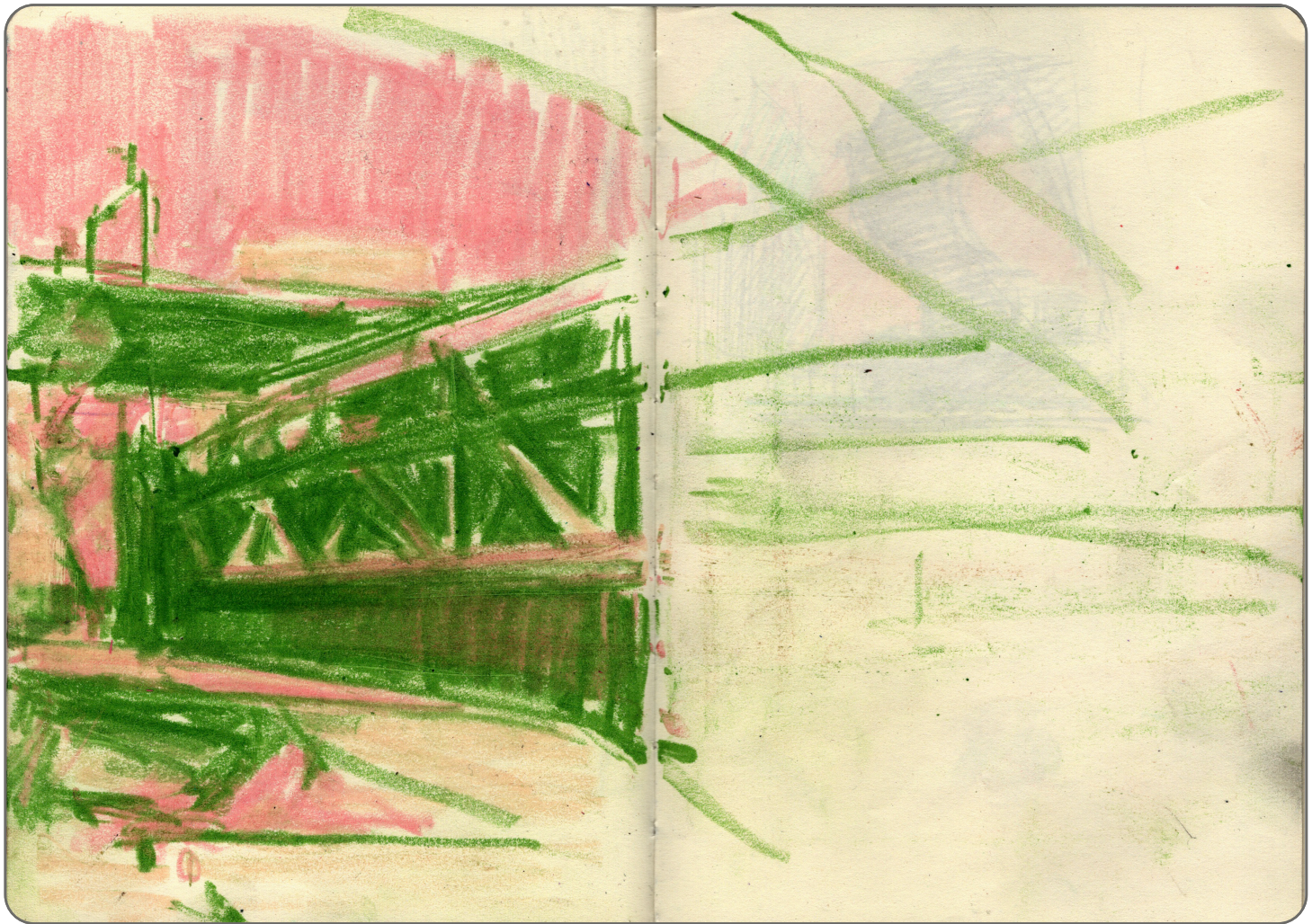
In this class we tried many different approaches to drawing. Subjects from urban scenes drawn from life to stories from our imagination. Materials included pen, pencil, ink and crayon. Composition, perspective, movement, line, form, light, drama and humor were all explored through the various exercises.







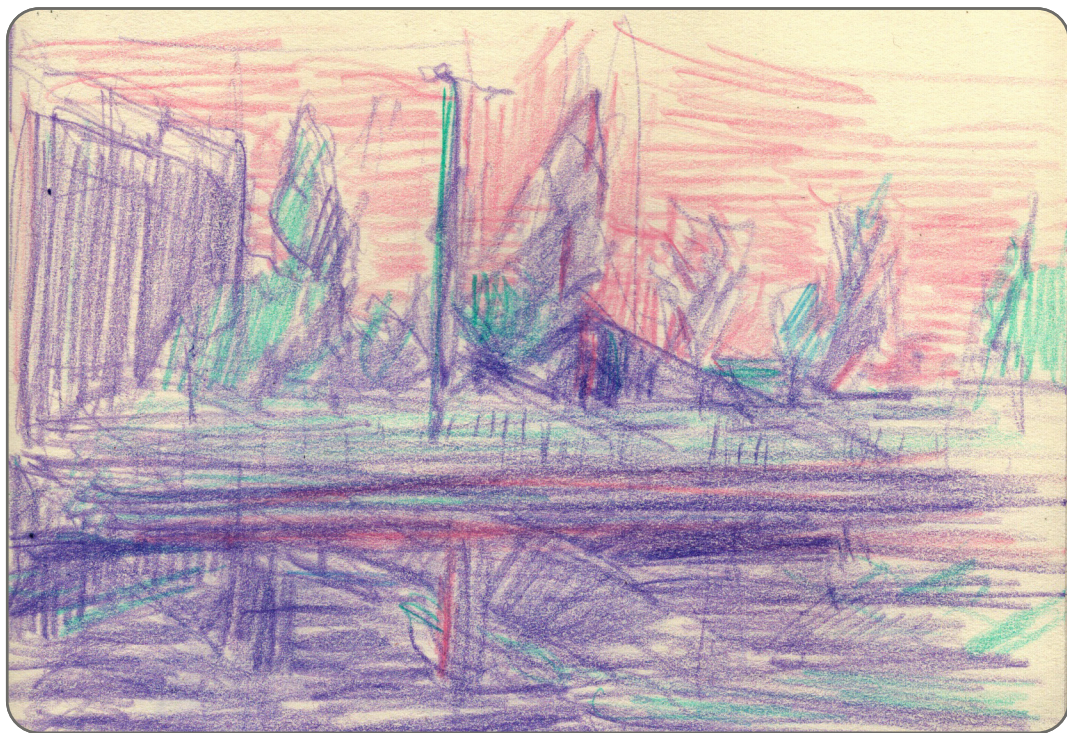
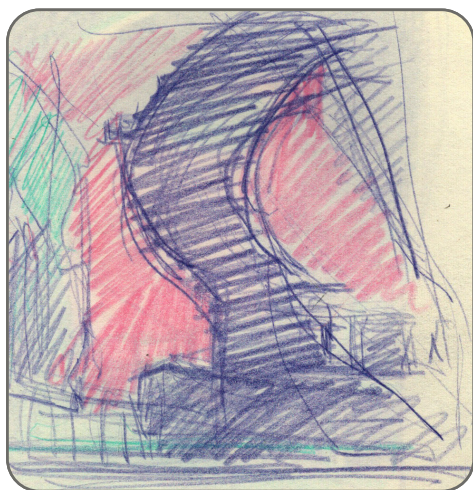
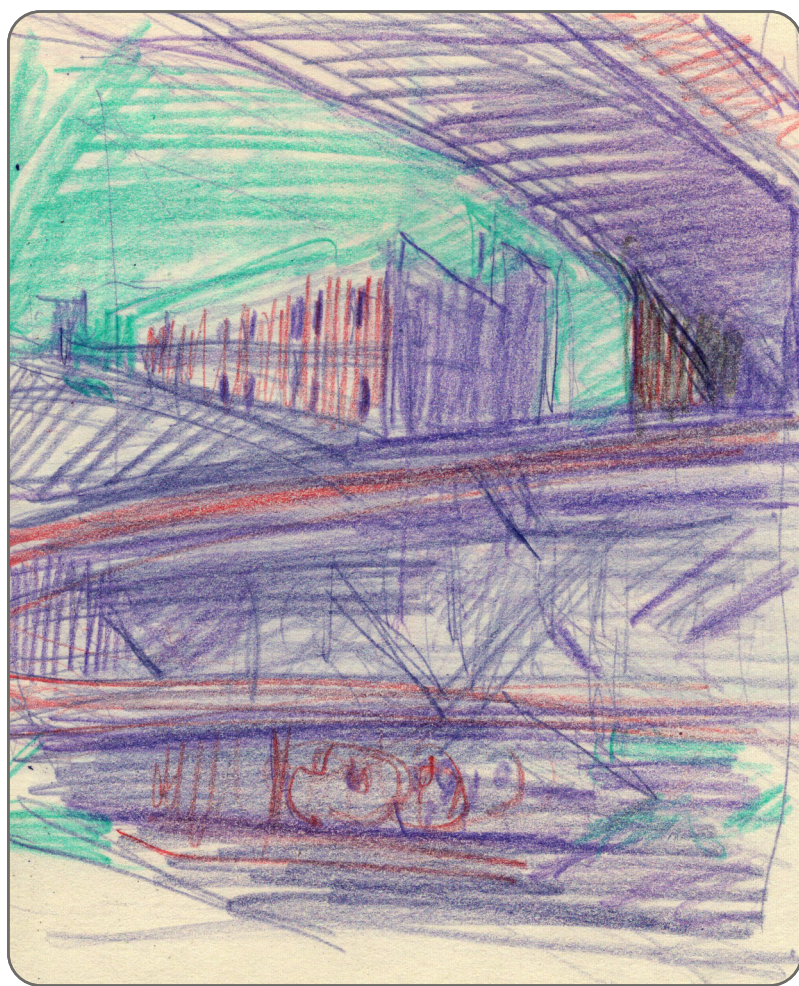
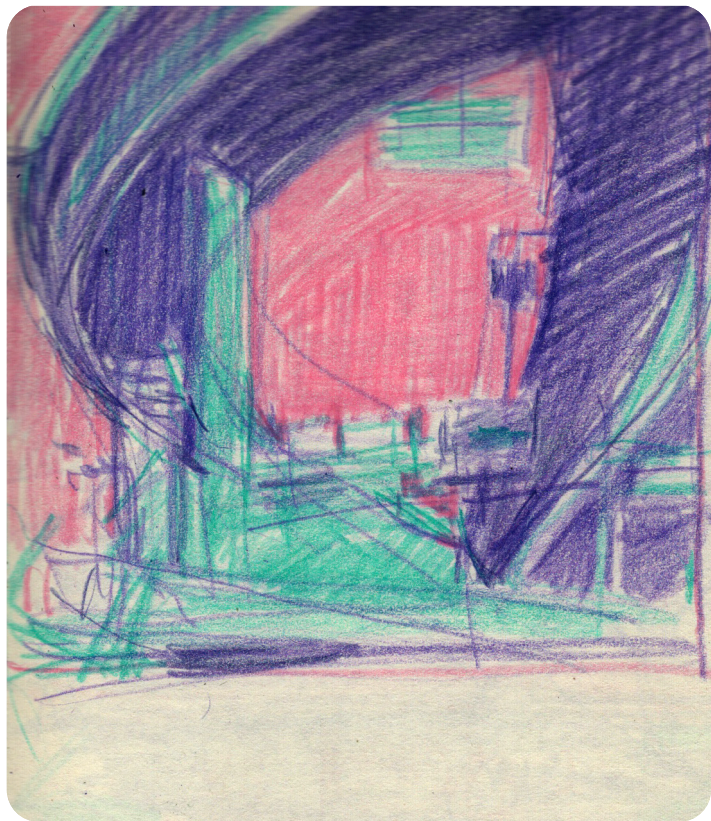
Rheinhäfen

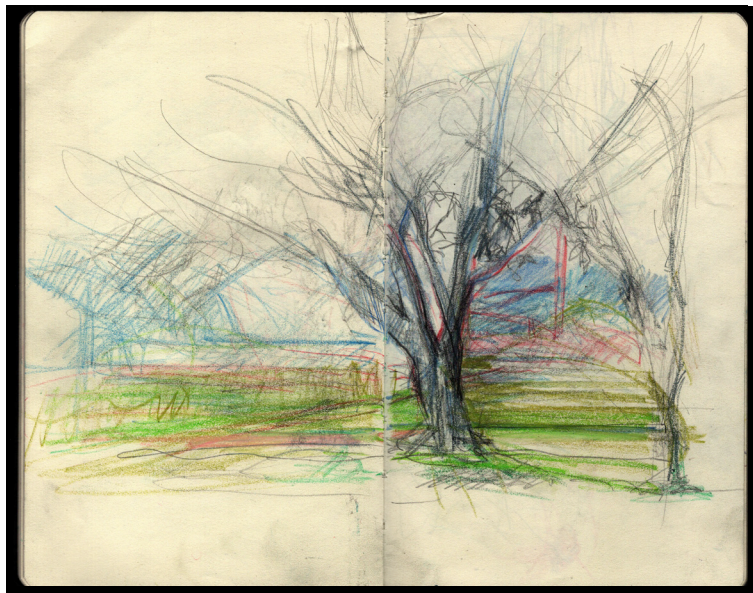


Lange Erlen

These were made during an optional week of sketching at different locations in Basel.

Different materials and approaches were proposed each day.



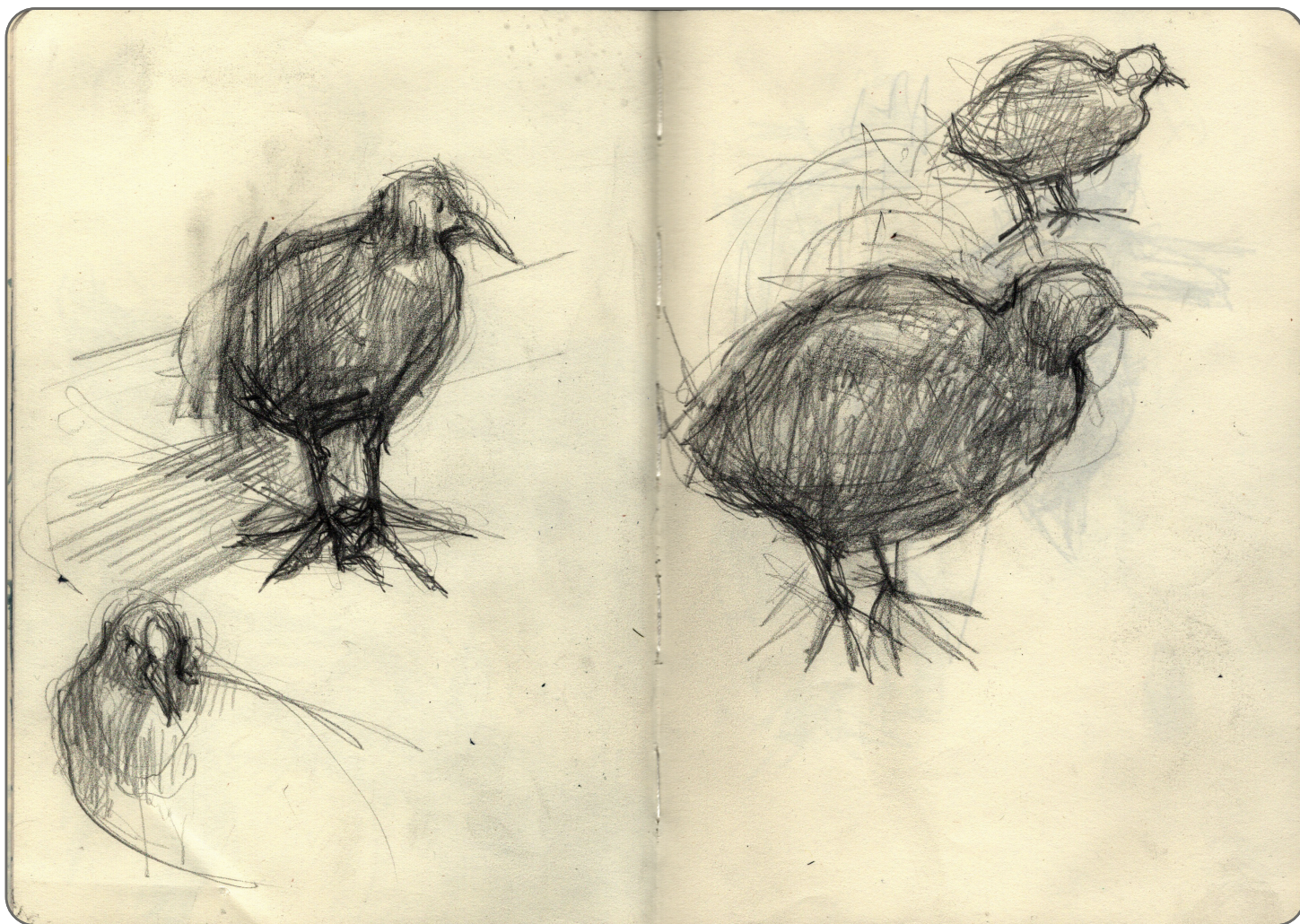


Merian Gardens





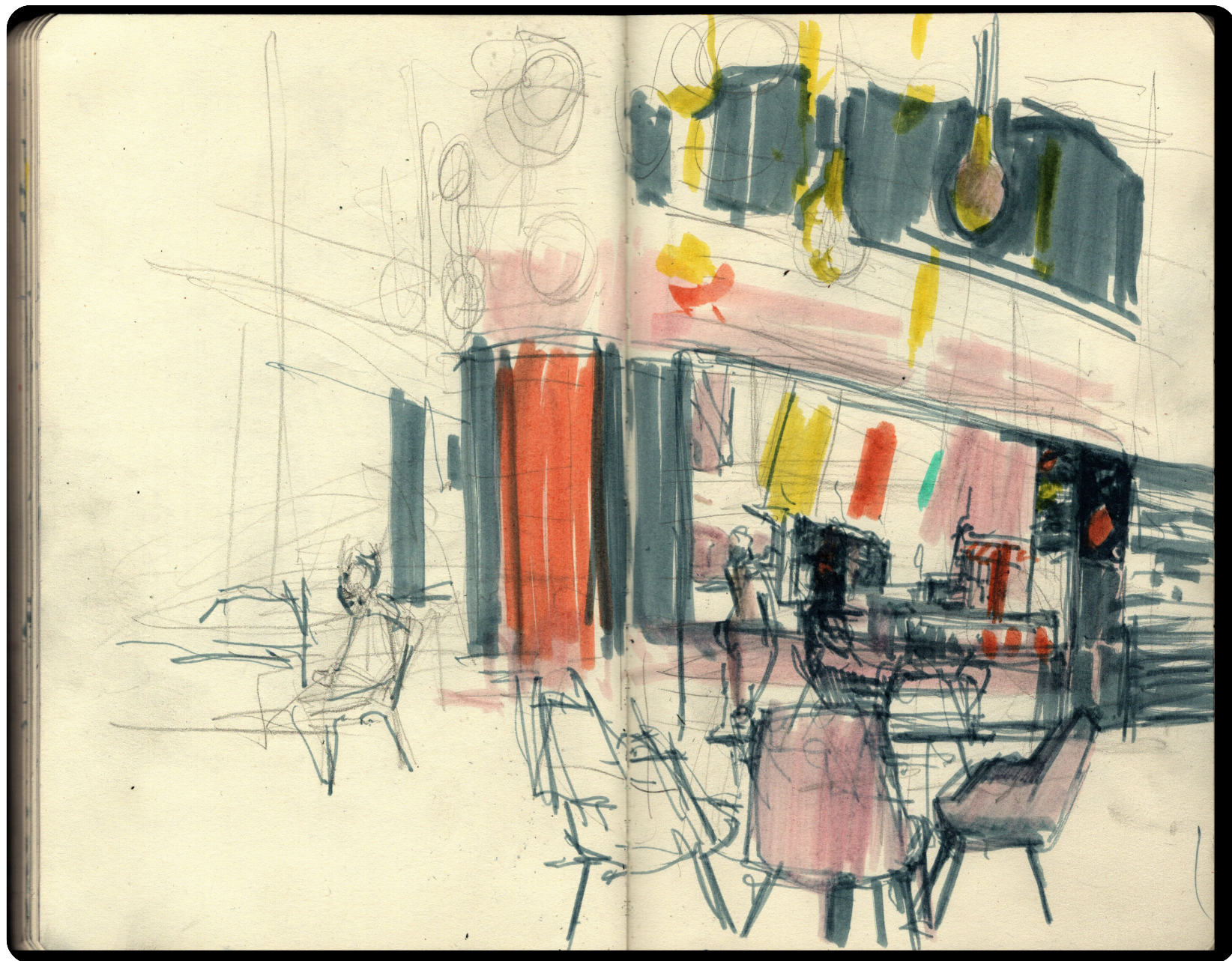




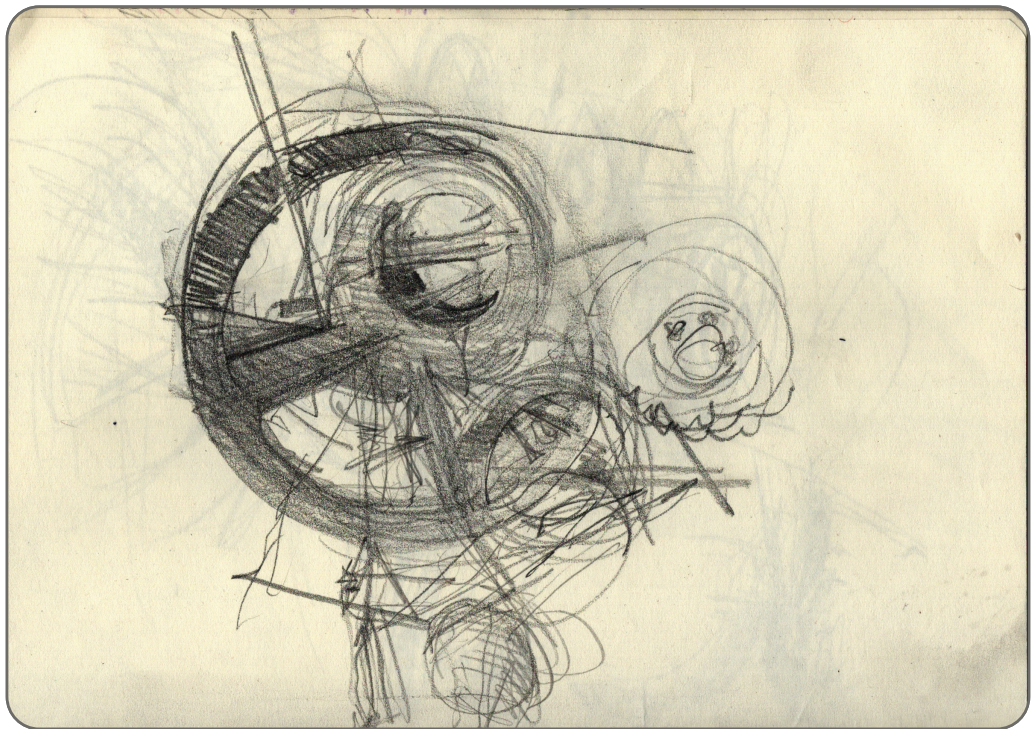
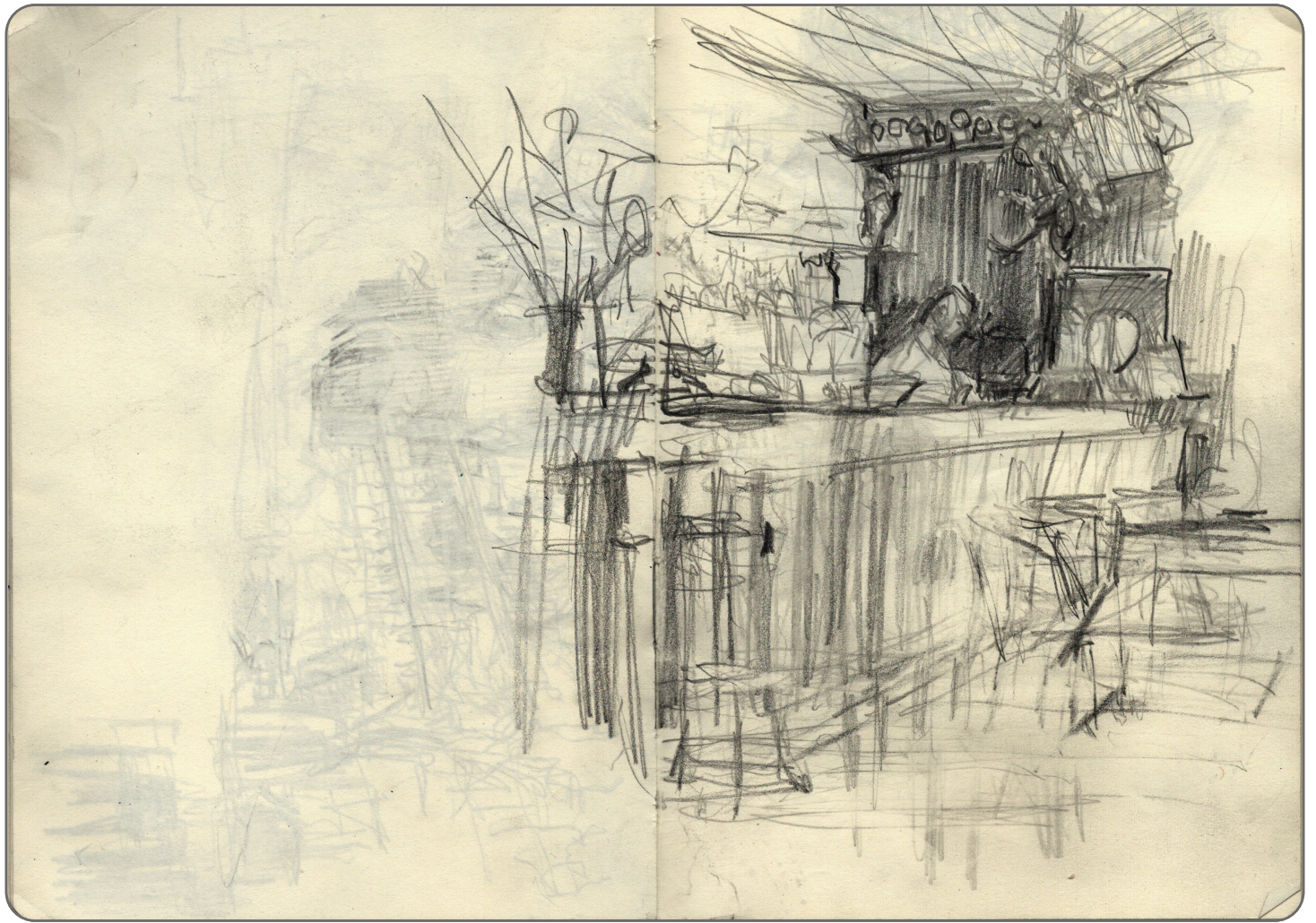
Natural History Museum

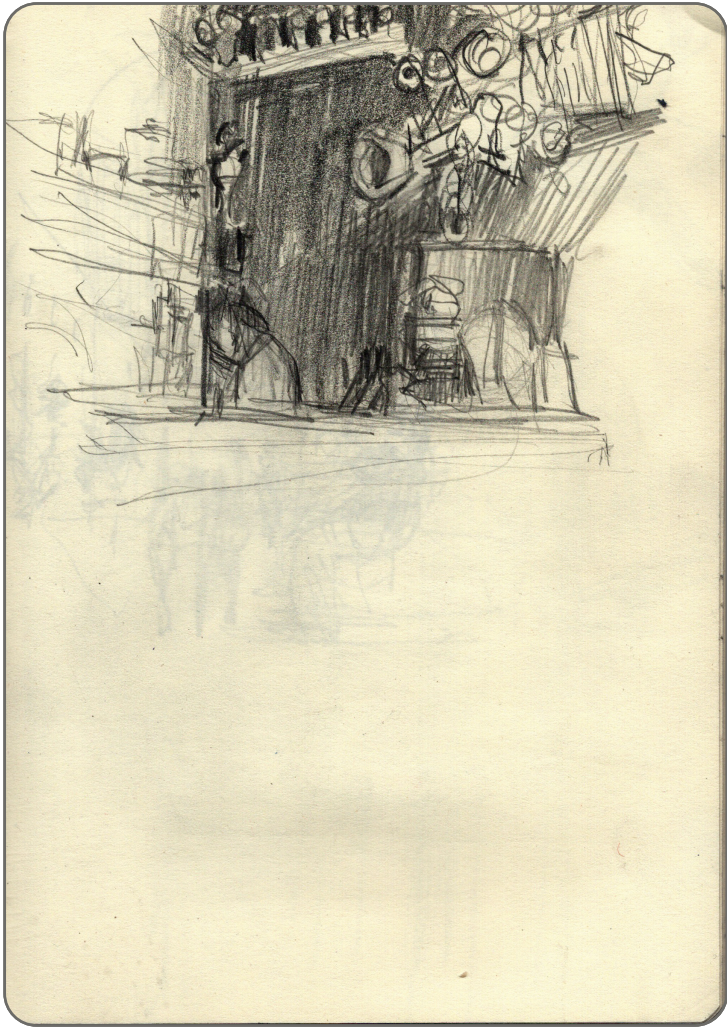


Bahnhof SBB

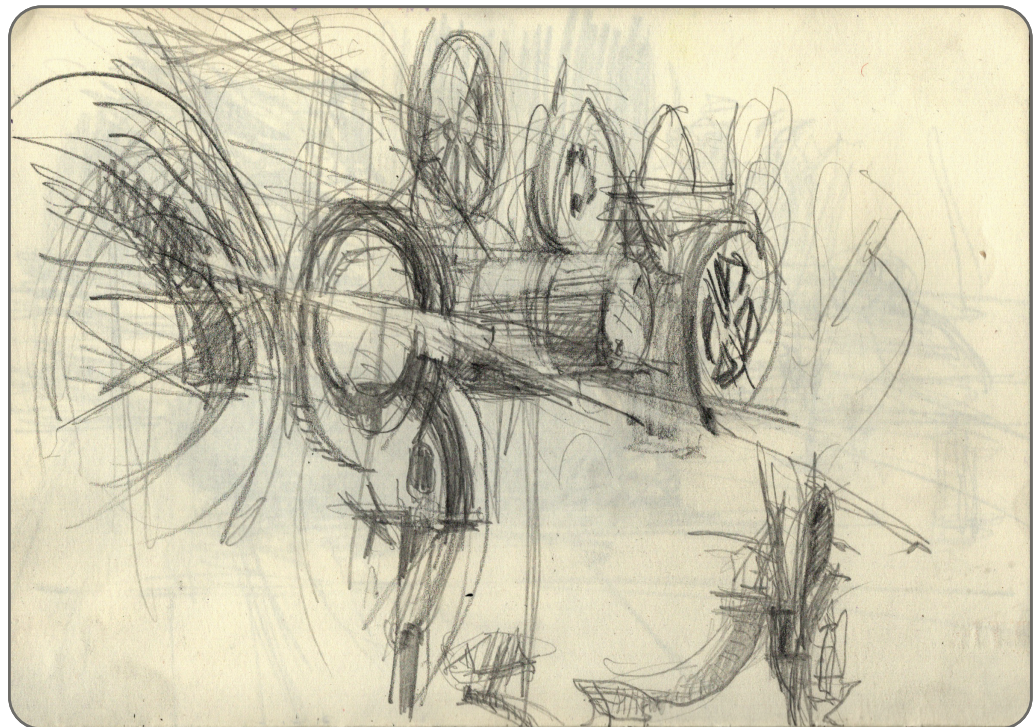


Stucki





Tinguely Museum

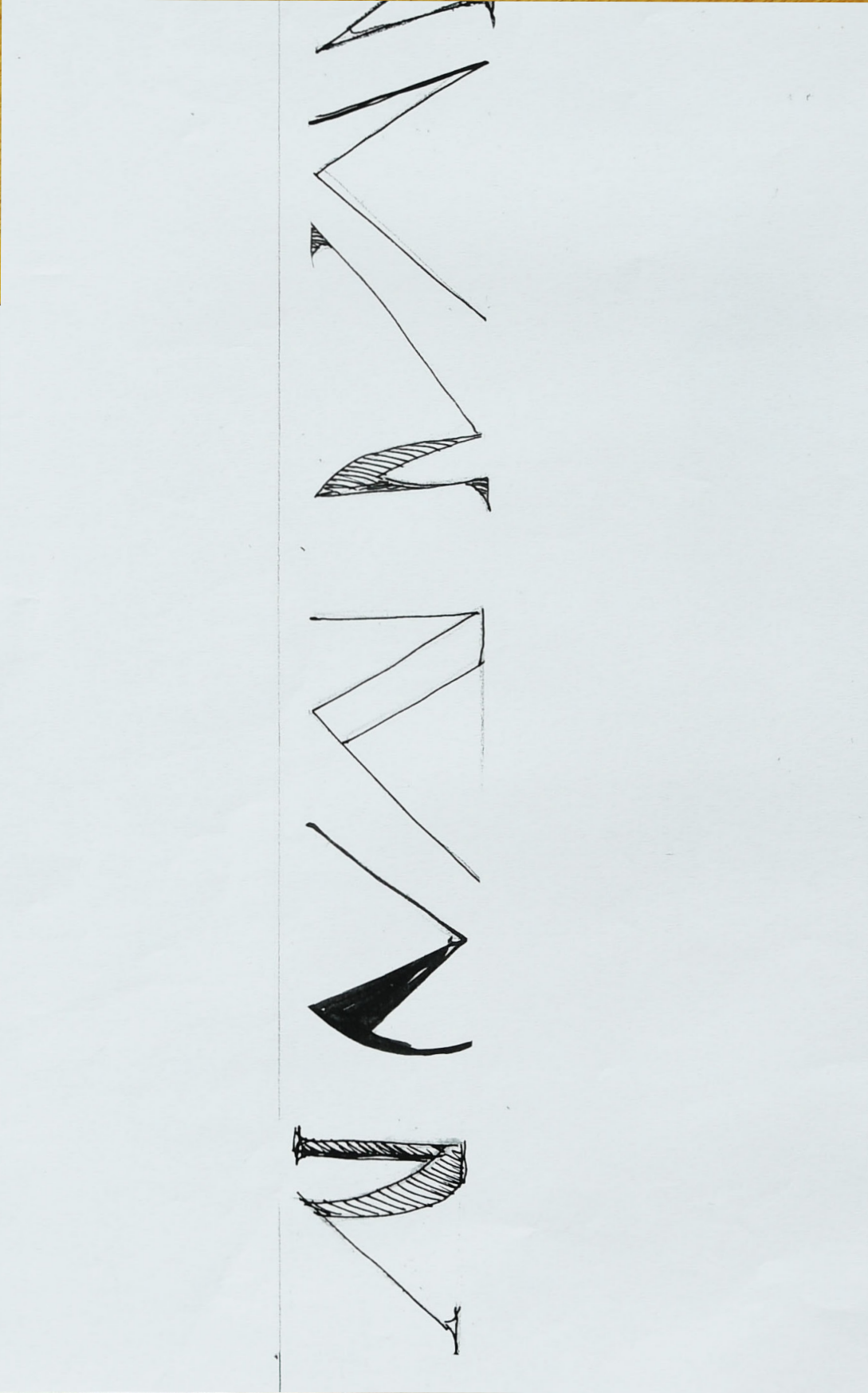




Short Poses







FORM & SCHRIFT

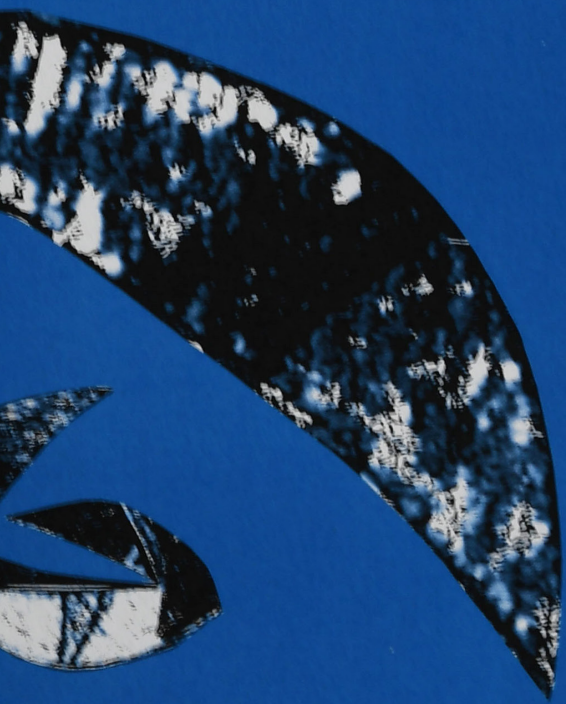
FORM & SCHRIFT

In this class we developed our own partial typeface, limited to five letters and starting with our initials.

I came to think of my letters, N and G, as characters, and had fun taking them on an adventure.



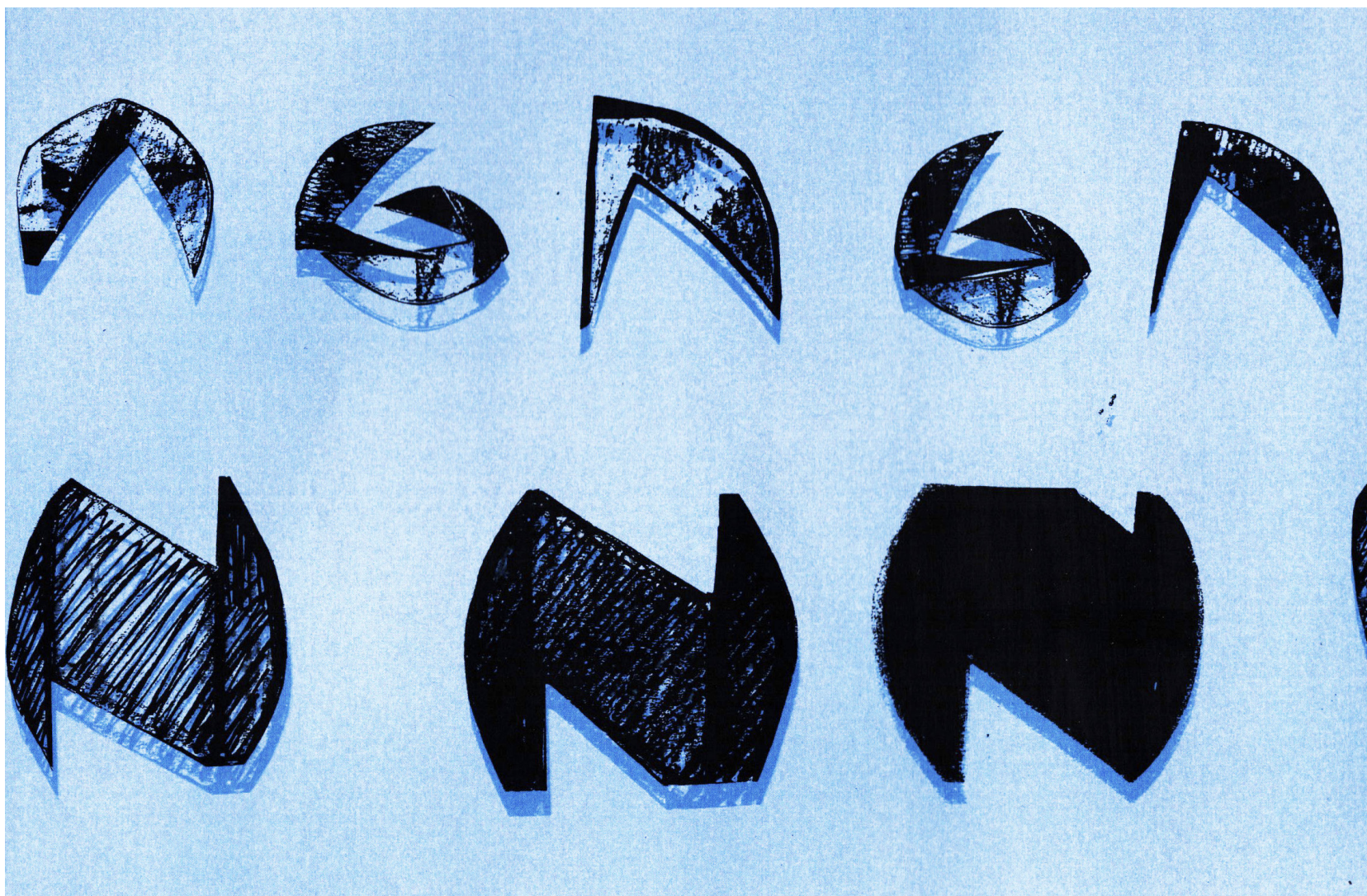
N & G GO ON AN ADVENTURE





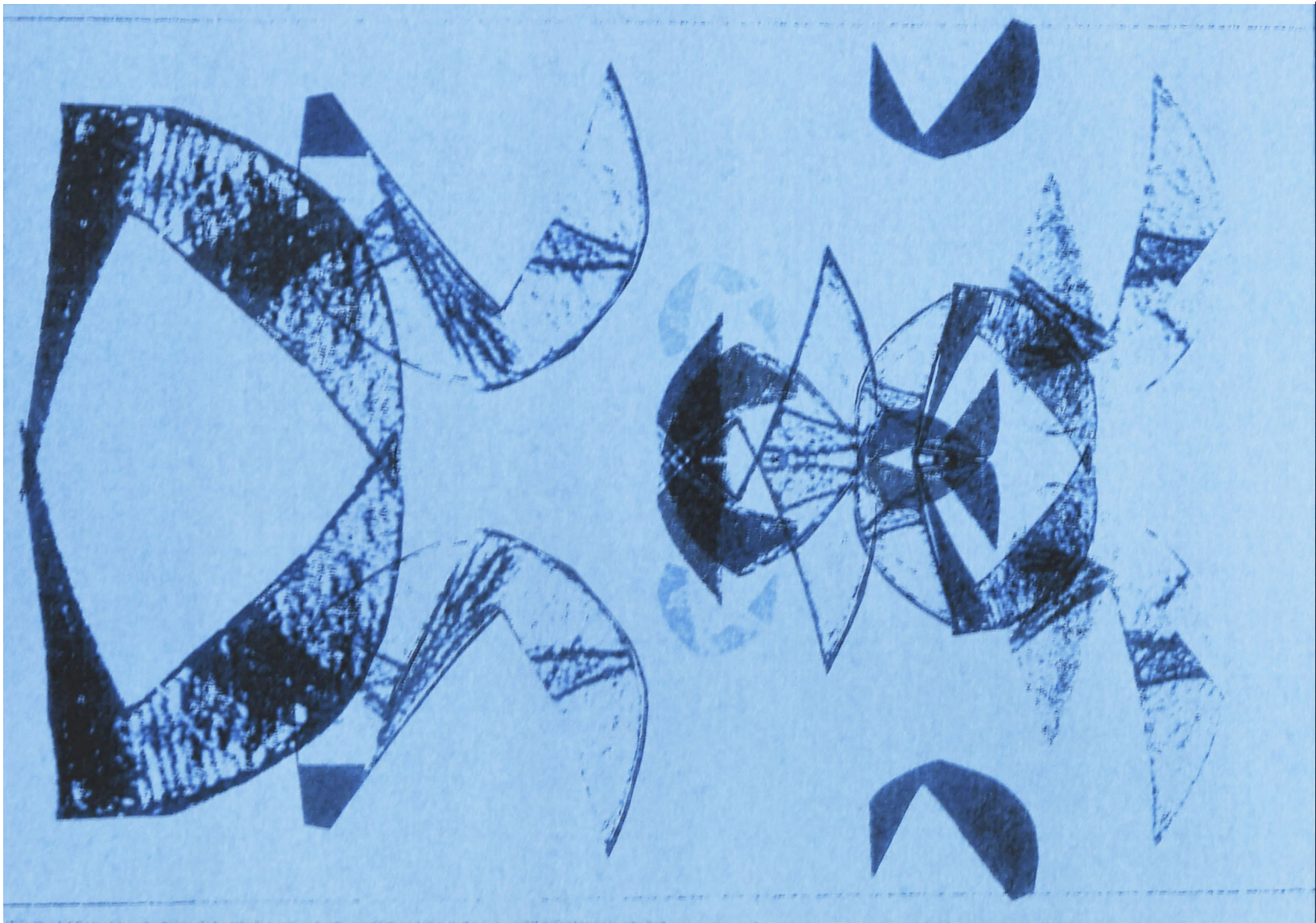
N ventures forth and is joined by G. Friends are important.



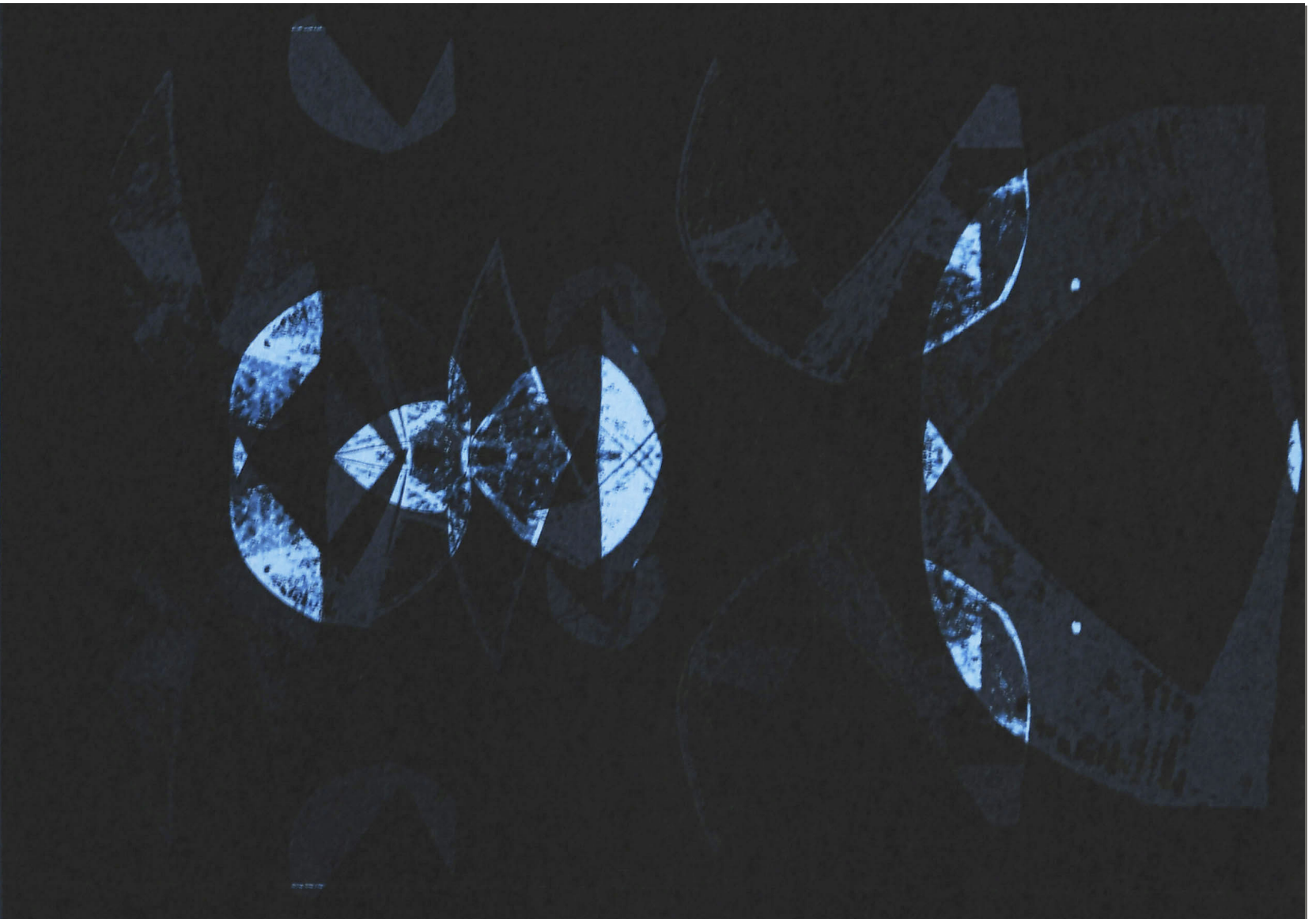


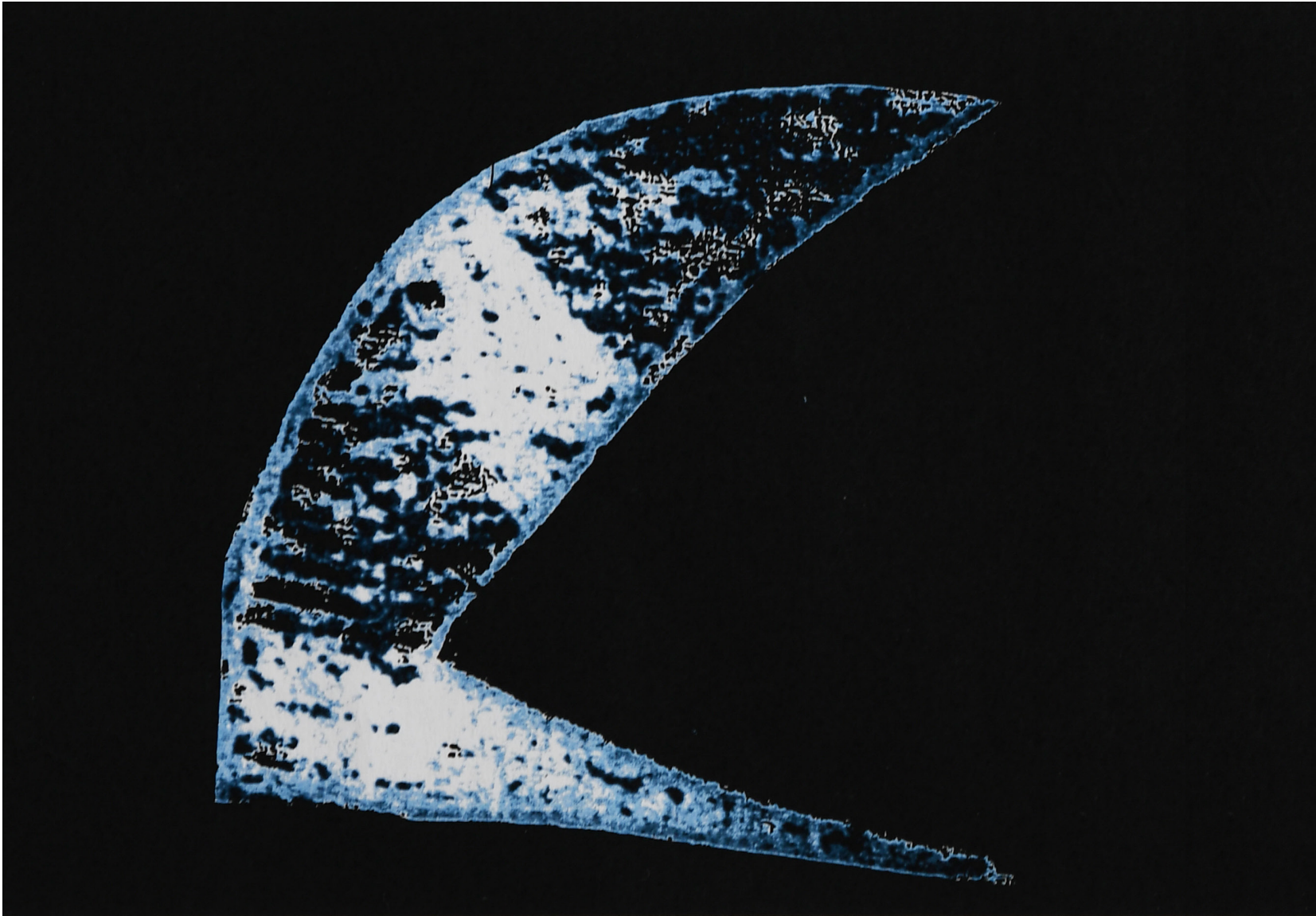
They went a bit overboard with the substances.





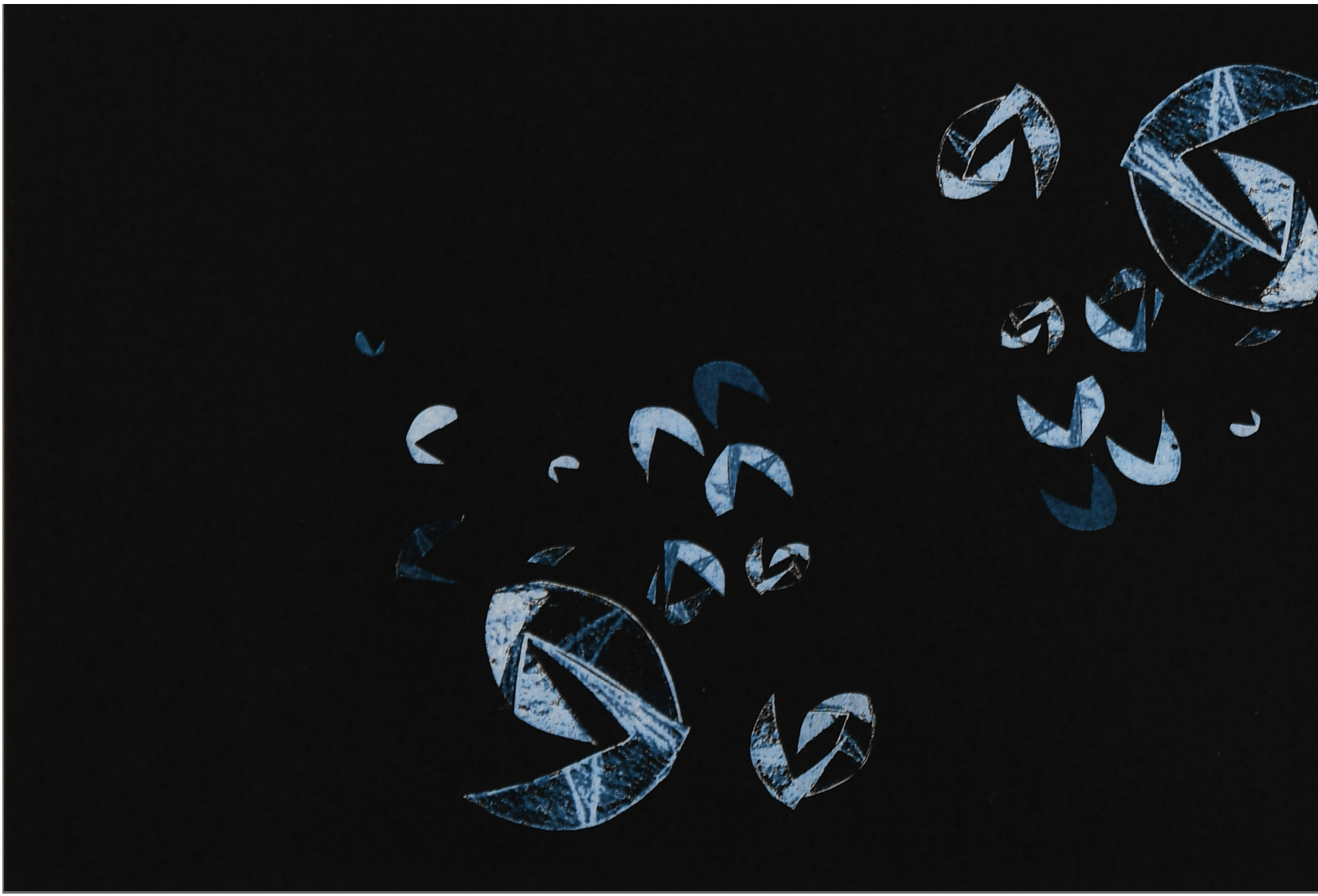
And so it goes...



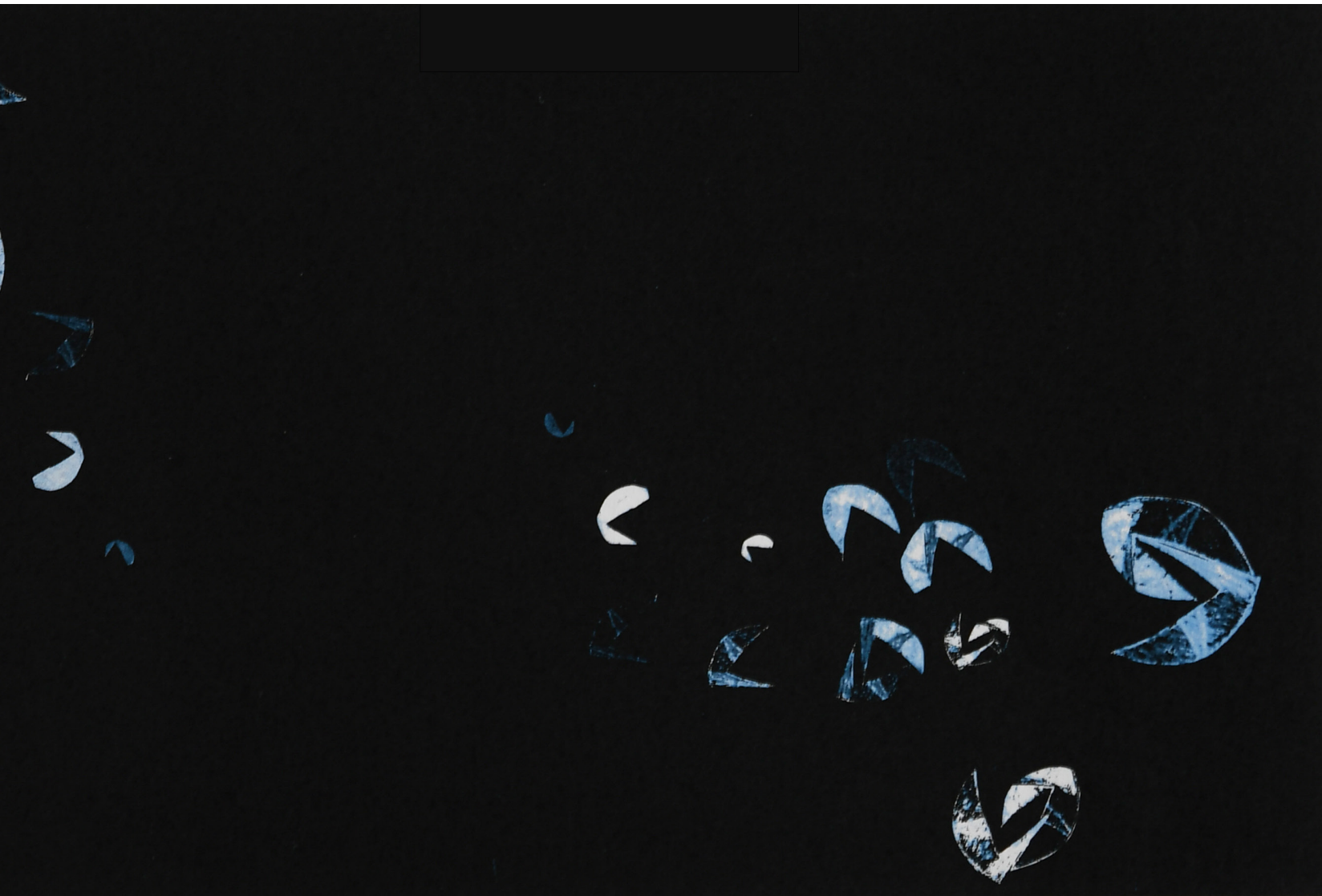


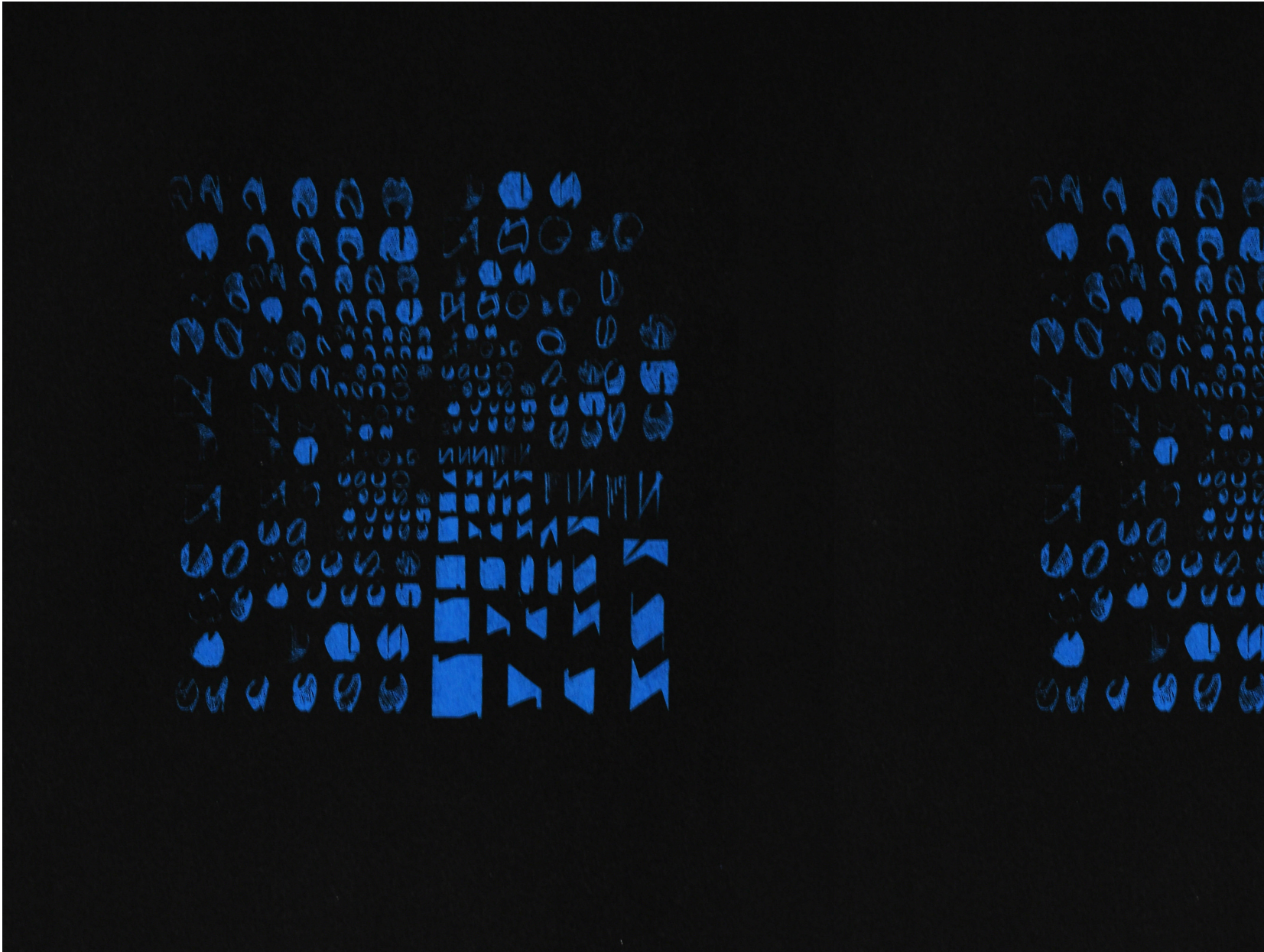
Life can be scary.



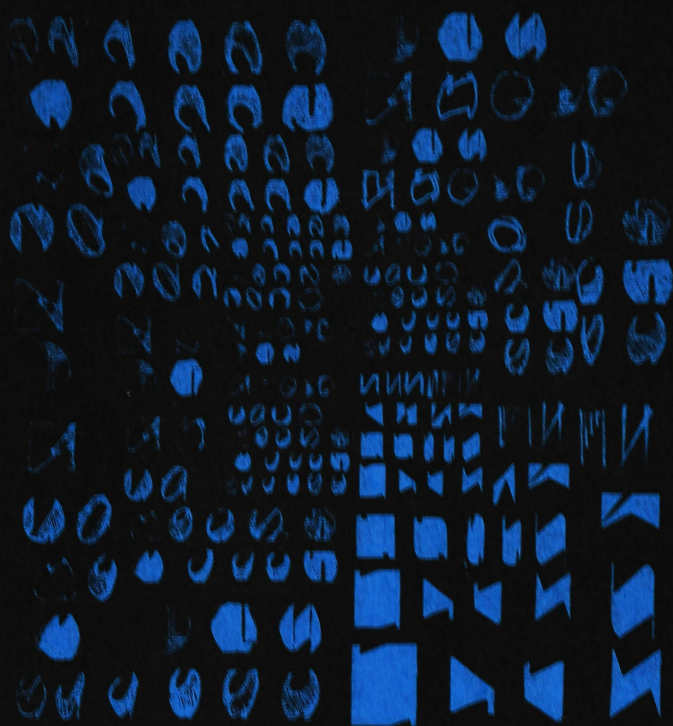
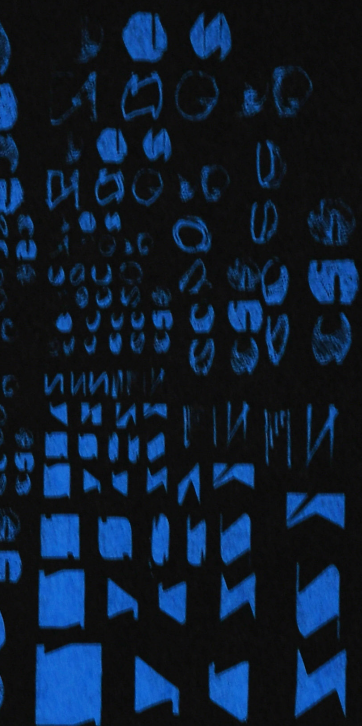


But we still want to explore.





So many options! What further adventures await them?





PHOTO

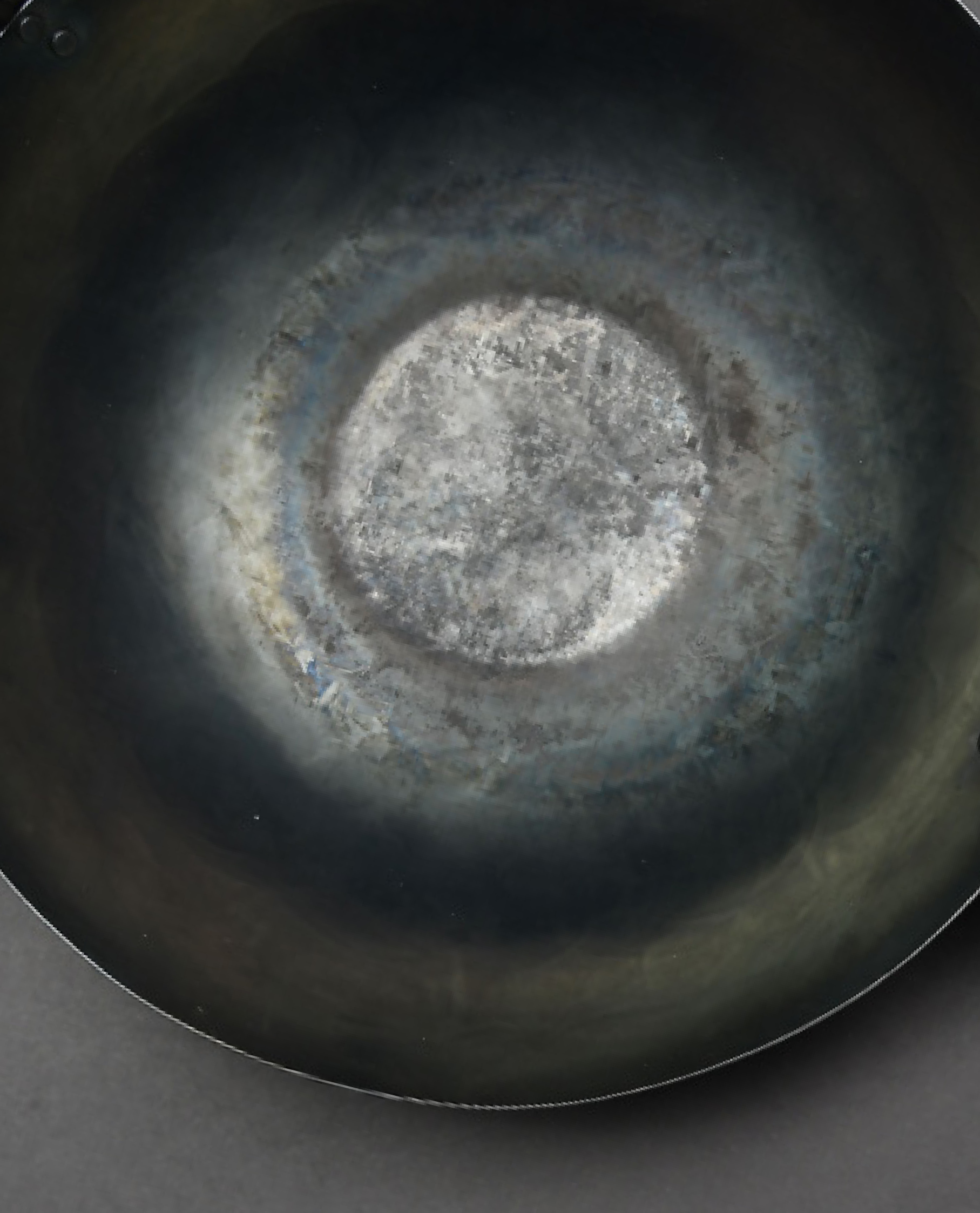
Klasse


Klasse • Fotografie • Christoph Bühler

FOTOGRAFIE

• Fotografie • Christoph Bühler

Klasse





Photography was a chance to make images in an entirely new way.

My final project was conceived as a way to explore different techniques with a linked subject, in this case, creating and enjoying a family meal.

Inevitably, the ingredients found their own voices and little jokes crept in.

COOKING



COOKING

Cooking is possibly the oldest art form, and certainly the only one that involves all of the senses: sight, smell, taste, touch and even sound.

Would a grilled steak be as delicious without the sizzle?



Every time we put a pan on the stove we transform a bit of the natural world into something very personal and uniquely human.

Food for thought...



SHOPPING

Cooking starts with shopping and cooking a great meal starts with finding the best ingredients.

On the weekend I often go to one of the outdoor markets, where local farmers bring their produce directly to the public.

Maybe it's just my imagination, but everything here seems fresher than what's on offer in the store.



And no problem if I want something a little different. These days the big stores carry almost everything year-round and the most exotic ingredients can usually be found in one of many small specialty shops tucked into corners around town.

After shopping I might stop for a coffee and think about what I'm going to make with all of the lovely things I just bought.

The perfect way to start the weekend!



Garlic fresh from the farm





新亞洲貿易公司

New Asia Market

吉祥如意

新亞洲貿易公司

NAM New Asia Market

新亞洲貿易公司

New Asia Market

100%

100%

BB
100%
100%
100%





Inside the New Asia Market



am...
erikanische
n Dogs, Bu
easy Nacho
p mit amer
ranke Snac

Some fine American cuisine!



Vollkornbrot
Küchene
rgers, Hot
s and Crêpe
ikanismen
cks, Tabak



VEGETABLES

Leafy, crunchy, crispy, knobbly, sweet, sharp, tart and spicy! Yum!





Iran, 6th millennium BCE



Inuit, 19th century















CUT IT, HEAT IT

Double, double toil and trouble; Fire burn and cauldron bubble.

from Macbeth, by William Shakespeare

Our lovely vegetables are primped and pimped, cut and shaped, seared and sauted, transformed through the mediums of metal, heat, fat, spice and salt.



The cook must realize the possibilities of each ingredient and find its role in the story.

This is driven by the nature of the ingredients. It's a process of discovery, a dialog, rather than something imposed by the cook.

What is inside each? What happens when it's cut long and thin? Short and round?

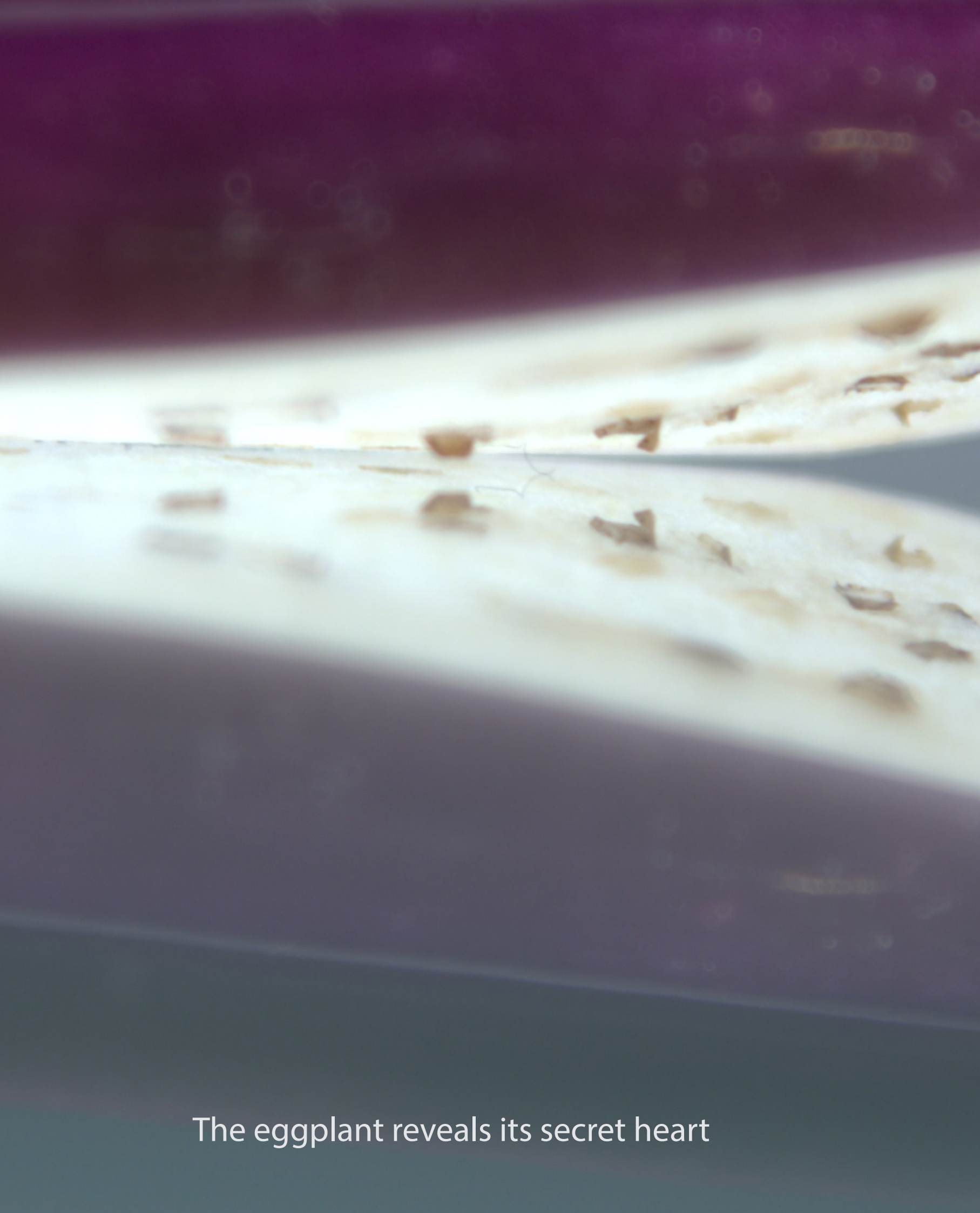


How does the texture change when it's fried, steamed, braised, stewed, mashed?

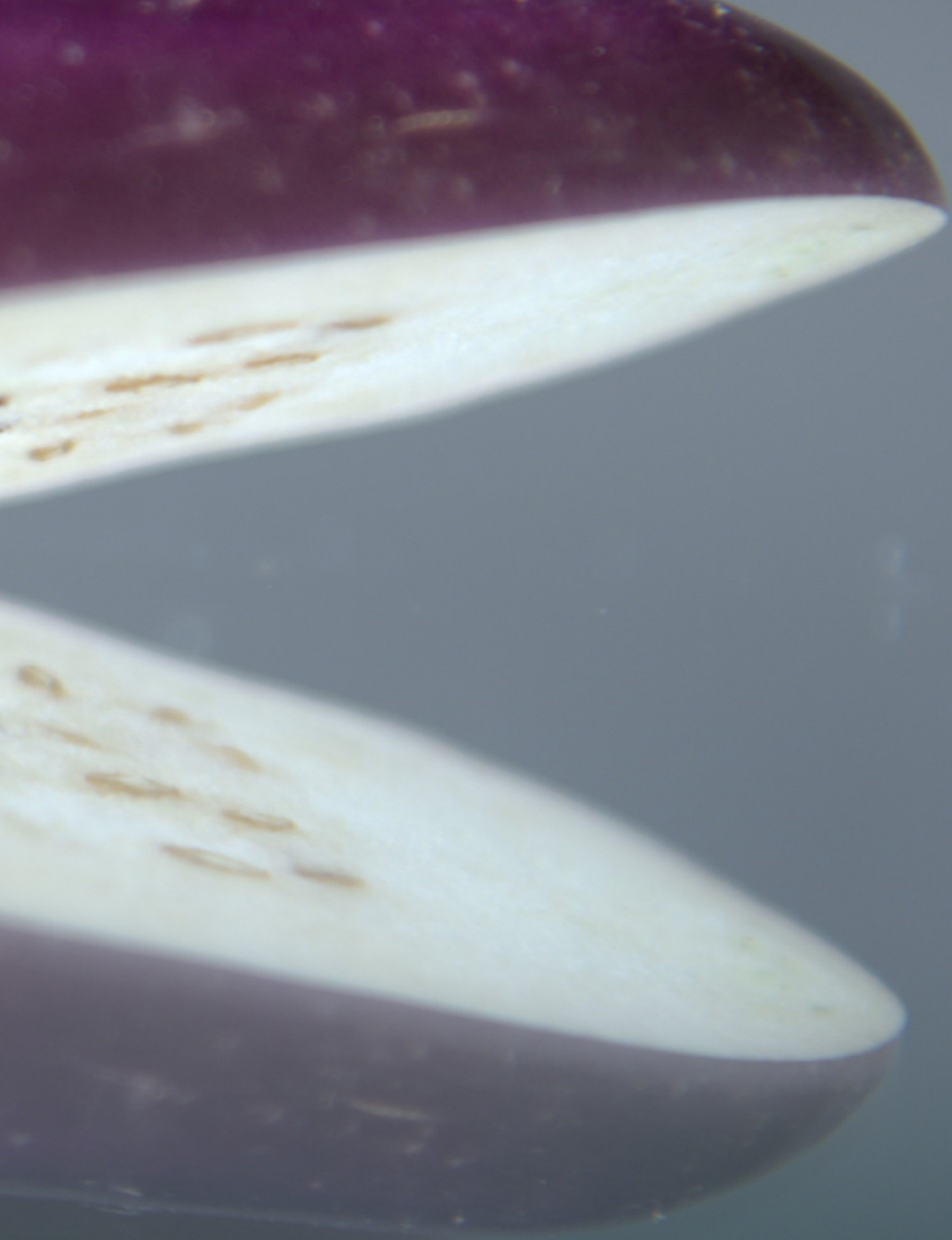
How will it react to intense heat? Slow cooking?

Options are weighed, the plot is set, the players prepared for their parts.

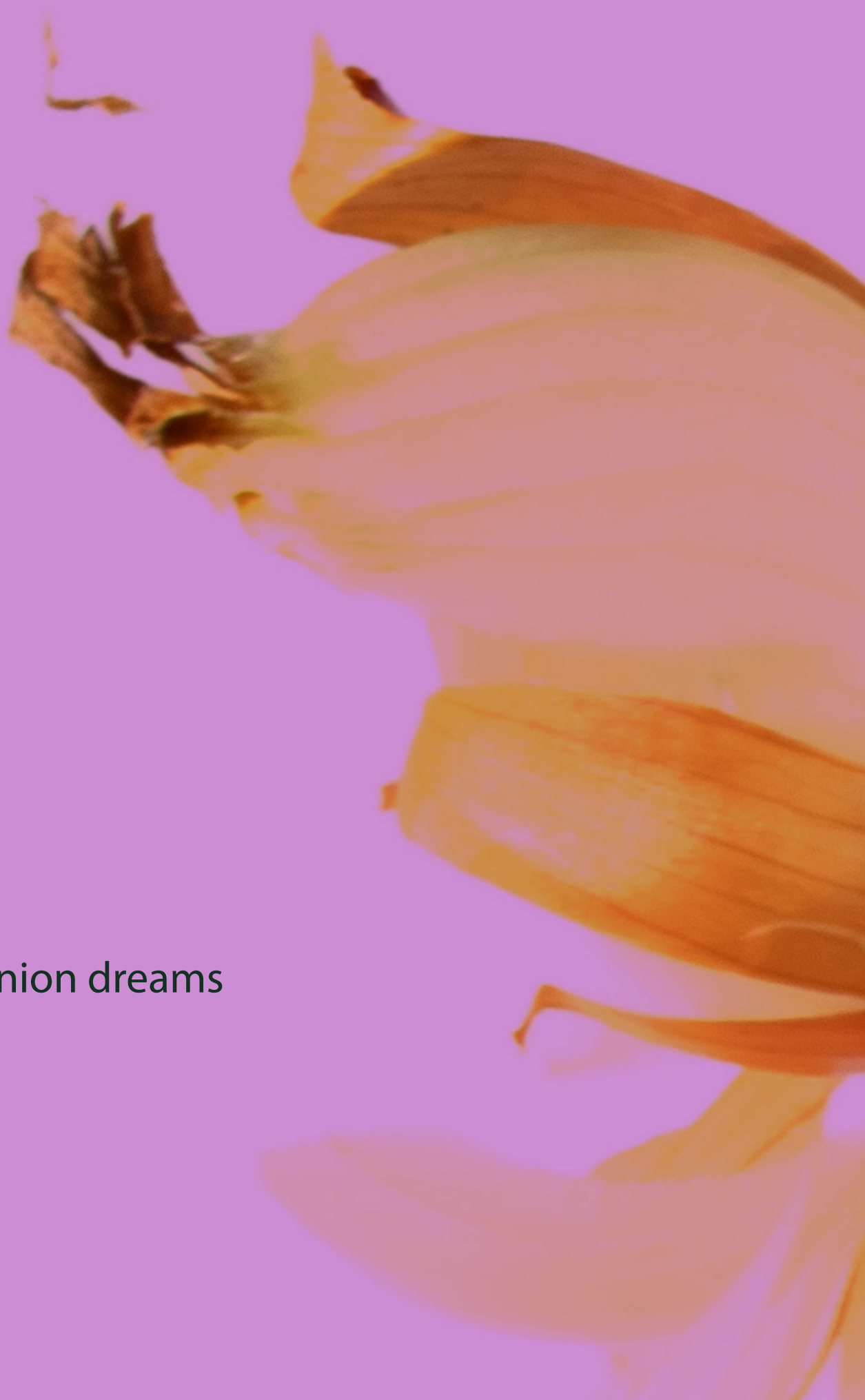




The eggplant reveals its secret heart



The humble onion dreams
of glamor

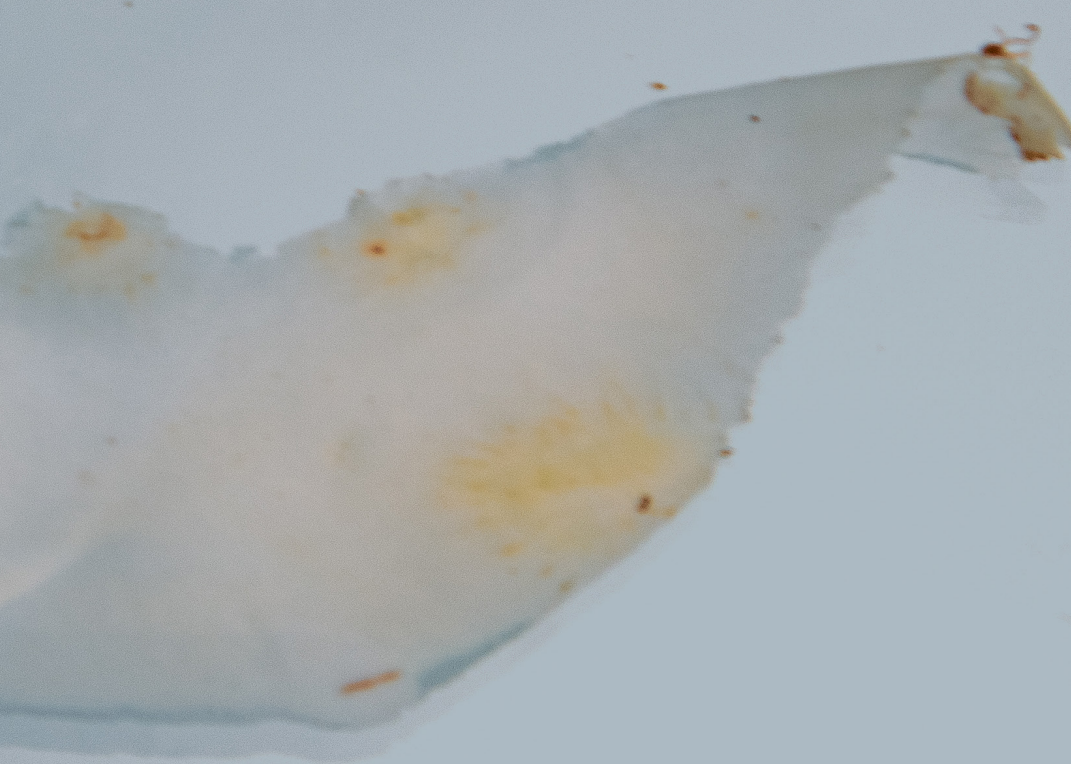
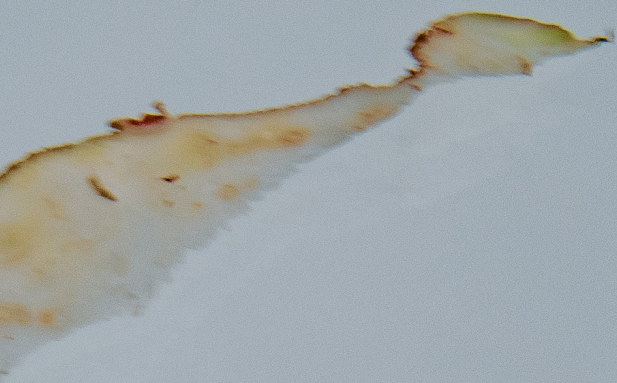




Spring onions live up to their name







The sturdy celery root has a delicate soul



SERVE IT, EAT IT!



Dining with one's friends and beloved family is certainly one of life's primal and most innocent delights, one that is both soul-satisfying and eternal.

Julia Child







All that's left are the memories, and maybe a little wine

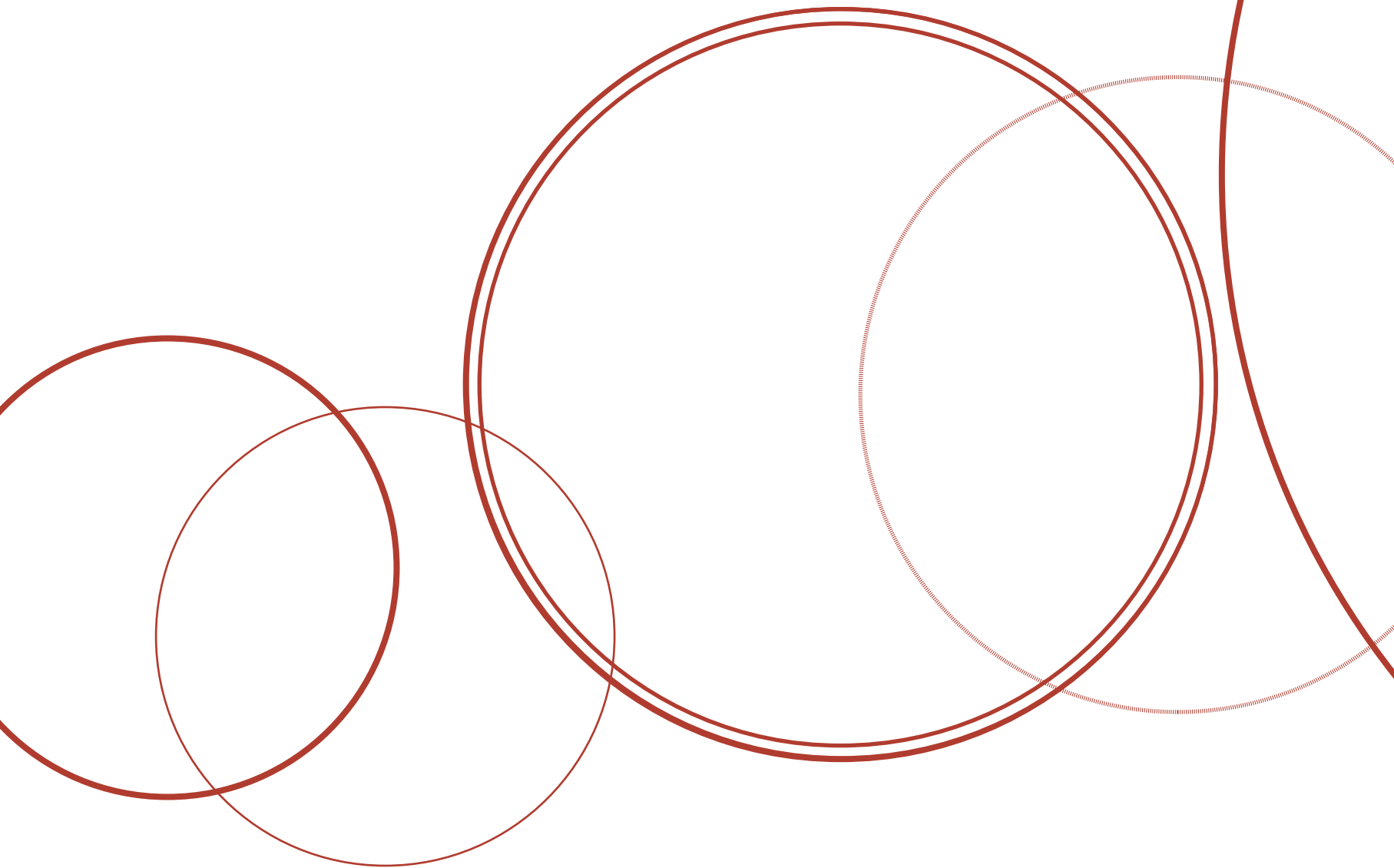


In this class we were introduced to various materials and techniques in the first half of the class, after which we produced a short animation.

I used stop motion collages and ink paintings, which I then manipulated and layered, leading to some rather interesting outcomes.

The addition of sound added another dimension.

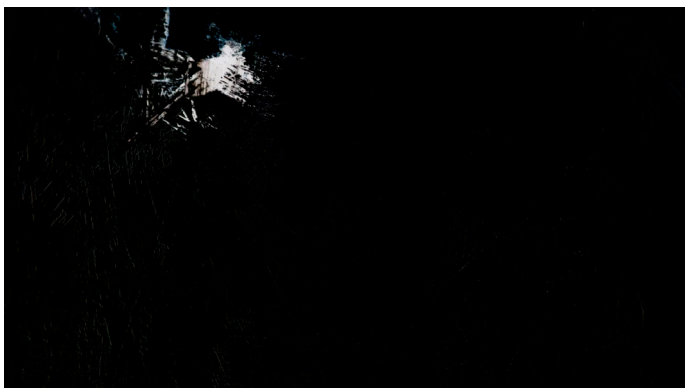
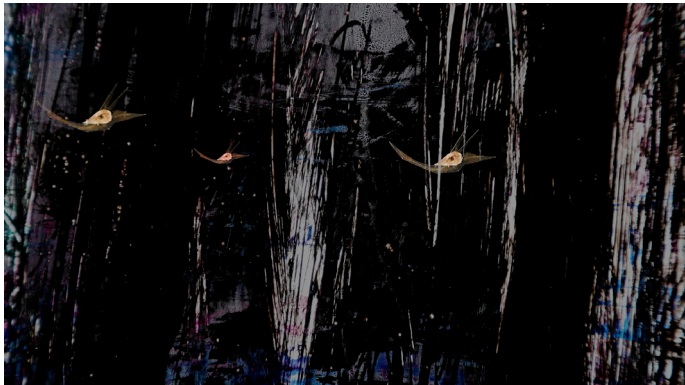
On the following pages are some stills.



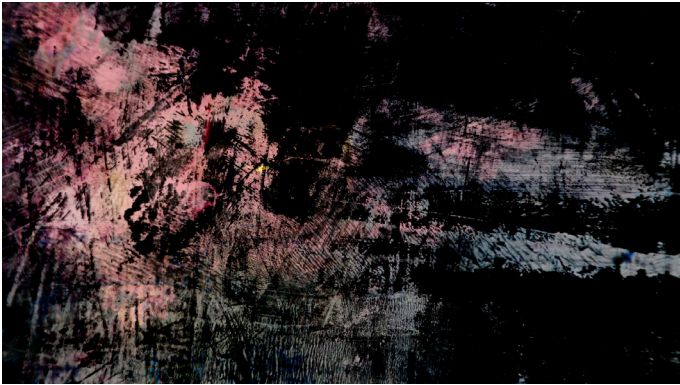
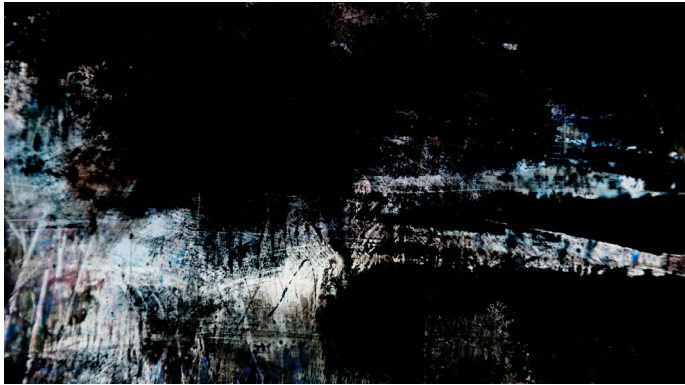
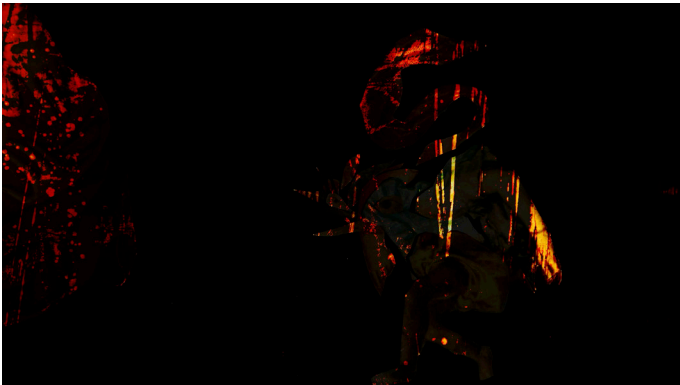
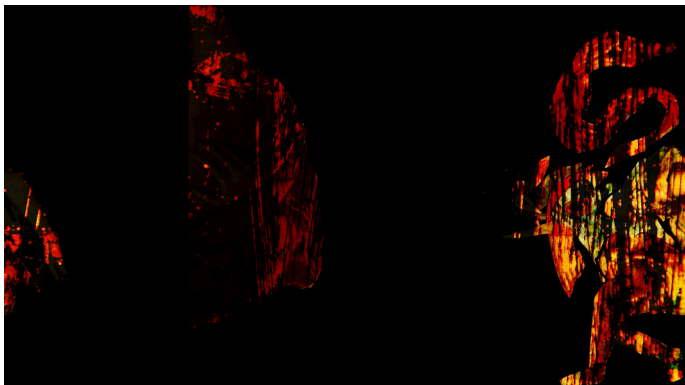
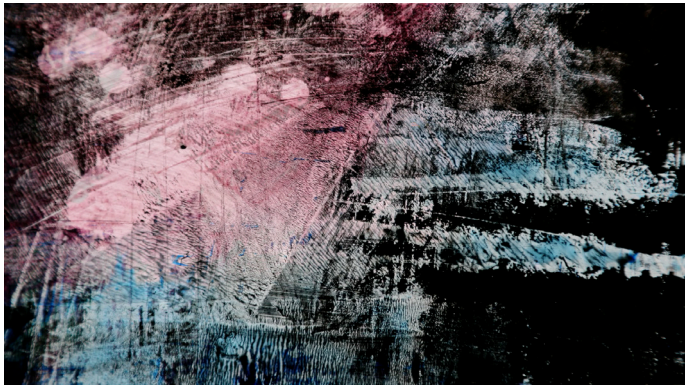


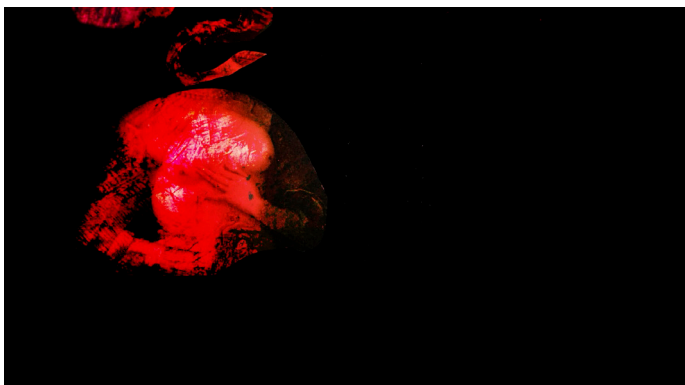
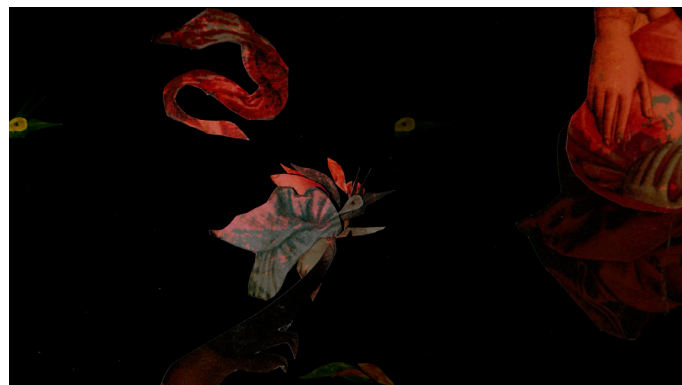
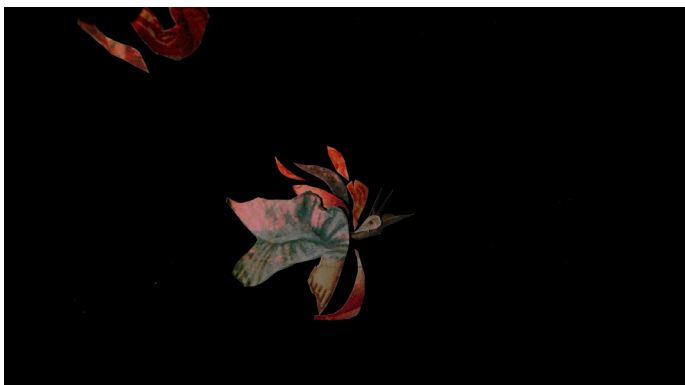
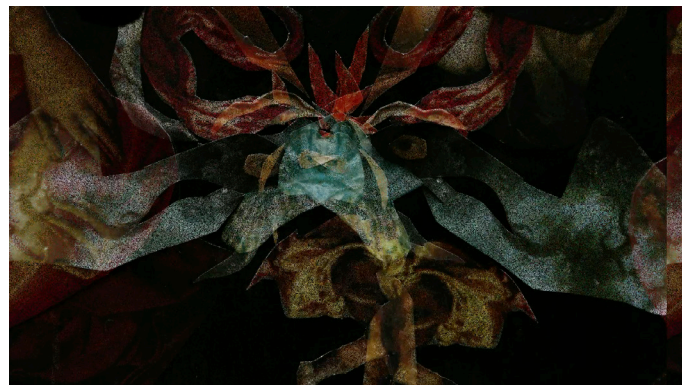
ANIMATION



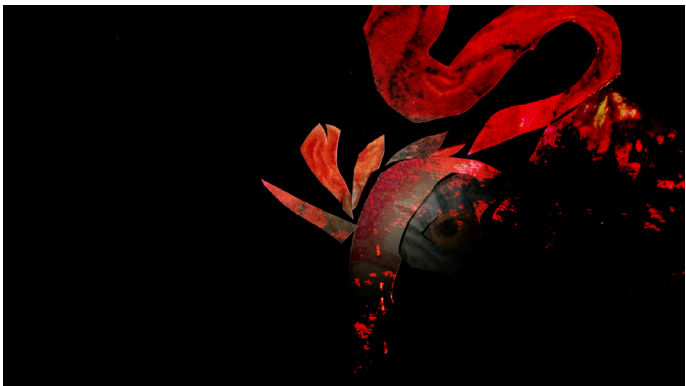
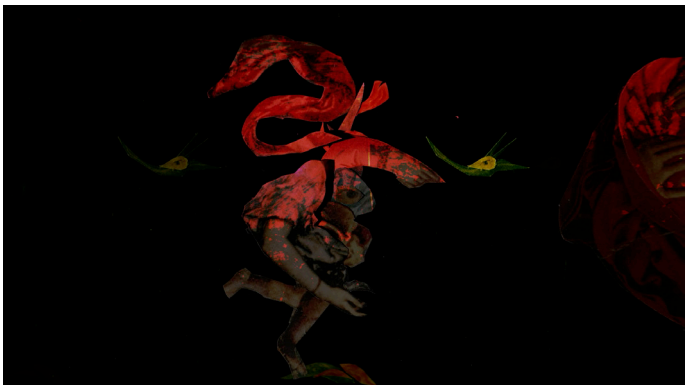


Imagine a heartbeat. and the sound of steady breathing.





Drums, choral voices, creation...





FINAL PROJECT

Klasse • Inszenierung Vertiefung •
Casper Mangold und Mirjam Fruttiger



In this class we had the opportunity to produce a final project and also to explore different ways of presenting our work.

I produced four large pieces that fall somewhere between painting and drawing, as well as three large photo-collages. In addition I displayed my photography project, typography project and the work I did in color class.



I have become increasingly interested in the ability of the accidental and unexpected to give voice to what is under the surface. Collage is a fantastic medium for this, photo collage even more so.

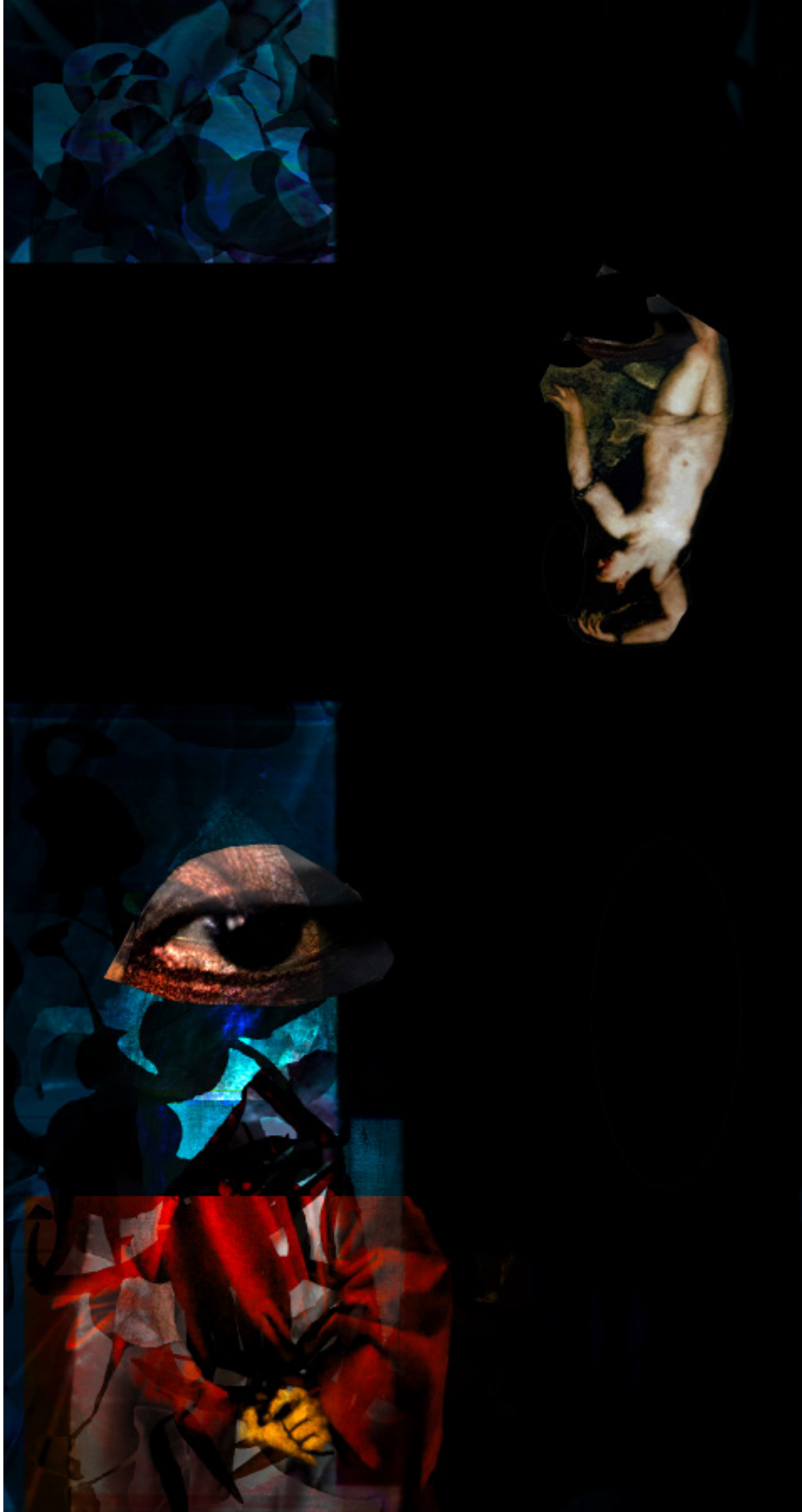
One of the themes that emerged for these three pieces was hiding/revealing, which is also a metaphor for the process.

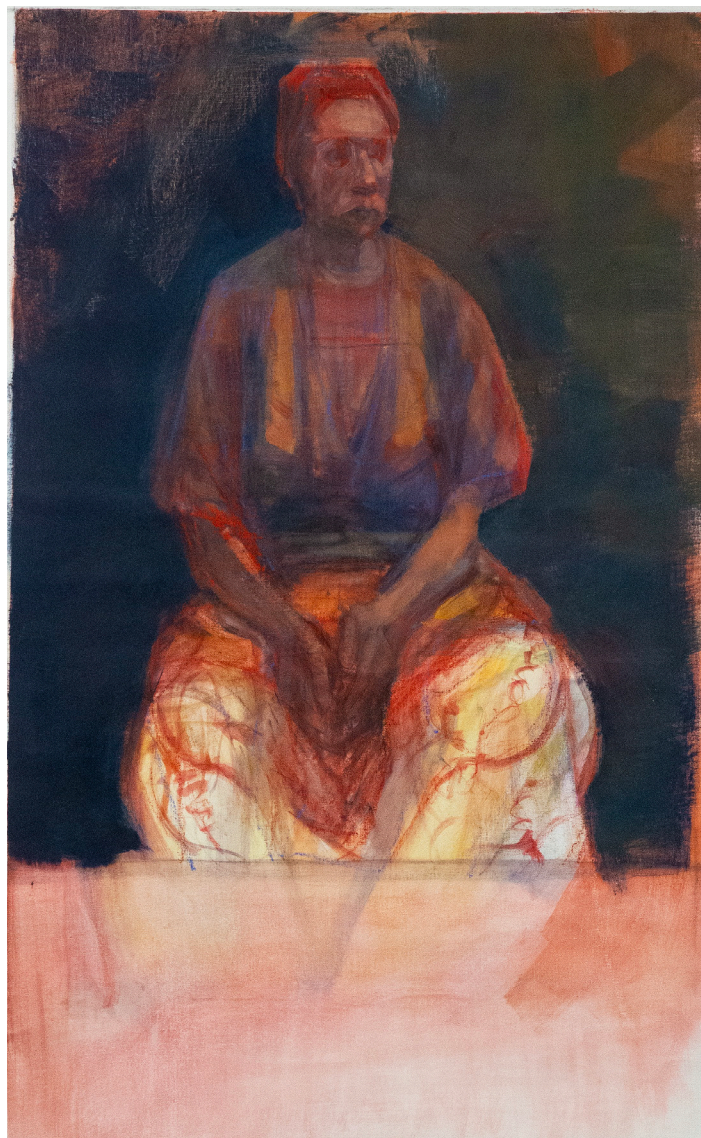
In parallel the absolute beauty of capturing both movement and form remains, for me, a reason to go into the studio. The paintings/drawings are a result of this. Leaving the early marks in place also gives voice to the process, and I somehow find this necessary at the moment. I like the search and the struggle.



Photo-collage

Photo-collage





Oil, charcoal, oil pastel on linen



Oil, charcoal, oil pastel
on paper



Oil, charcoal, oil pastel on linen

