

The background of the cover features a large, solid yellow rectangle on the right side, which is partially overlaid by a smaller, solid dark grey rectangle in the bottom right corner. The text is positioned on the left side of the yellow area.

# art & DESIGN PORTFOLIO

By :  
Siddharth Sehgal

Selected works  
2012- 2018

# SIDDHARTH SEHGAL



## CONTACT

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## PROFILE

I am a graduate student presently doing my master's in physics at Stony Brook University. Curious and imaginative are two words that describe me best and explain my twin passions of physics and art. My artistic journey began in my grandfather's art studio, he being a renowned Indian sculptor. My sketchbook and camera have been my faithful companions on this journey.

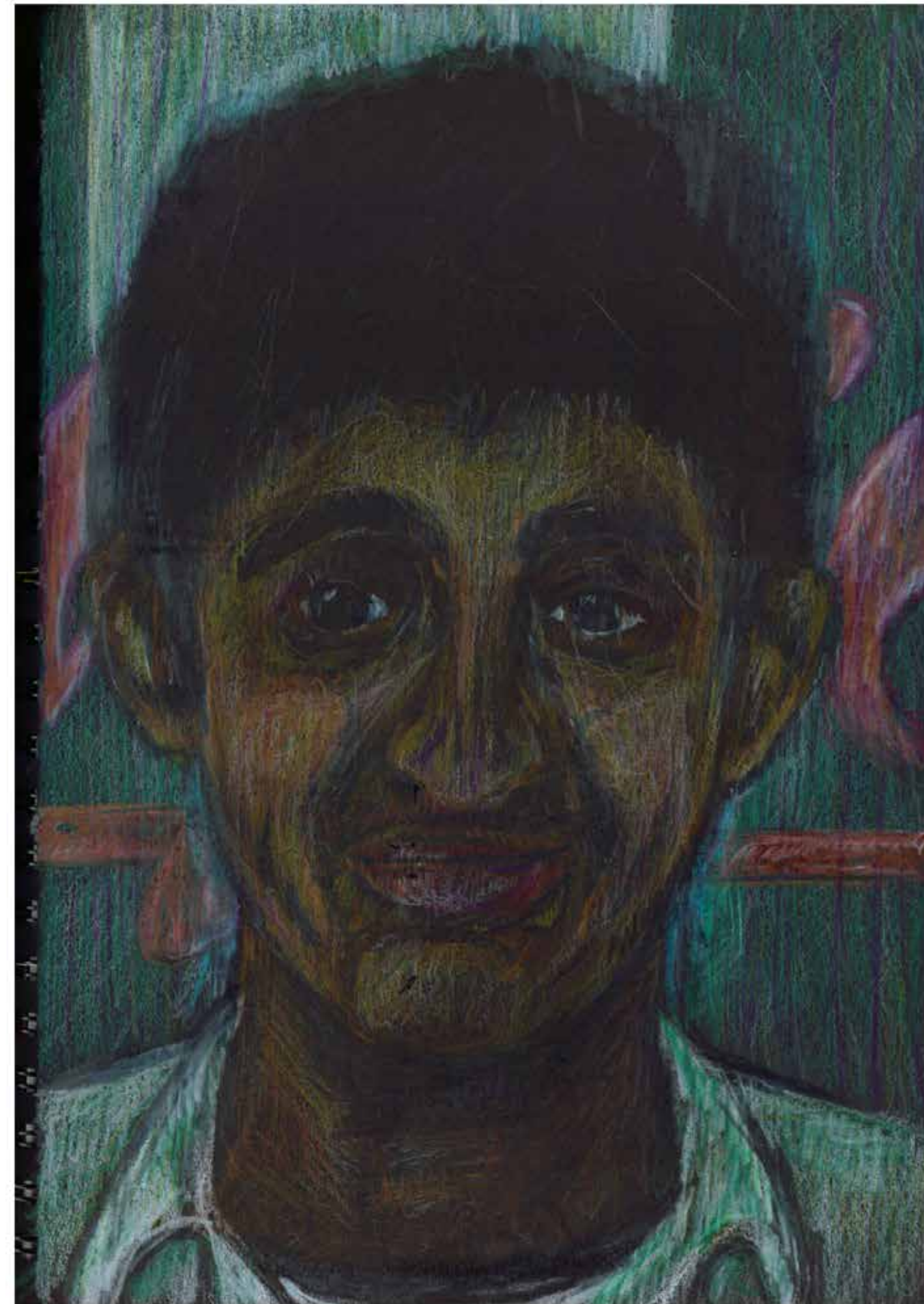
This art folio is a representation of my artistic journey so far. It showcases my experiments with different media and genres. I have included freehand sketches based on direct observation done in pencil and ink as they form the basic building block of my art work. My favorite medium is acrylic as it lends itself easily to various consistencies to capture textures and highlights while making for bold and expressive paintings. I have included a landscape of the Matterhorn reflected in the waters of the Riffelsee executed in acrylic and inspired by stroke work of my favorite artist, Van Gogh. Experimenting with Caravaggio's technique of chiaroscuro, I have attempted a self-study 'Boy with Apple' where I have used the play of light and shadows to create

a feeling of realistic interaction between the three profiles. Life and Decay is also an interaction between three characters, in this case flowers, at different points of their life cycle bringing out the inevitability of time. I have included my sketches and prep sheets in the portfolio to show the evolution of the concepts.

Pottery on the wheel has been another medium of expression that I have explored. I have included here a set of functional items that I made in 2017 using different glazes and intricate and precision carving to create unique exteriors and interiors.

As a keen photographer i love to capture moments and visuals in my camera. I have chosen to include here photographs from my album that show my creativity and artistic aptitude.

I hope that through this portfolio I have been able to give a glimpse into my personality, my abilities to observe, imagine, and skills to conceptualize as well as execute.





# 01

## SURFACES

### EXPLORING SURFACE

Medium Charcoal on Cartridge paper  
Year 2012  
Category Mix media

#### Description

Surfaces are fascinating subjects for art enthusiasts like me. Their textures, and colors, marks and unique irregularities, especially decaying and broken surfaces, offer exciting opportunities for an aesthetic discovery. This set of three slate, stone and wood studies are inspired by surfaces I encountered on an alpine trek in 2012. The natural layered gray mountain slate has been done on black cartridge paper with white and gray charcoals to bring out the sharp yet flaky and stratified composition.



Slate Rock





6

7

## EXPLORING SURFACE

**Medium** Charcoal on Cartridge paper  
**Year** 2012  
**Category** Mix Media

### Description

These two paintings comprise of round stones embedded within a cobbled path, and decaying wood shavings on a forest floor. Both paintings have been executed in acrylic paint which I find to be an extremely expressive and versatile medium. Its consistency can be easily varied and it is quick to dry. The wood shavings presented a unique blend of wood tones and textures and I used a thick consistency of paint with an impasto style to bring out the clearly defined and bristly edges of the wood chips. The pebbles were especially attractive, not only for their earthy shades but their unique blend of coarseness and smoothness. Essentially roughly textured parts of the rocks had been smoothened over the long years to achieve a degree of translucency that allowed them to glisten under the sun. To capture this, I used a diluted consistency of acrylic to create a lighter and softer feel within the essential roughness of the surface.



Mix Media on paper



## EXPLORING SURFACE

Medium Acrylic On Paper  
Year 2012  
Category Observational Drawings

### Description

Exploring the theme of surfaces in other natural forms, I painted a purple 'Morning Glory' flower with its velvety textured corolla. I used acrylic paint of varying consistencies to create a realistic texture while accentuating light and shadows to add depth and dimension. The veins of the petals were highlighted with a thicker consistency and with a fine edged brush to emphasize the trumpet-like form.





# 02

## FREEHAND DRAWING

### RANDOM INKS

Medium Graphite  
Year 2012  
Category Observational Drawings

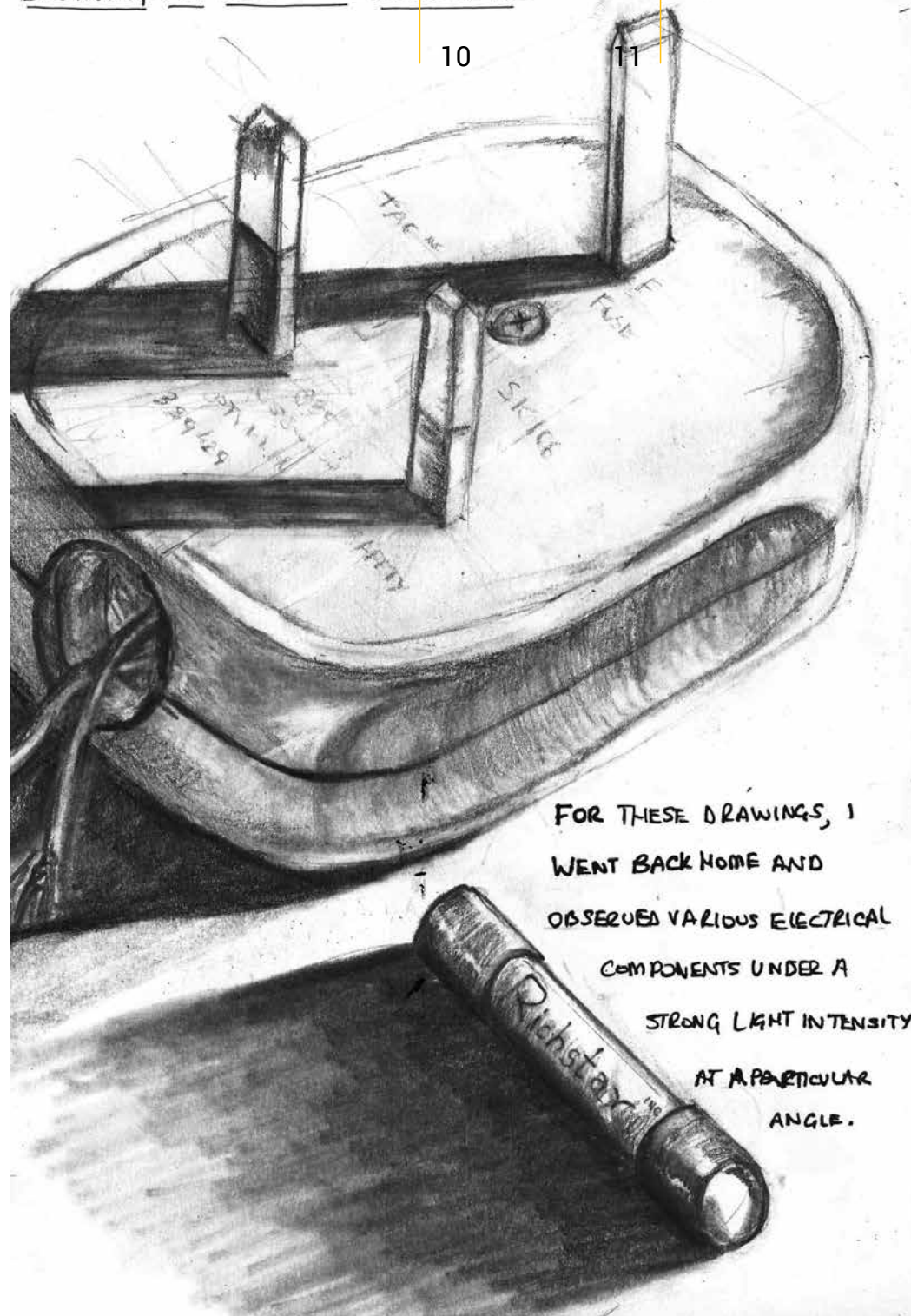
#### Description

Observational line drawings of still life, in this case, common tools and mechanical equipment using graphite 2B pencils and black ink pens of varying thickness. In these experiments, I attempted a number of different surfaces by using lines of different thickness and direction to emphasize the contrast between light and shadow.

#### DRAWINGS OF ELECTRONIC COMPONENTS

10

11



#### RHYTHMS AND ECHOES 'COMPOSITION'

SAME  
SHADES  
REPEATED  
FREQUENTLY

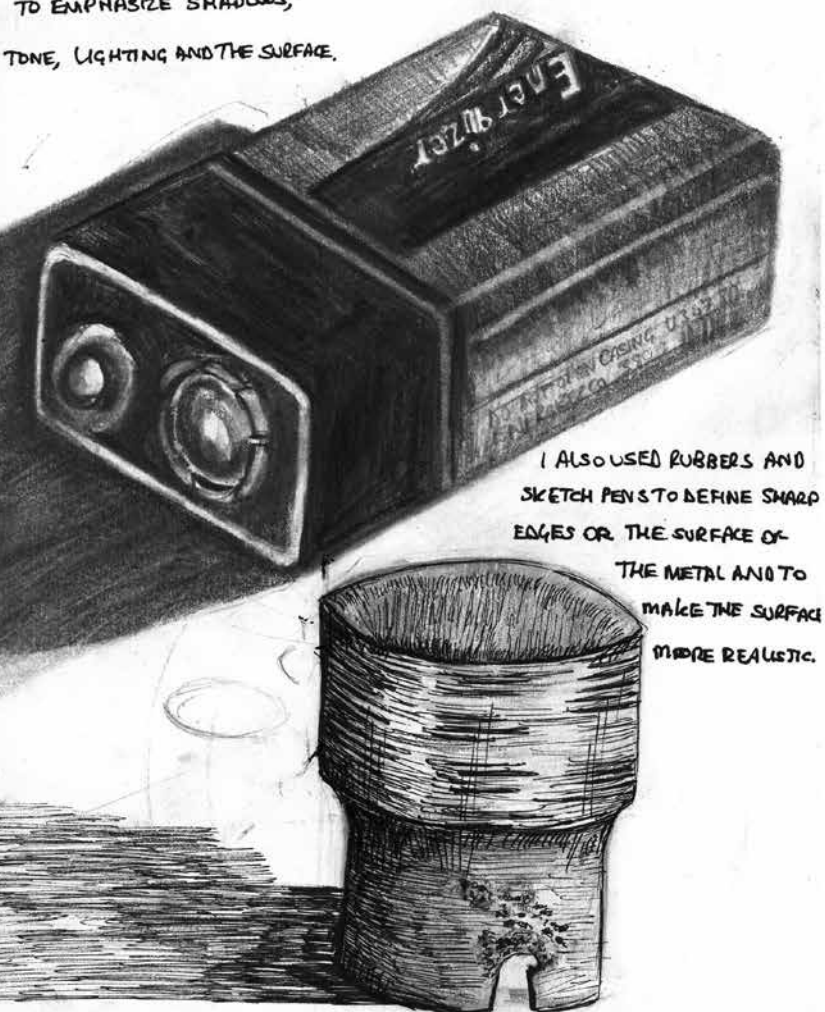
SAME THING REPEATED  
IN DIFFERENT AREAS  
NOT FREQUENTLY  
BUT EFFECTIVELY.

FIGURES- RENAISSANCE  
ARTISTS

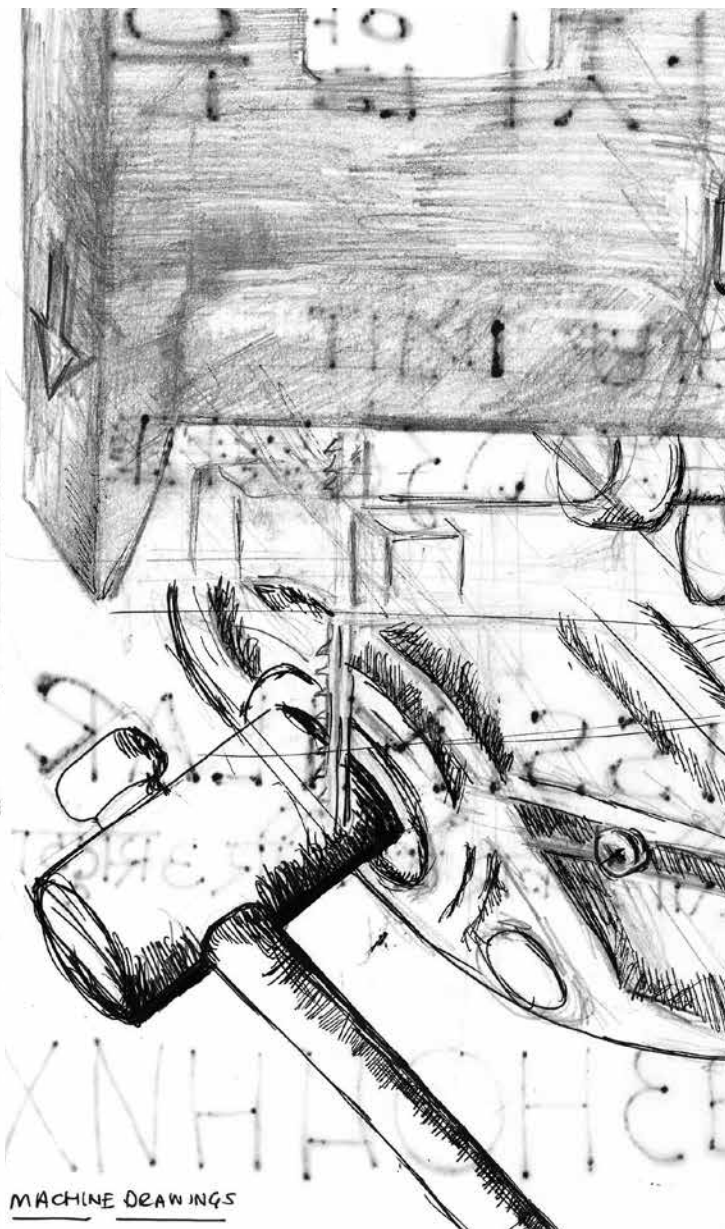




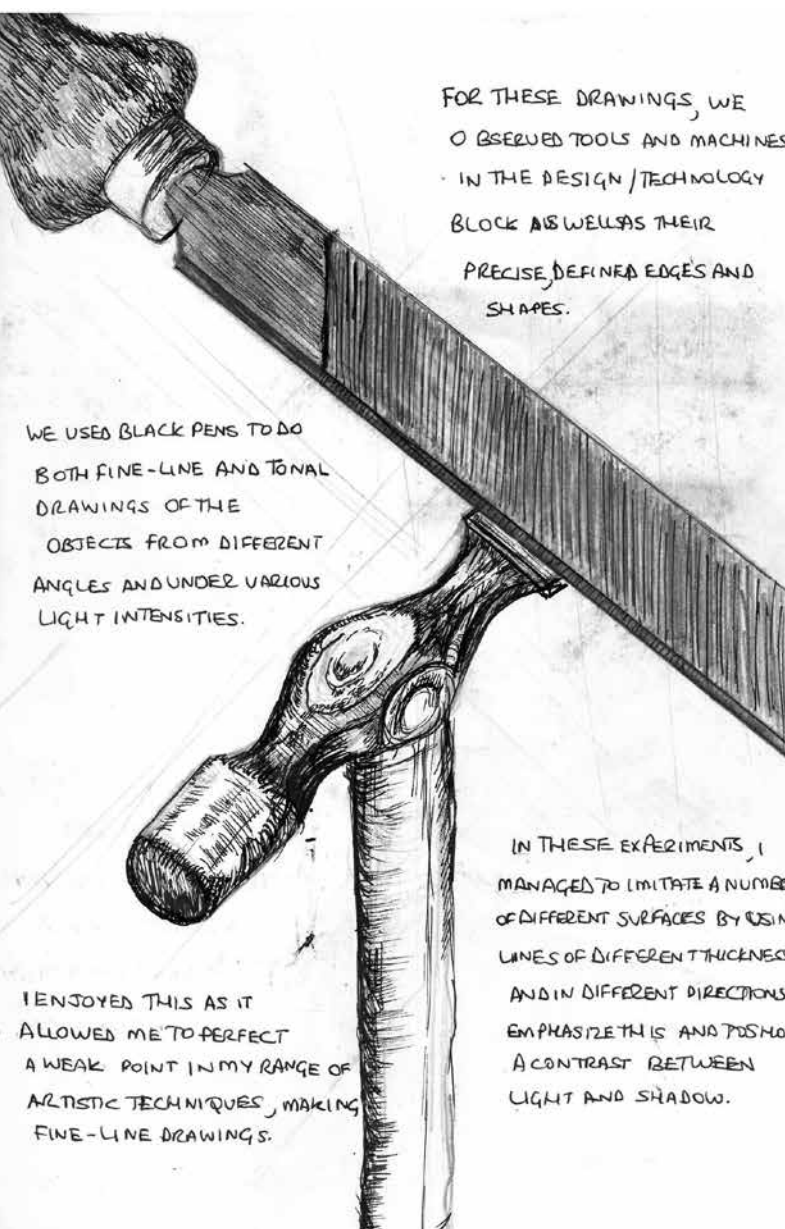
FOR THESE DRAWINGS, I USED  
SKETCH PENCILS OF VARIOUS THICKNESSES  
AND SMUDGERS IN ORDER  
TO EMPHASIZE SHADOWS,  
TONE, LIGHTING AND THE SURFACE.



I ALSO USED RUBBERS AND  
SKETCH PENS TO DEFINE SHARP  
EDGES ON THE SURFACE OF  
THE METAL AND TO  
MAKE THE SURFACE  
MORE REALISTIC.



MACHINE DRAWINGS



FOR THESE DRAWINGS, WE  
OBSERVED TOOLS AND MACHINES  
IN THE DESIGN / TECHNOLOGY  
BLOCK AS WELL AS THEIR  
PRECISE, DEFINED EDGES AND  
SHAPES.

WE USED BLACK PENS TO DO  
BOTH FINE-LINE AND TONAL  
DRAWINGS OF THE  
OBJECTS FROM DIFFERENT  
ANGLES AND UNDER VARIOUS  
LIGHT INTENSITIES.

I ENJOYED THIS AS IT  
ALLOWED ME TO PERFECT  
A WEAK POINT IN MY RANGE OF  
ARTISTIC TECHNIQUES, MAKING  
FINE-LINE DRAWINGS.

IN THESE EXPERIMENTS, I  
MANAGED TO IMITATE A NUMBER  
OF DIFFERENT SURFACES BY USING  
LINES OF DIFFERENT THICKNESSES  
AND IN DIFFERENT DIRECTIONS TO  
EMPHASIZE THIS AND TO SHOW  
A CONTRAST BETWEEN  
LIGHT AND SHADOW.

## RANDOM INKS

Medium	Graphite & Ink
Year	2012
Category	Observational Drawings

### Description

For these drawings, I placed various electrical components under an angled external light source. Graphite pencils of varying thicknesses and hardness, coupled with smudging, were used to emphasize the occlusion, cast and form shadows, to add maximal depth and realism to each piece. Rubbers and sketch pens were used to define sharper contours and edges, making metallic surfaces more realistic. In the composition of tools, I was exploring rhythms and echoes by arranging the tools in the same direction and angle. Using graphite pencils of varying hardness to create subtle halftones, light and shadow zones, added dimension to these objects. The straight geometric vertices lend themselves to striking occlusion shadows and discontinuities between light and darkness.



## 03

INKING  
SKETCHESRANDOM  
INKS

Medium	Pen and Ink
Year	2012
Category	Observational Drawings



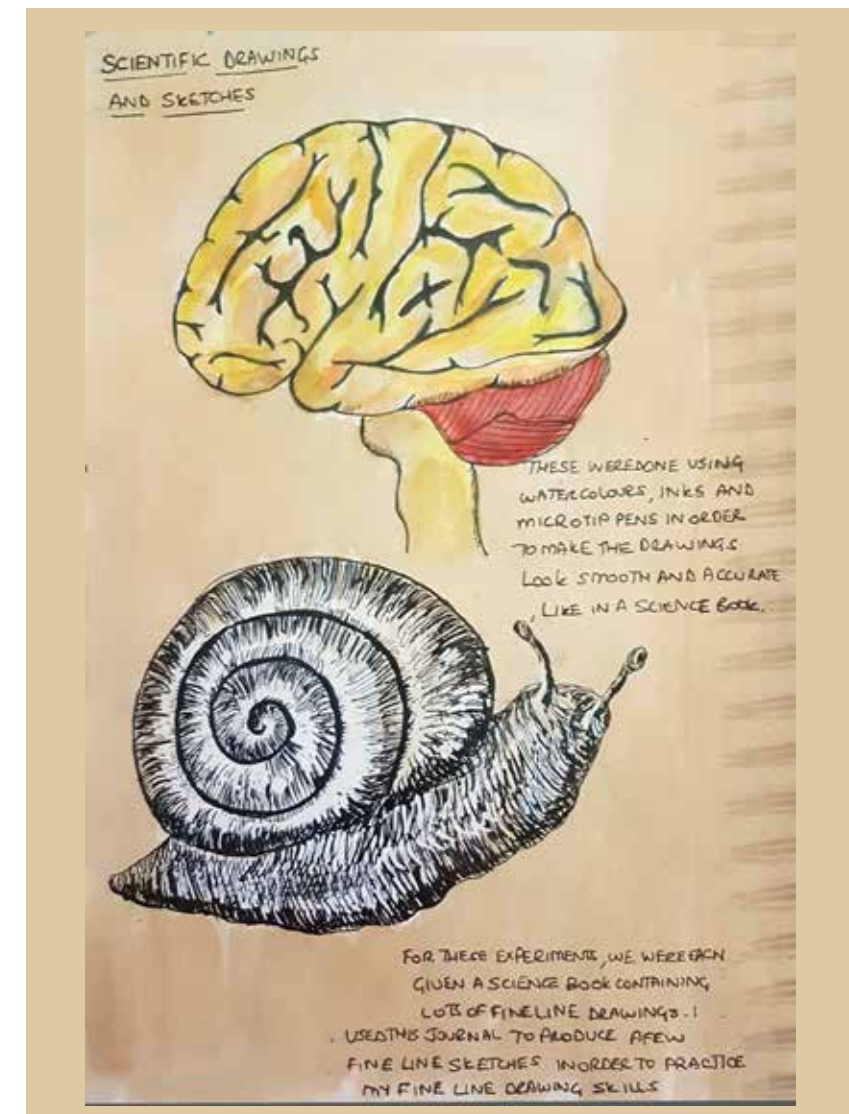
## Description

With the aim of exploring textures and shadow play further, an attempt has been made to experiment on text based material using ink pen and acrylic paint where a certain part of the background has been highlighted in the sketch to integrate the book page as part of the overall composition.

During an art trip to Fujairah, I came across a variety of interesting and unique surfaces. From crusty outer shells to the prickly, sharp edged fronds of palm trees. The ink and pen were found to be the best medium to bring out the scratchy, abrasive nature of each surface.







### Description

These are another set of fine line sketches based on life forms using multi media. Inks and micro tip pens were used along with water color washes to create a more accurate and realistic picture as well as to provide texture to the scales and scratches mimicked on each surface by cross hatching strokes.



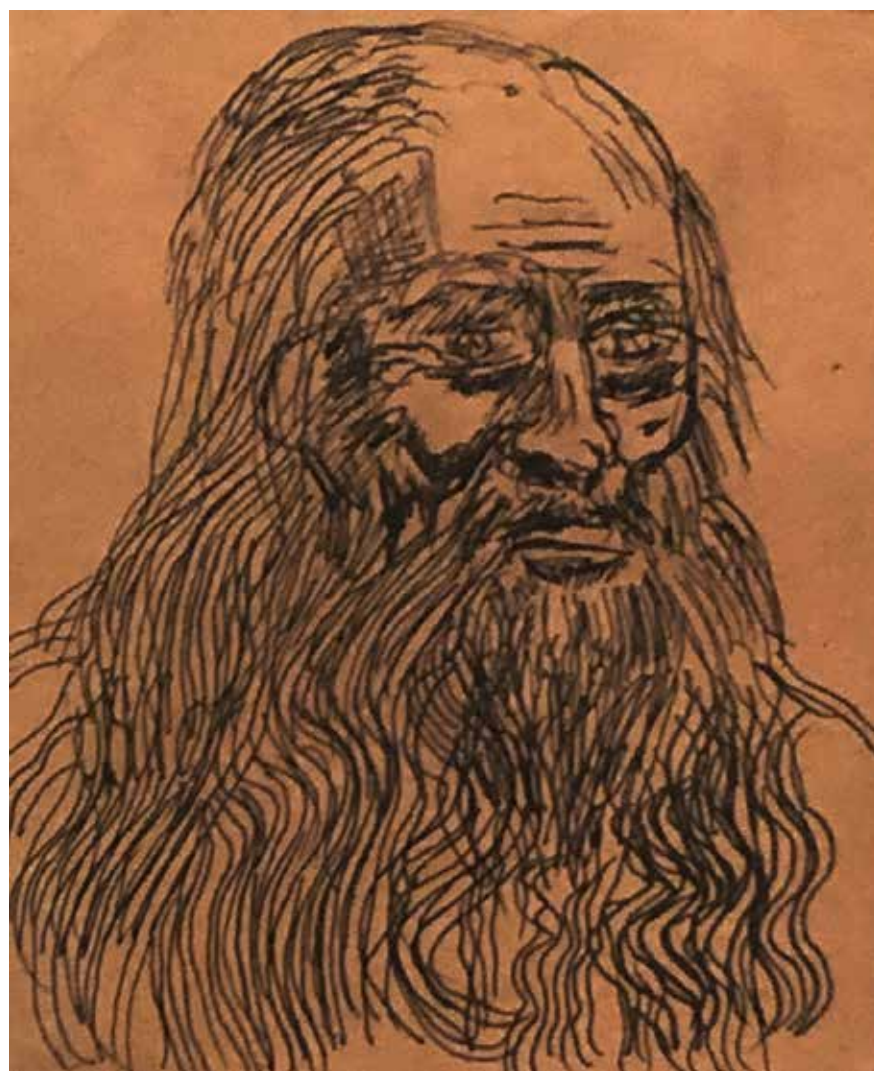


## 04

HUMAN  
FORMS

## CHIAROSCURO

Medium OIL & ACRYLIC  
 Year 2012  
 Category Figurative Abstract

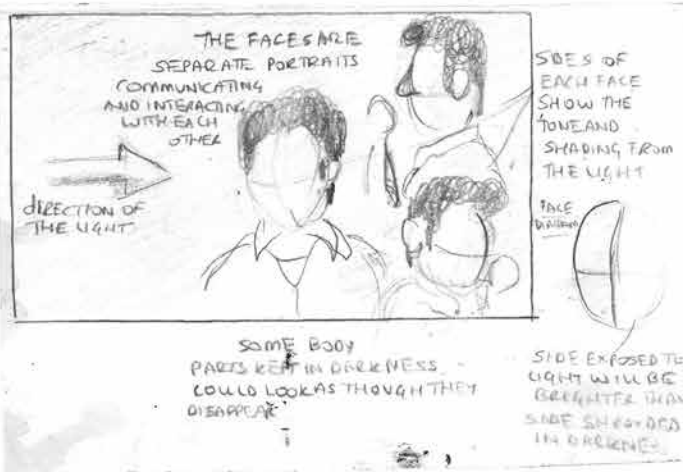


## Description

As part of my aesthetic exploration, I delved into the works of da Vinci and Caravaggio. During my vacations, to Venice, Milan and Rome, I had been introduced to the baroque and renaissance art styles, through long hours spent in museums with my sketchbook.

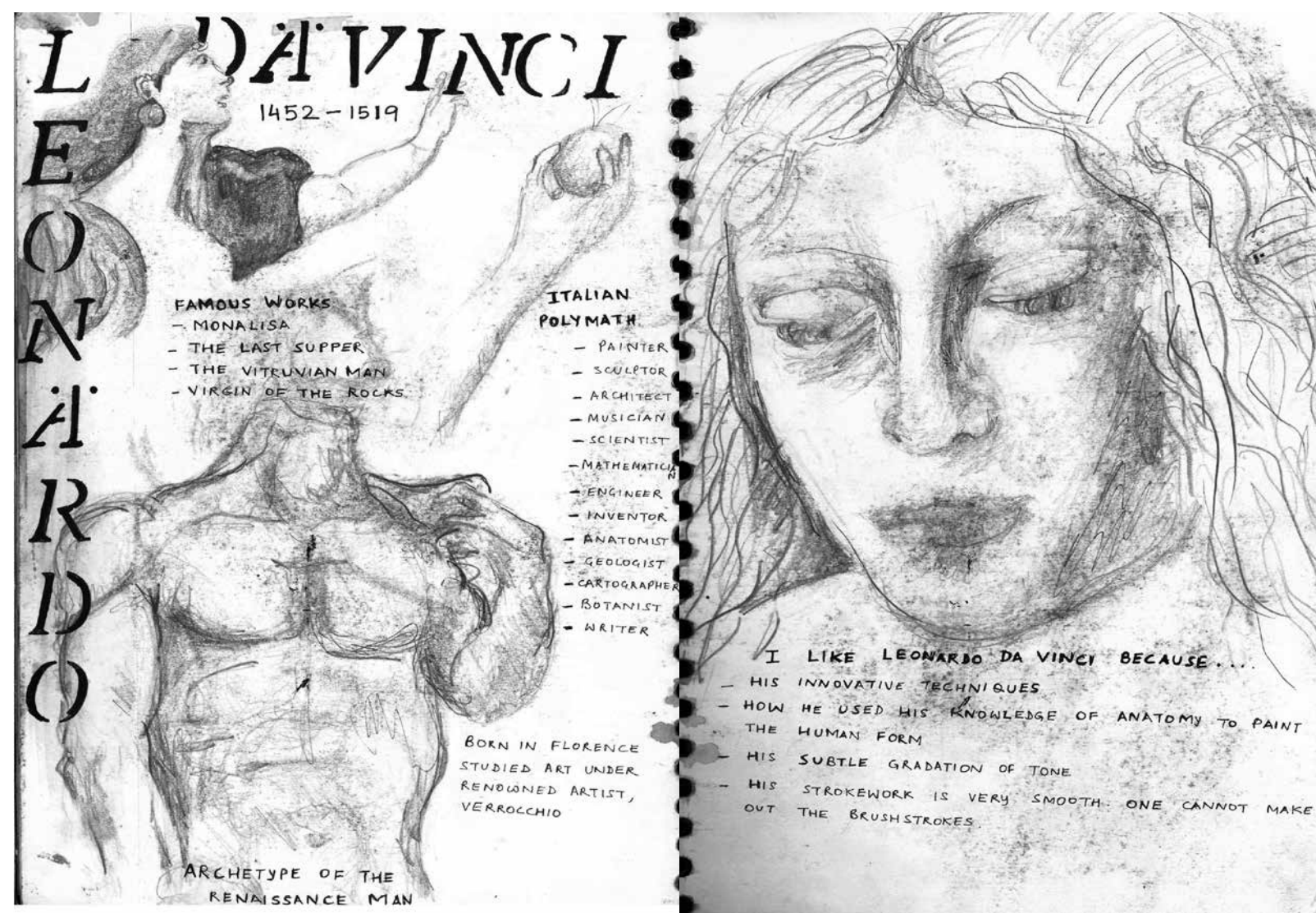
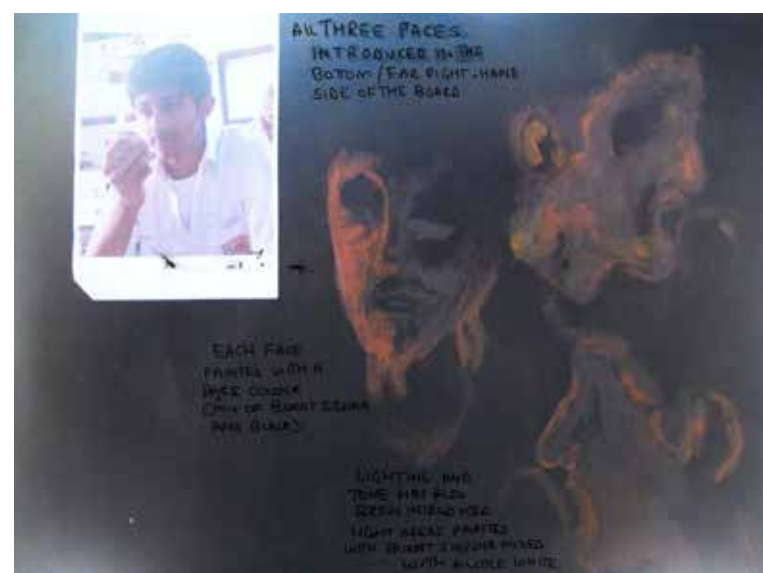
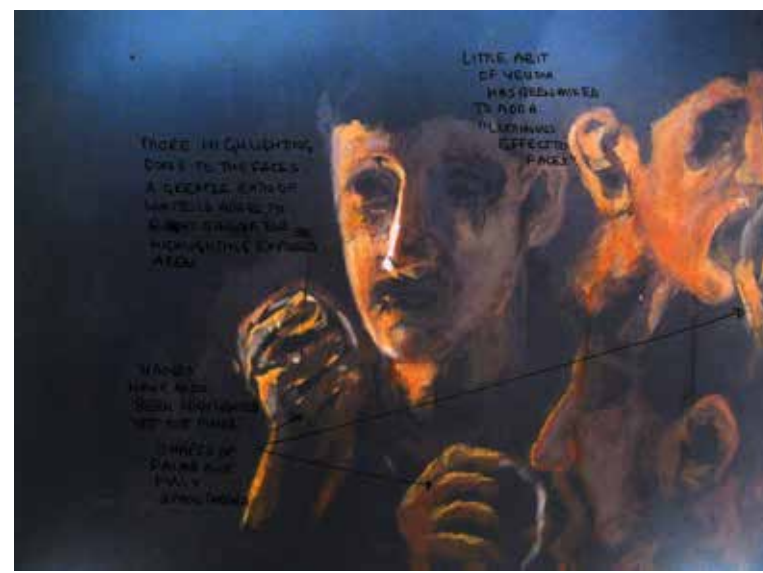
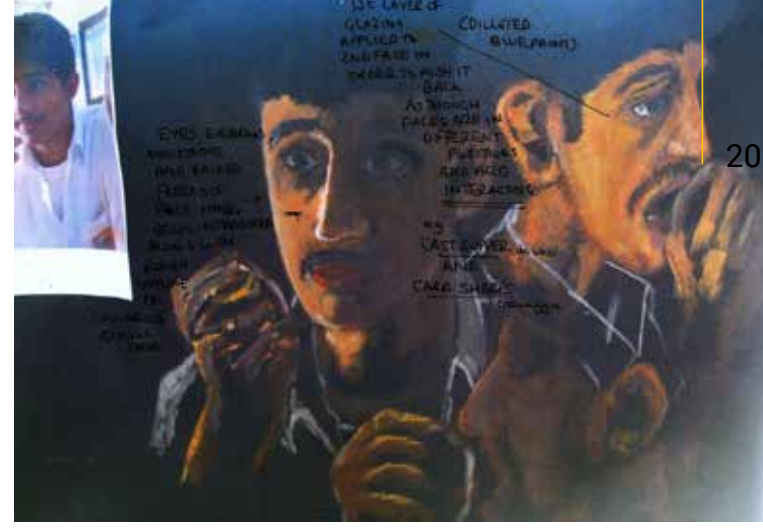
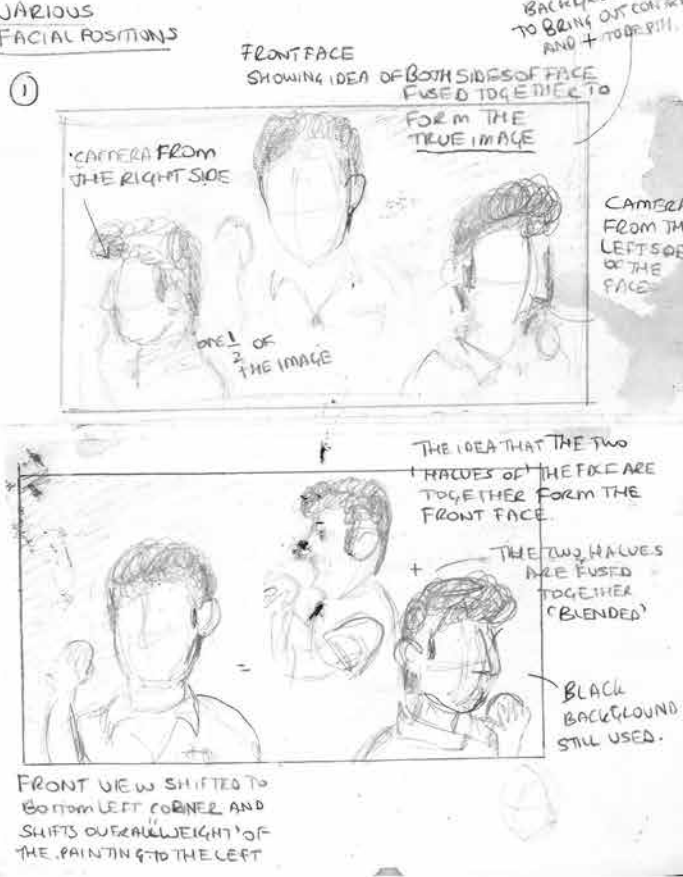
Caravaggio's appeal lies in his use of "chiaroscuro"; darkening the shadows and transfixing the subject in a single shaft of light. His use of light in this way creates an amazing real-life image, with three-dimensional feel. I attempted to interpret Caravaggio's iconic piece 'card sharps', involving three characters, in acrylic paints. The painting uses light to effectively capture the interactions between them. By varying the consistency of the paint to apply several washes and layers, I was able to create somewhat accurate skin tones and fabric texture in my version of the painting.





It was then down to the final step of executing the plan on a wooden board. The process of the painting can be observed overleaf.

I drew rough sketches to work out the placement of the figures.



## CHIAROSCURO

Medium OIL & ACRYLIC  
 Year 2012  
 Category Figurative Abstract

### Description

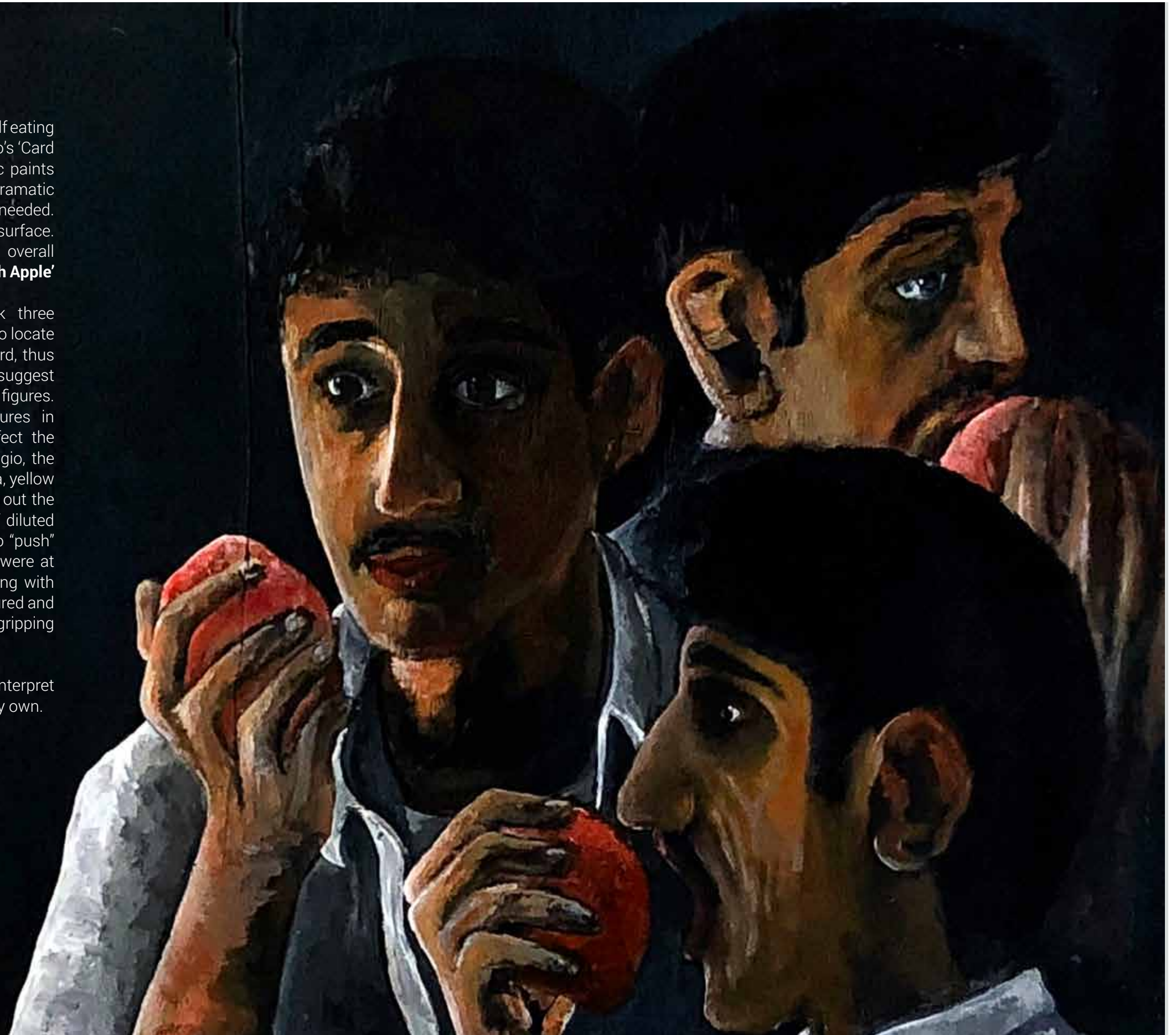
Da Vinci, appealed to me for his beautiful portrayal of the human form and musculature, as well as his subtle gradation of tone and smooth stroke work. Inspired by him, I attempted these sketches using graphite pencils to create shadows and halftones to mimic skin color and give a more life like feel to the human form, to highlight and accentuate the curvatures but most importantly, to get the proportions correctly.



This is a three-point perspective painting of myself eating an apple. It draws its inspiration from Caravaggio's 'Card Sharps'. For the painting, I chose to use acrylic paints as I felt that this medium allowed for bold and dramatic expression of color as well as texturing where needed. The painting was executed on a wooden surface. These sketch sheets and prep work show the overall development of the idea of this painting, **'Boy with Apple'**

Using 'Card Sharps' as a reference, I took three photographs of myself eating an apple. I chose to locate all three heads together on the right of the board, thus allowing the dark empty space on the left to suggest light emanating from that direction onto the figures. The shifted weight shrouds the painted figures in mystery, further emphasizes the dramatic effect the added highlights have. Staying true to Caravaggio, the colors of the painting were primarily burnt sienna, yellow ochre and black, highlighted with white to bring out the luminosity of the faces and hands. Washes of diluted blue were applied to the middle face in order to "push" it back to create an impression that the faces were at different depths into the canvas while interacting with each other. The hand holding the apple was textured and highlighted to accentuate raised knuckles and a gripping act.

Through this painting, I have attempted to interpret Caravaggio's work and integrate his style into my own.





## 05

CHANGING  
FORMSLIFE &  
DECAY

Medium	Mix Media
Year	2013
Category	Observational Drawing

## Description

Visualizing the process of life and death in nature has always fascinated me as it demonstrates the inevitability of time. I conceptualized my painting 'Life and Decay' to explore this theme through the study of three separate flowers, at various stages of their life cycles. Initially, I





experimented with using water colors for the flower petals, but they were too dilute and delicate. As I wanted to achieve a bolder and more expressive image, I used my favorite medium of acrylic in varying consistencies. The figures were aligned in a triangular composition, a cool white lily accompanied with a pink desert rose to add extra warmth to the painting.

I prepared an interesting background, using crunched cling film over a wet canvas painted in earthy tones of yellow ochre, sap green and burnt amber. Adding heat resulted in a background that created a surreal feeling of foliage. Each of the three flowers needed different treatment with many successive layers of paint. Highlights were added to

provide depth, applied with the aim of leading the eye into the core of each flower. The stigma and stamen of the lily were detailed using fine brushes and delicate strokes. The desert rose was given a wash of diluted royal blue to position it behind the white lily. The edges of the pink petals were shaded to show the beginning of decay. The third flower, a wilted white lily, was painted in a palette of darker tones compared to the living lily. To emphasize the wilting, the petals were shown to droop downwards, with flaccid texture. A fine detail brush was used to create the veins. Finally, blue washes were once again used to push the desert rose behind, placing the wilted and living lilies at the forefront.



**LIFE AND DECAY**

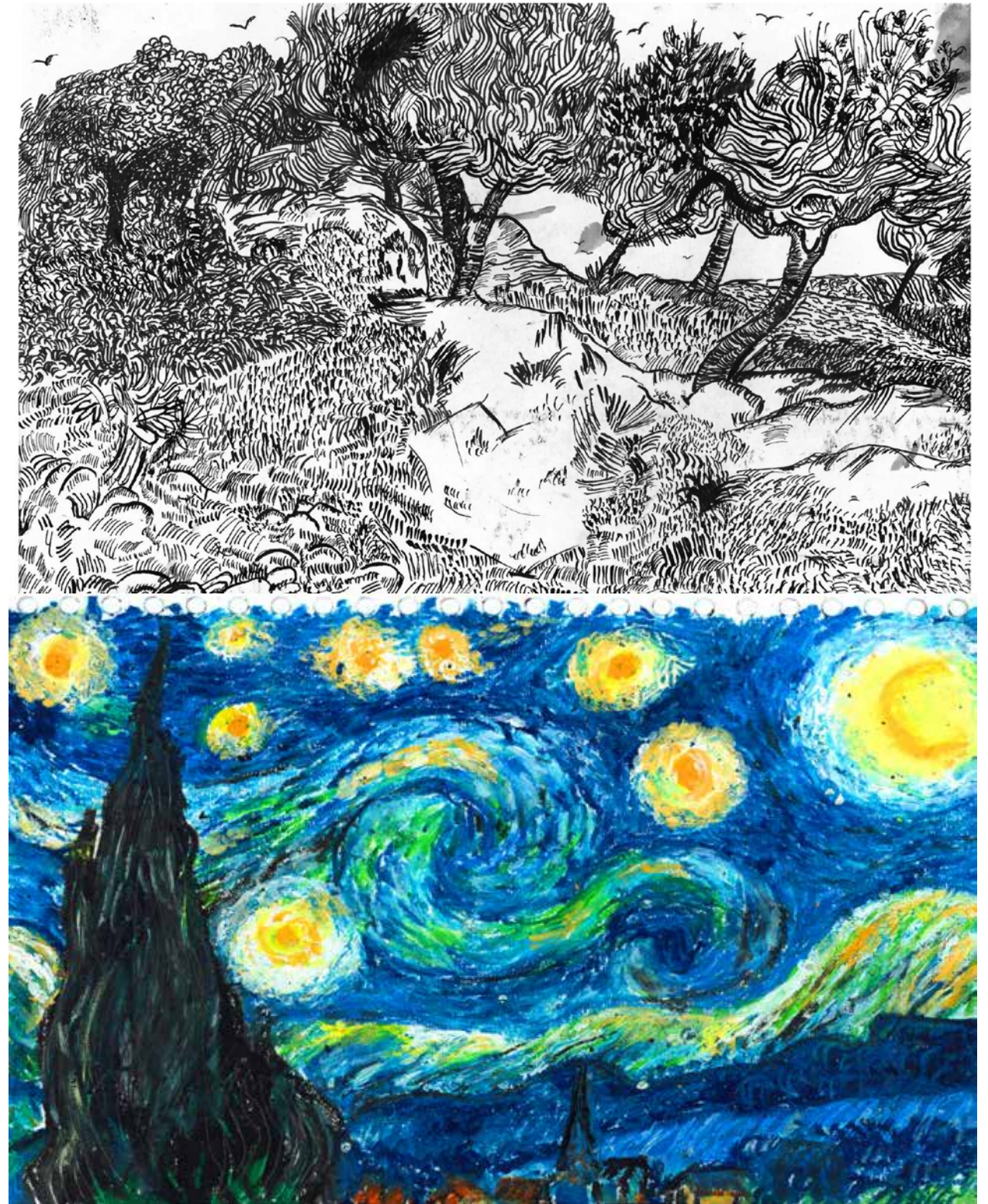




## 06

LANDSCAPE  
ARTMATTERHORN  
REFLECTIONS

Medium	Mix media
Year	2013
Category	Life Drawing



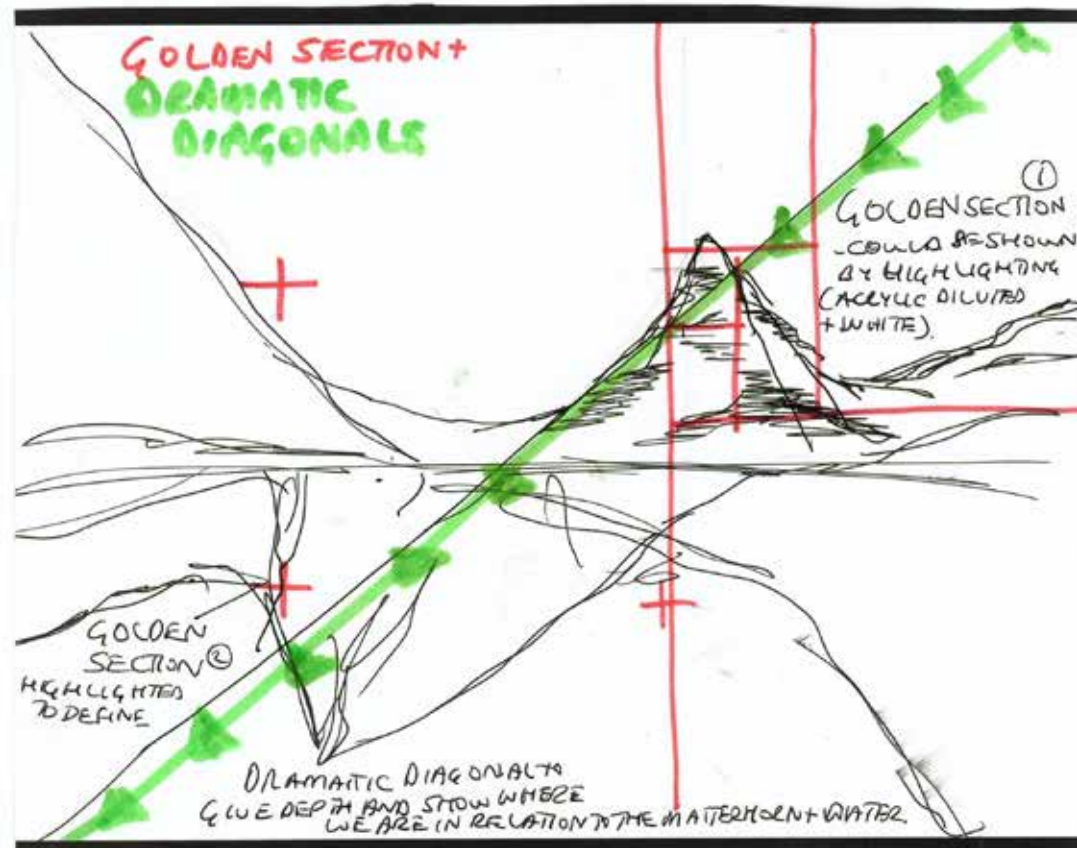
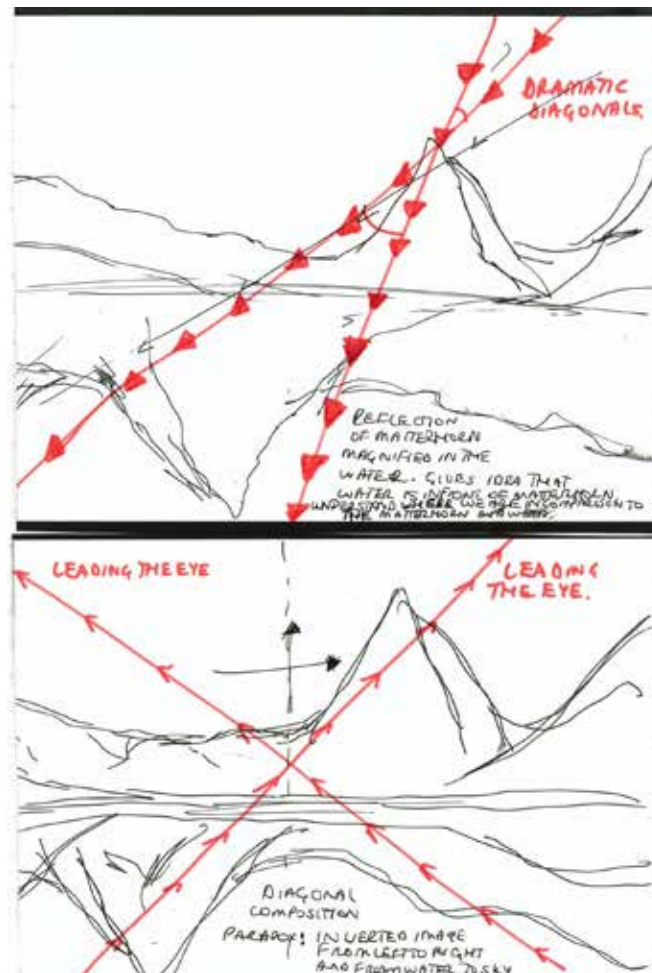
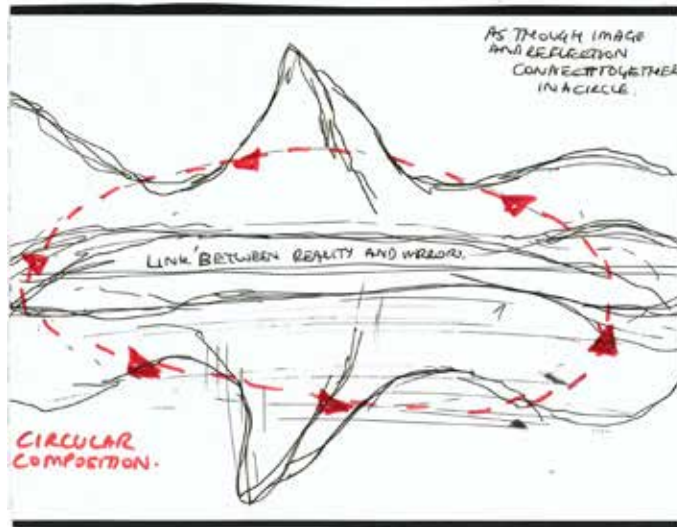
## Description

From the 19th century artists, Van Gogh remains the artist whom I admire the most. His portraits, landscapes and still-life paintings laid the foundation of modern art. His use of Pointillism, his bold method of broad parallel strokes, swirling and spiral motions adding movement and drama, were unique. As part of my study, I attempted an ink sketch of olive trees and shrubbery swaying in the wind. I have used tiny hatching strokes in different directional patterns to capture and emphasize the movement depicted in the painting. My interpretation of the iconic "Starry Night" has been done in Oil Pastels, another medium which I feel allows for bold chromatic display and depth as well as the ability to blend colors with more ease.

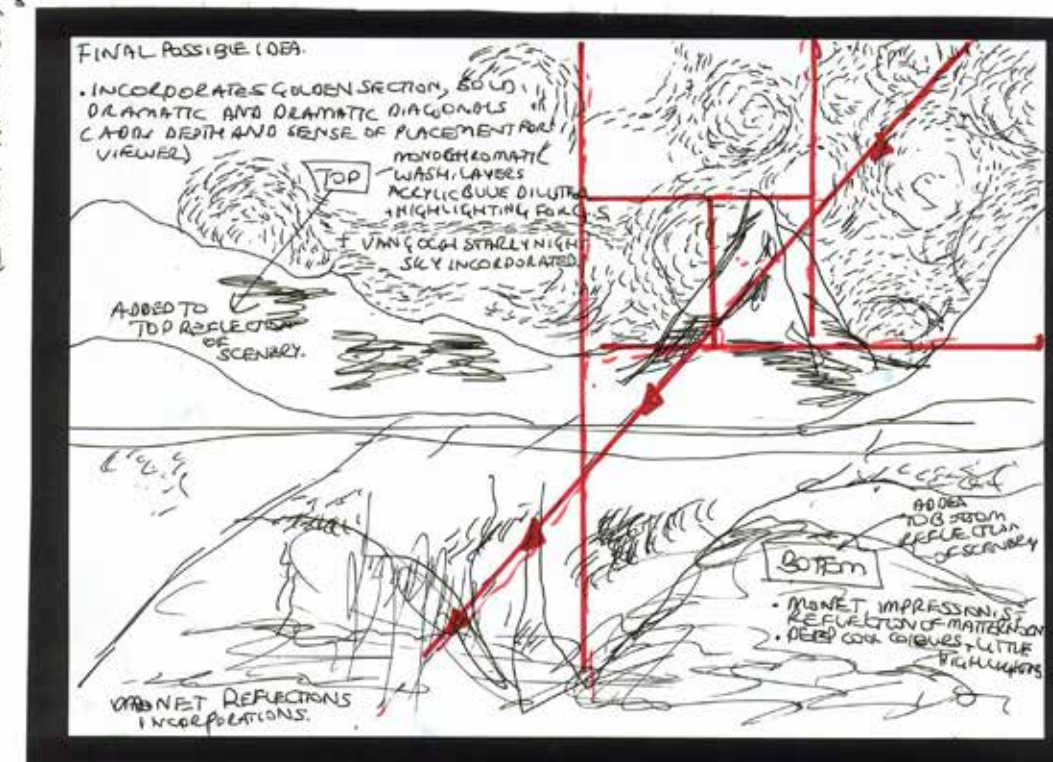


MOST OF THE PHOTOS THAT I HAD CHOSEN WERE INSPIRED BY VAN GOGH'S AND MONET'S WORKS OF LANDSCAPES AND REFLECTIONS OF SURFACES.

BEFORE PLANNING MY FINAL PIECE, I ALSO LOOKED AT THE DIFFERENT ASPECTS OF COMPOSITION IN A PAINTING. I STUDIED VARIOUS COMPOSITIONAL TECHNIQUES SUCH AS DRAMATIC DIAGONALS, THE GOLDEN SECTION, LEADING THE EYE AND VANISHING POINT WITH A VIEW TO INCORPORATING THEM TO WHAT EVER EXTENT POSSIBLE IN MY FINAL PIECE. THESE ARE SOME TYPES OF COMPOSITION AND LAYOUT THAT I FOUND THE MOST INTERESTING.



(MY FINAL LAYOUT)



AFTER A LOT OF EXPERIMENTATION, I FINALLY DECIDED TO USE THE EFFECTIVE CONCEPTS OF 'DRAMATIC DIAGONALS', 'THE GOLDEN SECTION' AND 'LEADING THE EYE' IN MY COMPOSITION.







TO BEGIN WITH, I USED A WATERCOLOUR, MONOCHROMATIC WASH OF BLUE OVER MY BASIC SKETCH. I DID SEVERAL LAYERS OF THIS.



NEXT, I USED A MIXTURE OF SAND AND ACRYLIC FOR THE LANDSCAPE IN FRONT OF THE MATTERHORN AND THEN HIGH-LIGHTED IT. THIS ADDED TEXTURE AND GAVE THE LANDSCAPE DEPTH IN PERSPECTIVE.

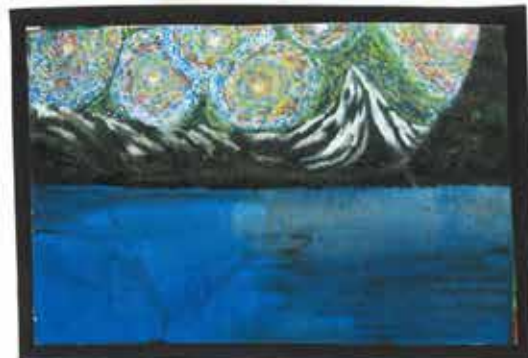
I THEN PAINTED THE SNOW ON THE MATTERHORN USING WHITE ACRYLIC AND TEXTURE PASTE. THIS

WORK  
-  
PROGRESS



WAS THE GOLDEN SECTION OF MY PAINTING SO IT HAD TO

STAND OUT.



THE SKY WAS DONE WITH ACRYLIC AND OIL PASTELS IN SMALL

SWIRLS AND STROKES (INSPIRED BY VAN GOGH'S 'STARRY NIGHTS' PAINTING).

FOR THE REFLECTION OF THE MOUNTAINS IN THE WATER, I USED DARKER SHADES OF DILUTED ACRYLIC IN SHORT HORIZONTAL STROKES. I THEN USED DILUTE PVA GUE TO ADD A TRANSLUCENT, COLD EFFECT, MAKING THE REFLECTION LOOK REALISTIC.



FINALLY, I USED OIL PASTELS TO REFINE AND MERGE THE COLOURS IN THE SKY AND TO GIVE THE WATER REFLECTION A COLD, MUTED FEELING, INSPIRED BY CLAUDE MONET'S WORKS.

MATTERHORN  
-  
REFLECTION





### Description

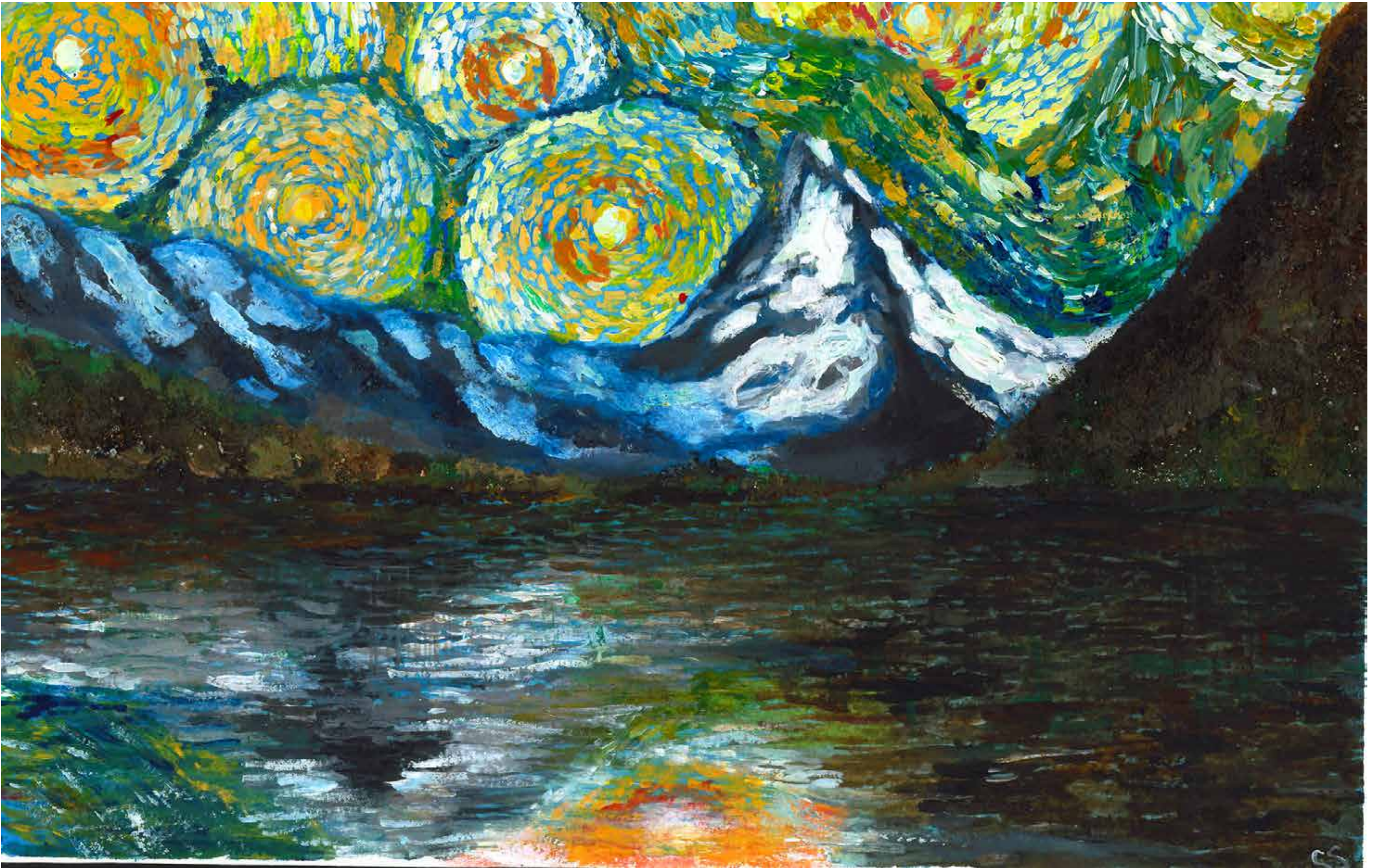
Inspired by a beautiful vision that I had seen of the majestic Matterhorn reflected in the crystal clear still waters of the Riffelsee, this painting attempts to use the techniques, learnt from my past studies of Van Gogh's works.

The photographs, sketchbook and preparation work, showcases the evolution of the concept in terms of layout and composition. After some experimentation, I decided to use the concepts of the 'dramatic diagonals', setting the illuminated snow on the mountain face as the 'Golden Section', and 'leading the eye', as the basics of the composition of the painting.

Starting with a watercolor monochromatic wash of royal blue, I used a mixture of sand and acrylic paint to create the texture of the landscape in front of the Matterhorn. Highlights were added to this texture to add depth in perspective. As the snow on the Matterhorn contributed to the Golden Section of the painting, I used white acrylic and texture paint to make this area of the canvas stand out. The sky, executed in oil pastels and acrylic, was inspired by the swirls and strokes of 'Starry Night'. For the reflection of the Matterhorn in the water, I used darker shades of acrylic in horizontal strokes of gradually increasing thickness to give the illusion of the river reaching out the viewer. A layer of watered-down glue was used as a gloss varnish to accentuate the reflective nature of the water.







MATTERHORN REFLECTIONS



## 07

POTTERY  
ART

## FORMS

Medium Clay  
Year 2014  
Category Ceramic

## Description

In the summer of 2017, i undertook pottery classes, FROM learning the foundational skills to experimenting with different designs, shapes and etchings. Throwing clay on the wheel and watching it take form is deeply thrilling and satisfying. It is a hobby that I have pursued even as i've been engrossed in my academic life.

From wedging the clay and centering it, as I control the speed of the wheel, angling my fingers and applying the right magnitude of force, in a particular vector, is for me the perfect coming together of physics along with the joy of creating.

Time spent on the wheel is an almost zen like lesson to stay in the moment. A small lapse in concentration can result in catastrophe.









## 08

CASE-STUDY  
PROJECT

## STRUCTURE

Medium Watercolor & Ink  
 Year 2018  
 Category Perspective Drawing

## Description

My home for over a decade, Dubai is a city of beautiful innovative and iconic structures, where contemporary design has been encouraged - especially to represent its maritime traditions with modernist sail theme architectural motifs alongside preserving the traditional desert architecture of the wind towers, narrow alleyways 'sikkas' and courtyards - a fusion of global design with local cultural heritage with an ever-growing interest in ecologically sustainable structures and materials

These are a set of two perspective drawings of structures in Dubai carried out using ink pen and water color pencils as a







rendering medium, one painting represents the emirates towers complex skyscrapers, one of the most admired profiles of Dubai's city skyline. The other image presents an elevated perspective of Dubai's cityscape and complex web of highways.



09

VIEW  
FINDER

## PHOTOGRAPHY

Medium      Digital  
 Year         2017  
 Category     Photography

## Description

Capturing moments and visuals with the camera has been an activity that I have enjoyed from a young age and which I still continue to enjoy . I have selected here an assortment of photographs taken with a Nikon D3000 using a variety of Lens, from telescopic to wide angle. These selected photographs present structures and surfaces in a range of unique environments, from the setting sun to a crystal clear reflection. They represent my ability to layout artistic compositions quickly as well as showcase my keen observation skills and ability to absorb my surroundings in great depth.











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Thanks for your time