

**Art 420**  
**Year End Final Project Proposal**

*The Many Faces of Buddha*

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**March 6th, 2005**

**DRAW 420 – Section 3A**  
**Materials and Methods**  
**Professor: Susan G. Scott**

# Art 420 – Materials and Methods

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### Proposal

My Proposal for the End of Year Final Project will explore a single theme. It is a subject that has interested me for many years but one that I have yet to apply myself to 100%. The subject for all of my pieces for this final project will look at the incredibly beautiful calming faces of Buddha. I have been a practicing Tibetan Buddhist for over 5 years now and have always wanted to do a project related to the many interesting and varied faces of Buddha, not only within the Tibetan culture but across all the Buddhist countries and cultures like Sri Lanka, India, Thailand, Vietnam, China, Japan, etc. My source material will come from a study of many Buddha heads and statues made from brass, stone, marble and wood. For me there is something very peaceful, serene, and yet intense and powerful about the face of Buddha and I'm hoping through the use of the materials and methods that I have chosen I will be able to convey this sentiment. I feel very passionate about this subject and I hope it will allow me to connect two very important elements in my life - my spiritual path and my artistic path.

Choosing materials and methods for this project has been the most difficult task as there are so many that I would like to continue to explore further. However, given the size of this project and the feeling I am trying to express with this series, I have chosen to work with Encaustic and Glazing. Although both techniques differ in many ways, they will also allow me to communicate a certain depth, softness and hopefully intensity as well. I have chosen Encaustic because of the intensity and richness of colour and I have chosen Glazing because of the softness and depth of colour.

With the Encaustic pieces I do have the option of building more texture similar to the statues themselves, but I will purposely focus on the *burning in* of the wax to give it the soft and inviting texture I'm looking for. With the Encaustic pieces, I will also be working with high contrast (colour) Buddha heads that will appear from intense black backgrounds. These pieces can either be seen independently from the glazing pieces or all together. All the pieces will be 48 inches in height and 12 inches in width.

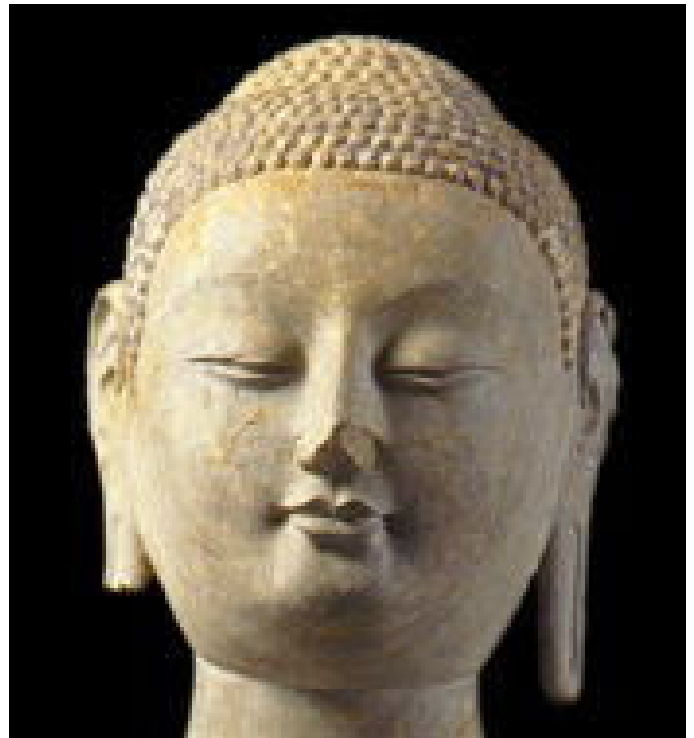
With the 3 glazing pieces, which will also be 48 inches high and 12 inches wide, my intent is make them triptych and the center of the entire series of the project. Although the background in these pieces will not be black, they will be dark and with the glazing technique give them a depth that will bring the Buddha center piece to the fore front.

Attached are a few images from the study currently being performed in the search of source material for this project.

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