

Tim Burton

Patricia Persaud

Monday, March 8, 2010, was the class field trip to the Museum of Modern Art. The train ride couldn't go by fast enough. I eagerly waited in lines for tickets and the coat check. Finally we took the escalator up to the showroom. Upon entry into the exhibit I was astonished by what I was looking at because the doorway to the showroom was the mouth of one of Tim Burton's creations. Walking through this portal instantly felt like leaving this world and entering his mind. As I walked around, I saw people gawking at anything and everything. I was particularly attracted to five pieces. After walking through a second time I narrowed them down to three.

One that caught my eye was a color pencil sketch of Edward Scissorhands. I liked it because it was entirely made of scribbles and scratches. It was an effective piece because in its roughness it resembled the edginess of Edward's character. The piece consisted of cool colors (violet, blue, teal) and greys. It was a basic sketch from a story board for the film, but it was powerful because it expressed a mysterious personality. It looked as if it had been drawn effortlessly, which gave me the impression that he created it straight from his imagination without any planning.

Near the beginning of the exhibit was a portrait of an eyeless woman. It took me a while to realize it was Sally from "The Nightmare Before Christmas." It was a remake of the character's wardrobe. The piece, mainly consisting of cool colors, made her stand out effortlessly because she was drenched in the complementary color of her hair, blue. Her dress had a hypnotic design and she had a small tattoo on her left arm. The proportions of her neck and body cause the viewer to focus on her chest. Comparing the character's final design and this one, I can say that she went through a lot of development. This painting shows a seductive side of her, whereas in the movie she seems more sweet. This piece is intimidating because her dead eyes pierce you and seem to follow you wherever you move. Despite all the creepy details, she was not at all scary to me. The bottle of poison on the left side of the table was a nice touch.

My ultimate favorite was one entitled "The Last of its Kind." It was a 9x12 painting made up of colors from the chromatic grey scale and an asymmetrical

balance because of the direction of the swirl. On the lower right was a cow. In the center of the painting was a red spiral target that unwound into an arrow that pointed to the cow. The piece seemed somber because of the expression on the cow's face. The swirl set an unwinding mood, like it was leading to the end. It was so simple, but I loved it. In some ways the vibe of this reminded me of a PETA advertisement. The cow, being the last of its kind, might encourage one to be a vegetarian.

Nominating faculty: Professor Tanya Goetz, Graphic Arts 1110, Department of Communication Design, School of Technology and Design, New York City College of Technology, CUNY.

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