



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 2**

LARA

Total Mark 21

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	5	5	6	5
Performance Level	2	2	2	2
Total out of 72				21

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naive, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skilful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total: 5
	LIMITED			BASIC straightforward superficial, simplistic reflection methodical just adequate,			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total: 5
	LIMITED			BASIC Methodical Superficial deliberate, just adequate, defines aims with some understanding			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total: 6
	LIMITED			BASIC methodical, defines aims with some understanding, developing control over the formal elements			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total: 5
	LIMITED			BASIC Straightforward methodical, lays safe,			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			
																		Total mark: 21	

Examiner commentary

This submission answers the ESA theme of 'Variation and Similarity' through a straightforward and methodical development of portrait painting styles. The specified aim of the investigation is to explore and practise a range of styles and techniques used by the artists Picasso, van Gogh, Anna Bocek and Françoise Nielly. The submission takes a methodical approach to responding to the style of each artist in turn, applying appropriate techniques to create portrait paintings and drawings from the candidate's own photographs of subjects.

Throughout the submission there is a straightforward focus on the development of expressive colour and brushwork to represent mood and character, through which the candidate defines aims with some understanding. Critical review of contextual sources is superficial and displays simplistic reflection of the artists' concerns and issues. Whilst the resulting outcomes show some developing control over the formal elements, working from secondary source images of artists' work affords limited opportunity to learn about technique and the overall submission meets Basic descriptors throughout. Creative development of ideas is methodical and superficial. The resulting response is a portrait painting that plays safe in its composition and has not moved far beyond a pastiche of the work of Françoise Nielly.

AO1: AO1 is addressed through ideas that are informed by contextual references. The development of ideas takes the form of working through a methodical series of responses to portraits by Picasso, van Gogh, Anna Bocek and Françoise Nielly. The candidates' own ideas and intentions are mostly obscured by these contextual references, however, they are slightly evident in the portrait photographs used as sources for paintings 'in the style of' each artist in turn. There is some evidence of a developing ownership of the subject as the investigation progresses. Overall the assessment for AO1 meets the Basic descriptors for ideas that play safe, are superficial and just adequate.



Examiner commentary continued

AO2: In addressing AO2, again assessment falls into Performance Level 2, Basic. Similarly to the development of ideas, experimentation with media is straightforward and deliberate. There is some evidence that the selection of media for exploration has been driven by the candidate's own intentions; for example a personal approach to handling mark-making and colour is just adequate and defines aims with some understanding. Review of progress demonstrates a superficial and descriptive use of language; simplistic reflection allows issues with techniques and ideas to go unresolved.

AO3: AO3 is addressed more strongly, placing marks for this Assessment Objective in the highest position within Performance Level 3. The exploration of portraiture through photography allows the candidate to demonstrate developing control over the formal elements, evidenced, for example, through more considered decisions concerning composition and background, expression and angles of the head. The ongoing recording of these first hand sources enable the candidate to define aims with some understanding in the planning of a final response to the theme.

AO4: In presenting a response to the theme, this submission remains securely in Performance Level 2. The realisation takes the form of a portrait that combines elements of the styles of artists studied, exploring expressive colour and brushwork. The resolution of the idea and imagery can be traced through a straightforward development of ideas and techniques, retaining a methodical approach to image and response throughout the submission. The resulting portrait plays safe with style and composition and has not moved far from the original investigations at the start of the submission.



Proposal

For my Externally Set Assignment, I was given the topic of Variation and Similarities. This topic made me want to compare an important aspect of art, the ways its changed overtime and they ways it can be applied. I decided on looking into the use of colour, why its used, how and to create what type of effect/feeling. I want to research both older and modern artists so that I can compare any differences and similarities between the ways they use colour to influence my work. I will also look at their techniques, styles and experiment with different mediums to help to develop my work and push myself further. I want to focus more on expressive art using bigger layered brush strokes as well as smaller figurative dashes and details. I want to create pieces influenced by the artist I look at and then combine these influences and my own stye to create a personal and well thought out final piece. I want to overall focus my project on portraiture because I did this in my first project and I focused on my preferred realism style so for this project I want to expand on that and develop portraiture further by using the colour palette to develop my style of painting.

Pablo Picasso



Pablo Picasso's choices of colour varied drastically during his lifetime as an artist, which has drawn me to him so early on in my project. Picasso is known for his distinct style and artistic creativity. He experimented with a no. of mediums from sculpture and ceramics, to painting, drawing and printmaking. This combined with his endless growing and ever-changing painting styles made him an important figure of the 20th century in terms of art movement.



I've begun by looking at Picasso's work during the blue period, between 1901-1904, when he painted essentially monochromatic paintings in shades of melancholy blues, dusky greys and sickly greens, only occasionally warmed by other colours. These paintings represent the emotional turmoil Picasso was feeling during this time. In this stage of his work, Picasso used rough, unblended techniques to create depth and shadows.



I want to experiment with shadowing to better understand the ways dark and light areas can affect my choices of colour. I'm going to make the painting my own by using colours that

represent how I feel about the painting.

I've chosen to paint this portrait of my friend Tass as she has an apparent shadow across part of her face. I feel this lighting was really contrasting which is why I've chosen to paint it, so that the dark and light areas will be obvious. After taking multiple photographs, I decided on the composition of her facing front and up close as I wanted to bring out her character through her bright green eyes.



Picasso Blue Period ~



I've used strokes, lines and a blocky technique, not fully blending to put emphasis on the shadows, influenced by Picasso's blue period. I think it looks really effective painting where I only see the shadows because they stand out better this way. I've used warm colours such as browns, reds and oranges to add depth and because she's my friend I see her as bright and content.



I chose honey colours and darker yellows to show the warmth of the sun I felt on parts of her face. She also wears a red top which influenced my choice of reds.



Sublime
the colour

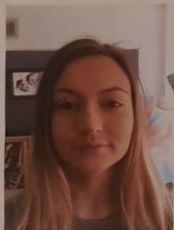


'Sylvette'



Picasso also has many paintings with a more illustrative, blocky style. They can be quite simplistic and have influenced my next few paintings. I've taken photos of a face without as much of an obvious shadow as I wanted to focus on picking out the areas where there is already darkness. We found that around the hairline, chin, neck and parts of the eyes are where the shadows appear strongest and we used black acrylic to pick these sections out because I felt not only would this allow me to see where natural depth occurs, but also experiment with

working purely with the colour black on its own. I was inspired by Picasso's more illustrative techniques which has created an interesting painting that was useful to experiment with, however it didn't stand out much to me because I don't feel like it's very impressive or an exciting piece since it's so minimalist.



I then went on to try and convey the darkness by using lighter colours in the place of a shadow. We done this to try and show another interpretation of dark and light. I chose to paint an expressionless face because I didn't want anything to distract from the shadows. I like the pen and ink effect that the acrylic makes and that the dark areas have been redefined with bright colours instead



Hand by Picasso

shadows. However I feel like it's a messy looking experiment and doesn't show the potential of my ability so I won't continue painting in such a minimalist way of using choppy and structured techniques/shapes like Picasso does.

All images of Picasso's paintings on these 2 pages are from the website 'PabloPicasso.org'

'The Kiss' - by Picasso.

This piece influenced this painting as I was drawn to the large, unblended brush strokes/shapes.



as it's a different way of creating





Rose Period

Picasso's rose period during 1904-06 was another major art movement.

At this time the style signified cheerful pinks and oranges with a more romantic quality in contrast to the cooler tones of the blue period. I wanted to use these colours in this painting because I'm painting my friend who is a cheerful person.

The rose period features many clowns and circus performers that add to the exciting and puppled time period.

'Tumblers (Mother and Son)'



In this piece 'Mother and Son', I like that the young boy is wearing a full suit. It can be seen here that Picasso has moved on from depressing sunnier blues that reflected his sorrow and is using them here to bring life and brightness to the child in this painting.



I've decided to experiment with water colour because these paintings by Picasso are quite soft with an out-of-focus effect. They're blended

more than the illustrative cubism period and felt watercolour could be good to blend since the colours bleed into one another. Here I've been inspired by the pale blue here and used it as a background to exaggerate the face. I like how the reds and oranges look in the hair and the pinks in Picasso's painting interest me so I've used this as a skin tone. However, I find it hard to create much detail using watercolour and feel the painting looks a bit flat so I want to try and uplift the next piece.

'Maternity' 1909



The painting 'Maternity' stood out to me because of the pinks, oranges and nudes that about rose period. Many of the paintings during the rose period have a scratchy, dry painterly-ish finish created using oil on canvas. Picasso was inspired by how he felt during this period of his life, he was happy in a relationship with Fernande Olivier. Picasso was also influenced by his time spent in Paris and French culture which is what lead to the Parisian elegance of these pieces. I've noticed Picasso painted more young children/babies/mothers and youthful people during the rose period, different to the 'old gutters' who appeared hunched over and crippled at the time of the blue period.

'Harlequin' 1901





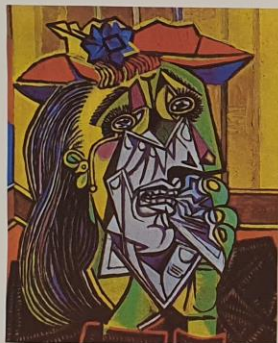
Neoclassicism / Surrealism Period.

Picasso then went onto developing a more cubism style which reduced natural forms into basic geometric patterns. This led to Picasso's neoclassicism and surrealism period. (1918-1945).

The immense diversity of styles of art Picasso was surrounded by in Italy influenced his figurative paintings and drawings that have been called his 'return to order'. The rich pictorial language of these distorted forms are

what is recognized as 'Picasso Style'. The Weeping Woman refers to a singular universal image of suffering due to the Spanish Civil War. The Weeping Woman came out after a series of paintings that were in protest to the bombing in Guernica. I like that Picasso has used such bright colours as it makes you think about how everyone is missing out on the joys in life due to these acts of violence.

I also like that Picasso has conveyed his sad feelings towards this war by painting a woman crying but in bright exciting colours, contrasting with emotion.



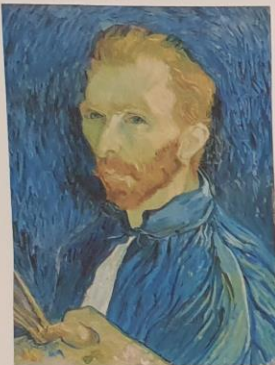
During this time of neoclassicism, Picasso's work was full of bright striking colours and sharp angles that were chaotic and bold. His use of angular lines and choppy shapes contributed to sectioning off the colours from each other.

I've continued to experiment with watercolour here but this time went over it using fine liner for extra definition and to add that angular look that Picasso's surrealism period influenced me to do.

I've only lightly sketched the body with watercolour as I wanted the pen to be the feature and carry this piece. I like that the fine liner adds a distorted, collage almost feel that is reflected in these pieces by Picasso, but I don't think the watercolour medium is as effective as acrylic or oils and doesn't convey the same level of brightness so I won't continue working with watercolour.



'Self-Portrait' 1889



I went on to research the key moments in art, looking closely at the areas where colour was affected. Impressionism was at its height and a very popular style in 1870-1880s. It started in France and went against conventional art methods. Artists would skip detail and would rather create the sensation they felt, this was created using small brush strokes and unmixed palettes.

Van Gogh

I've looked at the artist Van Gogh because his oil paintings were very influential during the impressionism period. Gogh was well known for his self-portraits and landscapes as well as still life; using small detailed brush strokes and marks to create his manic impressionism paintings. I was drawn to Van Gogh as he uses unconventional and stark colours to paint the sensations he feels, similarly to Picasso, which I've been influenced to try and it interests me that colour can be used to convey the feeling of the artist in a painting.

'Self-Portrait' 1887



'The Sunflowers'



Gogh uses a variety of colours through his artistic career and isn't afraid to hold back if they clash. Sometimes a piece can be bright and colourful, other times it can be dark with a depressing feel to it. Gogh doesn't blend much and it usually has a scratchy, dry paintbrush look to the work using different size dashes. I like this piece called 'Starry Night' as the brush marks have been

used to create shapes and ripples in the sky. I hope to create directionality through using this style. Gogh uses lots of blues, greens and yellows and I feel like they complement each other nicely through using the yellows as stars and houses for the sky.



Van Gogh has influenced me to experiment painting using the impressionism techniques. I've taken photographs of my friends with cheerful expressions, I have a good relationship with them so I wanted to paint them using bold colours to convey a bright relationship. Here I've painted my friend's eyes and face with impressionism and Gogh influences. I chose to paint her eyes using bright colours, because as my close friend I feel she has bright beautiful green eyes with long luxurious eyelashes and I wanted to convey the beauty using bright colours. I also have focused more on the colour green often to bring out the green eyes. I like this style of painting and feel that it can create lots of depth from the direction of the dashes. I want to explore this further by doing paintings in this style of larger full face compositions.



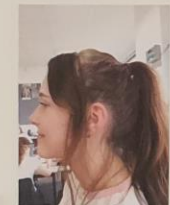


The 1889 self-portrait of bandaged ear was painted after Gogh mutilated his own ear and has shown the importance of this by making the bandage so prominent. It's been painted with mainly colder tones, reflecting the pain and suffering he was going through during this miserable time. The clashing colours on the face could suggest turmoil. Gogh paints the emotion he is feeling through his use of colour. For example, this piece is red and blue/green. Blue is a colour associated with sadness to create this very serious and emotionless self-portrait.

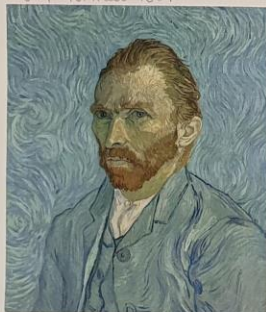


Interestingly, Gogh keeps the blues bright and pale, without lots of dark tones unlike the sinister blues during Picasso's blue period.

In this piece the long brush strokes that run vertically are mainly used, with the exception of certain areas on the face/hat where they begin to curve. This could suggest Gogh had lost inspiration and gave up creating swords.



'Self-Portrait' 1889



One of Gogh's most famous self-portraits was also during 1889 and is an oil on canvas painting. It was one of his last self-portraits and one of the greatest. The restless nature of the background is evidence that the painting was done in a psychotic state. This flowing pattern may indicate Gogh's feelings on his surroundings. However, the portrait itself still shows control and power of observation. It depicts cold greens and icy blues that could have been due to his health at that time.

This piece was the main inspiration for my painting, however I wanted to go against the predictable ways colours are used to portray a feeling or emotion so I've painted my friend with a happy and smiling expression with a cold blue green colour palette even though I feel no negativity towards her or whilst painting the piece. I've used cool tones to present the happiness in this piece and although I prefer a realism style to impressionism, I like that

this allows me to create dashes and swirls to create depth and shadows rather than

going very dark in some areas. I've used slightly rough paintbrush strokes, non-blended to create this effect. This style is so intricate and time consuming due to all the detail but worth it in the end. I've used acrylic here as it's a medium I can blend.



'Self-Portrait of bandaged ear' 1889



Gogh was often unable to afford a model which is why he painted so many self-portraits. This allows us to see how Gogh perceived himself, having more of an indication of how he was feeling and the reasons behind the colour palette choices.



'Self-Portrait with a Straw Hat'

In the self-portrait with a straw hat, the brush strokes are almost like the pointillist technique which allows each individual mark to be visible. The reddish tones complement the green eye and this use of complementary colours makes the piece vibrant. Gogh has a good placement of colours which can be seen in this painting especially as this piece is loud and stands out to me because of the bright colours. It's interesting to see that the tight mouth and pursed lips suggest Gogh was emotionally stressed. The expression completely contrasts with the bright yellows which is seen as a cheerful colour and gives the piece a positive and sunny feel. The yellow hat could be an attempt to disguise the pain Gogh was feeling.



I again want to go against the expectations of colour that complements the emotions and use a bright, joyous colour palette when painting the composition of a sad/hurt expression. This self-portrait with a straw hat has continued to spark an interest in doing this because it's unpredictable and unusual.



I like this portrait of the sower because Gogh uses colour to express passion and his emotion. He often painted sowers through his artistic career and surrounds this sower with yellow, green, sky and blue/purple fields. The bright yellow sun suggests a halo over the sower. I like that Gogh has used colours in the background to bring a certain emotion to the portrait.

Here I've painted a sad and hurt

expression using stereotypically happy and uplifting colours which is something you wouldn't expect to see next to this expression as colour is typically used to convey the feeling during the impressionism period. I've used smaller more halftone dots in this piece and blended less, creating dots which also inspired by the straw hat piece.



I've used a different brush stroke technique for the background as I wanted to bring forward the portrait more. Previously in my work I've been drawn to realism styles, however I've enjoyed experimenting with expressionism style and feel that this is a really effective and interesting way of painting. It's caused me to look further into these different styles of painting and applications of paint and colour. I will continue to look into this further in my project.

I've used acrylic paint to get this vibrant colour.



'Portrait of Françoise'



I wanted to experiment with charcoal and pencil drawing because it's all grey, no colours are used to create it. I've looked at Picasso's pieces because his drawings were how he experimented with new ideas and this is what I'm doing through my drawings. I wanted to see how I could create mood using using the charcoal and pencil instead of colours.

The portrait of Françoise has hints of Picasso's cubism and surrealism style as the shapes are more prominent and choppy.

I like that the Mother and Child is in a classic style and resembles the renaissance when Picasso repeatedly featured Mothers and their children. Because of this, instantly the drawing has content feelings and calming emotions. The nature of the bond between the mother and her baby is what brightens the piece and adds life to it instead of the use of colour. Some say that the many hands was Picasso experimenting before deciding on the final choice but I also feel this shows the importance of the hand and the relationship she has with her baby. The baby's hand is also reaching up and touching the mother's face, where it begins to become darker and more detailed.

'Mother and Child' (1904)



Picasso often draws using different techniques, experimenting with different effects. The portrait of Sylvette David is a lot more mannered as Picasso uses harsh scratches, zig zag and a hatch technique. This style particularly adds darkness which fits the composition as she girl looks serious and emotionless.

I've decided to use charcoal to convey a dark and serious emotion in my drawing. The model's eyes appear sad and she has a concerned expression on her face.

I feel the darkness of charcoal complemented this, I also wanted to balance this out by using softer touches and strokes for the hair, keeping some areas bright for highlights. I really like the way this came out, maybe because my preferred tool is charcoal, however.

I feel the charcoal creates so much definition, proving this can still be created using only one colour.

'Portrait of Sylvette David' 1954





I've noticed that instead of using colour to make areas stand out, Picasso uses more layers of charcoal and adds more shading to the areas he wants to be more prominent. Picasso sometimes uses

single thin thought-out lines, this adds a simplistic look to the drawing and is a very popular aspect of his drawings today. The neoclassicism and surrealism influences become more heavily implied in his drawings for example in the portrait of Dora Maar. I can see in the charcoal sketch of Marie Therese that Picasso continues to leave areas unshaded through the use of singular, faint pencil lines but in this piece adds more shading and charcoal to cause the face to stand out.

I've decided to go against the conventions in this drawing by using a happy and smiling face. I wanted to create a contrast between the smiling expression and dark ashy charcoal. I love the idea of this as it makes the piece much more interesting. This piece has strong influences from 'A Rooster' by Picasso. I was drawn to the shading and heavier application that he uses in this portrait of a rooster. This is why this drawing has come out darker than the first one, I blended the pencil and charcoal using rubbers and blending paper stumps. These drawings have helped me to further understand the ways colours continue to a piece of art and how they can be used to help spark a potential painting.

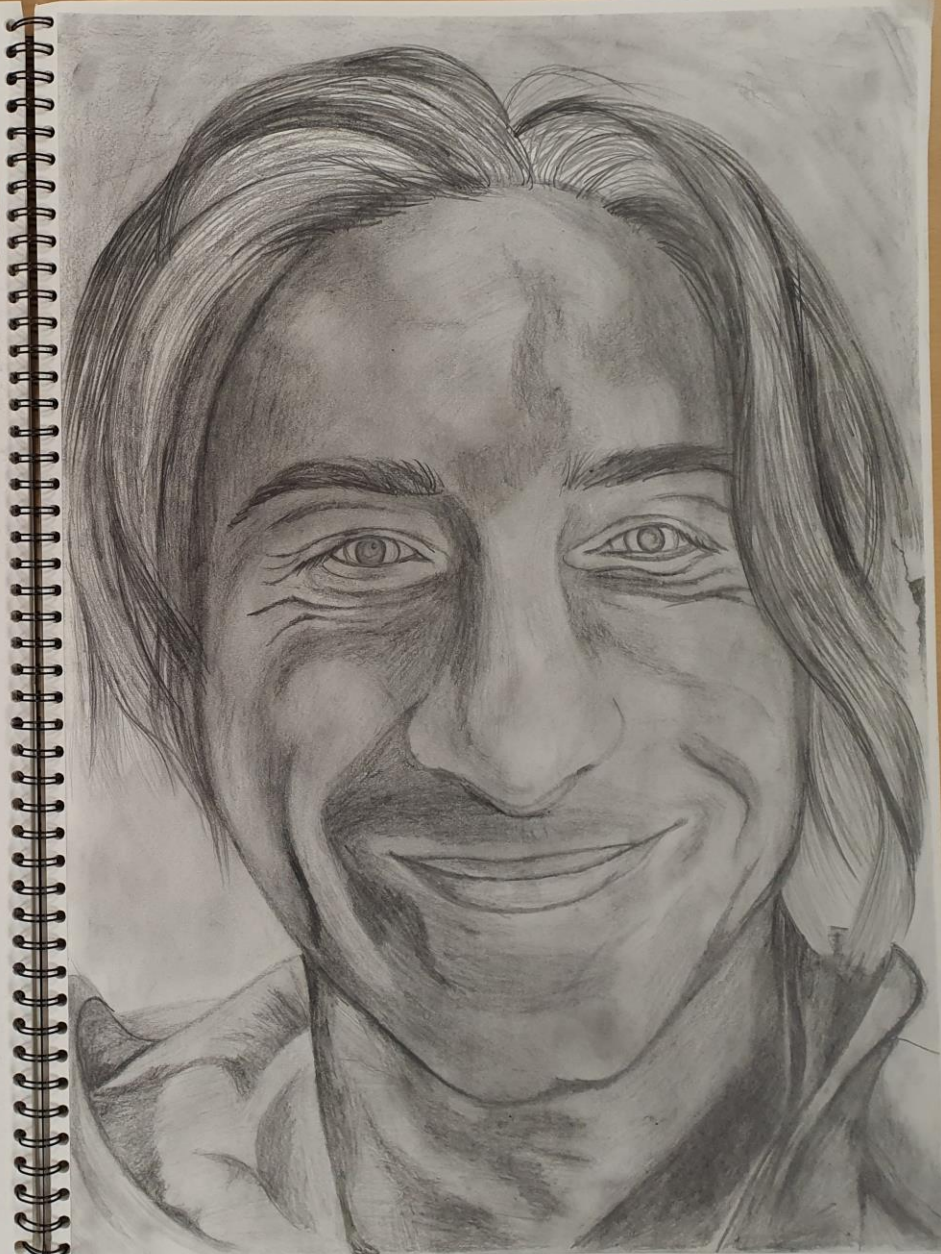
'A Rooster' 1938



'Charcoal Sketch of Marie Therese'



'Portrait of Dora Maar'





I then went on to look into more modern artists who focus their paintings on bright colours to compare the differences and ways art has developed over time. I've found that modern artists use colours in a different way to the older artists, for example they use that colour to create a certain appearance, focusing more on the effect and look they want the painting to have rather than painting their emotions and what they themselves as artists were feeling during the period in their life.



FRANCOISE NIELLY

Françoise Nielly paints close-up portraits of young people's faces. I was drawn to this artist because their style is different to anything I've already looked at due to the vibrant colours and palette knife effect.



There's an intensity and energy to the way Nielly slashes paint across the face which looks really effective and I like that the bright colours are combined with such dark, intense colours.

Nielly uses bright colours, palette knife tools and angled, harsh, thickly layered paint techniques. She combines this with bright colours to portray young, youthful males and females.



I took my own photos of similar positions of a young face looking somewhat impatient and mischievous, influenced by Nielly's work. I've used a palette knife to get that layered effect and it gave me a rough finish which I like. The reason I've experimented using a palette knife was to help me develop my skills and paintings further. I have to think more about the colour placement to allow the painting to still look identifiable since I can't be as precise with a palette knife.



I like that I can add bright colours directly onto the skin, raw without as much mixing and blending needed as it makes the painting more exciting and fun.





The close up by Noelly on the bottom right inspired this painting because I wanted to explore how different colours can make up the face and this piece succeeds at doing this.



By focusing on such a

close up of the face, all be able to concentrate more on the detail as well as placement of colour. I've decided to go for a different approach to this artist who paints young people with bright energetic colours and instead break the balance by painting an older person with bright colours. I've chosen this composition of the eyes because the wrinkles on the forehead show the ageing. I've again used a palette knife which I feel is effective and creates an exciting feel in some ways but it could've looked better if it blended some areas better using brushes.



Anna Bocek



The next artist I've looked at is Anna Bocek, I was drawn to her because she creates bright vibrant emotionally charged energetic and figurative paintings. Bocek paints studies of human nature, emotion, sensual experiences and moods.

These emotions are communicated through facial expressions, body posture and rich colour.

Bocek says her inspiration for what she creates is the theatre as she's drawn to the humanity of the characters living on stage rather than the physical stage of the theatre itself. Bocek creates the character with the emotions she wants them to have, in a way not real to how she's feeling emotionally, unlike impressionism where the artists create feeling whether it's appealing or not.



The style I've used in this painting was influenced by Bocek's techniques however I added my own touch to it by putting makeup on a child and painting her with these bright, raw colours whereas Bocek uses these romanticised colours to paint flirtatious connotations. Bocek often uses oil on canvas however I've used acrylic for this because I find it easier to blend whilst still keeping the colours bright.





Development leading to final Outcome.



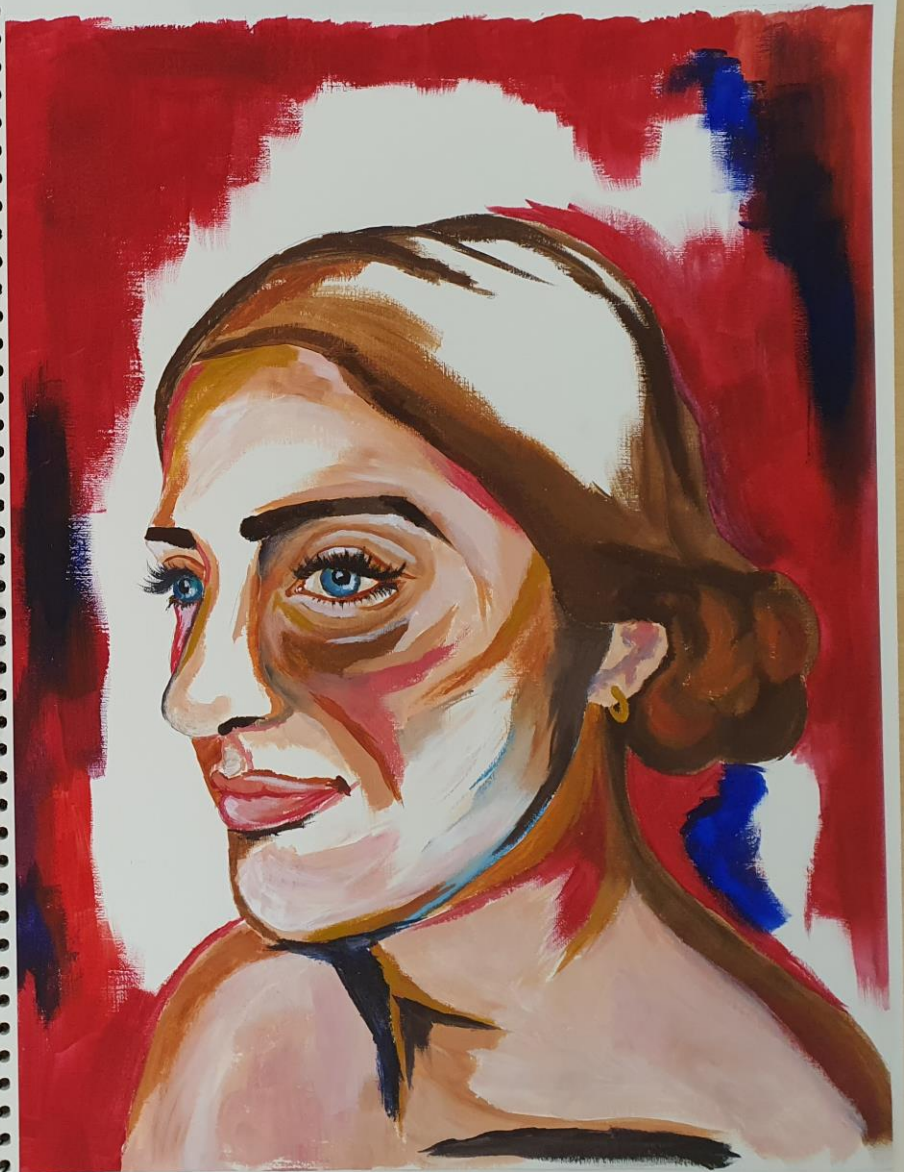
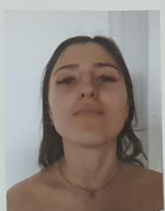
This red colour has been created for a pleasing to the eye look and the raw colours are deliberately used to purely show off the composition and emphasize it. It doesn't necessarily mean Bocak was feeling rage or anger

during the process. Instead Bocak has used colour to give her painting a wildness.



Here I've painted my friend in a romanticised, raw way because she's young and I'd describe her as fun and exciting to be around. She's also fit and healthy so works with the energetic feel that the colours are creating. My choice of painting colours is influenced by what I feel, similar to impressionism. However I've still used Bocak techniques and her style influences my work.

I also feel that because of my friend's long eyelashes and naked shoulders, it would be fun to complement this using dramatic colours for a scandalous feel.



Sustained Development leading to final Outcome.



Bocek uses a blocky technique and her paint application creates a three-dimensional characteristic. The heavily flat application of the paint is used

to put emphasis on the surface. The raw reds and blues that are used to heighten the created using prominent knob strokes.

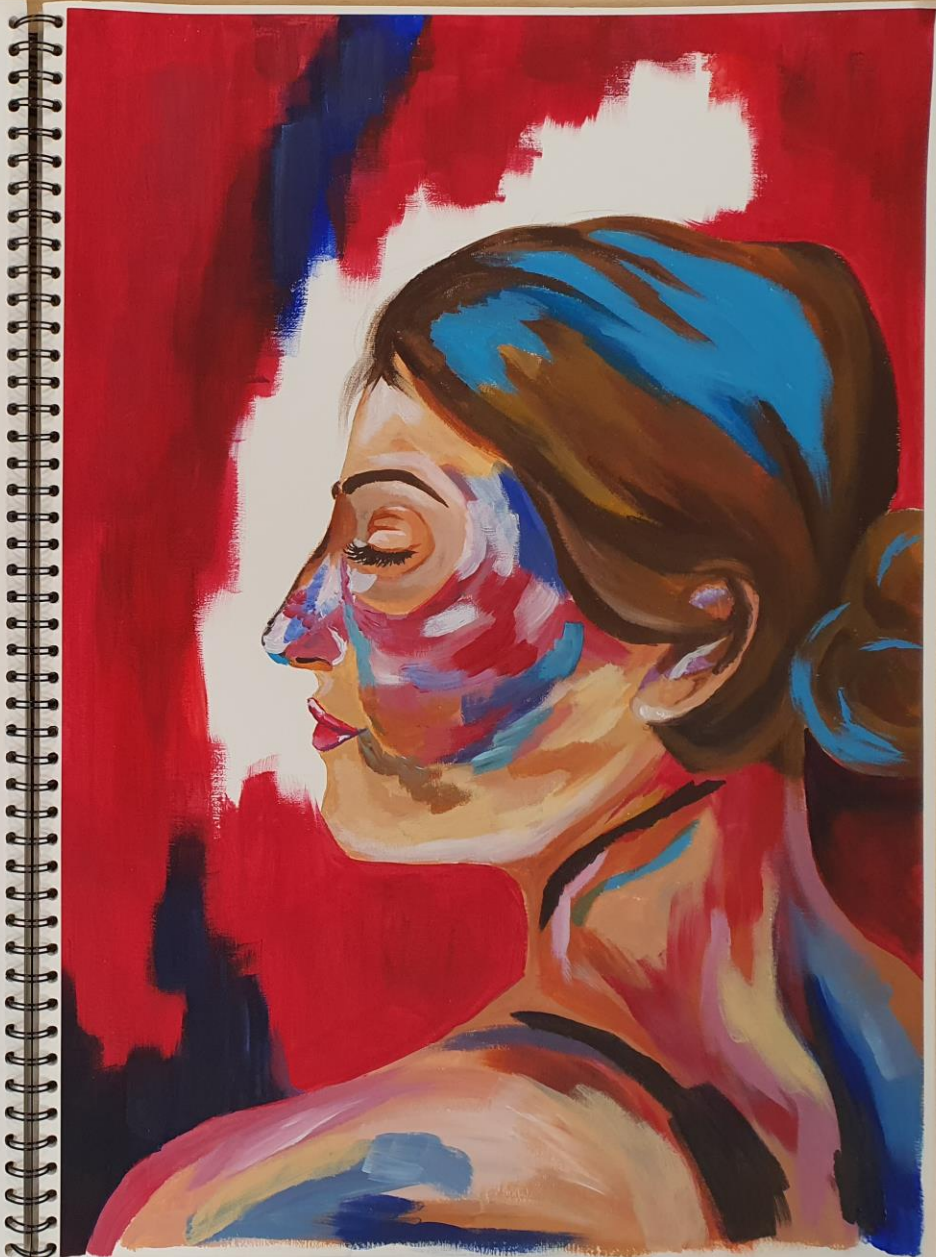
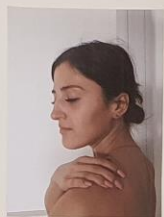


Bocek uses stark, contrasting backgrounds that help give her work that shock factor which I like. I want to try her techniques in my work because I find it interesting that a surface can be made up of blocky colour rather than blended or dashes.

To develop this, I've used a more insecure expression that is conveyed using reds to show discomfort and unwillingly exposed. I chose to paint the composition of her eyes closed as I wanted it to look like she's trying to hide herself. I've deliberately tried to hide this



discomfort with raw, choppy and distracting colours in her skin and face / background. My intention for this piece was to use colour to distract from the person 'in the picture' really feels.



Sustained Development leading to final Outcome



In this piece I've used cooler tones, greys and bluish greens to go against Anna Bocca and suggest insecurity, unwillingly exposed. This contrasts Bocca's pieces as the

females are appearing to be comfortable and posing that adds to the nudity.

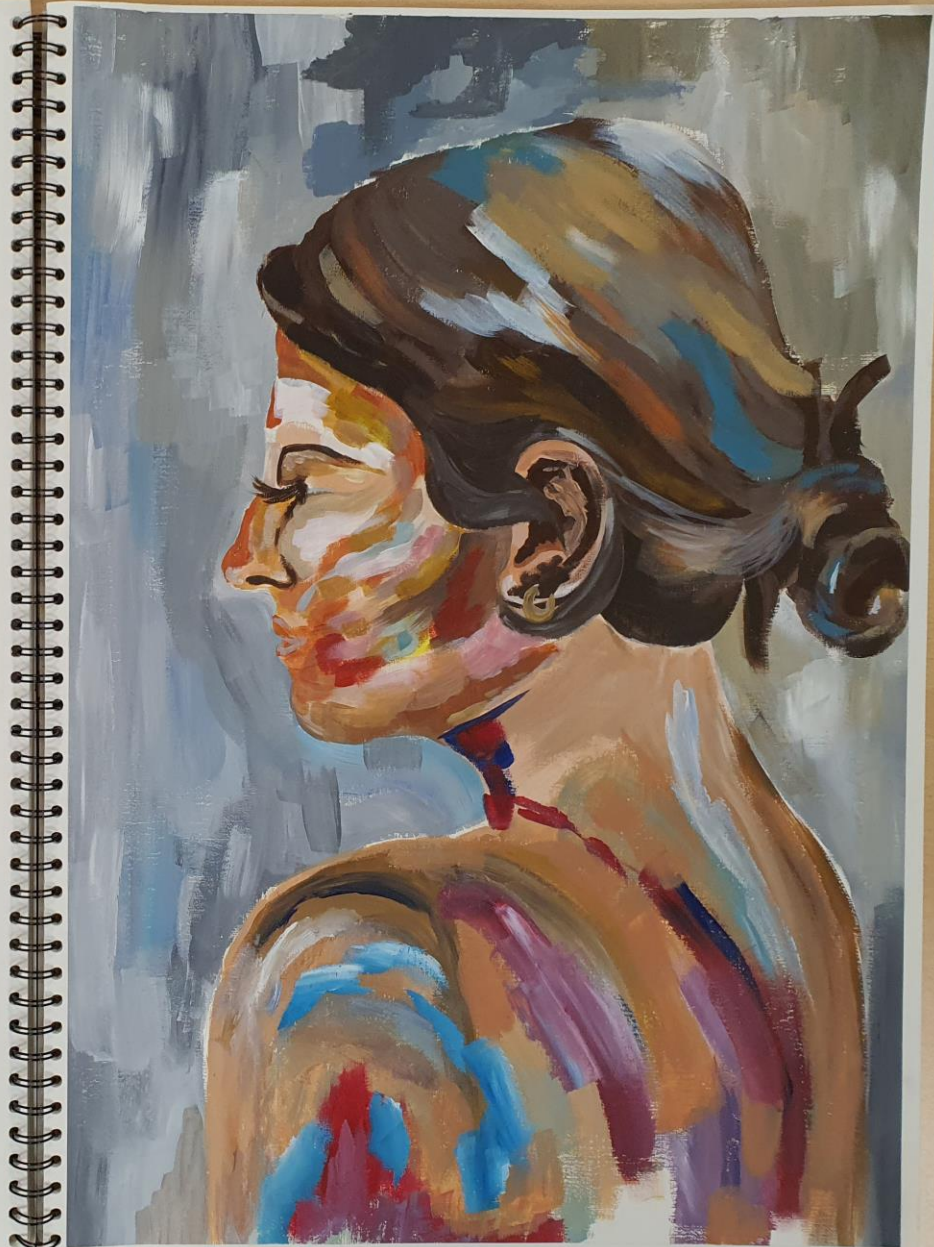
My piece is trying to convey shame that the person in the picture is feeling. I've used colour here to show how the person in my painting is feeling. I've decided to keep the bright colours on the skin as that only is thus an effective look but to represent the life and brightness still inside of her.



Bocca's paintings are very dramatic which I like about them so I wanted to keep the bright colour in this piece somehow. I also

wanted to keep this bright, colourful aspect because she's my friend and I feel colourful connotations towards her from our close relationship. I've considered how I want the feelings of the picture to be as well as my own feelings in this piece, combining the old and modern styles. I'm really happy with the

way this painting came out and feel the style of bright block colours is my favourite out of all the techniques I've looked at so I'm going to incorporate it into my final piece.



Final Compositions in Progress



For this composition of my friend, I wanted to create a similar style to Bocce.

I was inspired by a sultry composition and complemented this by creating the feeling of relaxation and joy. This is why I've chosen a composition of her arms up and head tilted back.



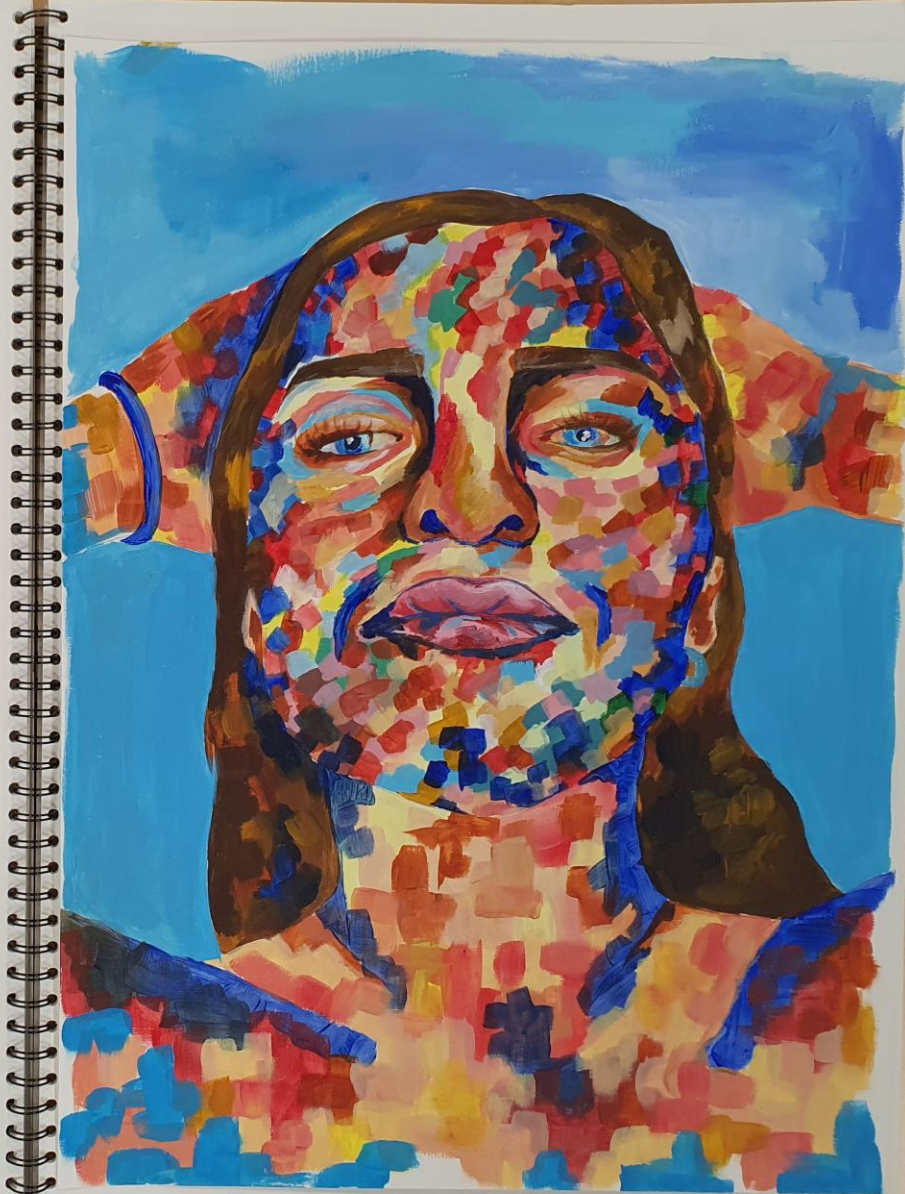
I opted for open eyes because I wanted the character to have more of an open relationship and connection to the audience.

I've used deep blues and greys/browns for depth and shadows and then used brighter blue in choppy, layered technique to bring out the dark blues.

I like the style of this piece but want to develop this by painting a more traditional portrait position of the head and shoulders since I'm combining traditional



and modern techniques.



Final Compositions in Progress



Nielly has inspired this composition as I like how the artist paints young males and females, projecting colours through them.

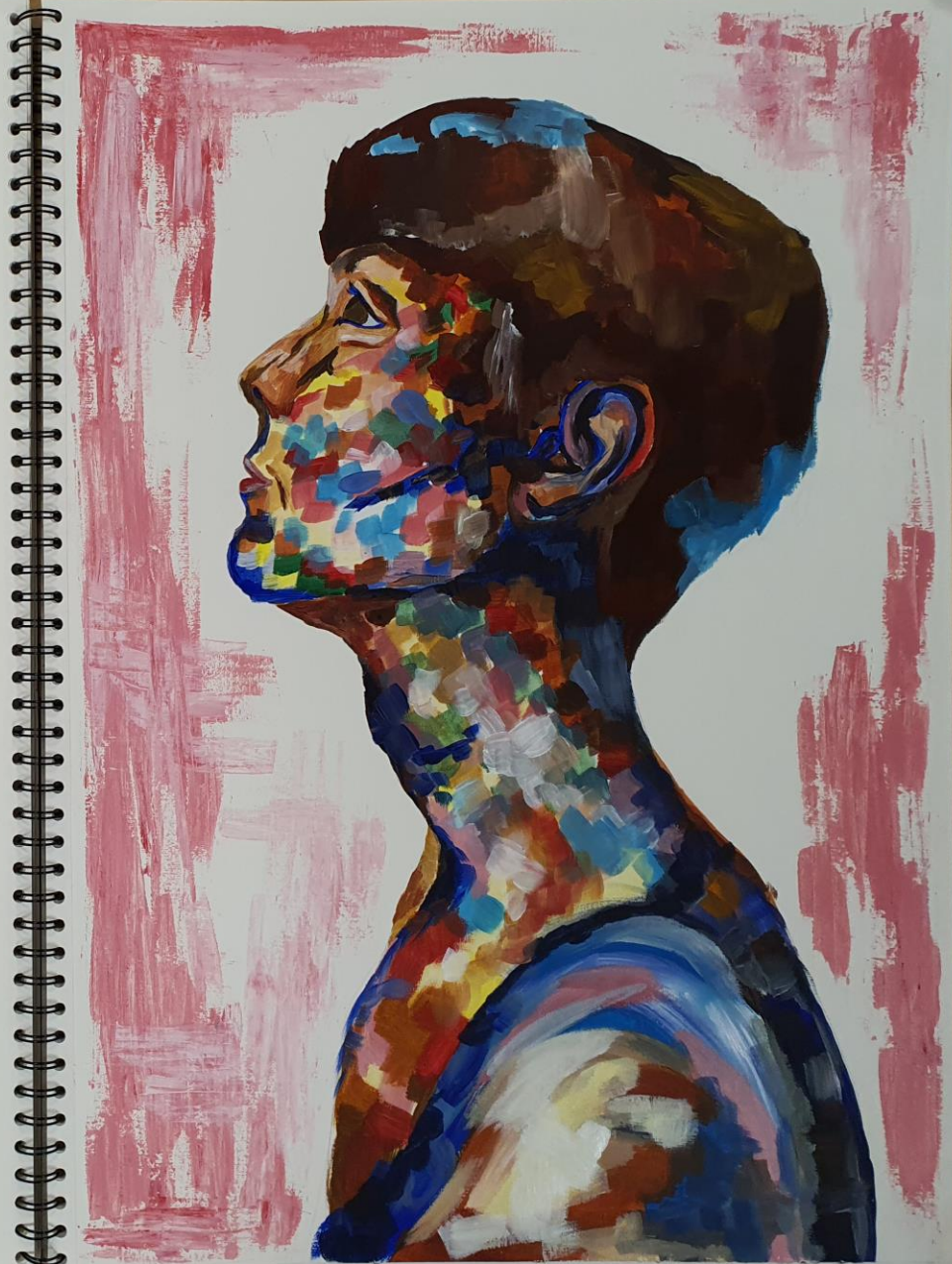
I've painted my 15-year-old brother and because of the sibling relationship, I felt colours reflected this well.

I wanted to keep the neck and shoulders sparse in the photographs because I wanted to focus on placement of colours where I picked them out in the skin. I've used a paler pink/red background colour because I wanted to try and balance the vibrant colours. I like that the pink brings out the pinky purples in the painting as well as being an element of normality back to the skin colour.



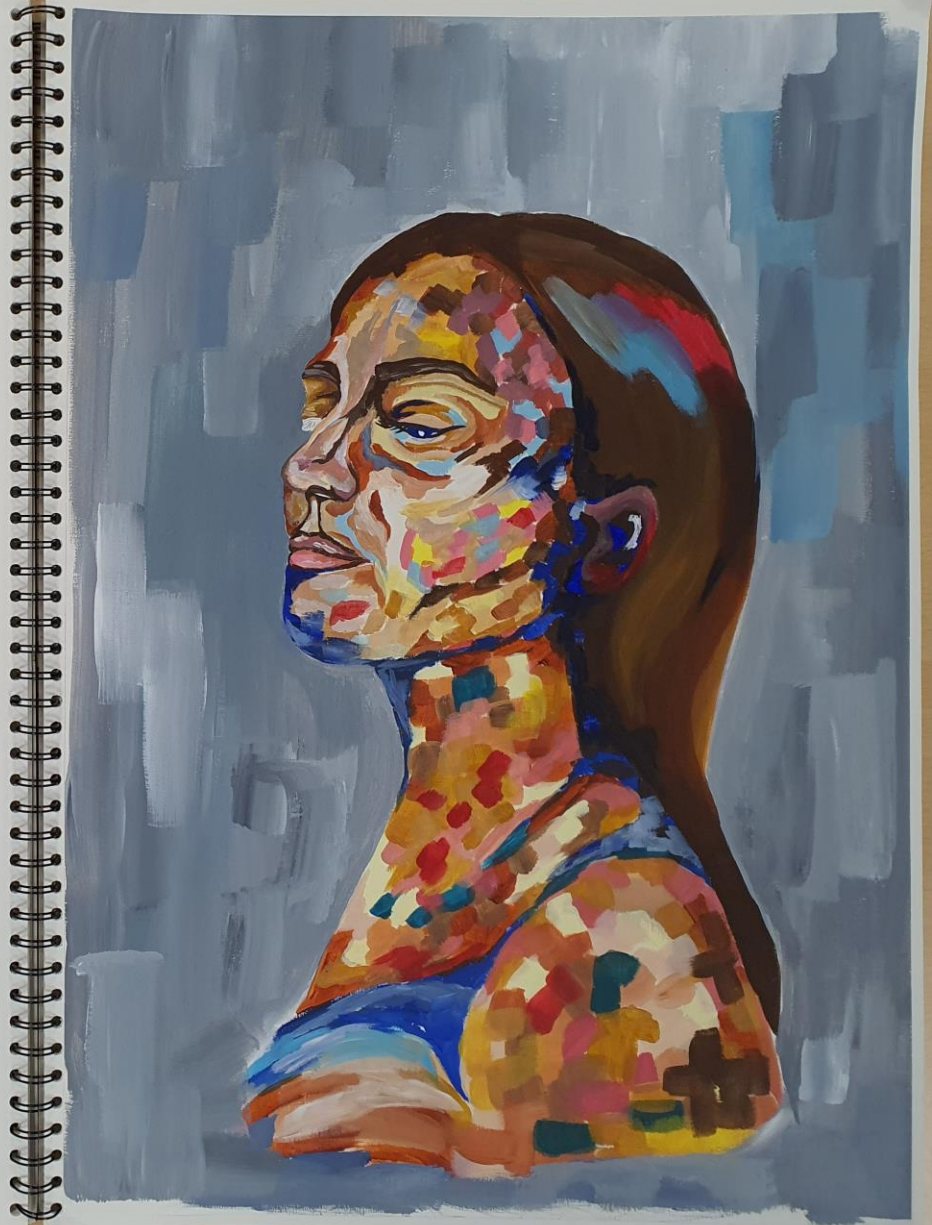
I've been inspired by Nielly's palette knife technique and although I'm not sure if I like it enough to create the portrait, I feel that the background doesn't need to be as precise and can be done rougher, freely which the palette knife creates.

Because this piece is so colourful, even in the hair, I opted for a more broken, simplistic background so that the piece wouldn't go over the top and become messy. The only reason I didn't use this composition in my final outcome is because I personally prefer the face to be front-facing more than this piece as it's very side profile.





where are
 ribs from?
 Names of ribs
 - print lecture conclusion





Evaluation

Thought this project I've grown and expanded on my artistic technique to lead to an outcome that I feel is successful. I started by researching older artists such as Pablo Picasso and Vincent Van Gogh, who are known for their their evolving technique and colours. Gogh inspired me to look into the impressionism period in art and I discovered that the way artists use colours has evolved and changed since the impressionism period is always changing even today. During the impressionism period artists would use colour to convey how they were feeling. I've then compared how more modern artists use colour in their work. I've looked at Anna Boeck and Francoise Nielly who both use colour to give the painting the emotion they want it to have rather than painting what they themselves are feeling. I've also experimented with drawing and other techniques such as palette knife painting and charcoal. This was effective to look at because it helped guide me towards the style I prefer so that I can achieve the best possible final piece. I've found that colours can be used for all different styles of painting from Cubism and Surrealism with angular shapes and divided to thick chunky layers of paint as well as small intricate details using dashes. After understanding that I prefer the composition of face and upper body I stuck to this portrait style in my final compositions. This project has helped me to see that painting can be more expressive and doesn't need to be so refined all the time. I've moved away from using colour in its literal meaning for example traditional beige for skin and pink for lips as I understand the way colours can be used expressively. I like how my final piece has come out and feel glad that I've been able to apply the skills I've learnt and combine impressionism and modern colour use. For my externally assessed assignment I was given the topic of variation and similarities and this topic has allowed me to see how colour in art has developed overtime and the ways it can

be used to create effect. The older artists Picasso and Gogh, were useful to look at because its interesting to see how their colour choices changed throughout their artistic lifetime due to the series of events and emotions they experienced in life. I feel the topic has caused my art to grown and develop as well as acquiring new techniques.

