



Pearson

# **GCE A Level Advanced Art and Design**

**Fine Art  
Component 1**

**Total Mark 51 (40+PS11)**

	<b>AO1 Develop</b>	<b>AO2 Explore and Select</b>	<b>AO3 Record</b>	<b>AO4 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	11	11	9	9	11
<b>Performance Level</b>	4	4	3	3	4
	<b>Total out of 90</b>				51



# Natural Forms Photography

A natural form is an object that is found in nature and has not been altered or changed - it is still in its natural state. On this page I have captured several different natural forms using photography. I took all of the photos presented using my phone camera as I found it easier to access phone editing apps rather than uploading camera taken photos onto a computer. I experimented with the lighting for my photos of the fruit and vegetables by using the lid of a light box to make my compositions of natural forms in. At first I used a cold white light as it was the brightest and provided the most detail when capturing the images, but I found this light too harsh when using coloured backgrounds and I did not like how it washed out the warmer tones making the overall colours of my compositions duller than intended. I then experimented with warmer toned lighting to give the natural forms in my photos a softer more organic feel, this helps to bring the images to life. I preferred the photos I took in the warmer lighting compared to the harsh white light, as they looked less artificial and forced. The photos of flowers presented on these pages were taken in natural outside lighting to enhance their natural beauty. I am very happy with my photo of the lilies in the pond as I like how the single blooming lily draws the onlooker's attention deeper into the photo. The singular lily makes a very striking focal point for the photo as the creamy white of the petals sharply contrasts with the darkness of the pond and the natural green of the lily pads.



When taking the photos using the light box, I experimented with several different coloured backdrops to see how the colours in the foreground and background could work together. My favourite photo taken with a coloured background is the image in the bottom left corner of the page; I feel that the warm yellow of the background heavily compliments the vibrance of the strawberries. I also greatly enjoy the composition of the fruit in this photo and the level of detail I was able to capture. In contrast, I disliked using the blue background as I felt the blue of the background was too vibrant and took away from the focus of the photo. Next time I would like to experiment with a softer blue for the background to create contrast but not as much so it will not take away from the effect of the photograph overall.

After taking these photos, I edited them all using the Picsart app on my phone. On each photo I experimented on lowering the brightness of the images but increasing saturation to make the images feel more alive. I also increased the warmth of some of the photos as I preferred this to the harshness of a cooler palette - in my opinion the increase in warmth complemented the natural forms I photographed as many of them had colours that consisted of reds or yellows. One of my favourite photos taken is the photo of flowers in the right corner as I love the contrast between the purple and orange flowers and the green of the leaves.

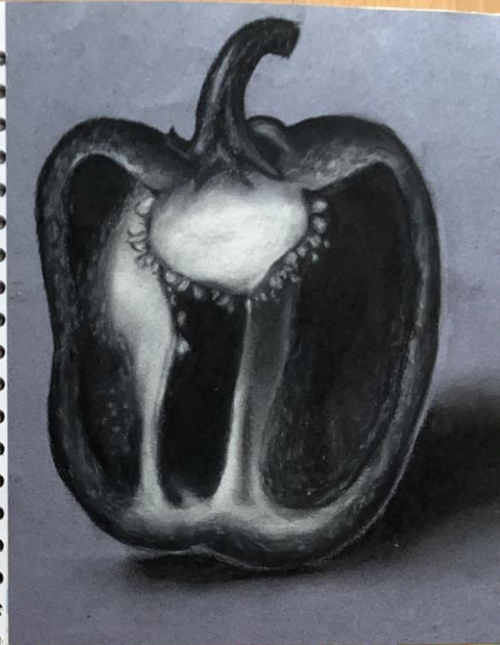
Overall, I would like to experiment further with different lighting angles and techniques. I would also like to attempt to use coloured lighting as I feel that it could produce exciting and unique outcomes. I would also like to photograph other natural forms such as bones or shells as they often have very interesting internal structures. I plan on using the images I have photographed as reference photos for other pieces I create later in the project.





To create this close-up drawing of a pepper, I used charcoal sticks and white chalk. I really enjoyed the process of this piece as I had to add several layers of charcoal on the areas of shadow in the pepper, to create a dark enough tone. This is the first time that I have used charcoal sticks. I greatly enjoyed experimenting with different pressures and grips on the charcoal to create different tones and textures. To recreate the smooth waxy outer skin of the pepper I used my fingers to blend, as I found this technique to create a smoother texture than using a wipe. However, it is also less accurate and can cause unwanted smudging. I feel as though I could have added more charcoal layers to the black shadows of the piece as the contrast between shades is not as dramatic as the coke pencil and chaldrawing. I liked the contrast of using charcoal and chalk sticks in contrast to using a pencil, as I felt like they allowed more freedom for movement when drawing. In later pieces I would like to use these techniques to draw things such as portraits to allow myself to experiment with adding details with these materials. I would also like to draw on different coloured paper to add interest to my pieces.

This piece is a biro drawing of one of my natural forms compositions of cucumbers and strawberries. I used lots of cross-hatching and hatching to provide depth in my work and to define the darker areas of the composition. After I found these techniques to be successful although next time I would like to experiment with making the areas of hatching smaller and more frequent to avoid unnecessary lines so that I can ensure my tonal values are defined. I enjoyed the different textures I was able to create on each piece of fruit. I especially like the orange peel as I created a random pattern of irregularly sized ovals to mimic the natural imperfection of the fruit. To improve my biro work, I am going to practice leaving negative space in my work for highlights and using white pen only for finer highlights. I was also unable to capture the texture of the strawberry skin with the seeds, resulting in my renditions of this fruit looking flat and without depth. To improve this I am going to practice different mark-making techniques and using different pressures on the pen to alter the thickness and darkness of the line created.



On the left, I have drawn a dramatically lit half-pepper using coke pencils and white chalk. This piece was my first time drawing with these materials, in my opinion, my outcome was very successful as I was able to create a drawing with a large amount of detail and contrast between shadows and highlights. When making this I started by sketching the base of the shadows and filling out the black sections before using the white chalk to create the highlights whilst blending the two contrasting tones. In the future I would like to use these mediums to draw an object that is lighter in shade to practice blending more subtle tones to further my development of using dry mediums as an artist. I really like how smooth the blend between the chalk and coke pencil, although I do not like how difficult it is to erase coke pencil as it means there is less allowance for mistakes in my work.

This is a gouache painting of a tomato. I painted a contrasting turquoise background as in my opinion it created a sense of balance in the rest of the tomato. I also find the contrasting negative space to create an overall aesthetically pleasing effect. Later when the inner part of the tomato I struggled to create a sleek look with paint so I used a white pen to add highlights and in the future I would like to experiment with creating a smoother texture between the darker and lighter tones. To make my painting look more 3D, I used the thicker portion of the tomato to paint the part successfully by starting with light washes of colour to put out the highlights and shadows. I am planning on using gouache in future pieces, I would like to experiment using different colours and thicker paint layers.





# Edward Weston

Edward Henry Weston, a 20th-century American photographer and Olympic archer, was born on March 24, 1886 and died on January 1, 1958. Over the course of Weston's 40-year career, he has been called: "one of the masters of 20th-century photography" and "one of the most influential American photographers". During his life Weston photographed a vast range of objects including still lifes, landscapes, nudes, portraits and genre scenes.

In 1937, Weston was the first photographer to receive a Guggenheim Fellowship, and over the next two years he went on to produce almost 1,400 negatives using his famous 8x10 view camera. Some of his most well-known photographs were taken of the rocks and trees at Point Lobos, California - a location that was near where he lived for many years. Some of Weston's portraits and nudes were taken using a handheld Graflex camera, which allowed quick responses to subjects in flux; however for most of his still life work he used an 8x10 inch view camera and printed its negatives by contact. In 1932, Weston joined Group f/64, a collective of west coast photographers who named themselves after the smallest aperture in the

large-format cameras the group used. The group's aim was to champion what soon came to be known as "straight photography", which they defined in their manifesto as being: photography "possessing no qualities of technique, composition or idea, derivative of any other form". This modern school of thought when approaching photography gives a sense of abstraction and wonder. Weston believed that his photos and composition possess presence that is captured not created by the camera. With several of his still lifes Weston found that the photographic form became metaphors for aspects of the human

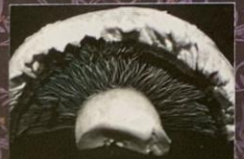
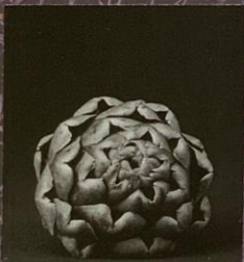
I really enjoy Weston's intricate use of strong black and white contrast. His use of mainly dark and plain backgrounds is extremely effective at drawing the viewer into the focal points of the photographs. I also really like Weston's use of abstraction to create organic shapes and human forms. I would like to use his techniques in overhead lighting to create my own dramatically lit photographs. I find his intriguing and unique view of natural forms to be inspiring and extremely interesting.



Pepper (No. 14), 1929

Pepper No. 14 is one of Weston's close-up photos in black and white. It depicts a solitary green pepper in rich black and white tones with strong overhead illumination. Due to the lighting above, the skin on the pepper has a waxy appearance, the dark crevices in the folds of the pepper add intrigue - drawing the viewer in. Weston uses simple backgrounds for his photography as he believes his subjects should have a heavy emphasis on contrast and should be uninterrupted to allow the viewer to see the true beauty of natural forms.

The smooth, natural forms of the pepper are given humanistic features; the organic shapes presented by the two opposing sides of the pepper mimic the shapes of two bodies entwined in embrace. The seeming presentation of the human form in the photograph creates a sense of abstraction as it has become more than just a pepper. Weston's aim was to photograph "the very substance and quiddance of the thing itself."





# BARBARA HEPWORTH



Barbara Hepworth was a British artist and one of the most famous female sculptors. She attended the Leeds School of Art and went on to study sculpture at the London Royal College of Art. Her earliest works were based on animals, birds and figure. Her work exemplifies Modernism and in particular modern sculpture; her work explores both solid shape and open spaces. Hepworth was born in Yorkshire in 1903 and sadly died in a fire at her studio in 1975.



Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colours, forms and gestural marks to achieve its effect. This form of art is mostly based on an object, figure or landscape whose forms have been simplified, cubist and rounded. Abstract artists depend on the visual world for their subject matter inspiration whilst also using more abstract



The sculpture on the left is Mother and Child (1934), this theme was a consistent motif for Hepworth after her discovering her pregnancy. In this piece, the child depicted is a clear form yet still attached to the mother, I really like this presentation of constant connection between a mother and her child. This sculpture being carved out of stone also reinforces the strength and permanence of the connection Hepworth has depicted. I like how this sculpture combines both abstract and realistic forms, using strong, round features and her more abstract body.

# KATE MALONE



Kate Olivia Malone MBE is a British ceramic artist who studied pottery, she was born on January 29, 1959, in London. Malone studied at the Royal College of Art, after which she worked with T. Mitchell during the 1980s. Malone's work is characterized by its use of industrial ceramics, its subtle impact. Malone was awarded an OBE in the 2019 New Year Honours for services to ceramic art.

This drawing is a rendition of Barbara Hepworth's sculpture - 'Image II', 1960 - created using charcoal sticks and chalk. In my drawing, I believe I have successfully captured the smooth texture and depth of this marble sculpture through my use of blending the shadows and highlights. The majority of my shading was completed through using my fingers as my blending tool. I found this technique to be very efficient at creating a smooth texture across a large area. To improve my drawing, I would practice layering the darker tones of charcoal to create a coherent colour, so you can see less of the paper's texture. In the future I would like to use similar tools on different papers, experimenting with different colours and textures.



rest due to its sporadic application onto the pumpkin. Her use of a crystalline glaze is impressive as they are considered extremely difficult to handle but create unique pieces. I really enjoy how smooth and shiny the texture is. This sculpture is heavily inspired by the form of a pumpkin which can clearly be seen, Malone has abstracted the colours of this natural form in a more experimental



These two influential British ceramic artists both base their artworks of natural forms, although the presentation of these ideas are extremely different. Hepworth's sculptures are more abstract, using smoother textures and negative spaces in her art, encouraging viewers to look through the sculptures. In contrast, the inspiration for each of Malone's pieces can be clearly seen in the outcome. She uses more texture on the exterior of her art and often includes eye-catching complementary colours. I really like the similar show in Hepworth's work - conveyed well despite the abstract sculptural, on the other hand, I really enjoy the clear forms of bars and patterns in Malone's



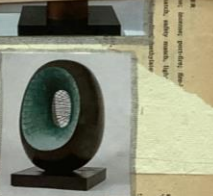
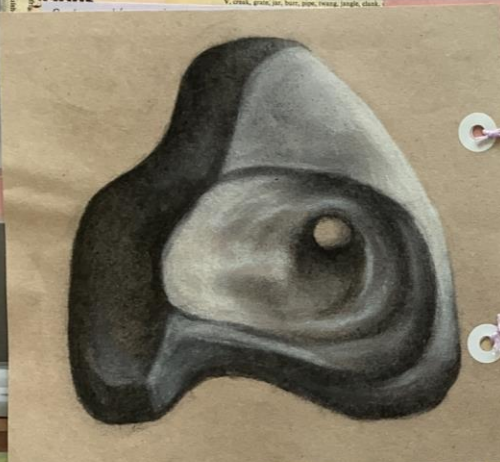
# BARBARA HEPWORTH



Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colours, forms and gestural marks to achieve its effect. This form of art is mostly based on an object, figure or landscape where forms have been simplified. Cubist and painter artists depend on the visual world for their subject matter inspiration whilst abstract artists



# HEPWORTH



The sculpture on the left is Mother and Child (1934), this theme was a consistent motif for Hepworth after her discovery over pregnancy. In this piece the child depicted is a dear form yet still attached to the mother, I really like this presentation of constant connection between a mother and her child. This sculpture being carved out of stone also reinforces the strength and permanence of the connection Hepworth has depicted. I like how this sculpture compares both abstract and realistic forms, using strong bold features and then some abstract body.

# KATE MALONE

Kate Olivia Malone MBE is a British ceramic artist and studio potter. She was born on January 29, 1959, in London. Malone studied at Bristol Polytechnic and the Royal College of Art, after graduation she set up a studio in London where she worked with natural forms in sculpture. She works with traditional clay, which is often associated with industrial ceramics. Her subtle colours allow for Malone to create the perfect glazes that give her work its strong visual impact. Malone was appointed Member of the Order of the British Empire in the 2019 Birthday honours for her services to ceramic art.



The sculpture on the right is titled "A Blue Pumpkin", 2020 - it is crystalline-glazed stoneware. Malone's use of the complementary colours create a vibrant piece, drawing the eye to the orange glaze appears to mimic natural due to its sporadic application onto the pumpkin. Her use of a crystalline glaze is impressive as they are considered extremely difficult to handle but create unique pieces. I really enjoy how smooth and shiny the texture is. This sculpture is heavily inspired by the form of a pumpkin which can clearly be seen, Malone has abstracted the colours of this natural form to a more modern aesthetic.



These two influential British ceramics artists both base their artworks off natural forms, although the presentation of these ideas are extremely different. Hepworth's sculptures are more abstract, using smoother textures and negative spaces in her art, encouraging viewers to look through the sculptures. In contrast, the inspiration for each of Malone's pieces can be clearly seen in the outcome, she uses more texture on the exterior of her art and often includes eye-catching complementary colours. I really like the emotion shown in Hepworth's work - conveyed well despite the abstract simplicity. On the other hand, I really enjoy the clear form of bowls and vases in Malone's work.



During my experimenting with ink, I used various different unconventional tools such as: bamboo sticks, penne pasta, pipe cleaners and cup lids. I really enjoyed the freedom of creating these marks with ink as there was no need to create refined perfect marks. This really helped me get comfortable with an unknown media and expressing myself through markmaking line and form.

On the right is a collection of Poppy seed photos that inspired my ink work on the opposite page. I edited these photos on my phone to create a sharper and more detailed effect on the photos. In the future I would like to practice using a real camera rather than my phone camera as I would like to experiment using different lenses and focuses.

Below is a part of the mark making sheet I created. The wavy patterns were formed using a pipe cleaner tool.

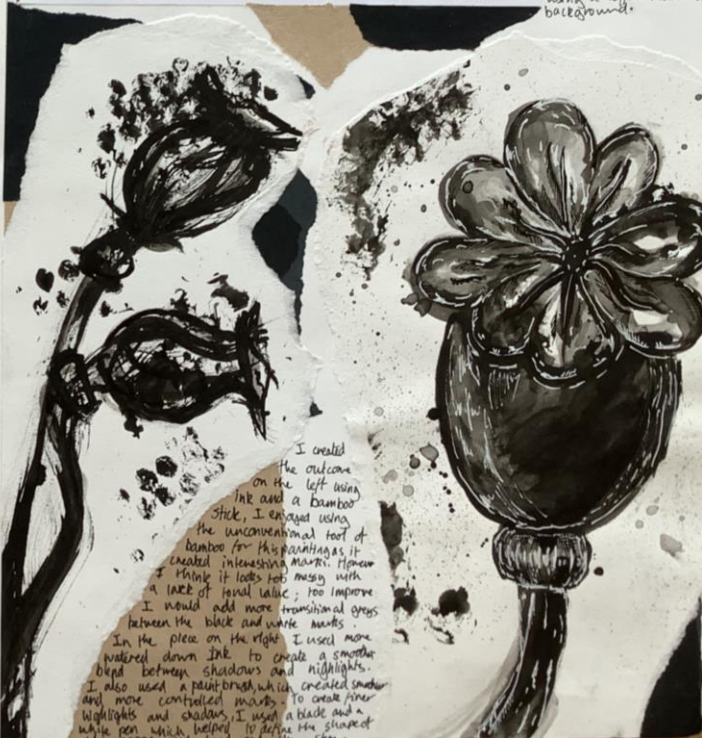
This was my favourite tool that I used because I liked how smooth the application of ink was. I would use this technique in the future - possibly for a background of a painting or mixed media piece. Overall I greatly enjoyed the large variation of marks I was able to make with ink and would use it again.

ink  
marking  
and  
experimenting



These are some photos of dried poppy seeds

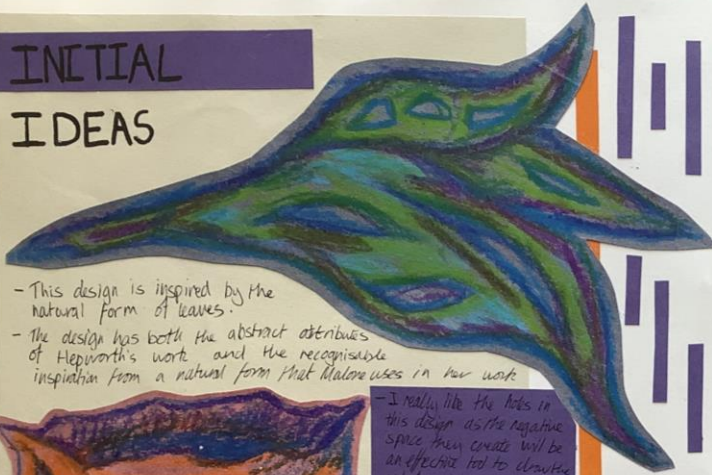
that I took using my phone camera and a phone flash light to create more even lighting. I like the photos that look inside of the seed as they have some intriguing shapes. I also like the photos of bunches of poppies as I tried to experiment with the composition of the different seed sizes. In future I would like to take photos using a different coloured background.



I created the outline on the left using ink and a bamboo stick. I enjoyed using the unconventional tool of bamboo for this as it created interesting marks. I think it looks too messy with a lack of tonal value, so I would add more transitional areas between the black and white marks. In the piece on the right I used more watered down ink to create a smoother blend between shadows and highlights. I also used a paintbrush which created smoother and more controlled marks. To create finer highlights and shadows, I used a black and a white pen which helped to define the shapes.



# INITIAL IDEAS



- This design is inspired by the natural form of leaves.
- The design has both the abstract attributes of Hepworth's work and the recognisable inspiration from a natural form that Malone uses in her work.

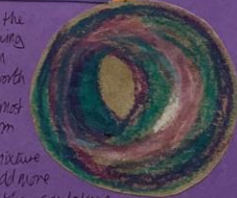


- I really like the holes in this design as the negative space they create will be an effective tool to draw the onlooker in.

- The idea of the right is drawing influence from Barbara Hepworth.

- Smooth and almost spherical in form.

- Could be a mixture of glazes to add more excitement to the sculpture.



- Additional texture could be added to one side of the sculpture to create more contrast and interest to the otherwise smooth main body.

- I enjoy the overall simplicity of this design.

- The design above is Hepworth inspired, consisting of a smooth outside texture and various non-uniformed cut-out shapes.

- The interior of the vase would be a contrasting, and darker colour, to the exterior.

- The interior would also be textured using addition or the



- The design on the left is a variation of the vase above, it also contains holes that mimic the shape of orange seeds.

- This is a low abstract sculpture that would be natural colours such as green and brown.

- On the right, the design is inspired by the form of a cauliflower head, it is less abstracted than any of her designs.

- The exterior leaves would be smooth in texture to contrast with the bumpy interior.

- The interior would be made up of different sized spherical forms to mimic the gale flowers on a cauliflower.

- This is not my favourite design as it is too realistic and not very exciting to look at.



- When creating the design on the right I was inspired by the abstract form of a tomato cut in half.

- I like the contrasting colours in the leaves and main body of the tomato.

- The darker purple shapes in this design are intended to add more depth and interest to another vase that design.

- The photos on the left are clay sketch ideas to help plan and experiment with my clay designs.

- I found this process very helpful in planning the logistics of working in clay, it allowed me to discard several designs as they were not viable to physically create.





the interior of the vase will either be a dark purple or blue to contrast the vibrant of the exterior red glaze.

I plan on using this form as a candle holder. light is imbedded to shine out of the holes.

These darker shapes will be cut out of the main body of clay to create holes

Raised white pieces of clay inspired by the spines of leaves

The outside of my pot will be smooth in texture.

Red glaze fading into white

The exterior shapes forming my pot are inspired by the leaves of a cabbage and mimic their natural curve.

mimic the form of a poppy head

This design would be one singular colour, possibly white or blue

Smooth texture

Raised sphere

Whole design is curved

cylindrical inform

Abstract and Hapworth inspired

Textured using lace or different tools

could create texture by imprinting leaves and flowers or other forms.

could be used also vase

carved out interior

possibly contrasting colour

simplified abstract form

shiny glaze

Smooth texture

The sculpture would be one smooth colour, potentially grey or blue

could be formed using casting for the bottom half of the sculpture to create the curved form

The upper half could be formed using a tool that are then manipulated into a more curved form.

## FINAL IDEAS

④

A combination of design ④ and ③

smooth texture

possible use of a shiny glaze

hollow inside

holds water into the bottom of sculpture to allow for candles to be placed inside of it

bright red in colour

possible contrasting colours for interior such as blue or green.

holes may have to be spread differently to ensure the clay remains strong

Interior is the same colour as exterior

embrace to vase

⑤

ridges carved in to create texture

lighter colour closer to centre of vase.

a variation of design ①

shiny purple glaze

could hold liquids

possible flower vase design.

poppy head form

raised ridges

lighter shade of purple or white to emphasise the screen.

more spread out holes to ensure strength of holes

smooth texture

bulb like body

similar to design ⑤

light blue glaze that fades to white in areas

hole cut out of base (like design ④)

I will experiment with hole sizing when physically making my project.

this is my favourite design, I plan on creating this design in clay.

⑥

Small Medium Large

Interior is same colour to create coherence

could be created using a toothpick or skewer

could be formed using casting for the bottom half of the sculpture to create the curved form

could be formed using casting for the bottom half of the sculpture to create the curved form



# Photograms

A photogram is a photographic image made without a camera by placing objects directly onto the surface of a photo-sensitive material, such as photographic paper, and then exposing it to light. The result is a negative shadow image, varying in tone depending on the transparency of the objects used. Areas of the paper that receive no light appear white; those exposed through transparent objects appear grey. Photograms have come through phases in history: used to record the shapes and sizes of natural objects, as an artistic expression and used for contemporary art.



# Lou Landauer

Lou Landauer was a German photographer who was active during the early 20th century. She was born in Cologne, 14th July 1897 and died in 1991. Landauer is most well known for her photograms, which are mainly botanical; these photograms depict plants with religious and historical significance to Jerusalem. According to Dulwich Picture Gallery her images capture: "both the duality of Jerusalem, in their delicate beauty and their rich darkness, and Landauer's experience of a land both intrinsically familiar and entirely alien." I really like Landauer's work due to the impressive amount of detail that she is able to capture in a striking, yet aesthetically

## Disraeli a failure?

libel a brilliant and provocative essay son. Was Disraeli a failure? For all the political might as a member of the public, he had even defeat by the



the aristocratic settlement was attractive best guarantee of the life of civilised which prospered Victorian led. Disraeli such straightforward self-interest. The paternalism occurred and promoted by Disraeli



One of the most difficult periods of Disraeli's life was the very embodiment of his failure. The very failure of his liberal



Disraeli's failure was not the failure of his liberal but the failure of his liberal. Disraeli's failure was not the failure of his liberal but the failure of his liberal. Disraeli's failure was not the failure of his liberal but the failure of his liberal.



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he had combined the Foreign Office government posts, that of Le terrible cost to his general health as by.

This is the first photogram that I made, I used a combination of objects including: leaves, lavender, confetti and a metal star decoration. I also placed lace in the right hand corner but unfortunately it cannot be seen very clearly. I really like how saturated the white of the confetti is, as it creates a strong striking contrast to the black background. The composition in this photogram is quite weak as the objects appear to be haphazardly placed with lots of blank space in between. Overall I like the combination of objects but I would like to recreate this to get a clearer photogram.



I created this photogram using lavender and leaves, as well as a glass bottle with leaves and flowers protruding from the top. Inside the glass bottle I placed lavender flowers, I am very pleased that you can see these within the bottle despite them being blurry. I think that my composition of the objects used in this photogram is very aesthetically pleasing. To improve in the future, I need to ensure that all of my desired objects fit onto the paper as some of the flowers above the bottle were cut off due to the smaller size of the paper.















MY SURROUNDINGS:  
LOOKING UP







I really like the composition in the photo above and the mix of the yellow lines. To improve I would make sure the drain is more central in the photo to create more balance in my photography.



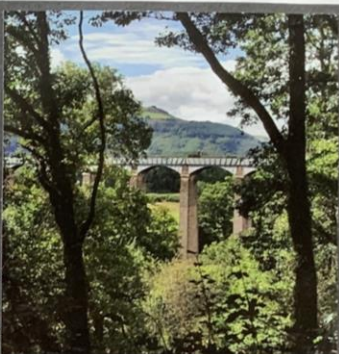
The photo above is a close up of a rose, shot in black and white to create a striking contrast between the shadows and highlights. I really like the large amount of detail seen in the rose including roundings - the blurred background also helps to show the texture.



## LOOKING DOWN:



The photo above was taken looking through a false window. I feel that the interesting perspective and the texture on the bones create a unique and abstract photograph.  
The large photo on the left is a reflection of the sky taken looking down into a pool. I really like this perspective and how clear the reflection of the clouds is.



In the photo on the far right, I really like the composition and how you can see through the trees to see the bridge of focus. The bridge. I feel that it combines a sense of balance with an interesting view point.  
In the large image below, I have used focus lines to draw the viewer into the centre of the photo, creating an upward perspective. To improve this photo I think it would be more effective if the street was more symmetrical.



## EYE LEVEL

I really like the vibrance of the blue roses - in the photo on the left it makes the image extremely eye-catching. The photo was taken at a concert in a dynamic situation which caused some blurriness however I like this as I feel that it makes the photo more organic and real. I would like to practice more with line photography in the future as the movement and bright colors create a sense of energy.



The large photo on the far right was taken at sunset at a beach. I really like how the light of the sun beats in to the contrasting darkness of the clouds. The saturated yellows of the sunset add the viewer to see the texture of the beach, almost adding a third dimension to the image. I also really like the contrast the birds create.



# Ian Murphy

Ian Murphy is a contemporary British Fine Artist, who is best known for his powerful tonal drawings and his atmospheric mixed media paintings. Murphy was born on 9th March 1955 in London and went on to graduate from Sheffield University in 1985, with a 1st class honours degree in BA Fine Art, painting and printmaking.

Murphy creates his mixed media paintings using a variety of mediums and techniques including oil painting, layering tissue paper, pen and ink, and tape. Murphy's use of these techniques express the heavy atmosphere in these pieces. To create his backgrounds, Murphy uses newspaper to express the texture of his art, adding a layer of physical texture to his visual language.

Murphy's work could be described as passionate, expressive, monochromatic and dramatic. He uses a free, uncontrolled mix of making and intentional lines to create an overall feel of balanced grandeur. Murphy mainly focuses on drawing buildings, his mixed media artwork highlights the nature of these buildings. Through his use of different mediums to be experimenting with oil paint in mixed media - I plan on experimenting with ink on a stone.

Inspired by Ian Murphy's depiction of gothic architecture also will influence the subject matter.

Study in this project - gothic buildings and ornate architecture often found in churches.



filled with a sudden affection for I promise.

Candice brushed her teeth, asked nervously, as Candice asked her, feeling impressed and I looked incredibly smart wearing a smart red suit over a sh-hoisted alone.

Candice: "Where's the suit?"

Heather vaguely thought it would be a suit.

Candice: "Just give me a suit."

Heather brushed her teeth, asked nervously, as Candice asked her, feeling impressed and I looked incredibly smart wearing a smart red suit over a sh-hoisted alone.



The drawing above is a drawing of a first hand photo of St Paul's Cathedral. I used a different style in this drawing to the previous one. I have used more ink and less controlled. I have added more detail to the drawing. I like how the drawing is more detailed but I would add white pen to ensure the highlights in the drawing.

The drawing on the left is a biro rendition of a photo that I presented previously in my project - on different textures of paper. I used different pressures of pen and sketches in my sketching to emulate the lines and form seen in the reference photo. I really like the effect of textured paper and the splatters in my work as I feel it creates more character and adds a sense of authenticity to my work. To improve this piece I need to practice drawing angles and focus points in architectural drawings to ensure the perspective is clear and correct.

Below, I have created a drawing in the style of Ian Murphy - this piece is a copy of his piece from 2013. I used black biro and white pen on different pieces of paper. I really like the combined impact of the different materials and textures create an eye catching contrast which draws the viewer in. To improve this drawing I would practice more techniques with white pen to create more depth and a better sense of form.



The drawing above is a drawing of a first hand photo of St Paul's Cathedral. I used a different style in this drawing to the previous one. I have used more ink and less controlled. I have added more detail to the drawing. I like how the drawing is more detailed but I would add white pen to ensure the highlights in the drawing.

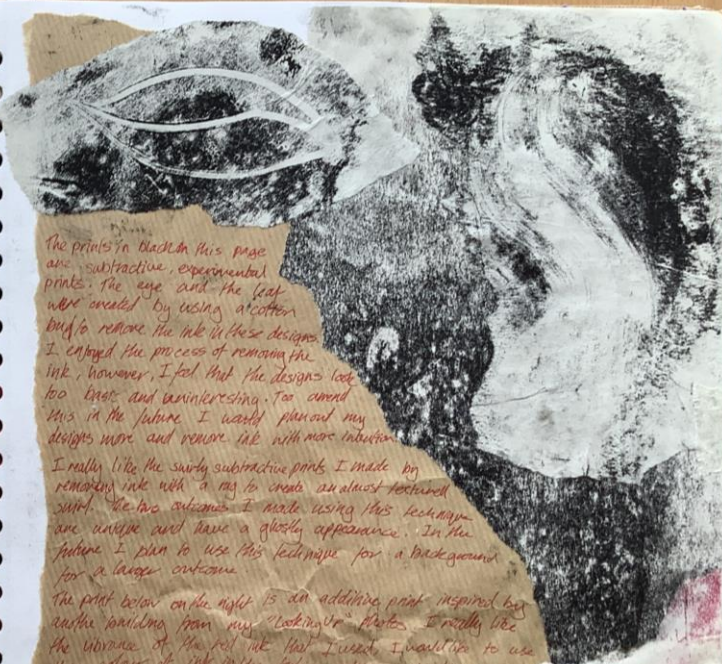


# Monoprinting



Monoprinting is a form of printmaking that creates unique prints each time, unlike most other forms of print making which allows for multiple originals. The colour used to create mono prints is usually a water based ink, a roller is used to evenly apply a thin spread of ink over a printing sheet. There are two different methods that are used to create monoprints. Additive and subtractive. In the additive approach the ink is added in a consistent colour back onto the plate, and is rolled out. The ink is then subtracted using different mark making techniques onto paper to create prints. The subtractive method means removing ink from the palette using rags or different materials to create interesting effects, once the ink has been removed in a design the paper is placed down to transfer the ink to the print.

The print below is an additive print depicting a building from my "Looking Up" set of photos. I used a sharpened pencil, pressing lightly to create the fine lines in my sketching. I feel that I have successfully created depth and drawn the building in perspective. However, next time I would like to experiment with the thickness of my lines and with different mark making techniques such as scumbling.



The prints in black on this page are subtractive, experimental prints. The eye and the face were created by using a cotton bud to remove the ink in these designs. I enjoyed the process of removing the ink, however, I feel that the designs look too busy and uninteresting. To avoid this in the future I would plan out my designs more and remove ink with more intention.

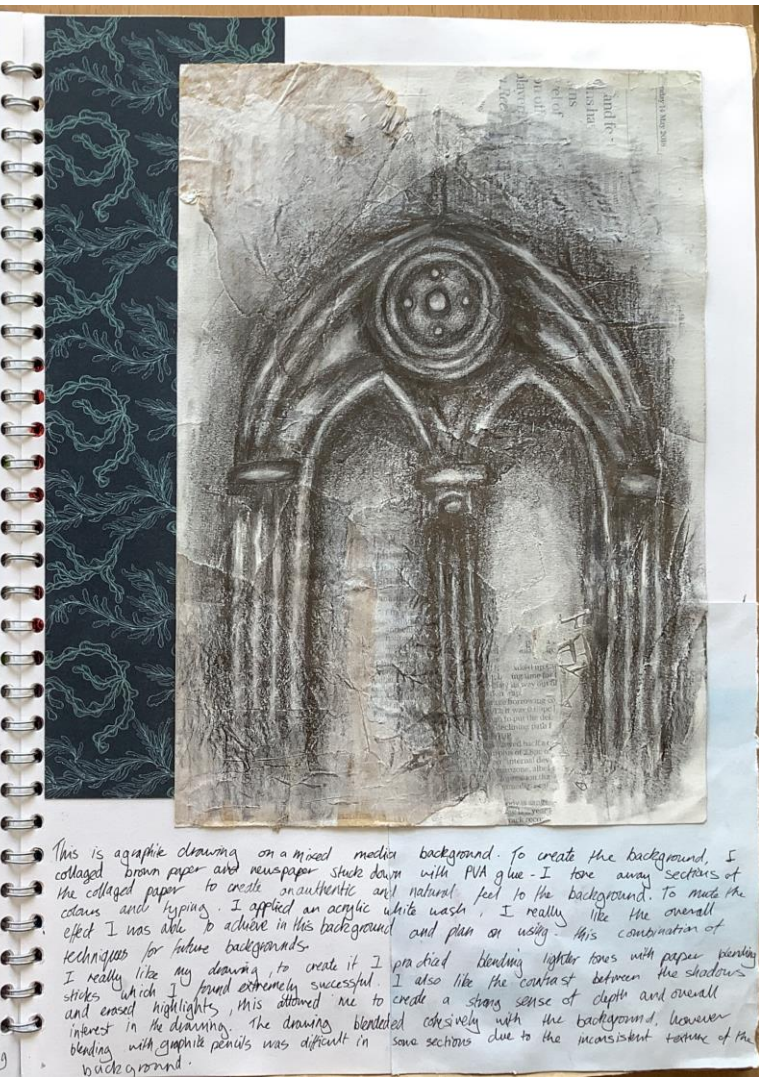
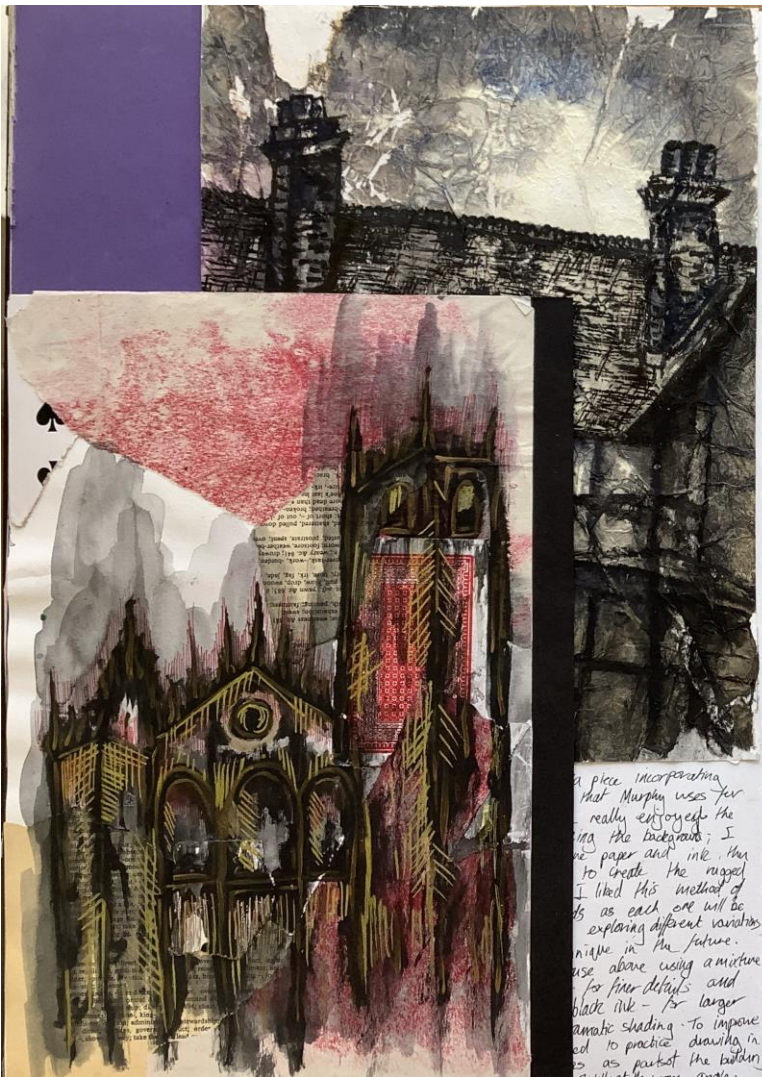
I really like the early subtractive prints I made by removing ink with a rag to create an almost textured swirl. The two versions I made using this technique are unique and have a ghostly appearance. In the future I plan to use this technique for a background for a larger outcome.

The print below on the right is an additive print inspired by another building from my "Looking Up" photos. I really like the vibrance of the red ink that I used. I would like to use this colour of ink in the future when replicating my sketched experiments. I am pleased with the outcome due to the level of detail I was able to successfully capture. However, to improve I would use more mark making techniques to create more depth in my print. This will help to create the windows and other details clearer to the viewer.

I greatly enjoyed experimenting with monoprints as I feel how each print is unique and unreplicable. On the other hand I found it extremely difficult to create effective subtractive prints as it was difficult to make small marks and detailed designs. I enjoyed creating additive prints as I could create fine lines and texture with mark making. I will consider this technique of printing in future experiments.







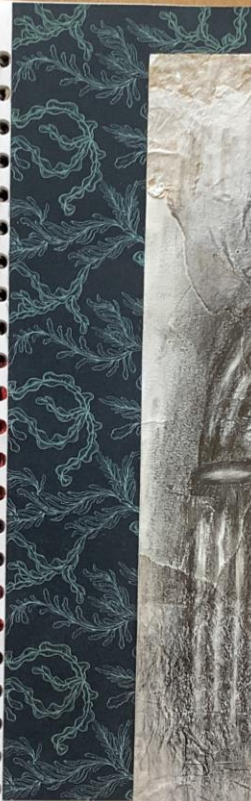
a piece incorporating  
 that Murphy uses for  
 really enjoyed the  
 ing the background; I  
 ink paper and ink. I  
 I liked this method of  
 as each one will be  
 explaining different varieties  
 night in the future.  
 use above using a mixture  
 for fine details and  
 black ink - for larger  
 dramatic shading. To improve  
 ed to practice drawing in  
 as part of the building

This is a graphic drawing on a mixed media background. To create the background, I collaged brown paper and newspaper stuck down with PVA glue - I tore away sections of the collaged paper to create an authentic and natural feel to the background. To mix the colors and textures, I applied an acrylic white wash, or really like the overall effect I was able to achieve in this background and plan on using this combination of techniques for future backgrounds.  
 I really like my drawing, to create it I practiced blending lighter tones with paper painting sticks which I found extremely successful. I also like the contrast between the shadows and erased highlights, this allowed me to create a strong sense of depth and overall interest in the drawing. The drawing blended cohesively with the background, however blending with graphite pencils was difficult in some sections due to the inconsistent texture of the background.



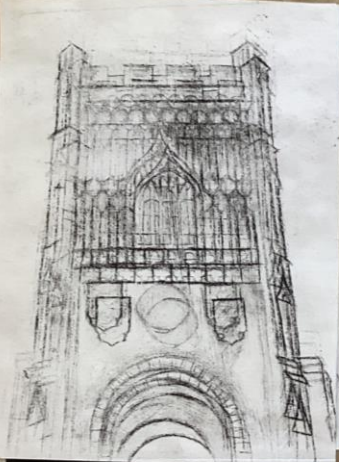


This is a mixed media piece incorporating the same techniques that Murphy uses for his backgrounds. I really enjoyed the process when making the background; I added layers of brown paper and ink, then using sand paper to create the rugged and distressed look. I liked this method of creating backgrounds as each one will be unique, I plan on exploring different variations of Murphy's technique in the future. I painted the house above using a mixture of bleeding pen - for fine details and features - and black ink - for larger areas and dramatic shading. To improve this piece, I need to practice drawing in different perspectives as part of the building was drawn straight at the wrong angle.



This is a graphic drawing on a mixed media background. To create the background, I collaged brown paper and newspaper stuck down with PVA glue - I tore away sections of the collaged paper to create an authentic and natural feel to the background. To make the columns and typing, I applied an acrylic white wash. I really like the overall effect I was able to achieve in this background and plan on using this combination of techniques for future backgrounds. I really like my drawing, to create it I practiced blending lighter tones with paper pencils which I found extremely successful. I also like the contrast between the shadows and crossed highlights, this allowed me to create a strong sense of depth and overall interest in the drawing. The drawing blended cohesively with the background, however blending with graphite pencils was difficult in some sections due to the inconsistent texture of the background.





On the flap above is a layered print of my drypoint etching, the overlapping print in creates an interesting distorted look to the piece. Below the flap is a single print I did not add enough ink to this print, causing my hatching to not be clearly visible. However, I really like the splash of shadow created by a single print.

my hatching however could be a bit more clear.

except at printing clearly as seen is lighter, this is or distribution my drawings are not print as light colored drawings.



On the right is my most successful print, I really like the layering of the contrasting colours. I think that the second layer of print being off-centre is more effective as you can clearly see the two separate layers that intermingle. To improve this print I would attempt to recreate it on different coloured or textured paper.

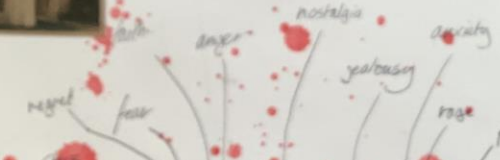
Below are my two clearest prints on coloured paper that I prepared. I would like to make my hatching and line work clearer. I would like to central composition in the experiments colored a lot of these prints.





# emotions

The Post-Impressionist  
 James Ensor's 'The  
 Gypsies' (1897) is a  
 symbolist work. It  
 depicts a group of  
 gypsies in a dark  
 interior. The painting  
 is a study in  
 light and shadow,  
 with a focus on  
 the play of light on  
 the figures' faces and  
 the textures of their  
 clothing.



Edvard Munch was  
 an American realist  
 painter. His paintings  
 represent the 'problem  
 of life' in a  
 modern world. He is  
 known for his  
 'The Scream' and  
 other works that  
 explore the human  
 condition.

Paul Gauguin's 'The  
 Vision of Mata Teahi'  
 (1891) is a  
 symbolist work. It  
 depicts a woman  
 in a dark,  
 interior setting.  
 The painting is a  
 study in light and  
 shadow, with a  
 focus on the play  
 of light on the  
 figures' faces and  
 the textures of their  
 clothing.

The 'The Kiss' is an oil painting by  
 Gustav Klimt, painted in 1908. It  
 depicts a man and a woman in a  
 dark, interior setting. The painting  
 is a study in light and shadow,  
 with a focus on the play of light  
 on the figures' faces and the  
 textures of their clothing.

**The colour green**  
 and its  
 - calm  
 - hope  
 - youth  
 - nature  
 - growth  
 - renewal

**The colour red**  
 and its  
 - passion  
 - anger  
 - love  
 - danger  
 - excitement

**The colour blue**  
 and its  
 - calm  
 - peace  
 - tranquility  
 - sadness  
 - melancholy

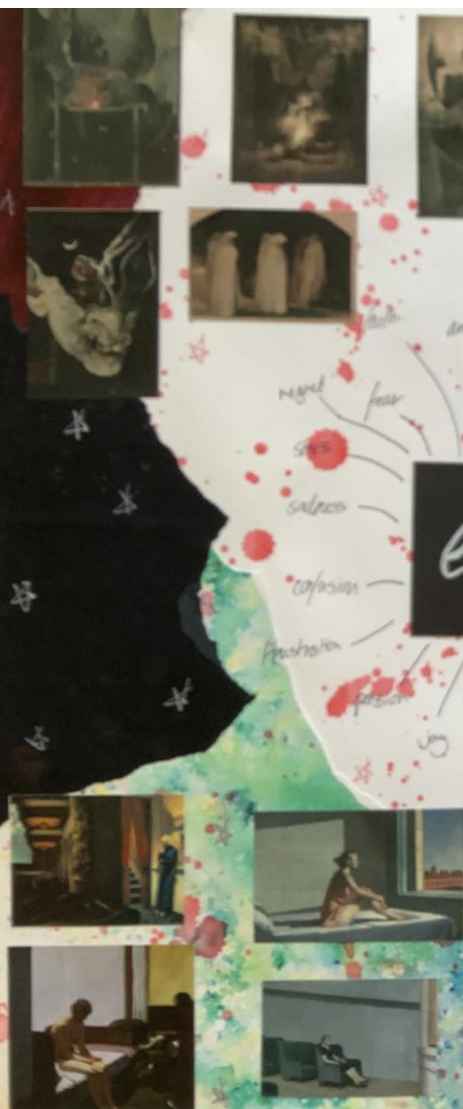
**The colour yellow**  
 and its  
 - joy  
 - optimism  
 - energy  
 - warmth

**The colour purple**  
 and its  
 - mystery  
 - spirituality  
 - royalty  
 - nobility

**The colour pink**  
 and its  
 - love  
 - affection  
 - femininity  
 - gentleness

**The colour black**  
 and its  
 - mystery  
 - power  
 - elegance  
 - sophistication

**The colour white**  
 and its  
 - purity  
 - innocence  
 - simplicity  
 - cleanliness



Black has several  
 different connotations,  
 including:  
 - mystery  
 - elegance  
 - strength  
 - sophistication

It also holds more  
 negative feelings such  
 as:  
 - fear  
 - seriousness  
 - evil  
 - sorrow



# EDWARD HOPPER

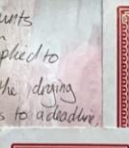
Edward Hopper was an American painter whose work mainly focused on social realism - depictions of everyday urban scenes that struck the viewer into recognition of the strangeness of familiar surroundings. He was born July 22, 1882 in Nyack and sadly died May 15, 1967 in New York City. Hopper's work has strongly influenced the Pop art and New Realist painters of the 1960s and 70s. Hopper worked in etching and watercolour, however he is best known for his oil paintings which convey senses of melancholy and isolation. His subject matter in his paintings is mainly derived from the common features of American life (gas stations, motels, restaurants, theatres and street scenes). Although Hopper is considered to be a realist painter, he often simplified shapes and details in his work; saturating colours to heighten contrast and mood.

Hopper often depicts his stark urban scenes using sharp lines and angular shapes contrasting with softer curves of the human body. Hopper also plays with unusual lighting in his art to capture the lonely mood of his subjects.

The piece on the lower right is a painting of Hopper's wife titled "Morning Sun", 1952, after their marriage she insisted that she would be his only model. I really like the stark isolating background in this painting, the woman has a look of wistfulness out of the window - who's light casts dramatic shadows across her body. This painting could be interpreted as her looking out at a lonely and empty world.



This was my first attempt at working in oil paints and I greatly enjoyed working in this medium due to its diversity in the ways it can be applied to canvas. However, I dislike the length of the drying time as it makes it harder to finish paintings to a deadline. The need to use white spirit and linseed oil also makes the process of painting longer. I painted huge areas by sketching out the general outlines in a light wash and then layering on different colours to create depth. I enjoyed being able to layer and blend colours easily due to the longer drying times as I was able to blend purples and greens, creating a cooler skin tone. In the future I would like to experiment with different textures by using thicker samples of paint in my work.





# Caravaggio



Michelangelo Merisi da Caravaggio known simply as Caravaggio, was an Italian painter active in Rome for most of his life. He was born September 29th 1571, Milan and died July 18th 1640 in Porto Ercole, Italy. Caravaggio was the leading Italian painter of the late 16th and early 17th Century. He became famous for the intense and of an unsettling realism of his large-scale religious portraits.

Caravaggio was a unique artist in his time due to his depictions of the Bible as bloody and visceral, contrasting the elegant manner in which most other 16th century Italian artists painted.

He staged the events of the Bible as if they were happening in the present day, he often used line motifs, accentuating the poverty and common humanity of Christ and his followers by expressing their ragged clothing and dirty feet. Caravaggio's reputation was clouded during his lifetime due to his violent and aggressive tendencies.



Caravaggio developed a highly original form of the chiaroscuro technique, using extreme contrasts of light and dark to emphasize details of gesture or facial expression (think expressions of despair or longing).

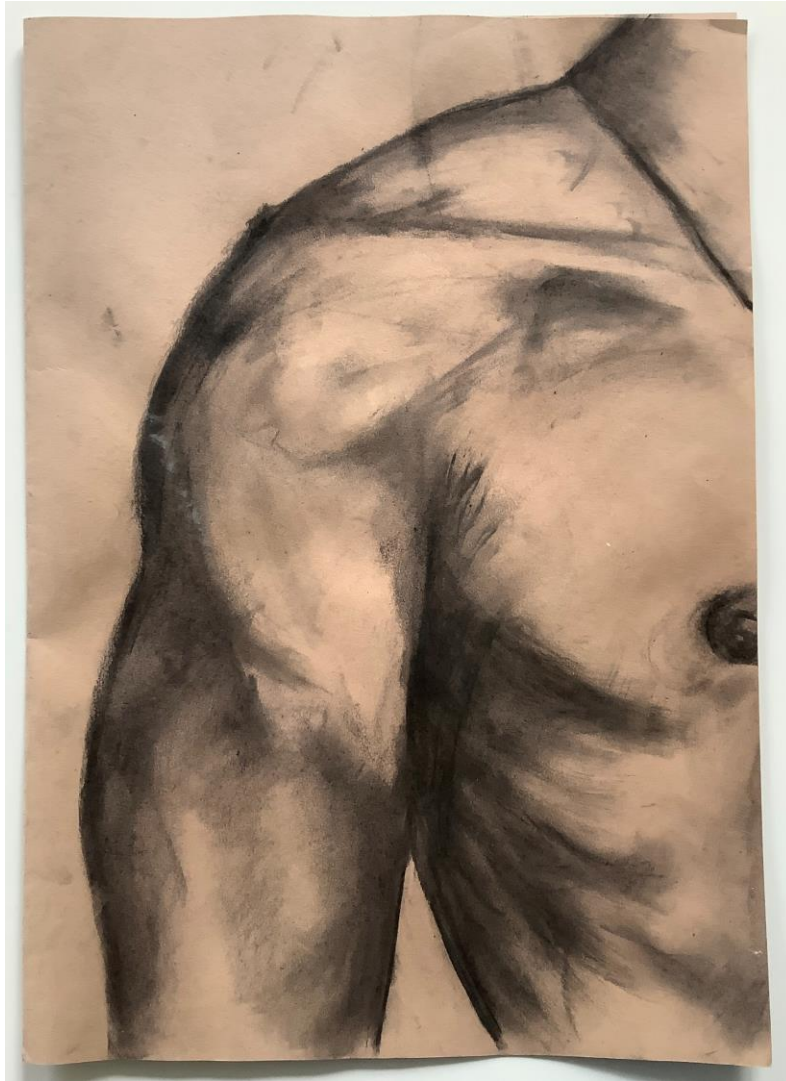
His dramatic sense of lighting and style have also widely inspired many later figures in the medium of cinema, including the directors Pier Paolo Pasolini and Martin Scorsese.

The painting on the right is titled 'Sacred and Profane Love' 1605, by Giovanni Baglione. Baglione and Caravaggio were enemies despite having extremely similar painting styles and subjects. The 'cut' in the back is painted in Caravaggio's likeness as an insult to him. I really like the composition and lighting in this painting, the dramatic lighting on the angel's muscles and wings are very aesthetically pleasing to the eye. The level of detail captured in this painting is very impressive.



The painting above is a copy of a section of the Caravaggio painting 'Boy with a Basket of Fruit' 1593a. To complete this painting, I purchased acrylic colors using a smaller palette of colors, the colors I used were: burnt sienna, ultramarine blue, yellow ochre, cadmium red, and white. Using a more limited palette helped me to practice colour theory when blending skin tones to create effective shadows using purples instead of blue as purple seems more organic in skin tones. I completed the painting of the main body in water soluble oil paints, I found them a lot harder to work with compared to regular oil paints that I have previously used. However, I do like the texture and visible brush strokes as I think they add more interest and depth to the painting. In the future I plan on continuing to use regular oil paints as I find them easier to blend and thin. To improve this painting I would like to practice painting hair using thinner brushes so that I can more effectively capture highlights and prevent it from being a flat colour.







# PHOTOSHOOT



I like the symmetry to the composition of this photo paired with the asymmetrical lighting.



I like the pose in this photo, however the lighting has made the skin look overly red, which takes away from the overall effect.



I changed the composition

of this photo by moving some props and changing the colour of the props. To improve this I would have a white background to contrast the dark cloth.



I like the change in angle in this photo however I greatly dislike the lighting, as it is too harsh and a hard white.



I really like the absence of colour or obvious lighting in the background as it draws the viewers attention in to the focal point of the composition.



The texture in this photo from the patterned cloth is very interesting to look at. I also like the shadows on the rise up of the hand.



The lighting in this photo is my favourite as it creates effective shadows in the fabric without seeming too harsh or dramatically lit.



In this photo I like the lighting as it creates clear shadows in the folds of the hooded fabric.



In this image I liked the concept of using a different viewpoint however I do not like the lighting in this and the hands are out of focus in the



The photo on the right is one of my favourites from this photoshoot. The interesting shape and hand positioning evokes a sense of guilt and loss. I really like this photo as the main figure merges into the black background as if it is being suit away.



I am very proud of the soft lighting I was able to create in the photo on the left. Next time I would like to experiment with different colours of lighting such as: red, blue and yellow as I feel this may create more interest in my photography. I would also like to determine the emotions that could be conveyed through each photograph. I am very happy as seen in my final report.



In the photo on the left, I like the tension you can see in the hands, conveying a sense of frustration. To change this image I would use a different coloured background, possibly red, to add more and further express the feelings of frustration I have captured.

The photo on the right is my favourite from this photoshoot. I really like the hand positioning this as I find it to be very expressive. To improve I would change the lighting to overhead so that the other hand's detail is clearer to see.



The image above is an edited version of one of my previous photos in this photoshoot. I edited it - adding designs - using procreate. This design conveys the emotion of guilt; the blood on the hands references Lady Macbeth who could not rid herself from the guilt and blood on her hands. I also added vague sketches of eyes in the background, representing the pressure of onlookers. I plan on experimenting with different styles for the eyes, possibly can binding realism or using a different medium to draw attention to them while taking away from the main focus of the painting.

My favourite photos in this shoot are the ones that use the cloth to hide the model's face as it creates a sense of ambiguity when looking at the topic of emotions - the feelings that I am trying to convey are felt by everyone, not just the person I am painting. In my opinion hand gestures are an interesting way of showing the expression of emotions without looking directly at a person's face.



# ~ developing ideas ~



In the design on the left, I have used one of the photos from my photo shoot on the previous page as I like the dramatic lighting and interesting composition. I want to bring religious imagery into my final design, inspired by caravaggio. I have included a golden halo that is often shown over saints in religious paintings. There is also blood shown dripping down the cloth to symbolise guilt. It's the simplest colour scheme, using only black, white, red and gold - it is very striking.



I have experimented with creating texture on our paints by pressing a piece of fabric into a thick layer of paint. The face below is the same as from my photo shoot, this will create a cohesive feel through my work. I really liked the future crisis and plan to do this on the plan marked in my final piece. I think it was more effective when I painted however I will have to take this into account.



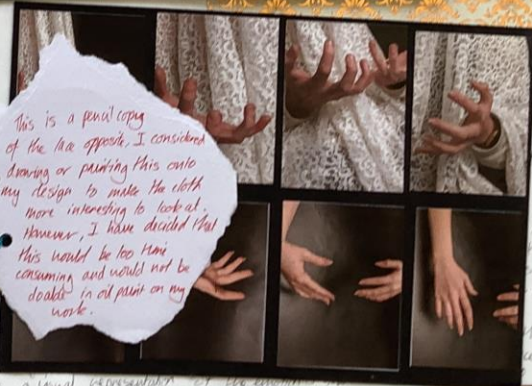
In the design above I have experimented using a different background colour of red, however I will not use this as I feel that it is too bright and will take away from the center focus. In this plan I included the outstretched hands that I plan on including in my final piece. I plan on producing different hand compositions to further my development. I prefer this design as I think the use of hands has the potential to be very expressive of the emotion of guilt.



# HAND



This is a pencil copy of the idea above. I considered drawing or painting this into my design to make the cloth more interesting to look at. However, I have decided that this would be too time consuming and would not be doable in oil paint on my work.



I wanted to combine the colours that Caravaggio uses in his paintings of some photos from my photo shoot. I was able to use the dramatic highlights. However I feel that some of the poses are awkward so I will not use them. For my final work in oil.

as a visual representation of the emotion of guilt.



# development



This is my final plan for my outcome for this project; my painting will be in oil paints and I plan for it to be of roughly A2 in size on wooden board, this will be the largest size I have painted, so proportions may be different.

In this design I have created a more subtle halo around the person, in a cooler white tone that will blend with the background to create an interesting lighting composition. I have used the similar forms from my previous designs, including the bloody outstretched hands. I plan for the hands to be the focus of my piece, I wanted to explore the use of hands as they are very expressive despite not explicitly telling you an emotion - it is left to the viewer's interpretation.

My piece takes inspiration from Tupper's striking light and dark composition, conveying emotions of guilt and loneliness nearly expressed through the dramatic lighting and limited colour scheme. The imagery in my paintings is heavily influenced by the religious style Caravaggio paintings. The open hands are not satisfied, they want to explore and experience; however, religion should be enough - this has caused guilt in the form of blood to be seen on the hands.



I have focused on hands more in this second photoshoot, to help support my development of ideas. I changed the lights to a warmer light and brought it closer to my model to allow for the brighter photos. I like these photos as they capture the shape and tension intended in the hands, the brighter lighting will also help me to draw from them as reference photos. To improve I would experiment with coloured or more overhead lighting.



I have focused on hands more in this second photoshoot, to help support my development of ideas. I changed the lights to a warmer light and brought it closer to my model to allow for the brighter photos. I like these photos as they capture the shape and tension intended in the hands, the brighter lighting will also help me to draw from them as reference photos. To improve I would experiment with coloured or more overhead lighting.



# HAND STUDIES



The hand above has been completed in pencil in a more simplistic form to practice shape and form. In hands, I feel like I have captured this well. In the different lines and general shading on the hand. I also added blood to the hands as I plan to do this in my final piece. To improve this drawing I would add in the fingernails and darker shading to the palms to create more depth.



The hands on the right are my favourite in terms of composition, despite their sketchy nature I feel that I have accurately captured the general shape and form. These hands are the composition that I plan on pursuing. There will be blood dripping from the hands as a visual representation of the emotion of guilt.

In the oil painting above I attempted to combine saturated colours that Edward Mopper uses in his artwork with the detail and depth of Caravaggio's style. This is a painting of some of the photos from my photoshoot, I was able to capture the dramatic highlights and shadows. However, I feel that the shapes of some of the fingers got lost in the shadows so I will need to ensure this does not occur in my final piece. For my final piece I plan to work in oils.







# evaluation



Pictured above is my final piece for this topic, I completed it using a combination of oil and acrylic paints. The original painting is on an A1 piece of wooden board, I really enjoyed painting on wood. I really appreciated the smooth texture and the robust feeling of it compared to paper or canvas. After completing my main painting I decided that having a larger background for the subject would make this piece more impactful. To change the background I glued my original wooden board onto a larger canvas and expanded the golden halo onto the canvas to link them more fluidly. I really struggled with painting the hands due to the angles of the fingers, however after adding the blood I feel that they exhibit good depth and exhibit the feelings of guilt that I was aiming to portray.

When painting the cloth, I attempted to use fabric to create a textured print as I had previously practised, however this did not work as desired so I discarded this technique early on in the painting process.



# STATEMENT OF INTENT

The aim of my project is to explore the theme of movement, in its different forms. To do this I will experiment with a variety of materials, colours, techniques and subject matters. Some initial artists that I have discovered that link to my project include: Simon Birch, Gjon Mili, Patricia Marchand and Pia Männikko; I have chosen these artists due to their interesting techniques and the variety in their work. As my project progresses, I will evaluate my project by evaluating each new technique I use and how they can benefit my project the most. I plan to compare and contrast artists and their techniques.

The materials I plan to use include; watercolours, gouache paints, ink and/or pencil. I will use a variety of these materials in my project and will combine some in pieces to create mixed media outcomes.

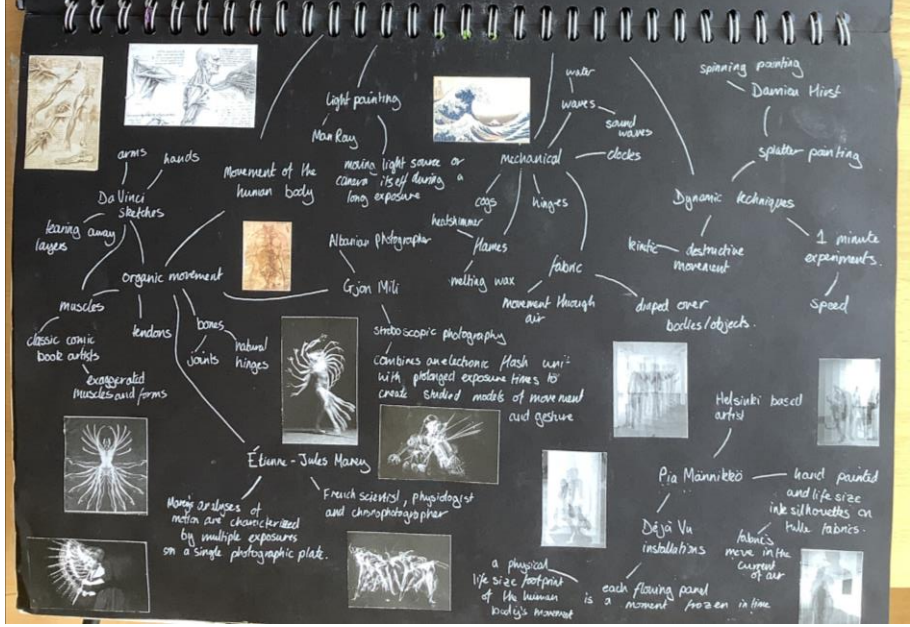
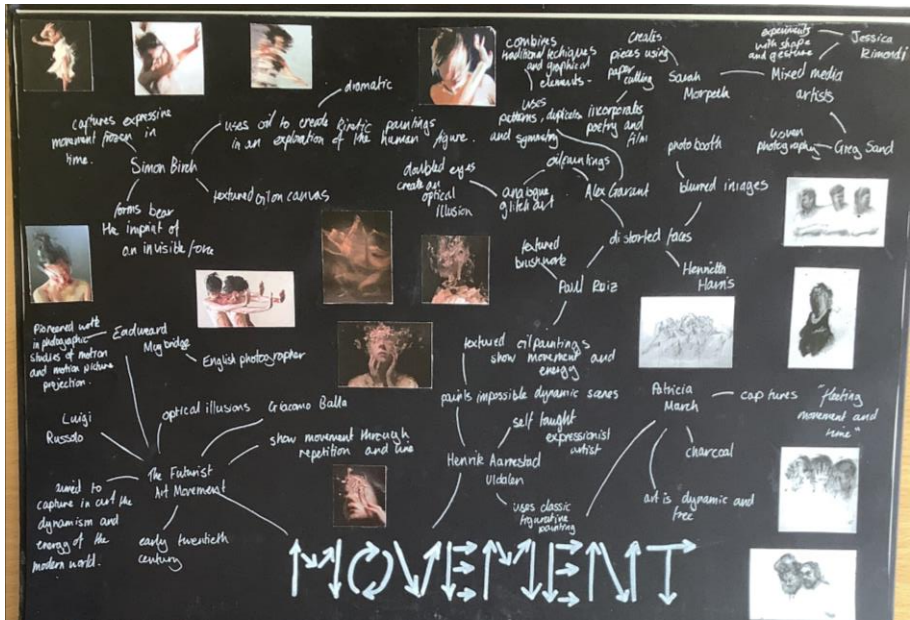
I plan to create mixed media pieces in this project as I find that I can be more expressive and creative when I am not limited to one material.

Throughout the project I will explore a variety of techniques, they include: drawing, painting, photography and photoshop. I wish to use these skills as I wish to improve in these areas. I may take a risk by exploring sculpture as I have not done this before.

I plan to look at figures and faces because I enjoy how expressive they are. This links to the artists I plan to research as these artists have also focused on these subject matters.

I visualise my final piece in this project being a large scale mixed media piece, however, this may change as I progress through the project.











to calm  
before  
land  
Keir S

## LAYERING AND TRANSFERS

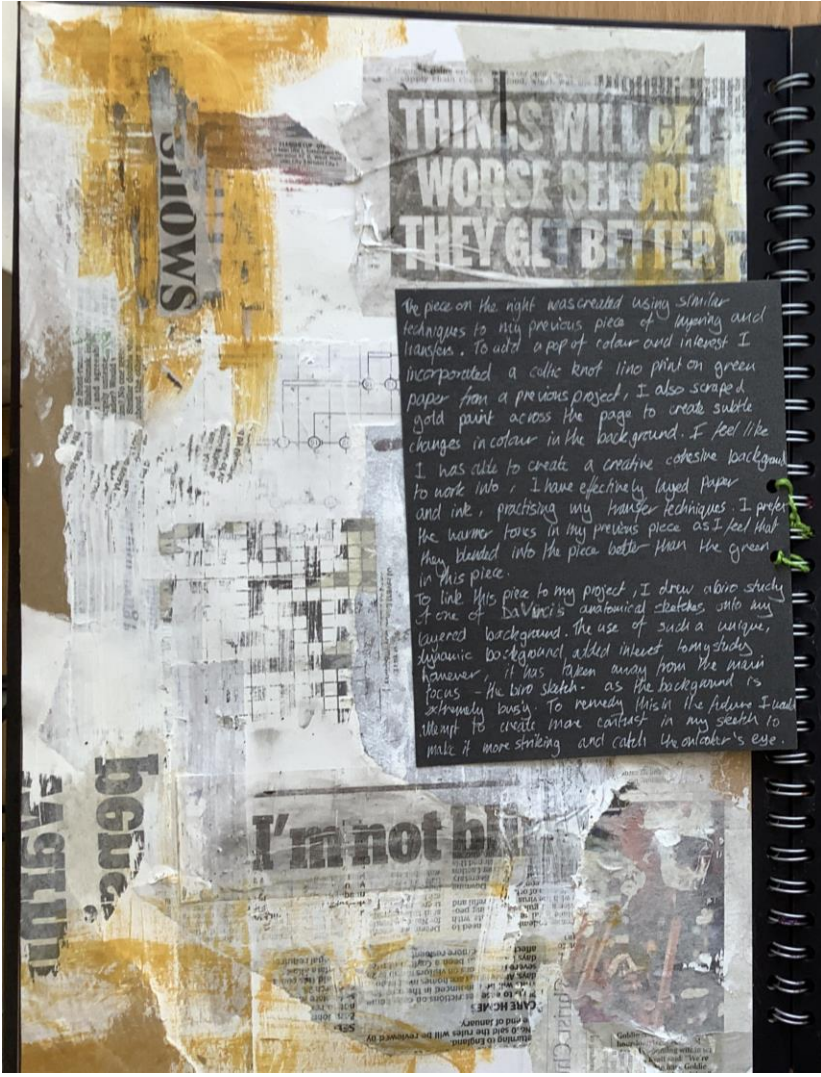
AO2: Experimenting with different skills and techniques  
Explored different media.

In these pieces I aimed to explore visual texture by building up layers that help create dynamic images and backgrounds for future pieces. The techniques outlined in my sketchbook are inspired by the mixed media contemporary artist Tom Ounigley.

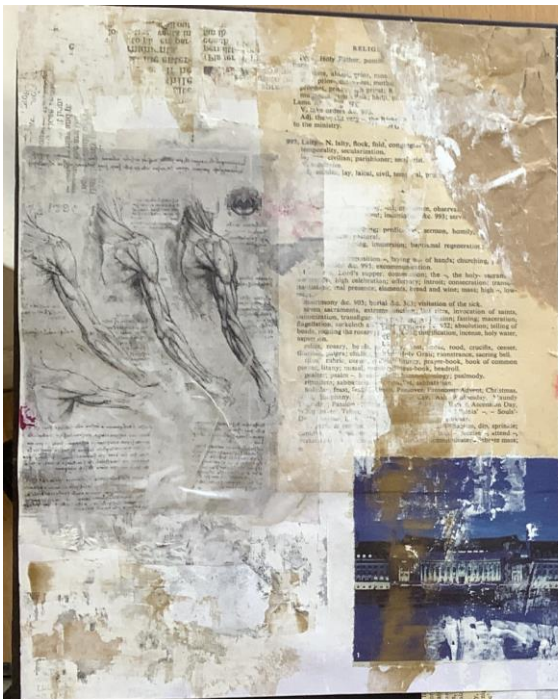
In the piece on the left, I have focussed on experimenting freely to create a textured unique background. I experimented using the techniques: collage transfer, peeling away dry paper on wet paint and rubbing away drop paper from wet paint using water once completely dried. I really like the smooth shiny texture the collage transfer gives, however I would prefer if the ink was darker. Both of my peel away techniques were very effective, creating better textures of the whilst still coming a rugged look. I really like the unique outcomes of these techniques as each piece I create is different.











I really like the piece on the left as I was able to successfully create a seltape transfer of Da Vinci's work whilst also keeping the darker shading in the ink. The technique of seltape transfers is more effective on printer paper than newspaper as the inclusions darker. I also used the wet rubaway technique to transfer parts of images to create more depth, however I was not successful in making a transfer of a whole image. To improve this piece I would draw into it using graphic pencils or ink to make the piece more interesting as it is not a very striking piece despite the layering and transfer techniques working cohesively.

## FURTHER EXPERIMENTS

In the piece on the right, I have used the previous layering and transfer techniques that I have previously experimented with. I have incorporated some of the works of Da Vinci into this piece. However, not all of my transfer attempts were as successful as when using newspaper; this may be due to the differing paper thickness and ink types. I plan to test the transfer techniques further using paper such as magazine pages, book pages and sheet music so that I can find the most effective paper type to use in the future. I do not like the colours in this piece, I feel that it would be more striking if brighter colours were used in layering.



In the piece on the left I drew from the reference of one of my first hand images, in red pen. I attempted to combine Da Vinci's style of strong decisive lines and hatched shading with my own style to create this piece. I really like this drawing, I find that the contrast between the red ink of the hand and the matching black background, is very striking. My newspaper transfers also worked well in this piece, I really like the text transfers inside the wrist/hand of the hand as I feel that it has an interesting effect. I may recreate transfers confined to a specific shape in the future. To improve my drawing I would also use a pen with a smaller nib so I can make finer hatching lines and therefore have more depth in my shading whilst keeping the style.

The piece on the right is mixed media, combining my previous techniques on a coloured background to add more interest. I like the vibrance of the background, however, it meant that some of my transfers did not show as clearly as in other pieces. I found my seltape transfer to be very successful in fully capturing the original image in dark ink. I drew into this piece in graphic pencils, making a copy of one of my first hand images. I like how the different colours and textures show through the drawing, however, it did make it difficult to form a consistent mix in some areas of shadow, leaving undesirable patches of shading in a different tone.





# PHOTOSHOOT

In the photoshoot I have focused on the muscles and formed arms and hands. I took all of the photos using my phone camera. It turned out better than I thought it would be. I would like to learn the basics of photoshoot that would be professional.



The drawing above was done using black and white charcoal pencils on a cardboard sheet. I have drawn this from one of my best hand photos as reference. I really liked drawing on cardboard as it had an interesting texture to work with and had a neutral color background. To improve this piece I would layer my shading more so that the highlights and shadows are more striking.



In this photo I really like the soft shadows on the face. The subtle shadows help to create more depth. For this photo I would like to change the composition so that more of the white background can be seen. In some photos more creative.



As well as the shadows on the hand in this photo the light source is behind the subject making the shadows and highlights. I captured this photo using white artificial lighting. I liked the lighting very much, creating contrast in the background.



This photo is similar to the longer image. Instead of the hand, I really like the lighting and the location. Next time I would like to use the same lighting but I would slightly increase the contrast so that some more definition in the hand.



I think that the lighting in this photo creates an overall interesting scene as the light on the hand area in various and unlikely places. To improve this photo I would make it so that the hand can be seen as well so prevent the subject of the hand appearing unattractively flat.



This is one of my favorite photos from this photoshoot. I feel that it has a good balanced composition and the strong lighting. I like how the shadows on the arm and face help to define the form. I would like to improve this photo by slightly changing the lighting so that the shot is a bit brighter and more creative.



In this composition the lighting is good but I would like to change the lighting as I do not like the harsh shape of the shadow in the background. I'd like to use more creative lighting or create a more interesting background.







# Fernando Vincete

Fernando Vincete is a Spanish painter and illustrator, born in Madrid in November 1963. His early works as an illustrator were published in the early eighties in the *Radio* magazine, where he would work on an ongoing illustration as a cartoonist. His work is characterized by the constant presence of the human figure, grouping his paintings through focussing on various mechanical objects and anatomical paintings. Vincete hopes to reflect the human body's tremendous beauty, taking sections from medical books and anatomical atlas to create his anatomically accurate paintings of the inner workings of our body.



Vanitas - Fernando Vincete OS Escorzo (S/29)



Anatomies by Vincete.

I really like the painting pictured above as the complex anatomical detail is captivating. Vincete has used cool tones in the background and the face which heavily contrast the warm tones of the body's interior. He has used more muted tones in this painting giving a sophisticated feel, avoiding garish colours that could make his painting feel artificial. He looks at the beauty and fragility of the human body, both inside and out, cutting away sections of flesh to show that we are the same on the inside as we are on the outside.

The images from the Anatomies collection where anatomic paintings made on posters of ancient mechanics. He explores the human body through the inner workings of machines and mechanical movement.



The gouache painting below is a copy of part of Vincete's work. I have focused mainly on the heart as this is an area I would like to explore further. In this painting, I could improve the proportions of the heart and veins through practice. I really like the bright colours in this piece, however in the future I may look at using more muted tones.



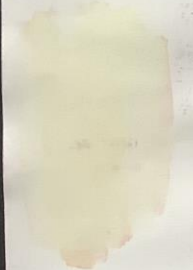


# INK & BLEACH WORKSHOP



① Wet ink + bleach

② Dry ink + bleach



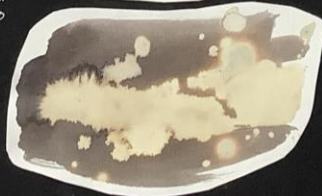
③ Bleach then ink



④ Watered ink + bleach

In this workshop I experimented with a variety of techniques and inks to create these pieces on this spread. I liked the unpredictability of this medium, allowing me to create dramatic and dynamic images.

- ① Wet ink + bleach - this technique removed ink very effectively and left a feathered effect between the ink and negative space in some areas.
- ② Dry ink + bleach - allowing the ink to dry fully gave a more vibrant colour and more solid lines between the areas of bleach and ink.
- ③ Bleach then ink - due to the bleach being added first, almost no pigment from the ink showed through.
- ④ Watered ink + bleach - adding water to the ink resulted in a less pigmented outcome, there are also softer edges between the bleach and ink.



The pieces above were made by using both diluted and normal bleach on dried and wet Quink. I love the varying intensities of the black creating unique outcomes despite using the same tools.



The piece on the right is an example of a failed experiment as not enough of the pigment showed through the bleach. I accidentally bleached onto a wet piece of my paper causing the bleach to spread to unwanted areas. To prevent this from occurring again, I must ensure I do not add too much bleach to be so close to the ink. In the future, I would wait for the ink to dry before adding more ink.



EACH



I completed the piece on the left using bleach and Quink ink. I used a combination of the techniques explained on the previous page. I layered ink onto bleached areas to create a softer blend between the bleached highlights and ink.

I feel that this piece shows a strong understanding of the shadows and highlights of the neck and shoulders. I really liked working back into the bleached areas with ink and watered down ink to create a more subtle shift between dark and light, when needed.

To improve this piece I would experiment with working back into it further using different mediums such as biro or acrylic paint.



FURTHER EXPERIMENTS



The piece on the right is an example of a failed experiment as not enough of the desired pigment showed through the bleach. I accidentally added bleach onto a wet area of my paper causing the bleach to spread to unwanted areas. To prevent this from occurring again, I must ensure I do not allow the diluted bleach to be spread onto ink. In the future to combat the large amount of negative space I would wait for the bleach to dry before adding more ink.

made by and normal bleach ink. I like of the bleach despite using



# expressive charcoal WORKSHOP.



The piece on the left is my copy of one of the Korean artist Kwangho Shin's charcoal pieces. This artist deliberately disguises the facial features in his work to allow viewers to project their own faces onto the artwork. Making this piece was extremely outside of my comfort zone as it was worked on as a group - each person either applied charcoal, smudged or erased to create the final outcome. I really like how free the intense use of line is in this piece.



The charcoal drawing on the right is inspired by Kwangho Shin's techniques and drawn from one of my firsthand drawings. I feel that I was able to successfully emulate the dark, dramatic mood of his art through my use of contrast. However, I feel that my drawings still seem too restricted, I need to experiment further with a freer use of line in my work.



The photos above are examples of charcoal work by various artists including Kwangho Shin, Gray Dunning, Mark Demko, Frank Auerbach and MadCharcoal. The drawing from the left is a drawing of Jesus using powder charcoal and a soft pencil. This artist's work is very interesting to me as they like to lay down tone and blend. This artist's work is very interesting to me as they like to lay down tone and blend. This artist's work is very interesting to me as they like to lay down tone and blend. This artist's work is very interesting to me as they like to lay down tone and blend.



Drawing on the left is inspired by the use of artists' shadows and is drawn from my work. I like the angry, intense mood of my use of intense shadow and use of line. To improve my work, I need to make sure that the first one in that my drawing does not

The tone was very dark and I felt squares and loose use of line to draw this arm. I practiced a more unrestricted use of line in this drawing and I like the almost dirty tone it has created through the excessive use of messy line shading. To improve this piece I would attempt to add more texture to the highlights.





expressive  
Wo



The charcoal drawing on the left is inspired by Kwangho Shin's technique. One of my first hand drawings was able to successfully imitate the dramatic mood of his art of contrast. However, I feel it still seems too restricted; I need further with a freer use.



The photos above are examples of charcoal work by various artists including Kwangho Shin, Gray Denning, Mark Demkoeder, Frank Auerbach and Mad Charcoal. The drawing from the left is a drawing of Jesus using powder charcoal and a soft pencil knife to lay down tone and blend. This artist's work is very interesting to me as they draw without using a base sketch to guide them; instead they lay down the shadows and then work inwards to create the details in the face in very free and



The charcoal drawing on the left is inspired by the techniques of artists seen on the previous pages, and is drawn from my first hand images. I like the angry mood and tension I was able to create in this piece through my use of intense shadows and a dramatic use of line. To improve this piece, I need to make sure that all of the angles of the first one in proportion so that my drawing does not look distorted.

The squares of varying tone on this drawing were a technique inspired by the artist Mad Charcoal who uses similar ones in his work. I like the contrast between uniformed squares and looser use of line to draw this area. I practiced a more unrestricted use of line in this drawing, and I like the almost dirty tone it has created through the excessive use of messy line shading. To improve this piece I would attempt to add more texture to the highlights.







The piece above is one of my initial ideas for an outcome for this project. For the purpose of this outcome, I plan to focus on the inner mechanics and movement of the human body - focusing on the chest muscles and organs. In this piece I used a combination of water-colour and charcoal, using the reference photo opposite to help with the concept. I really like the contrast between the colours of the ribs and the skin, I plan to continue to use this idea. To improve this drawing, I plan to ensure that it is more anatomically correct.



I have expanded further on my original photoshoot so that I can explore upper bodies and the shapes of the hand further.



On this page are further experiments in ink and bleach. I really like how bright the colours are, however I feel that the colours are not as effective as the more muted and realistic shades of the watercolour. I do not plan on using ink and bleach for this final piece as I do not think I can create enough depth limited to these colours.

Below is a further piece to help me to refine my charcoal techniques. It is A3 in size, the larger size helped to make my drawing freer. I will experiment with working at smaller and larger scales so I can decide the size of my final piece.

### DEVELOPING IDEAS





I really like this drawing as I feel that I was able to create a feeling of muscle tension in the hand as it pulls back the cloth. I have successfully used harsh rubber strokes to create the highlights on the fingers and the raised bones in the hand. To improve this drawing I would like to ensure that there is definition in the thumb as it currently blends in with the cloth unintentionally. I would like to practice drawing similar hand positions, pulling back the skin to expose the muscle and bones underneath.

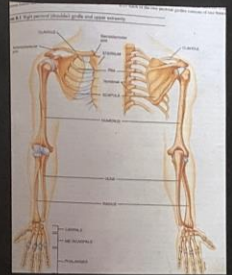
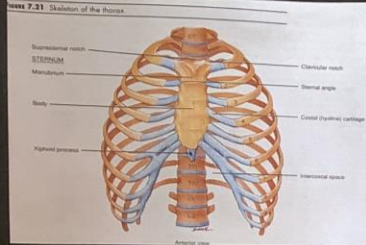


The drawing on the left is a charcoal sketch from my first hand photos. I feel that I was able to successfully capture the shape and lines created by the fingers. However due to the nature of the angles that the fingers are bent at, several of the fingers look slightly too short and wide as I haven't clearly drawn the bends and joints in the fingers.



In the piece above I attempted to create a sense of tension through the movement of the cloth, I feel that I was able to do this in the hands but this could be improved upon. I effectively used shadows and highlights to show the form of the hand, however sections on the fingers appear to all be one midtone which is not desirable. In my final piece I plan to use more dramatic highlights and contrasts to





## REFERENCE PHOTOS

I have taken these photos to further supplement my project, the two anatomical pictures above are taken from "Principles of Anatomy and Physiology". I have chosen them as I believe they will help me to create more anatomically accurate pieces. I have also photographed the ribs and upper body of a plastic skeleton from different angles. I feel that these images will help me as references for depth, highlights and shadows on the ribs. I plan to draw from these images to help me develop my ideas for a final piece.



These photos explore the inner structure and working movement of the human body through joints and bones.



The drawing opposite is a charcoal study of the ribcage from one of my reference photos. I was able to successfully sketch out the ribs from an interesting perspective, including the off-center spine. I was able to place down most of the highlights and shadows successfully. However, I would like to make the shadows more dramatic as some areas have become too neutral due to blending.

This is a rough plan for my final piece, I aim to use charcoal for the grey sections of the drawing, and gouache for the organs to create a dramatic colour contrast. I have scribbled out the face as I plan to distort it by smudging, inspired by the charcoal workshop. I also aim to create tension in the hand pulling away the skin.





# Body Worlds

GUNTHER VON HAGEN'S

Gunther-Von Hagen is a German anatomist, born 10 January 1945, who is known for inventing the technique of plastination - a technique for preserving biological tissue specimens. He created the first public Body Worlds exhibition together with curator Dr Angelina Whalley in 1995, and has since opened many Body Worlds exhibitions around the globe to showcase the human body. Each exhibition contains real human specimens, including: whole body plastinates,



individual and group organ configurations, blood vessels and transparent body slices. During plastination all of the water in the body and cells is drawn out and then replaced with liquid polymer which then hardens within the body.



I chose to study the Body Worlds project due to its uniqueness and view of the human body. Hagen examines



the body's movement and muscles by permanently preserving it on display. I will study his work on the heart and his as I feel that this will further my development in this project.



Plastinated dissection of a human heart.

I have drawn the heart above in oil pastel, I am not very confident in working in this media but I liked how I was able to explore the shape of the heart whilst using over-exaggerated bright colours. Hagen's I struggled to create detail matching his style.



This is one of my favorite photos taken in flesh as the whole of the heart's exterior and shaping can be seen as well as the depth in the muscle. I feel that this photo would be more effective taken on a black background.

I really like the colour composition of this photo - due to the meat hanging. I also really like the colour and contrast between the red flesh and white bone.

Totally Hubsphoto, I used a macro lens on my phone and zooming into one of heart chambers after I had cut it open. I really like the abstract feel of this photo.

This is an experiment in my composition, the plastic bag as a substitute for the skin. I feel like more tension could have been created in this photo through zooming in.



In this photoshoot, I took photos of a pig heart in natural lighting and added flash for some so that I could capture more detail. I chose a pig's heart as it is very similar in colour and anatomically to a human heart. I was also able to take photos of hangings as I wanted to see the exposed interior of the muscle and bone. This photoshoot was inspired by the Body Worlds exhibit looking at the heart's structure and movement.

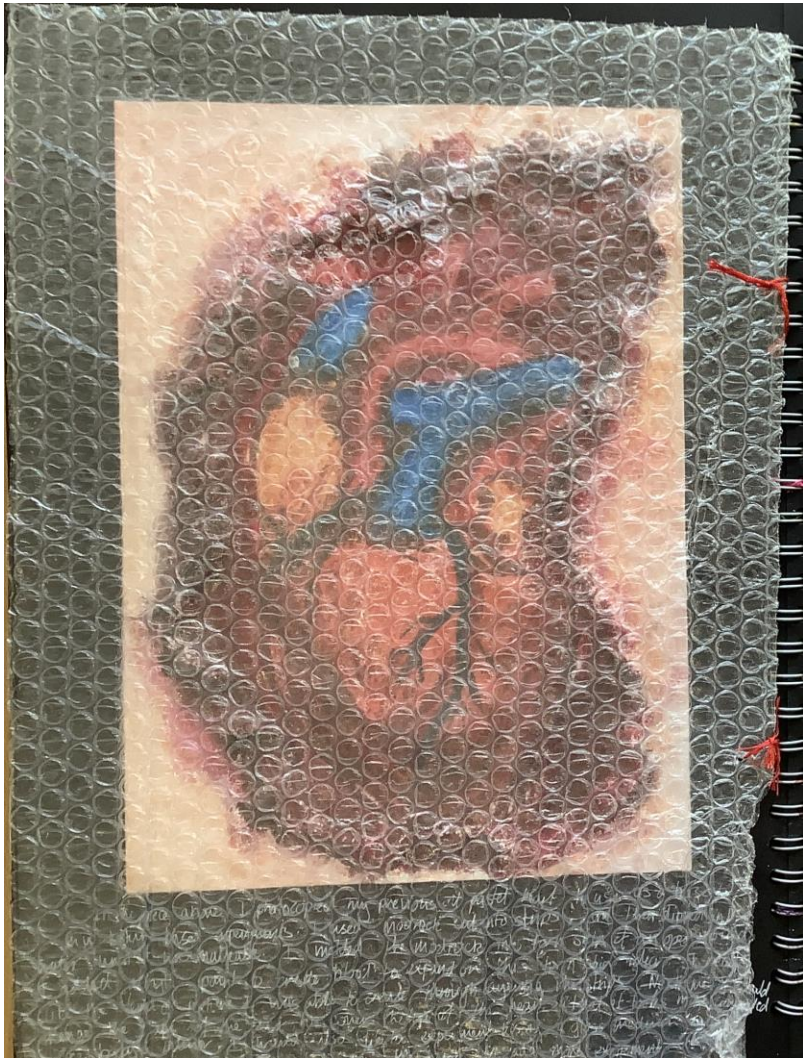




In the piece above, I photocopied my previous oil pastel heart to use as a base for my texture based experiments. I used modrock cut into strips, and then dipped into water until it was malleable. I molded the modrock into torn skin of an open wound. I added acrylic paint to create blood to expand on this 'torn skin' idea. I really like the level of texture I was able to create through layering the strips. Next time I would change the shape of the tear to cover the top of the heart so that it looks more connected to the body's interior. I would also like to experiment using a gloss medium such as varnish to create a wetter look on the heart to add more excitement.

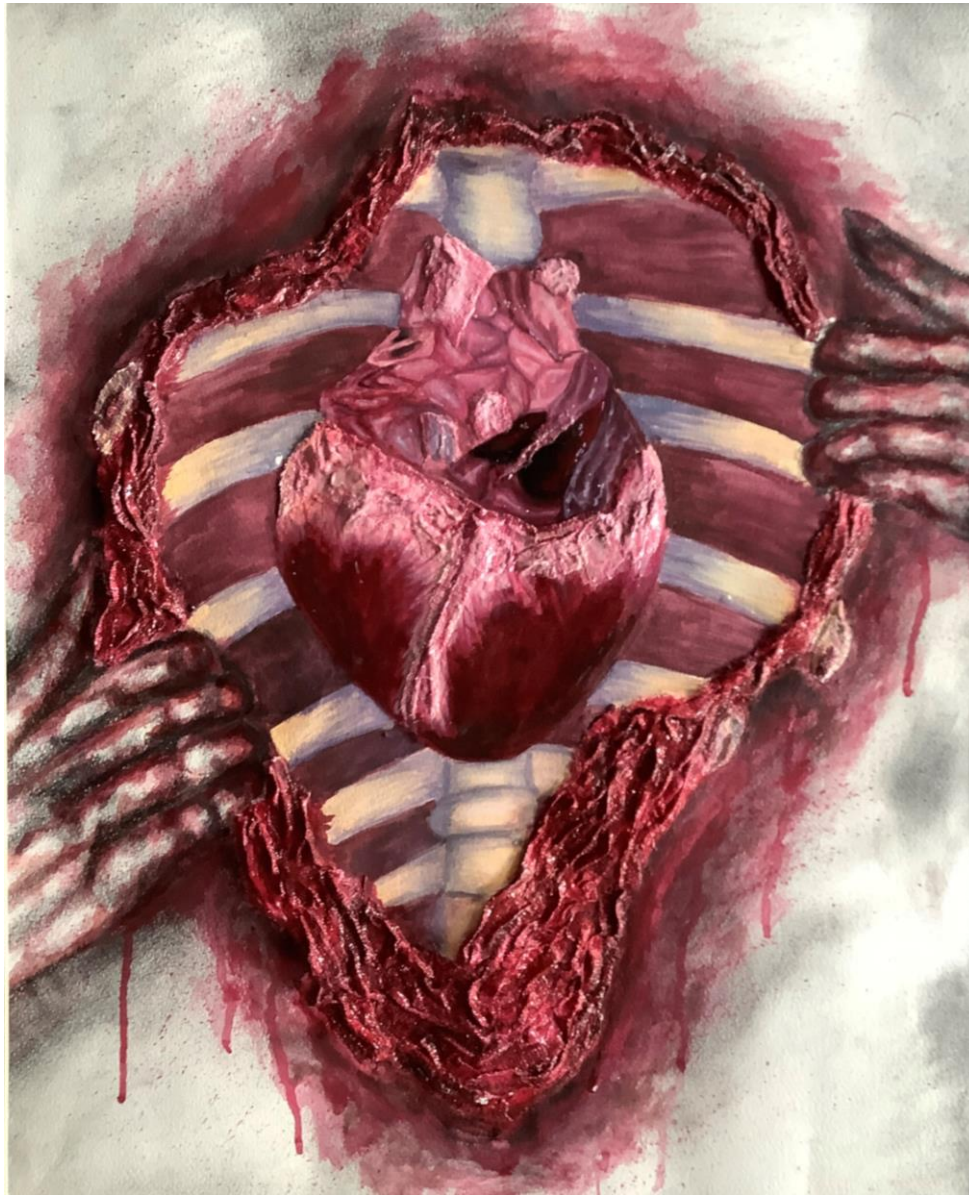






To create this piece, I used torn tissue paper, covered in PVA glue to mold into the folds of skin. I really like the more complex layers I was able to create using this technique as I was able to layer thinner pieces tearing away. However, due to its fibrous nature, it was difficult to control and piece down precisely. The tissue paper is also more absorbent than I expected, meaning that the painted blood did not come out as vibrant as I desired. I do not plan to use this in my final piece as I do not believe I can create a refined enough result. I plan to further experiment with the mod rock to create 3D elements to my work and a more interesting rough lecture.

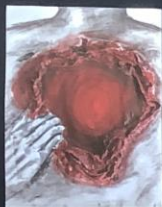




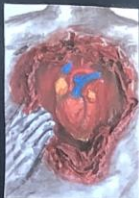








In the development on the right, I added in anatomy of the heart. I prefer this composition as it includes more of the desired elements in it. However, I feel that the cavity behind the heart includes too much unused negative space.



The photo above is an exacted photo of my A3 composition idea. I am discarding this idea as it is not complex enough and does not include the heart or other organs, as originally desired.



The composition on the left is one of my favorites as I have included the ribs in the chest cavity, as inspired by Fernando Vizuete. I feel that the addition of ribs will create an interesting background element in my final piece.



This concept on the left includes an additional hand to further the idea of tension and leaning. I have also included the guidelines for the ribs to ensure they line up correctly, these guidelines will not be included in the final piece.



This is a variation of my final design, I have edited the heart to be black and white. I like this idea, however, I feel that it does not look as interesting as the other, color designs due to its more monochromatic appearance.



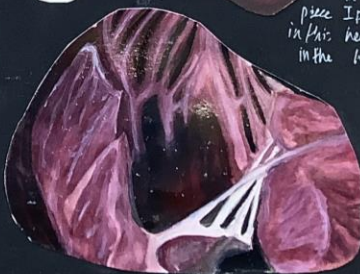
## COMPOSITION IDEAS

This is the composition idea that I plan to take forward to create my outcome for this topic. I like the complexity and I feel that it will sufficiently challenge my abilities. I plan to work on roughly A2 sized water colour paper, however I may change this to a smaller size once I have sketched out my design. I will continue to use modrock for the texture of skin as I really like the 3D texture and depth it makes, I am going to experiment with using modrock on the heart to create more 3D aspects to prevent it from appearing to sit out of place. To create these compositions, I edited together different pieces I had done previously, using the app procreate.

To create the painting on the right, I experimented with adding thin layers of modrock to watercolour paper to create physical depth and texture in the heart. I feel that this worked extremely well to create a unique piece, however due to the uneven texture of the modrock, it was a struggle to add the more detailed sections of the heart. I also used a varnish spray to create a wet glossy look, this was easier and quicker to use than PVA glue to create this effect. The glossy look makes it seem as if the heart has been preserved, drawing inspiration from Von Hagens.



The painting on the left is a gouache copy of a heart from my photoshoot. I completed this painting on watercolour paper as the increased absorbance meant that I could work in many thin layers to build up colour and detail. I prefer the more subtle muted tones I have created in this heart compared to the pink tones in the heart above. To improve this painting I would add the gloss spray to add some realism, as I feel that currently it is very 2D and lacks depth in the main body of the heart. In my final piece I plan to combine the detail and colour created in this heart, with the mixed media techniques shown in the heart above.



I have painted a section from the interior of the heart, showing the muscle tissue inside of this organ. I used the gloss spray to enhance the colours and create a wet look. To improve this piece, I would use a fine brush or white pen to create more dramatic highlights as my handling has meant no main vein tones.



# Evaluation



I created this outcome on A1 watercolour paper over the course of 15 hours. To create this mixed media piece I used a combination of gouache paints, charcoal and modroc.

During this piece I feel that my use of modroc to create 3dimensional areas was extremely successful, and blended naturally with the flat painted areas. Due to me painting the majority of heart first, parts of it - in my opinion - appear as though they are separate and are sitting on top of the rib cage rather than within it. To prevent this in the future I

will add in the appropriate shadows around the edges of the heart so that there is a more natural appearance to the organ. Whilst completing this piece I decided to trim down the edges, so that the neck and shoulders would be removed. I decided that trimming it down was the best course of action as the shoulders were not even, making the whole piece appear to be off-centre. After initially finishing, I also added on gloss blood on the hands, as well as dripping out of the chest cavity. I feel that this addition really helped to bring together the different mediums and elements together more cohesively.

# Statement of Intent



Works by Simon Birch - Oil on canvas.



Works by Antony Micallef - Oil and beeswax on canvas.



During the next section of my project, I am going to shift my focus from the internal movement of the body, to external movement mainly seen in portraits. I am planning on moving away from my detailed heart paintings to exposing fear and more dynamic painting. I will look at impasto painting techniques, whilst continuing my development of mixed media work. In order to extend my painting skills, I am going to explore using acrylics and oils, as well as gouache, to push myself outside of my comfort zone.

I have planned to complete photographs which explore using different shutter speeds to capture movement while looking the final image of the same time. I will then use these images to create my mixed media. I will explore the works of Milton Avery, a contemporary artist who works pushing the abstract impasto oil portraits and sculpture. I also plan to explore the works of both Simon Birch and Francis Bacon, looking at their unique styles and how I could use similar techniques in my work.



Works by Francis Bacon.





# SIMON BIRCH



Simon Birch is a painter and illustration artist, who was born in Brighton, England in 1974. In 1997, after losing a close friend to gang violence, the contemporary artist moved permanently to Hongkong. The signature style of dramatic figurative which Birch uses was soon noticed by the local community, resulting in many commissions, both locally and abroad. Most of his work consists of large figurative oil paintings, however in recent years Birch has ventured into film and installation work. Birch is interested in universal ideas of transition and movement, the ambiguous moment between initiation and conclusion. These ideas translate across oil paint to film, to installations for Birch.



The painting on the right is part of a collection of smeared, expressive oil paintings, capturing people in motion. Birch uses single colour backgrounds to encourage the viewer to focus on the distorted figure in the piece. His use of smeared oil paints give an artistic rendition of dance-like movement, motion that is both elegant and powerful. I really enjoy

how dynamic this piece is, as well as the more muted colour scheme. This colour scheme contrasts with some of Birch's previous brightly coloured paintings. I like the techniques used in this painting, however I feel that it could work even effectively on a large scale.

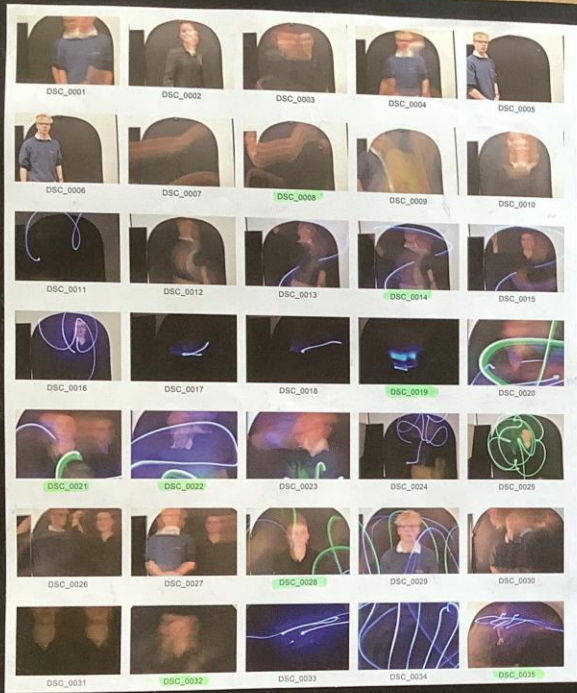


The painting on the right is a copy of one of Birch's paintings, in acrylics. I was successfully able to recreate the blurred facial features by layering lighter shades over the original dark base paint. I like the vibrant of the colours in this painting however some areas appear irrelevant to the overall piece. I plan to use this as a point to experiment with different brands of acrylics.



The painting on the left is an oil painting in the style of Birch, using my own photos. I found oils harder to work with than acrylics due to the longer drying time; making it more difficult to layer separate colours. I experimented slightly with texture by using thicker brushstrokes of paint in areas of interest. I plan to experiment further with texture in the future, by using thickening mediums or through creating canvases that already have different heights on them, and painting in this free dynamic style onto the prepared canvas.

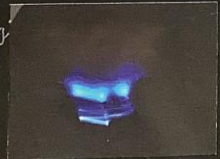




On the left, I used softer lighting, angled in front of the model. I like how you can clearly see several different faces, all of them being equally distorted. I like the central composition in this photo, I find this aesthetically pleasing.



In the photo on the right I used long exposure, zooming out whilst my model moved towards the lens. I feel that the blur exhibited here is very effective, however, I want



In the photo above I attached a blue LED light to my shirt and shot my head, using the camera at a slow shutter speed. I really like how fluid the blue light looks in this image. However, I plan to edit the brightness on Photoshop as it



The photo above was made using long exposure and by varying the zoom as the photo was captured. I really like the central glowing effect.

## PHOTO SHOOT

I completed this photoshoot by experimenting with long exposure shots and the use of different lighting movement. These photos are inspired by the artist Simon Birch, I attempted to recreate his dramatic and dynamic poses in his paintings. I feel that I was able to capture the essence of his art throughout this photoshoot. To add more interest to these photos, I experimented with smaller colored LED lights to create contrast within the photos. I really like the outcome from this shoot, however, I plan to refine these photos in a secondary shoot so that I can use a fully black background and master the movement and poses exhibited in this shoot.







Antony Micallef is a British contemporary artist and painter, born in Swindon in 1975. The London based artist roots his work in social commentary and self-examination, he has exhibited in prominent group shows in the National Portrait Gallery, the Tate Britain and the ICA. I will be focusing on Micallef's Row Intent collection, in which he used impasto techniques to create dramatic, conceptual self-portraits in oil paints. This unit will assist me to further explore movement and distortion in portraits.



# ANTONY MICALLEF



The painting on the right is titled 'Self Portrait with a Blue Slash', 2016, from his Row Intent collection. Micallef has created this heavily textured piece using massive brushstrokes in oil and beeswax to create a grotesque, organic feel. The expressive, almost violent brush strokes exhibited on this piece juxtapose beautifully with the soft, cloud-like background on which the subject is placed in front of. The contrast between the textures in the background and foreground helps to show the duality of human nature, chaotic and unstable. When side by side, the paintings seem to be in a state of tension, in which can be



ENTING





Antony Micallef is a British  
The London based artist who  
has exhibited in prominent galleries  
the ICA. I will be focusing on  
Impasto techniques to create  
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The paintings on the right  
with a blue sash. 2010  
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background on which the subject is placed in  
front of. The contrast between the figures in  
the background and foreground helps to show  
the duality of human nature, chaotic and destructive  
living side by side with a calm serenity in which can be

Here I have experimented with the Grabiner Heavy  
Structure Gel, this is my most successful  
attempt at creating an impasto effect. I prefer the  
matte outcome of this paint to the previous glossy  
experiments I created. I applied and mixed  
this paint using a palette knife, this was more  
successful at mixing the two mediums into  
an even paste than a paintbrush.



EXPERIMENTING







Antony Micallef is a British London based artist who has exhibited in prominent galleries like the ICA. I will be focusing on impasto techniques to create portraits in oil paints. This will further and dis-



The painting on the right is with a blue slash. 2010 collection. Micallef has pieced using massive pieces to create a grotesque, almost violent brushwork juxtapose beautifully with the soft, muted-like background on which the subject is placed in front of. The contrast between the textures in the background and foreground helps to show the quality of human nature, chaotic and restrictive along side the calming serenity in which can be discerned in the background.

Here I have experimented with the Graham's Heavy Structure Gel, this is my most successful attempt at creating an impasto effect. I prefer the matte outcome of this paint to the previous glossy experiments I created. I applied and mixed this paint using a palette knife, this was more successful at mixing the two mediums into an even paste than a paintbrush.



## EXPERIMENTING WITH TEXTURE

To study this artist, I am experimenting with different mediums to create thicker paint to emulate the impasto effect that Micallef implements. In the red section of paint above, I mixed acrylic paint with heavy 3D gesso gel, applying it with a paintbrush. I was able to create thicker sections

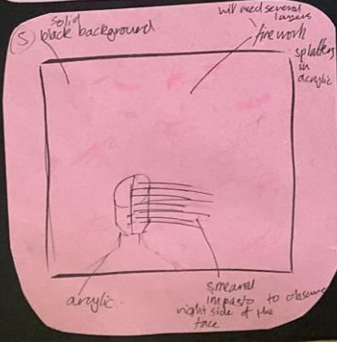
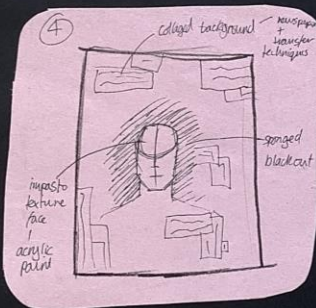
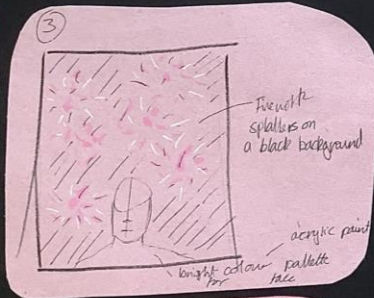
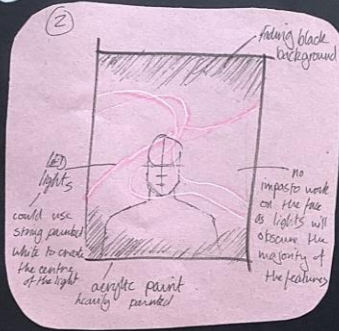
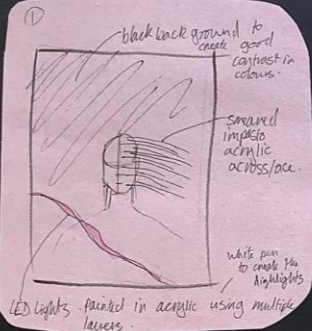


of paint; however, I struggled to smoothly mix the gel in with paint, creating unintentional lumpy areas. I would also prefer a less glossy finish as I feel it would distract from the overall painting. I also experimented, in different colours, mixing the gel with oil paints to try to create an impasto effect. I like how you can see the brush strokes in areas, however, it was extremely difficult to apply to paper as the gel would stick to the brushes. I do not plan on mixing it with oil paint again as it extended the paint's drying time unnecessarily.

on the flap above, I attempted to recreate Micallef's dynamic abstract paintings by mixing acrylics with structure gel. I was successfully able to create an impasto effect in areas, as well as using a range of colours. To improve this painting, I would do it on a larger scale so that I could get a fair range of movement in my painting.



# initial ideas



I have combined the basic elements from idea 1 and 3 to create idea 5. I really want to combine my previous impasto work with the bright colour palette of Picasso as I feel that this will complement my designs. I have discarded ideas 2 and 3 as I feel that they are too simple and will not sufficiently challenge my abilities.



Using Picasso I created a design by combining several different elements of my previous work. I like the idea of this design however, I feel that the collaged background combined with the lights would make the piece too confusing to look at.

My final idea, painted in acrylic without experiment to work on. I found it was correctly on the face due to my previous work. I like the idea of this design however, I feel that the collaged background combined with the lights would make the piece too confusing to look at.



blend the edge on the inside into the face so that the change in colour and texture doesn't feel as abrupt. An issue that I will have to bear in mind when painting my final piece is background due to how watered-down the impasto sections take. I will have to ensure I am re layers to the texture. As a larger scale, I plan A2 sizing but I would bring in an even larger





This is an acrylic painting from my photostock, printed in the style of Simon Birch. I feel that that the contrast between the LED blue and the darkness of the background is extremely eye-catching. In this painting I used large brushes to create a dynamic, energetic effect that is exhibited in Birch's work. To improve this painting I would add small amounts of detail in areas - such as the eyes - to break up the blockiness of the paint. To create the abstract blue paint areas I experimented using paint on stiff paper in areas - the painting I plan to experiment with this technique with.

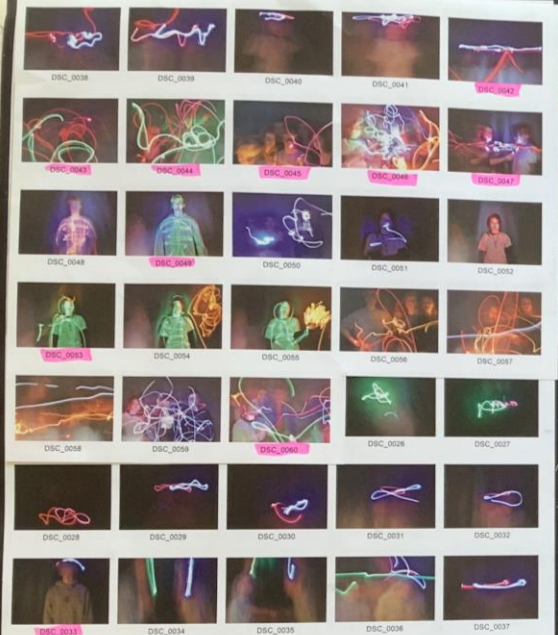


The painting on the left is an acrylic painting on cardboard. I really enjoyed painting on this material as it was very smooth and non-porous so that the pigment from the paint wasn't fully absorbed, making the colours painted more vibrant. It was a challenge for me to paint skin tones due to my model sitting in blue toned lighting, however, I feel that I was able to successfully capture the changes in tonal value on the face whilst using a cooler colour palette. I created the swan by designing a plastic card across the painting. I plan to use this technique in the future. To experiment further with this artist's techniques, I may explore the idea of working on a larger scale on canvas or cardboard.

On the right, I created an A3 size painting in acrylic, using the same reference photo as my previous painting. I feel that my larger scale painting was less successful at capturing the small changes in tonal value on the face, making large sections unintentionally become an mistake. I painted on a canvas board for this piece. I enjoyed the large scale although however I found the texture difficult to paint on - in the future I will continue to paint on smooth cardboard.







## Developing Ideas - Photoshop

In this photoshoot I aimed to explore the moment of both light and my models in a more refined manner. I experimented with a variety of long exposure shots, ranging from 5 seconds to 20. As a whole, I feel that this was an extremely successful shoot and I have captured a multitude of unique images which I can work from and edit further if desired.

In this photo I really like the composition of the model moving across the backdrop with a range of coloured lights following.

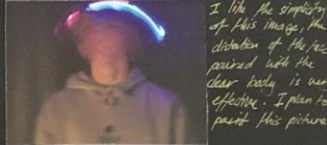
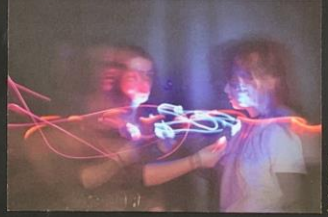
I really like the chairswiro effect that I was able to capture in this image. The complementary shades of red in the lights light up the face fully in colour, adding to the dramatic contrast with the background.



I love the colours in the photo above and how chaotic it is. However, I feel that as a whole image it would be very difficult to work from, so I may instead section parts to work from.



To create this photo I changed the camera settings to a 20second exposure. This allowed me to capture several faces as well as the streaks of lights.



I like the simplicity of this image, the direction of the face paired with the clear body is very effective. I plan to paint this picture.

In the photos of the right I experimented with long exposure and coming with light. I really like the left hand image as the lights line up correctly with the limbs of my model.



To create this photo I used a long exposure to allow me capture a double image of each model. I like how long the pink light has lit up the central model, using yellow light as a more ambient light. I plan to use this image as a close reference for future paintings.







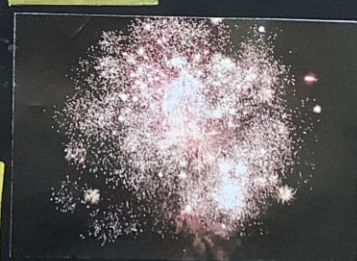
Above is an acrylic painting from my second photoshoot, I experimented with creating the smudges on the face by using both a sponge and a piece of card to drag the paint. In this painting I successfully layered paint of varying opacities to create depth on the face, I really liked this technique as I was able to explore the different tones in the face by over-saturating colours in the shadows and highlights. I attempted to create a slight impasto effect on the blur of the lights, to make this more prominent I would wait for the layers to dry fully before adding more.



I felt inspired to take photos of fireworks as I love their vibrance and unique, random moments. My favourite



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These are my favourite photos from this shoot, I have enlarged them and added them in Photoshop, changing the contrast and increasing the saturation to make them more vibrant.



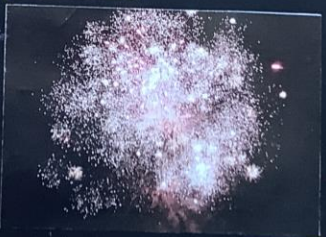
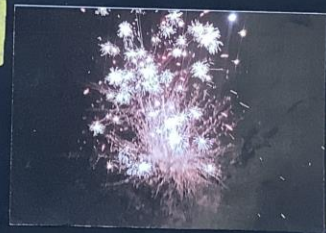
In this painting I have been practising painting the LED lights using more brighter and unmixed acrylic paint. I waited for each individual layer to dry before adding more paint; I feel that this really added to the saturation and vibrancy of the colours. I used a white pen to create the highlights in the centre of the LED light streams, I have found this technique to be more effective when painting more precise lights compared to acrylic paint which is more difficult to control.



Above is an acrylic painting from my second photoshoot, I experimented with creating the smudges on the face by using both a sponge and a piece of card to drag the paint. In this painting I successfully layered paint of varying opacities to create depth on the face. I really liked this technique as I was able to explore the different tones in the face by over-saturating colours in the shadows and highlights. I attempted to create a slight impasto effect on the blur of the lights, to make this more prominent. I would wait for the layers to dry fully before adding more.



I felt inspired to take photos of fireworks as I love their vibrant and unique, random movements. My favourite fireworks were the red and gold explosions, low interesting trails of smoke in the sky. I plan on using these images to further my reference photos. I feel that they would make an extremely interesting background base, due to the dynamic movements captured within the photos.



These are my favourite photos from this shoot, I have enlarged them and added them in Photoshop, changing the contrast and increasing the saturation to make them more vibrant.



# Elena Rossato



Elena Rossato, also known as Roxarts, is a contemporary painter who grew in fame on the social media platform Instagram. Their work is most recognisable by the vibrant colours and sorrowful expressions, shown on their subjects.



Rossato works primarily in watercolours and gouache with acrylic, with a couple to create their beautiful paintings. I was drawn to this artist's work due to the unique colour palette that they use; I feel that these abstract colours would complement my work as they have a similar brightness in colour to the lights from my photoshoot.



On the right is a close up from a larger piece, and is a great example of Rossato's vibrant colour palette when using acrylics. I really like their fluid combination of warm and cool tones to create clear areas of highlight and shadow. I also like their intriguing use of a pale yellow instead of a true white, to create the most prominent highlights on the paintings. I plan to emulate this with the stark impasto



Above is an acrylic painting that was inspired by the colour palette of Rossato. I really enjoyed working in a more vibrant scheme and I feel that it was very eye-catching and impactful. In this piece, I tried to recreate the way that Rossato uses layers of different colours to create depth and detail within the face. I also added in several abstract lines on the face, inspired by Simon Birch's work. Due to the success of this painting, I plan to use these effects in my final piece as they help to capture the vibrancy of artificial colour provided by the LEDs lights from my photoshoots.



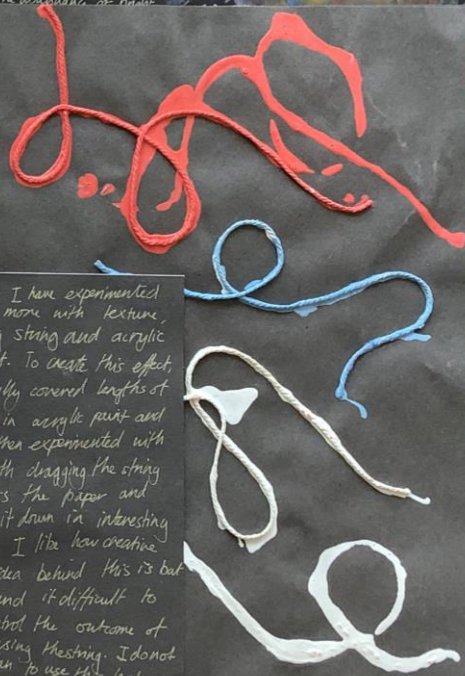
In the piece on the left, I have tried to recreate the vibrant hue in Rossato's work, through the use of oil pastels. I was able to achieve the bright colour which I desired, however they have not blended well and so the bright and almost cartoonish. I do not plan to work in this medium again as I had great difficulty blending and trying to a mid-tone between two colors.





On these pages, I recreated the explosive movement of fireworks using diluted acrylic paint flicked onto the paper and then spreading the pigment by blowing through a straw. I feel that the experiment on the left was more successful due to the abundance of bursts.

Here I have experimented some more with texture using string and acrylic paint. To create this effect I fully covered lengths of string in acrylic paint and then experimented with both dragging the string across the paper and laying it down in interesting forms. I like how creative the idea behind this is but I found it difficult to control the outcome of using the string. I do not plan to use this technique in my work at this time as I am concerned that I may accidentally ruin the detail of my main painting underneath.

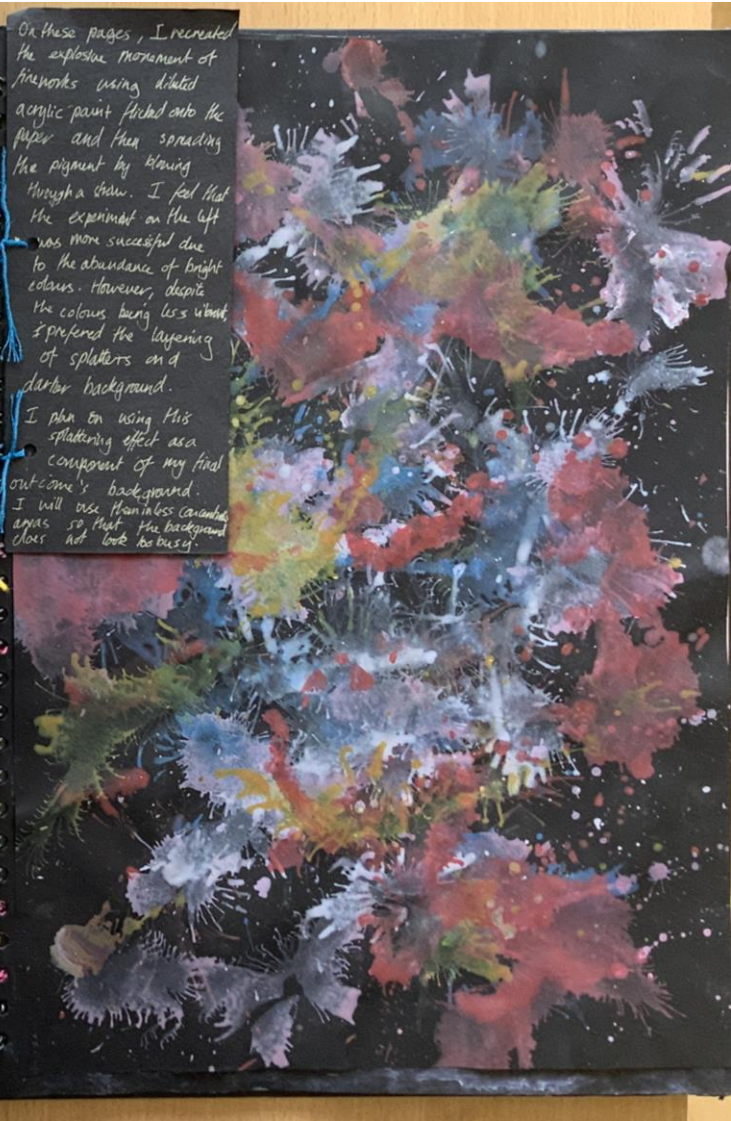






On these pages, I recreated the explosive moment of fireworks using diluted acrylic paint flicked onto the paper and then spreading the pigment by blowing through a straw. I feel that the experiment on the left was more successful due to the abundance of bright colours. However, despite the colours being less vibrant I preferred the layering of splatters on a darker background.

I plan on using this splattering effect as a component of my final outcome's background. I will use painstaking care and time so that the background does not look too busy.

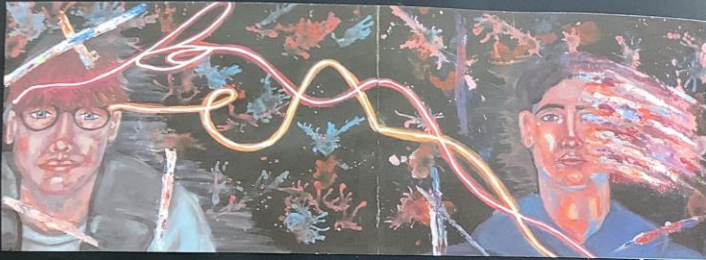








# EVALUATION

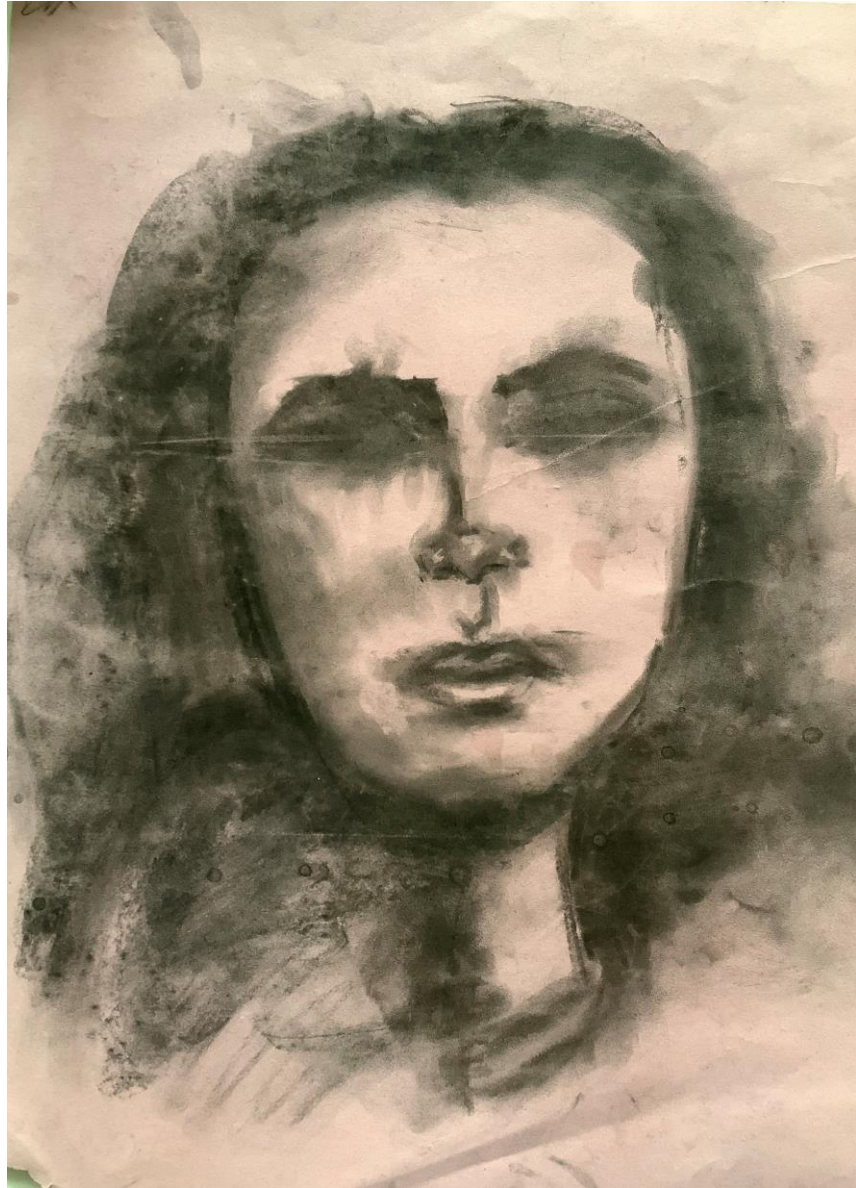


Above is my final outcome for this project, I painted each of the two connecting pieces in acrylic on A2 cardboard pieces. I liked how smooth it is when painting on cardboard, however, it is very easy to unintentionally damage the edges, creating a less clean finish. I plan to work on canvases or canvas board in the future to prevent this from happening again. During this 10 hour mark, I really struggled with the timings for my painting. I originally only planned on creating the painting on the right, however due to this piece only taking 3 hours to complete I created a second painting to link with my original, using an image I have previously worked from in my photoshoot. In my final exam I will work on a larger scale so I do not encounter the issue of having to plan and create an extra piece due to having more time. I really like the bright colours that I was able to use within the face whilst still capturing the smaller tonal values in the details. When blurring the face with impasto paint, I also tried to use colours that were similar to the ones already present in the painting to make it easier to create a smoother transition between the two contrasting textures. I really like how the LED lights appear in these paintings, I used a thick white pen to create the highlights. I used the lights as a way to connect the two pieces, I feel that this worked extremely effectively to draw the viewer's eyes across the pieces.































# Personal Study

## TO WHAT EXTENT DOES ANTONY MICALLEF IMPLEMENT EXPRESSIONIST TECHNIQUES TO CREATE DISTORTION AND CONFLICT?

The work of Antony Micallef is intimidating, challenging and tempts the viewer to look closer and escape into the artwork, leaving behind present realities and fears. On the surface his work may be seen as amateur and childish, the canvas being attacked with no aim or direction. However, to the curious viewer, upon closer inspection it is clear that each brush stroke has a purpose, displaying his expert choices of composition and colour. To the critical eye, Micallef's organised chaos is clearly drawn from the roots of the original expressionist techniques and values.

I aim to explore select works from his collections in depth, analysing the captivating way in which Micallef challenges the viewer's perceptions and ideas through his art.

I will explore how Micallef utilises an array of artistic techniques to distort and transform the subjects in his artwork. In my opinion, the evolution that takes place throughout his work is riveting. Distortion can be defined as an alteration in the depiction of reality, where it is altered in a way that it is still recognisable but the changes are still noticeable in some manner'. It can be made by exaggerating elements of the human form, colours and abstraction until the basic elements of form are present without the key features.

### ANTONY MICALLEF

Antony Micallef, born 1975, is a contemporary British artist, he is described as a modern expressionist. Micallef's earlier work is critical of consumerism and the capitalist human experience. Growing in fame from his satirical creations commenting on politics, "Trump Fags" 2016; Micallef steered his artistic direction from controversy to exploring raw emotions. In his "Raw Intent" collection, he used graphic elements to explore 'really being human'.<sup>2</sup> Throughout his career, Micallef has drawn inspiration from other pioneering artists such as Francis Bacon, Picasso, Frank Auerbach and his mentor John Virtue.

### EXPRESSIONISM

Expressionism is a modernist movement that originated in Northern Europe in the early 20th century. Emerging initially in poetry and painting, the roots of German expressionism were pioneered and popularised by Edvard Munch and Vincent Van Gogh- primarily as a response to the dehumanising effects of industrialization at the time and the growth of cities. Works in this movement are of an avant-garde style, distorting things radically for emotional effects or to evoke ideas from the viewer. The artists of this movement desired to express emotional experiences rather than physical realities by creating worlds that are seen from a purely subjective perspective.

<sup>1</sup>Creative Glossary Team, "Distortion Definition", November 2022  
<http://www.creativeglossary.com/art-mediums/distortion.html>

<sup>2</sup> Tersugni A, "Antony Micallef Paints Raw, Impatient Self Portraits", July 6, 2017  
<https://www.format.com/magazine/features/art/antony-micallef-expressionist-painting-interview>



The main catalyst for the popularity of expressionist art was the bold colours, grotesque and sensitive subject matter that was depicted by German and Austrian artists as World War I approached. The early artists of the movement rejected the dominant styles and culture at the time; in a search for authenticity, they spun inspiration from native folk traditions and tribal art. The expressionist artists used the striking application of paint to explore the possibilities of colour and line within dramatic and introspective themes. The artists aim to create works of hallucinatory intensity, avoiding traditional appearances in their art; instead focusing on the use of stark forms of a symbolic nature.

The attributes of this movement are mirrored in the works of Antony Micallef through his bold introspective paintings and works of social critique. His dynamic application of the formal elements of painting conveying emotional distress and conflict is an escape from the formalities of modern life. Micallef's work explores his inner world using unconventional artistic techniques to investigate possibilities and emotions beyond external realities.

#### THE SCREAM, 1893



'The Scream' by Edvard Munch is an extremely famous expressionist oil and pastel painting that captures the perpetual scream of horror of a lone figure standing beneath an unnatural orange sky. Munch leads his viewer with strong brushstrokes towards the figure, amplifying the onlooker's feelings of disparity as they cannot escape the inhuman, ghostly face. The contrasting use of curved lines in the background with the strong straight lines of the foreground creates a sense of imbalance and conflict. Creating marks with confidence in his work, the curved lines of the background appear to express the silent shriek of the figure, mimicking the fluid shapes of sound waves in the piece. Munch intentionally utilises the vibrant oranges and yellows of the sky to enhance the nightmarish qualities of the artwork.

Struggling with his mental health at the time of creation, Munch attempts to rationalise his experiences through painting- his feelings of anxiety and confusion are clear through the harrowed figure. After painting 'The Scream', Munch admitted himself into a mental hospital after claiming to be hearing voices. The figure in the focal point of the piece is clapping their hands over their ears, this may be reminiscent of his struggles at the time.



Both Micallef and Munch create emotionally rich paintings that explore the complex emotions of the human experience. However, Munch predominantly focuses on feelings of fear and despair, using purposeful mark-making within his work. In contrast, Micallef's paintings appear more chaotic upon the initial viewing, the raw emotion expressed through his work is almost visceral. Munch expertly utilises complex backgrounds to enhance the viewer's experience by creating atmospheres of discomfort. Conversely, Micallef uses mainly simplistic backgrounds so that the viewer's focus stays on the expressively painted figures in his work. Similarly to Micallef, Munch's artwork may be viewed as amateur at first glance but as the viewer delves deeper into the true meanings of the piece, it is clear that each mark is symbolic.

#### SELF PORTRAIT WITH BLUE SPLASH 01, 2015



In this section, I will focus on "Self Portrait with Blue Splash", 2015 from Micallef's "Raw Intent" exhibition in the Pearl Lam Galleries, Hong Kong.

Micallef's figurative paintings from the "Raw Intent" exhibition are a passionate depiction of brutal beauty and human emotion. The figures he paints are constantly undergoing fragmentation throughout the painting process. He creates with confidence, attacking the painting with energy, to create his signature abstract marks.

Micallef paints using his own image as a reference for the majority of his art, however, the artist proposes that throughout the painting process, these brutalising self-portraits evolve into separate entities altogether<sup>3</sup>. He works utilising a mixture of oil

paints and beeswax to create the beautiful thick impasto paintwork, expressed dynamically through large brush strokes. The action of painting is recorded in each brush stroke, immortalising Micallef's feverish motions.

The technique of impasto is used in painting to create texture and three-dimensional effects. Paint is laid thickly onto a surface, the brushstrokes are often still visible once the paint has dried. Oil paint is the most traditional medium used in impasto painting, as it has an extremely slow drying time and an already thick consistency. In more recent years, however,

<sup>3</sup> Hodson H, "Antony Micallef on his exhibition, "Raw Intent"". May 24, 2016  
<https://www.timeou.com/hong-kong/art/antony-micallef-interview-the-pp-portrait-award-winner-on-his-new-exhibition-raw-intent>



acrylic paint has been used to create this technique by mixing in heavy gels or other thickening agents such as sand or plaster.

Expertly manipulating the paint, Micallef makes full use of its properties by recycling dried paint from his palette and studio walls. By incorporating a different form of paint it allows Micallef to explore different textures and dimensions within his work, distorting his portraits to create an unnatural evolution in the painting. The frantic way in which the paint has been applied onto this agitated composition gives a sense of instability and emotional turmoil within the subject.

Micallef references his inspirations from the old masters, Caravaggio and Velázquez, through his use of layers in translucent smoky backgrounds. He combines the use of a soft blended background, which mimics the appearance of clouds, with the juxtaposing technique of impasto painting to create the expressively painted, portrait focus of the piece. The sparse muted background contrasts heavily with the vibrant, aggressive depiction of the subject, piquing the viewers' curiosity - encouraging the closer examination of the intense piece that Micallef has created.

The violent way in which the impasto effect has been applied to the canvas alludes to themes of trauma or suffering within the painting; splatters dragged outwards almost mimic an explosion within the head of the subject. The individual's facial features have been extremely distorted due to the brutally expressive painting, removing the identity of the subject. This could be interpreted as the subject experiencing internal conflicts that have been drawn out into impacting their lives, observed through the outward movement of paint strokes. The warping of the subject's face renders a sense of anonymity, this creative choice can allow for a larger audience to intimately relate to the painting.

Similarly, the explosion within the head of the subject could represent an emotional outburst of anger, as the outer colours of the face consist of mainly dark reds and browns. Red is often associated with anger, danger and passion due to it being the colour of blood- which in many situations when seen outside of the body can symbolise pain and violence. His use of flesh tones being torn through the painting creates a grotesque texture as the brushstrokes rip through the outer layer of "tissue" to reveal the distorted true self of the subject. Micallef uses organic colours: browns, reds and pinks- mixed in with artificial blues, yellows and white. This contrast in the colour palette further creates a feeling of conflict through the interesting combination of both warm and cool colours.



as a whole his artistic style is unique, constantly evolving and changing as he becomes inspired.

WORD COUNT: 2313

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