



Pearson

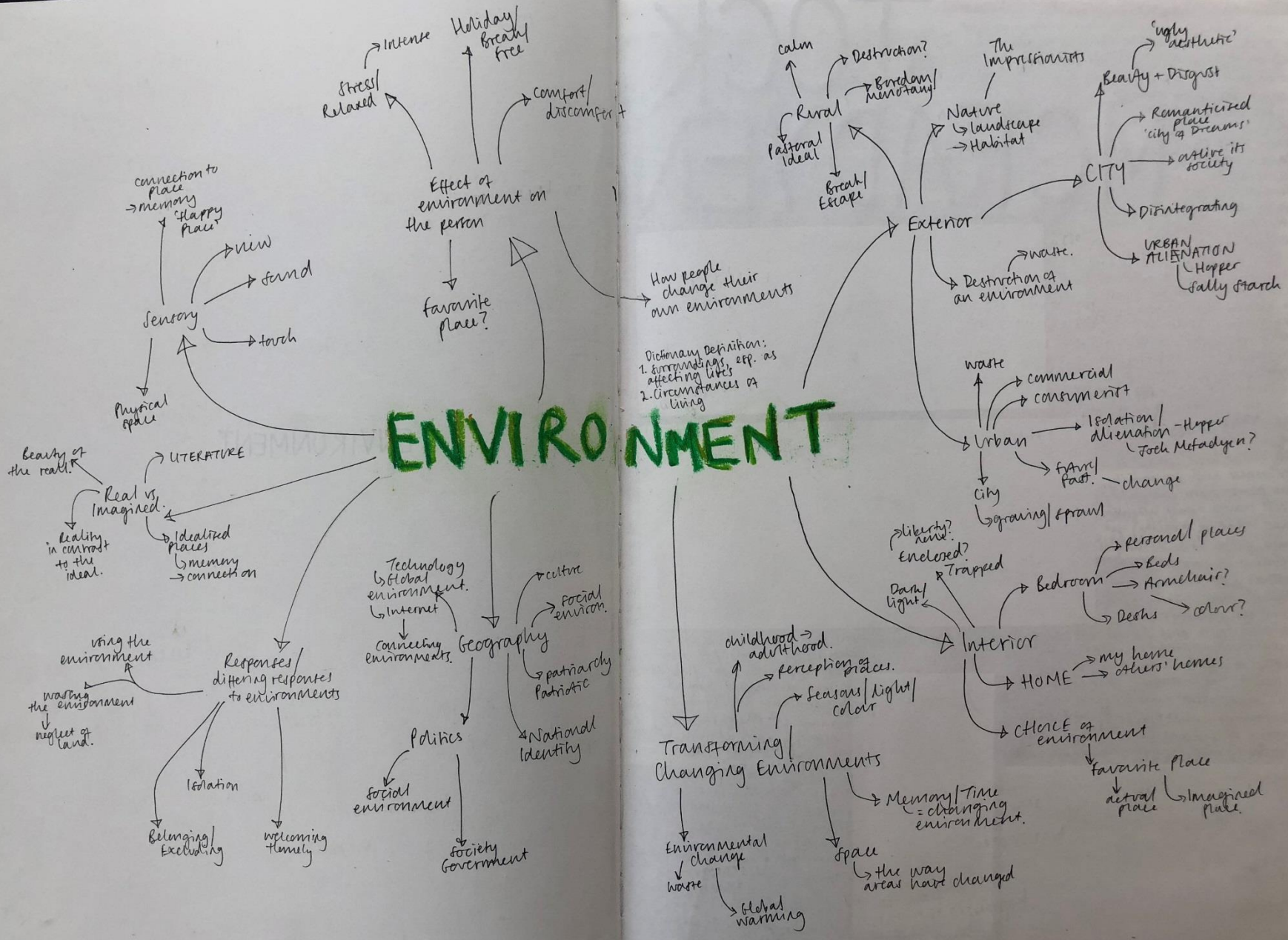
# **GCE A Level Advanced Art and Design**

**Fine Art  
Component 2**

**ED**

**Total Mark 61**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>
<b>Mark</b>	15	15	16	15
<b>Performance Level</b>	5	5	6	5
			<b>Total out of 72</b>	61





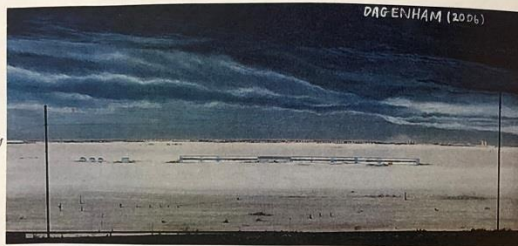
# JOCK MCFADYEN

Jock McFadyen is a British contemporary painter born in Scotland in 1950. He is famous for both his figurative work and his landscapes; in each he seems to explore the decay and disintegration of our urban environment.

I have looked at some of his most recent work, which largely shows scenes of East London, and in which he presents its evolving and transforming nature.

The two paintings to the right (Dagenham and Pink Flats) depict scenes of very desolate, bleak parts in East London. The scale and panoramic shape of both canvases seems to accentuate the barren quality of the underpopulated land while the structures with minimal information and vast 'emptiness' that pervades the landscapes make them appear extremely isolated. The works have an air of calmness and tranquility; the scenes seem completely still (which again heightens their isolating quality) yet their gloom and McFadyen's turbulent cityscapes create tension and drama (particularly in Dagenham). The paintings seem to really

focus on space, and as a result, they could raise questions about our abuse and neglect of land we build on to later discard. The crumbling, abandoned - feeling 'Pink Flats' seem almost dreamlike or illusory amid the endless-seeming stretch of peaceful blue sky and still, bordering river that stands in front of it.



Before he shifted his focus to London's changing landscape, most of his work was figurative and centered around McFadyen's int. 'Prince of Orange' (1988) for example draws a comical link between the Duke of 1690, and London's modern-day equivalent surrounded by a gritty, littered environment (copied with the graffiti of the subject on the wall) McFadyen makes a statement about London's changing social power, hierarchy, and presents the effects of it on London's urban landscape.



'FIELD'

The painting that I completed a study of (above), named 'field' was created by McFadyen with the help of architect Chris Dyson. The painting was in fact an entry into 'Property Weeks' landscape competition which involved creating an idea to fill an otherwise - unused field beside a few office blocks. McFadyen and Dyson's plan (which McFadyen depicted through this painting) was to fill the area with red light; rather than add something to the grounds or alter what is there, they wanted to dramatize and excite the space by changing its atmosphere and mood with the color of the light. I think this could be an interesting idea to...

...explore in my own studios and investigations of environment.

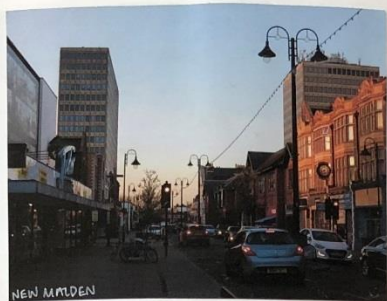
Ultimately I think McFadyen's work explores the way human behavior affects the landscapes on which it acts. Although most of his paintings show desolate urban areas, and his panoramic landscapes evoke isolation and alienation, his use of color and composition give his work a beautiful, 'nocturnal' quality.







CAMBERWELL



NEW MALDEN



NEW MALDEN



NEW MALDEN



NEW MALDEN



CAMBERWELL

# PHOTOS

Here I tried to take a series of photographs, looking at subject matter similar to that of Jock MacFarlane. I first went into my local highstreet (New Malden) and looked out for particularly gritty/vandalized areas where people have neglected these



NEW MALDEN



NEW MALDEN



GATWICK



KINGSTON



MABLETHORPE



NEW MALDEN

are created environments. I then waited until dusk and I took photographs of the same areas but under the romantic glow of early evening light - I was struck by the way natural light and color could make some of the ugliest places beautiful. I then looked through some of my old photos to see if I'd captured this same effect in other places - I found a photo of the crumbling buildings behind my school beneath a double rainbow, and an image of a grey airport made beautiful by a blue and orange sky that reminded me of MacFarlane's 'Dagenham'. Overall, I pulled together enough to explore the effect of light on the city further in this project.



### AI MIXED MEDIA PIECE

I wanted to further explore Metolkyen's approach to painting but using a range of mediums. To introduce the texture I stuck down layers of crinkled tissue and newspaper. I then blocked in a backdrop of blue-grey, heightening the texture to mimic Metolkyen, before painting in the simplified buildings using a spatula and large paintbrush. I kept my paint application loose in order to mimic the loose and 'rough' style of the artist's work, and I added details in charcoal to emphasise the roughness and grit of urban spaces. I exaggerated the coloured light to depict the heat/energy/capacity of nature.





# MONOPRINTS

I began to create a series of monoprints, both using colours and in monochromatic, to further look at urban environments, how we treat them, and what effect the light and natural colours of the sky has on their visual appearance. The prints to the right I created using multiple coloured printing inks. I printed a photo back-to-front, placed a plastic sheet on top and blocked in the main sections of colour, I then placed a damp sheet of paper on top of the ink and used a roller to press the ink onto it. I repeated this until the ink had all been absorbed. I think they were quite successful - the image was quite unclear to begin (a street view through a bus window) but the thick ink heightened the ambiguity and colours, which seem to blur and merge into each other.







I worked into these monoprints (drawn) with water-colour paints to highlight the vibrancy. I exaggerated the grime and dirt to both show the neglect and vandalism of an environment, but also explore the idea that this leads to a kind of aestheticism.

I thought that the murkiness and ambiguity of the black printing ink really lent itself to the image I was printing. I wanted to heighten the sense of disintegration and neglect to present the way we treat our man-made environment.



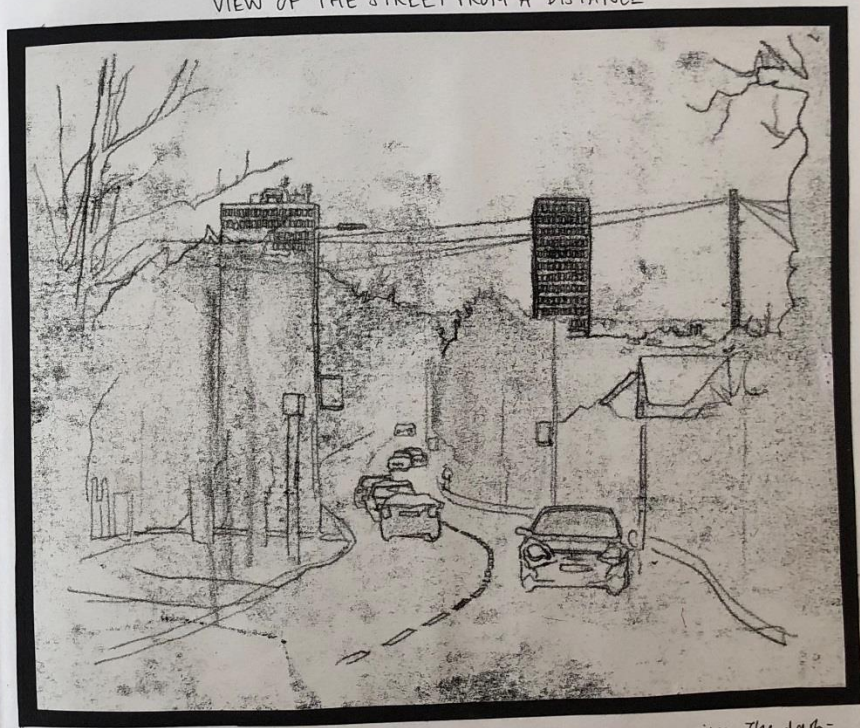


'CLOSE-UP' VIEW OF THE STREET



I like the rough and 'gritty' effect of the black monochrome - the grains where I accidentally applied pressure with my hand give the scene a more haunting atmosphere. It changed the entire mood of the scene which before seemed quite pleasant + bright.

VIEW OF THE STREET FROM A DISTANCE



This monochrome, although unlike much of my work, was one of my favorites. The darkness of the photograph meant that large sections were very difficult to trace, but I really like the emptiness and 'sketchy' appearance it created. In a way, the large blank spaces seem to emphasize the urban area's slow disintegration and neglect.





# INK AND BLEACH

I chose to do an 'ink and bleach' painting of my photo of New Malden station as I thought that the watery, fluid medium would allow me to exaggerate the grubbiness of the quite 'run down' area. I really like using ink and bleach as I like to continue working back into paintings, gradually adding more details and the bleach particularly allows you to do this. To exaggerate the vandalism-and disintegrating brickwork of this small corner of the street I began by using very watery inks that I let run down the page, which gives the scene a 'fading' or 'collapsing' quality. The contrast of the bright orange bleach next to the dark greys and blues makes the piece quite dynamic, while the watery, wash brush-strokes give the scene a sense of movement / motion that I think is quite effective and further emphasises the sense of urban decay and its continuous disintegration.



# FELTING

In this felted piece I wanted to draw attention to the sky's colour and pink glow. To get this effect in the felt itself I layered 2 sheets of white wool down before layering a final sheet containing a range of coloured fibres. I made sure to keep this final layer of fibres very thin, using a few strands of each type of wool to allow the colours to intermingle and blend into each other. I think the stitched-in continuous black line revealing the street below the sky was quite effective. It's simplicity and minimal nature draws attention to the fields of the sky, while its look quality seems to turn the plain/dull street into a form of isolated patterns and structures/shapes, which heightens the aestheticism and draws on the idea that natural light/heavenly can make the ugliest city glow.









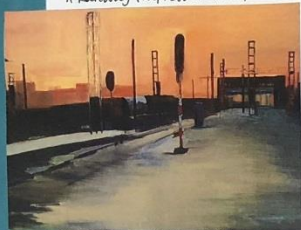
# MARTA ZAMARSKA



A Railway Impression XXIII,



A Railway Impression XXXIV

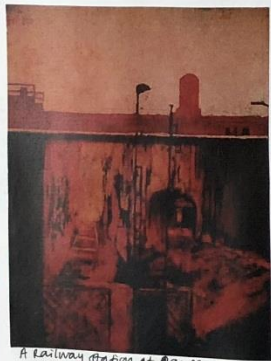


A Railway Impression VIII

quite neutral tones, so copying her work forced me out of my comfort zone to I could really enjoyed using such a thick brush and blocking in such bright colors, and I hope to continue in this project of work. At points I found it quite tricky trying to capture the same luminous and thick brush strokes she did with oil paints; however and spent in terms of understanding her approach.



Central Railway Main Line, 2003



A railway station at dawn

Marta Zamarska work is a collection of oil paints and batiques particularly desolate work is her use and exaggerate the heightened, almost atmospheric and hazy - it is

(at any) in each isolated. They seem tired and their expressions are lack of energy and dynamism in the lonely areas. corner I think are particularly successful in terms desolate and disintegrating city. The texture created highlights the grime and harsh-ness of 'breaching' the downwards motion of the running cars gives scene is almost melting. In my own work I deal with batique as I think it may help me to develop I took to my job and breath painting. I completed 'on the subway' (2014) on the next page. It was a valuable

When researching Zamarska's work I came across a critic that described her work as a "combination of Monet and Hopper" which I thought aimed to explore the effect of light on color, but rather than Impressionists, she focuses on the desolate, often by applying a fantastic forgotten places, she escapism - a beautiful world to make the more bearable. In her work is quite cynical state of our society environment we are however, the beauty morning and sun-set light almost provide hope in the way something so natural can make even the ugliest environment beautiful.

is a contemporary artist from Poland - her collection of oil paints and batiques and her focuses on isolated street and urban areas, particularly train stations. The most striking aspect of her work is her use of color - she seems to block out much of the detail of subtle colors within each composition. She uses of luminous hues, giving her paintings a haunting almost dreamlike quality. The scenes are fantastical unclear as to what is and isn't reality. The figures

composition are sparse and seem completely vague and mind-is-dualistic. There is a complete of presenting both a in the dripping wax -down buildings, while the effect that the nately want to experiment the technical approach a study of Zamarska's exercise as I'm used to using old by a new approach. I d it definitely an approach applies as it was hard to I will think my study was relatively successful approach to painting.

as a critic that described her work as a "combination of her work beautifully. Her paintings all depicting the beautiful, empty rides of The ugly discarded buildings society has forgotten. magical and dreamlike quality to these lonely, seems to explore and depict a kind of , imagined apply reality this sense her about the and the art and inhabit; of the early on the subway 2, 2014



The old Distillery, 2014



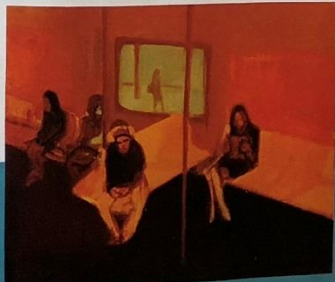
on the subway, 2014



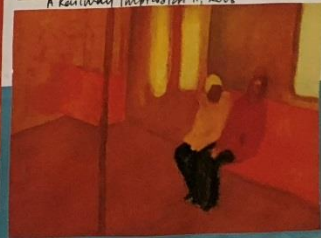
A railway Impression XXVI 2013



A Railway Impression II, 2003



on the subway 2, 2014





STUDY OF 'ON THE EVENING' 2014, MARCIA ZAMARSKA.





# IRA AMERICA RICA AFTER THE FALL THE FALL

PAINTING  
IN THE  
1930s

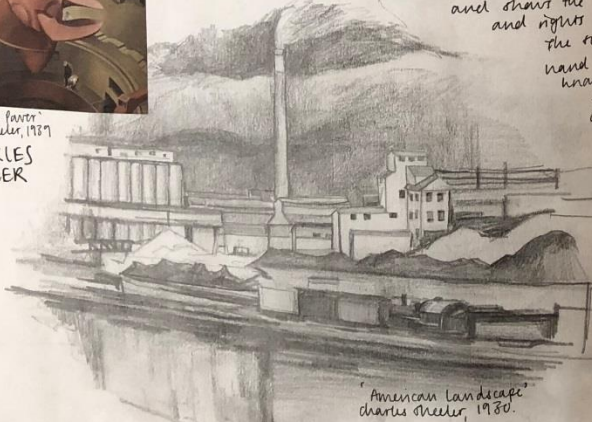


"American Landscape" Sheeler 1930



"Suspended Favor" Charles Sheeler, 1929

CHARLES SHEELER



"American Landscape" Charles Sheeler, 1930.

I wanted to go to the RA's exhibition on 'America after the Fall' (29th October) which left America's Depression that lasted through the 1930s. Her environment was completely evolving: thousands of prosperous states and cities; hundreds more were for more access in the infamous 'land of opportunity' continued to arise and cities expanded to major divisions - America's landscape was completely

because the 'environment' of America is so vast, this variety in all of the art as each artist's artistic aspect of their society. Charles Sheeler's work because of how much it contrasted the work in on in this project thus far. His industrial city of the material boom and manufacturing systems that were around this time. The pristine and shining machinery gives his glow - he seems proud and admiring of the growing urban land. Green Shaw's 'Wringleys' when I saw it at the gallery. His simple and form exemplifies America's quickly changing skyline - the bold blocked out skyscrapers emphasize the sheer scale and vibrancy being created in New York. The overlaid Wringleys' gum highlights represent the increasing materialism that was a by-product of industrialized environment. Aaron Douglas' work, also initially because of its color. Douglas was a key member in the 'Harlem Renaissance' movement and shows the progression and rights of these and rights of these

the symbols of the hand express the knowledge that face that displaying part of a made his and so people and a side. The air full of inter dreams of the heightened world scene an idea seems to emerge

ica after the Fall', the 'Fall' alluding to the Wall Street financial stability in turmoil and shook started the Great use of these tumultuous events, America's political and social use of people migrated from the homes in 'The Dust Bowl' to more migrating from oppressive systems in foreign countries, hoping 'city'. Industrialization boom for emigrating evolving.

It was massive on a different good as to me that I've been with - scopes seem to glorifying developed makes a kind of I really liked Charles I focus on color bright colors of the at the towering buildings; the boom of brands and this increasingly attracted my attention Renaissance' movement symbolizes Black Power and fight for education are subjected to slavery. education in each figure's transformative power' or is a huge irony in the Douglas had such trouble the painting (which was done in 1937), which themes of hope, liberty, it - betterment and ring all the more relevant

significance in his Grant Wood's depiction 'Midnight Ride of Paul Revere' was also left to me - the the mystic quality painting is by his hand but it's at night - the seems timeless, that heavily the feel of America's at the time.



"Wringleys", Charles Green Shaw, 1937



"Apprentice" Aaron Douglas, 1936



"The midnight ride of Paul Revere" Grant Wood, 1931



America  
after the Fall  
Painting in the 1930s

Gallery Guide  
The Sackler Wing of Galleries

RA  
Royal  
Academy  
of Arts

STUDY OF 'ON THE EVENING' 2014, MAETA TAMARSKA



# EDWARD HOPPER

1882-  
1967

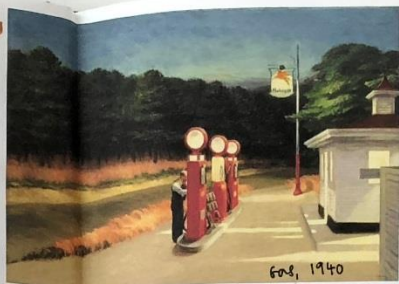


Early Sunday Morning, 1930

states the sense of abandonment that pervades the scene. The thickness of the oil paint are incredibly beautiful - they create a warm glow that convinces to capture the moment in time. The tinted windows emphasize the lack of light and makes the painting poignant - people are missing the most beautiful time of day.

"In 'Early Sunday Morning' the street is another, empty and solitary, evoking an eerie lack of life and energy, cropped at the edges like a photograph, the lateral extent of the composition feels limitless... The Barber shop is closed; there are no smokers, office workers, movie theatres or shop windows filled with goods. Hopper records a place and moment in time that would soon pass away." - Judith A. Barber

I thought Barber's above quote on Hopper's 'early Sunday morning' really captured the magic of the painting. I particularly love the shadow and life of light in the composition - it perfectly signals the time of day and even-ness of the piece. I think the colors and composition to capture the moment in time. The tinted windows emphasize the lack of light and makes the painting poignant - people are missing the most beautiful time of day.



Gas, 1940

At the exhibition, Hopper's work was the first I liked the most. The three paintings, 'Early Sunday Morning', 'Gas' and 'New York Movie' although very different in subject matter explore the same themes and evoke the same atmosphere. The way Hopper depicted his American environment was very different to the contemporary artists at the same exhibition. Rather than depicting the bustling, growing cities or chaos of the Great Depression Hopper turned his focus towards the obscure, quiet points of the City - the empty neglected and forgotten environments, to explore the themes of urban-alienation and to question the pace of the fast-growing industries. As expressed by the iconic carburetor, Hopper portrayed in his struggle to see and to convey vacancy whether in unwhitened mounds or inaccessible ignored individuals. The heightened, almost minimalist colors of his scenes, combined with shadows and high contrast in light and dark all serve to heighten the isolation of his figures.

The very, empty atmosphere they create give his paintings both a haunting and timeless quality - the scenes seem to be paused in time, silence amidst the roaring chaos of the Depressive-era. I think his painting 'Gas' (1940) particularly embody this - the cool, evening sky and dark forest that seems almost endless introduce the very but peaceful atmosphere while to softness of the orange grass creates a sense of gentle breeze - it seems to be the only movement in the motion-less scene. There is an interesting contrast between the classical gas station, which seems quaint and traditional, and the bright bold gas pumps - they seem incongruous to the rural setting and position.

the painting within its fast-paced, motorized and increasingly industrialized context.



New York Movie, 1939

I think Hopper's work bears many similarities to that of Maria Zambrana (the last artist I researched) and I wouldn't be surprised if she took lots of her inspiration and influences from him. The individuals within both seem completely removed from the rest of society; their environments and city-scapes are hauntingly empty. The clear and style of both seem to run antique and leaving the areas forgotten and ignored by many.

I think one of the aspects of Hopper's work that makes it so successful is his depiction of space which he creates by manipulating his compositions. Although very separate to the expressionist paintings of his time, his paintings weren't quite realistic - he was known to edit and combine aspects of different scenes to create his final compositions. They are dream-like and beautifully fantastical.



Le Bistro/The Wine Shop, 1909



Summer Interior, 1909

The exaggerated color makes the space (which itself is emphasized by off-center compositions) beautiful and dramatic. The silence and gentleness (particularly in 'Le Bistro' and 'Morning Sun') give the scenes a romantic glow, while the remote and uncommunicative figures seem isolated by the fast-paced, individualized environment occurring around them.



Automat, 1927



Morning Sun, 1952



Night Hawks, 1942



## OBSERVATIONAL DRAWINGS

I focused my observational drawings on the run-down, often unloved areas of my environment. In the same way that Hopper turned his gaze on the back streets and forgotten areas of New York, I tried to locate some of the quiet corners of my local town. I zoomed in on one of my initial photos and enlarged a detail of the outside of a train station. It reminds me quite a lot of Zorn's work - she dedicates much of her time to focusing on disintegrating / isolating train stations in a way drawing attention to the way that even places designed to bring people together can appear lonely, run-down and eerily quiet.







I walk past this building (a local hair-dresser's) every time I go into my highstreet. It's completely recognisable to me and is normally bustling with life; however, on this particular Sunday morning the shop was closed and the area was eerily empty - it reminded me completely of a Hopper painting. I wanted to emphasise the sense of loneliness and silence that the American artist achieved, so I took a long distance shot and cropped the image at the bottom and top - making the empty streets seem to stretch on far wider.

When I was taking my final series of photos I came across this traditional Italian restaurant in a backstreet of London. Similarly to the hairdresser's in New Malden, the scene reminded me of a Hopper painting - the place which would usually be a hub of excited life was closed, and the early morning sun cast shadows that heightened the sense of isolation and loneliness that seemed to plague the street for a few moments.







## PHOTOGRAPHS

For my final series of photos I decided to go into London on the first Sunday morning train to try and capture some moments where the streets were abnormally empty. I took some photos from a distance and cropped them in the style of Hopper and McAdams to heighten the emptiness of the pavements, and like Tamagata I tried to capture some of the empty train stations, which would normally be bustling with people. I managed to focus on the quiet, unnoticed areas of London and its environment.





# DEVELOPMENT

In this development piece I aimed to look at the way light and color affects an environment. Using a range of media I used a technique similar to that of Zamarsha; first I blocked in colors using watery inks, then I used a thick paintbrush and thick acrylic paints to paint the buildings and road. Once I'd done that I worked back into it with oil pastels, adding clarity and definition to the composition. Using both the paints and pastels I heightened the colors and kept a loose approach to depict an almost dream-like scene. I think that this heightened vibrancy and 'blocky' technical approach helps to 'transform' this environment. It doesn't quite seem real; like Zamarsha's city-scapes, it seems partially imagined and romanticized, almost lending itself to a kind of escapism - a beautified reality.

If I were to work into it further I think I'd continue with the oil pastels to add more definition and crisp the edges of the buildings. I'd like to develop this idea further by looking at compositions involving a figure/ some figures to further explore this sense of personal escapism/ romanticizing of reality, and to explore the themes of isolation and emptiness/energy-less-ness in much of Zamarsha's work. Ultimately, I'd like to continue to utilize color to change the atmosphere of an environment, but possibly to go further and look at the effect this has on the individuals within it.





## BATIK I

I wanted to experiment with wax and ink in the style of Marla Zamarcka so I tried to create some wax-resist 'Batik' paintings. I began by drawing a continuous line in wax using a casting, then one that had dried I applied a layer of ink, exaggerating the tones in my photograph. The colors were weak once it dried so I added another layer, incorporating darker hues once that had dried I then melted the wax by placing the fabric in news-paper and ironing the sheets. overall I think it was quite successful - I like the way that the continuous line converts the complex composition into shapes and patterns while the watery, heightened colours of the ink seem to create a cool, evening light and tranquil, quiet atmosphere.





## BATIK II

For this second batik I wanted to try to emphasize the sense of disintegration and abandonment of many environments (like Tamara's pieces) to one I had melted the wax I decided to work back into the fabric using very watery acrylic. This allowed me to incorporate more accurate tones and details, and I was able to emphasize the dips and sense of melting to heighten the grace and texture that makes Tamara's work so successful.

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# INITIAL IDEAS

TRAIN STATION →



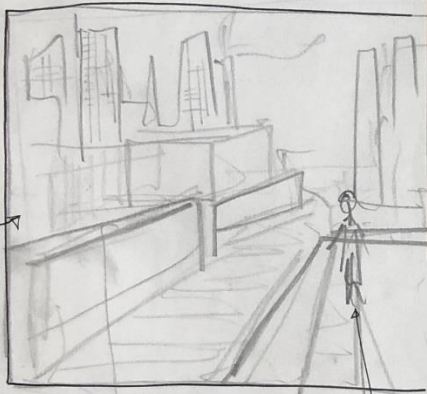
MIXED MEDIA:  
→ Ink, wax (batique),  
acrylic, pastel?  
↳ monoprint?

View of a train station  
(picture below).  
First batique basic  
structure → shades of wax  
and ink (large brush)  
Then past was, primer  
and paint on  
top of acrylic ↳ glaze?  
Finally, monoprint details



In the foreground monoprint  
at pastel time of the details?

Drop of  
ink | water  
around remaining  
shape | surface of  
canvas?



In background  
incorporated a city?  
↳ structure/ repeated use of  
↳ Metadegen style.

super-impose a  
lonely figure to  
draw attention to  
personal individual isolation.



I want  
to incorporate  
indirect  
Zamarska  
in her  
→ Maybe  
the art  
certain  
ink?

In each of these ideas I want to explore  
the way in which we treat the environments  
we (as a society) build. Each composition  
shows areas that have become gradually  
more run down and isolated as newer,  
more exciting places are built elsewhere.

The environments I aim to  
depict are sparsely populated,  
and I aim to heighten this  
emphasis by creating  
haunting, almost post-apocalyptic  
atmospheres by  
heightening the colour  
and exaggerating  
the empty space.

↳ raises questions  
about the way we  
treat the areas we  
create?

Ultimately, I want to draw  
attention to some of the  
neglected areas of society or  
environment, and depict the  
way we too often let them decay/  
dissintegrate as we no longer use them.

TRAIN STATION →

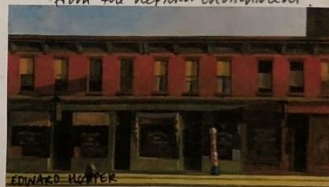


inspired, in the style of  
Jock MacAdegen, combined with  
Edward Hopper.

with these  
photos I aimed  
to create compositions  
in the style of  
some of Hopper  
and MacAdegen's  
work.

ACRYLIC on  
canvas  
↳ loose, watery to  
begin (big brush)  
↳ block in colours like  
Zamarska  
→ then details  
↳ higher point?

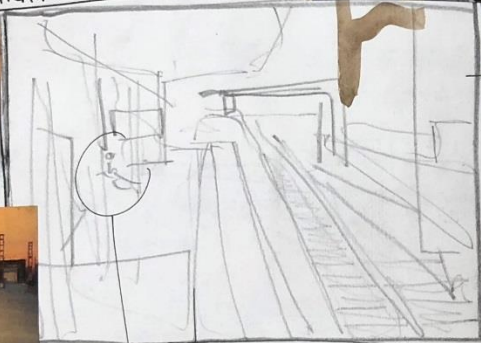
I really liked the angle  
of Hopper and MacAdegen's  
compositions in these paintings.  
The elongated, lateral view  
reveals the extent of entries on  
the streets, heightening the sense  
of isolation, while the distance behind  
protect and pushes us off  
from the depicted environment.





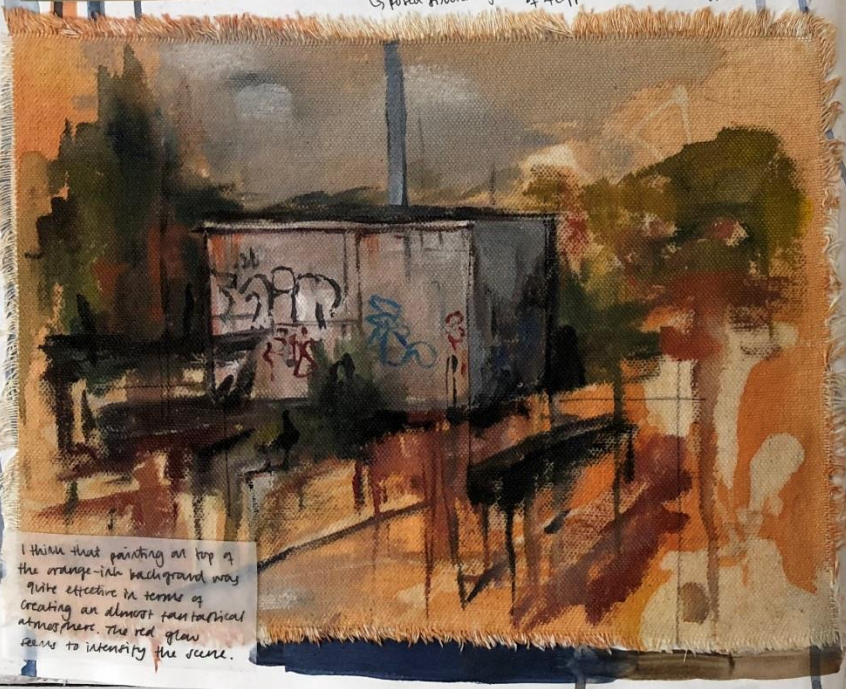
begin by painting an ink wash of  
brass/gold/yellows. Then paint details  
in watery acrylic -> gradually  
get thicker and  
more precise.

TRAIN STATION



→ aim to try and  
depict a similar  
atmosphere to  
that of Tamarsha's  
work (to the left)  
↳ almost  
fantastical-looking  
beautiful but  
empty  
↳ escapism!  
loneliness?  
↳ arbitrary figure  
↳ represent a  
isolation in an  
environment built  
to connect people and  
unit.

Detailed of figure  
↳ posed similarly to those  
of Hopper's work.

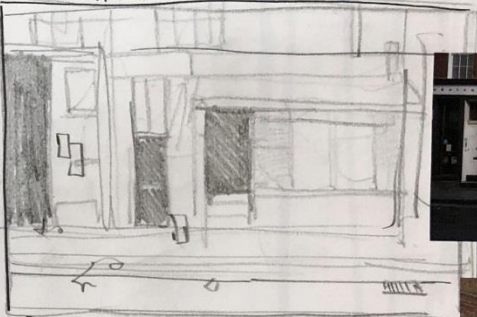


I think that painting at top of  
the orange-ink background was  
quite effective in terms of  
creating an almost fantastical  
atmosphere. The red glow  
seems to intensify the scene.

In these two compositional ideas  
I wanted to experiment with exaggerating the sense of isolation  
and loneliness that is prevalent in Hopper's (and Tamarsha's and Metadysen's) work.  
Taking images of deserted streets I would narrow the canvas, in doing so lengthening  
the composition and revealing the extent of empty space.

LONDON BACKSTREET I

Acrylic  
paint,  
then  
work  
into  
details  
with  
painting  
ink/  
roller  
↳ heighten  
the emptiness  
(like  
Metadysen)  
and highlight  
the way we  
neglect areas  
we no longer  
need/  
see.



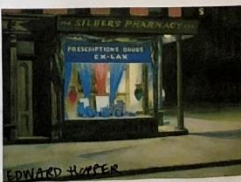
↳ photographs from the  
backstreets of Covent Garden  
Early Sunday morning.

LONDON BACKSTREET II

← Here I  
experimented  
with Edith in  
canvas - it was  
effective but hardly  
noticeable once  
I'd worked into  
it with acrylic  
- to use a canvas  
for my final piece  
it will be very hard  
to re-meet the way  
of the frame  
to see whether to  
use it in the  
exam.



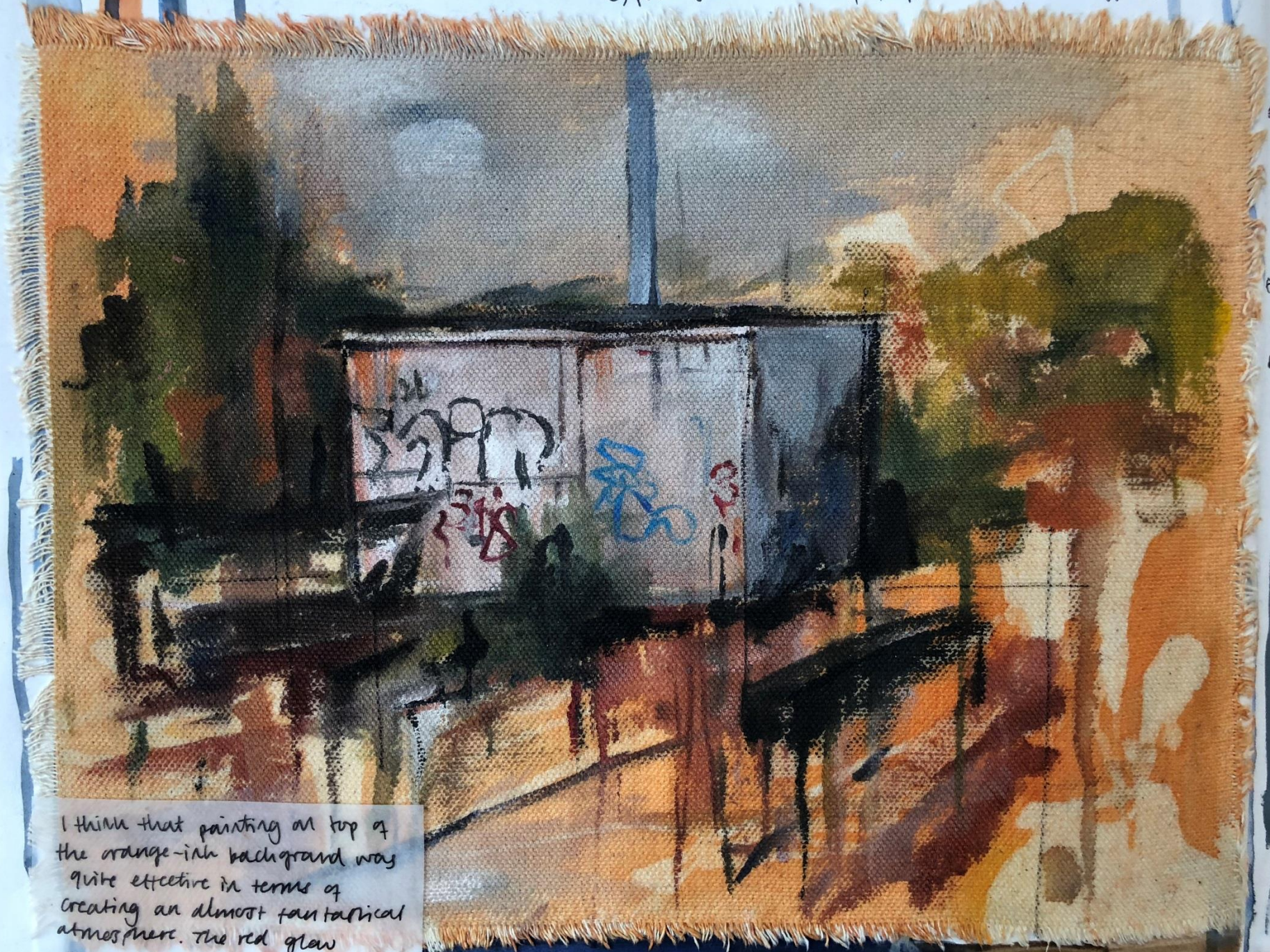
I took the photographs  
early on a Sunday morning  
when everything was  
closed. London was eerily  
quiet, and these backstreets  
which would usually be  
bustling with life and  
movement, were unsettlingly  
quiet - In my final piece  
whether I choose these  
compositions or not, I would  
recreate this specific, almost  
drilling atmosphere - A pause in  
time in which a person is lost  
in complete introspective  
thought or a place is summing  
up before the world regains  
motion and life continues.



I think these images of  
Metadysen and Hopper's work  
would be a great inspiration  
for these compositional ideas.  
The exaggerated space and  
heightened shadows, coupled  
with the intensified glowing  
color seems to create a loneliness  
and ongoing isolation.



↓ Detailed of Hopper  
↳ posed similarly to those  
of Hopper's work.  
to connect people and  
with.



I think that painting on top of the orange-ish background was quite effective in terms of creating an almost fantastical atmosphere. The red glow seems to intensify the scene.





Canvas wall hanging  
 ↳ no frame on canvas so bath if possible

1. Wax
2. Ink (then melt wax)
3. Working Acrylic
4. Acrylic
5. Monoprints / stitching
6. Embroidery

I quit like the idea of doing something in loose canvas - it would allow me to use a bath technique, plus, as its not pinned, would allow me to achieve the softness of some of Zamora's work (see painting to left (red))

I could have sections 'frankling' of the bottom of the wall hanging to heighten the sense that the depicted scene is crumbling or decaying in its neglected state.



the purple glow gives this painting a fantastical quality - the gloomy but hyper-real atmosphere is something I'd credit with the initial layer of ink.



I liked the layout of perspective in this piece - the horizon seems cut off from the main city in the distance.

In this media trial I experimented with bath on pinned canvas. It was actually very successful - the lack of absorbency meant that the wax line was really crisp; however, once I'd pointed into it, many of the lines were no longer visible, and on a larger canvas the wax itself would be very difficult/hard consuming to remove with an iron so I don't think I'll use it in the exam.

I think that the piece itself was quite successful - I really liked the loose, dripping quality of the paint - it heightens the sense of disintegration and captures the grainy and rough quality of the textured surface. I'd definitely like to incorporate this messy and melting quality in my final piece.



MEDIA TRIAL.



MEDIA TRAIL.







## DEVELOPING MY PIECE

In this development piece (which measures roughly 42cm x 90cm) I wanted to explore use in my final piece. I wanted to try out a long, stretched-out composition, like Hopper's 'Early Morning' on that. I kept the style quite loose, using thick paintbrushes and large brush-natural hairs I saw to make them glow and turn the scene almost fantastical - on the a Metadymen's work, even as the study I completed of his painting, 'Field', while the lonely in almost defensive posture seems to shrink him even further than the expansive environment a isolation that everyone can feel, even in the usual 'eye every-day'. The thing that I tried to capture. I wanted to try and present the theme of urban decay (that prevails in heighten the texture in the style of Deig in order to heighten the sense of imagination and this I worked into sections with thicker paints of bold colors as well as dripping water (like Deig's work) to finish I rolled printing ink (dry) over much of the surface and printed on

my potential composition while practicing the style and techniques I intend to use by 'Early Morning', so I attached two sheets of paper together lengthwise and drew up my strokes. I wanted to incorporate some of Zorn's bright colors, so I heightened the border between illusion and reality. The composition and layout reminded me of some more holds many similarities to those of both McLaughlin and Hopper's paintings. His steeply, around him already did, which introduces themes of human alienation and moments I think makes this development successful is the texture, and resultant atmosphere, that I much of Zorn's and Metadymen's work) through the murky dips, but I also wanted to fantasy - alluding to themes of escapism, possibly as the result of urban alienation. To do of aengle from various sections (which in some ways creates an almost 'jungle-like' atmosphere) to make the scene appear slightly murkier and rough, faded and lonely.



# FINAL PIECE PLAN

→ MY FINAL COMPOSITION AND ARTISTS OF INFLUENCE.  
"Monday morning"



My final piece composition is very similar to my last development but a different shape and much larger. With the painting I really want to explore the theme of human alienation - particularly in urban environments and spaces (in this case a train station) originally built to draw people together. To do this I've chosen a composition that reveals a stretch of unpopulated area with a small, solitary figure perched in the centre. The feeling seems to stink the individual and heightens his loneliness - it makes the environment that surrounds him seem overwhelming and huge.

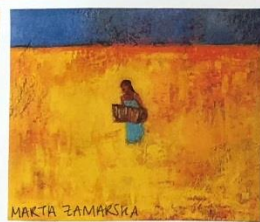
My aim with the style of the painting is to mix together motifs of my inspiration from Zdzisław Bieg and Jock MacGadyen - I want to try and draw attention to a sense of urban decay, making the scene appear prevalently isolated, but I also want to use heightened colour to create a slightly fantastical landscape to draw attention to the sense of escapism that anyone who seems overwhelmed by their environment seems overwhelmingly alone.

I want some sections of my central to have more vibrant, textured style to highlight the sense of urban decay and make the scene appear more fantastical and illuring.

↑ FINAL COMPOSITION ↑



← My canvas measures 40" x 60" so I needed to edit my composition to fit the new size - I wanted to keep both the edge of the station roof and details (such as the door and bin) on the right side so I extended the top and bottom, making the station smaller and also removed sections from the centre to condense the building. I think it's quite effective - it maintains the sense of distance and elongated emptiness but also will allow me to explore the texture of the yellow grass even more.



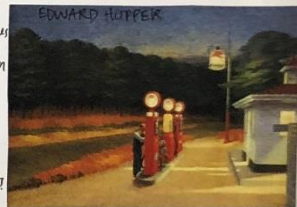
MARTA ZAMAKSHA

Marta Zamaksha explored similar themes to Hopper, yet her vibrant, almost luminous colors create haunting, unending atmospheres that seem to express a kind of escapism - a tension between the imagination and reality. Her work has a dreamlike quality, and by using heightened color and very dripping paint I want to incorporate this into my final piece.

Peter Dault's fantastical and richly textured landscapes largely influenced my technique for the textured aspects of my final piece plan. His atmospheric scenes are very haunting - they seem to be on the edge of a storm and are incredibly tense. I hope that by incorporating some of his style into my piece I'll be able to achieve a similar effect.

McGadyen was my initial artist research - he introduced me to the theme of urban decay and neglect - a possible cause of urban alienation and the theme of his paintings (large, stretched-out landscapes with a distant crumbling building) is something that influenced me as I took my final series of photographs.

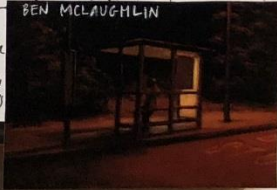
Edward Hopper was one of my main artist influences in terms of subject matter. All his paintings, which span over 70 years of New York amidst America's 1930s Great Depression have a haunting loneliness; they are each incredibly silent, each figure seems utterly self-absorbed and lost in thought. There is no communication, and stretches of empty streets in my painting id love to achieve a similar atmosphere to help me present the theme of human alienation.



EDWARD HOPPER

Ben McLaughlin's work influenced my use of the figure within the lonely environment I'm depicting. His long-distance angles that isolate one individual, lone figure, busy in work, makes the scene he paints seem hauntingly isolated. The small, solitary figure in my expansive train station bears many similarities to McLaughlin's characters, and I aim for my piece to have a similar effect to his.

BEN MCLAUGHLIN



JOCK MCGADYEN



PETER DAULT



# EVALUATION

MONDAY MORNING  
40" x 60"



Overall I think my exam piece was quite successful. I think that I managed to capture a sense of loneliness and made the atmosphere slightly haunting and lonely. I'm pleased with the progression from my final development piece - it's more refined and intricate, but it still maintains the murkiness and slight gloom I previously managed to depict. Overall, my aim was to try and capture the sense of alienation anyone can experience in an everyday, but isolated and neglected environment. I think my painting translates this idea quite effectively; the empty platform and murky driplets create a space that borders on the fantastical and imaginary, while the slight lighting and rusty colours evoke the sense of urban decay and neglect, all of which serve to heighten the loneliness of the sole, hooded figure. The vibrant, exaggerated colours, as well as the mixture of abstracted shapes with detail, also contribute to the fantastical atmosphere and make the piece appear more complex and intense which again makes the small figure seem even thiner in comparison to its looming surroundings.

## THE PROCESS →

I began the piece by painting a block of bold yellow along the bottom of the canvas and then doing a similar block of blue for the sky. I then began to paint in the station - first as a plain wall and then incorporating the pillars, posters and shadows. I then painted the roof, using dark purples and oranges, and platform floor using lighter hues of the same colours. I then incorporated more details: the

shadows and simplified frames on the posters; the two bins on either edge of the canvas; the door and trees to the left as well as the white gate reaching the back of the station. I then painted in the ceiling railing, then began adding details and textures to the sky and yellow grass before finally painting in the

large, foregrounded lamppost and small, central man. I had intended to work into the painting with monoprints but quickly found that the printing ink was quite ineffective on the canvas, so I printed a few markings to heighten the 'grubbiness' but did little else. The main difficulty I faced was dealing with the large scale of the canvas - its length made it very tricky to maintain straight and even lines all the way across its surface; however, I think the result was quite effective and I'm glad I went for such a large canvas as it makes the result feel more impactful and bold.

## ARTIST INFLUENCES →

In my final canvas I can clearly see the influences of all my artist researches. Hopper and McAdams' work holds many similarities to my composition which is distanced from the viewer and almost 2D-appearing in places. The sense of urban alienation that I tried to depict is prevalent in all of the artists' work, but my main influences down this route were both Hopper and Zamora. I think my use of heightened colour was effective, and although I used it in a different way to Zamora, I still think that it contributes to the overall atmosphere of the painting, in a similar way that Zamora's colours contribute to his. The textures and style the creates the sense of deterioration and decay was largely influenced by Hoig's haunting landscapes, and I think they turn the scene into a more complex, 'fantastical' environment that evokes the sense of escapism anyone as isolated or the figure within my painting may adopt.

Overall, I think my piece was impactful and successful in terms of me depicting an environment intermingled with overwhelming feelings of isolation, alienation and urban decay.





