Pearson

# GCE A Level Advanced Art and Design

## Fine Art Component 2

## ED

## Total Mark 61

| | AO1 Develop | AO2 Explore and Select | AO3 Record | AO4 Realise |
|---|---|---|---|---|
| **Mark** | 15 | 15 | 16 | 15 |
| **Performance Level** | 5 | 5 | 6 | 5 |
| | | | **Total out of 72** | 61 |

Pearson

# ENVIRONMENT

Effect of environment on the person
- Stress/ Relaxed → Intense
- Holiday/ Break/ free
- comfort/ discomfort

Favorite place?
- Sensory
  - view
  - sound
  - touch
  - connection to place → memory 'happy place'
  - Physical space
- How people change their own environments

Dictionary Definition:
1. Surroundings, esp. as affecting lives
2. Circumstances of living

Real vs. Imagined
- Reality in contrast to the ideal.
- Idealized places → memory → connection
- LITERATURE
- Beauty of the real.

Responses/ differing responses to environments
- using the environment
- wasting the environment → neglect of land.
- Isolation
- Belonging/ Excluding
- welcoming/ lonely

Geography
- Technology → Global environment. → Internet → connecting environments.
- culture
- Social environ.
- patriarchy
- Patriotic
- National Identity
- Politics
  - Social environment
  - Society Government

Transforming/ Changing Environments
- childhood → adulthood.
- Perception of places.
- Seasons/ light/ color
- Memory/ Time = changing environment.
- Environmental change
  - waste
  - Global warming
- Space → the way areas have changed

Exterior
- Rural
  - calm
  - Destruction?
  - Boredom/ nostalgia
  - Pastoral Ideal
  - Break/ Escape
- Nature → landscape → Habitat
- The Impressionists
- Destruction of an environment → waste.
- CITY
  - Beauty + Disgust → 'ugly aesthetic'
  - Romanticized place 'city of Dreams'
  - alive its society
  - Disintegrating
  - URBAN ALIENATION
    - Hopper
    - Sally Starch

Urban
- waste
- commercial
- consumerist
- Isolation/ Alienation - Hopper, Joch Metadyen?
- future/ fast. — change
- City → growing/ sprawl

Interior
- liberty? rent?
- Enclosed?
- Trapped
- Dark/ light
- Bedroom
  - personal/ places
  - Beds
  - Armchair?
  - Desks
  - colour?
- HOME → my home / others' homes
- CHOICE of environment → favorite Place → actual place / Imagined Place.

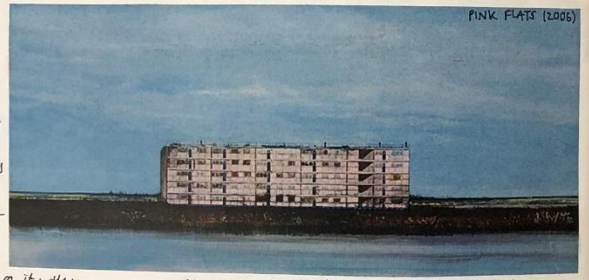
# JOCK MCFADYEN

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 environments.

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

DAGENHAM (2006)

The two paintings to the right (Dagenham and Pink Flats) depict scenes of very derelict, bleak parks in East London. The scale and panoramic shape of both canvas, seems to accentuate the barren quality of the underpopulated land while the stretches 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 skyscapes create tension and drama (particularly in Dagenham). The paintings seem to really focus on space, and our use of it; 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 illusionary amid the endless-seeming stretch of peaceful blue sky and still, bordering river that stands in front of it.


PINK FLATS (2006)

WILLMATHEW BARNEY (2007)

Before he shifted his focus to London's changing landscape, most of his work was figurative and centered around McFadyen's wit. 'Prince of Orange' (1988) for example draws a comical link between the Dane of 1690, and London's modern-day equivalent. Surrounded by a grotty, littered environment (coupled with the graffiti of the object on the wall) McFadyen makes a statement about London's changing social powers / hierarchy, and presents the effects of it on London's urban landscape.

PRINCE OF ORANGE (1988)

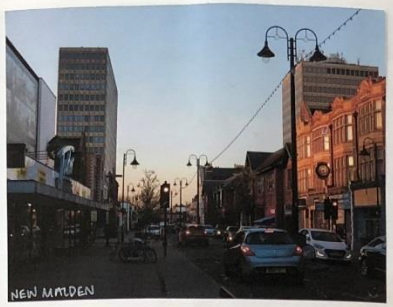
'FIELD'

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 Weekly' 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 dramatise and excite the space by changing its atmosphere and mood with the colour of the light. I think this could be an interesting idea to...

...explore in my own studies and investigations of 'environments'.

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

CAMBERWELL


NEW MALDEN

BERLIN

NEW MALDEN

BERLIN

CAMBERWELL

# PHOTOS

Here I tried to take a series of photography, looking at subject matter similar to that of Zoch Mefadyen. I first went into my local highstreet (New Malden) and looked out for particularly grotty / vandilized areas where people have neglected there

NEW MALDEN

NEW MALDEN

GATWICK

KINGSTON

MALLORCA

NEW MALDEN

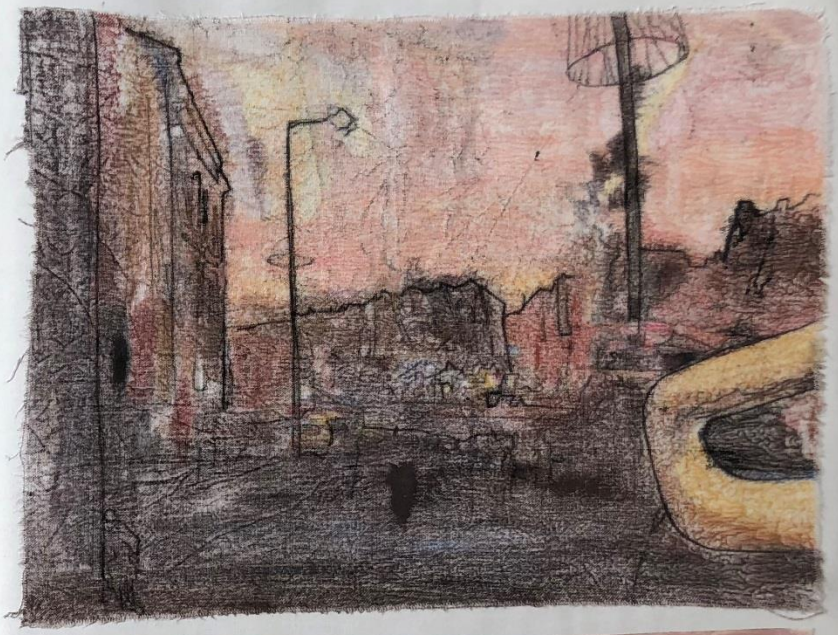
an created environment. I then waited until dusk and I took photographs of the same areas but under the romantic glow of early evening light - I was struck by the way natural light and colour could make some of the ugliest places beautiful. I then looked through some of my old photos to see if I'd captured 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 Mefadyen's 'Dagenham'. overall, I pulled together enough to explore the effect of light on the city further in this project.

## A1 MIXED MEDIA PIECE

I wanted to further explore Metadyen's approach to painting but using a range of medium. To introduce the texture I took down layers of crinkled tissue and newsprint. I then sketched in a backdrop of blue-grey, brightening the texture to mimic Metadyen, before painting in the simplified buildings using a spatula and large paint-brush. I kept my paint application loose in order to mimic the iconic and 'rough' style of the artist's work, and I added details in charcoal to emphasise the sturdiness and grit of urban spaces. I exaggerated the coloured light to depict the beautifying 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.



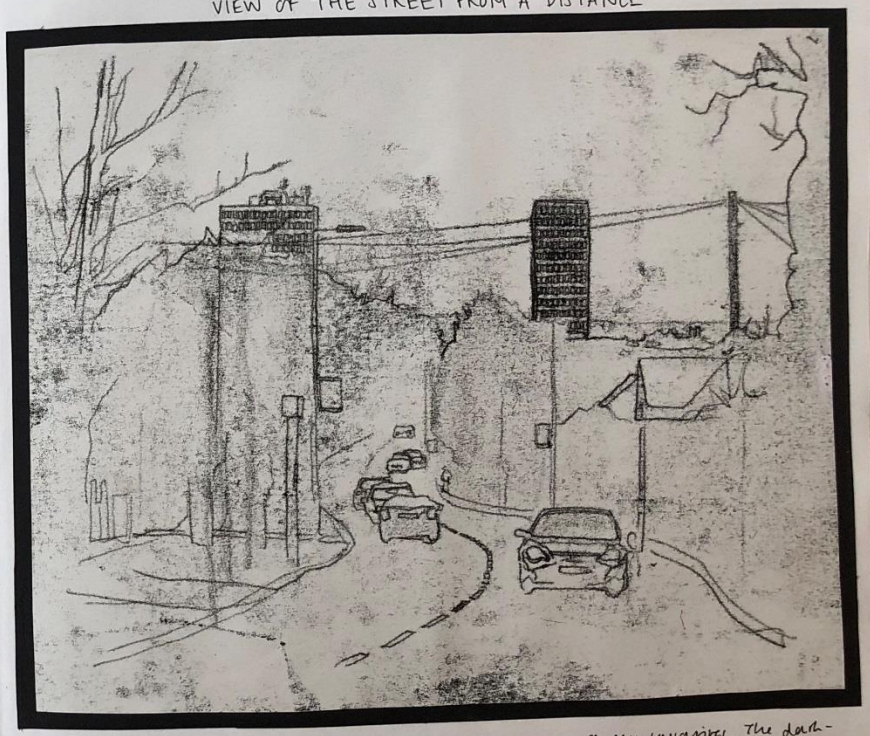
I worked into these monoprints (colour-ed) with water-colour paints to heighten the vibrancy. I exaggerated the grimeness and dirt to both show the neglect and vandalism of our environments, but also explore the idea that this leads to a kind of 'aestheticism.'

I thought that the murkiness and muddiness 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 environments.

## 'CLOSE-UP' VIEW OF THE STREET

I like the rough and 'gritty' effect of the black monoprints – the grains where I accidently 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 monoprint, although unlike much of my work, was one of my favourites. 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 emphasise 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 grottiness 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, quick 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

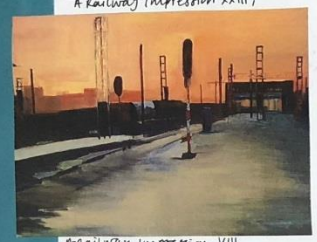
In this felted piece I wanted to draw attention to the sky's colour and pink glow. To get this effect in the felt itself I layered 2 sheets of white wool down before layering a final sheet containing a range of coloured fibres. I made sure to keep this final layer of fibres very thin, using a few strands 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 pinks of the sky, while its loose 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/beauty can make the ugliest city glow.

# MARTA ZAMARSKA

A Railway Impression XXIII,

A Railway Impression Nocturne V 2014

Marta Zamarsha is a contemperary artist from Poland - her work is a collection of oil paints and batiqres and her subject matter focusses on isolated street and urban areas, particularly deso[illegible] train stations. The most striking aspect of her work is her use of colour - she seems to block out much of the detail and exaggerate the little colours within each composition. She uses heightened, almost luminous hues, giving her paintings a haunting atmosphere and almost dreamlike quality. The scenes are fantastical and hazy - it is unclear as to what is and isn't reality. The figures (if any) in each composition are sparse and seem completely isolated. They seem tired and their expressions are vague and unindividualistic. There is a complete lack of energy and dynamism in the lonely areas. Zamarsha's batiqres (in the bottom left-hand corner) I think are particularly successful in terms of pretending both a desolate and disintegrating city. The texture created in the dripping wax highlights the grime and harsh-ness of 'broken-down buildings', while the downwards motion of the running colours gives the effect that the scene is almost melting. In my own work I really want to experiment with batiqre as I think it may help me to develop the technical approach I took to my ink and bleach painting. I completed a study of Zamarsha's 'on the railway' (2014) on the next page. It was a valuable exercise as I'm used to using quite neutral tones, so copying her work forced me out of my comfort zone to I could try a new approach. I really enjoyed using such a thick brush and blocking in such bright colours, and it definitely an approach I hope to continue in this project of work. At points I found it quite tricky using as it was hard to capture the same luminous and thick brush strokes she did with oil paints, however, I still think my study was relatively successful and useful in terms of understanding her approach to painting.



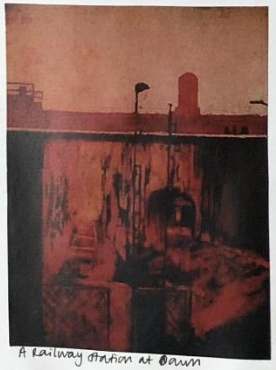
A Railway Impression, VIII

The old Distillery, 2014

on The railway, 2014

A Railway Impression, XXVI 2013

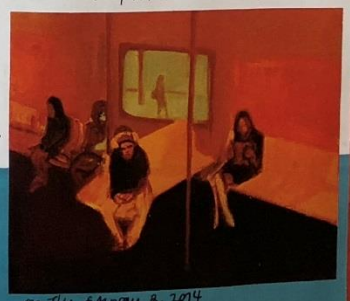
When researching Zamarsha's work I came across a comparison of Monet and Hopper" which I thought summarised as a critic that described her work as a "combination of explore the effect of light on colour, but rather than depicting the beautiful countryside of the Impressionists, she focusses on the derelict, often ugly discarded buildings society has forgotten. By applying a fantastical and dreamlike quality to these lonely, forgotten places, she seems to explore and depict a kind of escapism - a beautiful imagined world to make the ugly reality more bearable. In this sense her work is quite cynical about the state of our society and the environments we create and inhabit; however, the beauty of the early morning and sun-set light almost provides hope in the way something so natural can make even the ugliest environment beautiful.



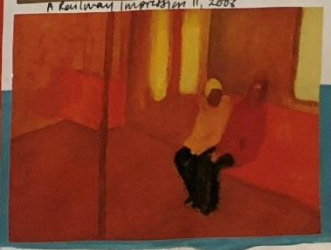
A Railway station at Dawn

Central Railway Main line, 2008

A Railway Impression II, 2008



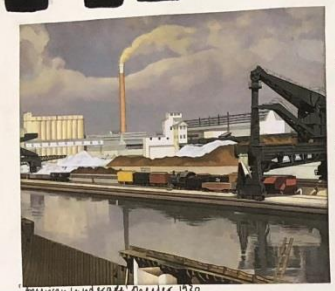
on The railway 2, 2014



STUDY OF 'ON THE SUBWAY' 2014, MARTA ZAMARSKA.

# RA AMERICA AFTER THE FALL

PAINTING IN THE 1930s



'American Landscape' Sheeler 1920

I wanted to go to the RA's exhibition on 'America after the Fall', the 'Fall' alluding to the Wall Street crash of 1929 (29th October) which left America's financial stability in tatters and which started the Great Depression that lasted throughout the 1930s. Because of these tumultuous events, America's political and social environment was completely evolving: thousands of people migrated from the homes in 'The Dust Bowl' to more prosperous states and cities, hundreds more were migrating from oppressive systems in foreign countries, hoping for more success in the infamous 'land of opportunity.' Industrialisation continued to arise and cities expanded to nearly billions - America's landscape was completely evolving.

Because the 'environment' of America is so vast, there was a lot of variety in all of the art as each artist focusse d on an aspect of their society. Charles Sheeler's work in this project thus far. His industrial city because of how much it contrasted the work I really liked Charles Green Shaw's 'Wrigley's' when I saw it at the gallery. His complex shapes and form exemplifies America's quickly changing skyline - the bold and bright colours of the towering buildings being created in New York. The overlayed Wrigley's gum highlights the boom of brands and represents the increasing materialism that was a by-product of this increasingly industrialised environment. Aaron Douglas' work also initially attracted my attention because of its colour. Douglas was a key member in the 'Harlem Renaissance' movement of America. His painting 'Aspiration' symbolises black power and fight for education and shows the progression and rights of these once subjected to slavery. The symbols of education in each figure's hand express 'the transformative power' of knowledge. There is a huge irony in the fact that Douglas had such trouble displaying the painting (which was displaying part of a series of four), which made his theme of hope, liberty and self-betterment and progress and p ity all the more relevant and t ime. 'The mi dnight ride of Paul Revere' was also fair of interest to me - the dreamli ke, mythic quality of the painting is heightened by his mastery of the use of light - the warm scene seems timeless, that heavily an idea unlike the feel of America's environme nt at the time.

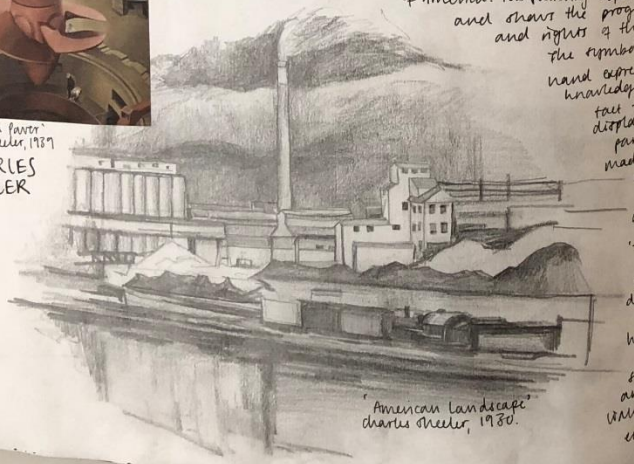
'Wrigley's', Charles Green Shaw, 1987

'Aspiration' Aaron Douglas, 1936

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

'Suspended Power' Charles Sheeler, 1939

CHARLES SHEELER

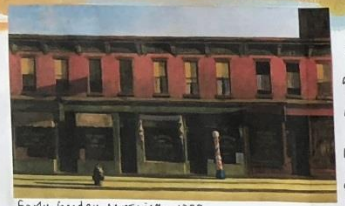


'American Landscape' Charles Sheeler, 1930.

STUDY OF 'ON THE SUBWAY' 2014, MARTA BARASCH.

# EDWARD HOPPER

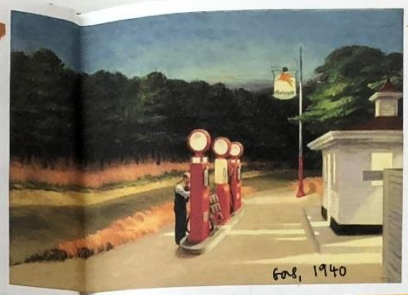
1882 – 1967



Early Sunday Morning, 1930

"In 'Early Sunday Morning' the street is austere, empty and solitary, evoking an eerie lack of life and energy. cropped at the edges like a photograph, the lateral extent of the composition seems limitless... The barber shop is closed; there are no strollers, 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. Barter

I thought Barter's above quote on Hopper's 'Early Sunday Morning' really captured the magic of the painting. I particularly love the shadow and use of light in the composition - it perfectly signals the time of day and evokes the sense of abandonment that pervades the piece. I think the colors, and thickness of the oil paint are incredibly beautiful - they create a warm glow that contrasts to capture the moment in time. The shuttered windows emphasize the lack of life and makes the painting poignant - people are missing the most beautiful time of day.



Gas, 1940

At the exhibition, Hopper's work was the art 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 environment, to explore the themes of urban alienation and to question the pace of the fast-growing industries. As expressed by the critic Carbone, "Hopper portrayed in his impulse to see and to convey vacancy, whether in uninhabited margins or inaccessible figures, individuals." The heightened almost iridescent colours of his scenes, combined with the stretched out shadows and high contrast in lights and darks all serve to heighten the isolation of his figures. The eery, empty atmosphere they create give his paintings both a haunting and timeless quality - the scenes seem to be paused in time, silences amid 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 eery but peaceful atmosphere while the softness of the orange grass creates a sense of gentle breeze - it seems to be the only movement in the motionless 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 Zamarska (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 color and style of both seems to romanticize and beautify the areas forgotten and ignored by many.

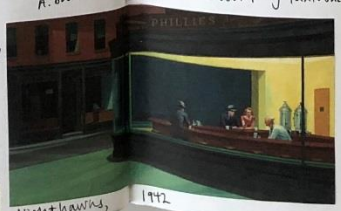
I think one of the aspects of Hopper's work that makes it so successful is his depiction of space which he creates by manipulating his compositions. Although very separate to the expressionist paintings of his time, his paintings weren't quite realist" - he was known to edit and combine aspects of different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

Le Bistro/The Wine Shop, 1909

Automat, 1927

Summer Interior, 1909

The exaggerated color makes the space (which itself is emphasized by off-centre compositions) haunting and dreamlike. The silence and gentleness (particularly in 'Le Bistro' and 'Morning Sun') gives the scenes a romantic glow, while the centre and uncommunicative figures seem isolated by the fast-paced, industrialized environment acting around them.




Nighthawks, 1942

Morning Sun, 1952

# OBSERVATIONAL DRAWINGS

I focussed my observational drawings on the run-down, often unnoticed 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 Tamarsha'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 high street. 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 emphasize the sense of loneliness and silence that the American artist achieves, 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 hairdresses 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 McFadyen to heighten the emptiness of the environment, and like Yamagata I tried to capture some of the empty train stations, which would normally be thriving with people. I wanted 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 colour effects an environment. Using a range of media I used a technique similar to that of Tamarsha; first I blocked in colours 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 colours 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 Tamarsha's city-scapes, it seems partially imagined and romanticised, 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 crisper the edges of the buildings. I'd like to develope this idea further by looking at compositions involving a figure/ some figures to further explore this sense of personal escapism/ romanticising of reality, and to explore the themes of isolation and emptiness/energy-less-ness in much of Tamarsha's work. Ultimately, I'd like to continue to utilise colour 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 Marta Zamarska so I tried to create some wax-resist 'Batik' paintings. I began by drawing a continuous line in wax using a canting, then once that had dried I applied a layer of ink, exaggerating the tones in my photograph. The colours 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 newspaper 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, evocative 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 Tamarsha's pieces) so once 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 drips and sense of 'melting' to heighten the grime and texture that makes Tamarsha's work so successful.

# INITIAL IDEAS

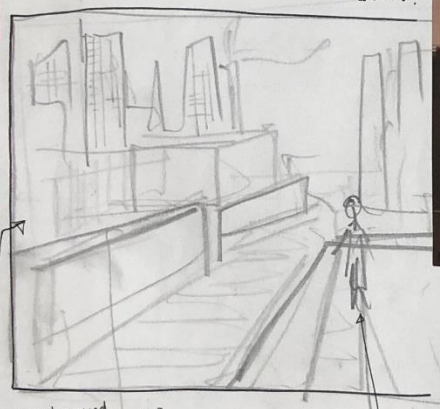
TRAIN STATION →

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

→ view of a train station (picture below).
First batique batic structure + outlines w/ wax and ink (large brush)
Then melt wax, prime? and paint on top w/ acrylic ↳ gouache, water?
Finally, monoprint details

In the foreground monoprint of pastel tone of the details?

Drips of ink/ watery paint running down surface of canvas?



In background incorporate edges of city?
↳ distance/ seperated/ out of McFadyen-style.

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

MARTA ZAMARSKA

JOCK MCFADYEN

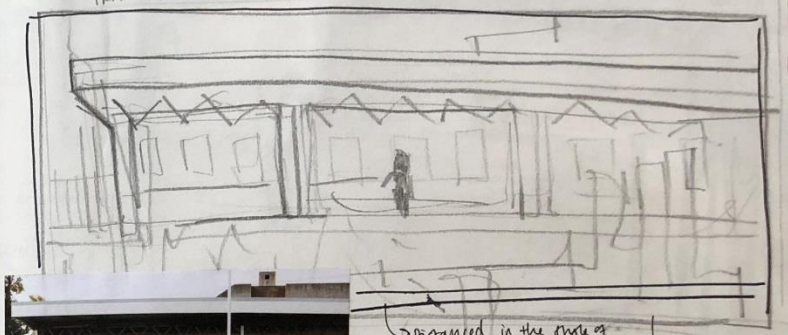
→ I like the drips/ watery effect of the paint in some of McFadyen's work
↳ It exaggerating the sense of decay/ disintegration and heightens the grubbiness of his depicted environments
↳ Raises questions about the way we treat the areas we create?

I wan[illegible] t to try and incorpor[illegible]rate the ghostly, indistinct [illegible] atmosphere that Zamarsk[illegible] a creates so well in her paintings.

MARTA ZAMARSKA

→ Maybe [illegible] begin by painting the en[illegible] ire background a certain col[illegible] or maybe with ink?

TRAINSTATION. →



→ Distanced, in the style of Jock McFadyen, combined with Edward Hopper.

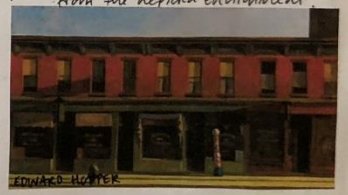
with these photos I aimed to create compositions in the style of some of Hopper and McFadyen's work.

ACRYLIC on canvas
↳ loose, watery to begin (big brush)
- Block in colours like Zamarska
→ Then details
↳ thicker paint?

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 emptiness by creating haunting, almost fantastical atmospheres by heightening the colour and exaggerating the empty spaces.

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

I really liked the angle of Hopper and McFadyen's compositions in these paintings. The elongated, lateral view reveals the extent of emptiness on the streets, heightening the sense of isolation, while the distance betw/ viewer and painter sets us off from the depicted environment.

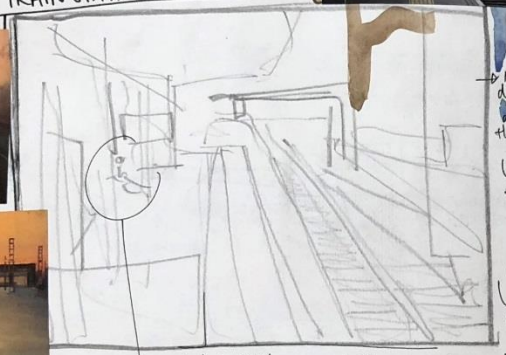


EDWARD HOPPER

JOCK MCFADYEN

## TRAIN STATION

→ Begin by painting an ink wash of orange/yellows. Then paint details in watery acrylic → gradually get thicker and more precise.



→ Aim to try and depict a similar atmosphere to that of Tamarsha's work (to the left)
↳ almost fantastical-glowing, beautiful but empty
↳ escapism? loneliness?
↳ solitary figure
↳ moments of isolation in an environment built to connect people and write.

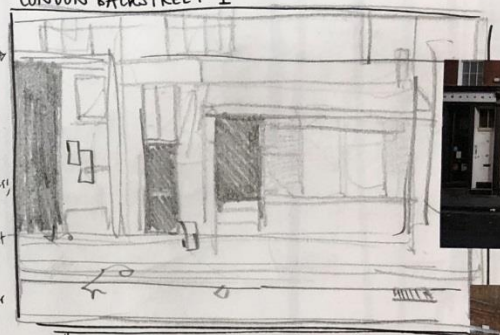
↓ Detailed of figure
↳ based similarly to those of Hopper's work.

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.

In these two compositional ideas I wanted to experiment with exaggerating the sense of isolation and emptiness that is prevalent in Hopper's (and Tamarsha's and Metadyen's) work. Taking images of desolate 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 printing ink/rollers
↳ heighten the opposites, (like Metadyen) and highlight the way we neglect areas we no longer need/see.



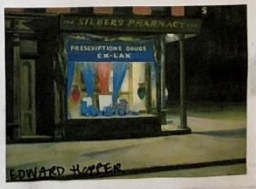
↕ Photographs from the backstreets of Covent Garden early Sunday morning.

## LONDON BACKSTREET II

← Here I experimented with batik on canvas - it was effective but hardly noticable once I'd worked into it with acrylic - if I use a canvas for my final piece it will be very hard to re-melt the wax off the frame so I'm unlikely 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 very much like to try and recreate this specific, almost chilling atmosphere - A pause in time in which a person is lost in complete introspective thought or a place is sunningly silent before the world regains motion and life continues.

EDWARD HOPPER




EDWARD HOPPER

JOCK MCFADYEN

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

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

to complet people and unit.

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

WALL-HANGING

↳ TRAIN STATION

* BLUE INK * ↳ ref to BATIK EXPERIMENT I.

→ Canvas wall hanging
↳ re frame on canvas so batik is possible

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

} → felt?

→ I quite like the idea of doing something on loose canvas - it would allow me to use a batik technique, plus, as its not primed, would allow me to achieve the softness of some of Tamarsha's work (ref painting to left (red))

→ I could have sections 'tumbling' 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 create with the initial layer of ink.

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

In this media trial I experimented with batik on primed canvas. It was actually very successful - the lack of absorbancy meant that the wax line was really crisp; however, once I'd painted into it, many of the lines were no longer visible, and on a larger canvas the wax itself would be very difficult / time 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 gritty and rough-quality of the textured surface. I'd definitely like to incorporate this 'murky and melting' quality in my final piece.

MEDIA TRIAL.

MEDIA TRIAL.

# DEVELOPING MY PIECE

In this development piece (which measures roughly 42cm x 90cm) I wanted to explore my potential composition whilst practicing the style and techniques I intend to use in my final piece. I wanted to try out a long, stretched-out composition, like Hopper's 'Early Sunday Morning', so I attached two sheets of paper together lengthwise and drew up my composition on that. I kept the style quite loose, using thick paintbrushes and large brush-strokes. I wanted to incorporate some of Tamarsha's bright colours, so I heightened the natural hues I saw to make them glow and turn the scene almost fantastical - on the border between illusion and reality. The composition and layout reminded me of some of Mefadyen's work, such as the study I completed of his painting, 'Field', while the lonely figure holds many similarities to those of both McLoughlin and Hopper's paintings. His sheepish, almost defensive posture seems to shrink him even further than the expansive environment around him already did, which introduces themes of human alienation and moments of isolation that everyone can feel, even in the usual 'every-day'. The thing that I think makes this development successful is the texture, and resultant atmosphere, that I tried to capture. I wanted to try and present the theme of urban decay (that prevails in much of Tamarsha and Mefadyen's work) through the murky drips, but I also wanted to heighten the texture in the style of Doig in order to heighten the sense of imagination and fantasy - alluding to themes of escapism, possibly as the result of urban alienation. To do this I worked into sections with thicker paints of bold colours as well as dripping water off a angle from various sections (which in some ways creates an almost 'jungle-like' atmosphere like Doig's work) To finish I rolled printing ink (dry) over much of the surface and printed a few monoprints to make the scene appear slightly murkier and rough, faded and lonely.

# FINAL PIECE PLAN

FINAL COMPOSITION

MY FINAL COMPOSITION AND ARTISTS OF INFLUENCE.

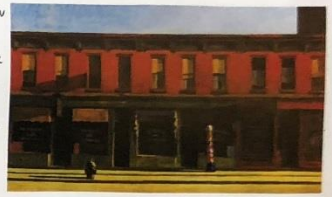
"monday morning"

My final piece composition is very similar to my last development but a different shape and much 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 posted in the centre. The scaling seems to shrink the individual and heightens his lonliness - it makes the environment that surrounds him seem overwhelming and huge.

My aim with the style of the painting is to pull together much of my inspiration from Tamarsha, Dog and McFadyen - I want to try and draw attention to a sense of urban decay, making the scene appear prevailingly isolated, but I also want to use heightened color to create a slightly fantastical landscape to draw attention to the sense of escapism that anyone adopts when their environment seems overwhelmingly alone.

I want some sections of my canvas to have more abstract, textured styles to heighten the sense of urban decay and make the scene appear more fantastical and illusionary.

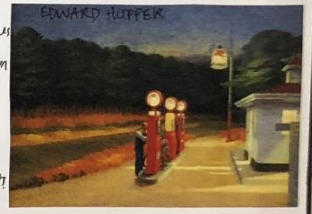
← My canvas measures 40" x 60" so I needed to edit my composition to fit the new dim - I wanted to keep both the edge of the station roof and details (such as the door and bin) on the right side so I extended the top and bottom, making the station smaller and also removed sections from the centre to condense the building. I think its 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 TAMARSKA

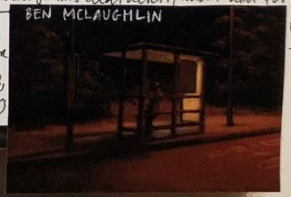
Marta Tamarsha explored similar themes to Hopper, yet her vibrant, almost luminous colors create haunting/unnerving atmospheres that seem to express a kind of escapism - a conversion between the imagination and reality. Her work has a dreamlike quality and by using heightened color and using dripping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

Edward Hopper was one of my main artist influences in terms of subject matter. All his paintings, which show scenes of New York amidst America's 1930's Great Depression have a haunting lonliness. 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 I'd 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 lonley environment I'm depicting. His long-distance angles that involve one, miniature, lonesome figure, busy in work, make the scenes he paints seem haunting isolated. The small, solitary figure in my expansive train station heart many similarities to McLaughlin's characters, and I aim for my piece to have a similar effect to his.



BEN MCLAUGHLIN

Peter Dong's fantastical and richly textured landscapes largely influenced my technique for the textured aspects of my final piece plan. His atmospheres 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.

PETER DONG

McFadyen was my initial artist research - he introduced me to themes of urban decay and neglect - a possible cause of urban alienation, and the structure 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.

JOCK MCFADYEN

# EVALUATION

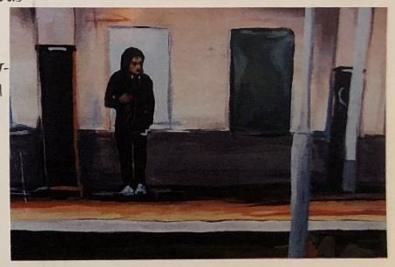
Overall I think my exam piece was quite successful. I think that I managed to capture a sense of loneliness and made the atmosphere slightly haunting and lonely. I'm pleased with the progression from my final development piece - its more refined and intricate, but it still maintains the murkiness and 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 droplets create a space that borders on the fantastical and imaginary, while the slight lifting and rusty colors 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 thier 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 colors. 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 marking 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 - it's 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 far more impacting and bold.

ARTIST INFLUENCES →

In my final canvas I can clearly see the influences of all my artist researches. Hopper and McFadyen's work holds many similarities to my composition which is distanced from the onlooker 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 Zamarsha. I think my use of heightened colour was effective, and although I used it in a different way to Zamarsha, I still think that it contributes to the overall atmosphere of the painting, in a similar way that Zamarsha's colours contribute to hers. The textures and style the creates the sense of deterioration and decay was largely influenced by Haig'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 as the figure within my painting may adopt.



Overall, I think my piece was impacting and successful in terms of its depicting an environment intertwined with overwhelming feelings of isolation, alienation and urban decay.