



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 2**

MARY

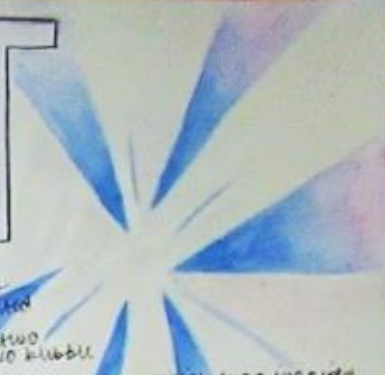
Total Mark 44

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	9	11	13	11
Performance Level	3	4	5	4
			Total out of 72	44

Exploring light in Aweppool Cathedral
16.09.16



LIGHT



Having been given the theme truth Fantasy and fiction, I researched the meaning of the words and associated synonyms and disassociated the article on the team paper. I eventually narrowed the many ideas I had down to just two: history and light and subsequently created two bubble maps.

I decided to focus on the theme of light in relation to truth which was inspired by George de la Tour's haunting and atmospheric oil painting of many madonnas. Inspired by the team paper I liked how the portrayal of the shadows and light was metaphorical, creating a strong and memorable image, and I wanted to show the same contrast in my own work. The many directions I could take with the theme and the variety of bubbles also appealed to me, and I was interested in exploring a fundamental element of art, light, shown through the use of tone.

I just had the idea to portray religion within the wider theme of light because Shakespeare in the winter solstice on the team paper included: "Synagogue, churches, mosques and cathedrals, which I held as an interesting and thought-provoking starting point. I realised that in religion, light could be a symbol of enlightenment, of truth, and people participate in religious activities to do other fundamental truths about God and humanity. I decided to focus on Christianity because this is the religion with which I am familiar and have grown up. Inspired by my inspiration within the church community, the Bible frequently uses light as a metaphor for truth for example: "But the light which is true comes to the light" (John 3:21) and "He will bring to the light what is hidden in darkness" (Matthew 10:26). "I am the light of the world. Whoever follows me will not walk in darkness, but will have the light of life" (John 8:12).

In choosing to explore the theme of light in relation to it is fortunate that there are a wide range of local places for which I could find inspiration, such as Manchester Cathedral, the Holy Name Church, Mounton Methodist Church and Saint Peter and Pauls Catholic Church where I was baptised. I also had many ideas about what to photograph, such as the natural daylight, weather shadows, on the architecture. Church interiors are also a rich source of inspiration, including stained glass windows, candles, lighting, religious symbols such as crosses, holy books and virgins. An interesting contrast to the theme of truth and light are the fantastical and darker gothic aspects of the architecture, such as gargoyles and pointed arches.

I have drawn a section of the outside of Manchester Cathedral in black ink on a tea stained background. I found it hard to draw because of the different angles of the walls and pillars and the composition of the original photo meant it felt like my picture needed to be continued. However, I used the use of different marks I have made with the pen which create texture and depth especially on the stone work. I chose a tea-stained background to suggest the age of the building whilst retaining the historic character and colour of the stone. This wash of colour also contrasts well and enhances the line and tone. I felt I could have been more sensitive with the pen as the photograph has a darker area on the left hand side and my drawing does not cover this shadowed area.

Manchester Cathedral



I am pleased with my charcoal piece as I feel I have captured the quality of light and shadows well. Much as sometimes I have struggled with in the past I think that charcoal is a good medium for this subject as I could suggest the texture of the stone by using the stick at different angles and applying different amounts of pressure. Also by using a rubber to create tone I was able to retain the bright white areas of the paper which helped produce a better illusion of light.



I think the composition is also good because it is just as if I could draw all the detail in addition and use of tone help to create three dimensions and the proportions of the piece are right. Something with which I have also struggled with previously. However, I feel that some of the things I have made could have been blended better together so the piece looks more fluid but overall I am happy with the piece.



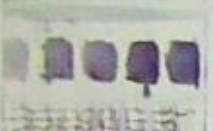
I have drawn the 'Healing Window' by Linda Walton in Manchester Cathedral using the medium of ink. Using ink allowed me to produce a rich and vibrant colour and the black colours I could mix with the ink corresponded well with the photograph I had taken. I also liked the way when I added water the ink blended and seeped together in a natural way like the colour in the stained glass. I think I captured the quality of light which created vivid colours in the stain glass and the way on the side when deciding on the composition for my work I decided to look at a section rather than the whole window to see the effect of light on the stonework at the side, having already painted a full window on a previous page I wanted to contrast this with the more focused and intense light of which enabled me to portray the aspects of colour on a larger scale. I think the shapes I have outlined with the black frame are accurate and I am pleased with the final result.



I photographed a statue from a Gothic cathedral in the north of England. I used a black and white photograph as the base for my drawing. I used ink and water to create the drawing. I used a black and white photograph as the base for my drawing. I used ink and water to create the drawing. I used a black and white photograph as the base for my drawing. I used ink and water to create the drawing.



... I used a pen and ink to draw the structure which I had not drawn before. I found that the pen and ink was a good medium for drawing the structure. I found that the pen and ink was a good medium for drawing the structure. I found that the pen and ink was a good medium for drawing the structure.



... light window and Gothic style. I found that the pen and ink was a good medium for drawing the structure. I found that the pen and ink was a good medium for drawing the structure. I found that the pen and ink was a good medium for drawing the structure.



I have used a blue biro to portray the contrast between light and shadow in piers in Manchester Cathedral.

I would use this medium and felt that it was effective as I was able to vary the tone to suggest the shadows on the piers. This was an appropriate choice as the photograph had a blue tone. I found the composition a challenge as it was difficult to keep the lines parallel and show the perspective in the picture accurately. However, I am pleased with the final result and felt it is a sensitive representation which captures the sense of light well.





I have used paper to draw a window from Manchester, England. My photo was taken on a bright day, and I like the composition as it emphasized the contrast between the bright blue of the sky and the dark Gothic stone of the building, and the angle is interesting as it gives a sense of height. I am pleased with the blending and the texture which I was able to create with the pencils, and the use of black paper produced a sense of drama and emphasized the theme of light. Initially I found it hard to copy the proportions and perspective of the photograph, but felt I had been successful in this. I am left pleased with the window frame, as the black lines are not sufficiently varied to show the contrast between the thick and thin parts, although it was challenging to work with paper as the pencil required quite fine work in a small space. I feel that it went well.

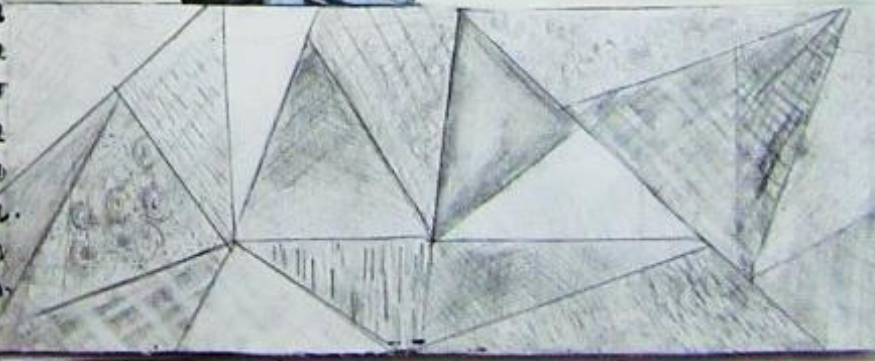




I have used ink to paint the cross which was on an altar in the side chapel at Manchester Cathedral. I used ink because I felt it was a suitable medium to suggest the keen intensity of colour in the window behind the cross where the colour blended subtly together. I am pleased with the result of the work which I suggest the rich whiteness of the material. I also liked the textured effect in the middle of the cross - feel that the ink worked well to suggest the way light reflected on the metal of the actual cross. However the composition of the photo + my work appears too dark + does not show light with enough drama / contrast.



I used 2B-6B pencils to draw a sculpture on the cathedral to capture the detail and suggest the colour of grey stone. I used a lot of contrast with the intensity of the stone or truth as they are historical and based on historical statues. The one I have drawn is typical half human half animal. I think the variety of my work makes such as sketching and shading is essential to create a sense of depth in the piece. However, I could have been bolder in applying the pencil pressing on harder to create darker tones and produce a more pronounced contrast. I also felt the proportion of the face is too wide in comparison with the



photograph and I should have added darker shadows across the eyes and the chest. But I am pleased with the piece and feel it looks realistic.

LOUISE BOURGEOIS

Louise Bourgeois was a French artist who studied mathematics at Sorbonne University. She turned to art and studied painting for two years at the art school. She then studied sculpture and started on as a painter but quickly moved into sculpture.



Self of Husband

She quickly moved into sculpture and started on as a painter but quickly moved into sculpture. She studied sculpture and started on as a painter but quickly moved into sculpture. She studied sculpture and started on as a painter but quickly moved into sculpture.



Home Station



Torso Self Portrait

She studied sculpture and started on as a painter but quickly moved into sculpture. She studied sculpture and started on as a painter but quickly moved into sculpture. She studied sculpture and started on as a painter but quickly moved into sculpture.

In the 1960s Bourgeois began using the spider as an image to represent her work. The spider motif first appears in the 1960s and in 2000 it is made of steel and marble and the figures were cast from it. The largest version of the spider is made of steel and marble and the figures were cast from it. The largest version of the spider is made of steel and marble and the figures were cast from it.

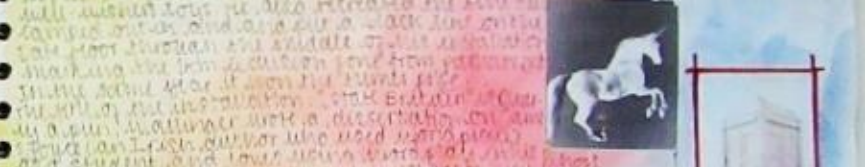
She Bourgeois work because it is striking, original and the fact that it is so hard to walk under makes it incredible with the wind. The work is so heavy, so dense, and it gives a powerful impression due to the way it is made. I think she had an idea because her work was inspired by the trauma of her own trauma and phobias and by Freudian impulses, neurosis and phobias of her childhood and that it is believed her mother's death stimulated her obsession with her turbulent father. A Freudian analyst who had a sister who was an English woman, however, it could also relate to the death of her mother because Bourgeois saw her mother as a sister who was for him and she found this in her work. The artist's mother and father were both dead. She said: "I never found what is true, the movement is the thing."



Thaman Sculpture

MARK WALLINGER

Wallinger was born in England in 1959 and lived and worked in London. He studied at Goldsmiths College London 1983-1985. Since the 1980s Wallinger has been a critical success in the art world. He is a member of the Royal Academy and the Turner Society and he has won many prizes. He is a member of the Royal Academy and the Turner Society and he has won many prizes.



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EDWARD HOPPER

Edward Hopper was born in 1882 and was an influential American realist painter, also a watercolorist and an illustrator. He was also a writer, a critic, and an architect. He was known for his paintings of urban scenes, particularly those depicting the interior of a room or a street scene at night. His work is characterized by a strong sense of light and shadow, and a focus on the human condition in a modern, urban setting.



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Room in Brooklyn 1932

Hoppers Paintings



Night Windows



Early Sunday Morning



Stairway at the Hotel de Ville



Nightmare



New York Office

My Photographs



House on Bradford St. 2010



Grassroots Manchester



Manchester Art Gallery

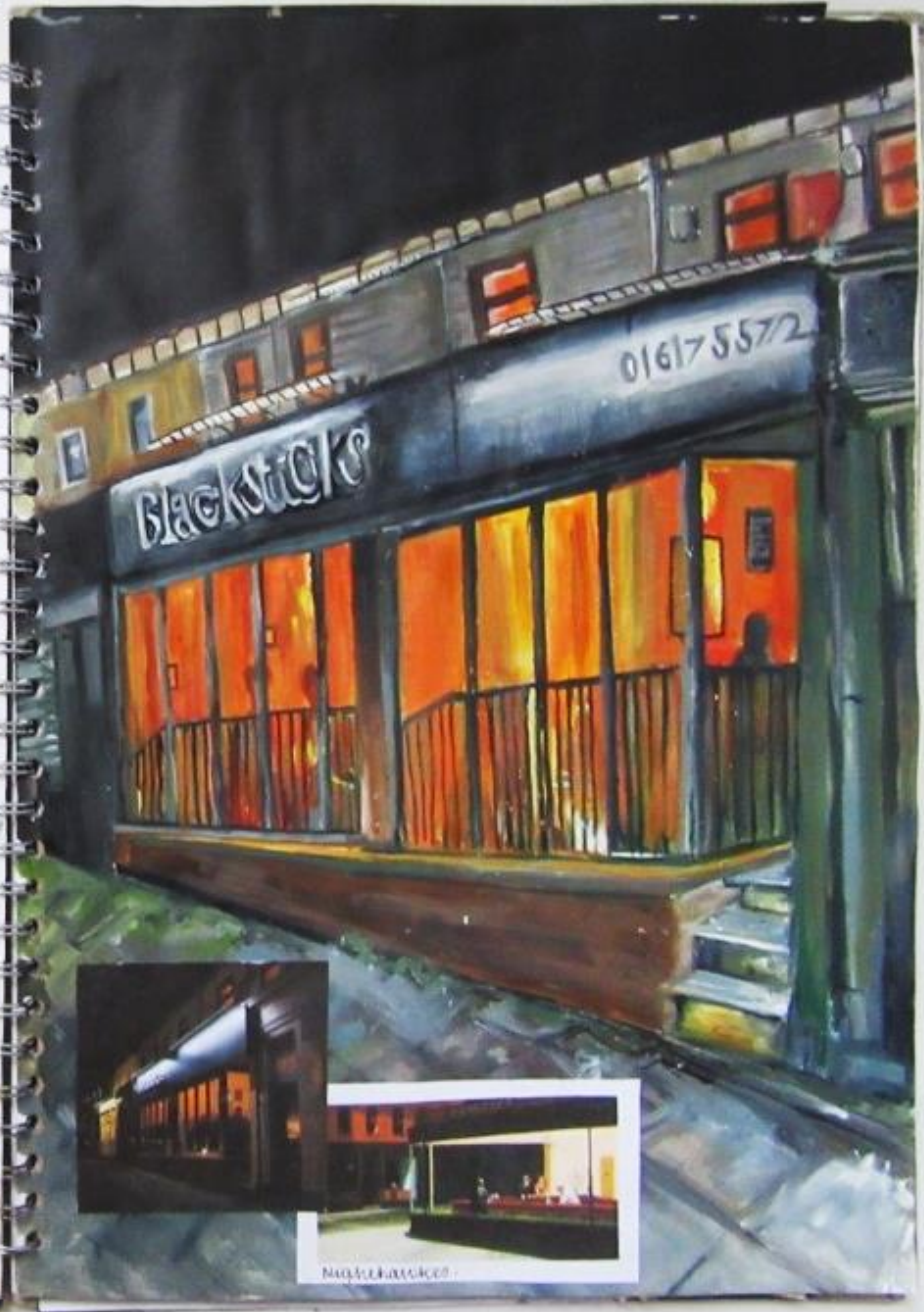


Blackburn Station



Starbucks at Aris Square Manchester

A Section of Nighthawks.



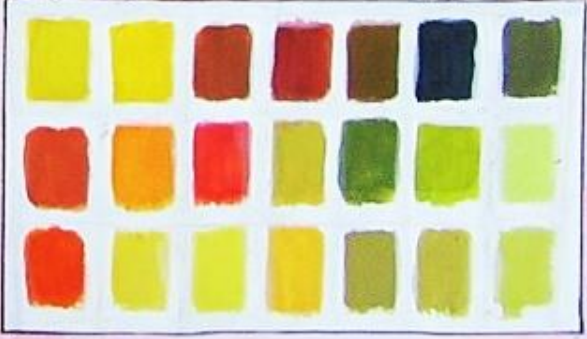
Blackstick



Night windows
1942 was the inspi-
ration for this photo-
graph and painting.

Analysis...

In my first painting on the previous page I am pleased with the outcome. I think the photograph I took had a similar composition to that of Hopper's *Night Windows* - which was taken from a sideways angle to create dimension and a sense of scale. It was useful to have a similar composition as it helped me imitate his style. I am pleased with some sections of the painting for example the steps up to the restaurant and my use of such warm orange and yellow tones which helped create a contrast to the night outside. However, I feel some aspects are difficult to read on the photograph and therefore difficult to reproduce. I think the scale, angle and proportion are wrong on my painting and I could have exaggerated the diagonal and sharp lines on the building to give a sense of perspective and show how the restaurant appears to be smaller. Hopper deftly calculated his composition to create a visual balance and draw the viewer's eye to a certain part of the painting which is usually a person. As I didn't have a compositional focal point this could have been why the proportion was wrong. I enjoyed painting the next piece. I think the medium scale works well as it allowed me to add all the detail of the lines on the curtains and to create texture using a stippling effect with the paintbrush. The picture I have taken is most like Hopper's *Night Windows* so the composition and colour palette looks like Hopper's piece. However, I feel the frame in between the windows has different thicknesses on either side but I have captured well the cosy mood and by outlining the windows with black pen it helped to create a clean straight line.



TAN MURPHY

Tan Murphy was born in 1963 and is an artist who is fascinated by wood and structure. As a child, Murphy's fascination with wood was evident. He decided to pick up the chisel as his subject and began to carve out his art. He studied wood at the local college and then moved to the States which interested him more in industrial and stone work. At college, he studied wood and then worked after college. He studied wood and a navigation course and found it was quite in line with his passion for painting and printing.

Murphy was always an artist when he visited the water and saw the way the water flows. He started carving wood and then moved to the States. He studied wood at the local college and then moved to the States which interested him more in industrial and stone work. At college, he studied wood and then worked after college. He studied wood and a navigation course and found it was quite in line with his passion for painting and printing.

Murphy's work is a blend of nature and industry. He uses wood and stone to create pieces that are both beautiful and functional. His work is a testament to his passion for art and his love for nature.

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Samples

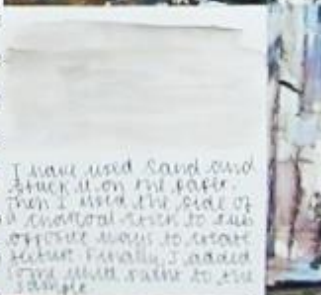
To produce the sample below, I used a piece of wood and a piece of paper. I used a piece of wood and a piece of paper. I used a piece of wood and a piece of paper.



I taped up newspaper and layered it with wood. I used the 400 and 600. Then I used 400 and 600. Then I used 400 and 600.



I used a piece of wood and a piece of paper. I used a piece of wood and a piece of paper. I used a piece of wood and a piece of paper.



To create this sample, I used wood and a piece of paper. I used wood and a piece of paper. I used wood and a piece of paper.



on the previous page I have drawn a column using Jan Murphy's
 work as inspiration. In particular the full 'bell' section's design.
 This helped to inspire my own which of course as my photograph
 had a similar composition to the drawing I used mixed media
 including thread, ink, paint, watercolor and pen in my work and
 I also used to create texture by using water to create the form. I
 think the composition makes the piece look impressive and creates a
 3D effect and I feel I have captured the best of all well and control
 of form with a dark background the overall created also helps
 me to see which materials would be better in
 the context of this piece and I am pleased with
 the piece.



but I used mixed media to produce the final piece.
 This was inspired by Murphy's own work 'Carols
 of light' and a guide which I photographed and
 studied in March 2012. I created the capital with his
 sketch in mind. I used more texture by adding
 some more and making the final piece.



a more tactile surface. I
 think the proportion and
 the overall dimensions of the
 pillar are successful and I
 like the way the materials
 together I painted the
 white light.



VICTORIA CROWE



1941, Victoria Crowe, 'The Girl in the Blue Dress'.



Skull and crossbones.

Victoria Crowe was born in Glasgow, Scotland on 27th May 1945 and educated at the Glasgow College of Art and London College of Art. She moved to Scotland in 1968 to teach at Edinburgh College of Art. She now lives in Scotland and works over the last 35 years Crowe has become a leading painter and is considered as one of the most vital and original Scottish painters in Scotland. The range of her paintings includes landscape, still life, portraits, self-portraits and abstract. Although she visited Italy in 1942 where she was influenced by Italian Renaissance art, she became more and more inspired by the landscape, architecture, sculpture and cultural class between old and new. She spent time in the US to experiment with different techniques including print-making, collage, sculpture and applying gold leaf to enamel. Crowe has exhibited at many international art fairs, biennales, symposia, galleries, museums, art fairs, festivals, art fairs, art fairs and fairs. Her work has been exhibited in many galleries and museums. The application of oil and water paint to wood, stone, metal and on wood with enamel. Crowe has been a member of the Scottish Artists' Society since 1968. Her father, a Glasgow artist, inspired her to become an artist. She was first inspired by her father's work in 1968. Her father, a Glasgow artist, inspired her to become an artist. She was first inspired by her father's work in 1968.



Religion

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Whitman facade



Victoria Crowe, 'The Girl in the Blue Dress'.

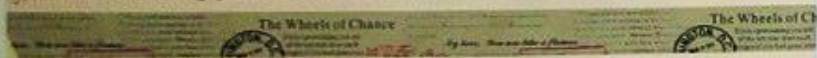




ANALYSIS...

First I experimented by using a range of materials to create different surfaces and textures as a crowd dots in her work. I used heavy paper, thin acrylic, watercolour, string, brown paper, masking fluid, masking tape, paper, paste and chalk. I think the use of masking fluid comes the idea of truth as I have peered back the top layer to expose what is underneath.

On the next two pages I used the work I had done with felt to inform a piece in the style of crowd. I created textures and used light to surround the drawings which I thought best suggested light and truth, including statues, details of columns, a window, a arch and a pillar which echo my theme with their contrasting blue and shadows. I used bold primary colours which I thought like as crowd dots, but also bold primary colours which I thought contrasted well with the brown tones. I am pleased with the way I managed to capture light mainly using blue highlights in the paint and I feel the gold ink was another successful way of suggesting light which I had seen used in crowd. I also think that using felt worked well, as it was a further characteristic of crowd's work. Referring back to the images and my page of textures helped me to compose the piece and I am pleased with the outcome.



layers
of paint
of felt
+ collage
+ texture



experiment
moving to
dark with
brighter
pieces

using
layers
of
felt
(over
top)



using
layers
of
felt
(over
top)

pen
and
ink
drawing



adding
small
details
such
as
text
paper
background
map
black
paper
felt

using
felt
background
+
bright
colours

adding
small
details
such
as
text
paper
background

using
pen
and
ink

SEARCHING FOR COLOUR
OF DARK



Example of colour in dark
wood of the colour palette



I have decided to do this 2nd idea for my final piece because I think it incorporates an idea of my artist and reflects my research in more depth. I have tried to include a variety of different subjects from my photographs which I felt reflect the theme of truth and light in contrasting ways. I felt that my first idea was somewhat limiting and did not allow me to show the full scope of what I was exploring in my preparation for my final piece. The biblical quotations about truth + light act as a unifying motif for the three panels + the lecture itself is around the picture itself as a similar function of linking the diverse ideas together.

The composition is inspired by Victoria Noble whose work is a similar arrangement of images overlapped on textured backgrounds. I intend to use Edward Hopper's vibrant colour as an influence for my colour choices. I love the way he uses light + shadow in his work to show architectural forms + space and this is something I hope to emulate particularly in the pillar and open door which is featured in some of Hopper's work. Hopper's influence in my work will again be seen in the lecture as well as the use of light as a subject.

Truth + Light Quotes to use in my final piece

- "I am the light of the world whoever follows me will not walk in darkness but will have the light of life" John 8:12
- "Send out your light and your truth let them lead me let them bring me to your holy hill" Psalm 43:3
- "Jesus answered "I am the way and the truth and the life" John 14:6
- "The light shined in the darkness, and the darkness has not overcome it" John 1:5
- "But whoever does what is true comes to the light" John 1:21
- "He will bring to the light what is hidden in darkness" Matthew 10:6



[Handwritten notes and labels around the illustrations, including: 'church', 'window', 'light', 'darkness', 'truth', 'Hopper', 'Noble', 'composition', 'texture', 'background', 'pillar', 'open door', 'light as a subject', 'biblical quotations', 'unifying motif', 'influence', 'emulate', 'Hopper's work', 'Jesus', 'John 8:12', 'Psalm 43:3', 'John 14:6', 'John 1:5', 'John 1:21', 'Matthew 10:6']

