



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 1**

MOLLY

Total Mark 60 (48+PS12)

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	12	12	12	12	12
Performance Level	4	4	4	4	4
	Total out of 90				60

MARK CHADWICK



Mark Chadwick was born in 1983, in England. He is a contemporary fine artist who specialises in abstract painting, his work explores ideas surrounding authorship, process and chance encounters. To obtain the effect Chadwick does, he brings the colours together by hand but manipulates the shapes they create through the use of machines or nature, this can involve stirring or spinning.

I like Chadwick art particularly because of his extreme use of colour and extravagant textures, mainly because I like the psychedelic effect the paintings have but I also enjoy the natural painting patterns the paint has made, creating an oil spill like effect.



LUCAS SIMÕES



Simões' art I find particularly creative and I would like to base my future pieces around his ideas. I find the chemical spoilage effect intriguing because it links with the

current chemical damage of her state which is fuelled by emotional tension, smoking is an addiction inspired by sadness or stress, therefore linking to the emotion heart formation.

Simões has interesting mediums to create the effect he does in his pieces, with great inventiveness he uses source materials such as maps, books, photographs, which he then folds, cuts and deconstructs into new forms, this even involves burning, de-storing or dulling his pieces!

UZEL SCOTUS



Scotus is a peculiar artist who uses the effect of deforming paper/print-ings to make a rippled and distorted final piece, this usually involves faces and and creates a chemically damaged effect that has disturbing and ghastly features, it has a lonely and depressive parts too.

I picked to study Uzel Scotus' pieces because I like the uniqueness in their ideas, I also like how her pieces portray a damaged loneliness in them, I will practise studies alike to Scotus's style because I like the final overall effect.

WOUT WERENSTEIN

Werenstein creates these paintings through oil paint and the melting of metals. I would like to incorporate his art with people's faces as a distortion method and use the colours to represent inner thoughts and distortion.



WILLIAM KLEIN



Klein photography inspires me through its ghoulish distortion of faces.

SIMON BIRCH

Birch paints oil large scale paintings, most of these include bold colours and shapes which capture an interesting shutter speed appearance, I particularly like that Birch captures motion and emotion within his paintings, the overall feeling is distorted.



KLEIN studies



4



This water colour study is based on William Klein's photography of 'dancing in the street', a photo that captures a dark sense of the city, contrastingly I have tried to capture motion but in a light and far more innocent sense, similarly I have had Georgie dancing, but tried to recreate it capturing the motion of her movement. I used water colours because you can create light shadow-like shadows of a colour, which I used to make a shutter-speed effect. I made sure I used blues instead of greys because I like using colours rather than tones, I think it lifts the whole mood of the painting because grey illustrates darkness and depression, whereas light blue has an uplifting effect, giving the kind of happy painting that is considering she is laughing and dancing.



5

UZEL SCOTUS

Studies



I enjoyed experimenting with Scotus' style of painting and forming distortions on the face, I will continue to use this textural effect in future paintings. It's an interesting style because it has a dark tone to it, I rarely don't use color but I like the tonal effect this painting gives. I also created some texture through layering acrylic paint and using PVA glue, I like the effect of this as it has a waxy appearance to it, linking to the matted slumped hair featured in this painting, this links to the 'deformed' transformation theme I'm aiming to create.

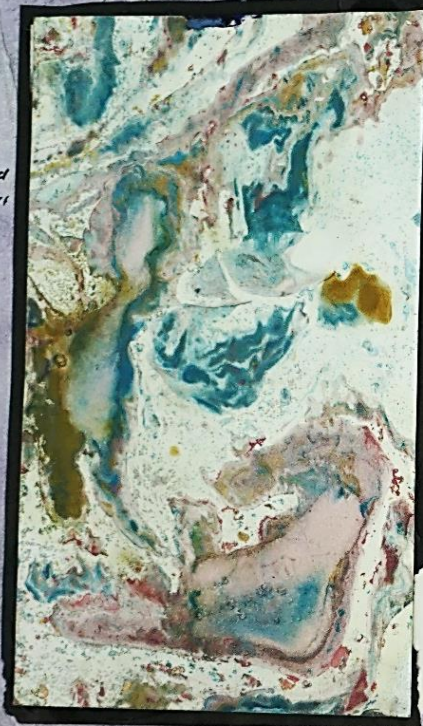
In this particular study I used an older model, a key concept because I am trying to show emotional damage through the distortion and transformation of the face, and an older model's face has had more emotional damage, more experiences than a younger person. After doing this study I am more prepared to use older models. It has more sentiment and emotional value attached to an older face.



Werenstein

- Manipulation of colour

Here I've used a marbling technique to distort and manipulate colour, created through the mixture of oil based chemicals and water, although the overall effect is one reflecting of an oil spill in water, especially with dull tones of colours like mustard and deep sea blue and rust red. are all colours linked with pollution and distortion. I would like to incorporate this distorted effect onto realistic paintings in the future for distortion through chemicals is the kind of transformation I would like to focus on.



Chemical
Damaging

ETCH NO. 1



THREE FACED.

CHURWEN



ETCH NO. 2

The trip to Churwen was fantastic as so many new experimental ways to add effects to etchs' was uncovered to me. My etch was of a bank teller's pointing of the little form, of his shoulder and his face, but ending with a dramatic emotional way. I used new techniques such as cutting into the scry to create dramatic high-lights of white, I used masking tape in pieces for a more solid point of color in some of the darker parts of painting, also I used clear tape forced to give a cracked effect when printed and finally I used sand paper over textured surface like Lego bricks which helped me create a point effect of motion and movement. I am especially proud of my 3 face etch because I like the white show and the faded print effect as I feel it creates a feeling of sadness and desperation, feeling lonely and stressed, almost indestructible across the single pink, purple and cyan etch which has a warmth and passionate effect impacting one's mind and happiness.

Distorted portrait



In theserylic paintings I was trying to illustrate inner emotion on the outside. In the 1st piece it was an ordinary blank expression portrait. But the 2nd painting portrays her emotions inside. The brighter more vibrant use of colour gives a hint of passion and romantic emotion. The distortion represents overwhelming emotions but the calmness of her expression

her affections are unrecognized. It's based on a presenting an emotive response through distortion and form. The fact only one side of her face suffers distortion that draws to something or taking herself in distress. juxtaposition of Impressionism. I am going to have even, possibly moving onto sadness and depression.



Instead of distorting my photos, next time, I will paint the distortion unplanned from imagination, this way I can explore the features of the face that would portray emotional damage. I would also like to move away from realism by distorting larger areas of the face, bit by bit. I also plan to look at the work of Francis Bacon.

FRANCIS BACON



He was born in 1909 and was an Irish-born British figurative painter known for his bold, grotesque, emotionally-challenged and raw imagery. His abstract figures are typically isolated in glass or steel geometrical cages set against flat monochromatic backgrounds. He said he saw images in 'seizi', that is why he painted in 3 frames, to capture the motion. That is why his artistic output typically focused on a single subject for just a few periods.

16



This is my 3 faced series print based on the works of Francis Bacon. I used vibrant pinks and purples when printing, a like to the color choices of Bacon. I have used skills I learnt at Exeter like using other mediums like encaustic tape and seldscope for creases in the print. It's an etch off one of my earlier paintings of a distorted face. This relates to Bacon's work and use of distortion and morphed faces.

MIXED MEDIUMS:



17



FRANCESCA



Woodman is an expressionist photographer, who specializes usually in the female form, with feminine qualities. Her photographs always have high contrast in black and white which illuminates and makes other features heavy and dark. I particularly like her use of a slow shutter speed to create a blur of motion. My

focus is particularly drawn to Woodman's photo of herself in the broken mirror. I feel like there is a lot of ambiguous meaning because it represents shattered emotion or the expression post rage and the destruction element is the broken mirror.



MY RESPONSES:

These are my responses to Woodman's photography based on her self portrait in the shattered reflection. I'm going to use one of these responses for either an oil or acrylic study in a large scale. I will paint in tones (black & white) because I want to have the same dark tones. I think Woodman uses to be present, emotion and destruction.



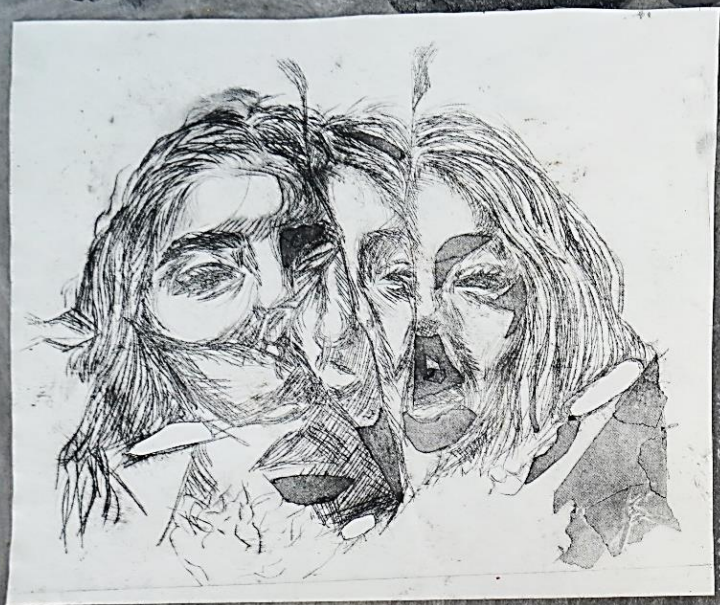
WOODMAN



This is my response to some of the work Woodman presents. My photos are on the left page at the bottom, and this is a photo of the oil study I did of Immie. I wanted to pursue working all along the same shade basis but this time rotating around grey and neutrals. This linking with Immie's expression gives a darker more negative impression, portraying emotion through the shattered glass mirror, reflecting past anger or rage, maybe even the literal reflection of a broken person.



© Chrisley



WOODMAN ETCHING



WOODMAN ETCHING

Klein



Photo copier
distortion



inspiration for final piece



use of
vivid primary colors



facial distortion, stretching
and disforming.

Disposable camera SHOES

PIC-1



I used a disposable camera to get the printed film effect rather than printed on paper, this way I can distort and muddle with the appearance of the photo through the means of chemicals and water reacting with the film paper. In these pictures I wanted to capture a medium shot of a female's face with a dark background so for the last 5 photos I took them outside. Also linking with my theme of drug abuse and emotional trauma.

PIC-2



PIC-3

In these photos particularly, Emma, my model, has particularly large pupils which adds to the drug abuse theme. I think that is where I should take my first piece, by incorporating the effect the photocopying photos



PIC-4



PIC-5



PIC-6

OPINION and comment

Home Guard and secret army wartime

INTERVIEW
Home Guard
secret army
wartime

photo of final piece



THINKS the way
celebration
ate

...until the 1990s that
...he may not be Trevor's father...
...that only
...that only
...that only
...that only

Reviving a grand
FEATURE



Practice Piece

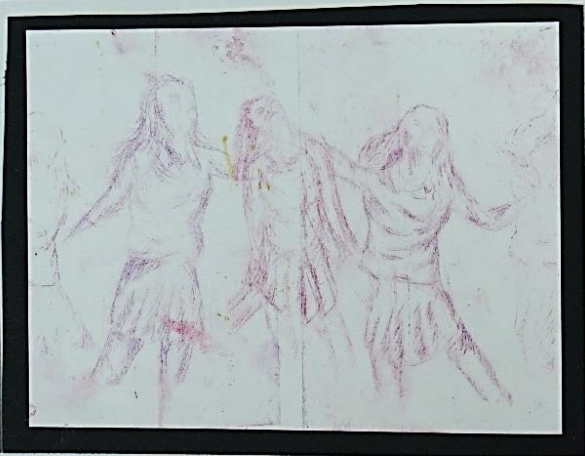
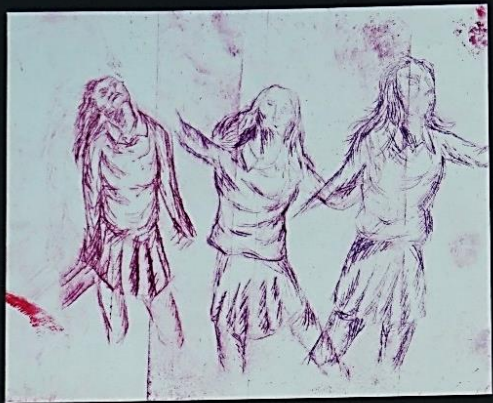
My practice piece was an oil study based on a collaboration of past pieces, photos and effects created through distorting the scanning on the photocopier. All these ideas had a link with the psychedelic effect of recreational drugs, a past time taken up either for recreation or emotional sanctuary. I wanted to make the psychedelic effect to link with emotional distress, as the distortion of my art visually implies trapped and returned mental state, released in the art. For example in previous pieces such as the ones of May (p.14-15) I have used colour as the expression, its to meditate over overwhelming happiness and passion, whereas when studying some of Woodman's work I adopted an ink in the shattered mirror reflecting the broken mental state of the person. Then when trialling physical distortion of the photos I took, I used the photocopier, but moved the image slightly so that the scanning was distorted. There was a surreal vibrancy of the sketched colour (p.24-25) that attracted me to the ideas of psychedelia, I wanted to mix that vibrancy with the emotional trauma, as if to decide to drugs as the sanctuary. It links to the extreme dilation of Emma's pupils which also indicates drug abuse. For this painting I made a distortion on the upper side of the face to emphasise the inner conflict and how she's being pulled apart emotionally. The colour strands are trying to provoke creative flow and imaginative ideas.



Here are a few experiments of color strokes and distortions. I used these in my portrait piece to indicate mood and less stretch of her smile. I do like the visual effect of the multi-colored strips but I feel as if they stray too far from reality, although my pieces are metaphorically abstract, I do not feel as if the colors represent the girl's mind as it is so separate from her skin tone. In my next piece I will use skin distortions to show emotional damage, therefore I will not include the same use of color in my final piece.

IKLEIN'S

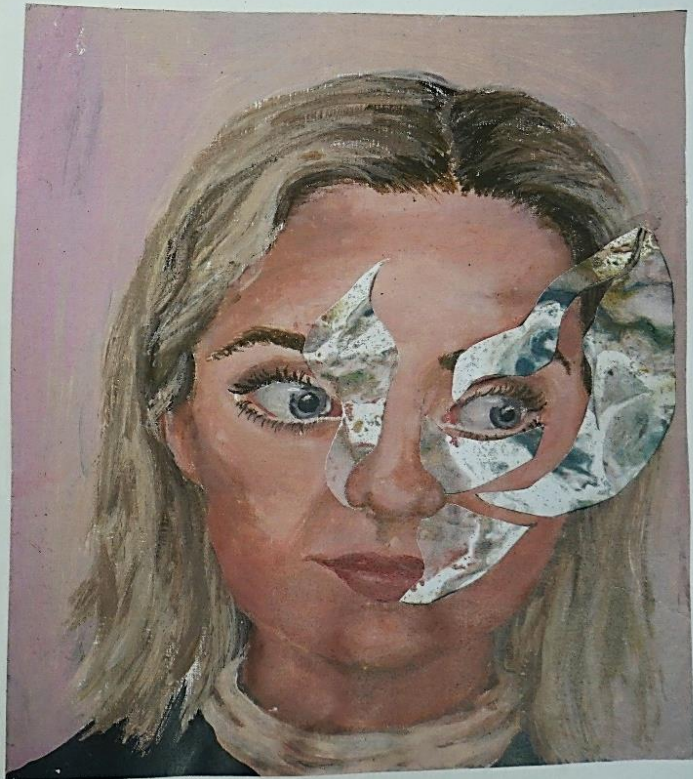
dancing children



EXPERIMENTATION with SHAPE

Here I have overlaid one of my previous paintings of May over a marble study. I wanted to see the different effect of straight solid shapes framing the distortion, as it were.

It is one portrayal in image of a mask physically and also mentally, coverage in plastic and structure to hide the damage underneath. In this image you see the removal of the 'mask' or facade and you are able to see the imagination and last thoughts that have formed underneath the skin. The shape structure represents control, as it they have dominated over what emotions are portrayed. Whereas in my previous paintings I have shown giving up control.



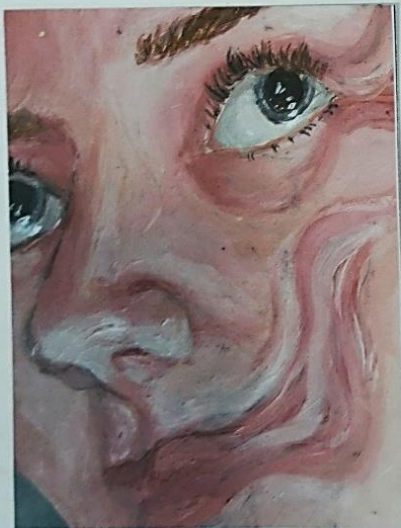
Marbling of
ruined & faded
colours





FINAL PIECE

My final piece was focused on portraying disappointment and embarrassment through the distortion of a blank captioned portrait to metaphorically indicate the emotion seeping through the cracks in her facade. Summation of the mood indicates her loss of voice and inability to speak due to embarrassment of rejection and sadness. The distortion from the stretched indicates how her mind also distorts building with energy and creativity but she is focused and persevering shy and hurt. The use of a very pink hue is supposed to represent her femininity and youth practically glowing out of her skin whilst her face has a blank focused disposition to it. The contrast portrays the facade taking place in people's minds vs their true creativity.



EVALUATION

At the beginning of my project my main focus was capturing movement, studying in detail artists such as William Klein and Uwe Lohmeyer who dealt with distortion from motion. I began using the effect of motion by photographing people with a slow shutter speed to capture the trace of movement and repeated forms which I developed in a water study of George repeating her form 3 times to trail her movement when she laughed.

From this point I realised I wanted to incorporate the effect of motion on movement and the distortion she creates so I looked at artists such as Karel Breit and Francis Bacon. Then I used oil paint due to its slow drying and smudgeable qualities to paint hair and shoulders, like how Breit paints distorted faces to convey emotional distress and tension being released in an outburst. Then my focus moved to Bacon who's art was very expressive and showed extreme emotional damage, I would give ready to express myself in such an abstract way so I practised some sketches with new textures and colours in the acrylic sheet and a tripick of the cloning prints using Bacon's influence.

Then I looked at Francesca Woodman's photography which was a feminine inspired set of photos, which involved a piece of a woman looking into a broken mirror which I based several others and then my own A2 version based on it of Megan. Then I went back to do more work based on Klein in shock and chaotic to experiment with slow motion.

From that point I took photos with a disposable camera to originally burn and distort, but then I used them on the photo copier to distort the photos and I got really interesting results. It blurred and softened the colors pigments which gave it a psychedelic effect, this is where I wanted to combine my project into, the idea of resulting to drugs and disorientation and emotional damage. That's what my practice piece was based on, the use of distortion and color stretching to use with the psychodelia. But I decided after that piece that incorporating colors made the piece very far from reality and her own emotional damage.

Therefore for my final piece I wanted to still incorporate the distortion and motion to the painting so I still used the smudging expressive technique of pulling apart the face to show emotional damage and confusion. Ending my project slightly more expressive than the art I originally started looking at, more expressive in terms of color and texture, and the parts of the face distorted, previously I attempted to make the face still appear substantially pleasing, whereas now I am no longer afraid to damage and pull apart the features of a face to show real emotion. To improve my project and quality I would have been more experimental and expressive with my art to show the emotional damage more explicitly and have a longer time of artwork to support my progression.



BLOSSFELDT



ANGIE LEWIN



ERNST HAECKEL

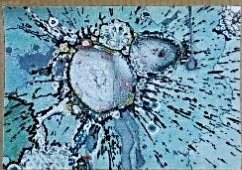
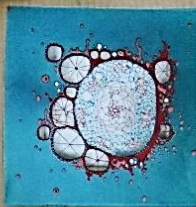
STRUC

TURES

NAVA LUBELSKI



ANNA KNIGHTS



SUZANNA FIELDS



Blossfeldt

botanical sketches



I wanted to begin the Structure project with pencil and chalk drawings of close detail of seedheads and leaves based on the photography of Blossfeldt. I like how Blossfeldt's work is very tonal and in black and white which draws focus to the points of light and dark, in this case it draws a highlight to the leaf veins, particularly on the first sketch.

This was a bit of an experiment considering I rarely draw in detail in pencil, this means my whole focus was on the shadow and highlights of the leaf rather than color and tones. Also I like the fine effect which is very detailed and dark, interesting effect because it just poses the idea of life and the natural world plants and leaves suggest typically.



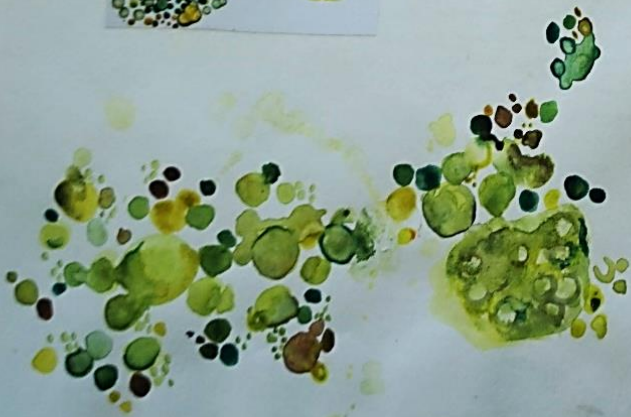
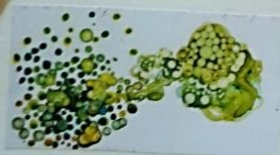
Karl Blossfeldt took in-depth photographs back when black and white was the only option. He used his work as a evidence for the thesis that all forms created by man had originated from nature. His photos used a variety of lenses to capture the microscopic detail that the plants revealed. Blossfeldt quoted "The plant may be described as an architectural structure shaped and designed ornamentally." Blossfeldt's aims were in part to offer our perception of the modern and newly industrialized world. His ultimate focus remains in the complexity of nature, and by using black and white he is capturing every feature through tone so that the main focus is the shape and pattern from the plant. He refers to "exploring" the plant's beauty rather than enhancing.

"My paintings centre around process, both physically and conceptually. I layer ideas drawn from natural forms until they become their own humid amalgamations in a suspended state of disintegration and growth. Highly tactile, accumulations bubbling with repetitions and deviations echo the precarious intricate density of barely-there order in the natural world. My work uses cycles, increments, patterns that come undone, rejuvenation and oscillation, mirroring the micro and the macro in organic abstractions that explore the connectedness of experience. Elements are submerged, obscured or partially revealed as they build up, break down and remnants are left behind in a watery state of suspended disintegration and growth."



SERRATIA

SUZANNA
FIELDS
microscopic
Paintings



BEHIND THE ART
Suzanna's paintings are centered largely around the idea of process, both physically and conceptually. She layers ideas drawn from natural forms until they become humid masses suspended in a state of disintegration and growth. These supposed to be tactile with a lot of repetition, this is meant to echo the density and diversity of the somewhat 'order' in the natural world. Her work reflects the spontaneity of biology and fantasy which make the viewer feel uneasy but intrigued none the less.

BACTERIA

based on the studies of Fields.



GROWTH



Here are some photos of
mould growth on some bread. I
particularly like the diversity in
colours and forms that have developed
on top of the bread.

This links to Fields and Blossfeldt's studies
of fruit and plants. I especially like the repetition
in the colours, I want to include the same pointillist
repetition in future studies.



Anna KNIGHTS

Anna knights makes colour and shape her defining subject, all her work is dynamically contrasted with a brilliant white background which adds extreme emphasis to the focal point of the painting, which is the fruit. She is drawn to painting berries because of their interior structure, this draws focus on their dramatic forms. It turns something quite Mundane and ordinary into something abstract and interesting. Also the colours she uses are all very vibrant and bright, but on occasions there is quite an anatomical sense to her art, for example we find the repeated shapes quite scientific in relating to the form of cells and arteries.

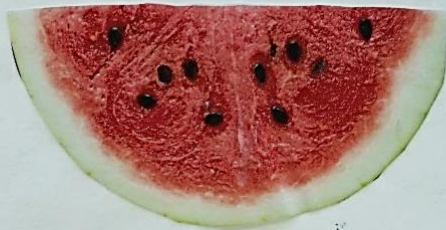


BLOOD ORANGE

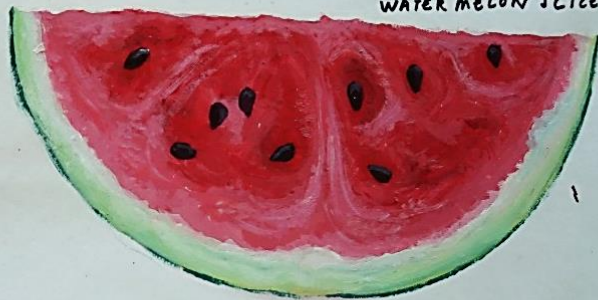
Although I painted this from life, these are photos I took of the orange I painted.



PAINTING FROM LIFE



WATER MELON SLICE

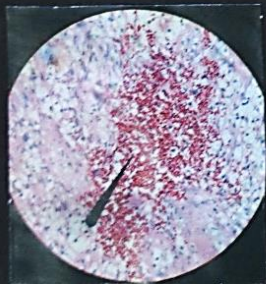
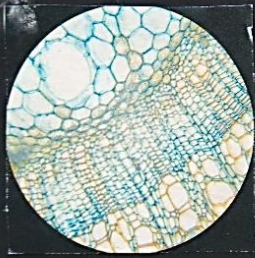
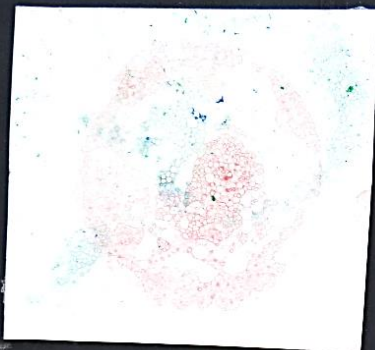


← Knights detailed oil paintings of fruit and the fleshy anatomical quality of them.

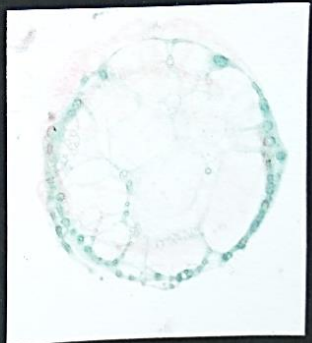
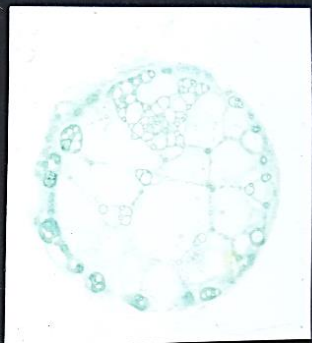


← Inside study of the peach/Plum has fresh like quality

MICROSCOPE



OBSERVATIONS



These are bubble prints I made to present the cell structures I saw in the microscope, photographed in the bottom left corner. The element of repeated circles of different sizes, represents the cells in the different tissues. This links to the topics of structures and especially my topic, linking the smaller cell structures and how they build up to create the whole being. I would like to incorporate this bubble printing on the top of a face or part of a body to mimic the deeper structures to represent deep change emotionally.

ISHIHARA TEST

The Ishihara test is a colour perception test for red-green colour deficiencies. The test consists of a number of coloured plates, called Ishihara plates, each with containing a circle of dots appearing and mixed in colour and size. Within the pattern of dots which form a number or shape, clearly perceptible to those with normal vision of colour, and invisible or difficult to see to those with red-green colour deficiency. Other plates are intentionally designed to reveal numbers to those with a red/green defect, and to be invisible to those with normal colour vision.



HOW DOES THE ISHIHARA TEST LINK TO MY PROJECT:

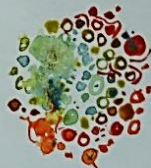
The ideas of similar shapes of circular forms being repeated in different sizes and shapes of the same or similar colours. Although the Ishihara test is used for medical diagnostic purposes, my pairings from water colours (especially on the next page) mirror the similar sense the test does. The difference being that I have incorporated less perfect circles, some ovals and also thin lines around them which help create a collective image or form out of the many small structures its comprised of. I find beauty in the simplicity and perfection of each small circle collectively creating a sense of colours which are unifying to view.

This water colour piece, is not a study of anything in particular, more an improvisation of emotion and colour and technique. Like mould, the mould I have grown and been feeding my topic around, the growth is irregular and random. My painting was entirely improvised and unplanned. I toyed with the idea of circles within circles and naturally occurring shapes from drips of water colour and bubbles. I will use more improvisation in future pieces but also we do have to inspire my piece.



mould grown

I have used photos I took of mould that I grew as inspiration for the printmaking and Ishihara inspired water colour studies I have been trying. When looking and trying new techniques with the water colours, I have found the printmaking style identifying, as its refocused on detail, the main focal point is colour, and as you lose a sense of shape, the repeated circles represent forms in a more expressive sense. This is a completely new experience of painting as my work normally works around form and shape. But I want to persevere with this style and maybe incorporate textures into my ideas.



I'm continuing to play with the idea of repeated shape, and using lines to represent solid and meshed structures, like the orange peel, a structure combined of layers of cells and held together as a protective sheathing layer. The mould, as it grows randomly and abruptly, is repeated shades of green and grey which is perceived from the mould photos I took, the shape representing the mould are sometimes empty circles and visible clusters of colors. This is meant to mirror the random reproductive activity of mould in comparison to solid structures.



TEXTURES

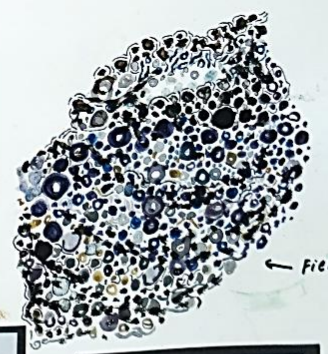


Pointilism

VAN GOGH



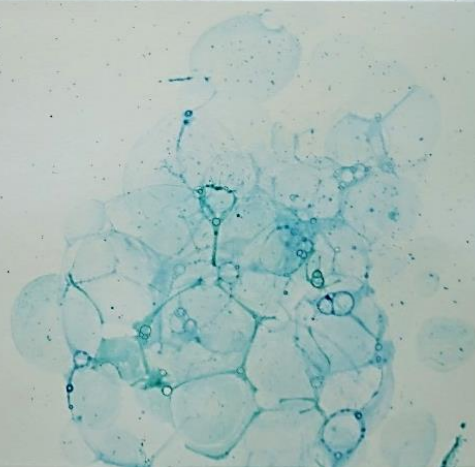
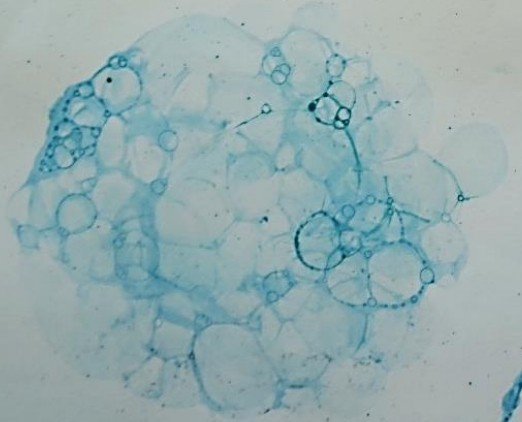
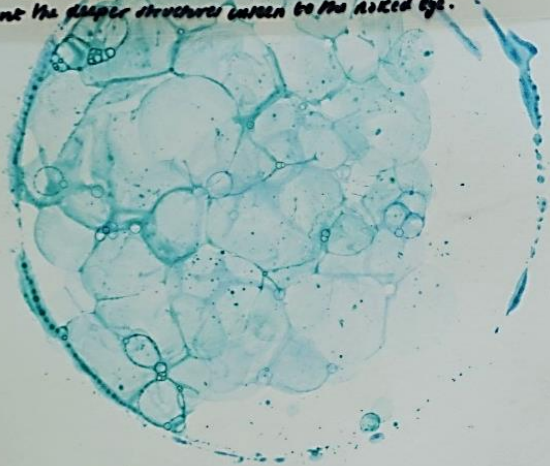
DRAWING FROM LIFE



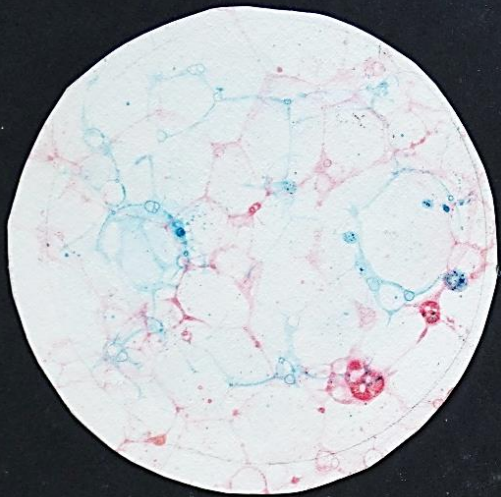
← Field Style



Bubble printing is a technique I tried, to achieve the effect of replicating cells and structures beneath the surface of skin. These are just experiments from imagination and are not based on any particular inspiration. But I would like to incorporate them with more detailed studies as an overlay to represent the deeper structures unseen to the naked eye.



These bubble prints are experiments, studies which replicate cell structures and the bones that makes up my organism's structure. I want to include this technique in future paintings and use it as a mixed medium with other techniques and materials. I think it would be a nice overlay over my tattoo fruit paintings, as it gives insight deeper into the structures of the fruit. I want to involve this method of printing in future paintings of people, the further I come along in my project, especially on the fleshy parts of their body such as face and breast area.

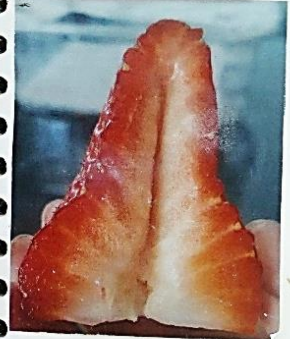


ARAKI



The Greek word of 'Eros', meaning desire and passion, is a constant theme in Araki's work. Lots of his art show explicit images of women, and he also created a book dedicated to images of decaying flowers and rotting fruit. This idea of flowers being a subject of Araki's photographs links to his ever-prevalent theme of eroticism and women. The flowers often represent the female genitalia and sexualized body parts.

MY RESPONSES:



These are my own photos of fruits and decaying fruit, inspired by the work and ideas of Araki. I mimicked here the segments and fleshy appearance of the fruit represented the female genitalia but also I like how the fruit represent femininity. The rotting fruit portrays aging and loss of beauty in comparison to the fresh fruit. Beauty how beauty is only temporary.

ROTTEN APPLE STUDY

This is an oil study based on my photos mimicking Araki's photography, representing the female anatomy through fruit and flowers. Most of my work so far has been in water colour and has been a lot more gentle and of light colours representing growth and life, whereas oil paint has a heavier effect, representing the decomposition of the fruit. Similarly to Araki's ideas, the apple represents the female form, but the difference with my ideas is that I would like to interpret more than just the female anatomy, I want to show emotional damage.



KAMILLE SABRE



HER IDEAS:

Sabre, is not after copying the beauty of nature, but aims to inspire viewers to awaken the lost desire for purity, potency and maturity. Although the paintings do not depict human figures they boldly celebrate and communicate human anatomical features. The pomegranate is rich in reds and oranges, the fleshy repetition of red blood cells or capillaries. This links to my project as it possesses similar ideas along the lines of linking and mimicking human features to the insides of plants and fruit because of their fleshy qualities I would quite like to include the same fruit flesh within a portrait as a person, showing the figure breaking down to the fruit like flesh underneath the skin surface.



← Print out of the rotten apple study I completed.



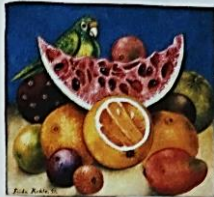
QUICK ABSTRACT



This is a small 20 minute abstract oil painting I did as a practice for a larger scale piece of the mouldy apple. Unlike to Sobri's work it maintains one fruit as main central focus. There is no context and no abstract paraphernalia.



FREDA KARHLO



Freda Karhlo was most famous for her modernist self-portraits and paintings of fruit with the most explicit and vibrant. The fruit paintings I like particularly due to the punchy wide quality and richness of the colors used. The bold expression with colour which always made her paintings stand out, there is a kind of beauty to her work which I would like to incorporate into my art.



HENRY TONKS WWI



Tonks was a British surgeon and later a draftsman and a painter of figure subjects, chiefly interiors, and a caricaturist. As a doctor and artist, he was selected to join the team of pioneering plastic surgeons during the 1st World War. His role was to make post-operative drawings of patients' wounds. Although cruelly mutilated with eyes and noses shot away, the men in the drawings are not just surgical flesh. Each is powerfully expressive, bearing his wound with dignity. These damaged men are so much more alive, and engaging. But also from the way Tonks held them, their expressions, we can see emotional scarring too, these men have witnessed the darkest experience humans could go through, being too young and too happy to be sent into the war. There is a grave serenity to their expression, a blankness that will be overcome over time.

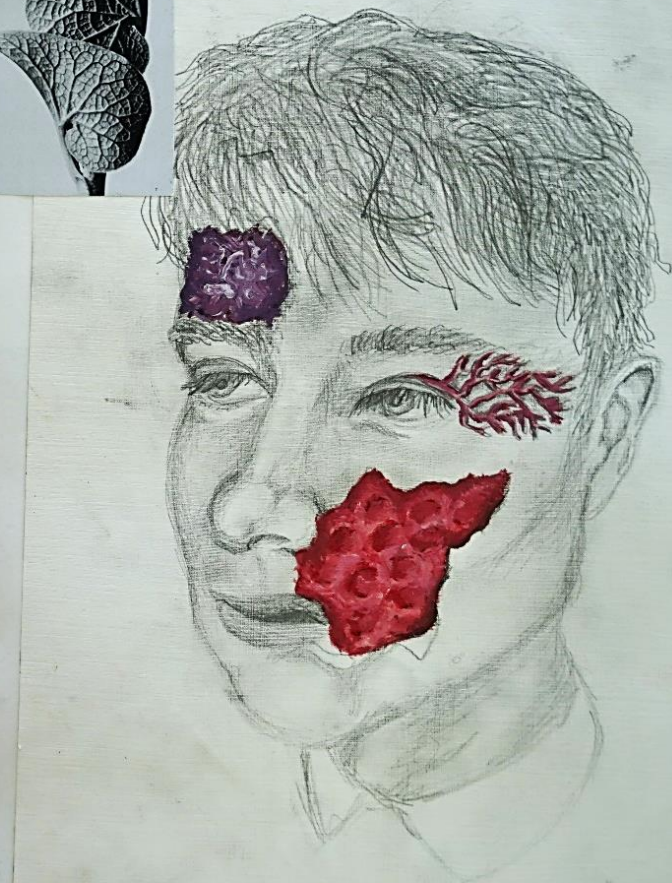


is the gaunt expression of those who have the damage of war on the blank sketch is tried to capture this blank still creates, with great contrast to the life beneath their skin. The use of fruit rather than the human flesh. Although remembrance of showing damage in this way, I want to continue using it, possibly using the bubble

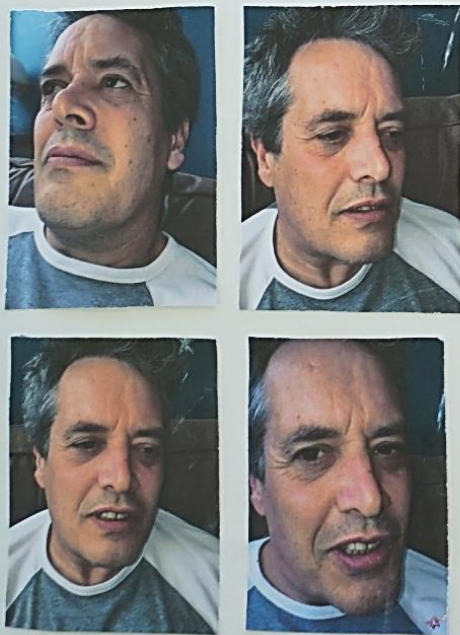


IDEA DEVELOPMENT

These are some small pencil sketches I made based on photos I took of people. On this page I have done some improvisation and experimentation based on past studied artists such as Bleiweiss, Peck, and Sabie's work of fruit and nature and I have incorporated their ideas with Terk's work from the 1st world war. I am going to continue to develop fruit's fleshy quality into damaged or injured skin. I like how Bleiweiss work is very formal and still which I can link to the condition of as well as physical damage the war has on soldiers. But I can contrast this with the fleshy quality of fresh fruit looking to raw wounds.



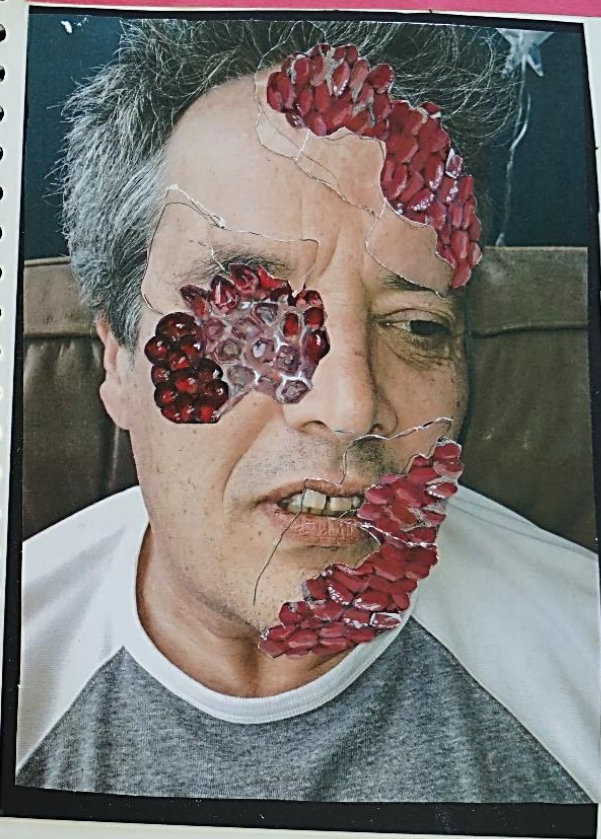
PHOTOS *for final piece*



These are some close up photos I took of my uncle's face, based on the victims Henry Tonks sketched, I wanted to try and capture the same emotion in his face of a war victim. He is pulling pained expressions to show an emphasis and humility, trying to capture the same emotion? I remembered that here would have.

With these photos I plan to collage and stick together different pieces of art, the ones I did of fruit to represent the wounds he would receive. The importance of the fruit is to represent fragility and the fragility of human bodies.

For my final piece I wanted to use the bottom right photo as I have lots of disfigurement in the aged parts of their faces.



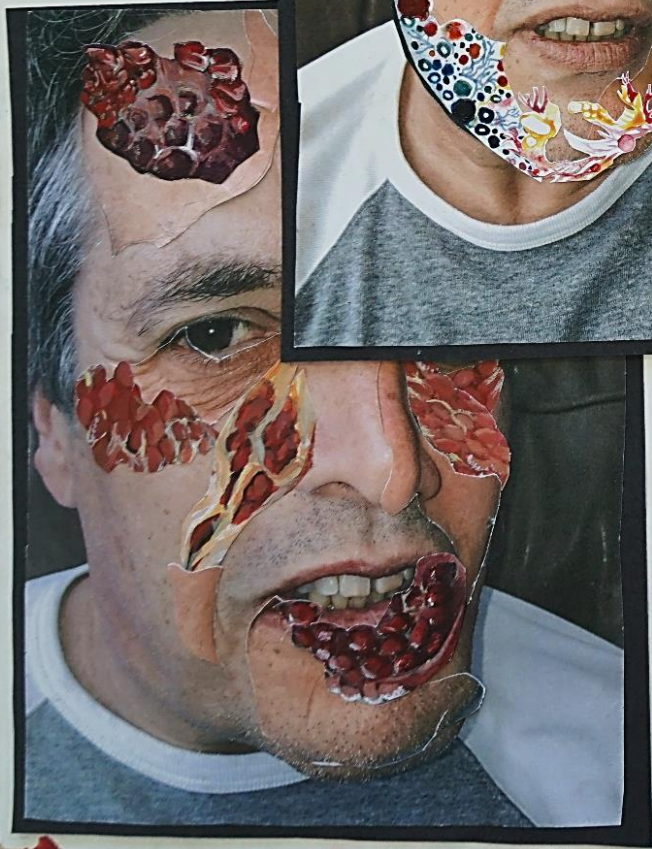
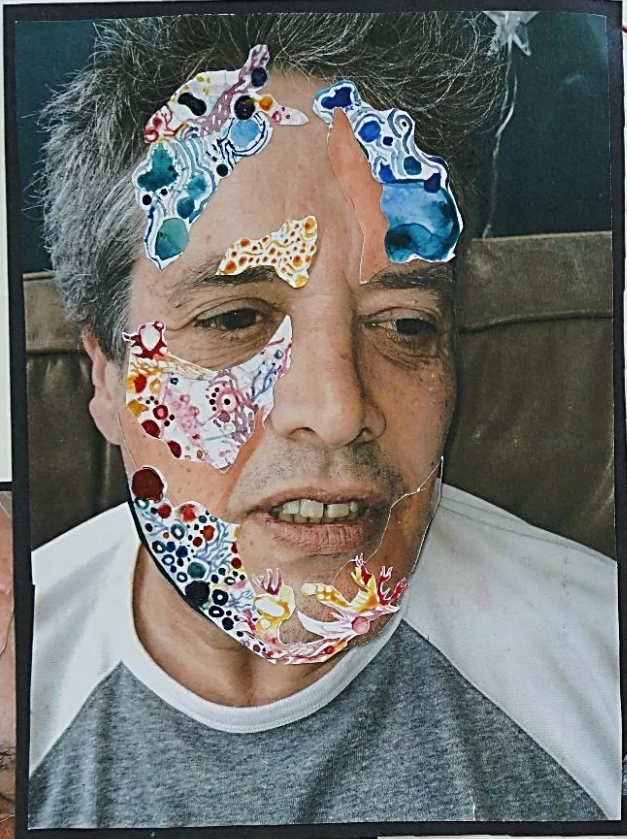
FIG



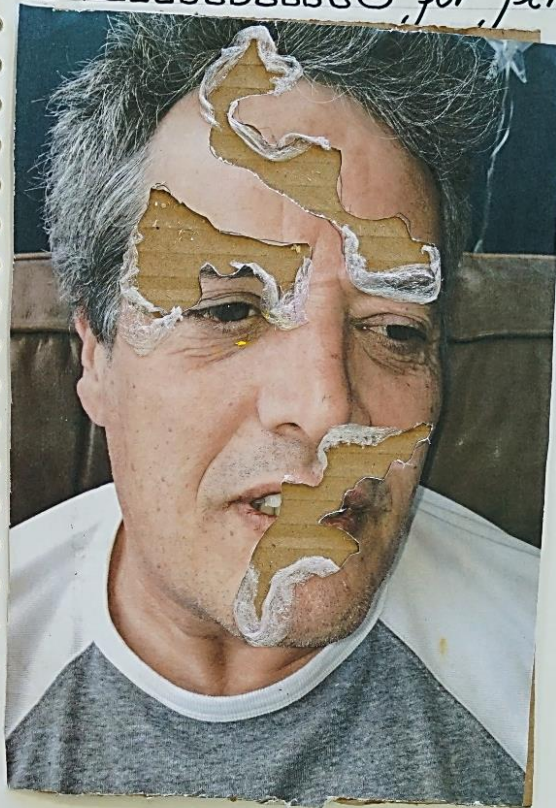
BLOOD ORANGE



Prototyping and improvisation



PLANNING for final piece



of collaging fruit as wounds

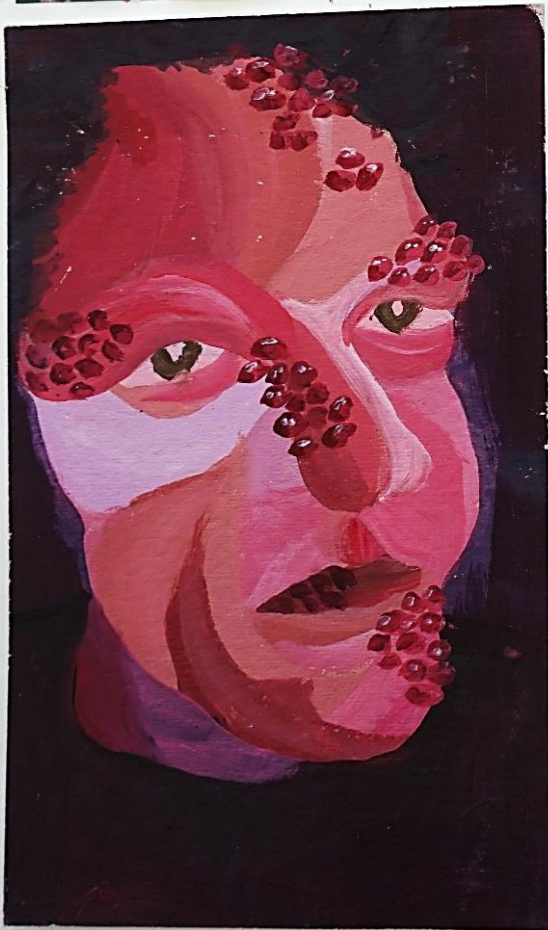
This is a rough plan for my final piece for 'Structures'. In the exam I want to use two layers of wood, on one a portrait of Myunko, but with 11x11 cut holes in his face so that the underlying plank of wood will be visible and will have paintings of fleshy fruit on, such as pomegranate and orange. These will represent the raw flesh wounds & so the wood would rotte from wear, but the fruit demonstrates fragility. The use of cling film is to represent the peeling skin, as it adds texture to the painting and emphasises the 3D quality and vividness of the wounds. Above I have done some practice work with overlapping, and using Gung film. The side shows the kind of painting I will do for my final exams of fruit.

FRANCIS BACON

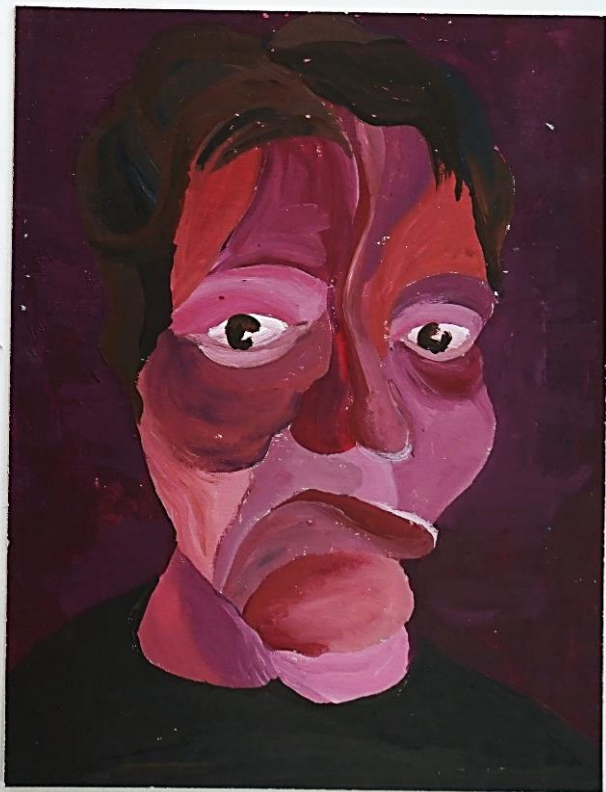
'A brush with violence'

Bacon was known as the loudest, roughest drunkard and most sought after artist of the 20th century. Bacon's art is abstract and disorienting, to a disturbing level. There 6 pairings of his (2 triptychs) of a disoriented portrait. He loved to portray anatomical damage through his portraits through the distortion and disfigurement of color and facial shape.

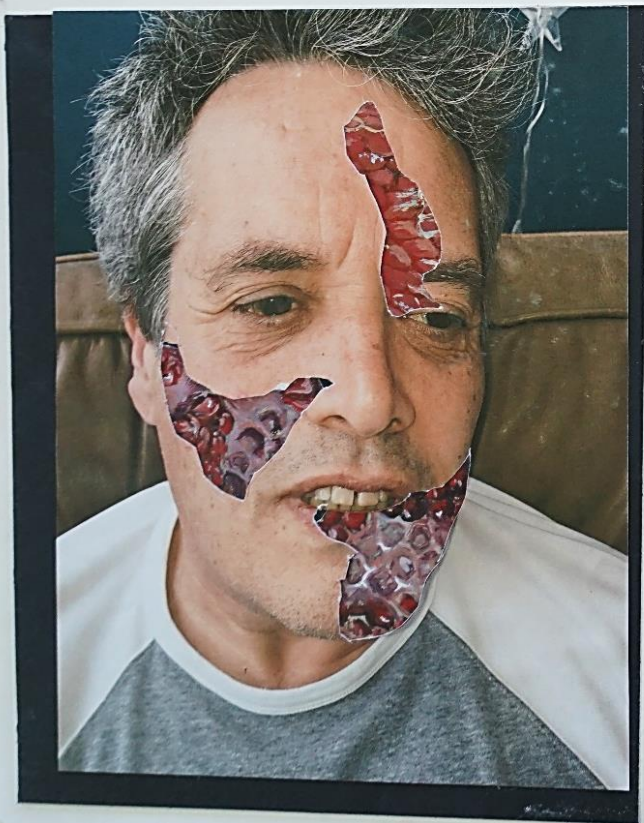
This links to my project because I am painting portraits focusing on pain inflicted by violence of the war.



← I particularly like this painting of Bacon's. To me it represents life and death mirroring one another. The anatomical structure of the skull links to the flesh damage I am studying.

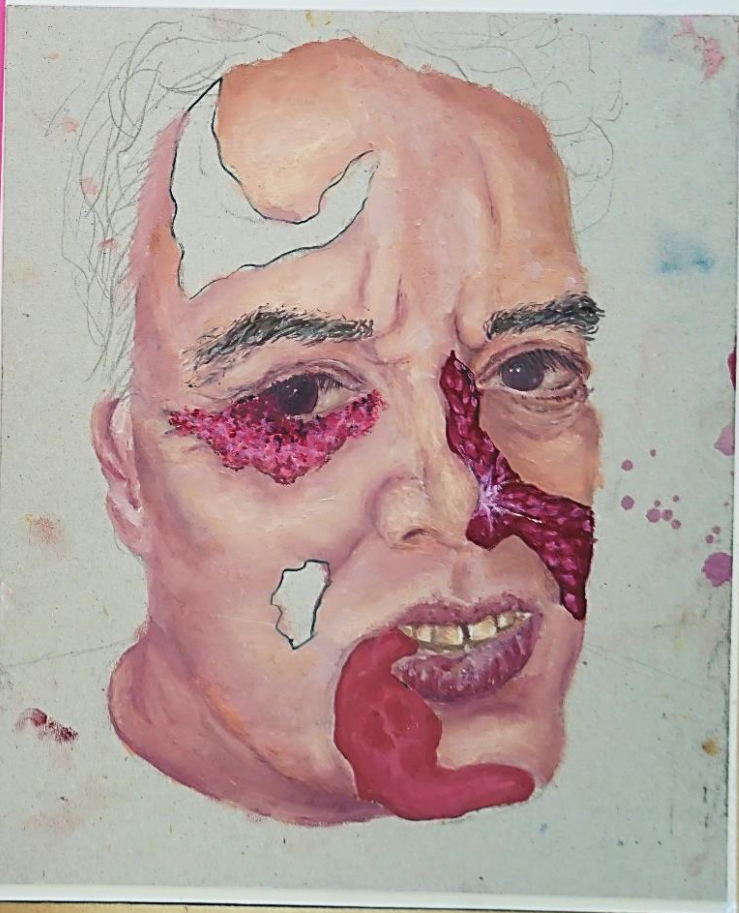


USING BACON'S STYLE ON MY OWN PHOTOS

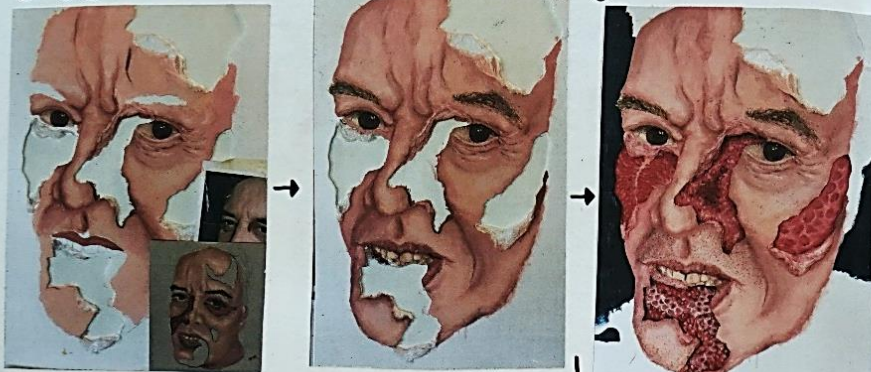


PRACTISE PIECE

This piece is one I started before the actual exam. I wanted to attempt to try and contrast and experiment with the 'open wounds' as such and trying which fruit was most effective where. I know from this piece that I will include the fig and the blood orange in my final piece, but this has also helped me gain the correct proportions for his face.



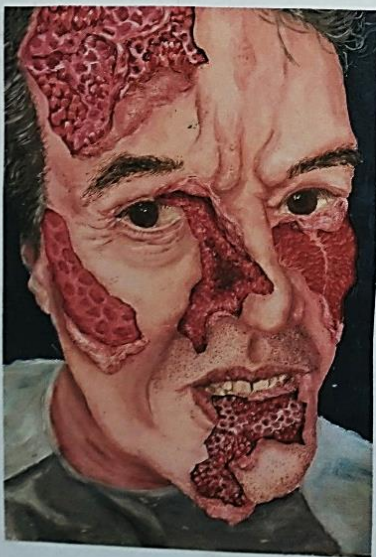
PROGRESSION of my final piece



day 1



day 2



EVALUATION + Description



BLOOD ORANGE



POMEGRANATE



FIG

When evaluating the progress and success of my final piece in terms of portraying physical damage in a gory sense but also creating a still sense of chilling pain and emotional damage, I would say I was quite successful. I improvised with clingfilm as a mix of mediums to create additional depth and texture. This combined with my bilayered painting created there was a 3D effect to Guy's face. It may appear disturbing and gory, like Tenet's work during WWI, but my piece and the damage to his face is entirely metaphorical. The damage is psychological from war, and these are the imprinted metaphorical wounds from the violence and brutality of man kind. The importance of fruit and the initial study of fruit is to capture the fragility and delicacy of fruit, therefore I began my project focused on the initial structures that make up all organisms. Therefore by using the same delicacy when painting the fruit on the face as wounds, you get a raw flesh-like appearance, the overall look is genuinely painful. I think my piece is uncomfortable to look at, that is a connection, I address and break down in his eyes, in pair with violent wounds and damage to the face, connection pain and suffering. But ultimately what I'm trying to illustrate is that humans are not invulnerable, they are the opposite, weak and breakable, therefore fruit represents their fragility and delicacy.



Madonna and Child with St. Joseph



NEOPL



The Triumph of Galatea



The Virgin and Child



The Three Graces

Raffaello Sanzio da Urbino

Neoplatonic art rose during the Renaissance and circulates around the teachings from the philosopher Plato. The artwork involves religious/Godlike figures that have a mathematical ideality to their features and forms. So ultimately one could suggest that the art is the artist's perception of ideal beauty down to every last circle that connects to form each limb. For to be beautiful, as Plato suggests, "to be one with God."



Leonardo da Vinci



ATONISM



Michelangelo



Botecelli



Da Vinci and drawing



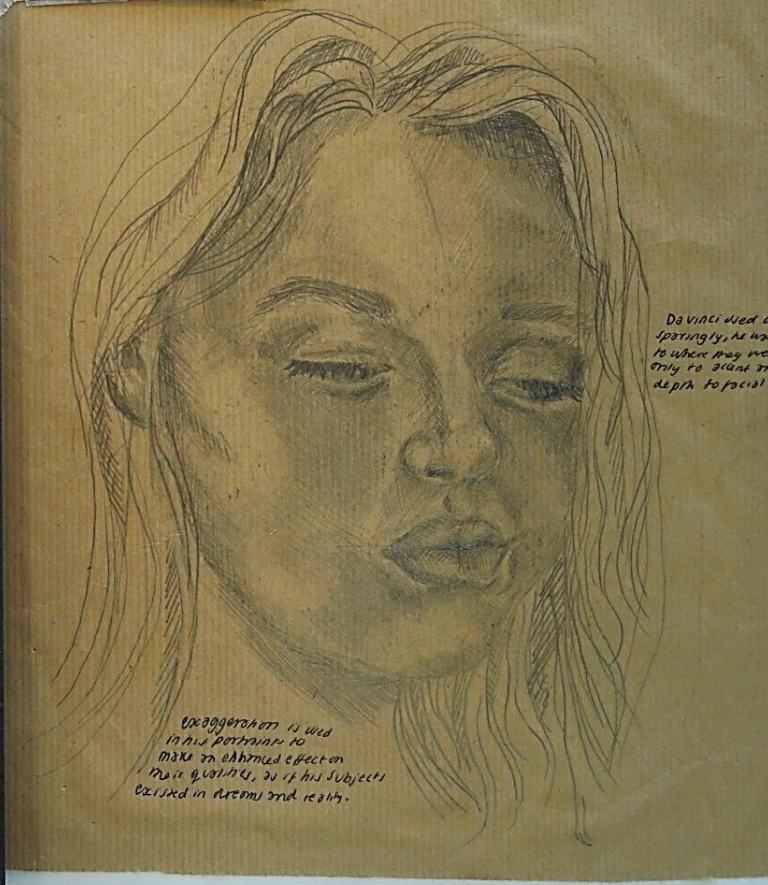
Due to the simplified appearance of da Vinci's portrait, it leaves the portrait suspicious as if they were a memory. He attempted this by trying to give by using cross-hatching to bring the subject's hair to the initial sketch. He typically used darker lines around the hair.

This links to the work of Raphael and Botticelli due to the precision and intricacy, but also the delicate presentation of their subjects. Botticelli famously drew the head and neck of Venus in 'The Birth of Venus' because it appeared more pleasing to the eye that way, despite the anatomical inaccuracies. Similarly, da Vinci simplifies his drawings so that the viewer sees what he wants them to see, both an attempt to control the focus of their art.



life drawing

Da Vinci had a gift for capturing distinct characters in his portraits, quoted as "raising the human figure to some kind of majesty". His drawings are intricate and specific to each case, but he was the master of simplification, including the essential information only, and leaving specific factors out to strengthen it. This therefore means that the main focus of the piece was entirely his unknown. Therefore to incorporate this into my art, I have lacked detail in the hair and neck as the main focus is her facial features.



Da Vinci used dark ink sparingly, as was receptive to where they were used, only to shade and bring depth to facial features.

Exaggeration is used in his portraits to make an ethereal effect on their qualities, so if his subjects existed in dreams and reality.



This is a study I did of a small part of a Michelangelo painting. I was attempting, through painting this, to capture the style he uses to paint in such soft and delicate tones, so that every shade is blended together to create a really gentle painting to look at. This links with the Neoplatonic ideas of beauty, as to view his art is soothing and pleasing to the eye. I have attempted to recreate this style of painting through blending the oil paint on the page with a small dry brush, to add an almost airbrushed light appearance to the features.



PENCIL SKETCHES

Working on form and cross hatching pencil drawing to gain depth of field.



I did this piece of Immie, to practice my control when painting form and particularly working on painting drapery and skin tone. Previously I painted one segment of a Michelangelo, and I found using the brush when its dry, over the top of the paint, creates a smooth blended effect on the skin, much like the effect Michelangelo had when painting his men.

Another area I wanted to improve on is getting the crisp form of drapery, as Michelangelo does, especially noticeable in his painting 'Doni Tondo' where vivid colored drapery is a prominent feature of the painting. I want to improve my painting style of this particular area because it appears most pleasing and idealistic, showing the God has quality in my paintings, which the Neoplatonists catch so well. I think when painting drapery like this in future I will focus more on the significance of light and dark when creating structure.



In this particular piece I have attempted to use the same painting technique as in the study of the angel cherub, and I think this is reflected in the tone of her skin, particularly where I have caught light and dark on her face. The areas of light are on her nose, cheekbones and eyelids. These significantly highlighted areas of her face make her face glow, much like the slightly porcelain faces of the women and men in other Neoplatonic paintings. We see it in 'Doni Tondo' again, in the Madonna's face, there is an angelic glow to the top facing areas of her face, such as forehead, cheekbones and eyelids. This makes the facial light point coming from one direction and shining onto her face, linking to the religious imagery demonstrated in most Neoplatonic paintings. That is the same glowing and angelic effect I have tried to incorporate into this study.



In this study I have made slight changes to the aesthetics of Immie's face, I wanted an attractive and angelic shot of her, as they are the kind of features expected in a Neoplatonic painting. But like Botticelli and Michelangelo I selected idealism and created a smoother painting of a face, slightly different to the one that I photographed. This is noticeable in her skin tone, which I have painted the bluish-free, and also in more shimmering bone structure. But whilst doing this, I have still maintained the rounded features that are incorporated in many Neoplatonic paintings, I have shown this in her chin, her angles and her cheeks.

ETCHING

With this piece, although it's not a medium my of the artist I'm studying use, I wanted to practice etching due to how intricate the line work must be. This is particularly relevant to the work of Leonardo Da Vinci, as he uses the same specifically delicate cross hatching drawing techniques. Through this etching I wanted to develop my intricacy in line making to create 3D forms, the same way Neoplatonists create idealistic forms by making each form of a limb a round and rounded circle shapes, working the solid on ground.





I wanted to also make practice of Neoplatonic backgrounds, which, in fact, hold the same complexity as their foregrounds. Through this I have discovered the important role LIGHT & DARK play in creating ideal forms, and how through the use and contrast of the two, you can create a sharpness that contrasts the image related. It is almost similar to the ideal forms created through the crisp printings and drawings of linen and cloth by Michelangelo, where by light and dark work in sharp contrast to create an ideal form.

IDEAL FORMS = LIGHT + DARKNESS



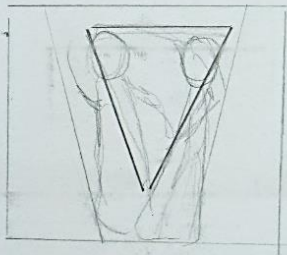
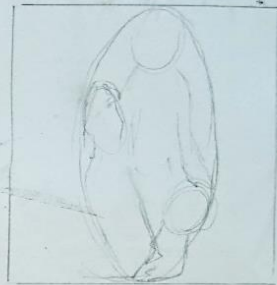
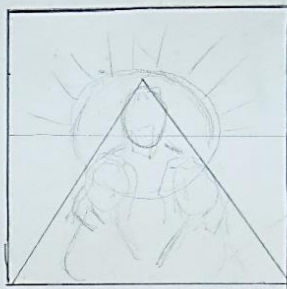
These are sketches I had started of drapery arranged in different forms in still life. I always ran out of time before they were finished. The first drawing is just done with a variation of pencils, softer where I needed darker areas. I like this piece even though it's unfinished because I think it quite realistically captures the shapes and light and dark in the real object, I like using a variation of tones to create a 3D image. On the night I did the same but used charcoal and chalk to emphasize the dark and light, although I did not like the effect that has on the drawing as it draws your focus to areas of light and dark all over the drawing, to the point where there is no area of specific focus. But it was a good transitional step towards finding the harsh contrasts of light and dark of Lempicki's geometrical work. To improve the image on the right I would have used a more yellowy tone of white.

STILL LIFE

DRAPERY



Below is a pencil drawing I completed based on observation of the photo compositional photo I took on the next double page. I used this drawing to work on my ability of drawing drapery of human forms, ~~giving~~ putting my practice drawing of drapery and lines to use in fully compositional figure painting/drawing. I am happy with how I have managed to capture shape and form, using shadow and light to create it. This is based off of the works of Michelangelo that I have studied, particularly the 'Donatello', where by Michelangelo uses 3 figures to form compositional shape between the figures arrangement. I have attempted to mirror his use of geometric forms through composition and also the shape formed by the linen.



I have practised here a few plans for geometrically scaled compositions of people. In comparison to my previous art studies, which have focused primarily on faces and close-ups, I am now moving on to try with -metrical geometric compositions.



a few sketches plan
geometric shapes that I used
people when posing
pieces of paper, I can see
it is possible to form
through symmetry and shape

LIGHT & DARK



In this art study I have attempted to form a geometrically ideal (isoclines triangle) through a composition of people. I am particularly pleased with how the top right shoulder of droopery come out, for I feel I had fully attempted to capture light and reflection contrasting against dark shadow. Because this is polished central in the painting and in contrasting orange against the black background, she became the main focus, her baby is centrally polished on her to demonstrate the mother's protection and love for the baby. But ultimately I feel as if she has lost her depth of field as she looks too flat on the black background.



TAMARA DE LEMPICKA



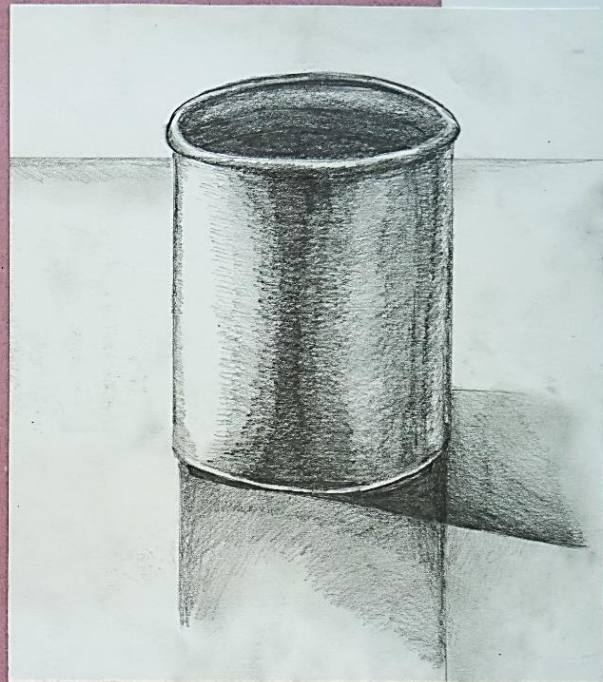
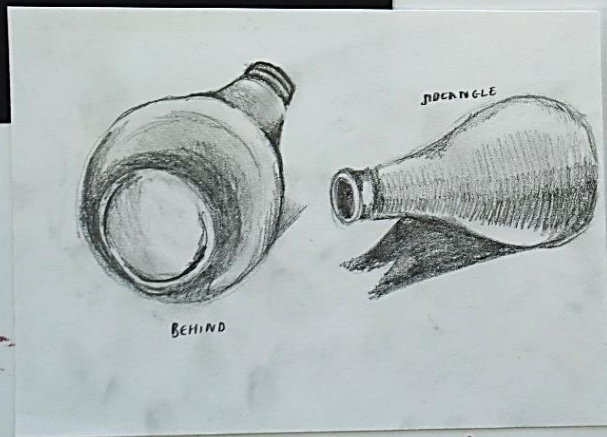
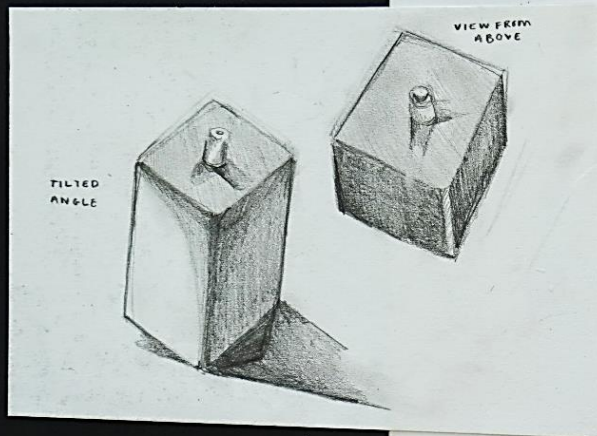
Tamara de Lempicka's style embraces the high contrast, geometric, shape-driven compositions that Art Deco is known for. Its influential visual arts design style prospered in the 1920s, yet the same quality compared in Renaissance pieces is still prevalent, the softness of skin tone there is also still the same ideal of geometric shapes. This is displayed in Michelangelo's pieces where there are geometric groups of individuals composed, in the same way there is geometric compositioning in de Lempicka's work, each feature is its own individual shape, it has its own form a like to the works during the Renaissance. She uses smooth and sharper lines, making shapes more defined and abstract, emphasizing the mathematics and kinetic sense. It was a unified style of simplified geometric forms.



IDEALITY & SHAPE

When practicing de Lempicka's style I realized a lot about the importance of shape and form, more pushed than the very sharp and ideal form based Neoplatonic art work of Michelangelo and Da Vinci. The difference is the exaggeration of shape and the impact of light that the Neoplatonic style focuses less so on, in comparison the art of the Neoplatonists, is far softer and less dynamic than the work of Lempicka, during the Art Deco period. Her work is almost an abstraction from the ideal formations of Neoplatonic art. I found a link between the two's use of geometric shape, in Michelangelo's, shape provides a basis for ideality and unity in compositions of multiple figures. In Lempicka's art each shape, each feature becomes its own dynamic and important feature, each so crisp and smooth it is its own ideal form, in collection with many others, creating this same sense of ideality but a harder and more dynamic image is formed, in a more abstract way.

SENSE SHAPE



I wanted to revert back to my most basic skills of expressing form, tone and 3-dimensional compositions. I did this by doing observational sketches and drawings from still life objects. It helped me focus on areas of light highlighted from light sources, and also where shadows have been formed. I found the shadows formed by harsh light sources were particularly interesting and a feature I would like to incorporate into my studies of shape and volume. As the artist I am currently focused on drawing attention to dramatic shapes and shadows formed, I thought this would provide good practice into creating sharp and ideal forms in my drawings and paintings.

GEORGIE-LEMPICKA STYLE



I have attempted through this piece to adopt Tamara De Lempicka's style to this photo of Georgie. I found it really hard, initially, letting go of smooth colour / hard boundaries, Lempicka's style is very harsh and abrupt as light and dark is contrasted against one another to create sharp angles or shapes. I have attempted to show this in this painting but found it quite hard. I think I did it more successfully in how Nicholas had nose and forehead. But under her neck and on her jacket I feel I lack the crisp point of Lempicka's style.



This is a large piece in the style I have adopted from looking at Joan Cro (next page), of course it is my style based upon his work, where I have added using colour and features down to blocks of opposed shape. I am still using the Lempicka style of focusing on realising women, portrayed in a classical Goddess style, to link with the beauty imagery I read in Michelangelo's work. I feel in this piece I have managed to create depth of facial features despite the lack of detail in the painting. I really have enjoyed painting in this style as it has to me created an idea through its simple depiction of beautiful figures, almost reduced to their point form.

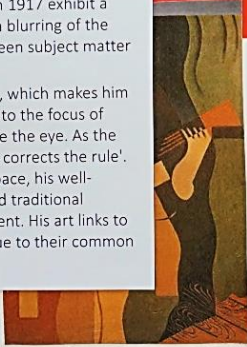
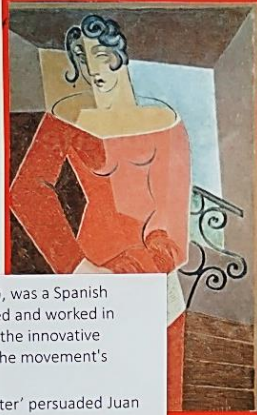


JUAN GRIS

José Victoriano González-Pérez (1887–1927), was a Spanish painter and sculptor born in Madrid who lived and worked in France most of his life. Closely connected to the innovative artistic genre Cubism, his works are among the movement's most distinctive.

It was suggested that Picasso's work 'Le Gouter' persuaded Juan Gris of the importance of mathematics in painting and that Picasso as whole had a large influence on the development of Gris' style. Gris's works from late 1916 through 1917 exhibit a greater simplification of geometric structure, a blurring of the distinction between objects and setting, between subject matter and background.

Gris has many theories about aesthetics in art, which makes him an important influence to my work as he links to the focus of geometric ideals, Gris's chief aim was to please the eye. As the artist himself put it, 'I prefer the emotion that corrects the rule'. Despite his radical treatment of the picture space, his well-balanced compositions, saturated colours, and traditional subjects popularized the avant-garde movement. His art links to Picasso, Leger and Michelangelo's art work due to their common factor of idealism in shape.



This is a piece that I did to praise Gris' style of simplifying in subject matter to its geometric forms. I like how I can use this style to create depth of field despite the lack of perspective. There is a much more of a flat feel to this kind of art's precision, but the outcome does not have a cold effect on the viewer, in fact the simplification into primary, secondary and tertiary colours is striking and bright.



FERNAND LEGER



"Three women"



Rendered like
Tamara de
Lempicka's
work.



I really like
the bold over-
lays of bright
color, they exist
almost as their
own separate parts
of the painting,
like forms among
the dark black
lines.

There is a
stiffness to
Léger's work
that is quite
mechanical
and intriguing.



Léger initially trained as an architect, which is demonstrated in his 'mechanical' works of art in the 1920s. A collection of frontal compositions, firm contours, and smoothly blended colours, made up the basis of his post war art, they behold an almost metallic quality whereby figures and animals exist harmoniously in landscapes made up of streamlined forms.

During his American sojourn, Léger began making paintings in which freely arranged bands of colour are juxtaposed with figures and objects outlined in black. It was the art he created in the 1950s post WW2 that intrigues me the most. He describes his inspiration of the neon lights of New York City as the source of this innovation: "I was struck by the neon advertisements flashing all over Broadway. You are there, you talk to someone, and all of a sudden he turns blue. Then the colour fades—another one comes and turns him red or yellow." And his paintings do in fact resemble this, particularly his 'Two women holding flowers' and 'The Breakfast', both are abstracted nudes with bright colours and bold shapes contrasted against black. I enjoy how statement the paintings are and how the layers of colour cross different parts of the women.

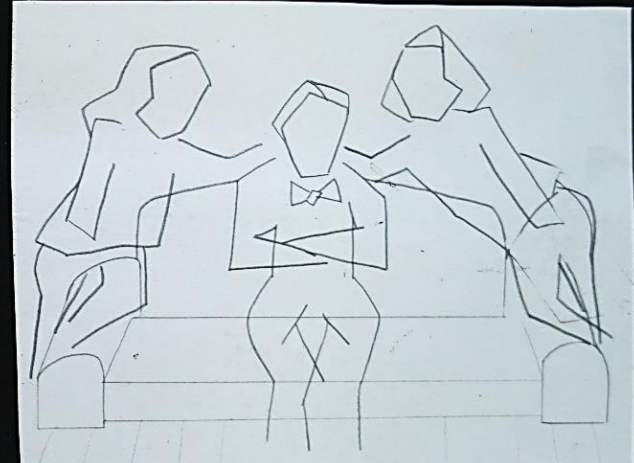
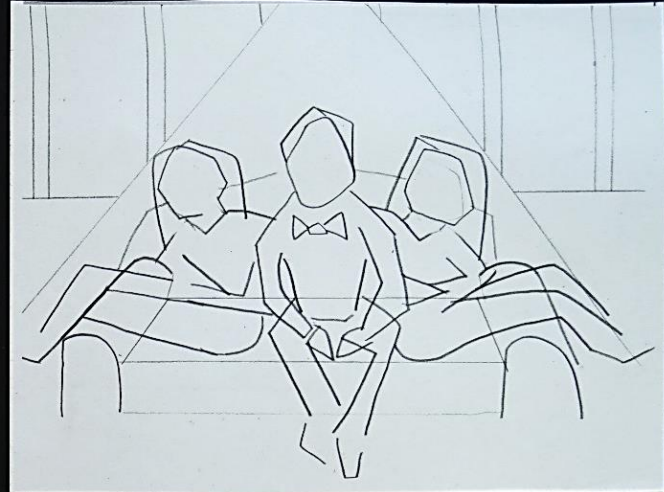
His work began to share some 'Purism' qualities, as they has mathematically ideal qualities and a sense of construction, based to correct the impulsive nature of Cubism.

"The relationship of volumes, lines, and colours demands absolute orchestration and order"



FERNAND LEGER

They have an idealism, every shape is perfectly curved or straight, there is nothing that isn't perfectly smooth. There is almost a graphic element to his work that intrigues me. The idealism demonstrated in shape is shared in the works of Michelangelo and Juan Gris. I think by incorporating the work of Gris with Léger I can create an interesting level of bold colour underlying black lines and while still using the faceted style of Gris.



REDUCING PHOTOS TO SIMPLEST FORMS



GEOMETRIC COMPOSITIONS

These geometric sketches
come from photos I have
taken in order to make
a more geometric composition
to them. I enjoy making
these sketches more to give
further exposure when
working in this style. This
-series when people are
preparing. This style
is the style I had gained
from studying Michael
-Gale's work, which
was very simple and
was a geometric style
form. I used to think
this in my own mind
before my photos and
working in the images
-then thought I gained
from his and began
this.





This piece was an acrylic study I did based off of a phot shoot I did of three students. I arranged them in a variety of positions, firstly casual and relaxed, then controlled and stiff, arranged in a geometric composition alike to those of Michelangelo. The style of the painting came from my of interpretation of Gris and De Lempicka's slightly abstract paintings of figures. I have painted the whole piece, but in particular detail on the figures, in facets. This links to my previous ideas of geometrical shapes, but with this I have incorporated the shapes to make up the figures and represent light and dark.

If I were to improve this painting, next time I would focus on the proportions of features, noticeable in the central figures head, as that is a key aspect of idealism that I focused on when looking at Michelangelo's works.

This has an aesthetical effect as there are no real sharp contrasts form outlines or dark surroundings. Instead the image created is soft and easy to look at, with direct focus on the central sofa.

My palate was purposely not subtle, I wanted to experiment with a bold palate consisting of bright colours in contrast to the detailed and realistic approach of subtly I had used when focusing on Michelangelo's works.

ACRYLIC SHAPE ABSTRACTION





This study is based on the work of Fernand Leger who also uses bold black lines in contrast to colour. Leger was introduced to Cubism by Cezanne but he has his own spin on his cubist style he avoided the use of fragmented elements, which both Gris and Picasso used and alternately constructed his compositions from bold tubular shapes, therefore adapting the name 'Tubism'. In this study I have attempted to merge the use of faceted edges with rotund faces, alike to the way Leger arranges figures. I have outlined the entire figure in a bold black line with minimal detail. This type of simplistic style is not how I am accustomed to working. But I really like the final outcome of black contrasted with colour.

MECHANICALLY RENDERING SUBJECT MATTER INTO IDEALISED FORMS



This style of painting mimics that of Leger, in the use of colour in contrast to bold black lines. Through this juxtaposition of colour Leger has created an ideal by balancing black with primary colours.

In this piece I have tried to create idealism through balance. If, in theory, there is an opposite directly parallel to something then an ideal can be created through a directly proportional balance of those two opposites. In this piece I have done this in two different ways.

PAINTING FROM LIFE



My previous studies have been mainly focused on the compositions of figures to create geometrical ideals. In this piece this is demonstrated through balance and equality of shape. The proportion of rounded shapes, circles and semi-circles, whether this be on the bodies, faces or back ground of the painting are directly proportional to the amount of straight, sharp and faceted edges and shapes in the painting. This creates an equilibrium aesthetically between the contrast of faceted to rotund shapes, becoming accordingly ideal to the eye.

In this particular piece I have contrasted complimentary colours against and alongside one another. For instance the purple and yellow, orange tones with blue and red with green. This balance of complimentary colours creates an ideal. But ultimately all of these tones against black outlines and surfaces creates a parallel contrast which balances each other out.

OBSERVATION



This piece holds little to no level of realism, composed of abstracted shapes from my photo below. In the photo there is a lot of movement, which I felt I managed to capture through the shapes used above. Through these paintings I feel I have managed to craft movement through idealised shapes, and that these combinations makes the painting very interesting.

FIGURATIVE DRAWING FROM LIFE

This is an abstract figure drawing that I drew from life. I feel like it resembles Keger's style in the way that I use curved bold shapes within the drawing such as the circle at the top of her leg/hips and I liked incorporating my own style, using black to form shadows and depth to her, particularly on her face. I used colored shapes to overlap the skin and also to emphasize the shapes formed through negative and positive space.





FIGURATIVE PHOTOS



These are compositions of photos I took, using a classical subject matter of a woman in linen robes to base my next pieces off of. I particularly like how the light catches the linen material, creating dynamic shapes to include in my abstract paintings. I feel this is a collaboration of the styles developed from all the artists I have studied, as I want to render the forms in a style like Heger's but also use my own developed style of using a multitude of hard shapes to create an ideal form.



OIL STUDY WITH BLACK INK

This is a painting based off of the composition and shape of classic forms that I took previously in this project. I wanted to make the shapes more dynamic and abstract from the real subject matter. But I found in this particular piece, the harsh black outlines drew away from the subtlety of the the range in colors as they are all outlined too boldly. Although this was a good way to practice the use of black to separate colors, I feel ultimately that it detracts from the purpose too much, as the ideal geometrical forms exist too alone and singularly on the piece rather than uniting the forms together as one. I think subtlety between the shapes is far more effective and ideal.

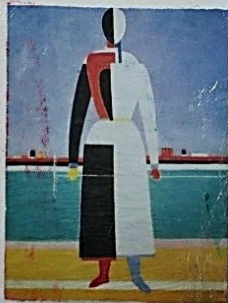
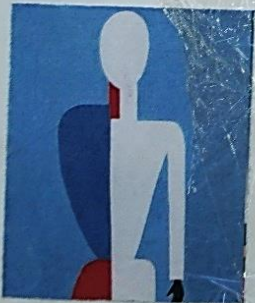


This piece is based off of the photos I took of the girl two pages back. In this piece I wanted to incorporate my rendering skills with the classical subject matter of a woman wearing drapery. I like the effect of this oil piece as I feel the shadow and contrast is very crisp and works well as it juxtaposes the subtle range of colors throughout the painting. While I mentioned from my previous figurative work, is the shadow over half the face, I feel this has a drastic effect as it highlights the features of the human form but without detail or humanity. I like attempted to represent a rendered and idealized human that is stripped so much that it loses the form of humanity, it exists purely as an ideal form.

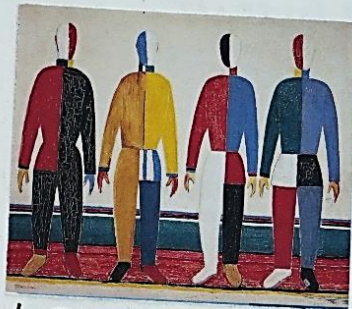


MALEVICH

It is Malevich's art which I want to study in conclusion to my project of studying ideal forms. This may seem a great jump from the works of Michelangelo, whose art reflects human beauty in order to praise God, but it is worthy both Marsch and Michelangelo show it their reflection of idealism for a specific purpose. Malevich paints in a plain, emphatic and declarative style, he represents ideal forms through simplicity and coloured blocks. His most prominent piece that represents pure idealism is his 'Black Square', a piece that depicts a divided - chosen old and new, pure and evil and ultimately a clean slate from the brutality of the past. In these selected photos of his works explore pure geometric forms, and their relationship together within pictorial space, much like Michelangelo, with specific focus on compositional form of shape. His concept of Suprematism developed into a form of expression which he attempted to derive as far as possible away from the world of natural forms, not depicting his art subject matter as realistic, usually set against minimal backgrounds. In these particular pieces of art he has chosen to depict human personality, but as abstract forms and distinct colors and shape, so that they represent a better life and ideal state of living, in comparison to the past. He has given persons a bold figure to be recognised as, a new beginning, much like his 'Black Square'.



I particularly like these two pieces as I believe they manage to depict a sense of form in the figures.



↳ Malevich's work has a very organised feel to it.

These rendered forms remind me a lot of Leger's mathematically rendered figures.



STUDYING
THE
STYLE
OF
MALEVICH

REVIEW OF MY INTENT

Upon reviewing the artists that I have researched so far in my project, I had discovered a lot about the importance of ideals within art. Michelangelo's work reflects the pursuit of an ideal form of beauty in order to celebrate God, by depicting him as an ideal form of complex mathematics in perfection. He did this by making each form created by comparison into a shape such as circles and various triangles; mathematical ideals. The use of geometric shapes lead me to research other artists who use geometric shapes to form an ideal. I researched Tamara de Lempicka, who used a similar technique to create an ideal. She used abstracted shapes to form figures, by exaggerating each shape's hidden and disposition so that it appears that the figure is composed of a multitude of shapes. Lempicka does this to create an aesthetic ideal, rather than for a purpose, much like J.M.W. Turner, who she depicts figures in a beautifully abstract way but has little ideas or purpose to support his work. Turner was heavily influenced by Picasso and therefore his ideas are similar to those of a version of the ideas of Picasso. Contrastingly, both Fernand Léger and Malevich's art work depict their ideas about society and the effects of the war. Malevich's work leans in abstract figures composed of simple shapes and colors, a representation of societal harmony. His piece 'Black square' depicts this perfectly well, being one of the first truly radically abstract paintings of his time, and existed in a large part of his art movement 'Suprematism'. 'Black square' depicts art and society reduced down to its simplest forms, shown through a black square on top of a white one, drawing a line between the old and new world of art. Malevich has used geometric shapes to represent an ideal within the art world, a line drawn between the past and present. Similarly, Bernard Hegler depicts classic figures and compositions such as reclining nudes, in a mechanically rendered state of shapes to into machine like precision. This relates to Hegler's faith in modern industry, in hope that combining art and the machine age would together reverse the chaos unleashed by WWI. Upon studying with artists it became clear to me that I wanted to use geometric shapes to form an ideal within art, an ideal purer than the objects real existence, an abstraction of a form to its purest formality. This is because an object existing in reality can never truly be pure. Therefore the art that I want to create in conclusion to this project, must represent and depict forms as abstracted versions of their form in reality, rendered down to their most simplest rendered form. I had attempted to depict this through Man Ray like poses, simplified so much that they have lost true identity. They are supposed to depict an ideal of perfection, aesthetically, physically, through colors and bettering that of the forms they are based off of in reality.

IDEALISING HUMAN SUBJECT MATTER





In these portraits based on the photos of Laura I have attempted to capture humans of their purest form. Therefore in my painting she is not wearing clothes but there is also not detail to her form, it is rendered into its simplest form as lines bend where her physique does so she holds elements of human form but ultimately exists as a sub human form of defined shape and matter.

ACRYLIC OBSERVATIONAL STUDY



WORKING WITH COLOUR AND TONE
TO CAPTURE FORM + DIMENSION

SIZE: A0

ACRYLIC FINAL PIECE



In conclusion to my project I wanted my final piece to summarize all that I had learnt about idealism from the books that I have read but also incorporate my own opinions on idealism.

Ultimately I wanted to create a form so simplified and distorted from reality that it depicts a sub-human ideal of the human form. That is to reflect my own idea that idealism is created through art but is not something that can be represented in reality, and that it is the nature of the subject matter in an art piece which contrasts reality and purely ideal. I think this can be controlled in art through abstraction and simplification of a form, which I have attempted to show through this piece. As her skin is not depicted in fleshly tones colours, she is simply reduced to just her outline and shadows to represent a smooth and flawless form of a human but to deny the flawed features of humanity. The sharp protruding shapes represent the flaws of humanity striking and entering the ideal form created. They are colourful and light to show the importance of flaws in making humanity as they make humans who are not, but they are sharp to represent the destructive nature they can have to us as a society, resulting in death, war, misfortune, greed and unkindness. Therefore although the sharp flaws bring beauty to the flock and make ideas, they represent danger and destruction also.











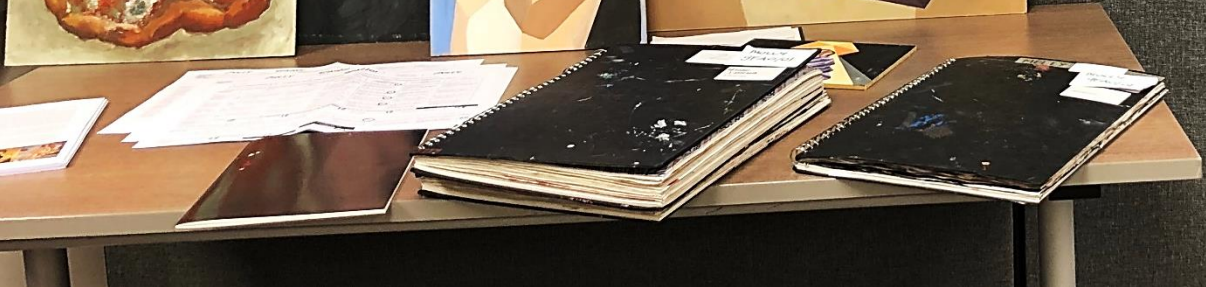








Use of a range of techniques 2018 FAM
 Component 1
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Can art be idealist whilst not being realistic or aesthetically beautiful?

What does it mean to truly be beautiful. A concept that remains entirely subjective, and yet we all hold such strong opinions against it. Among artists it is a debate that has continued since the dawn of art, querying art's purpose if it is not remotely aesthetical, and more importantly the counter argument; can something truly be beautiful without purpose. I decided to invest my learning into the Renaissance artwork, a period rich with art history, and it was particularly Neoplatonism that stimulated my inquisition into the true beauty of art. Neoplatonism is an idea in art based on the teachings of Plato, a Greek philosopher, whose ideas derives the whole of reality from a single principle, the idea of "The One". This 'One' divine being exists within the realm of perfection. Therefore the art based around this theory celebrates the ideal of quintessential beauty, portrayed in art, running almost parallel to the divinity of God. Within Italian Renaissance art, God's image was portrayed through the image of a Man, therefore ideally, the artistic creation of a Man depicted as perfection, is the closest approximation of God on this Earth. This idealism was based on mathematical forms; an archetype decided was ultimately a combination of ideals; a form so divinely crafted that it remains ever so slightly out of human reach.

Through studying such intensely perfected art, hopefully with this topic I will be able to advance my technical skills with precision and delicacy, particularly when painting and drawing figures, and develop my understanding of mathematical formations and how that can equate to beauty. Also within this topic I want to compare Renaissance idealism to modernist perceptions of ideal beauty and also to the works of abstract perfectionists whose mathematical accuracy is similar to that of Neoplatonist's, despite the complete contrast in stylization, and whether, despite their differences, their reason for creation remain equally as profound.

Neoplatonism was a prevalent part of the Italian Renaissance, as painting after 1300, needed to no longer just be in two-dimensional design; it could be an adequate representation of objects in space, objects that possessed not only shape and colour but weight, tone and volume. This was reflected in Neoplatonic art through the works of Michelangelo, Botticelli and Raphael, whose art demonstrates ideal forms that have mathematical precision. Botticelli's mathematical awareness extended to an understanding of linear perspective. He placed importance on the human figure representing an ideal, changing the appearance of muscular tone to create idealism. Similarly Michelangelo was devoted to ideal form, never relying on precise proportions to create his figures; instead he would choose the best parts from other statues to create this ideal depiction of beauty. For example circular shapes are prevalent throughout all of their paintings, particularly in human form, where the features composed has a rotund shape to it linking to the Neoplatonic ideal based on Plato's theory of a circle being a mathematical ideal, making it almost homogeneous to God in a sense due to the infinite quality of them both. Therefore it almost appears that visual proportionate beauty equates to power and a celebration of God's divinity.



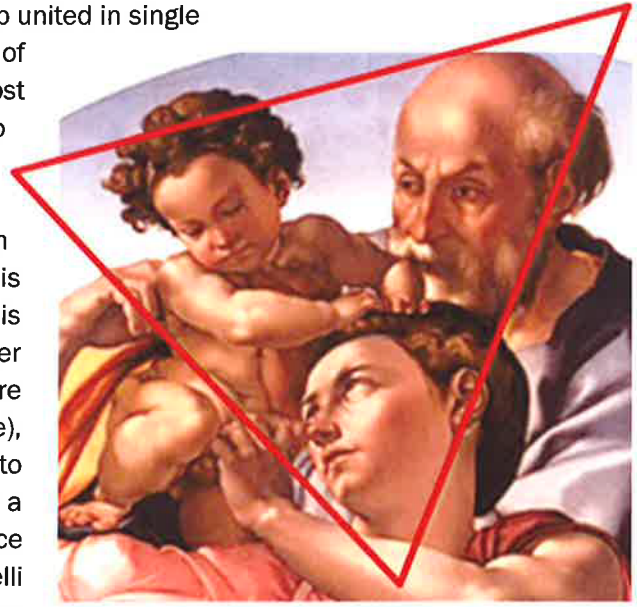
Pre Renaissance artwork - Duccio Di Buoninsegna

Renaissance art - Botticelli

Word Count: 2,982

Doni Tondo features the Madonna seated on the ground, reaching over her shoulder towards her child, whilst Joseph squats behind her, making the Holy group united in single volume. I was particularly engaged by this aspect of Michelangelo's work, his unification of objects, with the utmost subtlety, to create shapes and forms. I have attempted to respond to this piece with my own compositions, paying particular detail to the shapes created between each form.

The virgin Mary's body is contorted into a twisted spiral form and robe consists of traditional red and blue, but the scene is ultimately enriched by her being at central prominence. She is a representation of the new world, with a book between her legs and Jesus from her arms. Michelangelo uses a bizarre form of painting called Mannerism (one of the first of its time), which usually involves the models or figures convoluted into unnatural positions, which ultimately gave the painting as a whole a more aesthetical geometric composition, this piece laid the foundations of future art of the Renaissance, Botticelli has been known to use the same technique in his work 'The Birth of Venus'. Saint Joseph is positioned higher in the painting, possibly to indicate his superiority, although it has been suggested that Mary is positioned between his legs so that he can offer protection. Ultimately, though, our focus is drawn to Jesus through the query to whether he is being passed or received by Mary, the ambiguity draws the main focus towards him, purposely crafted by Michelangelo to celebrate God. Although there are many interpretations for the roles the athletic nudes play in the background of this piece, my interpretation is that they symbolize a different period of time to the brightly clothed and glowing holy family, that they symbolize pagan humanity, ignorant to Christianity.



Photoshoot based on Michelangelo's pieces

Word Count: 2,982

The two pieces of art that I will compare are Michelangelo's 'Doni Tondo' and Malevich's 'Black Square'. Upon first glance one would not notice any obvious comparability, Michelangelo's piece is crafted of a multitude of rendered forms, almost simplified into an ideal, saying himself that the mathematical complexity of his art demonstrates how "A man paints with his brains and not with his hands", giving an idea to how calculated his art work is. This is my favorite piece that I have studied from the Neoplatonic movement, I am particularly drawn to the faultless formation of his paintings; the crisp separation between light and dark is very beautiful to witness. This piece was painted during the Renaissance in 1504-1506, and is the only finished panel painting by Michelangelo to survive until modern day, a piece that certainly has earned its title of one of the greatest masterpieces of XVI century Italian art. The background to this piece's birth is the commission from a wealthy Italian banker called Agnolo Doni, hence its title 'Doni Tondo'. Painting with such precision is something one can only aspire to do; to create something delicate and proportionate; recognizable beauty. Completed by Michelangelo on a mathematical level to create pure perfection. This has been an important ideal to me, from the exposition of my art, therefore that's why the work of Michelangelo has inspired me so much.



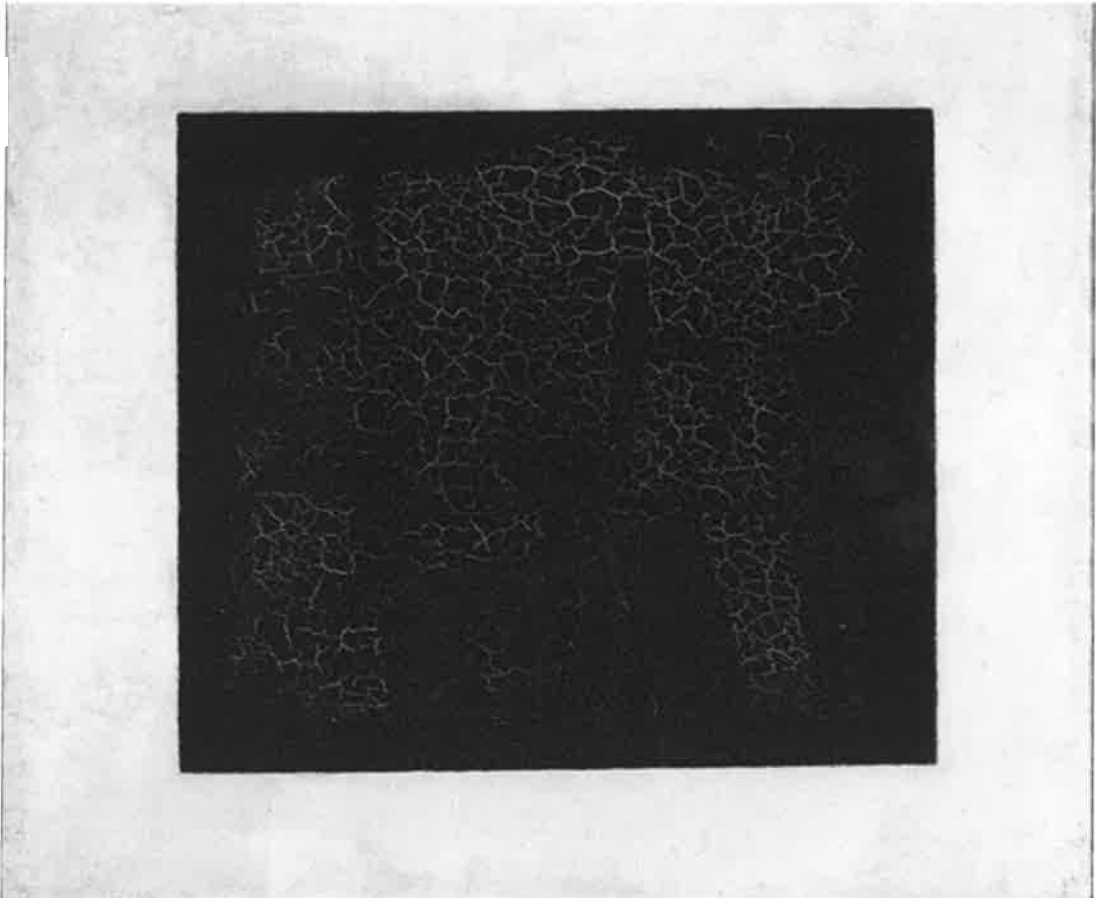
Doni Tondo - Michelangelo

Word Count: 2,982

When viewing this piece we can identify the numerous geometrical compositions occurring; the three heads form an inverted triangle, whereby the figures interact in an intense and intimate way, liking them as united. Multiple compositions of shape take place to create each feature of the figures within; this may come from his work as a sculpture, therefore allowing him to craft each shape into a whole form in such a skillful manner. If we study deeper into the formation of the features on the people in his paintings, we can notice they are made up of circular forms. This is noticeable in the round of their cheeks, in each segment of their limbs and even in their fingers. I particularly enjoy from this piece the vivid use of colour and recognition of form. The painting technique is so soft and delicate; to the point where brush strokes go unseen. There is crisp and elicit detail in the folds of drapery, specifically on Mary's leg, we can see his mastery of capturing form and the angle of light, involving such intricate skill that is only recognizable in Michelangelo's artistry. My response to 'Doni Tondo' was to make my focus specifically on the shape and composition of my pieces.



Personal oil study based off of Michelangelo's skills



In contrast one could use Malevich's Suprematist 'Black Square' as a comparison to the neoplatonic art work of Michelangelo. Although aesthetically the pieces are practically nothing alike, when looking deeper into the complexity of each piece, we can understand their similarities. Michelangelo's paintings and artwork celebrate God and the immortality of art, believing himself that "The true work of art is but a shadow of the divine perfection." This was thoroughly demonstrated within his work and the greatest level of mathematical genius; the ability to compose an ideal so close to beauty that it mirrors that of the deity. Whereas Malevich's piece celebrates a new age of art, idealism in the service of the abstract, he explains 'I took refuge in the square form and exhibited a picture which consisted of nothing more than a black square on a white field' illustrating how the simplicity of the painting's appearance has a far grander effect. The Black Square is represents a refusal to conform, as part of the Suprematist art movement, proclaimed as an invention of just Malevich and his apprentice El Lissitzky, one most important within that of the modern art within Russia, closely linked with ideas of the Revolution. Malevich, himself, regarded that his minimalist geometrical forms equate and represent the Russian icons; it is a form of painting which aspires to present the divine as a pure cognitive depiction of reality. He wanted to diminish the portrayal of realism and instead depict a new world of shapes and forms of colour in space. His focus was also inherently based on an ideal. 'Black Square' was painted and finished in 1915, used to bring fourth ideological sentiments of the communist government, acting as a transitional phase between Futurism and Constructivism. Malevich in many ways created something braver and arguably more beautiful than Michelangelo's 'Doni Tondo', for not only does Malevich present an ideal, but he manages to provoke society's thought process; a refusal to conform. On closer observation one can see that the literal black square overlaying the white background resides slightly off parallel to the white square's edges, purposefully crafted to symbolize an uncompromising modern age of art. This contrasts greatly to 'Doni tondo' which involves a wide palate of colour, celebrating God's divinity. But to label Malevich's 'Black Square' as a work of simplicity would be to belittle his courage and

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motivation to challenge, an ideal which with closer attention to detail one can recognize there is nothing simplistic about what Malevich has crafted.

This painting and many others of Malevich's art were abruptly removed and hidden as socialist realism was declared the official artistic doctrine of the Soviet Union. With this somewhat simple format he had drawn a line between old art and new, between life and death, God and the devil. A piece that ultimately splits purity from darkness, reducing everything down to "Zero of Form. His belief, a like to that of Michelangelo, was on the ideality of geometric composition, that art should transcend subject matter. Similarly his painting embodies a clear sensation of space. But the way he juxtaposes Michelangelo, is with his ideas of shape and colour reigning supreme over narrative, the 'Black Square' was a representation of a new age of art, whereas Michelangelo's piece is a dedication to God and religious figures. What I took particularly from the works of Malevich is his ability to extract a concept into a completely unrelated form that when given context is able to generate an immense amount of power.



Three Women – Fernand Leger

Another artist that explicitly presents an ideal through shape and form is Fernand Leger. His work of geometrical forms and bold compositions links more prevalently to the work of Malevich in terms of focus and motive to his artwork, but much like Michelangelo there still remains a strong focus on the value of composition, shape and form. Leger was a French painter, as well as a sculptor and filmmaker. Leger's art was particularly famous during the 1900s for his early works; modifications of cubism, but his art gradually developed into a more figurative style. I took particular interest in Leger's 'Three Women', a famous piece, painted in 1921-22. 'Three Women's' subject matter was of

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popular culture of that period. There was recognisable success in his artwork, aided to establishment through Picasso, but Leger developed his own style from Picasso's teachings and inspiration; a style nicknamed "Tubism", identified from the mechanically rendered forms depicted in his paintings. Leger artwork was affected considerably by the effects of the First World War, conscious of the world's barbarity, alike to many artists, felt the need to return to classical ideals and reconnect with a time before. Both Leger and Picasso adapted this 'Neoclassical' take to art, post-war, but using machine like curvature to represent a new ideal for society, contrasting to previous ways of painting reclining women. Leger used bold shapes and contrasting dark lines ensuring everything was buffed into a machine like contortion where it is rounded into an ideal balance of sharp and curved lines. Similarly to Malevich, Leger uses his art to represent an ideal society. The neoclassical nature of painting a reclining nude woman, but the machine-like characteristics that Leger demonstrates depict his desire to eliminate emotion from his art work. These sentiments follow the constructivist ideals of the 1920s. The rendered edges of each shape relates to his belief that the modern industry and the machine age would reverse the hardship and destruction that the First World War.

Leger confirmed that within his art work "The relationship of volumes, lines, and colours demands absolute orchestration and order." A similar perception of artistic skill to that of Michelangelo,



Woman With Basket, 1927 by Juan Gris

Word Count: 2,982

whereby they share the belief that there must be a certain level of calculation maintained to create an ideal. His portrayal of the 'Three Women' was intended to be a true humanistic work that depicted an ideal; symbolic of harmony and peace. This is demonstrated through a perfect balance of curves and straight lines a composition that has a balance of forms and aesthetically satisfies. The mechanical smoothness, physically, looks nothing like the 'Doni Tondo' or the 'Black square', they all stand for the same purpose, to present an ideal.

Juan Gris', a Spanish oil painter from the cubist art movement, was around the same time as Leger. Gris' work is not too dissimilar to Leger as they both painted in a bold and graphic manner. Gris' work was very much motivated by the works of Pablo Picasso, but his aim was much more aesthetical; he wanted to please the eye through an ideal. This is where his art differs from that of Picasso, Malevich and even Michelangelo, because they saw the true beauty within the purpose of their art; all of their works stood for something they believed. But Gris' work although it cannot be denied of beauty physically, his work lacks personality and depth. In many cases it was referred to as a "watered down" Picasso, as Picasso was truly the inspiration behind Gris' artwork, idolizing his every work, but the ideals were Picasso's, not Gris'. His depiction of "Woman with a Basket" (1927) shows as diversity and contrast in line and shape created, illustrating beautifully a woman wearing linen and holding a basket with diverse and bright colours and shape that contrasts gracefully against the delicacy of the linear outlines of black and white. The way she is styled relates to Greek/Roman depictions of women, a common concept that was revived after WW1, as Gris much like Picasso and Leger had returned to Classicism after WW1. The way she is painted is almost generalized and simplified, like Michelangelo's style of simplifying something into an ideal, but yet again Michelangelo's purpose had clarity; to pay respect to God. Gris' work inspired me to try a new style of presenting idealism, through totally straight edges, still using the compositional formations that Michelangelo applied to his art but creating an ideal compositionally rather than aesthetically. I particularly enjoyed developing my own style from his work and creating my own compositions of triangular and square shapes, but ultimately I did feel as if Gris' work offered less depth than the other artists I studied which in opposition, offered a purposeful beauty to their work, there was a passion apparent in them which I feel less of in Gris' work.

Ultimately upon reflection the artworks I have analyzed, they have offered me a platform for my own ideas and concepts about idealism and how to truly create something that represents an ideal. For example, upon first glance of 'Doni Tondo' I saw something that to me highlighted everything that aesthetical beauty could be, it was crisp, bright, tonal and almost glossed over in its own world of simple beauty. But it wasn't till I looked into Michelangelo and Neoplatonist theories that I realized that his art work had a purpose, an obligation to God, to present perfection rather than beauty. It is within this project it is also that I have realized the precise difference between something being beautiful and something being perfect; for example Malevich's 'Black Square' does not hold physical beauty, because that was not its purpose, contrarily it represents an ideal. An ideal of a new world and a new way of art as part of the Revolution. Amongst my evaluation of their work I wanted to create an ideal, something perfect in one sense but not necessarily beautiful to look at. I attempted a multitude of techniques creating art work that suited my style aiding my own ideas about idealism. I measured each element of the page, making sure each feature was proportionate in some of my early works, attempting to recreate (on a smaller scale) the level in which Michelangelo was able to calculate perfection through mathematics. From this I took a thorough interest in the value of shape

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to create an ideal, I still wanted to maintain the compositional artistry I had gained from Michelangelo, but also create a bolder and more dynamic expression of Idealism, focusing more on Cubist ideals, motivated by Picasso, Leger and Gris. But ultimately what I have really learnt from this project is the vast context the term ideal can cover, Malevich crafted the ideal of "Zero Form", Leger wanted an ideal within society to soothe the damage of the war and Gris wanted to create something so beautiful it was ideal to view. Therefore in conclusion of my research my own depiction of idealism has been established as only a concept that exists within the artistic world, ultimately, in my own perception of the universe, there is no such concept of idealism, as humanity and nature is flawed, therefore only art can depict a true pure ideal.

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