



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 2**

PARIS

Total Mark 50

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	12	13	13	12
Performance Level	4	5	5	4
			Total out of 72	50

environment



LONDON

- from east London to west London
- Council houses
- Theatres
- [Street Blocks] - East London
- Finance Area (CBD)
- Tourist gathering tourist places / residential allotment.

THE RIVER

→ After sunset

A TALE OF TWO CITIES - POST FAIRY TALE

PARIS

- through a TOURIST's eyes
- Galleries
- THE RIVER
- Street blocks
- After sunset
- Latin Quarter
- Arrondissements
- Food

People see cities in different ways. To me, London is where I live and I can see it taking a great part in my future, while Paris is where I would go for holiday for more than once. My attitudes upon them leads to the results — the images of them are totally different in my mind. ~~True, physical environment decides~~

Environment ~~is~~ changing and the observers.



Back to London



The journey starts from the BIG station of EAST LONDON, Liverpool Street Station.
 The scene I chose to represent in different methods, is the scene immediately outside the station.

→ Marker is always a more "graphic design" type method, however when it is used with ink ~~with~~ with loose mark making, there is other possibility.

→ When the photo was taken, the whole atmosphere was quite dull and down. However I tried to use a brighter tone of colour to illustrate the station in my memory.



The thickness of black ink can create different types of shadows and shade. I used white ink here as a highlight and only outlined - the shape of buildings and street structure.

Human inhabitant in this area, having unbreakable interaction with the environment. It is hard to judge whether ~~to~~ we ^{have} changed the environment or environment has larger impact on us.



from an electricity box to
the whole scene.





This double page drawing is still in a dark-tone and I represent some of the building block with white ~~light~~ acrylic. - I do not add details on them and would like to leave them blank. To be honest the surrounding of the transition do not have a particular style of architecture. It is messy, made up by a bunch of fast food shop, office building and second floor flats. But this is how real it is, a mixture of life, work and leisure. People walking on the same path as tax buses driven by.



John Virtue

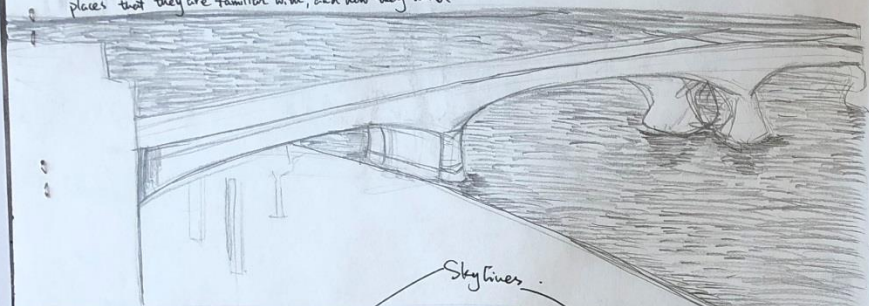
- John Virtue is an English artist who specialises in monochrome landscapes.

I chose this artist as his view of England is "home" angle - I would like to see how Artist would illustrate places that they are familiar with, and how they would

illustrate other places as a visitor.

He only uses black and white on his work.

The "London Painting" focused on London skyline, using easily distinguishable landmarks such as Gherkin, the NatWest tower, to familiarize his audience with the otherwise hazy, smoggy and ambiguous drawings.



dripping markmaking

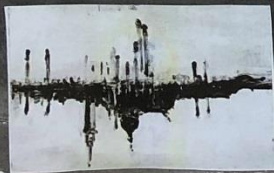
The skyline that John Virtue creates is about the combination of loose graphic-designed style drawing

my interest. I was thinking and "rough skyline with 'graph' precise of the urban environment.



Skylines?

View from the National Theatre.



The Seine River

the city is still building up and ~~developing~~ developing new elements.



The rivers build up a significant part in both London and Paris' city culture. As mention earlier, John Virtue illustrate the Thames and skyline with black and white, smoky painting. Also, the view of the Thames from the National Theatre is made up with numerous light ~~red~~

However, the scene I observed on the Seine was different.



sight-seeing boat.

Experimenting John Virtue's painting technique with colour.



To present a different layer of using colour, I use tissue as the base and create different marks making on it. The thickness of paint ~~can~~ can build up the shape of the water.







Oskar Kokoschka.

→ from sketches to proper oil painting.

~~The development~~

Sketches for large size oil painting.
Charcoal



Oskar Kokoschka - *break it down colour palette*



Oskar Kokoschka was an Austrian artist best known for his intense expressionistic portraits and landscapes. I found a number of his sketches and compared to his finished oil painting in landscape (mostly London River scene). The looseness of both the work could be seen, although there were a lot of difference in the use of brushstroke.

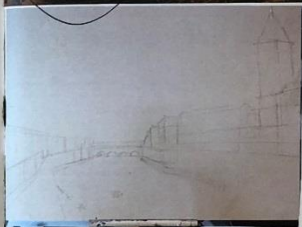
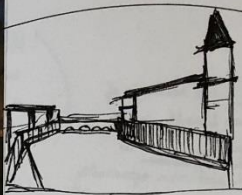
In most of his oil paintings, it seems that the artist was not working from every single part of the scene, but applying colour ~~on~~ everywhere ~~at the same time~~ at the same time. It ~~is~~ clear in the first image that the artist applied ~~just~~ ^{whole} contrast colour (such as yellow and red) in the river. I believe this helps building up the scene.

[Camille Pissarro, the impressionist, also applied this skill in his painting, but in a ~~more~~ more soft and ^{gentle} ~~general~~ way. The colour of use ~~with~~ had a general tone and melted together, creating shade and highlight.]

Another interesting thing to point out is that, Oskar Kokoschka was originally from Austria. In some way ~~the~~, although these landscape painting were based in London, they still have ~~an~~ an atmosphere of a classical European city. ~~The use of pale~~ ~~orange~~ He managed to use pale orange and greenery to built up a warm impression. The second painting above has a darker tone, however, it still has the warmth ~~on~~, brought by the use of wine red and chestnut colour.

It would be interesting if I break up the use of colour and make it into a colour palette, then applied these ~~trial~~ ^{trial} colour in my own work.

Paris, photo taken at Saint-Michel Island, ~~the~~



On one side of the river there was hardly any people on, while the other side was busy. The red and orange light from the car reflected in the river.

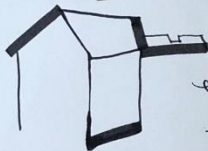
I used blue and brown as the general tone of the painting. The highlight colour (red and yellow) is also in a cooler tone.

Lucinda Rogers

Lucinda Rogers works from life in the tradition of the artist as reporter. She immerses herself in an environment and records straight from eye to paper, which gives her drawing a particular spontaneity.



ink, crayon or watercolour on paper.



the thickness of lines highlights the structure and centre of a drawing.

I took the view from the Centre Pompidou as my inspiration. ~~The sketching itself, including the artwork and architecture, is a very modern~~

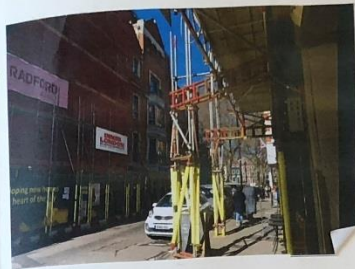
In this drawing I focus of the "graphic design" style with essential markers. Later in a larger scale paper I would like to combine John Varley's style technique with Lucinda Rogers' illustrating techniques.



Michael Wolf - Paris roof tops.



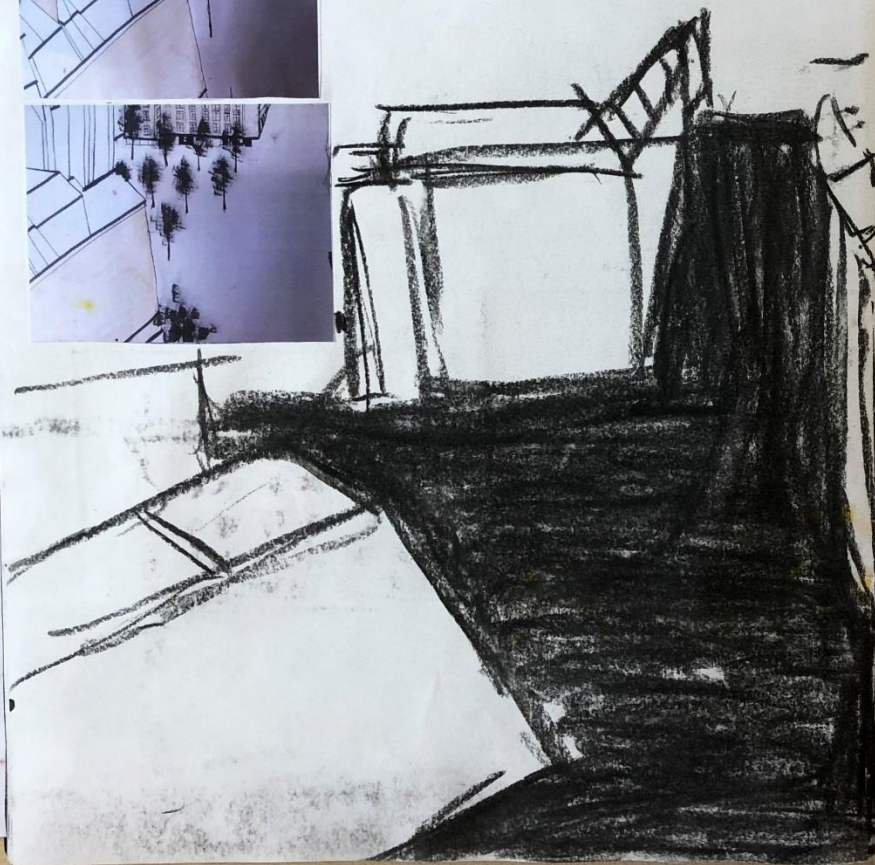
Michael Wolf has chosen many different observation points of Paris. All these repeating images provide people a different angle of looking a massive city and exploring the relationships between architecture. In a famous city with the Eiffel Tower and Louvre pyramid, also modern galleries, such as Centre Pompidou, what happens to the most common inhabitant? What happens to the living street blocks, flats and ~~shops~~ houses.



When a bright yellow taxi drove pass the Bonbican Centre.

↓
To me it is somewhere with dull colour and massive grey block.
→ a massive, modern, compact house-like community.





Express Modern London in a traditional technique



the tube

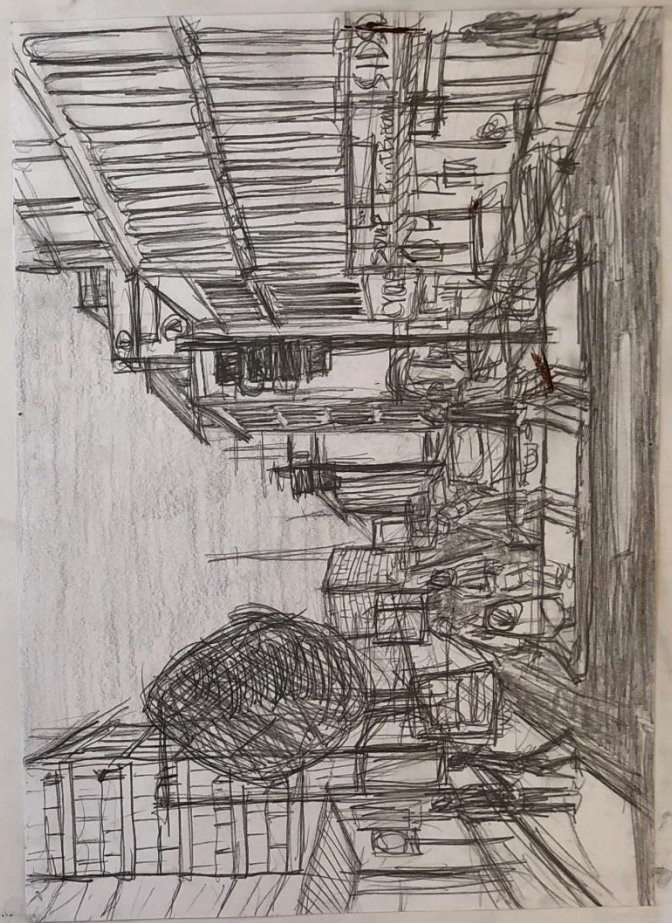


Artist: Ching Kiah Kiean.

Urban sketcher from Malaysia, most of the works record daily scenes in his home town, George Town.









This scene was taken in the evening outside
the Hong Kong Cultural Ground Centre.



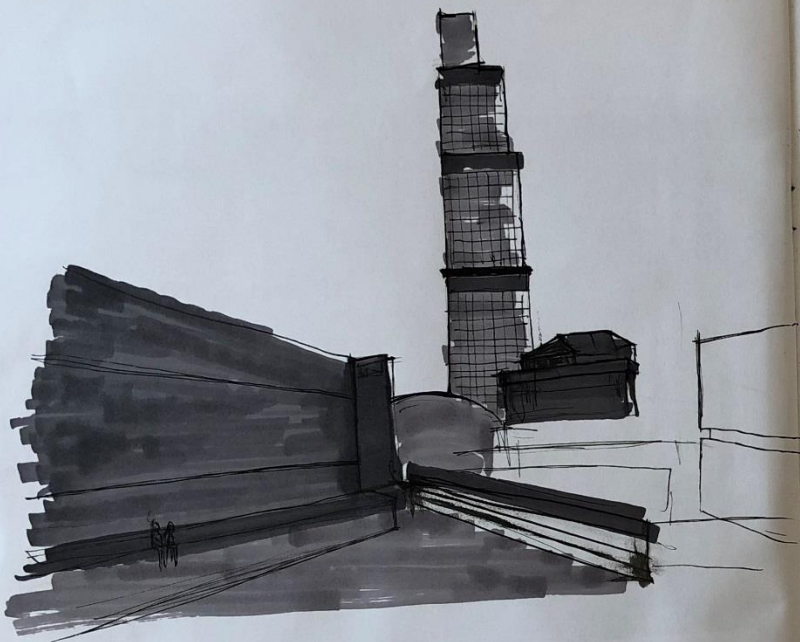
Brett Whitley

White acrylic makes it difficult for the
cardboard to absorb ink. On the
other side, it is even harder to
create a traditional Chinese drawing
style with pure black ink.
The color was an accident when I was
doing the side structure drawing.

These two people look so small and lonely in a massive background. Lights and sound were around
them, but they do not seem like involved. They were sitting at a corner under a
huge wall with hardy light shining directly on their faces.

People building up relationship and their community. They do always affect and affect by environment.
But there might be exception sometimes. Might be more, but will accept.

Next page.



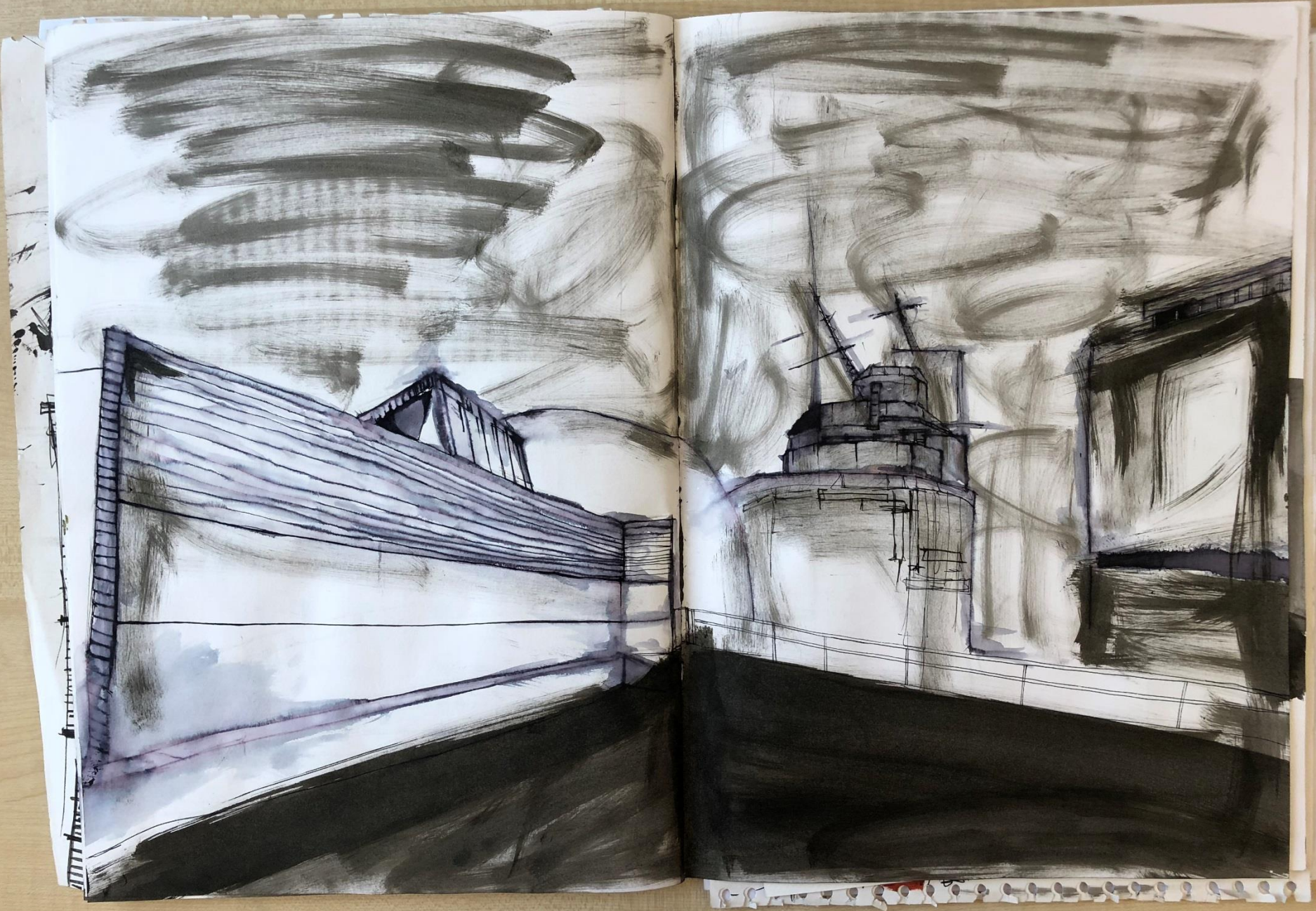
Also, what if we suggest there was a
~~group~~ lot of people actually having a picnic festival
 on the scene? Will these two people
 still bring us the same feeling to us, the observers,
 when the environment has changed?

This is what I have done in earlier pages.
 Tube station and street scene are normally crowded,
 but I took off all the human activity from them.

[from former page]

These ~~are~~ exception moments do not exist all the time - It normally changes quite often. For example,
 when these two people stand up and walk back to their working place, their family, or even a random
 party, they have other connection to the environment. Or, the light condition changes in
 10 minutes after, it will also affect the behaviour or thoughts of these two people.

What would happen, when I take off all the human activity in my painting? How the atmosphere
 of the environment would change if there is no people in it? (taken off by photoshop, or just not
 drawing them). Will it be the same atmosphere in observation?





→ An electricity box with layers and layers of stencils and images.



↳ Sketch of the entire.



↳ ink for entire.



↳ gradually change the thickness of the lines and building up a clear edge.

↳ Around Centre Pompidou there are various scenes.

On the left hand side is a huge graffiti wall, and

on the right hand side is an ancient building (might be a church).

When you walk in the gallery and ^{and} at the top of this forms ~~modern~~ modern architecture designed by Richard Rogers, you

can look down to the ground and realize how similar

are all the flat and houses are — with similar rooftops and similar functions of every day life.

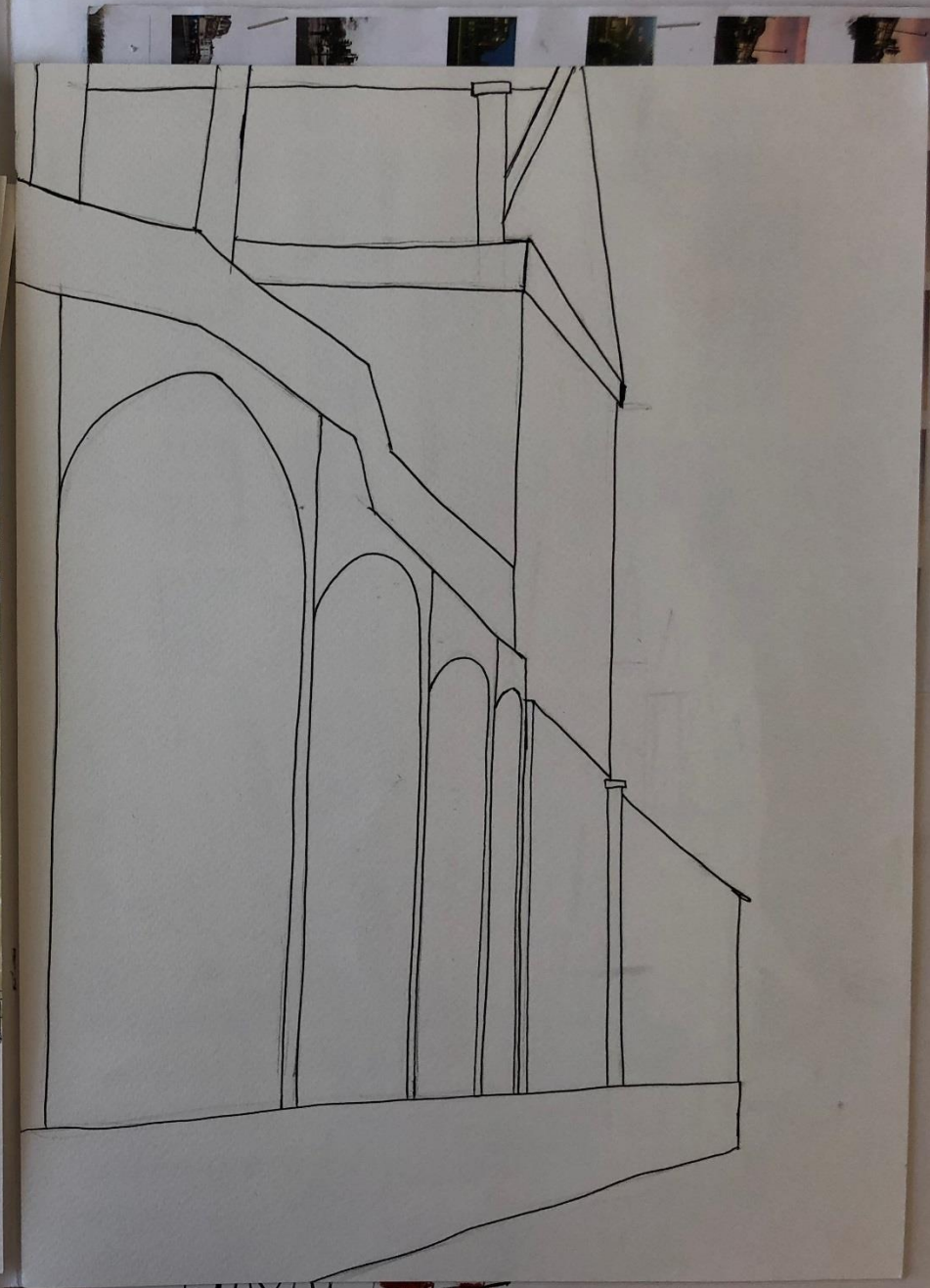


Graffiti Wall near the Centre Pompidou.



e
ancient building (might be a church).

e
graffiti wall ^{that} mentioned earlier.



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@ 14%

Albums

London

Slideshow Select

September 2016 - 25 January 2017



Photos Memories Shared Albums

Back to London.





Jim Butler's work and the back street of Scho.

↓
It was still under construction
therefore a lot of bright yellow frame of building
can be seen in narrow street.



Photos for final piece.



The photo was taken on a random street in Paris and the electricity box was probably the most clear object in a cloudy winter day. The idea of only colouring a part of the scene to make it stand out is inspired by artist Jim Butler. However I develop it a bit. In Jim's work the highlight bit of the drawing is always made up by colour blocks.

Inspired by the artist and the electricity box itself, I decided to apply dry, thick oil paint to make it stand out. It is not necessary to be 100% like the object itself, but to express a random object on the street can be the main character of the scene.

~~The~~

The next step might be building up a street scene with bright colour in similar tone. It might not work as the painting become messy and no centre point, but I will still have a try.



This photo was taken in Paris. The green colour stands out in the whole scene so I take it as the key of ~~the~~ my painting.

It was a cozy afternoon and people were chilling in the cafe and walking on the street. However I do not introduce human activity in my painting and drawings. Instead I draw the ~~the~~ outdoor tables and chairs and highlight the light ~~go~~ that went through the windows.



The sign of human life and activity is closely link to the environment. But what if I suggest all the people are gone in a second? Their mugs are still on the table, their food are still in the plates, but what happened to the environment?

Photos for final piece.



Albums

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London

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September 2016 -



Photos

Memories

Shared

Albums

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Evaluation for exam theme

The main idea of my exam theme came up before I had a trip to Paris and I was doing my travel plan. I was just wondering how the built environment and city culture would differ, as I will see the city as a brand new visitor. Will it differ if I am a resident? Will it differ to the way I see London? Is it all about the difference between these two cities or will it be strongly affect by the observer's opinion? Therefore I decided to do "The correlation between observer and environment" as my theme.

This idea is related what I have done in course work a lot. In course work I did a ten-cities train journey in the U.K., from Glasgow all the way down to London. I focused more on different city views, cultures and buildings. I mentioned that it is the habitants in the city built up the atmosphere and specialty. This time I would like to discover how observers interacting with these atmospheres and city identities.

So it started from making travel plans and taking a large amount of photos during the trip—not only photos for famous sightseeing point, but also street blocks, residential houses, riversides and any other places that locals and tourists may not pay much attentions on. Also, photos and videos of London that I took were picked out and put in different sorts. The comparisons would be made vertically and horizontally, which is, same place in different observers' eyes and different places in one observer's eyes.

Jim Butler, Lucindar Rogers, Michael Wolf and John Virtue and other artists, who is based on their own city or work all around the world, inspired me in the way they make their art works, including drawing, painting skills and the angle of seeing a ordinary scene (eg. Michael Wolf's photography about Paris' rooftops and trees). Jim Butler and Lucindar Rogers's illustrating technique inspired me a lot. They draw the outline of the city and only highlight them with colour blocks instead of filling the whole horizon. When I chose these artists, I was thinking about changing my painting style and develop a more clear and architectural style of drawing with ink and marker, instead of a large amount of abstract mark making with oil paint and charcoal. So in the end, when I came to my exam pieces, it turned out to be a combination of both.

My final works started with an electricity box in Paris—most common electricity box beside the street, no one would pay much attention, covered by old and new commercials, leaflets and posters. However, it is actually what covered it that gives a new depth to it. The vivid colour and the texture of the electricity box is so different from the Parisian flats block and oriental plane trees around it, but it









NICKOLAS
DUN MISTY

EGYPT

LE REC

LES













