



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 1**

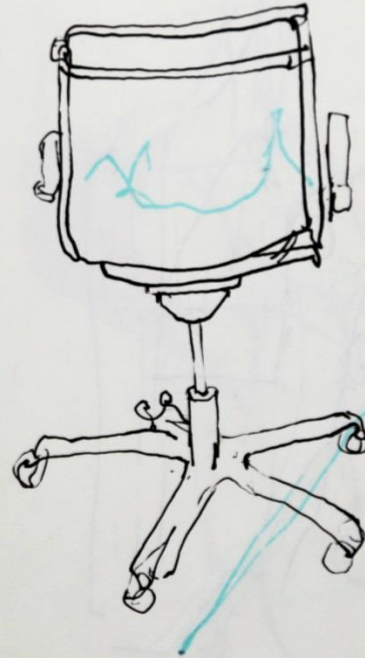
PHOEBE

Total Mark 80 (64+PS16)

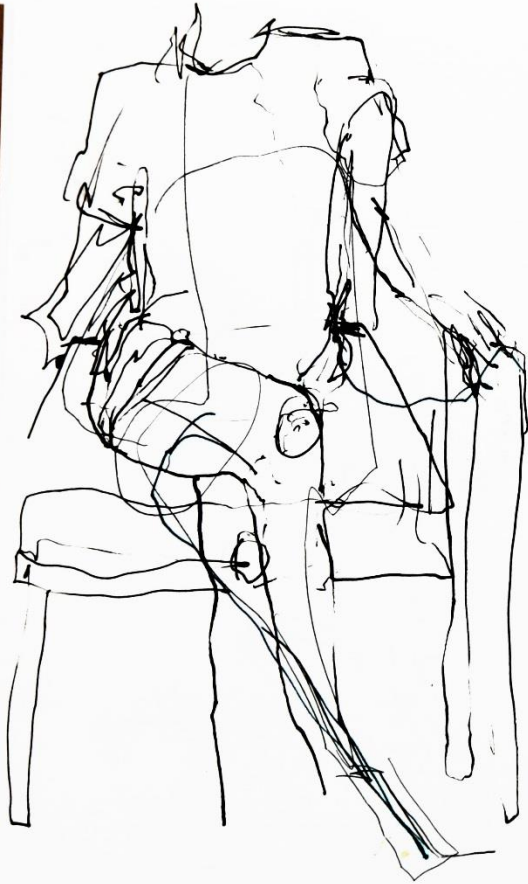
| | A01 Develop | A02 Explore and Select | A03 Record | A04 Realise | Personal Study |
|------------------------------|----------------------------|---------------------------------------|-----------------------|------------------------|---------------------------|
| Mark | 16 | 16 | 16 | 16 | 16 |
| Performance Level | 6 | 6 | 6 | 6 | 6 |
| | Total out of 90 | | | | 80 |



comme un anq hie chair
22:08

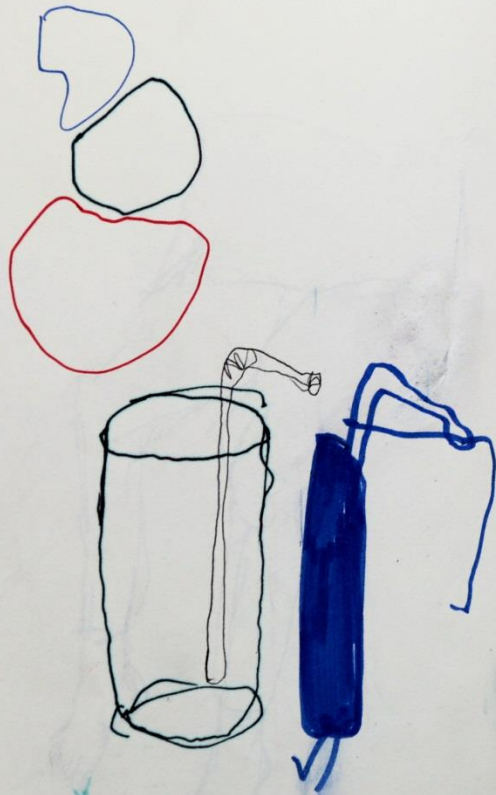


comme un anq hie chair
22:08

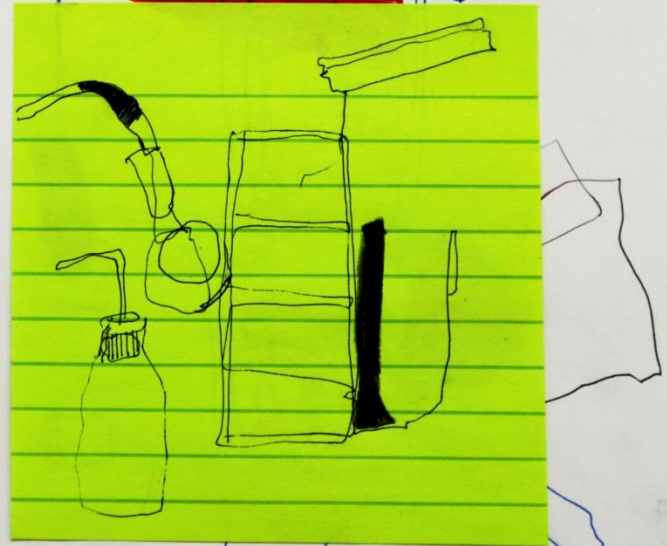
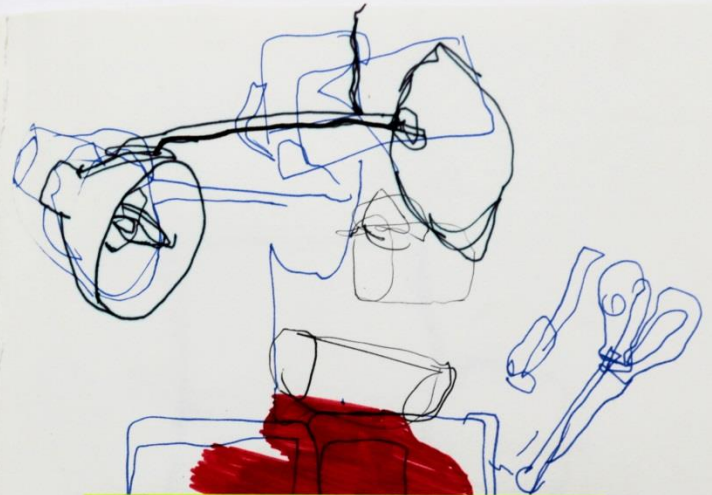


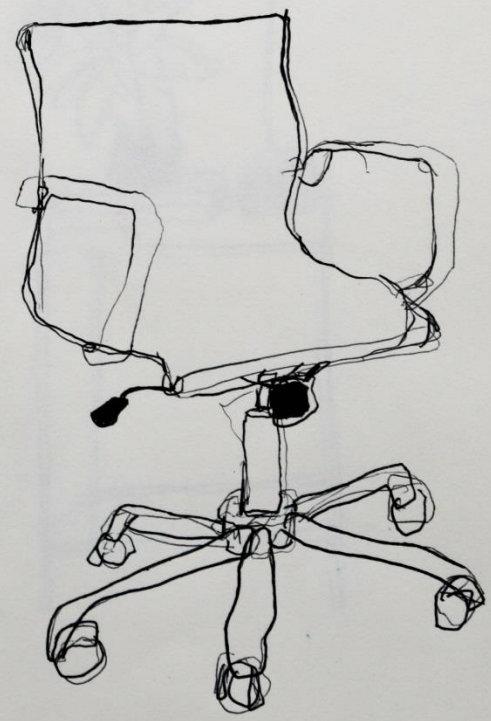
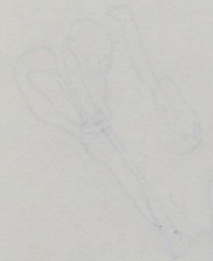
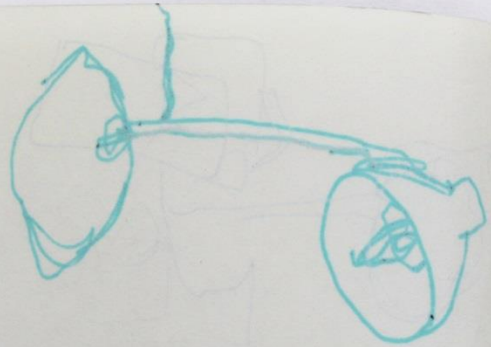
studies of legs/chair -
movement over a period of time.



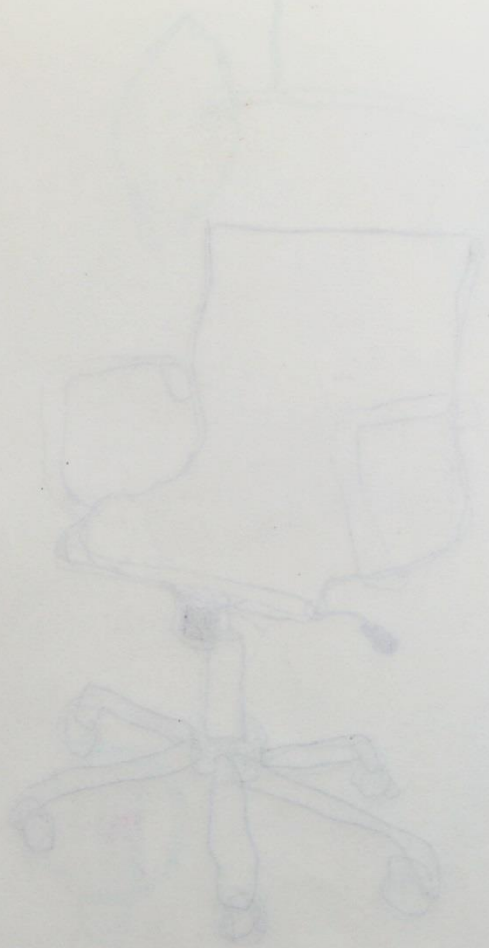


my desk at night -
cups, lamp, scissors, bottles, pens



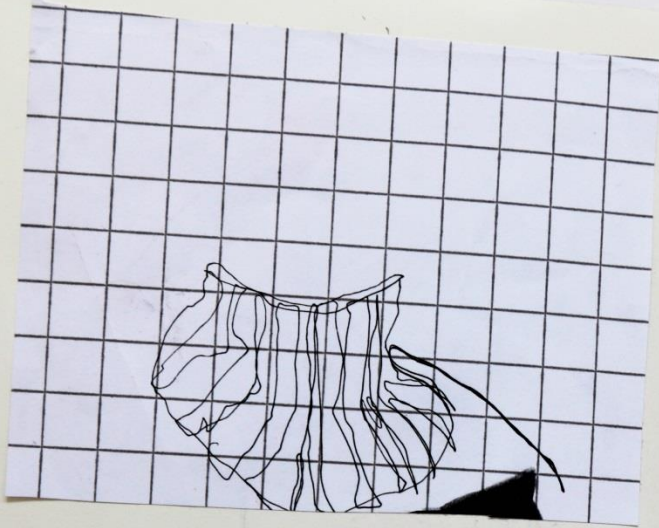


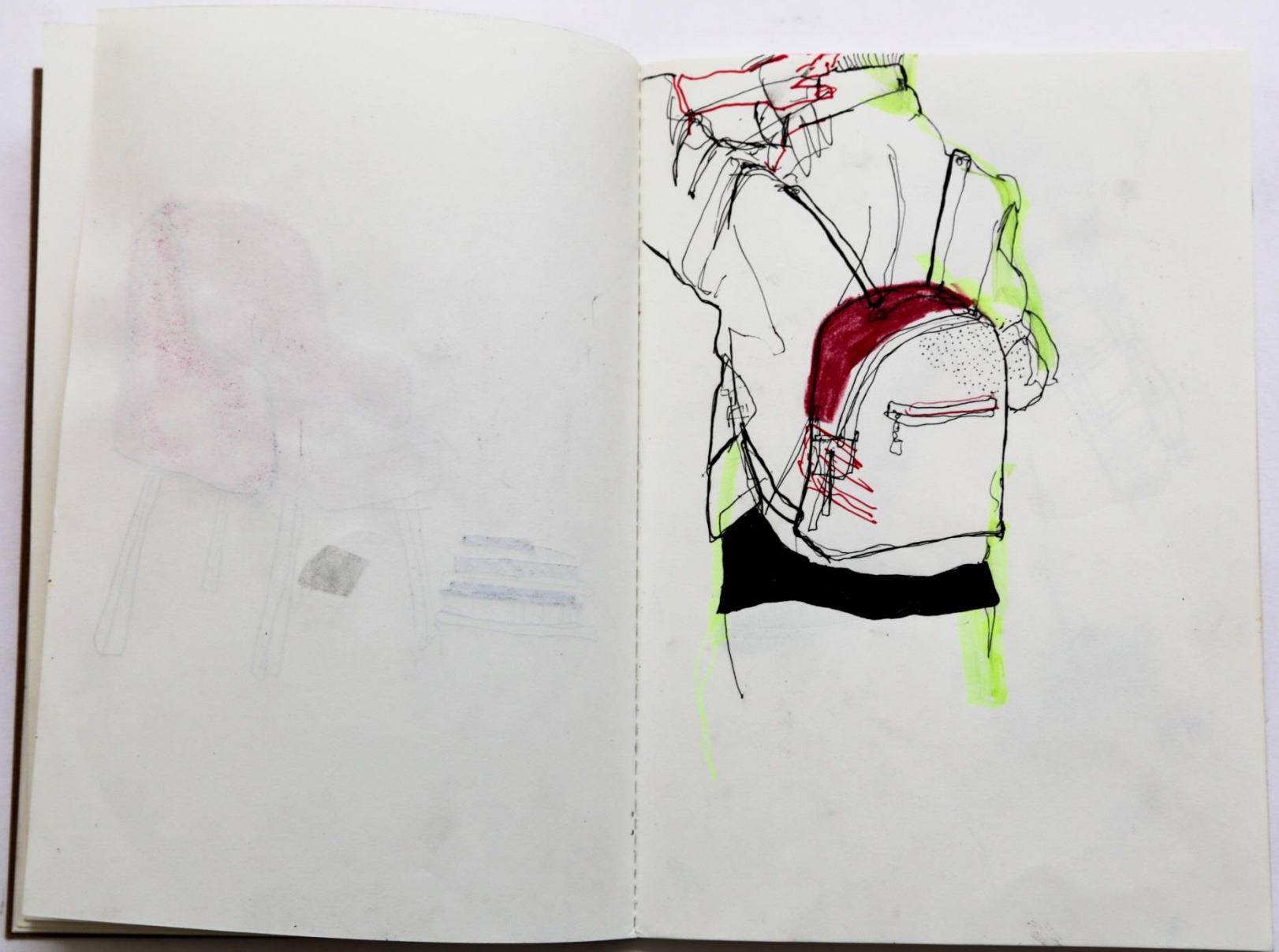
Hand-drawn sketch of a chair
with a five-pointed base and casters.



*Skill / stagnant /
non moving objects.*



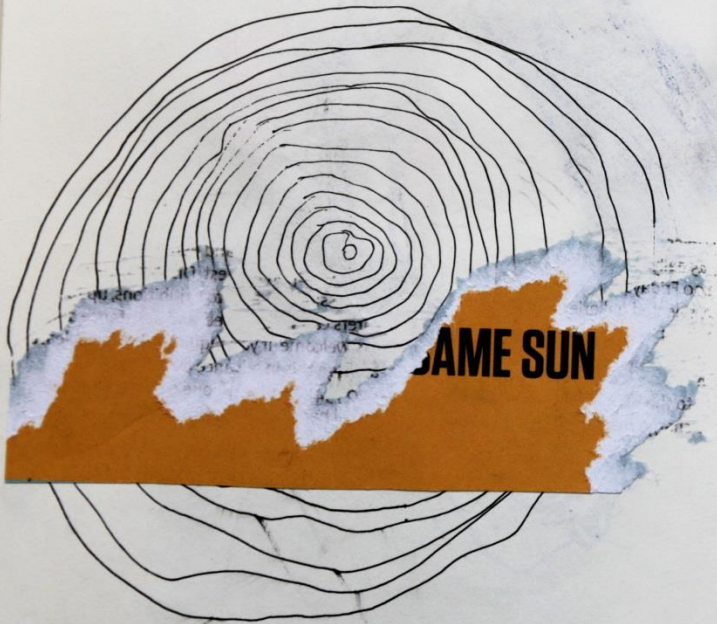








- millie writing, waiting for lesson
- hands together - hair covering face

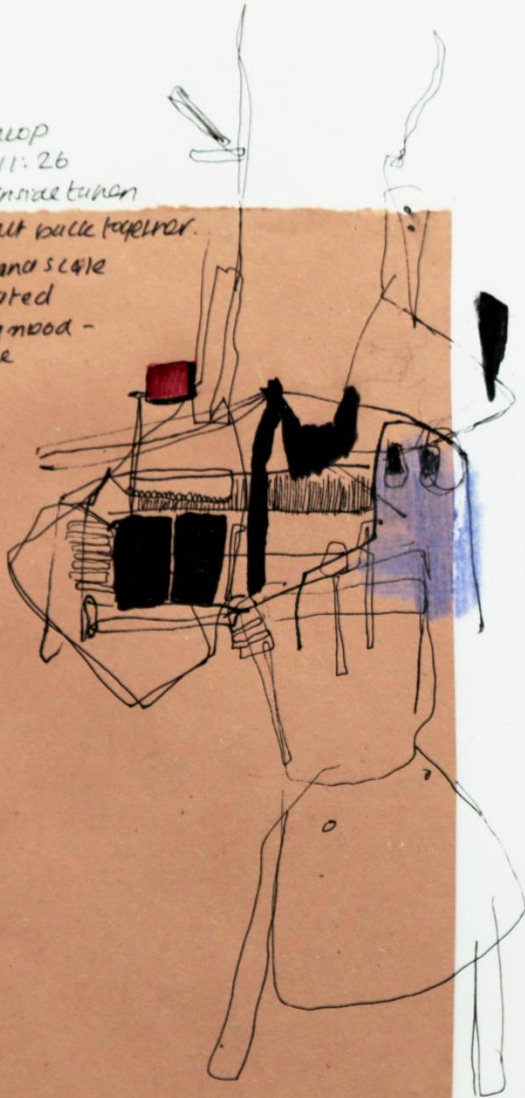


SAME SUN

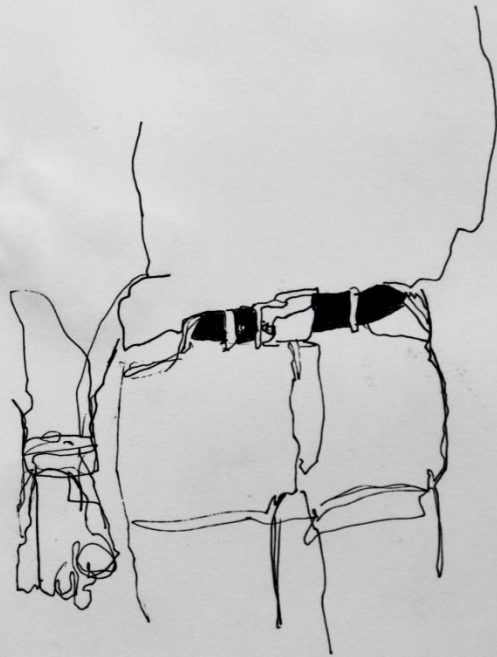
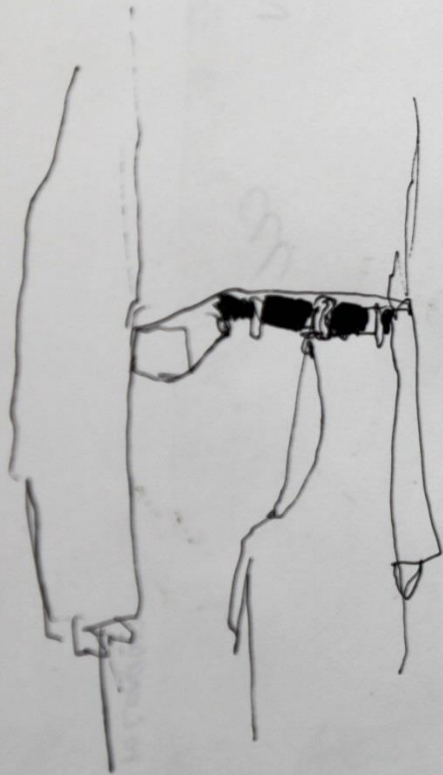


coffee shop
11:26
outside/inside taken
apart and put back together.

- objects and scale
disorientated
- capturing mood -
not life

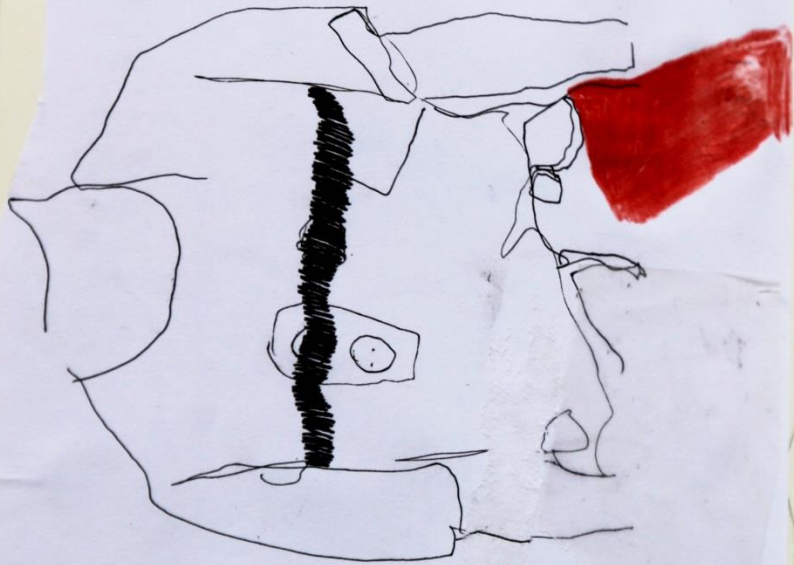


millie + Eloisa
train journeys to London



closing fiots

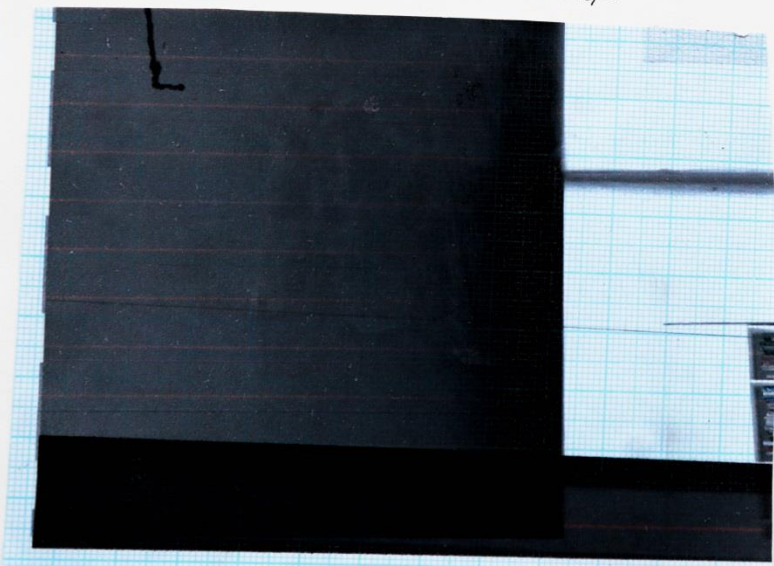
in the
computer
room



Jet down -
wrinkled
shirt

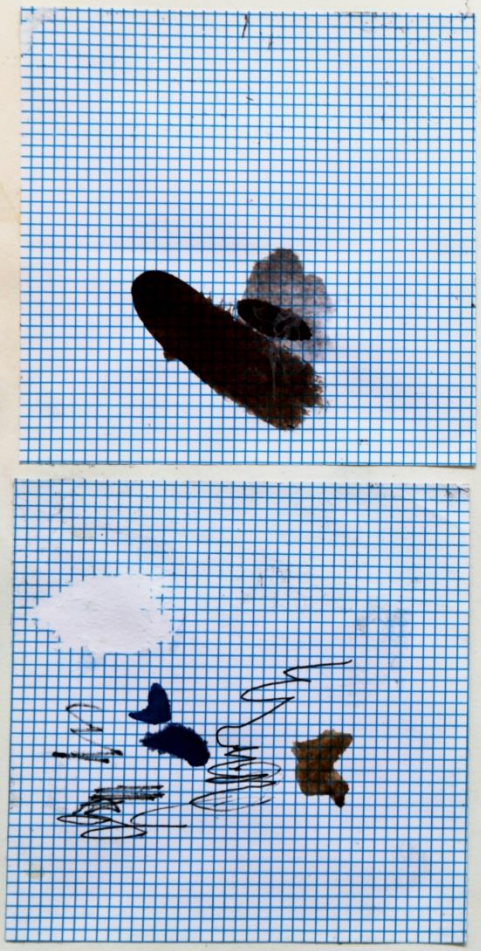


organised



chaos

Yellow
Orange
Black



- KING
- TWOMBLY
- POLLOCK



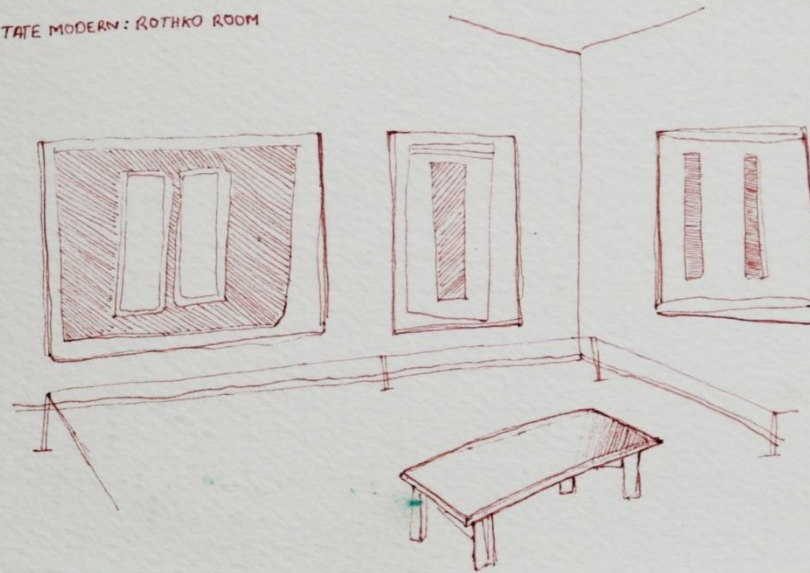
Load down-
side view of
the feet



FEET + CHAIRS ON
A SUNDAY AFTERNOON



TATE MODERN: ROTHKO ROOM

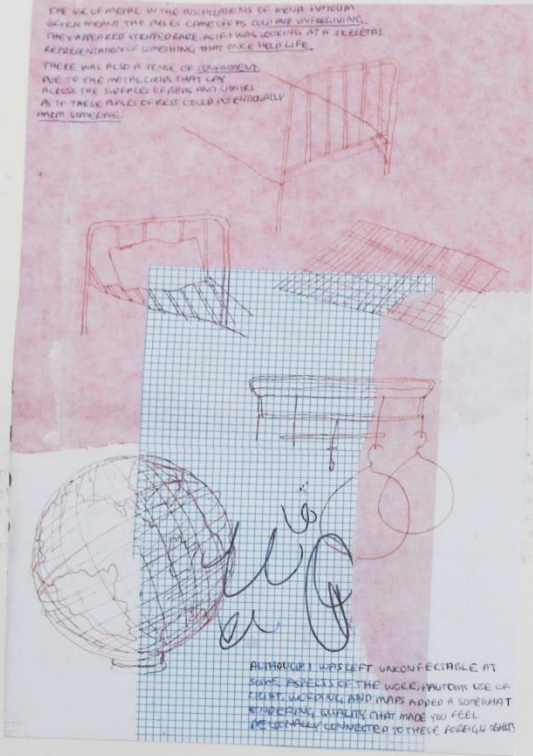


Within a gallery there is a sense of escapism that allows the rest of the world to almost disappear. A single piece has the potential to inhabit a lifetime of thought and thus entices us to step into the creator's shoes and experience an entirely new perspective. In a world that is constantly shifting it is therefore important to embrace those moments of reflection, allowing a deeper appreciation for the lifetimes, ideas and understanding of others that is presented through art practices.

In order to make one just must be inspired. What we experience in daily life may be a starting point for this, but many of our artists are the ones that set us forward on a path of influence and excitement. Open windows socially we allow artists to shape our work as their pieces constantly suggest new methods to try or different subjects to inspect. Other times however we experience work that we strive to recreate the standard of. These are the pieces that make you linger most often, few seconds in a gallery just to absorb their impact, or that you have one more glance at before you leave. Art like this often encourages exposure to new artists possibilities one may not have thought of, nor had the confidence to try before. It can also help us to understand our own ideas to a higher extent, providing us with fresh starting points and placing what we have already made in the retrospective of others. / But, even then there is negativity surrounding looking at the work of other people. Being in a gallery can often encourage one to draw comparisons between their own art and what they are viewing. In my own experience, such critique can often lead to demotivation over the extent of my abilities. I have found over the years however to use this overwhelming aspect of galleries as a means to inspire looking at work and thinking "I'll never be as good as that" I have realised is not only a negative plot impression to a piece, but a motivating thought that may

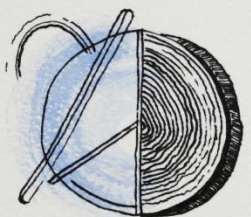
THE USE OF THESE IN THE REPRESENTATIONS OF MONA HATZELIM
 OTHER PEOPLE THE PAGES COME UP BY COLLAGE UNFOLDING.
 THEY WANTED SKETCHES AND I WAS LOOKING AT A SKETCHES
 REPRESENTATION OF SOMETHING THAT WAS THE LIFE.

THERE WAS ALSO A SENSE OF CONGRUENCE
 DUE TO THE MATERIALS THAT CAN
 ACCESS THE SURFACE OF THEM THAT WOULD
 AS IF THESE PAGES OF THEM COULD POTENTIALLY
 THEM SOMETHING.



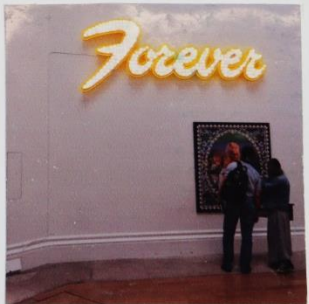
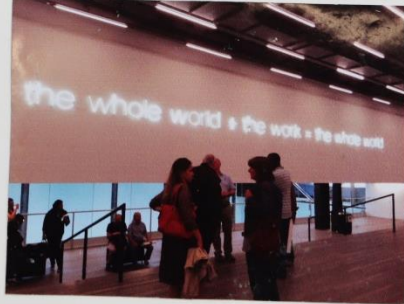
ALTHOUGH I WOULD LEFT UNCONFERABLE AT
 SOME POINTS BE THE WORKER, AUTOMATIC USE OF
 RIGHT, UNCONFERABLE AND WOULD HAVE A SOMEWHAT
 REPRESENTING QUALITY THAT WOULD YOU FEEL
 THE CONCEPT CONVERTED TO THESE FOREIGN THEM

It was a very interesting...
 I was looking at a sketch...
 representation of something...
 there was also a sense of...
 due to the materials that...
 access the surface of them...
 as if these pages of them...
 could potentially them...
 something.



MONA HATZELIM

however the flow of creative influences that comes from observing the work. Although I find it hard to take the work I produce, I am learning to appreciate the process itself of being creative and because of this and less full in the final product. Other people art therefore has become a source where I try to replicate the innate feeling of spontaneity and confidence the artist had when creating, rather than attempting to recreate art or an idea that has been done before. Using a sketchbook when I go to galleries has helped me begin to achieve this as I have found it is not just the painting or sculpture that dictates what work I make, but its surrounding environment and other exhibitions the work is in context with. / From the very beginnings of civilization the human race and art have developed side by side. In ability to capture a moment



in time to be exhibited years later than it
 an exemplary form for the documentation of how
 as a society we have evolved into what we
 are today. From the spiritual depictions of the
 vigin mary to modern society's influx of con-
 temorary abstraction, art defines our changing
 culture and perceptions of the world. What it
 has not stopped doing for all those years here
 fore is creating unity. Art often illumines
 these moments or messages that in no other
 context would be heard by the masses. We
 are thus drawn to art, willing to question and
 reflect on the pieces' significance concerning
 our lives together. Through art we can place
 ourselves in a historical context and under-
 stand how the past sets an agenda for today.
 Possibly most prominent is the progression
 of art over time. We can witness change
 throughout historical periods. My studies
 in English and History mean that this trans-
 formation of the way people view creation
 and create themselves quickly intrigues



O'KEEFE:
 FLOWERS



me. The very fact that a generation's preference in artistic style has been triggered by a single individual or event generates
 great possibilities of works in store for the future of art. In a somewhat odd way I am not going into A2 with any specific aims
 of how I want my work to be. This is something I did the opposite of last year and found I was held back partially by my intentions
 surrounding the standard of work and the specific outcome I intended. Although my art became much more unconstrained in
 the second unit I always ended up having a very rigid structure to what I put in my sketchbooks and what I didn't. Doing
 so didn't feel like I was executing the creative potential and ideas I had in my head and what I ended up with was a
 book that fulfilled the objectives of work but lacked an emotional connection to myself as an individual artist. I have
 no doubt I will initially struggle with being spontaneous as it is a trait I have to work on rather than possess naturally.
 However by pursuing the natural flow of creative process I hope my work this time round appears much more personal to me
 and that others can see that too. To further push myself outside my comfort zone I also hope to develop a way of working
 to use my sketchbook to support what's happening outside of it. By this I mean moving onto larger scale pieces that make
 me think about and phenomenally alter the way I use equipment and surfaces. Though I imagine this year will be challeng-
 ing, I believe I am going to thoroughly enjoy exploring and going on to discover more of how I represent myself as an artist.



AI Paper project;

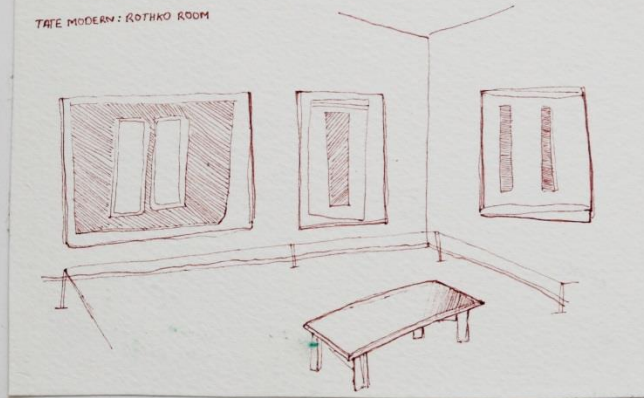
Everything must begin with an idea// The AI paper project appealed to me not only due to its potential for creative possibilities, but it allowed me straight away to begin being spontaneous in the way I worked. No brief was given, nor a subject or criteria - only to transform the paper from its initial blank space. I found this concept fascinating - the idea that everybody would be creating something personal to themselves, a different influence for a different individual. I knew I wanted to begin by focusing on abstract painting as I had been drawn in by the sense of freedom and expression it allowed when I tried it last year. Looking at the paper, I found myself wanting to transform the blank space into something the complete opposite - overfilling with colour and energy. Although I set out to just use paint, as I worked I found myself reaching for paper, pens, oil pastels, ink and chalk. I quickly became fascinated by the way the materials worked with each other; how the lines of pastel became rigid and uneven on top of the thickness of the paint and how kisser paper provided a translucent layer to draw on top of. Using a wider range of materials therefore made me push the pieces further whereas in other circumstances I would of left them as they were. There was definitely a risk taking factor to this reworking but I found the more layers I added, the more energetic and dynamic the paper became.

...ent;
...ust begin with an idea! The A1 paper proved to me not only due to its potential for one
...tias, but it allowed me straight away to
spontaneous in the way I worked. No brief
...or a subject or criteria - only to transform
...its initial blank space. I found this concept
...the user that every body would be creating
...ersal to themselves, a different reference
...nt individual. I knew I wanted to begin by
...abstract painting as I had seen artists in my
...struction and expression it allowed when I tried
...looking at the paper, I found myself working
...the blank space into something the complete
...rs filling with colour and energy. Although I
...ut use paint, as I worked I found myself
...paper, pens, oil pastels, ink and chalk. I quickly
...noted by the way the materials worked with each
...lines of pastel became rigid and uneven on
...ness of the paint and how kessie paper
...sufficient layer to draw on top of. Using a
...materials therefore made me push the piece
...ness in other circumstances I would of left
...were. There was definitely a risk taking
...reworking but I found the more layers I
...more specific and dynamic the paper became.



out of all the pieces this was the one that gave me the most frustration but in fact in the end turned out my favourite. When I began I thought the piece lacked definition due to the messy nature of the brushstrokes and smudged appearance of the paint. Therefore I turned to artists in order to find inspiration and came across the work of Heather Day. Although I had explored her paintings before, this time I saw them in a new light where the harsh scabbe of neon paint highlighted the blurred nature of the background. This stark contrast between that which is defined and undefined was one I attempted to portray in my own work. By layering intricate marks and pieces of single colour paper on top of smudged acrylic I managed to reveal new depths in the piece and alter the focal point.

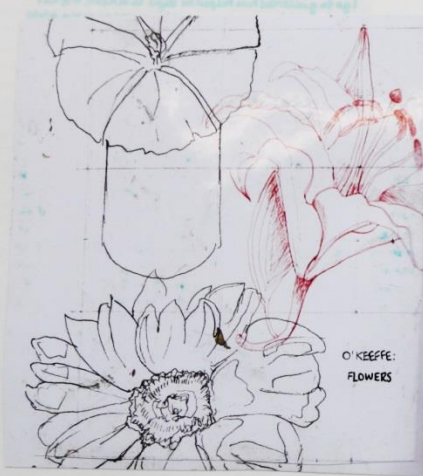
TATE MODERN: ROTHKO ROOM



Within a gallery there is a sense of escapism that allows the rest of the world to almost disappear. A single piece has the potential to inhabit a lifetime of thought and thus entices us to step into the creator's shoes and experience an entirely new perspective. In a world that is constantly shifting it is therefore important to embrace those moments of reflection, allowing a deeper appreciation for the lifestyles, ideas and understanding of others that is presented through art practices.

in time to be exhibited years later make it an exemplary form for the documentation of how as a society we have evolved into what we are today from the spiritual depictions of the high rearing to modern society's influx of contemporary abstraction, art depicts our changing culture and participation of our world. What it hasn't stopped doing for all these years there fore is creating unity. Art when it illustrates issues, events or messages that in no other context would be heard by the masses. We are thus drawn to art, willing to question and reflect on the place things exist concerning our lives together. Through art we can place ourselves in a historical context and understand how the past sets an agenda for today. Possibly most prominent is the progression of art movements we can witness change. Throughout historical periods, my studies in English and History mean that this has formation of the way people view creation and create themselves quickly changes

Handwritten notes in blue ink, mostly illegible due to blurriness and fading.



me. The very fact that a generations preference in artistic style has been triggered by a single individual or event generates great possibilities of what is store for the future of art. In a somewhat odd way I am not going into A2 with any specific aims of how I want my work to be. This is something I did the opposite of last year and found I was held back partially by my intentions surrounding the standard of work and the size left out come I intended. Although my art became much more unconstrained in the second unit I always ended up having a very rigid structure to what I put in my sketchbooks and what I didn't. Being so I didn't feel like I was executing the creative potential and ideas I had in my head and what I ended up with was a book that fulfilled the objectives of work but lacked an emotional connection to myself as an individual artist. I have no doubt I will initially struggle with being spontaneous as it is a habit I have to work on rather than possess naturally. However by pushing the natural flow of creative process I hope my work this time round appears much more personal to me and that others can see that too. To further push myself outside my comfort zone I also hope to develop a way of working to use my sketchbook to support what's happening outside of it. By this I mean moving onto larger scale pieces that make me think about and potentially alter the way I use equipment and set ups. Though I imagine this year will be challenging, I believe I am going to happily enjoy exploring and going on to discover more of how I represent myself as an artist.

Handwritten notes in blue ink, mostly illegible due to blurriness and fading.

...that in no other
by the masses. We
willing to question and
significance concerning
art we can place
al context and under
as an agent for today.
is the progression
a witness change
...my studies
mean that this trans
ple view creation
as greatly intrigues



me. The very fact that a generations preference in artistic style has been triggered by a single individual or event generates great possibilities of whats in store for the future of art. / In a somewhat odd way I am not going into A2 with any specific aims of how I want my work to be. This is something I did the opposite of last year and found I was held back partially by my intentions surrounding the standard of work and the specific outcome I intended. Although my art became much more unconstrained in the second unit, I always ended up having a very rigid structure to what I put in my sketchbooks and what I didn't. Doing so I didn't feel like I was executing the creative potential and ideas I had in my head and what I ended up with was a book that fulfilled the objectives of work but lacked an emotional connection to myself as an individual artist. I have no doubt I will initially struggle with being spontaneous as it is a trait I have to work on rather than possess naturally. However by pursuing the natural flow of creative process I hope my work this time round appears much more personal to me and that others can see that too. To further push myself outside my comfort zone I also hope to develop a way of working to use my sketchbook to support whats happening outside of it. By this I mean moving onto larger scale pieces that make me think about and potentially alter the way I use equipment and surfaces. Though I imagine this year will be challenging, I believe I am going to thoroughly enjoy exploring and going on to discover more of how I represent myself as an artist.

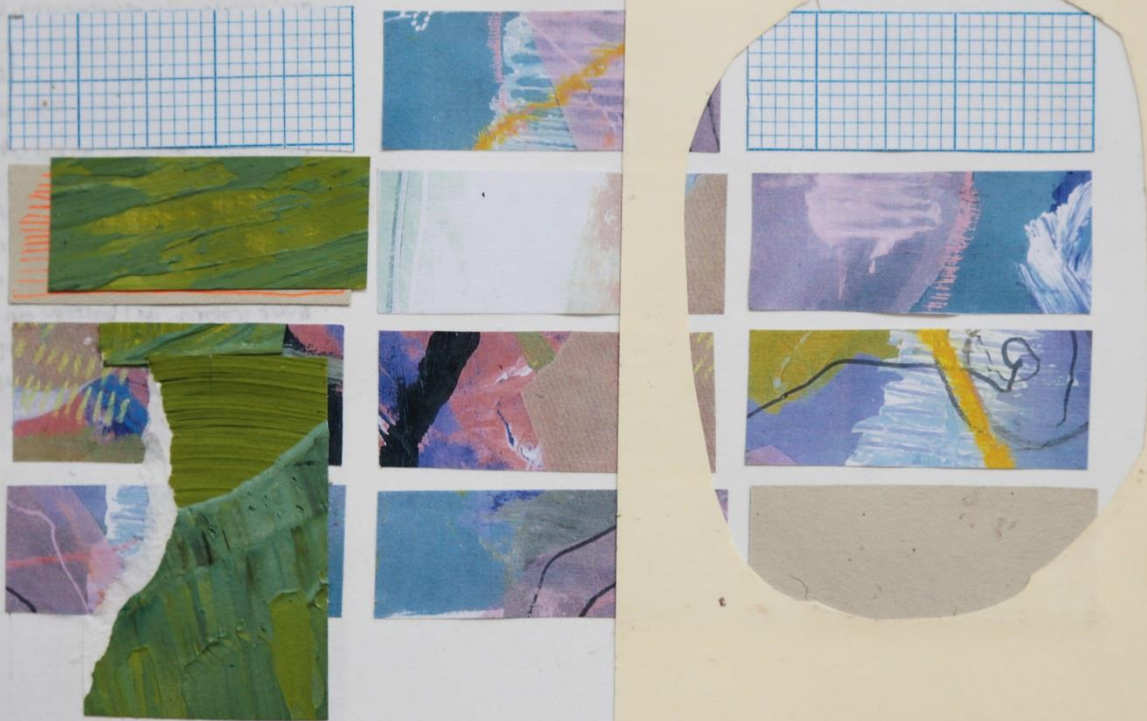






It was really interesting to get a response to the paintings through the group. It's the class had. Although the ideas behind the pieces derived from in the moment spontaneity, I found that by talking about my work, that others and myself began to notice certain influences from other artists. For example; the scribbled lines of black ink linked to those found in the work of Cy Twombly, with both having a certain 'childlike' aspect to them in that the marks suggest a lack of control. Alongside this I found the vibrant mix of colours and overlapping shapes in the paintings also reminded me of some of Henry Matisse's 'cut-out' works, in particular 'The snail' which I recently witnessed at the Tate. By looking at my own work from a very objective point of view therefore, it got me thinking about whether it was essential for my ideas to have 'meaning'. Although I was happy with the way my paintings turned out, I found myself wondering if there was something about them that appeared unfinished. Whether this was due to the abundance of white space that consisted of the background or because I lack a deeper emotional connection to these pieces, I do not know, but there was something about them that looked raw - too pure, too pristine. Thus I hope to continue to develop elements of them, to try and attain something much more personal as a result.





I believe these pieces lack the spontaneity of the paintings but they do offer a starting point for the different ways I could deconstruct and alter my A2 project. Even so, I still might try and push the use of overlapping and layering different shapes as I believe it adds a certain element of geometric minimalism.



Here I began to think about how I could rework a piece so it appeared different yet still connected to the original. Working on a smaller scale meant my mark making became much more compact and eventually overlapping. In a way this made the piece appear darker than those in my A1 project as some of the lighter colours began to get lost. Although this added a new found sense of depth, the loss of the clean cut lines of the previous pieces made this one appear somewhat cluttered. One thing I didn't want to do was let the colours of the piece begin to overpower the mark making, as I believe an equal balance of the two works best. Therefore in the 2nd piece I experimented with different types of



to think about how I could
 piece so it appeared diff
 connected to the original.
 aller scale meant my
 became much more compact
 overlapping. In a way this
 appear darker than those in
 some of the lighter colours
 Although this added a
 of depth, the loss of the
 of the previous pieces
 was somewhat cluttered.
 I want to do was let the
 begin to overpower the
 believe an equal balance
 best. Therefore in the 2nd
 ed with different types of



marks on top of those I had
 already made. Doing this
 I really enjoyed exploring
 the relationship between
 drawing and painting, whilst
 pushing the limit of trans-
 uining from a painting to
 what would be described as
 a collage. In some ways
 the second piece also ap-
 pears to have a botanical
 appearance due to my use of
 greens and pinks alongside
 leaf shaped aspects. Althou-
 gh this was unintentional
 it got me thinking about
 ways I could possibly
 interpret flowers into my
 work - whether using them
 for their natural colour
 schemes or to reinterpret
 through drawing their
 intricate shapes of petals.

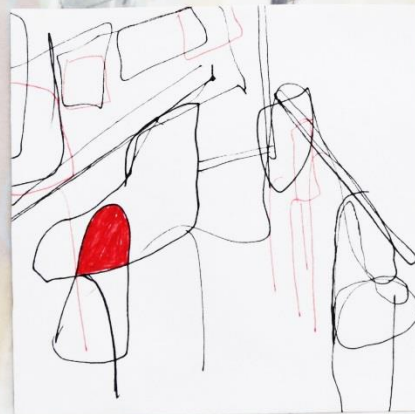
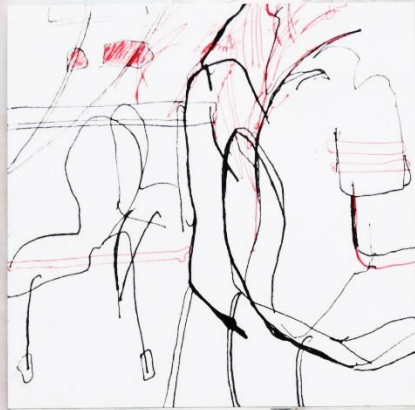




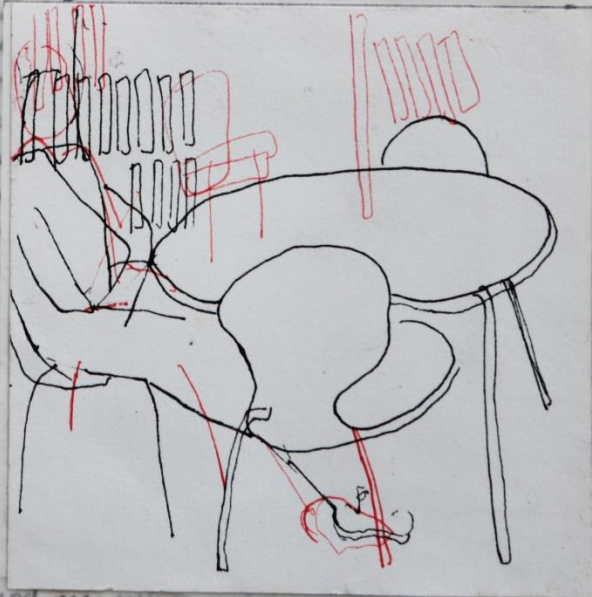
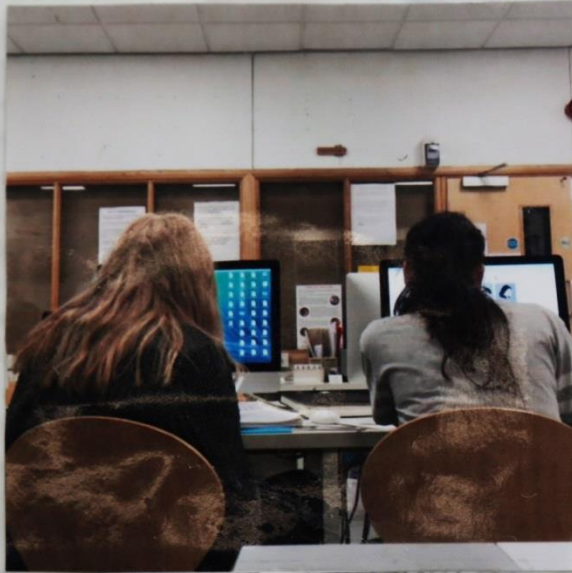
I have found in my collages so far the marks I am making are often geometric - defined by their sharp edges and angular appearance. I have begun to feel this is possibly restraining the 'natural' quality that comes with abstract work, and have therefore decided to focus on my painting methods. In a way my relationship with painting has been limited in that when I create abstract works I automatically reach for other materials as well, whether it be paper or plaster to layer over the acrylic. Although this creates interesting textures - sometimes I feel I might be using this added layer of collage as a distraction from painted marks I wasn't happy with at the time. Therefore - I am pushing myself to paint to achieve a new level of fluidity in my work that feels very raw and untouched (even if I do not like it at first). In these works for example I am attempting to let the harsh nature of the thin dark lines define the bold brushstrokes in the background. Although there is no particular subject matter I am still using the environment to help inspire my marks. When I paint I look at the tables, chairs, even the people around me - letting their silhouettes and movements direct the way I draw lines. Even though this is not visible in the paintings I believe it adds an energetic element that was not coming through previously. As I work I also often find myself drawn to cy Twombly. His pieces embody the very spirit of childlike freedom I am exploring. Al-

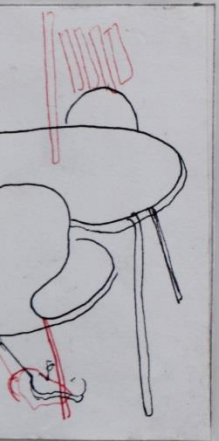
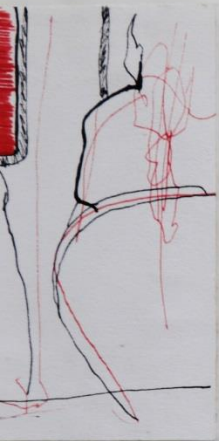


ongside this h
marks has ma
brown card I h



outside this his use of white/cream coloured backgrounds that emphasize the use of white marks has made me think about my own starting points. By experimenting with the use of grey-brown card I hope to highlight the cool tonal quality of the cards likewise to wonky's paintings.





ongside this his use of white/cream coloured backgrounds that emphasize the use of white marks has made me think about my own starting points. By experimenting with the use of grey-brown card I hope to highlight the cool hard quality of the pieces likewise to two-dim paintings.



As I have been working I have begun to think about the factors I control when painting and wonder what would occur if I limited or expanded these boundaries. In the first piece I decided to only use acrylics and pen with a colour scheme of whites, yellows and greens. This made me start to question the way I mix particular colours - for example how light could I make the yellow before it turned white? I also began to look at how I defined my mark making from background to foreground. I found the softer, thicker lines blended together as a good base for the fine, uneven lines of darker colours that I added on top. This contrast is one in particular I would like to further explore with my mark making - possibly using different materials for background and foreground.

I decided to turn one of my previous ideas around and instead of using the environment to influence my mark making - I used my mark making to influence the environment. By transferring one of my paintings onto acetate I could therefore use this to alter my own and others perception of what was in front of them. I had never used my artwork like this before, creating it more like an object than something to be simply hung on a wall and observed - and it felt somewhat liberating. With my camera I worked out that the pictures worked best when I used the painting as a filter in front of a subject. This in particular was successful when I used the sky as a background as the white and blue of the clouds complimented the wide spectrum of colors within the piece. However I found when I used a person as the subject I had to make sure their facial features were not entirely in focus - as if they were the piece lost a certain abstract quality.



to influence
of my paint-
in front of
thing to be
d out that the
ar was succ-
ted the wide
d to make sure
et quality.





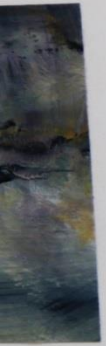
ther



By working back into the already distorted pieces I wanted to explore how the colours and shapes within the photographs affected my mark making on top of them. This approach I found was similar to that of Gerhard Richter, who's pieces inspired the dragging motion of paint I used in the background of my pieces. Richter's works often play between the relationship of realism and abstraction, of which I also hoped to portray. Even though alot of the original photograph disappeared under the layers of paint, I still believe the pieces retained a sense of energy from within the environment of the photos. For example; the circular motions culminating in the centre of the first piece outline the positioning where a face once was. Although the context isn't directly visible, there is still a sense of motion due to the repetitive nature of the lines. Similarly in the second piece the areas that are still partially visible create depth that the eye is automatically drawn to. In some ways however I wish I had limited the colour scheme of these pieces, or even simply blurred out the colours that were already there. This is because I find when I use a wide spectrum of colours, sometimes the distinction between each individual stroke is lost and the piece appears slightly 'mucky'.



Looking at the photos I was struck by the way delicate cracks of light had appeared in between the trees and it made me think about the striking contrasts between dark and light and how such a palette could be used in an abstract painting. With this piece however I also wanted to push myself to work straight into my book using complete spontaneity. I think this sense of freedom therefore is reflected in the painting, with its built up unconstrained layers and loose lines that depict an 'in the moment' energy. I am especially happy with how this painting turned out as by using a colour scheme that ranged from the darkest green to the lightest of white, in turn depth has been created that can be recognised from and is similar to the original photographs light sources.



...an the trees and it made me think
an abstract painting. With this
contrast, I think this sense of fire
that depicts an 'in the moment' energy,
from the darkest green to the lightest
original photographs light sources.



Rouchenburg:
 Rouchenburg's com-
 attempt to bridge the
 of real life. This v
 ordinary is a concep
 al, however when as
 very direct and peac
 Rouchenburg appear
 ideas of what art sho
 being criticism and se
 traditional practises
 popular in the 1950s.
 what he created was
 unperformed into sign
 example in his piece
 intimacy and instead
 posture: the paint and
 strating almost violen
 paint has been added
 his use of layering in
 it paints a much more
 Rouchenburg who at o
 them. Paint therefore
 combines and similar
 abstractly interpret h
 gestural motions of di
 establish a deeper sen
 the conditions of life or
 fluid and almost child
 anced by Ly Twombly
 time. Both their work
 nelling beauty in man
 scribbled or apparent
 enburg often does thi
 imagery and iconogr
 all the aspects of his
 most drawn to the m
 e photographs conflic
 rancionness of pai
 life itself. This in par
 1955' where the fem
 of place but its recto
 into the complex of o
 of paint on top. The
 us something, would

Rouchenburg:

Rouchenburg's combines of painting and sculpture attempt to bridge the gap between art and objects of real life. This intergration of abstract and the ordinary is a concept that on paper appears oppositional, however when assembled the contrast creates a very direct and personal conversation with the viewer. Rouchenburg appeared to go against the conventional ideas of what art should be at the time, his work sparking criticism and debate with its non adherence to the traditional practises of abstract expressionism that were popular in the 1950s. However what sets me most about what he created was how something so simple can be transformed into a signifier of a much larger concept. For example in his piece 'Bed' a quilt loses its traditional intimacy and instead is presented with a new type of exposure: the paint and the uneven folds in the sheets demonstrating almost violent connotations. Even so, although the paint has been added on top of the sheets, in a way I view this use of layering in a somewhat contradictory fashion as it paints a much more vulnerable and exposed picture of Rouchenburg who at one point most likely slept under them. Paint therefore is an essential part of Rouchenburg's



Rauschenberg:
Rauschenberg's combines of painting and sculpture attempt to bridge the gap between art and objects of real life. This intergration of abstract and the ordinary is a concept that on paper appears oppositional, however when assembled the contrast creates a very direct and personal conversation with the viewer. Rauschenberg appeared to go against the conventional ideas of what art should be at the time, his work sparking criticism and debate with its non adherence to the traditional practises of abstract expressionism that were popular in the 1950s. However what sets him most about what he created was how something so simple can be transformed into a signifier of a much larger concept. For example in his piece 'Red' a quilt loses its traditional intimacy and instead is presented with a new type of exposure: the paint and the uneven folds in the sheets demonstrating almost violent connections. Even so, although the paint has been added on top of the sheets, in a way I view this use of layering in a somewhat contradictory fashion as it paints a much more vulnerable and exposed picture of Rauschenberg who at one point most likely slept under them. Paint therefore is an essential part of Rauschenberg's combines and similarly to how I have been using it to accurately interpret the world around me, he used the gestural motions of dripping, spilling and spreading it to establish a deeper sense of attachment with his objects and the conditions of life around him. There is no doubt his fluid and almost childlike mark making was partly influenced by Cy Twombly who was his partner for a short time. Both their works feature a particular act of finding beauty in marks that may at first appear free scribbled or apparently spontaneous - however Rauschenberg often does this by contrasting the marks with imagery and iconography from popular media. Out of all the aspects of his work this is what I find myself most drawn to, the rigid structures and reality of the photographs conflicting yet still balancing out the randomness of paint - it is as if he is reworking life itself. This in particular can be seen in 'Untitled 1955' where the female nude initially appears out of place but its rectangular composition ends up tying into the complex of other block shapes and splatters of paint on top. The overall distressed feel of the plate is something I would also like to explore myself, esp



Hoffman and De Kooning:

The significance of distinction is something that cannot be ignored in the paintings of Hans Hoffman. To me, his works represent a variety of contrasts: contrasts in colour, texture - even the different physicalities Hoffman used up on creating a piece. Although they are abstract each painting suggests a story, exemplifying Hoffman's idea that 'painters must speak through paint, not through words'. When I look at 'The Consul' for example, I see a light bright energy emerging from the deepest of blacks, suggesting a sort of enlightenment. Whereas when I look at 'The Wind' there appears to be a confusion mixed with frenzy due to its dripping of paint in a chaotic manner. Although the paintings explore spatial relationships and colour in a contrasting way, they are both connected due to being deeply entwined with an emotional intensity because of their vibrancy and dynamic nature. // The colours used within Hoffman's paintings are bold, contrasting and unsurprisingly often likened to that of the works of Matisse. In fact, Matisse heavily influenced his ideas concerning colour and form, with the similarities between Matisse's cut outs and the more structured and rectangular work of Hoffman showing this. What was most prominent about Hoffman however was that he was not only a painter, but a teacher on the artistic practise. This allowed him to develop ideas that could be artistically depicted in his works, for example his 'push and pull' theory which looks at how movement and depth can be created without a representational perspective. In his later works this type of abstract energy was created by combining rigid cubist structure with the spontaneity of very fine and fluent mark making. Such a contrast makes the piece almost develop as you look at it, as although the eye is initially drawn to the solid blocks of defined colour, gradually the intricate detailing of the background can be processed and understood in comparison to the foreground. Looking at the piece 'Gothic' for example the background colours are one shade lighter and much more blended than those in front. Therefore combined with the slight nature of the rectangles it appears as if there was some motion or distortion that affected the background but



Hoffman. To me, his work
abilities Hoffman used up
multiplying Hoffmans' idea
or example, I see a light
hence as when I look at
it in a chaotic manner.
They are both connected
dynamic nature. // The col
our of the works of Mafse.
Susan Mathias cut cuts a
about Hoffman however was
ideas that could be outwor
depth can be created
ed by combining rigid
makes the piece almost
gradually the intricate
ding at the piece 'Goliath'
t. therefore combined with
ted the background but



net the foreground. // Hoffman developed into one of the most
influential artists of abstract expressionism within the 20th
century, however he was only one of the artists exploring this
newly exciting style at the time. Another highly acclaimed
painter was William de Kooning, who similarly to Hoffman
focused on creating intense dynamics within a piece by using
a wide spectrum of colours and marks. Both artists had moved
from Europe to America and came to be surrounded by the
similar art scenes that favoured expressionism and fauvism,
however there is aspects of their work that is significantly di
fferent. Taking de Koonings 'woman' it is apparent straight
away that a person is the subject matter, contradicting the
opinion at the time that saw the figure as an obsolete sub
ject. Hoffman instead worked mainly without a defined sub
ject matter and thus the impact came from his striking degre
es of pigmentation. Even though both artists used a wide variety
of colours in their paintings, de Koonings used a palette
somewhat more subdued in comparison to Hoffmans strong
primary based colours. The undertones of greys and pinks
in his works therefore represented the 'fleshy' tones in the
figure - adding a naturalistic element to something so
abstract. Some of de Koonings later works do mirror that
of Hoffmans, for example the composition of 'Reds finger
ed down' with its brush overlapping of large sections of col
our and lack of smaller details. Still, the angry strokes of
paint that seem to have been made with extreme velocity
continue to differ de Kooning from Hoffmans much more
controlled style. // both Hoffman and de Kooning look at them
es of spontaneity and control in their paintings - something that
I too am continuing to explore, but now their work has influenc
ed me in other ways as well. Looking at the work of de Kooning
has inspired me to look for different sources of inspiration
for my abstraction, such as using people. His reinterpretation
of the figure as an abstract concept has made me think
about how I could take specific sections or even just lines
from the body and present them in a way so that the sub
ject is not instantly recognisable as human. This sort of
deconstruction could also be explored in my work with
colour and similar to Hoffman I could use it in large
solid sections then contrast this with areas containing
a wide variety of clashing and blended in colours.



The human figure is a...
...in...
...ing ho...
...of a cam...
...add the d...
...ually a...
...they are



The human figure has always been a key subject and inspiration to artists. After looking at de Kooning's work I have begun to see the figure in a less traditional light however, whereas I used to be keen to depict the figure one would have to draw it as an exact closer work, I now feel that to capture a sense of the body's energy results in a much more believable portrayal of the life in front of you. Like de Kooning has helped me develop this approach as when working from a model you are understanding first hand rather than through the lens of a camera. When life drawing the model often alternated her positioning at a rapid pace, although at first I got frustrated as I couldn't add the detail I wanted to, I eventually learnt to pick out key lines and elements of what I saw. Alongside this my drawings began to gradually and naturally overlap - establishing the movement of the model. I have also come to appreciate drawings where it may not be obvious they are figurative, as similarly to de Kooning it is the individual marks and lines that have really begun to attract me.

I wanted to begin working on top of the life drawings, but in a way that focused on developing the abstract lines and markings rather than the more realistic aspects. The first of the 2 pieces turned out the most abstract and in identifiable as a figure - and this was the one I liked the least due to its unrestricted sense of energy that seemed to be emerging from the centre of the piece. Whereas, in the 2nd piece, the focal point instead turned out to be the figure itself, with the other marks and colours disappearing into the background around it. This resulted in a sort of stagnancy about the piece, as if the background and foreground were two separate aspects instead of working as one. In both these works I had referred to the paintings of Joan Mitchell to try and convey the same type of gestural brushstrokes and overlapping of paint. Mitchell took an interest and even violent approach to painting and although some of my marks show aspects of this, in many ways my pieces turned out more structured - most likely as I was working from a defined subject matter. I would like to continue looking at this relationship between abstraction and the figure, but possibly begin to focus more on the use of paint over other materials to create the impact Mitchell does.



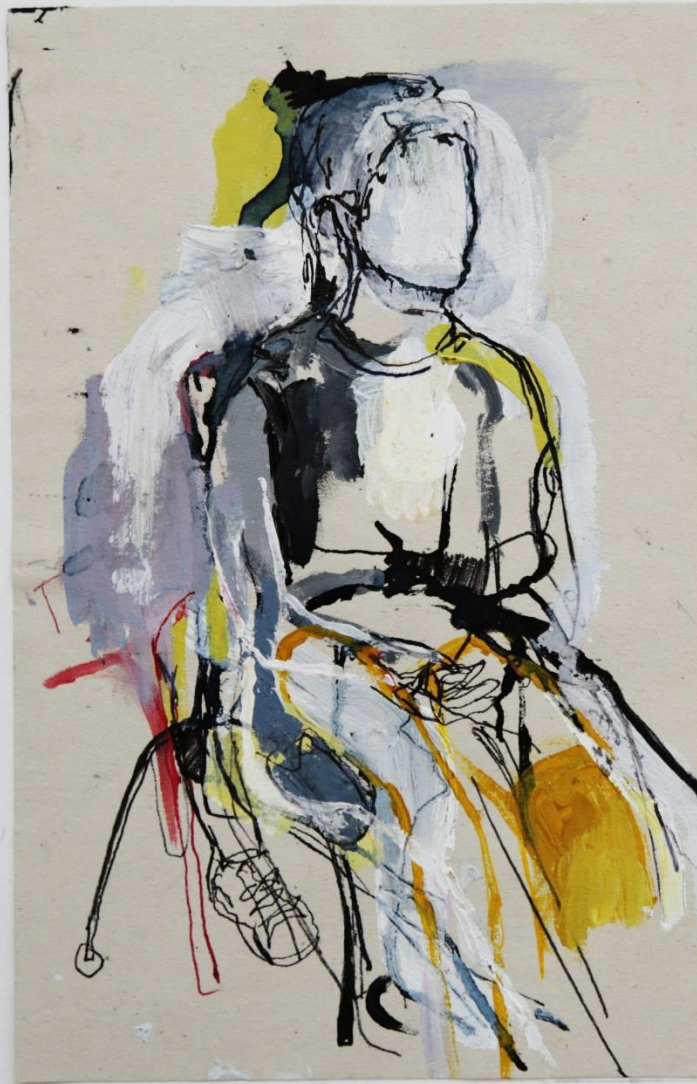




Deconstructing the figure is something that I wanted to explore next in order to contrast the full body sketches I had previously done because there would be less focus on the form therefore I decided to exaggerate my use of colour - using heavily pigmented brushstrokes of yellow, green and red. An artist's work I have found myself consistently coming back to is Anna Schulte. I feel where my work is heading, with its combination of abstraction and figurative realism really links with Schulte and her attempts to portray three dimensional form in a way that is not directly obvious to the viewer. In future work I want to try and work in a more minimalist fashion like she does as at the moment I feel some of my works are coming out overly detailed and this is Emma's way. Another artist I also think is going to help me is Gino Combi,







as his drawings of figures encapsulate the different positions and physicalities of the body I want to look at. Alongside this he often used the environment around his models within his pieces, which I think is a really interesting concept. I could for example begin to use the chairs people are sat on as the main feature of a piece instead of the actual figure on top.

After life drawing and looking at the work of Anna Schultze I had become untrasted in the relationship between the human body and the objects of which they sit upon. There was something about the rigid structure of a chair in comparison to the flexibility of the body that created a juxtaposition I thought would be interesting to portray through painting. When creating the new series of pictures therefore, I had been partly inspired by the work of sculpture artist Erwin Wurm who makes 1 minute works on the spot using objects or people that are around him. There is a true sense of improvisation and spontaneity about Wurm's sculptures alongside a surreal element that comes from placing these items in situations they are not meant to be in. When I created my set of photos I asked my model to sit on the chair in ways she wouldn't normally and then tracked her movements. This created a fluid changing of physicality meaning I could potentially explore how such movement effected individual times.



between
ature of a
increasing
spurred by
to that are
surreal el
y set of pro
This created
all times.





Tracey Emin

... my sit upon. There was something about the right position of a body that created a juxtaposition. I thought I would be capturing the new series of pictures therefore I had been putting together what I would work on the spot using objects or people that are on and spontaneity about what the situation brought about. In situations they are not meant to be in which I could say it was up she would normally and that created the movement. This would eventually explore how such movements created a sense of...



I wanted to interpret these pictures through drawing and capture a sense of the movement and life in them - yet I didn't want to simply do a direct copy. My aim was to have an understanding about the work, so that although feet and chairs for example could be recognised, other elements would come across more abstract and lacking realism. The drawings of Tracey Emin have helped me explore this - with their personal/emotional connection to the artist making them more and more flowing as if they are thoughts and memories represented as a drawing. In my own work I am most happy with how the piece focusing on the single chair turned out as due to the abstract green and yellow marks there is a feeling the object that as viewed as it initially appears.

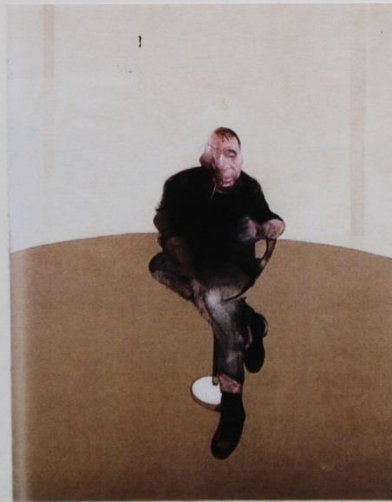
pictures
a sense
n-yet
wrest
n unre-
that all t
ple could
would
and lock
Tracy
this -
connection
and
thought
a drawing
copy
on the
le to the
marks
nt as



Schuleit and Bacon:

Out of all the artists I have looked at so far, Anna Schuleit has had the biggest impact on my work. My initial intrigue with her paintings was the way each suggested a narrative, even those which at first glance appear completely abstract. Whether it be a particular person, situation or object Schuleit's paintings encourage you to look in between the lines and decipher the faintly drawn limbs surrounded by slashes of green paint, or even the office chair that's out wire is only partly usable on top of solid blocks of orange and grey. Her colour schemes are restricted yet brought to life by highly contrasting whites and blacks layered on top of each other whilst her mark making ranges from the most delicate of etchings to those which appear heavy and dramatic. There is a certain ambiguity to the work of Schuleit, with her paintings making you question whether a collection of lines are meant to represent a person's body, or if they are simply shapes: rich in energy but not form. Either way, in every painting the brushstrokes create a sense of liveliness and presence that makes up for the limited 'realistic' figurative attributes. Schuleit once depicted she had a 'drawing like approach to painting' this can be seen in many of her





alist interpretation. / Whereas there is a sense of isolation in Schueleit's work that is calm and reflective, in Bacon's work it appears sombre and even disturbing. This significantly darker tone comes from the fact Bacon's figures are distorted, suggesting a nightmarish vision that is heightened with his colour palette of dark reds and blues with gloomy undertones of grey. In contrast Schueleit uses colour very subtly and limits blending so that layers are created in order to build depth. Simply by comparing Bacon's 'Studies for a self-portrait' and Schueleit's 'Two People Ago' the artists' differing external influences become evident. Bacon had begun to explore self-portraits later in his life after claiming 'there is nothing else to paint but myself' in response to the deaths of his closest friends in their old age. This sense of loss and loneliness has thus been repeated in the figure, with its surreal distortion contrasting with the solidity of the background. As a young artist working in the 21st century Schueleit has instead depicted her work as 'a strange aching series of everyday moments' - a much more pragmatic approach to painting and the world around her instead of Bacon's drawing upon of emotional turmoil. / Although their approaches differ I hope to continue using both artists as inspiration for further works. This could mean pushing the limits of how far I can make a figure appear abstract - to the point where it is simply a collection of colours and marks. On the other hand, I could also look into using photography to pick up on the overall disposition of the figure and then use their emotional state to decide the type of colour palette I use within a piece.



alist interpretation. / Whereas there is a sense of isolation in Schiele's work that is calm and reflective. In Bacon's work it appears sombre and even disturbing. This significantly darker tone comes from the fact Bacon's figures are distorted, suggesting a nightmarish vision that is heightened with his colour palette of dark reds and blues with gloomy undertones of grey. In contrast Schiele uses colour very subtly and limits blending so that layers are created in order to build depth. Simply by comparing Bacon's 'Studies for a self-portrait' and Schiele's 'Two People Ago' the artists differing external influences become evident. Bacon had begun to explore self-portraits later in his life after claiming 'there is nothing else to paint but myself' in response to the deaths of his closest friends in their old age. This sense of loss and loneliness has thus been reflected in the figure, with its surreal distortion contrasting with the solidity of the background. As a young

upon beginning this book it was my intention to start working outside of it - however in some ways I had been putting this off. At this point therefore I decided to push aside my insecurities of the piece going 'wrong' on a larger scale and proceed to working on the wall. The piece below is what I started with; there was no direct intentions behind it apart from using the imagery I had already been working with as a basis.

Painting session 1 -



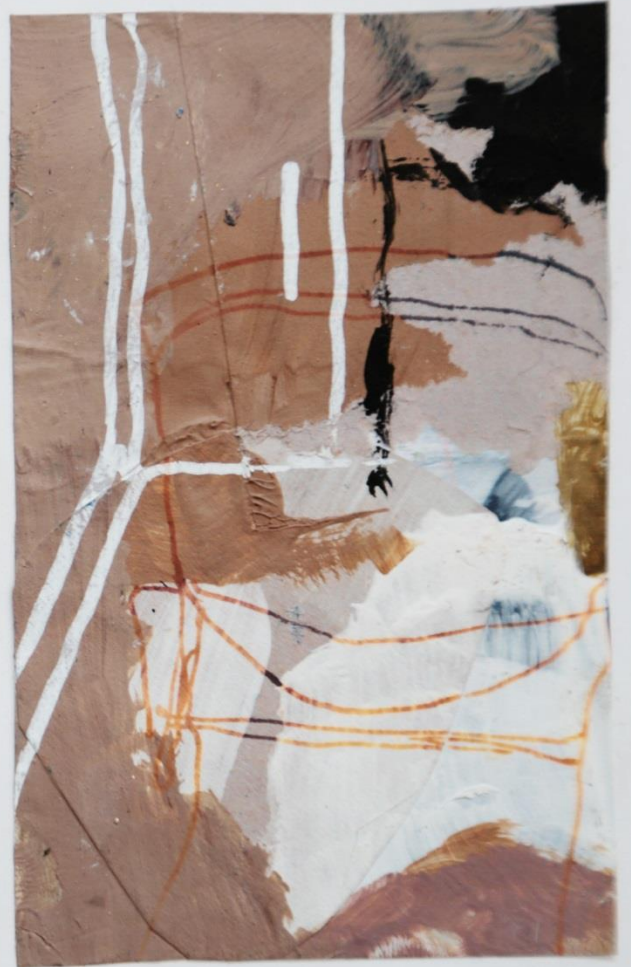
So far it has turned out minimalistic, with the contour lines of the feet and the chair giving it its main structure. However, because of this it also appears quite flat and so I want to add more layers of paint so that it reflects an entire person and their energy rather than a simple outline. In my book therefore I have decided to see where taking the opposite route will take me. By layering acrylic paint wet on wet whilst dragging and scraping the brush the pieces have come out a lot more chaotic and lack the definition of the one on the wall. Even so, I like this unrestricted quality as it creates a sense of movement and shows the process the painting has been through. These pieces in fact have a lot in common with the work of Aina Maki in who depicts the figure through sections of colour rather than definitive lines. Still, possibly because of her use of a background colour, her paintings have a 'completeness' which I believe mine lack. To combat this in my next works I am going to begin with a strong colour to define the rest of the piece.





On the original photos I did a similar technique by rubbing away at the ink. However I don't think this works as well as the focus is already on the figure so any distortion to it only appears subtle. It feels almost as if the abstraction and realism are fighting against each other whereas in the paintings there is a better balance between the two concepts.







Both in this book and on the larger pieces I have been using colour in conjunction with outlining the body. This resulted with the lines and sections of colour becoming a strong focus within the piece, however I often found these sections of warmth against the stark white background looked somewhat aggressive. By starting with a cool tone brown base and adding white as the very last component, the pieces appear much softer and putting them in a sequence allows the main focus to settle in different areas instead of appearing chaotic. I'm gradually finding myself however becoming less happy with the drawn elements of the pieces, even though focusing on chairs and other ordinary objects has allowed me to find beauty in everyday items, I feel my drawing of them is the weakest point of my work, despite the fact I'm not trying to create realistic portrayals. Possibly therefore I need to further explore my mark making and the different materials I'm using for it.

The sense of distortion is more exaggerated in these pieces due to the use of photographs underneath them. There is an element of disfigurement, as if the creature on top is hiding the identity of the figure underneath. This with the use of different tones of green in the background and on the faces on top further blur the boundaries between real life and abstracted mark-making which I find really interesting. In comparison to the last piece and with a little on top, these hold less of an ambiguity in terms of what parts are saved from real life and what has been created myself. I still can't help favouring these previous ones rather because of their much more organic appearance.



Painting session 2



By taking photography in the park, I wanted to explore how different environments affect the way people sit and how I translated this through a more realistic style of drawing. Taking my work outside was inspired by Joan Eardley who portrayed street children created an exhilarating honesty with its loose lines and unvarnished nature. I attempted to recreate this unrefined style with my use of mixed-media using red and black pens together so some parts of the drawing became out of my control. Unlike my original pieces surprisingly I find this piece with less colour



turned out the best, possibly as their lack of colour/detail suggests there is something more to the piece that the viewer has to work out themselves. Alongside this I have also been continuing with my large piece. I have found sometimes I get carried away painting the paint and forget about the figure in the street etc. This is why I want to paint black over some areas in white so there's one piece on the piece top half.

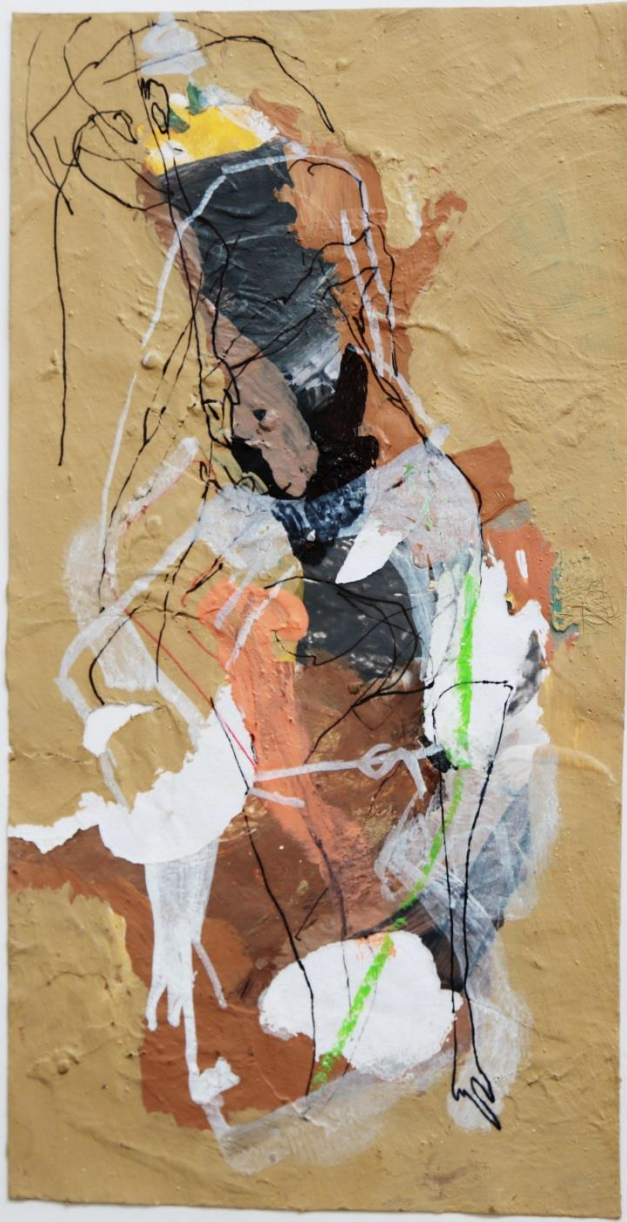


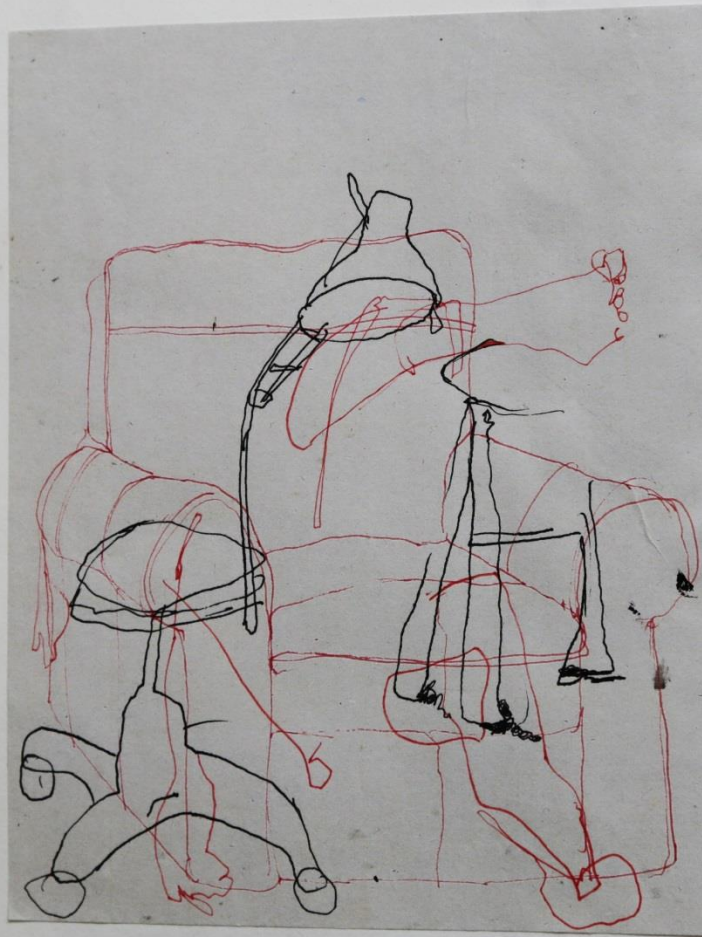
Whilst creating the larger piece I always use pieces of other paper to test out different colours and mark making I wanted to try therefore giving something I had created so carelessly a wider purpose. I find this concept interesting; the idea I would be reworking something I was initially too scared to place straight onto my piece due to the fact it might go wrong. Although I can't say looking at this page I am aesthetically pleased with the paintings, I am happy in that I'm gradually learning to see the potential in artworks, or even marks I would of initially disregarded. This is an approach I am also trying to pursue with the larger pieces themselves, it took me a while to get the motivation to carry on with the piece as what I had created so far I was not happy with (because of the layers of colour making it top heavy and thus unbalanced), however by pursuing them I have found the act of erasing with slightly off white acrylic has made it so the composition of the piece is much more harmonious in comparison to before.

mark making
interesting;
due to the fact
I am happy in
I disregard.
to get the moti
of colour
in sketchy



Painting session 3





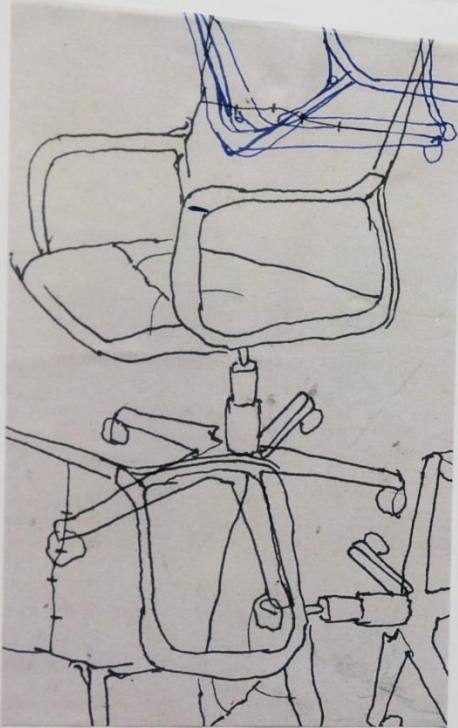
When I began this sketchbook I would never expect I would be so fascinated by objects such as chairs. Everytime that I do figurative work where the model is sat down, I am mostly drawn to the relationship between them and the chair. I find that in my work so far the use of chairs and other objects offer a sense of stability. Unlike the inconsistent nature of the human body, their straight edges and rigid structure somehow ground the paintings. The sketches of David Hockney exemplify the powerful presence of simplistic lines, inspiring me to similarly to do objects that are currently next to me and draw their outlines. Doing this I layered the drawings which got me thinking about how I could physically layer up the chairs myself. The photographs show how doing this transformed the stability of a chair, with the stacking of them suggesting they were about to fall. In the next set of paintings however although I began with drawings of the chairs in this unstable state, it got lost under the layers of paint. Next time I need to make sure I have a better balance between drawing and the amount of painting I do therefore.



In this sketchbook I would never
 would be so fascinated by objects
 like. Everytime that I do figurative
 the model is sat down, I am mostly
 a relationship between them and
 find that in my work so far the use
 of other objects offer a sense of stab
 le the inconsistent nature of the hom
 our straight edges and rigid stru
 round the paintings. The sketches of
 y exemplify the powerful presence
 lines, inspiring me to similarly to
 that are currently next to me and
 outlines. Doing this I layered the draw
 of the making about how I could
 layer up the chair myself. The
 show how doing this transformed
 y of a chair, with the stacking of them
 they were about to fall in the
 things however although I began with
 e chairs in this unstable state; it got
 2. layers of paint. Next time I need to
 have a better balance between dr
 ne amount of painting I do more.



to take the colour scheme with the drawing between the
 ally as it also reminds me of the colour schemes of Hockney



Even though this piece didn't come out as I intended it to, I do like the colour scheme with the contrast between the darkness of the red and black against the light blue, especially as it also reminds me of the colour schemes of Hockney.



Out of all the paper I have worked on so far, I am finding that which is mid to dark brown is best to work with and on top of, especially due to how prominent it makes the highlights of white. Alongside this I have begun to concentrate on single arms and legs when drawing after being initially inspired by Anna Schult. The convoluting interwoven lines of these pieces appear to complement the elongation of the limbs. This is something I am particularly happy with and thus would like to continue in this way of doing length way pieces so that the composition does not lose the ability to fit in such lines. The parts of the body themselves and the way their edges are rounded has made me begin to think about pieces that I saw in a ~~brothel~~ sculpture's exhibition this summer. Her fabric sculptures of stumped arms and legs contained by a striking red material had not only the same shape as my limb drawings but similar connections of being part of something more than what we can see. Likewise to the three legs joined together by string in sculpture's work I could possibly use the photocopier to start doing repeated sections of my drawings, or even try to continually draw the same leg but as I do it turn my paper at a different angle every time.







In this series I wanted to continue looking at just using limbs in the pieces however this time I focused on the different way, I was drawing legs/feet. The drawings here are sourced from a mixture of previous photographs and memory. Because of this there is an inconsistency of accuracy - but even the ones which look slightly out of proportion still fit in with the relaxed, sketchy style of drawing I'm doing. I'm finding I like the pieces better that have a plain, minimalist outside and then the main features of the piece focused in the centre - like the one to the far left. Still, even though the piece at the far right is almost entirely covered in detail, I'm pleased with the depth that the colours have created and the fact that the feet look like they're emerging from somewhere. In terms of colour I also want to further explore this muted grey toned palette as I think the suggestions of colour like the red and blues are good at making certain areas stand out that would not of otherwise.





In a way these pieces remind me of the very first ones I made in the A1 project. Similarly, they focus on color rather than a particular subject - even though there is suggestions of the body within them. I really like the use of grey areas that are suddenly contrasted with areas of orange and green, especially when those are made with oil pastels as there is the added effect of waxy textures. Recently I have found myself getting more inspired by the colors and overall composition of Helen Frankenthaler works, which is why my paintings/drawings have become more bright and organic in shape. Her approach in the painting above is almost childlike, the mass of colors in twisting and convoluting patterns on top of a simple white background - but this is what makes the painting all the more fluid. There is a softness to her marks because of this which contrasts to more where the edges are much more sharp and thus contained.

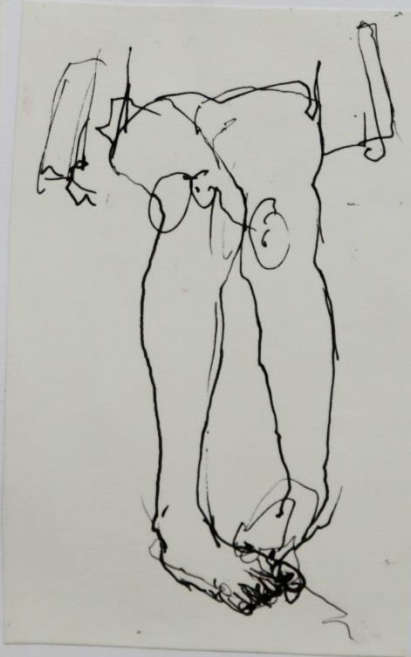




In a way these pieces remind me of the very first ones I made in the A2 project. Similarly, they focus on colour rather than a particular subject—even though there is suggestions of the body within them. I really like the use of grey tones that are suddenly contrasted with areas of orange and green, especially when these are made with oil pastels as there is the added effect of waxy textures. Recently I have found myself getting more inspired by the colours and overall composition of Helen Frankenthaler's works, which is why my paintings/drawings have become more bright and organic in shape. Her approach in the painting above is almost childlike, the mass of colours in twisting and convoluting patterns on top of a simple white background—but this is what makes the painting all the more fluid. There is a softness to her marks because of this which contrasts to mine where the edges are much more sharp and thus contained.



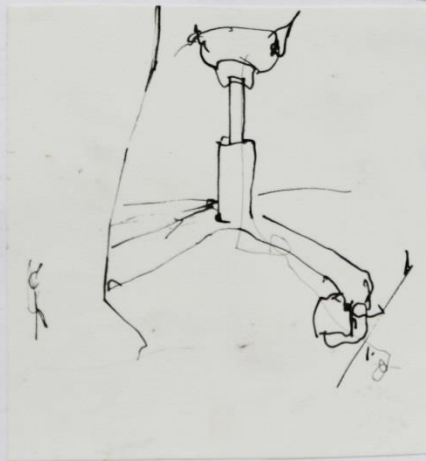
Egon Schiele -
similar twisted angles



I low
nd the
photo
dispo
a type
asking
they a
in the
her M
only a
taking
scrip
is ba
get a
that u
which



I love the clarity of the legs and feet that translates from the photos into the drawings. The thin and disrupted nature of the lines exerts a type of realism; these are not drawings of someone sitting comfortably, they are unrelaxed, almost dispirited in the way her feet meet the floor. Even though I have limited myself to only using a pen, I don't feel like I am taking a step backwards in my work. Stripping what I am doing down into its basic elements has allowed me to get a clear idea of the rhythms and motifs that work in the style of my paintings, which are the delicate, thin ones.





I feel the work on these pages is some of my favorite so far. I'm understanding now how I want to portray the relationship between observation and the figure when I come to do my final piece. Although the piece to the right especially is devoid of most aspects that would make it a chair, to me, I can still see its basis as a piece of furniture - with the paint overlapping it representing the presence of the figure sat on it. I've also found that using masking tape can mute the colors which I thought were a distraction to the piece, which is good for future reference as using white to cover sometimes left the piece looking somewhat empty - like the large scale one I did.



truly the relationship bet
ally is devoid of most asp
apping it representing the
were a distraction to the piece,



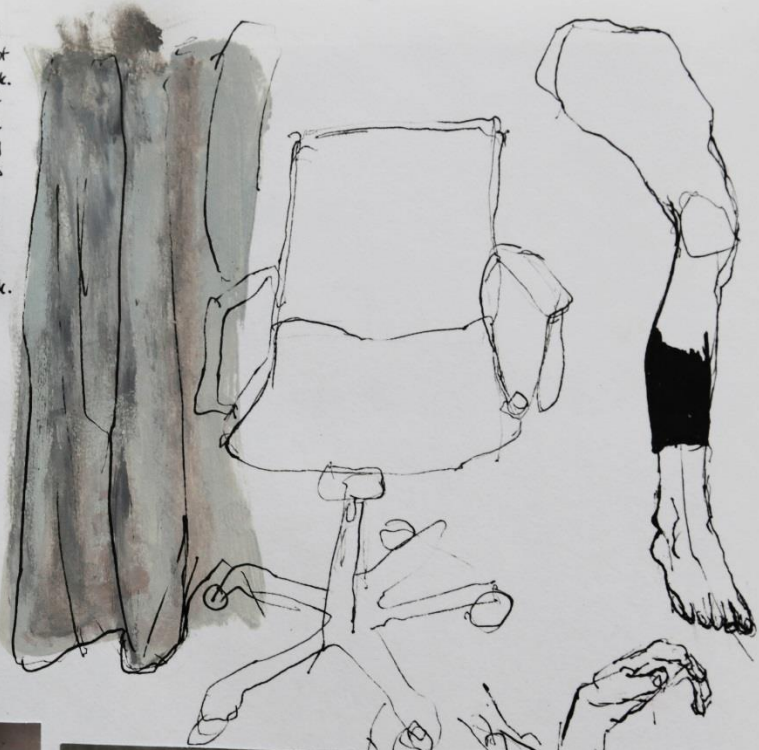
The drawn sections of these pieces were made whilst I was sat in the computer room - watching and translating what I saw. I deliberately made it so I didn't focus on the realism of the pieces - but more on the movements of people and their interaction with objects such as chairs and curtains. Consistently turning my paper on different angles meant the pieces ended up with the same chaotic visual complexity that reminded me of the works of Gorky. With us curving forms, Gorky's works often suggest a subject matter - yet his choice of unnatural colors and disjointed imagery contradicts this, something which I am finding to be similar in my own drawings. Layering paper and using my materials such as oil pastels in a more violent manner has also added a contrast to the delicate bird lines which I really like, and is an approach I would further explore.



le whilst I
ating what
realism of
their inter
sistently to
is ended up
nered me of
works often
rural lovels
ng when I
g paper and
violent ma
iro lines wh
er explore.



The cool tones of their grey with the rigid industrial structures of the chair heighten the almost clinical atmosphere of the work. Again, there is an uncomfortable nature concerning the way the figure is sat. Some of Diebenkorn's works use the same stilted edged lines to portray this - His shells of the figure present the idea of a staving pole: they are rigid, untouched, unfinished - yet still are very close to real life. I want to too push myself to find beauty in the unfinished parts of my artwork.



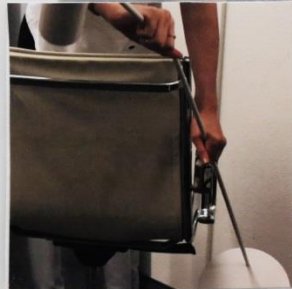
I prefer the use of colour in block sections of form as an opaque base for drawing on top.



When capturing movement the image creates a layer of abstract repetition that could almost be described as non-linear when the multiple times the type of repetition would be necessary to create movement - possibly using the same pose as I did to be called up twice.



I think this one where the legs have changed position would be best.



of the limbs and is where the model is spread itself from the same luminous edges of the composition. This is working as a whole as a whole, I think lines.



Photo layering: mirroring the image creates a type of distorted repetition that could even be described as non serious with the multiple limbs. This type of replication would be interesting to draw however - possibly leaving my pen on the paper as I do so to build up layers.



I think this one where the legs have changed position works best as there is a sense of fluid movement.



There is a softness to the yellow tones: the angles of the limbs and furniture are not so sharp and even in the photos where the model is sat down, this has been done with comfort. This spread itself reminds me of van Gogh's 'Cafe Terrace at Night' - with the same luminous yellow undertones that contrast with the grey/blue edges of the composition. I'm finding this minimalist approach to painting/drawing is working as well - although I could add more layers of acrylic to create a thickness, I like the sculler brushstrokes against the fragile black lines.



I prefer the use of colour in black sections as it gives an opaque base for drawing on top.

→ Two figures sit in two different styles of chairs. One will be facing forward and the other to the side. In each the upper body is covered and rendered into a mass of abstracted shapes.

sketches of white balls
black handles
applied acrylic (blue/green)
chalk outline
dark brown acrylic
Leas - green
Leas - bold light blue acrylic section



card
pieces of separate pieces of colored paper (dark mustard/ dark blue)
pieces of masking tape
red smudged oil
grey
80cm
black ink outline
imagery to base piece of.

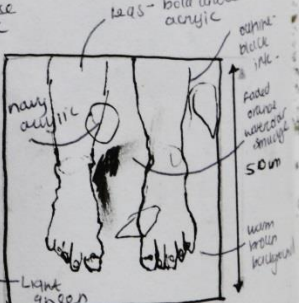
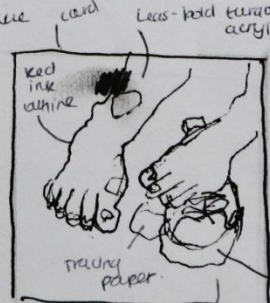


cool tone brown background.
60cm
legs - bold white acrylic section
splattered dark blue paint drips.

Potential colour schemas:
* alongside main colour of white/black.



→ A series of four pairs of feet, all in different twisted and contorted positions. With each there is a progression - as if you are looking at different stages from a video of feet moving.
- overlapping abstracted shapes add to this surreal - disturbed effect.



warm brown background
white background
white background
50cm



total width: 110

ward and the other to the side. in each the upper

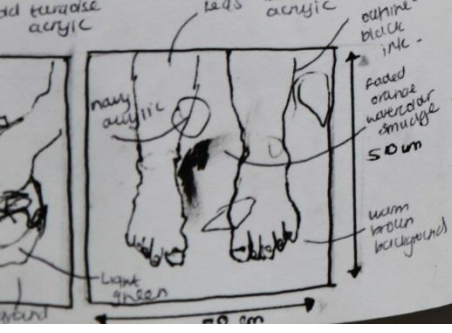
layers of separate pieces of
washed paper (dark mustard/
dark blue)
pieces of masking
tape.
smudged out
imagery to base piece
off.



take out
background

too orange? Need more muted
background for colour on top
works best with
cool tone
background
warm
tone
background

red and contoured
at one looking at different stages
distorted effect.

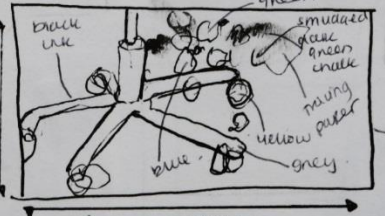
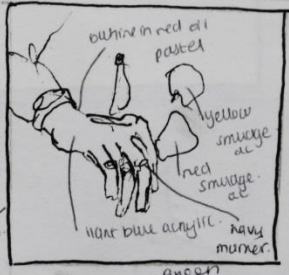
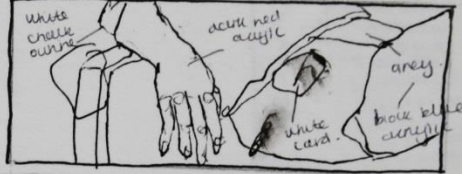
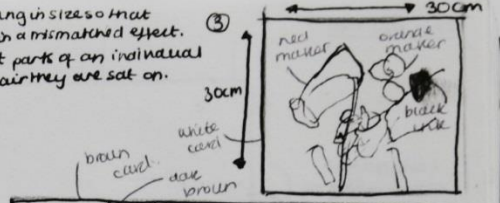
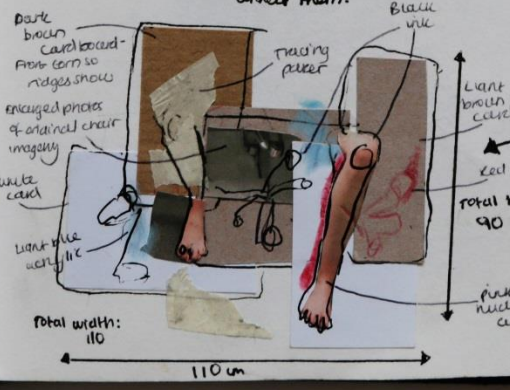


→ series of 4/10 pieces all varying in size so that
when prepared they fit together in a mismatched effect.
- use of imagery from different parts of an individual
figure, alongside parts of the chair they are sat on.

Outside of the book I have
also been making work to
help bring my ideas together
for a final piece.
I hope to create something
that has a composition more
similar to that of the second
piece of work, as I believe the
first looks cluttered due to its
use of the entire space. The negative
space instead in the second piece
makes the thematic lines and sections
of colour stand out more.

- Focusing on the foot gives an
organic basis to the piece which
makes the lines more fluid and
natural. This although I do want
to include some objects in my final
piece - these will only be accessories
to sections of the figure.

→ Similar to number three,
this piece uses the same
figure and chair imagery,
however the different sections
are layered on top of each other
and drawn lines are used to
connect them.



These sections put on top of
each other. Mask whole
foot to be visible



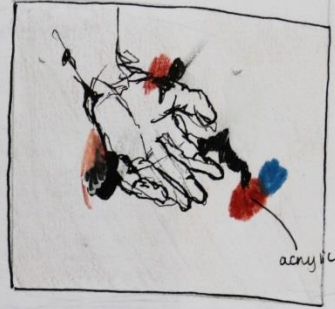
final piece idea:

I created this after completing my initial planning and found all the 40 size it would work well in a series.

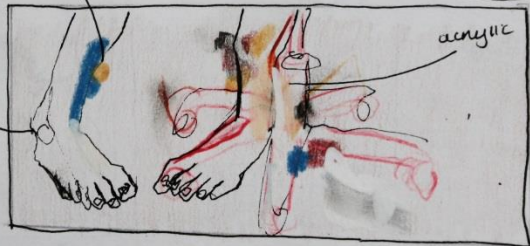


cardboard

mark



acrylic



black
bino

acrylic



red marker

black ink

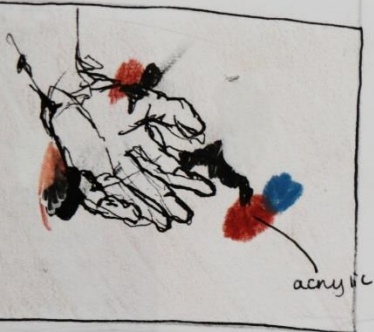


acrylic
pencil crayon



smudged
chalk

white
marker

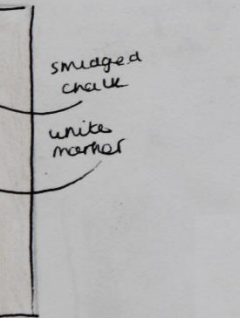


acrylic



red marker

black ink



smudged
chalk

white
marker



for this piece to work better the background would have to be more empty so that it didnt distract from the legs



I like the simplicity of this - I could potentially layer 2/3 like this on top of more solid sections.



After doing some experimenting with the initial work I did for my final piece I found that possibly for the other sections I could do multiple drawings of the same area. Similar to the work of Matisse's maniques - it creates a sense of movement that may add some energy to the pieces so they dont look as static as singular lines.

Progress/development



1st selection

I ended up making more 'final pieces' than I intended to as I only used the four that I thought worked best. I selected them in terms of the colours/shapes that worked best in a series (eg the continuing use of black sections all the way through). In a somewhat odd way I chose the pieces that appeared more unfinished and 'under' as opposed to the more completed and detailed hands. There is something about their raw quality that makes these pictures unparticular (or more honest).

Example of one of the hand pieces that ended up not being. Although it looked more realistic, there wasn't a fluidity to it on the page.



2nd selection.

This is probably my favourite out of all the pieces all to its sense of emergence and the mess of colour that the hands come out of.

... making more
... than I intended
... used the four
... worked best. I
... in terms of the
... that worked best
... the continuing
... all the way
... a somewhat odd
... that appeared
... and 'undone' appeared
... completed and detailed
... is something about
... that makes these
... look more honest.

Final pieces:



This is probably
my favorite out of
all the pieces all
to its sense of
emergence and the
mess of colour that
the hands come
out of.

COMPONENT 1
PERSONAL OBJECTS

COMPONENT 2
PERSONAL OBJECTS

COMPONENT 3
PERSONAL OBJECTS

COMPONENT 4
PERSONAL OBJECTS

COMPONENT 5
PERSONAL OBJECTS

COMPONENT 6
PERSONAL OBJECTS

COMPONENT 7
PERSONAL OBJECTS

COMPONENT 8
PERSONAL OBJECTS

COMPONENT 9
PERSONAL OBJECTS

COMPONENT 10
PERSONAL OBJECTS





Skills from performance piece -
looking at the relationship between
objects and human physicality.





COMPONENT 5
PERSONAL INVESTMENT

COMPONENT 5
PERSONAL INVESTMENT

DATE: 11/11/11
TIME: 11:11
PAGE: 11/11

Exploration of putting my mark
making into the surrounding environment -
using paintings printed onto acetate as
a filter.



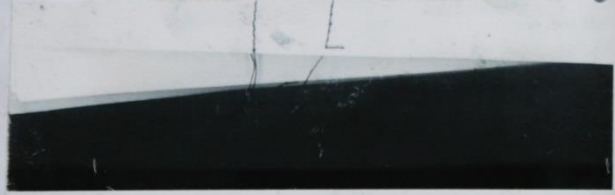








PATRICK HERON
horizontal strips painting: 1958.



during my first year of art I seem to have unintentionally taken two separate artistic routes. In the first unit we were introduced to a brand new landscape of creative opportunity and out of what I assume to be 'playing it safe' I opted for portraiture as I found this to be interesting during AISE. However, in the second unit I deliberately made my work the exact opposite of the structure and process that came alongside painting portraits and instead began creating abstract pieces full of colour and layering. Because of this, in the second unit I had to use alot more spontaneity and so the artist process appeared to include more artistic freedom and less of a direct route to a final product. Even so, in both units I found myself struggling at points when I lacked confidence in the work I was producing. Many of the items I have created did not make it into my work books as I did not view them to be good enough. Looking back this was only hindering my progress and simply left me stuck for ideas. Thus in the next year I hope to rid of my own consistently critical outlook of my own work and instead try to consider what I dislike in a much more positive light.

THE ADVANTAGES OF BEING A WOMAN ARTIST:

- Not having to be so strict with men
- Being an orange from the art world in your 4 hour lesson job
- Knowing your name might pick up after your 10 night
- Being reassured that whatever kind of art you make it will be labelled feminist
- Not being asked for a feminist reading position
- Being your class one in the work of others
- Having the opportunity to show between men and women
- Not having to think on those big signs or posters in public
- Being more than 100% when your work always gets the same response
- Being included in certain sections of art history
- Not having to undergo the embarrassment of being called a genius
- Getting your work in the art magazine - unless it's for the art



The A2 exhibition

The first thing I noticed about the exhibition was its contrast from last year. After working in an environment consistently surrounded by the same art works it was exciting and extremely intriguing to look at the new work that had been produced - especially as we had also discussed it being made. The overall quality of the work was in many ways disappointing due to the fact I think I would never create a piece that lined up to the exhibition standard however it was also inspiring as it made me think of new pathways I could potentially venture down. // Out of all the work I found myself drawn to the abstract paintings - especially those of immense sizes (a scale much larger than I had ever attempted).



Jaja Bolton;

In contrast to the rest of the exhibition, Jaja's work as singular pieces may initially appear not as striking in size when in comparison to some of the larger abstract work. However, when displayed together the striking array of bold colours emit a vibrancy of which balances out the white minimalist background. Here I am especially drawn to Jaja's use of negative space in the exhibit as it makes the viewer focus on each individual piece first then as a collective.

What interests me most in this particular work is the artists mark making process - especially after looking at her spoken books - there seems to be a fluency about her work that has not been hindered due to fear of doubt. Each line is deliberate yet still very natural: a feature of which I hope to take on in my own work.



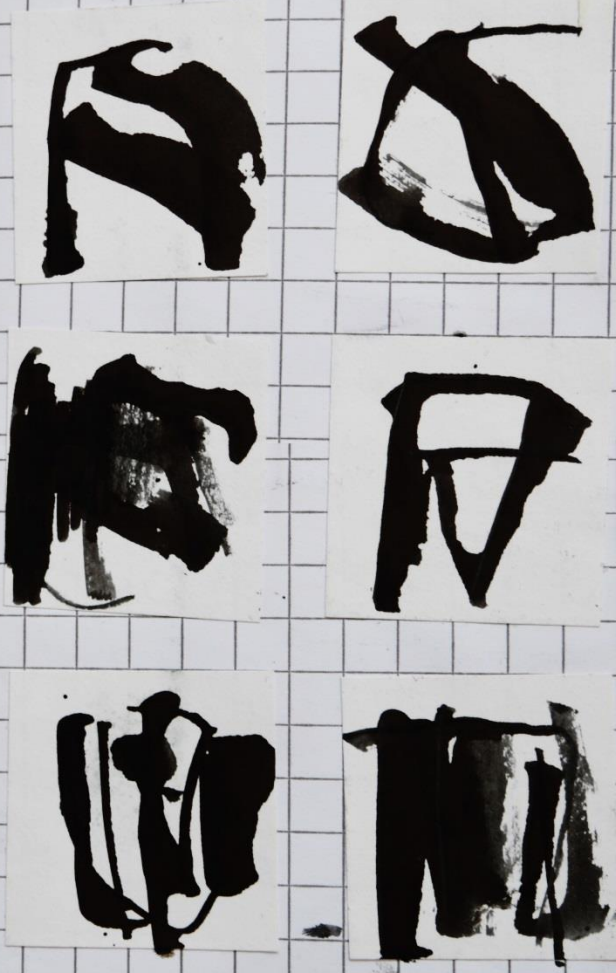
Jaya Bolton Inspiration:

Franz Kline - meryon, 1979



Although the over lines usually appear steady, I find there is a particular fragility about these pieces. The way the brush strokes seem to break away as the paint runs out creates a nostalgic allude to the piece - as if it is a memory that is gradually beginning to fade.

The mark making progress seen in Jaya's work appeared to have been influenced by Franz Kline due to its heavy, painted nature of brushstrokes. The mood lived in both artworks define the composition giving them a somewhat spiritual & emotional feel. I am really drawn to this minimalist approach to painting that at the same time still feels sophisticated and has a large impact.





Allie Koche-
 (One the way Allie has used colour here - the way the bold blues and pinks contrast so starkly against the white background. There is such a dynamic sense of movement and energy - especially in the way she's used the black.)



intense/sparkling/surreal ->
 looking at Allie's work makes me want to paint. It seems that so much energy and self was put into the pieces and I too want to experience that all encompassing absorption



Laura Taylor;



Laura Taylor
 School of Art and Design
 University of the West of England

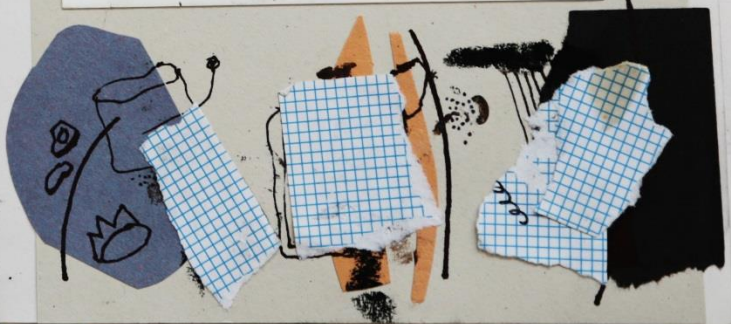
Laura's work is emitting a certain type of harmonious light due to its mixture of fluorescent and pastel colour schemes. Her use of white negative space is used effectively to emphasize the smaller details within her more mature progress. From Laura's workbooks I found she had been going through a difficult period of loss, and that genuine joy had been attached through creating these paintings as a control. It there is a true sense of freedom in her interpretation of shapes and their color in the paper alongside the color that kindness and healing have been let go of to create some thing beautiful in its place.



Childlike / Random / Free / unconfined / wild / fluorescent / Geometrical / line / light / happiness / expressions / Release / shaken / Pastel / Joy / Layers / Depth / Positive / connected



It's hard to capture the same energetic sense of fluidity without working on a larger scale. Here I've instead attempted to capture the energy & vibrance of Laura's colours and swirling forms.



A dark, textured background, possibly a photograph of a forest or a similar scene, with a London Underground travelcard sticker pasted on it. The sticker is pink and white, with a yellow and red section at the top. It contains the following text:

London Underground London Underground

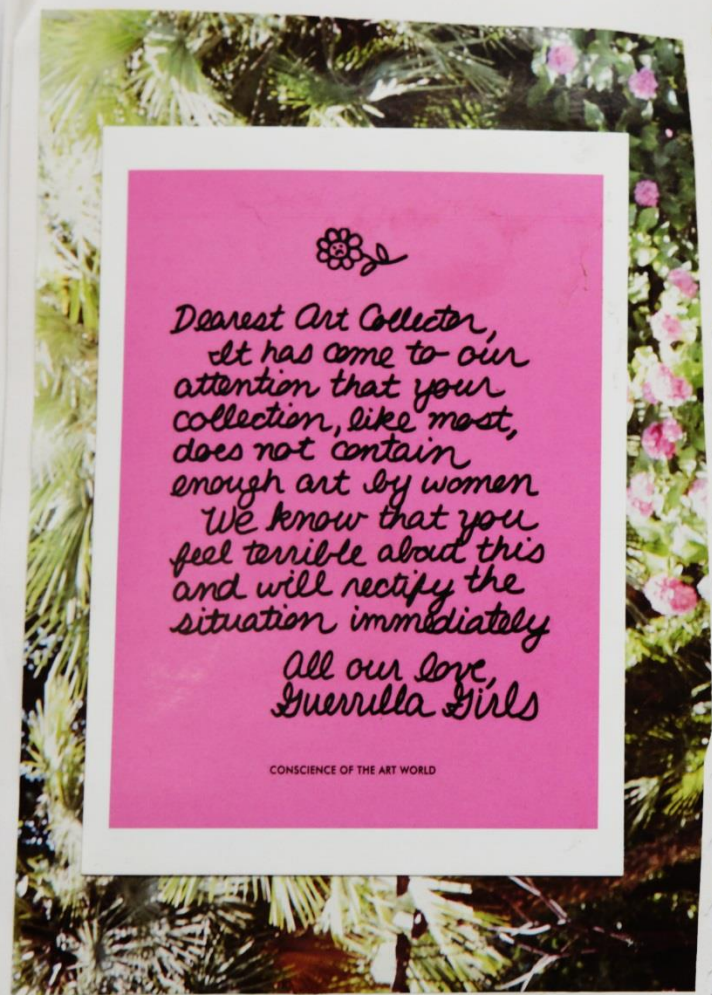
30 MCH 16 123456

TRAVELCARD OFF-PEN

018055 0670 30MCH16 1100 2321100

This side up • Not for resale
Issued subject to conditions - see over

This side up • Not for resale
Issued subject to conditions - see over



Dearest Art Collector,
 It has come to our attention that your collection, like most, does not contain enough art by women. We know that you feel terrible about this and will rectify the situation immediately.

All our love,
 Guerrilla Girls

CONSCIENCE OF THE ART WORLD



LONDON.



a play of memory and perception
and a shift of register between
representation and abstraction
jersey 2008

Images: opposite page: Art from 1911-1929
Georgia O'Keeffe: Paint Still Life with Landscape, New Mexico / Oil and Ink of 1910, Georgia O'Keeffe Museum, Gift of The Burnett Foundation © Georgia O'Keeffe Museum
Mark Rothko: Paint Still Life, 1932, Collection, Elinor Stein © Elinor Stein from Artforum, Paris and DAC, London 2016
David Laundy: Series of Artworks from 1960-1969, San Agustin 1971, Private Collection © David Laundy

interior of a barbershop in Kingstand Jamaica



being in one place but thinking about another

What particularly interested me at the Tate Britain was the modern art that held a much more contemporary influence. 'Jersey' by Mark Rothko captured my interest the most. It stood bold not only in colour but in size against other much more neutral or minimalist pieces in the room. There was a feeling of distance in the work however, although it was vividly pigmented, the blocks of colour lacked depth as if the artist was trying to hold onto a memory that was on the verge of being forgotten.

The new Tate Modern will challenge the traditional story of modern art in a re-hang of the whole building - as well as a brand new Members Room. Members have access before anyone else 14 & 15 June.

Here there is a sense of man made precision like to the clean cut edges of the shapes. But still the natural colour scheme of forest greens and greys suggests nature is the source of such creations.

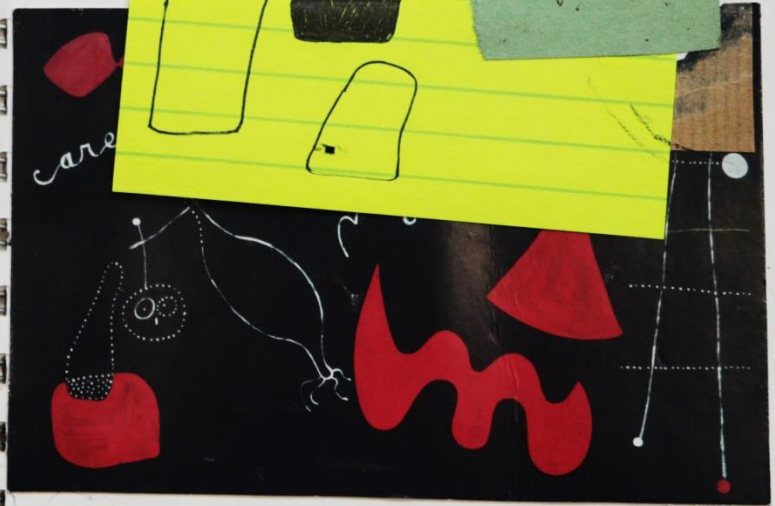
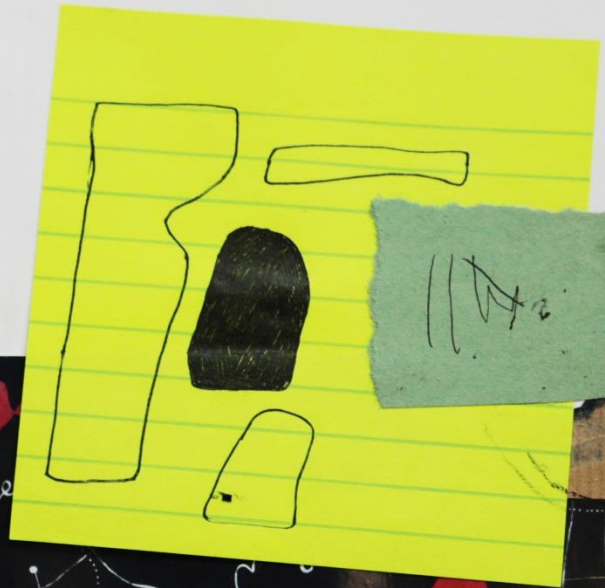


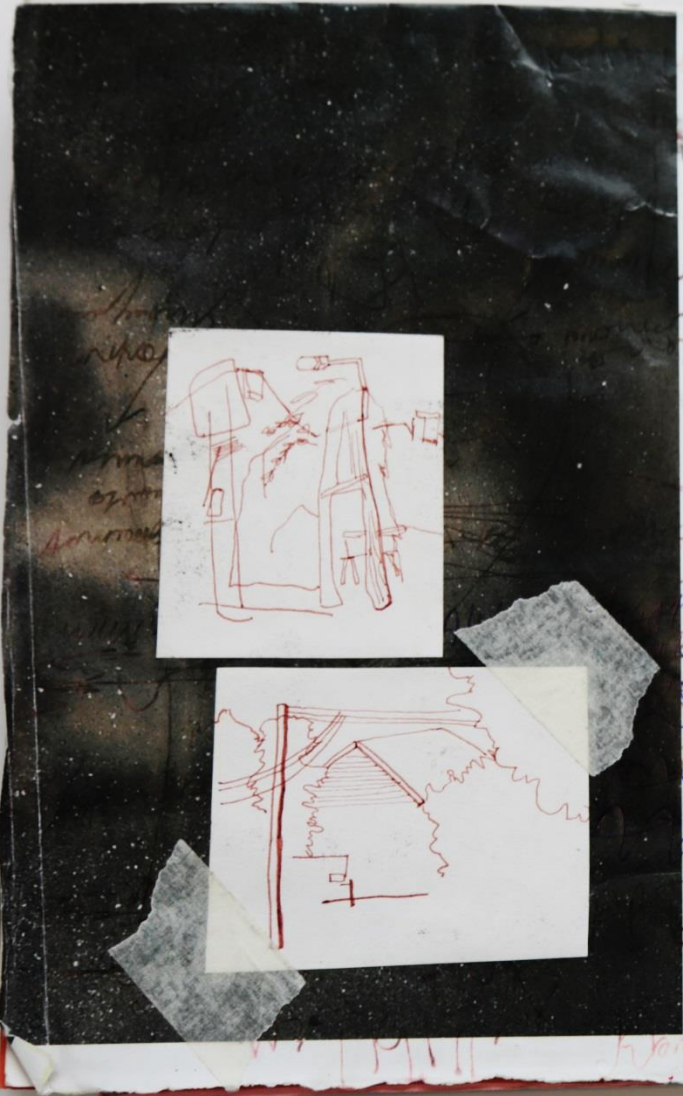
Although these pieces were in the same room, they were not exhibited together. However I found their undertones of grey and murky muted yellows held the same understated but captivating colour schema. I was drawn to the simplistic nature of the shapes and their placement in correspondence to another.

between late Britain and Tate Modern and travel

12.00 In For example; the use of negative space in the top piece appears to further soften the corners, edges of the shapes whereas in the second and last pieces the negative space is used to separate the bulky nature of the paintings.

13.15 20 minute Art Burst on Louise Bourgeois Meet Switch House, Level 4 on Tuesdays, Thursdays and Saturdays



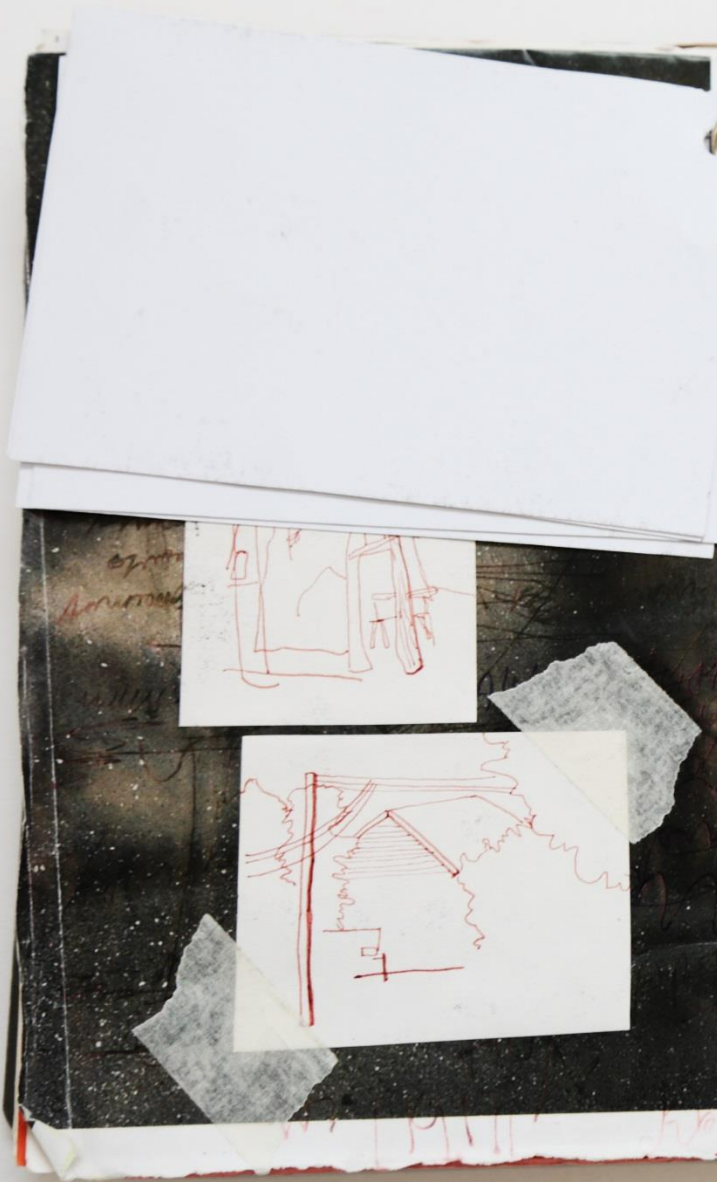


Zhang Huan's ash paintings are based on family photographs and use ink on ash from Shanghai temples, a launch of Vensory Set page 13



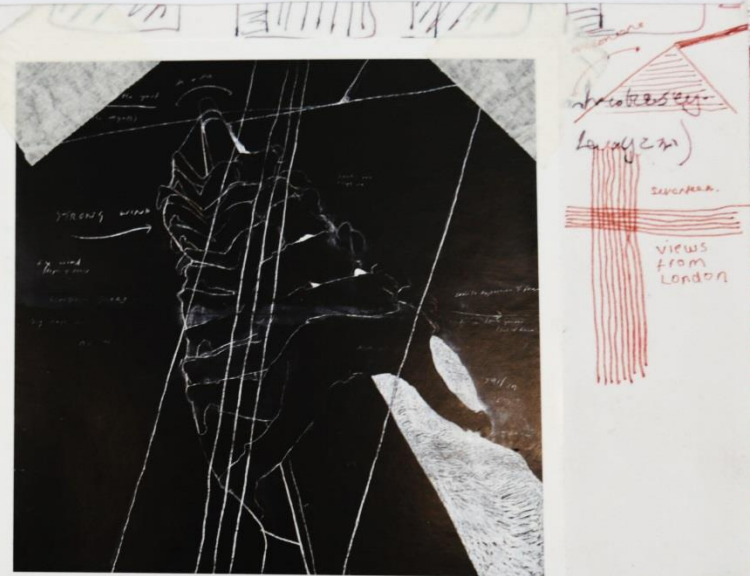
views from London

In both the late modern and late Britain I was surprised at the fact I had began to favour much more conceptual pieces. Originally when I had began AS I continued along the lines of traditional portraiture, an action when looking back on was mainly to stay within my comfort zone of what I could already do. However, exploring the galleries had allowed me to see the vast impact of pieces that are much more than what initially meets the eye. This idea was particularly relevant in the work of Joseph Beuys, as once one had understood that a lecture and discussion was the source of the piece, its spontaneity became much more apparent as a vital aspect of what makes it so powerful.



Zhang Huan's ash paintings are based on family photographs and use incense ash from traditional Chinese paper.

- Renowned for his unique figurative style and incisive observations of class and sexuality, Bhupen Khakhar (1934–2003) played a central role in modern Indian art and was a key international figure in 20th century painting.
- Adult £12 (without donation £10.90) Concession £10.50 (without donation £9.50). Tickets Level 0
- Free for Tate Members and Patrons
- 1 Andy Warhol and the Guerrilla Girls
2 Modern Times
3 John Heartfield
4 Feminism and Media
5 Explore Media Networks
6 Cildo Meireles
7 Ylika Takamishi
- 1 Richard Deacon and El
2 Collage
3 Texture and Photograph
4 Explore Materials and
5 A View from Tokyo
6 Between Man and Machine
7 Sheila Gowda
- How artists such as Magdalena Abakanowicz, Marcel Duchamp, Hito Steyerl respond to the impact of technology, mass media and communications. entreated a range of new navigation and radio Picasso
- MEDIA NETWORKS UNTIL 6 NOVEMBER 2016



In both the late modern and late Britain I was surprised of the fact I had began to favour much more conceptual pieces originally when I had began AS I continued along the lines of traditional portraiture, an action when looking back on was mainly to stay within my comfort zone of what I could already do. However, exploring the galleries had allowed me to see the vast impact of pieces that are much more than what initially meets the eye. This idea was particularly relevant in the work of Joseph Beuys, as once one had understood that a lecture and discussion was the source of the piece its spontaneity became much more apparent as a vital aspect of what makes it so powerful.

WOMEN AND ART: A LOT OF THE ART WORK AT THE TATE MODERN APPEARED TO HAVE COME FROM A FEMINIST PERSPECTIVE AND FOCUSED ON THE ISSUES THAT CAME ALONGSIDE BREAKING DOWN CENTURIES WORTH OF TRADITIONAL GENDER ROLES. THE GUILLA GIRLS PIECES PORTRAYED THE LACK OF REPRESENTATION WOMEN HAD IN THE ART COMMUNITY WHEREAS OTHER ARTISTS SUCH AS MARINA STREKE DOCUMENTED MELANCHOLIC WOMEN AS THEY WENT ABOUT CITY LIFE. ITS INTERESTING TO THINK ABOUT HOW MANY OF THESE FEMALE ARTISTS WILL BE RECEIVED AS TRUE GREATS IN THE FUTURE. AS ALTHOUGH THE IMPACT OF THESE PIECES ARE POIGNANT - WHAT ELSE DO WE NEED TO DO AS A GENERATION SO THAT THE ART WORLD IS NOT CONTINUALLY DOMINATED BY MEN?

books, products, prints and postcards. For our full selection of artist books and prints, plus a wide range of beautiful gifts and accessories designed exclusively for Tate, visit us online at shop.tate.org.uk

YOUR BODY IS A BATTLEGROUND.

EXHIBITION SHOPS
BOILER HOUSE, LEVEL 3

The place to buy gifts, postcards, catalogues and books connected with our current exhibition programme.

e
ape



© Tate



HOW CAN WE DEFINE A LIGHT SENTENCE? HOW CAN SOMETHING SO BEAUTIFUL REPRESENT SOMETHING SO DARK?



ASH WORKS | TATE
CONTEMPORARY
UP FT

MONA HATOUM: LIGHT SENTENCE

relax in our restaurants
You can enjoy a meal in
ranch or Kitchen and Bar
acular views over the City
or a drink and lunch in
cafés.
es indicate last orders.

EL 2
EL 3
, tea, cold
during gallery

HOUSE, LEVEL 9
d drink while enjoying
mic views of London's skyline
y-Thursday 11.30-15.30
Saturday 11.30-21.30
11.30-15.30

HOUSE, LEVEL 1
Craft beers, Tate Coffee, cocktails,
roisserie menu.
Monday-Friday 7.30-22.30
Saturday 10.00-22.30
Sunday 10.00-17.00





THE USE OF METAL IN THE INSTALLATIONS OF MONA HATOUM
OFTEN MEANT THE PALES CAME OFFERS COULD BE UNFORGIVING,
BY APPEARING STERILE AS IF I WAS LOOKING AT A SKELETAL
REPRESENTATION OF SOMETHING THAT ONCE HELD LIFE.
THERE WAS ALSO A SENSE OF CONFINEMENT.

TATE MODERN
4 MAY - 21 AUG 2016

MONA HATOUM



ALTHOUGH I WAS LEFT UNCOMFORTABLE AT
SOME ASPECTS OF THE WORK, HATOUM'S USE OF
SILHOUETTES, WEAPONS, AND MAPS ADDED A SOMEWHAT
EERIE QUALITY THAT MADE YOU FEEL
PERSONALLY CONNECTED TO THESE FOREIGN OBJECTS



I WANTED TO LOVE YOU MORE

JOHN RUSSO

as self-effacing, hotel on Sunset Strip, trousers and a ripped T has over time claimed 10th), with a streak of Beach biceps. Days on long", he recalls, but he harbours resentment bubble-gum years from High School Musical so can't knock it. It's all popular. It's not about

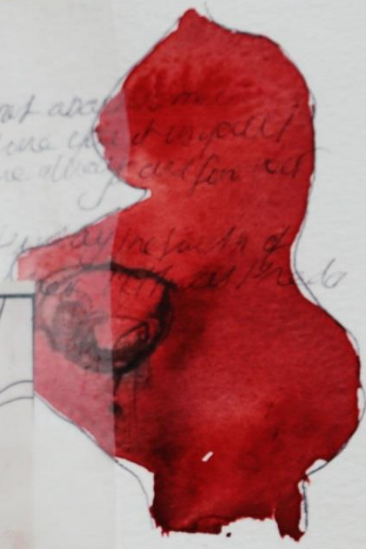
E

or girls
Zac Efron
their fa
and six
arrived
dancer-
will be
France,
\$753m

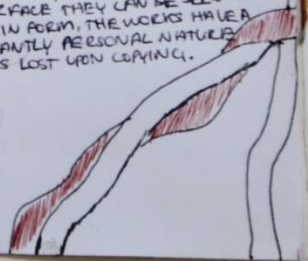


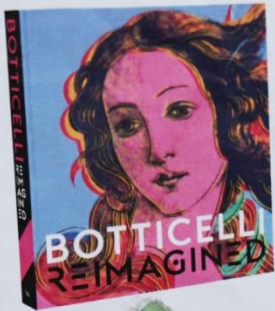
no wonder me deep, wide
DARK BLACK LONELY SPACE

do not about
Have about in all
have about all for all



THE EMOTIONAL IMPACT OF LOUISE BRUNELLESCHI'S WORK WAS DEFINITELY ITS MOST COMPELLING ASPECT. THE INTENSITY OF THE COLOUR SCHEME WITH ITS VARIETY OF DEEP REDS EMBODIED A VERY HUMAN AND RAW BASIS FOR HER IDEAS CONCERNING THE BODY AND SEXUAL EXPERIENCE. I BELIEVE THESE ARE ARTS HOWEVER ONE CANNOT SIMPLY RECREATE, ALTHOUGH ON THE SURFACE THEY CAN BE SEEN AS SMALL IN FORM, THE WORKS HAVE A SIGNIFICANTLY PERSONAL NATURE WHICH IS LOST UPON COPYING.





BOTTICELLI
REIMAGINED

(Hardback)

WHAT
DIVIDES
HUMAN BEINGS
IS SMALL AND
MEAN

THE ADVANTAGES OF BEING A WOMAN ARTIST:

- Working without the pressure of success
- Not having to be in shows with men
- Having an escape from the art world in your 4 free-lance jobs
- Knowing your career might pick up after you're eighty
- Being reassured that whatever kind of art you make it will be labeled feminine
- Not being stuck in a tenured teaching position
- Seeing your ideas live on in the work of others
- Having the opportunity to choose between career and motherhood
- Not having to choke on those big cigars or paint in Italian suits
- Having more time to work when your mate dumps you for someone younger
- Being included in revised versions of art history
- Not having to undergo the embarrassment of being called a genius
- Getting your picture in the art magazines wearing a gorilla suit

GUERRILLA GIRLS

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIOUS OF THE ART WORLD
www.guerrillagirls.com



Remont Kapelner at the
Kabe; Guerrilla Girls



O'KEEFFES UP
 CLOSE STUDIES OF FLOWERS
 SUGGEST BOTH A PARTICULAR
 FEMININITY AND
 APPRECIATION FOR THE
 INTRICATE STRUCTURES
 OF THE PLANTS. THE PERFECTLY
 ROUNDED EDGES OF THE FLOWERS AND CLEAN COOL UNDERTONES OF THE
 PAINTINGS MAKE EACH APPEAR SOMEWHAT DELICATE LIKEWISE THE SUBJECT MATTER
 ITSELF. I FOUND GREAT JOY IN RECREATING THE NATURAL FORMS AS IT GAVE YOU
 A TRUE SENSE OF THE DIFFERENT COMPONENTS OF A FLOWER THAT WOULD OF
 BEEN IGNORED.



Georgia O'Keeffe
 Jimson Weed/White Flower No. 1 1932
 Crystal Bridges Museum of American Art,
 Arkansas USA © 2016
 Georgia O'Keeffe Museum/DACS, London
 Photograph by Edward C. Robison III

Representing the figure: How have artists interpreted the energy and essence of the human form

As individuals we have never had a complete concept of our true selves. We exist as a number of versions, from how society views us to our own perception and ideas of who we are. Through art we have attempted to depict the ever changing concept of self by pinpointing an aspect that in contrast is an unchanging concrete image—that of the human form. The figure for centuries has served as a basis for understanding the human condition. It is the stripped down version of ourselves, the visual representation of how we choose to present who we are to the world. Sometimes the figure can be deceiving, for it is essentially a shell that contains the true essence of our being. However looking at how the depiction of the figure has gradually developed throughout time demonstrates much more than changing surface aesthetics. Instead it shows us the adaptive nature of art; how the traditional purpose of figurative art for communication or religious purposes has today become expressive and conceptual, providing an insight into the inner self just as much as what we see on the outside. Therefore, in many ways we have begun to question, is it essential for the figure to be a fully realised version in order to represent the human form?

The figure has been an integral subject matter throughout the history of artistic endeavour. With the exception of gender, what is essentially the same form having been repeatedly interpreted in sculpture, painting and drawing for centuries still serves today as one of the main inspirations behind works. If we look at some of the most renowned art pieces—Michelangelo's 'David' and Botticelli's the 'Birth of Venus' the figure is presented in striking realism. In both there is a defined curvature of limbs, a slightly leaning posture and intricacy of the hands, portraying nothing but a very real and very vulnerable humanity. Despite the fact this sculpture and painting depict a biblical character and an ancient goddess, the artists have replicated the essence of the human form almost perfectly. This sublimity is something art historian Lee Stanford epitomises in David as 'the brilliant projection of the ideal'; focusing on the figure's unarmored yet powerful body as the personification of renaissance belief in man's ability to face impossible odds and nevertheless succeed.



David, Michelangelo, 1501



The Birth of Venus, Botticelli, 1480s

Comparing these works to more modern pieces such as De Kooning's 'Woman' we can see why one may argue it isn't a true representation of the human form. In contrast to the 'Birth of Venus's' statuesque body and idealised presentation of femininity, 'Woman' is bulky and masculine, with a severity coming from brash brushstrokes and disproportionate features. Whilst there is an uncompromising energy emerging from the realism in Michelangelo's and Botticelli's work, for De Kooning the pieces energy derives from the very opposite of this. The essence of humanity is instead found in its complete disparity with the traditional form, with the vivid colour and shifting gestures almost moving in front of us, compared to the refined stagnancy of 'Venus' and 'David'. Created as one of a six part series, De Kooning's army of violent women dispelling the expected notions of elegance of women in the 1950s, would of in no



Woman I, Willem De Kooning, 1951



Part of the 'Woman Series', Willem De Kooning 1950-1952

doubt shocked the audience at the time. However, De Kooning was not painting out of the desire to present a fully realised image of humanity, but rather to express the energy created by its presence. The fact that his sporadic mark making, that borders on abstraction, still allows us to recognise a woman and even her temperament, exemplifies how twentieth century artists exploring the limits of figuration were using subjective representation as an equally accurate way of depicting form.

Sparked by the 1940s movement of Abstract Expressionism De Kooning was only one of the many artists attempting to reclaim the figure after it has been initially disregarded by avant-garde movements of the early 20th century. One of the questions that I will be focusing on therefore is how in a time of artistic rebellion against traditionalism did artists manage to reinvent possibly the most traditional of all subject matters? The way Picasso, De Kooning and Gorky all portrayed the essence of the body transgressed previous ideas that the figure had a fixed form that stood in direct contrast to abstraction. By focusing more on what the body symbolised such as the conflicts of human emotion and the psychology that laid beneath the skin these artists showed that two seemingly opposing artistic styles could therefore come together.

In my own work the movement from pure abstraction to incorporating aspects of realism was a natural progression inspired by the figurative artists in the era of Abstract Expressionism alongside more contemporary



Seated Woman, Anna Schuleit, 2011



Own Work

artists such as Anna Schuleit. Despite the face typically being the external representation of feeling, I somewhat oddly became fascinated with the way that arms, legs and feet could be indicators of emotion, or even just the human presence in a painting that was mainly abstract. Uncomfortable almost disjointed imagery of limbs played a large part in this and whereas the colour schemes of light greens, blues and browns suggested harmonious connotations due to their association with the natural world, the incongruity of the legs distorted the composition so that the pieces appeared more chaotic and filled with movement. What interested me was however much I dissembled and disfigured the body there was still a resemblance, not necessarily to the traditional image of the figure, but the energy it rendered. Why is it then that our psyche recognises elements of humanity in what is outwardly abstract? The first artist to potentially question how one can capture this energy of the figure without directly portraying its traditional form was in no doubt Pablo Picasso. As David W. Galenson, author of 'Conceptual Revolutions in Twentieth-Century Art' argues, Picasso used his unconventional figurative style as a 'vehicle for expression'. Thus his paintings mark a revolutionary turning point in the early 1900s of not representing reality, but instead distorting it to his own accordance. Claiming himself that he painted 'objects as I think them, not as I see them' Picasso's development of cubism, that provided a new geometric and unfamiliar way of seeing things, signified the end of the traditionalist era of working and led to what we now define as modern art.

Picasso has created some of the most controversial works of the 20th century, not only due to their politicised content but because of his presentation of the human form. Often thought to have inspired De Kooning's aggressive approach to the traditionally demure portrayal of the female seen in 'Women', Picasso's 'Les Femmes d'Alger' appalled many contemporaries at the time of its creation, including his friend Georges Braque, who went as far to suggest Picasso had been 'drinking turpentine and spitting fire'. It was not the fact

that these women were nude however that created such conflict, it was Picasso's angular, sharp edged style that distorted the women making them appear fragmented; lacking the realism that was expected of figurative work in 1907. Described as 'ridiculing' the modern art movement by Matisse, despite being an artist who would later in 1952 create 'Blue Nude II' demonstrating the same flatness he denounced, in the early stages of his career the consensus was that Picasso showed little regard for the stylistic techniques used by other prominent artists.



In 'Les Femmes d'Alger' the five women appear to dominate the space within the painting, with the fleshy red and pink tones heightening their sexual prowess. Even so, contrasting their overtly provocative positioning their dark hallowed eyes demonstrate an expressionless gaze that one could even interpret as melancholy. This can especially be seen in the two central figures who have the most pronounced and 'human' faces, reminding us of the prostitutes that these figures were based upon. The other three faces instead have a prominent resemblance to African Masks, objects that Picasso was known to have collected after being enthralled by their purpose to 'overcome fears by giving them colour and form'. It seems therefore that likewise to the eyes, noses and mouths on the masks, Picasso used the women in the piece as initiators of impact and not for naturalistic representation. This is highlighted due to the abandonment of perspective in the piece, where the compression of space between background and foreground confines the women inside a mass of sharp edged colour blocks that disperse into the pigment of their skin.



Nude Woman Standing, Cézanne, 1899

It was Picasso's intent to paint the figures from more than one angle which is why almost like shards of a shattered mirror, the limbs seem to have been broken apart and placed back together, giving the piece an overall feeling of fragility. What most intrigues me about this work however is the primitive nature of the women and I can see now why a generation accustomed to seeing the sensuality of a woman being portrayed with a curvature and softness of lines, like in the paintings of Paul Cézanne, would be appalled by Picasso's work. Whereas in Cézanne's 'Femme Nue Debout' the figure holds her hands above her head and poses lazily, in 'Les Femmes d'Alger' the women hold their hands with a much more exaggerated sense of purpose. These are women who understand their sexuality is simply a means of profit when it comes to men and thus pose to reflect masculine animalistic desires. By

reducing the women into flat shapes Picasso therefore highlights them as metaphorically and visually hardened figures, with the lack of compositional depth also reflecting this essence. From a modern perspective, these were the first steps into the development of the Cubism. Inspired by 'Les Femmes d'Alger' artist Braque would go on to develop collaboratively with Picasso until World War I this breaking down of perspective and simplification of form that we most associate with cubism today.

Picasso's contributions to Cubism and later to Surrealism influenced countless artists throughout the 20th century. Matisse in 'Bathers with a Turtle' combined the more traditionalist, rounded figuration of Cézanne with Picasso's flat planes, whilst the Abstract Expressionist artist Asheville Gorky took a much more unique approach

to colour and form. Gorky, who explored Cubism prominently throughout the 1920s and 30s described Picasso as one of 'the new masters' and studied his style closely so that in pieces such as 'Blue Figure in a Chair' we can see resemblance to Picasso's use of open form and sharply angular figuration. Gorky's use of the figure is often interpreted as being highly abstract, but despite being an artist who often said 'I do not like to put a face on an image' there is certainly implications of the human form in the majority of his pieces. In many ways Gorky took the distortion of the figure further than Picasso did, with the viewer themselves having to piece together aspects that resembled humanity from within his designs of abstraction; unlike Picasso who generally placed the figure centrally and quite obviously within a composition. Gorky's 'Blue Figure in a Chair' and Picasso's



Bathers with a Turtle, Henri Matisse, 1908



Dora Maar au Chat, Picasso 1941



Blue Figure in a chair, Gorky, 1931

'Dora Maar au Chat', two pieces that sprung from the Cubism movement, we can see the distinctions in the two artist's representation of the figure. Whereas Picasso presents a clear separation between the background and foreground of the piece, Gorky's geometric shapes have been simplified further, leaving us with a lack of clarity where the body ends and the chair and walls begin. There is almost a mechanical feeling to Gorky's work, with the strong contrast of the white and black paint exaggerating the stiffness of the figures posture created by the angular lines. The longer I look at the piece the more I find the figure becoming part of the machinery of the chair itself, reflecting the lack of name in the

title in that there is a loss of identity that comes with their connection to the cold emotionless presence of the object. All of this is in contrast with Picasso's women, who contradicts the cool tones of her colour scheme and twisted contours of clothing by appearing content or even amused in her expression. This defined sense of character is unsurprising considering this was a portrayal of Picasso's lover Dora Maar whose influence both challenged and stimulated his work. Their relationship was turbulent, and Picasso's frustration came out in the many violently distorted paintings of Maar, showing the effect that emotional connection to ones subject has on depicting its essence. Whereas there is a deep vibrancy and intricate patterning focused on Maar's clothing, her face appears pale and undisturbed. This matches the regality, of her positioning, with the black cat also emphasising implications of Maar's sexual aggression within the piece.



Own Work

I would like to think my own drawings and paintings of people sitting on chairs therefore mirrors Picasso's more intimate setting than that of Gorky's. Even though in my paintings there is a clear image of the structural sturdiness of the chair and legs holding the figure up, this does not compromise the presence of the body's upper half that is often represented by a mass of colour suggesting an organic and alive source of energy from the human presence underneath it. In this case I have found that the drawings of Gorky made during the final years of his career have served as a greater inspiration for my work. Thought to be a prefigurement to the Abstract Expressionist movement itself, Gorky's work takes elements from Cubism, Fauvism and Surrealism, and develops them into his own lyrical abstractions where energy emerges from loose, fluid mark making. His pieces transform people and memories into an abstracted reality, demonstrating his statement that 'dreams form the bristles of the artist's brush'. Similarly in my own work I have attempted to mirror the essence of humanity rather than directly portray it, using multiple layered drawings of the same person in different positions so that the focus is



Untitled, Gorky, 1940



Own Work



on the energy of the lines rather than the subject itself. Stylistically these drawings look a lot like many of Gorky's later untitled pencil works where figures have to be sought out within the intense interlocking imagery that dominates the piece. Because of this the viewer is made to question whether the long spindly lines that could be legs or the rounded sections that look like heads are simply the means of human instinct to seek out the familiar in what we struggle to contemplate. The figure here is by no means an objective image, yet the trauma experienced by Gorky from his familial losses in the Armenian genocide to cancer in his later years seem to be demonstrated in the piece within the disassembled chaos of it all. Therefore, somehow by erasing the figure, Gorky has gone on to make the essence of it even more whole.

Like Picasso, Gorky's work influenced many within the Abstract Expressionist movement, and possibly the most prominent of these was William De Kooning. As a mentor to De Kooning in the 1930s together they attempted to reconcile the body's classical form with their own modernist ideals and convictions, and although the two artist's works differ stylistically we can still see they are sourced from the same intent to originally interpret the figure. According to Balcomb Green, another prominent Abstract Expressionist at the time, 'De Kooning virtually worshipped Gorky', which is why the influence of organic forms and surrealist aspects can be seen in many of his early works. As expressed in the beginning of this essay, De Kooning was not hindered by expectations of artistic boundaries, arguing himself that he 'didn't paint with the ideas of art in mind' and so with this he also strayed from the stereotypical portrayal of gender, especially throughout the 1940s. Whilst 'Women I' is often remembered as the artist's most prolific piece for its controversial portrayal of the aggressive female with her crazed stare and abrupt energy, looking earlier into his career it is interesting to see how De Kooning's perception of form began to alter. A key turning point of this would have been when De Kooning worked with Gorky and other Abstract Expressionist artists of the 30s and 40s, such as Jackson Pollock and Franz Kline, at 'The New York School'. This group embodied by American artists and European immigrant artists following the war, combined styles derived from the differing cultures and produced one of the most influential artistic movements the world had seen. There is no doubt therefore why after being surrounded by the gestural works of Pollock and witnessing physical engagement of Kline with his paintings, that De Kooning's figure began to attain a much more looser, unconventional form.

Classic Male, De Kooning, 1941



'Classic Male' created in 1941 seems to convey the clash between De Kooning's early traditional figures and his later gestural abstractions that presented enlarged often monstrous interpretations of form. Nearing the torso there is almost a direct point where this transition occurs, the skin deepening into a more red based, fleshier colour and the thin lines that finely encapsulate the rest of the painting thickening into a much more deep set barrier between the two styles. It's like there is a figure within a figure, which creates a sense of movement and highlights the striking visual complexity of the piece, but also implies an emergence- as if the person has been restrained and is now breaking free. De Kooning appeared to focus on this solitary male figure throughout the 30's and into the years of World War Two. Despite their strong, muscular bodies, each man shares an essence of melancholy combined with a muted colour palette that highlights, as art historian Sally Yard argues, their 'vulnerable existence'. In contrast to the wild energy and power of his later female subjects living in a new American age, De Kooning instead uses his male figures to express the loss and instability facing

the population, especially the men, during the war.

One of the main contrasts in the piece is therefore of stability and instability. We see, despite the solidity of the bottom half with its opaque geometric shapes thickly applied with oil pastels alluding to Picasso's use of flat planes, there is on the top half the faded appearance of the figure as it blends into the walls yellow pigment. This itself looks to be the beginning of De Kooning's exploration of a space he named 'no environment'. Unlike Francis Bacon for example, another 20th century figurative artist who made distinctions between his grotesquely distorted figures and their enigmatically plain backgrounds, De Kooning created a method that dissolves the two into one. What results from this therefore is whilst Bacon's figures appear in a state of turmoil due to their surreal disfigurement of limbs and features; isolated from the normality of the world around them, for De Kooning the energy of his figures simply becomes part of this chaos of abstraction.

In this essay I have aimed to depict how traditional figuration is not always necessary in order to translate the energy and essence of humanity. Instead we have seen how movements developed in the 20th century such as Cubism, Abstract Expressionism and Surrealism have all led to much more freedom in how one captures the presence of the human form, whether it be adapting the psychology of the person or painting a figure from the basis of pure abstraction. Although these result in people who are distorted and even unrecognisable, nothing like the image of humanity Leonardo Da Vinci was drawing whilst studying proportions of the human body in the Renaissance, we could go on to argue that Da Vinci's interpretations are equally dissimilar to the stick figures



Studies for a self portrait, Francis Bacon, 1985



Vituvian Man, Da Vinci, 1490



The Mothers, Jenny Saville, 2011



How I Sat, Tracey Emin, 2014

being carved onto walls in 38,000 BCE. How we depict the human form therefore alters according to how humanity sees itself; whereas Da Vinci was drawing to understand in a purely mathematical fashion in a time of reasoning and observation, today, possibly because of the invention of the camera that can capture this in an instant, we are living in a world more accustomed to wanting to explore the person beneath the skin. In terms of a modern approach to the figure, artists such as Tracy Emin, Jenny Saville and Louise Bourgeois look past the body's superficiality and delve into experiences and the past to attain a truer sense of what it is to be 'human'. Like Gorky's works where the pieces are so distant from, yet still recognisable to the human form, Bourgeois's disembodied limbs and shapeless sculptures all have an uncanny connection to humanity. Upon visiting the Bourgeois exhibition at the Tate I found these sculptures even had a particular presence, and thus I wasn't only surrounded by other visitors but by the memories captured in the suspended pieces.



Part of the suspension exhibition, Louise Bourgeois 1995

The Couple, Louise Bourgeois 2007

Marina Cashdan, editorial director of the website 'Artsy', described Bourgeois's pieces as 'at once figurative and abstract', a concept which I find sums up all of the pieces I have looked at in this essay. This stylistic contrast has therefore gone on to influence the final outcome of my practical work, where I have painted realistic aspects of the figure but in unnatural, highly pigmented blues and reds, emerging from a mass of multicoloured abstracted shapes. This is where I found my real excitement and fascination with the figure lies, in reproducing the figures essence whilst consistently referencing to and switching in between aspects of realism and abstraction. I've found there is no distinction between the two artistic styles, as both equally portray the energy of whoever is sat in front of me or the aspects of the figure i'm focusing

on. However, I do find that the abstracted elements connect me on a much more personal and emotional level with the figure. This is because I am often portraying my close friends and family, thus their energy and relationship with me are translated through the collection of colours and mark making in my work. There is no doubt Anna Schuliet has had one of the largest influence's towards this way of working, with her gestural paintings that blur the boundaries between subjective and objective ways of seeing the human form. Throughout my own artistic process I gradually became more and more fascinated with her balance of mark making and negative space on a page, and how even the smallest resemblance to the body was used to bring these aspects together.

It is impossible to know how the figure will next be interpreted by the art world. It is one of the oldest forms of inspiration yet it refuses to die, merging and aligning itself with new movements and artistic styles that are



Own Work



Chew and Chew and Chew, Anna Schuliet, 2008

brought about. Today, in a society focused on image, we find social developments such as the emergence of the 'selfie' have simply become other ways of interpreting who we are. Therefore in a way, we have created a world where we have the power to dictate the way we represent ourselves down to the smallest detail. Despite these advances in photography however, I still feel that there is a significant value placed upon life drawing and the act of the individual personally interpreting the figure. It is almost as if we will never stop being compelled to recreate what is in front of us in order to display our own view of the world, despite the difficulties and technicalities of doing so, in an age where technology has simplified and even taken over this challenge. For me, the figure is something I am continually seeking to understand and learning how to comprehend it has at times been a struggle, but in no doubt helped develop my drawing skills. At a young age we all draw completely unselfconsciously, yet if given a camera a child would be ignorant to how it worked. This instinct represents how natural and fulfilling transferring vision to action is, and why we continue to draw after all this time.

Overall, I have come to the understanding that there is no definitive way to express the energy and essence of the human form. Even though the traditional depiction of the fully realised body renders emotion through posture and expression, sometimes abstracted works that dissemble this perfected image can even evoke a better sense of what someone is truly like.

Bibliography

Books

- Galenson DW, Conceptual Revolutions in Twentieth-Century Art, Cambridge University Press, 2009
- Hughes R, The Shock of the New, Thames and Hudson, 1991
- Elderfield J, De Kooning: A Retrospective, The Museum of Modern Art, 2012
- Belton R, The History of Art, Flame Tree Publishing, 2005
- Ruhrberg K, Schneckenburger M, Fricke C, Honnef K, Art of the 20th Century, Taschen, 2012

Exhibitions

- Mona Hatoum, Tate Modern, July 2016

Radio broadcasts

- Lucy Ash, Why do we draw?, BBC World Service, 2015

Websites

- Birth of Venus, Botticelli, (20th January 2017) available from <http://www.italianrenaissance.org/botticelli-birth-of-venus/>
- Sandstead critical quotes (20th January 2017) available from <http://www.sandstead.com/essays/david.html>
- Francis Bacon facts, The Art Story, (21st January 2017) available from <http://www.theartstory.org/artist-bacon-francis.htm>
- Willem De Kooning facts and Woman I, The Art Story, (21st January 2017) <http://www.theartstory.org/artist-de-kooning-willem.htm>
- De Kooning interpretations of work, Smithsonian Magazine, available from (23rd January 2017) <http://www.smithsonianmag.com/arts-culture/willem-de-kooning-still-dazzles-74063391/?page=2>
- Classic male, Willem De Kooning, (23rd January 2017) available from <http://www.thecityreview.com/dckoon.html>
- De Kooning facts, Art Bios, (23rd January 2017) available from <https://artbios.net/3-en.html>
- Louise Bourgeois suspension exhibition, Artnet, available from (23rd January 2017) <http://www.artnet.com/galleries/heim-read/louise-bourgeois-suspension/>
- Marina Cashdan critical quotes, Artsy editorial, (23rd January 2017) available from <https://www.artsy.net/article/editorial-louise-bourgeois-psychologically-charged-gravity-defying-sculptures>
- Vitruvian man, Leonardo Da Vinci, (23rd January 2017) available from <http://www.bbc.co.uk/science/leonardo/gallery/vitruvian.shtml>
- The Figure in contemporary art, Widewalls article, (27th January 2016) available from <http://www.widewalls.ch/figure-art/>
- Studies for a self portrait, Francis Bacon, (27th January 2017) available from <http://www.widewalls.ch/artist/francis-bacon/>
- Untitled piece, Gorky, (27th January 2017), available from <http://www.metmuseum.org/art/collection/search/490142>
- Blue figure in a chair, Gorky, (27th January 2017), available from <https://www.wikiart.org/en/arshile-gorky/blue-figure-in-a-chair>

- Dora Maar au Chat, Picasso, (28th January 2017), available from <http://totallyhistory.com/dora-maar-au-chat/>
- Nude Woman Standing, Cezanne, (28th January 2017) available from <https://www.wikiart.org/en/paul-cezanne/nude-woman-standing-1899>
- Blue Nude II, Matisse, (28th January 2017) available from <https://www.timeout.com/newyork/art/best-matisse-paintings>
- Les Demoiselles d'Avignon, Picasso, (1st February 2017) available from <https://www.moma.org/collection/works/79766>
- David, Michelangelo, (1st February 2017) available from [https://en.wikipedia.org/wiki/David_\(Michelangelo\)](https://en.wikipedia.org/wiki/David_(Michelangelo))
- De Kooning's use of movement, NY Times, (4th March 2017) available from <http://www.nytimes.com/2011/06/17/arts/design/willem-de-kooning-the-figure-movement-and-gesture.html>
- De Kooning exhibition image, Gwarlingo, (4th March 2017) available from <http://www.gwarlingo.com/2012/the-gwarlingo-index/>
- Picassos 'revolution in paint', John Molyneux, (4th March 2017) available from http://isj.org.uk/a-revolution-in-paint-100-years-of-picassos-demoiselles/#115moly_4
- Anna Schulliet 'Two People Ago', Anna Schulleit,, (4th March 2017) available from <http://www.1856.org/anna/twopeopleago.html>
- Tracey Emin figure painting, Tracey Emin, (1st April 2017) available from <http://www.leopoldmuseum.org/en/exhibitions/66/tracey-emin-egon-schiele>
- Jenny Saville figure painting, Jenny Saville, (1st April 2017) available from <http://www.gagosian.com/artists/jenny-saville>