



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 2**

ROMA

Total Mark 14

| | A01 Develop | A02 Explore and Select | A03 Record | A04 Realise |
|------------------------------|------------------------|---------------------------------------|----------------------------|------------------------|
| Mark | 2 | 4 | 5 | 3 |
| Performance Level | 1 | 2 | 2 | 1 |
| | | | Total out of 72 | 14 |



(Jenny Saville)



(John Piper)
Architecture
The colour + architecture through colour, subject, texture and media. Distortion + metaphor scene.



Reflections

(Richard Estes)
True vs fantasy of an urbanist reflection. Could convey reflection for matters of contrasting silhouettes of different appearances, telescopic, city scenes etc.



Distortion

(Edvard Munch)



(Billy Childish)

Illusive, bright, fantasy colours and imaginary pattern in foreground background. Could create scenes of landscape and narrative in a distorted vision of exuberance.



Plein Air

(Marion Fortneau)

Landscape represented more candidly and 'on-the-spot' through the impressionist style of post-style. Stippling, cross-hatching, blur and movement. 'I could present scenes through a fantasy capture to enhance the representation.



(John Piper)



Mixtras / Distortion

(Picasso)

This to me could be a human figure that was shown to be a certain amount of a human mixed with a piece of a human emotion and feeling. Again I could think of a human image that distorts the human form in some way.

Fantasy

Fantasy appearance

Distortion of humanity through colour, texture. Could show part truth through what its presenting of Savielles original operations and any types.



(Otto Dix)

Cathedrals/Churches
religion, peace, perfection, regard.



(Borsky)

Human Anatomy



(Gunter Van Hagen)
could think about 'sliding into true humanity and very form.'

Scientific truth

(Donny Quirk)
Exposure of truth, facination of ripping open the stomach. Could represent the truth of the unseen in an unreal or extraordinary way.

Human form



(Michelangelo)
Studying of the natural human form, shape, size etc.

Feelings in humanity



(Francis Bacon)

Colours represent feelings felt by the person colour evoked by color and texture. Don't create but represent things. Could do something similar just in a range of feelings, ages, experiences etc.

Love

position, body, physical, where, bits. **Dislike** angry, hate, colour, rage, scars, sexual.

Truth, Fantasy or Fiction

Truth

War



(Shani Rhys James)

Childhood / Youngness

Truth of childhood and young age emphasis, through bright colours and bold outlines. Could bring childhood against older age.



(Paula Rego)

Build

Precisely built, not a bit of a woman. Double eye represents fantasy. People, imagery, better as true by youngness.



(Yinka Shonibare)

Different colour within our world, fashion items, pattern, human appearance, colours etc. I could contrast or bring them all together to the right equality and natural differences and likeness.

Culture



(Cath Hodsmans)

Life, nature, our world

Truth of our world and what we have within it. Could reflect insects and their existence, specie range etc in the world.

Fiction

Still life

(May Maxam)

True life objects/natural forms shown as naturally made and a true piece of life. The presentation of organic subjects such as stills, plants, animals, fruits etc.



John Piper

John Piper was an English painter, printmaker and designer of stained-glass windows and theatre sets. His education received aquired that by Epsom College and Richmond School of art when his labor years followed at the Royal College of Art in London. Within his print-making he remained his subject matter around british features such as castles, cottages, churches, monuments, coastlines and portrayed them through his versatile and confident brushstrokes of mixed media creation.

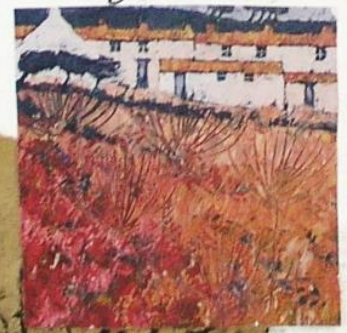
John Piper
Lower Brocthampton,
Scraperprint on paper
1983



John Piper,
The tower of favely church
1970

of his pieces during the second world war, had a profound influence on his late style of intense and darkened portrayals of building structures. When discovering this artist, I was instantly drawn to his architectural details but of a simplistic and easy manner. I love the way Piper constructed his buildings through free but detailed, wall-to-wall, line drawings to rough completion and visual intensity. His use of mixed media allowed his paintings to offer a sensitivity of chaos and visual capture through the disorder of texture, heavy strokes and a variation of darkened tones. Looking at Pipers piece on the left for example known as 'Lower Brocthampton' you can see the variable visual property all the different medias have on the overall perception. It holds intensity in light through more darker and washed-in contrasts exposed against the natural emergence from the water colour subject. I like the sharpness and fine detailing within the construction of the sketch styled architecture and its re-working over with the water-colours disordered style. It distorts the perfection of the building holds through the water base flow with the lines of ink and creates a fun of new colour and distortion. In my opinion, all these sketches and visual properties created from the various mediums and their textures, movements, textures etc. on a whole create Pipers vision of our world around us to be intensely Romantic and put in a sense that it expresses a view of the world not as it really is but how almost it should be. His style reflects almost a dream-like manner through the distortion and freedom of the markings and expression. Looking at his piece on the bottom left we can see how it is very similar to that of J.M. Turner and his romantic style of vigorous brushwork. My particular study of Pipers piece based on 'The tower of favely church' re-creates the artists mixed media of explorations and romanticism. I loved the contrast between my use of medias of oil pastel, acrylic, watercolour and particularly the distortion the ink created through an overlay of watercolour. I like Pipers sketch and free style to architectural creation and this fantasy aspect is something I want to exploit further.

The scratchy piece below created by Piper offers a visually dramatic and intense capture of nature's energy through rapid use of brushwork to gain texture and heavy movement. This intensity and emphatic display of colours and movement can be said as something through like unrealistic characterisation of this raw visual variation and contrast. In many of Pipers pieces this visual intensity is very emphatic and as their portrait painter Piper the same can be seen in a fantasy creation.





John Piper

As John Piper explored both the direction of landscape
expression as well as architectural situations, I felt it was
necessary to re-create a landscape piece such as this
one. I did study extended exploration into his
particular palette, texture and composition. As like
his architectural pieces on the previous page, Piper
has continued to use the dark and intense color
scheme to again display a sense of an unending
and intimidating expanse and feeling. It holds a
great variation within color tone, placement and
texture which on what offers the distorted movement
and intensity the artist wants his piece to have.
The brushstrokes and markings are rapid hand
in placement and enlighten our concentration to
be viewed on every aspect of the image. There is
no real occasion or direction to the placement
of his markings; it is to be viewed as a
fantasy of greater enhancement based on our
real world. We experience a much more bigger
sense in this compared to pipe's glass up perspectives
of architecture. Composition in this case Piper
has purposely aimed to enhance the landscape
and heighten natural distortion and proportion
by the way he has presented his feelings
(imperfect) state. However, I do personally favor
Piper's architectural style with his focus on
of the structure and state of the building itself.
In my opinion the architecture offers more feel and
interest upon the perception and as its something I
haven't noticed with before. I feel that the direction
of building material and style escapes out more
meaning and relation to the theme of fantasy
rather than a landscape perception. I want the
focus on emphasizing something that holds more



Joel McFadyen



Artist Joel McFadyen is a contemporary British painter born 18 September 1950 in Paisley, Scotland. In 1981, McFadyen was appointed Artist in Residence at the National Gallery in London. His paintings from the early eighties were populated by the walls and steps of pre-Contemporary London. In 1991, Joel was commissioned by the Artistic Records Committee of the Imperial War Museum to record events surrounding the dismantling of the Berlin Wall and in 1992, he designed sets and costumes for Kenneth MacMillan. It was at this point that McFadyen focussed on landscape and the structure of urban environments. In my opinion, Joel McFadyen's work centered around urban decay is not more rendered with precise detail rather than my previous artists of Graham Sutherland and John Piper. His work and structure of architecture study is very defined and perfected within its accuracy on the one hand, compared to those of Piper and Sutherland. McFadyen's tools for painting are very minimal and he often works from painting wet into wet to increase the emerging of colours and their unpurified effect.



In my opinion, I love the realism the building structures convey which contrast with the decay and filthiness applied to this. His style of working appeals to me and almost contemporary through a contrast of more distressed and decayed areas contrasted with more cleaner and pure sections. This style is almost a fantasisation through the artist taking a building and evolving its effect and visual appearance through devastation within textures and freedom style. I also am inspired by his very close up compositions which allow us to only be focussed on the building and its particular state of representation. I will take into account this composition effect within my own studies to secure an impacting and focused observation of architectural structures.



On the next page I have re-created the piece of McFadyen's above using collage materials contrasted with acrylics. In my opinion, I love the mix media effect and the high contrast it conveys through the destruction and through the messy and inaccurate markings and collage design. It offers an overall eye-catching expression of intense building decay and the particular materials and the texture of building exposure. This successfully I will use these two media to explore experiments in an expressive destruction of fantasy architecture.



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leaves
building

John Armstrong



In the particular piece created by John Armstrong above his Surrealist impression of destruction under here, a juxtaposition opposed to reality. Appearing like a perfectly placed distortion of a building, every detail within this piece expresses careful consideration of placement and scale to create an idealized and hyper-real state of manipulated reality. I love the artist's thought of specific background of manipulated reality. I love the artist's thought of specific background of manipulated reality. I love the artist's thought of specific background of manipulated reality. I love the artist's thought of specific background of manipulated reality.

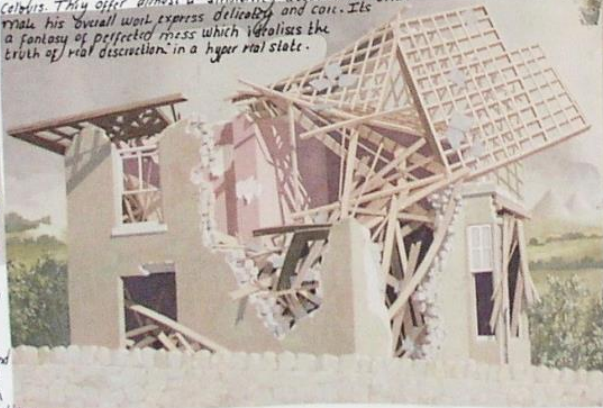
Due to Armstrongs heavily built up and well structured building perceptions, I re-created his piece across using a mixed media approach to justify the 3D and Sculptural perception. Using a piece of blue card and ripping into it to create the destruction in 'the front wall' I felt was necessary for allowing the main distinction recognizable as this particular feature and to display the impression of Armstrongs clean and precise surfaces. To extend on this I used parts of magazine rippings to form realistic parts of the architecture detailing contrasted against more textured and hand-rendered markings of paint. In whole, I feel this mixed media effect is very visually effective for displaying an intended impression of Armstrongs perspective and position within the placement of each feature. I have stepped into Armstrongs style and have drawn his accuracy more intensely through ranging the media and material to create a more impression and destroyed vision of architectural state. John Armstrongs reflection of architectural life to display a real perspective of every feature state and collage to show and impart a truth, may instead of detail. This style aims to show the destruction in detail and balance but in a clean and fantasy way. My particular collage creation slips away from this perception and emphasizes his 'puffed' state of destruction displays and creates more of a messy and impressioned view of the Surreal image of architecture abandonment.

John Armstrong

Artist John Armstrong born in Hastings, Essex was a British artist and muralist who is known for his surrealist style of art creation. His particular presentation of architecture manipulates construction but in a tidy and clear way. Although it demonstrates destruction of building structure, his sensitivity and accuracy within the placement of destroyed architecture is very precise and perfected. In any event of destruction, you would expect a scene of destroyed state or of a run-down and neglected property. As like my respected artists of John Piper and Graham Sutherland, they portray the natural decay and effect that neglect has on a building in terms of worn away paintwork, dampness and abandoning. Armstrongs work however, perfects the state of destruction through his clean cut, accurate and perfected structure of architecture. He works very oppositely to the other artists through his particular palette of pure and very calming colors. They offer almost a sensitivity about them that make his overall work express delicacy and care. It's a fantasy of perfected mess which vitalises the truth of real destruction in a hyper real state.



In the particular piece created by John Armstrong above, his Surrealist impression of destruction underlines a juxtaposition of opposites to reality. Appearing like a perfectly placed disturbance of a building, every detail within this piece, exhibits careful consideration of placement and scale to create an idealised and hyper-real state of manipulated reality. I love the artist's thought of specific background and foreground perception; nothing gets lost and an impression of a 3D state is thought expressed. I also admire Armstrongs violation within texture and pattern to form his visual, but delicate state of destruction. Although it's a busy and overbearing scene, the state of it being new and almost being a place in that position juxtaposes the true reality of a destroyed building.



Due to Armstrongs heavily built up and well structured building perceptions, I re-created his piece across using a mixed media approach to justify the 3D and sculptural perceptions. Using a piece of balsa wood and ripping into it to create the distinction in the front wall, I felt was necessary for allowing the main distinction recognizable as this particular feature and to display the impression of Armstrongs clean and perfect surfaces. To extend on this I used pairs of magazine pipings to form realistic parts of the architecture detailing contrasted against more textured and hand-rendered markings of paint. In whole, I feel this mixed media effect is very visually effective for displaying an enhanced impression of Armstrongs perception and precision within the placement of each feature. I have studied into Armstrongs style and how accurate his accuracy man intensely through ranging the media and material to create a more interesting and destroyed vision of architectural state. John Armstrongs reflection of architectural styles to display a real perspective of every feature state and collapse, to show and impart a true insight of detail. His style aims to show the destruction in detail and balance but in a clean and fantasy way. My particular collage creation slips away from this principle and emphasises his 'perfected' state of destruction displays and creates more of a messy and impressioned view of the Surreal image of architecture abandonment.



David Hepher



David Hepher is a British artist known for his modernism style of lower blocks and modern town building structure. Hepher's subject matter ranging from near life-size suburban house-fronts to monumental lower-blocks evokes immense detail of everyday buildings of great size enhanced through this powerful disruption of decay, imperfections and neglect through graffiti disruption disrupting the building image. His style reflects aspects of truth through its powerful message of conveying the flats in a neglected way being associated with graffiti, while others convey a fantasy impression through conducting a dream vision of another place being imagined within the scene of the flats. I like his perfected style of building structure contrasted against neglect, I feel its very strong in holding a message and this is a style I want to explore within my work development.





I have experimented with particular camera angle and tried out a diagonal view to take in the size and large scale the building

On the right I listed out a bird's eye study in order to gain a basic understanding of the form and angles of the buildings position conveyed

While taking this I discovered it was hard to achieve this angle and so I would prefer to use a position that achieves an easy conveyance so I can focus on the images particular texture and chosen display.



Visiting Rome this year has been my biggest inspiration for this being the focal point for my theme of architecture. Throughout my visit there, I was constantly amazed by the beauty and magnificent detail the buildings held; it is truly stunning. As the pictures show, I took a load of photos which consist of the architect's varied designs in order to study their incredible design. Through this, it has given me the opportunity to reflect, teach design and see what ones I want to take forward and develop on within this project.



Rome's Colosseum is one of Italy's most ancient and recognized architecture features and due to this it is something of which I want to develop on forwards within my designs. On the right I listed out a basic study of the building using pen and ink. I like the sketchy style inspired by artist John Piper and I feel it works with the tones present in the buildings frame and window representations.

Primary Source

The low down angle on the top left above this I feel doesn't reflect the true detailing and visual aspect that other photos of the building hold and convey. I feel the scale is an important aspect in all photos as it extends the magnificent and detail was created upon.





This piece taken from the photo shown across I have experimented with through combining with the style of artist David Helphier and John Piper together. Taking Helphier's flat inspired architectural scenery I have combined this as a background scene for the foreground of Piper's style with the Colosseum feature. I wanted to try out a piece that had a contrast in visual quality and texture in order to convey the basis of architecture in a fantasized and unrealistic way from truth. I focussed on gaining heavy strokes of textured brickwork to emphasize the heaviness and focus the Colosseum has on the piece.

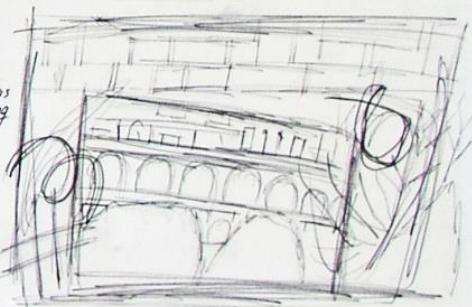


These are my testings of the medias tone and texture before applying this to my piece above.

Through this, I wanted to ensure the workings were that of the quality the artists are in terms of conveying the rough and dry textures of David Helphier.

David Helphier
+ John Piper
style

To extend colour within the piece, I tested out a section of brighter contrast through splitting a bright section of magazine ripping and applying paint on top to form a 'graffiti' impression as inspired by David Helphier. I feel this works effectively as it allows the contrast of modern and various structure against ancient and traditional architecture style. Emphasizing an overall basis of both but displayed in a fantasized way of one image.



▲ Initial sketch to plan out how I was going to achieve this piece.



John Piper style

Inspired by Piper's style, I have constructed this piece as inspired from my primary photo of the Colosseum across to construct a visually effective and emphasized piece. Using loose brushwork of watercolour and pen, this has allowed the graphic overlay of pen to be stood out with the enhancing of details as like Piper's style. I like the watery and imperious quality the watercolours have as the basis and emphasized in a more fluid and imperfect way. I like Piper's sketchy style and I feel it works effectively. The particular composition is very direct and focusing. Due to this, I have used Piper's fantasy style in order to represent the scenery as visually enhanced and heavily textured. Upon this, I feel the contrast of the two styles and medias allowed the piece as a whole to stand out and in particular the observer to study well into the foreground of the architecture structure, scale and historic beauty.



▲ Primary photo taken in Rome with the purpose aim of creating a foreground and background / to emphasize the scale and sit present within the building. This close up capture allows great observation and concentration upon the perspective of detail.



Hotel Morgana ★★★★★



John Piper + Graham Sutherland Inspired

I have used John Piper's Romantic expression to form the outline of this stunning building in Rome along with the contrast of Artist Graham Sutherland's heavily textured and destructed style to form larger sections within the piece. Such as the wall background. Overall, the architects visual quality links to Artist Jack McTaggart as Sutherland's technique contrasts the quality as debased and run down. Overall, I feel the contrast is very powerful as it is a fantasisation of the building having an opposed quality of decay and neglect rather than its original standard of wealth and purity. The style of Sutherland's work with oil pastels convey a rough and un-completed sentiment with organic and strong, through its freestyle in

Tested mixtures

This bit was too bright as tested on here.

I was happy with this texture as it is very rough and detailed as the inspired artist Graham Sutherland is.



I particularly chose this building I captured in Rome as one of my working studies due to its mirrored image almost reflected through the the continuous windows and features. I felt this would be an interesting concept to work upon and explore with different medias. I also chose it due to my very forward and focussed composition.



John Piper INSPIRATION

This piece across is based on John Piper's style alone to convey purity and romanticism. Using the rhodia of pen and watercolour, I was able to define the buildings natural tonal ranges and shades in an emerging and freehand style. Through this specific technique, the watercolour's natural quality has allowed the free-style detailing to be dissolved into, therefore allowing an overall quality of colour enhancement and movement within the buildings surfaces. In my opinion, it takes the both of an existing building's original style and emphasises this in a fantasy portrayal of imperfection and distortion through undirected brushstrokes and imperfect tones. I really like this quality and although the watercolour makes the placement of media inaccurate, this actually allows the piece to be seen as a highly romantic and natural piece; The imperfection conveys its fantasy as something that is true. I also feel this works very well with the colour tones of pastel pallets as they are very pure and organic.

Testing out tones and shades of sections within the piece before applying this to my study.



the completed
in





Media best to gain the correct texture and dryness to create a distorted and fantasised impression of architecture.



Graham Sutherland's Style

As inspired by Graham Sutherland's style I created this loose and dry brushwork effect upon the visual representation of this building. Using acrylics and oil pastels, I aimed to explore a presentation of disorder and fantasy with loose brushwork and un-specific direction of materials. The texture and rough style of mailings in my work appear to overused and for the recognition it is useful it doesn't achieve my original aim of using Sutherland's disorderly style to convey almost an unrecognizable scene.





Jack McFadyen

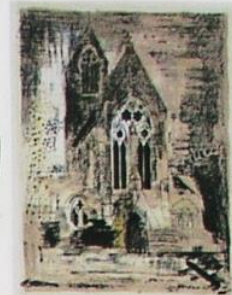
Using Jack McFadyen's style as shown in my inspired piece across, I have closely observed tone and shape to begin a collage inspired architecture building inspired from McFadyen's mixed media piece across. I was highly inspired by his process of overlaying materials of magazine collage alongside the enhanced disorder of media markings of point and all pastel. In whole it offers a sculptural and contemporary illustration of architecture with a more capturing view through boldness and busy overlaying. However due to the forward positioning of this spiral binding, I found it hard to print a 3D representation as like in McFadyen's piece. Due to this, I will use the artist's style to explore further experiments with my next building design and

explains in order to get more 3D representation through a much more distant and varied composition.





John Piper Inspired



A John piper pen style of finisss and Unpfuefueh inspired upon this piece.

As inspired by artist John piper I have used his imperfect sketchy style to convey a moving free hand expression of the architecture. It steps away from a true life impression and explores more romanticism through loose brushwork and insipid line movements. It expresses the building in more abstraction of shapes and finisss of specific tones, colours blend in to convey impressionism and textures form an expression of dramatic movement and intensity. I feel it works successfully in terms of depth in exposing the live tones that are there but enhancing it through a loose brushwork style. I feel the emerging tones expose this more intensely to offer a skilful and dramatic portray of what is based on perfected architecture design of Rome.



Experimenting textures & tones



Here I have experimented textures and tones in order to gain the rough and sculptural effect as inspired by John Piper. It is important to gain the right tones in the right places so that the contrast between the image is built up successfully to offer depth.



Jack Mcfayden style

Jack Mcfayden's distressed and deaged style that influenced me to create a collage and paint expression. The particular distress and decay inspired me to use the rough and textures feature of acrylics natural consistency and texture.



Using Artist Jack Mcfayden's style of destruction and using collage and acrylic to bring out this effect, I have created this collage recreation of a fountain in road which holds perfection and ancient background. To contrast the fountain in an expressive and visually engaging way, I have used the collage to express it in a disordered and freestyle way. Looking at the original, I have divided up the tones and have conducted shades of similar strength to divide up the piece and make it a highly contrasted piece. Adding sections of acrylic for darker surfaces have resulted in a higher expression of texture and depth, overall fantasising the historic architecture to be abstracted and contemporary. This is my favourite out of the two fountain styles as it contrasts with the other two buildings textures, thus creating a contrast of fantasy and exploration.



This study uses piper's sketchy style on tracing paper with an underlaying of oil pastel fill on the reverse side which shows through through it being on a see through material. I like the overlaying style and it looks very similar to my first piper study. It's a very simplistic but effective piece. However the collage and its extreme build up and overlaying is more visually impacting to me.

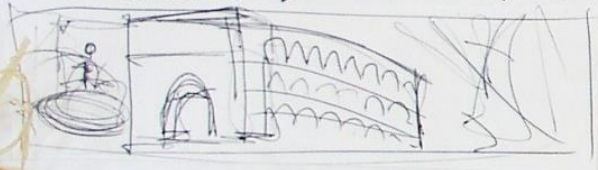
Composition Development

In order to develop my ideas more, I have listed out a range of Compositions to see what order of my pieces work best alongside each other as well as to discover what styles I like and what ones contrast will.

- Composition sketch 7 - rough design of the layout-



This composition below explains a verticle benaresa design of which all three designs are looked at at one. In my opinion this is my favourite out of all of them as it allows one big image to have an overall impact as well as a connection.



Compositional Ideas -

The composition on the left is a panorama style that works horizontally. With this and the specific layout it would equally each piece to be looked at individually.



Although this composition is fairly creative, I feel that the three pieces together wouldn't work well as a piece as there is no real order and you don't know where the starting and ending point.

In my opinion I like these images varied textures work well together through a spread out composition of collage. Overlaying of disorienting, watercolour-wash and a textured free-hand style. I feel the different combinations allow an effective contrast that allow the observers eye to be drawn across the whole page.



From the composition alongside this I can see that I don't like the effect of my Graham Sutherland piece as I feel for the media itself the clarity of the building doesn't work well with the effect as it doesn't achieve the distorted and unrecognitional image I was aiming to achieve as within using the artists style. As well as this, I feel this layout with these specific styles and medias shows how two styles shouldn't be next to each other. For example the middle and right design to this hold the same textural style and so I feel visually this clashes and it would not better being worked as like on the left side.

Composition Development

In order to develop my ideas more, I have listed out a range of Compositions to see what order of my pieces work best alongside each other as well as to discover what styles I like and what ones contrast well.

In my opinion I like these images varied textures work well together through a spread out composition of collage overlayers of wash, watercolour wash and a textured free-hand style. I feel the different combinations allow an effective contrast that allow the observers eye to be drawn across the whole page.

- Composition sketch 7- rough design of the layout.



The particular composition itself of the layouts I feel don't work too successfully with the fountain on the outside of the other buildings. In my opinion the other two buildings are very full, show no background and take up the whole page and so the fountain being on the edge feels almost out of place. As well as this, I feel the fountain is a very magnificent feature of architecture and is very different within scale and shape compared to the other two buildings I have studied upon. However, through this composition I can see that the building in the middle and end with John Piper's style are effective and overall the style looks well within a panoramic view. I feel they are very similar however so my David Hether design within this would introduce extended design, colour and texture while holding a reliable section of Piper's style.



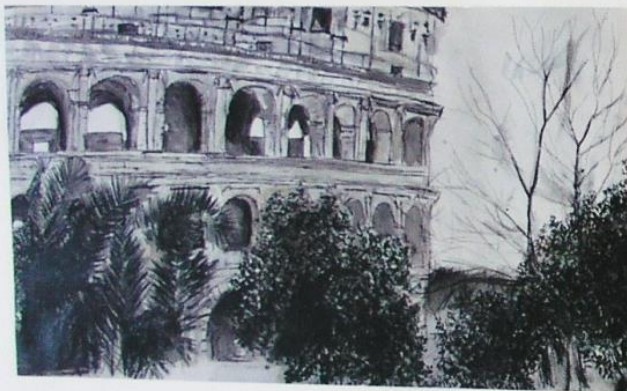
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- Composition Sketch 2 - rough design of the layout



Composition Idea 2

With the composition below, I have tried out positioning of the fountain in the middle with the Colosseum design on the left of this and the building on the right. In my opinion this already works a lot more effectively than the previous composition as it remarks a much more carefully selected layout with the piece that encounters a completely different design, scale and shape being in the centre around the two images that have similar shape and scale. However, my particular testing of varied styles below has shown me that this collage piece doesn't work effectively within this composition as it doesn't look effective with the ending of the lines emerging into a fountain of which it isn't in line with.



Within this piece and with a different textual piece next to it I can see that I don't like the effect it has within the quality contrasted with the maintained recognition to the piece. Again I feel it doesn't hold as much impact as the others due to its

In my opinion this composition works a lot better than the one above as there is a clear cut off between each image and unlike above there is no particular viewing or wondering on where or how and the two images are going to emerge. From observing this, I also feel that although all three images using John Piper's style, the overall image seems less effective and more frequent; I want a contrast of designs that hold variable display but of which work well together.

(not to scale).





These three styles on the left in particular work best upon visual pleasing through the variation of visual styles, shapes and textures offered through their individual influences. In comparison to the continued John Piper style used in all three buildings below, I feel their particular styles work best together through their bringing a clear contrast of visual qualities. Upon this, the Collage Graham Sutherland inspired piece in the middle conveys a fantasy of enhanced overlaying and in particular which contrasts with the original style of Rome's period details of architecture design. Alongside, the ancient colosseum is conveyed through a complementary expression of modern flat design exposed through the defining of today's digital through a flat-hand blurred brushwork.

Lastly, the much more elegant yet worn out contrast is submitted through my sketchy style of a classic street building in Rome. Overall the visual contrast of all works best in conveying a subject of Rome's truth conducted in a fantasy expression.

Not taking into account the scale of each individual image, I have experimented with maintaining the fountain as the central piece and having the more open composition of the Colosseum on the right with the full scaled building on the left. Again, I feel the capture of bright tones and a further away distance of scenery works most successfully in the middle through its contrasting the central and most focused piece in the overall design. In my opinion, the

styles of John Piper of which are all used in each piece build-up is very dramatic however I like the variation and individuality that varied styles have as shown in the top styles at the top of the page.



- Composition Sketch 3 - rough design of the layout.

Composition Idea 3

Testing / Developing 3 Final Images

Out of all my four testings of this building in different styles and medias as influenced from my artists research, this was my favourite as shown in the box below as I feel it makes the most visual impact through the medias emerging state to convey movement in the building surface and varied tones, it's highly romantic and stylish and as it shows perfection combined with imperfection through the strong lines being disrupted through this vigorous brushmaking on top.



Higher Contrast



Black + White

On the right I have experimented with recreating this piece in black and white using the same medias. Overall I feel the contrast is a lot weaker than in my original through the colours being of the same shade. I also feel it takes away the effect of the romantic style and isn't there as visually captivating.

In order to make a final developing and testing of my chosen styles for each image, I have tested them further through experimenting with colours, tone and media. Doing this will allow me to see what one works best in terms of quality, visual enhancement, fascination and effect. In order to get a better idea of this, I edited my design idea on photoshop testing out three different edits to study and work from to form my own basic expressions of these using relevant media.

Threshold

Taking on John Pipers style and advancing this to a more extreme and disordered expression through more rapid overlay I have tested out this extreme pin-point style which explores depth and huge contrast through its simplistic yet heavy state of marking. Although I feel the contrast with the white is highly effective visually, I still like my coloured-watercolour piece due to the contrast of bright colours.



✓ Photoshop edit to get an idea.

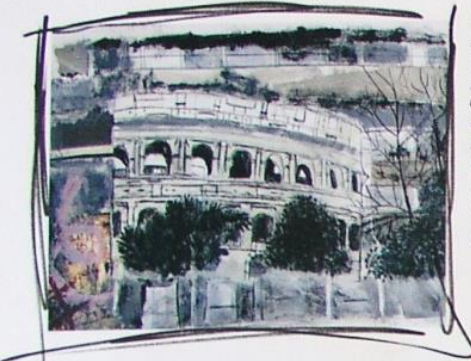


Graffiti style

Here I have conducted further experiments with the graffiti design, colour tones and shapes. The green and pink I don't feel would work as there is already alot of green within the plants in the colosseum piece. My favourite is my original of the pink and red as it allows a bright contrast with all the other colours in each design.



Overall the John Piper and David Hatcher style worked best for this portray of the Colosseum through its creative fantasisation of combining Rome's ancient and traditional architecture structures with today's contemporary and modern styles of flat design with graffiti vandalism. I feel this piece has more meaning and allows a greater thinking than the other designs.



Threshold

In order to experiment further depth and tone I created this pen and ink experiment using a brush and sponge to refine smaller and larger areas. However, I feel my original colour design works better within contrast and visibility of both buildings as well as contrasting with my other to building structures.



Black + white

With black and white, I was able to gain a high contrast between the tones of brickwork and architecture. Surprisingly, however, I feel both the brickwork and central building doesn't stand out as well against each other due to there being no variation within tone or colour.



The collage design was my favourite out of my three developments of this structure due to its visual variation of scale, tone and shape. In whole I feel it expresses great depth and impressionism of contemporary shapes, however when built up create a very built up and engaging expression of what was a profused and heavily detailed scenery.



The black and white map in my opinion is my favourite for combining amongst the collage as its tones of black and white relate well to the darker areas within the piece and capture the white tones of healthy within the sky.



The coloured map I feel is too bright and doesn't relate to any colours within the image. In my opinion it would look out of place and although vibrant, doesn't fit in with any of my other designs.



The coloured map as like the coloured one on the side offers a combination of varied colours and again I feel it doesn't connect to the tones in the image.

Fountain Developments

To develop my fountain image, I have explored with the sky background through including sections of map to reflect the subject of Rome's architecture itself and the subject of different designs around the world. In aim of this, I am wanting to explore if it enhances the effect of the collage image design as well as the meaning behind it.



As a final piece, this MDF board allows a very similar contrast and texture to the cartridge paper I have been creating my studies upon. As like paper, it allows the fine liner to be presented in a very similar quality, as well as allowing the emerging texture of water colours to be sustained.

As shown in this experiment, the MDF also allows the acrylics rough and texturic style to be conveyed as like the cartridge paper does. Overall, the MDF allows the same effect to be conveyed as like paper and so I will use this as my surface for my final piece.

Material Experimenting

In order to develop my final idea more, I have developed two further experiments on different surfaces in order to see what materials work best for my chosen medias of acrylic, magazine rippings, watercolour, oil pastels and fine liner. Due to their various textures on their surfaces, this will allow me to see what surface works best for my foreground medias.



Compared to the board, this canvas material is very hard to apply fine liner on due to its textural and rough surface. Although tested and has proven to not effect acrylic or collage overlaying, the surface also doesn't offer the emerging effect the board does; the colours don't emerge due to them soaking in to the material.



Final Piece



Evaluation-

The title of our exam was 'Truth, fantasy or fiction', something of which can be linked to the majority of all subjects within our world or imagination. Within this, we were required to create an outcome of our own inspiration as inspired from the subjects that feature within the exam titles subjects.

Through my initial thinking, I was initially drawn to the idea of landscape as done so in my previous unit. Within this, I thought about the idea of contrasting truth against fantasy, through a subject being reflective upon reality but holding impressionism from personal imagination and thought. Upon this, I carefully thought about a higher extension of impressionism and exploring of visual effects through colour, material and freeness to remark a more creative and unique idea. However, soon after considering these I soon drew attention to architecture as inspired by my initial studies in artist Richard Estes and his inspiration to architecture design. Architecture was a subject I had never revolved my working of art around before, and so I felt I wanted to take on a completely new and unfamiliar basis in order to extend my potential confidence into exploring new styles without having an initial recognition and familiarity to this.

I used a variety of different resources to obtain information, inspiration and understanding of arts work and style ranges. I Predominary used the internet to research artist's background information and to review their work and individual styles. Pinterest was especially my most commonly used internet source as it allows artists/ people who highly inspire to art to visually share all variable types of art, of which is all relevant and relatable to my searched title unlike google.

Throughout my book I have experimented with a range of different Medias such as acrylics, watercolours, collage material, oil pastels, pen and pastels to offer a large amount of experimentation on what works the most visually pleasing to me and the style I want to deceive within my architecture studies. Overall I used collage material mixed with acrylic, pen and ink with acrylic and collage alone as my final Medias for my final piece. Overall, I felt the collage offers an abstract and imperfect representation of what is in true life a perfected and accurate area of wealth. My pen and watercolour piece I wanted to display again as being imperfect and freehand, and so the emerging state of the watercolours with ink allowed the destruction to be created. Overall I wanted each of the three images to be individual but represent an opposite meaning from the area of perfected Rome itself, and so the particular textures and impressions they give I feel offers this well into its observer questioning the representation of Rome.

I have used many visual and formal elements within my final pieces. Tone is a big factor used within my pieces in order to emphasis the destruction and imperfectness the buildings convey visually. Texture similarly to this again has been a focussed

subject I have worked around throughout all three images in order to convey the opposition of Rome's fantasy destruction and freeness. For example, my strokes in the buildings defining through pen resemble inaccuracy and freeness, therefore opposed to how they are in reality. As well as this, I have used immense textural in the colosseum piece to reflect the background of decay and standard buildings present in town.

Throughout my book I consistently referred to the assessment objectives in order to achieve the successful journey within the work I was doing. In detail I explored a range of artists and their styles using a range of different Medias in order to experiment and gain ideas whilst recording these. Researching to gain an idea of how they do this and what their style consists of also helped me to achieve an understanding of this.

Overall I am happy with my outcome and I feel my achievement of presenting the truth (Rome) in a fantasy perception has clearly worked well and fits with the theme of the exam. One aspect I did however find very difficult was the joining of the three images and what to do within this area as I didn't know whether to blend into each piece to create more of connected final piece of whether to leave it how it is. Next time if I was to do this again I would explore into this in order to make it more joined and not separate.

