Pearson

GCE A Level Advanced Art and Design

Fine Art Component 2

ROMA

Total Mark 14

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	2	4	**5**	3
Performance Level	1	2	2	1
			Total out of 72	14

Pearson

Truth, Fantasy or Fiction

Fantasy

(Jenny Saville)

(John Piper)

Architecture

Lhil, culture + architecture through colours, subject matter, mixed media, distorted + incorrect scale.

Fashion

Allows distortion and cover-up of the body and true image.

Reflections

(Richard Estes)

True vs fantasy of an un-realist reflection. Could convey reflection for matters of contrasting silhuettes of different appearances, landscapes, city scapes etc.

Distortion

(Edward Munch)

(Billy childish)

Illusive, bright, fantasy colours and imaginary pattern in human and background. Could create scenes of landscape and humanity in a distorted vision/of creativiness.

Fantasy of nature through intricate markings to build up pattern and unrealistic/unbelievable colour. A fantasy of a pure-study and childlike world to simplify the complication of adult habit.

(John Piper)

Fantasy appearance

Distortion of humanity through colour, texture. Could show part truth through what its persuading eg Savilles Surgical operations and body types.

(Otto Dix)

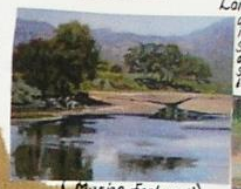
3D captures

(Bansky)

Cathedrals/churches

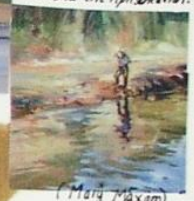
religion, peace, perfection, respect

Plein Air



(Marian fortuna)

Landscape represented more carelessly and un-realistic through the impressionist style of art-style. Strokes, more exploratory colour and movement. I could present scenes through a fantasy capture to enhance the representation.



(Mary Maxam)

Mirrors / Distortion

(Picasso)

This is one could be a human portrait that uses shapes to construct almost a broken mirrored view of yourself. Conveying emotion and feeling. Again I could think about the fantasy image that distorts true life in some way.

Truth

3D captures

(Bansky)

Human Anatomy

(Donny Quirk)

Exposure of truth, fascination of ripping open the stomach. Could represent the truth of the unseen in an unreal or exhilarating way.

(Gunther Von Hagens)

Could think about 'studying into true humanity and body form'.

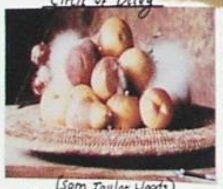
Scientific truth

Human form

(Michelangelo)

Studying of the natural human form, 0 shape, size etc.

Circle of Decay



(Sam Taylor Woods)

Feelings in humanity

(Francis Bacon)

Colours represent feelings felt by the person coloured evoked by colour and brushwork. Dark crashing but represents humans. Could do something similar based on a range of feelings, ages, experiences etc.

Truth

Death

could contrast life and death together against one another to express reality and true life.

- Use humanity against this.
- bright and vibrant
- abstracted to realistic

(Cath Hodsmans)

Life, nature, our world

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

Love

passion, family, friendship, politics, life, pets

Diversity

Angry, dark colours, rough, tears, texture.

War

Culture

(Yinka Shonibare)

Different cultures within our world, fashion items, pattern, human appearance, colours etc. I could contrast or bring them all together to reflect equality and natural differences/likeness!

Childhood / Youngness

Truth of childhood and young age emphasised through bright colours and bold patterns/ Could present childhood against older age.

(Shani Rhys James)

(Paula Rego)

Build

heavily built paintings of women. Barbie as represents fantasy, 'perfect', unrealistic but seen as true by youngsters.

Fiction

Fantasy of Time

(Claude Monet)

Captured two moments at once as the people are like two sections of the place! (Although its painted in a naturalistic state). I could showing the growth and the effect age has on time.

Still life

(Mary Maxam)

True life objects/natural forms allowed us naturally made and a true point to life. The presentation of organic subjects such as fruit, leaves, conclusions, feathers etc.

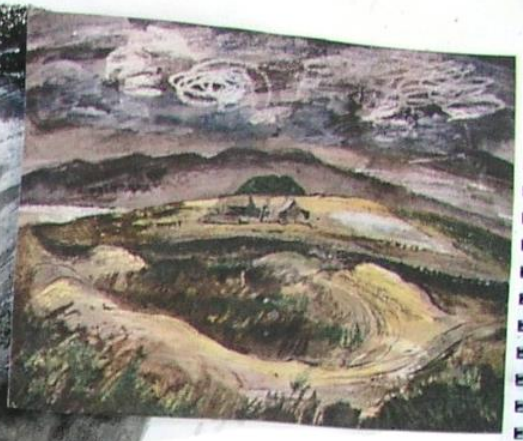
John Piper

John Piper was an English painter, printmaker and designer of stained-glass windows and theatre sets. His education revolved around that by Epsom College and Richmond School of art where his later 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. Creating many of his pieces during the second world war had a profound influence on his last 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 cosy manner. I love the way Piper constructed his buildings through free but detailed watercolour/ink markings to provoke connection and visual intensity. His use of mixed media allowed his paintings to offer a sensitivity of chaos and visual capture through the disorder of textures, heavy strokes and a variation of darkened tones. Looking at Pipers piece on the left for example known as 'Lower Brockhampton' you can see the varied visual property all the different medias have on the overall perception. It holds intensity in light through more darker and worked-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 displays the perfection the building holds through the water base flow with the lines of ink and creates a run of new colour and distortion. In my opinion, all these strengths and visual properties created from the various mediums and their textures, monuments, contrasts etc on canvas create Pipers visions of our world, around us to be intensely Romantic and pure 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 freeness of the markings and expression. Looking at his piece on the bottom left, we can see how it is very similar to that of JM Turner and his romantic style of vigorous brushwork. My particular study of Piper's piece based on 'The Tower of Fawley church' re-creates the artist's mixed media of exploration and romanticism. I loved the contrast between my used medias of oil pastel, acrylic, watercolour and particularly the distortion the ink created through an overlayer of watercolour. I like Pipers sketchy and free style to architecture creation and this fantasy aspect is something I want to exploit further.

John Piper
Lower Brockhampton,
Screenprint on paper
1983

John Piper,
The Tower of Fawley church
1970

The screenprint piece below created by Piper offers a visually dramatic and intense capture of natural scenery through rapid use of brushwork to gain texture and heavy movement. This intensity and emphasised display of colours and movement can be said as fantasy through the un-realistic characterisation of the sea, visual creation and contrasts. In many of Pipers pieces this visual fidelity is very emphasising and so their particular pieces take on the theme of a fantasy perception.



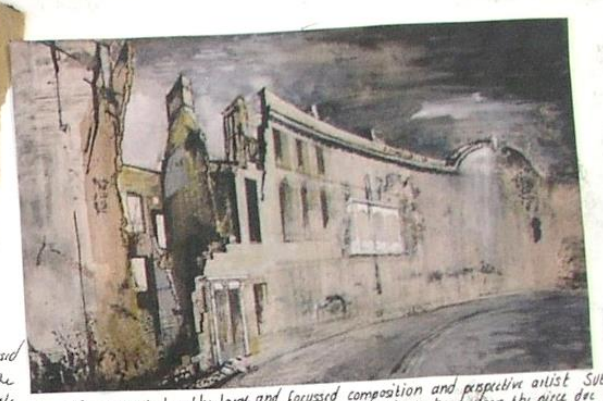
John Piper

As John Piper explored both the distortion of landscape expression as well as architecture structures, I felt it was necessary to re-create a landscape piece such as this one and study extended exploration into his particular palette, texture and composition. As like his architecture pieces on the previous page, Piper has continued to use the dark and intense colour scheme to again display a sense of an unnerving and intimidating exploration and feeling. It holds great variation within colour 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 heavy in placement and enlighten our concentration to be viewed on every aspect of the image. There is no real accuracy or direction to the placement of his markings, it is to be viewed as a fantasy of broader enhancement based on our real world. We experience a much more bigger sense in this compared to years class on perspectives of architecture composition. In this case Piper has purposely aimed to enhance the landscape and holds natural distortion and unexplored by the way he has presented his sections imperfect state. However, I do personally favour Pipers architecture style with his focus centered on the structure and state of the building itself. In my opinion the architecture gives more feeling and interest upon the perception and as its something I have worked with before I feel that the distortion of building material and status expresses alot more meaning and relation to the theme of fantasy rather than a landscape perception. I want the focus on emphasing something that holds more

Graham Sutherland

1903-1980

Graham Sutherland was an english artist whos world was centured around abstract modernism within and around building construction and landscapes. After an apprenticeship working as an engineer for the railways Graham Sutherland, studied art at Goldsmith's College of Art in London from 1920 until 1925. His early works consisted of mainly landscapes with surrealistic overtones. Famous artist Francis Bacon had a big influence on the subject of his paintings and the particular style of his disordered and surreal expression of art. During part of World War II Sutherland was an official war artist who made a series of remarkably buildings which captured the visual devastation of destruction and remains. These in particular captured the intense drama and tragedy the war created upon visual impression, and these series in particular on what i am focussing upon the artist and his particular studies. All three of these studies from initial observation capture an intense feeling of depression and a clear state of abandonment. The particular close-in captures which second to gain our focus enhance the great sense of emotion and feeling the artist wanted the place to evoke. The sensitivity and emphasis the dark and intense pallet emits offers the enhancement upon the the meaning and distraught emotion being portrayed. The colours are very cold and unrealistic to a true interpretation of this art so intensent a highly emphasised and surreal vision of fantasy. Coming back to the composition, I love the focussed angles that engages our observation and close study. Entering from a close and large perspective to a far away and distant one as like the piece 'Devastation' (bottom right) impact highly upon the capture and imagination within the piece. I feel it really emphasises the scale, size and engagement to the observer, so this is something i will consider when working from my own studies. The particular texture and inspiration of marking placement within the studies offer almost a mysterious and ontirous impression. The emerging state contrasted against the dark tones emit a surreal and threatening perception of scenery emphasised by the enhancement of the harsh ink outlines and blurred quality. The inprecision, unclearness and emerging state offer what I feel is a depressive and striking state of abandonment; this is something I like i want to explore within my own architecture studies and style due to the intense quality and intensity the pieces convey to the observer.



I particularly love the large and focussed composition and perspective artist Sutherland has used within the piece above. The engagement we have upon the piece due to this effect allows us to be drawn into its mysterious impression and particular detail into the architecture. Its the specific features of which the artist has been able to remark the destruction and emotion. His colour scheme of dark and violent pallets emphasise the feeling of war the artist wanted to evoke. The particular emerging and unclear quality builds to this destruction and displays an unsettled and harsh reality which constructs a strong feeling of depression and intense tragedy. This emphasis and fantasy is being portrayed as more intense than its true life vision; this is something I want to work towards within the fantasy of my pieces.

- War Scene
- Graham Sutherland
- 1941
- Gouache, pen, ink + pastel on paper

This particular piece by artist Sutherland looks at more the structure of an architecture building. We first notice the disorder and chaotic fantasy of blocks formations enhanced by the extreme tones and emerging colours. The piece of art is so structured and drawn due to its busy and highly constructed detail. Compared to the other two architectural studies, this particular piece conveys higher advances in surrealism and disorder to original architecture structure. Again I would look to place and more distorted forms of architecture as like this within my own studies.

Deverstation, 1941
An East End Street,
Graham Sutherland

In this particular piece i love the looseness and fluness placed around the central perspection of the architecture structure. The central architecture structure is very perfected and accurate in terms of its lines, scale and large to small composition. The outer vision of its surroundings is what holds the abstracted and fantasy impressionism of the piece and this distruction and unperfection it has upon the whole scene is what i like about sutherlands style.

This study of Sutherlands piece 'Deverstation' on the left was created using mixed media of oil pastles, acrylic and chalk. The majority of it was created using oil pastle and the particular texture and unclear quality is something that displays Sutherland's strong emotion of tragedy and energy convience.

This re-created study of Graham Sutherlands piece remains his unclearness and abandoning style this original piece conveys. Using oil pastels, chalk and dry acrylics layered upon one another, I was able to create the highly intense and depressive atmosphere that Sutherland emphasises upon his piece. The emotive and dramatic scenery of a dark pallet scheme seeks to evoke the dull and lifeless atmosphere presented within the piece. To create the emerging quality of the images formation, my tissue piece on the piece of paper below shows my method of loose mark making to construct [illegible] and unclear texture the imagery conveys. What appears to [illegible] a disorder and emerging effect of imagery on the far [illegible] of mystery and decay. The particular unclearness and random [illegible] state of confidentence inspires me towards this style. In my opinion it conveys a fantisisation through the unclearness and distortion of marking placement and this is an aspect I am inspired too as [illegible] representing the truth in a different way.

aisley, Scotland.
in London. His paintings
Wharf London. In 1991,
War museum to record events
and costumes for Kenneth
and the structure of urban
ay is alot more rendered with
John piper. His work and structure
on line and formations compared
mal and he often works from
fected effect.

Jock McFadyen

Artist Jock McFadyen is a contempory 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 waifs and stays of pre Canary Wharf London. In 1991, Jock 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 environment. In my opinion, Jock McFadyens work centered around Urban decay is alot 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 perfectured within its accuracy on line and formations compared to those of piper and Sutherland. McFadyens tools for painting are very minimal and he often works from painting wet into wet to increase the emerging of colours and their unperfected effect.

In my opinion, I love the neatness the building structures convey which contrast with the decay and dirtyness opposed to this. His style of working appears freestyle and almost contempory through a contrast of more disturbed and decayed areas contrasted with more cleaner and pure sections. This style is almost a fantisisation, through the artist taking a building and evaluing its effect and visual appearance through devastation within textures and freehand 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 focussed observation of architecture structure.

On the next page I have re-created the piece of Mcfadyens above using collage materials contrasted with acrylics. In my opinion, I like the mix media effect and the high contrast it conveys through the distruction offered through the messy and inaccurate markings and collage design. It offers an overall eye catching exposition of intense building decay, and the particular materials and the texture they bring expose this successfully. I will use these two mediums to explore experiments in an expressive distruction of fantasy architecture.

John Armstrong

In the particular piece created by John Armstrong above, his Surrealist impression of destruction under guise of a juxtaposition opposed to reality. Appearing like a perfectly placed destruction of a building, every detail within this piece expresses careful consideration of placement and seek to create an idealised and hyper-real state of manipulated reality. I love the artists thought of specific background and foreground perception; nothing gets lost and an impression of a 3D state is thus expressed. I also admire Armstrongs variation within texture and pattern to form his varied but delicate state of destruction. Although its a busy and overwhelmed scene, the state of being new and almost being placed in utopian position juxtaposes the true reality of a destroyed building features.

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 black 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 perfected surfaces. To extend on this, I used parts of magazine rippings to form realistic parts of the architecture detailing constructed 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 perfection and position within the placement of each fragment I have studied into Armstrongs style and have distributed his accuracy more intensely through ranging the media and material to create a more impressionist and distorted version of architectural state. John Armstrongs reflection of architecture lines to display a real perspective of every features state and collapse to show and indent a truer impression of detail. The style aims to show the destruction in detail and balance but in a clean and fantasy way. My particular collage creation strips away from this perception and emphasizes his 'perfected' 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 decorator within the placement of destructed architecture is very precise and perfected. In any, the event of destruction, you would expect a scene of distorted state or of a run-down and neglected property. As like my researched artists of John piper and Graham Sutherland, they portray the natural decay and effect that neglection 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 on paper and very calming colours. They offer almost a sensitivity against the shot made his overall work express delicacy and care. Its a fantasy of perfected mess which idolises the truth of real destruction in a hyper real state.

In the particular piece created by John Armstrong above, his Surrealist impression of destruction under takes a juxtaposition opposed to reality. Appearing like a perfectly placed destruction of a building, every object within this piece exhibits careful consideration of placement and scale to create an idealised and hyper-real state of manipulated reality. I love the artists thought of specific background and foreground perception; nothing gets lost and an impression of a 3D state is thus well expressed. I also admire Armstrongs variation within texture and pattern to form his variable but delicate state of destruction. Although set a busy and overgrown scene, the state of it being new and almost being placed in that position juxtaposes the true reality of a destructed building [illegible] stones.

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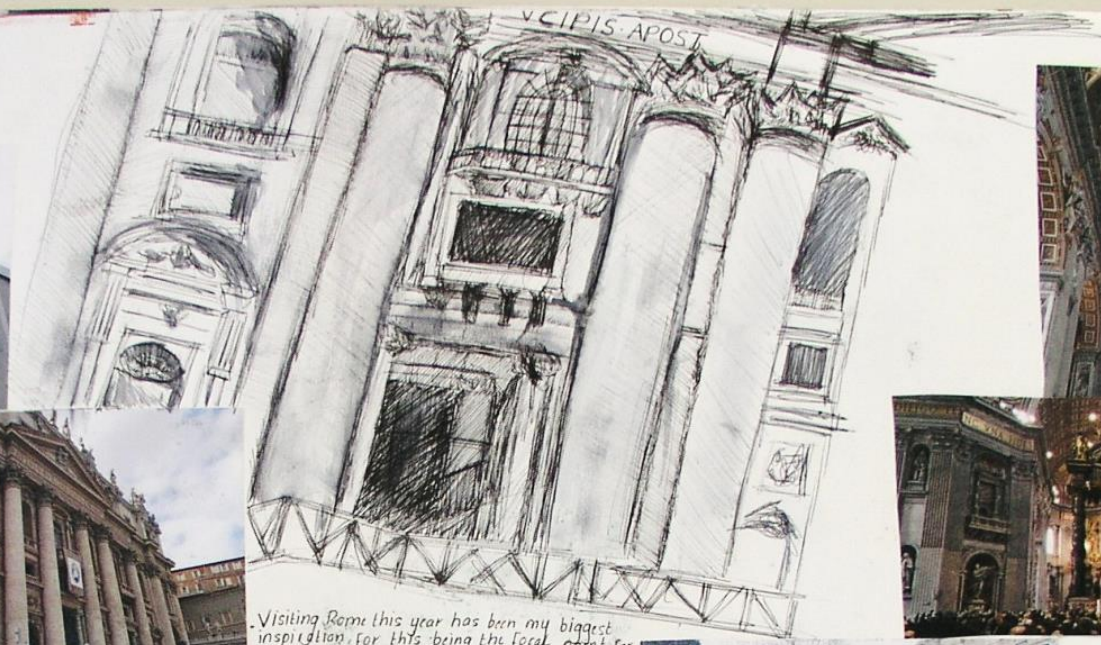
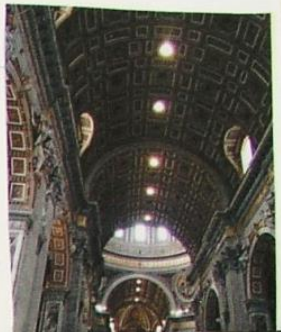
David Hepher

David Hepher is a british artist known for his modernism style of tower blocks and modern town building structure. Hephers subject matter ranging from near life-size suburban house-fronts to monumental tower-blocks evokes intense detail of every-day buildings of great size enhanced through this powerful disruption of decay, imperfectness 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 neglated way being associated with graffiti, while other 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 tested out a biro study in order to gain a basic understanding of its line and angles of the building as position conveyed. While doing this I discovered it was very hard to achieve this angle and so I would prefer to use a position that achieves an easy convenience 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 hold; it is truly stunning. As the pictures show, I took a load of photos which consist of the architecturs varied designs in order to study there incredible design. Through this, it has given me the opportunity to reflect each design and see what ones I want to take forward and develop on within this project.

Romes collaseum is one of Italys most anticient and rigonized architecture features and due to this it is something of which I want to develop on forwares within my designs. On the right I tried 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 frames and window representations.

Primary Sources

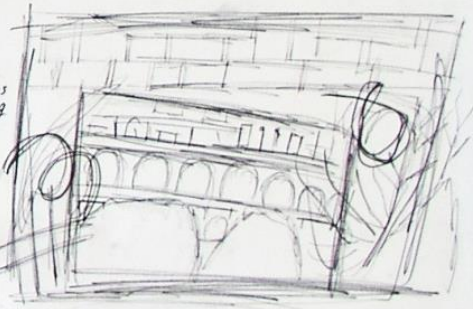
The low down angle on the top left above this I felt doesnt reflect the fine detailing and visual aspect that other features of the building hold and convey. I felt the scale is an important aspect in all photos as it extends the magnificant the detail was created upon.

David Helpher + 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 applied by David Helpher. I felt this works effectively as it allows the contrast of modern and vandalised structure against ancient and traditional architecture style therefore conveying an overall basis of truth but displayed in a fantisised way of one image.

This piece taken from the photo shown across I have experimented with through combining with the style of artist David Helpher and John piper together. Taking Helphers flat inspired architectural scenery I have combined this as a background scene for the foreground of Pipers style with the colloseum 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 fantisised and unrealistic way from truth. I focussed on gaining heavy strokes of textured brickwork to emphasis the neatness and focus the colloseum has on the piece.

These are my testings of the mediums tone and texture before applying this to my piece above. Through this, I wanted to ensure the markings were that of the quality that artists are in terms of conveying the rough and dry texture of David Helphers.



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

John Piper style

Inspired by pipers style, I have constructed this piece as inspired from my primary photo of the Colloseum across to construct a visually effective and emphasised 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 Pipers style. I like the watery and imprecise quality the watercolours have as the tones are emphasised in a more fresh style and imprecise way. I like Pipers sketchy style and I feel it works effectively. The particular composition is very direct and focussing. Due to this, I have used piper's fantasy style in order to represent the greenery as visually enhanced and heavily textured. Upon this, I feel the contrast of the two styles and mediums allows 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 emphasise the scale and size present within the building. This close up capture allows great observation and concentration upon the perspective of detail.

Hotel Morgana ☆☆☆☆☆

Hotel Morgana ☆☆☆☆☆
John Piper + Graham Sutherland inspired
I have used John Pipers Romantic expression to form the outline of this stunning building in Rome along with the contrast of Artist Graham Sutherlands heavily textured and destructed style to form larger sections within the piece such as the wall background. Overall, the architectures visual quality links to Artist Jack McFayden also as Sutherlands technique contrasts the quality as distressed and run down. Overall, I feel the Contrast is very powerful as it is a fantisisation of the building having an opposed quality of decay and neglect rather than its original standard of wealth and purity. The style of Sutherlands experimented media of acylic as tested work well together with oil pastels convey a rough and uncomplicated romantic and strong through its freestyle in
Testing media
This bit was too bright as tested on hair.
— I was happy with the texture as it is very rough and distorted as the inspired artist Graham Sutherlands 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 continious windows and features. I felt this would be an interesting concept to work upon and explore with different mediums. I also chose it due to my very forward and focussed composition.

John Piper Inspired

This piece across is based on John Pipers style alone to convey purity and romantisism. Using the media of pen and watercolours, I was able to define the buildings natural tonal ranges and shades in an emerging and freehand state. Through this specific technique, the watercolours natural quality has followed 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 truth of an existing buildings original state and emphasises this in a fantasy portray of imperfectness and distortion through undirected brushstrokes and imperfect tones. I really like this quality and although the watercolours makes the placement of media inaccurate, this actually allows the piece to be seen as a highly romantic and natural piece; The imperfectness 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.

Media test to gain the correct texture and dryness to create a distorted and fantisised impression of architexture.

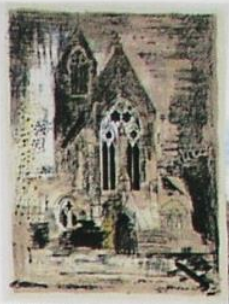
Sutherlane Style

As inspired by Graham Sutherlands style I created this loose and dry brushwork effector upon the visual representation of this building. Using acrylics and oil pastels, I aimed to explore a presentation of disorder and fantisy through loose brushwork and un-specific direction of markings. The texture and rough style of markings in my work appear to overused and for the recognization it is ful it doesnt achive my original aim of using Sutherlands disordered style to convey almost an unrecognizable scene.

Jock McFadyen

Using Jock mcfadyens style as shown in my inspired pieces across, I have closely observed tone and shape to begin a Collage inspired architecture building inspired from Mcfaydens mixed media piece across. I was heavily inspired by his process of overlayering materials of making collage alongside the enhanced disorder of media markings of paint and oil pastle. In whole it offers a Sculptural and contemporary illustration of architecture with a more Capturing view through boldness and busy overlayering. However due to the forward positioning of this spiral building, I found it hard to present a 3D representation as I did in McFadyens piece. Due to this I will use the artists style to explore further experiments with my next building developed and explored in order to get more 3D representation through a much more distant and varied composition.

John Piper Inspired



^ John pipers pen style of fuzziness and unperfection inspired upon this piece.

As inspired by artist John piper I have used his imperfected sketchy style to convey a moving free hand expression of the architecture. It steps away from a true life impression and explores more romanism through loose brushwork and imperfected line movements. It expresses the building in more abstraction of shapes and fuzziness 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 true tones that are there but enhancing it through a loose brushwork style. I feel the emerging tones expose this more intensely to offer a striking and dramatic portray of what is based on perfected architecture design of rome.

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.

Jock McFaydon style

Jock McFaydens distressed and decayed style that influenced me to create a collage and paint expression. The particular dirtiness and decay inspired me to use the rough and texturous feature of acrylics natural consistancy and texture.

Using Artist Jock McFaydens style of destruction and using collage and acrylic to bring out this effect, I have created this collage recreation of a fountain in rome which holds perfection and affluent background. To contrast the fountain in an expressive and visually engaging way, I have used the collage to express it in a disorderly 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 fantisising the historic architecture to be abstracted and contempory. This is my favourite out of the two fountain styles as it contrasts with the other two buildings textures, thereby creating a contrast of fantasy and exploration.

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

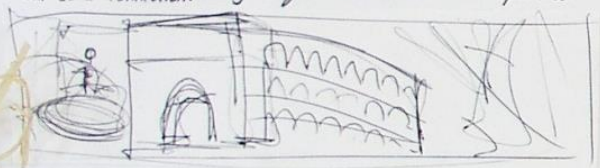
Composition Development

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

In my opinion I like these images varied textures work well together through a spread out composition of collage overlapping of disorderly, 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 1- rough design of the layout.

This composition below explores a vertical panorama design of which all three designs are looked at as 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 require each piece to be looked at individually.

Although this composition is fairly creative, I feel that the three pieces together wouldnt work well as a piece as there is no real order and you dont know where the starting and ending point.

From the composition alongside this I can see that I dont like the effect of my Graham Sutherland piece as I feel for the media itself the cleanness of the building doesnt work well with the effect as it doesnt achieve the distorted and unrecognizational image I was aiming to achieve as within using the artists style. Aswell as this, I feel this layout with these specific styles and medias shows how two styles shouldnt be next to eachother. For example the middle and right design to this hold the same textural style and so I feel visually this clashes and it works alot better being varied as like on the left side.

Composition Development

In order to develop my ideas more, I have tested out a range of compositions to see what order of my pieces work best alongside eachother 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 overlayering of dissolution, watercolour/wash and a textbird 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 1- rough design of the layouts.

The particular composition itself of the layouts I feel dont work too successfully with the fountain on the outside of the other buildings. In my opinion the other two buildings are very full, show the background and take up the whole page and so the fountain being on the edge looks almost out of place. As well as this, I feel the fountain is very magnificant 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 works well within a panoramic view. I feel they are very similar however so my David Hilpher design within this would introduce extended design, colour and texture while holding a reliable section of Pipers style.

From the composition alongside this I can see that I dont like the effect of my Graham Sutherland piece as I feel for the media itself the cleanness of the building doesnt work well with the effect as it doesnt achieve the distorted and unorganizational image I was aiming to achieve as within using the artists style. Aswell as this, I feel this layout with these specific styles and medias shows how two styles shouldnt be next to eachother. For example the middle and right design to this hold the same textural style and so feel visually this clashes and it looks alot better being varied as like on the left side.

- 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 colosium design on the left of this and the building on the right. In my opinion this already works alot more effectively than the previous composition as it remarks a much more carefully selected layout with the piece that encounters a completly 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 colosium piece doesnt work effectively within this composition as it doesnt look effective with the ending of the arches emerging into a fountain of which it isnt in line with.

Within this piece and with a different textural piece next to it I can see that I dont like the effect it has within the quality contrasted with the maintained recognition to the piece. Again I feel it doesnt hold as much impact as the others due to its

In my opinion this composition works alot 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 through all three images using John piper's style, the overall image becomes 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, strokes and textures offered through their individual influences. In comparison to the continued John piper style used in all three buildings below, I feel these particular styles work best together through their being a clear contrast of visual qualities. Upon this, the collage Graham Sutherland inspired piece in the middle conveys a fantasy of enhanced overlayering and impressiveness which contrasts with the original style of Romes perfected details of architecture design. Alongside, the ancient collosseum is conveyed amongst a complementary expression of modern flat design exposed through the defining of todays graffiti through a free-hand textured brushwork. Lastly, a much more elegant yet worn out contrast is submitted through my shitchy style of a classic stuck building in ronda. Overall the visual contrast I feel works best in conveying a subject of Romes 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 collosseum 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 it contributing the central and most focussed piece in the overall design. In my opinion, the styles of John piper of which are all used in each pieces 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

In order to make a final developing and testing of my chosen styles for each image, I have tested them further through experimenting with colour, tone and media. Doing this will allow me to see what one works best in terms of quality, visual enhancement, facination 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 outlay I have tested out this extreme free-hand style which expresses 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.

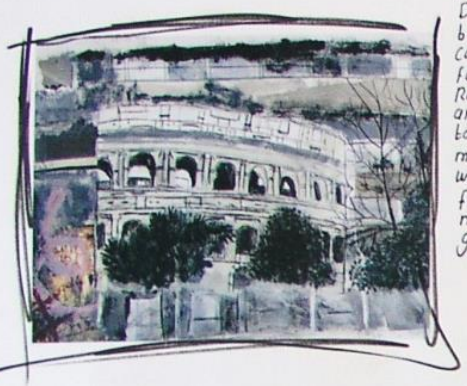
✓ Photoshop edit to get an idea.

Out of all my four testings of this building in different styles and medias as influenced from my artists researches, 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 is highly romantic and this style and I find this effect the most as it shows perfectional combined with imperfection through the strong tones being disrupted through this vigorous brushmarking onto.

Higher Contrast

Black + White

On the right I have experimented with re-creating 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 isnt therefore as visually captivating.



Overall the John piper and David hilpher style worked best for this display of the Collesium through its creative fanisisation of combining Romes ancient and traditional architecture structures with todays contimporry 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.

Graffiti style

Here I have conducted further experiments within the graffiti design, colour tones and shapes. The green and pink I dont feel would work as there is already alot of green within the plants in the collesium 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.

Black + white

With black and white, I was able to gain a high contrast between the tones of brickwork and architecture surface variation. However, I feel both the brickwork and and central building doesnt stand out as well against each other due to there being no variation within tone or colour.

Threshold

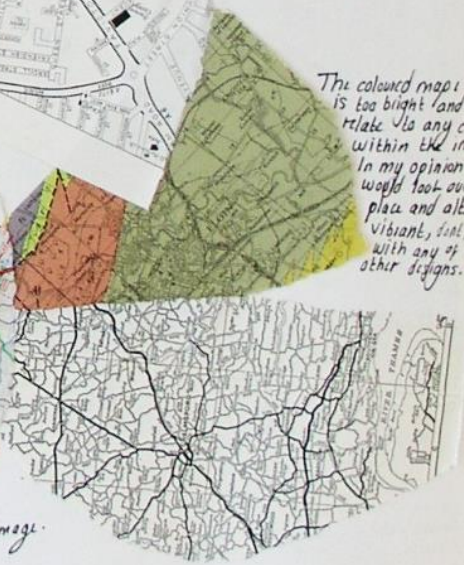
In order to experiment further depth and tone, I created this pen and ink experiment using a brush and sponge to refine smaller and larger areas. However, I feel my original coloured design works better within contrast and visibility of both buildings as well as contrasting with my other to building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

The collage design was my favourite out of my three developments of this structure due to its visual variation of scale, tones and shapes. 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 perfected and heavily detailed scenery.

Fountain Developments

To develop my fountain image, I have explored with the sky background through including sections of map to reflect the subject of Romes 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 college image design as well as the meaning behind it.

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



The coloured map I feel is too bright and doesnt 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 dresnt connect to the tones in the image.

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 tippings, 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.

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 texturous 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.

Compared to the board, this canvas material is very hard to position 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 doesnt offer the emerging effect the board does; the colours dont emerge due thin 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 inperfectness 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.