



Pearson

# **GCE A Level Advanced Art and Design**

**Fine Art  
Component 1**

**RUBY**

**Total Mark 39 (31+PS8)**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	8	8	7	8	8
<b>Performance Level</b>	3	3	3	3	3
	<b>Total out of 90</b>				39





# Matisse



BORD DE MER

1905 watercolour on paper

I really enjoyed this copy of Matisse's watercolour collection as I like the brushstrokes and the colours that he uses. By copying this watercolour I think that I have been able to improve the marks I make with my brushes. Thin washes of colour helped me to achieve variations of lightly washed out colour as well as strong vibrant colours. This painting was painted by Matisse in a fauvist style where colour is the most important part of the painting which I think is visible in this painting. I found painting the water with purple lines the most challenging part of this painting as it was easy to make them look fairly

conical squiggly lines instead of subtle markings to show the direction of the water flow. I also used some new watercolour techniques such as; applying a line of water and then dropping some paint into the line of water and painting a mark of pure watercolour and then adding water to certain areas to make the paint bleed into other colours or other parts of the paper.

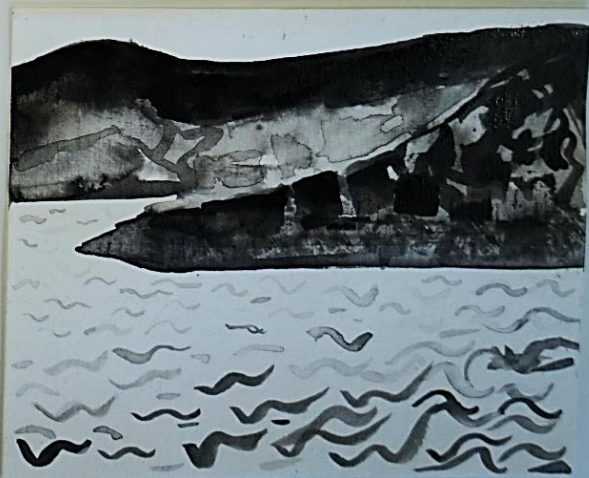


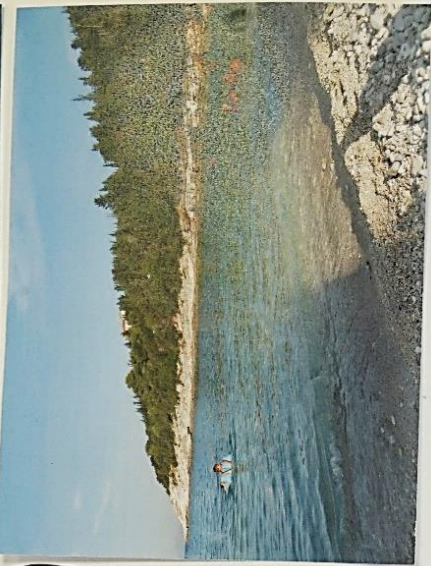
From my copy of Matisse's *Coillière* watercolour I have found that I am interested in seascapes. So I decided to work from some pictures that I took in Greece which have harsh horizontal rocks in contrast to a calm, flat sea. I began working with ink as it's a very versatile material and has helped me to improve my painting locally as I could add a thin wash of ink or paint when painting the water, I decided to paint it with ink that this method was fairly experimental as the ink from the rocks I found bit and therefore created a wave hitting the rocks.

**RESPONSE**

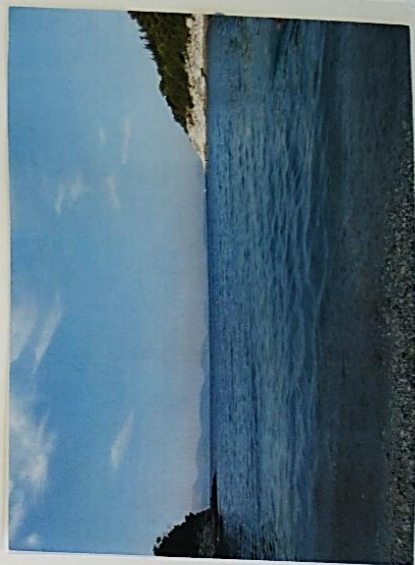
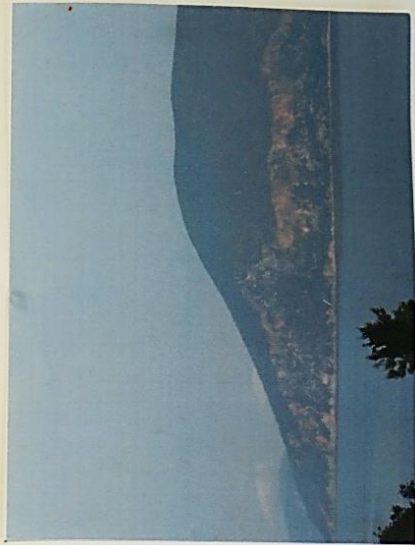


In this ink painting I tried to make the rocks as textured as possible, which I think works well in the painting, as I placed blocks of ink from my brush onto the rock. However I don't like the way I have painted the sea as I believe that the lines appear to close and could be compared to a cartoon.

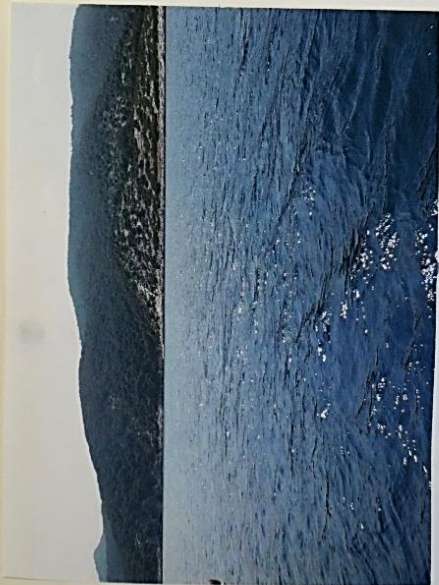




Hand-drawn outline text in a stylized, blocky font, possibly representing the word "HOT" or "HOT" with a stylized 'H'.



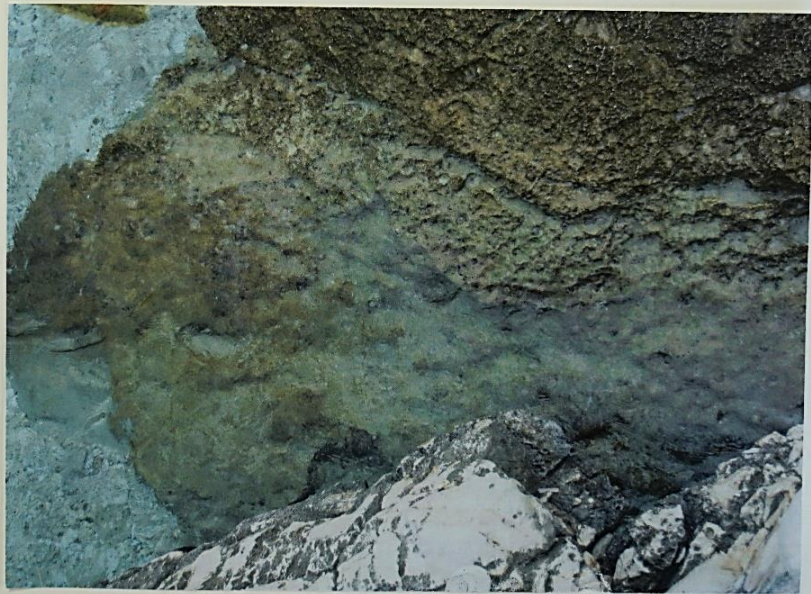
Hand-drawn outline text in a stylized, blocky font, possibly representing the word "OVER" or "OVER" with a stylized 'O'.





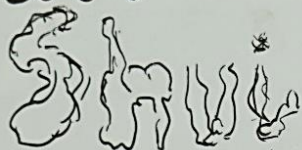


Ink is a material that I really enjoy working with. So I chose to do some studies of rock under water because I like how the water changes some of the textures of the rock and magnifies the colours in the rock. I really wanted to capture the fluidity of the water on the rock and I did this by allowing the ink to bleed and then soak up the remaining ink so I could control the tone of the painting. When painting the rock I used a paper towel to dab onto my paintings to create the texture which I think works well as it contrasts the light water where I added a lot of water and let the ink bleed and run. When painting the ink I challenge I faced was stopping the painting to think what didn't. This was because painting when I am enjoying it. me to do studies fairly quickly



worked well in the painting and I have a tendency to rush a working with ink also allowed as the material dries quite fast.

# Shan



The Shan-Shui tradition is the painting of scenery or natural Landscapes with brown and black ink. The paintings reflect what artists 'thought' about nature rather than what was realistic. The shapes and colours in the paintings did not have to look real as paintings became a form of meditation with no fixed perspective. Shan-Shui was a painting tradition in the 10th and 11th century, often of Mountains which were considered a Sacred place in China as it was close to the Heavens. In comparison to my work I believe that Shan Shui has helped me to vary my brushwork and improve my painting tonally. Furthermore my ink water studies became more abstract. Like the Shan Shui traditional paintings I was able to show a subjective approach to landscapes or in my case looking down into a small rock water pool. I intended to focus on the shapes and forms that I could paint with my brushwork rather than precise detail, which allowed me to explore how abstract I could make my paintings. I experimented with mark making of water and rock in my paintings.



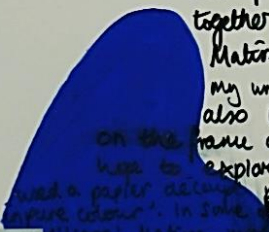




# BLUE NUDE

Matisse's cut outs inspired me because I really like the simplicity and sophistication of the shapes where he makes colour the most important part of the picture. I really like Matisse's representational but also abstract shapes as it has given me ideas for the next part of my project. As I like colour and form I will now cut out shapes that could represent the form of my land and seascapes and how the shapes work together in one picture. By studying Matisse's 'Blue Nudes' I hope to improve my understanding of negative space. I also like how the pictures do not depend on the frame and this is something that I

hope to explore in my own work. Matisse used a paper cutting process, this allowed him to 'carve pure colour'. In some of his other works such as 'La chute d'eau' Matisse used pure colours which made them possible that his methods of painting are something that I will now explore in my work.



# Response

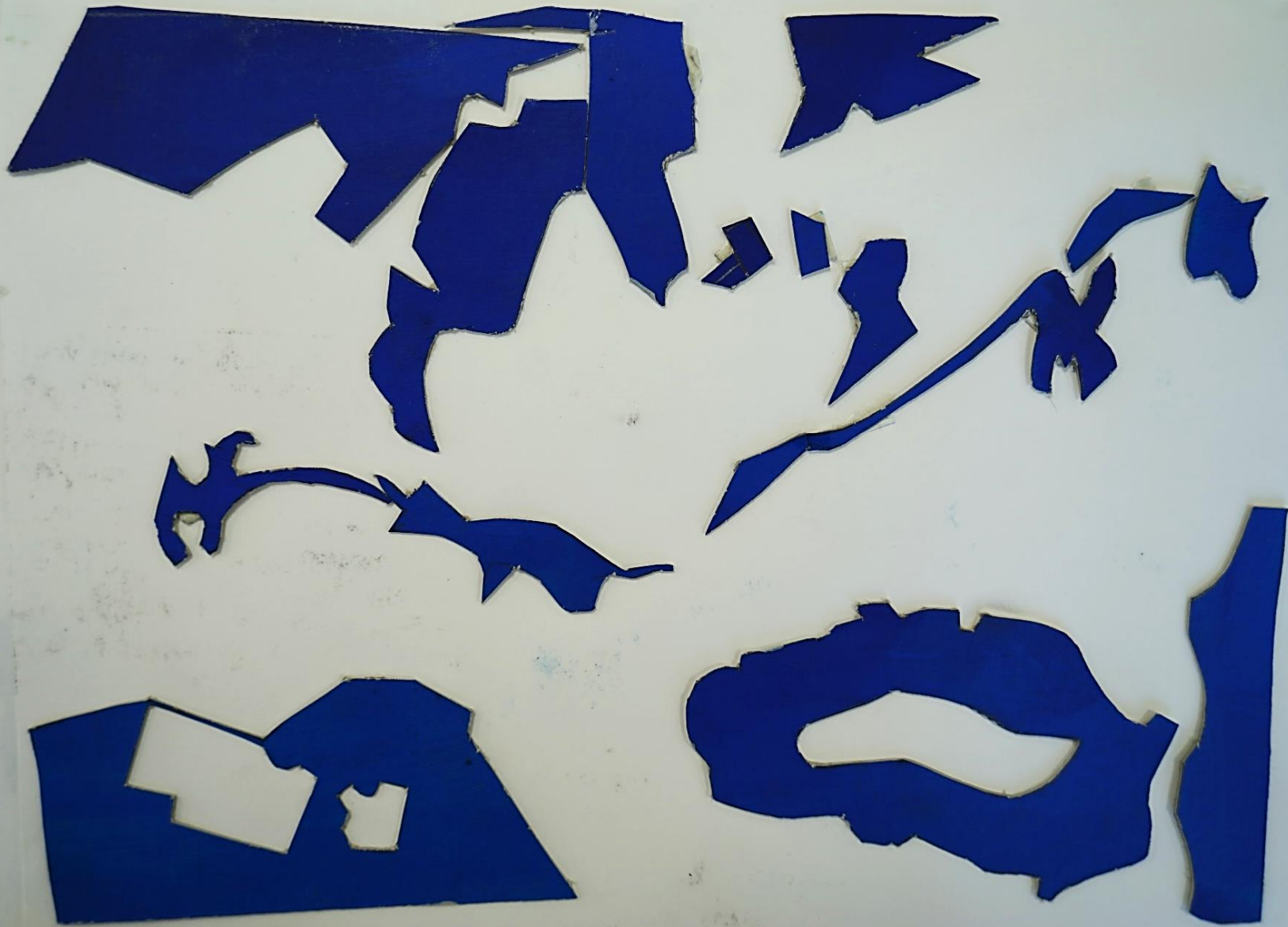
• What were

my intentions → simplify white & blue

After deciding that I was interested by Matisse and his Blue Nude II I then applied his cut out method to my own work. I practiced my idea with colored pencil first because it did not work with my photographs of a rocky shore and then with blue greyboard which I cut out. I painted the grey board with

Slightly different blues, as I wanted to experiment with tone. Cutting out the blue greyboard was very time consuming and cutting thin lines and the detail of the rock underneath the water was very challenging. However for me, what works well is that the cut outs are raised from the paper and become almost 3D, where the form and shape, like Matisse's Blue Nude II become the most important part of the picture.







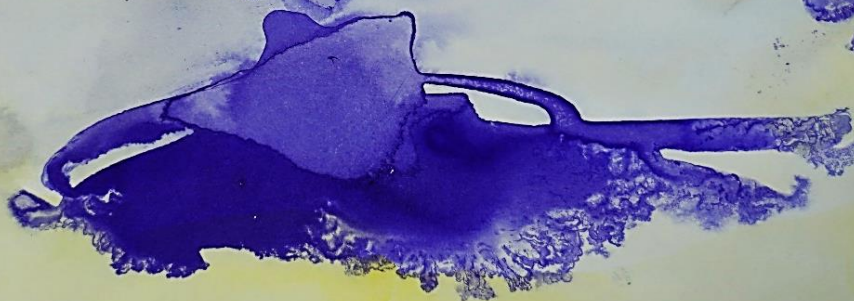
Here I experimented with slightly darker blues  
as the rocks are darker to the previous photograph.

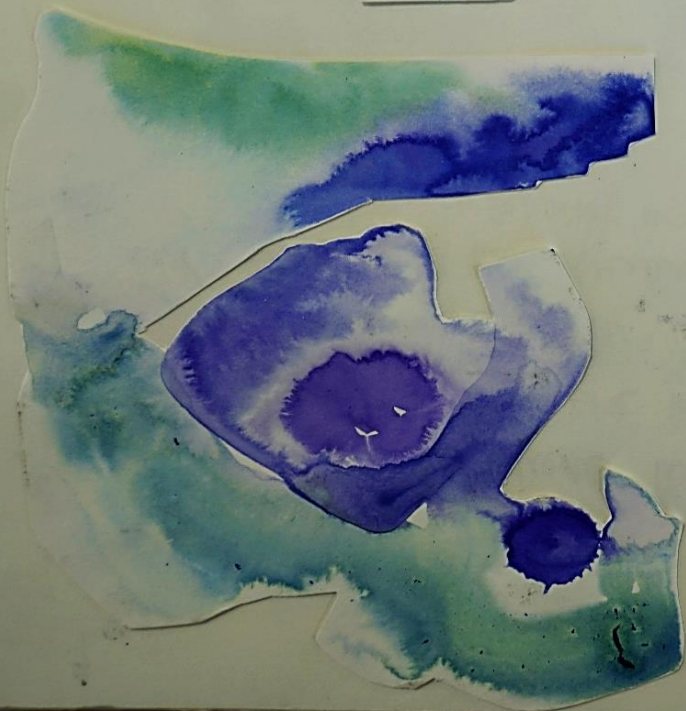
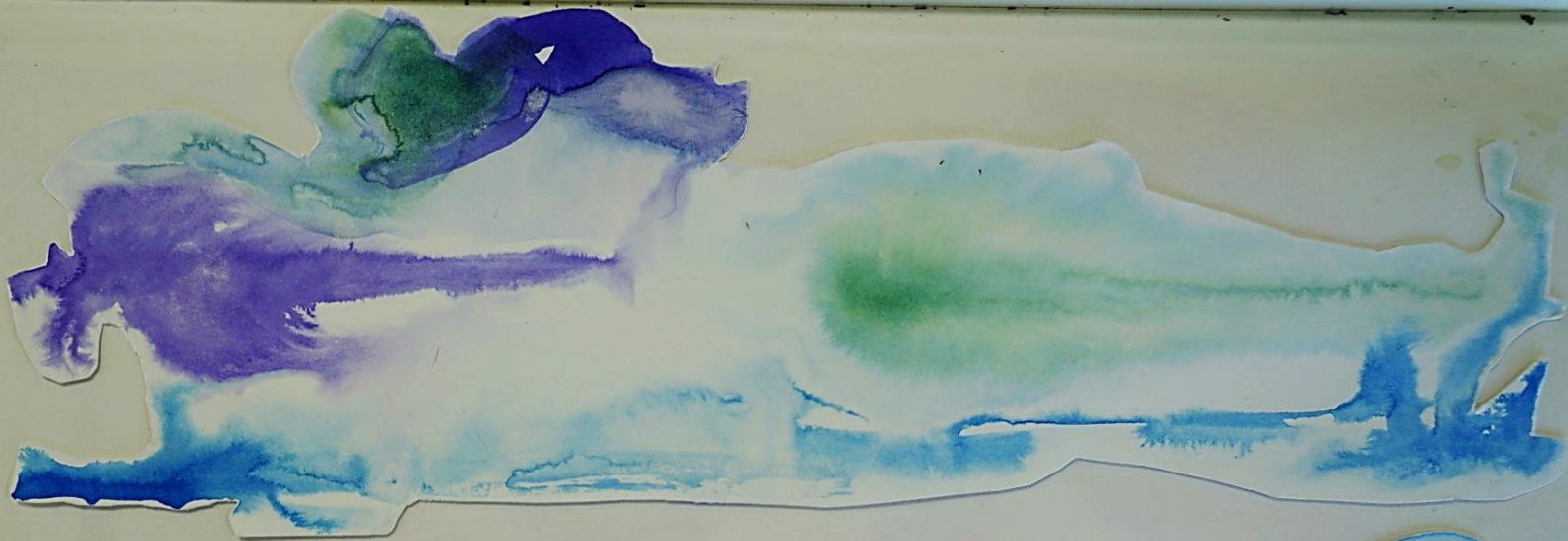
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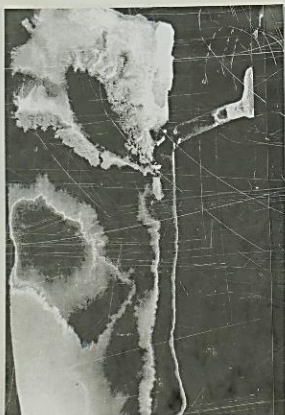
From my Matinee 'Blue cut outs' I then decided to continue the cut outs but now use inks that bleed into each other. I used green and violet inks only as I am interested in the interplay of the colours and how they appear when they bleed into each other. From the composition of my cut out circles and the colours I used, I began to see my cut outs as an abstract landscape as the straight lines that I have used set the horizon line and add perspective to the cut outs. The shapes that I cut out were entirely random as I simply let the ink bleed and then cut out the shape



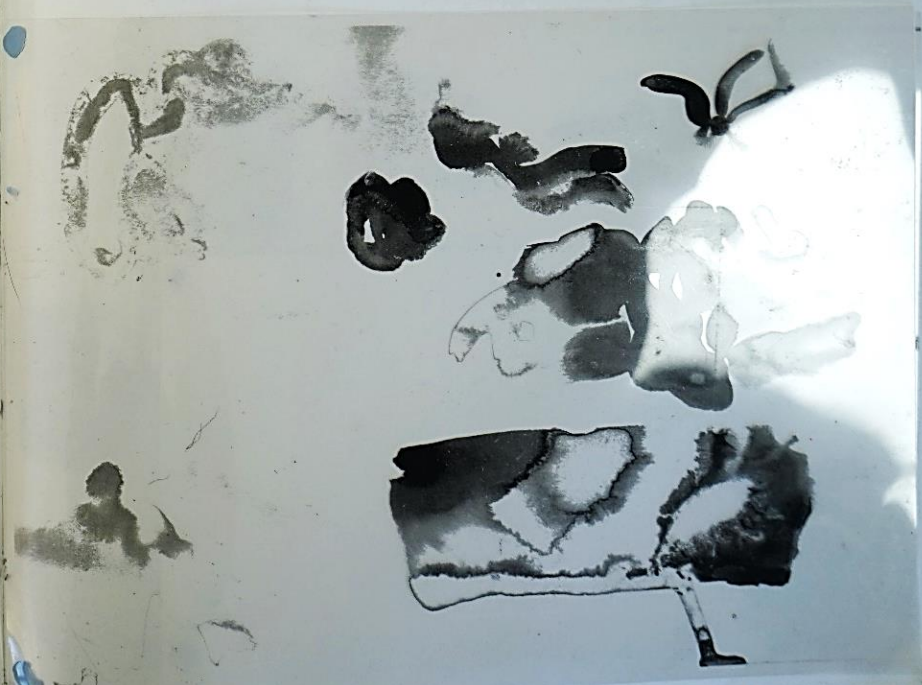


I decided to experiment with the colour palette as I wanted to see how it behaved with the blue and greens. I liked the result as it is very bright and vivid, contrasting with the blue and green. I thought about colour because I am treating colour as the most important part of the painting which relates to fauvism as this work is a response to Matisse who was a fauvist.



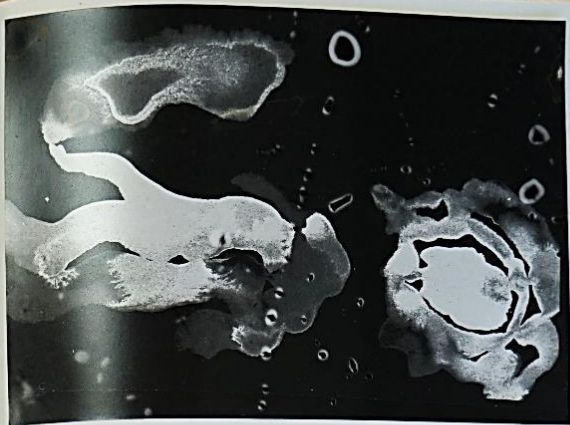


These photograms are an experiment of photocopying my ink studies onto acetate and then placing them on light sensitive paper on an enlarger. I tried 2 seconds, 3 seconds and 5 seconds as the photograms came out underexposed at the beginning of my experimentation. Unfortunately the glass that I layered my acetate on was scratched so the photograms came out with scratches. I was not sure if the photocopied ink studies would come out on to the light sensitive paper. However apart from the scratches I think the photograms are good as I experimented with tonality through the seconds I exposed the paper to on the enlarger.





I placed water droplets on my glass screen and then placed it over my acetate. My intentions for these photograms were to respond to my rocky water studies of looking down into water and responding to the shapes the water created.





I felt the rock in the previous photographs had not been well represented so I decided to experiment with wet cling film which I placed on top of the acetate. I was hoping to achieve a wet rock look.



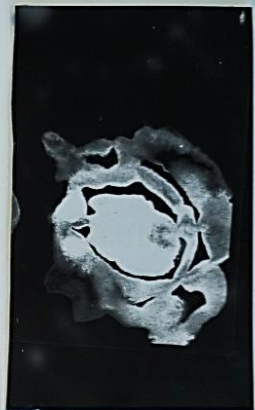
# LANDSCAPES



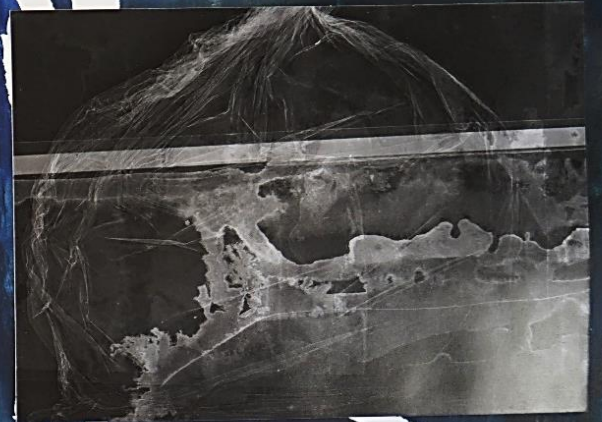
From my experimentations I noticed that I had made a photogram that reminded a landscape with a horizon line. By total accident the ink on my acetate began to take the forms of clouds and a black dot of ink reminded a moon. I am proud of this photogram because I realized that it looked like a Greek landscape with a possible mountain/land man on the right of the photogram.



From my previous experiment I decided to use the enlarger to create a triple exposure. I did this by placing my acetate on the photographic paper and giving it 1 second exposures. This photograph has made me think of a photograph of waves as the shapes are repetitive and because of the tonality the waves almost shimmer, as if light is being reflected off them in the middle of the photograph.









VICTOR  
PASTORÉ



# The cloud 1986



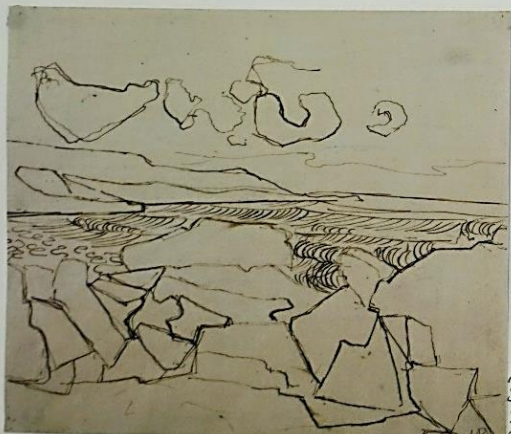
Victor Pasmore was a representational painter of landscapes and portraits. However in 1924-7 he abandoned figurative painting and influenced by cubism turned to abstraction and constructivism.

I am particularly interested in Pasmore's later works. I copied his painting 'The Cloud' as I like the looseness of the aquatint that he has used and also how he has used such a harsh and dark colour in a soft way e.g. letting the aquatint bleed into the paper. From my copy I have learnt to layer the painting as my painting was with ink where I printed one black shape, let it dry and then let four black drops of ink bleed out of the painting on top of water. Pasmore's later work has

been described as painting more freely with 'skill and feeling'. Furthermore 'The cloud' can be interpreted as having a 'spatial conception of the painting has been influenced by a sculptural conception of space'. I believe that this art critic (Herbert Read) opinion is valid in this painting as the sense of space is taken into consideration as tonally 'The cloud' is balanced and although the ink bleeds freely the fuzziness of the ink separates the dark points of the shapes from touching. I think not my copy of Pasmore's work was messy, however when painting with the ink I found it hard to control, because of that some areas of the painting appeared over crowded in my opinion.



Green Darkness 1986  
42cm X 56cm  
(etching)

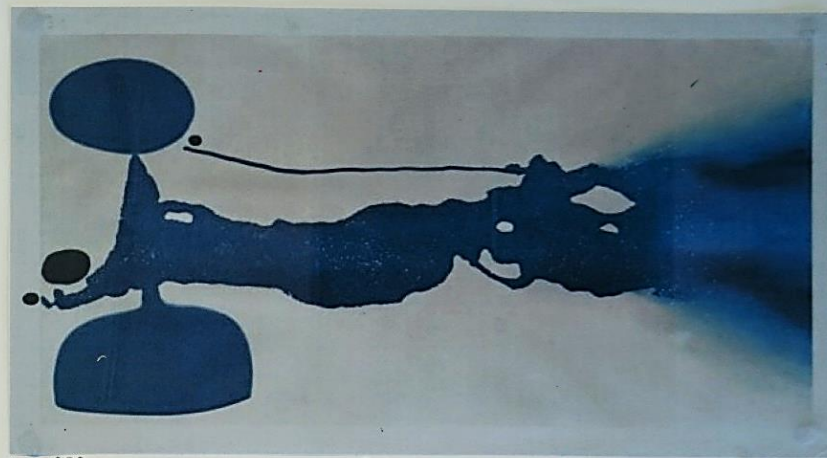


I really like this ink drawing on paper by Paimore, which was done in Cornwall. I am interested in the shapes of this painting and how they work together to depict the land, water and sky as he has created a sense of space through his use of shapes. The marks that he has made for the shore and water are interesting to me.  
247/289 mm 1950  
Porthmeor Beach St. Ives (ink on paper)



Green Darkness 1986  
(Aquatint) 35.6cm x 43.2cm (etching)

"Geometric constructions and abstract shapes"



Stromboli 1980  
Etching on paper  
718x410 mm

Response.



Response by George

I particularly like the change in Paimore's work from the 1960s to the mid 1980s as his use of geometric shapes have now turned into abstract washes of colour. The shapes of the rocks in 'Porthmeor Beach' interest me as they form the landscape of Porthmeor Beach. From this painting I would like to attempt a seascape using only shapes. In contrast his later work further interest me as he explores the points of contact within his work such as the circular shapes which almost touch the dominant blue shape in 'Stromboli'. In his later work I also like how he uses aquatint as a printing medium as he controls the shapes but also allows them to flow and bleed into the paper. Furthermore his big washes of colour in 'Green Darkness' link to fauvist work as he has made color the most important part of the painting and then going on to explore the shapes through his use of colours and the way he applies the colour.



Response in Gouache



Response in Gouache



These Gouache Studies are of seascapes. I decided to experiment with Gouache for the first time because it has similar qualities of ink and watercolor. I liked working with gouache as I like the intensity of the colour, even when water is added and the forms are still visible on the paper, even when the colours bleed into each other.

# Photoshop



Photogram

I chose to use the colour blue because I wanted to make blue the most important part of the images. So I let it dominate the images. Furthermore I was still exploring experimentation with attempting to make the photogram resemble a seascape with the clingfilm appearing like lightning.

Ink Studies



In response to Victor Pasmore I decided to scan my ink studies into the computer and then manipulate the images by adjusting things such as the brightness, contrast and structure on Photoshop. Both photogram and ink study worked well when I changed them to having a blue filter on them.



Although I had previously tried to make these images represent a landscape, through adjusting the image properties I focused on instead making my images look like water on top of rock and the way it ran into the crevices of the rock as the tide came into the rock.

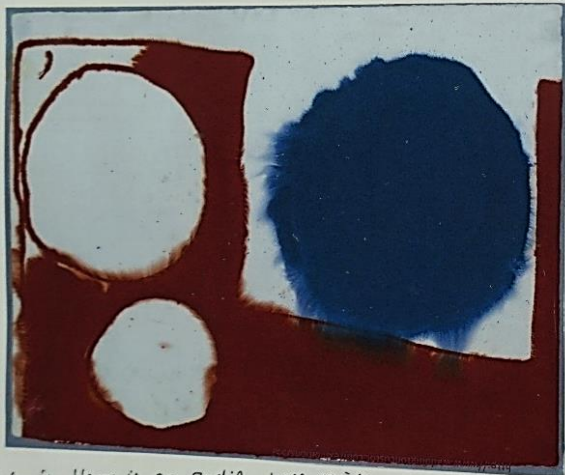
Further experimentation . . .



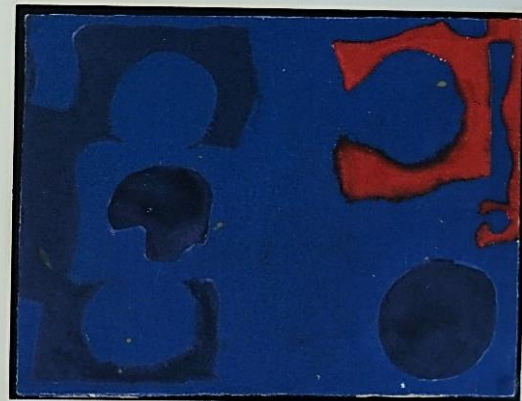


# Patrick

# Heron



Blue Disc Flooding  
(1964)  
58.1 x 78.7cm



Dull violet in Ultramarine  
with Scarlet (1970)

Patrick Heron is an English born painter who turned to abstract expressionism in his paintings as he was interrupted by the war. The period of work that I am more interested in is Heron's post-war paintings. Inspired by the work of Malevich and his 'colour harmonies', Heron believed that no part of the canvas was more important than the other which can be seen in 'Blue Disc Flooding' and 'dull violet in Ultramarine' as Heron explores the way that all the shapes and colours interact on the canvas. This idea interests me as he juxtaposes pure colour which explores that no colour is more important than the other. The forms that Heron has made are his experiments as he uses the colour white to make the viewer question whether the white is a shape rather than just being a background in the painting 'Blue Disc Flooding'. Furthermore I will now explore negative space and how I can use it in my further work.



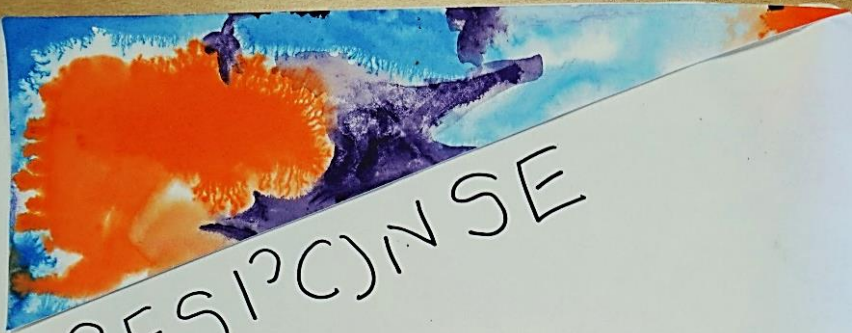
# INTERPRETATION

This interpretation of Heron's gouache painting was fairly challenging for me as I used ink which made it difficult to create the correct colours. Therefore I had to layer the ink. This left a slightly patchy and striped interpretation result. Letting the purple bleed onto the yellow was my favourite part of this interpretation as it helped the forms to work well together within the composition. I particularly like the colours within this painting as orange and purple are complementary colours with yellow being a primary colour in the painting. This primary colour really helps to make these colours very vivid and contrasting. I think that the shapes in this painting could be more subtle and that the edges could be softer to improve this interpretation. This painting with gouache is abstract and the mood, colour and tone creates a happy vibrant, excited tone. This is because Abstract Expressionism explores the musician's moods as paintings often reflected the artist's mood whilst painting. Therefore colour is used to create emotion and feelings. I will now be exploring this in my own work.



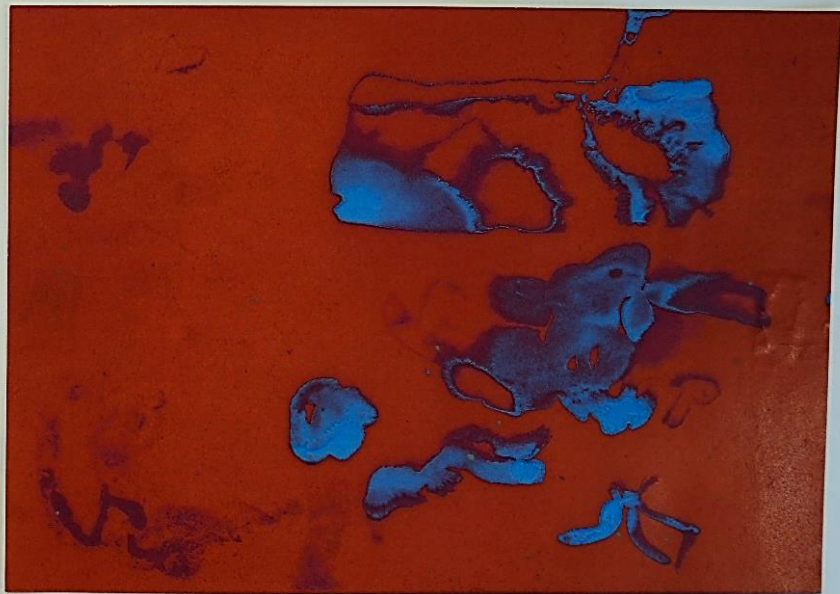
Lemon in Plum, orange in Plum 1966  
39x 57.1cm - Gouache





# RESPONSE

This response to Patrick Heron was accidental as I was experimenting with filters on Photoshop. This filter on Photoshop is called 'overlay' I particularly like this experiment because of the colours within the image. As the image was originally an ink study on acetate which was scanned into Photoshop. This gives the image interesting tonal qualities as the dark parts on the image are blue and the lighter parts. The use of colour is also something that I like in this image as blue contrasts very nicely to the orange and purple as they are complementary colours compared to blue as it is a primary colour. I believe that this picture links to Abstract Expressionism as the paint creates the mood of the painting and the form has now become abstracted. Furthermore this picture also relates to fauvism as the colours are vivid and contrasting.



# Patrick Heron (Gouaches 1961-1996)

Comwell rightly inspired Heron as his "pure disc colour forms" can be interpreted as a non-judgmental explanation of colour and the effect on the retina of the juxtapositions of pure colour". For these two reasons I like Heron work because he works with the intersection of pure colour which think helps create a certain mood to his individual works. As an abstract expressionist painter Heron was aware of his paintings having a certain mood to them as he uses primary colours red and blue to experiment with how they react to each other whilst perhaps experimenting with a joyful mood as to these the colours are bright and highly contrasting. In comparison to his work with violet, plum and yellow, where perhaps the mood of the work is more angry or furious as the colours although touching all stand out and apart from each other. Furthermore Heron's use of negative space is equally important to an abstract expressionist painter as he makes the white part of the painting just as important as the rest of the colours in the painting, something making the viewer question whether the white is part of the background or if the white shapes are dominant and on a coloured background.



Impression of Spontaneity

Represent a 'feeling' or 'mood'

# ABSTRACT

# Expressionism

# Sam Francis 1923-1994



Sam Francis began painting after suffering a flying accident. He then moved to Paris 1955 and was influenced by artists such as; Cezanne, Monet, Matisse and Bonnard. His abstract paintings reflect his early life as a pilot with each colour having a symbolic value; yellow is like the sun and white is like the inside. For Sam Francis art is often an abstract expressionist as he decides what colours to use as the artist had control over what colours to use. Francis used colours in this way to portray the serene of the skies.

Summer No. 2  
1957

# Victor Pasmore 1908-19



Pasmore's paintings focusing on color paintings. This per

To create pur



Victor Pasmore

# Klein



mark making

As well known for his monochrome paintings, Klein created his own pigment International Klein Blue (IKB). He used the human figure to create art through performance. This was because he believed in the expressiveness and potential of the human body. "Anthropometric models per

performance. This was because he believed in the expressiveness and potential of the human body. "Anthropometric models per

Klein can arguably be considered a key artist in minimalism and installation and conceptual art.



Patricia

Com  
can  
en  
gl

please turn  
over!

Blue

Victor Pasmore 1908-19

Pasmore's paintings



ANT 73, 1960  
"The human figure is the element of the painting,"  
Pasmore, whose style is that of the 'Abstract' movement,  
is shown here, with his characteristic use of the black ink  
and white background. The figure is a subject of the  
art of the 20th century, and is shown in a state of  
transition, from the past to the future.

ANT 74, 1960  
"The human figure is the element of the painting,"  
Pasmore, whose style is that of the 'Abstract' movement,  
is shown here, with his characteristic use of the black ink  
and white background. The figure is a subject of the  
art of the 20th century, and is shown in a state of  
transition, from the past to the future.

Yves Klein



well known  
his monochrome  
interiors. Klein  
created his own  
movement International  
of Blue (IKB). He  
depicted the human figure  
in art through  
he believed in  
of the human  
performance art of  
pink canvases.  
expressions, 1950s,

Be  
w  
Klein  
decide  
what was  
in this way  
the sense of  
ve Skies.

flame red  
 ve  
 burnt sienna  
 yellow ochre  
 van dyke brown  
 red ochre  
 viridian  
 permanent green deep  
 olive green  
 permanent yellow deep  
 lemon yellow  
 orange ochre  
 marigold yellow  
 flame red  
 cadmium red  
 brilliant violet

# Gouache Experiments



viridian



burnt red



The  
to purchase a set of 100  
brushes and a tube of  
burnt red for a few hundred  
pounds. It's available in  
shops and online at £250

# Abstract Expressionism

# RA

Royal Academy of Arts  
Exhibition in Focus







FINAI



PIECE





I used these photos in my final piece as they are microscopic sections of rocks and crystals. I chose this because of the colors and rigid squiggly lines the photos have. The contrasting colors really appeal to me and reflect the emphasis

on colour rather than a realistic interpretation of nature. This photos helped my work to become abstract as I played with colour, form and negative space in my final pieces.





ROCKS  
I used to  
create my  
FINAL  
PIECE



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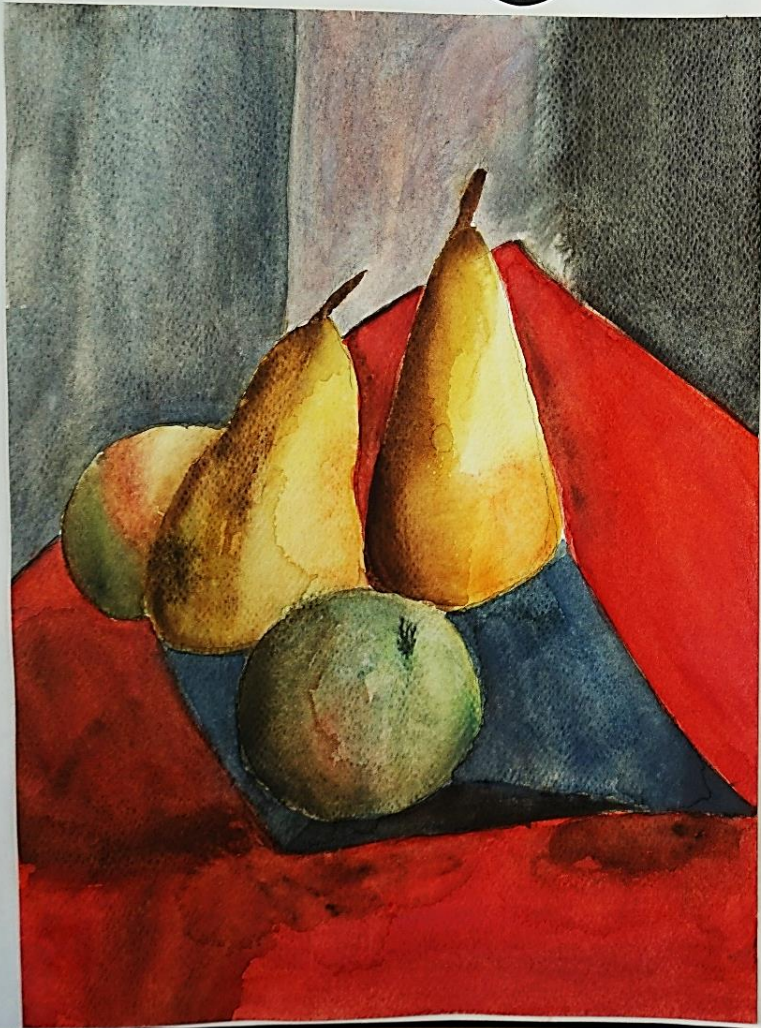


# Initial Ideas



For this project I am going to look at the transformation of fruit when it is whole and once I cut into and open the fruit. I will look at pomegranates and oranges as I am interested in the tightly packed pomegranate segments and shapes and the orange peel. I will use colour and practice drawing from observation as it will improve my technique. I am also interested in the contained form of the fruit when it is whole versus the pomegranate or orange's complex interior. I intend to show this transformation through oil, watercolour and print studies. I may also look at the process of decay as it is possible to shine light through and see or pomegranate segment which could make an interesting photograph or oil painting study. I also intend to look at the paintings of Frida Kahlo as I particularly like her fruit painting and the colours she has used.

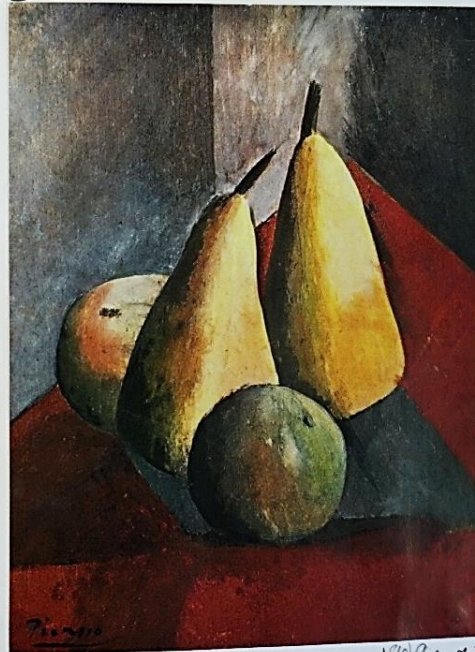
# Stillb



# Life

Picasso

Pears et pommes  
1894  
oil on canvas



Progression of  
early works  
Museum Picasso  
Barcelona  
1894 - painting  
really began

This study of Picasso's painting has helped me improve my composition skills and proportion. I also like the colours that he has used as I think his composition of the two apples behind and in front of the yellow pear with the red and grey background make the painting appealing to viewers. Picasso's use of light and shade also helped me with my water colour as I painted the pears and apples in layers as I picked up the colour gave me the colours I wanted and of light and shade areas of the fruit. At this early stage of Picasso's career he painted realistic studies and still life, often painting his sister. Later on in his career he became a cubist painter and it is evident that his compositions and colour in his early works have influenced his later paintings. Even though this study of Picasso's oil painting is fairly realistic I really admire the quality of his colours and brushwork which helps make the forms of his fruit resemble



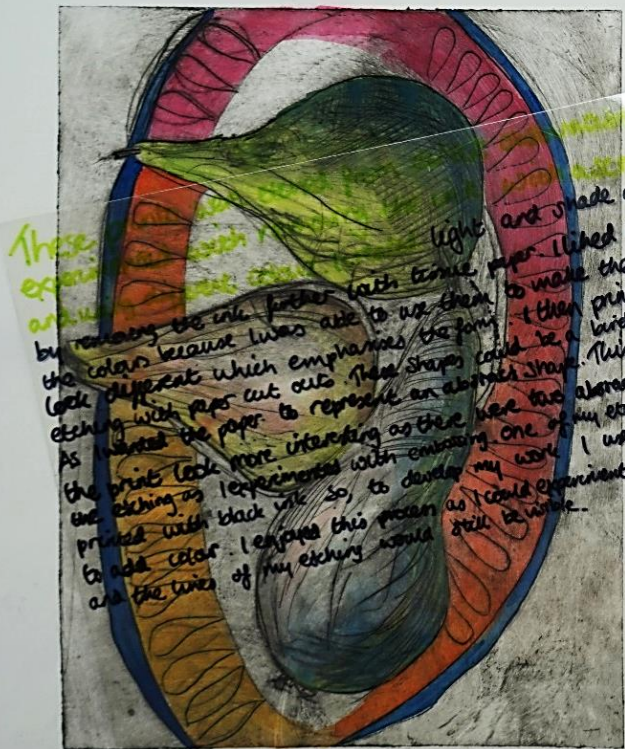


In this watercolor I experimented with painting bruised fruit. Hatched colour on to the shape of my pear and used water so that the ink in the felt tip pen would run along with the water colour. I deliberately kept the form of the pear quite loose and fluid as the bruising means the pear would eventually decompose. The top of the watercolor is bright green which suggests that it will decompose last as it is more alive than the bottom of the pear which is very dark and bruised.



2022.12.22

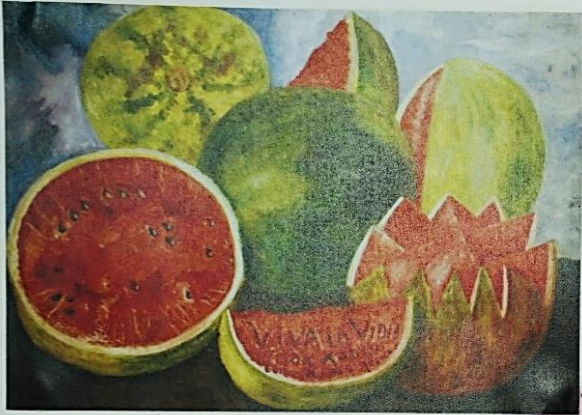




These  
experiments  
are...

by removing the ink further light and shade areas  
the color because I was able to use them to make the pears  
look different which emphasizes the form. I then printed my  
etching with paper cut out these shapes could be a kind of masks.  
As I wanted the paper to represent an abstract shape. This made  
the print look more interesting as these were two abstract shapes in  
the etching as I experimented with engraving one of my etchings were  
printed with black ink so to develop my work I used watercolor  
to add color. I enjoyed this process as I could experiment with color  
and the tones of my etching would still be there.





FRIDA  
KAHLO

23/2/2020

"Viva La Vida"

**Frida Kahlo** was born July 6, 1907 and died July 13, 1955. Kahlo was Mexican and became renowned for painting the female form and experience. She often used bright colors in a primitive style and dramatic symbolism which is a direct reflection on Mexican culture. This painting 'Viva la Vida' which means 'life' was Kahlo's last painting before her death, which is significant as the detail and quality of the brushstrokes are not as good as many of her other paintings. However, it is particularly like the colors she has used for the watermelon in this painting. 'Viva la Vida' is about the reality of dreams and 'Dia de los Muertos' is a festival in Mexico where they celebrate the dead and eat watermelon. This belief that the dead come back to life and eat watermelon is significant as it probably foreshadowed Kahlo's death. The blue in the background of the painting makes the painting appear dreamy.



Lynda Bee White

This watercolor is a painting of a pomegranate. I really like the use of paint in this watercolor as it has a fluidity in the seeds of the pomegranate. White describes herself and her work as 'I paint to capture an idea/moment as White paints abstract and fairly realistic paintings. Like this painting because the seeds in the pomegranate fall up the painting and each become individual and unique as they are both fluidity and precision in every seed.'

B. WHITE

KAMILEE  
SABRE

(39cm H x 63cm W)

"Second chance"  
Acrylic on canvas

Kamillee Sabre

is from Estonia  
Kamillee Sabre (Acrylic canvas)  
Estonia  
"Chance"  
awaken her desire for purity,  
innocence & maturity. 160 x 100 cm  
(39.4 x 63.5 cm)  
Osber



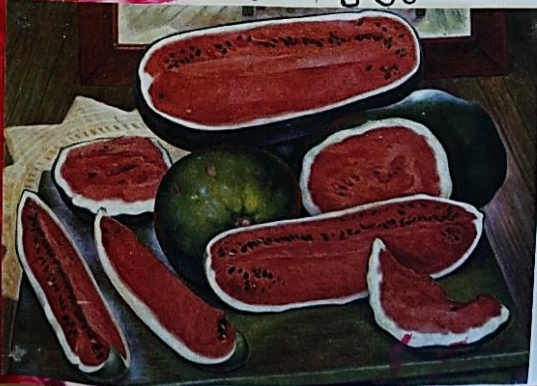
DIEGO RI

Mexican

1886 - 1927

1957

40 x 40 inches



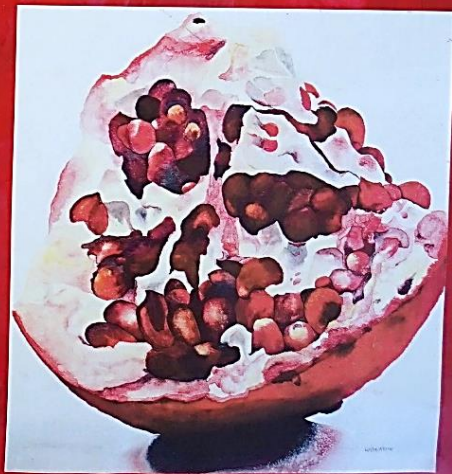
# Lynda

This interpretation of Lynda B. White's pomegranate was like the way the colours in the seeds of the pen to draw the outline of my seeds and pomegranite. The colour from the felt tip pen ran into the pink. Seeds still remained. As I painted this water colour colour which I thought would create subtlety in the of water on the painting so I could experiment with and experiment with form by watching the colours



# B. White

Something that I really enjoyed painting. I really pomegranate bleed into each other. I used a felt tip I decided to use felt pen because I liked that most of and blues of the seeds but that the outline of the I began to experiment with layering thin washes of seeds. I also added drops of colour in to small pieces the fluidity and subtle layers of colour in the seeds bleed together.



# DERAIN

After still life of Derain that I have interpreted has been useful for me in developing my work. I chose Derain's oil painting because I really like his business. However when painting my copy of his painting I adjusted the colours and made them brighter, because I wanted to emphasize the colours of the fruit which would make them more appealing (to eat). I also used thick paint when painting my fruit, especially the grapes. Because I wanted my brushstrokes to be visible in the painting which would represent the harmonious and textures of the fruit. I had a small section of the painting which allowed me to focus on the detail of the fruit & leaves, think my painting has helped me to develop a realistic painting as I had to think about proportion and the relationships of colour between every piece of fruit. I enjoyed painting the still life as I hope I have gained new skills when painting fruit.



1890-1954



Juan de Zurbarán  
1620 - 49  
oil on canvas  
46cm x 66.5cm

## Spanish Still Life

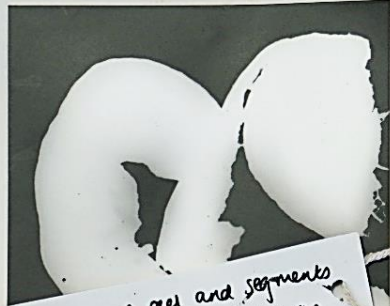
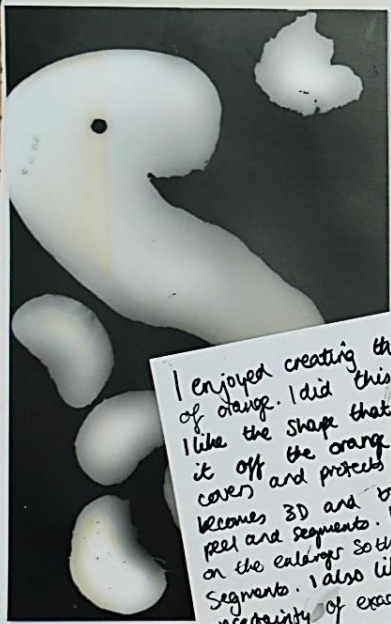
Spanish still life helped me to appreciate form and colour. I really like the colour in all fair still life paintings. I decided to paint these watercolours in response to the still life. I chose a white piece of paper to paint my orange peel onto as I dislike the intensity of the black background in the Spanish still life. I also thought that there would be more contrast between the watercolour and the white background as a black background would have killed the subtle orange colours. I found the shadows difficult to paint, however lighter like the blues and purples in it.



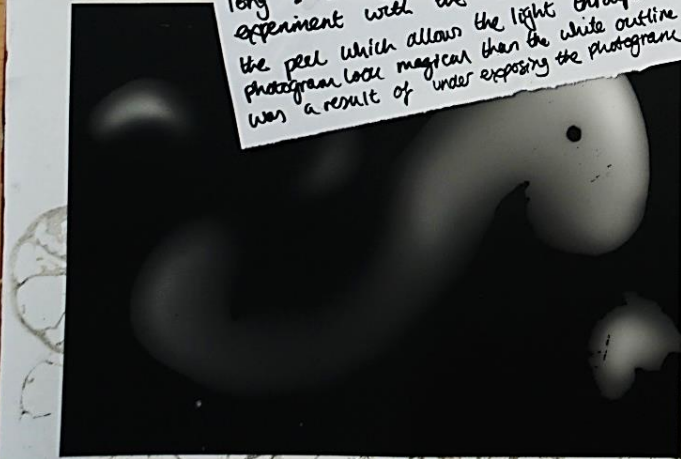
Fig. 132 Luis Meléndez, Still Life with Watermelons and Apples in a Landscape, c.1771. Oil on canvas, 62 x 84 cm. Madrid, Museo del Prado.







I enjoyed creating this photogram of peel and segments of orange. I did this experiment with orange peel as I like the shape that the orange peel makes as you peel it off the orange as it transforms from something that covers and protects the orange segments to something that becomes 3D and transparent when light shines through the peel and segments. I had to experiment with different seconds on the enlarger so that the texture and juice in the orange segments. I also liked working with the peel as I like the uncertainty of exactly what shape the peel will take. The long 'S' curving shape of the peel allowed me to prefer experiment with the composition on the page. I prefer the peel which allows the light through it which makes the photogram look magical than the white outline of the peel which was a result of under exposing the photogram.



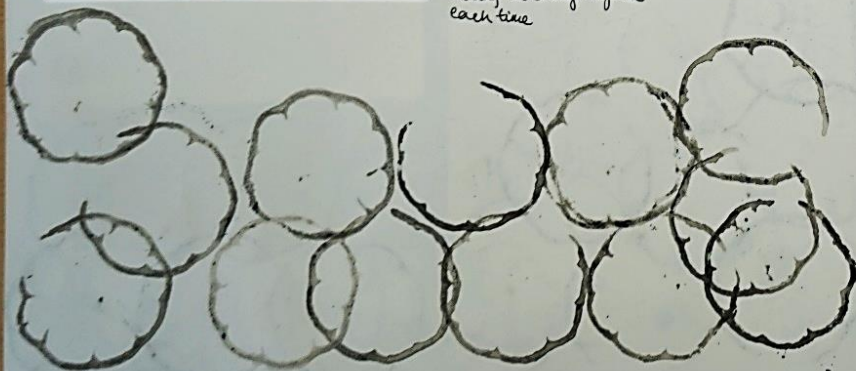


ORANGE  
PEEL

30 Seconds



5, 3, 2, 2 Seconds  
moving the orange segment  
each time



3, 3, 5, 3 Seconds  
moving orange segment  
each time



# PHOTOGRAPH

I have used dead orange peel and dried segments for my photograms as the light shone through the dried fruit. The delicacy of the fruit created really interesting shapes, especially when I layered and moved the orange segments around the page. Unfortunately, I could only move the segment around the page four times as the photogram would become too dark and the shapes would not be visible on the paper. I also like the gradients and shades of grey as the lighter grey segments are the segments that were moved around the paper last. I particularly like the orange segments overlaid placed in the middle as the other segments overlap it which shows the translucent properties of a dried orange segment. My initial idea for the orange segments photogram was that I wanted to present a few segments that were together in some way but placed in different directions which surrounded the segments together. When they were alive and in the orange peel. However, now that they are dried out, there are different ways to show the presence of an segment being and decaying. For example, the lighter grey shows as one segment more alive than the darker grey which is beginning to decay.





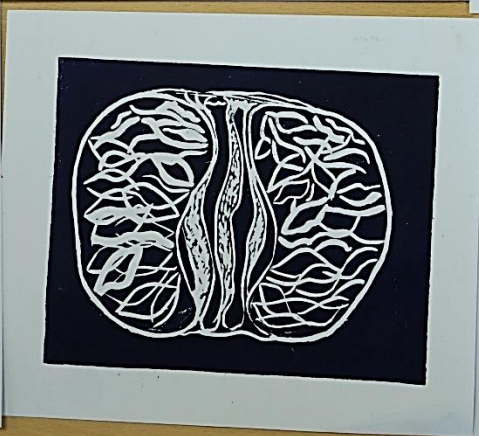
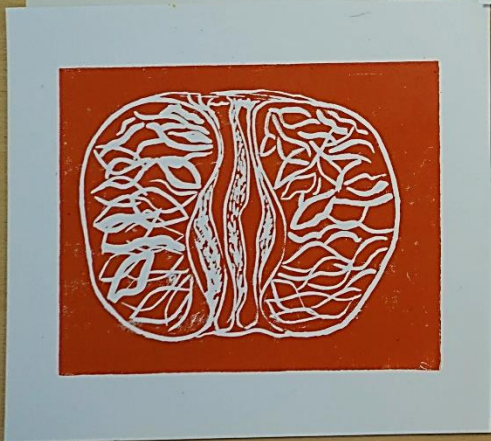
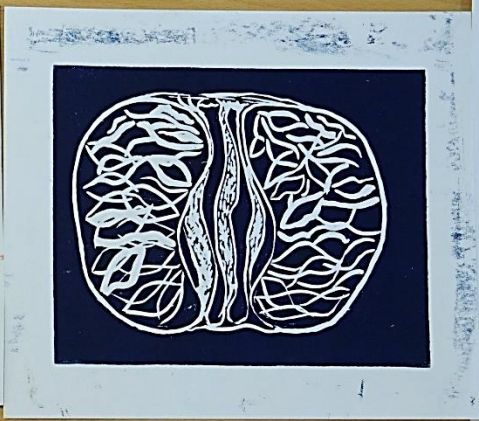
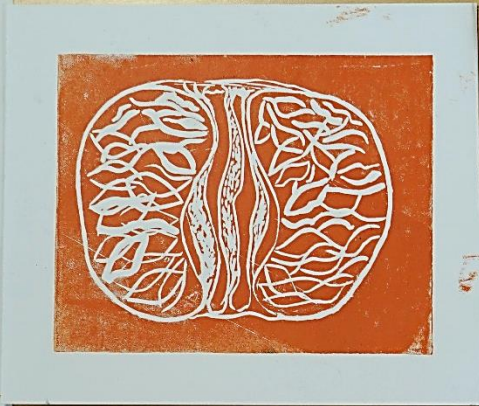
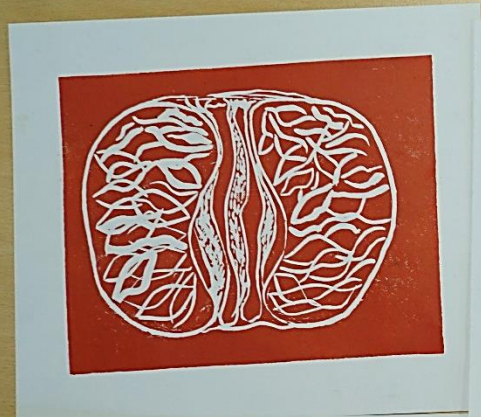


These pomegranate seeds that I used to do a line cut were really interesting to line cut and print with. I enjoyed using thick line tools to cut away the shapes of the seeds. I did this line cut from direct observation and used thick line tools as the seeds had lot of edges and curved in different ways. By doing a line cut from direct observation I believe that it has helped me to look at what I am painting and copy the colours and shape of the seeds from real life rather than a photograph. I think the ~~best~~ line's are numbers: 6, 4, 5 because I began to paint on blues and oranges into the seeds and wiped up the line the best so that the lines and shapes of the seeds could be seen.

ONLINE

X6

ONLINE



# REDUCTION



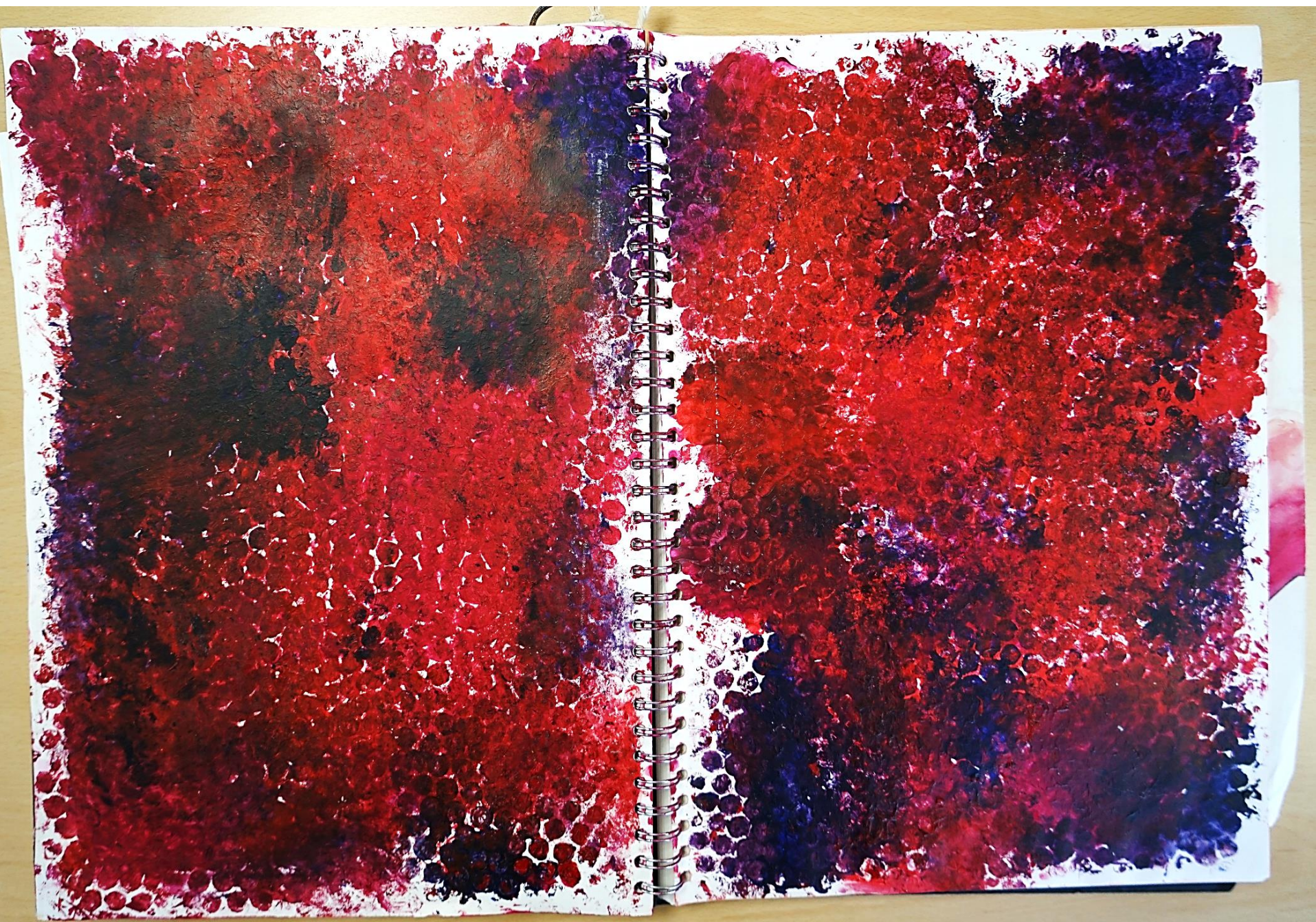


# TEXTURE



with  
added in  
texture of







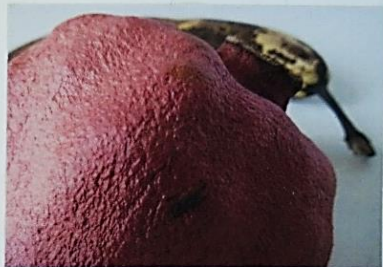


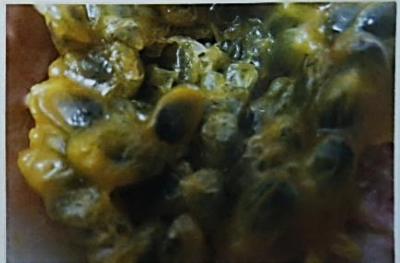
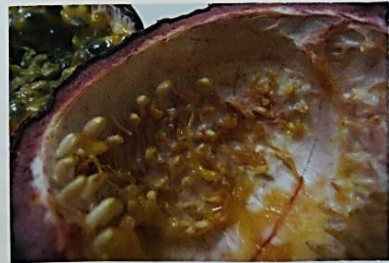
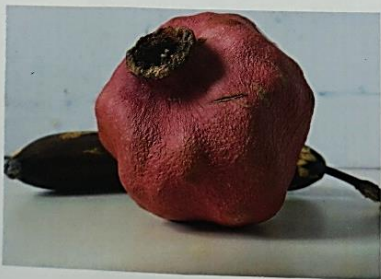


SILVER CARD

Prints









IMG\_1350



IMG\_1353



IMG\_1354



IMG\_1355



IMG\_1357



IMG\_1359



IMG\_1360



IMG\_1362



IMG\_1363



IMG\_1364



IMG\_1365



IMG\_1366



IMG\_1367



IMG\_1368



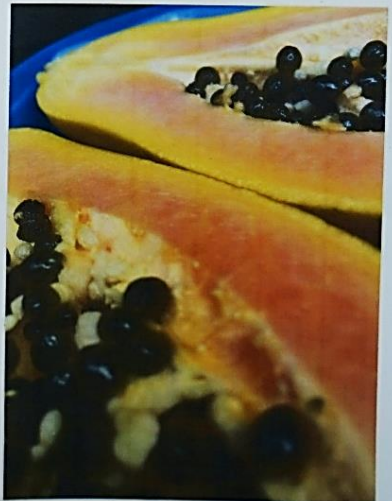
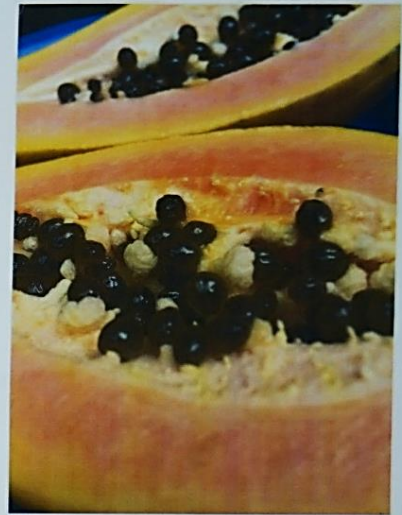
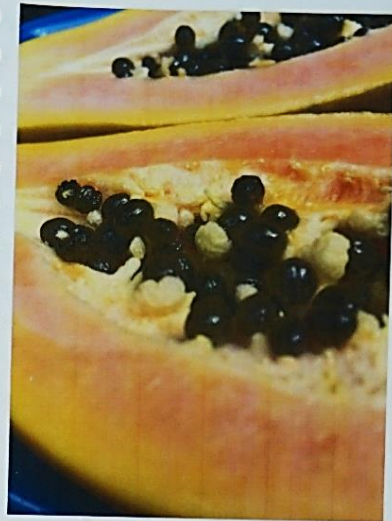
IMG\_1370



IMG\_1371



IMG\_1372



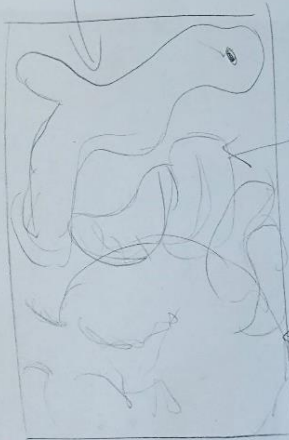


Final exam

Final work

Some kind of fruit

Composition - close up of textures - some shapes merge into colours & textures



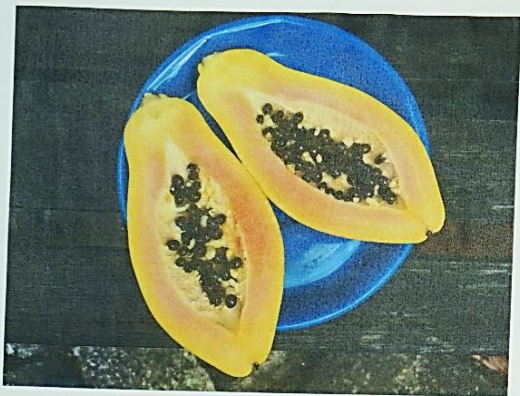
Orange segments

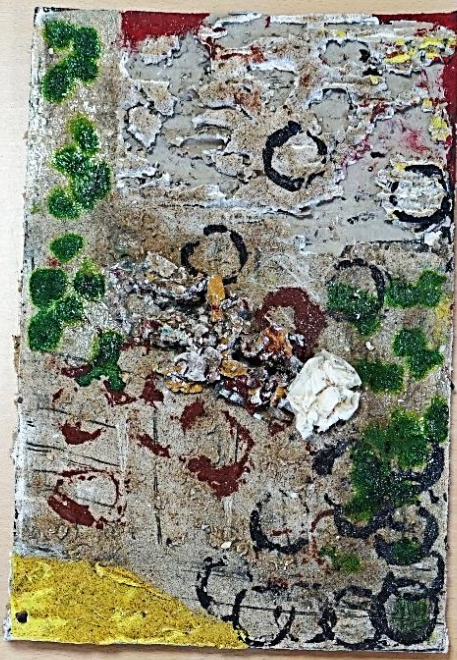
Inside of a pomegranate

ADD

Some kind of fruit texture

Orange peel





















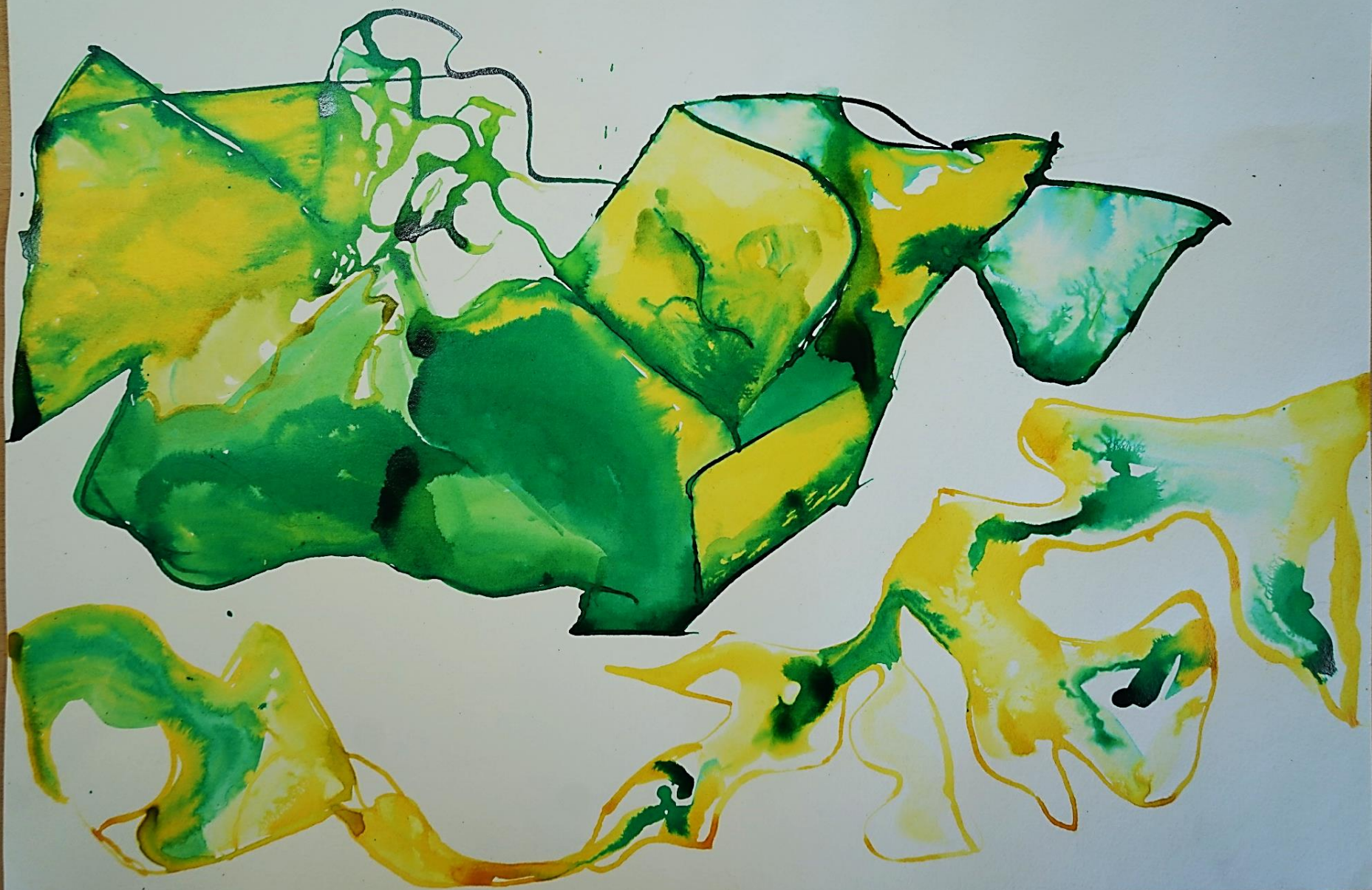








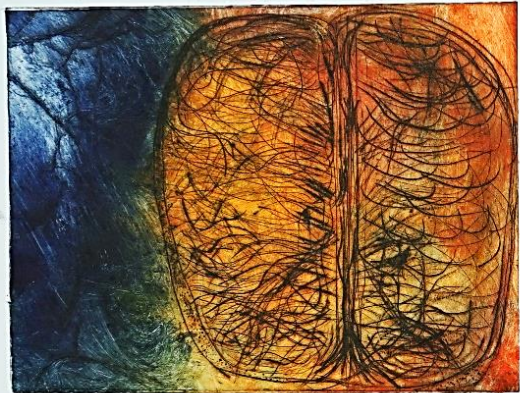






















## How Heron and Pasmore developed the ideas of Matisse through further levels of abstraction especially in relation to negative space and the use of colour.

In my Personal Study I will be looking at; Patrick Heron, Victor Pasmore and how the influence of Henri Matisse helped both artists to make their work more abstracted and expressive. I am interested in these artists because the ideas of Fauvism and abstract expressionism are something that I explored in my own work. Through studying Fauvism in my work colour I valued pure colour and allowed it to become subjective which helped me to make it the most important element of the painting in my work. Both Pasmore and Heron can be considered as Abstract Expressionism artists. Their work develops from the colour and style of Post Impressionism with artists such as; Gauguin, Van Gogh and Cezanne were influenced by Fauvism with artists such as; Matisse, Derain and Vlaminck influencing both Heron and Pasmore. Both Post Impressionism and Fauvism are important in understanding the works of Pasmore and Heron because ideas of both previous art movements, contributed to the meaning behind Abstract Expressionism.

Abstract Expressionism began in the 1940's and 1950's and is described as an, "escape from the internal necessities of our individual existence and to create pure art free from human tragedy"<sup>1</sup>. With world war two ending so recently in 1945, my reaction to this quote is war may have had a large impact on expressionism and could even be seen as a reaction to the devastation of war. The three artists that I have studied are; Heron, Pasmore and Matisse all share something in common as they pushed away Impressionist ideas moving away from the ideas of impressionist movements where real life subject matter was painted with vivid colours and simplified shapes, but began to express art through separating colour from its realistic properties, for example; painting leaves blue instead of green. This sudden change can be understood as a direct result of the destruction that war that left an oppressed society, as now artists wanted to become more experimental and looser with colour as the oppression of war was no longer prevalent. These ideas have influenced the artists that I chose as Matisse, a co-founder of Fauvism and influential artist, can be seen to have influenced Heron and Pasmore through their use of colour, technique and negative space. Matisse's work also inspired me to explore colour in my own work, by using pure juxtaposing colours to express my own feelings towards a painting.

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<sup>1</sup> A concise History of Modern Painting, Read, Herbert, 1959 page 38

Henri Matisse (1869-1954) has influenced me from his spectacular fauve era of painting to his cut outs because I prefer working with colour and form as opposed to making a painting look realistic. For this reason, I particularly like Matisse's art work 'Bord De la Mer'. He was influenced by the Mediterranean where the quality of the light made colours brighter and emphasises the key element of fauvist painting-the importance of colour. Matisse painted 'Bord De La Mer' in Collioure, France in watercolour in the summer of 1905 which led to a series of Collioure paintings. I felt that I



Matisse, 'Bord De La Mer', 1905, Watercolour

could learn from Matisse and the way he used colour through his watercolour painting, as I began my project with looking at Greek seascapes and water circling through and around rocks. Furthermore I enjoyed working with watercolour and like the colours that Matisse has used as they are non-representational and vivid. This meant pure colour served as an emotional purpose rather than realistic for fauvist artists, as colour could create a certain mood for a picture.

Coillure can be seen as a reaction to impresionism as most Fauvist artists were painting landscapes that were slightly disotorted as colours no longer had to be realistic. At this time artists felt more liberated as they had the freedom to decide what colour to use to represent something in a picture "to liberate the constituent colours from the analytical functions of Impressionism and make them into the constituent arears of scheme that expressed light more broadly and freely".<sup>2</sup>This quote was particularly interesting to me as Matisse uses colour to express and experiment light. Lawrence further states that "The function of colour was not to imitate light but to create it"<sup>3</sup>The brushstrokes and colour in 'Bord De La Mer' are something that I really like because the painting starts to become abstract through the colours which createb the light and darkness of the painting. Therefore artists such as Matisse and Derain challenged impresionism and decided to reflect nature through their choice of colours.Furthermore I like Matisse's Blue Nude's as the simplicity of the shapes, colour and negative space have helped me to imporve and further my study. 'The Blue Nude' series was created by Matisse in 1952 (116.2 cm × 88.9 cm). I like this artwork because of the simplicity of the form and that shape becomes the most important element of the work rather than detail. I also like that Matisse chose to work completely with blue as it is a primary colour, which is appropriate for the artwork as it is used in vivid pure form and is powerful without being mixed with another colour. The colour blue could have been chosen by Matisse to convey purity, which is suggested by her nudity and confidence in the figures form as it is a vivid colour. In addition Matisse started working with cut outs as he was diagnosed with cancer and following an operation he used a wheelchair.

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<sup>2</sup> 'Matisse' Gowing, Laurence, published 1979, pg26-27

<sup>3</sup> 'Matisse' Gowing, Laurence, published 1979, pg27

Although the work is fairly simplistic Matisse describes his work as “painting with scissors” as he uses Blue gouache on paper to construct his work. However cutting was something that Matisse was familiar to as he descended from a Parisian family of weavers who cut silk to decorate houses. Matisse was able to express himself through the use of scissors and pieces of paper that he pinned up before sticking them down. Furthermore, Matisse chose to work with Gouache because of its strong pigment, and being a Fauvist painter, the use of colour became the most important part of the painting as colour became subjective. This is another reason why Matisse chose to use the colour blue.

Whilst studying Matisse I then started to think about why the colour blue is important in my own work, as I was working with seascapes, water and rock I decided to focus on the colour blue in my project. This was because blue is a primary colour and used as a colour alone it is very vivid and dominant. I also began to contrast blue with another primary colour, to portray the vivid colours and how they worked together or contrasted each other. However I did not mix them as my subject matter was nature, therefore I wanted to show two primary colours in their purest state to emphasise the purity of nature in its natural form. The main reason I chose blue was because not only is it a colour that we can not touch but it is also a very precious colour and is linked with religion, royalty and is a universal symbol of wisdom and truth. From my further research I discovered that Lapis Lazuli, a semi-precious stone, which was largely sought after 3300–1900 BC for its intense quality and fabulous colour. It was then turned into Ultramarine, a vastly expensive pigment to purchase. Furthermore once ground into a pigment it was reserved for the most important figures in paintings such as nobility and gods and goddesses. This colour was deemed highly expensive and served not only as an emotional purpose but portrayed nobility and wealth. I then considered that blue is in fact a colour that we can never touch and focused on this idea for my work. For example, the sea and sky are both blue but once up in an aeroplane the air is transparent rather than a blue mist, similarly once in water the water appears transparent. These ideas contributed to my work as I portrayed my photograms in blue and gouache responses in blue to illustrate the seascapes, which helped my work to become abstract and portray both sea and sky.

Patrick Heron is an English artist 1920-1999; his work influenced me because of his juxtaposition of pure colours, forms and use of negative space. Having moved to Cornwall Heron focused on non-representational shapes. Heron’s gouache paintings interest me the most as before looking at this artist I was interested in portraying a seascape with a horizon line being the focal point of my image. Heron’s use of gouache can be interpreted as a direct link between Matisse as towards his later life Matisse used similar gouache in his big paper cut outs to achieve the correct colours for his masterpieces. Having studied Heron’s work I decided to focus on colour

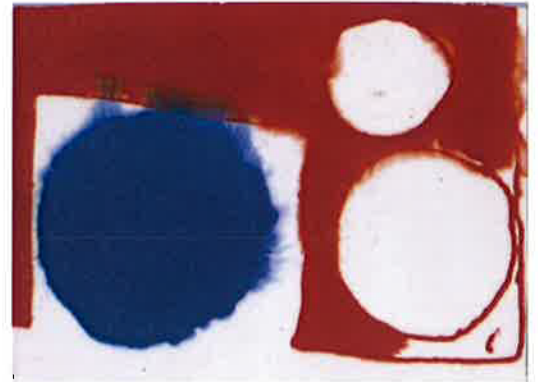


**‘Yellows, Reds and Violet’ 1966**

Gouache on paper

and form whilst keeping the same subject matter of water and land, whilst creating marks that water creates swirling into the crevice's on top of rock and once its reside once it has left the shoreline. I believe that Heron helped my project to develop as his use of colours and negative space in his paintings helped me to understand the principles behind abstract art.

Heron's work falls into the abstract expressionist movement in art as his work was interrupted by the war which would have influenced his work and the meaning behind it. I am interested in the abstract expressionist qualities of Herons work because the ways of looking at art had changed since the war as "it may be said that painting has at last gained freedom comparable with that of poetry or music"<sup>4</sup> which illustrates one of the main ideas behind abstract expressionism; the artist could choose what colours to paint their pictures. One could argue that painting became less conservative as just like 'music' or 'poetry' artists now felt liberated to choose a colour that would represent the artist's mood for a painting, as the use of realistic colours to portray nature was abandoned. I experimented with this idea accidentally as I applied a filter to an ink study on Photoshop which gave me an unplanned response as the colours, orange, purple and blue dominated my image. I then like Heron, became interested in complimentary and primary colours in my work, and how they could create a certain mood in a painting. It has been said that abstract expressionists



**'Blue Disc Flooding' 1964**

Gouache on paper



paint non-representationally not just for the importance of colour but also the mood that a painting can create. For example 'Yellows, Reds and Violet' portray a mood of joy as the colours are all bright and cheerful with yellows dominating the paintings. Heron's use of primary colours portrays a very vivid painting, where colour is used in its pure form, which contributes to this mood of joy and happiness. I particularly like Heron's interplay of colours. In

comparison 'Blue Disc Flooding' in my opinion portrays a mixed mood as the colour white provides a blank mood perhaps deliberately left open to interpretation by Heron, as the blue and red are primary colours which juxtapose and perhaps create a passionate mood from the red and a sorrow mood. Heron's use of negative spaces and the gestalt idea is something that very much interested me and is something that I went on to explore in my final piece. As Heron makes the viewer question whether the blue and red shapes are resting on the white background or if the white is shape being engulfed by the red and blue. This can also be seen in Herons other



<sup>4</sup> A concise History Of Modern Painting, Read, Herbert, Published 1959, pg217

gouaches with colours such as yellow, blue and red, and their interplay to make the viewer question which shape is in fact dominant. I responded to Herons work through one of my final piece paintings of coloured inks, I think that these paintings relate to Heron's work as I thought about form, colour and negative space.

Victor Pasmore, (1908-1998) is the final artist that I am interested in as I enjoy that he explores the way shapes interact with each other and the points of contact in his work. Matisse's influenced Pasmore as he is described 'a teenager much under the influence of French Impressionism and Post-Impressionism'<sup>5</sup>. Bailey argues this as Matisse's influence can be seen through Pasmore's early work in the 1940's; 'Quiet River', 'The Park 'through his painting style and choice of colours. From this preliminary stage of his career, reacting to French Impressionism and Matisse's influence, Pasmore developed his style to become a more abstract Artist. This can be seen in his use of geometric shapes in 'Porthmeor Beach'. Therefore his work has developed into a more abstracted style through his understanding of Matisse's work by now making his paintings more focused on shape and space rather than a realistic depiction of the natural world. However throughout Pasmore's career he maintains an expressive use of vivid colours, arguably a direct comparison of Matisse's Fauvist career and his emphasis on colour. I particularly like this quality about Pasmore's work as his shapes although geometric still resemble nature as they are perhaps jagged rocks, which is something I hope to achieve in my project. On researching Pasmore I discovered that his precision was because of the 'golden section' which is proportional formulae idea. There is further evidence to show that Pasmore was influenced by the French Impressionist painters Seurat uses this formula in his painting. The golden formula is used by artists to create a perfect composition and harmony within a painting. I enjoy Pasmore's work as though the war he read up on the works of Seurat and Gauguin and as a result after the war his work had a huge 'economic growth' as he 'went Abstract'<sup>6</sup> and his work became more experimental as his 'instinctive sense of colour and form' was used in his later works. Furthermore a Pasmore describes his own work as 'taking rigid geometric forms and colours and doing your own thing'. I particularly admire this way of working



Pasmore 'Porthmeor Beach, St Ives' 1950.

Ink on paper



<sup>5</sup> <http://www.tate.org.uk/context-comment/articles/through-pasmores-eyes> Bailey, Paul, January 1<sup>st</sup> 2008

<sup>6</sup> <http://www.tate.org.uk/context-comment/audio/late-tate-chris-stevens> Stevens, Chris, 10<sup>th</sup> July 2008- quoted from: Read, Herbert



as it is something that I used in my own work. For example, this is a observational painting of a rock where I decided what colours to depict it and where the lines would be painted as a result of looking at the rock. Similarly, Pasmore's often used 'pale colours often suggest melancholy and deep thoughtfulness'.<sup>7</sup> I used this idea in my own work as studying Fauvism and Pasmore I used vivid colours to express the harsh edges of the rock and emphasised the subtle colours of the rock in reality to make it appear more impressive.

In conclusion, studying these three artists has been very interesting as they have all contributed to my project enormously. Before researching about Heron and Pasmore I did not know that Matisse had such a profound influence on Pasmore and Heron through colour and negative space. Ultimately I believe that all three artists helped further my project through applying my knowledge about negative space and colour into painting that became more abstracted throughout my project.

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<sup>7</sup> <http://www.tate.org.uk/art/artworks/pasmore-porthmeor-beach-st-ives-t00092> Tate, catalogue entry

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