GCE A Level
Advanced
Art and Design

Fine Art
Component 2

LARA

Total Mark 21
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<th>AO1 Develop</th>
<th>AO2 Explore and Select</th>
<th>AO3 Record</th>
<th>AO4 Realise</th>
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<td>21</td>
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Proposal

For my Externally Set Assignment, I was given the topic of Variation and Similarities. This topic made me want to compare an important aspect of art, the ways its changed overtime and they ways it can be applied. I decided on looking into the use of colour, why its used, how and to create what type of effect/feeling. I want to research both older and modern artists so that I can compare any differences and similarities between the ways they use colour to influence my work. I will also look at their techniques, styles and experiment with different mediums to help to develop my work and push myself further. I want to focus more on expressive art using bigger layered brush strokes as well as smaller figurative dashes and details. I want to create pieces influenced by the artist I look at and then combine these influences and my own style to create a personal and well thought out final piece. I want to overall focus my project on portraiture because I did this in my first project and I focused on my preferred realism style so for this project I want to expand on that and develop portraiture further by using the colour palette to develop my style of painting.
Pablo Picasso

Picasso's extensive use of colour and distortion during this period is evident in his painting of a woman. His work is characterized by its fluid and expressive style, often employing a range of vibrant hues and dynamic contrasts. He experimented with a range of mediums, including sculpture and ceramics, in addition to painting and drawing. This combination of his endless creativity and evolving techniques made him an important figure of the 20th century in terms of art movement.

I began by sketching at Picasso's scale, during the Blue Period between 1901-1904, when he painted essentially monochromatic paintings in shades of monochromatic blues, using yellows and grays, which occasionally blended into other greens. These paintings represented an emotional turmoil Picasso was going through at the time. In this stage of his work, Picasso used simple, economical techniques to create depth and contrast.

In this painting, I wanted to bring out the character through the face, eyes, and mouth.

I chose to paint this portrait of my grandmother as the most representative and characteristic part of her face. I feel that lighting was really contrasting which is why I chose to paint it, so that the dark and bright areas can be clearly seen. After taking multiple photographs, I decided on the composition of her face. I used light and dark colors to create depth and contrast. I used various colors such as blues, reds, and greens to add depth and bring out the skeletal structure of her face. I used a mix of blues and greens for the background.

Picasso Blue Period

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I then went on to try and convey the darkness by using darker colours in the paint of a shadow. I didn't want to try and clone another interpretation of dark and light. I chose to paint an expressionist face because I didn't want anything to distract from the shadows. I liked the pen and ink effect that the contoured lines and dark and light areas have been intensified with bright colours instead of its a different way of extracting.

Here's the importance of light and shadow, because I feel like it's a really key element and it doesn't grant me the potential of my subjectivity to work through painting or such a minimalist way of making cheery, and structural techniques/spaces and Picasso's since.

All images of Picasso's paintings are under 2 years of the town and use at Wikipedia:Picasso.org.

The less - by Picasso, this piece inspired this painting as I was drawn to the large, subdued concept.
Rose Period

Picasso’s rose period during 1904-06 was another major and movement. Picasso had moved on from depicting serious faces that reflected his sorrow and is smiling them start to bring life and brightness to the child in his painting.

He decided to experiment with watercolour because these paintings by Picasso are made of washes of paint and give an overall effect. They’re blended more than the lines of normal paintings.

The painting Harlequin was inspired by the pointillism style and used to be a background to express the face. I have used the red and orange tones on the face and the pink in Picasso’s paintings interest me so I’ve used this as a skin tone. However, I had to mix the white with my chosen colour and felt the painting looked a bit dull so I went on to my final refines the next day.

The painting Mutter and Son is a family and uses the pointillism style. Picasso was using this at the time and had created a daughter and son who looked very alike. I have used light brush strokes and tried to make the eyes look like they were looking at something.

The painting Harem was painted in 1905 and used to be a more artistic style. Picasso was using a more artistic style of working and using light brush strokes to create a surreal effect.
Neoclassicism / Surrealism

Pablo Picasso went onto developing a more Cubist style which included realistic forms into basic geometric patterns. This led to Picasso's neoclassicism and surrealism period (1919-1943).

The immense diversity of styles of art Picasso was surrounded by in Italy influenced his figurative paintings and drawings that have been called his "Return to Order." His new pictorial language of these distorted forms are

"what is recognised as Picasso's style." The Weeping Woman refers to a singular 'universal' image of suffering due to the Spanish Civil War. The Weeping Woman came out also in series of paintings that were in protest to the bombing of Guernica. I like that Picasso used such bright colors as it makes you think about how everyone is suffering or on the edge of life due to these acts of violence.

I also felt that Picasso was using his sad feelings towards this war. My painting a woman crying uses an bright exciting colors, contrasting with emotion.

During this time of neoclassicism, Picasso's works were full of bright striking colors and sharp angles that were sharp and bold, but also of angular lines and choppy shapes unrelated to belonging all the colors from each other.

I've continued to experiment with surrealism but this time used oil paints and watercolor for extra detail and to add that angular look that Picasso's surrealism period influenced me to do. I've only slightly altered the body with watercolor as I wanted the face to be the feature and carry this piece. I also that the fine line adds a distorted image almost feel that is reflected in those guises by Picasso, but I don't think this watercolor medium as as effective as acrylics or oils and doesn't convey the same kind of brightness. So I want to continue working with watercolor.
Van Gogh

I went on to research the key moments in art, looking closely at the areas where colour was affected. Impressionism was at its height and a very popular style in 1870-1880. It involved brush and quick, angular, and realistic techniques and methods. Artists would keep to detail and would rather create the sensation they felt, which was created using small brush strokes and unprimed palettes.

The Sunflowers

Van Gogh uses a variety of colours throughout his artistic career and isn't afraid to bold back. If they clash sometimes a space can be bright and colourful, other times it can be dark with a depressing feel to it. Van Gogh didn't blend much and it usually has a scratching, dry point brush look to the work using different size brushes. I like this style called 'Starry Night' as the brush marks have been used to create shapes and animals in the sky.

I hope to create directionality through using Van Gogh spaces in my work. Greens and grays and I feel like they complement each other nicely through using the illusion of stars and moons for the sky.

Van Gogh has influenced me to experiment painting using the impressionism techniques. I've taken photographs of my friends with cheerful expressions; I have a good relationship with them so I wanted to paint them using bold colours to portray a bright relationship. Here I painted my friend's eyes and face with impressionism and Van Gogh's influence. I chose to paint her eyes using bright colours, because my close friend I feel he has bright beautiful green eyes with long luminous eyelashes and I wanted to convey the beauty using bright colours. I also have focused most on the colour green, even to bring me the green eyes. I see this style of painting and feel that it can create lots of depth from the direction of the dashes. I want to explore this further by doing paintings in this style of larger full size compositions.
The 1889 self-portrait of Van Gogh is painted with high contrast and strong use of color. The paint is thickly applied, giving the painting a sense of movement and emotion. It's been described as a 'self-portrait with a burning mind.'

The color blue is prominent in this painting, symbolizing sadness and melancholy. The brushwork is loose and energetic, adding to the overall mood of the painting.

In 1889, Van Gogh painted several self-portraits, including this one. He used vibrant colors and loose brushwork to convey his emotions and thoughts. The painting reflects his state of mind at the time.

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The outer ear is the most prominent part of the head, and it is important to include it in the painting to make the portrait more expressive. The outer ear is also the most visible part of the body, and it is often used to convey information about the person's personality and character.

In this self-portrait, Van Gogh has depicted the outer ear in detail, emphasizing its importance in the overall composition.

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The painting is a self-portrait, but it also represents the artist's life and experiences. The brushwork is loose and energetic, and the colors are vibrant, conveying a sense of emotion and movement. The painting is a reflection of the artist's inner world and his thoughts and feelings.

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The background is made up of brushstrokes and colors, which create a sense of depth and dimension. The contrast between the foreground and background helps to draw the viewer's attention to the subject of the painting.

The composition of the painting is balanced, with the subject placed centrally. The use of space and composition is important in creating a sense of harmony and balance in the artwork.

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The self-portrait is a powerful representation of the artist's personality and experiences. It is a reflection of his inner world and his thoughts and feelings. The painting is a celebration of the human spirit and the power of art to convey emotion and thought.
Self-Portrait with a straw hat!

I also explored the power of expressing emotions and ideas through the use of colour and texture. I experimented with various techniques, including using a wide range of brushstrokes and marks to convey different moods and atmospheres. The use of complementary colours and contrasting hues helped to create a sense of depth and atmosphere. I also used different brush sizes and strokes to add variety and interest to the painting. The use of texture was important in giving the painting a tactile and engaging feel. I added elements such as leaves and flowers to the background to add to the overall composition. Overall, I was pleased with the final result and felt that it accurately reflected my feelings and emotions at the time of painting.
I wanted to experiment with charcoal and pencil drawing because it’s an area I’m not used to. I was inspired by Picasso’s pieces because his drawings were done with simple lines and shapes. I felt I could use this to create mood and movement with these simple lines and shapes.

I also wanted to experiment with the idea of using charcoal and pencil instead of colours.

The portrait of Francoise is an example of Picasso’s cubism and surrealism style as the shapes are more prominent and angular.

I also wanted to experiment with charcoal and pencil drawing like the portrait of the mother and child. This piece resembles the rose period when Picasso repeatedly featured mothers and their children. The nature of the bond between the mother and child is what breaks up the piece and adds to it instead of the idea of colour. One way to do this many hands was by experimenting with creating line in the final piece. I also added the idea of the bond and the relationship with the child using her baby. The beauty and depth of this work emerges from the interplay between the mother’s face, which begins to become darker and more detailed.

Please also draw using different techniques, experimenting with different effects. The portrait of Sylvette David is a lot more abstract. Picasso used both charcoal, ink, and a brush technique. The style was abstract and cubist, which helped to convey the connection of the woman and the child through the use of shapes and outlines. I feel free to use charcoal to convey a dark and industrial emotion in my drawing. The model’s eyes appear soft and are used to create an expression on the face. I added the darkness of charcoal to the portrait to create a dark and industrial emotion in my drawing. The model’s eyes appear soft and are used to create an expression on the face. I added the darkness of charcoal to the portrait to create a dark and industrial emotion in my drawing. The model's eyes appear soft and are used to create an expression on the face. I added the darkness of charcoal to the portrait to create a dark and industrial emotion in my drawing. The model’s eyes appear soft and are used to create an expression on the face. I added the darkness of charcoal to the portrait to create a dark and industrial emotion in my drawing. The model’s eyes appear soft and are used to create an expression on the face. I added the darkness of charcoal to the portrait to create a dark and industrial emotion in my drawing.
I've noticed that instead of doing detailed work by the usual way, Dad and I decided to add more layers of charcoal to add more shading to the areas I wanted to be more prominent. Because charcoal was the main aspect of this drawing, shading and the realism and surrealism included were more heavily inspired in his drawings. He mentioned the caricature of Dina Mora, which is on the charcoal sketch of Marie Therese, and decided to leave areas uncompleted. Because of the use of tonalities, using charcoal was very important. 

I decided to go against the conventions in this drawing by using a sharper and finer pencil to create a more delicate line. The shading expression was created using a variety of tones. It made the eyes much more expressive. The choice of using a Rooster has always been a strong inspiration for me, and I think it's a great opportunity since it's a mixture of a rooster. This is why this drawing has a darker than the first one. I blended the pencil and charcoal using numbers and sanding paper stick. These tools have been used to achieve further detail on the picture that are not visible to a single eye and show they can be added to help spark a potential painting.

'Charcoal Sketch of Marie Therese'

'Portrait of Dina Mora'
Francoise Nielly

When I went on to see another period of a young girl with her hair in a ponytail painting on bright colors, I began to see the difference and began to enjoy the process and technique. She found that painting on bright colors in a different way to the older works, as her collection showed her use of bright color to create a more dynamic appearance. Focusing on the edges and the light, they want the painting to have a different form, painting them small and while still there. These are not as much as they were feeling during the period on their face.

The aim of the painting is energetic and vibrant, and the way they do it is bright. They paint over the face with some bright colors, and I like how the bright colors are combined with some dark, intense colors. Nielly uses bright colors, palettes, and angles, harshly layered paint techniques. She employs these with bright colors to portray using: shadows, edges, and forms. For this, I have painted a photo series of different positions of a young girl with her hair in a ponytail and bright colors. I used a palette of colors that did not affect the painting, and I gave it a rough finish which I like. I experimented using a palette knife as to help me develop my skills and painting confidence. I want to think more about my painting as it gives the painting a very interesting look. I can't see myself with a brush knife.
Anna Bocek

This artist struck me when I looked at her work because she creates bright, vibrant, emotionally charged portraits and figurative paintings. Black is used to depict human nature, emotion, vitality and points of impact. These emotions are communicated through facial expression, body gesture and rich colour.

Bocek says her inspiration for what she creates is the theatre as she's drawn to the mystery of the character to be portrayed rather than the physical stage of the theatre itself. She creates the character with the emotion, the words seem to having a way of revealing how she's feeling emotionally, whilst gymnastics without the actors make feeling weather all appealing or not.

The style I've used in this painting was influenced by Bocek's techniques. With this painting, I used my own touch to it by putting makeup on a child and painting her with bright, rich colours whereas Bocek uses these associated colours to paint vibrant, colourful portraits. Bocek often cites on an influence however I've tried to keep for you because I find it easier to paint without being keeping the colours bright.
Development leading to final outcome.

This red colour has been created for a feeling in the eye look and the raw colours are deliberately used to purely show off the composition and emphasize it. It doesn’t necessarily mean biker was feeling rage or anger.

During the process, instead, black used strong colours to give her painting thickness.

Here, I’ve painted my friend in a romanticized way because she’s young and I’d describe her as fun and exciting to be around. She’s also lovely and beautiful so works with the energetic feel that the colours are creating. My choice of painting colours is influenced by what I feel, similar to Impressionism. However, I still used these techniques and her style influences my work.

I also like because of my friend’s long eyelashes and various shoulder, it would be fun to complement this using dramatic colours for a scandalous feel.
Sustained Development leading to final Outcome.

Beck uses a blocking technique and her paint application creates a three-dimensional characteristic. The heavy flat application of the paint was used to put emphasis on the surface. The raw reds and blues that are used to strengthen the female features look as though they were created using prominent brush strokes. Beck uses stark, contrasting backgrounds which help give her work that Thểerrick which I want. I want to try her techniques in my work because I find it interesting that some surfaces can be made up of reds which are lighter and blended or darker.

To develop this, I used a more intimate expression that was portrayed using reds to show despondency and unwavering emotion. I chose to paint the composition of her eyes closed as I wanted it to look like she’s trying to hide herself. I deliberately tried to hide this despondency with raw, choppy and contrasting brushstrokes in her skin and face/foreground. My intention for this piece was to use colour to distort how the person in the picture really feels...
Sustained Development leading to final outcome

In this piece I've used cooler tones, greys and bluish greens to go against Anna Beck's and suggest instability, unwillingly exposed. This contrasts Beck's pieces, as the females are appearing to be comfortable and posing, thus adding to the reality. My piece is trying to convey, through the person in the picture, feeling. I've used colour here to show how the person in my painting is feeling. I've decided to keep the bright colour on the skin, not only to add an effective look but to represent the age and brightness still inside of her.

Beck's paintings are very dramatic which I like about them so I wanted to keep the bright colours on this piece somehow. I also wanted to keep that bright, colourful aspect because she's my friend and I feel a close connection towards her from our close relationship. I've combined how I want the feelings of the picture to be as well as my own feelings in this piece, combining the old and modern styles. I'm really happy with the way this painting came out and feel the style of bright black colour in my favourite out of all the techniques I've looked at so I'm going to incorporate it into my final piece.
Final Compositions in Progress

For this composition of my friend, I wanted to create a Linadic style of art.

I was inspired by a study composition and complicated this by creating, the feeling of relaxation and joy. This is why I've chosen a composition of her arms up and head tilted back.

I opted for open eyes because I wanted the character to have more of an open relationship and connection to the audience.

I used deep blues and grey/bronzes for depth and shadow and then added brighter blue in chopping, layered technique to bring out the dark blues.

I like the style of this piece but want to develop this by painting a more traditional portrait format of the head and shoulders, once I'm combining traditional and modern techniques.
Final Compositions in Progress

Nadine has inspired this composition as I saw how the artist paints young males and females, projecting colours through them.

I've painted my 15-year-old brother and because of the sibling relationship, I feel colours reflected this well.

I wanted to keep the neck and shoulders sparse in the photographs because I wanted to focus on place-name of colours where I isolated them out in the skin. We used a paler paediatric background colour because I wanted to try and balance the warm colours. I felt that the pink brings out the pink/purple in the painting as well as bringing an element of normality back to the skin colour.

I've been inspired by Nadine's palette knife technique and although I'm not sure if I used it enough to create the form, I feel that the background doesn't need to be as precise and can be done rougher, freely which the palette knife creates.

Because some pieces are so colourful, even in true form, I opted for a more broken, simplistic background so that the pieces weren't go over the top and become messy. The only reason I didn't see this composition in my final outcome is because I personally prefer the face to be front-facing more than this piece as it's very side profile.
Evaluation

Though this project I've grown and expanded on my artistic technique to lead to an outcome that I feel is successful. I started by researching other artists such as Pablo Picasso and Vincent Van Gogh, who are known for their evolving technique and colours. Gogh inspired me to look into the impressionism period in art and I discovered that the way artists use colours has evolved and changed since the impressionism period is always changing even today. During the impressionism period artists would use colour to convey how they were feeling. I've then compared how more modern artists use colour in their work. I've looked at Anna Bocek and Francois Nelly who both use colour to give the painting the emotion they want it to have rather than painting what they themselves are feeling. I've also experimented with drawing and other techniques such as palette knife painting and charcoal. This was effective to look at because it helped guide me towards the style I prefer so that I can achieve the best possible final piece. I've found that colours can be used for all different styles of painting from Cubism and Surrealism with angular shapes and divided to think chunky layers of paint as well as small intricate details using dashes. After understanding that I prefer the composition of face and upper body I stuck to the portrait style in my final compositions. This project has helped me to see that painting can be more expressive and doesn't need to be so refined all the time. I've moved away from using colour in its literal meaning for example traditional beige for skin and pink for lips as I understand the way colours can be used expressively. I like how my final piece has come out and feel glad that I've been able to apply the skills I've learnt and combine impressionism and modern colour use. For my externally assessed assignment I was given the topic of variation and similarities and this topic has allowed me to see how colour in art has developed over time and the ways it can be used to create effect. The older artists Picasso and Gogh were useful to look at because it's interesting to see how their colour choices changed throughout their artistic lifetime due to the series of events and emotions they experienced in life. I feel the topic has caused my art to grow and develop as well as acquiring new techniques.