



Pearson

GCE A Level Art and Design

**Fine Art
Component 1**

Mike

Total Mark 30 (23 + 7 PS)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	6	6	6	5	7
Performance Level	2	2	2	2	3
				Total out of 90	30

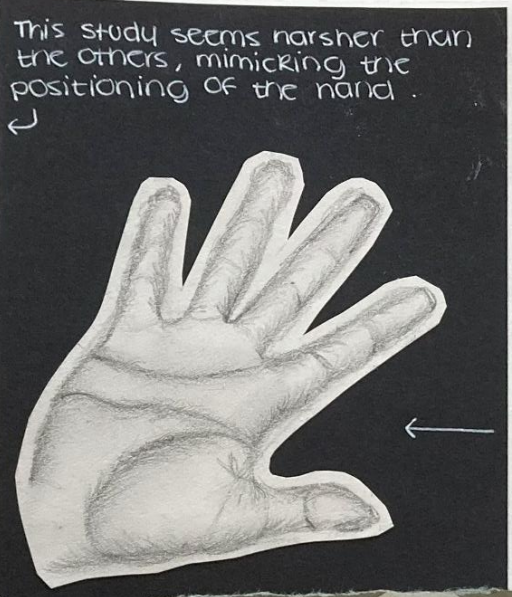
Examiner Commentary

Mike's approach is industrious and methodical, with numerous photographic and drawn research projects, initially taken from the landscape, but later exploring human isolation. His sketchbook drawings of body parts and then a series of photos and drawings of family connections on a sofa have potential and a sense of emerging creativity, particularly in his use of colour to show emotion. Some progress is made but always his control over the formal elements remains at a basic, rather than adequate level and holds back his ability to realise intentions. A lack of further creative experimentation and variety in approach hampers his ability to move beyond high Performance Level 2, and outcomes are particularly disappointing.

Although he does make contextual investigations into Turner, George Shaw, Hopper and others, these don't help him to inform his creative journey to any degree of sophistication and he is unable to sustain outcomes with the ambition or creativity to go beyond a basic Performance Level 2 of assessment.

His Personal Study into the theme of Isolation is extensive, exploring both landscape and figure-based imagery, but lacks coherence and relevant analysis. His understanding of the intentions of the artists he writes about lacks depth, which is especially evident from his conclusion. It achieves low Performance Level 3.





This study seems harsher than the others, mimicking the positioning of the hand.

This study is quite simple due to the size and lightness of the picture

New-build homes have shrunk in size by 20% since the 1970s. Properties now have an average of just 2.6 bedrooms in contrast to the 3.53 bedrooms in 1970s. With UK homes costing an average of £226,996, buyers are paying just under £3,396 per square metre. The group, which also compares average property sizes across 20 major UK cities at the same time, find that the typical size of a new-build home has got smaller since the 1970s. The group, which also compares average property sizes across 20 major UK cities at the same time, find that the typical size of a new-build home has got smaller since the 1970s. The group, which also compares average property sizes across 20 major UK cities at the same time, find that the typical size of a new-build home has got smaller since the 1970s.

The typical size of



I like the lightness of this drawing since it gives subtlety to the study

per cent 1970s

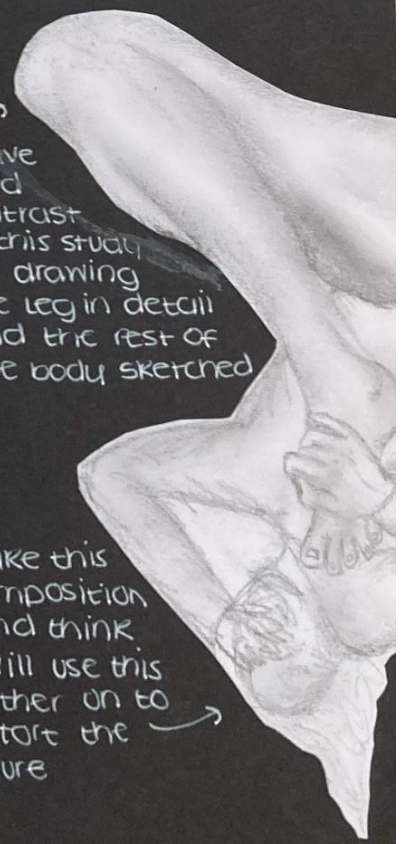
as reduced even I like the tone of

You can see the shape of the leg and the pointed movement

around 65.65 square metres. The study uncovered some other interesting facts about the UK's housing stock, with nearly the quarters of the

I have used contrast in this study by drawing the leg in detail and the rest of the body sketched

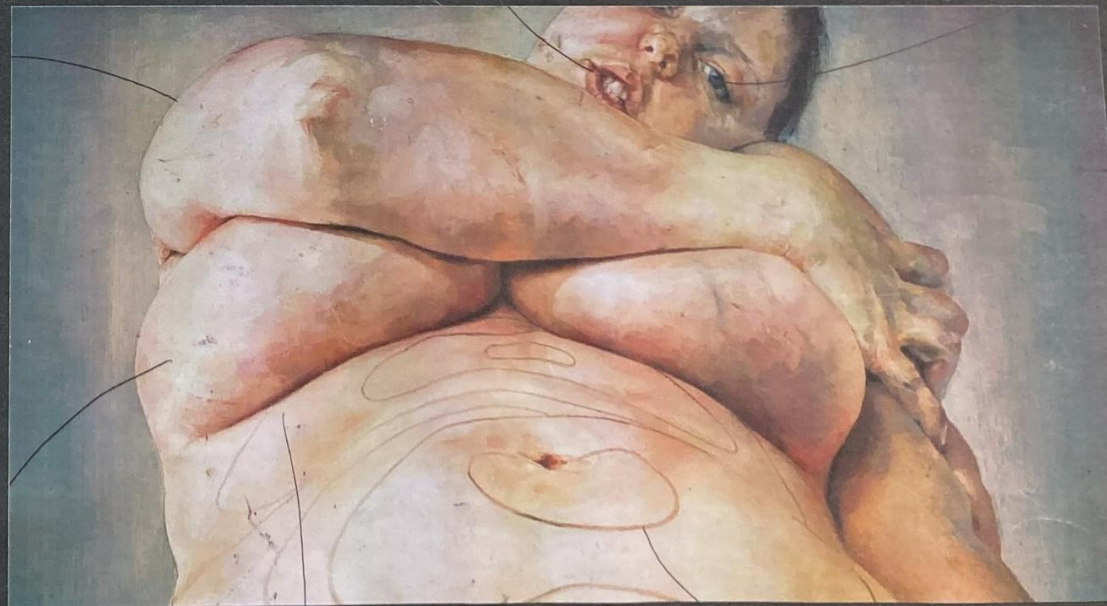
I like this composition and think I will use this further on to distort the figure



now sexualised the painting was since the only object that could preserve her is transparent, this also makes the painting more pornographic since women were rarely allowed to uncover bare skin. Furthermore the cuff on her arm says "Raphael" which could be his way of branding the painting or him claiming the woman.

The Proximities of the paintings show a large contrast due to body language and rule of thirds. In the Raphael, the woman is very central which means the painting obeys the rule of thirds creating a normality about the piece, however the body language is very unnatural, she seems to be slightly lent back, with one hand resting on the opposite leg and the other cupping her breast. This pose is purely to please men. However the Saville is positioned oppositely within this piece, the body is slightly cropped and shows little headspace which could suggest her being trapped. This also breaks the rule of thirds and in doing so disorientsates the viewer making them question the meaning of the piece. The body language is also quite shocking at first glance however the upwards angle has been used to purposely unflatter the body and manipulate that into a powerful message which links to the preservation of her breasts since she is hiding all signs of femininity and enhances all qualities of her

ARTIST COMPAR- ISON



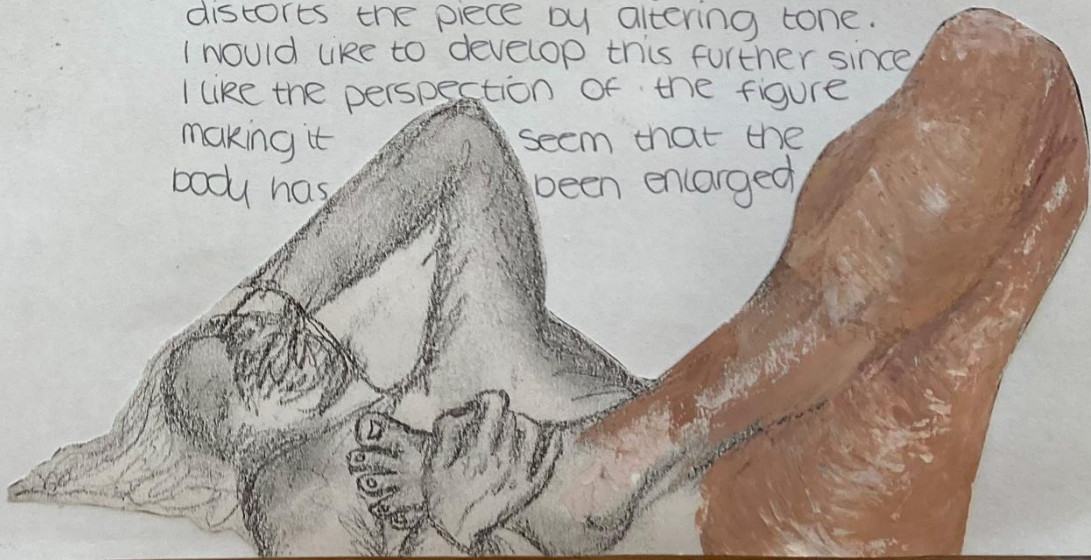
Jenny Saville

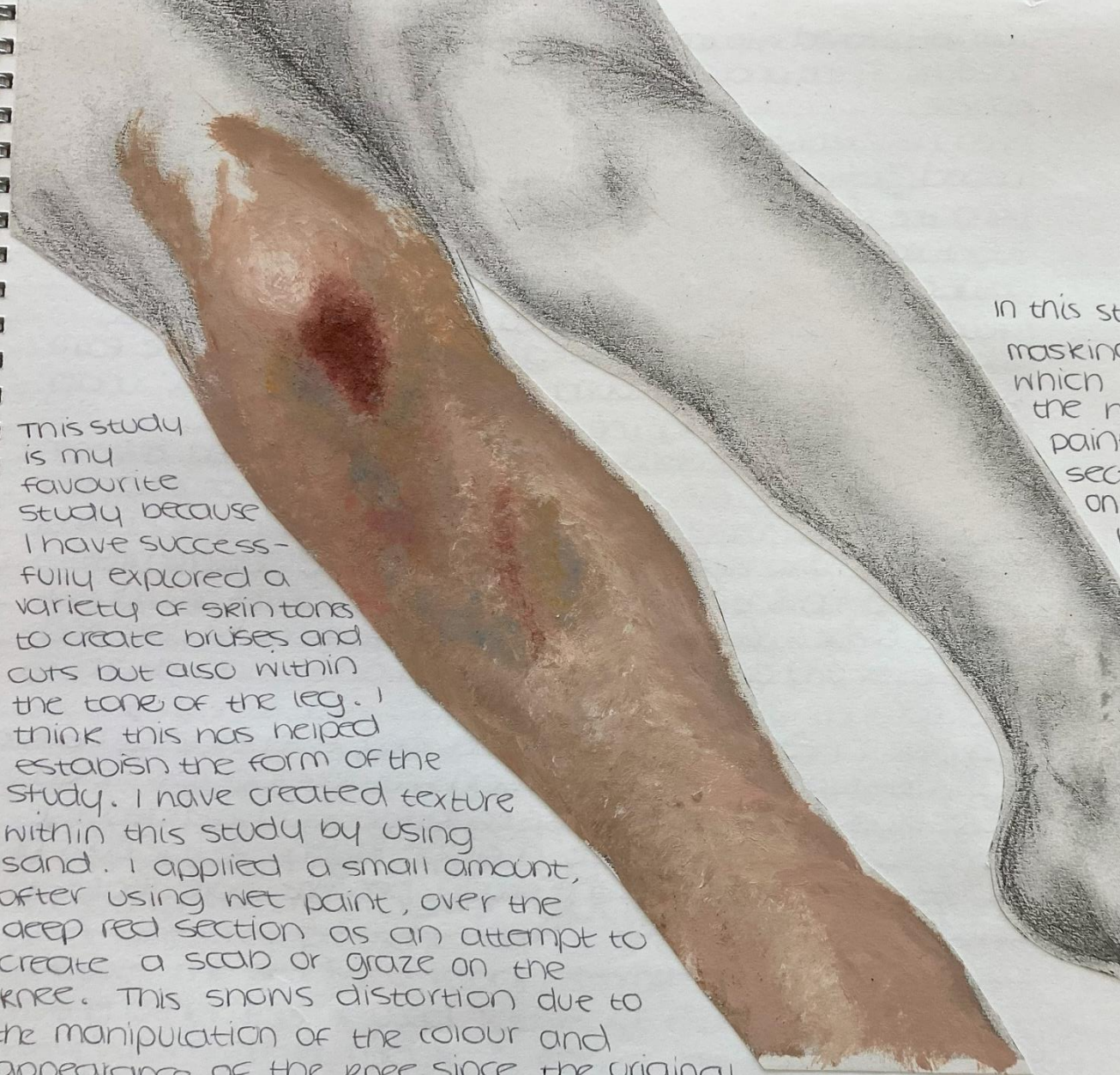
The techniques used to paint the piece and the media used can also distort the meaning of the piece. For example in the Raphael, it was most likely painted using oil paints and the style and era meant no faults were shown in the piece, each colour had one tonal gradient which created some naturalism however idealised women in the era. This is contrasted in Saville's work since she has manipulated the skin's colour and texture to create a blotchy tone which has been done to make the most realistic, flawed painting possible.

Finally, these paintings will have different intentions due to the nature of the styles in the era. La Fornarina was painted by Raphael in 1518-1519. This means the perception of a woman was in a man's point of view. This means it was very sexualised and painted for other men to look at for pleasure. It also depicts the ideal characteristics for women at the time; wide hips and health, showing fertility. This is contrasted massively in Saville's work since this model was painted by a woman in modern day, with the intentions to counter representations and stereotypes of women through art history. This was done by the accentuation of flaws through manipulation of skin tone colour which empowers women.

TEXTURE STUDIES

For this study I have used acrylic and applied it using a palette knife to add relief. I have also used a darker range of colour which subtly distorts the piece by altering tone. I would like to develop this further since I like the perspective of the figure making it seem that the body has been enlarged.





This study is my favourite study because I have successfully explored a variety of skin tones to create bruises and cuts but also within the tone of the leg. I think this has helped establish the form of the study. I have created texture within this study by using sand. I applied a small amount, after using wet paint, over the deep red section as an attempt to create a scab or graze on the knee. This shows distortion due to the manipulation of the colour and appearance of the knee since the original photograph captures smooth, unharmed skin.

In this study I used rolled up paper and masking tape to create the bones which are elevated when stretching the hand. I have enhanced this by painting the tops of the elevated sections lighter and creating shadow on either side. This adds tone, highlighting the relief even more



APPLYING TEXTURE to FORM

on this page I have attempted to go further into exploration on texture. I think this is important in order to be able to represent form either accurately or in a distorted way.

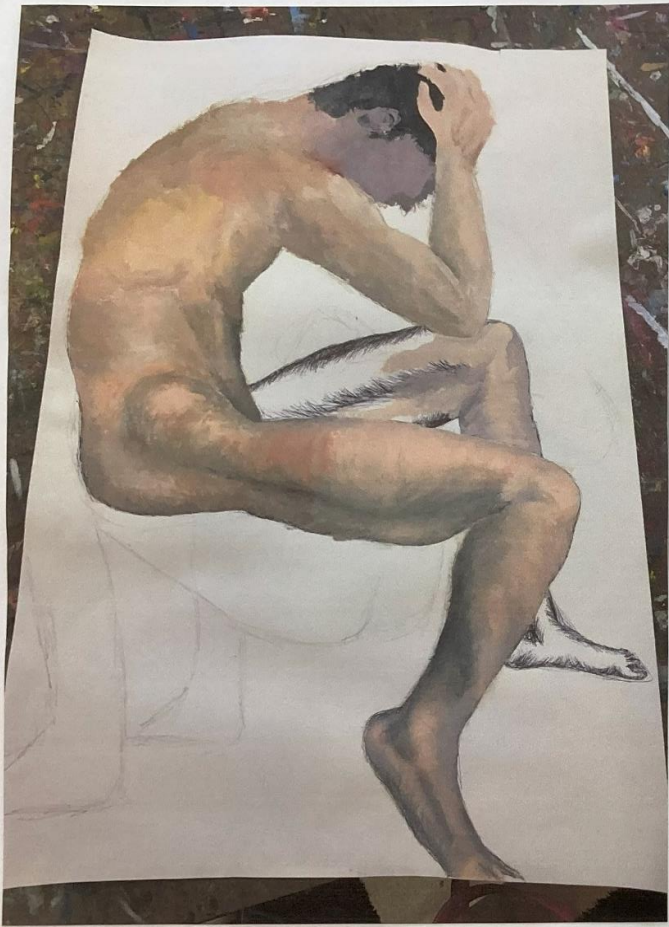
The study on this page I think incorporates both realistic and distorted uses of texture to alter the outcome.

on the above foot, I have used string to depict wrinkles and veins. However I partially used masking tape to secure the string which created more of a smooth texture to the elevation. on the heel I have laid lengths of string together to mimic and exaggerate the bumps and wrinkles present in this area. I like this as it gives the study a rough texture and a raw form.

in the other foot I used layers of masking tape to create elevation. This made it easier to illustrate the form since the contours were already in place for the form.

for this entire study I also tried to include both smooth and thick textures with the acrylic paint itself to try and demonstrate how contrasted the two styles are.





I really struggled with this study of the human form since I was attempting too much in one piece. My intentions were to layer two figures in different poses on top of each other but do them both in fine detail. I found that this would take too long hence why there is only one figure present.

Overall I think I have learnt from this experience and the final product is still of good quality. I like how well the form flows through each limb and how the colours merge.

As you can see from the above leg, I began this piece by illustrating tone using biro pen, this helped me when moving onto painting since I already had a layer down and was able to manipulate the paint easily to fit the tone. You can also see how the biro has come through in places which I think adds a lot to the piece since you can see the foundation.

I think my painting has improved massively between the last piece to this piece since I have managed to incorporate many different shades and tones of colour into this piece and blend them well. To add texture to this piece I attempted to build some impasto style painting up onto the piece however it is not very visible.



This study was done to experiment further on the elements whilst adding colour. I really enjoyed creating this piece and would like to do more experimental works further on.

When I started this study I used a paint brush attached to a metre stick and used black ink to create the thick outline. I tried to distort the figure by adding repeats of limbs for example the arms and legs.

I used acrylic paint and a palette knife to layer the paint up and create an impasto like texture. I also used a variety of different colours that were not fully mixed together to create a sense of chaos.

I balanced out the dark lines and tone by adding white acrylic into the high points of the figure which I think helped establish the form a lot more.

To finish the piece I used coloured ink to create a block/wash background which contrasted with the figure since so many colours were incorporated in that.



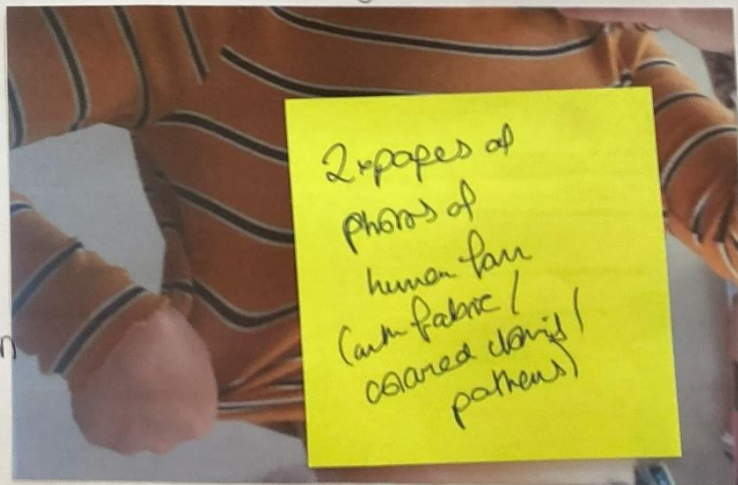
The two feet crossing over and being on top of each other could allow the exploration of depth of field and weight within a piece. I also like how this shot gives two separate perspectives of the feet, 1 from the side and another from the back which helps link the studies together.



I like this photo since it portrays many aspects to the human form. The angle creates a distressing atmosphere and the abundance of hands and feet make the shot quite chaotic. This photo also includes the majority of the body however the body language is a lot more open which creates more flow. The positioning of the hand is also interesting



I have included clothing in this piece to distort the figure before studying it. The way the top has been stretched out means that the body becomes thinner through illusion. This gives contrast since the figure is altered completely.



2 ropes of photos of human form (anti-fabric / covered denim / pattern)

ing since it is covering some of the body



This photo also includes distortion through clothing since the top has been stretched. However because it has been stretched the opposite way it has a different affect.

I think this photo is very effective at displaying form. The overlapping of the feet and absence of one full foot create distortion since there is an ambiguity to the picture. The lighting also adds a lot to the form since there is a very harsh shadow on the entire left side to the front foot and a very light area along the top of the feet & legs.

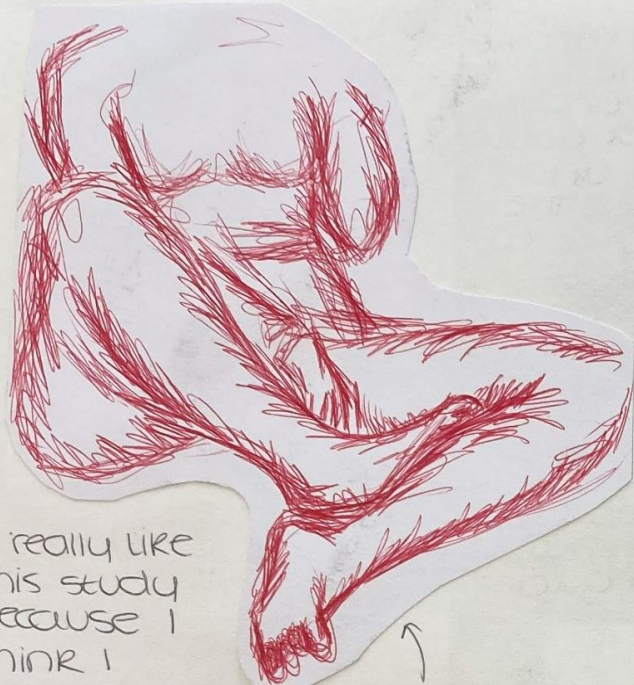
I really like how the toes are positioned since it gives a contrast between the fluidity of the leg and the angular toes.



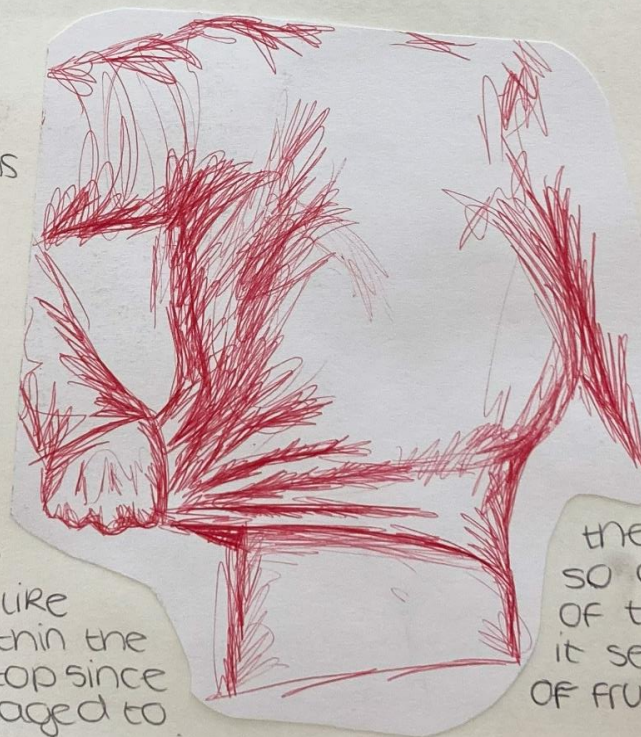
ANALYSIS OF PHOTOS



This photo is my favourite since I think there is a flow to the body. I also like how the legs are crossed over creating some ambiguity. I included the hand to add context to the shot and also to highlight the lack of bare skin in the frame. The feet are interesting to me since one is pointed and the other is slightly flexed. This creates contrast between the two legs and adds to the ambiguous distortion.

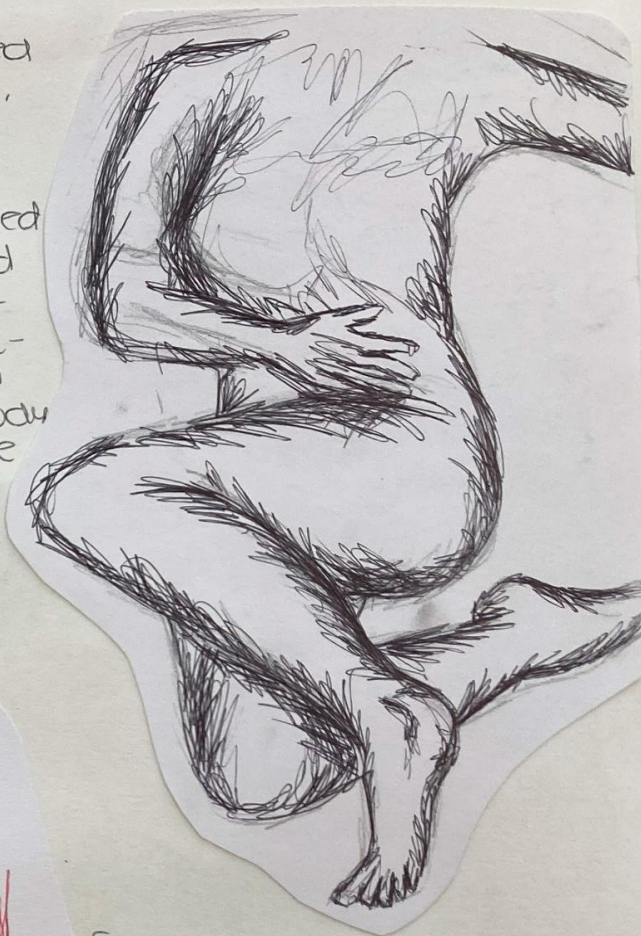


I really like this study because I think I presented form well. I used line to create definite partitions between each section of the body which allows for more understanding of the form. I also really like the way this piece has some weight to it since the hand is very lightly draped whereas the foot is definitely pressed against the other leg.



I also really like the tone within the stretched top since I have managed to drastically contrast it with the white space.

For this study I have used pencil with pen on top. I think it added a lot more depth to the study and also allowed more ease since I could erase if it was disproportional. I'm particularly interested in the legs of this study since I could explore the weight and tone of them.



I used red for this study to explore the manipulation of emotion. I think the red makes the motion of pulling the top quite aggressive and so could make the intentions of the piece distorted since now it seems the figure feels hatred of frustration about her body.

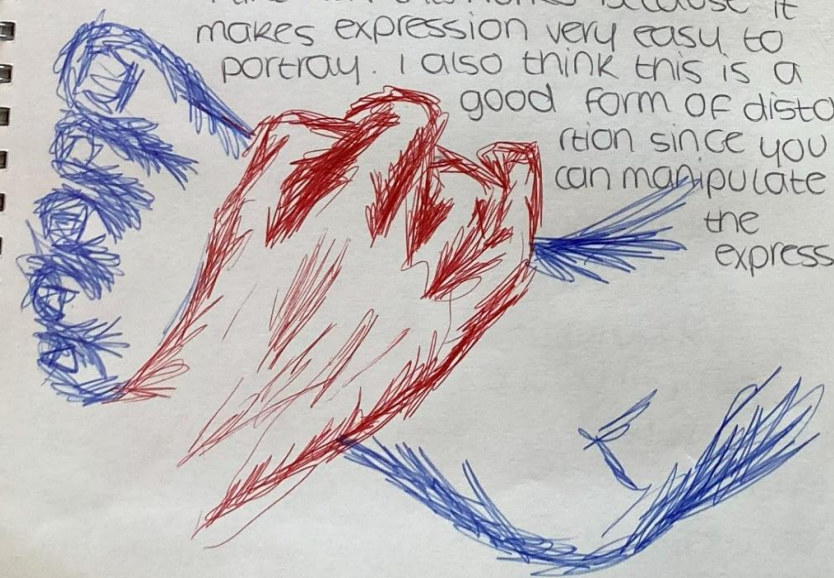


For this study I used black card and white pen to explore how the form would change when the colours were inverted. I also focused on the legs for this since I wanted to explore this section further

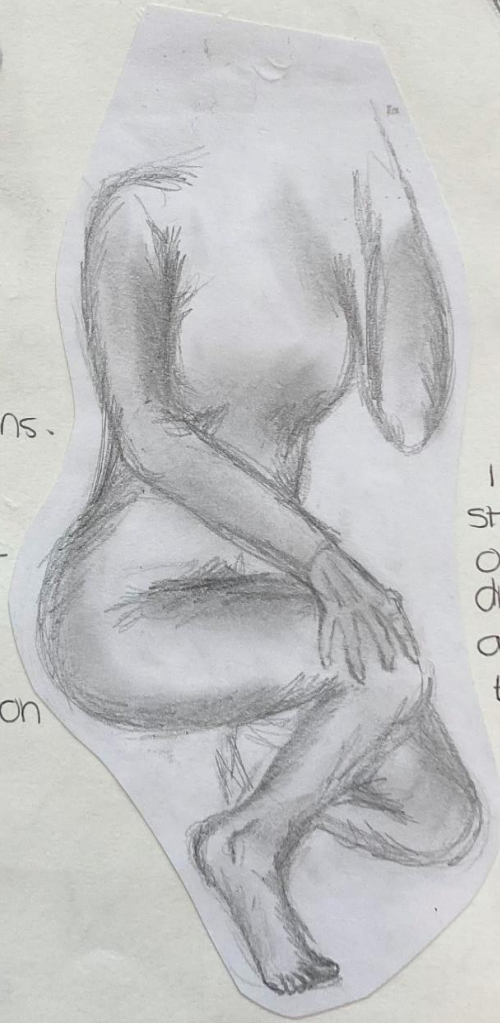


For this study I have used pencil and pen. I think the layering helped with this study since there has not much tone. I also like how sketchy this study is.

I decided to use two colours for this study to experiment with the combinations. I like how this works because it makes expression very easy to portray. I also think this is a

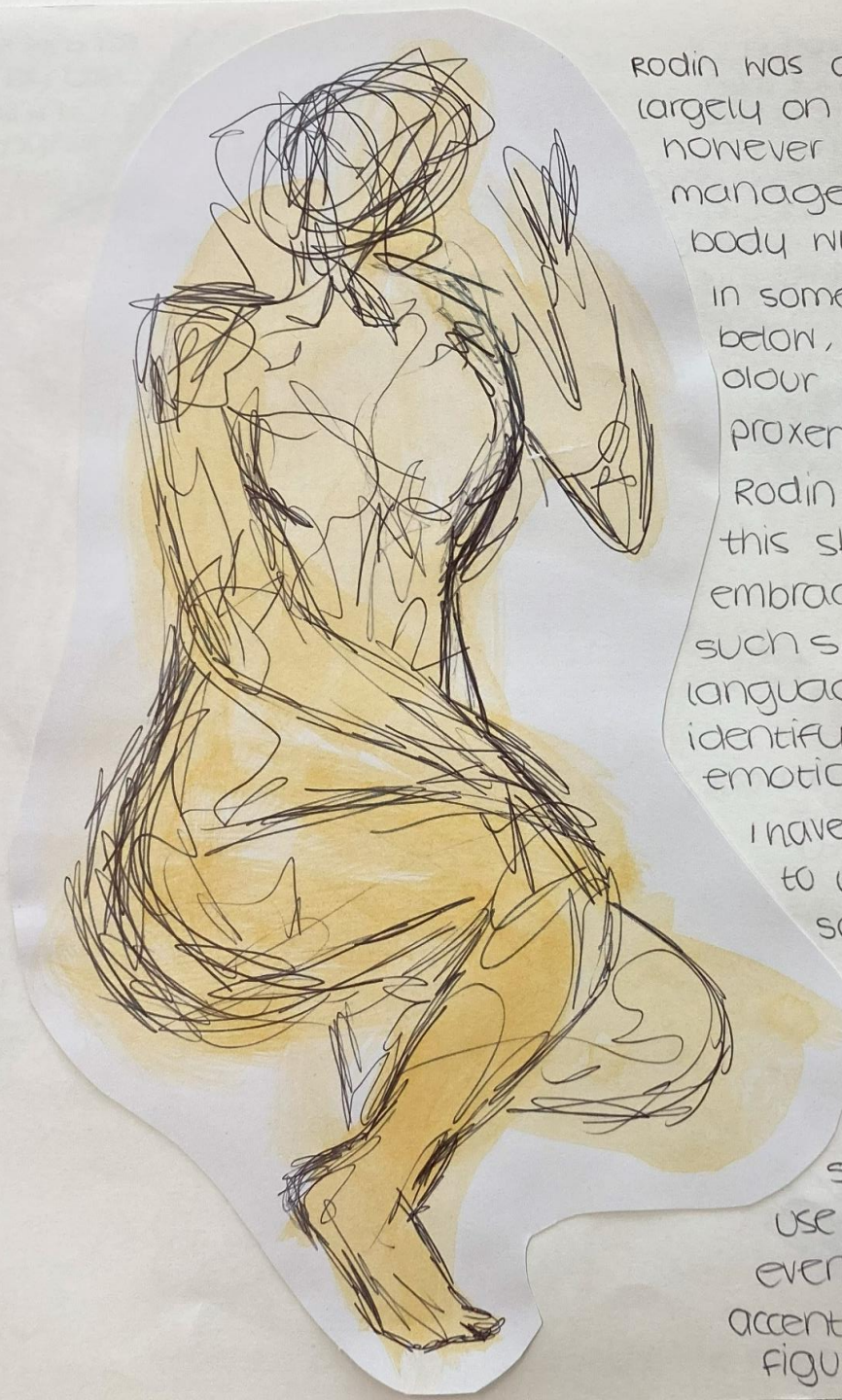


good form of distortion since you can manipulate the expression



I only used pencil in this study so I could focus on the flow of the drawing. I think I have achieved this since there is a very organic feel about this study

Auguste Rodin

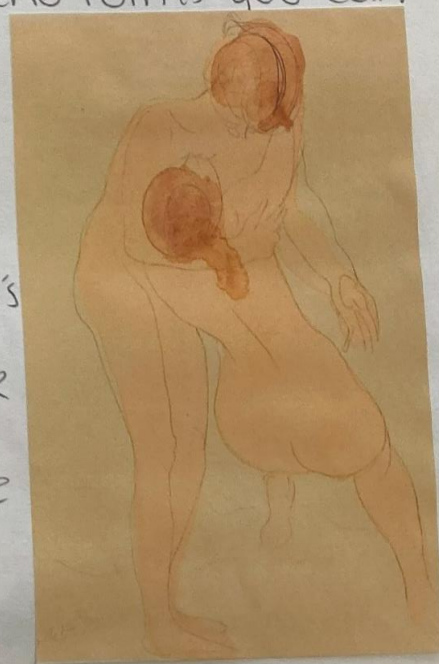


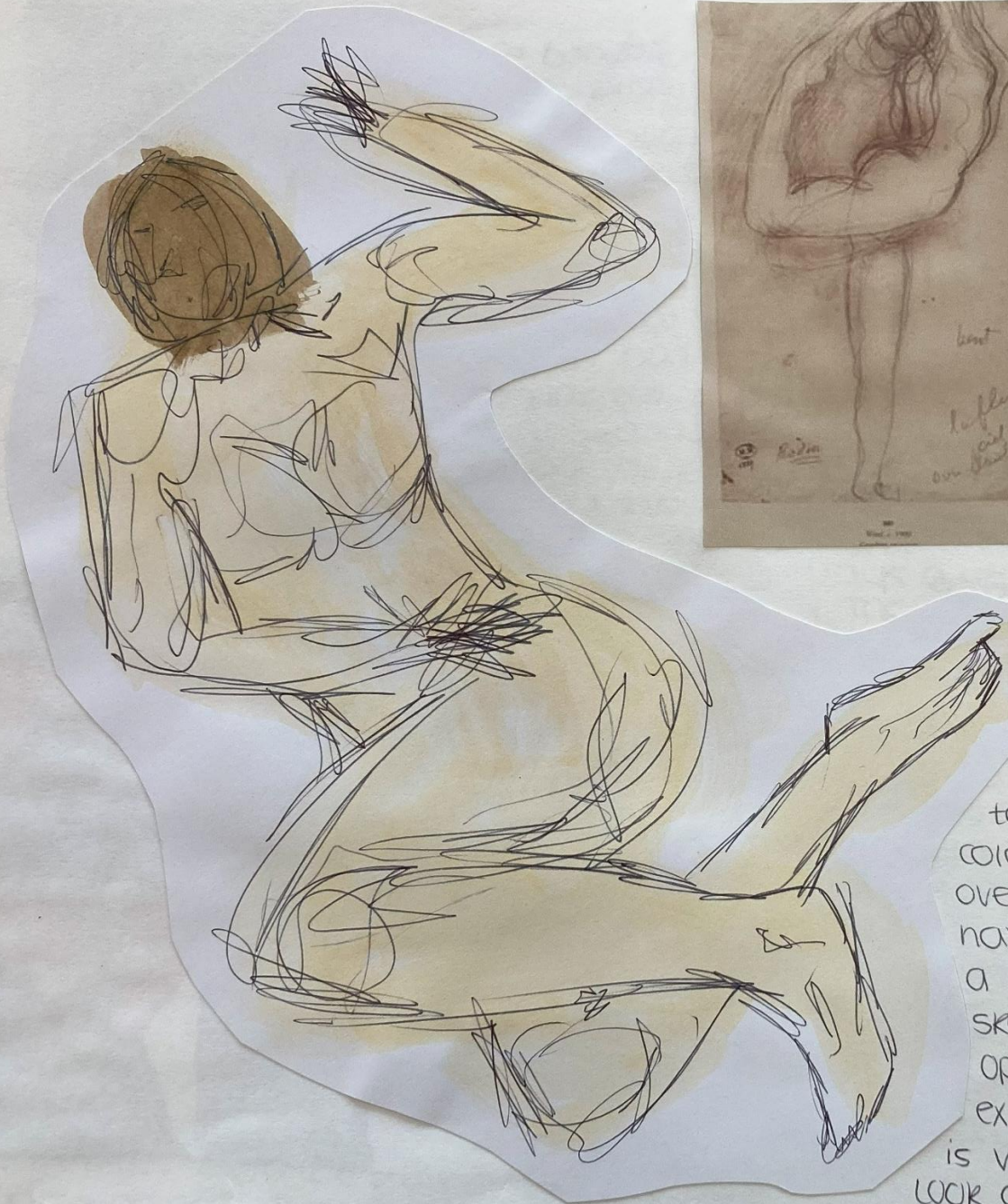
Rodin was a French sculptor who focused largely on human form. His sketches however are very simplified but still manage to convey the structure of the body with fluid lines.

In some of his sketches, like the one below, Rodin has incorporated watercolour wash to further illustrate the proximities of the body.

Rodin also included two bodies in this sketch who seem to be in an embrace. I think even though he used such simplicity, just from the body language of the two forms you can identify so much emotion.

I have attempted to use my own sources to study Rodin's style, however I think I should simplify the use of line even more to accentuate the figure





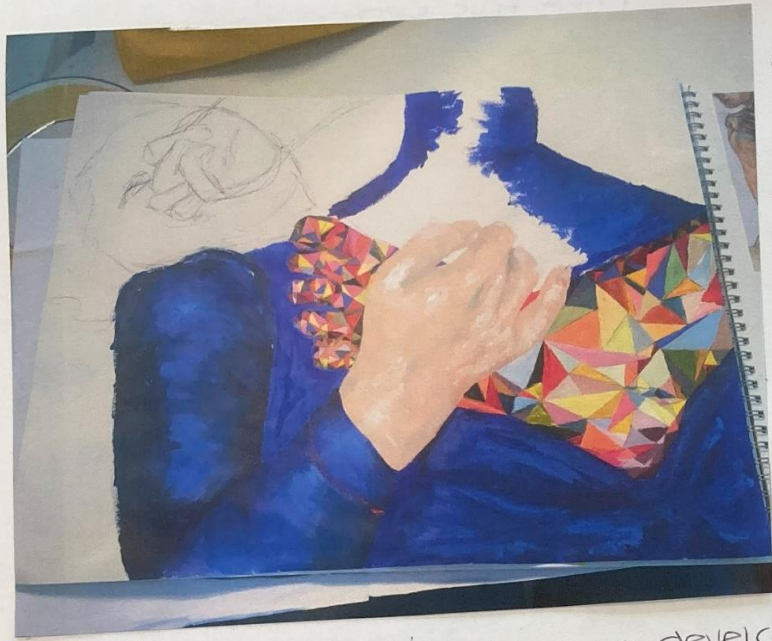
I like this sketch because the pose is very elaborate which makes the form stand out. This piece has a lot more line included in it which distorts the figure and creates the illusion that it is moving. Also the addition of line helps create a deeper tone since it thickens the lines. I used this to help me in my studies and to accentuate certain areas such as the legs and shoulders.

This sketch is even more simplified than the first one due to the lack of colour washed over the piece. I have noticed that a lot of Rodin's sketches include open figures exposed which is very powerful to look at.

* for sculpture

this sketch since different perspectives are needed





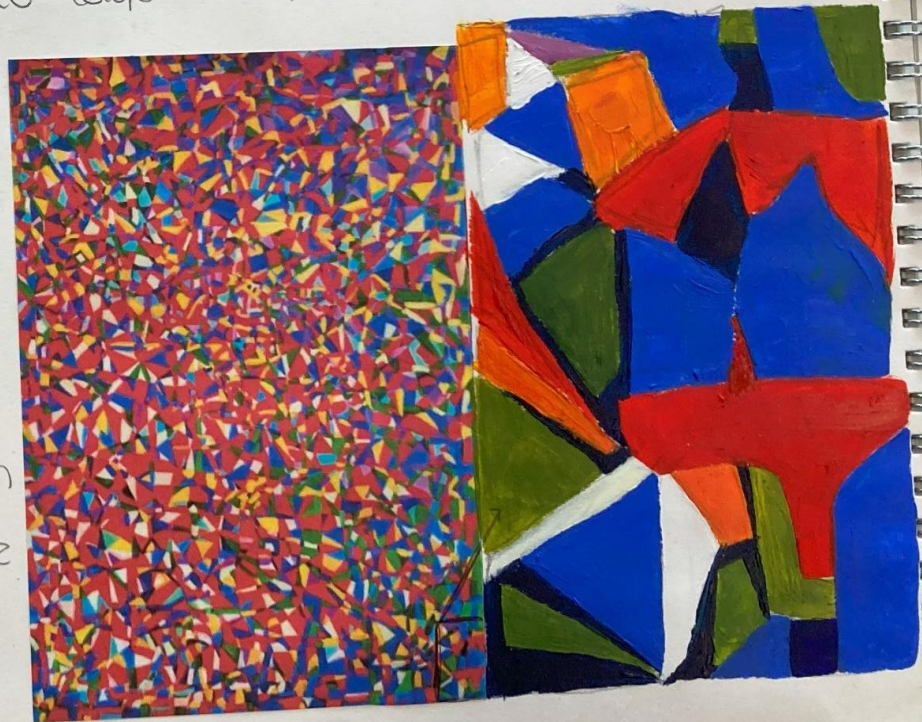
For this study I decided to experiment with colour and texture by working in the style of an artist.

The triangular pattern/print on the foot of the figure has been inspired by the Turkish artist Zeid. I wanted to incorporate this into my study to experiment with how different colours reacted when placed together like Josef Albers did with his theory of colour, however I also wanted to keep the tone and form of the foot and so I had to explore my mixing techniques further to alter the tone.

I decided to contrast this with skin tone on the hand and I have included texture to develop a larger contrast. I have used a palette knife to layer the paint further.

I have included clothing here to develop my painting technique since there were a lot of wrinkles which helped display tonal qualities well.

I drew a lot of inspiration from the piece to the right. I liked how the bright colours all contrasted against one another and each colour seemed to form a line that intertwined throughout the piece. I tried to use this as a base for the foot portion of my study however I have used a wider range of colours especially on the heel and ankle, I then realised and attempted to fix this through diminishing the colour range for the toes.





SYLVIE GUILLOT



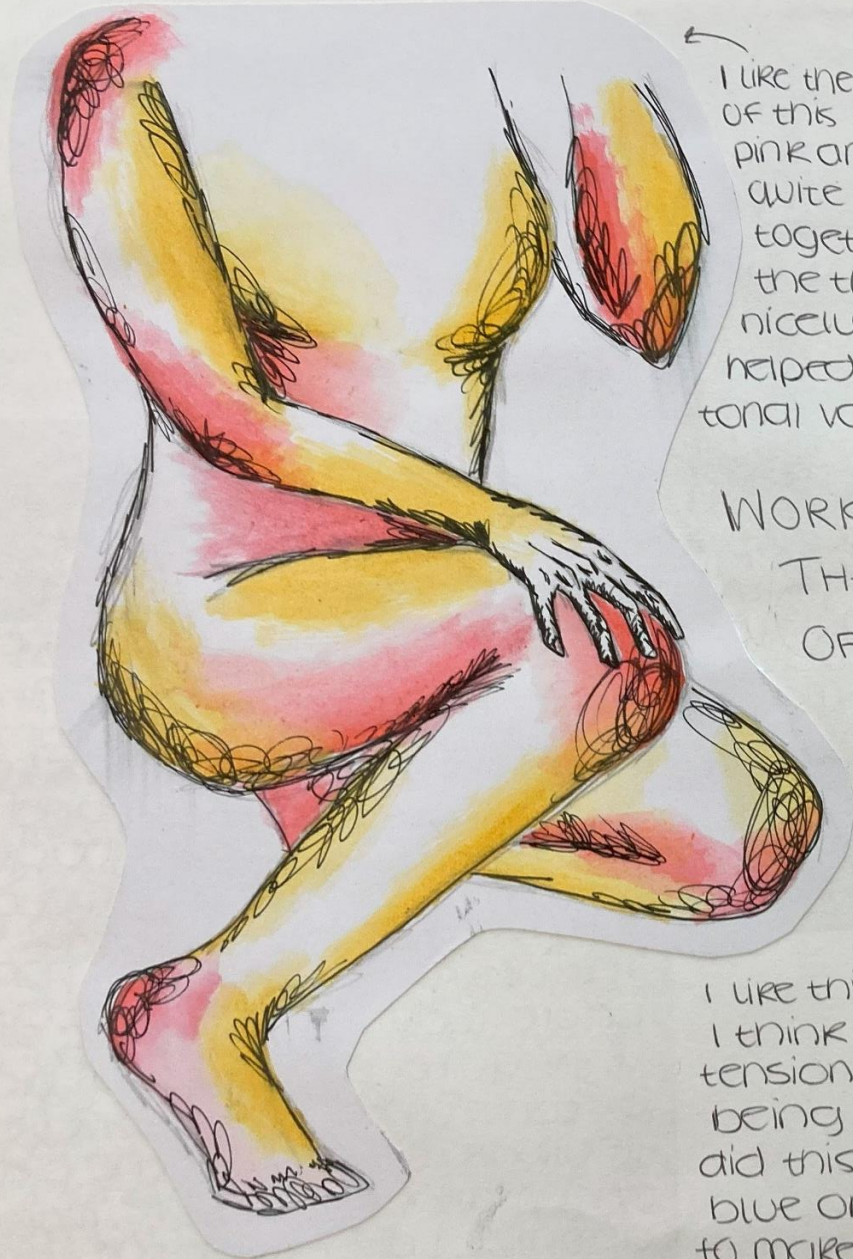
There is a distinct lack of colour through the lower half of the body here, this could be because it's unfinished, or it could reflect all the emotion going to the figure's mind which portrays a very

climactic emotion. The colours present here are also mainly reds and yellows with some pink and green which could show pain or anger. The body language also suggests this since the figure is holding itself.

A lot of line has been used in this piece, I think it has been included to darken areas of tone and to distort the form of the piece. The way the back has been illustrated here interests me since there is a lot more tone which could be emphasising wrinkles or maybe scars. The way the figure is holding the shoulder emphasises this greatly showing insecurity. Furthermore the colours used in this piece are a lot darker suggesting pain or sadness.



I like the positioning and proximities of this piece. I think the breaking of the rule of thirds helps convey a lot of emotion since the piece sits off centre with most of the focus going towards the head and arms. This distorts the view and since the body language is very introverted, the emotions created are quite passionate. The circular patterns on the figure really interest me since it is quite an abnormal way of conveying tone however it allows a flow to the piece and makes the figure more organic. I also think the use of blues and greens are important since they show impurities in the skin or maybe bruising.



I like the colour combination of this study since I think pink and yellow work quite harmoniously together. Surprisingly the two colours blended nicely together which helped to add some tonal value to the piece.

WORKING IN
 THE STYLE
 OF
 SYLVIE
 GUILLOT

I like this study since I think it reflects the tension of the shirt being pulled on. I did this by only using blue on these areas to make it seem cold linking to tension.



In this study I have used green for darker and rounder portions of the body and used a combination of red and yellow for the planes of areas on the body.





I have used fine liner over the top of these studies to accentuate the line of the pieces. I think I will add more lines in the future to add more tone.

I like the vibrancy of the colours throughout this study. I decided to widen the range of colours to broaden the feeling accompanying the piece. I feel like now there are many more conflicting and harmonious colours which helps link to the positioning of the form and makes it seem more complete.

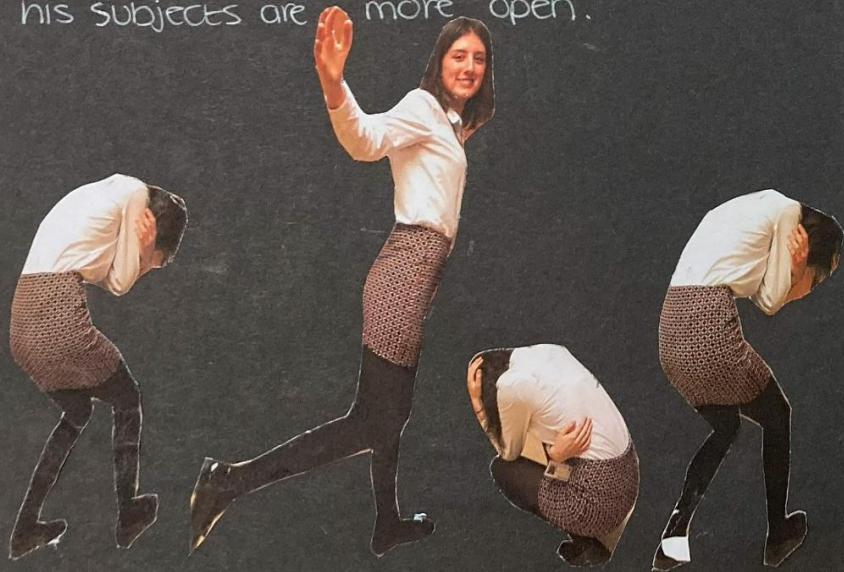


In all of these studies I have used ink to create vibrant colours and saturated emotion.

I have blended a lot more of the colours together in this study which, I think makes it look more tonally formed. For example the blue to green to yellow conveys dark to light.



I think these two figures work well together because it shows a flow of action which opens up the figure and makes it look more free. This links well to Rodin's work since his subjects are more open.



FINAL PHOTOS

on this page I have explored the use of levels in proximity to other forms. I have varied the position of a figure and manipulated the order of figures to convey a certain emotion.



Here I have positioned the figures in conflicted positions since the first two seem to be engaging in a fight whereas the last two are neglecting one another.

The pairing of these two figures works well since the two are interacting with each other in a way that enforces insecurity through lack of identity. I think this links strongly to Quillot's work since most of her subjects do not show their faces.



MY INTENTIONS

In my final piece I intend to merge the works of Rodin and Guillot through variation of human form.

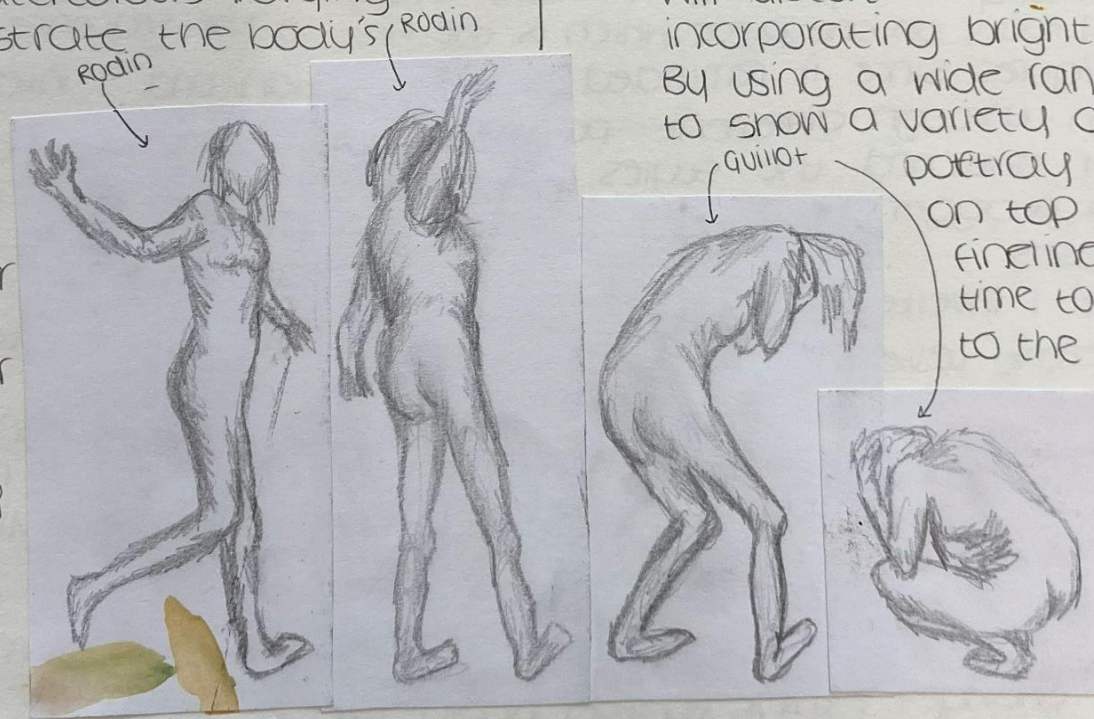
I initially would like to create a piece that showcases my use of form and colour in a very minimalistic way to help portray emotion conveyed as simply as possible.

My plan is to start with one A3 paper with 4 figures - as positioned below, and to create them in the style of the two artists. I have decided to use the two, free, more open figures and present them in the style of Rodin since I want them to seem happier and more alive whereas the more restricted closed up figures I think portray Guillot's work well since lots of emotions can be portrayed implying anxiety or insecurities.

To create the style of Rodin I will use neutral watercolours varying in tone to illustrate the body's

form further, however the faces will still be slightly concealed with darker tones of browns

for the hair. After applying water-colour I will use fineliner to freely define certain body parts in order to slightly distort the figures.



For the forms in the style of Guillot I will distort the reality of the form by incorporating bright inks for the body.

By using a wide range of colour I intend to show a variety of emotions to portray stress & anxiety.

On top of this I will use fineliner again but this time to bring reality back to the form.

To take my piece further I have decided to make two more pieces using different orders of position as shown on the page before.



FINAL PIECE ANALYSIS!

I think I have successfully conveyed my intentions through my final piece composition. I initially began with my focus on one piece which is the first in the sequence. I decided to use that sequence of figures since it reminded me of evolution and I intended to create an emotional evolution through different positioning opening up gradually. In my second piece I switched the styles of the artists onto the other figures and also created a staggering of bodies which gave the piece more levels and a change in proximities.

Finally in my last piece I inverted the colour's styles in comparison to the first piece but using different levels.

I think overall I conveyed my intentions successfully through creating a sense of exploring identity through distortion. I think this was done by manipulation of colours creating a heavier prospectus of emotion and then simplifying/amplifying the tonal and overall form.

My favourite part of this piece is the fluidity of each form and how they subtly glide into one another.

If I was to make any changes I think that I would like to make it bigger and ensure my experimental work was precise to the piece.

I have used acrylics on cardboard here however, I used the stretched canvas to create a more separated print like texture.



stretched out canvas

I like how the paint looks here



I like the way this canvas dried

I have mixed black & white with a palette knife

I have used a palette knife with acrylic on torn card to create a storm like effect

I also used the stretched canvas on black which looks like it made a shadow effect

palette knife with acrylic on varied relief cardboard

Unfinished works

The Mystery of Edwin Drood
by Charles Dickens
Dickens had spent the day working on the manuscript when he died of a stroke in 1870, aged 58. He had been publishing the story in instalments and was about halfway through. Speculating about his intended ending has become a popular literary pastime.

The Mysterious Stranger
by Mark Twain
Twain wrote several versions of this story over a decade, but none is thought to be finished. They each involve a character named Satan.

Wives and Daughters
by Elizabeth Gaskell
The last section of Gaskell's novel was actually written by a journalist, Frederick Greenwood, after her sudden death in 1865.

na... I think this acrylic looks like a sketch

I like how these marks are spread & contrast with the

thin white paper

heart record

United Ben

he wasn't going back to Mr Harrison, known to his friends as "Cargo", had already fended off ferocious dogs, crossed narrow footpaths in the rain, and survived an attack in Nigeria.

Mr Harrison's final test was to

He followed the highway up through China's mountains. He slept outdoors. "My directive was always to keep myself safe," he said. "Every night I would have to find a hiding place." Large drainage pipes became a favoured spot. "I would rate them, like a one star to a five star."

In Nevada, a year ago, he had a heart attack. He was taken to Reno by helicopter to Reno's hospital. "I went into his hospital in March, as he approached the snowy north, he pulled the pen before the tendon. He bought a pair of new shoes. The final day of walking was "challenging", he said. "Physically it totally beat up. Emotionally, it was finally over."

A month has since gone by. He has visited friends and family in the United States. One of them is Mr Harrison's son, who lives in London.

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thin white paper

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I used different shades of this to see what works

I spread the paint in random directions to create varied tone & texture

I think this is the best

I like how this has been textured by the palette knife with white top & black background

I like how the cardboard relief has been textured by the palette knife

on the lower section I used charcoal & coloured chalk





hectic

PETERBOROUGH TELEGRAPH

SPORT

uses tip & long edge to contrast tone strongly & make piece chaotic

Boxing - English super-middleweight title eliminator

Baroque — CARAVAGGIO



← realistic paintings because of detail in large scale

deepset eyes contrast with highlights by use of eraser & deep charcoal

ANDERBACH

VOYAGE TO

He promoter/manager...
"He was a top amateur, winning medals and representing England."
"But then he had a time where he played at the sport and spent more time in the pub than he should have done."
"He is in a good place now though and is a bit of a hero with good support."
Crowcroft, from Doncaster, took the ring back earlier

Chris...
"I'm really..."
"This guy can..."
"He'll have..."
crowd behind him



lots of gestural lines to fill space

↳ chiaroscuro lighting which creates a harsh contrast between dark & light like a spotlight

very expressive

Crick

March Town...
19 Club T/20 F...
Monday, The...
qualified by...
Winbeck and...
and on finals...
from Hertford...
final, Redbourn...
been reduced to...
Porter (3-14) and...
and March reached...
overs with Ben...
not out



← Print with realistic tone of crosshatching

from the left, back, Ollie Mann, Rob...
Connor Porter, Curtis Oldroyd, Jamie Chapman, Geoff Kirby and Ross Clarke.



MCESCHER

↳ creates distortion through the mirror

print → KATHE KOLLWITZ



increase in lines for deep tonality

blank space for highlight

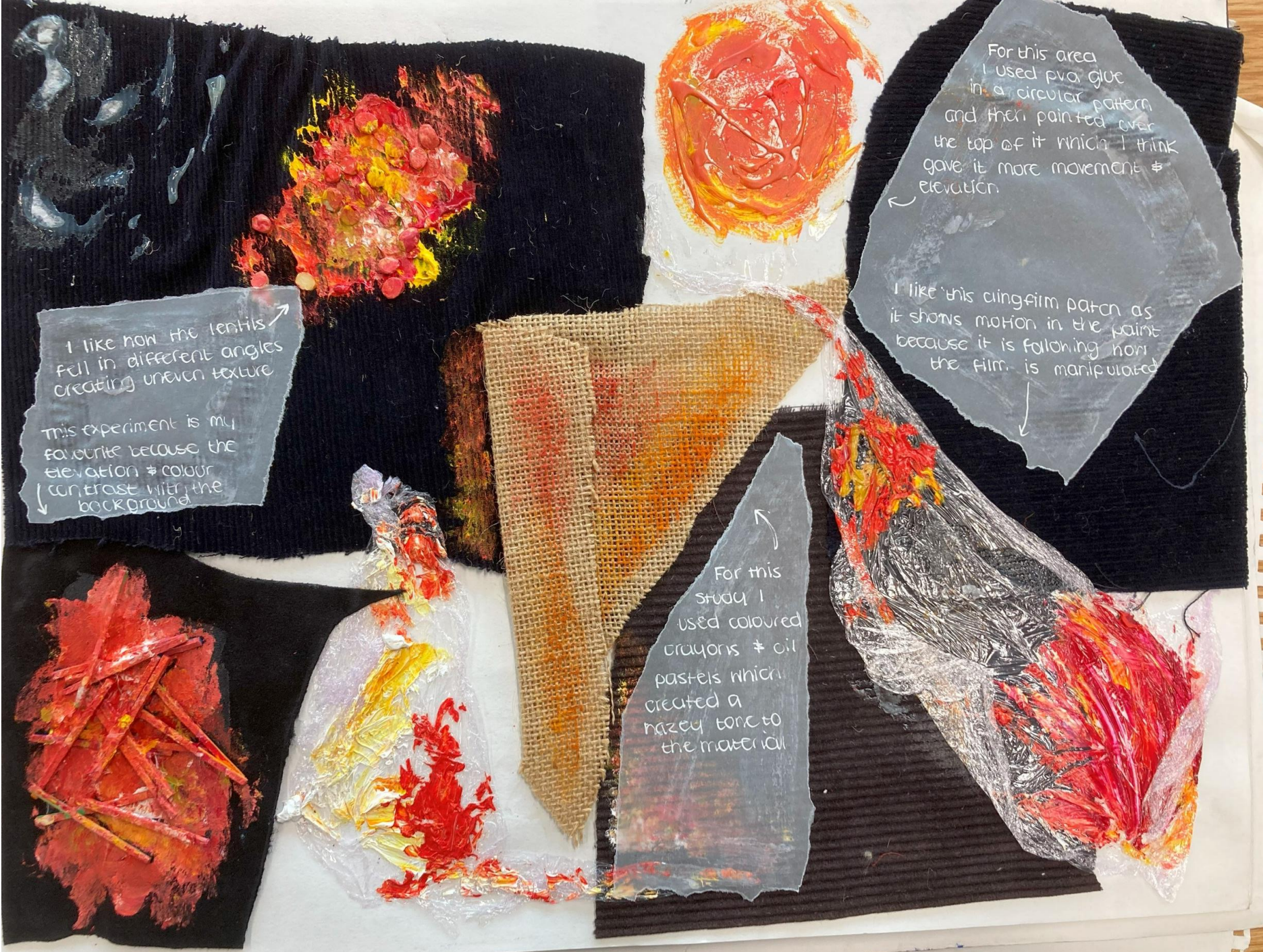
I used water-colour with pva glue over to percieve it to be smooth

I used pva glue and acrylic paint to make texture

I like the texture of the acrylic on cling film since it is sparse in some places and thick in others distorting the tone.

I like how the paint has reacted with different materials. This material has some versatile qualities since the paint can be layered or blended into the holes





I like how the lentils
fell in different angles
creating uneven texture
This experiment is my
favourite because the
elevation & colour
contrast with the
background

For this area
I used pva glue
in a circular pattern
and then painted over
the top of it which I think
gave it more movement &
elevation

I like this clingfilm patch as
it shows motion in the paint
because it is following how
the film is manipulated

For this
study I
used coloured
crayons & oil
pastels which
created a
hazy tone to
the material



Auerbach uses impasto to manipulate this self portrait into an ambiguous painting. The similarities in colours of the paints make it harder to define features of the portrait which therefore distorts it.

FRANK AUERBACH

uses thick paint in splatters creates relief



JACKSON

She said: "I'm an ordinary person who's had a variety of jobs - nationalised and privatised, shop floor and management, full-time and part-time, redundant. And then I start... two... I've..."

"I chair our resident we run a monthly co Mrs Sellick said she wants 'people to have the power to make the most of their lives,'"



POLLOCK

Paint dripping adds a different movement to the piece



ANONI TAPIES

mixed media
different textures used to distort the picture

scratching & scraping creates distortion by manipulating the form

use of layering adds to distortion as not everything is seen

refree living!





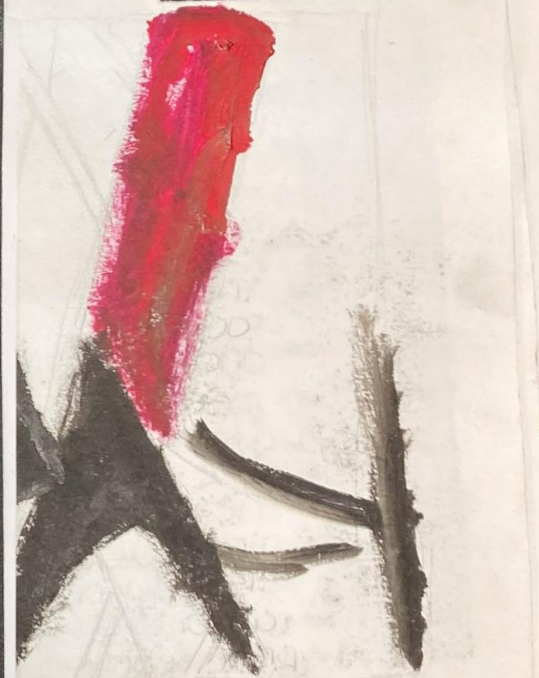
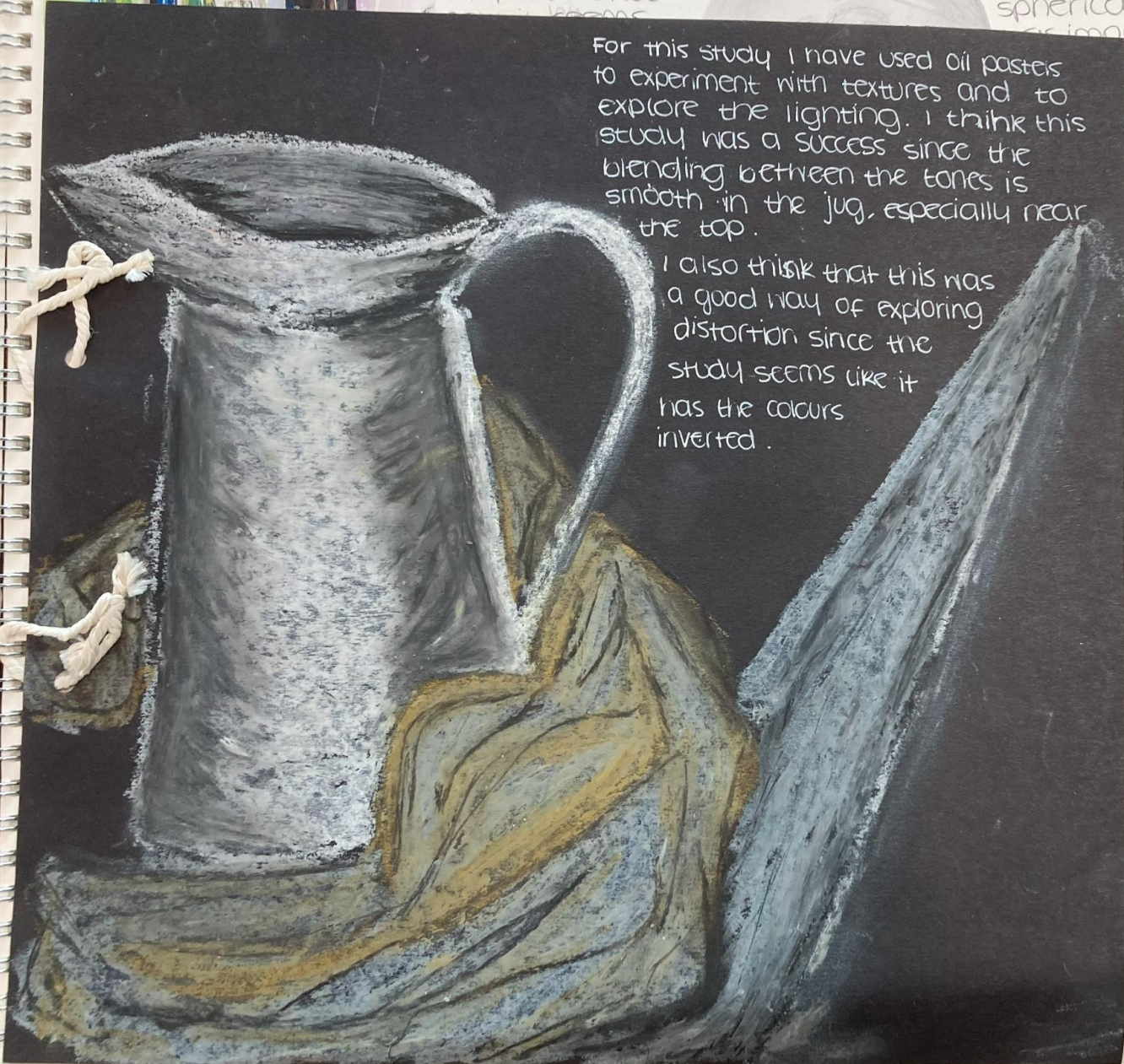
I edited this to divide the bottles into segments which distorts the photo since

I think this drawing went well since I think my tonal shading for spherical objects is improved



For this study I have used oil pastels to experiment with textures and to explore the lighting. I think this study was a success since the blending between the tones is smooth in the jug, especially near the top.

I also think that this was a good way of exploring distortion since the study seems like it has the colours inverted.



the blocks of colours ↑ in this study since it is the objects creating distortion.

ign



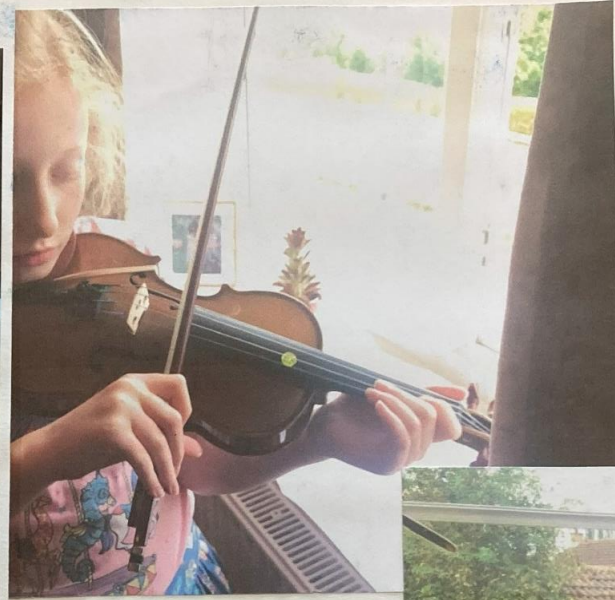


HOMELINESS

ISOLATION OF A PERSON

IN THE STYLE OF SHAUN FERGUSON

is thoughtful
ective



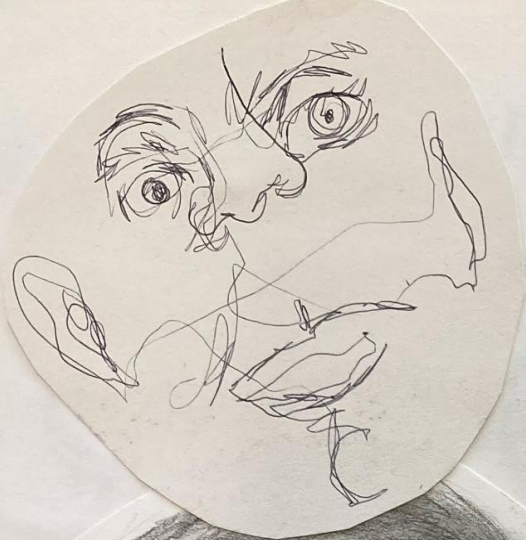
Normal
lonely
lonely

ISOLATING
EMOTIONS

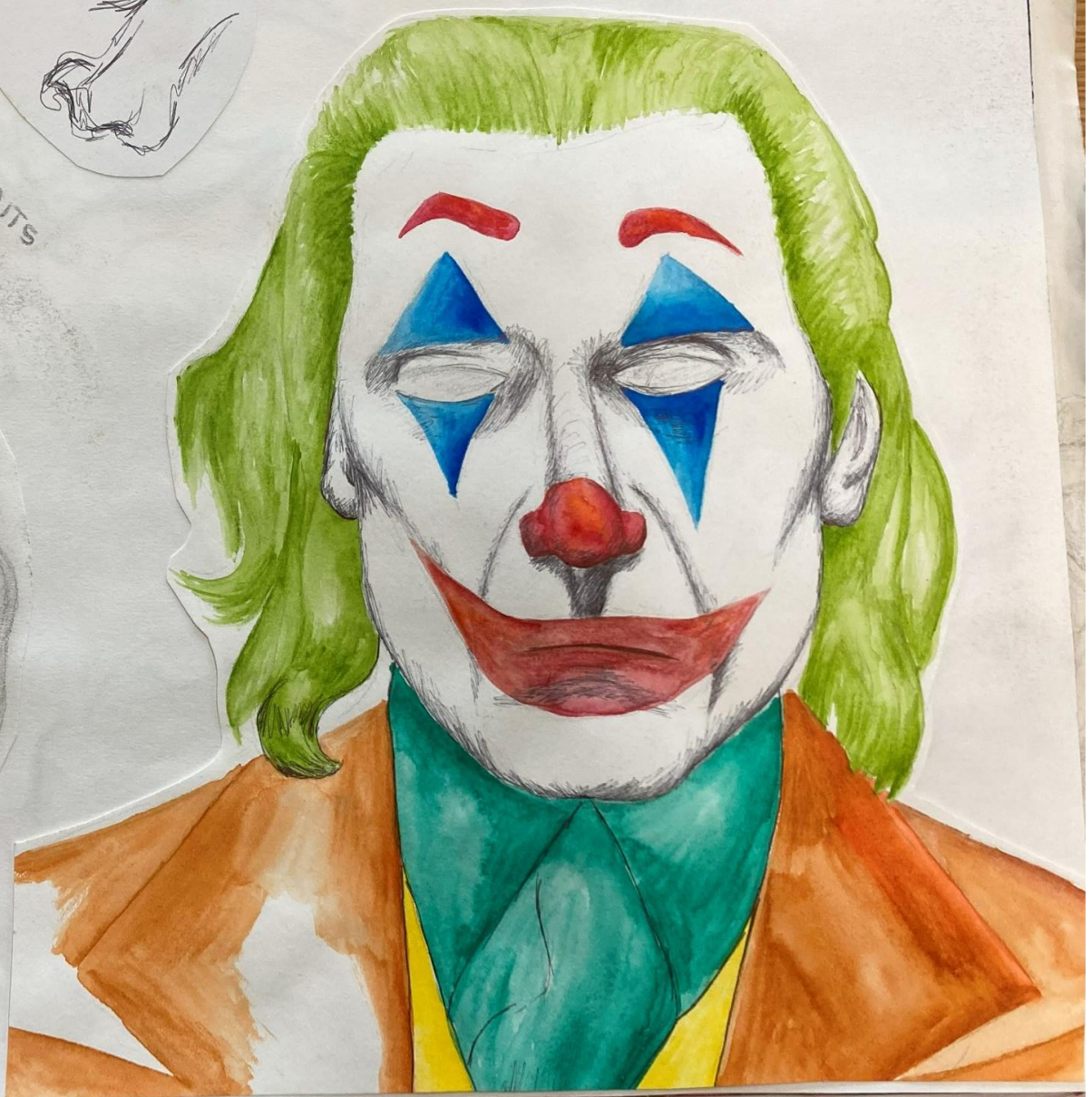


happiness





BLIND
PORTRAITS



longing

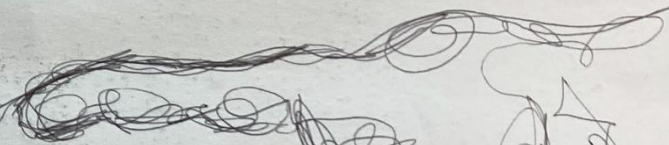


togetherness

hope



delicate



connection

FAMILY CONNECTIONS





come together



FAMILY

COMFORT





HAPPINESS →

DEPRESSION

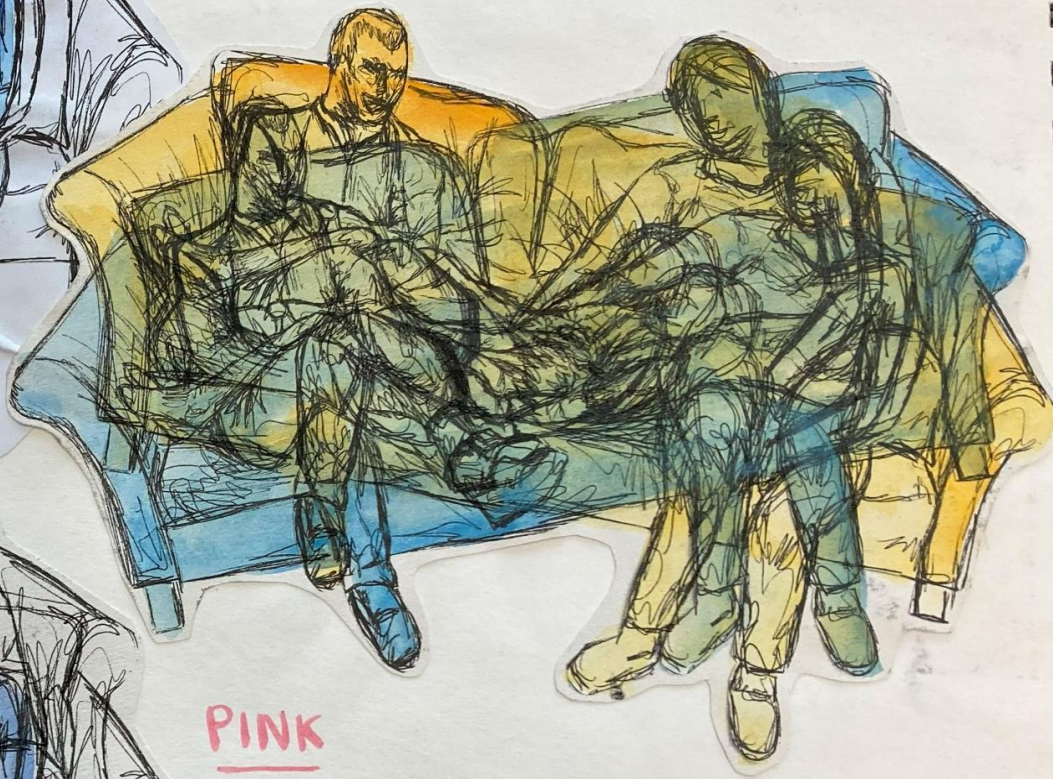
LACK OF COMFORT

ANGER



Overlapping
↳ emotions

IGNORED ↗



PINK

PLAYFUL
YOUTHFUL
INNOCENT

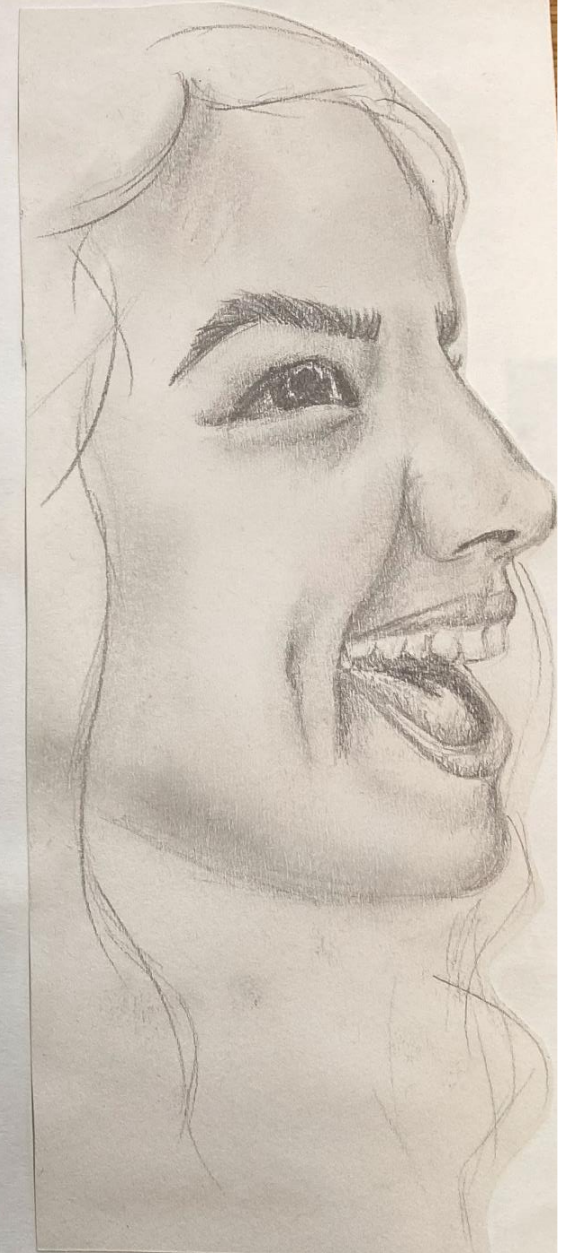
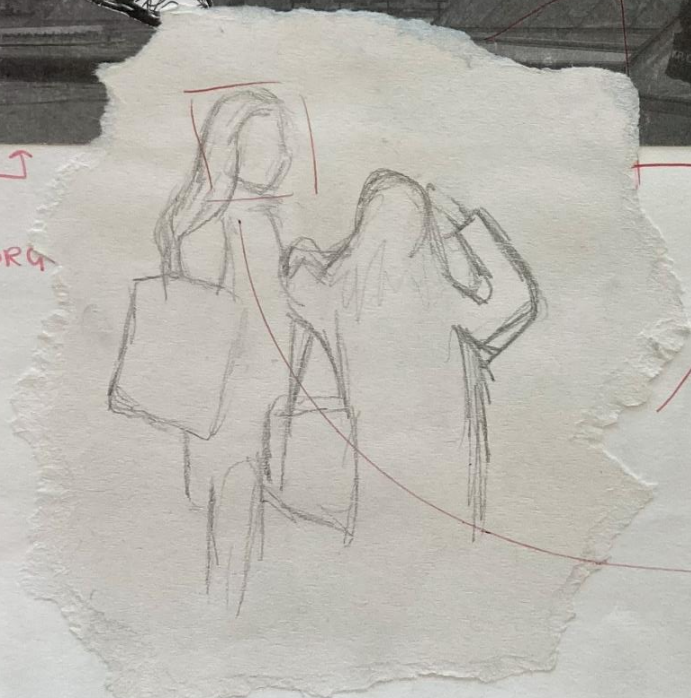
HOME ...



IGNORANT
↓
PRIVILEGED
↓

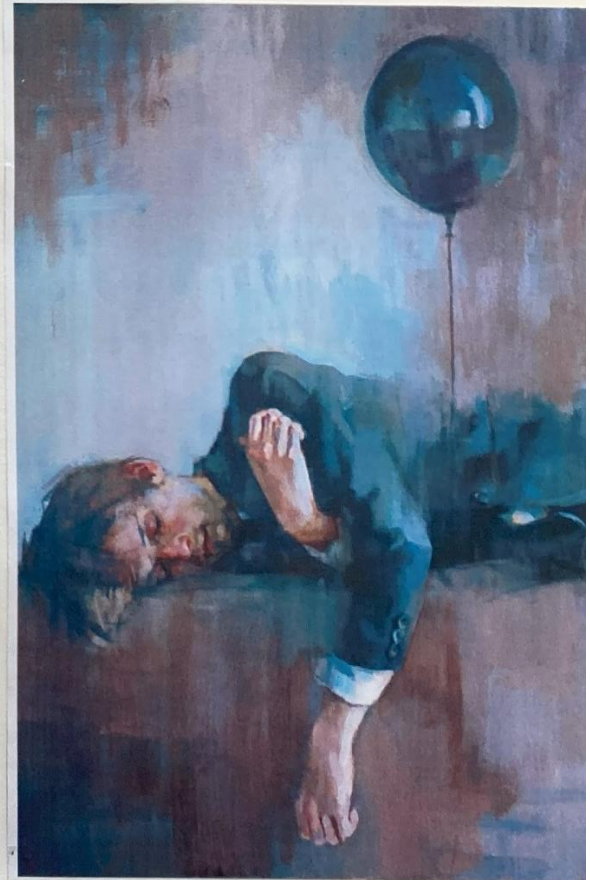
ISOLATED ↘
FORG

↑
LESS



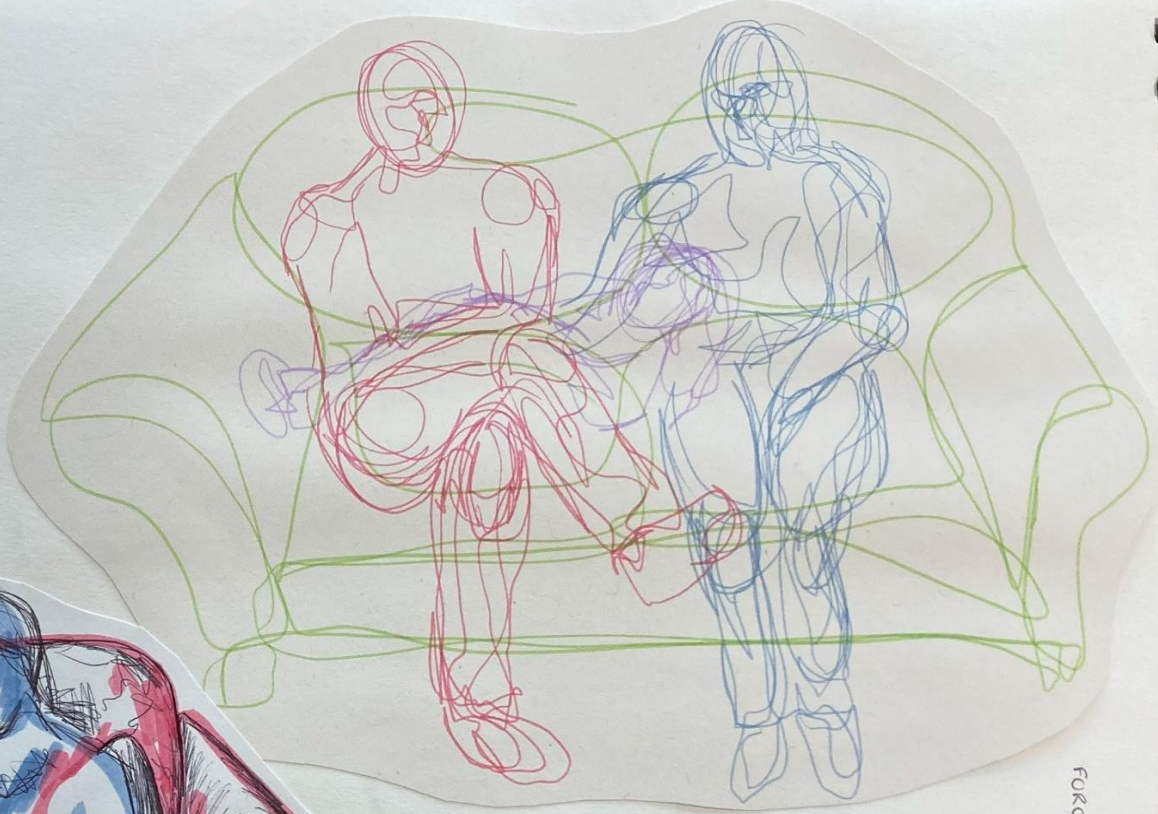


INNOCENT



DEPRESSION



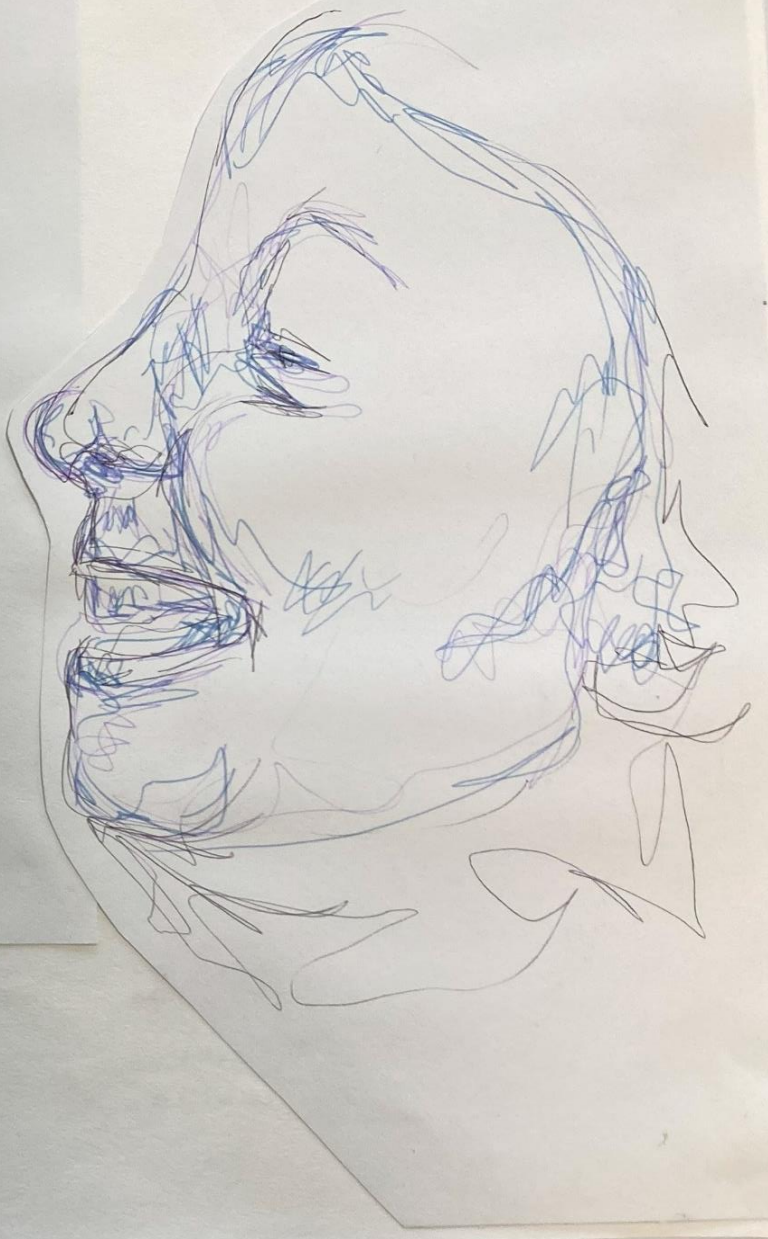
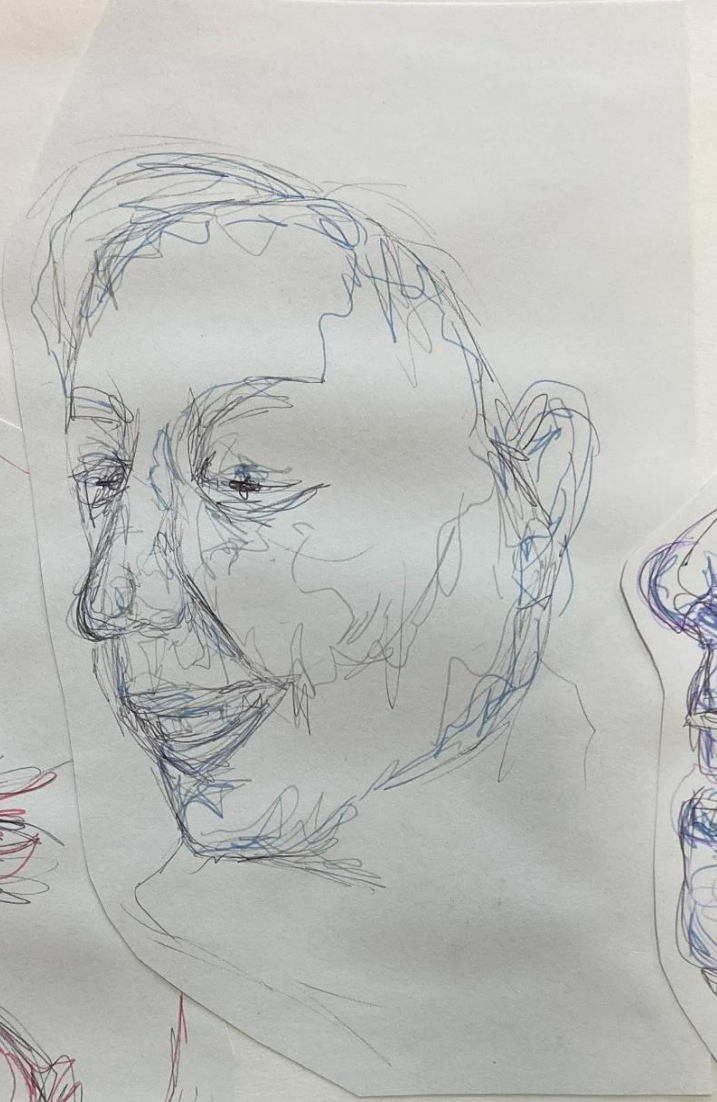
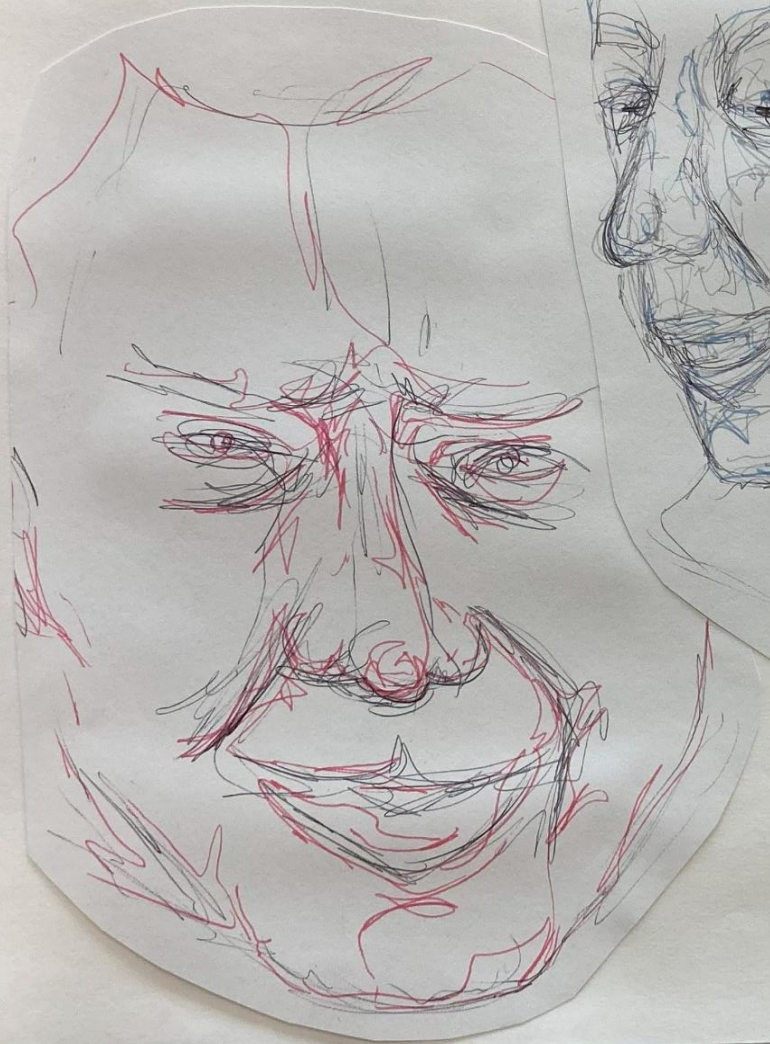


ISOLATED.

lonely

FORGOTTEN







comparisons between George Swan with themes of isolation but also with my abstraction of the family on the sofa creates a strong contrast with the naturalistic tree behind it.







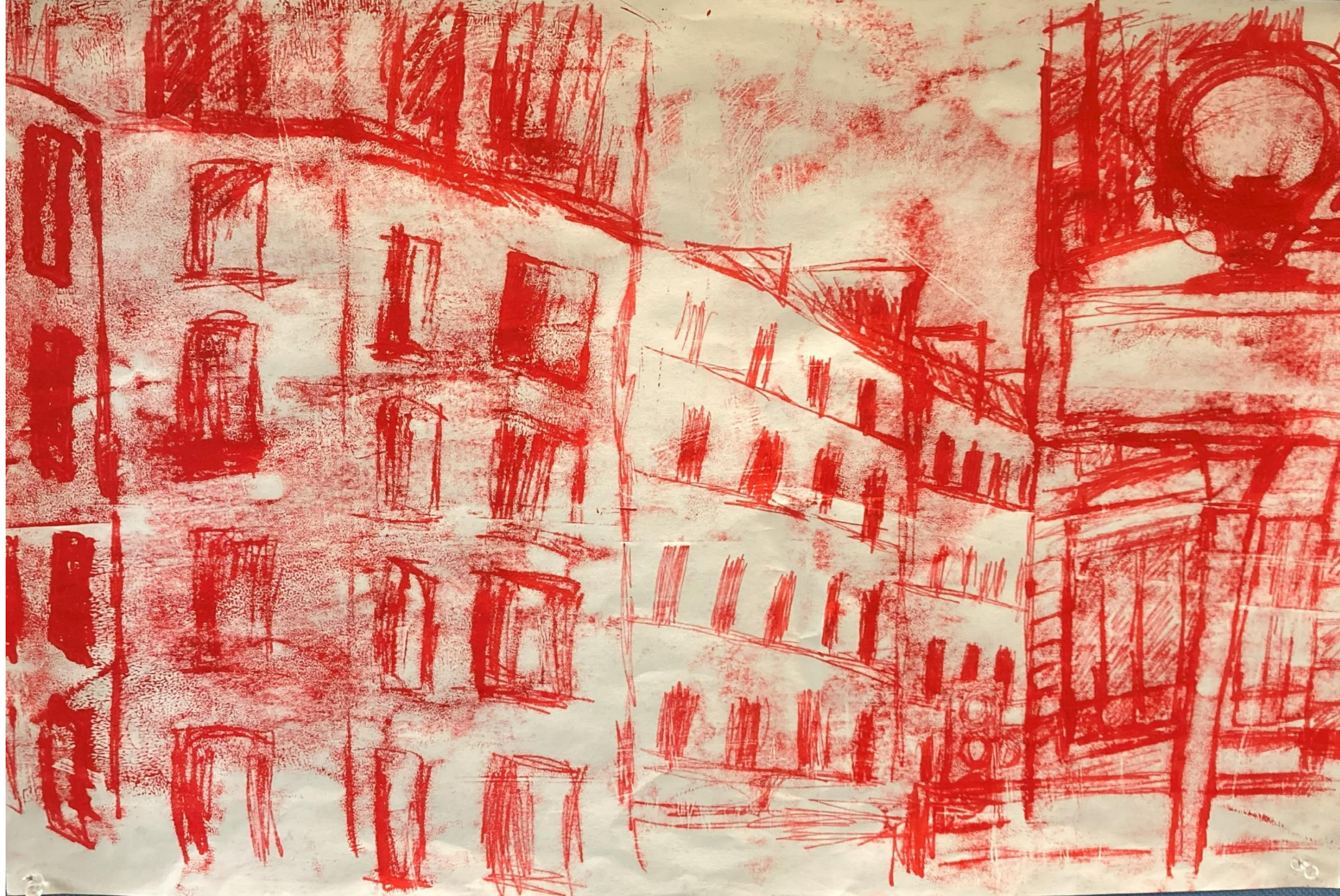




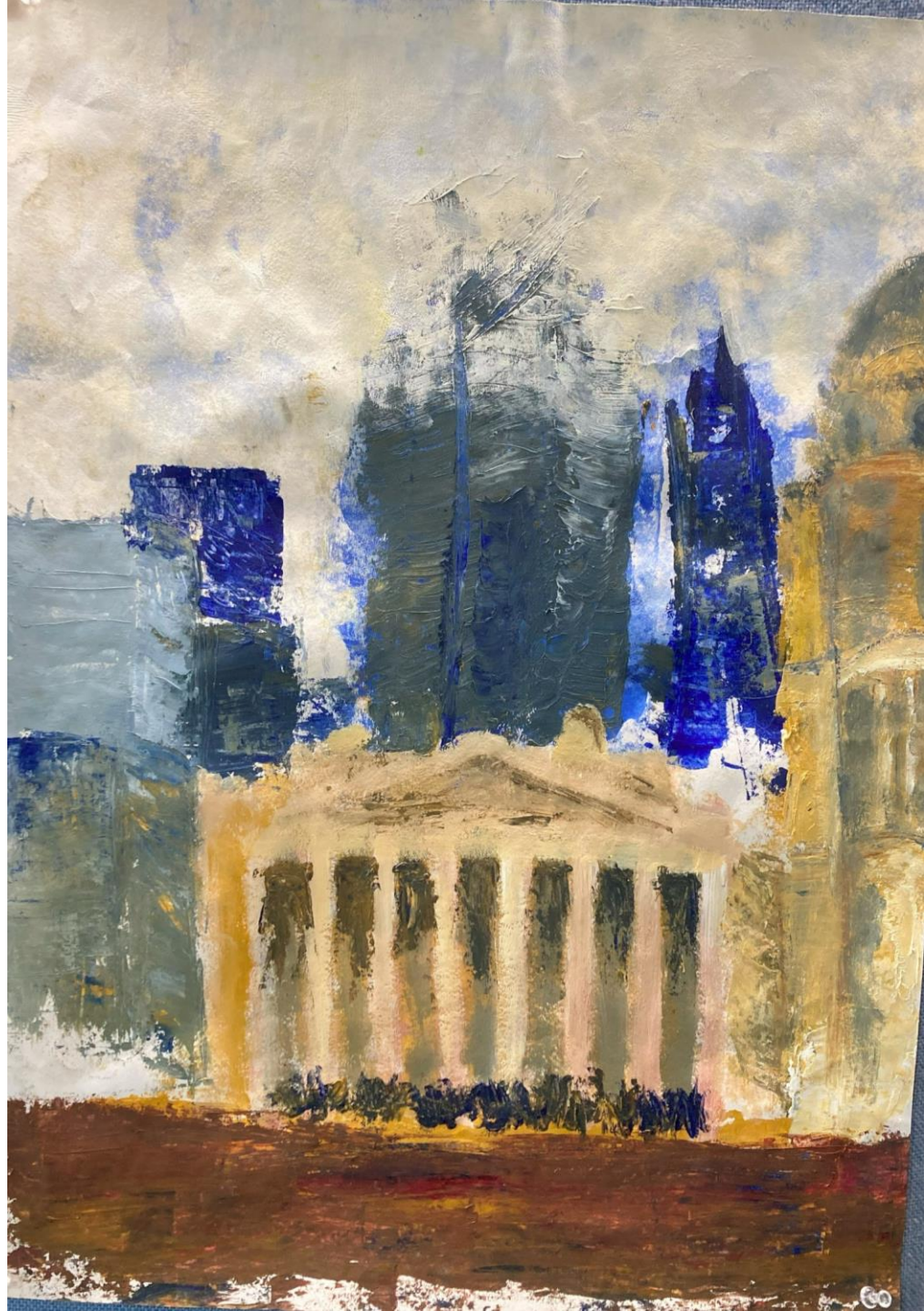












**How do artists convey
the different ways in
which isolation can be
felt?**

Isolation is an extremely abundant theme throughout Art History and is interpreted in a multitude of ways. In this essay I will communicate some of the many ways different artists have portrayed isolation and the different emotions coinciding with the development of the theme of ostracisation over time.

When looking at “Slaves throwing overboard the dead and dying – Typhoon coming on” (hereby referred to as “The Slave Ship” by JMW Turner it is revealed to be an iconic piece within art history and displays connotations of isolation in a very different way to most other artists. Like most Romantics, Turner was fascinated by nature and the power of nature and most of all God. This is evident through all of his works due to the prominence of light. The central proximities of the sun and the reflection in the water suggests a sort of omnipotence of light which strongly links to religion and power. The feeling of isolation is also conveyed through considering the Romanticism of Turner; we know that he appreciated more the peace of the countryside and enjoyed loneliness which is evident in some other works,

for example “Rome from Mount Aventine”, however in “The Slave Ship”, Turner is conveying isolation of the bodies in the water and the ship allowing the interpretation that God and nature killed these people, punishing them and further suggesting power. The piece radiates a sense of movement, especially in the water since we can see figures of people and perhaps fish/sea monsters which further link to the idea of nature overpowering



Slaves throwing overboard the dead and dying – Typhoon coming on 1840 Turner

mankind. This struggle links to the colour palette of the piece which mainly consists of reds and yellows, reflecting fire or blood but also connoting the anger of God on these people. The piece is very fluid and the line created is somewhat blurred, there is no crispness to the upper half of the piece, the definition lies within the sea, focusing on the people there however it is evident that Turner has purposefully kept the illustrations of human life minimal in order to express its insignificance within this overpowering atmosphere of the storm and also to convey the larger argument within the piece. This could have been done to warn the audience of the omnipotence of God and enforces his beliefs of strong religion. Furthermore, since Turner was a Romanticist it is likely that most of his work has a strong influence from other Romanticists for example the Poets. Thomson was a very large influence on Turners work throughout his life and brought upon pieces for example “Slaves throwing overboard the dead and dying – Typhoon coming on” was greatly influenced by a passage “Summer” from Thomson’s poem “Seasons” within this passage Thomson discusses the consequences of a tempest on a slave ship and a shark in the water.

Light is a very key focal point found in the majority of Turners works because of his dedication to religion and belief in nature being much more powerful than mankind. However, this power doesn't



The Fountain of Indolence - 1834 Turner

seem to overwhelm Turner like it did with some other Romantic artists, Turner shows massive appreciation for this power within his works and there is a sense of awe attached to it. A piece that demonstrates this power and also isolation in a more positive context is "The Fountain of Indolence" this piece shows mankind in a more forgiving light however Turner has still maintained nature as the focal point of it all. Instead of expressing the buzz of the busy town, he focuses on the wonder

associated with the surrounding forest. Yet again there is a definite point of light however it seems to be dividing the piece between nature and mankind, this could be Turner portraying God's want to preserve nature the way he created it. Similarly, to *The Slave Ship*, Turner has only used definition from line where there is a presence of mankind. This could be to contrast with the whimsical idea of nature. Turner seems to isolate the nature in this piece, suggesting that mankind is not appreciating it as much as Turner thinks they should. An issue that is still present today in contemporary artists works. However, this negativity is overwhelmed by the light cascading down onto the water, the entire scene seems wondrous and almost heavenly, the people in the piece all lack detail, keeping the focus on the natural element of the piece, and the contrasts makes the forest seem entirely peaceful.

In contrast to Turner, Canaletto portrays predominantly cityscapes in order to enhance the business of human nature. This could be interpreted to suggest isolation through loneliness within a busy scene however the use of vivid light tone and the abundance of yellows and gold conveys an overwhelming appreciation for the impact mankind has had on the world. The majority of Canaletto's works include a very architectural stance on the world, with the light shining down on the buildings creating an ethereal atmosphere, however Turner's world focus on light as a being and as a central to the piece. This heavenly appreciation for the cityscapes implies Canaletto felt mankind were improving the structure of the world, however Turner's pieces seemed to give the impression that mankind is destroying nature with structure.



The Entrance to the Grand Canal, Venice - 1830 Canaletto

In his collection, *My Back to Nature*, George Shaw refers to feelings of isolation in public places due to a particular focus on manmade objects within a natural landscape. The style of the pieces are naturalistic, bringing intertextual ideas of the Renaissance period through the draped fabric, Shaw, however, does not want history to bring a particular influence on his work which is why he uses enamel paints in order to create vivid colours therefore modernising the painting. The colourisation of the piece is very interesting since the bright blue colour used for the material of the subject matter is very artificial looking which contrasts with the natural colours of the existing landscape surrounding it. This creates a sense of isolation since the material therefore looks unnatural, highlighting how out of place it looks, conveying loneliness. The loneliness could also be



My Back to Nature - 2016 George Shaw

translated into the fabric being forgotten, and subsequently the owner of the fabric being forgotten since nobody has returned it to them. Even though there is no figure in the painting, the impact of humanity and the presence of a person is still within the piece. The tonal values of the entire piece further enhance this through the intricate use of highlighting, this makes the material look shiny and even more unnatural, contrasting it even more with the natural landscape in which it has been placed. By placing such an unnatural material within this landscape and making it the focal point, Shaw could be trying to comment on modern day society. This is even more implied since when

looking at context, Shaw was commissioned to paint this series of pieces by the National Gallery and did so looking at the subject matter of the woods surrounding where he grew up as a teenager upon his own experiences when he had the feeling that “something out of the ordinary could happen at any time, away from supervision of adults”. The commission was exhibited in amongst the classical Renaissance paintings in the National Gallery in order to overwhelm the audience as they walked in. The atmosphere is quite sinister due to the dark palette and the busy texture of the material. The landscape creates a sense of a changing space since all the leaves on the trees are on the floor and have been replaced with the blue material, this could be a comment on how society is disregarding nature and turning to more materialistic artificial products or alternatively could portray a misuse of the landscape and lack of care for nature.

This piece “The Blossomiest Blossom” is from a collection called “Scenes from the Passion”. It is evident through this collection in particular – and from the majority of his work, that Shaw values nature and therefore most of his work has a strong presence of nature attached to it. This collection was based off of the council estate that Shaw lived on when he was growing up, and the use of nature in all the pieces is a comment on how not everyone gets to appreciate the art presented in galleries and the nature of the rest of the world and therefore he paints the nature surrounding his home. The colouring of this piece is very simple and realistic, it doesn’t have the same artificial atmosphere as the previous piece, however the use of enamel paints is used to create a more saturated atmosphere which in turn isolates the blossom as it is the brightest original colour in the scene. Alternatively, this has been done to showcasing the beauty of nature Shaw uses the focusing on the blossom but also including a house to establish the context of the piece, showing that human impact is everywhere, but it cannot overcome nature. Another interpretation could suggest how more higher classes of people may not find the highlighting of council houses beautiful however since it means so much to Shaw, the purpose of the pieces is to show how powerful nature is at making a place beautiful.



The Blossomiest Blossom - 2001 George Shaw

When comparing Turner to Shaw it is evident with the alternative time periods that you would assume the style of painting of the two artists would be very different however, when looking at the two, they are quite similar. Shaw paints in a classical manner but in a more Renaissance style compared to Turner who paints in a Romantic style using more scumbling and painterly techniques whereas Shaw is very precise and detailed. The different paints used also creates a definite difference, the oil paints Turner used allows layers to be added and therefore depth which then creates isolation through the level of perspective and expression added however, Shaw uses enamel paints which allows creates high saturated colours and allows isolation of either a bright colour or a dark colour in this way. The tone created also differs in terms of highlights. Shaw uses light and dark in order to isolate an object, when referencing the collection *My Back to Nature*, Shaw uses this technique to make the material in focus more artificial looking. However, Turner uses dark and light to emphasise the power that nature and religion has by isolating humanity. Alternatively, Shaw also isolates beauty through nature and so does Turner, both appreciate nature and express its beauty and the power of that within their work.

In this piece, "Listener 4" Shaun Ferguson portrays a sense of privacy linking to isolation through the solitary proximities of the figure in relation to the background. The positioning of this piece could be interpreted in multiple ways, on one hand the figure could be lying on the floor which conveys a feeling of loss or giving up, however on the other hand, when looking from a different perspective the figure could be pressed up against a wall listening and therefore portraying a sense of



Listener 4 - 2011 Shaun Ferguson 1

desperation. The colours within this piece show a contrast, the yellow floral dress would typically reflect happiness and look bright however Ferguson has juxtaposed this by muting the colours to enhance the loneliness felt in the piece. The lines in the piece are extremely blurred, this creates a whimsical atmosphere perhaps suggesting the lack of presence the figure feels she has. The background is very ambiguous however the figure looks very contained in the space since the audience cannot see any context around her. This could make the audience feel trapped. Furthermore, the colourisation of the background incorporates the colours present in the figure, this creates a tailored

background to the figure specifically which could suggest maybe she is living inside her own head. The red highlights on her nails and lips convey a sense of beauty which perhaps has not been fully acknowledged or the woman feels like she is worthless because of it, it could also be interpreted to show her as an outcast of a group, or that she is trying to fit into a certain clique in society but does not feel that she belongs. This is an extremely contemporary issue surrounding mental health and I feel that Ferguson is attempting to draw these issues out of the audience by shedding a light on them. The texture of the piece is quite ambiguous from the photo captured, the use of the background blurring over the body creates either a very impasto texture which furthers the blurring,

or it could be smooth which blends with the rest of the piece creating a calming tone. The use of the crop on the piece could perhaps link to the Reproduction theory by Walter Benjamin since we as an audience cannot see what is surrounding the snapshot Ferguson has recorded, this narrows our view on the piece since the artist only wants us to focus on this specific section, meaning that anything else could be happening in context to the piece.



Drift - 2016 Shaun Ferguson

This piece “Drift” contrasts greatly to Ferguson’s other works, the colour palette of this piece seems to be quite monochrome with the neutral tones on the skin, this creates an ostracised atmosphere since the absence of colour makes the painting look bleak. Furthermore, the use of the suit and the black balloon seem to juxtapose one another since they are characteristic of both children and adults, this isolates the figure since it is implied that he is confused as to his age and perhaps does not want to grow up. The fact that he is asleep furthers this since children nap however it is rare for adults, this could be a comment on how men or adults overwork themselves and should give themselves time to enjoy life. Alternatively, Ferguson could be commenting on homelessness with the positioning of the figure, or also mental health through the interpretation that the man could be drunk, either after a party or he could be an

alcoholic, the vast number of interpretations link to this idea of mental health since through toxic masculinity, men do not feel they can share how they feel since there is such a massive stigma around it. By painting this piece, Ferguson is wanting the audience to question how the figure is feeling and I feel that usually the individual interpretation the audience gives, creates a meaning that is reflected within them

In contrast to the Shaw, Ferguson incorporates colour in order to stir emotion within a piece through emphasising coordinating colours for example the red highlighting beauty, however Shaw creates an artificial atmosphere by making an unnatural blue colour with enamel paints. The contrasting locations and contexts of the pieces both create an intense isolated feeling through the importance of the juxtaposing colours of the background and the subject matter and the off-centre positioning in terms of the rule of thirds. This creates a sort of canted angle which throws the audience off and makes them have to look in a different direction, this then isolates the pieces since the subject matter is not central of the rule of thirds which makes them of less importance.

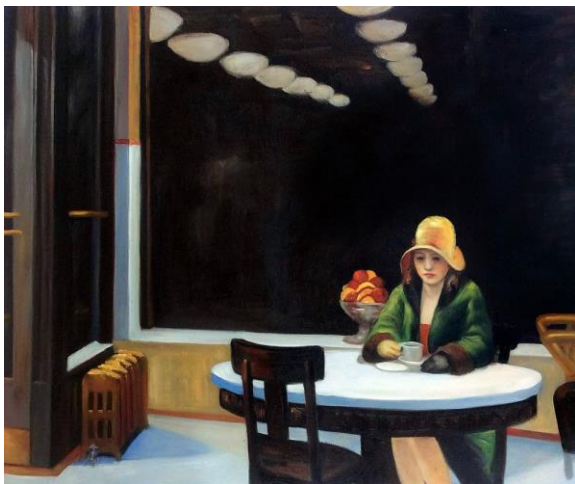
This piece, “Eleven A.M” is an Edward Hopper from 1926. Isolation is immediately conveyed through the use tone of the lighting; the woman is sitting at a window which is well lit, however the rest of the room is dark. These contrasting tones highlight that perhaps she is alone in the room maybe mentally however the outside world is where she wants to be. The colours within the piece are very muted, creating a depressing atmosphere which is reflected through the woman’s body language, which suggests that Hopper could have captured a very private moment with the woman, this is furthered by the way the woman is positioned as it is interesting considering her identity is concealed from the audience’s eyes. This could have been since in a historical point of view it would

have been wrong to expose a woman's body in this way, but it also could be Hopper trying to portray a lack of identity within the subject matter which therefore isolates the woman, but also simultaneously isolates any viewer who puts themselves vicariously within the painting. The piece also conveys a strong sense of voyeurism through the exposure of the woman and how the open window means that everyone outside would be able to see her. The style of painting puts emphasis on the highlights and shadows in the paintings creating a chiaroscuro effect which highlights each area of the painting. Looking closer in on the woman you notice that she is very pale, this isolates her from the warm glow that is coming through the window and also creates a frail figure, contrasting with the rest of the dark painting. When looking at the painting with acknowledgement of the Reproduction theory by Walter Benjamin, it is quite difficult to assess the real quality of the painting in terms of texture and also meaning since you no longer have to go to the gallery in which the painting is on display in order to view it. Therefore, the texture could be different to how it is seen through a screen. I believe the texture is smooth, which creates a relaxed feeling which contrasts to the feeling of isolation displayed by the figure. I feel that the painting is quite minimalistic in terms of the artistic elements however it conveys a very strong theme of isolation through the lack of identity.



Eleven AM - 1926 Edward Hopper

One of Hopper's most famous pieces, "Automat" is a brilliant demonstration of isolation felt in a public place. Much like Eleven AM, Hopper shows the figure to be exposed however in this painting



Automat - 1927 Edward Hopper

it is not portrayed in a voyeuristic way. The darkness in the empty window behind the woman has become a void for her thoughts perhaps showing how empty she is. The darkness of the window juxtaposes with the light shining inside the automat above her, highlighting her fully and highlighting her loneliness in the scene. It is evident from this piece and many other works that Hopper was a people watcher, particularly without him being seen himself, this is perhaps why many of his pieces include a subject which is turned away from the audience as a way to either preserve their identity or that he simply could not see their faces. Cleverly this conveys isolation even further since Hopper picked lonesome

characters in a normal scene. Furthermore, Hopper liked painting solitary figures and cafes and restaurants so combining the two was frequent within his work, usually, artists would reflect their own thoughts and feelings within their work, which despite Hopper being (happily married) is perhaps how he felt deep within. The piece was displayed in one of Hopper's first exhibitions in 1927 on Valentine's day, this could also fuel interpretations of the figure feeling a loss of someone in their lives instead of personal and mental isolation.

When comparing this piece with that of Shaun Ferguson, it's noticeable that both Hopper and Ferguson focus predominantly on human figure however Hopper also works on landscapes, but most

do incorporate some sort of figure. Even though they are similar in that aspect, it is evident that Hopper prefers to keep the figure's identity hidden however Ferguson exposes the face in order to convey more emotion. This then differs the type of isolation that is portrayed since Hopper seems to isolate the person's identity whereas Ferguson isolates their feelings. Ferguson is very focused on the figure and isolating them from any context and surroundings whereas Hopper includes a scene around the figure in order to create a more scope for interpreting what and why the figure is positioned in that way. The colourisation is very different between the two artists, Hopper creates a chiaroscuro atmosphere using dark colours and almost blocks of colour however Ferguson uses the same neutral tones incorporated within the figure in the background in order to create a whimsical abstract atmosphere and a lack of context so the audience is open to more interpretations.

I have reflected my inspiration within my work by developing my own style with influences from the artists. For example my work reflects ideas of isolation, both human and manmade. I have explored how inanimate objects can have an identity and how they can be forgotten and mislaid. Likewise, with the human figure, I have given a particular focus on the Gothic – both the architecture and genre in order to create places of fear, mimicking Turner and Shaw and therefore creating isolation. To contrast this, I then focused on the works of Canaletto to enhance a whimsical landscape and create an identity for the mundane. I have developed this further by exploring isolation within the human form – much like Ferguson, and how people can be neglected. I have reflected this through investigating homelessness and how society tends to dehumanise and be ignorant of those experiencing hard times.

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