



Pearson

GCE A Level Art and Design

**Fine Art
Component 2**

VICKY

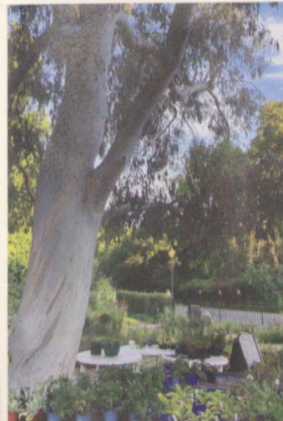
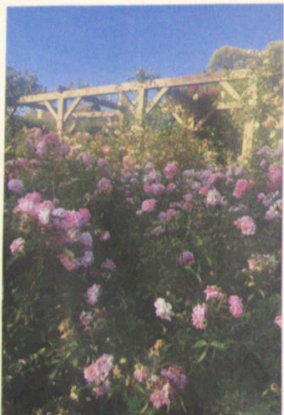
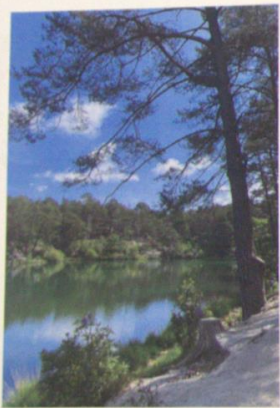
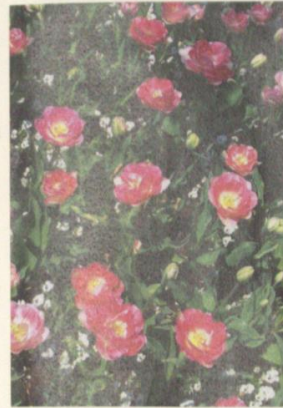
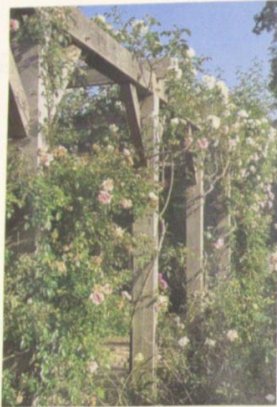
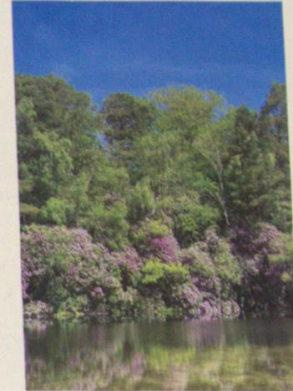
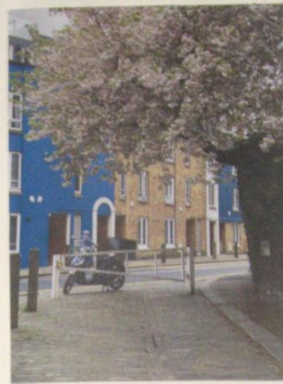
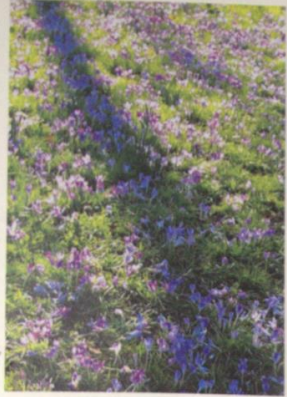
Total Mark 34

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	9	8	8	9
Performance Level	3	3	3	3
			Total out of 72	34



REFERENCE PHOTOS

Taking Reference photos around Battersea Park, a place I have lived for 18 years, and a place that has hosted my family for 61 generations, capturing the growth in the environment while showing a visual guidance to the relationship between a place and the feeling of 'home'. I plan to draw, paint, these images using Dutch 17th century influence to create exciting and interesting results/experiences.



ROBERT KUSHNER



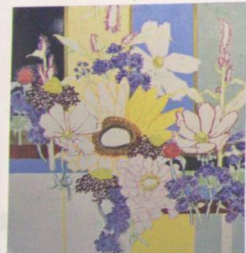
Robert Kushner is an American Modern day contemporary painter who is widely known for his involvement in pattern and decoration. Kushner creates a 'complex' composition through the use of combining geometric patterns with floral arrangements, an unlikely pair that has been inspired by the 17th century artwork.



Kushner's use of negative space creates a 'simple' feel to his work allowing an open interpretation for his audience. The use of lines creates the illusion that something more is there, without having to fill it in. Adding more to the 'simple' feel towards his work.



The use of a bright palette creates how the images are uplifting and visually pleasing. Kushner's work is created to be 'deceptive'.



The use of a simple composition combined with a bright color palette creates an emotionless photo, but the flatness of his work introduces the idea that the contrasting background has no connection to the floral outlines/painting. They are never fully contained by the frame; they seem to enter through somewhere else. Destroying the idea of Kushner's art being 'simple' and replacing it with complexity.

Being inspired by Kushner's work I created my own art from my reference photos. Inspired by his use of abstraction I created a mix medium piece using acrylic paint, oil pastel and paint markers, layering each on top of each other. Creating a similar depiction of separated ideas being merged together.



ISABELLE MENIN



Isabelle Menin is a modern day artist who uses mixed media to create abstract art. Having a background in painting, Menin uses bright colours combined with manipulation of texture to receive the outcome of her work. Menin use a variety of layers to her work creating a vortex, pulling her audience deeper and deeper into the work.



Menin describes her work as "Inland Photographs and disordered landscapes". Showing the complexity between human character and nature. Linking to the theme simple and complex. Having simple meaning art that becomes more complex when you look into it. The inspiration behind Menin's work comes from "Florish Primitives" by Peter Paul, taking direct inspiration from 16th/15th century art.



To create this outcome Menin scans and photographs floral arrangements. The key to this outcome is repetition and distortion. Abandoning traditional ideas of painting and embracing the take over of digital art. Keeping this in mind when creating my own work. I find particularly fascinating is how she blend colours, infecting each surrounding and wish to portray this in my work.



When creating a response I kept my brush loose, making flowy lines on creating an abstract look to the piece. I think this style of work would look good as a background to a more complex painting. I plan to develop this idea by combining it with another photo merging them into one, linking to Robert Kushers work.



To create this response, I used acrylic paint and a palette knife to create the textured background. I scraped the paper creating a distressed and energised base. Then went in with guache creating smooth glossy lines where flowers were in my reference photo.

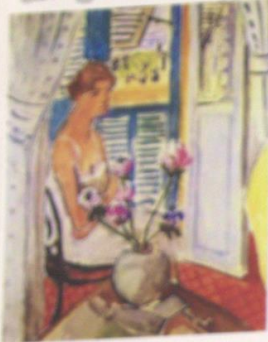
FIGURE PHOTOSHOOT

Photographing a figure to use as a reference for making sure to draw poses in a background to follow my Grewier style effectively. As well as including lots of natural forms to be able to link to my current work.



HENRI MATTISSE

Matisse was a French painter in 1870s. He was best known for his use of colour and fluidity with the painting brush. Matisse is commonly regarded alongside Picasso, as one of the artists that defined the revolutionary developments in visual arts. He was apart of the Fauvism, modernism and post modernism.



I find particularly interesting how Matisse portrays the figure, it almost gets lost with the painting. The simplicity of the figure creates a statement emphasizing an idea that the subject is not important. Rebellious from the traditional portrayal of figure painting.



The use of interior background creates an exciting complicated image. Defining the importance of a home. The use of pattern highlights the comfort and familiarity that comes with repetitiveness.

The use of water colour created a soft washed effects that allows Matisse to have a flowy consistent style. The messy, natural lines suggest an idea of imperfection highlighting how sometimes simplicity can sometimes be the most beautiful thing and teaches the audience to feel more gratitude towards everyday life.



I choose Matisse to study as he combine pattern, interior, the natural world and figure, which is very similar to the photographs I took. I wanted to experiment with how to paint my images in a relaxed style where the figure is not the main focus and becomes a secondary character in the image and allows the audience to take in the background.

Creating a response to Matisse work using gouache, allowing a consistent thick paint I wanted to keep the simplicity of Matisse's style, creating large blocks of colours and retaining from adding details. Matisse's depiction of figures is some I admired deeply about his work. Using an out of perspective, pasted effect creates a shift from the focus of the figure to the focus of the interior. The complexity of patterns in Matisse's work can look to my reference image, this is something I wanted to recreate in my response. To improve this I would pay closer attention to the small details in my reference image.



VLAMINCK



Vlaminck was a French painter in the 19th century. He was best known for his use of colour, being considered a principal figure of the Fauve movement, alongside Matisse. Vlaminck was a self-taught artist and proudly rejected the system of academy. One of his biggest inspirations was Vincent Van Gogh and made a lot of references to his use of colour.

Vlaminck style consists of short and choppy brushstrokes, which emphasized colour dynamic in his exploration of the expressive nature, which set him in line with the Fauvist movement. He experimented a lot with technique, applying unmixed paint in daubs directly from the tube onto the canvas, and returning from the conventions of realism and taking a step towards abstraction.

I chose to study Vlaminck's work as his intense brushstrokes create a simple outdoor on the world, commonly painting landscapes of the natural world.

I like the way Vlaminck uses a selective palette, using no more than 5 shades of colour, creating an even more simplified outdoor onto the world. While still having a complicated composition, having a busy scene, filled with miles of land.

To improve/develop this I would look into including more figure into the composition while still keeping the simple design of them. This way the colour and landscape will remain the most captivating part of the painting.

DIFFERENT MEDIUMS

experimenting with different mediums to decide which material I will use in a larger outcome.



Charcoal
+ Intense thick lines
+ bold
+ not correct colour palette



Water colour
* soft watered outcome
* hard to create details
* most realistic colour palette



pencil
* effective for details



acrylic paint
* most successful outcome
* matches Vlaminck's style

PHOTO EDITING



Using photoshop to merge two photographs together, creating a link between nature and living spaces. Reflecting how as a society we have begun to become more environmentally conscious about how we can help the environment to heal.

TRANSPARENCY



Experimenting with transparencies to see if there was an alternative way to merge my photographs without using photo-shop.

In the first image the flowers dominate and small amounts of the interior can be seen. I feel as this piece is unsuccessful due to it having such little amounts of the interior showing, to the extent where I see no point in including it in a large outcome.



The second image is more successful as it allows the interior image to cohesively combine with the floral image. Creating an outcome that values both important detail of both photographs. Leaving the patterns and figures to remain while still incorporating the natural elements of the other photograph.

In my large outcome I plan to still use the photoshopped image as I feel it correlates to the idea of simplicity more and relates more to larger outcomes I've done in the past.

LARGE OUTCOME

Creating a large outcome on canvas using my current work. I began by sketching out the flowers using oil pastels to set out where they would be on the painting. I then sketched out the interior image using acrylic paint. After, I painted the outcome using acrylic paint using a blocked colour, taking inspiration from artist shapes of studied.

When painting the figure I ensured that it was not cohesive with the rest of the painting. The same way Vlaminck and Matisse does. Creating an unsettling depiction of the figure. The use of or 'complex'. The 'simplicity' of the theme creates the understanding that it is not an important part of the piece. Contrasting the simplicity of the figure reflects a deeper meaning for the audience, raising questions such as: why is the figure not important? why does the figure not feel part of the piece? what does this mean? etc. This portrays a 'complicated' deeper understanding of the work.

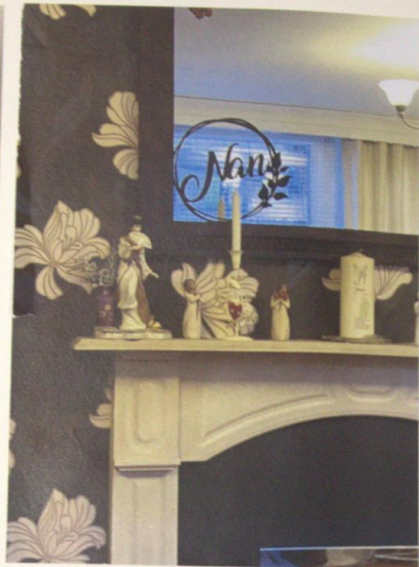
Another way in which I followed the theme 'Simple' or 'complex' is through the use of patterns. Displaying a variety of patterns throughout my artwork, creating a 'complex' variety. On the other hand it could be argued that the patterns connote a 'simple' feel to the work as the original patterns are a lot more detailed, whereas I have simplified them to not make the piece too overwhelming.

I admire the different levels this work has. Having two layers of different compositions merged together creates an exciting, unique outcome. I plan to use this technique in the future to allow my work to remain fresh, and exhilarating.

To improve this work I would add more light/dark tones. Increasing the shadows and highlights will define my work more. To add to this I would also create more details within the outcome. Allowing the patterns to be less abstract and more defined throughout the work.



INTERIOR PHOTO'S



Photographing interiors that contain complex patterns, interesting details (etc. frames, figures) and have a connection to nature, to further my research in interior throughout this project.

BELLA FOSTER



Bella Foster is a modern day painter who is known for her simple intimate, small-scale painting of domestic interiors. Foster uses water-colour and gouache, which characterizes her style by the use of soft shapes, smudged lines and warm palettes. Inspiration for her work comes from Foster's personal life. Foster also embeds historical references into her work, her use of fluid brush-strokes and curvilinear forms nod to the semi-abstract sculptures of Henry Moore. While her expressive use of colour have a Fauvist flare of Henri Matisse.



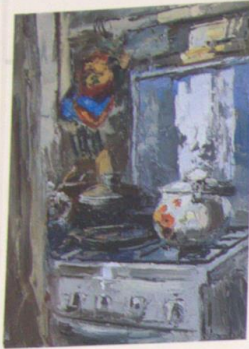
Foster's work relates to the theme simple or complex by creating simple inaccurate shapes to create a domestic space. Foster's work is far from realism, but as an audience it is still easy to identify what she is painting. Despite Foster's work being objectively simple, we can still see she has a complex use of pattern in her work demonstrating a diverse and artistic environment. To add to this Foster's use of colour creates a complicated, vibrant, unique scene.



In my response I made sure to keep a loose watery brush, allowing my lines to be flowy connecting the idea of realism. To improve this I would use a more colourful reference photo to match Foster's style. My response links to the theme 'simple or complex' as Foster's style embodies the idea of simple art creating an intensely abstract piece. It's complicated equally as it addresses ideas of the comfort that comes with a home, having the ability to relax.



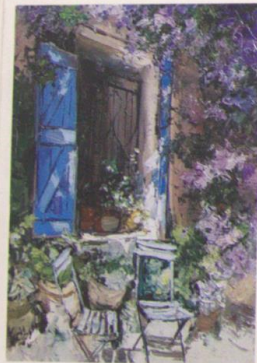
NIKOLETTA KIRÁLY



Nikolett Király is a Hungarian painter born in 1978. Her goal as an artist is to bring back simplicity to the art world. Learning the basics from her Grandfather, Király has been an independent painter from the age of 15. Beginning her career from an early age, Király was able to pick up a traditional art style, inspired by Renaissance. Creating large oil paintings on wood. Her style is particularly impressive as she has a clear deep understanding of lights and shadows.



I choose this artist as her choice of interior and buildings correlates to the theme simple or complex. The choice of using everyday interior highlights the beauty of everyday life, portraying how simplicity is what makes it impressive. Despite embracing simplicity, Király does seem to incorporate complexity with her artwork, using dramatic shadows and bright shades of natural sunlight. While holding a mirror to her audience of finding peace in the everyday.



Király's flowy brushstrokes create a uneven, thick appearance adding depth and layers to her work. Her quick, soft painting technique leads to an ethereal feel towards her art. The use of oil paint as a medium provokes a well blended display of colour, avoiding vibrant and distracting colours and replacing them with cool soft tones, connotating a related environment.



Creating an outcome inspired by Nikolett Király art work.

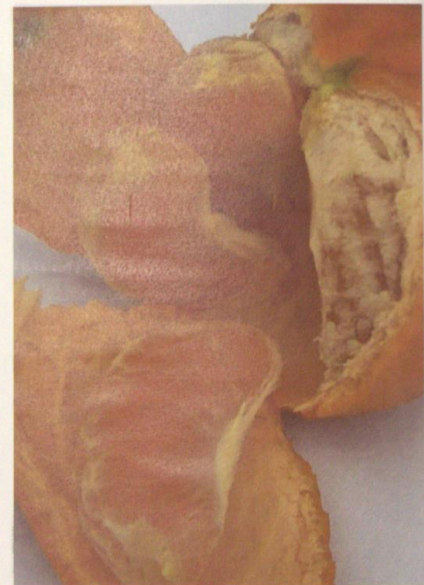
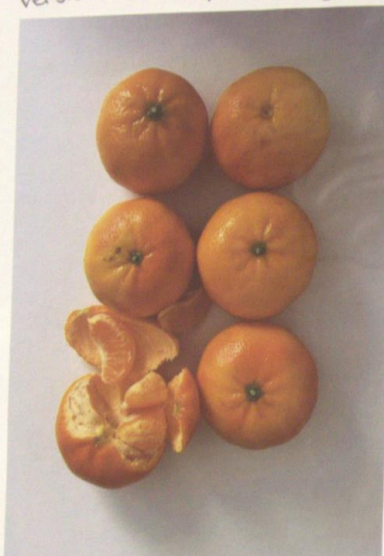
To create this outcome I used a palette knife, layering thick mixtures of gouache and acrylic paint, to create a textured outcome. Intentionally making the wallpaper pattern thicker than the rest of the design, leading it to be the focal point of the piece.

My work response links to Nikolett Király as she often depicts complex patterns. Similarly I depicted patterns through the wall-paper in my reference image. Another way in which I took inspiration from Király's work is through how she incorporates simplicity throughout her work. For example, she often uses just a few colours in her piece. Similarly I did this, picking a small colour palette throughout, which results in a minimalist feel that is quite striking.

To improve this response I would use a medium such as oil paint. This would allow me to add more intricate details to the response, resembling Király's style.

ORANGE PHOTOSHOOT

photographing a new subject with plans to merge them with interior photographs to create an extended version of my KA (large outcome)



ORANGES IN LITERATURE

Oranges have been used in literature in the past to signify an unconditional amount of love. It has been described as 'the fruit of love' as it can be shared perfectly and shared between two people. The labour of peeling an orange represent care for another person.

Oranges peeling oranges is presented as a skill/talent.

commonly when we admire some thing about someone else we think negative of ourselves (you're so neat / I'm so messy) but here we admire each other for their differences

I peel oranges neatly. The sections come apart cleanly, perfectly, in my hands. — the intimacy of skin to orange contact.


When Emily peels an orange, she tears holes in it. Juice squirts in all directions.

"Kate," she says, "I don't know how you do it!" — speech we love and appreciate friends in unique ways

Emily is my best friend. I hope she never learns how to peel oranges. — always wanting to help

•33. showing her appreciation through an act of peeling oranges are seen as an act of love. A love language? craves dependency.

a small act that is to her, is meaningful. equal love?

 "She peels an orange, separates it in perfect halves, and gives one of them to me. If I could wear it like a friendship bracelet, I would. Instead I swallow it section by section and tell myself it means even more this way. To chew and to swallow in silence here with her. To taste the same thing in the same moment." — reflecting how it is the little things that are meaningful.

such a meaningful gesture that it signifies and holds value as much as a physical material item. representing how strong the love is

Nina LaCour, We Are Okay

The poem "The Orange" is centered on the narrator's delight in having bought a very big orange, which leads them to exclaim that lately a lot of trivial things bring them joy.

While the narrator's life seems to primarily consist of trivial, unexciting moments, they have begun to take pleasure within the simplest things and state how this has improved their way of life.

The Orange

by Wendy Cope

At lunchtime I bought a huge orange —
The size of it made us all laugh.
I peeled it and shared it with Robert and Dave —
They got quarters and I had a half.

And that orange, it made me so happy,
As ordinary things often do
Just lately. The shopping. A walk in the park.
This is peace and contentment. It's new.

The rest of the day was quite easy.
I did all the jobs on my list
And enjoyed them and had some time over.
I love you. I'm glad I exist.

Finding joy in every day moments

simple

The last line hints that the narrator is freshly in love and that this has been the reason they suddenly find joy in ordinary moments. This however, is unimportant for the majority of the poem as the narrator does not link this joy to romantic feelings.

MANET



Edouard Manet was a French painter who depicted everyday scenes of people and city life. He was a leading artist in the transition from realism to impressionism. Despite his success in realism, Manet adapted a looser style using broad brushstrokes, creating an obscure, unique style.



"The objects may be everyday, but the pictures certainly aren't." Manet's style brings life to everyday normalities. Creating complexity with the most simple and mundane parts of the world. Manet pays close attention to lights and darkness within objects creating a clear representation of the subject allowing him to leave out the smaller details.



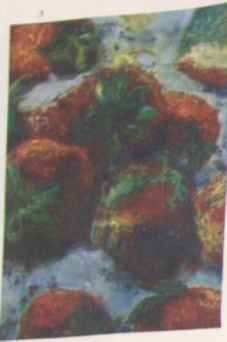
Manet's work relates to my theme "simple or complex" by focussing his inspiration on the normality of everyday leading to a very simple composition while still using complicated painting style to retain excitement within the work. Using thick layers of oil paint to create a heavy, layered outcome.



Taking inspiration from Manet's work, I created a response using images of peeled oranges as a reference. The oranges were depicted as being torn apart. Using oil pastels as a medium allowed me to solely focus on colour, tones, shades and highlights. Resulting quick sketch-like outcomes.



ZHANG XIATAO



Zhang Xiatao is a 53 year old, Chinese contemporary artist who creates large close up paintings of life, including fruit and animals. Xiatao produces intricate artworks of usually small objects. His work is created to bring awareness to the amount of food waste we put into the world, being specifically important to his Chinese audience as they produce 35 millions tons annually. Meaning they are the largest food waste producers in the world.



Zhang Xiatao's work is complex because he uses multiple mediums to create intricate pieces that explore themes of identity and personal expression. It's difficult to argue that Xiatao's work is simple, as its far from it. Due to his often use of incorporating intricate details and multiple mediums to explore complex themes. However, it could be debated that some of his work may have a simple aesthetic that belies a deeper meaning behind them. Zhang's work is often created with traditional Chinese art techniques, with modern and western influences, which adds to the complexity of his pieces.



Taking inspiration from Xiatao's work, I made a visual large outcome response of peeling oranges using gouache paint. Creating a large outcome of the orange photos allowed myself to imagine how I could develop this idea into a final outcome. I enjoy the playfulness of giant oranges and how the enlargement of them creates a unique outlook on the normality of an everyday object.



PHOTO EDITING :



TRANSPARANCY:

Experimenting with different techniques to merge / layer my images. creating an exciting composition in preparation for my large outcome. I used transparent paste to print my images on and then layered them, while also using photo-shop to layer the images.



End of 7th period. 2/10/23 11

EXAM OUTCOME:





