



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 1**

VERITY

Total Mark 40 (30+PS10)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	7	8	8	7	10
Performance Level	3	3	3	3	4
	Total out of 90				40

Change
and/or
Stability

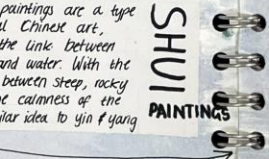
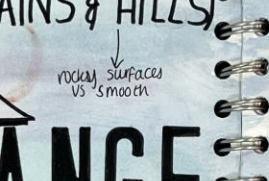
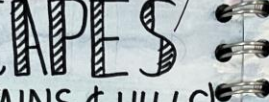
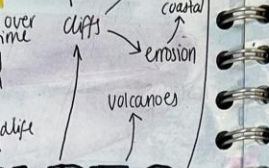
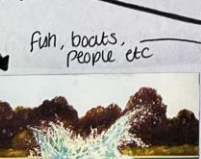
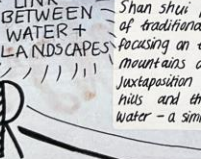
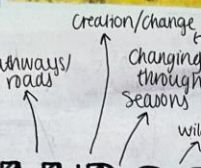
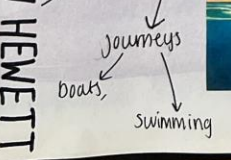
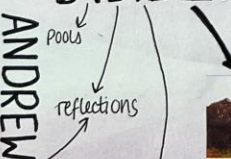
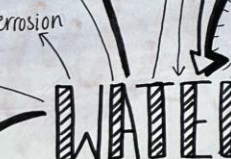
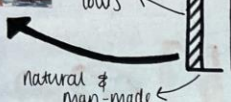
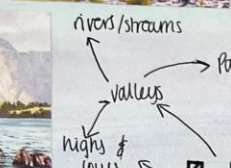
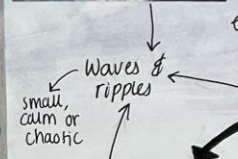


Landscape show lots of links to the theme of change and/or stability that I think would be good to look at as I go on.

The first is the very visual link to the mountains and hills. These peaks and dips show change visually but also represent the idea of changing ~~through~~ journey in life. Mountains also show stability because although they can and do change over time, these changes are so small and gradual that just by looking at them you wouldn't be able to notice it so they show a sense of stability. Also landscapes regardless of what type, show change and stability through changing seasons every year.



SAMUEL EARP



LANDSCAPES (MOUNTAINS & HILLS)

CHANGE AND/OR STABILITY

WATER



Shan shui paintings are a type of traditional Chinese art, focusing on the link between mountains and water. With the juxtaposition between steep, rocky hills and the calmness of the water - a similar idea to yin & yang.

SHAN SHUI PAINTINGS



ERIC ZENER



JESSICA WATTS

Water has quite a strong link to change and/or stability, particularly change with the changing of tides, waves, ripples etc. This is quite a visual link, and so is reflections with how it changes the view of the surroundings/landscapes, but can also be quite a metaphorical link with changing perceptions and view beliefs.



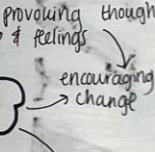
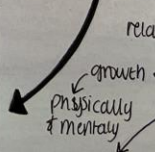
MARCOS BECCARI



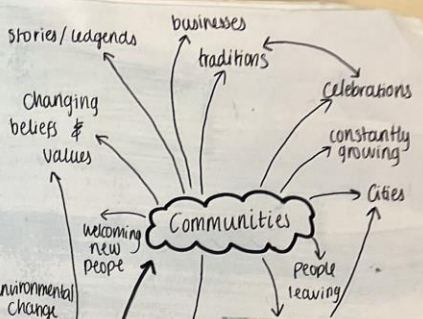
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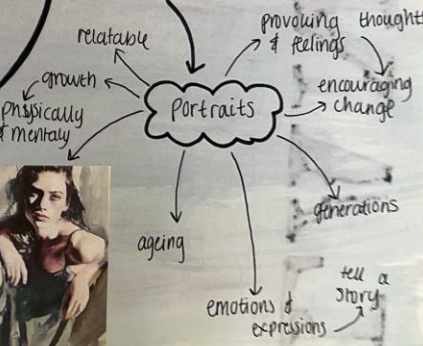


Change and/or stability is a key feature in life and links well to people. Humans change in many ways as we go through life and grow, age, change emotions and appearance. There is also the idea of stability and knowing what is going to happen in life because as much as things might change throughout life, it is guaranteed to start and end with life and death, no matter what happens.



ANDRE DLUROS

PEOPLE



LANDSCAPES

Mountains: change & stability

Visually, mountains show change with the highs (peaks) and lows (valleys) of the landscape. This can also be seen to represent a kind of journey with the constant highs and lows. Another way mountains link to change is how they visually and physically change over time through processes like erosion, earthquakes, volcanic activity, flooding & landslides etc.

Spiritually, mountains are seen by many people to symbolize consistency, permanence and motionlessness. Mountains represent a stable landform, they change mostly gradually over time so just by looking at them, they seem to never change.

Water: change & stability

Water signifies change in various ways: such as the tide changing throughout the day, different types of waves & the changing weather that comes with them. Also, water has the ability to change its surroundings with things like erosion, and rivers which can carry things downstream. The reflections of water also play a part in change as they can change the way we see and interpret different things / views.

^{Water} ~~water~~ can reflect / represent stability in various ways, for example being a stable ecosystem for many animals. Also, although often there are big waves and ripples, sometimes water can be very still and calm which I think reflects the idea of stability very well.

ARTISTS I COULD STUDY:

ANDREW HEWETT:



SAMUEL EARP:



ERIC ZENER:



EILIDH STEWART:



KURT JACKSON:



WATER & MOUNTAINS

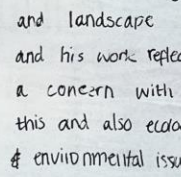


KURT

Kurt Jackson is a British painter who is mostly known for painting various landscapes, such as water/seascapes, cliffs, and hills. This page shows some examples of his work. Jackson uses large canvases and a range of materials



and techniques, including mixed media, print making, sculpture and written words, in both his plein air (painting outdoors) and studio work. He developed an early interest in natural history



and landscape and his work reflects a concern with this and also ecology & environmental issues

JACKSON

Kurt Jackson's paintings use a lot of very natural/neutral colours. In lots of his paintings he enhances the colours to make them a bit brighter and bolder but overall the colour palette of his work stays natural and realistic to the landscapes that he's painting.

He uses a range of different mediums and techniques but a lot of his work is done in oil paint. I used oil paints lots in my previous project and I really liked them, I prefer them to acrylic paint because they are often more vibrant and also it's easier to create texture and marks.

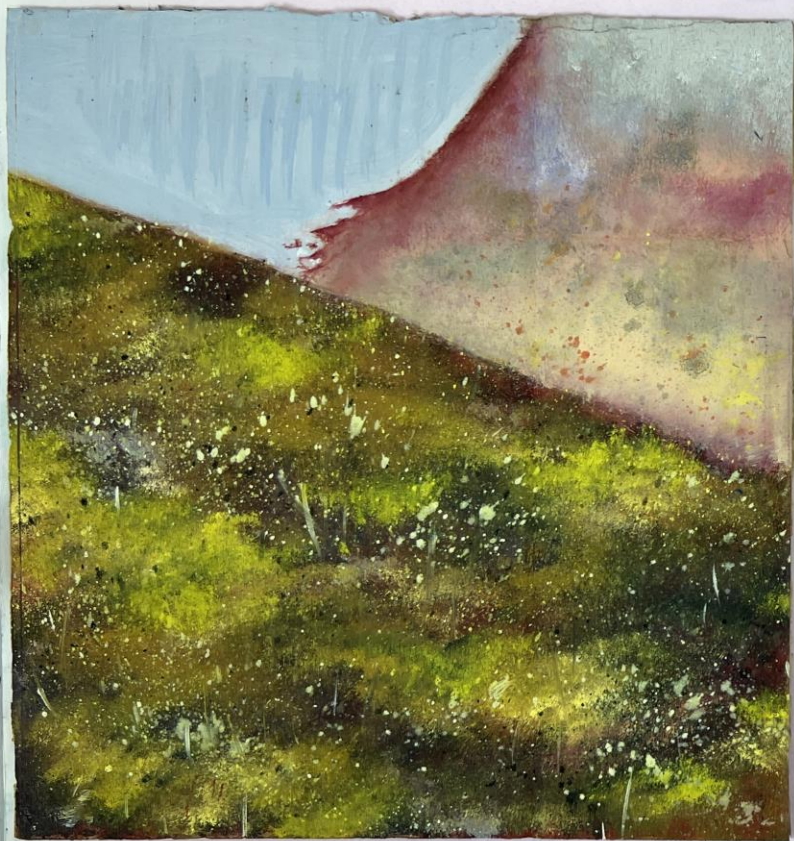


Jackson's work reflects his interest and fascination with natural history, landscape, ecology and environmental issues. In his work, the focus is almost always on the landscape itself - not involving any other objects such as a building, or animals, or people (although he does have some work like this) which helps to convey his messages/ideas.

For example, in this painting the overall appearance of the painting has a quite dappled effect - almost as if it's been applied with a sponge. He is said to use a range of techniques in his paintings so it's not unlikely that this effect was created with a sponge.

The texture of Jackson's work is another thing that stands out to me. For

AIRTIST COPY



KURT
JACKSON

This is a copy of one of Kurt Jackson's paintings that I did using oil paints on cardboard. I think that overall my version doesn't look much like Jackson's original because I'm not really sure how he got that kind of texture and look to his work so I found it difficult to copy that style completely but I still took lots of inspiration from his work and do really like how mine turned out, even if it doesn't look too much like what I was aiming for. I used a stippling technique with my brush to blend the colours together in a way that there wasn't any streaky lines, and to create a nicer texture like he has in his work. He often uses sponges to blend and create texture so I am going to try and use them in my future

paintings to see if they turn out more similar to him. I was also a little bit off with some of the colouring. Where I've used yellow on mine, it's more of an orange colour in Jackson's work. I decided to splatter some paint on top because I'd seen him do that with some of his other work.





These are some photos that I've taken previously that I can use for the start of this project. Most of these photos are taken anywhere from 9 months - 2 years ago because of lockdown etc I couldn't go out to take lots of photos specifically for this project so I've collected some photos that I think would be useful/work well. These photos are also taken in a range of places (lake district, Bermark, Malta, Sark) which means lots of different landscapes to choose from so I can experiment with which landscapes suit the style based on the artist I'm studying. Another good thing about these photos is that many of them combine both the hills and water so I can paint them both together as well as seperately to explore that idea even more.



LANDSCAPE

PHOTOS

FROM MY OWN PHOTOS



of my photos, based on really like how it turned out. I chose wasn't the best quite boring - I think however, I tried some new worked well: I used a created a nice texture and nicely, and I used lines and texture which I of painting. Below is an oil a landscape sketch but I like that's a key part to I would be best. Overall the water - I also think the one I used for the painting.



I wanted to do another oil painting with a landscape photo I think would work better with the style so I chose this one of some cliffs in Sarn. I like this painting a lot more than the previous one, I think the overall look is much better and draws your attention more, however there are still some parts I don't love. Such as the sides of the cliff where I feel like they look a bit flat in my painting and I feel like the look/texture of them would've worked well with this style but I was unsure of how to make them look like that. I think overall I didn't get as much texture as



I would've liked. Although, I feel like the water part of this painting looks good and as Jackson has many paintings focused on just water I should have a look at them and try to do my own versions with the water photos I have got.





WATER

I really like Kurt Jackson's water paintings, I think the colour and texture of them stands out whilst they are still fairly simple in terms of there not being loads going on in them. On the right is a copy of one of his and it is definitely my favourite painting so far. I used a brush to do the sky and clouds and a base layer of the sea, and then I used a sponge to layer up different colours

and tones in the water, then once that had dried I again use the sponge with some white paint to add the final touches, I also splattered some paint on top. I think the colours and texture of my painting turned out really well and there isn't really anything I don't like about this. I think I should definitely do some more because I have some great photos which I think would look really good in Jackson's style. I also want to look at some of his paintings of calmer waters (like the 4th)



I chose this painting of Kurt Jackson's specifically because it still had a little bit of land/cliff in it and I wanted to keep practicing at that to try and improve from my previous paintings and I think it turned out good.



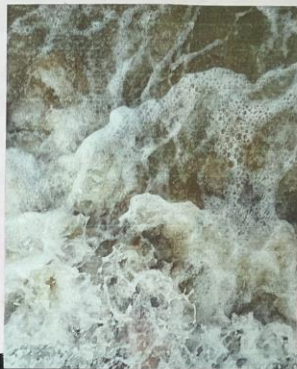


Again, I really like this water painting, this is from one of my own photos and I think it works so well. My only issue with it is that the brush I used for the white splatters had some red paint on it so it turned out pink, but other than that I like it. I think the rocks at



the bottom turned out alright as well which is good because I was worried that I might struggle with that part, but I didn't. The white foamy part definitely is the best bit in my opinion because it's got a really nice texture which I created using a sponge once again. I think this style works really well with water and seascapes.

I chose to do a painting of this photo because I think it's good to focus on the texture. I used pretty much the same techniques I used on my previous water/seascape paintings where I used a brush, sponge and toothbrush



to apply the oil paint. I think that overall it's a very simple painting but it's very effective as the focus is all on the texture and build up of paint. I also liked how easy it was to do because there isn't loads of small, fine details and so I could use a much less controlled technique of applying the paint to the cardboard.

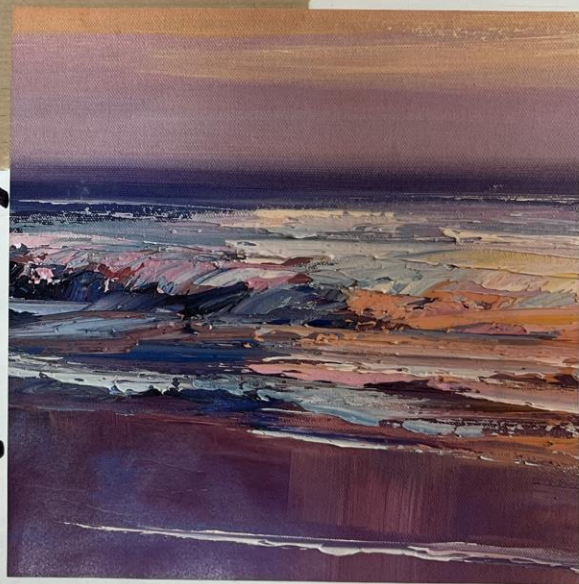




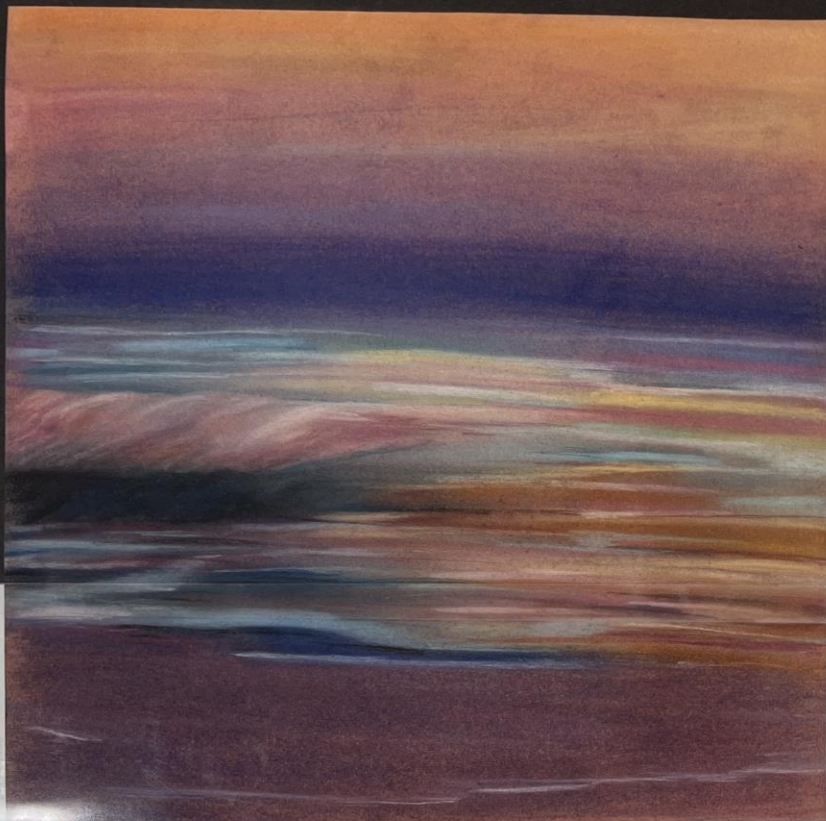
LILIANA GIGOVIC

Liliana Gigovic's work mostly uses a very pastel or toned down colour palette which is one of the things that caught my eye and drew me to her work.

I also really like the use of texture in Gigovic's work, this painting for example is done in oil paint using a palette knife to create the marks for the sea.



Another reason why I like Liliana Gigovic's work is because it's not incredibly intricate or detailed which often I have a habit of doing with most of the work I do so I want to try a style that is a little bit less controlled and I think her work would be good inspiration for that.



Below is a copy of one of Liliand Gigovic's oil paintings that I did but using pastels. I don't think I've ever used pastels before so I enjoyed trying something new and really like how they turned out. I used orange sugar paper as the base and used paper towels to smudge/blend the pastels together for the sky and the sea. Then I layered over the top for the sea to make the different colours stand out more so that the contrast between the colours - particularly the light and dark - helped it look more like waves. Overall, I'm really happy with how this looks and think that I will use pastels more in the future, particularly for this kind of style / colour palette.

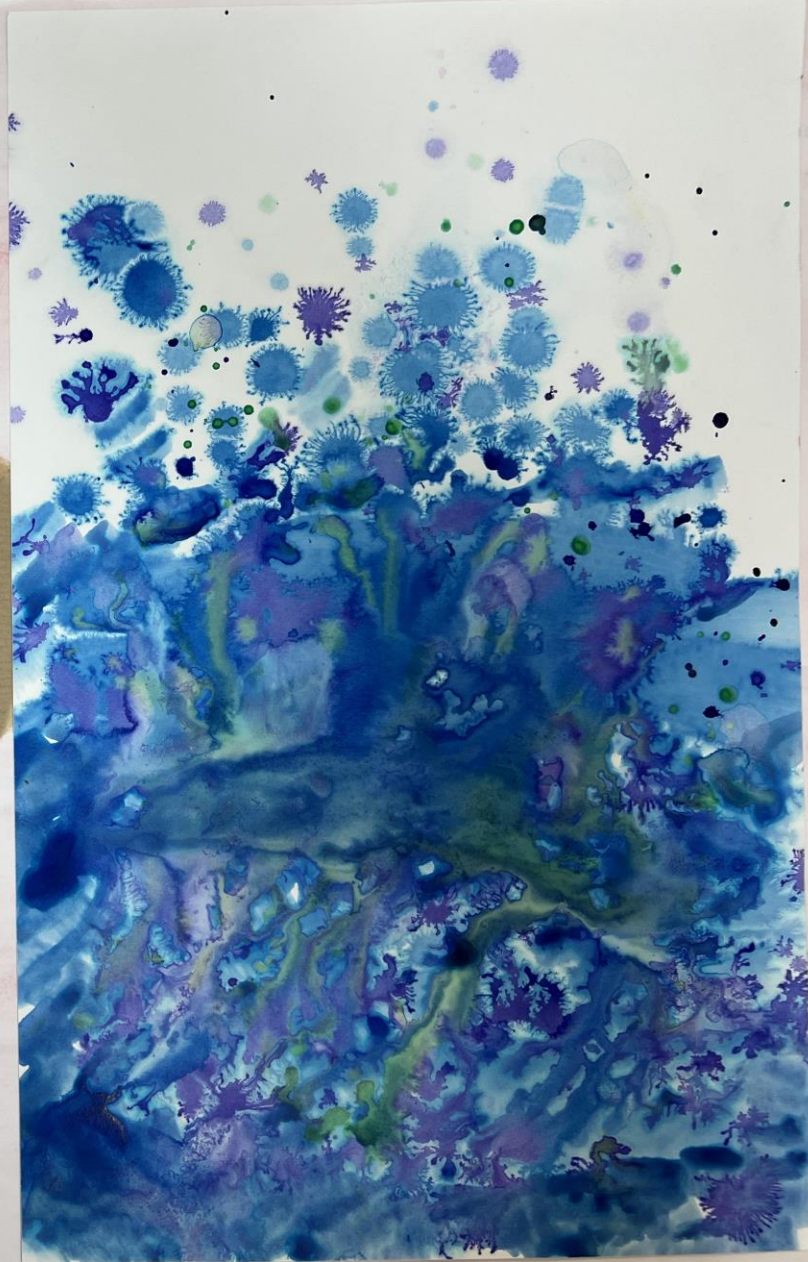
pastels...

Below is a piece I did inspired by Liliand Gigovic's style, once again using pastels. I used pretty much the same method of orange sugar paper as a base, using paper towels to blend the colours together and then layering more on top. Like the previous one I did, I also think I managed to use the pastels in a way which makes it look a lot like waves/nipples so I'm really pleased with that. However, one bit I think I could've done better is blend the sea a bit less because I think it has quite a green tone to it from mixing the blue and orange accidentally while smudging it, but other than that I really like this too.



EXPERIMENTING WITH INK

These are some ink pieces that I did, inspired by both Kurt Jackson and Liliana Aigovic. I had never used ink before because I normally like to have a lot of control over my work but I actually really enjoyed it and think that it works well with my theme of water.



...MORE INK

This first one I did using a sunset colour palette of mainly pink and orange because the yellow didn't end up showing up as well as I had hoped it would. Despite that, I still really like how it turned out - particularly the pattern that was created because to me it looks like the reflection of a coloured, cloudy sky into the water.



The next one I took inspiration from some of the Kurt Jackson water paintings I had been looking at. I think the shapes/patterns the ink made and the colours I used compliment each other really well, the green and purple bits to me look like seaweed or coral underwater which I really like. And also the splashes at the top look a lot like splashing water which is what I was going for so I'm happy with that. I think this is my favourite out of the three because of how well the colours and patterns go together and it looks more like something than just some ink shapes on a page.



This third and final one was again inspired by sunsets, however I don't think it turned out as good as I envisioned. I feel like some of the colours look quite blocky and don't blend/mix nicely like the colours in the other ones did. However,

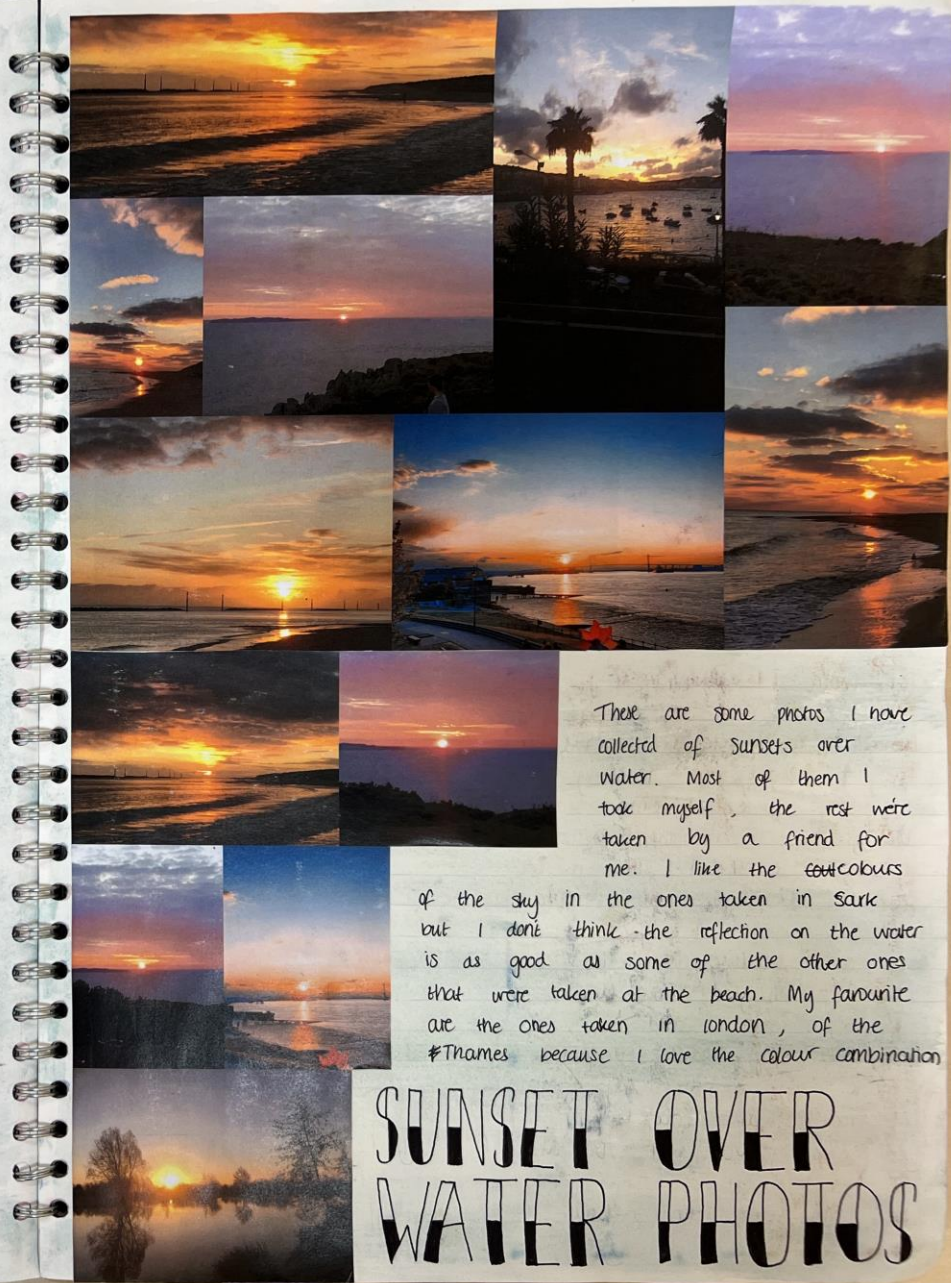
I do like the colour palette of this and I think that if the colours had blended together better then it would've turned out really good.



COLOURED PENCILS



I did these using Prismacolor soft core coloured pencils, which I've used a few times before in previous projects. I have mixed feelings on how I think these turned out. One one hand, I really like them, I think the colours blend really nicely together and I love how bright and eye-catching they are (particularly the top one). However, the pictures that I was copying - 2 of my photos on the page next to this - weren't anywhere near as bright and vibrant as these copies are so I feel like they don't look at all realistic. Although, I don't mind that and actually really like how they look.



These are some photos I have collected of sunsets over water. Most of them I took myself, the rest were taken by a friend for me. I like the ~~colours~~ colours of the sky in the ones taken in Sark but I don't think the reflection on the water is as good as some of the other ones that were taken at the beach. My favourite are the ones taken in London, of the Thames because I love the colour combination

SUNSET OVER WATER PHOTOS

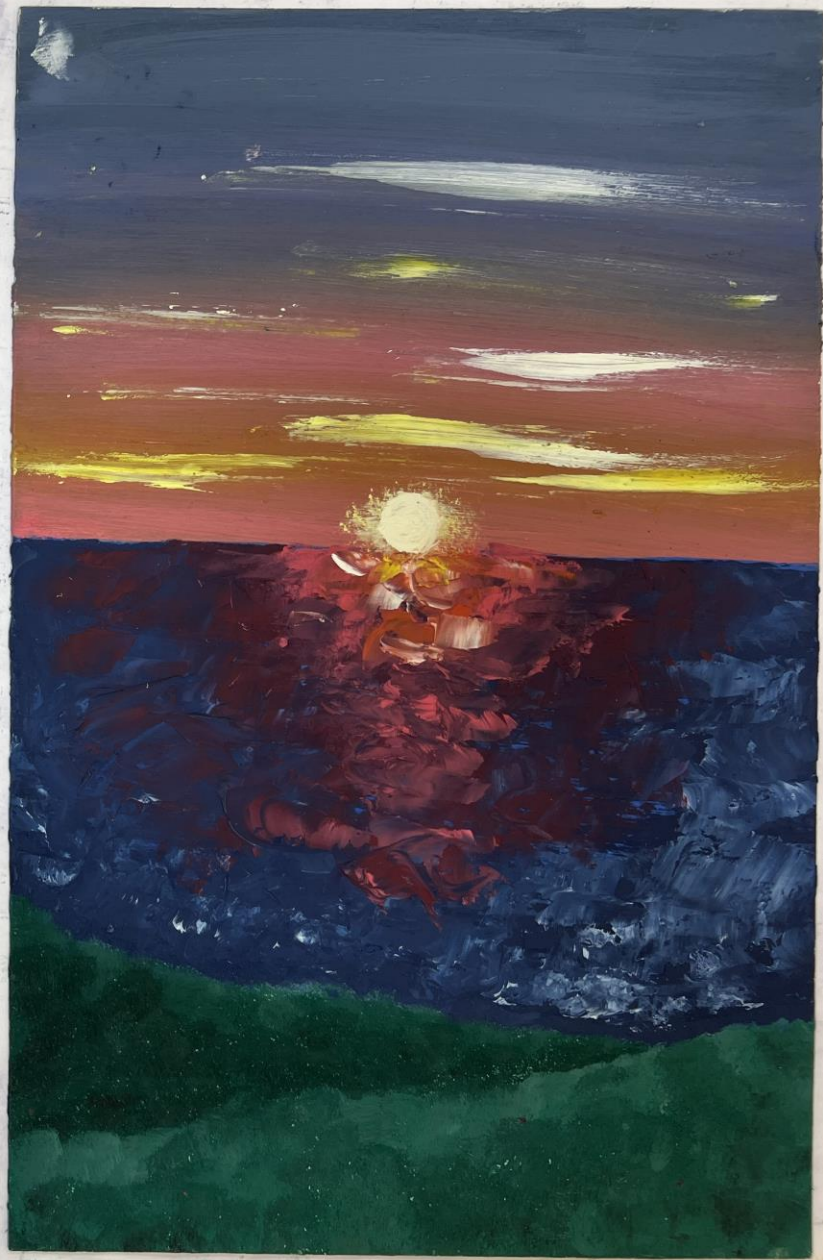
OIL PAINTINGS

I did this oil painting of one of my photos in the style of Liliana Gigovic and overall I quite like how it turned out.

My favourite part of the piece is the sea. I used a palette knife to create the texture which is a key part of Gigovic's style and one of my favourite parts of her work. I think my take on that looks good and I like the way I blended the colours together enough so that they do blend like in my picture, but at the same time I managed to keep it quite blocky and create the texture and mark making that I did. This is definitely my favourite bit that I want to take forward.



I don't really like the sky too much in this though. I really struggled to blend the colours together well and had to go over and re-do it a couple of times because of how they hadn't blended very nicely. I also think I made a mistake by painting the clouds as I did as I really don't like them. However I don't mind the sky not going too well because the key focus of this project is the reflection of sunset in the water. Although it is obviously key for the overall look of the piece I do for this project.





My favourite thing about this piece is the colours. Blue and orange are complementary colours, meaning they are opposite on the colour wheel. They work particularly well in this because they are the only colours - other than grey tones - so they are a real focal point of the painting.

The annoying thing about this is that because I'm looking at sunsets, it's

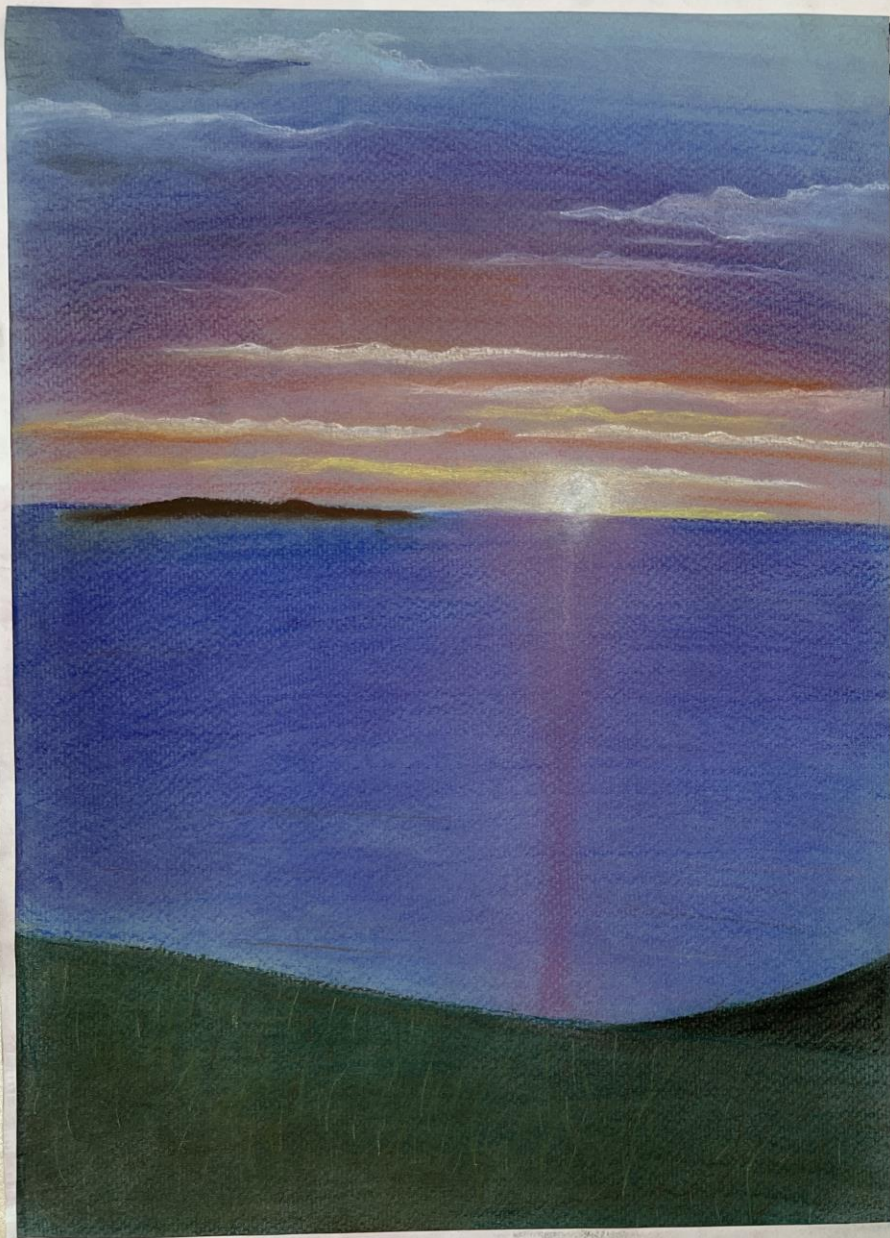
impossible to get the exact photo and colour scheme that I want or think would work well together, so I will just have to hope that I can get more photos like this.

I really like this oil painting that I've done of one of my photos. Firstly, I think that the sky is blended together really well, previously I have struggled when it comes to blending colours so I'm happy that I managed to do it so well this time.

I also really like how the water looks. I chose to look at this style of painting and these artists that I have because of how freely they paint and mark-make

as I have a habit of trying to be very precise and controlled when I paint, but I think I managed to really embrace that lack of control when it came to painting the water and actually really like the overall finish and effect that it gives to the piece.





These are some more pastel pieces I did but this time using my own photos. My favourite out of the two is the one ^{below} ~~below~~, I really like the ~~extra~~ colours and I think I blended them together well. I do like the other one I did but my favourite part of that is the sky and so I don't think it's very good in a project based around sea and water. I have a similar opinion on the one below because although I do really like it overall, I think the water itself is a bit boring as there isn't any waves or ripples to it. I think I'm going to look for an artist to study that would fit better with the photos that I've got, but I might come back to this style.





CLAUDE MONET

I wanted to do a new artist study because although I really liked the one I was doing previously, it was hard to find photos that worked well so I wanted to choose an artist and style that would work well with the photos I've already got and/or would be easier to get photos for so that I can do some more observational work. I chose Monet because overall I really like the look of his work but also there are other things that stand out such as the reflections onto the water which I think would be good to study as I haven't done many painting/work on reflections of things other than sunsets. I also really like the depth to some of his paintings, I think it links quite well and reminds me of Kurt Jackson's, so it would be a good follow on artist study as I think I can build on what I've learnt so far in this project.





ACRYLIC PAINT- ING

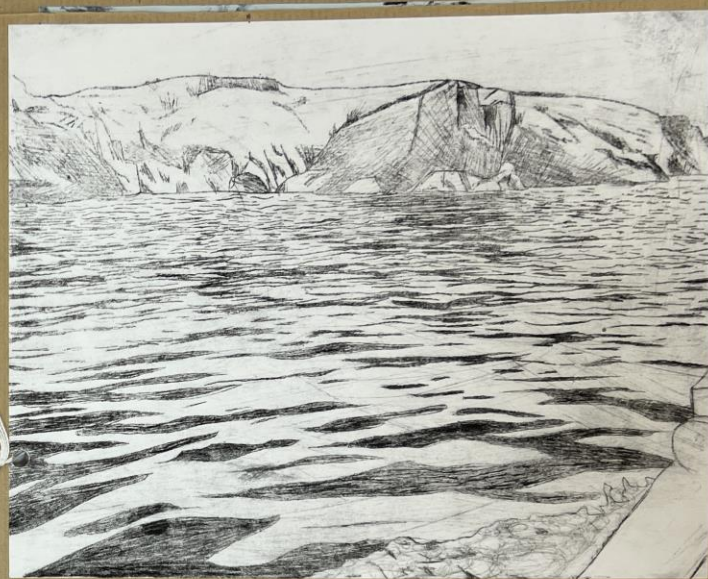
Throughout this project I've been using oil paints when painting so I thought it would be good to use acrylic paints this time. The main reason I prefer using oil paints is because it's easier to create lots of different marks and textures. Whereas I find with acrylics that it's a lot harder and so overall paintings can look a bit 'flat'. I think that's the case with this painting, for example the rocks I tried to create texture and make them look more realistic/3D but it didn't turn out how I wanted it to. I don't think the sea looks too bad though, I quite like the look I created, I think it gives of the sense of movement and waves in the water. I just wish I was able to create more texture with the parts where the water is spraying up. Overall though, I don't love it but I also don't hate it.



MONET INSPIRED ETCHINGS

One of the things that drew me to Monet's work is the depth that he creates in his seascape paintings. I wanted to do some pieces that focused on this aspect and I felt like etchings would be good because I could chose one of my photos where theres lots of depth to the waves. (the photo I used was one taken in Sark). The first two prints (the white on black, and black on white)

I did so that I could see the print clearly without a busy background distracting from it too much. I really like the etching, I think it turned out now I wanted it to with the waves, and I think the simplicity of it really helps with that. I also like how it works well with both colours, the white on black looks like the printed parts are where the sea catches the light, and the black on white makes the printed parts the shadows, and the negative space is where the light ^{catches} it.



MONET INCIDDED

One of the Monets work is in his seascapes some pieces that I felt good because photos weren't waves. (the in Sark). The white on black I did so that clearly without distracting from like the etch now I want and I think how it would printed parts makes the print



I made some patterned paper using inks which I then printed on. I did the print using white ink (on the previous page) and liked it but felt like the print wasn't very clear on the busy background. I then did the above print with black ink which I prefer as the etching is a lot clearer, but because I used black ink to create the patterned paper, it has made the print look smudged in places, which I don't really like the look of but because I liked the idea of these pieces, I did some more ink paper but this time not using any black ink. I think what I really like about the ink paper is that it looks like a reflection on the water.

On the right, is a print I did using blue ink on blue paper because I felt like it was a necessary combination to have for an etching of a seascape.



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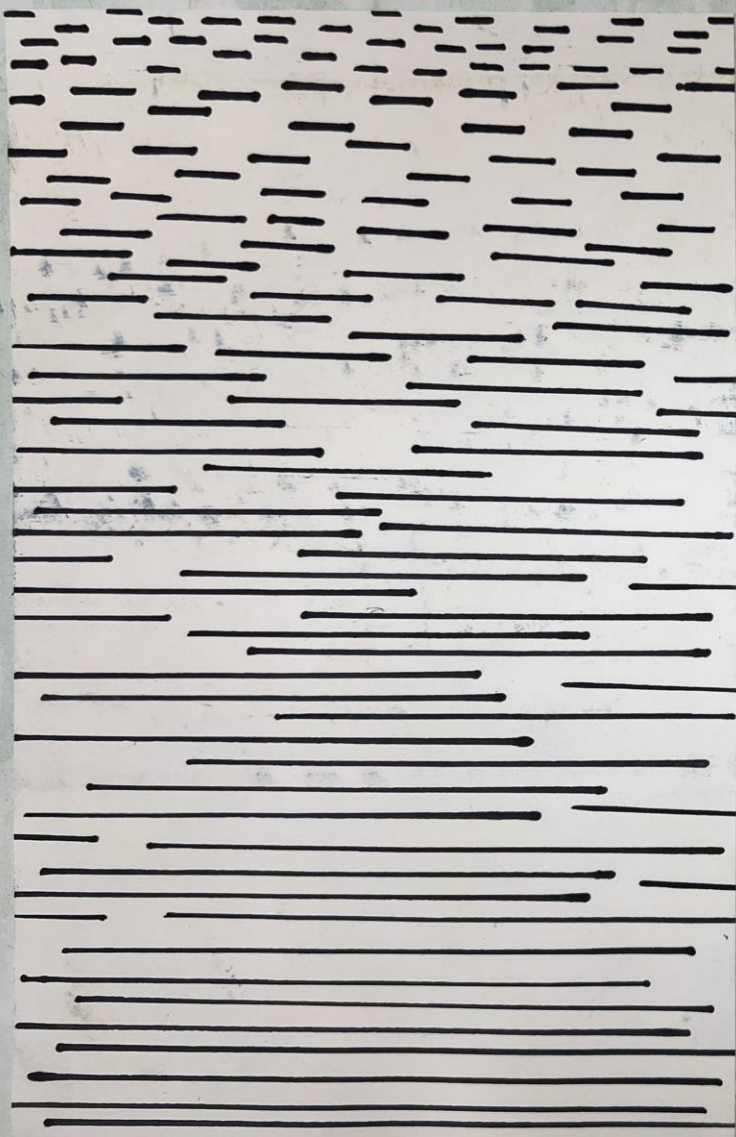


The bottom two prints are my two favourites out of them all. I used a different technique when making the paper where I put a couple drops of ink across the page and then lifted up the page and tilted it at different angles so that it ran naturally into various directions. I think that the effect of this worked really well because where the ink has run it looks even more like a reflection and a ripple across the water. I think my only real problem or thing that I wish was different with these is that because I'd already printed multiple times and had to wash the etching sheet between colours, the ink doesn't stick as well in the later prints that I did, so some of the larger scratched out pieces look very streaky and not as solid as I would have liked it to be (like they are in the first prints I did where I think it looks a lot better), but even so I still really like all of these prints.



Oils





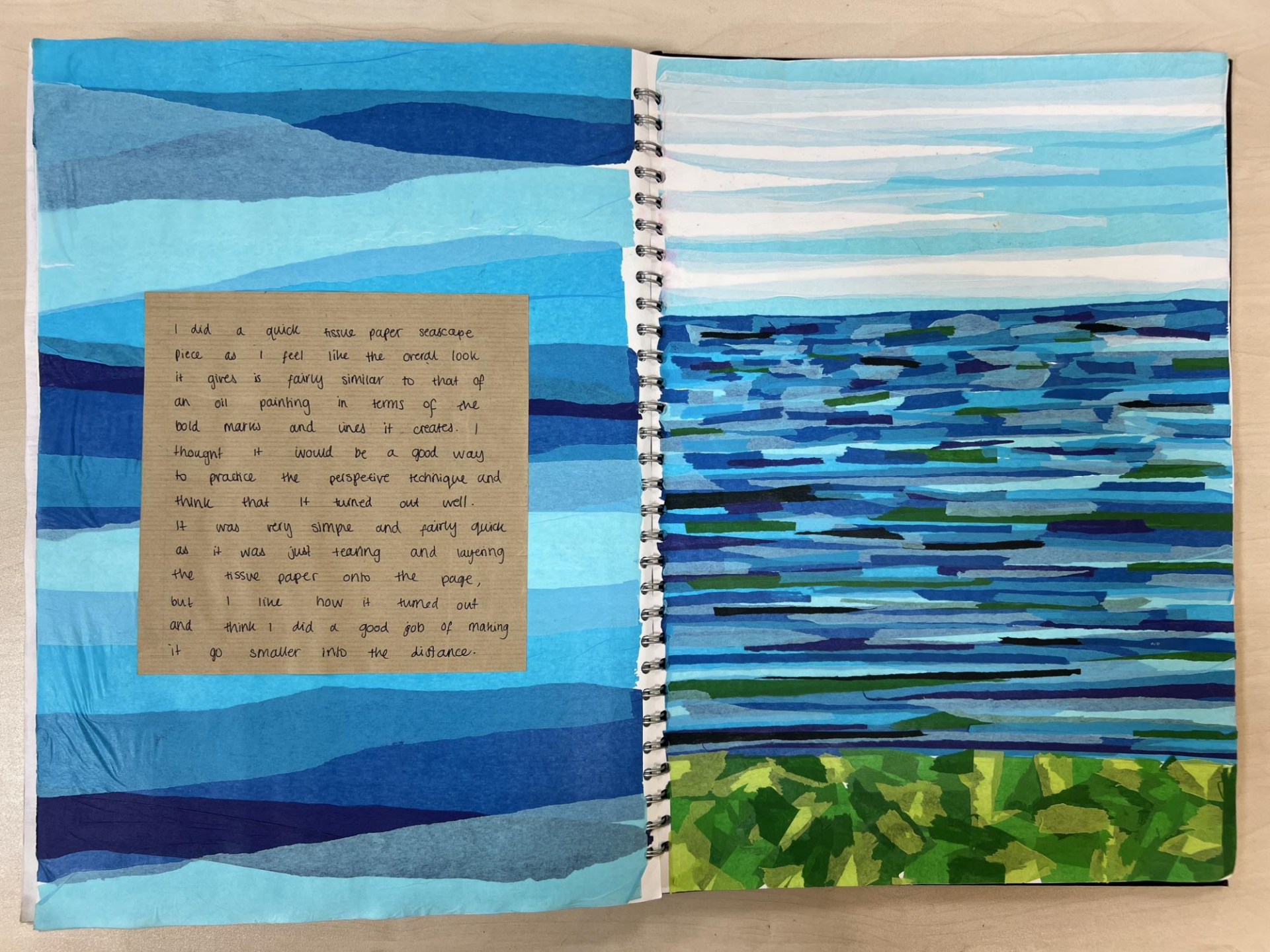
The above painting is, of a photo of the sea that I took in Denmark, based on Monet's style. I wanted to focus



this painting on the perspective and different things/techniques I could do to make my seascape paintings look more realistic. The main one is the lines in the sea, such as the waves and ripples, getting shorter as they go into the distance. Obviously in my painting, the lines aren't clear and precise but that's because I was using a palette knife and trying not to ~~be~~ be too controlled, but I still followed the general rule of ~~mark~~ marks being shorter in the distance. This is definitely a ~~key~~ technique I need to take forward with this project. Overall I really like this painting, the last one I did was with acrylic and I think this painting shows I much prefer working with oils.

← (simple example of the perspective technique for seascapes)

PERSPECTIVE



I did a quick tissue paper seascape piece as I feel like the overall look it gives is fairly similar to that of an oil painting in terms of the bold marks and lines it creates. I thought it would be a good way to practice the perspective technique and think that it turned out well. It was very simple and fairly quick as it was just tearing and layering the tissue paper onto the page, but I like how it turned out and think I did a good job of making it go smaller into the distance.

MORE OIL PAINTINGS

In this first Monet inspired painting, I chose this photo to do because I wanted to practice painting the rocks to look less flat and have more texture. I used a palette knife for this and built up different colours on top of each other, using random mark-making without trying to control it too much. For the water I used a sponge to create a different kind of texture which I think compliments that of the rock very well. I also made sure to blend some of the rock and water colours together around the edge of where the rock meets the water, this makes it look less like the rocks are just stuck on top of the painting and more like the water is flowing over the rocks. Overall I really like this painting and think that the texture of it looks really good.



This is another painting where I tried to focus on the texture. This time, I used a palette knife for the water rather than a brush or sponge which is mainly what I've been doing so far. Like with the rocks in the previous painting, I tried not to be too controlled with using the palette knife and mark making, the main thing I tried controlled was the sea being darker in the foreground and lighter in the background, for perspective. I also really like this painting because I think the texture of the sea is effective and draws attention and I think it compliments the texture of the cliffs too. The one thing that I think could be improved is making the cliff and sea look like they belong together because I feel like the cliff just look a bit like it's stuck on.

These are what I think are the key points of my study so far, and some of the things I want to either take forward or improve on.

HILLS OIL PAINTING: I see this oil painting as a key point in my project because of the use of colour, which I think has then continued to be a key theme throughout the project. This piece focuses on enhancing the colours of the landscape, picking up on the natural colours and using them in a more unnatural way by making them bolder and brighter



TEXTURE

SEASCAPE PAINTING: This is definitely a key point because it is one of my favourite pieces of this study. The stand out thing from this painting is the texture and mark-making. By

using different materials/techniques of applying the paint to create this texture, it adds more depth to the painting which is good because some of my other paintings (when I don't use these various techniques) look a bit flat. For this painting I used a palette knife (for the rocks), brush strokes and dabbing using various brushes (some soft, some harder), using a sponge, and splattering using a toothbrush.



INKS

These inks are another key piece because I have a habit of trying to be really controlled and precise with my work but inks are very hard to control and make me be more abstract with my work. I really like how they turned out and although they are more abstract, I think they still represent water (the blue one) and sunset (the orange one) through the use of colours - this links to the first turning point of the hill painting. This was my first time using ink but I then went on to use them later in my project for my etchings.

COLOUR



ETCHINGS

and works well with the contrast between the controlled and uncontrolled techniques. I think I should experiment more with etchings because clearly they can be quite effective at giving off the look that I want.

book review

These are two landscapes from different stages in this study. The first is from towards the beginning when I was looking at Kurt Jackson's work. My main problem with this painting (and others from the beginning of the project) is that the landscape looks pretty flat and stands out but in a bad way. The bottom painting is one of the last paintings I did before this book review where I tried to make the rocks look less flat by using a palette knife, which I think is really effective and definitely a technique that I should take forward if I do a painting for my final piece.

LANDSCAPES



WHAT'S NEXT?

I think my next step should be to further develop and experiment with my existing etchings or even some new ones because they are my favourite part of my project so far. I also could try to incorporate multiple aspects of the project so far such as the inks/etchings for the water but using oils for the rocks/landscape and see how well that works.

DEVELOPING MY ETCHINGS

I wanted to develop and experiment with my etchings but I didn't want to change too much with the water and take away from what I thought was one of the best parts of them, so I photocopied the etchings and used different mediums to develop the surroundings (in this case, the cliffs). The one below I did using oil paints as that's the main medium I've been using in this project. I do like the overall look somewhat but I don't love it. I think despite trying to use the techniques I've gathered throughout this project, it still looks quite flat and a bit like it's just stuck on top which isn't a look that I like.



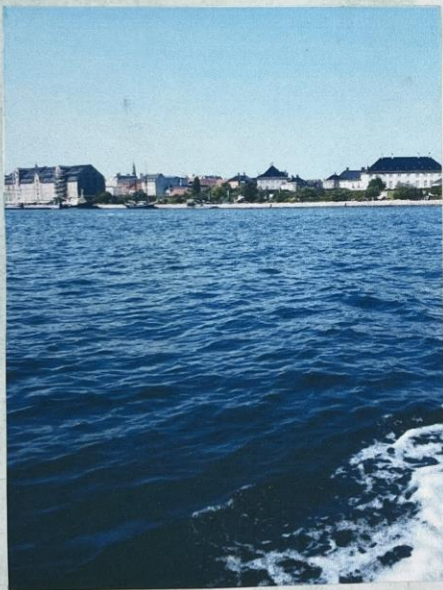
I then used some coloured pencils as I really liked them when I was looking at Givovic. I much prefer this look ~~at~~ to the oil paints and am

really happy with how ~~they~~ turned out. I think that using coloured pencils can look a lot less like it's just stuck on because where the green bit of cliff meets the water is some green ink and this looks even more

like a reflection. I think I could use that idea to make the ink paper that I print on, and although inks can be hard to control, I can pick the colours from the surroundings and try and concentrate them in certain areas so that it looks like a reflection and the etching and coloured pencils work well together.

PLANNING MY FINAL PIECE

This is the photo I've chosen to copy for my final piece. I chose this photo mainly because it's similar to the one I used for my etchings and because I felt like they were so successful, I didn't want to change the style too much as I feel like I won't have enough time before the exam to experiment with different styles. I also just think that this photo will work well with the ideas I have for my final piece so far: to print an etching onto print patterned paper and then use coloured pencils to develop the surroundings.



The vast majority of the picture is the sea so that should be the main focus of the final piece, but the buildings in the background add some dimension and depth. I think I'm most likely to use coloured pencils

to do the buildings as I feel like it would be much easier than paint to do the small details. I haven't done any building work in this project, but I can use the skills I learnt from previous studies where I focused on buildings. Also, the main points of perspective and depth that I learnt from this project still apply.



change and



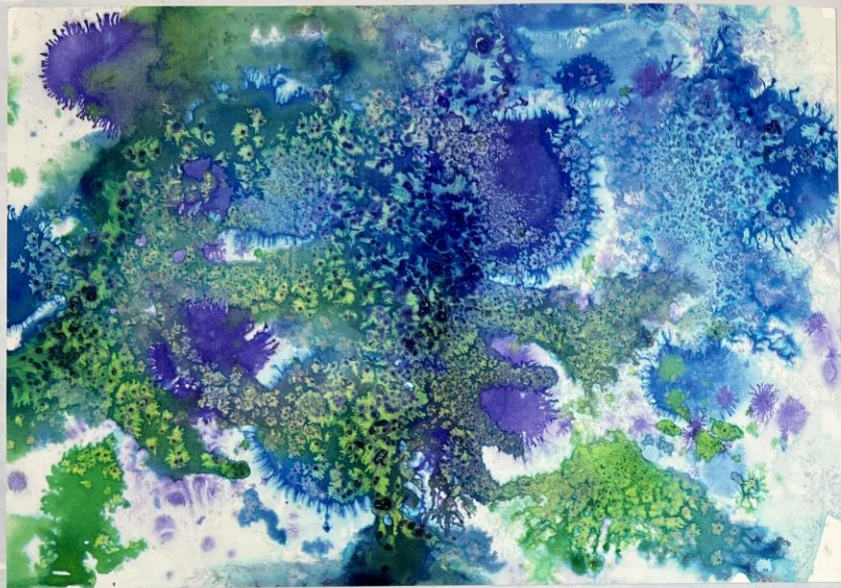
I think that the picture I've chosen to copy for my final piece represents the themes of change and ~~reflection~~ stability very well.

When I began to look at seascapes in this project (when looking at Kurt Jackson), many of the photos I used or paintings I copied were of quite dramatic seascapes with big waves and lots of water spray. I was drawn to this style because of how well it displays the theme of change through the drama of it. However when I was doing a Liliand Gigonic study, I turned to using more calm and peaceful seascapes, like the photo I'm using for my final piece, which I think represent the themes just as well. The calmness of these seas shows stability and steadiness but the simplicity leaves room for how it can change and become more like the early seascapes I was looking at. I think the literal reflection of water links well with this metaphorical reflection and change.

stability

INKS





There are some ink pieces I did to practice the styles I could use for my final piece. Although inks are hard to control and will never be able to replicate, there are different techniques that can be used to create different general styles/looks.

The above piece is my favourite out of these. I used a pipette to randomly drop the ink across the page and let it run and create patterns, then I sprinkled fine salt on top which creates a really cool look once the ink has dried. I think I'm going to use this style for my final piece, using the same green/blue/purple colour palette but then adding splashes of other colours too.

for these two inks I used the same blue/green/purple colours but then I used watercolours to add more colour afterwards. I focused a lot of the colour towards the top of the etchings because for my final piece I want more colour



around where the buildings are so that it looks more like a reflection. For the final piece though, I will use inks not watercolour for this as the paint will mostly wash out when the paper is soaking before printing.

ALBERTO GIACOMETTI

Picasso's influence
Cubism & Surrealism
Post War
Expressionism

1



ALBERTO GIACOMETTI

- One of the most important and influential sculptors in the 20th century.
- Heavily influenced by various artists (Picasso), art movements (Cubism, Surrealism, Existentialism), and world events (World War 2).
- The main subject of his work is human figure.

2

1



Glass on a table

GEORGES BRAQUE

Cubism is an early 20th Century art movement which saw art based around perspective with a single viewpoint replaced by the use of geometric shapes, resulting in paintings that look fragmented and abstract.

Seated Nude

PABLO PICASSO



Braque had a strong interest in collecting musical instruments which was often reflected in the subject matter of his art, such as in 'Mandora'.

Mandora

In 'Glass on a Table', the painting shows a glass and pears on a table. The different shapes and perspectives could be said to obscure the subject matter, but Braque believed that by breaking up familiar items and re-ordering them, he could get closer to a true likeness of the object.

TATE MODERN

Gaddafi 3 depicts the body of the Libyan dictator Muammar Gaddafi, who was killed by rebels on 20th October 2011. Wilhelm Sasnal is considered one of the most prominent and internationally successful Polish contemporary artists. Seen in Gaddafi 3, the flat application of oil paint, unusual fleshy colour and grey-scale with a strong use of black, are all typical of Sasnal's work.

WILHELM SASNAL



Gaddafi 3

Then & Now 2016
LORNA SIMPSON

'Then & Now' is a piece created from 12 panels, ink and screenprint on dayboard. Simpson's work often questions and challenges narrow and conventional ideas about women, culture and race. Her powerful artworks usually combine photographs and words.

'The Eye in the Sky' is a collaboration between Indian photographer Gauri Gill and indigenous artist Rajesh Vangad, who is also the man in Gill's photograph.

GAURI GILL & RAJESH VANGAD



'Seated Nude' by Pablo Picasso is an early example of Cubism. Despite the overall painting being very abstract, Picasso's use of light and the pose of the figure shows his commitment to the traditions of portraiture. Picasso had major involvements and impact on various different art movements but is most well known for pioneering Cubism, along with Braque.



DEXTER DALWOOD

The distinctive red hair in 'Old Bailey' is said to represent that of former newspaper editor Rebekah Brooks who was questioned at the Old Bailey (the central Criminal Court of England and Wales in London) in 2016 for her involvement in the 'Phone hacking scandal'.

In 1922, Procter began to paint a series of young women that she knew, including 'Morning', emphasising the fall of light across the figures to give them a powerful presence. It was voted 'Picture of the Year' at the 1927 Summer Exhibition.



DOD PROCTER



Time Door Time D'or



Skull Snap

JAMES ROSENQUIST

Rosenquist was one of the proponents of the Pop Art movement, with his work often developing from his background in sign painting. Whilst his work has been compared to other key figures in Pop Art, his pieces are unique in the way they often had elements of surrealism using fragments of advertisement and cultural imagery. Both above artworks combine

FRANCES STARK



Behold Man!

In 'Behold Man!', Stark represents herself in deep thought in her

clawed paper pulp and collaged elements.

Yves Tanguy was a French surrealist painter. This work marked his exploration into a more



A Thousand Times

Studio, which often shows as not only the site of creation but also of research, boredom, inactivity and desire.

This 'Portrait of a Young Woman' was, like most of Frampton's work, painted over a year. He is said to never work from photographs, however he did sometimes do preliminary sketches or rough oil paintings of the models key features, such as their face and hands.

MEREDITH FRAMPTON
Portrait of a Young Woman

ISMS:

The technical term for 'isms' is art movements, which is a style of art with specific common characteristics, followed by a group of artists during a specific period of time, or, at least, with the peak of the movement being defined by a certain time period.



MANNERISM

1520s

ARTISTS: Jacopo de Pontormo, Rosso Fiorentino
MANNERISM is characterised by artificiality, elegance and sensuous distortion of the human figure.

ROMANTICISM



1790s
ARTISTS: Francisco Goya, Caspar

David Friedrich.
ROMANTICISM has expression of personal feeling and interest in the natural world.



IMPRESSIONISM

1860s

ARTISTS: Claude Monet, Edgar Degas
IMPRESSIONISM is characterised by small, visible brushstrokes and emphasis on natural light



POST IMPRESSIONISM

1880s

ARTISTS: Vincent van Gogh, Paul Cezanne

POST IMPRESSIONISM extended impressionism whilst rejecting its limitations.



EXPRESSIONISM

FUTURISM



1910s

ARTISTS: Umberto Boccioni, Giacomo Balla
FUTURISM aims to capture the energy and dynamics of the modern world.

1940s

ARTISTS: Jackson Pollock, Willem de Kooning
ABSTRACT EXPRESSIONISM is characterised by the impression of spontaneity and gestural brush strokes

ABSTRACT EXPRESSIONISM



a brief timeline of art movements

1750s

ARTISTS: Jacques-Louis David, Antonio Canova
NEOCLASSICISM is a particularly pure form of classicism that can be characterised by things such as clarity of form and sober colours.



NEOCLASSICISM

REALISM



1850s

ARTISTS: Gustave Courbet, Jean-Francois Millet
REALISM is characterised by subjects painted from everyday life in a naturalistic manner

1880s

ARTISTS: Gustave Moreau, Fernand Khnopff
SYMBOLISM is the realistic description of the natural world expressed in



SYMBOLISM



FAUVISM

1900s

ARTISTS: Henri Matisse, Andre Derain
FAUVISM is characterised by strong colours and brushwork

1910s

ARTISTS: Pablo Picasso, Georges Braques
CUBISM is characterised by fragmented and abstract shapes



CUBISM

SURREALISM



1920s

ARTISTS: Salvador Dali, Rene Magritte
SURREALISM can be characterised by dream-like scenes and symbolic images

1960s

ARTISTS: Frank Stella, Ronald Judd
MINIMALISM art is often composed of simple geometric shapes based on squares and rectangles

MINIMALISM





FRANCIS BACON

Francis Bacon was a figurative artist throughout the mid to late 20th century. He is most well known for his raw, unsettling imagery and is responsible for some of the most iconic paintings of traumatised humanity in post-war art. He worked through various periods in art such as expressionism, surrealism, cubism and abstract expressionism, but he developed his own distinctive style inspired by surrealism, film and photography.



Pablo Picasso was a Spanish painter, sculptor, printmaker, ceramist and theatre designer who is regarded as one of the most influential artists of the 20th century because of the wide variety of styles that he helped develop and explore. He, along with Georges Braque, was the founder of the cubism movement. This drawing ('Woman Combing her Hair') predates his experimentation with cubism, and instead the portrayal of the woman shows a form of neoclassicism.



PABLO PICASSO

NORWICH

SAINSBURY CENTRE

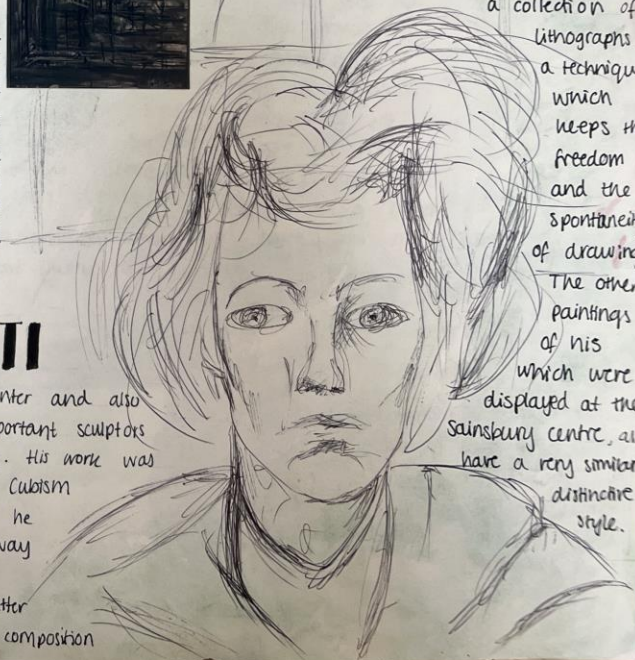
for Visual Arts



PARIS SANS FIN NO. 14

ALBERTO GIACOMETTI

Giacometti was a painter and also one of the most important sculptors of the 20th century. His work was heavily influenced by cubism and surrealism, but he did produce work away from those styles in order to grow a better analysis of figurative composition.



'Paris sans fin' is a collection of lithographs, a technique which keeps the freedom and the spontaneity of drawing. The other paintings of his which were displayed at the Sainsbury Centre, all have a very similar distinctive style.



Mlle Rachel
- WILLIAM ETTY

This portrait of Mlle Rachel depicts the French actress Élisabeth Rachel Félix, commonly known as Mademoiselle Rachel. Etty was most well known for his nude history paintings but he did also

sometimes paint portraits, such as this one, despite portraiture being considered a lower form of art around the 1840s, when this was painted.

Paintings like these were often composed by piecing together multiple studies. In this painting,



Still life of fruit and flowers with birds
not on a marble ledge
- JAN VAN OS

the types of flowers and fruits didn't necessarily grow at the same time, so the idea for this painting would've been pieced together

in his mind. The overall painting style is very reflective of 18th century taste.

Ginner was a member of the Camden Town Group, a group of artists well known for leading the painting of scenes of ordinary life in London.

Still life with flowers
- CHARLES GINNER



1934
(Still life - Birds)
- BEN NICHOLSON

Ben Nicholson embraced international modernism and played a key part in introducing non-figurative art to England. This painting combines still life and abstraction.

Jean Abercrombie
Mrs Morrison of Haddo
- ALLAN RAMSAY

Allan Ramsay was one of the leading British portrait painters in the 18th century.



During his career, Watts made major contributions to history painting, the mural revival, portraiture, landscape, high Victorian classicism, symbolism and the new sculpture.

The Bay of Naples
GEORGE FREDERIC WATTS



Wolark was a Polish painter, often referred to as 'the colour king', who came to England when he was 6

Hampstead Old Power Station
- ALFRED HAYDON WOLARK



and went on to become a pioneer of the Avant-Garde movement.

Later in his career, he became heavily influenced by the colour palette and style of the post-impressionists



Saint Lunair
- HENRI HAYDEN

Hayden painted this view of the town Saint Lunair just before the start of the First world war. He joined the cubist movement in 1915, but he later returned to the direct study of nature.

Descending Geese at Karata
- UTAGAWA HIROSHIGE



From the series 'Eight views of Oni'



ART GALLERY

PICASSO

SOME
OF PICASSO'S
WELL
KNOWN
CUBIST
WORK



- ↳ Co-Pioneered cubism
- ↳ made major contributions to surrealism

Giacometti greatly admired Picasso, his notebooks document that he visited Picasso's first museum exhibition in Zurich several times, made sketches and tried to reproduce his paintings.

'PICASSO - GIACOMETTI'

- ↳ an exhibition called 'Picasso - Giacometti' was put together to display 120 pieces by the two artists, showing the impact of their friendship on their careers and their work (as well as showing their obvious differences as artists)

During the time when both Picasso and Giacometti both followed the surrealist movement, they created these similar artworks of distorted figures.



n Giacometti



n Picasso

Giacometti's sculpture 'Disagreeable Objects', and Picasso's painting 'Woman Throwing a Stone' (Both completed in 1931)



n Picasso

Another example of the similarity between their work



n Giacometti

- ↳ heavily influenced by cubism and surrealism

GIACOMETTI

ALBERTO



n Giacometti



n Picasso

The exhibition displayed a 1927 painting of Picasso's called 'Figure' next to a 1928 sculpture by Giacometti called 'Woman (Flat 111)', an abstract and almost two-dimensional figurative head, similar to that of Picasso's work which also shows human figure in a flat, two-dimensional way.



This is considered as Picasso's first cubist style painting



Les Demoiselles d'Avignon



Cubism is often considered one of the most, if not the most, influential art movement of the 20th Century, there can be seen many similarities between cubism and surrealism, especially in some of Picasso's work, this is likely because of the different variations of cubism and the fairly relaxed rules around the characteristics and style of the movement.

In 1925 Picasso began working in a style deemed Surrealist and although he is not ~~the~~ considered a Surrealist painter, his paintings from this time made major contributions to the movement. Surrealism revived

Picasso's attraction to primitivism, eroticism and violence, said to be the material of the unconscious mind.

cubism & surrealism

Alberto Giacometti was fascinated by the aspects and ideas of the subconscious that were being brought to life in the work of the Surrealism movement. He joined the surrealist group early on but was later excluded from the group in 1934 as he employed a woman to model for him, this contradicted what was supposedly the correct way to produce a piece of surrealist art.

PICASSO'S SURREALISM WORK





Below is a pen sketch copy of one of Giacometti's paintings. His work often looks very care-free in the sense that there are lots of lines everywhere making it look like he committed to the painting straight away rather than drawing/sketching it out and being precise. I decided to do a pen sketch because I feel like it takes away an element of control by not being able to remove errors and make a precise

sketch, providing a similar aim I feel.

THE PHILOSOPHER JEAN PAUL SARTRE DEFINED GIACOMETTI AS "THE PERFECT EXISTENTIALIST ARTIST, HALFWAY BETWEEN BEING AND NOTHINGNESS".

EXISTENTIALISM & GIACOMETTI'S WORK

- His sculptures have no defining features and nothing to identify with, making them perfect representations of existentialism due to the questions that arise to the viewer: Who are these people? What's their greater purpose? Etc...
- The elongated and emaciated figures are symbolic of starved figures that have somehow survived against all odds.
- His paintings from this period, often of his wife and his brother, hold similar messages.



This is a painting using acrylic paints and a ball point pen. It's hard to know what medium Giacometti used for his paintings because there is limited detail on this part of his artistic career as most of the focus is on his influential sculptures. I chose to use acrylic over oil because I don't think there's much layering and build up of texture in Giacometti's work, which oils would be best suited to, and I wanted the paint to dry quickly so I could draw the lines on. These lines, as referenced on the previous page, are part of Giacometti's very influential style, particularly in his paintings.



There are some quick observational sketches of everyday items/scenes, based on the subjects of Giacometti's works, particularly the collection 'Paris Sans Fin'



I think a key skill/focus of these sketches was getting the perspective correct, which I think I've encouraged to do.

I used pen for all these sketches because it has a strong effect of the lines and pen marks, similar to that of Giacometti's style.



this portrait is my least favourite of the sketches because I don't think it is a good representation of who I was trying to draw. Giacometti was a lot of portraiture work so maybe this is an area I should practice more to improve my ability.



I really like this sketch of the window, I think that despite it being the 'messiest' sketch, it depicts the scene effectively and personally. I am more drawn to it than the others because it's not as flat and still as some of the others.

quick observational sketches

INSPIRED BY ALBERTO GIACOMETTI

PARIS SANS FIN

is a collection of lithographs that Giacometti began working on in 1959. He sketched street scenes, vehicles, shop fronts, passers-by (everyday scenes). He used lithography because they allowed him to preserve the freedom and spontaneity of drawing.



I think these portrait sketches turned out better than the previous one because they are a more accurate depiction of who I was drawing. I think I should still do some more practice on portraiture though because it's something I haven't focused on much in any of my previous projects but it's a prevalent theme with Giacometti's work.



more than the others because they stand out more and are slightly more colourful despite still being two-toned sketches

Existentialism is a philosophy that focuses on:

- ↳ the importance of the individual, of choice, and of personal relations
- ↳ the anxiety regarding life, death, and extreme situations
- ↳ authenticity
- ↳ social criticism
- ↳ atheism and religion

The philosopher Jean Paul Sartre defined Giacometti as "the perfect existentialist artist, halfway between being and nothingness"

THE
PHILOSOPHY
OF

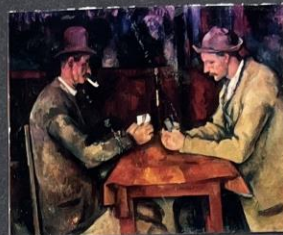
Existentialism

Giacometti's sculptures in particular are great examples of existentialist



art. The emaciated figures have no defining features and nothing to identify with. The simplicity and lack of detail asks questions of who are these people? What is their meaning? What is their purpose?

The colour scheme of his paintings and his fascination with grey is also representative of existentialism.



'THE CARD PLAYERS'
BY
PAUL CÉZANNE
1890s

Paul Cézanne was a French post-impressionist painter.

- ↳ his painting 'The Card Players' is regarded as one of the earliest examples of existentialism
- ↳ whilst it was normal for cards to gain observers and onlookers of the game, in Cézanne's painting the men are by themselves - both absorbed in themselves
- ↳ details such as having nobody watching them, and the unopened wine bottle created an odd atmosphere

symbolic of most existentialist artwork.

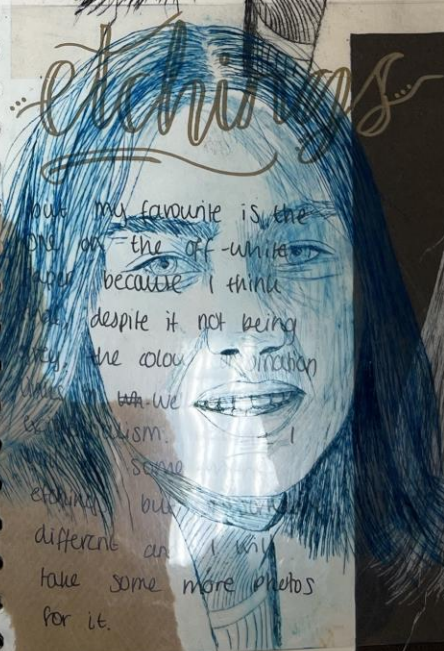


**FRANCIS
BACON.**

Along with Giacometti, Francis Bacon is considered one of the best examples of existentialism. The painting 'Study for the Head of a Screaming Pope' is said by many to be a representation of a 'human figure screaming into the void' - which is perfect summary of the meaning of existentialism.

PORTRAITS

My last few projects have consisted mostly of landscapes and buildings, meaning I haven't had much of a chance to work with portraits at all. I decided to do a pencil sketch because I thought it would be the best way to get back into portraits. Overall, I think it turned out okay and individually I think the features are good.

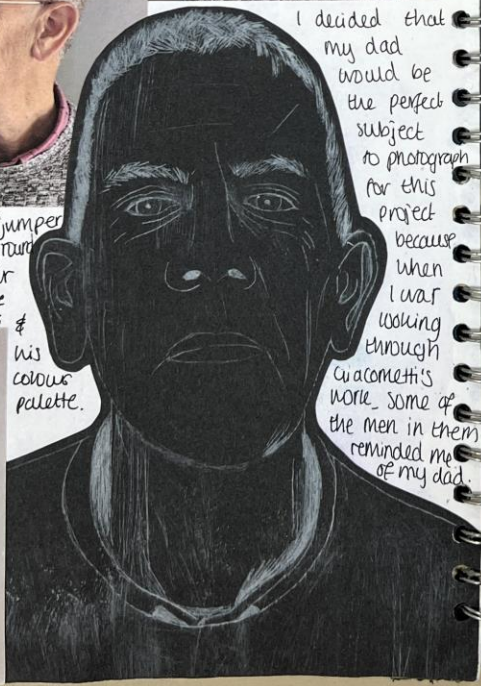




These are some basic photos of my dad that I took so I can use in some of my work.



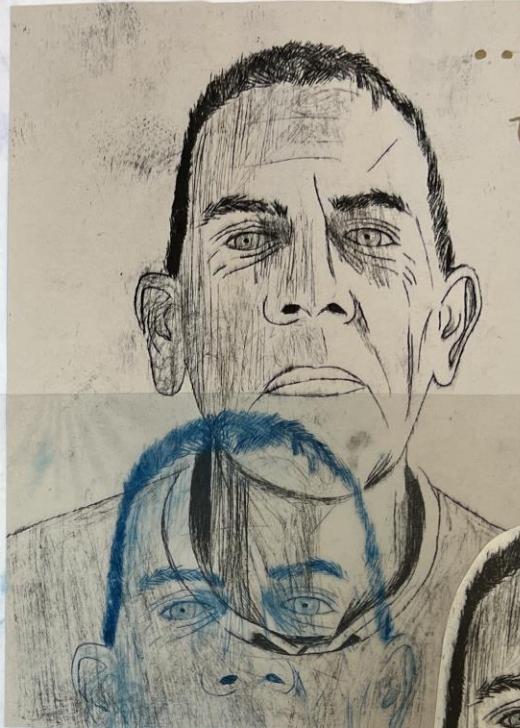
The grey jumper and background are similar to that of Giacometti's work.



I decided that my dad would be the perfect subject to photograph for this project because when I was looking through Giacometti's work, some of the men in them reminded me of my dad.

his colour palette.

I want to use these photos for my etchings and some paintings too.



...more etchings

like in my previous etchings, I think the shading lines are really effective and remind me of Giacometti's work. Once again,

my favourite is the one on left, on off-white/light brown paper because I think the muted natural colours represent

I really like how these etchings turned out. I think the photo I used was really effective and I think my dad is a better subject than George because the wrinkles add an effective aspect to the etching.

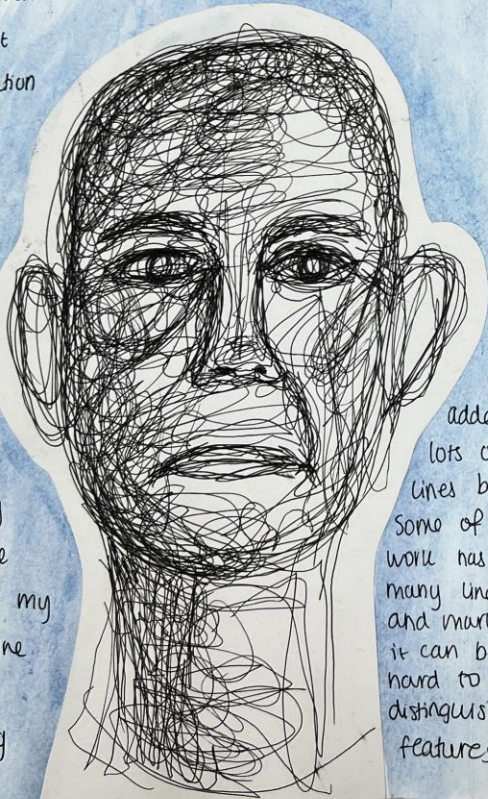
I think I should do this photo as a painting or as a pen sketch.

existentialism well and compliment the portrait.

wire drawing

I wanted to do a wire drawing/sculpture because I felt like it complimented Ciacometti's work really well. Because his such a well known and accomplished sculptor, it was easy to draw inspiration from his work despite it being a different technique and medium to what Ciacometti normally uses. First, I did about 15

quick sketches, using pen, of what I would then base my sculpture on. Of all the ones I did, this was my favourite and the one I decided to use for reference when shaping the wire.



I added lots of lines because some of his work has so many lines and marks it can be hard to distinguish some features.



1 minute



1 minute

QUICK

TIMED



30 seconds



1 minute



90 seconds

SKETCHES



30 seconds



90 seconds



30 seconds

different to what I normally do.

I like how it out. Although very similar to what sketch I did okay because quite hard to find look because I really like form of white to get a what I act compared be exact and really do that something so

wire drawing



I wanted to like it completely. It's such a simple thing to do, but from his work it being a different technique and to what Cuo normally uses. I did about 10 quick sketches, but pen, of what would then sculpture on. Of ones I did, favourite and I decided to reference when making the wire.



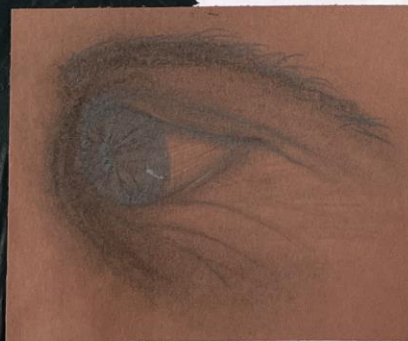
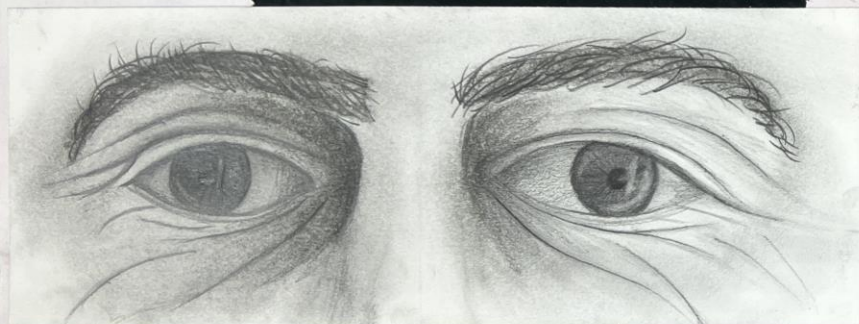
features.



I really like how it turned out. Although it isn't very similar to the initial sketch I did, that's okay because it is quite hard to

control the wire precisely so I knew it would look somewhat dissimilar. I enjoyed making this because I haven't done anything like this ever before so I really like being able to try out a more simple form of sculpture, even though it did take a while to get the hang of in the beginning. I think what I enjoyed is that it's a lot more abstract compared to how I'd naturally be wanting to be exact and neat with my work but you can't really do that with wire so it was good to try out something so different to what I normally do.

MORE DETAILED SKETCHES



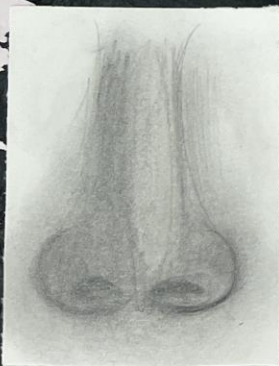
I've done quite a few quick observational sketches so I wanted to do some where I take more time over them, and focus on the features close up. The sketches took about 20 minutes each.

I tried to draw the features from multiple angles. I think they all turned out well and will be useful when I go on to do more portrait work because I am a bit more comfortable with drawing people and their features. I'm going to do a detailed painting next, before I go back to Cicciomatti's rough style of work.

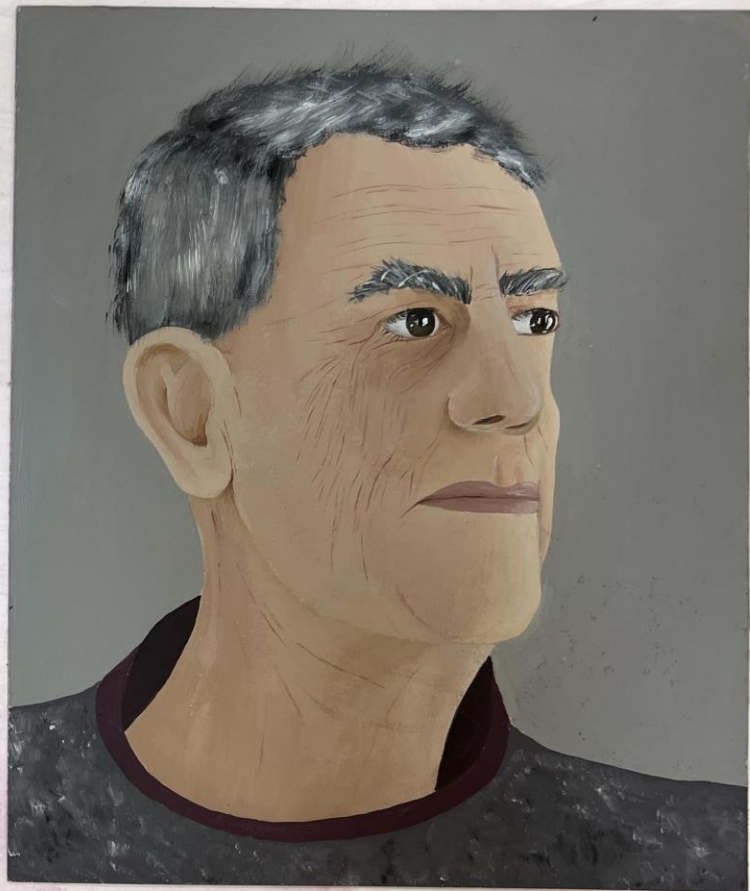


quick sketches I've been doing me to draw this out was more familiar with the something, I would work on the spent so long on the face I thought was best to just move on.

PAINTING



Because I haven't done much work with portraits recently, I think it's good for me to do some work where I am more controlled and precise, even if it doesn't necessarily fit the ~~them~~ style of the artist I'm studying. Considering how little practice I have with both acrylic painting and portraits, I think this turned out really good. I am most happy with how well I blended the shades together, and also how overall it does look somewhat like my dad or at least recognisable as him because this is something I often struggle with and although it can suit some styles well, I think this painting was best suited to looking like him. I also think I managed to do the eyes well.



I definitely think that the quick sketches I've been doing up to this point helped me to draw this out and paint it well because I was more familiar with the different features. If I could change something, I would work on the neck and jumper more but I'd already spent so long on the face I thought it was best to just move on.

ACRYLIC PAINTING



A specific
Giacometti
Painting that
I kept referring
back to
Whilst doing
the oil
Pastel and
painting
of my
Dad.



This is a Giacometti Style oil
pastel I did. I used watercolour
paint to do the background
because I think it is the best
way to get a background with
the same style. I then used the
oil pastels on top, doing the
basic outline with the black
pastel, rather than pencil, this is

Something I used to struggle
with because I can be
such a perfectionist and
want to draw everything
out exact before hand,
but I've become more
confident with using
more permanent
materials and
embracing any
mistakes. I think
it's a really good
representation of
Giacometti's style.

I also did an
oil painting
which I'm really
happy with.

Again, I tried not
to be too controlled
and precise when
painting because

I think that's the best
way to capture Giacometti's
style.



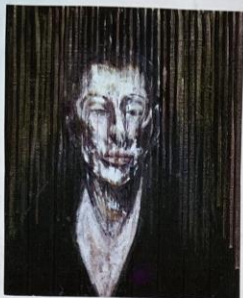
I think the visible brushstroke
patterns in this are really effective
and add a lot to the overall look. I used a black permanent
marker to add more, thinner lines once I had finished
which I think although it's a simple addition to the face
it was definitely needed because it looks much better now.

Francis Bacon was a figurative artist who developed his own distinctive style inspired by surrealism, film and photography.

His work is famous for its raw and unsettling imagery and he was a key-figure in post-war art where he produced some of the most iconic paintings depicting the trauma and destruction of humanity at the time.

Bacon's work can be used as one of the finest examples of existentialism in art.

* Identity loss is an example of one existential theme that is prevalent throughout his portraits. The blurring of faces, the bold brushstrokes over the top, and the dismantled and distorted features means the paintings are almost unrecognisable of the people they are meant to be depicting, suggesting a struggle with identity. This idea can be seen in his self-portraits too suggesting he sees this identity loss as not only a societal problem but something he may struggle with himself. For the paintings where the faces and features are more distinguishable, there is often a representation of unpleasant emotion such as pain or anger.



FRANCIS BACON

BACON

Some of Bacon's paintings liken humans to meat, stripping the back the complexity and, once again, identity of people to show them in a basic physical being. These paintings can be regarded as his most unsettling ones.



One key theme in existentialism is the anxiety surrounding life and death. This can be seen in lots of Francis Bacon's work, particularly his studies for the portrait of the Screaming Pope, depicting him screaming into nothing. The painting also shows him being trapped in what looks like a cage, adding to the stress and anxiety.

I really like Francis Bacon's work because I admire his ability to portray such raw, unpleasant scenes yet still leave some aspects of the pieces up to the viewers imagination and interpretation. I was particularly captivated by his work when I saw it at the Sainsbury Centre when I went earlier in this project. I'm excited to my painting in his style because although it goes well with and compliments Giacometti's style and work, it is still so different to anything I've studied before this.

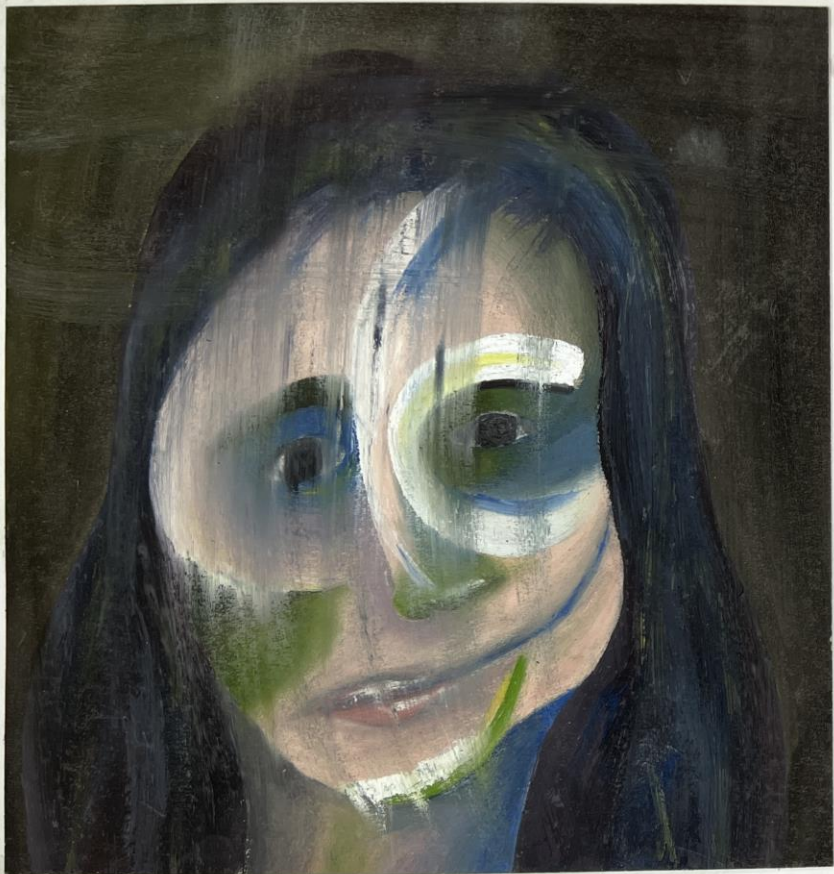




I chose to do a copy of this Francis Bacon painting because I really liked the colours. I enjoyed painting in this style because of how free it is. I like the contrast between some bold colourful brushstrokes, and the softer looking blended parts. I'm going to try this style painting from one of my own photos.

This was my attempt at a Francis Bacon style painting. Because it's so different from what I've done before, I found it difficult to embrace the distorted features as much as in Bacon's work so I'm definitely going to do another one and try to perfect that. Other than that, I like how this turned out and think it's a good first try at such a different style and I enjoyed doing it.





Francis Bacon
Inspired

for this painting I used oil paints on greyboard as I didn't like how my previous painting on oil paper turned out. Overall, I really like this painting. I like the colour combination that I used, I think that the colours go well together and also compliment the style of the painting. The overall look of this painting is much better than my previous one on to oil paper - it has a better look and finish because the colours blend together smoothly without being streaky from the brush strokes. Something that I added to this painting is the swooping lines down the painting - I did this using a small amount of white spirit on a paper towel and smudged it down on top of the finished portrait to create a similar look to some of Francis Bacon's paintings (not just his portraits).



since looking at Giacometti, I liked his idea of just using one colour throughout his work and so I wanted to do a painting with that idea. I incorporated it with a painting in Francis Bacon's style

to show how the two artists' styles and ideas can work well together.



Overall, I really like the effect of this painting. I think it stands out from the other work I've done in this project and the style fits better to the idea of existentialism.

I chose to use red because I think the red and black combination portrays an often darker meaning and look of the painting. I was also inspired by some of Francis Bacon's work where he paints the human figure ~~with~~ alongside raw meat and animals. I think the red makes it look like she's got no skin, giving it that raw meat look.



I want to continue experimenting with the red and black colour palette because I think it can be really effective for this project and the concept I'm trying to develop.



photos



here are some more portrait photos I took to use in this project. I tried to get lots of different angles for me to choose from.



I think the simplicity of the photos, with the plain background and blank expression will work well with the existentialist style.

Another idea I had about these photos is using multiple in one piece. I think this could work well with the different angles and layers and is definitely something I want to try. First, I want to paint these using the black and red colour palette that I used in my last painting.



I like the photos where she's looking straight on but I also like the ones where she's looking into the distance and it makes you question what she's looking at.



DISTORTED FACES



HENRIETTA HARRIS

I was really captivated by the distorted face aspect of Francis Bacon's work so I wanted to have a look at some other artists who use face distortion as a key feature of their art.

Henrietta Harris doesn't have one single distinctive technique

She uses to distort the faces in her art but instead uses a variety of ways. Her work mostly uses the same realistic yet muted colours and the painting style is very realistic which makes the features of the distorted face stand out more.

BRIAN
DONNELLY

Brian Donnelly has a very distinctive style. He uses bright, saturated colours for his portraits and they all have the same colourful smudge/drip effect which often takes away the facial features.



JEFF
HUNTINGTON

These artists show there are so many ways to distort faces and I want to experiment with not only some of these styles but trying to create my own too.

Jeff Huntington's work shows even more ways in which you can distort faces in paintings. My favourite is the rdp left where he uses a collage-line technique to split the face and show another with a different emotion in between.



identity loss

OUR CHANGING IDENTITIES UNDER COVID-19

The fallout from the pandemic is a challenge to many people's identity, but some of us have fewer resources to cope when our worlds are turned upside down

By Associate Professor Terry Beale, University of Melbourne

Overcoming Self-Identity Loss During The Pandemic Lockdown

in Wellness, © May 6, 2020, 90 s

Why some people are experiencing a crisis of identity in lockdown

Comment

Little Thomson
Monday 13 Apr 2020 4:12 pm

February 1, 2021

HAVE YOU LOST YOUR IDENTITY DURING LOCKDOWN?

Mind

<https://journal.unimelb.edu.au/articles/our-changing-identities-under-covid-19>

Our changing identities under COVID-19 - Pursuit

20 Jul 2020 — However, there are occasions when our identity is threatened and there is a shared sense of self, control, and a challenge to the self.

Coronavirus identity crisis? An expert explains why you might not feel yourself in lockdown

Posted by Helen Richardson • 1 year ago

One of the main reasons why I like the distorted faces is because I think, like in Bacon's work, that it can represent identity loss. Bacon's work focused on identity loss after war and I think this can be directly compared to current society and the effect that lockdowns and the pandemic have had on people individually and collectively. This is an idea that I want to continue looking at and to convey in my work going forward.

These paintings are based on some of Brian Donnelly's work that I was looking at. Overall, I don't like either of these paintings, especially compared to my Bacon study. I think they look dull and flat and the one on the right especially, looks nothing like who I intended it to look like. I'm not really sure I struggled so much with painting in this style but I think it could be down to the

vast contrast between it and some of my work so far:

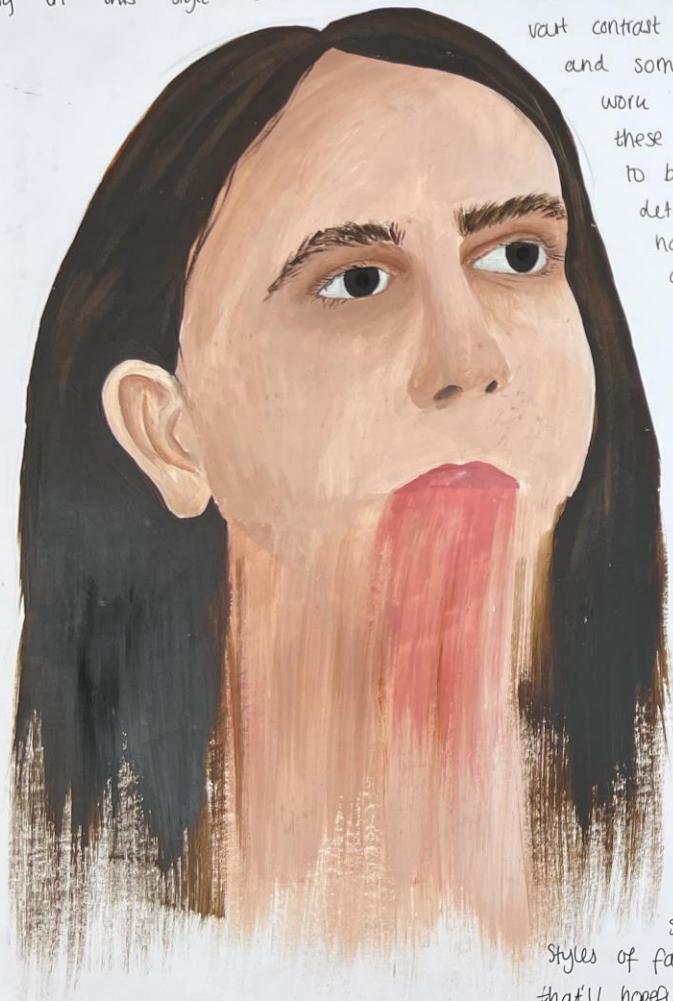
these are meant to be mostly detailed and have a look of realism to them whereas

the work I've been doing recently has been a lot less controlled and a lot more carefree.

I think it'd be best for

me to try some other

styles of face distortion that I hopefully turn out better.



Soft Pastels:

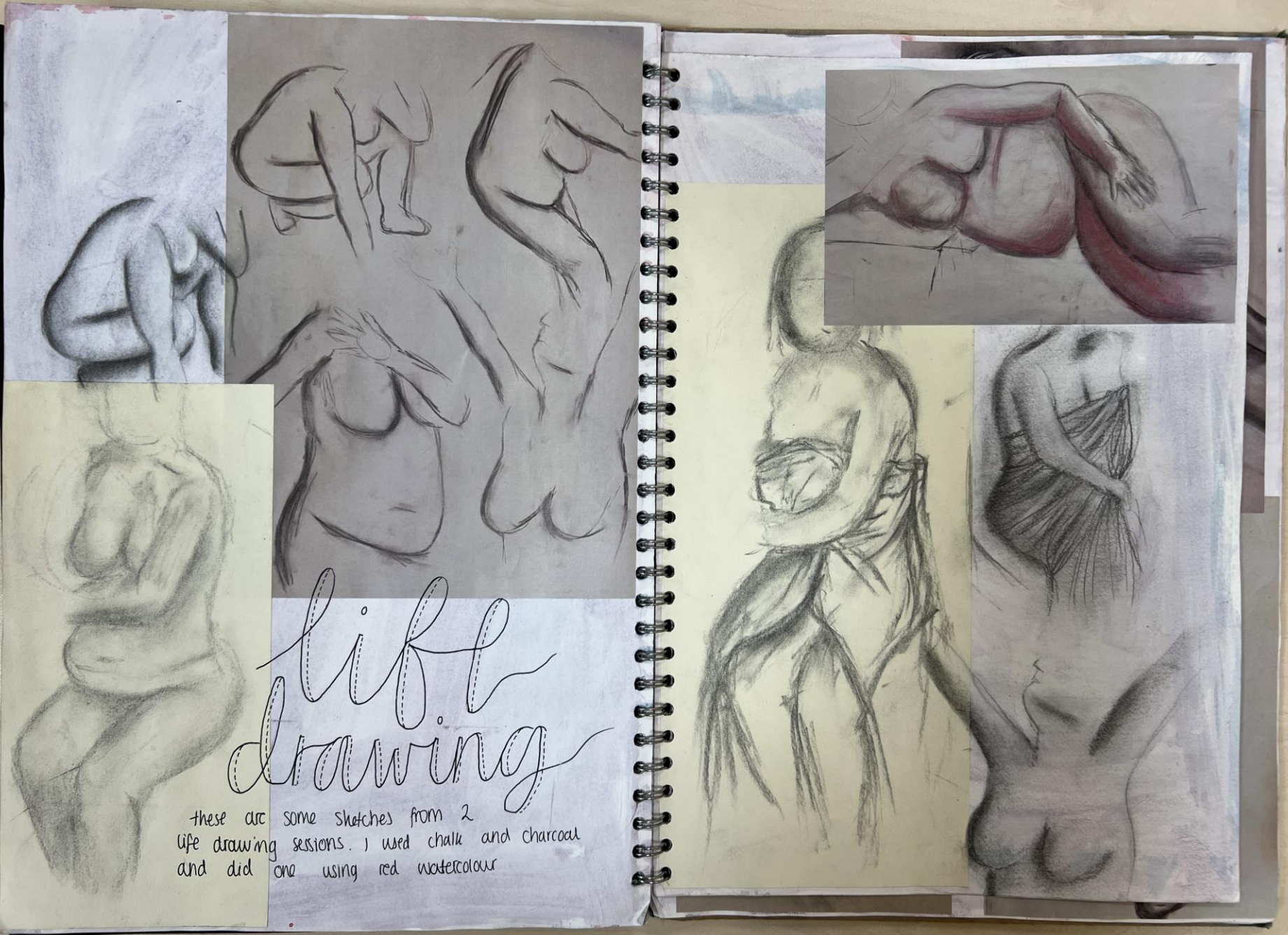


I decided to do a soft pastel portrait because in my previous paintings I struggled to stop them looking so flat and so I thought doing a portrait in a buildable medium might help me to practice this. However, I really don't like how this turned out overall. I struggled with building and blending the colours and I think that because I was so focused on that, I neglected the face shape and features so it doesn't look anything like who it is meant to look like. Potentially, it might have turned out better if I hadn't used black paper but I originally thought that the red and black colour combination would work quite well. My favourite part of this, and the only bit that I think turned out okay, is the eyes. I think I blended them well and they have a good amount of detail. I don't think I will be using soft pastels again as I don't think they worked well and I think I might prefer other mediums.

I really like this watercolour painting. I found it so much easier to build up the paint to create more dimension and structure to the face, making it look a lot less flat than many of my previous portraits. I spent much more time sketching this out to get the right proportions so that it looks much more like who is in the photo - although at this stage of my project the person in the painting isn't a key/important feature, I think it will become more important as I develop my project towards its final piece so I want to know that I am able to paint pretty exact portraits when needed. I also think that the look of the hair really complements the rest of the painting, it is soft and subtle enough that it doesn't take away from the face and the rest of the painting whitts but also the little bit of detail makes it look like it works well alongside the face and not looking like it's just an 'extra' or just stuck on. I definitely want to continue working and experimenting with watercolours because this turned out so well. I think it is well worth trying to develop my ideas from this. Trying to incorporate more of the idea of face distortion is going to be my next step.

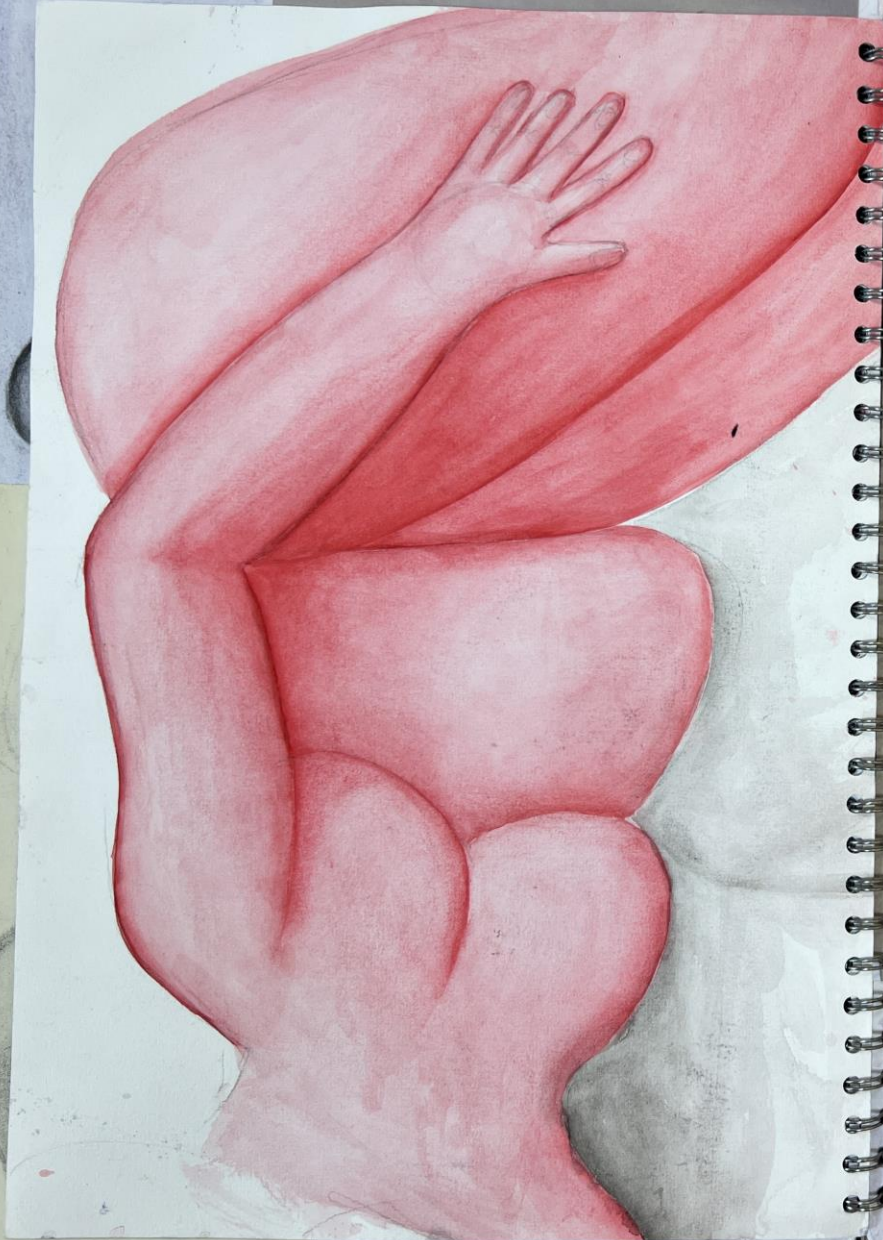
watercolours





life drawing

these are some sketches from 2
life drawing sessions. i used chalk and charcoal
and did one using red watercolour



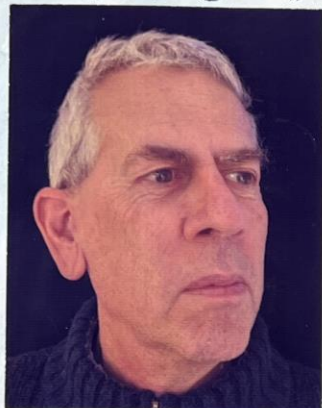
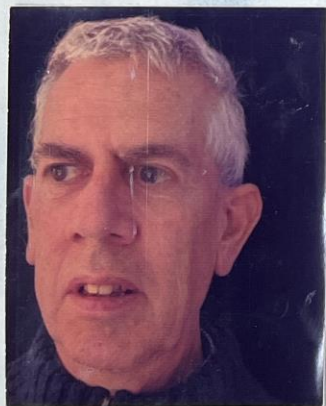


FACE DISTORTION

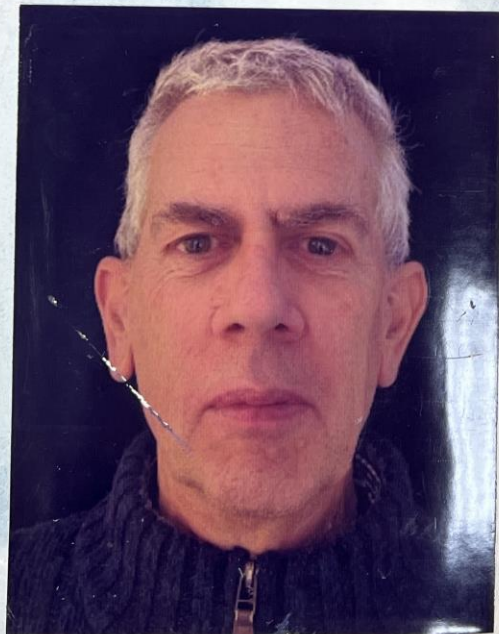
I really like how my previous watercolour portrait turned out so I want to continue using watercolours and use them for my final piece too because I think I painted my best portrait using them. For this painting, I worked on and practised the idea of face distortion. The style I decided on was loosely based on some of the paintings I saw by Henrietta Harris. I really like how this turned out. My favourite part is the lips, I think that having the lips from the two faces layered on top of each other in the reverse way to how the faces are layered makes them stand out as something a bit different. My least favourite part of this painting is the dark background. I think that, compared to my previous watercolour with a light grey background, the black distracts and takes away from the contrast of light and dark within the face and portrait itself.



PHOTOS



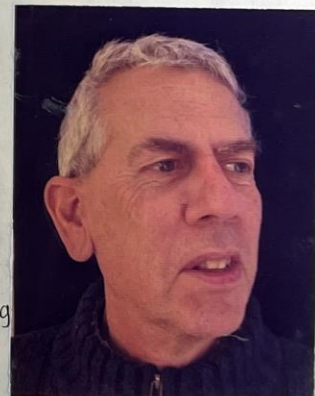
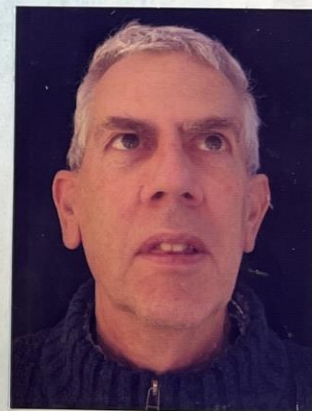
I wanted to take some more photos of my Dad because I really liked using the photos I took of him before and now I've developed my project further I think it'd be good to paint with these.



I think the reason why my



these are Giacometti's sculptures.

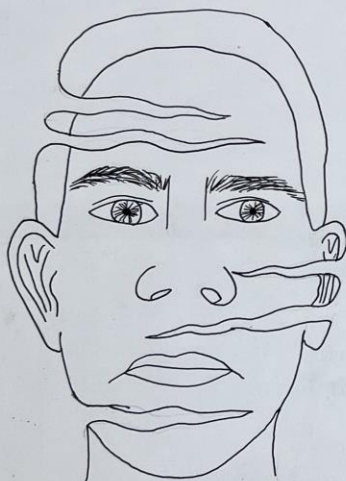


these and as existentialist the ones he's looking at questions about that of

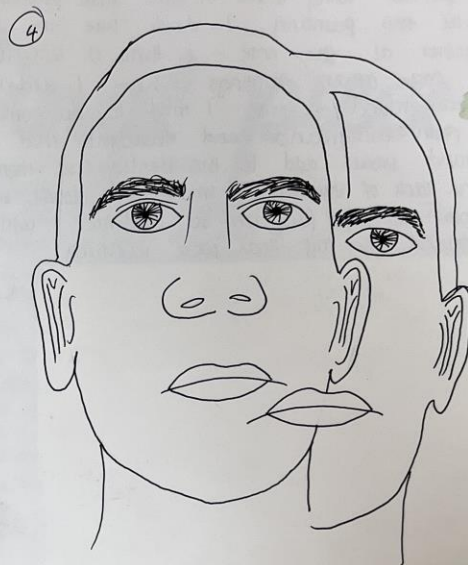
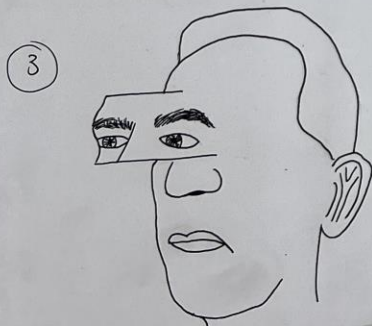


I like the idea of incorporating different angles into one painting. It shows identity loss by being unsure and not knowing where to look. It makes you question what he is looking at and adds a sense of dimension.

This idea is similar to the previous painting I did where I took inspiration from Henrietta Harris. I really like this style and think it looks really effective.



This idea focuses on the idea of sight and looking/searching for something. This compliments the existentialist ideas and identity loss themes that I was looking at.



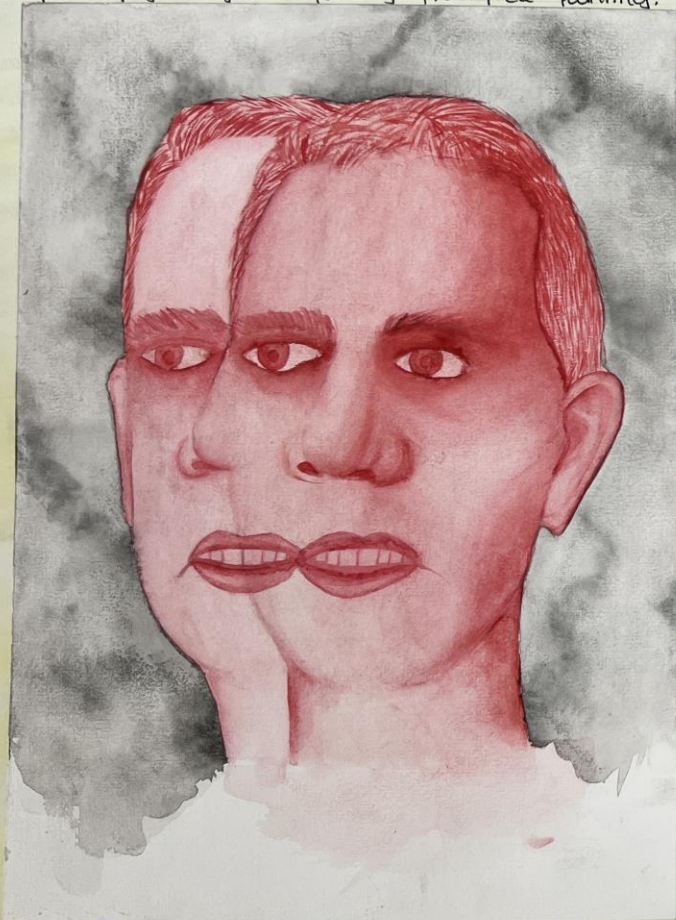
This sketch is similar to the painting I did where I layered the same photo next to each other. I think that the main feature of this is the lips because although the face is behind the other one, the lips overlap and stand out more. This is something I think I want to include in my final piece.

This is similar to 2 but the lines are sharper and less fluid. I do like this idea but I think I prefer the look of 2.



I think that for my final piece I will use a mix between 2 and 4 because I think that will give the best distortion.

I did another watercolour portrait using some of the new photos I took. Overall, I don't like this painting. I don't like the way I blended the faces together at the nose - I think it doesn't look as good as in my other paintings where I didn't do this. I do like the background of this, I tried to do something a little bit different to a plain background and thought that maybe the cloud/smoke like background would add to the identity loss theme because of the fluidity and lack of structure to smoke and clouds, but I think that it takes away from the final face and so I think I will just have a plain grey background for my final piece painting.



final piece plan

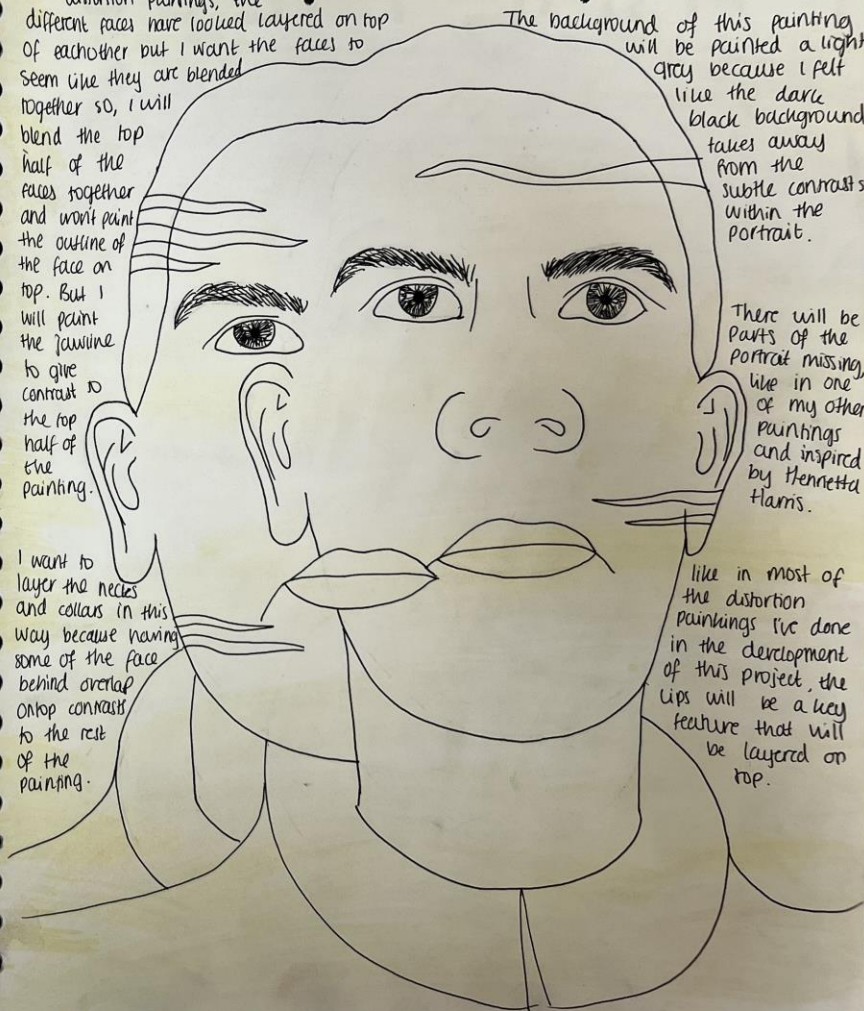
In my previous face distortion paintings, the different faces have looked layered on top of each other but I want the faces to seem like they are blended together so, I will blend the top half of the faces together and won't paint the outline of the face on top. But I will paint the jawline to give contrast to the top half of the painting.

I want to layer the necks and collars in this way because having some of the face behind overlap on top contrasts to the rest of the painting.

The background of this painting will be painted a light grey because I felt like the dark black background takes away from the subtle contrasts within the portrait.

There will be parts of the portrait missing, like in one of my other paintings and inspired by Henrietta Harris.

like in most of the distortion paintings I've done in the development of this project, the lips will be a key feature that will be layered on top.





I think that flowers represent variation and similarity in so many ways. You can use the same bunch of flowers but have them arranged in different ways



and each painting will look completely different despite the similarity between them. There are lots of different artist styles of flower paintings that I'd like to look at.

flowers

Georgia O'Keeffe's flower paintings depict flowers in an interesting way that un-

well with variation and similarity. I see how they show symmetry in nature through the close up detail, they show the similarities within each painting and flower but also the structural similarities between the different flowers in her works.

symmetry in nature



complementary colours in paintings show variation much more than they show similarity but I like how they can be used to create a certain atmosphere to the paintings and also make bold, stand-out paintings that draw attention.

GEORGIA O'KEEFFE



Variation

hands



SCOTT HUTCHISON



Hands are an interesting subject for paintings because at first glance all the paintings look incredibly similar because of how all hands share the same simple features but actually there's so much variation between the marks and lines on different hands.



repeated patterns & pop art

Similarity

Much like flowers, the composition and layout of the objects in still life paintings can show both variation and similarity. The similarity in Cezanne's still life is the apples that are in a lot of his paintings but they are displayed in different ways with different objects for variations.

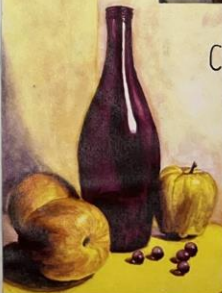
Repeated patterns, seen often in pop art, obviously show both similarity and variation simultaneously because of the unity in the replication of prints but the difference in colours in some of the pieces.



still life



PAUL CEZANNE



complimentary colors



Ambrsius Bosschart



Ambrsius Bosschart the Elder (1573-1621) was a Flemish-born Dutch still life painter who is recognised as one of the earliest painters who created floral still lifes as an independent genre. He started a tradition of painting detailed flower bouquets, which often included roses and tulips. His paintings are even and symetric in terms of how the flowers are distributed.

Most of his paintings were painted with oil paint onto copper. His paintings are delicate and detailed and the overall paintings have a soft and gentle look to them. The colours are vibrant and eye-catching in lots of his works and makes his paintings stand out. I really like how Bosschart is able to create a different look to each of his paintings even though most of his paintings all include the same or at least similar flowers - the composition and layout of is carefully considered and it is said that he used scientific measurements to make sure the distribution of flowers in the vase was even in each painting.



soft pastel artist copy



I like this painting of Bosschaert's as it is more simple than some of his other paintings so I thought it would be a good painting to look at for the beginning of this project as I could focus in on the flowers. I decided to use soft pastels because the painting has a very soft look to it which I think can be replicated relatively well with soft pastels. Although I didn't have the exact coloured pastels I needed, I used the colours most similar and I really like it overall. I think I blended the colours pretty well and got a good shape to the petals. I really like the leaves, I think the light and shadows blended with the dark background creates a really cool look to it. I think that next I am going to try and take some of my photos in a similar style so that I can work from them and also do some observational work using the flowers I buy.





photoshoot



arrangements in Bosschaert's
so I chose some flowers
in these photos. There were
best to get a few different ones



Observational drawings

I took some photos of the flowers to use going forward in this project but I decided to do some observational sketches whilst the flowers are still fresh. Some are quick timed sketches and others I spent time focusing on the shading.





oil paintings

ON GREYBOARD

These are oil paintings I did of some of the photos I took, inspired by Ambrosius Bosschaert. The one on the left is painted onto greyboard which is what I usually prefer to paint on when I'm using oil paints. I love how vibrant the colours are, that is a key feature in Bosschaert's works, and I think it looks very bold and stands out. What I do not like about this painting is how flat and two-dimensional it is. I found it really hard to blend colours and shades whilst I was painting because of how quick the greyboard absorbs the paint, making it hard to seamlessly blend shadows and shades. I think this limited how the painting could have turned out because I found that hard to do. I also don't like how thick some of the lines are, due to the lack of control I felt I had with the paint drying that quick.

ON OIL PAPER



Something I struggled with in the previous paintings was getting lots of detail on the flowers because they are so small in comparison to the whole painting, so I wanted to do some paintings of the flowers close up and enlarged to practice getting detail and dimension.

up close



I chose two different types of flowers to paint, to practice different styles. I prefer the rose because there was more of a range of shades to paint so it was much easier to make look more 3D and less flat whereas the other flower I think looks quite flat and 2D. I used acrylic paint for these as it is a medium I am comfortable with and I didn't want to be focusing too much on the medium I was using rather than the technique I was practicing.

I like the flower still life paintings I was doing but I found it hard to get much detail in the individual flowers which I think makes the overall paintings look not so good. The close up paintings I did reminded me of Georgia O'Keeffe's work so I want to do an artist study on her and her work. O'Keeffe played an important part in the development of modern art in ~~America~~ America. She has a unique style and way of painting nature where she simplifies the shapes and forms of the flowers and the stand out aspect in most of her work is the elegance in which she paints the curves and lines of the petals which creates an intriguing depth to the paintings. Another aspect of her work which I love is the bright and vibrant colour palettes she uses in her work because it helps them stand out. A lot of her work is so up close and detailed that they look almost photographic. I am going to take some up close photos of the

flowers that I have so I can work from those photos going forward.

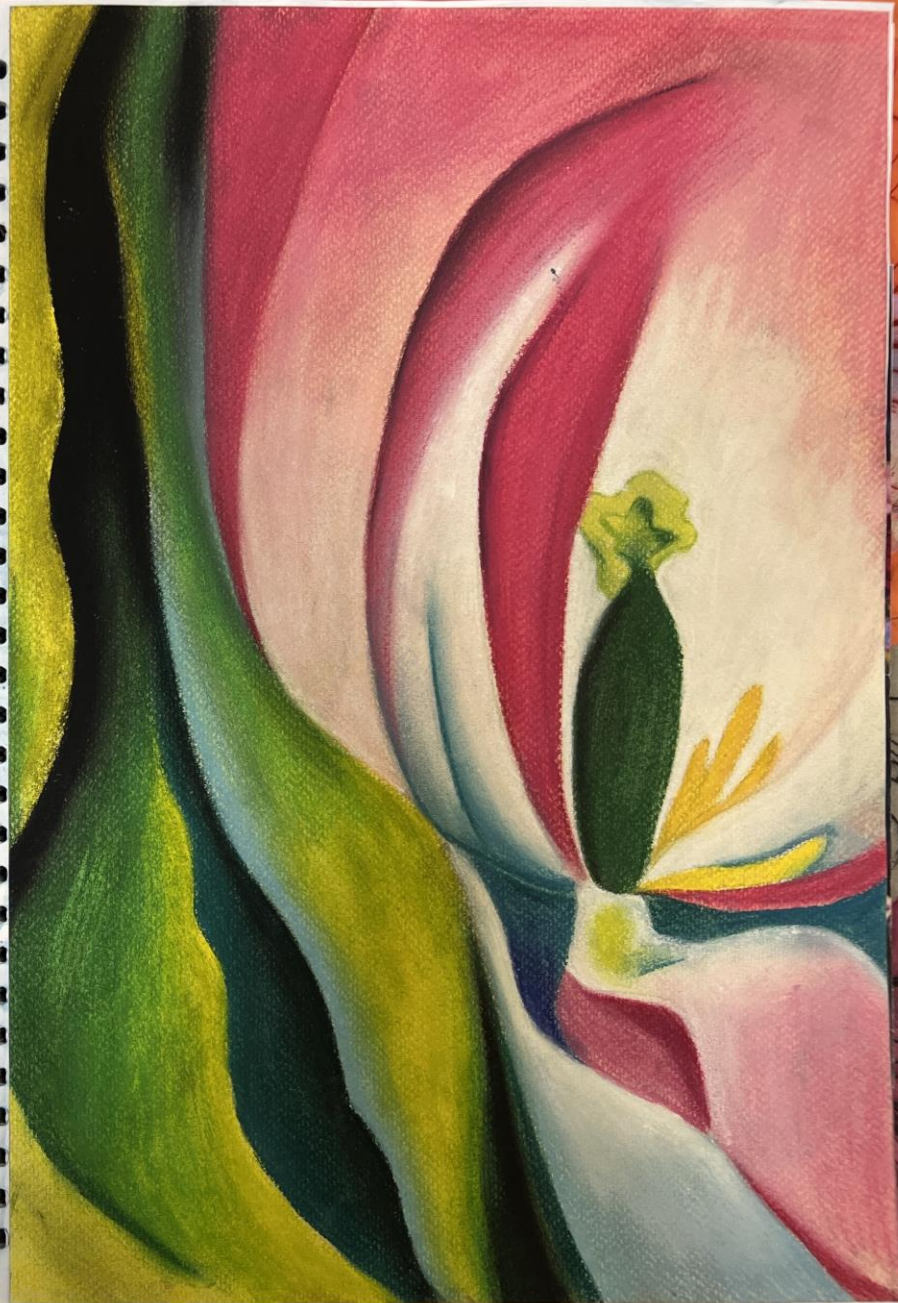


Georgia O'Keeffe



artist copies

for my Georgia O'Keeffe artist study I did one quick acrylic painting, a similar style to the close up paintings I did a few pages prior, and a soft pastel piece. My favourite is the pastel copy, I really like how it turned out. I like the painting that I chose to copy because it has a really interesting range of colours and, in contrast to the acrylic painting, focuses on the lines and shapes of the flower so is actually almost unidentifiable as a flower. I like it because it puts more emphasis on the natural structure and colours of the flowers. I want to take that idea of focusing on structure and colours and develop it through this project.





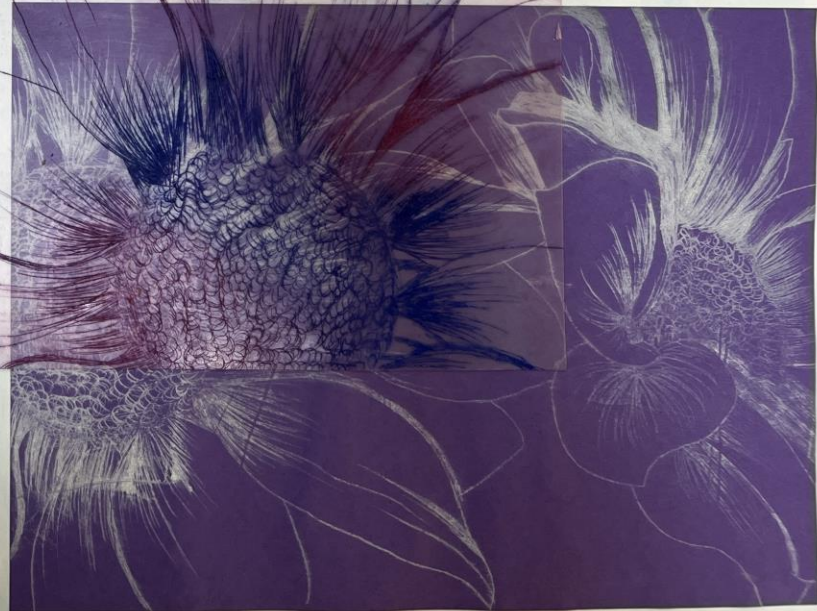
Photos



etchings

Following on from my Georgia O'Keeffe copies, I wanted to experiment with focusing on lines and colour. I decided to do etching because it is so simple yet still effective way to ~~strip~~ simplify objects down to their basic structures. Layering these on top of a bold blocky collage looks really effective overall and I'm really happy with how these look.







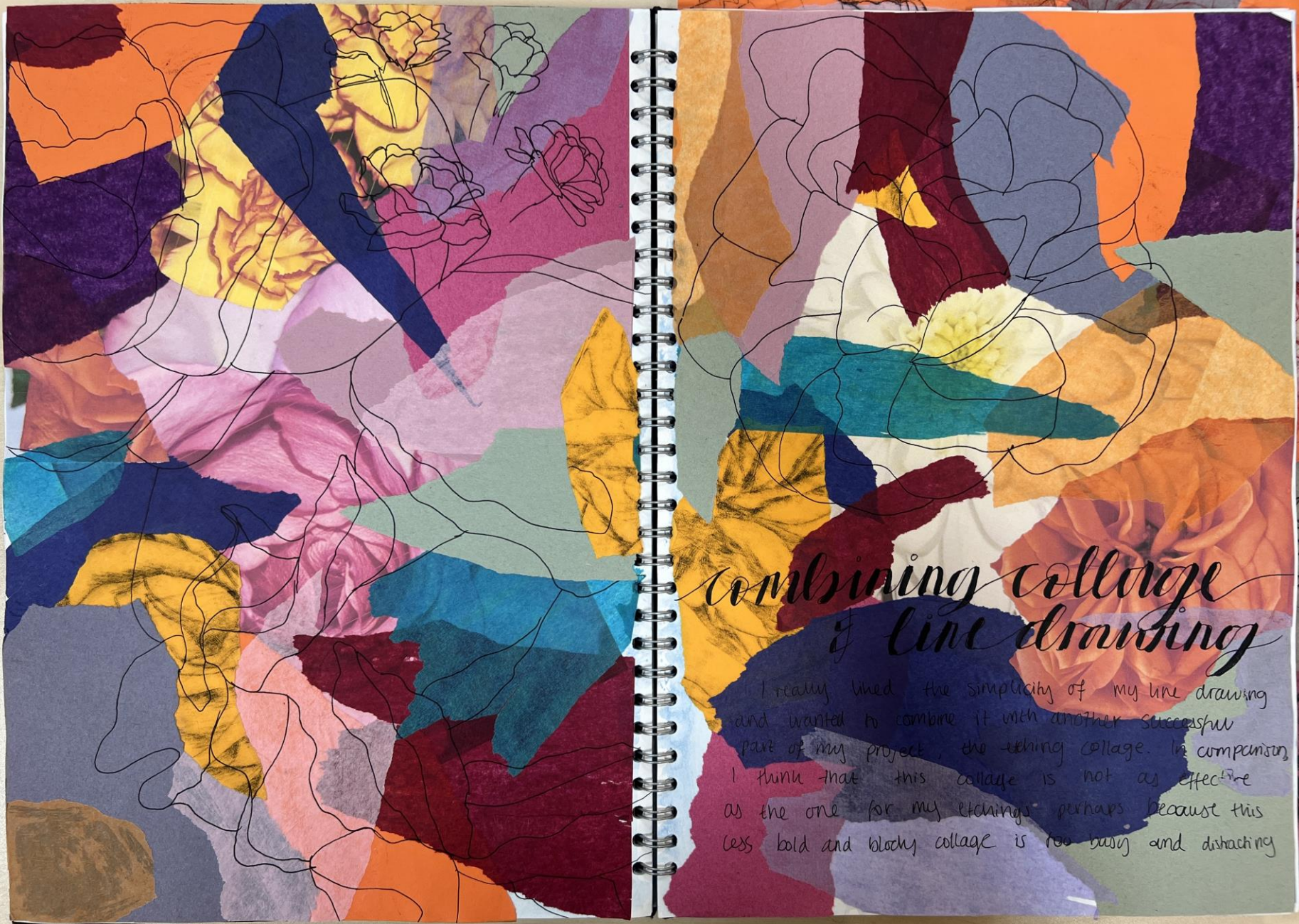
etching development

I used one of my etchings as an outline to colour in with soft pastels. The print was using black ink on pink paper so the soft pastels were used to shade and add tone to it. I really like how this looks because it's simple but ~~not~~ effective and it was easy to build and develop the colour. I like this idea of using my etchings as sort of templates to develop and I think I will try and ~~develop~~ practice this in new ways, going forward in this project.

more soft pastel →

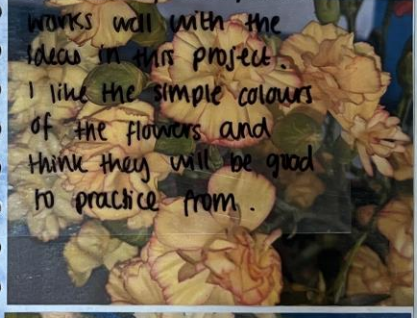
I did another soft pastel piece because I really enjoy using them and I think they are good for creating flower artwork as you can blend shades and tones together far easier than when painting. Considering how complex daffodils are, I think that this turned out pretty good overall.





combining collage & line drawing

I really liked the simplicity of my line drawing and wanted to combine it with another successful part of my project, the etching collage. In comparison I think that this collage is not as effective as the one for my etchings perhaps because this less bold and blocky collage is too busy and distracting



I thought carnations
would be a good choice
of flowers for this project
because the petals create
great lines and patterns to
focus on and the overall
structure of the flowers
works well with the
idea in this project.
I like the simple colours
of the flowers and
think they will be good
to practice from.

Carnation photos

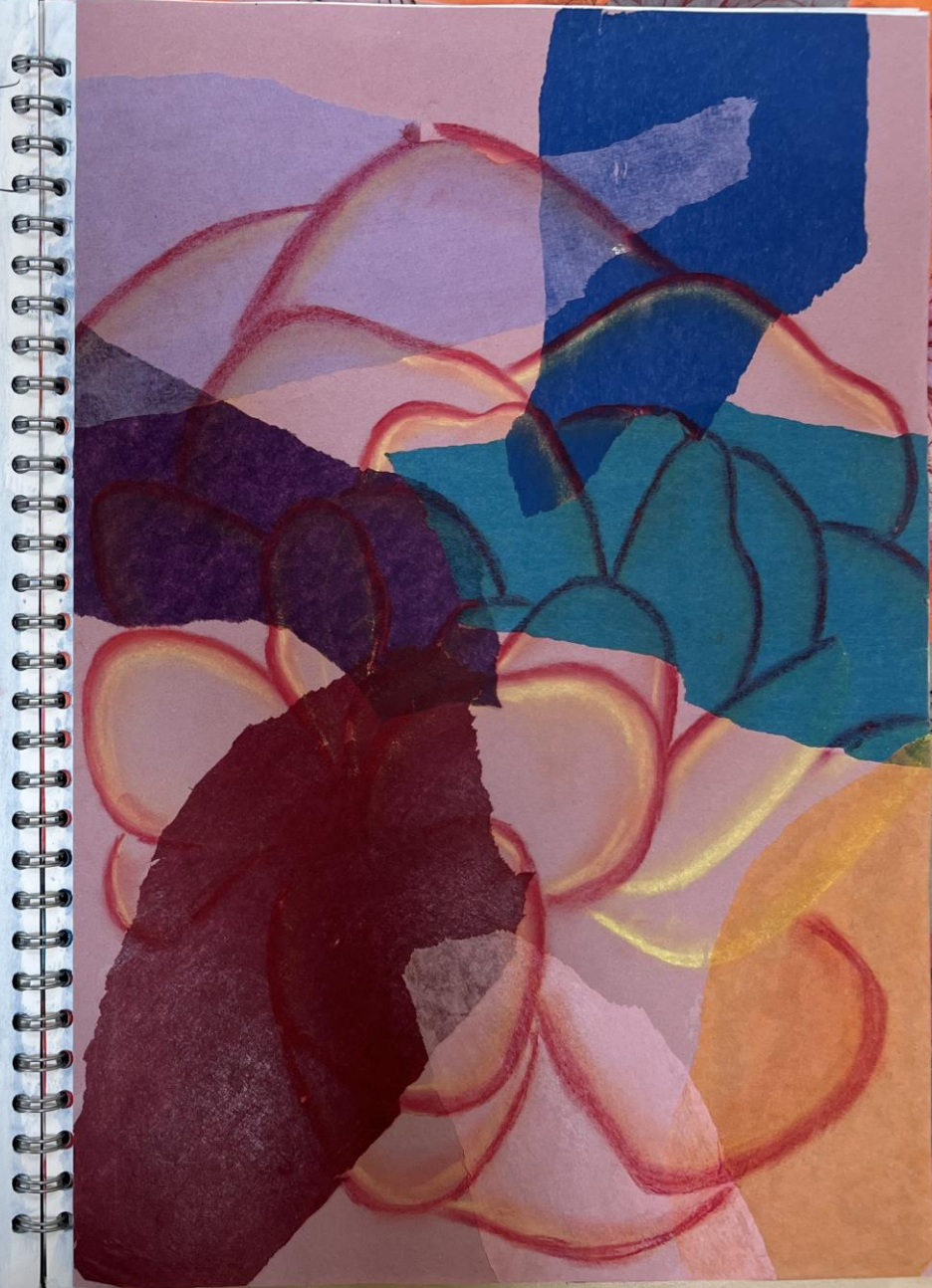
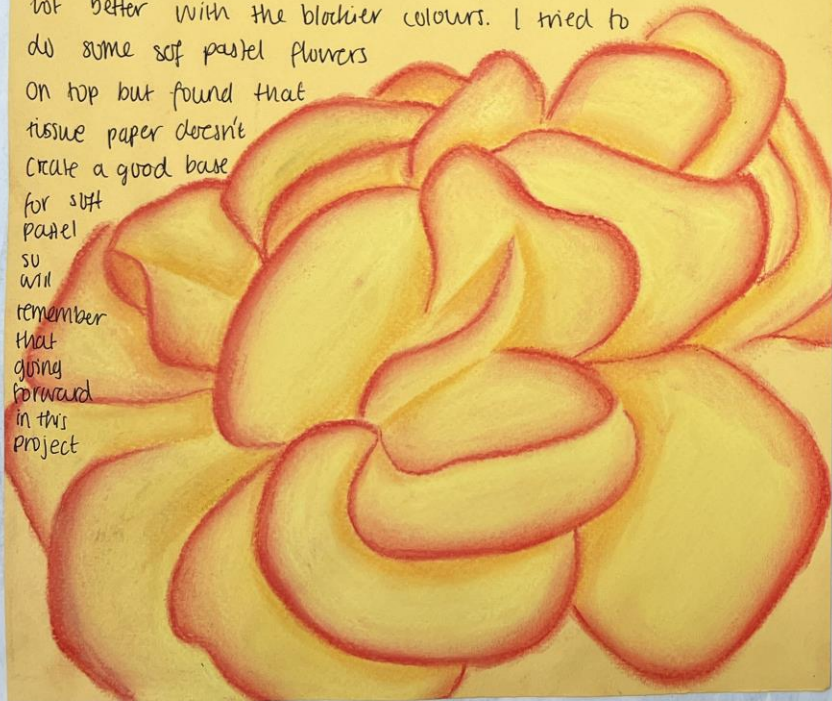


soft pastel & collage

Soft pastel pieces have been a strong point of my project so far so I did one of the new photos I took another strong point of my study was my etchings onto a collage so I want to experiment with different ways of incorporating collage into my final piece. I tried a collage using smaller bits of paper but didn't like the look as it was too busy. The collage on the right looks a lot better with the blockier colours. I tried to do some soft pastel flowers

on top but found that tissue paper doesn't create a good base for soft pastel

so will remember that going forward in this project





watercolour

I really like these watercolour flowers I did. I used the carnation ~~flower~~ photos but used different colours. I found it most effective to use ~~coloured~~ watercolour pencils and paints together. The one below is a watercolour painting under a soft pastel drawing. I really love how it turned out, I think that the contrasting colours look good layered together



and I like the kaleidoscope look that it has. I think it works well having the two flowers and they don't look too busy or overwhelming. I think this is helped by having a central focus point to the flower on top. I would like to try and incorporate something like this in my final piece, or at least continue with the idea of layering soft pastel on top.





inks in preparation for my final piece

When doing the inks I tried to draw colours from the various photos taken through this project, focusing on pink, purple, orange, and yellow colours.

I used fine salt to create a more interesting pattern to the inks but ended up having to scrape the salt off once the inks had dried because the rough texture made it hard to layer or do anything on ~~top~~ top of it, but I still do like the look the salt creates. I used inks in some of my previous projects and so wanted to use them again for this project. I ended up using most of the inks I did in my final piece preparations.

colour palette



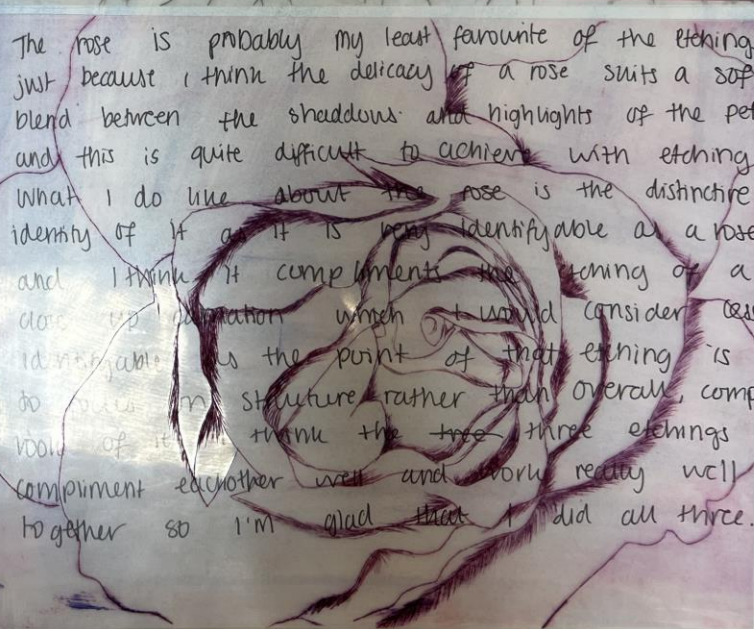
One of the final piece preparations I did was to do soft pastels on top of one of the inks. This is how I realised that the salt on them made it difficult to draw onto but other than that, it ~~was~~ was pretty easy to use the soft pastels and it was much easier than on top of tissue paper which I struggled with previously. My next step in this project is to go back to etching and play about with how I can use what else ~~the~~ I've done in this project to improve on my etchings.

etchings for my final piece

I chose to do 3 different etchings for my final piece because I wanted to be able to play around with the layout for it and the more etchings I did, the more variations I could do. I chose 3 very structurally different flowers because I didn't want it to look like the same flower. I really liked the flower below because it has a very distinct pattern and repetition to it which not only creates a good look as an etching but the contrast between this distinct pattern and the flowing lines of the other flowers work well together.



The rose is probably my least favourite of the etchings just because I think the delicacy of a rose suits a soft blend between the shadows and highlights of the petal and this is quite difficult to achieve with etching. What I do like about the rose is the distinctive identity of it as it is very identifiable as a rose and I think it complements the etching of a close up of a flower which I would consider less identifiable as the point of that etching is to show the structure rather than overall, complete look of it. I think the three etchings compliment each other well and work really well together so I'm glad that I did all three.



practicing with soft pastel

My third etching was of a carnation close up and this is definitely my favourite of the three etchings. I think that it really capture what I was going for with a focus on the structure of flowers and I like the interesting patterns of lines from this angle that I chose.



having decided that I want to do something with soft pastels on top of my etching, I needed to decide which ^{is} ~~was~~ the best way to do so. I did various etchings using different coloured ink on different coloured paper to see which worked best with soft pastels and found that it is easiest to ~~totto~~ colour the etching in when I use red ink as it blends well with the red soft pastel. So, I need to plan out the layout of my final piece so I can work out which ones I need to print with red.

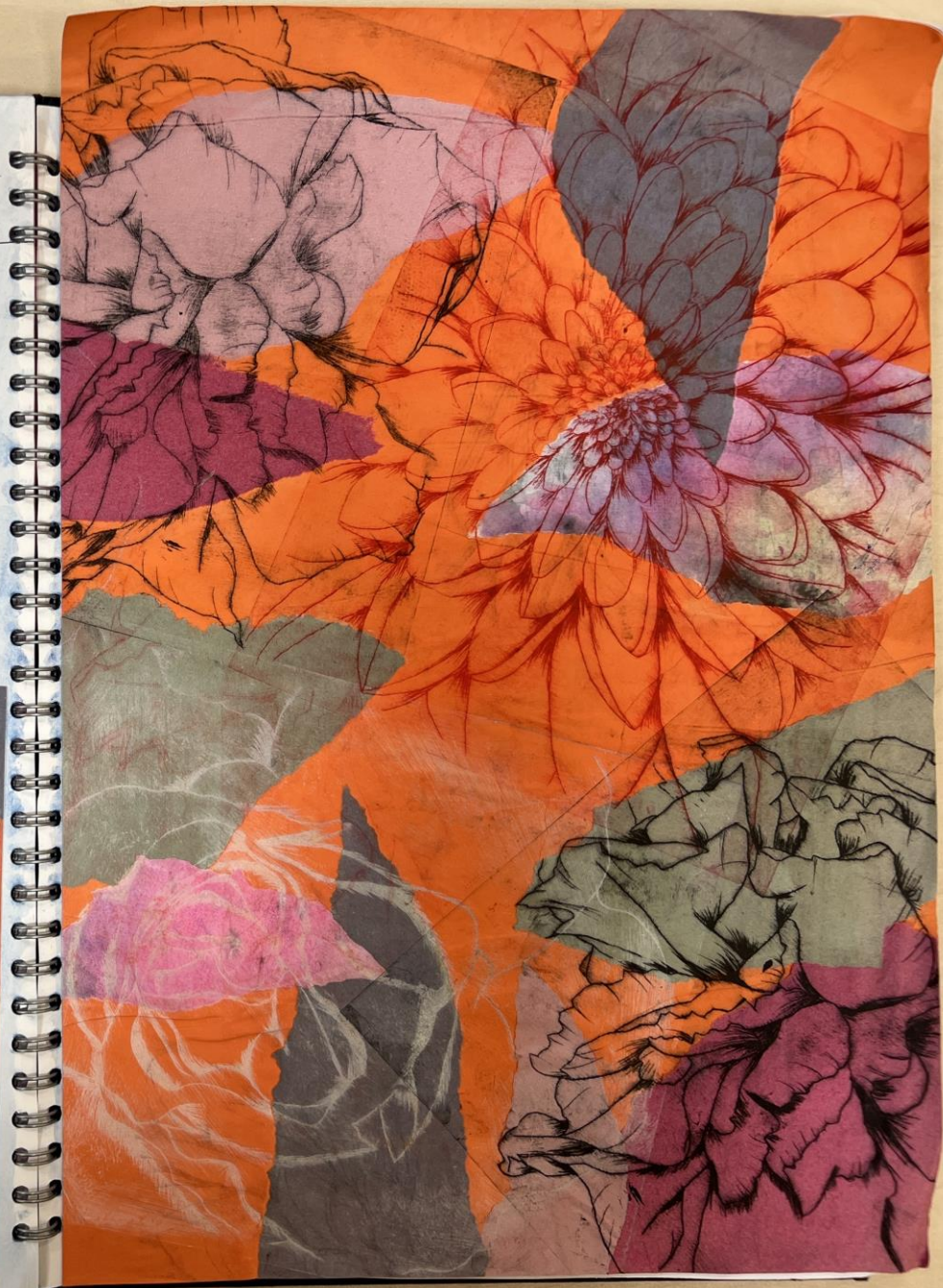
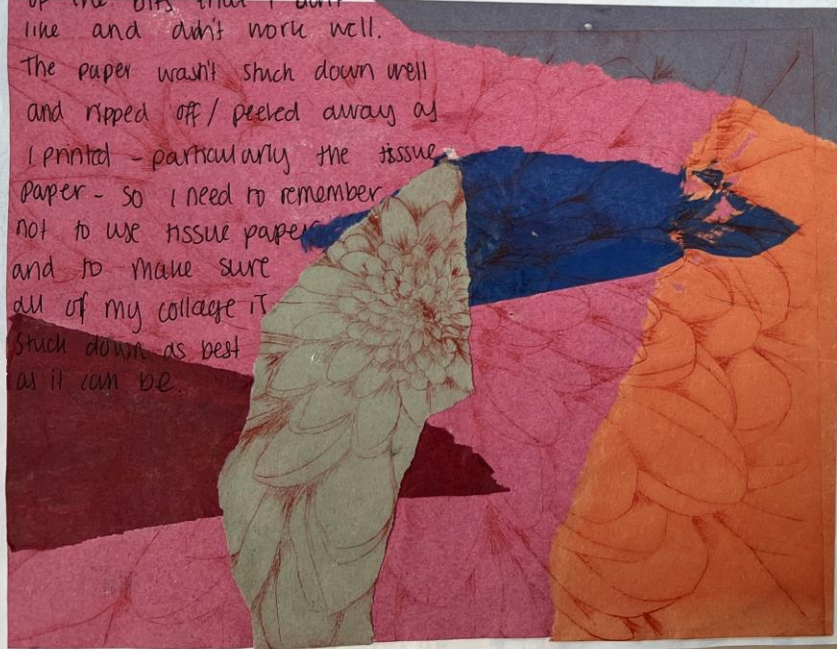


practice prints

as I established that I need to do a layout plan for my actual final piece, I thought it'd be best to do some ~~more~~ pieces that I can take my favourite bits from and improve the bits I don't like, whilst making a note of what colours I should use

This section of a print is an example of the bits that I don't like and don't work well.

The paper wasn't stuck down well and ripped off/peeled away as I printed - particularly the tissue paper - so I need to remember not to use tissue paper and to make sure all of my collage is stuck down as best as it can be.





I really like the look of the bright orange paper on the pink background for my second practice print so I think I should use pink as my base colour for the final thing so that I can use the orange paper as I don't think it would stand out as much on an orange background like in my first one.

I should make sure that my prints are clear. I tried a print where I left more of the ink on but I just don't think that it has as good of an overall look as when the lines are clear and precise

things to remember for my final piece

use my bold coloured inks rather than the more pastel patterned colours

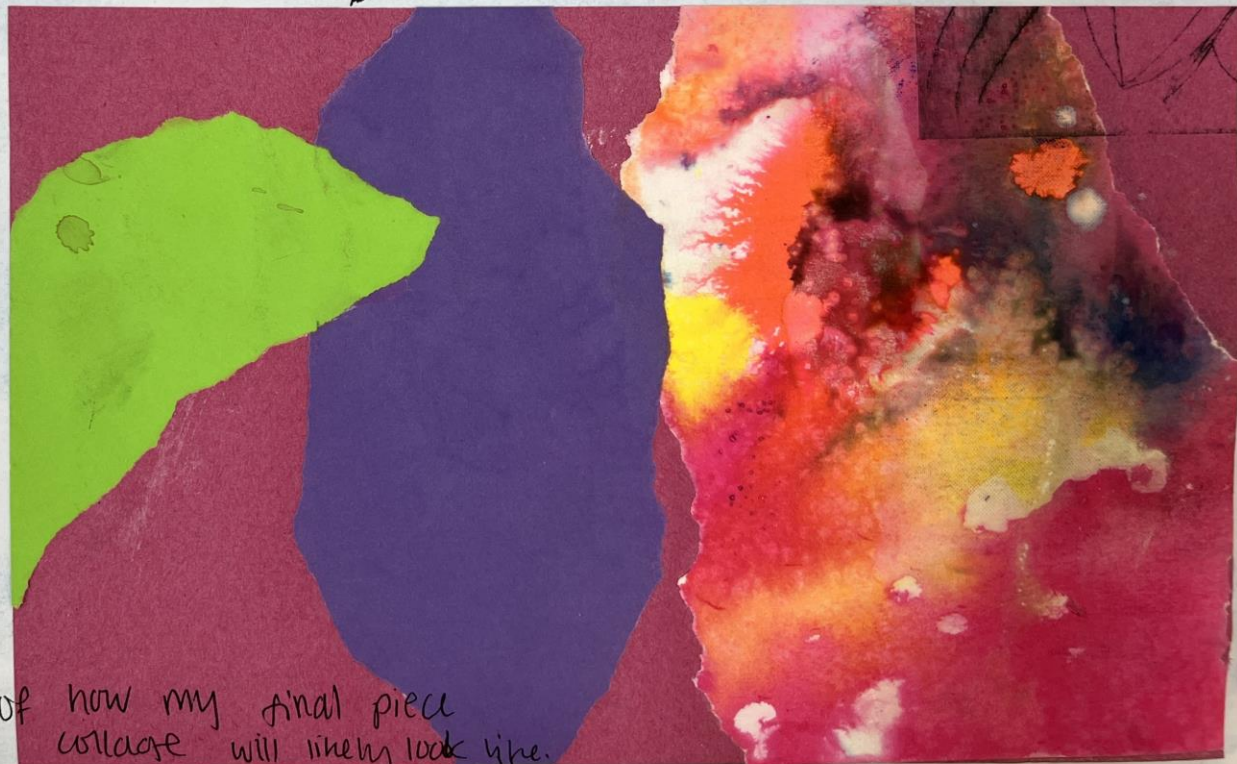
don't use tissue paper or thin paper as it will stick to the etching plate

use soft pastels on some flowers but not all of them as I want to still be able to see the collage clearly

print with ink that matches the soft pastel colour I will use if I'm going to colour it in

final piece layout plan

below is my layout plan
for my final piece
showing which colours I
will use for each print,
where it will go and
whether or not I will
use soft pastels to colour
it in. I decided now
~~if~~ I should do my
collage based on what
worked and what didn't
about my practice prints
and this is an example of



how my final piece
collage will likely look like.

carnation



carnation



carnation



carnation



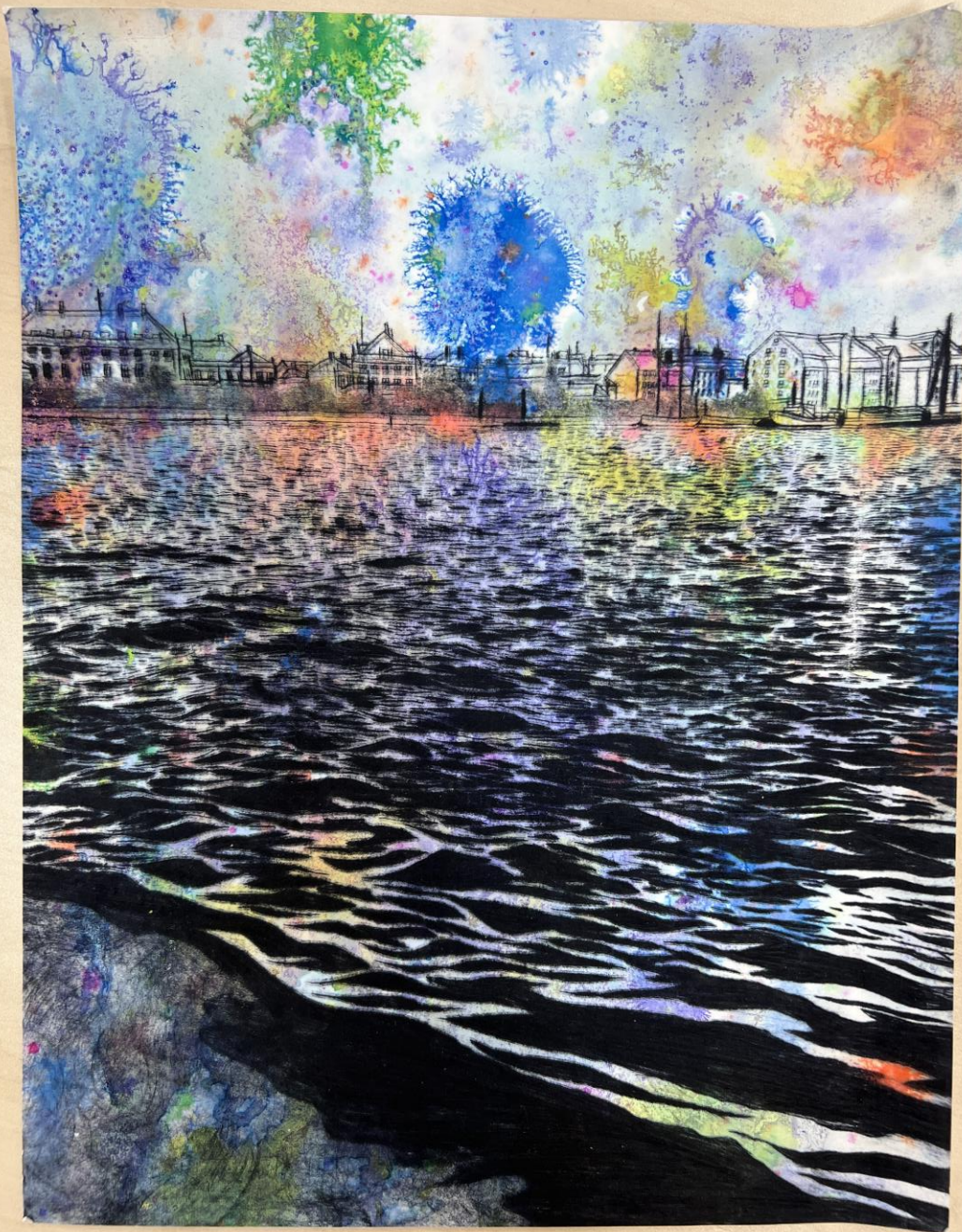
carnation

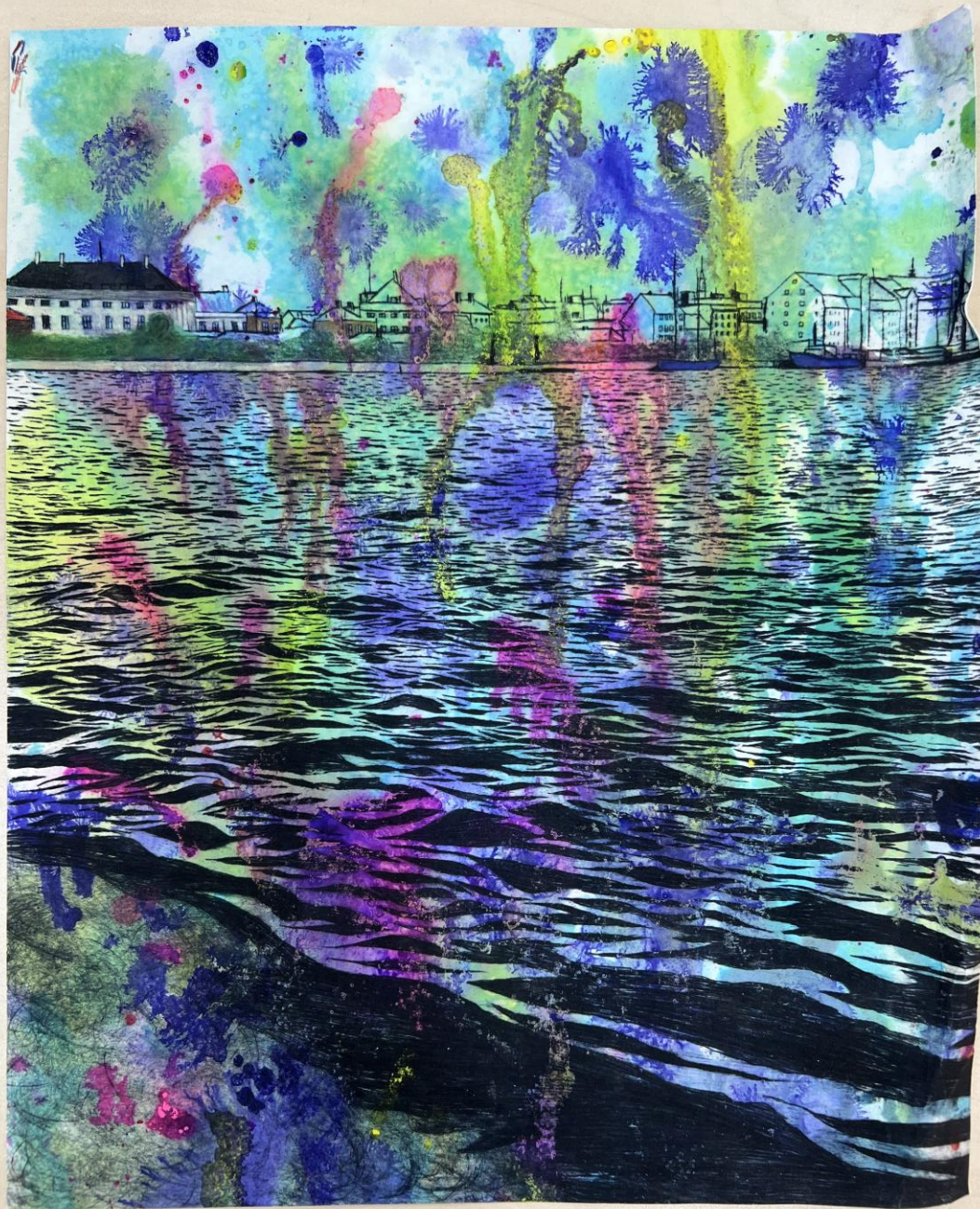
final piece

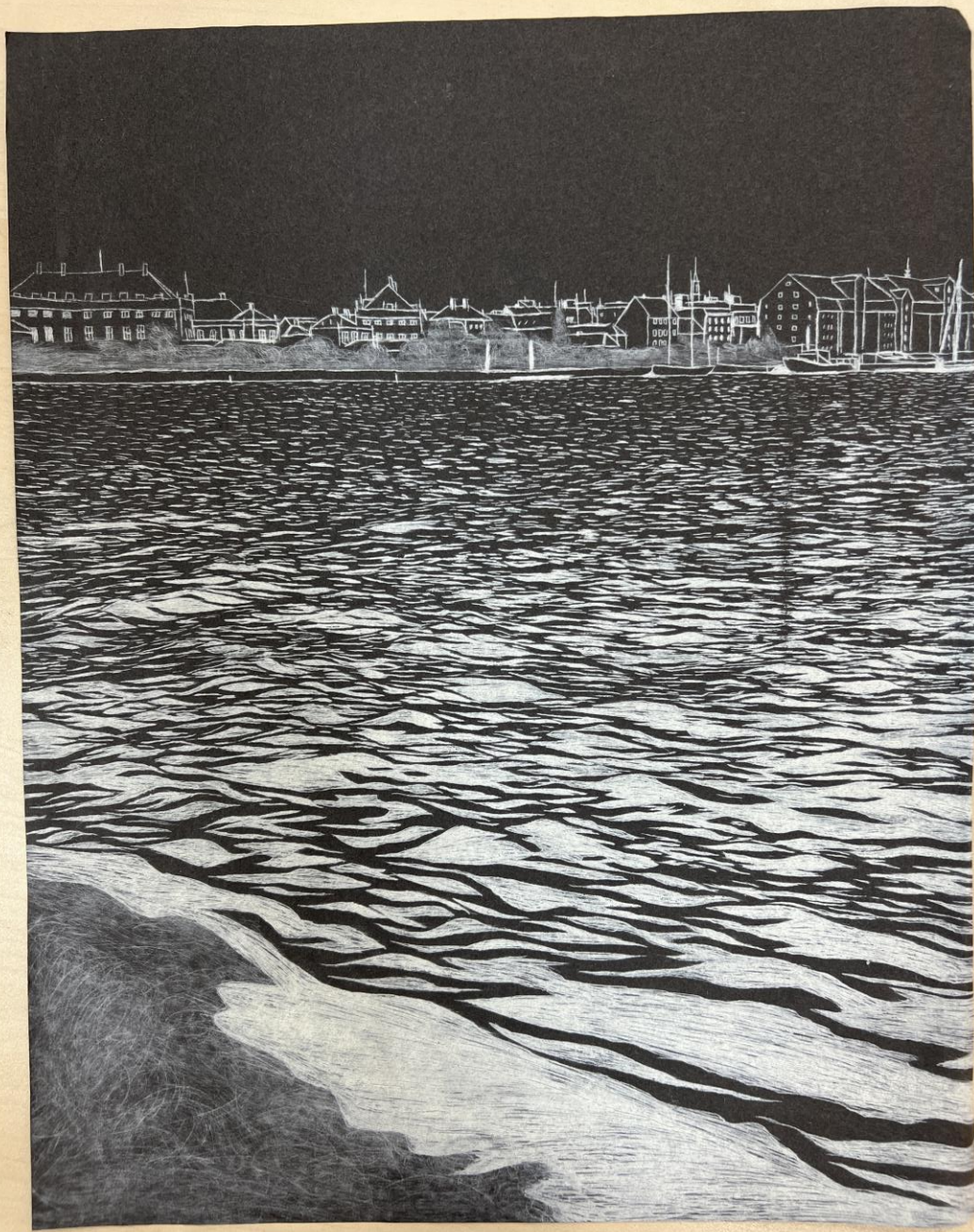
I am really happy with how my final piece has turned out. I like how it looks and I also think that it is a really good representation and conclusion of this project. The collage is good because the blocky colours work well with each other and also with the ink paper. I really like the different etchings together because they are all quite different and represent different aspects of flowers and their structure. I like the soft pastel flowers that I did. At first I was a little bit sceptical of how it might look with 3 of the flowers in a row and all coloured in but actually I think it works well and I like that I did different flowers with soft pastel rather than just focusing on one type. Overall, I really like the look of this because I think it looks somewhat complex because of all the different elements but not overwhelmingly busy. I also think that it displays colour and structure of flowers well which was my main focus for this project.





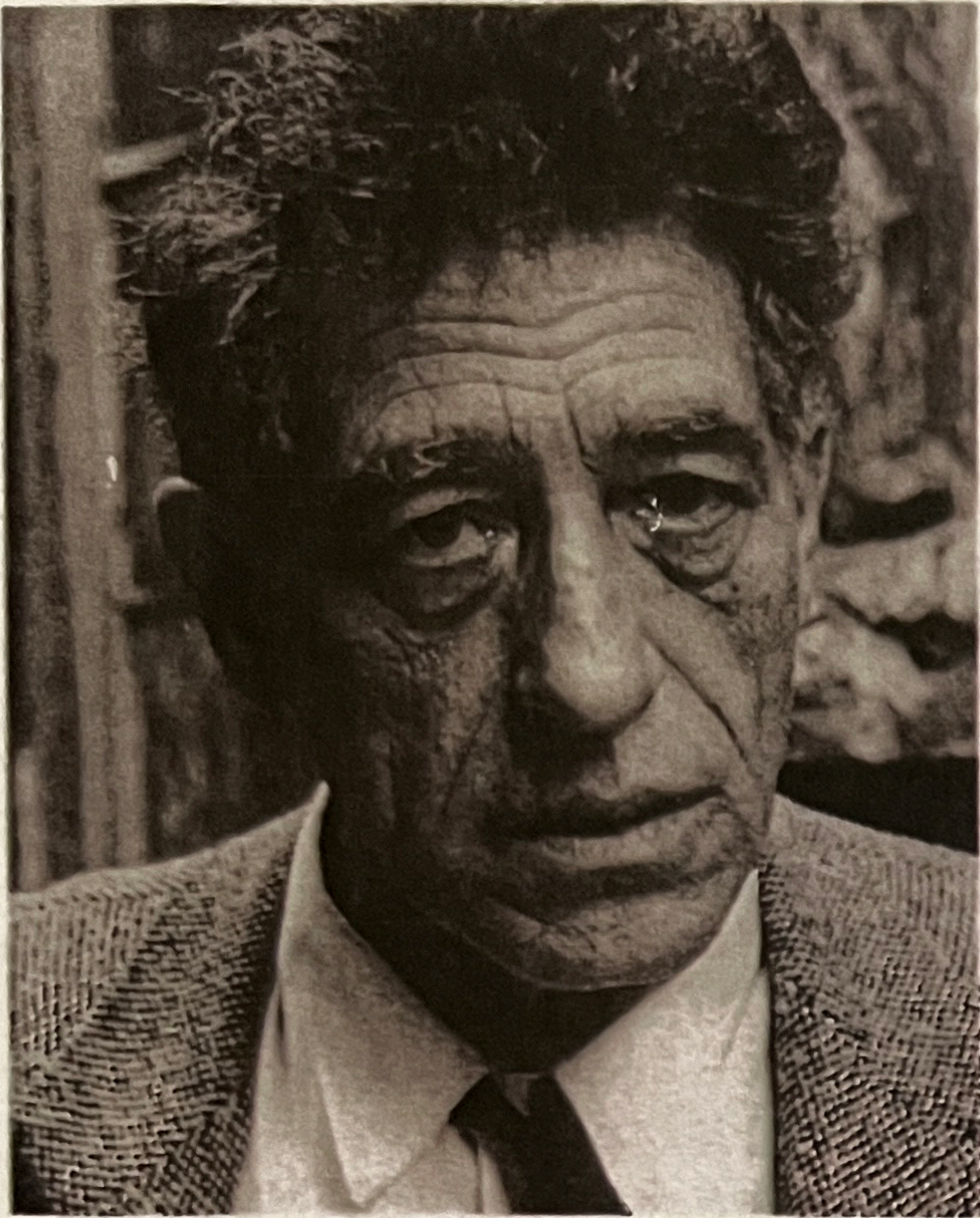






How does the philosophy of existentialism in art represent the suffering of humanity?

In my project I am looking into how the philosophy of existentialism is used within art to represent the suffering of humanity. I began this 'isms' project with a visit to Norwich Sainsbury Centre where I saw



works from Alberto Giacometti and Francis Bacon. These two artists have had a key influence on my project, through both their visual style, and the existentialist themes running through their work.

Alberto Giacometti is well-known for being one of the most important and influential sculptors of the 20th century - he was also a painter, printer, and draughtsman, though he gained most of his notoriety through his unique sculptures and distinctive style. Of the different styles he experimented with, he is arguably most well known for his involvement with Surrealism, and his later work regarding the philosophy of existentialism.

He was committed to the Surrealism movement and was a member of the most well-known Surrealist group that was set up by Andre Breton. The group had a strict set of rules and guidelines on the correct way to go about creating surrealist

artwork, these rules meant that Giacometti was eventually kicked out of the group when he broke one of the key rules by getting a woman to model for him. However, being removed from the group did not lessen his fascination with the idea of portraying the thoughts of the unconscious in his artwork and he continued to base many of his works on these ideas throughout the rest of his career. His fascination surrounding life, death and both individual and societal purpose is what intrigues me most about his work.

Giacometti's vision of the world prior to the war had been photographic and he painted with a bold colour palette - similar to that of the Expressionists. A self portrait of his from 1920 (*right*) is a good example. However, the war changed his views of the world completely and he saw that "reality was poles apart from the supposed objectivity of a film", he began using a grey toned colour palette for the rest of his life because grey was the colour "that I feel, that I see, that I want to reproduce," the colour that "means life itself" to Giacometti. He used different shades of grey, tinting them with pinks and purples, browns and greens, never sticking to a truly monochrome colour palette but instead incorporating some of the natural tones. His obsession with the colour grey is representative of his views of the world post war. These views of the world were influenced by his involvement with existentialism, which is a philosophy that focuses on the importance of the individual, choice, social criticism, atheism and religion, and the anxiety regarding life and death - it questions a person's individual and societal purpose. The philosopher Jean Paul Sartre defined Giacometti as "the perfect existentialist artist, halfway between being and nothingness".



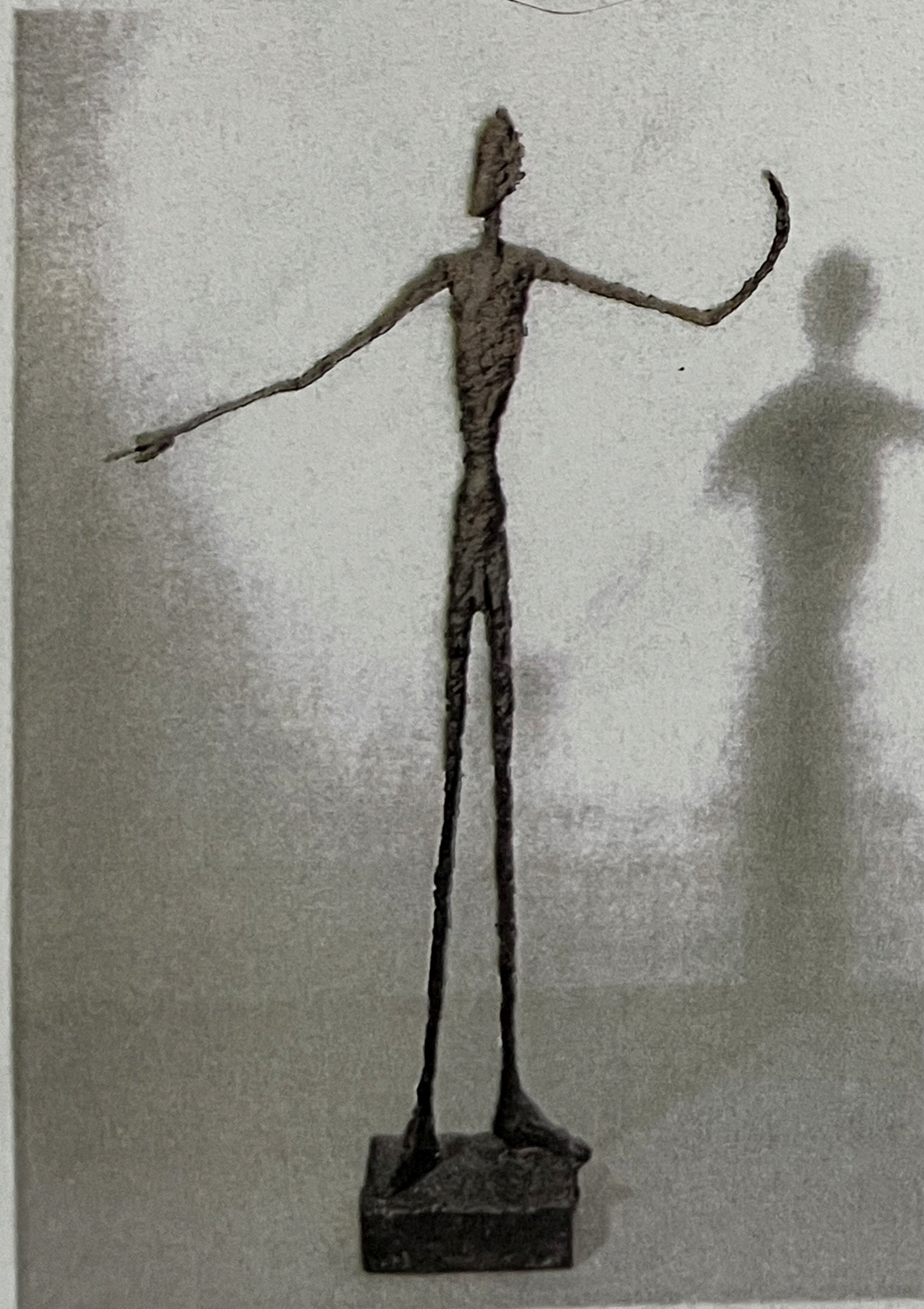
I find the philosophy of existentialism interesting because the key beliefs regarding choice and having no definitive purpose or role in life could be interpreted as having freedom and self-control, with people being able to do what they want in life, and yet it is almost always portrayed with dark, morbid undertones. Existentialism itself is very thought-provoking and I think the way it is presented,

particularly in art, is even more intriguing because it asks so many questions but has very few answers, leaving it up to the individual to interpret their own feelings and thoughts on the work and the subject - once again showing the individual choice and freedom. Also specific to art, I find existentialism intriguing because many artists, such as Giacometti, create works that represent the existentialist beliefs and the lack of meaning to life, whilst dedicating their lives to making these works and therefore giving themselves a purpose in life.

My favourite of Giacometti's works that is most linked with existentialism is the sculpture 'Woman with Her Throat Cut' (1930s) (*right*) which creates an image of rape and murder from intersecting blades and distorted anatomical parts. It displays a body laid out on its back, the ribs resemble some kind of trap or jaws, and the detail around the throat is said to represent the woman taking her last breath. Although it is not known exactly why Giacometti produced this, some speculate that a short story written by one of his friends about Jack the Ripper, and his own



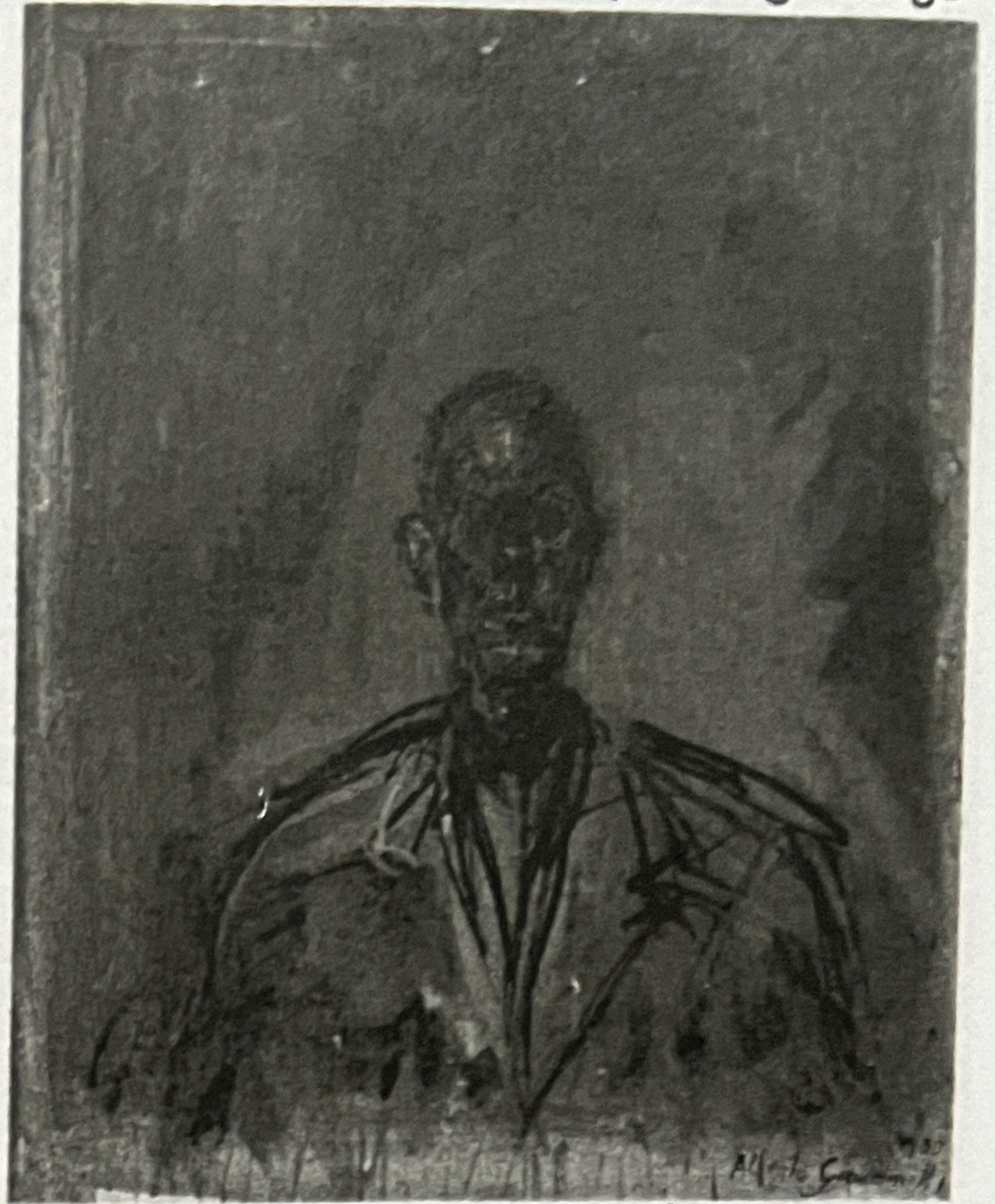
fascination with surrealism at the time, was used as his inspiration to create a piece made to express the fears and urges of the subconscious. This was produced before the end of the war so it is unlikely that Giacometti intentionally set out for it to be an existentialist piece, but the crossover between existentialism and surrealism, means that it is usually interpreted as, and used an example of, one of his most famous existentialist works made to represent the ways in which society is suffering. The taboo nature of the subject and the unsettling atmosphere surrounding the sculpture being displayed so delicately is not uncommon in Giacometti's work and it is one of the aspects which I find so intriguing.



In contrast, one of his most famous sculptures 'Man Pointing' (1948) (*left*) is calm and graceful, with a simple elegance to it. The elongated and emaciated figure, not just in this sculpture but in many of Giacometti's most famous works, is symbolic of frail and starved figures that have somehow survived against all odds - these delicate figures are mostly seen in his post war art, perhaps with the purpose of evoking thoughts of concentration camps and the societal destruction caused by World War II. It has no defining features, nothing to identify with, and seemingly nothing to represent. It makes the viewer question: Who are these people? What is their greater purpose? And, in particular to this sculpture, what is he pointing at? Questioning purpose is a key part of the existentialist philosophy and, although the idea of having no set role in life and complete choice over your purpose could be seen as somewhat liberating, most found the lack of grand meaning in life to be quite isolating. I think that this feeling of

isolation and loneliness is represented so well through the haunting and feeble figures in Giacometti's sculptures and this is why they are viewed as some of the perfect examples of existentialist art.

Giacometti was most well known for his sculptures but he was a painter too. His painting 'Diego' (1959) (*right*), named after his brother Diego who is the subject of the portrait, is just one example of how his paintings represent similar existentialist meanings. These messages are portrayed through the dark colour palette and the scruffy mark-making. The dark background is lighter around Diego which makes it look almost as if he is glowing, giving an ethereal feeling to the painting - once again linking into the existentialist fascination with life and death. This painting is a prime example of how he uses a grey colour palette through his work. The messy lines and marks across the painting, particularly across his face, suggest that Giacometti is unable to create a precise, accurate portrait of his brother despite knowing him well. This creates confusion regarding his brother's identity and produces lots of questions about who the portrait is actually of. Diego's pose in this painting is similar to most of Giacometti's other portraits and is like the simplicity of many of his sculptures, such as 'Man Pointing' - this is a distinctive feature of Giacometti's style, being able to portray uncomfortable messages through a simple composition.



Alberto Giacometti is just one of many artists whose work focuses on the human figure and uses a style occupied by the fragmented and deformed body to represent existentialist fears. Another well-known, and highly regarded, artist who does this is Francis Bacon. Bacon is documented to have been a great admirer of Giacometti, having met in the early 1960s, in a cafe during a trip to Paris. He approached the sculptor and told him how much he admired his work. Many similarities can be drawn between their artistic styles and also their lifestyles; Bacon liked how Giacometti, despite his wealth, continued to work in his small, cluttered

studio, and he also shared his lack of interest in official honours and success. They had a mutual friend in Isabel Rawsthorne which would have likely brought them together and developed a close friendship if it wasn't for Giacometti's early death in 1966.

Francis Bacon was another figurative artist who developed his own distinctive style inspired by surrealism, film, and photography. His work is famous for its raw and unsettling imagery, he was a key-figure in post-war art where he produced some of the most iconic paintings depicting the trauma and destruction of humanity - his series of Pope paintings is a key example of this. Bacon had personal struggles with his sexuality and identity which are features also reflected and represented in many of his distorted portrait paintings.



Francis Bacon is well known for his distinctive portrait style. A good example of this is one of his self portraits (*below*) which depicts a distorted version of his face, his features are clear but displayed in an unnatural style. The colour palette he uses is different for each portrait but they are almost always



unnatural colours for the skin whilst the rest of the painting is coloured fairly true to life. The main meaning I take from his distorted face paintings is an underlying message of identity loss. Particularly because this is a self-portrait, the warped features and unnatural colours suggest that he does not view himself how he appears to the world but rather he finds it hard to define his features and his opinion of himself. Bacon struggled with being able to freely and happily express his sexuality at a time when being gay was a criminal offence. Despite the law he stayed true to himself and was open about his sexuality but this led to a difficult relationship with his parents who found it difficult to accept their son's homosexuality, resulting in Bacon being banished from his family home at just 16 years old with nothing but £3 to survive on. Much of Bacon's work, just like this self-portrait, portrays the confusion he developed regarding his sexuality and overall identity. These paintings

are used as examples of post war art and so the distorted faces suggest that Bacon saw the war as having a huge effect on how people viewed themselves. Once again, this links into the existentialist philosophy and shows how the trauma that we face as humans will take its toll even if society makes it through the difficult situation.

As well as his distorted portraits, Bacon produced other paintings which are seen as a perfect



representation of existentialism. His painting 'Study after Velázquez's Portrait of Pope Innocent X' (1953) (left) is my favourite of Bacon's works. The painting is a distorted version of 'Portrait of Innocent X' by Diego Velázquez (1950) (right) and is one of around fifty variants that Bacon did of Velázquez's original. It depicts a human figure screaming into the void, his voice is silenced by the dark colours and his washed-out, grey toned skin. His hands are clasped tightly onto the chair, rather than being elegantly poised like in Velázquez's. With streaking lines across the painting that swoop out towards the bottom and the glowing white of his clothes, there is an ethereal feeling to the piece. As well, the gold lines hint



at the idea of a cage, suggesting being trapped, which is interesting because a key point of existentialism is that people have control and choice over their own lives and purpose, but this painting has a feeling of claustrophobia which suggests that this much choice and lack of set role and purpose can be so daunting that you can become trapped by the fear of it. I also like how it pushes social boundaries because important figures in society, like the Pope, are rarely displayed in such a harsh manner, it suggests that these issues affect everyone - regardless of their position in society. It also links back to the existentialist beliefs on questioning the purpose of religion. And, although the Pope is

the subject of this, the screaming expression and blurred brushstrokes create an air of anonymity which gives a more universal message rather than being personally directed to someone specific and also continues the theme of identity loss and confusion seen throughout Bacon's work. Bacon's choice to portray the Pope like this and disregard the negative opinions that some might have of it is something that makes me like his work even more and I don't think this series of paintings would be as effective and intriguing if the person sitting in the chair was unknown or unidentifiable to the viewer.

One of the other interesting paintings from Bacon's Pope series is 'Figure with Meat' (1954) (*right*). It depicts the Pope sitting in the same position, this time not screaming, with his hands still gripping the chair. In this painting, the background suggests he is sitting in a dark, empty room with just himself, the chair, and the two carcasses. There are many different ways to interpret the meaning behind the raw meat but I think it represents a counter argument to the existentialist suggestion of freedom in life. Animals being reared for meat do not get the leisure of choosing their life path and instead their destiny is decided for them. The carcasses could be there to show that every life ends the same regardless of how it is played out - so, is it possible to have complete control over your life if it will still have the same inevitable ending? No matter how this painting is interpreted, it is almost certain to instigate thoughts of death to everyone who sees it. I think this is interesting because the painting carries a religious meaning with the Pope being such a key feature, so including the discussion on death enhances this underlying religious message. These key themes of uncertainty surrounding death, questioning purpose, and religion are some of the main themes in existentialism so it is clear why Bacon's work, and especially his Pope series, is praised for how he uses existentialism to represent the struggles and questions in society.



There are some obvious differences between Alberto Giacometti and Francis Bacon's work, such as their use of different mediums because although Giacometti did produce many paintings, his most famous pieces are sculptures. A stylistic difference between the two artists is how they handle details and features. Giacometti rarely incorporates the features into his sculptures and instead focuses on overall form whilst using the simplicity to help convey his message, whereas Bacon uses the facial features to add extra description to his paintings - such as in the screaming Pope painting.

However, in general I think there are many similarities between Giacometti and Bacon. When comparing 'Man Pointing' and 'Study after Velázquez's Portrait of Pope Innocent X', it is clear how both artists utilise the power of a simple composition when aiming to portray a strong underlying message in their work, a man standing and pointing and a man sat in a chair are scenes that we come across in everyday life and are quite simple but both artists depict it in a way to have a much deeper philosophical meaning. They also both have the same message throughout their work when they interpret the 'freedom' aspect of existentialism as daunting and isolating, and they question individual identity through their distorted or missing features.

One of the reasons why I was fascinated by existentialist art is because a lot of it was made post war as a way to express how society was affected by the trauma and devastation. In recent times, the Coronavirus pandemic has caused mass lockdowns and drastic changes to both individual lifestyle

and how we function as a society. I felt like there were many similarities to be made between how the state of humanity is portrayed in these examples of post war existentialist art by Giacometti and Bacon, compared to current society. For example, the paintings question the purpose of life and the role that individuals have in society, queries that will resonate with the many people who have lost their jobs due to the pandemic. Bacon's painting 'Figure with Meat' tackled the subject of death which is such a sensitive topic to so many in society because of losing loved ones from the virus. Also seen in both their work, identity loss is something that very few have been lucky not to struggle with throughout the past couple of years.

I want to take what I've learnt from Alberto Giacometti and Francis Bacon's work and be able to represent the theme of identity loss in my project's final piece. I plan on taking inspiration from Bacon's distinctive style of distorted faces and features and apply it to my own work in my own style, to develop a way in which I can convey the idea of struggling with and questioning identity that I think is such a common issue in current society. I like Giacometti's use of a simple composition to represent his existentialist ideas so I will take some simple portrait photos to use and won't over-complicate them. Another aspect that I would like to play around with is a bold colour palette, similar to how Giacometti strictly uses grey in his work - I think red would work well for a portrait because it would resemble raw meat, similar to Bacon's painting 'Figure with Meat'. I also think that this idea of representing a person in this form dehumanises them slightly, and ultimately takes away their complete identity which is my goal for this final piece.

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