



Pearson

GCE A Level Advanced Art and Design

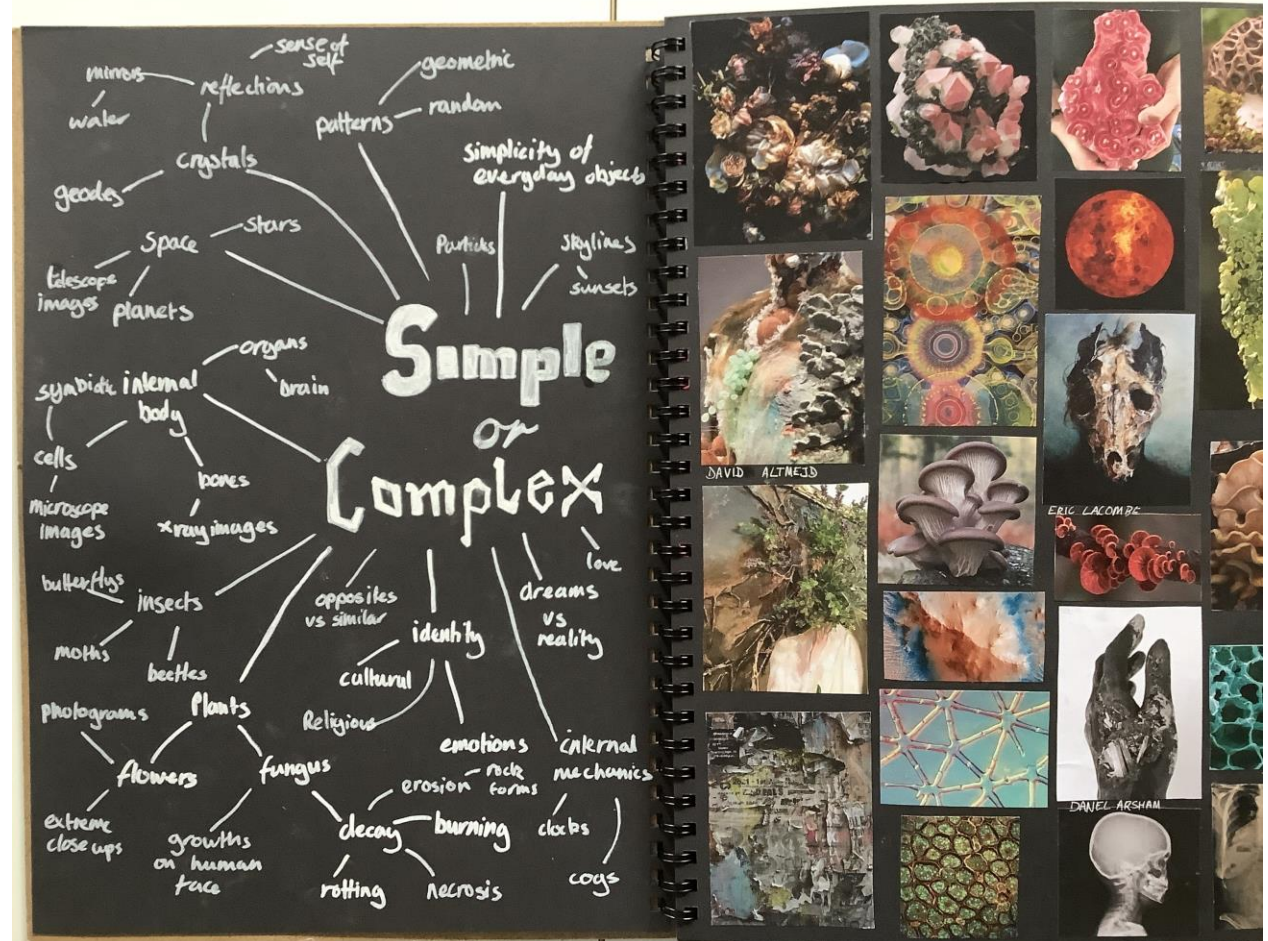
**Fine Art
Component 2**

Total Mark 42

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	10	11	11	10
Performance Level	4	4	4	4
			Total out of 72	42

Component 2

Fine Art



Statement of Intent

The theme that I will be exploring within this project is "Simple or complex". I plan to focus on complexities in art, aiming my topic towards exploring necrosis. Necrosis is the death of tissue within life forms, I intend to explore rotting and degeneration within different tissues. The complexities of decay are extremely interesting to me due to its unique and random nature in final appearance. I would also like to explore the microscopic appearance of cells, as they are unseen to the naked eye I think that it would be fascinating to explore their various shapes and colours.

Some of the artists that I may explore include: Eric Lacombe

- Fernan Federici
- Daniel Altmeyd
- Daniel Arsham

I intend to continue to develop my skills in mixed media artwork, I will focus on my painting techniques combined with 3D effects. I also intend to complete my final piece for this project on a large scale of at least A1. To go alongside my mixed media pieces, I would like to continue to create first hand reference photos and photo outcomes for this project.

Eric Lacombe

Eric Lacombe, born 1968 in Lyon, France, is a self-taught painter, digital artist and graphical designer. Lacombe's work is centred around feelings of melancholy, anxiety and fear. He paints both human and animal figures using expressive, thick brushstrokes to create his distorted characters.

Lacombe utilises combinations of acrylics, paper, oil, pens and paper mache to create his haunting mixed media paintings. I have chosen to look at this artist's work as I hope it will expand my texture and mixed media skills. I am also drawn to the muted, natural tones in the paintings, giving the appearance of rotting.

In the painting on the left, Lacombe has created an abstract character whose appearance mimics that of a cow's skull. The cool blue tones of the negative space contrast greatly with the warm tones that have been used to create bone and flesh on the face. The emptiness of the eye sockets give this painting a mournful and lonely feeling. I really like the organic textures and colours that Lacombe has used in this piece. The cool and warm tone contrast helps to draw the viewers' attention into the centre of the piece.



The above piece is my copy of one of Lacombe's pieces. I created the texture on the face by using layers of tissue paper, coloured using water colour paints, tearing away layers with sandpaper to reveal the lower layer colours. I used this technique that I had learnt previously. Through my work studying I am Murphy, I feel that it was successful in emulating the general feel of Lacombe's work. However, I would like to simulate the sinuous texture on top of the skull. To create this I may experiment with thin plastics (such as plastic bags), stretched and torn over a surface to create similar textures.



Eric Lacombe



Eric Lacombe
self taught painter

designer. Lacombe
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On the left is a focal pencil drawing of a rat skull, using a reference from my photoshoot on the opposite page. I really like this piece; drawing a detailed piece on a larger scale was particularly challenging for me as I found it difficult to scale up the proportions from the original piece. I feel that I was able to accurately create the dramatic areas of highlight and shadow that are exhibited in the reference photo. To improve this drawing, I would use a different background as I find the white negative space to be overpowering in areas.



PHOTOSHOOT



In this photoshoot, I aimed to explore organic structures that I could illustrate and incorporate into pieces later in my project. On the left I have photographed a pine cone and a crystal. Disappointingly, I was unable to capture the full depth and form of the crystal despite editing the picture to amend this. I do not plan to use these particular photos in my project development.



These are photos of the interior of a rat to capture the full form. I used the macro on the camera to really life the structures shown and plan to explore forms in my work.

David ~ Altmejd ~



"The New North"



"The Healers"



"The Island", 2011

David Altmejd is a Canadian sculptor, born in 1974. Altmejd aims towards bizarre, highly detailed sculptures that often blur the distinction between figurative representation and abstraction. Altmejd crafts his sculptures from an extremely wide variety of materials, including: crystals, mirrors, synthetic hair, fur, resin, wood and metal. Altmejd is clearly inspired by the natural forms of moss, fungi, crystals and lichen. I am exploring this artist as I love their use of unconventional materials to create bizarre and intriguing artwork. I do not plan to create a sculpture for my final piece, however, I will implement Altmejd's basic ideas and techniques within my own work to create abstract pieces.



"Body Builders"

"The Island", 2011, is a 2 metre tall humanoid sculpture, comprised of an intriguing combination of coconut shell, wood, epoxy clay, expanding foam and acrylic paint. This intimidating creation towers over the viewer, inviting closer inspection of the intricate and unusual mixed media work. I really like the spore-like shapes that protrude from the face. Altmejd has used a predominantly natural colour palette using pops of vibrant purple and blue to create a cy



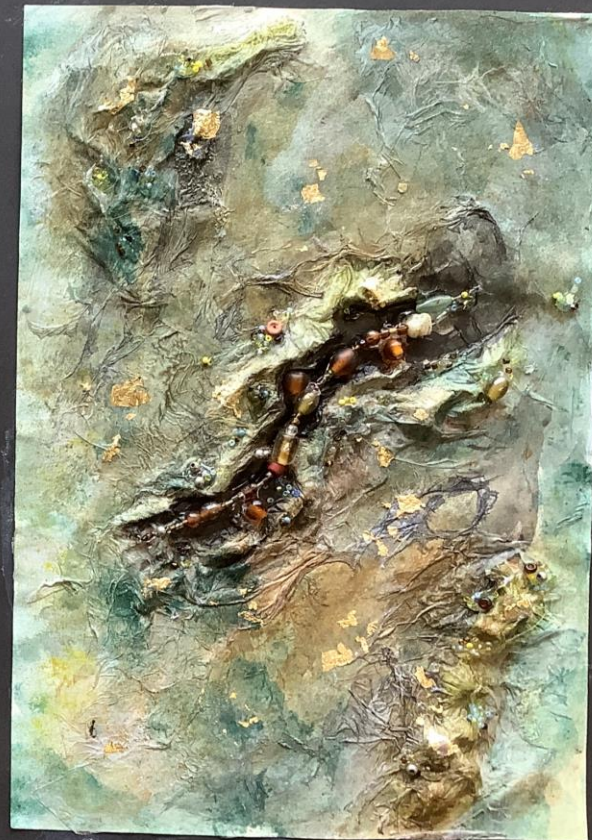
In this piece, I have incorporated a lot of organic materials, such as gold leaf, beads, and feathers, to create a complex, multi-layered sculpture. I have used the beads and feathers to create a sense of depth and texture, and the gold leaf to create a sense of luxury and elegance. In the future, I may experiment with using only one or two materials, such as beads or feathers, to create a more minimalist sculpture. As a whole mixed media piece, I feel that these techniques have blended extremely well together and I plan to explore these more in my project.

David Alamejd

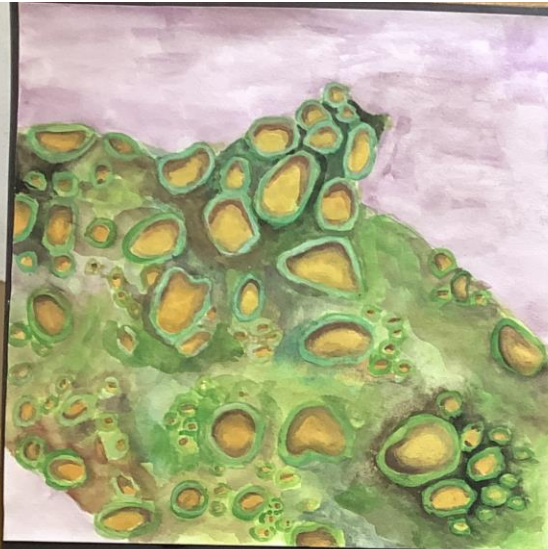


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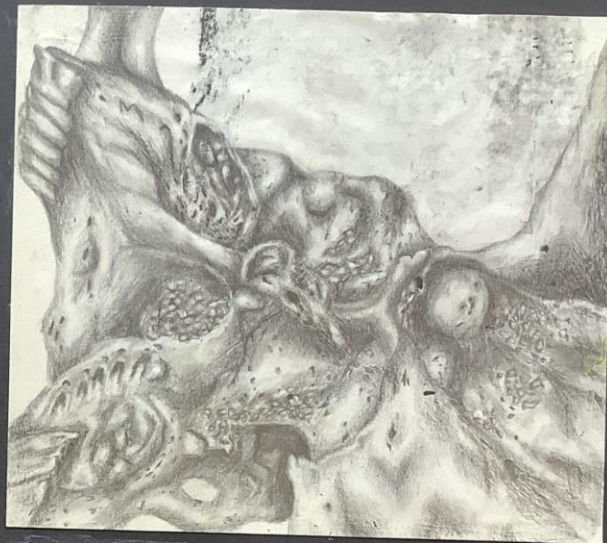
In the piece above, I use a combination of Lacroute's techniques, as well as using materials such as gold leaf, beads and mud rock to emulate the complexities of Alamejd's work. I love the 3D value that the beads add to this piece, however, they were extremely difficult to attach. In the future I may experiment with using only the smaller variety of beads as they bonded to the glue more easily. As a whole mixed media piece, I feel that these techniques have blended extremely well together and I plan to explore these more in my project.



The painting on the left was completed in gouache paints and is a copy of a piece of tree bark from one of my photo shoots. I really like the natural colour palette I was able to create in this painting. I used purple, as complementary colour to green and orange, to create some of the contrasting shadowed areas. I plan to continue to explore the complex natural patterns from my photoshoot, potentially completing a piece on a larger scale canvas.

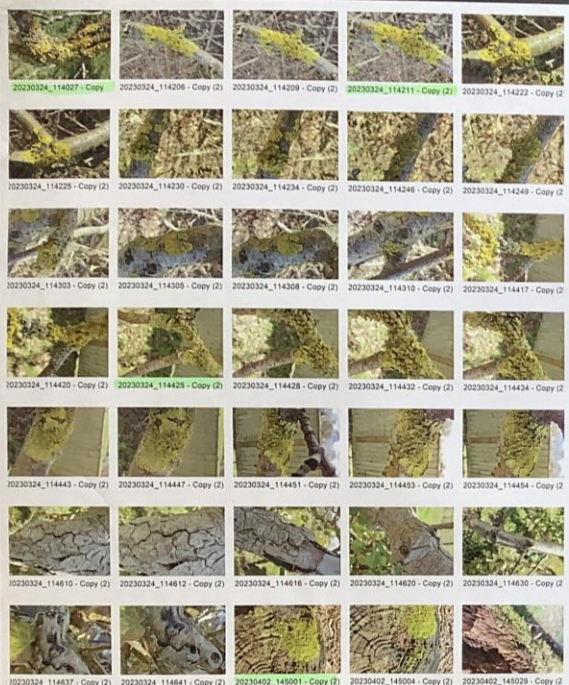
To create the piece of the right, I combined my previously learnt skills in applying mod-rock and gouache paints. I used similar colours to the previous painting, but included more purple shadows as I really enjoy the contrast it creates in otherwise monotonous areas of colour.

I plan to incorporate the mod-rock into later pieces, as well as experimenting with bringing in Lacombe's mixed media techniques that I previously explored. In some areas of the mod-rock, I struggled to cover all of the base colour due to the shape it had dried in - to prevent this I will practice using smaller brushes to paint in the crevices.



Above is a tonal pencil drawing exploring the intricacies of the interior of a man's skull, referenced from my previous photoshoot. I really like the complexities of the bone that I was able to capture, using a mechanical pencil to define fine details. However, I struggled in areas to create clear definition between the curved and flatter areas. In the future I plan to create stronger areas of shadow and highlight to combat this struggle. In this drawing, I also used paper with imperfections to add character to the piece; I plan to experiment with drawing in a similar style but combining it with the mixed media pieces I have created.

In my project, I am planning on exploring more abstract pieces, taking inspiration from the artists I have studied. I aim to combine all of the techniques shown to create a developed and cohesive abstract piece. I have chosen to use mixed media due to the freedom it gives me to use unconventional materials to create my work.



In this photoshoot, I chose to focus on moss, fungi and lichen. I really enjoyed using the macro lens on my camera to capture the complexities of these natural forms. I have highlighted and enlarged my most successful images.



These enlarged images are my favourites from my photoshoot, these are the reference photos which inspired the mixed media paintings on the previous page. The natural lighting in these photos helps to highlight the beautiful, naturally saturated colours of the lichen. I plan to continue to use these reference photos to inspire my experiments, in planning for my final outcome.

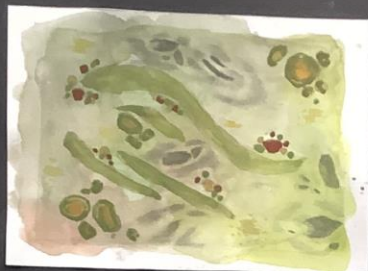


The piece on the right is an A4 canvas that combines the previous techniques that I have explored within this project: a combination of wood, rock, tissue paper, beads, pencil work, gouache paint and gold leaf. I really like this piece, I feel that I have begun to successfully combine these opposing techniques. However, some of the greens of the lichen appear too artificial - in the future I aim to explore different colour combinations to prevent this. When I next use gold leaf, I will experiment using a dark colour wash around the edges to create a more cohesive feel. I will also experiment with additional textures in pieces, such as artificial moss or sponge. I struggled to create detailed pencil work on the textured surface, so I will experiment with leaving smooth areas for this.

In this piece I experimented with composition and colouring my painting with the tonal pencil work. I feel that I have created cohesion within the two mediums. I aim to incorporate the use of substrate and tissue paper in a similar manner in my work. I will be working on A4 before upgrading for my final outcome.



To create the texture above I used a combination of bubble wrap and tissue paper. I really like these techniques together. However, I struggled to create strong colours on the bubble wrap ~~surface~~, I will transfer this later in my work before deciding if want to add this technique to my final piece. I also experimented with using a darker background, I like the contrast it creates with the lighter paintwork but in the future I will experiment with backgrounds that are gradient, instead of solid colour.



I really like the portrait composition on the left and plan to use elements from it in my final piece. I am discarding the composition above as I believe showing areas of background creates a more effective composition.

gold leaf

tissue paper texture base

bubble wrap



faded pencil

beads



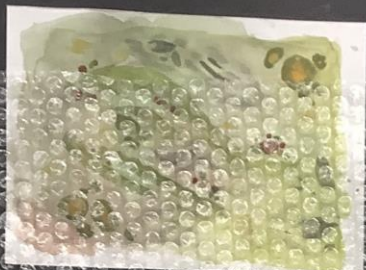
The plan on the left is one of my favourite compositions on this page. I plan to make a larger mock up of this whilst changing some details. In my final piece I plan to add more areas of faded pencil drawing.

I have decided to combine the 3D textures of bubble wrap, mod rock and tissue paper as it takes direct inspiration from Alfreyd's unconventional materials that he uses to create sculptures.

Above is an example of the colour palette that I will explore in my piece. I have focused on using natural greens and browns, with a vibrant artificial purple to create interest and contrast within my work.



Above is an A4 mock up of my final piece. I have incorporated all of my previously explored techniques and have combined several of my initial ideas to create this composition. For my final piece I have decided to complete the piece on an A2 canvas. I will use the bubble wrap and tissue paper to create rough edges on the canvas so it looks more natural. In this piece I used brown paint around the gold leaf to make it seem more natural whilst keeping its shine. I struggled to blend the background however after adding extra shades of green I felt that I have over come this. In this piece I used flattened bubble wrap, in my final piece I will revert back to unflattened as seen previously in my work.



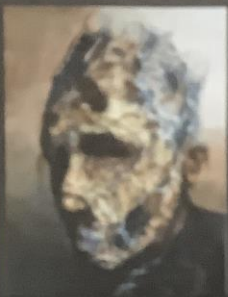
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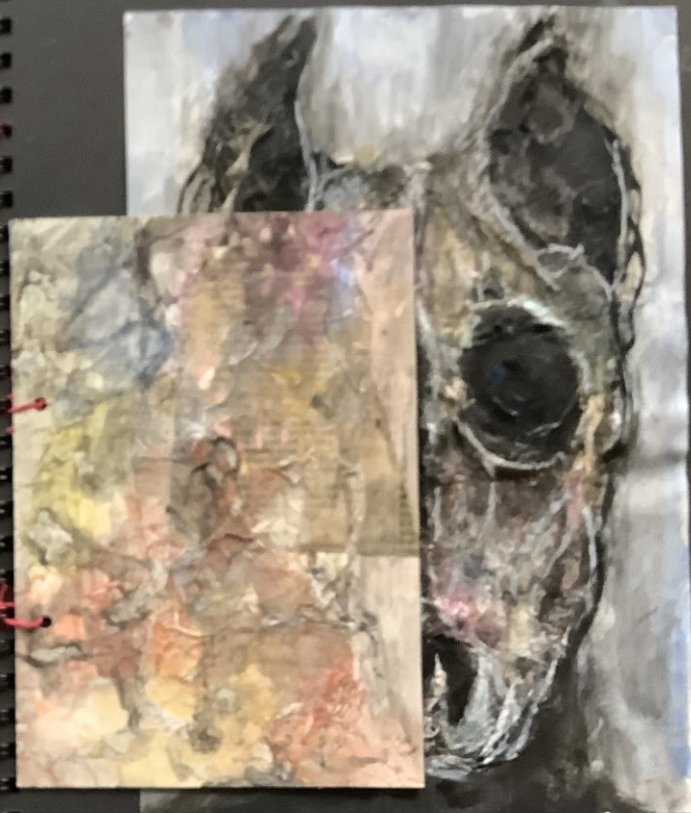
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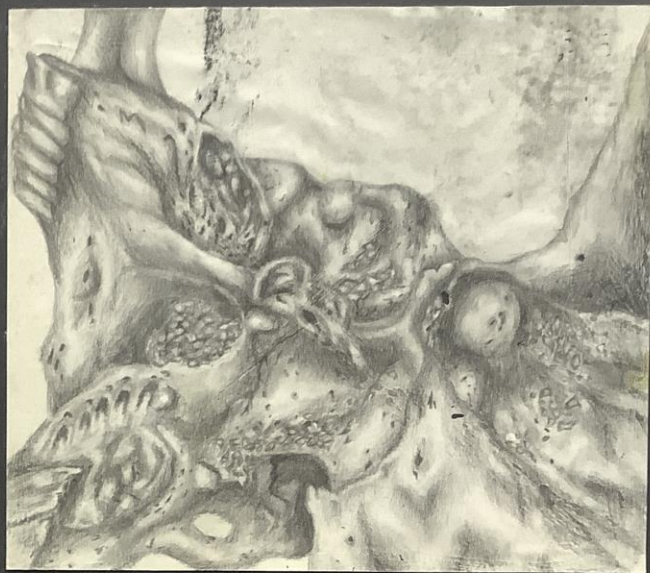
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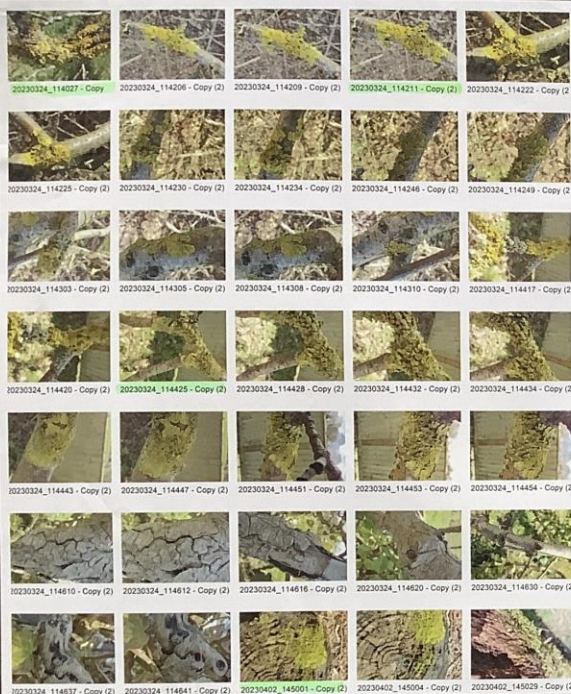
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