



Pearson

GCE A Level Art and Design

**Fine Art
Component 1**

AL

Total Mark 47 (36 + 11 PS)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	9	9	9	9	11
Performance Level	3	3	3	3	4
				Total out of 90	47



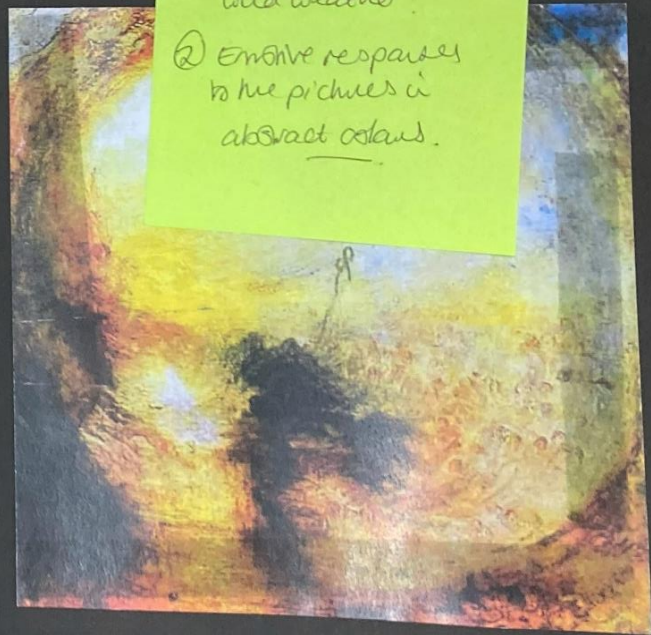
For this piece, Turner uses oil paint on canvas to create depth and a wide range of tones. The name, 'The morning after the deluge' was created as a pair to 'The evening of the Deluge'. It's warm, explosion of colours celebrates God's peace with mankind after the Flood. The serpent illustrated in the centre is supposed to represent the serpent raised by Moses as a cure for the plague. Here, on this piece, it could symbolise Christ's redemption of man.

① Dramatic portrait of landscape through wild weather!

② Enormous responses to the pictures in abstract colours.

Turner

1775 - 1875



Turner was an English romantic painter and print maker. He was known for his expressive colourisation, landscapes and chaotic marine paintings. This style is shown in the dramatic, panoramic landscape. The lighting of the piece gives the sky a golden appearance, common in most of his paintings.

On this page, Turner's paintings are of his earlier style. This is portrayed in the slightly lighter colour palette, unlike the more intense paintings he made after his father's death.

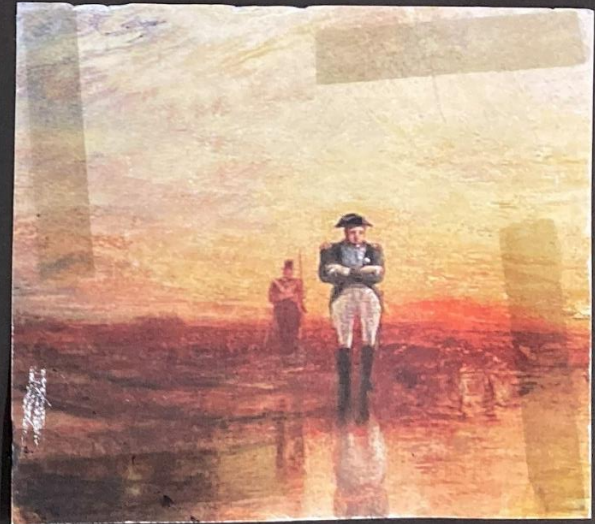


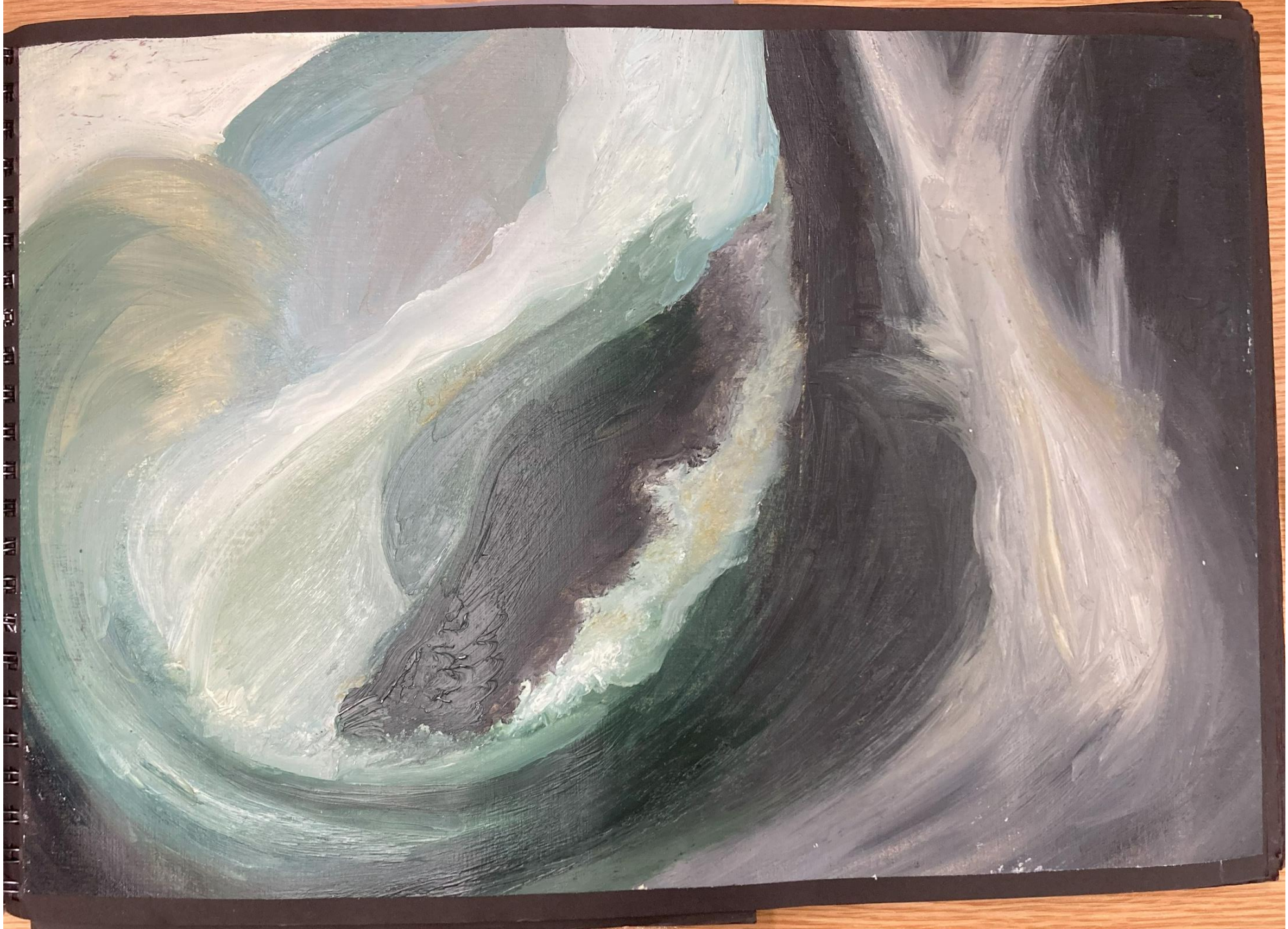
“If I could find a colour blacker than black I'd use it”

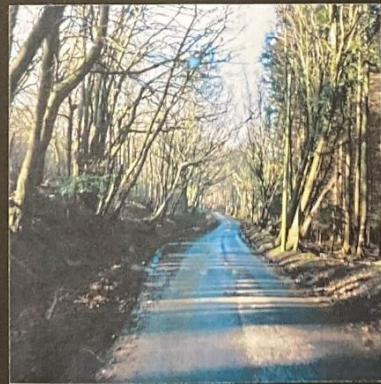
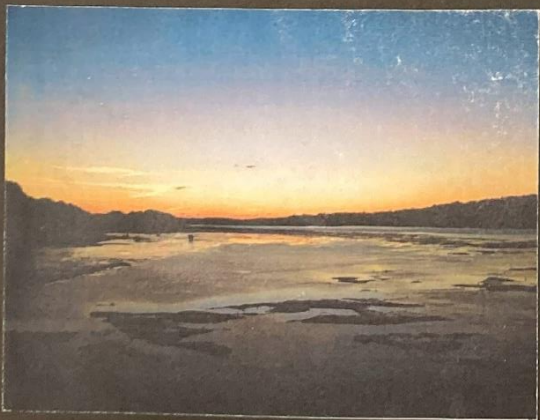
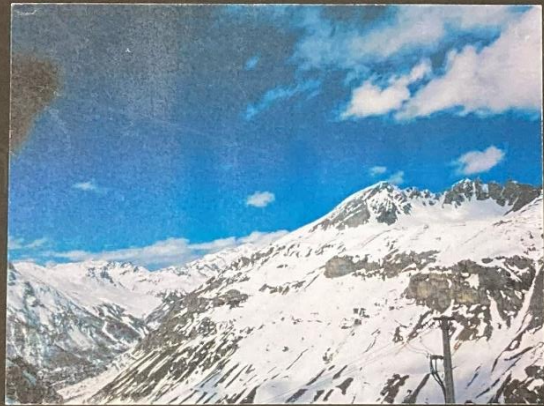
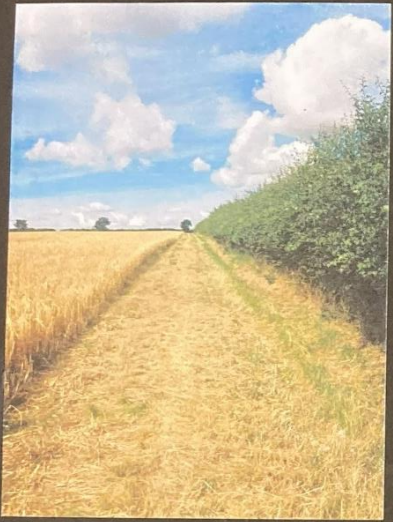
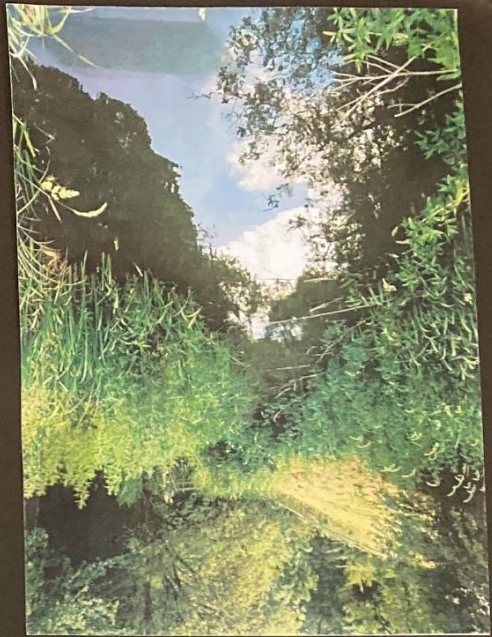
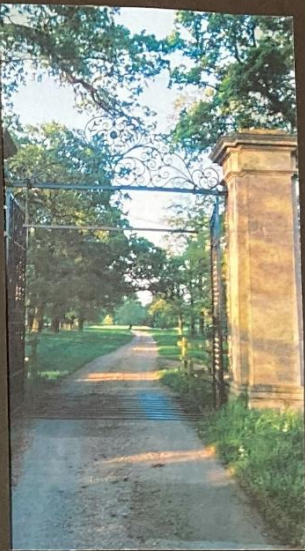
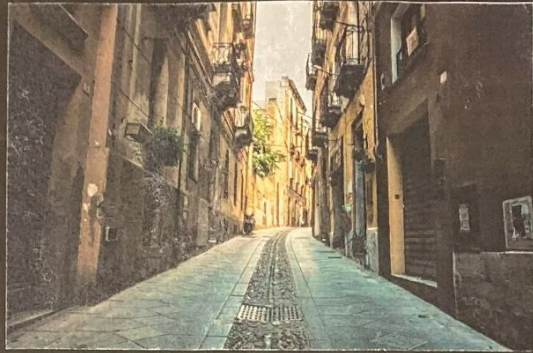
- J.M.W. Turner

Turner was greatly influenced by Claude Lorraine, portrayed in his mature work characterised by his chromatic palette and atmospheric washes of paint to create waves.

Turner liked to focus on the backgrounds of his pieces, never giving the people much detail, suggesting he thought humans were nothing compared to nature.







- Photo - Studies ->



For this study, I wanted to experiment with a palette knife.

First I created the sky using long strokes of paint, and then I

created the mountain using quick strokes of the edge of the palette

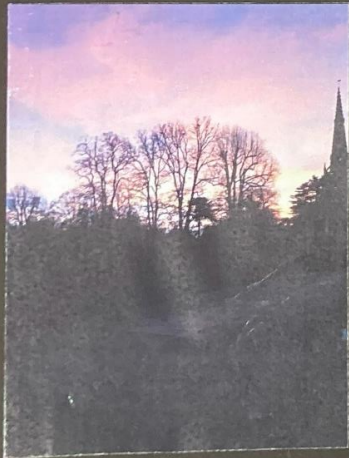
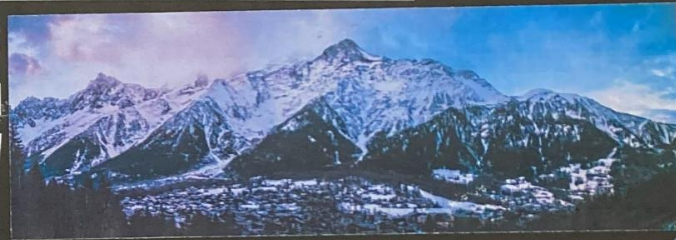
knife. I found the palette knife really enjoyable to use as the

overall effect was quite simplistic.

For this study I used acrylic

paint as it dries faster, this

meant I could layer the paint.



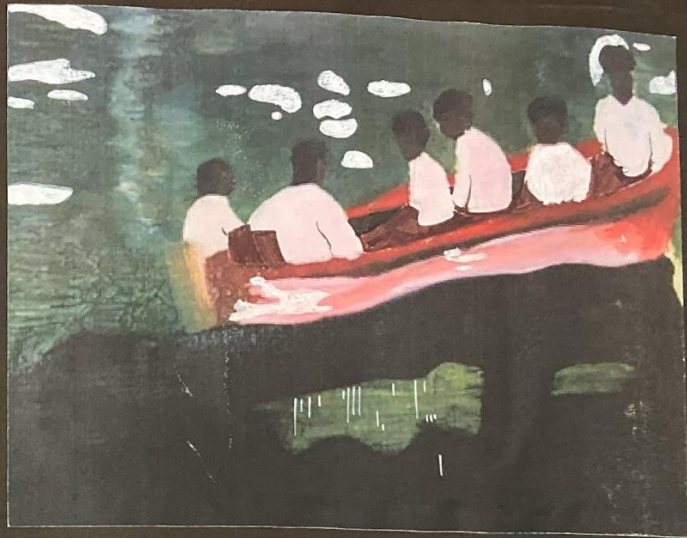
For this study, I wanted to experiment further with the palette knife. To create the impression of mountains, I decided to use a looser technique. I really like the style I used, its abstract effect is quite different from my usual style.





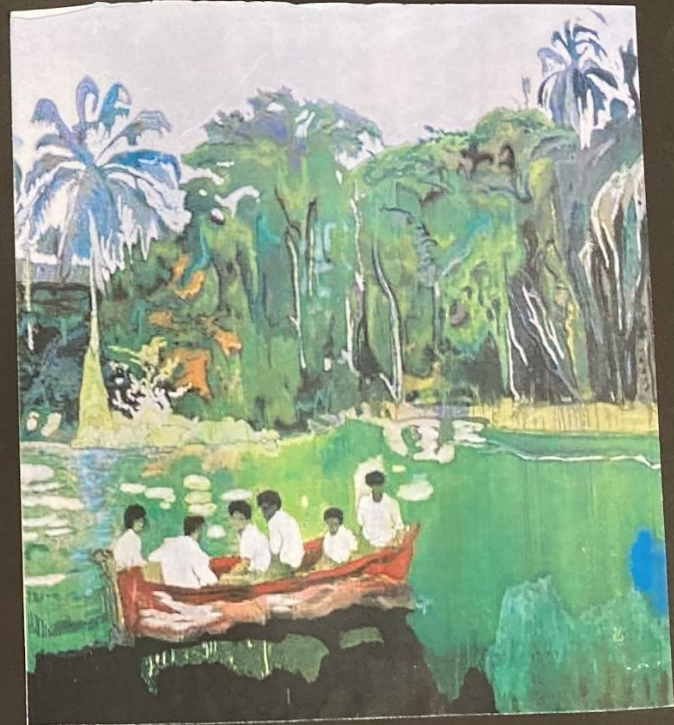
This is my artist copy. To re-create Doig's art, I layered oil-paints, to create the depth shown in Doig's piece.

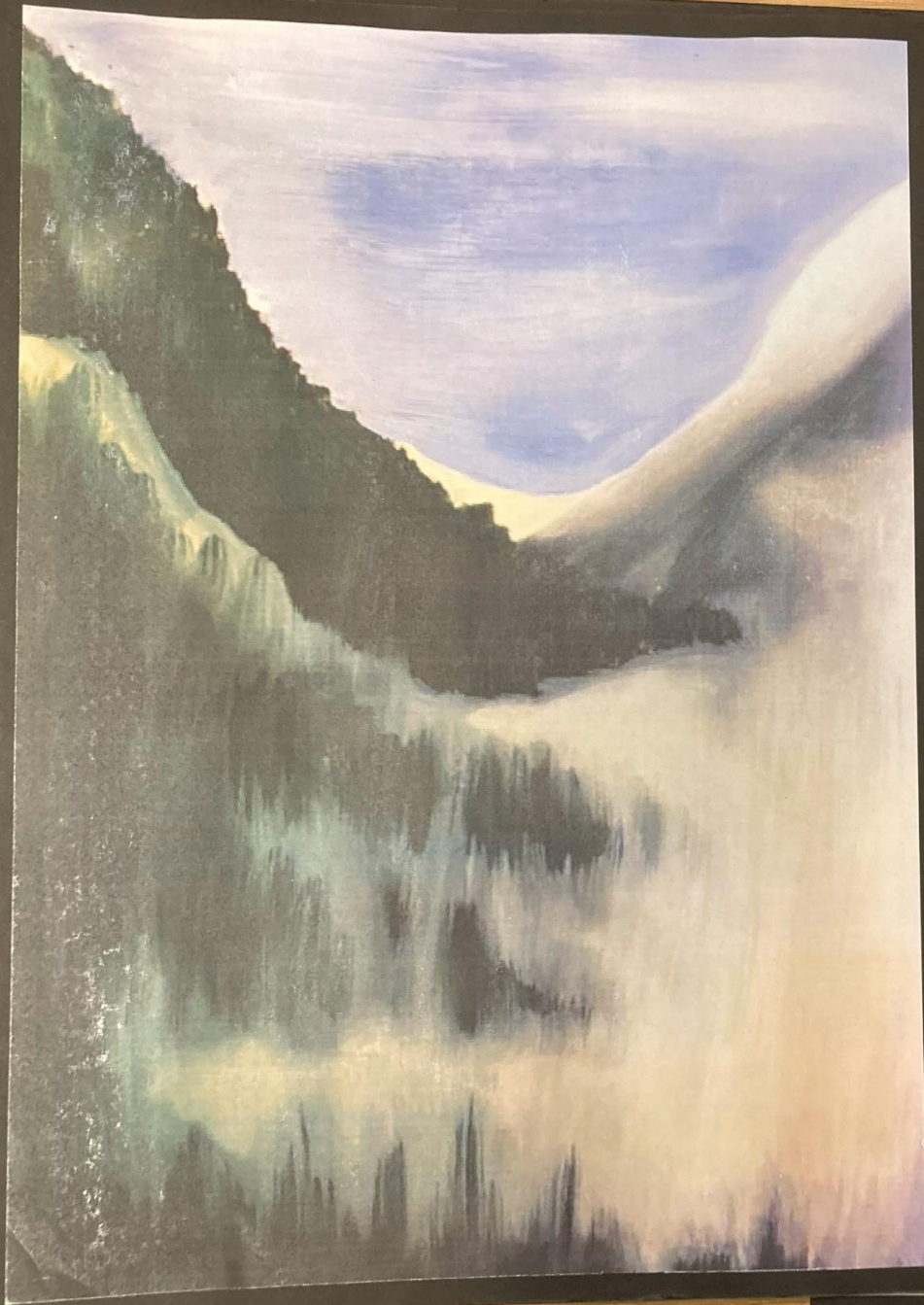
in expression



even from realistic.

adding to the mythical effect.





LARGE SCALE

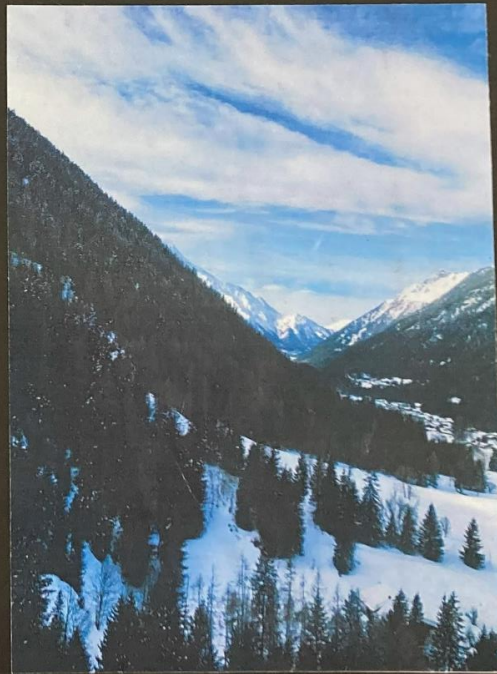
PIECES

INSPIRED BY

DOIG

50cm - 35cm

Oil paint



For this piece, I wanted to blur the focus slightly to imitate Peter Doig's simplistic style.

Since my pieces were normally quite small, this piece's size was a huge improvement for me.

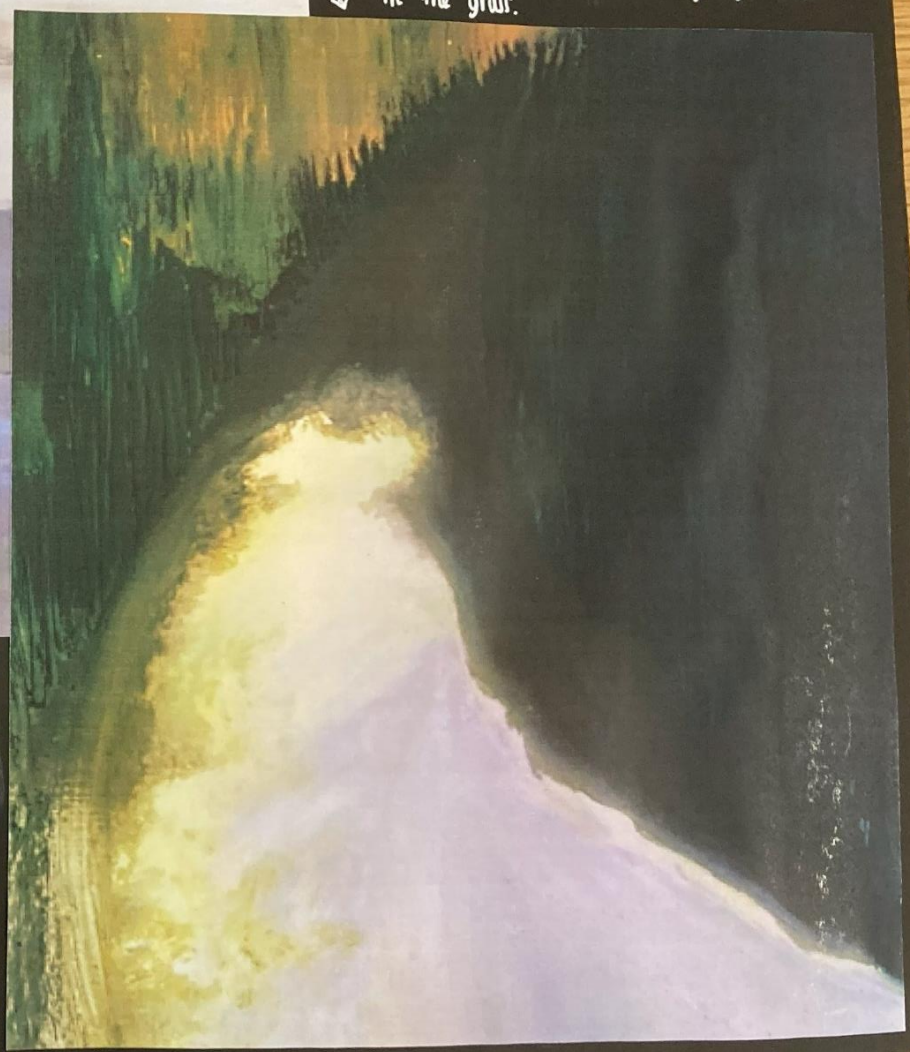
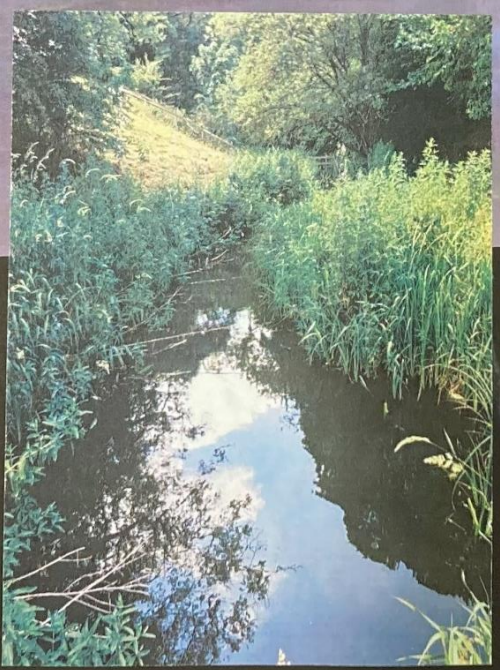
The large scale of the piece accentuate how majestic the mountains appear.

The large scale also has a smoother appearance as I have focused mainly on the large shapes rather than the small details.



For this painting, I wanted to create a sense of depth using the texture of oil paints. I tried to create this effect using the juxtaposition of the water against the grass. If I could develop this piece further, I would like to use a wider range of tones in the grass.

To create texture in this piece I used PVA glue to stick down tissues and create the texture of clouds. The perspective of this piece is quite fluid, the whole scenery seems to blend into one another.



Using Posca
Pens



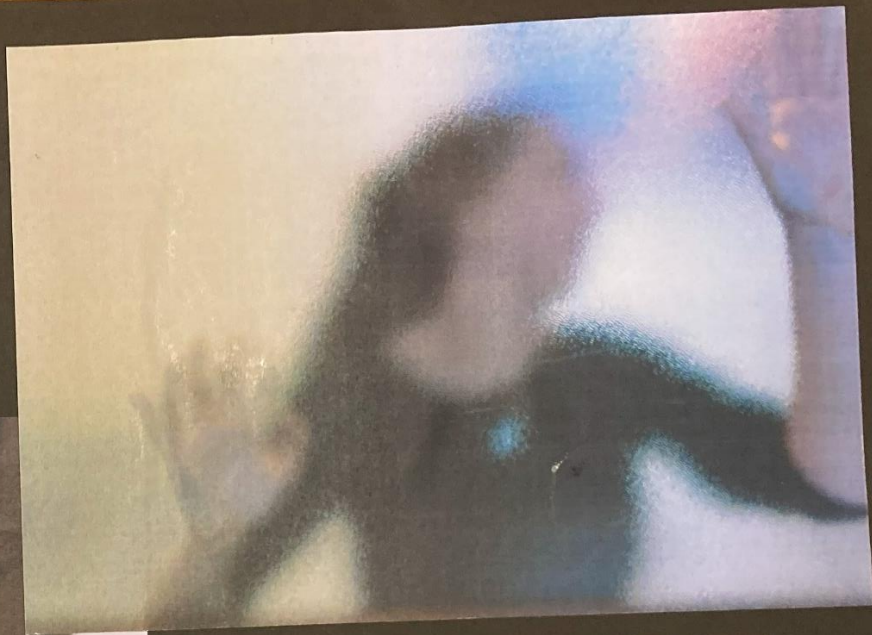
I really love the sharp, simplistic style of this piece created by the posca pens.

The colours of this piece have been altered slightly due to the brightness of my posca pens, it changes the mood from mysterious and magical to exciting and luminous.



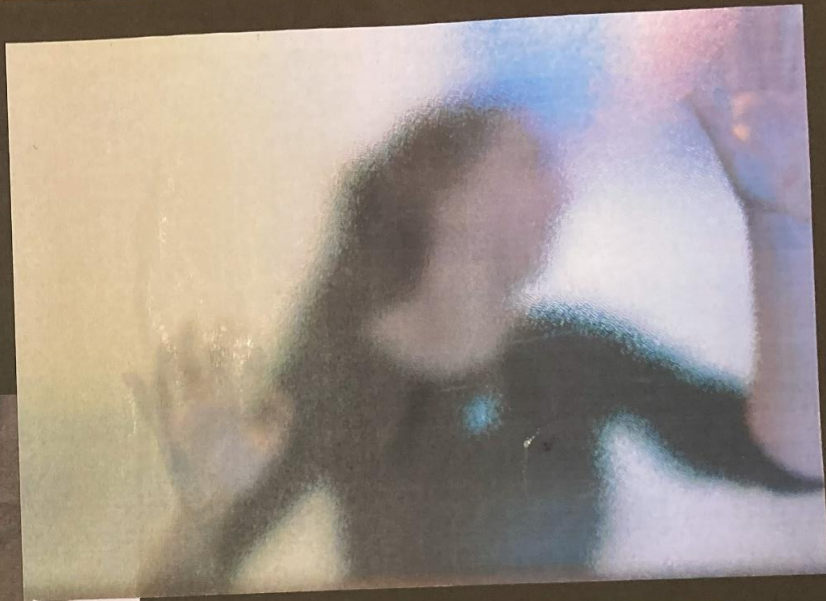
es

My main focus of this piece was the girl in the foreground. I created a contrast with the girls clear features by having a blurred figure next to her, my intentions of this juxtaposition was to illustrate how someone with dementia may feel a loss of identity and confusion. I used the clear girl in the foreground to act as someone who is trying to help but can't get through.

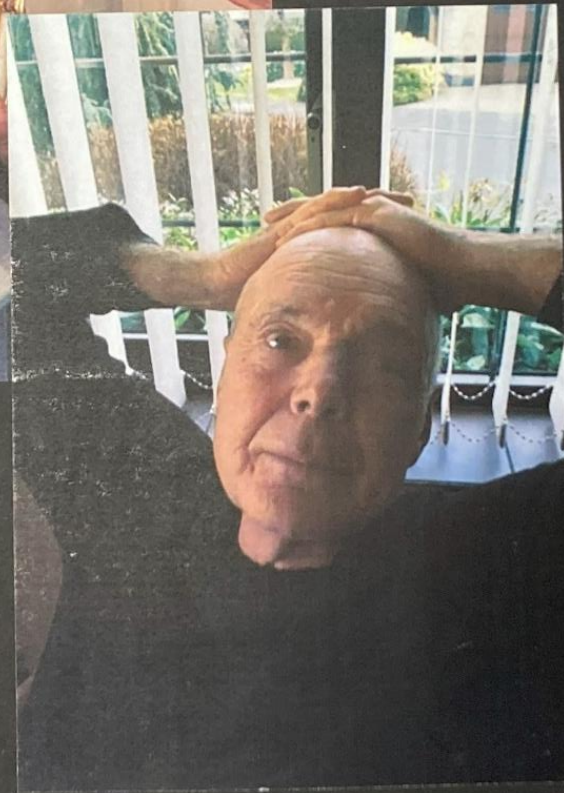
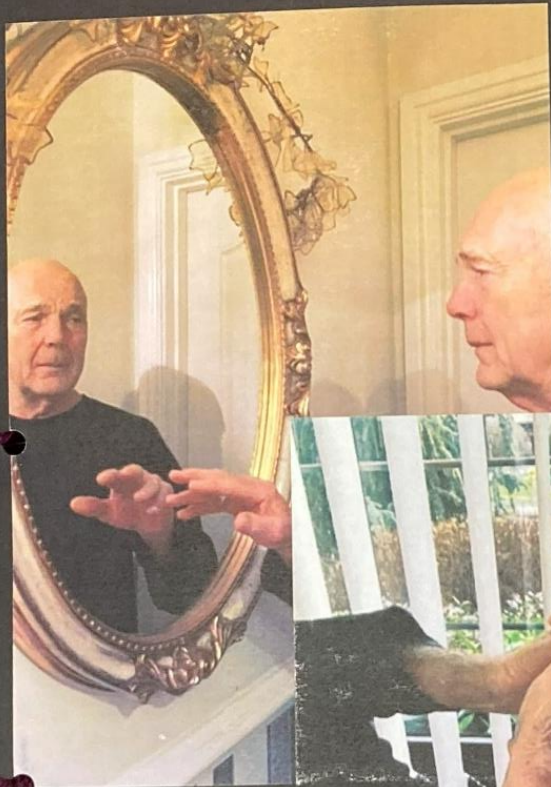


The lighting i used is quite gray and dark, placing more emphasis on the figures. I would like to develop this by making the figure behind the glass black and white to create a contrast, to portray the emotions of the two people.

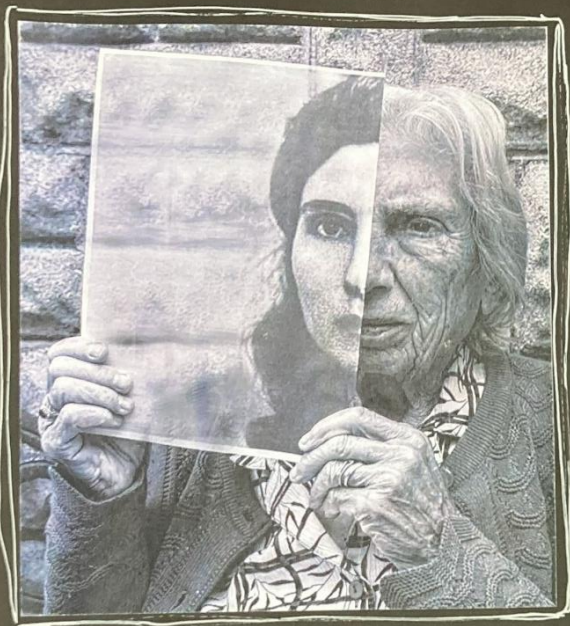
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Dementia →
← photography



Artist statement

My artwork has been called realistic and representational, yet I feel that it extends beyond the boundaries of these two labels. Interpretive realism and traditionally inspired may be a closer description.

My influences have been master Italian Renaissance painters.

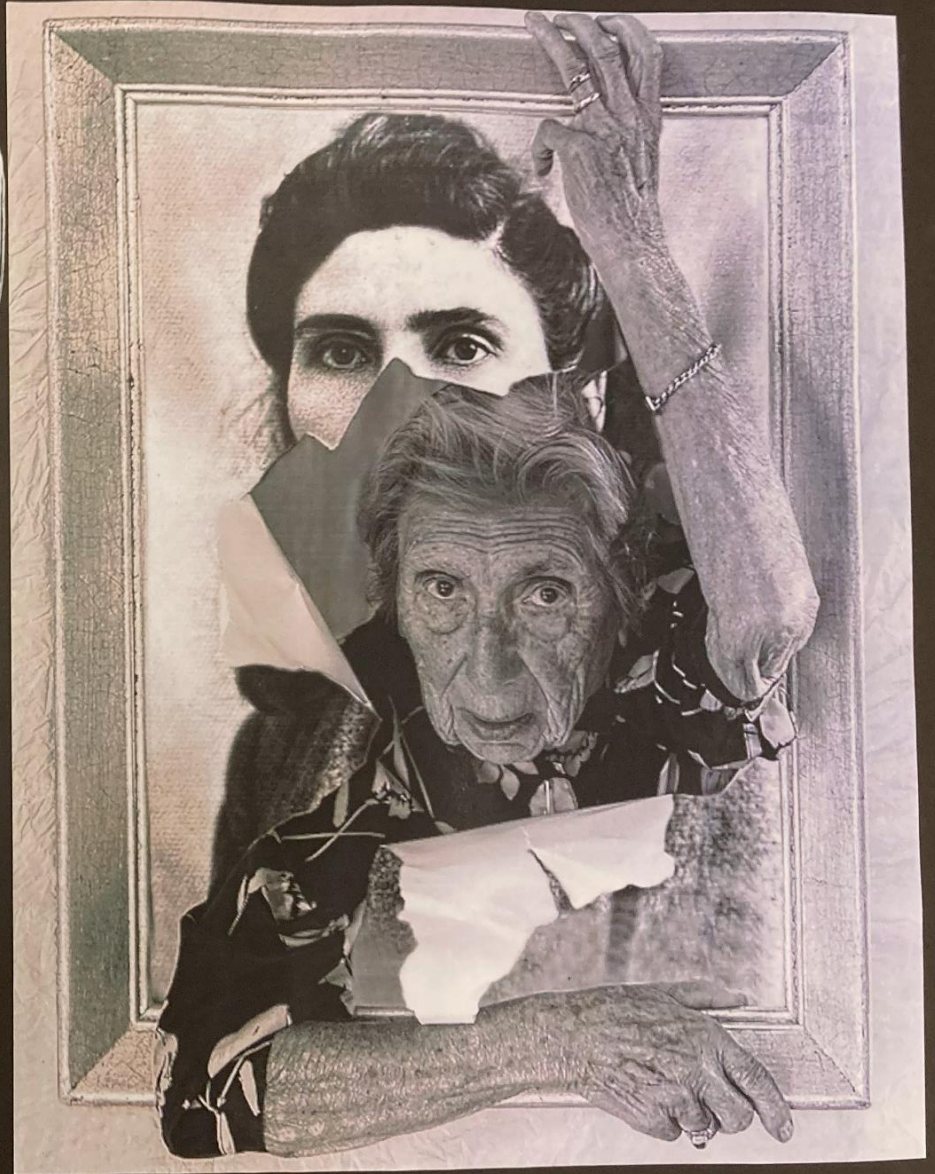
Although the warm and dreamlike quality, so different from the cooler Northern

American light, came through in my earlier art, I am more interested at this point in peering into the shadows, which have their own glow.

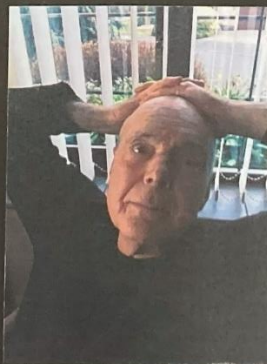
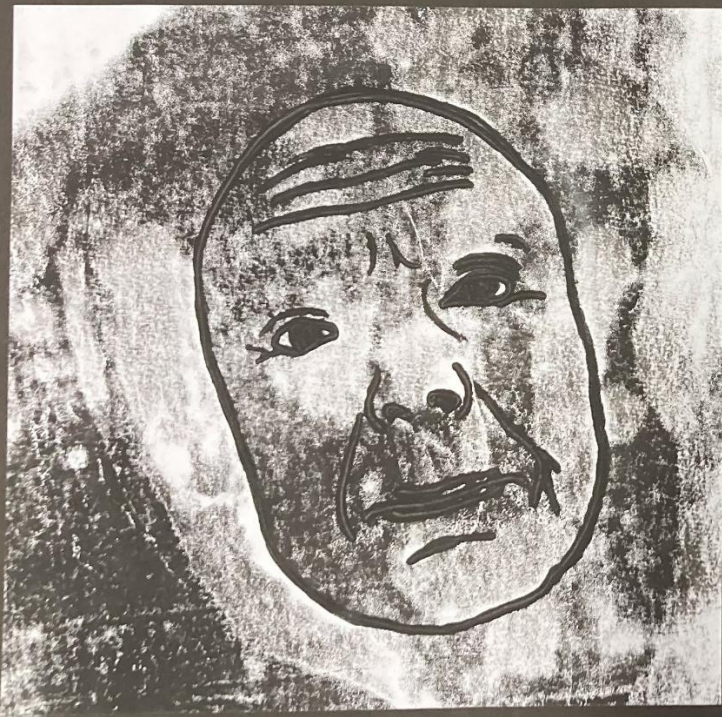
Toni

Luciani



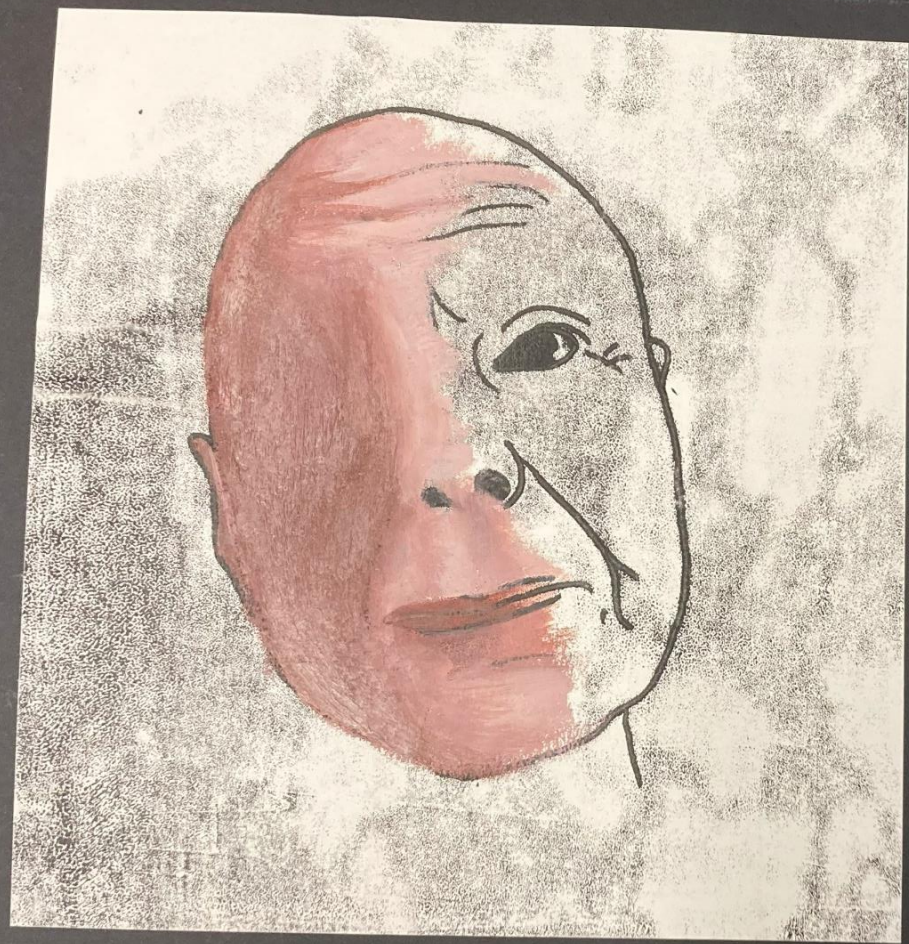


The blurred effect of this monoprint creates a sense of confusion, suggesting the man has lost his identity as he is blending into the background.

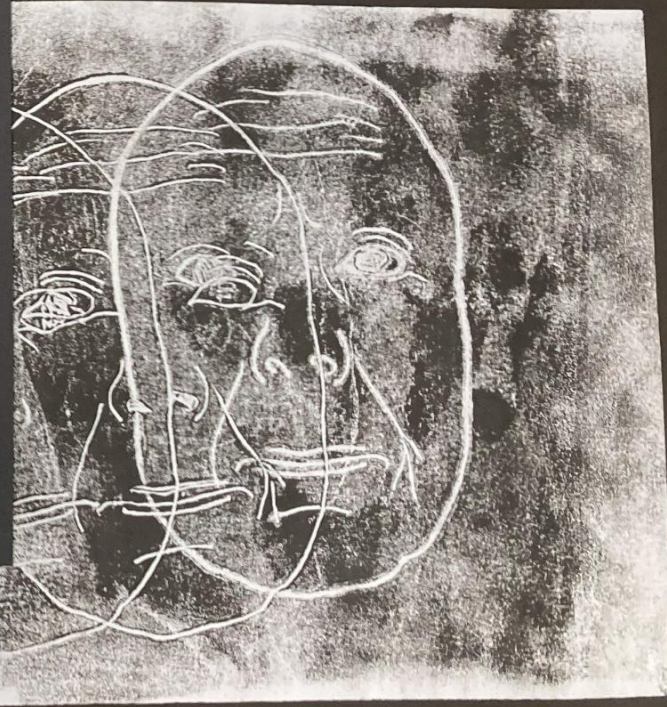


The monoprint gives the girl a distorted appearance, her features blending into the background, removing the emotions from her face and creating a 2D image.

← This was an inverse print I created to explore the comparison between the light and dark in the monoprints.

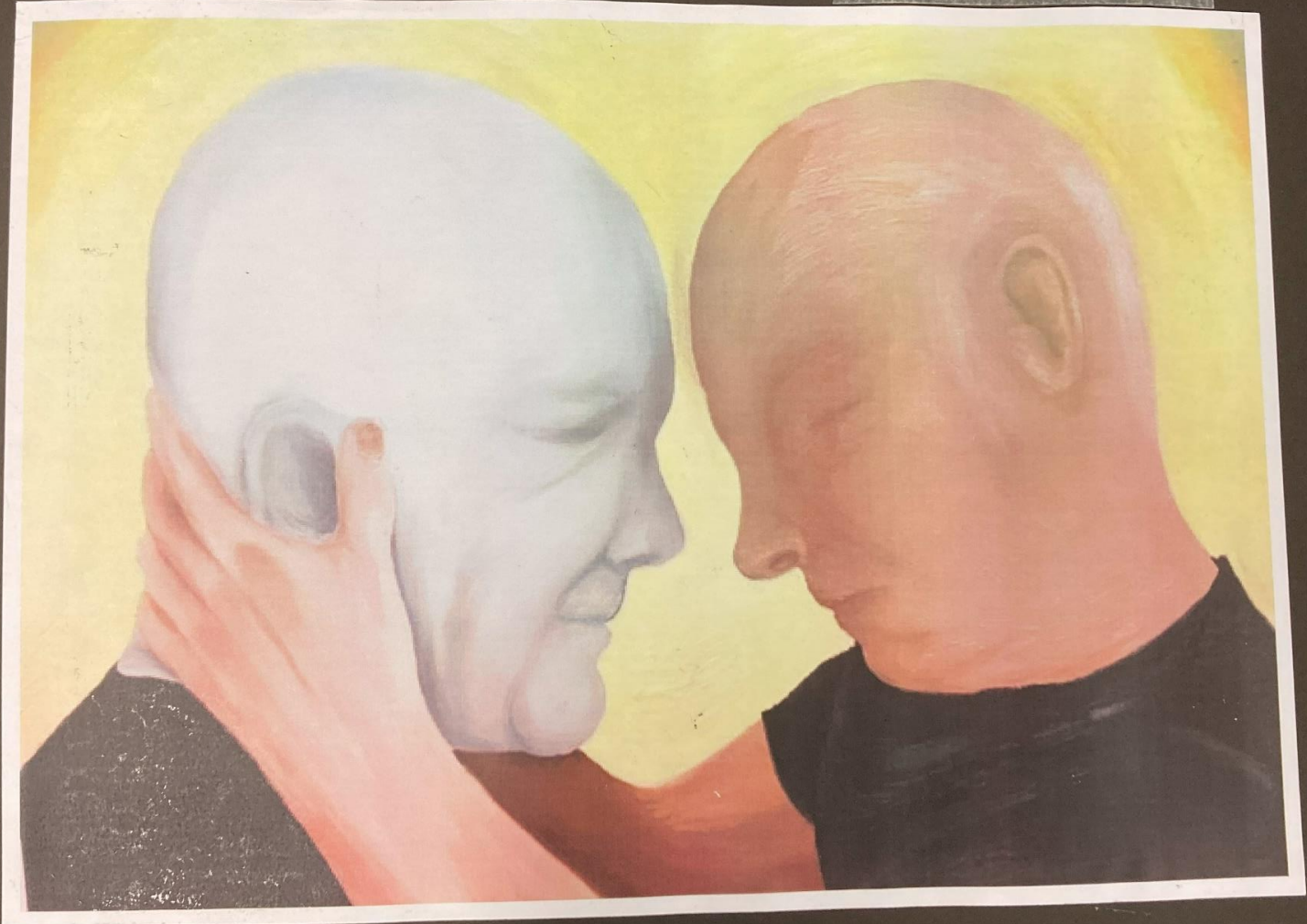


wanted to explore the idea of someone being quite sure who they are, I wanted three faces to jumble together to make it so like the overall composition is just blur of lines and shapes rather than an all face to accentuate the confusion.



← Studies →

Large piece

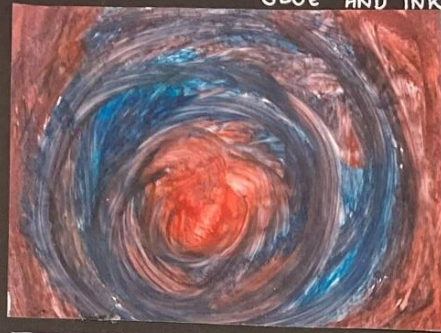


WET ON WET



WET ON DRY

GLUE AND INK



To create this effect, I first layered glue on the paper, and while this was still wet, I painted it with ink. I really love this technique as it makes the ink appear more vibrant.

To create this effect, I applied the ink to dry paper using a roller. I really like the experimental appearance the roller creates. To develop this, I could try using a wider range of tone, and maybe add the colours while they are still wet to blend them more. I think this technique would be good for a background.

To create this effect, I painted water onto the page and then I painted on the page using ink. I really love this effect as it softens the ink colours, I think this would be a good technique to use in the background of a piece.

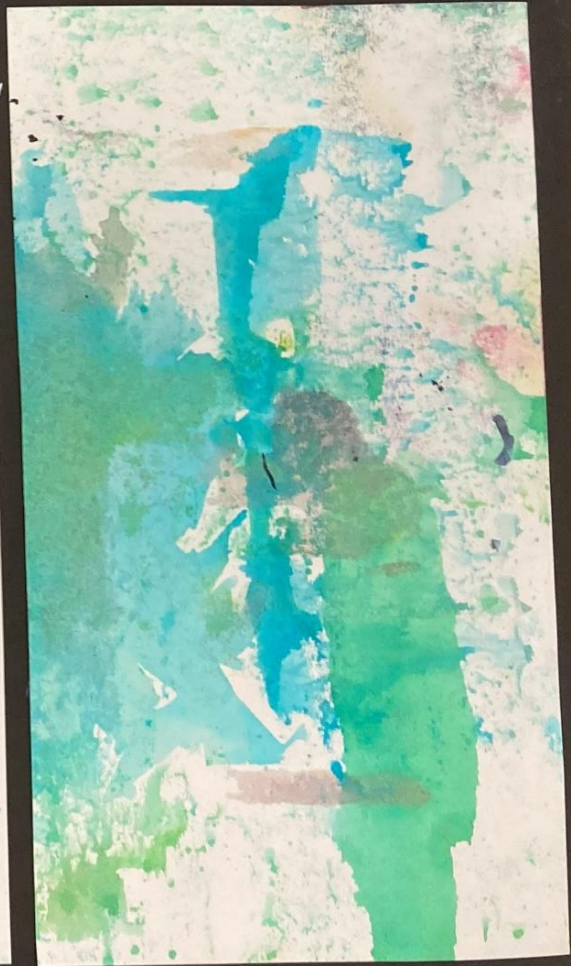
DRIPPING



For this technique I used a gradient wash. First I layered the paper with water, then I applied the colours.

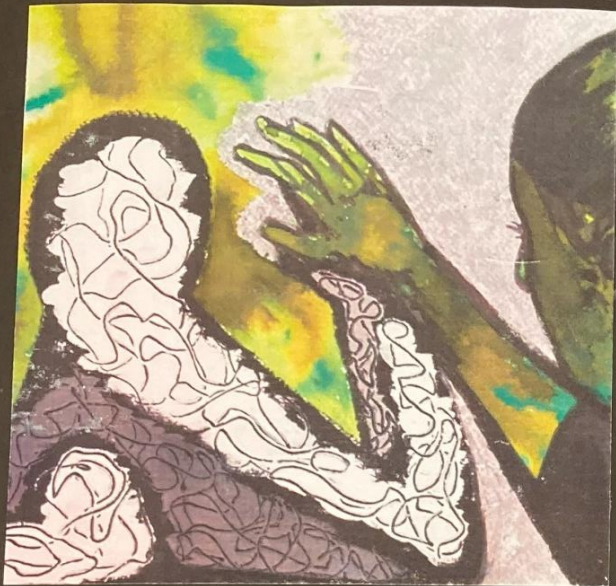


INK → Studies →

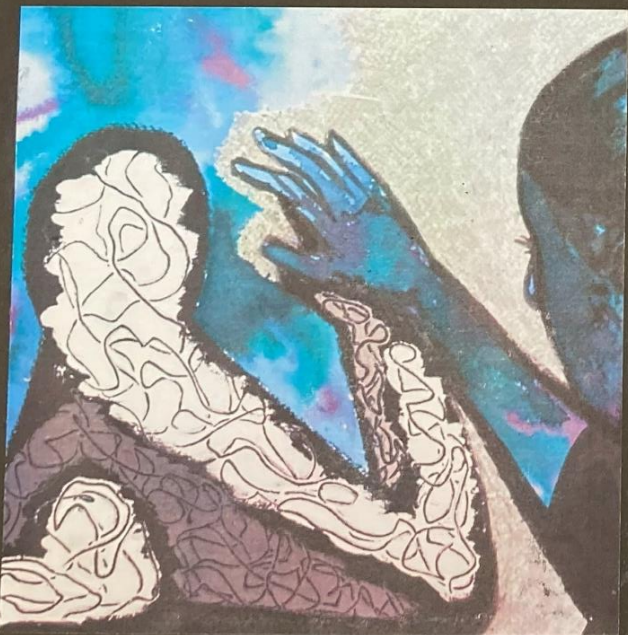
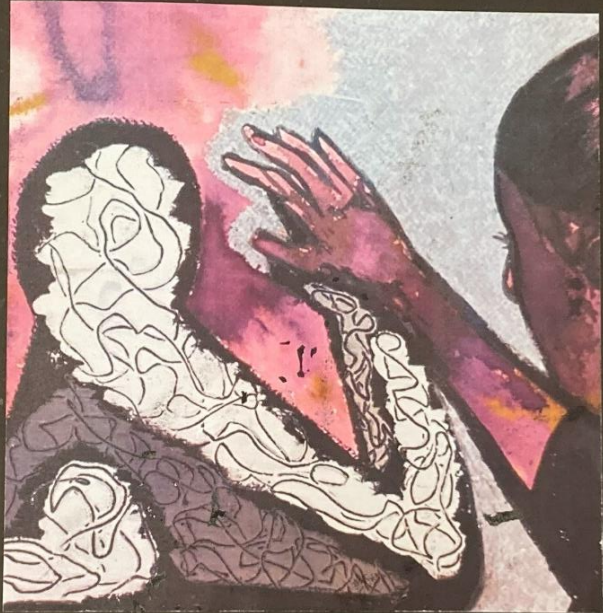




For this piece, I wanted to experiment with the ink and oil pastel techniques I have learnt.



Ink and oil pastel
Piece



To create these pieces, I took a photo of my original piece and, using Photoshop, I altered the hue to create different colours and tones.



Bleach techniques

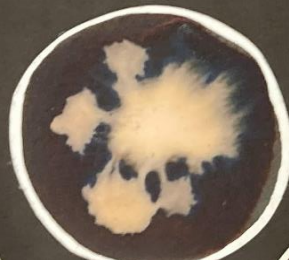
To create this effect, I first layered the paper with ink, and then put a drop of ink on it.



Bleach on Ink



When the ink was nearly dry, the bleach doesn't spread as much.

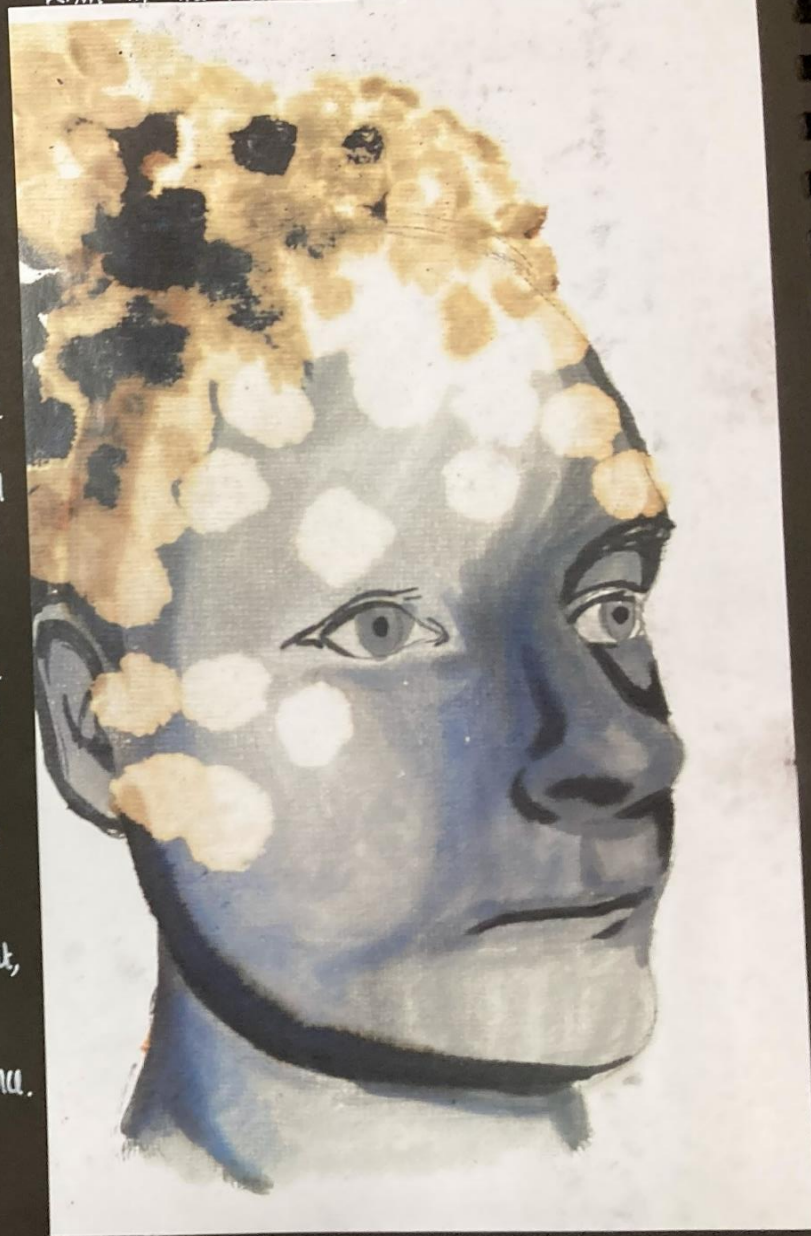


When the ink was wet, the drops spread out and feathered



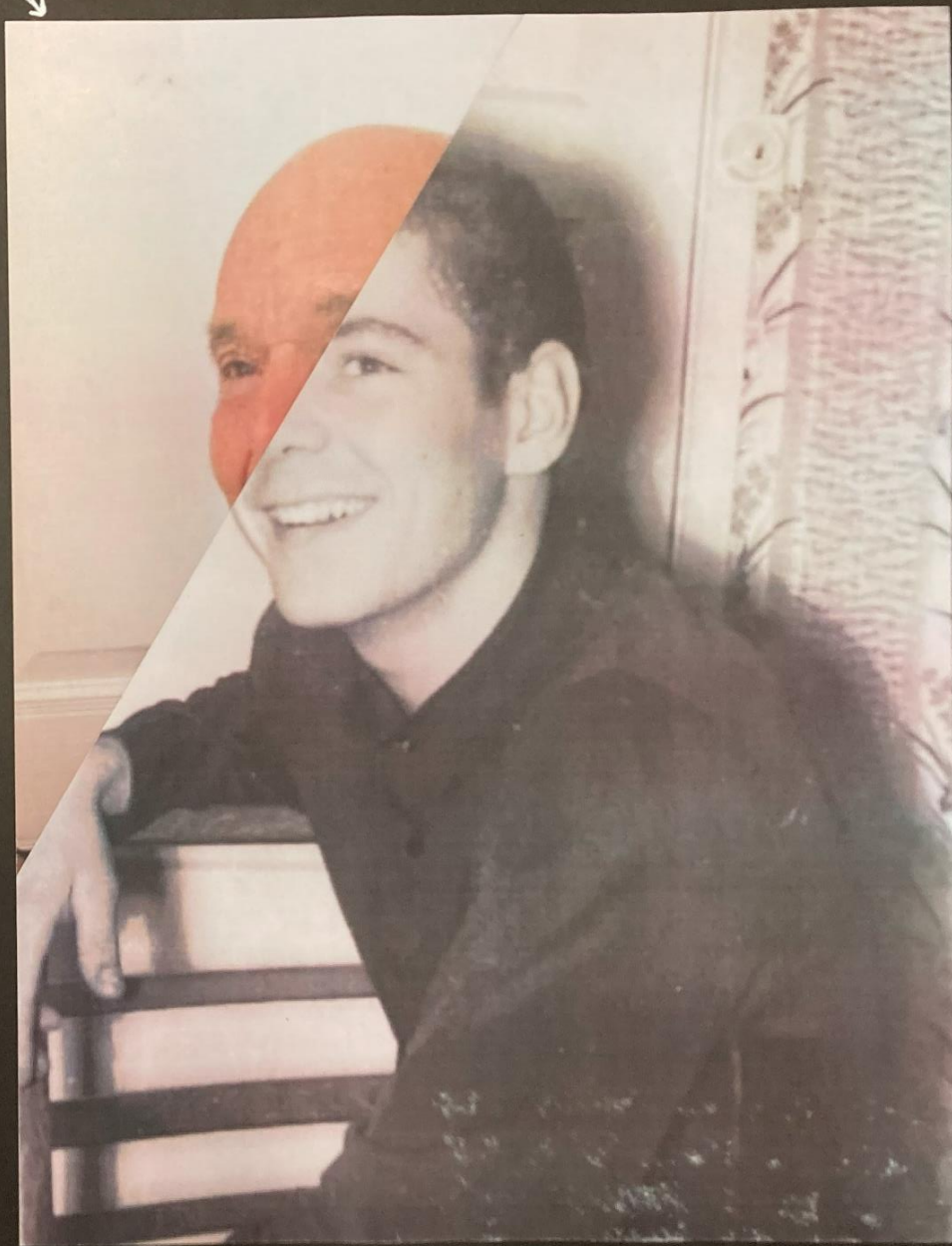
I wanted to experiment further with the bleach on ink technique. First I created a portrait using Winsor, and then once it had dried I dropped bleach onto the piece using a pipette. Using what I had learnt in my small experiments, I dropped the bleach onto the piece from varying distances away from the paper. While the bleach was still wet I dropped more ink onto it. The bleach gave the piece a burnt, almost aged appearance.

I think I would like to use this technique to show dementia as it gives the appearance that the person in the piece is fading out.



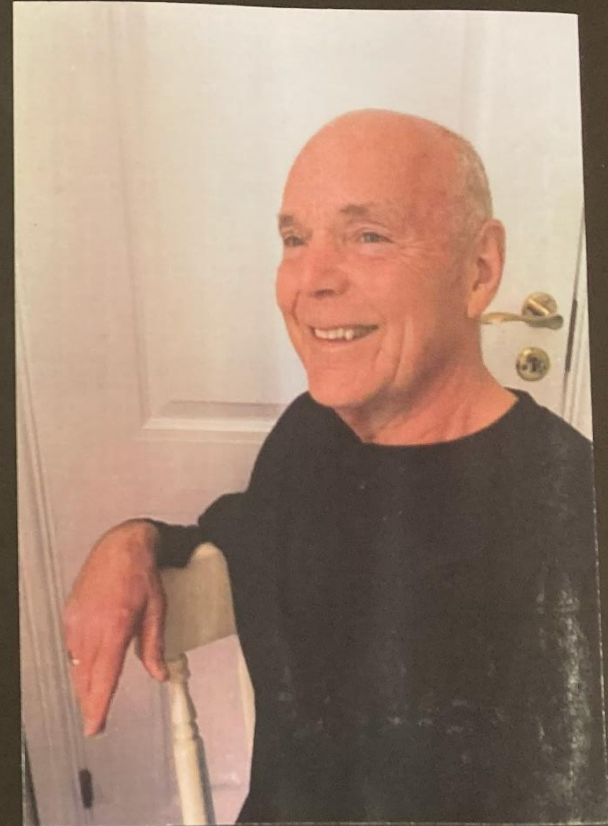
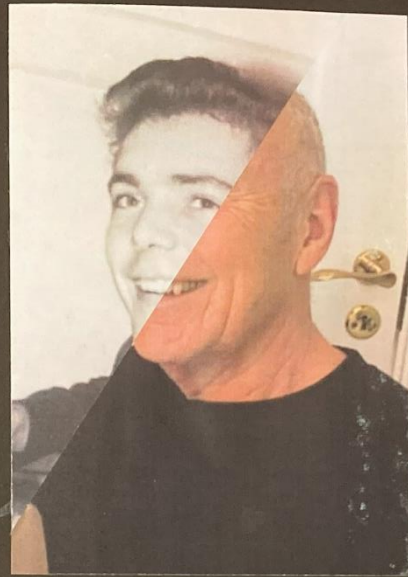
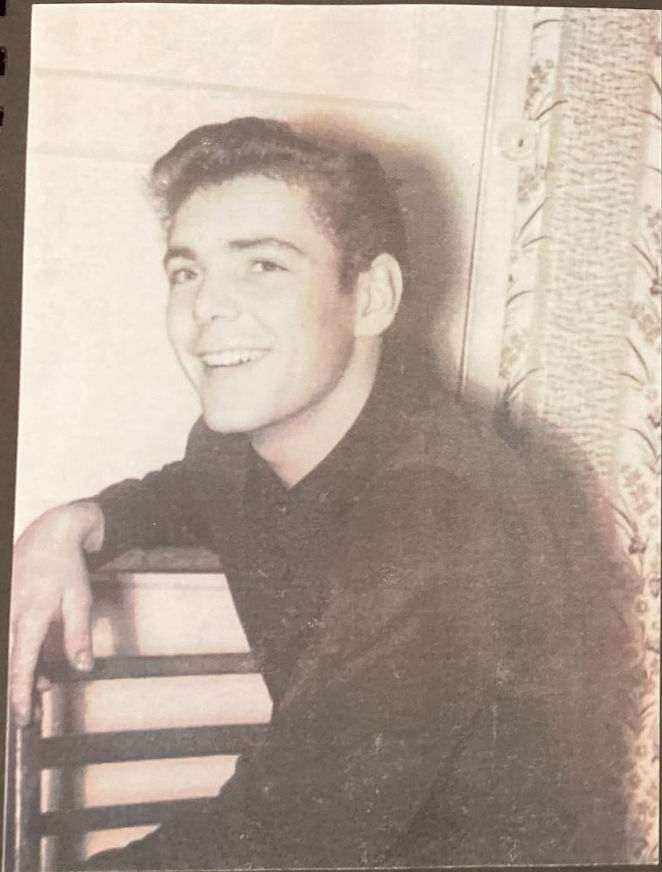


To create this photo, I recreated a old photo of my Grandad by making him pose identically to when he was 19. Once I had this photo I compared the old and new to accentuate how he has aged. I would like to develop this idea using colour theory and lines.



Experimental
← Photos →

OLD



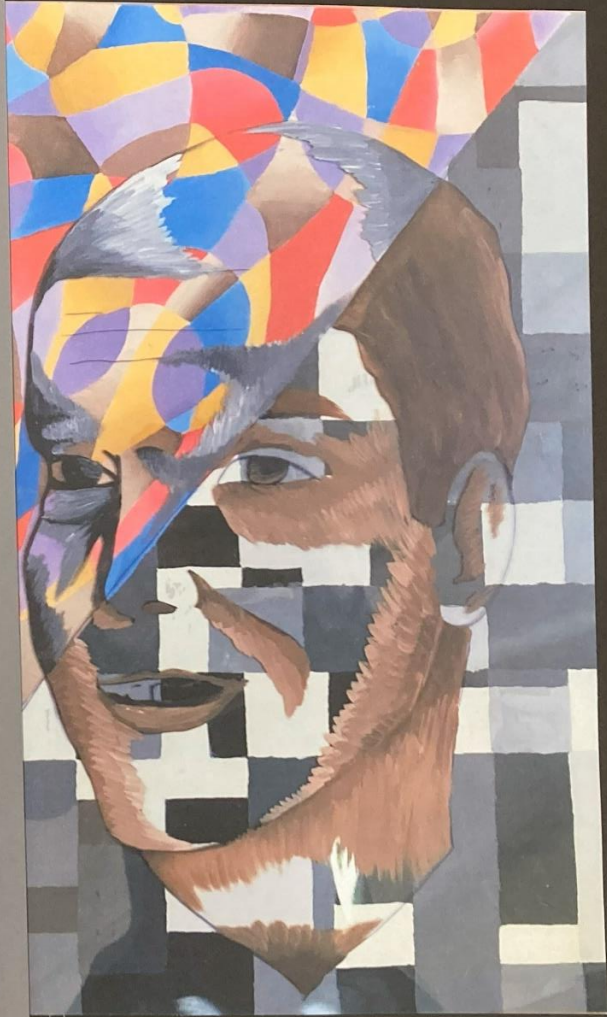
NEW

I wanted to create the impression that the young version was trapped by the older version, like a cage. I wanted to illustrate the idea that people with dementia feel as though their memories are trapped and unattainable due to age.

Large Piece— —concept—

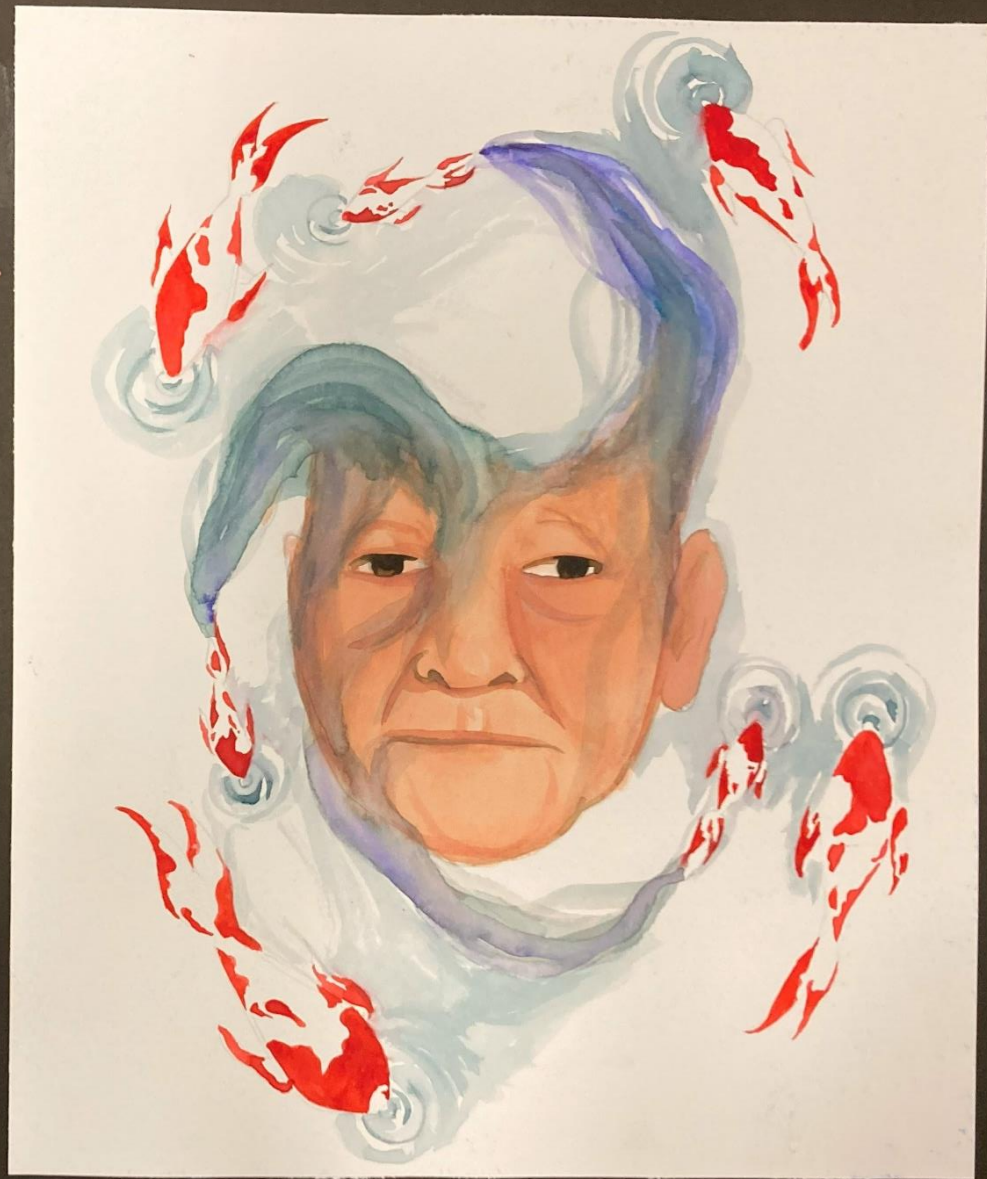
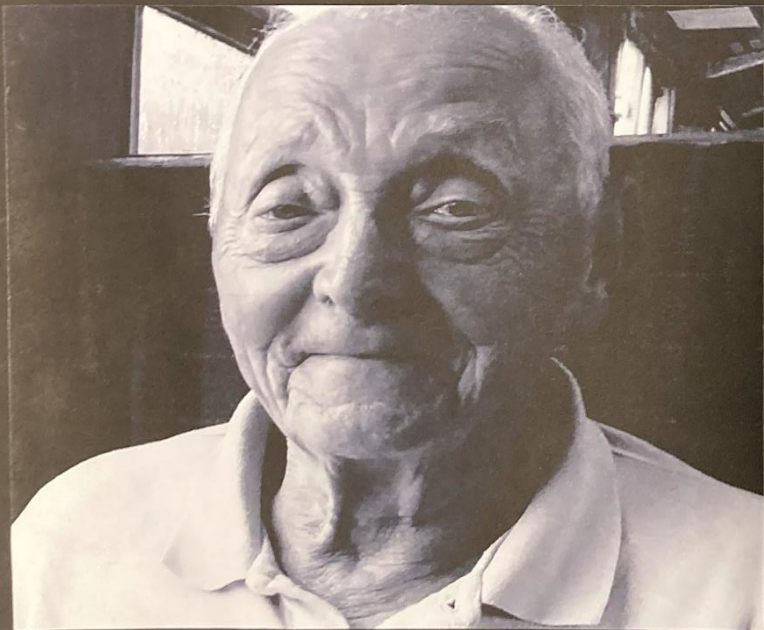
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Developing a photo

Based on my research on Google, I found koi fish were generally a representation of peacefulness. I wanted to incorporate this into my painting to illustrate that with the effects of dementia the person suffering loses their sense of peace as it 'flows' out of them.





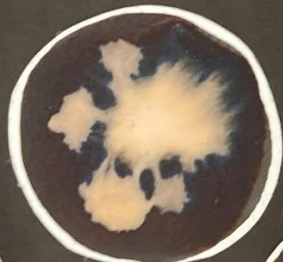
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Bleach techniques

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Bleach on Ink



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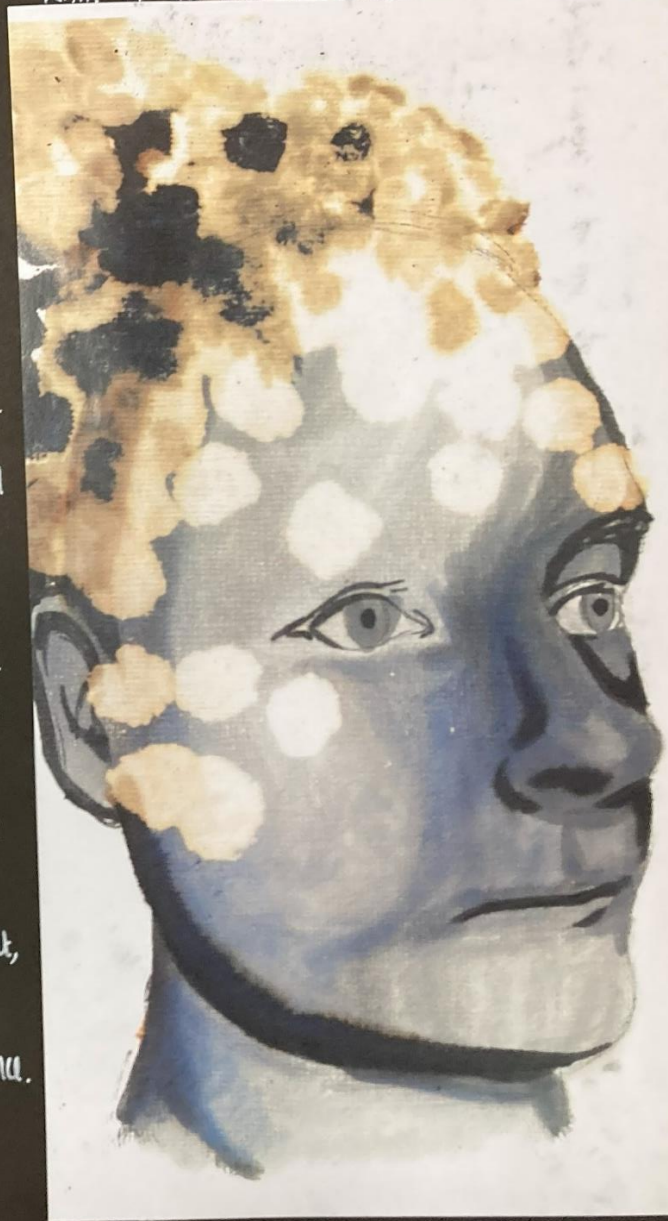
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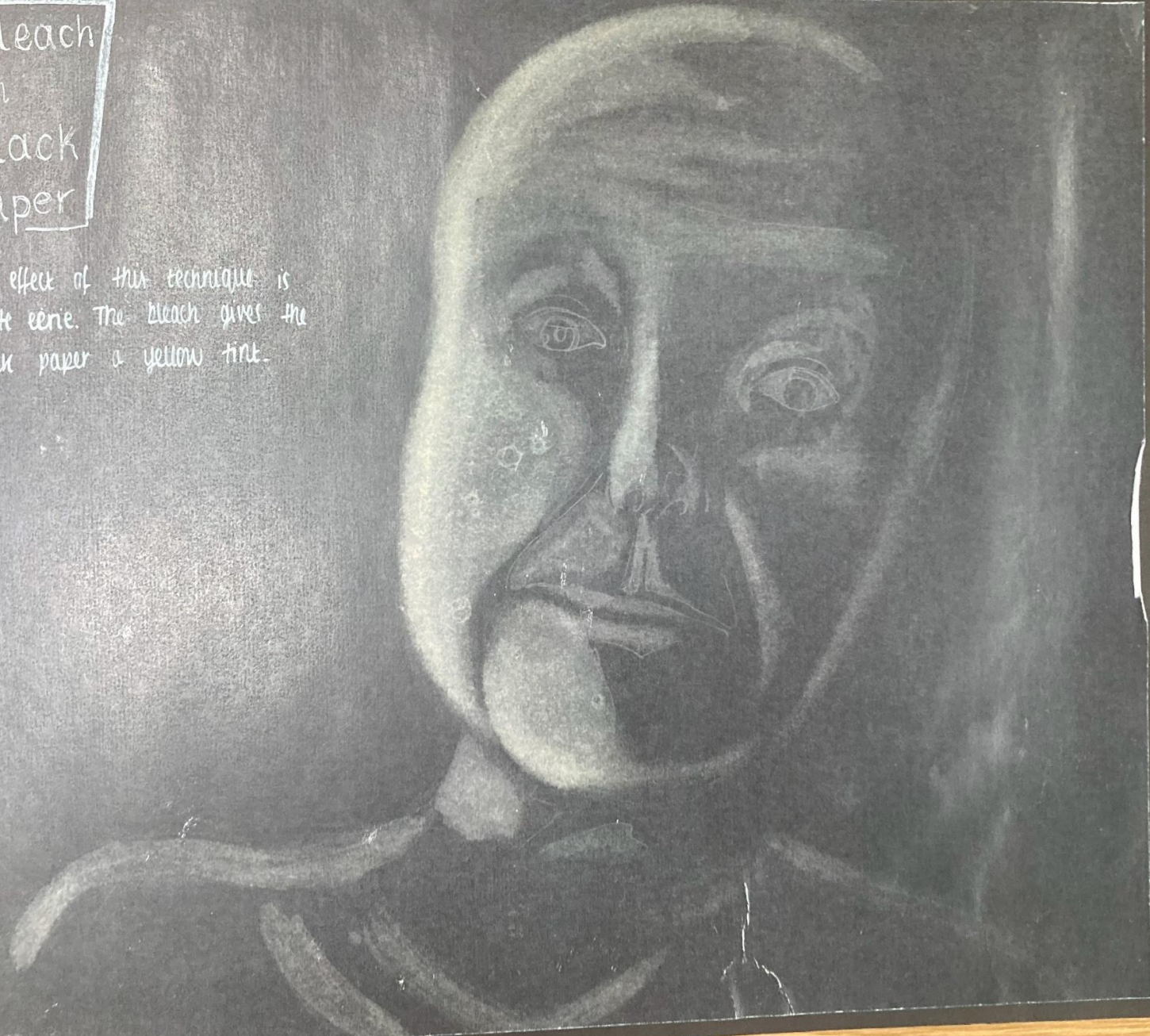


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Bleach
On
Black
Paper

The effect of this technique is quite eerie. The bleach gives the black paper a yellow tint.



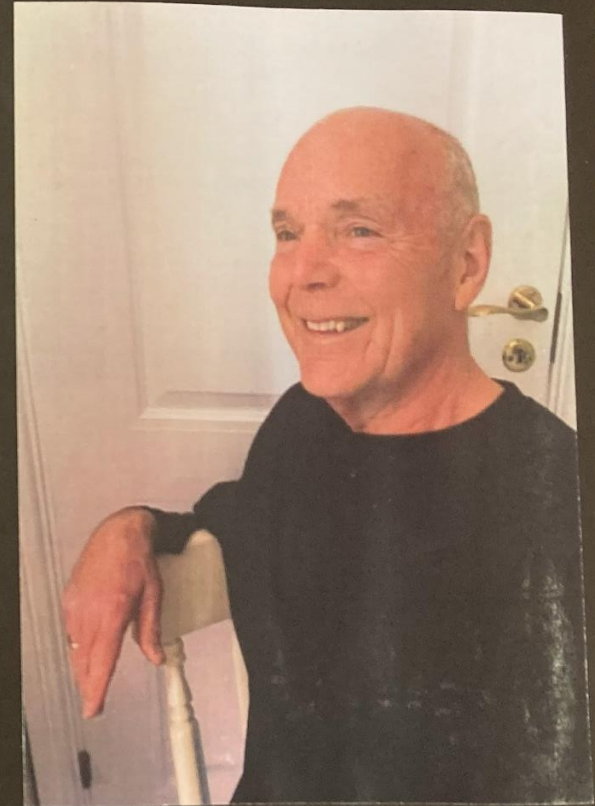
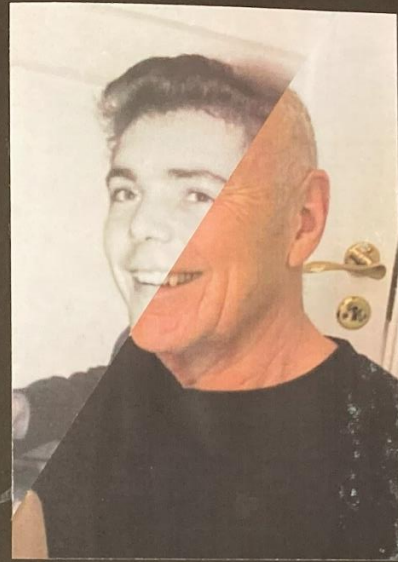
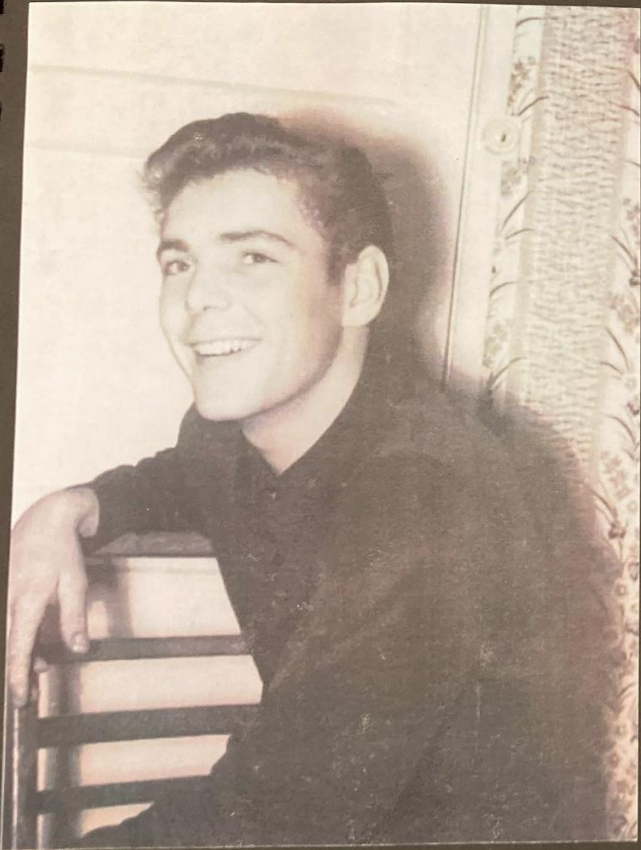


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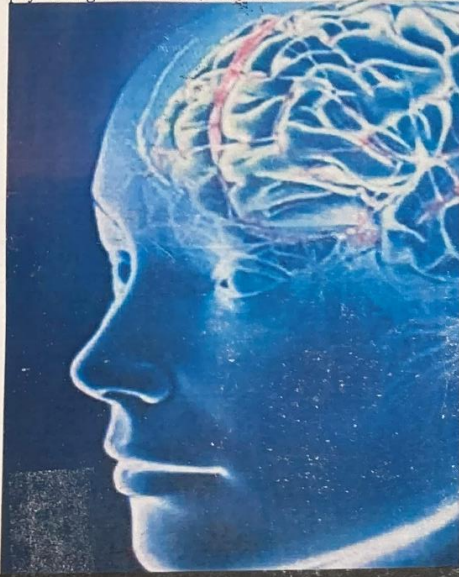
NEW

Extreme distress increases risk for dementia

Health

Updated Jan 19, 2019 | 13:30 IST | IANS

The study showed that vital exhaustion, which can be perceived as an indicator of psychological distress, is a risk factor for future risk of dementia.



Distress may spike up risk of dementia | Photo Credit: IANS

London: Men and women who are distressed in old age, suggesting a higher risk of developing dementia in their old age, suggested a new study. The study showed that **vital exhaustion**, which can be perceived as an indicator of psychological distress, is a risk factor for future risk of dementia. Psychological distress is potentially linked to dementia through neurological and cardiovascular mechanisms.

The findings, led by researchers from the University of Copenhagen, Denmark, revealed that for each additional symptom of vital exhaustion, the risk of dementia rose by two per cent. While people with nine symptoms had a 25 per cent higher risk of dementia, those reporting 10 to 17 symptoms had a 50 per cent higher risk.

People with dementia are to be prescribed 'personal playlists' to alleviate symptoms thanks to a new 'Music for Dementia 2020' campaign.

Dementia is a persistent mental disorder that impacts a person's **mood and memory** – and many of those with the condition can be left feeling anxious and frustrated.

Affecting around 850,000 people in the UK each year, this condition is most commonly caused by **Alzheimer's disease** and is usually seen in those **over 65**.

But research suggests that music may alleviate patients' symptoms and make them feel happier.



To encourage social prescribing and help patients (and their carers) find the right services, a national campaign has just been launched: **'Music for Dementia 2020'**.

This national campaign has a clear mission – to make music available to everyone living with dementia by 2020.

Concern grows over missing man with dementia



Concern grows over a man with dementia who has been **missing** overnight.

He was last seen at around 3.15pm on Friday on the cycle path towards Lochwinnoch in Renfrewshire.

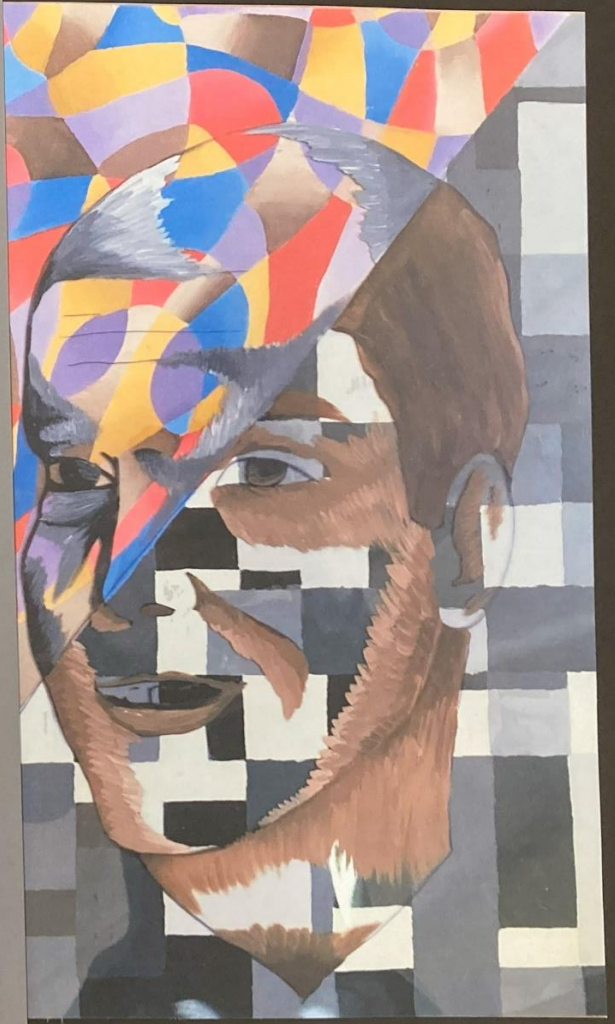
He was reported missing by family when he did not return home.

Police are appealing for anyone with information about his whereabouts to contact them on 101.

Large Piece— —concept—

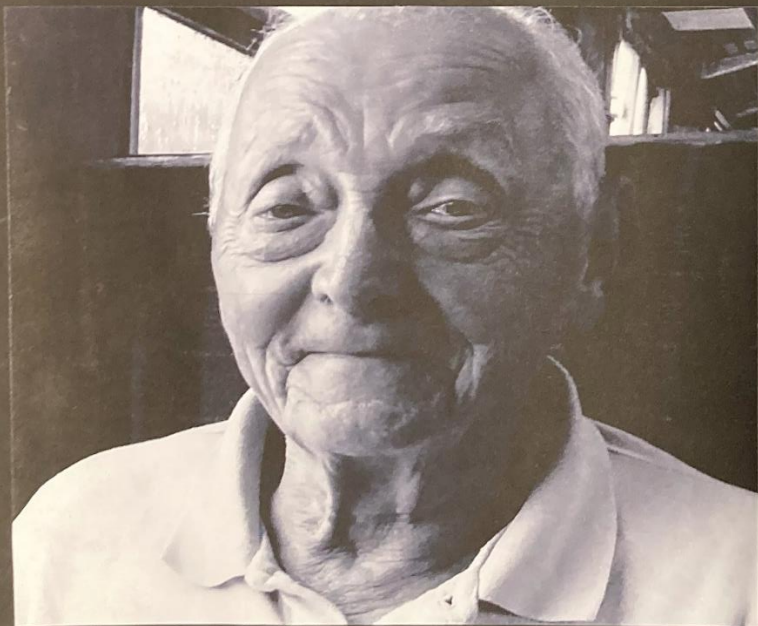
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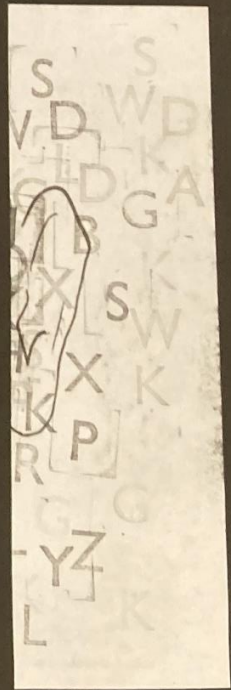
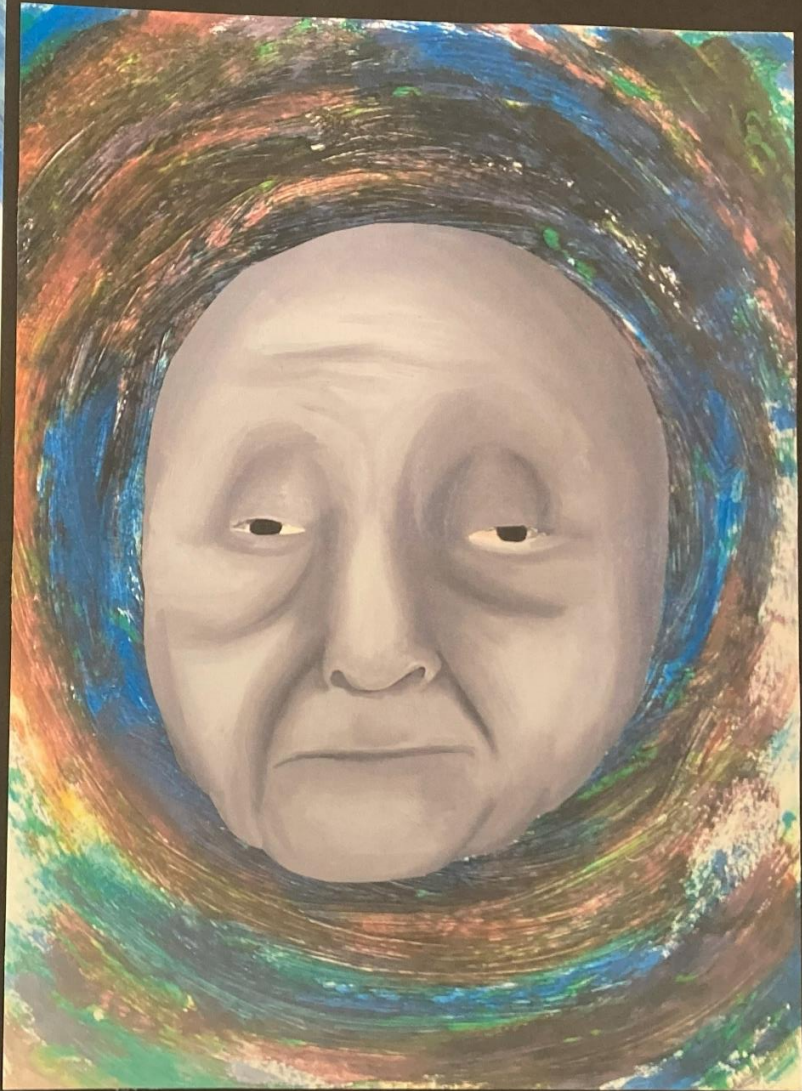
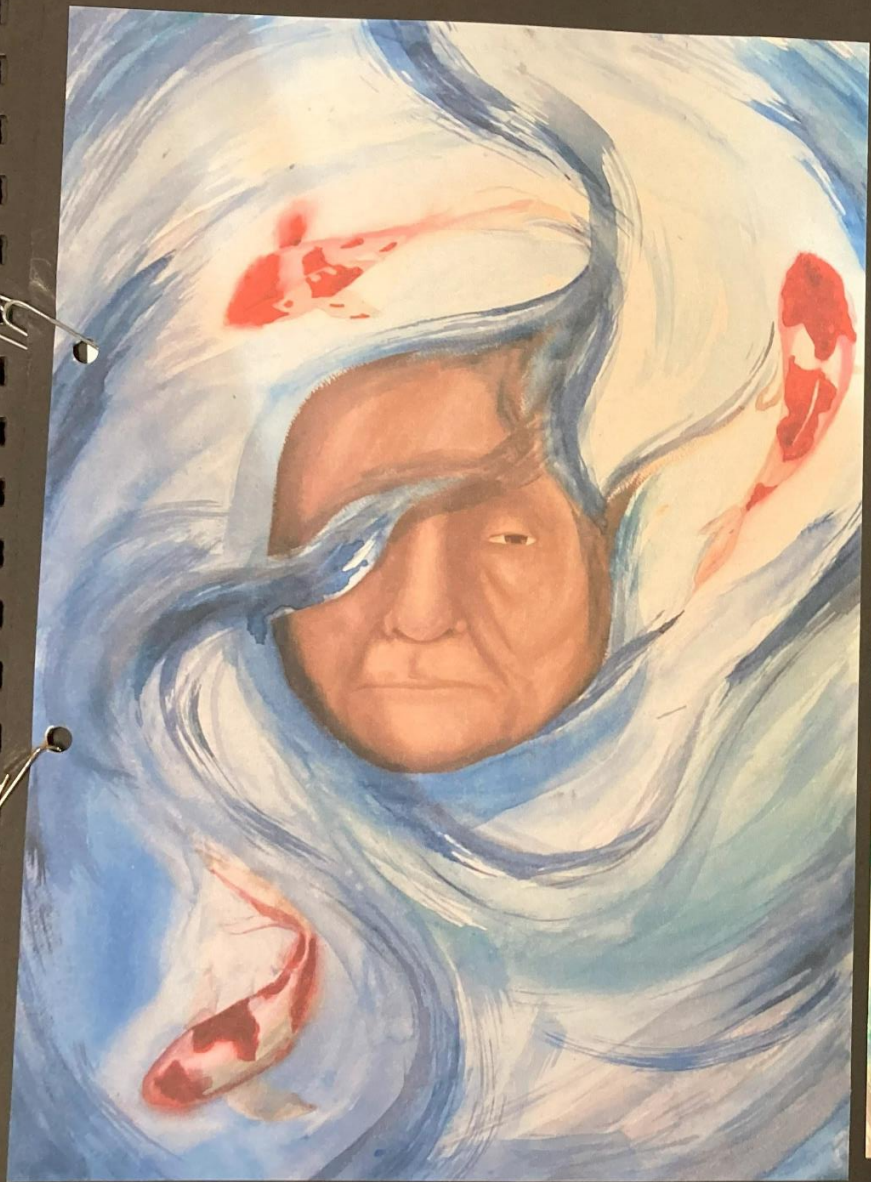


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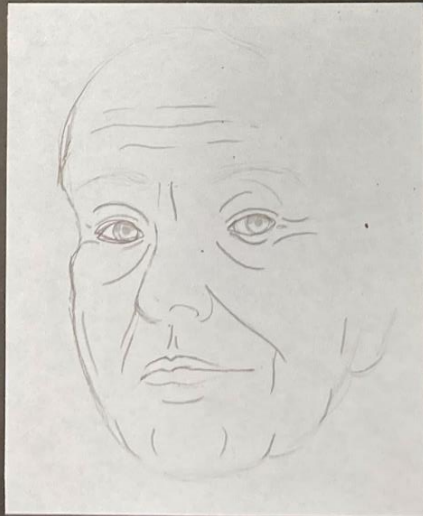
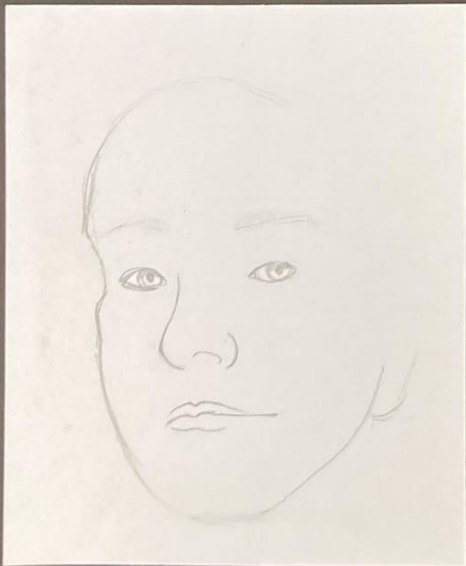
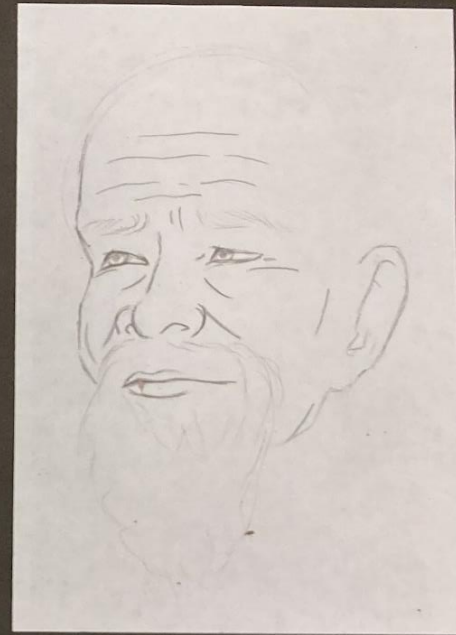
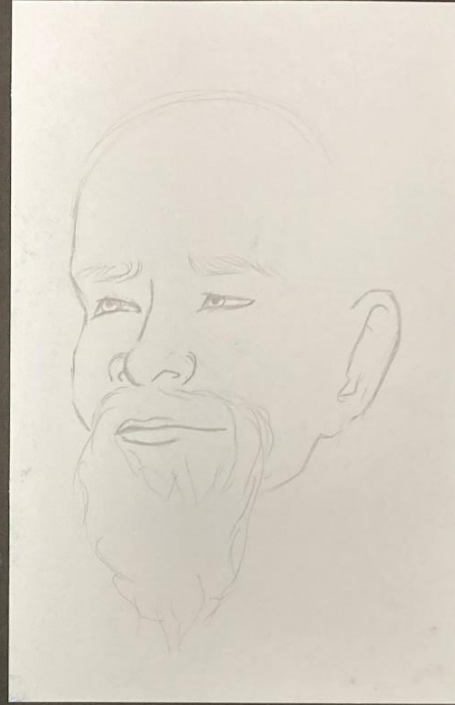


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study the
being it.

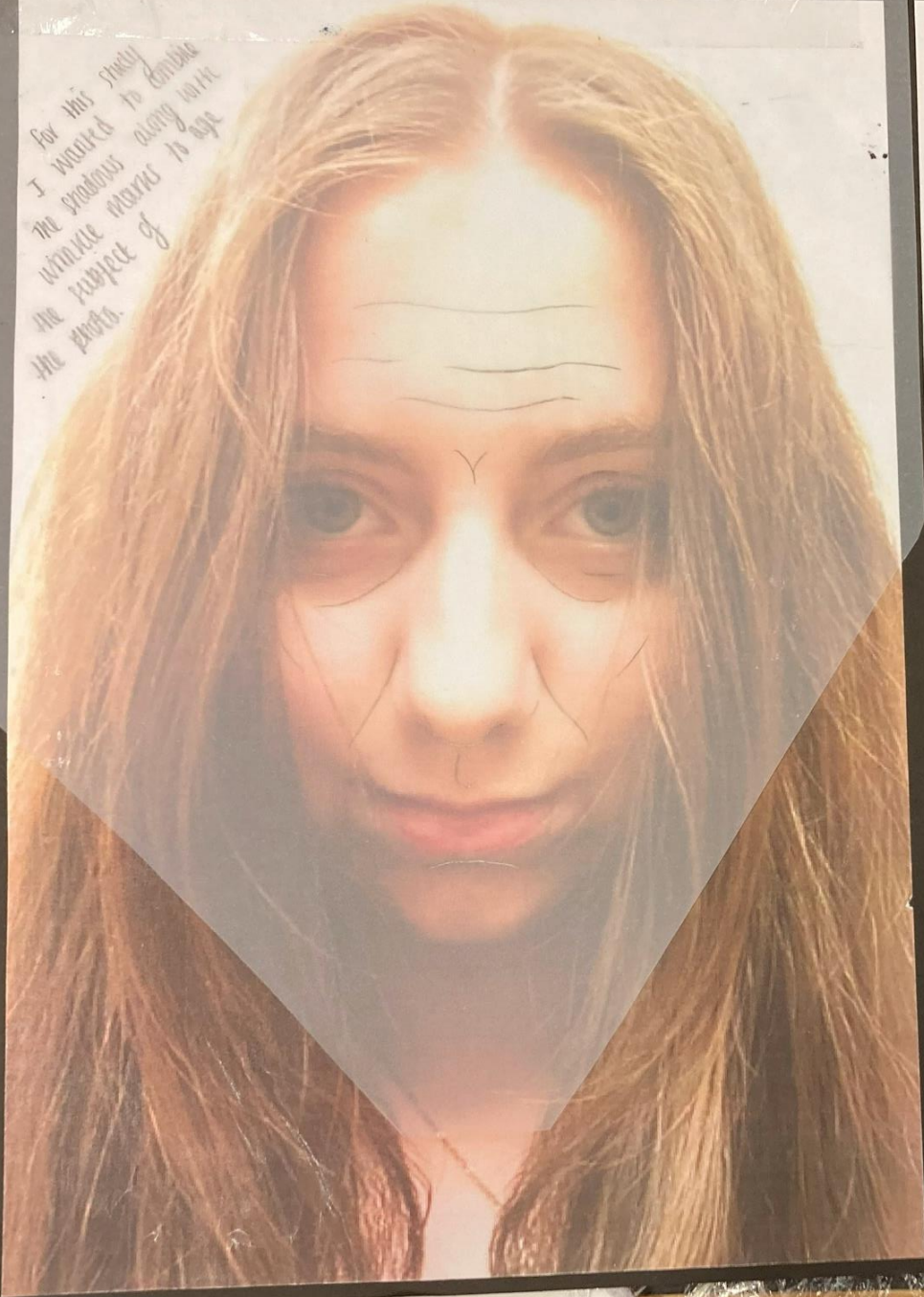


experimenting with lines

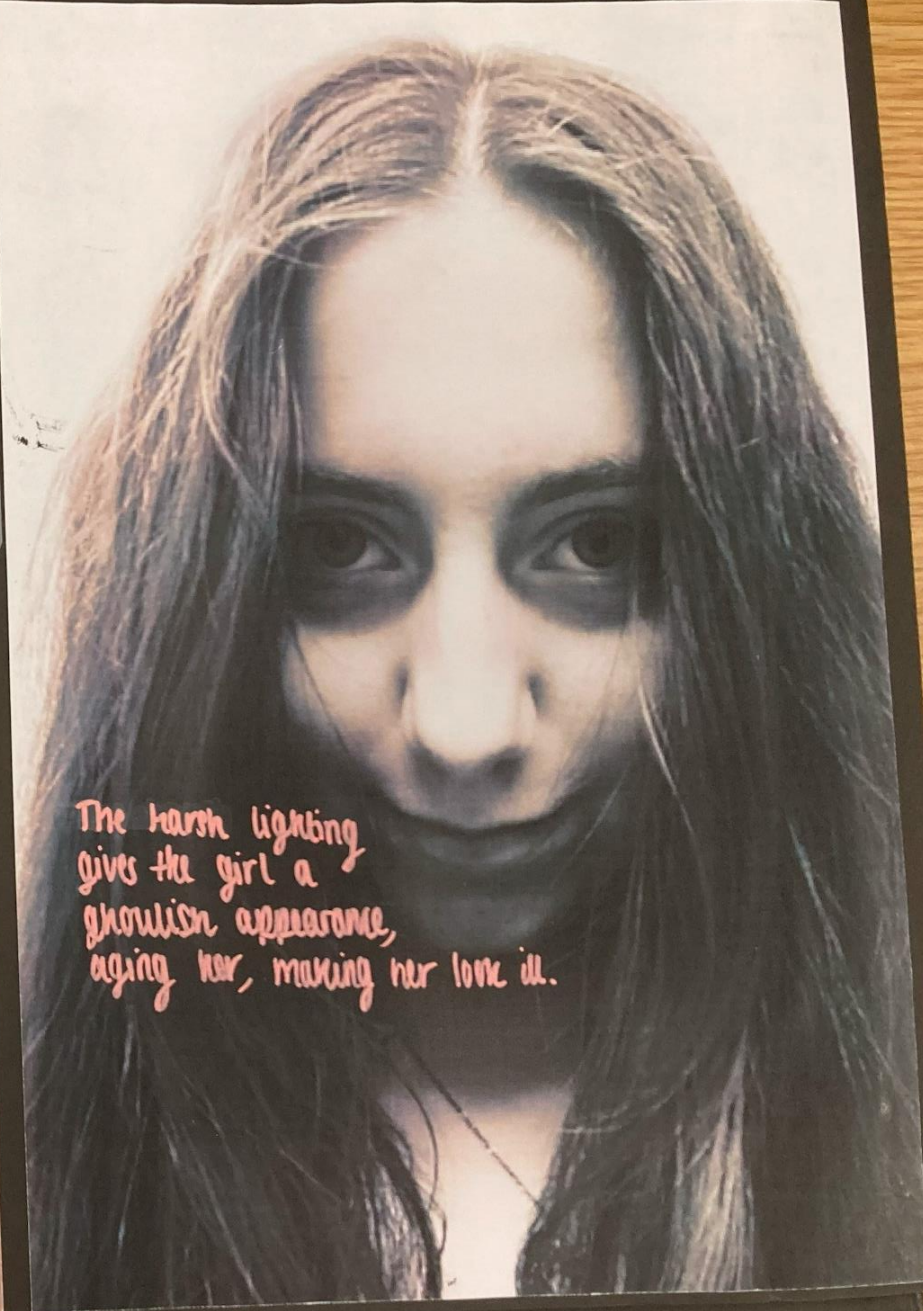
I wanted to experiment with line to see if I could alter the age of the subject. I found that lines representing wrinkles could age the person, however erasing the lines will only decrease the suggested age to a certain limit.



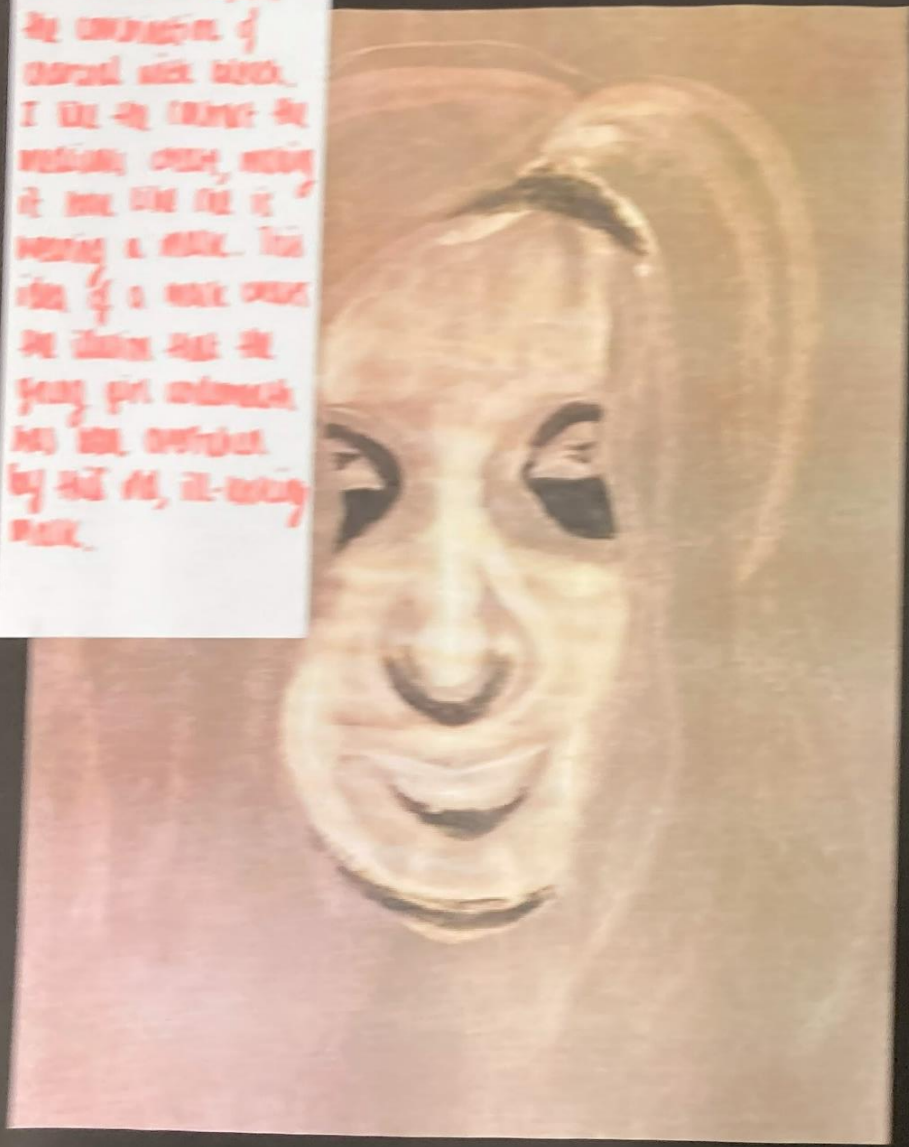
For this study
I wanted to combine
the shadows along with
the white marks to age
the photo.



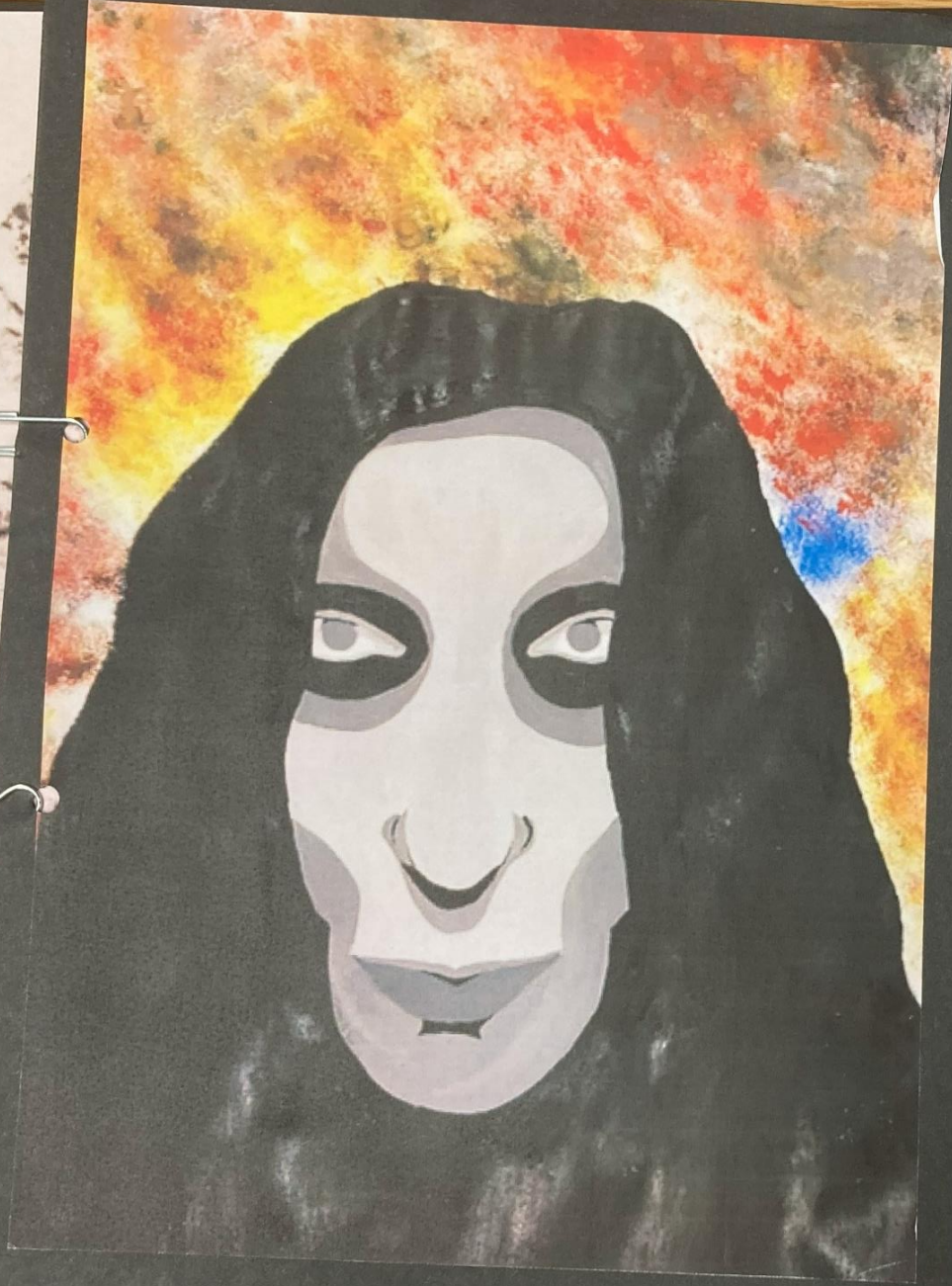
The harsh lighting
gives the girl a
ghoulish appearance,
aging her, making her look ill.



I wanted to explore
the combination of
natural skin tones.
I like the contrast the
mediums create, mixing
it with the idea of
wearing a mask. This
idea of a mask creates
the illusion that the
young girl underneath
has been overruled
by the old, alluring
mask.



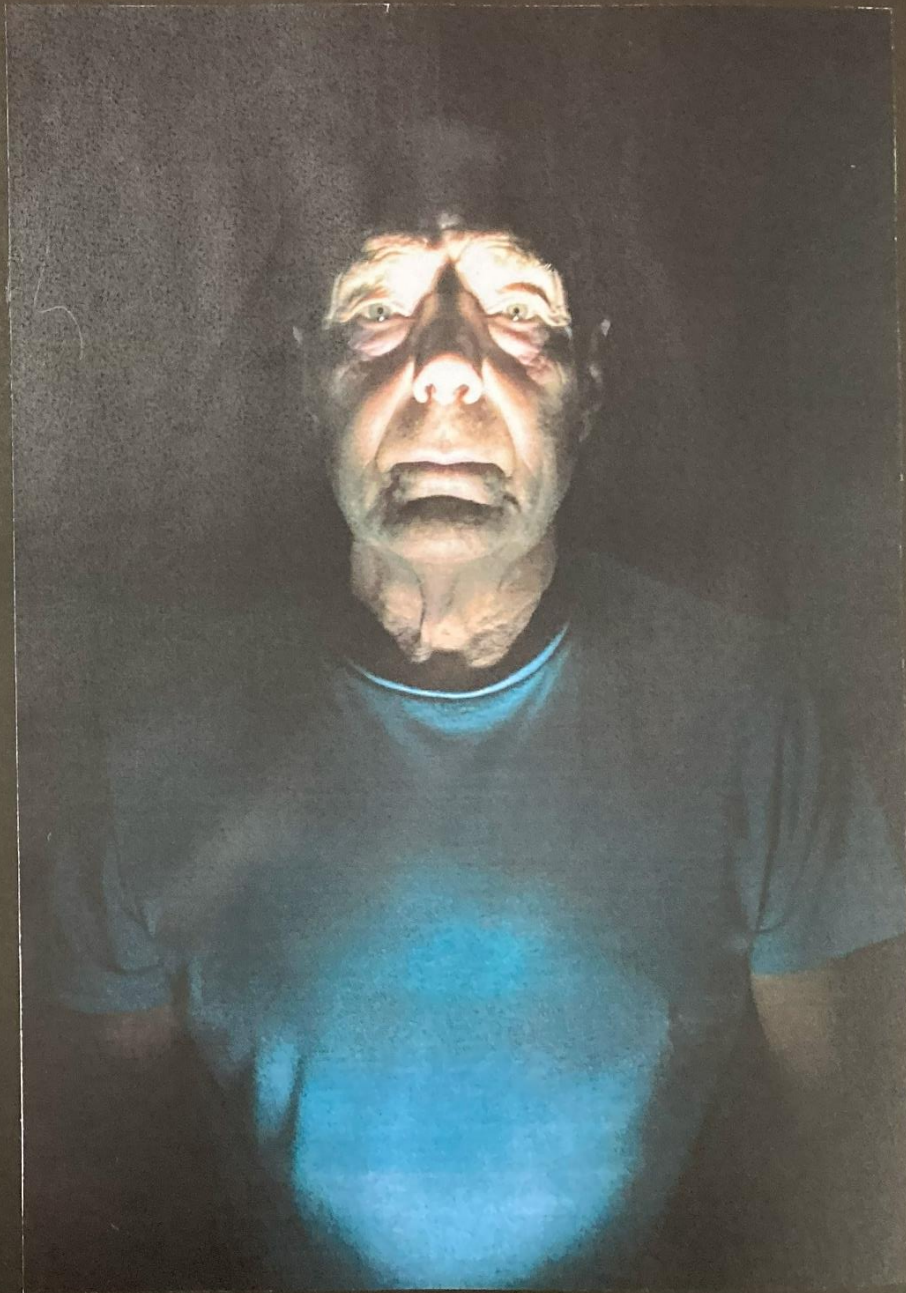
Altering
Personality



I
due
could
with

Photography

For these photo's I wanted to apply what I had learned from my light and shadow studies to an older man. I wanted to create a very focused image on the man so that I could develop the space around them.



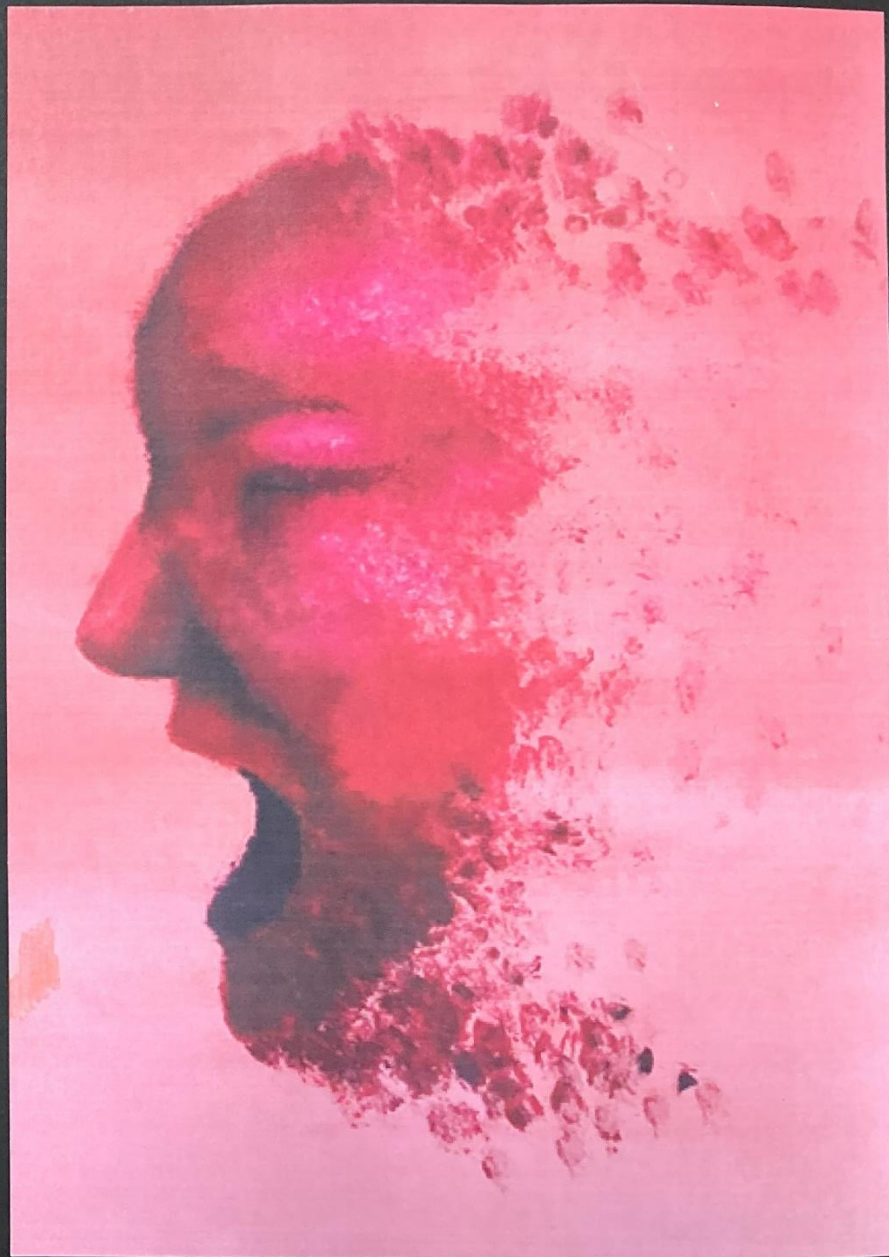
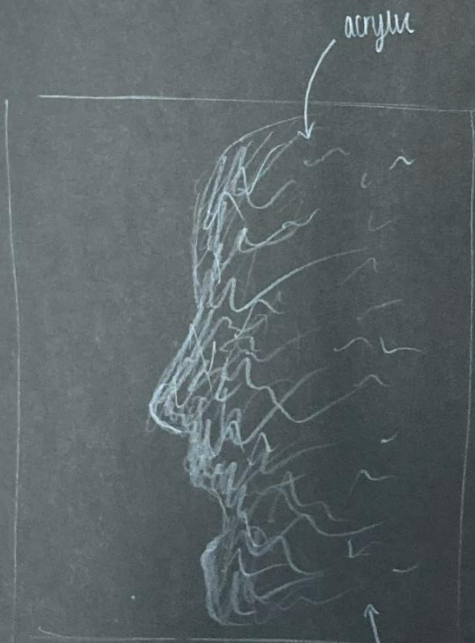
LARGE Scale

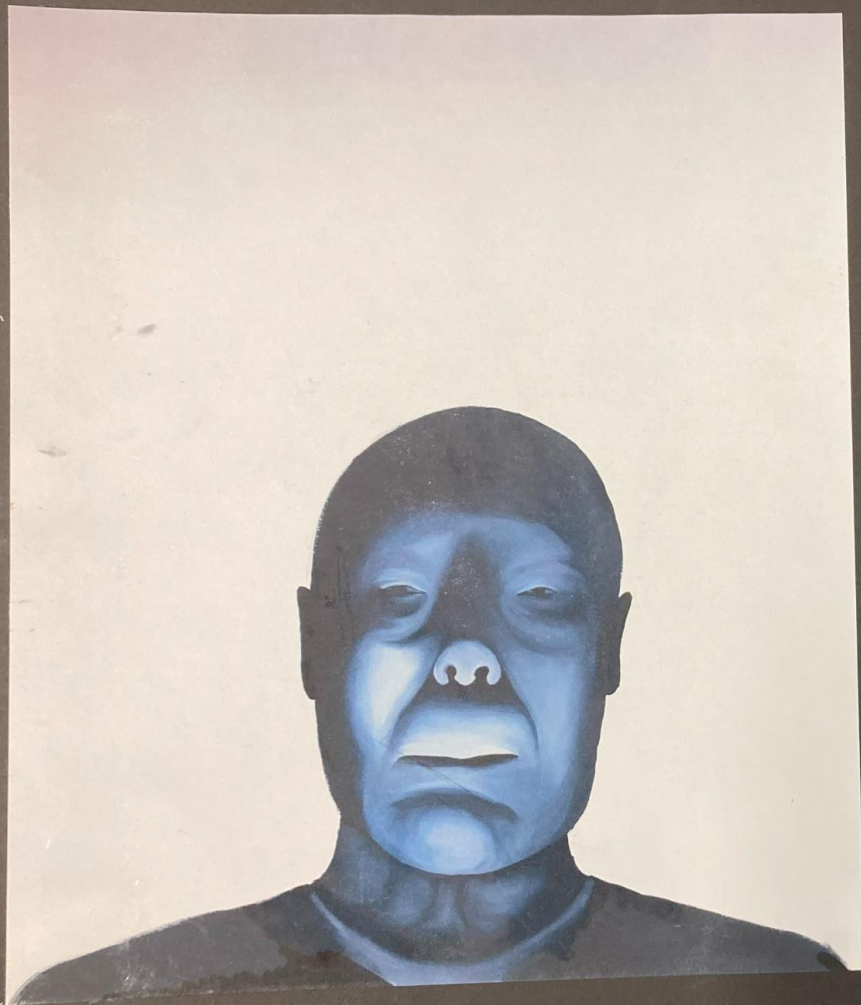
← PIECES →

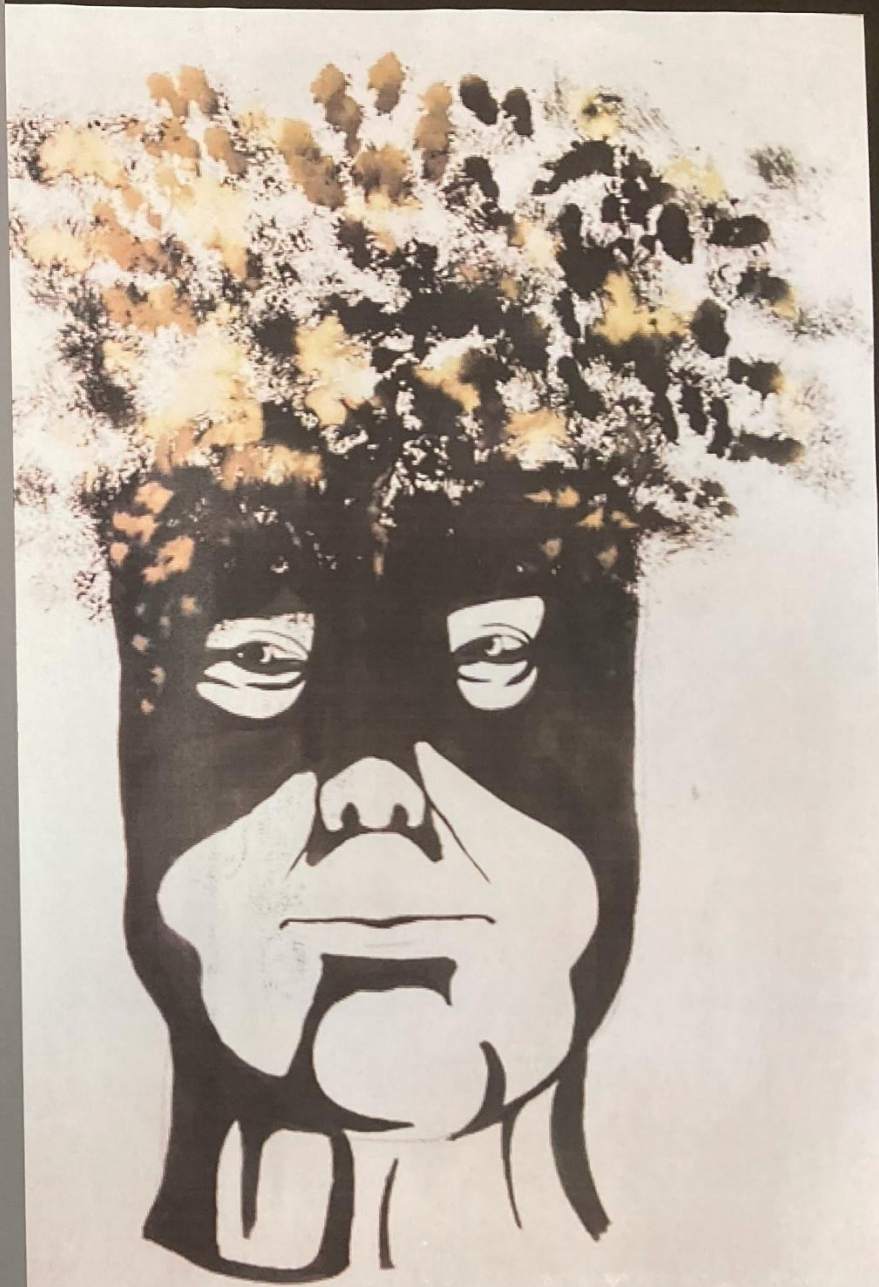
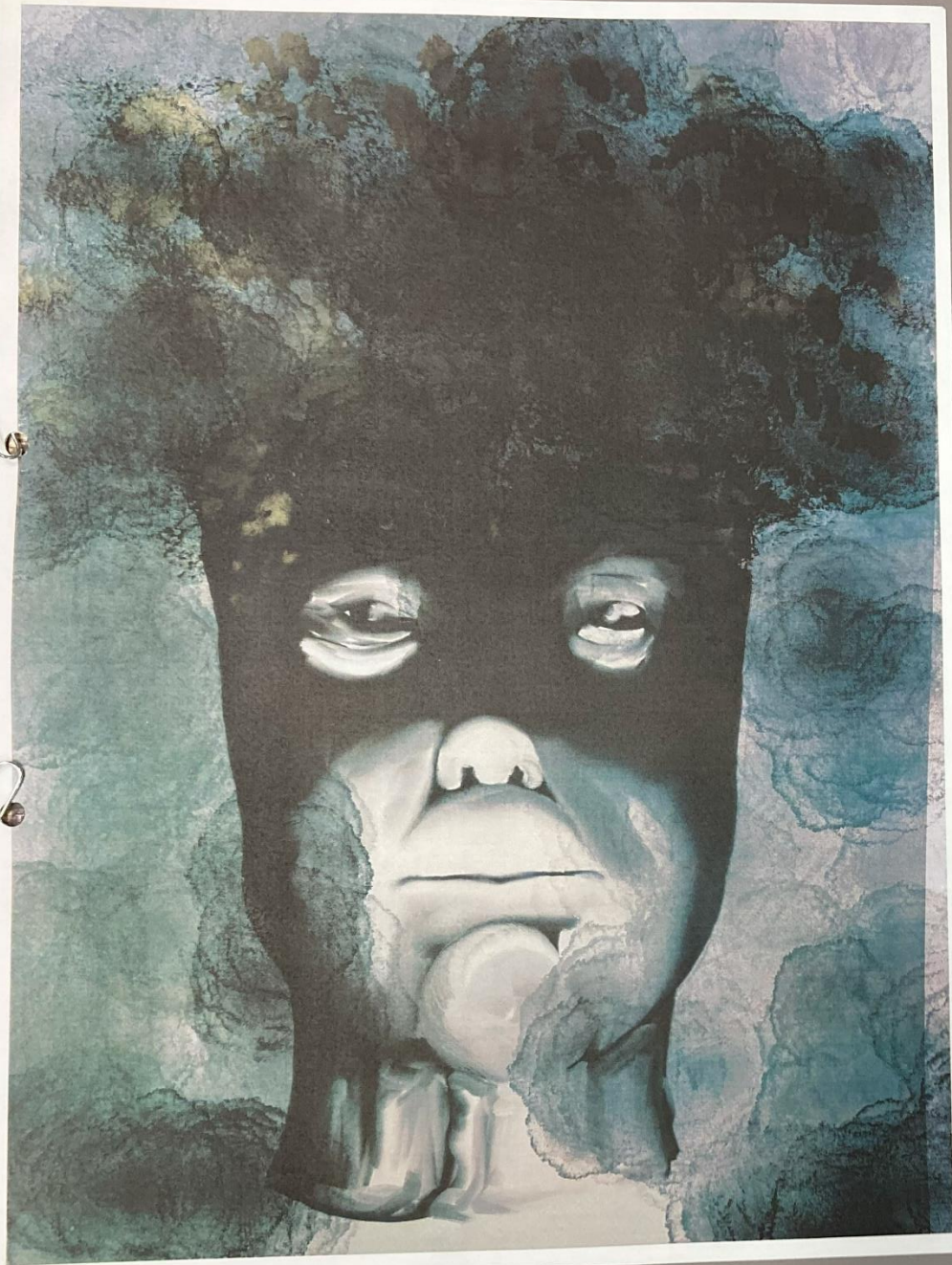
Disorientation

For this piece
I wanted to
create the
impression that
the person we see
is fading out,
just like with

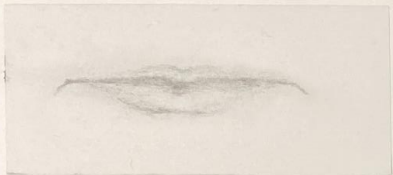
dementia we are seeing the person fading
before our eyes.



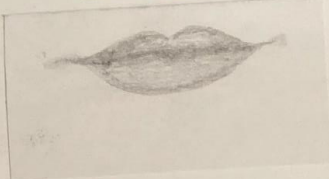
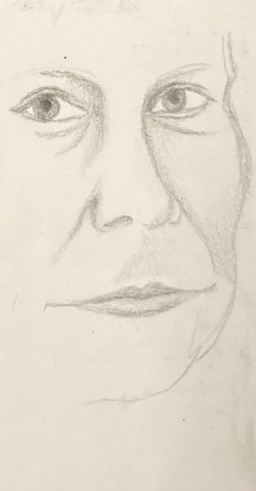
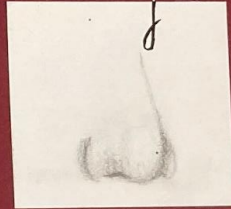


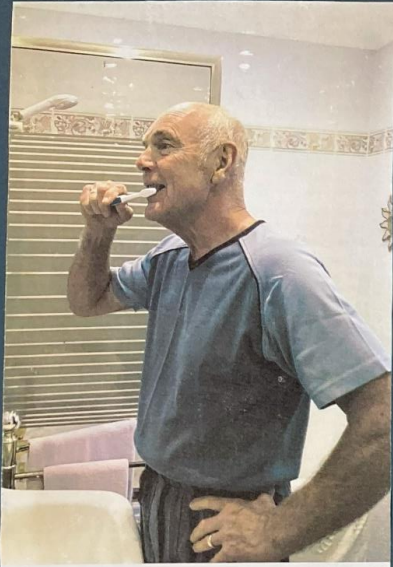


Using an aging app to investigate



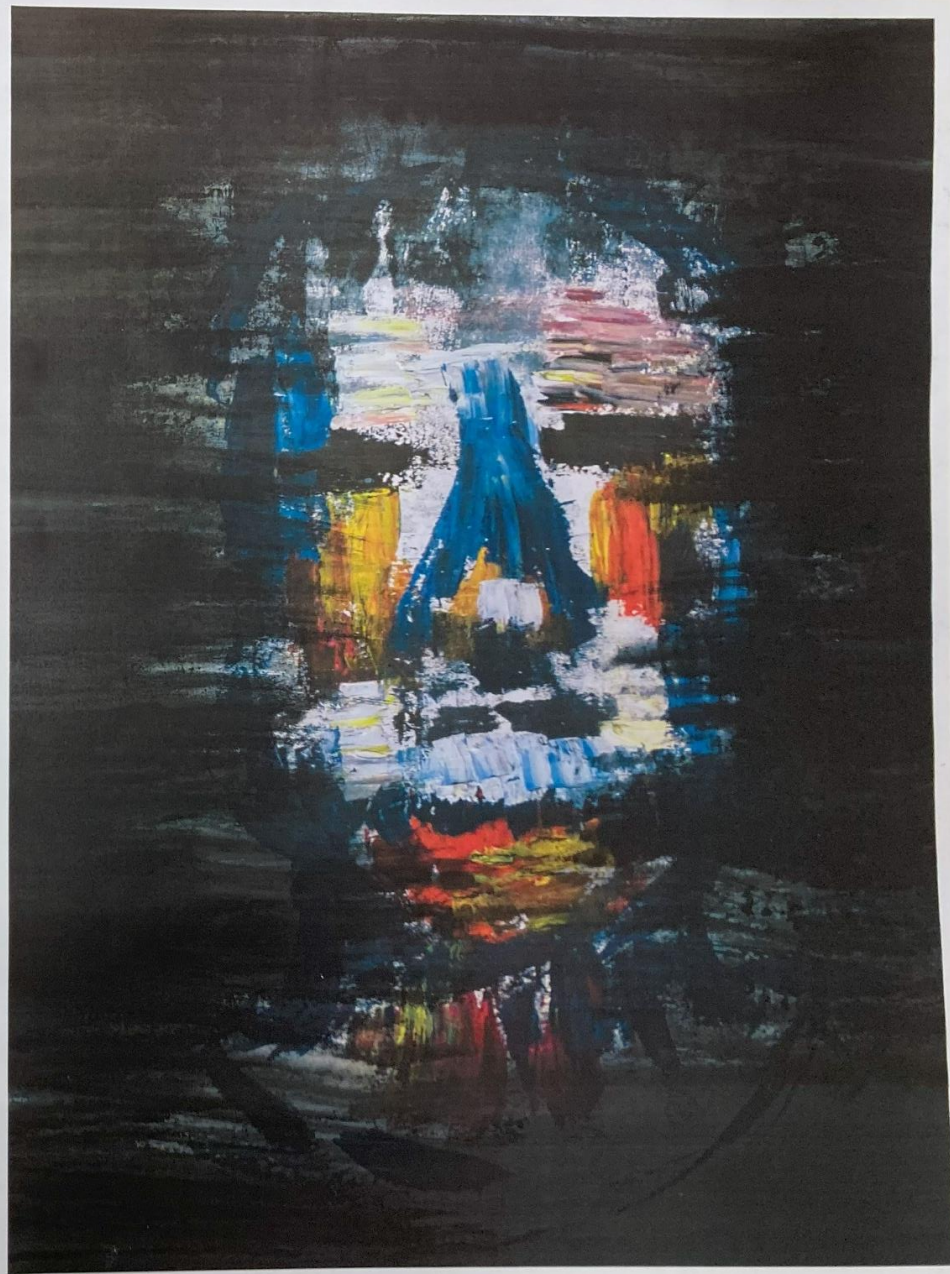
the physical effects of age

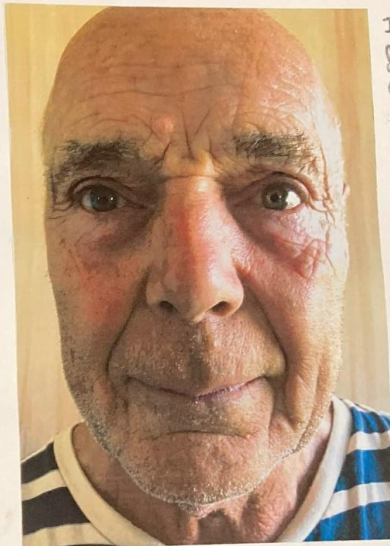




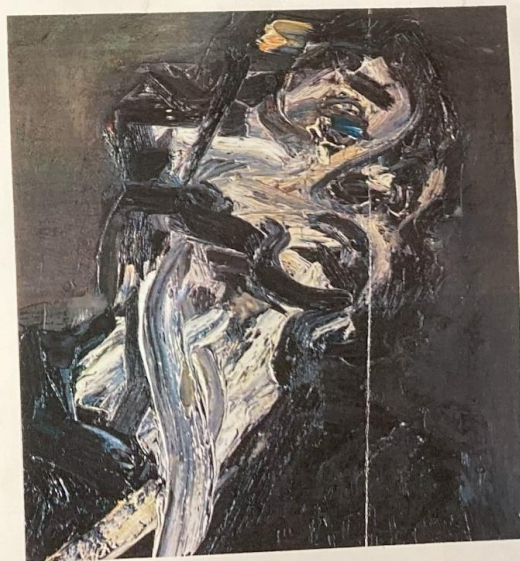


As the condition progresses, muscle deterioration can occur, leading to a struggle to control your facial expression. As humans, our body language and facial expressions are vital in expressing ourselves and our emotions. In this piece I wanted to create a series of pieces that could describe the loss of this foundation we build our identity on, by social releases such as smiling.





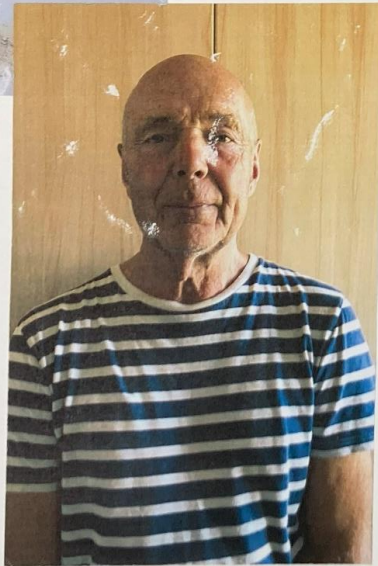
I wanted to show a gradual deterioration of the man in my photo across the page.



I was inspired by Averau's use of bold, solid lines that create this face. It results in an abstract appearance yet the intentions behind the piece are clear.



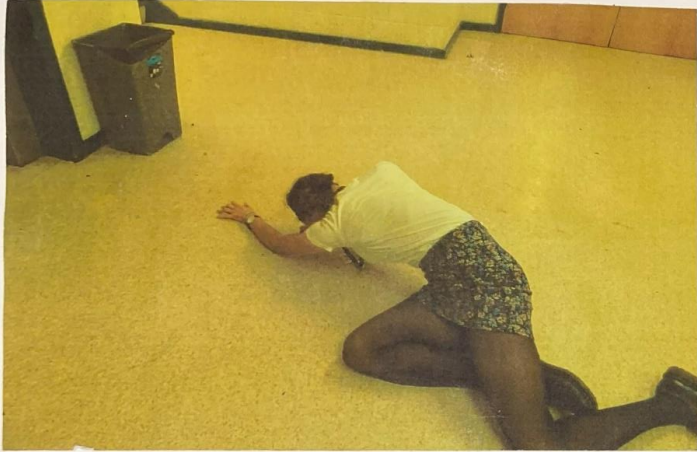
I then progressed from the previous page to using sand along with the acrylic paint. I wanted to use the sand to make the face appear to be ragged, as though areas are crumbling away, like an old wall.





I was inspired by the thick, impasto appearance of Auerbach's work.

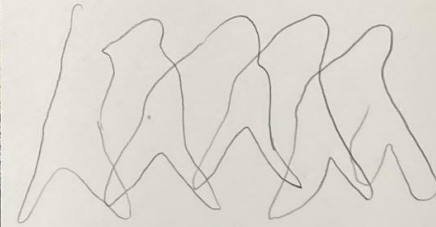
Investigating Mobility



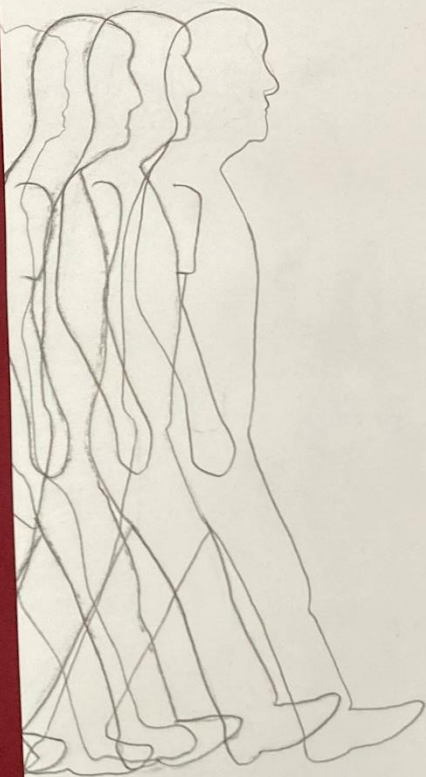
I need to create a look of helplessness in the pose of the person, who they were reaching for something they can't get. In my research I found that it can feel like your memories are just out of reach.



In these photos, I photomapped the man across the street. I wanted to create the impression that each step was harder than the previous.



eat breakfast
go to work
eat breakfast
dressed
go to work
scratch
eat





Hallucinations

For my investigations into hallucinations, I photocopied my Granddad into an old photo of his relatives. The most common hallucination that sufferers get are ones of late relatives.

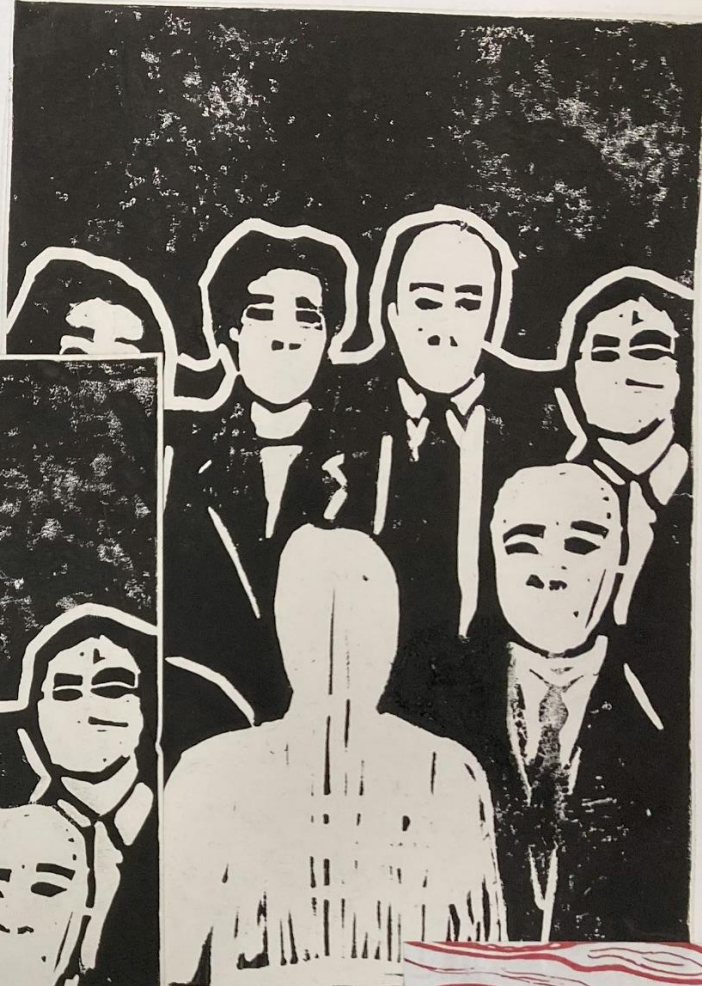




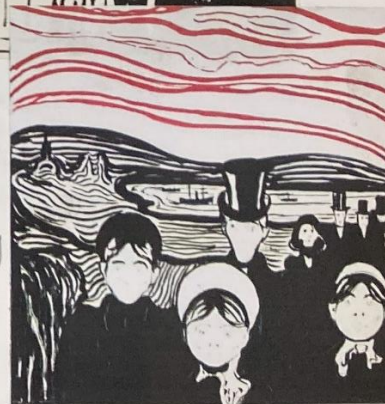
Visual hallucinations are the hallmark symptom of Lewy body dementia, it can involve seeing relatives who have passed away, which is what I was trying to portray here, but also little things like seeing a glass of water when there isn't one.

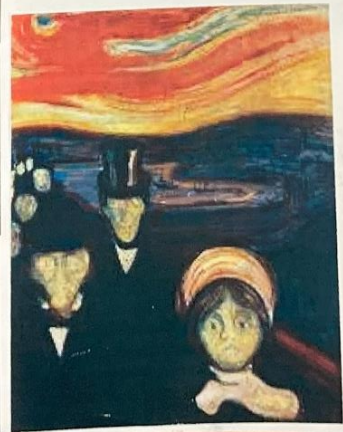
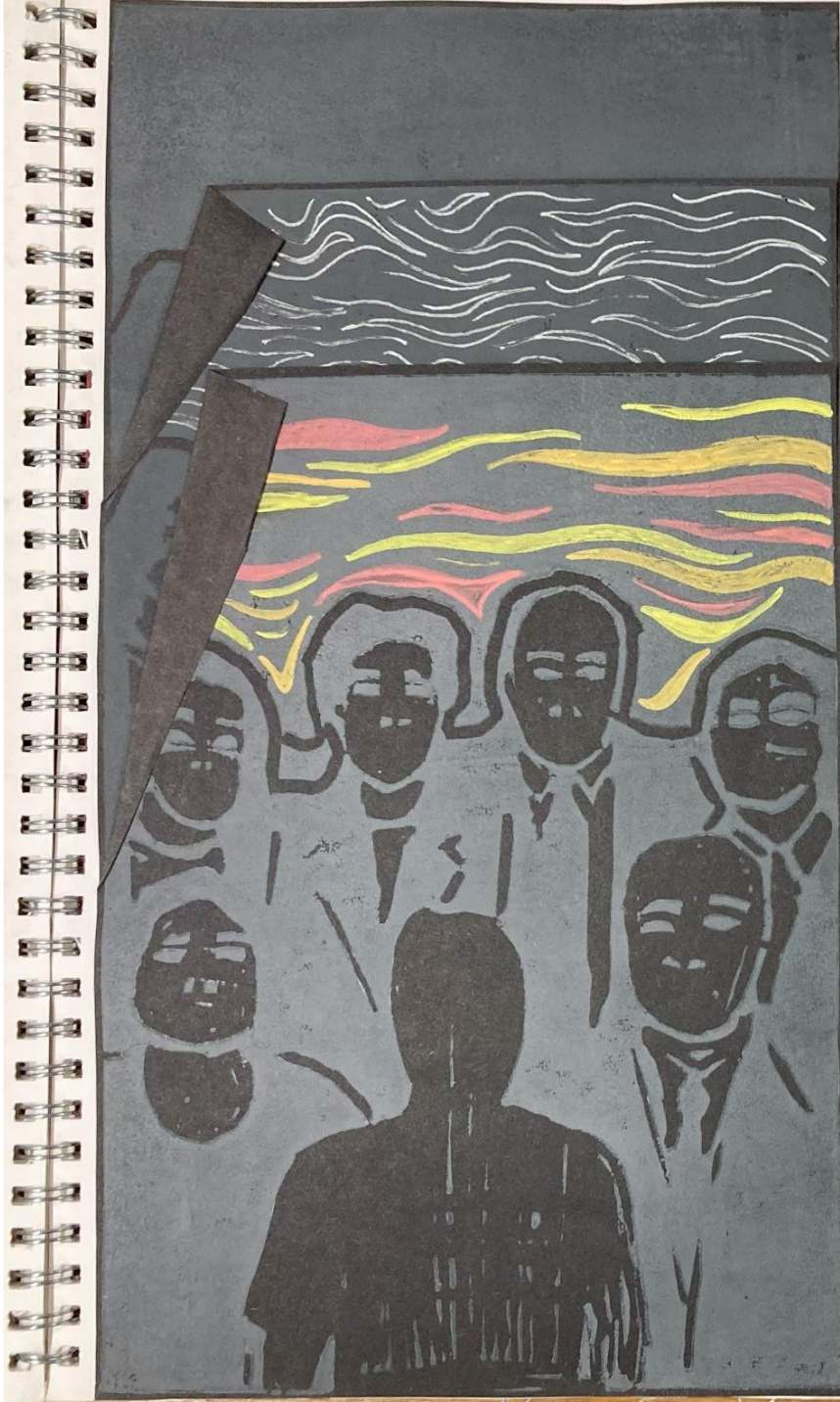


I chose a viewpoint for this concept due to the ability to create clear lines. I wanted to utilize this to simplify the faces in the piece, to create an inhuman appearance. I wanted the figures in the background to look like they are haunting the centre figure, as though they are a memory he can't quite reach, like ghosts.



I was inspired by Munch's lithograph 'Anxiety'. The overall appearance is quite eerie, the people look as though they are inhuman and haunting. I wanted to portray this in my own piece as though the past is haunting him.





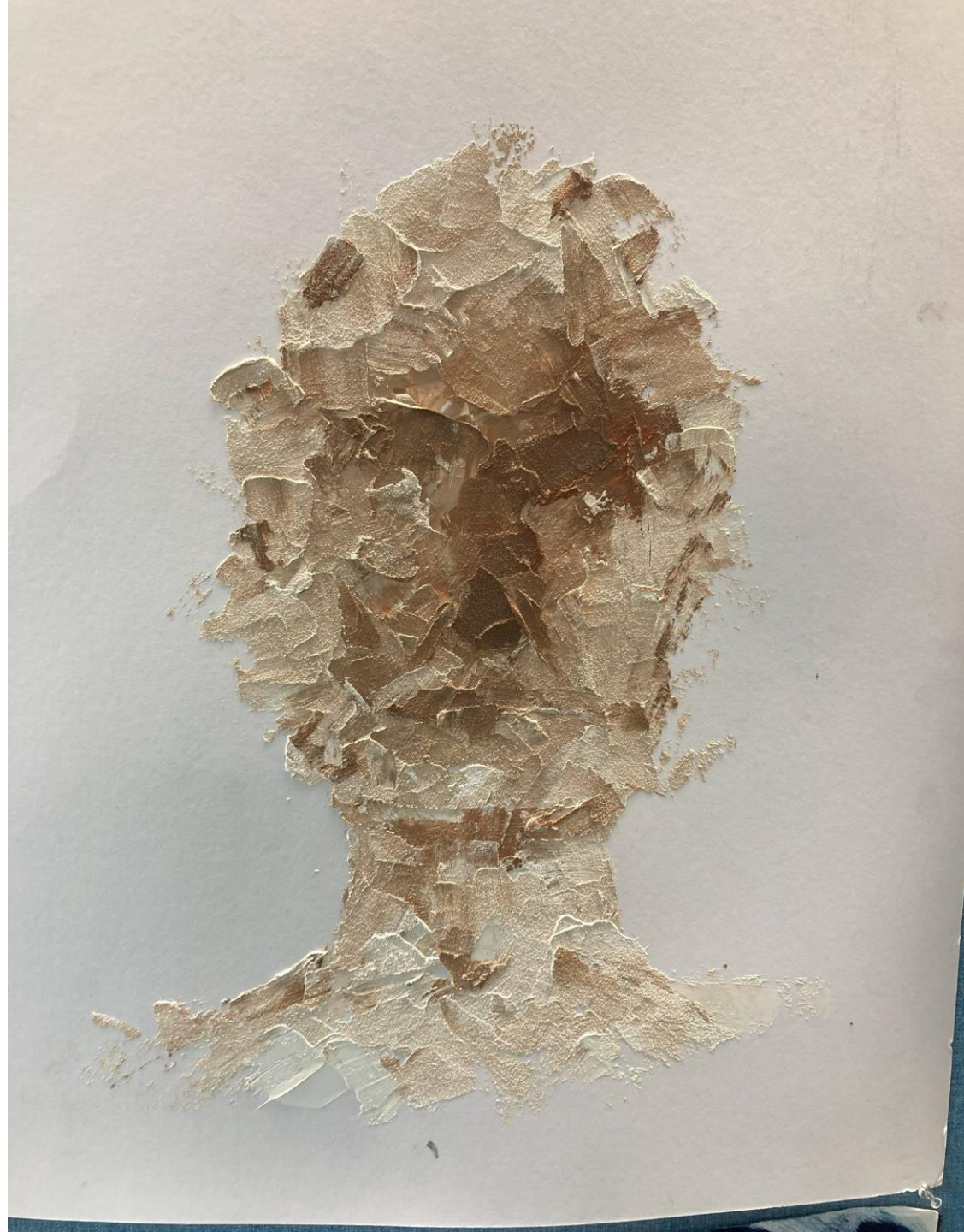
I wanted to create the appearance of double vision

Behavioural diverse vision
Characteristics

3rd symptom
↳ lost

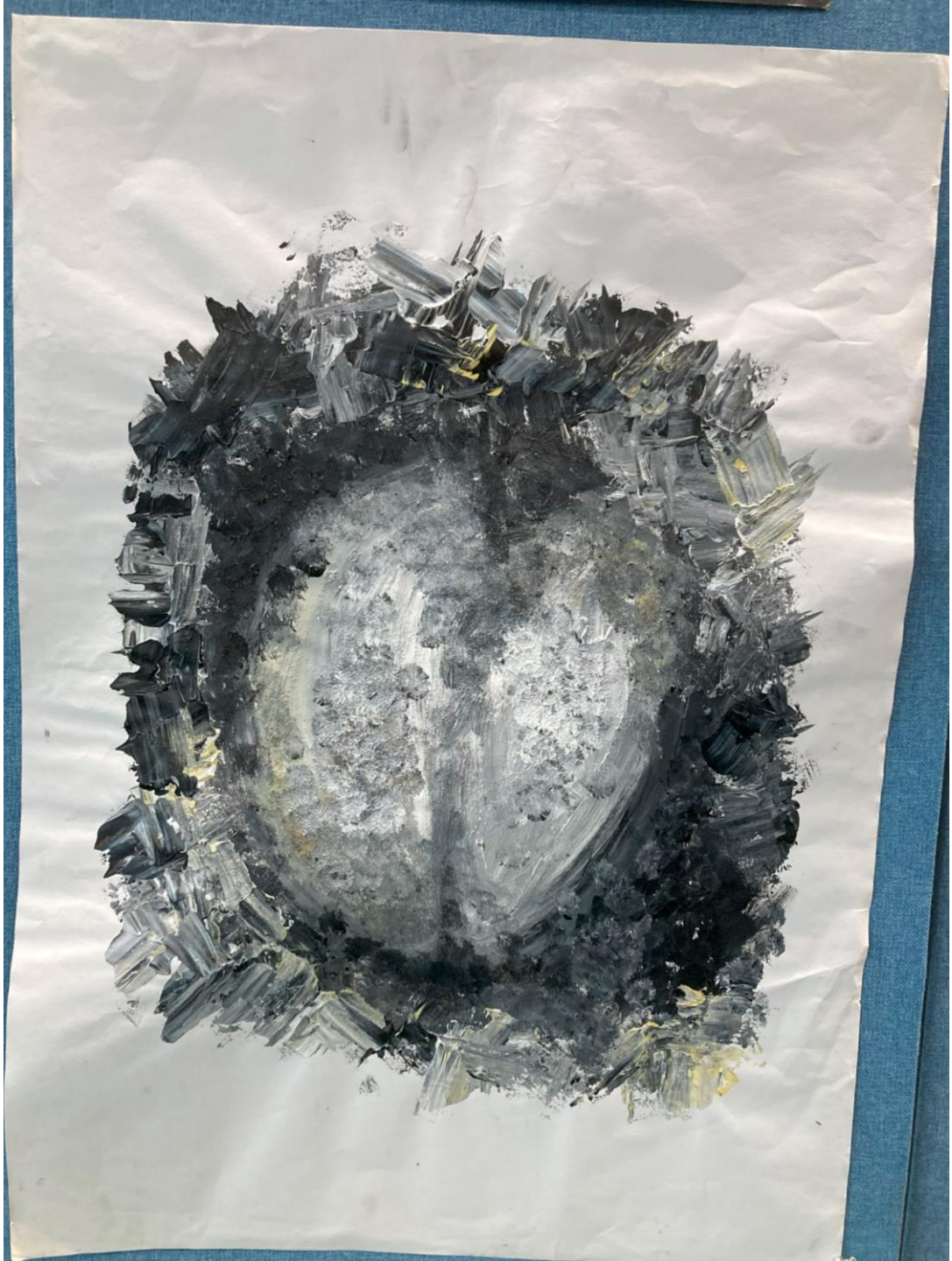






















Investigating how artists portray different states of mind in their work through the use of the formal elements, with particular reference to Edvard Munch and Frank Auerbach.

Artists through history have produced numerous creations depicting different emotions and states of mind using wide varieties of mediums and techniques, however it is only now that we move into this new age of self-awareness that we truly have the ability to recognise and decipher these hidden meanings. With particular reference to the ideas of dementia in my practical work, I have been inspired by the 'soul painting' of Munch and how his troubled mental state, due to his schizophrenia, has been conveyed in his work. Artists like Munch manage to portray scenes of raw emotion using a very wide range of media, I would like to reflect this in my own work to illustrate a range of mental states through my choice in colours, tones and line. In contrast to Munch's raw portrayal of emotion, Auerbach creates his overwhelming scenes of emotion through layers, to the point it feels as though you are looking through a window, observing all his emotions rolling through the piece. I believe this is similar to how the families of the sufferer of dementia would feel, as they watch their loved ones fading with the illness.



Edvard Munch was a Norwegian painter, his childhood was dominated by illness and the looming threat of the hereditary condition of schizophrenia. During his early years, Munch investigated with many different styles and techniques, like Impressionism and Naturalism, until he found that Impressionism didn't allow adequate expression. He felt a desire to experiment with depth and his own psychological state. As an Artist, he was best known for his expressive pieces; they seemed to perfectly illustrate his later state of mind after struggling with schizophrenia. His most iconic piece, 'The Scream', is critically acclaimed for its immense "portrayal of raw human emotion", the piece was originally created from a beautiful sunset that in Munch's eyes was turning into a scene of anguish. Along with his schizophrenia, Munch was said to suffer from depression, which could be the explanation behind the scenes of horror conveyed through harsh brush strokes and expressionistic colours conveyed.

The Scream has often been depicted as Munch's "soul painting", it portrays a truthful, revealing glimpse at his mental struggles and inner anxiety. The use of bold, saturated colours and swirling lines makes the piece vibrate with unspoken emotion, the figure in the foreground trapped in an eternal, silent Scream that seems to echo around the world surrounding him. In this painting, Munch had the ambition to create "the study of the soul, that is to say the study of my own self"

The impression of unity between the centre figure and their surroundings is created through the use of erratic lines. The piece almost pulsates with the overwhelming use of intense marks, that suggest the figure in the foreground is being drawn into the painting's sentient background. This piece seems to be separated into two halves; the sky and the ground. The contrast in tones between them accentuate the bold, intense appearance of the sky, furthering the impression that it is ablaze. The texture created by the oil, tempera and pastel makes the piece jump out of the page, accentuating the choppy background, giving the illusion of waves, similar to the 'Lover in the Waves'. The use of these mediums allows you to see every single line created, accentuating the 2D appearance, yet the lines seem to draw the viewer into the painting as they seem to flow into the

background of the piece. A sense of foreboding is created through the looming shape of the figures in the background, their lack of detail makes them appear to be ghoulish, maybe showing reference to a demonic presence. Along with the figures there is also an eerie lack of detail and abstraction on the face of the centre figure dehumanising them. The intense use of colour adds to the overpowering sense of fantasy in this piece, as though Munch has entered a different version of the same place; through Munch's eyes the scene has turned horrific. The colours also contrast with the underlying themes of the piece, the bright, multicoloured appearance seem to create a temporary façade over the tumultuous.

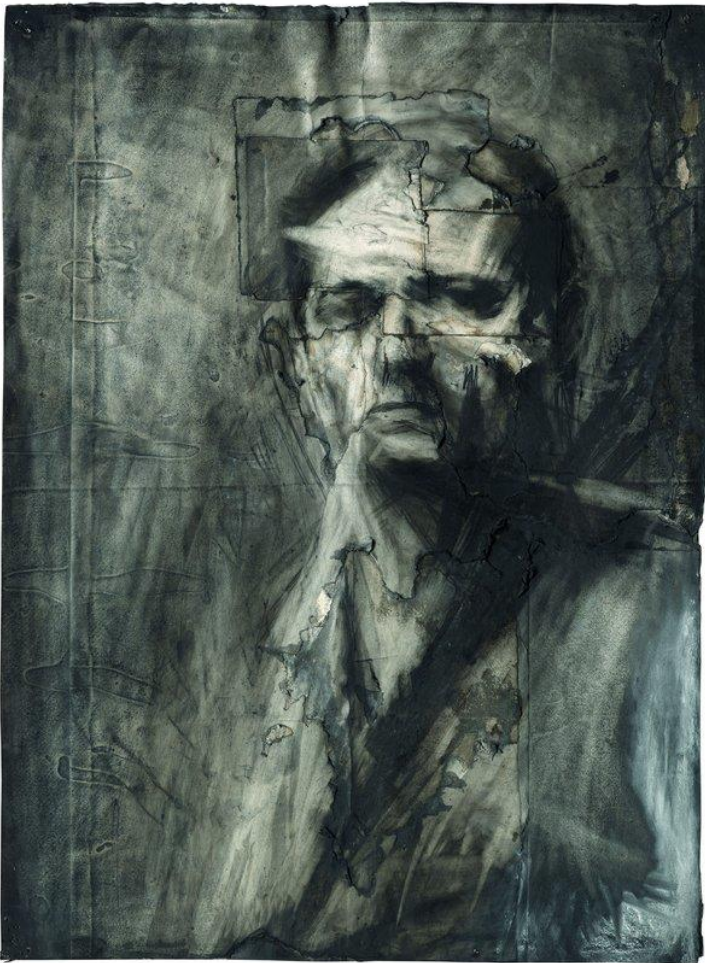
A contrast from The Scream's bold colours, 'Lover in the Waves' portrays a black and white scene creating a juxtaposition between the girl, her hair and what appears to be waves, giving the impression that she is at peace with the chaos around her. The composition choice places a direct focus on the girl due to her central positioning and by the way the lines of the piece seem to orbit her, giving the girl the sole focus of the piece at first glance. There is a contrasting variation in focus after the first glance, when inspected more closely, the viewer will see a man positioned to her left, changing the emotion



of the piece, the girl who once appeared peaceful now looks arrogant as she ignores her partner's affection. It is stated that Munch often associated the act of love with death, this piece beautifully portrays this with the depth to the atmosphere similar to John Millais' piece 'Ophelia'. Like Munch, Millais' piece portrays a peaceful scene, only for the viewer to discover veins of darkness hiding beneath.

Munch's use of this 'forgotten' figure could similarly resemble what the family members of a person with dementia see. As the disease worsens, the memory of friends and family can slowly fade, this is depicted in the lover in the waves as the lady's demeanour suggests that she has forgotten the man, that he is an afterthought. The theme of contrast is shown between the girl and her background, the use of dense lines and shadow in the background juxtapose the girl as the use of negative space accentuates the sentient background giving her a radiant, almost blank appearance.

Auerbach is another artist who manages to create pieces that are brimming with emotion, giving the viewer an in-depth insight to his state of mind. He was born in Berlin of Jewish parents, in 1939 he was sent to England to avoid Nazism. His parents remained behind and died in concentration camps. This could have impacted his work greatly and could explain the depth of his emotions in his pieces. Auerbach is a figurative painter however his style is occasionally described as Impressionism. "If you pass something every day and it has a little character, it begins to intrigue you." This statement by Auerbach illustrates the intensity of the relationship between an artist and their subjects, which results in a desire to create an image that the artist views as 'right'. This led to Auerbach to scrape away many of his paintings time and time again creating a thick, impasto appearance, not only for the effect but also for his dissatisfaction with his work.



Auerbach used charcoal to create harsh juxtapositions in this piece, with areas that seem almost completely black next to highlights that, when placed next to the shadows, appear to have no medium present. Auerbach's method of cutting into the charcoal using an eraser gives the man a harsh and unrestful appearance perhaps hinting at emotional turbulence beneath the surface.

The main focus of this piece is the man, (Auerbach) who is seated slightly to the right. This focus places emphasis on the overloaded expression the man wears, The layers of emotion seem to take the viewer on a journey through what Auerbach was feeling whilst painting this piece creating a Frankenstein-like portrait as the emotions that have been stitched together in this piece by painting layer on layer. This links to the theme of Dementia due to the impact on the mind in the early stages of the illness, according to Alzheimer's disease

international's website, towards the beginning most of the ailments that occur are to do with memory and cognition, this means that sufferers of this disease can appear as healthy individuals when, in reality, their mental state is crumbling. Auerbach has portrayed a similar state as he has layered emotion on top of emotion, partially concealing some, it takes longer for the viewer to recognise all the true emotions occurring in the man's face.

Auerbach's use of masking tape on his canvas creates a disjointed appearance, distorting the face, this further accentuates the Frankenstein trope. This exploration of textures in his piece is likely to give the viewer a sense of unease, looking at something that in reality should be whole, but instead has been hidden and covered by the layers of tape.

There is a use of crisscrossing lines through this piece, as though Auerbach has tried to wipe away the features of the person over and over. This technique impacts the state of mind we perceive Auerbach to be in, as not only is the self-portrait illustrating the deep emotions rioting through the person, but it is also portraying Auerbach's frustration as he creates the piece, never seeming to be happy with it. He is trying to erase the emotions and resulting in what appears to be a mask over the heavy emotions beneath.

Both pieces portray a seemingly unrestful state of mind, through line and varying tones, an illustration of tempestuous themes is created using different techniques. Both Munch and Auerbach create a scene of inner turmoil, using different compositions and techniques to portray this. The artists have used expressive methods to create hidden element to their compositions, in the case of Frank Auerbach, he used large strips of tape that he then worked on top of, this forms the impression that there was something underneath this tape he was trying to hide. Similar to Auerbach, Edvard Munch created a hidden aspect in his piece 'Lover in the Waves', he fabricated a wave of lines that conceal a man next to the woman. This gives the viewer an awareness of the tempestuous themes of the piece, illustrated through the harsh, haphazard lines circulating the faces. The effects of Munch's use of these lines give the impression that the people are floating in water, that is suggested by Munch to be "life's waves", due to the turbulent and wild demeanour of water, it's inspiration in this piece could suggest that life, like water, can appear smooth and restful on the surface, but underneath currents are raging.

There is the impression of forfeiture in control created in both pieces, Munch's creates this through the use of the waves in the background, whereas Auerbach has created it through the layers and expressions. Munch places the figures in his piece 'Lover in the Waves' in what he refers to as the "Waves of life", this suggests that the figures are being moved through the waves within this piece, and the current is making their journey inevitable. In comparison to this Auerbach's piece's loss of control is shown through the layering of emotions, the main figure of the piece is subjected to all the layers of emotion, seeming frozen and unable to do anything but sit through them. Similar to Munch's suggestion through his piece, Auerbach's piece seems to be implying that we have no choice in life but to feel a journey of emotions, that we just have to sit and endure them.

The two artists have also created their pieces using monochrome; however, they have used the black in different ways. Auerbach has used the choice of monotone to create depth and to add a sense of intrigue, his use of black leaves the viewer to assume there is more to the piece that is concealed by the grey tones. In comparison to this Munch seems to use the monotone appearance to create movement, the harsh, swirling lines give the impression of vibrations through the air. The effect of monotone in Munch's piece gives it a flatter appearance, this technique is quite characteristic of Munch's work, as he seems to create depth through line rather than tone. This effect could have been used to imply the strong emotions surrounding the relationship between the two figures. Munch creates juxtaposition between background and figure, Auerbach seems to blend them. This suggests that Auerbach felt that his emotions were reflected in the space around him, whereas Munch seems to feel as though he is alone in his mind.

Even though the intentions behind the artists use of monotone were different, they both manage to imply movement in their pieces, with their similar uses of line. Auerbach's use of charcoal along with harshly cut eraser lines give the impression of erratic movement, this technique seems to push to emotions out of the piece, the layers seem to almost jump out of the piece at the viewer. Munch, in comparison, uses the lines to portray the movement of water. His use of continuous lines gives the impression of waves, portraying a scene of flowing movement. This creates a juxtaposition with the lady and man's relationship in the piece, the nefarious impressions of the lady conflict with the peaceful scene of nature.

A sense of sadness has been created in both pieces, both through the expressions portrayed in their work. The man in Auerbach's piece seems to radiate sorrow as he stares down at the viewer, the eyes being one of the most detailed parts of the piece, seem to be trying to express the sadness they contain. In comparison to this, 'Lover in the Waves' seems to portray a more serene kind of sadness, their expressions seem lost and the effect of this gives them a look of helplessness.

The compositions of these pieces are very different when analysed further. The man in Auerbach's piece is staring directly at the viewer, in a very confrontational manner. The eyes are often referred to as 'the windows to the soul', the impact of the man's positioning could create a sense of discomfort in the viewer, as it draws a connection between the viewer and the person in the artwork, leading to the viewer feeling a more distinct emotional relationship and develop an understanding of the person. In comparison to this, Munch's painting isn't confrontational, the piece feels more closed off, with the lady's eyes shut we can't quite gauge her emotions. This results in a more detailed inspection of the themes in Munch's piece by the viewer, necessary to understand the emotional motifs that run through the piece beneath the lady's closed expression.

The use of negative space has been used throughout Munch's piece, maybe to contrast with the overloading use of lines; it gives the illusion of fragments in the art, like the negative space is quite violent, cutting in and breaking the piece. The effect of this technique suggests that there is more to what we are seeing, that something is hidden beneath these white spaces, and they are being covered up. In comparison to this, Auerbach only uses negative space on the face of the figure, this brings it out of the piece and forces the eyes of the viewer to gravitate there, accentuating the impact of the encumbering emotions on the face of the man. The impact of this technique accentuates the confronting feel of the man in the focus, as a viewer we feel as though his emotions are being forced at us.

To summarise, different states of mind can be portrayed through many different techniques. Before my investigation I believed the most effective method of portraying extreme emotion seemed to be through colour, however Auerbach and Munch both use a lack of colour to imprint their intentions and state of mind successfully. These artists utilise very different methods to portray similar underlying themes, one technique to portray these emotions seemed to be through the use of expressions created through lines. I wish to mirror this in my own work by investigating how lines effect the face, how they convey age and emotions to the viewer. Another method used to portray state of mind is through their use of layers. Munch uses negative space giving the appearance that areas of the piece are hidden or have been removed, similar to this Auerbach created this mystery through layers. The artists similar use many techniques to have a great impact on the viewer to allow an insight into their emotions.

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