



Pearson

GCE A Level Advanced Art and Design

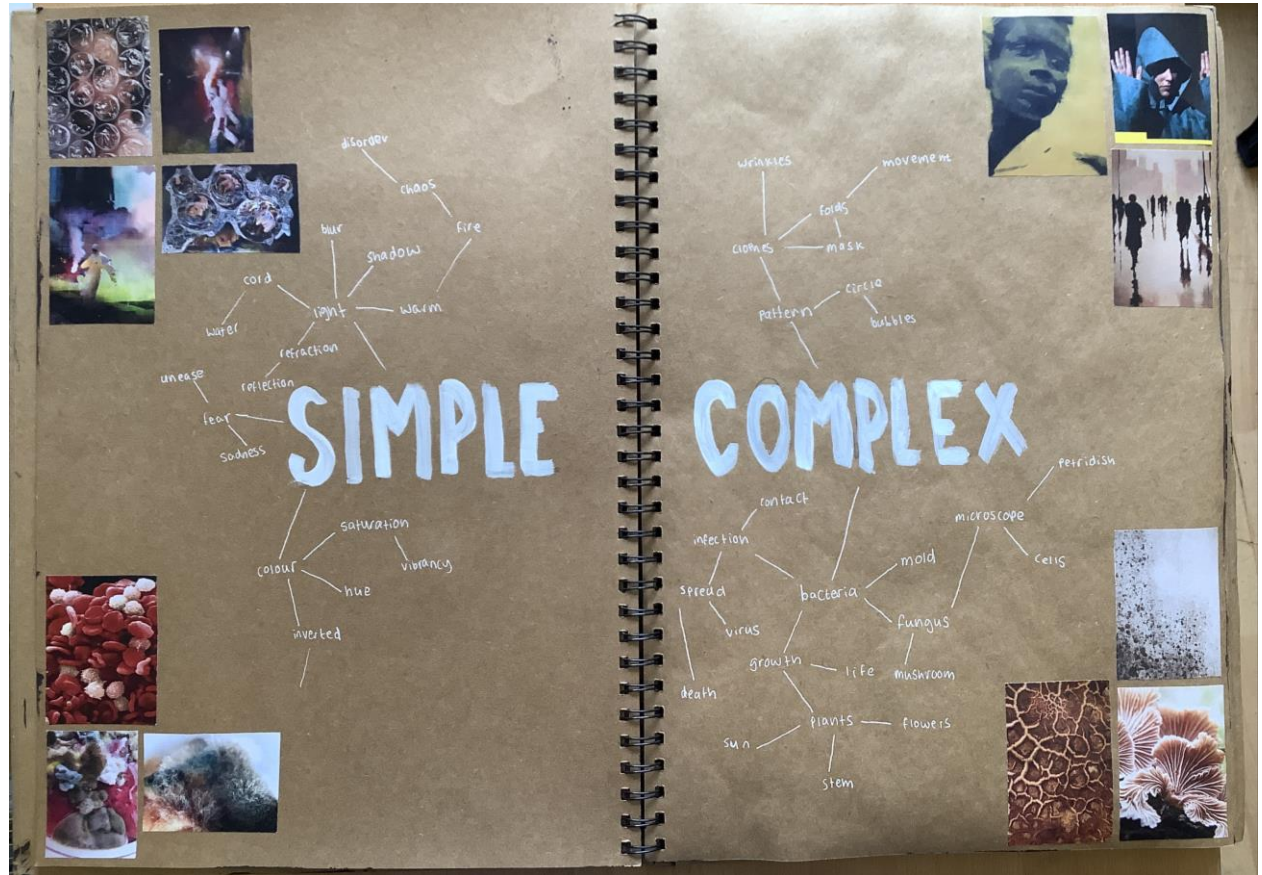
**Fine Art
Component 2**

Total Mark 50

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	11	13	14	12
Performance Level	4	5	5	4
			Total out of 72	50

Component 2

Fine Art

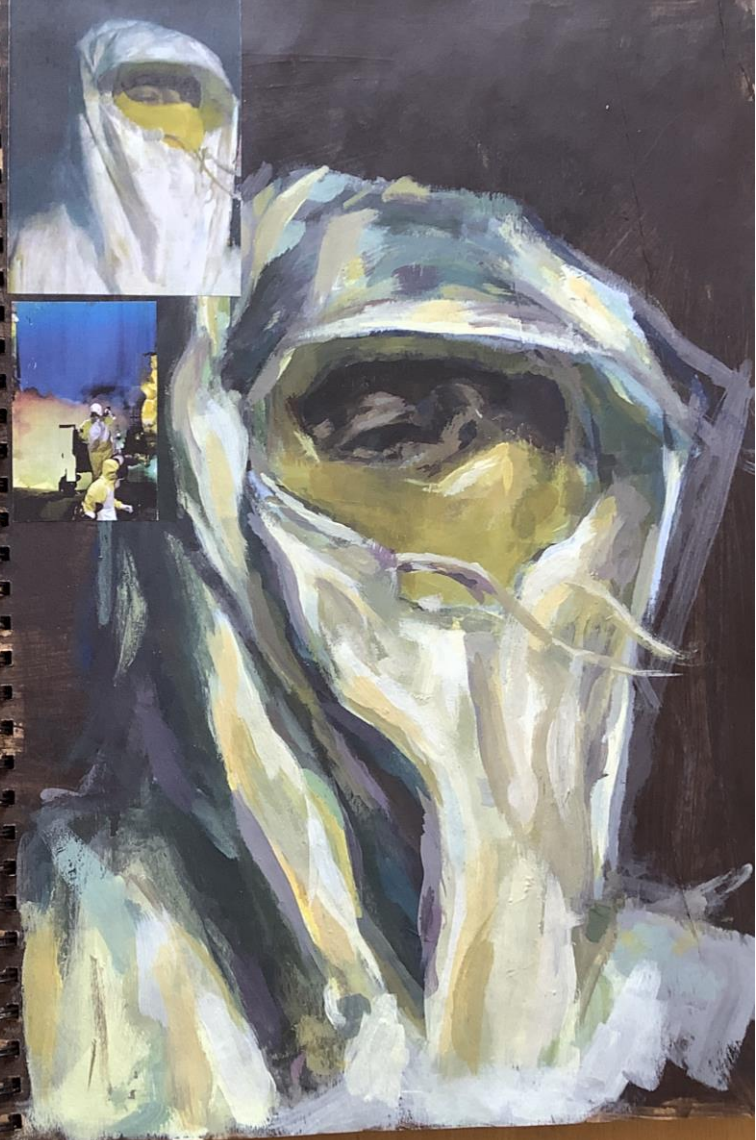


JUSTIN MORTIMER

Justin Mortimer is a British painter known for his figurative paintings that often explore themes of violence, death and trauma. His works often depict distorted and disfigured human bodies, creating a sense of unease for the viewer.

Mortimer's use of colour is also notable, often incorporating bold and contrasting hues to create a sense of intensity and emotion within his paintings. His use of colour is highly symbolic, with certain colours used to represent emotions or states of mind. Compositionally, Mortimer often positions his figures in ways that are deliberately disorientating. His figures are also partially obscured or fragmented, which adds to the overall sense of unease in his work.

An important influence on Mortimer's work is his personal experience of trauma & loss. Mortimer has spoken publicly about the impact of his brother's death on his artistic practice, and his work often reflects the emotional and psychological aftermath of such events. In addition to this, Mortimer is also influenced by other sources, such as contemporary film, photography & popular culture. Mortimer's use of disfigured & distorted bodies have been compared to the imagery of horror films and medical documentaries. Mortimer's work combines the complex themes of life, death, mortality and grief.



PHOTOSHOOT



In my photoshoot I drew inspiration from Justin Mortimer and to convey the theme of complexity I thought of ideas of isolation, life and materiality. I used various lighting angles to either exaggerate or de-exaggerate shadow. Wearing a mask also created an ambiguity in the photos which meant the viewer focus more on the eyes.



I varied the backgrounds to create depth in the photos. This and in combination with using a single model helped create a sense of unity and cohesion whilst also highlighting how an individual can be isolated in their surroundings.

In this photo the subject is taking his mask off as I wanted to create a narrative about the subject and allow the viewer to question his purpose.



In this photo I used very dramatic lighting from the right hand side. As a result, the model's face is obscured leaving only an eye. The bright contrast and shadow almost engulfs the model, which is exploring the way darkness and light can suggest feelings of isolation and mystery.

I took photos of daffodils that were decaying. I was inspired by how Mortimer uses flowers to associate the viewer with his ideas so I used the way daffodils represent



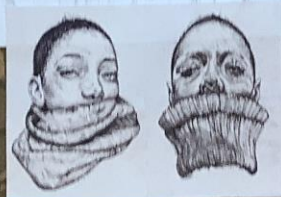
new beginnings however the death of the daffodil and its withered form inherits a melancholy atmosphere.



RUSS MILLS

Russ Mills is a British contemporary artist and illustrator (1985-1991) who focuses on primarily mixed media portraits and digital manipulation.

My initial reaction to Russ Mills was his focus on texture and colour, as well as his works overall essence.



I combined dark and colored pencils and oil. After I wanted to bring focus to the colour like I Mills incorporates.



Another aspect of Mills work that I find appealing is his mixed, portraying contrasted by shades of bright, saturated colour that draw the eye. This contrast between the muted and the vibrant creates a sense of tension and energy in his work that is both visually striking and emotionally resonant. Mills use of composition also inspired me as he often leaves areas of his composition blank which creates a sense of emptiness and isolation. The blank space also juxtaposes the complexity in the detail & texture of his work which creates a sense of balance and humanity in his work.

In this piece "No pop no style" I was drawn to the vibrant, warm colour of the drawing as well as the composition where the subject is leaning sideways. The combination of coloured pencil, collage and digital manipulation creates an eccentric atmosphere. I also thought that the title "No pop no style" refers to Mills interest in Japanese & hyper pop which arise questions regarding materiality and consumerism as well as the complexity of identity and emotion.



In this project I want to experiment with colour, composition and digital manipulation to test how it affects the atmosphere and message communicated.





In this work I wanted to incorporate Russ Mills elements of boldness and hue. I wanted to use highlighter to challenge the ways I draw from images, which was influenced by Russ Mills work. Although I liked the colour in this outcome, I felt that overall it does not look cohesive in comparison to the other outcome. In future work, I want to bring more attention to the clothes as I found in my photoshoot that the folds of the clothes was an interesting element of complexity.

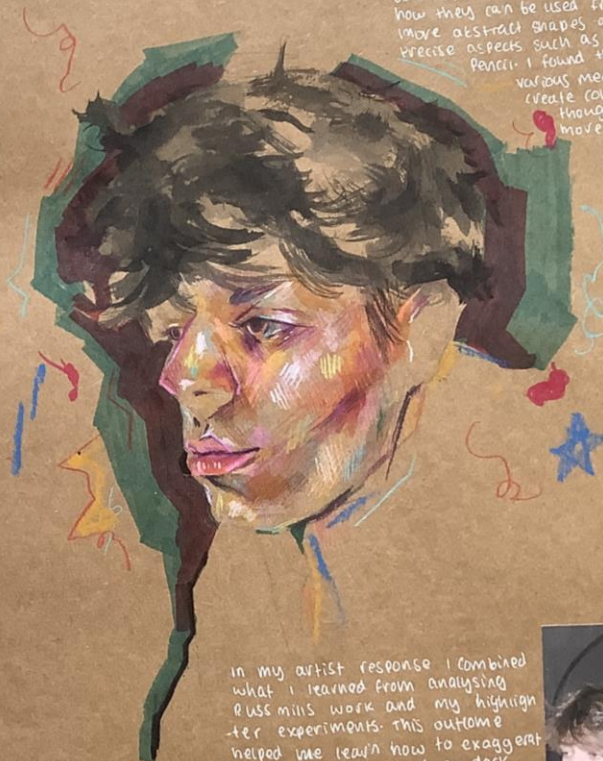


I experimented with highlighter. I wanted to explore the use of colour seen in Mortimer's work. I used a vibrant yellow & blue to create contrast. This experiment helped me look at shadow & light in a different way and see how blocking out colours can impact the character of a drawing. I found this particularly challenging as not using flesh tones meant I had to see how to evoke the essence of the image in different ways.



ARTIST RESPONSE

In this response I used coloured pencils, ink and markers. As Russ Mills uses mixed media, I was interested in how they can be used from the more abstract shapes and more precise aspects such as the coloured pencils. I found that using various media helped create cohesion even though the work is more eclectic.



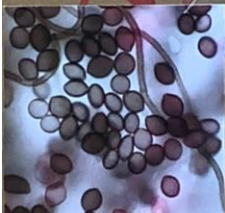
In my artist response I combined what I learned from analysing Russ Mills work and my highlighter experiments. This outcome helped me learn how to exaggerate colour. I also tested a dark border inspired by Justin Mortimer's dark backgrounds. In this project, I'd like to further explore using a dark background.



another element of complexity that I wanted to explore is fungus. So I looked at the various elements of fungus from the micro and macroscopic. I then overlaid them using various medias to see how they interact collectively.



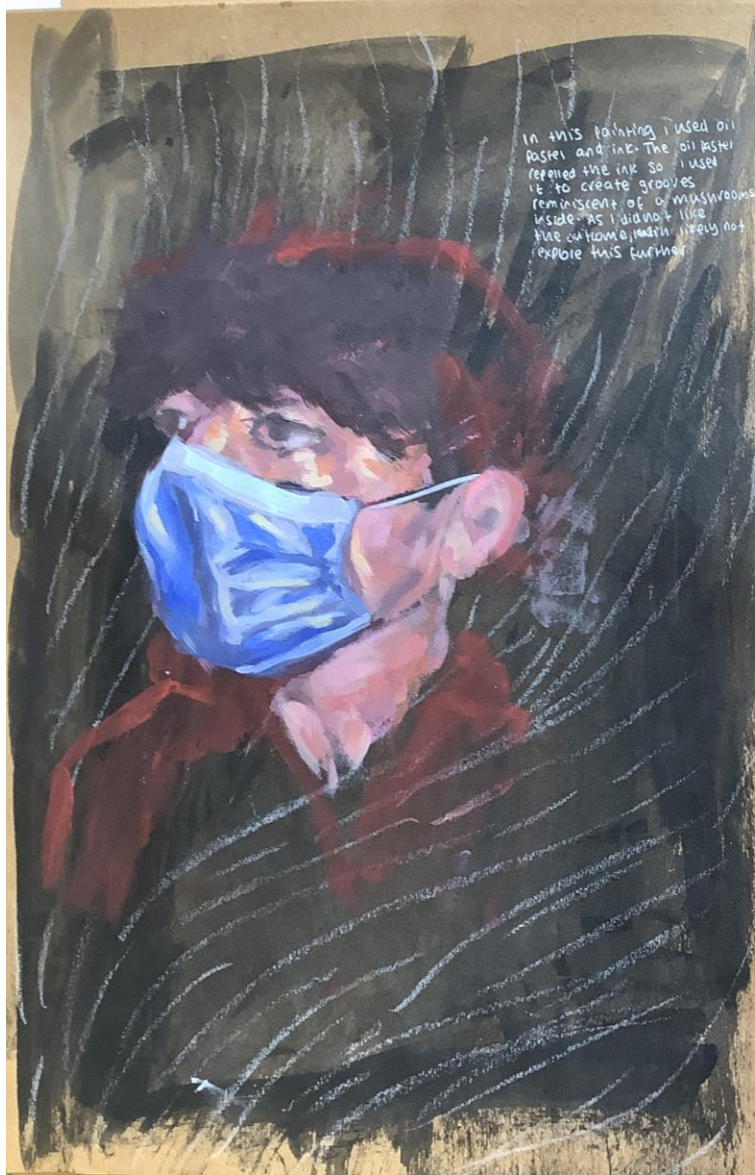
In this piece I explored combining oil pastel and ink. Additionally, I took elements of my artist response and fungus to illustrate the idea of fungus growing and its relationship with life & humanity. I used red, yellow and orange which evoke a sense of danger and disease but can also represent warmth - an environment fungus thrives in. The spores of fungus reminded me of the brain cells of a tree, so in this project I might further explore the relationship of nature & humanity and the complexity of growing & death.



When analysing fungus, I found the shape interesting. I combined both the circular shape as well as the spider webs that surround it which I achieved by using acrylic on baking paper.



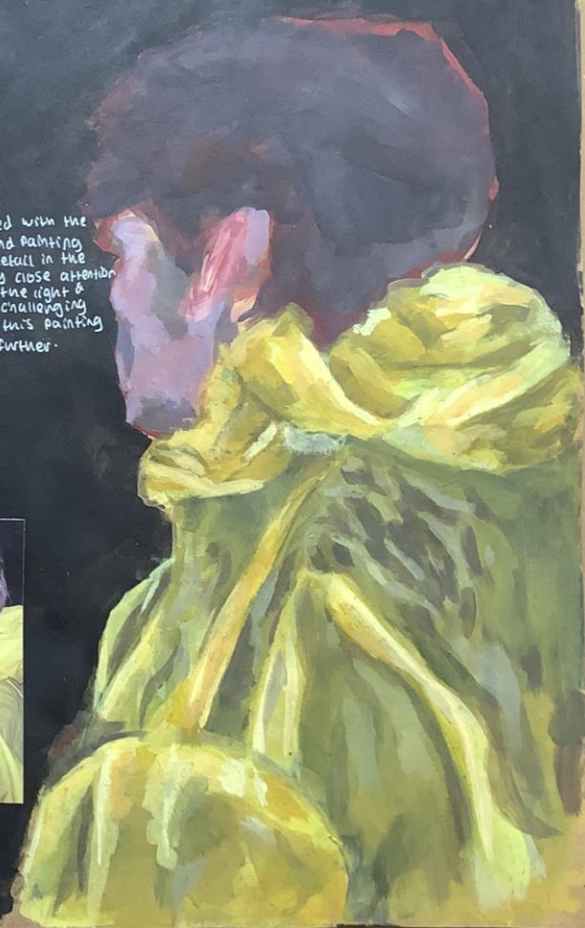
EXPLORING COMPLEX



In this painting I used oil pastel and ink. The oil pastel repelled the ink so I used it to create grooves reminiscent of a mushroom's inside. As I did not like the outcome, I really not expose this further.

DEVELOPMENT

In this piece I experimented with the complexity of folds. I found painting it challenging due to the detail in the creases. I also had to pay close attention to the nuances within the light & shadow. Although it was challenging I enjoyed the result of this painting and want to explore it further.





UNDER PAINTING

This method of painting involved painting the clothes monochromatically and then washing thin yellow paint over it. I found that this method created a unified colour scheme and added depth and richness to the final painting. I also found that using a monochromatic under painting helped establish basic tonal values and lighting which contributed to the cohesion. This method also helped with local colour as I was not distracted by colour.



DIRECTLY PAINTING

By painting directly with different tones of yellow, it created a more vibrant and dynamic effect as it felt more effective in capturing the energy and movement of the material. However, directly painting felt less cohesive as the shadows, midtones and highlights were more pronounced.



Using a black background creates contrast between the yellow and the darkness of the black which helps draw attention to the folds of the clothes.



I used a red under painting and used the direct painting method which creates tension as they are complementary shades.



INVERTING & EDITING

I inverted my photos in photosnap. In mortimers work, inversion creates unease in the viewer and additionally acts as an appeal in his paintings. By inverting my photos I want to also create a complexity of colour and utilise it to amplify the feelings of ambiguity and danger.



By inverting the photo, it removes the context and familiarity in it. Inverting the image allows the viewer to focus more on the texture and shapes of the hazmat suit.

I selected a vertical component of the image which combines the context of the photo as well as the fragmented and distorted perspective.



I liked how in this photo the inversion of shadows are right which highlights the shape of it.



I took photos of natural forms that I found reminiscent of microscopic fungal spores.

I combined inverted & original image and increased the saturation

original

combination

inverted



I took photos of cherry blossoms which evokes senses of peace & softness as well as healing



In this image I combined both the inverted and normal image and changed aspects such as vibrancy, saturation and brightness. I liked how you can see elements of the original image as well as the complimentary colours of yellow and purple



In this edit I wanted to create the effect of an infrared camera so I used a linear light overlay. I like how the green contributes to the connotation of illness and infection.



In this image I wanted to experiment with dying forms so I inverted my photo of a daffodil which created an interesting and dynamic sharpness to it.



I combined and overlaid the photos against a black background to see how they look collectively. I liked the way overlaying them creates more melancholy.



by overlaying the daffodil on top I liked how it balanced the photo and creates a unique composition.

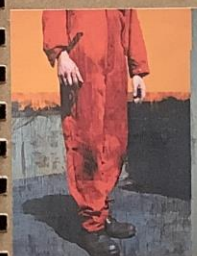
FRANCOIS BARD



In this artist study, I developed my understanding of painting clothes after analysing Bard's work. I broke the image into shadows, mid tones & high lights. I also learned how highlights can emphasise the complex geometry of the folds & shadows.



Bard is a figurative painter from France. His work employs a bold and vibrant colour palette, often using contrasting colours to create a sense of dynamism and tension in his compositions. I was inspired by his spontaneity in his work which creates freshness and vitality in his art.



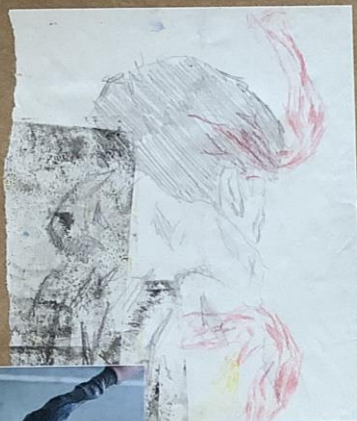
Using the work of Bard, I created a monochromatic drawing where I paid more attention to the shadows and the complexity & detail of the folds. Doing a coloured pencil drawing helped me realise how to lay out under paintings for folds & in figurative painting. I was also inspired by the use of bold primary colours in his work. So I wanted to experiment with it.



INITIAL IDEAS



In my first drafts, I looked at all the elements of what stood out to me from the artists that I have looked at as well as my experiments.



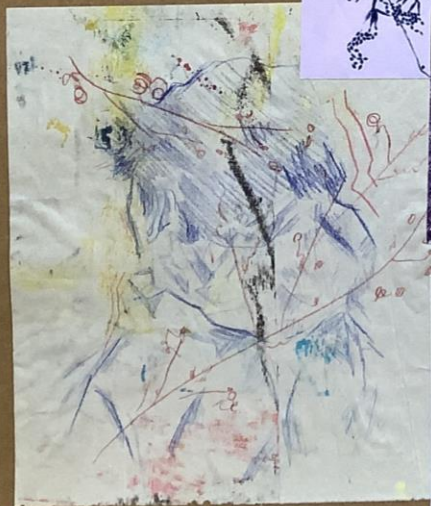
In this idea I tried using the daffodil which has a bold and striking shape to allude to the idea of symbolism but also create a dichotomy with it dying to ensue angst in the viewer.



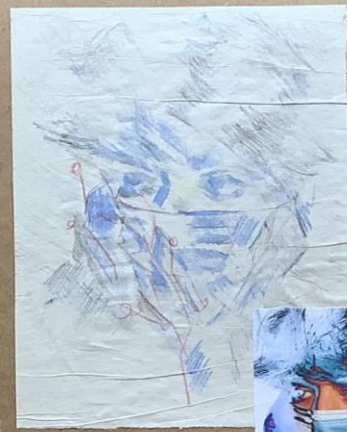
I wanted to use the daffodil as I liked how Justin Mortimer used wilted flowers to create a connection with his subject matter.



In this idea I drew upon the link of nature, specifically between plants and fungus. I like how both have a quite simple structure but create a complex system of branches.



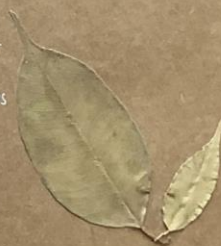
I also looked at my inverted images and combined them to create a concept similar to Russ Mills. I like this idea however I felt that they didn't overlap together.



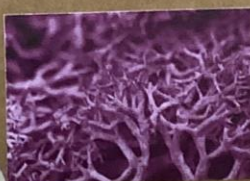
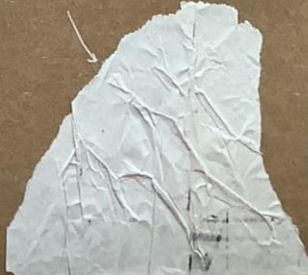
In this idea I looked at one of the inverted images and tested with subverting light and dark and looking at how it draws elements of the image out more than the others.



I liked the interesting pattern on these dead leaves



I thought about the creases of the folds and the branches of plants



DEVELOPING IDEAS



I did a monochromatic pencil drawing to get an idea of the light and dark areas of the image which I may be able to experiment with.



In this piece I wanted to communicate the complexity of life. I used the daffodils to represent decay and fragility. I used this specific image as it had a central composition which I felt represented order and I used the daffodils to create a 'frame' around the subject. I found the red and black contrasted well as well as the juxtaposition between the subject matter. The hatching helped emphasise the fading and decaying themes and also adds to the complexity of depth & texture.



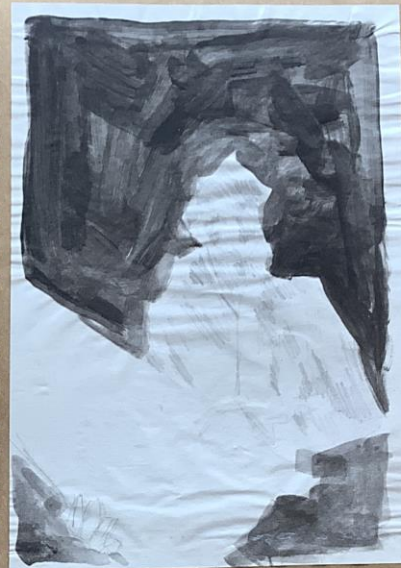
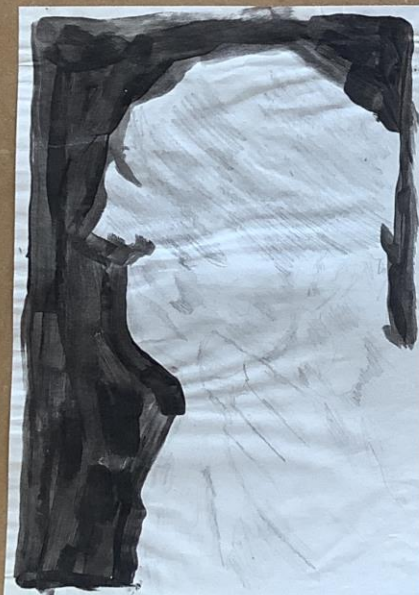
I put the drawing against a black background to see its shape more clearly.





this composition brings the viewers focus to the left hand side. I liked this shape that it creates so may explore this one further, perhaps combining it with other compositions.

I like this one as it is a very close up composition which creates a close intimacy with the viewer and it also shows the subject in action which allows the viewer to contemplate the thoughts of the subject.



ANALYSING COMPOSITION

I like the prominent shapes in this composition. the subject creates a triangular shape which brings focus to the face but the rectangular sign cuts across the image which creates an interesting perspective and provides more context to the viewer.

I tested a composition inspired by Francois Baud where there is a horizontal division. I found this composition brought more attention to the top half of the image.





COMBINING

I did one the drawings by tracing over different images I found interesting and combined them into one. I tested using blue from my inverted images and red for the daffodil to establish a contrast between the plants and the humans. I found this experiment to be exciting and I want to explore iterations of this composition in different mediums.

I found this composition to be the most compelling due to the two distinct shapes created by the arms and the body. The composition is also emphasising the emotion of the subject.



I chose to do an outcome based on this image to test painting my outcome in oil. I used this image as I like how the hair is being moved which creates an interesting pose and also creates movement which illustrates and emphasises the theme of complexity through how it conveys stress and chaos.



TEST PIECE



I began initially by doing a monochrome underpainting which I tested whilst painting folds. I liked doing an under painting as it allowed for tenacity whilst also feeling vibrant and energetic.

I really liked this oil outcome and as a result I want to possibly do my final outcome in oil paint. I want to explore the complexity of folds in the hazmat suit and mask as well as the structure of plants such as through my daffodil images.

I also want to test combining and reworking various images to create more dynamic compositions and incorporate an aspect of 'inversion' to evoke the feeling of unease. My favorite aspect of this piece was the emotion of the painting which I tried to illustrate through more bold and emotive brush strokes.



In this gouache painting I explored the close up composition. I used a flathead brush to create a more textured quality to it. I used the black background to enhance the dramatic mood of the background. I liked the sharp angular focus on the folds which emphasise complexity and detail in the artwork. The act of removing a mask conveys a sense of vulnerability and exposure, caught in a moment of transition. The subject also is looking away which makes the viewer puzzle in this context.



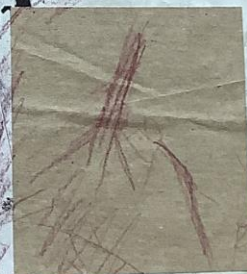
I expanded upon using Francois Bards composition. I created a horizontal division and utilised this to create visual contrast to reinforce the idea of uncertainty and unease. The direct gaze and central composition highlights the isolation. In this painting I used more muted tones to create the feeling of fading away. I enjoyed this outcome so I will explore this and combine it with other ideas.



FURTHER TESTING & REFINING

COMBINING & REARRANGING

I combined different
photos, compositions
and textures to see
what placements work
best.



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