



Pearson

GCE A Level Advanced Art and Design

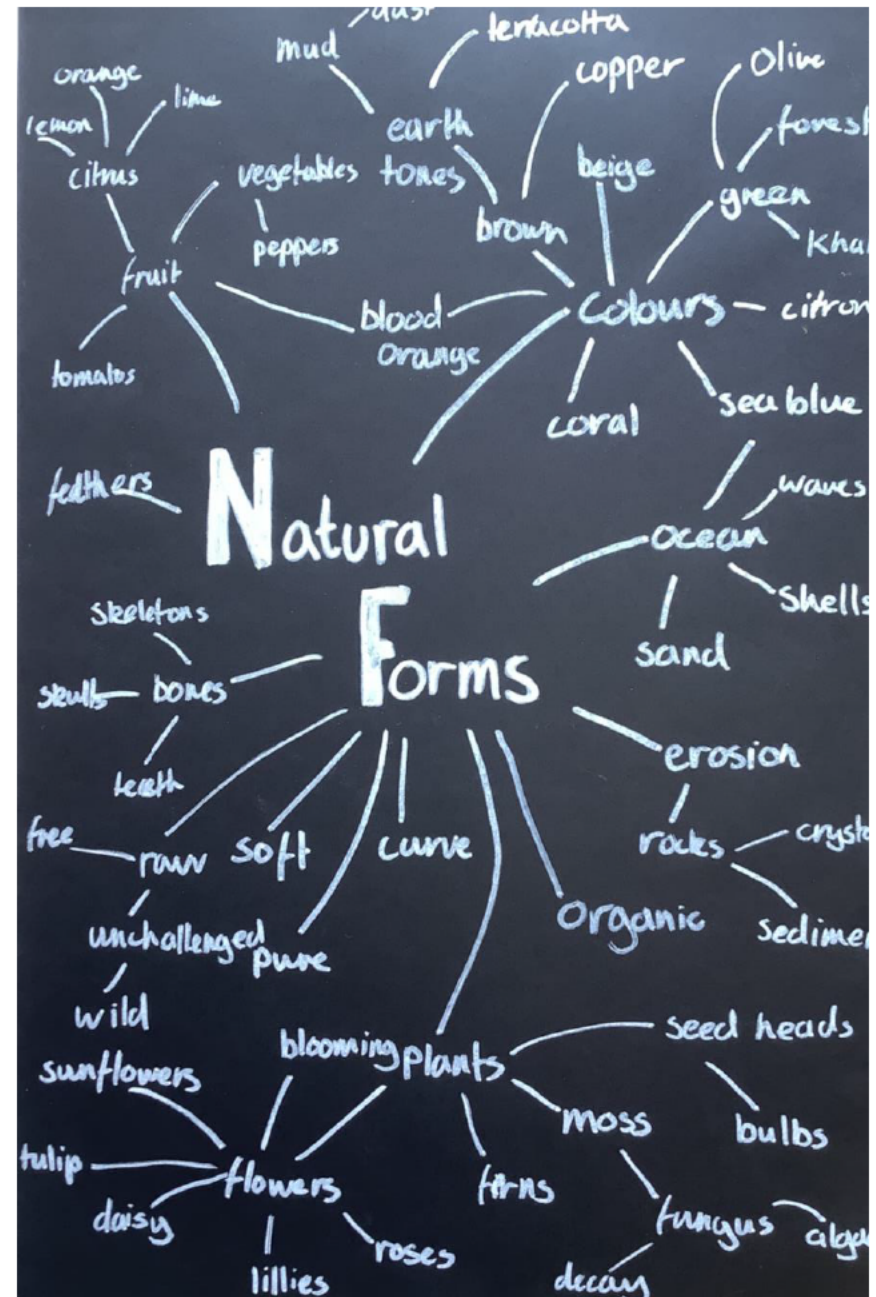
**Fine Art
Component 1**

Total Mark 51 (40+PS11)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	11	11	9	9	11
Performance Level	4	4	3	3	4
	Total out of 90				51

Component 1

Fine Art



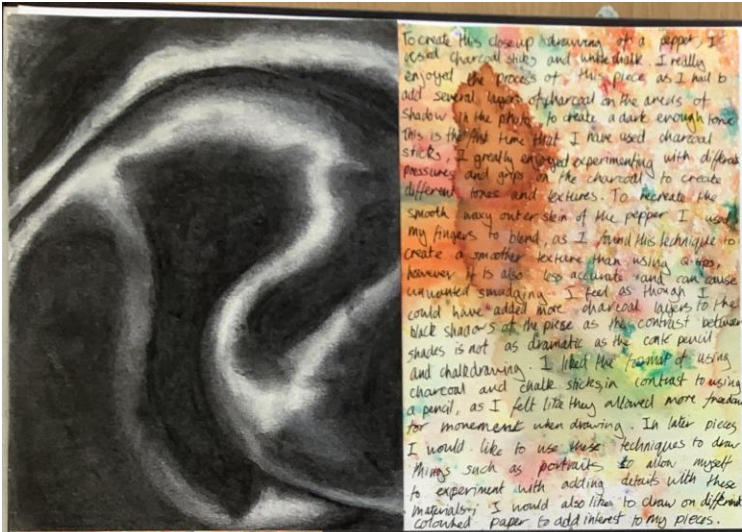
Natural Forms Photography

A natural form is an object that is found in nature and has not been altered or changed - it is still in its natural state. On this page I have captured several different natural forms using photography. I took all of the photos presented using my phone camera as I found it easier to access phone editing apps rather than uploading camera taken photos onto a computer. I experimented with the lighting for my photos of the fruit and vegetables by using the tool of a light box to make my compositions of natural forms in. At first I used a cold white light as it was the brightest and provided the most detail when capturing the images, but I found this light too harsh when using coloured backgrounds and I did not like how it washed out the warmer tones making the overall colours of my compositions duller than intended. I then experimented with warmer toned lighting to give the natural forms in my photos a softer more organic feel, this helps to bring the images to life. I preferred the photos I took in the warm lighting compared to the harsh white light, as they looked less artificial and forced. The photos of flowers presented on these pages were taken in natural outside lighting to enhance their natural beauty. I am very happy with my photo of the lilies in the pond as I like how the single blooming lily draws the onlooker's attention deeper into the photo. The singular lily makes a very striking focal point for the photo as the creamy white of the petals sharply contrasts with the darkness of the pond and the textured green of the lily pads.



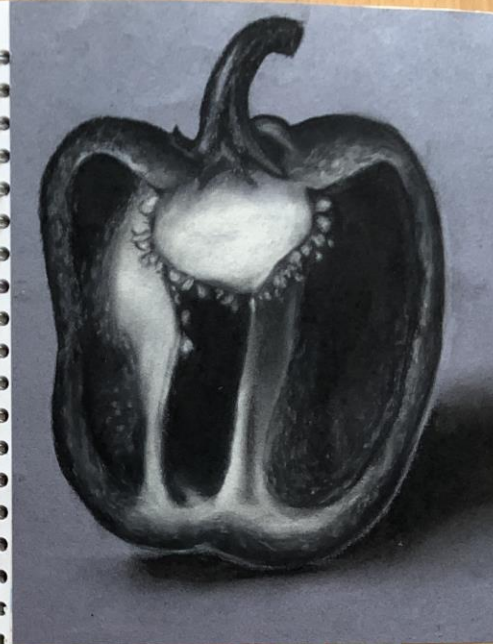
When taking the photos using the light box, I experimented with several different coloured backdrops to see how the colours in the foreground and background could work together. My favourite photo taken with a coloured background is the image in the bottom left corner of the page; I feel that the warm yellow of the background heavily compliments the vibrance of the strawberries. I also greatly enjoy the composition of the fruit in this photo and the level of detail I was able to capture. In contrast, I disliked using the blue background as I feel the blue of the background was too vibrant and took away from the focus of the photo. Next time I would like to experiment with a softer blue for the background to create contrast, but not as much so it will not take away from the effect of the photography overall.

After taking these photos, I edited them all using the Picsart app on my phone. On each photo I experimented on lowering the brightness of the images but increasing saturation to make the images feel more alive. I also increased the warmth of some of the photos as I preferred this to the harshness of a cooler palette - in my opinion the increase in warmth complemented the natural forms I photographed as many of them had colours that consisted of reds or yellows. One of my favourite photos taken is the photo of flowers in the right corner as I love the contrast between the purple and orange flowers and the green of the leaves. Overall, I would like to experiment further with different lighting angles and techniques. I would also like to attempt to use coloured lighting as I feel that it could produce exciting and unique outcomes. I would also like to photograph other natural forms such as bones or shells as they often have very interesting internal structures. I plan on using the images I have photographed as reference photos for other pieces I create later in the project.



To create this close-up drawing of a pepper, I used charcoal sticks and white chalk. I really enjoyed the process of this piece as I had to add several layers of charcoal on the areas of shadow in the pepper, to create a dark enough tone. This is the first time that I have used charcoal sticks. I greatly enjoyed experimenting with different pressures and grips on the charcoal to create different tones and textures. To recreate the smooth, waxy outer skin of the pepper I used my fingers to blend, as I found this technique to create a smoother texture than using a smudge. However, it is also less accurate and can cause unwanted smudging. I feel as though I could have added more charcoal layers to the black shadows of the piece as the contrast between shades is not as dramatic as the chalk pencil shades. I liked the contrast of using charcoal and chalk sticks in contrast to using a pencil, as I felt like they allowed more freedom for movement when drawing. In later pieces I would like to use these techniques to draw things such as portraits to allow myself to experiment with adding details with these materials. I would also like to draw on different coloured paper to add interest to my pieces.

This piece is a biro drawing of one of my natural forms compositions, of an onion and strawberries. I used lots of cross-hatching and hatching to provide depth in my work and to define the darker areas of the composition. After I found these techniques to be successful although next time I work in biro I am going to experiment with making the areas of highlights smaller and more defined to avoid unnecessary lines so that I can ensure my tonal values are defined. I enjoyed the different textures I was able to create on each piece of fruit. I especially like the orange peel as I created a random pattern of irregularly sized ovals to mimic the natural imperfection of the fruit. To improve my biro work, I am going to practice leaving negative space in my work for highlights and using white pen only for finer highlights. I was also unable to capture the texture of the strawberry skin with the seeds, resulting in my renditions of this fruit looking flat and without depth. To improve this I am going to practice different mark making techniques and using different pressures on the pen to alter the thickness and darkness of the line created.



On the left, I have drawn a dramatically lit half-pepper using conte pencils and white chalk. This piece was my first time drawing with these materials, in my opinion, my outcome was very successful as I was able to create a drawing with a large amount of detail and contrast between shadows and highlights. When making this I started by sketching the base of the pepper and filling out the black sections before using the white chalk to create the highlights whilst blending the two contrasting tones. In the future I would like to use these mediums to draw an object that is lighter in shade to practice blending more subtle tones to further my development of using dry mediums as an artist. I really like how smooth the blend between the chalk and conte pencil, although I do not like how difficult it is to erase conte pencil as it means there is less allowance for mistakes in my work.

This is a gouache painting of a tomato. I painted a contrasting turquoise background as in my opinion it created a sense of balance in the rest of the tomato. I also find the contrasting negative space to create an overall aesthetically pleasing effect. When painting the inner part of the tomato I struggled to create a smooth look with paint so I used a white pen to add highlights and in the future I would like to experiment with creating a smoother transition between the darker and lighter tones. I made my painting look more 3D in the lighter centre of the tomato by painting the point successfully by starting with light washes of colour to put out the highlights and shadows. I am planning on using gouache in future pieces, I would like to experiment using different colours and thicker paint layers.



edward weston

Edward Henry Weston, a 20th-century American photographer and Olympic archer, was born on March 24, 1886 and died on January 1, 1958. Over the course of Weston's 40 year career, he has been called: "one of the masters of 20th century photography". During his life Weston photographed a vast range of objects including still lifes, landscapes, nudes, portraits and genre scenes.

In 1937, Weston was the first photographer to receive a Guggenheim Fellowship, and over the next two years he went on to produce almost 1,400 negatives using his famous 8x10 view camera. Some of his most well known photographs were taken of the rocks and trees at Point Lobos, California - a location that was near where he lived for many years. Some of Weston's portraits and nudes were taken using a handfield Graflex camera, which allowed quick responses to subjects in flux; however for most of his still life work he used an 8x10 inch view camera and printed its negatives by contact. In 1932, Weston joined Group f/64, a collective of west coast photographers who named themselves after the smallest aperture in the

large-format cameras the group used. The group's aim was to champion what soon came to be known as "straight photography", which they defined in their manifesto as being: photography "possessing no qualities of technique, composition or idea, derivative of any other form". This modern school of thought when approaching photography gives a sense of abstraction and wonder. Weston believed that his photos and composition possess presence that is captured not created by the camera. With several of his still lifes Weston found that the photographic form became metaphors for aspects of the human

I really enjoy Weston's intricate use of strong black and white contrast. His use of mainly dark and plain backgrounds is extremely effective at drawing the viewer into the focal points of the photographs. I also really like Weston's use of abstraction to create organic shapes and human forms. I would like to use his techniques in overhead lighting to create my own dramatically lit photographs. I find his intriguing and unique view of natural forms to be inspiring and extremely interesting.



Pepper (No. 14), 1929

Pepper No. 14 is one of Weston's close up photos in black and white. It depicts a solitary green pepper in rich black and white tones with strong overhead illumination. Due to the lighting above, the skin on the pepper has a waxy appearance, the dark creases in the folds of the pepper add intrigue - drawing the viewer in. Weston uses simple backgrounds for his photography as he believes his subjects should have a heavy emphasis on contrast and should be uninterrupted to allow the viewer to see the true beauty of natural forms.

The smooth, natural forms of the pepper are given humanlike features; the organic shapes presented by the two opposing sides of the pepper mimic the shapes of two bodies entwined in embrace. The seeming presentation of the human form in the photograph creates a sense of abstraction as it has become more than just a pepper. Weston's aim was to photograph "the very substance and quiddance of the thing itself".



BARBARA HEPWORTH



Barbara Hepworth was a British artist and one of the most famous female sculptors. She attended the Leeds School of Art and went on to study sculpture at the London Royal College of Art. Her first work to come into the public eye was a carving of a bird, which was exhibited in 1924. Her earliest works were based on animals, birds and figure. Her work exemplifies Modernism and in particular modern sculpture; her work explores both solid shape and open spaces. Hepworth was born in Yorkshire in 1903 and sadly died in a fire at her studio in 1975.

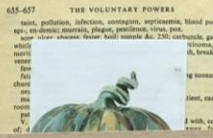


Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colours, forms and gestural marks to achieve its effect. This form of art is mostly based on an object, figure or landscape where forms have been simplified. Cubist and fauvist artists depended on the visual world for their subject matter inspiration whilst abstract artists were more abstract.



The sculpture on the left is Mother and Child (1934), this theme was a consistent motif for Hepworth after her disappointing experience with pregnancy. In this piece, the child depicted is a clear form yet still attached to the mother, I really like this presentation of constant connection between a mother and her child. This sculpture being carved out of stone also reinforces the strength and permanence of the connection Hepworth has depicted. I like how this sculpture combines both abstract and realistic forms, using strong, rounded features and her own abstract body.

KATE MALONE



Kate Olivia Malone MBE is a British ceramic artist and studio potter. She was born on January 29, 1959, in London. Malone studied at the Royal College of Art, after which she worked with T. Michael and worked with T. Michael and worked with T. Michael. Malone was appointed as a Fellow of the Royal Society of Ceramics in 2009.

This drawing is a rendition of Barbara Hepworth's sculpture - 'Image II', 1960 - created using charcoal sticks and chalk. In my drawing, I believe I have successfully captured the smooth texture and depth of this marble sculpture through my use of blending the shadows and highlights. The majority of my shading was completed through using my finger as my blending tool. I found this technique to be very efficient at creating a smooth texture across a large area. To improve my drawing, I would practice layering the darker tones of charcoal to create a vibrant colour, so you can see less of the paper's texture. In the future I would like to use similar tools on different papers, experimenting with different colours and textures.



Just due to its sporadic application onto the pumpkin. Her use of a crystalline glaze is impressive as they are considered extremely difficult to handle but create unique pieces. I really enjoy how smooth and shiny the texture is. This sculpture is heavily inspired by the form of a pumpkin which can clearly be seen. Malone has abstracted the colour of this natural form in a more vibrant way.



These two influential British ceramic artists both base their artworks of natural forms, although the presentation of these ideas are extremely different. Hepworth's sculptures are more abstract, using smoother textures and negative spaces in her art, encouraging viewers to look through the sculptures. In contrast, the inspiration for each of Malone's pieces can be clearly seen in the outcome she uses more texture on the exterior of her art and often includes eye-catching complementary colours. I really like the similar shape in Hepworth's work - conveyed like the similar shape in Malone's work. On the other hand, I greatly enjoy the clear form of Malone's work and the way it is presented.

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The sculpture on the left is Mother and Child (1934), in this theme was a consistent motif for Hepworth after her discovering her pregnancy. In this piece, the child depicted is a deer form yet still attached to the mother, I really like this presentation of constant connection between a mother and her child. This sculpture being carved out of stone also reinforces the strength and permanence of the connection Hepworth has depicted. I like how this sculpture combines both abstract and realistic forms, using strong formal features and then more abstract body.



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Kate Olivia Malone MBE is a British ceramic artist and studio potter. She was born on January 29, 1959, in London. Malone studied at Bristol Polytechnic and the Royal College of Art, after graduation she set up a studio in London where she worked with natural forms in sculpture. She works with traditional clay, which is often associated with industrial ceramics, its subtle colours allows for Malone to create the perfect pieces that give her work its strong visual impact. Malone was appointed Member of the Order of the British Empire in the 2019 Birthday Honours for her services to ceramic art.



The sculpture on the right is titled "A Blue Pumpkin", 2020 - it is crystalline-glazed stoneware. Malones use of the complementary colours create a vibrant piece, drawing the eye in. I like the orange glaze appears to mimic the natural due to its sporadic application onto the pumpkin. Her use of a crystalline glaze is impressive as they are considered extremely difficult to handle but create unique pieces. I really enjoy how smooth and shiny the texture is. This sculpture is heavily inspired by the form of a pumpkin which can clearly be seen, Malone has abstracted the colours of this natural form to a more decorative dish.



These two influential British ceramics artists both base their artworks off natural forms, although the presentation of these ideas are extremely different. Hepworth's sculptures are more abstract, using smoother textures and negative spaces in her art, encouraging viewers to look through the sculptures. In contrast, the inspiration for each of Malone's pieces can be clearly seen in the outcome. She uses more texture on the exterior of her art and often includes complementary colours. I really like the emotion shown in Hepworth's work - conveyed like the emotion shown in Hepworth's work - conveyed like the emotion shown in Hepworth's work - conveyed like the emotion shown in Hepworth's work.

During my experimenting with ink, I used various different unconventional tools such as: bamboo sticks, penne pasta, pipe cleaners and cap lids. I really enjoyed the freedom of creating these marks with ink as there was no need to create refined perfect marks. This really helped me get comfortable with an unknown media and expressing myself through markmaking line and form.

On the right is a collection of poppy seed photos that inspired my ink work on the opposite page. I edited these photos on my phone to create a sharper and more detailed effect on the photos. In the future I would like to practice using a real camera rather than my phone camera as I would like to experiment using different lenses and focuses.

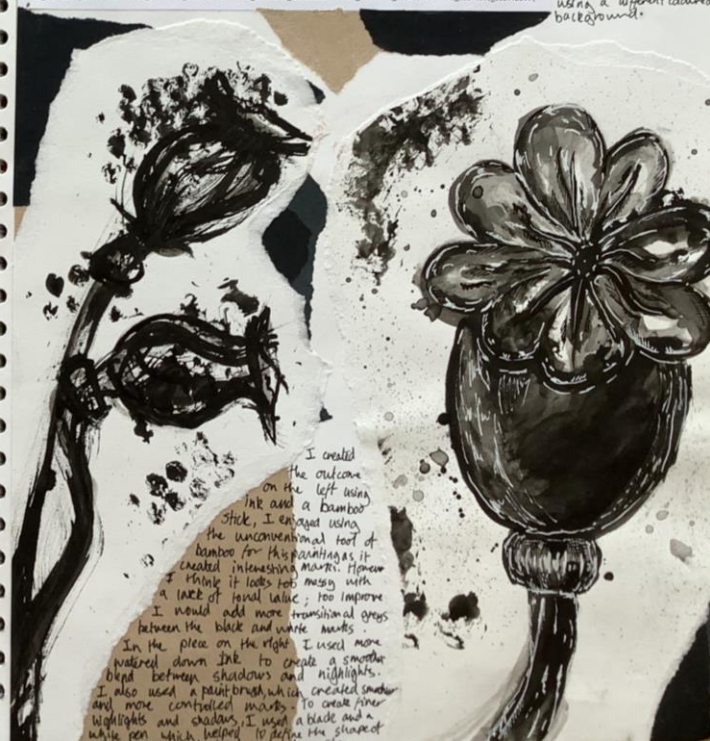
Below is a part of the mark making sheet I created. The waving patterns were formed using a pipe cleaner tool.

This was my favourite tool that I used because I liked how smooth the application of ink was. I would use this technique in the future - possibly for a background of a painting or mixed media piece. Overall I greatly enjoyed the large variation of marks I was able to make with ink, and would use it again.

ink
marking
and
experimenting

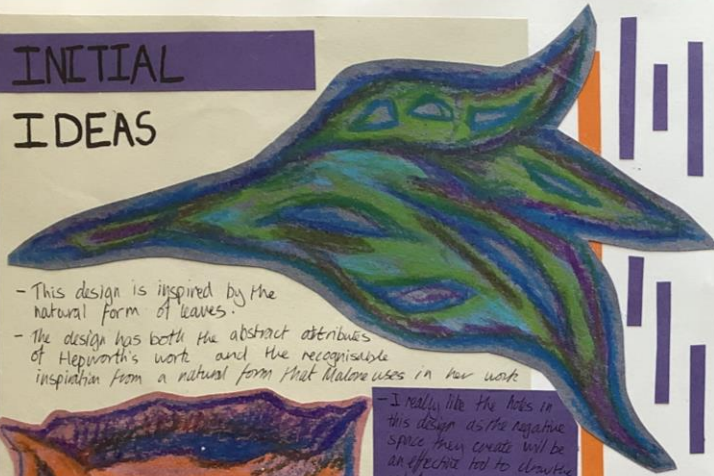


These are some photos of dried poppy seeds. I realise that I took using my phone camera and a phone flash light to create more even lighting. I like the photos that look inside of the seed as they have some intriguing shapes. I also like the photos of bunches of poppies as I tried to experiment with the composition of the different seed sizes. In future I would like to take photos using a different coloured background.



I created the outline on the left using ink and a bamboo stick. I enjoyed using the unconventional tool of bamboo for this as it created interesting marks. I think it looks too messy with a lack of tonal value, too improve I would add more transitional greys between the black and white marks. In the piece on the right I used more watered down ink to create a smoother blend between shadows and highlights. I also used a paintbrush which created softer and more controlled marks. To create finer highlights and shadows, I used a black and a white pen which helped to define the shape of the flower.

INITIAL IDEAS



- This design is inspired by the natural form of leaves.
- The design has both the abstract attributes of Hepworth's work and the recognisable inspiration from a natural form that Malone uses in her work.



- I really like the holes in this design as the negative space they create will be an effective tool to draw the onlooker in.

- The idea of the right is drawing influence from Barbara Hepworth.
- Smooth and almost spherical in form.



- Could be a mixture of glazes to add more excitement to the sculpture.

- Additional texture could be added to one side of the sculpture to create more contrast and interest to the otherwise smooth main body.

- I enjoy the overall simplicity of this design.

- The design above is Hepworth inspired, consisting of a smooth outside texture and various non-uniform cut-out shapes.

- The interior of the vase would be a contrasting, and darker colour, to the exterior.

- The interior would also be textured using addition or use



- The design on the left is a variation of the vase above, it also contains holes that mimic the shape of orange seeds.

- This is a bold abstract sculpture that would be natural colours such as green and brown.

- On the right, the design is inspired by the form of a cauliflower head, it is less abstract than my other designs.

- The exterior leaves would be smooth in texture to contrast with the bumpy interior.

- The interior would be made up of different sized spherical forms to mimic the gale flowers on a cauliflower.

- This is not my favourite design as it is too realistic and not very exciting to look at.



- When creating the design on the right I was inspired by the abstract form of a tomato cut in half.

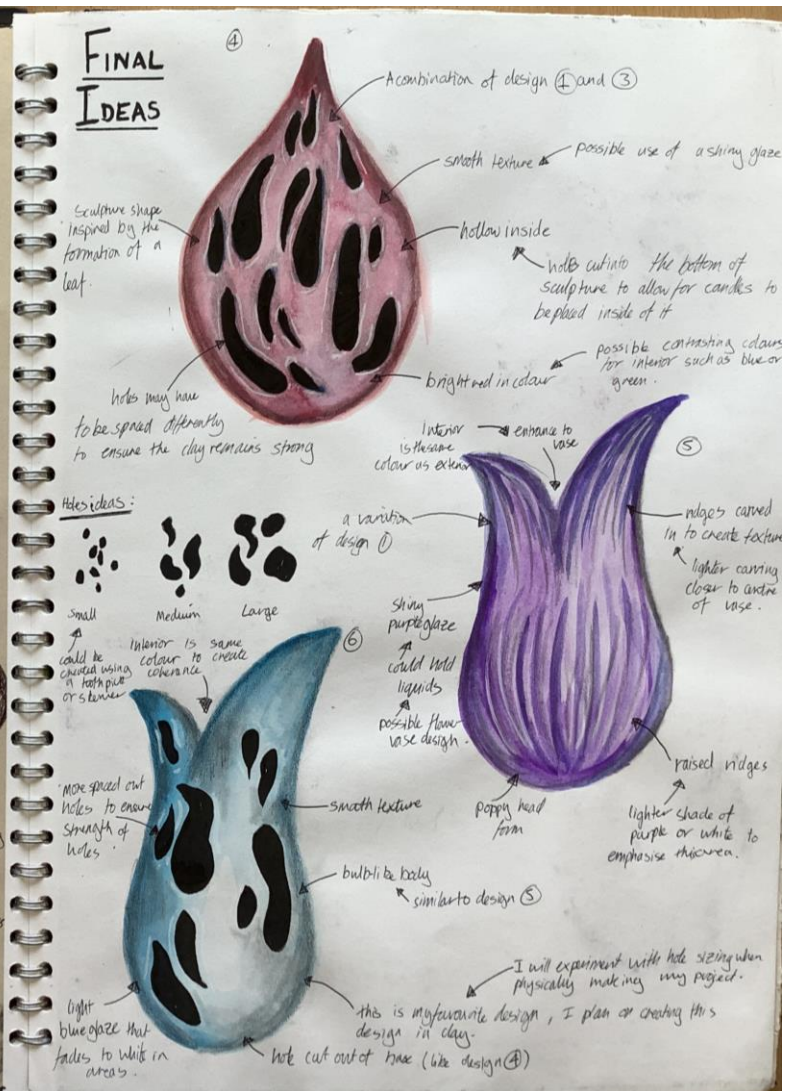
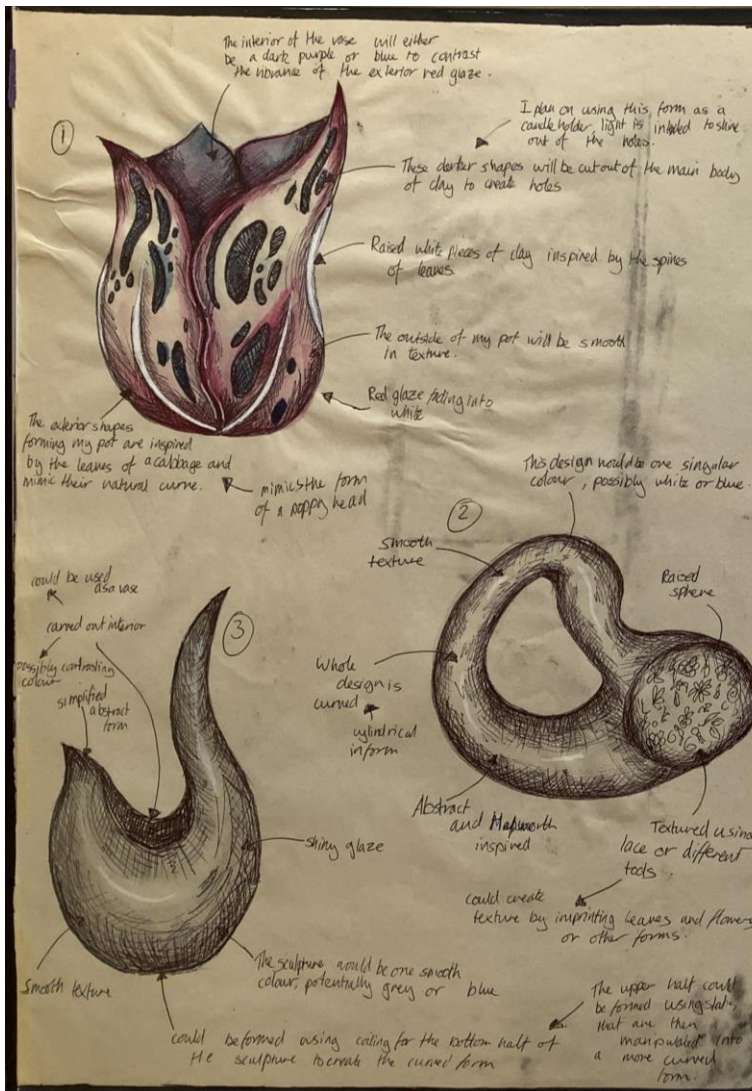
- I like the contrasting colours in the leaves and main body of the tomato.

- The darker purple shapes in this design are intended to add more depth and interest to another vase flat design.

- The photos on the left are clay sketch ideas to help plan and experiment with my clay designs.

- I found this process very helpful in planning the logistics of working in clay, it allowed me to discard several designs as they were not viable to physically create.





Photograms

A photogram is a photographic image made without a camera by placing objects directly onto the surface of a photo-sensitive material, such as photographic paper, and then exposing it to light. The result is a negative shadow image, varying in tones depending on the transparency of the objects used. Areas of the paper that receive no light appear white; those exposed through transparent objects appear grey. Photograms have come through phases in history: used to record the shapes and sizes of natural objects, as an artistic expression and used for contemporary art.



Lou Landauer

Lou Landauer was a German photographer who was active during the early 20th century. She was born in Cologne, 14th July 1897 and died in 1991. Landauer is most well known for her photograms, which are mainly botanical; these photograms depict plants with religious and historical significance to Jerusalem. According to Dulwich Picture Gallery her images capture: "both the duality of Jerusalem, in their delicate beauty and their rich darkness, and Landauer's experience of a land both intrinsically familiar and entirely alien." I really like Landauer's work due to the impressive amount of detail that she is able to capture in a striking yet aesthetically

Disraeli a failure?

published a brilliant and provocative essay on: Was Disraeli a Failure? The biography, for all its political insight as a politician, is the published work of a defeat by the

the aristocratic settlement was attractive best guarantee of the life of civilised which propriety Victorian led. Disraeli's such straightforward self-interest. The patternism seemed and motivated by Disraeli's world. (I) have Disraeli's heroes as well as a heroes, Disraeli's with Disraeli's to come. One of the most difficult periods of Disraeli's life, the very embodiment of his

stability, the very embodiment of his life. Disraeli's life was a constant struggle. He was a man of many talents, but he was also a man of many contradictions. He was a man of many talents, but he was also a man of many contradictions. He was a man of many talents, but he was also a man of many contradictions.

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he had combined the Foreign Office government posts, that of Leas terrible cost to his general health as by.

This is the first photogram that I made, I used a combination of objects including: leaves, lavender, confetti and a metal star decoration. I also placed lace in the right hand corner but unfortunately it cannot be seen very clearly. I really like how saturated the white of the confetti is, as it creates a strong striking contrast to the black background. The composition in this photogram is quite weak as the objects appear to be randomly placed with lots of blank space in between. Overall I like the combination of objects but I would like to reattempt this to get a clearer photogram.

To put the matter with brutal & Corn Laws would not save the life. It is hard to avoid the conclusion.



I created this photogram using lavender and leaves, as well as a glass bottle with leaves and flowers protruding from the top. Inside the glass bottle I placed lavender flowers, I am very pleased that you can see these within the bottle despite them being blurry. I think that my composition of the objects used in this photogram is very aesthetically pleasing. To improve in the future, I need to ensure that all of my desired objects fit onto the paper as some of the flowers above the bottle were cut off due to the smaller size of the paper.

with Napoleon and after inherited power smashed. Napoleon became impractical. Neoclassicism had also been growing more political, rebelling the Bourbon monarch, emboldened by the startling 1851 census, which



Clay Outcomes

Pictured on this page are the outcomes from my natural forms clay outcomes. I originally intended to create one outcome, however I underestimated the speed in which I work. Due to this, I have created 3 different outcomes inspired by my designs.



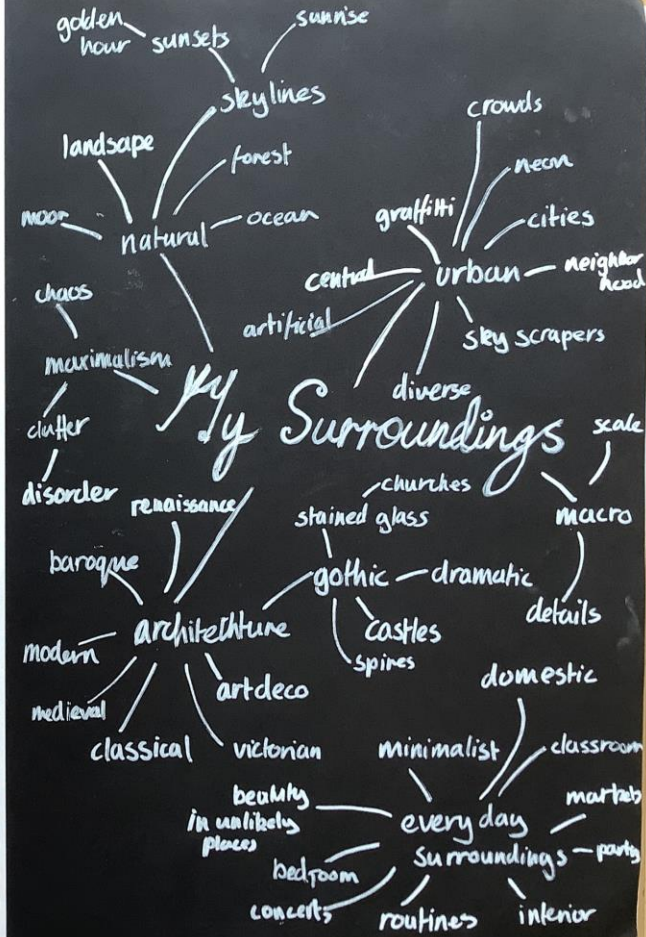
I created this pot using the Humm's pot method as it is quick and effective. I used the end of a paint brush to create circular indentations into the bottom of the interior as well as sections of the exterior. I really like the pastel colour of this piece. I would use it again in the future.



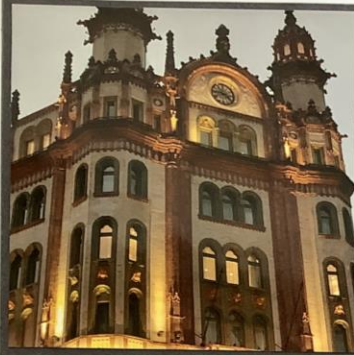
The piece on the left is design 6 from my final ideas page. When creating this piece I struggled to build height on this structure due to how thin the walls are - because of this I took longer than desired on the basic structure. I feel that the irregular holes cut into the pot are really effective. I have experimented with adding a candle into the base as intended and it was very happy with the results.



Adams is my favourite outcome that I created. I love the forest green and how it sits in the intended pattern. The repeating plant-like pattern on the exterior was created using a metal stamp pressed into the clay walls.







MY SURROUNDINGS:
LOOKING UP





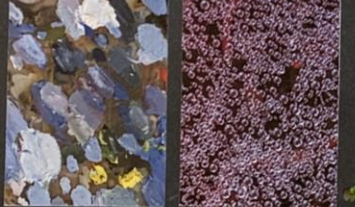
I really like the composition in the photo above and the use of the yellow lines. To improve I would make sure the drain is more central in the photo for a more balanced image in my photography.



LOOKING DOWN:



The photo above is a close up of a rose; shot in black and white to create a strong contrast between the shadows and highlights. I really like the large amount of detail seen in the rose including raindrops - the blurred background also helps to show the flower in focus.



The photo above was taken looking through a fence. I feel that the interesting perspective and the texture on the fence create a unique and abstract photograph.

The large photo on the left is a reflection of the sky taken looking down into a pond. I really like this composition and how clear the reflection of the clouds is.



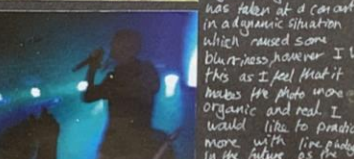
In the photo on the far right, I really like the composition and how you can see through the trees to see the centre of focus - the bridge. I feel that it combines a sense of balance with an interesting view point.

In the large image below, I have used focus lines to draw the viewer into the centre of the photo, creating an interesting perspective. To improve this photo I think it would be more effective if the street was more symmetrical.

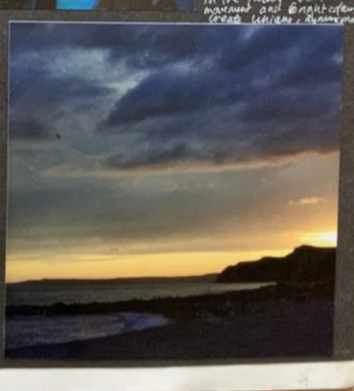


EYE LEVEL

I really like the vibrant colors of the blue roses - in the photo on the left it is quite eye-catching. The photo was taken at a concert in a dynamic situation which raised some blurriness however I like this as I feel that it makes the photo more organic and real. I would like to produce more with line photography in the future as the movement and bright colors create a sense of energy.



The large photo on the far right was taken at sunset. I really like how the light of the sun bleeds into the contrasting darkness of the clouds. The saturated yellows of the sunset add the viewer to see the rough texture of the clouds, almost adding a third dimension to the image. I also really like the contrast the birds create.



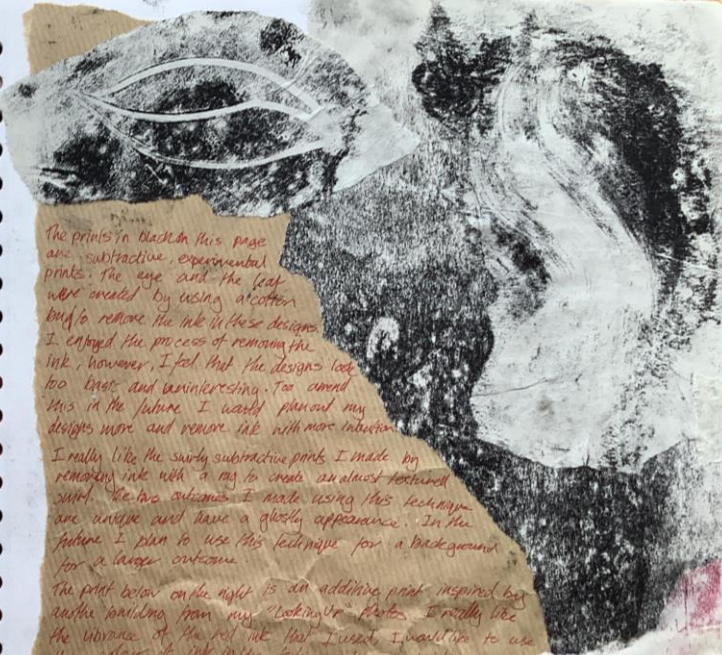
the drawing, which is a drawing of a first hand photo of St. Paul's Cathedral. I used a pencil style in this drawing to the previous two pages. On this page, I have just now art sketching and less controlled. The change in technique made me add details to the drawing. Despite this, I like how free the drawing is. I like this style in the future but I won't add white to enhance the drawing. The procedure

Monoprinting



Monoprinting is a form of printmaking that creates unique prints each time, unlike most other forms of print making which allows for multiple originals. The colour used to create mono prints is usually a water based ink, a roller is used to evenly apply a thin spread of ink over a printing sheet. There are two different methods that are used to create monoprints. Additive and subtractive. In the additive approach the ink is added in a continuous colour back onto the plate, and is rolled out. The ink is then subtracted using different mark making techniques onto paper to create prints. The subtractive method means removing ink from the palette using rags or different materials to create interesting effects; once the ink has been removed in a design the paper is placed down to transfer the ink to the print.

The print below is an additive depiction of a building from my "Looking Up" set of photos. I used a sharpened pencil, pressing lightly to create the fine lines in my sketching. I feel that I have successfully created depth and drawn the building in perspective. However, next time I would like to experiment with the thickness of my lines and with different mark making techniques such as scumbling.



The prints in black on this page are subtractive, experimental prints. The eye and the face were created by using a cotton bud to remove the ink in these designs. I enjoyed the process of removing the ink, however, I feel that the designs look too dark and uninteresting. Too much ink in the future I would plan out my designs more and remove ink with more intention.

I really like the early subtractive prints I made by removing ink with a rag to create an almost textured swirl. The two designs I made using this technique are unique and have a ghostly appearance. In the future I plan to use this technique for a background for a larger outcome.

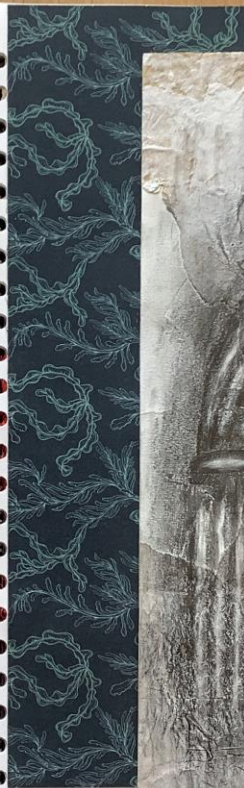
The print below on the right is an additive print inspired by another building from my "Looking Up" photos. I really like the vibrance of the red ink that I used. I would like to use this colour of ink in the future when replicating my sketched experiments. I am pleased with outcome due to the level of detail I was able to successfully capture. However, to improve I would use more mark making techniques to create more depth in my print. This will help to make the buildings and other details clearer to the viewer.

I greatly enjoyed experimenting with monoprints as I found how each print is unique and unpredictable. On the other hand I found it extremely difficult to create effective subtractive prints as it was difficult to make small marks and detailed designs. I enjoyed creating additive prints as it could create the tone and texture with mark making. I will consider this technique of building for future experiments.





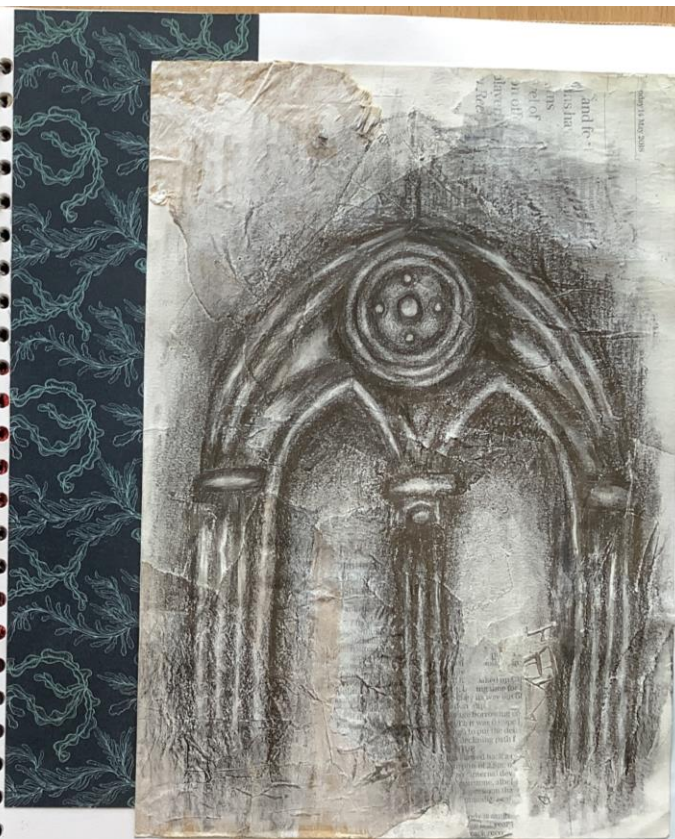
a piece incorporating
that Murphy uses for
really enjoyed the
ing the background; I
paper and ink, then
to create the rugged
I liked this method of
as each one will be
exploring different variations
in the future.
use above using a mixture
for fine details and
black ink - for larger
dramatic shading. To improve
ed to practice drawing in
as part of the building



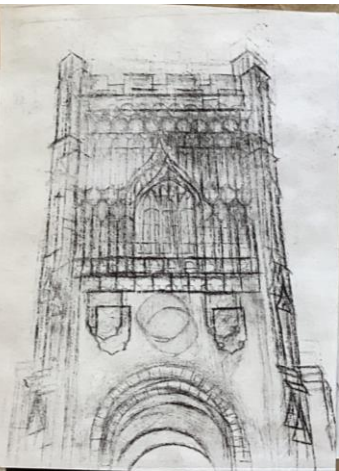
This is a graphic drawing on a mixed media background. To create the background, I collaged brown paper and newspaper stuck down with PVA glue - I tore away sections of the collaged paper to create an authentic and natural feel to the background. To make the colours and typing, I applied an acrylic white wash, I really like the overall effect I was able to achieve in this background and plan on using this combination of techniques for future backgrounds.
I really like my drawing to create it I practiced blending lighter tones with paper pencils which I found extremely successful. I also like the contrast between the shadows and erased highlights, this allowed me to create a strong sense of depth and overall interest in the drawing. The drawing blended cohesively with the background, however blending with graphite pencils was difficult in some sections due to the inconsistent texture of the background.



This is a mixed media piece incorporating the same techniques that Murphy uses for his backgrounds. I really enjoyed the process when making the background; I added layers of brown paper and ink, then using sand paper to create the rugged and distressed look. I liked this method of creating back grounds as each one will be unique, I plan on exploring different variations of Murphy's technique in the future. I painted the house above using a mixture of bleeding pen - for fine details and features - and black ink - for larger areas and dramatic shading. To improve this piece, I need to practice drawing in different perspectives as part of the building was drawn straight at the wrong angle.



This is a graphic drawing on a mixed media background. To create the background, I collaged brown paper and newspaper stuck down with PVA glue - I tore away sections of the collaged paper to create an authentic and natural feel to the background. To make the columns and typing, I applied an acrylic white wash, I really like the overall effect I was able to achieve in this background and plan on using this combination of techniques for future backgrounds. To create it I practiced blending lighter tones with paper pencils which I found extremely successful. I also like the contrast between the shadows and crossed highlights, this allowed me to create a strong sense of depth and overall interest in the drawing. The drawing blended cohesively with the background, however blending with graphite pencils was difficult in some sections due to the inconsistent texture of the background.



On the flap above is a layered print of my drypoint etching, the overlapping print line creates an interesting distorted look to the piece. Below the flap is a single print I did not add enough ink to this print, causing my hatching to not be clearly visible. However, I really like the splash of shadow created by a better print.



except at points clearly visible, this is lighter, this is or distribution my drawings, a bit more visible, a bit darker.

On the right is my most successful print, I really like the layering of the contrasting colours. I think that the second layer of print being off-centre is more effective as you can clearly see the two separate layers that intermingle. To improve this print I would attempt to recreate it on different coloured or textured paper.

Below are my two clearest prints on coloured paper that I prepared. I would have liked these prints to be more clear, I really like the central composition. I think the experiment with colour and texture of these prints.



emotions

The Persian contemporary
Bamini Khatun's religious
artwork, inspired by the
ancient Mesopotamian tradition
of religious images, is a part
of human inspired by ideas of
faith and art. he adds to
contemporary techniques in his art
Bamini's medium of choice
is acrylics

Paul Gauguin's 'Lovers' is a contemporary work
inspired by the painting
of a woman in a red dress
and a man in a white dress
Lovers' depicts
a woman in a red dress standing
with a man in a white dress
and appears to be a part of
a story. The work often
represents fear, confusion,
and a sense of loss.

The Kiss is an oil painting on canvas
with a red and white color
palette by Gustav Klimt
The Kiss is a painting of a man and a woman
in a room. It is a
beautiful painting
with a red and white
color palette.

The color green
represents
nature
- calm
- hope
- growth
- life
- peace
- quiet

The color red
represents
passion
- love
- anger
- excitement
- danger
- war

The color blue
represents
calm
- peace
- tranquility
- sadness
- loneliness
- isolation

Yellow and orange
are warm colors
- happiness
- energy
- confidence
- optimism
- warmth
- love
- passion
- anger
- jealousy
- greed
- envy
- hate
- fear
- sadness
- loneliness
- isolation

The color pink
represents
love
- romance
- affection
- tenderness
- gentleness
- sweetness
- innocence
- purity
- youth
- femininity
- softness
- calmness
- peace
- tranquility
- happiness
- joy
- optimism
- confidence
- strength
- power
- leadership
- authority
- respect
- admiration
- love
- passion
- anger
- jealousy
- greed
- envy
- hate
- fear
- sadness
- loneliness
- isolation

Black has several
different meanings
including:
- power
- mystery
- elegance
- strength
- confidence
- authority
- respect
- admiration
- love
- passion
- anger
- jealousy
- greed
- envy
- hate
- fear
- sadness
- loneliness
- isolation

Edward Hopper was
an American realist
painter. His paintings
represent the paradox
of loneliness in a
modern life. He is
known for his oil and
watercolor paintings.



EDWARD HOPPER

Edward Hopper was an American painter whose work mainly focused on social realism - depictions of everyday urban scenes that struck the viewer into recognition of the strangeness of familiar surroundings. He was born July 22, 1882 in Nyack and sadly died May 15, 1967 in New York City. Hopper's work has strongly influenced the Pop art and New Realist painters of the 1960s and 70s. Hopper worked in etching and watercolour, however he is best known for his oil paintings which convey senses of melancholy and isolation. His subject matter in his paintings is mainly derived from the common features of American life (gas stations, motels, restaurants, theatres and street scenes). Although Hopper is considered to be a realist painter, he often simplified shapes and details in his work; saturating colours to heighten contrast and mood.

Hopper often depicts his stark urban scenes using sharp lines and angular shapes contrasting with the softer curves of the human body. Hopper also plays with unusual lighting in his art to capture the lonely mood of his subjects.

The piece on the lower right is a painting of Hopper's wife titled "Morning Sun", 1952, after their marriage. She insisted that she would be his only model. I really like the dark isolating background in this painting, the woman has a look of wistfulness out of the window - who's light casts dramatic shadows across her body. This painting could be interpreted as her looking out at a lonely world.



This was my first attempt at working in oil paints and I greatly enjoyed working in this medium due to its diversity in the ways it can be applied to canvas. However, I dislike the length of the drying time as it makes it harder to finish paintings to a deadline. The need to use white spirit and linseed oil also makes the process of painting longer. I painted huge about by sketching out the general outlines in a light wash and then layering on different colours to create depth. I enjoyed being able to layer and blend colours easily due to the longer drying times as I was able to blend purples and greens, creating a cooler skin tone. In the future I would like to experiment with different textures by using thicker samples of paint in my work.



Caravaggio



Michelangelo Merisi da Caravaggio, known simply as Caravaggio, was an Italian painter active in Rome for most of his life. He was born September 29th 1571, Milan and died July 18th 1640 in Porto Ercole, Italy. Caravaggio was the leading Italian painter of the late 16th and early 17th Century. he became famous for the intense and of an unsettling realism of his large-scale religious works.

Caravaggio was a unique artist in his time due to his depictions of the Bible as bloody and visceral, contrasting the elegant manner in which most other 16th-century Italian artists painted.

He staged the events of the Bible as if they were happening in the present day, he often used line models, accentuating the poverty and common humanity of Christ and his followers by expressing their ragged clothing and dirty feet. Caravaggio's reputation was clouded during his lifetime due to his violent and aggressive tendencies.



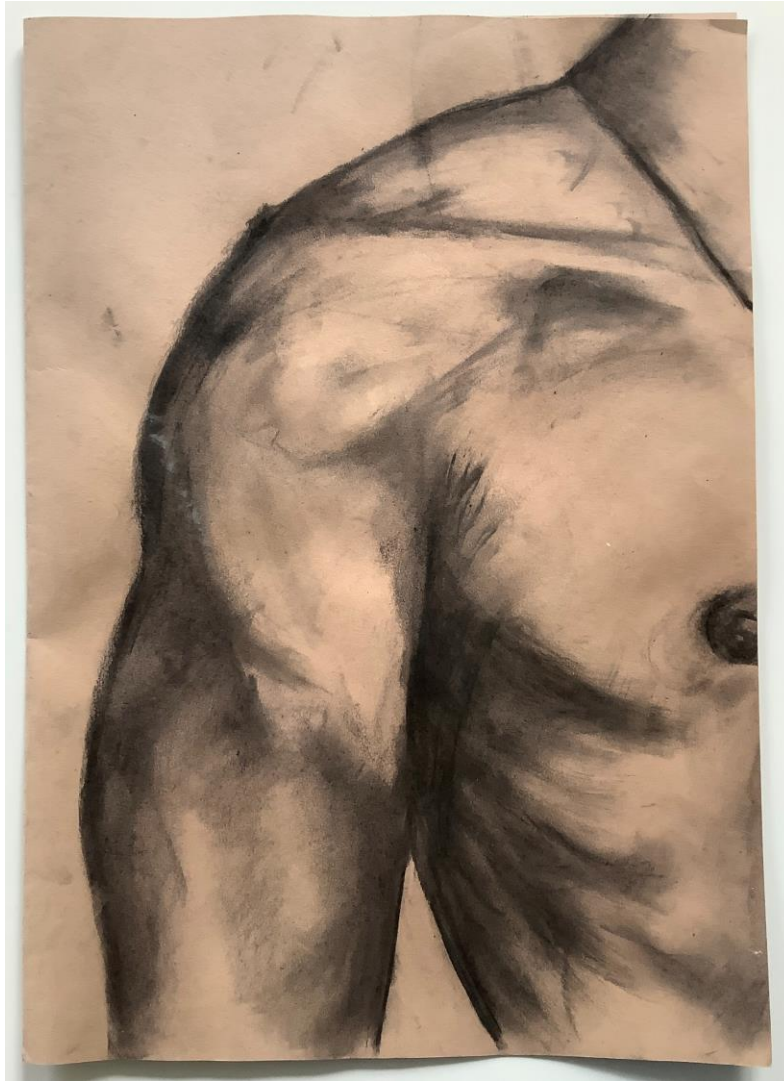
Caravaggio developed a highly original form of the chiaroscuro technique, using extreme contrasts of light and dark to emphasize details of gesture or facial expression (think expressions of despair or agony).

His dramatic sense of lighting and largely innovative treatment of light and shade have also directly inspired many modern figures in the medium of cinema, including the directors Pier Paolo Pasolini and Martin Scorsese.

The painting on the right is titled 'Boy with a Basket of Fruit' by Giovanni Baglione. Baglione and Caravaggio were enemies despite having extremely similar painting styles and subjects. The feud in the past is painted in Caravaggio's likeness as an insult to him. I really like the composition and lighting in this painting, the dramatic lighting on the angel's muscles and wings are very aesthetically pleasing to the eye. The level of detail captured in this painting is very impressive.



The painting above is a copy of a section of the Caravaggio painting 'Boy with a Basket of Fruit' 1593. To complete this painting, I painted a similar scene using a similar palette of colors. I used more: burnt sienna, ultramarine blue, yellow ochre, cadmium red, and white. Using a more limited palette helped me to practice colour theory when blending skin tones to create effective shadows using purples. Instead of blue, as purple seems more organic in skin tones. I completed the painting of the main body in water soluble oil paints, I found this a lot harder to work with compared to regular oil paints that I have previously used. However, I do like the texture and visible brush strokes as I think they add more interest and depth to the painting. In the future I plan on continuing to use regular oil paints as I find them easier to blend and thin. To improve this painting I would like to practice painting more using thinner brushes so that I can more effectively capture highlights and prevent it from being a flat colour.



PHOTOSHOOT



I like the symmetry in the composition of this photo, paired with the asymmetrical lighting.



I like the pose in this photo, however the lighting has made the skin look overly red, which takes away from the overall effect.



I changed the composition of this photo by making it more symmetrical and changing the colour of the paper. To improve this I would have a white background to contrast the dark cloth.



I like the change in angle in this photo, however I greatly dislike the lighting, as it is too harsh and a hard white.



I really like the absence of colour or obvious lighting in the background as it draws the viewers attention in to the focal point of the composition.



The texture in this photo makes the patterned cloth very interesting to look at. I also like the shadows on the face of the hand.



The lighting in this photo is my favourite as it creates effective shadows in the fabric without it seeming too harsh or dramatically lit.



In this photo I like the lighting as it creates clear shadows in the folds of the hooded fabric.



In this image I liked the concept of using a different viewpoint, however I do not like the lighting in this and the hands are out of focus in the



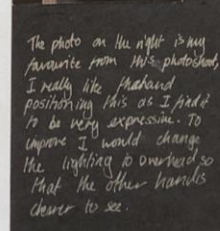
I am very proud of the soft lighting I was able to create in the photo on the left. Next time I would like to experiment with different colours of lighting such as red, blue and yellow as I feel this may create more interest in my photography. I would also like to determine the emotions that could be conveyed through each photograph, such as fear, as seen in my final work.



The photo on the right is one of my favourites from this photoshoot. The interesting shape and hand positioning creates a sense of grief and loss. I really like this photo as the main figure merges into the black background as if it is fading away.



In the photo on the left, I like the tension you can see in the hands, conveying a sense of frustration. To change this image I would use a different coloured background, possibly red, to add more and further express the feelings of frustration I have captured.



The photo on the right is my favourite from this photoshoot. I really like the hand positioning as I find it to be very expressive. To improve I would change the lighting to overhead so that the other hand's desire to see.



My favourite photos in this shoot are the ones that use the cloth to hide the model's face as it creates a sense of ambiguity when looking at the topic of emotions - the feelings that I am trying to convey are felt by everyone, not just the person I am painting. In my opinion hand gestures are an interesting way of showing the expression of emotions without looking directly at a person's face.



The image above is an edited version of one of my previous photos in this photoshoot. I edited it - adding designs - using procreate. This design conveys the emotion of guilt; the blood on the hands references Lady Macbeth who could not rid herself from the guilt and blood on her hands. I also added vague sketches of eyes in the background, representing the pressure of onlookers. I plan on experimenting with different styles for the eyes, possibly combining realism or using a different medium to draw attention to them with varying away from the main focus of the painting.

~ developing ideas ~



In the design on the left, I have used one of the photos from my photo shoot on the previous page as I like the dramatic lighting and interesting composition. I want to bring religious imagery into my final design, inspired by Caravaggio. I have included a golden halo that is often shown over saints in religious paintings. There is also blood shown dripping down the cloth to symbolise guilt. I like the simplistic colour scheme, using only black, white, red and gold - it is very striking.



I have experimented with creating texture on oil paints by pressing lace into a thick layer of paint. The lace below is the same as from my photo shoot, this will create a cohesive feel through my work. I really liked the texture crisis and plan to do this on the plain painted in my final piece. I think it was more effective than white paint, however I will have to take this into account when I paint.

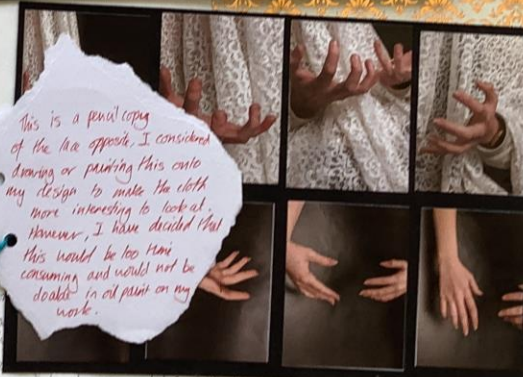


In the design above I have experimented using a different background colour of red, however I will not use this as I feel that it is too bright and will take away from the center focus. In this plan I included the outstretched hands that I plan on including in my final piece. I plan on painting different hand compositions to further my development. I prefer this design as I think the use of hands has the potential to be very expressive of the emotion of guilt.

HAND



This is a pencil copy of the idea opposite. I considered drawing or painting this onto my design to make the cloth more interesting to look at. However, I have decided that this would be too time consuming and would not be double in oil paint on my work.



I painted above to combine the colours that Caravaggio uses in his work. He used a lot of Caravaggio's style, painting of some photos from my photo shoot. I was able to use the dramatic highlights. However, I feel that some of the poses are awkward so I will not use them in my final work. For my final work, I will use the hands in the photos.

~developing



This is my final plan for my outcome for this project; my painting will be in oil paints and I plan for it to be of roughly A2 in size. On wooden board, this will be the largest size I have painted, so proportions may be difficult.

In this design I have created a more subtle halo around the person, in a 'center white' tone that will blend with the background to create an interesting lighting composition. I have used the similar forms from my previous designs, including the bloody, outstretched hands. I plan for the hands to be the focus of my piece, I wanted to explore the use of hands as they are very expressive despite not explicitly telling you an emotion. It is left to the viewer's interpretation.

My piece takes inspiration from Hopper's striking light and dark composition, conveying emotions of guilt and loneliness nearly expressed through the dramatic lighting and limited color scheme. The imagery in my paintings is heavily influenced by the religious style Caravaggio paintings. The open hands are not satisfied, they want to explore and experience, because religion should be enough - this has caused guilt in the form of blood to be seen on the hands.

I have focused on hands more in this second photoshoot, to help support my development of ideas. I changed the lights to a warmer light and brought it closer to my model to allow for the brighter photos.

I like these photos as they capture the shape and tension intended in the hands, the brighter lighting will also help me to draw from them as reference photos. To improve I would experiment with colored or more overhead lighting.



HAND STUDIES



The hand above has been completed in pencil in a more simplistic form to practice shape and form. In hands, I feel like I have captured this well. In the different lines and general shading on the hand. I also added blood to the hands as I plan to do this in my final piece. To improve this drawing I would add in the fingernails and darker shading to the palms to create more depth.



The hands on the right are my favourite in terms of composition, despite their sketchy nature I feel that I have accurately captured the general shape and form. These hands are the composition that I plan on painting. There will be blood dripping from the hands as a visual representation of the emotion of guilt.

In the oil painting above I attempted to combine the saturated colours that Edward Hopper uses in his artwork with the dramatic depth of Caravaggio's style. This is a painting of some of the photos from my photoshoot, I was able to capture the dramatic highlights and shadows. However, I feel that the shapes of some of the fingers got lost in the shadows so I will need to ensure this does not occur in my final piece. For my final piece I plan to work in oils.



evaluation



Pictured above is my final piece for this topic, I completed it using a combination of oil and acrylic paints. The original painting is on an A1 piece of wooden board, I really enjoyed painting on wood. I really appreciated the smooth texture and the robust feeling of it compared to paper or canvas. After completing my main painting I decided that having a larger background for the subject would make this piece more impactful. To change the background I glued my original wooden board onto a larger canvas and expanded the golden halo onto the canvas to link them more fluidly. I really struggled with painting the hands due to the angles of the fingers, however after adding the blood I feel that they exhibit good depth and exhibit the feelings of guilt that I was aiming to portray.

When painting the cloth, I attempted to use fabric to create a textured print as I had previously practised, however this did not work as desired so I discarded this technique early on in the painting process.

STATEMENT OF INTENT

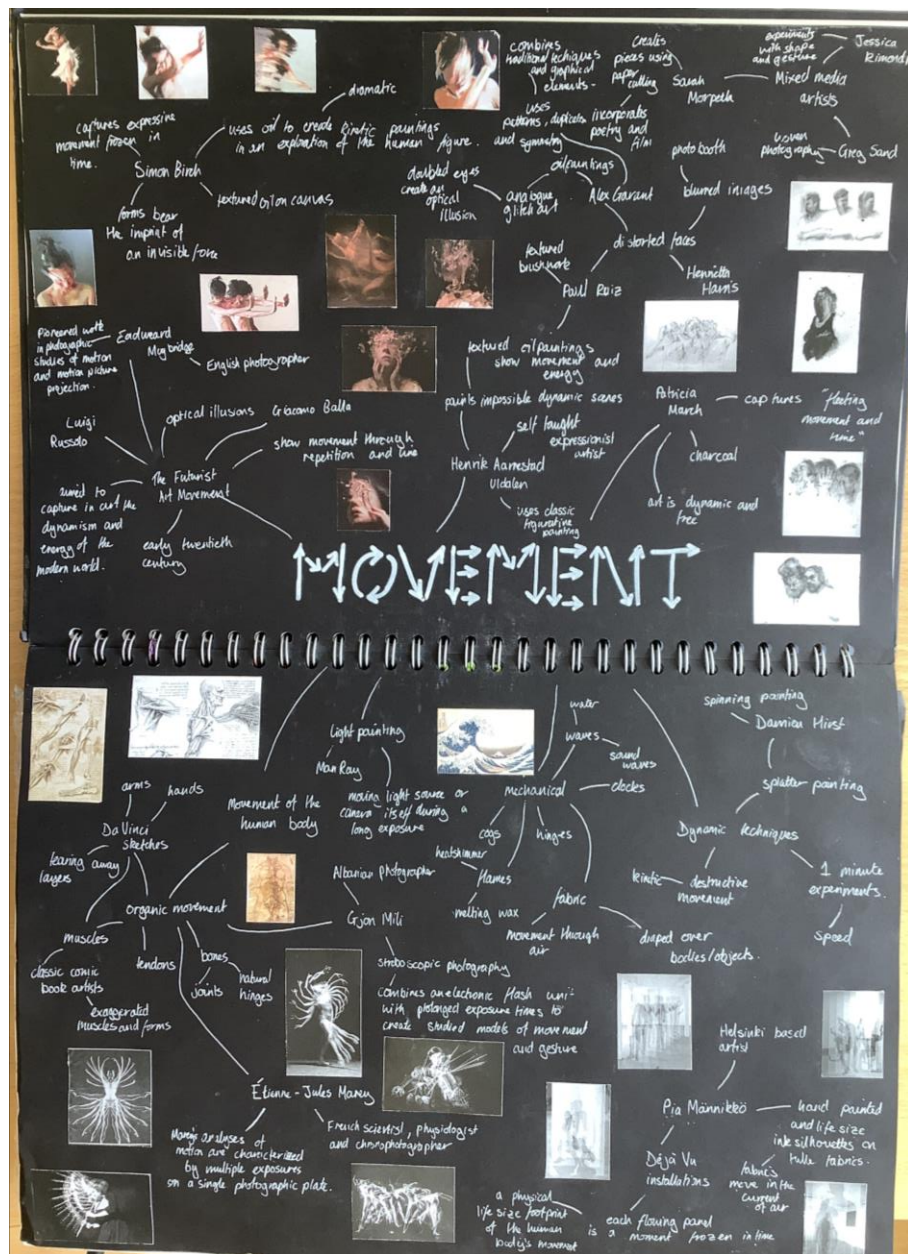
The aim of my project is to explore the theme of movement, in its different forms. To do this I will experiment with a variety of materials, colours, techniques and subject matters. Some initial artists that I have discovered that link to my project include: Simon Birch, Gjon Mili, Patricia Marchand and Pia Maunibbo; I have chosen these artists due to their interesting techniques and the variety in their work. As my project progresses, I will evaluate my project by evaluating each new technique I use and how they can benefit my project the most. I plan to compare and contrast artists and their techniques.

The materials I plan to use include: watercolours, gouache paints, ink and/or pencil. I will use a variety of these materials in my project and will combine some in pieces to create mixed media outcomes. I plan to create mixed media pieces in this project as I find that I can be more expressive and creative when I am not limited to one material.

Throughout the project I will explore a variety of techniques, they include: drawing, painting, photography and photoshop. I wish to use these skills as I wish to improve in these areas. I may take a risk by exploring sculpture as I have not done this before.

I plan to look at figures and faces because I enjoy how expressive they are. This links to the artists I plan to research as these artists have also focused on these subject matters.

I visualise my final piece in this project being a large scale mixed media piece, however, this may change as I progress through the project.



Da Vinci



Leonardo da Vinci was an Italian painter, architect, sculptor, draftsman and engineer. He was born April 15, 1452 - Anchiano, Florence, and died May 2, 1519 - Cloux, France. Da Vinci is most well known for his paintings in oils including "The Mona Lisa" and "The Last Supper". He was an artist during the High Renaissance era of art which flourished for about 35 years from the early 1490's to 1527 when Rome was sacked by imperial troops. This era involved around 3 major artists: Leonardo da Vinci, Michelangelo and Raphael. The artistic works of this period mainly focused on painting, architecture and sculpture. Artists of the High Renaissance period exemplified psychological complexity, the use of perspective for dramatic focus, symbolism, and scientifically accurate detail.



by dissecting 30 corpses in his findings. He proceeded to study the of the body in mechanical activity and movement. His anatomical drawings are based on a connection between natural and abstract representation, leaving transparent layers to allow an inside view to the body.



I chose to study Dr. Uinici so that I could study the movement of the human body and explore organic movement. I plan to draw muscles and different parts of the body in different mediums, mainly focusing on pencil and charcoal. I also plan to take my own reference photos to work from later in the project.



Da Vinci has used his strong sense of line and form to create a balanced drawing, above. The lack of colour allows for the viewer to be fully drawn into this detailed drawing. He has used realistic proportions in his work which is extremely impressive due to the age of his work. I like how the figure isn't completely finished as it adds a feeling of mystery and interest to the piece. The smaller additional drawings also help to create a varied cohesive piece.

INDIVIDUAL VOLITION 717-718

[illegible]

718. *Retallation* - N. n.
-plot, distribution; race
regional, desert, etc.
measure for measure,
two can play; boomer
retaliation. A. 97
Ac. 277

V. retaliare, *retort*,
reciprocate *Ac.* 142, 1
and take, exchange -
old scores.
serve one right,
Adj. retaliating *Ac.*
cal.

719. Resistance - N. *res*
trance; repugnance; *al*
repulse, rebuff.
insurance *As.* 742
V. *resist*; not - *sub*
bear up -, be proof -,
- the brunt of, - out,
broad the wave; *sly*

721-723
Wagstaff & Co.

721.
104. 24/10/1911

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and shell.

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In my drawing above I have created a copy of one of Da Vinci's drawings, using ink to create the main outlines and shading, and biro to add hatching to mimic the curvature in the defined muscles in Da Vinci's work. I created this piece whilst working on a background that I created using the techniques of Lurel Nupur, who I have previously studied. I really like the texture and kinds of colour that this background has added to the piece. To improve my drawing I would add more highlights to create more definition with contrast in some of the darker areas.



land
to calm
before
Keir S

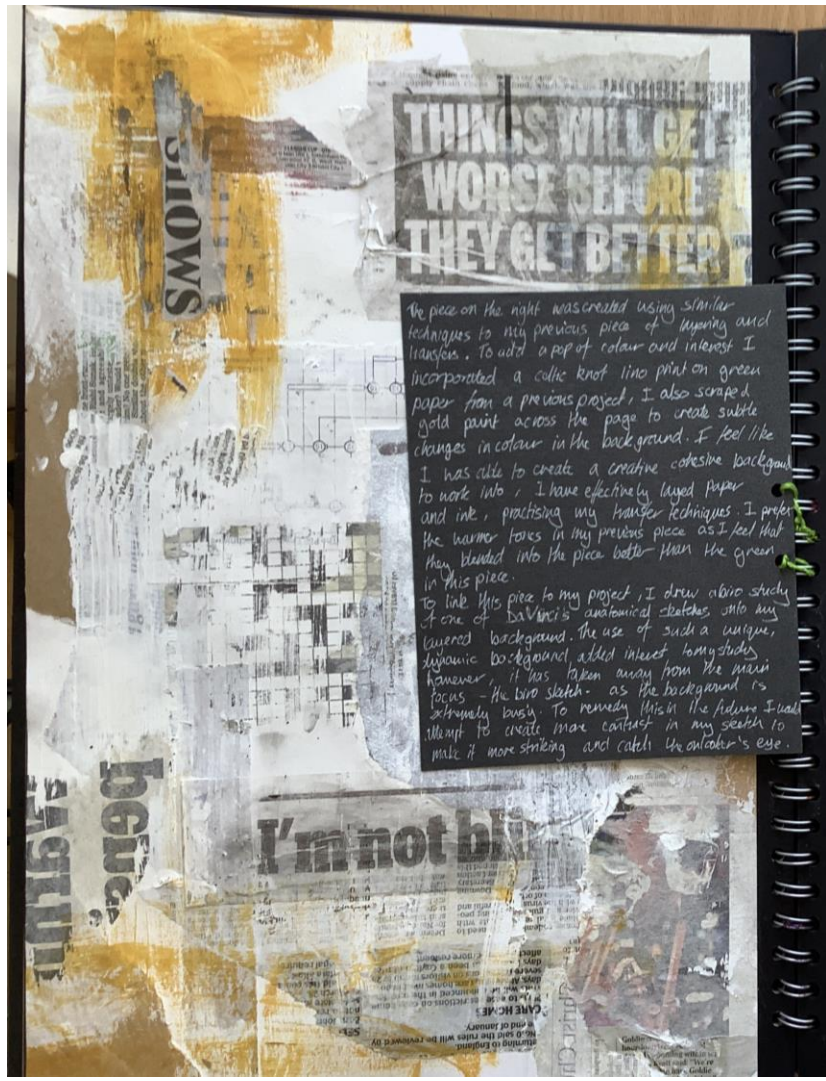
LAYERING AND TRANSFERS

A02: Experimenting with different skills and techniques. Exploring different media.

In these pieces I aimed to explore visual texture by building up layers that help create dynamic images and backgrounds for future pieces. The techniques evidenced in my sketchbook are inspired by the mixed media contemporary artist Tom Ounigley.

In the piece on the left, I have focussed on experimenting freely to create a textured unique background. I experimented using the techniques: collage transfer, peeling away dry paper on wet paint and rubbing away drop paper from wet paint using nails once completely dried. I really like the smooth texture the collage transfer gives, however I would prefer if the ink was darker. Both of my peel away techniques were very effective, creating better textures of the whilst still carrying a rugged look. I really like the unique outcomes of these techniques as each piece I create is different.





THINGS WILL GET
WORSE BEFORE
THEY GET BETTER

The piece on the night was created using similar techniques to my previous piece of layering and transfers. To add a pop of colour and interest I incorporated a coffee knot line print on green paper from a previous project, I also scraped gold paint across the page to create subtle changes in colour in the background. I feel like I was able to create a creative cohesive background to work into, I have effectively layered paper and ink, practising my transfer techniques. I prefer the warmer tones in my previous piece as I feel that they blended into the piece better than the green in this piece.

To link this piece to my project, I drew a bio study of one of Da Vinci's anatomical sketches into my layered background. The use of such a unique, dynamic background added interest to my studies however, it was taken away from the main focus - the bio sketch - as the background is extremely busy. To remedy this in the future I will want to create more contrast in my sketch to make it more striking and catch the viewer's eye.

I'm not bla



to calm
before



It's Premier

I'm not bla



FURTHER EXPERIMENTS

In the piece on the right, I have used the previous layering and transfer techniques that I have previously experimented with. I have incorporated some of the works of Da Vinci into this piece. However, not all of my transfer attempts were as successful as when using newspaper; this may be due to the differing paper thickness and ink types. I plan to test the transfer techniques further using paper such as magazine pages, book pages and sheet music so that I can find the most effective paper type to use in the future. I do not like the colours in this piece, I feel that it would be more striking if brighter colours were used in layering.



I really like the piece on the left as I was able to successfully create a seltape transfer of Da Vinci's work whilst also keeping the darker shading in the ink. The technique of seltape transfers is more effective on printer paper than newspaper as the inks are darker. I also used the wet rubaway technique to transfer parts of images to create more depth, however, I was not successful in making a transfer of a whole image. To improve this piece I would draw into it using graphic pencils or ink to make the piece more interesting as it is not a very striking piece despite the layering and transfer techniques working cohesively.



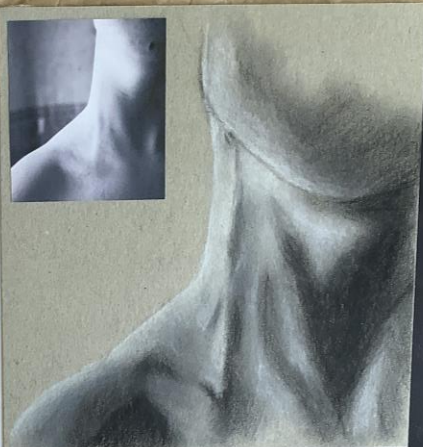
The piece on the right is mixed media, combining my previous techniques on a coloured background to add more interest. I like the vibrant of the background, however, it meant that some of my transfers did not show as clearly as in other pieces. I found my seltape transfer to be very successful in fully capturing the original image in dark ink. I drew into this piece in graphic pencils, making a copy of one of my first hand images. I like how the different colours and textures show through the drawing, however, it did make it difficult to form a consistent tone in some areas of shadow, leaving undesirable patches of shading in a different tone.



In the piece on the left I drew from the reference of one of my first hand images, I tried pen. I attempted to combine Da Vinci's style of strong decisive lines and hatched shading with my own style to create this piece. I really like this drawing, I find that the contrast between the red ink of the hand and the matching black background, is very striking. My newspaper transfers also worked well in this piece, I really like the text transfers inside the flesh of the hand as I feel that it fits an interesting effect. I may recreate transfers confined to a specific shape in the future. To improve my drawing I would also use a pen with a smaller nib so I can make finer, hatching lines and therefore have more depth in my shading whilst keeping the style.

PHOTOSHOOT

In the photoshoot I have focused on the angles and formed arms and hands. I took all of the photos using my phone. Since it seemed lighting to turn in has 7 photos that would be possible in the future.



The drawing above was done using black and white conic pencils on a cardboard sheet. I have drawn this from one of my best hand photos as reference. I really liked drawing on cardboard as it had an interesting texture to work with and had a neutral colour background to improve this piece. I used layer my shading more so that the highlights and shadows are more striking.



In this photo I really like the soft shadows on the face. The subtle shadows help to create a more organic feel to the photo. I want to change the composition so that more of the white background can be seen as I feel it would make the photo more effective.



By looking at the shadows on the hand in this photo as the light source is behind the subject making longer shadows and highlights. I captured the photo using a white artificial lighting. I liked the lighting's very dramatic creating contrast in the use of colour.



This photo is similar to the finger image presented as the hand. However, I really like the lighting and the position that the hand is in. The arm is in a good pose. I would slightly increase the contrast so that more detail is shown in the hand.



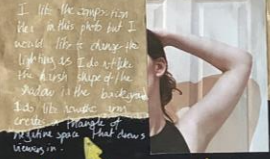
I think that the lighting in this photo could be even better. It is interesting because as the light is on the hand it creates some shadows and unbalanced places. To improve this photo I would make it so that the hand is on the arm as well so prevent the hand appearing unnaturally flat.



This is one of my favourite photos from the photoshoot as I feel that it has a good balanced composition and the lighting is just how the shadows on the arm and see the hand. I like the natural lighting. I would improve this photo by slightly changing the lighting so that the light is not so harsh and the shot so the background is more visible.



I have previously drawn from this photo for my model making assignment page. I really like the clear muscle definition in this photo. However, I would prefer for the background to be a plain colour so that it is less distracting from the main focus in the foreground.



I like the composition in this photo but I would like to change the lighting as I do like the sharp shape of the shadow in the background. It is like a more dramatic lighting. I would change the lighting so that the hand is more visible.

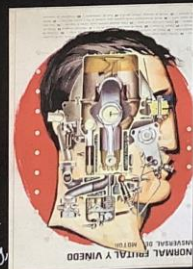


Fernando Vincente

Fernando Vincente is a Spanish painter and illustrator, born in Madrid in November 1963. His early work was published in the early eighties in the *Madrid* magazine, where he would work on an ongoing illustration as a cartoonist. His work is characterized by the constant presence of the human figure, grouping his paintings through focussing on various mechanical objects and anatomical paintings. Vincente hopes to reflect the human body's tremendous beauty, taking sections from medical books and anatomical atlas to create his anatomically accurate paintings of the inner workings of our body.



Vanitas - Fernando Vincente OS Escorzo (S/29)



Anatomies by Vincente.

I really like the painting pictured above as the complex anatomical detail is captivating. Vincente has used cool tones in the background and the face which heavily contrast the warm tones of the body's interior. He has used more muted tones in this painting giving a sophisticated feel, avoiding garish colours that could make his painting feel artificial. He looks at the beauty and fragility of the human body, both inside and out, cutting away sections of flesh to show that nothing is as it seems on the surface despite.

The images from the Anatomies collection where anatomic paintings made on posters of ancient mechanics. He explores the human body through the inner workings of machines and mechanical movement.



The gouache painting below is a copy of part of Vincente's work. I have focused mainly on the heart as this is an area I would like to explore further. In this painting, I could improve the proportions of the heart and veins through practice. I really like the bright colours in this piece, however in the future I may look at using more muted tones.



INK & BLEACH WORKSHOP



① Wet ink + bleach

② Dry ink + bleach



③ Bleach then ink

④ Watered ink + bleach

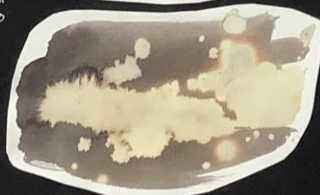
In this workshop I experimented with a variety of techniques and inks to create these pieces on this spread. I liked the unpredictability of this medium, allowing me to create dramatic and dynamic images.

① Wet ink + bleach - this technique removed ink very effectively and left a feathered effect between the ink and negative space in some areas.

② Dry ink + bleach - allowing the ink to dry fully gave a more vibrant colour and more solid lines between the areas of bleach and ink.

③ Bleach then ink - due to the bleach being added first, almost no pigment from the ink showed through.

④ Watered ink + bleach - adding water to the ink resulted in a less pigmented outcome, there are also softer edges between the bleach and ink.



The pieces above were made by using both diluted and normal black ink on dried and wet Quink. I like the varying intensities of the black creating unique outcomes despite using the same tools.



The piece on the right is an example of a failed experiment as not enough of the pigment showed through the bleach. I accidentally bleached onto a wet piece of my paper causing the bleach to spread to unwanted areas. To prevent this from occurring again, I must ensure I do not add too much bleach to be so close to the ink. In the future, I would wait for the ink to dry before adding more ink.



EACH



I completed the piece on the left using bleaches and Quink ink. I used a combination of the techniques explained on the previous page. I layered ink into bleached areas to create a softer blend between the bleached highlights and ink.

I feel that this piece shows a strong understanding of the shadows and highlights of the neck and shoulders. I really liked working back into the bleached areas with ink, down into to create a more subtle shift between dark and light, when needed.

To improve this piece I would experiment with working back into it further using different mediums such as biro or acrylic paint.

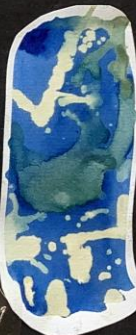


The piece on the right is an example of a failed experiment as not enough of the desired pigment showed through the bleach. I accidentally added bleach onto a wet area of my paper causing the bleach to spread to unwanted areas. To prevent this from occurring again, I must ensure I do not allow the diluted bleach to be spread onto ink. In the future to combat the large amount of negative space I would wait for the bleach to dry before adding more ink.

made by
and normal bleach
ink. I like
of the bleach
despite using



FURTHER
EXPERIMENTS



expressive charcoal WORKSHOP.



The piece on the left is my copy of one of the Korean artist Kwangho Shin's charcoal pieces. This artist deliberately disguises the facial features in his work to allow viewers to project their own ideas onto the artwork. Making this piece was extremely outside of my comfort zone as it was worked on as a group - each person either applied charcoal, smudged or erased to create the final outcome. I really like how free the intense use of line is in this piece.



The charcoal drawing on the right is inspired by Kwangho Shin's techniques and drawn from one of my first hand drawings. I feel that I was able to successfully emulate the dark, dramatic mood of his art through my use of contrast. However, I feel that my drawings still seem too restricted, I need to experiment further with a freer use of line in my work.

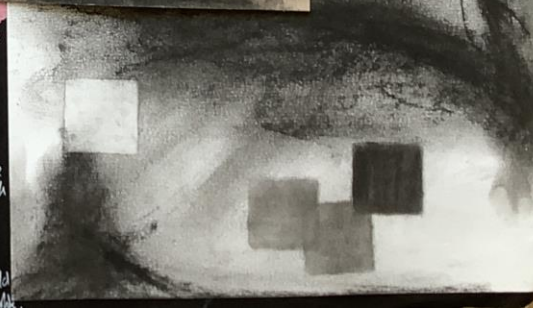


The photos above are examples of charcoal work by various artists including Kwangho Shin, Gray Denning, Mark Demiskader, Frank Auerbach and Mad Charcoal. The drawing that from the left is a drawing of Jesus using powder charcoal and a soft pencil knife to lay down tone and blend. This artist's work is very interesting to me as they began without using a base sketch to guide them, instead they lay down the shadows and work towards to create the details in the face in very free and



drawing on the left is inspired by the use of artists' charcoal, and is drawn from my own work. I like the angry, intense use of line. To improve my use of intense shadow, I need to make sure that the use of line is in the first one in that my drawing does not

The more I use charcoal, the more I feel squares and loose use of line to draw this arm. I practiced a more unrestricted use of line in this drawing and I like the almost dirty tone it has created through the excessive use of messy line shading. To improve this piece I would attempt to add more texture to the highlights.



expressi



The charcoal drawing on the left by Kwangho Shin's technique is one of my portrait drawings. I was able to successfully imitate the dramatic mood of his art of contrast. However, I feel that it still seems too restricted, I need to experiment further with a freer use of charcoal.



The charcoal drawing on the left is inspired by the techniques of artists seen on the previous page, and is drawn from my first-hand images. I like the angry mood and tension I was able to create in this piece through my use of intense shadow and a dramatic use of line. To improve this piece, I need to make sure that all of the fingers of the fist are in proportion so that my drawing does not look distorted.





The piece above is one of my initial ideas for an outcome for this project. For the purpose of this outcome, I plan to focus on the inner mechanics and movement of the human body - focusing on the chest muscles and organs. In this piece I used a combination of water-colour and charcoal, using the reference photo opposite to help with the concept. I really like the contrast between the colours of the ribs and the skin, I plan to continue to use this idea. To improve this drawing I plan to ensure that it is more anatomically correct.



I have expanded further on my original photoshoot so that I can explore upper bodies and the shapes of the hand further.

On this page are further experiments in ink and bleach. I really like how bright the colours are, however I feel that the colours are not as effective as the more muted and realistic shades of the watercolour. I do not plan on using ink and bleach for this final piece as I do not think I can create enough depth limited to these colours.

Below is a further piece to help me to refine my charcoal techniques. It is A3 in size, the larger size helped to make my drawing freer. I will experiment with working at smaller and larger scales so I can decide the size of my final piece.



DEVELOPING IDEAS



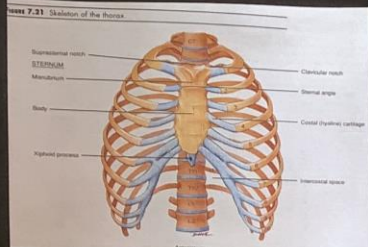
I really like this drawing as I feel that I was able to create a feeling of muscle tension in the hand as it pulls back the cloth. I have successfully used harsh rubber strokes to create the highlights on the fingers and the raised bones in the hand. To improve this drawing I would like to ensure that there is definition in the thumb as it currently blends in with the cloth unintentionally. I would like to practice drawing similar hand positions, pulling back the skin to expose the muscle and bones underneath.



The drawing on the left is a charcoal sketch from my first hand photos. I feel that I was able to successfully capture the shape and lines created by the fingers. However due to the nature of the angles that the fingers are bent at, several of the fingers look slightly too short and wide as I haven't clearly drawn the bends and joints in the fingers.



In the piece above I attempted to create a sense of tension through the movement of the cloth, I feel that I was able to do this in the hands but this could be improved upon. I effectively used shadows and highlights to show the form of the hand, however sections on the fingers appear to all be one midtone which is not desirable. In my final piece I plan to use more dramatic chiaroscuro and contrasts to



REFERENCE PHOTOS

I have taken these photos to further supplement my project. The two anatomical pictures above are taken from "Principles of Anatomy and Physiology". I have chosen them as I believe they will help me to create more anatomically accurate pieces. I have also photographed the ribs and upper body of a plastic skeleton from different angles. I feel that these images will help me as references for depth, highlights and shadows on the ribs. I plan to draw from these images to help me develop my ideas for a final piece.



These photos explore the inner structure and working mechanism of the human body through joints and bones.



The drawing opposite is a charcoal study of the rib cage from one of my reference photos. I was able to successfully sketch out the ribs from an interesting perspective, including the off-center spine. I was able to place down most of the highlights and shadows successfully. However, I would like to make the shadows more dramatic as some areas have become too neutral due to blending.

This is a rough plan for my final piece. I aim to use charcoal for the grey sections of the drawing, and gouache for the organs to create a dramatic colour contrast. I have scribbled out the face as I plan to distort it by smudging, inspired by the charcoal work shop. I also aim to create tension in the hand pulling away the skin.



Body Worlds

GUNTHER VON HAGENS

Gunther Von Hagens is a German anatomist, born 12 January 1945, who is known for inventing the technique of plastination - a technique for preserving biological tissue specimens. He created the first public Body Worlds exhibition together with



curator Dr Angelika Whalley in 1995, and has since opened many Body Worlds exhibitions around the globe to showcase the human body. Each exhibition contains real human specimens, including: whole body plastimates,

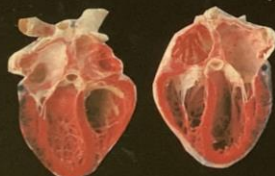


individual and group organ configurations, blood vessels and transparent body slices. During plastination all of the water in the body and cells is drawn out and then replaced with liquid polymer which then hardens within the body.

I chose to study the Body Worlds project due to its uniqueness and view of the human body. Hagens examines



the body's movement and muscles by permanently preserving it on display. I will study his work on the heart and his as I feel that this will further my development in this project.



Plastinated dissection of a human heart.

I have drawn the heart above in oil pastel. I am not very confident in working in this media but I liked how I was able to explore the shape of the heart whilst using over-exaggerated bright colours. However, I struggled to create detail matching the original from Google.



This is one of my favorite photos taken in flesh as the whole of the heart's exterior and shaping can be seen as well as the depth in the muscle. I feel that this photo would be more effective taken on a black background.



I really like the composition of this photo - due to the meat hanging. I also really like the colors and contrast between the red flesh and white bone.



To take this photo, I used a macro lens on my phone and zooming into one of heart chambers after I had cut it open. I really like the detail I feel of this photo.



This is an experiment in my composition, the plastic bag as a substitute for the skin. I feel like more tension could have been created in this photo through using a different background.



In this photoshoot, I took photos of a pig's heart in natural lighting and added flash for some so that I could capture more detail. I chose a pig's heart as it is very similar in color and anatomy to a human heart. I was also able to take photos of the heart's exterior as I wanted to see the exposed interior of the muscle and bone. This photoshoot was inspired by the Body Worlds exhibit looking at the heart's structure and movement.

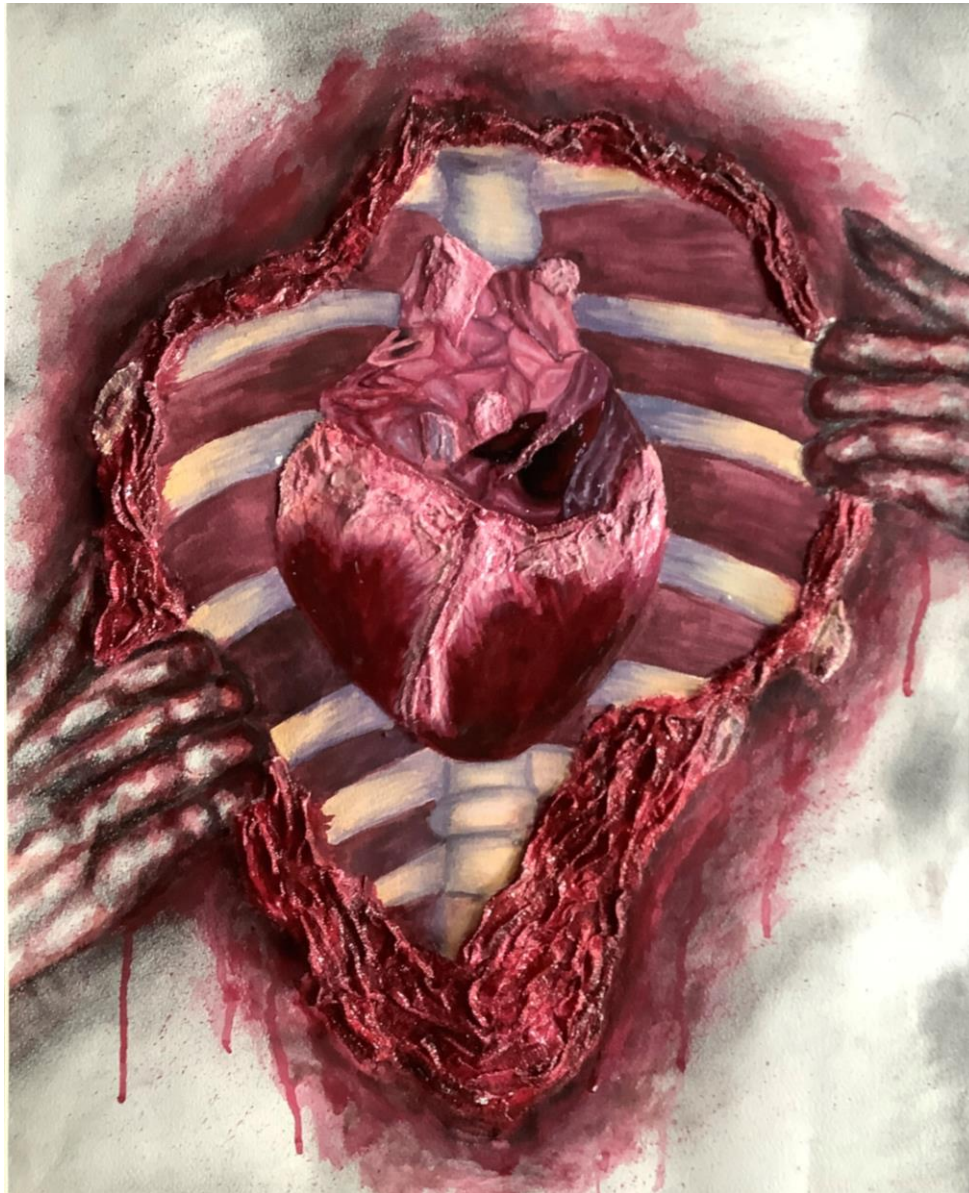


In the piece above, I photocopied my previous oil pastel heart to use as a base for my texture based experiments. I used modrock cut into strips, and then dipped into water until it was malleable. I molded the modrock into torn skin of an open wound. I added acrylic paint to create blood to expand on this 'torn skin' idea. I really like the level of texture I was able to create through layering the strips. Next time I would change the shape of the tear to cover the top of the heart so that it looks more connected to the body's interior. I would also like to experiment using a gloss medium such as varnish to create a wetter look on the heart to add more excitement.

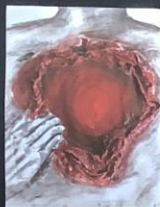




To create this piece, I used torn tissue paper, covered in PVA glue to mold into the form of skin. I really like the more complex layers I was able to create using this technique as I was able to layer thinner pieces tearing away. However, due to its fibrous nature, it was difficult to control and place down precisely. The tissue paper is also more absorbent than I expected, meaning that the painted blood did not come out as vibrant as I desired. I do not plan to use this in my final piece as I do not believe I can create a refined enough result. I plan to further experiment with the mod rock to create 3D elements to my work and a more interesting rough lecture.







In the development on the right, I added in advancing of the heart. I prefer this composition as it includes more of the desired elements in it. However, I feel that the cavity behind the heart includes too much unused negative space.



The photo above is an earliest photo of my A3 composition idea. I am discarding this idea as it is not complex enough and does not include the heart or other organs, as originally desired.



The composition on the left is one of my favourites as I have included the ribs in the chest cavity, as inspired by Fernando Vincente. I feel that the addition of Haploids will create an interesting background element in my final piece.



This concept on the left includes an additional hand to further the idea of tension and learning. I have also included the guidelines for the ribs to ensure they line up correctly, these guidelines will not be included in the final piece.



This is a variation of my final design, I have edited the heart to be black and white. I like this idea, however, I feel that it does not look as interesting as the other, colour designs due to its more monochromatic appearance.

COMPOSITION IDEAS

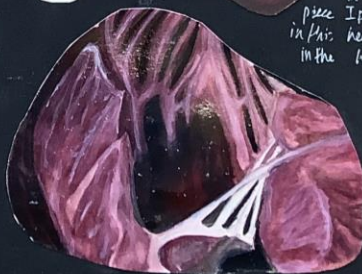
This is the composition idea that I plan to take forward to create my outcome for this topic. I like the complexity and I feel that it will sufficiently challenge my abilities. I plan to work on roughly A2 sized water colour paper, however I may change this to a smaller size once I have sketched out my design. I will continue to use modrock for the texture of skin as I really like the 3D texture and depth it makes, I am going to experiment with using modrock on the heart to create more 3D aspects to prevent it from appearing to sit out place. To create these compositions, I edited together different pieces I had done previously, using the app pinspinner.



To create the painting on the right, I experimented with adding thin layers of modrock to watercolour paper to create physical depth and texture in the heart. I feel that this worked extremely well to create a unique piece, however due to the uneven texture of the modrock, it was a struggle to add in the more detailed sections of the heart. I also used a varnish spray to create a wet-glossy look, this was easier and quicker to use than PVA glue to create this effect. The glossy look makes it seem as if the heart has been plastified, drawing inspiration from Von Hagens.



The painting on the left is a gouache copy of a heart from my photo shoot. I completed this painting on watercolour paper as the increased absorbance meant that I could work in many thin layers to build up colour and detail. I prefer the more subtle muted tones I have created in this heart compared to the pinker tones in the heart above. To improve this painting I would add the glass spray to add some realism, as I feel that currently it is very 2D and lacks depth in the main body of the heart. In my final piece I plan to combine the detail and colour control in this heart, with the mixed media techniques shown in the heart above.



I have painted a section from the interior of the heart, showing the muscle tissue inside of this organ. I used the glass spray to enhance the colours and create a wet look. To improve this piece, I would use a fine brush or white pen to create more dramatic highlights as my blending has washed too many mid-tones.

Evaluation



I created this outcome on A1 watercolour paper over the course of 15 hours. To create this mixed media piece I used a combination of gouache paints, charcoal and modrock.

During this piece I feel that my use of modrock to create 3dimensional areas was extremely successful, and blended naturally with the flat painted areas. Due to me painting the majority of heart first, parts of it - in my opinion - appear as though they are separate and are sitting on top of the rib cage rather than within it. To prevent this in the future I

will add in the appropriate shadows around the edges of the heart so that there is a more natural appearance to the organ. Whilst completing this piece I decided to trim down the edges, so that the neck and shoulders would be removed. I decided that trimming it down was the best course of action as the shoulders were not even, making the whole piece appear to be offcentre. After initially finishing, I also added on glass blood on the hands, as well as dripping out of the chest cavity. I feel that this addition really helped to bring together the different mediums and elements together more cohesively.

Statement of Intent



Works by Simon Birch.
Oil on canvas.



Works by Antony Micallef.
Oil and beeswax on canvas.



During the next section of my project, I am going to shift my focus from the internal movement of the body, to external movement mainly seen in portraits. I am planning on moving away from my detailed heart paintings to exposing fear and more dynamic painting. I will look at impasto painting techniques, whilst continuing my development of mixed media work. In order to extend my painting skills, I am going to explore using acrylics and oils, as well as gouache, to push myself outside of my comfort zone.

I have planned to complete photographs which explore using different shutter speeds to capture movement while taking the final image of the composition. I will then use these images to inform my artwork further. I will explore the works of Arthur Micallef, a contemporary artist who works pushing the artistic limits of oil portraits and sculpture. I also plan to explore the works of both Simon Birch and Francis Bacon, looking at their unique styles and how I could use similar techniques in my work.



Works by Francis Bacon.



• SIMON BIRCH •



Simon Birch is a painter and illustration artist, who was born in Brighton, England in 1974. In 1997, after losing a close friend to gang violence, the contemporary artist moved permanently to Hong Kong. The signature style of dramatic figurative work which Birch uses was soon noticed by the local community, resulting in many commissions, both locally and abroad. Most of his work consists of large figurative oil paintings, however in recent years Birch has ventured into film and installation work. Birch is interested in universal ideas of transition and movement, the ambiguous moment between initiation and conclusion. These ideas translate across oil paint to film, to installations for Birch.



The painting on the right is part of a collection of smeared, expressive oil paintings, capturing people in motion. Birch uses single colour backgrounds to encourage the viewer to focus on the distorted figure in the piece. His use of smeared oil paints give an artistic rendition of time-like movement, motion that is both elegant and powerful. I really enjoy

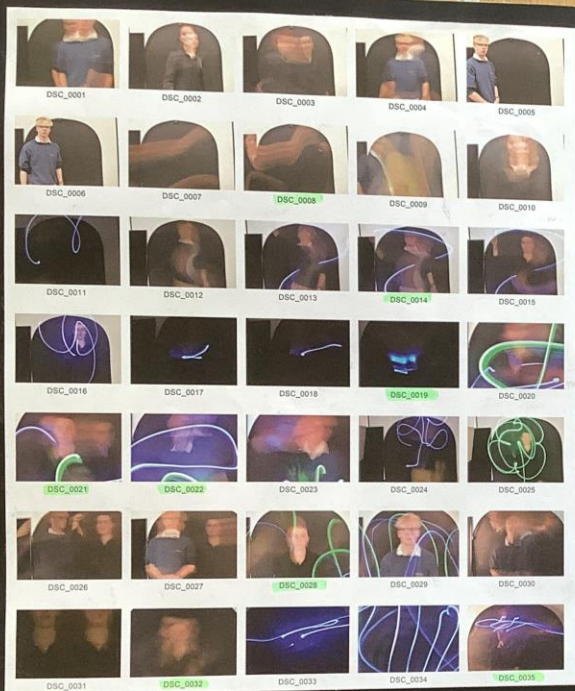
how dynamic this piece is, as well as the more muted colour scheme. This colour scheme contrasts with some of Birch's previous brightly coloured paintings. I like the techniques used in this painting, however I feel that it doesn't work as effectively on a large scale.



The painting on the right is a copy of one of Birch's paintings. In acrylic, I was successfully able to reproduce the blurred facial features by layering lighter shades over the original darker base paint. I like the vibrant of the colours in this painting, however, some areas appear irrelevant. To complete this, I plan to use further paint and to experiment with different brands of acrylics.



The painting on the left is an oil painting in the style of Birch, using monochromatic photo. I found oils harder to work with than acrylics due to the longer drying time; making it more difficult to layer separate colours. I experimented slightly with texture by using thicker brushstrokes of paint in areas of interest. I plan to experiment further with texture in the future, by using thickening mediums or through creating canvases that already have different heights on them, and painting in this free dynamic style onto the preparations.



On the left, I used softer lighting angled in front of the model. I like how you can clearly see several different faces, all of them being equally distorted. I like the central composition in the photo, I find this aesthetically pleasing.



In the photo on the right I used long exposure, zooming out whilst my model moved towards the lens. I feel that the blur exhibited here is very effective, however, I would

In the photo above I attached a blue LED light to my shirt and shot my head, using the camera at a slow shutter speed. I really like how fluid the blue light looks in this image. However, I plan to edit the brightness on Photoshop as it

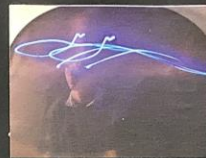
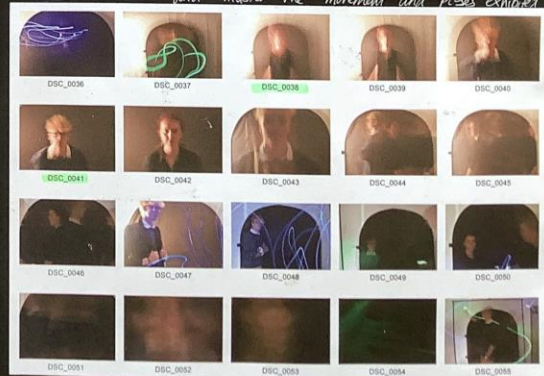


PHOTO SHOOT

I completed this photoshoot by experimenting with long exposure shots and the use of different lighting movement. These photos are inspired by the artist Simon Birch, I attempted to recreate his dramatic and dynamic poses in his paintings. I feel that I was able to capture the essence of his art throughout this photoshoot. To add more interest to these photos, I experimented with smaller colored LED lights to create contrast within the photos. I really like the outcome from this shoot, however, I plan to refine these photos in a secondary shoot so that I can use a fully black background and master the movement and poses exhibited in this shoot.

The photo above was made using long exposure and by varying the zoom as the photo was captured. I really like the central glowing effect.





Antony Micallef is a British contemporary artist and painter, born in Swindon in 1975. The London based artist roots his work in social commentary and self-examination, he has exhibited in prominent group shows in The National Portrait Gallery, the Tate Britain and the ICA. I will be focusing on Micallef's Row Intent collection, in which he used impasto techniques to create dramatic, conceptual self-portraits in oil paints. This artist will assist me to further explore movement and distortion in portraits.



ANTONY MICALLEF



The painting on the right is titled: 'Self Portrait with a Blue Slush', 2016, from his Row Intent collection. Micallef has created this heavily textured piece using massive brushes in oil and beeswax to create a grotesque, organic feel. The expressive, almost violent brush strokes exhibited on this piece juxtapose beautifully with the soft, cloud-like background on which the subject is placed in front of. The contrast between the textures in the background and foreground helps to show the duality of human nature, chaotic and destructive when seen from the outside, but a serene in which can be





Anthony Micallef is a British
The London based artist who
has exhibited in prominent galleries
the ICA. I will be focusing
impasto techniques to create
portraits in oil paints. This artist



The painting on the right
with a Blue slash, 2010
collection. Micallef has
been using massive brushes
to create a grotesque,
almost violent brush stroke
superimposed beautifully with the oil-like
background on which the subject is placed in
front of. The contrast between the textures in
the background and foreground helps to show
the duality of human nature, chaotic and destructive
along side the calmness and serenity in which can be

Here I have experimented with the Grading Heavy
Structure Gel, this is my most successful
attempt at creating an impasto effect. I prefer the
matte outcome of this paint to the previous glossy
experiments I created. I applied and mixed
this paint using a palette knife, this was more
successful at mixing the two mediums into
an even paste than a paintbrush.



EXPERIMENTING





Antony Micallef is a British The London based artist who has exhibited in prominent galleries the ICA. I will be focusing impasto techniques to create portraits in oil paints. This will further and dis-



The paintings on the right with a Blue slash. 20 collection. Micallef has pieced using massive pieces to create a grotesque, almost violent brush stroke juxtapose beautifully with the soft, pastel-like background on which the subject is placed in front of. The contrast between the textures in the background and foreground helps to show the duality of human nature, chaotic and destructive along side the calming serenity in which can be observed in the background.

Here I have experimented with the Graham's Heavy Structure Gel, this is my most successful attempt at creating an impasto effect. I prefer the matte outcome of this paint to the previous glossy experiments I created. I applied and mixed this paint using a palette knife, this was more successful at mixing the two mediums into an even paste, than a paintbrush.



EXPERIMENTING WITH TEXTURE

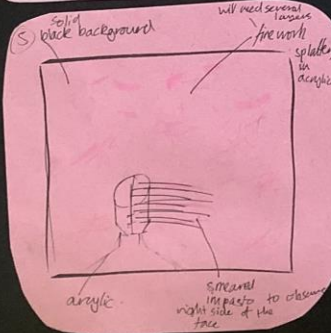
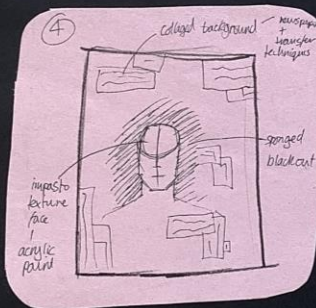
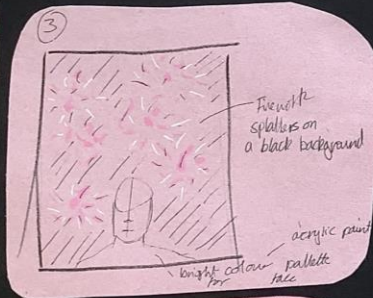
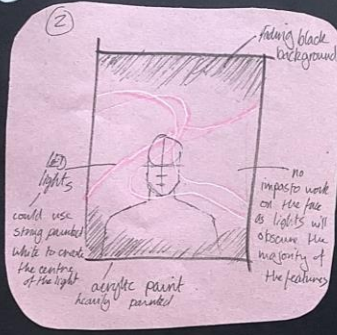
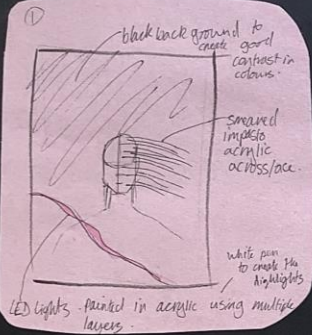
To study this artist, I am experimenting with different mediums to create thicker paint to emulate the impasto effect that Micallef implements. In the red section of paint above, I mixed acrylic paint with heavy 3D gloss gel, applying it with a paintbrush. I was able to create thicker sections

of paint, however, I struggled to smoothly mix the gel in with paint, creating unintentional lumpy areas. I would also prefer a less glossy finish as I feel it would distract from the overall painting. I also experimented, in different colours, mixing the gel with oil paints to try to create an impasto effect. I like how you can see the brush strokes in areas, however, it was extremely difficult to apply to paper as the gel would stick to the brushes. I do not plan on mixing it with oil paint again as it extended the paint's drying time unnecessarily.

On the flap above, I attempted to recreate Micallef's dynamic abstract paintings by mixing acrylics with structure gel. I was successfully able to create an impasto effect in areas, as well as using a range of colours. To improve this painting, I would do it on a larger scale so that I could get a larger range of movement in my painting.



initial ideas



I have combined the basic elements from idea 1 and 3 to create idea 5. I really want to combine my previous impasto work with the bright colour palettes of Procreate as I feel that this will complement my designs. I have discarded ideas 2 and 3 as I feel that they are too simple and will not sufficiently challenge my abilities.



Using Procreate I created a design by combining several different elements of my previous work. I like the idea of this design however, I feel that the collage background combined with the lights would make the piece too confusing to look at.

my final idea, painted in acrylic without experiment to work on final piece, I found it was correctly on the face due to the successfully tackled this problem. I would try to change vibrant hues as the colours I really wanted than desired. I really want, in the future I will try to



blend the edge on the inside into the face so that the change in colour and texture doesn't feel as abrupt. An issue that I will have to bear in mind when painting my final piece is the background due to how textured - the impasto sections take I will have to ensure I am aware of the texture. As a larger scale, I plan A2 sizing but I would bring in an even larger



This is an acrylic painting from my photo shoot, painted in the style of Simon Birch.

I feel that that the contrast between the LED blue and the darkness of the background is extremely eye-catching. In this painting I used large brushes to create a dynamic, carefree effect that is exhibited in Birch's work. Hence to improve this painting I would add small amounts of detail in areas - such as the eyes - to break up the darkness of the paint.

To create the vibrant blue paint areas I experimented using paint on spray bottles (access to equipment) I plan to experiment with this technique further.



The painting on the left is an acrylic painting on cardboard. I really enjoyed painting on this material as it was very smooth and non-porous so that the pigment from the paint wasn't fully absorbed, making the colours painted more vibrant. It was a challenge for me to paint skin tones due to my model sitting in blue toned lighting, however, I feel that I was able to successfully capture the changes in tonal value on the face whilst using a color contour palette. I created the screen by dragging a plastic card across the painting. I plan to use this technique in the future. To experiment further with this artist's technique, I may explore the idea of working on a larger scale on canvas or cardboard.

On the right, I created an A3 size painting in acrylic, using the same reference photo as my previous painting. I feel that my larger scale painting was less successful at capturing the small changes in tonal value on the face, making large sections unintentionally become one.

Midway I painted on a canvas board for this piece. I enjoyed the large scale although however, I found the texture difficult to paint on - so in the future I will continue to paint on smooth cardboard.





Developing Ideas - Photoshop

In this photo shoot I aimed to explore the movement of both light and my models in a more refined manner. I experimented with a variety of long exposure shots, ranging from 5 seconds to 20. As a whole, I feel that this was an extremely successful shoot and I have captured as much of unique images which I can work from and edit further if desired.

In this photo I really like the composition of the model moving across the backdrop with a range of coloured lights following.

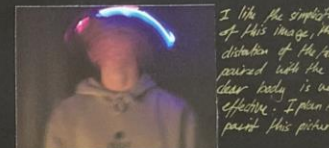
I really like the chaisuro effect that I was able to capture in this image. The complementary shades of red in the light trail up the face fully in colour, adding to the dramatic contrast with the background.



I love the colours in the photo above and how chaotic it is. However, I feel that as a whole image it would be very difficult to work from, so I may instead select parts to work from.



To create this photo I changed the camera settings to a 20 second exposure. This allowed me to capture several faces as well as the streaks of lights.



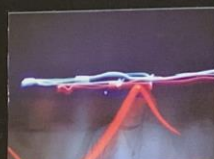
I like the simplicity of this image, the direction of the face paired with the clear body is very effective. I plan to paint this picture.

I plan to paint the photo on the left as I need the colour combinations as well as the clear movement of the models, clearing several layers of the image.

In the photos of the right I experimented with long exposure and moving with light. I really like the left hand image as the lights line up correctly with the limbs of my model.



To create this photo I used a long exposure to allow me capture a double image of each model. I like how brightly the pink light has lit up the central model, using yellow light as a more ambient light. I plan to use this image as a reference for future paintings.





Above is an acrylic painting from my second photoshoot, I experimented with creating the smudges on the face by using both a sponge and a piece of card to drag the paint. In this painting I successfully layered paint of varying opacities to create depth on the face. I really liked this technique as I was able to explore the different tones in the face by over-saturating colours in the shadows and highlights. I attempted to create a slight impasto effect on the blur of the lights, to make this more prominent I would wait for the layers to dry fully before adding more.



I felt inspired to take photos of fireworks as I love their vibrant and unique, random moments. My favourite



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These are my favourite photos from this shoot, I have enhanced them and added them in Photoshop. Changing the contrast and increasing the saturation to make them more vibrant.

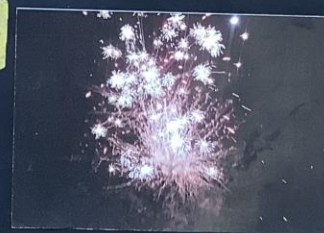
In this painting I have been practising painting the LED lights using more brighter and unmixed acrylic paint. I waited for each individual layer to dry before adding more paint; I feel that this really added to the saturation and vibrancy of the colours. I used a white pen to create the highlights in the centre of the LED light streams, I have found this technique to be more effective when painting more precise lights compared to acrylic paint which is more difficult to control.



Above is an acrylic painting from my second photoshoot, I experimented with creating the smudges on the face by using both a sponge and a piece of card to drag the paint. In this painting I successfully layered paint of varying opacities to create depth on the face. I really liked this technique as I was able to explore the different tones in the face by over-saturating colours in the shadows and highlights. I attempted to create a slight impasto effect on the blue of the lights, to make this more prominent. I would wait for the layers to dry fully before adding more.



I felt inspired to take photos of fireworks as I love their vibrant and unique, random movements. My favourite fireworks were the red and gold explosions, low interesting trails of smoke in the sky. I plan on using these images to further my reference photos. I feel that they would make an extremely interesting background base, due to the dynamic movements captured within the photos.



These are my favourite photos from this shoot. I have enlarged them and added them in Photoshop, changing the contrast and increasing the saturation to make them more vibrant.

Elena Rossato



Elena Rossato, also known as Roxarts, is a contemporary painter who grew in fame on the social media platform Instagram. Their work is most recognisable by the vibrant colours and sorrowful expressions, shown on their subjects.



Rossato works primarily in watercolours and gouache mixed with acrylic to create their beautiful paintings. I was drawn to this artist's work due to the unique colour palette that they use; I feel that these abstract colours would complement my work as they have a similar brightness in colour to the lights from my photoshoot.



On the right is a close up from a larger piece, and is a great example of Rossato's vibrant colour palette when using acrylics. I really like their fluid combination of warm and cool tones to create clear areas of highlight and shadow. I also like their intriguing use of a pale yellow instead of a true white, to create the most prominent highlights on the painting. I plan to emulate this with the stark impasto



Above is an acrylic painting that was inspired by the colour palette of Rossato. I really enjoyed working in a more vibrant scheme and I feel that it was very eye-catching and impactful. In this piece, I tried to recreate the way that Rossato uses layers of different colours to create depth and detail within the face. I also added in several abstract lines on the face, inspired by Simon Birch's work. Due to the success of this painting, I plan to use these effects in my final piece as they help to capture the vibrancy of artificial colour provided by the LED lights from my photoshoots.

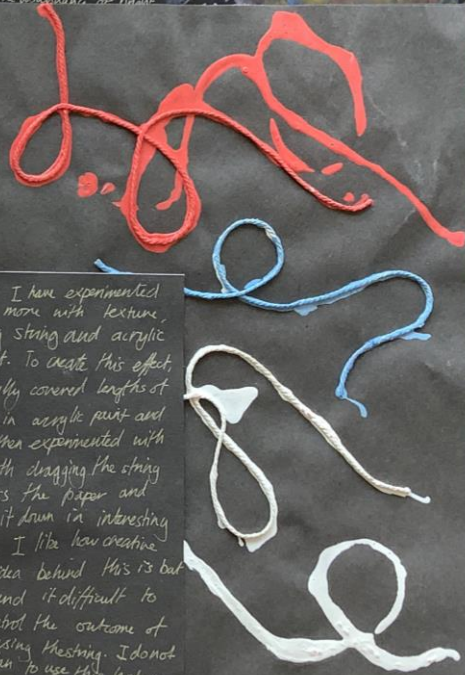


In the piece on the left, I have tried to recreate the vibrant hue in Rossato's work, through the use of oil pastels. I was able to achieve the bright colour which I desired, however they have not blended well and so the bright and almost cartoonish. I do not plan to work in this medium again as I had great difficulty blending and trying to a mid-tone between two colours.



On these pages, I recreated the explosive movement of fireworks using diluted acrylic paint flicked onto the paper and then spreading the pigment by blowing through a straw. I feel that the experiment on the left was more successful due to the abundance of bright

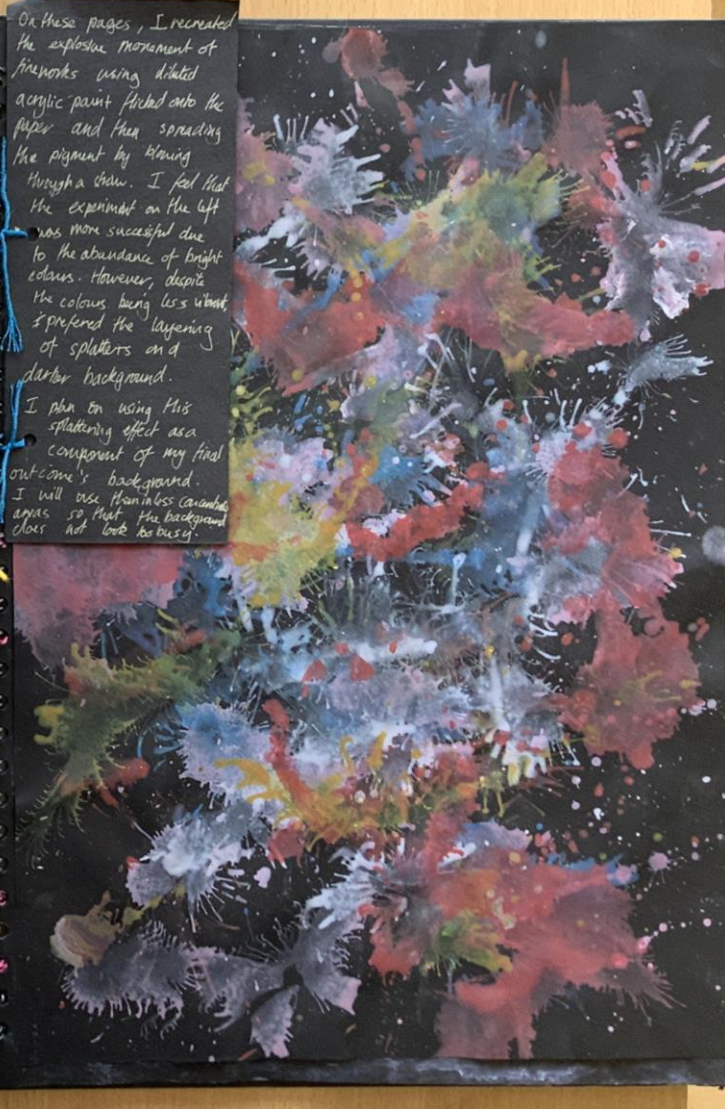
Here I have experimented some more with texture, using string and acrylic paint. To create this effect I fully covered lengths of string in acrylic paint and then experimented with both dragging the string across the paper and laying it down in interesting forms. I like how creative the idea behind this is but I found it difficult to control the outcome of using the string. I do not plan to use this technique in my work at this time as I am concerned that I may accidentally ruin the detail of my main painting underneath.





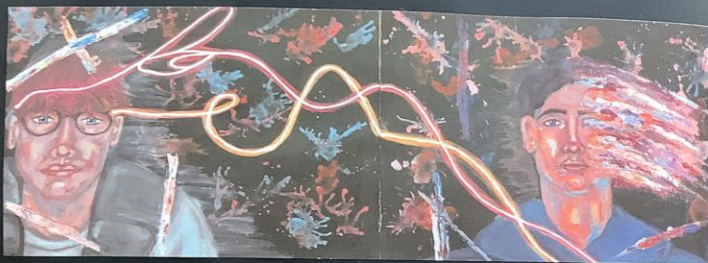
On these pages, I recreated the explosive moment of fireworks using diluted acrylic paint flicked onto the paper and then spreading the pigment by blowing through a straw. I feel that the experiment on the left was more successful due to the abundance of bright colours. However, despite the colours being less vibrant I preferred the layering of splatters on a darker background.

I plan on using this splattering effect as a component of my final outcome's background. I will use thinner layers of paint so that the background does not look too busy.



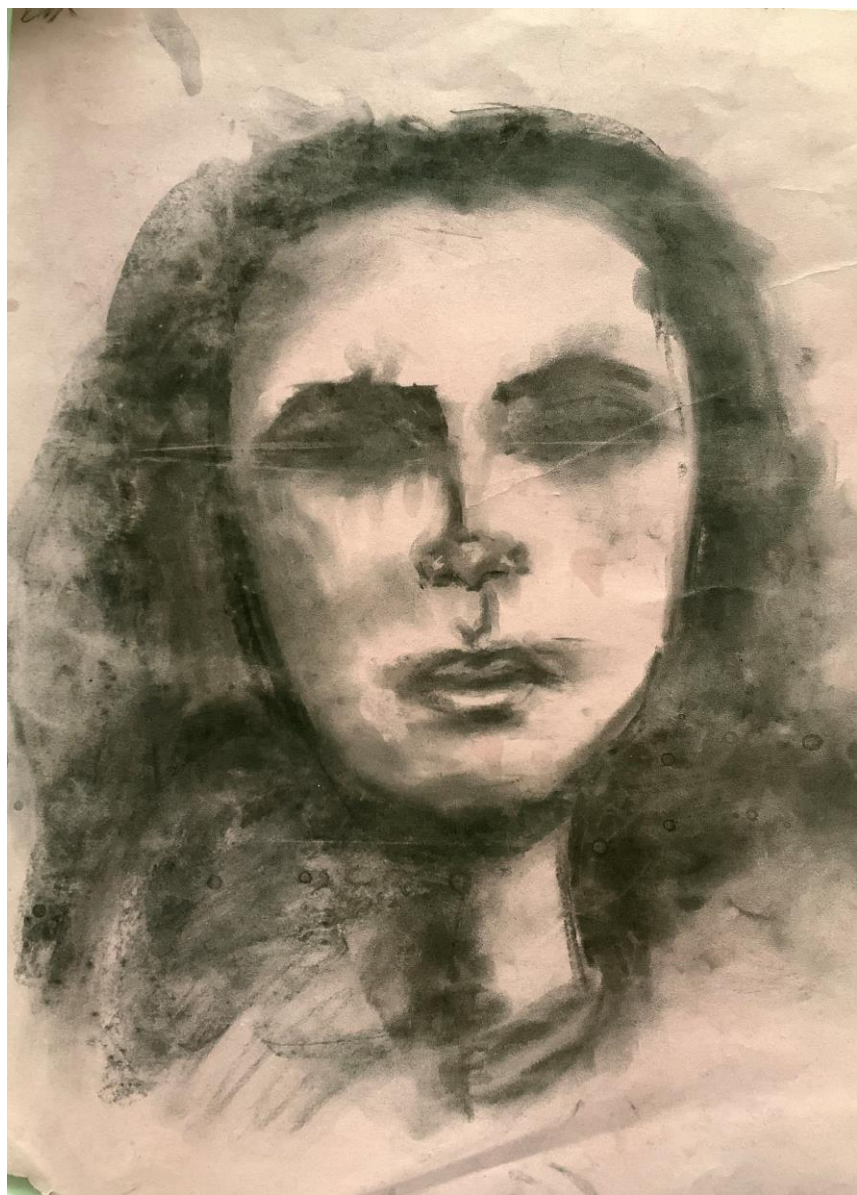


EVALUATION



Above is my final outcome for this project. I painted each of the two connecting pieces in acrylic on A2 cardboard pieces. I liked how smooth it is when painting on cardboard, however, it is very easy to unintentionally damage the edges, creating a less clean finish. I plan to work on canvases or canvas board in the future to prevent this from happening again. During this 10 hour mark, I really struggled with the timings for my painting. I originally only planned on creating the painting on the right, however, due to this piece only taking 3 hours to complete I created a second painting to link with my original, using an image I have previously worked from in my photostash. In my final exam I will work on a larger scale so I do not encounter the issue of having to plan and create an extra piece due to having more time. I really like the bright colours that I was able to use within the face whilst still capturing the smaller tonal values in the details. When blurring the face with impasto paint, I also tried to use colours that were similar to the ones already present in the painting to make it easier to create a smoother transition between the two contrasting textures. I really like how the LED lights appear in these paintings, I used a thick white pen to create the highlights. I used the lights as a way to connect the two pieces, I feel that this worked extremely effectively to draw the viewer's eyes across the pieces.















Personal Study

TO WHAT EXTENT DOES ANTONY MICALLEF IMPLEMENT EXPRESSIONIST TECHNIQUES TO CREATE DISTORTION AND CONFLICT?

The work of Antony Micallef is intimidating, challenging and tempts the viewer to look closer and escape into the artwork, leaving behind present realities and fears. On the surface his work may be seen as amateur and childish, the canvas being attacked with no aim or direction. However, to the curious viewer, upon closer inspection it is clear that each brush stroke has a purpose, displaying his expert choices of composition and colour. To the critical eye, Micallef's organised chaos is clearly drawn from the roots of the original expressionist techniques and values.

I aim to explore select works from his collections in depth, analysing the captivating way in which Micallef challenges the viewer's perceptions and ideas through his art.

I will explore how Micallef utilises an array of artistic techniques to distort and transform the subjects in his artwork. In my opinion, the evolution that takes place throughout his work is riveting. Distortion can be defined as an alteration in the depiction of reality, where it is altered in a way that it is still recognisable but the changes are still noticeable in some manner'. It can be made by exaggerating elements of the human form, colours and abstraction until the basic elements of form are present without the key features.

ANTONY MICALLEF

Antony Micallef, born 1975, is a contemporary British artist, he is described as a modern expressionist. Micallef's earlier work is critical of consumerism and the capitalist human experience. Growing in fame from his satirical creations commenting on politics, "Trump Fags" 2016; Micallef steered his artistic direction from controversy to exploring raw emotions. In his "Raw Intent" collection, he used graphic elements to explore 'really being human'.² Throughout his career, Micallef has drawn inspiration from other pioneering artists such as Francis Bacon, Picasso, Frank Auerbach and his mentor John Virtue.

EXPRESSIONISM

Expressionism is a modernist movement that originated in Northern Europe in the early 20th century. Emerging initially in poetry and painting, the roots of German expressionism were pioneered and popularised by Edvard Munch and Vincent Van Gogh- primarily as a response to the dehumanising effects of industrialization at the time and the growth of cities. Works in this movement are of an avant-garde style, distorting things radically for emotional effects or to evoke ideas from the viewer. The artists of this movement desired to express emotional experiences rather than physical realities by creating worlds that are seen from a purely subjective perspective.

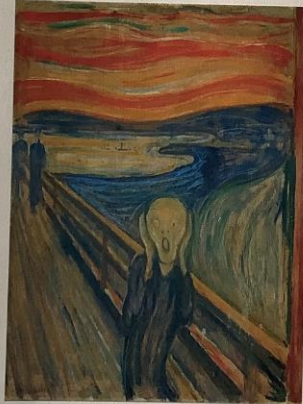
¹Creative Glossary Team, "Distortion Definition", November 2022
<http://www.creativeglossary.com/art-mediums/distortion.html>

²Tersugni A, 'Antony Micallef Paints Raw, Impatient Self Portraits', July 6, 2017
<https://www.format.com/magazine/features/art/antony-micallef-expressionist-painting-interview>

The main catalyst for the popularity of expressionist art was the bold colours, grotesque and sensitive subject matter that was depicted by German and Austrian artists as World War I approached. The early artists of the movement rejected the dominant styles and culture at the time; in a search for authenticity, they spun inspiration from native folk traditions and tribal art. The expressionist artists used the striking application of paint to explore the possibilities of colour and line within dramatic and introspective themes. The artists aim to create works of hallucinatory intensity, avoiding traditional appearances in their art; instead focusing on the use of stark forms of a symbolic nature.

The attributes of this movement are mirrored in the works of Antony Micallef through his bold introspective paintings and works of social critique. His dynamic application of the formal elements of painting conveying emotional distress and conflict is an escape from the formalities of modern life. Micallef's work explores his inner world using unconventional artistic techniques to investigate possibilities and emotions beyond external realities.

THE SCREAM, 1893



'The Scream' by Edvard Munch is an extremely famous expressionist oil and pastel painting that captures the perpetual scream of horror of a lone figure standing beneath an unnatural orange sky. Munch leads his viewer with strong brushstrokes towards the figure, amplifying the onlooker's feelings of disparity as they cannot escape the inhuman, ghostly face. The contrasting use of curved lines in the background with the strong straight lines of the foreground creates a sense of imbalance and conflict. Creating marks with confidence in his work, the curved lines of the background appear to express the silent shriek of the figure, mimicking the fluid shapes of sound waves in the piece. Munch intentionally utilises the vibrant oranges and yellows of the sky to enhance the nightmarish qualities of the artwork.

Struggling with his mental health at the time of creation, Munch attempts to rationalise his experiences through painting- his feelings of anxiety and confusion are clear through the harrowed figure. After painting 'The Scream', Munch admitted himself into a mental hospital after claiming to be hearing voices. The figure in the focal point of the piece is clapping their hands over their ears, this may be reminiscent of his struggles at the time.

Both Micallef and Munch create emotionally rich paintings that explore the complex emotions of the human experience. However, Munch predominantly focuses on feelings of fear and despair, using purposeful mark-making within his work. In contrast, Micallef's paintings appear more chaotic upon the initial viewing, the raw emotion expressed through his work is almost visceral. Munch expertly utilises complex backgrounds to enhance the viewer's experience by creating atmospheres of discomfort. Conversely, Micallef uses mainly simplistic backgrounds so that the viewer's focus stays on the expressively painted figures in his work. Similarly to Micallef, Munch's artwork may be viewed as amateur at first glance but as the viewer delves deeper into the true meanings of the piece, it is clear that each mark is symbolic.

SELF PORTRAIT WITH BLUE SPLASH 01, 2015



In this section, I will focus on "Self Portrait with Blue Splash", 2015 from Micallef's "Raw Intent" exhibition in the Pearl Lam Galleries, Hong Kong.

Micallef's figurative paintings from the "Raw Intent" exhibition are a passionate depiction of brutal beauty and human emotion. The figures he paints are constantly undergoing fragmentation throughout the painting process. He creates with confidence, attacking the painting with energy, to create his signature abstract marks.

Micallef paints using his own image as a reference for the majority of his art, however, the artist proposes that throughout the painting process, these brutalising self-portraits evolve into separate entities altogether³. He works utilising a mixture of oil

paints and beeswax to create the beautiful thick impasto paintwork, expressed dynamically through large brush strokes. The action of painting is recorded in each brush stroke, immortalising Micallef's feverish motions.

The technique of impasto is used in painting to create texture and three-dimensional effects. Paint is laid thickly onto a surface, the brushstrokes are often still visible once the paint has dried. Oil paint is the most traditional medium used in impasto painting, as it has an extremely slow drying time and an already thick consistency. In more recent years, however,

³ Hodson H, "Antony Micallef on his exhibition, "Raw Intent". May 24, 2016
<https://www.timeout.com/hong-kong/art/antony-micallef-interview-the-bp-portrait-award-winner-on-his-new-exhibition-raw-intent>

acrylic paint has been used to create this technique by mixing in heavy gels or other thickening agents such as sand or plaster.

Expertly manipulating the paint, Micallef makes full use of its properties by recycling dried paint from his palette and studio walls. By incorporating a different form of paint it allows Micallef to explore different textures and dimensions within his work, distorting his portraits to create an unnatural evolution in the painting. The frantic way in which the paint has been applied onto this agitated composition gives a sense of instability and emotional turmoil within the subject.

Micallef references his inspirations from the old masters, Caravaggio and Velázquez, through his use of layers in translucent smoky backgrounds. He combines the use of a soft blended background, which mimics the appearance of clouds, with the juxtaposing technique of impasto painting to create the expressively painted, portrait focus of the piece. The sparse muted background contrasts heavily with the vibrant, aggressive depiction of the subject, piquing the viewers' curiosity - encouraging the closer examination of the intense piece that Micallef has created.

The violent way in which the impasto effect has been applied to the canvas alludes to themes of trauma or suffering within the painting; splatters dragged outwards almost mimic an explosion within the head of the subject. The individual's facial features have been extremely distorted due to the brutally expressive painting, removing the identity of the subject. This could be interpreted as the subject experiencing internal conflicts that have been drawn out into impacting their lives, observed through the outward movement of paint strokes. The warping of the subject's face renders a sense of anonymity, this creative choice can allow for a larger audience to intimately relate to the painting.

Similarly, the explosion within the head of the subject could represent an emotional outburst of anger, as the outer colours of the face consist of mainly dark reds and browns. Red is often associated with anger, danger and passion due to it being the colour of blood- which in many situations when seen outside of the body can symbolise pain and violence. His use of flesh tones being torn through the painting creates a grotesque texture as the brushstrokes rip through the outer layer of "tissue" to reveal the distorted true self of the subject. Micallef uses organic colours: browns, reds and pinks- mixed in with artificial blues, yellows and white. This contrast in the colour palette further creates a feeling of conflict through the interesting combination of both warm and cool colours.

as a whole his artistic style is unique, constantly evolving and changing as he becomes inspired.

WORD COUNT: 2313

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