



Pearson

GCE A Level Art and Design

**Fine Art
Component 2**

Jenny

Total Mark 55

| | A01 Develop | A02 Explore and Select | A03 Record | A04 Realise |
|------------------------------|------------------------|---------------------------------------|----------------------------|------------------------|
| Mark | 13 | 14 | 14 | 14 |
| Performance Level | 5 | 5 | 5 | 5 |
| | | | Total out of 72 | 55 |

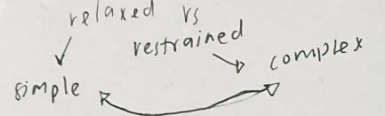
Examiner Commentary

Jenny's ESA project brings together imagery based on sounds and a sense of 'home'. It demonstrates sensitive and refined qualities of both observation and composition. She uses photography of the figure in different poses and plants in the garden to gain good compositional resources. Her contextual investigations into Oswaldo Macia and others inform her development of ideas with both creativity and insight. Her response to artists' work combines an exciting, informed and intuitive quality and is always productive. She also begins to explore more conceptual and abstract ways to express mood and emotion through images of sound/music and makes promising experimental trials. Her final outcome is well-composed and ambitious in scale but ultimately, she shies away from attempting to bring together the two visual languages into an effective and resolved outcome, compared to the promise of some of her trials; thus missing the opportunity to demonstrate Performance Level 6 qualities of risk-taking, adventure and acceptance of the unexpected. Overall achievement Performance Level 5.

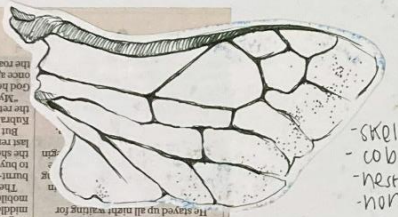




IDENTITY
 identities are complex by nature but 'humaness' can be seen as simple. After all, we are all the same but our identities are so varied that it becomes a complex web of ideas.



SIMPLE OR COMPLEX



Natural forms
 - skeletons
 - cobwebs
 - nests
 - honeycombs
 - crystals

butterfly and insect wings are like fingertips, they have patterns and a common look, but are all unique

UNIQUENESS

↳ is complex because everyone and everything is different and that is a complex idea

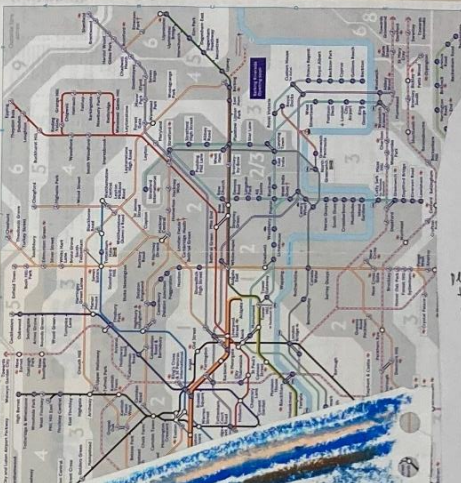
can be simple or complex. Nature is simple and a breath of fresh air, but the true scientific complex features of insects, and bugs and natural forms

HUMAN COMPLEXITY

sensory experiences
 ↳ listening
 ↳ speaking
 ↳ emotion
 ↳ identity

GO HERE
 DOWN LEFT
 RIGHT UP
 THERE
 TURN AHEAD

↳ directions are confusing



inspired by

MAPS + Cities
 ↳ complex-looking (intercrossing lines)
 ↳ confuses most people
 ↳ country maps - tubel underground map

depends on the viewer
 ↳ SIMPLE AND complex
 ↳ abstract
 ↳ painting messily
 ↳ finger painting
 ↳ someone who appreciates abstract art may see meaning and complexity, while some people believe it is childish, simple, and easy to make.

using a childish-looking medium - oil pastel
 ↳ using simple mediums
 ↳ poster, print
 ↳ Abstract Art can be both.
 ↳ 100% like crayons

yet, the simplicity of a building is overridden by the complexity of the work that goes into it, the lives of the workers, the planning, the architecture, the wood,

↳ the small details etc.
 ↳ the complexity of people's individual stories linked to their home and areas
 ↳ very personal complex associations
 ↳ AREA WHERE I LIVE - simple ideas

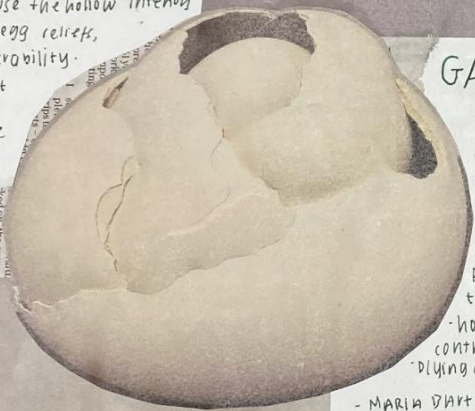


MARIA BARTUSZOVÁ

From the 1980s, Bartuszová began using her 'pneumatic shaping' technique: pouring plaster over inflated balloons to produce a cast, before allowing them to burst. The pressure of the burst balloons created disintegrated shell and egg-like forms.

Unlike the full volume of her earlier sculptures, here an outer shell frames an empty core, signalling a place of refuge and rebirth. Bartuszová placed these thin egg-shaped shells inside one another, layering them to create what she referred to as 'lender eggs'. They suggest living organisms and express spiritual growth, time and eternity. Works which expose the hollow interiors of the shells, such as the egg reliefs, evoke fragility and vulnerability.

The concept of creating art open to nature emerged when she moved to a house on a hillside.



GALLERY VISIT

"I work vicariously with my hands, with the help of balloons and bent surfaces."

Principles: touch, taut-full, taut-hollow, positive, negative contrast, placing, multiplying of one.

- MARIA BARTUSZOVÁ 1980S.

"I would also like to realise more things directly outside - to connect, to merge my work in the work of nature organically"

In days gone by, the owner of the house would have a large garden and a large number of chickens. This was not allowed to continue, and the garden was not allowed to be used for anything. The house was built in 1980s, and the garden was not allowed to be used for anything.

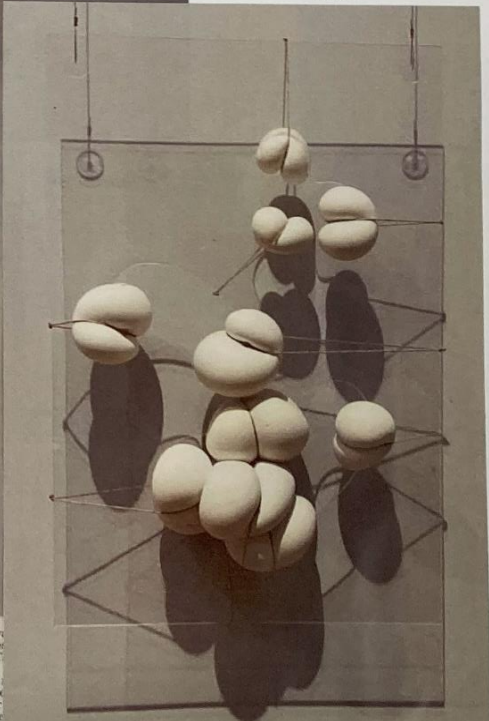
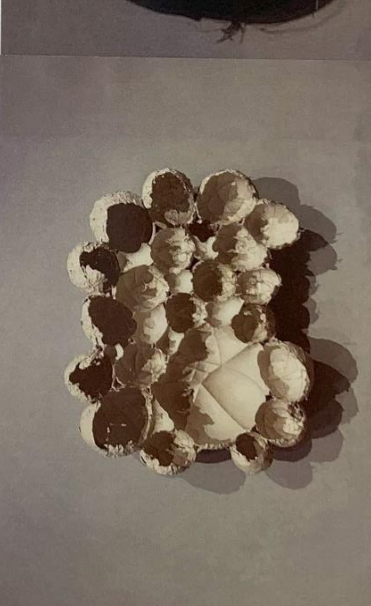
variable working hours
I don't know if you've ever seen a hen in a cage. I don't know if you've ever seen a hen in a cage. I don't know if you've ever seen a hen in a cage.

will be building and hard to do in the winter.

you'll have to use a lot of concrete for the large jobs.



The artist who her children their pet ordered a booked a fun activity sum you turn that not organisat sourced somem Lisa V assistan lives in Q self, and demand ally, of school h over wh childre juggling Lisa t ments fr ing wh holiday for next On m holiday and cre potent which l and swi the me pedicu Life s idly ex help us tively a Where house do bor have le lives ar Saral



I chose to look at Maria Bartuszová, because the in-person gallery visit compelled me to look at her work differently. At first I struggled to appreciate this organic, white work. But, as I looked more, the connection to nature interested me. To me, the sculptures that were smooth appeared to look like skin, and the way she used string or wire to cut into the smooth sculptures reminded me of the properties of skin if it is scalded or tied or compressed. To me, the ones that were cracked represented the imperfections of skin.

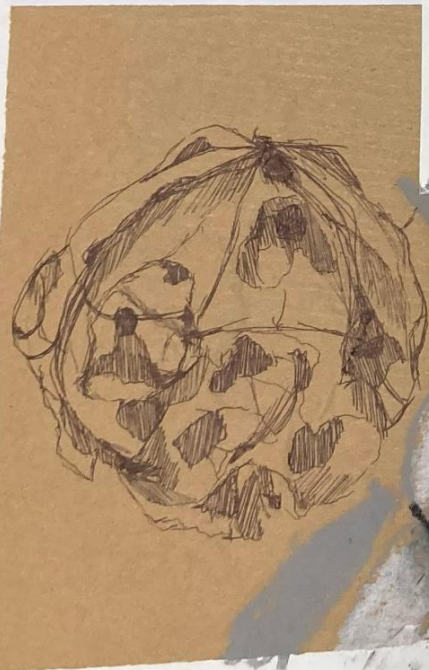
reigned. The Ukrainians engaged the Russians south of Rozacha Lohan and stopped their advance, but were unable to push them back. The Russians, apparently expecting to advance quickly into Kharkiv, did not bother securing the village and for the first two weeks residents were able to come and go relatively freely. Mr Zadorenko himself made two trips - "reconnaissance" he calls them - to scout the occupation. On the second visit, he was almost caught and had to escape by backroads as the

many people have died?" "They said it was not war, it was special operation, but sometimes people die, and it's no big deal. T they threw me out." It was the aftermath that hurt Mrs Kubrak says she lay on the pavement outside the station for an hour, and had to beg a stranger find her husband. No one offered help as she crawled on all fours. "Everybody saw me, I was crying, and nobody even came near me, because half of our village was

The soldiers were promptly evicted - although Mr Zadorenko says they took the oven, television and drinks word. Mrs Kubrak never had another knock on the door. "He might have saved me," she said.



skin tied together?
 the way it squishes!
 → these ideas - squished skin
 → unki to meat maybe?
 skin tied with skin
 → compressing blood flow



OBSERVATIONAL DRAWING



→ restrained, right, uncomfortable
 → gallery visit observational drawing

Lucian Freud (1922-2011) filled his canvases with bodies rarely given space elsewhere: fat bodies, ageing bodies, queer bodies, exhausted bodies. While some describe his portraits as clinical and cruel, ruthless, and pitiless, others see them as intimate and honest records of humanity. His almost-obsession with the human form and human nature is quite strange, and yet his paintings emulate just that.



here, I chose to look at his work of a specific model, who's larger body makes the image and skin more interesting to work with.

TIRED, RELAXED, loose, relaxed body

I chose to look at Lucian Freud due to his skill in painting flesh, and his obsession with it. In a similar way, I want my art and my paintings to be fleshy and organic.



Jenny Saville
Rubens
Cezanne
Suzanne Valadon

LUCIAN FREUD



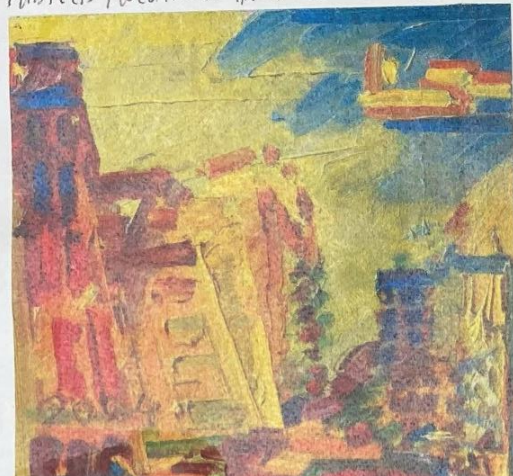
WORK INSPIRED BY:
OSCAR
KOKOSHKI



FRANK AUERBACH

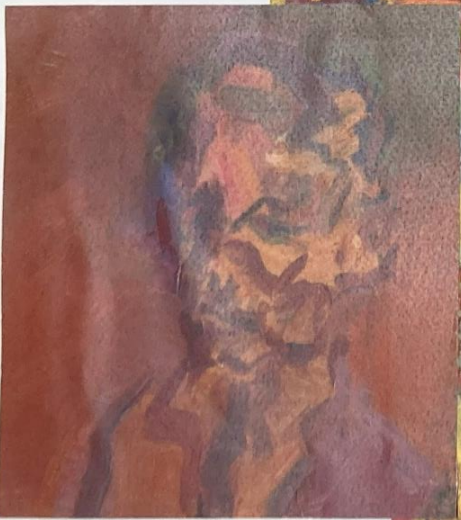
Auerbach's organic, yet unified forms are deeply rooted in capturing the essence of a person or a place and are often renditions of people he knows well or of the urban landscapes near to his London studio. His oils, drawings and prints reveal an intense observation of the subject. He makes his mark with authority, pushing abstraction to the limit while still capturing the very quintessence of the subject/location. He is also known for his heavy application of paint.

important aspect
↳ personality and identity of the person/location
will shine through the abstraction and painterly style.



↳ Mornington Crescent, summer morning!!

↳ Mornington Crescent



70s war figurative winter



↳ the drawing!

I chose to look at Auerbach's abstract landscape work rather than the way he paints skin due to his colour palette. He uses mainly secondary colours in large, generalised brush strokes that give the painting an organic feel. I hope to apply these skills to painting skin, with bright colours that create a fluid, textured look. By working in the 1970s, I could render some areas more than others.





PHOTO SHOOT

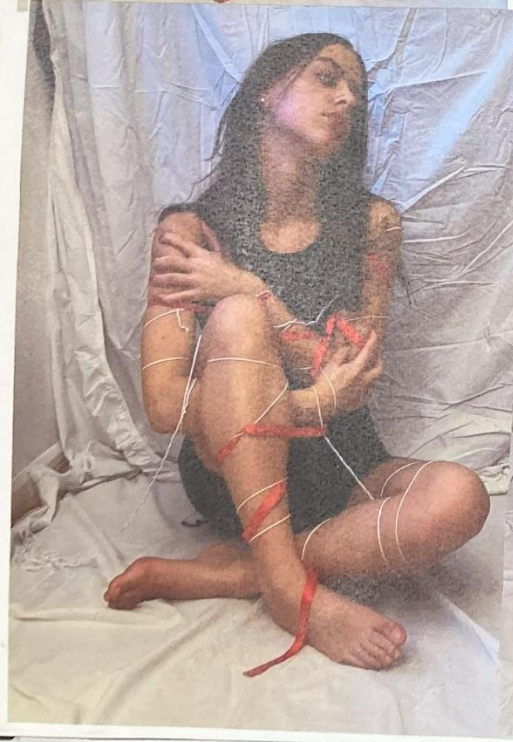
using concepts of 'tied up' or 'squished' skin, to create a composition

→ she is slightly grabbing her arms and applying pressure in some areas.

→ Her emotions are confusing. How does she really feel? is it relaxed and contempt? or is she struggling and fighting against the ties?

I decided that she is relaxed and contempt. her face is not of pain or desperation, she is merely restful, even when her body is restrained and possibly hurting.

these images are raw and unedited. →
DOROT LANGBERG, LUCIAN FRENK paints relaxed people



PHOTOS

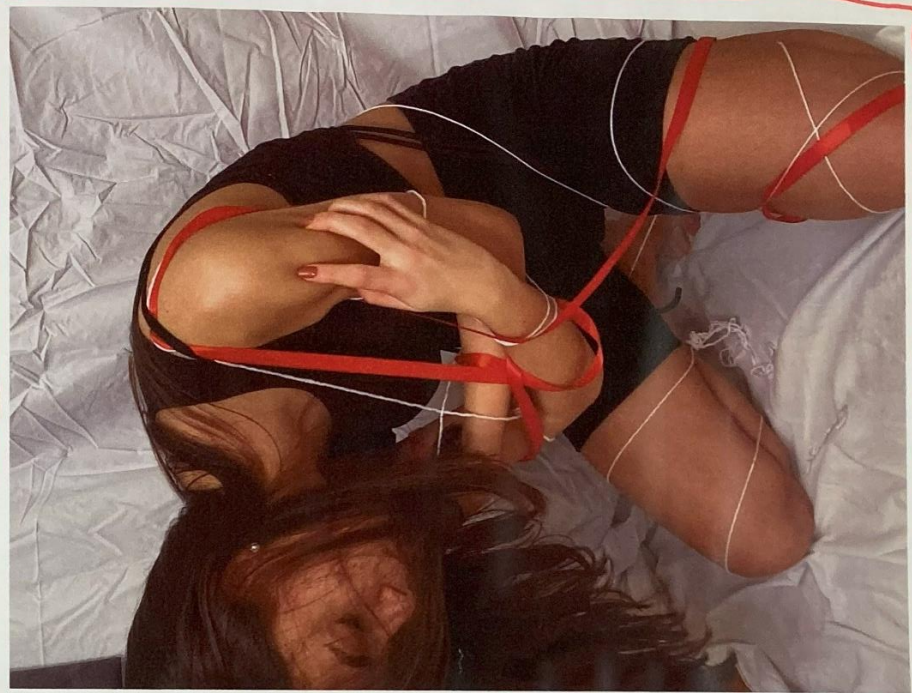
I took these photos to contrast the related poses both Freud and Langberg use in their paintings, creating some tension and intrigue as the viewer may feel that she is trapped. However, her calm expression shows a different story.
- could maybe use a song from 'Lamp' to represent this.



CLOSE UP
HANDS



"RED string of fate"
→ acceptance of fate and the ways it ties you down



MY FAVOURITES.

OSWALDO MACIA

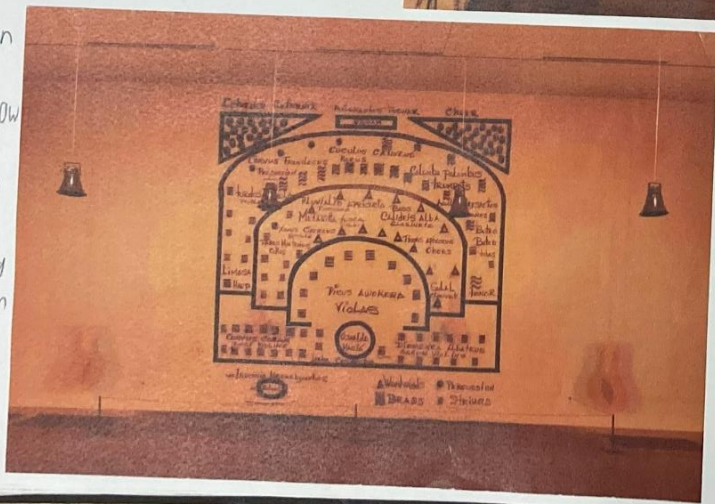
GALLERY VISIT + WORKSHOP

↳ WITH SHAMICA RUDDOCK

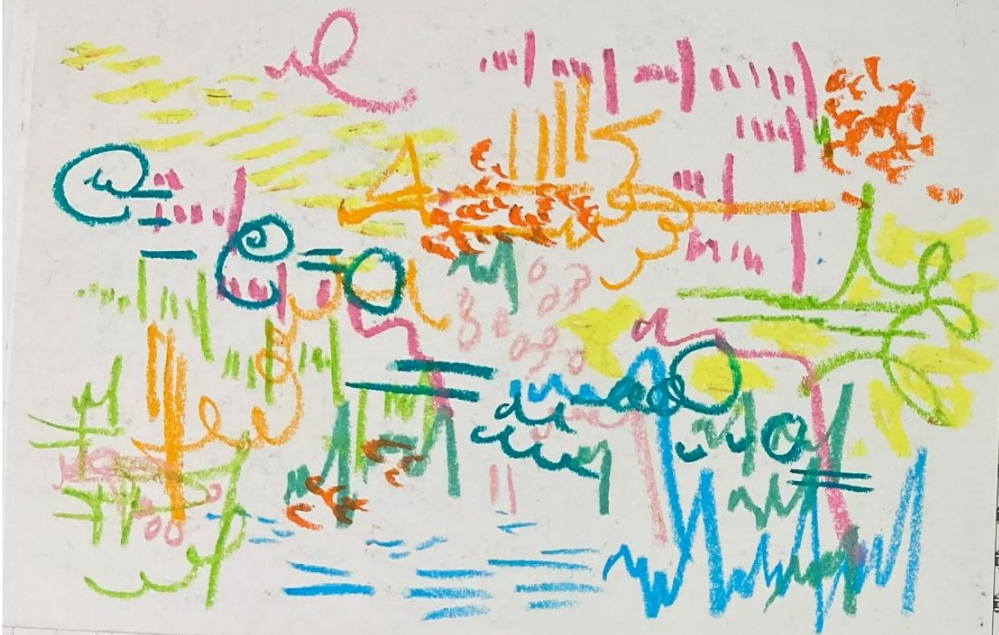
"something going on above my head" → Oswaldo Macia's sound sculpture plays through sixteen speakers placed above our heads, like birds ringing from tree-tops. A diagram shows an orchestra layout, where instead of instruments, Macia lists the latin names of birds. He spent five years collecting birdcalls from audio archives, reworking them into a symphony, by scoring the birds according to their pitch. His inspiration was a newspaper article, where a passing reference was made to russian submarines dumping nuclear residue in the baltic sea. "something going on over my head" highlights the amount of information around us, questioning our ability to comprehend this background noise. In a similar way, we usually consider birdcalls a pleasant sound, but they can be calls of distress or defense.

WORKSHOP WITH SHAMICA RUDDOCK

The experience was initially a little unsettling, as we had to enter the room with our eyes closed, relying on sound to guide us through. It felt peaceful, as the jungle noises surrounded us. Then, we were asked to imagine our surroundings and then open our eyes. I wasn't expecting the large empty room with only Macia's drawings on the walls. We were then asked to draw or doodle what we were hearing, which was a completely new way of thinking and made me focus in the noises and what marks I was making. I mirrored the sounds.



CUCO - 'BOSS N NO SE'



TESCO CHAINSTORE MASSACRE



CLAIRO - 'FEEL SOMETHING'



TESCO CHAINSTORE MASSACRE - 'EARMSTERS'



with paper in the wing.



↳ use only orange background.



HER STORY

In this composition to the left, and the one I hope to do in a complete painting, the girl in the image is tied. She looks exhausted, as her eyes are closed and her hand roughly grips her arm. The looseness of the hair drooping in her face and draping over her shoulder contrasts the tight, single clothes she's wearing. Her posture curls in on itself, expressing either fear or just plain pain and exhaustion. Her body posture is also closed-off, like she is isolating herself, with crossed arms holding herself up, symbolising her ~~solitary~~ solitude. The figure kneeling indicates vulnerability, and even the strain in the toes reflects the snaring figure's pain. The white ties symbolise the smaller hurdles that seem pure and insignificant, but are restraining her, exhausting her. The red ties symbolise the more significant hurdles that swamp her and hold her down. Despite appearing easy to untie, her closed-off position would make it difficult, representing the difficulty of helping or being helped to "untie" the knots and twists when one is not making themselves available to that.



Testing out a coloured wash
in orange to analyse how
the chosen skin palette
appears. In the final piece,
I want to lighten the
yellow tones
to create
higher contrast
with the deep
purple shadows.

The fully
red ribbon
may take
away the
focus from
the figure.

I could outline
it or fill in
only
certain
areas
that
are

more significant
alternatively,
I could let the
bright warm
background shine
through in the
ribbon, so that
the two are
melding into
the background.
The warmth
contrasts the
tired

expression
of the girl,
giving her life
despite her lifeless
and exhausted
character.



COLOUR STUDY



TESTING OUT SHAPES & DESIGNS



"FEEL SOMETHING-CLARRO" & "YOU CAN'T LIVE FOREVER - TWIABDOLIANLATD"



"who
sh
- All
clo
in the way she gapi



OUTCOME EVALUATION

For my outcome, I combined my images with mark making based on audios. I chose the song "feel something" by Clairo, a song about the thing moment after the relationship ends. That feeling of giving up is what I was trying to convey whilst including the figure tied with these ribbons and strings. The colourful marks are giving light to the next stage of her life.

If I had the chance to reevaluate my decisions for this piece I would work on incorporating a background beyond the orange and yellow colour wash in the back, as it feels a little empty. This is what I aim to do in my next piece.

However, this sense of emptiness links in to the figure's emotion and feelings, making the empty background a good fit.

I liked the contrast between the highly defined and developed figure versus the childlike, crayon-like oil pastel marks in the background, especially with the use of the bird colours.



Testing out a coloured wash in orange to analyse how the chosen skin palette appears. In the next piece, I want to lighten the yellow tones to create higher contrast with the deep purple shadows.

The fully red ribbon may take away the focus from the figure.

I could outline it or fill in only certain areas that are more significant. Alternatively, I could let the bright warm background shine through in the ribbon, so that the reds are melding into the background, the warmth contrasts the tired

expression of the girl, giving her life despite her lifeless and exhausted character.



COLOUR STUDY

While previously I was looking at the strain put on our bodies everyday in our busy lives, I was reflecting on my own personal experiences struggling and feeling tied down. In that case, I wasn't fighting being tied down. I had accepted it, and the emotions were not anger or desperation, it was exhaustion. Our busy electronic and social lives exhaust us. Now, I wanted to think about what makes us feel free, takes away our stress and keeps us grounded? I thought of water. Maybe the phenomenon of land mammals flocking to bodies of water simply to have fun. Then I decided on Nature.

MY PERSONAL CONNECTION:

Coming from a small rural village, I wanted to reflect on the feelings we get from nature, that free us emotionally. For me, this outlook is representative of my own experiences with the feeling of being "Home" when in natural landscapes, far away from the cities.

WHY IS NATURE AN IMPORTANT CONCEPT?

With the eventual probability of an environmental collapse on the horizon, it is important to try to evoke these feelings of longing for the comfort of nature in the viewer through my art, which is what I aim to achieve in this project.

The concept of planet earth being our home is one that leads and pioneers many environmentalist movements.

THE FEELING
OF
BEING HOME

How does it link to simple or complex?

Nature is simple. It is always there, but it's

connection to humans and psychological benefits are complex, and catered to each individual.



FEELING "GROUNDED"

→ to "feel grounded" is to feel present in your body and connected with the earth, time and place

→ These moments usually align with when you feel most comfortable and at home in your current situation. You might say that these are the times which you feel "in tune" with everything and every sensation is fully felt.



I wanted to edit these two images so it would appear as if she is resting on the girl doing the bridge.



→ STRAINED POSE
The contrast between the natural shapes of the body and this strange unnatural position create a strange look. I intended it to reflect the strains of life that make us bend over backwards to try to achieve and succeed.

NEW PHOTOS

I decided to do a photoshoot surrounding ideas of relaxation vs strain & stress. I chose to place the figures among grass, which is overgrown and not trimmed. I was reflecting on the question of "Why does nature relax us?", contrasting ideas from my previous painting, where the figure was tired and appeared tired.

Instead, nature is freeing and allows us humans to connect with the world around us, taking our minds off our hectic lives. I decided that I would have contrast between the two figures, one wearing all white, and the other all black. I wanted this to represent the different lives of people who still seek the SAME comfort from nature.



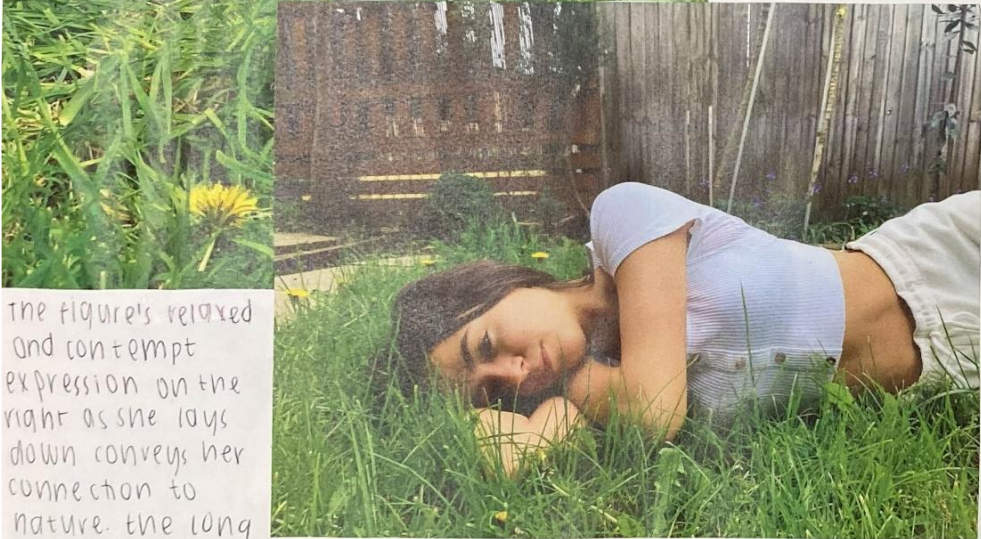
for all poses I wanted the hair to be flowing as naturally as possible, conveying messages of freedom and "letting go" of perfection. These are complex human emotions, but we simply all feel it.



→ RELAXED POSE
the flowing hair and closed eyes makes the figure seem content, relaxed. she is curled up into herself seeking comfort.



→ in this image my favourite aspect is gaze. I could play with this, having her looking at another figure or at the grass. the fetal position conveys comfort and security, linking to the ideas of feeling serene and comforted by nature.



The figure's relaxed and contempt expression on the right as she lays down conveys her connection to nature. the long grass blades come up beyond her body, merging the figure with the ground. This connects to the idea of "grounding", the feeling of calming down and feeling aware of your surroundings, the feeling of the grass touching her skin, the way the hair falls naturally, are important to capture.



↑ the pose is conveying comfort + relaxation

contrasting in a relaxed pose

↑ movement in a relaxed pose

↑ this is up into ball - comparing, relaxing

↑ trained poses look almost like I'm in a box



Gaze is important again → she is looking up into the distance.



↳ RESEMBLANT OF GREGORY CREWDSON'S "TWILIGHT"



When I went to the park to photograph greenery, I decided to link back to my sensory studies, which helps to ground people. The calming sounds of water running and birds tweeting helps to take our mind off of other stresses. It takes a lot of focus to be able to zone in on each individual sound.

NATURE



The reflection of trees in the water.



WHY IS WATER RELAXING?

→ When a person's face is under water, research has found that heart rate slows and certain blood vessels constrict. Blood is redistributed from the limbs to the brain, heart, and other central organs. At the same time, elements of the sympathetic nervous system and the body's "fight or flight" responses tend to mellow out.

the yellow marks and small beige dashes were representative of the distant bird noises and people walking. despite there being a lot of those sounds, the focus on water makes them less significant, where I put them at the top of the piece.

the darker blue and green lines that swirl horizontally represent the relaxing side of listening to the sounds of water. I tried to make them one flowing line to bring about that sense of calmness.

↳ the sound of running water can have a positive impact on our minds. water sounds are naturally soothing.

the lighter green marks were done in correlation to the splashes and drops of water that I heard separately from the flowing water. they overlapped, like the light blue and dark blue marks, so I included them all together.

the vibrant light blue marks represent the rushing noises that the water makes. I chose to do them in a vertical manner, to contrast the relaxing horizontal lines. when you focus on the rushing and crash of the river, it almost sounds intimidating and not relaxing.

THE SOUNDS OF THE WATER FLOWING AND BIRDS IN THE PARK



the children's marks represent people's even footsteps, with the same pressure and speed. the people seemed to create circular images in my mind.

some people walked by too fast or in combination, with others, making it difficult to capture, therefore the smaller marks were erratic and random sounds, zoned in on white focusing on another sound of footsteps.

GRAVEL PATH

Noisy!
satisfying because it is uninformative

children. these appeared content and youthful, so i chose pink.

the long trailing lines were pushchair and buggies making continuous noises, sometimes covering around slightly. the dashing blue line was a child walking alongside a pushchair, with his patterning footsteps.

the large orange marks were loud, invasive footsteps, where a man with large boots stepped closer to me than other people, making his steps louder. the yellow marks surrounded them.

The different sounds of people walking on gravel



The sounds of birds, geese, swans in the lake in the park

While it may be thought that the sounds of birds in a park would be relaxing and gentle, creating delicate and small marks however, the loud sounds of the ducks, geese and swans overlapped and took over, becoming the most easily picked up sound. therefore, the light green and yellow bird tweets were overshadowed by the distracting quacks.

the green and brown continuous line was one very loud noise made by a duck that was also continuous.

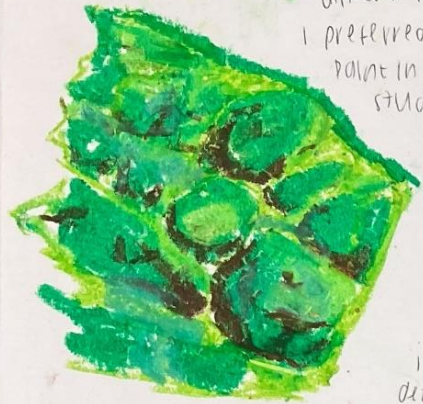
"When birds go quiet, something is wrong"

↳ intuitive
↳ genetic preference for nature

↳ WHY DO PEOPLE FIND BIRDSONG RELAXING?

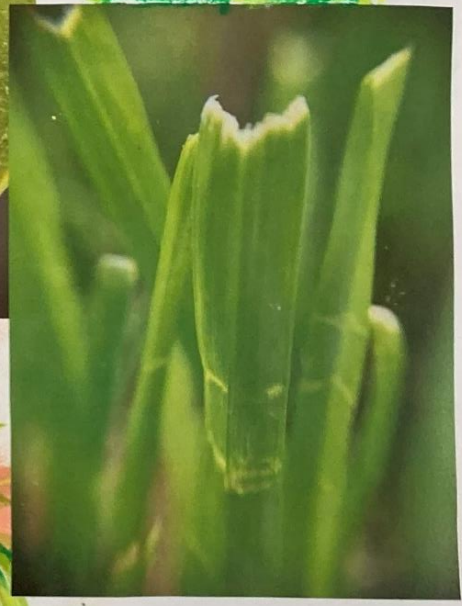
↳ Birdsong is relaxing because of how our brains are wired. the sound of birdsong helps people focus by stimulating the brain without being too distracting, helping relieve fatigue that impairs concentration.

texture!
 all leaves have different textures which are difficult to capture. I preferred using paint in these studies as the colour matching is better.



GRASS STUDY

looking at the intricate details of the nature that calms us so much.



I plan to include large blades of grass like the ones I photographed up close using my macro lens in my final piece. The pink washed background helps the green areas pop and stand out, and any that shows through gives the painting an eclectic look.

complementary colours.

FEMININITY & BODY LANGUAGE

IN
ART

femininity and body language in terms of posture have always gone hand in hand, due to the "ladylike" stereotypes that created expectations for women's manners and etiquette.

Throughout the history of art, women have been depicted in a wide range of poses and positions, each of which can convey different meanings. Women have often been depicted as passive or submissive, in poses that emphasize their vulnerability. In contrast, some artists have depicted women in powerful and assertive poses.

In recent years, as the feminist movement made women's roles in society change, artists have increasingly sought to challenge traditional depictions of women in art, creating works that celebrate the strength, complexity & diversity of the female experience.



→ Susanna and the Elders - Artemisia Gentileschi

- a Baroque Italian artist

↳ retelling the story of chapter 13 in the book of Daniel, fighting against sexual violence.

In the story, Susanna is spied on while bathing by elders, who attempt to blackmail her. Susanna is put on trial, but is eventually vindicated and the elders are executed.

EDOUARD MANET
"OLYMPIA"
mid 19th century



In this painting, Olympia is shown nude, depicted lying/reclining on a bed, with her gaze fixed directly on the viewer. Her body language is confident and assertive, and she appears to be in control of the situation.

This portrayal of her was controversial when it was first exhibited. The objections were more so related to the realism, rather than the nudity. While Olympia's pose had classic precedents, the subject of the painting represented a prostitute. Manet's technique was also described as "unskilled", adding to the shock. However, in terms of feminism, the controversy challenges stereotypes surrounding the female form, not idealized or romanticized in any way. This poses questions about the power of art to challenge established conventions.

ARTEMISA GENTILESCHI - JUDITH beheading Holofernes
1593-1652



This is a strong image, depicting a young woman with a sword through a man's neck. It has been interpreted as a feminist work because the woman is taking control and using violence to defend herself. This portrayal of women as strong and capable of defending themselves was unusual for its time, challenging the stereotype of women as vulnerable and in need of protection. Gentileschi's depiction of Judith is powerful and determined.

uncomfortably dug into her thighs, a subtle detail, implying her suffering and discomfort



→ into her thighs
- possibly presenting desperation or discomfort.
→ the angle does not draw attention to her face.
→ distorted angles = exaggerated proportions.

the body at the knees and legs is the largest width in the painting.

→ her ankles are digging into the chair, uncomfortable

→ resemble prison shot, left, right, front
→ showing her body in an unromanticized way, just as it is when she is standing, creates a sense of raw emotion
→ the pose is simplistic, not staged

gaze: she is looking at the viewer in all three panels, shared intimacy



→ the angle at which the viewer sees her body from below presents her as powerful and strong, especially considering her size, this can also be taken in a different way, considering the figure as vulnerable and exposed.

→ desperation and exhaustion. her being on her knees is indicative of vulnerability, as well as her closed off, scrunched up pose.

→ indicates a lot about the figure's lives and how they feel

In my new set of images, the eyes are never looking directly at the viewer, looking down or up. the figures are either in relaxed, lying down positions, or scrunched up on themselves. the fetal position / being curled up into yourself indicates seeking comfort.

body posture & language is extremely prevalent in Saville's work, promoting ideas about her femininity, her relationship with her body and motherhood. she challenges social issues surrounding "normal" and normative body image.

JENNY SAVILLE & BODY POSTURE



PLANNING FOR AN OUTCOME
→ THUMBNAILS.



person leaning on other doing bridge



DIGITAL EDITING !!

trying out the idea of a blue sky?

rough pink outline guideline for size of canvas



orange peeking through, or the bare layer is pink, orange, yellow

grass in background cropped the background of the original image

- blue lines mark similar to ones made when listening to water

large blades of grass painted over the squares

NEATER VERSION :

completely erased background, replaced with blue/orange background



grass/flowers in background makes it look overgrown

blending the two images with grass in a painterly style.

same purple flowers as previously painted in the style of they smolbone

End of Preparation Record 5/2/23.



FINAL
PIECE
PLAN
↻

FINAL
PIECE



For my final outcome for the theme Simple or Complex, I reflected on the unique relationship between individuals and nature. At first, leading on from my last piece, I wanted to contrast the strained pose by thinking of relaxation and contentment, leading me to look at the park/green areas as a source of inspiration, or more specifically, how people interact with nature. This led me to take my set of images in amongst some overgrown grass, with ferns and flowers in the background. I wanted there to be significance in my decisions for this piece, and I think that I executed that well. One thing I wanted to highlight was the contrast between the figures. The figure wearing black represents someone who does not turn to nature for comfort and relaxation, and is hesitant to let go of her everyday worries. This is shown through her reserved body language and her purple undertones. However, this figure shows curiosity and an eagerness to be relieved, despite her hesitation remaining dominant. Her curly hair intermingles with the growing blades of grass, and the green reflects on her skin. She looks down towards the girl in white, possibly conveying how she longs to have that freedom. She cannot help wanting nature to soothe her, but her worries are weighing her down. However, the figure in white represents someone who can turn to the natural world to relieve them of all their worries. Her body is interlinked with the grass, and she lies down, fully embracing it. I wanted to further emphasise these contrasts through her warm tones and the background, where flowers bloom from the right side, compared to one small yellow flower on the left.

Linking to the idea 'simple or complex', the painting may look simple at first glance. However, its meaning is complex and can be interpreted differently depending on the viewer and their personal experiences or social, political and economic backgrounds. In this way, I wanted my piece to invite the viewer to look towards the details and experience this painting uniquely.

Overall, I am pleased with my outcome and the unique personal stories it represents. I believe that it was effective in communicating a meaning, even if it may differ from individual to individual.

EVALUATION



