



Pearson

GCE A Level Art and Design

**Fine Art
Component 2**

HEINZ

Total Mark 61

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	14	15	16	16
Performance Level	5	5	6	6
			Total out of 72	61



DISTORTED PERSPECTIVE

CAN CHANGE A STORYLINE OR OBSERVE

PAUL ROBERT TURNER

COULD BE AN INTERESTING CONTINUATION OF 'OLD THEMES' - 'LIVING SYSTEMS' - EXPRESS THE MUNDANE PARTS OF LIFE IN COMPLEX WAYS

EXPRESSING STRESS IN VISUAL IMAGERY

MORE INTERESTING AND CAPTIVATING TAKE ON MOVEMENT AND BODY FORM

BOTH SIMPLE AND COMPLEX VIEWERS DISTANCE THEMSELVES FROM ART

ADDED LEVEL OF INTIMACY

MINIMALISM?

POINTILISM

BEAUTY IN THE MUNDANE

OWEN RIVAL

REPEATED OBJECTS OR LOCATIONS TO SHOW TRANSITION AROUND THEM

CAPTURE MOMENTS IN TIME

SHOWING TRANSITION IN LIFE: COMPLEX STORYLINE

TONY LUCIANI: REHABILITATION REPORT



MANIPULATED PERSPECTIVE

MAKE A SIMPLE IMAGE COMPLEX

SIMPLE OR COMPLEX.

USED TO CLARIFY A MESSAGE, ENGAGE AN AUDIENCE, DISTILLING SOPHISTICATED CONCEPTS

COMPLEX: REVEALS UNIVERSAL FEATURES



CRISTINA TROUFA

EXPLORATION OF COLOUR AND BODY FORMS

MUSCLE VS. SKELETON

LE CORBUSIER

ALEX BECL

COLOUR EXPLORATION

FORM OVER FUNCTION

SIMPLE COLOUR EXPERIMENTATION

REMOVING DETAIL

COULD BE SEEN AS CHAOTIC

CLIVE HEAD

LAYERED PORTRAITURE

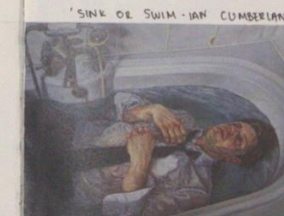
VAERIA D'UCA - UNTITLED

COMPLEX SCIENTIFIC DETAIL

MUSCLES

EXPLICE

ADAM LUTON AND THE FRAMING PORTRAITS.



A SIMPLE AND HIGHER APPROACH TO LIFE

REALISM

EXPERIMENT WITH LIGHT AND OPTICAL ILLUSIONS

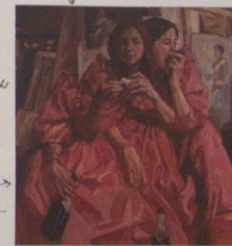
ROB GONSALVES

DEMONSTRATING SENSATION AND EMOTION IN VISUAL ARTS

COMPLEX

MANIPULATING IMAGES PHYSICALLY AND DIGITALLY

MARK TENNANT



EXPRESSIONS AND VARIATIONS



THREE OF A KIND - JUDY PENDERCAST

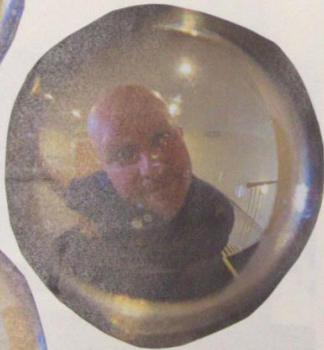
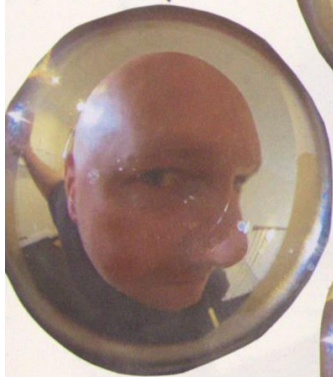
DISTORTED PERSPECTIVE: PEEP HOLES

OPTICAL DISTORTION AND DISPROPORTIONALITY.



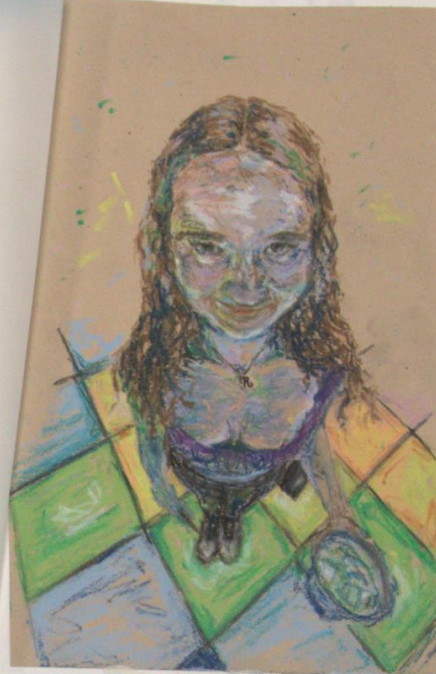
CREATES THE ILLUSION THE SUBJECT IS MOVING TOWARDS THE VIEWER

DIRECTION OF LIGHT ADDITIONALLY AFFECT THE PERSPECTIVE.



PEEP HOLES ARE PARTICULARLY EFFECTIVE IN DISTORTING PERSPECTIVE AS THEY GIVE A SIMILAR EFFECT TO WIDE ANGLE LENSES. THEY ADD AN INTERESTING DYNAMIC TO A SCENE AND CREATES A MORE INTENSIVE IMAGE

INTERESTING TO NOTE HOW A CHANGE IN PERSPECTIVE CAN CHANGE THE EMOTIONS CONVEYED - SUDDENLY THE SUBJECT IS ALMOST FRIGHTENING AS HE IS MAGNIFIED AND ALMOST INSERTING HIMSELF INTO YOUR PERSONAL SPACE.



IRREGULAR SHAPES AND PERSPECTIVES
 → ARTISTS LIKE ANTHONY GREEN WILL OFTEN USE COMPOUND PERSPECTIVES AND POLYGONAL FORMS PARTICULARLY WITH FACED CHARACTERS. HIS WORKS ARE CREATED USING QUOTE BASIC COLOURS BEHIND WHICH INSPIRED ME TO USE OIL PASTEL FOR THIS DISTORTED PERSPECTIVE AS IT IS DIFFICULT TO BLEND THEM

USING OIL PASTEL PUSHED ME OUT OF MY COMFORT ZONE AS I USUALLY LIKE TO BLEND MY COLOURS ACCURATELY. I FOUND THAT OIL PASTEL IS ALWAYS QUOTE HEAVY AND THICK ON THE PAGE SO I BEGAN WITH SOME BASIC COLOUR BLENDING IN WATER COLOUR.



PROMPT:

A sir
cc

DISTORTED PERSPECTIVE

CHARACTER

SEX
SPECIES
OCCUPATION
ESTABLISHMENT

ALEX BECK



BLURRED FACE LIKE A PAVED MEMORY

ALEX BECK WORKS REALLY WELL WITH THIS CONCEPT OF COMPLEX STORYLINES. HE IS A PAINTER AND ILLUSTRATOR BEST KNOWN FOR HIS VERSATILE ARTWORKS CREATED IN OIL, ACRYLIC AND GOUACHE. HIS ART DRAWS INSPIRATION FROM DIFFERENT IDEATIONS AND OLD PHOTO DIARIES. WHETHER KODAK CHROME FILM OR POLAROID, HE IS FASCINATED BY THE UNIQUE LOOK OF ANALOG PHOTOGRAPHY AS WELL AS THE DIFFERENT EFFECTS THAT RESULT FROM DIFFERENT LIGHTING.

WHEN CREATING A PIECE OF ART, BECK WILL OFTEN START WITH A COLLAGE OF DIFFERENT PHOTOGRAPHS.

HE AIMS TO CREATE A CONVERSATION BETWEEN HIS LIFE AND THE LIVES OF OTHERS. HIS WORK MAINLY CENTERS AROUND PEOPLE'S NOSTALGIC BLENDINGS AND HE MASTERFULLY JUXTAPOSES ORDINARY PORTRAITS WITH A VARIETY OF SCENARIOS. SOMETIMES HE STARTS WORKING ON A PAINTING-PAINT TO FINISH AND THEN LATER ON VIES IT TO PAINT AN ENTIRELY DIFFERENT PIECE WITHOUT REMOVING WHAT WAS PREVIOUSLY PAINTED, CREATING COMPLEX AND CAPTIVATING PIECES. I REALLY ADVISE HIS PROCESS AS IT MEANS YOU NEVER KNOW WHEN HIS PIECE IS TRULY FINISH. THERE'S ALWAYS NEW LAYERS TO THE STORY. IN HIS WORK, THE MUNDANE IS SOMETHING HE ORBITATES TOWARDS AS THERE ARE MANY CHARACTERS IN HIS PIECES WHO JUST LAY ON TOPS OR ARE SIMPLY IN COMFORTABLE SETTINGS. THE FIGURES IN HIS PIECES OFTEN HAVE A PASSIVE BODY LANGUAGE AND A LEVEL OF STIFFNESS, AN ASPECT WHICH CHARACTERISES HIS WORK SO FAR. EVERY PIECE HE CREATES IS DIFFERENT AND EXPRESSES A FULL RANGE OF EMOTIONS. HIS GOAL IS FOR THE VIEWERS TO RESPOND TO HIS WORK AS IF THEY WERE TALKING WITH ANOTHER PERSON AND NOT WATCHING AN ART WORK. NOBODY ALWAYS FEELS THE SAME AS ANOTHER PERSON AS EACH PIECE IS A LIVING MEMORY.



VISUAL REPRESENTATION OF 'EMOTIONAL PEAKS' GREEN IS ALSO THE COLOR OF GROWTH AND SECURITY. THIS PIECE IS PART OF HIS

SOLD SHOW "WHAT WAS I SCARED OF?" - A PLAY ON THE DR. SEUSS BOOK WHICH TELLS A TALE OF A CHARACTER WHO REPEATEDLY MEETS AN EMPTY PAIR OF GREEN PANTS AND IS INITIALLY SCARED OF THEM DESPITE THE LACK OF A WEATHER. WHAT IS THE SIGNIFICANCE OF THE BLUE PEOPLE?

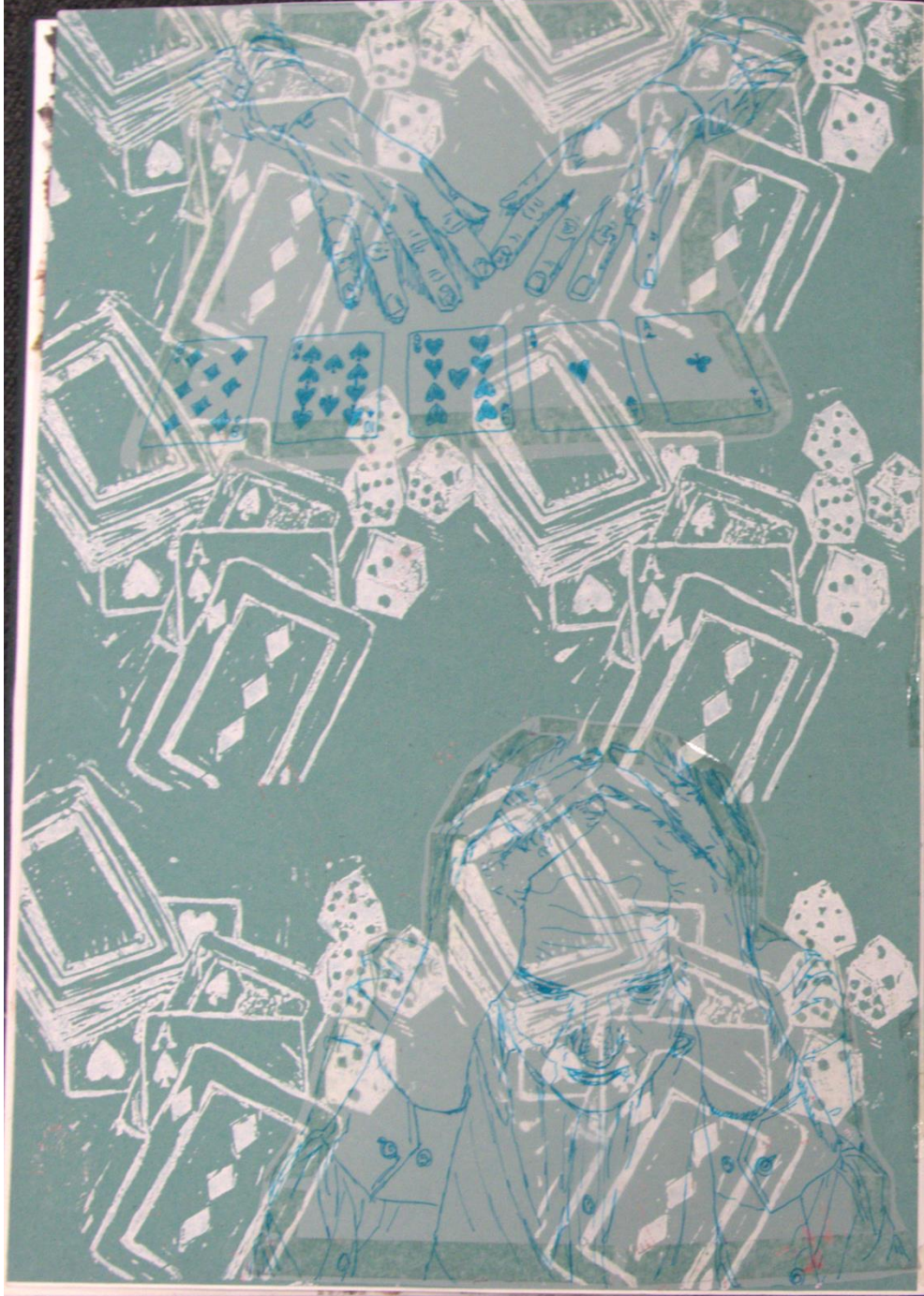
FOR BECK WITH ITS OWN ARRAY OF EMOTIONS AND FEELINGS. THE MOST SUCCESSFUL PART OF ALL HIS PAINTINGS IS HIS GENERAL ABILITY TO CARRY EMOTION AND BUILD A STORY. HIS WORKS LEAVE ME WANTING TO KNOW MORE AND TO BE GIVEN AN EXPLANATION.



IN ESSENCE THE STORY IS ABOUT COLORFUL MEMORIES: FUN, LOVING MOMENTS FROM CHILDHOOD. AS ALEX BECK WORKS A LOT WITH THE IDEA OF NOSTALGIA AND VARIOUS STORY LINES. I TOOK INSPIRATION FROM HIS PAINTING THAT REPRESENTED EMOTIONAL PEAKS BUT APPROACHED IT FROM THE PERSPECTIVE OF DRETT BEING A COOLIE FOR GROWTH [A CONCEPT WHICH FITS WELL WHEN PAINTING CHILDREN]. BECK'S IDEA IS VERY REMINISCENT OF SALVADORE DALLI'S SUBTLEST CONCEPT OF 'FRENZIED-CRITICAL' WHICH WAS A METHOD OF PERCEIVING REALITY. DALLI'S WORK HAD ARTS SCATTERED THROUGH OUT TO LINK TO HIS BROTHER'S 'EMOTIONAL PEAK'.



I DID THIS PIECE IN GOUACHE WHICH TO ME FEELS LIKE A VERY PLAYFUL MEDIUM WITH ITS JELLY LIKE CONSISTENCY. IN TURN ADDING TO THE NOTION OF NOSTALGIA AND CHILDHOOD.



JUAN GRIS : CUBISM



JUAN GRIS WAS A SPANISH FRENCH CUBIST
CONNECTION TO THE ART OF JEAN COCTEAU AND HIS
WORKS ARE AMONG THE MOVEMENT'S MOST
DISTINCTIVE. CUBISM IS AN EARLY 20TH CENTURY
STYLE IN WHICH FIGURES ARE WITH A SINGLE
VIEWPOINT AND SHAPES ARE NOT NEARLY MADE
OF SIMPLE GEOMETRIC SHAPES AND INTERCROSSING
PLANES. FOR THESE REASONS, CUBISM IS
EXPERIMENT WITH THE CURVED STYLE AS
IT INVOLVED DRAWING A NORMAL SCENE
BUT FROM MULTIPLE VIEWPOINTS. OBJECTS
ARE DISTORTED AND SOMETIMES LOOK
SCRAMBLED. THE INTENTION WAS TO SHOW
THE WHOLE STRUCTURE OF OBJECTS
WITHOUT GRADED SHADING TECHNIQUES -
WHICH IS A SIMILAR EFFECT. A LINE
FRONT WOULD BE USED TO CROSS FOR
MY FIRST DESIGN TO REPRESENT A
SCENE COMMENTARY ON GAMBLING AND
THE WORRIES THAT CAN COME FROM IT,
EXPRESSION THROUGH THE EXPRESSION OF
THE FEELING BECAUSE OF THE AFFIRMATIVE
SIDE OF A GAMBLING ADDICTION. I THINK MY
FEELING WAS SUCCESSFUL BECAUSE I HAD CLEAR
LINES AND DEFINITION IN THE DESIGN. I WENT
IT WOULD NOT BE THE AREA WITH BRIDGES
AND THAT WOULD BE AS CLOSE TO LEAVING A GOOD
CONTRAST BETWEEN THE PAPER AND INK.



THE PERIMETER GALLERY

JOSEPH YAEGER: TIME WEFT

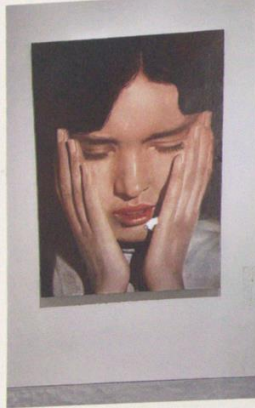
THE EXHIBITION'S TITLE IS DERIVED FROM THE EXISTENTIAL NOTION OF A TIME WAFF - THE DISTORTION OF SPACE AND TIME. RATHER THAN TRAVELING RADICALLY UP OR DOWN THE LONGITUDINAL AXIS OF TIME, THIS EXHIBITION EXAMINES THE LATITUDINAL NOTION OF THE WEFT (PAST TENSE OF WEAVE) WHICH, IN TEXTILE PRODUCTION, CONTINUALLY DOUBLES BACK ON ITSELF. IN THIS MANNER THE EXHIBITION EXPLORES RECURRENCE - THE WAY, TO EXTEND THE METAPHOR, A WEFTING THREAD, TRANSVERSING THROUGH THE WARP, MAY OVER THE COURSE OF A LIFE REALIGN WITH ASPECTS OF ITSELF, YEARS ON; THE WAY, IN A TAPESTRY, THIS SAME PHENOMENA CREATES AN IMAGE OR A PATTERN. THE PIECES FUNCTION AS REPAIRS "DE WEAVES" IN THE FAILURE OF LANGUAGE, JUST AS THE PROSE-POEMS IN THE EXHIBITION'S TITULAK BOOK REPAIR THE FAULTS OF IMAGE.



LIKE THE METAPHORICAL FABRIC REFERENCED IN THE TITLE, IT IS THE INTERPLAY BETWEEN THESE TWO DISCIPLINES (IMAGERY & LANGUAGE) THAT AN AUTO-REFLECTIVE OR AUTO-ANALYSIS BEGINS TO EMERGE. FOR EXAMPLE, HOW DOES DESIRE CONVEYED IN LANGUAGE DIFFER FROM IMAGE, WHERE AFFECT FINDS A WAY AROUND DETACHMENT? I WAS PARTICULARLY DRAWN TO YAEGER'S WORK BECAUSE OF ITS IMMENSE LEVEL OF DETAIL AND THE UNCERTAINTY THAT COMES WITH THEM. HIS WORK ALSO LINKS GREATLY WITH THE THEME OF 'SIMPLE OR COMPLEX' AS HE OFTEN DEPICTS VERY SIMPLE IMAGES OF AN INDIVIDUAL SUBJECT BUT THE STORYLINES AND HIDDEN MEANINGS SIGNIFICANTLY ELEVATE THE COMPLEXITY OF THE PIECE.

YAEGER PRINTS FROM FOUND IMAGES AND SHOTS OF FILMS BUT ALL TOTALLY REMOVED FROM CONTEXT. IN MY PREVIOUS PERSONAL STUDY OF LIVING SYSTEMS I STRESSED THE IMPORTANCE OF ART IN CONTEXT TO CONVEY SPECIFIC IMAGERY SO IT WAS INTERESTING TO SEE IMAGES BEING CROPPED TOO TIGHT, DISTORTED AND TWISTED. ONE PARTICULAR ROOM DISPLAYS A MAN PEERING THROUGH GLASSES AND A WOMAN'S EYES BEING SHIELDED BY A LARGE MALE HAND. VISION IS MEDIATED, MANIPULATED AND CONTROLLED.

AS IT IS OBVIOUS THAT SOME OF THESE SCENES COME FROM FILMS, THOUGH YOU CAN NEVER PLACE WHICH ONES, YOU'RE LEFT WITH THIS INCREDIBLY UNCOMFORTABLE, DISORIENTING SENSATION: AN UNPLACEABLE DEJA VU. YOU RECOGNISE WHAT YOU'RE SEEING BUT CAN'T SEEM TO FIGURE OUT WHERE FROM, SO YOU FEEL UTTERLY LOST. THIS AIDS TO THE IDEA OF THE PIECES BEING BOTH SIMPLE AND COMPLEX AS THERE IS AN ADDED ELEMENT OF DEATH WHEN IT STIMULATED THE MIND LIKE THIS.



THE EYES ARE OFTEN HIDDEN OR INTENTIONALLY OBSCURED WITHIN THE SCENE ITSELF AND AS A CONSEQUENCE SO ARE THE EMOTIONS. IT'S NEVER QUITE CLEAR WHAT IS GOING ON NOR WHAT YOU SHOULD FEEL. THE UNCERTAINTY AROUND EACH PIECE IS EXACTLY WHAT MAKES THIS SERIES SO COMPLEX ALONG WITH THE AMOUNT OF DETAIL INCLUDED. YAEGER HAS SAID "THE FEELING OF IT, THE ARRANGEMENT, THE SUBJECT, THE RELATION OF THE SUBJECTS WITHIN THE IMAGE, WILL SORT OF JAR ME, ATTRACT ME, DISORIENT ME" THIS LEAVES THE VIEWER FEELING HUNGRY FOR MORE AS THEY ARE NEVER GIVEN THE OPPORTUNITY TO EXPERIENCE THE ART IN CONTEXT OR UNDERSTAND ITS STORYLINE. "AS AN ARTIST ATTUNED TO THE VAGARIES OF CONTEMPORARY CULTURAL MEMORY, YAEGER'S PRACTICE IS THOUGHT OF AS A PARALLEL INVESTIGATION IN THE PETIFICATION OF IMAGES IN CONTEMPORARY ECONOMIES AND IN THE PAINTING'S AGENCY TO SHOW THE TRANSFORMATION AND CIRCULATION OF THE VISIBLE".

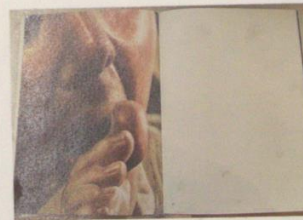
WHILE WALKING THROUGH THE EXHIBITION I WAS INCREDIBLY IMPRESSED BY THE LEVEL OF REALISM YAEGER WAS ABLE TO ACHIEVE. THE SKILL REQUIRED TO CREATE THESE PIECES MADE THEM ALL THE MORE COMPLEX WHILE CREATING A FALSE SENSE OF SIMPLICITY DUE TO THE AMOUNT OF THINGS PICTURED. KRAMER PREVIOUSLY SAID "PAINTING FROM NATURE IS NOT COPYING THE OBJECT, IT IS REALISING ONE'S SENSATION" - AN IDEA THIS EXHIBITION PLAYS ON GREATLY AS IT ENVOYES ALL SORTS OF THOUGHTS AND FEELINGS.

EXPRESSING SENSATION IN VISUAL ARTS IS OFTEN VERY DIFFICULT TO DO WELL AND CONSEQUENTLY AS EACH VIEWER WILL RELATE DIFFERENTLY YET IN TIME WEFT MAY CRITICALLY REACHED THE SAME CONCLUSION THAT ITS "ALL FRAGMENTED, HAZY, STUCK IN A FOGUE - STATE OF LOST MEMORY AND PIELATED NOSTALGIA" AND "IN THESE ENDLESS LENSES AND MIRRORS AND HAZE AND FOG, THERE IS A PRETTY ACQUAINT REFLECTION OF MODERN LIFE".



THIS IS THE FIRST IMAGE DISPLAYED AT THE EXHIBITION ENTERED ALMOST AS IF TO OFFER YOU THIS PILL - POTENTIALLY A HALLUCINOGENIC TO CHANGE THE PERSPECTIVE YOU SEE THE WORKS FROM. THE WHITE CLOTHES WORN BY THE SUBJECT ADD TO THIS IDEA OF IT BEING AN EXPERIMENT. THIS, ADDED TO THE FACT THAT IT WAS A VERY PERSONAL VIEWING EXPERIENCE AS NOONE ELSE WAS IN THE GALLERY, MADE FOR A VERY DEERIE EXPERIENCE.

THE PIECE IS TITLED "FREEDOM FROM WANT" SUGGESTING THE PILL WOULD BE THE KEY TO FREEDOM. THE QUESTION REMAINS: WHAT IS THE WANT? WHAT IS THE PILL? WHO IS THE PROVIDER? DOES THIS REFER TO THE INNATE TENDENCY TOWARDS GREED?



THE ACCOMPANYING BOOK "TIME WEFT" BEING MADE OF LANGUAGE, SPEAKS, IN A MANNER OF SPEAKING FOR ITSELF. IT IS COMPOSED OF PROSE-POETIC TEXTS SPLIT INTO TWO PARTS DESCRIBING EXISTENCE IN THE 'WEFT'. ANOTHER WAY OF SAYING THIS WOULD BE: DESCRIBING LIFE AND ITS COMPLEXITIES; AN ACKNOWLEDGEMENT OF THE RECURRING PAST. AROUND AND WITHIN THESE TEXT-BODIES IS A PROLOGUE, AN INTERMISSION AND AN EPILOGUE WHICH DESCRIBE A FICTIONALISED ACCOUNT OF THE ARTIST'S DEATH, TOLD THROUGH THE PERSPECTIVE OF THREE OSTENSIBLY BUROKRATIC FIGURES.



YAEGER CREATES MANY PIECES PLAYING WITH REFLECTION AND PERSPECTIVE - A PRACTICE I WOULD LIKE TO EXPLORE FURTHER THROUGHOUT THIS STUDY AS WELL AS THE EFFECTS OF LIGHT ON THE OVERALL IMAGE.





AFTER VISITING THE PERIMETER GALLERY, I WAS PARTICULARLY INSPIRED BY THIS PIECE, WHICH FOLLOWS AN DISTORTING PERSPECTIVE THROUGH REFLECTION. THE MIRROR CREATES A WINDOW OF FOCUS AND ALSO CREATES THE ILLUSION THAT YOU ARE LOOK THROUGH TO THE OTHER SIDE OF THE FRAME - OBVIOUSLY A CONSIDERABLE IMAGE AS IT IS A MAN'S FACE WITH THE MOVEMENT THROUGH PERIMS. THE MOVEMENT THROUGH THE MIRROR EMPHASIZES MY CURRENT FEELS OF MOVEMENT AND TENSION AS IT FORCES THE VIEWER TO LOOK IN. FOR THIS PAGE OF EXPERIMENTAL WORK I TOOK PICTURES OF OBJECTS OR SCENES I FOUNDED IN - ALLOWING ME TO RENEW IN AN THE OFTEN OVERLOOKED.

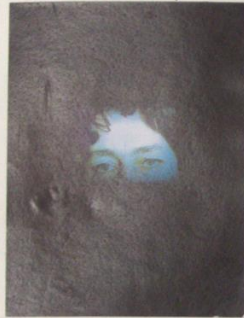


SPINAL STRAIN © PERIMETER
MAGDALENA ABAKANOWICZ

SEGMENTS: 4 FOCUS POINTS



MARIA BARTUSZOVA EXHIBIT

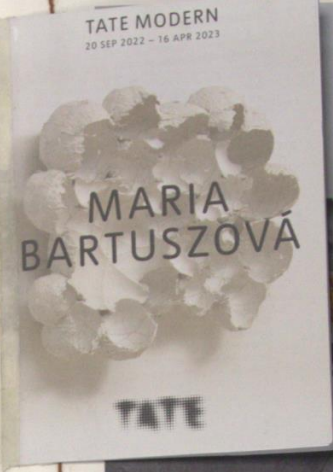
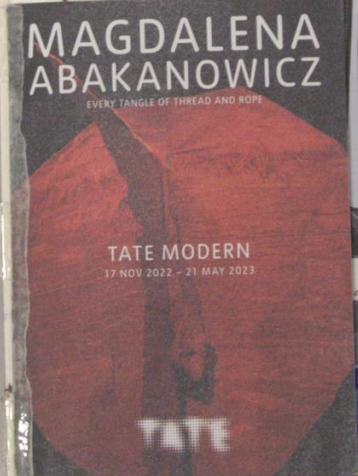


TATE GALLERY EXHIBITS
MARIA BARTUSZOVA

AS PART OF MY RESPONSE TO THIS CONCEPT I WEAVE OUT AND DRAW SEGMENTS OF MY ROUTINE: PARTS OF A BIGGER PICTURE. THE QUICK SKETCHES FOCUSED ON THE OVERLOOKED OR UNDER APPRECIATED. I ALSO TOOK THIS OPPORTUNITY TO EXPERIMENT WITH FINE LINES AND WEAVING.



LIFE DRAWING EXPERIENCE AT THE TATE LATE



FRENCH PHOTOS



COLOUR & BLACK & WHITE WEAVE.



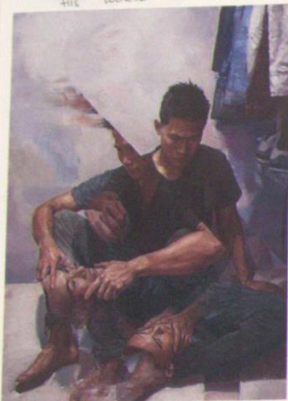
CROSS HATCHING

WEAVING:
FOR THIS PAGE I WAS INSPIRED BY THE NAME OF THE SERIES 'TIME WEFT'. 'WEFT' IS THE PAST TENSE VERSION OF 'WEAVE' SO FOR THESE PHOTO MANIPULATIONS I WANTED TO EXPERIMENT WITH THE IDEA OF WEAVING AND TEXTILES. I WANTED TO EXPERIMENT WITH DIFFERENT TECHNIQUES I HADN'T TRIED BEFORE SO I CHOSE TO EMBROIDER THE FOOD IN THE PHOTOS TO CREATE A CONTRAST OF TEXTURES. I SPECIFICALLY CHOSE TO WORK WITH A BABY PHOTO AS IT IS NOSTALGIC AND A FOND MEMORY. JOSEPH YAEGER WOULD OFTEN EXPERIMENT WITH MEMORIES AND DEJA VU AND THE WEAVING REFERENCED GOING BACK ON ITSELF. I ENJOYED THIS TECHNIQUE AS THE END RESULT WAS SUBTLE YET EFFECTIVE.

PHYSICAL PHOTO
TIME WEFT: MANIPULATION

ADAM LUPTON

ADAM LUPTON USES VISUAL ARTS TO CONVEY A SENSE OF MOVEMENT, TRANSITION AND IDENTITY. HIS WORK SHOWS OUT OF HIS OOD: WHERE HIS EVERY DAY IS FILLED WITH PERFORMING MENTAL AND PHYSICAL RITUALS, ENDLESSLY SEEKING AWARENESS AND ACHIEVING MOMENTS AND PROJECTIONS - LIKE THE 'WHAT IF'S' OF THE FUTURE. THESE THOUGHTS MEDIATE BETWEEN HIM AND THE EXTERIOR WORLD. LUPTON WORKS WITH NON-TRADITIONAL METHODS OF PAINT APPLICATION: USING STAMPS, PRINT MAKING AND CRAFT APPLICATIONS TO EXPRESS THE VIBRANT, REPETITIVE AND FRANTIC EMOTIONS OF INTRUSIVE THOUGHTS. OOD MEDIATE BETWEEN HIM AND HIS WORLD.

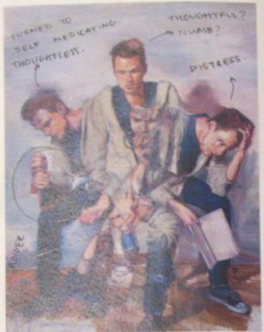


THROUGH THIS LENS, THE WORK WEAVES TOGETHER INDIVIDUAL AND SOCIETAL RITUALS, SPIRITUAL TENSION AND SELF-DEFINING MYTH - ILLUMINATING THE VARIOUS ATTEMPTS TO GAIN CLARITY IN LIFE. THESE OVERLAPS CREATE NARRATIVES THAT PLAY OUT ON THE CANVAS - BORROWING THEIR BASIS FROM OOD MYTHS, MODERN DATING FLIGHTS, DOMESTIC ROUTINES, SEXUALITY AND COMPULSIONS - AS LUPTON CASTS A CONTEMPORARY WORLD OF ANXIETY THROUGH QUESTIONS OF HETEROSEXUALITY, E.G.C. MODERN DAY ISOLATION, DOMESTICITY AND MENTAL HEALTH.

LUPTON'S WORK VARIES IN TERMS OF HOW REVEALING IT AIMS TO BE. ONE PIECE CAN BE UNDETERMINATELY COMPLETE, WHILE THE OTHER IS MINUTELY VACANT. THIS PIECE IN PARTICULAR GREATLY REPRESENTS THE LACK OF EMOTION A PERSON CAN FEEL IN ISOLATION. YET IT STILL FEELS AN EMOTIONAL PIECE BECAUSE THE VIEWER IS LIKELY TO RELATE TO IT (OR WOULD HAVE BEEN ABLE TO RELATE AT SOME POINT IN THEIR LIVES) SO THE PIECE IS VERY MOVING.

LUPTON'S WORK OSCILLATES BETWEEN THE EMOTIONAL AND THE PICTORIAL (EXPLORING INDIVIDUAL AND SOCIETAL ANXIETY AND ISOLATION). I HEAVILY ADMIRE THE FINAL OUTCOME HE IS ABLE TO CREATE AND THE COMPLEXITY HE WORKS TO REPRESENT. SIMILAR TO ALEX REEL, HE CREATES BASED ON LIVED EXPERIENCES AND AIMS TO CREATE A STORYLINE WHICH ENVOYERS A DEEPER EMOTION. "THE FAMILIARITY OF THE WORLD IS PUNCTURED BY DISTORTING PERSPECTIVES, ABSTRACT FIGURES, AND A FAMILIAR BUT UNKNOWN ELEMENT THAT FEELS BOTH REAL AND UNCERTAIN - AN EMOTIONAL DEJA VU OF SORTS"

"A SUBJECTIVELY INAPPROPRIATE IMPRESSION OF FAMILIARITY OF A PRESENT EXPERIENCE WITH AN UNDERMINED PAST"



MY FAVOURITE ASPECT OF HIS WORK IS HOW BUSY IT LOOKS AND THE CLEVER WAY HE REPRESENTS MOVEMENT. THE PIECES ARE FRANTIC AND ACCIDENTALLY REPRESENT STRESS AND PANICKY MOVEMENTS AS WELL AS TENSION BETWEEN EMOTIONS.



LAYERING & TRANSFORMATION

> RESPONSE

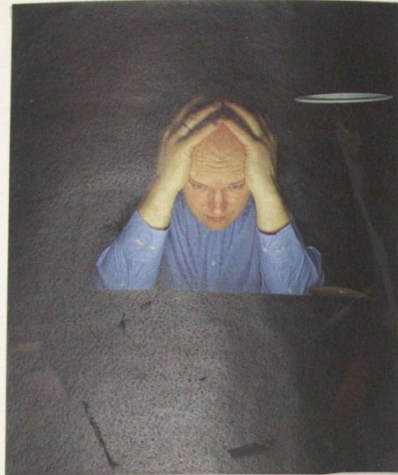


AS PART OF MY RESPONSE, I WAS INSPIRED BY LUPTON'S PSYCHEANALYSIS COMPOSITION WHICH INVOLVES THE IDEA OF COLLAGING AND REWORKING AN IMAGE - BREAK IT APART AND THEN RE-ASSEMBLE IT. THE UNEVEN LAYERS ALSO HELP TO CREATE THE ILLUSION OF MOVEMENT. I CUT UP A COPY OF MY FINAL PIECE AND ONE OF MY PROGRESS PHOTOS AND ARRANGED THEM TO CREATE A PIECE EITHER UNSETTLING TO THE EYE AS IT IS NOT CLEAR WHAT PART/LAYER TO FOLLOW ON. I THINK THE FINAL EFFECT IS SUCCESSFUL AS IT IS ENGAGING AND CAPTURES MOTION IN AN OTHERWISE STATIC IMAGE.

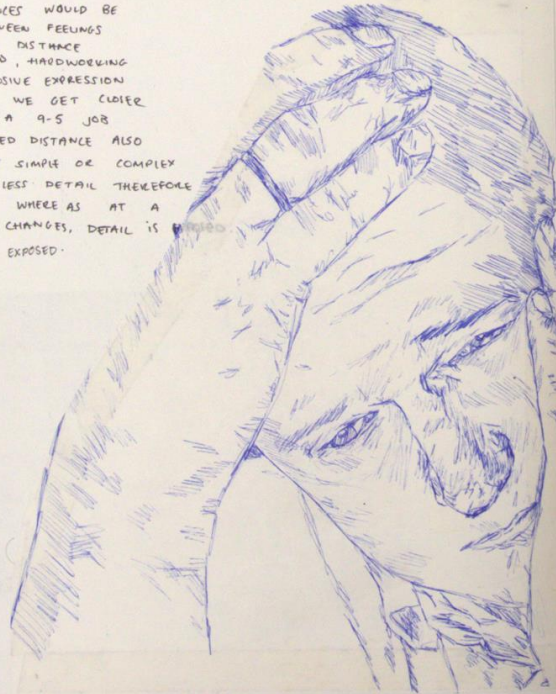
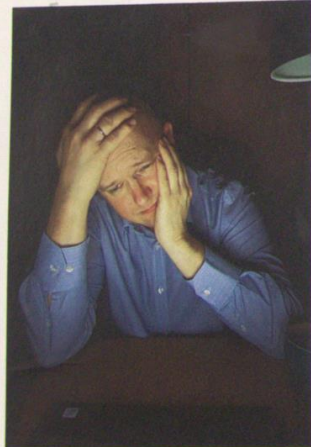
COMPOSITION PLAN

EXPLORING THE IDEA OF TRANSITION, COMPLEX STORYLINES, MOVEMENT WITH EMOTION AND ADULTHOOD AS WELL AS THE EFFECTS OF DISTANCE ON THE COMPLEXITY OF A PIECE.

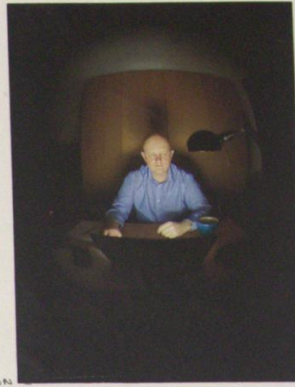
WHEN BRAINSTORMING MY COMPOSITION I DECIDED I WANTED TO PLAY WITH THE IDEAS EXPRESSED IN ADAM LUPTON'S WORK. I WANTED TO EXPLORE MENTAL HEALTH AND EMOTIONS TIED TO ROUTINE AND LIFE TRANSITIONS. AS PART OF MY INITIAL PROJECT 'MIND MAP' I WROTE 'THE COMPLEXITY OF TEENAGE LIFE' WHICH IS PARTICULARLY PREVALENT WHEN YOU'RE ON THE Cusp OF ADULTHOOD AT AGE 18 - A CONCEPT WHICH I PREVIOUSLY SAW ADRIENNE SAUNDERS DELVE INTO WHEN CREATING MY PERSONAL STUDY. SALINGER PICTURED TEENAGE EDDIE IN THE FINAL STAGES OF ADOLESCENCE. I WANTED TO TAKE A DIFFERENT APPROACH TO THIS IDEA OF TRANSITION AND SHOW THE STRESS OF THE AGES AWAITING. WORK LONG NIGHTS, TIRELESSLY. THE LIGHTING ALSO MAKES FOR A RATHER CINEMATIC PORTRAIT - WHICH COMBINED WITH THE TWO DISTANCES REMINDS ME OF A SHORT FILM ABOUT THE EFFECTS OF STRESS.



THE PURPOSE OF THE TWO DISTANCES WOULD BE TO DEMONSTRATE A CONTRAST BETWEEN FEELINGS REPRESENTED AND ASSUMED. AT A DISTANCE WE ASSUME A PERSON IS DEDICATED, HARDWORKING AND CONCENTRATED WITH LITTLE EXPRESSIVE EXPRESSION ON THEIR FACE. WHEREAS WHEN WE GET CLOSER THE STRESS AND EXHAUSTION OF A 9-5 JOB BECOMES MORE APPARENT. THE VARIED DISTANCE ALSO GREATLY REPRESENTS THE IDEA OF SIMPLE OR COMPLEX AS FROM A DISTANCE YOU SEE LESS DETAIL THEREFORE IT IS RELATIVELY MORE SIMPLE WHEREAS AT A MAGNIFIED DISTANCE, THE PERSPECTIVE CHANGES, DETAIL IS EXPOSED.

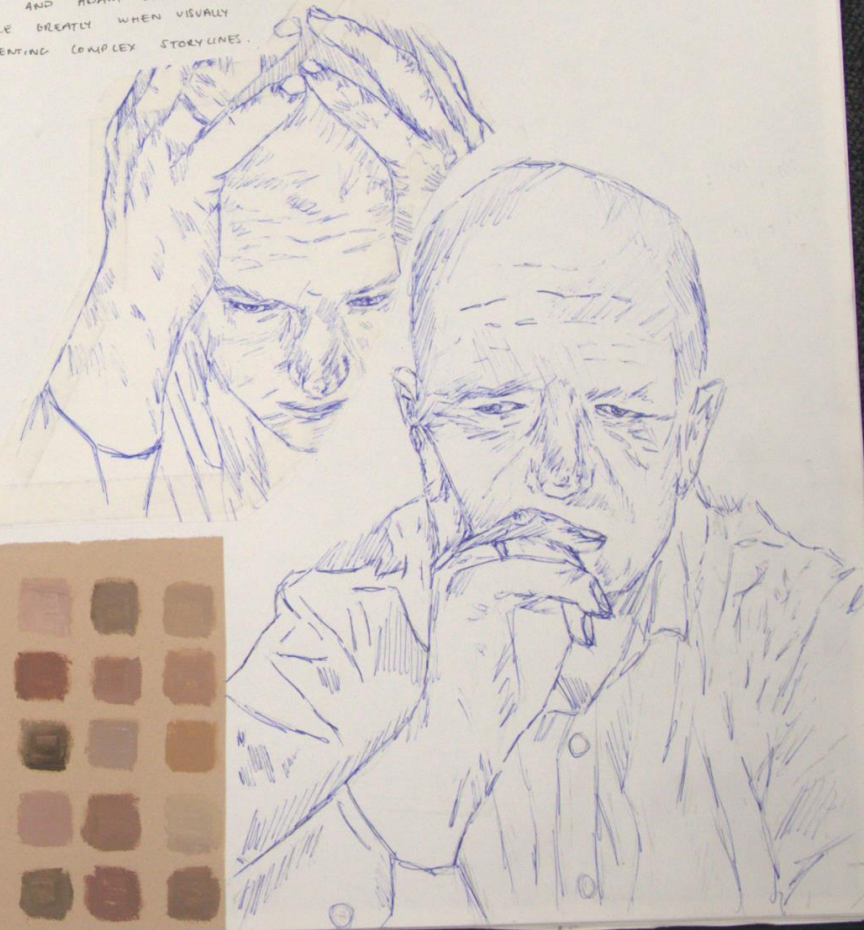


WHILE TAKING REFERENCE FILMS I USED A VARIETY OF LENSES TO SEE WHAT SORT EFFECTS THERE WOULD HAVE ON THE DISTANCE AND DISTORTED PERSPECTIVE. THE FISH EYE LENS CREATED A SORT OF SYMMETRY REMINISCENT OF WES ANDERSON FILMS. HOWEVER I DID NOT END UP USING THESE IMAGES AS IT FELT VERY DETACHED FROM THE AUDIENCE WHEREAS THE OTHER COMPOSITIONS HAD AN ELEMENT OF INTERUSION WHICH ARTISTS LIKE ALEX BECK AND ADAM LUPTON CAPTURE GREATLY WHEN VISUALLY REPRESENTING COMPLEX STORYLINES.

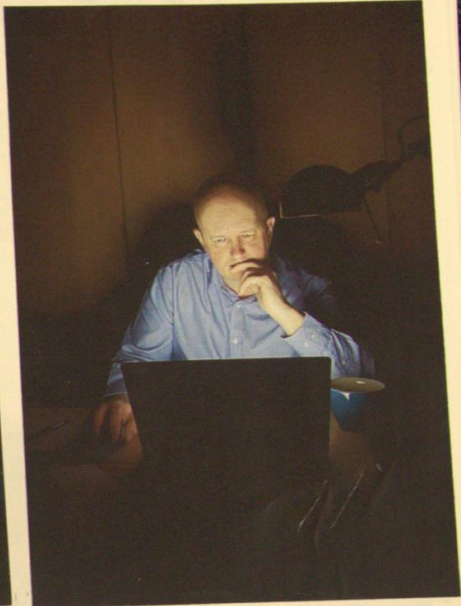


← AIM IS TO HAVE A CLEAR NARRATIVE

← CHARACTERS TALES INSPIRATION FROM REBERGANDT



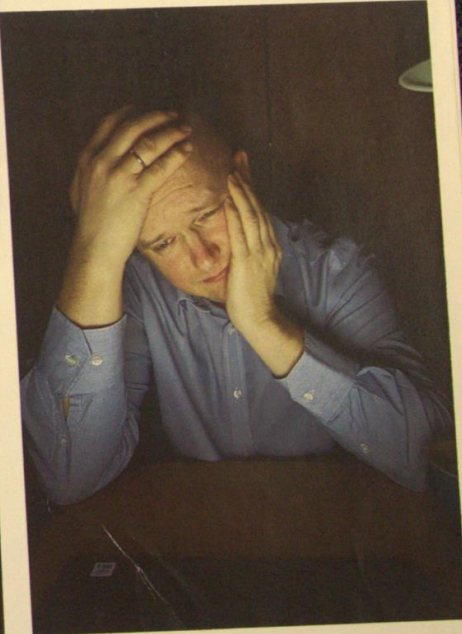
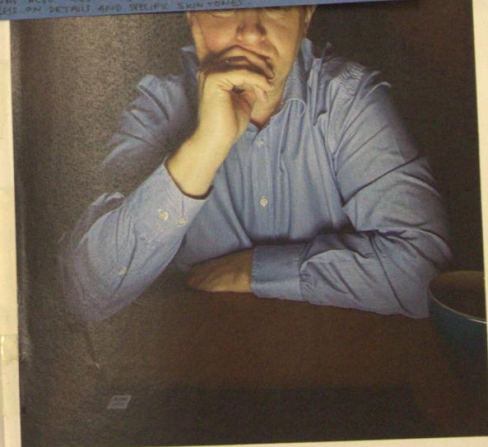
PAINTING DEVELOPMENT
TECHNIQUES
NOTAN PAINTING



NOTAN

NOTAN IS A JAPANESE DESIGN CONCEPT INVOLVING THE PLAY AND PLACEMENT OF LIGHT AND DARK ELEMENTS AS THEY ARE PLACED NEXT TO THE OTHER IN THE COMPOSITION OF ART AND IMAGERY. IT IS ESSENTIALLY THE UNDERLYING VALUE STRUCTURE OF A PAINTING IN ITS SIMPLEST FORM. THIS WAS A PREVIOUSLY UNUSED TECHNIQUE TO EXPERIMENT WITH AS THE WANT TO PLAY TO USE FOR MY COMPOSITION AND QUITE DISTINCT DIFFERENCES IN VALUES OF THE COLOURS AS IT PLAYS HEAVILY WITH CHIASURE AND THE BRANCE OF LIGHT AND SHADE TO ADJUST THE MOOD AND ATMOSPHERE IN THE PAINTING. THE OVERBEARING DARKNESS WAS EFFECTIVE IN CREATING A SENSE OF LONENESS ON THE STREET AND DRINKS EMOTIONS BY USING THE NOTAN TECHNIQUE WAS ABLE TO BETTER ENVISION WHERE EACH SHADE SHOULD BE PLACED IN THE CHIASURE AND WAS ALSO PRESENT AS IT BRINGS OUT MY DETAILS AND STYLE UNNOTICED.

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REMBRANDT

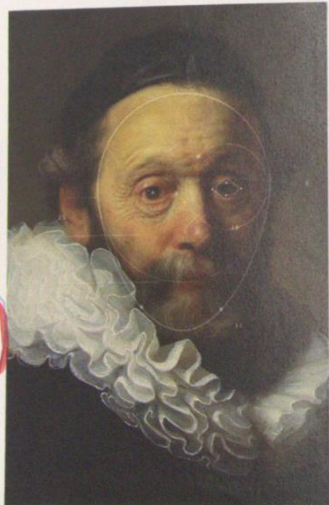
REMBRANDT IS OFTEN REWARDED AS THE GREATEST ARTIST AND STORYTELLER OF THE DUTCH GOLDEN AGE. HE IS ALSO KNOWN AS 'A PAINTER OF LIGHT AND SHADE' AND AS AN ARTIST WHO FAVOURED AN UNCOMPROMISING REALISM THAT WOULD LEAD SOME CRITICS TO CLAIM THAT HE PREFERRERD UGLINESS TO BEAUTY. HE ALSO WORSHIPPED VENUS WITH ETCHING AND HIS PRINTS WERE CREATED ENTIRELY IN RELATED TECHNIQUES OF DELFT PRINT AND ENGRAVING. THESE WERE SOFAR OF JAPANESE PRINTING PLATE AND WERE IS FORGED INTO THE GROOVES BELOW THE SURFACE OF THE PRINTING PLATE AND TEMPERED UNDER PRESSURE TO THE PIECE OF PRINTING PAPER. A LARGE MAJORITY OF HIS PAINTINGS AND ETCHED BOOY OF WORK CONSISTED OF STUDIES OF HIS OWN FACE AS WELL AS MORE SOBERAL SELF-PORTRAITS. THE CORE OF HIS WORK CONSISTED OF BIBLICAL, HISTORICAL AND MYTHOLOGICAL ALLEGORIES. ALL OF WHICH HE PAINTED, ETCHED AND SWETLINED IN PEN, INK AND CHALK. I WAS LARGELY FASCINATED BY HIS APPROACH TO COMPOSITION AND BENDING OF SPACE AND LIGHT LIKE THE WAY HE DOES COLOUR MIXING FOR SKIN TONES. HIS ETCHING WAS AN INTERESTING PROCESS TO RESEARCH AS IT REQUIRES A LOT OF TECHNICAL SKILL TO PRODUCE THEM. HE ALSO BEAUTIFULLY RENOVATED HIS LATE PRINTS, CREATING ALMOST ENTIRELY NEW VISIONS OF A SUBJECT WITH EACH STATE. IN THE 17TH CENTURY HE WAS ABLE TO PRODUCE HIGHLY DETAILED PRINTS WITH RICH TONES AND TEXTURES AND AT THE SAME TIME, ETCHING WAS ALSO BEING USED FOR POLITICAL PROPAGANDA, ALLOWING FOR QUICK AND EFFICIENT REPRODUCTION OF IMAGES AND MESSAGES.



REMBRANDT BELIEVED THAT HUMAN EMOTIONS WERE MORE IMPORTANT THAN ANY OTHER ASPECTS OF LIFE AND TWO CENTURIES EARLIER, HE BEGAN EXPRESSING THESE BELIEFS IN HIS ART. HIS SUBJECTS' FEELINGS AND EXPERIENCES ARE WHAT HE WANTED TO DEPICT HERE THAN HISTORY, ALLEGORY, OR SOLIDITY. REMBRANDT'S PAINTINGS ARE APPRECIATED FOR THEIR REMARKABLY REALISTIC DEPICTIONS OF THE COMPLEXITIES OF HUMAN NATURE WITH ALL ITS NUANCES. HE WOULD OFTEN PAINT WITH A THICK IMPASTO TECHNIQUE MAKING HIS MASTERPIECE PROTRUD FROM ITS SURFACE. IT IS POSSIBLE THAT HE LEANED MORE TOWARDS THIS TECHNIQUE AS IT ALLOWED HIM TO LAYER THE COLOURS AND CREATE DEPTH - WHICH HE ALSO WOULD HAVE EXPLORED IN HIS BACKGROUND OF ETCHING, WHICH IS TRADITIONALLY CREATED IN STAGES. THE APPROACH ALLOWED HIM TO CREATE MORE DETAILED PIECES WHICH FELT MUCH MORE FULL OF LIFE AND BETTER EXPRESSING THE FUNDAMENTAL HUMAN EXPERIENCES HE AIMED TO PORTRAY.

THE GOLDEN RATIO

REMBRANDT WAS VERY TACTICAL IN HIS WORK IN ORDER TO MAKE THEM AS REALISTIC AS POSSIBLE TO APPROPRIATELY CONVEY HIS INTENDED MESSAGE. GREEK CULTURE APPRECIATED BEAUTY IN CLOSE RELATION TO MATHEMATICS. BEAUTY WAS ACHIEVED THROUGH A COMBINATION OF PROPORTIONS, HARMONY AND SYMMETRY. PYTHAGORAS AND EUCLID, GREEK MATHEMATICIANS, DEFINED THE GOLDEN RATIO AS A CONCEPT BASED ON PROPORTIONS BETWEEN TWO QUANTITIES. IN MANY OF REMBRANDT'S WORK THE GOLDEN TRIANGLE IS PRESENT OR HIS PIECES FIT PERFECTLY WITHIN THE GOLDEN SQUARE. THE MOST EVIDENT MANIFESTATION OF THE RATIO LIES IN THE COMPOSITION OF 'THE ANATOMY LESSON OF DR. NICOLES TULP, 1632'. REMBRANDT USED THE SPIRAL TO ENHANCE THE STORY. FOR EXAMPLE, THERE IS AN UNBREAKABLE CONNECTION BETWEEN THE BOOK IN THE LOWER RIGHT HAND CORNER AND THE STUDENTS SPECTATING THE LESSON.

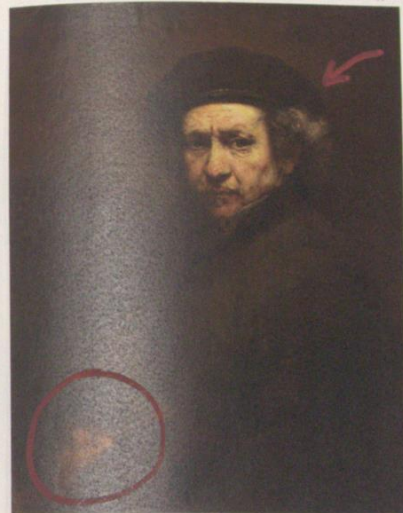


GOOD USE OF LEADING THE VIEWER'S EYE
 LOST BUSY LESS FOCUS
 CROWD BUILDS INTRIGUE.

CHIAROSCURO

> HOW DRAMATIC LIGHTING CAN BE USED TO BUILD A STORYLINE

REMBRANDT IS ALSO FAMOUS FOR HIS USE OF CHIAROSCURO IN ORDER TO EMPHASISE OR DIMINISH FORM. HE WAS PARTICULARLY SKILLFUL IN HIS ABILITY TO BALANCE THE LIGHTING EFFECTS IN HIS PORTRAITS TO BUILD INTRIGUE AND CREATE A PARTICULAR ATMOSPHERE. WHEN TAKING THE RESEMBLANCE FOR MY COMPOSITION, I TOOK INSPIRATION FROM HIS PORTRAITS AND FOCUSED ON CREATING A DARKER BACKGROUND TO BRING ATTENTION TO THE FOREGROUND. I FOUND THAT THE LIGHTING NEED TO CREATE THESE COMPOSITIONS ALSO EMPHASISED CERTAIN IMPERFECTIONS IN THE SKIN LIKE WRINKLES WHICH ADDED CHARACTER TO THE PIECE.



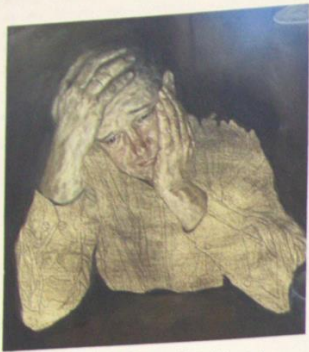
THE SUBTLE DETAILS FROM THE WAY THE LIMITED LIGHT HITS THE SUBJECT ARE PARTICULARLY INTERESTING AS IT ALMOST SEEMS LIKE THE SKIN TONES ARE RICHER AND THERE IS MORE USE OF PINK AND ORANGE TONES - APPEARS MORE LIVELY

SUBTLE DETAIL OF RING REFLECTION - WOULD LARGELY GO UNNOTICED BUT IS VERY EFFECTIVE. CLARIFIES THE SUBJECT'S STATUS.

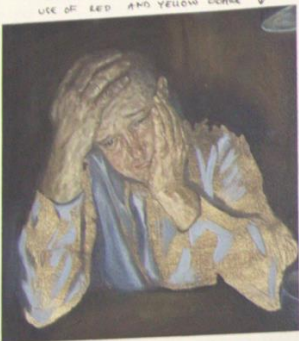
THE DARKER BACKGROUND CREATES A STRONG Juxtaposition WITH THE LIGHT COLOURS IN THE FACE - BRINGS ATTENTION TO IT, FORCING THE VIEWER TO HOLD EYE CONTACT WITH THE SUBJECT, MAKING IT FEEL MORE INTIMATE AND PERSONAL. THE EMPHASIS MAKES THE PIECE MORE EMOTIONAL WHICH IS WHAT HE INTENDED TO PORTRAY IN THE WORK.

THE LIGHTEST PARTS APPEAR TO BE THE ROBE SO IN THIS PIECE THE FOCUS IS MORE ON THE CLOTHING AND ORNAMENTATION THAN THE FACE.

FINAL OUTCOME EVALUATION



ADJUSTED THE SKIN COLOURS AS TONES BEGAN APPEARING SLIGHTLY GREY. MADE BETTER USE OF RED AND YELLOW OCHRE



FOUNDED AROUND ON REFLECTING CERTAIN COLOURS; SO ADDING SO YELLOW TONES IN THE SHADOWS OF THE SHIRT TO UNIFY EACH ASPECT OF THE PIECE.



COMPLETE.

THE CONCEPT FOR MY COMPOSITION WAS TO CREATE TWO PAINTINGS WHERE ONE WAS MAGNIFIED AND DETAILED AND THE OTHER WAS LESS DETAILED AND SHOWED A WIDER IMAGE. I USED THIS OUTCOME AS AN OPPORTUNITY TO ALSO EXPERIMENT WITH DIFFERENT LENSES AND THEIR EFFECTS. I TOOK INSPIRATION FROM REMBRANT'S CHIROSCURIA AND THOUGHT THE FINAL COMPOSITION WAS SUCCESSFUL AS IT REALLY EMPHASISED THE FIGURE SHOWING DEEP EMOTION. THE PURPOSE OF THIS STUDY WAS TO LOOK AT BOTH SIMPLE AND COMPLEX IMAGES; I MADE THE CLOSER IMAGE MUCH MORE COMPLEX, REALLY FOCUSING ON THE BALANCE OF THE LIGHT AND THE SKIN TONES; THE OTHER IMAGE IS LESS DETAILED IN THE FACE AND IN SOME WAYS WAS SIMPLER. I TOOK LESS TIME ON THE EXTREME DETAILS IN THE FACE AND HANDS.

MY APPROACH TO SIMPLE OR COMPLEX WAS TO EXPLORE HOW SIMPLE PIECES AND COMPOSITIONS CAN TELL COMPLEX STORYLINES OR EMOTIONS BEHIND THEM. THE STORYLINE IN THESE PIECES WAS THE IDEA OF WORKING LATE NIGHTS, STRESSED AND EXHAUSTED, IN ORDER TO PROVIDE FOR A FAMILY. FROM A DISTANCE THERE IS LESS EMOTION IN THE FACE TO COMMENT ON THE IDEA THAT YOU NEVER KNOW HOW OVERWHELMED A PERSON IS FEELING. THEN, UP CLOSE, ALL THE EMOTIONS ARE EXPRESSED; WHEN YOU TAKE A MOMENT TO QUESTION HOW A PERSON IS COPING, BE INTRIGUED, YOU SEE THE REAL STORY. BY CREATING TWO SEPARATE PAINTING, TOGETHER THEY FORM A SERIES REPRESENTING TRANSITION BETWEEN TWO STATES - IN THIS CASE, TWO DISTANCES. IT BECOMES AN INVITATION TO COME CLOSER.

OVERALL I BELIEVE THESE PIECES WERE SUCCESSFUL AS THEY CONVEYED EMOTIONS WELL AND WERE WELL EXECUTED IN TERMS OF BALANCE IN THE COMPOSITION. I FOUND THAT I HAD TO TAKE MORE CARE OVER THE MORE DETAILED PIECE SO I BELIEVE IT WAS MORE SUCCESSFUL OUT OF THE TWO. HOWEVER AS A PAIR THEY EXPLORED MY INTENDED MESSAGE AND EXPRESSED A FEELING THAT IS RELATABLE TO MANY. FOR MY NEXT COMPOSITION I WANT TO PLAY MORE WITH THE IDEA OF TRANSITION AND MOVEMENT BETWEEN DIFFERENT PHASES. I MAY CONSIDER LOOKING MORE INTO THE IDEAS EXPRESSED BY ADAM LUTON AND THE LAYERING HE DOES IN HIS PIECES.



OSKAR KOKOSCHKA

Oskar Kokoschka is best known for his intense expressionistic portraits and landscapes, as well as his theories on vision that influenced the Vienna Expressionist movement. Expressionism is a modernist movement, initially in poetry and painting. Its typical trait is to present an image from a subjective perspective, distorting it for emotional effect in order to evoke moods or ideas. Kokoschka's portrait differed from his contemporaries due to his belief in the symbolic importance of the visible brushstrokes as well as the exposed areas of canvas. He also integrated vibrant and contrasting colour, anxious scratch and contrasting colour. Anxious scratch marks and uneven handling. "I depend very much on being able to capture a mental impression that remains behind when the image passes."



MOVEMENT IN CLASSICAL ART

HOW MOVEMENT CAN BE VISUALLY REPRESENTED IN FINE ART.



VAN GOGH - SELF PORTRAIT

IN FINE ART, VISUAL MOVEMENT IS USED TO GUIDE THE VIEWER THROUGH THE PIECE. OVERALL ARRANGEMENT OF LINES, SHAPE, COLOUR, DEPTH AND HIERARCHY CAN ALL BE USED TO GUIDE THE VIEWER FROM ONE POINT TO THE NEXT. VISUAL MOVEMENT IS MORE COMMONLY KNOWN IN THE GRAPHIC DESIGN WORLD AS 'FLOW'. MOVEMENT ADDS EXCITEMENT, DYNAMISM AND OVERALL COMPOSITIONAL INTEREST TO AN artwork. IN PARTICULAR WHEN TAKING INTO ACCOUNT HOW RHYTHM, BALANCE AND SPACE COULD AFFECT THE VISUAL MOVEMENT IS AN ESSENTIAL PART OF ANY COMPOSITION. AS IT GIVES THE artwork CHARACTER AND TELLS THE VIEWER WHAT IS HAPPENING. IT CREATES VISUAL EFFECTS THAT INFORM THE MEANING OF THE artwork. OTHERWISE WE WOULD OBSERVE STATIC STORIES AND LOSE INTEREST. TO SUCCESSFULLY EXPRESS MOVEMENT IN VISUAL ART IS TO CREATE A VISUAL NARRATIVE THROUGHOUT THE PAINTING. WHEN EXPLORE THIS TOPIC IT SHOULD BE QUESTIONED IN TERMS OF IMPLIED MOVEMENT, THE ILLUSION OF MOVEMENT AND A GUIDING MOVEMENT.

PHYSICAL REPRESENTATION

THE PHYSICAL REPRESENTATION OF MOVEMENT IS WHEN MOTION IS OVERTLY DEPICTED IN THE artwork [E.G. SOMEONE DANCING, RUNNING ETC]. MOVEMENTS LIKE THIS CAN BE DEPICTED WITH DIFFERENT LINES, OF WHICH THERE ARE STATIC AND DYNAMIC LINES.

DYNAMIC LINES ARE DIAGONAL, CURVED OR ZIG-ZAG, AND IF THESE ARE ARRANGED IN PATTERNS OR REPEATED, THEY ADD RHYTHM TO THE COMPOSITION RESULTING IN MOVEMENT. THIS TECHNIQUE IS SEEN COMMONLY IN SOME OF THE WORKS OF VINCENT VAN GOGH, LIKE IN HIS LANDSCAPES OR EVEN SELF PORTRAITS WHERE HIS USE OF LINES, GUIDES THE EYE TO THE HIGHEST POINTS OF THE PALE LIKE THE TIP OF THE NOSE.

ADDITIONALLY HORIZONTAL OR VERTICAL LINES CAN CREATE MOVEMENT AND SUGGEST DIFFERENT TYPES OF MOVEMENT IE SIDEWAY / UPWARDS / DOWNWARDS MOTION. IF A VERTICAL LINE IS PLACED SLIGHTLY OFF-CENTRE OR SLANTED IT CAN SUGGEST THE IDEA OF MOTION - THIS IS KNOWN AS IMPLIED MOTION. PHYSICAL MOVEMENT IS SEEN WIDELY IN ART WORKS FROM THE ART MOVEMENTS LIKE FUTURISM AND POP ART. ONE KEY EXAMPLE FROM FUTURISM IS THE MOTION DEPICTED IN 'DYNAMISM OF A DOG ON A LEASH' (1912) BY GIACOMO BALLA WHICH LARGELY REMINDS ME OF MODERN DAY LONG EXPOSURE PHOTOGRAPHY. THIS COMPOSITION DEPICTS A WOMAN WALKING HER DOG; HOWEVER WE ONLY SEE THEIR LOWER LEGS AND FEET NEXT TO THE DOG. BALLA CREATES APPARENT MOTION BY USING REPETITION THROUGH THE SUPERIMPOSITION OF THE FIGURES AND THE LEASH. HE ALSO BLURS THE FIGURE ADDING TO THAT MOTION EFFECT.



IMPLIED MOVEMENT

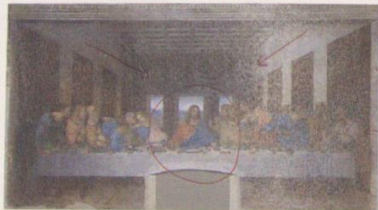


IMPLIED MOVEMENT IS THE DEPICTION OF AN ACTION THAT IS ABOUT TO OCCUR. THIS CAN ALSO BE A TRANSITION BETWEEN TWO MOVEMENTS. A GOOD EXAMPLE OF THIS IS 'EL JALDO' (1882) BY AMERICAN ARTIST JOHN SINGER SARGENT, WHERE WE SEE HOW THE SPANISH DANCER IS DEPICTED IN A PRECARIOUS POSTURE APPEARING AS IF SHE WOULD TOPPLE OVER ANY MOMENT BECAUSE OF HER OFF-BALANCE. HOWEVER WE CAN ALSO SEE THAT SHE IS A DANCER AS THERE ARE MUSICIANS IN THE BACKGROUND, WHICH GIVES US MORE VISUAL CONTEXT AND WE CAN ASSUME SHE IS MID-MOVEMENT. PAVING IN THIS EXAMPLE, WE SEE HOW THE ART ELEMENT OF SPACE IS UTILISED BECAUSE OF HOW SARGENT ALLEANCES THE FIGURE'S POSTURE IN THE COMPOSITIONAL SPACE, GIVING HER THE DANCE FLOOR IN THE FOREGROUND TO TRANSITION INTO A DIFFERENT MOVEMENT.

DISCIPLE'S MOVE AWAY TO LEAVE ATTENTION AT CENTRE

GUIDED MOVEMENT

GUIDED MOVEMENT SIMPLY MEANS THAT A COMPOSITION GUIDES OUR GAZE TOWARDS A SINGULAR FOCAL POINT OR A BUSIER COMPOSITION WITH VARIOUS NARRATIVES. THIS CAN BE ACHIEVED THROUGH LINEAR PERSPECTIVE. THE MOST FAMOUS EXAMPLE OF THIS IS DA VINCI'S DEPICTION OF THE LAST SUPPER.



PERSPECTIVE CONVERGES TO HIGHLIGHT JESUS AS THE CENTRAL FIGURE

BODY LANGUAGE PROMPTS TO LOOK INTO CENTRE.

I AIM TO EXPLORE TRANSITION AND MOVEMENT MORE, ESPECIALLY BALLA'S IDEA OF LAYERING TO EXPRESS MOTION. IT WOULD ALSO BE INTERESTING TO EXPERIMENT WITH THE EFFECTS OF OVERALL BODY LANGUAGE ON IMPLIED MOVEMENT ALSO TAKING INSPIRATION FROM ADAM LUPTON WHO REPRESENTS TRANSITION EITHER SUCCESSFULLY AND WITH A VARIETY OF POWERFUL PHOTOS.

ROYAL ACADEMY - LIFE DRAWING CLASS

THE PURPOSE OF THESE EXERCISES WAS TO DEVELOP TRADITIONAL DRAWING SKILLS WITH A PARTICULAR FOCUS ON THE CHANGES IN MUSCLE DEFINITION AND SHADE VALUES IN ACCORDANCE TO THE POSTURE OF THE MODEL. IT WAS INTERESTING TO SEE HOW THE MOVEMENTS THE MODEL DID AFFECTED THE OVERALL ATTITUDE CONVEYED IN THE PIECE AND IT WAS USEFUL TO PRACTICE APPROACHING ANATOMY IN QUICK, BUSY SKETCHES.

25 mins PER POSE



15 men
Cumbria.

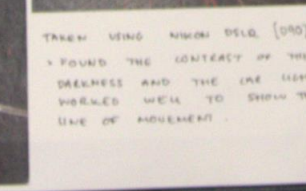
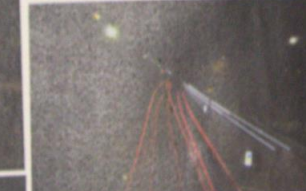
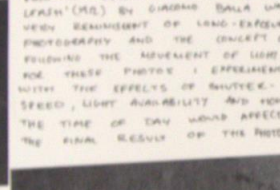


I FOUND IT SLIGHTLY
DIFFICULT WORKING WITH
LIMBICAL AS I STRUGGLED
WITH THE FASTER MODEL.
IT WAS TRY TO MAKE A
VERY TIGHTY MAN IN
REMARK THAT PROBABLY SIMILAR
REMARKED LIGHTER. AS THEY
WERE MORE IN THE FOREGROUND
SOMEONE THIS WAS STILL AN
INTERESTING JOB TO EXPLORE
AS THE CONTRAST CREATE
HARD FOLD AND SHADOW.

I think the sketch on the left
was my most successful from
the entire course. The shading
and highlights, particularly on the
crown of the male model's head,
was well done and accurately
shows the shape and depth
of the head. The pose was
also very interesting and I found
it entertaining. The 'busy lines'
also gave the sketch more
character and personality.

SUTTON COULDE
LIFE DRAWING
COURSE.





EXPERIMENTING WITH SHUTTER SPEED TO SHOW MOVEMENT

WHEN RESEARCHING MOVEMENT IN CLASSICAL ART I THOUGHT THE PAINTING 'PARADISE' OF A DOG ON A LEASH (1865) BY GIORGIO BONA WAS VERY REPRESENTATIVE OF LONG-EXPOSURE PHOTOGRAPHY AND THE CONCEPT OF FOLLOWING THE MOVEMENT OF LIGHT. FOR THESE PHOTOS I EXPERIMENTED WITH THE EFFECTS OF SHUTTER-SPEED, LIGHT AVAILABILITY AND HOW THE TIME OF DAY WOULD AFFECT THE FINAL RESULT OF THE PHOTO.

I FOUND THAT THE IMAGES TAKEN DURING THE NIGHT WERE MORE SUCCESSFUL AND CREATED A MORE INTERESTING BLUE AND RED. I FOUND A SUBJECT THAT IS A BOLD COLOUR LIKE A RED BUS OR LIGHT, MORE FOR A MORE INTERESTING COMPOSITION. CAPTURING PEOPLE MOVING WAS DIFFICULT AS IT WOULD OFTEN BLEUR IN THE FRAME OR BE TOO BLURRY TO BE RECOGNIZABLE.

THE IMAGES TAKEN ON THE TALL ROAD PROVIDED THE CLEANEST RESULTS WITH LITTLE NOISE. THE TRIANGLE WAS APPEALING FOR PHYSICALLY REPRESENTING MOVEMENT AND TRANSITION FROM ONE PLACE TO ANOTHER. I FOUND THAT IT CAN GIVE AN IMAGE MORE LIFE AS IT HIGHLIGHTS THE ACTION AND CREATES THE SENSE OF MOVEMENT.

TAKEN USING NIKON DSLR (D90)
I FOUND THE CONTRAST OF THE DARKNESS AND THE LATE LIGHTS WORKED WELL TO SHOW THE LINE OF MOVEMENT.

MSH

THE BRITISH PHOTOGRAPHER KNOWN ONLY AS 'MSH' MANAGES TO CAPTURE THE KINETIC ENERGY OF LONDON STREETS ALSO USING THE BLURRING EFFECT TO MAKE IT FEEL AS IF YOU'RE MOVING. THESE URBAN SCENES WERE TAKEN ON A WALKING DOG AND ARE TAKEN IN SUCH A WAY THAT YOU FEEL AS IF YOU ARE PART OF THE ACTION. MSH VERY CLEARLY PLAYS AROUND WITH LONG EXPOSURE TO ALLOW THE LIGHT TO TRAVEL THROUGH THE SCENE TO CREATE THESE LONG LINES AND TRAILS, INSPIRED BY THE LIVELY CITY.

I USED THEM WELL AS THE FINAL IMAGES VERY MUCH LIKE A PACKAGE OF TIME - WHICH IS THE EXACT CONCEPT THAT ORIGINALLY MADE ME INTERESTED IN LONG-EXPOSURE PHOTOGRAPHY. THE SLUR CHATTER SPEED HELPS TO BLUR AND SHOW MOVEMENT, TO CAPTURE THE MOMENT OF A SCENE. MSH FEELING VERY SHARP AND BALANCED IMAGES. THE RED LINES FROM THE BUSES AND THE LIGHTS FROM THE CITY LIFE LINES IN PARTICULAR ARE AN INTERESTING SUBJECT FOR LONG EXPOSURE PHOTOGRAPHY BECAUSE THE TECHNIQUE IS DEPENDENT ON LIGHT EXPOSURE AND TIME AS WELL AS THE LIGHT POLLUTION. I THINK INSPIRATION FROM HIS INSPIRATION AND FROM MY OWN CITY SCENES.



FRANCESCA WOODMAN



FRANCESCA WOODMAN WAS AN AMERICAN PHOTOGRAPHER WHO USED LONG EXPOSURE PHOTOGRAPHY TO CREATE HAUNTING SELF-PORTRAITS CAPTURING AN UNDEFINABLE SENSE OF HUMAN REALITY. SHE OFTEN PHOTOGRAPHED HERSELF IN DARK, SHADOWY AREAS, USUALLY HALF-HIDDEN OR OBSOLETE. ADDITIONALLY SHE EXPERIENCES THE BLUR OF THE LONG EXPOSURE AS A 'CYBER WISE' OF DISTORTION AND TO CREATE THESE GHOSTLY FIGURES IN THE FINAL IMAGE. THE LONG EXPOSURE ALLOWS FOR HER TO CAPTURE THE TRANSITION BETWEEN THE STATES. WOODMAN CONTINUALLY EXPLORED AND NOTED THAT SHE COULD DO WITH PHOTOGRAPHY. SHE CHALLENGED THE IDEA THAT A CAMERA FROZE TIME AND GAVE BY MANIPULATING LIGHT, MOVEMENT AND PHOTOGRAPHIC EFFECTS.

HER PHOTOGRAPHY EXPLORES MANY THEMES THAT AFFECT YOUNG PEOPLE SUCH AS RELATIONSHIPS, SEXUALITY, A SENSE OF SELF, BODY IMAGE, ALIENATION, ISOLATION AND CONFUSION OR AMBIGUITY ABOUT PERSONAL IDENTITY. WHEN PEOPLE ARE CARELESS OF HOW THEY DISTORT THEMSELVES AND HOW THEY WOULD AFFECT OTHERS TO SEE THEM, WHO REALLY MATTERS ARE THOUGHTFULLY LEADED. SHE CREATED AN INTRIGUING EARLY THROUGH HER USE OF ISOLATION, HARBORING, NOTHING, TRAPS AND THE OWN BODY. I BELIEVE THE WAY SHE CAN CREATE 'BOLD' ALTHOUGH FANTASY IMAGES BY BLENDING THE NOTION AND ALSO CAPTURED IN THESE DEEP INTERIOR SPACES WHICH IS SOMETHING I WANT TO BE ABLE TO DO IN MY OWN WORLD.

VORONA ECATERINA

3 WAYS IN WHICH MOVEMENT CAN BE EXPRESSED THROUGH ABSTRACT ART THROUGH POSTURE AND POSES.

ECATERINA VORONA IS A CONTEMPORARY PAINTER WHO FOCUSES ON EXPRESSIONISTIC, FIGURATIVE PAINTING. SHE LEANS TO MAKE HERSELF IN AN "INNER WORLD" OF HER CHARACTERS, THE OF PASSION AND TENSION. SHE ALWAYS USES VIVID COLOURS TO CREATE HIGH DYNAMIC CONTRASTS AND CONTRASTS BETWEEN TEXTURED AND FLAT COLOURED SURFACES TO COMPLY HER LONGEST TO THE VIEWER. IN HER "WOMAN PAINTING" SERIES THE INTERACTION BETWEEN EACH CHARACTER IS CHOREOGRAPHED IN SOME WAY TO MAKE THEM APPEAR TO BE MOVING OR FLOWING TOGETHER. THE COMPOSITION, AND THE WAY EACH CHARACTER IS INTERLOCKED, CREATES A VERY PASSIONATE INTERACTION SHE SAYS TO BE "AFFECTED BY A SINGLE POWERFUL FORCE - BE IT MUSIC AND BEAUTY". THE FOCUS LEFT BEHIND HER ART IS TO SHOW AND EMPHASISE THE IMPACT OF THE ENGAGEMENT BY LETTING THE COLOUR OF THE AMBIENCE INFLUENCE THE COLOUR OF THE FIGURES. THE MAIN THEMES IN HER WORK ARE UNCHANGING HUMAN BODY AND POSTURE.



BOLD BACKGROUND COLOURS, CREATES A HIGH CONTRAST BETWEEN THE DARK COMPLEMENTARY COLOUR FIGURES, MAKES IT MUCH MORE INTERESTING.



↳ "WOMAN PAINTING"

I CHOSE TO RESEARCH HER WORK IN PARTICULAR AS SHE CREATIVELY CAPTURES THE IDEA OF "FLOW". THE POSTURES SHE CHOOSES TO POSITION HER FIGURES IN SHOWS IMPLIED MOVEMENT AND CREATES A VERY SMOOTH, HARMONIOUS IMAGE. HER USE OF HIGH CONTRAST COLOURS AND MAKES THE PAINTING LOOK MORE 3D WHICH THEN MAKES THE VIEWER FEEL MORE IMMersed IN THE RELAXING SCENE. I PARTICULARLY LIKE THE WAY IN WHICH SHE LAYERS ALL THE FIGURES AND VARIES THEIR CHARACTERS SO THEY ARE EACH THEIR OWN PHASES AND EMOTIONS. VORONA NEVER USES STIFF RIGID LINES WHICH ALSO EMPHASISES THE SMOOTH MOTION SHE TRIES TO RECAPTURE. I LIKE THE WAY THAT FOR THE MOST PART SHE DOES SIMPLE LINE WORK, USUALLY NOT VARYING THE TONES IN THE SKIN YET HER PIECES ARE STILL SO INTERLUDE. HER OVERALL STYLE MAKES THE PIECE FEEL VERY FREE FLOWING AND NON-RESTRICTIVE, CREATING ALL OF THESE FLEXIBLE CHARACTERS.



IN MY OWN WORK I WANT TO EXPERIMENT WITH MORE ABSTRACT MOVEMENTS TO HELP FEEL THE FLOW IN MY COMPOSITIONS. VORONA MANAGES TO CREATE THESE DANCEFUL PAINTINGS BY USING SMOOTH LINES AND ELEGANT BRUSH STROKES. WITHOUT RIGID LINES THE WORK WOULD BE CHAOTIC OR STATIC. FLOW ALLOWS FOR AN IMAGE TO APPEAR MORE ETHEREAL. VORONA'S WORK IS A GREAT EXAMPLE OF HOW POSTURE AND POSES CAN AFFECT THE IMPLICATION OF MOVEMENT IN A PIECE.

HISTORICALLY, WHEN WOMEN HAVE BEEN ISOLATED IN ART THEY ARE USUALLY POSITIONED IN SUCH A WAY TO APPEAR APPEALING TO MEN. WHEN WOMEN ARE OFTEN ILLUSTRATED IN VISUALLY POSES, LYING ON A BED WITH LITTLE TO NO CLOTHES ON TO CREATE THIS IMAGE OF REDUCTION. THE POWER HAS THE POWER TO SHAPE THE WAY IT HAS ON THE VIEWER. VORONA VERY ELEGANTLY POSES THE WOMEN TO LOOK BELIEVED AND BY PEARL EVEN WITH ALL THESE ELONGATED LIMBS STRETCHED THROUGHOUT THE PAINTING.

ENRICO ROBUSTI

3 WAYS IN WHICH MOVEMENT CAN BE EXPRESSED THROUGH ABSTRACT ART USING PERSPECTIVE



FOOD, DRINKING FACES AND DISTORTED PERSPECTIVES ARE A COMMON DENOMINATOR IN ROBUSTI'S WORK. HE ILLUSTRATES IDEAS OF HYPOCRISY, HUNGER, FAMILY AND LOVE, ENCAPSULATING LOT MANY MUCH OF ITALIAN SOCIETY BUT SPEAKS AS A WHOLE. HIS PIECES GIVE US AS THE VIEWERS A CHANCE TO SPY ON WHAT'S HAPPENING IN PEOPLE'S HOUSES, IN RESTAURANTS AND OUT IN THE STREETS. INITIALLY WHEN LOOKING AT HIS WORK I WAS SLIGHTLY DISINTERESTED. HE TAKES A VERY EXTREME APPROACH TO PERSPECTIVE, CREATING THESE CARICATURE-LIKE FACES AND OVERALL EITHER GROTESQUE CHARACTERS. I WAS MORE INTERESTED, HOWEVER, IN THE PERSPECTIVE HE CHOSE. IT IS NOT ONLY A POWERFUL TOOL TO GRAB YOUR ATTENTION BUT ALSO LIKELY CREATES A SENSE OF MOVEMENT. THE PERSPECTIVE IS A BIT MORE SUCCESSFUL. IT MAKES FOR A VERY OVERWHELMING PIECE AS THE FISH EYE LENS CREATES A WIDE VIEW, ALLOWING HIM TO ILLUSTRATE MANY DIFFERENT SCENES.

INTERESTING HOW IT IS DIFFICULT TO TELL WHAT PERSPECTIVE HE PAINTS THESE FROM AS IT CHANGES DEPENDING ON WHICH CHARACTER YOU FOCUS ON. WERE WE LOOKING UP OR DOWN THE STAIRS?



THE LONGER YOU LOOK AT THE MORE THE MORE YOU NOTICE. ROBUSTI REJECTS TRADITIONAL IDEAS OF REPRESENTATION AND FAVOURS A DEPICTION OF THE WORLD THROUGH ENGAGEMENT WITH MATERIALS AND AN EMPHASIS ON THEIR PROPERTIES. THE NETWORK WOULD OFTEN CONSIST OF ENCOUNTERS BETWEEN NATURAL AND INDUSTRIAL MATERIALS SUCH AS STONE, GLASS, COTTON, SPONGE, WOOD, OIL AND WATER - NOTICELY UNALTERED INTACT.

HIS NETWORK ARE LARGELY ORIENTATED TO REPRESENT ANYTHING RELATED TO THE DOWNFALL AND THE DRAPE OF THE PRESENT. I NOTICED THAT WHENEVER HE ENCAPSULATES THE IDEA OF FAMILY OR A CROWD HE REPEATEDLY HIDES A SMALL SWEARING CHILD. USUALLY THIS IMAGE AN AUDIBLE INDICATION OF WHAT IT WOULD FEEL LIKE TO BE IN THAT SPACE. HE MANAGES TO CAPTURE A BUSY, FRENZIED SCENE WITH AN OVERWHELMING AMOUNT OF DETAIL.

SHOWS GREAT Juxtapositions BETWEEN PEOPLE'S BEHAVIOUR, SUCH AS UP AND DOWN LIKE TRAMPLES

PEOPLE CLIMBING IN

↳ "LA BUCA DEI DIAVOLI" PART OF ROBUSTI'S "MADE IN ITALY" SERIES.

↳ EVERYONE EATING - REPRESENTS GLUTTONY

HIS PARTICULAR USE OF THE FISH-EYE PERSPECTIVE RESULTS IN AN EXTREMELY WIDE-ANGLE WARPING EFFECT ALSO KNOWN AS BARREL DISTORTION. ROBUSTI PAINTED ITALY LIKE EVERYONE IN THE COUNTRY WISHES IT WAS LIFE IF 'WE MANAGED TO FREE OURSELVES FROM THAT NEGATIVITY THAT WEIGHS DOWN ON US EVERYWHERE' AND HE DREW ATTENTION TO THE COMIC TRAGEDY OF ITALIAN POLITICS. HE TAKES ALL THE IMAGES FOR HIS 'FOOD, SEX AND MONEY' SERIES ARE TAKEN FROM A BIRD'S EYE VIEW ANIMOT AS IF TO GIVE THE VIEWER INSIGHT THEY WOULDN'T NORMALLY GET. THE PERSPECTIVE ALSO ALLOWS FOR FLOW AND CONTINUITY THROUGHOUT THE PIECE AND THE VIEWER CAN USUALLY MOVE THROUGH EACH ASPECT OF IT.

THIS IMAGE IS A GREAT VISUAL REPRESENTATION OF SELF-SHARES IN TODAY'S SOCIETY. IT IS POLITE TO GIVE UP YOUR SEAT ON THE BUS FOR A PREGNANT WOMAN YET HER SHE APPEARS TO BE STANDING IN DISCOMFORT AND THERE IS NO INDICATION OF MOVEMENT TO HELP HER. IN FACT PEOPLE JUST LOOK AWAY AND REMAIN UNMOVABLE.



ART IN MOTION

> EXPLORING MOVEMENT IN ABSTRACT ART



FOR THIS EXERCISE MY
AIM WAS TO GET A
LOT OF ENERGY INTO
THE PIECE I WAS
CREATING. I WANTED
TO MOVE AWAY FROM
MY TRADITIONAL PRINTING
STYLE OF DETAIL AND
STRUCTURE, AND CHALLENGED
MYSELF TO CREATE A
FIELD WITHOUT STOPPING
AND PAUSING. FOR THE
LARGE PRINTING (→)
I MADE MY OWN PAINTERS
USING STRING, FABRIC AND
OLD MAKEUP SPONGES TO
EXPERIMENT WITH THE WAY
I WAS APPLYING PAINT.

THE CONCEPT OF ART
IN MOTION WAS LARGELY
INSPIRED BY ARTIST
WILL KIM WHO ANIMATES
THE PORTRAITS USING
WATERCOLOUR AND PASTELS.
HIS ART REFLECTS THE
CELEBRATION OF LIFE
AND COLOURS, FIGURATIVE
RHYTHM, MOVEMENT,
AND SPIRITUAL CONCEPTS.
I FOUND THIS TO BE
A VERY LIBERATING
TECHNIQUE AS I CARED
LESS ABOUT THE QUALITY
OF THE VISUAL IMAGE AND
MORE ABOUT CONSISTENTLY
MOVING.



VALERIA DUCA

VALERIA DUCA IS A SKILLED CONTEMPORARY PAINTER WHO PORTRAYS SMALL MOMENTS, EMPHATIC OF TRUTH AND FRAGMENTS OF STORIES. SHE PAINTS LARGELY IN A REALISTIC STYLE, CAPTURING DEEP PASSION AND EMOTION IN EACH OF HER SUBJECTS. HER PROCESS FOR CREATING EACH PIECE CONSISTS OF LENGTHY INTERACTIONS WITH THE PERSON DEPICTED. THIS ALLOWS FOR A LEVEL OF INTIMACY AND OPENNESS THAT IS DIFFICULT TO RECREATE OTHERWISE. HER PAINTING HELP HER "MAKE SENSE OF THE WORLD" AND CORRELATE AND UNDERSTAND THE PEOPLE WHO SURROUND HER. SHE PAINTS ABOUT BEING LOST AND BROKEN; OVERWHEMING FEELINGS AND DEPRESSION AND THE ABSURDITY OF LIFE AS IT IS. A FEELING THAT MANY PEOPLE RELATE TO. PREVIOUSLY DUCA'S WORK HAS BEEN DESCRIBED AS FLIRTING WITH THE SURREAL. I WAS INITIALLY DRAWN TO HER PIECES OF PEOPLE IN BED OR SLEEPING IN CERTAIN PLACES AS THEY HAD A CERTAIN FEELING OF COMFORT. THOSE IMAGES FEEL STILL AND PLEASANT YET SO LOADED WITH EMOTIONS. THE POSTURE OF SOME OF HER SLEEPING SUBJECTS MAKE IT SEEM LIKE THEY WERE DESPERATE FOR THAT MOMENT OF REST. HER PIECES ARE VERY ENGAGING AS THEIR PERSPECTIVE OFTEN FEELS INTENSIVE - MOMENTS YOU SHOULDN'T BE ABLE TO WATCH AND ANALYSE. SHE ALWAYS ESTABLISHES A CERTAIN LEVEL OF INTIMACY BETWEEN THE SUBJECT AND THE VIEWER ALLOWING THEIR COMPLEX STORYLINES TO BE SHARED.



WANT HANDS, COULD BE SYMBOLISM OF A FIGHT RESTRAINT
HANDS GRIPPING AND PULLING AND ALMOST AS IF TO SYMBOLISE DESPERATION

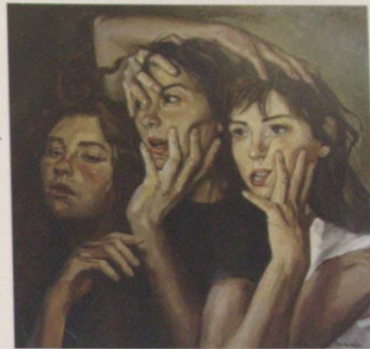


I WAS ESPECIALLY INTERESTED IN THE PIECES SHE CREATED WITH THE MULTIPLE LAYERED IMAGES OF PEOPLE. IN THE PAINTING ON THE LEFT SHE PAINTS MULTIPLE HANDS AND LIMBS ALMOST IN A BATTLE WITH EACH OTHER IN BED. WE ARE UNSURE WHO THE FIGURES ARE AS THIS COULD BE SYMBOLISM FOR THE BATTLE PEOPLE HAVE TO FIGHT WITH THEMSELVES TO GET UP IN THE MORNING BUT COULD ALSO BE WITH TWO SEPARATE SUBJECTS. THE REPEATED USE OF BLUE AND WHITE CREATES A FALSE SENSE OF SECURITY FOR THE LEVEL OF VIOLENCE CONVEYED IN THE IMAGE. EQUALLY IF YOU SIMPLIFIED THE IMAGE JUST INTO BOTH COLOURS IT WOULD LOOK LIKE A FLASHING WARNING. I ENJOY THE AMBIGUITY OF THE PIECE AS IT BECOMES INTERESTING MORE THOUGHT PROVOKING THE CLOSER YOU LOOK.

"A MELANCHOLY LERKIN ABOUT ACCEPTANCE"
↳ SHOWS NO SIGNS OF STRUGGLE, NOT A PARTICULARLY COMFORTABLE PORTRAIT. A SLIGHTLY EMPTY FEEL, NOT OVERWHELMED BY ANY PARTICULAR EMOTION.

INSPIRATION FOR FINAL PIECE

FOR MY FINAL PIECE I WANT TO TAKE INSPIRATION FROM THE WAY SHE LAYERS HER SUBJECTS TO SHOW VARIATION IN EMOTIONS. I WANT TO ALSO EXPLORE THE LAYERING TO MOVEMENT BETWEEN VARIOUS POSES AND REALLY PLAY WITH THE IDEA OF MOMENTS IN TIME.



"THE THREE GRACES"

↳ THIS IS A SUBJECT DEPICTED IN DOZENS OF PAINTINGS AND SCULPTURES THROUGHOUT ART HISTORY - THIS PAINTING IS A MODERN INTERPRETATION OF THE MOTIF

THE SOBER EMOTIONS IN THE DRESS REENACT PLAY AROUND WITH LIGHTING EFFECTS, LINKS TO REMBRANDT'S CHARACTERS

↳ THE LAYERS ALSO CREATE THE IMPRESSION OF DEPTH - SO PAINTING MAKE IT A MORE IMMERSIVE EXPERIENCE FOR THE VIEWER AND THEN ITS EASIER TO FIND IT RELATABLE.

THE ACTIONS CHANGING REMINDS ME OF TAKING A TIME LAPSE OF SOMEONE DOING A TASK - THE WAY THE MOVEMENTS LOOK REALLY ROBOTIC AND STIFF WHEN SPED UP - THIS WOULD BE A REPRESENTATION OF PARTICULAR MOMENTS IN THE TIME LAPSE.

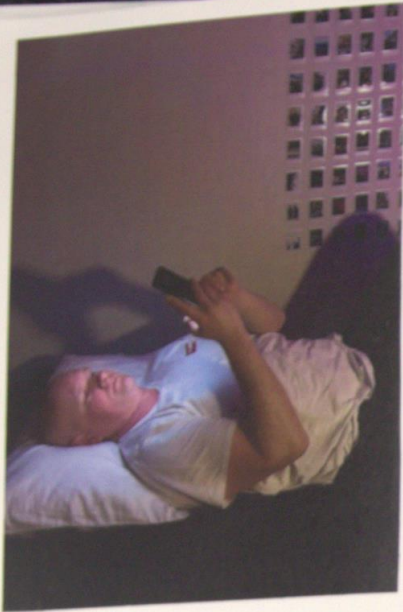


"UNTITLED"

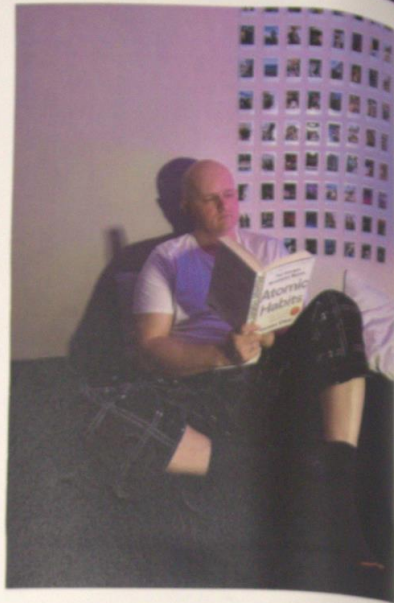
↳ DUCA USED THE SAME PALETTE IN HER DEPICTION OF "THE MAN IN THE PINK DRESS" WHICH SHE MADE OF PETER SUTTON IN REFERENCE TO "AS LOUVELL PERSONALITY AND INTERMINABLE JOBS" - AIMING TO CAPTURE THE CONFLICT BETWEEN BEING THE FATHER AND THE CHILD.

FOR MY FINAL COMPOSITION I WANT TO PLAY AROUND WITH THIS CONCEPT OF REPETITION AND VARIED POSES - ALSO TAKING INSPIRATION FROM THE WORK OF ADAM LUYTON IN THE WAY THAT HE SHOWS MOTION AND TRANSITION BY CREATING A BLEND BETWEEN THE CHARACTERS

↳ PARTICULARLY ADMIRE THE CONTINUITY BETWEEN THE SUBJECT, THROUGH THE DRESS, ALMOST AS IF TO REPRESENT TRANSITION AND REACTION OVER TIME.

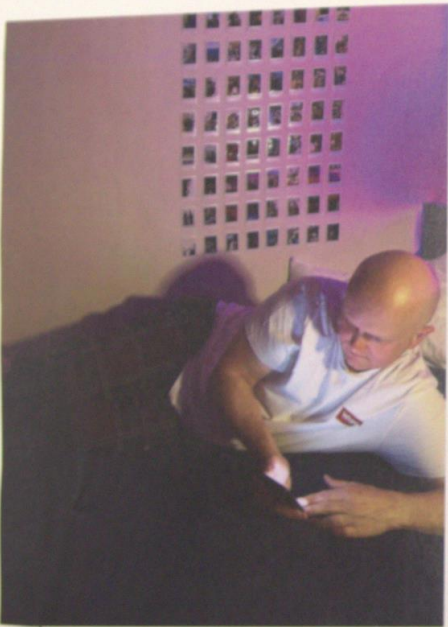


THE LIGHT
WAS
LIKE
MORNING
SUN
IN
A
ROOM



RAW FINAL IMAGES

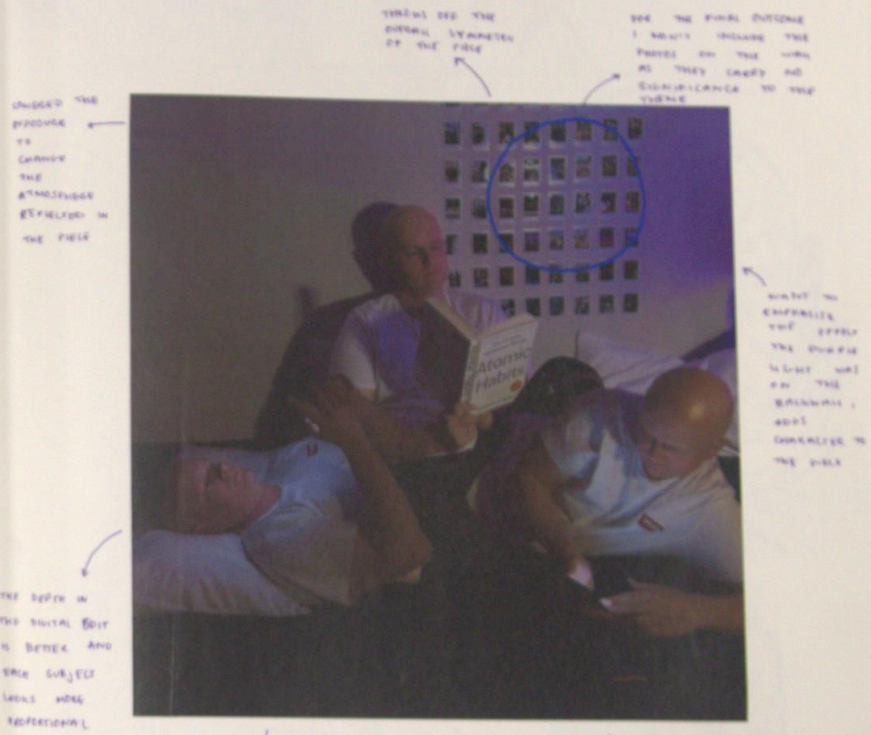
I CHOSE THESE IMAGES IN PARTICULAR BECAUSE OF THE WAY IN WHICH THE LIGHT WAS HITTING THE FACE AND THE SHADOW CAST ON THE WALL BEHIND THE A SIGNIFICANT MORE INTERESTING COMPOSITION AS IT MEANT THE MAN WASN'T SIMPLY FLAT. I HAD TO FIND THE LEVEL OF POWER LIGHTING WAS CONSISTENT AMONGST ALL THE PHOTOS TO MAKE SURE THEY WOULD LOOK MORE LIKE THEY WERE TAKEN WITH THE SAME FRAME OF MIND IN THE FINAL EDIT. ALTOGETHER, THESE THREE SPECIFIC IMAGES WOULD FORM THE BEST INTO EACH OTHER, SO WILL THEREFORE HAVE THE BEST QUALITY UNDER THE OVERALL CONCEPT OF MOTION AND TENSION. THE EDITS ALSO WERE DESIGNED TO MAINTAIN INTEREST THROUGHOUT THE WHOLE PIECE - EACH FRAME SHOWS A DIFFERENT PART OF THE PAGE.



THE
WAS
SUCH
A
TWO
LEAF
WAS
TO
THAT
TO
SCALE
WAS
FEEL
AND
TOGETHER

DIGITAL EDITING

THE PURPOSE OF THIS PIECE IS TO EXPLORE COMPLEX JOURNALS AND WHAT TO SIMPLY MOTION TO EXPRESS IT THROUGH VISUAL ART.



SHOULD THE
PROVIDE
VS
COMMON
THE
ATTENTION
ESTABLISHED IN
THE PIECE

SHOULD THE
GENERAL SYMMETRY
OF THE PIECE

SEE THE FINAL OUTCOME
I WANT TO INCLUDE THE
PROCESSES IN THE WORK
AS THEY SHOWED AND
EDUCATIONAL TO THE
VIEWER

WANT TO
EMPHASIS
THE EFFECT
THE SHADOW
IN THE
MIDDLE
ON THE
BACKGROUND
AND
CONTRAST IN
THE DARK

THE DEPTH IN
THE DIGITAL EDIT
IS DEEPER AND
MORE SUBJECT
LOOKS MORE
REFLECTIONAL

WHILE PAINTING, WILL
NEED TO MAKE AN
EXHAUSTIVE LIST OF
OR HOW MUCH OF
EACH BODY SHOULD
BE LEFT WHILE BUT
AIM TO LEAVE MOST
OVER LAPPING EDGES
LOOK AND INTEREST

MAY NEED TO
SLIGHTLY BRIGHTEN
THE SHADOWS OF
THE IMAGE OF
THE BED SHEET AND
THE LIGHTS (DARK
TRACES) AND SOON
MAYBE ONE MORE
OF DARK COLOURS
- WANT MORE VARIATION

SKETCH PRACTICE

> EXPERIMENT WITH BIRD AND INK
PENCIL TO MAKE DIFFERENT
REFERENCE PHOTOS.



THU
FRI
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THU
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THU
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FRI
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SUN

End of preparatory period 2/5/23

Final Project Evaluation

For my final piece I wanted to express the idea of movement and transition through repeated figures, blurring and layering. Towards this outcome I researched the works of various artists, more specifically Valeria Duca who my work is largely inspired by as she created a piece of layered figures: a woman in a pink dress, which I found particularly captivating. There are parts of the piece where she paints in various arms but no specific body for it to be attached to. I like the flow and continuity she has between the figures and for my piece I wanted to play around with this concept of layering figures when exploring a nighttime routine. I wanted to capture implied movement by showing the different ways a person can lay in one single space, which emulates this feeling of restlessness and desperation to get comfortable. Each figure is positioned differently yet all have quite monotone expressions as the final moments before you go to bed are when you can let yourself feel the most vulnerable- there is no need to put on a show and force a smile, just relax. I wanted to add purple and pink tones throughout the whole image just to give it some life and energy as without it there would be no added intrigue and it would simply look bland. I think I successfully painted each expression, taking care to lay out each detail in the face effectively so as to convey more emotions and allow for the piece to feel more relatable and raw. In terms of the overall study of simple and complex, I wanted to continue exploring more of the juxtapositions in the idea like how complex situations can be simplified into a single outcome of visual art or how the same situation can be portrayed in both a complex and a simple way depending on perspective. For this piece I created this simple storyline of the nighttime routine as it is relatable and is portrayed in such a way that the viewer feels like they're intruding on a private moment; but it is portrayed in a complex way with the added layer of movement between the figures. I found it quite daunting to have to put in some blurred aspects to the piece as I traditionally stick to the lines. After exploring various forms of art in motion I came to the conclusion that it was pivotal for this piece to have some loose and busy brush strokes to bring some life and energy into the piece. I wanted it to be clear that this was all one person so it was important for me to also bleed certain parts of each figure in with the next, like the arms on the middle and right figure. I believe this added an element of fun and movement on the final image which is what I was trying to achieve. In my opinion the most successful part of this piece is each face, in particular the variation in tone on the face holding up phones as the phone screen would be reflecting added blue light onto each face. I tried to challenge myself by completing three figures in the set time. If I was to do it again without a time restriction I would maybe consider adding more figures with different expressions and maybe develop the bedtime storyline more and venture into the mental health aspect of the concept, as often anxiety is at its peak before going to sleep or even exploring insomnia. However I thoroughly enjoyed creating this piece as it still pushed me out of my comfort zone in terms of the scale and detail and I think it fit well with the theme and achieved my chosen purpose which was to show motion and variation in character to express a complex storyline.

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