



Pearson

# **GCE A Level Advanced Art and Design**

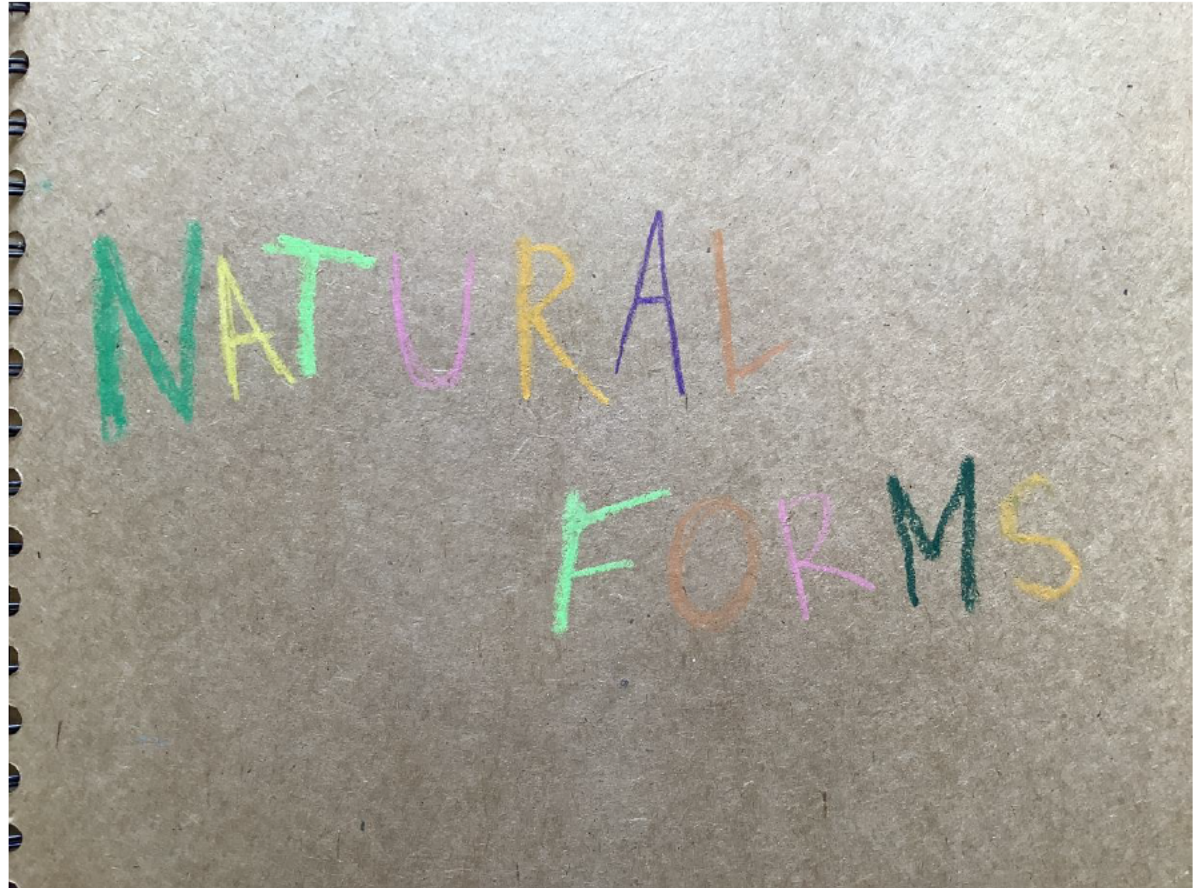
**Fine Art  
Component 1**

**Total Mark 65 (53+PS12)**

	<b>AO1 Develop</b>	<b>AO2 Explore and Select</b>	<b>AO3 Record</b>	<b>AO4 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	12	14	14	13	12
<b>Performance Level</b>	4	5	5	5	4
	<b>Total out of 90</b>				65

# Component 1

## Fine Art





In this photo I wanted to use a different angle when taking the photo. In this photo



Untitled\_Artwork 5



Untitled\_Artwork 10



Untitled\_Artwork 19



Untitled\_Artwork 19

This photo shows the bulb with a bright center, with a clear juxtaposition between the inside and outside of the bulb. The photo was edited to highlight the shadows, which allows the viewer to focus on the defined shape of the shadow.

This photo uses a very close up composition which allows the viewer to see the smooth organic shape of the onion contrasted with the sharp geometric skin that bends creating a captivating focal point.

This is an artwork of an onion to achieve this I used various materials to play with different areas of the onion. I used a carriage scrap book paper as I wanted to experiment with how the material used changes the drawing. I used a spray book paper because it is neutral to color, which allows for bright, vibrant colors. I used highlights to emphasize the brightest areas, which was mostly the edges of the skin, and the layers of skin. I also used highlights to show the layers of the onion, more clearly which I did by spraying the skin in the direction of the onion, which created a consistent appearance. I sprayed with water creating shadows. This is because the brown paper mixes the black, where as on white paper there is a significant brighter contrast. This made me think more about how to develop shadows and how it relates to the piece as a whole. In this piece I wanted to capture the essence of the onion skin, so in certain areas I used much more organic shapes in order to recreate the desired effect. In my opinion, I think this outcome was successful as I am not used to familiar with using pen. In future I want to recreate this picture using more as it would enable me to establish better shadows and would allow me to experiment with color.



In these two images I experimented with highlights. In the process of editing, I used a black and white filter, this would allow me to evaluate more clearly the details & highlights of the bulb and how the light plays in different areas.



Untitled\_Artwork 6



Untitled\_Artwork 15



Untitled\_Artwork 20



Untitled\_Artwork 20

# PHOTOGRAPHY

In this photograph experiment, I used a light box with a white back drop. I chose a colder blue tinted light source, which is placed directly above the onion. The onion had a yellow tint to it, which combined nicely with the light to create a subtle green color. Certain areas of the onion reflect the light and create a glimmer in the photo. This is likely because of the moisture retained inside the onion's layers. In future experiments, I want to explore the effect of water on photos and use it to create highlights. The loose bits of onion skin create a nice effect where the edge of the onion is visible. I used this effect because it allows me to see the structure of the onion itself, this also creates a dark line on the outside of the skin, which allows me to differentiate between the onion & its skin.

One aspect that I'd like to improve on is changing the material of the background as the fabrics creates less shadows which takes away from the emphasis of the subject. This could be achieved by Photoshop or be done manually.



In this photo I wanted to create a high quality picture of the onion's layers. I achieved this effect by using a cold and bright light source which was reflected by some layers which helps the viewer to see the difference between them. If I could improve it, I would perhaps experiment with different angles of lighting, such as from the side, or underneath to see how this impacts the outcome of my photograph.

In this photograph I used a reflector to use a reflector as its feet is very tactile. The lighting was positioned above, and I experimented with editing contrast and brightness in order to reduce the appearance of a background however it was still partially visible. In future experiments I want to use various editing techniques (such as filters) to see how it changes the values in the image.

In this piece I used a more bright and blue light source which brings out the highlights. This also helps creating more contrast in the details.

To take the photos, I used a plastic screen under the onion. This created a nice reflection and creates a nice in depth shadow which contrasts the whiteness of the onion.



## STATEMENT OF INTENT

In this ceramics project I want to explore different elements of nature such as plants and water. I also want to look at how artists are inspired by nature and how they incorporate it into their work. I want to create an outcome that highlights the complexity of organic forms. I plan to experiment with different glazes and see how it creates different effects.

In this photo, I used a warmer light source which was a more yellow tint to it. In this photo I wanted to achieve a water-like effect, where there is a clear boundary between the object & its reflection. I achieved this by using the plastic screen which reflected the object and created the desired effect. The photos lighting and angle creates a focal point on the skin. This angle provides a much more darker texture and shadow, which is ideal for abstract/organic drawings. The angle also creates a distortion in the light on the wall, which creates a shadow on the bottom. I like this effect as it breaks down the layers of color in the skin of the onion.



Untitled\_Artwork 1



Untitled\_Artwork 7



Untitled\_Artwork 16



Untitled\_Artwork 21 (1)

# EDWARD

Edward Weston is an American photographer (1896-1956) who was one of the most influential 20th century photographers. He was largely inspired by cubism, with his work frequently containing geometric compositions along with sharp contrasting angles and lighting. His primary aim was to capture "the very substance and quietness of the thing itself, whether it be polished steel or pulsating flesh".



Chris Wilson (bottom right corner) was a frequent model for Edward Weston. He uses the golden triangle composition, a composition popularised during the Renaissance era. The photograph is competing, as it places heavy emphasis on the face. The photograph's simplicity and symmetry creates a confident and powerful appeal. Many portrait photography at this time was structured and stiff, however in this photograph, she is relaxed, with a organic and raw aura, which plays into his belief in capturing things in its real form. Edward commonly uses dull, dark backgrounds, which allows the subject to stand out more. In this photo, no matter where you look, you



always end up in her gaze. Edward shows a more vulnerable perspective in his work, when I see Chris Wilson, I feel like I am seeing a very unscripted and natural depth into what and how Edward perceives life forms. Edward lived in the west coast for the majority of his life. He was captivated by California's wide open terrain, with one of his favorite and most photographed areas being "Surf, China Cove, Point" (shown above). This photo is complex, with a very loud and aggressive division, with the sea engulfing its angular rocks, alongside the calmer left side, which shows the beach and mountains. Weston shows a process of how a wave moves, from a small gentle current to a rip tide and finally phasing out into the turbulent shore where it begins to recede back into the sea. These images present a pleasing which allows you to almost see the true exquisite signs of nature in an unadorned and noble form.

# WESTON

This is one of Weston's close up photographs in which he photographs of cabbage over many years. The lighting appears to come from above, which creates a focal point at the top of the leaf. This is further emphasised by the golden triangle composition which creates an intimate and detailed image along with a bold shape. Weston's Leaf shows a captivating angle, as the spine of the leaf is raised, which allows the light to flow down the branches of the leaf and more effectively highlights the detailed textures. The raised spine creates an impression of the leaf emerging from a dark and dull background, which allows the viewer to see what is considered a very mundane, inanimate object in a new light. The lines are structured and organic, emphasised by the on sharp contrast and clarity that Weston often creates in his photos, with each one branching out on top, similar to the formation of a foot. The lines have areas of restriction and refraction, with the light creates distorting the branches in a smooth and naturalistic manner. Weston often personalities his subjects in his photography, often distorting them to imitate human-like movements or concepts. The organic shape of the branches, reflect the body's shape, specifically the arms in the body, which diverge from the heart. Weston often evokes the idea of the natural rhythm of nature, and evaluates the geometric connections between all life forms. This image illustrates the idea of the contributing to the idea that nature is all members of one body and the source being the secret to life's force. Weston uses the flat group which creates a powerful composition with a wide range of formality, creating a more dramatic result. Weston believes that his subjects should be "uninterrupted" with heavy emphasis on contrast allowing the viewer to see the true beauty of natural form.



# INK MARKING & EXPERIMENTS



This experiment focuses on using less conventional mediums in order to achieve effects and marks in a looser and more expressive way. I used a tooth brush to make edge, confident strokes. I often lay my brush using the toothbrush as its mark. I moved the ink to mimic the movement of my hand. By doing this I was able to learn new techniques of ink marking that creates a bold and elegant shape. I also used bubble wrap which made a graphic and stamp like appearance. This was another one of my favorite experiments as the texture of the material was rubbed on the page which creates a raw, distressed pattern which contrasts the smooth and curvy lines of the toothbrush strokes. Another tool I used was various sticks. These were particularly useful for making finer lines and details however I do find it a little difficult to use as it tends not hold much ink before drying out.

This is a live observational study of poppy seeds. For this, I used various mediums that I experimented with in my more marking piece sketches: toothbrush, toothbrushes, sticks along with cotton buds. I used more fine tools such as the toothbrush to get more precise details such as in the stem and leaves. More and expressive effects I used wet cotton bud and attempted various methods of ink bleeding. Drawing from life was very helpful as it helped me with better understanding shapes and how water and more difficult to improve them when painting from an image.





ink mixing painting:

This is an ink painting using various unconventional techniques and tools. I wanted to experiment with the effect of using various line weights using primarily the toothbrush, sticks, pencils and bubble wrap. Texture is created by varying the direction and thickness of lines using these tools. I wanted to go further explore the use of texture in my work. In a sketch, thin lines made by the toothbrush were used to create a texture and create an appearance that resembles the skin texture of flesh. I used more ink in areas I wanted to emphasize, such as the eyes and shadows under the chin. Using more ink allowed me to create more flexibility and looseness from the toothbrush. I particularly enjoyed this because of the way the lines converge and diverge, like strands of one another yet simultaneously, creating together in order to create a larger picture. I often find using wax to investigate how it works and how it interacts with the toothbrush creates a very tactile and organic feel on the paper, which I feel, brought the brain and spontaneous lines and creates a juxtaposition between the matte appearance of the ink and the shiny reflection of the wax. I however think that wax is difficult to work with in terms of getting behind lines as it works unpredictably similar with some areas absorbing ink and others not, which would make it more suitable for other backgrounds or simple detail texture.

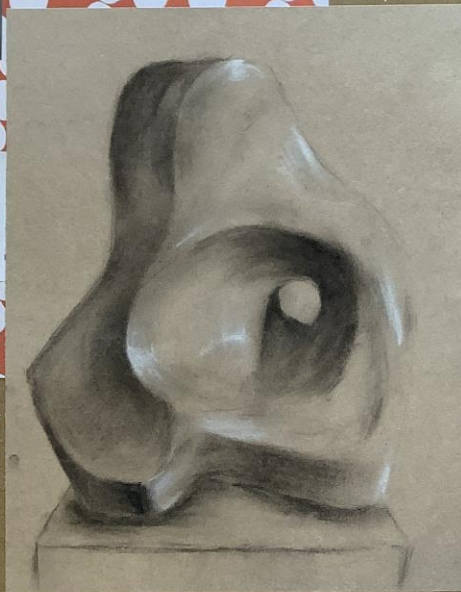


# BARBARA HEPWORTH

Hepworth was a British sculptor (1897-1967) who studied at Leeds Art School and worked closely with Henry Moore as they were both famous pioneers in the avant garde movement of the 20th century.



Hepworth moved to the countryside during the war in 1939, which allowed Hepworth to be immersed in nature, with the open air and space becoming a source of inspiration for her sculptures.



Barbara Hepworth used a less traditional method of sculpting as she would directly sculpt into the desired material instead of creating preparatory work that a craftsman would produce the final product of. Hepworth is often inspired by her surroundings, and the forms and experiences of nature. Her work frequently contains abstract, loose shapes, which often contain carved or holes to form the elegant products. I enjoy how Hepworth's artwork is very aesthetically pleasing; her sense of form and texture is very organic, and communicates a very clear and sophisticated presentation that reflects shape, growth and structure. This represents Hepworth's belief that her artwork should create a connection between an individual, landscape, and colour.



↑ This is an artist study of one of Hepworth's sculptures. To create this, I used charcoal and conte pencils. In this piece I attempted to focus less on a structured & detailed product and instead tried to be more loose in my strokes. The darkness of the charcoal contradicts the interior which is a brighter shade. I enjoyed this artist study as it enabled me to begin experimentation with observation.

# OBSERVATIONAL STUDIES

This is an acrylic painting of one of the garlic photos I took. For this piece, I took a much more impressionistic inspired route. I used opaque, light brush strokes to create a base painting and then, more translucent soft brushstrokes to make the piece come together. The variation in brush strokes and opacity resemble the layers of garlic itself with a pink interior flesh surrounded by the papery and very loose skin. The painting required a lot of control when making brush strokes in order to achieve this effect.



I was inspired by the way Barbara Hepworth integrates aspects of nature into her work, often having a sense of balance which was something I wanted to incorporate. I use the way the bright saturated colors exist with the pale beige shell of the garlic. The brush strokes seem to blend in and out from the background.



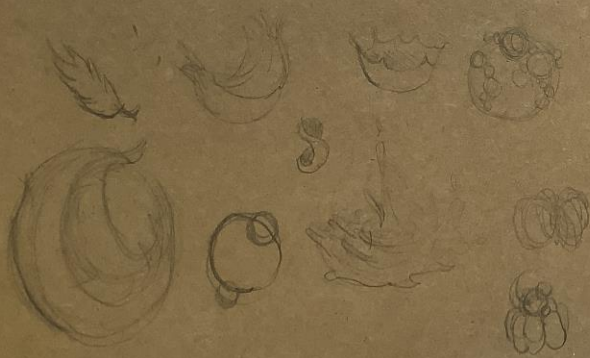
This garlic study was done using charcoal and colored pencil.



This is a pepper study inspired by Edward Weston's "Pepper no 30". I chose charcoal and colored pencil in order to replicate Weston's monochromatic photography. Weston often incorporates contrast in order to show the beauty of nature in a different light, so I added very bright highlights where contrast the black paper and the coal which helps achieve the gleaming light effect. If I could improve this, I would do it on a larger scale which would enable me to add more detail. In my piece, I want to maybe explore the way light and contrast interact in 3D ceramics.

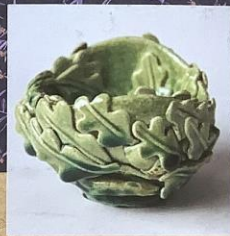


## SKETCHING IDEAS



# KATE MALONE

Kate Malone is a British sculptor & ceramic artist who primarily creates pieces inspired by the rules of nature. Malone often uses bright colors, which embody the joy and optimism of nature. She often experiments with pattern, shape and texture, with most of her work being primarily smooth and symmetrical, but also occasionally incorporating geometric and angular edges. Malone's organic shapes and form resembles her almost child-like euphoria that life and nature evokes. In some of her work, Malone is inspired by four wheel, with her work referencing the congealed and extraneous patterns and relations that seemingly integrate to create a sense of abundance and growth. I particularly like the vase here due to its very intricate components, especially the flowers due to their simulated and repetitive.



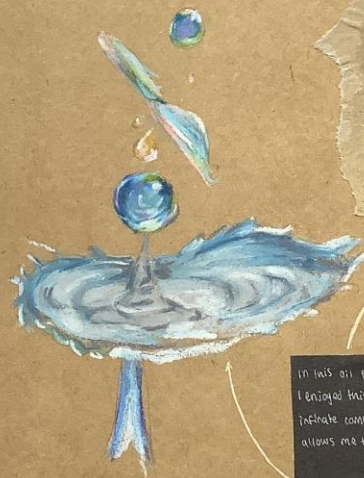
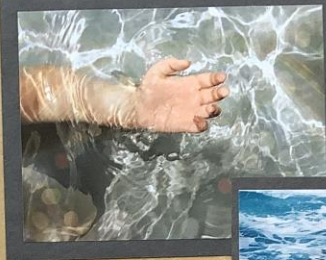
In my colored pencil study I had to carefully think about how to layer colors as Kate Malone mixed glazes. I found it particularly challenging to recreate the effect to make a porcelain effect. I began by lightly applying highlights and darker areas and built it up using a mixture of colors. I enjoyed this study as it helped me rethink how color is made, but also helped about my understanding of glazes and texture. In my final piece, I would like to experiment with glazes and hopefully be able to incorporate glazes and tone.



# INITIAL IDEAS

Seeing Edward Weston's photography of the California coast has largely inspired my decision to look at water. Water can be static but also perpetual in motion, calm but also violent, silent but also loud. In this project I aim to portray to the viewer the strength and power of water, showing its purity and essence, which is something I haven't looking at Weston's photography. I would also like to incorporate Barbara Hepworth's use of organic shapes, perhaps by including smooth edges and being able to incorporate abstraction into my ideas. I additionally want to have a glazed product, so I could use Kate Malone as a source of inspiration.

I began by finding some images that spark inspiration and are interesting to me. I even sketched out some brief ideas that I think about when I think of water. I find the way water moves is very intriguing, with a very symmetrical and geometric shape by nature. It can also move randomly like in a splash or a wave. I particularly liked looking at waves as it incorporated both angular and smooth surfaces.



In this oil pastel sketch, I experimented with abstraction. I enjoyed this as it helped me present and visualize the intricate complexity and form of water. Abstracting forms allows me to focus more on shape, value and space.

This is another oil pastel sketch. I attempted to create the impression of a water paddle splash in motion. I found this very fun to do so I might look at resin or abstracting this idea.

# PHOTOGRAMS



Photogram of daffodils



A photogram is a photographic image made without a camera. Objects are placed directly onto a surface of light sensitive paper and exposed to light in the darkroom. It is then placed in different ratios of rheumatics and water in order to produce the final product. The shadows or silhouettes are where the objects have prevented light from reaching the surface of the paper. Areas of the paper that receive no light appear white, with areas exposed through transparent or semi-transparent or semi-transparent objects appearing grey. This technique allows for experimentation, such as the objects used which reflect & make different shades or experimenting with two length of time an object is used for to create either more defined or less defined shapes.

The second phase of photograms was in art. As technology progressed artists began to use photograms as a form of expression. I liked how the keys weren't fully defined in all areas, such as the left keys as it creates variation into the glass as its structure allows for an almost 'glowy' effect. I want to further experiment with using photogram and possibly other types such as glass and paper types.



Cyanotype impression (1850)

The first phase of photograms were primarily used for scientific recording in this photogram, the person is recording various species of plants in a cyanotype (a variation of photogram). In this photogram, I experimented further with transparency and opaqueness of objects. The keys are made from a dark, reflective material which gave a very defined shape. I used a glass jar with marbles as I was intrigued as to how it will appear, and it creates a very interesting effect as it changes depending on areas with more grooves which become highlighted well. If I were to experiment further, I would want to try overlaying objects and experimenting with light exposure times to see how it changes shape & form.



Milton Ernest "Robert" Rauschenberg (October 22 - May 12 1987) was an American painter & graphic artist whose early work anticipated the Pop art movement. Rauschenberg is well known for his "combines" - a group of artworks which incorporated everyday objects and blurred the distinction between painting & sculpture. Rauschenberg was both a painter and a sculptor, but also worked with photography, printmaking and papermaking.



In this photogram, I experimented further with transparency and opaqueness of objects. The keys are made from a dark, reflective material

The third phase of photograms is in contemporary art. Artists began using photograms as a more of an artistic medium rather than a recording device. I really like the way Ernest uses photograms to collage.

This is a cyanotype of some leaves.

In this photogram experiment I experimented with exposure and development. I began by placing objects down on to photogram paper and then exposed them to light for a very short time and then again overlaid the paper with a different set of objects (such as my hand). It made a very satisfying outcome as it shows the detailed structure of the leaf, but also simultaneously has a blurry effect. I achieved this by changing the development process of the chemicals. By decreasing the time in the chemicals it made the photogram much brighter. The intention of this photogram was to symbolise the connection between nature and mankind. The plants and leaves are simple, however you are able to still identify the type of plant from its classic, uniform shape. If I were to change or improve anything, I would add and overlay even more objects.



# EXPERIMENTS

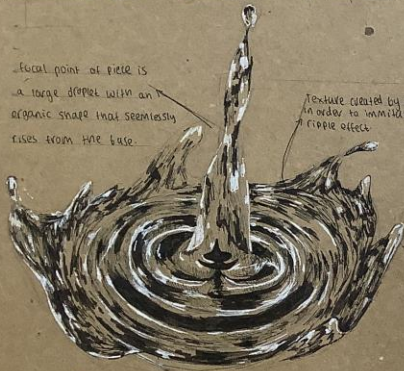
This 3rd photogram is a further extension of my previous photograms. I wanted to experiment with different times the objects were exposed to and investigate overlaying my hand on it along with other uniform objects. This experiment came out a lot clearer than the previous photograms, as the sharp bright objects from when the leaves overlaid.



My favourite aspect of this photogram is the detailed shape of the plants. In this experiment I wanted to achieve a product that allows you to clearly identify the placed objects.

# IDEA1

focal point of piece is a large droplet with an organic shape that seemingly rises from the base.



Texture created by grooves in order to imitate a ripple effect

perimeter of object contains water droplets moving in random directions.



the abstracted form



In this experiment I began modeling my idea in clay. I created the shape by creating a pinch pot, which allowed me to experiment with my abstracted idea. Using clay was slightly difficult as I had to apply my 2D drawings to a 3D model.

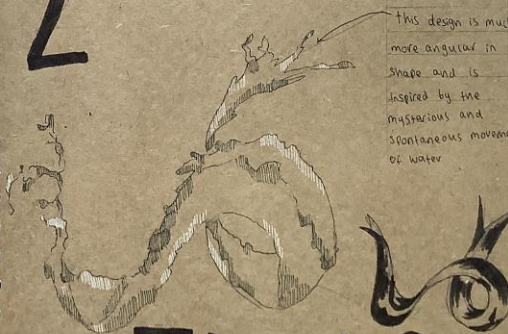


When creating my tester model, I struggled to get a desired texture that imitates a wave. I began by layering small foiled up tubes of clay, however it did not create an appealing appearance. I instead then created the effect by slightly dampening the clay and pulling it which had a much more organic appeal to it. From this experiment I learned how to imitate little waves by abstracting the shape slightly as opposed to creating individual pieces.



# IDEA2

This design is inspired by a wave. It features a smooth, free exterior that seemingly becomes a jagged and violent wave. This design is inspired by Barbara Hepworth and features a hole which both helps create the wave impression and gives emphasis on the crests of the waves.



This design is much more angular in shape and is inspired by the mysterious and spontaneous movement of water.



# IDEA3

# DEVELOPMENT



this idea explores the relationship of land & water.

In this idea I was inspired by ying yang. I thought about the idea of balance

In this idea I thought about representing the circle of life and combining it with water

I like the outcome of my ramikin as it had a unique texture that reminded me of waves

chung dum



# & PROCESS

## FINAL DESIGN



In my final plan I want to create a sculpture that explores the entropic nature of water after testing glazes and making a ramikin I liked the idea of creating a circular wave where the inside represents the dark blue of the ocean and the off white as the seafoam. I was inspired by barbra hepworths organic shapes and edward westons exploration of water in his photography. to create my final piece I want to use paper clay as it is more light weight as well as similar glazes used in my ramikin as I liked the outcome.



# OUTCOME



In this process, I created a circular shape with the clay and a newspaper ball and then carved out the top half. From doing my research I learnt the techniques to create the texture on the edges of the ceramic. I then etched into the outside of the ceramic as I liked how it came out in my testers. I am happy with the result as I was able to achieve what I initially wanted to create in this project and I also got an insight into working with 3D forms of art.



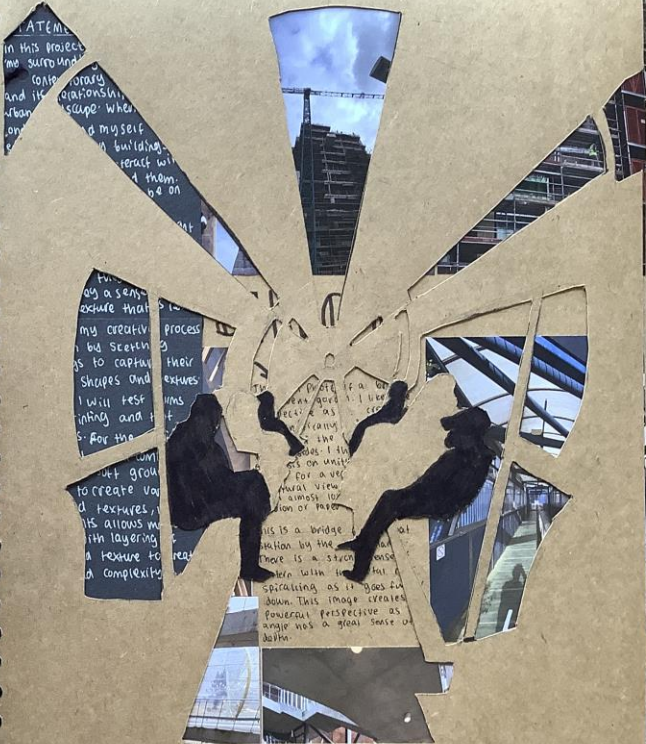
Pre-glazed ceramic



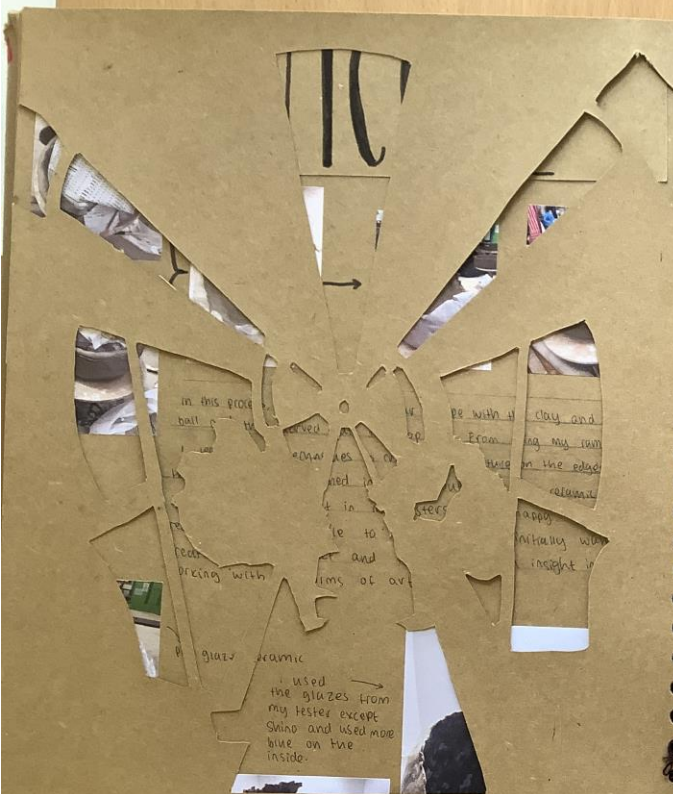
I used the glazes from my tester except Shino and used more blue on the inside.



# MY SURROUNDINGS







**STATEMENT OF INTENT**  
 In this project I want to explore the surroundings by focusing on contemporary architecture and its relationship with the urban landscape. When visiting London, I found myself fascinated by the way buildings, both old and new, interact with the environment around them. My primary focus will be on the buildings' geometric shapes and lines which I want to capture through the mediums of etching and monoprint. I want to use these mediums as they convey a sense of depth and texture that is fitting. In terms of my creative process, I will begin by sketching the buildings to capture their unique shapes and textures. From there I will test forms of mono printing and test different lines. For the etching process, I will use a combination of hard and soft ground techniques to create varied line work and textures, while the monoprints allow me to experiment with layering of color and texture to create depth and complexity.

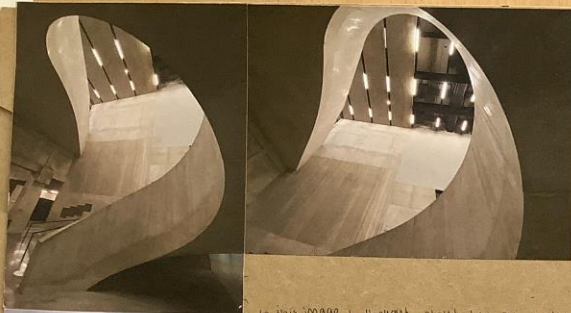


# SHOOT

This is a photo of a bridge in Covent Garden. I like the perspective as it creates an interesting, pleasing balance of the different geometric sides. I think the emphasis on width and geometry works for a very raw and structural view of the bridge which almost looks like an illustration of Peter Lupis.

This is a bridge for a boat section by the river Thames. There is a strong sense of pattern with the metal rods spiralling as it goes further down. This image creates a powerful perspective as the angle has a great sense of depth.





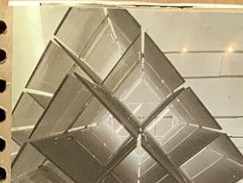
In this image I thought about how surroundings change on aspects such as class. On the left hand side is a private development and on the right is a council estate and this photo shows the difference in placement between them.



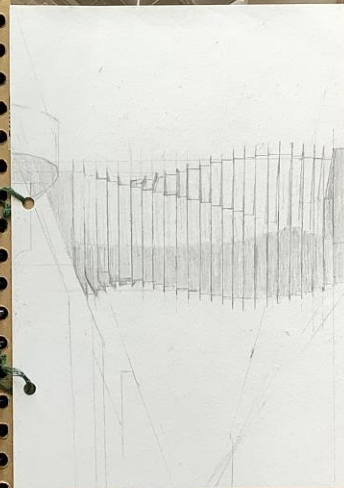
I took this photo of a structure with a wide angle which created an interesting vertical compositional split in the image.



In these images I looked at people on public transport. I thought about the way society interacts with their environment. When in this case was public transport. I thought it was interesting how the people are close together however they are all sitting in solitude.



In the modern, I saw an interesting grid of birds. This art installation the privacy of our environment and geometric shapes of unconventional.



1 In an earlier programme on integration, we dealt with integration by parts, and you have had plenty of practice at that time. You remember that it can be stated that:

$$\int u \frac{dv}{dx} dx = uv - \int v \frac{du}{dx} dx$$

So just to refresh your memory, do this one to start with.

$$\int x^2 e^x dx =$$

When you have finished, move on to frame 2.

$$2 \int x^2 e^x dx = x^2 [e^x] - 2 \int x e^x dx + C$$

Here is the working, so that you can check your solution.

$$\begin{aligned} \int x^2 e^x dx &= x^2 [e^x] - 2 \int x e^x dx \\ &= x^2 e^x - 2 [x e^x - \int e^x dx] \\ &= x^2 e^x - 2x e^x + 2 e^x + C \\ &= (x^2 - 2x + 2) e^x + C \end{aligned}$$

Ian Murphy is a British artist who specialises in mixed media paintings of architecture. Murphy tends to create pieces that are old, often evoking a sense of abandonment and decay. He achieves this by using dark, cold colours such as black and blue on a slightly tinted background which creates a faded effect. In my artist study, I analysed the way Murphy uses shadow and light. I also paid attention to where he creates detail such as the bricks and the lines of the bars on the window.



This is our next standard form, so add it to the list in your record book. Then move on to frame 25.

# IAN MURPHY

Similarly  
Example

For

Now this one

Example d. If

Before we integrate, we need the coefficient of  $x^2$  to be 1, i.e. we need to multiply by 2, but note that this becomes a factor of 2 in the final answer.

$$\int 2x^2 e^{2x} dx = \frac{1}{2} \int x^2 e^{2x} dx$$

Now finish that off in your last example.

Reduction Formula

$$I_n = \int x^n e^x dx = n I_{n-1} - \int x^{n-1} e^x dx$$

This relationship is called a reduction formula since it expresses an integral in  $n$  in terms of the same integral in  $(n-1)$ . Here it is again.

Make a point of this result in your record book, since we shall be using it again and again.

Now, if we consider the integral  $I_n = \int x^n e^x dx$  in which  $n = 2$ , we can use the reduction formula to find  $I_2$  in terms of  $I_1$ . In fact, we can use the reduction formula to find  $I_1$  in terms of  $I_0$ , and so on.

So, if we consider the integral  $I_2 = \int x^2 e^x dx$ , we can use the reduction formula to find  $I_2$  in terms of  $I_1$ . In fact, we can use the reduction formula to find  $I_1$  in terms of  $I_0$ , and so on.

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With work that I was doing, the work creates a sense of depth and allows the meticulous details.

In this piece, I used grey as well as white. In my study I looked at the prominent shapes of his work and then used white paint against a black background. I also drew the highlights and shadows to create tonal variations.

Here is another.

Example 2.  $\int \sin x + 4 \cos x dx$

Using the substitution  $t = \tan \frac{x}{2}$

$$3 \sin x + 4 \cos x = \frac{4-t^2}{1+t^2} + \frac{4-t^2}{1+t^2}$$

$$= \frac{4-t^2}{1+t^2} + \frac{4-t^2}{1+t^2}$$

$$= \frac{4-t^2}{1+t^2} + \frac{4-t^2}{1+t^2}$$

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$$= \frac{4-t^2}{1+t^2} + \frac{4-t^2}{1+t^2}$$

$$= \frac{4-t^2}{1+t^2} + \frac{4-t^2}{1+t^2}$$

Now complete the square in the denominator in the programme and finish it off.

Then on to frame 35.



1 In an earlier programme on integration by parts, you have seen that if  $u$  and  $v$  are functions of  $x$  then

$$\int u \frac{dv}{dx} dx = u v - \int v \frac{du}{dx} dx$$

So just to refresh your memory, do

$$\int x^2 e^x dx = x^2 e^x - \int 2x e^x dx$$

When you have finished, move on to

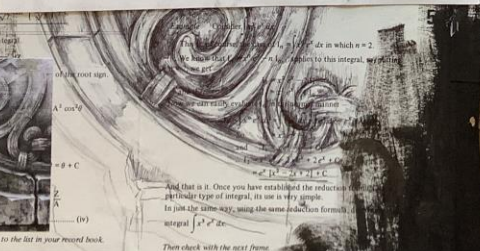
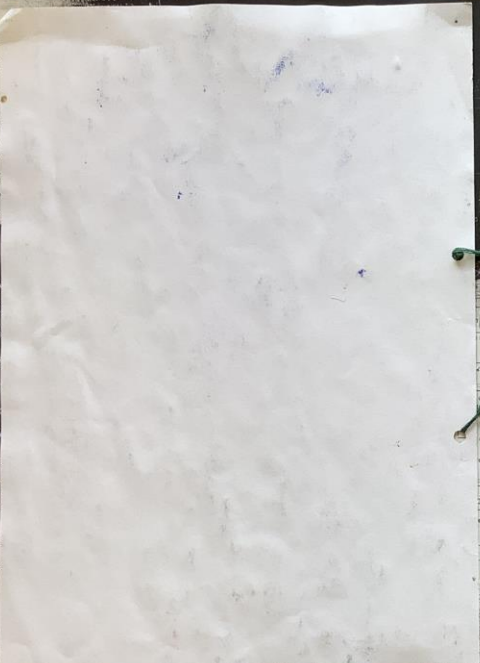
2 Here is the working, so that you can see how it is done

$$\int x^2 e^x dx = x^2 e^x - \int 2x e^x dx$$

Ian Murphy is a British artist who specialises in mixed media. He tends to create pieces that evoke a sense of abandonment. He achieves this by using materials such as black and blue ink on a background which creates a sense of depth. In my artist study, I analyse Murphy's use of shadow and how he pays attention to where he creates detail such as the bricks and the lines of the bars on the window.



This is our next standard form, so add it to the list in your record book. Then move on to frame 25.



Then check with the next frame



$$\int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C$$



$$\begin{aligned} 2. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 4. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 6. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 8. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 10. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 12. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 14. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 16. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 18. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 20. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 22. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 24. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 26. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 28. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \\ 30. & \int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C \end{aligned}$$



$$\int \frac{dx}{\sqrt{1-x^2}} = \arcsin x + C$$



Here is another. Example 2. Using the substitution  $t = \tan \frac{\theta}{2}$

$$\int \frac{dx}{1+x^2} = \arctan x + C$$

Now complete the square in the denominator in the integrand and finish it off. Then on to frame 26.

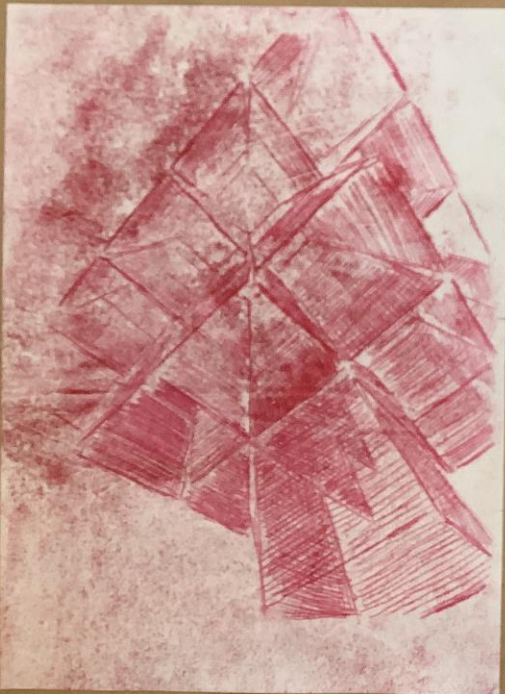


An aspect of Murphy's work that I found interesting was the way the detail in his work creates a sense of stillness and solitude and allows the viewer to look at the meticulous architectural details.

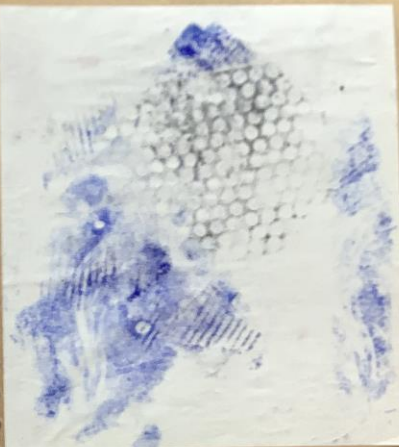
In this piece, I used black as well as white. In my study I looked at the prominent shapes of his work and then used white pen against a black background where I drew the highlights and shadows to create tonal variation.

# MONOPRINTS

I created some monoprints from my images. I began by applying a solid colour to a piece of paper and then using a brush to create a pattern. I then used a roller to add and spread the paint on the surface. When I then applied monoprints to create the final look and began experimenting my design.

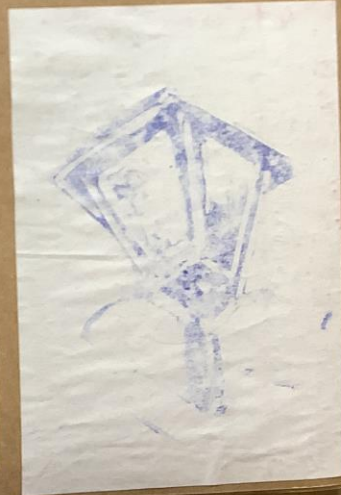


When transferring my photo I began to apply pressure to transfer the ink and then began to work the brush and roller to this monoprint. I struggled to create the effect of overlapping metal plates. I overcame this by working in different directions and creating a haphazard effect. This is being compared to the square effect. I found this monoprint inspiring to creating printing features and controlling pressure.



I tested overlapping different textures such as hatching, shading and scribbles. I wanted to see how different blocks of monoprints look and how monoprinting creates texture. I found this experiment interesting for exploring the variety of monoprinting.

In this print I removed the ink from the plate using a cloth which made the focus more on the negative space. This also allowed me to establish the composition and the focal point of the print. Once I created the shape, I placed a sheet of printmaking paper into the inked plate and applied pressure. The contrast between the shape I wiped away and the surrounding inked area created an interesting visual effect. I additionally did a larger print so I could have more control over the ink wiped away and the definition in the print.



## FURTHER PRINTS

(larger version of previous print)



## ARTIST RESPONSE

I did a further charcoal drawing inspired by Ian Mather. Although the process of drawing on a textured background was unique, I found it difficult to build layers.





I did a biro drawing of one of my photos. I was drawn to the perspective and composition in the image. I also did a mixed media one with pencil, pen and marker.



## ETCHING TESTER

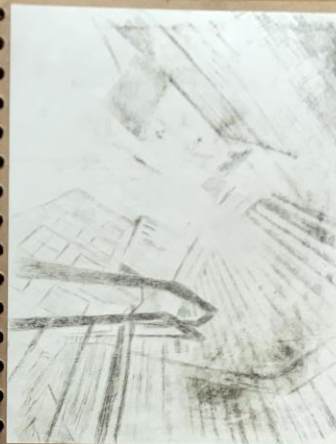
I tested etching different patterns into the etching plate and I also tested different depths that are created the more its engraved.



# DRYPOINT



To create this drypoint I etched over my  
 image the biggest challenge being not  
 understanding the difference in the image  
 and knowing that it is an etching.  
 After my first few prints and got them  
 out as I used. I found deeper is more  
 it would be improved.



This print used a green ink  
 however, did not show the  
 same quality. I also did prints in  
 purple and magenta.

My first print did not turn out  
 successful as I would need as I did  
 not allow enough ink to create this.  
 I applied ink to the plate surface afterward  
 used a cloth to wipe away the excess ink.  
 leaving the ink in two marked lines.  
 I then placed it on paper and ran it  
 through a printing press.





on my second attempt with black ink, I made  
sure to scrape more ink into the grooves.  
I am happier with this result however  
I could use further etching.



After etching further, the contrast and shape of  
the building is much more prominent - emphasiz-  
ed the shadows in the image such as the  
wooden panes and the railing.

## FINAL DRYPOINT TESTER

In my final drypoint I want to do it against a toned background so I tested this.  
treating like this outcome as I see how the tone allows you to ignore the etching  
lines in the image. Before creating my final outcome, I want to test different colours to  
ensure they tell that I want to do this as my outcome.





in this print I combined two inks together. I really liked the gradation in this print. For this print I liked the way the darker colours represent the lower elevations of the building where as the orange and yellow helped represent the higher ones. This outcome helped represent the various ways light and colour impact how the urban environment is represented.

I tested using coloured inks on toned paper however I did not like the way it turned out as it appeared faded. As a result, for this outcome I will use black ink.



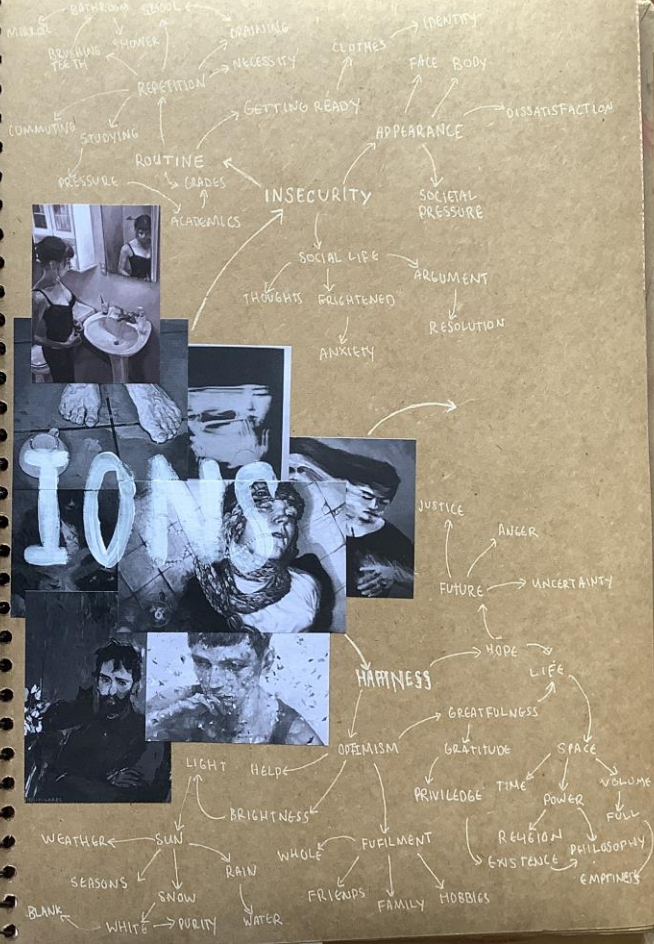
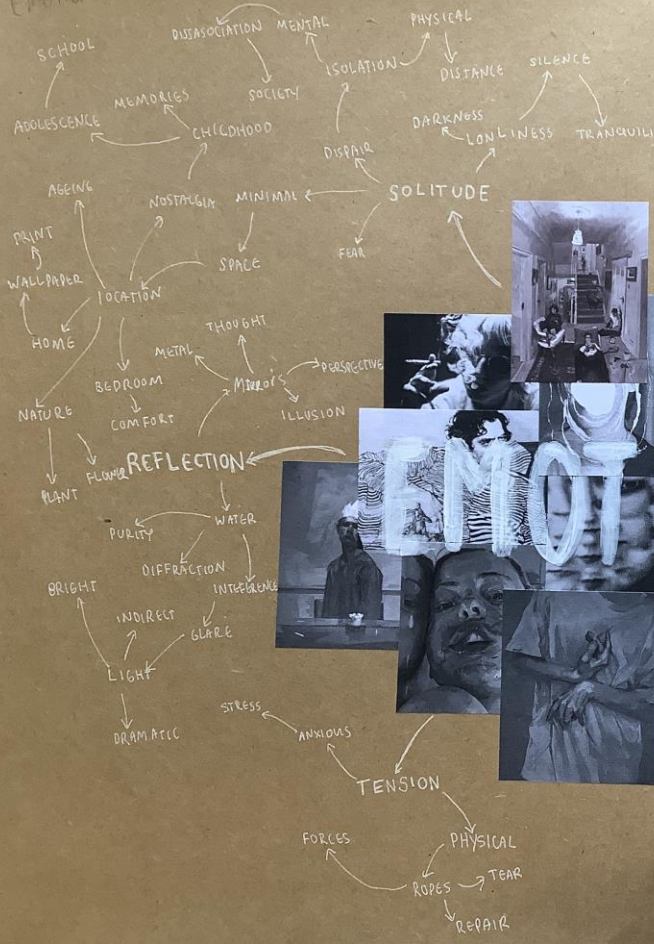
cardinal row

# OUTCOME

From my screen print testers and seeing what was successful or not, my finished drypoint print was a black ink on toned paper print. In this project I wanted to explore the geometric shapes of the urban environment in a unique way. I am happy with my outcome as I had achieved what I wanted to create.



# EMOTIONS



# Caravaggio



Caravaggio was a Baroque artist who primarily painted realistic portraits that often depicted religious scenes and events. In my study, I wanted to incorporate Caravaggio's dramatic lighting as it helps emphasize facial expression. I used a more traditional approach, I did this by blocking out the face into highlights and shadows. I then gradually built up darker and smoother to create color. painting, I used a color palette within Caravaggio's palette, red, white and black however, I chose brown instead. Using these colors and a color like palette made me apply my knowledge of color theory and to be more authentic with subtle colors and contrast differences.

## UNDERPAINTING

An aspect of classical art that I found interesting, was underpainting. To create an underpainting, I used bold, energetic brushes to set the foundations of the image using burnt sienna. I also toned the image slightly. I then built up cooler colors to see how it impacts the emotion represented. I really liked underpainting and I want to explore using it further.



# EXPLORING EMOTION

To investigate emotion further, I thought about different elements that can instigate emotion in art. I looked at color, such as in my gouache and oil pastel studies where I exaggerated and tested different colors, vibrancies and saturation. I also looked at muting colors, which I did in oil colors, and contrasted it with yellow. I found that these testers help evoke elements of loneliness which is an emotion which I wanted to explore further.

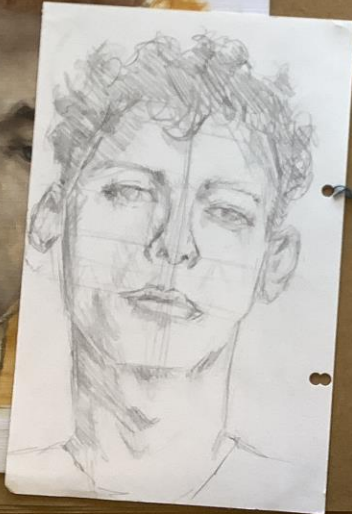


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12/1



# EXPLORING EMOTION

To understand emotion better, I created three different portraits that are meant to show  
different emotions. I used the same face, but the colors and the facial features were changed  
and given a different emotion. Sometimes, I also used the same colors but  
different poses and expressions. I found that the colors and the poses  
at the end of the day, I wanted to make sure.



# PHOTO SHOOT

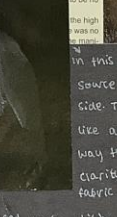
In this photoshoot I wanted to explore the emotion of solitude. In one shoot I explored lighting inspired by Caravaggio. I learnt how lighting can change the narrative and emotion of a piece.



In my other photoshoot, I explored the concept of a person talking a call in a phone box. I liked this idea as it gives a sense of ambiguity. I liked the way a seemingly mundane location such as a neglected phone box can portray a story. I looked at how different perspectives and compositions can change the impression a photo has. In this photo the composition is divided in half between the person and the phone box, with the bridge of connection between them being the phone itself. I like how this composition evokes a feeling of obscurity.

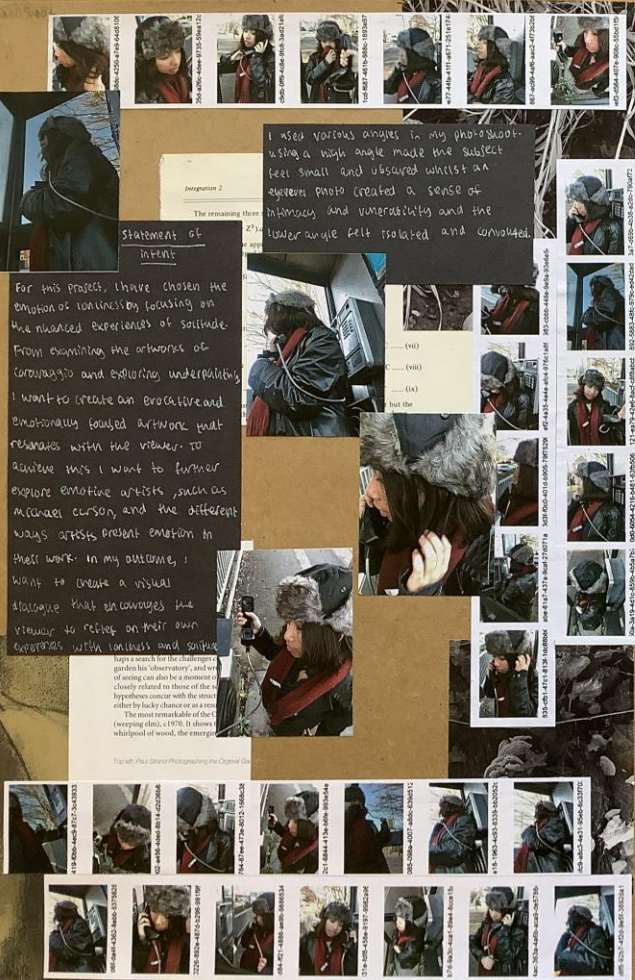


In this photo there is a focus on the subject. The perspective highlights the slanted stone which accentuates this sense of being diminished and an overwhelming sense of grief.



I used photo editing in order to exaggerate the photos strengths such as the contrast and brightness. The darkness in the image uses negative space which makes it appear like the subject is bleeding with pain.





Statement of Intent

For this project, I have chosen the emotion of loneliness focusing on the nuanced experiences of solitude. From examining the artworks of Correggio and exploring underbellying, I want to create an evocative and emotionally focused artwork that resonates with the viewer. To achieve this I want to further explore emotive artists, such as Michael Corson, and the different ways artists present emotion in their work. In my outcome, I want to create a visual language that encourages the viewer to reflect on their own experiences with loneliness and solitude.

I used various angles in my photoshoot. Using a high angle made the subject feel small and obscured whilst a symmetrical photo created a sense of intimacy and vulnerability and the low-angle felt isolated and unwanted.

The remaining three

Top left: Play Street Photography the Original



I intentionally used this image as the hair creates a sense of movement in the photo. I also liked the way the phone chord wrapped around the jacket which creates the feeling of suffocation in the viewer.

In this photo I took the photo from outside the box. I wanted to create a visual narrative around the photoshoot and I wanted the viewer to question their story - who was the calling, and why? I felt that this sense of ambiguity evokes and reinforces the solitude created in this photo.

# MICHAEL CARSON



Michael Carson is a contemporary painter from Phoenix, Arizona. Michael often uses techniques such as pattern printing which is often followed on the fabrics of his subjects' clothes. An initial thought on his work was the way he used washed out shadows and how his brighter emphasises the softness of his subjects, as it does as if such the colour into the background.

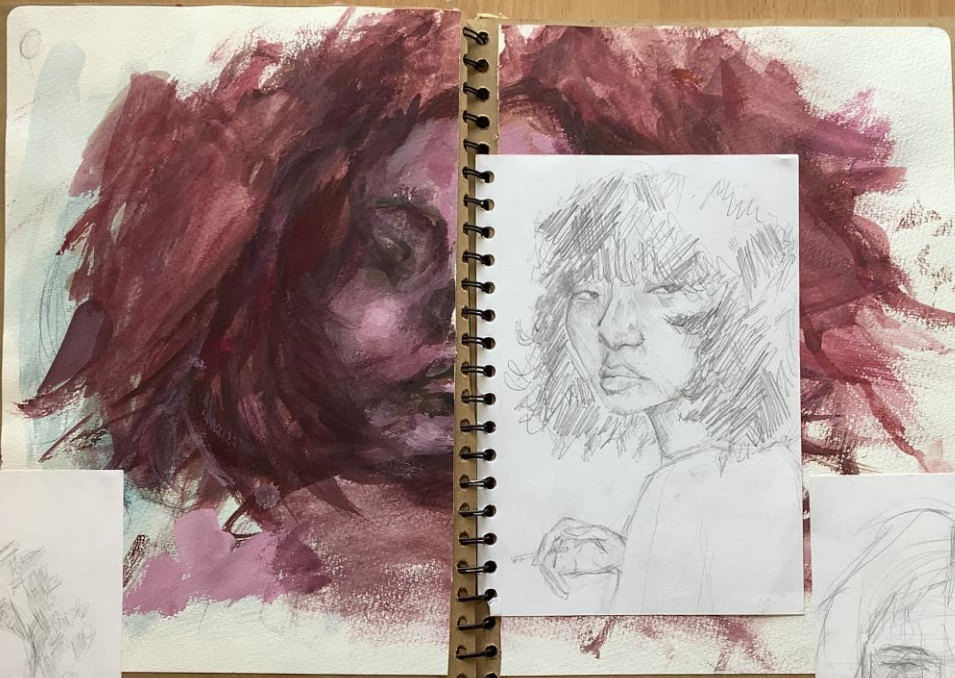


In my study of Michael Carson, I used an underpainting to establish the light and shadow in the face. I then built up the colours in the face. Looking at Carson's work has helped me learn how to create the impression and essence of something by using minimal detail and prominent brush strokes. In my final piece, I want to incorporate Carson's use of pattern and the softness of his art.



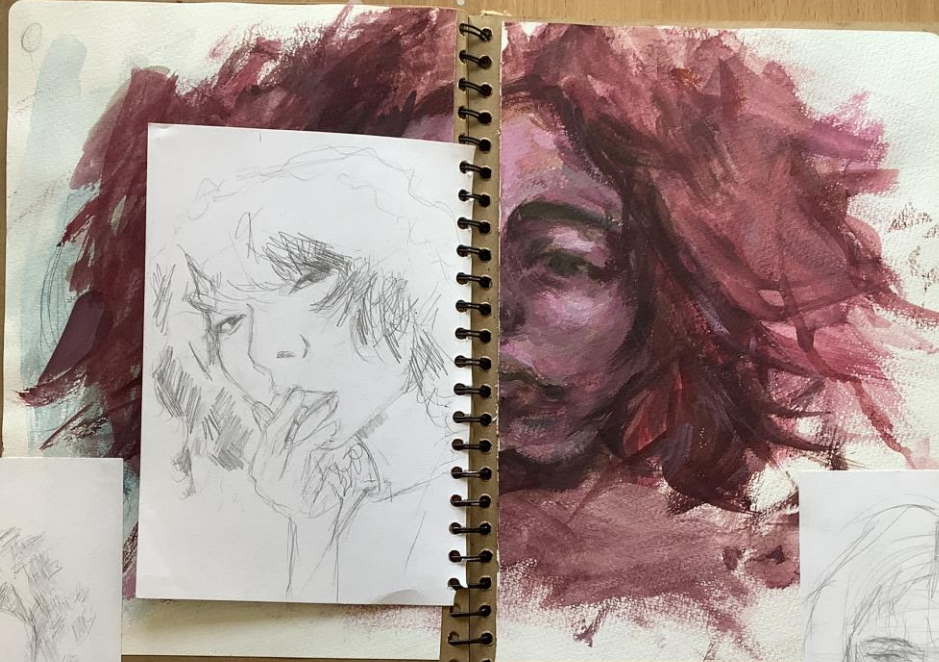
instead of colors, water,  
oil or acrylics, I used  
brushes, water, I used more  
negative space in my paint  
strokes.

I also did sketches  
to explore different emotions  
in different people.



inspired by others work.  
I did a more dramatic  
painting where I used more  
negative space in my paint  
strokes.

I also did sketches  
to explore different emotions  
in different people.





## ACRYLIC TRANSFER

I experimented with acrylic transfer which I achieved by applying acrylic paint onto pictures and newspaper and then wetting it to leave only the image after. I also used stenciling inspired by Michael Caines backgrounds and patterns. I also used old train tickets which I burned to create a 'decaying effect' and to create the idea of travel and distance. I used the outcome of this experiment, particularly the patterns which I might explore further in my practice.



## EXPERIMENTING



Breaking the images down to black and white to see different areas that are emphasized and to think about the use of negative space.



in this idea i experimented  
with using pattern and  
texture on the wall.  
although it is visually  
striking i felt that it  
is too cluttered.

this idea explores using a more experimental  
composition where the viewer sees directly upwards.  
i thought that this idea was interesting as it  
creates more ambiguity and mystery behind the  
subject's thoughts.



## INITIAL IDEAS

in this idea i thought about  
expressing emotion through line  
and composition. i like the way  
loose lines as well as the close  
up composition creates a sense of  
vulnerability and solitude.

in this idea i thought about incorporating  
pattern into the drawing i like the  
way the patterns amplify the emotion  
and movement in the drawings so i will  
explore using pattern further in this  
way.



# MUSÉE D'ORSAY & DE L'ORANGERIE

MUSÉE DE L'ORANGERIE

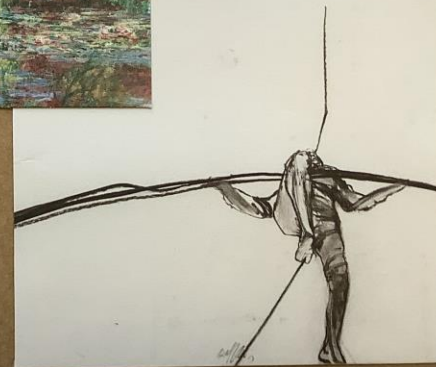
Plan Map



I did some drawings whilst visiting the museum. This drawing of Jean at art interested me due to the sculptures soft and confident appearance. I found trying to draw smooth marble difficult however drawing marble allowed me to analyse contour more as it is more undulating.

When visiting Paris, I visited Musée d'Orsay & de l'Orangerie. I was able to see the work of Monet, Sam Szorran and other impressionist & modern painters. During my visit I thought about how they captured emotion in their work through the colour, shape & texture.

I was drawn to the sculpture 'les gladiateurs' prominent shapes of the eye socket





In this idea I used a more soft pencil to create a softer and emotive effect which is contrasted with the green pattern.



In this idea I thought about using more experimental colours to illustrate emotion. I used both warmer and cooler colours and strong vibrant lines to create contrast as well as a more muted patterned background.

## COMBINING & REARRANGING

In this mixed media work I combined the emotive elements from my previous work through water colour as well as the floral patterns. I used green to match the red as complementary colours, inspired by Mondrian's work. I will refine this idea more in different mediums before deciding on my final outcome.



## REFINING

From my tests I experimented with ink and coloured pencil to get an idea of the proportions and the placement of the leaves.

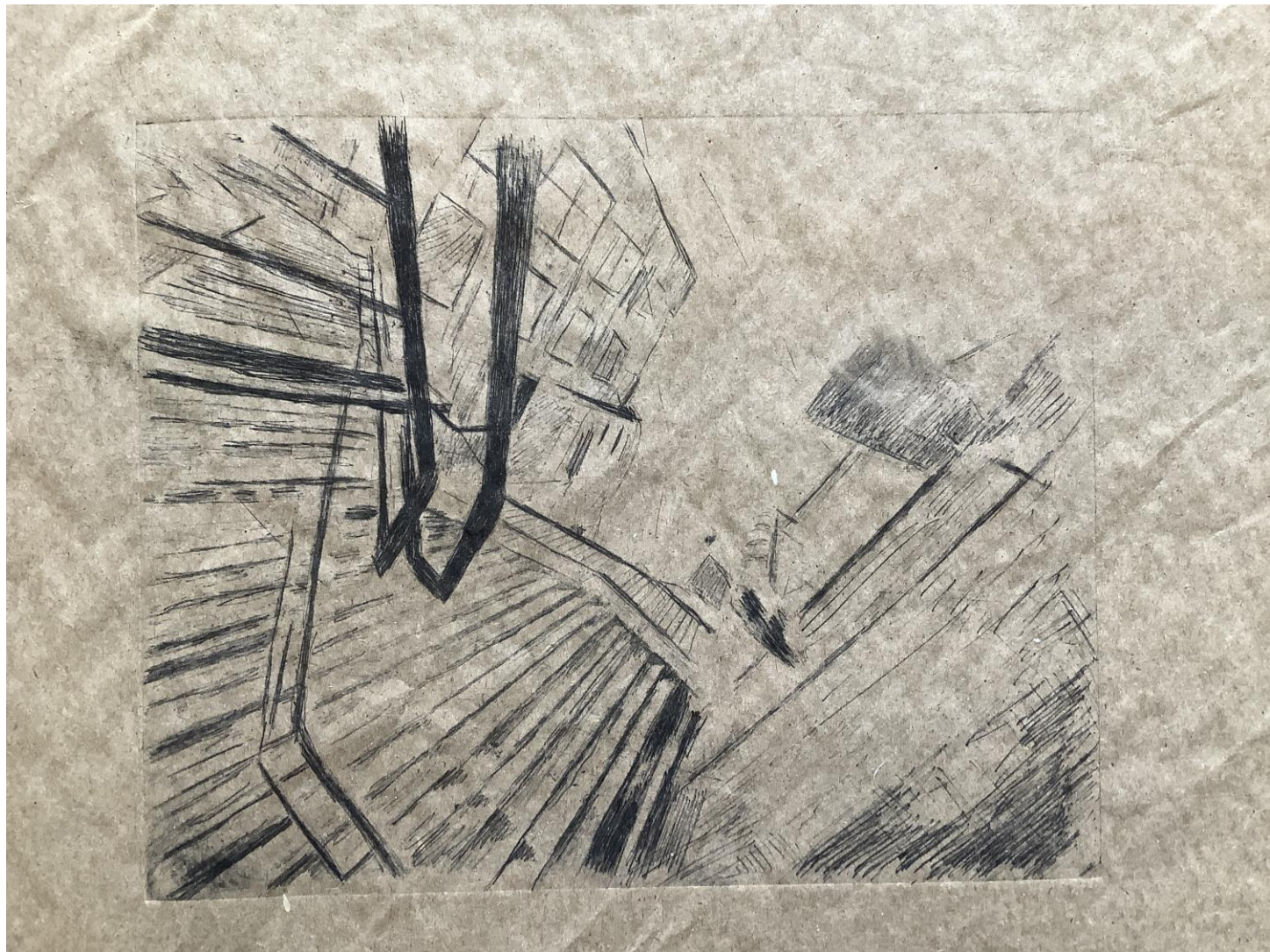


## FINAL PLAN

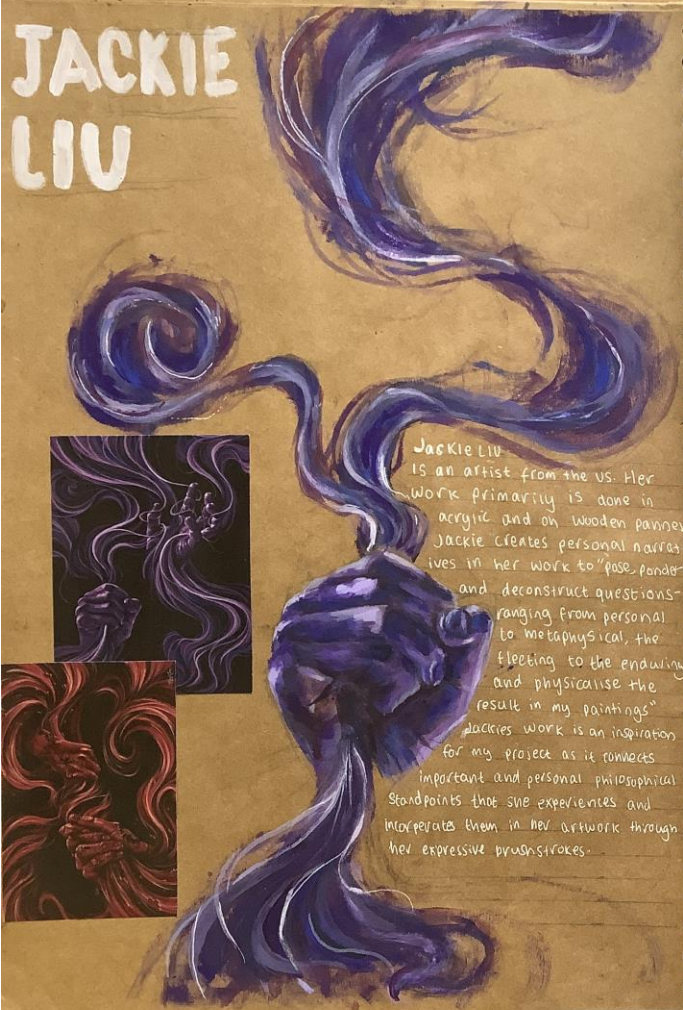
In my final plan I want to create an oil painting. After combining and testing ideas, I want my final plan to feel emotive and detailed to achieve that I will create an underpainting in burnt umber and then build up the layers gradually to my desired effect from dark to light.



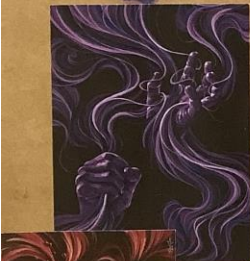




# JACKIE LIU



Jackie Liu is an artist from the US. Her work primarily is done in acrylic and on wooden panes. Jackie creates personal narratives in her work to "pose, ponder and deconstruct questions ranging from personal to metaphysical, the fleeting to the enduring and physicalise the result in my paintings". Jackie's work is an inspiration for my project as it connects important and personal philosophical standpoints that she experiences and incorporates them in her artwork through her expressive brushstrokes.

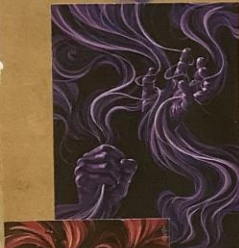
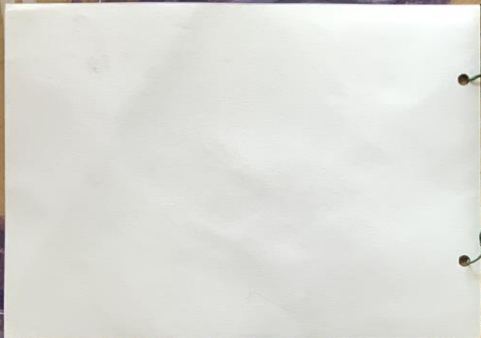


Jackie primarily uses saturated colors in order to emphasise emotional escapism that is in her paintings. Her strokes are often a combination of the loose and the tight, representing the "spontaneous and human nature, which is often in her art. She uses hands as subjects to symbolise the omnipotence

of the power of the universe and mind. It is used to represent an agent of distortion and self-destruction. This painting represents an obsession of control: the monochromatic tone refers to the artist's association with purple. It represents envy and power, but can also be peaceful. The hands attempt to weave the lines into a restrictive flow, but they can't be controlled. Ultimately, the more the human mind attempts to control and create order, the more chaos is created.



# JACKIE LIU

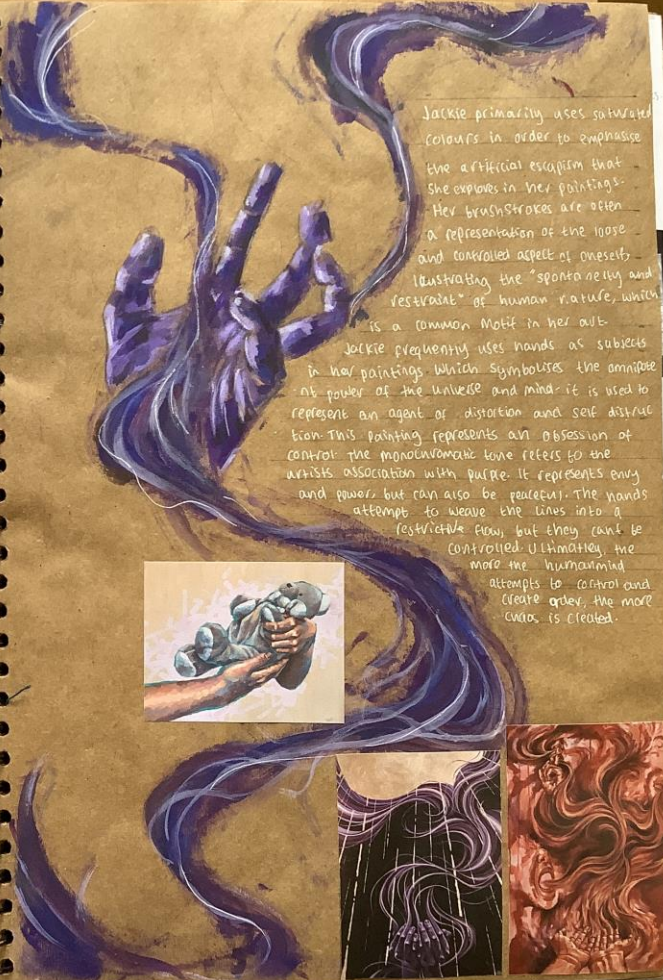


Jackie Liu is an artist from the US. Her work primarily is done in acrylic and on wooden panes. Jackie creates personal narratives in her work to "pose, ponder and deconstruct questions ranging from personal to metaphysical, the fleeting to the enduring and physicalise the result in my paintings". Jackie's work is an inspiration for my project as it connects important and personal philosophical standpoints that she experiences and incorporates them in her artwork through her expressive brushstrokes.



Jackie primarily uses saturated colours in order to emphasise the artificial escapism that she explores in her paintings. Her brushstrokes are often a representation of the loose and controlled aspect of oneself, illustrating the "spontaneously and restraint" of human nature, which is a common motif in her art.

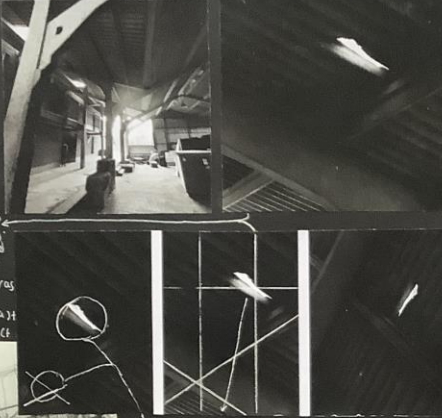
Jackie frequently uses hands as subjects in her paintings, which symbolises the omnipotent power of the universe and mind. It is used to represent an agent of distortion and self-destruction. This painting represents an obsession of control; the monochromatic tone refers to the artist's association with purple. It represents envy and power, but can also be peaceful. The hands attempt to weave the lines into a restrictive flow, but they can't be controlled. Ultimately, the more the human mind attempts to control and create order, the more chaos is created.



# SHATWELL FARM (PHOTOSHOOT)

OVER the summer I was able to visit a small collection of architectural buildings on Shatwell Farm. I used this opportunity to do a photoshoot. In this shoot I chose black and white so I could place more emphasis on ideas such as line, composition & perspective.

My first few photos focused on a crack in the ceiling. In the image I wanted to highlight the way the crack glimmers light onto the corrugated ceiling. I used a square composition and rule of thirds to construct it. I also edited the images' contrast, shadow and highlight to further emphasise the contrast between the formulaic, structured lines and the worn down, broken crack.



(unedited) (edited)

I was able to view the archives of sketches from various architects. I liked this expressive charcoal sketch by Marie-José van Hee. In this project I like to explore charcoal.

These photos were taken in the shipping containers. This photo focuses on line, texture & contrast. I also really liked the unusual perspective.

## LIBRARY CONTAINERS

Cedric Price  
2001

Two shipping containers that house the architectural library, in between which is an outdoor installation designed by Adria Blomgren.

Using the injected image I tested the overlap & lines created by the photo

connecting two images through line.



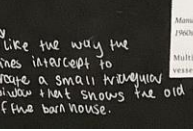
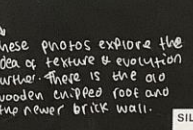
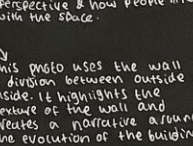
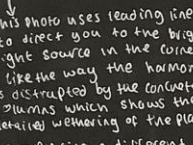
## ATCOST

Clancy Moore Architects  
2021

Industrial architecture which creates flexible spaces for storage, education and performance. Referencing Florian Beigel's Half Moon Theatre and Lisa Ro Bard's Teatro Oficina, a two-storey blockwork platform and galvanneal steel library is inserted within the existing 1960s concrete portal frame manufactured by Atcost. Salvaged railway sleepers, glass blocks and translucent plastic drapes create a new skin, whilst the staircases and airways at either end and the outdoor kitchen create a sense of urban theatricality.



In this image I stuck the edited photos on top of the original image.



## PHOTO EDITING

I experimented testing colour filters and inverting the images. This altered the emphasis of the photos in certain images. In others, the tint presented a certain idea, such as nature & man-made.



## GOWAN SHED

Student Workshop  
2021

Interpreting a blockwork proposal for a shed by James Gowan with railway sleepers and other found materials. Led by Maria-Chiara Piccinelli and Corinna Dean with Lucas Wilson and Jim Blackburn.



I like this photo due to the two alternative light sources. It also gives the impression of looking inside a space.



The silos taken from this perspective give an ominous impression.

## SILOS

Manufactured by Simplex  
1960s

Multi-level storage space and acoustic vessel for music and performance art.





Kenny Harris is a realist painter who predominantly paints interiors & landscapes. His artwork is often void of people, commonly featuring doorways to highlight distance within his paintings. I like Kenny Harris' use of colour, combining a warm colour palette with soft brush strokes evokes a nostalgic sense of memory and entice the viewer to explore the surroundings of a painting. He uses light faithfully - often using indirect light reflecting off a floor to emphasise depth and shadow, or through a window to highlight detail.

# KENNY HARRIS



In my artist study I tried to use more bolder marks and further expanded my colour palette to balance the warmer tones and the cooler ones in the painting. I might further explore Kenny Harris' use of colour/shadow further perhaps his use of depth/light in his paintings.



I did my own painting in Kenny Harris' style using a photo from my shoot. I chose this photo to paint as I liked the way the chairs were positioned as if to imply a space that people were in at a certain point, but is now a desolate place. I did the painting in acrylic and then light about how the light travels in the room such as on the chair or on the wall.

KWANGHO  
SHIN

Kwangho Shin does expressive charcoal drawings  
as drawings convey chaos, imbalance and  
misleadingly demonstrated through his expressive  
style. In this difficult world I desire an understanding on how  
a business abstract expressionism to convey an idea. In this  
world I want to test that material and explore with  
abstracting my work.



# KWANGHO SHIN

Kwangho Shin does expressive charcoal drawings. His drawings convey chaos, movement and ambiguity, demonstrated through his expressive marks. In this artist study I develop an understanding on how to harness abstract expressionism to convey an idea. In this project I want to test with charcoal and explore with abstracting my work.



# INKING



this painting was of some leaves. I tried to highlight the stems in the leaves to create this impression. Although it didn't turn out as I envisioned, I still like how it looks, as it reminds me of a dandelion.

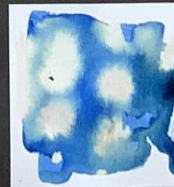
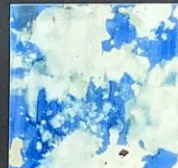
line through ink



combination of blue & pink ink alongside bleach

blue & black ink mark making.

In these experiments I tried how the colour bleeds subtly which contrasts the very chaotic marks and lines around the edges.



used ink and bleach. I had to be thoughtful about as the bleach tended to spread unpredictably. I also negative space by using the light from outside nape & context of the columns. To create depth, intensities of bleach- strong & bright to represent more watered down bleach for ss bright areas. I want to explode bleach, ink with other



# INKING



blue & black ink mark making.

In these experiments I liked how the colour bleeds subtly which contrasts the very chaotic marks and lines around the edges.



Combination of pink ink alongside bleach

I explored using ink and bleach. I tested different thicknesses, mediums and applications.

My first test was simply exploring how bleach interacts with a page of ink. I then began altering things such as watering it down and applying more ink/bleach.

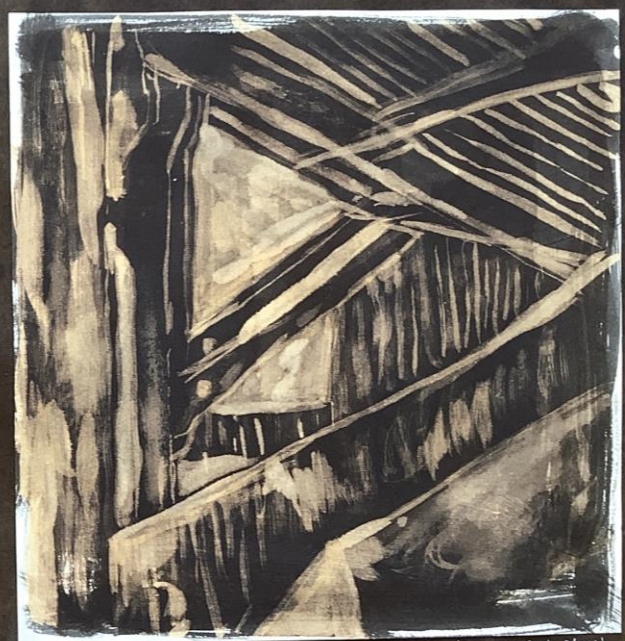
I also tried dipping bleach in a rounded and creating patterns on the page.

Alongside this I also attempted using different coloured inks which had a more subdued effect.

Using a combination of wooden sticks and brushes I tried expressive, sharp mark-making which had more precise lines & bled less.

My final experiments used bubble wrap. This one was particularly nice because of the shape and pattern it created.

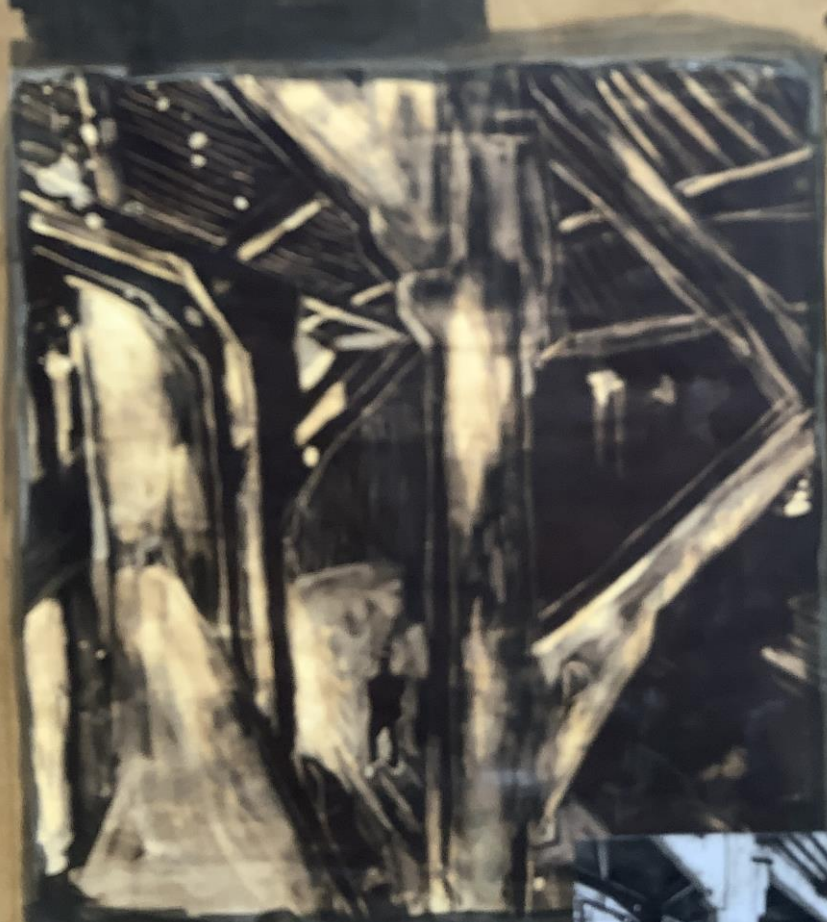
I enjoyed testing bleeds as I had never attempted such an unpredictable medium. It also made me more cautious of my mark making on the page as it can't be reversed.



In this painting I used ink and bleach. I had to be thoughtful about the way I painted as the bleach tended to spread unpredictably. I also experimented with negative space by using the light from outside to reinforce the shape & context of the columns. To create depth, I used varying intensities of bleach - strong & bright to represent bright light & more watered down bleach for mid tones and less bright areas. I want to possibly further explore bleach, ink with other materials.



# INK TEST OUTCOME



In this painting I used two different brushes. The first one was coarse and less vibrant so I used it to define and separate the different areas. Then I used a finer brush to show larger areas such as the sky from outside. I changed between different shades which I enjoyed. I also experimented on using water before I started to draw and mixed and dried in between areas the two colours.



# WHAT CONNECTION IS A PLACE?



Structure and colouring was chosen using water to create a sense of depth and to show the different areas. I also used a finer brush to show larger areas such as the sky from outside. I changed between different shades which I enjoyed. I also experimented on using water before I started to draw and mixed and dried in between areas the two colours.

I further explored this concept with colour, showing more variety of light and shadow and the relationship between the two.

# TESTING

Testing perspective  
line using a  
fisheye lens.



I took some photos of  
road signs and tested painting  
acrylic on tape.

I liked the way the  
tape withered when  
the acrylic was applied  
which created texture  
in the painting.



this image shows  
the tower from  
down below which  
evokes a more  
powerful impression.



photo of  
trenton tower

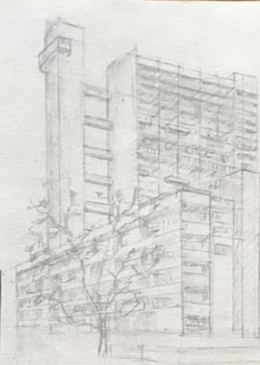


I did a tester using  
cutouts & got its  
with oil pastels.  
I did not really enjoy  
using them as it was  
difficult to layer  
however I might find  
other ways to use  
them such as for  
bold mark making.



I did a tester painting of a church  
that I saw. I like the slight distortion of  
the tubes. I attempted using a more  
monochromatic palette for this piece  
and tried to incorporate the background  
as it to look fragmented around the  
piece.

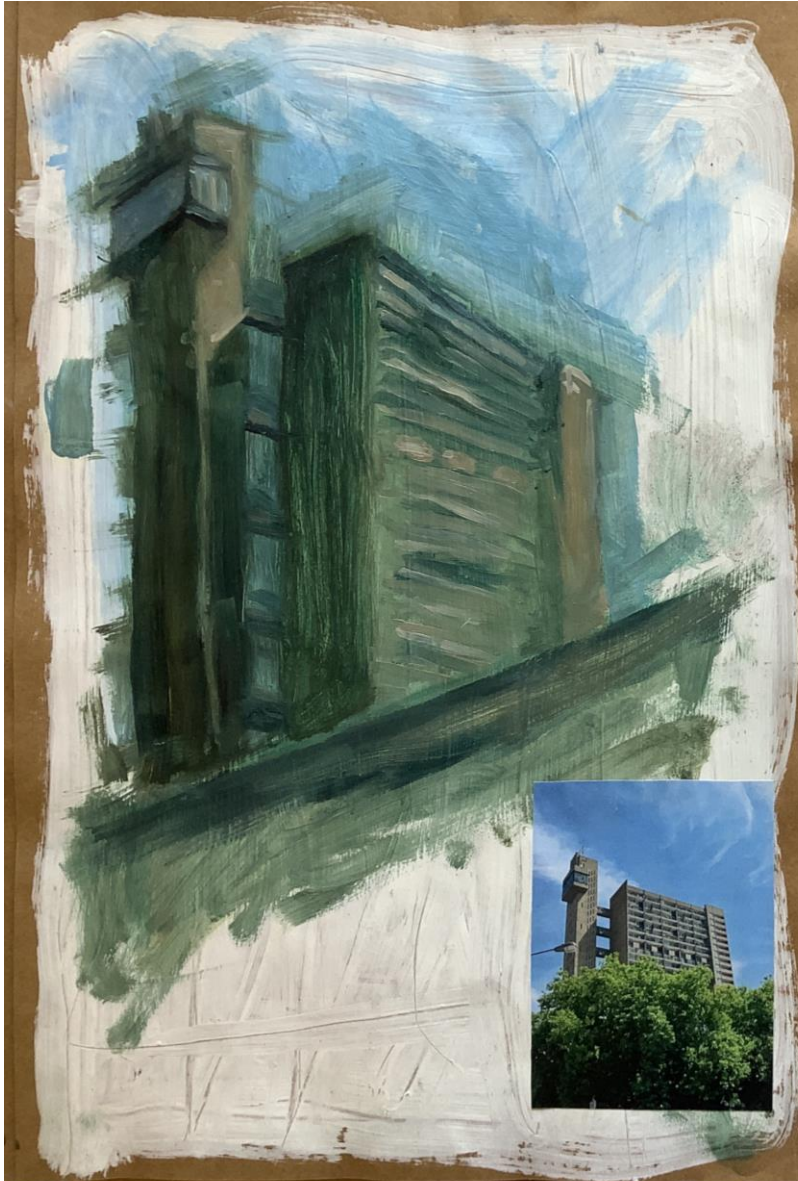




In this photo shoot I looked at Heller Tower. It was designed in the 70's and is an iconic minimalist building with a prominent concrete facade. In this photo shoot I wanted to



TOWER





In this photograph I look  
at the Trellek Tower. It  
was designed in the  
1970s and is an iconic  
building. Initially with  
a minimalist concrete  
facade. In this photo  
shot, I wanted to  
visualize the grand,  
disturbing impression  
of the tower which  
challenges the more  
traditional education  
architecture in making  
the Trellek tower is  
often referred to as  
"architectural" and  
"ugly" building however  
I wanted to show its  
beauty and uniqueness  
amongst the surrounding  
building.



In this drawing of Trellek  
Tower I used a two  
point perspective. I found  
this study insightful in  
my understanding of drawing  
architecture.



Trellek Tower became  
a naturally diverse place  
when migrants from  
the Caribbean and West  
Indies moved to the area as well  
as London's growing multiethnic  
city in the late 20th  
Century.



As well as looking  
at Trellek Tower,  
I also visited  
other areas of  
London. I was  
interested in this  
stone front on  
this castle street  
due to the  
unique character  
of town buildings.



TRELLEK TOWER

# DEVELOPMENT

To develop an outcome inspired by the artists I have looked at, I wanted to use Kenny Harris' soft painting style whilst having an element of Kwangho Shin's abstract movement in his charcoal.

For my outcome, I used a photo of a street during my London trip. I used the image as it highlights the unique variations of London's architecture.



In my outcome I want to explore how each building evokes a unique characteristic and how streets and architecture connects us. To do this I will incorporate

a warmer and softer colour palette. To do this I will create a monochromatic underpainting and build up the colours. Additionally, to create spontaneity and experimentation I will use a more bold painting style to contrast the softness of the colours through the use of bold lines.

# OUTCOME

In my final outcome, I began by creating an underpainting. I then layered 3 different tones for each building and then finished the

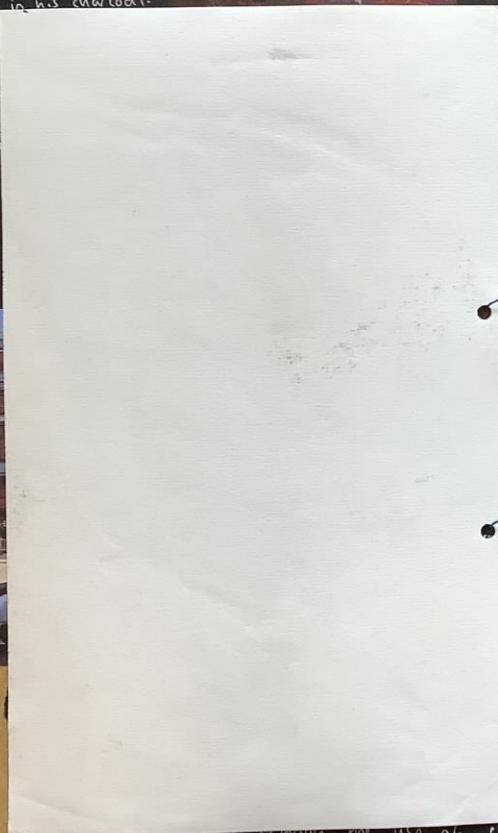
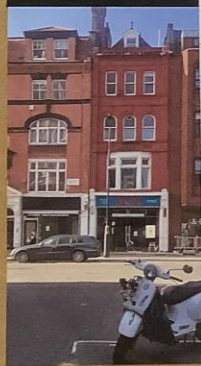


After reflecting on my outcome, I want to reflect on the connection of people and place. So for my next section out to look at the identity of architecture as well as what we are connected to. Nature, memories. Satisfied with the outcome project.

# DEVELOPMENT

To develop an outcome inspired by the artists I have looked at, I wanted to use Kenny Harris' soft painting style whilst having an element of Kwangho Shin's abstract movement in his charcoal.

For my outcome photo of a street scene from a London trip. I used the image as it had a unique variation in architecture.



soften up the colours through the use of gold ink.

# OUTCOME

In my final outcome, I began by creating an underpainting. I then layered 3 pink tones for each building and then built up the layers. In this outcome I thought about the distinct and unique identity of architecture and how these characteristics are what makes a place memorable and meaningful.



After reflecting on my outcome, I want to refocus on the connection of people and place, so for my next section I want to look at the identity of architecture as well as what defines the way we are connected such as roads, nature, memories. I am satisfied with the outcome of this project.

# KATE MILLER



Dan Parry Jones creates more contemporary street architecture art. I like the way he fragments his paintings and frequently explores the everyday people who live in these spaces.



(dan parry jones)



Kate Miller's art uses screen printing, photography and layered sketches to produce her work. I like her expressive and gestural works. She uses depth and perspective to enhance the impression of the piece. She incorporates negative space - often considering the bold, bright backgrounds. In my artist study, I used ink, pen and acrylic - testing having layers on different mediums. I want to incorporate Kate Miller's compositional elements and layering in my further development and further explore different mediums with ink and possibly finding / combining more obscure means of painting.

# DAN PARRY JONES



Dan Parry Jones incorporates screen printing and photography in his work. I particularly like the way with the detailed screen printing. He experiments with scale for example using close up he experiments using a small intimate space or using small figures to evoke a feeling of a large building or place. In his more recent works he explores the relationship between man-made and nature. In my artist study I tried to recreate his bold abstract shapes and juxtapose it with the detailed ones.

# ARTIST RESPONSE

In this artist response, I explored the way Kate Miller uses negative space and so I inverted the areas of light and dark which highlights the shape of the column. In this work, I wanted to communicate and explore how architecture uses function to facilitate connection. In this instance, I focused on the unique design of the columns. I liked how negative space can alter how we perceive a space and how it allows me to focus on shape & form.

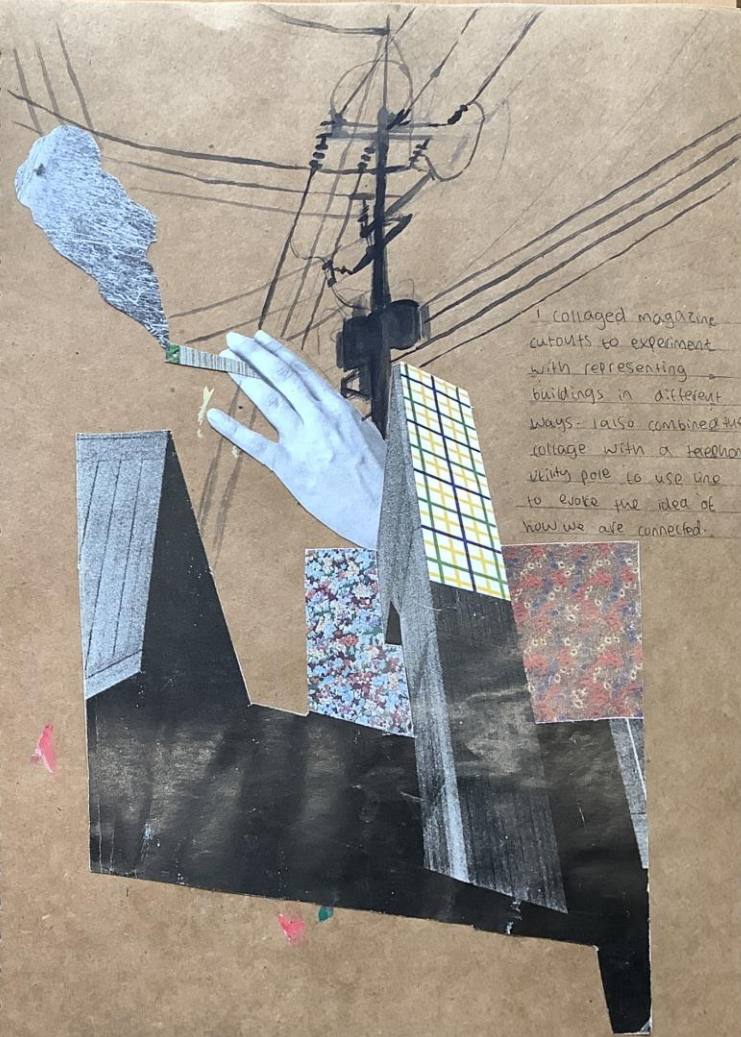
When creating this piece I focused on using various opacities of ink to create depth. In both works I was inspired by Don Pezly Jones and Kate Miller's bold colours as the background. To create the barley round I used card board to swipe acrylic paint on the page.



# DEVELOPING



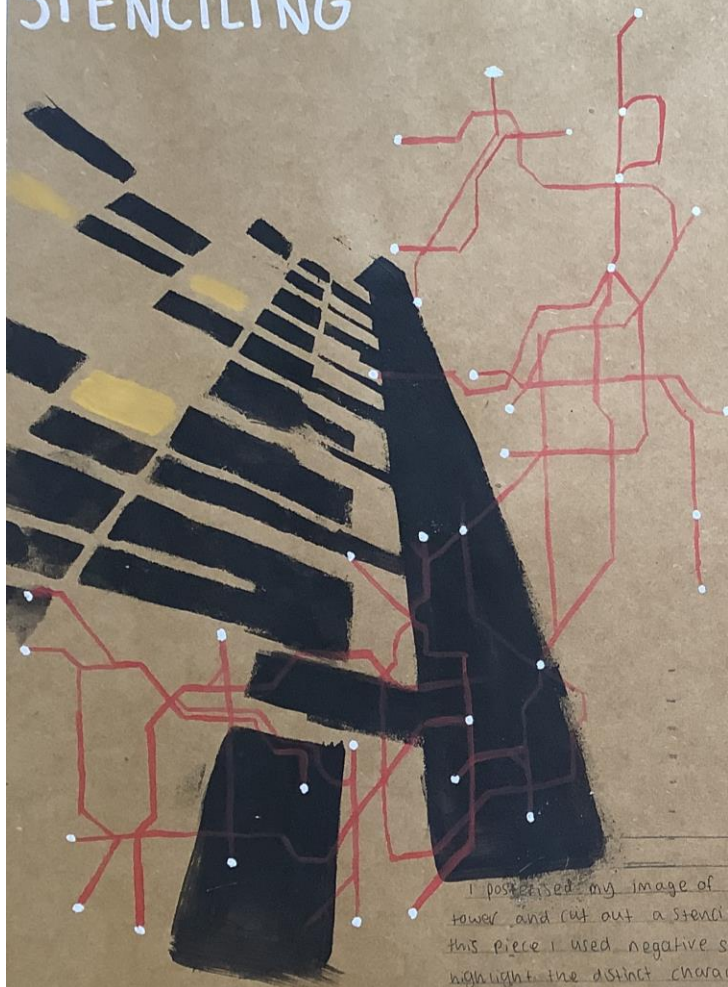
In this piece, I explored the idea of how brick towers connect communities. I wanted to show London's skate scene and I combined two separate photos together to "connect" them. I used bright vibrant colors that represent the countries that immigrated to London in the 20th century. I used the dynamic movement created in the photos to create a sense of movement and energy.



I collaged magazine cutouts to experiment with representing buildings in different ways. I also combined the collage with a telephone utility pole to use line to evoke the idea of how we are connected.

# COLLAGING

# STENCILING



I posterised my image of Henrik tower and cut out a stencil. In this piece I used negative space to highlight the distinct characteristics of the building. I also experimented with other ideas of connections so I used the tube map as an element of the idea.

Don't let  
me di

'I do que... when  
I should be here



in the 1950s I had some paint  
and when I had to use it I painted  
an expressive impression of what  
I remembered of roads and buildings.



I combined  
this with the  
rail line of the  
south east I really  
liked the way this  
pattern looked and  
and may explore it  
further.

# PHOTO SHOOT



In my photoshoot I experimented with different techniques such as long exposure, wide angle and saturation. In this photoshoot I wanted to explore the way people interact with space. I photographed this in a carpark which lead to interesting experiments with a mundane area can be interacted with.



On this photo I used the lighting from the lamp to create a warm contrast between both sides of the face. I particularly liked the way the light glistens on the hair which creates an ethereal effect. I also liked the direct gaze which brings attention to the eyes. In my planning I want to test using this image due to its rich colours.



With memories. I found that the most successful aspect of my photoshoot was lighting and capturing unique angles. In this project I may explore the less architectural aspects of connection.



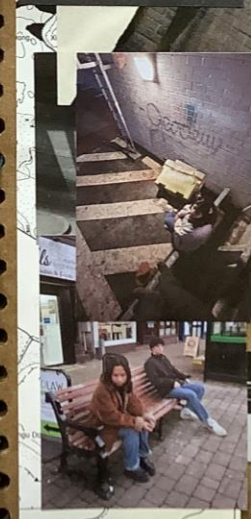
# PHOTO SHOOT



On this photo I used the lighting from the lamp to create a warm contrast between both sides of the face. I particularly liked the way the light glimmers on the hair which creates an ethereal effect. I also liked the direct gaze which brings attention to the eyes. In my planning I want to test using this image due to its rich colours.



I also took photos of people interacting with pathways and benches to experiment and explore the way we are connected by the built environment.



From doing these photos I began to think more about what fundamentally connects people whether it's between people and their environment or with memories. I found that the most successful aspect of my photoshoot was lighting and capturing those angles. In this project I also explore the less architectural aspects of connection.



# TESTING MEDIA

- In this piece I tested using the expressive techniques inspired by dan parry jones. I began by transferring news paper through acrylic transfers and then scraping acrylic paint to the paper to create the effect. In this piece I wanted to explore how architecture connects us through methods such as stairs and pathways. I am overall quite satisfied with the outcome and I may explore it further.



# SCREEN PRINTS

- After looking at Kate Miller and dan Parry Jones, I decided to test using screenprints
- To create the screen prints I cut a stencil out of acetate and then applying ink to the top of the screen and using a squeegee to pull the ink across the screen with pressure which forces the ink through the surface and the stencil to the paper below
- I tested screen printing on different textures, backgrounds and with different colours. through this experiment I explored using printing as a method to represent architecture in a unique way.
- I found screen printing insightful however I found controlling the ink flow difficult.



I explored using vibrant colours  
to create energy and emphasise  
the negative space of the  
windows.

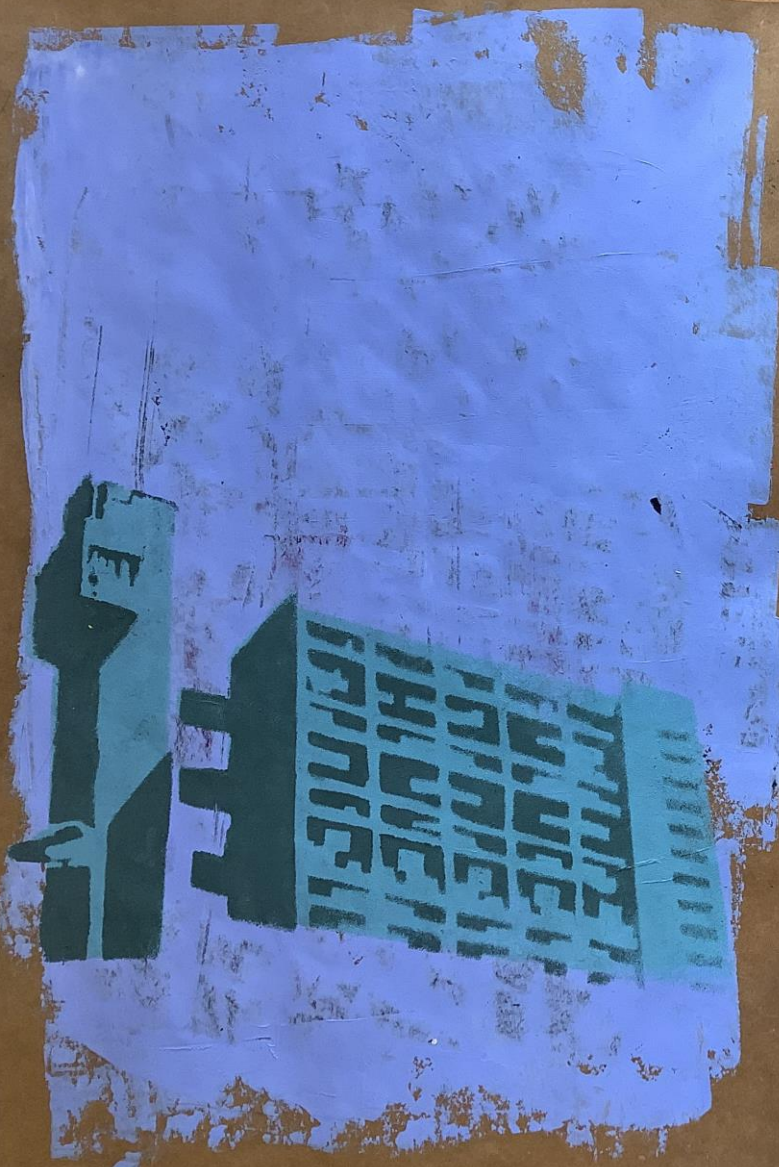


# COMBINING STENCILS



# COMBINING STENCILS





## REFLECTION

- after testing stenciling and screen printing, I decided to not pursue it for my final outcome. Instead, I want to focus more on connection through maps, roads and lines rather than the physical connection of buildings. Although I went over the printing, testing stencils and experimenting helped me with thinking of ideas for my outcome.

Friday 20 April 2022

OODS p.20  
ALDSON p.22  
FOX-LEONARD p.23  
CH p.24

## Features & Arts



# INITIAL IDEAS



In my initial ideas I explored how lines within maps and train lines help develop a better understanding of the connections within different regions and locations.



I tested using acetate to overlay paint as an idea for my outcome.



In this idea I tried complimentary colours to experiment with how colour can help signify the tangible connections of places. I overlaid the map of the area the photo was taken in to create a close up view of a space and the wider area.



# DEVELOPMENT



By testing different backgrounds I decided on the colour. I used a train map to convey the idea of how we are connected. In my final plan I chose to use the specific reference image due to the strong compositional lines and the phone reinforcing the idea of connection. I used red as the colour of the lines as a reference to the red string of fate. I want to show the intrinsic connection of community and how public transport facilitates it.

Throughout my project I was inspired by the use of line in Jackson Pollock's work as well as Morris' use of colour and Dan Flavin Jones' bold backgrounds in my final outcome. I want to combine what I learnt from my artist studies and my own personal studies to create an outcome that reflects on the way that we are connected.



7094.5

# modernism

1914-1939

THE TRIUMPH  
OF YEARS AND  
THE TRIUMPH OF  
THE TRIUMPH

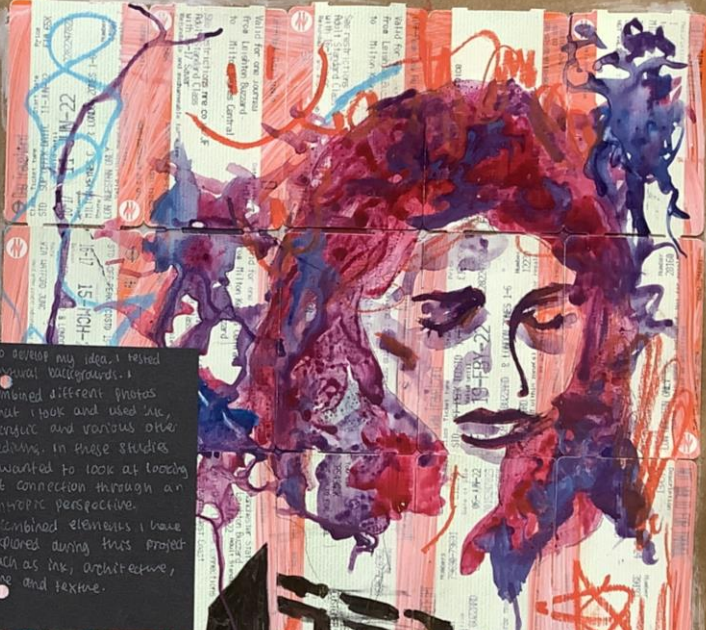


TECHNICAL  
SPECIFICATIONS ARE CANCELLED

Winter is coming — so think of spring



To develop my idea, I tested several backgrounds. I combined different photos that I took and used ink, pencil and various other mediums. In these studies, I wanted to look at looking at connection through an artistic perspective. I combined elements I have explored during this project such as ink, architecture, line and texture.





The solution for a healthy

but

optimism  
deflected the heat  
the war on these issues.  
On that count,  
Blich shows a healthy  
the longevity of human

unk failed

aratic beds

We were on com

from the award-winning documentary Ben Burns reveals  
irritable truths about the U.S. He talks to Doran Lynskey



g can win back the Square  
f chaos  
arket



after testing  
various colour  
combinations and  
mediums, I decided  
to do my final oilwork  
based on my earlier  
ideas as I felt that  
I did not want my  
eyes wide in this  
test.

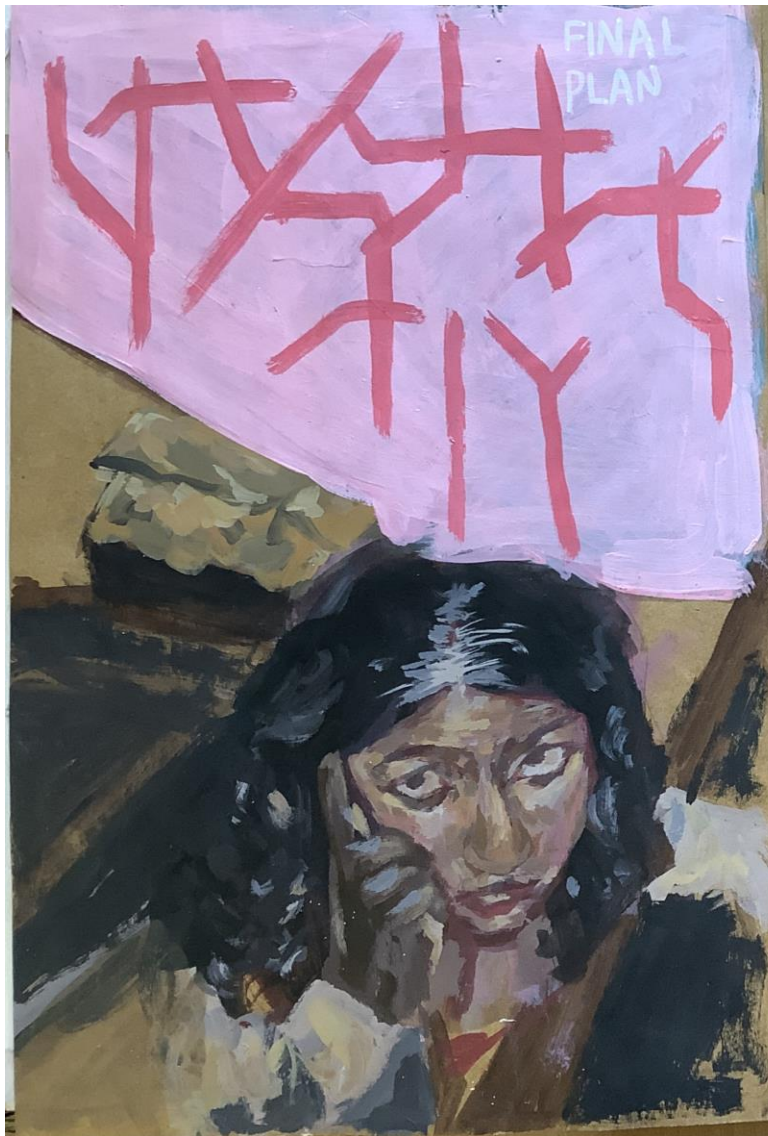
How the mini-Bud  
triggered a week o  
n the property m

Blan

our consumer champion

ster for market melt

the economy, dragging  
I hoped to find a  
to policy, including the  
where were in for a  
potentially aggressive  
I de



FINAL  
PLAN

# OUTCOME

In my outcome, I thought about the strange geometric lines in the image inspired by Dan Aron Jones as well as his bold backgrounds. I also thought about the way artists such as Jackie Liu use lines to represent and provoke ideas in the viewer, so in my outcome I used lines to represent the way people are connected by place.

I came up with this idea from testing screen prints and exploring mediums as well as exploring the way the built environment impacts. I am satisfied with the outcome of this project as I felt that I achieved my intentions for this project.



# EXTERNAL PIECE

Along side this project, I also did an external piece. I painted this building near Marylebone and used a more experimental style. I liked the outcome of this piece and felt that it fitted into my body of work.

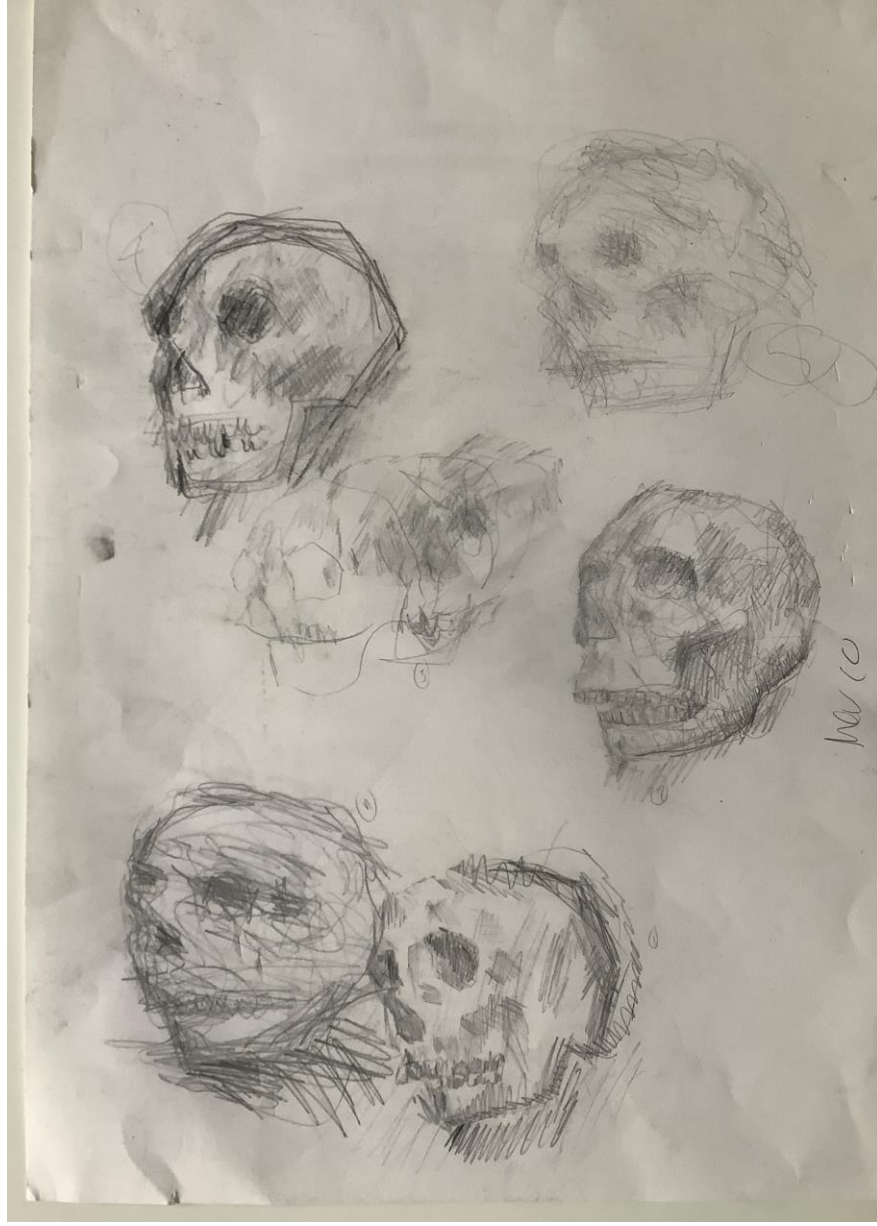


# OUTCOME

My outcome was influenced by Caravaggio and his use of light and shadow as well as the employment of an underpainting. Doing an underpainting helped me establish proportions but also be able to be less restrictive in my brush strokes which lead to a more emotive outcome. I was also influenced by Michael Carson's patterns and textures which I incorporated into the painting after testing it. I wanted the pattern to be subtle and not take away from the subject itself but instead enhance it. In my statement of intent I wanted to convey the emotion of loneliness which I physicalised through the use of the photo box which emphasises the solitude and vulnerability. I used oil paint for this outcome as it allowed me to change aspects of the underpainting as well as the background without drying quickly and allowed for a smoother blend.





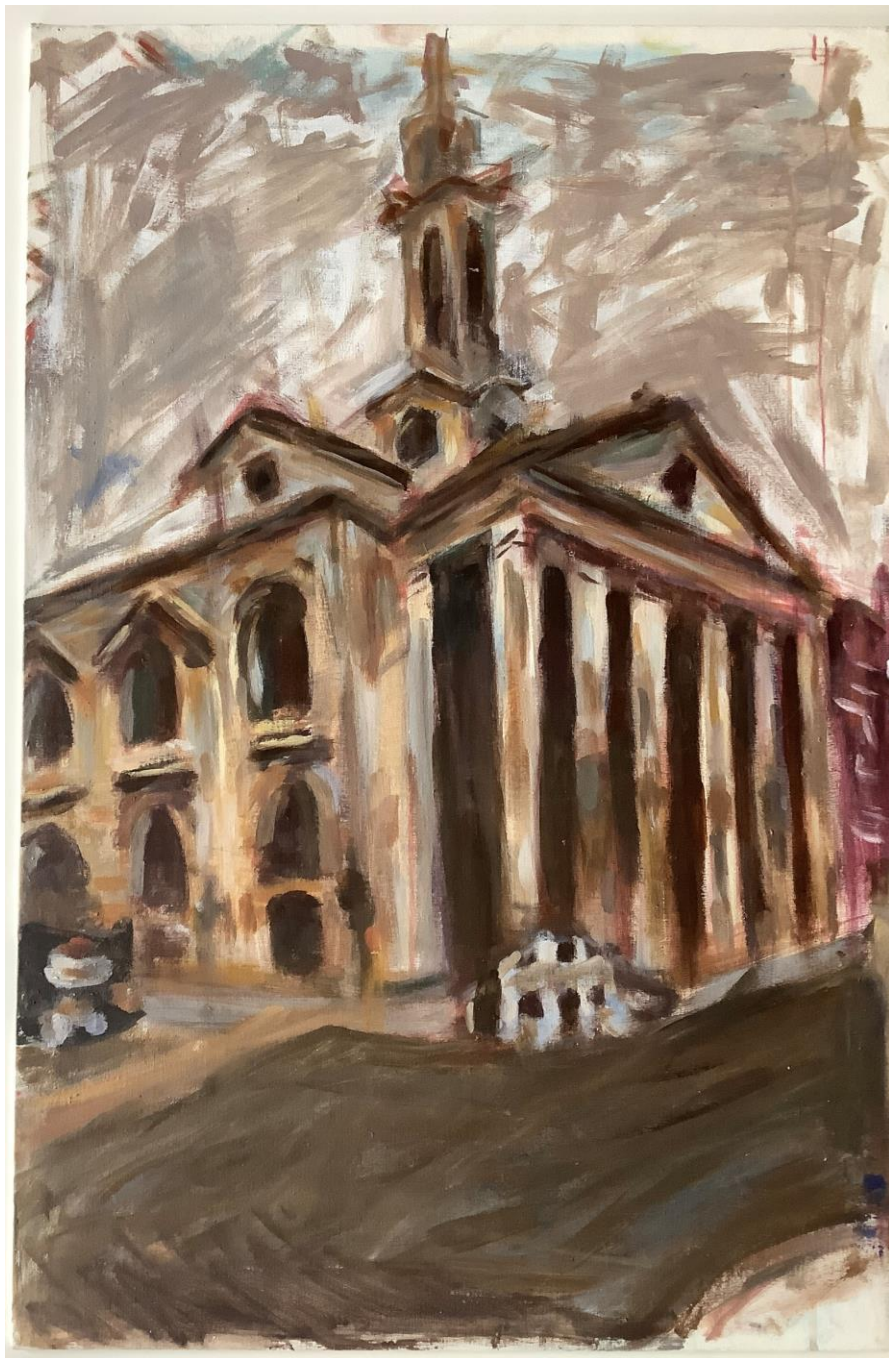












# Personal Study

## How has architecture in art facilitated connection? By [redacted]

In this essay, I hope to explore how architecture in art conveys the purpose of architecture within our lives. In my personal project, I chose the theme of "connection" which is based on the idea that design is a fundamental component that impacts the way that all our memories, thoughts and actions are experienced. In this essay, I will evaluate the way architecture is utilised in artwork to express certain ideas and emotions.

The concept of connection can be expressed in many ways. A connection can be found in a community but also through a tangible connection such as a railway track joining two cities or roads. Anika Agrawal writes in her article, "Architecture has never been just about planning, zoning, materials, or structures, but it was always about creating an expression for users, satisfying their needs, and responding to the context." Anika describes the intangible aspects of architecture such as light passing through a window which is felt or seen and is a visual connection.

I want to explore how architecture can represent the identity of a place and define how we perceive and experience our surroundings. Firstly I will explore the way it has affected the way people are connected and its representation in art through artists such as Edward Hopper, Dan Perry Jones and Kenny Harris. I want to investigate how they use architecture in their artwork to represent certain ideas or emotions and how it links to wider concepts about the time the artist lived or lives in. Additionally, I will evaluate the use of formal elements in their art to review the purpose of the built environment in art and how it impacts the message the artist is trying to convey. To conclude this essay I will bring the elements of connection that each artist explores to investigate how and if architecture facilitates connection.

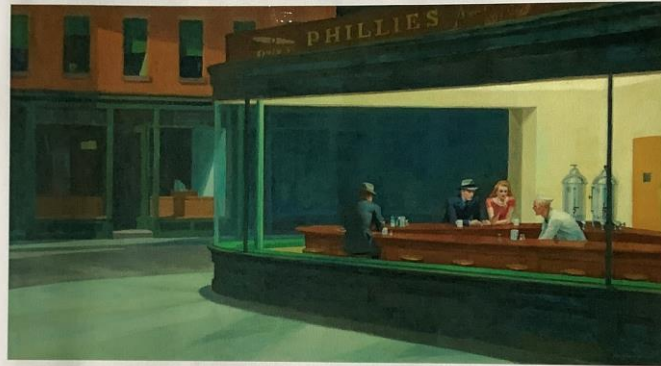
When I look at artwork, architecture appears to often influence the dynamics of the subjects or the predominant feature in the painting. In this essay I plan to expand on this idea and investigate if architecture impacts the message that an artist wants to convey; if there is, is it significant?

### Edward Hopper

Edward Hopper was an American artist from New York (born in 1882) who painted landscapes and architecture predominantly on the east coast of America, more specifically in New York. His career spanned a time of despair following the great depression as well as world war 1 and America joining world war 2. This created an impact on his work with elements of realism and urban school which is seen through the empty, barren landscapes and cities that creates the narrative for the subjects in it. I looked at three pieces of Hopper's work and analysed how architecture impacts the message conveyed in the artwork.

In Hopper's artwork, 'Alphabet City, 1947', architecture is employed to bring focus to the right-hand side of the painting. Inside the building, four subjects, despite being close, appear isolated. Two people, presumably, a man and his wife, sit side by side with equivocal expressions whilst desolately glancing in different directions- the row of empty seats evoking a further sense of eeriness. The building has large windows with no clear entrance as well as an

ambiguous light source that casts a ghastly glow onto the neighbouring building. Architecture acts as a barrier between the viewer and the subjects; the aggressive yellow light creates a theatrical stage contrasting the quiet dark streets like the start of a film. As Edward Hopper lived through the great depression, 'Nighthawk' could be also a reference to the hopelessness and pessimism felt by the American population at the time. Furthermore, this painting was finished when America officially joined World War 2. Therefore the darkness of the neighbouring building could be a reference to the blackouts during the war as well as the uncertainty and anguish that many felt in the American population in a time of despair.

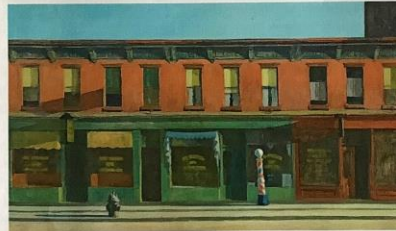


*Nighthawks*, Edward Hopper (1942)

Scale was used in Hopper's artwork to evoke a feeling of alienation. Instead of using close-up subjects as the focal point of the work, they are often made smaller by the building that they are inside. The theme of alienation references the difficult relationship between Hopper and his wife who became the only muse in his art. In 'Nighthawks', the vague relationship between the two people sat together could be a depiction of Hopper and Jo's marriage; the fact that there is no entrance insinuates the entrapment between the marriage of the two- Jo relying financially on Hopper and Hopper relying on Jo as an assistant with growing his name in the art scene at the time. As well as alluding to the concept of isolation, the buildings themselves were also isolated. In many of his landscape paintings, such as in 'Lighthouse Hill, 1927', the buildings are often alone. Hopper also used lighthouses to represent this idea as they were symbolic of being secluded. Using architecture to scale amplifies the feeling of losing individuality and meaning. Hopper's artwork utilised architecture to emphasise the ways we are disconnected from each other. The buildings represent the separation between ourselves and the rest of the world.



Lighthouse Hill, 1927



Early Sunday Morning, 1930

A city is a busy place yet this concept is subverted in Hopper's artwork. In most of his landscape and city paintings, there are few subjects in his paintings. Hopper employs a unique use of colour in his paintings. Most notably in his paintings of architecture are usually primary colours such as in *"Nighthawks"* and *"Early Sunday Morning, 1930"*. In these paintings, the bold red and blue colours, alongside the repetitive row of windows that spread across the page, develop the dream-like surrealism that influenced Hopper which he describes as "an image that is comfortingly familiar, while at the same time generating an anxious feeling of strangeness". Hopper was heavily influenced by the impressionist movement which can be seen in his use of a nostalgic and light colour palette in his landscape paintings. This contrasts with the use of primary colours in *Nighthawks* where the bright primary colours feel out of place for an empty nighttime city, particularly when saturated primary colours are synonymous with joy and happiness which contradicts the futile expressions of the subject's faces as well as the period it was painted in.

The contrast between the warm, bright, dream-like appearance of his artwork with the darker themes of loneliness and gloom could represent how Hopper's artwork reevaluates American ideologies such as the "American dream" and instead shows the reality of solitude felt by many at the time. Therefore, Nighthawks could be a representation of the unmasked reality of Edward Hopper's life. His artwork creates a sense of existentialism in the viewer, allowing them to ponder ideas such as the meaning of life and individuality.

### Kenny Rogers

Kenny Harris is a contemporary naturalist painter from California who focuses primarily on painting in different interior environments and portraits. His work uses aspects of classical painting to create formality and structure but also uses influences of impressionism to create a quiet, soft style in his work. To explore the impact of architecture in his work, I looked at both his figurative and interior paintings.

Kenny Harris takes a more alternative approach to painting architecture. His work evokes a more calming energy as he uses a more muted palette and focuses on a more mundane beauty of life. In his painting "Ordinary Acts, 2018" Harris uses architecture as a pathway in the journey of life. In this piece, Harris is situated on the left of the painting, glancing out the window with a shaded light that faintly reflects on the walls of the Italian Villa. There is a strong warm palette created by the yellow walls, yet the subject matter refers to Harris facing the idea of death - masked by the "Ordinary acts" seen in the painting. Harris infers this with the fallen wine glass, its position is reminiscent of a fallen king in a game of chess. Glass, like our lives, is easily breakable and damaged. This is further emphasised in the wooden board which has a distorted image of a skull in its grooves - a motif of death. The Architecture in this painting represents the journey of life. There is a movement from the flowing of water to the painting at the end of the corridor. The doorway has a dark hallway which leads to a room in the back which features a painting and a chair. The light in the room reflects on the door and floor creating a mysterious and inviting essence to the place. The final room represents the ending of the journey, the inevitability of death. The chair acts as the final resting place allowing for a moment of calmness before it ends. However, the ambiguity of the room shows how death is unknown but also is something to not fear and instead encourages us to be walked towards fate in acceptance and peace; architecture allows us to reflect on our lives. The physicalization of the metaphorical journey of death shows how architecture is a permanent sanctuary of memories and connects us to them.



*Ordinary Acts, 2018*

Harris uses muted colours that create a nostalgic essence to allow the viewer to ponder the beauty of the mundane interiors. This can be seen in his painting *"Bryce House Kitchen"*, Harris focuses on the way light bounces off the reflective surfaces in the room. A strong light source that glazes the yellow wall reflects on the sink basin and cupboard. The use of muted colours and shadow in the doorway allows the viewer to make features of the painting emerge from the background. Harris's paintings are inviting and focus on developing an atmosphere of the place through formal elements such as colour and composition. This is similar to the work of Edward Hopper - simple, everyday places that can take on a narrative. Harris's work reflects on connections within oneself as well as the connection between a person and their interior environments.



*Bryce House Kitchen, Garinish Island, Cork*

### Dan Parry-Jones

Dan Parry-Jones is a contemporary mixed-media artist from Bristol. His work employs bold saturated backgrounds that are contrasted with subdued shadows that define the shapes of the buildings. To investigate the impact of architecture in his work, I analysed his work "Beauty from Ashes" and the way architecture represents ideas about urban life and transformation.



*Beauty from Ashes, 2018*

In his artwork "Beauty from Ashes, 2018", some elements are duller whilst some are vibrant which brings the attention of the viewer to certain aspects of the painting. The artwork is of a street, which appears to be viewed out of a window from across the street. In the foreground, an older style of the area is seen with the ornate shape of the frames around the windows as well as the style of the stores below and next to it. In the background, the newer architecture is seen in the apartment complex. This could allude to the evolution of different building styles and eras, which create a sense of place and history in his work, as different periods and regions. The bright contrast creates the effect of light hitting the building. The painting has experimental textures which reinforce a feeling of maximalism.

The painting's use of bold saturated colours creates an enticing contrast from the monochromatic screenprint. The use of blue creates dimension in the building but also harmonises the foreground with the background whilst the vibrancy of the pink further emphasises the depth and perspective of the artwork. This draws the viewer's eyes to certain elements of the painting such as the top of the neighbouring building. Furthermore, the use of pink creates a sense of intimacy and tenderness whilst the use of blue could symbolise

tranquillity and nature. The nature motif is frequently used in Parrys' work, primarily through motifs of trees, water and sky. The colours could also represent opposing forces such as sadness and happiness or coldness and warmth.

The title "beauty from ashes" has biblical connotations and refers to the idea that something beautiful can arise from a tragic situation. It can be analysed from both a literal and metaphorical perspective. Metaphorically, "beauty from ashes" suggests that even amid adversity, there is the potential for growth, change, and transformation. It is a reminder that we can find hope and optimism in the face of challenges and setbacks. In the context of the artwork, "beauty from ashes" could refer to finding beauty in architecture, even if they are damaged or abandoned, whether that's through the memories associated with the place or the distinct identity it evokes.

In his art, Dan Parry Jones takes influence from Richard Diebenkorn and Robert Rauschenberg. This can be seen from the bold abstract backgrounds which are reminiscent of Diebenkorn's geometric landscape paintings as well as the faint gestural style that can be seen in some of Jones' work. Jones' energetic artwork has elements of Rauschenberg's photomontages. This can be seen in Rauschenberg's implementation of motifs of pop culture, patterns and shapes as well as the clashing of various textures, mediums and photos. The influences of these artists could also be a testament to the way Parry creates his artworks by superimposing layers of flat colours and photographs.

"Beauty from Ashes" explores the intrinsic connection between urban and rural. The rough and eclectic style is personified through the artwork's expressive mark-making, which resembles the "ashes" amidst the rest of the image. Parrys' artwork synthesises metropolitan and natural environments through the motifs of his collages from palm trees and landscapes in the Alps to buildings and pools. The juxtaposition of brightly coloured walls with modernist buildings amalgamates fragments of realism and abstraction which combine different cultures and artistic styles.

### Conclusion

In conclusion, the relationship between art, architecture, and connection is a complex and multifaceted one. Through the works of artists such as Edward Hopper, Dan Parry-Jones and Kenny Harris, I found how art can be used to depict and evoke emotions and experiences related to architecture, from the mundane to the sublime.

Researching different styles from the mid-20th century to the 21st century also allowed me to see how architecture itself has evolved. In Hopper's work, with the war creating uncertainty, architecture feels impermanent, notably due to the change into brutalist and modernist architecture post-war, whereas in comparison to Harris' work, Harris seeks the peacefulness and immortality of architecture.

By exploring the relationship between art, architecture, and connection, we gain a deeper understanding of the role that these disciplines play in shaping our experiences of the built environment and our relationships with each other. The sense of warmth and comfort in Harris' art juxtaposes with the sombre theme explored in "ordinary acts". The building visualises the

journey of life and death where architecture is employed as a physical transformation of time and uses light to represent different stages of death which are weaved within the ordinary acts.

Although the role of architecture in art is down to the individual interpretation of the artist and the viewer, looking at how it is used in art signifies the importance of architecture as a vehicle of disconnection as well as connection which I researched through these artists. Fundamentally, connection is a concept that encapsulates a broad range of ideas such as human emotion and culture but also the physical connection between man-made and nature, explored through Jones' work. Exploring the way architecture impacts artwork signifies the importance it plays in everyday life.

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