

# Component 1: Fine Art

## Standard Mark: 68

Performance Levels 4: Confident and assured

	AO1	AO2	AO3	AO4	Personal Study
Mark	14	14	14	14	12
Performance Level	5	5	5	5	4

# Moderator Commentary

Glenn has produced a highly confident and assured body of work that clearly meets the criteria for Level 5 in Fine Art. Her Component 1 begins with sensitive and thoughtful studies exploring light and dark through both painting and drawing. This initial phase demonstrates strong observational skills and an emerging understanding of tone, contrast, and atmosphere. Her practice develops significantly through independent research, particularly following her discovery of the work of Callum Russell. Inspired by this influence, Glenn embarks on a sustained and imaginative exploration of silhouettes and printmaking processes. Her subject matter of cables, electrical supply posts, and cranes reveals an interest in the beauty of the ordinary industrial features within the landscape. She uses these motifs to explore form, structure, and rhythm, combining printmaking with expressive drawing and painting within 4 concertina sketchbooks. Where Glenn particularly excels is in the refinement and mastery of printmaking techniques. She experiments confidently with layering, colour, and texture, transforming simple shapes into dynamic and original compositions. Her prints convey energy and movement, with the lines of power cables and wires suggesting sparks or electrical charge. This innovative approach demonstrates a high level of technical control, aesthetic awareness, and conceptual depth. Throughout component 1, Glenn shows deliberate and confident decision-making with a strong personal voice. Her work communicates both visual and intellectual engagement, and her ability to integrate research, experimentation, and refinement exemplifies the qualities expected at Level 5.

# Glen - Component 1 Fine Art

## Standard Mark 68

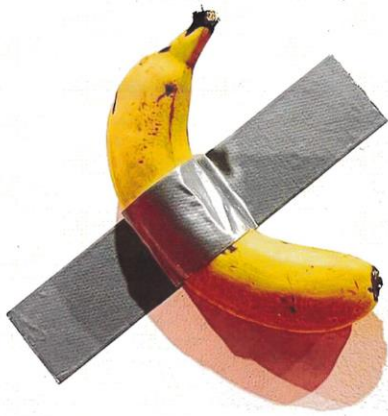
Performance Level 5: Confident and Assured

AO1	AO2	AO3	AO4	PS	TOTAL
14	14	14	14	12	68



# Component 1 Fine Art – Personal Study

Does art always have a concept behind it?



In the past while doing art projects at school I have often questioned why I was being told that my art needed to have a concept to be conveyed to the viewer. Why can't I just paint or draw something pretty or I think will look nice? In my experience the idea and need within me to create something with a thought provoking meaning behind it or to make a statement overcomplicated the process and restricted me from creating something that I enjoyed painting and I was proud of afterwards. This led me to also think about the purpose of art and how art and the meaning behind it has evolved over time, from detailed Renaissance paintings by artists like Caravaggio and Da Vinci often with religious messages behind them, to newer forms of art such as modern and abstract art, made by people such as Barnett Newman and Mark Rothko, which people commonly say they could recreate themselves because it is seen to not require the same level of skill as more traditional art. Many people see these forms of art as not art because they believe they could recreate it, suggesting that art is more about the skill rather than the concept behind it.

Another form of art that is often criticised is street art as it can be seen as vandalism, but is making a brick wall into something that could be seen as beautiful vandalism? Street art is often used by artists such as Banksy as a form of social commentary or as memorials but can also just be meaningless colourful pieces to brighten up a street corner. Is it even possible for art not to have a concept? Or will it always have a meaning or message to the viewer even if the artist does not mean for it to because art can be interpreted differently depending on a person's preferences and personal experiences.

Art dates back as far as the Palaeolithic era where evidence can be found of people drawing and etching on the walls of caves. There are multiple pieces which are claimed to be the oldest known piece of art including drawings made with red ochre pigment of a group of Sulawesi warty pigs fighting as well as hand prints. Drawings and paintings of specific objects or animals such as the wart pig is thought to suggest that this species was important to the hunter gatherer society. This specific piece is thought to be one of the earliest examples of figurative or representational art but it is thought that there are earlier examples that could be considered more abstract using basic mark making such as an engraved pattern in a piece of ocre and carved pieces of bone. The meaning behind these pieces of art are more difficult to infer than representational art with some believing

that they could serve as symbolic or religious purposes and some arguing that some marks on a piece of bone can be considered art.

Ancient Egyptian art not only served an aesthetic purpose but also a functional one, statues were crafted to serve as a vehicle for spirits, Gods and prominent officials such as pharos and amulets while being beautiful were created with the intention of protection from harmful spirits. Hieroglyphics are thought to be sacred illustrations that are one of the earliest examples of written communication; they played a crucial role in art, communication, documentation, and the afterlife. They were used to record historical events and to communicate with and honour the Gods, often being to write protection



spells on the walls of the tombs of monarchs or other wealthy people and have been used to tell us about the beliefs and Gods in that time as well as their lifestyle, everyday clothing and culture.

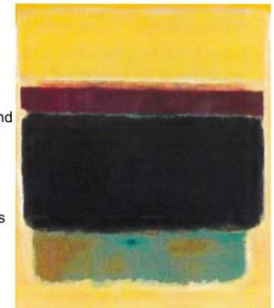
In history when these pieces were created they didn't have a commercial purpose and weren't made with the knowledge or aspiration that it was going to be admired in a gallery by thousands of people or sold for profit. Although they still had an aesthetic element to them they also served practical, religious and ideological functions to convey messages and knowledge. There are no complex concepts or big messages for social commentary behind them like art so commonly has now. Instead their art was functional and art from this era is now admired in the modern day because of its age and because we know so little about what people were like then and these drawings can be used as a source of information for historians about how humans have evolved overtime.

Since then conceptual art has become more 'normal' in the modern era often being centred around recounting stories from religion and mythology, as these were more widely believed then they are now, such as in the Renaissance and Baroque era which led to a growth of realism in art with depictions of heavenly figures such as saints and gods with human form and emotions as seen in "The Last Supper" by Leonardo Da Vinci and



"Death of a Virgin" and "David and Goliath" by Caravaggio. These paintings are extremely detailed and require a high level of skill making the figures more relatable to the viewer as well as the more immersive as they were often on a large scale with the figures in the painting being life sized. At the time many disliked this realistic and detailed style of painting, Caravaggio's art was considered highly controversial as they were seen to be too theatrical and sensual for depictions of religious stories which were normally more idealistic. He also believed in naturalism with much of his art centering around the use of normal people as the models for heavenly figures and painted them dressed in 16th century clothing whether they were set in biblical times or not which was radical at the time. Now in the modern day Caravaggio is considered one of the grand masters because of his defining use of chiaroscuro to create paintings that portrayed extreme emotions that become imprinted onto the viewer.

As time has gone on and art has progressed, the boundaries of what is considered art have been stretched to many peoples dislike. Modern art refers most commonly to the art created between the 1860s and 1960s that moves away from traditional and academic art and towards experimentation and innovation. The work of modern and abstract artists such as Mark Rothko and Barnett Newman are highly criticised and some of their works have been subject to vandalism. Both studying and working in New York, Mark Rothko and Barnett Newman were both strong forces in the growth of abstract impressionism in the 1940s in America and were most well known for extremely large canvases filled with blocks of very few colours.



# Component 1 Fine Art – Personal Study

Mark Rothko immigrated with his family from Latvia to Portland in the US before moving to New York to pursue art. His earlier works were more figurative but during the 1940s his imagery became more symbolic and abstract, which is said to be because of the effects of WWII on Rothko as well as society. Then by the late 1940s Rothko had eliminated all surrealist elements from his work, favouring compositions of indeterminate shapes before forming his signature style characterised by their use of colour, shape and depth to create paintings of 3 or 4 vertically aligned blocks of colour. When creating his pieces Rothko often inverted the image as he worked on it, sometimes at the last stage which created a unique sense of movement to the pieces which alongside the layered depth and varied hues of colour, Rothko stated this made his paintings "envelop the viewer" in a way that was "intimate and human". Although his paintings are very minimalist and simple, causing many to think it doesn't deserve to be considered art, they are arguably beautiful and mesmerising to look at which is a defining factor of art. However Rothko didn't want his art to be valued by its decorative function; instead he wanted them to evoke human emotions and reflect on human experiences.



Rothko refrained from explaining the concepts behind his painting, saying that "silence is so accurate" he preferred that the viewer's mind, imagination and feelings take meaning from it rather than being influenced by his own motives.

Barnett Newman's art mainly consisted of sculptures and paintings similar to Rothko's in both style and somewhat inspiration, as much of his work was made around the 1940s in reaction to the atrocities of World War II. His style is very minimalist because he wanted "to start from scratch, to paint as if painting never existed before". One of Newman's most famous pieces is called 'Who's afraid of red, yellow and blue iii'. The piece consists of a 18 foot long canvas mainly painted red with thin bands of blue and yellow which are signature marks in his pieces which he referred to as 'zips'. The painting produced strong reactions because of the minimalism, with people writing long elaborate letters to tell the gallery how much they hate the painting, almost proving the artist's point that people are scared of the simplicity of a canvas painted red, yellow and blue. When the painting was the centrepiece of an exhibit at the Grande Parade museum a man vandalised the painting, using a box cutter to create a series of long slashes across the canvas. After being sentenced to 5 months in prison, the vandal, who was an artist himself, stood by his actions saying that they were 'a defence of artistic values'.



Modern and abstract art is often seen as pretentious and is criticised by people, including myself, who consider it to not require the same amount of skill or meaning behind it as art that follows a more traditional style with many saying phrases similar to "I could easily paint that why is it in a gallery?". I

have often found myself looking at canvases in galleries painted in one solid colour thinking the same thing, and not understanding what the artist was trying to convey to me, because how can you talk about something or express an opinion by painting squares of colour? Much of the purpose of modern art and its extreme minimalism is to challenge traditional forms of art and its view of the world as well as peoples preconceived notions of what art is supposed to look like and be about. This allows the artists to experiment with and develop new ways of utilising form, colour and composition to express and convey their own unique thoughts, feelings and perspectives on life. People often don't understand modern art because it prioritises the artists personal feelings and experiences making it subjective and deviate from the realistic representation that people are so accustomed to, so when they view a piece without a recognisable object in it, what the artist is trying to achieve in the piece is dismissed because they find it more difficult to connect to the piece and appreciate it. Modern and abstract is ultimately up to the viewer's interpretation, which differs between people leading to debates about its value and meaning. People's perception of a piece of modern art may differ because of their own background and experiences may relate to a certain theme or emotion more than someone else as well as societal and cultural factors. Some people may see symbolism in a piece of abstract art while others may just see it for its aesthetic value.

Another form of art that challenges the rules of traditional art is conceptual art. Conceptual art, similar to modern, became most prevalent in the 1960s and 70s as a way to challenge the increasingly commercialised art scene by focussing more on the idea and message behind the art rather than the finished piece itself and its aesthetic purpose. It is often criticised for similar reasons to modern art with people thinking they could easily make the same piece themselves like Marcel Duchamp's "Fountain" which consisted of a urinal placed on a pedestal that was bought in a local hardware store and entered into an unjudged New York exhibition where entrants only had to pay a small fee in 1917. Since this more artists have dared to challenge the need for an aesthetic purpose in pieces of art with many using their art as a form of social commentary on social and political issues around the world.



Jens Haaning is a conceptual and contemporary artist living and working in Copenhagen whose work centres around human coexistence and criticising our social structures. He gained attention for his piece "take the money and run" where the Kunsten museum of Modern art lent him 530,000 Danish krone (equivalent to \$76,000) to recreate earlier works that were frames filled with banknotes to depict the average yearly salaries of an Austrian and a Dane to be used in an exhibition on future labour. However, instead of providing the museum with the recreations, Haaning presented two blank canvases which he said were "better" pieces than the originals to fit the theme of the exhibition as it was a commentary on low wages and the role of capitalism in the world as well as in art. As a result of this the gallery have taken the matter to court as they see it as theft and a breach of contract

as well as many members of the public saying it's not art because there is nothing to actually look at so it lacks the visual element that many deem is required of art. In response to the accusations of the piece being theft Haaning responded "It's not theft, it's a breach of contract, and breach of contract is part of the work" He states that the blank canvas is supposed to invite viewers to reflect on the social structures and institutions and tell people "if needed... take the money and run". This is an example of the concept behind art taking away from the physical art itself because there is no aesthetic element or element of artistic skill to the piece leaving many to debate whether it can be considered art at all. After a court order to, Haaning is still yet to return the money to the museum, even after the exhibition ended because as he states "this is only a piece of art if I don't return the money"

The creation of pieces like take the money and run makes people ask the question of what gives art its value. Is it the concept behind it or the price of materials and skill it takes? Art is often valued by the name of the artist, with well known and renowned artists' pieces being worth more as well as who has owned the paintings in the past. They can also be valued on their historical significance and influence with pieces that influenced an art style becoming sought after and valuable. Many pieces that fall under the genre of conceptual art come under fire for their price tags because they are seen to be too simple but you are often paying for the concept rather than the material.

Banksy is a street artist and political activist who also often uses his art to criticise the commercialisation of art and this is one of the reasons why he creates his pieces on streets around the world so they are accessible to everyone, not just the wealthy. His biggest display of this criticism can be seen when he shredded one his most well known pieces "Girl with Balloon" which has since been renamed "Love is in the Bin" after it was sold in an auction for \$1.4 million. After it was sold the piece passed through a shredder that was built into the frame, shocking onlookers at the auction. The shredding of the piece increased its value with it being sold again for \$25.4 million since setting a record for the artist's work. The act of shredding the piece was a criticism of the capitalist like culture around art by showing how it is so easily destructible for something so valuable, and the shredding of it aimed to expose this culture by the reaction it elicited in people. However I feel that destroying a piece of art could also be seen as an act to force people to enjoy a piece of art in the moment and not over analyse what is trying to be conveyed through it by looking at it for too long.



Conceptual art has also been used as a form of satire comedy that can be seen in some of Banksy's pieces to make a joke in order for people to engage with the social commentary behind it. However it doesn't necessarily have to have a concept to do with global issues behind it. Maurizio Cattelan is an Italian visual artist who is often labelled as the prankster of the art world because of satirical approach to art. He is best known for replacing the toilet in the

Guggenheim with a gold one and for his piece titled "Comedian" consisting of a ripe banana taped to the wall priced at \$120,000, which left many people confused and enraged about whether or not it



# Component 1 Fine Art – Personal Study

qualifies as art or just as a practical joke. But the absurdity of its value is the message itself, and when the piece was purchased they weren't purchasing a physical work of rather the idea behind it with the title of the piece referencing the classic comedic skit of sipping on a banana peel.

In history art has needed a meaning behind it because it has been observed to have a functional use, being used as a way of communication in ancient Egypt using hieroglyphics and in the prehistoric era being a way of sharing and storing information through illustrations which can both now be used to tell us how these people lived. These pieces of art, unlike art from now and the more recent history, have no commercial purpose because they aren't bought and sold and weren't made with that purpose in mind because there wasn't the global market and culture around art that there is now in the present day in our globalised world. Instead they are valuable because of their rarity, and the amount of historical knowledge we get from them and the cost to preserve and look after them rather than their concept and influence.

As time art has progressed the concept behind pieces has become less functional and shifted more towards having a commercial purpose as well as being utilised to convey an artist's thoughts, feelings and emotions with artists in the Renaissance era like Caravaggio contributing to the development of chiaroscuro, which is often used to portray and elicit strong emotions of pain and suffering in highly detailed paintings that depict biblical stories and myths. The use of emotion in art has continued to the modern day with more recent artists like Mark Rothko and Barnett Newman's art being created to depict their own feeling and emotions while exploring and experimenting with materials in an abstract way. This is completely different to art made in history because the increased prevalence of modern art in the 50s and 60s came from artists wanting to challenge people's preconceived notions of what art is supposed to do and look like by eliciting emotions in the viewer allowing them draw their own conclusions on the concept behind their pieces through their extreme minimalism and use of intense colour and shape. Conceptual art often goes to the other extreme side of the scale, with the art having limited material or aesthetic element to them, with the art focussing more on the concept than on the aesthetic appeal, making this form of art heavily reliant on the concept behind the piece so when conceptual art is being bought and sold, the piece isn't being bought for its look but rather the concept that is being told through it.

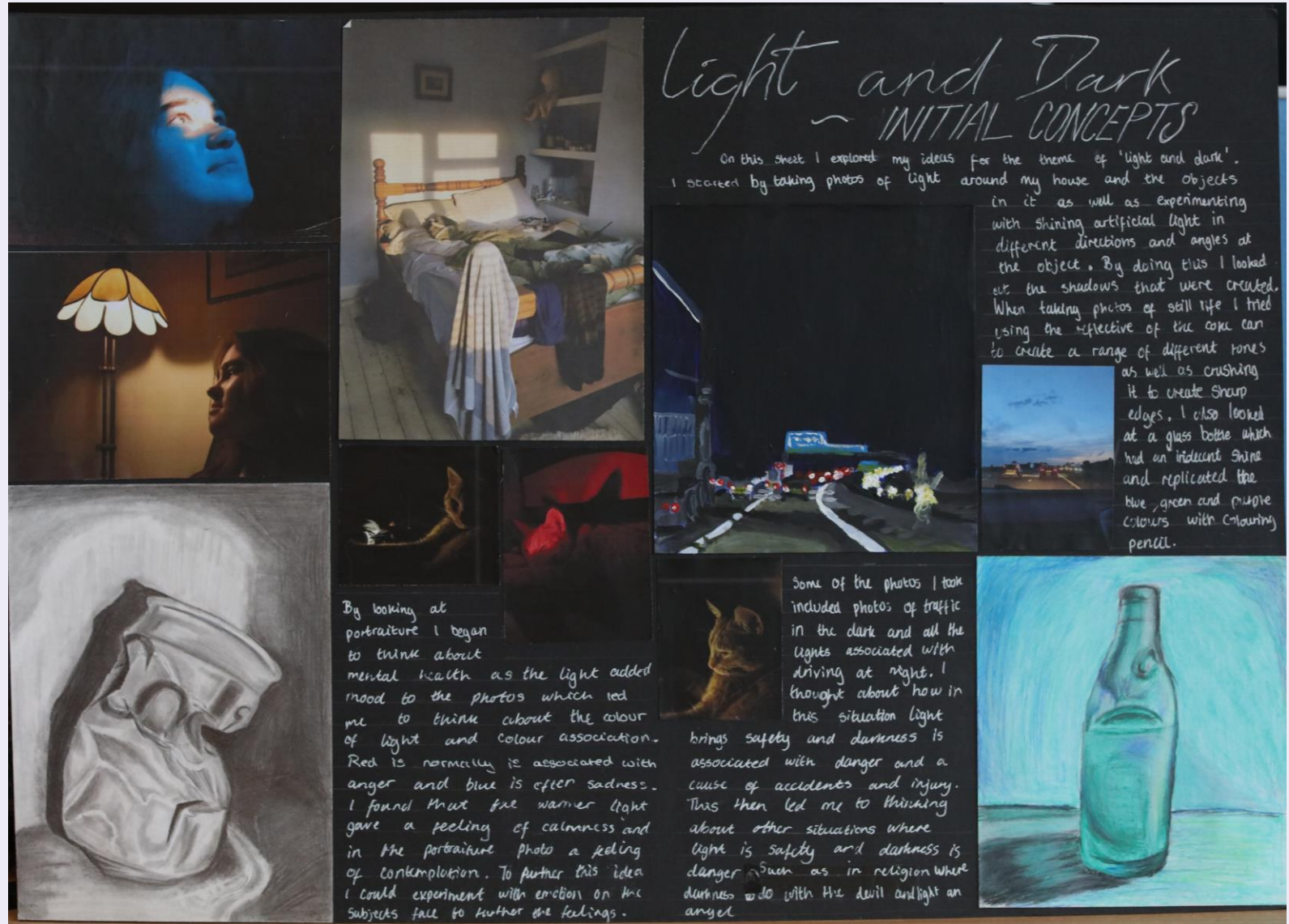
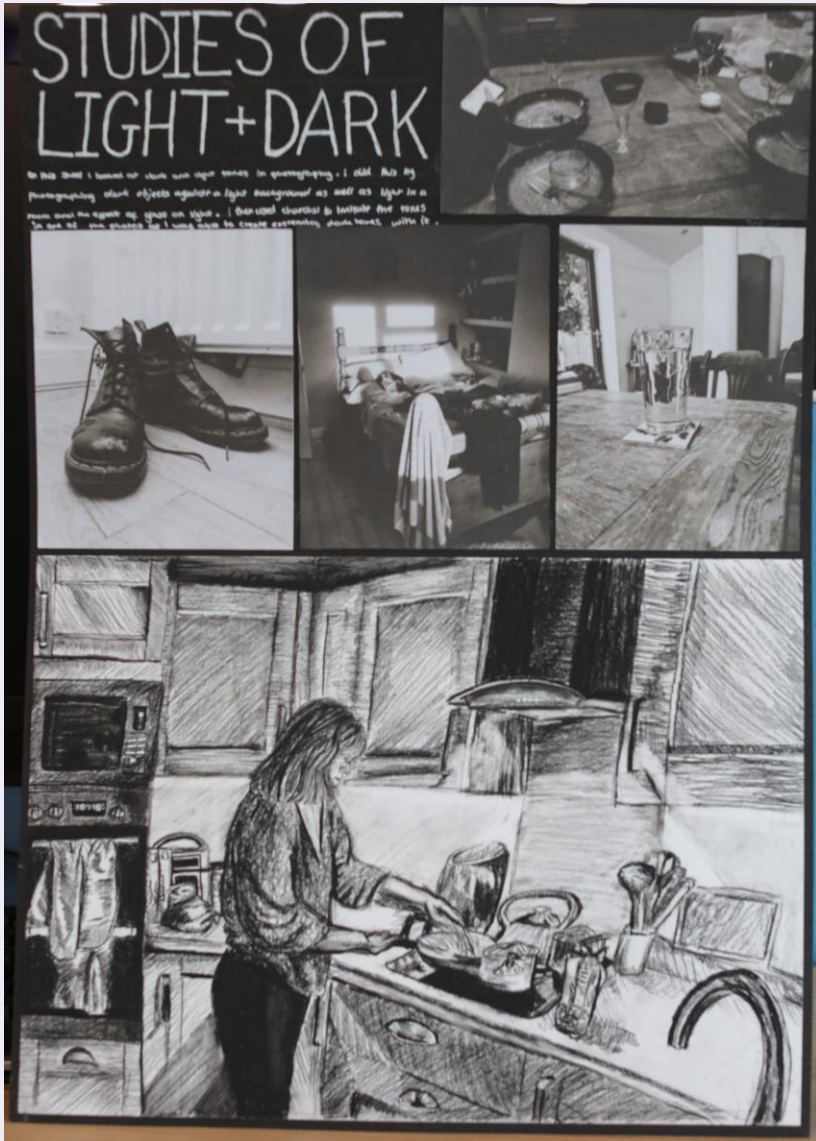
Through looking at the concept behind art historically and in some of the most controversial types of art such as modern, I have learnt that they may not be as pointless as I once thought. Modern art has its own abstract meaning to it which spans further than just painting a canvas in a few colours for the sake of it. I still may not fully understand why these pieces can be so adored by and have such a high commercial value to people because personally it is not my taste but ultimately art and the concept behind it is subjective and up to the viewer on whether or not it meets their own requirements for it to be considered art to them. All art has a concept to someone, whether it be the artist who created it or the person viewing it, one person may look at a painting by Mark Rothko and think "that looks pretty" and then walk away without another thought about the deep personal reason that made Rothko paint it or what he was trying to tell them through it. Someone else might connect to the same piece because it will have meaning to them by triggering some sort of emotion in them and telling them something because of their own personal experiences that causes them to look at the piece differently. The emotion that is triggered by pieces could make you want to take a box cutter to it because it makes you angry enough and you believe that it cannot be considered art, or it could make you appreciate the meaning that the artist intended or the one you personally attach to it. Looking into the purpose of concepts in art has taught me to be more open minded to what artists are trying to teach me through their pieces, and that when making my own art to be more experimental and playful to test the rules that have been put in place on art. In the future when making my own art I will keep in mind that the meaning behind art doesn't have to be obvious when someone else looks at the piece, as pop artist Andy Warhol said "art can be whatever you can get away with"

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[Does art need to be explained? - "Does art need to be explained?" is the... | by Pauline Le Pichon | Medium](#)  
[https://www.pnas.org/doi/10.1073/pnas.2117561118#:~:text=%E2%80%9D%20A%20least%2045%2C500%20years%20ago,in%20the%20world%20\(1\).](https://www.pnas.org/doi/10.1073/pnas.2117561118#:~:text=%E2%80%9D%20A%20least%2045%2C500%20years%20ago,in%20the%20world%20(1).)  
<https://australian.museum/learn/cultures/international-collection/ancient-egyptian/art-in-ancient-egypt#:~:text=In%20ancient%20Egypt%2C%20art%20was,in%20life%20and%20in%20death.>  
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<https://news.artnet.com/art-world/indonesia-pig-art-oldest-painting-1937110#:~:text=Archaeologists%20believe%20they%20have%20discovered,at%20least%2045%2C500%20years%20ago.>  
[Why Caravaggio was as shocking as his paintings - BBC Culture](#)  
[Tracing the Turbulent Life of Baroque Painter Caravaggio \(mymodernmet.com\)](#)  
[Caravaggio Style and Technique | Artble.com](#)  
[Egyptian sculpture | British Museum](#)  
[Who's Afraid of Modern Art: Vandalism, Video Games, and Fascism \(youtube.com\)](#)  
[Mark Rothko | MoMA](#)  
[Mark Rothko 1903–1970 | Tate](#)  
[The Many Deaths of a Painting - 99% Invisible \(99percentinvisible.org\)](#)  
[Mark Rothko: Early Years \(nqa.gov\)](#)  
[Why are Mark Rothko's paintings considered art? | Arthive](#)  
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[Controversial Art: Pushing the Boundaries of Society and Self-Expression - Creative Flair Blog](#)  
[Is Modern Art Really Art?: Exploring Definitions, Controversies, And Influences - Art Collectors](#)  
[Conceptual art | Tate 14th July](#)  
[If You Don't Understand Conceptual Art, It's Not Your Fault | Artsy 7th July](#)  
[Conceptual Art: Development and Evolution - Artland Magazine 7th July](#)  
[Conceptual Art Movement Overview | The Art Story 11th July](#)  
[Why People Hate Contemporary/Conceptual Art – Art & Crit by Eric Wayne \(artofericwayne.com\) 11th July](#)  
<https://www.theguardian.com/artanddesign/2021/oct/14/banksy-auction-record-shredded-painting-love-is-in-the-bin>  
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# Component 1 Fine Art - Glen

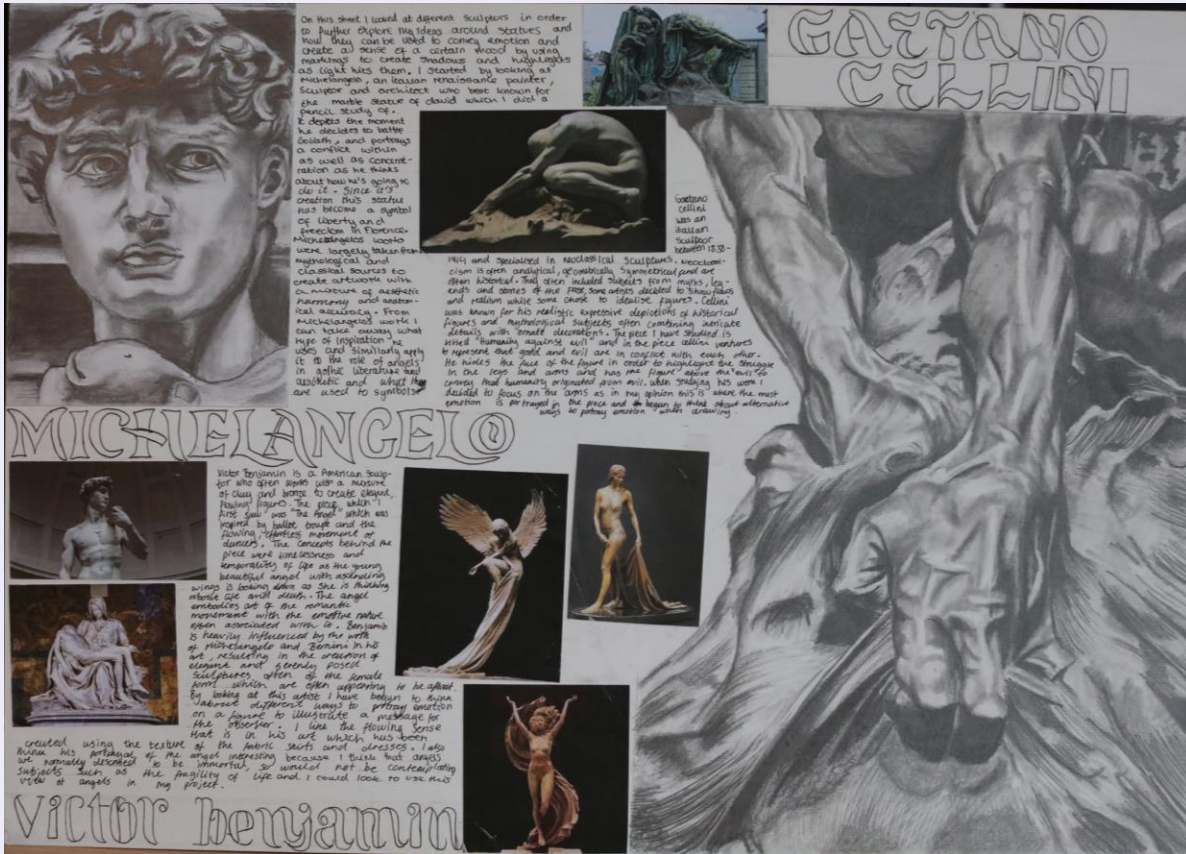


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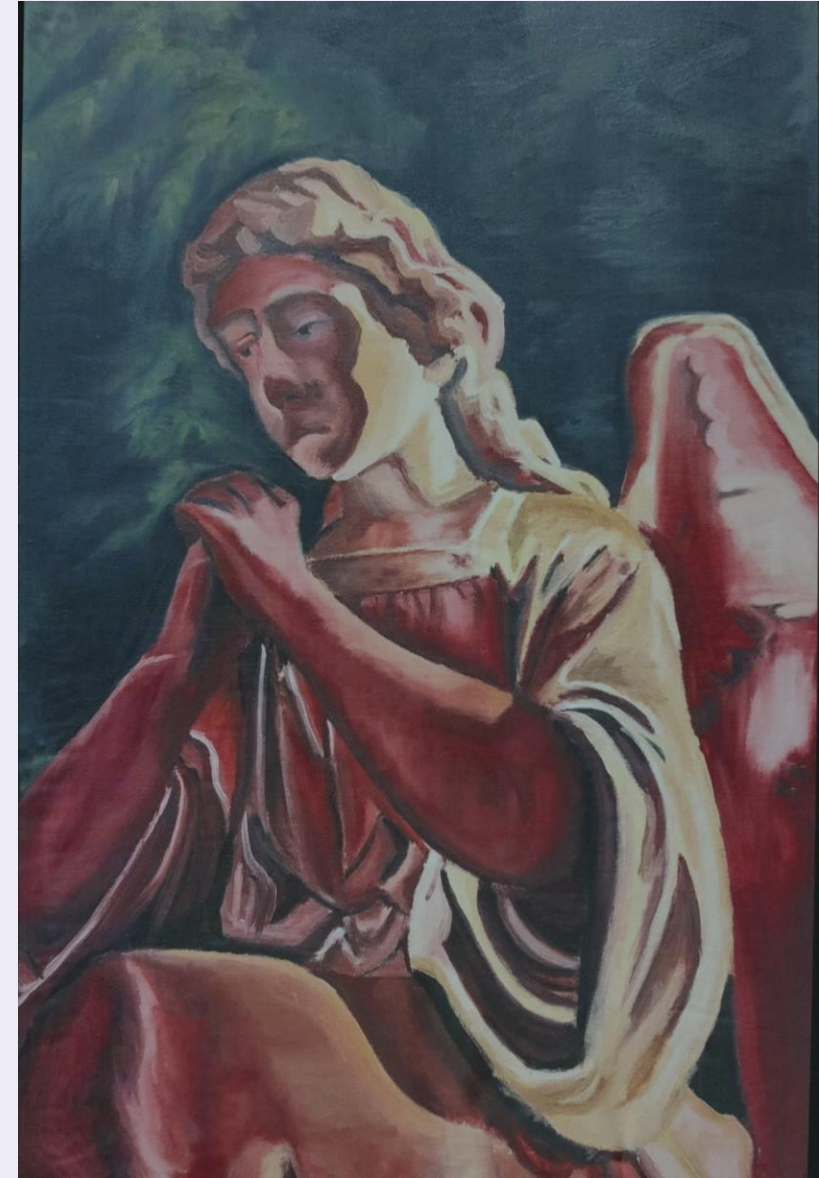
# Component 1 Fine Art - Glen



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## DEVELOPMENT Of ideas

On this sheet I have developed my idea by thinking about the use of colours and the effect it has on the piece. I chose to try out using the colour red as this is often associated with danger and evil.



I started by taking photos of angel statues using a red light to create a style of chiaroscuro with extreme dark shadows by playing around with different angles and closeness to create different intensities of light. I found that it gave a sinister feel to something that is normally associated with light as angels are said to protect and guide you, offering wisdom. When painting I decided to use a more natural red, so used oil paint, rather than replicating the bright artificial light I used to take the photos as I wanted to achieve a moodier effect that can be seen in paintings that use chiaroscuro.



## Initial Ideas

On this sheet I have looked at some of my first ideas to do with scenes from a life. I began by taking photos of objects, inspired by the work of Morandi and looked at how in my sketches I also thought about how objects can be staged as well as unstage - how they are left by us as we live our lives. To explore this I took photos of corners of rooms in my house as well as my kitchen sink filled with the days debris and other areas where objects gather.

As well as this I thought about the sentimental value of objects such as hair - brushes as they hold memories.

Another idea is people going about their everyday life, and what they look like when they think no one is watching as they do mundane activities or things nobody normally sees. I explored this by taking photos of people in my surroundings as they wait for the bus or make a cup of tea and also thinking about sketching them in bio as well as doing rough and relaxed oil paintings.



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## Darren Thompson

Darren Thompson is an American artist who focuses his work on everyday encounters and the environment he lives in creating urban figures scenes out of oil paints. His style is quite loose with strong, obvious brushstrokes which to me creates a sense of movement to some of his pieces as if they are currently happening rather than a still moment in time like other works. He creates the structures of the scenes by combining multiple photos to create his final image which he completes using oil paints. Darren Thompson's work is influenced by other urban realism painters such as Edward Hopper who has a similar focus and aesthetic to Thompson.

For my project I might try to incorporate a similar loose and free effect that Darren Thompson creates and look at similar mundane activities but instead of outside I might focus on inside where people are comfortable and even if normally seen.



## LORI MEHTA

Lori Mehta creates paintings of multiple figures in life situations, faces, still life and architecture. In her work you can see shapes which she has identified while drawing the sketch of her paintings. She calls the moments she finds as "moments" and the faces we see in the corner of our eye in passing. I like the style of blowing the clothes and making shapes to express feelings and scenes being captured and the faces and shapes in them.

## TIM PATRICK

Tim Patrick creates accurate depictions from life but still has a loose, free style to his work. He says he is interested in portraying "real life" and something that is "postulated by the mind." Such as the "space" and forms we live in "and how it breathes" through the day. Most of his work is of direct observation like Paul Heaston, Gwen John and Vincent Giarrano.

## GWEN JOHN

Gwen John was a Welsh painter best known for her portraits, quiet domestic interiors and portraits of other women. She used a muted neutral color palette which creates a calm scene to her paintings. In my opinion, I like the idea of just drawing and painting what is in front of you, especially if it is something that is not normally existing in your house.

## PAUL HEASTON

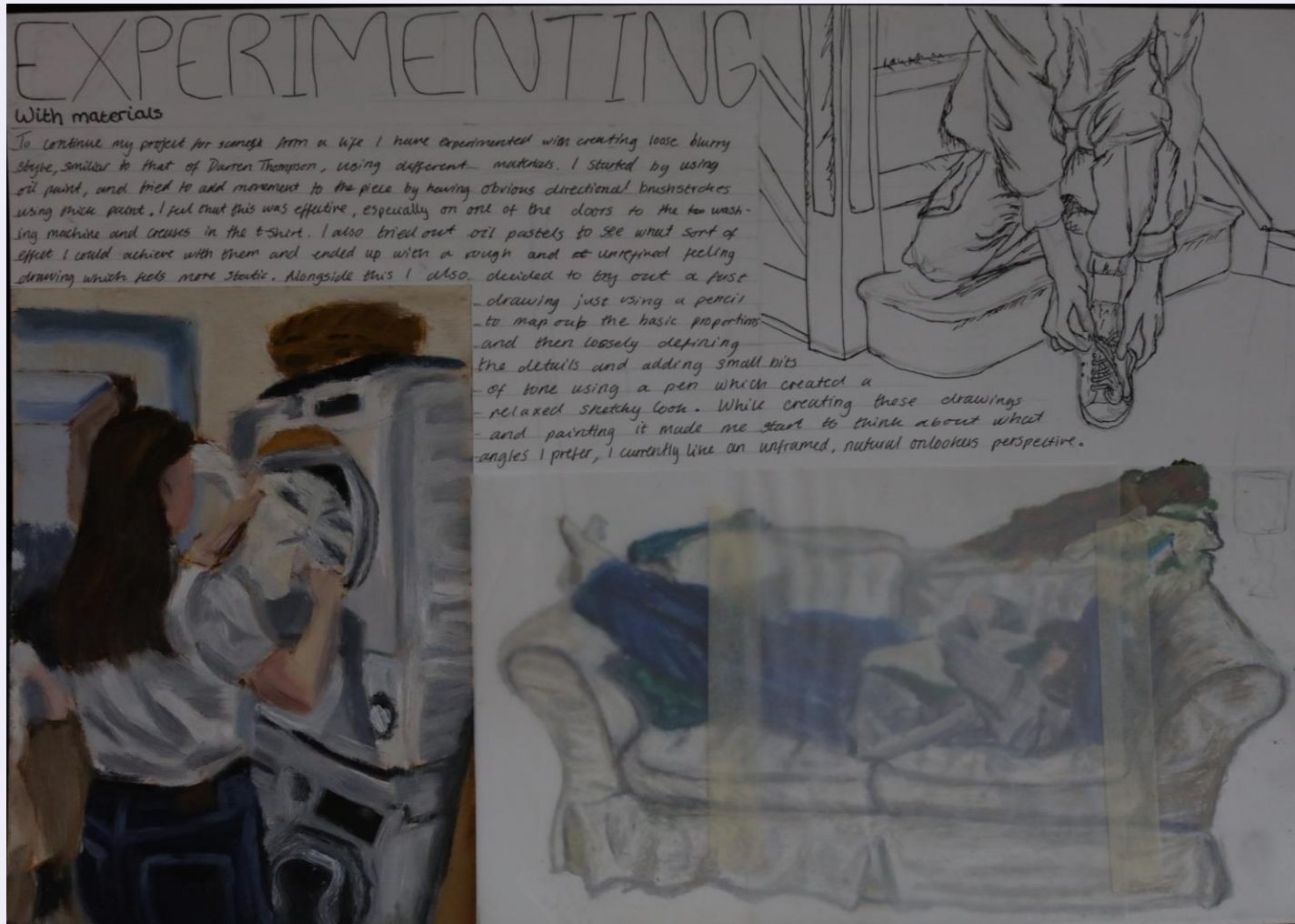
Paul Heaston creates drawings from his perspective of rooms he is in when formation pen and carbon. He uses simple mark making techniques to create realistic and true to his drawing which is just due to his opinion of the scene in front of him. I like the idea of just drawing and painting what is in front of you, especially if it is something that is not normally existing in your house.

## VINCENT GIARRANO

Vincent Giarrano is an American contemporary realist painter who creates scenes with figures in who in my opinion seem to be contemplating something. His paintings often seem to have quite "quiet" "calm" in them with "no" "immediate movement or action" to accurately depict the scenes in people's lives which are quite mundane and simple like sitting on a laptop.

To finish my idea for this project, I think I will go to look at the various scenes from a lot of photos on a "quiet" "calm" and "contemplative" in a lot of ways. I would like to further explore and see if I would like to use just as using paint and having different faces and shapes that are not of color. I like the idea of still maintaining detail like Paul Heaston and Tim Patrick in their work of scenes and just using the in their lines.

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*Ekaterina Popova*

Ekaterina Popova creates expressive oil and watercolour paintings of landscapes and interiors which examine the theme of home, place and identity. Her work is heavily influenced by her experiences as an immigrant and the need to create safe spaces for herself and others. In her pieces she captures the concept of 'home' and how the meaning of it has changed for her over time. Her work has subtle tonal influences, the mood and uses loose brushstrokes and amplifying blocks of colour to create an ethereal feel.

Andrew Wyeth was a widely celebrated American artist who created realist watercolour paintings of people, landscapes and some interiors which although portrayed everyday objects has an eerie forbidding sense which Wyeth himself described as thoughtful. Wyeth uses a relatively neutral colour palette with more muted tones than Popova as well as being more detailed while creating similar scenes.

*Andrew Wyeth*

## EXPERIMENTING

To expand on my idea I have focussed on objects in life and looked at the purpose and presence of them in life. I started by looking at ~~how~~ objects without humans and how we deliberately leave them, like leaving our toothbrushes, toothpaste and hairbrushes next to the sink. This made me think about images like this expose human ~~and~~ <sup>and</sup> suggest human presence. The reason there are 2 tubes of toothpaste is because my dad's partner kept forgetting to put the lid on the toothpaste, and this annoyed him so he bought one that closes by itself, but she doesn't like that toothpaste, so now there's 2 tubes. I then started to think about organising objects by stacking them when I saw all the plates and mugs stacked next to the sink in the cafe I work at, they are organised yet so look disorganised because we are often rushing to put them down and stack them. After this I swapped it and looked at humans if objects were taken away, like detaching from a mug without the mug and observed the position of the hand and the same with people using their phones ~~and~~ but then taking away the phone and seeing what it's like. To continue this project I think I'm going to capture my ideas on ~~the~~ removing humans from scenes and looking at what's left.

REMOVING HUMANS

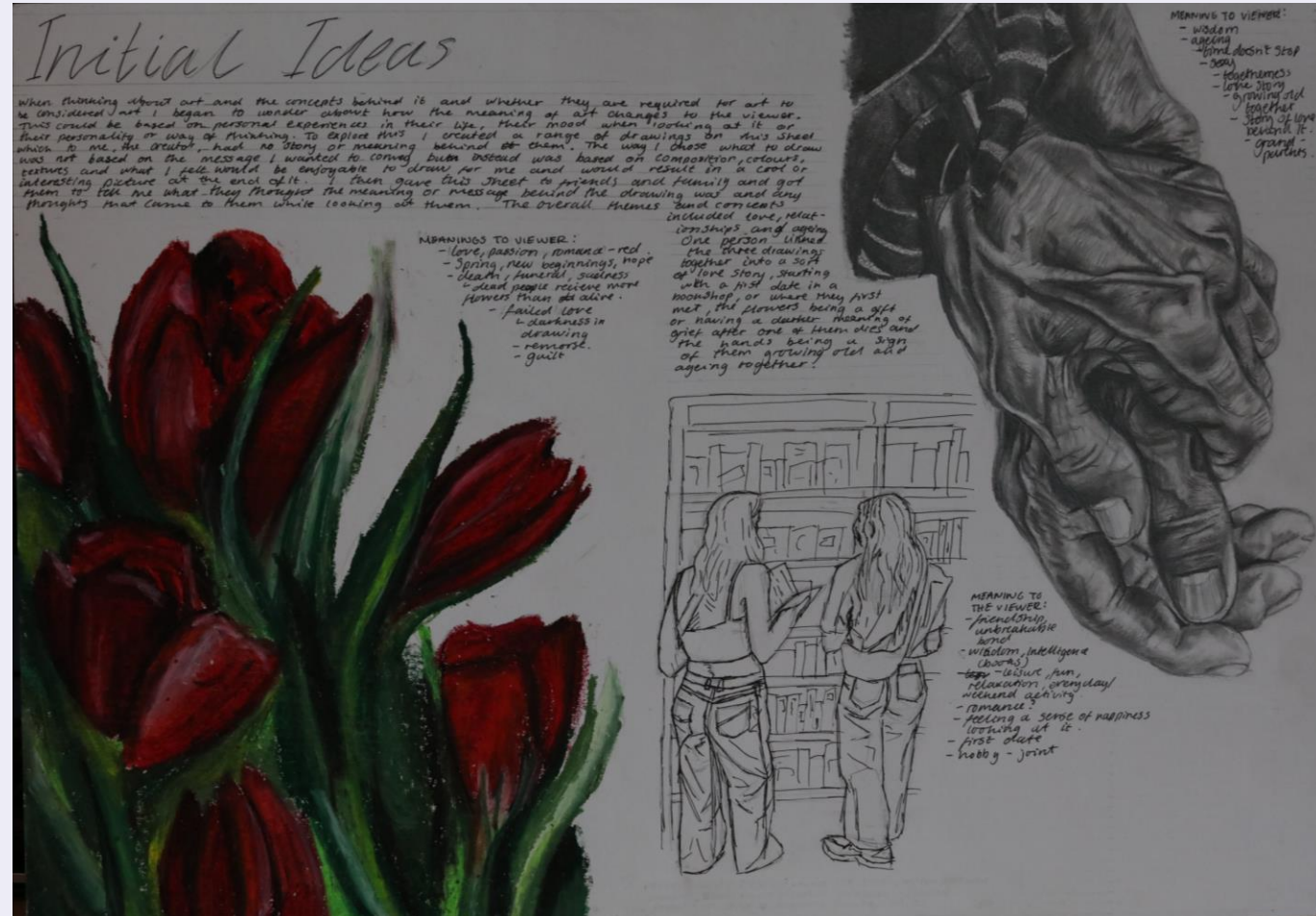
ORGANISING/STACKING OBJECTS

REMOVING OBJECTS

# Component 1 Fine Art - Glen



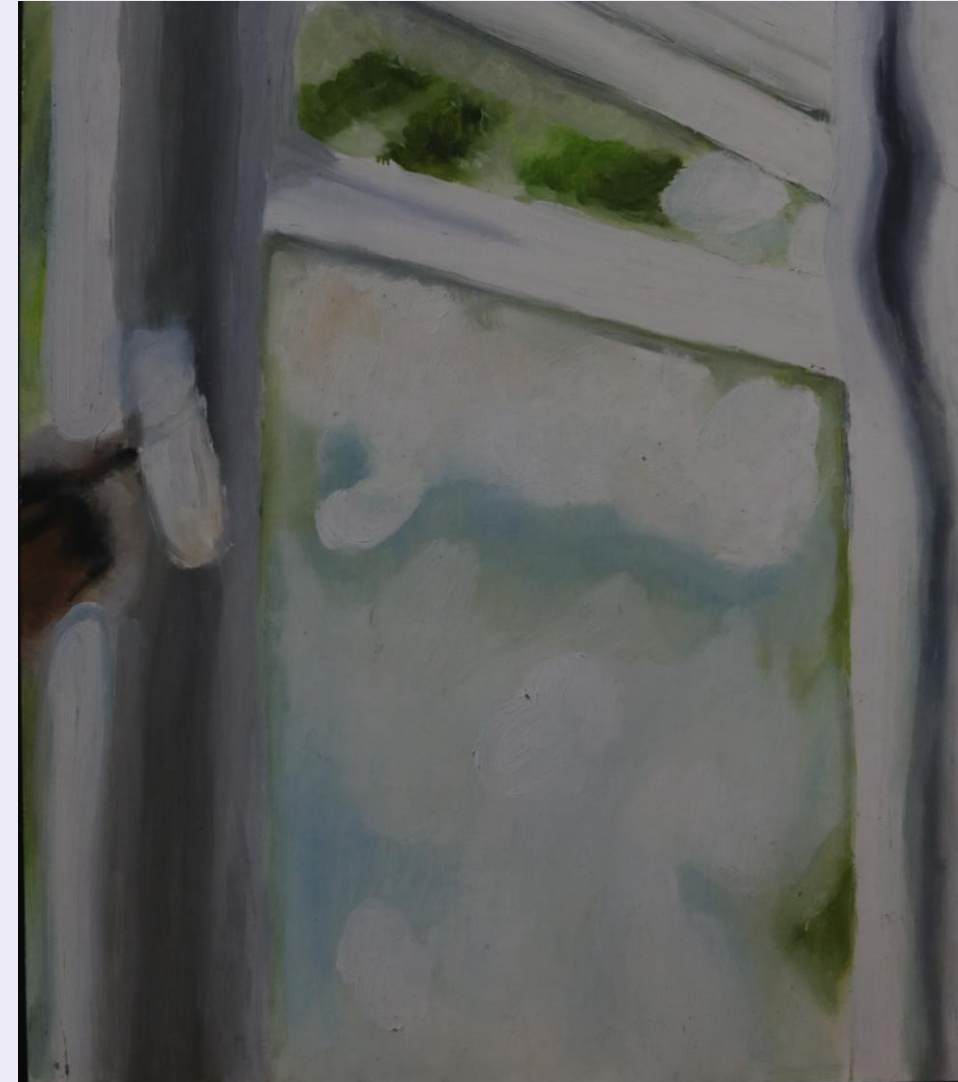
# Component 1 Fine Art - Glen



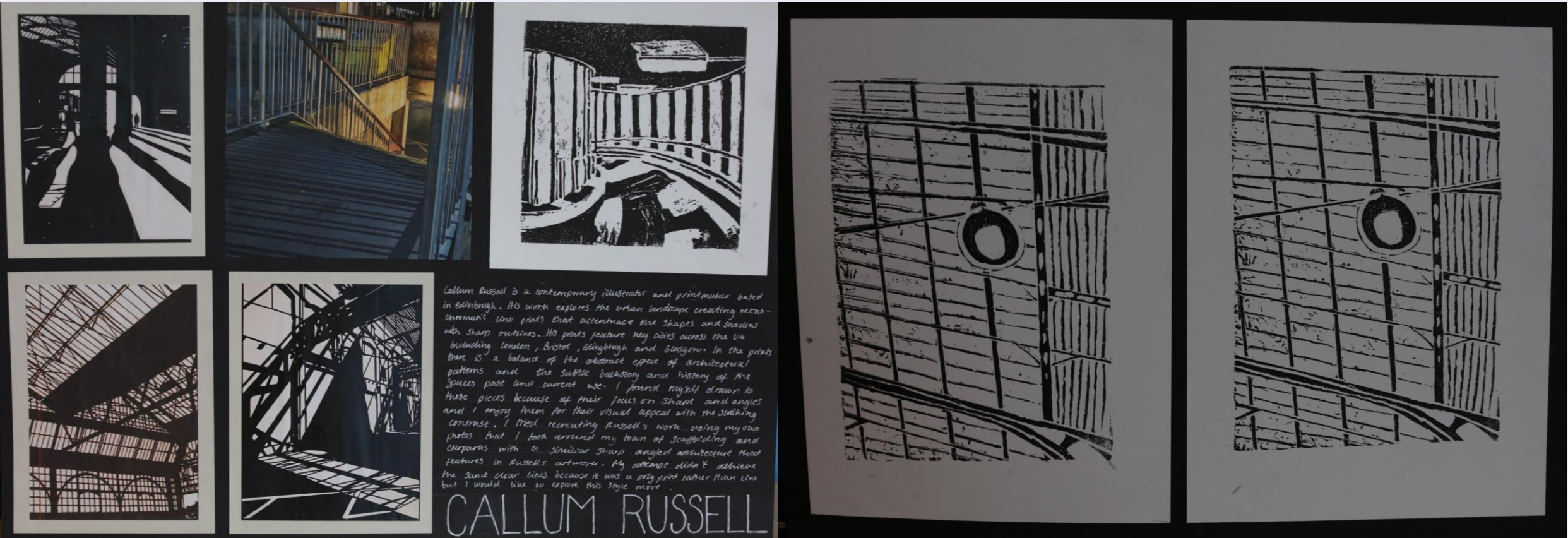
# Component 1 Fine Art - Glen

UTA  
BARTH

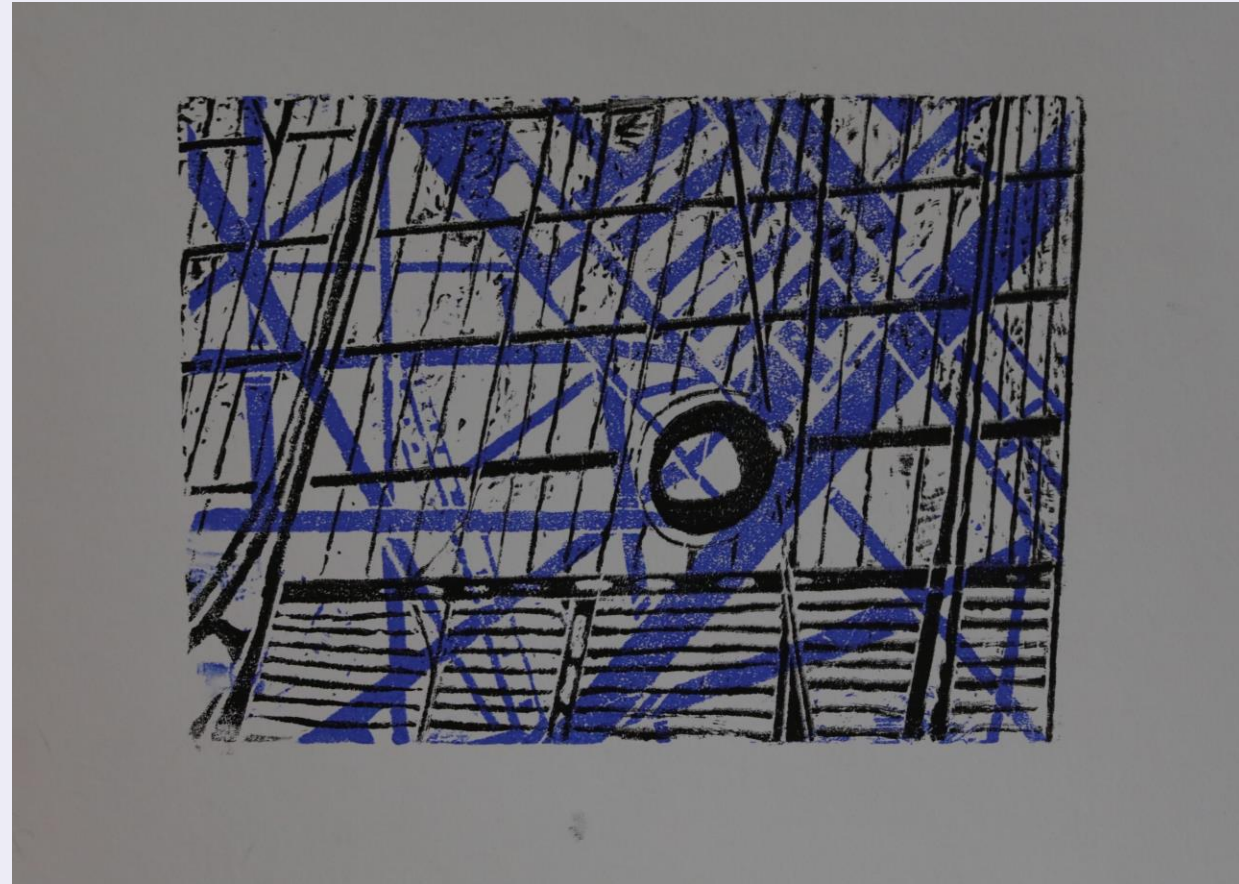
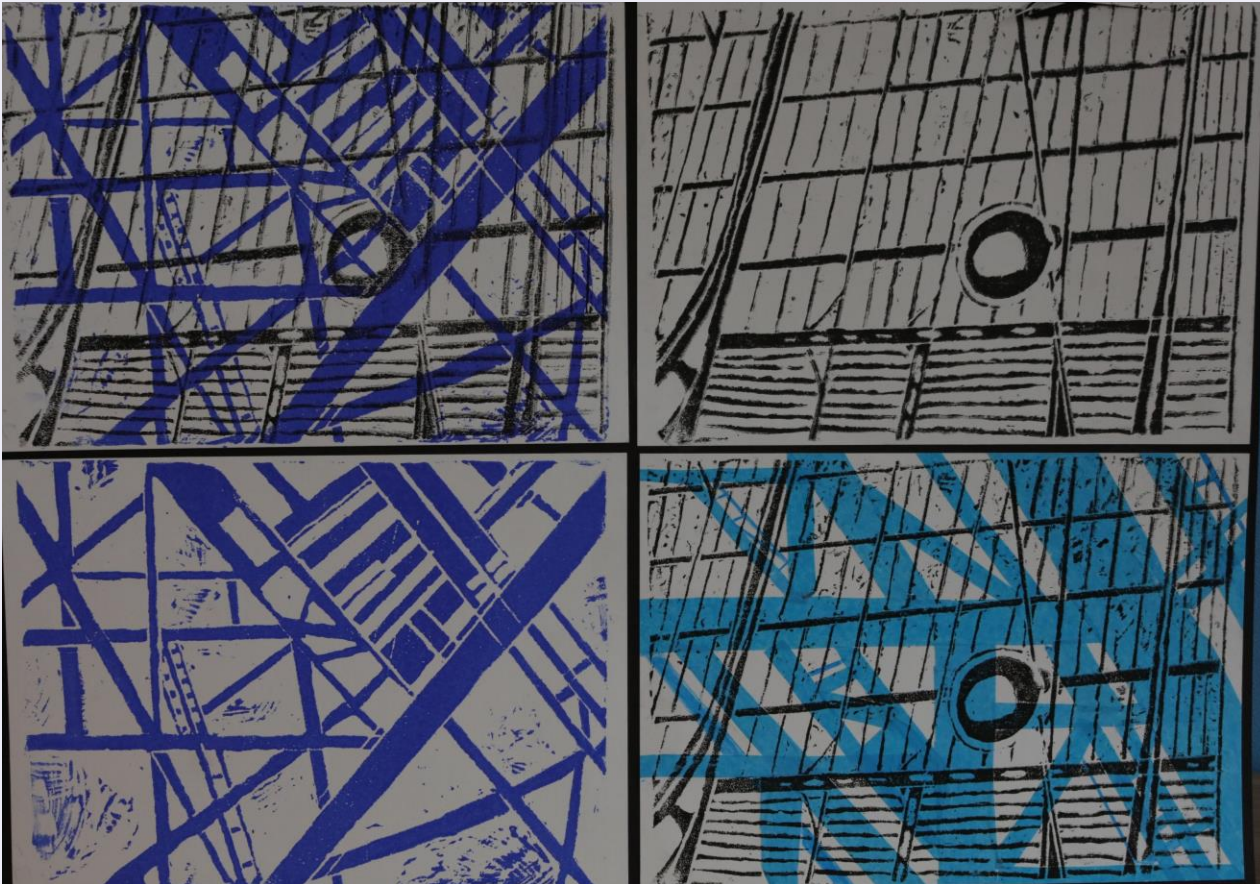
Uta Barth is a contemporary photographer whose work focuses on the unremarkable with much of her work exploring around playing with light and shadow. In her work she aims to make the viewer aware of their own looking instead of becoming distracted by the obvious subject which it is the tone and blurred meaning the focus of most of her photos. To achieve this many of her photos are focused on other elements such as the colours, lines, tone, light and shape. On this sheet I have created my own responses to her work focusing on light and shadows created by the morning sun in my home and at school. While taking these photos I thought about contrasting tones of light and the mood created. To me, these photos don't have a message or meaning behind them. They are observational photos of my surroundings that I find aesthetically pleasing to look at and capture, however sometimes I actually do find these photos may find personal meaning to them.



# Component 1 Fine Art - Glen

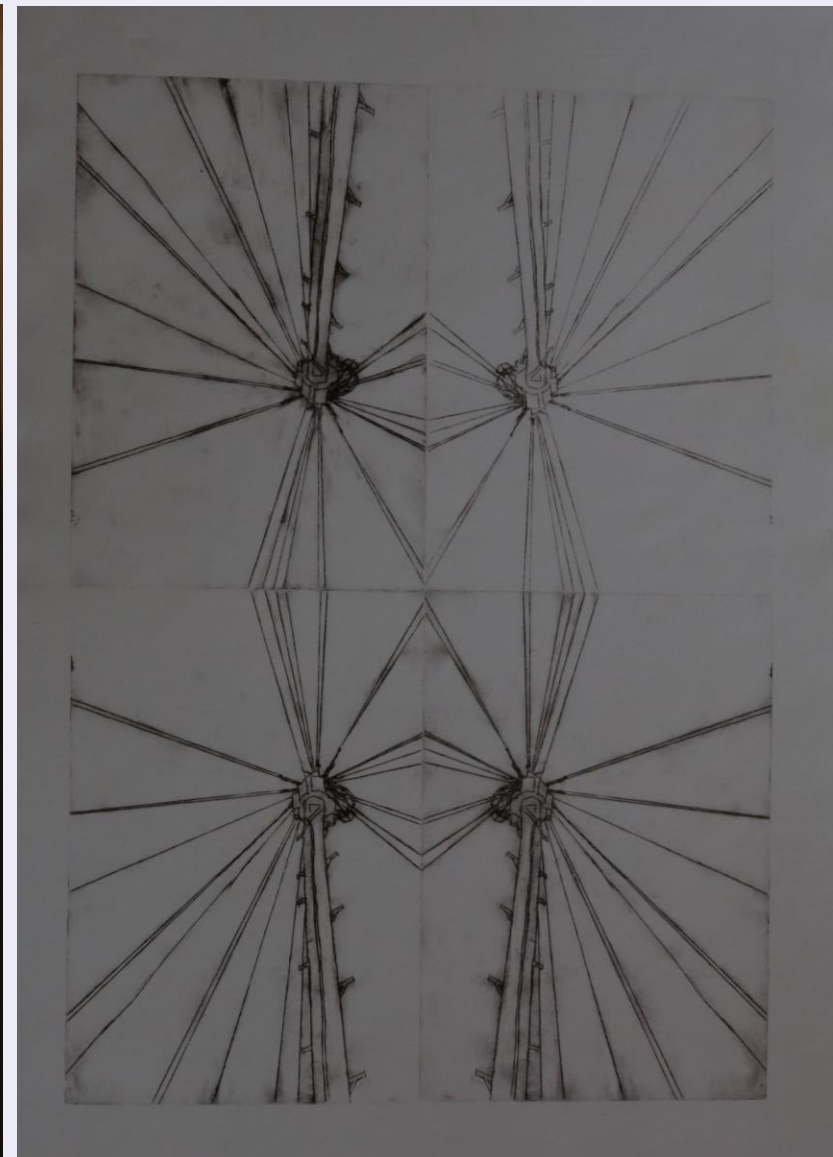
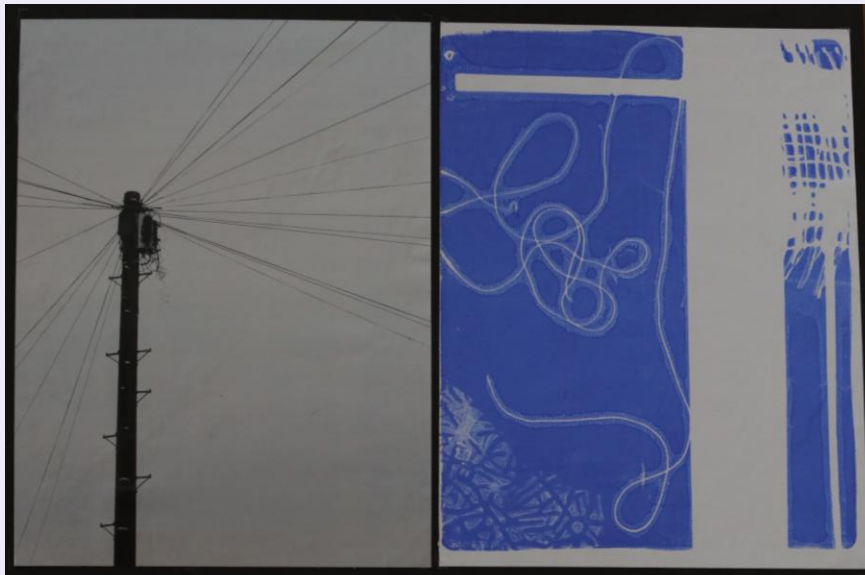


# Component 1 Fine Art - Glen

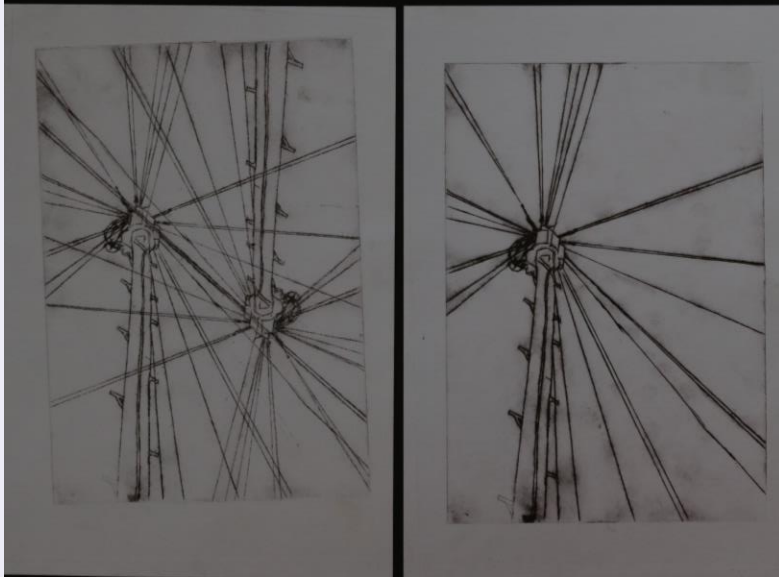
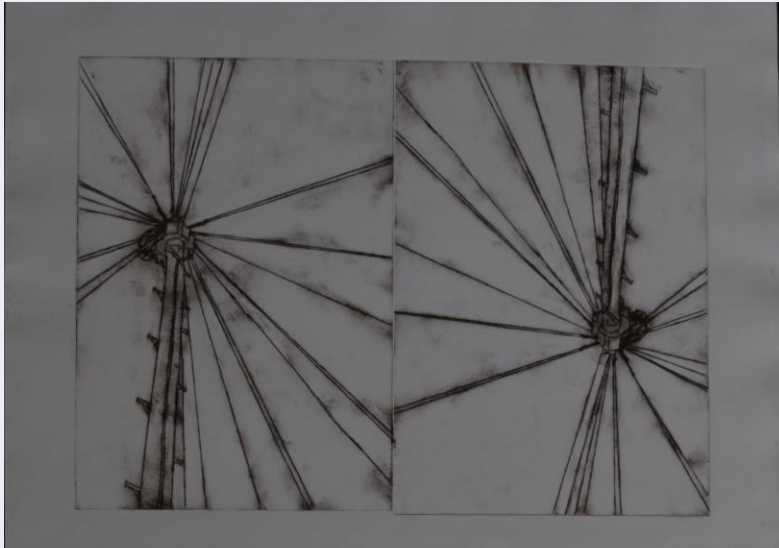




# Component 1 Fine Art - Glen



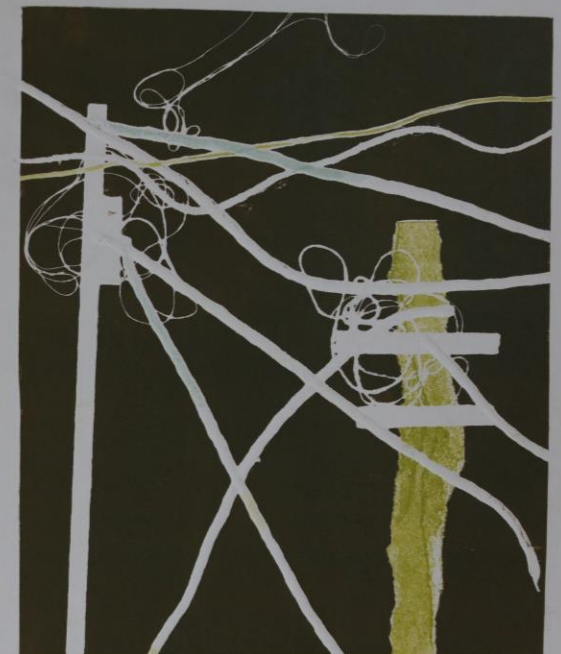
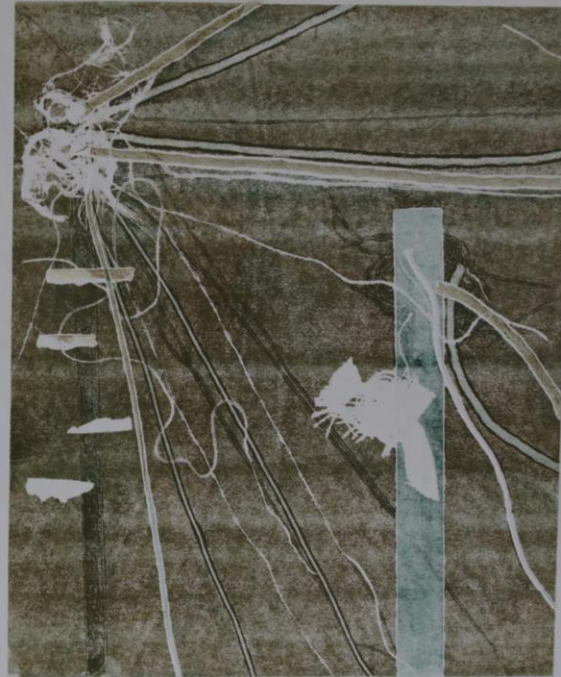
# Component 1 Fine Art - Glen



Richard Diebenkorn was an American painter and printmaker who is commonly associated with the abstract expressionism movement of the 50s and 60s. Much of his work consists of geometric layered abstract pieces that are thought to be inspired by landscapes that surrounded in post war America. What interested me about his work is the use of shape and line to mimic landscapes and spaces that he lived in. On this sheet I have experimented with a similar method, I took photos of spaces that had shapes, angles and lines which interested me and traced the shapes and lines to recreate the spaces in an abstract piece using oil paint. I also tried out creating a piece with more neutral tones with dark black lines to create harsher shape over the top, similar to what I have tried while making prints by drawing over the top of them. Overall Diebenkorn's work uses a range of colours and shapes created interesting pieces that portrays his surroundings in a unique unconventional way.

RICHARD DIEBENKORN

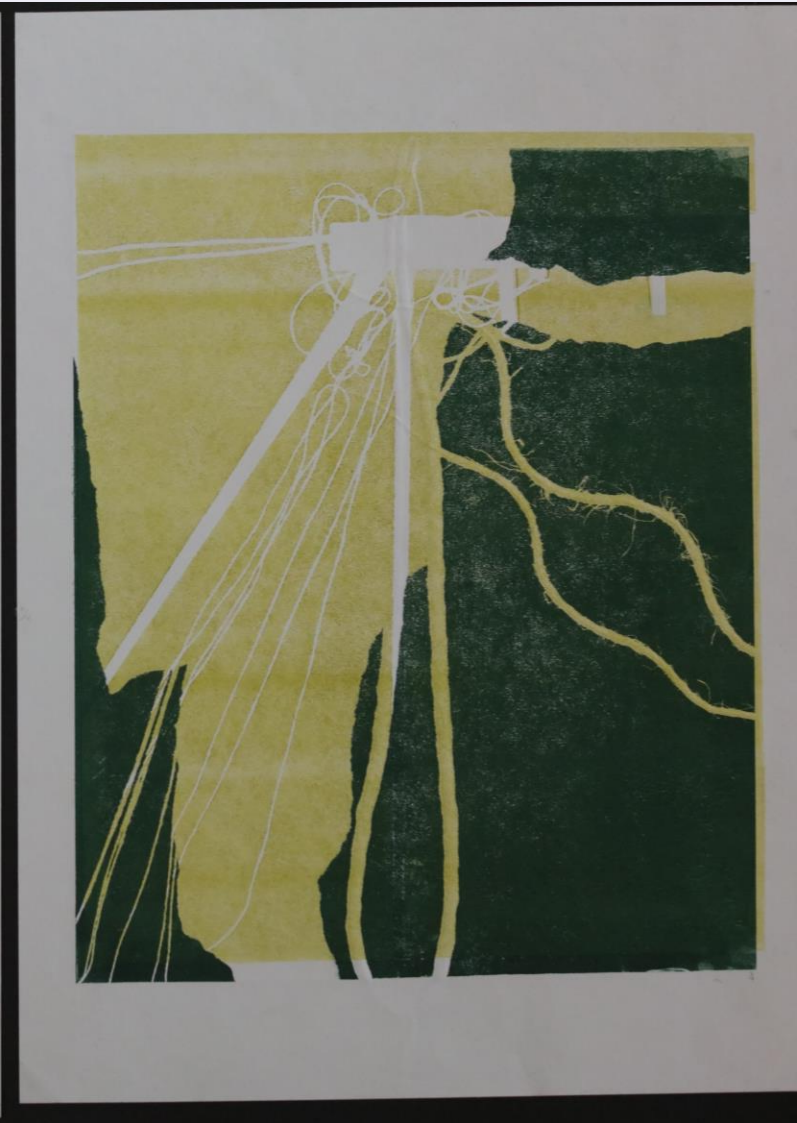
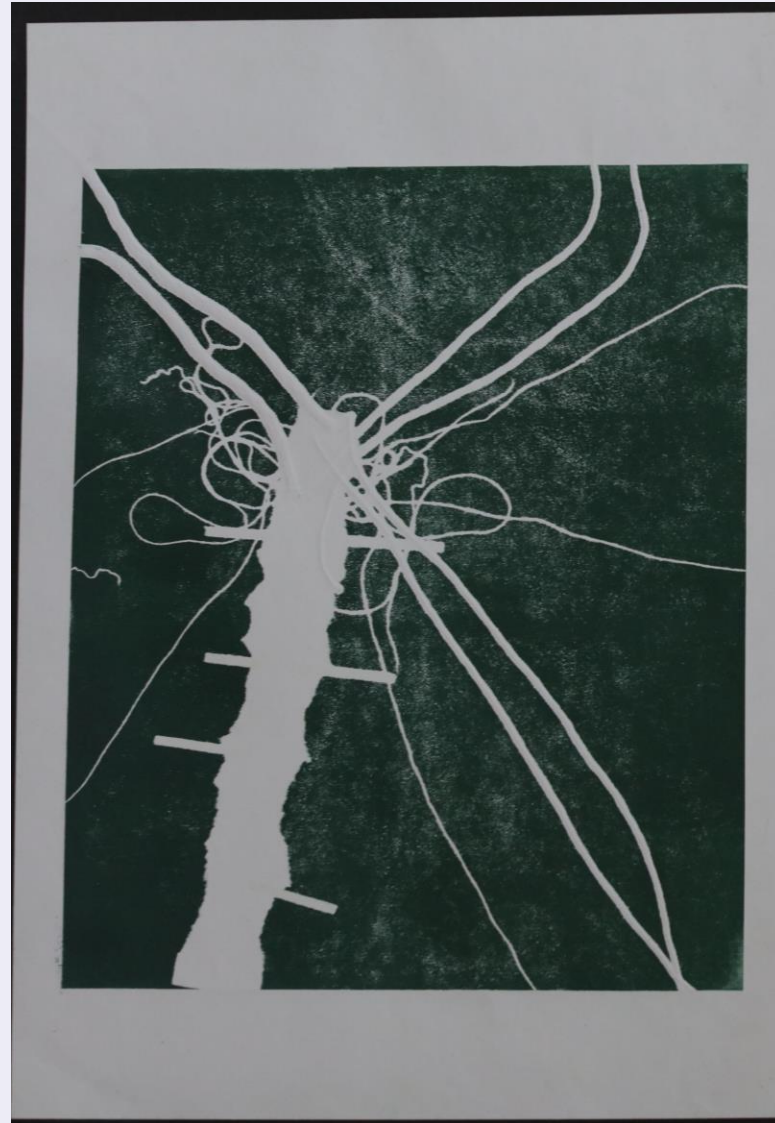
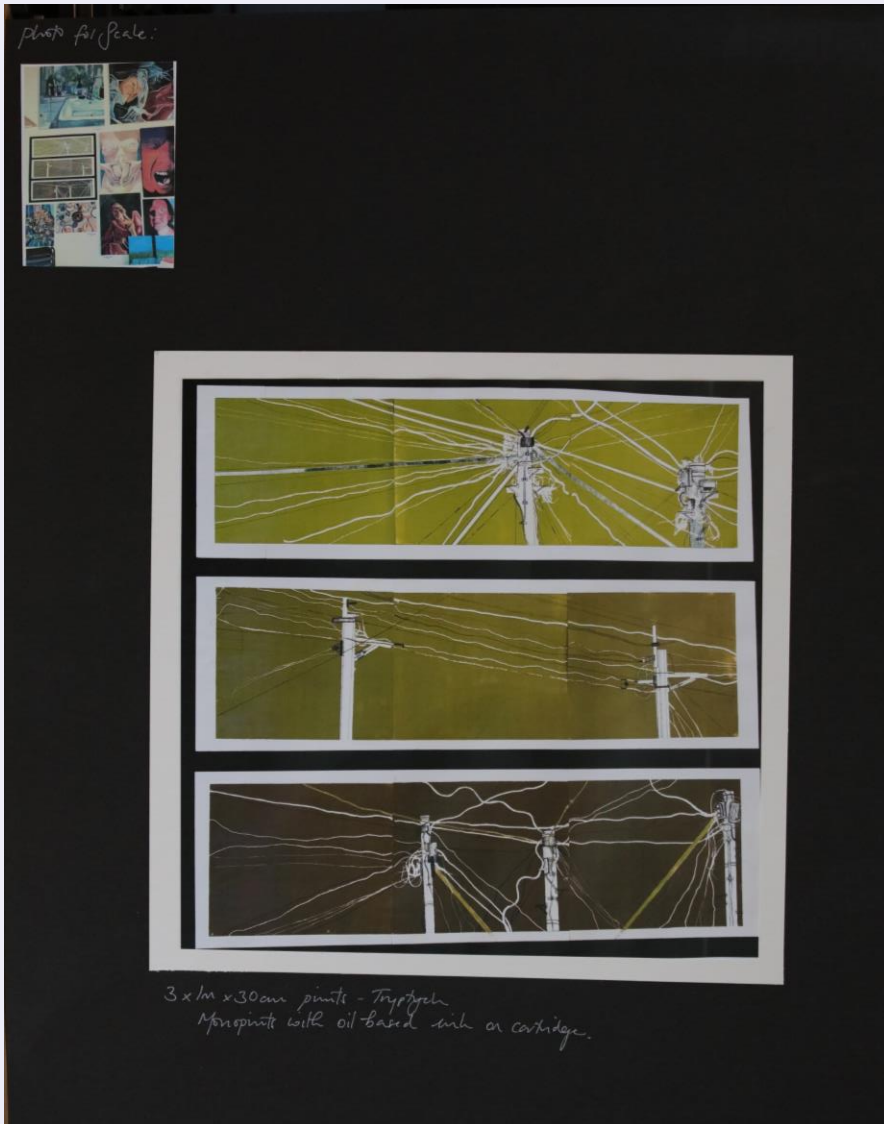
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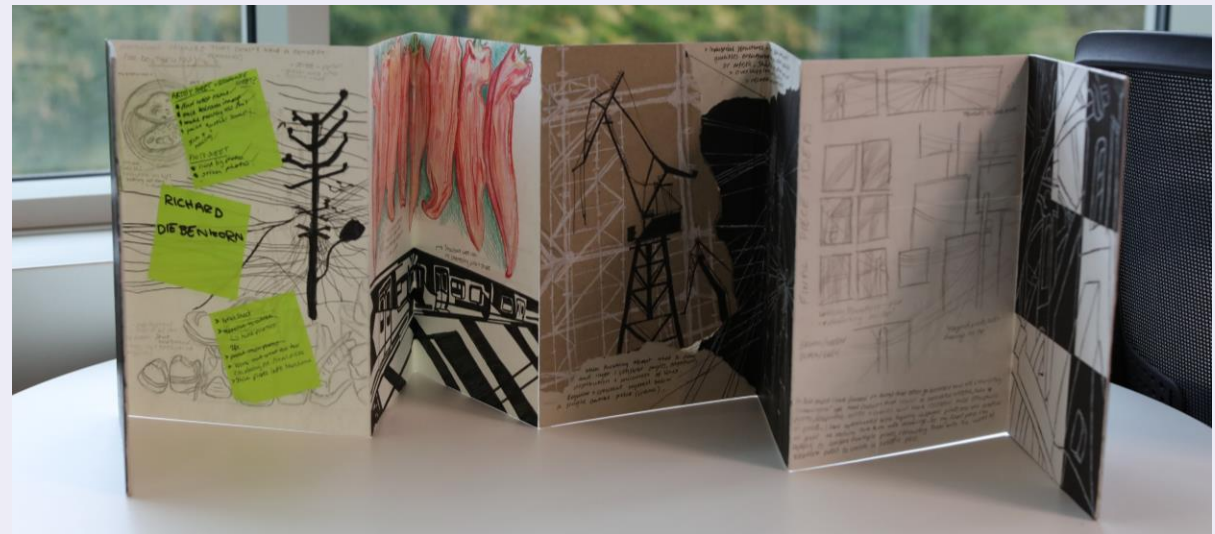
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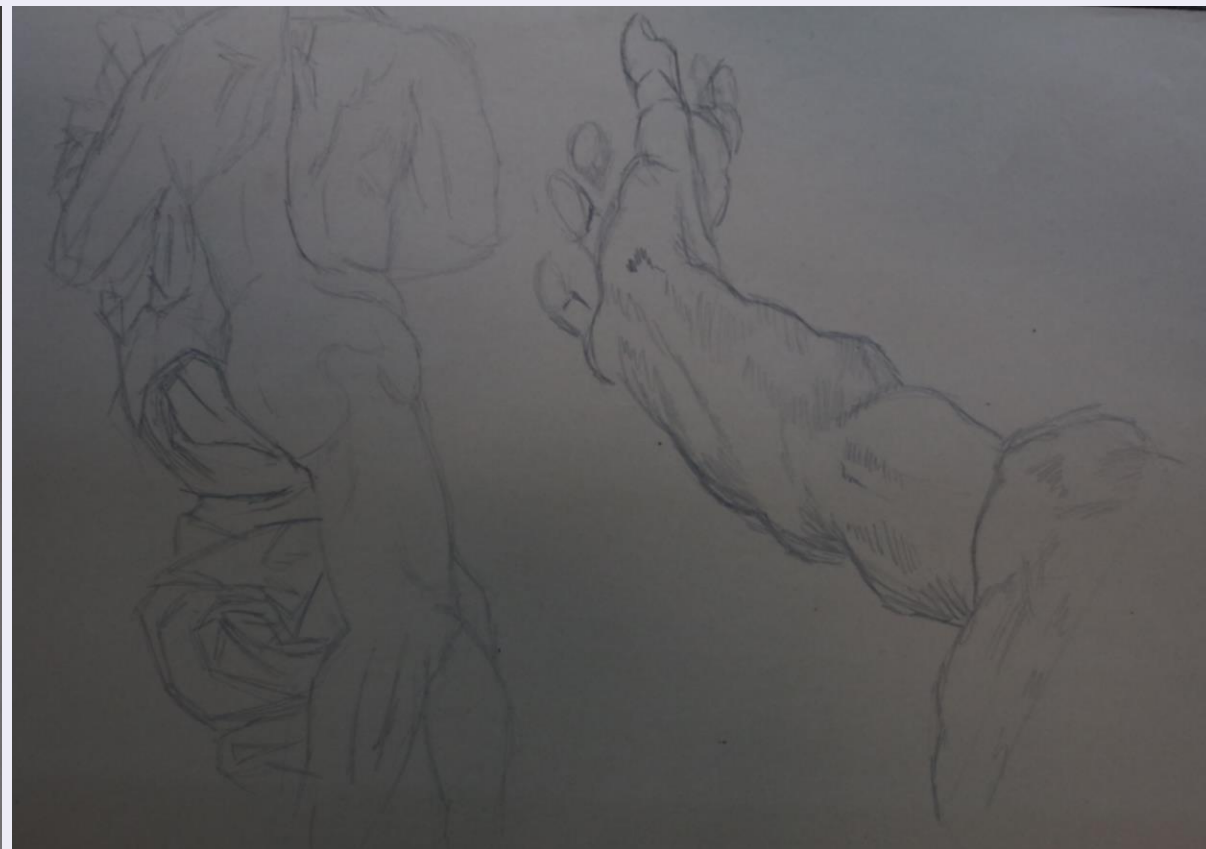
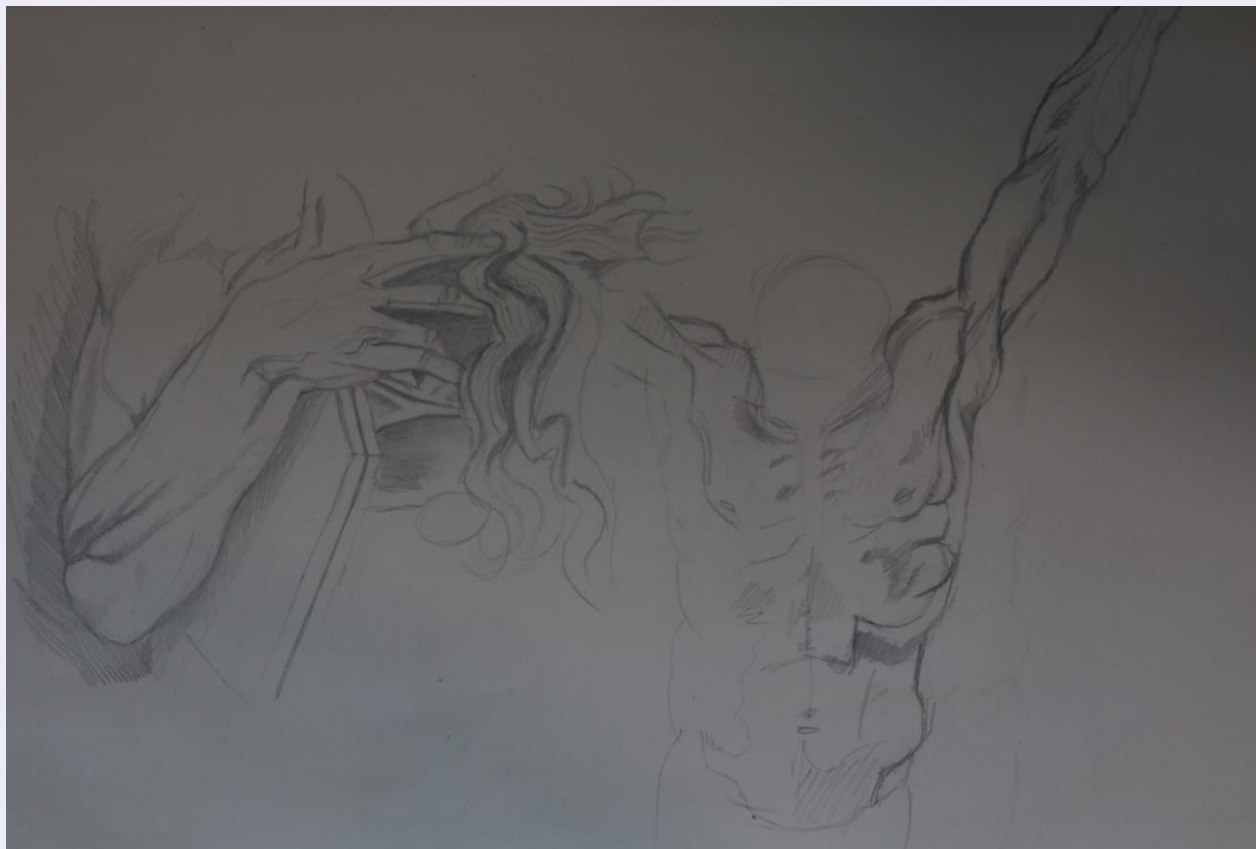
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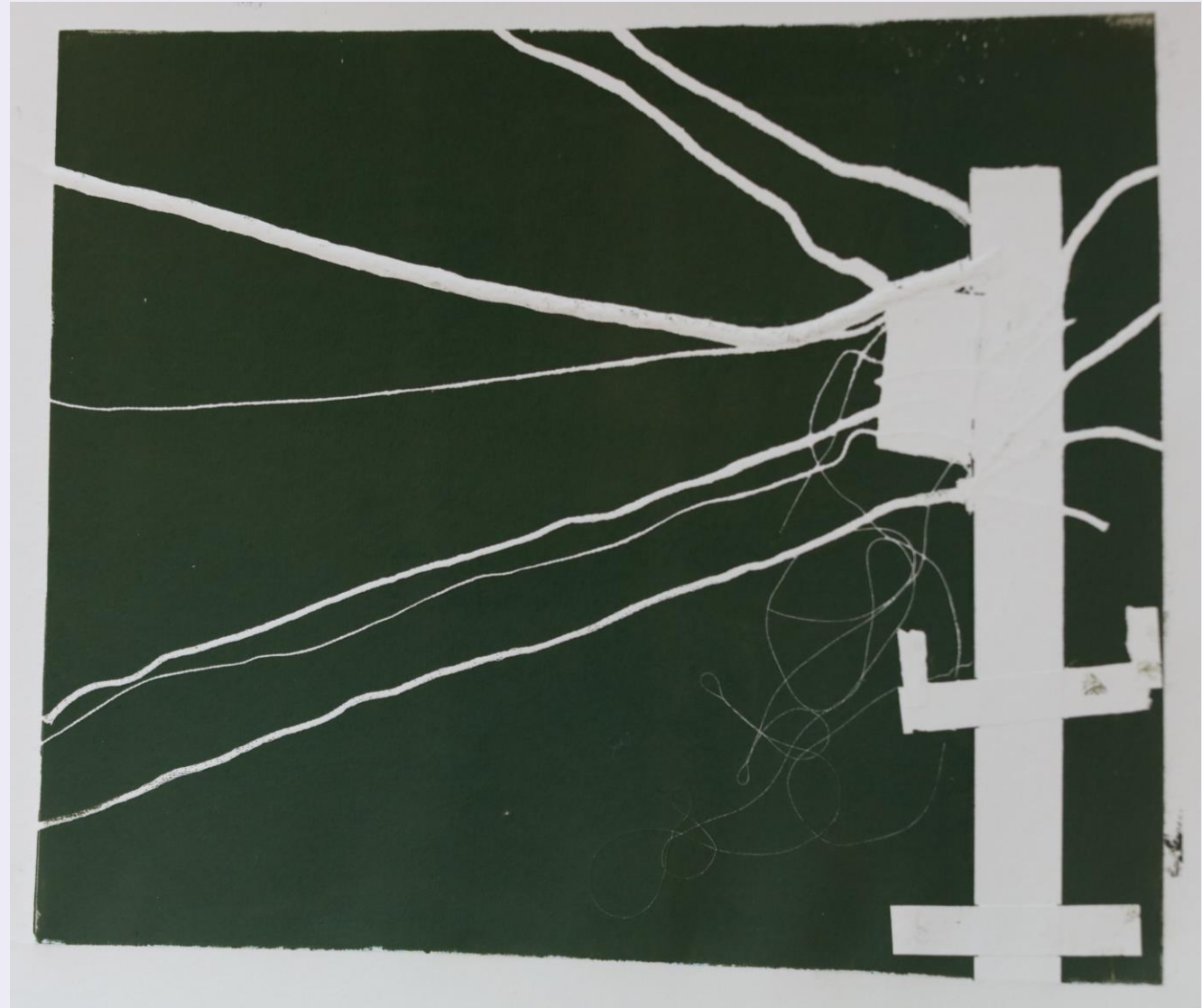
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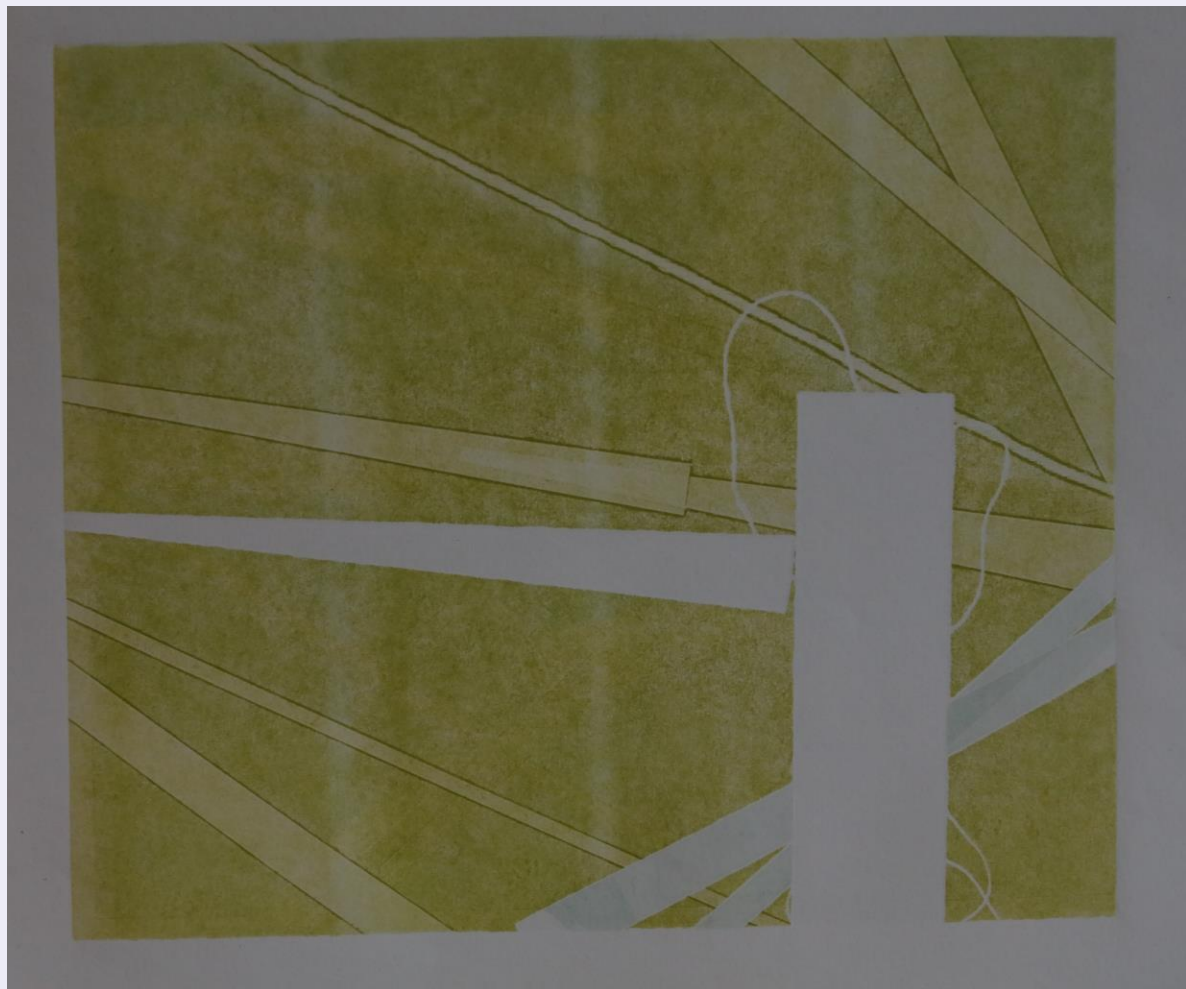
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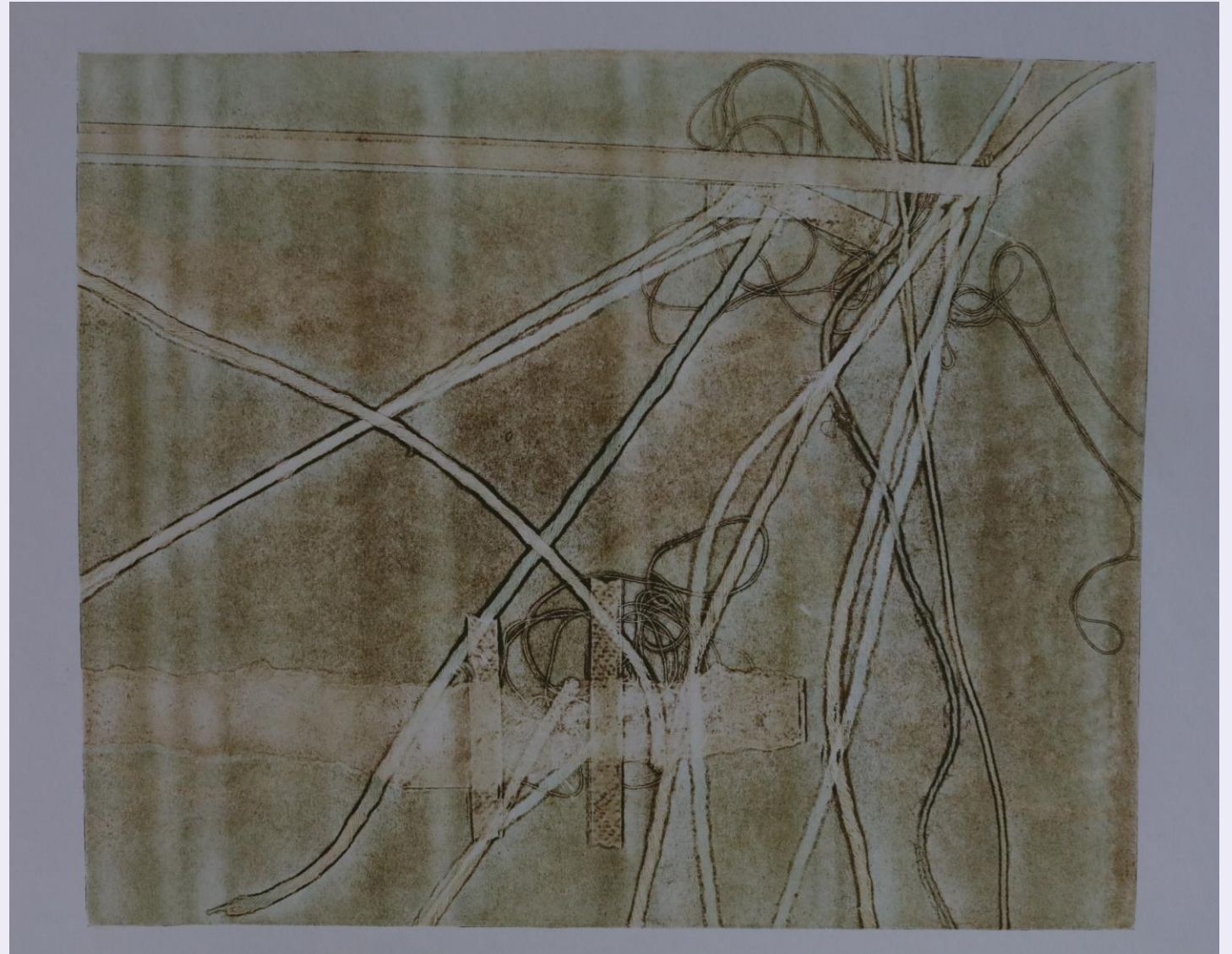
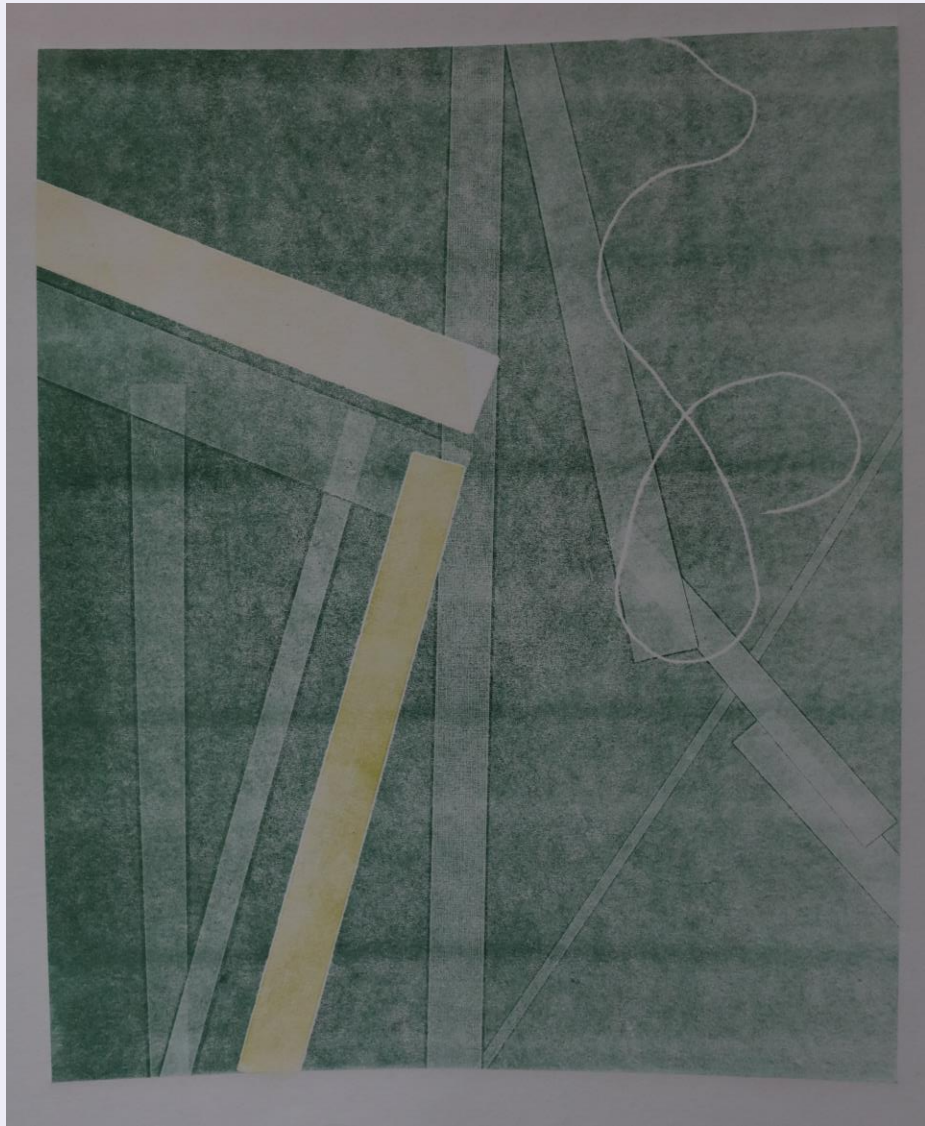
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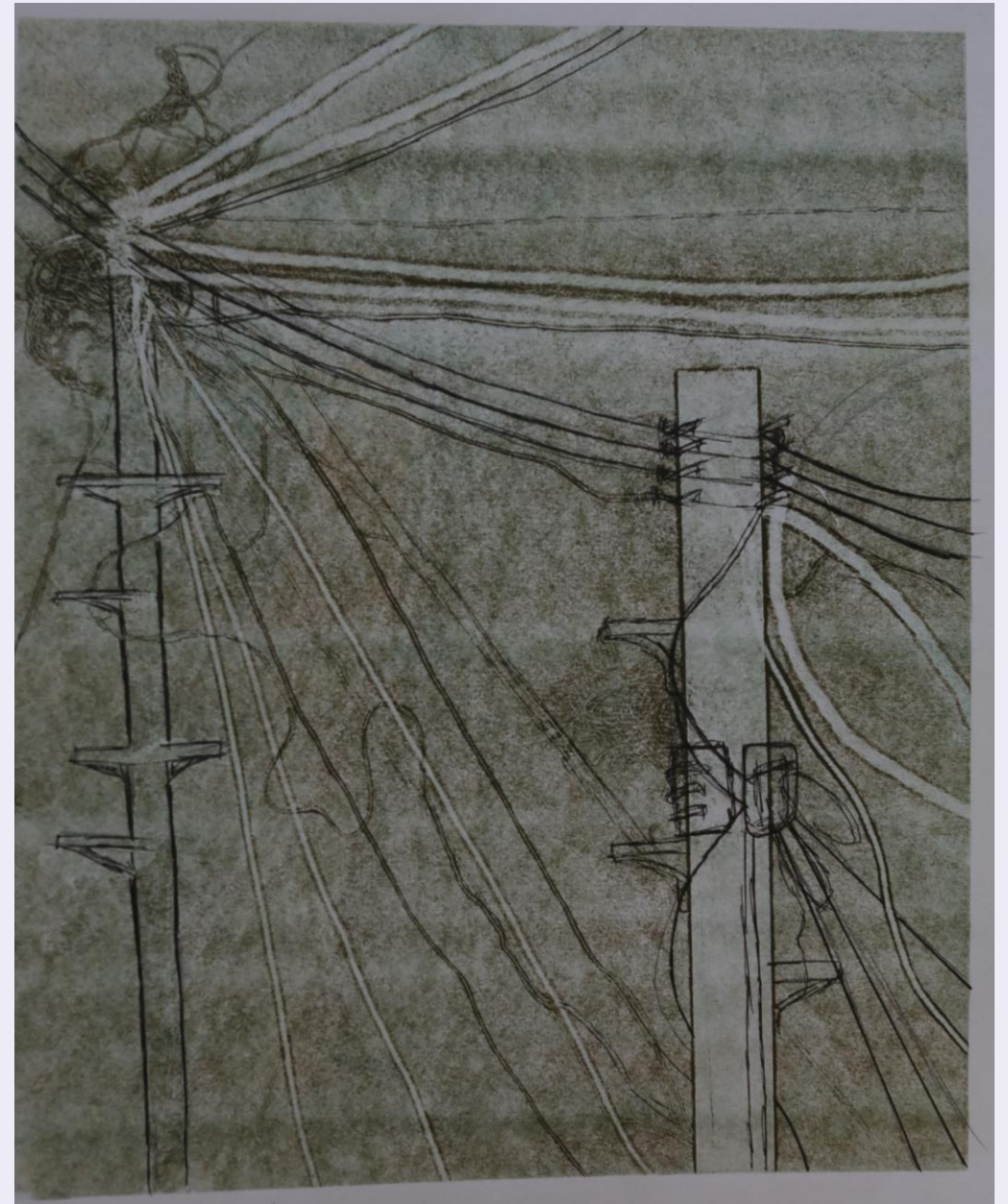
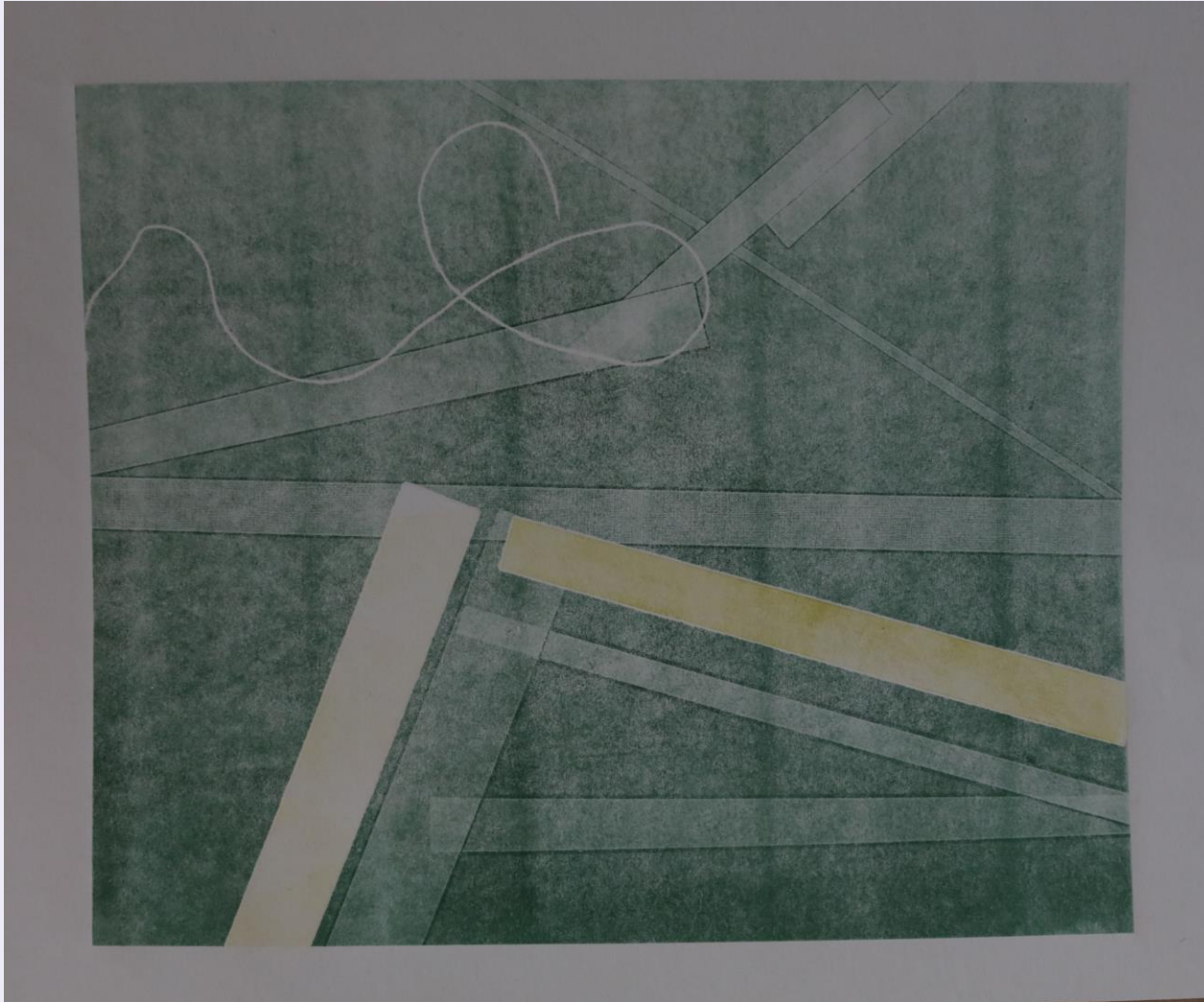
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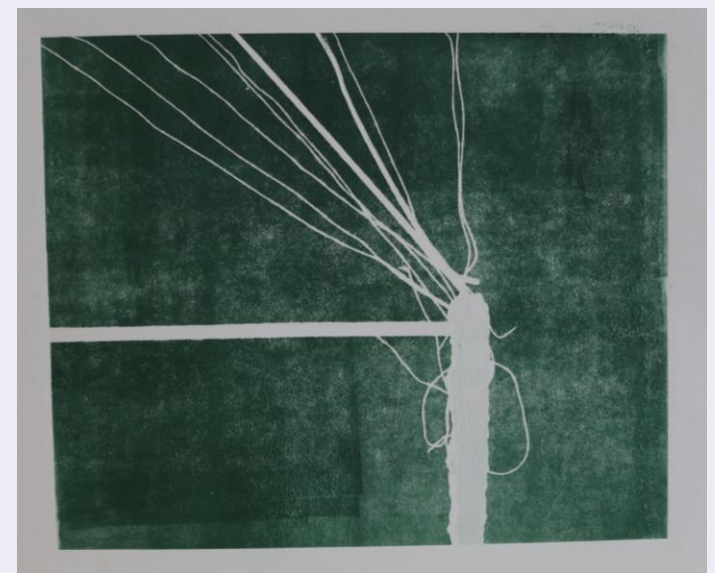
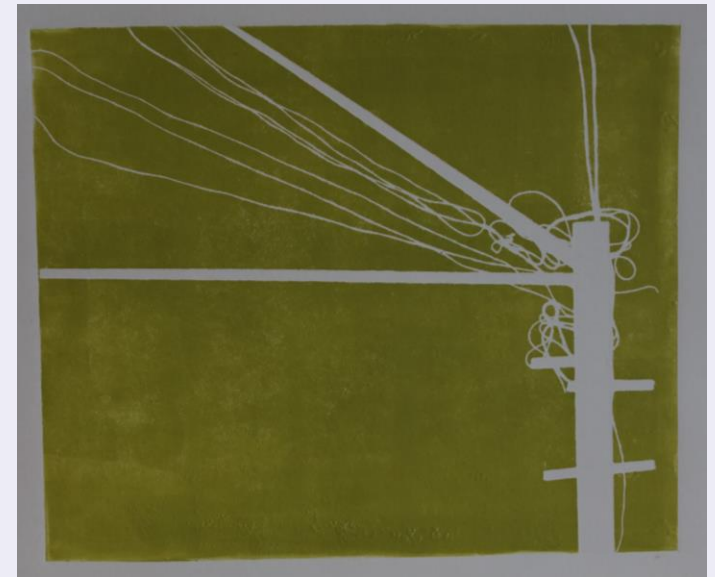
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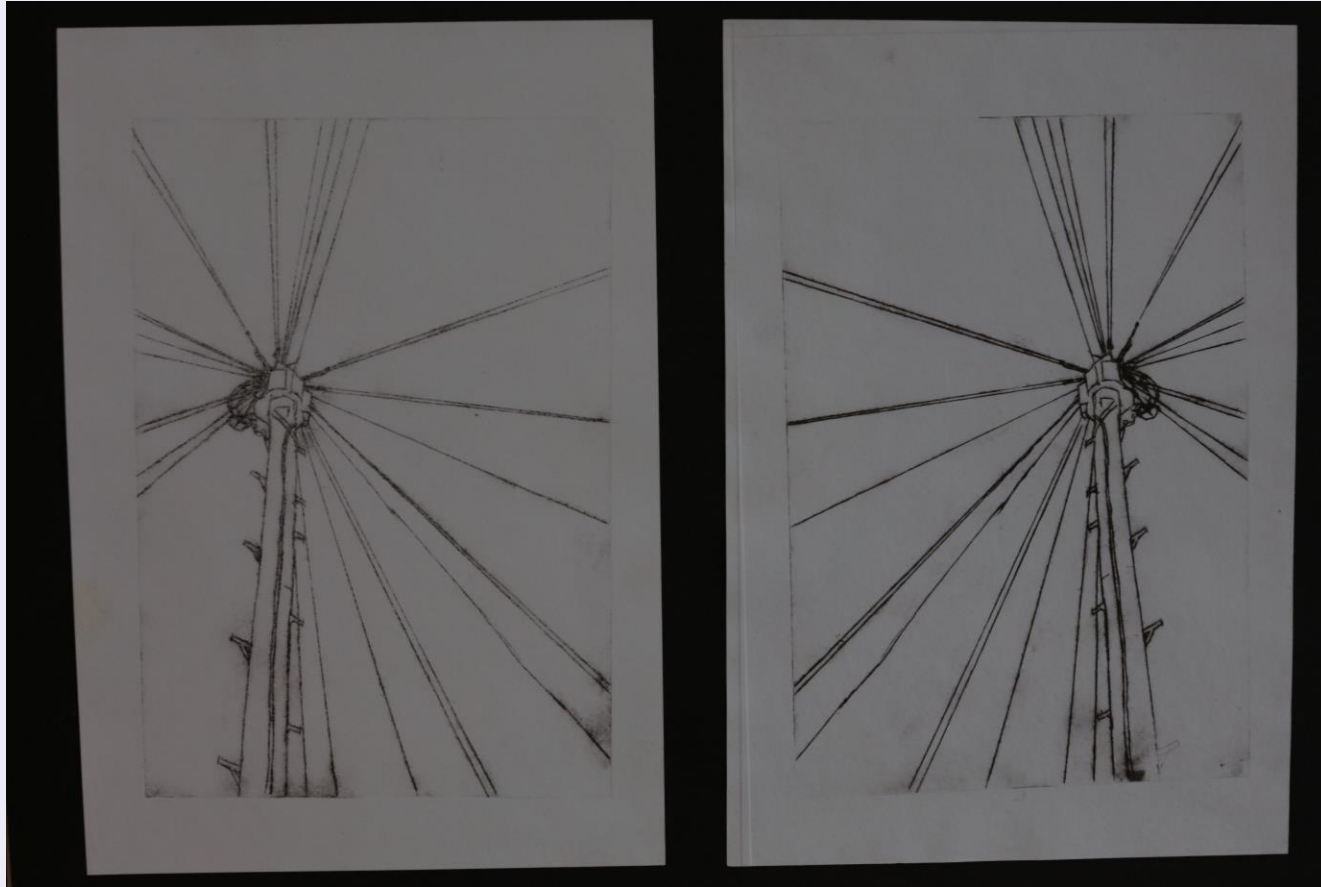
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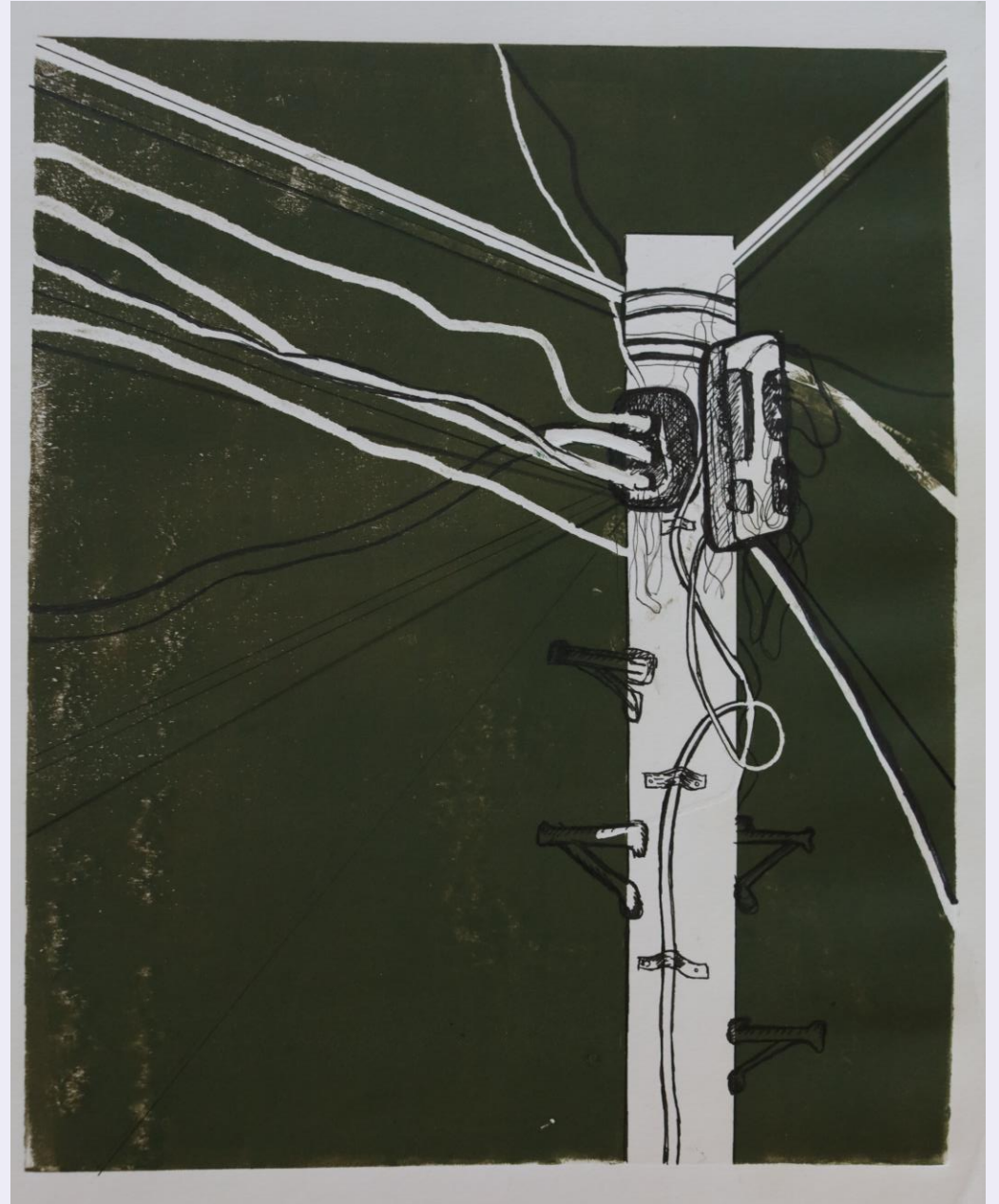
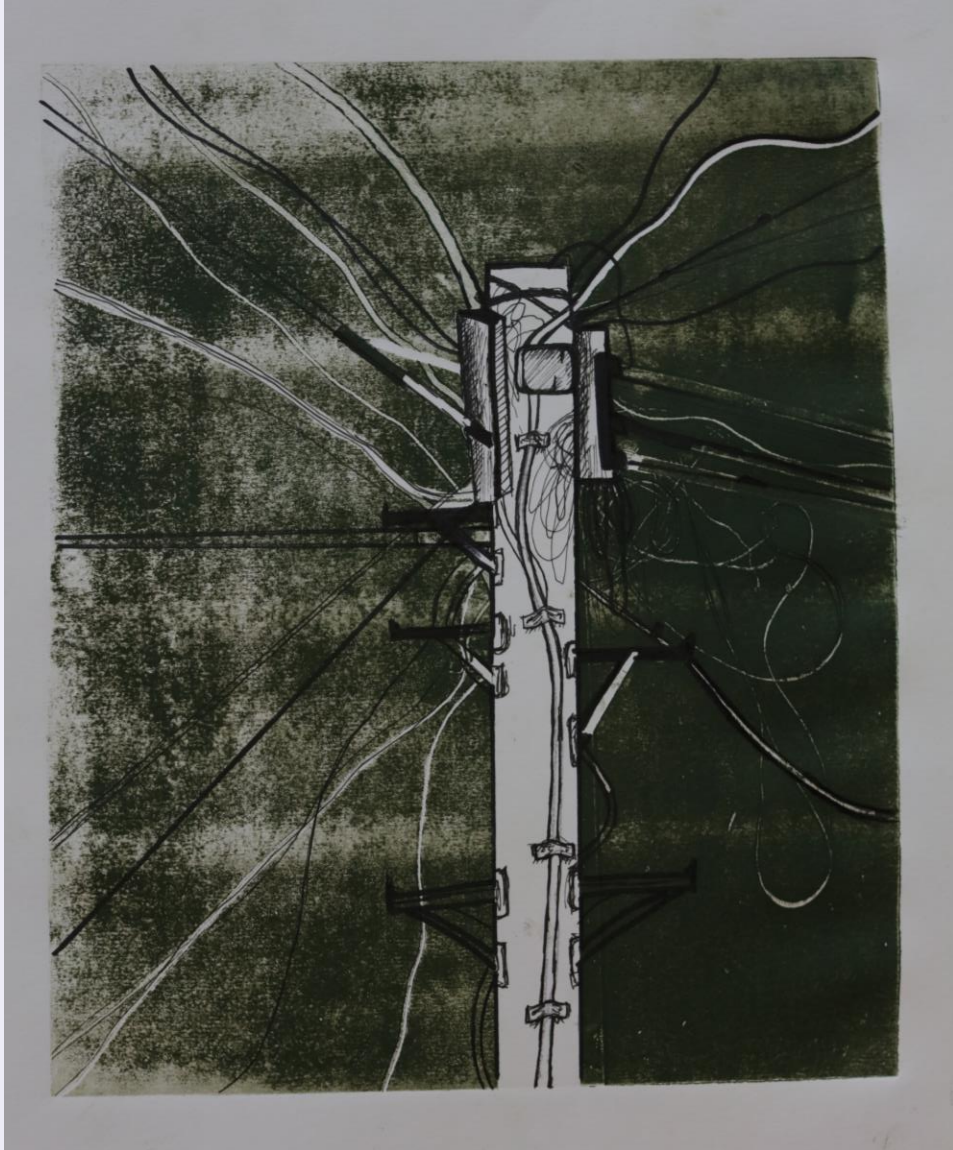
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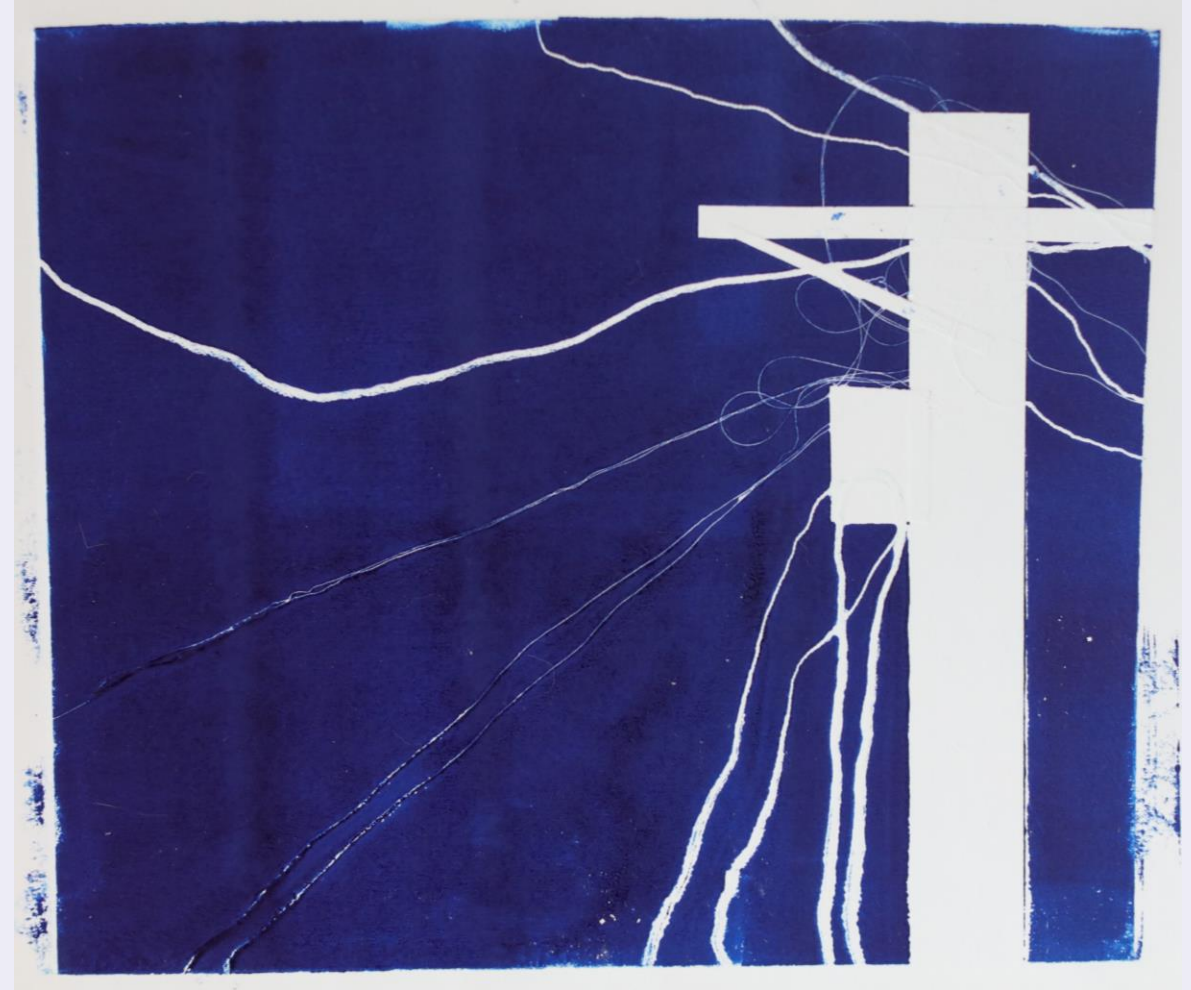
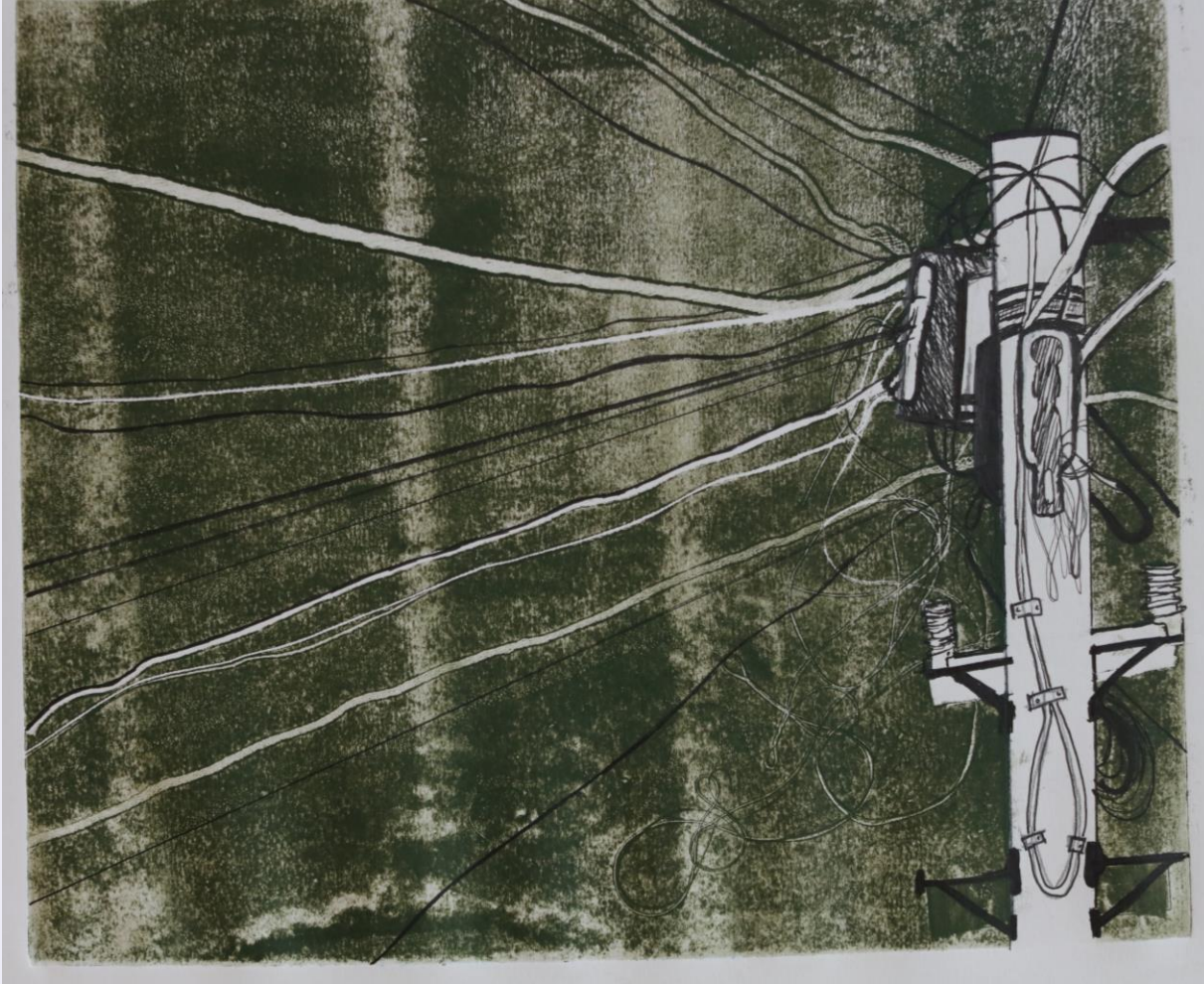
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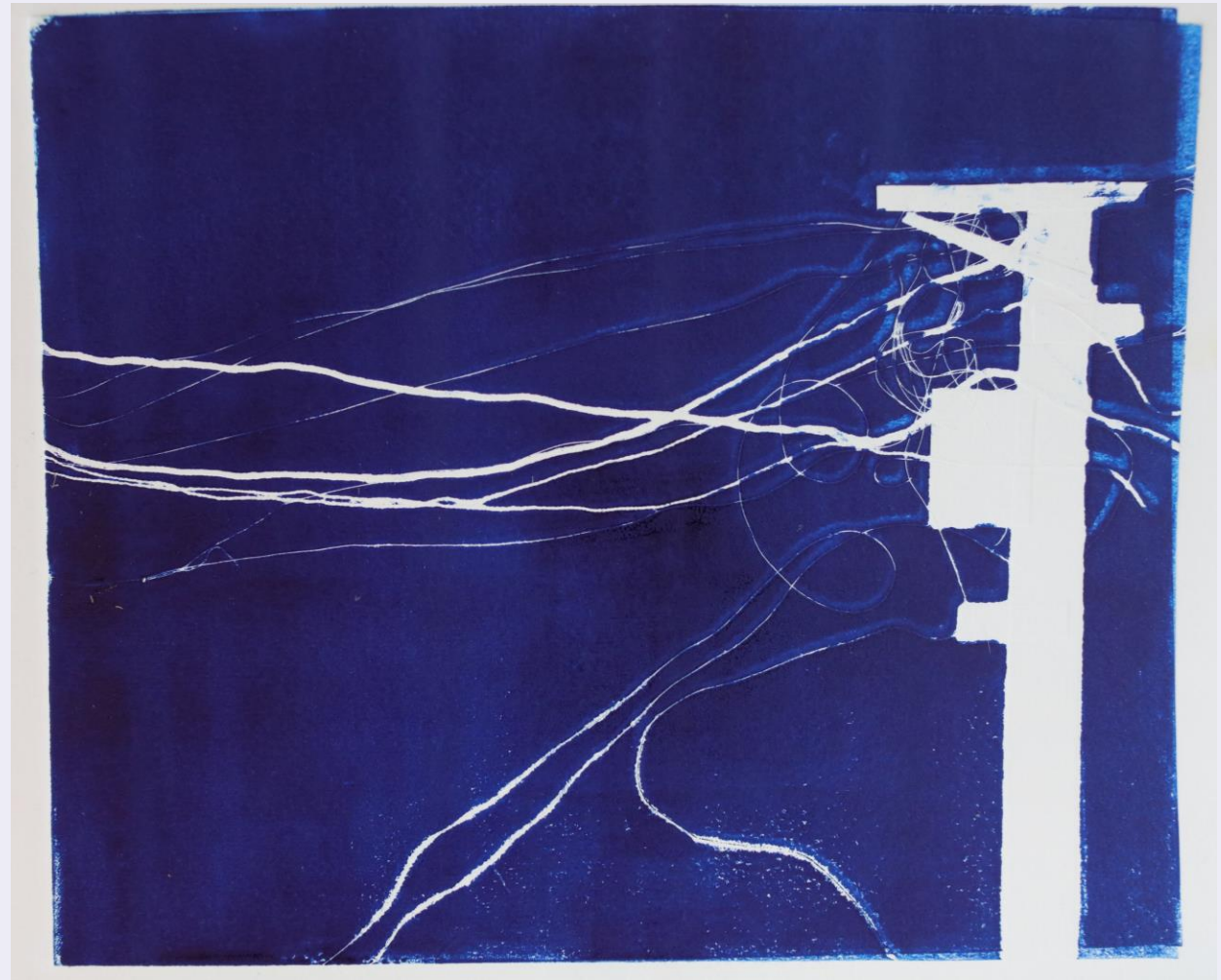
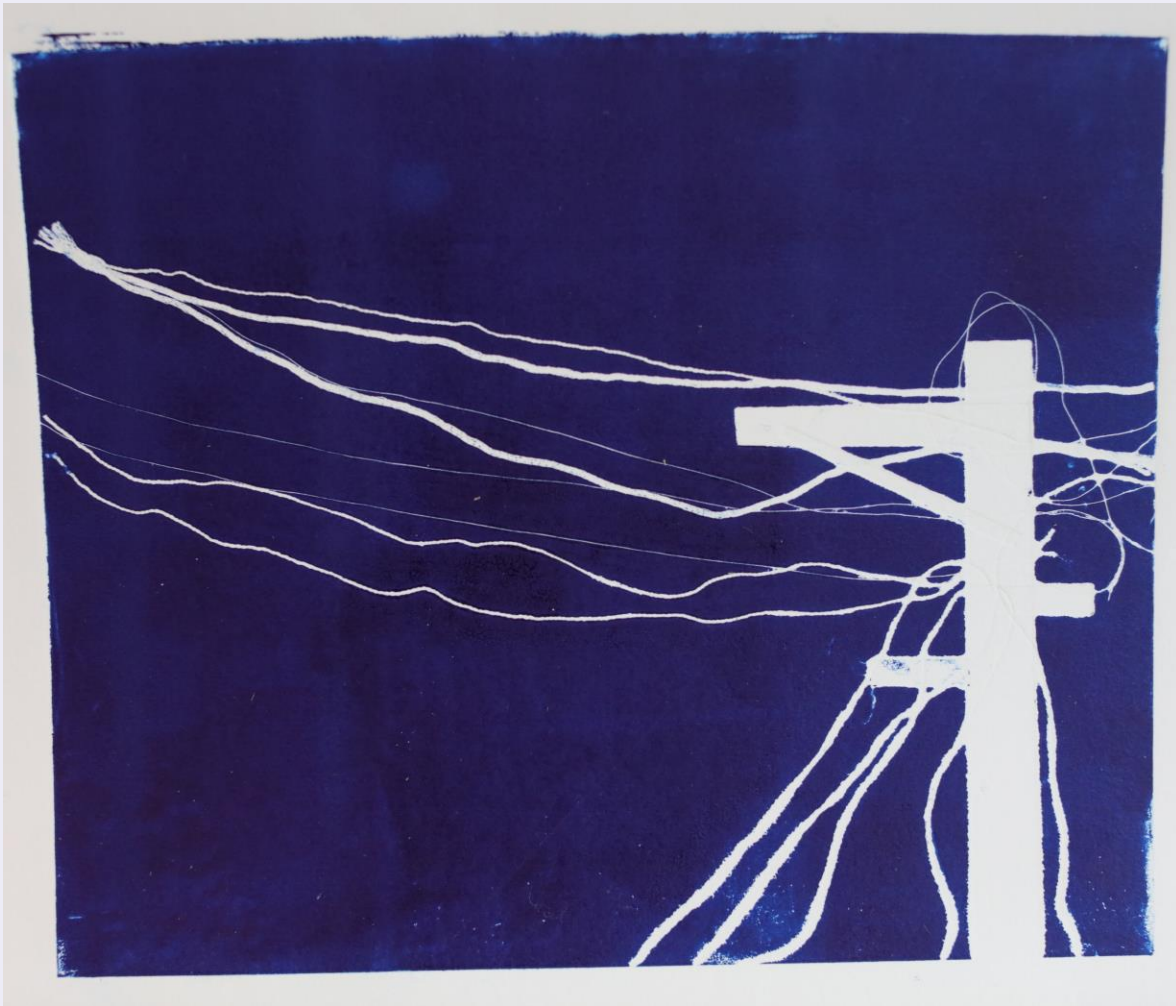
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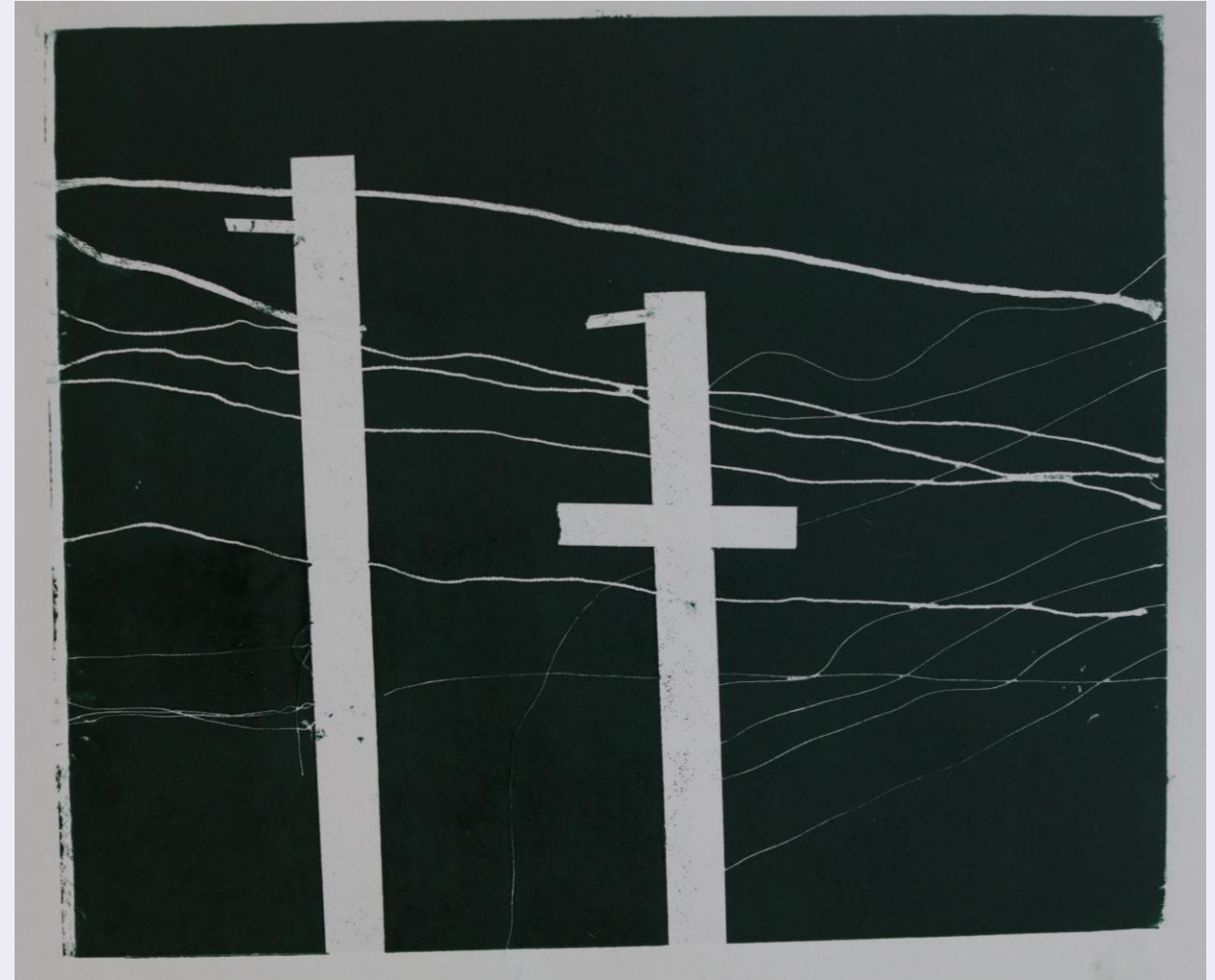
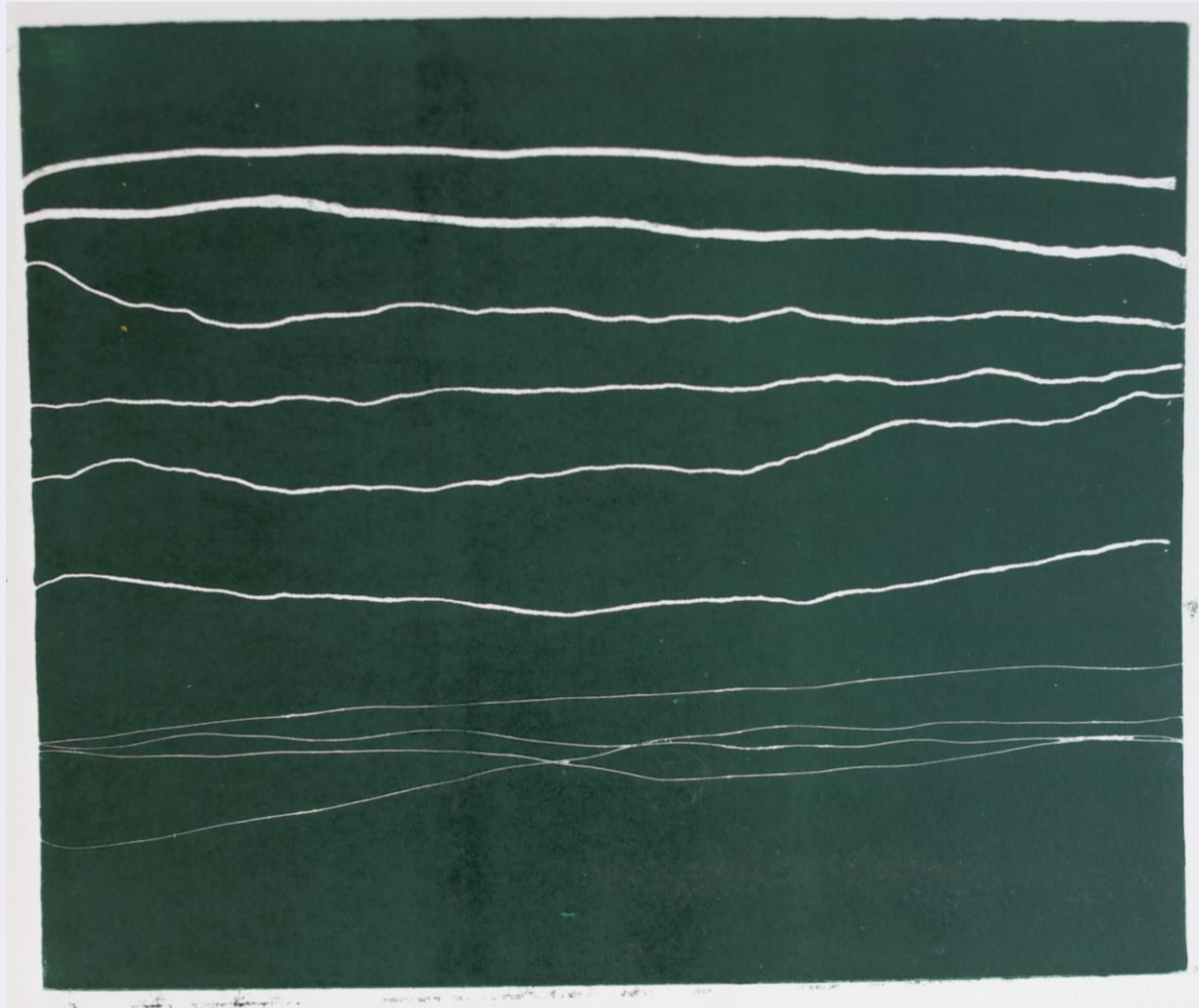
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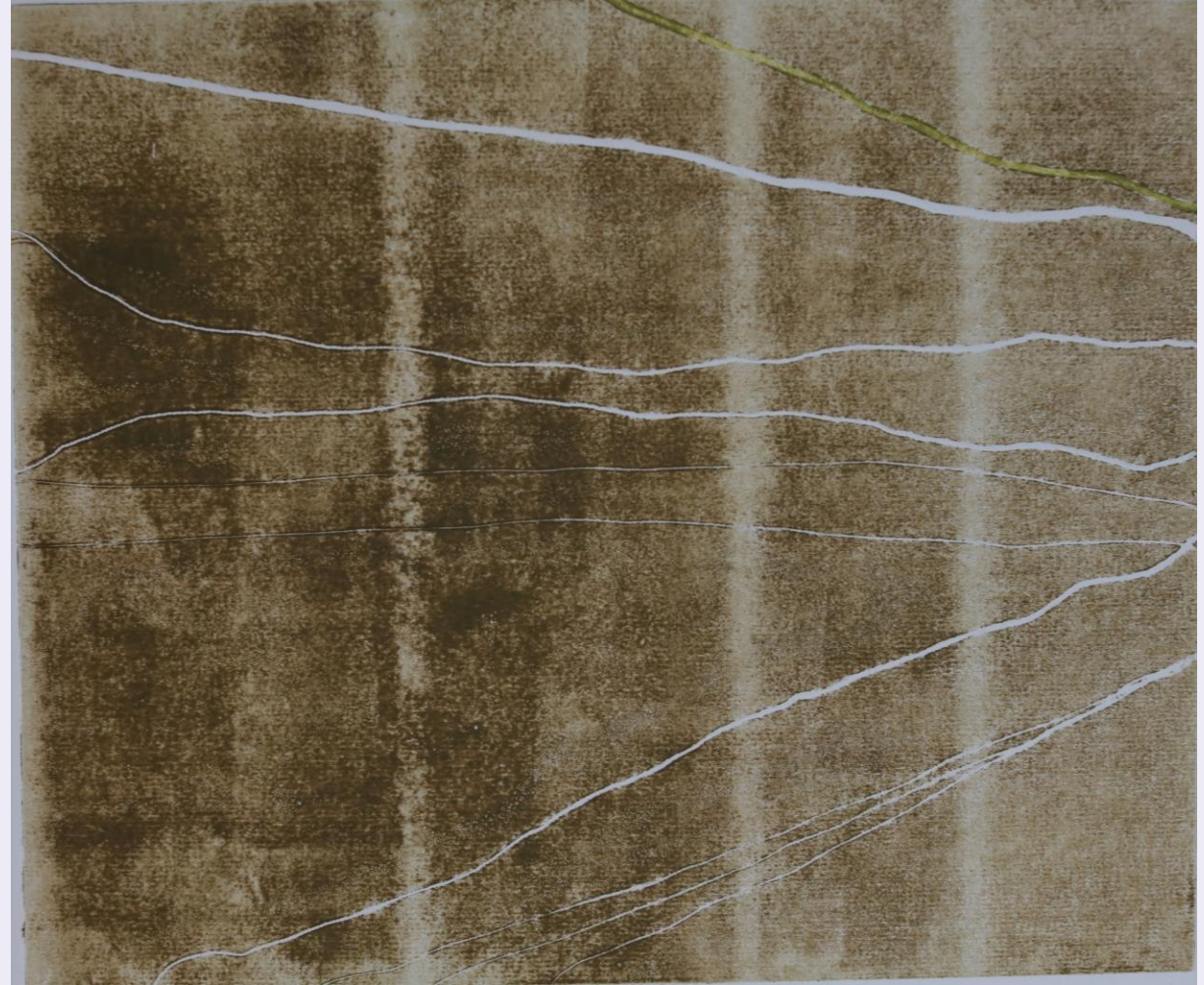
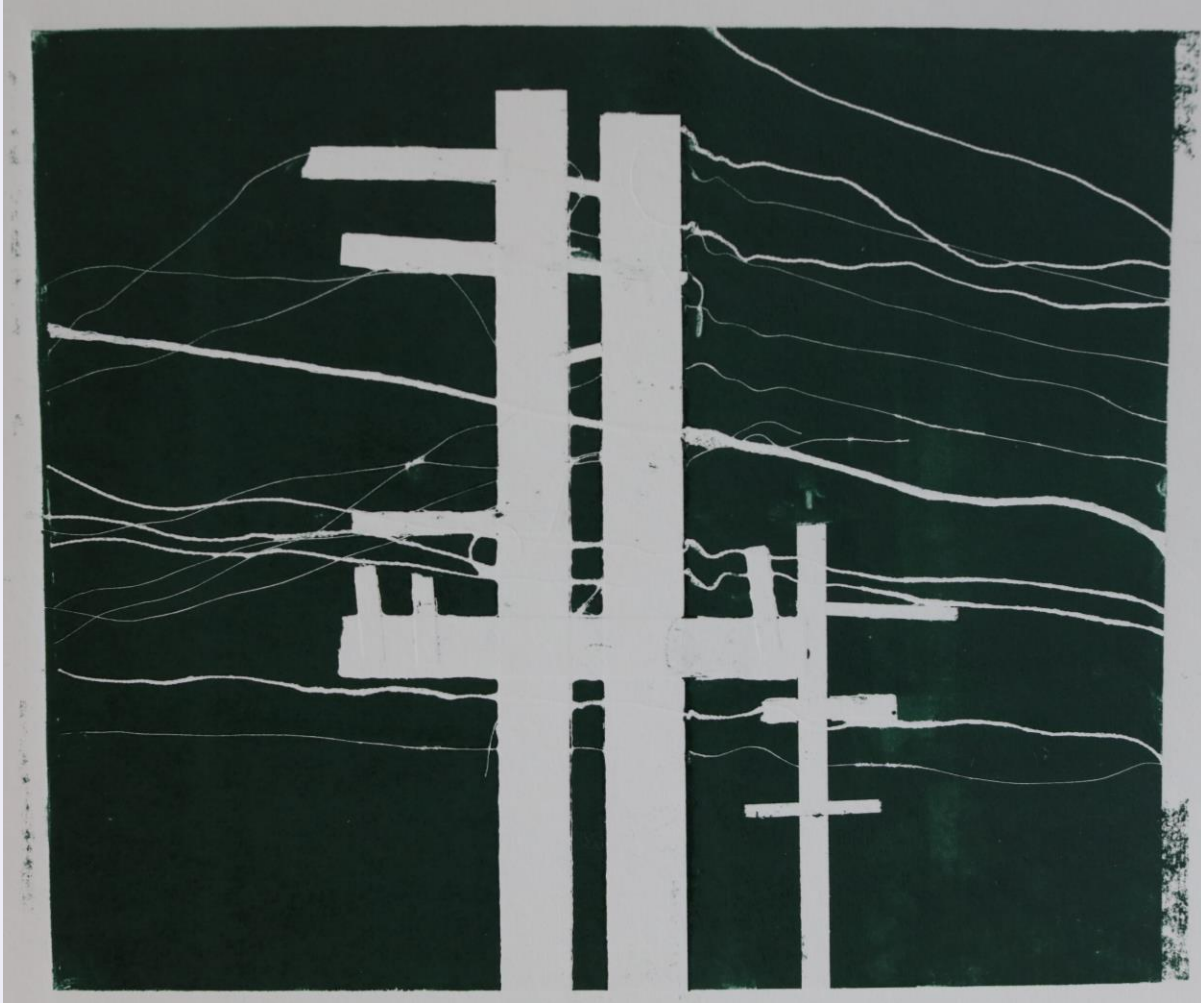
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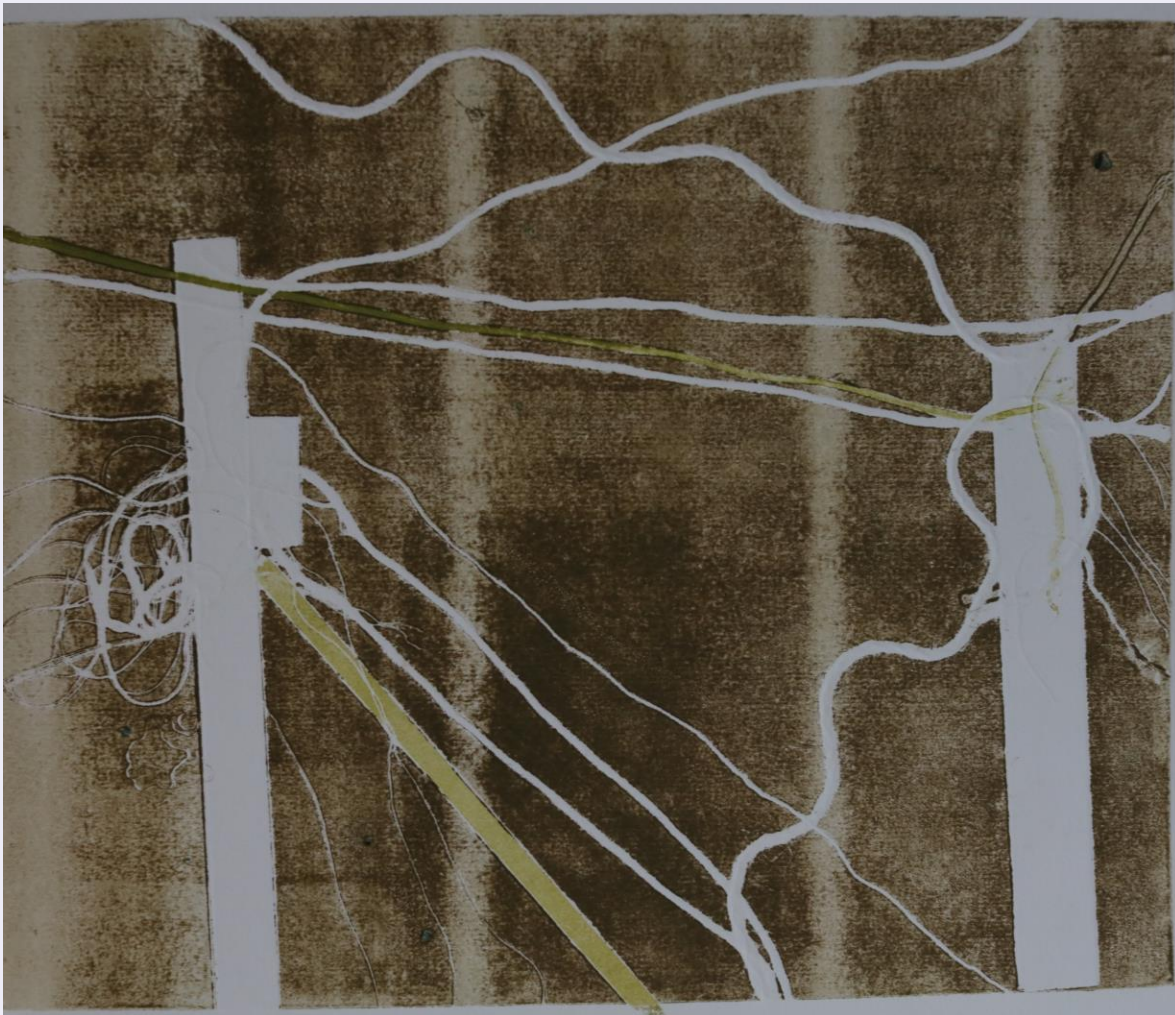
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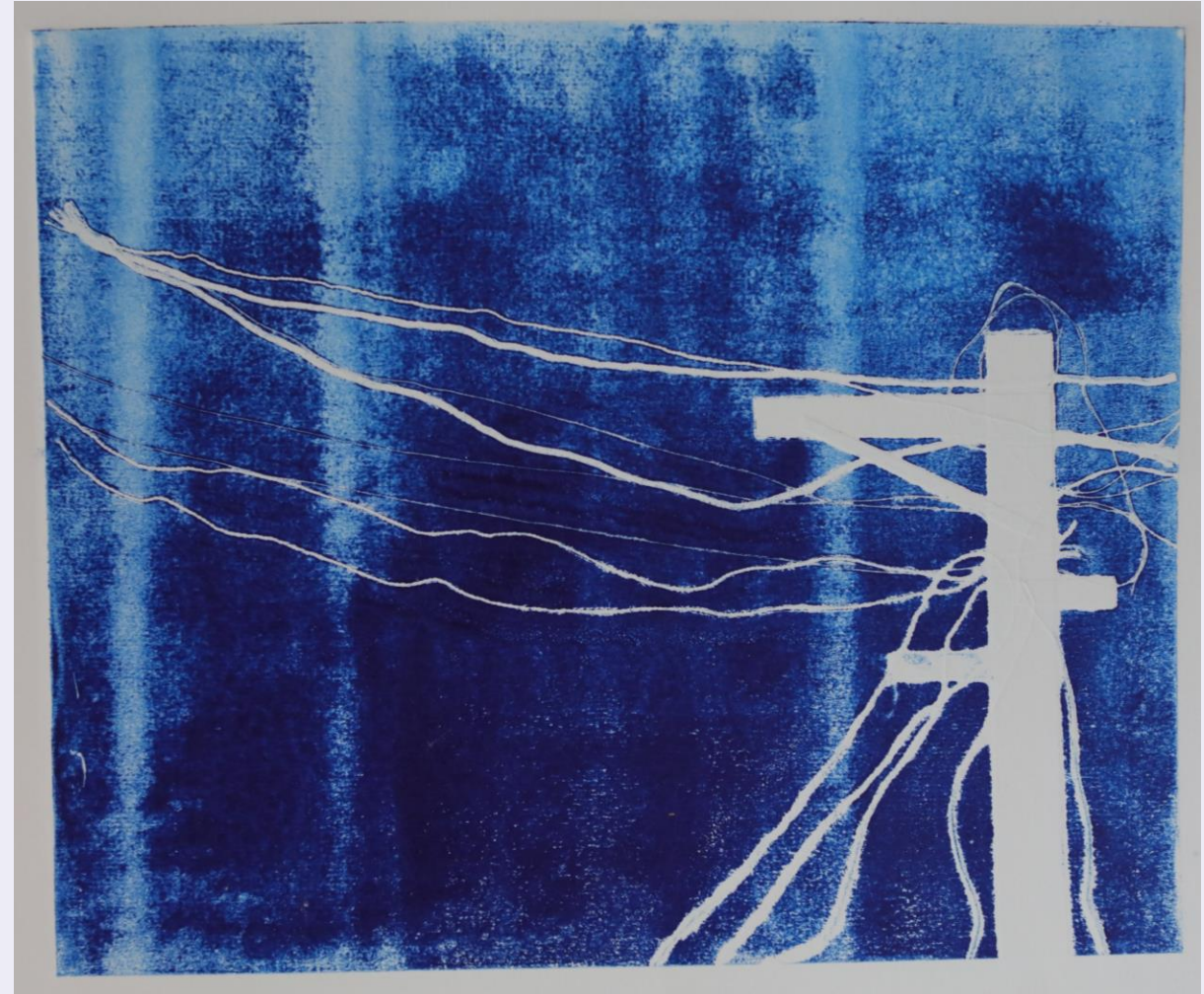
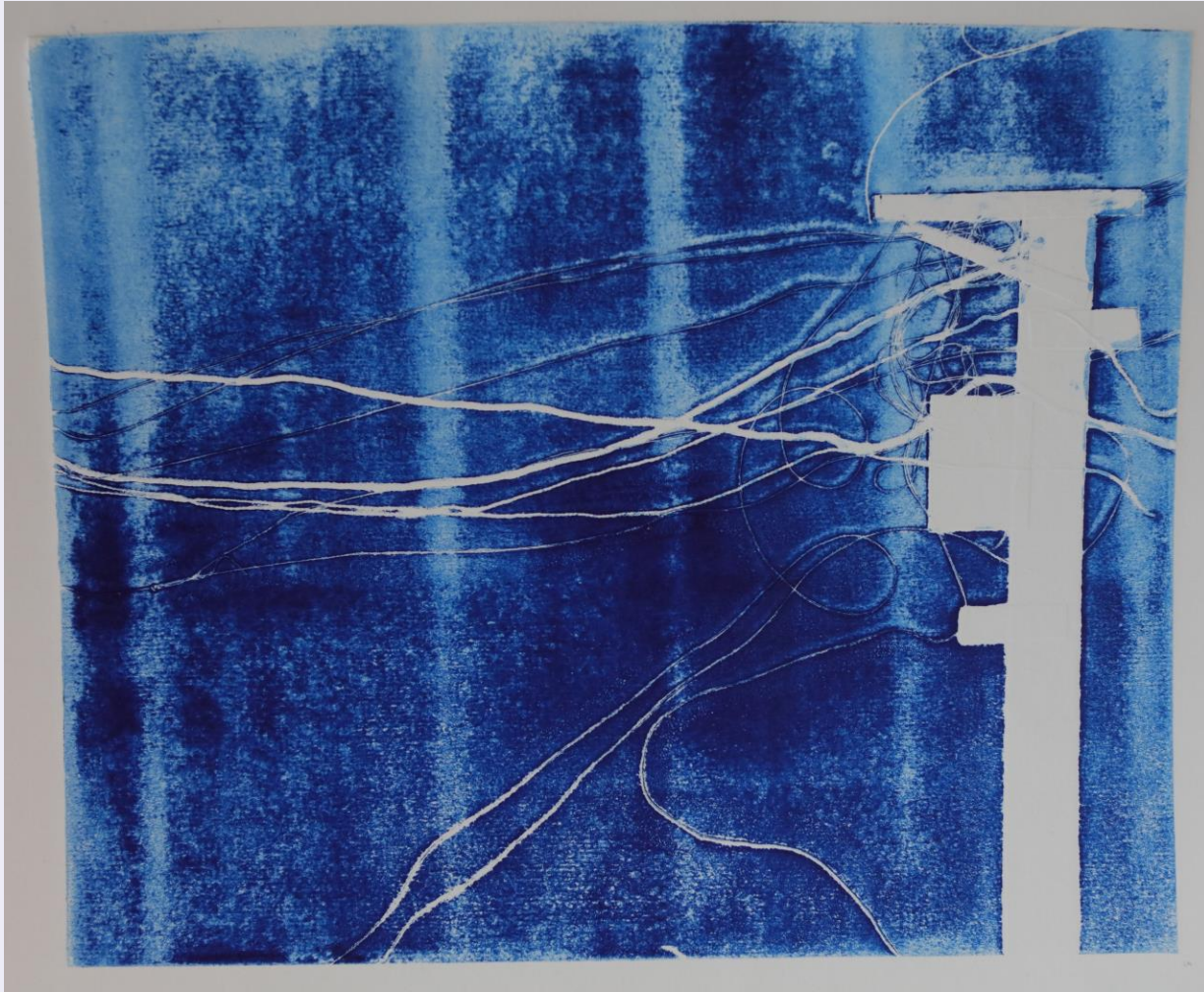
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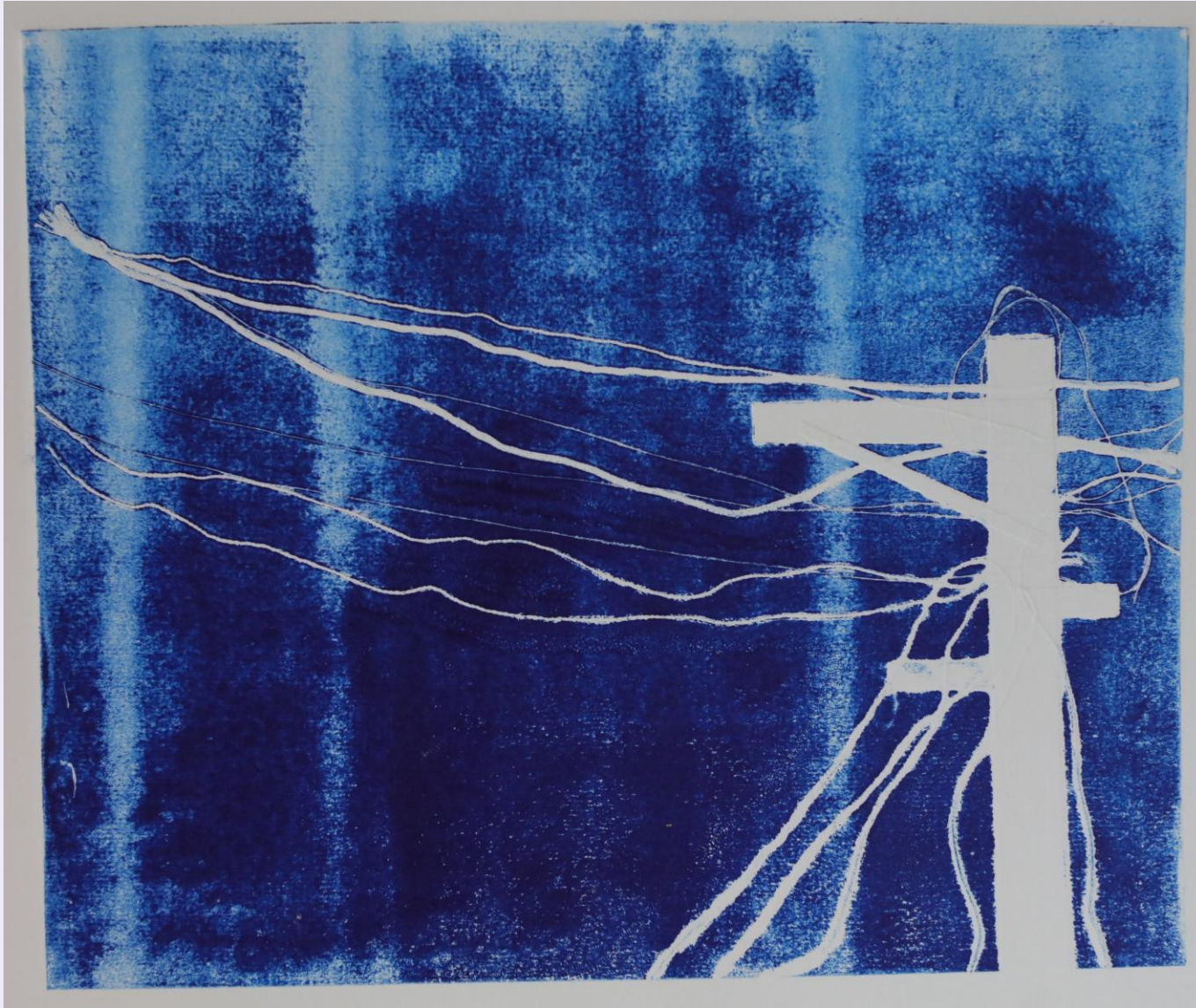
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» Pearson

