



Pearson

# GCE A Level Art and Design

**Fine Art  
Component 1**

**HEINZ**

**Total Mark 76 (62 + 14 PS)**

	<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>	<b>16</b>	<b>15</b>	<b>15</b>	<b>16</b>	<b>14</b>
<b>Performance Level</b>	<b>6</b>	<b>5</b>	<b>5</b>	<b>6</b>	<b>5</b>
				<b>Total out of 90</b>	<b>76</b>

# Examiner Commentary

Heinz's exploration of the relationship between physical space and its occupants, and later of fatherhood, is highly skilled, organised and well-informed. His work develops in clarity and focus as it progresses. He achieves his intention to show the 'sacrifice of fatherhood' in outcomes that have personal, well-planned and adventurous compositions, with touches of humour such as his own hand appearing to emerge onto the canvas to take food from his father's plate. His considerable observational skill enables him to explore ideas with sophistication and his experiments with media and techniques are sustained and highly inventive, within the context of a traditional approach. He also touches on more conceptual ideas such as typologies and 'living systems' without exploring these further. His final painting is a well realised outcome of his creative journey. Overall, the submission achieves on the border between Performance Levels 5 and 6.

His Personal Study is similarly organised, well-informed and very thorough, showing insight into how artists such as Vermeer and Hockney explore relationships through the depiction of physical space in paintings, without having the clearly focused intention and personal engagement to reach a sophisticated or exceptional level. It achieves a mid- Performance Level 5.

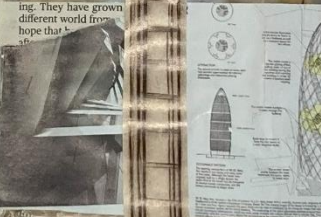
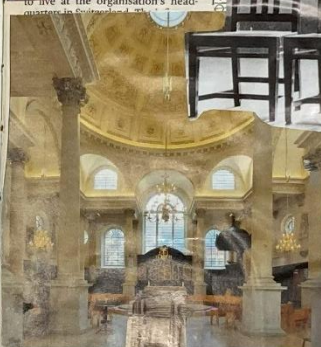


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# LIVING SYSTEMS



building



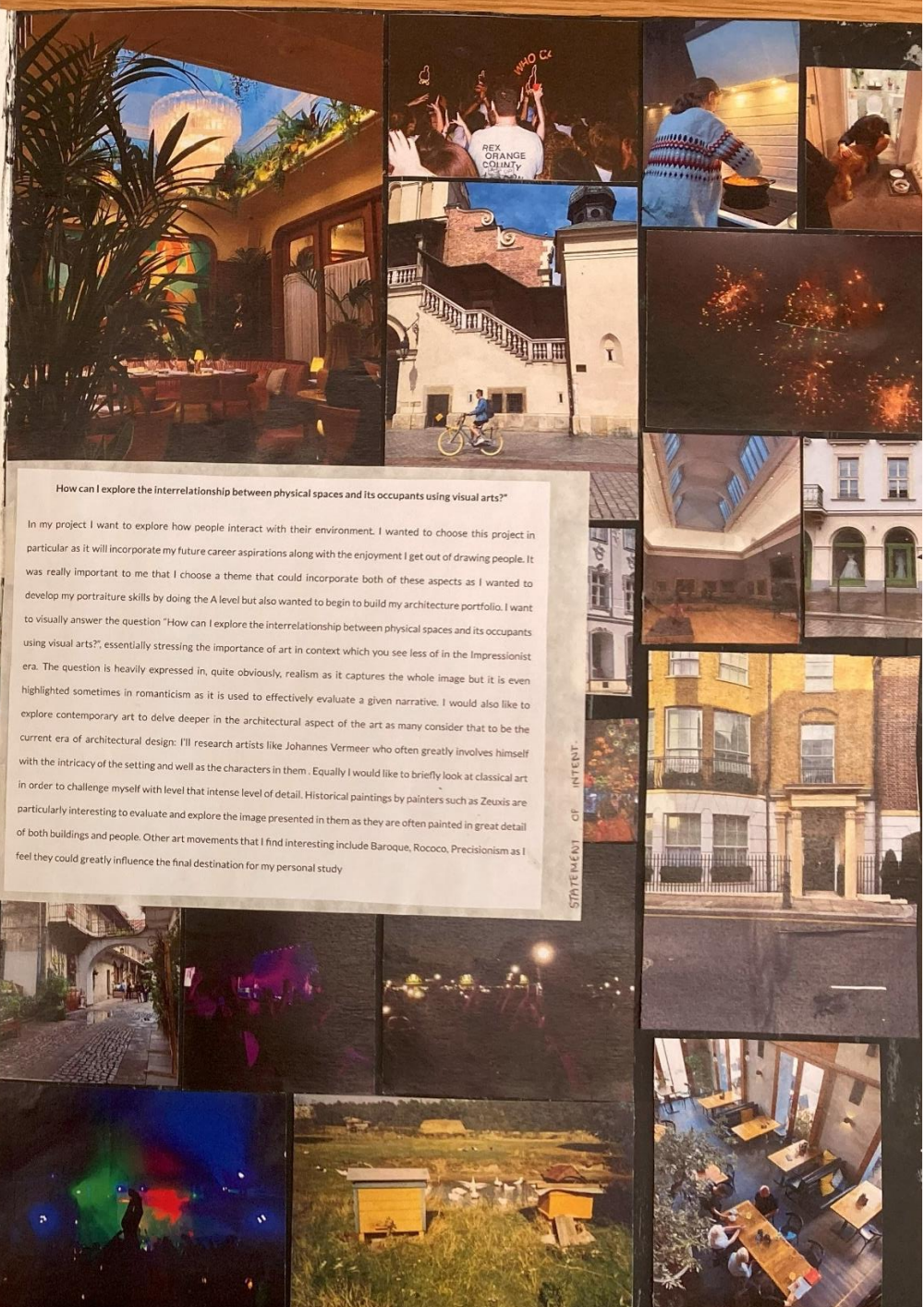
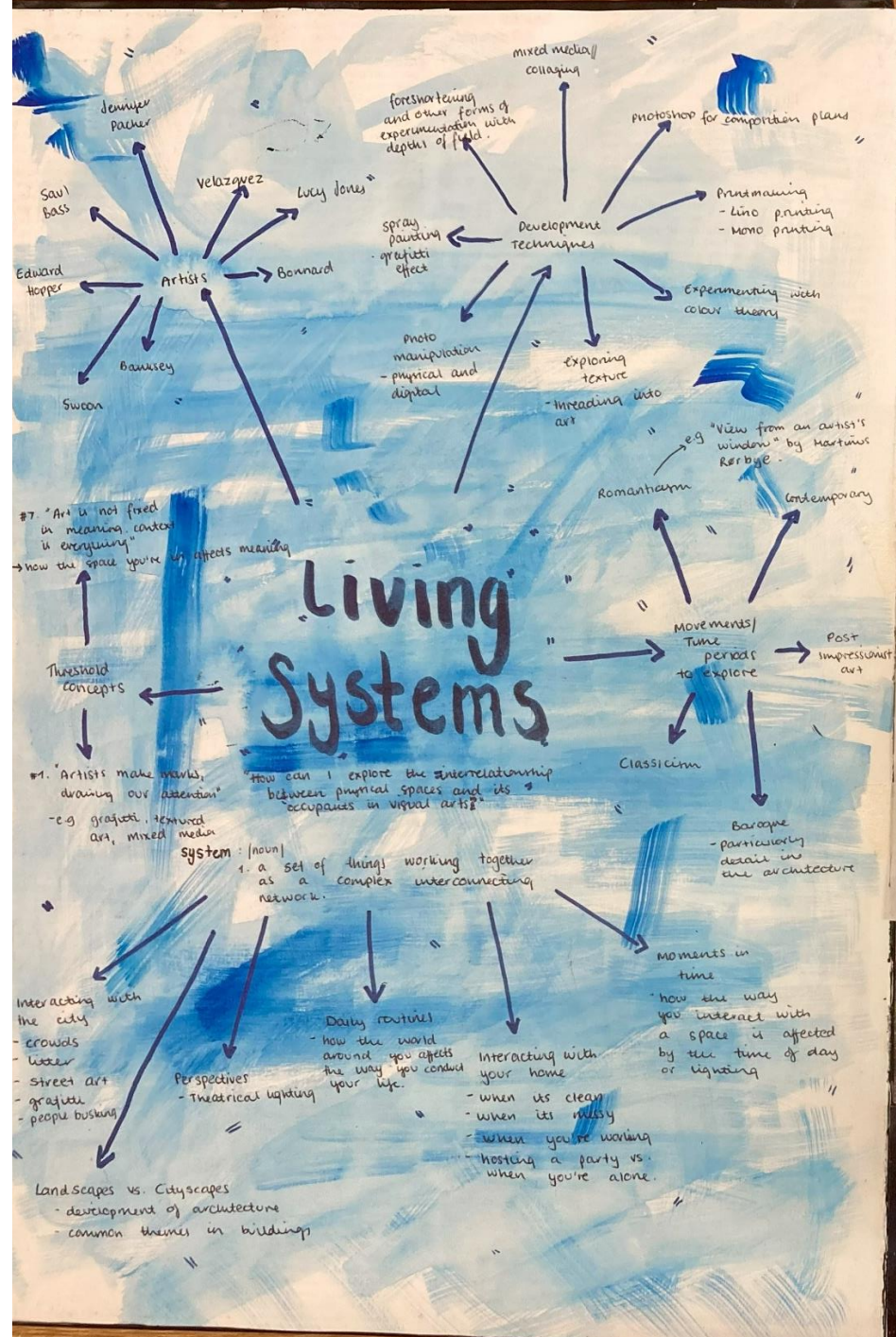
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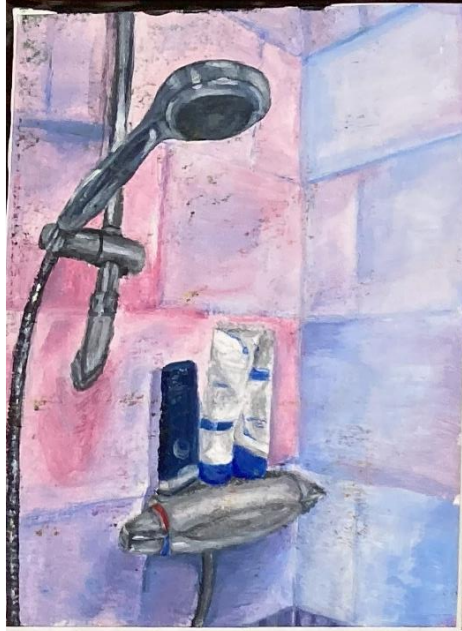
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Classicism







Using a variety of techniques, I created a series of drawings based on how I interacted with the living environment around me. I documented parts of my daily routine: things I saw, people I came across. Some of my journals from this exercise would be the positive space drawing and the "flat colour" drawing, inspired by Michael Craig-Martin. I really researched some of his pieces and particularly admire the way he uses composition to explore spatial relationships by juxtaposing and using colour.



# SWOON

Caledonia Curry, whose work appears under the name swoon, is a contemporary artist who works with printmaking, sculpture, and stop-motion animation to create immersive narrative based installations, street art and other community engaged art. She first gained notoriety in the early 2000s as a street artist, creating large pieces with intricate detail and precision. She creates these narrative interactive installations, one of her favorites being "the" piece called the Medea. It did something that no work of art that I've ever made has done. I was able to start with a psychological state that I myself was in, which was kind of like a cognitive, dissociative, fragmented place that was related to memory and childhood trauma and all kinds of things."



Medea is the Greek mythological sorceress who is best known for killing her two children. 'Medea' is a sculpture and sound installation which contains a series of biographical portraits as well as a switchboard with audio clips gathered from psychology texts and fairy tales as well as Curry's own dream and childhood memories. The entire composition of this piece is particularly admirable because of the way in which she created a physical representation of the process of healing through the unconscious, contrasting the intergenerational trauma passed through women in her family while also articulating the course of her difficult childhood as she had to care for her unstable mother. The switchboard supposedly first appeared to Curry in a vision as her mind was a scramble of crossed wires and she had mixed of the channels which symbolized the connection between emotion and reaction. As an adult she began psychedelic assisted therapy to help her uncover her deeply unconscious and dissociated memories from her childhood; one time having to face a spider woman she refers to as 'Tarantula Mother'.



Medea:



"As an installation, Medea physicalizes the metaphor of moving from fragmentation to wholeness, disassociation to re-association, by restoring connections between different layers of consciousness. The artistic process specifically the way pictures que is access to pre-verbal parts of our psyche, became a way for Curry to locate, listen to and ultimately believe herself as she articulated her own coherent truth from her deepest fears."

One of the things I found particularly interesting about the way she describes her process is that she explained she doesn't do any digital transfers. I just draw from the photograph. I found that if I don't draw freehand, it won't be wrong enough to feel like my own drawing."



# COMPOSITION PLAN

## CONCEPT

For this composition I wanted to focus on graffiti and street style art to create a bold and lively composition. The main idea for my creative study explores how people interact with the environment around them and in the case of urban environments, like towns and cities, people will often leave their mark in the form of graffiti. To gain a better idea of how to develop this idea further I went round my local area looking out for various tags and graffiti, in particular strobging style, placement and colour. I found that often the colours are bold and will vividly juxtapose the material they are painted on. Spray paint is the most common medium for this type of art therefore my plan is to somehow incorporate spray paint into the background for a more authentic street art effect.

## PHOTOSHOOT



DIGITAL EDITING & PHOTO MANIPULATION

To develop my idea further I took a copy of the graffiti concept I had previously experimented with, duplicated it and reverse it to create this larger collage for my background concept. I chose to do all of my editing digitally as it allowed me to experiment more with colour theory and arrangements. By manipulating my photos online it also allowed me to adjust the vibrancy, hue and saturation of the background which gave me a variety of different effects to choose from as my final background. The filter I liked the most increased the blue tint in all the colours on the page resulting in some colours getting darker and the yellow marks turning a vibrant, neon green. In my final composition I could use the darker spots to my advantage to be able to experiment more with black spray paint. After I created my background I took some of my favourite images from the shoot, cropped the background out and inserted them into the background to get a better sense of what the final idea would look like!



← final chosen concept.  
 → I want to use mixed media in the background sticking to that sort of color scheme, potentially trying to make it a little less busy so the focus is also on the subject.







# FINAL PIECE EVALUATION



As part of the preparations for my final piece I chose to research the work of Tim Okamura, in particular focusing on how he experiments with street art and identity. Additionally I looked into the works of a contemporary artist called Swoon and how their composite feature a figure in front of a specifically designed background. When researching ways in which people interact with their environment, I chose to delve deeper into street art which prompted me to look into the works of Okamura as he incorporates both a street art graffiti style and local folk in my piece therefore his works were the perfect composition to draw different techniques for creating the graffiti look.



My initial concept for the entire project was to explore the relationship between people and the built environment around them. Instantly when brain storming this concept I thought of graffiti and street art as it is a creative outlet which allows people to use the space around them to 'leave their mark' and influence the overall energy a space holds. Graffiti in particular can often also be associated with danger areas as certain 'tags' hold gang affiliations which goes to show the weight that some of the messages in graffiti can hold. I wanted to have the girl sitting in the middle of a variety of graffiti to have her as the focus and also vary the story lines around her.

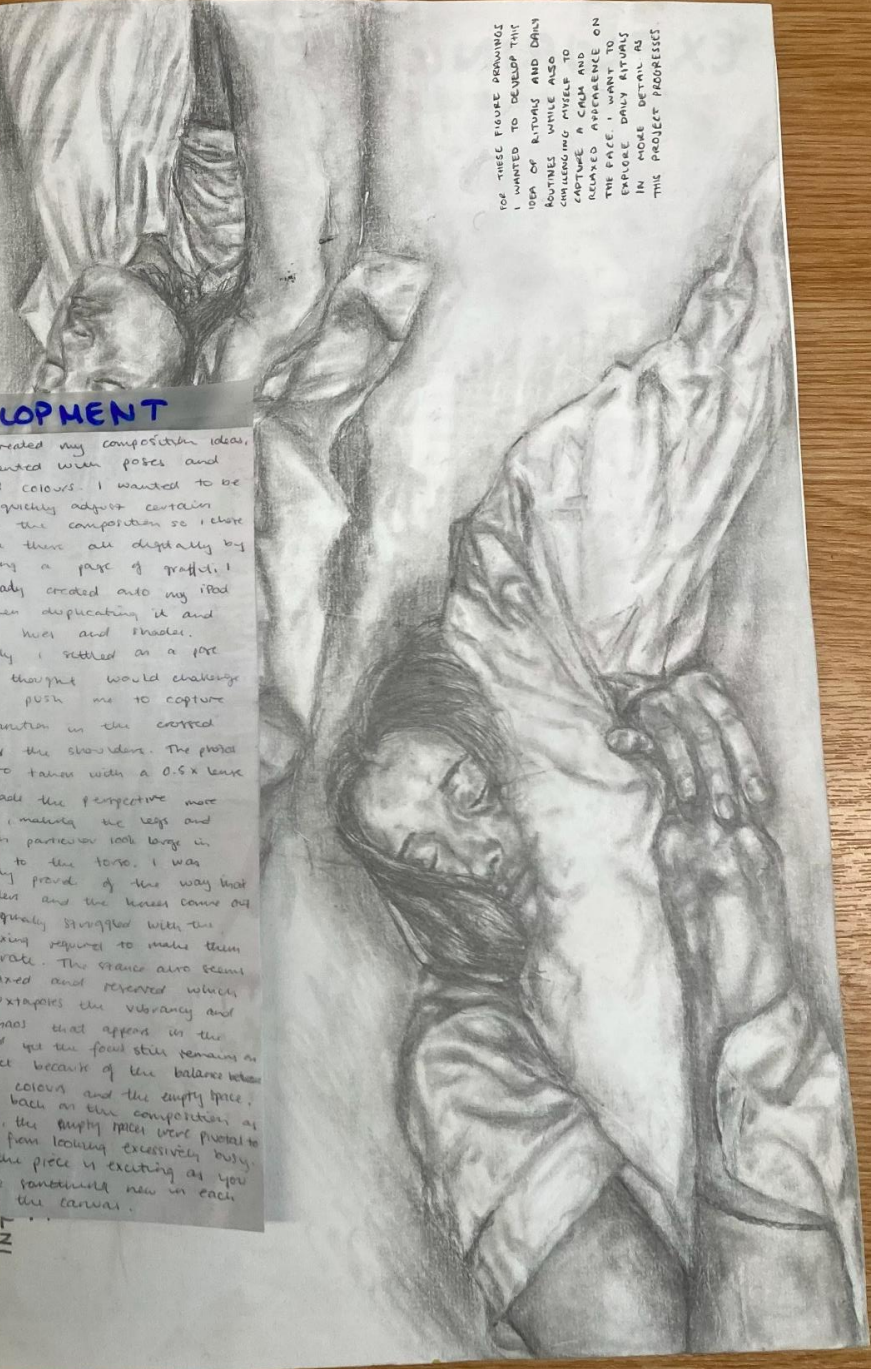
Throughout this project, I chose to investigate different materials prior to using. I would heavily favour to use acrylic paint for the figure painting in this piece. I decided to spray oil paint on top of a water media background of spray paint to properly establish the graffiti design and create drip paint effects. Acrylic paint, paint pens and the pens. I created many different effects and marks in the background as well as writing out parts of Swoon's piece 'Swoon's girl' nights dream. The work morning found scattered all over the background emphasize the 'street' concept as well as the darker shadow part on the left of the figure. This made it seem like she's almost sitting on a wall suggested by all the art around her.

There's a sense of a lack of femininity in some of the messy graffiti (applied to the reflecting street life) as well as the marks which made me reminiscent of the concept of 'loving days' spent behind bars. In this case the 17 tally marks also symbolize the age of the subject which gives the mark a deeper meaning when the cross referenced was overall interpretations. I believe the background still serves its purpose of not deterring the viewer's eyes from the focus of the piece.

# DEVELOPMENT

When I created my composition idea, I experimented with poses and background colours. I wanted to be able to quickly adjust certain aspects of the composition so, close to create this all digitally by transferring a page of graffiti I had already created into my iPad and then duplicating it and adjusting hues and shades. Additionally, I settled on a pose that I thought would challenge me and push me to capture the depiction in the crossed legs and the shoulders. The poses were also taken with a 0.5x lens which made the perspective more interesting, making the legs and hands in particular look large in comparison to the torso. I was particularly proud of the way that the shoulders and the hands come out as I originally struggled with the colour mixing required to make them look accurate. The space also seems quite relaxed and peaceful which greatly juxtaposes the vibrancy and almost chaos that appears in the background yet the focus still remains on the subject because of the balance between the dark colours and the empty space, looking back on this composition as a whole, the empty space proved pivotal to prevent it from looking excessively busy. I think the piece is exciting as you can notice something new in each corner of the canvas.

FIGURE INT

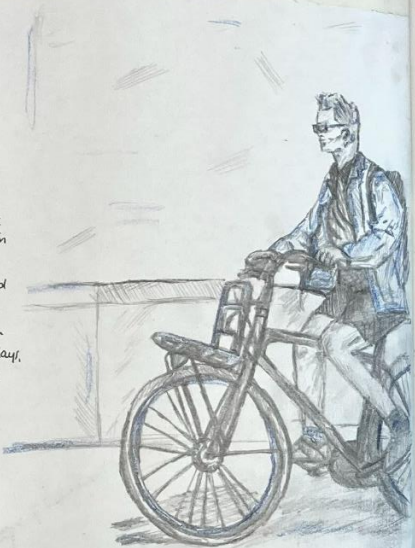


FOR THESE FIGURE DRAWINGS I WANTED TO DEVELOP THE IDEA OF RITUALS AND DAILY ROUTINES WHILE ALSO CHALLENGING MYSELF TO CAPTURE A CALM AND RELAXED APPEARANCE ON THE FACE. I WANT TO EXPLORE DAILY RITUALS IN MORE DETAIL AS THE PROJECT PROGRESSES.

# EXPLORING THE HERE & NOW

→ DISPLAYING MOVEMENTS THROUGH FILM AND SNAPSHOTS TO DOCUMENT THE PRESENT.

The purpose of this exercise was to find a way to document the present day; moments which are only happening 'here and now' and will not be repeating in the same way in the future. As part of my theme many of my pieces have focused on documenting a sense of routine; common moments in time which people could relate to as they would interact with their environment or living systems in a similar way. In this short film I created, I focused on personal first hand experiences and exhibited events which took place over my summer holidays. These images range from concerts, festivals and fireworks displays to birthdays, beach trips and wholesome instances with friends and family.



All the snapshots capture split seconds which emphasise the emotion felt in those situations. I created the film by exploiting the 'live photos' function as this turned experiences captured by photo into short clips which give the images context through speech, movement and background noises. The most difficult part of the activity was finding a way to order the images in a way which would ensure a smooth transition between them. The concept greatly linked in with colour theory as you wouldn't want the prominent colours in one scene to harshly juxtapose with the scene that follows it. My favourite image was the man on the bike as it creates a calm city image as he smoothly cycles into frame.



PHYSICAL PHOTO MANIPULATION



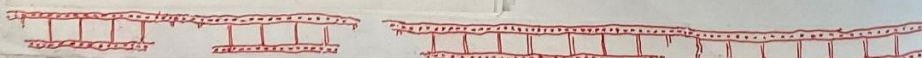
Previously as part of my project development I explored drawing the negative space by removing the figure in the foreground and focusing on the background. By physically manipulating these photographs I experiment with what happens if you take the people out of certain scenes; does the environment around them remain coherent; does the overall energy of the picture change and what happens if you reinsert the people in other photos?



Barbara Walker used a similar idea where she would remove figures from her paintings, leaving the spaces blank, to shift the focus of the piece and to highlight a given story.



This idea could help with later compositions as I could take a picture of a place and then edit people doing certain things into the photos.



# PIETER DE HOOCH



Pieter de Hooch is best known for his pictures of the domestic life of women and children. Almost all of his paintings from the Dutch Golden Age depict interiors, a courtyard containing just a few people, engaged either in domestic activities or in some form of entertainment. The atmosphere of his work is characteristically calm, spacious and airy, effects created through de Hooch's control of light and colour, as well as his construction of perspective. Similar elements can be observed in the style portrayed by Johannes Vermeer (Dutch Artist, 1632 - 1675). His works were generally made and exhibited the exceptionally refined observation of largely unnoticed details of everyday living. Courtyards were an intrinsic feature of Dutch domestic architecture and were often constructed within the middle of a house or at its very back. Houses in Dutch cities often built close together on long, narrow plots of land. One function of the courtyard was to

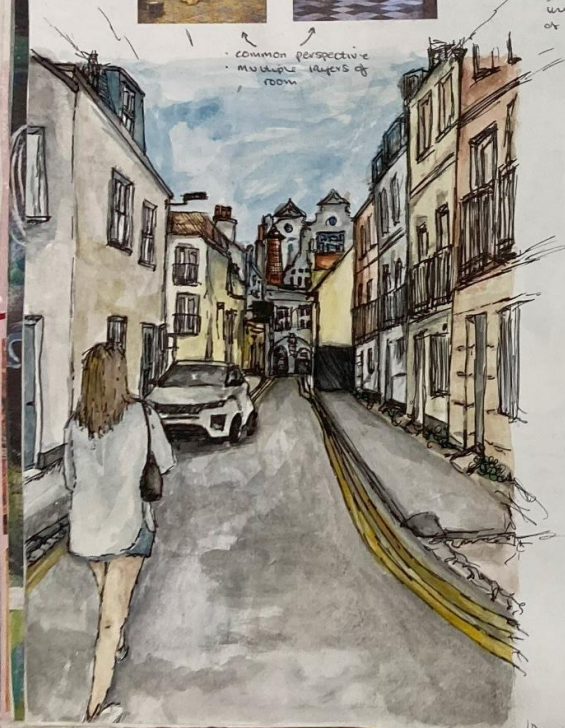


common perspective multiple layers of room

provide light to their windows which is readily reflected in de Hooch's mastery and responsiveness to light. However, despite his habit of including identifiable structures in the background of his paintings, the scenes were rarely ever duplicates of what would be happening in front of him. He would instead conceive the direct observation of his immediate surroundings with actions he could picture as part of the image.



common motif of domestic scenes.



As part of my response to his style, I wanted to capture an image which reflected a similar sense of perspective and everyday life. Additionally, de Hooch often included people who had their back to him so this created a more candid effect and was a more honest representation of the person partaking in the action. In the future I would want to further develop the concept of perspective and domestic life.

# WALID EBEID

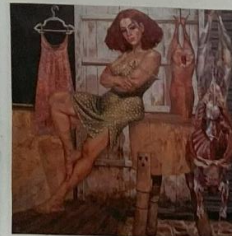


Walid Ebeid is a realistic expressionist artist from Cairo whose work is viewed as both controversial and provocative. Ebeid often studies the female

figure or national figures in Egyptian society, confronting social norms and addressing hardships as a consequence of societal traditions particularly in regards for women and women's issues such as domestic violence. He will often capture women in unflattering ways - nude or in states of undress - as he aims to capture the emotions of the groups of people who are oppressed through a nuanced look at sexuality, immigration and politics so that the audience can connect and relate to their feelings.



Ebeid brings attention to humanity's suffering, hopes and struggles through his realistic oil paintings, as he challenges different customs and traditions imposed by society to defend women and the oppressed of all categories and social classes. He often creates a deeply intricate storyline in the emotion painted on young brides and prostitutes which he portrays. His artwork caught my eye initially because of his general composition and the intricacy and details in the setting he paints. As part of my theme I want to do further studies of domestic interior so I particularly admire the way in which Ebeid links that to women's issues and the shift he possesses to capture feelings so accurately. Additionally, I like the lively poses many of the figures take. I feel that it adds an extra element of realism and removes that sense of added pressure many women experience to always look as pleasing as possible. The composition of his paintings feels more natural and relatable. His painting "Halal Meat" was also particularly powerful as it reflected society's sexist view of women while also framing women as "empowered goddesses" through the position the figure is in.



"HALAL MEAT" OIL ON LAMVAS.

IS THE DRESS IN THE BACK A METAPHOR FOR THE REDHEAD DANGLING ON A HOOK, OFFERING HER WARES?

IS THIS PORTRAIT ABOUT EMPOWERMENT OR HUMILIATION?

IS THE WOMAN PORTRAYED TO BE A PROVIDER [THE FOOD] OR IS SHE PRESENTING DEFILEMENT?



LIQUID POSES.

# PETER BROWN

Peter Brown is a Bath based artist most commonly known for his air weather paintings of street scenes and city landscapes. He rarely paints from reference in his studio as he prefers to walk directly from the subject and fix down what he calls "see and put", while many of his pieces are inspired by the architecture in his local town I chose to focus on his series of interior paintings which he completes based on his home in Bath. His "intimate" interior scenes are often composed of a neutral, yet site specific, colour palette with splashes of organic colours. What particularly interested me in Brown's piece was the overall finish of the painting: he would often work with a wet on wet technique and appears to keep colours more than blends them. In the group of paintings he created showing the landing of his stairs, he played around with the lighting and the scenery depending on the time of year. In some he would have Christmas decorations or children playing and reading on the steps. I admire the way in which he captures these moments in time and how he is able to create a sense of movement between each set of images. The actions which the subjects choose to do play a large role in the atmosphere created within the painting, as well as simply the amount of people he has within the piece. For example in the



"Ned on the Landing"

each other, you get a greater sense of family and community.

Whereas in pieces like this you get some sense of loneliness and sadness as you see this child having to sit, maybe play, alone, no one to have fun with - the audience cannot help but pity him slightly and hope that the family exhibited in the other painting returns back to him.



The landing is also particularly interesting place to look at in terms of how dimly lit it is which forces you to play around with darker tones, not only Browns and greys but also finding ways to incorporate blues and green to bring more life into a space where there is no light.

"Ned" is very commonly his subject and is in many pictures exhibited alone. I particularly like how this forces a story line onto you that Ned is likely to be one of the youngest and his older brother (who appears to be facing a gap year and is sharply lost on his path through life - yet another story line in his interior series) and his sister "Ella" are resistant to interact with him as they have other things they wish to be doing. The piece I wish to focus further on is "Ella, Twice" which shows Ella positioned in two different places in the same scene. I like this concept as it almost creates a sense of waiting like when you're stuck in a particular room, maybe at the dentist or doctors, and are forced to analyse every inch of the room to save yourself from boredom. This links to my theme as it highlights the different ways people can interact with their interior environments.

# INITIAL COMPOSITION IDEAS

-SETTING SKETCHES

FOR MY COMPOSITION IDEA I WAS LARGELY INSPIRED BY PETER BROWN'S INTERIOR SERIES, IN PARTICULAR THE PIECES HE DOES ON THE LANDING OF HIS STAIRS. HE WOULD OFTEN CAPTURE THE SAME STAIRS AT DIFFERENT MOMENTS IN TIME, TO CAPTURE CHANGES IN LIGHTING AND SCENERY IN THIS DIFFERENT SEASONS. I WORKED WITH THE SAME SET OF STAIRS, TAKING PICTURES USING DIFFERENT FOCAL LENGTHS ON THE LENSES TO VARY PERSPECTIVE.



TO DEVELOP THIS IDEA FURTHER I WANT TO INTRODUCE CHARACTERS SETTING IN VARIOUS POSITIONS ON THE STAIRS SIMILARLY TO HOW PETER BROWN CAPTURES HIS SUBJECTS IN CANDID POSITIONS WHILE ALSO DRAWING INSPIRATION FROM THE STYLE OF WALID EBED IN TERMS OF THE WAY HE APPLIES AND MIXES PAINT.

AS I TOOK MY ORIGINAL IMAGES WITHOUT PEOPLE TO CAPTURE THE PERSPECTIVE I WILL HAVE TO DIGITALLY MANIPULATE THE IMAGE TO INSERT THE PEOPLE INTO IT. ONE THING THAT WILL BE PARTICULARLY IMPORTANT IN THIS PROCESS WOULD BE ENSURING THE SCALE OF THE FIGURE'S STAIRS IS DRAWN CORRECTLY SO THAT THE PEOPLE DO NOT LOOK OUT OF PLACE



# FIGURE, FACE AND INTERIOR PRACTICE

As part of my preparation for my composition I did several pencil drawings focusing largely on anatomy and form while also developing which poses would be best to implement into my photo. What was particularly challenging with these sketches was simplifying the details in the face when the scale of the image got smaller to avoid making the face look too busy and blurred.



for final composition flip this pose an → makes more sense when in context.



would be useful to practice this pose to scale and in oil paint as the face will be small.  
 • must plan how to paint the features without making it appear muddy  
 • for faces consider the style of Mark Tennant

LIKE THE UNBLENDED LINES ON THE WALLS TO SHOW LIGHT REFLECTION. DEFINITELY USE THAT TECHNIQUE IN FINAL PIECE ADDS CHARACTER. DIFFERENT TO REGULAR STYLE AS I PERSONALLY ENJOY A MORE BLENDED IMAGE. GOOD TO BE OUT OF COMFORT ZONE.

LIGHT AROUND THE CHANDELIER IS SUCCESSFUL



SINCE FIGURES ARE HIDDEN INTO STAIRS - REALLY HAVE TO TAKE CARE OVER SCALE

STRAIGHT LINES OF PERSPECTIVE

OIL PAINTING PRACTICE

ADD ANOTHER FIGURE?? POTENTIALLY LYING DOWN

CONSIDER SOME SORT OF TEXTURE IN THE CARPET



# MARK TENNANT

Mark Tennant's photorealistic paintings are renowned for their uncanny ability to capture small details using light, movement and wide brushstrokes. Most of Tennant's works are lit with a bright flash that gives his young subjects the appearance of having been the unsuspecting subject of late-night paparazzi snapshots. His works are inspired by the painting techniques of Impressionists Edouard Manet and Pierre-Auguste Renoir. I admire the way Tennant is able to capture the essence of a scene with busy brushstrokes and thick colour applications. As someone who likes to work in fine detail, his style seems challenging for me but interesting to recreate.



AS PART OF MY RESPONSE I USED WATER COLOUR TO ACHIEVE THE BLOCK BRUSHSTROKE TECHNIQUE TENNANT CREATES IN HIS PIECES. I CHOSE IMAGES OF PARTY SCENES AND FOCUSED ON EMPHASISING A PARTICULAR POP OF COLOUR TO ADD TO THE ATMOSPHERE OF THE IMAGE



FOR MY FINAL PIECE I WANT TO EMPLOY A SIMILAR TECHNIQUE OF UNBLENDED SKIN TONES AND LESS DETAIL IN THE PALE THAN MY STANDARD REALISM. TENNANT'S APPROACH IS GOOD PRACTICE FOR EXPRESSING THE ESSENCE OF A SCENE WHICH IS UNLIKE WHAT THE THEME OF 'LIVING SYSTEMS' RELATES TO. I WANT TO MAKE SURE THE EMPHASIS IN MY FINAL PIECE IS UNDONE ON THE INTERIOR MORE THAN THE PEOPLE.

# FINAL PIECE EVALUATION - STAIRS

For this piece I researched the work of Peter Brown in preparation for creating my composition. I focused on his interiors series in particular which he based on his time in Bath and started to focus more on during the pandemic once the streets of London had become quieter. Brown works directly from life and explains that "the challenge to me is translating that 3D space full of noise, smell, colour and atmosphere and freezing it onto a canvas". In terms of his wide and quick brushstrokes he works quite similarly to Mark Tennant. As I focused more on external relationships between people and the built environment in my last composition by looking at graffiti, for this piece, I wanted to look more at interiors. I aimed to highlight the way in which living spaces can be tied to our movements and our daily routines. I just wanted to capture different scenes and events from my own life, like sleeping, birthday parties, a snapshot display of my summer: going to concerts and festivals.



'Ella' (Twice)



When I created my composition ideas I experimented with various backgrounds, deciding to take inspiration from the work of Peter Brown and create a image centred around stairs which would create an interesting perspective and vary the balance of the image. I originally started with taking pictures of just some stairs and corridor but found it lacked character and lacked a clear focal point. I then used digital editing to insert images of a subject in different positions. I used the same person for each of the poses to emulate a sense of movement also seen in Brown's painted titled 'Ella (Twice)'. While there are likely to be various interpretations of its connotations, to me it looks like it captures 'Ella' at different moments in time and shows the ways in which the overall space portrayed in the painting could be used.

Usually I like to work with very blended colours and smooth transitions between lines and forms but for this piece I wanted to mimic the style of Peter Brown and Waleid Ebeid and have the colours a bit more broken up. I found that this added more character to the piece, especially in the parts that would otherwise have been flat colours like the walls. I think the most successful part of the piece was the way the light spreads away from the chandelier and also in the floor from the kitchen door (the door itself can't be seen in the image). I also like the final outcome of the archway and the ceiling as I initially found it difficult to find a way to capture the variation in a prominently white/grey area. The most challenging part of the piece was digitally interpreting what the people would look like and how light would fall on them in the space.



### Concept 1: Mirrors

→ using mirrors to reflect the space and the people in it. Encourage people to look into the reflections and observe the things going on around them without directly looking at them

PROS: could be intriguing and would get a good response

CONS: finding a space that will be impactful and would get a lot of traffic

### Concept 2: Recreate a living space

→ inspired by installation artist Tracey Emin - explores the idea of art imitating life

→ 'my bed' was one of the most controversial artworks of the 1990's and is still perceived as a powerful manifestation of vulnerability. It is a very specific self-portrait that gives people a chance to identify or project their own painful experience.

→ her installation was a representation of this difficult lying in bed without eating and just drinking alcohol. There is also a feminist connotation to the work which recalls the famous maxim "personal is political"

→ Emin's work is not only personal but also performative and participative since it invites the beholder to metaphorically plunge into it and delve into their own experience

CONS: difficult to create this space in a school environment.



MY BED - 1998

## INSTALLATION IDEAS

### Concept 3: What's in my pockets?

→ Ask volunteers to empty the contents of their pockets and photograph them

→ Pockets carry essential items to the day, likely to see a lot of phones, keys etc.

→ Arrangements inspired by Jordan Bolton who exhibits meticulous and eye-catching displays for film. He recreates objects, costumes or rooms to serve as an alternative viewing experience of a film by representing it only through its colours and themes rather than plots or actors.

PROS: Like the anonymous aspect of it, have to look past the person then judge them based on what they think is a daily necessity. Interesting to see empty pockets - simple people

CONS: Might be difficult to get a enough participants to make an impact?



AMÉLIE - JORDAN BOLTON

### Concept 4: Interactive graffiti wall

→ To develop previous idea of people having an impact on the spaces around them, could display a canvas and invite people to leave their mark.

→ Could later on paint members of the school community into the graffiti to essentially create a collaborative piece where the background is a product of everyone's efforts.

→ continuous link to artist like Tim Olovsson

PROS: Exciting and would produce a good response

CONS: not really moving forward in the project development, repeated concept?

# FINAL INSTALLATION CONCEPT: POCKETS

JORDAN BOLTON



Jordan Bolton's film posters have been defined as minor masterpieces as he represents each film only through objects, colour and theme in turn offering a unique and alternative viewing experience. Bolton crafts defining features of iconic cinematic classics including Breakfast at Tiffany's and The Grand Budapest Hotel, beautifully capturing the signature aesthetic of each through the carefully considered styling and arrangement.

## KNOLLING

TOM SALAS ADOPTED THE PHRASE 'ABLE (ALWAYS BE KNOLLING)' AS A MANTLE FOR HIS STUDIO. KNOLLING IS SIMPLY THE PROCESS OF REARRANGING OBJECTS SO THAT THEY ARE PARALLEL OR PERPENDICULAR TO EACH OTHER. THE TECHNIQUE IS USED LARGELY IN COMMERCIAL PHOTOGRAPHY BUT IS A FINE GRINDING TREND. IT KEEPS EVERYTHING DEBRILED AND WHEN PHOTOGRAPHED IT IDEALLY CLEAN, NOTICEABLE IMAGES AND SPONTANEOUSLY SHOWS LINKED THEM.

### → RULES TO KNOLLING:

1. SCAN ENVIRONMENT FOR MATERIALS NOT IN USE.
2. PUT AWAY EVERYTHING NOT USED.
3. GROUP LIKE OBJECTS.
4. ALIGN OR SQUARE OBJECTS TO EITHER THE SURFACE THEY REST ON OR THE STUDIO ITSELF.

The series entails the process of watching a slow motion on repeat, sometimes spending watching each film in order to realise every this process leads to the recreation of around speed according to the theme of the poster acts as an object driven creating the beauty of the unfortunately moments, the art of the prop and

selection of my photo series the balance of all on the page will be important for the idea of an off centre composition is the eye and looks not natural - the subject is placed right in the frame. The negative space should be to create an impact - especially stages; should arrange in final

photos to have the busier photos near the empty spaces.

work in an empty background, would be more significant to arrange all the objects on a white background

see if you can art a variety of people: parents, art students, humanities students, stem students etc to show the differences between lifestyles

→ could be interesting to note the different themes in the different pockets.

→ want to develop Bolton's idea of taking defining features and displaying them → the contents of peoples objects in their care will define them

→ The installation will aim to emphasise the relationship of my overall theme as mentioned in my art essay. Objects in pocket are very personal



# SOPHIE CALLE

FEMALE STUDY: SURVEILLANCE

Sophie Calle is a French installation artist and conceptual artist. Calle's work evokes the French literary movement known as Oulipo (which roughly translates to workshop of potential literature). Her work frequently depicts human vulnerability and examines identity and intimacy. I want to convey similar ideas in my installation, which is a display of personal objects would convey rather successfully. Through my 'pocket' images, I can create a composition of items unique to each person which will in turn create a bridge between the viewer and subject as they can see a new side to the person which they are unlikely to have noticed before. Sophie Calle is also recognized for her detective-like tendency to follow strangers and investigate their private lives. She has developed a practice that is instantly recognizable for its distinct narrative elements and frequent combination of images with text.

## THE CHROMATIC DIET

These photos employ an arbitrary set of constraints, a concept Calle played with again and again, this time creating a daily meal dictated entirely by a specific colour. The work itself was an off shoot of a larger project between Calle and her friend, writer and film director, Paul Auster. Calle proposed Auster writes a fictive character in a novel, which Calle would later play out. Auster somewhat reluctantly created character Maria Turner in his 1992 novel Leviathan. In the novel Maria eats monochromatic meals each day and dresses herself according to a letter of the alphabet each day.

In response, as a means to play out Maria Turner's character, Calle published a book called Double Game in 1999. Double Game is composed of three parts: the chromatic diet and odd role of driving according to the letters of the alphabet with Calle dressed as Bridget Bardot on letter B's day on the cover; the second section taking the story further with a series based on Calle's earlier works of seminal narrative. The final section is titled Gotham New York City through 'artistic intervention'. The main reason I engaged with Calle's work was the overall way she composed her images. Many of the features in her Chromatic Diet series are things I would like to emulate in my installation project.



## FINAL INSTALLATION PHOTOS



THE SHARPNESS & CLARITY OF THE PHOTO MADE EVERY OBJECT POP OUT

THIS PHOTO HAD SOME OF THE BEST RESPONSES TO IT AS PEOPLE FOUND IT AROUND AN INTEREST AS THE BEING WITHIN RANGE OF THE BLUE OBJECTS WAS VERY IMPACTFUL

BY: IF BACKGROUND WAS LIGHTER - FEEL LIKE GREY TONES IN BACKGROUND BETTER FEELS ITEM



THE LIGHT REFLECTING FROM THE SHINER ITEMS EMPHASISES THE TEXTURES WHICH MAKES IT A MUCH MORE SATISFYING COMPOSITION

VERY CLEAR COLOUR SCHEME -> LIKE HOW THE RED IS A POP OF COLOUR BUT DOESN'T OVERPOWER THE OTHER ITEMS

BY FOCUSING IMAGE OF BECAUSE THE THE OBJECTS ON THE DEEP HEAT AND DRUMSTICK WERE CAPTURED









Black & white



2004 - 14



ONE COLOUR



EXPRESSIVE MESS :  
MESSY STICKIES, MESSY ROLLERS.

### OBSERVATIONAL STUDY

← FOR THESE PIECES I WANTED TO TAKE A MORE PLAYFUL APPROACH TO MY PAINTING AND VARY THE FOCUS BETWEEN EACH IMAGE. THIS IS COLOUR FIELD EXPERIMENTING WHERE I VARIED FILTERS AND PERSPECTIVES TO EMPHASISE CERTAIN COLOURS E.G ONLY PURPLE TONES. I WORKED WITH MY INSTALLATION IMAGES AND IN THE FUTURE I WOULD LIKE TO DO MORE WORK WITH SMALLER OBJECTS AND HOW THEY EACH LINK IN A LOOK.

### EXPERIMENTING WITH BRUSHES

FOR THE PIECE ABOVE I EXPERIMENTED WITH LARGER BRUSHES AND CONTINUOUS BRUSHSTROKES. THE BACKGROUND WAS PART OF SEVERAL OF PAINTINGS I COMPLETED USING PAINTBRUSHES I MADE USING RANDOM MATERIALS LIKE STEELING AND SPONGES. I LIKED THIS IMAGE IN PARTICULAR BECAUSE OF THE BIG BRUSH AND FREE FLOW OF EACH MOVEMENT. THE BACKGROUND IS VERY CONTROLLED WHICH ALMOST CONTRASTS QUITE NICELY WITH THE SCATTERED FEEL THE POCKET OBJECTS CREATE. THE ITEMS WERE PAINTED USING GOUACHE PAINTS - A CREATIVE CHOICE BASED LARGELY ON THE QUALITY OF THE PAINT. I ENJOYED EXPERIMENTING AS IT ALLOWED ME TO BE LESS FIGURIOUS WITH MY PAINTING AND WAS ALSO VERY REMINISCENT OF THE GRAFFITI I EXPLORED INITIALLY IN MY PROJECT.

# MICHEAL YURKOVIC

Michael Yurkovic is an industrial designer who creates contemporary miniature spaces, recreating mid-century modern homes or spaces familiar to him from his youth. A former toy inventor, Yurkovic was introduced to the world of miniature in 2013, when he was invited to attend a miniature show. He was inspired by what he saw but noticed that mid-century modernism, a design aesthetic dear to him, was lacking in the show-room. Using his design skills, he began creating 1:12 scale models of classic mid-century modern furniture by Charles and Ray Eames, George Nelson - among others. When he first began bringing his pieces to miniature shows, he was nearly the only one in the room with pieces from this era. His work was quite popular among collectors and sold out quickly.



"1950s Hancock Gas Pump"

Alongside his passion for mid-century modern design, Yurkovic was also inspired by nature. In particular, he is fascinated with the concept of "nature reclaiming the earth from the industrial age". Yurkovic masterfully melds these two disparate aesthetics to make miniatures depicting the detritus of everyday objects as they rust, wear and weather when discarded. The results are both playful and evocative provoking. "Gas pump Diorama" is a collaboration with South African miniature artist and nature artist, Ben Freeman-Kane. It features a 1950s Hancock Gas Pump by Yurkovic rusting away only to be repurposed as a home for sparrows created by Freeman-Kane. In another more contemporary scene, Yurkovic presents the discarded remains of a Vespa left to rot in the desert with other junk.

When discussing the process Yurkovic described "there is indeed something magical about starting out with a handful of brass and plastic, and emerging with a museum quality miniature. It is the constant challenge of inventing ways to solve design and fabrication issues on this small scale that inspires the process. Emerging with the hand made replica is the reward for careful attention to detail at every step of the way. Each product is carefully studied, measured and verified before creation of the prototype can begin. In the end, it all comes down to skill, technique and craftsmanship achieved over years of study and humbling mistakes."

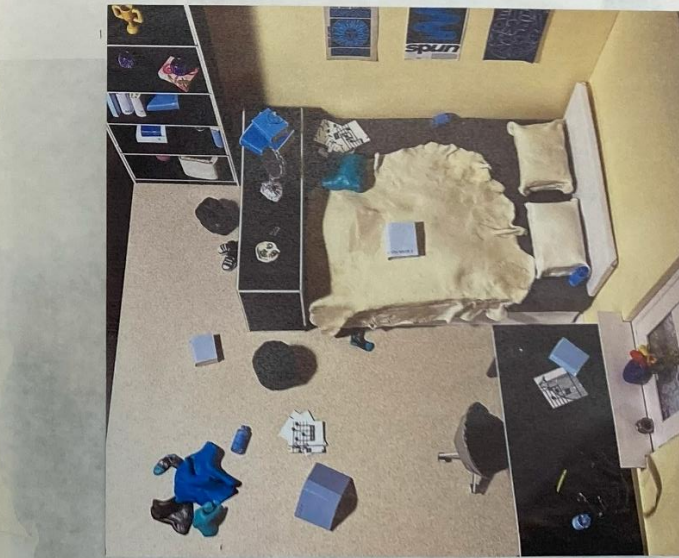


The objects Yurkovic chooses to recreate establish a sense of familiarity that is inviting and encourages the viewer to become involved with the scene.

"The closer you look, the better it gets."



# SUB HUMANS



MY BEDROOM MODEL

Chair - cork, velvet serial  
water bottles - made of sheet of hot glue  
chair - duct tape and straws

# TEENAGE BEDROOMS

Since my entire personal study is centered around living systems, I decided to take a closer look in. Scientists' environment says that our behavior restricts a clean and you feel more while a cluttered make you feel there is no access than in

American teenagers, vintage series are still living off their parents. They became how authentic and to not clean



3D WORK

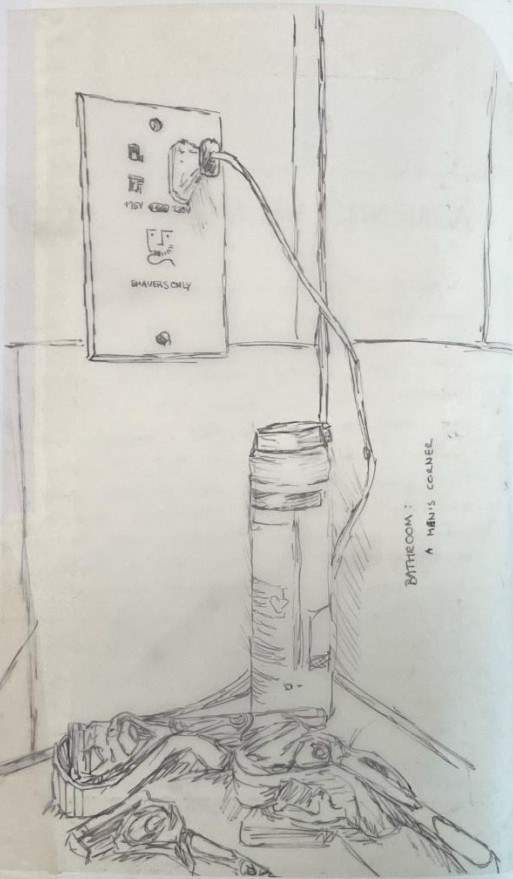
# MY BEDROOM

I am inspired by the way in which Salinger created the genuine spirit of teenage bedrooms. I wanted to explore the theme using the process of Michael Yurkovic. I experimented with foam board, balsa wood and plasticine to create an accurate model depicting the essence of my bedroom. While it was time consuming and difficult to create, I enjoyed the process and agree that the result is a model

FRONT TO EN: BOSCH C1, COURTESY TO E3

# MISCELLANEOUS OBJECTS AND OVERLOOKED SPACES

> FOCUSING ON MINISCULE ADDITIONS TO A NARRATIVE



INSPIRED BY BOTH YUKKONIC AND SALINGER I WANTED TO PORTRAY SIMPLE MESSY PARTS OF THE HOME THAT ARE SOMETIMES OVERLOOKED. I SKETCHED PARTS THAT STOOD OUT TO ME AND NOTED THEIR PURPOSE IN MY LIFE NARRATIVE.

# "MORNING" - DOD PROCTER

TATE MODERN VISIT

When visiting the Tate Modern, I focused on finding different artists who may link to my theme of living systems and in particular looked at interior scenes and bedroom spaces to explore the way in which my theme could progress. I was instantly drawn to the piece "Morning" by Dod Procter. The painting shows a young woman simply wearing a pale cotton dress reclining in a simple bed in the morning sun. "Even asleep, the figure speaks both confident physical presence and a subversively quiet distance from the feminine norms of earlier decades." Procter began to paint a series of simple monumental simplicity and near classical overtones, it shows a local fisherman's sixteen year old daughter, Cassie Barney, waking in her sparsely furnished bedroom.

Both Procter's earlier portraits of Sheila and her 1924 "Model Resting" have been described to show "great skill, deep honesty" and having created "a new vision of the human figure which amounts to the invention of the 20th century style in portraiture". Her painting is seen as an example of the postwar revival of classical imagery on the women's post-war scene of Ariadne, which was impactful to shell shocked Britain.



Sleeping Ariadne



MORNING (1926)

"Morning" shows a woman awake and perhaps on the verge of waking with her right arm thrown back over her head. George Eliot's description of Vatican Ariadne might also serve to describe Procter's subject: "she lies in the marble voluptuousness of her beauty; the drapery folding around her with a petal-like ease and tenderness" (while in this composition it is paint, not marble.) Even so, the white sheets and nightgown that Procter has arranged around her model strongly recall the pale whiteness of antique sculpture and you can almost feel the stony solidity of those sheets was "consuming the young woman, like some heroine from Ovid's Metamorphoses being steadily transformed into a rocky outcrop." But despite the cool density of the cotton drapery, the figure is a sensuous being, fleshy and pink, and her left fingers hover over her lower stomach. The leisurely nature of the pose is also emulated in the painting "The Days End" by Ernest Procter.

of all the antique sculptures that were rediscovered in the renaissance and which possessed the imagination of later generations of artists, the statue of the sleeping Ariadne in the Pio Clementine museum in the Vatican was considered one of the most powerful. Probably a Roman copy of a Hellenistic original, it was acquired by Pope Julius II in 1512. He displayed it as part of an elaborate fountain installation, with water playing around the sleeping recumbent figure. For Pope Julius, the sculpture had tremendous symbolic appeal: he was the conquering Roman, the heir of the Caesars, she was the subjugated Egyptian ruler. At the same time, through some intriguing act of intellectual suppliance, she was, by virtue of her wistful setting, a "nymph in a grove" - sensual, hovering in some delicate reverie between sleep, death and wakefulness. The sculpture also appears throughout art history as you can see her trace everywhere: in the pose (most obviously) for example in Titan's Danaë.

I admire the definition he achieved in the back muscles

like how natural the composition looks, a warm embrace, very emotive



"THE DAYS END" - ERNEST PROCTER



EMPHASIS SHOULD BE  
LARGELY ON THE BACK  
DEFINITION IN THE FINAL  
PAINTING

FIGURE PRACTICE

THE CLOTHING MEANS  
THERE IS A LARGE  
CHUNK OF DARK  
COLORS IN THE CENTRE  
OF THE PIECE  
- HAVE TO VARY  
TONE [WITH PURPLES]  
TO MAKE IT POP  
AGAIN FOR THE  
VIEWER.



FEET PRACTICE

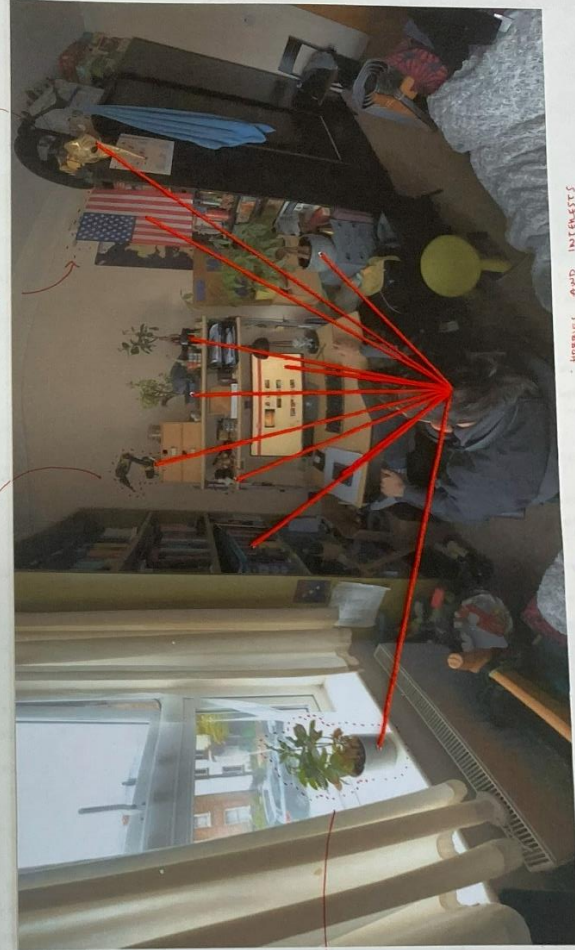
Evaluation of outcome.

- My initial idea came from the work of Dod Procter's "Morning" which showed a relaxed image of a girl sleeping, "the drapery falling around her with a petal-like ease and tenderness". Previously with my work on daily routines and rituals I completed an observational study of a subject sleeping to practise imitating a calm and drowsy essence: I wanted to develop that idea into an outcome to explore how people interact with their home environment. I also took inspiration from "The Days End" by Ernest Procter with the very emotive poses and the raw vulnerability of having the skin exposed.
- I chose to create a diptych to create a sense of movement yet separation between the two people. The poses were carefully chosen so that they impact each other in terms of shape but they never touch - they're close but never intimate. It's interesting to see that the two people together, even though they're separated, cause more destruction to a space - with the increased number of creases and folds in the bedding which make them seem less smooth and calm. The creases also add an element of movement into the piece as the fabric had to accommodate any gestures and record lived experiences. I like the way that the creases are never linear and overlap and impact each other. This idea of interrelationship is heavily present throughout my whole theme and it was interesting to capture that in this piece.
- When creating my composition I focused on the rule of thirds to ensure that the focal points in this piece were the people. I feel that on first glance the viewers eyes will instantly fall on the upper body and the pillows in particular. The depth and perspective also helps to lead your eyes up the painting and draws you in to the detail in the exposed skin. I limited my colour palette, making heavy use of white and greys to create a sense of waking and colour slowly creeping in. I wanted to create a very relatable and captivating piece which the poses helped me to create. The motif of sleep has always been present in art and literature and the appeal of sleep lies on the fact that although it is common, its complex. "A sleeping woman takes on the posture of death but is very much alive... Sleep delights, frightens, regenerates and may even lead to fatigue." Although it is a basic human function, it is a unique experience for everybody and through this piece I wanted to articulate my understanding of how sleeping makes you vulnerable and defenceless yet comfortable and peaceful. In mythology the sleep was always portrayed as a weakening force but in my piece I wanted to emphasise the way it evokes emotion and grace. In relation to my personal study, sleep is probably one of the most passive ways to interact with the space around you; your living environment may even appear in your dreams. I wanted to play with the idea of intrusion, especially of a moment as private as sleeping. The polaroids on the wall also add to the story line as you get a very minuscule hint of what the person life could be like and relieves some of the anonymity as you know the person my piece most commonly told that they favoured the muted colour palette because of how it made the piece look calm and not overbearing. One interesting interpretation was that the figure could be emotional, hiding and burying their face into the pillows which is usually an expression implying stress and "just wanting to go to sleep" to ignore everything else going on around them.
- If I was to create this piece again I would explore the effects of light more as it would have been more impactful in creating a sense of forced waking to have a light shining on them as if its coming through an open curtain. Overall I thought my piece was successful as it was emotive and had good form and character.



# INTERACTING WITH A SPACE: HOBBIES

> WHAT YOUR BEDROOM SAYS ABOUT YOU:



FROM SOMEONES HOME YOU CAN TELL WHAT THEIR HOBBIES AND INTERESTS ARE.

PLANTS:

"PEOPLE WHO FILL THEIR HOMES WITH PLANTS AND ORCHIDS POSSESS LOTS OF GREAT VIRTUES. THEY ARE A UNIQUE BLEND OF ATTITUDE, VISION, CREATIVITY, WISDOM AND KINDNESS."

THEY AS MY PERSONAL STUDY AIMED TO SHOW THE RELATIONSHIP A SPACE CAN HAVE WITH PEOPLE AND THE RELATIONSHIP PEOPLE HAVE WITH THEIR SPACE. THIS CAN BE VISUALLY REPRESENTED THROUGH HOBBIES.

HOBBIES AND INTERESTS MAKE A PERSON. FOR THE EVELLE I TOOK A PIANO LESSON ON WEEKS IN THE BEDROOM AND LIKED SOME OF THE ITEMS REALISING SOME OF HIS HOBBIES TO HIM.

TRAVEL

TRAVEL

ENGINEERING

# CLIVE SMITH

> MINIMAL CONTEXT, BUILDING AN ATMOSPHERE

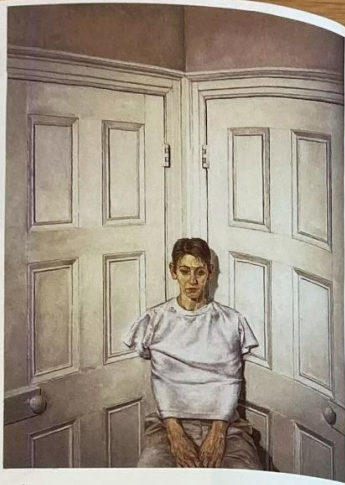
CLIVE SMITH IS A CONTEMPORARY BRITISH PAINTER WHO DISCUSSES MODERN SOCIAL ISSUES IN HIS ART. HIS REALISTIC PORTRAITURE WORK IS EXECUTED IN A STYLE THAT IS REMINISCENT OF THE MIDDLE-CAREER

WORK DONE BY LUCIAN

FREUD HIS STARK PORTRAITS OFTEN PRESENT A SENSE OF MELANCHOLY DUE TO HIS USE OF A PREDOMINANTLY BLUE, BEIGE AND GREY PALETTE. THE BODY LANGUAGE OF THE SINGULAR FIGURES, AND EVEN THOSE IN GROUPS, PROJECT A SENSE OF ISOLATION AND VULNERABILITY.



I WAS INITIALLY DRAWN TO SMITH'S WORK BECAUSE OF THE WAY HE EXPLOITS MINIMAL SETTINGS TO CREATE A SPECIFIC ATMOSPHERE IN HIS ART. THERE IS SOME ELEMENT OF RELATABILITY IN THE WORK: THE HALF MADE BED ALREADY SAT IN - COULD BE SYMBOL OF GRIEF OR DEPRESSION, THE REPEATED MOTIF OF A SPARE SEAT - SHOWS LONGING, WAITING AND ALIENATION. IN PARTICULAR HIS IDEAS REMIND ME OF THE ISOLATION DURING THE PANDEMIC - LEFT ALONE WITH YOUR OWN THOUGHTS; APPEARING CONTEMPLATIVE.



↓  
PART OF SERIES 'DIFFERENT BURNING' CONTAINING DRAWINGS AND CANVASES SHOWING MULTIPLE IMAGES OF A PERSON (GENERATED) OVER THE COURSE OF DAYS AND MONTHS.

SMITH'S WORK LINKS NICELY TO MY PERSONAL STUDY AS HE PORTRAYS PEOPLE IN COMFORTABLE SPACE. OFTEN HIS SETTING EVEN SEEMS WORN AND TIRED - SOME ALREADY SAT IN, CRINKLED CLOTHES, DUVETS AND PILLOWS. ADDITIONALLY THE FACIAL EXPRESSIONS OF HIS SUBJECTS, USUALLY AN INTENSE STARE, ZONED OUT, DEEP IN THOUGHT, CAUSES THE VIEWER TO WONDER WHAT THE PERSON IS THINKING ABOUT OR

WHAT THEY HAVE BEEN THROUGH. IN EACH PIECE THE SUBJECT INTERACTS WITH THE SPACE IN SOME KIND OF WAY BUT SMITH DOES NOT PROVIDE THE VIEWER WITH ENOUGH DETAIL TO CONVEY SPECIFIC MEANING, THUS THE NARRATIVE BUILDS ITSELF

# ROSSO EMERALD CRIMSON

> RELATIONSHIPS OUT OF CONTEXT

TO CONTRAST CLIVE SMITH, ROSSO EMERALD-CRIMSON REPRESENTS PEOPLE IN MINIMAL CONTEXT AND WITH MINIMAL EXPRESSION. BOTH ARTISTS ALLOW THE VIEWER TO CREATE THEIR OWN NARRATIVE AND DELVE THE BACKSTORY AND HISTORY OF THE SUBJECT. ROSSO IS ALSO A CONTEMPORARY ARTIST WHO BRINGS INTIMACY AND CHARACTER INTO HER PAINTINGS THROUGH THE USE OF BRIGHT COLOURS AND PARTICULAR POSE. ROSSO PAINTS MAINLY WITH OIL AND IS HEAVILY INTERESTED IN FIGURATIVE PORTRAITURE AS THEY HAVE A STRONGER NARRATIVE.



'PAKU & GINA'

I ORIGINALLY BEGAN RESEARCHING HER WORK WHEN LOOKING FOR FATHER-DAUGHTER RELATIONSHIPS IN VISUAL ART AND I FOUND THAT ROSSO WILL OFTEN PAINT CHILDREN TO PORTRAY CHILDHOOD MEMORIES AND CAPTURE PRECIOUS MOMENTS BETWEEN A PARENT AND CHILD. PARTICULARLY LIKE THE FACT THAT SHE POSITIONS THESE RELATIONSHIPS IN FRONT OF FAIRLY PLAIN BACKGROUNDS BECAUSE FEW THOUGHT TELL A STORY. THE BLUE STRIPED WALL PAPER BEHIND PAKU AND GINA FEELS LIKE A CHILDHOOD BEDROOM. THEIR CLOSE RELATIONSHIP FEELS VERY WARM AND COMFORTING. THIS ATMOSPHERE CONTRASTS SLIGHTLY TO THE PIECE OF THE BOY AND HIS DAD AT THE TRAIN STATION. THE FIGURES APPEAR MORE DISTANT AND THEIR RELATIONSHIP FEELS ALMOST COLD. I THINK IT IS INTERESTING TO NOTE HOW THE PHYSICAL SEPARATION BETWEEN THE FIGURES

PROVIDES SOME LEVEL OF UNDERSTANDING OF THEIR RELATIONSHIP TO ONE ANOTHER. THE PROXIMITY OF PEOPLE TO PEOPLE AND PEOPLE TO SPACES IS SOMETHING I'LL TAKE INTO CONSIDERATION MORE IN MY OWN ART.



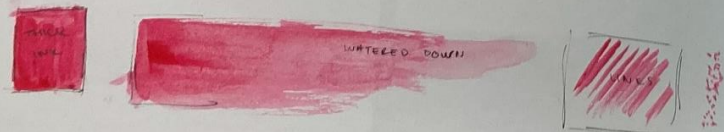


# INK DEVELOPMENTS



FOR THIS PIECE I WANTED TO EXPERIMENT WITH NEW MATERIALS SO I WAS DRAWN TO INK. I FOUND IT WAS VERY SIMILAR TO WATER-COLOUR. I FOUND IT WAS NOT DEFINED ENOUGH SO I DID SO STABBING LINE ART OVER IT. GAN CHIN LEE HAD PREVIOUSLY CREATED A SIMILAR BATHROOM PERSPECTIVE SO I WANTED TO TAKE INSPIRATION FROM HIS CONCEPT BUT TAKE A DIFFERENT APPROACH TO IT. WHILE IT WAS FUN TO EXPERIMENT WITH I THINK I WOULD NEED SIGNIFICANTLY MORE PRACTICE BEFORE CREATING A LARGER OUTCOME.

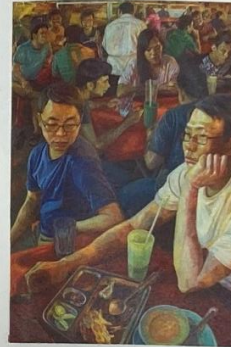
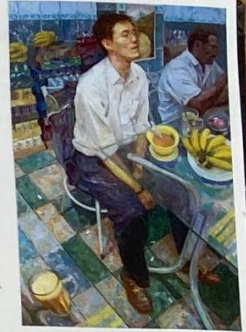
INK TECHNIQUES:



# GAN CHIN LEE

RELATIONSHIPS: PEOPLE TO SETTING, PEOPLE TO PEOPLE

GAN CHIN LEE IS A MALAYSIAN ARTIST KNOWN FOR HIS REALIST PAINTINGS THAT REGISTER THE ETHNIC AND RELIGIOUS COMPLEXITIES OF MALAYSIA. HIS WORK OFTEN ANALYSES SPATIAL PERSPECTIVES TO DEPICT MULTICULTURAL URBAN SCENES IN SHARED SOCIAL SPACES SUCH AS STREET FOOD STALLS AND PENNY POPULATED COFFEE SHOPS. THERE IS USUALLY A SEQUENTIAL NARRATIVE IN HIS WORK AND HE SOMETIMES CREATES POLYPTYCH AND PANORAMIC VIEWPOINTS TO ALLOW THE VIEWER TO GET A BETTER UNDERSTANDING OF THE SPACE. THIS IDEA IS PARTICULARLY RELEVANT TO MY PERSONAL STUDY AS IT GIVES EACH CHARACTER REASON - EACH PERSON HAS THEIR OWN FEELINGS AND HISTORY WHICH CAN BE DEVISED TO SOME DEGREE FROM THE OBJECTS AROUND THEM. LEE CAPTURES AND HYPERBOLISES IDEAS OF URBAN ANGST, RESTLESSNESS AND WORKING CLASS THIRD SHIPS. HIS SOCIAL COMMENTARIES CARRY VISUAL LANGUAGE HIGHLIGHTING LARGELY THE MELANCHOLY SIDE TO BUSTLE AND MUNDANE CHARACTERS FROM REAL LIFE WITH AN ABSURDIST APPROACH. I PARTICULARLY ADMIRE HIS MULTIPANELED DISPLAYS OF COMPLEX COMPOSITIONS - ESPECIALLY THOSE OF PEOPLE EATING. IT FEELS ALMOST CINEMATIC THAT AS THE VIEWER WE ARE ALLOWED TO WATCH SOCIETY FUNCTION. THE MOMENTS HE CHOOSES TO CAPTURE ARE ALSO VERY NICHE - EITHER MID-MEAL OR DIRECTLY AFTER WHEN THE BOREDOM AND FATIGUE HITS. OFTEN ART WILL TEND TO ROMANTICISE GENERAL SOLIDITY AND CREATE A FALSE SENSE OF AESTHETIC BUT I THINK GAN CHIN LEE GREATLY CAPTURES THE TRUTH. THE WAY HE MANAGES TO CAPTURE EMOTION IS VERY SKILLFUL AND HIS CHOICE OF PERSPECTIVE ALWAYS MAKES THE VIEWER FEEL INVOLVED - WHICH IS SOMETHING I WISH TO CAPTURE INCREDBLE FLOW BETWEEN IMAGES WITHIN THIS STUDY.



FOR FINAL PIECE CONSIDER DOING ANOTHER PIECE. MULTIPANELED HELPS BUILD A NARRATIVE



FEELS LIKE THE HAND BEHIND THE VIEWER.

COLOUR CHOICES FEEL COOL - MELANCHOLY

THE WOMAN'S POSTURE - FEELS REAL - IMAGE AND FEELS IS LESS FABRICATED MORE RELATABLE

# OIL PAINTING EXPERIMENTING: IMPASTO

> FOCUS ON FOOD, GAN CHIN LEE MEAL TIMES



MANY OF THE ARTISTS I HAVE RESEARCHED WORK WITH IMPASTO TECHNIQUES AS PART OF THEIR APPROACH TO OIL PAINTING. I PAINTED LOOSELY, PLACING COLOURS GENERALLY AND AIMED TO LEAVE VISIBLE BRUSH STROKES.

TOGETHER EVALUATION OF GAN CHIN LEE, RELATIONSHIPS AND MEALS

TERMS OF RELATIONSHIPS FROM PEOPLE TO PEOPLE IT TAKES INTIMACY TO BUILD A BOND. THROUGH SHARING A RELATIONSHIP BECAUSE OF ITS SIMPLE INTIMACY IT CAN TAKE THIS EXERCISE OF SAFETY AND BELONGING. I WAS SHARING EACH TYPE OF MEAL CREATES THE ATMOSPHERE



PLAYFUL FINGER FOOD, EASY TO SHARE, BRINGS JOY

FELT POSITIVE, HEALTHY, QUIET MEAL

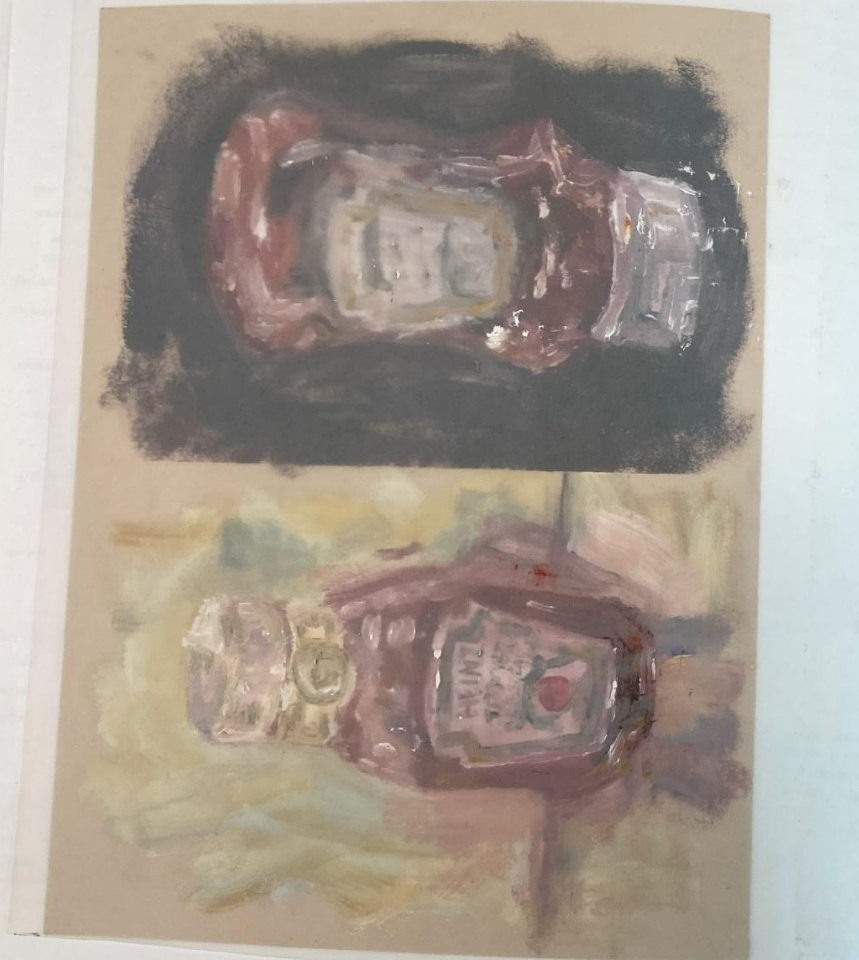
FOODS THAT SHARING SMELLS APPETISING, PROMPTS OTHER PERSON TO TRY SOME - BOND.

FILLING, MAKES YOU DROWSY.

KEY CONCEPT: SHARED MEALS

# OIL PAINTING EXPERIMENTING: IMPASTO

> FOCUS ON FOOD, GAN CHIN LEE MEAL TIMES



MANY OF THE ARTISTS I HAVE RESEARCHED WORK WITH IMPASTO TECHNIQUES AS PART OF THEIR APPROACH TO OIL PAINTING. I PAINTED LOOSELY, PLACING COLOURS GENERALLY AND AIMED TO LEAVE VISIBLE BRUSH STROKES.

> FURTHER EVALUATION OF GAN CHIN LEE, RELATIONSHIPS AND MEALS

IN TERMS OF RELATIONSHIPS FROM PEOPLE TO PEOPLE IT TAKES TIME AND INTIMACY TO BUILD A BOND. THROUGH SHARING A RELATIONSHIP CAN BE TRANSFORMED BECAUSE OF ITS SIMPLE INTIMACY - IT CAN DEEPEN YOUR SENSE OF SAFETY AND BELONGING. FOR THIS REASON I TOOK MORE NOTICE OF THE MEALS I WAS SHARING WITH PEOPLE AND THE ATMOSPHERE EACH TYPE OF MEAL CREATES WITH IT.



→ FELT FORMAL, HEALTHY, QUIET MEAL



→ PLAYFUL, FINGER FOOD, EASY TO SHARE, BRINGS JOY

→ LIGHT, REFRESHING, GOOD MOOD



→ PROVIDES SHARING, SMELLS APPETISING, PROMPTS OTHER PERSON TO TRY SOME - BOND.



→ FILLING, MAKES YOU PROUD.

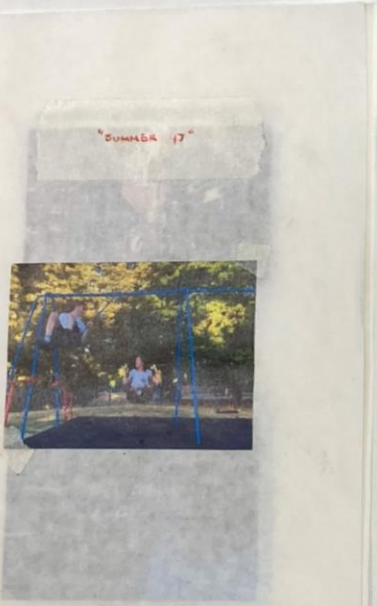


KEY CONCEPT: SHARED MEALS

# EXPLORING THE HERE & NOW

3 DISPLAYING MOMENTS THROUGH FILM AND SNAPSHOTS TO DOCUMENT THE PRESENT.

The purpose of this exercise was to find a way to document the present day; moments which are only happening 'here and now' and will not be repeating in the same way in the future. As part of my theme many of my pieces have focused on documenting a sense of routine; common moments in time which people could relate to as they would interact with their environment or living systems in a similar way. In this short film I created, I focused on personal first hand experiences and and exhibited events which took place over my summer holiday. These images range from concerts, festivals and fireworks displays to birthday, beach trips and wholesome instances with friends and family.



All the snapshots capture split seconds which emphasise the emotion felt in those situations. I created the film by exploiting the 'live photos' function as this turned experiences captured by photo into short clips which give the images context through speech, movement and background noises. The most difficult part of the activity was finding a way to order the images in a way which would ensure a smooth transition between them. This concept greatly united in with colour theory as you wouldn't want the prominent colours in one scene to harshly juxtapose with the scene that follows it. My favourite image was the man on the bike as it creates a calm city image as he smoothly cycles into frame.



PHYSICAL PHOTO MANIPULATION



Previously as part of my project development I explored drawing the negative space by removing the figure in the foreground and focusing on the background. By physically manipulating these photographs I experiment with what happens if you take the people out of certain scenes: does the environment around them remain coherent; does the overall energy of the picture change and what happens if you reinsert the people in other photos?



Barbara Walker used a similar idea where she would remove figures from her paintings, leaving the spaces blank, to shift the focus of the piece and to highlight a given story.



This idea could help with later compositions as I could take a picture of a place and then edit people doing certain things into the photos.

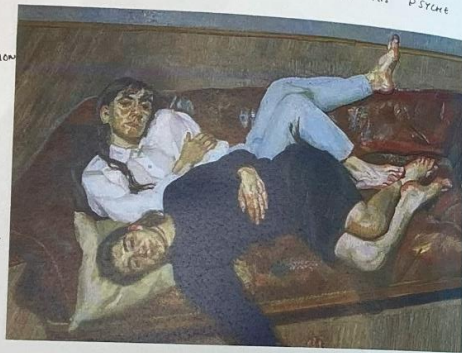


# FAMILY RELATIONS IN ART

> RELATIONSHIPS : PEOPLE TO PEOPLE

## LUCIAN FREUD

LUCIAN FREUD WAS A BRITISH REALIST PORTRAITURE ARTIST WHO WAS ALSO ONE OF FEW 20th CENTURY ARTISTS WHO PORTRAYED THEMSELVES WITH SUCH CONSISTENCY. HIS SELF PORTRAITS GIVE A FASCINATING INSIGHT INTO BOTH HIS PSYCHE AND HIS DEVELOPMENT AS A PAINTER. WHILE HIS PORTRAITURE WORK IS VERY ADMIRABLE FOR ITS SKILL AND COMPOSITION I WAS MORE DRAWN TO HIS FAMILY PORTRAITS. THE FREUD NAME IS MORE COMMONLY RECOGNISED FOR ADVANCEMENTS IN PSYCHOANALYSIS AND FAMILY RELATIONS. LUCIAN FREUD'S EXHIBITION ABOUT FAMILY SHOWED ISOLATED MOMENTS OF THE COMPLEX AND OUTRAGEOUS LIFE. FREUD WAS OFTEN DESCRIBED AS THE PAINTER WITH "THE CRUEL EYE OR THE UNRELENTING GAZE. THERE'S A LANGUAGE THAT SUGGESTS A CERTAIN AMOUNT OF OPPRESSION".



↳ BELLA AND ESTHER



FREUD'S WORK WAS OFTEN CONTROVERSIAL AS HE OFTEN HAD HIS FAMILY POSE IN THE NUDE AND WOULD FEATURE THEM IN THE SAME COLLECTION AS HIS COUNTLESS LOVERS. THERE IS A CERTAIN ELEMENT OF SLANTNESS IN HIS ART - PORTRAYING PEOPLE IN MINIMUM CONTEXT TO EXPRESS A DEEP NARRATIVE (SIMILAR TO ERNEST CRIMSON) YET THE WAY HE GOES ABOUT IT IS PARTICULARLY INTRIGUING. FREUD WOULD OFTEN PAINT USING AN IMPASTO TECHNIQUE WHICH FORCES THE VIEWER TO OBSERVE THE PAINTING FOR LONGER. THE DISTANCE BETWEEN EACH SUBJECT IS SIGNIFICANT IF EACH MEMBER'S CLOSENESS AND COMFORT AROUND EACH OTHER. HOWEVER SOMETHING ABOUT HIS COMPOSITIONS MAKE ME FEEL UNEASY - THE FORCED SITTING, THE UNNATURAL CLOSENESS MIXED WITH SUCH EMOTIONLESS STANCES. YET ITS THESE ASPECTS OF THE COMPOSITION THAT PUSH THE NARRATIVE FURTHER.

> CONTRAST BETWEEN 19th CENTURY AND 20th CENTURY ART.

## FATHERHOOD

## CHARLES MOREAU

CHARLES MOREAU WAS A 19th CENTURY PAINTER AND ONE OF VERY FEW WHO DEPICTED FATHER-DAUGHTER RELATIONSHIPS IN HIS ART WORK. OFTEN THE IDEA BETWEEN FATHER-DAUGHTER RELATIONSHIPS WAS CONVEYED IN ART OF THE DAUGHTER BY THE FATHER AND IT WAS LESS COMMON TO SEE THEM PORTRAYED TOGETHER - RATHER MOTHER AND CHILDREN WERE PICTURED TOGETHER. MOREAU WAS INFLUENCED BY DUTCH GENRE PAINTING AND PAINTED MANY SCENES OF MODEST PEOPLE AS WELL AS LANDSCAPE SUBJECTS.



I ALSO CHOSE TO LOOK FURTHER INTO MOREAU'S WORK BECAUSE OF THE WARMTH HE MANAGES TO CAPTURE. THE ATMOSPHERE HE PORTRAYS IS ALMOST COMPLETELY OPPOSITE THE WORKS FREUD CREATED OF HIS FAMILY. THE BODY LANGUAGE IN MOREAU'S WORK IS FAR MORE NATURAL AND THUS CREATES COMFORT FOR THE VIEWER - THE SCENE FEELS SAFE AND REMINISCENT OF A HEALTHY FAMILY. UNLIKE FREUD, MOREAU PAINTS IN MORE OF THE GENERAL SETTING WHICH ALLOWS THE VIEWER TO GET A BETTER IDEA OF THE FAMILY'S HISTORY AND LIVES.



← →  
CLOSE, NATURAL  
DISTANCE  
NOT FABRICATED  
RELATIONSHIP.

IN THESE PIECES THE SETTING HELPS TO PORTRAY ROUTINE. THE SPACE FEELS LIVED IN AND FEELS LIKE HOME. THE CONTRAST BETWEEN THE EFFECTS ACHIEVED BY BOTH ARTISTS GREATLY SHOWS THE SIGNIFICANCE OF ART IN CONTEXT AND HOW IT CAN CHANGE TO EMBODY OF THE CONVEYED MESSAGE.

# BERTHA MORISOT

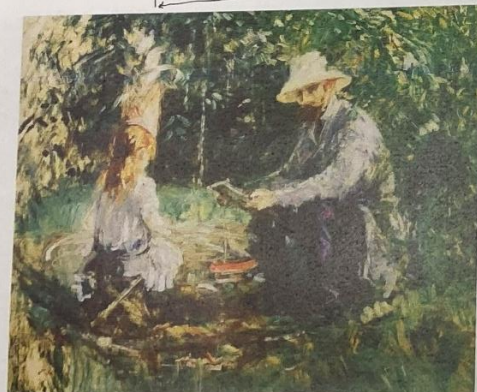
Q: WHY IS FATHERHOOD RARELY PORTRAYED IN VISUAL ART?

BERTHA MORISOT WAS A FRENCH IMPRESSIONIST PAINTER WHO MOSTLY PAINTED Glimpses INTO WOMEN'S PRIVATE SPACES LIKE A YOUNG WOMAN COMING TO HER SISTER'S TRAIK OR A MOTHER TENDING TO HER CHILDREN IN THE CRADLE (1872) IS AMONG MORISOT'S MOST FAMOUS WORKS. EDMA CAZET AT HER SLEEPING INFANT, BIANCHE - EDMA'S LEFT ARM IS BENT, CREATING A MIRROR IMAGE OF THE CHILD, WHO IS VEILED BY THE GAUZY WHITE CURTAIN. THE VIEWER HAS WANDERED INTO A SCENE OF PALPABLE INTIMACY.



MORISOT ALSO LIKED TO PAINT OUTDOORS, A PRACTICE WHICH INVITED SCANDAL GIVEN THAT AT THE TIME WOMEN WERE EXPECTED TO ONLY LEAVE HOME WITH A CHAPERONE. WAS INITIALLY DRAWN TO MORISOT'S WORK BECAUSE OF THE WAY SHE REPRESENTS RELATIONSHIPS IN VISUAL ART. SHE IS ONE OF THE VERY FEW FEMALE PAINTERS WHO DEPICTED HER HUSBAND AND CHILD MAINTAINING SOME SORT OF A RELATION

EVEN VISUALLY THE MOTHER AND CHILD ARE PAINTED CLOSER THAN THE FATHER AND CHILD, REPRESENTS AN UNSPOKEN DISTANCE BOTH PHYSICALLY & EMOTIONALLY



LESS OF A NURTURING SCENE THAN WITH THE MOTHER

EUGENE BARES A STEVEN LOOK ON HIS FACE AS HE AND HIS DAUGHTER SIT IN A GARDEN, PLAYING? READING?

THE MOTHER-CHILD DUO HAS ALWAYS BEEN A FAVOURITE THEME IN ART, EVEN STARTING WITH MARY AND JESUS THE THEME SPREAD BETWEEN THE RENAISSANCE ERA AND EVEN ABSTRACT ART. THE RELATIONSHIP IS A SYMBOL OF FERTILITY, HUMANITY, REDEMPTION, LOVE, NURTURE AND DUTY. UNLIKE MOTHERHOOD, FATHERHOOD IS OFTEN REPRESENTED THROUGH THE TRANSMISSION OF KNOWLEDGE AND GOODS. SOME PAINTINGS SHOW A PROTECTIVE AND PROUD FATHERHOOD AND IN PARTICULAR FATHERS AND SONS ARE SHOWN AS ACCOMPICES. MORISOT INCORPORATES IDEAS OF EDUCATION AND PROTECTION INTO HER PIECES DEPICTING EUGENE MANET AND THEIR DAUGHTER.

# "EUGENE MANET AND HIS DAUGHTER AT BOUGIVAL"

MORISOT APPROACHES HER PAINTINGS WITH A SENSE OF DELICACY IN HER USE OF COOL, QUICK BRUSH STROKES AND COLOUR CHOICES. HER DAUGHTER, JULIE, WAS FAVOURITELY HER MUSE WHICH HUNG HEAVILY TO THE WAY MOTHERHOOD HAS BEEN EXPRESSED IN ART - MORISOT WAS A WATCHFUL EYE OFTEN OBSERVING HER DAUGHTER.



MORISOT'S GENDER OFTEN PLAYED A BIG ROLE IN THE WAY HER ARTWORK WAS PERCEIVED AS WRITERS WOULD OFTEN USE TERMS LIKE "FLIRTATIOUS" AND "CHARMING" LABELS NEVER USED TO DESCRIBE HER PEERS LIKE MONET AND Renoir.

THE FIRST PAINTING I SAW IN MORISOT'S REPERTOIRE WHICH SHOWED A DISTINCT SENSE OF CLOSENESS BETWEEN MANET AND HIS DAUGHTER. THE PROXIMITY ALLOWS FOR A WARMER ATMOSPHERE AND MAKES THEM SEEM LIKE A HAPPY FAMILY.

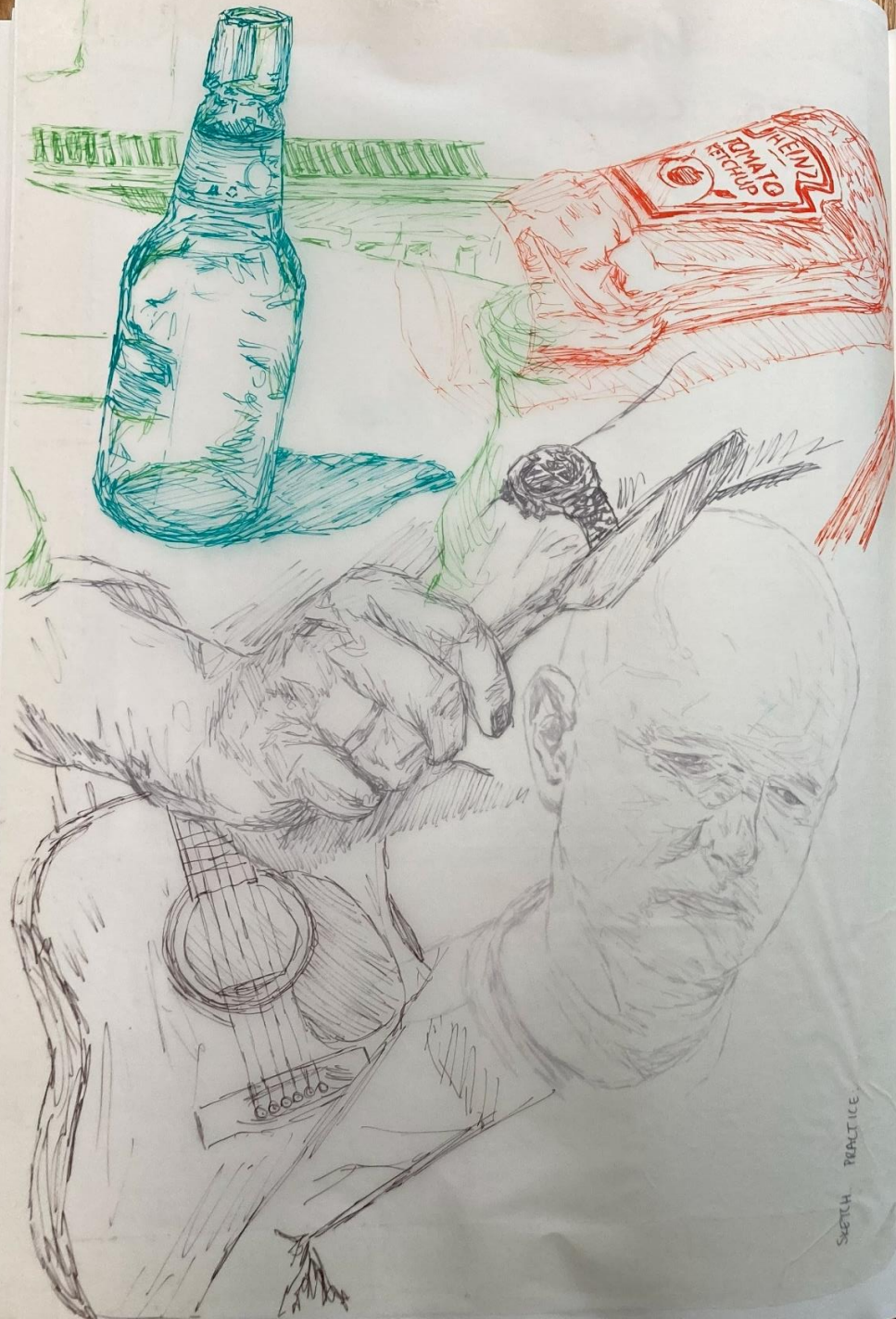
MANET ALWAYS SEEMS TO BE WATCHING HIS DAUGHTER WHICH LINKS TO THE HISTORICAL PURPOSE OF FATHERHOOD DEPICTIONS - REPRESENTING PROTECTION - ALWAYS WANTS TO KEEP HIS DAUGHTER SAFE



AGAIN SHOWS PHYSICAL DISTANCE BEGS THE QUESTION OF EMOTIONAL DISTANCE.

THE REASON BEHIND THIS QUESTIONING OF THE LACK OF FATHERHOOD IN ART IS THAT 20th CENTURY ARTISTS SUCH AS LOUISE BOURGEOIS AND ELIZABETH CATLETT WERE ALSO QUESTIONING THE LIMITED DEPICTIONS OF MOTHERHOOD OVERTIME, WITH THE GROWING PRESENCE, RECOGNITION AND SUPPORT FOR WOMEN IN THE ARTS, AUTHENTIC AND DIVERSE REPRESENTATION OF MOTHERHOOD - INCLUDING DEPICTIONS OF PREGNANCY, BIRTH, MOTHERS WITH THEIR CHILDREN AND FAMILY PORTRAITS.

IN MY ART I WANT TO POTENTIALLY CONTINUE TO EXPLORE MORISOT'S IDEAS AND DEPICT A FATHER-DAUGHTER RELATIONSHIP IN A CONTEMPORARY VISUAL ART.



SKETCH PRACTICE

## EVALUATING FINAL COMPOSITION

: FATHERHOOD . OIL PAINTING .



FOR MY FINAL PIECE I WAS INSPIRED BY THE WORK OF FREUD, CARL LINNÉ AND BERTHA MOESOT. I ALSO EXPERIMENT WITH CLIVE SMITH'S COMPOSITION IDEAS AND THE WAY HE PRESENTS A MELANCHOLY ATMOSPHERE OF INDIVIDUALS SEATED ALONE. I TOOK INSPIRATION FROM THE STYLE IN WHICH FREUD PAINTS AND APPLIES THE PAINT AS I FELT IT ADDED MORE MOVEMENT AND DEFINITION INTO MY FINAL IMAGE AND TRANSFORMED IT FROM BEING A STATIC OUTCOME. I TOOK ON BOARD SOME OF THE CRITICISMS FROM MY LAST PIECE AND TOOK EXTRA CARE TO SHOW REFLECTION - THE WAY COLOURS BOUNCE OFF AND DISTORT, IN PARTICULAR ON THE WHITE OR SHINY OBJECTS HELPED TO UNIFY THE PIECE SO EACH OBJECT FELT LIKE IT BELONGED IN THE FINAL IMAGE RATHER THAN BEING MECHANICALLY EDITED IN.

MY AIM WITH THIS PIECE WAS TO PORTRAY SACRIFICES IN FATHERHOOD AND RELATIONSHIPS WITH A SPACE. THROUGH THE PROJECT I GATHERED NOW DIFFERENT TECHNIQUES ARE USED TO PORTRAY THE ESSENCE OF A SPACE, TO NARROW THE UNDERSTANDING OF A PIECE WITH EACH CONSCIOUS COLOUR AND TEXTURAL CHOICE SUCCESSFULLY CONTRIBUTING TO THE OVERALL EFFECT IT CAN HAVE ON A VIEWER. THROUGH PERSPECTIVE AND ARRANGEMENT, I WAS ABLE TO EXPRESS THE INTERRELATIONSHIP BETWEEN PHYSICAL SPACES AND ITS OCCUPANTS. I ALSO THINK THE PANORAMIC EFFECT BETWEEN THE TWO PAINTINGS MAKES THE VIEWER ALLOWED SOME OF THE UNDERPAINTING TO COME THROUGH. THIS ADDED TO THE PIECE THAT MORE LIFE TO IT. THE REFLECTIONS AND BROUGHT THE WHOLE PIECE TOGETHER. IN THIS PIECE THE VIEWER IS PAINTED FROM THE CHILD'S PERSPECTIVE MAKING THEM FEEL MORE INVOLVED. I ALSO WANTED TO PLAY WITH THE IDEA THAT FATHERHOOD IS DEPICTED IN THE TRANSMISSION OF GOODS HENCE THE INCORPORATION OF THE SHARED MEAL.

# COMPOSITION PLAN

FATHERS IN THE HOME : VISUALLY REPRESENTING SACRIFICES IN FATHERHOOD IN CONTEMPORARY SOCIETY

WHILE WORKING TOWARDS MY COMPOSITION MY AIM WAS TO FIND WHO SHOW FAMILY RELATIONS IN CONTEXT SINCE MOST OF MY WORK LEADING UP TO THIS POINT HAS FOCUSED AROUND THE HOME I WANT TO REPRESENT WHAT MAKES A HOUSE INTO A HOME. IN DOING RESEARCH I FOUND THAT HISTORICALLY THE IDEA OF FAMILY HAS BEEN REPRESENTED BY MOTHERS AND CHILDREN - THE CONCEPT OF NATURE AND NATURE UNDERSTANDABLY SO AS PREVIOUSLY WOMEN WOULD BE FORCED TO STAY AT HOME CARING FOR THE CHILDREN AND PAINTINGS WERE CREATED BY THE FATHER. I BEGAN LOOKING FOR ARTISTS WHO FOCUS ON CREATE WORK SHOWING FATHER - CHILD RELATIONSHIPS. THESE INCLUDED ROSSO EMERALD CRIMSON CHARLES MOUREU AND BERTHA MORISOT. I WANTED TO PLAY WITH THEIR CONCEPTS AND CREATE AN INTIMATE HOME SCENE OF MY OWN FATHER AND I SHARING A MEAL - OR RATHER ME TAKING HALF OF HIS FOOD. NOT ONLY DID I WANT TO EXPLORE THE RELATIONSHIP BETWEEN PEOPLE, THE SPACE AND OTHER PEOPLE BUT I ALSO WANTED TO PERSONIFY THE SACRIFICES OF FATHERHOOD. THE COLOUR LED IS A REPEATED MOTIF IN MY PREVIOUS IMAGES - A CONSCIOUS DECISION TO SUBCONSCIOUSLY EMPHASISE THE CONCEPT OF SACRIFICE BUT ALSO BECAUSE IT HAS BEEN HISTORICALLY ASSOCIATED WITH COURAGE. IT TAKES COURAGE TO BE A PARENT AND I WANTED TO CREDIT THAT IN MY FINAL PIECE. IN THE SCENE MY DAD IS SURROUNDED BY SOME OBJECTS I WOULD CONSIDER STRICTLY ASSOCIATED TO HIM : THE GUITAR, HIS WATCH, THE BEER HE HAS WHEN HE'S HAD A SUCCESSFUL DAY AT WORK.



I PICTURED HIM SHARING HIS FRENCH TOAST WITH ME - A DECISION HE MADE RELUCTANTLY BUT DID NEVERTHELESS. I ENJOYED CREATING A DIPTYCH IN MY LAST COMPOSITION SO FOR THIS PIECE I WANT TO WORK ACROSS TWO CANVASSES AGAIN HOWEVER THIS TIME HAVE THE PERSPECTIVE MISALIGNED, INSPIRED BY THE WORK OF UAN CHIN LEE WHO OFTEN CREATES THESE DINING SCENES IN SHOPPING CENTRE FOOD COURTS.

FINAL DIGITAL EDIT FOR REFERENCE IDEAS:



## PHOTO CONCEPTS:

LOCATION : DINING ROOM, FAMILY SETTING

WANT TO EDIT THE IMAGE CARBONIC FOOD



MOOD SHOULD BE MORE SOLEMN AND CONTEMPLATIVE

VISUAL REPRESENTATION OF INTERACTING WITH THE HOME

SHOW MORE FLOOR WHEN EDITED TOGETHER PERSPECTIVE SHOULD BE MISALIGNED, BUT CREATE THE ILLUSION OF A DOWNWARD PANORAMA

INTIMATE DINNER || INACH SEWIT, INVITES VIEWER TO SIT AND EAT











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**“ How can I explore the interrelationship between physical spaces and its occupants using visual arts?”**

*A LEVEL ART: Component 1 Personal Practical and Written Study*

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In my project I want to explore how people interact with their environment. I wanted to choose this project in particular as it will incorporate my future career aspirations along with the enjoyment I get out of drawing people. It was really important to me that I choose a theme that could incorporate both of these aspects as I wanted to develop my portraiture skills by doing the A level but also wanted to begin to build my architecture portfolio. I want to respond to the question “How can I explore the interrelationship between physical spaces and its occupants using visual arts?”, essentially stressing the importance of art in context which you see less of in the Impressionist era. The question is heavily expressed in, quite obviously, realism as it captures the whole image but it is even highlighted sometimes in romanticism as it is used to effectively evaluate a given narrative. I would also like to explore contemporary art to delve deeper in the architectural aspect of the art as many consider that to be the current era of architectural design: I'll research artists like Johannes Vermeer who often greatly involves himself with the intricacy of the setting as well as the characters in them. Equally I think it would be useful to briefly look at classical art in order to challenge myself with that intense level of detail. This essay will begin by evaluating the works of Dutch Golden Age artist Johannes Vermeer and contemporary artist David Hockney and then continue to evaluate other contemporary artists who use different mediums and concepts to portray the relationship between people and their surroundings. In “The Poetics of Space” Gaston Bachelard describes “These trees are magnificent, but even more magnificent is the sublime and moving space between them”<sup>1</sup> emphasising the idea of being mindful when looking at a space and that emotional reaction to space determines the effectiveness of architectural structure which will be the focus for this study.

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<sup>1</sup> BACHELARD,G., JOLAS,M.,& STILGOE, J.R. , 1994, The Poetics of space. , Boston: Beacon Press

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'Glass of Wine'



'George Lawson and Wayne Sleep' 1972

Johannes Vermeer was a Dutch Baroque Period painter who specialised in domestic interior scenes of middle-class life. One of his more well renowned artworks is the girl with a pearl earring. Vermeer largely focused on the behaviour of light and other optical effects such as changes in focus. Unlike many other artists from the Dutch Golden Age, Vermeer was Catholic rather than Protestant, despite the difficulties of practising his faith during his lifetime. Authorities frequently tolerated Catholics, as long as they held Mass in small house churches in private residences. As a result, Catholic artists, including Vermeer, developed new forms of devotional painting to convey their religious messages. He managed to incorporate his faith with a solemn, contemplative mood and regularly incorporating some source of bright light. In the scene 'Glass of Wine'<sup>2</sup> we see a man and a woman around a table by a brightly lit window, interestingly showing how the light coming through it interacts with the people and objects in the room. The man's close proximity to the woman in the picture suggests a kind of tension which is also presented by the posture and body languages shown. The man is painted in a more dominant role whereas the woman's seated position paints her very much as his subordinate. Even with the use of the eyeline the man is literally looking down on her as she drinks a glass of wine, her face almost completely hidden by the nearly empty glass. I was particularly interested in the imbalance of power expressed in the painting through the levels at which the subjects are sitting in. Many of the artists in my personal study will be conscious of Vermeer's work as one of the most notable interior scene artists of all time so they will reference Vermeer in some way in their approach to interior pieces. This then prompted me to look into a more modern version of this concept created by David Hockney. George Lawson and Wayne Sleep is one of the last paintings from a sequence of large double acrylic portraits that occupied Hockney between 1968 and 1977<sup>3</sup>. The painting shows book dealer George Lawson sitting on a stool at a clavichord placed against a wall. His right hand holds a key down on the keyboard but his body is turned away from it and instead towards the open window on the left of the painting. Immediately to the left of the keyboard ballet dancer Wayne

<sup>2</sup> <https://mydailyartdisplay.uk/2010/12/22/the-glass-of-wine-by-johannes-vermeer/>

<sup>3</sup> <https://www.tate.org.uk/art/artworks/hockney-george-lawson-and-wayne-sleep-t14098>

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Sleep is casually leaning against the doorframe with his legs crossed. Both paintings are narratives of relationships. Hockney's depicts a relationship that is often compared to the Annunciation as "there is always somebody who looks permanent and somebody who's a kind of visitor". This creates a distance between the figures. When speaking about the process Lawson recalled that Hockney struggled considerably to get the light right, which was a staple in many of Vermeer's pieces. Hockney's piece is very clearly a more modern style whereas Vermeer focuses more on the concept of camera obscura. Similar to many Impressionist paintings (like Van Gogh's portraits), David Hockney's work has a background of mainly solid colours which somewhat takes away from the idea of art in context. While both paintings depict two figures facing towards each other, with one sitting and one standing, the body language and the distance between the people in Hockney's piece depicts a less hostile environment. In essence my project displays the relationships between not just people and spaces but people and other people; whether that is by creating a composition that will be impactful and relatable for the viewer or by literally posing an interaction between multiple people in my final piece. In many of my pieces the viewer is a third person in the scene which creates a sense of intrusion and interpreting. The concept of watching the subjects is a common theme between the majority of the artists I studied and I took this forward into my composition planning.



**Woman on the stairs**



**'Ella (Twice)'**

Walid Ebeid is a realistic expressionist artist from Cairo whose work is viewed as both controversial and provocative. Ebeid often studies the female figure or national figures in Egyptian society, confronting social mores and addressing hardships as a consequence of societal traditions particularly in regards to violence. He often captured women in unflattering ways as he aims to capture the emotions of the groups of people who are oppressed through a nuanced look at sexuality, immigration and politics so that his audience can connect and relate to their feelings. Ebeid brings attention to humanity's suffering, hopes and struggles through his realistic oil painting as he challenges different customs and traditions imposed by society to defend women and the oppressed of all



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categories and social classes. Ebeid makes the female figure a focal point in all of his pieces and it's interesting to note that all his works are created in regard to women's issues but of course from a man's point of view- an outsider's perspective. His perspective would be unique to the cause as he won't have had a personal experience with the problem and therefore his opinion would be similar to that of other outsiders, helping to emphasise a sense of empathy towards the problems and relatability in the viewpoint. He creates a deeply intricate storyline in the emotions painted on young brides and prostitutes which he portrays. His artwork initially caught my eye because of his general composition and the intricacy and details in the settings he paints. As part of my theme I want to do further studies of domestic interior so I particularly admire the way in which Ebeid links that to women's issues and the skills he possesses to capture feelings so accurately. Additionally, I like the leisurely poses many of the figures take. I feel that it adds an extra element of realism and removes the sense of added pressure many women experience to always look as pleasing as possible. The composition of his paintings feels more natural and relatable but equally some of the poses he chose fall greatly into the feminist theory and the idea that gender is performative<sup>4</sup>. He puts a lot of emphasis on the effect that patriarchal culture has on the representation of women's bodies and attempts to articulate the rich diversity of femininity by creating pieces like "Halal Meat" which present the female character as powerful and almost threatening. Furthermore, he uses the settings to emphasise the emotions felt by all the women; like in the painting of the women on the stairs, the paint is chipping and the use of greys and blues makes the image as a whole look cold and desolate. His clever use of colour, location and arrangement is a perfect example of exploring the interrelationship between physical spaces and its occupants. In comparison to the work we see from Vermeer and Hockney, Ebeid displays a lot more movement and creates more dynamic paintings with the movements and the poses he chose to express. Ebeid's characters are positioned in a more interactive way as they will look at the audience and the presence of the fourth wall is established whereas Brown's paintings appear to be more invasive as you watch the families take part in various activities .

Peter Brown is a Bath based artist who is most commonly known for his all weather paintings of street scenes and city landscapes. He rarely paints from reference in his studio as he prefers to work directly from the subject on site doing what he calls "see and put" which is where he will quite simply put marks of paint wherever he sees fit on the canvas to match the scene in front of him. While many of his pieces are inspired by the architecture in his local town I chose to focus on his series of interior paintings which he completes based on his home in Bath. His intimate interior scenes often consist of a neutral yet site specific colour palette with splashes of inorganic colours. What particularly interested me in Brown's piece was the overall finish of the painting; he would often work with a wet on wet technique and appears to layer colours more than he blends them. In the group of paintings he created showing

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<sup>4</sup> Butler, Judith. (1999) *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge)

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the landing of his stairs, he played around with the lighting and the scenery depending on the time of year (e.g. had festive decorations around Christmas time). I admire the way he captures these moments in time and how he is able to create a sense of movement between each set of images. Brown works directly from life and explains that “the challenge for me is translating that 3D space full of noise, smell, colour and atmosphere and freezing it onto a canvas.” In terms of his wide and quick brushstrokes he works quite similarly to Mark Tennant. When taking inspiration from his work, I aimed to highlight the way in which living spaces can be tied to our movements and our daily routines as well as creating a composition which had an interesting perspective and varied the balance of the image. In particular I liked Brown’s piece “Ella (Twice)”: while there are likely to be various interpretations of its composition, to me it looks like it captures ‘Ella’ at different moments in time and shows the ways in which the overall space portrayed in painting could be used. The ‘Ella’ painted in the foreground is significantly brighter than that of the Ella in the background which could suggest that was the position she found herself in later on in the day (more simply that part of the corridor could just get less light). I like the way in which he captures her in her uniform and at the door as it makes the picture seem very natural and almost inviting. The overall composition of his pieces greatly plays with the idea of exploring the interrelationship between physical spaces and the people in them simply because of the way he utilises these relatable poses and how he captures the subjects partaking in a variety of standard activities. In his interiors series, Brown manages to express the different ways a person can interact with an environment and how these activities vary from person to person as well as between different spaces. The landing of the stairs in particular is an interesting place to look at in terms of how dimly lit it is which forces you to play around with darker tones, not only browns and greys but also finding ways to incorporate blues and greens to bring more life into a space where there is no light.

Both Brown and Ebeid created their own portrayal of women in their home space yet the attitudes conveyed in them are drastically different. Much of Ebeid’s work reflects society’s sexist view of women whereas Brown obviously highlights the childish nature of “Ella”, which contrasts to the way the woman in Ebeid’s work is sexualised because of the way she’s dressed and the environment she’s in. The overall composition for the “Ella” piece accurately reflects the idea that she is a child in her own home setting and a certain element of warmth which Ebeid consciously tries to avoid in his pieces. This then means that in Ebeid’s work there is an added aspect of distance between the physical space and its occupants whereas Brown’s scenes are more harmonious as a whole.

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Mark Tennant and Adrienne Salinger



'Lunch'



'Krissy, P'

In the 90's, photographer Adrienne Salinger documented the bedrooms of American teenagers, asking teens to pose surrounded by their personal possessions. The now vintage series unveils the style and trends from the 90s. Often when teenagers are still living with their parents, their rooms become caves of mindless clutter from all the different stages of their lives. "Our bedrooms tell stories about us. They become the repository for memories, desires and self image". I liked how authentic Salinger made the scenes look as she told the participants to not clean their rooms. Maya Fuhr took similar narrative photos of messy bedrooms to accurately displace realistic states of living spaces. Salinger chose to capture the rooms of teens "on edge of rapid change" as they reach the last moments they will spend living in their parents house. I like seeing the personality in each room and comparing that to the person it belongs to. Since my entire personal study is centred around living systems, your bedroom is the perfect example of the influence you can have on a space. Scientists have proved that our built environment can affect cognitions and the way our homes are structured can either restrict or promote our spatial cognition. James Clear's best selling novel *Atomic Habits* specifically explains that it is important to live in "an environment that is filled with productive cues and devoid of unproductive ones"<sup>5</sup>, therefore, a clean and organised space may make you feel more productive and put together while a cluttered and dirty environment can make you feel scattered and anxious and there is no greater variety of living spaces than in teenage bedrooms. The multisensory nature of architecture means that the built environment has the potential to form a variety of sensory cues that will affect the people using the space which is why questioning the link between human psychology and architecture is so interesting. Louis Kahn, an American architect who spent his life making the case for the powerful effect of built environmental design on people's lives was once quoted saying "If you look at the Baths of Caracalla (...) we all know that we can bathe just as

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<sup>5</sup> Clear, J. (2018) *Atomic Habits*, Penguin Random House Business Books (London)

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well under an eight-foot ceiling as we can under a 150-foot ceiling yet there is something about a 150-foot ceiling that makes a man a different kind of man”. Later his expression of intuition was proven that indeed “people think more creatively and respond better to abstract concepts when seated in rooms with high ceilings. A person who feels quite literally “unconstrained” is more apt to think creatively.”<sup>6</sup>. I explored these ideas further by looking at my own room and how light, textures and space available would affect the whole attitude of a painting which is somewhat what Adrienne Salinger had considered when creating her series of photographs.

Mark Tennant’s photorealistic paintings are renowned for their uncanny ability to capture small details using light, movement and fine brushstrokes. Most of Tennant’s works are lit with a bright flash that gives his young subjects the appearance of having been the unsuspecting subjects of late night polaroid snapshots. His works are informed by the painting techniques of Impressionists Edouard Manet and Pierre-Auguste Renoir. The use of flash flattens the photographs removing blemishes and creating a distortion. I admire the way Tennant is able to capture the essence of a scene with busy brushstrokes and thick colour application. As someone who likes to work in fine details, his style seems challenging for me but interesting to recreate. In particular his choice of late night snapshots creates a more playful and mysterious piece and his choice of technique allows him to focus on the deeper aspects of the subjects as he avoids disclosing all the details in the piece. His silhouettes attract viewers, inviting them to complete the scene he has set for them on the canvas. The painting plays spontaneously the moments before and the moments after, inviting us to virtually paint the story behind. The ability to visually build a story in a painting is a large part of achieving a response to my question and Mark Tennant and Adrienne Salinger execute this greatly through their use of colour and composition planning such as exploiting the rule of thirds.

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<sup>6</sup> Williams GoldHagen, S. (2017) *Welcome to your world - how the built environment shapes our lives*, HarperCollins Publishers (New York)

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Ultimately, it is clear that the relationship between physical spaces and its occupants is subtle but both are closely related and mutually impact each other. Size, colour and form can all reflect different expressions of a space. The variety of characteristics expressed by the architectural form can convey different psychological feelings to people so artists will often use psychological understanding and research as subject matter for their work. In order to approach this concept in visual art, I considered how many of the artists I researched made the viewer an additional presence in the room, often making the viewer feel like an intruder. My theme highlights the importance of art in context, which is essentially how the setting of the artwork influences the choices made towards the final outcome to deepen and improve its understanding. The theme also greatly plays with the idea of passive and static figures so I took inspiration from David Hockney and Vermeer's compositions and arranged my figures in both sitting and standing positions throughout my project to add an element of harmony in the space. Equally, I was inspired by the way in which Salinger captured the genuine state of teenage bedrooms and I wanted to explore the theme of transition. I was influenced by Yurkovic when recreating various objects which establish a sense of familiarity that is inviting and encourages the viewer to become involved with the scene as "The closer you look the better it gets"<sup>7</sup>. The quote from Yurkovic also brilliantly summarises the ideas behind my personal study as the closer you look into the picture, not only visually speaking but also in terms of history of the people in it along with their chosen objects, the more you learn about the piece as a whole and the way in which I respond to the living spaces around me. Through this project I learned ways to create harmony in a painting in order to bring warmth to a composition. An image looks far more inviting when it tells a story, which is what I really wanted to explore by portraying the link between people and spaces. All the artists and pieces discussed are various interpretations of the idea of reflecting the relationship between physical spaces and its occupants- whether that's through Hockney's Impressionist colour blocking or Vermeer's intricate details, each part of the painting is closely related to the next and takes credit for the success in portraying the final narrative.

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<sup>7</sup> The Mini Time Machine - Atomic Miniatures, Micheal Yurkovic

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