GCE A Level
Advanced
Art and Design

Fine Art
Component 2

ED

Total Mark 61
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**ENVIRONMENT**

**Effect of environment on the person**

- Intense
- Holiday
- Rural
- Calm
- Destruction
- Safety
- Modern
- Urban
- Utopia
- Disintegration
- Romanticization
- Nature
- Landscape
- Habitat
- City
- Disappearing
- URBAN
- ALTERATION
- Hopper
- Sally Mann

**How people change their own environments**

- Dictionary Definitions: habitual, effect, as, affected
- Circumstances/attitudes

**Transforming/Changing Environments**

- Environmental Change
- WAVE
- Global
- Pollution
- Space
- Global warming
- the way the area has changed

**Sensory**

- View
- Sound
- Touch

**Physical Space**

- Land
- Buildings

**Technology**

- Global Environment
- Internet

**Geography**

- Culture
- Social Environment
- Connection

**Politics**

- National Identity

**Pastoral Environment**

- Society
- Government

**Sensory**

- Real
- Imagined
- Idealized
- Memory

**Literature**

- Nature
- Landscape
- Habitat

**Nature**

- Landscape
- Habitat

**Urban**

- Growing
- Sprawl

**Interior**

- Bedroom
- Armchair

**Exterior**

- Trapped
- Isolated

**Recall**

- Childhood
- Adulthood
- Perception

**Choosing environment**

- My house
- Others' houses

**Favourite place**

- Imagined place
- Actual place

**Environment**

- Society
- Government

**Calm**

- Rural

**Comfort/discomfort**

- Calm
- Rural

**View**

- Land
- Buildings

**Sensory**

- View
- Sound
- Touch

**Physical Space**

- Land
- Buildings
Jock McFadyen is a British contemporary painter born in Scotland, in 1952. He is known for both his figurative work and his landscapes, in each he seems to explore the decay and disintegration of our urban environment. I have looked at some of his recent work, which largely centre around the London Docklands, and in which he presents its evolving and menacing nature.

The two images on the right (opposite) depict the gloom and menace of the Docklands. In both, the lighting creates an air of gloom and desolation, the buildings seem to loom over the viewer, creating a sense of unease. In the first image, the containers appear to be the only elements that are clearly visible, while in the second, the buildings seem to dominate the scene. The overall atmosphere is one of decay and neglect.

The paintings on the facing page (opposite) explore the themes of decay and neglect, with McFadyen's use of colour and form creating a sense of unease and tension. In 'Field' (above), the use of earthy tones and the diagonal lines create a sense of movement and dynamism. In 'Vote Clarkson' (below), the use of bold lines and contrasting colours creates a sense of conflict and tension.

The painting on the facing page (above) is a study of the Docklands. McFadyen uses the buildings as a backdrop, with the sky and clouds creating a sense of depth and distance. The use of contrasting colours creates a sense of tension and unease.

Ultimately, I think McFadyen's work explores the decay and neglect of our urban environment. The way he uses colour and form to create a sense of unease and tension is something that I find particularly striking. His work is a reminder of the importance of looking at our environment and understanding the impact that human activity has on it.
PHOTOS

Here I tried to take a series of photographs looking at subject matter similar to that of Eric Metfeyne. I went back to my local highstreet (New Malden) and looked at for particularly pretty / vandalised areas where people have neglected them.

I spent the day photographing in the main areas but under the romantic glow of early evening light. I was amazed by the way natural light and color could make some of the uglier places beautiful. I then decided to go through some of my old phones to see if I’d captured this scene effect in other places. I found a photo of the surrounding buildings behind my house where a double rainbow and an image of a grey airport made beautiful by a blue and orange sky that reminded me of Metfeyne’s “Dreamtime” overall. I pulled together enough to explore the effect of light in the city further in this project.
A mixed media piece

I wanted to create a piece that explores the concept of urban decay. To achieve this, I used a variety of materials, including ink, acrylic paint, and collaged images. The background is a mix of blue and orange hues, symbolizing the fading of light in urban environments. The buildings in the foreground are depicted in a more abstract manner, representing the decay and neglect of these once bustling structures. The overall composition aims to evoke a sense of nostalgia and melancholy, capturing the beauty in the impermanence of urban landscapes.
MONOPRINTS

I began to create a series of monoprints, both using colours and in monochromatic, to further look at urban environments and how our bodies and minds react to the light and natural colors of the city in their visual appearance. The prints to the right I created using various colored printing inks. I placed a piece of paper in the printing ink and placed a glass on top of it. I then placed a piece of paper on top of the glass and used a roller to print the ink onto it. I repeated these until the ink had all been absorbed. I think they were quite successful — the image was quite unclear to begin (a view through a bus window) but the ink brought it to life, highlighting the background colors, which seems to blur and merge into each other.
I thought that the simplicity and mundaneness of the black printing shop really lent itself to the imagery I was pursuing. I wanted a heightening of the effect of disintegration and disrespect to present in ways we tend not to view "real life."
I love the people and 'gritty' feel of the black monoprints - the grain that I accidentally applied paint with my hand gives the street a more haunting atmosphere. It changed the entire mood of the scene which before seemed quite pleasant tonight.

This monoprint although unlike much of my work, now one of my favorites. The dark, moody atmosphere of this photograph created that eerie feeling. Even though the long exposure seems to emphasize the urban area, the elements of殄灭 seem to reflect the urban area.
INK AND BLEACH

I chose to do an 'ink and bleach' painting of my photo of New Malden Station as I thought that the inky, fluid medium would allow me to exaggerate the grotesque at the quiet, run-down area. I really like using ink and bleach as I like to emphasize nothing back less paintings, gradually adding more details and the bleach particularly allows you to do this. To exaggerate the

brushstrokes and disintegrating brickwork of this small corner of the street I began by using very watery ink that I ran down the paper which gives the piece a 'fading' or 'exploding' quality. The contrast of the bright

brushed, bleach near to the dark prints and lines makes the piece quite dynamic. While the monochromatic tone

of the piece gives the scene a sense of movement/motion that I think is quite effective and further exaggerated

by the sense of urban decay and its continuous disintegration.
FELTING

In this felted piece, I wanted to draw attention to the city's colour and push glow. To get this effect in the felt itself, I layered different coloured wools before suggesting a final piece containing a range of coloured pieces. I made sure to keep this final layer relatively heavy, using a few rounds of each type of wool to allow the colours to intermingle and blend into each other. I think the stitched-in continuing black line revealing the street below the sky was quite effective. It's simplicity and minimal nature draws attention to the pull of the sky, while its large, flowing legs seem to move the planting streets into a strange,3D impression and a sense of nature. The lemon yellow hues, white highlights and autumn reds on the idea that natural light heating can make the uglier city glow.
MARTA ZAMARSKA

Marta Zamarska is a contemporary artist from Poland. Her work features oil paint and oil-based mediums and her palette is isolated and urban, often painting in small spaces. The most striking aspect of her work is her use of color; she seems to blend art and architecture, creating an almost theatrical atmosphere. Her work is often described as haunting and dreamlike. The figures in her paintings are both human and not, giving her work a haunting almost elusive quality. The figures are often placed in such a way as to what is about to happen, not as it is. The figures are often alone in the space, creating a sense of solitude and searching for something they cannot find.

When considering Zamarska's work, it is clear that her art is not meant to be looked at from a distance. Her paintings are often small in size, yet they are filled with detail and emotion. In many of her works, she uses bright colors to create a sense of light and atmosphere. She often uses light and shadow to create a sense of depth and movement. Her paintings often depict urban environments, but she also explores rural landscapes, creating a sense of solitude and isolation.

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After the Fall

I wanted to go to the RA's exhibition on American art in 1939 (just before World War II), but was unable to make it. However, I've been inspired by the images of American art from that time, particularly the work of Charles Sheeler. Sheeler's works often depict industrial landscapes and the factories of the time. His use of clean lines and geometric shapes creates a sense of order and precision. The landscapes he painted often convey a sense of isolation and detachment from the natural world. Sheeler's works are a reflection of the industrialisation that was taking place in America at the time. His use of light and shadow creates a sense of depth and perspective, making the landscapes appear almost three-dimensional. Sheeler's works are a testament to the power of art to capture the essence of a time and place.
EDWARD HOPPER
1882 - 1967

In early Sunday morning, the street is empty, empty, and lonely, evoking an aura like that of a song, a mystery, impaled like a ghost in the fabric of the city. The colors in the sky are dark, dark, dark, almost like a dream. The colors and shapes are harmoniously balanced. The colors and shapes of the city are reflected in the canvas. The city is a dream, a mystery, a song. The colors and shapes of the city are reflected in the canvas. The city is a dream, a mystery, a song.
OBSERVATIONAL DRAWINGS

I started my observational drawings in the blackboard, both involved areas of my environment. In the city, many street signs, turned their gaze on the back street and forgotten area of New York. I used a black pen in the quiet corner of my studio. I described the detail of the objects in a street corner. It reminds me of the lot of transactions with the dedication, which is that busy parking of derelict. I focused on the matter, a small drawing edition, to the thing that even places designed to bring people together can appear lonely, random and easily quiet.
When I was taking my trial series of photos, I came across this traditional Italian restaurant in a backstreet of London. Similarly to the barbershop in New Mexico, this never reminded me of a hopper. Passing the place which would usually be a hub of activity, it was closed, and the early morning sun cast shadows that heightened the atmosphere of watching and waiting, that seemed to linger in the street for a few moments.

I walk past this building (a local hairdresser) every time I go into my house. It’s completely recognizable to me, and it normally happens with [illegible] at this precise moment during the day. It was closed, and the scene was eerily empty. It reminded me completely of a movie painting I would to3 see in the most intense darkest. As I took a long distance shot and cropped the image at the bottom, and the top, making the empty stones seem to stretch out far wider.
PHOTOGRAPHS

For my final piece at college I decided to go to Croydon on the first Friday morning train to get stuck in those small towns. This one is excellent. I took some photos with a Nikon and cropped them in the style of stop and look. The colours of the scenes are quite vibrant and the trains are quite striking. The empty train platforms, which would normally be bustling with people, I managed to stir up the most melancholic scenes in London and its environs.
DEVELOPMENT

In this development piece I aimed to look at the way light and color affect an environment. Using a range of media I used a technique similar to that of Tuanrach: first I blocked in colors using watercolor, then I used a thin paintbrush and thick acrylic paints to paint the buildings and road. Since I'd done that I worked back into it with oil pastels, adding clarity and depth to the composition. Using both the paints and pastels I heightened the colors and kept a loose approach to depict an almost dream-like scene. I think that this heightened vibrancy and 'looseness' technical approach helps to transform this environment. It doesn't quite seem real, like Tuanrach's cityscape it seemed partially imagined and romanticised, almost leading itself to a kind of escape - a beautiful reality.

If I were to work into it further I think I'd continue with the oil pastels to add more depth and contrast, the edges of the buildings. I'd like to develop their plan further by looking at compositions involving a figure/scene/fugue to further explore their sense of personal experience, romanticising of reality, and to explore the themes of isolation and uncertain/unanswerable in works of Tuanrach's work. Ultimately, I'd like to continue to utilise color to change the atmosphere of an environment but possibly to go further and look at the effect that has on the individuals within it.
BATIK I

I wanted to experiment with some new ideas in the style of Martin Rosemarin. So I tried to create some non-referring 'real' paintings. I began by drawing a continuous line in your own unique way, then using slow hand-stitching. I applied a layer of wax, tempering the texture in my photograph. The colours were then darkened and fixed to the wax. I used another layer of tempera and mixed the colour with chalk. In this way, the wax was bleached out, leaving only the chalk. The wax was then wiped off to create a cool, exciting, bright and unusual effect.
For this second batch, I wanted to try to capture the sense of disrepair and abandonment in many environments (like train depots, piers) to see if I could add to it. This was a trial run, and I decided to work back into the colors using very narrow angles. This allowed me to incorporate more accurate detail and render details that I was able to capture. The dry and dense working techniques heighten the color and make the details more visible.
INITIAL IDEAS

TRAIN STATION

- MIXED MEDIA:
  - ink, pastel, charcoal, colour pencil, pencil?
  - collage?

- Watercolour sketch
  - plane sketch

- Digital photography
  - train station, station area, surrounding areas

- Collage:
  - mixed media

- Final drawings

In the foreground:
- train, station, depot?

In the background:
- shops, buildings, surroundings?

In the distance:
- greenery, fields, countryside?

I really liked the angle of stepped and undulating lines of the buildings and the textural elements on the station, highlighting the areas of contrast. I am interested in experimenting with these elements to create a more dynamic and engaging composition.
I trained my painting eye in the world of impressionism. These pastel sketches are constantly evolving, becoming more detailed and less precise.

In these two compositional ideas, I wanted to experiment with exaggerating the sense of isolation and enclosure that is prevalent in Hopper's and Mantyjak's work. Taking images of desolate streets is crucial to create the necessary tension, revealing the areas of empty space.

**LONDON BACKSTREET I**

Through a series of pastel sketches, the atmosphere of a backstreet near a railway station is captured. The focus is on the interaction between light and shadow, creating a sense of depth.

**LONDON BACKSTREET II**

The photograph taken from the backstreet of a corner shop early morning portrays an atmosphere of anticipation. The quiet street, with its early morning quietness, is a perfect setting to capture the beauty of the scene.

The composition is not, I would say, much like to try and retrace their specific, almost disturbing, impression. A space in which a person is left in complete perspective. Nothing or a place is suddenly alive before the world, regardless of motion and life continued.

I think these images of Mantyjak and Hopper's work could be a great inspiration for these compositional ideas. The exaggerated space and perspective (crowding) project with this intense, fleeting color sense in which it's allocated and projected.
I think that painting an orange-brown background was quite effective in terms of creating an almost fantastical atmosphere. The red glow seems to intensify the scene.
In this media trial, I experimented with both oil on mixed canvas. It was actually very successful - the lack of advertisement in front of the work was very much an added bonus. However, once I had painted into it, anything of the trees were no longer visible and on a larger canvas the work itself would be very different. I have experience to remember it with no one to feed back the work to the canvas. I think that the piece itself was more successful - I really liked the warm, deepening qualities of the panel. It reminded me of the children's book 'The Missing Piece', which is a good comparison for the piece. I'd definitely like to incorporate these more and make sure that the final piece...

The piece was quite successful - I really liked the warm, deepening qualities of the panel. It reminded me of the children's book 'The Missing Piece', which is a good comparison for the piece. I'd definitely like to incorporate these more and make sure that the final piece...
DEVELOPING MY PIECE

In this development piece (which measures roughly 42cm x 90cm) I wanted to explore my idea in my head piece. I wanted to try out a large, stretched-out composition (via Stoppes) as a concept in my mind. I kept the style quite loose, using thick paint textures and large brush strokes. This allowed me to make the image look and feel the scene almost fantastical – an exploration of the work of my painting ‘Field’, while the lonely and almost desolate position seems to confirm it even further than the expansive environment.

The thing that I tried to capture. I wanted to try and present the theme of urban decay (what remains in the style of Dali) in order to heighten the sense of imagination and interaction with the city. I worked with a number of bright and colourful hues as well as dripping marker pens to capture the essence of the scene and printed in my potential composition whilst practicing the style and techniques. I intended to try out a long, stretched-out composition (via Stoppes) as a concept in my mind. I kept the style quite loose, using thick paint textures and large brush strokes. This allowed me to make the image look and feel the scene almost fantastical – an exploration of the work of my painting ‘Field’, while the lonely and almost desolate position seems to confirm it even further than the expansive environment.
**FINAL PIECE PLAN**

*My final piece composition is very similar to my last development but a different theme and much larger with the painting. I really want to express the theme of human alienation, particularly in urban environments. I was very interested in exploring a theme that involves a depiction of a utopian society.*

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**Peter Pugh**

*Peter Pugh's contemporary and highly realistic landscapes greatly influenced my technique for the painted scenes. His final piece, a street scene, is a study of light, shadow, and reflection. I wanted to create a similar feel to his works, focusing on the interplay of light and shadow.*

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**Edward Hopper**

*Edward Hopper was one of my main artists, especially in recent years, and his work is an important influence on me. I wanted to explore a similar theme of alienation and the isolation of individuals.*

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**Ben McLaughlin**

*Ben McLaughlin's work is known for its depiction of urban environments. His paintings are a study of light, shadow, and reflection, focusing on the interplay of light and shadow.*
EVALUATION

Overall I think my exam piece was quite successful. I think that I managed to capture a sense of loneliness and made the atmosphere slightly hazier and lonely. I pleased with the progression from my final development piece - it was more considered interesting, but it still maintains the warmth and slight gloss that I previously managed to depict. Overall, my aim was to try and capture the sense of alienation anyone can experience is an everyday, isolated, and neglected environment. I think my painting tries to do this quite effectively; the empty platform and muddy splats create a space that borders on the picturesque and imaginary, while the slight blurring and rose tints evoke the sense of urban decay and neglect, all of which serve to heighten the loneliness of the tiny, painted figure. The vibrant, exaggerated colors, as well as the mixture of abstracted shapes with detail, also contribute to the almost dreamlike atmosphere and make the piece appear more complex and intense which again makes the small figure seem even more in comparison to its looming surroundings.

THE PROCESS

I began the piece by painting a block of bold yellow along the bottom of the corridor and then doing a similar block of blue for the sky. I then began to place in the station first as a plain wall and then incorporating the pillars, tables, and shadows. I then painted the trees, using dark purple and orange, and platform doors using lighter hues in the same color. I then incorporated more details: the shadows and rippled patterns on the water, the two birds on either side of the canopy, the door and trees to the left as well as the white gate reaching the back of the station. I then painted in the ceiling tiles, then began adding details and texture to the sky and the yellow greys kept quite friendly playing in the large, overgrown grass supports and patches of calm. Finally, I had intended to work into the painting with monoprints but quickly found that the painting was quite intricate and detailed, so I painted a few monoprints to highlight the "grittyness" but still leave the main detail intact as it was dealing with the large scale of the canyon. Its large scale is very handy to maintain afterglow and even lend all the way across its curves. However, I think the result was just excellent and I'm glad I went for such a large canvas as it makes the result far more impacting and bold. AESTHETIC INFLUENCES:
In my final canvas, I can clearly see the influence of all my past researches: Turner and Hokusai. I work with many of the elements to my composition which is distanced from the original and almost 30 years in place. The sense of urban alienation that I tried to depict is prevalent in all of the areas I work, but my own alienation down here most likely both Turner and Huxley. I believe my use of heightened color was effective, and although I used it in a different way, I think that Turner might see this. I think that it contributes to the overall atmosphere in the painting, in a similar way that Huxley's colors contribute to his. The texture and style are more like the sense of determination and decay; I was largely influenced by Hokusai's moving landscapes, and I think they turn the piece into a more complex, "imperial" environment that echoes the sense of escapism anyone as inferred at the top mark. Overall, I think my piece was impacting and accepted in terms of the display and illustrated with overwhelming feelings of internationals and urban decay.