GCE A Level
Advanced
Art and Design

Fine Art
Component 1

MOLLY

Total Mark 60 (48+PS12)
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Total out of 90 60
TRANSFORMATIONS

Youngsters will benefit from victory

Could transform time

United manager

Press Association

WILL PLACE REPORTS

ON ONGOING SAGA AT

Old Trafford

Lands and who the

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British
MARK CHADWICK

Mark Chadwick was born in 1974 in England. He is a contemporary fine artist who specialises in abstract painting. His work explores chaos surrounding nuclear waste processes and chemical encounters. To achieve the effect Chadwick uses, he brings the elements together by hand but Omnipresent's shapes come through the use of machines or robotics, this could be seen as spawning...

WOUT WERENSEIN

Werensein creates these paintings through oil paint and the mixing of metals. He would like to incorporate his art with people's faces as a documentation and also via the colour to represent some things and other relations.

LUCAS SIMÕES

Simões' art I find particularly interesting and would love to have my future pieces portray his ideas. I find the connection between effect and meaning because it links with the current historical damage of the state which is influenced by environmental factors. Smoking is an addiction slowly by society or else. Therefore living in the constant transformation...

SILVE STECUS

Stecus is a peculiar artist who uses the effect of defying paper and fabric to make a surreal and dreamlike piece. He usually involves faces and creates a chemically damaged effect that his disturbing and macabre. Painted, it has a lonely and apocalyptic feel to it.

SIMON BIRCH

Birch is the creator of large scale paintings, most of which include bold colours and forms which repel an intriguing shutter speed appearance. Particularly his work evokes motion and emotion within his paintings, the overall feeling is electrified.

WILLIAM KLEIN

Klein's photography incorporates through skeletal distortion of faces...
This watercolour study is based on William Klein’s photography of ‘dancing in the streets’. A photo that captures a dark sense of the city, contributing I have tried to combine, motion but in a light and far more innocent sense, similarly I have had Georgia dancing, but tried to recreate it expressing the mood of her movement. I used watercolours because you can create light shadow-like shadows of a colour, which I used to make a shutter-speed effect. I made sure I used blues instead of greys because I like using blues rather than tones, I think it lifts the whole mood of the painting because grey illustrates darkness and depression, whereas light blue has an uplifting effect, starting a kind of happy painting. This is considering she is laughing and dancing.
I enjoyed experimenting with these style of painting and forming observations on the face. I want to continue to use this textural effect in future paintings like in this realistic style because it did look good. I drew this in black charcoal and added other textures like the semi-effect water paint used. I also used some textures through spraying acrylic paint and using PVA glue. I like the effect of this as it is a way of expressing text, leading to the textured pumped feel. The face is the painting, but leads to the deformed transformation that I am aiming to create.

In this particular body, I used an older model, a key concept because I am trying to show some form of damage through the distortion and transformation of the face, and so other models have had more emotional damage, more expression from a younger person. After seeing this body, I am more prepared to see other models for their more sentiment and emotions that are attached to an older face.
Warenstein
- Manipulation of colour

Here I’ve used a scratching technique to distort and manipulate the colour, created through the mixture of oil and chemicals and water, although the desired effect is not as visible as in an oil spill in water, especially with dull tones of colours like mustard and dark red. I’ve used red and blue red as colours associated with pollution and damage. I would like to incorporate this downward effect more realistic paintings in the future for distortion through chemical in the kind of transformation I would like to focus on.

Chemical Damage
The topic I chose to explore was many new experiments with oil colour.

I started by mixing a lot of different shades on the palette, focusing on the
main theme. I tried to create a sense of depth by using a mix of dark and
light shades. I also added some texture to the painting by using a variety of
brushes and techniques.

In this particular piece, I used a mix of watercolour and oil paint to create
a layered effect. I started with a base layer of oil paint, then added
watercolour to create a more fluid look. I also used some collage elements to
build up the texture.

Overall, I'm pleased with the final result. I think it captures the
emotion and energy of the subject, and I hope it will inspire others to
experiment with different techniques in their own work.
Distorted Portrait

In my earlier paintings, I was trying to illustrate many emotions in the subjects. In the 1st phase, it was an ordinary blank expression portrait. But the 2nd painting portrays her emotional mood. The brighter more vibrant use of color gives a hint of passion and romantic emotion. The distorted nose represents overwhelming emotions and the tension in her expression.

Her expressions are inversely exaggerated. I'll base this project on creative response through distortion and color. The focus only one side of her face to express anger, tension, or battle within herself in response to her present stage of depression. I am going to start with flowing lines, medium color washes, and subdued shades.

Instead of distorting my photos next time, I will paint the distortion explained from imagination. This way I can explore the features of the face that would portray emotional strong. I would also like to move away from realism by distorting larger areas of the face, nay by bit. I also plan to look at the work of Francis Bacon.
FRANCIS BACON

This is my 3-faced series print based on the works of Francis Bacon. I used varied
inks and purples when printing, which is the color choice of Bacon. The wood stuck I
learned it better than using other mediums like watercolor and oil. I used
ink in the print. It is like one of my favorite portrait of a distorted face. This
relates to Bacon more and one of distorted and morbid faces.

MIXED MEDIUWS:

He was born in 1909 and was an Irish
born British. Figurative painter known
for his bold, grotesque, emotionally
challenged and raw imagery. His abstract
figures are typically isolated in glass or steel
geometrical cages set against flat non-abstract
backgrounds. He was always caught in a state
that he was painted in 3 planes, to capture
the motion. That is why his images are usually
typically focused on a single subject for long
dated periods.
FRANCESCA

Woodman is an expressionist photographer who specialises in the female form with feminist qualities. Her photographs always have a strong contrast in black and white which dominates and makes her photos striking and dramatic. I particularly like her use of a slow shutter speed to create a blur of movement. My focus is particularly drawn to Woodman’s photo of a woman in a broken mirror. I feel like there is a lot of ambiguity within the image because it represents shattered emotions or the expression of pain and the dissolution between the broken mirror.

WILLIAM

This is my response to some of the work of William Woodman. I’m not sure where this page is from but I believe it is from a zine based on the theme of illness. I wanted to focus on the elements of illness through the use of reflection in a mirror and the blurred image as a metaphor for the internal process of a broken person.

MY RESPONSES:

These are my responses to Woodman’s photography based on his his portrait in the Shattered Reflections. I’m going to use one of these responses for either an oil or acrylic study in a future piece. I will paint in black and white and I want to use the same dark tones of the Woodman’s work to be present emotion and destruction.
Disposable camera shots

PIC 1

I used a disposable camera to get the printed film effect rather than printed on paper. The way I can observe and meddle with the appearance of the photo which is the means of chemicals and washing with the film paper. In these pictures, I wanted to expose a medium shot of a female face with a dark background so for the last 5 photos, I took them outside. Also linking with my theme of drug abuse and emotional trauma.

PIC 3

In these photos particularly, Emma, my model, has particularly large pupils which add to the drug abuse theme. I think this is when I should take my final photo, by incorporating the effect the photocopying does.
Practice Piece

My practice piece was an os study based on a collection of past images, photos and effects created through altering the scanning on the photocopier. All these ideas had a link in the psychopathic effect of mental and physical distortion, I just live to explore either for recreation or emotional sympathy.

I wanted to invoke the psychopathic effect to link with a dreamlike atmosphere, as the distortions of my art usually require trapped and restrained mental states released in the art. For example in previous pieces such as the ones of May (1940), I have used these as the expression, set to manipulate over existing happenings and pheromones. However, when studying some of Woodward’s work I adapted the idea in the children’s nursery releasing the human mental state of the person. Then when holding physical distortion of the photo I took, I used the photocopier, but altered the image slightly so that the scanning was distorted. There was a current distortion of the stretched colours (p29-35) that

affected me to the ideas of psychopath, I wanted to work with memory and the emotional movement, as to be able to change as the, in line with the extremity of stress and mental pressure which were indicated along the surface. For this painting I made a distortion on the top edge of the page to emphasise this visual aspect and how this being pulled apart emotionally. The concepts here are to try to provoke emotional flow and imaginative ideas.
Here are a few experimental strokes. Stripes and directions. I used these in my piece work to add interest and liveliness to the piece. I drew a few bright, contrasting colour stripes that I felt would bring a pop of interest to the piece. Although my lines are not perfectly straight, I do not feel it if the overall impression is clear. I like to separate from the horizontal. My next piece I want to continue with the same trend. Therefore, I will not include the same use of colour in my final piece.
KLEIN'S Dancing Children

Experimentation with Shape

Here. I have re-did one of my previous paintings of May over a marble study. I wanted to see the different effects of strong and simple forming the drawings as it were.

It is the portrayals in terms of a mass physically and also materially. Coverage on planes and separate to reveal the strong understanding. In this sense, you see the different

of the mass, to portray and you see the scale the imagination and the design. That from removal underneath the skin. The designs inside remains correct, as it may have

features that restore something are portrayed whereas in my previous paintings I have

shown gilding of features.
**FINAL PIECE**

My final piece was focused on portraying the disappointment and emptiness experienced through the absence of a distant loved one. The image is meant to express the feeling of being lost in a world of isolation. The characters in the piece are depicted in a way to symbolize the feeling of being trapped in a state of limbo. The use of soft, muted colors and the dripping effect adds to the overall sense of melancholy and despair. The central message of the piece is about the pain and suffering caused by the loss of a loved one.

**EVALUATION**

At the beginning of my project, I drew inspiration from various artists, including Picasso and Matisse, and experimented with different techniques to achieve a unique style. Throughout the process, I received valuable feedback from my peers and instructors, which helped me refine my approach and develop a more confident and expressive style.

From the start, I aimed to create an artwork that conveys the emotional weight of loss and the struggle to find meaning in a world that feels disconnected. I believe that the piece successfully captures the essence of this experience, and I am proud of the progress I have made. Although there is still room for improvement, I am excited to continue exploring new techniques and pushing my boundaries.
I wanted to begin the project with pencil and chalk drawings of close detail of structure and leaves. Based on the photography of Blossfeldt, I believe Blossfeldt's work is very much in black and white, which draws focus to the process of light and dark, in this case it draws a highlight to the leaf veins, presumably in the first sketch.

This was a bit of an inspiration considering I rarely draw in detail in pencil, yet my whole form is on the shadow and highlights of the leaf rather than color and tone. Also, like the photography which is very detailed and dark, something effect because it shows both the idea of life and the natural world without and leaves texture typically.

Kurt Blossfeldt took in-depth photographs back when black and white was the only option. He used his work as a reference for the thesis that all forms created by man had originated from nature. His photos used a variety of lenses to capture the microcosm detail that the plants recalled. Blossfeldt quoted, “The plant may be described as an architectural structure shaped by design or instinctively.” Blossfeldt's aims were to offer one perception of the modern and newly industrialized world. His medium focuses remains on the complexity of nature, and by using black and white he was exploring color, texture, pattern and form to demonstrate the plant's beauty rather than knowledge.
“My paintings centre around process, both physically and conceptually. I layer ideas drawn from natural forms until they become their own humd amalgamations in a suspended state of disintegration and growth. Highly tactile, accumulations bubbling with repetitions and deviations echo the precious intricate density of barely-there order in the natural world. My work uses cycles, increments, patterns that come undone, rejuvenation and oscillation, mirroring the micro and the macro in organic abstractions that explore the connectedness of experience. Elements are submerged, obscured or partially revealed as they build up, break down and remnants are left behind in a watery state of suspended disintegration and growth.”

**SUZANNA FIELDS**

**microscopic Paintings**

**BEHIND THE ART**

Suzanna’s paintings are centered largely around the idea of process, both physically and conceptually. She layers ideas drawn from natural forms until they become humd amalgamations suspended in a state of disintegration and growth. This process, to be achieved with a step-by-step approach, involves creating a sense of the density and diversity of the seemingly ‘order’ in the natural world. Her work requires the spontaneity of artistry and aesthetics, which makes her never feel overly but intrinsically more she can...
BACTERIA

Based on the studies of Fields.

GROWTH

Here are some photos of mould growth on some bread. I particularly like the diversity in colours and forms that have developed on top of the bread.

This links to Fields' and Blackstock's studies of fruit and pleasure. I especially like the syphon in the latter. I want to include the term 'pneumonia' in future studies.
Anna KNIGHTS

Anna Knights' work is distinguished by her ability to depict foodstuffs with vibrant and detailed images. Her work is characterized by a strong focus on the visual aspects of her subjects, with a particular emphasis on the freshness and natural beauty of the fruits she selects to paint. She chooses her subjects carefully, focusing on those that are both visually appealing and fresh. Her technique is refined, with a particular emphasis on the textures and colors of her subjects, creating a vivid and lifelike representation of the foodstuffs she chooses to depict.

Painting from life allows her to capture the essence of the subject, bringing it to life on the canvas. Her approach is both scientific and artistic, aiming to convey the natural beauty of the subject. She often draws inspiration from her personal interest in food and believes that the subject's freshness is key to capturing the true essence of the fruit. This approach not only allows her to create beautiful paintings but also provides insights into the nutritional and aesthetic properties of the foodstuffs she chooses to depict.
These are bubble prints. I tried to present the cells accurately.
I saw in the microscope, photographs in the art room tape camera.
The amount of surface, circles of Shimadzu cells, represent the
cells in the different courses. This links to the topics of structures
and especially my pop. I learned the smaller the symbiotic
threads that they build up to create the whole body. I would
like to incorporate this bubble printing on the top of a piece of pop
of a body to mimic the deeper structure to represent deep
damage conditionally.
ISHIHARA TEST

The Ishihara test is a colour perception test for red-green colour deficiencies. The test consists of a number of colored plates, each containing 15 circles of different colors, arranged in a grid pattern. To pass the test, a person must identify which circles are different from the rest. The test is often used in medical settings to screen for color blindness.

HOW DOES THE ISHIHARA TEST LINK TO MY PROJECT?

The idea of similar shapes of circles, formed by repeating different sizes and shades of the same colors, is a concept I used in my project. Although the Ishihara test is used for medical purposes, my project involved the use of colors. The test helped me understand the perception of color and its impact on the viewer.

I used this concept to create a series of images that represent the Ishihara test. Each image consists of circles of different colors, arranged in a grid pattern. This helped me explore the idea of color perception and its impact on the viewer.

MOLD GROWTH

I have used photos of mold that I grew as inspiration for the project. I have used the same colors and shapes in my project. The images of mold, along with the Ishihara test, helped me understand the concept of color and its impact on the viewer.

For my project, I have used colors and shapes that represent the mold growth. The images of mold, along with the Ishihara test, helped me understand the concept of color and its impact on the viewer.

WATER COLOUR PIECE

This watercolor piece is not a direct representation of anything in particular. Instead, it is an exploration of colors and shapes. The colors used are bright and bold, and the shapes are abstract. The piece is meant to be interpreted and appreciated as a whole. The use of circles within circles and the use of color and shape helps to create a sense of movement and energy in the piece.

I am continuously trying to play with the idea of repeated shapes and using them to represent different objects. This helps me to explore different ways of using color and shape in my project.
TEXTURES

Pointilism

Van Gogh

Fields Style
Bubble printing is a technique I tried, to achieve the effect of replicating cells and structures beneath the surface of skin. These are just representations from imagination and are not based on any particular inspiration. But I would like to incorporate these with more detailed work to represent the deeper structures beneath the naked eye.

These bubble prints are representational works which represent cell structures and the layers that make up my organism's structure. I want to include this technique in future paintings and experiments with a medium with different techniques and materials. I think it would be a nice overlay over my existing fruit paintings as it gives insight deeper into the structures of the fruits. I want to integrate this method of printing in future paintings of people, the further I come along in my project, especially on the peeky parts of their body such as face and breast area.
**ARAHI**

The Greek word of 'Eros', meaning desire and passion, is a consistent theme in Araki's work. Looks at his set show different angles and women, and he also created a book delectable - art 10 images of decaying flowers and eating fruit. This idea of painfulness as a subject of Araki's photographs makes it his rare and loving theme of seduction and women. The flowers of Araki show the female genitals and dismembered body parts.

**MY RESPONSES:**

These are my photographs of fruits and decaying fruit, inspired by the work and ideas of Araki. I remember that the segments have a fruiting appearance of the fruit, for example, the orange is in the photo, but also I like how the fruit represents fertility. The naked part of the orange and the loss of beauty can compare to the fresh fruit, implying how beauty is only temporary.
Rotten Apple Study

This is an oil study based on my photos mimicking Renoir’s photography, representing the female anatomy through fruit and flowers. Most of my work so far is back in water colour and has been a lot more gentle and of light colours representing growth and life, whereas oil paints have a deeper effect, reminding the characteristics of the fruit. Similar to Renoir’s works, the apple represents the female form, but the difference with my work is that I had to use greens more than just the furthermatings. I need to start somewhere different.
KAMILLE SABRE

HER IDEAS:

Sabre is not after copying the beauty of nature, but to inspire viewers to awaken the fear desire for purity, niceness and maturity. Although the paintings do not depict human figures, they boldly celebrate and commiserate human anatomical features. The Pomegranate is rich in real and orange, the fleshly organ of red blood cells on capillaries.

This link to my project as it possesses similar seeds along the line of linking and minimizing human minion to the inside of flowers and fruit because of their needy golden. I would quite like to include the same fruit within a portrait of a person, showing the human breaking down to the fruit-like flesh underneath the skin surface.

Print out of the yellow apple study I comp like.
QUICK ABSTRACT

This is a small 20 minute abstract oil painting. I did it as a present for a friendship piece of the Monday apple. Aim to start with 10 minutes one frame at 10am every few days. Leave it a few days. There is no context and no absolute perspective.

FREDA KARHLO

Freda Karhlo was an austrian for her period self portraits and paintings of fruit. With the iconography, simplicity and surrealism. The fruit paintings I like most because they are the simple, whole symbol of the characters and the scene. Ripe with silver and gold leaves. Fruit has paintings around but there is a much better one with a wonderful world. I want it to incorporate into my art.
HENRY TONKS

Henry was a British soldier and later a transport agent and a painter of paper subjects. He was noted for his work in creating portraits of wounded soldiers during the First World War. He used his skill to make portraits of wounded soldiers on postcards.

Although originally trained in etching and woodcut, his work is characterized by the three-dimensional effect of the portrait. His work often evokes a sense of sympathy and compassion for the wounded soldiers.

The portraits are done in various styles, some in pastel and others in pen and ink. The use of red and black ink gives a sense of urgency and distress.

The portraits are not just portraits but also a reflection of the war and its impact on the human condition. They serve as a reminder of the sacrifices made by soldiers and the pain endured by those who were wounded.

In the portraits, the soldiers are depicted in various states of injury, from minor cuts and scrapes to severe wounds. The expressions on their faces range from fear to determination, each one a testament to the resilience of the human spirit.

The portraits are not just images but also a means of preserving the memory of those who served and those who were injured. They serve as a reminder that war is hell and that we should strive to prevent it from happening again.

In conclusion, the portraits of wounded soldiers by Henry Tonks are a powerful reminder of the impact of war on the human condition. They are a testament to the courage and determination of those who served and the sacrifices made by those who were wounded.
IDEA DEVELOPMENT

I have been using pastel pencils for this project. I made some research on faces of people. On this page, I have ideas from photographs and some impressions based on pastel studies such as Bridesmaid, Peaches, and Alice. I also came across a photo of a boy with a scar on his forehead. I have incorporated these ideas with ideas from the photo. I am trying to convey the feeling of pain, guilt, and damage in the image. I have also included some references to other works, such as Dali's famous painting 'Soft Watch'.
PHOTOS for first piece

These are some close-up photos from the Holocaust. I used these to create a visual narrative of the experience of the victims. I wanted to evoke and explore the emotions and memories associated with the trauma of the Holocaust.

With these photos, I planned to create an artistic piece that would convey the emotions and memories associated with the Holocaust. The goal was to evoke the pain, suffering, and loss experienced by the victims.

For this piece, I sourced images from various Holocaust-themed films and used them to create a visual representation of the experience of the victims. The goal was to evoke the emotions and memories associated with the Holocaust.

Blood Orange
Planning for final piece

This is a rough plan for my final piece for Structures. In the exam I want to use two layers of wood, on top a portrait of myself, but with less (which in the pic, so put the underlay picture of wood will be visible. I will have pieces of fizzy drink, east, watermelon, etc. etc. I will experiment with these and the frames, etc. etc. I will experiment with the edges, etc. etc. I will use clay film in the beginning, then watercolor, etc. etc. I will use my planning and expression of the window. Above I have done some research work with overlapping, etc. etc. etc. The idea behind the kind of planning I will do for my final exam of prime.
FRANCIS BACON

"A brush with violence"
Bacon was known as the last realist, modernist, and most sought after artist of the 20th century. Bacon's art is violent and disconcerting, yet disturbingly beautiful. There is a dark mix of his (2 motives) 63 dislocated portraits. He loved to portray violence and damage through his portraits, through the distortion and disfigurement of colour and facial shape.

I love this project because I am painting portraits focusing on pain expressed by violence of war.

I particularly like this painting of Bacon. To me it represents life and death merging one another. The anatomical structure of the skull links to the flesh damages I am studying.

Using Bacon's style on paint, colour, etc.
PRACTISE PIECE

This piece is one I started before the actual exam. I wanted to experiment with the open wounds and existing wounds to refine my makeup work. I knew from this piece that I will include the fake blood and the blood effects in my final piece, but this has also helped me gain the correct proportions for my face.
PROGRESSION of my final piece

EVALUATION + Description

BLOOD ORANGE

While developing the progress and details of my final piece in terms of portraying physical damage in a girl's face due to severe scarring and disfigurement, I would say I was quite successful. I impressed with compassion as a rule of emotions to create additional depth and breadth. This combined with my biographical painting around pain and struggle of a 29-year-old gay Sikh who died in the Tiananmen Square incident. The focus is physiological and the face is a canvas for performance. The damage to the face is represented through various means from the biological to the psychological in my work. The juxtaposition of face and the emotional study of face to capture the emotional and distress of trauma. Of course, I began my project focused on the initial drawing, but as the project progressed, I realized I was working with all the various elements and emotions. By using the various elements and emotions, the face on the face to the woman, you get a rich texture and appearance. The overall look is genuinely profound. My piece is a collection of sketches and drawings, with a focus on the face, the eyes, the mouth, and the expression of emotions and memories. I am trying to explain the face to the viewer and communicate the story of the story, work, and experience through the face, expressing pain and suffering. But ultimately, it's about the face. It's about the pain. It's about the suffering.
Neoplatonism are not during the Renaissance and circles around the teachings from the philosopher Plato. The movement involves religious/foundational figures that have a mathematical identity to their figures and forms. It usually one could argue that the art is the artistic perception of ideal beauty down to every last circle that connects to form each whole. For to be beautiful, as Plato suggests, it has to be constructed in God.
Da Vinci and drawing

This links to the work of Raphael and Botticelli due to the

This links to the work of Raphael and Botticelli due to the artistic and anatomy; but also

Raphael and Botticelli due to the artistic and anatomy; but also the realistic presentation of their

subjects. Botticelli famously achieved

the head and neck of Venus in The

Adoration of the Magi. Both of Venus become it appeared

before passing to the eye that

way despite the anatomical

interconnection. Similarly, da Vinci

fills his drawings in such a way that the viewer feels when he

wishes them to fix, both

throughout the human body.

Da Vinci, has a gift for capturing human

character in his portraits, inclined to show the humanity towards kinds of people's

head, as well as their character and specific to each

character of his master. He used the method of simplification,

including the essential information only, and leaving

specific details. He is so strong in this. Thus, they

achieve that all forms of the art is transportable

under the skin. The mastery of the

work, not even in the hair and neck in the main

structure is not focal either.
This is a study I did of a small part of a Michelangelo painting. I was attempting, through pushing this, to capture the style he was to paint in such soft and delicate tones, so that every image is blended together to create a really gentle painting. I used this and incorporated the Neapolitan ideas of beauty, as to view his art is challenging and pleasing to the eye. I have attempted to recreate this style of painting through blending the oil paint on the paper with a small dry brush, to add an almost airbrushed light appearance to the features.
I used this piece of imagery to practice my control when planning form and proportion when painting heads and skin tones. Originally trained on fragment of Michelangelo, and I found using the brush watercolor, over the image. The hair, forms a smooth, blurred style on the skin, much like the figure Michelangelo had drawn in his paintings.

Another area I wanted to improve on is getting the clarity of detail, as Michelangelo does, especially noticeable in his painting "Doni Tondo". What I loved about Michelangelo is the human face of the figures. I was to improve my painting style of this particular scene in order to express most clearly and ideally, turning the head and viewing in my paintings, which the microphone card is well. I think when painting "Doni Tondo" like this, we know without question. I will focus more on light and detail when creating a figure.

In this piece of this style, I have attempted to use the more realistic painting style, such as the light and shadows. This is to give the viewer the idea of the actor's face. I think this is important in the use of the face, particularly where I have caught the eye and done a lot of work. The area of light are on the nose, it was how the nose started, and the light and shadows.

And, the use of lighting and highlights creates a sense of depth and expression in the painting. The lighting is the key to making the painting come to life. The shadows create a sense of depth and contrast, while the light highlights the features and brings the painting to life.

In this study I have made the difference in the shadows of the figure's face. I am interested in the contrast and the way the light and shadow play on the figure. The realism of Michelangelo's work is important to capture in my paintings.
ETCHING

With our area, although it not a medium long of the time
we can't studying use, I want
to produce drawing due to
how interest the area we
might be. This to permanently
related to my work of
Lorenzo O'Vinci. He was
do these specifically delicate
cross hatchings drawing from
figures. Through this course
I wanted to develop my intuition
fully in the process to create
3D forms, the same way
Jasper Johns create ideas
forms by mixing such forms
of a hologram androduce
circle shapes, working the shade
out around.
I wanted to also make present of Neoplastic backgrounds, which, in fact, hold the same complexity as their foregrounds. Through this I have discovered the importance of Light & Dark play in creating ideal forms, and how through the use of contrast of the two, you can create a sharpness that controls the overall finish. It is almost similar to the ideal forms created through the crisp paintings and depictions of light and cloth by Michelangelo, among light and dark move in intercession to create an ideal form.
These are sketches I had started to practice drapery arranged in different forms in still life. I always had one of these before they were finished. The first drawing is a study with a piece of pencil, soft, where I added darker areas. I like this piece even though it's unfinished because it feels quite realistically captures the shapes and light and dark in the actual object. I made a version of it to create a 3D image. On the right, I did the same but used charcoal and chalk to enhance the dark and light, although it did not have the effect I was after in the drawing. As it moves your focus to areas of light and dark all over the drawing, to the point where there is no area of specific focus. But it was a very functional step towards thinking the harsh contrasts of light and dark in Lumpker's geometrical work. To improve the image on the right I would have used a more yellowish tone at white.
Below is a pencil drawing I completed based on my understanding of the photo composition, photo 2 on the next drawn page. I used this drawing to work on my study of drawing figures of human form, especially the human figure and its relationship to the human body. I was happy with how I had managed to capture shape and form, using shadow and light to enhance it. This is based on the works of Michelangelo that I have studied previously. The photo shows the figures, which I have sketched to include various shapes. I have attempted to make this work of geometrically perfect through composition and the arrangement of the figures.
In this self study I have attempted to portray a geometrically exact (ideal) image of a composition of people. I am particularly focused on the way the light and shadow of the figure come out, for I feel I have attempted to capture light and shade contrasting against dark shadows. Because this is simplified, there is a strong contrast against the black background. The second main piece, the baby, is centrally positioned on her to demonstrate the mother's emotions and love for the baby. But ultimately it all shows that she has lost her depth of field of the figure on the black background.
Tamara de Lempicka's style embraces high contrast, geometric, shape-driven compositions until Art Deco is known for. Its influential visual and design style progressed in the 1920s, yet the same energy combined in Romanesque pieces in sculptures, the Satires of Sirona were also in the same ideas of geometric shapes. This is displayed in Michaelangelo's pieces where more geometric groups of individuals compared, in the same way with a geometric compartmenting in de Lempicka's work, each figure is in its own individual shape, it has its own form & like the works during the Renaissance, she used smooth and sharper lines, making shapes more defined and distinct, emphasizing the mysticism and knowlege sense. It was a unique style of simplified geometric figures.

IDEALALITY & SHAPE

When painting de Lempicka's style I focused on the importance of shape and form, more pointed than the very sharp and most form-based Neolithic art work of Michaelangelo & Ovidius. The juxtaposition of the exaggeration of shape and the impact of light that the Neolithic figures still seen, in comparison, the use of the perpendicularity, in the shape and the dynamic move of the work of Lempicka, during the Art Deco period. His work is a small abstraction from the initial perception of Neolithic art. I placed a focus on the composition, use of geometric shapes, in Ovidius's work, sharp, precise edges for dynamic and unity in composition of multiple forms in Lempicka's art such shapes, each figure becomes its own dynamic and important objects, such to create and smooth it is used in ideal forms in collection with many others, creating this sense of idealism but a little and more dynamic image is formed, in a more personal way.
I wanted to revert back to my most basic skills of capturing form, tone, and 3-dimensional compositions. I did this by doing observational sketches and drawings from still-life objects. It helped me focus on area of light highlighted from light-source, and also understand how light forms. I found the shapes formed by harsh light shadows were particularly interesting and a form I would love to incorporate into my own work. In drawing, I am currently focused on form, attention to detail of edges and the way forms, I sought this would provide good practice with capturing sharp and ideal forms in my drawings and paintings.
George Lepicka Style

I have attempted through this piece to adopt Tamara de Lempicka’s style. I found it really hard actually letting go of smooth color/large brushstrokes, luminous style. Very harsh and square at times and stark a contrast against the fluidity of casual shapes and clean shapes. I have attempted to show this in this painting but I found it quite hard. I think it did a more successfully in the background with the use of more abstract and contrasting colors. But when it comes to this jacket space, I think it is very well suited to Lempicka style.
José Victoriano González-Pérez (1887–1927), was a Spanish painter and sculptor born in Madrid who lived and worked in France most of his life. Closely connected to the innovative artistic genre Cubism, his works are among the movement’s most distinctive.

It was suggested that Picasso’s work ‘Le Gouter’ persuaded Juan Gris of the importance of mathematics in painting and that Picasso as a whole had a large influence on the development of Gris’ style. Gris’s works from late 1916 through 1917 exhibit a greater simplification of geometric structure, a blurring of the distinction between objects and setting, between subject matter and background.

Gris has many theories about aesthetics in art, which makes him an important influence to my work as he links to the focus of geometric ideals. Gris’s chief aim was to please the eye. As the artist himself put it, 'I prefer the emotion that corrects the rule'. Despite his radical treatment of the picture space, his well-balanced compositions, saturated colours, and traditional subjects popularized the avant-garde movement. His art links to Picasso, Leger and Michelangelo’s art work due to their common factor of idealism in shape.

This is a photograph I took of Juan Gris’ work showing an object with geometrical forms. I aim to use this idea to create depth in my own work despite the block form of depicting objects. There is a much greater freedom feel to the work of an artist if it is precise and the outcome does not have any value on the meaning, infuse the simplicity into primary, secondary and tertiary colours in satisfying and bright.
FERNAND LÉGER

Three women

I really like the bold colors and the use of flat planes. They give an almost mechanistic feel to the painting, like forms among the dark black lines.

There is a sense of rhythm in Léger's work that is quite mesmerizing and intriguing.
FERNAND LÉGER

Léger initially trained as an architect, which is demonstrated in his 'mechanical' works of art in the 1920s. A collection of frontal compositions, firm contours, and smoothly blended colours, made up the basis of his post-war art, they beheld an almost metallic quality whereby figures and animals exist harmoniously in landscapes made up of streamlined forms.

During his American sojourn, Léger began making paintings in which freely arranged bands of colour are juxtaposed with figures and objects outlined in black. It was the art he created in the 1930s post-WWII that intrigues me most. He describes his inspiration of the neon lights of New York City as the source of this innovation: 'I was struck by the neon advertisements flashing all over Broadway. You are there, you talk to someone, and all of a sudden he turns blue. Then the colour fades—another one comes and turns him red or yellow.' And his paintings do in fact resemble this, particularly his 'Two women holding flowers' and 'The Breakfast', both are abstracted modes with bright colours and bold shapes contrasted against black. I enjoy how statement the paintings are and how the layers of colour cross different parts of the women.

His work began to share some 'Futurio' qualities, as they have mathematically ideal qualities and a sense of construction, based to correct the impulsive nature of Cubism.

"The relationship of volumes, lines, and colours demands absolute orchestration and order"

They have an idealism, every shape is perfectly curved or straight, there is nothing that isn't perfectly smooth. There is almost a graphic element to his work that intrigues me. The idealism demonstrated in shape is shared in the works of Michelangelo and Juan Gris. I think by incorporating the work of Gris with Léger I can create an interesting level of bold colour underlying black lines and while still using the faceted style of Gris.

REDUCING PHOTOS TO SIMPLEST FORMS
These geometric compositions come from previous work I’ve done in order to create a unique geometric composition of figures. I enjoy playing with shapes and forms to give depth and dimension when working in this style. This piece was done using a technique called ‘smooshing’ where the ink is applied to the surface of the paper and then blended with the fingers to create a soft, blended effect. I used a variety of colors and techniques to create the final composition. My goal was to create a sense of movement and energy in the piece."
This piece was an acrylic study I did based off of a photo shoot I did of three students. I arranged them in a variety of positions, firstly casual and relaxed, then controlled and stiff, arranged in a geometric composition alike to those of Michelangelo. The style of the painting came from my interpretation of Gris and De Lempicka’s slightly abstract paintings of figures. I have painted the whole piece, but in particular detail on the figures, in facets. This links to my previous ideas of geometrical shapes, but with this I have incorporated the shapes to make up the figures and represent light and dark.

This has an aesthetic effect as there are no real sharp contrasts form outlines or dark surroundings. Instead the image created is soft and easy to look at, with direct focus on the central sofa.

My palate was purposely not subtle, I wanted to experiment with a bold palate consisting of bright colours in contrast to the detailed and realistic approach of subtly I had used when focusing on Michelangelo’s works.

If I were to improve this painting, next time I would focus on the proportions of features noticeable in the central figures head, as that is a key aspect of idealism that I focused on when looking at Michelangelo’s works.
This study is based on the work of Fernand Leger who also uses bold black lines in contrast to colour. Leger was introduced to Cubism by Cezanne but he has his own spin on his cubist style he avoided the use of fragmented elements, which both Gris and Picasso used and alternately constructed his compositions from bold tubular shapes, therefore adopting the name ‘Tubism’. In this study I have attempted to merge the use of faceted edges with round faces, alike to the way Leger arranges figures. I have outlined the entire figure in a bold black line with minimal detail. This type of simplistic style is not how I am accustomed to working. But I really like the final outcome of black contrasted with colour.
This style of painting mimics that of Leger, in the use of colour in contrast to bold black lines. Through this juxtaposition of colour Leger has created an ideal by balancing black with primary colours.

In this piece I have tried to create idealism through balance. If, in theory, there is an opposite directly parallel to something then an ideal can be created through a directly proportional balance of those two opposites. In this piece I have done this in two different ways.

**Painting from Life**

My previous studies have been mainly focused on the compositions of figures to create geometrical ideals. In this piece this is demonstrated through balance and equality of shape. The proportion of rounded shapes, circles and semi-circles, whether this be on the bodies, faces or background of the painting are directly proportional to the amount of straight, sharp and faceted edges and shapes in the painting. This creates an equilibrium aesthetically between the contrast of faceted to round shapes, becoming accordingly ideal to the eye.

In this particular piece I have contrasted complimentary colours against and alongside one another. For instance the purple and yellow, orange tones with blue and red with green. This balance of complimentary colours creates an ideal. But ultimately all of these tones against black outlines and surfaces creates a parallel contrast which balances each other.

**Observation**

Pauline Pears, little is on loving of reasons, compound of abstract shapes from my photo below. In the photo there is a lot of movement, which I feel I am able to explore through the simple black outline. Throughout painting I feel I have managed to contrast abstract, strong, circular shapes, and keep them together inside the painting very effectively.
FIGURATIVE DRAWING FROM LIFE

This is an abstract figure drawing. I drew from life—feet, hair, and body shapes. I tried to exaggerate the body's forms, focusing on the legs and arms for emphasis. The simplified forms create a strong, rhythmic composition.

I used colored markers to highlight the shapes and add depth to the figure. The overall effect is a dynamic and expressive representation of the human form.
FIGURATIVE PHOTOS

These are composition 11 photos I took using a classical subject matter of a woman in white robes to base my final piece off of. I particularly like how the light catches the woman's material, creating dynamic shadows on a wide range of her body. This is a reiteration of the theme I chose as a result of my research into the art movement of the 1960s and how it was influenced by a Modernist style that I have always been interested in. My final piece is developed style of working a mixture of collage and photographic output on canvas form.
OIL STUDY WITH BLACK INK

This is a painting based on the composition of a still life with geometric forms that I took previously of the subject. I wanted to make the shapes more dynamic and distort them from the real subject matter. But I found in the poster color, the black and black outlines drew away from the subtlety of the shapes in color so they are not suited for the body. Although this was a good way to paint the use of black to separate ideas, I feel uncomfortable that it draws from the purpose too much, as the black geometric forms draw too much and strangely off the piece rather than aiding the form together as one.

I think subtlety between the shapes is far more effective and integrated.
Malevich

His Malevich work, which I want to study in connection to my project of studying Shell forms. The study starts with a quick jump from the works of Malevich, whose art reflects human desire to praise God, with a feeling both Malevich and Malevich work is a reflection of religion for a specific purpose. Malevich uses the plain, empty, and decorative style, he represents ideal forms through simplicity and colored blocks. His most prominent piece that represents Malevich is his "Black Square," a piece that depicts a divided chessboard with black and white, and Malevich's influence is seen in the use of color and form. Malevich's work has a very strong feel to it.

I particularly like these two pieces as I believe they manage to depict a sense of form in the figures.

Study in style of Malevich

These rendered forms remind me a lot of Leger's mechanically rendered figures.
**REVIEW OF MY INTENT**

Upon revisiting the initial work I created, I realized that my project, 
which aimed to explore the opposing attitudes within art, 
should have delved more deeply into the portrayal of women and their 
representation in society. The work that I undertook, focusing on 
the human form, particularly women, was heavily influenced by 
the artists of the 1920s and 1930s. This was evident from the 
abstract and geometric forms that I used, which were inspired by 
Picasso's work. However, my design was not as dynamic or vibrant 
as I had hoped it to be. The project was hampered by my lack of 
confidence in my own abilities, which I believe contributed to the 
overall lack of cohesion in my final piece.

**IDEALISING HUMAN SUBJECT MATTER**

In my project, I explored the theme of idealised human forms and 
their representation in art. I was particularly interested in the 
works of Picasso, whom I believe to be a significant influence on my 
artistic development. His use of geometric shapes and abstract forms 
in his paintings, especially in his early works, has had a profound 
effect on my own approach to art. I aimed to create a piece that 
combined elements of both realism and abstraction, much like 
Picasso's own style.

In the process of creating my project, I experimented with various 
techniques and materials, including drawing and painting. I 
found that the use of geometric shapes and forms allowed me to 
explore the human form in a new way, creating a sense of 
dynamism and movement. However, I realised that my final piece 
was not as successful as I had hoped it to be. This was due to a 
combination of my own limitations in technique and a lack of 
confidence in my own abilities.

In conclusion, while my project was an attempt to explore the 
themes of idealisation and the human form, it was marked by a 
lack of cohesion and a certain lack of confidence. I believe that 
with further practice and experimentation, I could have achieved 
more success in my exploration of these themes. However, this 
experience has taught me valuable lessons about the importance 
of self-confidence and the value of embracing experimentation 
in my art.
In these portraits based on the photos of women I have attempted to capture human form and pose. Therefore in my painting she is not wearing clothes but there is also not detail to her form, it is rendered into an angular form as lines and blocks when her physique does some held awareness of human form and positioning would be a still human form of a Sheldon setup and marker.

**ACRYLIC OBSERVATIONAL STUDY**

*WORKING WITH COLOUR AND TONE TO CAPTURE FORM + DIMENTION*
In conclusion to my project I wanted to create a piece inspired by a picture that I had taken. I wanted to experiment with different techniques to create a piece that is both abstract and realistic. I wanted to create a piece that is both expressive and illustrative. I used a combination of acrylic paints and digital tools to create a piece that is both personal and universal. I wanted to create a piece that is both accessible and challenging. I wanted to create a piece that is both visually appealing and meaningful. I wanted to create a piece that is both unique and timeless. I wanted to create a piece that is both personal and universal.
Can art be idealist whilst not being realistic or aesthetically beautiful?

What does it mean to truly be beautiful. A concept that remains entirely subjective, and yet we all hold such strong opinions against it. Among artists it is a debate that has continued since the dawn of art, querying art’s purpose if it is not remotely aesthetical, and more importantly the counter argument; can something truly be beautiful without purpose. I decided to invest my learning into the Renaissance artwork, a period rich with art history, and it was particularly Neoplatonism that stimulated my inquisition into the true beauty of art. Neoplatonism is an idea in art based on the teachings of Plato, a Greek philosopher, whose ideas derives the whole of reality from a single principle, the idea of "The One". This ‘One’ divine being exists within the realm of perfection. Therefore the art based around this theory celebrates the ideal of quintessential beauty, portrayed in art, running almost parallel to the divinity of God. Within Italian Renaissance art, God’s image was portrayed through the image of a Man, therefore ideally, the artistic creation of a Man depicted as perfection, is the closest approximation of God on this Earth. This idealism was based on mathematical forms; an archetype decided was ultimately a combination of ideals; a form so divinely crafted that it remains ever so slightly out of human reach.

Through studying such intensely perfected art, hopefully with this topic I will be able to advance my technical skills with precision and delicacy, particularly when painting and drawing figures, and develop my understanding of mathematical formations and how that can equate to beauty. Also within this topic I want to compare Renaissance idealism to modernist perceptions of ideal beauty and also to the works of abstract perfectionists whose mathematical accuracy is similar to that of Neoplatonist’s, despite the complete contrast in stylization, and whether, despite their differences, their reason for creation remain equally as profound.

Neoplatonism was a prevalent part of the Italian Renaissance, as painting after 1300, needed to no longer just be in two-dimensional design; it could be an adequate representation of objects in space, objects that possessed not only shape and colour but weight, tone and volume. This was reflected in Neoplatonic art through the works of Michelangelo, Botticelli and Raphael, whose art demonstrates ideal forms that have mathematical precision. Botticelli’s mathematical awareness extended to an understanding of linear perspective. He placed importance on the human figure representing an ideal, changing the appearance of muscular tone to create idealism. Similarly Michelangelo was devoted to ideal form, never relying on precise proportions to create his figures; instead he would choose the best parts from other statues to create this ideal depiction of beauty. For example circular shapes are prevalent throughout all of their paintings, particularly in human form, where the features composed has a rotund shape to it linking to the Neoplatonic ideal based on Plato’s theory of a circle being a mathematical ideal, making it almost homogeneous to God in a sense due to the infinite quality of them both. Therefore it almost appears that visual proportionate beauty equates to power and a celebration of God’s divinity.
Doni Tondo features the Madonna seated on the ground, reaching over her shoulder towards her child, whilst Joseph squats behind her, making the Holy group united in single volume. I was particularly engaged by this aspect of Michelangelo’s work, his unification of objects, with the utmost subtlety, to create shapes and forms. I have attempted to respond to this piece with my own compositions, paying particular detail to the shapes created between each form. The virgin Mary’s body is contorted into a twisted spiral form and robe consists of traditional red and blue, but the scene is ultimately enriched by her being at central prominence. She is a representation of the new world, with a book between her legs and Jesus from her arms. Michelangelo uses a bizarre form of painting called Mannerism (one of the first of its time), which usually involves the models or figures convoluted into unnatural positions, which ultimately gave the painting as a whole a more aesthetical geometric composition, this piece laid the foundations of future art of the Renaissance, Bottecelli has been known to use the same technique in his work 'The Birth of Venus'. Saint Joseph is positioned higher in the painting, possibly to indicate his superiority, although it has been suggested that Mary is positioned between his legs so that he can offer protection. Ultimately, though, our focus is drawn to Jesus through the query to whether he is being passed or received by Mary, the ambiguity draws the main focus towards him, purposely crafted by Michelangelo to celebrate God. Although there are many interpretations for the roles the athletic nudes play in the background of this piece, my interpretation is that they symbolize a different period of time to the brightly clothed and glowing holy family, that they symbolize pagan humanity, ignorant to Christianity.
The two pieces of art that I will compare are Michelangelo’s ‘Doni Tondo’ and Malevich’s ‘Black Square’. Upon first glance one would not notice any obvious comparability, Michelangelo’s piece is crafted of a multitude of rendered forms, almost simplified into an ideal, saying himself that the mathematical complexity of his art demonstrates how "A man paints with his brains and not with his hands", giving an idea to how calculated his art work is. This is my favorite piece that I have studied from the Neoplatonic movement, I am particularly drawn to the faultless formation of his paintings; the crisp separation between light and dark is very beautiful to witness. This piece was painted during the Renaissance in 1504–1506, and is the only finished panel painting by Michelangelo to survive until modern day, a piece that certainly has earned its title of one of the greatest masterpieces of XVI century Italian art. The background to this pieces birth is the commission from a wealthy Italian banker called Agnolo Doni, hence its title ‘Doni Tondo’. Painting with such precision is something one can only aspire to do; to create something delicate and proportionate; recognizable beauty. Completed by Michelangelo on a mathematical level to create pure perfection. This has been an important ideal to me, from the exposition of my art, therefore that’s why the work of Michelangelo has inspired me so much.
When viewing this piece we can identify the numerous geometrical compositions occurring; the three heads form an inverted triangle, whereby the figures interact in an intense and intimate way, liking them as united. Multiple compositions of shape take place to create each feature of the figures within; this may come from his work as a sculpture, therefore allowing him to craft each shape into a whole form in such a skilful manner. If we study deeper into the formation of the features on the people in his paintings, we can notice they are made up of circular forms. This is noticeable in the round of their cheeks, in each segment of their limbs and even in their fingers. I particularly enjoy from this piece the vivid use of colour and recognition of form. The painting technique is so soft and delicate; to the point where brush strokes go unseen. There is crisp and elicit detail in the folds of drapery, specifically on Mary’s leg, we can see his mastery of capturing form and the angle of light, involving such intricate skill that is only recognizable in Michelangelo’s artistry. My response to ‘Doni Tondo’ was to make my focus specifically on the shape and composition of my pieces.
In contrast one could use Malevich’s Suprematist ‘Black Square’ as a comparison to the neoplatonic art work of Michelangelo. Although aesthetically the pieces are practically nothing alike, when looking deeper into the complexity of each piece, we can understand their similarities. Michelangelo’s paintings and artwork celebrate God and the immortality of art, believing himself that "The true work of art is but a shadow of the divine perfection." This was thoroughly demonstrated within his work and the greatest level of mathematical genius; the ability to compose an ideal so close to beauty that it mirrors that of the deity. Whereas Malevich’s piece celebrates a new age of art, idealism in the service of the abstract, he explains 'I took refuge in the square form and exhibited a picture which consisted of nothing more than a black square on a white field' illustrating how the simplicity of the painting’s appearance has a far grander effect. The Black Square is represents a refusal to conform, as part of the Suprematist art movement, proclaimed as an invention of just Malevich and his apprentice El Lissitzky, one most important within that of the modern art within Russia, closely linked with ideas of the Revolution. Malevich, himself, regarded that his minimalist geometrical forms equate and represent the Russian icons; it is a form of painting which aspires to present the divine as a pure cognitive depiction of reality. He wanted to diminish the portrayal of realism and instead depict a new world of shapes and forms of colour in space. His focus was also inherently based on an ideal. ‘Black Square’ was painted and finished in 1915, used to bring fourth ideological sentiments of the communist government, acting as a transitional phase between Futurism and Constructivism. Malevich in many ways created something braver and arguably more beautiful than Michelangelo's 'Doni Tondo', for not only does Malevich present an ideal, but he manages to provoke society’s thought process; a refusal to conform. On closer observation one can see that the literal black square overlaying the white background resides slightly off parallel to the white square’s edges, purposefully crafted to symbolize an uncompromising modern age of art. This contrasts greatly to ‘Doni tondo’ which involves a wide palate of colour, celebrating God’s divinity. But to label Malevich’s ‘Black Square’ as a work of simplicity would be to belittle his courage and
motivation to challenge, an ideal which with closer attention to detail one can recognize there is nothing simplistic about what Malevich has crafted.

This painting and many others of Malevich’s art were abruptly removed and hidden as socialist realism was declared the official artistic doctrine of the Soviet Union. With this somewhat simple format he had drawn a line between old art and new, between life and death, God and the devil. A piece that ultimately splits purity from darkness, reducing everything down to “Zero of Form. His belief, a like to that of Michelangelo, was on the ideality of geometric composition, that art should transcend subject matter. Similarly his painting embodies a clear sensation of space. But the way he juxtaposes Michelangelo, is with his ideas of shape and colour reigning supreme over narrative, the ‘Black Square’ was a representation of a new age of art, whereas Michelangelo’s piece is a dedication to God and religious figures. What I took particularly from the works of Malevich is his ability to extract a concept into a completely unrelated form that when given context is able to generate an immense amount of power.

Another artist that explicitly presents an ideal through shape and form is Fernand Leger. His work of geometrical forms and bold compositions links more prevalently to the work of Malevich in terms of focus and motive to his artwork, but much like Michelangelo there still remains a strong focus on the value of composition, shape and form. Leger was a French painter, as well as a sculptor and filmmaker. Leger’s art was particularly famous during the 1900s for his early works; modifications of cubism, but his art gradually developed into a more figurative style. I took particular interest in Leger’s ‘Three Women’, a famous piece, painted in 1921-22. ‘Three Women’s subject matter was of
popular culture of that period. There was recognisable success in his artwork, aided to establishment through Picasso, but Leger developed his own style from Picasso’s teachings and inspiration; a style nicknamed “Futurism”, identified from the mechanically rendered forms depicted in his paintings. Leger artwork was affected considerably by the effects of the First World War, conscious of the world’s barbarity, alike to many artists, felt the need to return to classical ideals and reconnect with a time before. Both Leger and Picasso adapted this ‘Neoclassical’ take to art, post-war, but using machine like curvature to represent a new ideal for society, contrasting to previous ways of painting reclining women. Leger used bold shapes and contrasting dark lines ensuring everything was buffed into a machine like contortion where it is rounded into an ideal balance of sharp and curved lines. Similarly to Malevich, Leger uses his art to represent an ideal society. The neoclassical nature of painting a reclining nude woman, but the machine-like characteristics that Leger demonstrates depict his desire to eliminate emotion from his art work. These sentiments follow the constructivist ideals of the 1920s. The rendered edges of each shape relates to his belief that the modern industry and the machine age would reverse the hardship and destruction that the First World War.

Leger confirmed that within his art work “The relationship of volumes, lines, and colours demands absolute orchestration and order.” A similar perception of artistic skill to that of Michelangelo,
whereby they share the belief that there must be a certain level of calculation maintained to create an ideal. His portrayal of the 'Three Women' was intended to be a true humanistic work that depicted an ideal; symbolic of harmony and peace. This is demonstrated through a perfect balance of curves and straight lines a composition that has a balance of forms and aesthetically satisfies. The mechanical smoothness, physically, looks nothing like the 'Doni Tondo' or the 'Black square', they all stand for the same purpose, to present an ideal.

Juan Gris', a Spanish oil painter from the cubist art movement, was around the same time as Leger. Gris' work is not too dissimilar to Leger as they both painted in a bold and graphic manner. Gris' work was very much motivated by the works of Pablo Picasso, but is aim was much more aesthetical; he wanted to please the eye through an ideal. This is where his art differs from that of Picasso, Malevich and even Michelangelo, because they saw the true beauty within the purpose of their art; all of their works stood for something they believed. But Gris' work although it cannot be denied of beauty physically, his work lacks personality and depth. In many cases it was referred as a “watered down” Picasso, as Picasso was truly the inspiration behind Gris' artwork, idolizing his every work, but the ideals were Picasso's, not Gris'. His depiction of "Woman with a Basket" (1927) show as diversity and contrast in line and shape created, illustrating beautifully a woman wearing linen and holding a basket with diverse and bright colours and shape that contrasts gracefully against the delicacy of the linear out lines of black and white. The way she is styled relates to Greek/Roman depictions of women, a common concept that was revived after WW1, as Gris much like Picasso and Leger had returned to Classicism after WW1. The way she is painted is almost generalized and simplified, like Michelangelo's style of simplifying something into an ideal, but yet again Michelangelo's purpose had clarity; to pay respect to God. Gris' work inspired me to try a new style of presenting idealism, through totally straight edges, still using the compositional formations that Michelangelo applied to his art but creating an ideal compositionally rather than aesthetically. I particularly enjoyed developing my own style from his work and creating my own compositions of triangular and square shapes, but ultimately I did feel as if Gris' work offered less depth than the other artists I studied which in opposition, offered a purposeful beauty to their work, there was a passion apparent in them which I feel less of in Gris' work.

Ultimately upon reflection the artworks I have analyzed, they have offered me a platform for my own ideas and concepts about idealism and how to truly create something that represents an ideal. For example, upon first glance of ‘Doni Tondo’ I saw something that to me highlighted everything that aesthetical beauty could be, it was crisp, bright, tonal and almost glossed over in its own world of simple beauty. But it wasn’t till I looked into Michelangelo and Neoplatonist theories that I realized that his art work had a purpose, an obligation to God, to present perfection rather than beauty. It is within this project it is also that I have realized the precise difference between something being beautiful and something being perfect; for example Malevich's 'Black Square' does not hold physical beauty, because that was not its purpose, contrarily it represents an ideal. An ideal of a new world and a new way of art as part of the Revolution. Amongst my evaluation of their work I wanted to create an ideal, something perfect in one sense but not necessarily beautiful to look at. I attempted a multitude of techniques creating art work that suited my style aiding my own ideas about idealism. I measured each element of the page, making sure each feature was proportionate in some of my early works, attempting to recreate (on a smaller scale) the level in which Michelangelo was able to calculate perfection through mathematics. From this I took a thorough interest in the value of shape
to create an ideal, I still wanted to maintain the compositional artistry I had gained from Michelangelo, but also create a bolder and more dynamic expression of Idealism, focusing more on Cubist ideals, motivated by Picasso, Leger and Gris. But ultimately what I have really learnt from this project is the vast context the term ideal can cover, Malevich crafted the ideal of “Zero Form”, Leger wanted an ideal within society to soothe the damage of the war and Gris wanted to create something so beautiful it was ideal to view. Therefore in conclusion of my research my own depiction of idealism has been established as only a concept that exists within the artistic world, ultimately, in my own perception of the universe, there is no such concept of idealism, as humanity and nature is flawed, therefore only art can depict a true pure ideal.

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