Pearson

GCE A Level
Advanced
Art and Design

Fine Art
Component 1

MOLLY

Total Mark 60 (48+PS12)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	12	12	12	12	12
Performance Level	4	4	4	4	4
				Total out of 90	60

Pearson

TRANSformations

Youngsters will benefit from victory

Wayne Rooney believes winning the FA Cup will make Manchester United's youngsters hungry to land more trophies.

...was a record-equalling ...th FA Cup triumph for ...ed, but the first time ...ooney has won the ...ition, adding the ...nours list ...egedy included five ...league titles and a ...ions League win.

...many of United's young-...sters, however, it was a ...on triumph and Rooney ...elieves it will inspire his ...ounger team-mates to achieve ...more ...

...portant for ...ester United and the ...rs. We've won noth-...ree years," Rooney ...

...of ...ers are new to ..., but they've had that ...e of success now so hope-...ly that kicks them on to ...ant more and we can go on a ...ood run for the...rew ...

...Untold ...

...ags and ...ulationship ...out being ...

Was V...

Could Louis ... time a ... Manch... United manager be ... over? Press Association chief football writer SIMON PEACH reports on the ongoing saga at Old Trafford

Louis van Gaal declared "it's over" yesterday as Manchester United seemingly edged closer to appointing Jose Mourinho.

The FA Cup final triumph against Crystal Palace offered little respite for the under-fire Dutchman, whose position came under fresh scrutiny before the celebrations at Wembley had subsided.

Within minutes of United presented with the trophy emanated that the manager Mourinho unveiled in a ... presented by ... United ... Special. England ... Commagnew, Roshan ... Phon Mann and Ed Smith ... on day five of the First Test ... Headingley. 5.57 (FM) Weather. 6.00 (FM) Six O'Clock News. 6.28 (FM) Referendum Campaign Broadcast. By the Vote Leave campaign. 6.30 (FM) Just a Minute. Paul Merton, Josie Lawrence, Alexei ... and Graham Norton try to speak for ... minute without hesitation, repetition or ... On the panel show chaired by ... 6.45 (LW) Just a Minute. ... Merton, Josie Lawrence, Alexei ... and Graham Norton try to speak for ... minute without hesitation, repetition or ... On the panel show chaired by ... 7.00 The Archers. Ruth decides to take ... Plus p... art, and culture programme. 7.45 Tales of the City: Mary Ann in ...

...Monday, May ...

...Modern Apothecary Garde... by herb guru Jekka McVi... ning poppies tribute ... Johnson, The British ... Garden featuring bizar... gadgetry from Diarmu... an acoustic garden ins... Evelyn Glennie that pla... notes to visitors.

...Flower Show 2016: BBC2, ...

...since ... of the ... look ... dal ... show ... h to ... the ... bout ...

...When Mar... much it w... the funera... she was s... determine... children s... into carry ... She came ... a fundrais... pub which ... they still ... pay all the ... cremation, ... Grace Dent ... struggle to g... father and ra... to give him so...

Jeremy Vine (R2, noon)

The Jeremy V... the road this ... temperature ... ahead of the ... June 23. He st... of Dent in Cu... place famous ... views and for... highest railway ... country. As Je... along its cobb... if the village ... inside or outs... what Brexit w... farming comm... rural bu...

...dating app... Comm... Sarkozy, Kohl and Donald ... the series. 12.00 (FM) Shipping Forecast. ...

RADIO 3

6.30 Breakfast. ...

6.30 The Radio 1 Breakfast Show. Nick Grimshaw. Music, chat and humour. **10.00 Clara Amfo.** Chat, interviews and music. **12.45 Newsbeat.** Global headlines. **1.00 Scott Mills.** Music and chat. **4.00 Greg James.** Music and chat. **7.00 Annie Mac.** Music and chat. **9.00 Radio 1's Playlists: The Student Radio Playlist.** A guest selects music for their perfect playlists. **10.00 Huw Stephens.** The best in new, unsigned and underground music. **1.00 Friction.** Drum 'n' bass. **4.00 Adele Roberts.** Music, gossip and entertainment.

RADIO 1XTRA

7.00 Twin B and Yasmin Evans. 10.00 Trevor Nelson. 12.45 Newsbeat. 1.00 A.Dot. 4.00 Charlie Sloth. 5.45 Newsbeat. 6.00 Charlie Sloth. 7.00 MistaJam. 10.00 Monki. 1.00 Friction. 4.00 Friction.

RADIO 2

5.00 Vanessa Feltz. Early-morning music and chat. **6.30 Chris Evans.** Music, features and celebrity guests. **9.30 Ken Bruce.** Mari Wilson selects her Tracks of My Years, beginning with hits by The Hollies and Yoko. **12.00 Jeremy Vine.** Current affairs chat, live from Dent in Cumbria. **2.00 Steve Wright in the Afternoon.** Music and chat. **5.00 Simon Mayo.** Music and discussion. **7.00 Paul Jones.** A tribute to blues-rock guitarist and singer Lonnie Mack, who died on April 21. **8.00 Jo Whiley.** New releases by Eric Clapton, Catfish & the Bottlemen and Richard Ashcroft. **10.00 Sounds of the 50s with Leo Green.** Musical gems from the 1950s. **11.00 Jools Holland.** With songwriter, musician, producer and conductor Mike Batt. **12.00 After Midnight.** Music and chat with Janice Long. **3.00 Johnnie Walker's Sounds of the 70s.** In conversation with singer Rita Coolidge. (R)

RADIO 3

6.30 Breakfast. ...

RADIO 4 EXTRA

5.00 Poetry Extra: Paul Celan in Mapesbury Road. 5.30 Count Arthur Strong's Radio Show! 6.00 Lord Peter Wimsey – The Nine Tailors. 6.30 Grayson Perry on Creativity and Imagination. 7.00 Elephants to Catch Eels. 7.30 Just a Minute. 8.00 Parsley Sidings. 8.30 J Kingston Platt's Showbiz Handbook. 9.00 The Wife Stuff. 9.30 Tony's. 10.00 The Brothers Karamazov. 11.00 The Human Cradle. 11.15 Keeping Anne-Marie. 12.00 Parsley Sidings. 12.30 J Kingston Platt's Showbiz Handbook. 1.00 Lord Peter Wimsey – The Nine Tailors. 1.30 Grayson Perry on Creativity and Imagination. 2.00 The Secret River. 2.15 In Search of Ourselves: A History of Psychology and the Mind. 2.30 Speaking for Themselves. 2.45 How Shall I Tell the Dog? 3.00 The Brothers Karamazov. 4.00 The Write Stuff. 4.30 Tony's.

RADIO 5 LIVE

5.00 Morning Reports. 5.15 Wake Up to Money. 6.00 5 Live Breakfast. 10.00 5 Live Daily. 1.00 Afternoon Edition. 4.00 5 Live Drive. 7.00 5 Live Sport: The Monday Night Club. 9.00 5 Live Spo...t: The Tuffers and Vaughan Cricket Sh...ow. 10.30 Dotun Adebayo. 1.00 Up All Night.

BBC 6 MUSIC

5.00 Chris Hawkins. 7.00 Nemone. 10.00 Lauren Laverne. 1.00 Mark Radcliffe and Stuart Maconie. 4.00 Tom Ravenscroft. 7.00 Marc Riley. 9.00 Gideon Coe. 12.00 6 Music Recommends. 1.00 Legends of the Dance Floor – A Piece of Paradise. 2.00 Choo Choo Ch'Boogie: The Louis Jordan Story. 2.30 6 Music Live Hour. 3.30 6 Music's Jukebox.

ABSOLUTE RADIO

6.00 Christian O'Connell's Breakfast Show. 10.00 Leona Graham. 1.00 Andy Bush. 4.00 Danielle Perry. 6.00 Geoff Lloyd. 9.00 Pete Donaldson. 1.00 Chris Martin.

CLASSIC FM

6.00 Mare Music Breakfast. With Tom Lilicrop. **9.00 John Suchet.** The Hall of Fame Hour: classical hits and Album of the Week. **1.00 Anne-Marie Minhall.** Listeners' favourites. **5.00 Classic FM Drive.** With John Brunning. **7.00 Smooth Classics at Seven.** Relaxing sounds. **8.00 The Full ...**

NORTH NORFOLK RADIO

6.00 Dick Hutchinson. 10.00 Graham Lewis. 2.00 Gary Mulligan. 7.00 Jeff Hopkins. 10.00 The Easy Mix. 12.00 Just Great Songs Through the Night.

NORWICH 99.9

6.00 Rob Chandler. 10.00 Geoff Hillyer. 3.00 Chris Marston. 7.00 Jeff Hopkins. 10.00 The Easy Mix. 12.00 Just Great Songs.

FUTURE RADIO

7.0... Show. 9.00 Jukebox. 11.0...heard Of. 12.00 Norwich Today. 2.00 Jukebox. 3.00 Unheard Of. 4.00 Be Your Voice. 5.00 Drivetime Show. 7.00 Pride Live. 8.00 Norwich Now. 9.00 The Alternative Music Show. 10.00 Slab City. 12.00 Acoustic and Eclectic. 1.00 Through the Night.

BBC WORLD SERVICE

**5.00 Newsday. 5.30 The Conversation. 6.00 Newsday. 6.30 Business Daily. 8.50 Witness. 9.00 News. 9.06 The Arts Hour. 10.00 World Update. 11.00 Outside Source. 12.00 News. 12.06 Outlook. 1.00 The Newsroom. 1.30 The Conversation. 2.00 Newshour. 3.00 News. 3.06 HARDtalk. 3.30 The Why Factor. 3.50 More or Less. 4.00 News. 4.06 Business Daily. 4.25 The Essential Trending. 4.30 Sport Today. 5.00 World Have Your Say. 6.00 The Newsroom. 6.30 World Business Report. 7.00 The Newsroom. 7.30 The Conversation. 8.00 News. 8.06 Outlook. 9.00 Newshour. 10.00 News. 10.06 HARDtalk. 10.30 Discovery. 11.00 The Newsroom. 12.00 Sports News. 11.30 World Business Report. 12.00 News. 12.06 The Arts Hour. 1.00 News. 1.06 Business R... 2.00 News. 2.06 Outlook. 3.00 ...06 The Inquiry. 3.30 Disc... Newsday.

...Five things learned from friendly win

FOOTBALL

...England warmed up for Euro 2016 with a 2-1 win over Turkey. Here, we take a look back at five things we learned from the fixture.

ALL 4 KANE MUST BE ALMOST INKED INTO SIDE

The transfer of the under-...standing between Tottenham pair Harry Kane and Dele Alli has been evident all season and it makes perfect s... to keep them together. The ...bina-tions between them again worked so well that ... would look les... to break them up in tandem.

...Vardy hopes England can now build some momentum for Euro 2016 after Hunt the Winner in a friendly victory over Turkey

Jamie Vardy hopes England can now build some momentum for Euro 2016 after Hunt the Winner in a friendly victory over Turkey.

Leicester striker Vardy struck for the third time in successive ...hester United game in succession as Roy Hodgson's men won 2-1 at the Etihad Stadium in front of just 44,866 fans – less than the number of supporters who attended the non-league day at Wembley – yesterday evening.

Asked about his scoring ... Premier League title-win... said: "I hope it could ... mean thing is we w... We knew it was ...

...PINKUN

MARK CHADWICK





Mark Chadwick was born in 1983, in England. He is a contemporary fine artist who specialises in abstract painting, his work explores ideas surrounding authorship, process and chance encounters. To obtain the effect Chadwick does, he brings the colours together by hand but manipulates the shapes they create through the use of machines or nature, this can involve shaking or spinning.

I like Chadwicks art particularly because of his extreme use of colour and extravegant textures, mainly because I like the psyhadelic effect the paintings have but I also enjoy the natural flowing patterns the paint has made, creating an oil spill like effect.

LUCAS SIMÕES







Simões' art I find particularly inventive and I would like to base my feature pieces around his ideas. I find the chemical spoilage effect intriguing because it links with the current chemical damage of her state which is fuelled by emotional tension, smoking is an addiction shaped by distress or stress, therefore linking to the emotion transformation.

Simões has interesting mediums to create the effect he does in his pieces, with great inventiveness he uses source materials such as maps, books, photographs, which he then folds, cuts and deconstructs into new forms, this even involves burning, distorting or diluting his pieces.





UZEL SCOTUS

Scotus is a peculiar artist who uses the effect of deforming paper/paintings to make a rippled and distorted final piece, this usually involves faces and and creates a chemically damaged effect that has disturbing and ghoulish features, it has a lonely and depressive part to it.

I picked to study Uzel Scotus' pieces because I like the uniqueness in her ideas, I also like how her pieces portray a damaged loneliness in them, I will practise studies alike to Scotus's style because I like the final overall effect.

WOUT WERENSTEIN





Werenstein creates these paintings through oil paint and the melting of metals. I would like to incorporate his art with peoples faces as a distortion mirrored and also use the colours to represent inner thoughts and distruction.

WILLIAM KLEIN



Kleins photography inspires me through ghoulish distortion of faces

SIMON BIRCH

Birch oil large scale paintings, most of these include bold colours and shapes which capture an interesting shutterspeed appearance, I particularly like how Birch captures motion and emotion within his paintings, the overall feeling is distressed.





KLEIN studies











This water colour study is based on William Kleins photography of 'dancing in the street', a photo that captures a dark sense of the city, contrastingly I have tried to capture motion but in a light and far more innocent sense, similarly I have had Georgia dancing, but tried to recreate it capturing the motion of her movement. I used water colours because you can create light shadow-like shades 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 colours 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, making the kind of happy painting this is considering she is laughing and dancing.





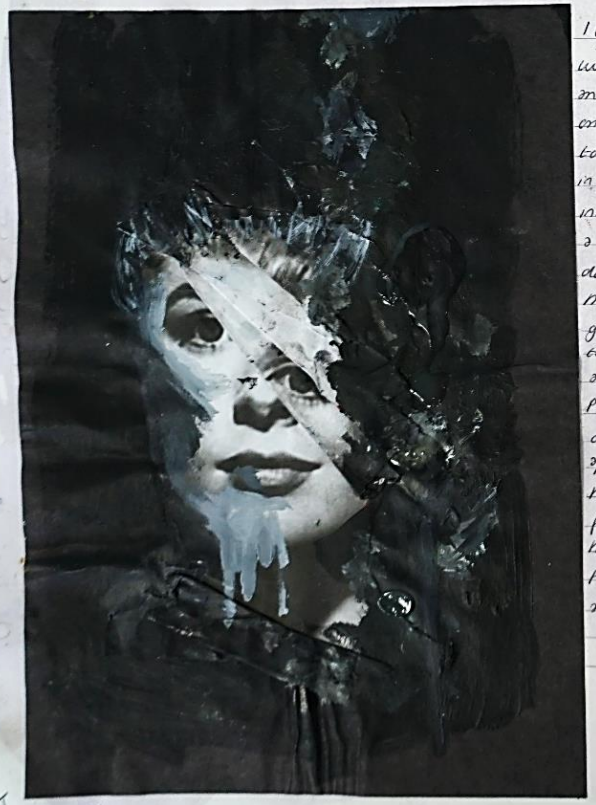
UZEL SCOTUS

Studies









I enjoyed experimenting with Scotus' style of painting and forming distortions on the face, I will continue to use this textural effect in future paintings. It's an interesting style because it has a dark tense to it, I rarely don't use colour but I like the tonal effect this painting gives. I also created other textures through layering acrylic paint and using PVA glue, I like the effect of this as it has a waxy appearance to it, linking to the melted slumped face featured in this painting, this links to the deformed transformation theme I'm aiming to create.



In this particular study I used an older model, a key concept because I am trying to show emotional damage through the distortion and transformation of the face, and an older model's face has had more emotional damage, more experiences than a younger person. After doing this study I am more prepared to use older models as there is more sentiment and emotional value attached to an older face.



Werenstein
- Manipulation of colour

Here I've used a marbling technique to distort and manipulate colour, created through the mixture of oil based chemicals and water, although the overall effect is one reflect-ed of an oil spill in water, especially with dull tones of colours like mustard and deep sea blue and rust red are all colours linked with pollution and distortion. I would like to incorporate this distorted effect onto realistic paintings in the future for distortion through chemicals is the kind of transformation I would like to focus on.

















Chemical Damaging

ETCH NO.1



THREE FACED.

CURWEN



ETCH NO.2

The trip to Curwen was frustrating as so many new experimental ways to add effects to etchs' was uncovered to me. My etch was of a burnt acrylic painting of the male form, of his shoulders and his face, but instead distorted in a dramatic emphasised way. I used new techniques such as cutting into the acrylic to create dramatic high-lights of white, I used masking tape in places for a more solid part of colour in some of the darker part of painting, also I used duct tape folded to give a crinkled effect when printed and finally I used sand paper over textured surfaces like 'lego' bricks which helped me create a faint effect of movement and movement. I am especially proud of my 3 figure etch because I like the colour choice and the folded print effect as I feel it creates a feeling of sadness and desperation, feeling lonely and stressed, almost indecisive whereas the single pink, peach and crimson etch which has a warmth and passionate effect implicating overwhelming happiness.

Distorted portrait

her affections are unrequited. It's based on a
presenting an emotive response through distortion and
tion. The pict only one side of her face suffers distortion
either drawn to something or losing herself in daydream
juxtaposition of impressionism. I am going to base
ion, possibly moving onto sadness and depression.



In these Acrylic paintings I was trying to illustrate inner emotion on the outside. In the 1st piece it was an ordinary blank expression portrait. But the 2nd painting portrays her emotions inside. The brighter more vibrant use of colour gives a hint of passion and romantic emotion. The distortion represents overwhelming emotions but the calmness of her expression



15

Instead of distorting my photos, next time, I will paint the distortion inspired from imagination, this way I can explore the features of the face that would portray emotional damage. I would also like to move away from realism by distorting longer areas of the face, bit by bit. I also plan to look at the work of Francis Bacon.

FRANCIS BACON







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 nondescript backgrounds. He said he saw images in 'Series,' that is why he painted in 3 frames, to capture the motion. That is why his artistic out put typically focused on a single subject for just limited periods.



This is my 3 faced series print based on the works of Francis Bacon. I used vibrant pinks and purples when printing, a like to the colour choices of Bacon. I have used skills I learnt at Barwen like using other mediums like masking tape and sellotape for creases in the print. It's an etch off one of my earlier paintings of a distorted face. That relates to Bacons work and use of distortion and morphed faces.

MIXED MEDIUMS:















FRANCESCA









Woodman is an expressionist photographer, who specialises usually in the female form, with feminist qualities. Her photographs always have high contrast in black and white which illuminates and makes other features heavy and dark. I particularly like her use of a slow shutter speed to create distortion of motion. My focus is particularly drawn to Woodmans photo of herself in the broken mirror. I feel like there's a lot of ambiguous meaning because it represents shattered emotion or the expression pose rage and the destructive element is the broken mirror.

MY RESPONSES:



These are my responses to Woodmans photography based on her self portrait in the shattered reflection. I'm going to use one of these responses for either an oil or acrylic study in a large scale. I will paint in tones (black + white) because I want to have the same dark tonal theme Woodman uses to be present emotion and distortion.



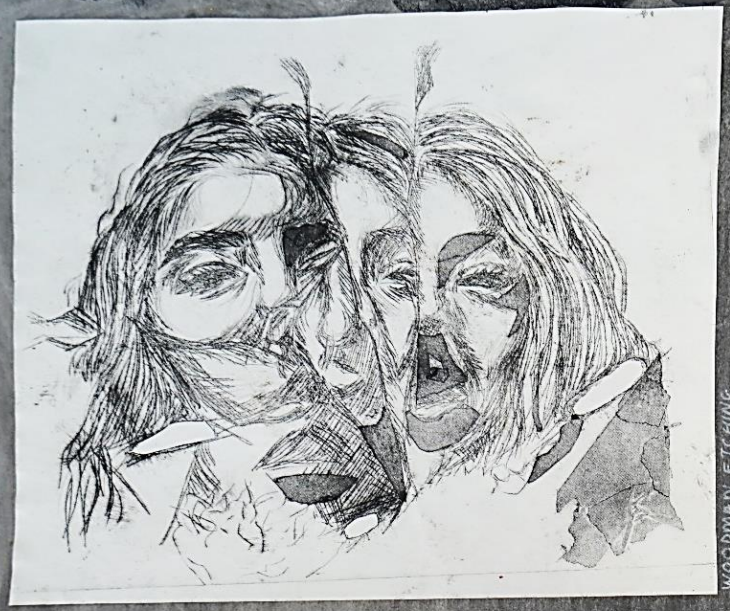


WOODMAN



This is my response to some of the work woodmann presents. My photos are on the left page at the bottom, and this is a photo of the oil study I did of Immie. I wanted to persue working all along the same shade basis but this time reaching around greys and mauves. This linking with Immie's expression gives a darker more negative impression, portraying emotion through the shattered glass mirror, reflecting past anger or rage, maybe even the literal reflection of a broken person.





WOODMAN ETCHING



WOODMAN ETCHING

Klein





Photo copier distortion



inspiration for final piece



use of vivid primary colours



← facial distortion, stretching and deforming.

Disposable camera shoes

PIC-1



I used a disposable camera to get the printed film effect rather than printed on paper, this way I can distort and meddle with the appearance of the photo through the means of chemicals and water reacting with the film paper. In these pictures I wanted to capture a medium shot of a female full 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-2



PIC-3

In these photos particularly, Emma, my model, has particularly large pupils which adds to the drug abuse theme. I think that is where I should take my final piece, by incorporating the effect the photocopying photos



PIC-4



PIC-5



PIC-6

Thursday, June 16, 2016 | Eastern Daily Press

PINION and comment

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photo of final piece

teresting interview

Home Guard and secret army

wartime





Secrets Act

celebrat

date

R921

FEATURE

Reviving a grand



28

Practice Piece

My practice piece was an oil study based on a collaboration of past pieces, photos and effects caused through distorting the scanning on the photocopier. All these ideas had a link with the psychadelic effect of recreational drugs, a past time taken up either for recreation or emotional sanctuary. I wanted to make the psychadilic effect to link with emotional distress, as the distortion of my art visually implies trapped and restrained mental state, released in the art. For example in previous pieces such as the ones of May (P19-) I have used colour as the expression, its to insinuate over whelming happiness and passion, whereas when studying some of Woodman's work I adopted an interest in the shattered mirror reflecting the broken mental state of the person. Then when trialling physical distortion of the photos I took, I used the photocopier, but moved the image slightly so that the scanning was distorted. There was a surreal vibrancy of the stretched colours (P24-25) that attracted me to the ideas of psychadelia, I wanted to mix that vibrancy with the emotional trauma, as if to recide to drugs as a sanctuary. It links to the extreme dilation of Emma's pupil which also indicates drug abuse. For this painting I made a distortion on the upperside of the face to emphasise the inner conflict and how she is being pulled apart emotionally. The colour strands are trying to provoke creative flow and imaginative ideas.



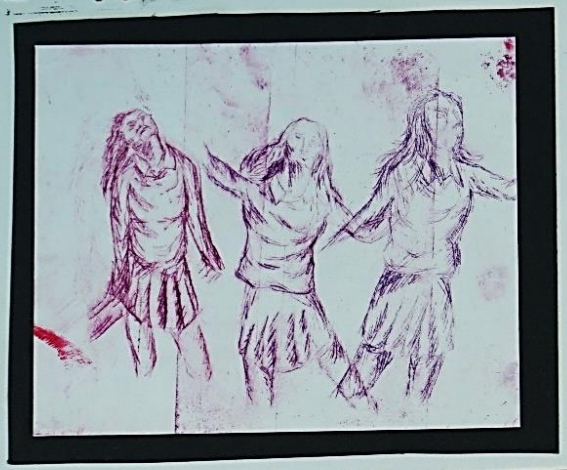






Here are a few experimentations of colour stretches and distortions. I used these in my practise piece to indicate madness and loss/stretch of her sanity. I do like the visual effect of the multicoloured strips but I feel as if they stray too far from reality, although my pieces are metaphorically abstract, I do not feel as if the colour represents the girl's mind as it is so separate from her skin tone. In my next piece I will use skin distortions to show emotional damage, therefore I will not include the same use of colour in my final piece.

KLEIN'S
dancing children







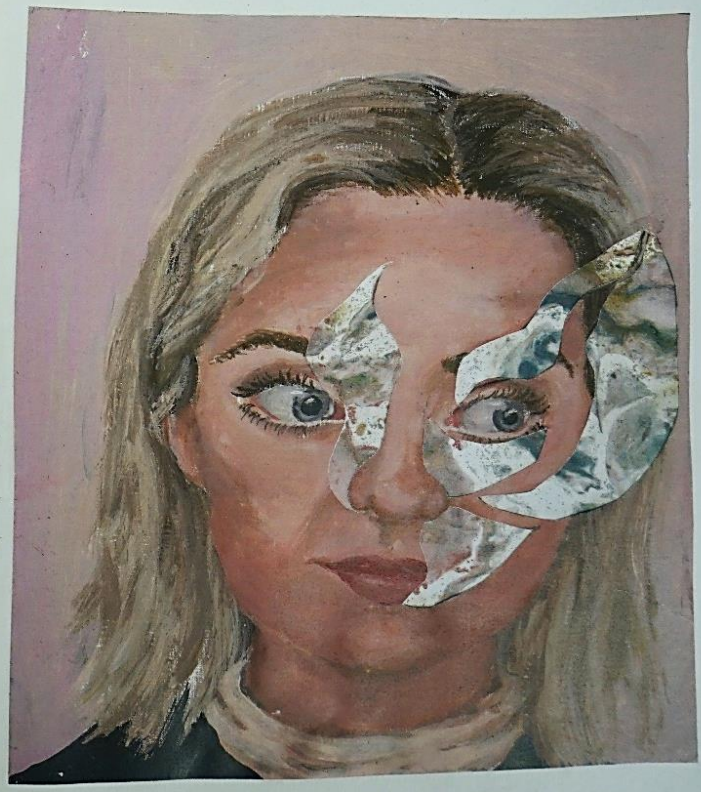






EXPERIMENTATION with SHAPE

Here I have overlayed one of my previous paintings of May over a marble study. I wanted to see the different effect of straight solid shapes framing the distortion, as it were. It to me portrays an image of a mask physically and also mentally, coverage in plaster and structure to hide the damage underneath. In this image you see the removal of the 'mask' or facade and you are able to see the imagination and lost thoughts that travel around underneath the skin. The shape structure represents control, as it may have dominance over what emotions are portrayed whereas in my previous paintings I have shown giving up control.





Marbling of ruined + faded colours



FINAL PIECE

My final piece was focused on portraying disappointment and embarrassment through the distortion of a blank expressioned face. Its to metaphorically indicate the emotion seeping through the cracks in her facade. Distortion of the mouth indicates her loss of voice and inability to speak due to embarrassment of rejection and sadness. The distortion from the forehead indicates how her mind is also dim and burning with energy and creativity but she is focused and persistently shy and silent. The use of a very pink skin tone is supposed to represent her femininity and youth practically glowing out of her skin whilst her face has a blank focused disposition to it. The contrast portrays the facade taking place in people minds vs their relaxed creativity.





EVALUATION

At the beggining of my project my main focus was capturing movement, studying artists such as William Klein and Uzelsceles, who did with distortion from motion. I began using the effect of motion by photographing people with a slow shutter speed to capture the trace of movement and repeated forms which I developed in a video study of George repeating her form 3 times to track her movement when she laughed.

From this point I realised I wanted to incorporate the effect of emotion on movement and the distortion this causes, so I looked at artists such as Kitson Brent and Francis Bacon. There I used oil paint due to its slow drying and smudgeable qualities to paint head and shoulders, like how Bacon paints distorted faces to convey emotional duress and tension being released in an out burst. Then my focus moved to Bacon who's art was very expressive and showed extreme emotional damage, I was quite ready to express my art in such an abstract way so I practised some etchings with new textures and cutouts in the acrylic sheet and a triptich of the etching prints using Bacon's influence.

Then I looked at Francheska Woodman's photography which was a feminist inspired set of photos, which showed a piece of a woman looking into a broken mirror which I based several etches and then my own A2 version based on it of Imogen. Then I went back to do more work based on Klein in chalk and charcoal to experiment with new mediums.

From that point I took photos with a disposable camera to originally burn and distort, but then I used them on the photocopier to distort the photos and I got really interesting results. It altered and emitted the colour pigments which gave it a psychedelic effect, this is where I wanted to combine my project into, the idea of resulting to drugs and disassociation to aid emotional damage. That is what my previous piece was based on, the use of distortion and colour stretching to indicate on psychadelia. But I decided after that piece that incorporating colours made the piece very too far from reality and her own emotional damage.

Therefore for my final piece I wanted to still incorporate the distortion and motion to the painting so I still used the smudging expressive technique of pulling apart the face to show emotional damage and compulsion. Ending my project slightly more expressive than the art I originally started looking at, more expressive in terms of colour and skin tone, and the parts of the face I distorted, previously I attempted to make the pic still appear aesthetically pleasing, whereas now I am no longer afraid to damage and pull apart the features of face to show real emotion. To improve my project and quality I would have been more experimental and expressive with my art to show the emotional damage more explicitly and have a larger mix of artwork to support my progression.





BLOSSFELDT









STRUC

TURES



ANGIE LEWIN









ERNST HAECKEL



NAVA LUBELSKI











ANNA KAGAN





SUZANNA FIELDS



Blossfeldt

botanical sketches









I wanted to begin the Structure project with pencil and chalk drawings of close details of seedheads and leaves based on the photography of Blossfeldt. I like how Blossfeldt's work is very tonal and in black and white which draws focus to the points of light and dark, in this case it draws a highlight to the leaf veins, particularly on the first sketch.

This was a bit of an experiment considering I rarely draw in detail in pencil, this meant my whole focus was on the shadows and highlights of the leaf rather than colour and tones. Also I like the final effect which is very skeletal and dark, interesting effect because it juxtaposes the idea of life and the natural world plants and leaves suggest typically.





Karl Blossfeldt took in depth photographs back when black and white was the only option. He used his work as a evidence for the thesis that all forms created by man had originated from nature. His photos used a variety of lenses to capture the microscopic detail that the plants revealed. Blossfeldt quoted "The plant may be described as an architectural structure shaped and designed ornamentally." Blossfeldt's aims were in fact to alter our perception of the modern and newly industrialised world. His ultimate focus remains in the complexity of nature, and by using black and white he is capturing every feature through tone so that the main focus is the shapes and patterns from the plant. He refers to "exploring" the plant's beauty rather than enhancing.

"My paintings centre around process, both physically and conceptually. I layer ideas drawn from natural forms until they become their own humid amalgamations in a suspended state of disintegration and growth. Highly tactile, accumulations bubbling with repetitions and deviations echo the precarious 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.





SERRATIA

SUZANNA FIELDS

Microscopic Paintings







BEHIND THE ART

Suzanna's paintings are centered largely around the ideas of process, both physically and conceptually. She layers ideas drawn from natural forms until they become humid masses suspended in a state of disintegration and growth. There supposed to be facts with a lot of repitition, this is meant to echo the density and diversity of the seemingly 'order' in the natural world. Her work reflects the spontaneity of biology and fantasy which make the viewer feel uneasy but intrigued more the less.

BACTERIIA

based on the studies of Fields.









GROWTH



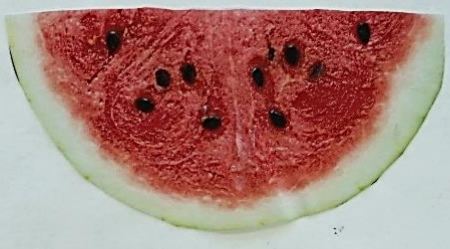
Here are some photos of mould growth on some bread. I particularly like the diversity in colours and forms that have developed on top of the bread.



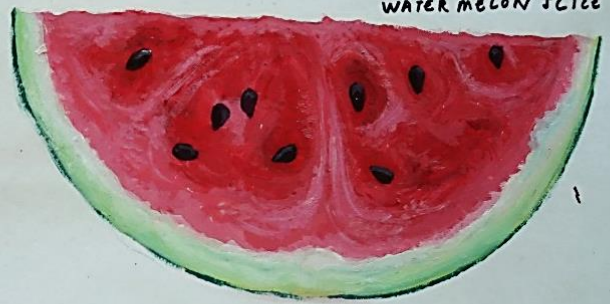
This links to Fields and Blossfeldt's studies of fruit and plants. I especially like the repitition in the colours, I want to include the same patterning repitition in future studies.

Anna KNIGHTS

Anna knights makes colour and shape her defining subject, all her work is dynamically contrasted with a brilliant white background which adds extreme emphasis to the focal point of the painting: which is the fruit. She is drawn to painting botanics because of their interior structure, this draws focus on their dramatic forms. It turns something quite mundane and ordinary into something abstract and interesting. Also the colours she uses are all very vibrant and bright, but on occasions there is quite an anatomical sense to her art, for example we find the repeated shapes quite scientific in relating to the form of cells and arteries.



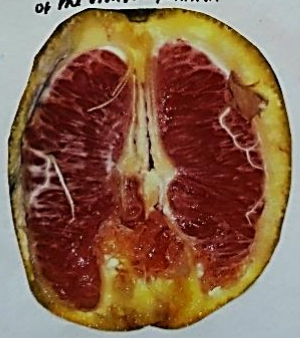
WATER MELON SLICE





BLOOD ORANGE

Although I painted this from life, these are photos I took of the orange I painted.







← Knights detailed oil paintings of fruit and the fleshy anatomical quality of them.

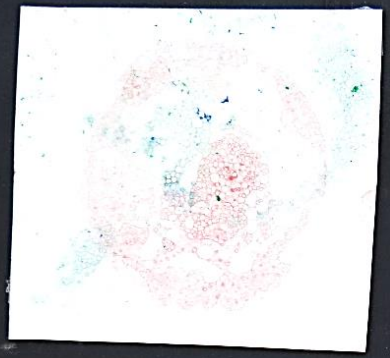


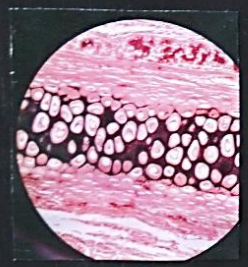
← Inside study of the peach/plum has flesh like quality

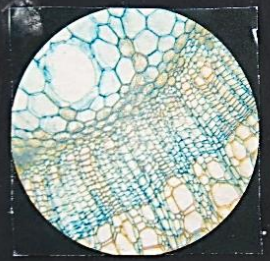
PAINTING FROM LIFE

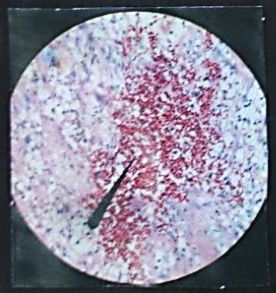
MICROSCOPE OBSERVATIONS







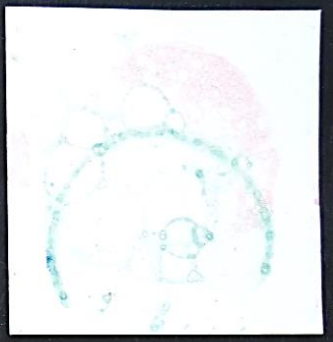


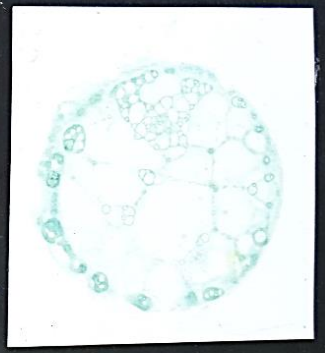






These are bubble prints I made to present the cell structures I saw in the microscope, photographed in the bottom left corner. The element of repeated circles of different sizes represent the cells in the different tissues. This links to the topics of structures and especially my topic linking the smaller cell organisms structures and how they build up to create the whole being. I would like to incorporate this bubble printing onto the top of a face or part of a body to mimic the deeper structures to represent deep damage emotionally.





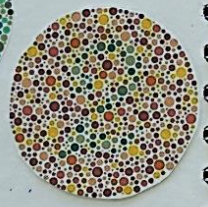


ISHIHARA TEST

The Ishihara test is a colour perception test for red-green colour deficiencies. The test consists of a number of coloured plates, called Ishihara plates, each with contains a circle of dots appearing randomized in colour and size. Within the pattern are dots which form a number or shape, clearly perceivable to those with normal vision of colour, and invisible, or difficult to see to those with red-green colour deficiency. Other plates are intentionally designed to reveal numbers to those with a red/green defect, and to be invisible to those with normal colour vision







HOW DOES THE ISHIHARA TEST LINK TO MY PROJECT:

The idea of similar shapes of circular forms being repeated in different sizes and shades of the same or similar colours. Although the Ishihara test is used for medical discovery purposes, my paintings from water colours (especially on the next page) mirror the similar sense the test does. The difference being that I have incorporated less perfect circles, some ovals and also thin lines around them which helps create a collective image or form out of the many small structures it is considerated of. I find beauty in the simplicity and perfection of each small circle collectively creating a series of colours which are satisfying to view.



This water colour piece, is not a study of anything in particular, more an improvisation of emotion and colour and technique. Like mould the mould I have grown and been focusing my topic around, the growth is irregular and random. My painting was entirely improvised and unplanned. I toyed with the idea of circles within circles and naturally occuring shapes from drips of water colour and bubbles. I will use more improvisation in future pieces but also use an focus to inspire my piece.





mould grown

I have used photos I took of mould that I grew as inspiration for the printed fabric and Ishihara inspired water colour studies I have been trying. When looking and trying new techniques with the water colours, I have found the printed fabric style satisfying, as its not focused on detail, the main focal point is colour, and as you lose a sense of shape, the repeated circles represent forms in a more expressive sense. This a completely new experience of painting as my work normally works around tone and shape. But I want to persevere with this style and maybe incorporate textures into my ideas.







I'm continuing to play with the idea of repeated shapes, and using lines to represent solid and meshed structures, like the orange peel, a structure combined of layers of cells and held together as a protective shielding layer. The mould, as it grows randomly and abruptly is repeated shades of green and grey with is perceived from the mould photos I took, the shapes representing the mould are somehow empty circles and visible clusters of colour. This is meant to mirror the random reproductive activity of mould in comparison to solid structures.



TEXTURES





Pointilism

VAN GOGH





DRAWING FROM LIFE

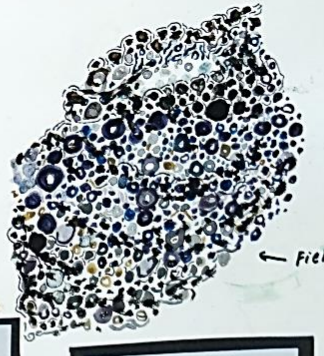










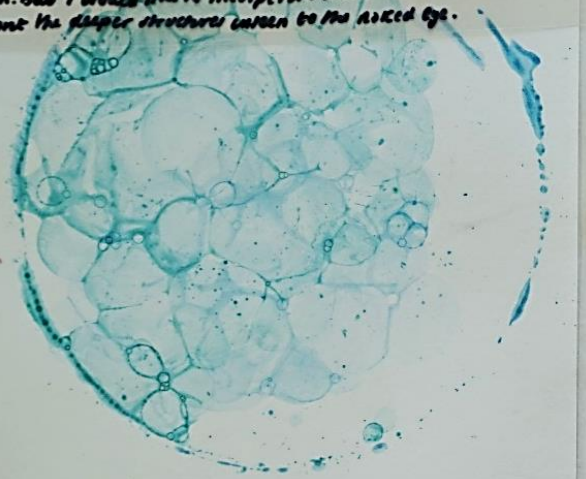


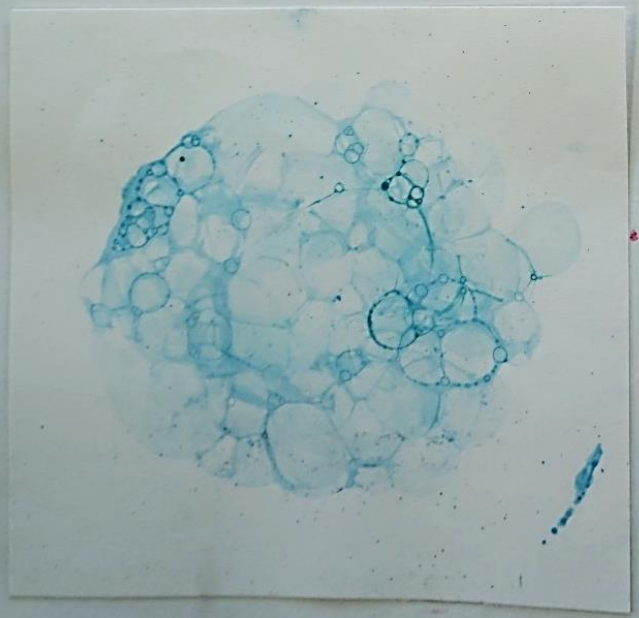
← Fields Style

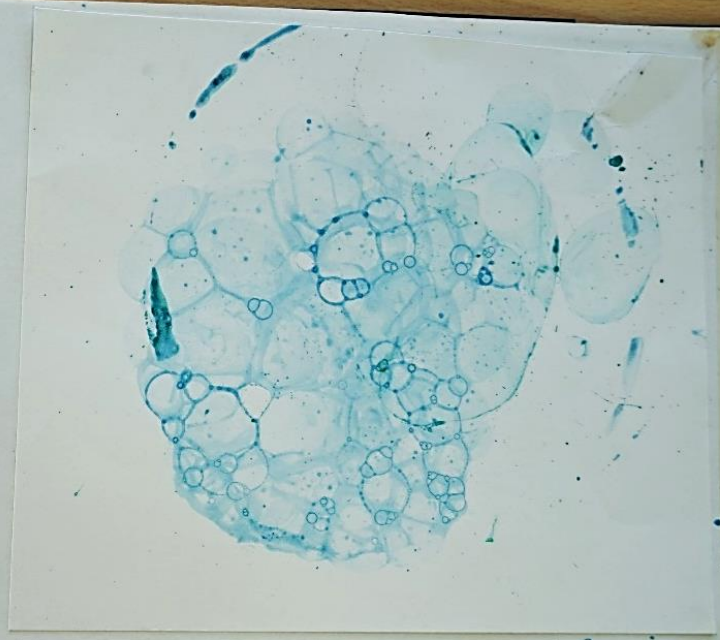


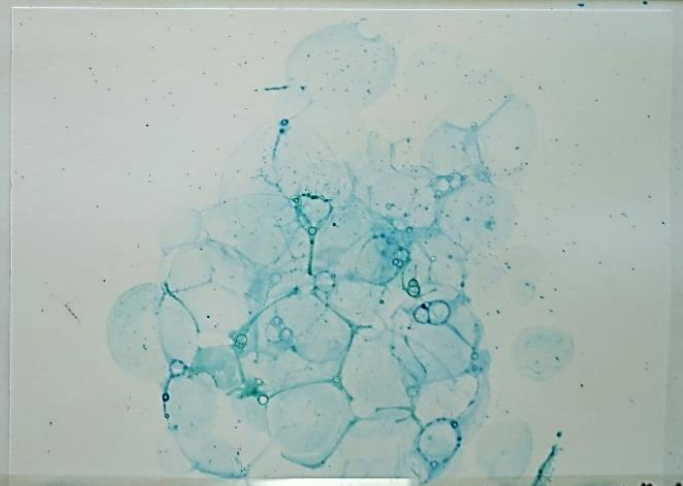


Bubble printing is a technique I tried, to achieve the effect of replicating cells and structures beneath the surface of skin. These are just experiments from imagination and are not based on any particular inspiration. But I would like to incorporate these with more detailed studies as an overlay to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

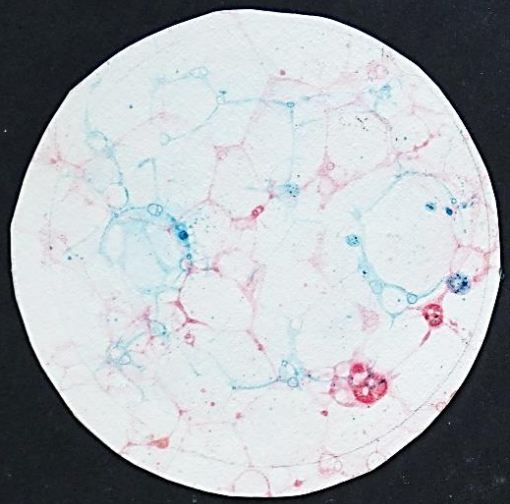








These bubble prints are experiments/studies which replicate cell structures and the basic build up my organisms structure. I want to include this technique in future paintings and use it as a mixed medium work, other techniques and materials. I think it would be a nice overlay over my rotting fruit paintings as it gives insight deeper into the structures of the fruit. I want to include this method of printing in future paintings of people, the further I move along in my project, especially on the fleshy parts of their body such as face and breast area.





ARAKI



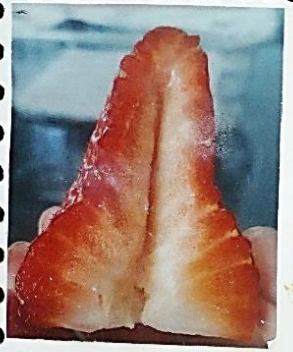






The Greek word of 'Eros', meaning desire and passion, is a constant theme in Araki's work. Lots of his art show explicit images of women, but he also created a book dedicated to images of decaying flowers and rotting fruit. This idea of flowers being a subject of Araki's photographs links to his ever-prevalent theme of eroticism and women. The flowers often represent the female genitalia and sexualised body parts.

MY RESPONSES:











These are my own photos of fresh and decaying fruit, inspired by the work and ideas of Araki. I mimicked how the segmentations and pulpy appearance of the fruit represented the female genitalia but also I like how the fruit represent wastes. The rotted fruit portrays ageing and loss of beauty in comparison to the fresh fruit, implying how beauty is only temporary.

ROTTEN APPLE STUDY

This an oil study based on my photos mimicing Araki's photography, representing the female anatomy through fruit and flowers. Most of my work so far has been in water colour and has been a lot more gentle and of light colours representing growth and life, whereas oil paint has a heavier effect, representing the decomposition of the fruit. Similarly to Araki's ideas the apple represents the female form, but the difference with my ideas is that I would like to incorporate more than just the female anatomy, I want to show emotional damage







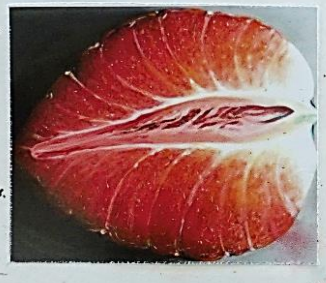


KAMILLE SABRE









HER IDEAS:

Saabre, is not after copying the beauty of nature, but aims to inspire viewer to awaken the lost desire for purity, nocence and maturity. Although the paintings do not epict human figures they boldly celebrate and communicate human anatomical features. The Pomegranate is rich in reds and oranges, the fleshy repitition of red blood cells or capillaries. This links to my project as it possesses similar ideas along the lines of linking and mimicking human insides to the insides of plants and fruit because of their fleshy qualities. I would quite like to include the same fruit flesh within a portrait of a person, showing the layers breaking down to the fruit like flesh underneath the skin surface.







← Print out of the rotten apple study I completed.



QUICK ABSTRACT



This is a small 20 minute abstract oil painting I did as a practise for a longer scale piece of the mouldy apple. Alike to Sabre's work it maintains one fruit as main central focus. There is no context and no alternate perceptions.



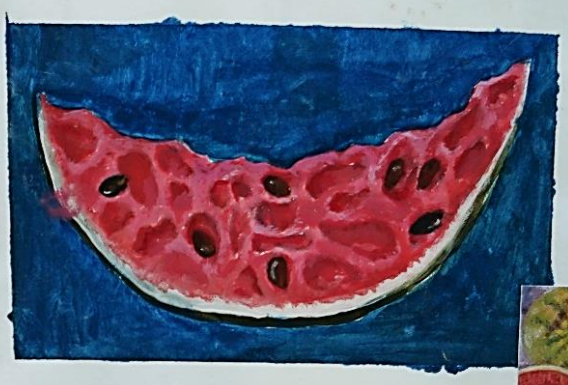


FREDA KARHLO





Freda Kahrlo was most famous for her nude self portraits and paintings of fruit with the use of explicity and vividness. The fruit paintings I like particularly due to the fleshy inside quality and richness of the colours used. She loved expression with colour which always made her paintings stand out, there is a kind brilliance to her work which I would like to incorporate into my art







HENRY TONKS WWI



Tonks was a British surgeon and later a draughtsman and a painter of figure subjects, chiefly interiors, and a caricaturist. As a doctor and artist, he was selected to join the team of pioneering plastic surgeons during the 1st World War. His role was to make posted drawings of facial war wounds. Although Cruelly mutilated with eyes and cheeks shot away, the men in the drawings are not just raised flesh. Each is powerfully expressive, bearing his wound with dignity. These damaged men are so much more alive, and engaging. But also from the way Tonks has drawn them, their expressions, we can see emotional scarring too, these men have witnessed the darkest experience humans could go through, many too young and too happy to be sent into the war. There is a grave certainess to their expression, a blankness that will be overcome over time.



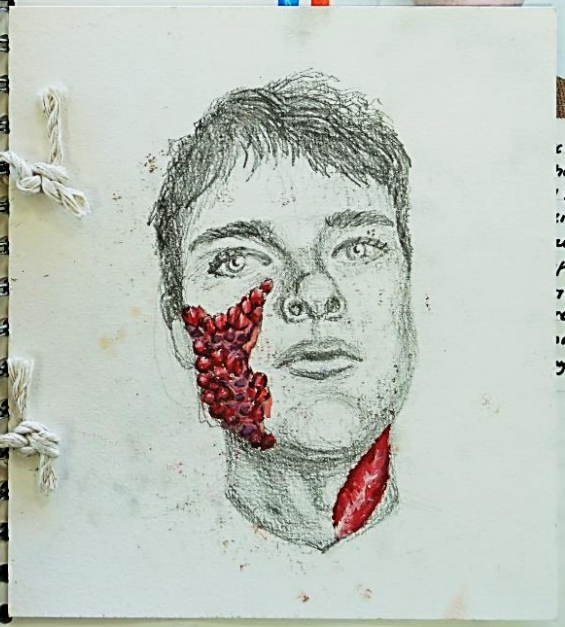












...c the gallant expression of those ...how the damage of war on the blank ... sketch i tried to capture how blank ...ll creates, with great contrast to the ...ut beneath their skin. The use of ...f people. Also fruit holds this same ...rther than the human flesh. Although ...emonstration of showing damage ...ds way, I want to continue using ...y idea, possibly using the bubble











IDEA DEVELOPMENT

These are some small pencil sketches I made based on photos I took of people. On this page I have done some improvisation and experimentation based on past studied artists such as Bleufelde, Parks and Sobey's work of trust and nature and I have incorporated these ideas with Tonks work from the 1st world war. I am going to continue to develop fruits' fleshy quality with damaged and injured skin. I like how Bleufelde's work is very tonal and soft which I can link to the tenderness as well as physical damage the war had on soldiers. But I can contrast this with the fleshy quality of fresh fruit linking to raw wounds.







PHOTOS *for final piece*







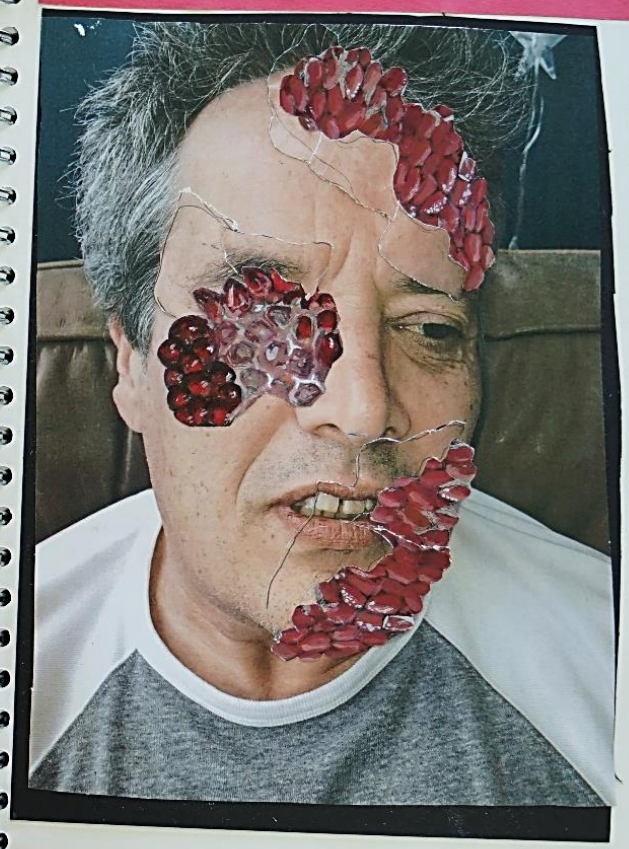




These are some close up photos I took of my uncle's pic, based on the victims Henry Tonks sketched, I wanted to try and capture the same emotion in his face of a war victim. He is pulling pink expressions to show an emptiness and hostility, trying to capture the same emotion a traumatised war hero would have.

With these photos I plann to collage and stitch together different pieces of art, the ones I did of fruit to represent the wounds he would receive. The important one of the fruit is to represent fragility and the fragility of human bodies.

For my final piece I wanted to use the bottom right photo as I have lots of definition in the aged parts of their face.





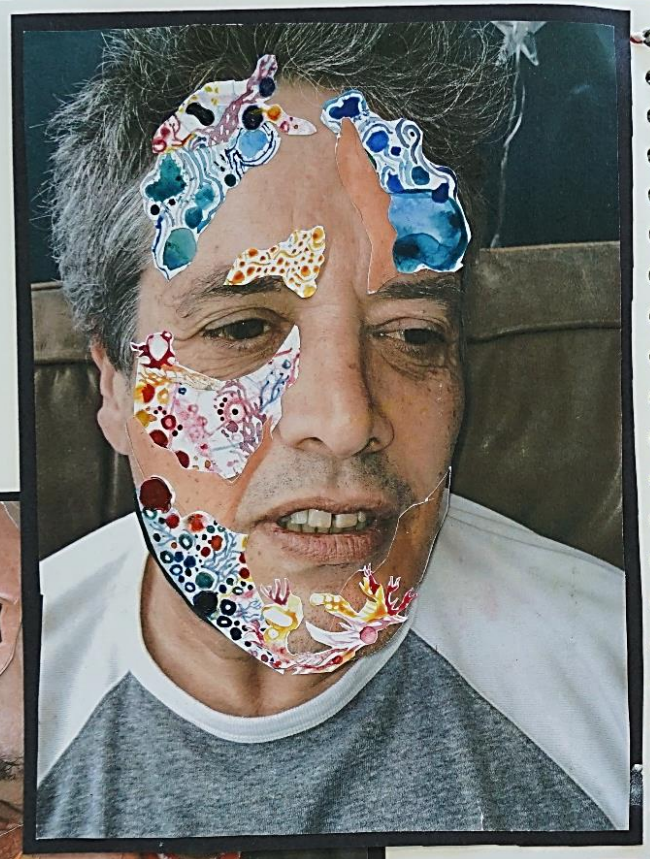
FIG



BLOOD ORANGE



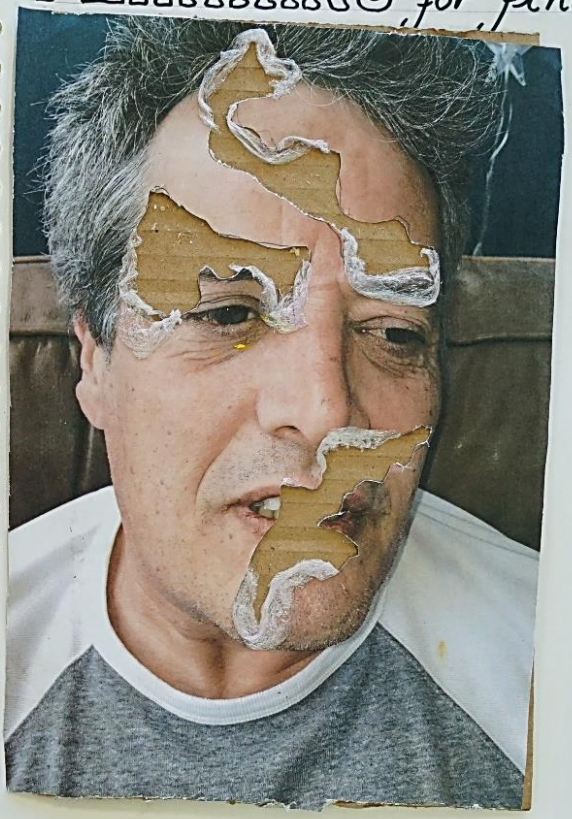
Processing and experimenting





Of collaging fruit as wounds

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 one a portrait of My uncle, but with laser cut holes in his face so that the underlying plank of wood will be visible and will have paintings of fleshy fruit on, such as pomegranate and orange. These will represent the raw flesh wounds a soldier would receive from war, but the fruit demonstrates fragility. The use of cling film is to represent the peeling skin, as it adds texture to the painting and emphasises the 3D quality and vividness of the wounds. Above I have done some practise work with overlapping, and using cling film. The side shows the kind of painting I will do for my final exams of fruit.

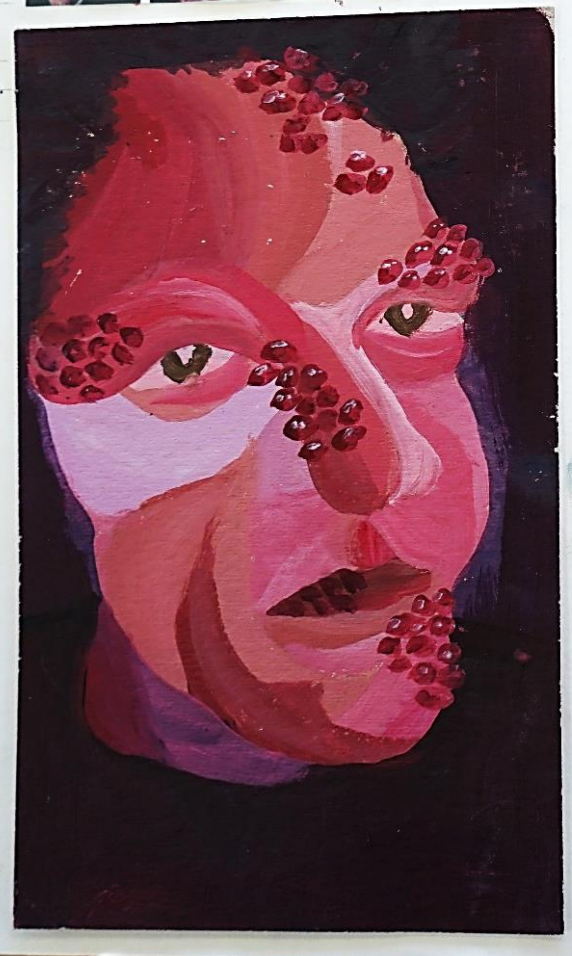
FRANCIS BACON

'A brush with violence'

Bacon was known as the loudest, rudest, drunkest and most sought after artist of the 20th century. Bacon's are is abstract and distressing, to a disturbing level. These 6 paintings of his (2 triptiches) of a distorted portraits. He loved to portray abnormal damage through his portraits through the distortion and disfigurement of colour and facial shape.

This links to my project because I am painting portraits focusing on pain inflicted by violence of the war.

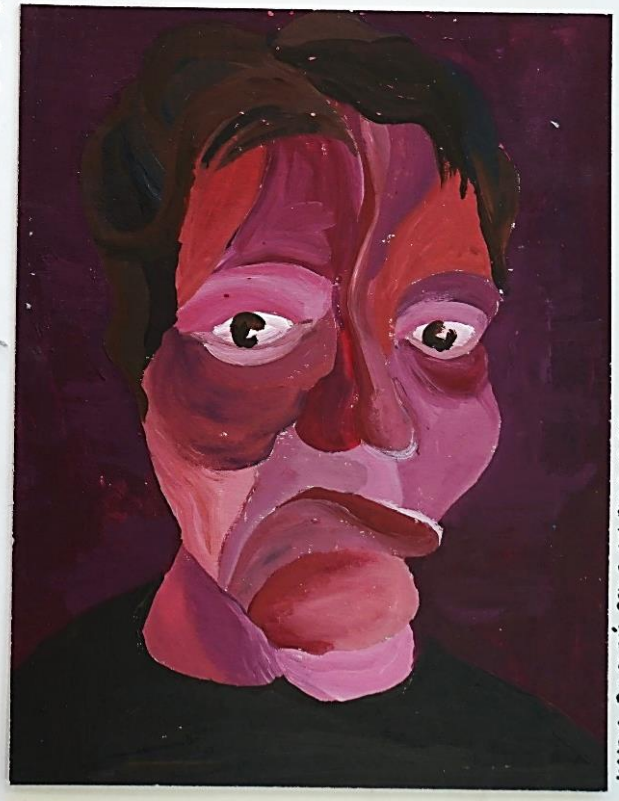








← I particularly like this Painting of Bacons. To me it represents life and death mirroring one another. The anatomical structure of the skull links to the flesh damage I am studying.



USING BACON'S STYLE ON MY OWN PHOTOS



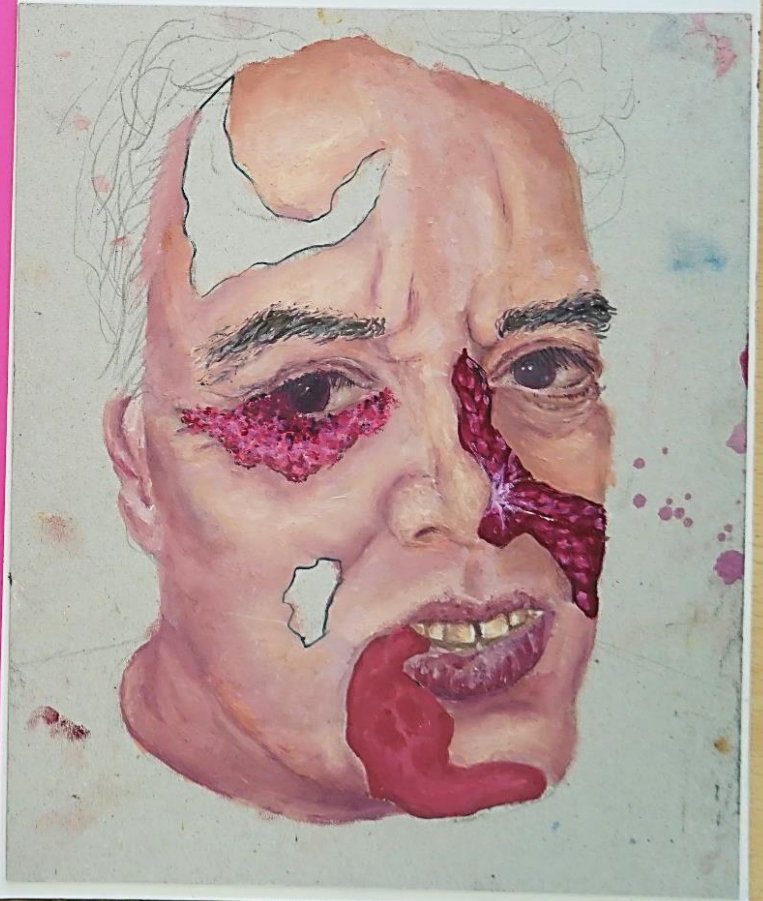




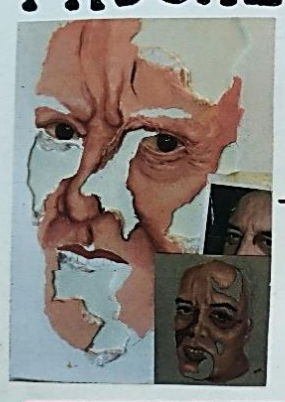


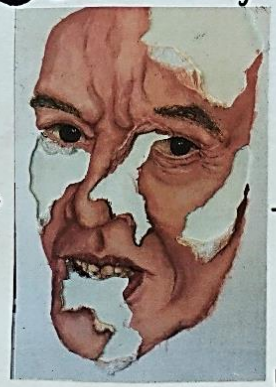
PRACTISE PIECE

This piece is one I started before the actual exam. I wanted to attempt to try and contrast and experiment with the 'open wounds' as such and trialing which fruit was most effective where. I know from this piece that I will include the fig and the blood orange in my final piece, but this has also helped me gain the correct proportions for this face.



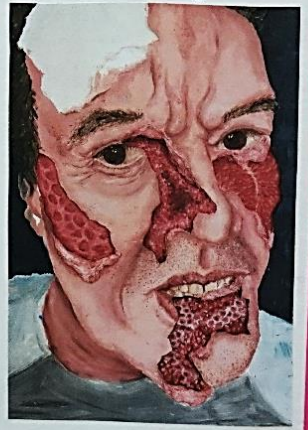
PROGRESSION of my final piece



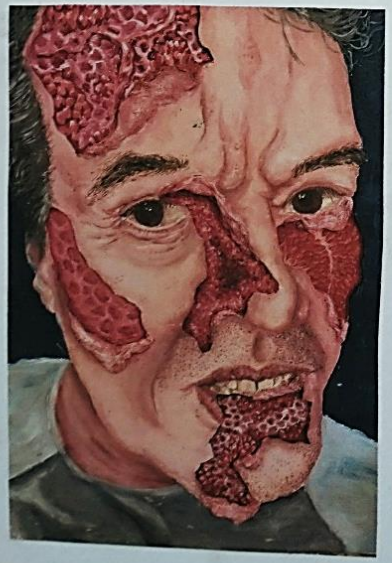


day 1





day 2



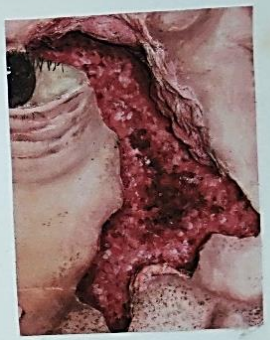
EVALUATION + Description



BLOOD ORANGE



POMEGRANETE



FIG

When evaluating the progress and success of my final piece in terms of portraying physical damage in a gory sense but also creating a still sense of chilling pain and emotional damage, I would say I was quite successful. I improvised with clingfilm as a mix of medium to create additional depth and texture, this combined with my bilogered painting created more of a 3D effect to Guy's face. It may appear disturbing and gory alike to Tonks Works during WWI, but my piece and the damage to his face is entirely metaphorical. The damage is psychological from war, and these are the imprinted metaphorical wounds from the violence and brutality of man kind. The importance of fruit and the initial study of fruit is to capture the fragility and delicacy of fruit, therefore I began my project focused on the initial structures that make up all organisms. Therefore by using the same delicacy when painting the fruit on the face as wounds you get a raw flesh like appearance, the overall look is genuinely painful. I think my piece is uncomfortable to look at, there is a connection, a sadness and bleakness in his eyes, in pair with violent wounds and damage to the face, connotes pain and suffering. But ultimately what I am hoping to incinuate is that humans are not invulnerable, they are the opposite, weak and breakable, therefore fruit represents their fragility and delicacy.

Hello



NEOPL ATONISM









Raffaello Sanzio da Urbino

Neoplatonic art rose during the Renaissance and circulates around the teachings from the philosopher Plato. The artwork involves religious / Godlike figures that have a mathematical ideality to their features and forms. So ultimately one could suggest that the art is the artists perception of ideal beauty down to every last circle that connects to form each limb. For to be beautiful, as plato suggests, is to be one with God.







Leonardo da Vinci





Michelangelo







Botecelli







Da Vinci and drawing



Due to the simplified ...thy appearance of da Vincis ...t leaves the portrait busy ...d if they were a memory ...e attempted this by trying to ...ve by using cross hatching to ...ng the subjects hair so the initial ...ickly used darker lines around ...hem there.

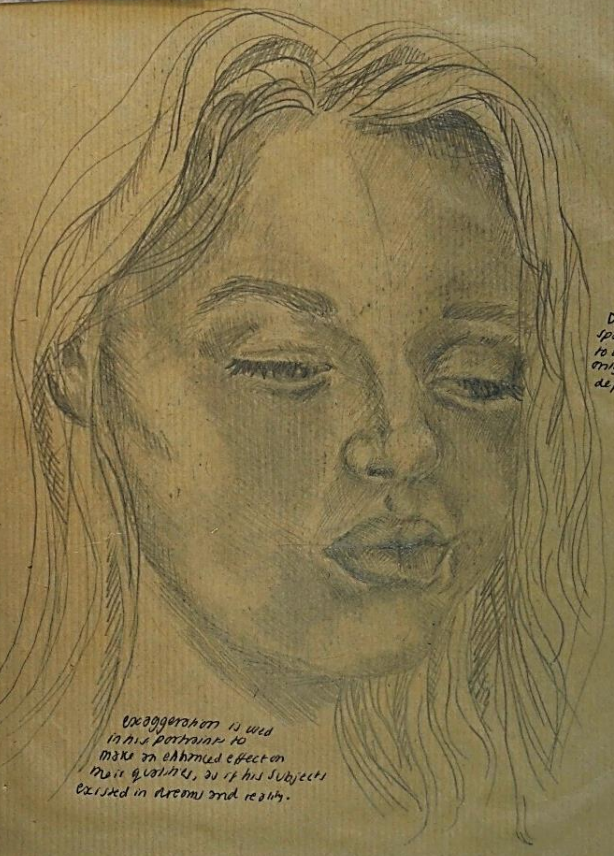
This links to the work of Raphael and Botticelli due to the precision and intricacy, but also the selective presentation of their subjects. Botticelli famously distorted the head and neck of Venus in 'The Birth of Venus' because it appeared more pleasing to the eye that way, despite the anatomical incorrectness. Similarly da Vinci simplifies his drawings so that the viewer sees what he wants them to see, both attempts to control the focus of their art.

life drawing



Da Vinci had a gift for capturing abstract characters in his portraits, quoted to "raising the human figure to some kind of majesty". His drawings are intricate and specific to each cross hatch he makes. He was the master of simplification, including the essential information only, and leaving specific factors out to strengthen it. This therefore means that the main focus of the piece was entirely his intentions. Therefore to incorporate this into my art I have lacked detail in the hair and neck so the main focus is her facial features.



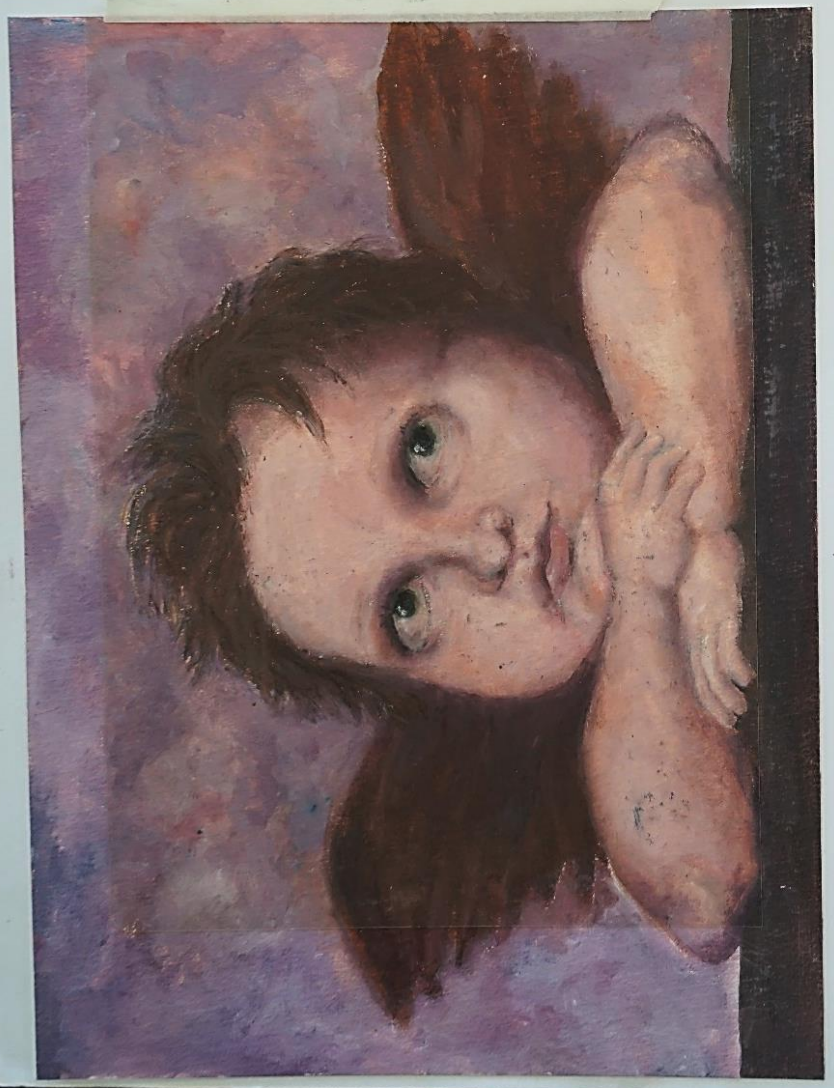


Da Vinci used dark lines sparingly, he was selective to where they were used, only to accent and bring depth to facial features.

exaggeration is used in his portraits to make an ethereal effect on their qualities, as if his subjects existed in dreams and reality.



This is a study I did of a small part of a Michelangelo painting. I was attempting, through painting this, to capture the style he uses to paint in such soft and delicate tones, so that every shape is blended together to create a really gentle painting to look at. This links with the Neoplatonic ideas of beauty, as to view this art is satisfying and pleasing to the eye. I have attempted to recreate this style of painting through blending the oil paint on the page with a small dry brush, it adds an almost airbrushed light appearance to the features.

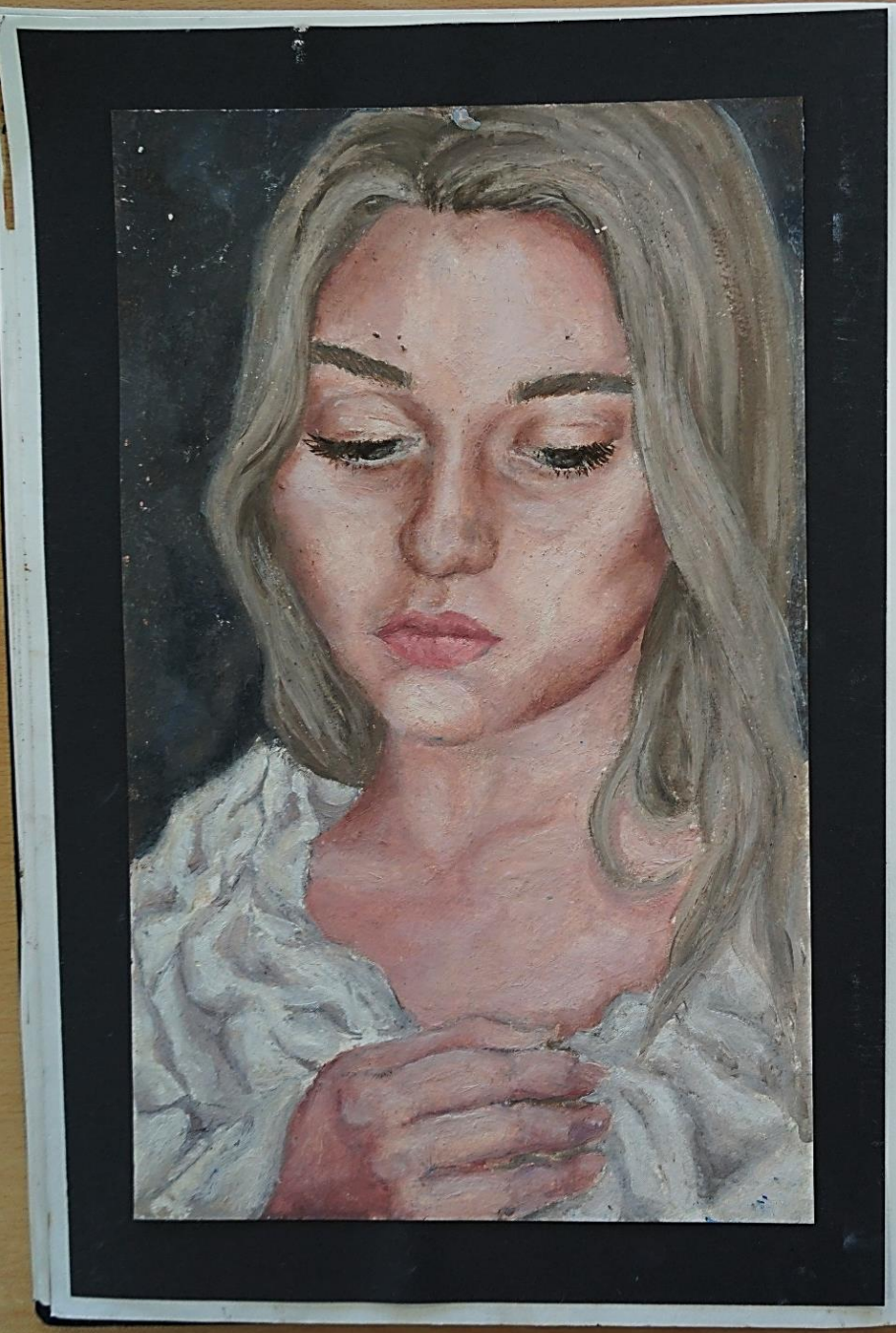






PENCIL SKETCHES

working on form and cross hatch pencil drawing to gain depth of tone.





I did this piece of Immie, to practise my control when painting form and particularly working on painting drapery and skin tone. Previously I painted one segment of a Michelangelo, and I found using the brush when it's dry, over the taper the paint, creates a smooth blended effect on the skin, much like the effect Michelangelo had when painting his work.

Another area I wanted to improve on is getting the crisp form of drapery, as Michelangelo does, especially noticeable in his painting 'Doni Tondo' where vivid colored drapery is a prevelant feature of the painting. I want to improve my painting style of this particular area because it appears more pleasing and ideal, showing the God like quality in my paintings, which the Neoplatonists catch so well. I think when painting like this in future I will focus more on the significance of light and dark when creating structure.



In this particular piece I have attempted to use the tonne painting technique as in the study of the angel/cherub, and I think this is replicated in the tone of her skin, particularly where I have caught light and dark on her face. The areas of light are on her nose, cheekbone and eyelids. These significantly highlighted areas of her face make her face glow, much like the slightly porcelin tales of the women and men in other neoplatonic paintings. We see it in 'Doni Tondo' again, in the Madonna's face, there is an angelic glow to the top facing areas of her face, such as: forehead, cheekbones and eyelids. This makes the focal light point coming from one direction and shining onto her face, linking to the religious imagery demonstrated in most neoplatonic paintings. That is the same glowing and angelic effect I have tried to incorporate into this study.



In this study I have made slight changes to the aesthetics of Immie's face, I wanted an attractive and angelic shot of her, as they are the kind of features expected in a Neoplatonic painting. But like Botticelli and Michelangelo I selected ideals and created a smoother painting of a face, slightly different to the one that I photographed. This is noticable in her skin tone, which I have painted flawless and also in more stunning bone structure. But whilst doing this, I have still maintained the blemish-free, and also in more stunning bone structure. But whilst doing this, I have still maintained the rotund features that are incorperated in many neoplatonic paintings. I have shown this in her chin, her fingers and her cheeks.

ETCHING

With this piece, although it's not a medium my of the artists I'm studying use, I wanted to practise etching due to how intricate the line work must be. This is particularly relevent to the work of Leonardo Da Vinci, as he uses the same specifically delicate cross hatching drawing technigues. Through this etching I wanted to develop my intricacy in line making to create 3D forms, the same way Neoplatonists create ideal forms by making each form of a limb round and rounded circle shapes, working the shadow around

















I wanted to also make practise of Neoplatonic backgrounds, which, in fact, hold no some complexity as their foregrounds. Through this I have discovered the important role LIGHT & DARK play in creating ideal forms, and how through the use and contrast of the two, you can create a sharpness that controls the image painted. It is almost similar to the ideal forms created through the crisp paintings and drawings of Linen and cloth by Michelangelo, whereby light and dark work in sharp contrast to create an ideal form.

IDEAL FORMS = LIGHT + DARKNESS



These are sketches I had started of drapery arranged in different forms in still life. I always ran out of time before they were finished. The first drawing is just done with a variation of pencils, softer where I needed darker tones. I like this piece even though its unfinished because I think it quite realistically captures the shapes and light and dark in the real object, I like using a variation of tone to create a 3D image. On the right I did the same but used charcoal and chalk to emphasise dark and light, although I did not like the effect this has on the drawing as it draws 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 good transitional step towards studying the harsh contrasts of light and dark of Lempicka's geometrical work. To improve the image on the right I would have used a more yellowy tone of white.

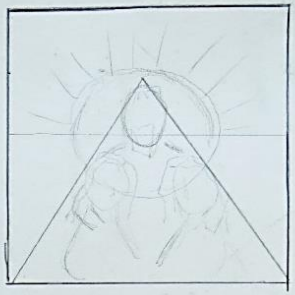
STILL LIFE

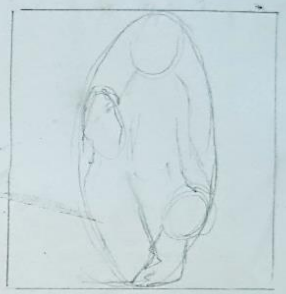
DRAPERY

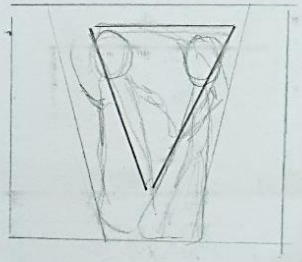


Below is a pencil drawing I completed based on observation of the ~~photo~~ composition photo I took on the next double page. I used this drawing to work on my ability of drawing drapery on human forms, ~~with~~ putting my practise drawings of drapery and linen to use in fully compositional figure posing/drawings. I am happy with how I have managed to capture shape and form, using shadow and light to create it. This is based off of the works of Michelangelo that I have studied, particularly the 'Doni tondo', where by Michelangelo uses 3 figures to form compositional shape between the figures arrangement. I have attempted to mimic his creation of geometrical forms through composition and also the shapes formed by the linen.













I have practised here a few ideas for geometrically scaled compositions of people. In comparison to my previous art studies, which here focused → primarily on faces and close ups, I am now moving on to try more - enhanced geometric compositions.



LIGHT & DARK







In this oil study I have attempted to formost a geometrically ideal (isosceles triangle) through a composition of people. I am particularly pleased with how the top right shoulder of drapery came out, for I feel I kept fully attempted to capture light and reflection contrasting against dark shadow. Because Tara is positioned central in the painting and in contrasting orange against the black background, she becomes the main focus, her baby is centrally positioned on her to demonstrate the mothers Protection and love for the baby. But ultimately I feel as if she has lost her depth of field as the logics too flat on the black background





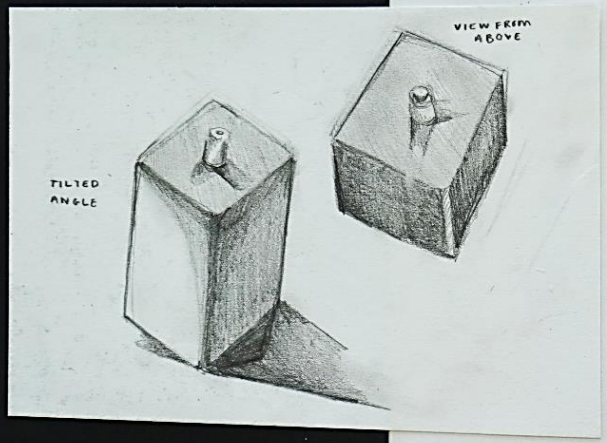
Tamara de Lempicka's style embraces the high contrast, geometric, shape-driven compositions that Art Deco is known for. Its influential visual arts design style prospered in the 1920s, yet the same artistry compared in Renaissance pieces is still prevelant, the softness of skin tone there is also still the same ideal of geometric shapes. This is displayed in Michaelangelo's pieces where there are geometric groups of individuals composed, in the same way there is geometric compositioning in de Lempicka's work, each feature is in own individual shape, it has its own form & like to the works during the Renaissance. She uses smooth and sharper lines, making shapes more defined and abstract, emphasising the mathematics and kinetic sense. It uses a unified style of simplified geometric forms.

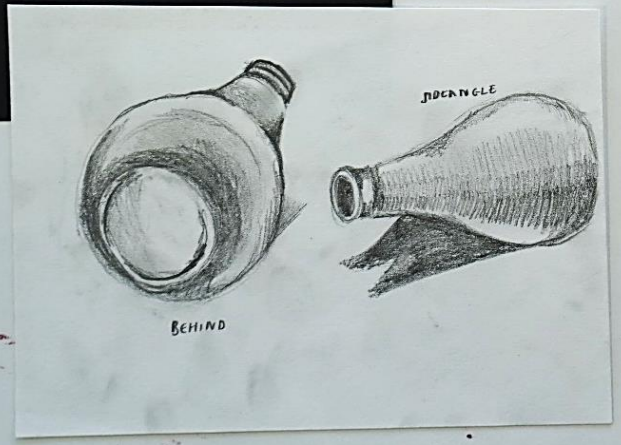


IDEALALITY & SHAPE

When practising de Lemicka's style I realised a lot about the importance of shape and form, more pushed than the very shape and ideal form based Neoplatonic art work of Michelangelo and Da Vinci. The difference is the exaggeration of shape and the impact of light that the Neoplatonic style focuses less so on, in comparison the art of the Neoplatonists, is far softer and less dynamic than the work of Lempicka, during the Art deco period. Her work is almost an abstraction from the ideal formations of Neoplatonic art. I found a link between the two's use of geometric shape, in Michelangelo's, shape provides a basis for idealality and unity in compositions of multiple parts. In Lempicka's art each shape, each feature becomes its own dynamic and important feature, each so crisp and smooth it is in its own ideal form, in collection with many others, creating that same sense of idealality but a harder and more dynamic image is formed, in a more abstract way.

SENSE OF SHAPE







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 areas of light highlighted from light sources, and also where shadows have been formed. I found the shapes formed by harsh light shadows most particularly interesting and a feature I would like to incorporate into my studies of shape and ideation. As the artist I am currently focused on drawing attention to dramatic shapes and shadows formed, I thought this would provide good practise into creating sharp and ideal forms in my drawings and paintings.

GEORGIE-LEMPICKA STYLE



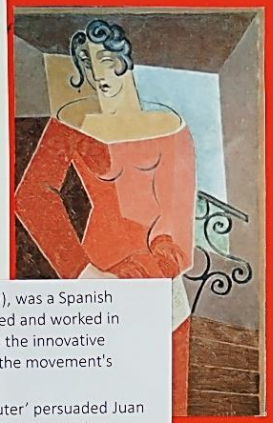
I have attempted through this piece to adopt Tamara De Lempicka's style to this photo of Georgie. I found it really hard, initially, letting go of smooth colour / long transitions, Lempicka's style ~ very harsh and abrupt as light and dark is contrasted against one another to create sharp and clear shapes. I have attempted to show this in this painting but I found it quite hard. I think I did it more successfully in areas such as her nose and forehead. But under her neck and on her jacket I feel lacked the crisp point of ~~Accomplished~~ De Lempicka's style.



This is a large piece in the style I have adapted from looking at Jean Cox (next page). Of course it is my style based upon his own, where I have reduced using colour and pressure down to blocks of coloured shape. I am still using the classical style of painting on reclining women, portrayed in a classicism Goddess style, to link with the beautiful imagery I viewed on Michelangelo's work. I feel in this piece I have managed to create depth of field quite well despite the lack of detail to the painting. I really have enjoyed painting in this style as it has to be created on ideal through its simple depiction of presented figures, almost reduced to their purest form.



JUAN GRIS

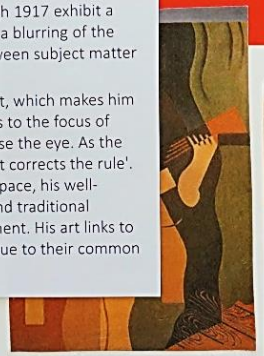




José Victoriano González-Pérez (1887 –1927), was a Spanish painter and sculptor born in Madrid who lived and worked in France most of his life. Closely connected to the innovative artistic genre Cubism, his works are among the movement's most distinctive.

It was suggested that Picasso's work 'Le Gouter' persuaded Juan Gris of the importance of mathematics in painting and that Picasso as 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 piece that I did to practise Gris' style of simplifying a subject matter to its geometrical forms. I like how I can use this style to create depth of field despite the block nature of displaying colour. There is a mechanical, robotic feel to this kind of art's precision, but the outcome does not have a cold effect on the viewer, I like the simplification into primary, secondary and tertiary colours in satisfying and bright.



FERNAND LEGER



"Three women"





Rendered like Toulouse Lautrec's work.



I really like the bold over-lays of bright colour, they exist almost as their own separate parts of the painting, ideal forms among the dark black lines.



There is a starkness to Leger's work but is quite mechanical and intriguing.



FERNAND LEGER

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 behold an almost metallic quality whereby figures and animals exist harmoniously in landscapes made up of streamlined forms.

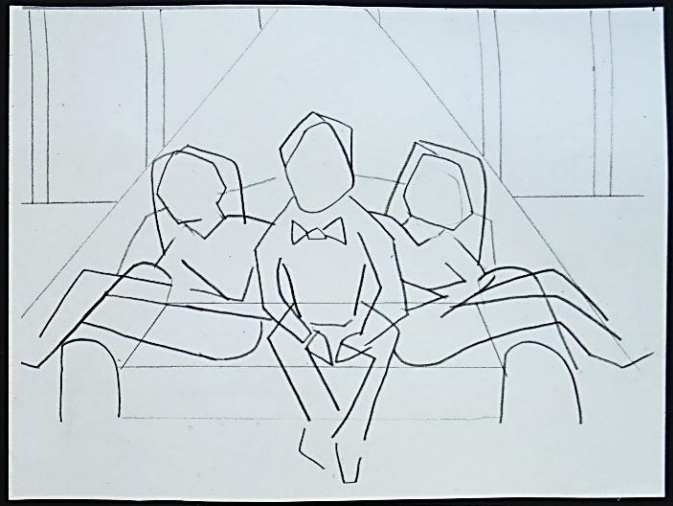
During his American sojourn, Léger began making paintings in which freely arranged bands of colour are juxtaposed with figures and objects outlined in black. It was the art he created in the 1950s post WW2 that intrigues me the most. He describes his inspiration of the neon lights of New York City as 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 nudes 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.

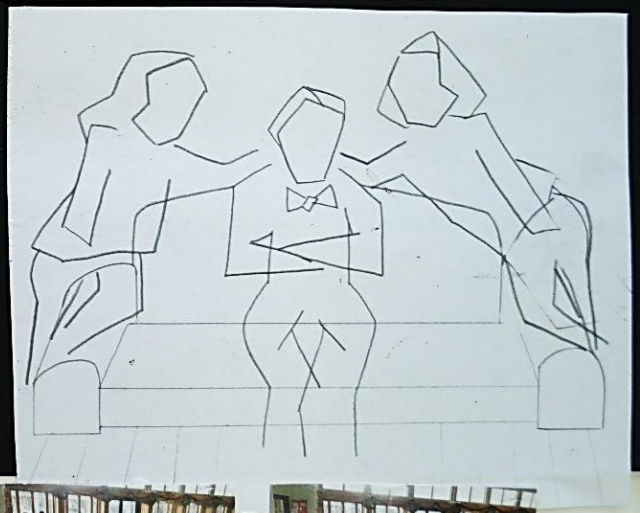
His work began to share some 'Purism' qualities, as they has mathematically ideal qualities and a sense of construction, based to correct the impulsive nature of Cubism.

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.

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











REDUCING PHOTOS TO SIMPLEST FORMS







GEOMETRIC COMPOSITIONS











This piece was an acrylic study I did based off of a phot 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 of 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 aesthetical 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.

ACRYLIC SHAPE ABSTRACTION





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 adapting the name 'Tubism'. In this study I have attempted to merge the use of faceted edges with rotund 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 out come of black contrasted with colour.

MECHANICALLY RENDERING SUBJECT MATTER INTO IDEALISED FORMS



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 back ground of the painting are directly proportional to the amount of straight, sharp and faceted edges and shapes in the painting. This creates a equilibrium aesthetically between the contrast of faceted to rotund 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 out.

OBSERVATION





This piece holds little to no level of realism, composed of abstracted shapes from my photo below. In the photo there is a lot of movement, which I feel I managed to capture through the shapes in the abstract. Through these paintings I feel I have managed to craft movement through identified shapes, and that these combinations makes the painting very interesting

FIGURATIVE DRAWING FROM LIFE

This is an outlined figure drawing that I drew from life. I feel like it resembles Leger's style in the way that I have created bold curved shapes within the drawing such as the circle at the top of her leg/hips and I liked incorporating my own style, using black to form shadow and depth to her, particularly on her face. I used coloured shapes to overlap the skin and also to emphasise the shapes formed through negative and positive space.









FIGURATIVE PHOTOS







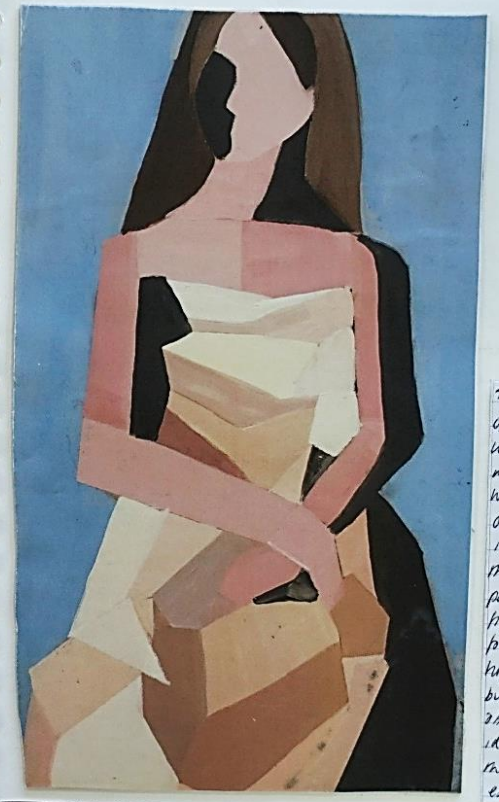


These are compositions of photos I took, using a classical subject matter of a woman in linen robes to base my next pieces off of. I particularly like how the light catches the linen material, creating dynamic shapes to include in my abstract paintings. I feel this is a collaboration of the style I developed from all the artists I have studied. I want to render the forms in a style like Leger's but also use my own developed style of using a multitude of tonal shapes to create an ident form.

OIL STUDY WITH BLACK INK

This is a painting based off of the compositions short of classic forms that I took previously in this project. I wanted to make the shapes more dynamic and abstracted from the real subject matter. But I found in this particular piece, the harsh thick black outlines drew away from the subtlety of the the range in colours as they are all outlined too boldly. Although this was a good way to practise the use of black to seperate colours, I feel ultimately that it distracts from the purpose too much, as the ideal geometric all forms exist too alone and singularly on the piece rather than uniting the forms together as one. I think subtlety between the shapes is far more effective and idealised.





This piece is based off of the photos I took of the girl two pages back. In this piece I wanted to incorporate my rendering skills with the classical subject matter of a woman wearing drapery. I like the effect of this oil piece as I feel the shadow and contrast is very crisp and works well as it juxtaposes the subtle range of colours throughout the painting. What I mentioned from my previous figurative work is the shadow over half the pic, I feel this has a drastic effect as it highlights the features of the human form but without detail of humanity. I have attempted to represent a rendered and idealised human that is simplified so much that it has lost the forms of humanity, it exists purely as an ideal form.

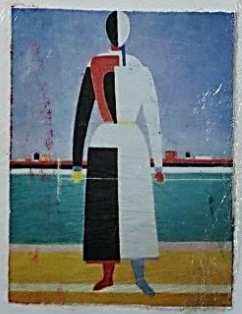


MALEVICH

It is Malevich's art which I want to study in conclusion to my project of studying ideal forms. This may seem a great jump from the works of Michelangelo, whose art reflects human beauty in order to praise God, but it quickly both Malevich and Michelangelo share in their reflection of idealism for a specific purpose. Malevich paints in a plain, emphatic and decorative style, he represents ideal forms through simplicity and coloured blocks. His most prevalent piece that represents true idealism is his 'Black Square', a piece that depicts a divide between old and new, pure and evil and ultimately a clean slate from the brutality of the past. In these selected photos of his works explore pure geometric forms, and their relationship together within pictorial space, much like Michelangelo, with specific focus on compositional form of shape. His concept of Suprematism developed into a form of expression which he attempted to draw as far as possible away from the world of natural forms, not depicting his art subject matter as realistic, usually set against minimal backgrounds. In these particular pieces of his he has chosen to depict Russian peasantry but as abstract forms and distinct colour and shape, so that they represent a better life and ideal state of living, in comparison to the past. He has given peasants a bold figure to be recognised as; a new beggining, much like his 'Black Square'.





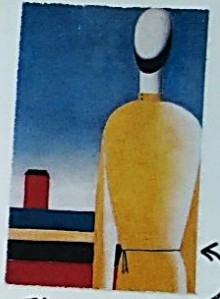


I particularly like these two pieces as I believe they manage to depict a sense of form in the figures.



↳ Malevich's work has a very organised feel to it.





These rendered forms remind me a lot of Leger's mechanically rendered figures.



STUDY IN STYLE OF MALEVICH

REVIEW OF MY INTENT

Upon reviewing the artists that I have researched so far in my project, I have discovered a lot about the importance of ideals within art. Michelangelo's work reflects the purest forms of quintessential beauty in order to celebrate God, by depicting him as an ideal form of complete mathematical perfection. He did this by making each form created by compasses into a shape such as circles and perfect triangles; mathematical ideals. This use of geometric shapes lead me to research other artists who use geometric shape to form an ideal. I researched Tamara de lempicka, who uses a similar technique to create an ideal. She uses abstracted shapes to form figures, by exaggerating each shape's shadow and depression so that it appears that the figure is composed of a multitude of shapes. Lempicka does this to create an aesthetics ideal, rather than for a purpose, much like Juan Gris, who's art depicts figures in a beautifully abstract way but has little ideas or purpose to support his work. Gris was heavily influenced by Picasso and therefore his ideals are almost watered down versions of the ideas of Picasso. Contrastingly both Fernand Leger and Malevich's art work depict their ideals about society and the effects of the war. Malevich's work exists in abstract figures composed of simple shapes and colours, a representation of societal harmony. His piece 'Black Square' depicts this perfectly well, being one of the most radically abstracted paintings of his time, and existed as a large part of his art movement 'Suprematism'. 'Black Square' depicts art and society reduced down to its simplest forms, shown through a black square on top of a white one, drawing a line between the old and new world of art. Malevich has used geometric shapes to represent an ideal within the art world, a line drawn between the past and present, 'Zero form'. Similarly Fernand Leger depicts classic figures and compositions such as reclining nudes, in a mechanically rendered state of shapes to into machine like precision. This relates to Leger's faith in modern industry, in hope that combining art and the machine age would together reverse the chaos incurred by WWI. Upon studying such artists it became clear to me that I wanted to use geometric shape to form an ideal within art, an ideal purer than the objects real existence, an abstraction of a form to its purest formality. This is because an object existing in reality can never truely be pure. Therefore the art that I want to create in conclusion to this project, must represent and depict forms as abstracted versions of their form in reality, rendered down to their most simplest rendered form. I have attempted to depict this through triangular like poses, simplified so much that they have lost true identity. They are supposed to depict an ideal of perfection, aesthetically, physically, through colour and bettering that of the forms they are based off of in reality.

IDEALISING HUMAN SUBJET MATTER











In these portraits based on the photos of Laura I have attempted to capture human's at their purest form. Therefore in my painting she is not wearing clothes but there is also not detail to her form, it is rendered into its simplest form as lines bend where her physique does so she holds elements of human form but ultimately exists as a sub human form of reclined shape and matter.

ACRYLIC OBSERVATIONAL STUDY



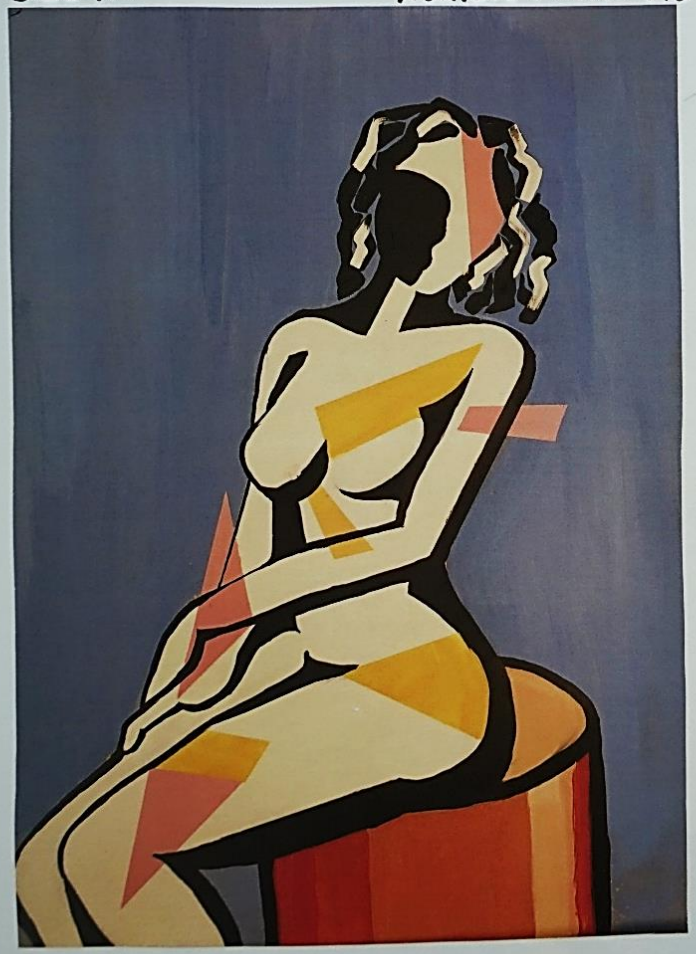




WORKING WITH COLOUR AND TONE TO CAPTURE FORM + DIMENTION

SIZE: A0

ACRYLIC FINAL PIECE



In conclusion to my project I created my final piece to summarise all that I had learnt about idealism from the artists that I have studied but also incorporate my own opinions on idealism.

Ultimately I wanted to create a form so simplified and distanced from reality that it depicts a subhuman idea of the human form. That is to reflect my own idea that idealism is created through art but is not something that can be represented in reality, and that it is the nature of the subject matter in an art piece which makes it lovely and partly ideal. I think this can be controlled in art through abstraction and simplification of a form, which I have attempted to show through this piece. As her skin is not depicted in fleshy tones/colours, she is simply reduced to just her outline and shadow to represent a smooth and flawless form of a human but lacking the flawed features of humanity. The sharp penetrating shapes represent the flaws of humanity attacking and entering the ideal form created. They are coloured red and light to show the importance of flaws in modern humanity, as they make humans who we are, but they are sharp to represent the destructive nature they can have to us as a society, resulting in death, war, misfortune, greed and unkindness. Therefore although the sharp forms bring beauty to the piece and make ideal, they represent danger and destruction also.







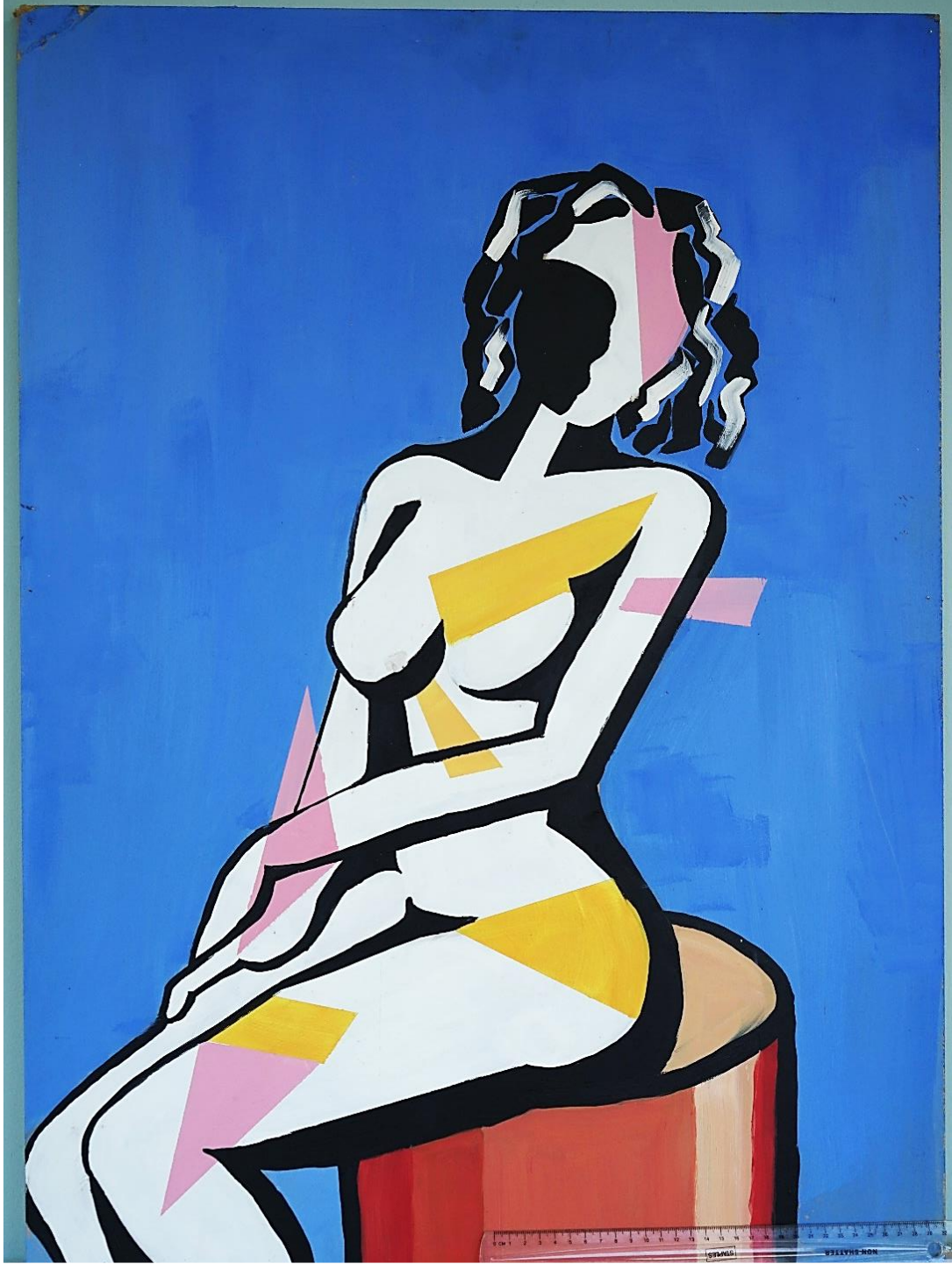


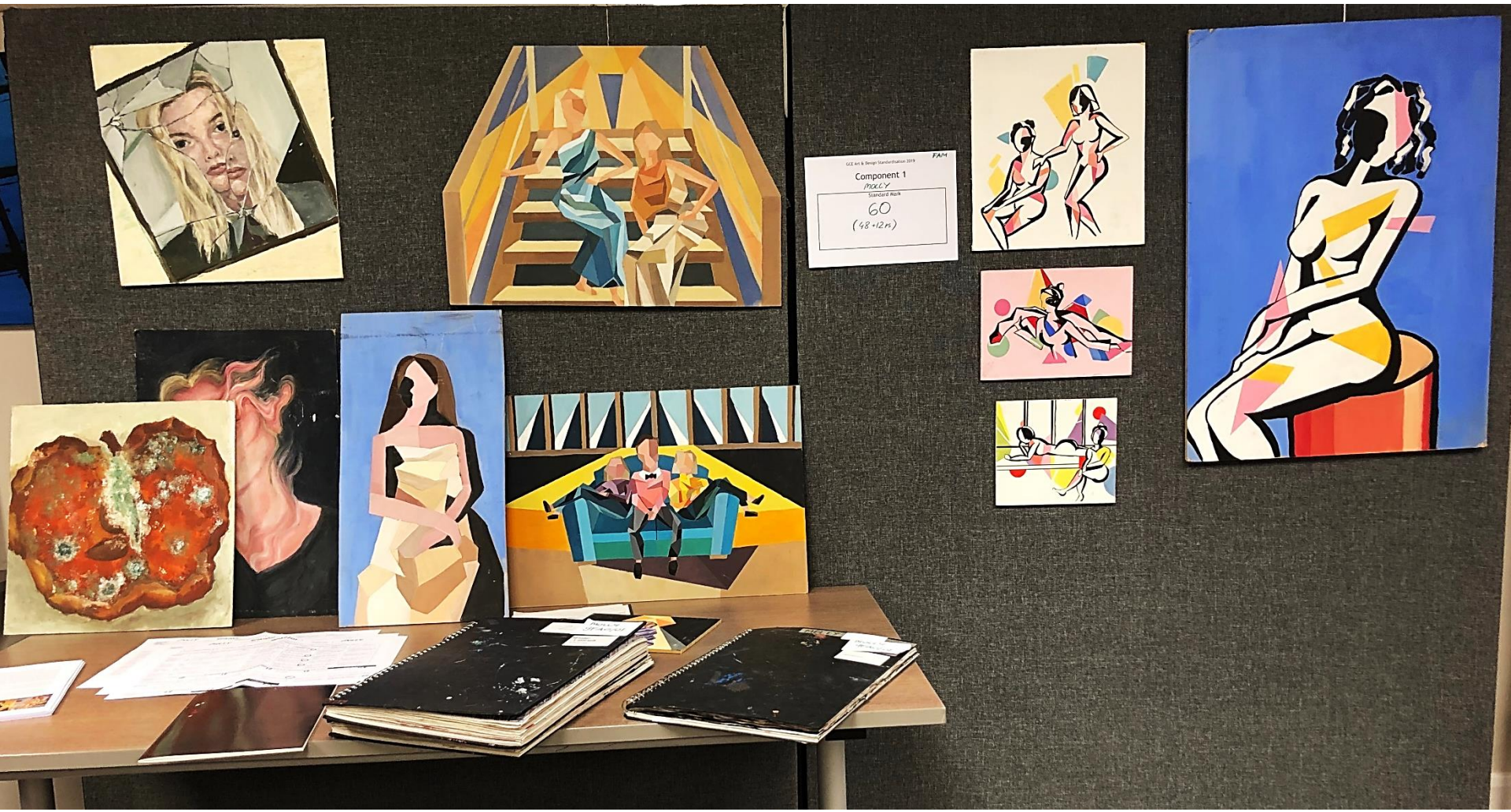











GCE Art & Design Standardisation 2019
FAM
Component 1
MOLLY
Standard Mark
60
(48+12m)

Word Count: 2,982

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.



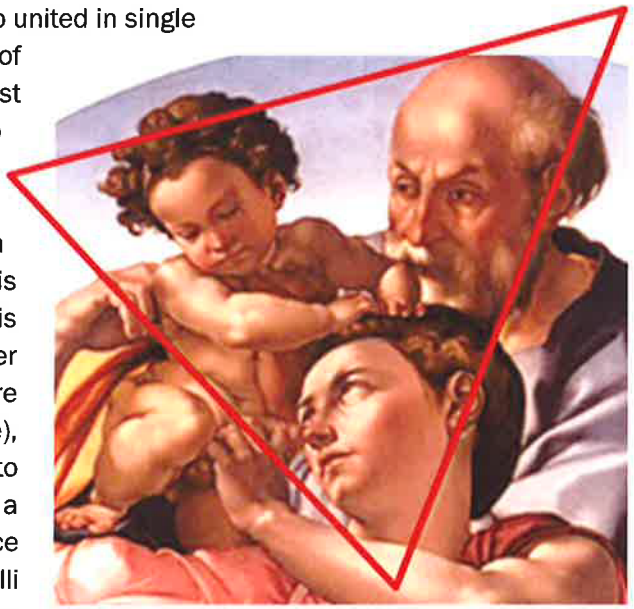
Pre Renaissance artwork - Duccio Di Buoninsegna



Renaissance art - Botticelli

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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.





Photoshoot based on Michelangelo's pieces

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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 earnt 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.



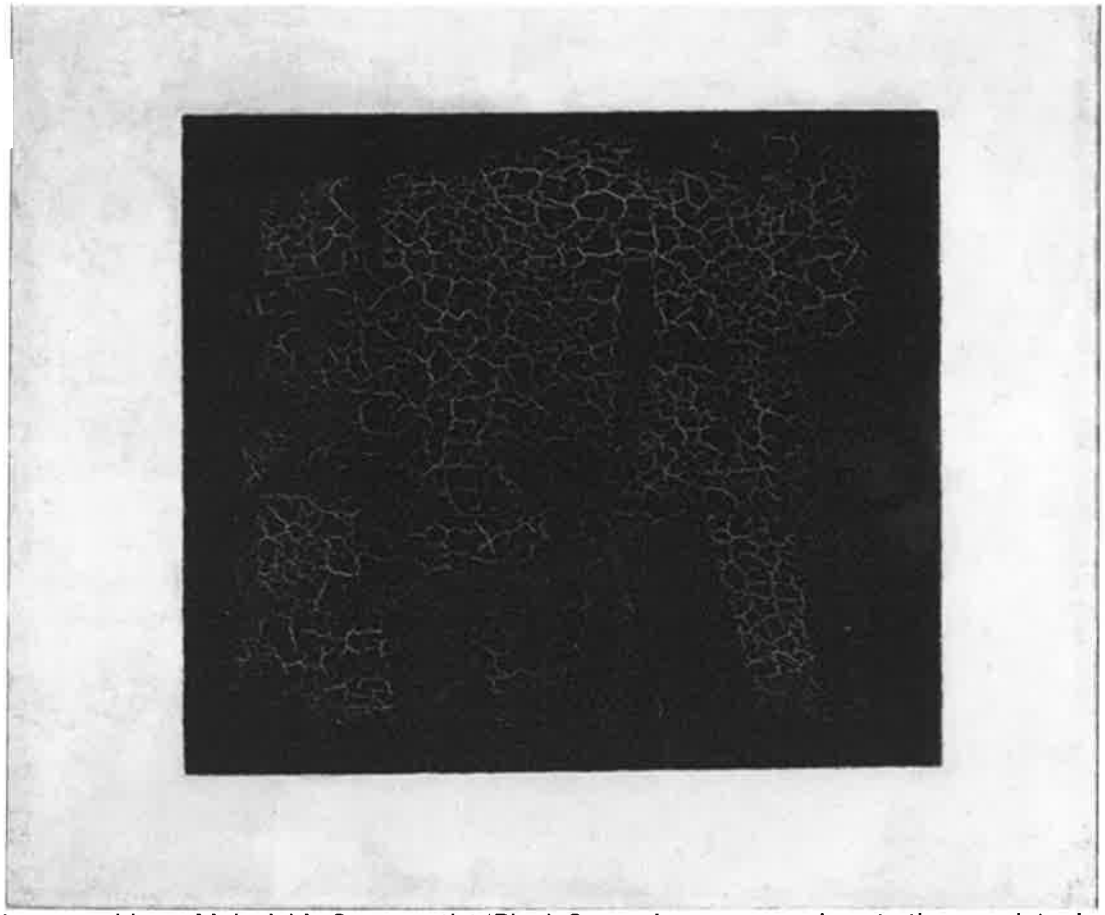
Doni Tondo - Michelangelo

Word Count: 2,982

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 skillful 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.



Personal oil study based off of Michelangelo's skills



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.



Three Women – Fernand Leger

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 "Tubism", 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,



Woman With Basket, 1927 by Juan Gris

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 Classism 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

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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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