GCE A Level
Advanced
Art and Design

Fine Art
Component 2

PARIS

Total Mark 50
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<th>AO1 Develop</th>
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Environment

8. People see cities in different ways. To me, London is where I live and I can see it taking a great part in my future, while Paris is more I would go for building for more than once. My activities open them leads to the results — the images of them are totally different in my mind.

Environment changing and the observers
The journey starts from the bus station at EAST LONDON, Liverpool Street Station. The scene I chose to represent in different methods is the scene immediately outside the station.

Marker is always a more "graphic design" type method. However, when it is used with ink and brushwork, there is another possibility.

When the photo was taken, the whole atmosphere was gray and dull. However, I tried to use a brighter tone of color to illustrate the station in my memory.

The thickness of black ink can create different types of shadow and shade. I used white ink here as a highlight and only outline - the shape of buildings and street structure.

Hand-inked in this area, being more connected with the environment. It is hard to judge whether to challenge an environment or environment has large impact on me.
from an electricity box to the whole scene.
This double page drawing is still in a sketch form and I represent some of the building blocks with white shapes. I do not add details on them and would like to leave them blank. To be honest the surrounding of the buildings do not have a particular style of architecture.

It is noisy made up by a bunch of fast food shops, office building and second floor flats.

But this is how real it is, a mixture of life, work and leisure. People walking on the same path as a bus driven by...
John Virtue

John Virtue is an Irish artist who specialises in monochrome landscapes. I chose this artist as his view of London at night intrigued me. I would like to see how he would illustrate places that are familiar now, and how they would look tonight.

View from the National Theatre.

The skyline that John Virtue creates is about the combination of lines, shapes, and textures. His drawings offer an insight into the urban environment.

Sketches of the skyline.
The Seine River

The river plays a significant part in both London and Paris' city culture. As mentioned earlier, John Waterhouse illustrated the Thames with elegantly drawn black and white, smudgy, murky views. Also, the view of the Thames from the National Theatre is made up with a number of light shades.

However, the scene I observed on the Seine was different.

Experiencing John Waterhouse's painting technique with colors.

To create a different layer of color, I use thicker paint and create different brush strokes on it. The thickness of paint builds up the shape of the water.
Oskar Kokoschka: from sketches to proper oil painting.

Sketches for large size oil painting.

Channel
Oskar Kokoschka, an Austrian artist best known for his intense, Expressionistic portraits and landscapes, found a number of his sketches and compared to his finished oil painting in landscape (mostly London scene). The looseness of how the work could be seen... Although there was a lot of difference in the use of brushstroke.

In most of his oil paintings, it seems that the artist was not working from any exact part of the scene, but applying color everywhere at the same time. It is clear in the first essay that the artist applied a constant color (such as yellow and red) in the river. I believe this helps building up the scene on canvas.

Camille Pissarro, the impressionist, also applied this skill in his painting, but in a more subtle and softened way. The color had a general tone and melted together, creating shades and highlights.

Another interesting thing to point out is that Oskar Kokoschka was originally from Austria. In some way, although these landscape paintings were based in London, they still have an atmosphere of a classical European city. The use of pale orange he managed to use pale orange and greenery to build up a warm impression. The second painting above has a darker tone; however, it still has the warmness brought by the use of wise red and chestnut color.

It would be interesting if I break up the use of color and make it into a color palette, then applied those ideal color in my own work.
Lucinda Rogers

Lucinda Rogers works from life in the traditions of the watercolor painter. She immerses herself in an environment and record created from pen to paper, which gives her drawing a particular spontaneity.

Her work records the intimate details and the texture of the changing city of the lives in London and beyond. She is known for works including New York and Madrid.

In this drawing I have been using a graphic design tip; after map and graphite, working on large sheets of paper. I would like to combine Joanne's technique with Lucinda Rogers: dominating technique.

I took the view from the Centre Pompidou as my inspiration. The incident involving the camera and architecture was a very modern.
Michael Wolf - Paris rooftops.

Michael Wolf has chosen many different vantage points in Paris. All these repeating images provide new people a different angle of looking at a massive city and exploring the relationships between architecture. In a corner city, the hotel towers and luxury penthouses, and modern galleries, such as Centre Beaubourg, what happens to the most common habitant? What happens to the living street blocks, flats and houses.

When a bright yellow taxi drives past the Barbiere Centre.

To me it is somewhere with dull colours and nothing happening black.

a waste. modern, contact, home-like community.
Express Modern London

in a traditional technique

35 January 2017

West, Ching Kiak Keen

Urban sketches from Malaysia, most of the works record daily scenes in the home town of George Town.
This scene was taken in the evening outside the Hong Kong Cultural Grand Centre.

There were people here small and lonely in an anonymous background, lights and sound were soundless, but they do not seem so inhabit. They were victims of a busy scene under a large wall with hardly light indistinguishably in their faces.

People building up relationships and even community. They do always affect and affect by environment. But there might be exceptions in some characters, might be rare, but all common.

Frustrated Whispers
This is what I have done in smaller pages.

Time, season and social issues are usually considered, but I took off all the human activity from them, when the environment has changed.

[from front page]

These have exceptional moments: no obstacle and we are - It already changes quite often. For example, when these two people stand up and walk back to their working place, their family, to earn a modestly good quality. They have the connection to the environment. Or, when conditions change in no minutes, then... it will also affect the behavior. It's strength of these two people.

What would happen, when I take off all the human activity & in my painting? How the atmosphere of the environment would change if none of us people in it ? (Rain off my plant, or just stop driving trains). Will it be the same atmosphere in drawing ?
Around Centre Pompidou there are various scenes.

On the left hand side is a large grey wall and
on the right hand side is an ancient building (might be a church).

When you walk in the gallery and get the top of this
desse modern architecture designed by Richard Rogers, you
can look down at the grand and admire how vision
of all the flat and ladies are seen from up top
and similar features of everyday life.

Graffiti wall near the Centre Pompidou.
Back to London.
Jim Potter's work and the back street of Soho.

It was still under construction.

Therefore, a lot of bright yellow frames of building can be seen in narrow street.
Photos for final piece.

The photo was taken on a random street in Paris and the electricity box was probably my most ideal subject on a cloudy winter day. The idea of only capturing a part of the scene to make it stand out was inspired by artist Jim Buhler. However, I developed it a bit. In Jim’s work, the highlight of the drawing is always made up of cold, blues.

Inspired by the street and the electricity box itself, I decided to apply dark, rich oil paint to make it stand out. It is not necessary to be exact like the object itself, but to express a random object in the street can be one more dimension of the scene.

The last step might be building up a street scene with bright colors in similar tones. It might not look as nice painting because you see the entire piece, but I will still have a try.
This photo was taken in Paris. The green color stands out in the whole scene so I take it as the key of my painting.

It was a very afternoon and people were chatting in the cafe and walking on the street. However, I did not introduce human figures in my painting and drawings. Instead, I drew the trees, window, tables, and chairs and highlighted the light that went through the window.

The sign of human life and activity is closely tied to the environment. But what if I suggest all the people are gone in a second? Their mug are still on the table, then food are still in the plates, but what happened to the environment?
Evaluation for exam theme

The main idea of my exam theme came up before I had a trip to Paris and I was doing my travel plan. I was just wondering how the built environment and city culture would differ, as I will see the city as a brand new visitor. Will it differ if I am a resident? Will it differ to the way I see London? Is it all about the difference between these two cities or will it be strongly affect by the observer’s opinion? Therefore I decided to do “The correlation between observer and environment” as my theme.

This idea is related what I have done in course work a lot. In course work I did a ten-cities train journey in the U.K., from Glasgow all the way down to London. I focused more on different city views, cultures and buildings. I mentioned that it is the habitants in the city built up the atmosphere and specialty. This time I would like to discover how observers interacting with these atmospheres and city identities.

So it started from making travel plans and taking a large amount of photos during the trip—not only photos for famous sightseeing point, but also street blocks, residential houses, riversides and any other places that locals and tourists may not pay much attentions on. Also, photos and videos of London that I took were picked out and put in different sorts. The comparisons would be made vertically and horizontally, which is, same place in different observers’ eyes and different places in one observer’s eyes.

Jim Butler, Lucindar Rogers, Michael Wolf and John Virtue and other artists, who is based on their own city or work all around the world, inspired me in the way they make their art works, including drawing, painting skills and the angle of seeing a ordinary scene (eg. Michael Wolf’s photography about Paris’ rooftops and trees). Jim Butler and Lucindar Rogers’s illustrating technique inspired me a lot. They draw the outline of the city and only highlight them with colour blocks instead of filling the whole horizon. When I chose these artists, I was thinking about changing my painting style and develop a more clear and architectural style of drawing with ink and marker, instead of a large amount of abstract mark making with oil paint and charcoal. So in the end, when I came to my exam pieces, it turned out to be a combination of both.

My final works started with an electricity box in Paris—most common electricity box beside the street, no one would pay much attention, covered by old and new commercials, leaflets and posters. However, it is actually what covered it that gives a new depth to it. The vivid colour and the texture of the electricity box is so different from the Parisian flats block and oriental plane trees around it, but it