GCE A Level
Advanced
Art and Design

Fine Art
Component 2

ROMA

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| Total out of 72   | 14          |
Truth, Fantasy or Fiction
John Piper was an English painter and printmaker. His work often focused on the themes of architecture and landscape. Piper was particularly known for his depictions of British churches and cathedrals. His works were characterized by a sense of movement and energy, often achieved through a combination of bold, gestural brushstrokes and a vivid color palette. Piper's paintings were not only loved for their visual impact but also for their emotional resonance. In the late 20th century, his influence extended beyond the art world to influence designers and architects. His legacy continues to inspire artists and art enthusiasts alike.
As John Piper explored both the depiction of landscapes as well as architectural settings, it led him naturally to recreate a landscape in his sketchbook. His well-established association with hills and fields of green and blue is evident in his work. The sketches and paintings are a record of his engagement with the landscape and the emotions it evokes. The beauty of the natural world is captured in his works, and the way he portrays the buildings and their surroundings is a testament to his skill. In his field sketches, his depiction of the landscape is not just a representation but a creation of his own imagination. The paintings and sketches are not just a record of his travels but a reflection of his thoughts and emotions. His approach to landscape painting is a celebration of the beauty of the natural world and the architecture that stands within it. The paintings and sketches are a record of his engagement with the landscape and the emotions it evokes. The beauty of the natural world is captured in his works, and the way he portrays the buildings and their surroundings is a testament to his skill. In his field sketches, his depiction of the landscape is not just a representation but a creation of his own imagination. The paintings and sketches are not just a record of his travels but a reflection of his thoughts and emotions. His approach to landscape painting is a celebration of the beauty of the natural world and the architecture that stands within it.
Graham Sutherland
1903-1980

Graham Sutherland was an English artist who worked in various mediums such as painting, sculpture, and printmaking. He is known primarily for his abstract and surrealist landscapes. His works were often characterized by a dreamlike quality and a sense of the uncanny. Sutherland was deeply influenced by the landscape of Cornwall, where he grew up, and this is reflected in much of his work. He is best known for his large-scale murals, which were commissions by the British government, including the murals for the Nissen Hut portraits at the National Portrait Gallery in London.

In this particular piece, I've focused on the composition and the thematic elements present in the artwork. The use of color and form is central to Sutherland's style, and his works often explore the relationship between the natural world and the human experience. The use of line and shape in his work is particularly striking, and it is evident in this piece as well. The use of negative space is also a key feature of Sutherland's work, and it is something that I have tried to capture in my own artwork. This piece is a study of Sutherland's piece "Abstraction" on the wall created using mixed media, and it is an attempt to bring together the themes and ideas within his work with my own ideas.
This re-created study of Graham Sutherland piece reveals his uniqueness and abandoning style. His original piece conveys the inner turmoil and despair through charcoal and oil pastel. Using oil pastels, charcoal and oil pastel both, and with a neutral background, I was able to create the harshness and oppressive atmosphere that Sutherland emphasizes upon the slice. The emotive and dramatic scenery of a dark, poletic scene sets to evoke the dull and lifeless atmosphere present within the slice. To capture the dynamic quality of the image formation, my piece, a piece of paper where shows my method on how more subtle, more controlled a piece can be. In my opinion, it conveys a fantatisation through the unclearness and distortion of placing elements, and this is an aspect of representing the truth in a different way.
In my opinion, I love the rawness in the building structures conveying weighty contrast with the light and lightness opposed to this. His style of working applies panoramic and almost contemporary through a contrast of more detailed and variegated areas imbued with more creative and poetic sections. This style is almost a fantastical through the intimate linking of a building and managing its effect and visual projection through an established within textural and frontal style. I also am inspired by his very clear topical compositions which allow us to only be focused on the building and its particular state of representation. I will delve into architects taking composition effects within my own studies to start an impacting and focused observation of architectural situations.

On the next page I have re-created the piece of Mckee’s own using collage materials contained with acrylics. In my opinion, if I felt the mix remote and the high contrast I convey through the execution of the masses and indifferent materials and collage design. It offers absolutely useless catching information of cluttered building views, and the peculiar materials and the textural to being explore this successfully. I will use these state studies to explain experiments in an expansive destruction of fantastical architecture.
John Armstrong

Due to Armstrong's heavily built-up, well-dissected building proposals, I re-created his plans using a radical model approach, to justify the C/3B and Sculptural proposals. Using a past of small scale and rigour into it to create, the destruction in the front wall of the house was striking for allowing the main destruction.springframework as the particular failure and to display the impressions of Armstrong's thin and flaky subjects. To succeed in this I used parts of massing diagrams to form specific parts of the architecture. A blocking composition against this inserted and "reduced" elements of paint. To whole, I felt the desired motion. Element is very visually similar for displacing an internal impression of Armstrong's architectural failure, and vision, with the present of a new failure. I have moved into architectural structure and had designed his already many intarsia through, framing the work and materials. He felt a new improvisation and destruction taken of architectural state. Armstrong's reflection of architecture, after display a real perception of every elements state and collapse of the shell and might of a new, natural of altered. The title aims to show the destruction in detail and balance but in a clear and clear fashion using the different college situation steps away from this perception and emphasis. His "rejected" state by destruction displays and makes clear of a messy and important view of the surreal image of architecture abandonment.
John Armstrong

Artist John Armstrong born in Hastings, Essex was a British artist and sculptor known for his Surrealist style of art creation. His particular presentation of architecture manifestly constructs a clear and coherent manner. Although in his work the destruction of building elements, distant, sensitive, and forlornly within the fragment of destruction, including great acts of destruction, is related to the state of destruction or of a run-down neglected property. As in all my represented artists, John Armstrong explored the landscape, the natural world, and the human condition.  

Armstrong was known for his vision of destruction, though his formal style, whimsical and sculptural form, and the elements of destruction he used was very different to the other artists. The eyes abounded in destruction, and very tame. Armstrong's vision of destruction, a vision of reality, directly correlates with the idea of real destruction in a higher real state.

Due to Armstrong's uniquely built and well-documented buildings, Armstrong's balance, I recreated his pieces creating a unified theme. In describing his sculpture, Armstrong's balance, it is very visually engaging and thought-provoking. Armstrong's vision of destruction, though insignificant, is the very thing in a higher real state. Armstrong's sculpture, in contrast, is very thought-provoking and thought-provoking, a way to think about the destruction of a higher real state. Armstrong's sculpture displays a real perception of every feature and every detail of Armstrong's sculpture, a way to think about the destruction of a higher real state.
David Hepper is a British artist known for his modernist style of low-rise and modern town building structure. His subject matter ranging from near-lifesize suburban house-fronts to monumental tower-blocks evokes the detail of everyday buildings of great size enhanced through the powerful disintegration of decay, imperfections and neglect through graffiti disrupting the building image. His style reflects aspects of truth through its powerful message of conveying the flats in a negated way, being associated with graffiti, while others convey a fantasy impression through connecting a dream vision of another place being imagined within the scene of the flats. I like his projected style of the building structure contrasted against neglect, I feel it very strong in holding a message and this is a style I want to explore within my work development.
I have experimented with calculating camera angles and tried out a diagonal view to take in the site and large scale (the building on the right I listed) of a bird's-eye view in order to gain a better understanding of its layout and angles. Throughout this process, I discovered that observing an easy method for integrating images and written text so that I can focus on the images and visual elements within.

"Visiting Rome this year has been my biggest inspiration for this project. The focal point of my theme is architecture. Throughout my visits, I was constantly amazed by the beauty and magnificent details of the buildings. I decided to create a diorama of the picture and study a lot of photos which contain all the architectural details and designs in order to study their incredible design. Through this, it has given me the opportunity to reflect on design and see what I can use to take forward and develop within this project."

"Rome's Colosseum is one of Italy's most ancient and enormous architectural features and due to this it is something of which I want to create an environment within my designs. On the right, I used a basic study of the building using pen and ink. I liked the Shakespear style inspired by Artist James Pye, but I felt it would suit with the Jones' aspect in the buildings' framing window representations."

Primary Source

The low-down angle on the top left about this is difficult to see in the detailing and visual aspect that other features of the building hold and convey. I felt the scale is an important element in all photos, but was created upon.
This piece taken from the photo shown across I have experimented with through combining with the style of artist David Hockney and John Piper. Taking Hockney's flat inspired architectural setting, I have combined this as a background scene for the foreground of Piper style with the column feature. I wanted to try out a piece that had a contrast in visual quality and texture in order to convey the basis of architecture in a fantastical and unrealistic way from both. I focused on gaining heavy stocks of textured birchwood to emphasise the mezzotints and for the column has on the piece.

There are my listings of the media tone and executed before applying this to my piece above. Through this, I wanted to ensure the markings were of the quality that artists rely on in terms of conveying the magical and City features of David Hockney.

Initial sketch to plan out how I was going to achieve this piece.

To extend colour within this piece, I tested out a number of brighter contexts through adding a bright area of red grasses using good and applying this on top to form a juxtaposition impression as adopted by David Hockney. I find this unit effectively as it allows the Context of modern, and vibrant structures against ancient and traditional architecture style. Conveying an overall sense of light and displayed in a fantastical way of one image.
John Piper Style

Inspired by Piper's style, I have constructed this piece as inspired from my photography of the Colosseum in Rome. The creative aspect of this is that it uses a visually effective and visually evocative style. Using these techniques of watercolours and line, this allows the individual to be seen and the photograph to be enhanced. The way that Piper's style is, I feel that the colours and shapes within the piece can be a whole to convey the atmosphere of the architecture, shadows, and natural beauty.
John Piper and Graham Sutherland inspired.

I have used John Piper’s romantic expression to form the ceiling of this stunning building in Regent along with the context of the Artist Graham Sutherland’s mastery technical and decorative style to form large stepped windows. The ceiling, such as the wall, is set into the background. Overall, the architecture’s technical context to the building quality is discarded and run down. The feeling of the building quality is new and neat as it is a fantasy rather than a building. The style is very pleasing and quiet. The effect of the building is well-worn and well-used. The building is well-worn with oil pastel covering a rough and well-embroidered surface. Its style is fine and strong through the woven fabric.
I particularly chose this building because of the open windows that I found along the continuous windows line.
Features of this building can work upon and explore with different marks. I also chose it for my very forward and successful commentary.

John Piper inspired

This piece across is based on John Piper's style aims to convey purity and romanticism. Using the medium of pen and watercolor and shades of orange and bold colors, I have attempted to capture the building's textural and formal style. Through this expressive technique, the watercolor's natural quality helps to follow the piece's style, adding to the full effect of the overall quality of color and movement within the building's surface. In my opinion, it takes the truth on existing buildings original state and emphasizes this in a fantasy overlay of inexactness and distortion through untested watercolor and imperfect lines. I really like this quality and although the watercolor was used for placement of media. Interestingly, this actually allows the piece to be seen as a highly romantic and natural piece. The imperfections convey its fantasy as something that is true. I feel this works very well with the colour's means of pastel yellow as they are very pure and organic.

Testing out lines and shades vs. selecting within the piece before applying this to my study.
As inspired by Graham Sutherlands Style, I created this loose and jagged brushwork effect upon the visual representation of this building. Using acrylics and oil pastels, I aimed to explore a present state of disorder and tangibility with loose brushwork and un-specific direction of movement. The texture and rough style of markings in my work appear to overused and for the recognition, it is full it doesn’t achieve my original aim of using Sutherlands disorderly style to convey almost an unrecognizable scene.
Using Jack McFadyen's style as shown in my inspired piece above, I have closely observed time and place to begin a College inspired architecture building inspired from McFadyen's mixed media piece across. I was highly inspired by his piece of contemplating materials of magazine collage, glance with the subjected disorder of ribbon, markings of point and all people. In whole, it offers a sculpture and contemporary illustration of architecture with a more captivating view through building and basic construction. Proposed to the forward positioning of this spirit building, found it hard to portray a 3D representation as fluid in McFadyen's other experiments with my next building exploring in order to provide mixed 3D representation design some combinations and values.
As inspired by artist John Piper I have used his unique sketching style to convey a moving and thought-provoking effect on the architecture. It strips away form to reveal underlying shapes and patterns. Specific tones and colors blend to create an impressionistic and expressive effect of movement and intensity. I used a variety of techniques to add depth and dimension to the drawing. I filled the negative space with contrasting tones to achieve a striking and dramatic effect. The colors chosen are based on the vibrant architectural design of Rome.

Experimemtary لكن הלי

Here I have experimented with various textures and tones in order to gain the rough and sculptural effect as inspired by John Piper. It is important to gain the right tones in the right places so that the contrast between the image is built up successfully to offer depth.
Joch McFayden style

Joch McFayden's distinct and dynamic style has influenced me to create a collage and paint expression. The particular stiffness and steep judgment that I have aimed to address in this collage features characteristic natural consistency and texture.

Using Artist Joch McFayden’s style of destruction and using collage and ochre to express his intent, I have created this collage representation of a fountain in Rome which has perfection and detail background.

To contrast the fountain in an expressive and visually engaging way, I have used the collage to express it in a distinctive and lifestyle way. Looking at the original, I have divided the layers and have combined shades of similar strength to divide up the piece and make it a highly contrasted piece. Adding sections of acrylic for darker surfaces have resulted in a higher expression of textural and depth, overall sanitising the historic architecture.

This is my favourite of the two fountain styles as it contrasts with the other two buildings textures, thus, creating a contrast of fantasy and exploration.
This study uses poor sketchy style on tracing paper with an underpainting of oil. The oil still on the reverse side, which shows through through it bring on a on through material. I feel the overpainting stuck and it looks very similar to my final paper study. It's a very simplistic but effective piece. However, the collage and its extreme buildup and exaggeration is more visually impacting to me.
In order to develop my ideas further, I have listed a range of compositions to see what order of my pieces work best and at the same time as well as to discuss what style I like and what units content well.

In my opinion, I like these images varied because they work well together through a spread out composition of collage, collaging up different images, watercolor images, and a jumbled freehand design. I feel the different combinations allow an effective foreground that allows the observer to be drawn across the whole page.

From the composition alongside this I can see that I don’t like the subject of my cities included here, as I feel for the subject, the clearer the subject, the better the composition of the building doesn’t work. Still, there is the effect of its presence and its placement makes the drawing less of an organizational image. I was aiming to achieve as well as using the artist size. As well as this, I feel this layout with these specific and medium sizes want to be next to each other. For example, the middle and right designs to this lead the form, text, style start with this. In this case, it’s clear and it was a bit better being varied as like on the left side.
In order to develop my ideas more, I have listed out a range of compositions to see what order of my pieces went. At this stage, each other as well as to discover what styles I like and what ones contrast will.

In my opinion, I like these images with a mixture of modern, traditional and watercolour-based, and a finished feel. I like the different combinations allow an effective contrast that allow the observer eye to be drawn across the whole page.

The particular Composition itself of the layouts I have done work better successfully with the fountain on the outside of the other buildings. In my opinion, the other two buildings are very clearly visible, and so the fountain stands out and almost out of place. As well as this, the fountain is very magnificent features of architecture, and is very distinct within itself and shape compared to the other two buildings. I have tried to keep the fountain I have in mind, and to introduce similar shapes. In this case, I would introduce extended crops, water and light, while holding a distinctive section of the page style.

From the composition alongside this, I am sure that I don't like the effect of my own Sutherland piece. As I feel for the media itself, the choice of the building doesn't work well with the effect of, as it doesn't allow the students and organizational image was aiming to achieve. As well as this, I feel that layout with these specific styles and media choices how two shapes should not be next to each other. For example, the water and light design to this point the Santa Maria style, they could lead visually the classic, and it would be better being overlapped as fine on the left side.
Composition Idea 2

With the composition below, I have tried out positioning of the fountain in the middle with the colosseum design on the left of this and the building on the right. In my opinion, this already works a lot more effectively than the previous composition at it removes a much more visually effective layout, with the piece that surrounds the two images that have similar shapes and scale. However, the particular testing of images styles below has shown me that this composition piece doesn't work effectively within this composition as it doesn't lead on effectively with the ending of the this emerging into a fountain of which it isn't in line with.

Within this piece and with a different layout piece next to it I can see that I don't like the effect it has with the quality contrasted with the maintained orientation to the piece. Again I feel it stands out much more than the other one due to its

In my opinion this composition was still better than the one above at this is a clear cut off between each image and unlike above this is no particular viewing or wandering on where or how and the two images are going to emerge.

From observing this, I also feel that although all these images using John Piper's style, the black and white images seem a lot more effective and more frequent I want a control of designs that hold variable display bit of which won't work together.
These three styles on the list in particular caught my eye. Upon visual processing through the variation of visual styles, sketch and texture afforded through their individual influences. In comparison to the classical John Piper style, used in all three buildings, I felt these particular styles work best together through their bring of clear contrasts of visual qualities. Upon this, the Collage Graham Sutherland mixed media piece in the middle conveys a fantasy of enhanced over layering and inequalities which contrasted with the original style of Rome's ancient details of architecture.

Alongside, the ancient collages in Content contrasting a complementary copy of modern fits design exposed through the drafting of today's grid paper through a first-hand sketchbook.

Lastly, no more elegant yet unknown context is submitted through my Sketchy style of a classic street building from road. Overall, the visual context is full works but in conveying a subject of Rome's depth connected in a fantasy expression.

Not taking into account the scale of each individual image, I have experimented with maintaining the fountain as the central piece. One having the more open composition of this collage on the right with the full scaled building on the left. Again, I feel the capture of bright land and a further away distance of stones looks most successfully in the middle though it contained the central and most focused pieces in the overall design. In my opinion, the styles of John Piper, of which are all used in each piece, build-up is very dramatic however, I like the variation and individuality that varied styles have as shown in the top styles at the top of the page.

Composition Idea 3

Composition Sketch 3 - rough design of the layout
In order to make a final developing and listing of my chosen styles for each image, I have listed them further through experimenting with colour, tone and media. Doing this will allow me to see what one works best in terms of quality, visual enhancement, fascination and effect. In order to get a better idea of this, I edited my design idea on Photoshop testing out these different tools to study and work from to form my own realistic presentation of these using digital media.

Taking on John Piper’s style and advancing this to a more extensive and disordered expression through their rapid overlay. I have listed out this extreme Judah style with extreme depth and huge contrast though its simplicity yet hard state of reasoning. Although it is full of contrast with this work is highly realistic visually. I still like my coloured watercolour piece due to the contrast of bright colours.

On the right I have experimented with creating this piece in black and white using the same images. Overall I feel this contrast is a bit weaker than in my original through the Colours. Being on the back street, I still feel it isn’t thrown as visually captivating effect of the romantic style and
Overall the John Piper and David Hockney style worked best for this piece of the Coliseum through its creative transposition of combining Rome's ancient and traditional architecture with today's contemporary and modern style of flat design with graffiti vandalism. I feel this piece has more meaning and allows a greater thinking than the other designs.

Graffiti style

Here I have conducted further experiments within the graffiti designs, colour tones and shapes. The green and pink don't feel woad work, as that is already a lot of green within the plants in the Coliseum piece. My favourite is the original colour of the pink and red as it allows a bright contrast with all the other darker colours in each design.

Threshold

In order to experiment further depth and tone, I created this pen and ink experiment using a brush and sponge to refine smaller and lighter. However, I feel the original colour design didn't bring within contrast and visibility of both buildings or roads continuing with my idea of drawing structures.

Black + white

With black and white I was able to gain a high contrast between the tone of brickwork and architecture Salt's variation. However, I felt both the brickwork and central building don't stand out as well against each other due to their being no variation within tones or colour.
Fountain Developments

To develop my fountain image, I have explored with the sky background through including Sections of map to reflect the subject of Rome's architecture and the subject of different designs around the world. In view of this, I am wanting to explore if it enhances the effect of the collage image itself as well as the meaning behind it.
Material Experimenting

In order to develop my final idea more, I have developed two further experiments on different surfaces in order to try which materials work best for my chosen media of watercolour, acrylics, magazine rippings, watercolour, oil pastels and fine liner. Due to the various textures on thid surface, this will allow me to see what surface works best for my foreground media.

As a final piece, this MDF board allows a very similar contrast and texture to the collaged paper I have been creating my studies upon. As liin paper, it allows the fine lin to be presented with a very similar quality, as well as allowing the emerging texture of watercolour to be sustained.

As shown in this experiment, the MDF also allows the artistics rough and tautness style to be conveyed as like the Cartridge paper does. Overall, the MDF allows the same effect to be conveyed as like paper, and so I will use this as my subject for my final piece.

Compared to the board, this canvas material is very close to picking fine linir and due to its textural and rough surface. Although this has power to not effect acrylic or collage overlaying, the suface also doesn't offer thier emerging effect. The board does, the colours don't emerge for thier seating in the other material.
Final Piece
The title of our exam was ‘Truth, fantasy or fiction’, something of which can be linked to the majority of all subjects within our world or imagination. Within this, we were required to create an outcome of our own inspiration as inspired from the subjects that feature within the exam titles subjects.

Through my initial thinking, I was initially drawn to the idea of landscape as done so in my previous unit. Within this, I thought about the idea of contrasting truth against fantasy, through a subject being reflective upon reality but holding impressionism from personal imagination and thought. Upon this, I carefully thought about a higher extension of impressionism and exploring of visual effects through colour, material and freeness to remark a more creative and unique idea. However, soon after considering these I soon drew attention to architecture as inspired by my initial studies in artist Richard Estes and his inspiration to architecture design. Architecture was a subject I had never worked with prior to before, and so I felt I wanted to take on a completely new and unfamiliar basis in order to extend my potential confidence into exploring new styles without having an initial recognition and familiarity to this.

I used a variety of different resources to obtain information, inspiration and understanding of arts work and style ranges. I predominantly used the internet to research artist's background information and to review their work and individual styles. Pinterest was especially my most commonly used internet source as it allows artists/people who highly inspire to art to visually share all variable types of art, of which is all relevant and relatable to my searched title unlike google.

Throughout my book I have experimented with a range of different Mediads such as acrylics, watercolours, collage material, oil pastels, pen and pencils to offer a large amount of experimentation on what works the most visually pleasing to me and the style I want to decide within my architecture studies. Overall I used collage material mixed with acrylic pen and ink with acrylic and collage alone as my final Mediads for my final piece. Overall, I felt the collage offers an abstract and imperfect representation of what is in true life a perfected and accurate area of wealth. My pen and watercolour piece I wanted to display again as being imperfect and freehand, and so the emerging state of the watercolours with ink allowed the destruction to be created. Overall I wanted each of the three images to be individual but represent an opposite meaning from the area of perfected Rome itself, and so the particular textures and impressions they give I feel offers this well into its observer questioning the representation of Rome.

I have used many visual and formal elements within my final pieces. Tone is a big factor used within my pieces in order to emphasise the destruction and imperfection the buildings convey visually. Texture similarly to this again has been a focussed subject I have worked around throughout all three images in order to convey the opposition of Rome's fantasy destruction and freeness. For example, my strokes in the buildings defines through pen resemble inaccuracy and freeness, therefore opposed to how they are in reality. As well as this, I have used immense textural in the colosseum piece to reflect the background of decay and standard buildings present in town.

Throughout my book I consistently referred to the assessment objectives in order to achieve the successful journey within the work I was doing. In detail I explored a range of artists and their styles using a range of different Mediads in order to experiment and gain ideas whilst recording these. Researching to gain an idea of how they do this and what their style consists of also helped me to achieve an understanding of this.

Overall I am happy with my outcome and I feel my achievement of presenting the truth (Rome) in a fantasy perception has clearly worked well and fits with the theme of the exam. One aspect I did however find very difficult was the joining of the three images and what to do within this area as I didn't know whether to blend into each piece to create more of connected final piece of whether to leave it how it is. Next time if I was to do this again I would explore into this in order to make it more joined and not separate.