GCE A Level
Advanced
Art and Design

Fine Art
Component 1

RUBY

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Matisse

I really enjoyed this copy of Matisse's watercolour. Colours as I like the brushstrokes and the colours that he used. By copying this watercolour I think that I have been able to improve the marks I make with my brushes. Thin washes of colour helped me to achieve variations of lightly washed out colour as well as strong vibrant colours. This painting was painted by Matisse in a fauvist style where colour is the most important part of the painting which I think is visible in this painting. I found painting the water with purple lines the most challenging part of this painting as it was easy to make them look fuzzy. Convex squigly lines instead of subtle markings to show the direction of the water flow. I also used some new watercolour techniques such as applying a line of water and then dropping some paint into the line of water and painting a wash of pure watercolour and then adding water to colour areas to make the paint bleed into other colours or other parts of the paper.
From my copy of Melissa's oil paint watercolour, I have found that I am interested in seascapes. So I decided to work from some pictures that I took in Cape Town, which have high, high rocks in contrast to a calm, flat sea. I enjoyed working with this as it was easy to get a wash of ink or paint when painting the water. I decided to paint it with this method as it was familiar to me. I found that the ink from the rocks flowed and created a wave hitting the rocks.

**RESPONSE**

In this ink painting, I tried to make the rocks as exaggerated as possible, which I think works well in the painting. I used blobs of ink from my brush onto the rock. However, I don't like the way I have painted the sea as I believe the lines appear to be lose and could be compared to a cartoon.
Ink is a material that I really enjoy working with. So I chose to do some studies of rock underwater because I like how the water changes some of the texture of the rock and magnifies the colours in the rock. I really wanted to capture the fluidity of the water on the rock and I did this by allowing the ink to bleed and then soak up the remaining ink so I could control the tone of the painting. When painting the rock I used a paper towel to dab onto my painting to create the texture which I think works well as it contrasts the light water where I added a lot of water and let the ink bleed and run. When painting the rock I challenged myself that wasn’t stopping the painting to think what didn’t. This was because I have a tendency to rush a painting when I am enjoying it. Working with ink also allowed me to do studies fairly quickly as the material dries quite fast.
Shan Shui

The Shan-Shui tradition is the painting of scenery of natural landscapes with brush and black ink. The paintings reflect what artists ‘thought’ about nature rather than what was realistic. The shape and colours of the paintings did not have to look real as paintings became a form of meditation with no fixed perspective. Shan-Shui was a painting tradition in the 10th and 11th century, often of Mountains which were considered a Sacred place in China as it was close to the Heaven. In comparison to my work I believe that Shan Shui has helped me to vary my brushwork and improve my painting totally. Furthermore, my life and water studies became more abstract. Like the Shan Shui traditional painting I was able to show a suggestive approach to landscapes or in my case, letting down into a small rock pool. I intended to focus on the shapes and forms that I could paint with my brushwork rather than precise details which allowed me to explore how abstract I could make my paintings. I experimented with marks making of water and rock in my paintings.
Marine's cut outs inspired me because I really like the simplicity and sophistication of the shapes where he makes colour the most important part of the picture. I really like Marine's representational but also abstract shapes as it has given me ideas for the next part of my project. As I like colour and form I will now cut out shapes that could represent the form of my land and shape and how the shapes work together in one picture. By studying Marine's Blue Nudes I hope to improve my understanding of negative space. I also like how the figures do not depend on the frame and this is something that I hope to explore in my own work. Marine used a paper cutting process, this allowed him to 'cave cement shapes'. In some of his other works, such as Le Chat, he used paper cutters and colourful paper. While making these, he would often work on something that I will need to explore in my work.
After deciding that I was interested by Matisse and his Blue Nude, I then applied his cut out method to my own work. I practiced my idea with coloured pencil, first incase it did not work with my photographs of a rocky shore and then with blue greyboard, which I cut out. I painted the grey board blue, slightly different blue, as I wanted to experiment with texture. Cutting out the blue greyboard was very time consuming and cutting thin lines, and the detail of the rock underneath the water was very challenging. However for me, what worked well was that the cut outs were raised from the paper and become almost 3D, and were deformed and shaped like Matisse's Blue Nude. It became the most important part of the design.
Here I experimented with slightly darker blues as the rocks are darker than the previous photograph.
From my Matine ‘Blue cut outs’ I then decided to continue the cut outs but now use inks that bleed into each other. I used green and violet inks only as I am interested in the interplay of the colours and how they appear when the bleed into each other. From the composition of my cut outs inks and the colours I used, I began to see my cut outs as an abstract landscape as the straight lines that I have used set the horizon line and add perspective to the cut outs. The shapes that I cut out were entirely random as ‘I simply let the ink bleed and then cut out the shape”
I decided to experiment with the colour pencil as I wanted to see how it behaved with the blue and greens. I liked the result as it is very bright and vivid, contrasting with the blue and green. I thought about colour because I am treating colour as the most important part of the painting which relates to fauvism as this work is a response to Matisse who was a fauvist.
These photographs are an experiment of photographing my wire studies onto acetate and then placing them on light sensitive paper on an enlarger. I tried 2 seconds, 3 seconds and 5 seconds as the photographs came out under-exposed at the beginning of my experimentation. Unfortunately, the glass plate I layered my acetate on was scratched so the photographs came out with scratches. I was not sure if the photograph and studies would come out or not the light sensitive paper. However, apart from the scratches, all the photographs are good so I proceeded with developing the paper through the seconds I exposed the paper to on the enlarger.
I placed water droplets on my glass screen and then placed it over my acetate. My intentions for these photograms were to respond to my rocky water studies of looking down onto water and responding to the shapes the water created.
I felt the rock in the previous photographs had not been well represented so I decided to experiment with wet cling film which I placed on top of the acetate. I was hoping to achieve a wet rock look.
LANDSCAPES

From my experiments I noticed that I had made a photogram that resembled a landscape with a horizon line. By total accident the ink on my acetate began to take the forms of clouds and a black dot of ink resembled a moon. I am proud of this photogram because I realized that it looked like a Greek landscape with a rocky mountain/land mass on the right of the photogram.
From my previous experiment, I decided to use the enlarger to create a triple exposure. I did this by placing my acetate on the photographic paper and giving it 1 Second exposure. This print has made me think of a photogram of waves as the shapes are repetitive and because of the tonality the waves almost shimmer, as if light is being reflected off them in the middle of the photogram.
The Cloud 1986

Victor Pasmore was a representational painter of landscapes and portraits. However in 1947 he abandoned figurative painting and influenced by Cubism turned to abstraction and Constructivism.
I am particularly interested in Pasmore's later works. I copied his paintings 'The Cloud' as I like the corners of the aquatint that he has used and also how he has used such a harsh and dark colour in a soft way e.g. letting the aquatint bleed into the paper. From my copy I have learnt to layer the painting as my painting was with ink where I painted one black shape, let it dry and then let four black drops of ink bleed out of the painting on top of water. Pasmore's later work has been described as painting much more freely with 'skill and feeling'. Furthermore 'The Cloud' can be interpreted as having a 'spatial conception of the painting, which has been influenced by a sculptural conception of space'. I believe that this art critic (Herbert Read) opinion is valid in this painting as the sense of space is taken into consideration as locally 'The cloud' is balanced and although it bleeds freely the painting is still considered as being separate, the dark points of the shapes from touching. I think that my copy of Pasmore's work was successful, however when painting with the ink I found it hard to control, because of that some areas of the painting appeared ever crowded in my opinion.
I really like the idea of painting on paper by passing, which was done in Cornwall. I am interested in the shapes of this painting and how they work together to depict the land, water, and sky. In his work, he has created a sense of space, light, and movement. His use of shapes and the way he has made each stroke and shape in the painting interest me as he explores the idea of surface within his work, such as the circular shapes which almost cover the dominant blue shape in "Strand." In his later work, I also like how he uses water as a painting material as he controls the shapes and also allows them to flow and bleed across the paper. Furthermore, his use of color in "Green Darkness" is inspired by his use of color and the way he applies it.
Response to Gouache

These Gouache shades are of seacape. I decided to experiment with Gouache for the first time because it has similarities with oil and watercolor. Mixed coloring with Gouache can be used in color even when the colors blend into each other.
Photoshop

I chose to use the colour blue because I wanted to make blue the most important part of the image, so I let it dominate the images. Furthermore I was still exploring experimentation with attempting to make the photogram resemble a seascape with the clingfilm appearing like lightning.

In response to victor Pasmore I decided to scan my ink studies onto the computer and then manipulate the images by adjusting things such as the brightness, contrast and structure on Photoshop. Both photogram and ink study worked well when I changed them to having a blue filter on them.
Although I had previously tried to make these images represent a landscape, through adjusting the image properties I focused on instead making my images look like water on top of rock and the way it ran into the crevasses of the rock as the tide came into the rock.
Further experimentation
Patrick Heron

Patrick Heron is an English born painter who turned to abstract expressionism in his painting as he was interested in the use of colour that he found in Heron's paintings. Inspired by the work of Malevich and his 'circular harmonies', Heron believed that no part of the canvas was more important than the others, which can be seen in 'Blue Disc Floating' and 'Still life in Ultramarine'. Heron explored the way that all the shapes and colours interact on the canvas. He believes in the juxtaposition of pure colour which ensures that no colour is more important than the others. The forms of Heron's work are also expressed as he uses the colour white to make the viewer question whether the white is a shape rather than just being a background in the painting. Furthermore, Heron was now exploring negative space and how he can use it in his further work.

Blue Disc Floating
(1964)
58.1 x 78.7cm

Dull Violet in Ultramarine with Scarlet
(1970)
This interpretation of Heron's gouache painting was fairly challenging for me as I used oil which made it difficult to create the correct colours. Therefore, I had to layer the oil. This left a slightly patchy and stripe interpretation resulting the purple bleed into the yellow. I was my favourite part of this interpretation as it helped the forms to work well together within the composition. I particularly like the colours within this painting as orange and purple are complimentary colors with yellow being a primary colour in the painting. This primary colour really helps to make these colours very vivid and contrasting. I think that the shapes in this painting could be more subtle and that the edges could be softer to improve the interpretation. This painting with gouache is abstract and the mood, colour and tone creates a happy, vibrant, excited tone. This is because Abstract Expressionism explores the unconscious mood or painting; often reflects the artist's mood whilst painting. Therefore, colour is used to create emotion and feelings. I will now be exploring this in my own work.

Lemon in Plum, orange inante 1996
39 x 57.1 cm - Gouache
RESPONSE

This response to Patrick Heron was accidental as I was experimenting with filters on Photoshop. This filter on Photoshop is called ‘overlay’. I particularly like this experiment because of the colours within the image. As the image was originally an oil study on acetate which was scanned into Photoshop. This gives the image interesting tonal qualities as the dark patches on the image are blue and the lighter parts.

The use of colour is also something that I like in this image as blue contrasts very nicely to the orange and purple as they are complementary colours compared to blue as it is a primary colour. I believe that this picture links to Abstract Expressionism as the paint creates the mood of the painting and the form has now become abstracted. Furthermore, this picture also relates to Assemblage as the colours are bold and contrasting.
Patrick Heron (Cousins 1961–1996)

Commonly major inspired Heron in his "full disc colour forms". Can be interpreted as a non-innovative explanation of colour and the effect on the retina of the juxtaposition of pure colour. For this reason, I like Heron work because he works with the criticism of pure colour which think helps create a certain mood to his individual works. As an abstract expressionist painter, Heron was aware of his painting having a certain mood to them as he uses pure pigment to create unique paintings having a certain mood to them. He uses pigment that reflects the colours red, blue, and yellow to create a certain mood to his individual works. Furthermore, Heron's use of pigment is essentially important to his abstract expressionist paintings. Heron uses pigment to create the white painting being painted simply for its impact to the rest of the painting on the painting. Normally, when abstract expressionist painters use the white on the painting, it is white. White is a dominant and in a coloured background.

Expressionism

ABSTRACT EXPRESSIONISM

Sam Francis (1923–1994)

Sam Francis began painting after suffering a life-changing accident. He then moved to Paris in 1953 and was influenced by artists such as Picasso, Franz Kline, Motherwell, and de Kooning. Francis was first interested in painting with an early love for watercolor. Francis started painting in a gestural style, using yellow, orange, and blue colors to create a feeling of movement. Time and time again, he returned to painting in a gestural style, using blue colors to create a feeling of movement. He could use what colors he wanted in his work and colors that might be used by painting in his work.

Klein

Mark making

Gestural Brush Strokes

Klein's paintings are known for their use of pigment, especially the color blue. Klein's paintings are known for their use of pigment, especially the color blue. Klein's paintings are known for their use of pigment, especially the color blue. Klein's paintings are known for their use of pigment, especially the color blue.
Gouache Experiments
FINAL PIECE
I used these photos in my final piece as they are microscopic sections of rocks and crystals. I chose this because of the colours and rigid squiggly lines the photos have. The contrasting colours really appeal to me and reflect the experiences.

On colour rather than a realistic interpretation of nature, this photo helped my work to become abstract as I played with colour, form and negative space in my final pieces.
ROCKS
I used to create my final piece
For this project I am going to look at the transformation of fruit when it is whole and when it is cut into and open the fruit I will look at pomegranates and oranges as I am interested in the tightly packed pomegranate segments and the loose and open orange. I will use colour and texture closely from observation as it will inform my technique. I am also interested in the contained form of the fruit when it is whole versus the pomegranate and orange's complex interior. I intend to show this transformation through oil, watercolour and pastel studies. I may also look at the process of decay as it is possible to shine light, change and vary the pomegranate segment which could make for interesting photographs or a poetry study. I also intend to look at the paintings of fruit deconstructed, I particularly like Yarl's fruit painting and the colour she has used.
Still Life

Picasso

Pâtes et pommers 1809
Oil on canvas

This study of Picasso's painting has helped me improve my composition skills and proportion. I also like the colours that he has used as I think his combination of the two tones inside and in front of the yellow pear with the red and grey background make this painting appealing to view. His use of light and shade, particularly in the pears and apples, is interesting. The use of light and shade truly brings the fruit to life. As his early works of Picasso's career he painted of light and shade, truly bring the fruit to life. His early works have helped me improve my own composition and technique. His early works have helped me improve my own composition and technique.
In this watercolour I experimented with painting the pear whole. Mixed colour onto the shape of the pear and used water to bleed the ink in colour. I deliberately kept the form of the pear quite loose and fluid as the water⚪️ergarten eventually changed. The top of the watercolour is painted green which suggests that the water⚪️ergarten is very dark and bruised.
These drawings are very similar to the first page of the book. I made the drawings by using the ink and then adding watercolor to the page. The colors were mixed by using the watercolor and then brushing them on the paper. I then printed the shapes and added more watercolor to the page. This made the shapes more interesting. The shapes were then printed on the paper to create an element of surprise. This made the page more interesting and the shapes more interesting. The prints lack more interesting so there were less shapes in the prints. I experimented with using the printer to create more shapes and added more watercolor. I used watercolor on the page to create a more interesting element. I experimented with using color on the page to create more interesting shapes. I used watercolor on the page to create more interesting shapes.
FRIDA KAHLO

Frida Kahlo was born July 6, 1907 and died July 13, 1954. She lived in Mexico and was a painter famous for her self-portraits. Her art was a mixture of Mexican and European influences. Her paintings often reflected her physical and emotional struggles.

Lynda Bee White

Lynda Bee White is a painter who is known for her work with pomegranates. Her paintings often incorporate the red and black colors of the pomegranate. She has a unique style that sets her apart from other artists.

DIEGO RIVERA

Diego Rivera was a Mexican muralist who was known for his large-scale paintings. His work often reflected his political and social beliefs. He was a significant figure in the Mexican art movement.

Kamilee Sabre

Kamilee Sabre is a contemporary artist who is known for her abstract works. Her paintings often use bold colors and shapes. She has a unique style that sets her apart from other artists.

B. White

B. White is a contemporary artist who is known for her use of vibrant colors and bold brushstrokes. Her paintings often reflect her experiences and emotions. She has a unique style that sets her apart from other artists.
Lynda B. White

This interpretation of Lynda B. White's pomegranate was like the way the colours in the seeds of the pomegranate are pulled together. To draw the outline of my seeds, I used a felt tip pen to ensure the colour from the felt tip pen ran into the pinks. Seeds still remained. As I painted with this watercolour, I noticed that the colour which I thought would create subtlety in the painting ran into the pinks and experiment with form by watching the colours blend together.

Something that I really enjoyed painting. I really enjoyed the way the pomegranate bleeds into each other. I used a felt tip pen because I liked the way that most of the pink and blue of the seeds bleeds into each other. I began to experiment with layers of colour. I also added drops of colour in to small areas of the painting to create the fluidity and subtle layers of colour in the seeds.
DERAIN

Artistic life of Derain that meant communication between the artist and myself. I was interested in the use of color and line in painting. I admired the colors of Derain's work, but I wanted to make them more vibrant and expressive. I also used white, black, and blue colors to create a sense of space and depth.

I used various techniques in my paintings, such as blending and layering. I aimed to capture the essence of the subject, whether it was a still life or a landscape. I found that using contrasting colors and textures helped to create a sense of depth and movement.

In conclusion, I believe that Derain's art had a significant influence on my own work. His use of color and line, as well as his approach to composition, inspired me to explore new techniques and ideas in my own art.

1980 - 1954
Spanish Still Life

Juan de Zurbarán
1620 - 49
Oil on canvas
44cm x 36.5cm

Spanish Still Life helps me to appreciate form and colour. I really like the colours in all four Still Life paintings. I decided to paint these watercolours in response to the Still Life. I chose a white piece of paper to paint my canvas onto as I like the intensity of the black background in the Spanish Still Life. I also thought that there would be more contrast between the intensity of the white background and the white background. If a black background were to have taken too subtle orange colours, I found the shades difficult to paint. However, light, like the lights and shades in it.
I enjoyed creating this photogram of peel and segments as an exploration of change. I did this experiment with orange peel as you peel it off the orange as it transforms from something that resembles 3D and transparent white-light-reflecting through the segments & peel, it becomes 2D and transparent white-light-absorbing through the peel and segments. I had to experiment with different seconds of peel and segments. I also liked working with the peel as I like the Segments. I also liked working with the peel as I like the Segments. I also liked experimenting with the composition of the page, I prefer experiment with the composition of the page. Long '3' curving shape of the peel allowed me to long '3' curving shape of the peel. I prefer experiment with the composition of the page. Long '3' curving shape of the peel allowed me to

In the metaphor, the peel seems more magical than the whole outline of the peel which was a result of under exposing the photogram.
PHOTOGRAFX

I have used dried orange peel and dried segments for my photograms as the light shines through these objects, the delicacy of the fruit created really interesting shapes, especially when I layered and moved the orange segments around the paper. I sometimes let the photogram develop around the paper for a few minutes before applying the negative. I would not let the developers sit on the paper too long as the negatives would become too dark and the paper would not be as visible on the lighthearted effects. The negatives and positives of great importance. The negatives are the segments that were moved around the paper last. I particularly like the orange segment that is placed in the middle as the other segments are layered on top of it. Usually shine the translucent properties of a dried orange segment really show the unique features of these photograms. Using all the orange segments together. The combination of the black and white and the way the light interacts with the segments can create really interesting effects. The negatives can be seen as more active than the segments, which are in decay.
These pomegranate seeds that I used to do a line cut were really interesting to line cut and print with. I enjoyed using thick line cuts to cut away the shapes of the seeds. I did this line cut from direct observation and used thick line cuts on the seeds. I had lots of edges and curved in different ways. By taking a line cut from this direction, I believe that it has helped me to look at what I am painting and copy the line and shape of the seeds from real life rather than a photographic image. I think the line cuts are numbers 6, 4, 5 because I began to paint on blues and oranges onto the seeds and filled up the line of the lines so that the lines and shapes of the seeds could be seen.
REDUCTION
SILVER CARD
Prints
How Heron and Pasmor developed the ideas of Matisse through further levels of abstraction especially in relation to negative space and the use of colour.

In my Personal Study I will be looking at; Patrick Heron, Victor Pasmor and how the influence of Henri Matisse helped both artists to make their work more abstracted and expressive. I am interested in these artists because the ideas of Fauvism and abstract expressionism are something that I explored in my own work. Through studying Fauvism in my work colour I valued pure colour and allowed it to become subjective which helped me to make it the most important element of the painting in my work. Both Pasmor and Heron can be considered as Abstract Expressionism artists. Their work develops from the colour and style of Post Impressionism with artists such as; Gaugin, Van Gogh and Cezanne were influenced by Fauvism with artists such as; Matisse, Derain and Vlaminck influencing both Heron and Pasmor. Both Post Impressionism and Fauvism are important in understanding the works of Pasmor and Heron because ideas of both previous art movements, contributed to the meaning behind Abstract Expressionism.

Abstract Expressionism began in the 1940’s and 1950’s and is described as an, “escape from the internal necessities of our individual existence and to create pure art free from human tragedy”\(^1\). With world war two ending so recently in 1945, my reaction to this quote is war may have had a large impact on expressionism and could even be seen as a reaction to the devastation of war. The three artists that I have studied are; Heron, Pasmor and Matisse all share something in common as they pushed away Impressionist ideas moving away from the ideas of impressionist movements where real life subject matter was painted with vivid colours and simplified shapes, but began to express art through separating colour from its realistic properties, for example; painting leaves blue instead of green. This sudden change can be understood as a direct result of the destruction that war that left an oppressed society, as now artists wanted to become more experimental and looser with colour as the oppression of war was no longer prevalent. These ideas have influenced the artists that I chose as Matisse, a co-founder of Fauvism and influential artist, can be seen to have influenced Heron and Pasmor through their use of colour, technique and negative space. Matisse’s work also inspired me to explore colour in my own work, by using pure juxtaposing colours to express my own feelings towards a painting.

\(^{1}\) A concise History of Modern Painting, Read, Herbert, 1959 page 38
Henri Matisse (1869-1954) has influenced me from his spectacular fauve era of painting to his cut outs because I prefer working with colour and form as opposed to making a painting look realistic. For this reason, I particularly like Matisse’s art work ‘Bord De La Mer’. He was influenced by the Mediterranean where the quality of the light made colours brighter and emphasises the key element of fauvist painting-the importance of colour. Matisse painted ‘Bord De La Mer’ in Collioure, France in watercolour in the summer of 1905 which led to a series of Collioure paintings. I felt that I could learn from Matisse and the way he used colour through his watercolour painting, as I began my project with looking at Greek seascapes and water circling through and around rocks. Furthermore I enjoyed working with watercolour and like the colours that Matisse has used as they are non-representational and vivid. This meant pure colour served as an emotional purpose rather than realistic for fauvist artists, as colour could create a certain mood for a picture.

Coillure can be seen as a reaction to impresionism as most Fauvist artists were painting landscapes that were slightly disorted as colours no longer had to be realistic. At this time artists felt more liberated as they had the freedom to decide what colour to use to represent something in a picture “to liberate the constituent colours from the analytical functions of Impressionism and make them into the constituent arears of scheme that expressed light more broadly and freely”.  

This quote was particularly interesting to me as Matisse uses colour to express and experiment light. Lawrence further states that “The function of colour was not to imitate light but to create it” The brushstrokes and colour in ‘Bord De La Mer’ are something that I really like because the painting starts to become abstract through the colours which createb the light and darkness of the painting. Therefore artists such as Matisse and Derain challenged impressionism and decided to reflect nature through their choice of colours.Furthermore I like Matisse’s Blue Nude’s as the simplicity of the shapes, colour and negative space have helped me to imporve and further my study. ‘The Blue Nude’ series was created by Matisse in 1952 (116.2 cm × 88.9 cm). I like this artwork because of the simplicity of the form and that shape becomes the most important element of the work rather than detail. I also like that Matisse chose to work completely with blue as it is a primary colour, which is appropriate for the artwork as it is used in vivid pure form and is powerful without being mixed with another colour. The colour blue could have been chosen by Matisse to convey purity, which is suggested by her nudity and confidence in the figures form as it is a vivid colour. In addition Matisse started working with cut outs as he was diagnosed with cancer and following an operation he used a wheelchair.

2 ‘Matisse’ Gowing,Laurence, published 1979,p26-27
3 ‘Matisse’ Gowing,Laurence, published 1979,p27
Although the work is fairly simplistic Matisse describes his work as “painting with scissors” as he uses Blue gouache on paper to construct his work. However cutting was something that Matisse was familiar to as he descended from a Parisian family of weavers who cut silk to decorate houses. Matisse was able to express himself through the use of scissors and pieces of paper that he pinned up before sticking them down. Furthermore, Matisse chose to work with Gouache because of its strong pigment, and being a Fauvist painter, the use of colour became the most important part of the painting as colour became subjective. This is another reason why Matisse chose to use the colour blue.

Whilst studying Matisse I then started to think about why the colour blue is important in my own work, as I was working with seascapes, water and rock I decided to focus on the colour blue in my project. This was because blue is a primary colour and used as a colour alone it is very vivid and dominant. I also began to contrast blue with another primary colour, to portray the vivid colours and how they worked together or contrasted each other. However I did not mix them as my subject matter was nature, therefore I wanted to show two primary colours in their purest state to emphasise the purity of nature in its natural form. The main reason I chose blue was because not only is it a colour that we can not touch but it is also a very precious colour and is linked with religion, royalty and is a universal symbol of wisdom and truth. From my further research I discovered that Lapis Lazuli, a semi-precious stone, which was largely sought after 3300–1900 BC for its intense quality and fabulous colour. It was then turned into Ultramarine, a vastly expensive pigment to purchase. Furthermore once ground into a pigment it was reserved for the most important figures in paintings such as nobility and gods and goddesses. This colour was deemed highly expensive and served not only as an emotional purpose but portrayed nobility and wealth. I then considered that blue is in fact a colour that we can never touch and focused on this idea for my work. For example, the sea and sky are both blue but once up in an aeroplane the air is transparent rather than a blue mist, similarly once in water the water appears transparent. These ideas contributed to my work as I portrayed my photograms in blue and gouache responses in blue to illustrate the seascapes, which helped my work to become abstract and portray both sea and sky.

Patrick Heron is an English artist 1920-1999; his work influenced me because of his juxtaposition of pure colours, forms and use of negative space. Having moved to Cornwall Heron focused on non-representational shapes. Heron’s gouache paintings interest me the most as before looking at this artist I was interested in portraying a seascape with a horizon line being the focal point of my image. Herons use of gouache can be interpreted as a direct link between Matisse as towards his later life Matisse used similar gouache in his big paper cut outs to achieve the correct colours for his masterpieces. Having studied Heron’s work I decided to focus on colour

'Yellows, Reds and Violet' 1966
Gouache on paper
and form whilst keeping the same subject matter of water and land, whilst creating marks that water creates swirling into the crevice’s on top of rock and once its reside once it has left the shoreline. I believe that Heron helped my project to develop as his use of colours and negative space in his paintings helped me to understand the principles behind abstract art.

Heron’s work falls into the abstract expressionist movement in art as his work was interrupted by the war which would have influenced his work and the meaning behind it. I am interested in the abstract expressionist qualities of Heron’s work because the ways of looking at art had changed since the war as “it may be said that painting has at last gained freedom comparable with that of poetry or music”

which illustrates one of the main ideas behind abstract expressionism; the artist could choose what colours to paint their pictures. One could argue that painting became less conservative as just like ‘music’ or ‘poetry’ artists now felt liberated to choose a colour that would represent the artist’s mood for a painting, as the use of realistic colours to portray nature was abandoned. I experimented with this idea accidentally as I applied a filter to an ink study on Photoshop which gave me an unplanned response as the colours, orange, purple and blue dominated my image. I then like Heron, became interested in complimentary and primary colours in my work, and how they could create a certain mood in a painting. It has been said that abstract expressionists paint non-representationally not just for the importance of colour but also the mood that a painting can create. For example ‘Yellows, Reds and Violet’ portray a mood of joy as the colours are all bright and cheerful with yellows dominating the paintings. Heron’s use of primary colours portrays a very vivid painting, where colour is used in its pure form, which contributes to this mood of joy and happiness. I particularly like Heron’s interplay of colours. In comparison ‘Blue Disc Flooding’ in my opinion portrays a mixed mood as the colour white provides a blank mood perhaps deliberately left open to interpretation by Heron, as the blue and red are primary colours which juxtapose and perhaps create a passionate mood form the red and a sorrow mood. Heron’s use of negative spaces and the gestalt idea is something that very much interested me and is something that I went on to explore in my final piece. As Heron makes the viewer question whether the blue and red shapes are resting on the white background or if the white is shape being engulfed by the red and blue. This can also be seen in Heron’s other

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*A concise History Of Modern Painting, Read, Herbert, Published 1959, pg217*
gouaches with colours such as yellow, blue and red, and their interplay to make the viewer question which shape is in fact dominant. I responded to Herons work through one of my final piece paintings of coloured inks, I think that these paintings relate to Heron’s work as I thought about form, colour and negative space.

Victor Pasmore, (1908-1998) is the final artist that I am interested in as I enjoy that he explores the way shapes interact with each other and the points of contact in his work. Matisse’s influenced Pasmore as he is described ‘a teenager much under the influence of French Impressionism and Post-Impressionism’\(^5\). Bailey argues this as Matisse’s influence can be seen through Pasmore’s early work in the 1940’s; ‘Quiet River’, ‘The Park ‘through his painting style and choice of colours. From this preliminary stage of his career, reacting to French Impressionism and Matisse’s influence, Pasmore developed his style to become a more abstract Artist. This can be seen in his use of geometric shapes in ‘Porthmeor Beach’. Therefore his work has developed into a more abstracted style through his understanding of Matisse’s work by now making his paintings more focused on shape and space rather than a realistic depiction of the natural world. However throughout Pasmore’s career he maintains an expressive use of vivid colours, arguably a direct comparison of Matisse’s Fauvist career and his emphasis on colour. I particularly like this quality about Pasmore’s work as his shapes although geometric still resemble nature as they are perhaps jagged rocks, which is something I hope to achieve in my project. On researching Pasmore I discovered that his precision was because of the ‘golden section’ which is proportional formulae idea. There is further evidence to show that Pasmore was influenced by the French Impressionist painters Seurat uses this formula in his painting. The golden formula is used by artists to create a perfect composition and harmony within a painting. I enjoy Pasmore’s work as though the war he read up on the works of Seurat and Gauguin and as a result after the war his work had a huge ‘economic growth’ as he ‘went Abstract’\(^6\) and his work became more experimental as his ‘instinctive sense of colour and form’ was used in his later works. Furthermore a Pasmore describes his own work as ‘taking rigid geometric forms and colours and doing your own thing’. I particularly admire this way of working


as it is something that I used in my own work. For example, this is a observational painting of a rock where I decided what colours to depict it and where the lines would be painted as a result of looking at the rock. Similarly, Pasmore’s often used ‘pale colours often suggest melancholy and deep thoughtfulness’. I used this idea in my own work as studying Fauvism and Pasmore I used vivid colours to express the harsh edges of the rock and emphasised the subtle colours of the rock in reality to make it appear more impressive.

In conclusion, studying these three artists has been very interesting as they have all contributed to my project enormously. Before researching about Heron and Pasmore I did not know that Matisse had such a profound influence on Pasmore and Heron through colour and negative space. Ultimately I believe that all three artists helped further my project through applying my knowledge about negative space and colour into painting that became more abstracted throughout my project.

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