



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 2**

SASKIA

Total Mark 35

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	9	9	9	8
Performance Level	3	3	3	3
Total out of 72				35

Intentions

For my new theme of freedom and/or limitations, I intend to explore both topics simultaneously. For the freedom element of the course, I'll be focusing on the development of my style. Branching out and exploring into a more expressive and free style in my painting and drawing. The challenge I hope to overcome is maintaining an element of detail at the same time as keeping my style more interpretative and less obvious. I intend to do this through my new range of utensils and equipment, such as: larger, thicker brushes and sponges with oil, and using larger / shorter motions whilst painting. For the limitations element, I'll be exploring into the limits the mind and body have. Focusing primarily on portraiture, I'll explore into the limits of the mind, taking advantage of my job at an elderly home to observe and paint residents that suffer from ailments such as dementia and Alzheimer's disease. I'll also explore into the physical boundaries of the human form, looking at larger models as well as smaller models and discover the stigma around individuality and size. Mixing these concepts together will create an interesting yet challenging approach to the theme given, with a personal feel to it.

FREEDOM & Limitations

Here are some other suggestions to help stimulate your imagination:

- fences, barriers, borders, chains, ropes, **binding**
- ditches, tidal reaches, city limits
- arcs, intersections, parabolas, mathematical forms
- **captivity, confinement**, prisons, offices, cells
- stresses, cracks, breaking points
- **free expression**, political freedoms, debate, discussion, argument, protest
- travel, exploration, **independence**, leisure, holidays, escape
- dance, eccentricity, **abandonment**, rescue
- flight, birds, aeroplanes, clouds, thermals
- running, jumping, falling, swimming, diving
- swirls, **marks**, gestures, colours
- leotards, cycling clothes, flowing fabrics, wetsuits

Freedom in terms of mind.
↓
Painting with a freer approach.
↓
loose style painting → loose drawing

Limitations of the body and time
↓
age and space
↓
stretching / cramped

Limitations of women in society
↓
contrast of women now and then
↓
using household items and incorporating them in portraiture.
↓
change hair + makeup etc.

Limitation / freedom of space.

using large canvas
84cm x 118.8cm
canvas 59"
↓
portraiture
↓
larger Brushes
↓
sketchy style
↓
impasto paintings.

Choice of model.

continue with pressures / fears in society



Lisette Model
Coney Island
photograph

Lisette Model's photograph of a woman on the beach at Coney Island in New York demonstrated an early and resolute intention to show people comfortable and free as themselves rather than conforming to preconceived stereotypes. John Coplans, Jo Spence, Diane Arbus, Claude Cahun and Hellen van Meene take photographs that attempt to escape limiting notions of identity.

Social EXPERIMENT 1



"Oh no... Is it just the face?"



"Nooooo... I'm not really skinny though am I?"



"I guess..."



"I feel so awkward with the camera in my face"

I recorded my conversation of asking my friend Caitlyn to be the subject of my photoshoot.

These snap shots show how she responded to my line of enquiry, and calling her names such as 'sunny', 'petite', 'sunny' and 'small'. She responded in a overly modest way, embarrassed to be called these labels.

You can also see the embarrassment in her face through the pinkish tones coming from her cheeks, blushing as she's asked these questions.



"Yeah, don't get my chins in"



2 were resulting
os, which
a very
esting
me.

calling
in things
as 'sunny'
petite,
see in the
she feels
and almost
a to line
these names.
nered
photogra-
her that
ng mean-
s to laugh
silly as
trying
and give
message
is not
a look
'photogenic'

y see her
fiction in
dy pictures
e pull
front of



her gives the idea she's
trying to cover up and
protect herself from
judgment. Her body
language is interesting as
it contrasts to the body
language you would see in
the media if someone was confident.

So



"Oh no...Is



"Nooooo...I



"I guess..."



"I feel so awkward with the camera in my face"



"Yeah, dont get my chins in"



her gives the idea she's trying to cover up and protect herself from judgement. Her body language is interesting as it contrasts to the body language you would see in the media if someone looks confident.



These were the resulting photos, which gave a very interesting response.



After calling caution things such as 'sunny' and 'petite', you can see in the photos she feels nervous and almost pressured to line up to these names. I discovered whilst photographing her that

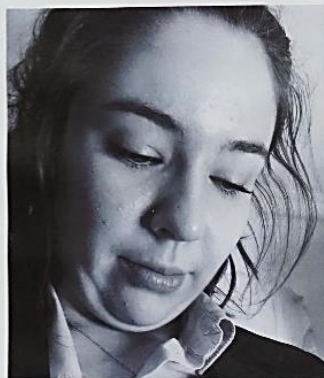


her coping mechanism was to laugh and act silly as a way of trying to relax and give us the message that she's not trying to look "good"/"photogenic".



I especially see her lack of confidence in the full body pictures. The way she pulls her arms in front of





A CLOSER LOOK

By zooming into the face, the first and second portraits capture body, the first thing that people see.



forcing caylin to pull an unflattering face, and then watch as I paint her face in large-scale for everyone to see. Also brought up some interesting reactions having the photos in black and white was particularly helpful when painting the image to create a sense of shadows and depth to the face, capturing an emphasizing the focus in the chin compared to the rest of the smooth, light forehead and eyes.

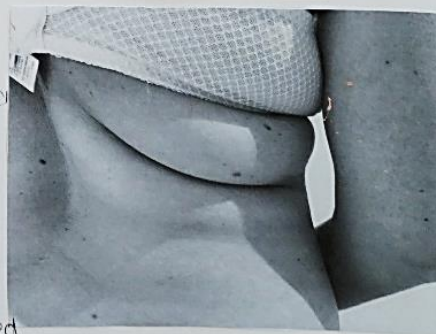


SOCIAL EXPERIMENT 2



I like the photos in normal without the filter as it was taken in yellowish light and compliments the fleshy tones of the skin once applying the white filter however, it was perfect for emphasis in the contours and shadows of the body to show the

collecting of fat in certain places, giving a more weighty look.



For my second experiment, I asked my mother to be my subject. It was interesting to ask her to do so, as explaining to her she would be my 'larger' model proved awkward despite being so close related. I just solidifies the stigma around weight, how it's portrayed as a taboo, something that can't be discussed even with family. The actual photo taking made the subject even more awkward, a serious attitude unlike my first model. At one point during filming the process when I attempted to zoom out, she grew self-conscious and shouted "no, don't get the face", showing how she feels about her body, self-conscious, ashamed and embarrassed.



EXPERIMENTATION

My second canvas is experimented with different methods of painting, using a sponge and var in a variety of sizes and thickness / surfaces. I also used frayed brushes for details such as eyelashes and lips to add texture.

I feel the softness of the final piece really resembles the texture of the skin, soft and ready to melt.

I feel this piece is inspired by artists such as Jenny Saville, using undesirable people or unflattering images with a very blended look to maybe represent the soft / delicate feelings of people who feel undesirable / unwanted.



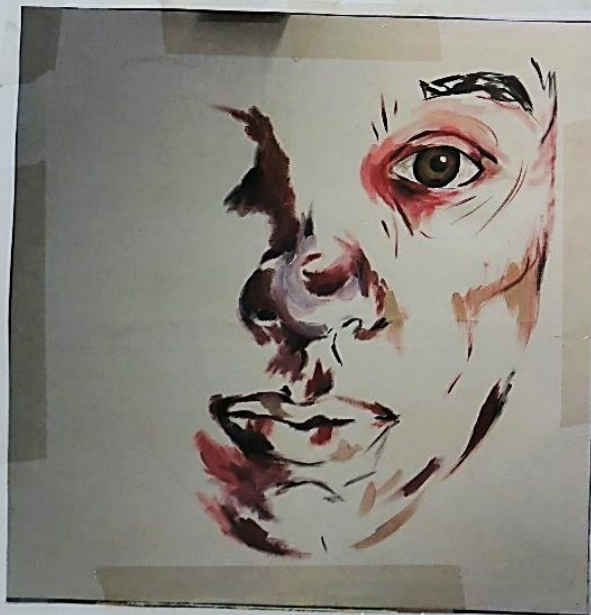
close ups of the eyes and pigment under skin.

OUTCOME ONE

THE outcome from my first set of photos I really like.

I feel I've developed my style by finding a medium between detailed and loose work. By adapting and using less white spirit and more paint, with larger brushes even for details such as the eyes.

I especially like the nose and now it's a little less obvious, just the bare minimum of paint to show the shape of the nose. However, I feel it contrasts but complements the built up areas of the face.



The right side of the cheek almost resembles a sketch which I find quite effective as it links to my previous ed graphic pencil method.

I've also utilised thicker paint in areas of darkness such as the left side of the face around the eye, using white which I've never used to create shadows and highlights before.

Black was used lightly on my brush also to contour the face, such as the cheekbones and hollows of the eyes.



ROUGH STROKES

+ COMPLEMENTARY TONES

+ DARKER TONES

+ THICK LINES

BUILT UP, PAINT PACKED, THICK

SKETCHY



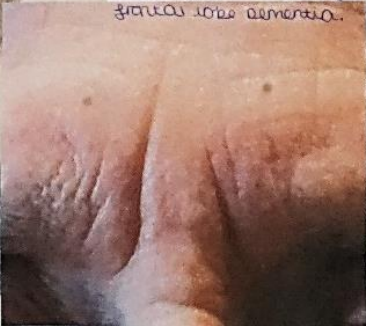
BARE AREAS

LIMITS OF THE MIND

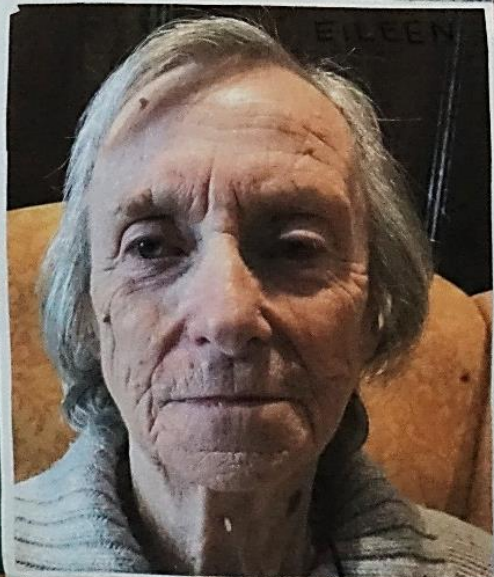
IRENE



Exploring deeper into limitations, I chose to observe three subjects, all with different levels and severities of dementia. From the elderly care home which I work at, I selected Irene who has late dementia, Eileen who has middle stage dementia, and Eileen who has early frontal lobe dementia.



EILEEN



ELAINE



I've chosen my subjects more carefully this time when exploring into limitations. While asking many questions during an interview process to find out memories and details of their life, I hope to make my work more personal.

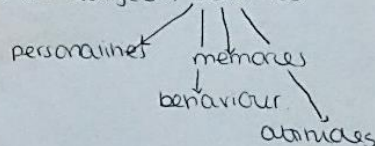
I think interesting work will develop from mashing together the concepts of losing memory and parts of the mind, and working closer, leaving blank parts of the paintings.

I also plan on creating a large canvas for my final exam, including sketchy elements like I've done before.

As a base I intend to write memories, such as family, birthdays, special items etc and then paint the details of the face over the top. This resembles to me the idea

of diseases like dementia taking over, and facing the person with the disease, losing their memories and individuality.

My interviews can be found on the memory stick below and give an insight to the lives of my subjects. It's interesting to see how the disease progresses and affects the subject, such as



PAINING WRINKLES

Normally, I would paint young, perfect skin but now, due to choosing older models, need to practice painting wrinkles and skin imperfections. I feel it adds a sense of realism to the painting and makes it much more interesting.



ARTIST LINKS



WILLEM DE Kooning

In order to deepen my knowledge when painting about diseases or the mind, I was interested in observing work made by artists that suffer from the disease. His late work became much more expressive, some short lines possibly representing the effects of the disease.



MAGGI HAMBLING

This artist's work was particularly striking as it showed me perspective on how to paint older faces whilst still keeping an expressive style. Particularly interesting were the studies of her elderly mother.



Family Daughter Mother
on Husband Birthdays



I've printed words on top of faces to represent the idea that their memories have faded and blurred into one, overlapping one another, that they're nothing more than words than memories. Using oil and dragging it with card to blur the colors also gives a similar effect, that their memories and character are fading and disappearing.





HUSBAND



WEDDING

ARTIST LINKS



WARHOL - MARILYN MONROE

Moving away from his pop art work, the prints he made of Monroe are interesting for my subject matter. Printing a face many times over until little remains could resemble the slow decay of individuality that a person with the disease may feel.

WHITNEY McVEIGH

McVEIGH's work also feels very mysterious and makes me wonder what they're feeling, and if anything is recognisable. This is interesting considering the interviews I had with my 3 subjects. When shown a picture of themselves, they didn't recognise who they were shown. Therefore

printing could be an interesting method of conveying that, as time moving on, the prints and themselves become less and less recognisable.





ACETATE PRINT



print from my acetate using a roller
and my hands to select specific parts.
The white could represent the few
memories remaining and the rest
slavily fading, almost like spotlights
and darkness visually.

ACETATE PRINT



print from my acetate using a roller
and my hands to select specific parts.
The white could represent the few
memories remaining and the rest
slightly fading, almost like sport girls
and darkness visually.

This print is more faded than the other even before print as to make the resulting print even more faded.

smudging from shuffling the acetate whilst printing to push the paint and distort the image so it's not too precise.



Removing facial features and parts of the face to dehumanise the subject to represent how they feel with the disease.

white background blends the face better into the page, so to give the effect that the person is fading. For further work it would be interesting to have a darker, flatter toned background to make the face more conspicuous and hidden.

parts of newspaper incorporated into print



parts of new paper
stuck to the face after being
lost, symbolised the idea of
times/events passing by but only
small snippets remaining in the
mind.



Experimentation

To show the effects and the limitations of the mind and the diseases, I've experimented with media and different materials. I've used oils and acetate to print images of dementia sufferers. I feel the thickness of the oil paints creates an interesting pattern when printed using a roller, and represents the gradual loss of a person suffering from the illness. The thickness represents how hard it should be to remove these memories. By layering prints over one another gives an interesting effect, and automating the image gives the idea that the mind is also automated and blurred.

Watercolour also gives the effect that the sufferer is fading and slowly losing their individuality. The spreading of the watercolour paint can also represent the spreading of the disease over the face. On several pictures I've removed facial features such as the eyes to dehumanise the subject, as if they're being labelled as a disease rather than a person. It also gives the idea that they're 'dead behind the eyes', incomplete, and incomplete, as if they've been removed of their character.

The taken key moments for which her memory was a part of as if her memories have become distorted and are fading.

By mixing up and distorting the pictures like a jig-saw puzzle, I've attempted to represent the ways in which people suffering from the disease see. The rough edges for me are very effective rather than clean cut lines, as it may represent the physical condition of the mind, played and worn/torn. I've chosen Sandra, Colin and Daisy as my picture subjects, close friends and my mother/grandmother who suffers from dementia.

DEMENTIA PATIENTS DISTORTED



VIEW OF LOVED ONES





EXPLORING HANDICAPS

To explore access and fuller 'live' myself, I challenged my drawing style. I did this by only using my left hand, and drawing the photo from memory. The process was difficult, drawing the photo from memory. I didn't want and my pen hard my left hand making marks I didn't want and my pen hard to control, almost like one emotion someone with this disease



may experience drawing from memory also proved difficult, trying to remember the little details and shadows almost impossible. This represents the struggle dementia sufferers may go through, as their memory starts to fade.

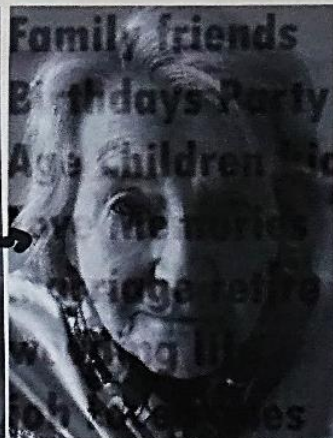
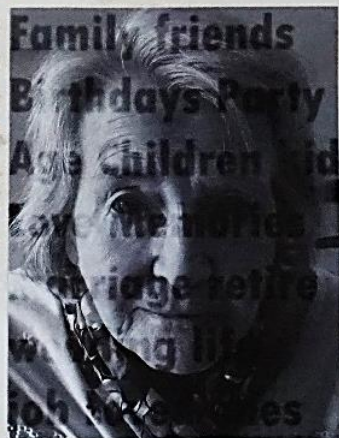
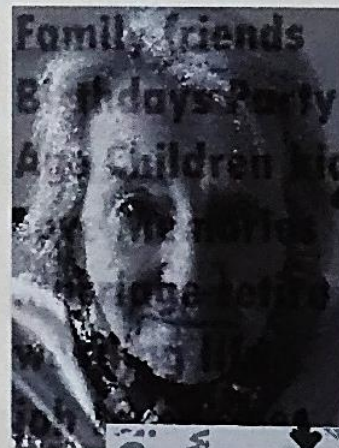
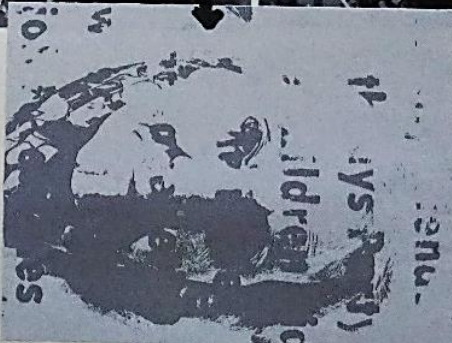


PHOTO SHOP EDITS

I layered one text from before over a new picture describing events and chapters in her life from our interviews. In Photoshop, I then changed it to black and white so the text



appeared better and there on applied distortion filters. As each layer progresses, the original image becomes less and less obvious, more intriguing as words blend into facial features. I especially like the



dark edge that's so vague, entire features like the right eye have disappeared into shadows. The loss of letters and words also symbolises the loss of memory and individuality that the disease brings with it.



USING MIXED MEDIA TO REPRESENT THE STAGES OF DEMENTIA

Each layer that's removed shows the decay of the brain as the details of the face start to be removed. The physical loss of a person, such as in these acetate prints also represents the mental loss.



from the bottom
up.

4 LAYERS
KE

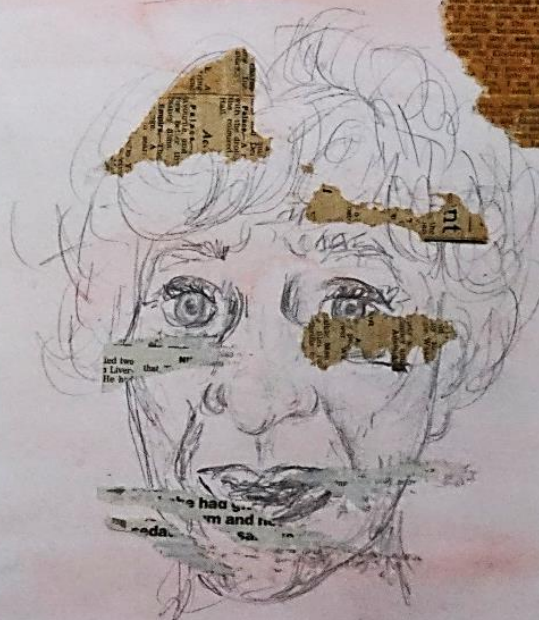
MAKING IT PERSONAL

In order to better understand the topic and my work, I decided to ask my nan about her condition. This allowed me to gather more personal information which could be used for my work and final outcomes. To find out exactly what she remembered, I showed her photos of memory, some which she was directly linked to and some not, to see her response. To take this further, I decided to create a memory wall installation showing my discoveries. (see next page). To experiment for my final outcome, I've created a piece and incorporating newspaper clippings from when she was young, something that when shown she didn't remember. I think it's very interesting when exploring how to incorporate text into my work, but also gives it a sense of personal touch and hints insight to who my nan is.

Rough Diamonds
By "Critic"



newspaper
clipping



MEMORY WALL

For my final exam, I've created an installation space in my studio which I've set up to show the limitations dementia has on the mind. As my nan has recently begun to develop early dementia I feel using her as the subject is fitting as it allows me to have a closer and deeper connection to the art I'm creating. To represent the wins and the brain makes to memories, I've used string. You'll notice some bits of string have been cut or frayed to represent the lost connection, or lack of memory my nan had to the photo. To make it more accurate and personal, I asked my nan which memories she had forgotten or remembered only faintly. The strings also help represent the complicated and intricate workings of the mind, and how easily a patient with dementia can get their mind muddled. As strings overlap, and cross in a messy chaos, it shows how patients can become confused. In my personal experience, I've even noticed my nan fabricating new memories that never happened, or remembering them incorrect/differently. For each of the photos I've distorted them in some way, such as ripping them into small pieces and rearranging them back together, creating new angles and distorted views. This also represents the way in which sufferers can make entirely new memories from old ones. Each photo is one in personally unique to, or were present for, showing how dementia not only effects the sufferer but their close family and or friends. Some photos I found were in my family albums, and so have marks from where they're stuck to other pictures, I quite like this effect as it gives the illusion that part of the photo has been 'disintegrated' and lost, like that of a patient's mind.

DISTORTING METHODS

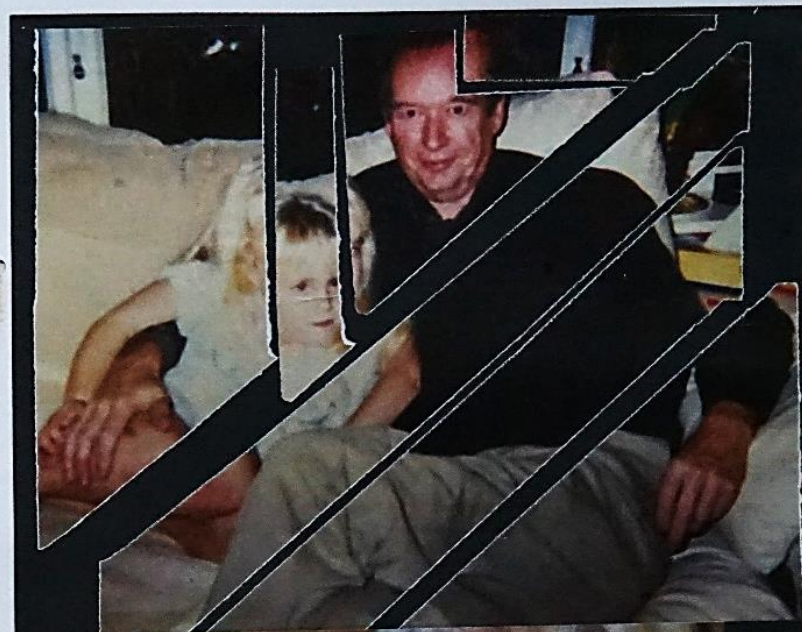
One method I used to distort my photos was picking blue paint, mostly on the faces to represent the puzzleness and difficulty of patients recalling people and places.

Another method was cutting out one part of the image to create a new point.

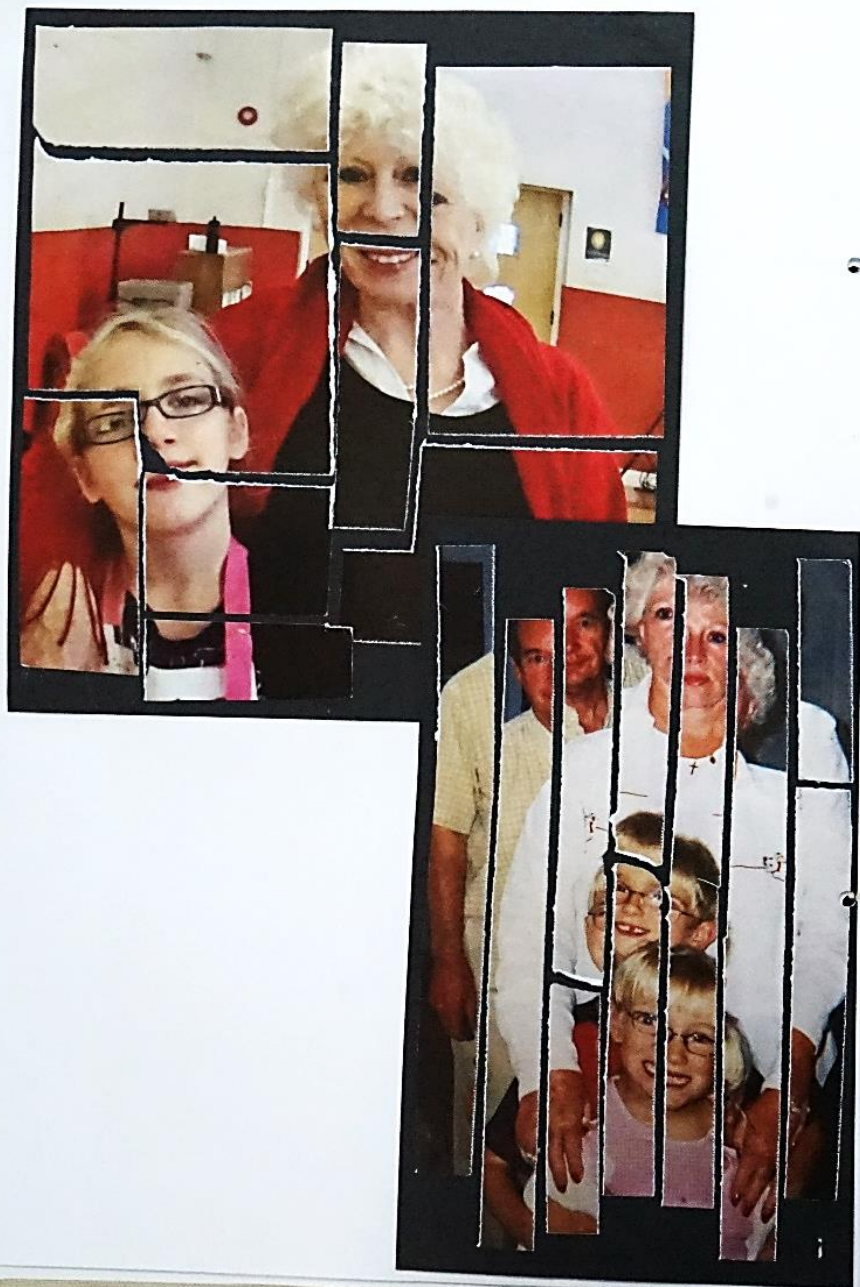
Another way was cutting one picture into different shapes, and switching some so they don't quite fit, representing that some sufferers can swap and rearrange parts of memories, like a jigsaw, and create entirely new pictures in their heads.



A blue oil paint
fucked with a
brush + finger.







PHOTOS

These photos show the development of my wall, and seeing one process almost symbolises the building up of memories and links coming into place, and the looking of memories, as the string is cut / frayed.



some white string completely fallen off and cut, showing my nan's complete loss of memory of the V occasion.

representing the looser connections my nan can make with the memory as it becomes harder to recall.

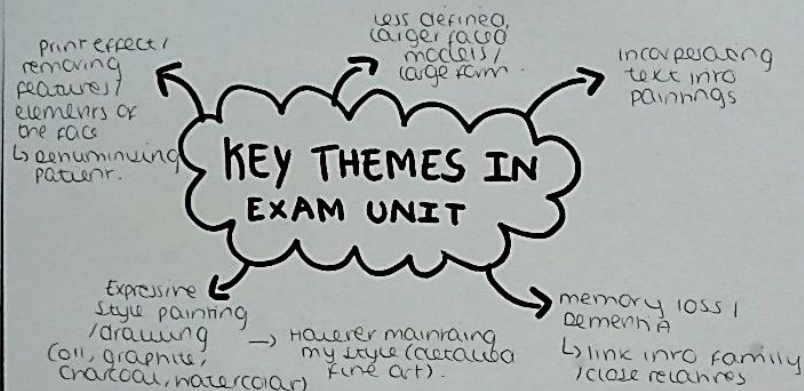
White string
HANGS
BAGGIER



leaving gaps between pieces > show the gaps in her memory.

cut the photo into thin strips and realigned it to create a different picture - Represents that images in her head have become faded, like the rough torn edges of the cuts.

PLANNING MY FINAL OUTCOME



ARTIST LINK-EMILY SMALLWOOD

KEY CONCEPTS FROM HER WORK

- Style and movement of painting
- color scheme - pinks, fleshy, eyes, purples, pastels
- How she adds dimension with tones - differentiated light + dark
- How she distorts her faces - removing features, drawing things that are hidden.
- who she's painting / subject - normally ourselves someone who's unique.



unfinished work.
- part sketch on part paint would entice me to show both the skills I've been developing over this unit.



purposefully left on markings and labels that might be interesting to include in my final piece.

WHY MY NAN?

personal so allows for a deeper understanding

limited mentally through dementia

limited physically by old age



PLANS

CANVAS 1

very detailed oil paint

Sketchy wording representing memories either forgotten or fading.

this side has paint overlapping words drawn on it to represent memory / personality being taken over or destroyed by disease.

CANVAS 2

Renal or facial feature or use to show that dementia is dehumanising / labelled as a disease rather than a person



much sketchy / fewer styles

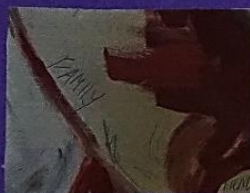
less detailed overlapping of strokes with different colors to add depth.

Greys and darker tones to add back ground.

random paint marks to add sense of backdrop.

FINAL OUTCOME 1

My first outcome was based on the concept of dementia sufferers losing their individuality and personality. I wanted to show the creative journey I've been through in this unit, and therefore created half of my piece detailed, and the other half a more loose, expressive, newly developed style of paint/drawing. The pencil acts as the foundation/ 'plans' of the patient, what makes the sufferer them, and individual. It gives an unfinished look, which I really like, as it helps to express the idea that a sufferer may feel incomplete and not acquainted with the disease. As the subject was my nan, I was able to get a more personal approach when choosing the words I was going to use. I wrote words which my nan told me remembered, such as family, very special occasions, age, and used paint to cover up those which had started to fade. The paint therefore in this outcome symbolises the disease, taking over and invading the subject's memories. I've explored both careful and expressive styles in this piece, the pencil used to do only eye in detail yet the cheek bones, chin and neck also pencil but rough and expressive. Paint was also used to add dimension to the skin in a more controlled method, yet some paint was used on a rough/dry paintbrush to add textured expressive marks.



← SKETCHY

graphite pencil

So that the two mediums didn't clash or not feel linked enough, I integrated the pencil into the paint. In certain areas this proves very effective to ensure the two mediums are cohesive, such as around the under eye.

Using older models proved challenging as I'm used to painting perfect, youthful skin and cutting features like cheekbones and jawlines, which older and heavier models don't possess. However, I felt it was necessary in order for my work to reach it's full potential. As a result of being freer and less concerned with aesthetics, my work has explored a higher level and much deeper understanding of the theme, limitation and/or freedom.

FINAL OUTCOME 2

My second outcome was also of my nan, but represented dementia slightly differently. Looking back in my pad, I noticed removing features had played a large part in planning. By removing one of the eyes, it can be seen as a way of dehumanising the person, seeing them as the disease rather than a person, or who they are to you. For this reason, I like that the overall look of the face doesn't look exactly like my nan, as if they're unrecognisable. I think the eye is particularly effective as they're described as the windows of the soul, a true reflection of a person's personality and individuality. Instead of using oil white spirit to blend colours together, I've layered paint soaked in top of one another to create a more expressive finish.

Additionally, I used something new in this outcome to create a more chaotic effect putting only a small amount of white spirit onto some paint and dripping it onto the canvas created some interesting drip lines. To me these lines are effective as they represent the slow melting away or memories leaving the patient.

LAYERING PAINT

DRIP EFFECT



← SKETCHY



Additionally, to give the face a sense of dimension and messiness I layered over layers of paint over one top of previous layers on the left eye, which I think looks very effective.

EVALUATION

The main idea I set out to explore was the physical and mental limits of the human body / mind, whilst also keeping and developing into a more freer paint/drawing style. Some of the work at the beginning, exploring physical limitations with a social context, reminded me of my work last year and the beginning of this year when exploring feminism and media in beauty, looking at larger models and their physical and social limitations. However, I put that digging deeper into one mind's limitation would benefit my coursework further. As it's a very personal topic, my nan developing dementia. I once again took influence from fine art artist Jenny Saville, especially considering the works with larger models, but also explored artists such as Catherine Goodman, de Kooning and Maggi Hambling in order to develop a freer sense of movement and painting style. I feel their influence can be greatly seen in my final outcomes, using larger or large brush strokes to paint rather than blending detail. I feel in this unit I've had a greater use and understanding of media, using photography for my memory wall, overlaying text in Photoshop, using collage, and distorting images to remove layers / elements of the face. I think my use of text in my final piece was very useful, as it better communicates my ideas without the need of explanation. However, if I were to redo the exam unit, I would have brought my nan into my work scene, and developed her imagery better, exploring more into the personal aspect but the way through.





