GCE A Level
Advanced
Art and Design

Fine Art
Component 2

SASKIA

Total Mark 35
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<th>AO1 Develop</th>
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**Intentions**

For my new theme of freedom and limitations, I intend to explore these concepts 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 need to overcome is maintaining an element of detail at the same time as keeping my style more interpretative and less specific. I intend to do this through my new range of materials and equipment such as larger brushes, bristles, and spray paint. I will also explore the use of larger, shorter, and thicker lines for the limitations element. I'll be exploring into the limits of the mind, aiming to use my freedom to be on reality to observe and explore elements that differ from cultures such as Eastern and Western artistic ideals. I will also explore the physical boundaries of the human form, looking at larger models as well as smaller models and discovering the limits around individuality and identity. Mixing these concepts together will create an interesting yet challenging approach to the theme given, with a personal feel to it.

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**Freedom & Limitations**

Here are some other suggestions to help stimulate your imagination:
- fences, barriers, boards, chains, ropes, binding
- corners, intersections, parabolas, mathematical forms
- centrality, confinement, presence, offices, cells
- stress, cracks, breaking points
- free expression, political freedoms, debate, discussion, argument, protest
- travel, exploration, independence, leisure, holidays, escape
- dance, eccentricity, abandonment, rescue
- flight, birds, locomotion, flight, sound, tremors
- running, jumping, diving, swimming, diving
- marks, gestures, colours
- locusts, cycling clothes, floating fabrics, wet suits

- Freedom in terms of money
- painting with a freer approach
- loose style — loose drawing; loose painting

- Limitations of the body and time: stretching/creased
- Age and space

- Limitation/freedom of space:
  - hair and makeup
  - using larger "canvases"
  - larger brushes, exotic stones
  - impasto, impasto
  - choice of model?

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Libette Model's photograph of a woman on a beach at Coney Island in New York. She is seen as an early and notable example to show people comfort and free as themselves rather than conforming to preconceived stereotypes. John Coplien, Jill Spertus, Diane Albers, Claude Cohen and Helen von Meene take photographs that attempt to escape limiting notions of identity.
SOCIAL EXPERIMENT 1

I recorded my conversation of asking my friend Cai to be the subject of my photo shoot.

These snapshots show how she responded to my non-entrepreneurial and calling her names such as skinny, petite, blonde, and small.

She responded in a very matter-of-fact way, mentioning trying to be called lovely instead.

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

“Ooh no, is it just the face?”

“No. I’m not really skinny though am I?”

“I guess.”

“Yeah, don’t put my chins in.”

She gives the idea of trying to cover up and protect her self-esteem. Judging by the body language, it is interesting as it connects to the lack of self-esteem in someone.
There were the resultant photos which gave a very interesting response:

"Oh no... Is"

"Kooo... No"

"I guess..."

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

"Yeah, don't get my chin in!"

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

"Never calling enough things such as 'sunny' and petals. You can see in the photos she tells nervous and almost pressured to live up to her 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 is not trying to look good or 'mature'.

Her given the camera's trying to frown up and pose at herself from judgment. Her way language is interesting as it contrasts to the body language she would use.
A CLOSER LOOK

At the age of 19, I came to the realization that I didn't feel very confident with my body. The first thing that people see when they look at me is a fat face, and my weight seems to fluctuate at times. I first thought about taking a photo of myself, but I didn't think anyone would like it.

For my second experiment, I asked my mom to be my subject. It was interesting to ask her to do so, as explaining to her was easy. My model was a bit awkward, and it was sometimes a bit uncomfortable for her. The photos are taken in a natural setting, and they show the subject in various poses and positions.

For my third experiment, I took photos of myself in a white filter. It was perfect for emphasizing the subject and the shadows of the subject to show the collection of fat in certain places. This gave a more weighty look. 
Social Experiment

EXPERIMENTATION

My second canvas experimented with different methods of painting, using a sponge and varnish in a wet-on-dry technique. I also used paints thinner for details such as eyes and nose, and thin varnish for areas with a glossy finish. I used water-based paints to add texture. The texture in the final piece really resembles the texture of the skin, soft and easy to blend. Tinting the paint was inspired by images of skin textures and skin cells using water-based paints or watercolor images with very thin varnish to create a subtle representation of the soft, delicate feelings of people with feelings of unbearable normality.
OUTCOME ONE

The outcome from my first set of portraits is really good. I feel I've developed my style by finding a medium between traditional and loose work. By adopting and altering specific strokes and marks, with larger brushes, even for details such as the eyes.

It especially works well with the nose and how it's a little less obvious, just the bare minimum as point to show the nasal bones of the nose. However, I feel it's necessary to complement the built-up areas of the face.

The right side of the face is almost reminiscent of a sketch which I find quite effective. It looks slightly more painterly and gives the face a more dynamic look. I've also used thicker paint in areas of shading such as the left side of the face, around the eye, using white which I've never used before. Shadows and highlights before black was used again on my own. I also used the loose sketch and tones of the eyes.

ROUGH STROKES
+ COMPLEMENTARY TONES
+ DARKER TONES
+ THICK LINES
Built up, paint packed, thick

SKETCHY

BARE AREAS
LIMITS OF THE MIND

Exploring deeper into limitations, I chose to observe three subjects, all with different levels and severities of dementia. From the early care home stage, I interviewed, I collected data and was in dementia, Elaine who has mild dementia, and Helen who has early stage Alzheimer's disease.

I plan to create a large canvas for my final exam, including sensory elements like I've done before. As a base, I intend to write memories, such as family, emotions, sensory items etc, then build the cells of the cells on top. This relates to me the idea of cells like dementia losing over, and calling the cells with the disease, losing their memories and individuality.

My interviews can be found on the memory page 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

- personality
- memories
- behavior
- consciousness
PAINTING WRINKLES

Personally, I would paint young, perfect skin and raw, aged to experience old age, learn to practice painting wrinkles and skin imperfections. It feels like a sense of realism to me, painting and makes it much more interesting.

ARTIST LINKS

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

WILLEM DE KOONING
In order to broaden my knowledge when painting about diseases or my mind, I was interested in observing works made by artists that differ from my style. His later work became much more expressive, using some short lines that possibly represent the effects of the diseases.
The printed words on top of faces to represent the idea that their memories have changed and faded into one, overlapping one another, and maybe nothing more than words from memory. Using ink and painting a little card to mix the colors into gives a similar effect that these memories and characters are fading and disappearing.
ARTIST LINKS

WARHOL - MARYLIN 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 one disease may feel.

WHITNEY McVEIGH

McVeigh's work also feels very mysterious and makes me wonder question what they're seeing 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 moves on, the prints of themselves become less and less recognisable.
ACETATE PRINT

Print from my acetate using a roller and my hands to select specific parts. The white calls represent the few memories remaining and the red slowly facing almost like spotlights and awareness 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 felt. Head facing, almost like spotlights and awareness visually.
This print is more painterly than line work, even before print as to make the resulting print even more free.

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

Smudging from (smuggling on acetone whilst printing to ruin the print and destroy the image so as not too precise.

White background around one face layer into one edge, to give the effect that the person is fading, for cleaners' work it would be interesting to have a clearer, cleaner toned background to make the face more conspicuous and noticeable.
parts of new paper stuck to the face after being wet, symbolize the idea of time passing by but only small snippets remaining in the mind.
Dementia Patients Distorted

View of Loved Ones

Experimentation

To study the effects and the limitations of the mind and the senses, I've experimented with media and different materials. I've used cuts and pieces of print images of dementia sufferers. I feel the loneliness of all patients' orators and their interactions with printed using a roller, and represent the gradual loss of a person suffering from the illness. The emotions represent how hard it should be to remove those memories. By leaving parts out, the image relates quite an interesting effect, and allowing the image cues the idea that the mind is curiously altered and balanced.

Watercolor and gives me the effect that the image is fading and losing their individuality. The spreading of the watercolor paint can also represent the spreading or the bubble that the face. In portrait pictures, I've removed facial pictures with my eyes to illustrate the subject as if they're being talked to a doctor rather than a patient. I've also used the idea that the eyes become me and the image is incomplete, or if not correctly of their character.

No single moment for which moments or as if her memories are blank, distorted, or are fading.

By mixing up and altering the pictures like a jigsaw puzzle, the attempt to represent the view in which people suffering from the disease see themselves rather than clean cuts. As it may represent the slightly different condition of the mind, prayed and worn out, the emotions, anger, disappointment, and sadness as my picture subject, close friends who are mother/grandmother, and friends from dementia.
EXPLORING HANDICAPS

To explore ideas and themes related to memory, I challenged my writing skills and my use of cut and paste techniques. By arranging the text and images, I attempted to convey the feelings and experiences of someone with this illness. The images of close-up portraits were made using a variety of techniques, including collage and digital manipulation. The text explores the complexity of memory loss and the challenges faced by individuals and their families. The writing reflects the author's own experiences and observations, providing a personal and insightful perspective on the topic.
USING MIXED MEDIA TO REPRESENT THE STAGES OF DEMENTIA

Each layer acts removed shows the decay of the brain as the dementia progresses. Each image in these collages depicts the mental toll.

MAKING IT PERSONAL

In order to better understand one topic and my work, I decided to ask my mum about her condition. This allowed me to gather more personal information which could be used for my project and final outcomes. To find out exactly what she remembered, I showed her photos of memories, some of which she was directly linked to and others not. To look at her responses, I decided to create a memory wall in my bedroom containing all my memories and experiences.

To examine my initial outcome, I've created a piece and increasing newspaper clipping from when she was younger, something that when shown the client remembers. I think it's very interesting when examining her to incorporate this into my work, and also gives a sense of realism, truth and perspective to who she is.
MEMORY WALL

For my final exam, I’ve created an exhibition space in my studio which I’ve titled to show the limitations formed on an old mind as my Nan has recently begun to suffer from dementia. I feel using her as the subject is fitting as it allows me to have a closer and deeper connection to the autistic patients in my care. I’m trying to represent the winds and use the brain models to remember, I used lovingly, you’ll notice some sort of having not been cut or dyed to remember the true connection or lack of memory my Nan had to the photo. To make it more accurate and detailed, I asked my Nan which memory she had forgotten or remembered only faintly. The words were not clear, not necessarily the words of the mind, and how easily a patient’s memories can get their minds muddled. As things often, and cross a wave (I had), it shows how patients’ minds can become confused. In my experience, I’ve even noticed my Nan fabricating new memories that never happened, or remembering them differently. For each of the photos it’s been altered in some way, such as ripping them into small pieces and rearranging them back together, creating new angles and altered views. This also represents the way in which our minds can make entirely new memories from old ones. Each photo is one I personally liked to, or were present for, showing new context or only notice the subject but not the whole family or some things I found myself in my family albums, and so many more from where only the face looks like the other picture. I quote this effect as it gives me the illusion that each of the photos have been ‘disintegrated’ and can, like that of a patient’s mind.

DISTORTING METHODS

One method I used to distort my photos was sticking blue tape, mainly on the faces, to represent the peripheries and difficulty of peripheries, restoring people and places. Another method I used was cutting out the face to a symbolic heart shape power. I also wanted to create an image into a different image, and searching some of them quite cut representing that some suffer can dissolve and recombine parts of memories, like it jagged and create entirely new pictures in their mind.
PHOTOS

These photos show the development of my work, and seeing the process (small symbols) be building up of memories and links come into place, and the losing of memories, as the string is cut/frayed.

Some white string completely fray and fall, showing my mind can't hold all of memory of the occasion.

Representing the natural connections my mind can make when we memory as it becomes harder to recall.

White string hangs baggier

Cut the photo into thin strips and reassemble it to create a different picture – represents how images in my mind may become blurred, like the rough torn edges of the cuts.
PLANNING MY FINAL OUTCOME

KEY THEMES IN EXAM UNIT
- Print effect (removing features, elements of the face, communicating emotion)
- Less defined, larger scale, more form, increasing texture into paintings
- Exposure, larger painting, mural, graphic, charcoal, watercolor
- Memory loss, dementia, linking into family, class reviews

WHY MY NAN?
- Limited mentally through dementia
- Limited physically by old age
- Response allows for a deeper understanding

PLANS
- Canvas
  - Very detailed oil print
  - Sketchy wording representing memories of a forgotten or fading
  - This side has paint overlapping words drawn on it to represent memory, personality, song, tales over or destroyed by disease

ARTIST LINK: EMILY SMALLWOOD
KEY CONCEPTS FROM HER WORK
- Sketch and movement of painting
- Colour scheme, pinks, yellow, green, purple
- How she adds dimension, tonal, light and dark
- How she works her lines - removing features, evolving, becoming thin, leaving lines that are thin
- Who she is painting as subject
  - Normally crossover, someone loved, unique

Canvas 2
- Unfinished work - part is an art print, would enjoy me to show some of the skills have been developing over time and
  - Repaired my feature as if to show, yet dementia is dehumanizing labelling as a disease rather than a person

- Fasten and form to add back ground
  - Much sketchy, forever set in, less detailed overlapping, strokes, more different colors to add depth
  - Random paint matrices to add sense of background
**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 masks of my Grandad and me, to show how I have a more creative outlook on life. The pencil acts as the foundation, the subject matter, which makes the subject of the artwork, and individual.

It gives an unfiltered look, which I really like, as it helps to express the idea that a sufferer may feel isolated and alone. The masks show the subject matter, which is explored with simplicity and expressive spatial and visual techniques. The pencil was used to do the eye in detail, yet the more expressive areas were left to express this sense of freedom.

Graphite pencil

So that the two mediums didn’t clash or not feel linked enough, I interchanged the pencil onto the paint in certain areas. The pencil very effectively to ensure the two mediums are cohesive, such as around the eye.

Layering paint

Using old models posed a challenge as I’m not used to painting portraits. You need skin texture like vegetables and jawlines, which sides and heavier models don’t possess. However, I felt it was necessary in doing my research, so I did my best.

As a result of being free and not constrained, my work has become a higher level and much more a reflection of the creative freedom I learned in the course.

Sketchy

**FINAL OUTCOME 2**

My second outcome was also of my Grandad, but represented dementia slightly. I used a large print in planning by removing one of the eyes. It can be seen as a mark of dementia, but also as a fashion print. I also used this piece to show the creative process of another medium, which was a more casual look of the art. The print was used to show the overall look of the overall look with the print. I used a print on a piece of paper, which looks exactly like my Grandad. It isn’t entirely realistic, but it has an eye that is partially effective in an angle described.

At the windows of the soul, a true reflection of a patient’s personality and individuality, instead of using oil, white spirit to blend colours together. I layered paint with a top of one another to create a more expressive finish.

Additionally, I used something new in my outcomes to create a more creative effect. I put one amount of white spirit into some paint and dripping it into one, I cannot create some interesting any less to me. These lines are effective as they represent the flow of making away or memorial leaving our patient.

Layering paint

Drip effect

Using old models posed a challenge as I’m not used to working with models. You need skin texture like vegetables and jawlines, which sides and heavier models don’t possess. However, I felt it was necessary in doing my research, so I did my best.

As a result of being free and not constrained, my work has become a higher level and much more a reflection of the creative freedom I learned in the course.

Layering paint 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 in a more realistic painting style. I tried to approach this from a different perspective, focusing on the human form and its various aspects in a more realistic manner. Some of the work at the beginning, exploring physical limitations with a skeletal model, reminded me of my model last year, and the beginning of this year had been somewhat similar. I started working on my own work, focusing on the human form and its various aspects. However, I soon realized that the models I was working with were not realistic enough, and I had to rethink my approach. I then decided to work with a more realistic model, focusing on the human form and its various aspects.

In conclusion, I feel that I have made significant progress in developing a more realistic painting style. I feel that my work is a step closer to my final outcomes, using larger and more detailed models to paint realistic figures. I feel that I have made significant progress in developing a more realistic painting style. I feel that my work is a step closer to my final outcomes, using larger and more detailed models to paint realistic figures.