



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 1
Meryl**

Total Mark 75 (62+PS13)

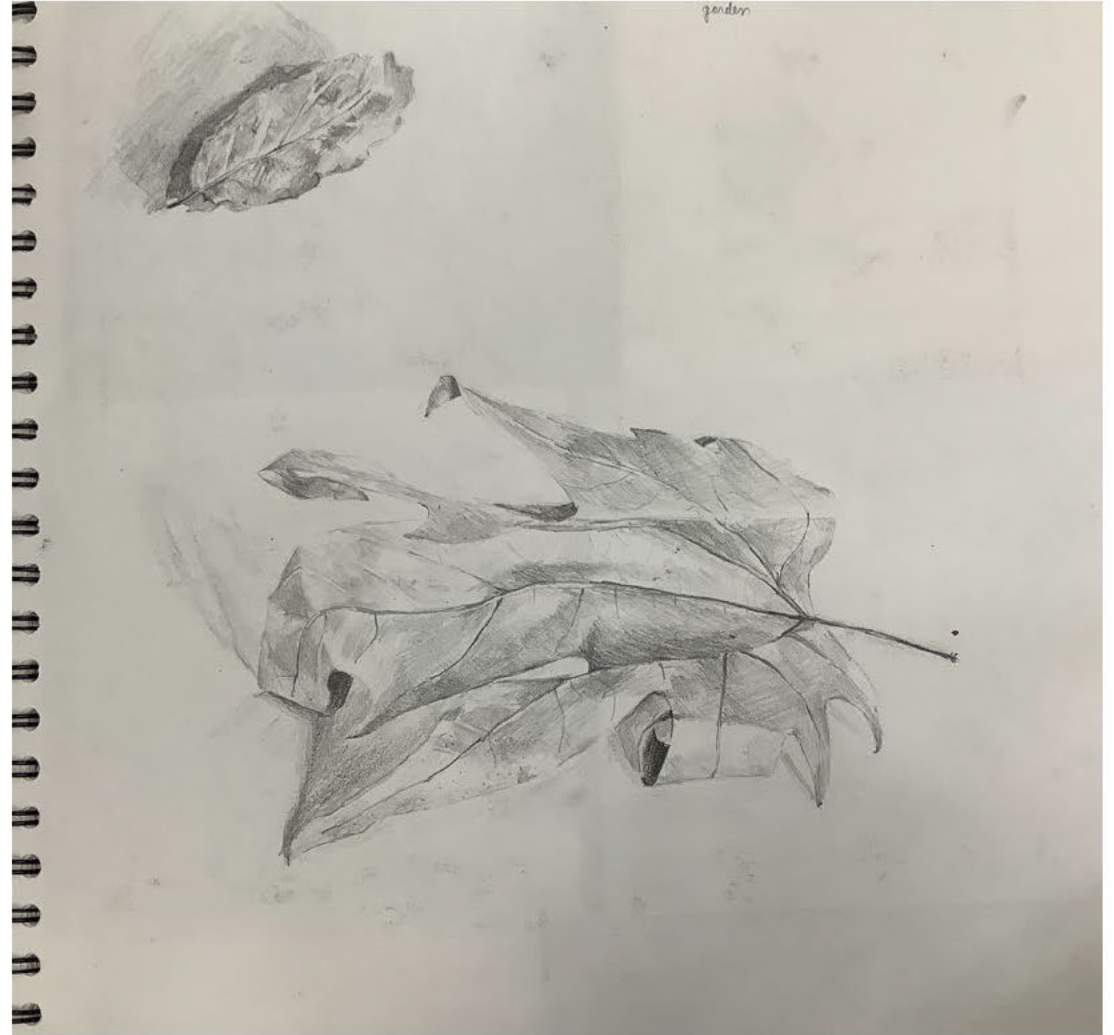
	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	15	15	16	16	13
Performance Level	5	5	6	6	5
				Total out of 90	75



Ink paintings
of the botanical garden









Studies inspecting
small details in
Nature



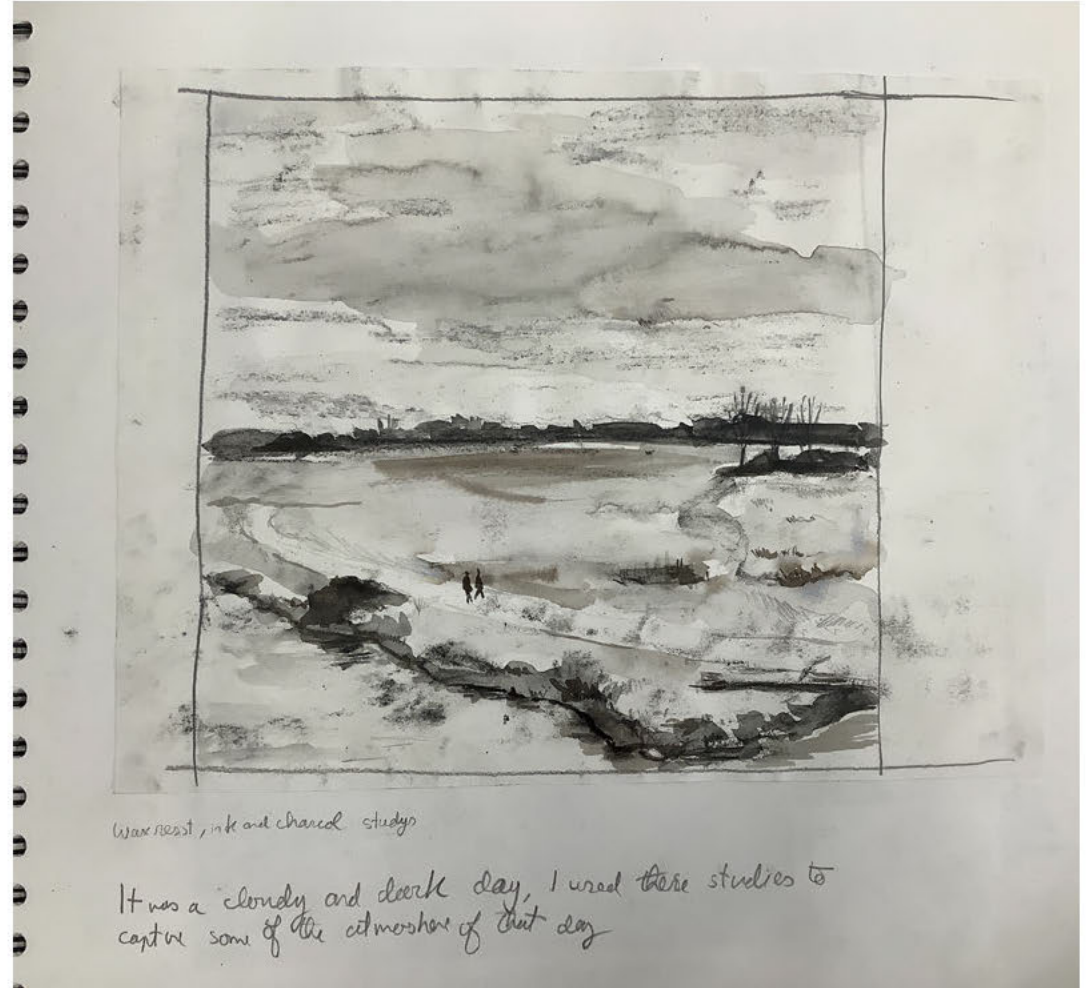


Ink studies to explore more extreme contrast & light and shadows



Watercolour sketches exploring exaggerated colours and how they create different atmospheres





Wax resist, ink and charcoal study

It was a cloudy and dark day, I used these studies to capture some of the atmosphere of that day

Trying Acrylic Paint



acrylic study, the colour turned out a bit too bright and disjointed,



acrylic painting of trees around a lake, on toned paper.
the toned paper helped make the colours evenly making it more coherent.
I think the water and water ripples turned out quite well.

Trying painting over dark red underpainting



landscape with dark red under coat, nearly like having red made the colours more cohesive. I also decided to use a dark red for the plants and trees. For the sky I used a bit of dry brush like effect to partly blend the clouds, it helped make it more clear.

in this one I wanted to highlight the parts of the sky where the sun might hit, so for those parts I used pure white paint.



acrylic cloud studies on toned paper



this one turned out more abstract. I tried to add more colour by using bright purple and blue instead of gray but it would have turned out better if the blue and purple were just highlights.



Jacob van Ruisdael 1628-1682

Jacob van Ruisdael was Dutch landscape artist. He painted country side, sea scenes and panoramas. He sky often took up a large part of the painting, often with cloudy shapes and blue sky.

For these 2 studies I explored his "in-between" painting. I tried to incorporate the way he sky into the majority of the painting. In the smaller one I painted a stormy sky with a lot of clouds. I added in a bright blue sky, but it ended up being a bit too blue, for the clouds I tried making them lighter on the edges.

When I tried to incorporate how Jacob van Ruisdael made the plants and ground the darkest, and how the grass was often painted in a bright muted green in contrast.

For the smaller piece I used a warm under cast, for the light study I used a dark red underpaint. In other cases I helped with the colors more vibrant and I allowed me to play out the shadow and light.

JACOB VAN RUISDAEL



Landscape with a Waterfall and a Castle on a Hill 1667-70



The Shore at Egmond-sur-mer 1675

Jacob van Ruisdael (1628-1682) was a famous Dutch landscape artist. He was part of the classical phase of Dutch landscape. He painted a range of atmospheres, such as tragic brooding or poetic. Throughout his life he produced 700 paintings and several etchings. Unlike other later landscape artists Ruisdael mostly worked in his studio. He fell in love with a painter so he probably learned from him. Other Dutch artists already used these as compositional devices but Ruisdael more times made them the subject of the painting. He would add small delicate details on the brush and impasto for the foliage, which added depth and personality.



with the aim of capturing



Watercolour inspired by
J.M.W. Turner The Red Light

Trayed to add the orange yellow hue in
the sky. I used a warm blue for the dark
parts further back.



For this study I wanted
to experiment with
more unusual colours,
I'd like to paint this
again but with some
more focus on tone.



J.M.W. TURNER



Morning amongst the Capriote Figs, Capri Island 1798

Joseph Mallord William Turner (1775-1851) was an influential British
artist. He is known for his loose brushwork and vibrant colour
palette.

In his early life he would paint picturesque British landscapes often of a big
scale, like mountains and valleys. He took inspiration from French
landscape artists like Nicolas Poussin and Claude Lorraine.

Turner would experiment with water colours to record scenery and
fleeting effects of light in the landscape. This can be seen in
his early paintings, his latter ones are very fluid and primarily
show the effect of light and shadow. This has the effect
that the majority of his landscapes have a cloudy stormy
sky.

Turner's paintings are atmospheric and luminous, this comes from
his careful use of colour, tone and brushstrokes, with
often loose directions, this adds motion to stormy seas and seas
he paints. The painting look quite diffused, this comes from
a lack of sharp lines and edges.

Some of his last paintings look abstract, they have his characteristic
light, colour and brush strokes, but have little to no
recognisable subjects.



The Morning after the Deluge 1843



Rainfall on a Flat Beach 1835-40



Sea Storm about to burst off a heaving Mast 1842



Mercury Sent to Admire the Heavens 1850

Snow Storm: Steam-Boat off a Harbour's Mouth
In a number of his paintings Turner depicted new technologies such as steam boats, as seen in this one, he would explore problem with urbanising industry. In the painting Turner wanted to portray the storm, he would later say "I did not paint to be understood, but I wished to show what such a scene was like, I got the sailors to look me to the mat and observe it." but some doubt this happened exactly. The painting is a lot more Monochromatic compared to his other paintings, except for the windows of blue sky behind the boat this creates contrast with the dark and stormy foreground, the dark sea surrounding the boat create a foreboding and stormy atmosphere while, in contrast, the light blue sky creates a sense of hope.

The morning after the deluge
Another common subject matter in Turner's paintings was to depict biblical scenes, in this painting Turner depicted the aftermath of the Great Flood. The painting is one of his ~~most~~ more established ones, his paintings often have sense of movement but this one is very circular with naturally brings focus to the centre. In this and a few other paintings Turner experimented with Goethe's theory of colour, with cleaning the creation of colour is dependent on the distribution of dark and light reflecting through transparent objects. In this painting he applied the with the yellow phasing into other colour as it moves away from the centre.



Antwerp: Van Orman Leaving out for a Subject 1833



Snow Storm: Hannibal and his Army Crossing the Alps 1812



Stoffa, Fiepp's Cove 1831-32



Trying a more turbulent and saturated painting style



Inspired by J.M.W. Turner's 'Burning of the House of Lords' in the burning of the house of lords, there is contrast between the blue of the sky and the red oranges of the flame. Turner used a lot of white and very few sharp edges, this helps make his painting very atmospheric, I used a similar thing in the sky. I added some of the colours in the ground in the sky by adding ochre to the sky.

Trying Oil Paint



I wanted to experiment with oil painting. First of I found it much more pleasant to work with as I could blend out the paint much more, which especially helped with the clouds and water, although I would have liked to add a bit more definition to the clouds. In a lot of landscapes, such as the ones by J.M.W. Turner, the trees are very dark, so I tried to follow this however I don't think it worked out very well.



Monochromatic landscape study to explore light and shadow
I find it harder to control light and shadow when I use acrylic
so I painted this to practice.
I also wanted to practice painting leaves and branches
on trees without drawing every single one.

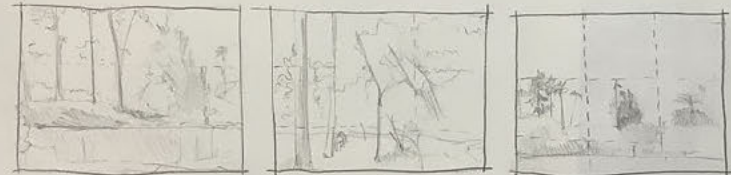
practice Outcome



This is one of my practice outcomes. For the sky I took inspiration from Turner, by partly blending it out. I also tried to apply some colours in the trees into the sky to create the two. I really struggled with the tree and how to draw all the little branches.



I visited the botanical gardens on a very sunny day to get some references, with stronger light. I painted this watercolor when I was there, because of the sun I thought the yellows were a bit warmer, than they turned out. I wanted to record where the light really hit.



Found this composition for a possible painting

Here are some composition sketches from my visit. I used using the rule of thirds to achieve nice balances. I also added some basic shading.



Experimenting with composition



Here I painted 2 more cloud studies, I painted different types of clouds, some transparent ones and some with more form. This one on the left was in the late afternoon. It had some interesting colours.

When working on them I took inspiration from Constable's cloud paintings, for example he used a dark red in the shadows of the clouds, so I tried to do a similar thing, although my red was a bit cooler than what he used.

The slightly simpler brush work of the bottom one will probably be more useful in landscape paintings, especially when the focus is not on the sky.

Cloud Studies inspired by Constable

aim: capture transparency and layering of some clouds and firmness and defined form of other clouds



CONSTABLE

John Constable (1776-1837) was a famous British landscape artist. He was born in Suffolk and mostly drew the area. This was unlike other landscape artists such as Turner, who would look for more dramatic scenes, such as great mountain ranges. Constable on the other hand would paint the quiet flat landscapes that surrounded him. He would paint more ordinary scenes such as people farming or in small boats travelling down a river, and every fine they are just a part of a bigger landscape. This again is unlike Turner, who would depict historical or Biblical scenes. His focus on the simple type of landscape led to that area becoming known as 'Constable Country'.

Constable was mostly self-taught, although later famous artists such as Monet and Picasso studied his works.

Constable In 1814 Constable began working en plein air, this allowed him to capture the light more effectively.



Cloud Study: Stormy Sunset 1820s



Cloud Study 1821



The Vale of Dedham 1828



De Valley Farm 1835



Windmills in Landscape

1800s



View of Salisbury

1800s

The Vale of Dedham
To emphasise the light shining in reflecting off the clouds, Constable applied thick layers of paint to the sky, with touches of white. This is the painting that got him invited to the Royal Academy in 1829. In the foreground we see young trees and coppicing, because the painting was done on a slight hill we can see quite far, the landscape becomes bluer and paler it is to us, with all that is blank a little with the sky.

In a lot of his painting Constable splits the composition in 2, in the upper half is the sky and in the bottom half is the ground, despite being separated by the shape of each half in the other. For example, in 'Ploughing scene in Suffolk' the white clouds follow a similar shape to the trees underneath, similarly in 'View of Salisbury' the clouds seem nearly a mirror image around the church spire. He also uses light to connect the 2 halves, such as in 'Windmills in Landscape' where the water of sky through the clouds lets light shine on top of fields. Constable also uses colour for a similar effect, the clouds have shadows and clouds that are also used in the landscapes. All of these help the 2 look more unified.



Ploughing Scene in Suffolk

1800s



Weymouth Bay, Bunkers Cove and Jordan Hill

1816



For this painting I wanted to practice with oil paints more, especially the effect of light on a landscape so I chose to paint a scene with strong shadows, I used Constable's 'windmills in landscape' as a reference as it has irregular light caused by shadows. I think soft rays of light would have helped the lighting be more impactful. I also referenced Constable's tree paintings and the way different shades of green blend up on top of each other to create depth. I would like to practice drawing strong shadows and more evident sources of light.

Studying light and shadows cast through trees



For this outcome I chose this landscape, as the light and shadows could add depth, this was a timed piece that took me about 6 hours, I don't like how the shadows came out, and the colours are a bit too plane.

Before starting my outcome I wanted to explore and try out some different colour schemes



For this one I referenced 'Banks on the Bank' by Turner. I tried using ochre more instead of yellow, I also used a softer look when painting to blur the background and bring more focus to the foreground.



For this one I referenced 'Stone Boat off a Harbour' by Turner, in the painting a light blue sky lights up the scene, Turner also used a vibrant blue in the water, for this I tried to paint a more vibrant sky but it came out too dark, although this helped the highlights be more clear.



I wanted to see if using a water yellow, like lemon yellow would help with the highlights, overall this one came out too saturated, but I might still use a hint of orange yellow when painting highlights.



Here I referenced 'Aloving scene in Suffolk' by Turner, the saturated sky helps bring more focus to the rest of the landscape, from this I think it would be better if the shadows on the trees are less saturated, and a bit more yellow.



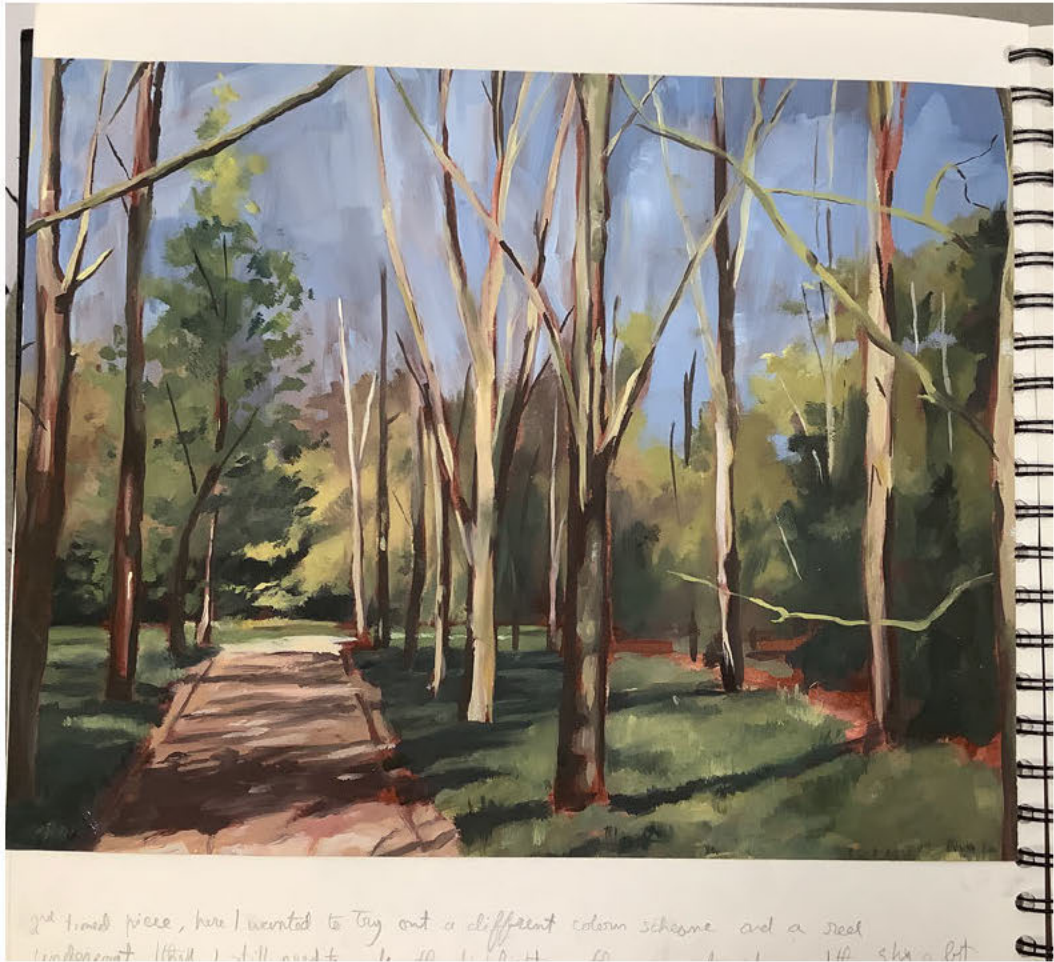
before starting I wanted to practice the highlights and shadows - the grass, the red under-tone helped me lay out the tones more evenly, here I also used a lemon yellow in the lightest parts of the grass, which looks better than the light orange, with both more dull.



this is a quick plan of how to start the outcome



I wanted to identify where the light and shadows were on the landscape so I used a white chalk pencil and black charcoal to make it clearer,





discarded composition for the outcome



I like this composition as the white
in the cloud mirrors the white cherry blossoms
I was excited to paint the blue sky

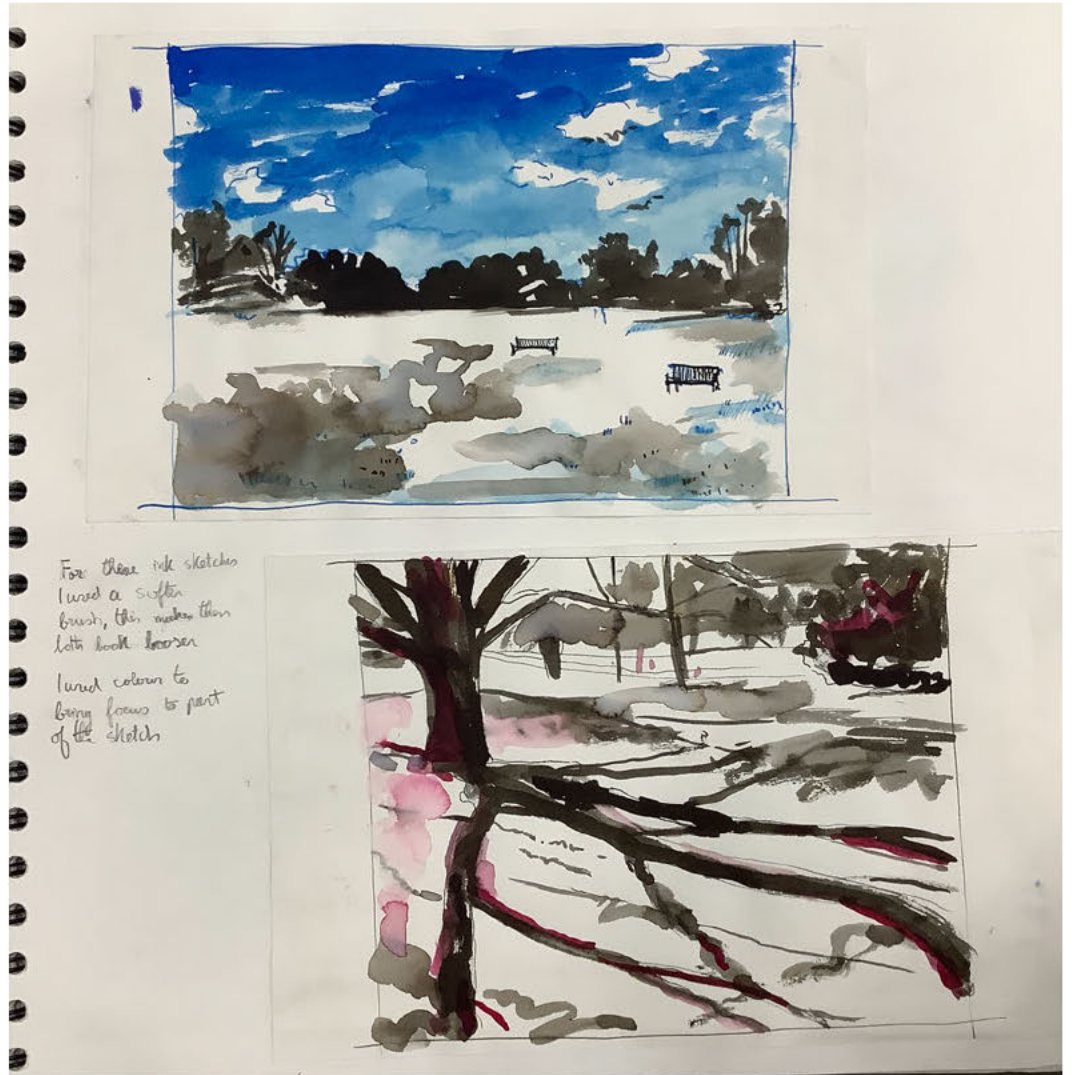
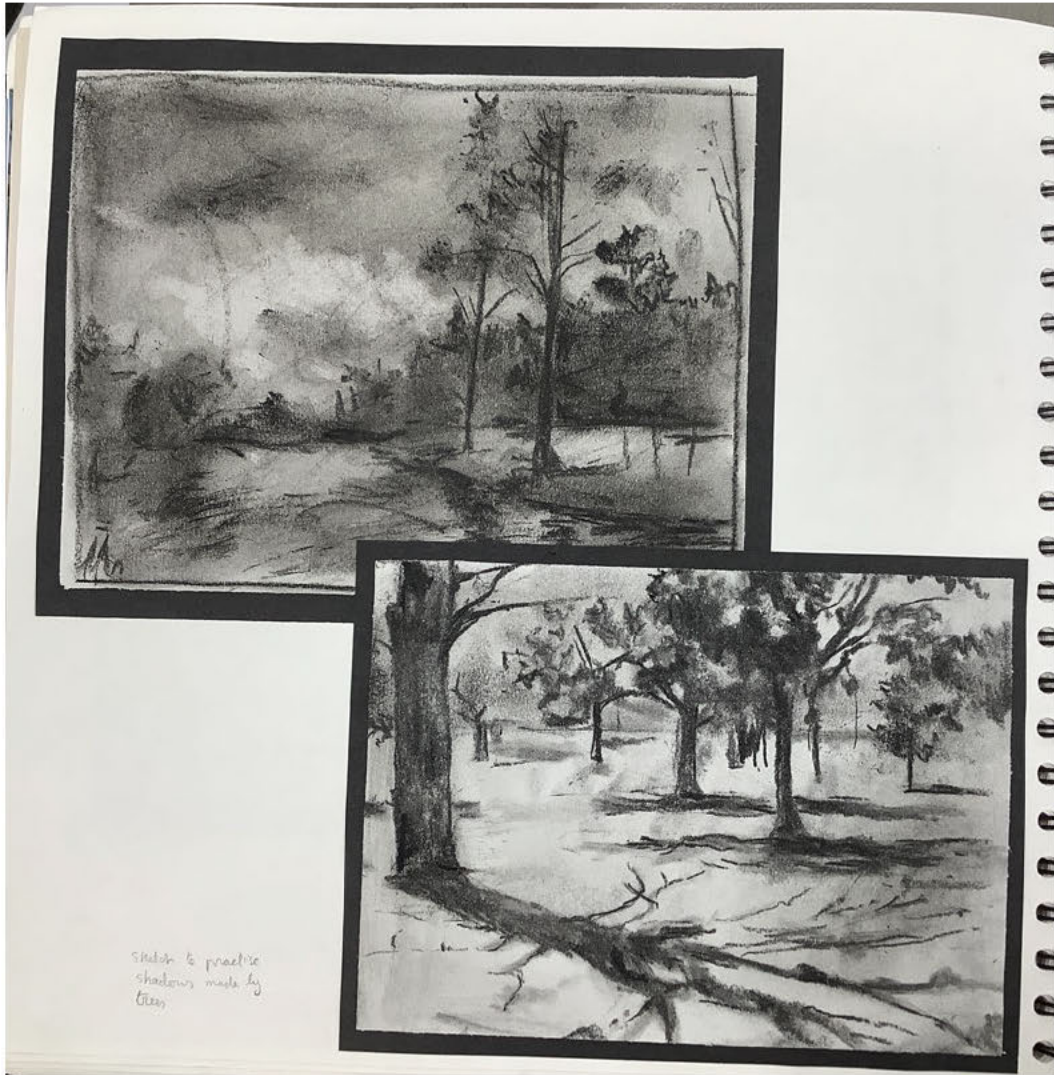


Another oil painting, this time I wanted to paint with slightly less saturated colours, for yellow used in greens I used some ochre, this helped. to make the little house stand out more I used pure white when the



Photos From visit to Kew Gardens



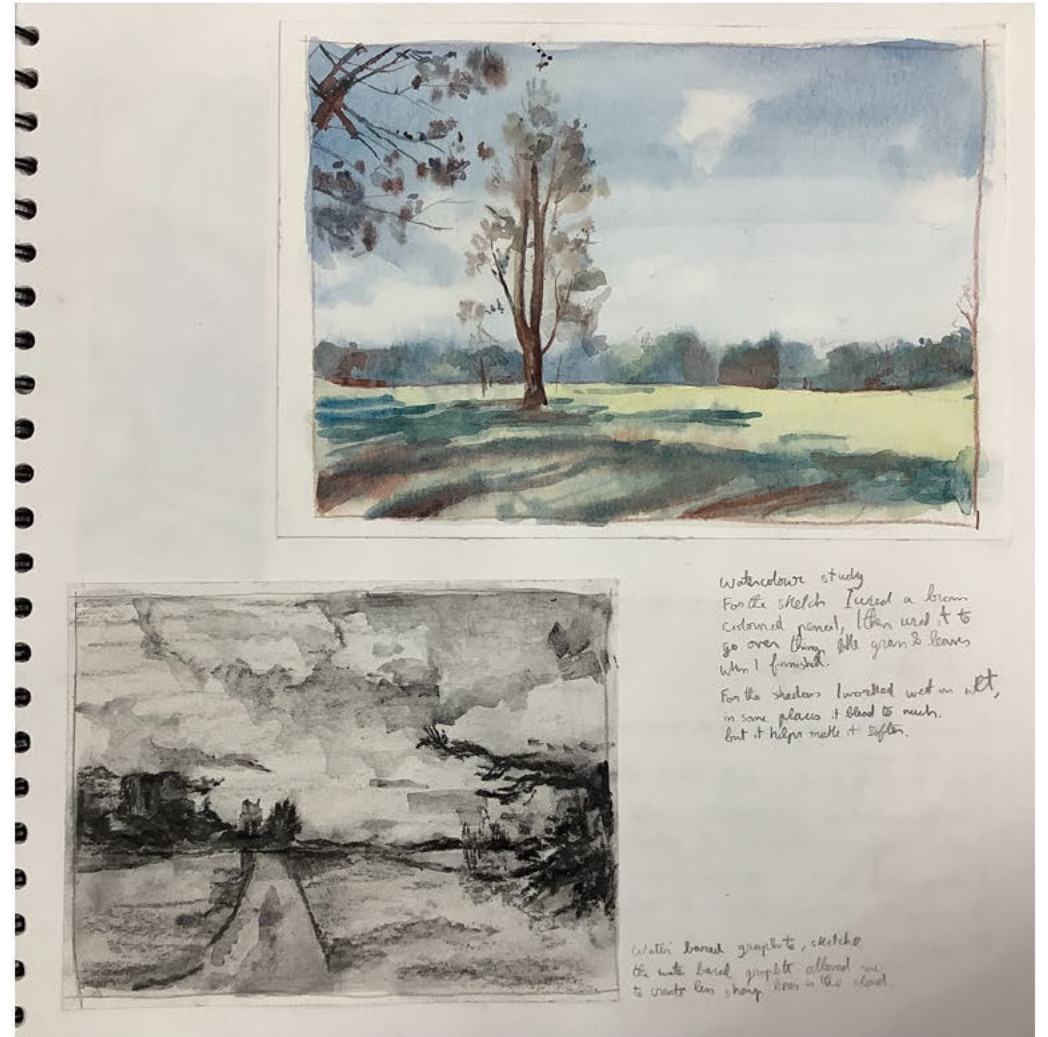




Cross hatching
ink studies.
these 2 sketches
have strong shadows
and range of tone
Working in black
and white helped
me identify the
light & shadows.



4 square cross hatching studies.
For example the lines in the shadows are parallel to them.





Water colour study

Impressionist artists rarely used black in shadows, using blue or purple was much more common.

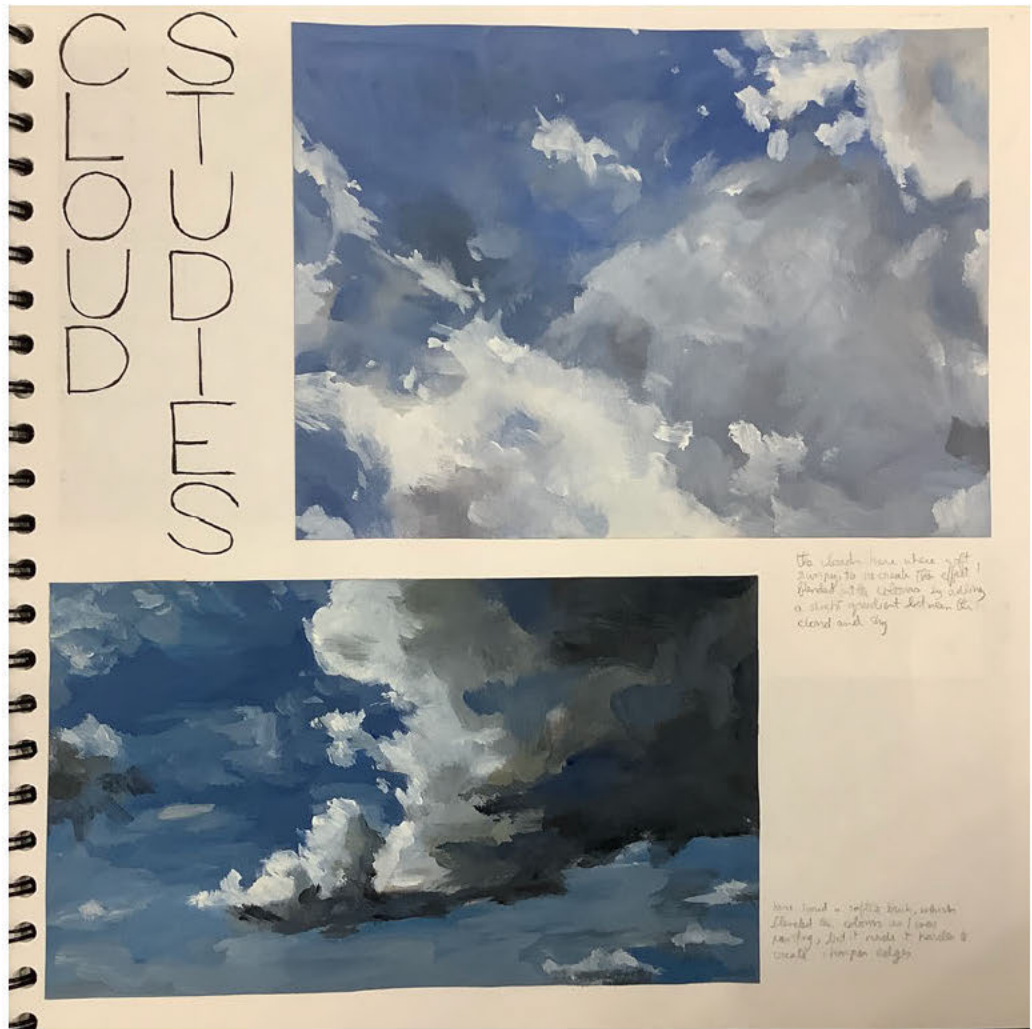
So for the study I used a dark blue in all my shadows.

I mostly worked on wet on wet, this created softer, blurrier edges, and it helps create the illusion of detail.

To bring focus to the small house I used smaller brushes and let the paper dry between layers. This helps it contrast to the rest of the painting.



For this study I tried applying a bit of cross hatching, using a black pen would have been too harsh, so I used a reddish brown pencil.





For this study I used a hard, yellow flat brush,
this made it hard to blend the colours.

W-L-D-D-T-T-K



For this one I didn't
want to use too much
black, I think it really helped
make it glow.





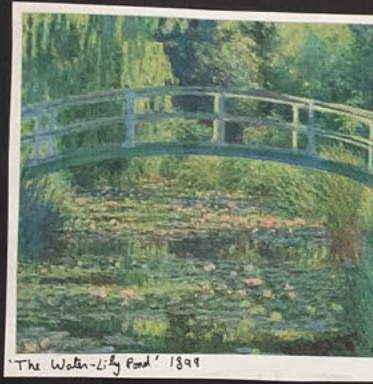
In the photo I used as reference for this, the sun reflects on the edges of the cloud, to recreate that effect I used pure white



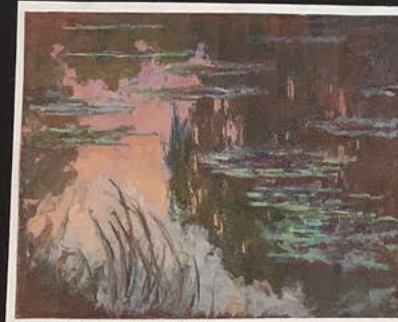
When painting my cloud studies, I found using the soft brushes allowed me to work much faster and quicker so I tried to apply a similar thing to a landscape painting.

I want to study Monet to see how my use of colour can create different atmospheres

CLAUDE MONET



'The Water-Lily Pond' 1899



'Water-Lilies, Setting Sun' 1907

Claude Monet was a French artist born in 1840, he was one of the founders of impressionism.

Impressionism
This was an art movement that started in France, it focused on painting spontaneously 'in the spot' - out doors. Impressionists focused on painting landscapes and every day scenes, but the practice of painting outside was started by Constable. By working outside, impressionists got a better understanding of light and colour.

The first group exhibition in 1874 displayed works by Manet, Auguste Renoir, Edgar Degas and Paul Cezanne. The name for the art movement originated from this exhibition, a journalist called it an 'Exhibition of Impressionists' with intent to annihilate the movement, but the name ended up sticking.



'Landscape under Snow' 1878-81



sh yellow,


Monet's works are recognisable from their colour and visible brush strokes. The areas from time constraints, brush strokes are rapid and broken (Divisionism - painting technique that involved using tiny adjacent dabs of primary colours to create the effect of light)

Popples on the Epte 1891
 The painting is one of a series of 11, it shows a row of popples on the edge of a river close to Monet's home. These paintings show the trees at different times of the day and under different weather conditions. This specific painting has strong surface patterns and vigorous brushwork. The strong illusion of depth is given by the zigzag of trees leading to the distance.

'Cliff Walk at Pourville' 1882
 This painting was painted on a holiday to the sea side, the painting is able to accurately portray the atmosphere, for example the jagged brush strokes in the grass show the movement of the wind, the darkness of the cliffs conformed to the intensity of the rest of the painting, the 2 vertical cliffs also mirror, and lead the eye toward the 2 figures.

'The Water Lilies Pond' 1899
 When he moved to Giverny in 1893, Monet designed an exciting pond on his new land, he also added new exotic water lilies and a Japanese inspired bridge. This new scene became the subject of around 250 paintings. In this specific one the edges of the bridge are not visible leading to the illusion of floating. The arc is reflected in the water at the bottom of the painting. The vertical reflections of the trees act as a counter point to the horizontal sprays of water lilies.

When you brush so I try



'Popples on the Epte' 1891

'Cliff Walk at Pourville' 1882

'The Water Lilies Pond' 1899



For the colour scheme I refrained from the Water Lilies Pond 1899, so, for highlights I used a bright and vibrant greenish yellow, and I used a lot of light blue in the shadows, this nicely mirrored the blue sky.



Color palette: black, yellow, pink, blue.



Re visiting previous study but with brighter more saturated colours



here are a few different colour options for the study on the left

I ended up going for a mixture of the 2 on the left, while I liked the contrast in the one on the bottom, I preferred the saturation and colour of the top one.

When painting I referenced 'cliff walk at powerle'. For example I tried using shorter strokes, and I tried creating more texture in the sky and grass. It also inspired me to add hints of pink and yellow in the grass and chesty blossoms.





In this study I pushed myself to paint with thicker paint and add more texture by using shorter, broken brush strokes, like impressionists, like Renoir did

PIERRE-AUGUSTE RENOIR



Lakeside Landscape

1889



View of a Park

1885



The olive groves of L'Estaque

1882

Pierre-Auguste Renoir was a French artist (1841-1919) and one of the leading figures in the Impressionist movement!

He started as a porcelain artist but wanted to do more, and eventually entered a school studio of an academic artist, Charles Gleyre. As a young artist he was inspired by Courbet.

In 1869 he worked with Monet for a few months, together they painted the Seine. After this experience he started using a lighter, higher key palette.

After a visit to Italy in 1881 he moved away from the Impressionist style, instead painting in a more detailed and classical style.

He was likely inspired by works of Raphael, Velazquez and Rubens that he saw there.

His later paintings had warmer colours, and in the last years of his life he moved to sculpture with the help of his assistant.

Renoir enjoyed painting interactions between people, much more than Monet who would just add figures in the background. Renoir's work is recognisable from his colour full shadows and lack of sharp edges, this was because he would paint in broken brushstrokes, this also helped capture the motion of his subject.

He painted for enjoyment, and once said 'If painting were not a pleasure for me, I should certainly not do it.'



The Grande Boulevards 1875

In the woods
Compared to other impressionists, Renoir preferred to paint figures and didn't paint many landscapes. But in this painting the short, disoriented brushstrokes effectively capture the outdoor light. The almost pointillistic brushstrokes skillfully express the atmosphere of the surroundings.



Landscape at Pont-Aven 1892



Outskirts of Pont-Aven 1888/1890

The Pear Tree
The yellow and orange foliage is painted in rich impasto, which makes it look like a strong wind is moving the leaves. The colours contrast with the blue sky and which increase the luminosity of the whole painting.

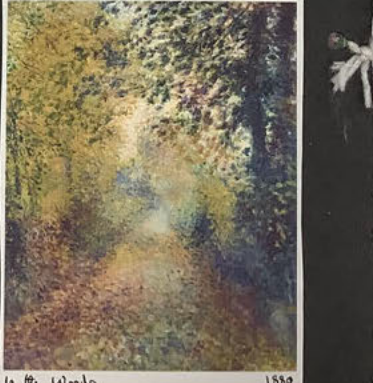


Road at Waagemont 1879



The Pear Tree 1877

Outskirts of Pont-Aven
In this painting Renoir contrasts the loosely painted grass and shadows with crisply defined trees. This shows him gradually moving away from Impressionist techniques.



In the Woods 1860



Colour studies,
I referred to Renoir's paintings for these, for example colours in the shadows and highlight and general saturation of colours



Renoir's paintings often look softer and bluer than Monet's paintings and some parts almost look unfinished as the underpainting is still visible, to attempt to recreate the softer look I began by applying a first layer of paint and then used a soft brush to blend it. Once it had dried I used thicker paint to add leaves, highlights and flowers.



Renoir's shadows are rarely black, he often used blues and purples instead, so for this study I used ultra marine for all the shadows and a very light yellow for where sun light hit the grass and trees, although I think it would look a bit more balanced if I used more red or oranges.



Colour studies

intended to paint the same 4 landscapes as for the Penny colour studies, this time

CHARLES CONDER



'On the River Yarra near Heidelberg, Victoria' 1890

Charles Conder (1869-1909) was an English-born painter, lithographer and designer. But he emigrated to Australia, this is where most of his famous art works were made.

Conder is thought to have been inspired by James Abbott McNeill Whistler. One work specifically has a similar composition to one produced by Whistler. Artists like Picasso and Cezanne treated his work highly.

He In many of his paintings, Conder used three parallel almost horizontal colours. This gives a certain softness and calmness to his paintings.

Conder was also known for his paintings on fans, which would often show beautifully dressed women in scenic landscapes.

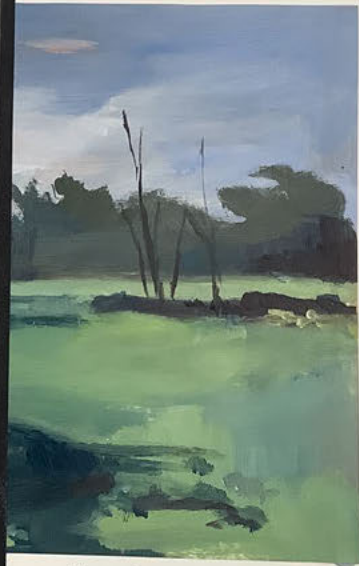
Charles Conder died quite young at the age of 30 after catching syphilis.



'Springtime' 1892



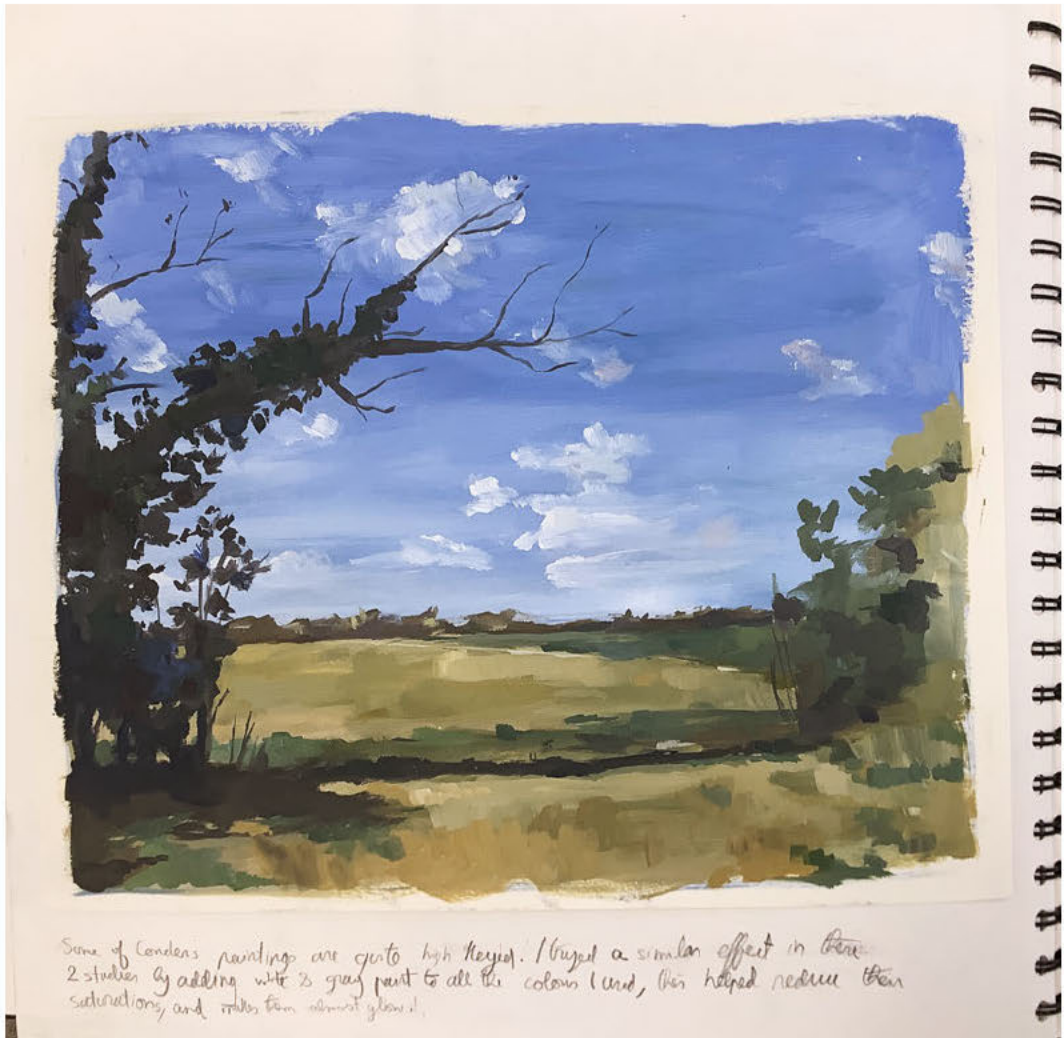
'Rickett's Pond' 1890



'River Yarra' rich dark emerald very melan effect in



When painting this I referenced Charles Conder's 'On the River Yarra'.
For example I used a warm, reddish brown in the shadows, and a rich dark emerald
for some of the trees, that specific painting was done very
quickly, while the paint was still ~~not~~ wet, I tried a similar effect in
the cast shadows, which helped them blend in more.



Some of Condens paintings are quite high key. I tried a similar effect in these 2 studies by adding white & grey paint to all the colours I used, this helped reduce their saturations, and makes them almost glow!



I like the colours & texture in this one, but I wish I added more contrast.



Alfred Parsons used quite a lot of vibrant green, I tried some things similar here, to keep it balanced I made sure to use the same green in multiple parts of the painting.

In some of Parsons' paintings he uses a light blue/grey near the shadows, I tried that too, but it's a bit too strong, it would be better if I used it less here and added a bit of blue on the right side of the painting.

ALFRED PARSONS



Mowing Time 1884

Alfred William Parsons (1847-1920) was an English illustrator, landscape painter and garden designer.

He studied at the Kensington School of Art, and exhibited his work in galleries from 1874. He became friends with American artist Francis Davis Millet and collaborated with Edwin Austin Abbey.

Parsons was known for his English landscape painting and botanical illustrations. In 1896 he published an illustrated book, 'Notes From Japan'.



Watercourse of Edin Wilton's garden

Mowing time

Like a lot of his other works this was painted in watercolour. Parsons loved to paint the English country side. This is one of the paintings that ~~Allen~~ showed the myth of England as a rural utopia.

Orange lilies

Alfred Parsons was a painter but also a gardener. This painting likely shows Parsons' own garden. ~~Parsons~~ and shows how carefully he tended to it. In this painting and many others he painted each individual flower. But this doesn't detract from the idyllic atmosphere.



'Orange Lilies, Broadway, Wiltshire' 1911



'When Nature painted all things gay' 1887

Alfred Parsons' paintings are colourful but very detailed, so in this painting I tried to be much more precise and paint more of the small leaves and blades of grass.





This painting turned out quite dark and dull compared to some previous ones, but it still came out quite cohesive, and the light sky provides a good amount of contrast with the landscape.



For this painting, I pushed myself to paint in much more detail, specifically flowers, leaves, and grass. So it took me much longer to paint.



Study into shadow & light

in this sketch I wanted to clarify the shadows and light.
in this composition, I used a ruler to lighten certain parts
of the sketch to more effectively portray the light shining through the trees



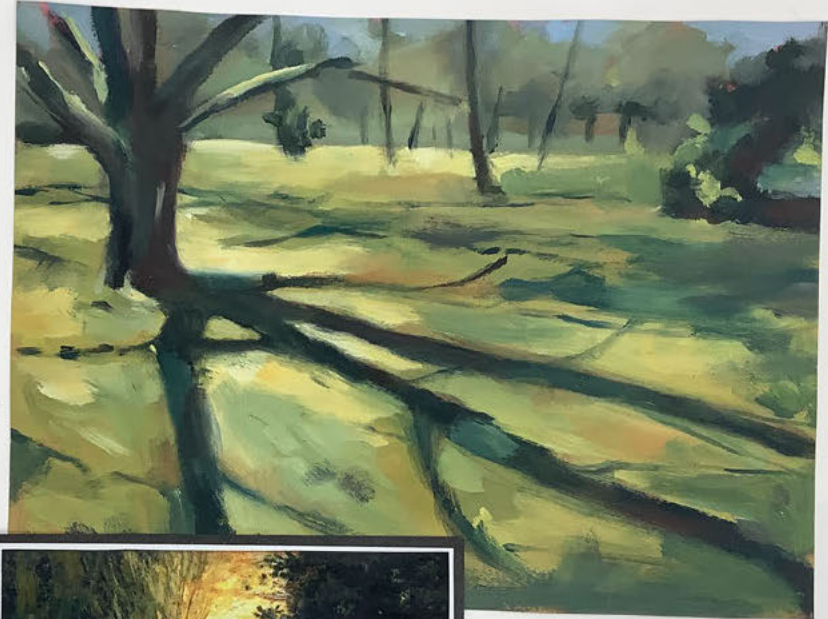
Study into direction & movement

↳ for this ink study I used brushes for some of the darkest parts. for the lines on the grass I had them point towards a vanishing point, this gave the study more energy and movement



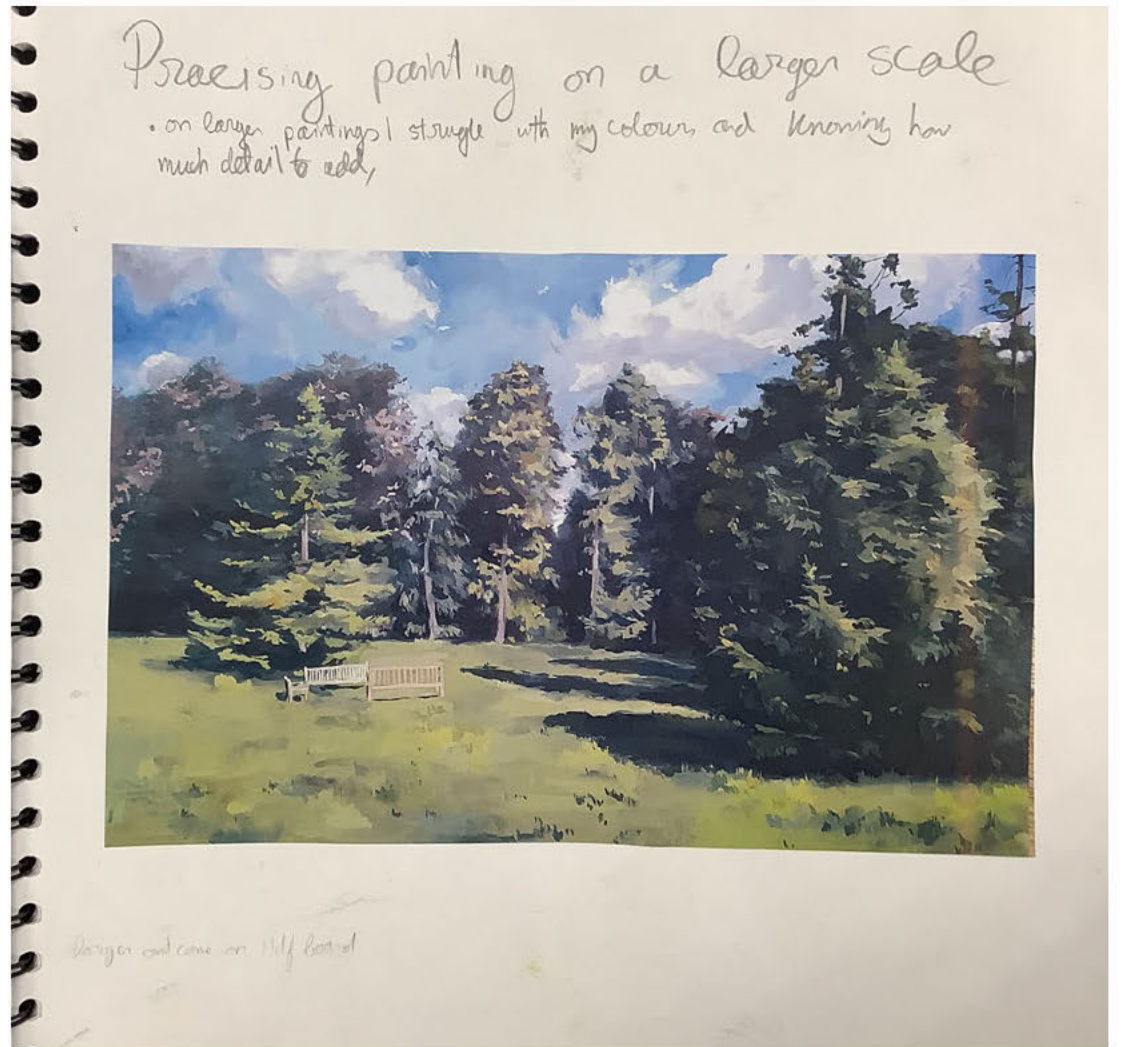
watercolour study.

when painting I kept the paper wet so that the shadows are soft and blurry



Charles Conder 'Scene on the Spite' 1894

one on the Spite
and a bit of



WILLIAM CONGDEN



'Canal, Venice (Venice from Giudecca)' 1952



'Naples, Church' 1950



'Senza Titolo' 1956



'Venice.1' 1969



'Notre Dame' 1955

William Grosvenor Congdon (1912-1996) was an American painter who lived most of his life in Europe. He took a particular liking to Venice and it became a subject of many of his paintings. Through out his life, Congdon was quite distant from the American art scene, this lead to him creating his own figurative language. Congdon's work is recognisable from his use of dark, muddy colours and aggressive mark making and painting technique. His primary subject matter was cities and urban landscapes, which work well with his sharp, distinct lines.

'Canal, Venice (Venice from Giudecca)' 1952

In this painting the buildings are compressed between the sky and ground that take up the majority of the space. There is no clear vanishing point, but perspective is created from the shape of buildings getting more narrow on either side of the red area in the middle.



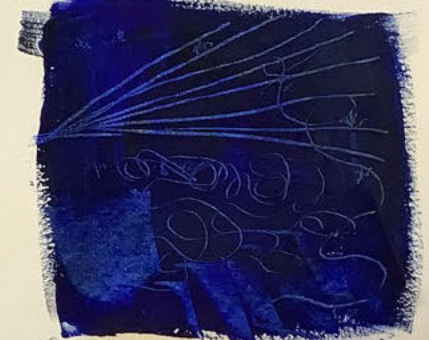
Light on glass, needed to see how much of the colour under
with - could change design



dark on black, the colour is quite clean on some
parts and less on others.



here I used a similar colour for the 2 layers, so there
isn't too much contrast, but the texture is a bit more subtle



on plain paper, have tested paint on a dark colour
it worked out well

texture & mask making tests





1st attempt of painting with a pallet knife
 like the texture I created, but it was hard
 to add detail

I want to learn to use pallet knives better as
 it helps add movement and texture to my paintings

TREVOR FELCEY



Yellow Lilies



Apple Tree in Bloom



Tamar River, winter sunshine

Trevor Felcey is a British painter born in 1945. Common subject matters include still life, landscapes and portraits. Some of his influences include Cézanne, Courbet and Van Gogh. As quoted by Felcey "I'm a painter who is entirely committed to painting the appearance of things, visually and emotionally".
Apple Tree in Bloom

Trevor Felcey's paintings often have a lot of texture and dimensionality, as can be seen in this painting. The back leaves blend with the background while the leaves at the front are lighter, more vibrant and protrude from the painting.

What I like from Trevor Felcey's work is the contrast between desaturated and saturated colours, and the 3D aspect that comes from using a pallet knife.



Here's my second attempt at painting previously a pallet knife.
 because of the thicker paint it took longer to dry and was accidentally
 smeared.
 Painting with the pallet knife also made it harder to blend colours, but with practice
 this should improve.



if like how I was able
 to create interesting
 textures and use
 bright colours

used the side of the
 knife to apply a thin
 line, like the last one
 created, but I want to
 practice creating
 more defined
 lines.

By scratching the top
 of the paint the
 texture shows,
 this will have
 a cool effect if
 to 2 layers
 contrast!



* Like the luminosity of the yellow part of the painting, but the rest of the painting is too similar in tone, which makes it look flatter

CAMILLE PISSARRO

Camille Pissarro (1830-1903) was a Danish-French painter who contributed to the Impressionist and Neo-Impressionist movement. He was born in the Caribbean but moved to Paris at eleven, where he developed his interest for art. He was inspired by Gustave Courbet and Jean-Francois Millet, and how they painted ordinary people in the contemporary world doing every day tasks. This became a common theme in his own work. He was also a fan of Camille Corot, who later tutored and mentored Pissarro. Corot was one of the first French artists to paint en plein air, Pissarro also went to do this.

Cote des Grosvenettes, near Pontoise, 1878
 Pissarro painted the scene near Pontoise for almost two decades, beginning in 1866. This painting shows a peasant walking down a path, which is quite a common scene for Pissarro's paintings. The small repeat strokes capture the life and movement of the trees. The patch of purple flowers in the bottom left as well as the people add a pop of colour, while staying cohesive with the surrounding.



Cote des Grosvenettes, near Pontoise 1870



Automne, Pontoise, Eragny 1894



Pontoise, Eragny 1895



In his paintings, Picasso uses small dabs of saturated colour. I tried a similar thing here,
It turned out a little abstract, like the cohesiveness of the colours I achieved
in this painting.



I think this one didn't turn out too well, so I made the sky a bit too flat.



← practise painting, to try out the colour scheme and textures in each part of the painting

← composition sketch, I also used this to identify the darkest parts of the painting



oil on board



to create the shadows I started with a medium colouring and used a pallet knife to blend it in, lighter or darker colours, used a brush to smooth out some parts and add smaller details.

For the tree I painted a first layer that blends with the sky using a soft brush. For a better dark light applied by pallet knife and brush, finally I added some still yellow and bright green highlights using a pallet knife.



Here are 2 paintings of a flatter landscape, while they allowed me to play with creating different textures with my pallet knife the flatter landscape also results in less interesting shadows, so I probably won't paint many more of these



to make the clouds and ground more cohesive I painted a thin layer of light gray wash for the sky on the ground and a bit of light ochre in the sky

ARTHUR STEETON



Golden summer, Eaglemont

1889



Ameins, the King of the west

1918



The Somers valley Near Corlie

1919



Sunlight (cutting on a hot road)

1895

Arthur Steeton (1867-1943) was an Australian painter. He was a leading member of the Heidelberg School, which was also known as Australian Impressionism. Steeton was inspired by the french impressionist artists and J.M.W. Turner. He also encouraged painting en plein air. This allowed him to capture the light, heat, space and distance of Australian landscapes. In 1889 he exhibited along side Tom Roberts and Charles Conder at the '9 by 5 Impression Exhibition'.
Golden summer, Eaglemont 1889

The painting shines with a coppery light from a low afternoon sun. The animals at the bottom of the painting remind us of the connection to nature. Steeton creates an atmospheric effect by contrasting the saturated golden yellow with a dark purple creeping at the back. The use of complementary colours accentuates the light.



↑ colour plan
intended to create a similar atmosphere to Steeton's Golden Summer painting



Sketch to plan out shadows + light. Aimed to create more contrast between light and shadow. Had to make the shadows less saturated and the light more saturated.



For this study I tried using smaller brush strokes to achieve a bit more movement like in Picasso's work. I got the idea of painting broken like from Monet. One of the trees was bright red, this helped add some contrast to the primarily green painting. I also added bits of red in the leaves so the painting was cohesive.



The white birch trees and shadows provide a good range of tones to the painting. The shadows on the ground were difficult to paint, as they were very delicate. But to exentrate them I made the areas of the landscape where sunlight reflects more saturated, with bright vibrant to the whole painting.



This was an alternate composition of the same garden, with a focus on a building instead of the statue, but I find it not as effective at creating an atmosphere and less of a narrative, but I would like to further explore built structures in landscapes

Statement of intent

Landscapes are so grand and encompassing, that capturing their essence on a flat canvas is difficult. In my project, I want to capture the atmosphere and physical experience of the landscapes. I find landscapes can tell their own story, but this is sometimes hard to describe in a photograph. Some level of exaggeration of the composition, light and colour can help strengthen the narrative. This is why I want to primarily focus on landscapes which are mostly trees, bushes, and plants as it's easiest to manipulate their shape and colour to create a desired effect. I also want to introduce more defined forms like parts of buildings, statues, and figures to create a narrative. But I want this to be secondary to the experience of the landscape.

As one of the impressionists Monet's works are more focused on portraying the impression of the landscape over the details present. The paintings show an appreciation for temporary moods in the landscape. It would be interesting to investigate how different times of day and a range of weather conditions impact the atmosphere of the landscape. Another way of painting a landscape is to focus on accurately painting the different features in the landscape. Constable does this, he paints the trees with incredible details and the clouds are constructed from his large number of plain air studies. His paintings romanticise the everyday landscape and in my own paintings, I want to portray specific immersive experiences with simple landscapes. Finally, Turner's landscapes are much more dramatic than the previous two. However, I feel very drawn to his use of light and brushwork as I find a similar approach could add more movement and life to my paintings.

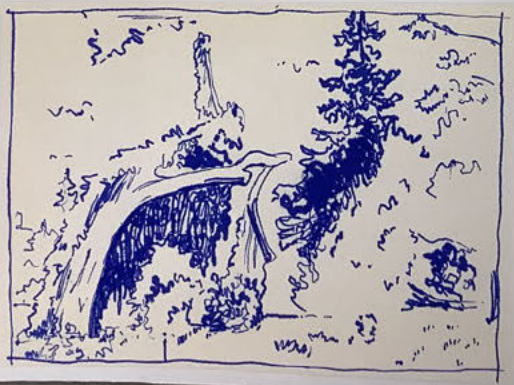
My biggest areas of inspiration will likely be botanical gardens, such as the local one and Kew Garden. Botanical gardens are carefully designed and contain a wide range of scenes. They are also often designed along the lines of the picturesque, so engaging rich compositions are plentiful. While I would love to paint primarily in plein air this isn't always practical. So, I hope to use small watercolour plein air studies along with photographs to inform my paintings.

Despite landscapes being full of depth I hope paintings will give me the most freedom to express the landscape. I want to use oil as its slow-drying nature allows me to adjust colour, light and shade easily. I would like my paintings to be quite loose like Monet. Using impasto could also help add movement to my paintings and help them lean slightly toward abstraction.



Recordings from
trip to Cambridge
botanical garden

these are some composition sketches,
it's currently summer so all the trees
have a lot of foliage.







In this study I wanted to use lighter colours. Like the colours the flowers add, but I wish I added hints of those colours in the rest of the painting.



In this study I experimented with different textures. I could use to paint plants and foliage, so I used my pallet knife a lot. I also experimented with adding a figure to the landscape. It would be better if I didn't put the dark and light parts in the middle, more clearly in the distance.

Experimenting with different textures, created with a pallet knife



Study exploring how light
reflects off leaves and foliage

I find I was able to create some
more depth in the tree by
using a larger range of
tonal values, although I
wish the sky was a bit
more illuminated



ink study to identify highlights
and shadows in prep
for a lesson outcome



Small study to plan out
color scheme, light and shadow
for a bigger painting.
Twisted the light to really
stand out, so I used a lot of
light yellow, and contrasted it to
the desaturated yellow.
← practice for blending paint using
a pallet knife. I like how smooth
it is, with still a bit of movement.



larger painting on MDF board, inspired by the previous study. I like the bright lights and
shadows on the ground.







In this study I placed 2 figures within the landscape, used the same colours as they fit in the landscape but I contrasted them with a lighter back drop. I also played with the effect of light shining through the trees, although I think its to strong



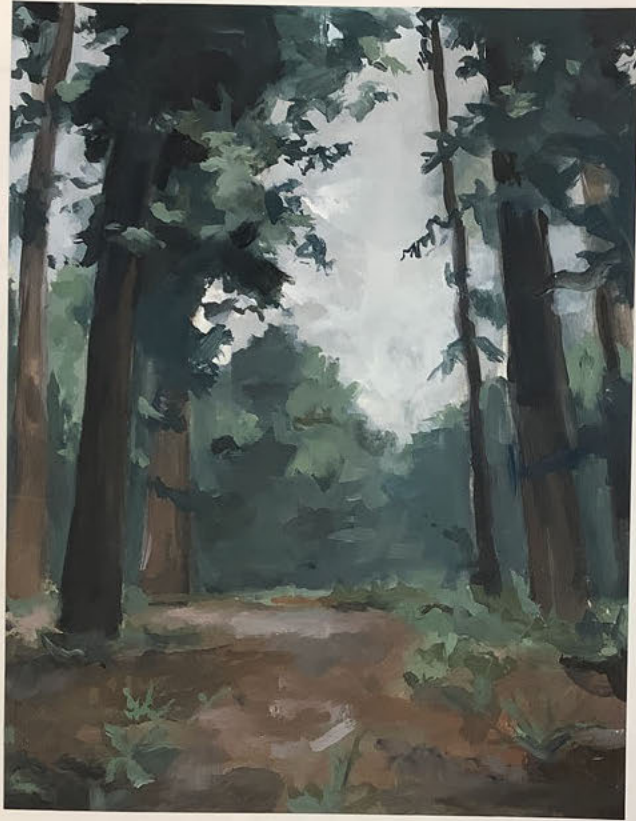
This time I painted figures enjoying a picnic, I used colours that contrast with the surroundings but still echo the colours of the sky. Because they are quite small details are hard to make out, on a larger scale I hope I can add more detail.



oil colour sketches, I tried a darker duller colour scheme, a vibrant one and a lighter bluer one →



In this painting I wanted to emphasise the size of the tree and compare it to how small the figure is. I think the final colour scheme is still too vibrant and a duller, darker colours would provide more contrast between the tree & the surroundings.



In this study I wanted to create a more moody atmosphere. To achieve this I painted a cloudy sky, used dark, dull colours and painted the trees to lean toward a point



perspective sketch



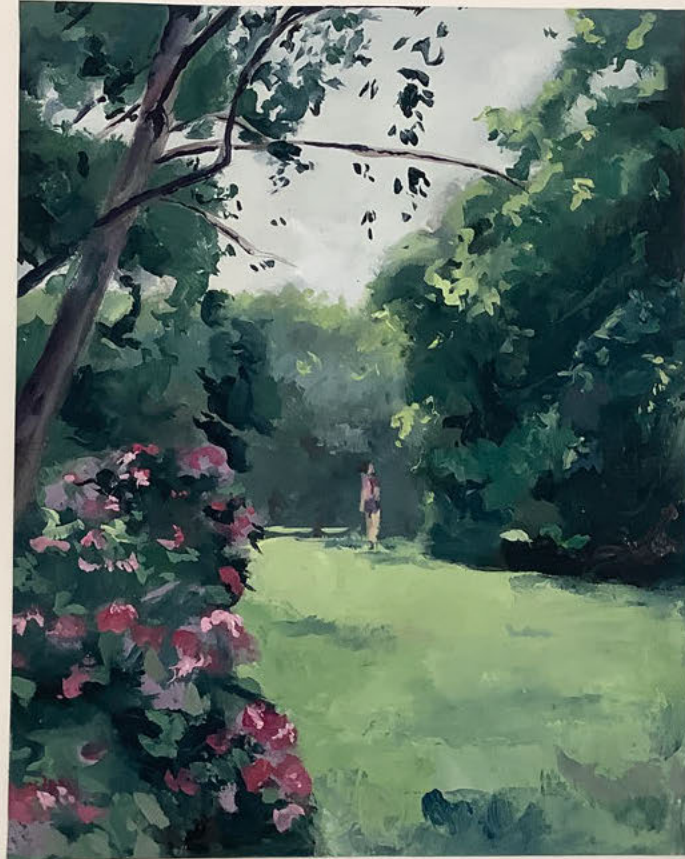
Using gouache allows me to try out a brighter more saturated version, it didn't turn out quite as moody as the oil piece, but I find the contrast between the red & green interesting



Watercolour study, limited to see where in the painting I could add hints of pink outside of the flowers.



gouache study
the gouache gave me the opacity of oil with richness of watercolor, while I like the colours, I would prefer a less saturated landscape.



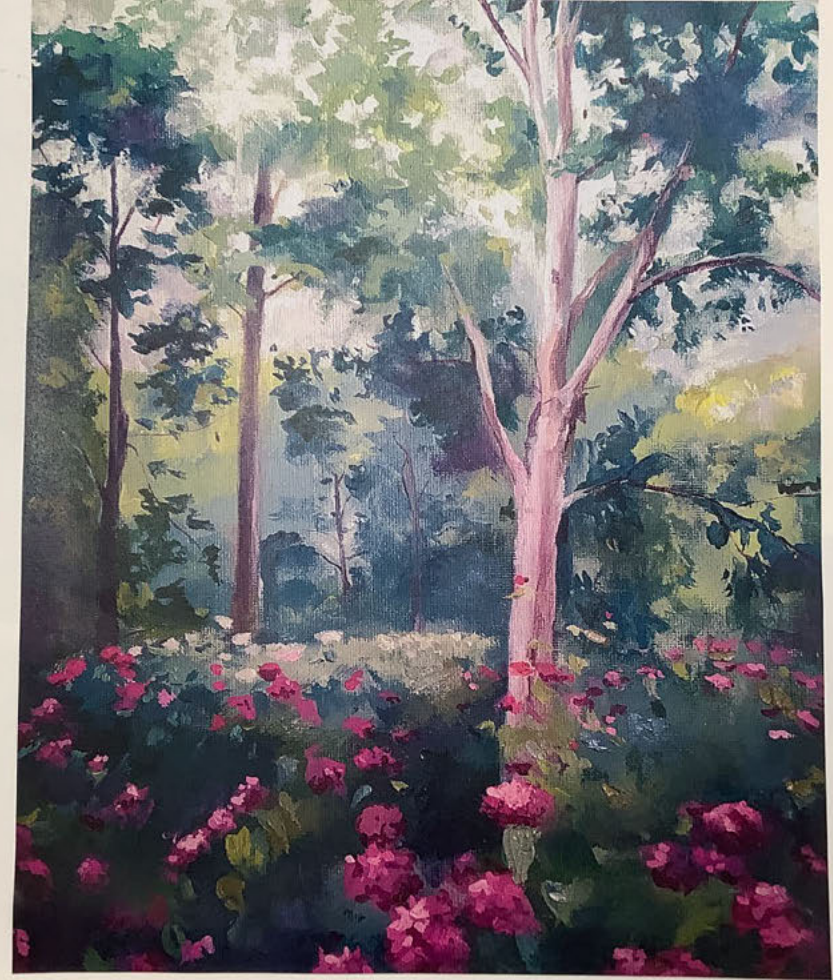
This study was helpful to determine a good colour scheme for this composition.
The flowers work well when painted in impasto.



oil sketch of a figure to add to the landscape



Study for a different composition. The white
bark stands out a little too much.



longer autumn, 2013.5.8
I like how the pink incorporates into the painting and I like the light shining through the trees, it gives it a calm
and relaxing atmosphere.



Water colour study to explore layout of colours. This composition is a horizontal version of the previous one, I think this works better.



Quick colour sketch



Study for larger outcome, I wanted to create a clear illusion of depth, so background is a lighter and more pale. but I want to make the foreground warmer to contrast with the middle ground. In the study the trees are still too light, making them darker and warmer would be ideal.



Outcome

This is the biggest painting I've done so far, so I struggled a bit with some of the colours but it came out alright. I think the painting came out quite atmospheric, the size probably helped as makes the landscape closer to real size.

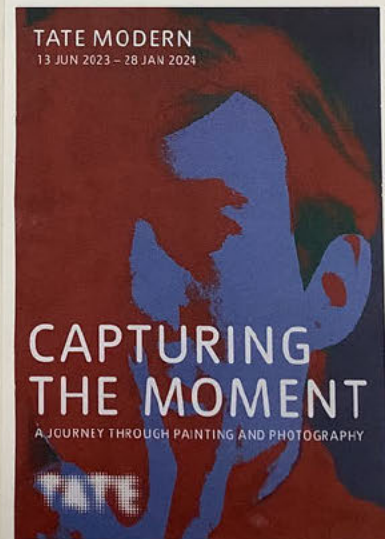
Tate Modern
Trip
11/10/2023



Thomas Stouth 1954
Basilica di Montorone, Paderno 1996 Photograph, Gernix



Thomas Stouth 1954
Chiesa dei Frari, Venice 1995
Photograph, dye destruction print





Gerhard Richter 1987
Scheune
Barn
1987
Oil painted on
Canvas

ROOM 1
CAPTURING HISTORY

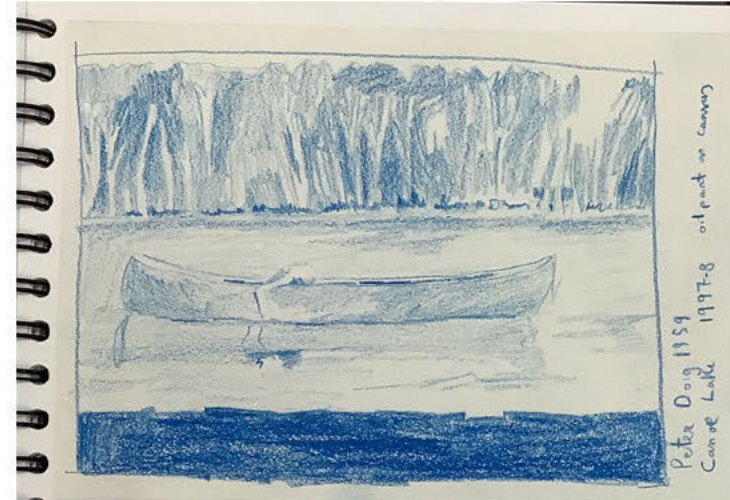
In this room, the artists Gerhard Richter and Wilhelm Sasnal engage with history, media and memory by making paintings which are copies of photographs. In the act of transition from photographic media to painted canvases, harmonies and contradictions emerge between the mediums. We tend to think of photographs as objective images, presenting an unbiased view of history. But does the clarity of the photographic lens obscure and distort as much as it reveals?

Richter grew up in post-war East Germany and his photo-paintings are often concerned with histories of conflict, blending personal experience with this wider context. His landscapes are painted from photographs which Richter takes himself. They relate to 19th-century German romantic painters, who saw themselves as mediators between divine nature and painted art. Richter takes the concept of mediation a step further, by painting a moment that has already been captured. This idea of artifice is also present in *Two Candles*, which adapts the still-life tradition of *memento mori* – a reminder of death. The fleeting light of the candles is fixed forever as a painted image.

The photographs Sasnal paints from are taken from magazines, the Internet, and the ephemera of everyday life. Like Richter, he is interested in how painting can give photographic media a physical presence which somehow transforms the original subject.



Gerhard Richter 1985
Venetian Canal
1985
Oil painted on
Canvas



Peter Doig 1997-8
Carnegie Lake
Oil painted on
Canvas

ROOM 2

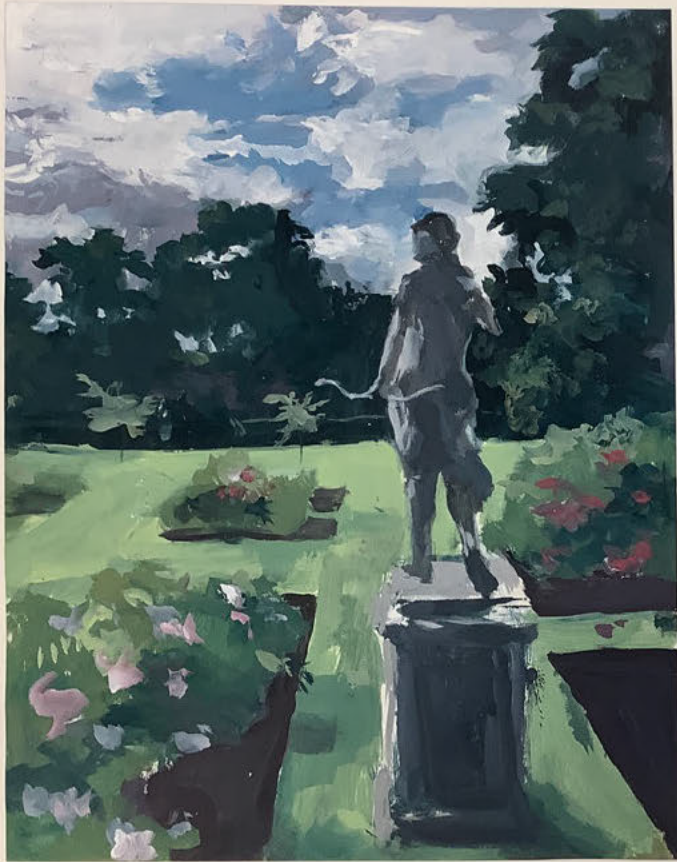
Horror in Luc Tuymans, Peter Doig and Marlene Dumas' works is rooted in imagination and fiction. Tuymans and Doig draw upon cinematic imagery and the firm conventions of suspense to create nightmarish dreamscapes that, without depicting violence directly, convey a sense of disquiet. Dumas explores the psychological and visual implications of death in disturbing yet mesmerising portraits inspired by images of dead bodies. Seemingly charged with eroticism, they explore our desire to look and to consume images.

ROOM 3

On windy days, Wall photographed actors in a landscape outside Vancouver. He then collaged and digitally superimposed elements of the images together. This analogue process is visible in the nearby *Study for 'A Sudden Gust of Wind (After Hokusai)'*. The study also reveals the careful placement of the sheets of paper blowing in the air. They act as a marker of the wind's direction and draw the visitor's gaze across the work, animating the scene.

There is no sense of connection between the figures; they appear to exist in different moments of time. Wall blurs the boundaries between movement and stillness. He weaves together the traditions of figurative painting with the technology of bacelit photography and digital manipulation, to play with the illusion of spontaneity. Wall often declares that he is indebted to historic art, particularly 'tableau' paintings, where characters are staged for dramatic effect.



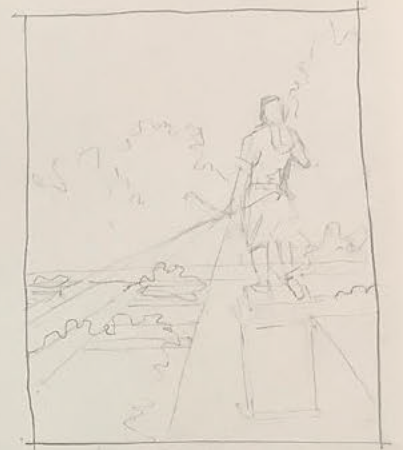


← first attempt

I find this study came out really flat and dull this is partly because the statue stands out too much and not cohesive with the rest of the composition



Aim for the atmosphere
: lonely, but heroic



I really like this composition, so I really want to work.

To be more confident with colour with water colour, so using this study I found a blue colour scheme works better.

I also found transferring some of the bright white in the sky to the statue incorporated it better with the surroundings.

While in the focus of the landscape the figure feels quite isolated, so I'll like to create a more melancholy atmosphere in the painting



23 Nov. Charcoal study

Life Drawing



25 Nov. Charcoal study



21th charcoal study

1th charcoal pencil sketch

I find figure drawing helpful in improving my observational drawing. I feel I have improved my ability to draw people, and light and shadow, because useful for my next art class

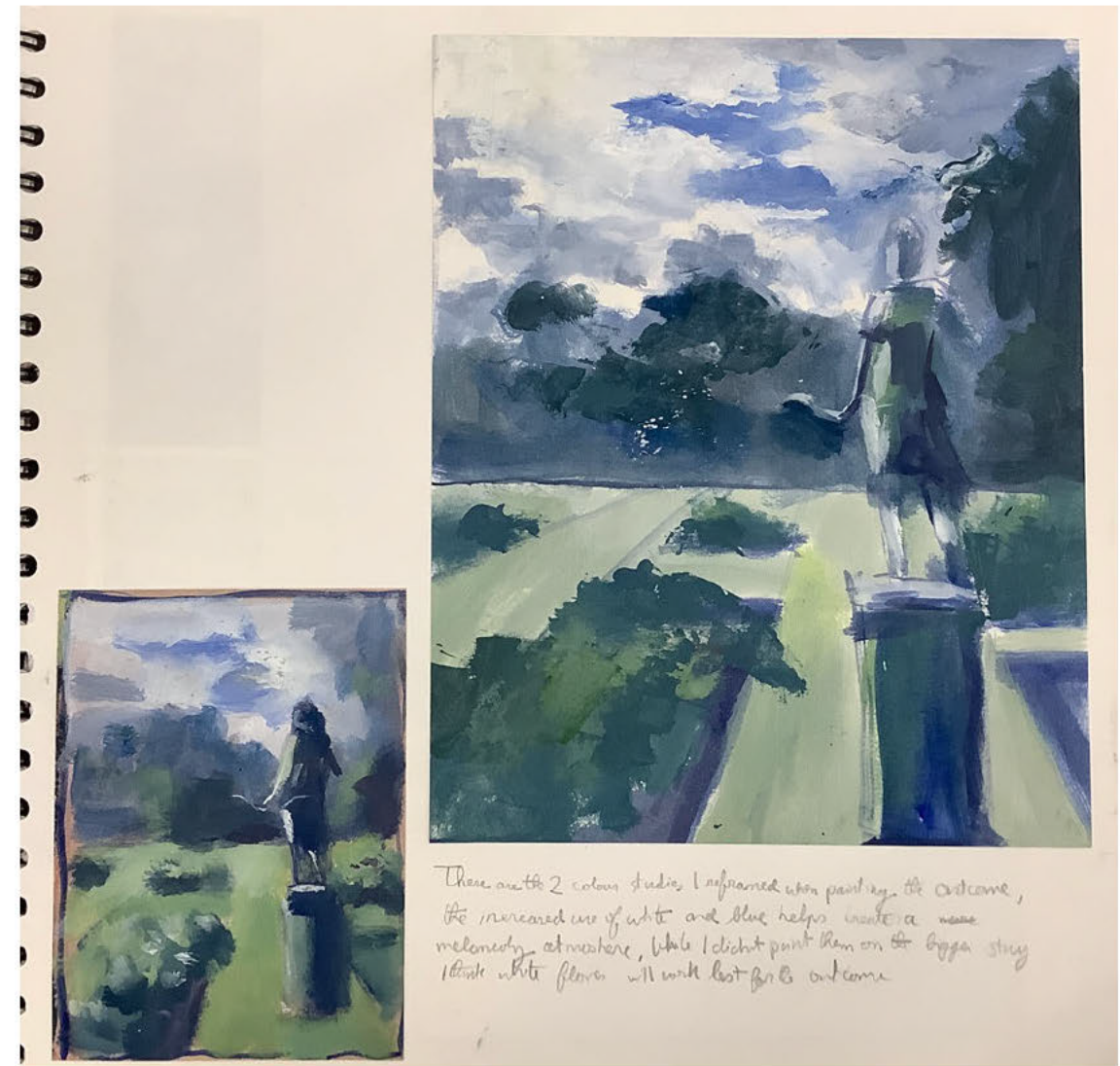




← 2nd oil study
 the time I used a blue colour scheme
 I still wanted to incorporate the
 red roses and some warmer tones
 but I think the painting is still not
 very cohesive, so I want to make the
 colours cooler.



Then considering adding a living
 figure to the painting, but I think it would
 unbalance the composition.
 I also used this study to practice painting
 impasto flowers.
 I like the contrast of the white highlights
 to the dark background and would
 like to incorporate that to the outcome



These are the 2 colour studies I reframed when painting the outcome,
 the increased use of white and blue helps create a more
 melancholy atmosphere, while I didn't paint them on the bigger study
 I think white flowers will work best for the outcome



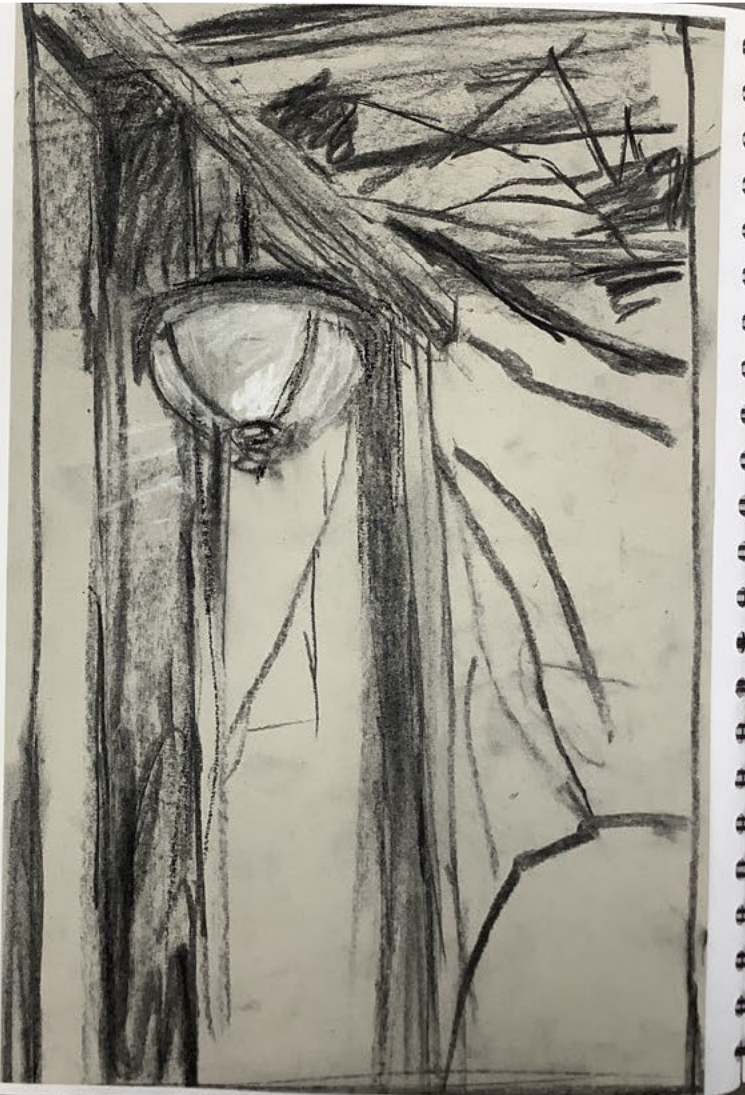
Outcome
often comes
the outcome has more dramatic lighting than in my other paintings, but this one is really a wonderful
atmosphere, probably not of the good... really feel like I did a little more work to it.



on a building instead
where and then
landscapes



Over this week I spent a few hours in the art garden. I found this pergola very interesting to study, specifically how the straight and rigid form of the pergola contrast with the thin, and fragile plants. I found charcoal to be a useful medium to explore this.

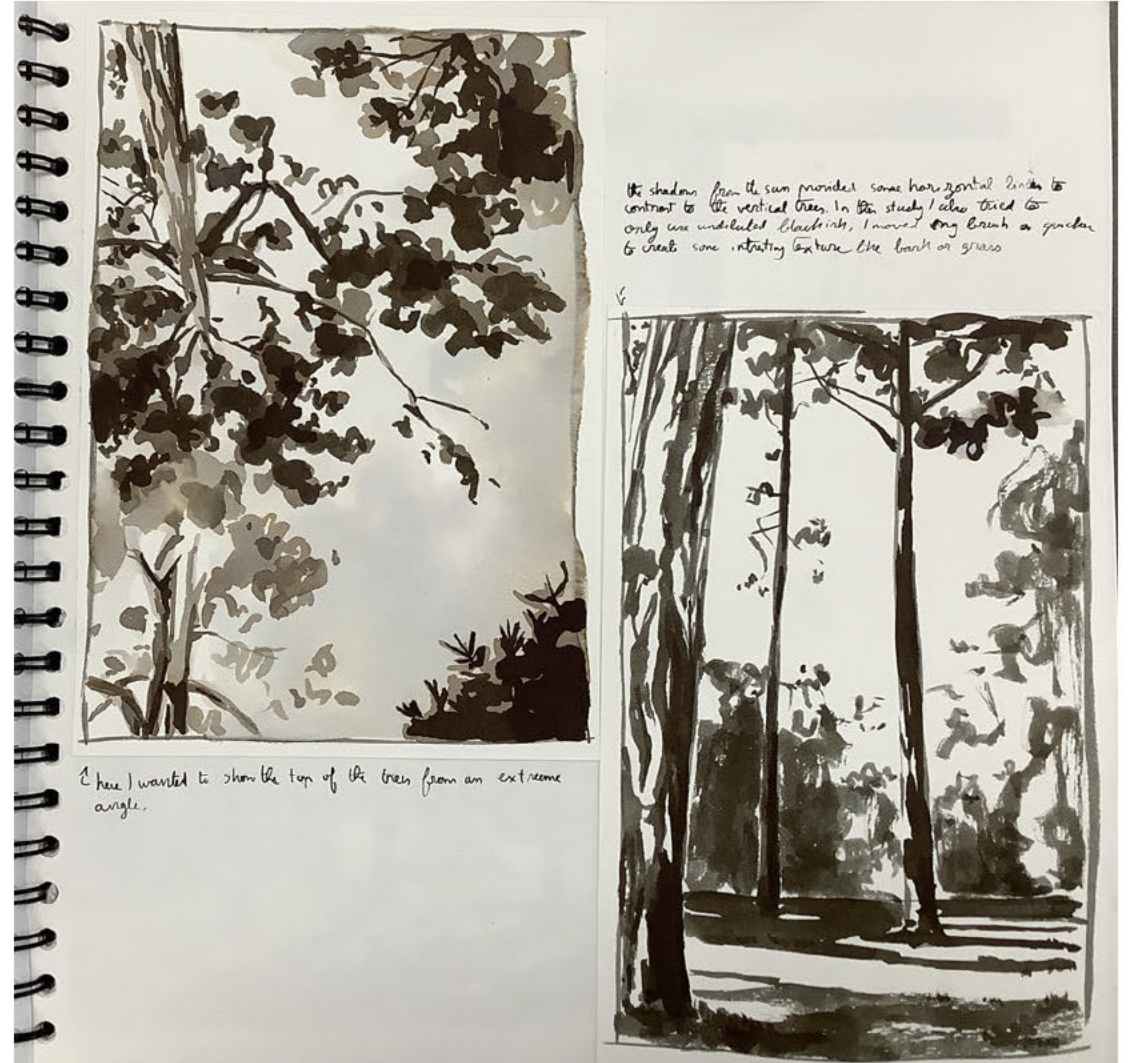
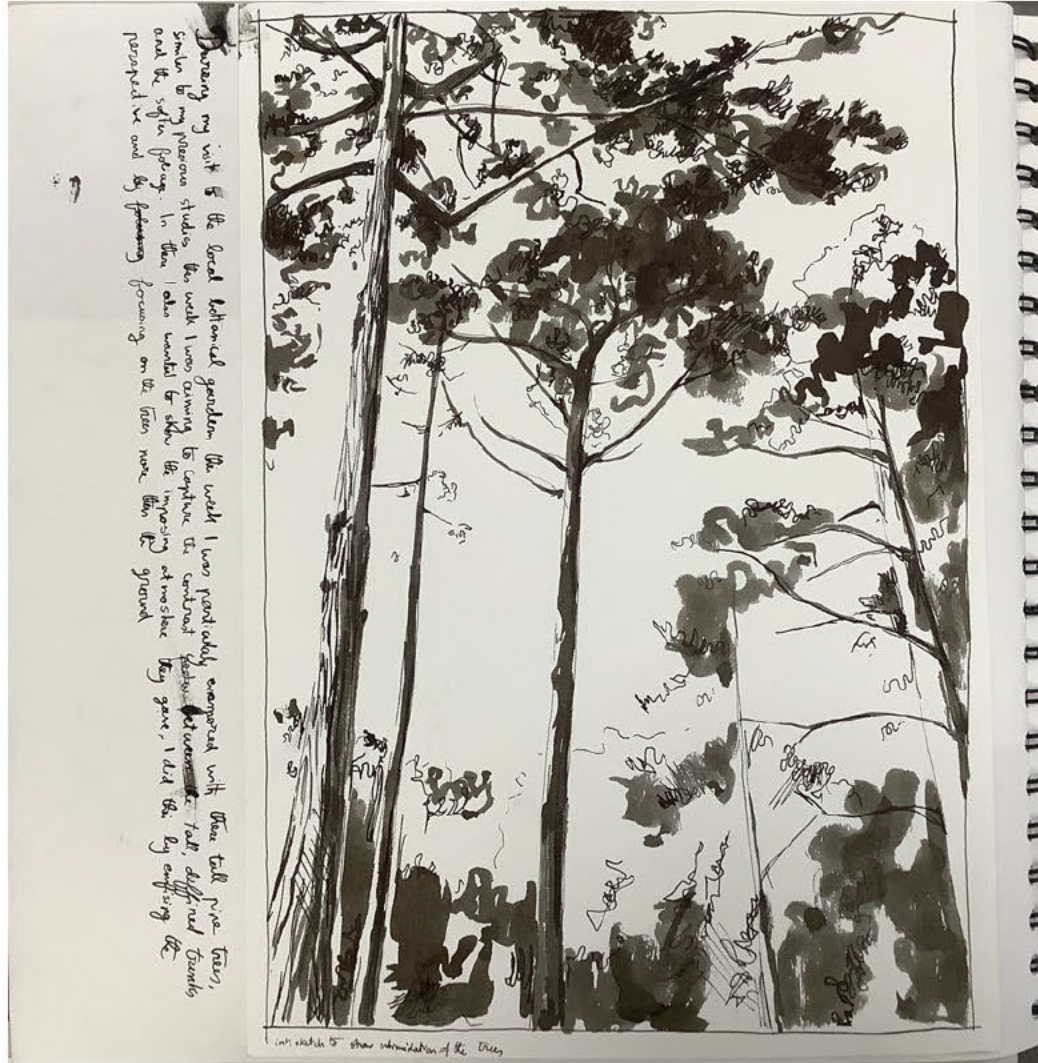


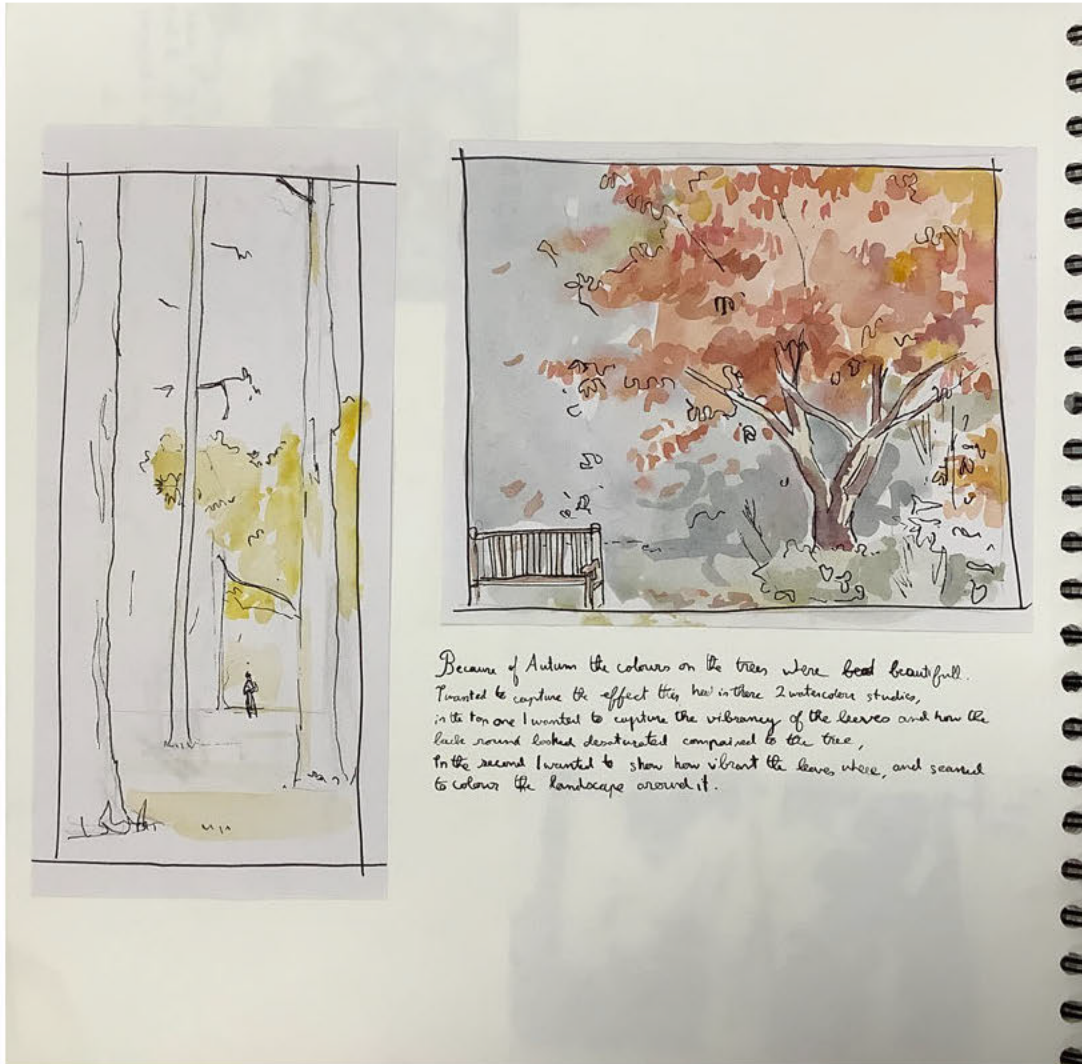


75 marks, 9FA0, C1



77



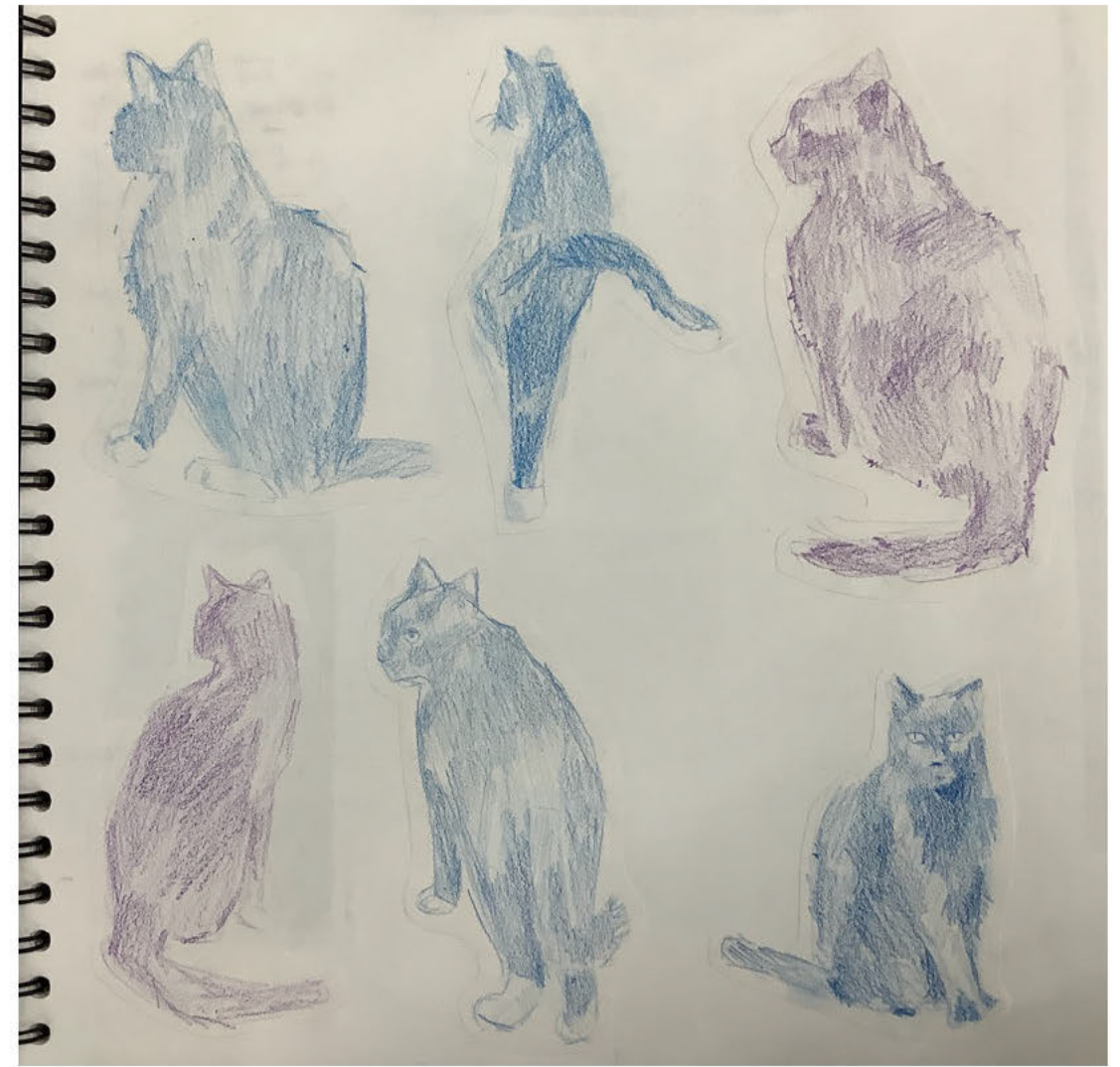
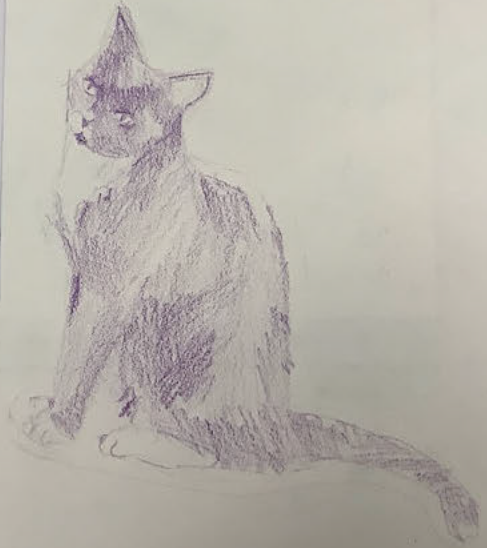




I found the way light spread from one point really interesting, I used the ink study to capture the range in light and shadow. In the colour oil study I wanted to use dark vibrant colours, like how the red in the leaves looks



In this painting I want to introduce a slight narrative. I want to create the effect of a 'different' world behind the arch. I want a cat to lead you through it, so here are some pencil studies of my cats, to see which one would work best, as well as a ink sketch showing the composition.



① monochrome oil study to decide on light & shadow

② wanted background, still with

③ I also wanted to try a more grounded colour pallet, but I don't like how it turned out.

④ I wanted to see if both foreground & background have cooler colours while this creates an interesting atmosphere. It's not really what I'm going for.

Mini Studies to decide on a optimum colour scheme to create 2 separate atmospheres

I like the introduction of some light teal in the wall, it ties it to the background while keeping it different.

I also think the hint of brides works better than painting all the lines but I think the wall had is too separate from the rest of the building.

< to create the separation between background & foreground I wanted to use warmer colours in the foreground and cooler colours in the back

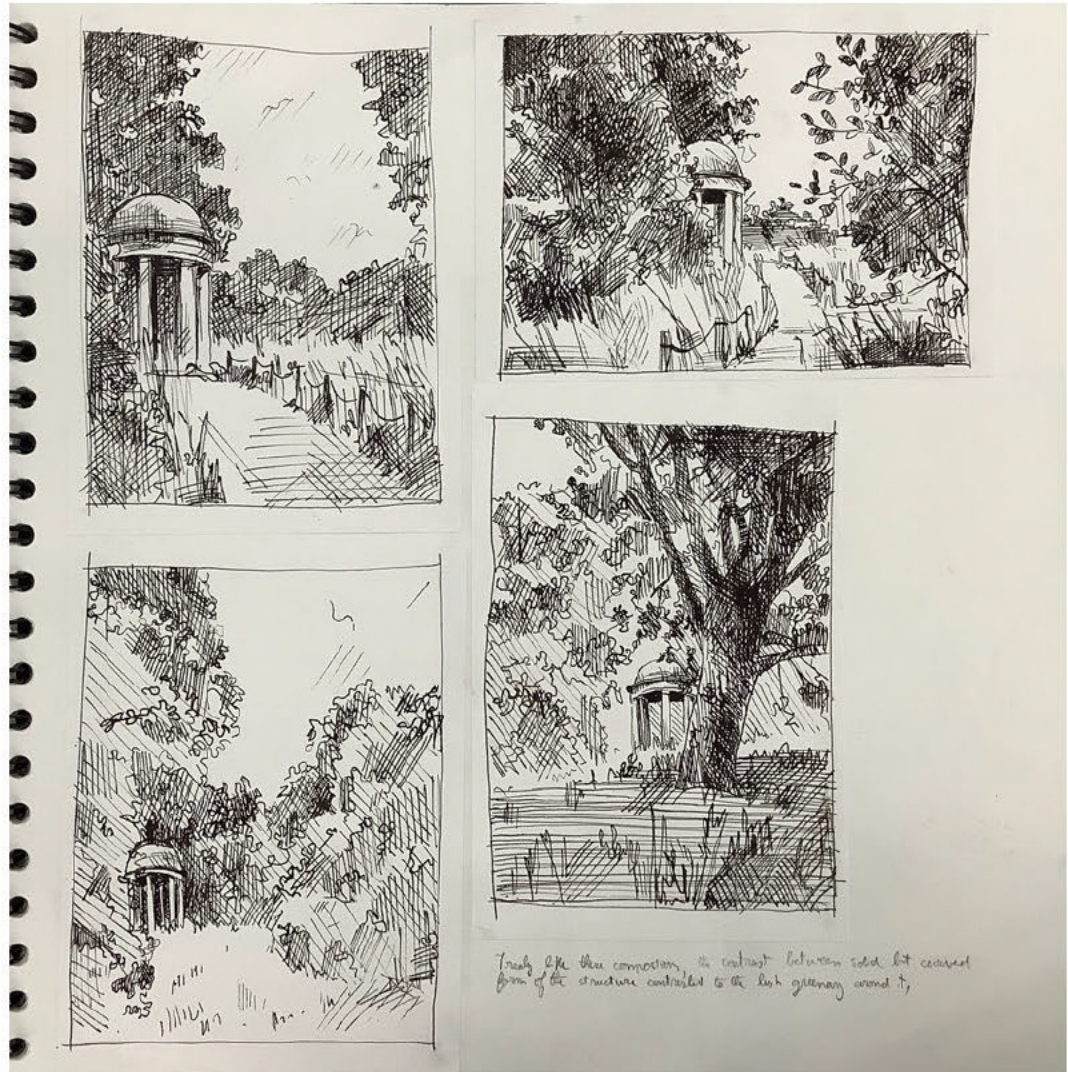
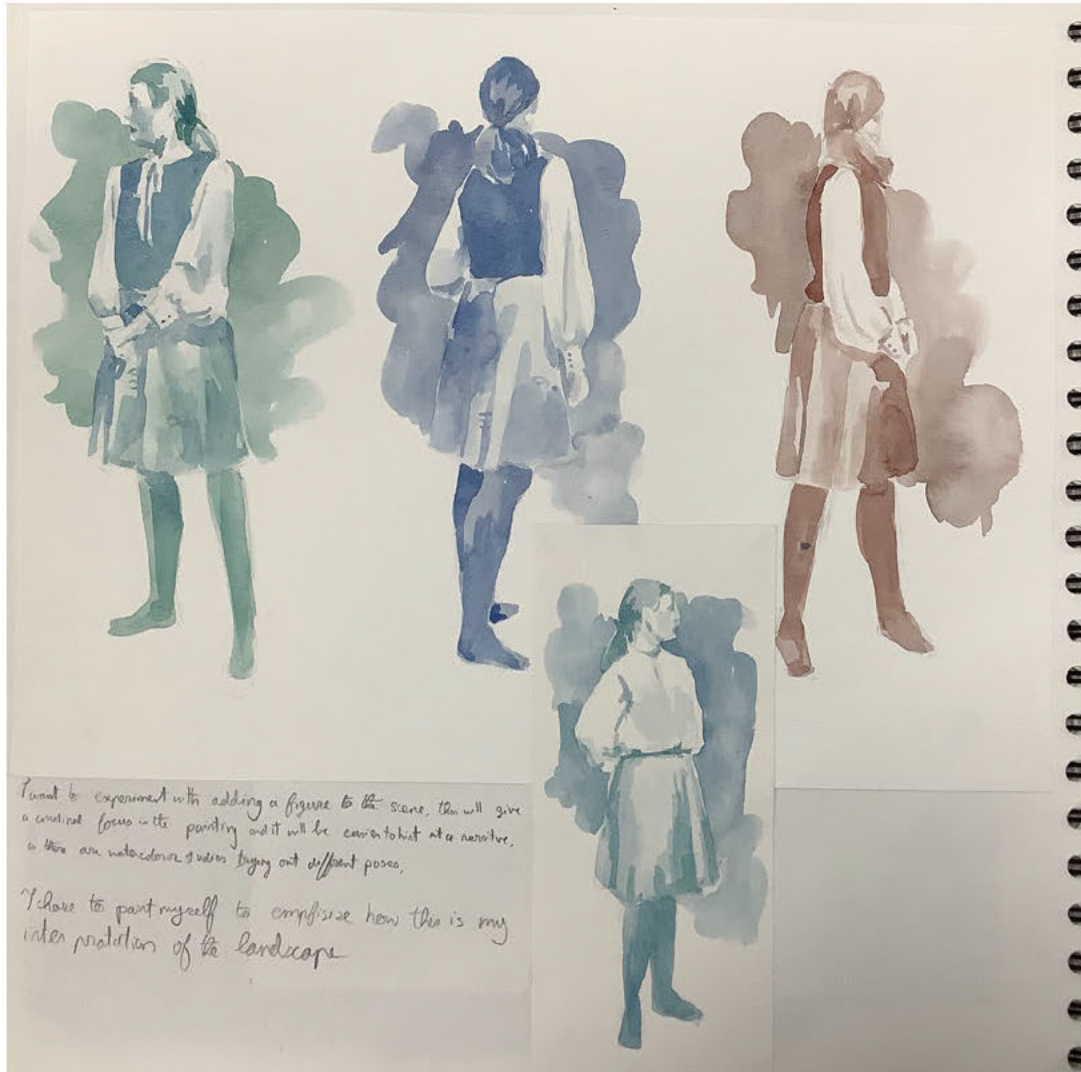


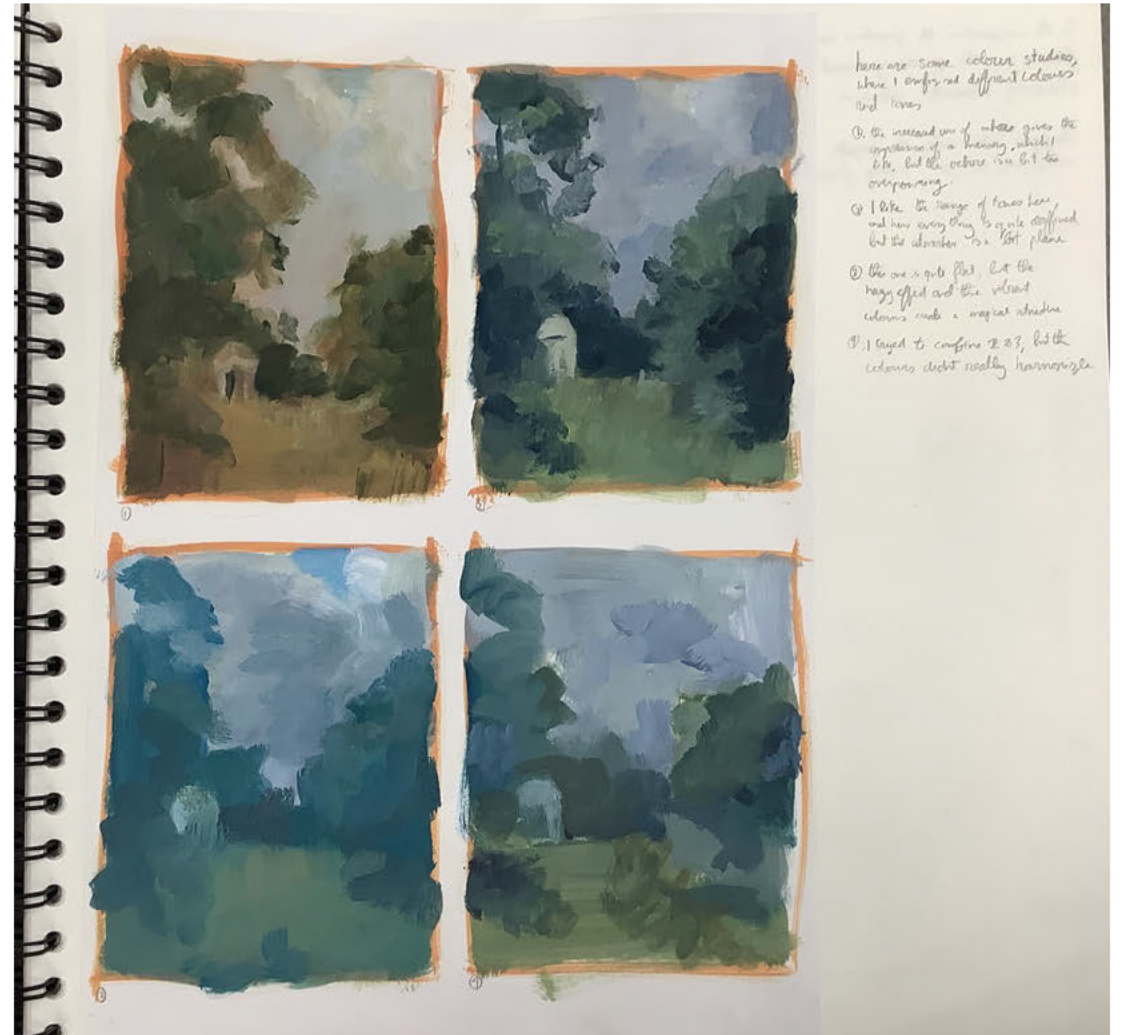
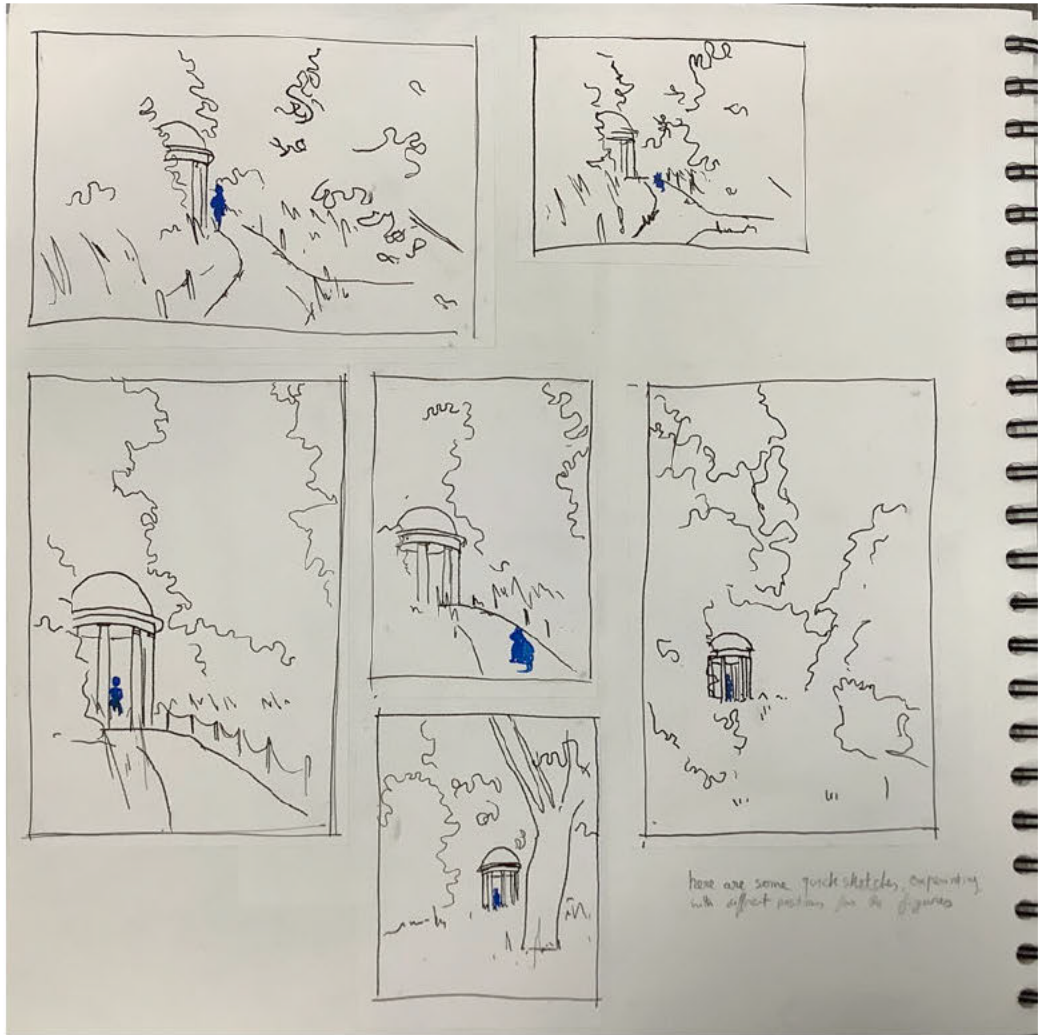
I wanted to use more vibrant colours but I think it didn't work as well as I hoped it would. I also flipped the direction the cat faces as it works better better with the composition.

In order to make the wall blend in better with the background I used a palette knife more this time. While I like some of the textures I'm still not completely satisfied.



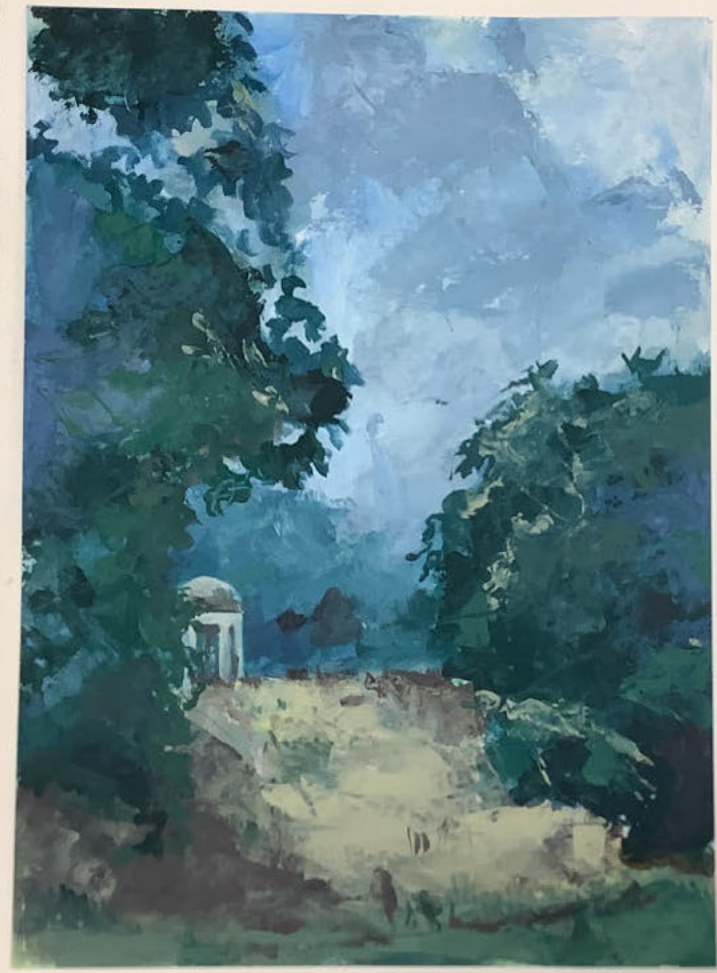
Larger outcome
 Combined the colours & tones of the 1st study with the more energetic brush work of the second.
 I think it came out quite charming and illustrative, but I think I'll go back to scenes where the power of nature off is exemplified.





In this composition the gazebo is very small and most focus is on the greenery around it and the stormy clouds above.

The figure hides under the gazebo, only waiting for some one, or just hiding from the rain.



Tried using more vibrant colours this time, but I don't think it worked.



Composition: Think this composition works better as the path leads the eye to the gazebo which grounds the composition and the ground level lies on the lower 3rd adding stability

Atmosphere: at first I wanted to create a moodier, darker atmosphere, so I used dark colours and created a lot of contrast, but I don't really like it so I'll try a cooler, airier atmosphere next

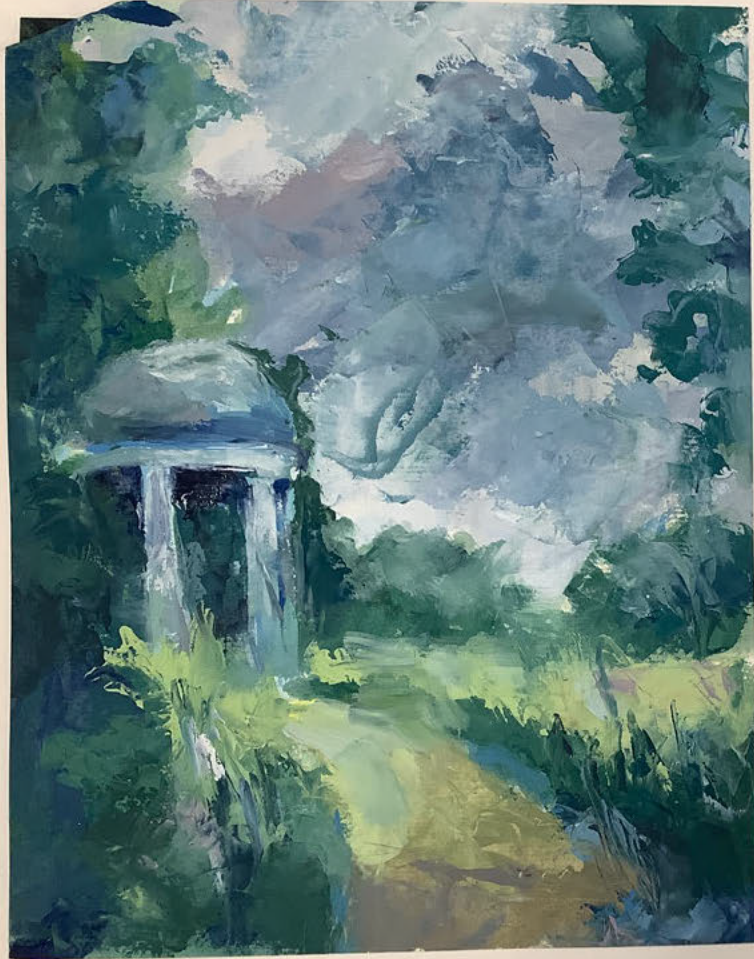


The Water-Lily Pond' Claude Monet 1899
context: the painting shows a Japanese style bridge in Monet's garden in Giverny, where he lived from 1883 until his death. Monet painted this scene 17 times under different light conditions

what I learned: In this painting the use of ^{soft} yellow-green creates a sunny and bright atmosphere, hints of light blue and pink add depth and illusion of reflected light. These are 2 things I'd like to apply to my painting, the bottom 2 colour studies are inspired from 'the water-lily pond' and I'll try using similar colours in the larger study



Colour use of the painting



When walking around Kew garden I saw this gazebo on a hill through a lot of trees, I only got a clear view of it when I got this close, so I want the painting to capture some of awe I felt.

I want to make it feel like you've stumbled into a bright clearing in the woods



Large Outcome

Artist inspiration:
In Mark's painting the use of vibrant light blues adds vibrancy so I tried to apply some of that to my painting, for example in the foliage, as the only black in the part of the landscape some of the extra colours adds it blend better with the surroundings.

Brush work & texture
Working on a larger outcome allowed me to paint more using a pallet knife which adds more energy while keeping sufficient details.



3 studies testing different blues and greens
to see which create the warm atmosphere

Like the summery atmosphere I was able to create here,
but think the tree is a bit too dark. If it was lighter it would complement the rest of the
scene better





I really am like this scene
but this first attempt turned
out quite flat

blue yellow
red orange yellow
green blue
purple white
black



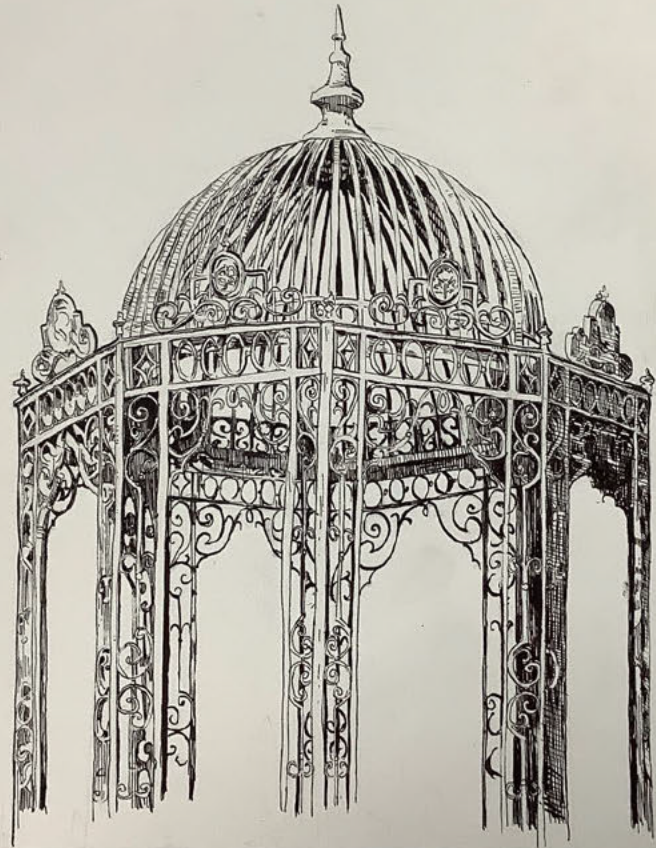
To make the composition more dynamic I cropped the image to become more
elongated, which gives more focus on the sky and nature, but the lighting in this study
still doesn't feel right





↳ sketch to identify movement & tones in the landscape

↳ watercolor study of the clouds to familiarise myself with them and to experiment with more vibrant colours



detailed ink sketch

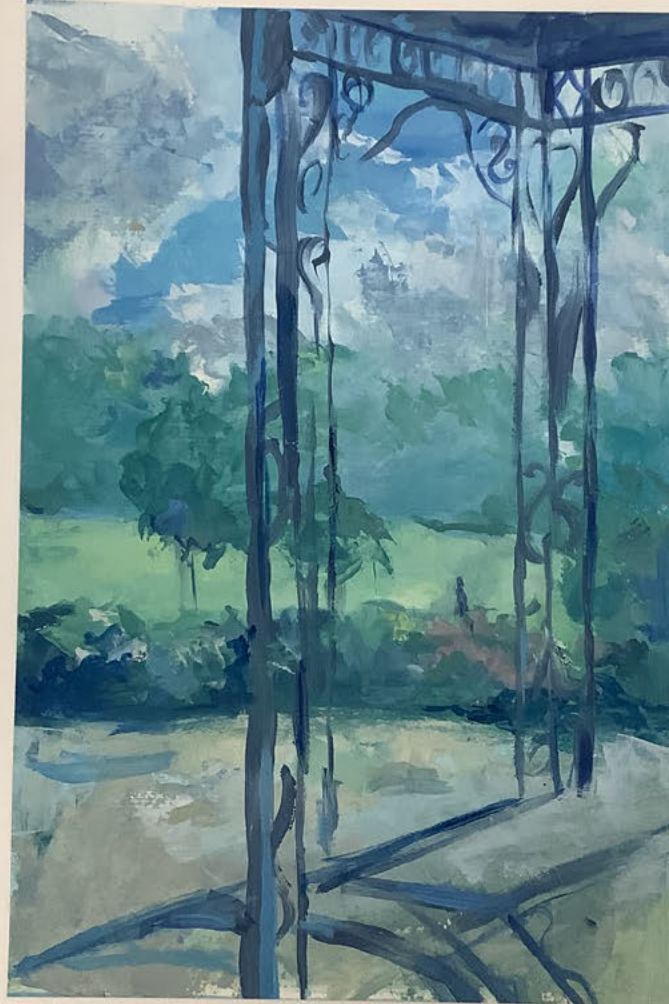
In the Outcome I won't paint it in this much detail so it doesn't stick out too much, but this detailed study helped me pick out the main details in the structure.



Exploring Narratives

I thought it could be interesting to paint a second painting from the position of the person on the hill, this would allow me to paint the structure in more detail,

here are some quick studies looking at different colour options



I want this painting to match the other painting, so I made it have a similar colour scheme.



I'm not satisfied with this composition so I'll go back to the original idea

- the composition doesn't feel balanced; the trees and grass are a bit flat and the pavement creates a harsh line and division
- From the perspective the size of the structure has no clear scale,



Study of the structure in oil

- ~ my previous studies are quite small so I wasn't able to paint the structure & figure in a lot of detail, I wanted to practise this before I paint the outcome,
- ~ I think it came out quite well, I don't want it to be too detailed as this would make it stick out too much from the surroundings.



'Woman with a Parasol' Claude Monet 1875
 ← Context
 This painting was likely painted outdoors in a single session, this makes it appear like the woman and her son were interrupted while on a stroll. The vibrant colours and animated brushstrokes, makes look like a brief moment of inspiration.

- In this study I brought in some of the light blue from the clouds into the landscape, like Monet did in this painting, this made my study look more harmonious.
- I tried to apply paint with more energy like in Monet's painting to give an impression of wind.
- In this study I also tried to make the lights and shadows clearer.

Atmosphere
 I want to create :
 • Sunny
 • Joyful
 • awe at the beauty of nature



Practise outcome

to practise how the colours would come out on a bigger scale I painted this larger study on some MDF



Final Outcome

the larger scale allowed me to add more details, but I still tried not to over work it. For the foliage I used a small round brush and loosely painted on wavy lines, this added movement to the trees without over working them and gave them a more graphical look which helps balance the much more detailed structure. Overall I'm happy with the atmosphere I created.







75 marks, 9FA0, C1





75 marks, 9FA0, C1



100



75 marks, 9FA0, C1



75 marks, 9FA0, C1



75 marks, 9FA0, C1



75 marks, 9FA0, C1



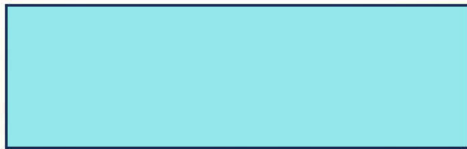


75 marks, 9FA0, C1



Personal Study

Painted Fiction, an investigation into the processes and practical methods used by Turner, Constable and Monet, to translate visual fact into an enhanced atmospheric experience.



Painted fiction, an investigation into the processes and practical methods used by Turner, Constable and Monet, to translate visual fact into an enhanced atmospheric experience.

January 2024

Introduction

I often find myself in awe of the natural world around me and in the beauty in ordinary scenes, but when I paint it accurately onto canvas the immediacy and grandness of these moments disappear. By closely examining paintings by Turner, Constable, and Monet, I hope to inform and improve my technical skills and to learn how to manipulate landscapes to create more immersive paintings. Each of these artists were incredibly focused on portraying the atmosphere of a scene and I'm fascinated by how the different ways they observed the world, impacted how they painted it.

Turner leaned towards abstraction with his dramatic and luminous paintings. His paintings often show grand and powerful landscapes with a play into the sublime. 'Snowstorm' (fig. 1) varies most from the atmosphere I aim to capture in my paintings, but learning from his exaggerated use of light and colour could make my art more energetic and dynamic.

Constable used plain air oil sketches of clouds and nature to construct scenes of the British countryside. Instead of seeking out grand picturesque scenes, he romanticised ordinary landscapes. Such as in 'Wivenhoe Park, Essex' (fig. 2), where he used these carefully studied aspects of the landscape to create a scene where peace and order permeate. This was likely in response to the nostalgia and longing for a connection with nature that was disappearing at the start of the Industrial Revolution and a need to capture a seemingly fleeting time.

'Basin at Argenteuil' (fig. 3) by Claude Monet is a scene of leisure, away from busy Paris. While this painting was made before the Impressionist movement got its name, it has the immediacy and spontaneity that gave the movement its charm. 'Basin at Argenteuil' is not a one-to-one reproduction which allows it to express the moment more accurately.

My aim for this study is to better understand why and how landscape artists manipulate the world they see when converting an experience into a painting. My work is focused on capturing the atmosphere and physical experience of landscape and I want to see the balance between accurately painting the features of the

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landscape and exaggerating certain features to emphasise the mood and experience.

James Mallord William Turner

'Snowstorm – Steamboat off a Harbour's Mouth Making Signals in Shallow Water and going to the Lead. The Author was in this Storm on the Night the 'Ariel' left Harwich' 1842 (fig. 1) by James Mallord William Turner (1775-1851) captures the experience of being engulfed by a turbulent and angry storm. Unlike Constable and Monet Turner could not have painted this from life, and while it may have been inspired by personal experience, 'Snowstorm' is a good example of a fictional scene being painted so it appears to be real.

'Snowstorm' depicts a steamboat in the middle of a turbulent storm. Violent waves surrounding it are formed and exaggerated from the contrasts between light and dark regions of the painting. The energetic shapes in the waves create the illusion of movement. Additionally, the sky blends into the sea which exaggerates the size of the waves. This also makes it difficult to determine spatial depth. The tilted horizon line is disorienting to the viewer, which makes the experience more immersive. It creates the illusion that we along with the boat are being engulfed by the sea.

Along with Constable, Turner was part of the romantic movement. Romanticism was an intellectual and artistic movement from the end of the 18th century, it influenced artists, poets, and writers of the time. The Romantics rejected order and balance and put emotions over reason¹. This can be seen in 'Snowstorm' where Turner the painting is closer to the feeling and experience of being in a storm rather than what you see.

The painting plays into feelings of the sublime. This is a theory popularised by Edmund Burke in the mid-18th century. It focuses on creating scenes of immeasurable scale and the terror that comes from realising the insignificance of humanity². 'Snowstorm' is somewhat more claustrophobic compared to other sublime paintings. Instead, Turner creates the feeling of dread by contrasting the energy of nature to the energy generated by humans. The steamship caught in the

¹ Encyclopaedia Britannica, 2023. *Romanticism* [online]

² Tate., 2022. *Snow Storm – Steam-Boat off a Harbour's Mouth* [online]

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storm utilised the most modern technology. Yet even it still does not stand a chance against the might and power of nature³. The '*Radical dissolution of form and prominence of its centrifugal energies*' (as written by Sam Smiles in *The Turner Book* (2006) ⁴[6]) contrasts with the weak swirl of steam produced by the boat. This leads to an encapsulating feeling of dread/terror and insignificance within the viewer.

Turner was known for his unusual use of light, his 'liberation of light and colour' [6] seemed to show an anticipation for impressionism and abstraction. 'Snowstorm' uses a lot of dark colours and tones, yet it has luminosity. This is due to the contrast between the dark monochromatic waves and the bright shining white and vibrant light blue. This captures the dark threatening feeling of the storm while incorporating the brightness of the snow. The contrast in this painting is something I would like to add to my work, especially when creating dramatic atmospheres.

Turner's brushwork also adds to the energy and movement of the storm. He used oils diluted with turpentine to create 'watercolour-like brushstrokes', which helped recreate the mist and blurriness caused by rain and snow. This is contrasted with forceful and energetic impasto which captures the intensity of the waves. The carved, smeared, and scratched paint adds dynamics to the painting. I think my paintings would benefit from more movement so I would like to paint with a similar brushwork when painting more dramatic and energetic scenes.

Scenes of shipwrecks were not an uncommon subject matter in the romantic period. However, Turner went against multiple conventions; '*Snowstorm*' is energetic and more focused on the force of nature than the people impacted by it. Additionally, its composition focuses on a spinning vortex, and not on a stable pyramid as what is more common, such as in Theodore Gericault's '*Raft of the Medusa*' (1818-19). This creates a more expressive and angry painting.

The long title of the painting implies a biographical nature, this idea is strengthened by Turner's anecdote. He stated:

*'I got the sailors to lash me to the mast to observe it; I was lashed for four hours, and I did not expect to escape'*⁴

³ Fox, A., 2016. *John Constable, Wivenhoe Park, Essex* [online]

⁴ Smiles, S., 2006. *The Turner Book*.

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This reminds me of how Constable and the Impressionists used first-hand observation to inform their painting, though they used it to capture temporary aspects of the landscape such as clouds and light, while Turner would have used this experience to guide the atmosphere he wanted to create. It should be noted there are no sources other than Turner to confirm this anecdote. Additionally, there are no records of a ship named 'Ariel' leaving Harwich between 1841 and 1842⁵. So, it should be asked how much of this is how Turner imaged a storm to feel like and how much so based on actual observation.

Despite this, Turner's ability to create atmospheres is what drew me to his work. I want my paintings to also show the grandeur of the natural world and to be dynamic and luminous like Turner's work.

John Constable

In '*Wivenhoe Park, Essex*' 1816 (fig. 2) John Constable (1776-1837) depicts a sunny, slightly windy afternoon. Compared to Turner this scene is much more serene and relaxed, and it's much more like the effect I want to create in my paintings. This painting is focused on portraying the beauty in the simplicity of the British countryside, but this might have been just as staged as Turner's turbulent storm.

Along with Turner Constable being part of the Romantic movement, his paintings show the Romantic appreciation for the natural world, but unlike other artists like Turner and Gericault who showed the destructive strength of nature, Constable focused on the comforting and life-giving side of it. This can also be seen in how Constable painted more ordinary landscapes of Suffolk around him instead of grander scenes like the lake district which was a common subject for landscape painters of the time⁶.

Half of the painting is taken up by the sky, as the source of light is key to the effects created by the painting. Constable's deep fascination with the sky is shown in his quote. '*The sky is the source of light on nature and governs everything*'⁷. In this painting, the blustery sky scatted with the restless clouds and the projected dappled shadows suggest a slight breeze. Clouds often govern the weather and the

⁵ Tate., 2022. *Snow Storm - Steam-Boat off a Harbour's Mouth* [online]

⁶ Clark, K., 1973. *The Romantic Rebellion: Romantic versus Classic art*.

⁷ Evans, M., 2018. *Constable's Skies: Paintings and Sketches by John Constable*

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atmosphere of a scene; I wish to incorporate clouds into my compositions to create a wider range of effects.

Constable's ability to capture the light in his landscape can be attributed to his plein-air painting. Plein-air is the practice of painting landscapes outside, this added veracity and immediacy to the paintings and allowed him to capture the temporary effects of light. His brushwork also helps add to the physical experience of nature. Vigorous, lively strokes add reflections to the lake which enhances the impression of an observed landscape. More precise brush strokes are used to clarify detail. He also used plein-air painting to create a wide range of cloud studies.

'Painting is a science and should be perceived as an inquiry into the laws of nature' – Constable⁸. This scientific approach is evident in his cloud studies. Next to the painting, he would describe the weather conditions and time of day⁷. This deep understanding of how clouds affect light allowed him to create immersive illuminated scenes. He had a similar approach to multiple other features of his paintings. For example, the trees were painted so that their specific species could be determined. This interest in science and reason is unusual for the Romantic period which had a focus on the subjective and feeling over reason. But I think this approach gave him a deep understanding of nature and allowed him to construct more believable and immersive paintings.

While individual features of the landscape may be close to reality, Constable would stage them to create specific effects. In '*Wivenhoe Park, Essex*' this was done to show the ground's relation to the Rebow family who conditioned this piece. This could explain why the image rearranges the landscape to create a more harmonious composition. For example, the house and lake would not have been visible at once. Other aspects of the composition could be attributed to the fact this is a commissioned piece. The landscape is primarily green, but hints of red are used to highlight certain parts of the landscape, such as the Rebow's house and the youngest daughter's scarf.

Constable paintings capture a vision of the rural beauty of the British countryside, but it is a romanticized version of it. '*Wivenhoe Park, Essex*' seems to show beauty in its simplicity and harmony, but the grounds themselves were designed along the lines of

⁸ Vaughan, W., 1994. *Romanticism and Art*.

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the picturesque, for example, the arched bridge in the background is made to look old to fit with the vision of a perfect picturesque landscape. Another feature that adds to the romanisation in his paintings is the sky. While Constable's study shows a wide range of weather conditions most of his paintings show blustered skies and mild days creating a false impression of the countryside⁹.

Turner and Constable both adjust landscapes to create a specific atmosphere, Turner exaggerates light and composition to create a more dramatic effect while Constable sets the painting up to give the illusion of simplicity and ordinary life. This desire to capture the beauty of the British countryside could have resulted from the Industrial Revolution which led to a longing and romanticisation of the countryside as cities began to grow. While Turner embraced change, Constable retreated to his memories of the past and painted a golden past that may have never existed¹⁰. In my paintings, I choose compositions that could create a specific atmosphere so being more open to arranging the composition from what I've directly observed could help me in this.

Claude Monet

In the 19th century, the Impressionist movement began, these artists aimed to capture the ambience and atmosphere of scenes. Claude Monet (1840-1926) was one of the founders of the movement. The painting 'The Basin at Argenteuil' 1872 (fig. 3) shows the approach common to the movement, it's painted as a direct response to nature, and it is dedicated to depicting a sensory perception of the landscape.

Monet conveys a serene and leisurely atmosphere through his use of colour light and composition. For example, the steady and regular rhythm of alternation between light and shadows is comforting because of its predictability. The shadows also lead the eye toward the figures strolling along the grassy path which reminds us of the serene atmosphere. 'The basin at Argenteuil has an overall quite warm hue, which recreates the effect of the heat and light caused by the summer sun. This contrasts with the cool blue sky.

⁹ Vaughan, W., 1994. *Romanticism and Art*.

¹⁰ Joy of museums. 'The Basin at Argenteuil' by Claude Monet' [online]

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Multiple figures are dispersed throughout the painting, some on a walk along the grassy path, some lying in the shade and a few on small boats on the river. The figures help the viewer place themselves in the painting, which adds to the immersive experience of the painting. But these figures are only secondary to the landscape. Unlike other impressionists like Pierre-Auguste Renoir, Monet wasn't particularly interested in making people a key part of the landscape. A scene he had previously painted a lot was of 'La Grenouilliere'. In this series of paintings figures are a key part of the composition. But later Monet showed distaste toward these paintings perhaps because of the prominence of the figures¹¹ [15]. In contrast, several of the figures in 'The Basin at Argenteuil' are hidden in the shade, and the ones illuminated by light are comprised of just a few brushstrokes.

The painting conveys a tranquil atmosphere, yet the sky above is cloudy and could cover the sun at any moment. This conveys the temporary and fugitive and transient nature of the moment, but Monet immortalised it in the painting. The painting is split in two along one of the diagonals, the top half shows a vibrant blue sky with big billowing clouds. The asymmetrical composition adds a dynamic aspect to the painting, further implying the transient nature of the scene.

Monet sacrifices detail to capture the fleeting effect of landscapes. Details aren't distinguishable, like the leaves in the trees or blades of grass on the ground, which is a common pattern in impressionist paintings. This illusion of detail is created using dynamic and short brush strokes. A similar technique is used to paint the figures, where only a few brush strokes are used. This adds life and movement to the figures and allows them to blend in with the background so that when you look closer more and more people can be spotted.

The impressionists, while not the first, popularised 'plain air' painting. Monet would paint large-scale paintings outside, not just sketches like was more popular before. This allowed him to capture the 'spontaneity of the landscape' as described by Karin Sagner in her book 'Claude Monet, 1840-1926: A Feast for the Eyes' (2006)¹². Monet himself once said:

¹¹ Willette, J., 2010. *Romanticism and Constable* [online]

¹² Samu, M., 2004. *Impressionism: Art and Modernity* [online]

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"My only merit lies in having painted directly in front of nature, seeking to render my impressions before the most fleeting moment".¹¹

When Monet visited the UK, he likely saw both artists in galleries. Like Constable Monet painted a lot outside, the recent invention of tubed paint made plein air painting quite common among the Impressionists. The outdoor painting captures the vividness and intensity that painting in the studio can't. 'Wivenhoe Park, Essex' and 'The Basin at Argenteuil' both have quite a relaxed serene atmosphere, but while 'Wivenhoe Park' romanticises everyday life Monet's painting feels like it captures a more specific moment and experience. In a similar way to Turner, Monet captured the impression of a scene with not too much focus on detail, and both played with the atmospheric effects of light. Turner used more defined contrasts in light and shadow, while Monet's painting of light relies on observation it should be noted that Monet protested comparisons of his work to Turner's.

Monet's work is vibrant and full of life. I also admire his brushwork, its spontaneity captures all the effects of the wind, and the thickness of the paint allows for defined light and shadows, I would also like to use a similar technique in my work.

Conclusion

Experiencing landscapes doesn't end at the visual, due to the multi-dimensional aspect of a landscape, Turner, Constable, and Monet each had to exaggerate or manipulate their painting, to create their desired atmosphere. Turner's landscape is the most dramatic and energetic and incorporating some similar brushwork and referencing his use of light has added vitality to my paintings, such as in (fig.4) where I wanted to create a melancholy atmosphere to emphasise the isolation of the figure. I found this painting a good place to try out a more dramatic light, like in Turner's 'Snowstorm'. I achieved this through the increased use of white paint and the use of diluted oil paint for hazy effects and impasto for more dynamism. Constable's paintings show more ordinary scenes, which inspired the painting in (fig.5). I didn't want the painting to look staged, so I chose a composition where it looks like you've stumbled onto a bright clearing within the woods. Constable and Monet's works greatly relied on plein air painting, but for practical reasons, I mainly paint from photographs, these can capture the temporary light and shadows, but they don't

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save the atmosphere as effectively as a painting, so when I can, I inform my paintings with watercolour studies done in plein air (fig. 6). Monet has motivated me to be more adventurous with my colours and inspired me to add figures to my paintings, but not as the focus of the painting. I've painted myself into those paintings, to add another perspective to the landscape, while you see it from one angle other views of it also exist. It also emphasises how this is how I saw the landscape; the colours and light might not have been the same, but it felt like it. Especially in (fig.5) where the structure was hidden by the trees from different angles until I got to this position where it was finally revealed, and I wanted that painting to capture some of the excitement of finally seeing it.

To capture the visual and physical experience of the landscape Turner, Constable and Monet had to construct their fictional version of the landscape they saw or experienced. Turner exaggerated the movement and light in a storm to portray its violence. Constable arranged his composition and clouds to create a forever peaceful scene and Monet used light and colour to freeze a transient moment in time, yet each of these interpretations created the intended atmosphere more accurately than a precise recreation of the visual experience. It is also interesting how each artist's opinion of their landscape shaped the way it looks. This is especially clear in Constable's painting where his longing and romanticisation of the countryside lead to his painting showing an idealised version of it such as in the always cloudy but bright.

Word count: 3211

Figures

Figure 1

Painted fiction, an investigation into the processes and practical methods used by Turner, Constable and Monet, to translate visual fact into an enhanced atmospheric experience.



Joseph Mallord William Turner

Snowstorm - Steamboat off a Harbour's Mouth Making Signals in Shallow Water and going to the Lead. The Author was in this Storm on the Night the 'Ariel' left Harwich.

Oil on canvas

1842

91 x 122 cm

Figure 2

Painted fiction, an investigation into the processes and practical methods used by Turner, Constable and Monet, to translate visual fact into an enhanced atmospheric experience.



John Constable

Wivenhoe Park, Essex

1816

Oil on canvas

56.1 x 101.2 cm

Figure 3

Painted fiction, an investigation into the processes and practical methods used by Turner Constable and Monet, to translate visual fact into an enhanced atmospheric experience.



Claude Monet
The basin at Argenteuil
1872
Oil on canvas
60 x 80.5 cm

Figure 4

Painted fiction, an investigation into the processes and practical methods used by Turner Constable and Monet, to translate visual fact into an enhanced atmospheric experience.



Oil on canvas
2023

Figure 5

Painted fiction, an investigation into the processes and practical methods used by Turner Constable and Monet, to translate visual fact into an enhanced atmospheric experience.



Oil on board
2023

Figure 6

Painted fiction, an investigation into the processes and practical methods used by Turner Constable and Monet, to translate visual fact into an enhanced atmospheric experience.



Watercolour on card
2023

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I will be responding to the theme of natural form, specifically landscapes. I would like to focus on landscapes with a lot of plants and trees, like forests. Or those with a little bit of human intervention, for example fountains, benches, or dirt roads. I want my work to focus on creating an atmosphere specifically with colour.

I would like to take inspiration from the impressionist art movement, especially their use of colour. I find Monet's work specifically inspiring, for example like in 'The poppy field near Argenteuil 1873' I could try adding a figure interacting with the landscape, I could also try painting with small brushstrokes like Monet. Fred Cummings also paints landscapes although they tend to be of the coastline, but I can still take inspiration from his paintings of clouds like in 'Dawn Hastings Pier 2021' and use of colour. Joan Eardley has a more expressive style, but I could still try to incorporate this into parts of my paintings, for example the brush strokes in 'Summer Fields 1961'. I would like to incorporate J.M.W Turner's use of light into my work, like in his painting 'Sea View 1820-1830'.

A place where I can find a lot of visual stimuli is the Cambridge botanical garden, which has a lot of different types of plants, trees and unique features that allow for many different compositions. Another place to visit is Wandlebury park, which provides more woodland landscapes. In both cases these provide interesting landscapes to work from. To record I could use alcohol markers to make quick sketches, as they are useful and effective for quickly adding shading to a sketch. To focus on light and shadow but with a bit more range I could use inks.

For more sustained recordings I could use watercolour as they would allow me to experiment with colour effectively. I would also like to practice using acrylic and oil paints as they should provide more potential for bigger pieces, and I could use them to add texture to the paintings.