



Pearson

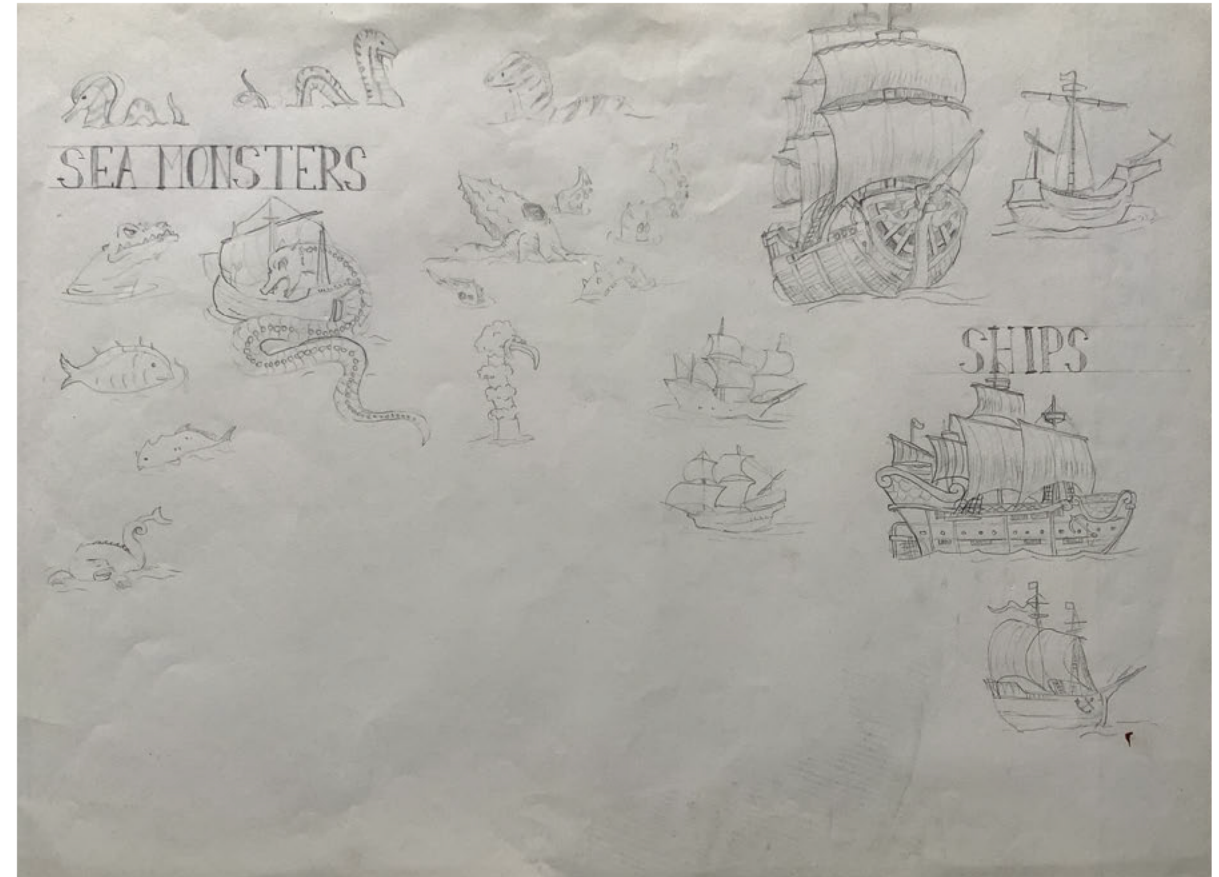
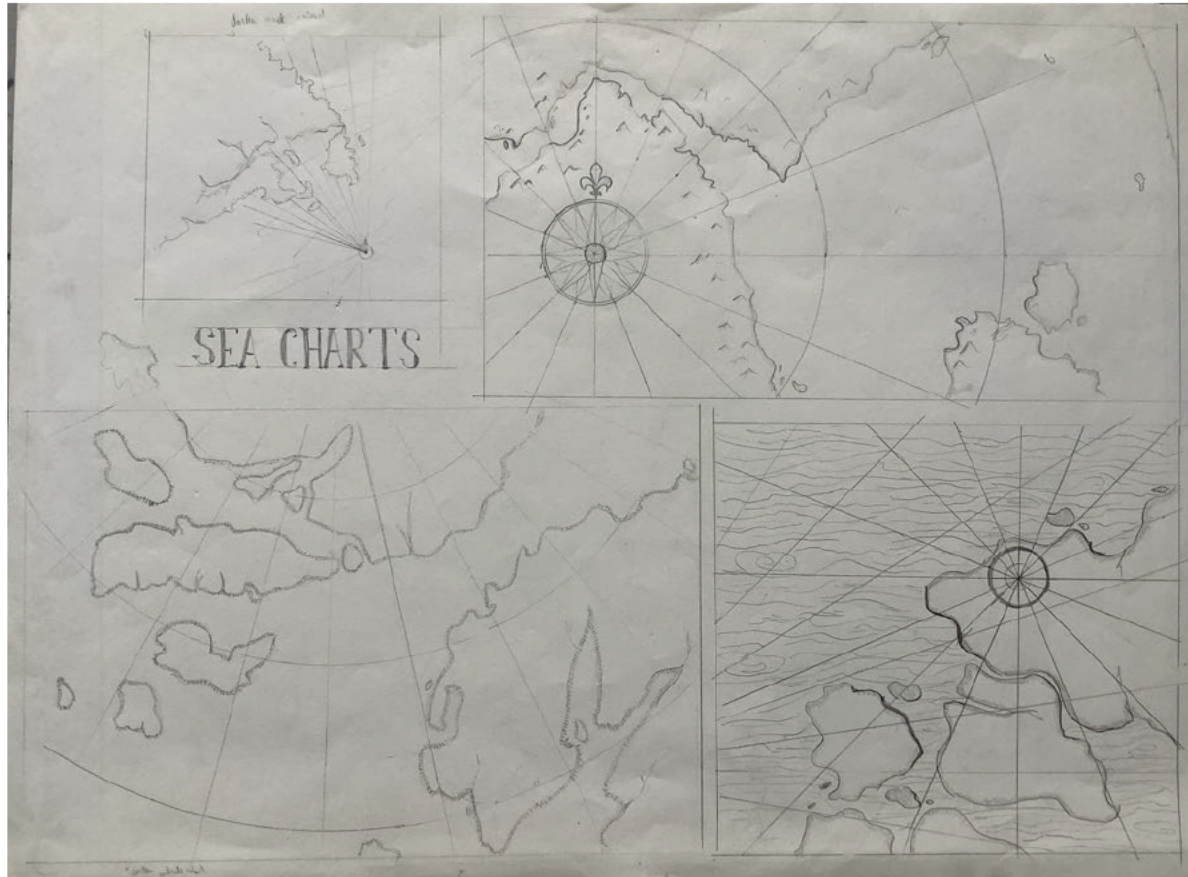
GCE A Level Advanced Art and Design

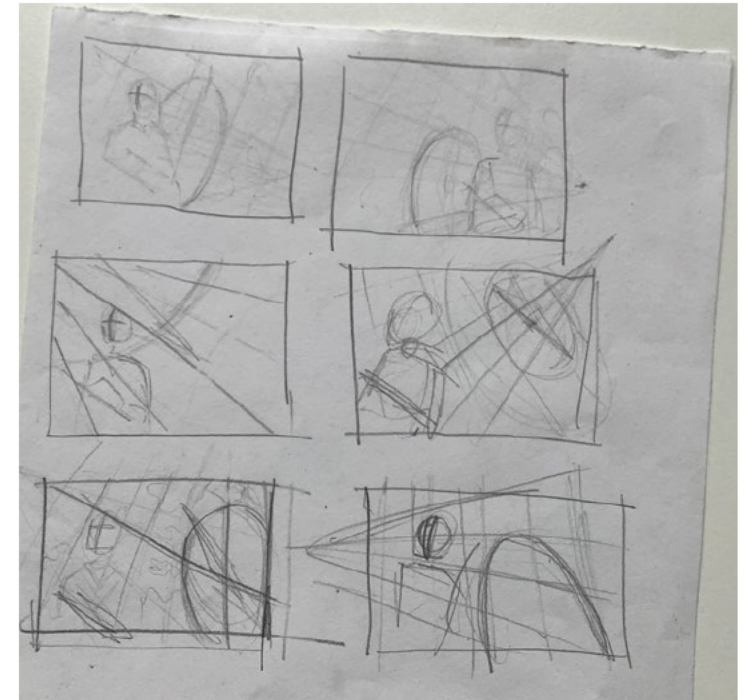
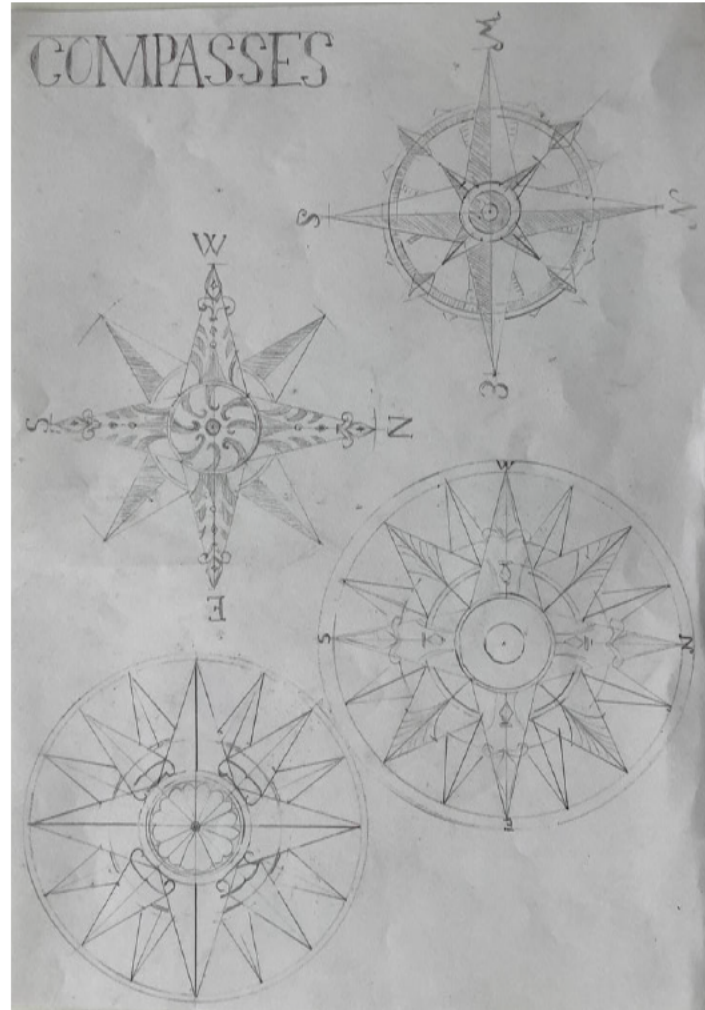
**Fine Art
Component 2
Meryl**

Total Mark 58

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	14	14	15	15
Performance Level	5	5	5	5
			Total out of 72	58

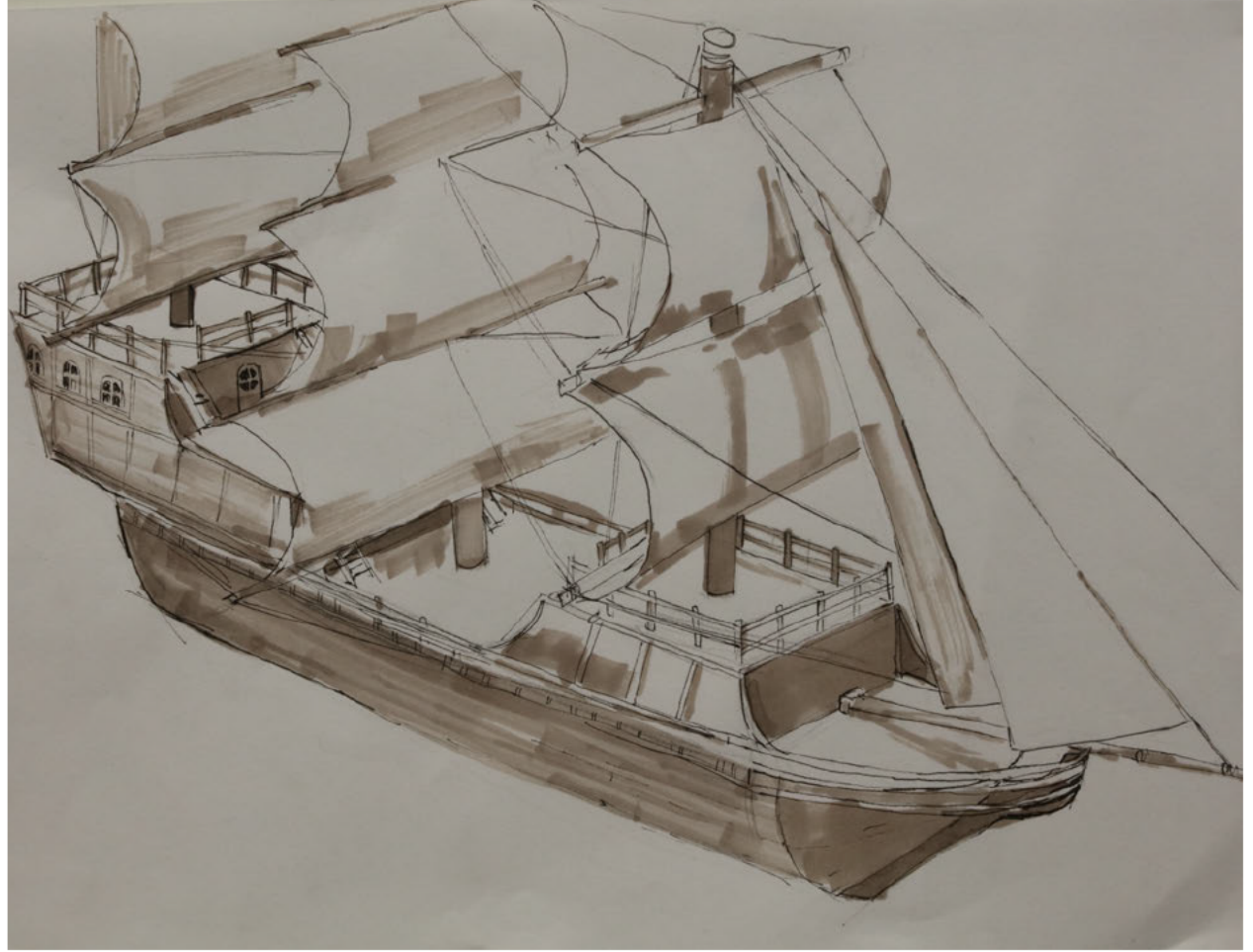
ESA – “Observe, Seek, Challenge”







58 marks, 9FA0, C2





58 marks, 9FA0, C2



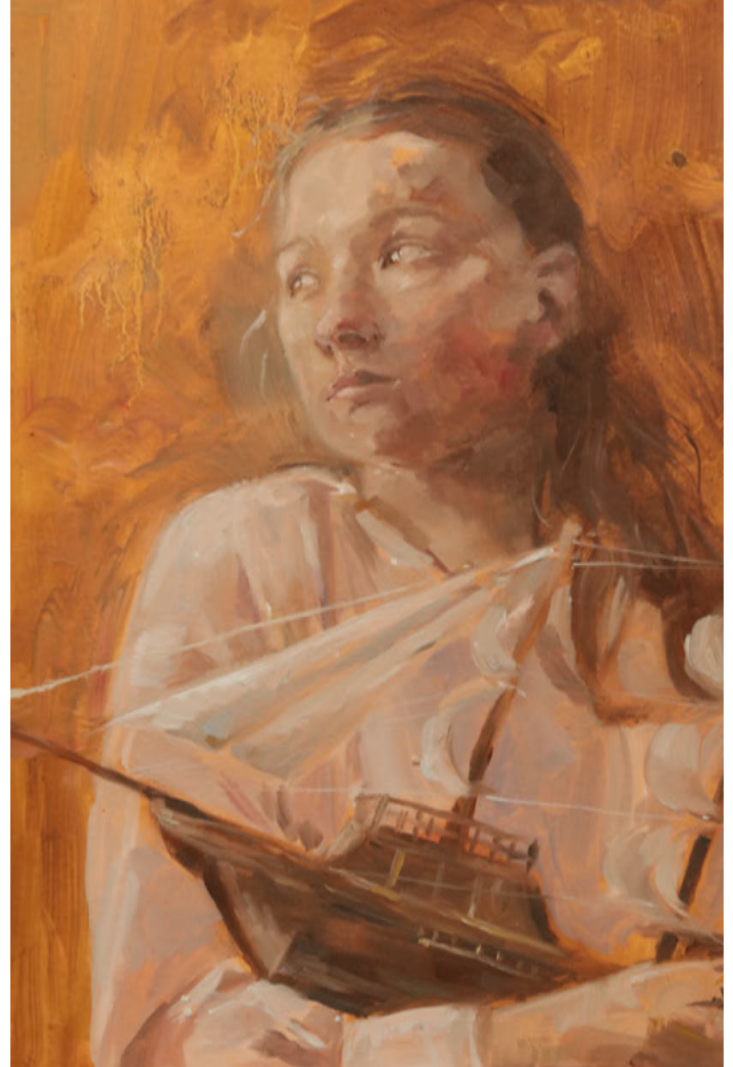


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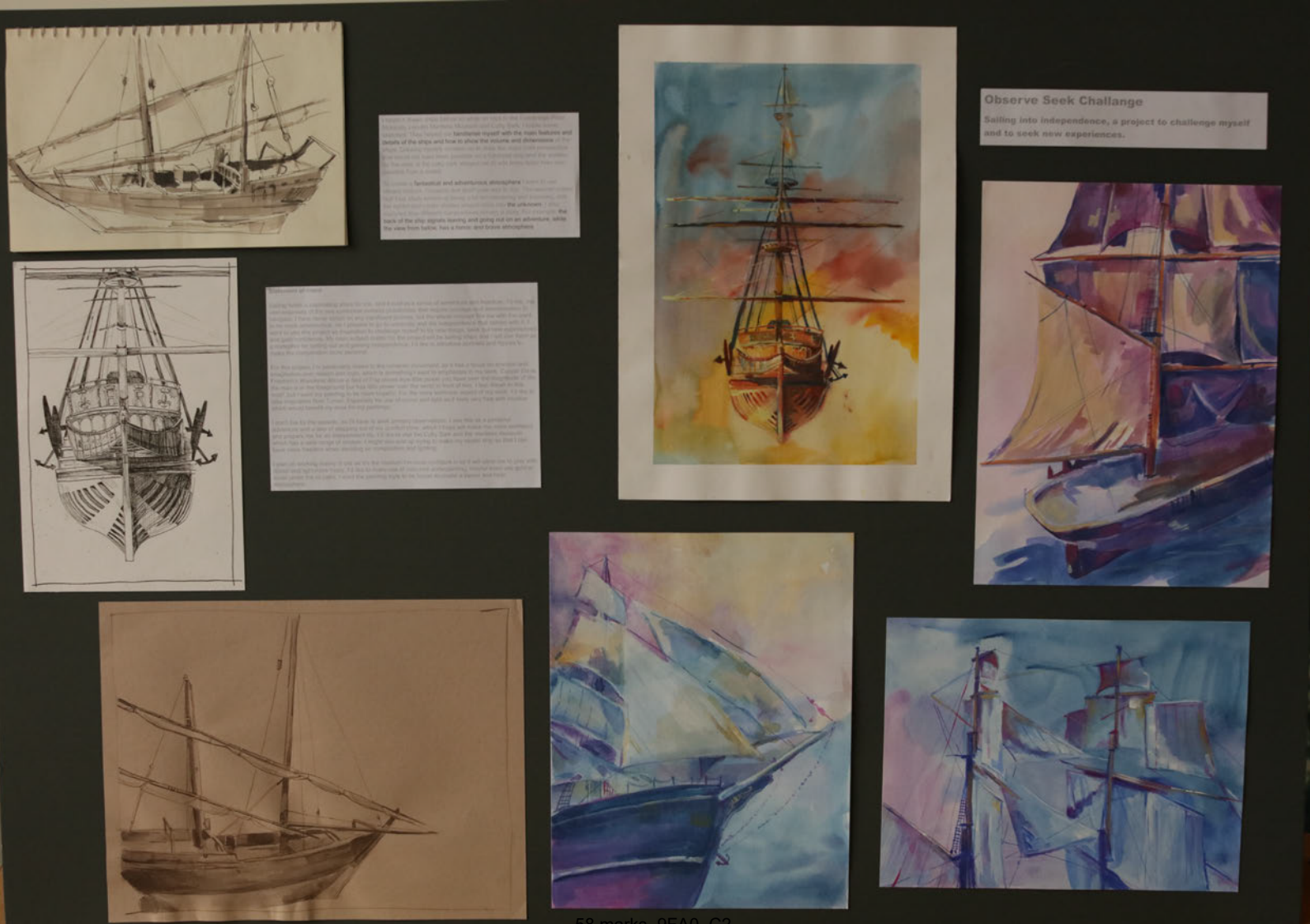




58 marks, 9FA0, C2



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Initially, I was nervous about the project. I had never before painted a sailing ship, and I was not sure if I had the skills to do it. However, I decided to give it a try. I started by sketching the ship's hull and rigging, and then I moved on to painting the sails. I used a variety of colors and techniques to create a sense of depth and texture. The final result is a detailed and atmospheric painting of a sailing ship.

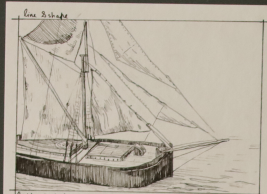
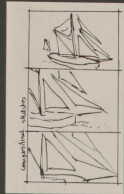


During the process, I learned a lot about the ship's structure and the challenges of painting it. I had to be very precise in my lines and shading, and I had to be patient as I worked on the details. I also learned that it's important to take breaks and step back from the work to see it from a different perspective. The final result is a detailed and atmospheric painting of a sailing ship.



Observe Seek Challenge
Sailing into independence, a project to challenge myself and to seek new experiences.





I want my painting style to stay loose and intuitive. As it creates a sense of freedom and movement. To achieve this, I primarily use warm, the color palette and expressive brushwork. I also experiment with using a gold underpainting, this gives an extra dimension to the art and is a call back to texture that's often associated with sailing ships.

I found using golden brushes worked best and it can create crisp lines and it gives me more control over how much paint I put down. I used ink sketches to plan out the position of lights and dark and quick watercolor sketches made it easier to create the desired atmosphere.

I want the background to be abstract and expressive. This allows me to strategically place lights and shadows outside of the ship to provide additional details. I look insight from Turner on how to lay them out as his seascapes are a haze of color and light that complements the scene. I also took inspiration from Fitz Hugh Lane to help me create a warmer atmosphere and I referenced sunsets and sunrises to help form more coherent backgrounds.

I painted a larger version of one of my previous painterly studies. The lighting and symmetry of the ship paired with the abstract background creates the illusion of the ship flying through a cloudy sky at dusk. The atmosphere and colors were inspired by Turner's painting *Ulysses Sailing Polyphemus - Homer's Odyssey*. The view of the ship is a bit too imposing for what I want to do moving forward, but painting on a larger scale allowed me to add more detail.

J.M.W. Turner (1775-1851)
 Turner was a famous British romantic artist. His work can be described from the conventional focus on the effects of light and color on the atmosphere. As part of the romantic movement, he sometimes combined conventional thought with his painting focus on the intensity of personal experience.

In "The Fighting Temeraire" Turner portrays the famous sailing ship being towed to the place of demolition. Turner captures the ship's rich history and nobility by contrasting the light gray-blue appearance of the ship to the dark brown tones of the tugboat. The dramatic look of the ship is accentuated by setting the scene at dusk, suggesting that this is the end for the ship.

I feel particularly drawn to the colors in Turner's paintings, although the colors are somewhat muted, they capture the essence and energy of sailing.



Ulysses Sailing Polyphemus - Homer's Odyssey, 1824, oil on canvas.



The Great Ship, 1840, oil on canvas.



The Fighting Temeraire, 1839, oil on canvas.

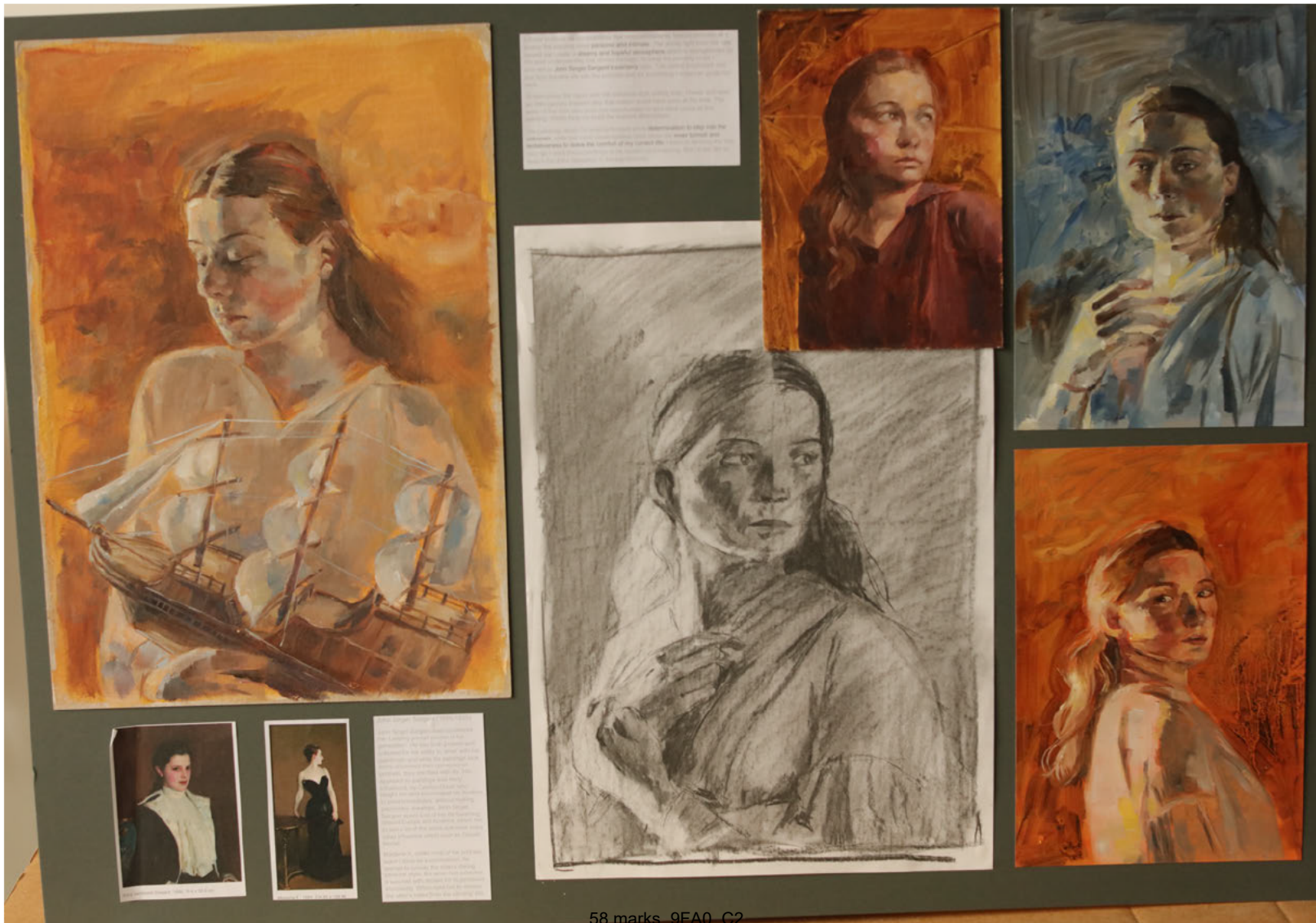
...the idea of... personal and specific to me... I decided to...
 ...the idea of... personal and specific to me... I decided to...
 ...the idea of... personal and specific to me... I decided to...



The figure, back to front, looking...
 ...the figure, back to front, looking...
 ...the figure, back to front, looking...



...the figure, back to front, looking...
 ...the figure, back to front, looking...
 ...the figure, back to front, looking...



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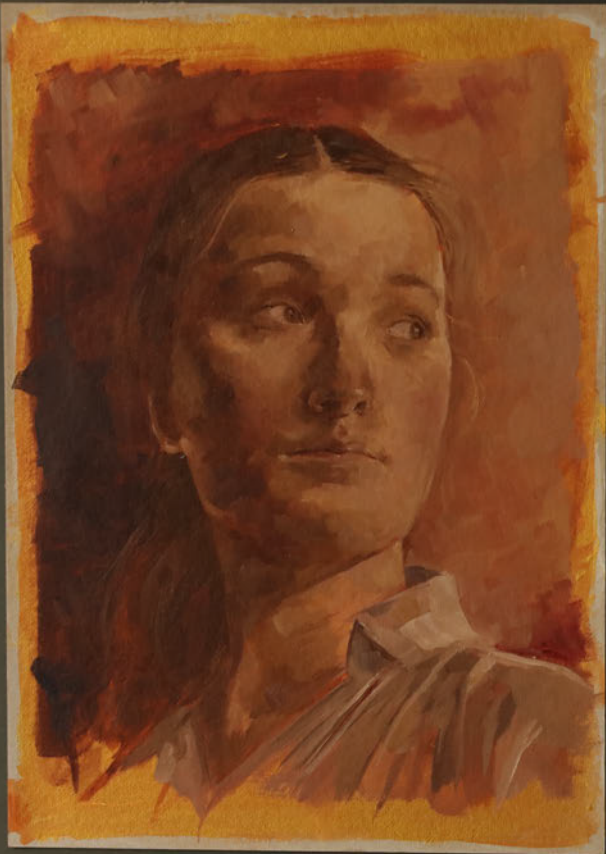


The artist's use of warm colors and expressive brushwork in this painting is a key element of its emotional impact. The woman's gaze is directed towards the horizon, symbolizing hope and the future. The overall composition is dynamic and energetic, reflecting the artist's passion for the subject matter.



The artist's use of cool colors and detailed brushwork in this painting is a key element of its emotional impact. The woman's gaze is directed towards the horizon, symbolizing hope and the future. The overall composition is dynamic and energetic, reflecting the artist's passion for the subject matter.

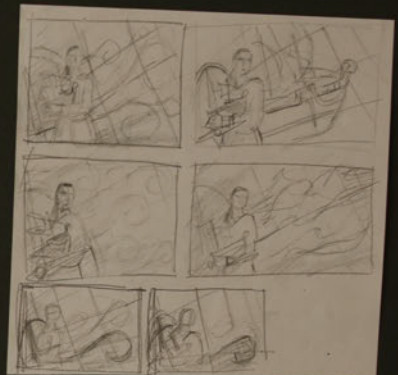
The artist's use of cool colors and detailed brushwork in this painting is a key element of its emotional impact. The woman's gaze is directed towards the horizon, symbolizing hope and the future. The overall composition is dynamic and energetic, reflecting the artist's passion for the subject matter.



In the composition, I considered the figure being set back and to the side in the opposite direction as if looking into the future, there is still darkness around the figure representing the challenges with moving forward. But the light acts as a hopeful collection.

A composition with subtle patterns in the background work as a combination of lines, waves or an ability of the eye, I thought that wave like patterns work best as they help carry the light and shadows, and they help strengthen the form.

I liked producing the composition in a way that only showed a sliver of a realistic world view, it felt recognizable as a contrast and while composition work was being found away from the figure.



Portrait of Hieronymus van Nieuwland (1522-1580)

Portrait of Hieronymus van Nieuwland (1522-1580) is a portrait of a Dutch Golden Age, the painted many different subjects including portraits, landscapes, and allegorical and historical scenes. He was trained in the fundamentals of drawing and painting before establishing himself as a painting artist. After which he had many successful portrait commissions painted in many well-known in his life that have been a highlight of his life. For example, his well-known from 1550 were painted at the time during the Dutch Golden Age and his technique and perspective being recognized as "the most dramatic light source" to represent the "most strength".

Portrait of the Artist is one of Hieronymus's biggest self-portraits and is believed to be a self-portrait and a portrait of himself. In the corner of his other self-portraits, he looks forward being something new in his work. He makes himself an artist in his work. The final portrait shows in that corner that it still makes in his work. The other side of the portrait shows that he is representing himself as a portrait of a portrait artist. So, the portrait that I painted is a portrait of a portrait artist.



58 marks, 9FA0, C2



58 marks, 9FA0, C2



58 marks, 9FA0, C2

Lephi



58 marks, 9FA0, C2



58 marks, 9FA0, C2