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CSWK 5AD01

EXAM 5AD02

SHEET

SKBK

OUTCOME #

Similarities & Differences

OPPOSITES - day/night, mother/child, wise/naive, vulnerability, hot/cold, happy/sad, dark/light, love/hate, black/white, smooth/rough, bright/dull, hate/love

LIGHT - People under different lights (literally + metaphorically), how people change at different times, natural light (SKY), light at different times of the day - day, night, seasons, Françoise Nielly, Male/Female, Ying/Yang, In focus/out of focus

COLOUR REPRESENTATION - blue=sad, yellow=joy, red=passion, anger, love, vivid, bright colours against subtle, faded colours, contrast of colour & effect (atmospheric differences)

DUALITY - two sides of one person, dark & light side of man, how the body changes, DISTANCE, near, middle, far, angles + under different lights

HUMAN BEHAVIOUR - we can observe how different people react similarly + differently to situations in life, originality & flare, individual characteristics, differences in human behaviour, similarities in people + human behaviour, the common characteristics in humans, Mans Fatal Flaw (Loneliness (Chockney)), CROWDS + ALONE - isolation

DISTORTION - through different surfaces - look through glass, water etc., how the face will distort & what this can mean, Perception: 2 opposite things make you feel the same, one thing make you feel 2 different things, REFLECTIONS - in a mirror, water, one reflecting on themselves, seeing how they've changed over time - OLD/YOUNG, blurred effects

MIXED MEDIA - similarities + differences, MOVEMENT + progression, how we progress [humans], statues, places, how they age, change, disintegrate [temples etc.]

DISINTEGRATION - how one can disintegrate, deterioration, [of youth? body?], areas, cities, towns, homes, houses, cities, ORGANIC FORMS; flowers, - plants - TREES, nature, depth, animals - how different + similar to MAN, people, clothes, attire - diff fashion + taste, SPON -> recreation, WINNERS + LOSERS, FLOWERS/PLANTS - different types/forms - change as they decay? shape, texture, detail, colour, butterflies?

TIME + PROGRESSION - ageing, how time can cause change to the human face (wrinkles) and to ones personality, difference in faces - how change, faces, difference + similarities between 2 people, Race, where one comes from, how objects can show something about someone - compare 2 people, CULTURE, RELIGION, RACE, how the human environment effects change - how it creates a person - difference in the human environment, POVERTY (rich/poor), can be shown through collage, meaningful words, (Kriger), ROUTES - people travel different paths, different priorities in people?



"DHOW" - BRENDAN NEILAND 2011

On the left, Brendan Neiland paints a very confusing, yet in turn intriguing reflection of a boat in moving water. The composition has one major line - the one that distinguishes between the boat itself and the water it distorts. This line acts as a barrier that keeps the eye in the piece and draws it to the boat reflections. Neiland uses a diverse range of colours from oranges and yellows to purples, greens and blues. From this picture, we can observe the lack of visible

brushstrokes, and maximum blending. There is a lot of contrast between the boat and the reflection, especially in terms of colour. We can see not only the reflection of the boat in the water, but also the reflection of the water in the boat itself. This piece inspired me because it contains two different types of reflection, and it also shows an idealistic technique for moving water.

"WATER LILIES" - CLAUDE MONET. 1907.

Monet paints a serene scene of the sky and trees' reflection in a pond. We are first visually attracted to the area of bright light that runs down the centre of the piece and pans out at the bottom - facing pink purples and blues. Really like Monet's colour scheme as he uses cool blue, purple and greens - which contrast with the yellows and pinks of the lilies.



His technique is really interesting as he - in some ways - blurs the colours, to give the impression of water, however, he adds definition in the lilies by using a different, more defined technique. Really like the piece as a whole because he incorporates a reflection, as well as placing original objects over the top of them in order to explore two different ideas. The mood portrayed is serene, however, the mood could also be quite somber due to the cool colours. Maybe by incorporating the bright colours with the darker ones, simplifying that - in every life (illustrated by the bright light reflected in the water) there are times of sadness, and others of joy. Looked at this piece and it shows the similarities and differences in reflections and originals.

Response to Brendan Neiland and Monet.

The right is my response to Brendan Neiland and Claude Monet - the subject of my piece is a reflection of a tree in a puddle over a pebbled stone path - via a photo I took on a holiday in Iceland. Used soft pastels as an experiment (as I rarely use them) and I began with obliterating pebbles and building layers over the stone with different colours. When it was dry, I wished to have a rough texture, so I minimised my blending. However, when it was wet, I did more and added some highlights to reflect some light. Taking the colours together, I reflected them both in the puddle and pebble and then I gave areas of the pebbles through the water not only to show the shape and layer, but to show the pebbles' transparency. I distanced the layers with blending and white strokes/lines. For example, with the tree, I started the white across it to show slight distortion and difference. Like Monet - tried to incorporate original and reflection and like Neiland too. By doing my response, I was able to learn about soft pastels and the way they react to paper, and how to use them for the subject of reflections and water.



Dhow, Greek style



← On the left, is my response to Liou Chong Ching and Paul Gauguin. I used Acrylic paint and cool colours to paint a tribal girl and her headpiece from China. I used the dry-brush technique - as I wished to practice it more - as I really like its effect and texture. Like Liou Chong Ching and Paul Gauguin, I tried to use indicative colours that tell the audience of the subject's surroundings and feelings. My use of blues and purples were to hint the cold climate of the Chinese tribal girl. I then created layers of the chosen colours using the dry brush technique. To add colour to the tribal brush head dress, I used the impasto technique - which also created texture. I really like the overall outcome of the upturned dots as they add texture, but also create an interesting look that gives the impression of many beads and colours.

"Legong Dancer 5" - Liou Chong Ching 2010
 The total Malaysian artist Liou Chong Ching paints a 'legong' cultural dancer. The face - the obvious main focus - is placed on the right, taking up less than half of the page. Liou Chong Ching uses warm, not cool, colours to illustrate the love and passion that is incorporated and linked with culture. Also, the bright yellows, golds, whites and reds add a feeling of joy and love, whereas the cool greens and browns add contrast and definition. He uses an interesting, quite realistic technique for the face, however, he incorporates and implies movement by blending long, curvy strokes from the top left hand corner diagonally down to the face. In fact, the majority of the cultural dress is blurred - showing that culture can fit any shape or form, however it is up to the person/individual to choose - shown in the defined outline and rich unique face. The blurred, yet smooth brush strokes that imply movement are indicative of the legong dance itself - as it is a swift, smooth and graceful dance. I really like the contrast created between the headpiece and the woman, however some of the colours are reflected in her face - as culture is a part of her. However, her expression is very interesting - it is neither happy nor sad. This piece taught me that culture is a constant ~~and~~ ^{is} factor in our lives, however, it is different for all people.



"TAHITIAN WOMEN (ON THE BEACH)" - Paul Gauguin - 1891.
 Gauguin paints a scene of two Tahitian women sitting on a beach wearing their cultural dress and playing with local instruments/objects. The piece obeys the rule third horizontally - as it is 2 thirds sand, and a third not. Gauguin uses very warm, hot colours to add heat to their surroundings and culture - not only portraying the environment that they live in, but also the passion that they have through their culture. He uses an interesting technique - blending colours completely in some areas (was worth trying) and then using the dry-brush technique in other areas for roughness. The mood seems quite happy - due to the bold colours, however, the expressions on the ladies faces don't portray this.



"BEDDLE ISLE FOREST" - Lowell Boileau - 1980.
 Boileau uses the impasto technique to paint a scene image of a forest, with many overlapping, interlocked trees. This piece has a ~~normal~~ ^{unusual} composition. However, to bar the eye leaving the piece on the top right, he has placed a slanted tree to act as a barrier and hold the eye in. Boileau uses a variety of beautiful colours to represent the diversity of nature. He uses the impasto technique to dot on the leaves and create texture. Depth is created by the dark colours ~~at~~ ^{to} represent the rest of the forest. I really enjoy his use of the impasto for dots and texture.



← ON THE PREVIOUS PAGE I did a response to Sarah Harvey, Hoe Say Young, David Hockney and Brendan Nolan. I began with applying heavy acrylic to the bottom of the piece to add depth and weight. Gradually I watered down the acrylics to get lighter at the top. I tried to use Hoe Say Young's use of curves and shape for the body. My water blurred the subject. (Hockney inspired me to look at figures submerged in water.) However, for the reflections of the girl above her, I continued to apply the paint thickly in order to add emphasis and contrast. I used many tones of blue, inspired by Hoe Say Young and his many colours in each piece. For the subject, I began with a bit of fragmentation - to imply movement - also I think the effect looks interesting - to ensure that the body matched with the water, I incorporated blues and greens into the top and body - this also slowed the effect of the water on the entity. I also experimented with the 'dry brush' technique for the body to blend colours. This allowed me to create many tones in the skin for an abstract effect. I really like the overall outcome and definitely wish to take it further.

Culture



This piece is of a sea horse. I applied cool colours of blue, purple and pink and bagged it a bit. I covered it in oil paints to create texture and added colour using black ink like Hill. What I like about this piece is the incorporation of tissue paper. The pores add a hollowness which contrast with the smooth paper which I really like.



Dominic Johnson Hill - 'Lei Feng' 2009
 Above is a glass window painting of a Chinese hero - Lei Feng. Hill uses bold, bright colours to show the power and dominance obviously related to the figure displayed. The composition is very interesting as the subject is placed in the middle with the beams of light leading out from him (the line of the beams contrast with the line of the gun.) Johnson Hill creates a lighter base with the yellows, reds, pinks, oranges, whites and the figure by reflecting some of them in the clothes and skin of 'Lei Feng'. The yellow could imply joy, the red could symbolise passion and the white could be indicative of purity. The way the beams are nucleated around 'Lei Feng' - and the way they spread out and get bigger and reflect the way this one man who is able to affect many. He uses definite bold lines to add control and shape, which I found interesting. The lines on 'Lei Feng' contrast with the beams - do he purposefully by Hill to show how this man rose above all

FAR LEFT: Is a mixed media piece in response to Dominic Johnson Hill's stained glass painting. I tried to use his definitive, structural lines to show the pattern of the butterfly. I first layered many strips of crepe paper over a sheet and created different textures by manipulating it. After this I drew on the butterfly and applied gold and yellow paint to the wings - with blue and hints of orange over the top. I tried to capture the clothing I made with the traditional pen and ink to represent flowers/plants to also contrast with the smooth strokes of the wings. Following this I used oil paints to emphasise the texture on the paper, and finished with ink pen and covered it with varnish a finish. Overall I really enjoy mixed media and the different ways I can create with it. Doing this experiment allowed me to combine many techniques into one, and to see

at structure and form. I really like the outcome created and what I can explore the similarities and differences in different mediums.



like roots running down, but also the red canyon. The piece contains many areas of darkness to symbolise many passages and routes for people to travel down it as it does.

Nelson uses an interesting combination of mixed media to illustrate the texture and deep colour of the 'red passage'. The main line runs through the right hand third of the piece. Nelson uses deep, rich colours to show the richness in the soil and the nature. Nelson firstly uses the wet-on-wet watercolour technique. Over this, she adds acrylic over this for more definite colour which lies stronger over the water colour. Then to highlight the area of the 'red passage', around the black crack with gold 'oil' - which I find really interesting as she manipulates it to create texture and highlights. Nelson creates depth, which makes the piece really illustrate a 'passage'. To me, this piece looks both



"TEH BUNGA" - Raduan Man, 2003

Raduan Man is a local Malay artist who thrives on the simplicity of bold, beautiful colours. On the left he paints tea cups ('teh') and flowers ('bunga'). I really like his composition and use of structure/lines. The right hand side with the teacups is just under half of the canvas. I think that Raduan Man firstly does an expressive, spontaneous and abstract underlayer (the background for the flowers and teacups) and over this he paints the bold, beautiful colours. Thus a combination of bold colours, with paler ones to contrast and create an equilibrium. mainly, I really like the ideas separating the canvas into 4 different sections as it is fine and allows many colours to be incorporated.

"ROOTS" Sachin Upadhye 2010

Sachin Upadhye creates an abstract, expressive view of intertwined roots. The two roots run diagonally across the piece - leading the eye around and out the piece. Like Lily S. May, Upadhye creates a weightage on his piece by making the bottom dark and heavy - gradually becoming lighter. Upadhye uses colours of browns, oranges and yellows in his piece to create contrast and light. To me, it looks as if one is standing below the tree and is looking up at the fascinating branches. It looks as if he uses a palette knife to create texture and to spread the colours and create an interesting background. The idea of roots links to similarities and differences as even roots are different and unique. However, all have a similar structure. This particular piece creates a mind blowing intriguing piece of abstract roots.



"OLD ROOTS AT KORTRIGHT" - Lily S. May, 2010

Lily S. May, like Carl Nelson, used mixed media for a base, and dripped, splashed the watercolour onto the page. Over this I drew in pencil and added highlights and darkness with acrylic for emphasis. Over this, I emphasised the texture of the paper with oil pastel and pencil to reinforce the structural line and detail.

Overall, I really like the outcome because the vibrant, spontaneous nature of the watercolour contrast with the structure of the roots. It is, like the incorporation of gold and oil pastel in the texture.

"BLUE STRUCTURE" - James Lindfield, 2010

James Lindfield paints a 'blue structure', which looks like a roller coaster. He uses simplistic colours - just blues and white. The composition is interesting because there are areas of chaos and complexity, contrasting with the areas of simplicity which surround them. His piece is almost idealistic, the structure of the curved ride contrast with the straight lines of the masts on the ride and the straight poles which give the ride support. Lindfield dips the paint down to illustrate the many supports on the ride. I believe that the ride - as it seems impossible to follow and you can't tell where it ends - could symbolise the ride of life. Moreover, the new areas of complexity and simplicity - just as life does. In the background there is another path showing that there are many paths in life.



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ROOTS & TEXTURE





After looking at Jodie Fairweather and Priapism4art, I suddenly saw the amazing textures, colours and elegance in a fish and the way it swims. This inspired me to explore the texture in fish. The lighting of fish I decided to paint had beautiful, grand fins that panned out, this, in my study, I exaggerated the shape of the tail and added bright, bold colours to show the liveliness in the fish. I did the whole thing over cello paper to create a texture throughout the fish. Then using different painting techniques, I created 2 other textures. On the head I dotted the paint to achieve the otty, rough texture, and for the body I used the dry brush technique. Overall, I feel the outcome was successful and I really enjoy the elegant impression created.

FAIRWEATHER - 2011.

Jodie Fairweather has taken a very interesting photo graph of a fish swimming, I liked the composition very interesting as the fish is cropped, as it turns, so part of the face is concealed. The fish takes up over half of the page and due to editing, it looks as if it is submerged in nothing, as the water appears to be black, which creates a very mysterious effect of endless depth. Like the fish I have drawn, the fish studied by Jodie Fairweather actually inspired me to look at the beauty of the fish's fins and tail. Also, the fish has many contrasting textures between the scales, the face and the almost transparent fins. As I've been looking at many reflections, I decided to look at something different - subjects beneath the water. This photo inspired me to look at fish and the different textures they have.



"FISH STUDY."
-PRIAPISM4ART-

'Priapism4art' has studied a beautiful, dried blowfish using black pencil and white pencil. The fish is placed in the centre of the piece as it is the main focus of the piece. The lack of colours are indicative for the lack of life (as the subject is a dried fish). Also, texture of the fish is enhanced by the lack of colour in the piece and 'Priapism4art' truly draws every highlight on all the ridges of the fish perfectly in order to emphasize its rough texture and different shape. There is much detail included as the fish is brought out & the background using highlights and darkness.

TEXTURE



panelling & Structure.

Over the course of exploring 'similarities and differences,' I have looked at many different topics and studied many different things. For example, I have looked at fish, and specifically reflections and structure. I have been looking for a way to link all of these together. Inspired by Raduan Man and ~~his~~ Munchian, I have decided to create crisp sections and lines of colour - also inspired by the structure of roots. I believe this will show the similarities and differences in colour and each section. I also want to include a reflection - especially that of a human form - as I've ~~studied~~ ^{seen} them previously and their reflections under water. Like Bill Brandt, I would like to show the similarities and differences between two forms and shapes that seem unrelated. I have chosen fish because not only do their tails, lengths etc look similar to the human form, but both are under water (fish and human.)



On the right is a horizontal landscape example of what I would like to do for my final outcome. Here, I experimented with pastel-y colours, over which I used bold colours for the subjects. I believe the idea is extremely interesting and allows me to combine all of my ideas into one piece. The flow of the fish's tail is similar to the shape of the hair, which both look similar/minimise the reflection.



This is a portrait example of 'panelling' - based on the idea of roots and structure. I tried (Chris' experiments) to create texture using the paint. I used sand to incorporate pecked or other colours in both the blue backgrounds. I think this makes the piece look much cooler and interesting. In my final piece I would like to use the sand technique. As the experiment here is horizontal, I chose along fish and a figure instead, as they seem to match more. Also I used bolder colours for this experiment, and slightly paler colours for the body. However, I enjoy the colour scheme above more as I ~~believe~~ want the subjects to stand out.

On the right is just a quick rough expansion of the idea above. I like the skin colour made and the hints of blue incorporated into the face, it also allowed me to play with the flow of the hair created by water.



Here is a large painting I did exploring the idea of panelling and structure. First I drew a body, with a slightly emphasised back and waist - as I wanted to make the shape of the back imitate the fin on the top of the fish. I made the waist very small to also mimic the narrow nature of the fish. I used very interesting colours for the skin - using pistachio and light vibrant colours, which a) contrast to the deep blue, as well as blend easily with it and linking to the other colours in the piece. I definitely want to use this colour scheme for my final piece as I find the colours to be artistic and calm as well as fun. I also quite like my fish and reflection. This allowed me to combine all my techniques - especially the dry brush technique - into one piece. However, you may note the lack of texture (besides that of the fish due to the paint) - this is because I feel this is unnecessary. I really like this outcome and I am definitely proud of it, but my final piece I wish to do something like it.





→ on the left is a photo of me swimming. I think this photo is really interesting due to the curves of the body and the light. The fact that the light comes from above is



PHOTOGRAPHIC STUDY.

The photos on this page were taken of me and my friend in the pool. I stood in an underwater room and looked into the depths of the pool in order to take photos of my friend as they moved through the water. For the photos of myself,

on the right → is a very interesting and dynamic photo. The editing and light creates weightage not only at the bottom, but also behind the body. The left side of the body is exposed to the light, thus, some of the body is highlighted, while the other half/parts are much, much darker. In this particular photo, the highlights are important as they lift the shape and form of the body out of the darkness. For example, the highlights bring an emphasis to the shape of the legs, feet, etc. Also, compositionally, the piece would be very interesting to paint.



→ on the right is one of my favorites as I like the composition and the subject as both extremely dramatic. I really like the flow of the hair against the body and the water. The positioning of the hands gives the impression that



"ANGEL5" - ZENA HOLLOWAY, 2007
Holloway is an amazing photographer who directs underwater shoots as she feels "working topside is very distracting" and "there's always a buzz about working under water." Indeed she's correct, her work is absolutely magical and mystical. In this piece, she captures a girl in a diving, elegant, beautiful form, the fluid of which is imitated by her hair. The subject lies in the center of the piece - as she is the main subject, and her hair and dress flow around her like a cocoon. Submerged in water, the colors are very angelic due to the white, glass, bath, and gold of her hair. The subjects do this all very carefully and with care, they fit a part of the advancing series. Huge contrast is created between the white of her dress and the blackness that surrounds her. It is evident in the photo, the hair has areas of highlights and darkness as it flows and imitates the movement of the fabric. The subject's eyes are closed as if floating and drifting in such a position is natural - adding to the angelic effect. This piece is significant because it shows the difference between the two ways - ground and underwater - and the different effects they have.



as if the body is swimming upwards towards the light and surface - it also creates a weightage to the piece. I would like to incorporate this into my final piece. Compositionally I think the photo is interesting, as the body swims diagonally across, creating a contrasting line.

← This photo is of my friend. I believe that this piece/photo is mystical and beautiful due to the shape and lines created by the body. The face is turned upwards and showered with light, as if the body is being engulfed by the light.

I set the photo on a tripod and self-timer, then posed in front of the window in the position I had envisioned. These photos were inspired by the works of ZENA HOLLOWAY.

This photo is → one of my favorites as it is extremely dynamic and depicts movement. The shot captures the wind movement as the body turns and there is both fish on a string and lengthening. The lighting is extremely important in this piece as the light engulfs the body and almost creates a slight distortion, which gives the piece a different, abstract feel.



→ on the right is a photo of my friend swimming up to the surface of the water like the slight tilt of the body, and the way I manipulated the piece so the light was very bright behind her which makes the piece very mysterious and pure.



It is evident in the photo, the hair has areas of highlights and darkness as it flows and imitates the movement of the fabric. The subject's eyes are closed as if floating and drifting in such a position is natural - adding to the angelic effect. This piece is significant because it shows the difference between the two ways - ground and underwater - and the different effects they have.

Study

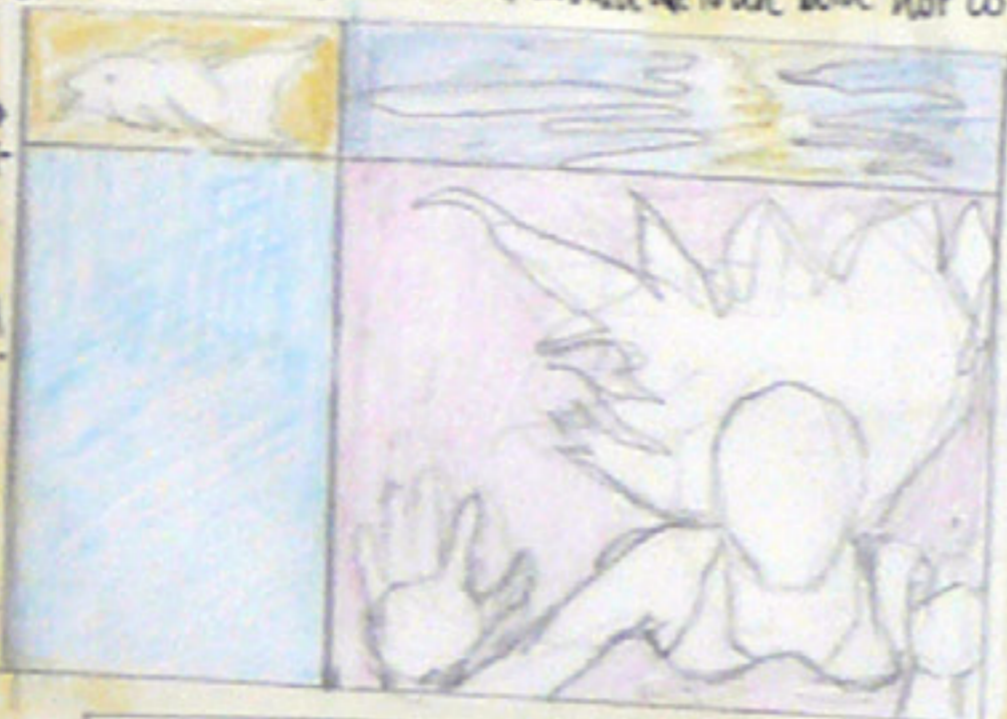
There is a definite weightage created naturally and the way the body creates a diagonal line is very interesting. This photo looks as if the body is walking through the water as she is suspended. I find the floating right arm really graceful and delicate. Also the lighting is very intriguing and the hanging of the legs makes the figure seem light and elegant.



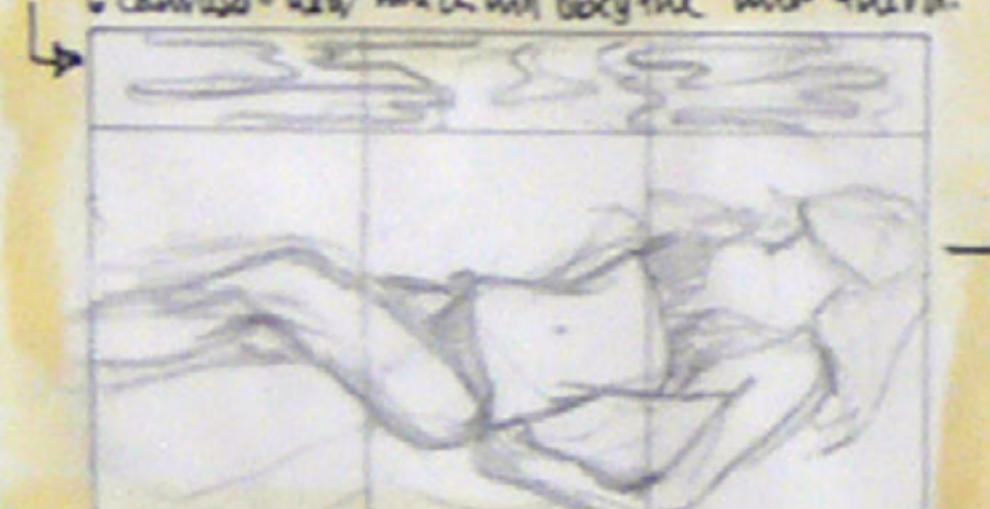
← This composition is based on one of the photos displayed on the previous page. Horizontally, the piece obeys the ruler third, as $\frac{2}{3}$ rds of it is the dark blue in the background of the figure, and the left $\frac{1}{3}$ rd is another panel. I believe this figure is very dynamic and creates an interesting diagonal for the eye to follow. Also as the body is quite long and narrow, it contrasts with the short and wide nature of the reflection - all of which feeds the composition. Although the colour scheme is not decided yet, I know what I will use similar colours in diagonal boxes, as shown by the blue on the left, ensuring the piece will match. I will also reflect these colours into the body.

Below is a very balanced composition, which I believe is very successful. Horizontally, the ruler third is obeyed, overall, I believe that the composition is extremely dynamic. It allows me to incorporate my studies of faces in, as well as my idea of similar shapes and forms. The dynamics of the hair is mimicked not only by the tail of the fish, but the actual, spoutaneous form of the reflections. For the colour scheme, I would use both hot colours and cool colours to also explore the different effects of colour. I will also incorporate texture in the top left corner, the hair and the reflection.

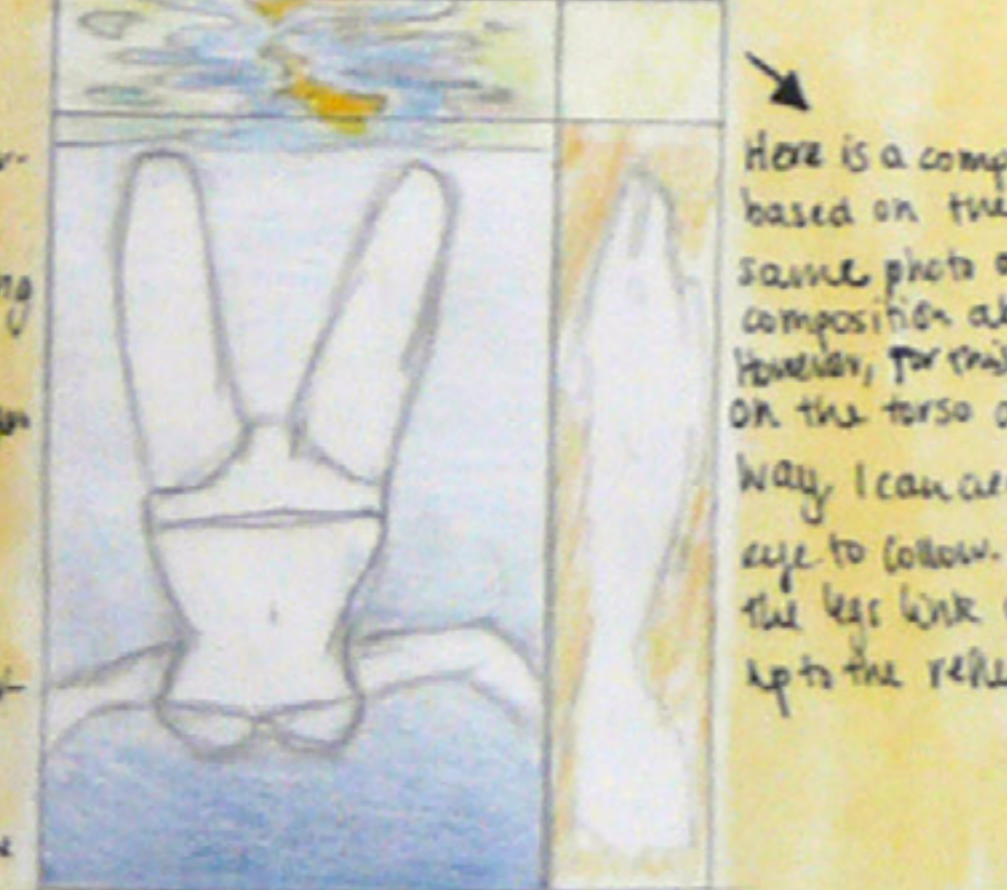
to also explore the different effects of colour. I will also incorporate texture in the top left corner, the hair and the reflection.



Below is a composition based on the bottom left photo on the previous page. I believe the figure is extremely intriguing as the face is positioned looking upwards, and the light is almost engulfing her - which creates an interesting composition. The overlapping of the legs creates an interesting and adding depth which also imitates the reflection above. However, believe that this composition is weaker because 2 horizontal lines are created, which makes it quite plain. However, would make it more interesting to split it into 6 canvases - add which will obey the ruler third.



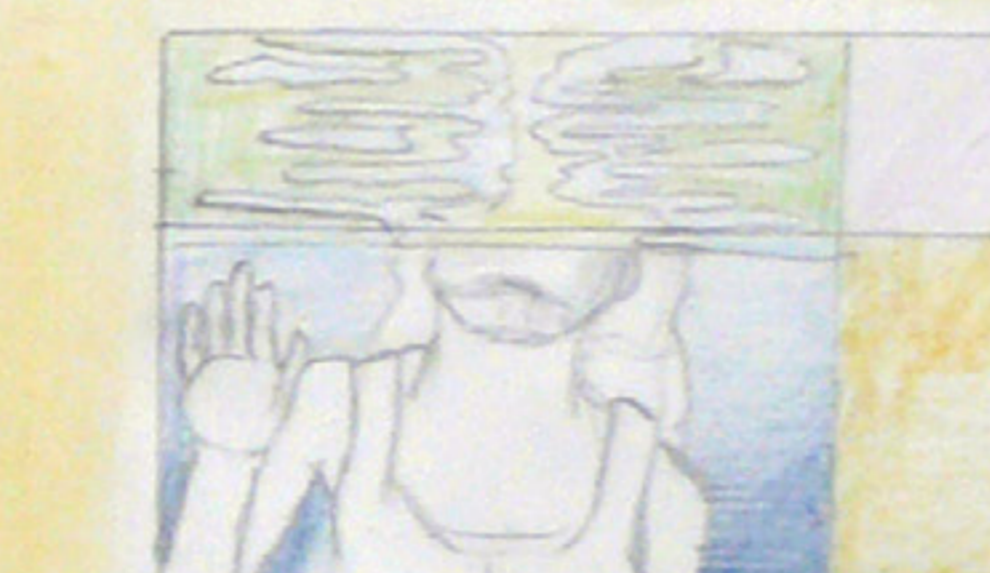
→ On the right is a composition rotated around a very dynamic figure/posture of a girl turning under water. The pose itself is incredibly dynamic and depicts movement, which I believe creates an intriguing and mysterious composition. The body will contrast with the reflections, the legs creating strong lines. For this composition, I would paint a long fish to replicate the length of the body, but contrast it in width. On this composition, I haven't obeyed the ruler third, however, this was done so because that I could fit the body and fish in without distortion. For the colour scheme, I would like to create weightage by making the bottom darker and gradually making it lighter, to follow the idea of the body turning.



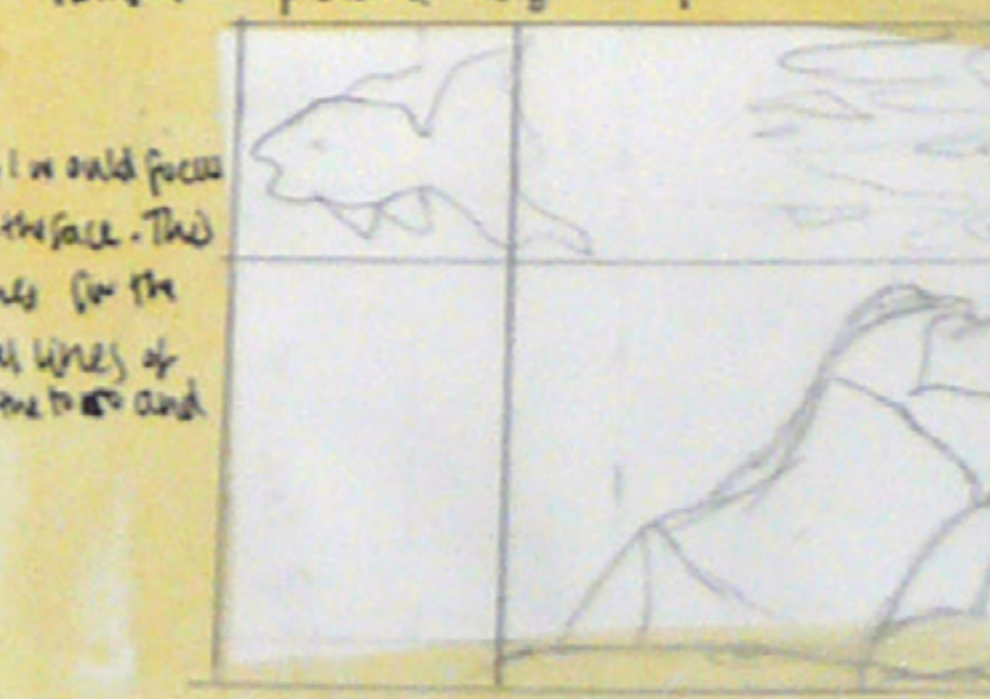
Here is a composition based on the same photo as the composition above. However, for this composition, I would focus on the torso and part of the face. This way, I can create many lines for the eye to follow. The horizontal lines of the legs link diagonally up to the reflection.



Above is a composition that is based on a photo of a girl swimming up to the surface of the water. I believe this is an intriguing idea in the piece, such as the curve of the back. This line of the back links to the head which brings the eye up to the reflection, which will take the line to the fish. This line of the back creates a circle, which is a beautiful component of the piece. Also the shape of the body is interesting as the hair is concealed and the body is twisted upwards.

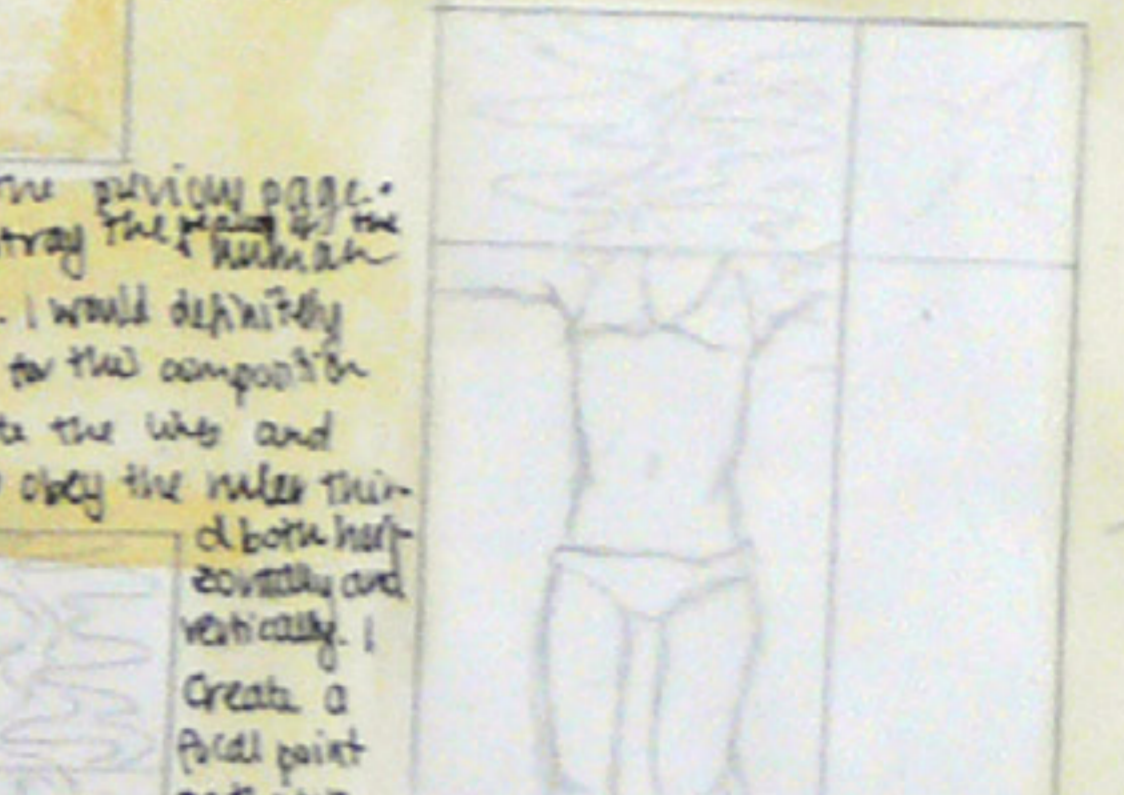


→ This composition is based on the photo on the previous page. This composition would allow me to explore and portray the human body and the lines that the body creates. I would definitely be able to use the dry brush technique for this composition and it simply would allow me to exaggerate the lines and form of the piece and body. This piece allows me to obey the ruler third both horizontally and vertically. I create a focal point on the top right hand where the 2 lines intersect. The fish, body and reflection create a circle for the eye to travel round.



On the left is a composition that truly shows the similar shapes/form of the fish and the body suspended in water. The 2 vertical lines of the body and fish contrast with the horizontal nature of the reflection - and the dynamic flow of the hair.

Below is a composition which allows me to incorporate the structure of notes with the idea of reflection and my study of faces and bodies. Like the previous piece I did, I would create weightage, and then on this I would paint my figure. I think this is interesting because it's as if the person (clearly like me) is reaching up for something. However, I don't think the piece is as dynamic as a lot of my other compositions, although it obeys the ruler third.



On the right is a composition rotated around a very dynamic figure/posture of a girl turning under water. The pose itself is incredibly dynamic and depicts movement, which I believe creates an intriguing and mysterious composition. The body will contrast with the reflections, the legs creating strong lines. For this composition, I would paint a long fish to replicate the length of the body, but contrast it in width. On this composition, I haven't obeyed the ruler third, however, this was done so because that I could fit the body and fish in without distortion. For the colour scheme, I would like to create weightage by making the bottom darker and gradually making it lighter, to follow the idea of the body turning.



← On the left is an experiment with 2 figures as opposed to one. Both poses are extremely dynamic. The hair and its softness contrasts with the body and both together create an interesting and dynamic composition. Also, the composition obeys the ruler third and creates a local point. Although this composition is extremely interesting and has some very

good incorporations of movement, in order to execute this composition, I would have to sacrifice either the fish or the reflection which is part of the concept, thus I have chosen not to go with this composition. Also, I think this composition has a lot of complexity in some areas, but not enough simplicity to balance with it.

CHOSEN COMPOSITION



↑ Here is a composition that I have chosen from the previous page to experiment with using acrylics and pencil. Previously, I mentioned that I really liked the dynamics of this piece, and also the balance of the 4 polygons and 3 subjects. Unlike the previous page, I learned that this composition obeyed the ruler third fully, and I believe that it is much more effective this way. I will add texture in the hair, reflection and top left-hand corner as well as incorporate it into the empty, central panel. This composition is also effective because it has areas of chaos/complexity - the hair and - and also areas of simplicity



Above and below are two experiments to help me decide on the texture and fish I'll put in my left hand box. Above, I placed the tissue paper and simply crumpled it up. The tissue covered the surface area and most of my fish was placed on it. Although this is expressive, it is very hard to get details on it, as you can see the contrast between the detailed head and body. Below, I placed the tissue paper in scraps, mat + tipped and painted over it. Although I accidentally applied the paint too heavily (as I really want to reveal the underlying texture), this technique allowed me to create more detail and was much easier. In the end, I will use the technique below.





In this earlier piece, I looked at straight hair [however, not underwater] I paid attention to the

parting of the hair, and the different colours hair can sometimes have. To show the silkiness of the hair, I used watered down paints as well as heavy paints, which creates depth and contrast. In this experiment, I have done the same to achieve the fluidity and effect of water on the hair.



Here, I briefly looked at hair again, however, I felt that I didn't quite

capture the flow of the hair that is due to being underwater. However, the hair in this piece does suit and I believe the dry brush technique ^{with} _{accomplished} by combining these two techniques, I believe I could a successful ^{new} technique.

→ Although it's hard to see, I have incorporated some long strands of texture into the hair of my subject. This way a) it's more interesting and b) creates another similarity between my subject and fish.

→ On the left is an experiment for me to practice the dry-brush technique for hair. I did a really quick sketch of the face - as my main focus was the hair. I looked at my own hair, as well as some photos [this drawing is of me from observations] and noticed that the hair is really dense at the roots, and gets lighter further away at the tips. I also incorporated a few of the skin tones from the face into the hair and tried to create a sense of the hair ^{partly} _{transparency} look more 3D. I actually would come away with a hair that is transparent, as I noticed that I left a few gaps. However, as the end I realised that it didn't look right but noticed that was because I had blind the hair's surface as it looked too solid. Although I believe this technique is successful





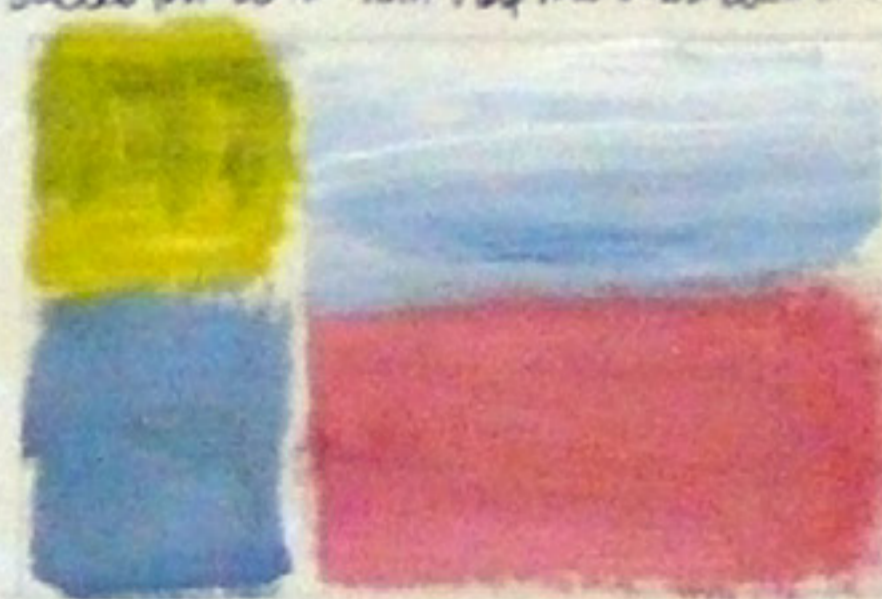
→ This is just an experiment for the colour scheme of my piece. It's evident that these colours are bold and loud. Although this makes the piece eye-catching and strong, I don't believe this colour scheme is too dark and I'm afraid it's too loud and it may drown out my subjects - which I want to be the main focus.

→ On the right is another experiment done using paler colours. This way, the piece is not so dark and holds the ^{more of the} light, fun quality I wish my piece to have. By separating the canvas into 4, create 4 different sections - all of which I hope to have distinct subject or texture. However, I had also used two hot colours and two cool colours in order to explore the different ways colours can create different feelings. I believe this colour scheme is most successful and will help me draw attention to my subjects. Also, it's evident that the colour of blue allows me to create a weighting that is not too dark.



CHOSEN

Also, it's evident that the colour of blue allows me to create a weighting that is not too dark.



→ This colour scheme is basically the same colour as above, however, swapped over. Basically, I wanted to see the pink as the background to my underwater figure. If I made the pink the background, it would give a more fun and abstract feel. However, I'm afraid that I actually prefer the blue as the major part of the piece as it is calming - which will contrast the dramatic part of my underwater figure.

This is another experiment → using bold colours. However, I have made them slightly paler and mixed other colours into them. However, once again I find the colours quite clashing as they are all bold. I'm afraid they may create a distraction from my subject.



① This is a simple card and paint technique that I would like to use to add texture to the bottom left hand corner of my piece. I want to achieve a different and interesting texture that is the only box without a subject in it, thus, the background must be as interesting as possible to prevent just a blank space. Although the card technique works by itself, I would like to add more to it, as I think it looks quite flat.

② Well, I experimented with adding crepe paper to the background and trying the card technique over the top. I believe this experiment was unsuccessful because the crepe paper causes the colours underneath to blend too much, creating a whole new colour completely, and although it looks interesting in some areas, many layers had to be put on before the colours really took. Overall, I think the work is not very nice and too dense. However, I like the way the paint caught on the creases. Also, I think if I made this box/section with crepe paper, it would be too repetitive and it will not look good in the piece.

③ For this experiment, I first did the card and paint technique and then over that I used PVA to glue thin, transparent, fragile leaves on the top. The many creases and veins of the leaf create a very interesting texture that contrasts with the crepe paper beautifully, also, the transparency reveals the layers of paint beneath it in a really sophisticated way. I believe that in my final piece, I'll use the texture of experiment 3, as I really like the overall look because it is elegant, subtle and fragile. In addition, it supports the theme as it creates yet another varying texture, but also incorporates plants into the piece, thus, my piece will have traces of humans, underwater, fish and plants.

MAKING CONNECTIONS



On the left is a photo of my final outcome. Throughout my book, I looked at structure - first inspired by that of roots. Finally, I came to the idea of panelling, inspired by the artist Mondrian and Radian Man. Used a combination of hot colours as well as cool colours, not only to create contrast, but to show two different emotions colours can evoke and to create a balance/equilibrium of colours [Piet Mondrian, Paul Gauguin and Radian Man.] I also wanted to reflect the cool colours of the water in the body to show the water's effects. I incorporated a reflection into the piece to show the effect of light & movement on the water, and the distorted reflection it can create. I did an abstract, emphasised and stylised variation of a reflection.



Also that was inspired by Zena Holloway, David Hockney, Heide Say Young, Sarah Harvey. My composition was inspired by the piece 'Big Apple' by Brendan Neill, as he uses areas of complexity and chaos to contrast areas of simplicity. I looked at an artist called Carol Nelson, as she uses abstract and real textures. Thus, in my piece, I incorporated copper paper and dried leaves to represent fragility and to contrast with the other textures I created in my piece.

Structure/panelling: At first, I looked at the structure of roots and how they branch out from the roots themselves. Throughout my book, I explored roots and contrasted them with different lines to create structure. Finally, I came to the idea of panelling.

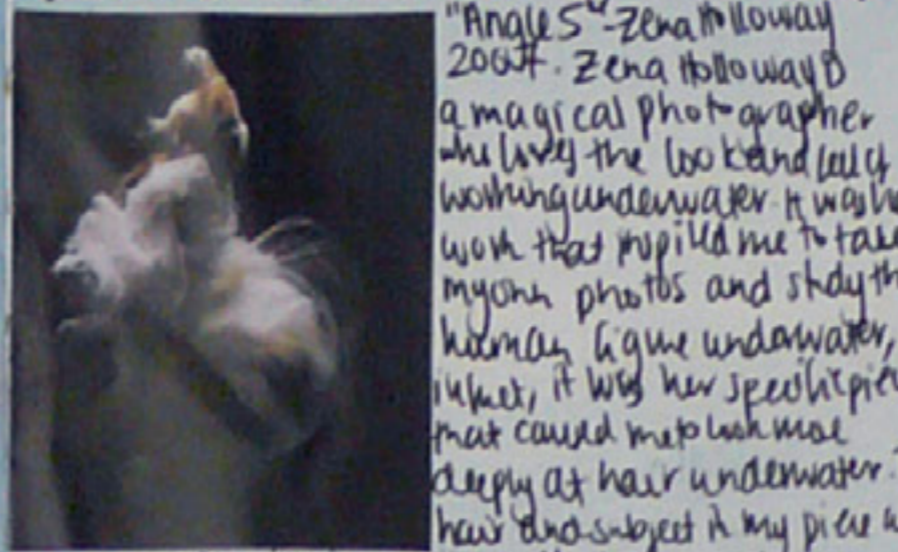
"Composition with Red, Yellow, Blue & Grey" - Piet Mondrian, 1928. Mondrian was a large influence on my work as he uses crisp, exact lines to separate his canvas and create abstract sections using mainly primary colours. His defined structure that he creates in each piece, as well as his level of balance in terms of colour, influenced me.

Bill Brandt "Untitled" 1959. Brandt inspired me to look at similarities and differences between unrelated objects, thus creating a link between the 2 objects in my final piece. I looked at his work and the way he forms similar to his work.

Finally, Bill Brandt inspired me to look at similar shapes and forms in unrelated objects/subjects, thus, creating a link. In my piece I incorporated a fish to mirror the tails with the fanning of roots. "Dreaming of a cat" Radian Man, 2006. Radian Man divides his canvas into many different sections using structure and line. Within these sections, he uses blocks of colours that vary from bright and bold to timid and pale, in order to achieve a balance/equilibrium. Over this, he paints objects/figures, which like to tell a story. The feel of his work is quirky and fun - something I wish my piece to evoke. Radian Man was one of my main inspirations for the idea of panelling and structure. By doing so - like him - I have used different colours to create a fun, active, as well as explore the similarities of different colours evoke.

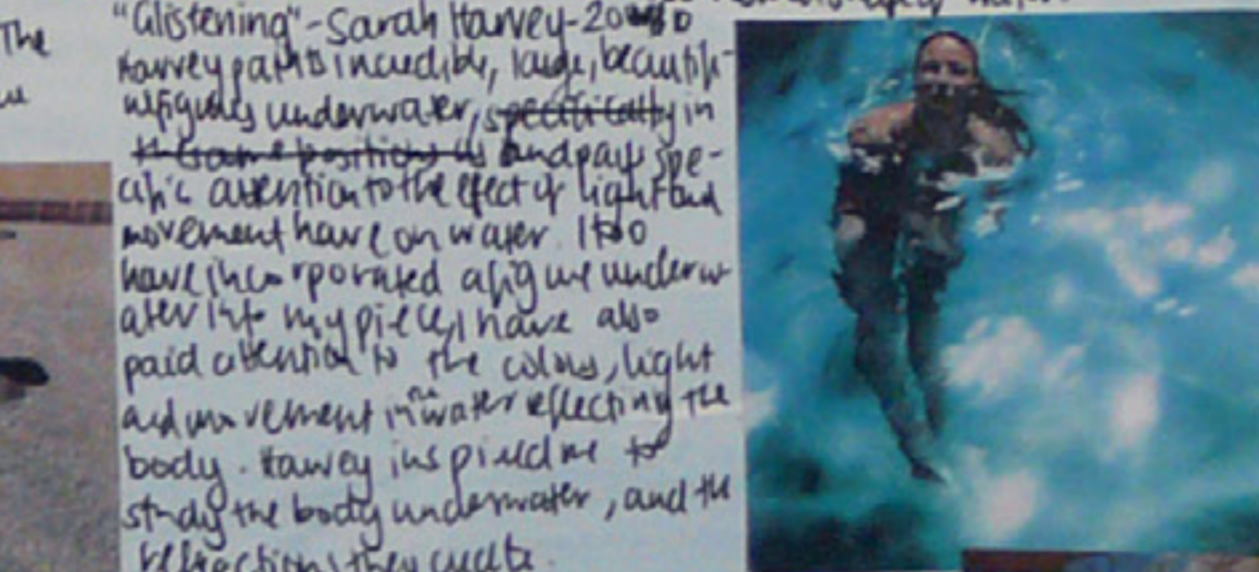


PEOPLE UNDERWATER + REFLECTIONS: I have studied faces throughout the course of this project, as every face is individual and unique. Furthermore, I have looked at reflections - how some are completely symmetrical - and how others are distorted in many different perspectives and mediums.



"Angle 5" - Zena Holloway 2007. Zena Holloway is a magical photographer who lives the look and feel of working underwater. It was her work that inspired me to take my own photos and study the human figure underwater. I knew, if I was her special piece that could make me look more deeply at her underwater. The hair and subject in my piece are inspired by her.

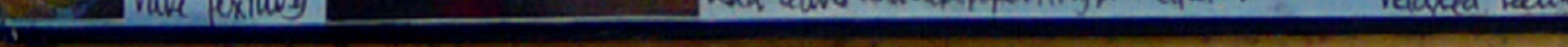
"Listening" - Sarah Harvey - 2008. Sarah Harvey's work is incredible, large, beautiful, and highly detailed. She is a specialist in the use of light and movement in water. I have incorporated a figure underwater after her in my piece. I have also paid attention to the colours, light and movement in water reflecting the body. Harvey inspired me to study the body underwater, and the reflections they create.



"Big Apple" - Brendan Neill and 2010. Neill and also studied the reflections of buildings and boats, his style is similar to that of the essay Young. Both of which I wish to use in my piece. I have used a mix of media to express the fluidity of water. Also, Neill's use of primary composition as he uses areas of complexity and chaos to contrast areas of simplicity.

TEXTURE: I have looked at many ways to incorporate texture into my piece, whether it be through mixed media, paper or a painting technique. In my final piece I used common and rare textures.

"Carol Nelson" - passage 2006. Nelson inspired me as she uses strange and weird mediums in her mixed media pieces such as aluminium foil and copper. She is a brilliant use of materials as a surface much like paper that I used. She inspired me to look at various mediums that aren't really commonly used. Thus, I used leaves and copper paper in my piece. "Tahitian women on the beach" Paul Gauguin 1891. Gauguin was particularly interested in different cultures and how they affect the way colours indicate the subjects' surroundings, and also the passion andiveness that there is in each culture. In my final piece, Gauguin inspired me to use cool colours to emphasize the effects of water and to create a relaxed feeling.





"Emergence 2" - Hoe Say Young 2008

Hoe say young employs cool blues, greens, a few browns and reds, yellows to bring vibrancy and life to this rippling watery reflection. Young only focuses on the distorted reflection created in the water as opposed to the real figure. Although the subject is distorted, Young uses stringlines of constant colour to add some texture (form (e.g. the red, pinky colour that runs through the middle of the piece)). The colour scheme is really interesting because he uses many variations of blue, which contrast to the muddy yellows and bright whites used either side of the red. Young's technique is also to be commended as although she has areas where the watery ripples are defined, she also has areas where they are faded and blend with the other colours - allowing her to create new colours and link all the elements together perfectly. Young creates depth by making the ripples small, concentrated and lines further away - also by making the ripples close together. When the water is closer to us, the ripples become further apart, and she uses a darker

colour, creating the depth needed to create an effective 'reflection'. The mood of the piece is relaxed and calm, due to the calm blues and white used - both of which imply clarity and purity. The piece shows the distortion and differences/similarities between the original and the reflection in rippling water. The fact Hoe say Young focuses on the reflection can imply that over time and movement one can change and become distorted - till you lose the original of your self.

"PORTRAIT OF AN ARTIST (PAUL WITH TWO MIRRORS)" - DAVID HOCKNEY. 1971.

Hockney paints an interesting scene of a figure swimming in a pool with another looking down at him. The background is of a lake, with hills in the background which fade to create depth. The composition is interesting the pool is about 2/3 in length - obliquing the view. The standing figure stands close to the blue tiled line and the distance between the hills, distant the eye downwards. Hockney's technique is interesting as some aspects of his piece are idealistic - however some are realistic. I really enjoy the technique Hockney uses for the light in the pool. The mood although happy due to the surrounding nature and colours - is also quite lonely. This is due to the solemn look of the man in red as he observes the swimming figure - both of which are alone in two separate worlds. However, this special painting is famous because it's been said that the two figures are actually the artist and his father. Hockney himself and his gay partner. This is linked to similarities and differences because it portrays the differences and similarities between the figure distorted by the pool and the figure outside, looking down at the other. Like Hoe say Young, both artists pay specific attention to the aspect of light and reflection in the water (although they approach it in different ways) which I found very intriguing.



"LOSING CONTROL" - Sarah Harvey 2010

Sarah Harvey illustrates a figure elegantly submerged in water. The composition is very interesting, the majority of the figure is on the right of the dividing line, whereas the rest of her is on the other side of the divider. Harvey also incorporates movement into the piece by creating swirls in the water over the figure - as if she is kicking and swimming. Her colour scheme is mainly cool colours, which contrast with the pale skin, dark hair and bold red of the figure. Overall, the technique is extremely commendable as Harvey's portrayal is meticulously lit. She captures the way that the light hits the water and the transparency perfectly that it is almost surreal. She truly inspires me as she is able to illustrate the reflection in the water (due to the light) and transparency in the water (revealing the different tones below) and the distortion of the figure (distorted by the ripples created by the figure). I believe (as she is the only subject present outside the pool) that it is about humanity and human nature.



It's about the effect that the loss of control has on people (distortion - represented by rippling water). I think that Harvey uses the divider quite interestingly, emphasising the great width of the piece - thus capturing the idea of loneliness. As well as this, Harvey creates an area of light and dark, and a continuous effect of the figure being in the center - maybe implying that the figure is lying between 2 decisions. I have looked at Harvey because I really respect and admire her skill of capturing the water and the distortion it creates.

→ RESPONSE TO HOE SAY YOUNG, HOCKNEY.

On the night, I did an acrylic response to Hockney and Hoe say Young. I tried to imitate Young's shapes in the water, while paying specific attention to the aspect of light in the water (like Hockney) tried to use specific tones in the water to contrast with the bright light present - like Young overall, I really like the effect of the bright ripples, and the way in the water, however, I found the blending of colours and the boldness (contrast) hard to do.

Reflections in water:



