

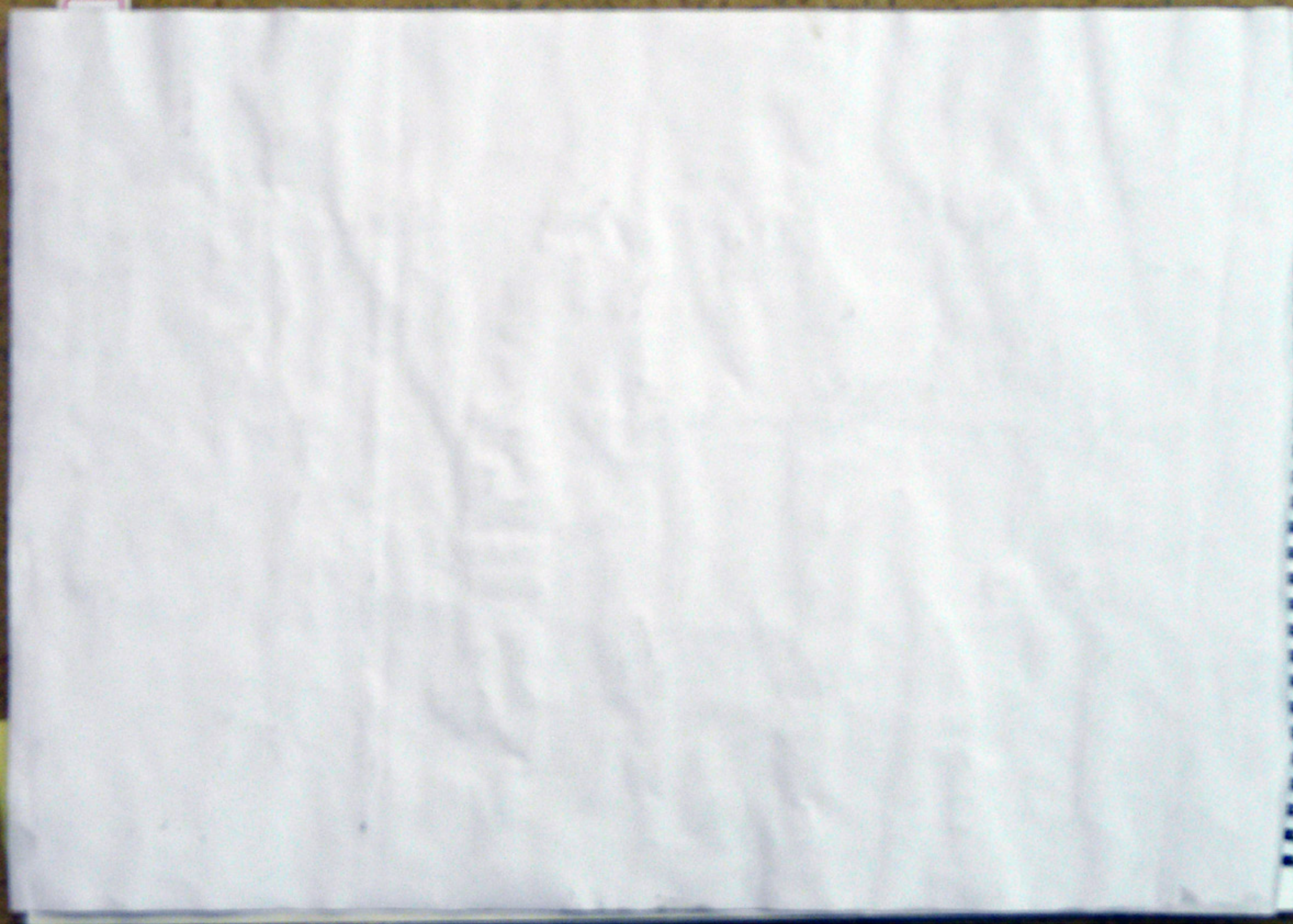
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CSWK 5AD01 EXAM 5AD02
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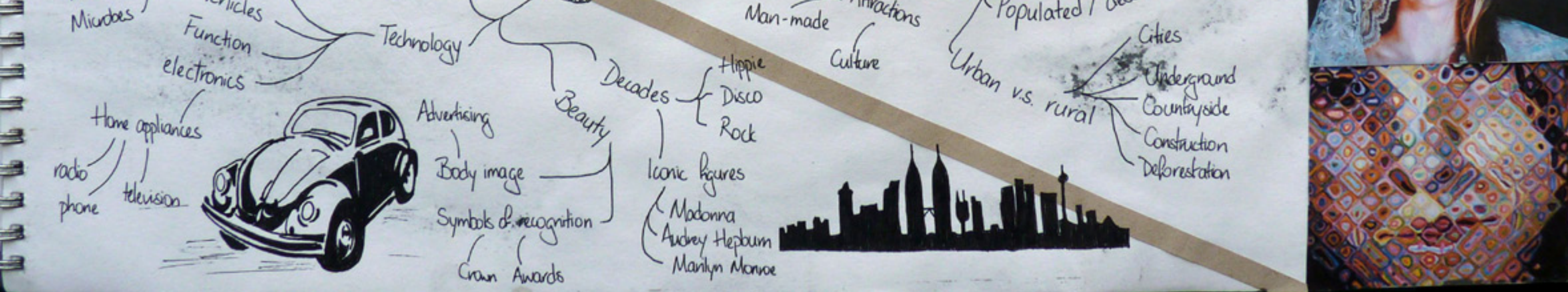
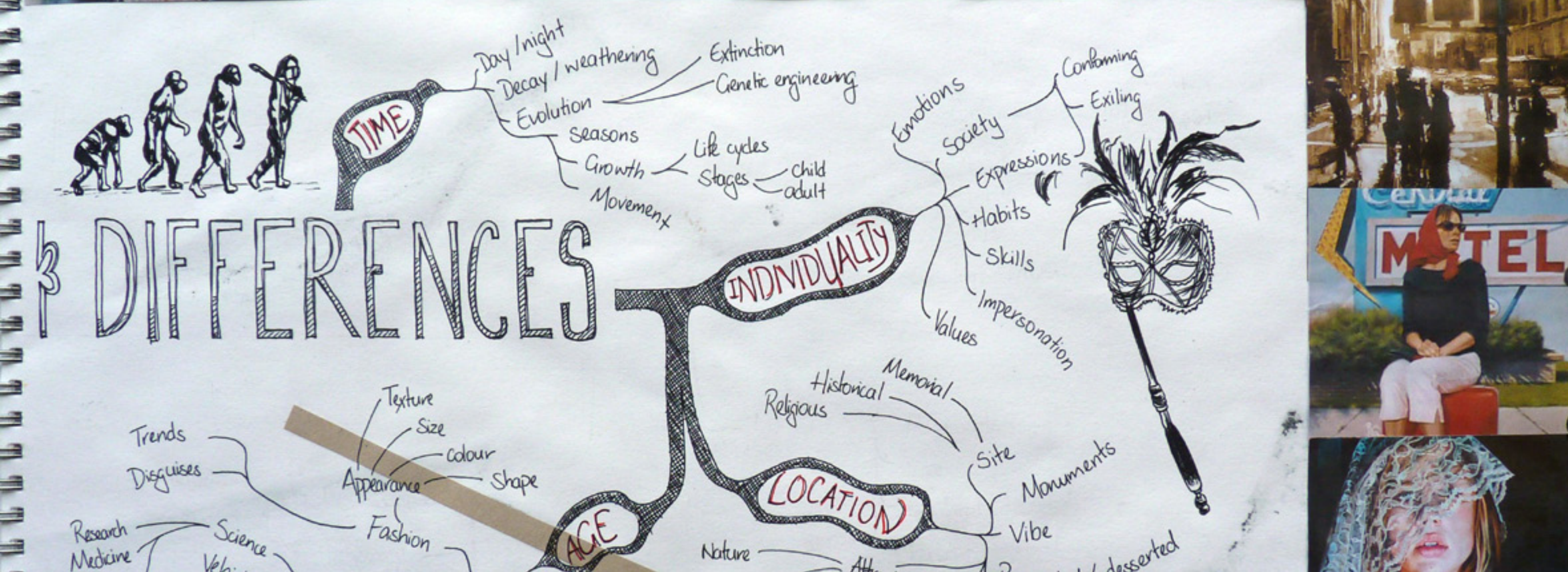
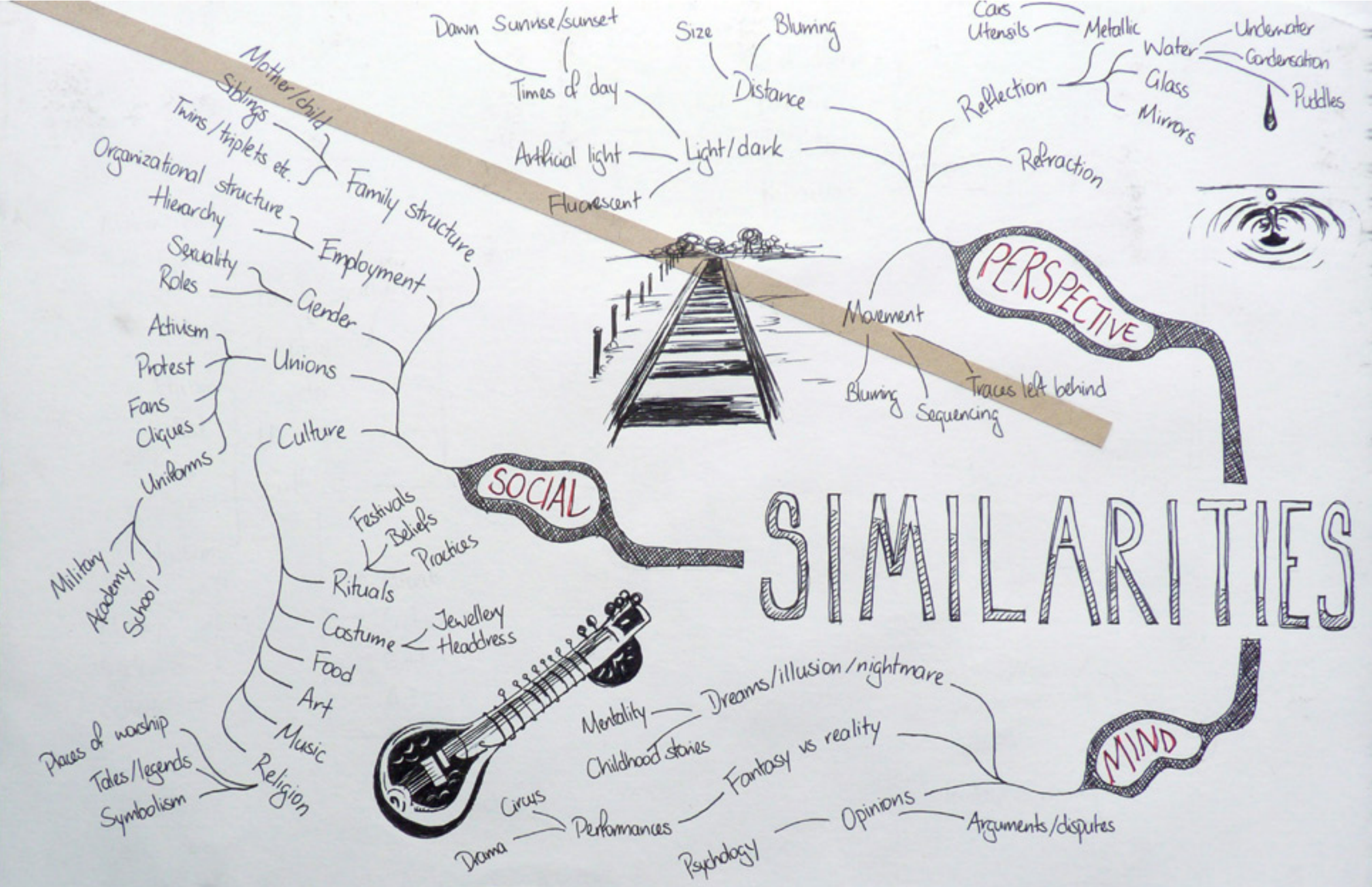
Sketch

A3 Book by A'zone Corp.



Kayla Chiew







Edith Lebeau



Beginning my development on outward appearances and how time periods and cultures can influence an individual's perception of beauty, I decided to portray an iconic woman of her time whose celebrity status and forward fashion sense allowed her to develop a strong fan base and continued immortality into modern times through the arts: Audrey Hepburn. She embodies classic Hollywood glamour and Western beauty at her peak in the 1960's. Likewise with painter Edith Lebeau, she captures a slightly different slant on beauty by creating very doll-like images, although the similar elements of femininity and perfection evident in the two genres. She draws inspiration from the Victorian times of large wigs and pale skin, surrounding the women with a soft glow which I emulated in my own response reflecting their radiant beauty and confidence.

During the 1940's, the invention of the pin-up girl gave rise to the development of pop culture in the Western world where views on beauty began to change from demure elegance to that idealized, often sexual, depiction of the perfect woman that can be seen on these mass-produced posters. Gil Elvgren was a famous illustrator of pin-up models who fully captivates viewers through the embodiment of 'beautiful women' in the mid-1940's, flaunting their physiques and embracing their femininity.

Gil Elvgren





- ANDY



WARHOL -

Looking at another fashion icon from the past, Marilyn Monroe epitomizes the idea of Old Hollywood beauty and radiance. Very much in keeping with her time, it was her feminine elegance that made her so attractive to the public. I painted her with a soft colour blocking technique inspired by Andy Warhol who has used Monroe as a muse for his pop-art work, coupled with the muted tones of watercolours to reflect her grace and demure. I also included images of old technology in the background that supports the idea of age and history of Monroe's time.

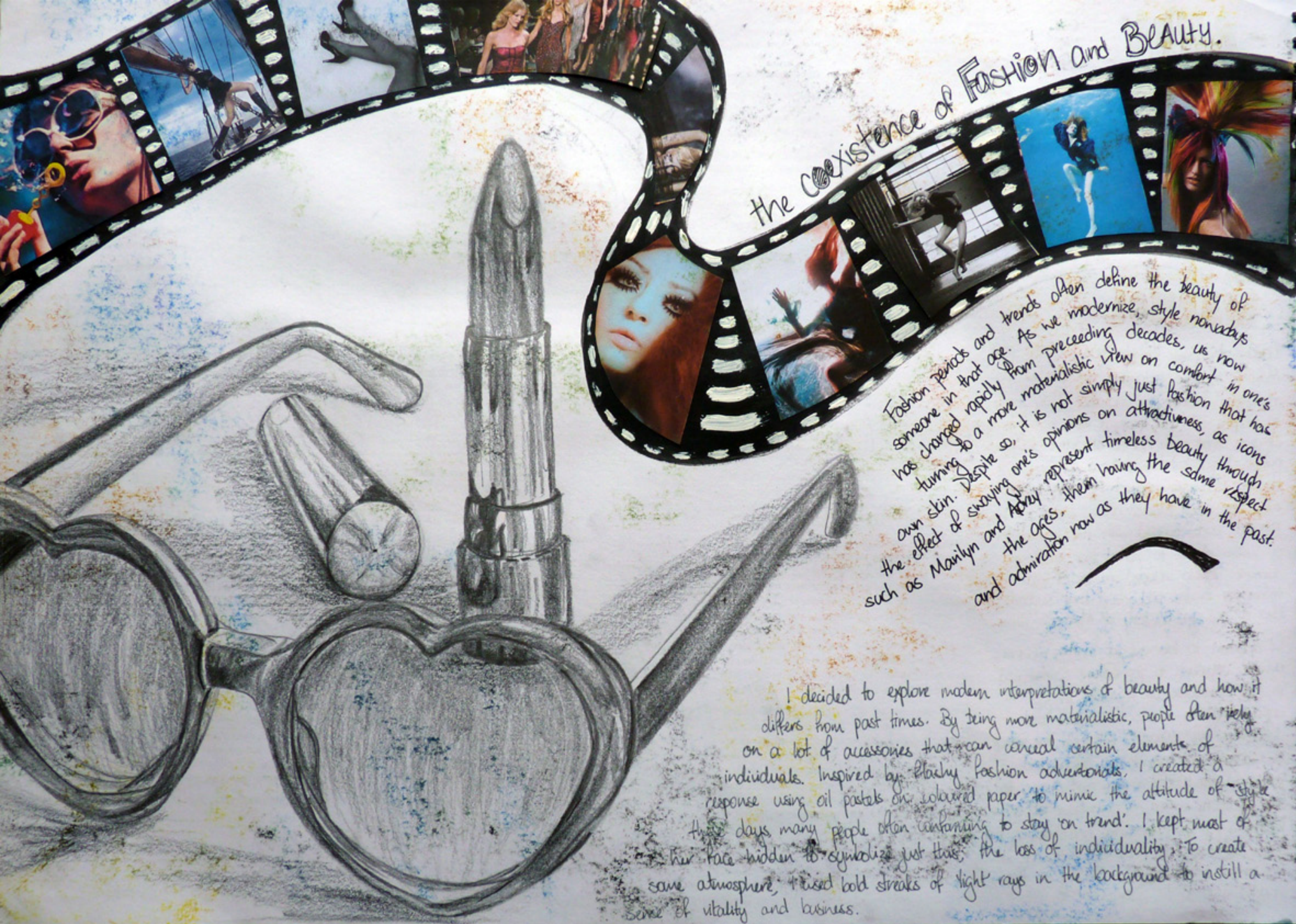
In addition to his subject matter, Warhol's unique approach to pop culture culminated in his technique of repeating images is one method in which similarities and differences are explored. Although the image is identical, the variation in colour and posterized effect adds energy and drama to the repetition. I tried my own hand at creating Warhol's pop-art by editing and changing the colour scheme of a photo on Photoshop. It was more difficult than I thought as the images need to be placed right to give the piece visual and colour balance.



The Coexistence of Fashion and Beauty.

Fashion periods and trends often define the beauty of someone in that age. As we modernize, style nowadays has changed rapidly from preceding decades, us now turning to a more materialistic view on comfort in one's own skin. Despite so, it is not simply just fashion that has the effect of swaying one's opinions on attractiveness, as icons such as Marilyn and Audrey represent timeless beauty through the ages, them having the same respect and admiration now as they have in the past.

I decided to explore modern interpretations of beauty and how it differs from past times. By being more materialistic, people often rely on a lot of accessories that conceal certain elements of individuals. Inspired by flashy fashion advertisements, I created a response using oil pastels on colored paper to mimic the attitude of these days many people often conforming to stay 'on trend'. I kept most of her face hidden to symbolize just this, the loss of individuality. To create some atmosphere, I used bold streaks of light rays in the background to instill a sense of vitality and business.





With continuous technological development, the birth of new cosmetic procedures and media pressure on outward appearances has encouraged many to undergo synthetic changes to their bodies. I decided to look into people's outlooks on this nowadays as well to explore the similar 'piecing together' of facial features as the popularized plastic surgery. On the opposite page, I painted a woman lying down her face elegant and serene. Contrastingly, harsh pen marks dot her face to indicate the different areas of her face which she wishes to alter. I decided to show the more accepted side of plastic surgery through her calm beauty, yet present the argument of feeling beautiful in one's own skin through the contradictory lines and her already pleasant-looking face.

Sebastian Baumer

This photographer has similarly explored this idea of building up and manipulating features of faces by combining reality with illusion through the use of collage and photography. Through the use of mismatched facial features, he is in turn creating new single part of us is individual and makes us who we are, a part of attention transforming the subject altogether. I used a similar collage technique to build up a face using unique features from people of different races, of inter-racial unity, showing how similar people are despite often being seen as very different and segregated.



Despite cultural traditions varying between different ethnic groups and people from different parts of the world, they often have many similarities which branch from beliefs, food, clothing, arts, religion etc.



I decided to compare different religions/cultures and study in what ways they are actually rather alike. I began by looking at Indians but from different parts of the world: East Indians and Native American Indians. Because of their different geographical locals, they are affected by their environment in different ways and therefore have a variation in traditional dress, food etc. Despite so, they are both very spiritual groups of people with similar use of bright colours and textures in their clothing.



JC Wolf

After coming across this image, I was very much intrigued by the use of colour and texture in the piece by JC Wolf. He had limited himself to using tones of red, yellow and pink which created a lot of warmth in the piece which suited the native American subject matter. He cleverly draws focus to the face of the man not only by adding highlights around it but also losing detail as you move further away from his face, seeming to blend into the textured background.

I attempted to recreate the soft, wrinkled texture of the background by collaging strips of tissue and crepe paper in an effort to build a weathered and aged effect which compliments the tradition and history of these people. I decided to use two different mediums over it: graphite stick for the face and acrylic paint for the outerwear. This allowed me to add a dash of colour to symbolize the vibrancy of their traditional dress, toning it down by not having too much detail there and focusing on the face with graphite. I think this allowed the piece to have more visual balance so that the bright colours were not the main focus point.



CIRQUE

Circuses often include a number of wild animals in their stunts from tigers, lions, bears etc. They present these creatures in a rather domesticated state, although being wild at heart and unpredictable. This presents an interesting concept of comparing wild instincts and domestication, showing their different mannerisms but how similar they are in retaining the identity of the animal.



A group of travelling performers who rely on their bizzare, odd and interesting appeal to attract audiences is not only a very dynamic subject full of drama and vitality, but additionally presents a number of concepts relating to similarities or differences including bands of identical performers, costumes, animals, and the play on the world of the imagination.

The many varied styles of performances on offer all share a common thread of toying with what is reality and what is fictitious. Whether that be the obvious magic acts, more obscure methods include the extravagant costumes and make up as the characters create a new different identity for themselves. The circus also goes hand in hand with carnivals which add to the illusiveness with strange mirrors, personalities, psychics etc.



Clowns, mimes and other characters symbolic of a circus often rely on dramatic outward expressions which vary between the often identical looking groups of people. They often have to all play one similar role but are different, separate individuals.



Groups of performers as exemplified by the acrobats above look very similar, almost identical, as they have to work off each other and create one identity in order for a fluid believable show, them sharing the same costumes, moves, expressions etc.

Michelle Coplan's colourful and lively works are built and layered using her own unique collaging style. As opposed to the different constituents looking like separate entities, she has a way of putting them together in order to create one cohesive piece. She uses some text in her background from newspaper/magazine cutouts for more of an effect of pattern as opposed to the actual meanings of the words, and layered splashes of colour which show through the foreground focal point.



Michelle Coplan

I attempted a small experiment using those same principles of layering paper, paint, and stencilled circles to emulate the fun characteristics of a typical clown. I decided to diffuse the image a little to make it fit in more with the background by layering strokes of colour over it as well as blending out its edges.

I was experimenting with how I could present a darker side to these circus characters which are stereotypically joyous, showing how much they can actually differ from societal expectations. Photographers Matt Hoyle and Frederic Legue have explored this topic through their own work, presenting the beloved circus characters but with a much different tone, appearing more sad, evil or strange. I therefore decided to portray a more demonic version of a clown, the majority of it looking normal but presenting a twist as his face is revealed as he looks back, evidently having his signature warm gun missing.



Matt Hoyle



Frederic Legue



Trying out a new medium, I explored the theme of the dark side of a circus using photography and digital media. I first took my own photos of masks and hats, common items of apparel used as a form of disguise and often portraying a very different facade to whom the wearer actually is. Besides this I also experimented with Photoshop and sourced images from the internet to create one whole image that depicted the nightmare theme I was exploring. I had to cut and layer around 8 images playing around with the opacity of the different layers to create a more ghostly effect of some of the faces appearing through the background.



Although varying in emotion, mimes often look almost identical with their gestures and makeup. As a result, I decided to 'collage' a bunch of faces of mimes together to highlight the variation and differences between the faces they project despite often seeming identical. I used white soft pitt pastel which showed well against the black paper and was easy to apply, allowing me to focus on more finer details of the face.





One aspect which arose from the idea of the circus is that of an illusive world, tying in to reality which only adds to the confusion and blurring of lines between the two dimensions. Secondly, it plays with the idea of domesticated and wild animals which street artist Banksy explores in his own graphic way. His images often give voice to these animals that are often disregarded nowadays, rebelling against the human authority and saying that human's destructive actions will turn around and bite us back, in his opinion us getting what we deserve.



[BANKSY]

I attempted my own stencil art exploring this idea of domestic vs. wild, by combining wild animals with a modern, domestic situation. I decided to show a standard office setting with a stereotypical boss, incorporating wild elements into a very structured environment. This not only is symbolic of fantasizing the domestic nature of the monkeys, showing the similarities/differences of this illusive world with reality, but additionally is symbolic of these monkeys' close biological relation to us humans, although presented in a more exaggerated manner. I used a paper knife to carve out the images on paper and layered multiple images to section different colours, the second experiment being on tissue paper to create more of a rough and weathered texture.

Alyssa MONKS



Perception can easily be skewed by semi-transparent materials which cause things to look slightly different than what they actually are. Condensation and droplets of water each has its own dose of refraction and so collectively create a more blurred view of the subject.

Donna ALBERS



Reflective surfaces, whether it be full mirror-like reflection or partial reflection from metallic materials for example, each present a similar yet different take on the actual image, as the virtual image is often distorted by the material in which it reflects. Images can be contorted by the shape or texture of the reflective surface.

Anna ROGALA



Movement can also be explored as it can not only show a change in positioning through a series or layering of images, but additionally a blurred image as the eye attempts to interpret the change. Movement can be used effectively to add vitality to the piece although great care has to be taken when it comes to saturation to show which layers are in front or behind the other.

Dimitar DACHEV



Bokeh photography is one example of how lighting can be used to distort or change perception. Whether being shrouded in darkness or overexposed, things can look quite different with details hidden or totally revealed. This type of photography however makes use of those blurred spots of light indicative of the busy movement of the background which are resorted to simple spots of colour.

I decided to first explore the topic of reflection by interpreting a still life scene of reflective brass chalice. I chose watercolours as I felt it would allow me the freedom to experiment in the surface of the goblets, softly blending in the colours which are fighting against the copper colour of the metallic surface, reflecting both each other as well as the surrounding environment.





Transparent materials such as glass and water often greatly distort an image to the point where the subject looks very different to its original state. On the left, I worked from a primary source to explore how curved glass surfaces can contour an image. It was quite a challenge to show the original colours behind the glass yet show enough distortion to reveal the contours of the glass. This was also my first time experimenting with oil paints, which I found difficult with its viscous and sticky nature, as I often did not add enough oil, ending up peeling some of the paper with the spreading of the paint.



NEIL BRIAN



ELENA
KALIS

Professional photographers and artists alike both have their own way of exploring the surface quality of water. Elena Kalis uses water to explore a very magical and fantastical theme with an upside-down image and likening a water's surface to a glass mirror. Another artist uses pencil to very delicately show the shadows reflected in the water droplets and the dispersed shadows it creates.

I also wanted to study the delicate surface quality of water and how its shape can so easily change upon impact. Being a reflective surface, it mimics certain colours of its surroundings and in this sense distorts the image of the subject. I chose to show a stream of water creating a splash against a tomato to show its range of states from streamlined to random organic blobs. With paint, it was rather difficult to show its transparent nature against a white background, so I would like to further explore water and its textures later on.





Not only what we see but the way in which we view things can play an important role in creating variations in perception between different people. I decided to look at how different viewpoints of the same subject matter can look quite different yet similar by placing them next to each other in series like a companion. I tried out a new medium by using rough splashes of watercolour and crepe paper for texture, then adding some structure, depth and detail through markmaking with ink.

Miro Sirovic



Jeremy Mann

Painters such as Miro Sirovic and Jeremy Mann both use technique as a means of playing around with the idea of perception. Looking at distance and movement, their more loose sketches give the image a rather blurred look up close, giving us the impression of being through something opaque and having our vision slightly obscured. I attempted a similar technique to compare a more busy and then quiet part of the street.



American painter and photographer Chuck Close's huge-scaled portraits often showcase his very unique style of painting in sections of colour within a square grid. Looking carefully, it may appear to look like blobs of random colours, however stepping back will reveal that each square plays an important role in present a large image of a face.

CHUCK
CLOSE



MUSORU

I attempted to mimic his interesting technique which very effectively distorts the actual look of the person. Looking at an underwater image, I divided the piece into grids and layered 3 colours in each square, being rather difficult to create a more defined image overall as the squares were relatively large compared to the paper size. I had to switch up the shapes I created to emulate the person to show more distinctly the facial features, which would have been lost as a blur of colour otherwise.

Contrasting the more simplified and blurred image on the right, I explored a similar concept of underwater imagery, but this time keeping it more in focus. I used the same acrylic paints but showed how different it can look watered down, giving a softer quality to the piece. These bubble were the main factor in hindering perception by creating a blanket almost, concealing different parts of the person. I then went over the painting with black ink to add some more distinct details to the response.





Joshua Bronaugh

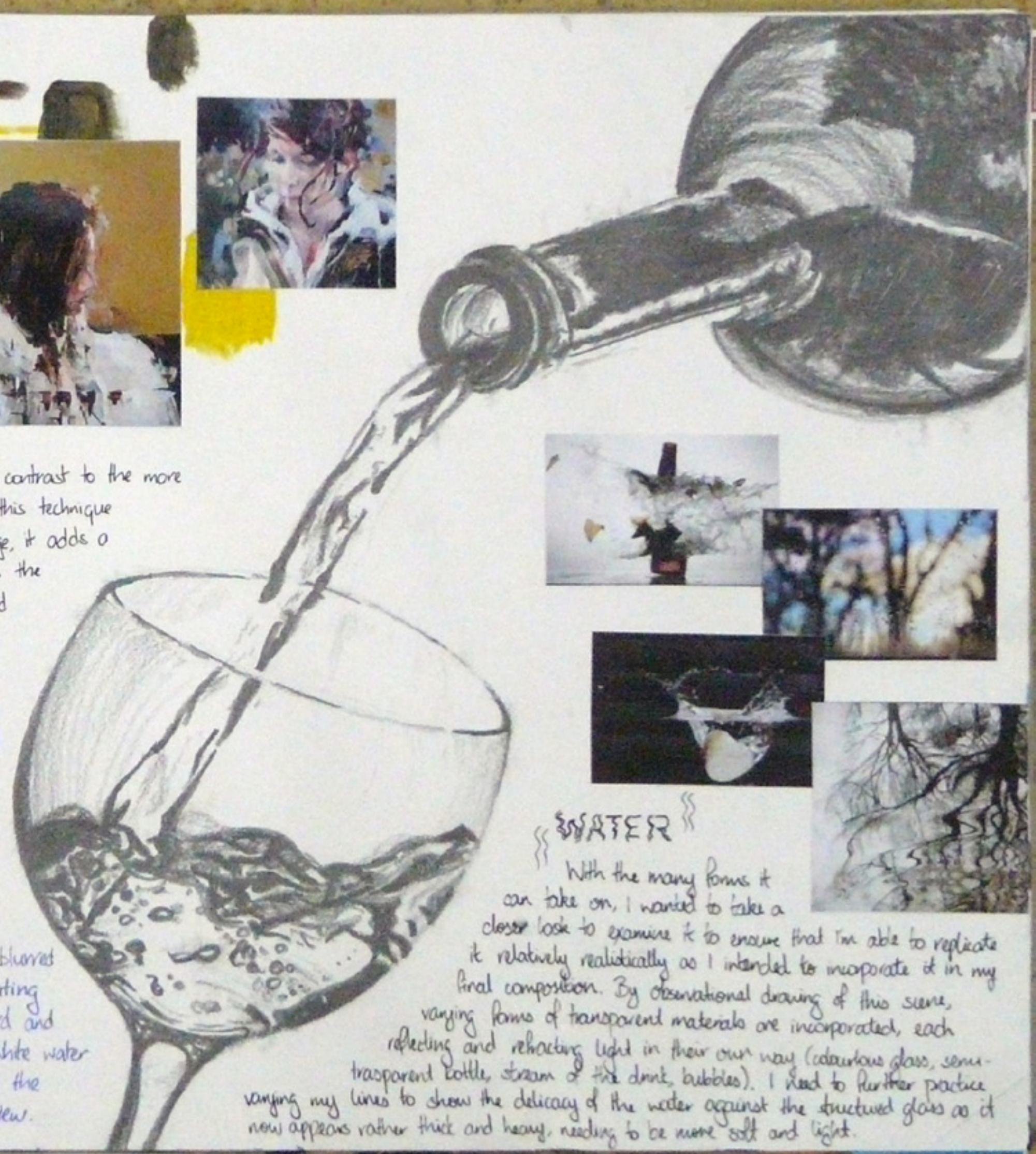
Similar to another artist which I have previously studied, Jeremy Mann,

Joshua Bronaugh's interesting technique of painting in itself is able to alter the realistic view of something through more broad, rectangular strokes with the subject of people (as opposed to Mann's urban landscapes).

To create visual balance and a focal point within Bronaugh's piece, a soft smooth wash of colour is used in the background in contrast to the more free and random marks used on the figure. Although this technique detracts from the detail and 3D depth of the original image, it adds a sense of movement and vitality to the piece which mimics the movement of water, making it appear as if she is wet and wringing in a bath robe.



Applying Joshua Bronaugh's technique to my own response to the surface quality of water, I decided to paint a scene filled with the busy movement of splashing water of two girls by the pool. I first began by applying a smooth coat of acrylic paint to add some stagnancy to the background buildings to bring more emphasis to the contrasted foreground. I dabbed on different shades of paint over each other to add some tonal quality to the figures although not blending the colours and creating a more disjointed, blurred effect. Working on A3, this smaller scale limited me in creating solid blotches of colour and the marks turned out more hard and dry than I had originally intended. However after overlaying the white water splashes, the piece overall becomes quite cohesive and projects the right atmosphere of movement and water's ability to distort view.



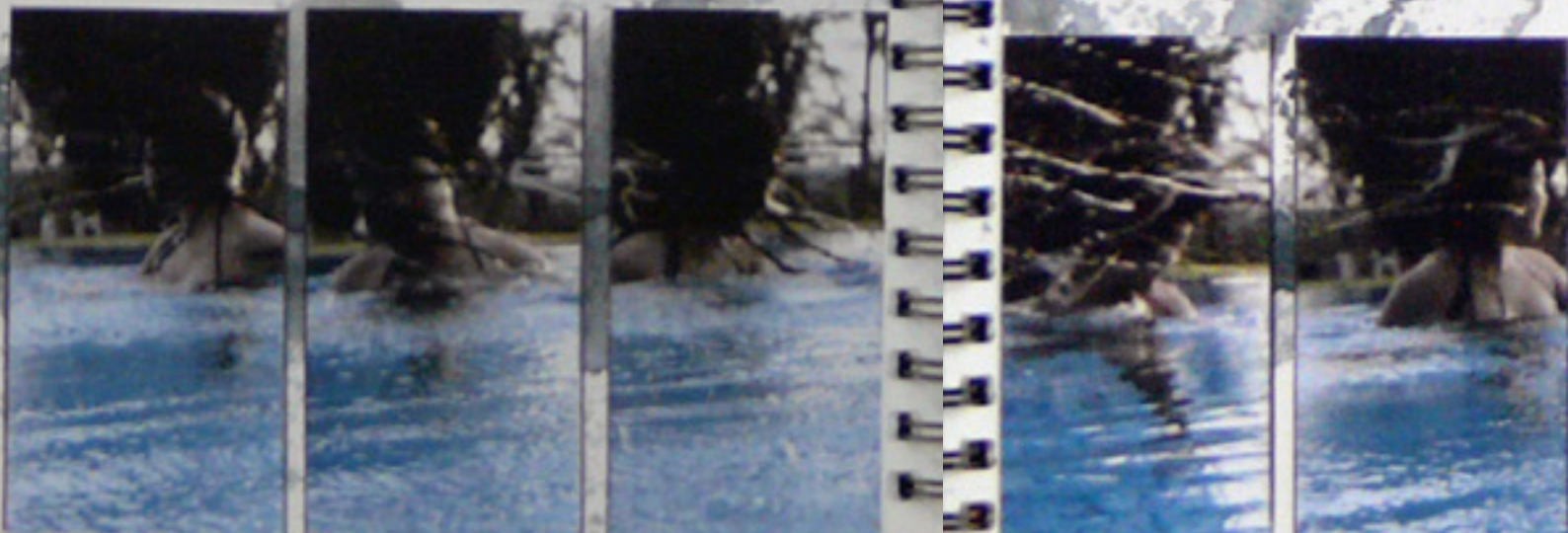
WATER

With the many forms it can take on, I wanted to take a closer look to examine it to ensure that I'm able to replicate it relatively realistically as I intended to incorporate it in my final composition. By observational drawing of this scene, varying forms of transparent materials are incorporated, each reflecting and refracting light in their own way (colourless glass, semi-transparent bottle, stream of the drink, bubbles). I need to further practice varying my lines to show the delicacy of the water against the structured glass as it now appears rather thick and heavy, needing to be more soft and light.

I wanted to see when the idea of a single image could go / be developed so instead of a series of images I used a simple concept of a series of images doing a single thing. I used a simple concept of a series of images doing a single thing. I used a simple concept of a series of images doing a single thing. I used a simple concept of a series of images doing a single thing.



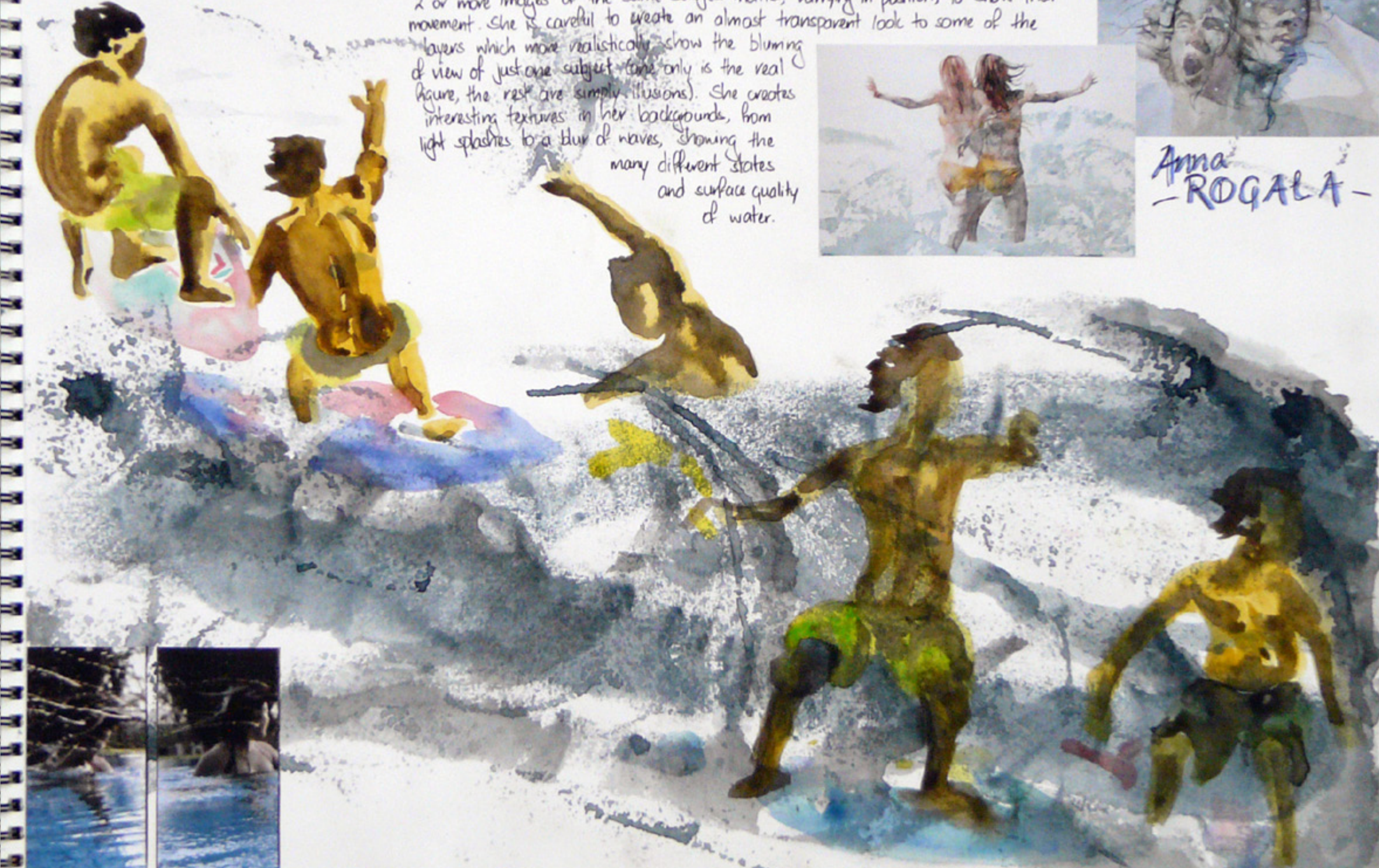
Continuing my investigation on continuous imagery, I decided to use photography to combine this theme with that of water. I used the continuous shooting setting on my camera to capture the movement of hair/water as it is being flipped, freezing various stages during the process to show similarities/differences through movement. I then also experimented with photoshop to layer numerous photographs into one, creating an illusion of continuity.



Painter Anna Rogala very effectively uses watercolour to create a very soft, light ambience in her work to mimic the vitality and movement of water. She often overlays 2 or more images of the same subject matter, varying in position, to show their movement. She is careful to create an almost transparent look to some of the layers which more realistically show the blurring of view of just one subject (one only is the real figure, the rest are simply illusions). She creates interesting textures in her backgrounds, from light splashes to a blur of waves, showing the many different states and surface quality of water.



Anna
-ROGALA-



Sarah Harvey

Photo-realistic painter Sarah Harvey is inspired by intertwining the worlds of fantasy and reality which she does so effectively though having her portraits suspended in water. The human forms become fragmented by the swirls and ripples of the water surface, becoming a disfigured interpretation of the actual look of the person. Her work almost crosses over to the field of abstractness due to the distortion and hiding of particular elements of the human form.



After looking carefully at the ripples on a water surface, I made observations of how these rippling and waves can distort the view of whatever was beneath it. I took numerous photographs of people submerged underwater, and decided to do a response (on the night) to try and show how this transparency can make something appear quite different to its natural state.

Using acrylic paint, this piece was quite a challenge for me as it is something quite new to me, although I am eager to further explore this topic. There were a number of factors which I had to take into consideration in order to make the painting look more realistic: the range of colours all having to blend well together, creating clean continuous ripples which ran over the the pool floor and the figure, and giving the impression of a relatively flat surface over her. At the end, I glazed over certain areas with a white wash to give the effect of the flat layer of water above her, as well as a bluish one over the shadows of the person to add cohesiveness.

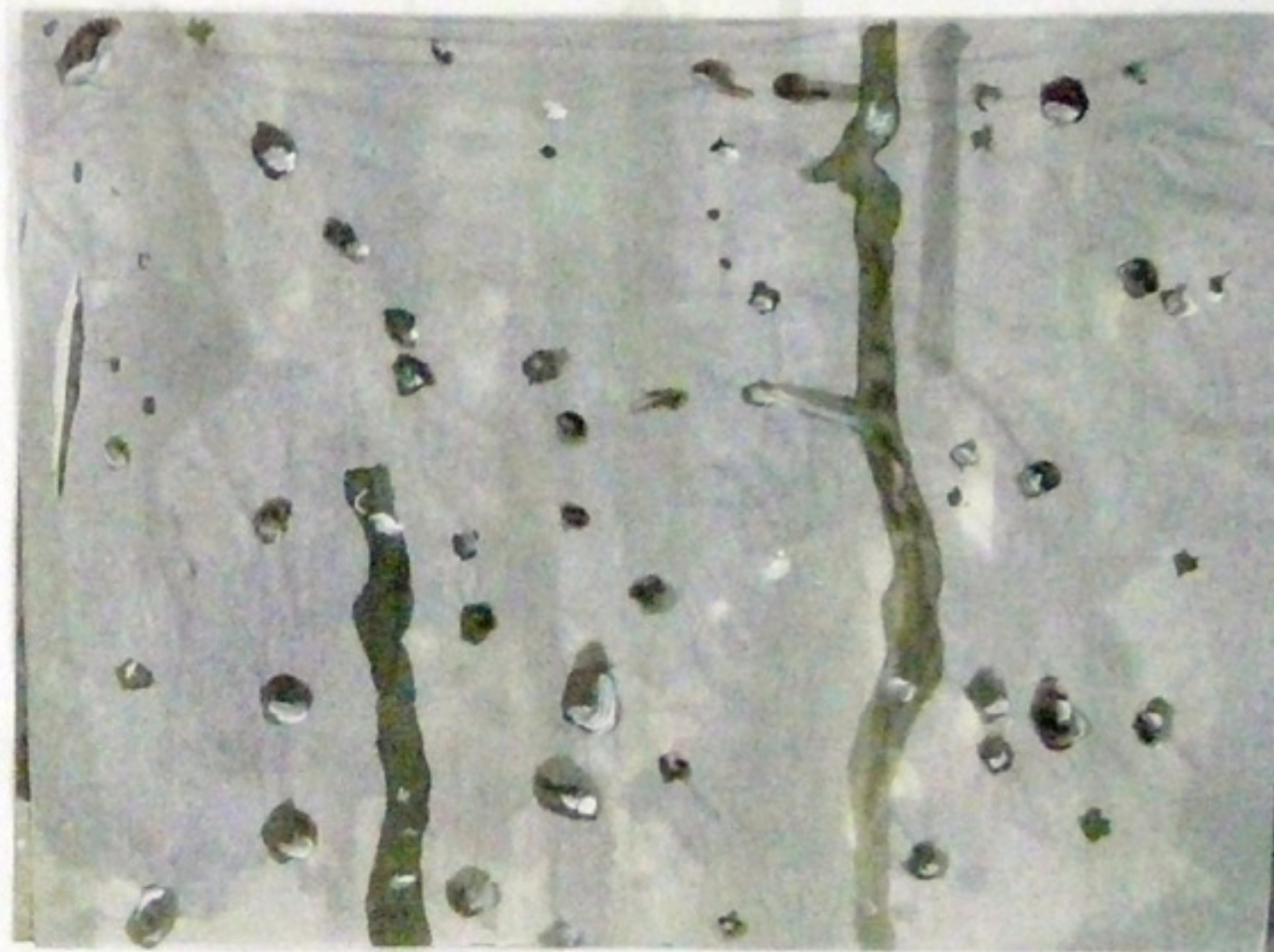
Before trying out various compositional ideas involving people, I wanted to first do a close and careful study of water's surface quality. I observed the surface of my swimming pool and was fascinated by the different surface qualities all present at the same time: rings of ripples caused droplets of water, currents caused by the gentle breeze, and complete mirror stillness elsewhere. I used coloured pencils over blue paper which allowed me to create a finer more detailed response to replicate the different areas where light is reflected and/or distorted. It was a rather difficult task to incorporate the range of colours whilst showing some continuity in the overall flat surface.



As preparation for my final piece, I decided to work on a larger scale on a 20x24" canvas board, as details such as the light reflected off the water can get quite finicky and difficult on a small scale in my sketchbook. I have used acrylic paint on canvas in the past but I was quite surprised at the difference between canvas (stretched) and a canvas board, as the board retained more moisture and blended more easily which was unexpected to me as I found I had to reapply colours in stronger concentration to make them show up. I had a much more free and less predicant approach to the painting using large strokes to capture the essence of the water's movement although I found that this distracted from the water's realistic qualities, making it appear much more abstract than I had intended. I used a mixture of blues and purples to create a more tranquil atmosphere. This piece was useful practice for me to study water's distortion with the first-time inclusion of a whole figure, although the complexity with the inclusion of the figure deviated me from focusing on the water.



After taking a series of photographs of a figure underwater (exemplified by those above), I wanted to explore how I could interpret the theme of water in my own original way. Possible ways forward include me switching up my perspective from underwater looking out to see how the water surface changes the way the outside world is viewed, or alternatively looking at thin layers of water (as opposed to a whole body of water) such as those found on glass (rain, condensation) and the trails it leaves behind as it dries up.



Painter Alyssa Monks is extremely skilled at creating life-like portraits that interact with the deceptive quality of water around them. With these very large scale images, she is able to effectively focus in on the very minute details such as the tiny bubbles and the ripples they make, accurately depicting the distortion and in that sense concealment of the figure.

ALYSSA MONKS

Likewise, I wanted to look closely at the condensation on glass and the water droplets which remain after a shower without the distractions of another subject matter to draw focus to it and ensure close observation on my part. I used watered down acrylics for my first response which I painted in layers to mimic the layers nubbly left behind on the glass after repeated use of the shower. I then used PVA glue over certain areas to give a realistic glistening effect although it did not dry in relief as I had intended. For my 2nd experiment I used tracing paper as the main cloudy layer although it was too opaque (shielding the back layer).





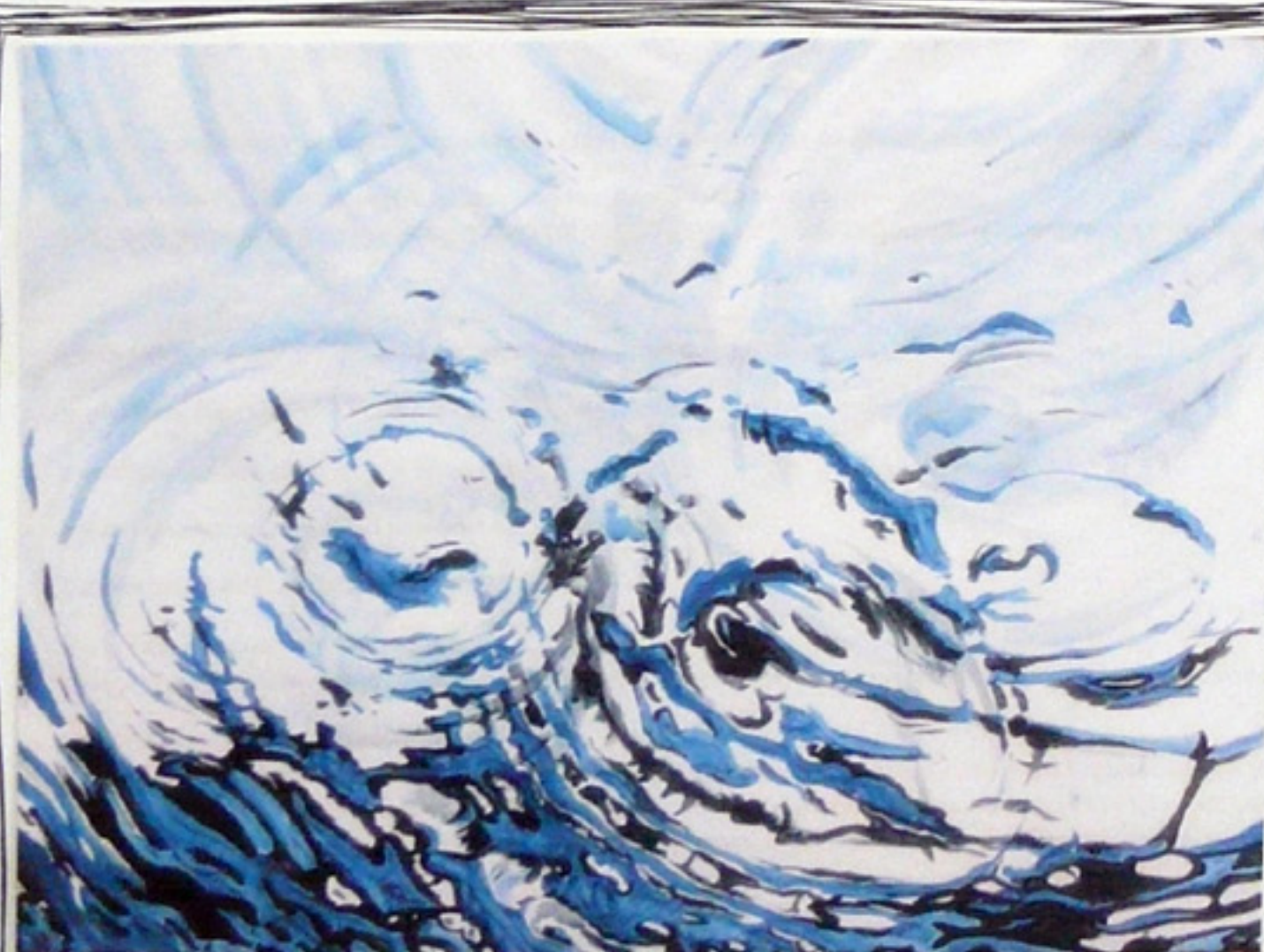
I decided to follow through with my idea of looking up from underwater as I felt this viewpoint allowed me to put more of my own original stamp. I began by first taking numerous photographs from my pool and compared the distortion of organic forms (trees etc.) with more structure (my house), and actually preferred the more fluid and free look to the image without any distinguishable feature in the background, simply a mixture of colours. I managed to capture some of these images when the sun was low in the sky so it added a new interesting dynamic of light to the piece.

In addition to the bold colours seen through the distortion formed by the ripples, the very fine variances in shade that follow the lines of the ripples are much harder to tackle, as brushing with acrylic has a tendency to appear very hard and defined. I think I should test out watering it down so that I am able to more effectively create a soft blend of colours yet be defining enough to show the ripples. This was quite difficult to paint on paper as it wasn't as absorbant.



To continue my exploration on underwater photography whilst experimenting with and refining the techniques to use, I decided to work on a much larger scale outside of my sketchbook on a 24" x 24" stretched canvas which allowed me to work more carefully with detailing. I firstly created a wash of colour for the background (where the water surface appears most clear looking at the sky) but thought that the brush strokes detracted from the fluidity of the water so instead I used a dry cloth to twist and smooth the colour which gave it a more natural mixture of tones. I then painted the distorted features over it, which I found quite challenging as I should have used a finer brush and more continuous, fluid ripples. It looks more stiff, possibly due to the bold/sharpness of some of the shadows, though this was very useful practice for me to develop my technique.

After finding the waves/ripples rather stiff in my last experimental piece, I decided to test out ways in which I can soften those lines and hide some of the brush marks which I must say was quite a challenge seeing as I needed to carefully shape each ripple. I tried out this blobbing technique on the right which worked quite well to soften the edges and add some blending of colour which added some tonal variety. I have to make sure that I balance the slight contours of the ripples although retaining the overall flatness of the water's surface.



As I narrow my vision towards my final piece, I decided to practice once again working on a big scale on an 18"x24" canvas. There was a lot of detail work I had to pay close attention to and the whole concept was actually quite difficult/tedious. This piece has taught me a lot about choosing the best techniques to carry forward, as I overworked the background and the heavy streaks detract from the sense of delicateness which I wanted to portray. As for the shadows, the visible brush strokes creates a rather flat look and I may have to look at using strokes which follow the direction of the ripples or a dabbing/blobbing method in order for the piece to look more finished.

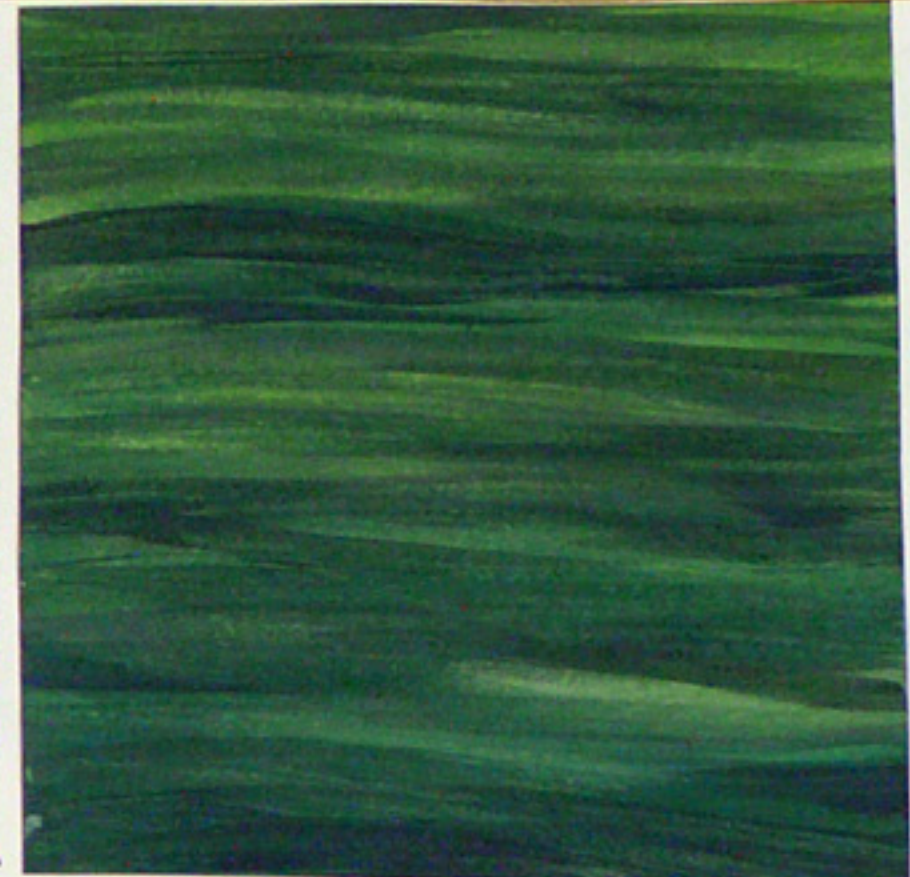


Adding once again a figure to the mix I was interested to see the contrast between seeing the real person and their skewed reflection above them in the water surface, and how the two won't effectively together to show different perspectives of the same thing.



When viewed from underneath, the look of the figure slightly alters, one reason being the interestingly patterned skin on the person caused by light refracting through the waves and ripples of the water above. It is very delicate and rather difficult to capture in paint as I had the tendency to paint too hard and thickly, detracting from its supposed lightness. I tried painting on canvas paper for the first time to prepare for stretched canvas & my final piece although I found it to be surprisingly different as it couldn't retain much moisture, making for very dry brush strokes that were difficult to blend.





I tested out various small samples of colour choices for the water in my piece. Beginning with the more conventional light blue, it would easily be perceived as water and creates a very light and airy atmosphere. However after testing out dark blue, I prefer how this darkness adds some depth to the piece and a greater sense of mystery as the setting feels to have moved from the safe confinements of a pool to the depths of the ocean. To add a bit more dynamics, I tried some purplish tones although it now appears more unrealistic. Thinking of ponds and lakes, I then tried out green which I really like as it is something more unusual and interesting. I would go for deeper tones to create that sense of mystery and drama to build up a more captivating painting.

I like how the dark blue compliments the green in that they are both cool colours and maintain the calm atmosphere.

The blue does not stand out so much this time although this may be an advantage to make the piece more cohesive and not draw all the focus onto itself but more on the piece as a whole and how the figure interacts with her environment.

The purple would naturally compliment the green as they are opposite colours on the colour wheel, and so work cohesively. Purple being the more unusual colour that it is seems to draw attention to itself although its coolness maintains the aura of the water.

Colour Scheme:

Red and green often contrast each other and so they both equally stand out in this image. However I think a more subdued or darker colour would be more appropriate to keep more of the focus on the water and surface reflection.



Compositional Ideas:

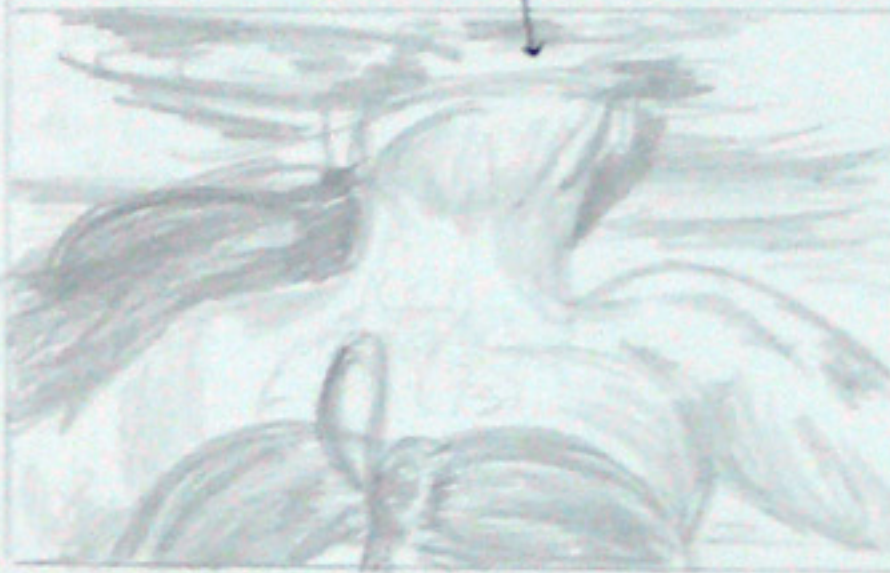


Tilting the water's surface so that it is at an angle to the canvas and the standing figure creates more intrigue and a sense of movement. I like how she appears to be in mid-motion, thus creating a more fluid and relaxed atmosphere which compliments the nature of the water itself. This composition may not be outstanding enough as a final piece as she is placed quite centrally with most of the body in view.



Keeping the water surface parallel to the canvas, I made the body position more of the focal point. I wanted to try out more interesting angles so chose this one where she is partially turning to the front with a very relaxed posture, although more of the legs need to be drawn to clearly show she is floating in water.

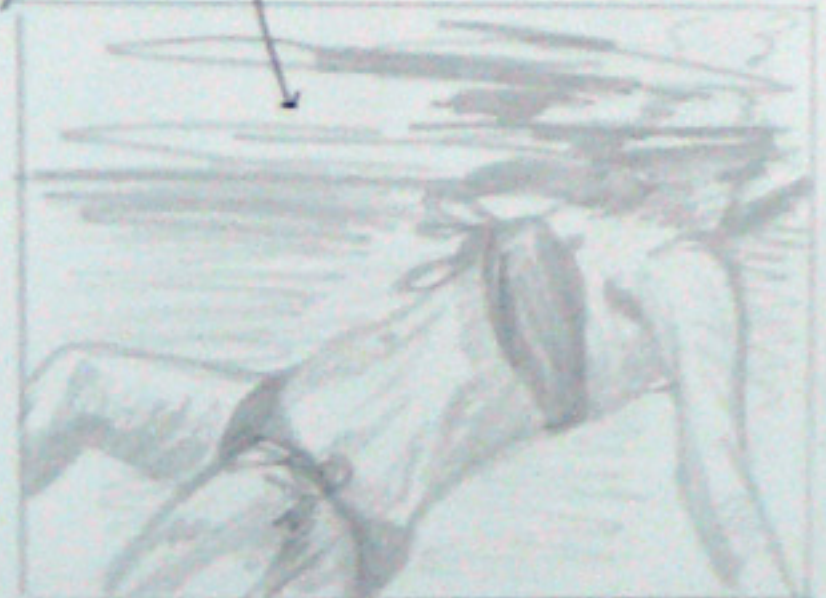
This layout has more emphasis on the body as opposed to water. I find the close zoomed-in view quite dynamic with a sense of mystery instilled because not much of the figure is revealed, drawing more focus to the fact that the face is hidden.



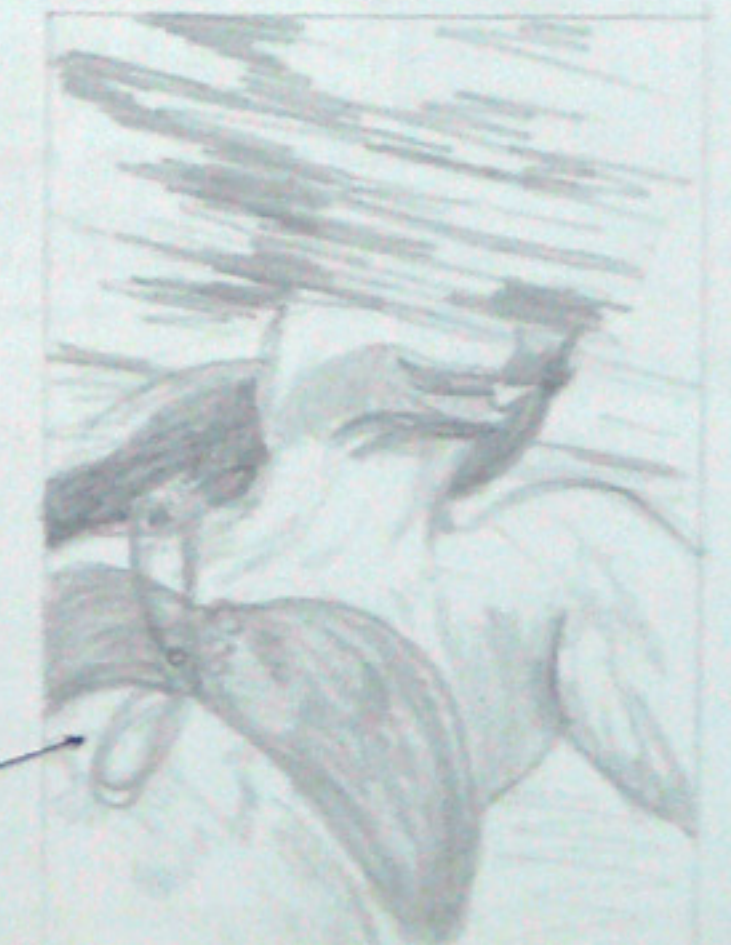
With the same position, I experimented with 2 different possibilities, one portrait and one landscape. For the landscape one, the visibility of the arms direct the focus more towards the right side in addition to the flow of the hair, although the posture can appear rather stiff.



Looking once again more at body language, her leaning back position is rather dynamic and the eye is drawn towards the upper right hand side where her face disappears into a blur of colour. All three factors of the figure, water surface reflection, and surrounding body of water are all quite dominant and may be difficult to execute in detail in a set time.



I really like how dynamic this composition appears as the body glides in at an angle drawing focus up towards the water's surface like the subject herself. With this I would be able to play around with all the ripples and internal reflection that occurs at the water surface, adding more of a sense of mystery. Having this close of a view with 3 sides of the figure continuing out of the page will draw my focus on the details such as the light shining on her body.



Influential Artists:

Photographer Elena Kalis captures a fantastical and whimsical world underwater as exemplified by her series of images with an Alice-in-Wonderland theme. In doing so, she also presents the beautiful qualities of water as it reflects and creates interesting patterns to the light it lets through.

Elena Kalis



Alyssa Monks

When I first came across Alyssa Monks' photorealistic paintings, I was inspired to explore how water and other transparent materials can make things appear rather different to reality, and combining that with the subject of people. I admire her colour palette as the almost dull colours add to the murky shielding provided by the surrounding water, creating more blurriness and intrigue.



Artist Sarah Harvey specializes in creating paintings of figures hidden behind/beneath the water surface, showing how they can sometimes be reduced to just a blur of colour. Her brush strokes retain a sense of delicacy to portray the ripples and waves which is very much needed to add lightness and fluid movement. I was then later interested to see what ways the surface of a body of water could change the way in which we view something.

Sarah Harvey



Ania Rogala



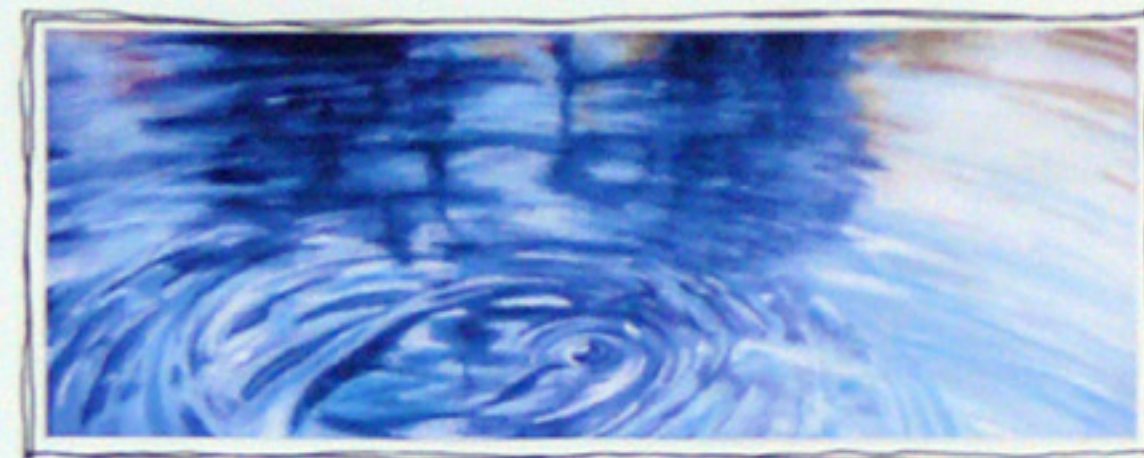
Many of Ania Rogala's paintings include a water feature, most frequently canals. She manages to mimic the various surface qualities that water can have from when it is almost still to when it is greatly disturbed, showing the distortion in the reflection that occurs in the water contours.



Beginning my development on the theme of water, I was interested in how its movement could distort perception. I was more free and experimental in terms of technique to show the vitality of the splashing water and later on tried other methods of emulating movement.

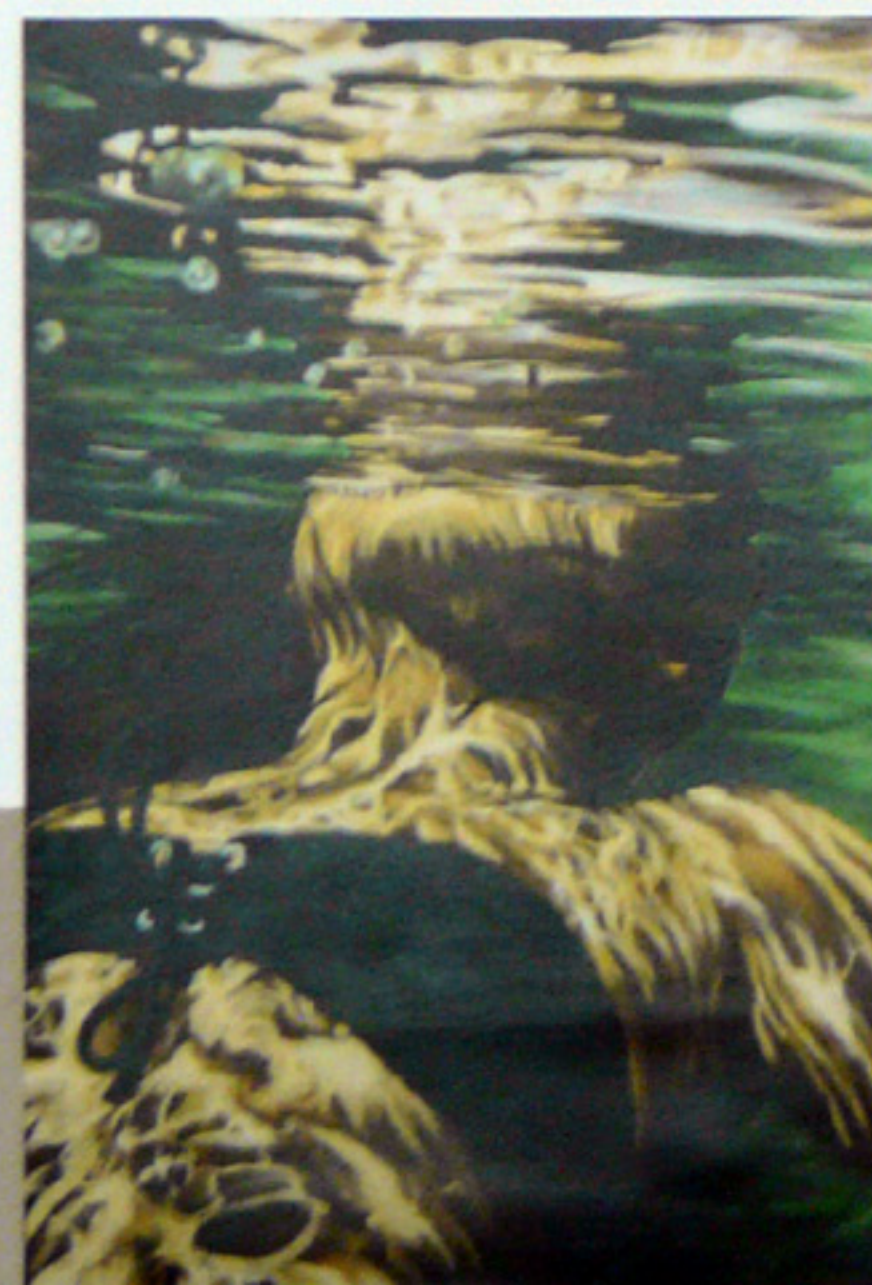


Looking at various ways I could present the water, this experiment that shows water droplets on glass had allowed me to more carefully study its nature. In addition, this more domestic setting of a shower door had influenced my colour choices as I brought the more warm yet mysterious tones of green and brown to a pool setting in my later refinement stage.

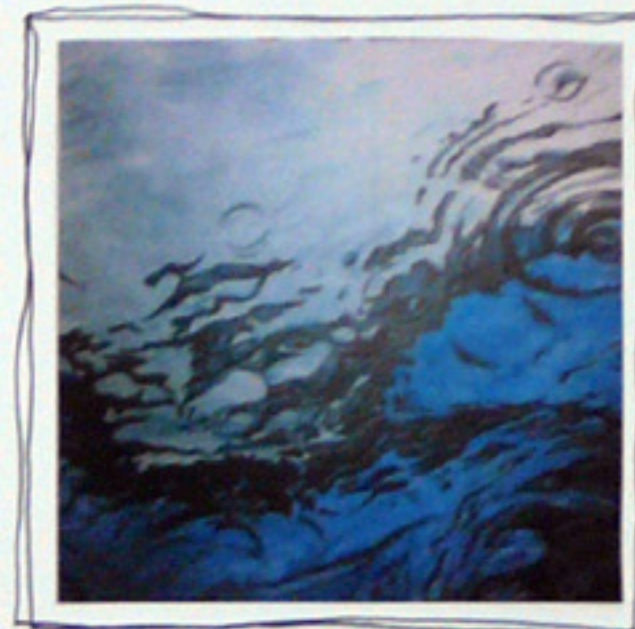


I decided to do a close and focused study on the surface quality of water itself, and used coloured pencils to detail in how reflection can be skewed by the water's ripples, allowing me greater understanding and appreciation for the way it moves.

COLOURS ⇒ MAKING



This painting was my first look at how a person can be distorted by a moving water surface. This piece was very useful practice and taught me a lot about how the various colours are made to blend with each other and are carried on along the waves of ripples, as well as attempting to retain the illusion of a flat sheet of water despite adding depth and shape to the figure beneath it. I kept a more graphic style in the background in trying to show distortion of the pool tiles.



Switching up my perspective so that this time the view point is from underwater looking up, this painting and a series of photographs show how the outside world simply becomes a whirl of colour and also how some of the surfaces underwater are reflected in the water surface that works like an almost perfect mirror.

Despite observations made in a swimming pool, this developmental painting eliminates the tiles and boundaries of a pool, adding a sense of depth, drama and space to the image (which I much prefer). I also deepened the colour of the water which likewise creates depth and more of a sense of mystery. This preparatory piece made me feel more comfortable in showing how the streaks of light bend according to the contours of the body.



FINAL PIECE:

Painted onto a 24x36 canvas, my final piece was a culmination of all the different techniques, ideas and layouts that I had previously experimented with. I eventually had decided upon this composition as the small visible section of the figure brought more attention towards the light streaks distorted by the water surface as well as the section of water above which blurred together the reflection from beneath it (the qualities of water being the point of focus showing how differently things can be viewed). The angle of both the body and the water surface not only created a sense of movement but directed the eye upwards towards the light along with the figure. I chose deep greens for the water for more depth and intrigue as the figure now more so appears to be obscured, setting a greater sense of mystery.





