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GOTI



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Anatomy of the Leg

EXPRESSIVE ART



Anatomical Study - Human Leg
Michael Heasley
Modern Day

This drawing by Michael Heasley also exemplifies a vast depth in tone and structure associated with the components of the human leg. The artist incorporates dense, thick lines to accentuate the different tissues, bone structures, etc. Moreover, the artist conveys the complex, banded and fibrous muscle tissues through the use of line. He utilizes many thin lines to represent the muscles unique, fibrous texture, and is able to differentiate muscle from bone or ligament easily. The solid lines that outline the organic shapes within the leg, aid in expressing the total values with the variety of muscles, bones and ligaments.

← MY RESPONSE TO HEASLEY
On the left, the drawing I produce exemplifies the legs, hand structures and textures. Just like Heasley I incorporated line within my piece to construct the anatomy and the texture and structure of the muscles. These lines help portray the curved and organic shape of each individual muscle. However, the bones within the leg were displayed with a less intense distribution of lines. This expresses the smooth and even surface of the bone. Moreover, I utilized my graphite stick at higher pressures to illustrate thick, bold lines which form tone within individual aspects of the leg.

The Wave
Todd Kravette
Modern Day

This abstract painting by Kravette employs the use of dynamic curves, lines and shapes, illustrating the spontaneous and organic movement of the wave. He utilizes these bold shapes coming towards the page from a wide variety of directions, exemplifying the random structure of the wave. Also, the artist uses bold lines outlining the curved nature of the shapes which gives the piece structure and layers within. The highlights of the edge also exemplify tonal qualities. The artist employs a large spectrum of colors and by using different textures and strokes, the artist successfully illustrates the fluidity of water and the movement of the wave. The colors merge and blend smoothly creating a free-moving and soft texture to it.



Speed of a Motorcycle
Giacomo Balla
1913

In this drawing by Giacomo Balla, the artist exemplifies movement through the use of line and dynamic shapes. The artist repeats these curved lines to illustrate the different stages of time of a motorcycle. The bold, individual and dynamic shapes create tonal values within the piece. I like how the artist varies in the intensity of tone and thickness, as the darker and bolder lines and shapes exemplify a faster stage in the movement. The faded layer of the shapes and lines displays less movement and intensity.

PHOTOGRAPH OF MY GRAPHITE DRAWING →
This is a photo of my A2 Graphite drawing as a response to both Todd Kravette and Giacomo Balla. I was inspired by the dynamism and curved nature of Kravette's abstract perception of a wave, and decided to express a similar style within this drawing. I incorporated large, curved and dynamic lines to create a sense of solidity and strength within the curved shapes. I used spontaneous, rapid and bold gestures within the shapes to exemplify movement. Around the top-right corner of the painting, I created a series of bold, curved lines, and this was inspired by Balla's repetition of curved lines. I repeated these dynamic and banded lines in order to exemplify a sense of movement and burst of energy similar to that of Balla.





Seaweed + Kelp

Kelp Forest
Alison Watt
2005

In this painting by Alison Watt of kelp, the artist exemplifies the intricate, complex and wavy structure of the kelp through the use of line, tone and colour. The artist incorporates a convoluted network of lines to illustrate the unique shape and structure of the kelp. She also utilizes highlights of red and yellow within the edges of the kelp to elaborate the elegantly gentle curves of the kelp.

By including total values within the piece through the different tones of green and blue, the artist successfully displays the almost spontaneous and twisted convoluted structure of the kelp. The different shades of green and blue exemplify the areas within the kelp where light shines upon.



Seaweed
Jennifer Swain
Wednesday

Jennifer Swain demonstrates a dynamic illustration of something as mundane as seaweed through the utilization of colour, shape and tone, similar to that of kelp. Unlike Watt, Swain portrays more unique shapes and curves of the seaweed which creates more character within the seaweed. The use of such a vibrant colour of yellow incorporated with the natural colour of the seaweed displays a dynamic and elusive depiction of the seaweed. The artist subtly blends these colours together to exemplify the natural colours of the seaweed as well as the areas of which light comes in contact with.



Sea Kelp
Patsy Kirsley
Wednesday

Here is a similar painting by Kirsley who also demonstrates the organic and unique structure of the kelp plant, only focusing on a different area of the plant. The artist like Jennifer Swain incorporates the vibrant, joyful colour of yellow, only this time she uses it to focus on the exceptional structure of the stem of the kelp plant. She uses highlights of red and white within this structure to portray the depth and so articulate that the structure has. By blending the colours in a smooth and harmonious way, the artist exemplifies a soothing and calm area within the painting.



EXPERIMENT WITH PAINT

Above is an experiment with paint in a response to Jennifer Swain and Patsy Kirsley. I exemplified the same vibrance and character within the seaweed through the colour of yellow as well as the smooth, undisturbed brush strokes that Swain and Kirsley incorporated within their pieces. I used a darker shade of green to represent areas where light did not hit, and the lighter shade of yellow to represent the areas where light does hit, thus creating a 3-dimensional effect.



Further Anatomical Work



Anatomical studies of the muscles of the neck, shoulder, chest and arm
Leonardo da Vinci
1507

Leonardo da Vinci is renowned for his anatomical understanding through his dissections with the human body and how it functions. In these drawings, he exemplifies the convoluted muscle structure and variety of organic shapes with the muscle, as well as displaying how the fibres of the muscle are structured in a uniform and laminar structure. He also incorporates tone within the drawings to express the curved, 3D structure of the muscles, and to create cohesion within the piece.



Anatomical study of the male torso
Michael Henley
Modern day
On the left, we can observe how Henley captures the organic, unique structure and composition of the human body. The artist does this by incorporating curved lines which display the nature of the fibres in the muscle and how they intertwine with one another to create the shape and structure of the muscle.

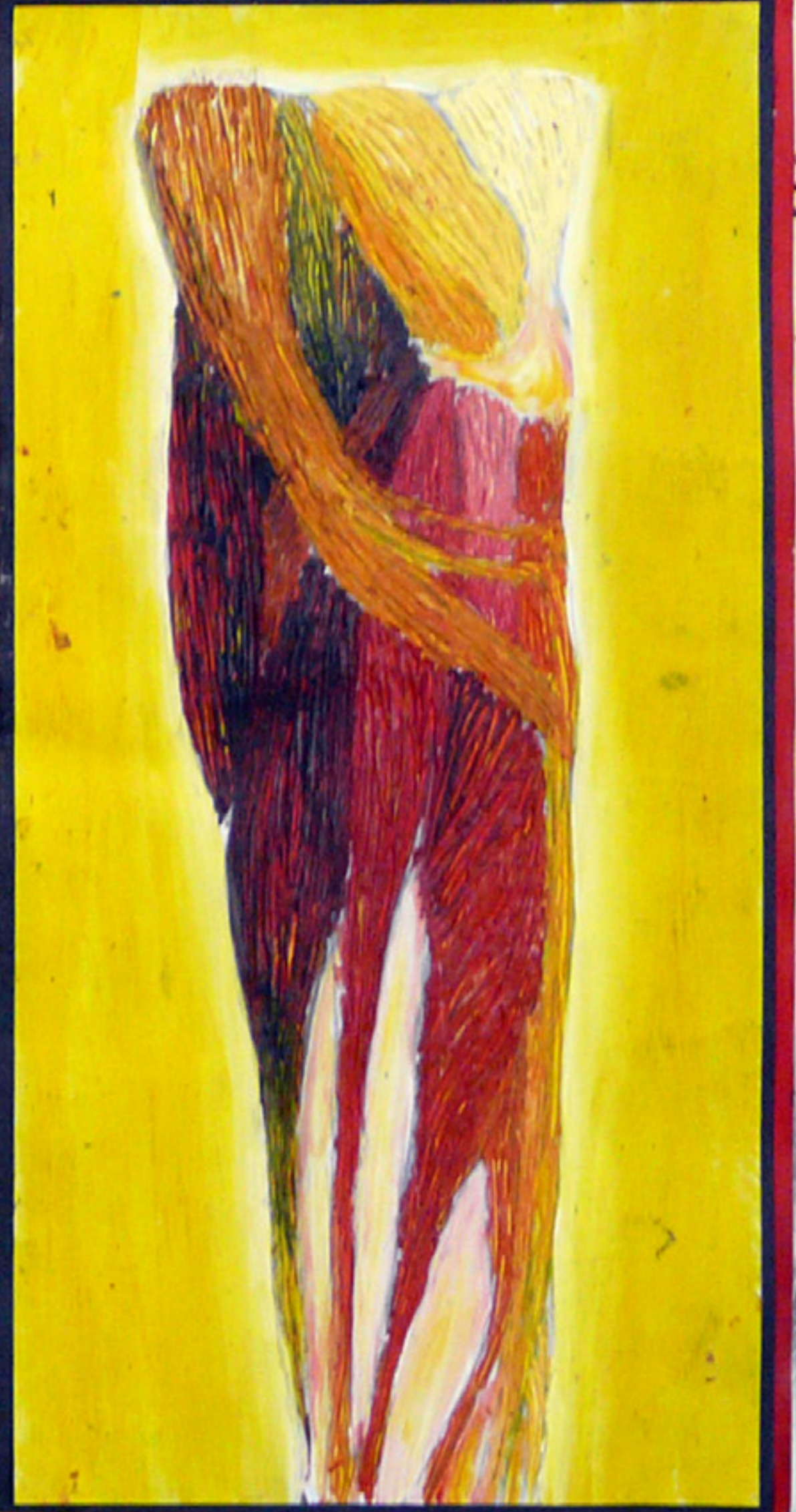
EXPERIMENT WITH JAPANESE TECHNIQUE →
On the right, I experimented with using Japanese ink and incorporated it to exemplify the convoluted fibre structure with the muscles of the arm. I used the tip of a four hair pin to scratch the palm, creating the textured surface. Looking at Da Vinci's anatomical study and how he used tone to create the 3D structure of the muscle, I incorporated darker shades of color as areas of which are hidden from the light, and lighter shades to illustrate the areas which light comes in contact with. I used white with tints of yellow and red to display the layered smooth brushstrokes to exemplify the smooth surface.

Wheat field with Haystack
Vincent Van Gogh
1890

Vincent Van Gogh is one of the most famous artists in the world of art, and one specific area which he specialised in was the use of his palette. Here, he exemplifies the laminar structure of the wheat stalks through the use of straight brushstrokes varying in length. This type of structure is very similar to that of the human muscle, with each muscle fibre being a bundle of varying shapes to illustrate light and how it plays within the piece. I will be looking to use this Japanese technique to illustrate the fibres of the muscle.



Wheat field with Haystack
Vincent Van Gogh
1890



Abstract Anatomy

PHOTOGRAPH OF MY ABSTRACT FOR TRAVEL OF ANATOMY

On the right is a photograph of my response to Leonardo da Vinci and Van Gogh. I used Van Gogh's Laminar Impasto technique to create the structure of the muscle fibres. To do this, I incorporated a fountain pen and three layers of acrylic paint. I felt that this technique successfully exemplifies the convoluted composition of the muscles of the torso. I added lines of different shades of colour to create highlights and tonal values within the piece. I wanted to exemplify a link between nature and man within this piece and this can be observed from my 'seaweed arm' which possesses elements which I have learnt previously. I used a wide variety of shades of yellow and green to create the total variation within the seaweed. I blended the colours together to exemplify the smooth texture of the seaweed which contrasted deeply with the rough texture of the human muscle within the abdominal region of the figure. I wanted to create a spiritual link (such as Pavel Tchelitchew did with his piece) through colour. The luminous yellow, white, and red assist in exemplifying energy and life within the piece. Within the background I used large, distinct brushstrokes to complement the muscle fibres to illustrate harmonisation between human and the natural environment.



Anatomical Painting
Pavel Tchelitchew
1946

Pavel Tchelitchew was an artist who experimented with the ornamental side of art and uses abstract portraits of anatomical elements. In no exception, the artist uses the vibrant luminous colours within the walls of the body to exemplify life and evade energy within the painting, suggesting a relationship between the soul (synthesised by the luminous colours) and the body (the veins/nerves). The artist also blends the bodies of the figure with the background (which due to its fluid appearance could synthesise color) to illustrate a relationship between man and nature. The anatomical elements of the skeletal system provide structure within the figure, differentiating the figure from the background.

Human Anatomy, Muscles of torso and shoulder
Pierre Jean Paudou
1825

In this drawing on the right, the artist exemplifies the same fibrous structure of the muscle in my painting, only the artist uses a different medium: chalk and pencil. The artist uses a great density of lines with the chalk to create the complex composition of the muscle fibres. He also uses darker and lighter tones within the muscle to exemplify tonal values within the piece. The variations of the colour within the muscle aid the illusion of the 3D structure of the muscle. To help emphasise the odd, unique composition of the muscle, the artist uses pencil for the other areas of the figure.



TONE + LINES



Elephant skull
Henry Moore
1970

In this piece of art created by Henry Moore, the artist creates the different intensities of tone through the density of lines. If an area of the object is hidden from the light, Moore exemplifies it through the high density of lines which gradually fades (illustrated by the lowering density of lines) as the object is more exposed to the light. Moreover, the lines within this etching are very loose, exaggerating the irregularly shaped nature of the object. We can also observe how the artist doesn't leave any area without lines (unless it's an extreme irregularity of shape) which helps express the volume of tones within the piece.



Praying Hands
Albrecht Durer
1508

In this drawing by Albrecht Durer, the artist exemplifies shadows within the hand through the variety of pressures of which he applies upon different areas of the subject. He also exemplifies tonal values within the piece in the form of the technique: crosshatching. You can observe how the artist crosshatches using white upon the spaces to create the illusion of light hitting the surface of the object. He uses curved lines upon the side of the hand to create the 3D shape and curved nature of the hand. By using both black and white colours, the artist is able to exemplify a deep contrast in tone, therefore successfully illustrating the shape and form of the hand.

Pink and Green Sleepers
Henry Moore
1941

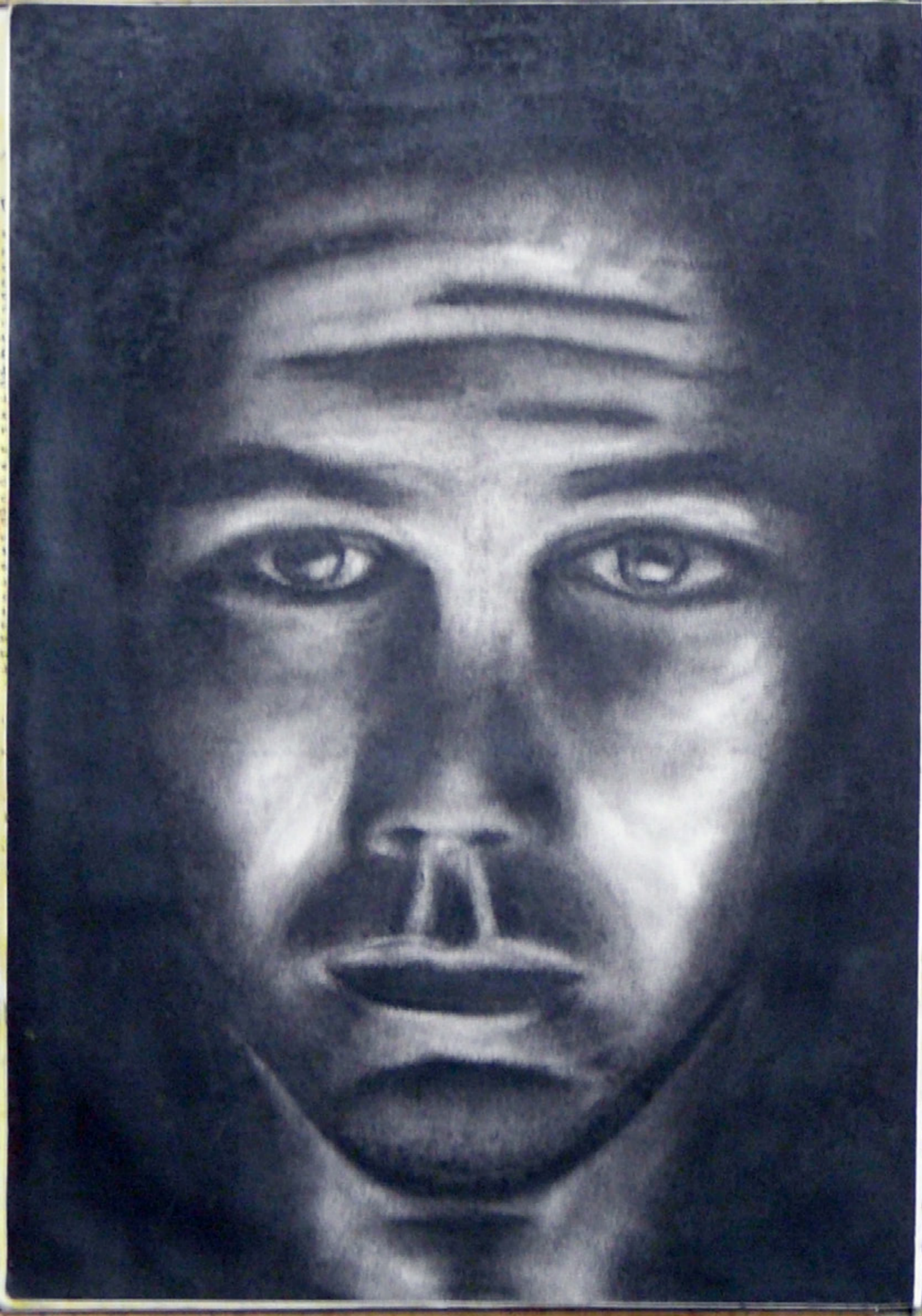
This is another etched piece by Henry Moore illustrating people in chairs sleeping. Observing the artwork as a whole, we can observe how the artist illustrates these individuals in an undisturbed position. The artist utilizes expressive and curved lines to illustrate the tonal values and shapes within the figures, as well as to exemplify a portrait of chaos, disturbance and anxiety. Moore uses curved lines to complement the natural shape of the figures as well as the blanket.



RESPONSE TO HENRY MOORE + ALBRECHT DURER

In this drawing, I was experimenting with the crosshatching technique illustrated by Durer, as well as the use of curved lines to complement the natural shape of the hand (which Henry Moore displayed). I utilized different densities of line to exemplify the tonal values within the piece. The techniques that I have observed from these two artists I feel have been successfully exemplified through this drawing.





Portraits



Portrait of a young woman
by [illegible]
[illegible text]

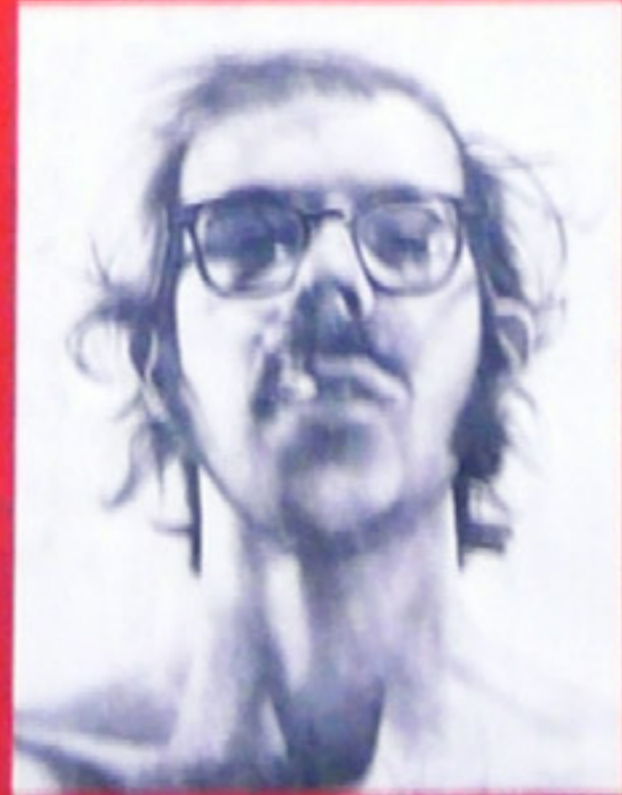
[illegible text]



Portrait of an elderly man
by [illegible]
[illegible text]



[illegible text]



Portrait of a young man
by [illegible]
[illegible text]

[illegible text]



Landscape



← The boat yard on Gamlia Island
Emil Kerie
2009

In this watercolour painting by Emil Kerie, the artist exemplifies the serene, tranquil environment of a boat yard. Kerie uses and incorporates minute details within the ships illustrating a realistic depiction of the boats. Moreover, the artist created a deep contrast in detail by fading the background (decreasing the details) and by this, the artist is able to make the boat stand out. Moreover, the artist uses horizontal and short brushstrokes within the water to exemplify the constantly moving surface of the water. The artist also distorts the reflection of the boat through a less viscous consistency of watercolour, creating the fluid surface of the water.

Seascape: Cowes, Isle of Wight →
William Turner
1827

William Turner was an artist who exemplified light through different intensities of light as well as through reflective surfaces, specifically water. The artist exemplified serenity through the mono-coloured background. The graduated yellow background generates a sense of an uninterrupted scene. The reflection within the water also emphasises the serene setting as the reflected image of the boat is only slightly distorted, meaning that there is not much movement within the water, resembling glass. The artist blends the colours within the reflection of the boats, creating the spontaneous wavy surface of the water.



My response to Emil Kerie + William Turner ↓

In this watercolour response, I attempted to describe the passive and tranquil environment which both artists illustrated. I incorporated graduated tones of yellow to form a natural, static and washed interpretation of the sky. I graduated the intensity of light from the bottom to the top of the sky through the use of diluted colours as the sky gets further from the horizon. This develops a fading background which exemplifies the vast abyss of the sky. This factor was influenced by Turner. Moreover, I utilised the same technique Kerie incorporated in his work by minimising the details within the background (the impressionistically painted trees) which accentuates the details and features of the foreground (the boats). I incorporated precise and delicate lines and colours within the boat to create a realistic depiction of it. I also used the same washed out technique within the reflection of the boat, creating the slow movement of the water.





Blomfield Street
John Watson
2010

In this watercolor painting by John Watson, the artist exemplifies the character and life within the street through the use of colour. The expressive colours which Watson incorporates to illustrate this are red, yellow and blue. The colour red signifies energy, passion or love running through the veins of the street. Yellow may represent happiness, light

Ducky Street
Shresh Dhoop
Monday



and/or carelessness. The colour blue may represent serenity, calm and/or spirituality. By utilizing the medium of watercolour, the artist is able to diffuse these emotions within the piece, conveying an environment with overwhelming amounts of emotion and feelings.

Shresh Dhoop portrays the variation in colour and tone within the walls of the building through the use of watercolour and the digital beholder. The artist depicts the colours and then lets them diffuse on the paper, creating the variations within the colours as well as the smooth blending between the colours which also accomplishes the relatively smooth surface of the walls.

and/or carelessness. The colour blue may represent serenity, calm and/or spirituality. By utilizing the medium of watercolour, the artist is able to diffuse these emotions within the piece, conveying an environment with overwhelming amounts of emotion and feelings.

Across the Creek
Tony Couch
Monday

In this painting by Tony Couch, you can observe how the artist exemplifies the soft, pure aspects of white snow through the use of no paint. By leaving the plain white paper behind and adding a whole spectrum of colours within the background as well as creating a large amount of detail within the house/building, the artist creates a large contrast to emphasize the depiction of the overwhelming volume of snow.



Blue Water
Colleen Wash
2008

In this painting by Colleen Wash, the artist explores the spontaneous and ripped surface of the water and uses a specific technique to exemplify this. The artist uses linear horizontal brushstrokes to portray the rippled effect and utilizes a spectrum of colour to illustrate the diverse and/or similar tones within the water. The artist also (like Tony Couch's "Across the Creek") leaves patches of white within the painting to exemplify the reflection of the white boat within the water. We can also observe how the artist uses a singular dark tone below the boat to portray the shadow of the boat within the water.



Venice Gondola
Jennifer Branch
2010

Jennifer Branch expresses the extravagant beauty and character of Venice through the use of colour. The artist exemplifies the romantic atmosphere of Venice through the incorporation of red within the walls (as red symbolizes love). Patches of yellow are also added to illustrate the feeling of love and happiness (as yellow symbolizes joy). The artist also utilizes short horizontal brushstrokes of a large variety of colours within the water to emphasize the elegant beauty of this environment. The artist uses the same technique Tony Couch used by leaving patches of white, only Branch used this to exemplify the reflective surface of the water.



A Futaysya City Scene
Tan Sri Samudra Osman
2008



In this painting, the artist incorporates several techniques to establish a dynamic and expressive piece. Like John Watson's piece "Blomfield Street" the artist expresses the wide variety of emotions and feelings present within city life, through the use of symbolic colours diffused upon the buildings and road. The artist creates an atmosphere and vibrant sky through the use of a gradient wash from yellow to blue, as well as incorporating red within the clouds. These primary colours help exemplify the dynamic and intense sky. The artist also leaves patches of white upon the pavement of the road to illustrate areas with light and its reflection.



MY WATERCOLOUR EXPERIENCE TO VARIOUS ARTISTS
In this painting, I attempted to use the techniques which other artists incorporated within their paintings. One of which was John Watson's technique of exemplifying feelings and emotions through colour diffused on buildings. This technique is also used by Jennifer Branch and Samudra Osman. I was able to exemplify the natural weathered appearance of the wall by using Shresh Dhoop's technique of allowing the colours and letting the colours blend together smoothly. The water was painted with the influence of Colleen Wash as I incorporated horizontal brushstrokes to create the rippled surface.

Reflections



Reflection ↑
Mohd Rizan B. Kamaruddin
2003

In this painting, the artist utilizes colour to exemplify the vibrance and beauty of nature and its diversity. At the top of the painting, the artist illustrates an explosion of colour to portray the plants, flowers, grass etc. to convey the wide variety of species present in an organic landscape. Also, the colours within the water exemplify a mix of colours from the surrounding environment (e.g. the whites indicate the reflection of the sky upon the water) and this creates a extravagant and stunning depiction of the water's reflection. Moreover, the artist's impressionistic approach creates a sense of movement and energy within the painting. The artist also uses darker colours below the lilies to indicate the shadows of the lilies upon the surface of the water.

PHOD OF MY RESPONSE TO KAMARUDDIN MONET

In this oil painting experiment, I first created the mirror of the water using a large variety of colours, blues, purples, greens, yellows and white. I utilized a rag to paint the water and I painted it as fast as possible, similar to the painting conditions Monet used. I used white to depict the reflection of sky, like Kamaruddin, upon the water, the purple adds depth to the water, enhancing the natural behaviour of the water within the painting. I added greens and yellows within the reflection in fragments to exemplify the distortion of light and the impressions of grass, plants, trees etc. upon the surface of the water. For the lilies, I utilized the same colours Kamaruddin used and portrayed them using many brushstrokes creating a similar impressionistic style which Monet illustrates in his paintings. I also added shades of darker colours below the lilies to exemplify the shape and form of the lilies and their shadows.



Green Reflection (Left half) ↑
Claude Monet
1923

Monet is one of the most renowned impressionist painters of all time, and in this painting you can see why. One of the focal points within pieces such as this is the water. The mirror of the water is constantly altering as fragments of the reflection of the sky flicker upon the water. By doing this, the artist exemplifies movement and light, whether it's a passing cloud, a gust of wind etc. Monet captures specific moments of time by keeping the focus on the ever-changing environmental conditions in his existence and painting at a rapid rate is a solution to this, and this develops the impressionistic style which he is so famous for.



Monet triptych in red
Stanli Mate
2008

Looking at this painting below, we can observe how the artist illustrates the movement and surface of the water using horizontal brushstrokes and the use of colour. The artist's palette of colours used for this painting was fairly varied (blues, purples, reds, yellow, white and green). The artist created the spontaneity of the water by carefully selecting colours are limiting the mixing of colours (otherwise the contrast in colour is lost). Horizontal brushstrokes help exemplify the linear flow of the water.

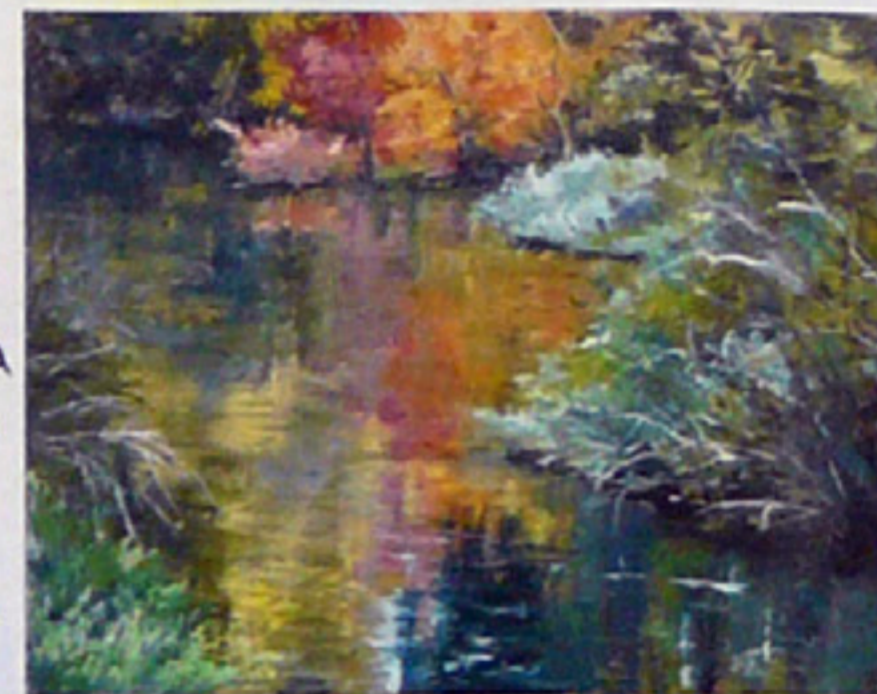


EXPERIMENT WITH WATERCOLOURS

In this experiment, I explored the fluid nature of watercolour paint to exhibit the low viscous nature of water. Unlike acrylic or oil, I let the diluted paint to diffuse upon the paper, creating the spontaneous and distorted portrayal of the water and its reflection. I left patches of white of the paper to exemplify the reflection of the sky and clouds. This technique also helps to illustrate the distortion of light due to the water's rippled surface. I used the same colour scheme that Monet and Kamaruddin used and the linear painting technique that Stanli Mate used to create the linear flow of the water. I used oil pastel to portray the lilies to show the natural contrast in texture between the water and the lilies.



Autumn Reflections
Kit Herson Mahoney
2010



In this painting, the artist impressively exemplifies the beauty and unique atmosphere within autumn. One of the factors he utilizes to symbolize the season of autumn is colour. In this painting you can observe how the trees in the background are lit with these vibrant colours (yellows, orange and red) which help emphasize the delicate and individuality of the coloured leaves within

the autumn season. These warm, vibrant colours are also reflected upon the surface of the water and the artist illustrates the distortion of light upon the water by creating impressions of the trees with dashes of colours created using mainly horizontal and vertical brushstrokes. The artist also drags the colours of the plants and trees upon the reflection of water, diffusing all the colours into a pool of extravagant character and vibrance. The artist illustrates tone and shape within this piece by adding a layer of brown/black below the bushes and trees which makes adds depth within the piece.



Sea + Sunsets



Yellow and Sunset
David DeGorra
2009

In this painting by Gorra, the artist uses a variety of techniques to express the magnificent atmosphere of the sea and the sky. One of these techniques include the use of colour. The artist uses white, yellow, red and brown within this painting which are typical colours used seen in a vibrant sunset. He blends the colours within the sky smoothly to create a sense

of tranquility within the environment, as well as to create the abyss of the sky. The artist uses darker shades within the reflection with the reflection of the sun dissipating and diffusing upon the surface of the water.

Starry Night over Rhone
Van Gogh
1888

Van Gogh is one of the most renowned artists for his use of impasto. In this painting, we can observe how he utilizes the thick nature of the oil paint to exemplify the fluid behavior of the water. The short brushstrokes or marks that he uses conveys movement. We can also observe how Van Gogh creates the dissipating reflection of the lights through the use of short intense brushstrokes of non yellow close to the source of light and less intense (through the use of mixing the yellow with blue) colours of relatively longer brushstrokes further away from the source of light. The thick paint also helps emulate the overwhelming volume of water within the lake.



Sunset
William Turner
1835

In this painting, Turner exemplifies the texture and structure of the clouds through the use of paint. You can observe how some colours are dissolved and blended within the sky, yet some are quite separated to exhibit the clouds. Turner uses red and brown to exemplify the intense amount of light which eventually dissipates to yellow and orange to show less intense amounts of light. The sea has a totally different surface shown by the blend of smooth colours (darker colours) within the reflection. He also uses much darker colours near the horizon which then gradually fades.



EXPERIMENT WITH OIL

In the experiment on the left, I intended to utilize several techniques that previous artists have illustrated to create an expressive portrayal of a sunset. I was influenced by De Gorra's layered approach as well as Turner's colour scheme to create the mood and vibrant portrayal of the sky. I also incorporated Van Gogh's impasto technique to show the contrast between the sky and the water. Similar to Turner, I used darker and more subtle colours within the reflection of the water. I feel this experiment has helped me to develop my knowledge on light and reflectives within the sea.



MAINTAINING A BEACH
Claude Monet
1888

In this painting by Monet, we can observe the impressionistic approach towards the sea and water. Monet uses many short brushstrokes to exemplify the rippled and fluid surface and behavior of the water. He utilizes different colours within the water to create the concept of the water being a mirror and distorting light and colours within the surroundings. He dashes blue, green and white to create the expansive nature of the sea, as well as to create the natural and pure elegance and beauty of the sea. On the right half of the sea, Monet incorporates more with dashes of green and blue, creating contrast which exemplifies the distortion of light.



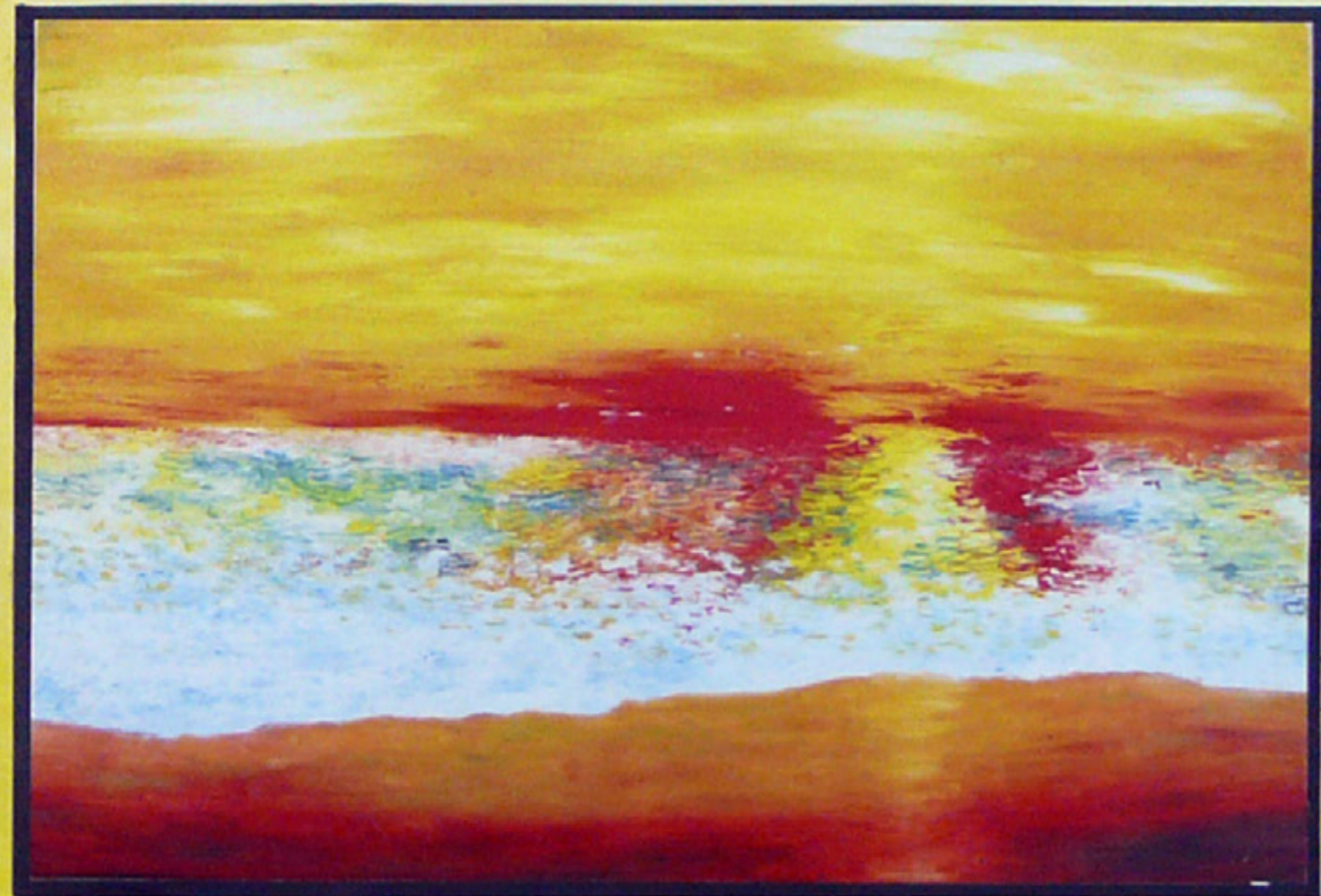
MY PHOTOGRAPH OF A SUNSET

This is a photograph which I took during my holiday in Australia and it exemplifies the magnificent reflection of light from the sun upon the rippled surface of the water. We can observe how the light dissipates and diffuses upon the surface of the water and how the light is distorted and reflected, and almost decomposed and broken up due to the irregular form of the water. The reflection also becomes narrower as we get closer to the horizon. One very interesting point within this photo is that the light is also reflected upon the wet surface of the sand, and its smooth surface creates a soft reflection.

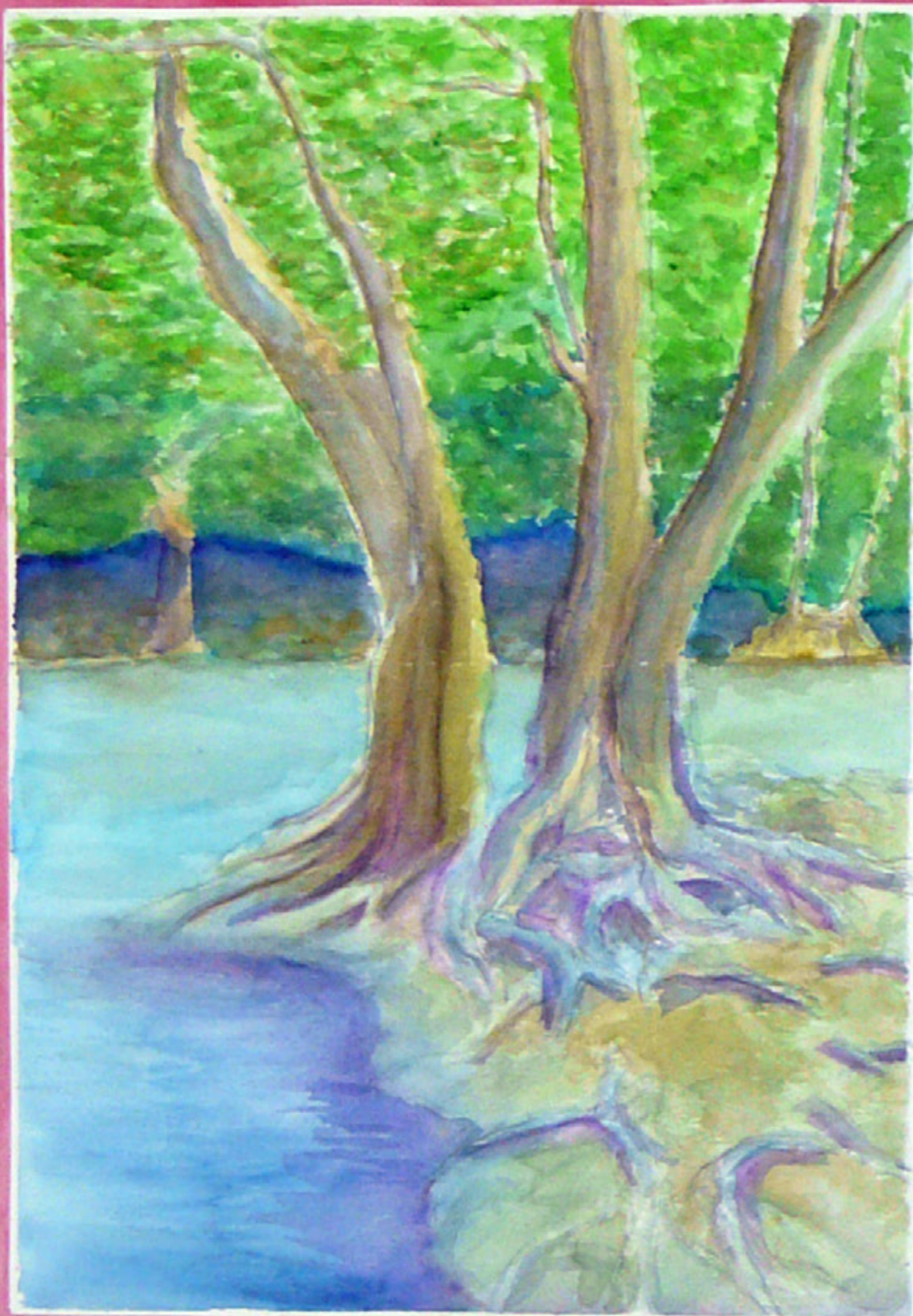


EXPERIMENT WITH IMPASTO

In this experiment above, I intended to use Van Gogh's impasto technique and Monet's impressionistic style (short, quick brushstrokes) and create the surface of the water. Moreover, I dissipated the colours of the reflection of the light into the rich blue of the lake as it got further away from the source of light. The white and yellow are more intense closer to the source of light.



MY RESPONSE TO VARIOUS ARTISTS This is my oil painting response to a variety of artists and I utilized many techniques they used to exemplify the beach, sea and sunset. The sky was influenced by De Gorra (layered and blended illustration) as well as Turner (with his use of colour to indicate intensity of light). Moreover, I used Van Gogh's impasto technique and Monet's impressionistic portrayal of the sea to create the rippled surface of the water of a wide variety of colours.



FOREST



Miamura Rainforest
And Ains
Madonday

In this painting, we can observe how the artist exemplifies the natural beauty and elegance of the rainforest using vibrant colours and a variety of watercolour techniques. For the surface of the water, the artist uses a deep blue and a wet on wet technique to achieve the calm, fluid behaviour of the water. She also uses the wet-on-wet technique to create volume within the leaves of the trees and she uses a wide spectrum of greens, yellows and brown to create the natural vibrance of the trees. The artist uses a wet on dry technique for the strokes to create detail and structure within them.

WATERCOLOUR RESPONSE TO ARTISTS

In this watercolour painting, I attempted to exemplify the natural beauty of the rain forest using similar techniques which Ains and Bagchi used. For the surface of the water, I used a wet-on-wet technique and allowed the vibrant and cool blues to diffuse upon the paper. I used the same technique for the earth and soil in the painting. I exemplified the natural colour of the trees using a wet on dry technique to convey the different tones and colours of the tree. For the roots, I used a burn-on-technique and utilised shades of blue and purple to convey tone. The technique used for the water was inspired by Bagchi's using vibrant colours and short brushstrokes.

Golden Forest
Spirashi Bagchi
2008

Bagchi illustrates the unique vibrance and life within this forest through the expressive use of colour and an impressionistic technique. Unlike the painting of Ains, the artist uses a variety of colours within the surface of the water to exemplify the dissipated colours of the sky upon the reflection. The artist also uses short brushstrokes of dynamic and energetic colours (bright yellows, oranges and reds) to exemplify the stunning natural beauty of the trees. The small brushstrokes help illustrate the intricate and delicate leaves and their form. The artist emphasises the vibrance of the tree by focusing the elements within the background, creating a deep contrast in texture, which allows attention to the tree.

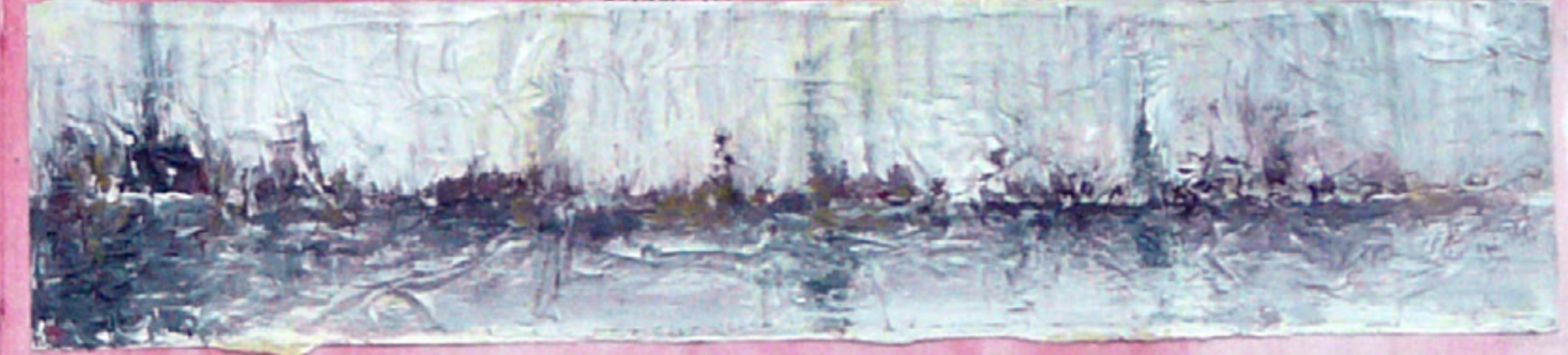


Painting the city
Alison Johnson
2010

In this painting by Alison Johnson, the artist exemplifies an abstract portrayal of a city. Her range of colours is a very interesting choice, deep red, white, black, grey, yellow and blue. These colours create a particular atmospheric value within the piece, creating a sense of coldness and tranquility. Moreover, the artist creates suggestions within the piece as she utilises horizontal colours to create a sense of volume, creating the density of the city. In the reflection, Johnson smoothes the colour of the city and blends the colour together, creating the reflective surface of the water. Johnson also uses mixed media (assure potentia glue) to create texture within the piece, adding more interest within it.

EXPERIMENT WITH MEDIUMS

In the experiment today, I intended to create an atmospheric abstract piece under the influence of Alison Johnson. I utilised tissue paper and PVA glue to create and rough textures which helps to build more suggestive areas within the piece. I used a similar colour scheme to that of Johnson to create the cool and non-energetic portrayal of the city. I also mixed and smoothed the colours within the reflection.



Cityscape
Alison Johnson
2009

In this painting by the same artist, we can observe how she imbues with the emotions and feelings within the piece and gives suggestions to the structure of buildings within the city. For the majority of the city, the artist uses a dark blue to create depth within the illustration of the city as well as to symbolise sadness and sorrow within it. The artist uses short linear brushstrokes and dots to create the structures of the city. The artist also utilises emotive colour in the form of a patch of yellow to maybe illustrate happiness and joy within the city. In the reflection, we can observe how the colours are subdued and are blended together.



EXPERIMENT WITH COLOURS

In this experiment, I intended to exemplify the passion and happiness within a city through the same technique that Alison Johnson used. I chose to use a vibrant red with patches of yellow for the background to illustrate passion and happiness intertwining with one another. For the portrayal of the city, I utilised linear brushstrokes with dashes of yellow, brown and white to convey energy and activity within the city. I used subdued colours for the reflection which were blended to create the reflective surface of the water. I could have used more colours to convey a greater variety of moods (e.g. blue for sorrow).



ABSTRACT LANDSCAPE

Review

In the past, I have experimented and explored different styles, subjects and mediums. I excel in more in some styles in others and it is important to reflect and identify my strengths which are to be carried forward in the future. In this review, I will be able to illustrate the pieces and experiments that went particularly well and therefore I will be able to highlight my strengths.

PAINTING OF POMEGRANATE

In this painting, I used very vibrant colours (red, yellow and orange) to exemplify the magnificent and exotic seeds and structure of a pomegranate. From this painting, it is clear to me that my strengths include the use of colour, tone and illustrating organic form.



DRAWING OF HANDS
In this experiment, we can observe how I exemplified the form and shape of hands through the use of line and tone.



There here is illustrated through the variation of density of lines to create areas of dark (high density) and areas of light (low density). Here, we can infer that line and tone are also strengths of mine.



CHARCOAL DRAWING OF FACE

In this piece, I used the element of tone to exemplify the dramatic qualities within this individual's face. I felt that my use of tone with the medium charcoal created a very powerful image and therefore is one of my strengths.

WATERCOLOUR PAINTING OF A BOAT IN THE SEA

It is clear that watercolour is definitely one of my personal strengths as I successfully illustrated the structure and intricate details of the boat, as well as using subtle colours to create tranquility and a sense of calmness within the sky and sea.



DRAWING OF ANATOMICAL LEG

Observing and drawing the structures and components within anatomical subjects is, I feel, one of my strengths. I am able to illustrate the detail and intricate structures within the leg, one of the main elements which is used explicitly in line. I varied the density of lines to illustrate the varying surfaces and curved lines to show the shape and form of a structure.



EXPERIMENT-ABSTRACT ANATOMY

In this experiment, I combined the use of impasto and texture with anatomical structures. I used acrylic and the end of a fountain pen to convey the complex and fibrous muscle fibres. I felt that this experiment was a very successful one as I used texture and impasto to create and/or emulate the actual surface and feel of muscle. One of the most important elements within this piece is colour and I felt that the colours utilized created a very vibrant and defined illustration.



PAINTING OF ABSTRACT ANATOMY

In this painting, I successfully illustrated the harmonization between man and nature. It is clear to me that my strengths include the use of texture within a piece, organic form and exemplifying a metamorphosis. Also, it is evident that I am very confident with the use of colour and blending them together to create total values of the work piece.



OIL PAINTING OF BEACHES

In this oil painting, I used a variety of colours to exemplify the beautiful yet subtle reflection within the water. I feel that portraying rather than is one of my main strengths. Also, the impressionistic style used to convey the idea helped to create a sense of life and character within them. The use of colour within this painting is also a strength.



WATERCOLOUR PAINTING OF VENICE

From this piece, we can again infer that watercolour is one of my strengths, as well as the use of colour to exemplify different emotions and feelings within an atmosphere.



WATERCOLOUR PAINTING OF FOREST

In this piece, it is obvious that watercolour is one of my strongest mediums and using a wide spectrum of colours to exemplify the natural and organic elements of a forest is a dynamic, exotic and unique piece. I also feel that one of the strongest areas of this piece was the roots which was created using contrasting colours and creating tone and structure within them. The reflection and colour of the water was also a very successful part of the piece.



LANDSCAPE USING COLLAGE

In this experiment, I utilized tissue and PVA glue to create a textured surface. I then portrayed an abstract cityscape in the style of Alison Johnson. I feel that the combination of collage (texture) and landscape is definitely one of my strengths and I should to explore this further subject on a larger scale (large canvas).



ALISON JOHNSON

Alison Johnson is an artist who uses collage and mixed media within her abstract landscapes to create a dynamic and powerful piece. She also uses a similar colour scheme for most of her pieces (white, red, blue, grey and yellow). Her particular style is definitely one which I would like to explore further.



WATERCOLOUR EXPERIMENT OF A POND AND REFLECTIONS

In this experiment, it is evident that one of my main strengths would be the use of brushstrokes with watercolour to create the linear and irregular surface and reflection within the water.



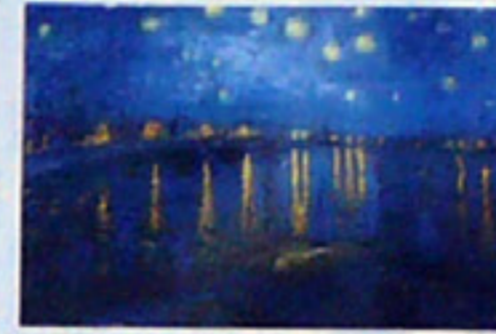
EXPERIMENT WITH IMPASTO

In this experiment I replicated the irregular surface of the water using the impasto technique which creates depth within the piece, illustrating the ripples within the water, therefore symbolizing movement and energy. I believe that the impasto technique is definitely one of my strengths especially using oil paint and a palette knife.



YVES KAHN

Yves Kahn is an artist renowned for his use of impasto to create a sense of movement, life and energy within the atmosphere of his painting. He also varies the different kinds of brushstrokes to exemplify different surfaces and inspired a number of my pieces.



OIL PAINTING OF VENICE

In this piece, I created a powerful and expressive piece through the use of the impasto technique and Leonid Afremov's use of vibrant colours. It is clear from this painting that colour, texture, the impasto technique, reflection and brushstrokes are some of my strengths in my work. I would love to take this technique further on a much larger scale.



LEONID AFREMOV

Leonid Afremov is a fervent abstract artist who uses such unusual and vibrant colors to create life and energy within his pieces. The colors that he uses are mainly primary and secondary colors. This style has inspired me to use a wide spectrum of colors in a more expressive way.



YVES KAHN

Yves Kahn is an artist which will inspire me in the future due to his use of thick impasto technique to create and appreciate the richness and beauty of nature and the emotion and feelings that are brought from it.



SUBJUNCTIVE DRAWING

In this drawing, it is clear that the use of tone, geometrical form and shape to create 3D planes upon a subject, is one of my strengths. My ability to breakdown the features of the subject to exemplify the complex and multiple views of a subject into geometrical shapes could be one to use again in the future.



Strengths

- Use of emotive colors and color in general
- Anatomical drawings
- Illustrating a metamorphosis or harmony between two subjects.
- Use of tone and line as well as the chiaroscuro technique
- Use of watercolour techniques in a landscape.
- Portraying vivid reflections within waters of the sky and objects (e.g. boats)
- The impasto technique to create richness and vivid illustrations
- Exemplifying organic form
- The use of collage (mixed media) when portraying landscapes
- Surreal, seascapes and the sky.
- The use of tone, shape and geometrical form to create the illusion of a 3D subject.

DECIDED TOPIC - How is life explored through colour and texture?

Roots + Smoke

Blue Smoke
Thomas Barnett
2009

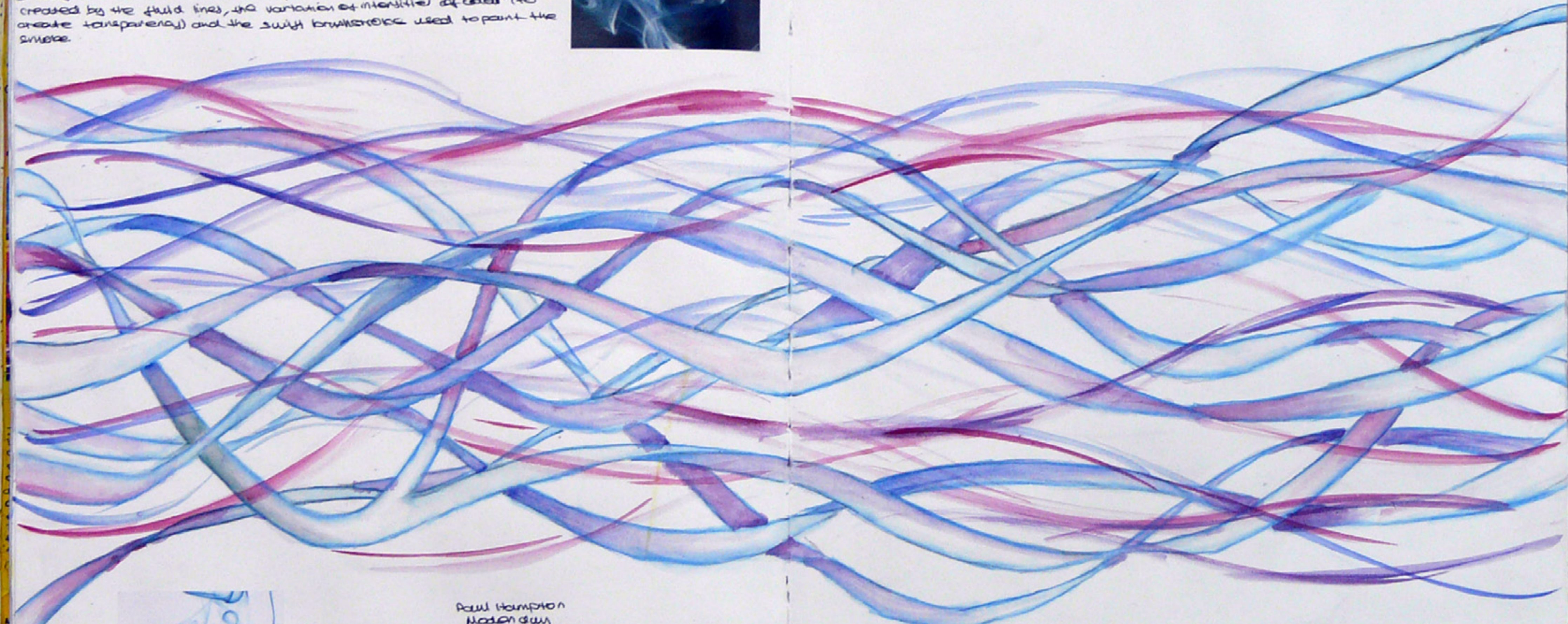
In this painting, we can observe how the artist applies different elements to illustrate that this photo of painting has a life of its own. The artist incorporates fluid and organic lines to convey the movement of the smoke. The artist also dilutes the intensity of colour to exemplify the translucent and soft attributes of the smoke, suggesting a very soft and smooth texture. We can say that life is conveyed through the sense of spontaneous energy and movement created by the fluid lines, the variation of intensities of colour (to create transparency) and the swift brushstrokes used to paint the smoke.



Roots
David Moore
2007

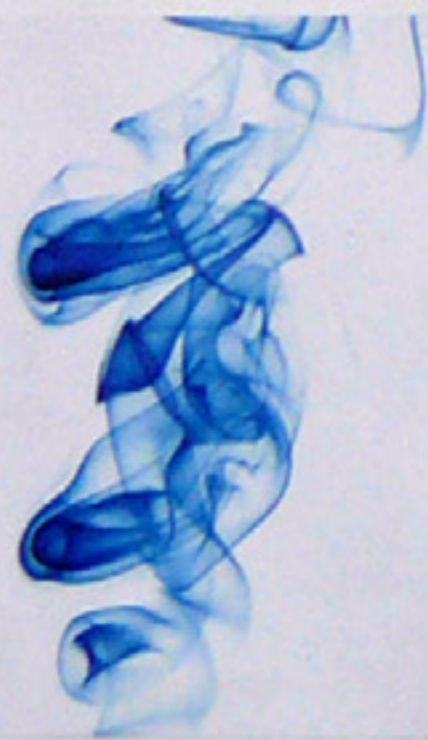


In this abstract piece by David Moore, the artist represents life in the form of roots which are essential to plants. The artist exemplified a convoluted structure through the use of line and tone. The shape and form of the roots is created by curved, organic and dynamic lines, creating a sense of spontaneity and energy. Through this, the artist conveys a convoluted network of roots. Tones of colour are also essential in the creation of this piece as it is needed to differentiate the internal roots from the external roots. It is utilized to illustrate whether a root is behind or in front of another root. This helps to generate a sense of depth in the painting.



Paul Hampton
Modern day
Photography

In this photograph, the photographer is able to capture the overlapping layers of the smoke, the variation of densities in the smoke, and the soft texture that the smoke has. We can observe how the lines of the smoke intertwine with one another to create dynamics and a sense of structure within the photo. The variation of densities can be observed by the variation of tone of colour. The areas of vivid blue illustrate high densities of smoke, whereas the lighter areas show a lighter (lower density). The organic shape and form of the smoke and its spontaneous structure exemplify movement and energy. The smooth gradients of colour create the smoke's smooth and soft texture.



EXPERIMENT WITH WATERCOLOURS

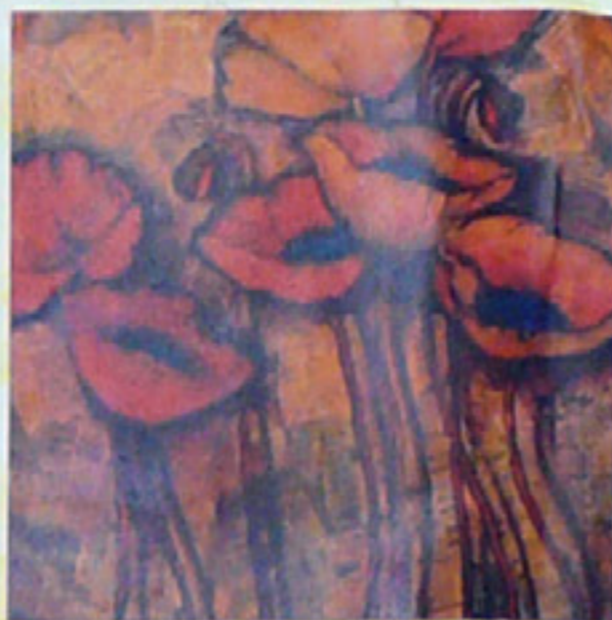
In this experiment, I explored the structure and textures of roots and smoke combining them both together, as well as utilizing colour to create a sense of tone and elegance. I used organic, flowing and contoured lines to exemplify the spontaneous and fluid structure of smoke and roots. These intersecting lines and contours also aid in creating the convoluted structure. Moreover, colour is used in this abstract experiment to convey tone and a sense of depth within the piece. I used darker colours such as purple, dark blue etc. to express the areas where the structures are hidden and behind other structures. I created a contrast with diluted and bright colours to illustrate and emphasize the shape and form of the structures. The contrast in tone and colour also illustrates when the strands meet and contours. I felt that this piece was a successful piece in conveying the structure and form of roots/smoke, as well as the use of colour to create a sense of elegance within the piece.

Organic Form



← Red Poppy
Georgia O'Keeffe
1923

In this painting, Georgia O'Keeffe vividly exemplifies the power and emotion of this flower through the use of colour and tone. O'Keeffe utilizes bold and luminous colours (yellow and red) to illustrate a sense of energy and life within the piece. The combination of yellow and red expresses joy, passion, love and other various emotions. The total gradients of colour within the piece help to exemplify a soft and organic atmosphere. By utilizing contoured and fluid lines, the artist successfully creates a sense of spontaneity in the piece.



↑ Poppy Field
Aislin Johnson
2010

In this collage piece, the artist creates a unique and textured surface to create a more dynamic and powerful piece. The artist softens the colours within the background to create a faded effect. This therefore emphasizes and focuses on the foreground; the flowers. She utilizes a powerful and imposing red-orange colour to create a sense of life and energy within them. The collage texture brings out the structure and texture of the flower.



Black Iris →
Georgia O'Keeffe
1926

In this painting, O'Keeffe focuses more on the intricate detail and tone within a flower. She just utilizes organic and curved lines to generate the form and shape of the flower. Then, the artist varies the tone within the flower to create depth. They also aid in emphasizing the form and shape of the flower (specifically the edge of the petal). By contrasting heavily between light and dark and utilizing precise and accurate lines, O'Keeffe generates a realistic depiction of a flower.



← White Trumpet Flower
Georgia O'Keeffe
1923

In this painting by Georgia O'Keeffe, the artist creates a realistic and accurate illustration of a flower. The artist uses crisp, sharp and curved lines to exemplify the folds and form of the flower, followed by a total gradient to emphasize these features. The artist repeats this technique to generate and represent the convoluted and intricate structure and form of the flower. In terms of colour, the artist utilizes white and grey tones, and the colour white symbolizes light, peace, hope and purity.

Red floral collage →
Linda Corle
Nedenday

Linda Corle is a mixed-media artist who exemplifies the organic form and multitudes of colour to generate a sense of excitement and life. The artist first creates the druidity and texture of flower by incorporating mixed media. Specifically, the pieces of string help to exemplify the structure of the veins within the petal. The vibrant colours create a powerful and intense depiction of the flowers. These intense colours resemble love and strong emotions and rich source of life and energy. These techniques create a dynamic and exciting piece.



← Flower Texture
and Nelson
2010

This is a mixed media piece by Carol Nelson. Nelson effectively uses newspaper and glue to create the wrinkled and delicate surface and portrayal of the flowers. Using this collage technique, the artist also generated a neutral background which helps exemplify and emphasize the colour, life and energy of the flowers. The colours used are very bold and vibrant, and by using a glaze, the artist promotes the harmony between the colours, helping to make them more vibrant.



Collage Experiment →

This is a collage experiment from a primary source (a flower which grows in the trees in school) in which I incorporated several techniques which have been influenced by previous artists. For example, I used bold tones of yellow, orange and red to create a sense of power, emotion and life in the similar way Georgia O'Keeffe did. I also used a total gradient to create a soft and organic feel which O'Keeffe utilized. I incorporated paper (vary thin) and PVA glue to create this wrinkled surface to aid in illustrating the frailty, wrinkled and delicate structure/texture of the flower, generating a sense of realism. Similarly to O'Keeffe, I used soft total gradients to create the shape and contours of the flower, generating form and shape within the experiment. Influenced by Carol Nelson, I created a glaze by covering the piece with PVA glue (after it was painted) to enhance and harmonize the emotive colours, exemplifying a more elusive presence of passion, love, joy and happiness.



Flora
Rose scaberrata
Modern day

In this watercolour painting by Rose scaberrata, the artist explores the delicate structure and texture through the utilisation of subtle colours and gradients. Utilising the delicate and vibrant colour of pink, in a loose and low-viscosity medium (watercolour) the artist generates the wide varieties of tone as well as complementing the flowers form. The smooth texture also complements the fragile and elegant structure of the flower.

MY PHOTOGRAPH OF A BIRD OF PARADISE

This is a photograph I took of a flower (bird of paradise) within my condominium. We can observe the exotic and vibrant colour of the flowers (a very vivid and rich yellow) as well as the shapes, lines, form and structures in the bird of paradise. The spectrum of tones, gradients and hues complement the organic and unique contours and curves of the flower, and therefore the flower can symbolise new joy and happiness in life.



Abstract Flowers
Mario Zampedroni
2009

Mario Zampedroni exemplifies an energetic and emotional illustration of organic forms through the use of colour and swift strokes, as well as a palette of refreshing and extravagant colours; reds, yellows, purples, greens, blues etc. Zampedroni also deforms and extends the shapes of the flowers to exemplify a sense of movement, energy and life, as well as creates a sense of desperation through the flowers conveyed as if they are reaching out to a goal or a target.



Laurel and Rose
Ginette Callaway
Modern day

In this watercolour piece by Ginette Callaway, the artist exemplifies a similar content with that of Mario Zampedroni's "Abstract Flowers," which is an energetic and vibrant portrayal of organic form, Ginette Callaway portrays this using a different technique. Using the loose medium of watercolour, the artist creates spaces of uncertainty through colour running and the blurred atmosphere which is expressed. The wide variety of colours exemplifies the range of emotions and a sense of life and energy within the painting.



Heliconia
Laurie Buller
Modern day

In this oil painting by Laurie Buller, we can observe how the artist exemplifies the beauty and vibrant Heliconia flower using such luminous and powerful emotive colours to illustrate raw feelings intensely such as joy, happiness, passion, love and anger. Using such a smooth texture the artist creates a soft yet extravagant portrayal of the Heliconia. Within the flower, we can observe how the colours subtly blend together generating such an elegant portrayal.

MY RESPONSE TO LAURIE BULLER

In this painting, I attempted to illustrate the glorious colours of the Heliconia using a very soft and subtle texture; a similar technique which Laurie Buller utilised. I utilised very strong colours such as a lime green, red, yellow and black. I used lime green (emerald green), yellow ochre and burnt yellow mixed together, white and yellow acrylic paint to create the abstract background (using pieces of card). This helps to create a sense of energy and life within the atmosphere. It smoothed the colours within the flower to occupy tone as well as the soft texture of the flower.





Mich Fruit
Julia Swartz
2010

In this painting of blueberries by Julia Swartz, we can observe how the artist illustrates such vibrance and energy within the fruit, through the utilization of colour and brushstrokes. We see the artist exemplifying energy through the swift and quick brushstrokes as well as using dashes of blue, purple and white. Through this, the artist also expresses the tonal values within the blueberries, creating a 3-D effect, bringing the berries out. The vivid and powerful colours exemplify a sense of raw emotion within the piece.



LANDSCAPE



← Horizon
Alison Johnson
2010

In this mixed media piece by Alison Johnson, we can see how the artist incorporates mixed media and a textured surface, as well as the use of the right color scheme, to create a very atmospheric piece, evoking a sense of mist, fog and rain. We can infer that this piece exemplifies a sense of mystery, emphasized by the impressionistic way the buildings are painted in as the structure and colours are distorted and blurred. The colours used are deep red, a deep blue, browns, whites and greys and this combination evokes a wide different range of emotion and feelings. Also, the artist uses dashes of these colours which portray energy and life.

Wild →
Alison Johnson
2010



In this piece by Johnson, the artist utilizes such vivid colours to convey a vast and dynamic natural landscape. The artist uses texture and varied brushstrokes to convey a sense of movement and energy within the sky. Also, the artist incorporates mixed media to almost shape (literally) the areas of land within the landscape. The use of such a vivid and deep red together with a diffy some yellow reveals a sense of a warning, passion and anger within natural life; the wild.

← Shadow Light
Alison Johnson
2010



Observing this mixed media piece by Alison Johnson, we can observe how the artist involves mixed media and texture to evoke a sense of energy and movement within the water. The artist uses texture to differentiate the sky from the water, showing how texture visually and literally within the portrayal of the water. The artist uses deep reds, a dull blue, brown and black to create a subtle yet mysterious atmosphere. This is made possible by the smooth blending between the colours.

RESPONSE TO ALISON JOHNSON
Below is a photo of my response to Alison Johnson. In this response, I used texture and mixed media to create a textured surface. This textured surface creates a sense of mystery as it breaks up the canvas and the portrayal of the buildings. I was inspired by Alison Johnson to create a sense of a foggy, unclear and mysterious environment through the use of colour, specifically the colour deep red, black, white, yellow ochre and pease green. This subtle and yet rich colour scheme helps to evoke life within a murky and mysterious atmosphere.



Basic Pear
Nadalle Fischer
Modernism
In this still-life piece by Nadalle Fischer, we can observe how colour and texture are used to exemplify an organic form. The incredibly strong and vivid reds, yellows and oranges bring life and emotion within the piece. The blended colours together with a smooth texture perfectly fits the firm skin and surface of the pear.

MY RESPONSE
TO SWARTZ
AND FISCHER

This is my all pastel response to both Swartz and Fischer. Both these artists illustrated the use of luminous and emotional/passionate colours to exemplify life and feelings within their pieces and I utilized this technique within this experiment by using a very strong red in a great density to generate an intensity of emotion such as passion, love and anger, all embodied in the organic shape of the red berry. Moreover, I looked at the technique Nadalle Fischer used to create the smooth texture of the pear where she blends the colours together to give an even surface and a better impression of shape. I utilized purple and white to illustrate tone within the raspberry. To emphasize the turgid, firm and high-tensioned surface of the raspberry's outer skin, I applied a layer of clear spray paint to create an even smoother texture, creating a realistic depiction of the raspberry.



Sunset Sea, No. 3
Joseph Chiong
2008

In this watercolour painting by Joseph Chiong, we can observe how the artist utilizes the soft, explorable medium of watercolour to exemplify the soft, subtle and fluffy texture and appearance of the clouds. The artist uses splashes and dabs of colours such as vibrant reds and oranges, black and grey. This colour scheme creates a sense of angst, darkness and warning, yet it could still imply a sense of warmth. The artist also uses linear brushstrokes to create a rippled texture of the sea.

Sawton sky
Gill Jones
2009

In this watercolour painting by Gill Jones, the artist describes the structure and density of the clouds through the utilisation of watercolour and letting the colours run and blend with each other. The physical soft and smooth texture of the clouds help to exemplify and emphasize the gassy, low-density and vast structure and appearance of the clouds and the sky. The colour scheme which Jones uses is similar to that of Chiong as they both use very dark and powerful colours which evoke a sense of distress, angst and depression.



Abstract Landscape
Desha van der Walt
Modern Day
This is an oil painting piece which exemplifies the natural landscape of a beach, ocean and sky - though the use of rich and vital colours as well as an impressionistic/abstract technique to portray the scene. The artist utilizes yellows, browns and oranges to portray a rich and vital landscape of the beach. The thick impasto texture depicts the direct yet uneven surface of the beach. The use of vertical brushstrokes of contrasting colours successfully portrays tufts of grass. Within the portrayal of the sky, we can see how the artist uses swift brushstrokes in different directions to portray the free movement and wind within the sky.



Fishing by the sunset
Leonid Afremov
2008

Leonid Afremov is a fervent user of primary colours in portraying dazzling and luminous seascapes and reflections. We can observe in this piece how he uses the palette knife to exemplify pure colours within the sky with a smooth texture. This rough texture helps create the soft structure of the clouds.

The use of yellow, white and orange create the effect of light and how it dissipates within the sky. The use of blues and purples illustrate clouds. The linear strokes within the portrayal of the water creates a rippled texture which distorts the light from the sky.

Abdrugada
Amad Chao
2005

This is a painting by Amad Chao, where we can observe how the thick texture of the paint helps to exemplify the sky and the water. We can see how the brushstrokes used to portray the sky are sporadic and, and are in different directions. This helps to illustrate the movement and vast space of the sky. Like Afremov, the artist uses primary colors and dissipates the light in the sky. In the illustration of the water within this painting, we can observe how the artist strictly uses horizontal strokes to exemplify the laminar flow of the water and the horizontal axis. This effect of use can also observe how the artist blends the colors and dissipates the light.



EXPERIMENT WITH LEONID AFREMOV TECHNIQUE

In this experiment, I intended to illustrate the luminous and vibrant sunset using the same technique Afremov used. The oil paint was applied in thick layers with a palette knife to generate that unique texture which adds depth and character within the atmosphere. I felt the colour used within this experiment were reflective of the intense atmosphere which I intended to express.



EXPERIMENT WITH WATERCOLOUR

This is an experiment under the influence of Joseph Chiong. I attempted to exemplify the vast, fluffy and delicate appearance of the clouds and the sea through the use of the elegant medium of watercolour. However, I decided to use a different colour scheme which consists of purple, blue, yellow, orange and grey to illustrate a more surreal atmosphere (giving a sense of joy, warmth and happiness). I used linear brushstrokes (like embury) to illustrate the difference in texture between air and water.



Stearman in the clouds
Luther Gore
Modern Day

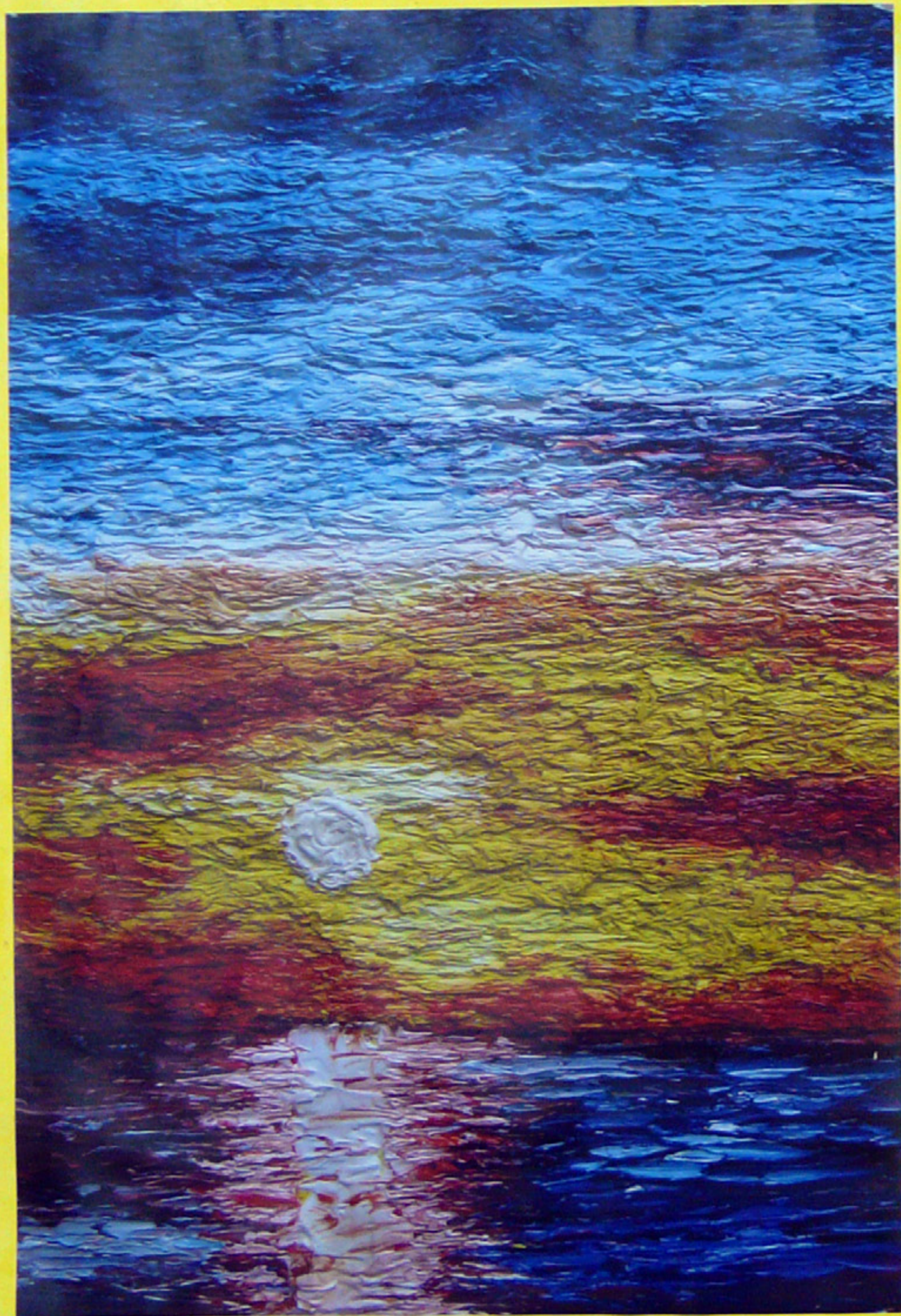
Luther Gore is a watercolour artist who illustrates (in this piece) the structure and fluffy appearance of the clouds using the soft texture and low-viscosity behavior of watercolour paint. To create the structure of the cloud, the artist dabs the paint using a brush to create the buoyant, hazy and soft appearance of the clouds. We can also observe how the artist uses the white and the paper (i.e. not painting specific areas) to portray the lightest areas of the cloud. To create the 3D shape and form of the clouds, Gore adds splashes of blues primarily on the bottom of the clouds to create total values within the piece.



MY PHOTO OF A SUNSET IN AUSTRALIA

This is a photograph which I took when I was in Australia. I took this photograph to capture the vibrant, rich and pure colours of the sky and the waves of the sea.

Light from the sun dissipates and where it is intense and where it isn't. We can see in this photo that the three main colours are blue, yellow and red; the primary colours. We can feel Afremov took inspiration from sunset like these in his use of primary colours within his paintings.



Compositional Ideas



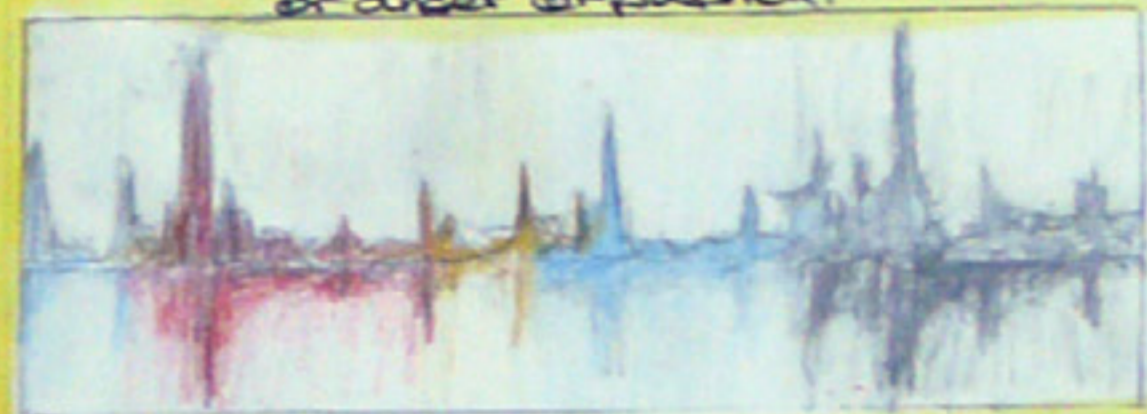
IDEA 1
 This is an idea which was influenced by the exotic and natural beauty of the heliconia. I would use newspaper and PVA glue to create the textured surface. The emphasis is the structure of the heliconia. The intense, powerful colour of red and yellow would represent the emotions and feelings of happiness, joy, passion and love. The newspaper and PVA glue will add to the emotion and feelings through colour words and phrases which reminds me of powerful human pieces of a person.



CHOSEN IDEAS
 The second idea I am considering is a collage piece involving calla lilies. Calla lilies have such a unique and organic form and this would be complemented by the bold and emotive colour of red. With this combination the calla lily will represent the beauty within love, as well as the unique passion

within life. I feel that composition will be extremely strong with all flowers on the focal points of the canvas. Use the first idea, the spontaneous explosion of words and phrases will bring specific emotions and feelings and I could choose specific sections to illustrate love or anger or passion.

IDEA 3
 This idea was generated under the influence of Alison Johnson and her use of a semi-abstract technique and mixed media to create an unclear, mysterious and cold atmosphere. In this idea, I would use PVA glue and tissue to create the texture background and portray the mur and buildings in a semi-abstract way. Together with the textured background, the pure colour scheme and semi-abstract style I would portray mystery, serene and noisiness.



IDEA 4
 This is an idea influenced again by Alison Johnson and this idea exemplifies more details and the general mix of emotions within the city. By using these colours, we can observe the strong emotions that run through the veins of the city. The canvas will be textured using tissue paper and PVA glue and this texture will define and open the structures of the buildings to create a more abstract feel to the piece which will help to explore the occupation within the city.



IDEA 5
 This idea partially conceptualises the emotions linked by the colour within the sunset and the freedom symbolised by the sky and emphasised by the paraglider. I would use water colour for this piece to create a smooth texture to emphasise the free sky, emphasising the sense of freedom. The

emotions illustrated within the sky complement the sense of freedom as the yellow and reds would exemplify happiness and passion felt by the paraglider.



CHOSEN IDEAS
 This is the idea which I have chosen purely because it is the idea which has the most intense and rich colours, as well as the fact that the painting technique (Impasto oil paint) will also bring out a sense of energy and movement through the brushstrokes therefore portraying a sense of freedom and space. The more impressionist style where I definitely enjoy painting in the large variety of colours create a great mix of emotions and feelings at a very

high level. I will also, in the future, intend to experiment with different painting techniques using the palette knife which would create different textures and different levels of energy and movement.

Chosen Ideas

(Ideas 2 + 5)



... a low reserve level

Faster

positive over

centres

Opportunities

A new perspective!

outlook

living

year

for 2011

SIDE

give

their responsibility
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BLACK + WHITE



Untitled (Kaiser/Not Kaiser)
Barbara Kruger
1982

Barbara Kruger is a conceptual artist who works with black and white photography accompanied by phrases and words. The photograph consists of a although women's reflection within a mirror. Mirrors are often conceptualized to symbolize identity as it displays reality exactly how it is. But because it is slanted, this sense of security and individualism is lost. The monochromatic colour scheme helps emphasize the dramatic, starkly, narratively bold emotions and feelings. The use of words emphasizes the significance of the photograph. Through this Kruger basically questions the image of a woman within society and how the stereotypical view of a woman is false.

emotions and feelings. The use of words emphasizes the significance of the photograph. Through this Kruger basically questions the image of a woman within society and how the stereotypical view of a woman is false.

Design Skull
Anne Smith
2004

In this piece, Anne Smith uses the technique of cloth to create a dramatic illustration of a skull. The contrast between black and white creates a comparison between life and death. The growth of darkness and black suggest a sense of doom and its supremacy, how it overcomes life (represented by the white). The etching technique also created a coarse texture, adding a sense of depth within the piece.



Skull Drawing
Paul Redeker
1979

In this sketch by Paul Redeker, we can observe the use of expressive line to illustrate the structure of the skull. The use of loose, gestural lines helps to exemplify the irregular, textured and sloped of the skull. The bold and harsh gestures help create the overwhelming power of death (which is symbolized by the skull). As the colour black is a symbol of death, the

black lines emphasize the presence of death. The contrast between dark and light lines creates a contrast of texture and surface.

We claimed the chorus of missing persons
Barbara Kruger
1983

In this piece by Barbara Kruger, we can observe how the artist feels very strongly about how society has become so ignorant to the black of women and how they haven't been heard. The woman figure, in this piece, is portrayed with hair covering her face which exemplifies a sense of mystery and conformity in society's beliefs. This painting clearly illustrates Kruger's feminist approach with issues to do with politics and society in general.



MY RESPONSE TO REDEKER + KRUGER

On the previous couple of pages, I experimented with AIA que, newspaper and charcoal. Inspired by Kruger, I identified specific words and phrases to ignite specific thoughts. For example, I used the phrase "positive over" and the word "James" to mimic the deterioration of life and how death is inevitable. It also portrays the concept of time passing. Also, I used the word "opportunities" to evoke a sense of reflection within ones life and the opportunities taken or missed. Using the phrase "A raw perspective," exemplifies how this piece explores the basis of life (the skeleton). I used expressive gestures to create the outline of the skull and a spiral cord (the redeker) which exemplifies the irregular surface and texture of the skeleton, as well as the death (symbolized by the bold black lines).



Untitled (we won't play nature to your culture)
Barbara Kruger
1983

From this piece by Kruger we can infer that she used art in order to reach out to society in a desperate attempt to improve women's role within society. The message within this piece undoubtedly identified how women deserve a right in a society he and how they don't want to conform to societies beliefs anymore. The photograph of a woman with hands covering her eyes could suggest

how women are isolating themselves from the beliefs of society and its culture which (in their beliefs) is seen to be anti-feminist.

MY RESPONSE TO ANNE SMITH

This piece was inspired by Anne Smith through her use of density of lines to evoke the fundamental colour, black and white. I used cross-hatching to create the different varieties of tone. The piece was created using pen and ink and the bold, powerful hue of black created a deep contrast between dark and light. This partnership of black and white is often a symbol of good and evil (black exemplifies the chaos, death and darkness and white symbolises purity, light and hope). By incorporating this colour scheme, we can infer how the piece illustrates the duality of mankind and the good and evil nature. This piece was drawing from a primary school (self-portrait).



STUDY OF FEET

Murcia Outstep
David Jon Basson
2008

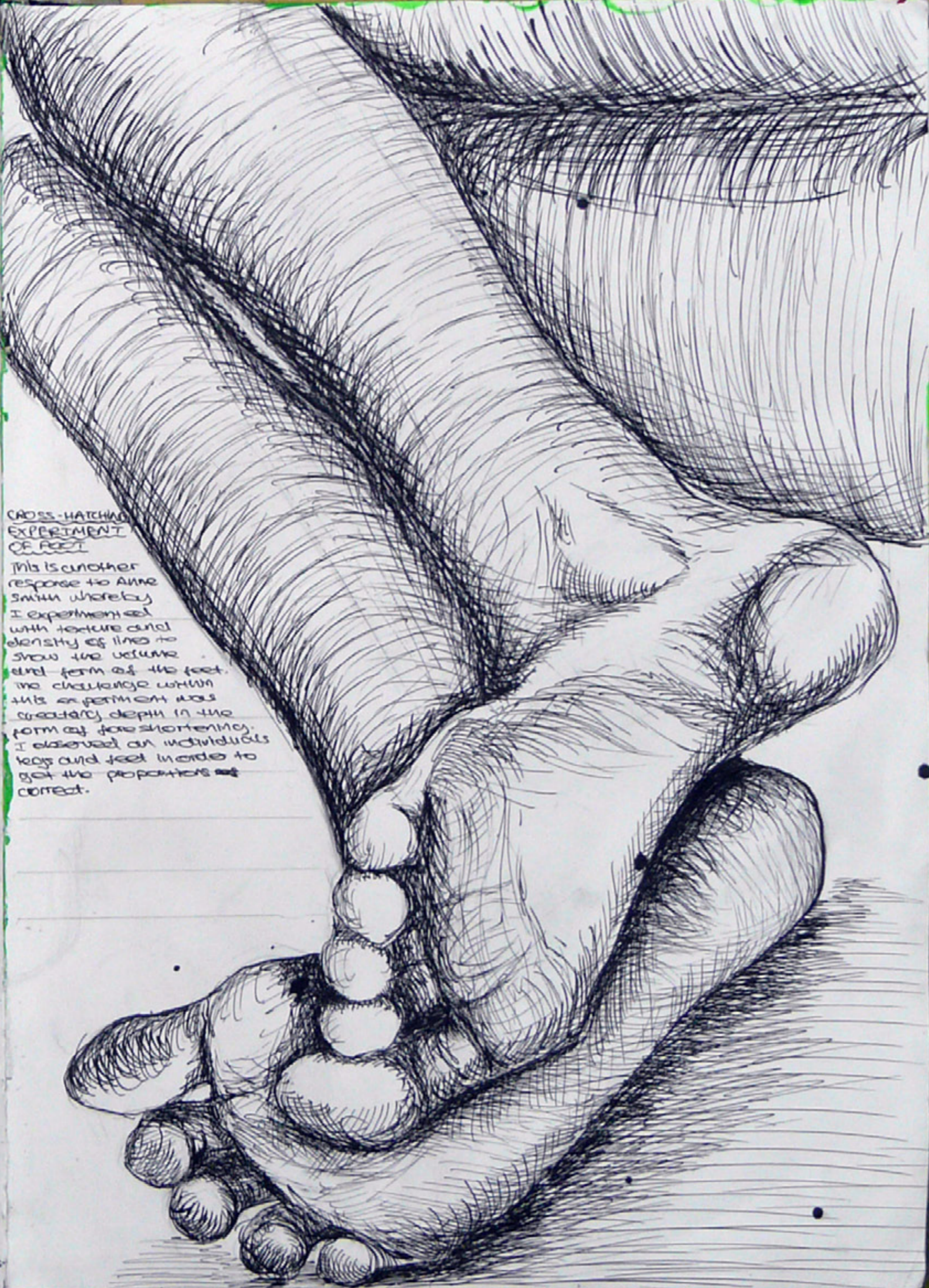
In this drawing by David Jon Basson, we can observe how the artist uses a subtle and clear-cut scheme to exemplify lifelessness which therefore questions what life really is and what embodies it. The artist illustrates how the foot is almost an object which possesses no emotions and life. This is emphasised by the use of

detail and intricate features as the complex, convoluted structure of the foot creates a machine-like portrayal of the suggesting the inertness of the foot.



CROSS-HATCHING EXPERIMENT OF FEET

This is another response to Anne Smith whereby I experimented with texture and density of lines to show the volume and form of the feet. The challenge within this experiment was creating depth in the form of foreshortening. I observed an individual's legs and feet in order to get the proportions correct.



ANATOMICAL STUDY OF THE FOOT

This is a drawing of the anatomical composition of a foot. I used organic gestures to exemplify the irregular and pure shapes and structures of the foot. I used density of lines to exemplify the contrast in texture within the subject. Long dense lines to illustrate the gross nature of the muscle and plain areas to exemplify the smooth texture of the body. Line. This anatomical perspective makes us wonder about life and whether we're just made out of muscles, bones, tendons etc., or is there something we cannot see which allows us to feel, to have emotions and to live. I also used Jon Basson's colourless clear-cut scheme to show a sense of lifelessness.

MY PHOTOGRAPH OF A FOOT

In this photo of a foot, I wanted to study the tone and contrast between light and dark due to the organic shapes of the foot. Moreover, I chose this particular angle to exemplify foreshortening and how the shapes change in size and proportion; whether closer or further from the point where the photo was taken. We can also observe the organic curves and contours that are unlike to the form and shape of a foot,



for example the arched side and how the light is reflected differently.

TOTAL STUDY OF FEET

This is a study of a foot which I generated to exemplify a contrast between dark and light, ultimately good and evil. I was already to exemplify the dark areas of the foot and white pasted to illustrate light areas. These two colours helped to express the duality and mankind and the good and bad in everyone. One of the most challenging features of this experiment was foreshortening and getting the right proportions and size of each part of the foot to create a sense of depth within the piece. I felt that I successfully portrayed this as the exaggeration of size of toes compared to the smaller heel and ankle show this.

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FINAL COMPOSITIONAL IDEAS



IDEA 1
 In this idea, I intend to use black and white newspaper for the background, glued using PVA glue. This will provide texture as well as passages and sections of text related to life. I would incorporate a variety of hues of reds, blues and purples to exemplify the organic beauty and energy of the flower. However compositionally, this idea is fairly weak as there isn't a main focal point, as well as the fact that the layout of the flowers is not very dynamic therefore is a very plain and static composition.

IDEA 2 →
 In this idea, a black and white newspaper collage would be accompanied by a dark brown glaze. The reason for this would be to add a slight tinge to the background to portray a more stimulating background which contrasts with the eccentric cerulean blues and violet purples of the flowers. Some of the flowers would be opened, some would be closed. This idea is a bit more dynamic as a whole than the first idea, however the composition with it still not strong as it appears a bit unorganised; there is no specific focal point.



IDEA 4
 This idea involves a black and white newspaper collage back ground which is glazed with the collage colours ochre yellow and light brown which will complement the reds, yellows and oranges of the poppies. For the poppies, I would use rich and vibrant oil paint colours to emphasise the exuberant nature of the poppies. These vibrant colours who symbolise passion, love, anger, happiness etc. I would rely on the texture of my brushes to create the jelly structure and texture of the flower. Moreover, I would use blues and purples within the background to help bring out the poppies and to create depth. The different levels of which the poppies are positioned generates a dynamic composition (with ideas 1, 2 and 3). The overlapping poppies and stems also adds depth to the piece.



IDEA 5
 This is an idea which incorporates a more abstract approach in the form of the use of a palette knife and the rushed, spontaneous strokes and gestures within the flower. These chaotic gesture and strokes will be representative of energy, life and movement. The ideas 3 and 4, reds, yellows and oranges will be used to symbolise passion, joy, happiness, anger and love. The background would consist of a newspaper collage with a dark brown glaze. This emphasises the vibrancy of the flower. The text within the newspaper will complement and refer to the energy and organic life illustrated by the flower. The main problem of this composition would be that there is not much space for the newspaper background (relative to other compositions).

IDEA 6 (chosen)
 This idea involves a semi-abstract portrayal of the Eucalyptus cinerea plant. The idea consists of two canvases both with a newspaper collage background. A yellow ochre, and black glaze will help create a dynamic background (which is also textured). The plant will be portrayed using a wide variety of colours (not just cerulean blue and violet purple) which is emphasised by the relatively plain background. I would probably use oil paint as the colours are portrayed with more richness and vibrancy. I might use some kind of medium to emphasise the unique structure and form of this plant as well as brushstrokes to create the organic shapes of the leaves. I would also use black to underline the leaves and stem which helps to create a sense of depth within the piece, bring out the plant. Compositionally, it is strong as the different object levels provide dynamics as well as the fact that they overlap each other (creating depth). The textual influences also provide a direct reference to the symbols and references to the flower.



IDEA 3
 This idea involves a close-up of a flower with a dragonfly standing on a stem. The background would include newspaper collage with an ochre yellow and light brown glaze. This subtle background will contrast with the vivid and powerful emotive colours of the flower and dragonfly, therefore emphasising the energy and feelings expressed by these two organisms. For the flower, I would use an impressionistic technique with oil paint to achieve the richness and true texture of the flower. This would probably be achieved using a palette knife. For the dragonfly, I would probably use an impressionistic technique with a large variety of colours (such as purple, magenta, red etc) to portray the intricate, delicate and beautiful entity; the dragonfly. This composition would definitely be more interesting and dynamic than the first two ideas, however seems a bit plain with only two main compositions.

Development

EXPERIMENT WITH TEXTURE (LEAVES)
 In this experiment on the left, I explored the texture created by leaves and how effective it is within the background. The leaves would provide a very interesting structure due to the intricate vein network and the layers created by the overlapping leaves. The texture of the leaves will also blend well with the focal point of my piece; the eucalyptus leaves. However, due to the dark colour of the leaves, the brown shadow under the leaves will not show. Also, the background may be too overpowering and distract the eye away from the focal point.

Aspen Leaf series 10 →
 Carol Wilson
 2010



With the browns, oranges and red rustic colours within the background. Moreover, the curves created by the leaves add more dynamic properties which blend with the curves of the leaf, and the stem.



← Falls
 Susan Comells
 2007
 In this abstract piece by Susan Comells, we can observe how the artist uses news paper as a textured background to provide an interesting texture within the piece as well as giving

these bodies a sense of life and we do not see text almost mimicking a feeling within the bodies. Also, the background is a mix of the extraneous portrayed emotions. The white wash which I used to wash down watercolour allowed the dark texture of the leaves in the first experiment to be the focal point within the newspaper and allowed me to portray a relationship to nature. The background is a mix of the extraneous portrayed emotions. The white wash which I used to wash down watercolour allowed the dark texture of the leaves in the first experiment to be the focal point within the newspaper and allowed me to portray a relationship to nature.



Dancing Pillows with Shaw
 DANCING PILLOWS WITH SHAW
 at 1400m in the mountains of the Blue Mountains

EXPERIMENTING WITH BACKGROUND



EXPERIMENT 1
 In this experiment, I used a watercolour of dark yellow ochre paint as a base. This yellow tinge creates more character than plain black and white colours as it adds in exemplifying the concept of time passing; reflecting on different events and happenings within society which are portrayed within the news paper. However, the one-tone makes the background look too plain as the actual texture of the news paper is not illustrated very well which would create more depth and character within the piece.

EXPERIMENT 2
 On the right, I attempted to bring out the texture of the newspaper using charcoal. By smudging the charcoal, I created this ground effect, creating illustrating more character within the background. The charcoal also distributes around the edges of the pieces of newspaper, showing the various layers within the background, creating a sense of depth. However, the colour scheme is plain; black and white.



DECIDED BACKGROUND
 My chosen background incorporates both the yellow ochre base and highlighting using charcoal. The yellow tinge adds colour and character within the background and the utilisation of charcoal brings out the unique texture of the newspaper as well as differentiating the different layers of newspaper. The dark tones create and emphasise the dramatic qualities expressed through the text and headlines of the newspaper. This assists in exemplifying the wide variety of emotions, feelings and events within life.



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EXPERIMENT 1 - RED + GREEN
 In this experiment, I intend to incorporate the decided background I had said that I am going to use, and how it compliments the organic form of the plant. I felt that the use of text to exemplify the wide spectrum of events, emotions and stories around the world. By incorporating this textural and dramatic background, I felt that I was able to illustrate the combination and interaction between mankind and nature; how we live with and beside nature. However, I felt that the background could be a bit darker in order to portray greater dramatic qualities within the piece. Moreover, I felt the oil paint was too glossy and didn't blend too well within the background. Also, the colours are a bit too bright which results in the plant being isolated, exemplifying no relationship between nature and man. I need to look at suitable colour schemes which portray this combination.

COLOUR SCHEMES

EXPERIMENT 1 - PURPLE + WHITE
 In this trial, I wanted to experiment with the use of the colours purple and white and whether or not they would complement and interact with the background. My opinion on this colour scheme would be that it is doesn't blend with the dark and dramatic background. However, the use of the purple and white creates a sense of tranquility which would therefore exemplify how nature is isolated from the darkness and ill-portrayed world of mankind. However, this colour scheme is too fragile and I intend to show a portrayal of nature nurturing anger, vengeance and passion ignited by man's ignorance to respect and conserve natural life. These colours definitely do not provide this kind of symbolism and therefore is not suitable for my intentions.



EXPERIMENT 2 - RED + ORANGE/GOLD
 Looking at this experiment on the left, we can observe the combination between the reds and oranges with the flowers and the darkness of the background. I feel that this colour scheme complements the background very well and therefore the relationship and connection between mankind and nature could be successfully expressed. The colours used would effectively express the life of nature and a sense of purification; the reds and oranges are symbols of anger, passion and vengeance (blood) which nature endures due to mankind's ill-moral and ignorance to nature. The use of these impressive and powerful colours will create the vivid portrayal of nature which I am intending to illustrate. However, these darker colours are subdued by the darkness of the background so I would need incorporate lighter hues to bring it out from the background.

A heart of gold for fire

EXPERIMENT 3 - BLUE + WHITE
 This colour scheme of blue and white, white, a different approach in portraying the relationship between nature and mankind. The use of the colour blue illustrates a more depressing and sorrow-filled relationship which symbolises sadness. In this respect, I could utilise this factor to exemplify the Chinese proverb 'How the sorrow felt by nature (expressed by the plant) due to the pain inflicted by mankind. I believe that the use of the powerful and strong blue aids in exemplifying a bold portrayal of the plant. However, I believe that the portrayal of the anger and passion of the body of a representing nature is definitely a more impactful and stronger exemplification of this up and down relationship between nature and mankind.





EXPERIMENT WITH COLOUR SCHEME AND TEXTURE

In this piece on the left, I attempted to experiment with my chosen colour scheme (red + orange) as well as the textures which I am intending to use. By leaving the plant areas white before painting, this brings out the vibrance and natural colours of orange and red. The technique which I incorporated contrasts with the technique I used for the large experiment as it involves less brushstrokes and focuses more on the tonal qualities originated by the curved and contained nature of the leaves of the plant. I believe that this increases the dynamism and the use of the tissue paper emulates the natural texture of the leaves. The brushstrokes still illustrate the shape and movement of the plant and does this in a more subtle manner. I feel that using this colour scheme will be appropriate to what I intend to display, but I feel the colours need to be less harsh and more vibrant. I could try and include yellows within the piece which would emphasise the tones and strokes more as well as create more energy within them. Moreover, the use of a glue gun along the edges of the plant helps to increase the depth and emphasise the form of the leaves. However, I would use the glue gun before I paint it.

Amaryllis Red
Kim Blair
2010

In this painting by Kim Blair, we can observe how the artist incorporates the deeply concentrated red of the flower, with the hints of yellow. This combination of colours produces a vibrant and powerful exemplification of the flower which expresses happiness and joy. Similar to my flowers, the artist incorporates dark reds and purples to illustrate a sense of depth of tone. Dark also expresses the unique organic texture of the amaryllis flower through the use of brushstrokes of different tones and colours. I will try to incorporate this technique within my final piece to express a sense of form and shape.



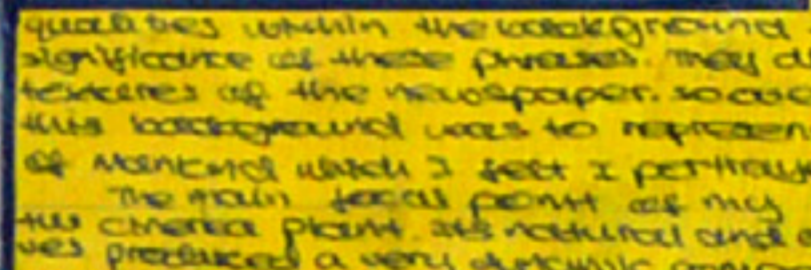
EXPERIMENT WITH COLOURS AND TEXTURES

The purpose of this experiment was to introduce the colour yellow. In order to add more vibrance and depth within the piece, I felt that it was easier to exemplify the different tones and shades with the deeper contrasts between the dark purple/rose on and the bright yellow. The yellow within the flower of light and energy, exemplifying plant. Moreover, the use of the glue-gun flower worked much better when I'll use this technique within my final



creates a sense of fire of life within the gun to emphasise the edges of the leaves been painted so I will piece.

Final Outcome



MY FINAL PIECE
 Within my final piece, I utilized a variety of materials, techniques and other various tools to exemplify life through two main elements of art; colour and texture. Experimentation and development of my background has influenced three of the main features of this background. One of which is the use of newspaper. The incorporation of newspaper adds in expressing the wide variety of emotions, feelings and happenings within our lives, our country, our past, present and future. Phrases such as "Egypt forgives and lives," is reflective of a present situation which has finally ceased. However, the phrase "extremely poor" is representative of global poverty within life. Other phrases such as "origins from traditions," show a reflection of mankind's past which include "young explorer," which symbolizes the youth and their capabilities to invent and discover. All these use various of phrases to evoke different times, feelings and emotions within mankind's continuing learn of history and knowledge. The application of a yellow ochre above (using water-colour paint) has added more character within the background to animate the phrases and words; almost giving them a voice. The charcoal adds more depth and dramatic qualities within the background to emphasize the significance of these phrases. They also highlight the heavy textures of the newspaper. So overall, the purpose of this background was to represent the actor and basis of mankind which I felt I portrayed successfully.

The main focal point of my piece was the eucalyptus cherry plant, its natural and organic shape and leaves produced a very dynamic composition. The colours which I chose to incorporate within this piece carry many symbolic properties which relate to deeper connotations. The main colours used were deep violet, dark brown, red, orange and yellow. This colour scheme complements the ochre yellow and charcoal background and this provides a connection between nature and man-kind. The vibrant and exuberant colours of red, yellow and orange signify anger, passion, happiness and love. The ochre therefore personality of the plant (which represents nature) and expresses two main anger and vengeance towards man-kind due to their constant ignorance and selfishness in respect to the natural world (global warming, reduction of natural resources, disruptions with eco-system etc), as well as the love and happiness shared between man and nature (conservation efforts, green technology, caring homes for animals etc). The colour yellow also is a symbolic representation of light and hope in respect to the future. However, red, orange and yellow may also resemble fire which denotes a sense of anger, hatred and destruction, which are consequences of mankind's actions (natural disasters). The contrast between yellow and dark violet-brown created special qualities within the piece. The use of the ochre brought the plant out of the background, making it to be prominent. I also used brushstrokes to exemplify the natural and organic curves and form of the plant.

I felt that this piece successfully portrayed my initial concept and exemplifies a match between the use of a variety of materials to portray textures and the use of colour to express life as we know it. If I were to do this piece again, I would make several modifications to it which includes the use of all paint instead of drybrush as all paint would bring out the richness and vibrancy of the variety of colour more. However, I would also attempt to add more detail within the worded corners of the plant, as well as incorporate a slight lighter shade within the background so the shapes within the plant are more visible. But overall, I felt this piece successfully portrayed life expressed through colour + texture.

ORIENTAL APPLES
 George Orange was well known for painting cryptic shapes (mostly flowers) with delicate connotations of a variety of tones and colours. His piece on the left has very similar colours to my piece and we can observe how the shapes are also spectrum of vibrant colours of the flower via subtle blending of the different gradients. I was heavily influenced by her work and style and I incorporated it within my final piece via similar transitions between different hues and colours to illustrate the unique organic form of the eucalyptus flower as well as the different tones which are created depending on the angle at which light hits the surface.

FLORAL TRIPUNE
 Carol Nelson 2010
 Carol Nelson is an artist who exemplifies organic form through vibrant, powerful colours and strong, bold textures. She uses craft medium to illustrate the depth, texture and shape of the flowers. Another technique which she used was creating a relationship between the text-based newspaper background and the focal point of the piece; the flower. I was influenced by Nelson in her utilization of the use of glass to create more depth, as well as the texture and under-structure used within the flower.

APPLES TOGETHER
 Alison Johnson 2010
 Alison Johnson is an artist who explores the overwhelming power of nature as well as the fragility of life. In this piece, we can see clearly how power is illustrated through the intense use of dark and deep reds. The fragility of life is portrayed via the delicate and intricate contours and shape of the flower.

MAN EXPOSED
 Aubrey Rhodes 2010
 Aubrey Rhodes is an artist who addresses certain stories of the media and the world through the use of text and visual elements. Here, she explores child abuse within the catholic church, a matter which has become known on a global scale. The portrayal of the man and baby, at first glance, may seem quite innocent, yet the text which she uses ignites a very different perspective upon the image.

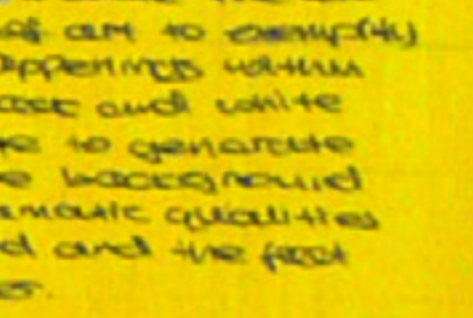


ORIENTAL APPLES
 George Orange 1928
 George Orange is an American conceptualist who exemplified political, social and feminist-related connotations within life and her use of dramatic black + white photography expresses her thoughts and perspectives on various subjects for portfolio and influenced me to include the use of text within a piece of art to exemplify specific elements and happenings within the world. Her use of black and white had also influenced me to generate the almost monochrome background which has ignited dramatic qualities within the background and the fact that it makes it bolder.



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PHOTO REUSING TEXTURE WITHIN PIECE

