

Section 2

Year 12 Mock Exam

Your first steps in leading the direction of your practice as an Artist. This is where you work to your strengths in terms of approaches media and subject matter. Its also an early indication of your overall A level Theme.

A vibrant watercolor splash in shades of red, yellow, green, and blue is centered on a light grey background. The splash has a soft, blended appearance with some darker areas where the colors meet.

MOCK EXAM:

COLOUR AND FORM

JUNE 2019

Prep List

- **Contextual images/ own thumbnails** (*Also see own photos as part of this process*)
- **A range of photographs taken by you on location – at least 4 pages**
- **6 or 7 pages of drawing from observation** (these should include precise pencil studies as well as experimental drawings using mixed media/bleach etc.)
- **Artist studies – AT LEAST 6 DIFFERENT ONES** (although repetition of one might be acceptable) –we would recommend you looking at a range of artists. Use the ‘Mood, Form, Process, Content’ worksheet to help you write about the artist’s work and remember to relate this work at all times to what you are trying to do.
- **6 or 7 pages of media trials and lots of experiments** (*If you are doing different media within Artists Studies and Observational drawings than this will cover that.*)
- **Any life drawing.**
- **5 or 6 pages of different designs**
- **Colour trials**-Trials of the scale of your work (sections?) and what it will be on (paper/canvas etc.)
- Maquettes if doing sculpture

Everything thoroughly annotated – writing about what you are doing, how it fits into an overall plan of investigation you have, relative success of work and what needs to be done next to progress this, how and why you have used materials, the scale of work and the subject matter – and how your images have evolved, what photographs you have taken and why (lighting/textures etc.), where your ideas are going.

Contextual Pages

3 or 4 pages of contextual images pages – drawn from and annotated

JOZHXZON



DIFFICULT BEINGING ME
BEING ONE OF MY
STARS INSPIRATIONS
FOR A FEW YEARS,
DUE TO HIS BOLD USE
OF TEXTURE AND USE
OF COLOUR.



THIS IS A TIME OF CONCEPTUAL ARTS
AND IDEAS RELATING TO MY WORK
SOMETIMES WITH THE BASIS
FOR MY IDEAS AND SUBJECT MATTER.



I AM EXPLOREING THE USE OF COLOUR AND TEXTURE
IN MY WORK THIS YEAR AND HAVE MOTION AND
RECURRING GROUP OF PEOPLE, ANIMALS AND
PICTURES. SO FAR I HAVE BEEN INSPIRED
BY ARTISTS LIKE MARCO SPAT, FRANCIS
PICASSO, ANTONIO FERRETTI, JOHN RAUS AND
LARA MCGOUGHAN.



OVER TIME MY ART STYLE HAS DEVELOPED
AND BEINGING MORE EXPRESSIVE AND WORK
WITH COLOUR.



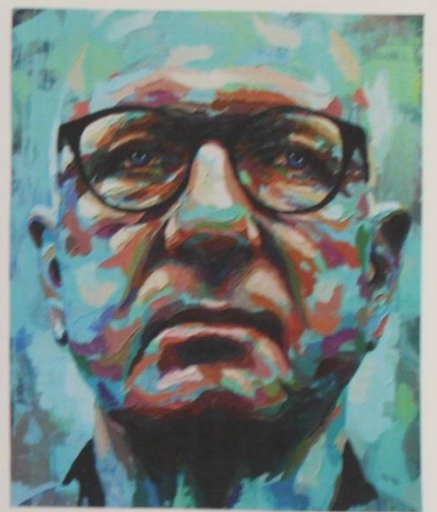
ON THIS
PAGE I'M
EXPLORING
THE USE OF A LIMITED
RANGE OF COLOURS - SPECIALLY
RED, WHITE, BLACK, BUT WITH
SPICES OF COLOUR SUCH
AS THE USE OF BLUE
OR MONOCHROME SCHEMES.



OVER THE NEXT FEW WEEKS
I WILL BEING TO DEVELOP
A NEW STYLE. THAT THIS
IS CURRENTLY I HAVE BEEN

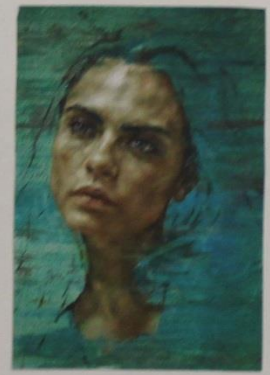


COLOUR



THIS IS ANOTHER SPEC OF CONCEPTUAL ART, BUT THESE ARE MORE CLOSELY RELATED TO MY FINAL OUTCOME. I CHOSE IMAGES WITH A VARIETY OF SHAPES / ANGLES AND A RANGE OF EXPRESSIONS OF COLOUR. DARK, BOLD AND VIBRANT. THIS IS IMPORTANT BECAUSE IT IS SOMETHING I WILL NEED TO THINK ABOUT.

COLOUR



IN TERMS OF STYLE, I AM LEANING MORE TOWARDS AN EXPRESSIONIST, EMOTIONAL INTERPRETATION OF A FACE. EXPERIMENTING A LITTLE WITH THE FORM THAT I WILL BE USING AS I FEEL I WILL NEED TO DEVELOP A RANGE OF TECHNIQUES AND CREATE A UNIQUE, INDIVIDUAL STARTING POINT. I FIND THE LAYOUT OF MYSELF NEEDS TO BE EXHAUSTIVE VISUALLY INTERESTING AND TO HAVE TEXTURE AND COLOR. I WILL TRY TO CREATE SOME SORT OF MIXTURE WITH WORKING ON MY FINAL FACE. HOWEVER, IT WILL NOT BE QUITE AS EASY. THIS FACE GOT A GOOD IDEA FOR ME TO WORK FROM.



Observational studies/Life Drawing

These meet your AO3 and give you Recording marks , alongside your own photos and contextual pages submissions.

THE NEXT FEW PAGES CONTAIN A GROUP OF DRAWINGS AND PAINTINGS FROM THE 3 LIFE DRAWING SESSIONS I HAVE ATTENDED SO FAR.

WE STARTED WITH BROWN PAPER AND CHARCOAL - USING WHITE COLOURED CRAYONS TO ADD HIGHLIGHTS OR WHITE CHALK. I LOVE THE DEPTH AND CONTRAST THAT THIS OFFERS DUE TO THE SUBTLE MID-TONE.

IN THE NEXT ITERATION I STUCK WITH SIMILAR MEDIA BUT DECIDED TO EXPERIMENT WITH SOME COLOUR. THIS WAS A MUCH MORE VISUALLY INTERESTING PIECE TO CREATE THAN THE FIRST, DUE TO THE PRESENCE OF COLOUR.

ON THE FINAL PAGE, I DECIDED TO MOVE OUT OF MY COMFORT ZONE AND USE ONLY COLOURED PASTEL TO CREATE SOME STUDIES. THE FIRST ONE WAS MY FAVOURITE DUE TO ITS CLEAR LINE BUT INTERESTING COLOUR PALETTE.

LIFE DRAWING HAS BEEN A VERY USEFUL EXERCISE IN IMPROVING MY DRAWING SKILLS, AS WELL AS HELPING ME TO DEVELOP NEW SKILLS IN MY USE OF COLOUR, TONE AND TEXTURE. AS I DO MORE LIFE DRAWING, I HOPE THAT THIS WILL CONTINUE TO DEVELOP AND EVENTUALLY LEAD ME TO NEW STYLES.

I THINK THAT I HAVE DECIDED MY FINAL PIECE FOR THE MOCR EXAM. I WILL NOT DO LIFE DRAWING - INSTEAD I WILL FOCUS ON FACES AND EXPRESSIONS. NEXT YEAR, I MAY CHOOSE TO REVISIT THIS IDEA AND PIECE OF ARTWORK FOR MY ACTUAL EXAM.





This is a study drawing, without any of the color
that would be used in sculpture. The figure is
drawn with charcoal, and white pastel, and a blue
pastel. I want to show a certain (anatomical) view of
the human body, and the manner that the artist
uses white pastel to show the
muscles and bones in a certain
manner. The white pastel is used to
show the bones and the muscles
and skin to be a solid structure.



THE BACK TO THE LEFT IS
 FANDED IN CONTRAST AND
 RE WITH A 45 DEGREE
 THE SIDE FOR THE LEG.
 IN THE 1990S WITH VERY
 SMOOTH... LEADS TO
 SILENCE BY USING A
 SILENTLY SILENTLY SILENT
 OF THE TONE. I DON'T
 INCLUDE THE CONTRAST
 IN MY DRAWING, BUT
 I ENJOY THIS NOW -
 THE CONTRAST HAS BEEN
 A BIT LOST.
 THINGS I LIKE!
 - CONTRASTING COLORS
 - GOOD USE OF COLOR
 - GOOD CONTRAST
 THINGS I DON'T LIKE!
 - TOO MANY COLORS
 - BAD COMPOSITION
 - HARD TO SEE
 - UNUSUAL?
 QUESTION: HOW CAN
 I MAKE THE FIGURE
 BE IN ITS COMPOSITION



THE DRAWING MADE A MARK WITH CHARCOAL AND RED OIL. I SAW IT
 VERY EARLY (10 MINUTES) AND THINK I MADE THE USE OF A FEW
 BRUSHES, SILENTLY WITH PROPORTION, BUT THE THING I THINK I DO
 HAVE WITH IT... I WAS NOT LOOKING FOR THE MORE COMPLEX DRAWING
 TO... I DECIDED TO ADD SOME RANDOM GEOMETRIC SHAPES TO SEE HOW
 WOULD IT MAKE IT MORE VISUALLY INTERESTING.
 THINGS I LIKE!
 - CONTRASTING STYLE CHANGES UPON YOU LOOK CONSTANTLY
 - SIMPLE USE OF THE LINE
 THINGS I DON'T LIKE!
 - MORE QUALITY TO THE WORK
 - LESS OF THEM AS A RESULT OF COMPLICATED VISUAL
 QUESTIONS. I WANT ALL OF THE DRAWINGS ON THIS PAGE, THE DRAWING
 IS INTERESTING AND DRAWING SHEET AND COMPOSITION WITH VARIOUS ART.

THE DRAWING TO THE
 RIGHT WAS DONE WITH
 CHARCOAL. IT IS NOT
 THE BEST DRAWING BUT
 IT WAS INTERESTING TO
 SEE THE FIGURE WITH
 THE CONTRAST IN
 COLOR. A FEW SECONDS
 TO DRAW THE LINE, USING
 MORE OF COLOR AND
 A GOOD CONTRAST
 DRAWING TO MAKE THE
 CONTRASTING THIS COLOR
 THINGS I LIKE!
 - USE OF COLOR
 - GOOD COMPOSITION
 - CONTRASTING COLOR
 - SIMPLE AND CLEAR
 - CONTRASTING THE
 BODY / LINE
 THINGS I DON'T
 - SIMPLE LINE
 - MORE LINE
 - TOO MUCH COLOR
 CONTRASTING THE
 DRAWING WITH THE COLOR



Artist Studies

Remember this year for the Mock exam we have asked you to complete the transcription (visual part) only. The written analysis will take place in the Personal Study introduced in the summer term.

THEME



JIMMY LAW IS A SOUTH AFRICAN ARTIST BORN IN 1979 IN BLOEMFONTEIN. HE HAS A DIPLOMA IN GRAPHIC DESIGN AND INITIALLY WAS WORKING IN A PRINTING COMPANY, BEFORE BECOMING AN ILLUSTRATOR, THEN ARTIST. HIS PAINTING STYLE CHANGES DRASTICALLY AND BECAME MUCH MORE EXPRESSIVE AFTER 2010. THIS IS THE WORK I AM INTERESTED IN. HE USES FINE DETAIL FOR IMPORTANT STRUCTURE, WHILE REMAINING VERY LOOSE AND UNIQUE.



GENERALLY ONE SEE LAW AS A PORTRAIT ARTIST, BUT THERE ARE SOME EXCEPTIONS WHERE HE PAINTS THE FIGURE - ESPECIALLY IN THE PAST. THE SUBJECT IS A MATTER OF INTEREST FOR LAW WHO WANTS TO REJECT HIS PORTRAITS. THERE IS A MIXTURE OF BEST AND SECOND HAND MOTORS, THE FIRST HAND ONES TEND TO BE MORE LOOSE AND EXPRESSIVE AS TIME IS SOMEWHAT LIMITED, HE TREATS THE SUBJECT MATTER VERY REALISTICALLY FOR VERY DETAILS, BUT USES COLOUR TO SOMEWHAT DISTORT THE FACES. THE COPY I HAVE DONE IS OF A TYPICAL LAW PAINTING.

TAKING THE TRANSCRIPTION I DID AS AN EXAMPLE, THERE IS A WIDE RANGE OF COLOURS USED. I FIND THE USE OF PASTEL COLOURS HIGHLY INTERESTING AND IT GIVES



EACH PIECE FEELS DEEP. THE COLOURS ARE CONTRASTING, WITH COOL COLOURS IN THE BACKGROUND AND HOT ONES IN THE FOREGROUND. HE USES LARGE SQUARE PAINTBRUSHES TO CREATE SOLID BLOCKS OF OIL COLOUR WHICH MAKE UP THE VISUAL ELEMENTS OF HIS WORK. THE SINGLE FACE IS AN OPEN STYLE OF COMPOSITION, MEANING IT IS THE COLOUR AND EXPRESSION THAT ATTRACT OUR EYES. THE PIECES ARE VERY LARGE SO LOTS OF DETAIL IS WORKED IN.

AS A SOMEWHAT RESISTANT PORTRAIT ARTIST, LAW USES A LARGE PAINTBRUSH AND OIL PAINTS TO CREATE A VERY UNUSUAL, GRAPHIC FEEL. FOR MY COPY (ON A MUCH SMALLER) I USED A PASTEL KNIFE TO TRY TO RECREATE A SIMILAR STYLE. THE ARTIST SKEETCHES HIS IMAGE OUT FIRST, THEN SPONTANEOUSLY APPLIES PAINT TO CREATE A GRAPHIC IMAGE. THESE PAINTINGS ARE ONES THAT TAKE A LONG TIME.

SIMILARLY TO RIEDEL, LAW'S PAINTINGS MAKE ME FEEL A DEEP SENSE OF CONNECTION DUE TO THE WIDE RANGE OF COLOURS. IT IS LOOSE AND IN YOUR FACE, MAKING IT TO BE FITTING IN A GALLERY OR OPEN ENVIRONMENT. THE COLOURS ARE JOVIAL AND INVITING - THIS ALLOWS YOU TO FOCUS ON IT.



THIS PIECE WORKS WELL BECAUSE IT HAS A RANGE OF COLOURS AND TONES, WITHOUT MAINTAINING A SENSE OF REALISM.

MY TRANSCRIPTION WAS DONE WITH A PASTEL KNIFE, AND MAY HAVE TURNED OUT CLOSER TO THE ORIGINAL IMAGE HAD I USED A PAINTBRUSH.



BRUNO

BRUNO



BRUNO SALGADO IS A BRAZILIAN PHOTOGRAPHER WHO HAS BEEN IN CONTACT WITH MANY PHOTOGRAPHERS THROUGHOUT HIS LIFE AND ARTIST. HE IS A MAN WHO HAS TECHNICAL SKILL, USE OF GRAPHIC STYLE AND EDUCATION OF COLOR. HE HAS AN INSIGHT INTO THE WORLD AND IS ALWAYS REMEMBERED AS HIS FEEL. I HAVE CHOSEN TO STUDY WITH HIM TO HIS PHOTOGRAPHY - USE OF LIGHT, SHARP AND TEXTURE. I HAVE MADE TWO OBSERVATIONS TO PHOTOGRAPHERS HIS WORK / STYLE.

SALGADO TENDS TO STUDY THE FACE AND MOUTH AND HIS FEELINGS ARE STRONG, THAT THE SUBJECT, SOME MESSAGES AND OTHER SUBJECTS THE COLOR OF HIS SUBJECT. HE TENDS TO USE SOME DARK COLOR AND USE... STRONGER COLORS IN THAT WAY WITH COLORS TO GIVE FEELINGS, LIGHTS ETC. THE COLOR IS SPREADER, WITH MORE RANGE OF COLOR, BUT OUTLINE AND COMPOSITION DISTRICT PROPORTIONS. I WAS ALSO APPROVED CAPTURED A SPECIFIC MOMENT, AND THAT WAS OBSERVED IN HIS WORK WITH THROUGH HIS EXPERIMENTAL APPROACH AND HIS KNOWLEDGE TO MAKE THEM. I HAVE TO TRY USE OF ATTENTION TO THE FACE HE FEELS AS THEY ARE INVISIBLE.

AS FOR THE SKETCHES I HAVE CHOSEN, HE USES A DEEP BLUE FOR THE SKIN TONES, WITH REDDISH BROWN AND SOME LIGHTER HIGHLIGHTS FOR THE FACIAL FEATURES. THE SKIN TONES WERE TENDER AND SOFT. SOMETHING ABOUT HIS EYES, THEY SEEM TO BE NOT THAT DARK FROM THE SKIN. SALGADO WAS CAREFUL TO GIVE ME FEELINGS, MAKING A POINT AND GIVING TENSION. HIS WORK GIVES ME MORE SENSATION AND MORE ENJOYMENT BY THE SUBJECT. I ALSO SAW HIS WORK WITH HIS HANDS, WITH FEELING THAT RESEMBLES E.G. THE FEELING AS HANDS IN SOME OF HIS WORKS. IT IS VERY TO MEET IN HIS WORK THAT THERE IS MORE OF THIS, COMING FROM HIS FEELINGS; IN THE SKIN TONES AND EXPRESSION FROM THEM IN A SIMPLE MANNER.



SOMEONE TENDS TO BRING INTO HIS WORK THE MORE FEEL AND MORE IS THE ONE IN THE WORK I HAVE OBSERVED. OTHER SKETCHES, SOME PHOTOGRAPHERS AND A LAYOUT OF BASIC FEATURES FROM THE SIDE OR WITH SKETCHES AND THIS IS THE EXTENT. HOWEVER, I ENJOYED DRAWING AS HIS WORK IS A SIMPLE SKETCH BUT COMPLETED WITH LIGHT FROM THE SIDE SKETCH. GREAT DRAWING IS COMPLETED WITH QUALITY TEXTURE AND CONNECTION WITH ARTISTS AND SHOULD BE CALLED IN HIS FEELING. HIS WORK TENDS TO HAVE MORE TO CONCENTRATE ON A FEELING OF THE SUBJECT'S STATE.

THESE WORKS SHOW HIS FEEL AND WHAT TRANSLATE TO THE MOST SKETCHES IN MY SKETCHES. AND IT MADE TO READ INTO AND APPROVE SALGADO'S WORK SHOWS THAT OTHER ARTISTS TENDS TO THE OVERSTATED COMPLEXITY. THEREFORE IS A GREAT WAY TO CONCENTRATE AND HE DOES THIS WITH HIS SKETCHES LEADS TO JUST REPRODUCTION AND A CRITICAL ANALYSIS. BUT TO THE SKETCH AND THROUGH TAKING FROM THESE WORKS I THINK THAT CAN HELP FEELING IN A PUBLIC AREA AND HOW TO SKETCH.



FRANCOISE
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FRANCOISE NICELY IS A FRENCH PALETTE KNIFE PAINTER WHO WAS BORN IN MARSEILLE. SHE IS A REPRESENTATION-ORIENTED ARTIST WHO CHALLENGED MANY OTHER PEOPLE VIEW THE USE OF COLOUR IN PORTRAITURE. HER WORK HAS A BOLD AND BOLD EFFECT ON MY OWN, AND ENCOURAGED ME TO BE MORE EXPERIMENTAL AND CONFIDENT IN MY OWN WORK, BOTH AT SCHOOL AND AT HOME.

AS A PORTRAIT ARTIST, NICELY ALMOST ALWAYS FOCUSES ON THE FACE (OR MAXILLA OR ON THE EYE). BY REMAINING FOCUSED ON THE FACE, NICELY HAS DEVELOPED A LOT OF SKILL IN EXPRESSING SUBTLE SHADOWS AND FEELINGS IN HER PAINTING. SHE SWITHES BETWEEN DRAWING FROM LIFE AND ALSO USING PHOTOGRAPHS TO SELECT THE PERFECT MODEL. AS A RESULT, THE FEATURES ARE IN PERFECT PROPORTIONS TO EACH OTHER, BUT THE BRIGHT COLOURS MAKE IT FEEL VERY SURREAL - THIS IS A COMMON THEME IN HER WORK.

NICELY USES A WIDE RANGE OF UNUSUAL COLOURS THAT ARE UNEXPECTED IN PORTRAITURE, THE DOMINANT ONES ARE LIGHT BROWN, REDS/PINKS, YELLOWS AND PURPLES. I FIND THESE COLOURS VERY CONTRASTING AND UNUSUAL. DUE TO THE FACT THAT RED IS A HOT COLOUR, I FIND IT QUITE DOMINANT IN A LOT OF HER WORK. BY WORKING AND SPENDING WITH A PALETTE KNIFE, NICELY CREATES SHARP LINES AND BOLD TEXTURE IN LARGE PIECES OF WORK. THE WORK IS QUITE UNUSUAL GENERALLY, AND THE USE OF CONTRASTING COLOURS ADD TO THIS EFFECT. DESPITE THE VIBRANCY OF COLOUR, THE WORK FEELS VERY SINGULAR AND CAPTIVATING. THE LARGE SCALE MEANS SHE CAN WORK IN A LOT OF SMALLER DETAILS.

THE USE OF A PALETTE KNIFE AND OIL PAINTS CREATES A TEXTURE, WHICH IS VERY VISIBLE IN HER WORK. ON THIS PAGE I HAVE TWO OF MY OWN PAINTINGS, AND THE ONE WITH COLOURS AND A PALETTE KNIFE FEELS A LOT MORE LIKE HER OWN. IT FEELS THAT SHE PUTS A LOT OF WORK INTO UNTIL THE PIECE IS COMPLETED, THIS COULD BESE TO WORK - THAT SHOWING HER EXPERIENCE AND SKILL IN THIS AREA.



AS A RESULT OF HER BOLD STYLE, I FIND HER WORK TO BE LUDICIOUS, HOPEFUL AND INSPIRING. I BELIEVE SHE IS A VERY TALENTED PERSON AND USES WHAT COLOURS TO CONVEY A DIFFERENT EMOTION. THE TEXTURE MAY CHANGE HOW DIFFERENT PEOPLE FEEL ABOUT THE WORK - I FIND IT LOOSE AND CREATIVE. AS A RESULT OF THE DEPTH OF EMOTIONAL VALUE, I BELIEVE THAT HER WORK IS BEST SUITED IN A LARGE GALLERY WHERE PEOPLE CAN VIEW IT.



GOUACHE & ACRYLIC.



TRANSCRIPTION IN GOUACHE ONLY.



Peter Pharoah



PETER PHAROAH IS A SOUTH-AFRICAN ARTIST BORN IN 1969 IN JOHANNESBURG. AFTER A STUDY OF ART AND GRAPHIC DESIGN, HE MOVED INTO A ROLE AS ART DIRECTOR AT A LARGE EDUCATIONAL COMPANY. IN 1994 HE BEGAN WORKING AS A FREELANCE ILLUSTRATOR, THEN A FULL TIME FINE ARTIST IN 1998. HE IS INSPIRED BY COLOUR AND FORM, AND USES THE BEAUTIFUL SETTINGS OF AFRICA AS INSPIRATION.

ALTHOUGH PHAROAH PAINTS A MULTITUDE OF FORMS E.G. WOMEN, LANDSCAPES, ANIMALS PAINTINGS ETC, I FOCUS ON HIS WIDE RANGE OF PORTRAITS. IN THE TRANSCRIPTION I HAVE DONE WE SEE AN AFRICAN WOMAN SMILING SLIGHTLY AWAY FROM THE VIEWER. HE CHOOSES TO PAINT LOCAL MODELS TO SHOW OFF HIS HEALTHY AND ATTRACTIVE IT TO THE REST OF THE WORLD. GENERALLY HE USES A MIXTURE OF FINE AND BOLD BRUSHSTROKES TO BRING FORM, BUT THIS IS A FIRST HAND AND CAN BE SEEN BY THE QUICK STROKES. OVERALL, THE PORTRAIT IS RESTRAINED AND SLIGHTLY EXAGGERATED - MATCHING THE

COLOUR AND DIVERSITY OF HIS MEDIUM. AS A GENERAL RULE, ALL OF HIS WORKS ARE QUITE SIMILAR IN THIS REGARD, BUT ALL THE COLOURS ARE DIFFERENT.

IN THE PAINTING I AM STUDYING, THE MAIN COLOURS ARE GREEN, BLUE, WHITE AND RED. THE COLOURS ARE SOMEWHAT BANNED, BUT REFLECT THE COLOURS OF THE ENVIRONMENT. I FIND THE GREEN AND BLUE MOST DOMINANT, BUT THE RED STANDS OUT A LOT. THE BLUE IS WHITE AND PINK. THE TEXTURE IS SOMEWHAT BUILT UP AND YET SOFT, AS A RESULT OF THE SWEEPING BRUSHSTROKES. AS FOR THE PAINTING STYLE, MANY OF THE ARTISTS I HAVE STUDIED BUT STILL QUITE LARGE. THE WORK IS BOLD AND CHAOTIC WITH A SOMEWHAT UNUSUAL STYLE.



PHAROAH USES OIL PAINTS, WATER COLOURS AND PAPER AS HIS MEDIUM AND SPENDS MOST OF HIS WORKING TO BUILD UPON. THIS IS SIMILAR TO WHAT I DID WHEN I PAINTED THE TRANSCRIPTIONS AND IT CREATED A VERY SIMILAR EFFECT. HOWEVER HE SOMETIMES A DESIGN, PAINTS IN ONE THEN SLOWLY BUILDS UPON IT. AS A RESULT THESE PAINTINGS TAKE A LOT OF TIME AND EFFORT TO PAINT AND FINISH. MY TRANSCRIPTION FOLLOWED THIS TRAIL AND TOOK SEVERAL LESSONS TO COMPLETE. A KEY POINT OF THE REISSUE IS ADDING A SHARP OUT, BRIGHT COLOUR; AND THIS MUST BE DONE WELL IN ORDER TO LOOK GOOD AND COMPLETE THE PAINTING AS A WHOLE.

IN MY OPINION, PHAROAH'S WORK CAPTURES A MULTITUDE OF EMOTIONS. THE BLUE TONES ARE DARKNESS AND SUFFERING BUT THE GREEN IS WILD AND FREE. HIS WORK TELLS A STORY AND THE MORE YOU LOOK ON EACH ELEMENT, THE DEEPER YOU UNDERSTAND. I BELIEVE HE MUST FEEL BORED, INSPIRED, UNCOMFORTABLE AND BORED WHEN HE CREATES THESE PORTRAITS. THE PAINTINGS ARE UNUSUAL IN THEIR OPEN SPACES AND HIGH CONTRASTS. THE EXPRESSION OF THE MODEL (ON THIS FACE) IS CLEARLY VISIBLE, AND THE COLOUR AND TEXTURE ONLY ADD TO THIS. OVERALL, PHAROAH IS A TRUE INSPIRATION TO ME IN MY WORK.



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LIONEL SMIT IS A SOUTH AFRICAN ARTIST BASED IN CAPE TOWN WHO IS BEST KNOWN FOR HIS STUNNING PORTRAITS AND DEPICTIONS OF THE FIGURE. HE WORKS WITH PAINT, INK, PRINTS AND SCULPTURES. SMIT WAS BORN IN 1982 IN PRETORIA, HIS FATHER WAS A WELL-KNOWN SCULPTOR. I HAVE CHOSEN TO STUDY HIM DUE TO HIS EXPRESSIVE APPROACH TO PAINTING AND HIS INCREDIBLE USE OF COLOUR. HE WORKS IN A LARGE STUDIO WITH A TEAM OF ARTISTS AND SCULPTORS.



IN MY ARTIST STUDY I WILL FOCUS ON HIS PORTRAIT WORK - MORE SPECIFICALLY HIS PAINTINGS IN OIL AND ACRYLIC. HE CHOOSES THE FIGURE AND FACE AS HIS SUBJECT MATTER - OFTEN WITH THE FEMALE FACE. SMIT'S WORK REPRESENTS HIS SOUTH AFRICAN IDENTITY AND THE IDENTITY OF THOSE AROUND HIM. HE USES BOTH FIGURES AND LIFE MODELS TO DRAW FROM - TAKING QUICK SKETCHES WHICH TRANSLATE TO A FULLER IMAGE LATER ON IN THE PROCESS. BY DISTURBING THE FACES WITH EXTREME COLOURS, SMIT CREATES A SEMI-ABSTRACT FEELING TO HIS WORK. IN MY OPINION, A LINK BETWEEN ALL HIS WORK IS THE STRIKING WAY THAT HE PAINTS EYES - OFTEN LOOKING TOWARDS THE VIEWER.



IN TERMS OF COLOUR, HE VARIES IT DEPENDING ON THE MOTION OF THE PIECE. OFTEN THERE IS ONE DOMINATING COLOUR, E.G. YELLOW OR BLUE, AND THIS A COLOUR OF TONES AND GREENS. IT IS COMMON TO FIND LARGE BLOCKS OF COLOUR IN HIS WORK, SOMETIMES DIVIDED BY GEOMETRIC AND OR SHAPES. THE TEXTURE DIFFERS BETWEEN SMOOTH AND QUITE ROUGH AND UNFINISHED, WITH SOME AREAS WHEN LOOKING UNFINISHED. IT IS KEY TO REMEMBER THE SCALE OF THESE WORKS IS HUGE, SO THEY MUST BE INTERESTING AND DIVIDE OPINION.



SMIT'S WORKS ARE CREATED BY A MULTITUDE OF TECHNIQUES AND MATERIALS. OILS, PASTELISHMS AND LARGE CANVASSES PROVIDE THE BASE TO WORK FROM. THE PROCESS BEGINS WITH A SKETCH, UPON WHICH SOME BLOCKS OF COLOUR AND PLACEHOLDERS ARE PUT. FROM HERE HE WORKS IN THE FACIAL FEATURES AND BUILDS THE FORM. EACH PIECE IS COMPLETELY UNIQUE AND THERE IS NO SPECIFIC FORMULA TO WORK FROM. HAVING TESTED THIS METHOD FOR APPROXIMATELY TWO PIECES I AM EXTREMELY PLEASED WITH, I CAN CONFIDENTLY SAY IT IS A TECHNIQUE I WANT TO DEVELOP. I BELIEVE IT TAKES SMIT VERY LONG PERIODS OF TIME TO COMPLETE EACH ARTWORK DUE TO THE INTENSE DETAIL.

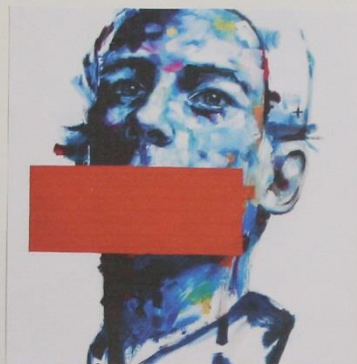
EACH PIECE OF HIS ART CAPTURES A DIFFERENT EMOTION, OFTEN SHOWN IN THE COLOURS AND EXPRESSIONS.



A COMMON THEME IS THAT THE ART IS BOLD DEFLECTIVE, ENCOURAGING THE VIEWER TO SELF REFLECT AND THINK DIFFERENTLY. THE ART IS BEAUTIFUL - SUITES TO A GALLERY SETTING THANKS TO THE HUGE SCALE AND EMOTIONAL QUALITIES THAT CAN BE HELD.



DAVIDE CAMBRIA



DAVIDE CAMBRIA IS AN ITALIAN PAINTER WHO CURRENTLY WORKS AND RESIDES IN LONDON. HE WAS BORN IN 1966 IN MESSINA, ITALY. DAVIDE IS A SELF TAUGHT ARTIST WHO ALSO HAS A MASTERS DEGREE IN ARCHITECTURE.

HIS WORK IS ALMOST ALWAYS BASED AROUND THE HUMAN FIGURE AND MORE SPECIFICALLY THE FACE. HIS IDEOLOGY INCLUDES DECONSTRUCTING THE FACE THROUGH INDIVIDUAL BRUSH STROKES AND SHAPES. THE MESSAGE OF HIS ART IS THAT DEEP DOWN WE ARE ALL HUMAN AND HIS DRAMATIC STYLE CLEARLY DEPICTS THIS.

GENERALLY, CAMBRIA USES VERY BOLD PASTEL OR PRIMARY COLOURS AS HIS BACKGROUND, WITH MORE REALISTIC SKIN TONES FOR THE FACE. OFTEN HE BLENDS THE BACKGROUND INTO THE FACE AND MERGES THE TWO WITH HORIZONTAL AND VERTICAL STROKES. THE MARKS ARE BOLD AND THICK, SO THE TEXTURE IS DEEP AND ROUGH, ESPECIALLY ON THE FACE. HIS ART IS USUALLY ON A MEDIUM SCALE AND VERY STRIKING IN THE FLESH - I ENJOY HOW BOLD AND UNMITIGATED THEY ARE.

I CHOSE CAMBRIA DUE TO THE MEDIUM HE USES - OIL PAINT. I CAN SEE THAT HE LAYERS THE PAINT, LETS IT DRY, THEN BUILDS UP MORE, SO THAT IS WHAT I TRIED TO DO. THE PAINT IS THICK AND EACH PIECE TAKES SEVERAL DAYS OR WEEKS TO MAKE AND COMPLETE.

AS A RESULT OF THE BOLD COLOURS, HIS WORK IS QUITE EMOTIONAL AND THOUGHT-PROVOKING. THE LARGE RED PIECE SEEMS DEEP AND EXPRESSIVE AS RED HAS CONNOTATIONS OF BLOOD, ANGER AND GUILT, HOWEVER THE WOMAN LOOKS SAD, NOT ANGRY. EACH ARTWORK CARRIES ITS OWN UNIQUE VIBE AND INTERPRETATION. WHEN RECREATING HIS PIECE I LOVED THE STYLE BUT WAS TOO IMPATIENT.

PHOTOS



UNDER THE BACKGROUND OF THE PHOTO, AND BE MORE BACK AND LOOSE. IN THE REGIMENTAL STYLE, TRYING A RANGE OF SHOTS WITH MUCH AND TO TRY LOT OF DIFFERENT TECHNIQUES AND VARIATIONS.

I CHOSE TO USE AS HE HAS 200 SOCIAL SKILLS BE AND HAS AN OUTLINE MADE A NUMBER WITH. THESE PHOTOS WILL BE FOR



LANGUAGE PHOTOS ARE SHOTS MANIPULATED



WAS TO DO FOR CAPTIONED, WITH A FEW AND ESSENTIALLY THE SAME DESIGN. IT MIGHT BE BLANKETS FOR ME TO GET THEM SLIGHTLY OR ADD SOME IMAGES TOGETHER AND CHANGE TO MAKE A MORE INTERESTING COMPOSITION.

IN THE PICTURE I WILL USE TO MAKE AN TO MAKE COMPLEX IMAGES, WITH MULTIPLE REUSE IN ONE FROM ONE SIDE MONITOR. I LIKE SIMPLE PORTRAITS.



THIS IS A ONE OF MY EARLIEST PHOTOS THAT I TOOK

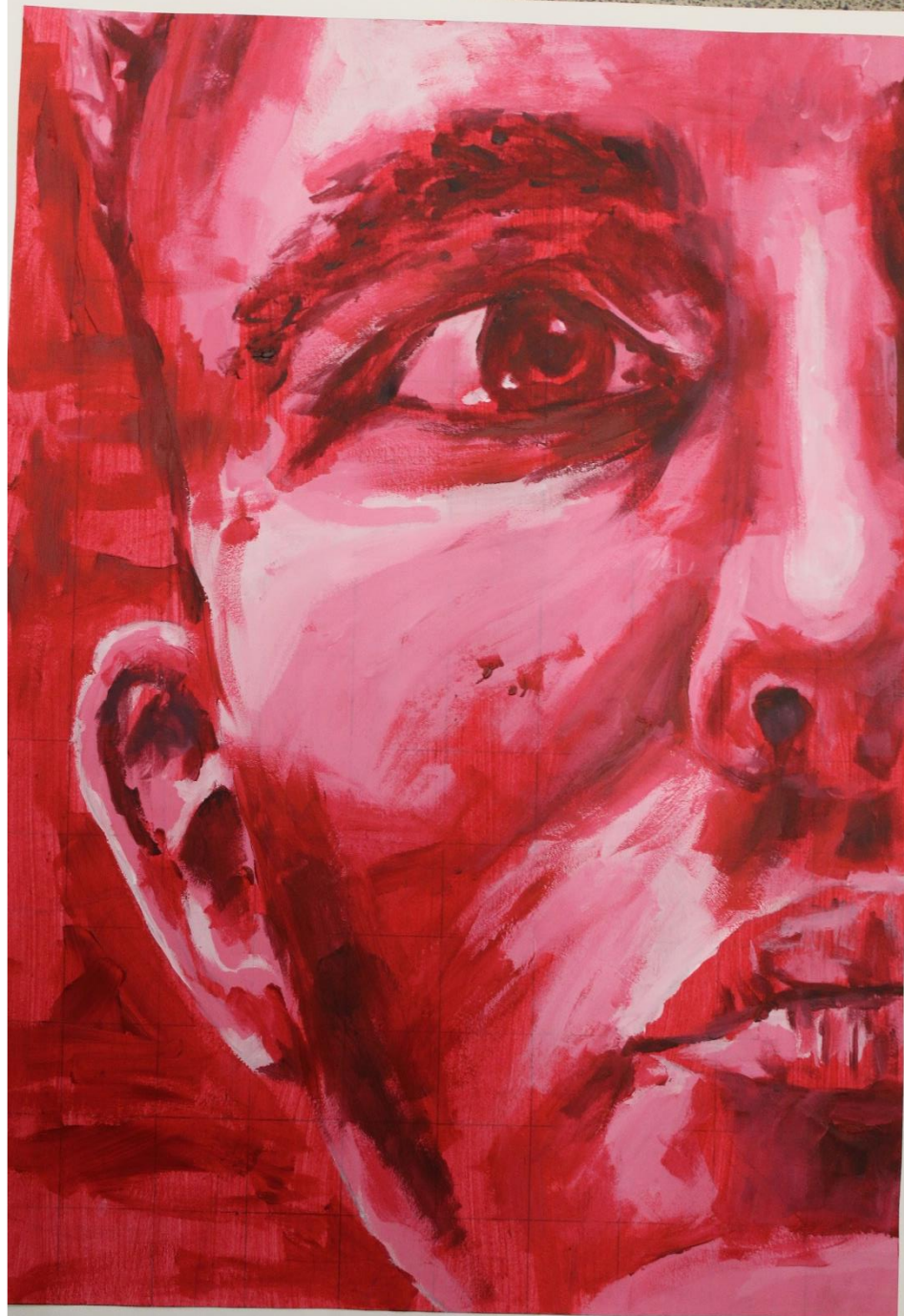


FOR THE EXAM. I DID 2 SETS. ONE FOCUS ON THE FACE AND ANOTHER FOCUS ON THE HAND AND NEAR BY. I WAS A FEW FEET AWAY AND BECAUSE I WAS HAVING FLICKER ON THE FACE. I CHOSE TO LEAVE THEM IN CASE WORKING AS IT HAD NO SIGNIFICANT EFFECT. THE BACKGROUND WAS NOT BLURRY WITH A WHITE GREEN AS I WANTED THAT THE FIRST PHOTO WOULD



Observational drawing /Media trials

Notice how the student combines these task in a fluid way- covering the need to show recording , media experimentation and scale trials.



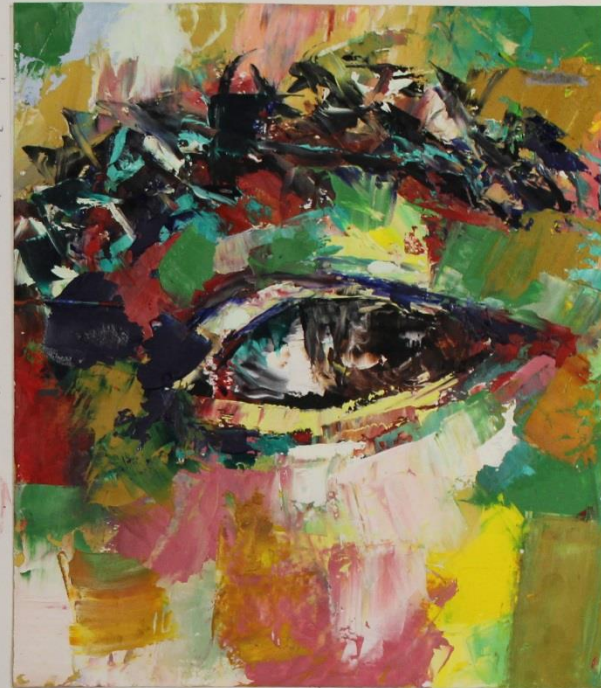
SERVATIONAL

I CHOSE TO PAINT THIS WHOLE STUDY IN RED TONES (ON A WASHED RED BASE). THIS GIVES IT SOME ADDITIONAL AESTHETIC INTEREST. I FOUND THAT A LARGER PAPER WAS MUCH EASIER TO WORK ON FOR ME.

ADHOMZ



TRIAL 2 WAS PAINTED WITH BLACK ACRYLIC PAINT ON A DRY BRUSH, FOLLOWED BY A COAT OF YELLOW ACRYLIC GOUACHE WITH PALETTE KNIFE ON TOP OF THE BLACK. THEN I PUT A BIT OF WHITE ON TOP OF THE YELLOW TO ADD HIGHLIGHTS AND MORE DEPTH. THIS IS REMINISCENT OF THE HONER SHIT STYLE OF PAINTING THAT I DISPLAYED ON A PREVIOUS PAGE. ALTHOUGH I REALLY ENJOY THE LOOK AND SOCIAL STYLE THAT THIS HAS, IT IS VERY QUICK TO DO AND NOT VERY COMPLEX - MEANING IT MAY LOOK SOMEWHAT UNDERWHELMING AS A STATIONARY FINAL PIECE. IT WOULD LIKELY BE BETTER AS A TELETYPE, WITH MORE VARIATIONS IN THE COLOURFUL PART OF EACH PIECE. IT IS UNLIKELY THAT I WILL USE THIS PAINTING TECHNIQUE FOR MY FINAL PIECE, HOWEVER IT IS ONE THAT I MAY EVENTUALLY REVISIT.



MEDIA TRIAL 3 IS BY FAR THE MOST VISUALLY STRIKING AND IN MY OPINION, THE MOST INTERESTING. I ENJOY THE HIGH CONTRAST COLOUR CONTRASTS IT'S NEIGHBOUR - CREATING AN INTERESTING SENSATION OF LIGHT AND DARK. THIS WAS PAINTED IN OIL PAINTS WITH A PALETTE KNIFE TO CREATE THE HARD EDGES. THIS DID NOT TAKE AS LONG AS NUMBER 1, BUT ACHIEVES A SIMILAR, IF LESS REFINED, AESTHETIC. DESPITE IT BEING MY FAVOURITE OF THE 3, I DO THINK IT COULD BE IMPROVED UPON.

A MORE REFINED (CONTROLLED PALETTE MIGHT HELP ME TO MAKE IT LOOK MORE FINISHED). A SPLASH OF A BRIGHT AND BOLD COLOUR COULD HELP TO SOME MORE INTEREST E.G. NEAR HIGHLIGHTS ETC. I THINK I WILL ENJOY THIS MEDIA AND TECHNIQUE BECAUSE I LIKE THE OVERALL STYLE, THE DEPTH OF COLOUR, AS WELL AS THE SLIGHTLY RAUGHER TEXTURE. AN IMPROVEMENT TO COLOUR CHOICE WILL BE IMPORTANT



MEDIA TRIAL 1 IS PAINTED IN ACRYLIC WITH A SQUARE BRUSH. THE COLOURS ARE REMINISCENT OF AN ANDREW SARGANT STYLE OF PAINTING. IT TOOK A Fair AMOUNT OF TIME TO DO THIS SMALL PAINTING SO MIGHT NOT BE THE BEST FOR A VERY LARGE PAINTING. ALTHOUGH I REALLY ENJOY THE COLOURFUL STYLE, I THINK THAT IT WILL BE A BIT HARDER TO MAKE MY PAINTING LOOK LIKE THE IMAGE.



TO THE LEFT IS A SWATH OF THE MAJORITY OF THE COLOURS I USED IN THE PAINTING. THESE ARE A MIXTURE OF PASTELS, SKIN TONES AND SOME MORE UNUSUAL BRIGHT COLOURS.

I DON'T THINK I WILL USE THIS TECHNIQUE, BUT I WILL DRAW INSPIRATION FROM THE USE OF COLOURS AND THE WAY THAT THEY INTERACT. THE WAY I PAINT MY FINAL PIECE NEEDS TO BE INFORMED BY MY TIME CONSTRAINTS, PAPER / CANVAS SIZE ETC. IT IS ALSO GOOD TO THINK ABOUT OTHER ASPECTS, FOR EXAMPLE THE TEXTURE OF THE PIECE. THIS TECHNIQUE DOES NOT GIVE ME MUCH TEXTURE OR DEPTH AND MIGHT NOT BE GREAT ON SUCH A LARGE SCALE. OIL PAINTS MAY WORK BETTER FOR THIS.



Final Designs

Illustrating the potential direction of the final pieces

MY DREAMS



HERE IS THE IMAGE I HAVE CHOSEN TO USE AS MY FINAL PIECE. I HAVE ALSO CHOSEN THE MEDIA I WILL USE TO PAINT THIS IN: OIL PRINTS AND PALETTE KNIVES. THE PIECE WILL BE PRINTED ONTO A FULL SCALE BOARD (ABOUT 6 X 4 FEET) AND PRINTED ON PAPER. IT WILL BE MY AIM TO PAINT EXPRESSIVELY AND WITH A WIDE VARIETY OF COLORS AND TEXTURES. IT WILL BE IMPORTANT TO MAINTAIN THE FORM OF JAMES'S FACE BY PAINTING IT CLOSELY ENOUGH TO BE CLEAR TO SEE BUT EXPRESSIVE ENOUGH TO MAKE IT STAND OUT FROM OTHER WORKS OF MINE.

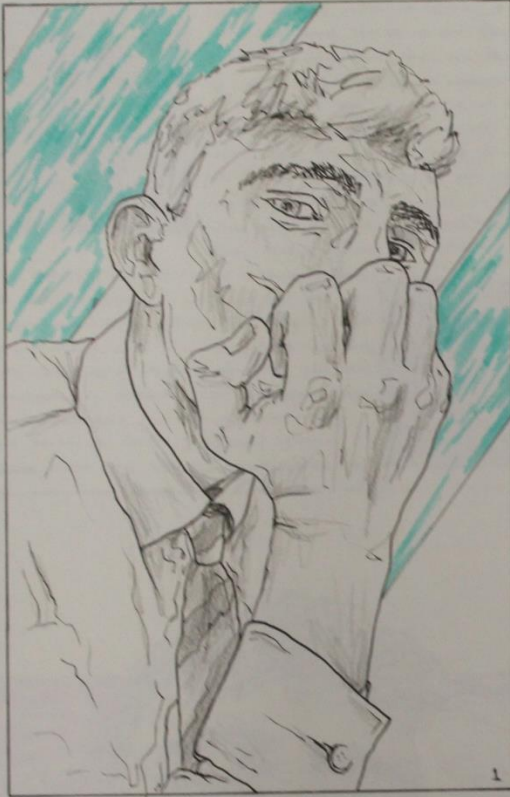


THE PROCESS OF CREATING MY ARTWORK WILL BE MUCH MORE COMPLEX THAN ANY OF MY OTHER PIECES. THE WORK WILL NEED TO BE DONE IN ONE DAY. I WILL NOT WANT TO SPEND TOO MUCH TIME ON THIS, SO I WILL NEED TO MAKE IT MORE ACCURATE AND TO GET ALL OF THE PROPORTIONS RIGHT, FOLLOWING THAT I WILL NEED TO PAINT THE IMAGE. I AM USING A VERY LARGE PALETTE KNIFE AND WILL BUILD UP THE FORM AND STRUCTURE OF HIS FACE. COLORS OF COURSE WILL EVENTUALLY CREATE A SENSE OF LIGHT AND DARK AS WELL AS A ROUGH TEXTURE. I HAVE HIGH HOPE FOR THE PROGRESSION OF IT.



ZAHUMD

1



THE NEXT FEW PAGES ARE COLLECTIONS OF DIFFERENT DESIGNS FOR MY ANIME PIECE. I HAVE QUICKLY SKETCHED THEM OUT IN PENCIL WITH SOME SIMPLE SHADING TO EMPHASISE SOME OF THE KEY DETAILS. GENERALLY, THE DESIGN IS NOT GOING TO BE OVERLY COMPLEX OR I WANT THE COLOURS AND PAINTING TO STAND ON ITS OWN.

THE MOUTH FOR MY DRAWING WILL BE JAWIER IN HIS FACE FOR A SOLID STRUCTURE AND WITH WILLING TO HOLD ME OUT. I AM INTERESTED IN PLAYING NOT ONLY WITH COLOUR IN THE FACE, BUT ALSO IN THE BACKGROUND, WHERE IT IS IN THE FORM OF A GRAPHIC OR SOME SORT OF NEON COLOUR THAT IS SHINING THROUGH AT CERTAIN POINTS. IT IS IMPORTANT THAT THE BACKGROUND DOES NOT TAKE AWAY FROM THE FACE IT SHOULD IN FACT ADD TO THE FEEL. HOWEVER, THERE ARE SOME DESIGNS I WILL PUT SOME POINTS OF OTHER PAGES/DESIGNS I COULD HAVE USED.



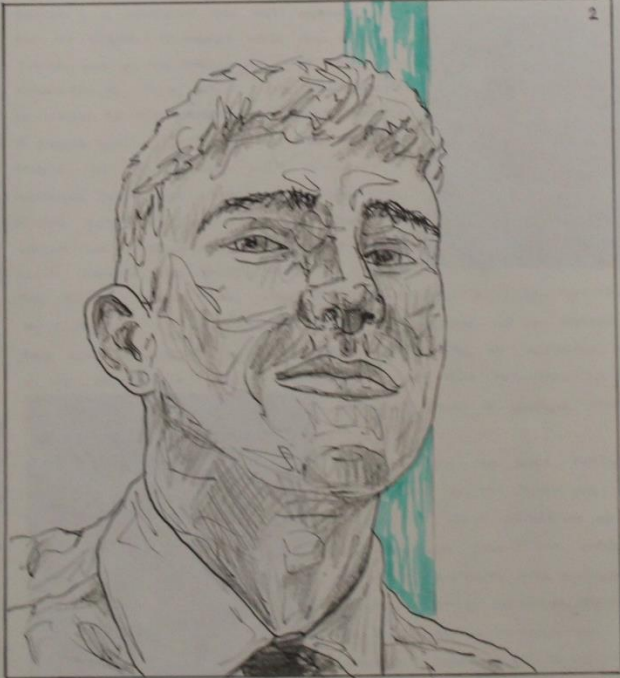
BACKGROUND DOES NOT TAKE AWAY FROM THE FACE IT SHOULD IN FACT ADD TO THE FEEL. HOWEVER, THERE ARE SOME DESIGNS I WILL PUT SOME POINTS OF OTHER PAGES/DESIGNS I COULD HAVE USED.



DESIGN NUMBER 1 IS ON THE LEFT AND IS A LOOKING DOWN POSE, WITH ONE HAND COVERING THE MOUTH. OF ALL THE DESIGNS ON THE PAGE I LIKE THIS ONE THE MOST BECAUSE OF THE COMPOSITION, ANGLE AND THE GENERAL FEEL OF EMOTION. I THINK THIS IMAGE HAS A LOT OF DEPTH AND DETAIL TO PLAY WITH, BUT I DO WORRY THAT THE FINER DETAILS MIGHT BE LOST IN THE PRINTING. THE CHOICE OF DESIGN CAME FROM AN IMAGE MEDIA I CHOOSE TO GO WITH. I BELIEVE THAT THIS ONE WOULD NEED LOTS OF ROOM TO WORK WITH - MEANING I WOULD HAVE TO DO IT ON A MUCH LARGER SCALE. IT IS LIKELY THAT WHATEVER DESIGN I CHOOSE WILL BE DONE ON THE LARGEST POSSIBLE SCALE! FULL BOARD. THIS WILL GIVE ME A LOT OF ROOM TO ADD DETAIL BUT ALSO BE EXTREMELY EXPRESSIVE AND THIS IS SOMETHING THAT WOULD LIKELY WORK VERY WELL FOR ME.



THE SECOND DESIGN IS MORE UPRIGHT THAN THE FIRST, & FACE LOOKING DIRECTLY AT THE CAMERA. THE HEAD IS NOW SLIGHTLY TILTED BACK AND GIVES A FEELING OF... THE EYES ARE PROMINENT AND THERE IS A GOOD MIX OF DETAIL AND SIMPLICITY FOR ME TO WORK WITH. I THINK THAT THIS ONE WOULD BE ANOTHER GOOD OPTION FOR ME TO USE.



AS IT HAS A LOT OF FINE DETAIL MY MAIN CONCERN IS THAT IT IS NOT UNEXPECTEDLY INTERESTING ENOUGH TO HIDE THE OTHER NEON POTENTIAL. IN THIS IMAGE PARTICULARLY, THE BACKGROUND IS A NEW PROPOSAL AND WOULD NEED TO BE VISUALLY STIMULATING.



DESIGN 3 IS THE THIRD DESIGN, A MORE LOOKING OUT IMAGE OF THE

FACE AND UPPER BODY, LOOKING AWAY FROM THE CAMERA. THIS IS CONSIDERABLY DIFFERENT FROM 1 AND 2 BECAUSE THE FACE IS LOOKING THE OTHER WAY. THIS IS MY LEAST FAVOURITE DESIGN AS IT HAS THE MOST FOCUS ON THE SUBJECT AND BACKGROUND, RATHER THAN THE FACE. HOWEVER, THIS WOULD BE BETTER TO USE IF A SERIES OF PRINTINGS OR EVEN PHOTO-BOOTHS IS TO BE MADE IN THE FUTURE. I WILL BRING SOME OTHER OPTIONS TO THE NEXT PAGE.



3



2015-2016



Portrait is a drawing of a young man in a white shirt and tie. The drawing is done in black ink on a white background. The man has short, dark hair and is looking directly at the camera. The drawing is very detailed, showing the texture of his hair and the folds of his shirt.

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FINAL PIECE

FOR MY FINAL ARTWORK, I HAVE CHOSEN TO DO A LARGE PAINTING OF MY FRIEND MAX, FROM A SELECTION OF PHOTOS I TOOK. I WILL EMPLOY THE STYLE OF DAVIDE CAMPORA IN A LOOSE WAY, BUT ALSO MIX IT WITH MY OWN GRAPHIC PRE-GRISLY STYLE. TO DO THE PAINTING I WILL USE ACRYLIC PAINT (BECAUSE I PREFER IT TO OIL PAINTS).



THE SIZE OF THE PAINTING IS ABOUT 3M x 2M SO THE SCALE IS QUITE LARGE AND FORMIDABLE. AS PER USUAL I WILL START WITH A BASE LAYER OF RED ACRYLIC BECAUSE THIS LIGHTENS UP THE SKIN TONES, THEN I WILL BUILD UP THE SKIN TONES WITH A LARGE SQUARE BRUSH. THE BACKGROUND WILL BE A MIXTURE OF RED AND PAPER BLUE, MADE WITH A PALETTE KNIFE. I WILL BLEND BETWEEN THE FIGURE AND THE BACKGROUND WITH A LARGE BRUSH IN A SOMEWHAT HAPHAZARD WAY. OVERALL I AM HAPPY WITH HOW MY PIECE TURNED OUT.

