

**A selection of  
Personal Investigation and  
Externally Set Assignments  
A2 Fine Art**



[Instagram](#)







from  
Shelby  
Duncan's  
double exposure  
portraits



from the edited  
photos on the previous page



# PLANNING

After drawing 4 compositional  
ideas, I decided to do a  
large scale prep piece.



I did these  
larger detail studies  
from the image  
to familiarise myself  
with the image and  
the colours I will  
be using in the  
prep piece.



I practised layering sections by painting in three stages:  
the first layer, a thin layer of white, and the top layer which is boldest.  
I think the effect is learned by the paper soaking up the water, and  
it will work better on  
(primed canvas).





textures  
bold strokes



nose bleed



obscured

portraits  
- EYE  
CONTRAST

active  
vulnerable



high contrast



texture?

makeup (i.e. color)  
used to enhance  
"flow" +  
highlight  
manipulate



bright colors

loose application



odd  
clipping  
compromise  
with the  
composition



bold  
color  
in  
lip

little  
details



oil paint  
(applied  
boldly)



areas  
of  
black  
colour

person arranged  
artificially

roughness  
(expressive) mark-making  
body parts?



use of line



contrasts - flatter areas  
with light  
contrasts, doubling + layering

# Adam Caldwell

Adam Hunter Caldwell is a contemporary American painter who cites artists from Judd Neidrum (b. 1944) to Jerry Saville (b. 1970) to Francis Bacon (b. 1909) as his inspirations for portraits that mix realism and expressionism. Developing from collage drawing while studying at California College of Arts and Crafts, his work has an element of that collage style in how he details, layers and uses text in his compositions.



Girl with Salmon  
oil on canvas  
2012

Much of his work is quite political, but it is his portraits that I am most drawn to. His bold use of expressive ~~brush~~ marks with gentle blending in some areas, as well as geometric lines and shapes, text and missing areas pose questions about memory, sight and the psychological effect of perception.



THEN SPOKE THE THUNDER  
oil on canvas, 2010  
18 x 24



THC  
oil on  
canvas  
9 x 12, 20

Though I am interested in the displacement of the subject in many of Caldwell's portraits, I have chosen his painting 'Capgras Delusion' to study closer. I have also done a large scale visual transcription of the piece, which allowed me to understand his technique in practical terms that I can translate into my own work. 'Capgras Delusion' is a painting in oil on canvas, completed in 2013. It interests me because of its high contrast between the subject and the background, which creates the effect of an overexposed photograph.

Capgras delusion is the term for a disorder in which the individual is convinced that someone close to them has been replaced by an identical looking impostor, and can come as a symptom of paranoid schizophrenia, brain injury and dementia. Though Caldwell has not stated his reason for the title, it is interesting to think about portraiture in terms of face and identity perception. The title causes the viewer to question appearance against reality.



CAPGRAS DELUSION  
oil on  
canvas  
2013

The subject has their eyes closed, and has a neutral expression despite the strong lighting. As the dark background and shadows merge, the actual form presented has deletions, or appears to, where there is shadow; the hair, neck and the subject's left shoulder are not depicted. The red line to the right of the painting is, I think, purely abstract; though it brings out the warmer tones in the skin, it would be quite tenuous were any link made to idea of the capgras delusion. It could be argued that an individual with the delusion feels the order of reality is upset, and that the clarity and precision of the line contrasts to that—but it is not an idea I would confidently pursue. I do, however, think the abstract lines and shapes work well as a contrast to the realism in Caldwell's paintings, giving the effect of fragmentation. In an interview with Empty Kingdom, he talks about the "tension and lack of resolve" between the classical and the abstract, which I would agree is what makes his work interesting.



Adam Caldwell, Mars I, oil on canvas

The painting technique draws attention to the softness of oil paint. The brushstrokes are quite loose and the paint appears to have been thinned slightly, but despite the initial strength of the light/dark contrast the portrait is in fact painted very sensitively; this is particularly shown in the gentle blending between areas of light and dark on the forehead and neck, and the features of the face. The contrast is reminiscent of the pioneering use of chiaroscuro in the 16th and 17th century. In these works subject were often in the dark, lit by a single strong light source. Italian painter Caravaggio was one of the key artists to extend the technique into Tenebrism. In this style, chiaroscuro is even more pronounced, and the darkness is a more dominant element of the painting as a result. Where chiaroscuro allowed realistic depiction of 3 dimensional form, tenebrism sought to incite drama, particularly with the use of a 'spotlight effect' that is clearly echoed in 'Capgras Delusion'. Caldwell has painted the subject's face so lightly, with minimal detail, that there is a flattening effect. In combination with the use of light and dark, the clarity of the depiction is compromised by this technique.

The 2 dimensional portrait is something American artist Elizabeth Peyton is famous for, reflected in her criticism for being shallow as an artist. It is arguable, however, that she is simply reflecting the society in which she lives; she rose to fame in the mid-90s with her flattened, distinctly outlined and red lipped depictions of celebrities from singers to monarchy. At this time the art world itself had a fast growing celebrity attached to it, with the rise of the Young British Artists. Though her work could be said to function this way, its also to do with Peyton's eyesight: she has a lack of depth perception, of which she says "you see everything flat"

I am interested in furthering the ideas this analysis has explored in my own work, particularly the use of technique to compromise how a subject is perceived.



Caravaggio (1571-1610)  
Detail from The Calling of Saint  
Matthew, 1599-1600

Oil on canvas  
322cm x 340 cm



Elizabeth Peyton (b.  
1965), Pete (Pete Doherty),  
2005  
Watercolour on paper  
14 x 10"











# MARK-MAKING



"An Life" by Kurt Jackson

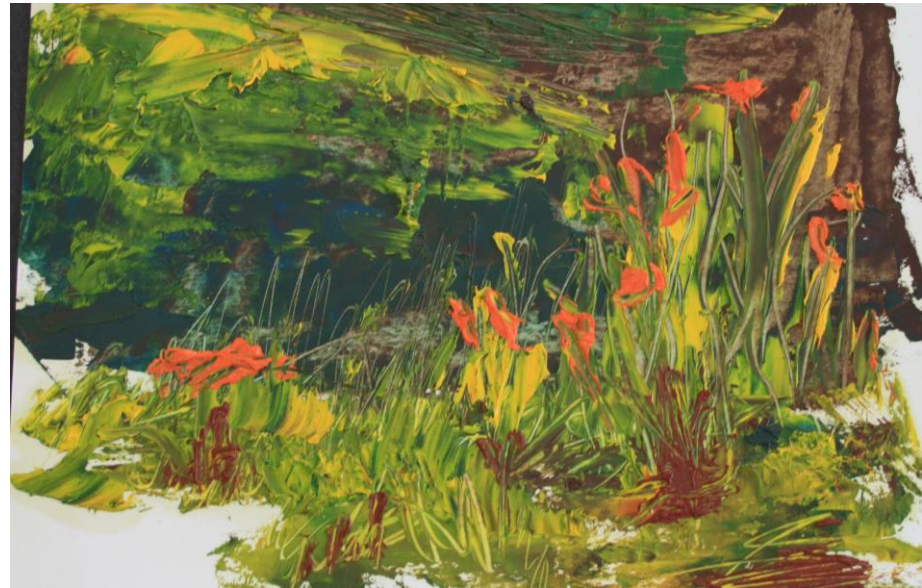


"Hungerford Bridge From Room 812, Savoy Hotel" January 2005

## EXPERIMENTATION



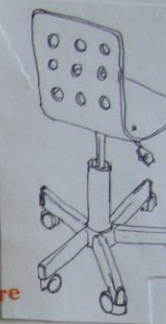
17 By Weekly Authority





THE MAIN ASPECT OF DAVID BYRNE'S WORK I FOUND REALLY INTERESTING WAS HIS ATTITUDE AND APPROACH TO THE SUBJECT - CHAIRS.

'Why Chairs? Well, they have arms and legs and vaguely human shape - and shape. They're people - they hold you, support you, elevate you or humble you. They're



funny or elegant, funky or gorgeous, social or aloof. They're characters with lives and histories... aren't they?' WAY OF RELATING AND COMPARING CHAIRS TO HUMANS REALLY FASCINATING AND I DEFINITELY WANT TO GO ON TO EXPLORE THIS CONNECTION BETWEEN CHAIRS/PEOPLE.

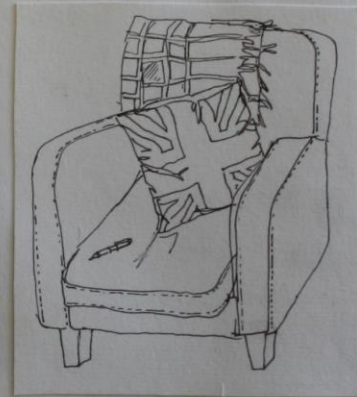
# FURNISHING THE SELF DAVID BYRNE



HIS WORK VARIES WIDELY FROM SCULPTURE, INSTALLATIONS, SKETCHES AND EMBROIDERY ALL BASED ON CHAIRS, HE EXPLORES THE DIFFERENT FORMS AND GIVES HIS 'CHAIRS

## UPHOLSTERING THE SOUL

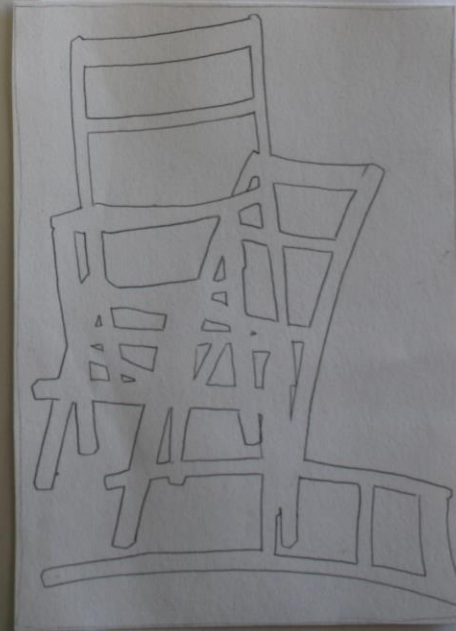
PERSONALITY BY EXAGGERATING CERTAIN CHARACTERISTICS. I TOOK INSPIRATION FROM THE INK SKETCHES DAVID BYRNE DOES AND PRODUCED A FEW OF MY OWN PRIMARY STUDIES TRYING TO CHOOSE CHAIRS OF VARYING SHAPES AND STYLES. I THINK ITS INTERESTING THAT THROUGH JUST THE SHAPE AND STRUCTURE OF A CHAIR WE IMMEDIATELY ASSOCIATE THEM WITH DIFFERENT THINGS - CHAIRS REALLY DO SEEM TO HAVE PERSONALITY THROUGH HOW THEIR STRUCTURE REFLECT PURPOSE, - HARD, RIGID SHAPE OF AN OFFICE/WORK CHAIR. I USED A SEWING MACHINE TO CREATE THESE TEXTILE IMAGES OF CHAIRS, I WAS EXPERIMENTING WITH ONE OF DAVID BYRNE'S TECHNIQUES OF USING EMBROIDERY. I TRIED TO BRING IN THE IDEA OF THE CONNECTION OF APPEARANCE AND PURPOSE BY STITCHING THE TUBE CHAIRS ONTO A PRINT I MADE OF A TUBE MAP.



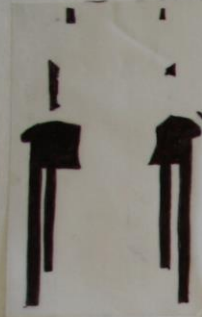




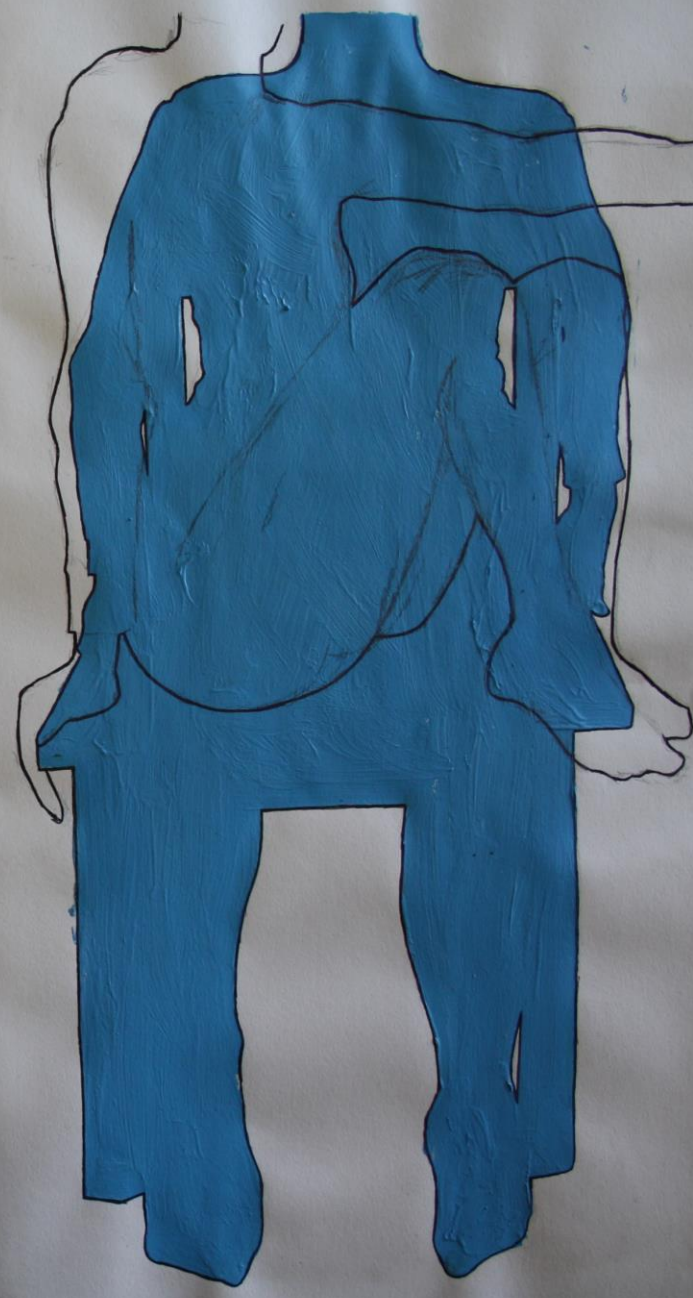
Immediately my eye was really attracted to the negative space made by the chairs in my sculpture and looking at Doris Salcedo's work has helped me develop my ideas in how to explore this, like her work where she used concrete, I filled the negative spaces in to make solid shapes. I think this works well it makes you focus on the absence of chair more, I like the way these experiments look quite abstract and it is up to the viewer to pick out the shape of the chairs. I used cut-out card and paper studies to show and emphasise the strong, clean lines created by the rigid design of the chairs.



## Structure & Negative Space



I took these photos developing my idea and showing the negative space left from the body on the chair. My painting was influenced by Dawn Cerny's work I like showing the chair as part and one with the body really emphasises the relationship I have explored.















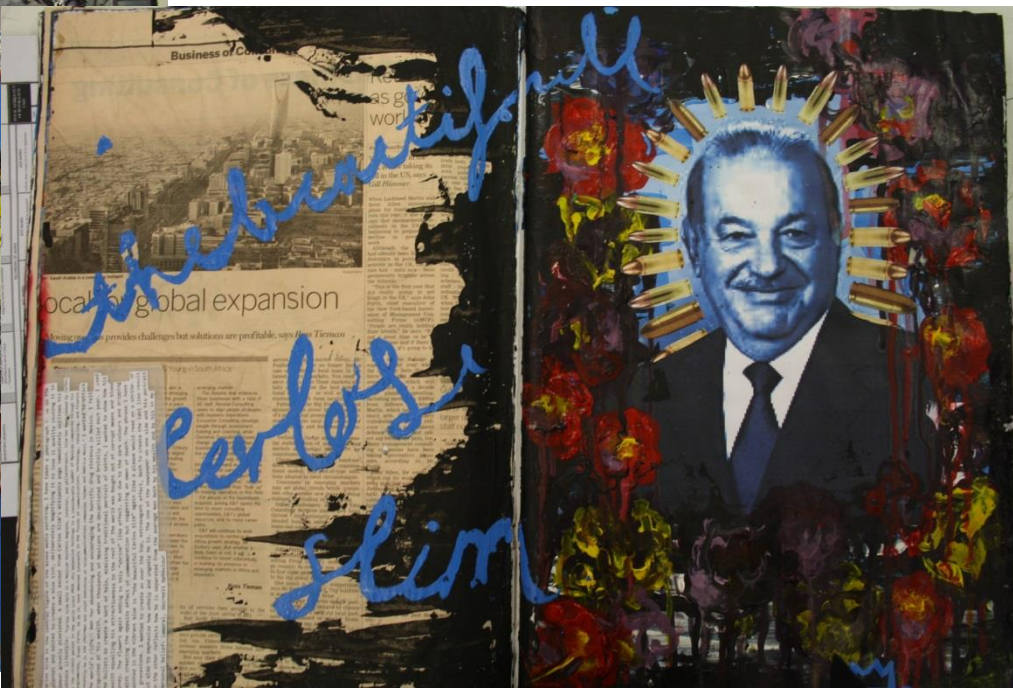
This is a study of the Mexican feather headdresses. I have painted from an original of an eagle-wearing a headdress to have the image. I also painted a strip of gold using masking tape and a griddle like technique to produce the stripes, which contrast against the blue background with the traditionally urban form of art. Due to the excess amount of black in the headdress, I chose to use a darker, more saturated blue to distinguish it from the background. It is an expressive form like nature in the world.



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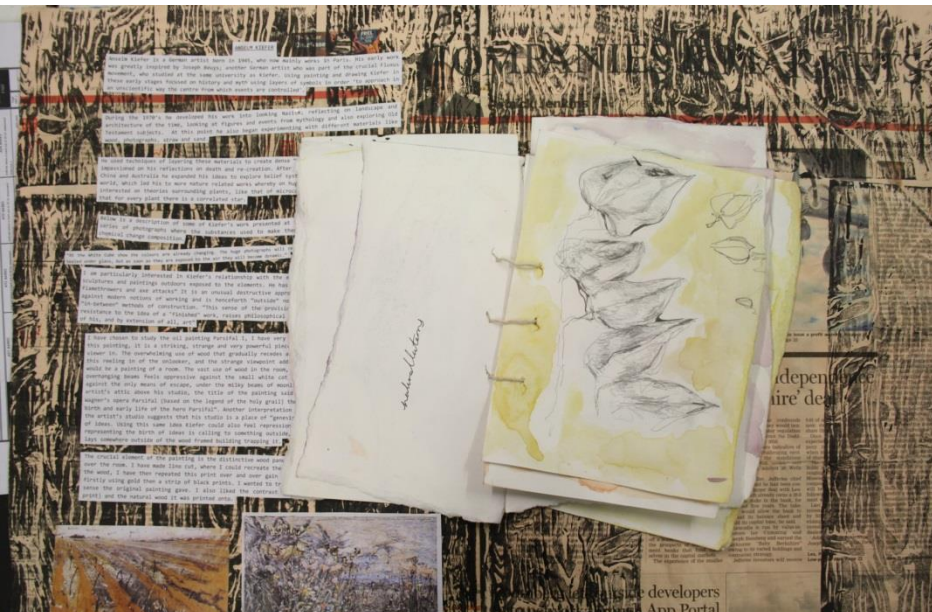


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Business of Co...  
re as g...  
work...  
ocal global expansion  
Living... provides challenges but solutions are preferable, says Jose Teroun  
ing in South Am...

*beautiful*  
*Carlos*  
*slim*



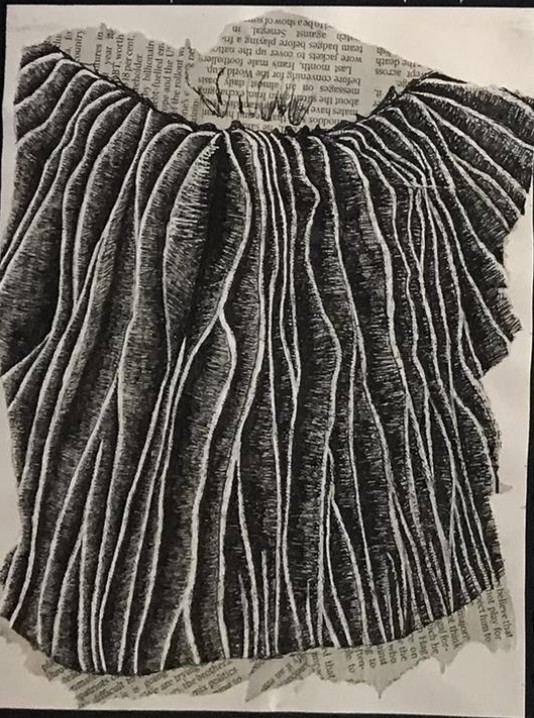






# Composition Development

To take my project further and explore options for my final piece, I have created 3 compositional studies to use mediums I think worked well previously. I have used fine liner pens and gesso separately and then combined them in one piece. I think the most successful composition is the second one as it works with my theme.



My first study uses fine liner pens on top of collaged newspaper. I chose newspaper because it matches the monochrome colour scheme with the pens. This combination works well together and this is something I have used throughout my projects. I think I will take the fine liner pens further in my work and will feature this material in my prep or final piece. I like the speed the pens and mark making create so I could explore different pens like brown tones. This has been inspired by Ernst Haekel and his monochromatic colour scheme and his subject choice of natural objects. I think this study could have been a lot more detailed if I had spent more time on it, therefore I'm not happy with the overall look.



For this study, I have used a combination of gesso and fine liner pens on brown paper. I tried to combine my other two studies because there were areas I liked of both. I like this composition because it represents the mushroom in a way that shows it off and it's complex structure. I like this because it highlights the importance of a mushroom by drawing attention and interest to it. If I was to take this idea further I would paint over the textured areas in a more realistic style to enhance areas more and refine the piece to a higher quality. I think the composition links well to my theme of magnification due to the close up angle.

My last study is gesso as a base to create the texture of a mushroom. I have then painted over this with acrylic. This composition links to my theme of magnification the best because of how close up the mushroom is and how well it shows the texture. I don't think the gesso works well as a background for the gills because it is hard to achieve smaller details. I think it would work better on a larger scale but I prefer the texture on the outside areas better than the inside. I don't think I will use this further because it doesn't show off the mushroom enough.



# Further Experimentation

This is a collage of scrap background I created with tissue paper and watered down acrylic paint. I have layered them in a way that reflects the shape of a mushroom. The tears in the paper look similar to the light caps of the mushroom gills.

These are prints of mushrooms where I have dipped the inside of it in ink and printed it on paper. This worked well as I can explore the structure.



The bottom textured background idea is a textured modeling paint where I have used a pallet knife to create similar patterns in the mushroom.

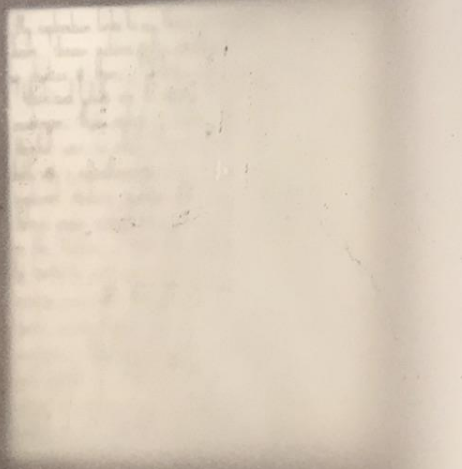


# THUMBNAILS



My thumbnails focus mostly on the composition I might use for my final piece. The two pen studies are two options I could use for a final piece. I have also used gesso to create textures to show what I could use combined with other materials. The last design I have included explores the mediums I could use and how they would work together. It includes an ink print and

# Exploration



I really like the more natural, organic feel to this background which links well to mushrooms due to them being important in nature, which is what I am trying to present through magnification.

This composition shows off my ideas more clearly due to the more natural feel to it. The brown envelope paper works well behind the pastels and creates an interesting background that allows the study to stand out more. I like this because I want to present mushrooms in an eye-catching way!



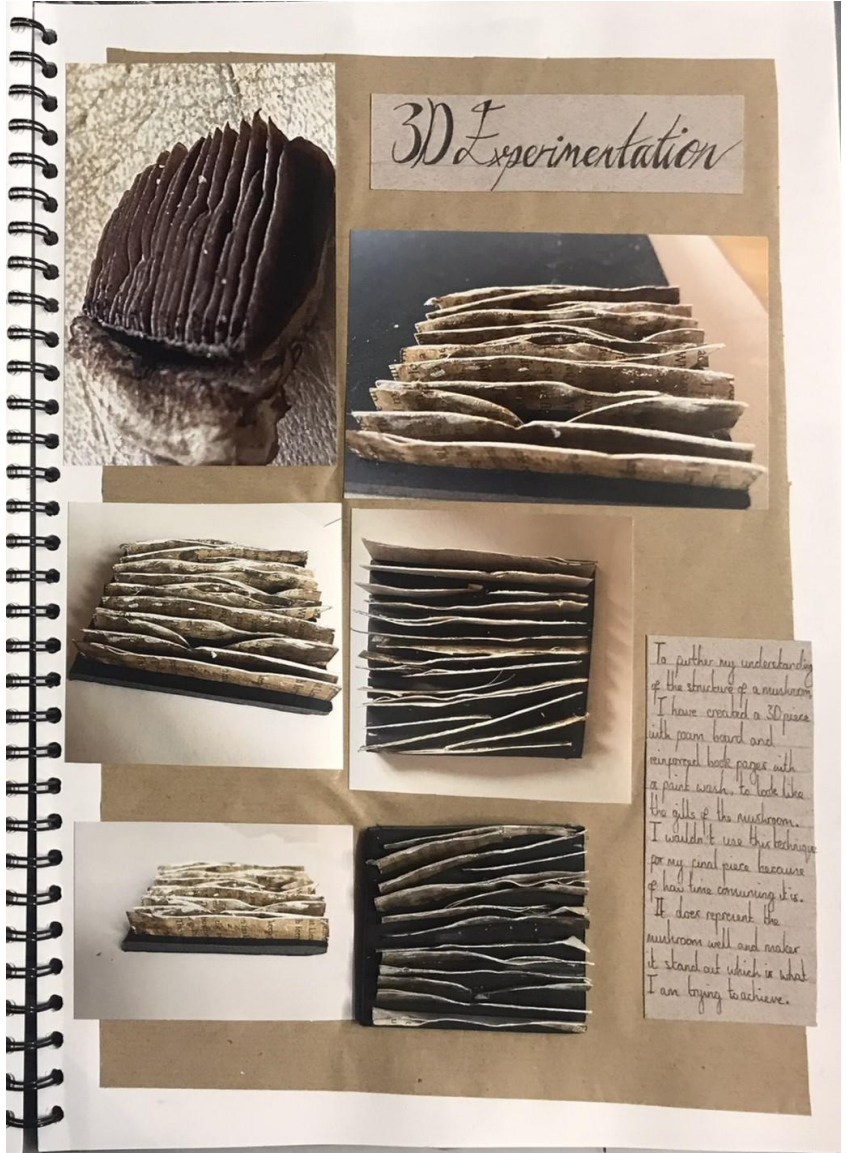
These prints I have completed link to my theme well because of how shagged back the result is by just using white ink. This shows off the magnified gills and the structure.



# MARIA BARTUSZOVÁ

In The Tate Modern

Maria Bartuszová was a Czech-born artist and teacher born in Prague in 1936 and died in 1998. Her work ranged from the abstract to the figurative and the political. Her sculptures were made from a variety of materials including wood, stone, metal, and paper. She is best known for her large-scale sculptures of figures, often made from wood or stone. Her work is characterized by its simplicity and its focus on form and space. She was a pioneer in the use of wood as a sculptural material in the Czech Republic. Her work is often described as 'organic' and 'natural'. She was a member of the 'Jednota' art group in the 1960s and 1970s. Her work is held in the collections of the Tate Modern, the Museum of Modern Art, and the National Gallery in Prague. She was awarded the title of 'People's Artist of the Czech Republic' in 1985. Her work is often exhibited in galleries and museums around the world. She was a highly respected and influential artist in her country and beyond. Her work continues to inspire and challenge artists today. She was a true pioneer in her field and her legacy is one that will be remembered for many years to come.



## 3D Experimentation



To further my understanding of the structure of a mushroom, I have created a 3D piece with foam board and reinforced book paper with a pink wash to look like the gills of the mushroom. I wouldn't use this technique for my final piece because of how time consuming it is. It does represent the mushroom well and makes it stand out which is what I am trying to achieve.





**PENCIL CUTTING**

I STARTED THIS IMAGE AIMING TO INCORPORATE PURELY IMPRESSIONISM, BEING INSPIRED BY THE LIGHT. I ALSO WAS INSPIRED BY CREATING A MORE REALISTIC BUILDING IN THE MIDDLE OF THE BACKGROUND TO BRING IT TO STANDOUT, EMPHASIZING THE FORM AND STRUCTURE OF IT WITHIN THE LIGHT OF THE LANDSCAPE AND SCENE.

**TEXT**

I USED CHARCOAL IN THIS IMAGE BECAUSE I WANTED TO EXPLORE A FEW MATERIALS THAT CREATED A MYSTERICAL AND DREAMINESS EFFECT. I FELT CHARCOAL DOES THIS WELL ON IT'S OWN AND THE SIMPLICITY OF THE LINES AND COLOURLESS PICTURE IT CREATES HELPED ME TO UNDERSTAND HOW I WOULD CREATE A FEEL THAT EMPHOSIS THEIR ELEMENTS BUT WITH COLOUR. AS I WOULD MIXED THE LINES AND STROKES IT CREATES INTO OTHER MATERIALS.

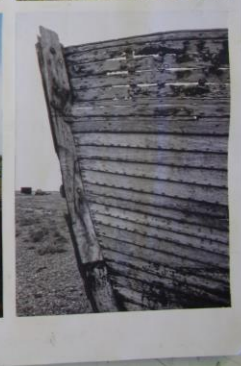
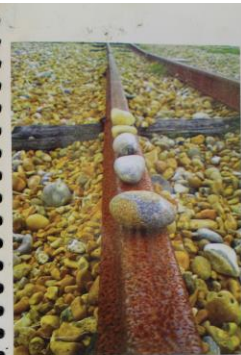


**RAILWAY**

I THEN MOVED ON FROM THE COTTAGE STILL USING THE IDEA OF IMPRESSIONISM BUT INHERDING PETER DOUGS TECHNIQUE OF PREPARING THE BOARD/CANVAS BECOMINGING BY DROPPING AND STREAKING PAINT ONTO IT AND OCCASSIONLY STRETCHING INTO THE SURFACE TO CREATE TEXTURE. I DID THIS BY STRETCHING THE PAPER WITH A KNIFE TO GIVE THE ROUGH TEXTURE OF THE WOODEN BEAM. I THEN DRIPPED PAINT ON WHERE THE RAILWAY TRACKS ARE TO BRING THEM TO THE FRONT OF THE IMAGE INTO THE FOREGROUND. FOR THE MATERIALS TO PAINT WITH I USED ACRYLIC AND OILS SIMILARLY TO DOUG.



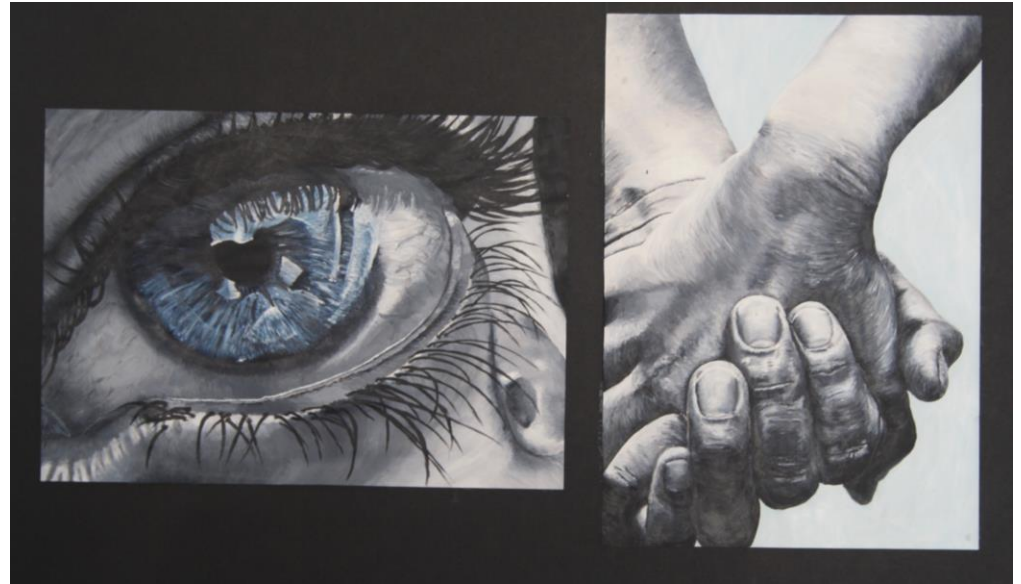
The image on the left defines how I felt when visiting dungsess. it was very exodus from the world and I felt awkward being there like I was uninvited or getting past my games especially at prospect cottage when it was some one's land and property we were trespassing on.







**A selection of outcomes and  
skills based work for  
A Level Fine Art Year 1**











This board represents my continuation of my response and influence to Picasso's blue period. I have tried to show strong emotion by using powerful composition and dark, atmosphere shades.

To begin my studies of self-portraiture, I started to experiment with a different medium... oil pastel. I have had previous experience with this material, and would like to push it further to a level that would be successful enough to use for a final outcome. To push this and to gain further knowledge I have used different techniques, tools and material to vary results and the diversity of studies. My favourite way of changing to appearance of the oil pastel was by incorporating white spirit. The white spirit caused the oil based media to thin, and therefore it blended a lot more easily and effectively. To branch out from blues, I have trialed other colours, such as orange and green, but kept the overall tone dark and dull. Conclusively I have decided to stick to blue as I feel it conveys to mood I want to represent best.

To push my project further I have decided to create a larger study in the medium of acrylic paint, featuring blue tones and more expressive marks. To give life to the painting, I used a slightly warmer palette to make to portrait more like it derives from a real subject. The portrait shows an extreme close up on the face, with no much definition or focus on the hair or surroundings, instead I have decided to use dark colour to emphasise the contrast between the skin tone, and the shape of the face. The more expressive marks created mostly by a variety of palette knives, show disruption and uncertainty which fit in with my theme of depression,

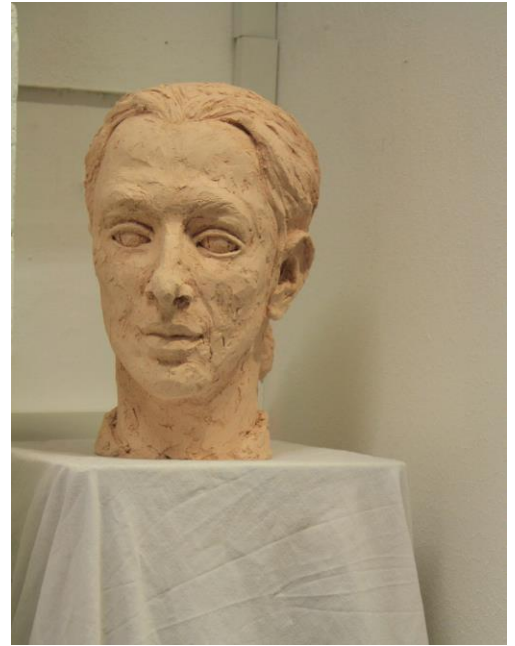
despair, dejection and overall gloominess. The larger size of the study and the extreme close up nature of the portrait mean the way the viewer is positioned is above the subject, and the painting is crying out for attention.

I feel this, even though a rough representation is the way in which my work should be heading, in this direction of more expressive depictions. I believe this more free style of studies fit it best with my themes, and best show off my skill level, and technical ability.













21373 KINGSHOTT:KAREN ★ ★ ★







