

**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).





gold streaks
textures



texture, black shapes

makeup (i.e. color)
used to enhance
"flow" +
high contrast
contrast

high contrast



dark tones?



bold color in lip

little details

add cropping

compromise with the composition



areas of black colour

person arranged naturally

body parts?

roughness / (expressive) mark-making



oil paint (applied heavily)



obscured

nose bleed



portraits

→ EYE

CONTRAST

assertive

vulnerable



bright colour

loose application



use of blue



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

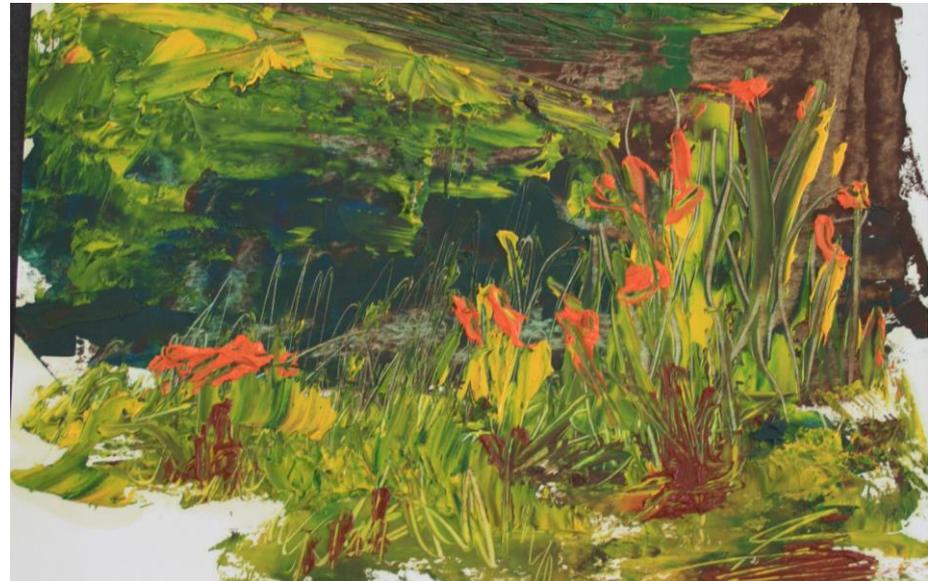


"Hungerford Bridge From Room 812, Savoy Hotel" January 2005

EXPERIMENTATION

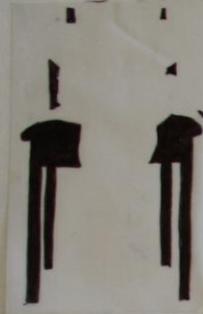


© 1977 by Marissa Korbinsky

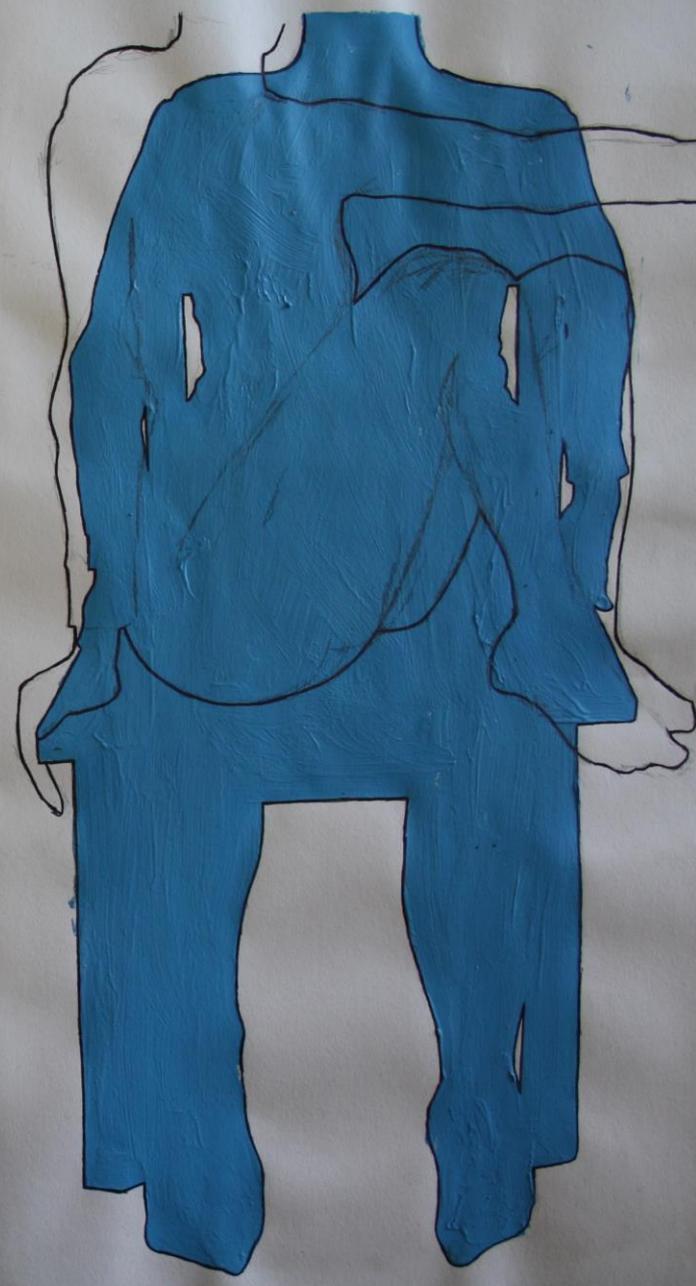


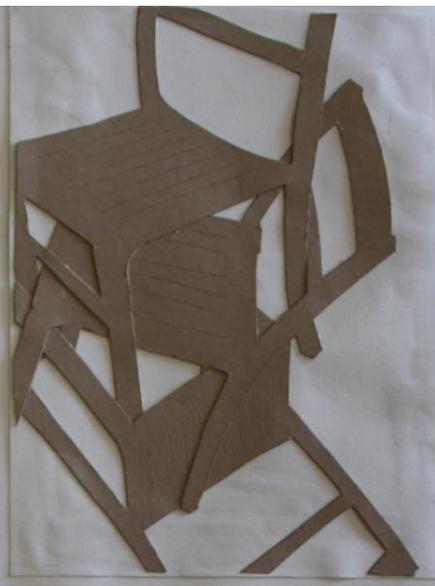




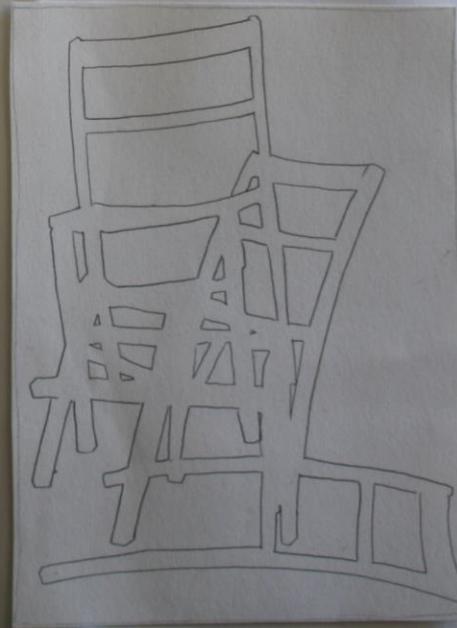


I took these photos developing my idea and showing the negative space left from the body on the chair. My painting was influenced by Dawn Cerny's work I like showing the chair as part and one with the body really emphasises the relationship I have explored.



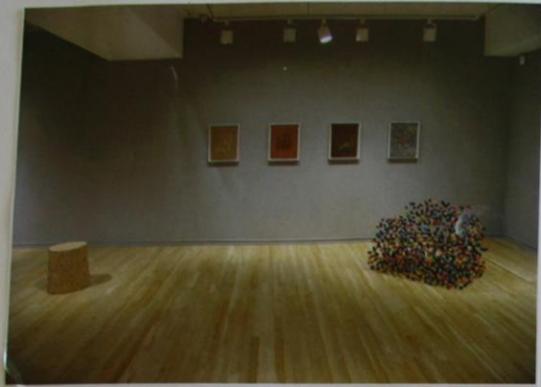


Immediately my eye was really attracted to the negative space made by the chairs in my sculpture and looking at Doris Salcedo's work has helped me develop my ideas in how to explore this, like her work where she used concrete, I filled the negative spaces in to make solid shapes. I think this works well 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.



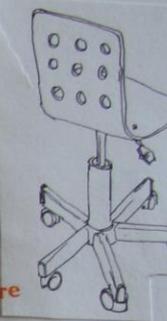
Structure & Negative Space





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.

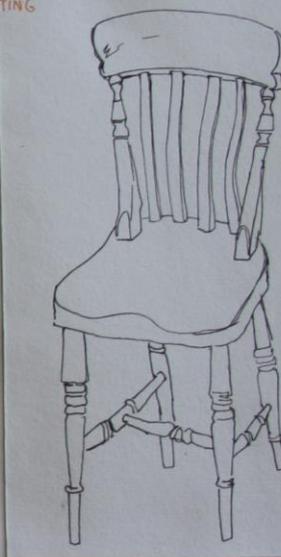
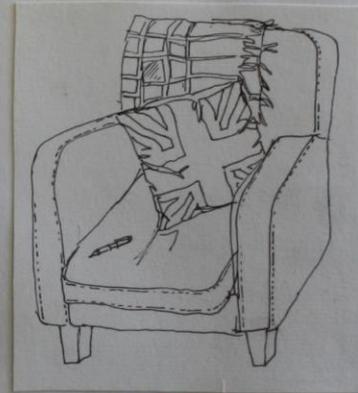
FURNISHING THE SELF DAVID BYRNE



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.













METALLIC PAINT, BRUSHO, WHITE
 PINK, BIKO, SNOWDEN CARTRIDGE
 THUMBNAIL TWO VARIATIONS

the same layout from the previous
 version, I experimented with alternate colours
 paint as I felt like the first one was too
 for my theme of 'creatures'. As my
 vents with metallic paint in the past
 successful, I decided to replace the negative space
 this to make the composition more visually
 and captivating. Re-exploring acrylic underneath
 became unsuccessful in this case, as the bird
 as much darker colours due to the
 background. Although the metallic
 and colorful background made an
 interesting composition, it prevented me from
 as much detail into the

SNOWDEN CARTRIDGE
 For this composition, my intentions for this ~~display~~
 focus on the idea of social anxiety. The choice of
 the black acrylic against the bright yellow brown
 juxtapose really well, as it could be linked to
 how social anxiety (represented by the negative space
 of the insect) can be limiting for your ~~relationship~~
 every day life. I think the most successful feature
 of this composition is how delicately I have used
 the bird, as the colours have layered on top of one
 another well. The high contrast of the colours
 in this composition almost create a tense and
 serious atmosphere which would be good to carry
 on with in my future ideas as it sets the tone
 really well. The only area of improvement is how
 I could have layered the images in a more captivating
 way.



display. The choice of a crown
 are a shade of red, which I chose to represent the
 irritation and inflammation that comes with blepharitis,
 The insect over the mouth is blue, the colour
 of kindness and reservation, to show how social
 anxiety can mess up your words and make you
 afraid to speak. I do really like how the
 nothing ~~into~~ ink and brushwork harmonize together,
 almost as if the image is trying to conceal itself
 from the observers. The only issue with this composition
 is that the red ~~bird~~ bird is not very visible.



METALLIC PAINT, BRUSHO, BIKO,
 SNOWDEN CARTRIDGE



BIRO, BRUSHO, SNOWDEN CARTRIDGE
 THUMBNAIL ONE VARIATIONS

Experimenting with this thumbnail further, I
 decided to mix gold paint with blue brushwork together
 to see how it would look as a background, but
 the result is quite subtle.
 I noticed that the energy of this piece
 seems much more calmer, which is probably
 emitted by the blue background and timid
 expression. ~~Not~~ Being my first time applying
 biro on heavier metallic paint, I think this
 is a very successful composition as it
 contains all the features that have suited my
 ideas best.



SNOWDEN CARTRIDGE PAPER, BRUSH.

↳ Comparing this to the first experiment on this paper, I think if I were to use biro only, the brown background would have to be lighter as in this situation it tends to take away the tone from the face. In the first one, the contrast is much better as it still allows the metallic paint and background to shine through. Making the background, however, was much more efficient as there was not as much breakage on the Snowden cartridge paper and I found that it was much easier to work with. I think for



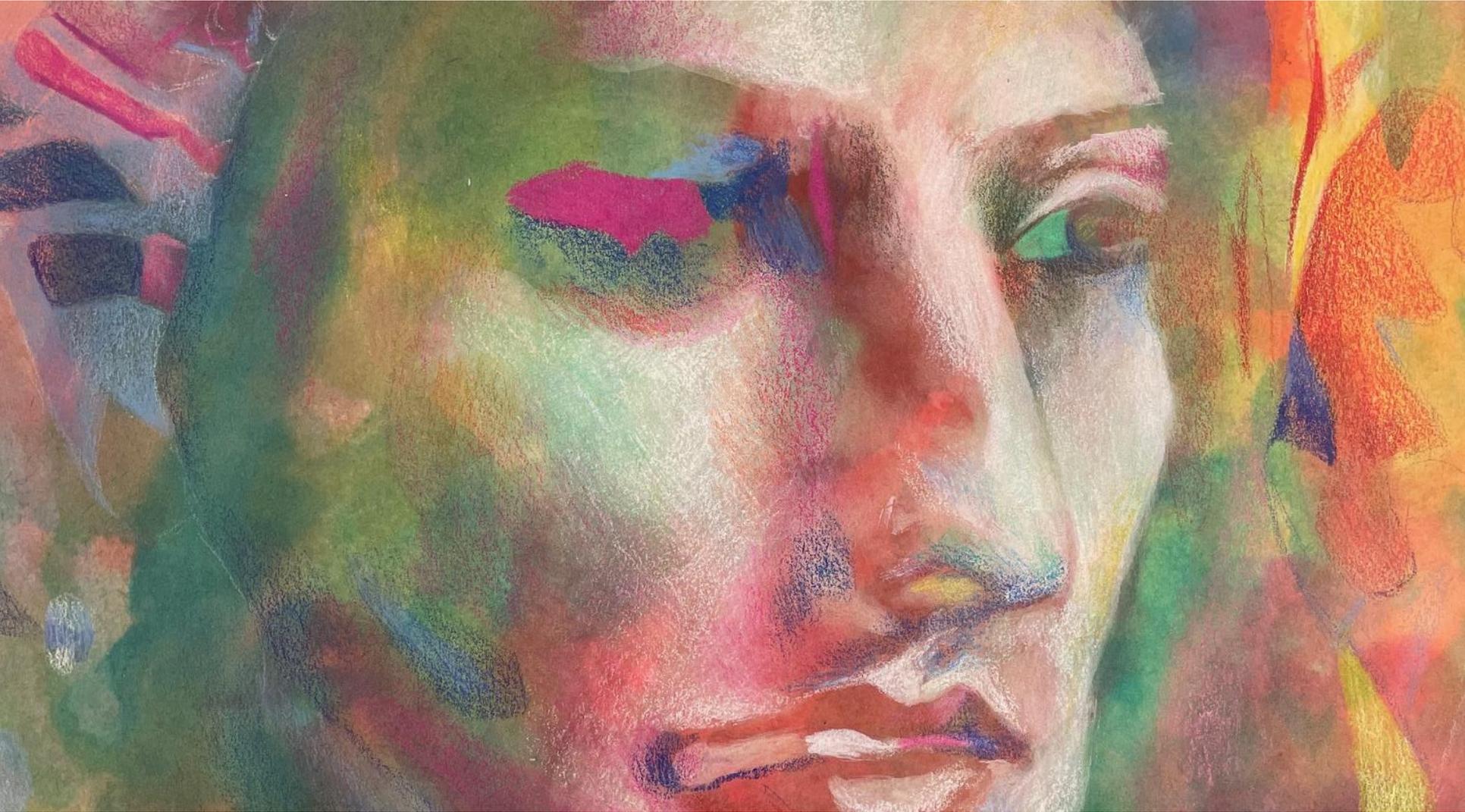
↳ SNOWDEN CARTRIDGE PAPER, ACRYLIC PAINT, BIRO

incorporating white paint into the same combination as the previous experiment definitely enhanced the contrast in the biro work. It also brought back that strange dream-like effect that is present in a lot of Daniel Ludwig's work, which is what inspired me to test out these materials. Something I do need to work on is my layering of colours in biro, as I only focused on the eye in this composition which was mostly red paint. Overall, I think this combination works very well together on the Snowden cartridge paper.



↳ SNOWDEN CARTRIDGE PAPER, BIRO

As I said I ~~now~~ wanted to experiment with different coloured biro, I decided to mix purple of Snowden paper to background affects the quality of I don't notice much difference to know and it allowed me to tones I could make with a biro. The yellow biro which I had in this experiment became very much more subtle gradients.



WHAT AM I RESEARCHING AND WHY? When choosing the theme 'creatures', it made me think of the word in a sense that people can also be seen as 'creatures' by being so or feeling outcasted or ~~different~~ looked down upon by the rest of society. This idea is quite personal to me as I have always been naturally shy or quiet, which made me feel quite alienated in terms of making friends and strong relationships. I decided, different ideas that I can integrate into my ideas and that I relate to are personal to me.

BLEPHARITIS Blepharitis is an eye condition which makes your eyelids red, swollen, and irritated, and itchy. It also causes ~~dry~~ dandruff-like flakes to form in between the eyelashes. This condition can either be caused by bacteria living in the hair, or oil glands in the eye which can be blocked or clogged causing, resulting in red bumps around the edge of the eyelid. ~~It is a chronic condition which began in my late 20s and is difficult to completely get rid of. The condition has made me become more self-conscious, especially when they swell up a bit.~~



In my late 20s, this is a chronic condition which began in my late 20s and is difficult to completely get rid of. The condition has made me become more self-conscious, especially when they swell up a bit. For treatment, I have to put a hot compress on my eyes for at least five times a day to help them under control - because of this, it has caused me to lose a significant number of eyelashes.

SOCIAL ANXIETY Symptoms of social anxiety include avoiding eye contact, and worrying about speaking to people. Someone with social anxiety may feel like they are being watched or judged and worry about doing something they think is embarrassing, as well as avoiding speaking to people or during meetings out of fear of embarrassment.

- This disorder also has physical symptoms such as blushing, fast heartbeat, feeling like your mind has gone blank, and muscle tension.
- Everyday experiences also are more difficult to endure, like attending parties and social gatherings, interacting with unfamiliar people, starting conversations, entering a room which people are already social, and having to deal with a new situation.
- There are also quite a few risk factors that increase the risk of developing social anxiety, such as: negative social experiences, having a physical condition that draws attention, and having a more timid temperament.
- When left untreated, it can cause complications like having trouble being assertive, difficulty with social relationships, and poor social skills.

MAOCLINIC.ORG
WWW.NHS.UK

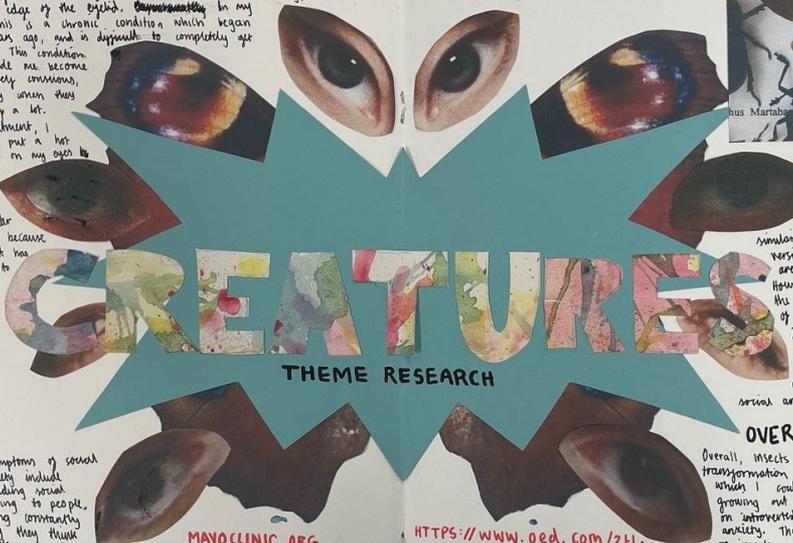
INSECTS SYMBOLISM Looking at symbolism of insects in art, many different qualities have been tied to them: change, disease, death, social harmony, persistence. The most prominent idea that is widely associated with insects is change, as most insects go through metamorphosis, which is the process of transformation from an immature form to an adult form. Insects within art are often used symbols to induce emotional reactions. This may be because of how rare they are seen in everyday life, are often looked down upon, and viewed in a negative light due to their strange features.



MOTHS While the butterfly symbolises awe, the moth has become the unsettling symbol for that which is ugly and negative. The moth in my primary school intrigued me by its interesting silhouette and its red, somewhat like a butterfly. Viewed as the lesser version of butterflies, moths are also symbols of low self-esteem. However, being strongly associated with endings and transformation, the moth in my project can be used as a symbol of growth and self-improvement, as in the case of my friend's social interactions and coming out of my shell. I think the symbolism of low self-esteem is a strong idea, so it links to my research on social anxiety and blepharitis.

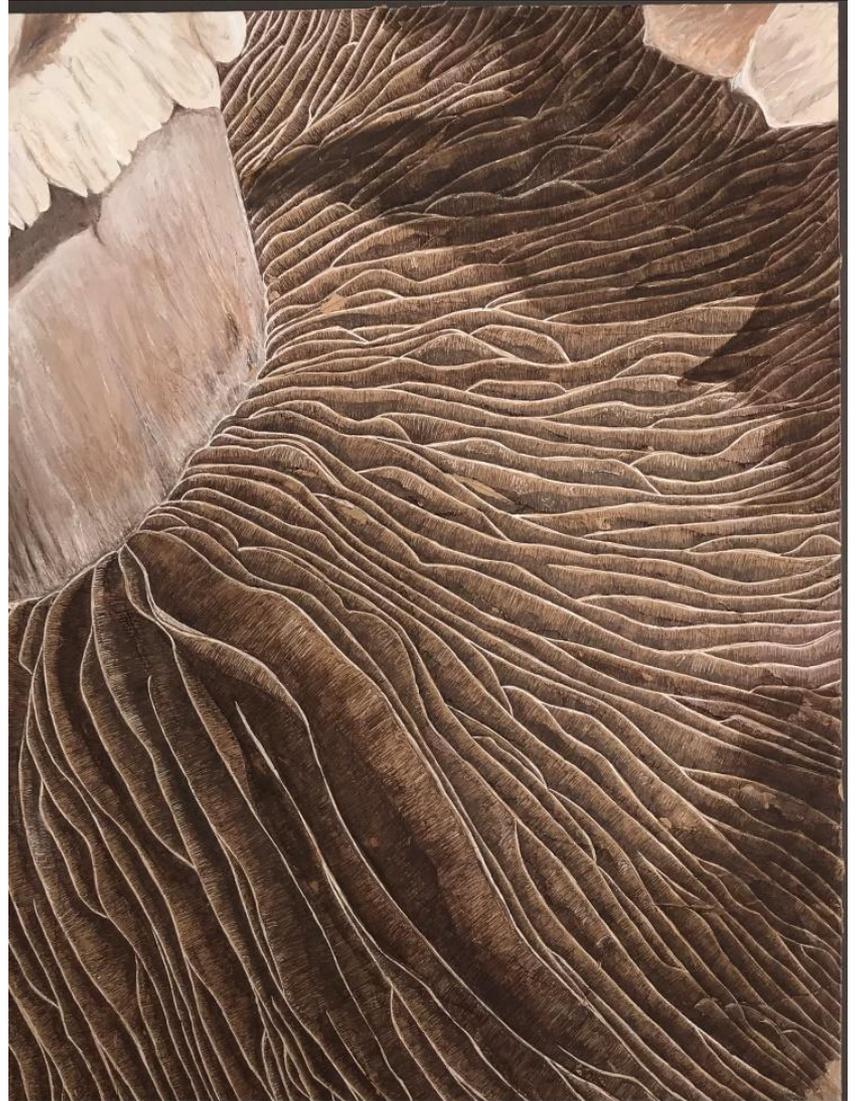
OVERVIEW

Overall, insects are symbols of transformation and change, which I could link to growing up or improving in introversion and social anxiety. The public view on insects, perceiving them as creatures and negative beings, links with my idea of feeling inferior or out of place due to my quiet personality.



THEME RESEARCH

- [HTTPS://WWW.OED.COM/?TL=TRUE](https://www.oed.com/?tl=true)
- [HTTPS://WWW.UBUGALLERY.COM/EXHIBITION/BUGGED-OUT-REPRESENTATIONS-OF-ARTHROPODS-IN-MODERN-CONTEMPORARY-ART/](https://www.ubugallery.com/exhibition/bugged-out-representations-of-arthropods-in-modern-contemporary-art/)
- [HTTPS://WWW.MINDBODYGREEN.COM/ARTICLES/MOTH-SYMBOLISM](https://www.mindbodygreen.com/articles/moth-symbolism)
- [HTTPS://APHIDRUS.WORDPRESS.COM/2016/10/12/PUBLIC-PERCEPTIONS-OF-INSECTS-WHY-ARE-SO-MANY-PEOPLE-AFRAID-OF-THEM-AND-THEIR-ALLIES/#:~:TEXT=PUBLIC%20PERCEPTIONS%20OF%20THE%20VAST,%20VISCERAL%20RESPONSE%20IN%20SOME](https://aphidrus.wordpress.com/2016/10/12/public-perceptions-of-insects-why-are-so-many-people-afraid-of-them-and-their-allies/#:~:text=Public%20perceptions%20of%20the%20vast,%20visceral%20response%20in%20some)



Separation



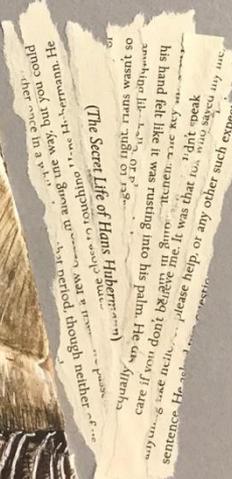
need to properly maintain them. This graving was serious. As Penny finished the book, she could surely feel Liesel's eyes Chapter One was called 'The First Step'. Choosing the right material to be covered in the following twenty pages. Why? Whatever the reason, her hunger to read that intense as it was. I have a texture paint for a more interesting my use of material project well as I am books like mushrooms substitute for other plants in nature.



For my second composition I have used potted tissue paper with a wash of paint over to create a more interesting texture for the gills. I don't think the pen will work that well over the top because it is quite delicate and could rip. My favorite part of the text is the stem part in the centre because of how well the gesso and acrylic paint works with the base of brown envelope paper. I think this how realistic I will use in my final piece. I think this saved time because



strips of brown paper as a background to create a texture beneath the pen. I think this works well as it gives me a guideline of the shapes of the gills which will save time in the final piece. On a larger scale, the brown paper will show through the pen detail. I have painted straight on top of the gills like I did in the prep piece. I will incorporate the brown paper as well for my effect and



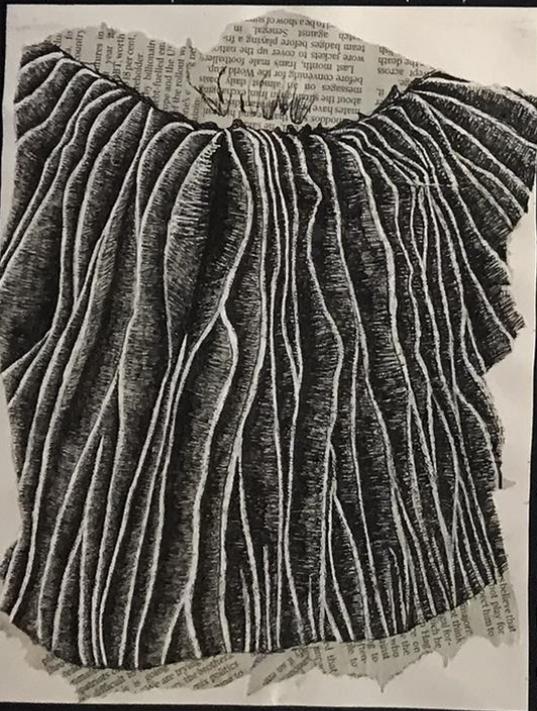
For the last study, I have used back pages with a brown wash like the idea of using recycled of the natural look to them beneath the pen. I have used under the textured paint well in my second study

I think this is going to be the composition I use for my final piece because I like each component. I think the shadows make it look like and will pull the composition together at the thickness of the gills will work so it



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.

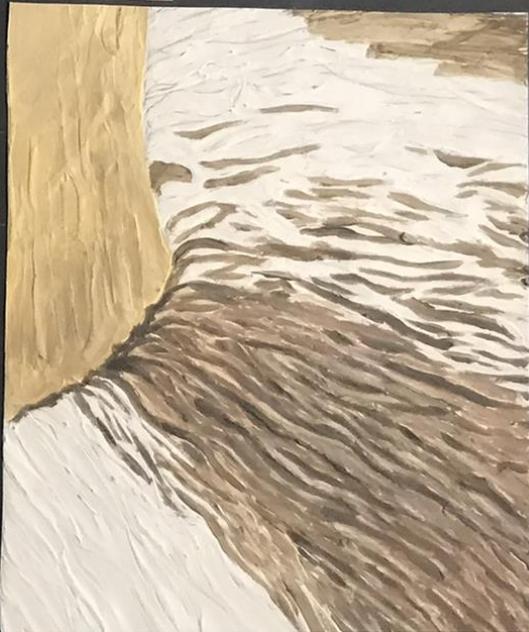


My first study uses fine liner pens on top of collaged newspaper. I chose newspaper because it matches the monochrome colour scheme with the pens. This combination works well together and this is something I have used throughout my projects. I think I will take the fine liner pens further in my work 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

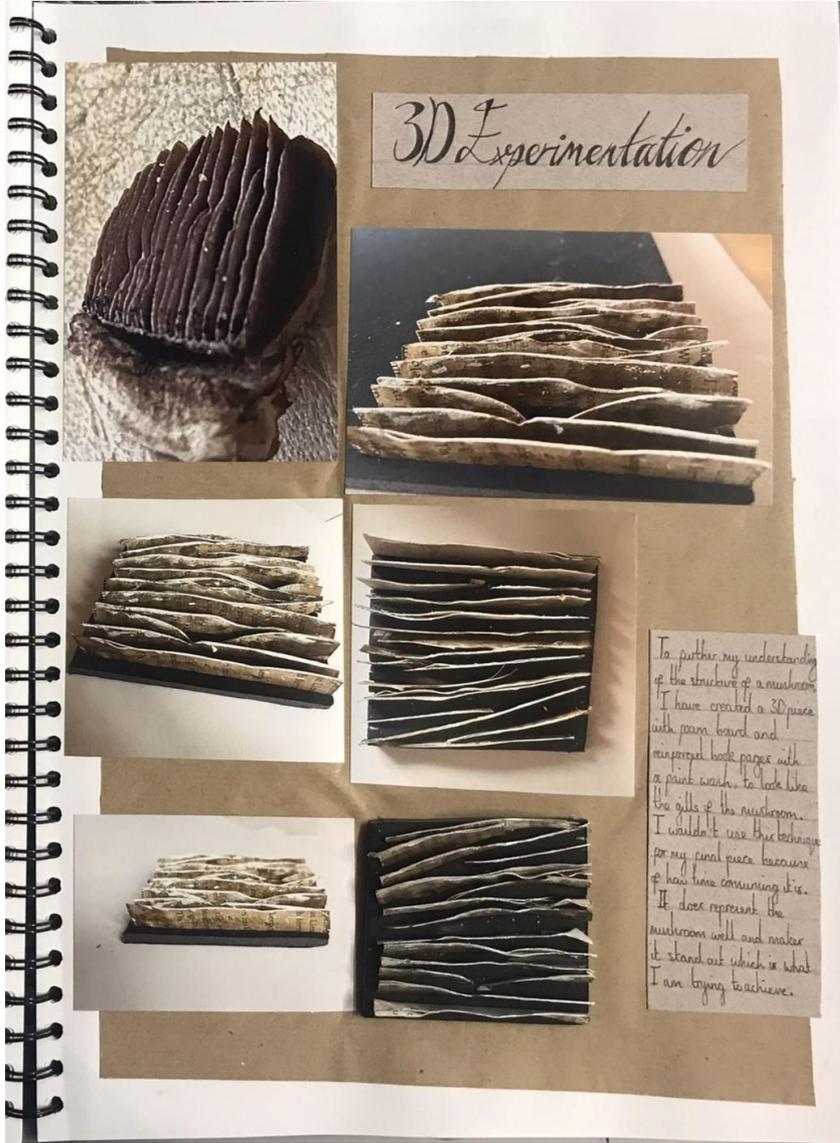


My thumbnails focus mostly on the composition I might use for my final piece. The two pen studies are two options I could use for a final piece. I have also used gesso to create textures to show what I could use combined with other materials. The last design I have included explores the mediums I could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

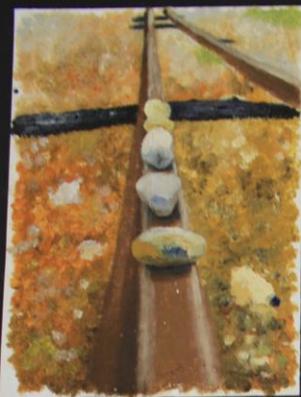
MARIA BARTUSZOVÁ

In The Tate Modern

Maria Bartuszová was a Slovakian artist and teacher born in Prague in 1936 and died in 1996. Her work ranged from the abstract to the figurative and included sculpture, ceramics, and painting. She is best known for her work with paper, which she used to create a wide range of objects, including a large, dark, abstract sculpture that she called 'The Hat'.







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.

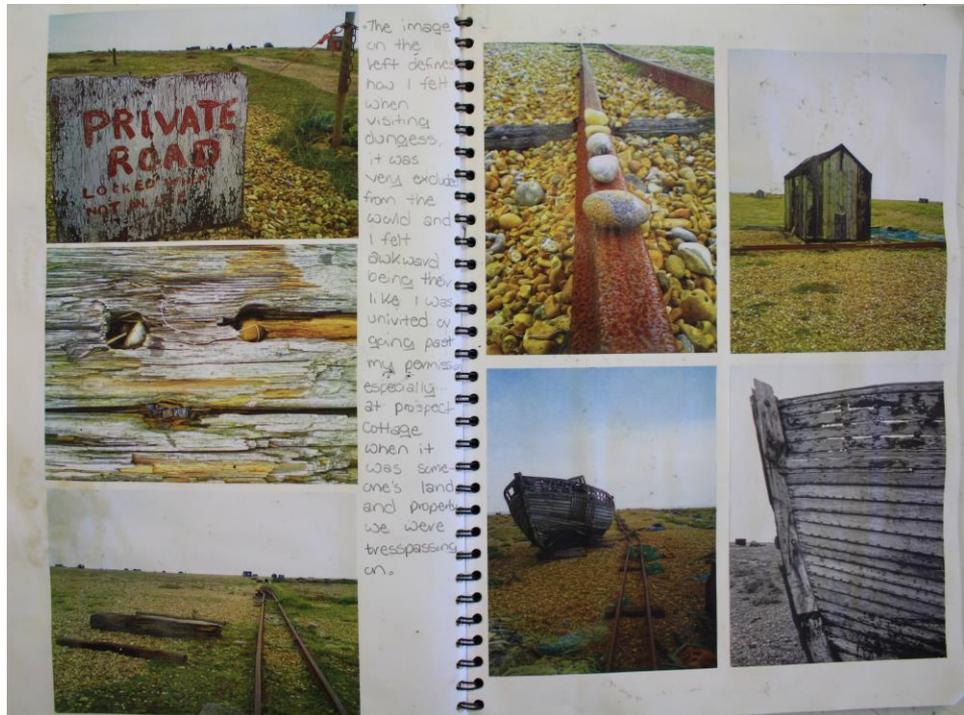
TEXT

I USED CHARCOAL IN THIS IMAGE BECAUSE I WANTED TO EXPLORE A FEW MATERIALS THAT CREATED A MYSTERICAL AND DREAMLIKE 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 IMBEDDING PETER DOUGS TECHNIQUE OF PREPARING THE BOARD/CANVAS BECOMINGING BY DROPPING AND STREAKING PAINT ONTO IT AND OCCASIONLY 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 exclud from the world and I felt awkward being there like I was uninvited or being part my games especially at prospect cottage when it was some one's land and property we were trespassing on.



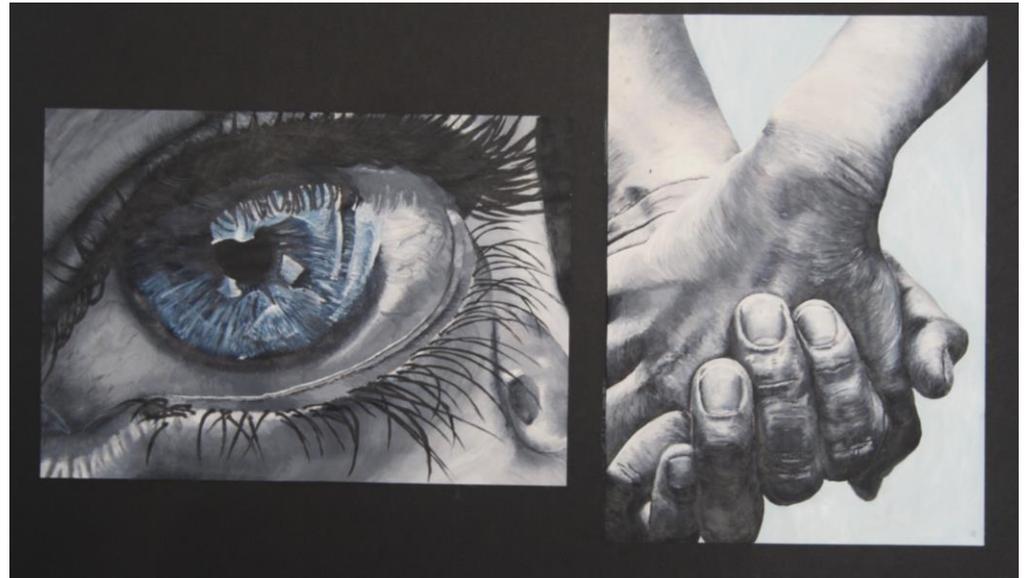
24691 LEA HUTCH IONA







**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.

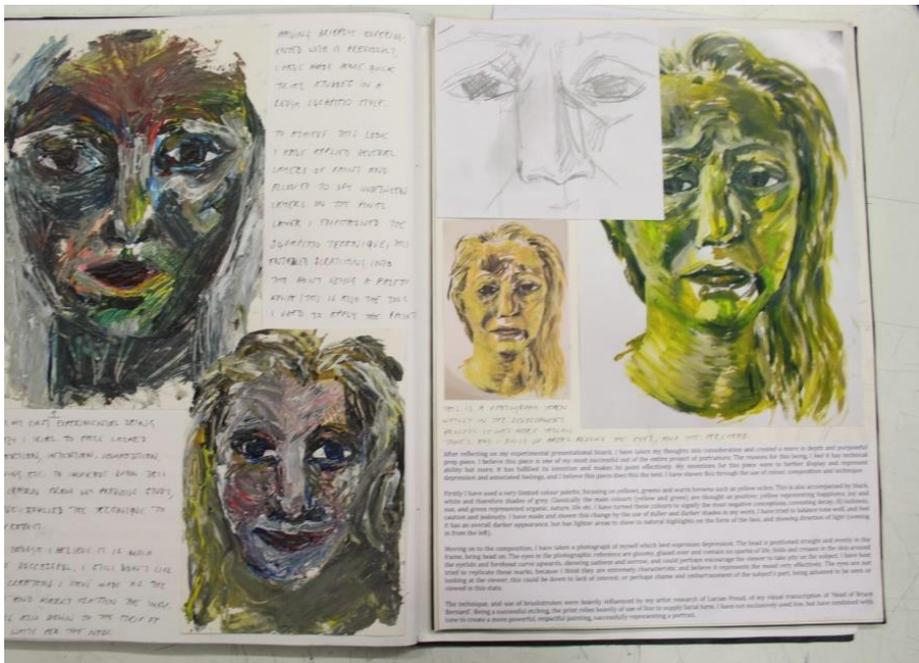
To begin my studies of self-portraiture, I started to experiment with a different medium... oil pastel. I have had previous experience with this material, and would like to push it further to a level that would be successful enough to use for a final outcome. To push this and to gain further knowledge 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.













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