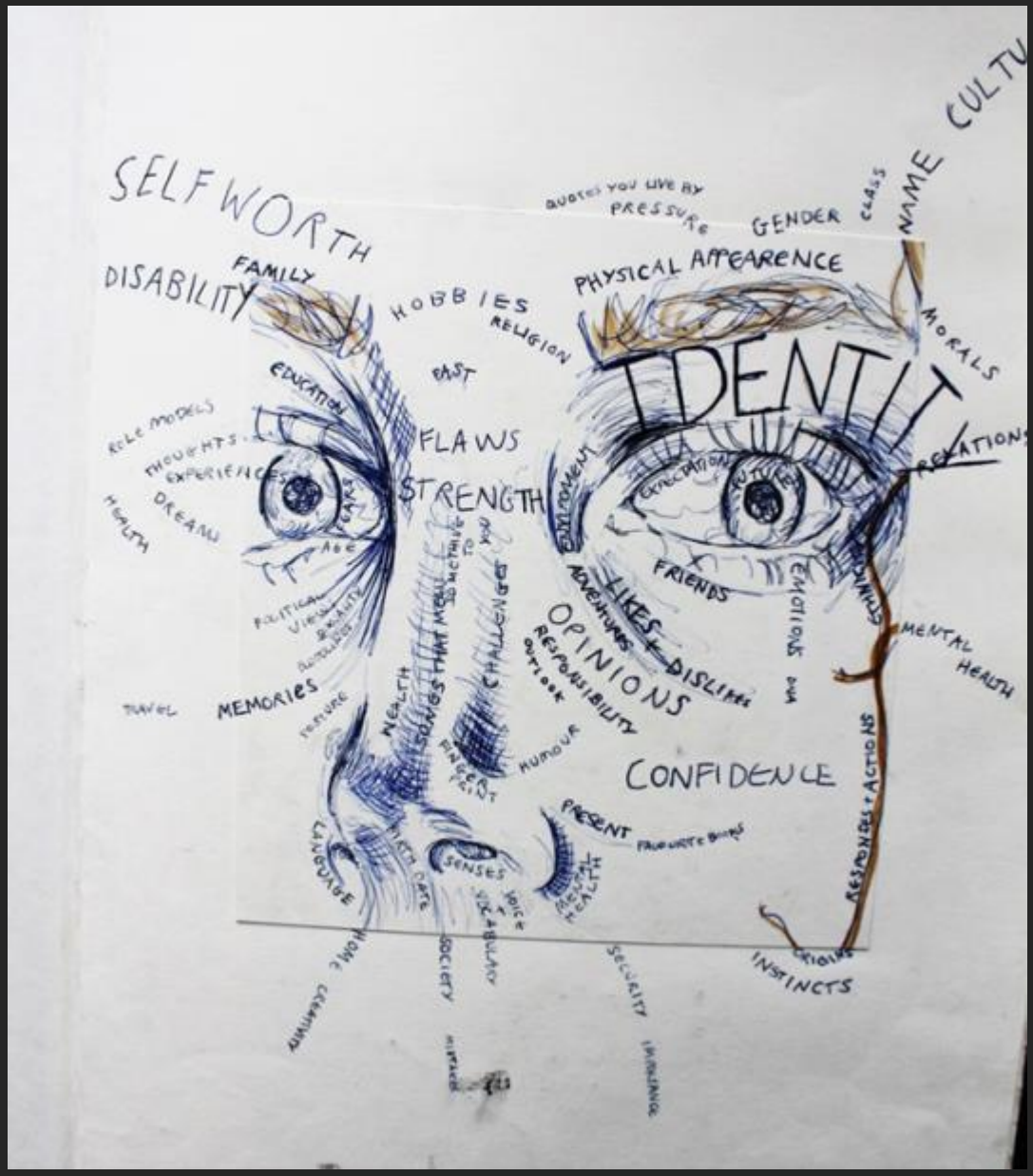
WJEC GCSE Art and Design
Spring Term 2017 CPD Exemplar

High Achieving Exemplar - Fine Art

Portfolio = 120 Marks


SELFWORTH
DISABILITY
FAMILY
HOBBIES
RELIGION
PAST
EDUCATION
ROLE MODELS
THOUGHTS
EXPERIENCES
DREAMS
HEALTH
FLAWS
STRENGTH
FEARS
AGE
POLITICAL
MEMORIES
TRAVEL
POSTURE
HEALTH
SONGS THAT MELLS
CHALLENGES
FINGER PRINT
HUMOUR
LANGUAGE
SENSES
VOICE
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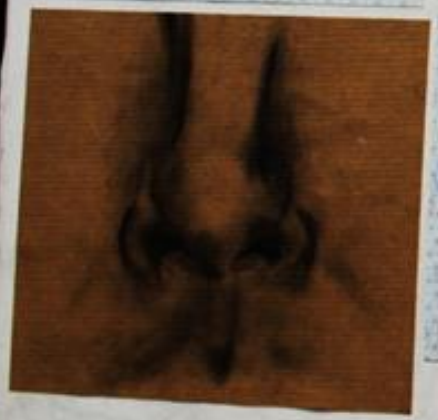
HOME
CREATIVITY
SOCIETY
SECURITY
IMPORTANCE
QUOTES YOU LIVE BY
PRESSURE
GENDER
CLASS
NAME
CULTU
PHYSICAL APPEARENCE
MORALS
IDENTIT
RELATIONS
EXPECTATION
FUTURE
FRIENDS
EMOTIONS
ADVENTURES
LIKES + DISLIKES
OPINIONS
RESPONSIBILITY
OUTLOOK
MENTAL HEALTH
CONFIDENCE
PRESENT
FAVOURITE BOOKS
RESPONSES + ACTIONS
INSTINCTS

Feature Studies

Before creating my self portrait, I made these feature studies. For the ear I used pencil, graphite for the nose, red ink and a dip pen for the lips, and blue biro for the eye. It was important I created these feature studies before the self portrait as after focusing on each individual part of the face, I felt more comfortable with drawing the whole face. These were drawn using a mirror and from direct observation.



Self Portrait

For the self portrait I focused a lot more on getting the proportions correct so the art work resembled myself. To help with the accuracy of the drawing I measured out the distance between both sides of the face and from the forehead to the chin. This is different from my feature studies as for those I could be more creative with my choice of techniques.

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Self Portrait

Sonia Boyce

(1962-)

From Tarzan to Rambo:
English Born 'Native' considers her Relationship to the Constructed Self Image and her Roots in Reconstruction
1987

Sonia Boyce's head positioning in the art work mirrors what is shown on the opposite side. This change in position impacts her relationship with the viewer by making her appear to be multi-faceted as despite only changing her head positioning/expression very slightly, the result is very different. This shows a range of experiences

'The Buzzing Bird sends us a victim' verse.

a golliwog

photo booth images inspired by Sonia Boyce

The piece of artwork shows 12 self-portraits using photography, paint, comics, collaged fragments and a variety of patterns and textures. Its a figurative piece, which is based on portrait. All the portraits are of the same scale, but some of the collaged fragments (the vase and leaves) are not necessarily in the same proportion as the faces. The artwork is fairly monochrome and subdued, but the hints of colour on some of the faces adds warmth and contrast to the black and white. Among the self-portraits there is a figure of Tarzan, drawn then painted over in pink and white. Sonia Boyce was inspired by the work of Susan Hiller, who worked on top of photographs she did in photo booths. Boyce loved the quality of the artwork Hiller created and how it felt like you were immersed in water, because of the marks she made on top.

The pattern in this piece helps break up the mirrored self-portraits and also help give the viewer further knowledge of her background and what images she associates her identity with. The repetition of the work is very effective as from the left to the right of the artwork, the pictures become clearer and more colourful. The repition has a film like quality.

Sonia Boyce was trying to comment on how predominantly white controlled media has created stereotypes of black people, presenting them as 'reckless' and 'uncivilised'. This is reinforced in the text, 'the buzzing bird sends us a victim,' which implies that black characters are often portrayed as inarticulate. She took inspiration from her childhood, the Tarzan films and golliwogs (a parody of the black body, and how they reinforce negative stereotypes

Dry Point Etching

Who Are You?
Grayson Perry
FUTURE
START

Mono Prints

Stencil Printing

This paper stencil is a development of one of my drawings. Using a scalpel I cut out the parts of the face that I wanted to contain paint. I then stippled the paint onto the template using a brush. I used a stippling technique to prevent the template from moving as much and to also get an even amount of paint onto each cut out. I printed my A3 stencil onto a sheet of music, and also onto 2 pieces of paper both with a wash of ink (one in blue and one in burnt sienna). I really like the contrast between the delicate eye and eyebrow area and the black shape of the headphone. I also like the stark contrast between the burnt sienna background and the black of the print.

Colour Mixing
colour is described by the following 3 characteristics
HUE = the name of a particular colour
VALUE = the relative lightness or darkness of a particular colour
INTENSITY = the purity of a colour which determines its relative brightness or dullness
primary colours - red, blue + yellow
secondary colours - green, orange + purple
tertiary colour - brown
SKIN
BASE
- white
- pyrrole red
- yellow ochre
BASE 2
BASE + more pyrrole red
BASE + less white
BASE 2 + less white
UNDER EYE
- white
- yellow ochre
- black
- cyan blue
EYES
- black
- cyan blue
- white
- black
- azo lemon yellow
- cyan blue
MID TONES
DARK TONE + more white
LIGHT TONES
MID TONE + more white
WARM COLOURS/ADVANCING COLOURS - reds, oranges, yellows
COOL COLOURS/RECEDING COLOURS - greens, blues, violets

Tai-Schan Schierenberg

(1962-)

A girl, 2012

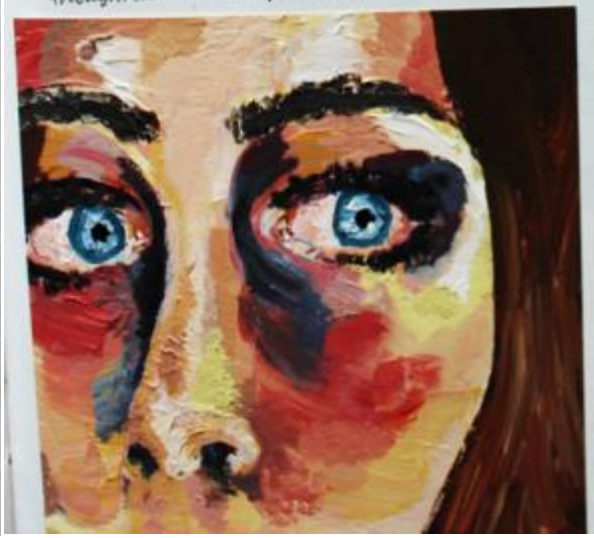
This oil painting uses block colours and an expressive application of the paint to make the portrait appear 3D and ~~realistic~~ realistic while still maintaining an abstract quality to the skin. This is reinforced by the startling and unexpected blocks of warm yellow close to the eye and red/pink on the cheeks. The heavy application to the skin contrasts to the hair is more flowing. The inverse white on the nose, undereye, forehead and in the hair makes the viewers attention be drawn to the centre of the painting. The coat she is wearing adds to this as it encircles the face and neck and the dark blue contrasts to the orange on the face. Her gaze is looking towards the ground which seems thoughtful and calm. The expression differs from the aggressive brush strokes which makes the portrait more visually interesting.

Schierenberg's self portrait is interesting as it combines two different perspectives into one portrait. Janus was a Roman god who is often depicted with two faces since he looks to the past and the future. This is an oil painting and he has applied the paint in an assertive and bold fashion. You can see the brush strokes and the paint applied is reasonably purely which helps add dimension to the face. The background and top he is wearing are minimal meaning that the two faces are the focal points of the artwork. I like how the faces aren't looking at the viewer as it adds to the feeling of angst portrayed in the rushed brush strokes and differing emotions in the two faces. The composition reinforces the movement of the brush strokes.

Self-Portrait as Janus, 2008

To the right is a section of a mixing palette I used to create the painting below. Schierenbergs paintings contain multiple different colours and tones to create a realistic impression of skin so I also ensured I had a variety of different shades in order that I could replicate this effect. To help make the skin tone look somewhat believable I built on colours I had already mixed and I worked from warm tones to cool tones. As I knew I needed alot of paint to create texture, I mixed alot of different skin tones using mostly red, a warm yellow and white. After the base of the face was painted on, I introduced more blue and purple tones to my mixing palette.

Below is a cut out of a painting I made inspired by Schierenberg's portraits opposite. Like him I layered paint thickly onto the face to create texture and I made the brush strokes bold and visible to add dimension. I didn't blend all the shades together in order that the colours of the face remained pure. Like 'A girl', I made the hair more fluid while still incorporating different hues and colours. What differs from my painting and Schierenbergs is that he used oil paint while I use acrylic and also how the eye gaze in ~~my~~ mine is looking straight at the viewer while Schierenberg's portraits look to the side. This makes mine seem more assertive and striking while his 'self-portrait as Janus' appears thoughtful and self conscious.



Another thing that makes my self portrait differ to Schierenberg's is that is a close up of the face which I believe mirrors the confident bold brush strokes. Also, Schierenberg's paintings are on a much larger scale while mine is small which contrasts to the bold painting style.

Composition Ideas

My Plan for the Exam

1. First I will map out the characters on the face and clothing as well as where the light is. This is because the light and shadow distinguish the body.
2. I will start by mixing a base colour for the skin and will apply it all over the face and neck.
3. Then I will paint in the shadows and darker parts of the face to create a more 3D effect. I will be using darker 'cold' tones in addition to add different shade and shades. This will make the face portrait appear more realistic as well as sometimes showing the skin colour more accurately for the specific shadows to be blended.
4. Using a palette knife I will apply different shades of brown paint to the hair. This will be straight onto the surface of the canvas to create a rougher and textured appearance to contrast to the smoothness and flowing of the face. The hair will also include touches of yellow paint, white and very dark brown to illustrate this effect.
5. Next, for the eyes I aim to introduce strong areas of light and shadow to carry from the delicate face and to look, and to create a 'wide and shocking' impression.
6. Next plan to edge my background shape and shading and using a bright blue tone for the background and light silhouette of an overhanging tree. I then aim to introduce detail to the wood, grass as I intend to use all the afternoon to be on my self portrait.
7. Finally, I plan to focus the details of the right side, right eyebrow and the nose. I will try to ensure this as realistic as possible by using a very fine brush.

All of the photos opposite have taken by myself in my own home from outside or in my house/garden. This I feel is important to my identity as they are all photos of plants I see on a daily basis and have studied in my free or in other places with meaning to me.

23.04.15

26.04.15 - photographed in my room on my desk.

23.04.15 - taken at Mount Pleasant Park in my city block from street

5.05.15

5.05.15 - taken in my garden and using the background of my trees and particularly in a digital nature form

Mock Exam Evaluation

Above is a part of the painting I created in mid year 13 mock exam. The exam lasted 10 hours and the base of the face painted with oil. This was the first time I had painted an exam piece and I felt I had quite limited for such a large piece of time to take place. I also experienced and was challenging. I chose the range and variety of glaze options in my portrait to produce a strong and varied effect. I found the lighting of the background to be very hard to get right and I struggled to paint the hair in a way that I was pleased with. I chose to paint the background in this way as I felt it would be the best way to complement the skin tones and hair colouring parts of the portrait and produce the best contrast as a whole. I also chose the background as it was more interesting around the outside of the face.

To the left is a close up of my painting. I chose to take different angles of this work I painted, with particular care and precise attention on the areas of light and dark and red, around the eyes/mouth and the shadows of the face. I also chose to take a close up of the face because I have concentrated on the different areas of the face more. I would have approached differently slightly to create a better look more like my own. I think the base of the face of the A2 was quite strong overall, creating well and it was large enough to detail the face well but the lighter areas of the face were too dark around the eyes, cheekbone and nose.

To the right is a close up of my T shirt. I tried to be precise right on the right and shadow of the top which I believe turned out to be successful. The two tones which produced were right alongside them dark of my face, and the contrast I created was quite strong, unlike the rest of the face. I think it was important that I kept the top fairly minimal as it belonged well with the other face and background.

Shadow Catchers Exhibition

Man Ray (1877-)

Above and below are two of Man Ray's works displayed in the Shadow Catcher exhibition. The two work above is a photogram and was created using light sensitive paper. It stood out for me because of its relationship using black and also because of the black silhouette of the model and the black background. I also love how they both vary in different degrees (i.e. the model and the) in the other. This gives a level of interest which I would like to create in my own work. I also like the empty space and the angle in which the person is to the camera. The empty space also is interesting and has the person and left the area defined. Overall I like the impression these two photographs portray and I would like to create a more strong feeling in the person is shaped against the shadow. The other one of Lee Miller. I tried to replicate this style of photography with my photograph on the previous page which I think was successful.

Untitled (Rayographie nude) 1921, gelatin silver print

Man Ray's work fascinated the majority of his career whereby creating new creative photographic techniques. This photogram was created in 1921 and is entitled Rayographie nude and was also

Ben Shahn (Lithuania 1898 - 1969, United States) Print and silver gelatin

Susan Derges (1955-)

To the right and below are 3 out of 4 works that make up Susan Derges series 'Nine Skies' of the world. Particularly a season and are framed by an artist to create the impression that the viewer is looking through an instrument or window. The skies of the skies are more than meteorological; they are more than meteorological; they are more than meteorological; they

Cyanotypes – a photographic blueprint

To create this cyanotype I placed plants on light sensitive paper and exposed it to sunlight for 15 minutes. After 15 minutes I took the objects off the paper and soaked it in water. I love the clarity of this cyanotype and it seems very pure and thus reminds me of 'untitled' by Neusiuss as despite being very crisp there is depth created by the differing strengths of white and blue in the leaves.

For this cyanotype I placed a drawing of my fist on top of the light sensitive paper as well as some leaves. I like the effect it had on the end piece as it made the cyanotype more related to my identity and I think the boldness of the fist contrasts well with the delicacy of the leaves. There is less variation in colour with the fist than with the above leaves and although I do like this print, the lack of contrast makes it appear a bit more one dimensional.

I made this cyanotype using the same technique as my one with the fist on the opposite page. With this one I stuck the acetate I used to create the print onto the finished work but at a slight angle so that the original marks still can be seen. I really love the white block shapes left by the small leaves I placed and how they are rather fuzzy around the edges and not too precise as I believe this juxtaposes well with the stark black lines of the pen on acetate.

After making this ~~cyanoty~~ cyanotype I decided to use ink to paint a silhouette of myself which is like one of the photos I took of my shadows. I like the simplicity of this cyanotype and how by using dark blue ink instead of black it doesn't overpower or draw too much attention away from the leaves. Within the leaves you can see white marks left by my drawing of my fist which had been overexposed. However I like this aspect of the print as it adds a bit of light and brightness without overpowering the leaves and makes the artwork more interesting and intriguing

For this piece I drew inspiration from the artists in the previous page. Like Hobo I used a colourful variety of bright thread which was a nice contrast to the clear black and white perspex. I tried to emulate Anzeri's style of creating geometric patterns with the thread which I believe was successful.

For the cyanotype on the bottom of the page opposite, I mimicked Hobo's use of intricate stitches as seen in 'Macaluni uncomfortable'.

Joseph Cornell (1903-72)

Untitled (Pink Ballet Case) 1942

Untitled (Soap Bubble Set) 1936

1946

The shadow box above appears to be the most surreal of them all and has a transcendental quality similar to Meg Cranstoun's and Susan Derges' artwork. The bright blue colours and swirls and the floating hand appear unnatural and unlike the other shadow boxes, the objects appear intangible which reinforces the fanciful feel of this work.

Joseph Cornell's artwork relates to the topic 'the size of me' and my ideas for future artwork as I plan to photograph boxes or draw boxes filled with objects and toys personal to me.

Joseph Cornell was an American artist, experimental filmmaker and sculptor. He is best known for his 'Shadow boxes' which are glass fronted boxes into which he arranged seemingly random and unique objects as well as photographs, paintings and drawings.

By using boxes to hold his objects, he creates his own little world and invites the viewer inside. The juxtaposition of the objects, as seen in the 'Soap Bubble Set,' make the objects appear more personal and that each individual object is as important as each other. The fact that in 'Soap Bubble Set' they are all arranged in such an orderly and symmetrical fashion, forces the viewer to look at all the objects and not focus on just one. It also adds to the idea that all the objects are incredibly special to Cornell as you get the impression that he carefully and delicately placed each object with precision.

The 'Pink Ballet Case' appears to be carelessly thrown together which I believe suggests that the 'objects' are more private as it appears to be that Cornell didn't want all the objects to be viewed by everyone which makes the viewer feel like they are being intrusive. The peeling whites and pale pink of the box seem delicate and romantic whilst contrasts to this messy arrangement. The feminine and elegant objects mirror the title as ballet is often seen as very graceful and yet the positioning of the items suggest otherwise. I also love how the box ~~was~~ used and grunge which further adds ~~to~~ layers to this artwork. character

Arman (1928-2005)

Arman was a French-born American artist and is associated with the New Reality (Nouveau realisme) movement in the 1960's. In 'Part of Obedience' Arman has placed violins and cellos in plaster, I think that this piece is very interesting as it is unusual and different as it juxtaposes two objects that would be identical in one and its opposite. I like the effect setting the violins in plaster had on the piece as it almost looks like a tomb for the violin which emphasises the antique and ancient feel of the work. Another part of this piece I like is how despite the plaster appearing very heavy and used quite easily to have drawn over the violin, the piece still appears delicate and almost fragile as you can see every little part of the instrument as the surface of the work 'pee' creating an impression of the violin coming out of the concrete.

Part of Obedience 1965

I also really love Arman's 'Black Violin' piece as it is unlikely that you would be able to find objects such as violins in bulk. I plan to artwork that is made from objects such as this for my own artwork in a similar fashion as I believe it would inspire the interesting of the items.

Jeff Koons (1955-)

Balloon Dog (Yellow) 1994-2000

Jeff Koons is a painter, illustrator and sculptor from Pennsylvania. He is known for reinventing ordinary objects (like the balloon animals to the left). For the 'Balloon Dog' Koons created the mirror-polished stainless steel sculpture with a transparent colour coating to create a shiny reflective surface. This adds a dimension to the sculpture. I also love how Koons has taken a balloon animal which could easily pop and would eventually deflate, and has recreated it with strong stainless steel which gives new weight to the object and turns a temporary fun object found at a kid's party into an everlasting piece of art. Like Jeff Koons, I aim to recreate a temporary and disposable object into a valuable looking permanent object either through painting or some other medium.

Pinhole Photographs

Kathryn Faulkner Jim's Bed, 2001

I really like this photograph because of the way the light reflects from the window and the simple composition. The viewpoint is looking slightly up to the room and I like how instead of focusing in on one object, the pinhole camera captured the whole room.

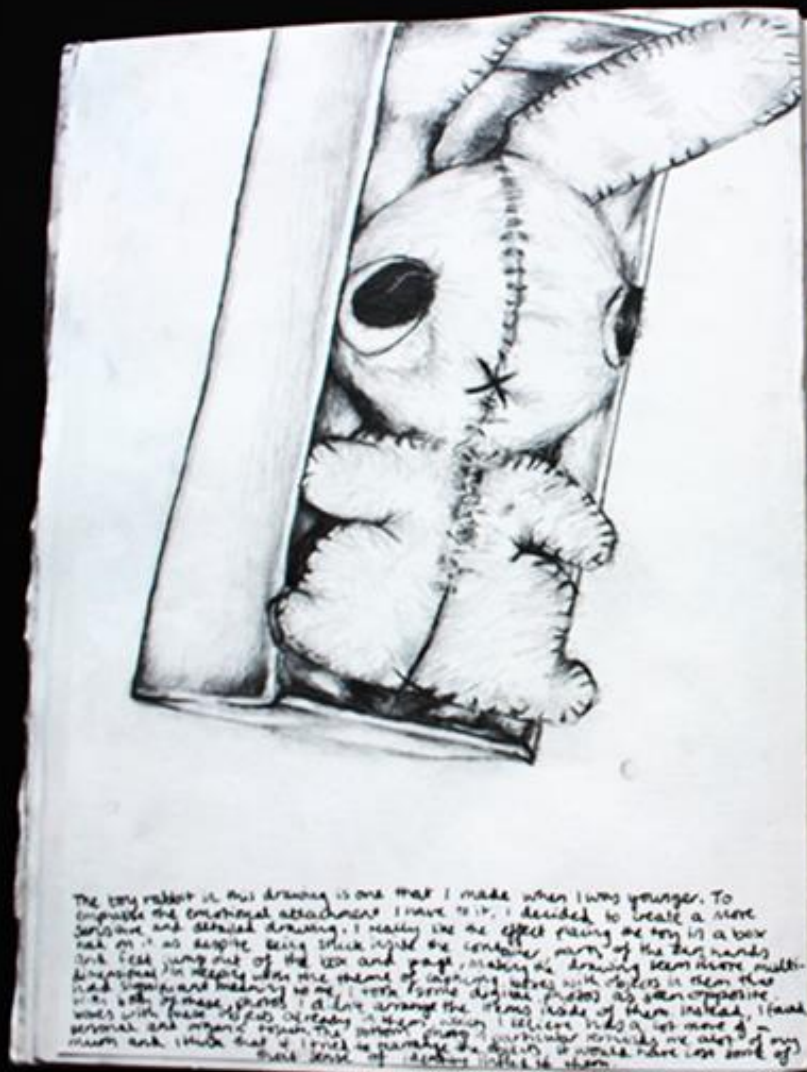
A pinhole camera is a very simple camera which has a light-proof box, film and a pinhole which allows light to enter through the box and onto the film. They have to be left for about 15 minutes (depending on how sunny a day it is) before the film can be processed. This means that they have to be placed in the fewer rabbit etc. meaning that you get a completely different viewpoint than what a normal hand-held camera gives. Also the pinhole camera doesn't allow you to zoom into an object so you have to position it to your chosen object closer or further away to the camera. The end photograph is often very dear as the pinhole makes sure that every point emitting light is/was captured in the film.

What I hope to include in my pinhole photographs which is captured in Faulkner's photograph is the effect of light and shade. I will hopefully achieve this by placing and positioning my objects in and area of sunlight (or next to a window). I also want to experiment with the angle I place my camera and how far away it is to my composition.

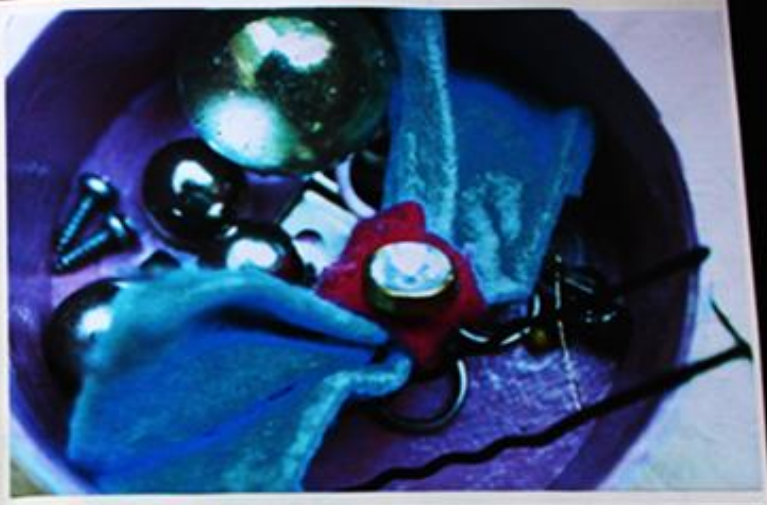
By placing my objects where the light was, a clear shadow of the objects formed on the glass making the composition stronger. I particularly like how it looks like the horse is looking at its own reflection. This photograph in particular captured a lot of the surroundings and detail as the contrasts with the blurry and bare foreground. What I took away from this photograph was that lots of reflective objects worked well in the presence of light.

Despite initially being disappointed with the outcome of this photograph as it is underexposed, I have really grown to love it because of its simplicity and boldness. The tiny child sized chair is clearly the focal point of the work and I like how in the composition it is slightly off centre. I also love how delicate plant animals have our clear hairline and how the camera has picked up on the light and dark parts of them and where the light had been reflected. This makes the image more dainty and contrasts with the dark and striking rabbit.

What I find interesting about this photograph is how although some areas (like the window) are very dark, other areas (like the table my objects were placed on) remain very light and underexposed. With this photo I decided to have the pinhole camera closer to my objects so that they were emphasised and that is also helped by the fairly plain background. If I could change one thing about this photo however it would be the very dark colour in the foreground as I believe that it is too distracting. Despite this, when I inverted the image to use for my collage (next page) I found that the proportions were not too overwhelming.



The toy rabbit in this drawing is one that I made when I was younger. To emphasise the emotional attachment I have to it, I decided to create a more sensitive and detailed drawing. I really like the effect placing the toy in a box had on it as despite being stuck inside the container parts of the ears hands and feet jump out of the box and page, making the drawing seem more multi-dimensional. In keeping with the theme of capturing boxes with objects in them that had significant meaning to me, I took some digital photos as seen opposite. With both of these photos I didn't arrange the items inside of them instead, I found boxes with these objects already in them, which I believe has a lot more of a personal and organic touch. The bottom photo's particular reminds me alot of my mum and I think that if I tried to rearrange the objects it would have lost some of their sense of identity linked to them.



Jars and Boxes

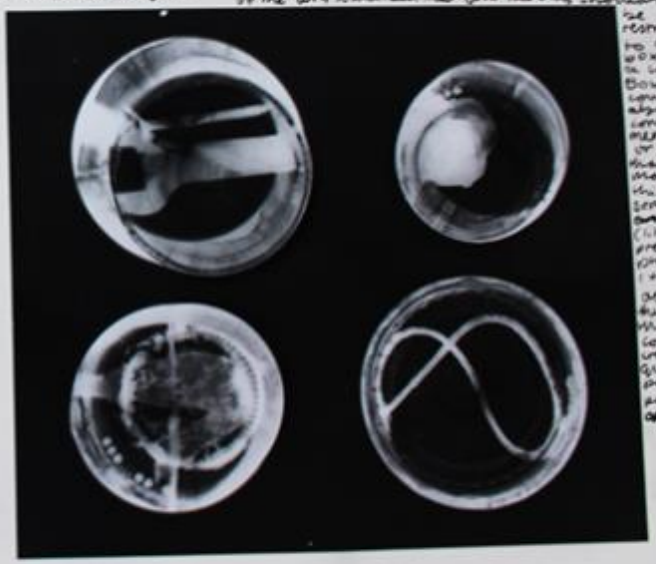
Man Ray (1890-1976)

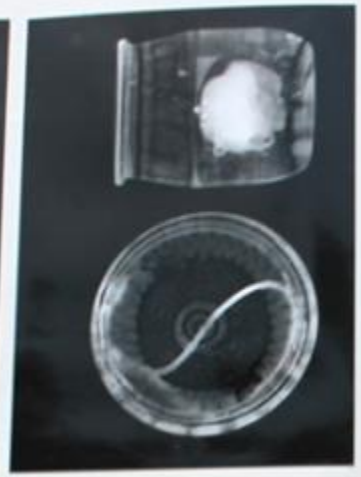
Rayograph, Comes, Straight Razor Blade, Needle and Other Forms 1922

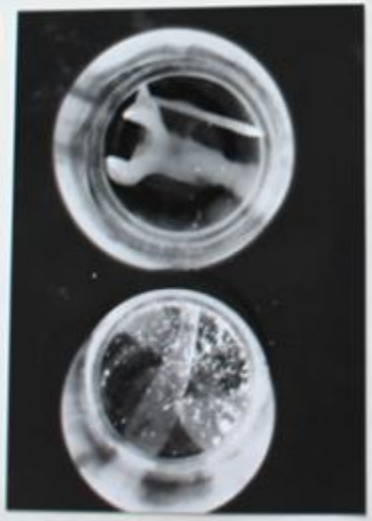
Man Ray was an American artist who lived in Paris for a period of time. He is well known for his 'rayographs' and he was influenced by artists like Matisse and Stieglitz.

After being inspired by how Cornell Cornell and Arman displayed their work, I decided to further explore the themes of jars and boxes. I found glass jars particularly interesting as although being clear and the contents inside being visible, the objects inside can become distorted and warped as seen with my drawing opposite. I also thought that a selection of jars would work well in a series of photograms. Like Man Ray I used ordinary everyday objects and by placing them in jars some of them were unrecognisable. Unlike Man Ray, I positioned each jar in the photogram below in a grid like position which is slightly similar to Arman's 'Plan of Obsolescence'.

I think boxes and jars can be related to the theme of 'the size of me' as they can imply that you feel caged or boxed in and that maybe the size of you is restricted. I also feel like the outside of a box can almost be how you present yourself to the world, and all the hidden things inside of them can symbolise the memories or things that contribute to your identity which are not shown to the world. Glass jars, on the other hand are very open in that everything you are can be seen. A common metaphor like 'thinking outside the box' is also related to the size of me 'as it could mean that your identity shouldn't be restricted to a box or a label. Boxes could also contain memories or objects that make you think of someone (like the previous photos I took) and I think that that could create a quite powerful piece of artwork.







Above is a photogram of jars that I worked ink into. I like how vibrant the red and green is in comparison to the black and white photogram, but also to each other as they are complimentary colours. However, I think this piece would have been even stronger if the photogram I used had a blacker background.
The pinhole ~~[illegible]~~ below I think was successful in that it has strong areas of light and darkness and I like how the jars are positioned in the centre of the composition.
With the photograms opposite I experimented with different ways of displaying the jars. I really like the top left photogram as it appears that the objects inside are falling out. I decided to use a range of objects in these photograms, some being very distinguishable (fuselage + screw) and some unclear (mixing)

Howard Hodgkin (1932-)

Howard Hodgkin is a painter, printmaker and collector. He was born in England and is best known for his small scale abstract paintings like the ones below and he paints very slowly, occasionally over 4 years for one painting.

Night and Day, 1999

Rain, 1989

Hoe we are in Croydon, 1979

Hodgkin's thick and bold lines, contrasting saturated colours and range of geometric and organic shapes creates depth. By extending the brush strokes to all corners and spaces in the canvas, the art work appears more confined.

What I find most fascinating about Hodgkin's works is how he incorporates framing devices into the actual artwork and the effect that has. As seen with 'Rain', 'Here we are in Croydon' and 'Night and Day' and many more of his most famous paintings, Hodgkins extends the paint onto and over the frames which are usually second hand or antique and wooden. Despite painting over the frames, the change in texture and height creates a distorted image and the inside space remains the focal point of the work. Also, in all of the artworks above, Hodgkin's brush mimic the frame and it is almost as if he is sketching on a new and different frame to the piece which differs from the previous flat toned and usually rectangular one. By extending the paintings onto the frame I believe Hodgkin's was trying to prevent his ideas from being constricted and contained.

This strongly relates to my extended theme of boxes and jars as the box acts like a framing device to the objects inside. Unlike Hodgkin's art yet to truly extend and incorporate the objects into the box, but I do believe that by using transparent jars, the object automatically is present when one sees the jar and it is slightly similar to Hodgkin's paintings.

In regards to framing devices, there are many other examples which can change the impression an art work gives off. A grid could be used and if the subject of the painting is restricted by the squares it could demonstrate conformity and order, while if the subject extended past the squares it would strongly contrast and seem unexpected. A camera lens also frames an object in a photo so by varying the shape, angle and zoom, the mood shifts. With a portrait photo like the one I took to the left, everything in sight is usually captured. A photo in the shape of a square can seem also more direct and personal, and a wide photo even more so as it emulates that of a cinema screen which in turn creates a narrative

The Museum of Childhood

I visited the Museum of Childhood on a school trip & I have already begun to explore it as a drawing of my own. From when I was younger & still now, my grandma buys me a book to ones library as they are often very personal and evoke many memories which may have shaped who you are as a person. There was a huge variety of objects on display, some being hundreds of years old and others less than a year, some one of a kind and others manufactured in their millions. I particularly found it interesting how it seemed the political and social views of the time made a huge impact on what children played with and how they were advised (as seen with my drawing below) this would have definitely had an impact on the child's memories and views throughout their good and bad and increasingly their future jobs and identity. In the museum the toys were usually grouped with other toys of the same theme or type e.g. moving toys, action figures and dolls. There was also a large number of toys which were interactive and visitors could play with them. This drew the attention of many other children from nursery schools and nursery because naturally toys purpose is to be played with. And I feel was equally as informative as the descriptions of the objects in cabinets, as it gave the viewer a feel for the toy and an insight into how the child in question felt playing with it. I also think that the museum helped my understanding of the importance of toys and childhood. It also has inspired me to take a much more experimental approach with my artwork and to try working with different materials because whilst the interactive toys inspired me I was more interested in the toys that we as an adult can learn about as through playing and trying different activities outside of their comfort zones.

One thing I would have however liked to have seen with the toys is more of the evolution of a specific brand or type of toy, and for them to maybe be displayed more clearly. To enable us to draw as I chose these 2 objects to draw as they had a direct link with the theme and just there I have been exploring and also because they vary in scale from one another and I prefer both these toys would have had an effect on a child's memory

'French Knitting Dolls' 1930-50's

To the right is my drawing of a 'sand toy'. A 'sand toy' is a toy which when turned upside down, sand is pulled down by gravity and a wheel is the base which. That then spins a rod which is attached to a figure making them appear as if they are dancing. They particular style was made in France between the 1940's and 50's.

What initially drew me to this rather ornate object was its similarity in appearance to the Jacques Tati 'Monsieur Hulot's Holiday' poster (see double page on artists) & particular the 'Fish Ballet Cast' and the artwork below it. Both the 'Fish Ballet Cast' and the 'Sand toy' are linked to dance and have a layout and femininity about them. The dancers like very elaborately detailed and delicate and she appeared to have been hand painted. I like how despite being in a box the viewer doesn't feel to contained and instead the box acts as a stage for her and the viewer is the audience. This connection with the viewer would have been accentuated by the interactive nature of it, whether as it was played as a 'cashing' and not one to be played with, the toy ended up appearing less valuable and less fun. It also appeared as more of an ornament and less of a child's toy which it needs to be viewed but not used and I think containing the toy inside a box seem like when the toys played out which you could play with.

To mirror the fragile and unrealistic feel of the toy, I kept my drawing really detailed and soft.

observational drawing of a 'Sand toy' 1940-50.

To the left is my drawing of a toy called 'French Knitting Dolls' which were produced in the 1930's - 50's. I decided to draw this because when I was younger I also did French knitting and used a similar toy. However I was particularly interested in the way it was advertised above an adult and how that is different from when I used a similar toy as a child.

Despite French knitting being for an gender, the packaging clearly targets girls as seen with calling it 'Nancy' and also the slogan 'keeps our little girls busy'. This is a clear example of where a general view and stereotype is reinforced through toys at young children. I feel that this strongly relates to the topic of identity and 'the Size of me' as by labelling boys from playing with the toy and telling girls that they should play with this and 'keeping them busy' it reinforces how both genders view themselves and limits children from seeing the size of themselves and abilities to just their gender.

I like how this box contrasts alot to the delicate 'Sand toy' above & that this appears far more used and worn in. To mirror its battered appearance I decided to draw with stronger and bolder lines and to keep the drawing black and white to emphasise the age of this piece and the views/stereotypes expressed.

Oil Painting using a palette knife

Ginette Gallaway

Unlike acrylic and watercolour, oil paint takes a long time to dry. This can be an advantage as paint palettes don't dry up so quickly, however, this can make it hard to layer colour without them blending together and becoming muddied. Oil paint also has a really nice shine ~~for~~ finish which is harder to achieve with acrylic and the colours are very blendable.
The above painting by Ginette Gallaway used a palette knife to create a rough but fluid impression. I also love how colourful the painting is and how there is no white space exposed meaning the painting completely covers the canvas. Using a palette knife is harder than a brush if you are trying to do a detailed and clear picture. However it gives more texture to a painting than it would with a paint brush. I also love how Gallaway kept the colours pure and I like how despite the composition seeming quite busy, the flowers are still the focus of the piece. The knife strokes are also going in different directions which adds a jagged effect.
This work has inspired me to apply oil paint with a palette knife thickly and not mixing the colours. A challenge with using a palette knife is that I faced when creating my painting was that sometimes the knife would scrape up all the paint I had already laid on as it took so long to dry. To overcome this I ~~pay~~ layered my paint on more thinly to give them a bit of time to dry. As the black and white stripes in the mouse toy had many colours in them so I made sure to incorporate bits of yellow and blue to make the painting more 3D. One disadvantage with the palette was that I had to simplify details. I blended my colours on my painting (unlike Gallaway) by layering different shades of colours on end delicately as possible blending them. I think the sense of movement I achieved by having all the knife strokes go in the same direction was fairly successful. This technique is definetly very effective when trying to build up texture and I can imagine using it in larger and bolder painting. However, if I want to achieve a more subtle and sensitive painting, this technique would probably not be as good as a paint brush.

Above is a purse I painted using the palette knife technique. With this work I tried to include alot of tonal variation and a mixture of both warm and cool tones to give it more dimensions. I like the effect of using cardboard as a surface to paint on and although I think the work would be less successful if I was using a brush as the result would be less intricate because of the ridges in the cardboard, palette knife I believe works really well on this surface.

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Head of E.O.W. IV, 1961
Frank Auerbach

Gerda Boehm, 1964

Like Auerbach and Uglow I attempted to use an impasto technique in order to create depth and drama. Unlike Uglow and Auerbach I resorted to thickly distributed paint around the margin using a mixture of paint brush and palette knife, while both of the artists had the page with thickly and boldly laid on paint. The protruding nature of these artworks makes the viewer feel involved within and this effect is amplified when the scale of the artwork is large

Using a palette knife to apply oil paint definitely makes the subject of the artwork more ambiguous and hard to distinguish. I really like the contrast in this painting between the more thickly applied paint to the impasto technique as it keeps the viewers attention fixed on the object and making it less overwhelming to look at.

Oil Painting using a Brush

As well as choosing to paint using a palette knife, I decided to paint using a fine paint brush. I found that not only the process of painting may object to be different, but also the finish, as the painting became something more subtle, muted and sensitive.

Oil painting using a brush allows for far more control than a palette knife. Intricate details are more easily accomplished and a smooth, blended appearance is created when using a fine brush. I love the simplicity of Fogel's [illegible] Diptych which [illegible] and two standing by one another more effective as the composition of colour isn't overpowering. There are no visible brush strokes in the centre of the piece with the lowest tone you start to see on the edges where [illegible] brush strokes. This contrast makes the art work far more interesting.

Single Whites Diptych 2007 E. Daniel Fogel

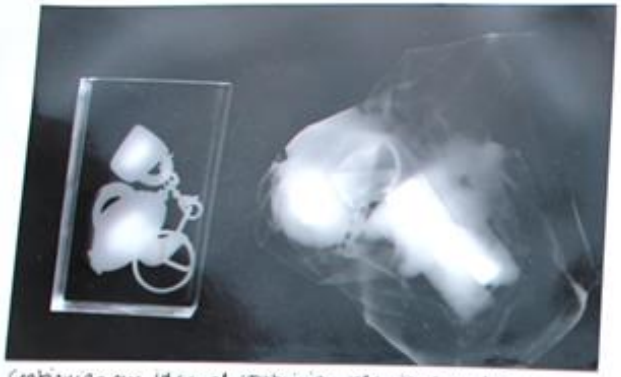
The Promise of Packages
Mary Maxam

Mary Maxam is from the United States and her work is inspired by landscapes, gardens and people throughout the Northwest.

E. Daniel Fogel is also from the US and he is said to be inspired by Fredrick Remington and Maynard Dixon. Although he tends to work from ordinary objects, they often hold strong metaphorical + symbolic meaning to him.

This oil painting is a still life of boxes. Like Fogel's painting there isn't a huge range in colours, with Maxam focusing more on warm tones here. The composition is much busier than Fogel's and this is balanced out by making the brush strokes and edges of the ribbons more bold like and less precise. The ribbon around the box manages to connect the main subject of the art work, with the background and it grounds the object in the composition. With this painting Maxam adds more precision to the ribbons by accentuating the light and shade in the piece.

In my painting opposite I tried to blend the brush strokes to create a more smooth surface like the box I was painting. However, I did use brush strokes to suggest some sense of form and to make the box appear more three dimensional. Like Fogel I used two different block colours for the foreground and background. I used a slightly warm pink for the foreground as warm colours tend to catch the viewers attention. This would help make the box more the focal point of the artwork.



Continuing my idea of containing meaningful objects in containers, I created 2 photographs. The bottom right has an almost x-ray effect and this makes the work seem revealing and gives new life to the objects. I like the contrast between the about left clear box with the more ambiguous objects inside the plastic bag. For the photo below I tried to place the various containers in an almost grid like position in which each object is given equal weight and alternation. The composition also feels alot more organised and deliberate while the right bag above feels more organic and natural.

This photograph I think was successful as it is neither to dark in colour or too light which means I exposed it in the dark room for an appropriate amount of time. I like how the photo is slightly blurry as it suggests a sense of movement and motion while still being clear and detailed enough for the composition to make sense and be interesting. I really like little spots of white in this piece and the one opposite as it gives the photo a more vintage appearance that reminds me strongly of 60s black and white films which suggests a narrative. The shadows over the top right of the photo opposite creates more depth and mystery to the photograph as there is a range in tone and the viewer has to examine the edge of the piece more carefully to decipher what exactly is in the corner. This also applies to the photo above with the stream of light passing diagonally across the centre of the photo adding more range and dimension.
So far with my photography and paintings, colour has played a significant role in the end results of the piece, however with black and white, detail and tonal variation plays a more important role in creating a narrative. While black and white can tend to be quite a harsh contrast, I love how more photos are more subtle and muted.

Experimenting with my SLR film photographs

For the photo to the right I applied blue ink pink ink. I really like the overlapping of print + the interesting way to mix ink to create one another photograph. I would recommend experimenting colours + ink. I also like how printing on glass + photocopies overlaying on these + photocopies overlaying on these + photocopies overlaying on these

Analysing how narrative is suggested in art work

Francois Curlet

It is clear by the stark contrast of background and the positioning of the heart right at the centre of the composition that Curlet means for the heart to be the focus point of the piece. When I first saw this artwork I immediately thought of the idiom "a heart of gold". Despite the fact the child is used to describe someone as being wholly good and loving, there is a very bold and realistic feel to the heart caused by its strong reflective surface. The darkness surrounding the heart also suggests something more sinister. The thin layer wrapping surrounding the heart also suggests something "a heart of gold" as you'd expect something of value to be precious & gold to be more protected, but it makes the heart appear worthless and common.

I love the simple blue & cream colour palette which makes the opposing colours pop. The objects opposite each other and the white background. I hope to use this technique with my paintings and photography in the future as I believe it would be more impactful & would capture the viewer more.

I believe that "Sardines in a Bag" by Andrey Smirnov represents and is trying to convey the deadly effect of pollution on marine animals. As the fish is clearly the centre of attention as the plastic bag appears to be suffocating the sardines. Although, however, is comical the way of fish is not able to be seen in the painting, one can imply that Smirnov is trying to express that humans are the cause of the death of fish and plastic pollution because of this statement. Andrey Smirnov makes the artwork more effective and shocking by having a striking neutral colour for the background which causes the viewer to focus solely on the fish. The shades of yellow and red adds warmth to the piece and causes the fish to, although almost dead, appear to have a sense of life in them.

"Sardines in a Bag" Andrey Smirnov.

By painting an ice cream cone with a new, Betty Jean Thirkield manages to instil something temporary into a permanent form. I love the painting technique Thirkield has used as despite the cone having sharp edges and a solid form, she has used various different shades of colour to depict light and shade and multiply the dimensions. I believe Thirkield is trying to capture a memory of a summer and having something to a. A stereotypical summer treat with complete the whole vibes people have when they see ice cream, sunshine and little memories. The cone is held by a hand which makes the painting more personal as the viewer is given a perspective of the artist's life & is a mystery to the viewer.

"Ice Cream Cone" Betty Jean Thirkield 1965

Because of the paint palette, brush and coloured pencils I believe that this painting could possibly be reflecting the identity of the artist. The artist could also possibly be commenting on how the various objects, like the crystal ball, flame, sweeties and circle lamp, are inspiration for the art work as the value of the journals and lamp is mirrored in the paint palette and one of the pencils. The mirrored surface on the vase also suggests that the artist and the objects are related and intertwined somehow. I really like the composition and placing of the objects in a diagonal as it adds a great weight and importance to all the items and draws the viewer's eye from one end of the work to the other. Although the dark background is very stark and simplistic, the items distracts from within it and is a great reference to the items because of the use of tone and shading in the pictures.

Composition Ideas

I plan on making either a large A1 size oil painting or 3 smaller A3 size oil paintings related to and developing from the ideas and drawings I have so far explored, from my analysing of the oil paintings in the previous page and how they suggest a narrative, I feel as though a strong contrasting background would be necessary in order to give my chosen objects more emphasis and the focal point I have been greatly inspired by the works of Joseph Cornell, as have expressed throughout my book, and also 'La Télévision' which was a photograph I analysed earlier. The above drawing represents Cornell's shadow boxes but also my interest in childhood containing identity. If I was to paint a scene like this it would be at a scale of A1 because I want the viewer to feel drawn in [illegible] place and to view it like a TV. The little figures/animals would ideally [illegible] a warm tone to them and the background a cool one just to bring the objects further forward. I also really want to have a variety of textures and mark making in my final painting as I believe it would make my composition more interesting which is why I including some Patrick above.

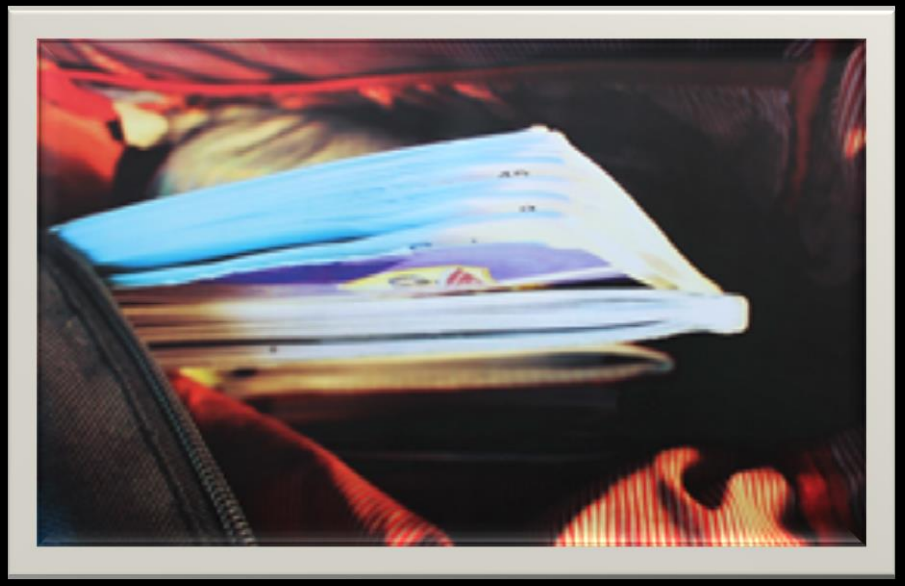
If I were to paint 3 individual paintings, they would be similar to the one above in that it would be a series of objects in a variety of containers. If I was to further explore the unity and similarities between each painting I would use either similar shaped boxes, similar sized objects or a running theme throughout each i.e. childhood, collections, boxes inside boxes. Having a series of paintings is effective in narrating a story [illegible] as it can evoke ideas of story books and differences and similarities are highlighted with in them. If I were to take this approach, I would keep the background very minimal, like a white or pale blue just so that the objects were not overwhelmed.

This drawing represents what I'm planning to paint for my final piece of painting. This piece of the painting will be about A1. With a variety of mark making like cross hatching, straight lines and general shading, I tried to illustrate how I would plan to vary my application of oil paint. To add texture I plan to use a mixture of palette knife for the fabric and a fine brush for the hands. However, I might use a larger brush to fill the focal point of the piece just because my fine fabric and the size of the book.

I believe too small an object would be dominated by the fabric and the size of the book.

Cyanotypes

Marcia Treger

I have previously explored making cyanotypes to reflect my ideas of identity but not for the size of me. Also for the cyanotype opposite I used a different method of creating them. In a dark room I exposed light sensitive paper to ultra violet light unlike when I previously used natural light. This technique created a more accurate work and was more reliable.
The sharp linear lines created when making cyanotypes are very effective as seen with Marcia Treger and the vivid blue compliments the intense bright white dramatically.

For the photographs to the left I experimented with changing the colour palette of the photo to try and manipulate the photo to make it look like a cyanotype. I did this by using photoshop and by clicking on image then adjustment and then hue/saturation and I varied the amount of blue and the saturation of the colour until it reached an appropriate tone. I also changed the colour balance setting which helped remove and red and warm tones from the photo. Of course it is not identical to the effect of actually using the traditional cyanotype technique, but it encapsulates the mood created by only using one colour and a small range of colours/tones