

**GENERAL ART AND  
DESIGN YEAR 1**

**F M P  
I A R  
N J O  
A O E  
          C**

**2  
0  
2  
2**

**'F  
L  
I  
P  
S  
I  
D**

**CREATIVE  
PRACTICE: ART,  
DESIGN AND  
COMMUNICATION**

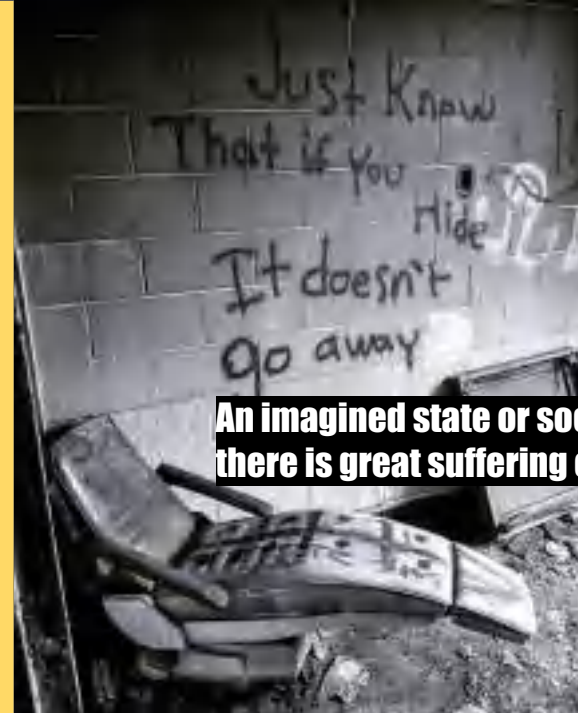
**ual** university  
of the arts  
london



**A place that doesn't exist but can be your own imagination**



# UTOPIA



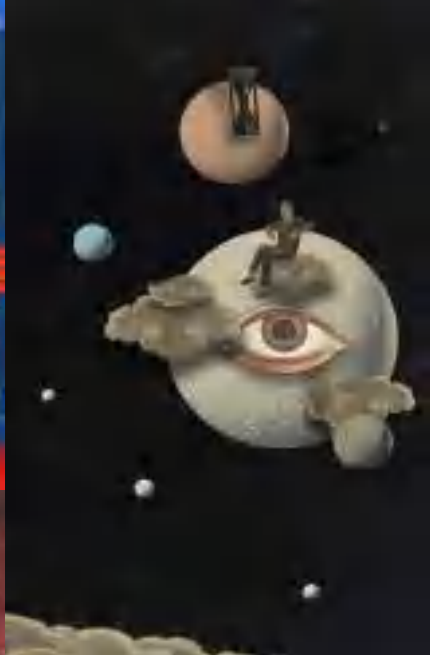
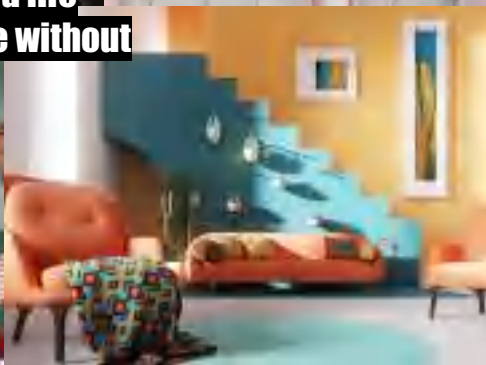
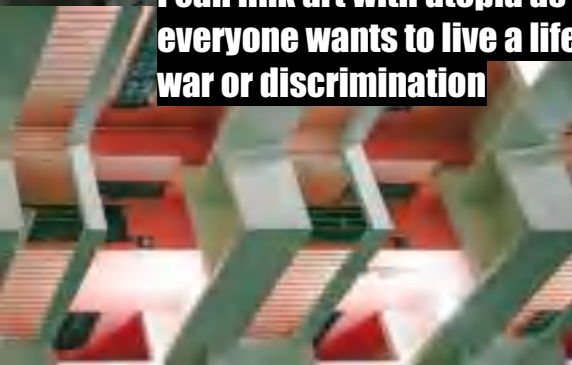
**An imagined state or society in which there is great suffering or injustice.**



**A fairytale life Salvador Dali artwork**



**I can link art with utopia as a life everyone wants to live a life without war or discrimination**

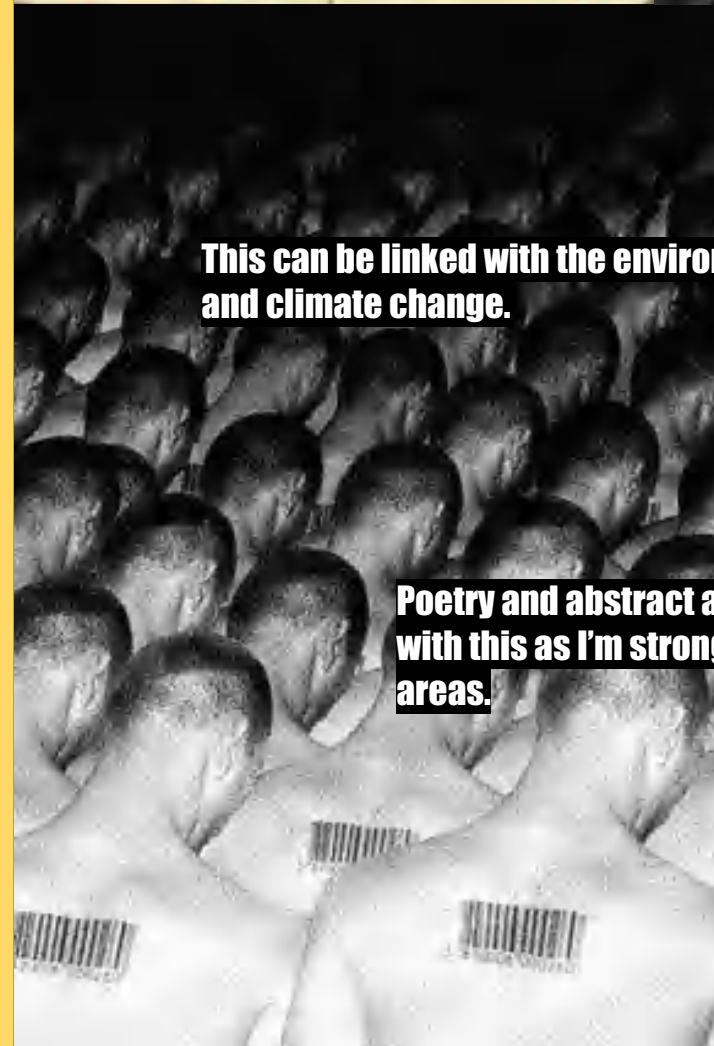


**I can link art with this topic about today's life with Russia and Ukraine. And wars in the past and linking them with today's wars.**



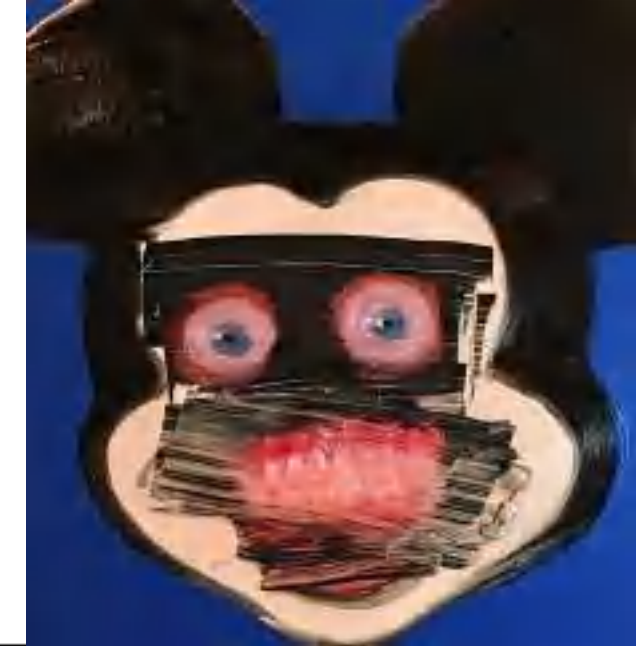
# DISTOPYA

**This can be linked with the environment and climate change.**



**Poetry and abstract art can be linked with this as I'm strong in both these areas.**

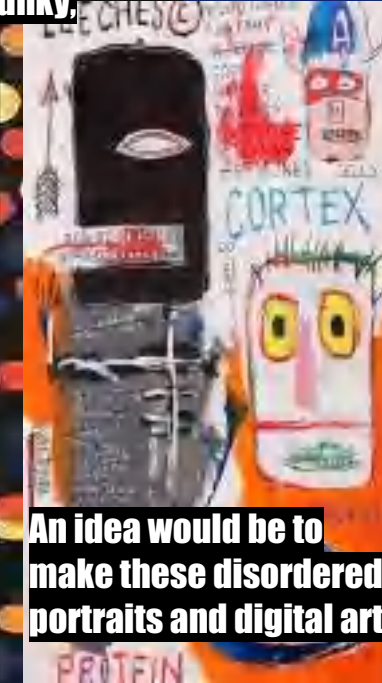




**Ordered art can be arranged art or a piece of art that's aesthetically pleasing to look at**

**Disordered art making it funky, abnormal but exciting.**

# ORDER



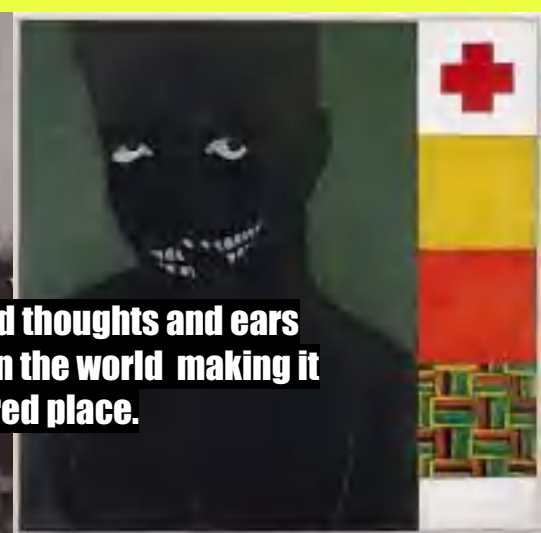
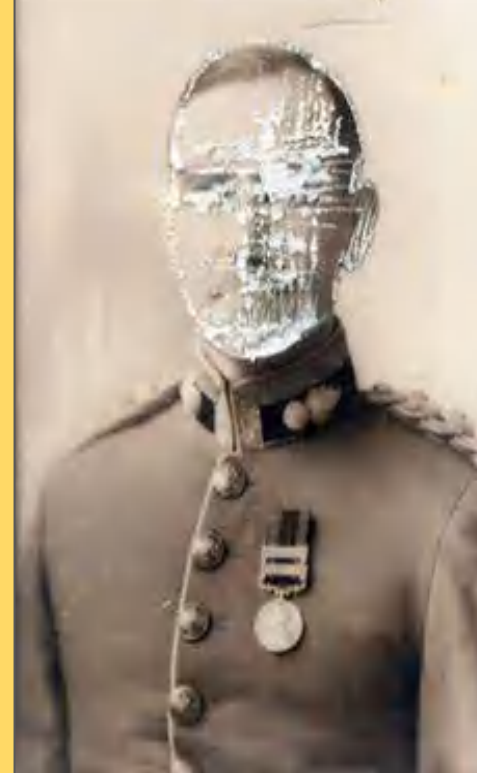
**An idea would be to make these disordered portraits and digital art.**

# DISORDER

**Something that people think must be right**



**I think of the art/order world being the opposite of order and it being disorder and slightly peculiar.**



**Disordered thoughts and ears going on in the world making it a disordered place.**



**FOCUS ON DARK WITH HINTS OF LIGHT COLOURS. ABSTRACT.**

**LINK THE DARK COLOURS WITH THE DARK SUBJECTS I WILL RESEARCH AND LOOK AT**

**POETRY :  
SAD  
DEPRESSING  
CAN BE HAPPY**

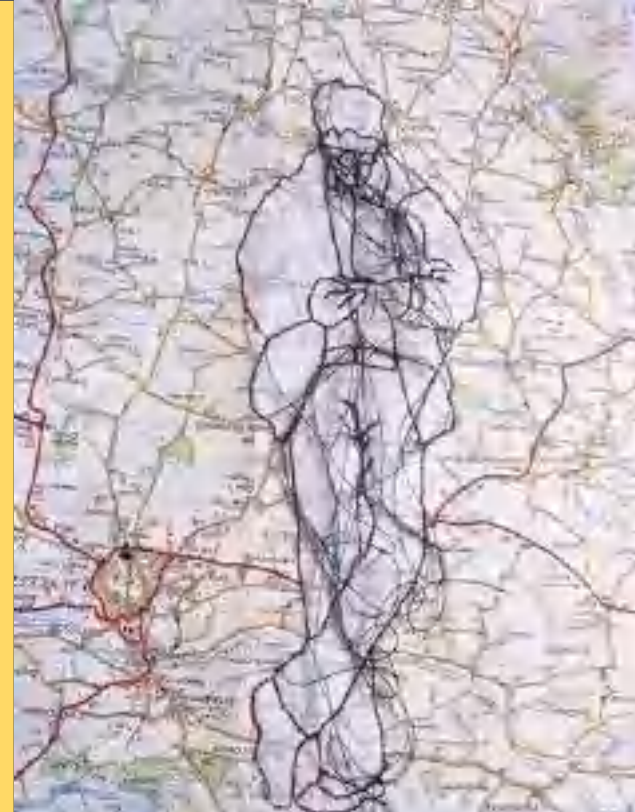
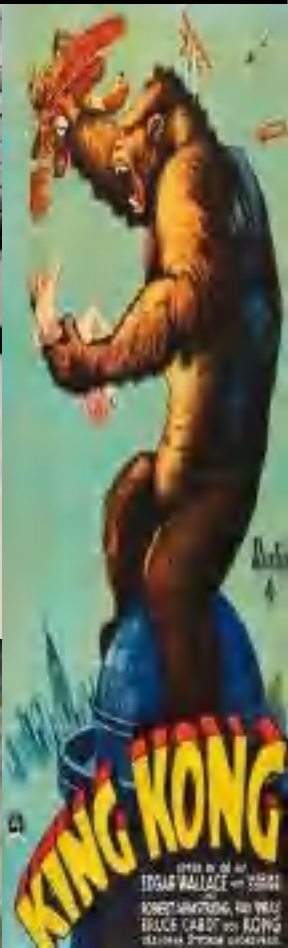
**U  
N  
D  
E  
R  
G  
R  
O  
U  
N  
D**



**Linking underground with the past. An idea would be to take pictures of people who had a touchy past and create art around them.**



**Focusing on one historic event, whether that's linking colours with how i feel about the event or adding in something what actually happens from it.**



**O  
V  
E  
R  
G  
R  
O  
U  
N  
D**

**ABSTRACT AND EXPRESSIVE LINO PRINTS / ABSTRACT AND TYPE MIXED MEDIA COLLAGES**

**Materials, processes and techniques skills**

For final piece I would potentially go big with:  
**Vast linen canvases with thick layers of paint and mixed media.**

**DIGITAL WORK** Abstract digital work posters, with expressive poetry writing on top

Large abstract paintings

# INDEPENDENT PLANNING

Research abstract painters and use there techniques with practicing mixed media collages to then extend further into big canvases.

- Linen
- Wood
- Stone
- Brick

Mixed media by using my own photography with thick oil paint around it or on top.  
 Can also a use historic photography to link underground with the past.

**DISPOSABLE CAMERA  
 POLAROID CAMERA**

**POSSIBLE OUTCOMES**

- **POTENTIALLY**
- Poetry on top of mixed media with paint
- Abstract paintings, poetry hidden inside the canvas
- 



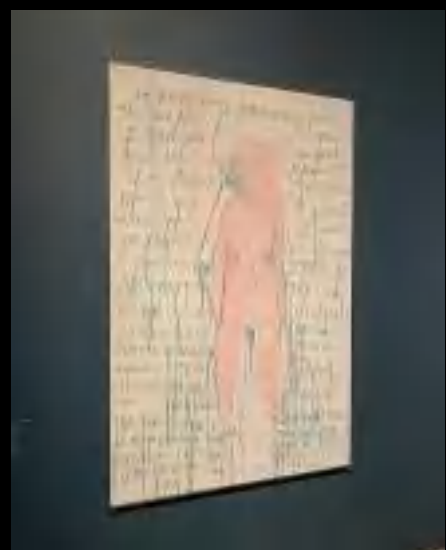
# AND IDEAS

**JACK COULTER BOLD EXPRESSIVE ART**



**Artist research / materials, processes and technical skills research**

**ARTISTS**  
 Look at certain abstract artists like Gerhard Richter with the technique of using a squeegee and paint.  
 Research José Parla with him using natural forms such as wood and brick to paint on and old newspapers and posters.  
 Jack Coulter research the way he uses glass and things around him rather than a pint brush making these bold inked and painted abstract art.



**Tracey Emin**  
 I love the way she has used text on the canvas so expressive and free. I would want to do something similar.

**A POSTER ON THE**

**THE WORD  
UNDERGROUND**



## **THE PROCESS**

- **At first my uncle did measure out and how spaced out the words would be to make it precise.**
- **However we aborted that and decided to go free hand without all the measurements because we wanted to be more authentic and real, instead of the measurements.**
- **I start of by writing in block capitals "MEET ME ON THE UNDERGROUND"**



- **I then begin to add colour on the black lettering in red to bring it out a bit more. I would have thought the red could brighten it up a bit however it did not if anything it made it more dark.**
- **So solving this problem I had to create a bright surrounding with yellow, orange, blue and others with blending them in and creating colours.**
- **It then brought out the dark bits with the composition working well.**



Using oil paints and ink me and my uncle create this bold and vast on linen art. MEET ME ON THE UNDERGROUND i have used in block capital letters for it to be the focal point of the poster. For the abstraction of a background i've used clashing, deep and intense marks, with some being controlled and risk taking. The two bottom pictures where achieved by various colour paints in a row then using a scrape knife i very softly scrape away the paint getting this effect.



MEET  
ME  
ON  
THE  
UNDER-  
GROUND



**My favourite area of the painting was mainly coming from the letters. I love how the palette knife created this modern abstract painting on the E. I think I made the right choice in adding the white bright colours to refresh it from how darkened all the letters where. While the letters where so dark depressing i believed it created a dark message for the poster when we wanted it to be bright and joyful. So in adding bright colours i think we solved the problem**



**The paints where applied very roughly with the oil paint being very thick as no turpentine was mixed in to it. Using a thick paint brush with dry thick paint on it it gave the letters T U and N this effect. Where as the E was used with a pallet knife. I think the colour on the letters where organised neatly as i didn't want to over power any letters with the same colour every time. So balancing them out with different dark and lights worked well. I also believe it helped build up the composition.**







# HOW

# I'M

When linking my poetry I don't want it to have a certain topic however my poetry will be mainly linked around the lessons. I feel giving it a certain topic and focusing around that one thing would put a lot of pressure on. This is why I want it to be mainly about the lessons or just anything in general as I feel this would give a more down to earth poetry.

# LINKING

# POETRY



# SONNY HALL

Throughout the Journey of my fmp I want to included heavy inspiration from the poet, model and actor Sonny Hall. I'm willing to study and create my very own poems to reflect on my work and even potentially use as a final piece with poetry, photography and art. With a bunch of inspiration from a bunch of artists. Including Sonny Hall.



## The Heels Peak Comme des Garçons

Black Stiletto's bandaging man  
To Man to boy to rag-

Easing fury nicely from the spike  
that robs the dogtooth into  
backward trappings -

Ajar from Attack and embrace  
and Savvy Stripes

To the gallant tiara of mette  
To amity before sex

Close to Waterloo

Then to Tokyo

Then Paris

Then to the crown of the heel  
as it notes the property of such shade.

Sonny Hall,  
28 March 2021.

I have taken up a reckless endeavour  
I am the poet that hangs with the  
orangutans of fashion and sparkled powder  
I move in close proximity alongside certain monkeys  
that pander each other absentmindedly.  
Motivated by a shameless reluctance  
to sit in the Steam Room of transparency

With this I Make them sweat  
Dreadfully, yet truthfully

The sickness one can perspire is a certain illness  
of desire. Possessed by the deluded ones who  
horribly admire the ones of counterfeit fairy  
like power.

I have been taken  
by a terribly impetuous endeavour

I am a vexed bull in a China factory  
I am a pen fucker / decontaminating  
game freaks, staining their skin with the trolley  
Ink of my pen. And I ask myself

When the study of the  
Weak minded, will end?

Sonny hall also creates poems on canvases, with an abstract background. I really like how the poetry isn't so neatly written and its like an expressive piece of writing with the way it lingers. I'm also a huge fan of the abstract painting in the back with aspects of realism with the wine bottle to give it a classiness to it.



Here I have extended in my independent art with a piece I made with ink, paint and adding in my poetry. Sonny Hall had a massive impact on this piece as before i had never seen poetry and art merge to look so good like Sonny Hall. I've linked the poem on my first thought

# THE ~~NAZI~~ BOOK BURNING CAMPAIGN



The nazi book burning campaign was a brutal event and apart of human history. It was about burning books that were "UnGerman". As part of an effort to align German arts and culture with Nazi ideas. University students in college towns across Germany burned thousands of books, heralding an era of state censorship and cultural control. I believe using this in a piece of art world be so emotionally draining but unique in so many ways. My idea would be to burn maybe 1 or 2 books and to stick them on the canvas, representing Nazi book burning.

## PART OF HISTORY • DEPRESSING



As it's a very dark and meaningful topic i feel i can create a piece of artwork linked on this sending a message. I have a rough idea of what i would want to do if i was to proceed.



# Fahrenheit 451

Adaptation of the Ray Bradbury novel about a future society that has banned all reading material and the job of the firemen is to keep the fires at 451 degrees: the temperature that paper burns. A firemen begins to rethink his job when he meets a book loving girl.

# DYSTOPIAN

F  
U  
T  
U  
R  
E



# ANSELM KIEFER



I believe Anselm Kiefer is going to play a massive role in artist research for my fmp as I'm in love with the idea of a book being placed onto the canvas. I can link my poetry idea with an abstract painting, potentially fine art and create poems inside the book. Even the large canvas inspires me to go ahead with a large canvas for my final piece



**BOLD  
VAST  
GLOOMY  
STUCK IN THE PAST  
EXPRESSIVE  
NATURAL FORMS**

I love how Anselm uses natural forms such as sticks and straw as if he wants to make the viewer seem there surrounded by the painting making it feel very real.



# NATURE OF LANGUAGE

Reading an article, this is what José Parla had to say about the piece "Nature of Language" I found it really interesting to see what it was about and how he's created such a complex thought and created it as an art piece. The work is a written painting for and about the nature of language, an abstract landscape of words, phrases and poetic thoughts. It's also inspired by what he sees through the city and historical resources.



# JOSÉ PARLA



- **PULLS YOU IN**
- **DEALS WITH THE HAND AND THE MARK MAKING AND THE HUMANITY IN CREATING SOMETHING**
- **A REFLECTION ON THE HISTORY OF LANGUAGE**
- **A PAINTING ABOUT WHERE DO LANGUAGES COME FROM**
- **ALL WORDS ARE NAMES OF LANGUAGES AND COUNTRIES**
- **NAMES OF PEOPLE WHO HAVE INFLUENCED THE REGION**
- **NATURE OF A LANGUAGE AND A LANGUAGE OF ART**



**I love the look of all José Parla's artwork. I'm in love with the expression them from the lettering to the paint. I want to use similar techniques, for example the way his typography looks. It's very abstract the way there conjoined but if I could make it clearer in the work I want to produce with typography like this in it, I believe it will be effective.**



Something I've admired about José parla's work is that he uses materials on what he can see in the street or what's around him. For example the images shown he has found pieces of stone to then graffiti, mural work and abstract work on top of these.





Inspired by José Parla I look around my surroundings for objects, like José Parla does with the

# AUGUSTE RODIN

Auguste Rodin was a French sculptor, generally considered the founder of modern sculpture. Which to me surprised me as the artist was around in the time of 1889 where he was creating these artworks. When I look at his sculptures especially the vast one to the right I would think they have been created in the 21st century, because of the way it's so abstract.

To Rodin, hands communicated far more forcefully as the human face. His independent sculptures of hands are portraits of emotion, which I can see as the hands are in these peculiar, sad, happy shapes. He was obsessed

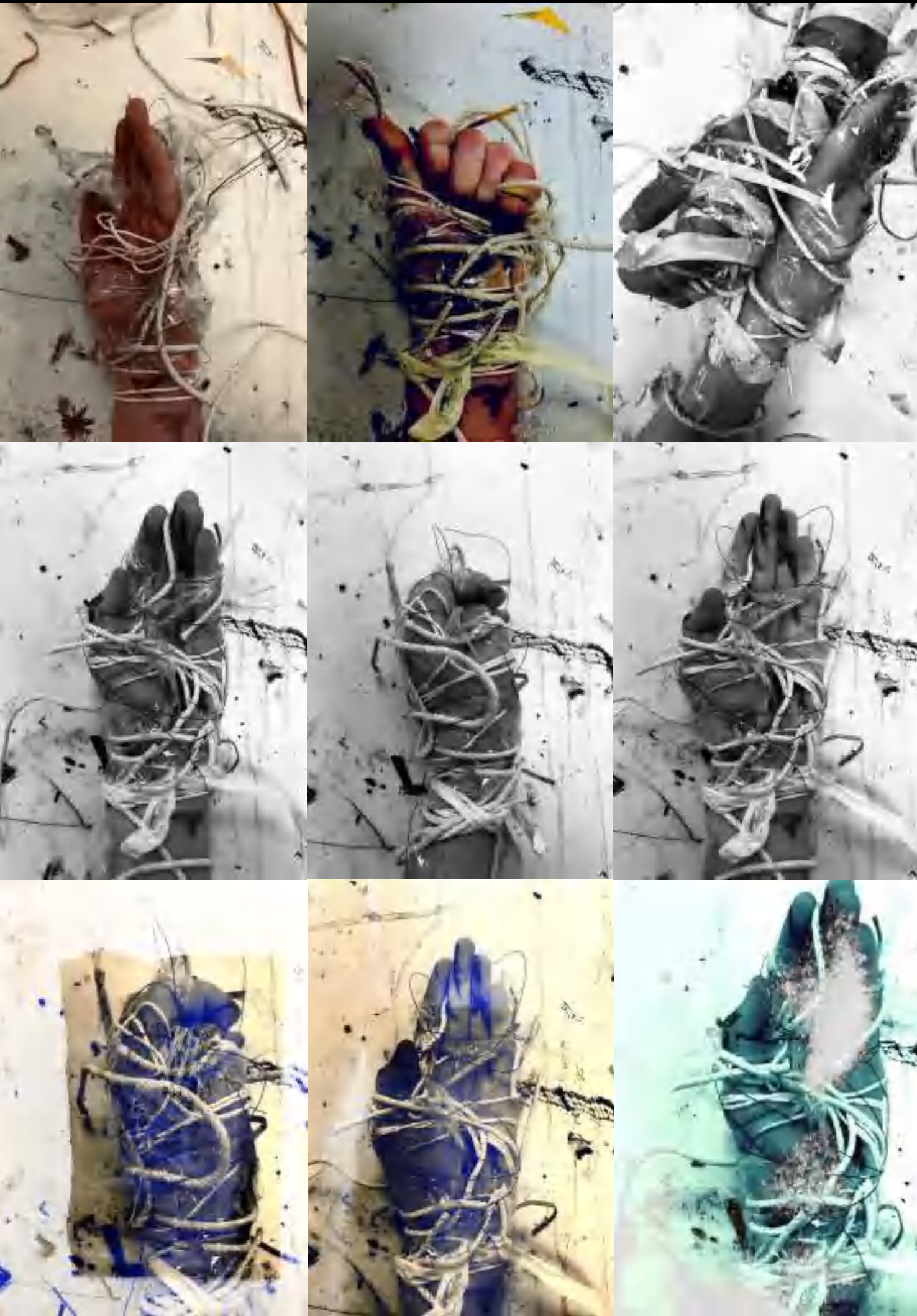


For me Rodin has created a mood and atmosphere where I feel anxious almost. He's created these hand sculptures in a way it's a real hand from a real life event reaching for help. When I look at this I get the feel of a Pompeii disaster from 79 CE. It's as if there body's are crumbling from the lava or seeking for help. To support this the colours really make the atmosphere moody and anxious with a dark theme to relate to a dark time. I believe if the colours were totally different with a slight brightness to them and vivid colours I would have the same mood on the pieces of art. Finally I'm also heavily drawn to the slight dents in the sculptures, making it feel rather ancient and part of the first sculptures to be made.



## CORRUPTION • MOODY

# HAND CONSTRICTIONS



# CONSTRICTED

**My hands have been constructed into being constricted.  
I have no control it's very restricted,  
I promise I'm listening.  
Let me silence the conflict, and ascend the peace  
Let my hands break free and that's a sign of increase—  
—peace.  
But no we keep on going  
Get me out of this  
Ignorance is bliss, Ignorance is bliss  
A hiss of your love and I'm free  
A bit like a dove.**

**A poem on the  
lesson I created**

**At first I thought it was a unique and strange piece of art to be creating. However my opinions changed when thinking about it deeply as I feel a story can be created in the way the string has been wrapped around the hand, creating a trapped, lost and sorrow feeling, as if the persons hand and the person in general need to be set loose from pain.**

**Digitally pushing this was really exciting, creating bright yet dark piece of art. The brightness came from the colour and composition yet the darkness came from the meaning and the hand being trapped and wanting to be let free.**

**For the background I really do think this helped elevate component and meaning, with it being a dark and scratchy background to match the same feels to the trapped hand. I like the way it's not a perfect white background because otherwise it would take away composition and layers.**

# TRAPPED BROKEN



# PROCESS

I loved creating this construction of a constricted a hand. A mysterious hand. Starting of grabbing elastic bands I wrap them around my hand creating this weird shape of the hand with fingers overlapping one another. I then grab string and wrap it round my hand making it constricted. Furthermore grabbing tape to stick it the string for it to stay on my hand, it creates layers and textures.

Lastly I use white charcoal to create this abstract figure which I love how it doesn't look exactly like the figure of my hand but it's very mysterious.

Then writing on top of that gives it an extra layer and even more curiosity to it.



Adding poetry/typography around and on top of the drawing



**Developing it further me and yusuf decide it would be a good idea to link hands to create something powerful and meaningful almost. I look at this with celebration as if it's two countries coming together, wars ending, ending the conflict.**





# CREATING ART FROM VINTAGE PHOTOS - (1995)

With this being a strong idea for the final piece on my fmp. I experiment with vintage photos and different materials such as oil pastels, watercolour and paint. I went on to create a series.

I really enjoyed using mixed media and creating these collages. I love how these photos have meanings and stories to them, and customising them made me love them even more to create 2 stories with the stories in the photos and mine by adding my own artistic feel to it.

If i was to do this again in the future I would use primary images, images that mean a lot to me. Family photos and pictures of family portraits is the way forward I would go. But if we were taking it further I would add poetry as I feel it would give it a lift.



Reflecting on my work I think there all powerful pieces with strong mark making and meaning. I love how they look like a series together as the compositions are very similar with the same materials used, for example: charcoal, paint, oil pastels and tape. With these materials they all create this rough texture while some being smoother than others



If I hadn't of used vintage photos I don't think I would have got the same effect of it looking old and unique looking. I think what makes it looks so old is the charcoal rubbing away from around the sides and



# INSPIRATION

A heavy inspiration from today's lesson was red hot chilli peppers and the infamous album cover, Californication. As I was listening to this I of course see the album cover and slowly but shortly my art starts to become looking like the album cover.

I really like how the blue signifies peace and happiness almost like heaven as it's "overground". Where as the orange in my opinion when looking at this signifies violence almost like hell. The word "underground" works really well with that.

RED HOT CHILI PEPPERS

CALIFORNICATION



VERGROUND

VERGROUND

UNDERGROUND

UNDERGROUND

UNDERGROUND

UNDERGROUND

OVERGROUND  
OVERGROUND  
UNDERGROUND

VERGROUND

VERGROUND

UNDERGROUND  
UNDERGROUND  
UNDERGROUND  
UNDERGROUND  
UNDERGROUND

# INDEPENDENT ART



Here I created a collage which I felt has a story to it. But going into I didn't plan into creating one. I felt as if the man looking up to the ladies was a soldier, going to the war watching his loved one from below while they send him of goodbye.





**HANA DAVIS**

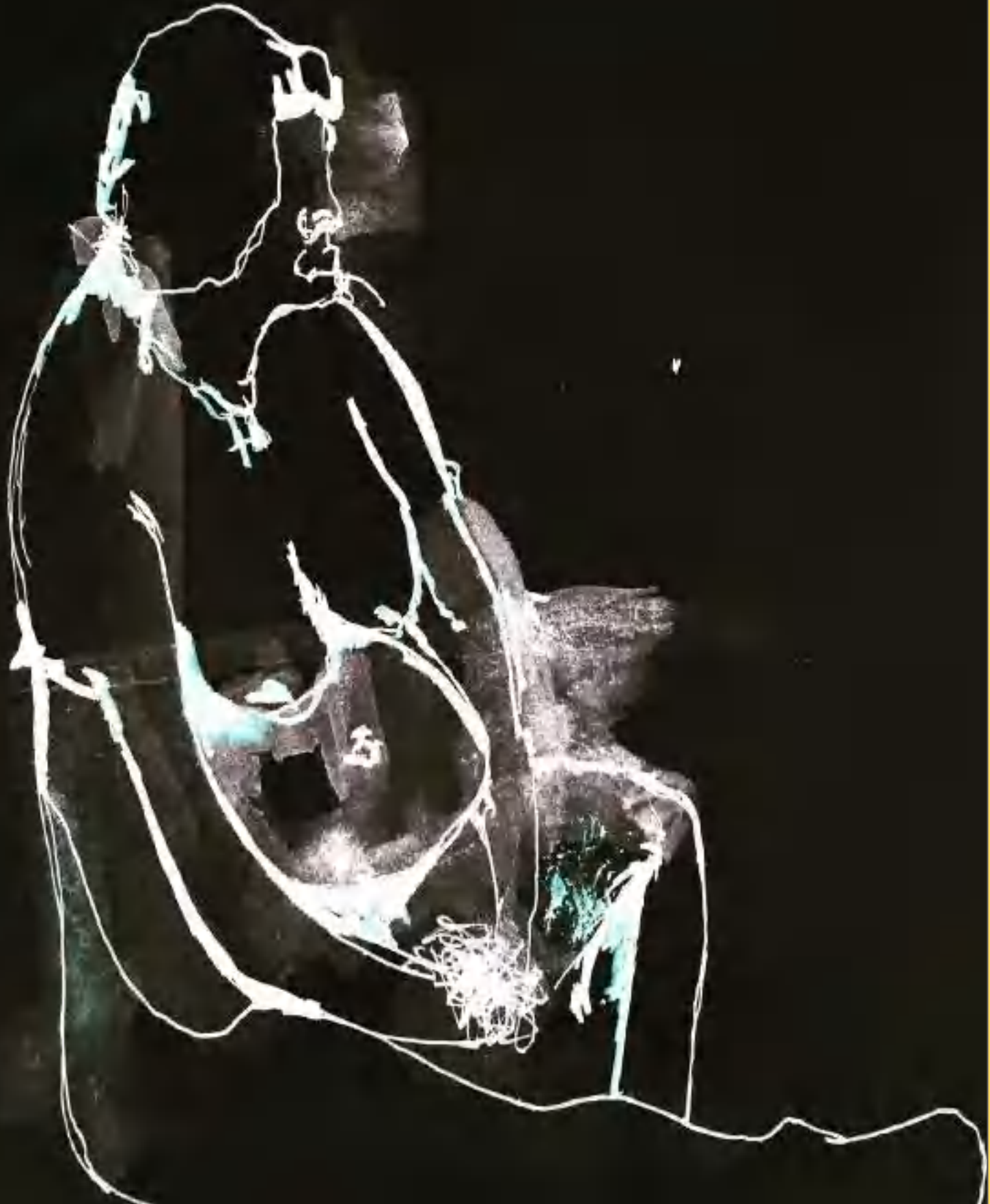
*Hana*

Creating artwork primarily in black, white and red, Hana Davis expressed her emotions by layering them out on the canvas. I'm very fond of the choice of color and how it all works well together. I am also in love with the 3 different range of styles, where as in the first one it's very modern in my opinion and the other two are more unique and mysterious.



**DARK  
THERAPEUTIC  
DEPRESSING  
EYE CATCHING  
EXPRESSIVE  
FIGURATIVE  
UNIQUE  
HEAVY  
MATURE  
SAD**

# LIFE DRAWING



To the left is my original life drawing which I have then expanded into adding colour and experimenting with negative image on the bottom. I thought my choice of colour was the right choice with it completely complementing the black. If I was to change my life drawing with the red and blue in it wouldn't just focus on one side I would expressively go in on the left hand side to.

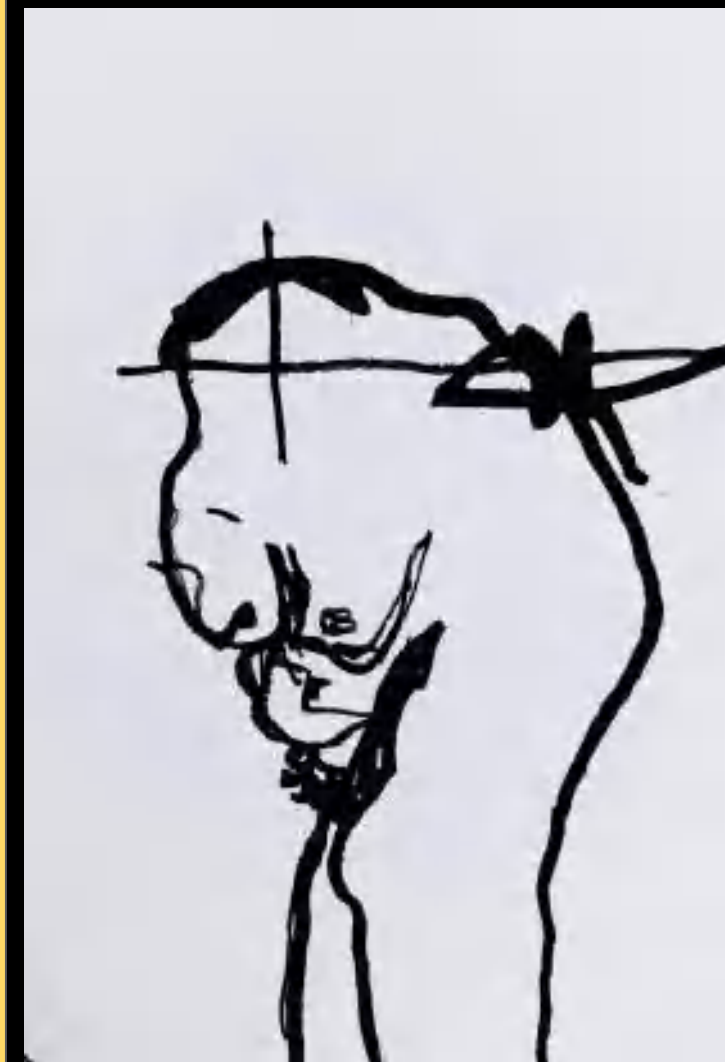


# COMPARING -

ORIGINAL AND ORIGINAL WITH COLOUR

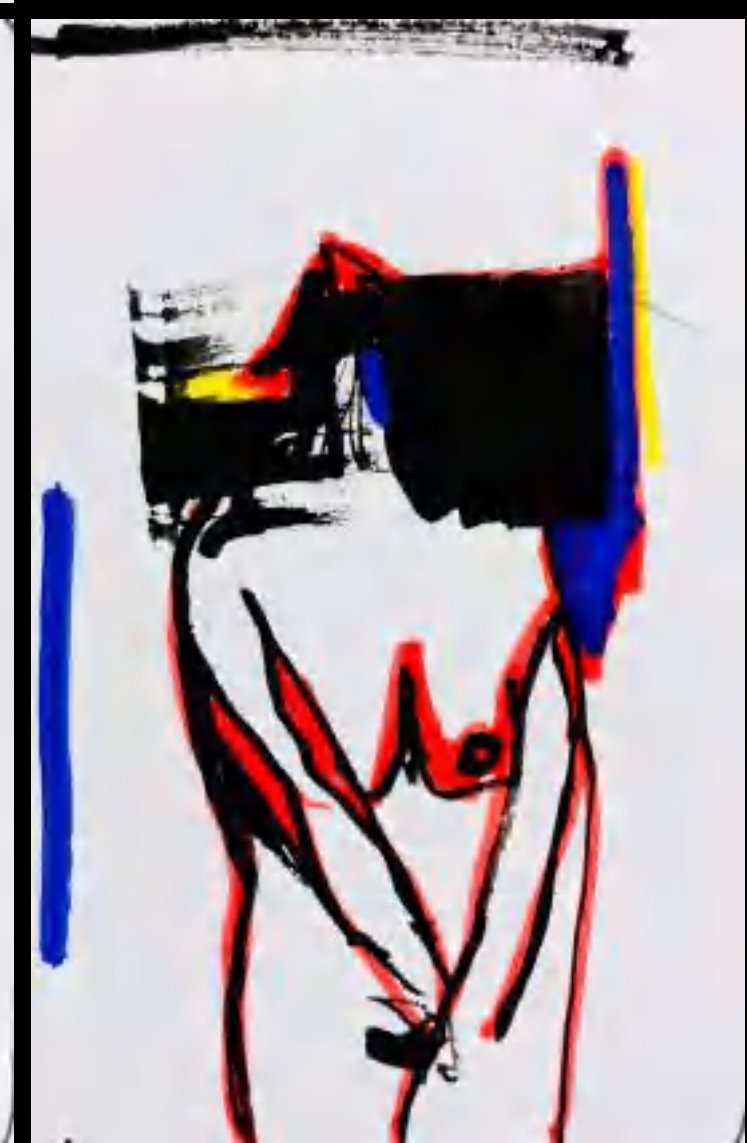
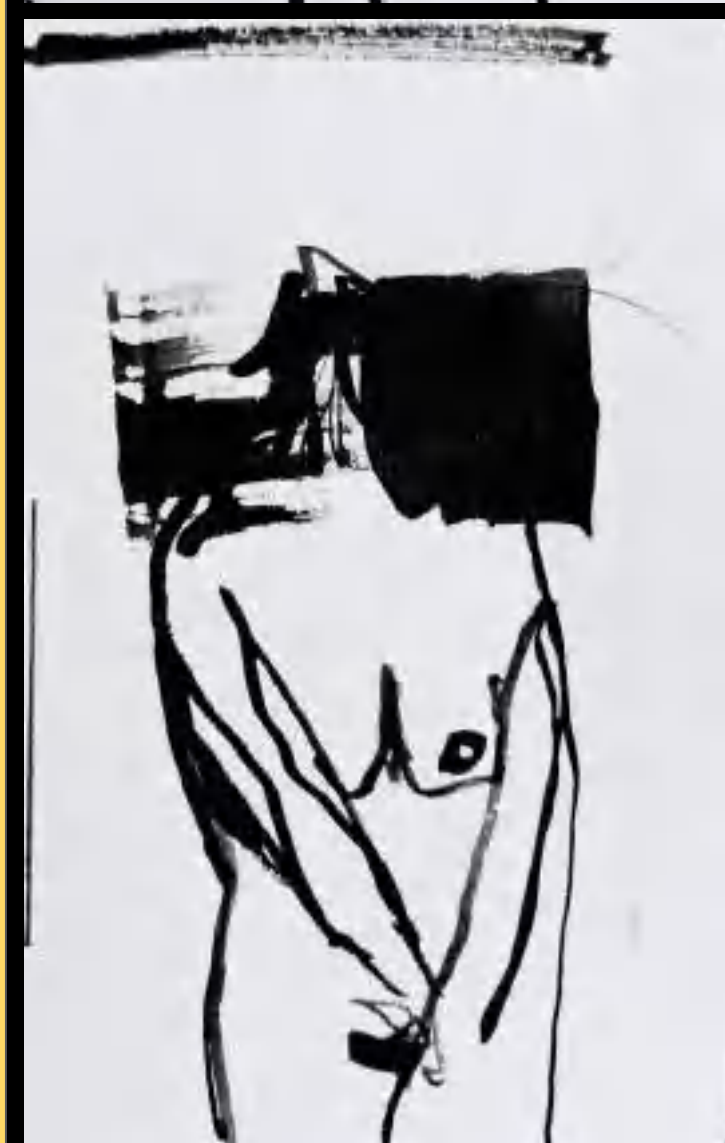


I believe finalising these life drawings in colour really elevated the meaning and really brought out the blacks in the work. I love how I've really been considerate with the choice of how much colour I use, as too much overloads it and it loses the uniqueness. So using just in the middle of a lot and little I think it worked really well. Finally I think the red and blue complement each other amazingly with the black helping in that scenario also.



I believe this is my most powerful work on the day with life drawing. I've created an unintentional meaningful, piece of art with a strong meaning. The way I've drawn the figure its giving a depressing mood with the meaning of being body shy and body confidence being an issue. I think I get this mood from the smooth and curved lines as if the body is curling up and hiding their body. I find a lot of uniqueness in this drawing I've created especially with how I haven't added a head. Just the little cross has an amazing effect. It reminds me of the cross you start with when drawing a portrait just where the head should be. I also think what's made this seem so unique is the curved and slightly peculiar lines on the top right and belly button area. In my opinion with the arched back leaning over I think I have got that spot on with a caring smooth line of legs to make you know what it is just in a beastly way.

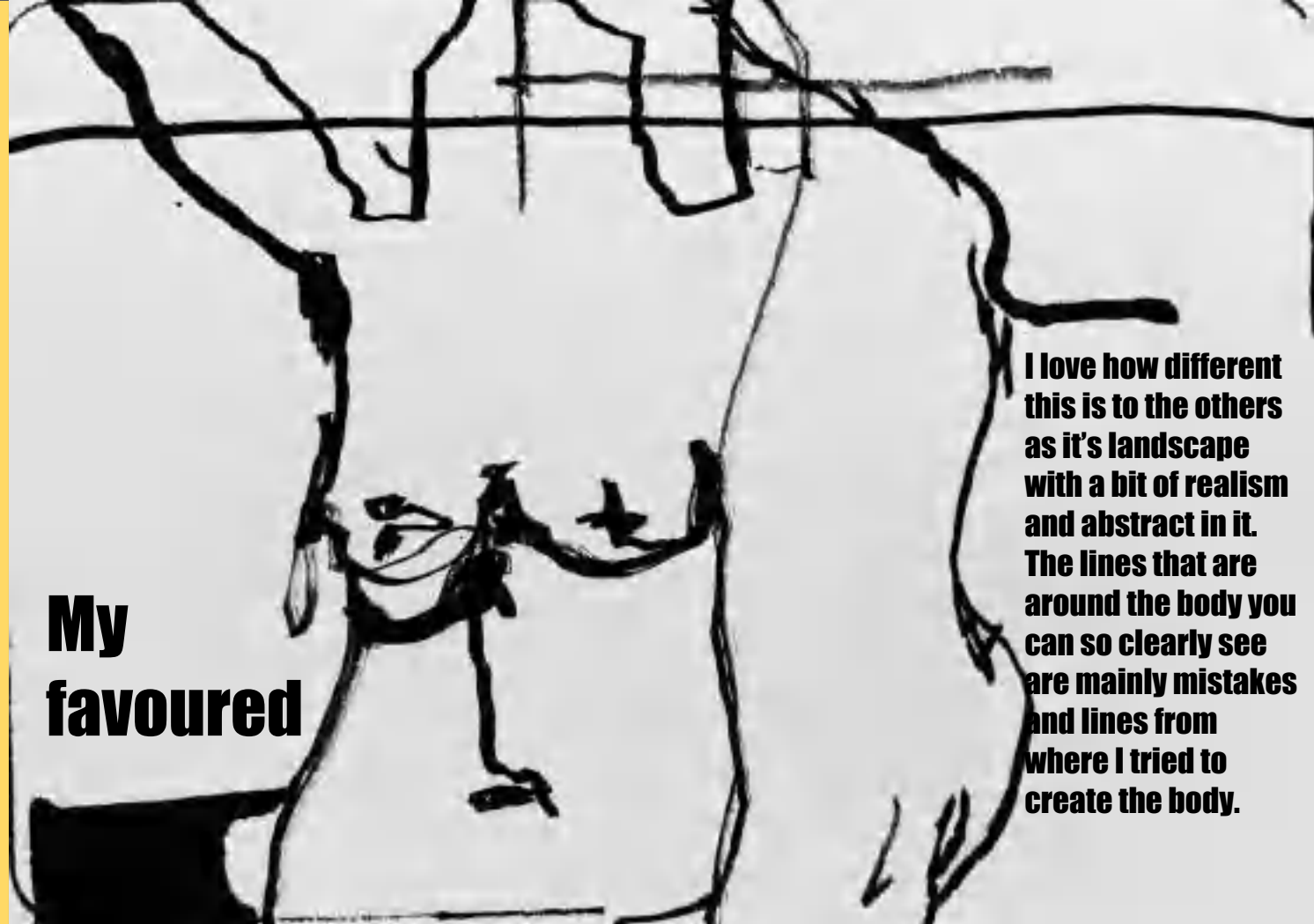
## DIFFERENT NATURE







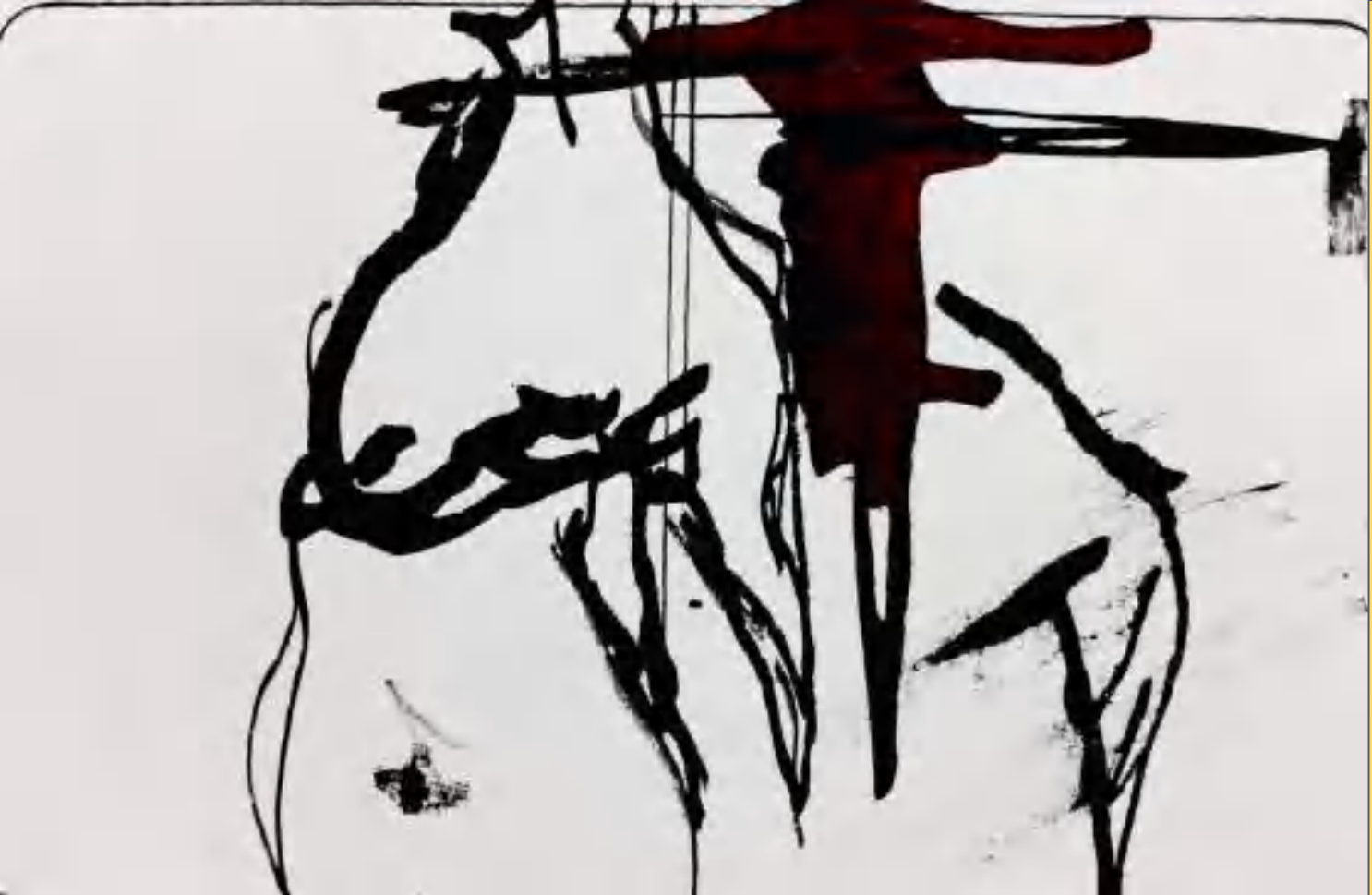
**I love how all my life drawings have turned out. I'm drawn to how unique I have created them. I believe there so unique because I didn't focus on making them so realistic I mainly gave it a continuous line approach and blind drawing. I've made it more abstract and expressive than a fine art and typical life drawing. I think if I did go down the fine art route it would turn out me it liking it and to fussy.**

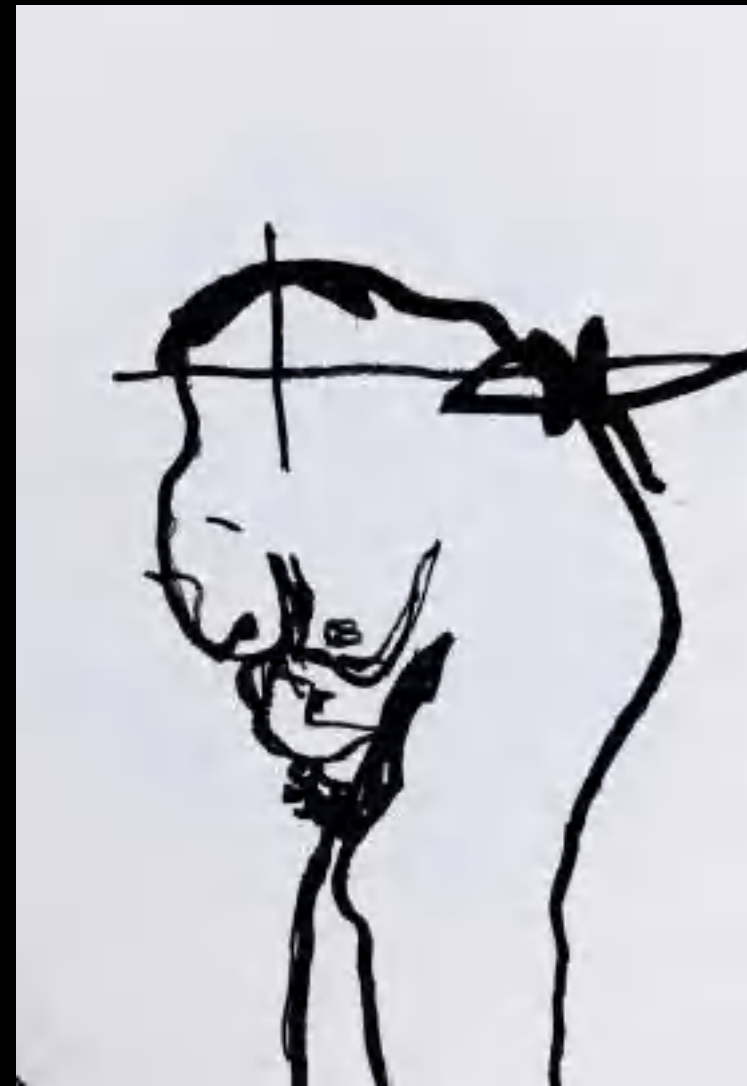


**My  
favoured**

**I love how different  
this is to the others  
as it's landscape  
with a bit of realism  
and abstract in it.  
The lines that are  
around the body you  
can so clearly see  
are mainly mistakes  
and lines from  
where I tried to  
create the body.**







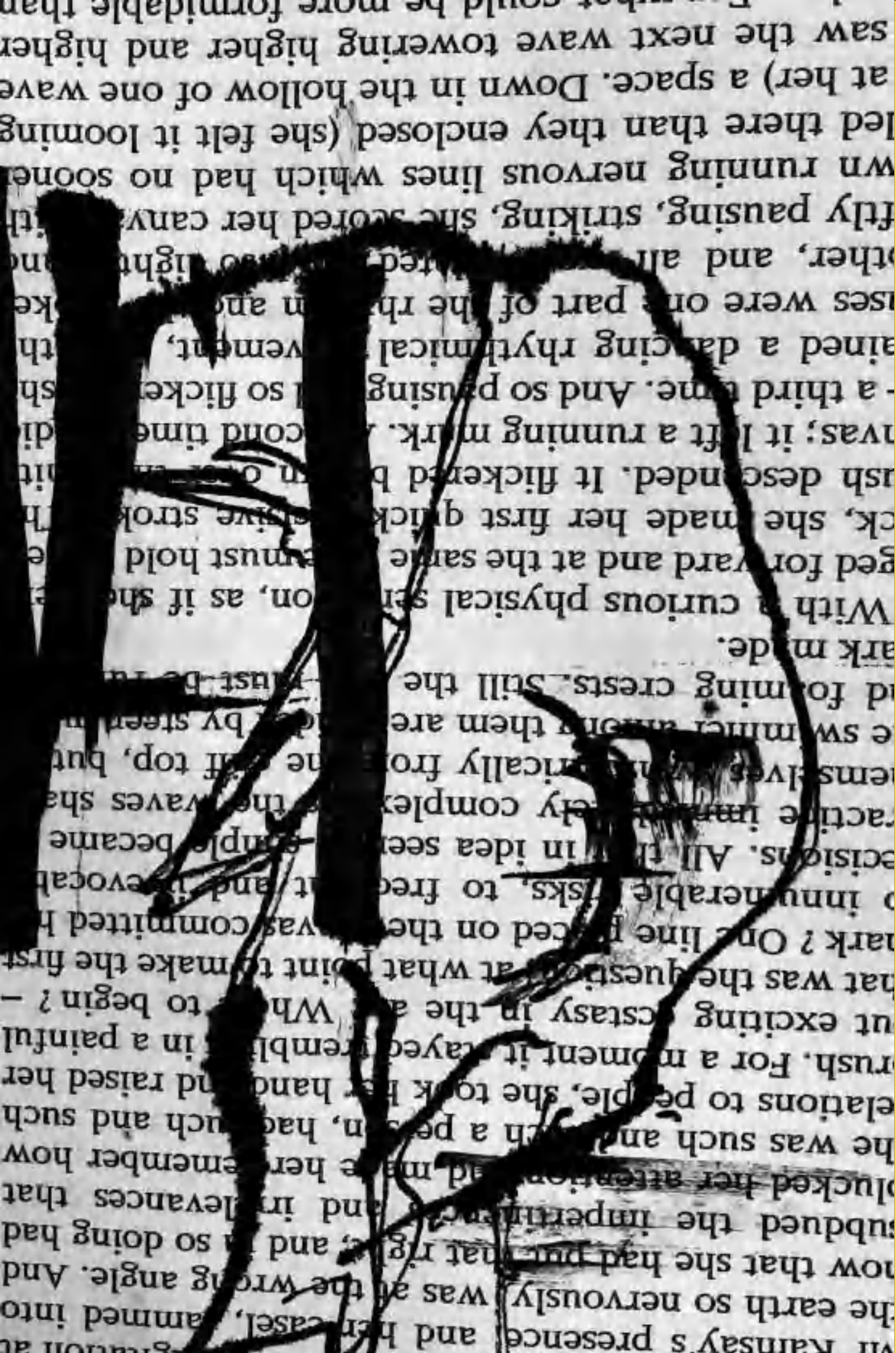
# SNAPSEED

Using snapseed I extend my life drawing beyond. I place my life drawing over the top of a abstract piece from a section of a oil painting poster. I love the section i have chosen as you can get a real feel for what brushstrokes, lines, marks and what colours have gone into it.

If I could change this or even make this better I would start of by making the drawing bigger and the lines more thicker, making that the vocal point.



The type of mood i'm getting from this is a slightly sad but hopeful mood. I feel this because the way i have drawn the body is as if its hiding away and shy of showing the human figure. I also think the composition helps lift the mood as the colours are hopeful and bright.



**This right here is a life drawing I had done on a ripped page from a penguin book. I went for a different approach this time as this one was more constricting myself to look at the piece of paper. Almost like a blind drawing. I love how this turned out as you can make out what some of it is but not all. The continuous lines work really well and the form and distorted body almost. My favourite aspect to this would have to be the long dark streak, just on the left.**



**Both pieces of art here was created with ink and water I think the effect the water gave as it smudged the ink is really nice and aesthetically pleasing it almost gives it the skin tone. I have done 3 on each pieces of paper as bella our life drawing model had changed poses 3 times, so in doing that I came up with the three different drawings on the paper. If I didn't choose the colour red I think**





Why have I gone for independent clay work? Well I was heavily inspired by Laurence Edwards and the sculpture I had to create. Although I had never used clay with my sculpture, Laurence Edwards inspired me, as when we went to visit his studio there were a vast majority of clay work and mini sculptures. So this inspired me to do the same thing as it isn't too complex and it's not very difficult. I also feel as though I can link this with army's, historic mini models and fossils so there is a wide range of things to choose from. From the ones you can see I used black spray paint, string and pen to give it a roughness about it, to make it look aged

**BOLD•DARK•GLOOMY**  
**INDEPENDENT**  
**CLAY WORK**



# LAURENCE EDWARDS VISIT





# PROCESS PICTURES

LAURENCE EDWARDS

One of the most thrilling parts of this trip was seeing how Laurence works and the environment and process. He tends not to work on designs he did and just goes whatever comes to his head and builds the story from there. I loved how we got to see all the ins and outs of his work places and as a sculptor I wasn't expecting it to be near and tidy I wouldn't expect that from any artist because that's not are nature. It was also really interesting to see the tools what has to be used and

**CHAOTIC  
PIECE OF ART  
DISORIENTED  
PERSONALITY  
VASTLY  
THE PROCESS  
ORDER  
DISORDER  
HOMEMADE  
VINTAGE**







1. Features -  
 - Appleby  
 - Kallis?  
 - Festival Talk  
 - Kyrby letter  
 - Faint name!  
 - Punk  
 - School  
 - Kyrby name  
 - Indian Slick  
 - Baldy  
 - 1st page on stamps

Eye - Steel - Brown  
 (Alder) (Dirt)  
 Sent books to Catherine  
 and make awards

Work - writing can  
 pin account  
 pin account  
 Friday legos -  
 Saturday legos -  
 Thursday - legos  
 Friday part film

(legendary heroes) legal add  
 Northern  
 Tenthred

\$35  
 1/2  
 1/2

# PIGEON



When looking at this painting created by Mr Edwards I thought to myself this seems like a classic British photo, and a photo of childhood. The way we see pigeons when there dead or alive I feel like they play such a big part in are life's. And to me when we see a dead pigeon we just say to ourselves "there goes another one"







# YOKMAN

**It was a great experience to see the YOKMAN on display as we got a much closer look at attention to detail and with Laurence telling us part of the processes. The beast was 25 feet tall towering over with the sun facing the front of the body.**







**A really interesting part about this photo is in the top left of the Yoxman's crotch where two hands are placed and printed in. I think this is great as it shows us process and story of Yoxman by how it was made. Not only is this the hand printed but there are multiple.**

# WHERE THE SCULPTURES ARE FINALISED



Here shows a prime example of what it would look like if one of Laurence Edwards sculpture was to be traveled to some other place or shipped. As you can see the green thread is what's holding it to stay on the vehicle.



# BEFORE AND AFTER

## DONCASTER HEADS: Portraits of a Mining Community

In 2018 Laurence Edwards was awarded a commission by the town of Doncaster for a sculptural installation celebrating and remembering the lives of those who had lived and worked around the pits in Doncaster. Laurence decided to sculpt 40 portraits of former miners to be installed in the town centre. Sculpted from life in two hour sittings, the portraits are beautifully modelled.



# LEE JEFFRIES PORTRAITS OF THE HOMELESS

The main reason he went to shoot people out, was that he felt lonely inside and being surrounded by people helped to change that feeling. According to him, the more relationships he created, the less lonely he felt, so his photographing activity at some point was not giving something away, but take something back too.

As harsh as it may seem I'm taking inspiration from these unique portraits and bringing into my distorted faces. I think it's really special what Lee Jeffries has accomplished as he's captured emotion. Secondly if these were portraits of people with jobs, looking healthy I don't think it would have the same effect, as the homeless always have stories and there fighting to survive.

## HOW I FEEL WHEN LOOKING AT THE PORTRAITS OF THE HOMELESS

- GREAT EMOTION BY THE WAY HE'S USED BLACK AND WHITE FILTER
- STORIES WITHIN THE PHOTO
- MAKES YOU WANT TO KNOW THEM
- WHAT ARE THEIR STORIES ?
- DO THEY DESERVE BETTER ?
- 



# ***DIS* TORTED FACES**



# **PROCESS**

Creating my distorted face, with the blue pastel being part of the face and images coming out of the head as if he's mind blown, it was a typically easy and not too hard of a process. I simply chose this layout and how I've placed my eyes and the side of the face how it is where it's been tilted as it gives a very heavy vibe which I was going for. Part of me is still back in the fantastic beasts and where to find them project.



## **BEFORE**

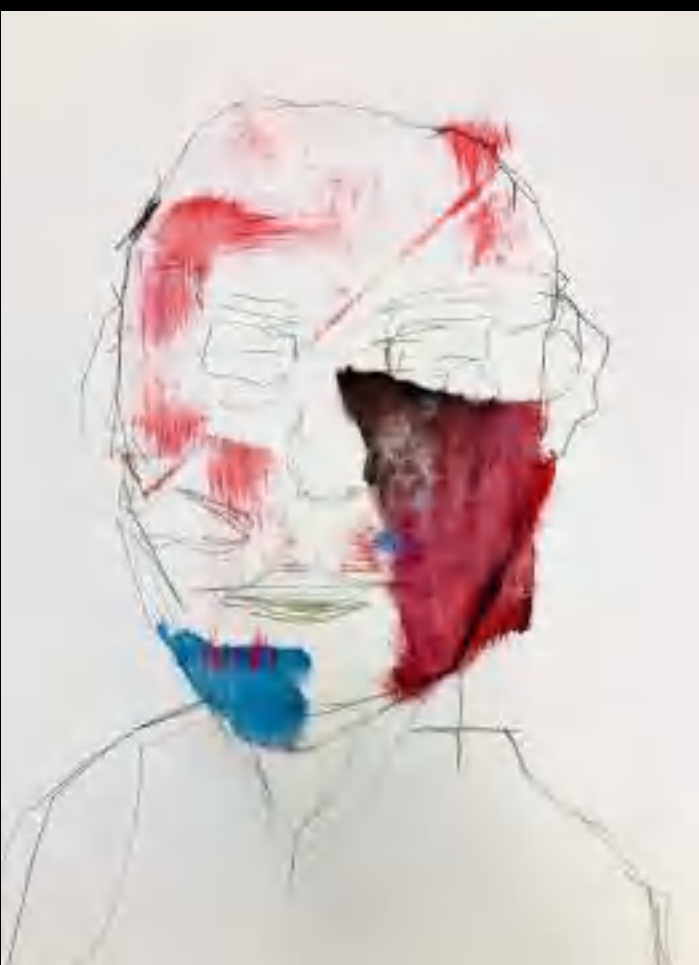
Before extending my distorted face, it was looking like this before. I was very tempted to extend this version of the distorted face however I didn't like the way it was. It looked too silly and not serious as I was wanting to go for a more serious and better looking piece of art.



# DYSTOPIAN PORTRAITS



Here I display my first outcome. The sketch. I made the sketch look abnormal as possible as I didn't want to go down a fine art route. I wanted to go down a more abstract and expressive route, and make the face seem like a silhouette. If i had to change the sketch i would have made the shoulders much broader and wider to match the size of the head, as it was bugging me how big one thing was and not the other. I then begin to add colour with a restricted colour pallet, of a blue red and a black. Also mixing the blue and red I got the purple colour which worked well to elevate the work.



Creating this artwork i've learnt that less is more. However i've used more but i know for in the future that overlapping paint it starts to become slightly dark and you don't get the effect you want. Which in my case i wasn't going for a dark theme. However my likes are that it looks slightly beastly and unique with a hint of likeness, with the faint eyes and the peculiar mouth.





**I love how I've created such a unique and vast abstract portrait, as abstract is a route I want to go down. As a final piece it makes sense to go for an abstract route if I'm so confident and passionate about it.**

**This creates a dark atmosphere in my opinion it's almost as if the person is hidden in dark things in the life, (the paint being dark subjects covering the face).**

**I think the dark coloured palette works really well with the hints of light colours coming through.**

# WHAT IS THE MANDALA ?

A mandala is a geometric configuration of symbols. In various spiritual traditions, mandalas may be employed for focusing attention of practitioners and adepts, as a spiritual guidance tool, for establishing a sacred space and as an aid meditation and trance induction.

## THE PURPOSE OF A MANDALA?

The mandalas purpose is to help transform ordinary minds into enlightened ones. Mandalas constructed from sand are unique to Tibetan Buddhism and are believed to effect purification and healing.

# HINDUISM

In Hinduism, a basic Mandala, also called a yantra, takes the form of a square with four gates containing a circle with a centre point. Each gate is in the general shape of a T. Mandalas often have radial balance.



Sand painting showing Buddha Mandala, which is made as part of the death rituals among Buddhist Newears of Nepal



# DAMIEN HIRST MANDALA

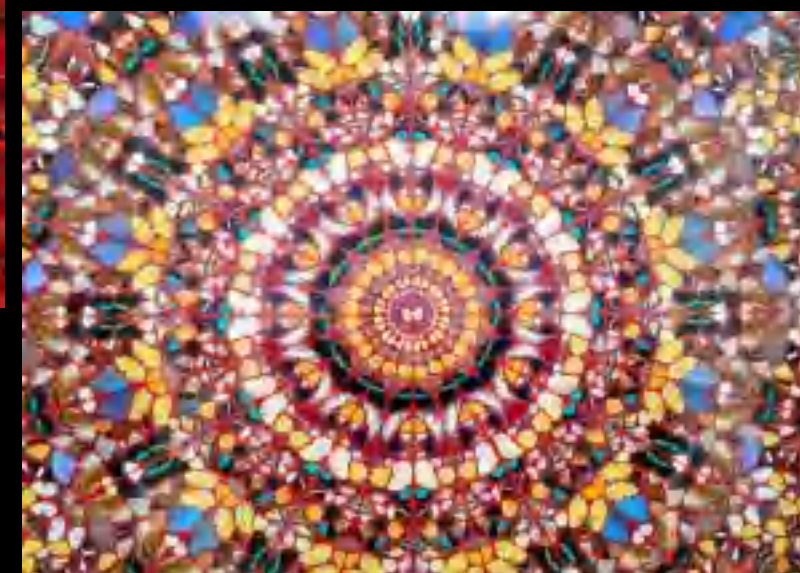
I believe this is a very powerful piece of art as Damien Hirst has expressed the dead butterflies in this aesthetic and vast art. I also believe he's expressing his love and passion for these butterflies as throughout this career butterflies has been a very symbolic animal to his art. I think this can have a deep meaning and make us appreciate butterflies and nature even more. I think it can make us realise that the insects are a special, special thing.



# MEANINGFUL PASSIONATE



If we were looking at fake butterflies I don't think it would have the same effect as it doesn't send the same powerful and dark meaning. Finally I think the bright colours symbolise the butterflies as that's initially what they are.



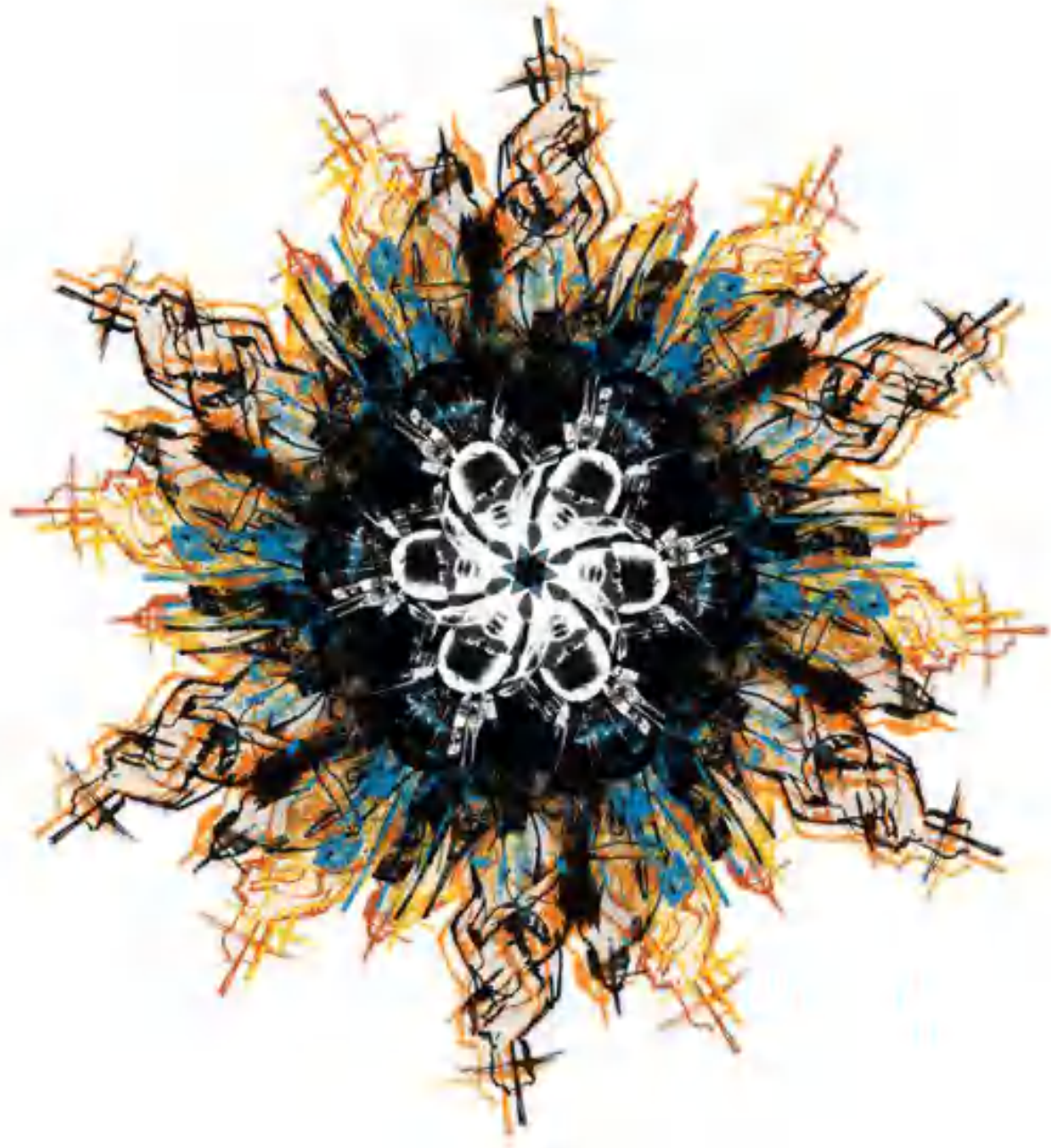
# BUDDHISM

Mandalas are Buddhist devotional images often deemed a diagram or symbol of an ideal universe. Mandalas come in many forms. Often they are painted on scrolls and taken with travellers across the Eurasian continent. When looking at the Buddhist mandala I'm reminded of how powerful and passionate they are about it. I can see in the Buddhist mandala it seems more traditional and vintage to the others.

# TRADITION • VAST



# MANDALAS

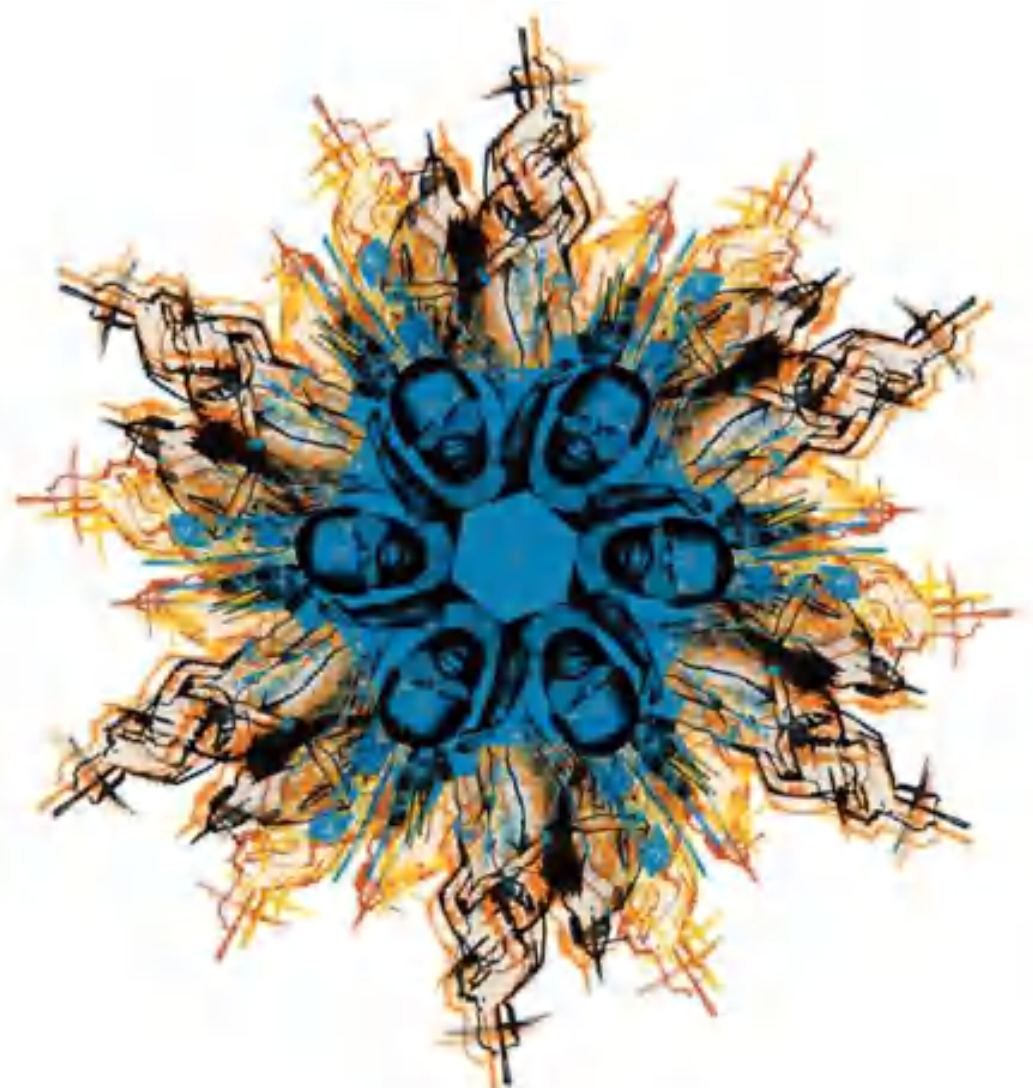
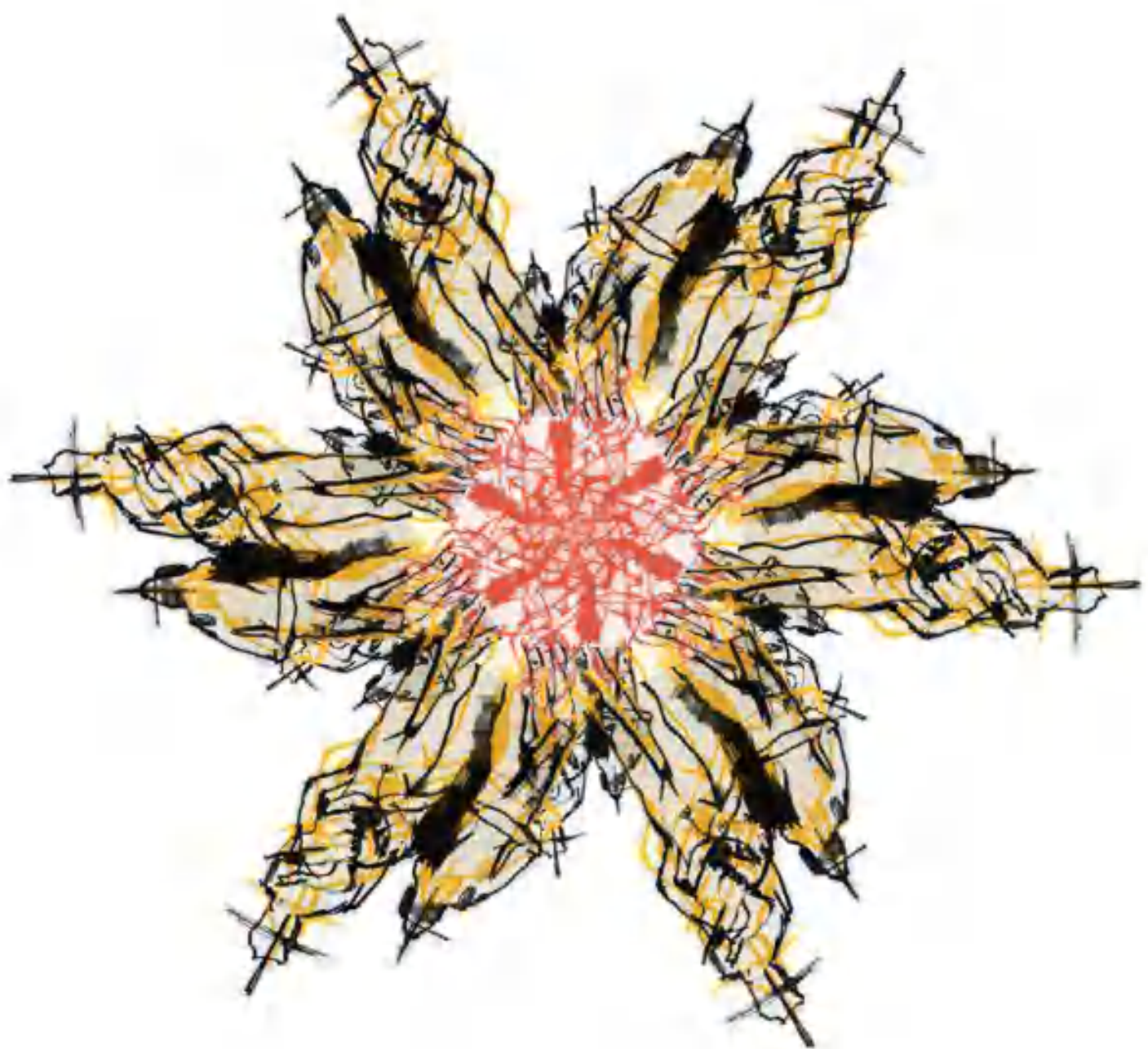


**Creating mandalas was a very enjoyable experience. Adding in art we had created with it making a spiral of art was really great to make, and I think there all great pieces. I love the idea of our art making the Mandala and not just patterns but instead the pattern is the art. I believe my choice of colour in this mandala works out really well, however I was cautious about adding the blue but the risk worked out well. I was worried the blue would ruin the composition but in my opinion the white in the middle compliments the blue to give it the bright looks.**



**Adding in two of my favourite artworks so far this year i was able to create this almost in a way disturbing mandala. If i had to change one thing about this it would be the fact the face behind the yellow body doesn't seem bold enough for me. I think the mistake was not going over it multiple times forit to get darker and darker.**









# THE CLOUDS THIRD CITY





**81 PHOTOS OF DEATH**

Creating a series of collage tiles was a fun and creative piece of art to make, as it was a fast on going process. Decision making wasn't really a thing as 81 collages you had to just create with what was there. Some of these collages i believe would look great blown up on to a vast canvas to then go on painting, even a poster with a few bits of typography. I didn't enjoy this task I felt we could have made much better looking collages with a few pastel drawings from them. However I like how there all displayed together making it look like a series of them.





**Using an abstract piece of wood with paint peeling away from it I then overlay a picture of the back of my head to create this weird but unique piece of digital art. I love how it's so special and I have seen nothing like it**

# PASTEL PIECES



Coming into this I wanted the pastel piece to be abstract with a hint of recognition. I think I've got them both by the lips and a slight structure of the face. The colours are giving very old school vibes, for example the era of Picasso with the composition and style of art. I believe the colours are working in harmony together with none of them over killing each other. My favourite part of this pastel piece would have to be how I've dropped colour in slightly large and smaller parts yet controlling the composition well. If I had to change some ways to this I would be more careful smudging the oil pastel on to the different colours as it creates a dirty look. Although it could work in my favour as it gives it something else to look at.



After creating collages I extend my creative artwork even further by using oil pastels with the pictures I made. I went for a restricted colour palette because I didn't want to overflow with crazy colours. These pieces almost remind me of a playlist Picasso with cubism and his striking life drawings in a cubist style.



**CUBIST STYLE •  
VIVID • MODERN •  
DESIGNS • POSTER •  
DISTORTED FACES •  
VINTAGE LOOK**



**INDEPENDENT ART**





# GEORGE SMITH

George Smith was a pioneering English Assyriologist who first discovered and translated the epic of Gilgamesh, one of the oldest-known written works of literature. On 3 December 1872, George Smith gave a public lecture which he announced his translation of tablet 11. Epic of Gilgamesh.



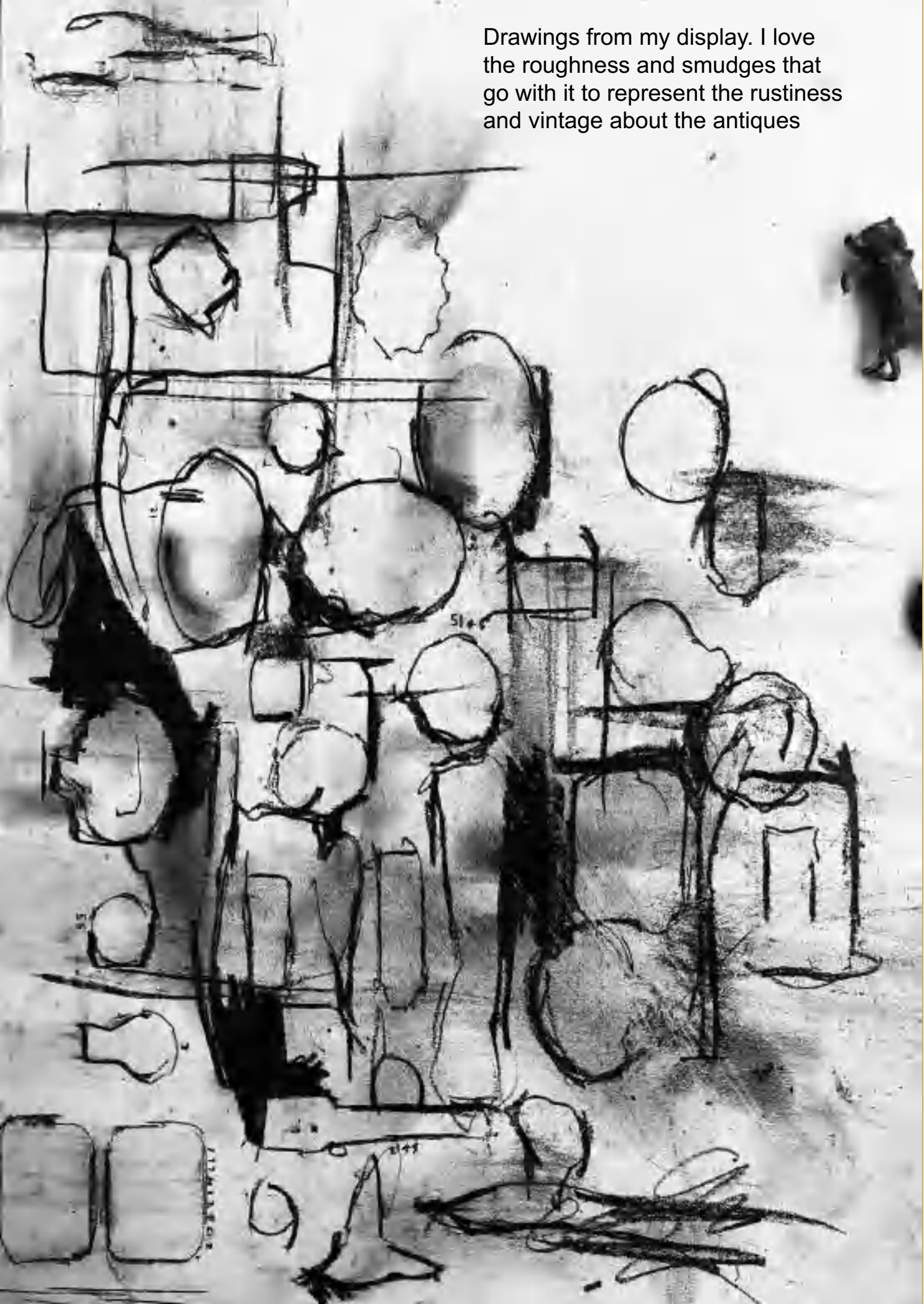
## PAGES FROM THE 1876 NOTEBOOK OF GEORGE SMITH WITH HIS SKETCHBOOK

George Smith being very symbolic for the history of human life. I see and I'm reminded of a lot of films with the type of writing and drawing. I'm a way this could be the start of a new art style with the miniature drawings to explain the language.



George Smith : THE FLOOD TABLET

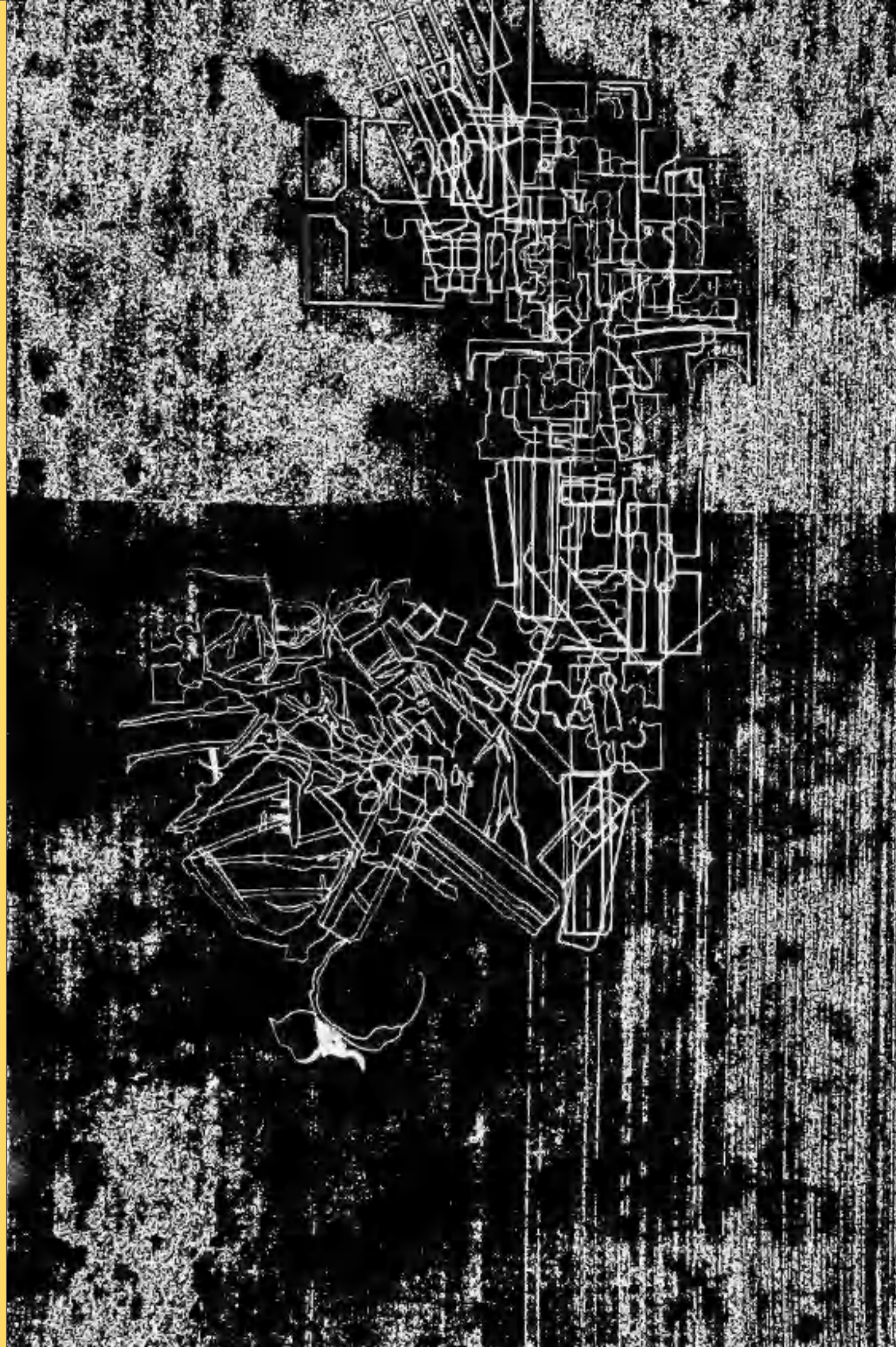
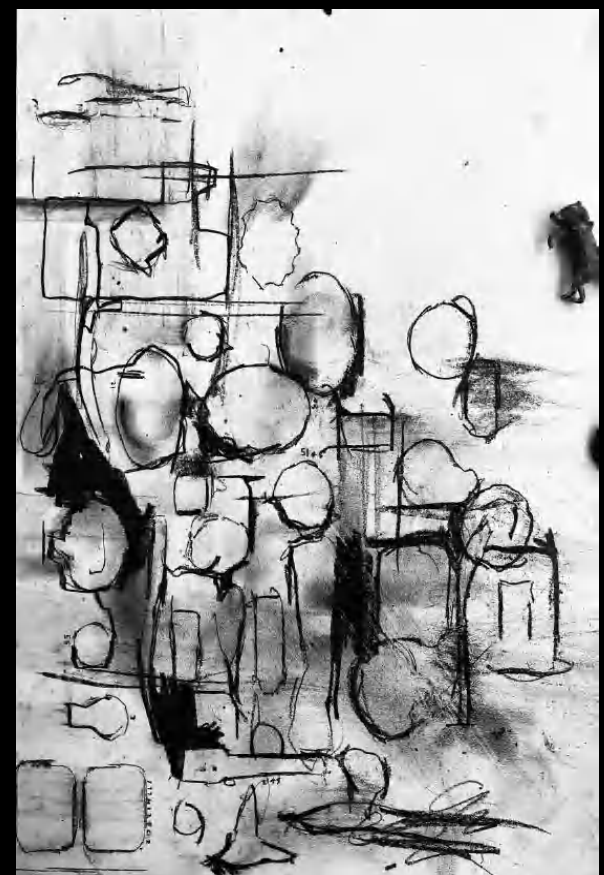
Drawings from my display. I love the roughness and smudges that go with it to represent the rustiness and vintage about the antiques





**N I M  
U S I N G  
N E G A T I V E  
I M A G E**

Using the negative image effect with one of my drawings I think this has come out better than the original as you can see



# INDEPENDENT ART



Before the final outcome i made the decision to add a whole lot more layers over some parts i didn't feel looked right with the painting. So, using white paint and the end of my paint brush, i scratch away with the paint to give it this zig zag effect to cover up this bold red on the middle bottom.



# INDEPENDENT ART



## PROCESS

At first I had no idea what I wanted to do with this. I didn't know what Color or how the composition would work. I started of by spraying the whole canvas in blue, then adding in white spray paint and black paint everything came alive (i had to be cautious with how much black i used as i didn't want to ruin it). I really like how there was paper stuck to the canvas before as it gave a really unique effect with the Color's popping through and it ripping away. Before going into this i didnt think i could create such an atmospheric abstract painting with spray paint. However i have and it has turned out better than expected.

## HEAVY OCEANIC MODERN

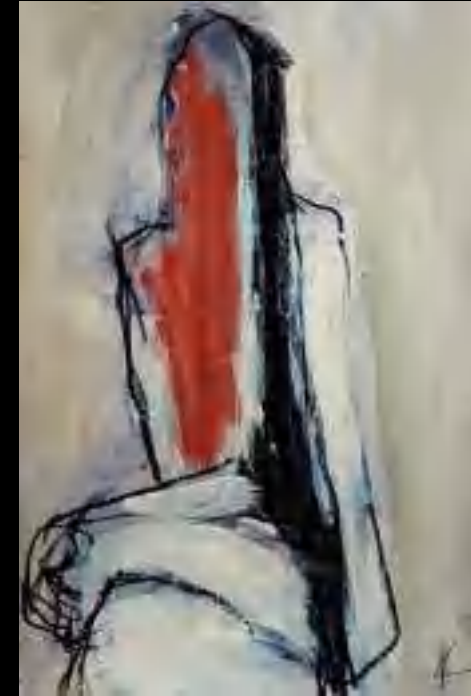
I think my painting creates an energetic and fresh atmosphere. I think the strengths of this painting is the choice of colours creating a great composition. Another strength would be how simplistic it is with a energetic brush stroke. If i had to change something about it or add, i would make the top left hand side a little bit busier making it more balanced and busy and coming away from simplicity.



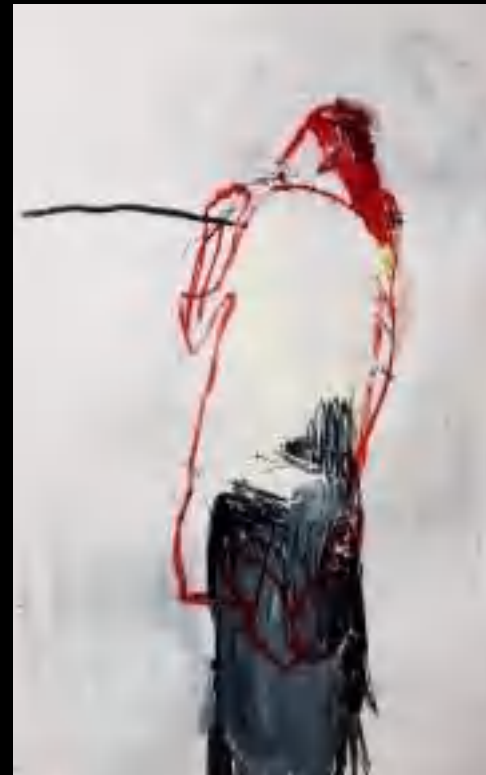
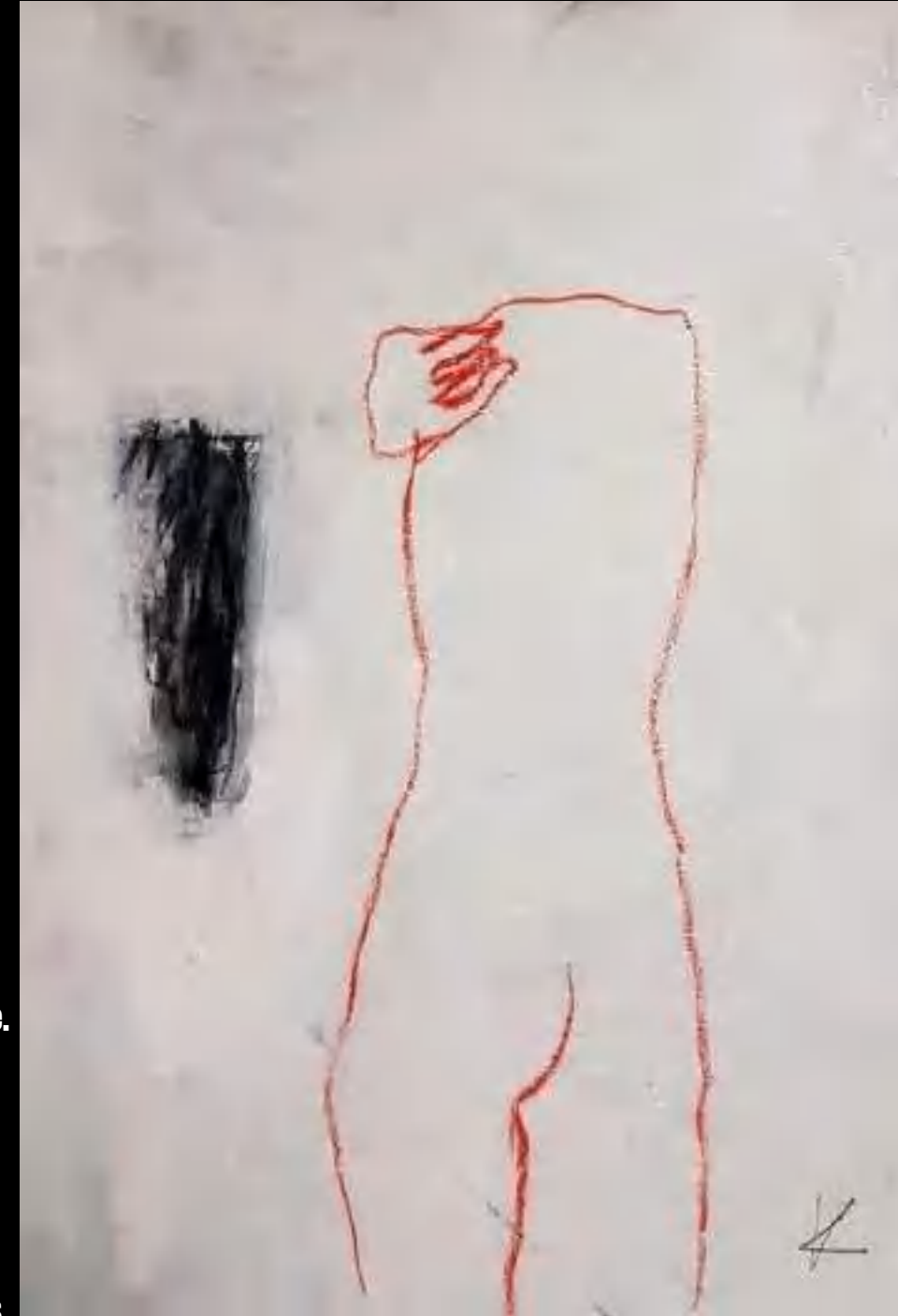
# **DOG AND BOY**



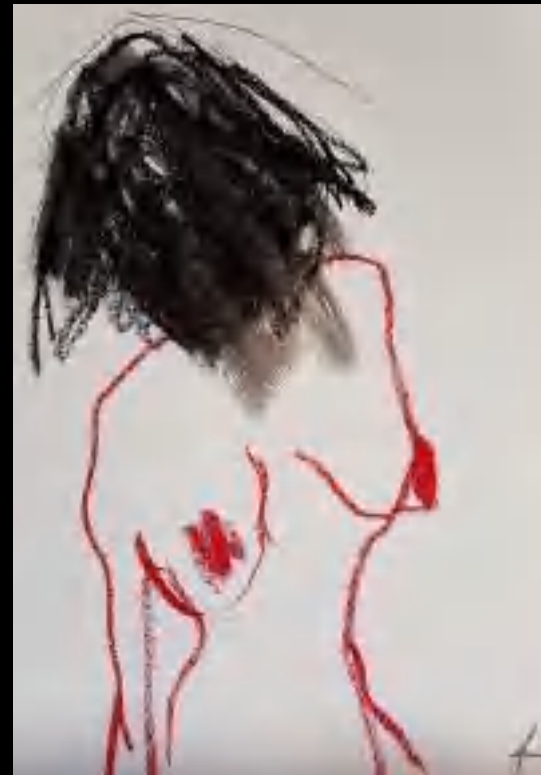
**I think dog and boy can be seen as a sad story the expression i've put on the boy to get that feel of loneliness but his dog is by his side. This can be the start of something, whether im pushing on with similar styled drawings and put it in to a series.**



**I took visual inspiration from these images to go on to create my own unique little drawing on the left. I've loved this style of art for a long time and have wanted a reason to make some so I thought why not now. I think it's a very honest art style yet expressive. It also reminds me of a Basquiat kid styled drawing. Finally i think the way they have controlled the composition is really smart in the way they have kept it simplistic with the little marks.**



**H  
E  
A  
V  
Y** I  
N  
S  
P  
I  
R  
A  
T  
I  
O  
N



**U  
N  
O  
N  
Q  
U  
E  
S  
T**



# INDEPENDENT ART

**I had an expressive time creating this bold vivid piece of abstract work, by using just a card and paintbrush. I believed I overdone it with the pink however it works like that. I really like the way the pink and yellow complement each other with a cream and red supporting it to bolden it out.**



# STEPHEN GILL



**NIGHT PROCESSION**



Night Procession for me is an abstract, mysterious and unique route down photography

I love the way he has captured the animals in their own world almost to create these daring pictures. His loved for photography came from his father in his early childhood, while being interested in insects and pond life. So in saying that i think you can sense a bit of his childhood in this. You can also look at it like a bad photo as love for animals came at a young age so this can resemble a child like photo. You can almost call him the Jean Michel Basquiat of photography. Last comment on is photography im loving the colour of the work it's reminding me of a night vision goggle.



Hackney Flowers by Stephen Gill for me is very smart and powerful . Using his photography he is then able to create this mixed media art by sticking flowers and others. All photos, flowers, berries and seeds are from hackney which to me is very powerful.



# HACKNEY FLOWERS





**GLITCH MEDIA**

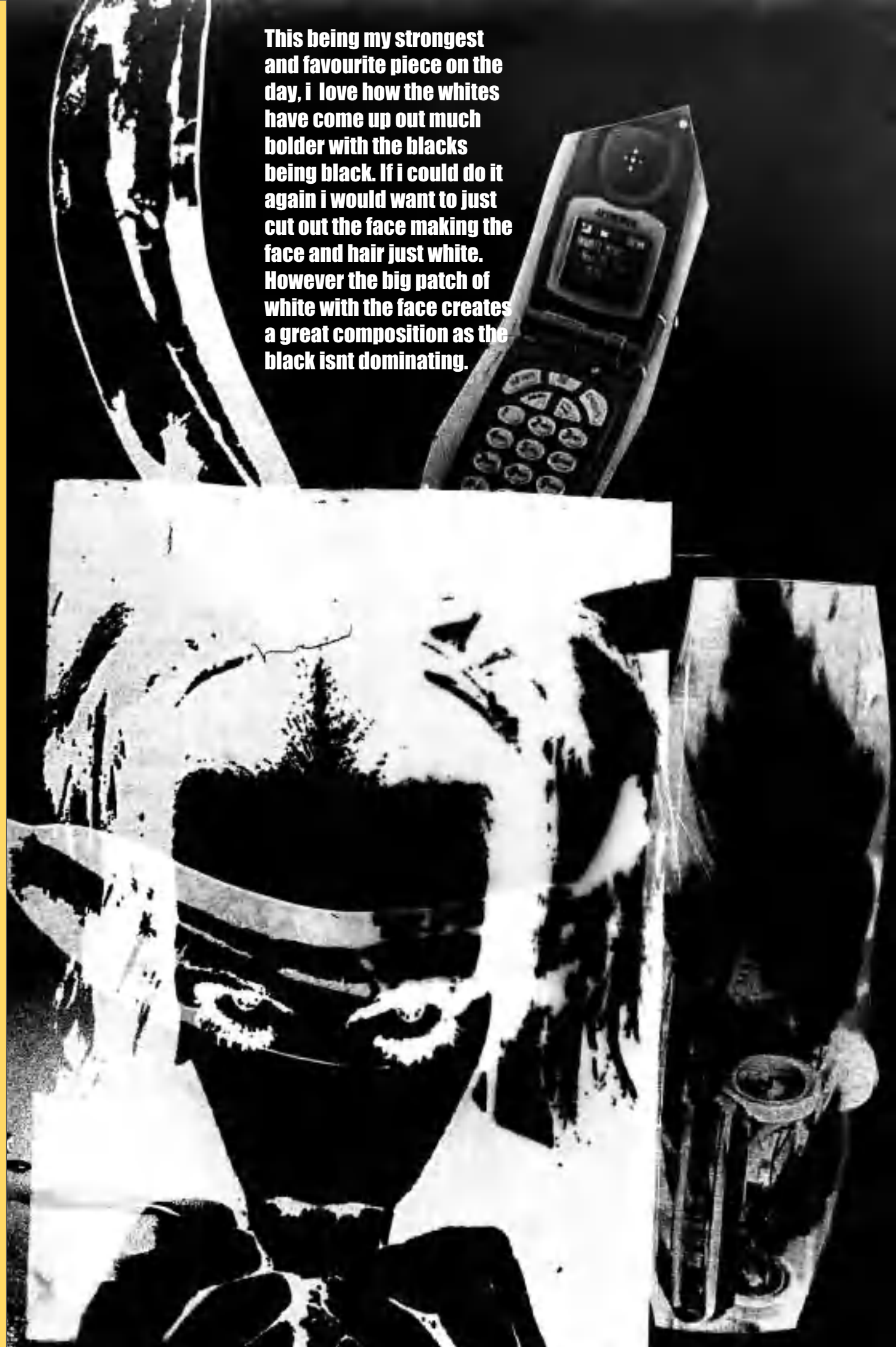
# PROCESS

Getting the images you want on acetate then gently collaging it. I come up with this portrait of Lux to then make this slightly weird and unique collage.





**I believe this was my weakest print, as the whites and blacks aren't as bold as they should be like my others. It's more of a grey which is dominant. If I was to change the process on this one I would have left it in the liquid for much longer as the longer its in the liquid the better of an outcome you will get.**



**This being my strongest and favourite piece on the day, i love how the whites have come up out much bolder with the blacks being black. If i could do it again i would want to just cut out the face making the face and hair just white. However the big patch of white with the face creates a great composition as the black isnt dominating.**

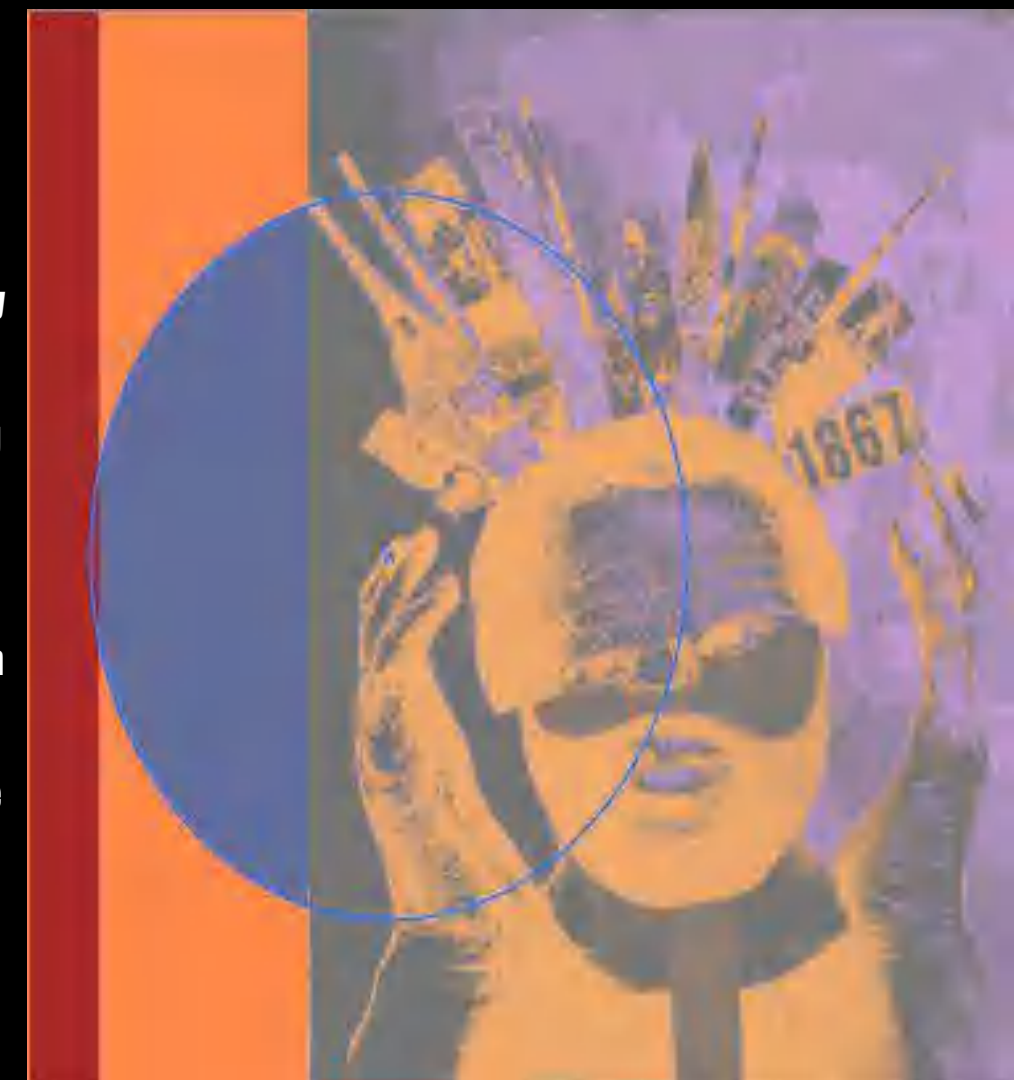


# DIGITAL COLLAGE TILES

My favourite being this with everything going to favour. The modern colours work well, nothing's over doing something. However the message "Nothing is final everything ends" does link in with the colours as it's a dark message. So I feel if I was to make a dark composition it would make sense for that piece of writing to be placed there.



Here i have created a digital tile with my distorted face with a funky composition. I don't think the composition is a composition I was looking for however it works well together but a more modern and bright colours I think I'd be more happy with it. A mistake on this piece is that the circle, you can still the outline of the circle on the face and part of the red stripe down the left.

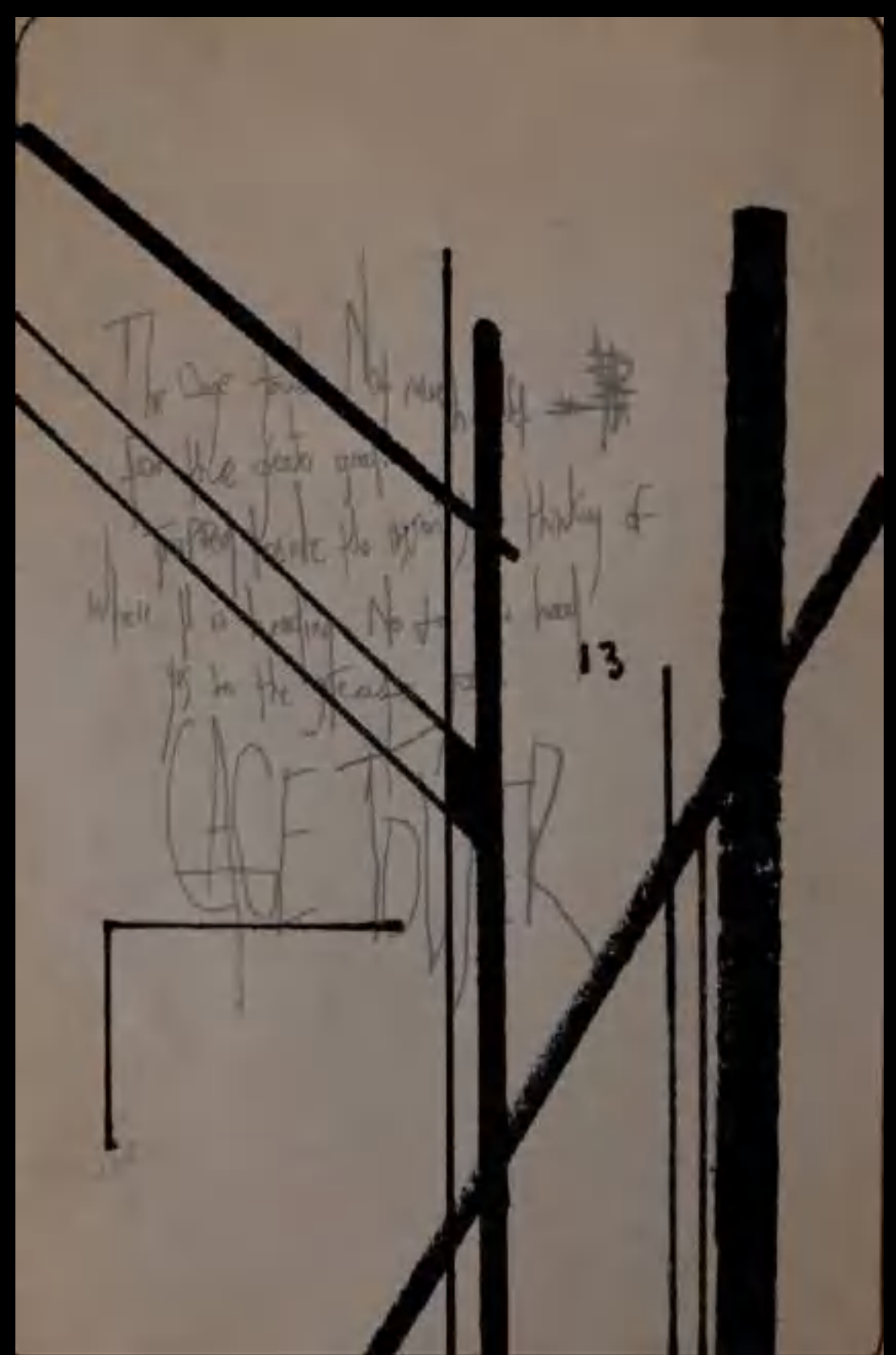




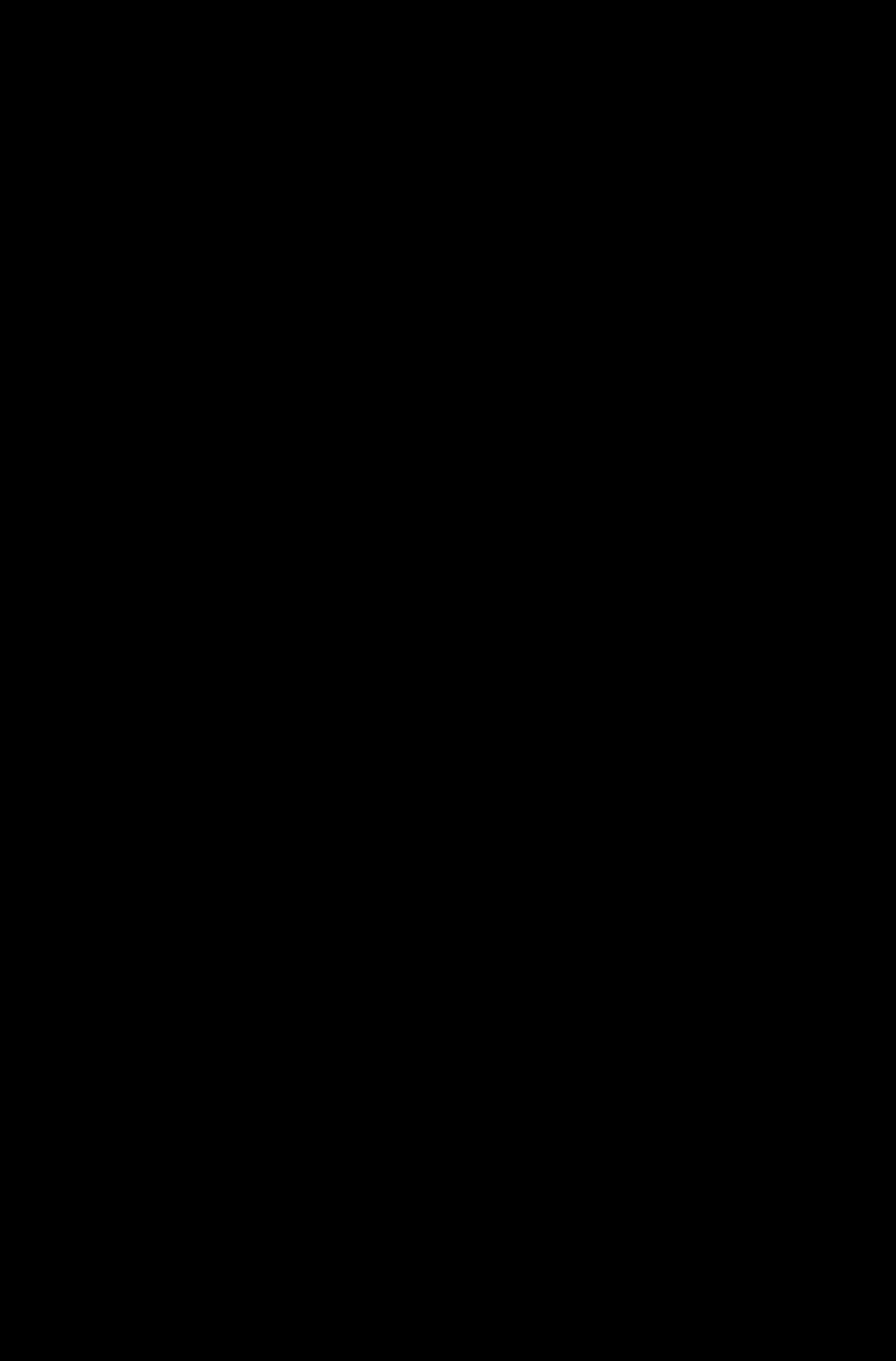
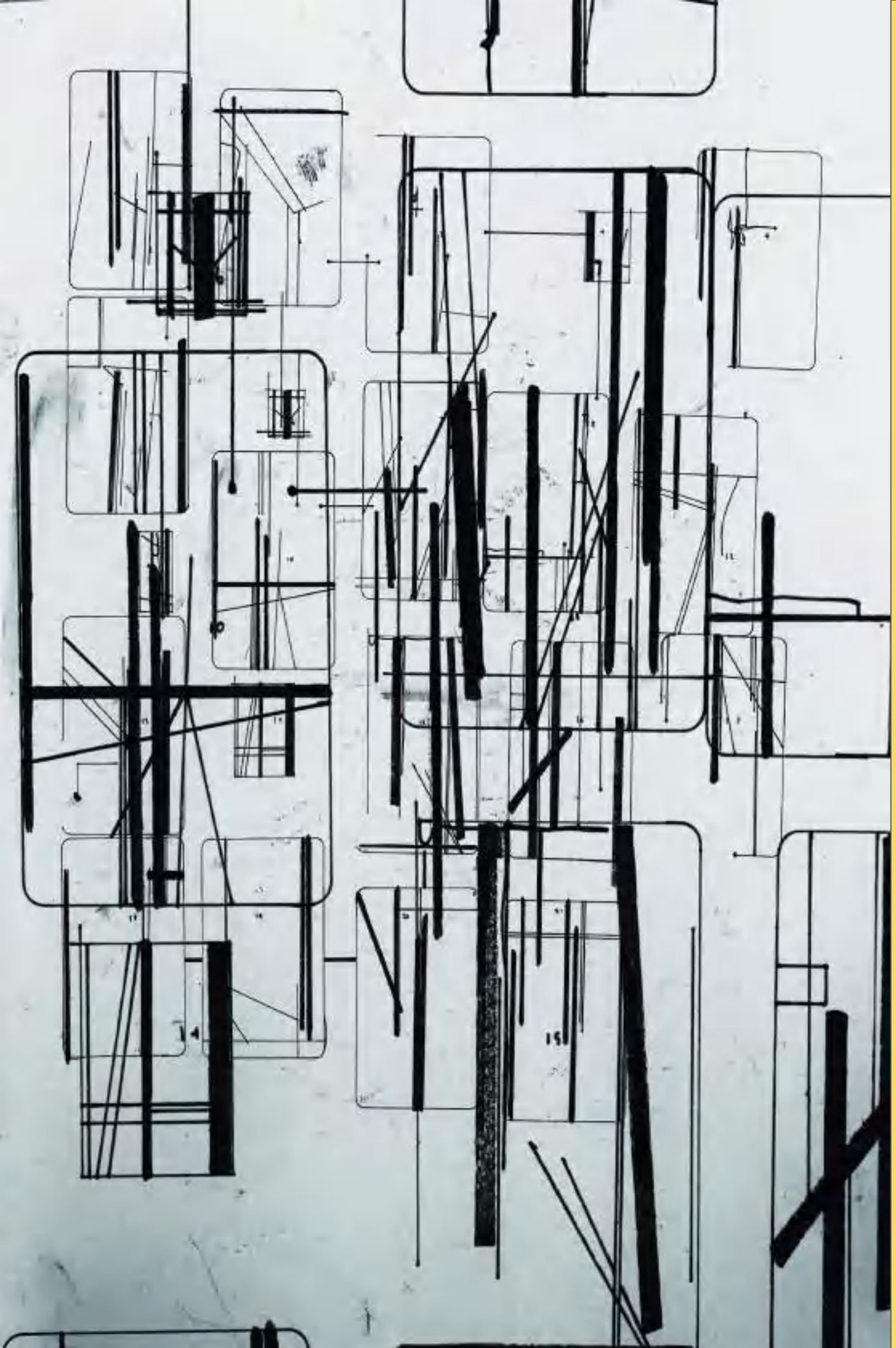
**These two being my favourite on the collage tiles, i have chosen photography and art which i have created in my own time. I wanted to put my own creative ideas into the digital work because I think it makes it more special for my own good. I think if I had made my digital art with secondary images I don't think I would have got that same feel to the art feeling like mine.**

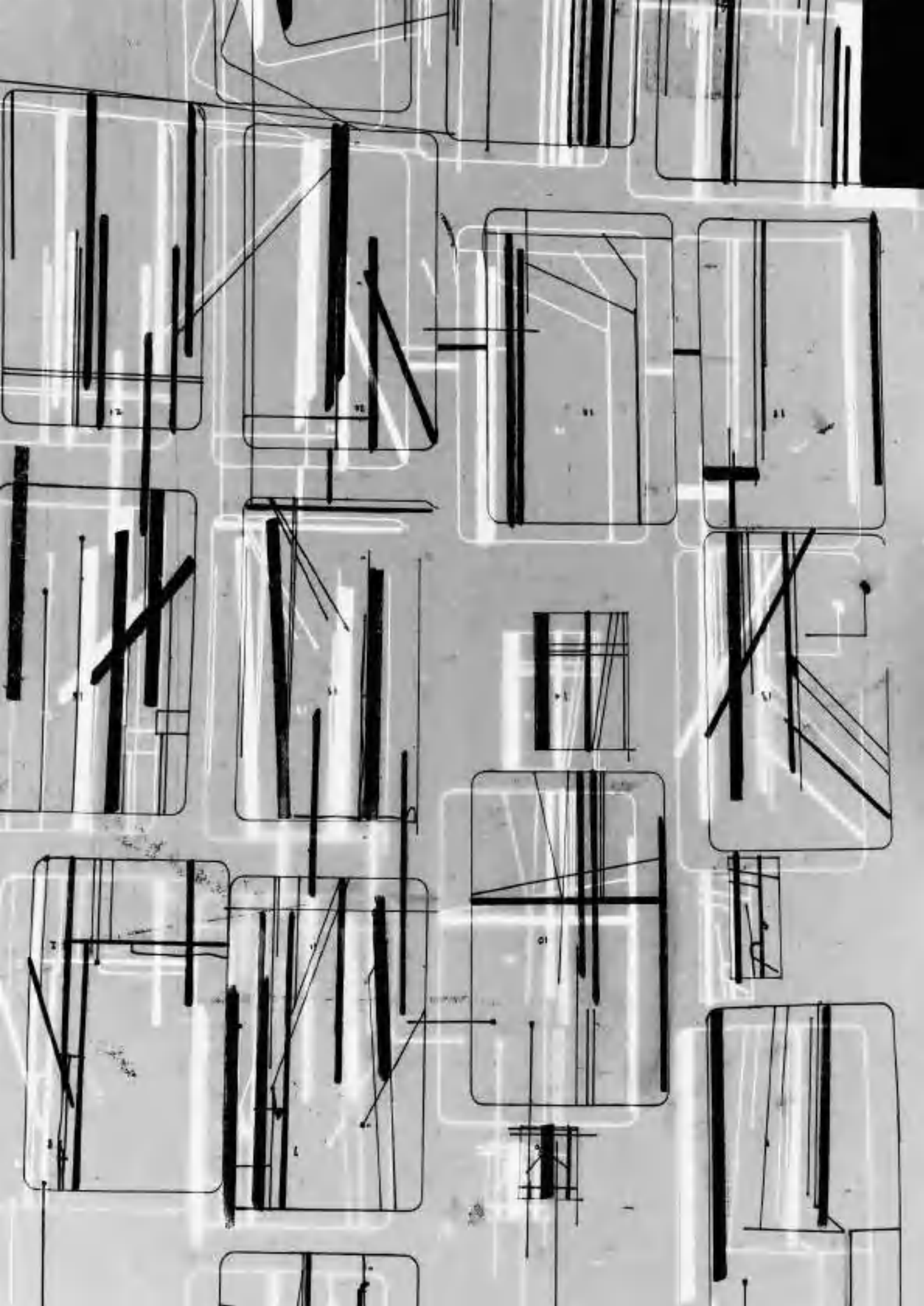


# THE CAGE TOWER

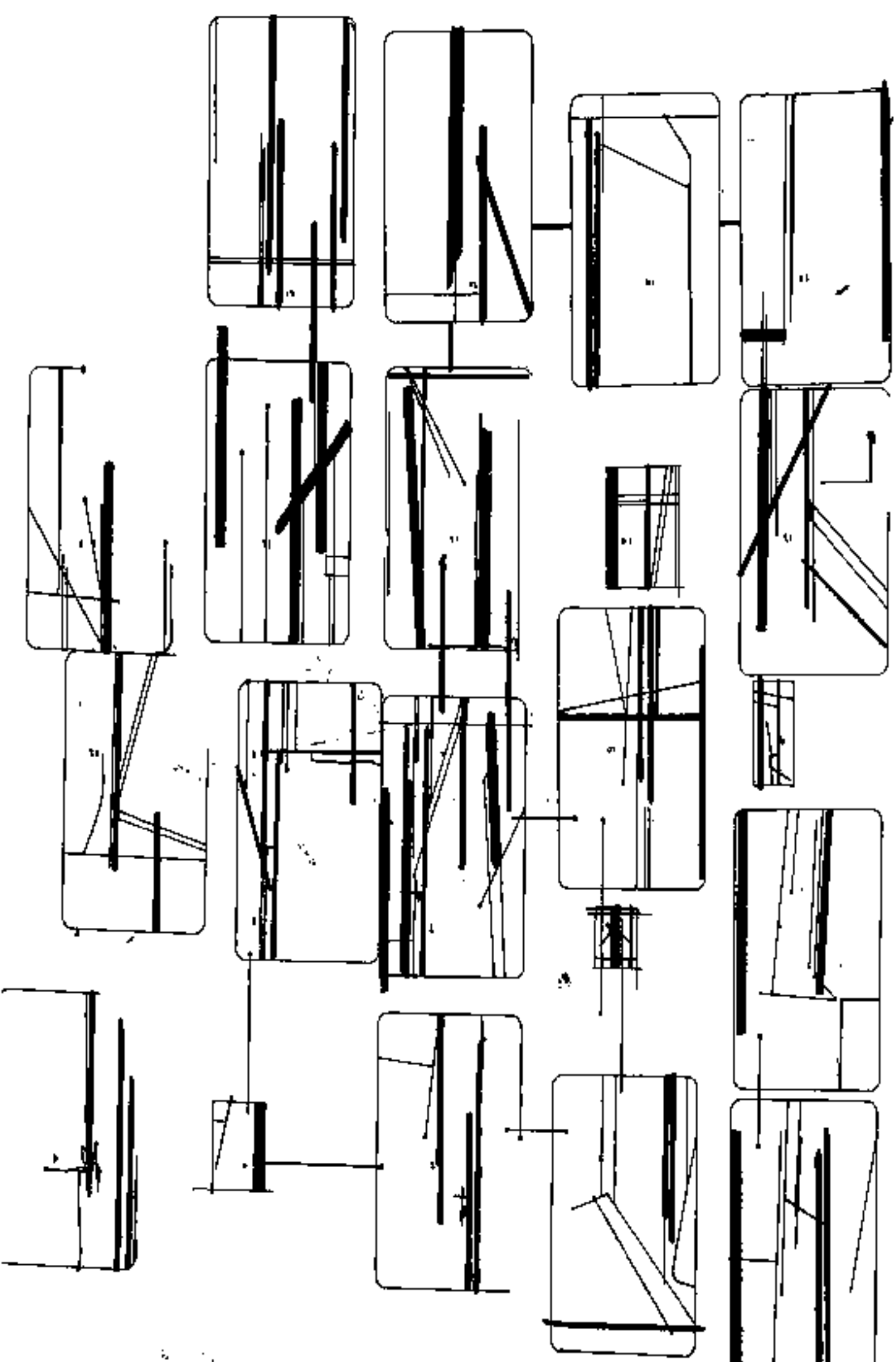


Pushing my independent work with my workshop work I create a poem to then digitally slap on top of one of my caged tower drawings.









Using tracing paper I've used my caged towers on top of my hold vivid matrix art to create this aesthetically pleasing completely new art. I like the way the black stands out with the bright colours underneath the black. So it all compliments each other well.



**BEFORE AND AFTER**



**On my journey to college, I take the train and I took a series of photos. For me on this one journey this was my favourite photo. It rounds up a man who's had a long morning before going to work. I love how I captured him looking out the window as if he's thinking to himself are we there yet. Or looking out the window to think here we go again.**







# ABSTRACT PHENOMENON





**My favourite from the day would have to be this abstract piece I created with a restricted colour palette. To me it almost reminds me of a Jackson pollock with the splatters and how the brush strokes are. I really like how subtle but chaotic it looks for example in the middle it's very busy**



# PHILIP GUSTON

An inspiration for me coming into this painting was an artist called Philip guston. He's best known for his cartoonish paintings and drawings ranging in subject matter from everyday scenes to narrative political satires. However i have been focusing on the abstract work he has made to then go on and create my own inspired by him. In 1970, GUSTON shocked the art world with a radical change of style and subject. His new paintings featured in a lurid palette of pink, red and black.



As you can see I've been heavily inspired with the pink, red and black. Taking that inspo i put it into my art.

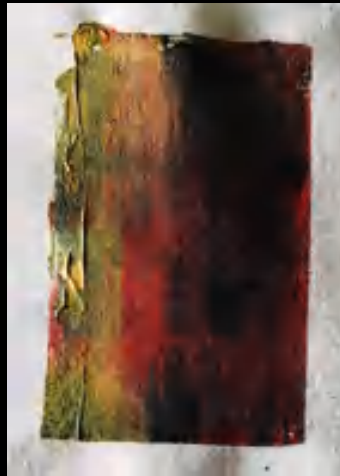


# PROCESS

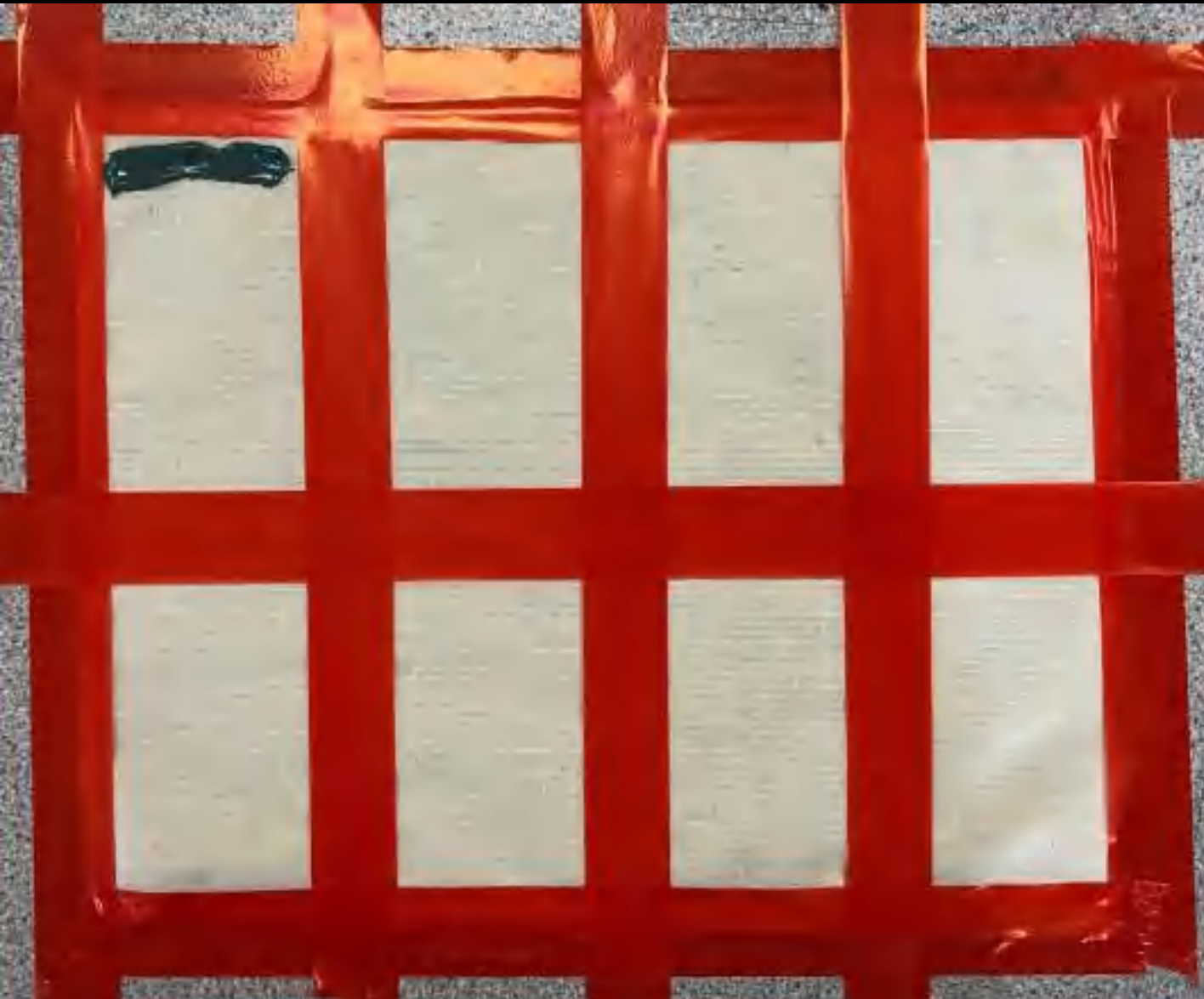
Taping up squares on fabric. I begin to use card to create these abstract expressionist squares with a restricted colour pallet. I went with the colours, yellow, black, red and gray. I believe these colours all complimented each other very well creating a good blend and a bright mood. A little bit of me is thinking that the dark colours are over dominating but when im looking at it in a group they seem to not be.



This being my favourite I love the warmth and composition it brings with the yellow and red. I even love the accidental speck of black just above to give it that feel of "did he mean that". I'm immediately drawn to the black speck.



This being my least favourite. I dislike the way it's so dark with no happiness to it. It looks like I've just scraped the end of my mix of paint and scraped it with no care. It's as if it was made for the devil.



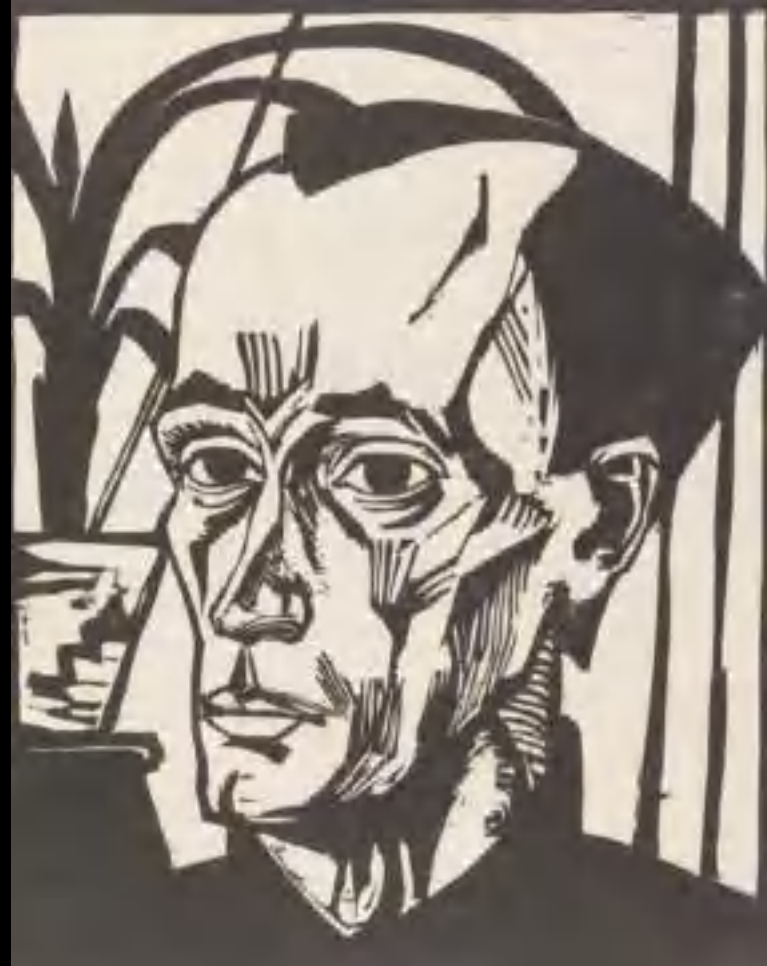








# GERMAN EXPRESSIONIST WOODCUT



## ERICH HECKEL

Erich Heckel one of the most recognised expressionist woodcutters creates these bold, intense and very detailed prints. His work makes me feel dark and dull as the facial expressions im seeing on the man and woman are beyond sad. Not just the portraits, but the surroundings create the same emotion. I love how realistic he has made his work yet with very little realism in it. It's almost very animated.





**PRINT 1**



**PRINT 2 | PRINTED  
ON FABRIC WITH  
BLUE INK ON TOP.**

**PRINT 2**



# MARC QUINN

In the series of self sculptures, Quinn uses 10 pints of his own blood to create a self portrait in both shape and material, a work that is both an image and a real part of him. He started this idea in 1991 at 27 years old. It is an ongoing work, where the artist portrays himself every five years through a new cast of blood, again using 10 pints of blood. I find this very daunting to know he's used his own blood in a cast of his own face. Marc Quinn reminds me of the symbolic art and meaningful art with the work that Damien Hirst creates with his choice of dead butterflies, cows and many more in the multiple exhibitions he's had. The series addresses the meaning of life, it's transitoriness but also the yearning for an eternal afterlife.



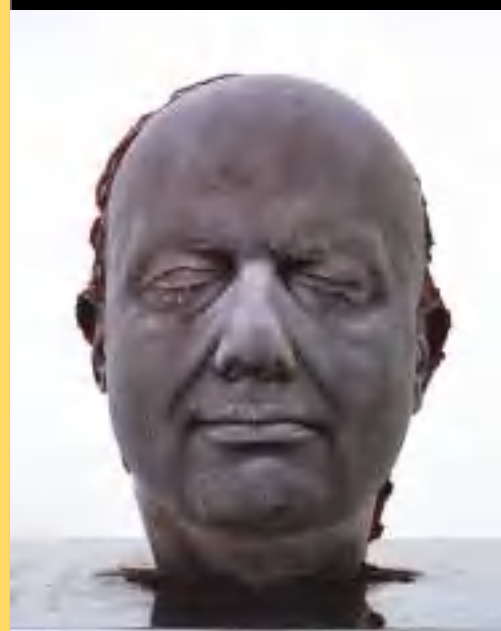
SELF FACE 1991



SELF FACE 1996



SELF FACE 2001



SELF FACE 2006

Over the years Marc Quinn's self sculptures have evolved in weird ways. For example the blood from his own body has become darker and darker. The reason for this is because the blood has reacted with oxygen, turning it darker. I've also noticed that as it gets darker the features on the face are not visible. Visible but faint.

# OVER THE YEARS



# GALLERY OF SELF

1991  
1996  
2001  
2006



Salvador Dali, women forming a skull has had a massive inspiration from the film cover "the silence of the lambs" - a film about a murderer who also happens to be a cannibal. Which makes sense to put a skull in the film cover.

**DAMIEN HIRST X ALEXANDER MCQUEEN COLLABORATION**



# SKULLS FOUND ON FILM POSTERS

I feel skulls play such a huge part in movie front covers/posters, as they can be linked with horror movies, action films and films linked with animations even. There are such a range full of skulls that can be used on posters as here you can see.



Basquiat skull art he focused on a wide variety of different little styles of skulls.



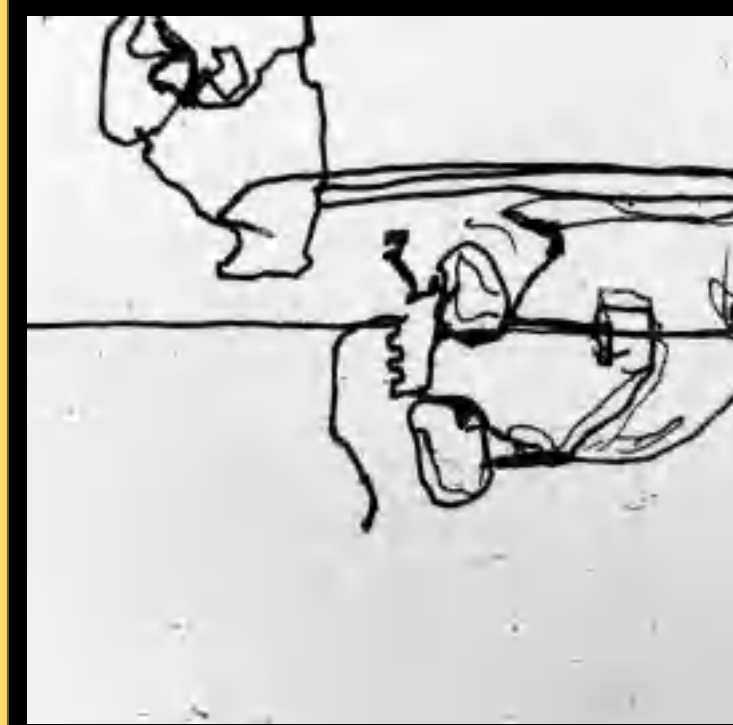
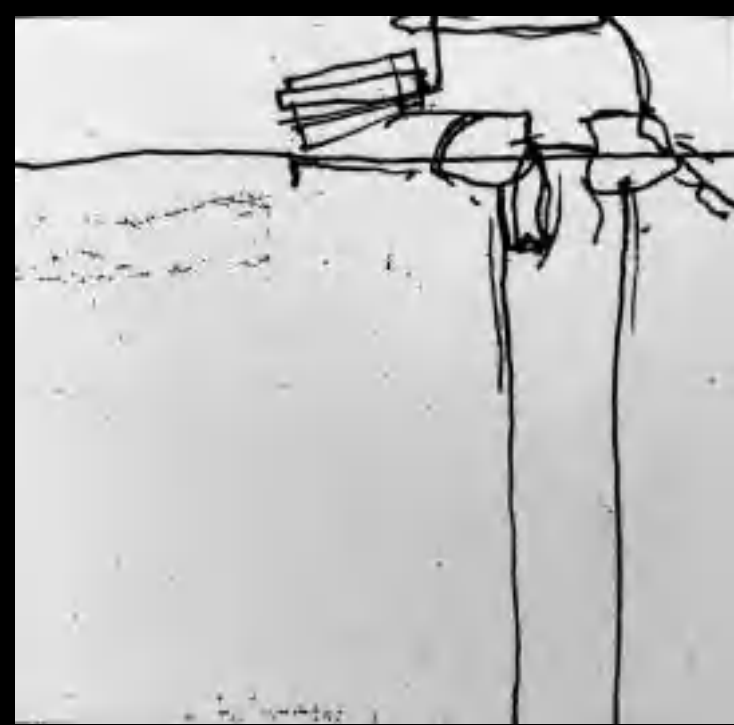
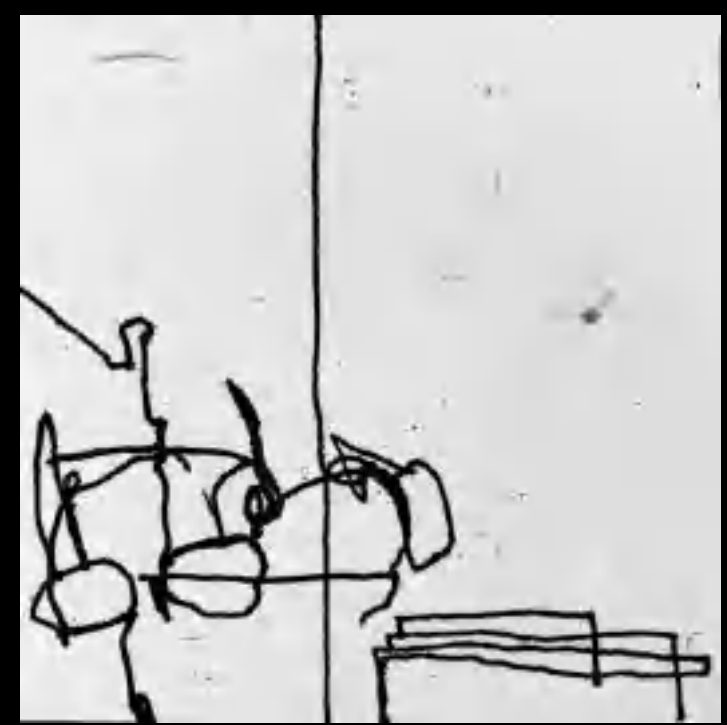
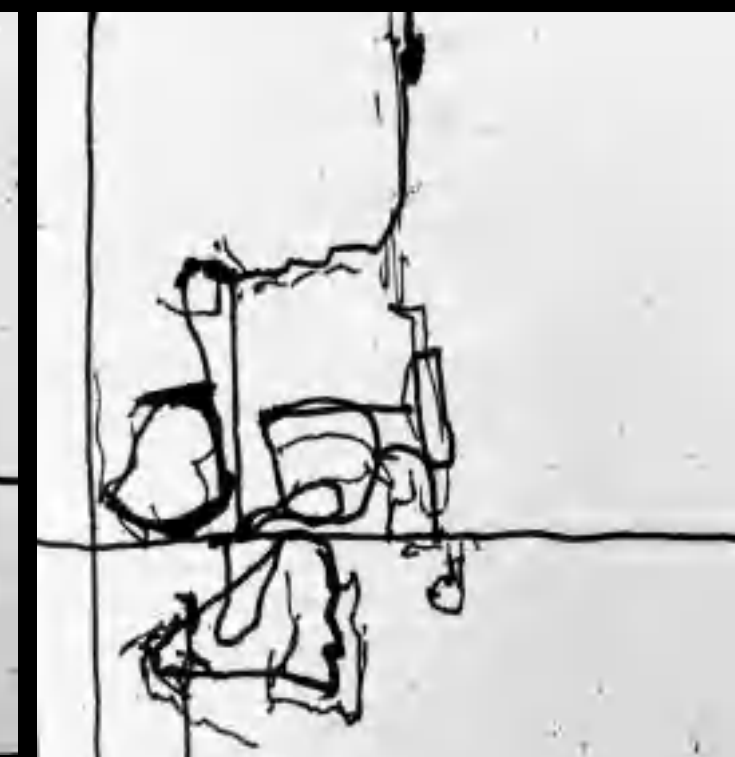
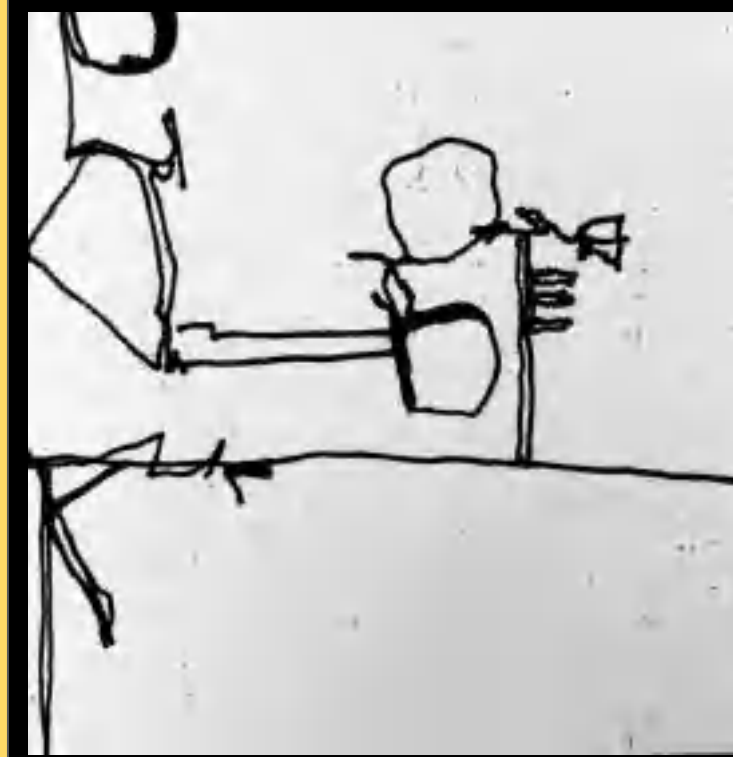
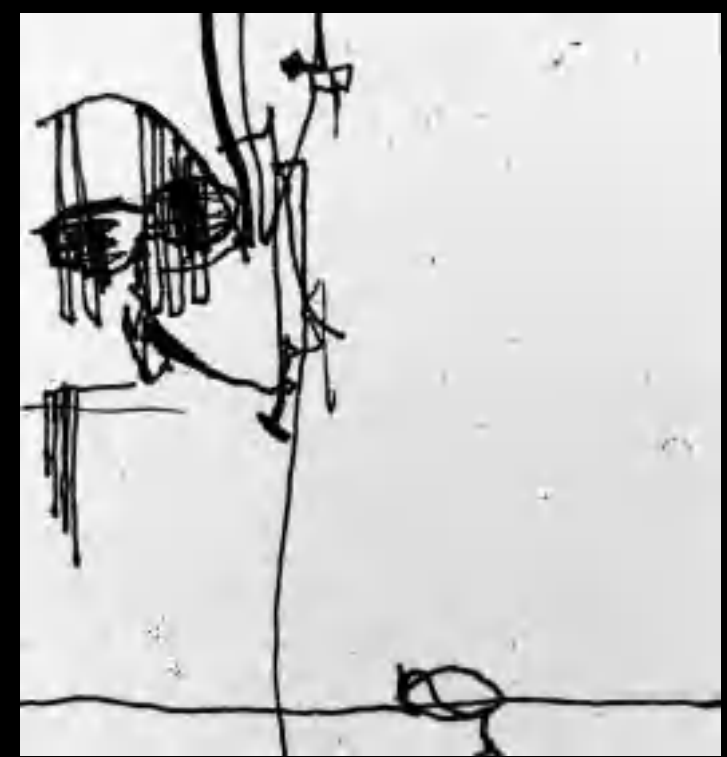
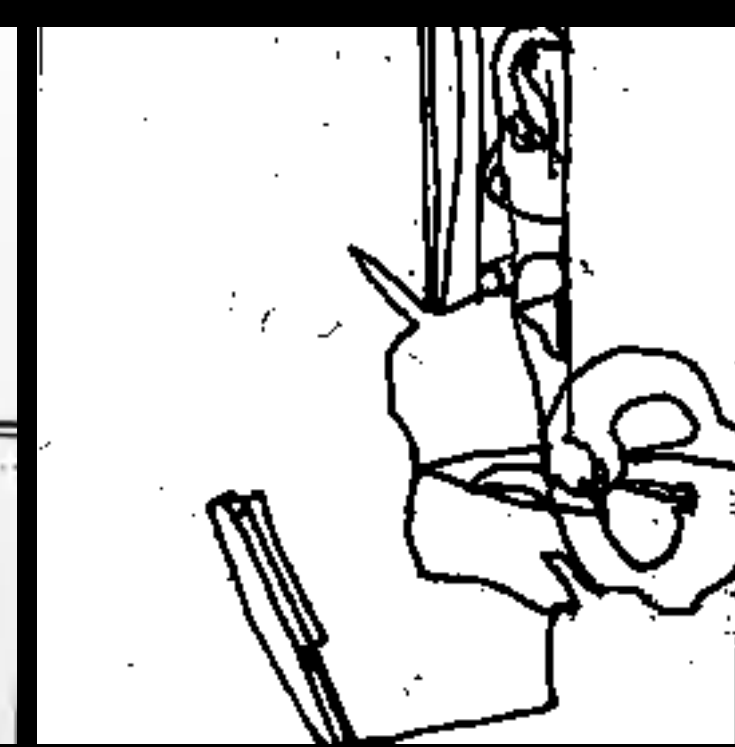
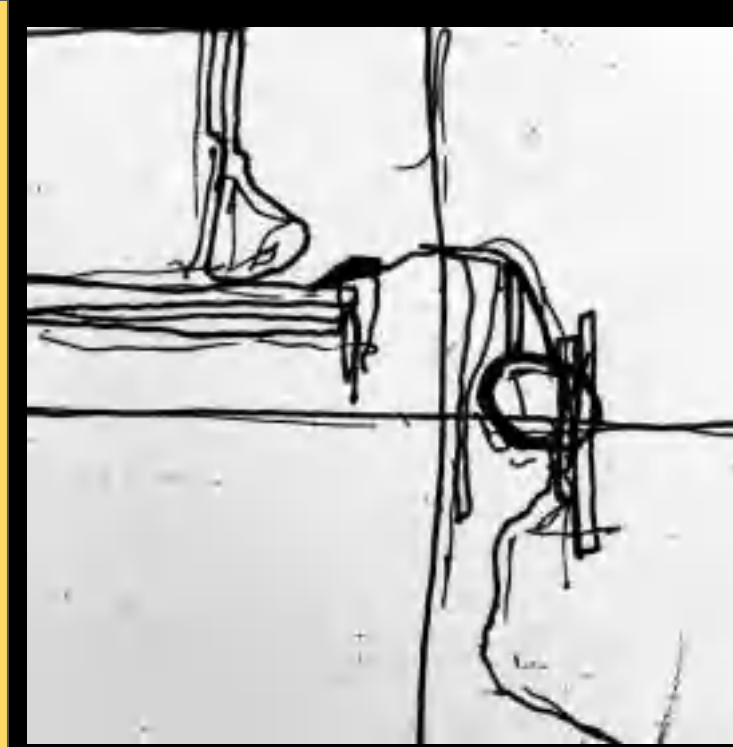
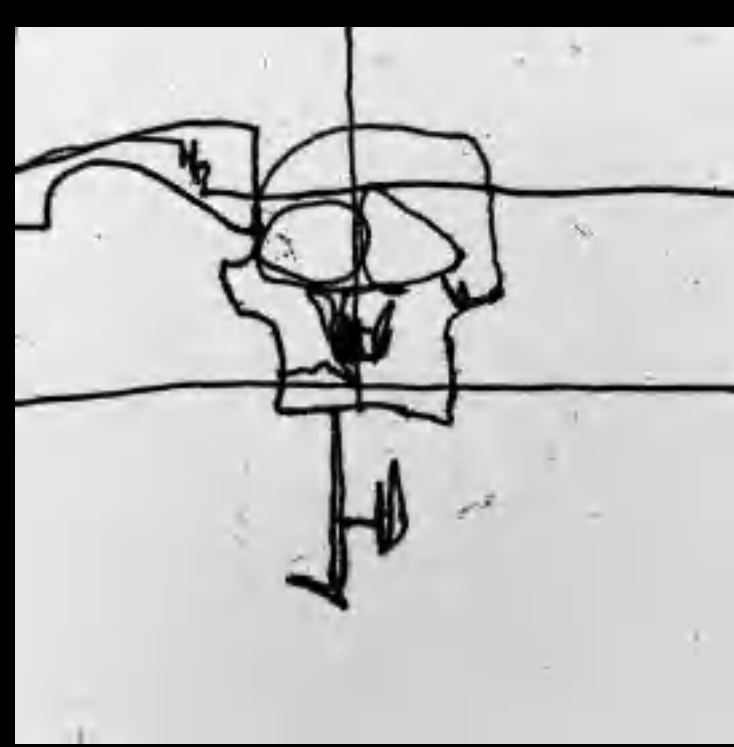
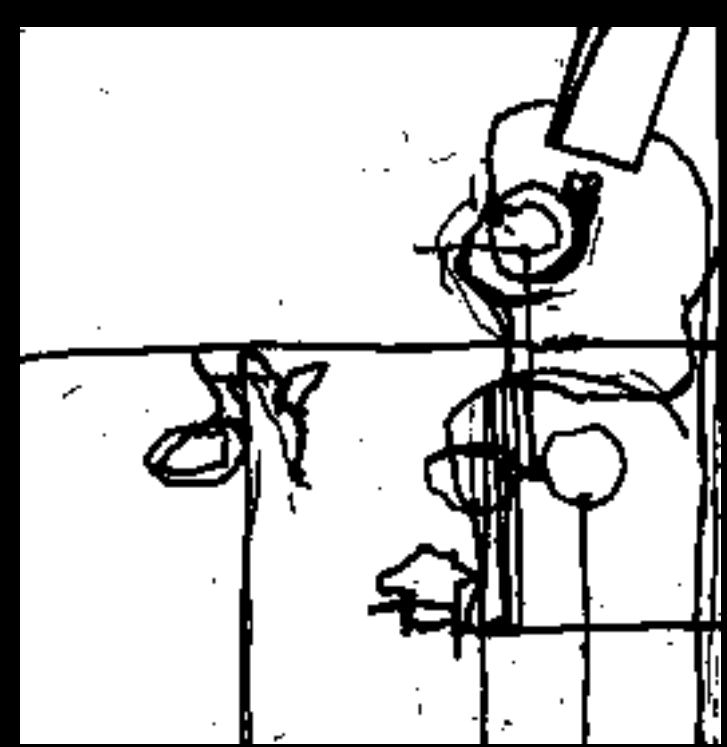
# SANCTUARY



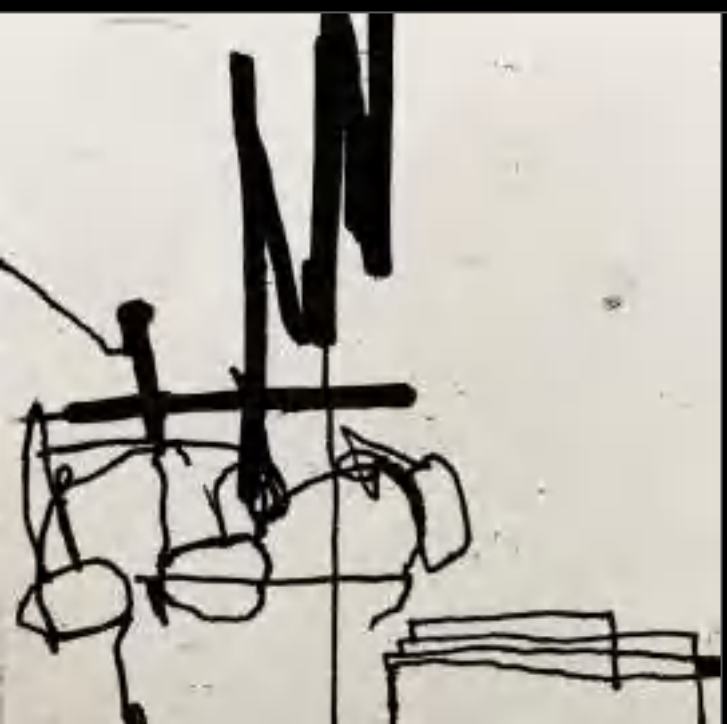
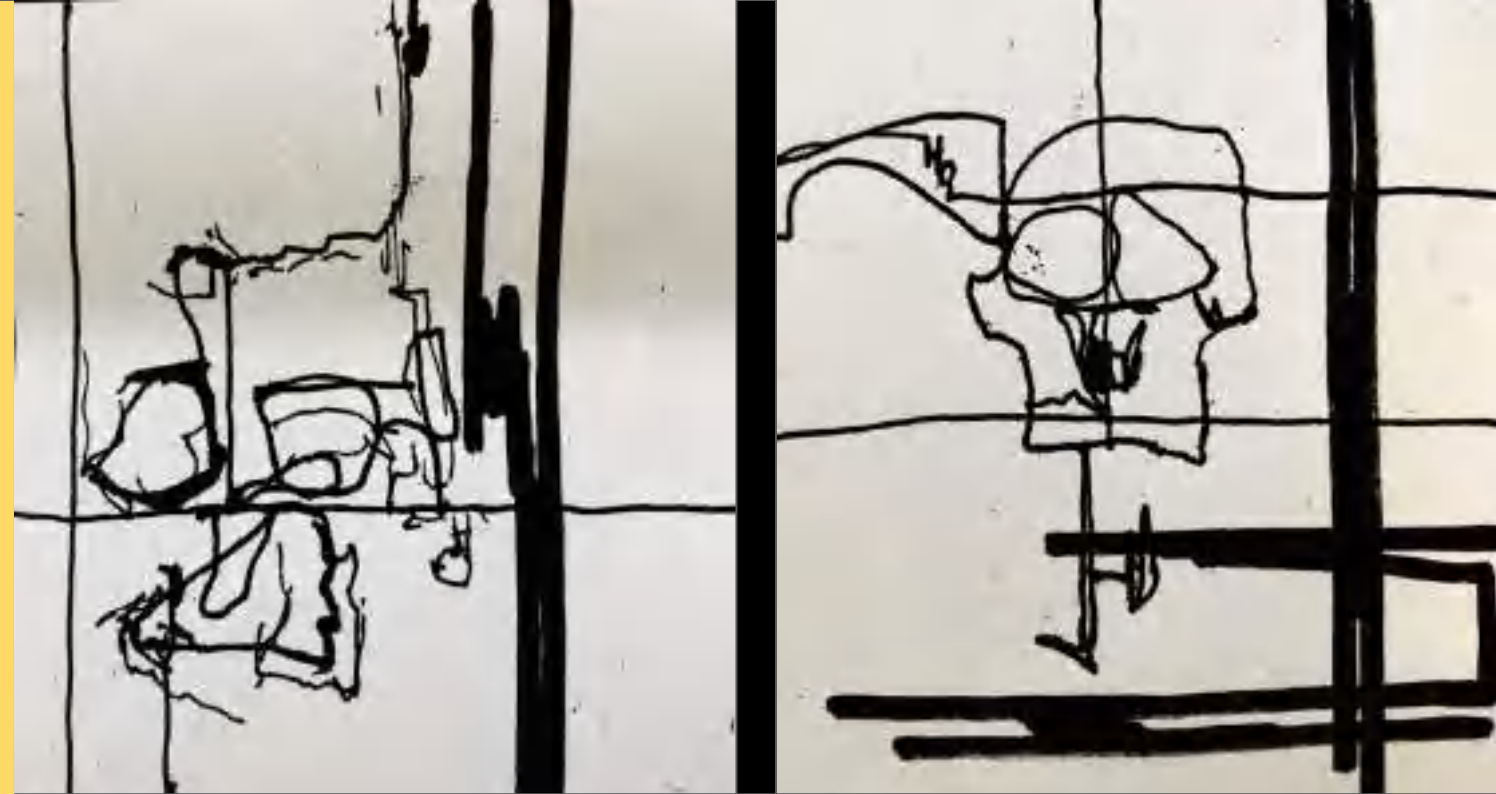
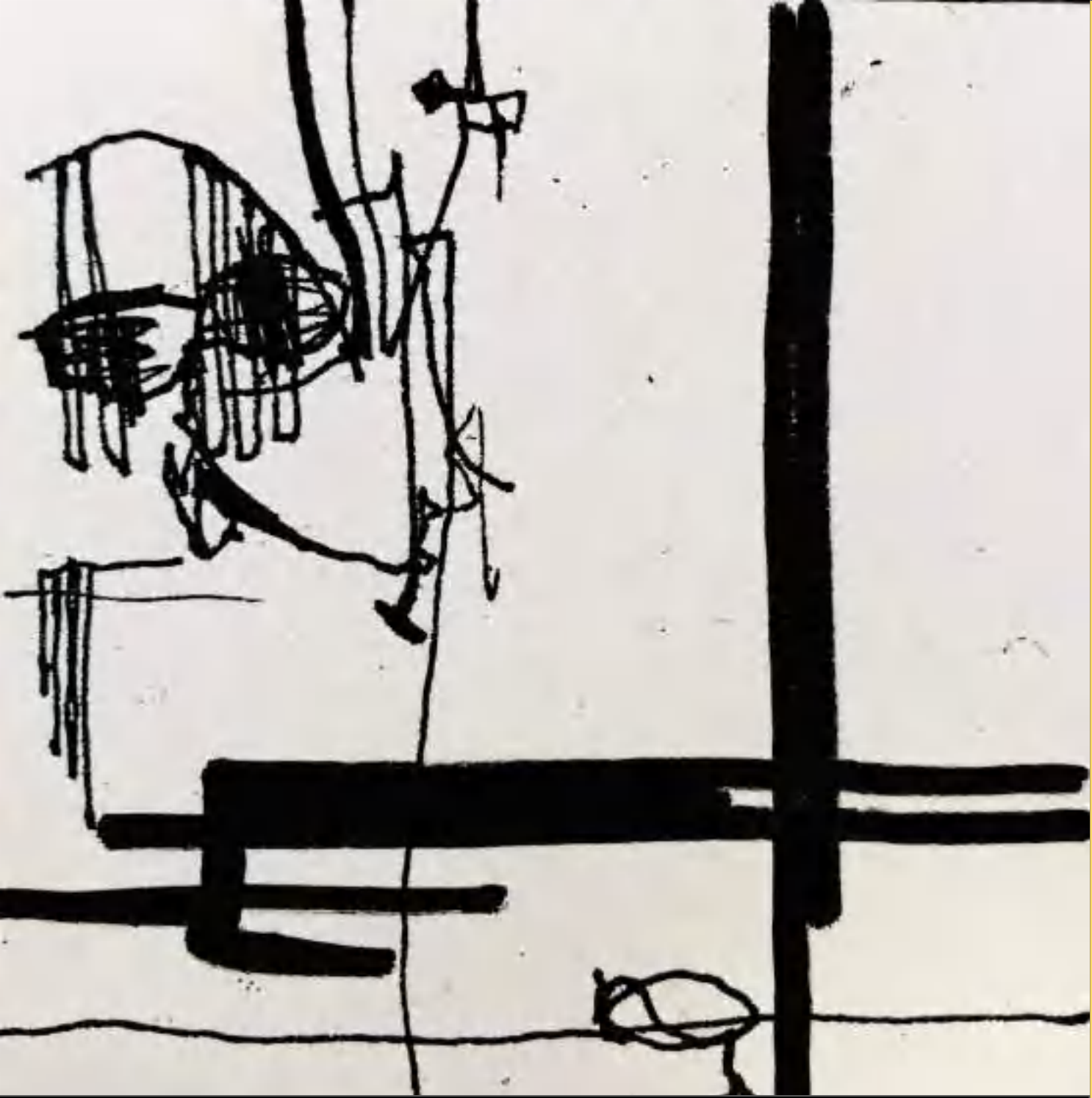
# SKULLS

Sanctuary skulls was an enjoyable lesson creating what almost reminded me of the George Smith discovery, the flood tablet. This piece of work get very ancient in the way the skulls and letter appeared making it dark and dull. I think this work can be a remembered piece for an ancient time with all the skulls inside, as if we're bringing it back to the Indiana Jones films

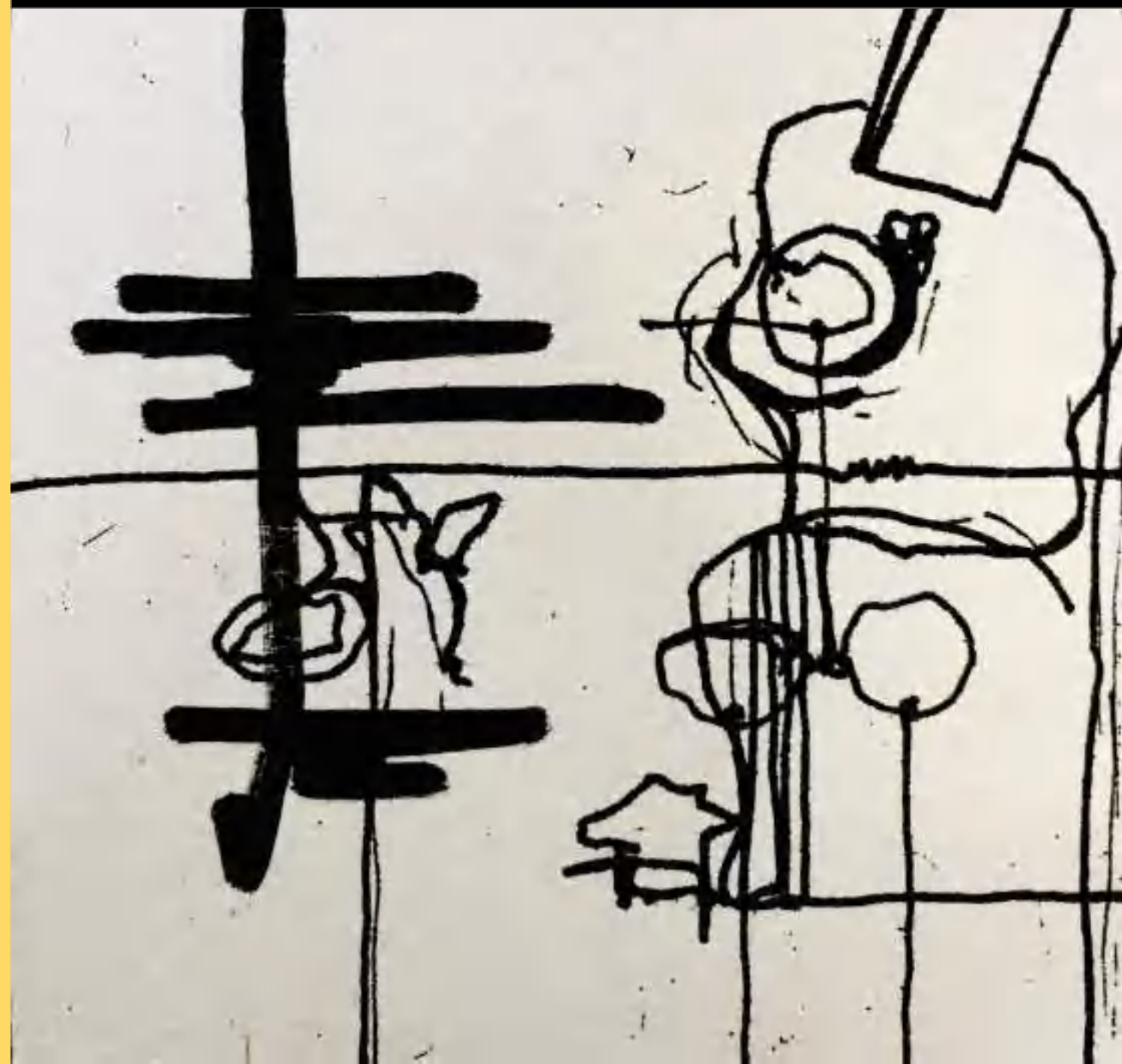


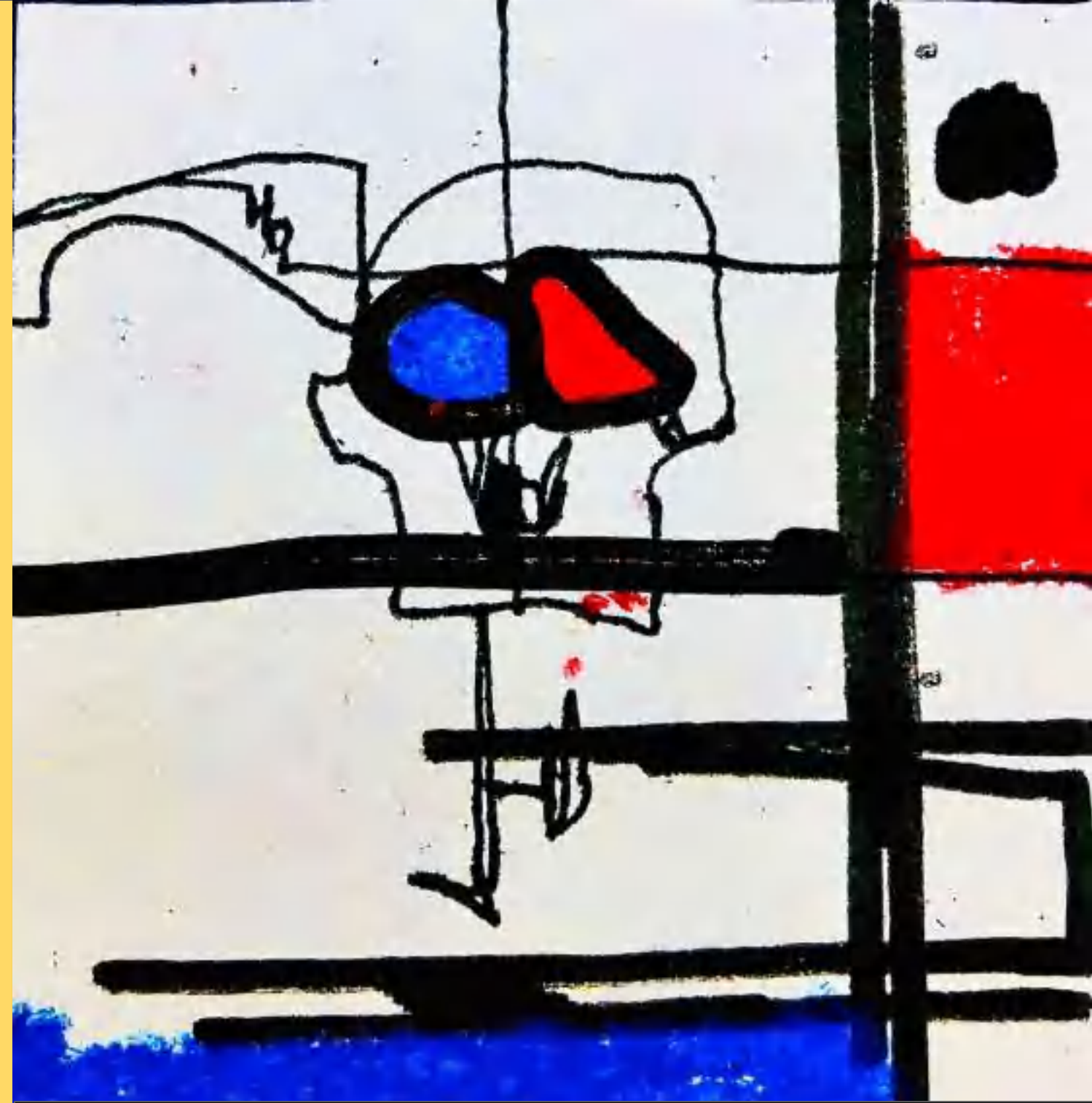


**From the catacomb sculpture look alike I have created. I come up with these drawings from the sculpture in this strange but unique style. Some being continuous line drawings and some being blind drawings, I think the results had turned out reasonably well. This drawings remind me of designs of paintings or can even be translated into a design world with furniture. I love my use of the dead space making it not to overwhelming and just right. To make these more sharp I think I could have worked digitally on them rubbing out all the black marks.**

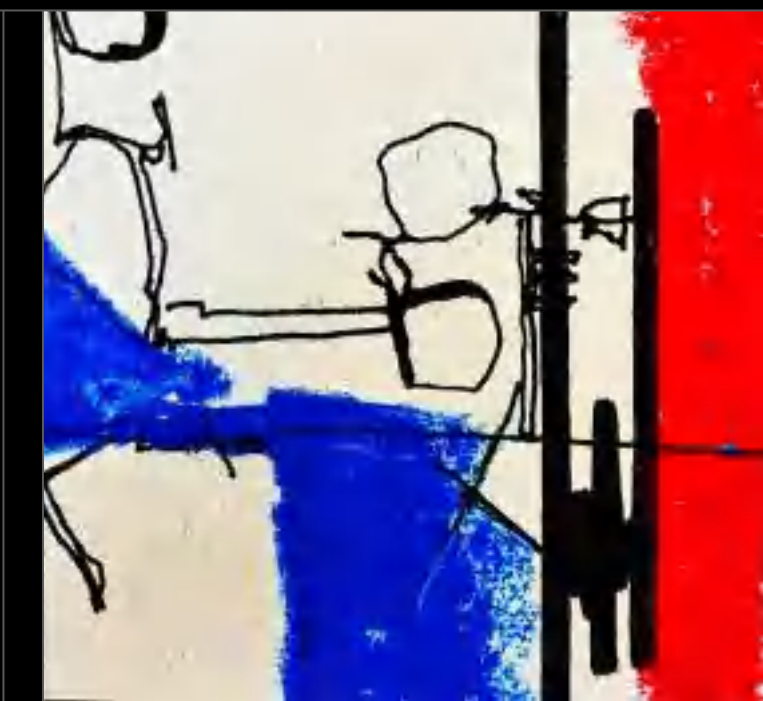


Going over a variety of my drawings with a thick black pen this elevated my work in a good way. I think before I hadn't gone over a few of the lines in a thick black pen they were lacking something, but after





I believe in adding colour to these miniature pieces elevated this so much. My reason behind that is because the dark red really compliments the black making it pop more, and the blue really working well with the white. However to change one thing is that I'd have to be much more careful





**Using the app Snapseed I use pictures I have taken to them overlap my art on top to create a bold and poster like art style. They give a vintage look with a bit of grit to them and uniqueness.**



## **EXTENDING FURTHER**

**This was really enjoyable, taking photos of mine and art to then combine them into a mixed media/digital artwork. I've chosen fairly abstract backgrounds to match with the drawings to make it less confusing so we're not looking at one abstract piece and an actual thing as I want my drawing to be the vocal point.**



# INTAGLIO PRINT



**My intaglio print turned out better than expected. I love how busy it is and that your not just having to for us on one thing. But on this print it's chaotic with a vast majority of mark making. This was mainly me experimenting abstract art on different materials, with type inspiration from the poetry idea. My favourite part of process with this intaglio print would have to be creating these unique and expressive marks to create something totally abnormal. However talking about abstract I have added in a skull and other things you may be able to work out to make it less mysterious.**



## EXTENDING ABSTRACT FURTHER





# ABSTRACTION

# PRACTICE FOR DIGITAL OUTCOMES

Coming in to these oil pastel drawings my initial plan was to do them, then later on work on putting poetry on top by doing a whole series of them. However the plan changed as I then thought doing nothing to them and creating abstract digital work. But then I also thought maybe putting poetry on top of my pastel work it would have gave a different effect instead of creating poetry digitally and putting it on top. Instead they became plans almost to see what my abstract background would be with the poetry on top with experimenting with colour and placement.



BELOW is a digital piece i'm looking to finishes in the near future with a small poem on top. I see a lot of potential in this being my digital final piece. I love how the composition works with the red in my opinion being the vocal point. The vivid green was a risk but for some reason the red and green work well together creating a good and evil colour combo



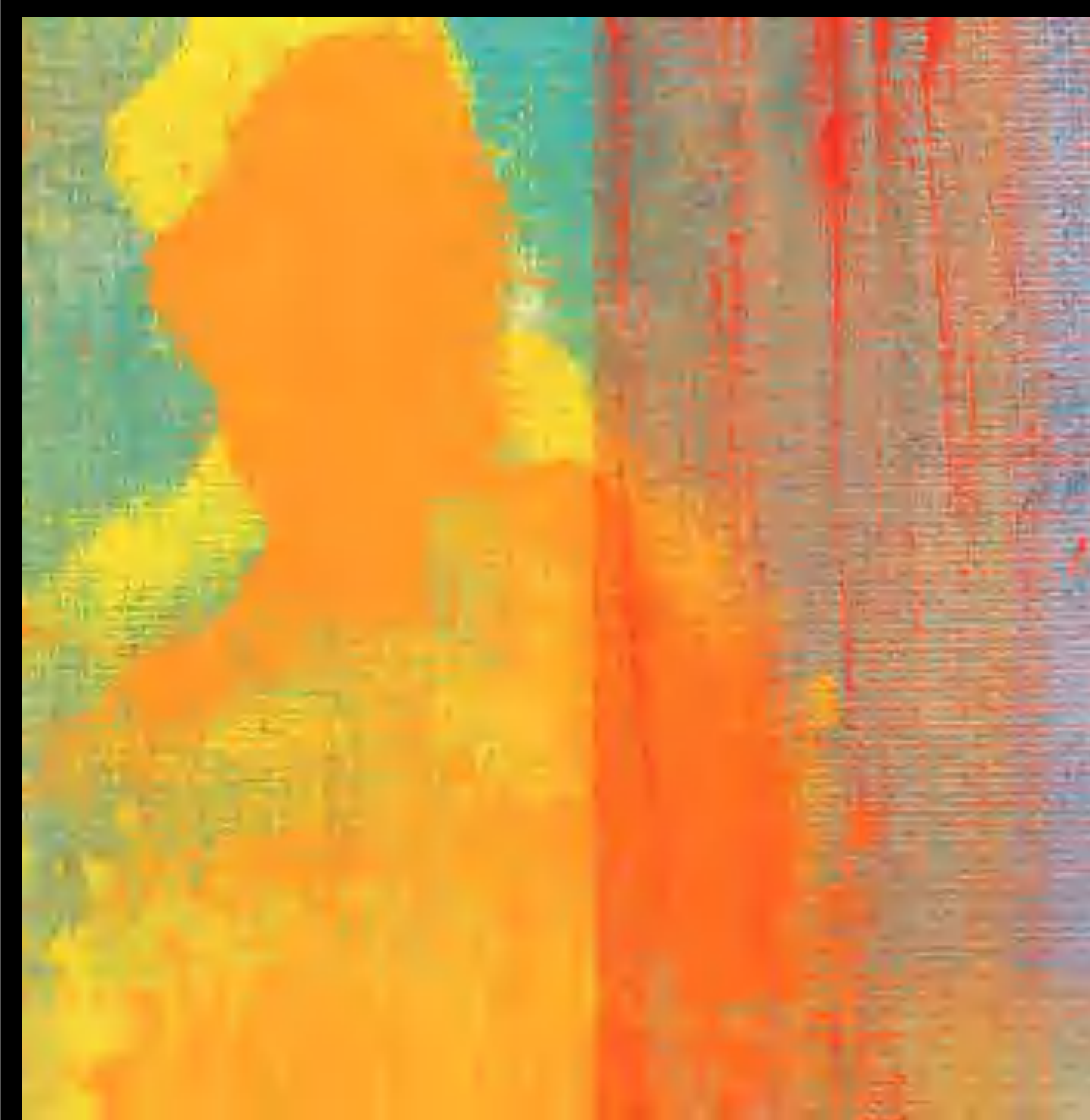
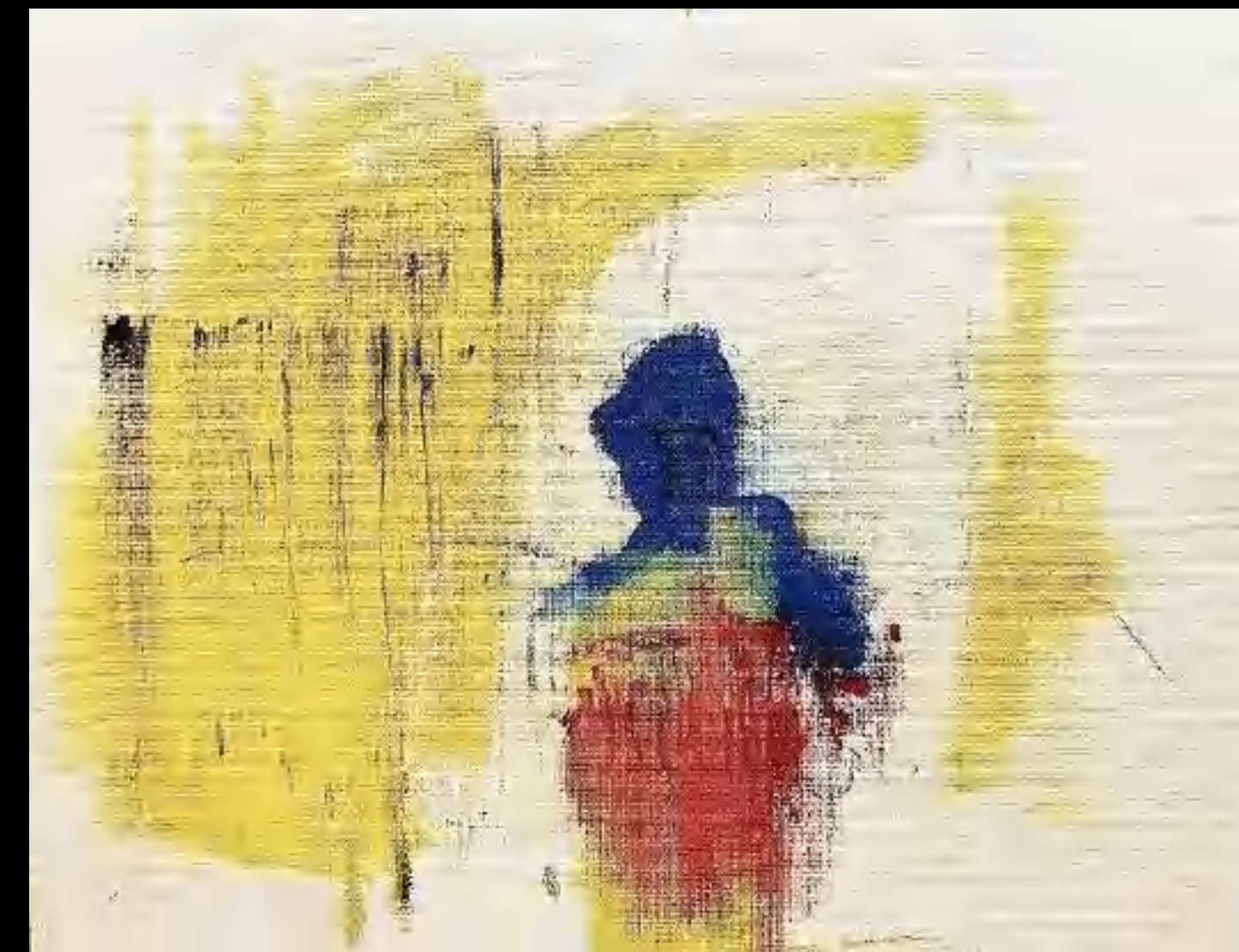


**ALONE**

Alone just makes me list in the dark

RUNNING LOW ON FAITH

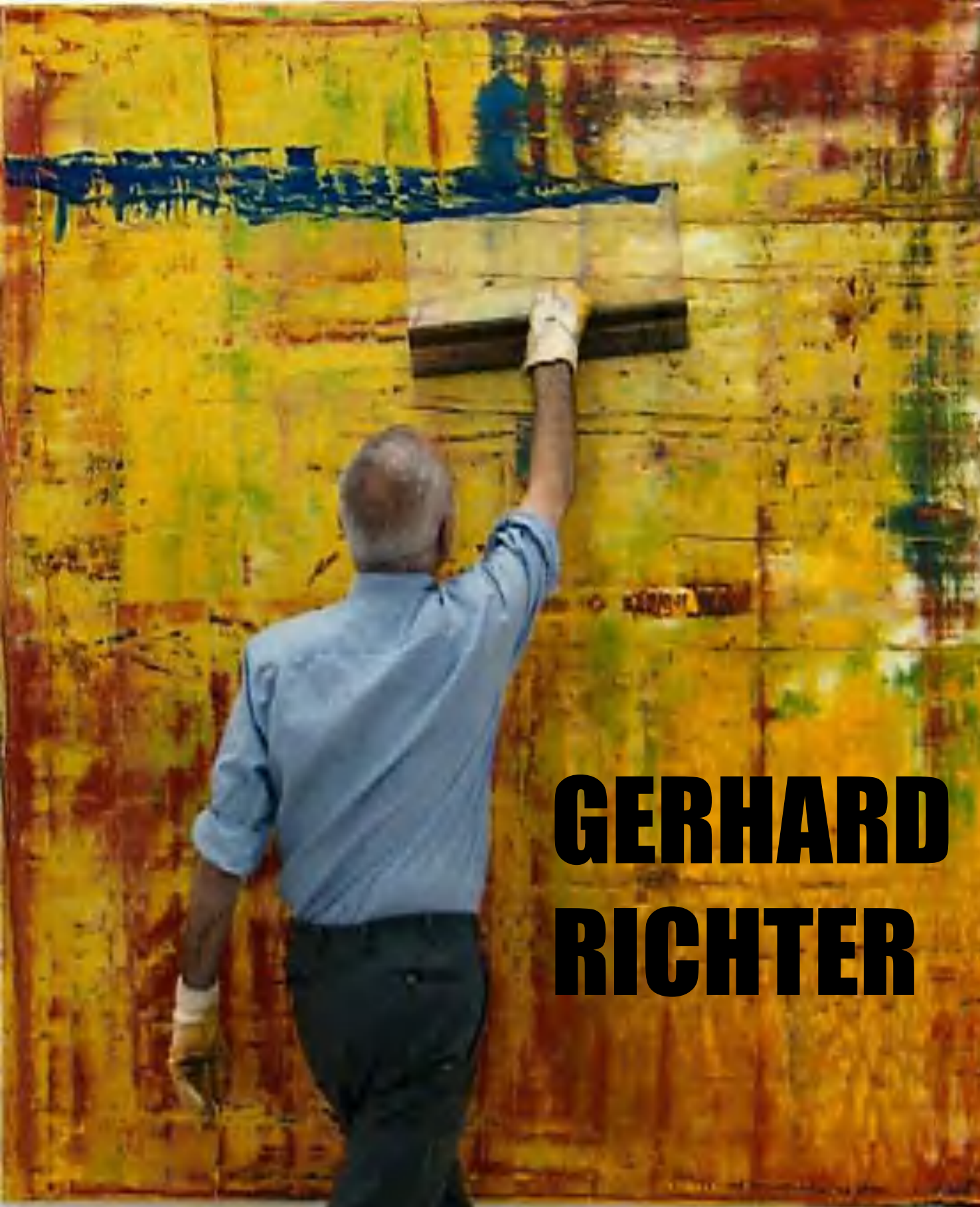
**LONG NIGHTS AND SHORT DAYS**



## **INDEPENDENT DIGITAL ART**

Using my abstract work, I went on to develop it into a brush for a digital art piece with a bunch of layers creating an energetic and exciting mood. For me im loving how it doesn't look literally digital it's almost like a painting. It gives me the summer vibes from the energetic and bright, vivid colours.

The type makes it feel more complete, with it being focusing on words rather than poetry more. However taking bits from poems and adding them in as little types makes it feel less over complicated and more free.



# GERHARD RICHTER

Using bright elegant colours like gerhard richter with the squidgee I want to create a similar but different way of abstract art with ink and acrylic paint.



# MURDER IN THE GALLERY

## WORKING ON FINAL OUTCOMES

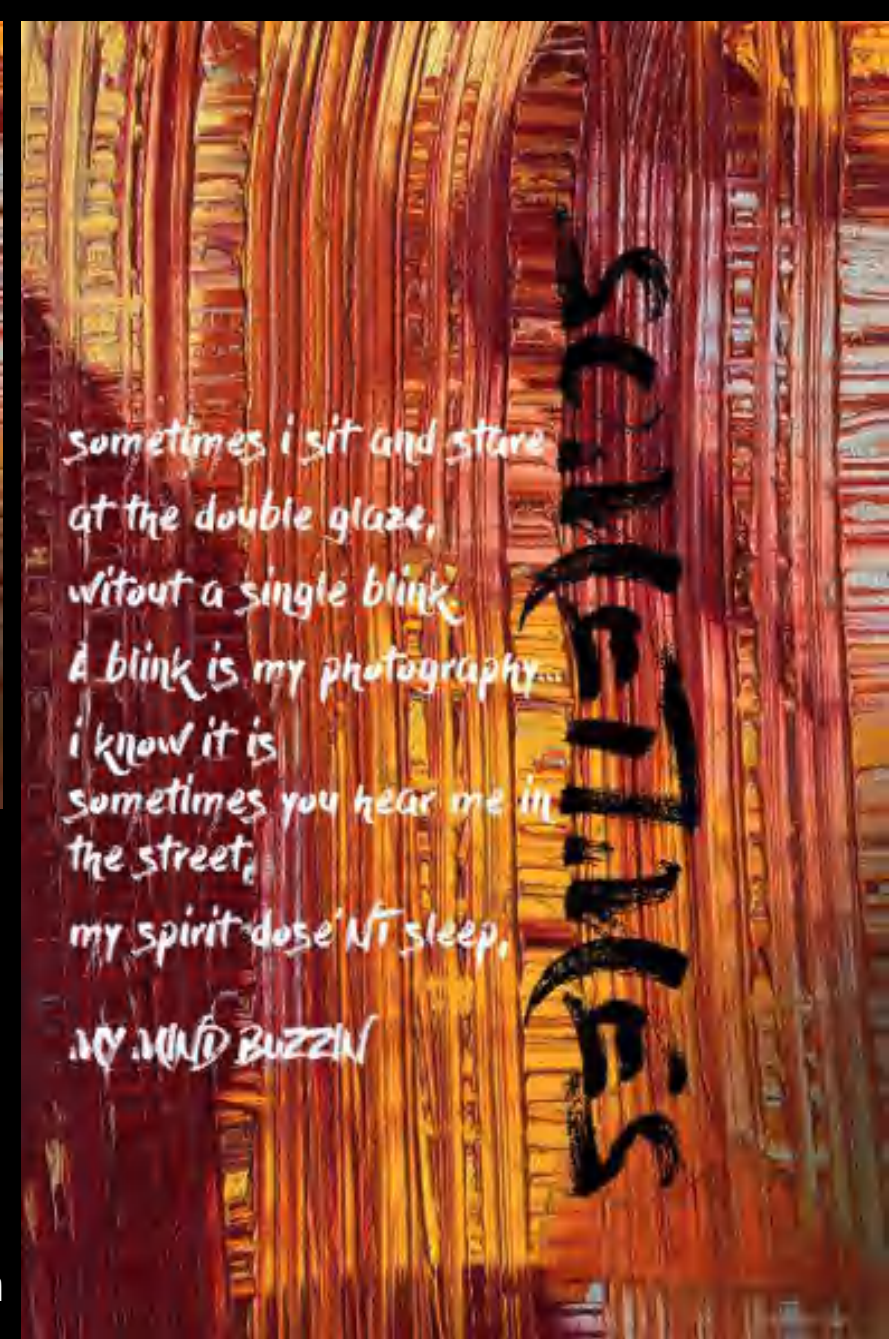
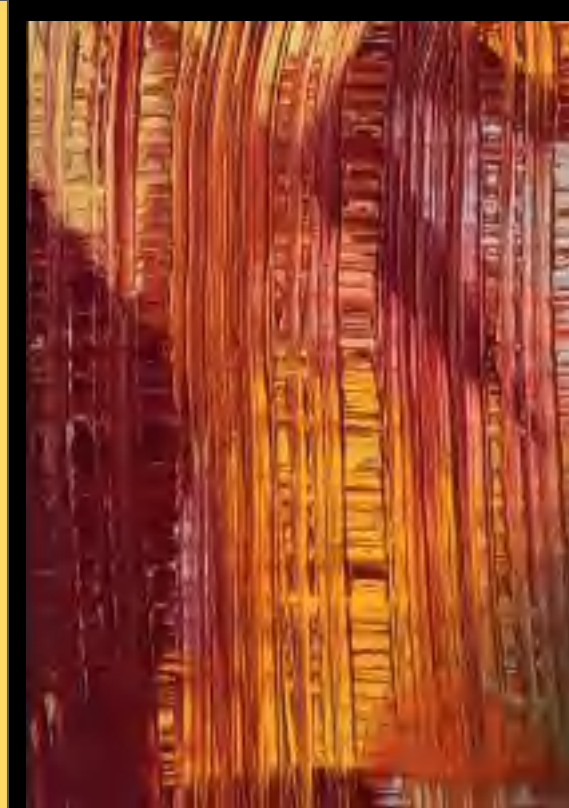


Starting of by mixing in the paints with a squeegee I immediately get a gerhard richter effect with the paint blending in together. I carry this technique on to then develop this much larger painting with a Gerhard Richter effect. However I liked it alot but I felt it needed a change as it was feeling to basic so a splash of red ink on there sliced things up.



# FINAL OUTCOME





Using an oil painting of mine as a digital and poetry outcome, it's become my least favourite artwork so far this project. From the choice of text to the way it's laid out. Starting of with the text I feel it doesn't give it the uniqueness and poetry style of writing to the table. And finally the way it's laid out is almost like a paragraph and not a poem. So for next time I will choose a more poetic styled piece of writing and lay the writing out much better.

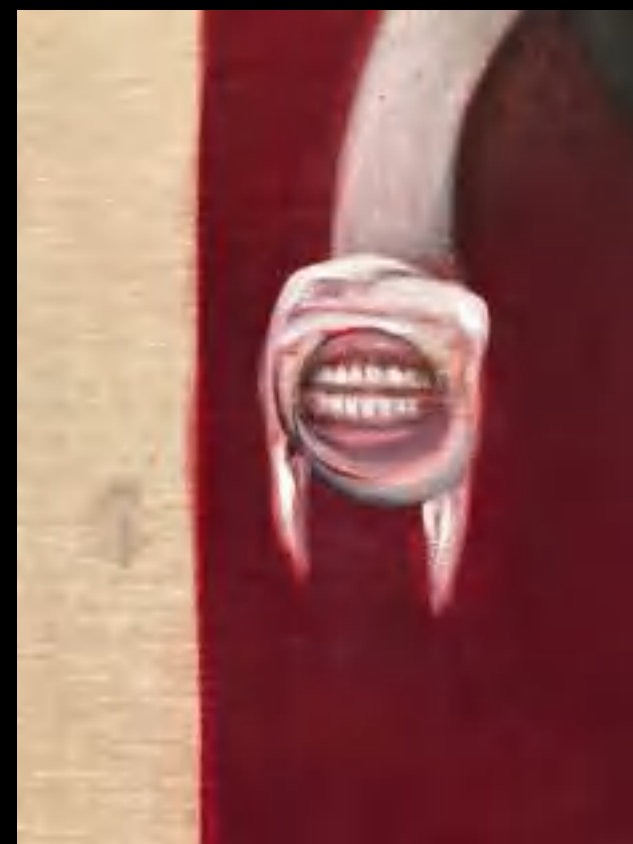


This being a newly and improved digital outcome I take away all the negatives from the previous one and think about it all to create a aesthetically pleasing digital piece. I've picked here the right type to get the best out of this work. While the type sits there I then go on my pipet tool on photoshop to then select the colours from the background as he colours for the type to make it more simplistic but effective.

**FRANCIS BACON  
MAN AND BEAST  
Royal Academy of Arts**



**Second Version of Triptych 1944**  
It is a reworking of three studies for figures at the base of a crucifixion, however I'm he was not religious. I was drawn towards the way he manipulated the shadow to making it look so realistic, to the sharp lines and even to the bits you'd think he didn't mean. For example gazing at getting up close to the Triptychs I would see these large paint blobs and flicks, to then think did he mean that. However if he did or not it works. Francis Bacon was also heavily into the beastly world with looking at gorillas, and the imagination of beastly animals. If I hadn't of know this I believe I would have guessed that it was a big inspiration for him. I believe the trauma he went through is probably why he was into the dark side of this, maybe getting the feel that his dad is a beast and likes to dedicate him in a nasty way in the paintings he created in his career.



From afar the teeth had looked very detailed then as you get closer they seem the exact same from afar still being very detailed.



# STUDY FOR A BULL FIGHT

## No 1

Study for a bullfight No 1 drawn me. I was drawn to the miniscule 4 in the right middle corner. I then begin to see a 5 in the other pieces of art with the triptychs.





## TRIPTYCH - 1970 STUDIES OF THE HUMAN BODY

Throughout Francis Bacon's life he had several intensely turbulent experiences, desperately tragic, and emotionally traumatic love affairs with men. Often involving violence, they were rooted in his unhealthy relationship with his father, who had him whipped by stable boys during his childhood when he discovered his son dressed in his mother's underwear.



**A BARTENDER**



**A MODEL**



**A NANNY**

Out of the three studies i was more drawn towards A MODEL out of the three paintings. I was drawn most to this one because of beastly and the way the face all looked together. 10 steps away and you can't quite see the face makin this devil expression but getting up close it was something.

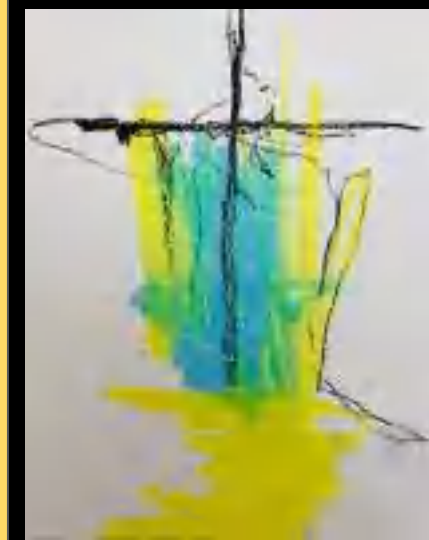


# BEFORE



I love how the type blends in with the work creating this mysterious atmosphere yet in my opinion I think the work is giving me a happy mood while it being mysterious. Secondly I love how the mark making from the oil pastel piece is coming out so clear on the digital work. I think if I had to change some things I would make the diagonal, free and trapped lines much more bolder as this is my favourite thing about it. To getting this successful art with the colours showing I faced problems with the colours as getting it to sit right, composition and connecting together was difficult. However i don't think i went wrong with using the type with the same abstract colours.

This has build confidence in me to make more of these abstract pies try works digitally as making brushes and organising colours comes easy to me now.



Using my unique abstract oil drawings, being photoshop I was able to make these into brushes and then creating this large cream and soft digital abstract work. A strong decision I had to make was with the type and what colour I wanted the type to be. Previously I wanted these bold bright and some dark colours for the type. However using the pipet tool on photoshop I was able to use the same colours as the digital art.



# AFTER

# FINAL OUTCOME-DIGITALLY





YOU HAD TO BE  
HERE TO  
BELIEVE IT!  
SEE IT FOR  
YOUR OWN EYES  
BOOKS

STRAKES THERE ST  
REACTING  
THE REAC



THE GAMBUTANONA NATION  
MY NATION  
OUR NATION

DELIGHTFUL MESS THE

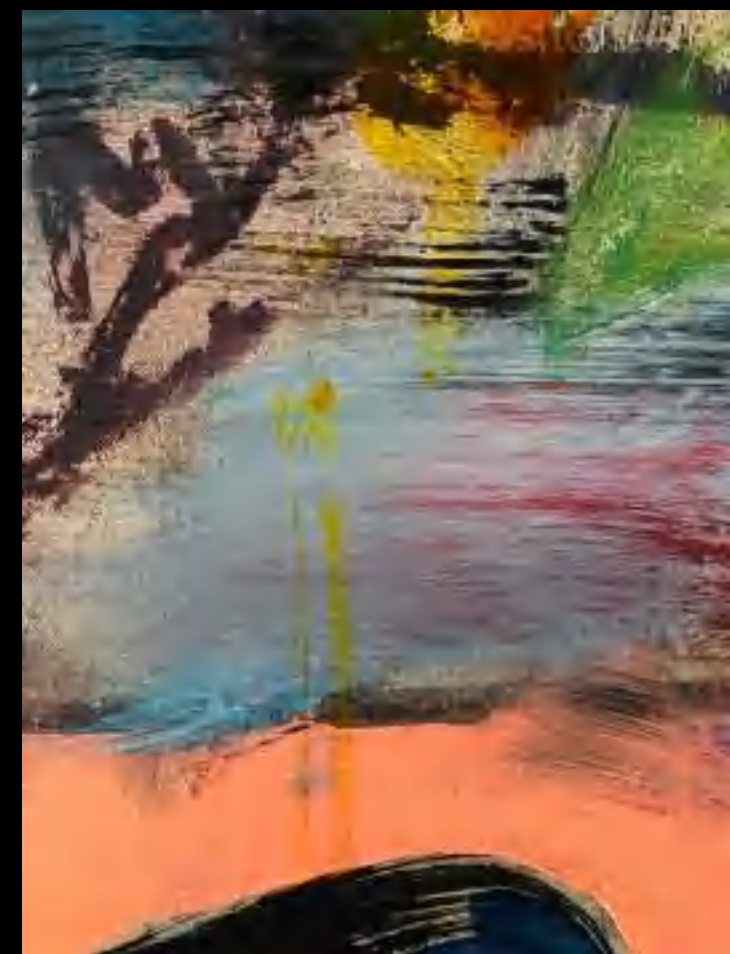
# FINAL PIECE - PART 1



After my visit at the RA I was heavily inspired by the artist Francis Bacon by looking up close to see how the brush was moved in different movements.



# FINAL PIECE - PART 2



# THE BURNING PROCESS

**This being the main part of my meaning with my final outcome linking my burning process with the Nazi book burning and the inspiration from Anselm Kiefer.**

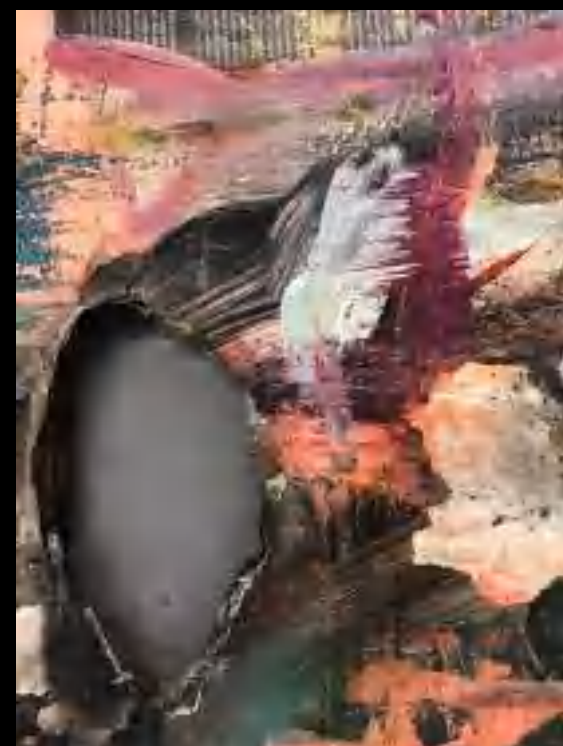
**Then by lighting it up with a blow torch I stick at least two big holes in my canvas to give it that roughness and Anselm Kiefer feel to it. The canvas was highly flammable so at times most of the canvas would set alite. Here shows the damages it done. I love how you still get the crispy bits from the burn giving it texture.**



## BOOK BURNING



**The book burning was to represent the Nazi book burning campaign with me adding poertry to the burnt book to make it feel more powerful. Looking at my book I feel getting a much bigger book would have been more beneficial as the canvas I have used is very vast and the book being the power of the meaning it would make sense to make that the vocal point with a large canvas.**



# FINAL PIECE

**Evaluating my final piece I'm very happy with everything has turned out with a clear process of works along the fmp project supporting it. I have used expressive brush strokes and expressive colours bringing out a bright mood with the burnt book deflected the brightness and making it seem miserable.**



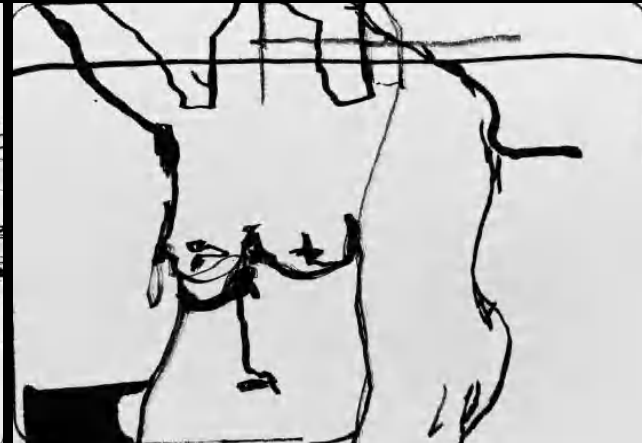
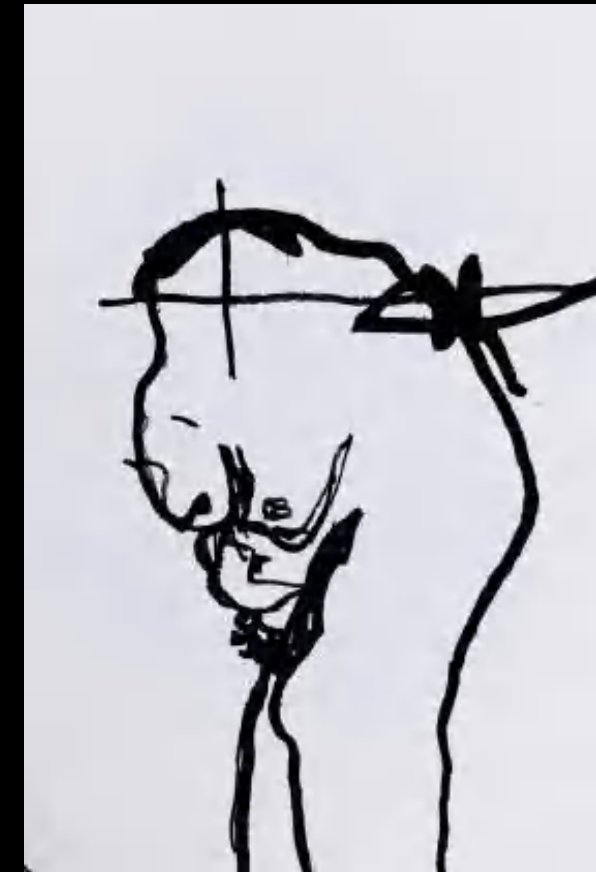
# EVALUATION

Throughout this topic I explored a variety of mediums and techniques, this also included me to understand more about the mediums, techniques and my artistic horizons.

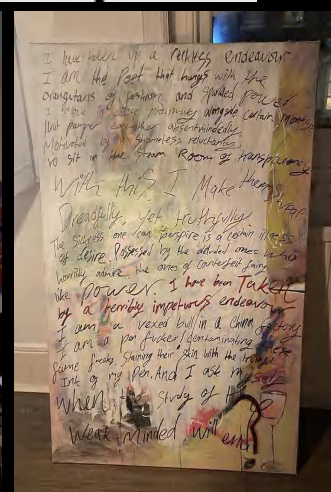
At the beginning of the fmp project I experimented the use of use ordinary materials such as string, barbed wire and tape to create this distorted and uncomfortable meaning of art. Coming into this workshop it was slightly peculiar but seeing the outcomes I was able to create these meaningful stories behind them. So I learnt a lot about storytelling and looking into the deep meanings of art at the start of the fmp project with life drawing to.



# LIFE DRAWING



For me the most exciting part of the project has been life drawing. It was so exciting for me because I was able to show of my uniqueness when it comes to these drawings. I learnt how to draw with confidence and fluidity making these meaningful and out of the ordinary art. This involved continuous line drawing, which I would involve heavily in my artistic career in the future to create these drawings. Finally life drawing installed more maturity and open mind coming into the drawing where you draw what you see not what you think.

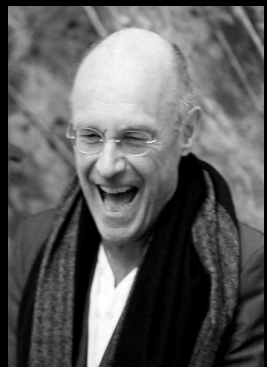


The artist Sonny Hall had a massive impact on my Final Major Project and my way through experimenting with poetry and abstract. Before knowing Sonny Hall it would have never crossed my mind for two worlds of poetry and abstract art. So when i finally found out about this i thought i could then create my own abstract art with my poetry. To then research lots of other different abstract artists.



The Abstract tiles - "Abstract phenomenon" for me this workshop is where I suddenly realised what I wanted to do pushing forward. I had a clear vision in my head to add poetry or some sort of poetry linking with my abstract painting, and this workshop helped me see that vision. This also gave me a feel of what sort of abstract painting I wanted mine to create, as testing with different materials for example card and string got me these looks with it's strokes of paints blending into each other.

Anselm Kiefer and Sonny Hall being my two main pieces of research helped me have a clear vision in what I wanted to do for my final piece,, including both techniques they have used. I've also noticed that with my wider world research I've been able to find much more meaningful art and artists to relate to with a final piece and my art in general. For example the nazi book burning campagin came to mind when looking at this piece of art by Anselm Kiefer so for him to have that made a massive impact.

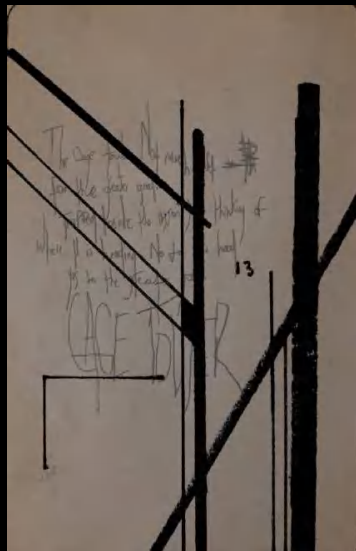




# EVALUATION

## INDEPENDENT WORK

Here displays my independent work from the project exploring different artistic routes.

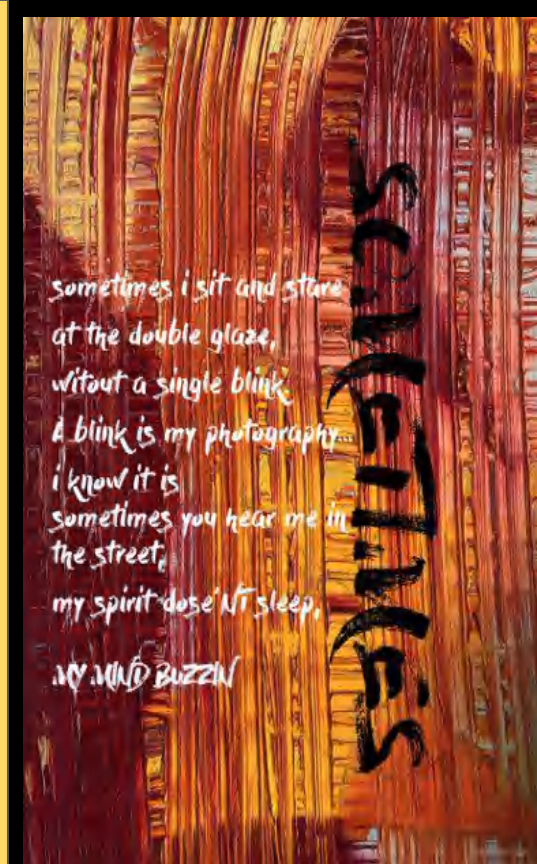


The Artistic processes used for my independent work was a wide variety of materials and techniques used. For example I excelled in abstract paintings, poetry and digital work. My own ideas developed over time especially focusing on abstract art in poetry as it led to my abstract and poetry final piece. Also my digital work improved after experimenting with different type, composition and layers.

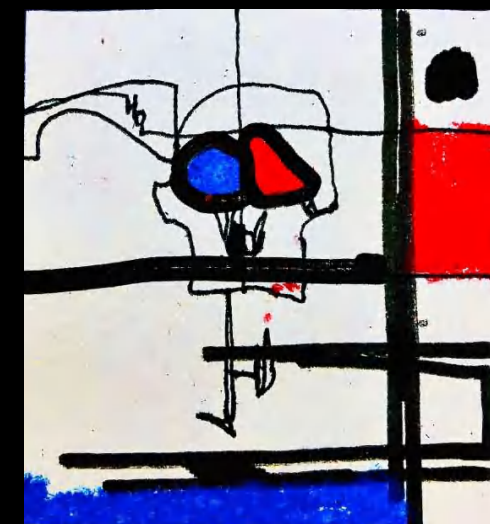
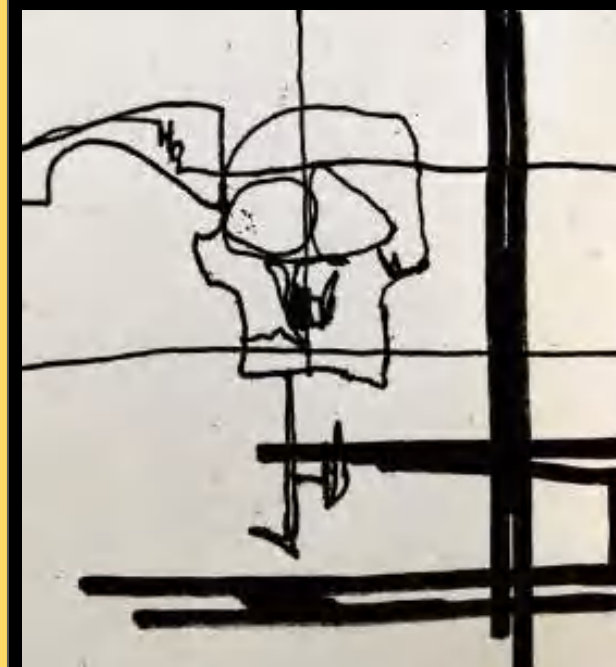
My decision making on my independent abstract work had to be crucial as composition and not wanting to overcomplicateovercomplicate was my priority. My decision making in this area then improves my decision making onto another area of art techniques and processes.



Problems I faced digitally was tremendous. I think finding the right brush to use for a background was needed to be picked wisely with it needing to be simplistic. Normally I would over complicate it which would make the background being the vocal point which is not what I would want. However the digital art above is a prime example of a simplistic background with it not being the vocal point. Finally finding a type was difficult as unneeded to pick the right one for my poetry and uniqueness of art.



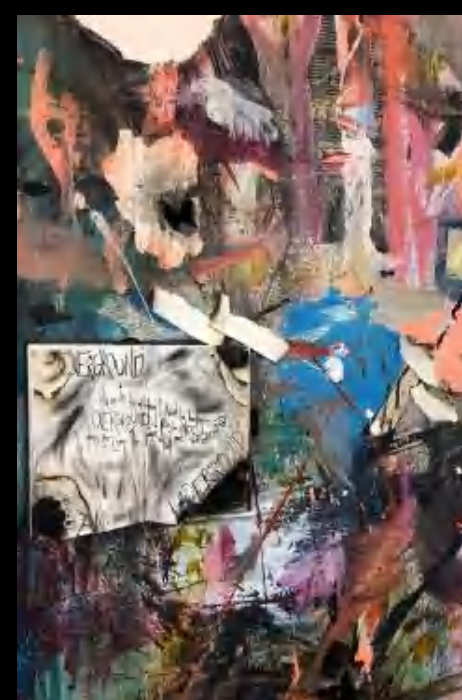
I faced a few problems working digitally on my first time giving my poetry on top of my abstract work. The work to the left had been my first time digitising a poetry poster. The problems that was faced was finding the correct type and layout. Secondly my background had been to much for my liking. So in the future i remembered to choose the correct type with a correct layout making the one on my right a more satisfying piece of art.



Creating these slightly peculiar but unique drawings. I came across a decision on whether i should add colour or not. Of course proceeding with colour i was then able to add in a red and blue to make it stand out a bit more with the black being bold and the whites being white. I believe this was the right decision as it helped elevate my work.

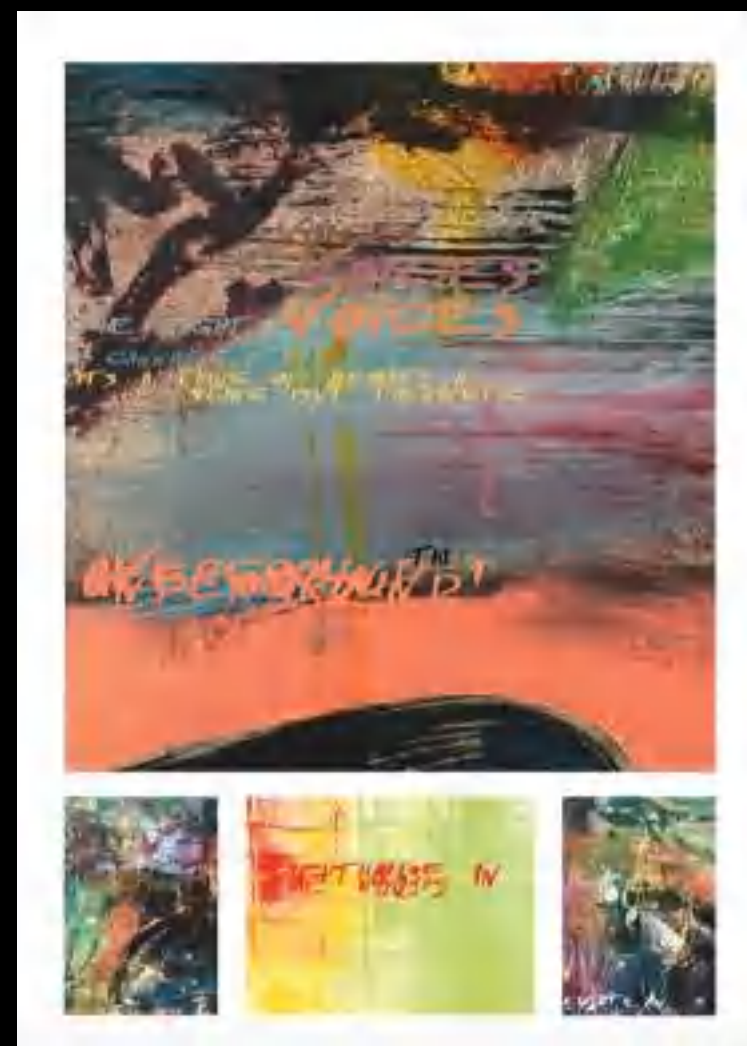
# EVALUATION

Practicing poetry and laying it on top of my photography really paid off. I think creating these abstract backgrounds for the poetry to sit on top was a really effective way of showing the wilder world and my abstract work. On top of that i think it shows how versatile i was. The digital outcomes being my favourite about the Final Major Project as there is so much freedom with it. I love how my poetry type is the same colours as the one on the canvas making it simplistic and effective. Because i feel if i had chosen different colours it would have not been relatable in any way with it also feeling overdone.



My practical outcome was a joy to make as abstract painting is an area im very keen on. I think with the Anselm Kiefer inspiration on the book really made it give great meaning and even deeper meaning

However this being my least favourite outcome out of the digital side and this, i don't like the way the painting is done. I think a dark, vast and grotty painting would have suited the book burning meaning a lot more. However it still has a great look with it being dark and bringing out the light colours. Looking at the piece personally im immediately drawn to the dark parts of the painting and there book.



I choose thes 3 pieces of digital art as i feel digital art was a massive successes for me this year. Not only digitally but it also shows the abstract talent and poetry i have. This showcases my strongest work because i focused on a lot on strengthening my abstract work, poetry and digital. And in these areas i done a lot of independent work to get the best out of me. For me i would present my physical work in an exhibition by laying out all the tools used to create the work to then having the piece hanging up on a wall with a broken light shining down on it. I feel my work would have the right to be presented so weird and deep as the art is those words. Also i would have the experimentations to get to that final piece laid out for the viewers to see. Finally a voice message of me speaking on my poetry linked with the art.

# EVALUATION

With constructive feedback from my peers i responded well on the digital side of things, as they were asking for more digital work. Wanting me to push with the independent side of digital art and create more abstract and poetry posters. For example the ones below.



To get the best grade possible which is my duty to get it was told that there was not enough reflections. However i believe i turned that around by reflecting on a lot of my art pieces and workshops, talking about what i could have done to get an even better outcome, improvements for next time and the likes and dislikes.

When coming to feedback on researching more artists i believe i achieved in researching more and even going to a Francis Bacon exhibition.



Not only Francis Bacon but with other workshops i was able to research more artists linking them in every way possible with the work i created. On top of that there was more wilder world research that came in place



Evaluating my independent and workshop art made think that when going into pieces to not be afraid and it's ok to make mistakes because we can always in the future change and see what i could have done better.

When coming to this part of the painting with the BULL i find it very amusing to find dust and rust from Francis Bacon's studio. It was also amusing to get up real close and see the brushstrokes created with the occasional question of "Do you think he meant that". It was truly inspirational and a thing i would kill for to have that artist life.

