

- Abby's project "**Identity**" provides a clear sequence of development, personal responses and analysis of relevant artists. Her project is a comprehensive body of **research, exploration and investigation** of ideas - the result of a passionate, highly skilled student.
- An interview with Abby, along with detailed images of her artwork can be found below.



project:
identity

by
abby hope skinner

BRAINSTORMING IDEAS :



IDENTITY

project: identity

stage 1:
hands & faces



These A Level Art sketchbook pages show Abby's initial brainstorming and investigation into the theme 'Identity'. Mind maps and collages of photographs and other paper documents serve to collect, arrange and organize ideas.



Q. -Your project explores the theme of **Identity**. Tell me why you selected this theme and which particular aspects of identity you explored.

Abby: *I was able to choose any subject for my A Level Art exam. The process that works for me, when deciding on a project, is to start with a topic or style that interests me.*

At the beginning, I'm not concerned if I don't know where the topic will take me.

Expressive - Face & Hands



Self: sketch of young man and "bad times" his father was "happy"

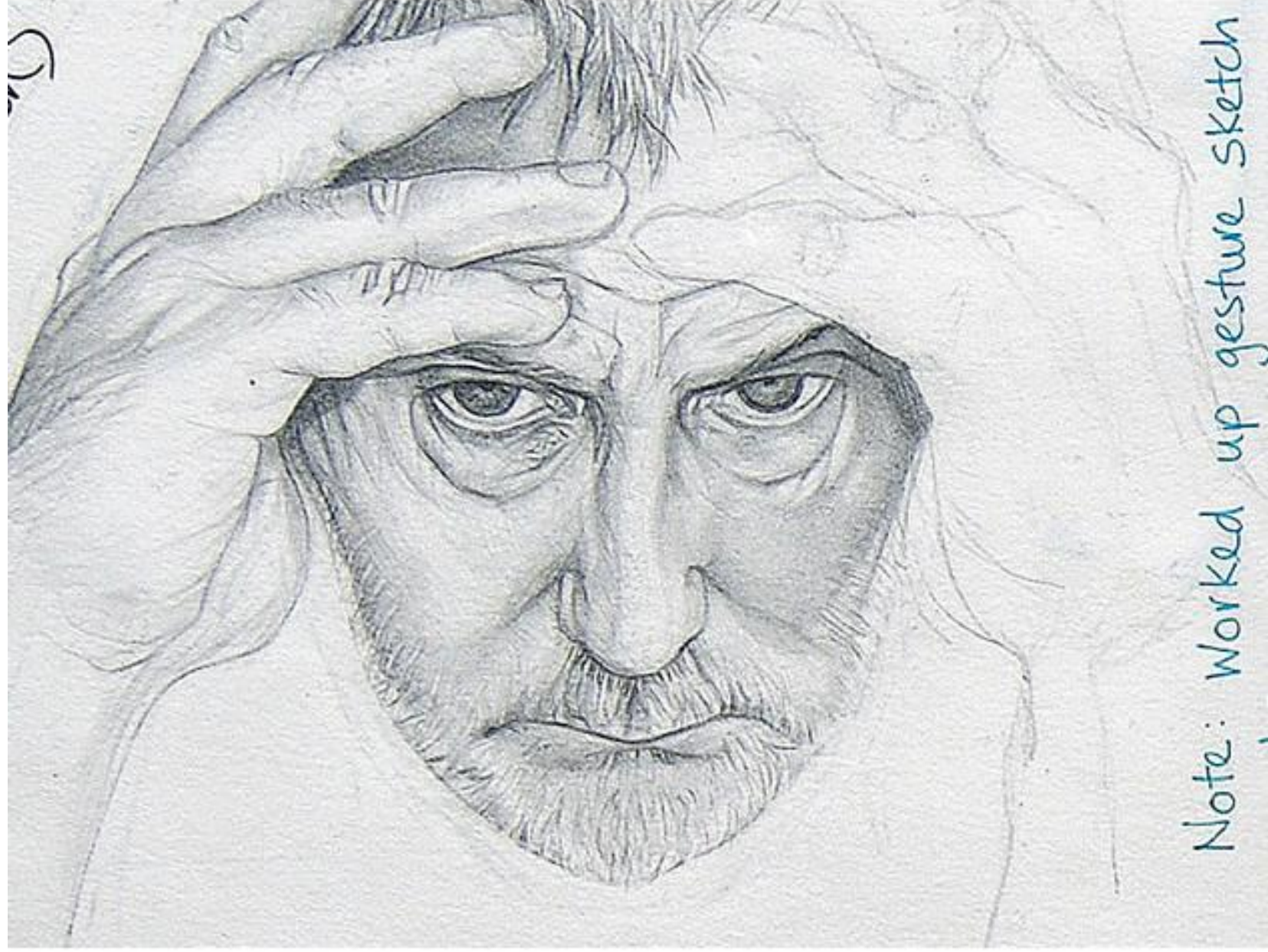


My first thought is to make
sketches that are not based
on structure and form
without this way up to be
expressive. It is a quick
idea of my dad. I will try
to use an ink of "red
eyes" and hands and facial
expressions. From this I want to
make a more intense picture

So much expressive that
it is to be expressive
I wanted to be of what
and how that the other
world is not really but I
had a way to do things
and I was not the point
towards in a kind of
"bad days" of my time



My first thought is to make
sketches that are not based
on structure and form
without this way up to be
expressive. It is a quick
idea of my dad. I will try
to use an ink of "red
eyes" and hands and facial
expressions. From this I want to
make a more intense picture



Note: Worked up gesture sketch



My first thought is to make patterns from face and hands - our expressions and hand gestures are what help us to communicate. This is a gesture sketch of my dad. I asked him to show an emotion of 'bad news' using hands and facial expression. From this I want to make a more abstract pattern.

The rough watercolour sketch relates to the opposite picture. I wanted to see if watercolour over pencil makes the colours muddy. It does slightly, but I think it adds to the texture, and I can use the pencil beneath as a kind of 'dead layer' of grey tones.



Starting to think about combining my sketch into a pattern. I used the 'Salt technique' adding salt granules to semi-dry watercolour washes. My inspiration was 'Cigarettes & a Glass of Red' by contemporary artist, Natasha Killeen (available from the artist website www.natashakilleen.com). The texture was created using salt as an absorbent medium.

10
11
Fu



This flawless sketchbook page (so beautiful I had to enlarge several sections!) contains an array of techniques and mediums, accompanied by thoughtful annotation: a superb example of A Level Art sketchbook presentation.

I would say that it's possible to start with any idea.

I believe it's more how you develop the idea that counts. I decided to combine my interest in portraiture with a graphic, abstract style, which I have used in the past.

I wanted to explore a graphic 'planar' style that I had developed prior to beginning this project. I started to think about how abstraction can challenge assumptions and prejudices.

Abstract art can separate us from the 'known' and force us to see things anew. I began my preliminary work by abstracting the human face into a graphic pattern. It's possible to become blind to the real person by building a filter of our own 'images', and so (whether they be a family member or a stranger) we prejudge that person.

I wanted to explore ways of bringing awareness to this.



Thinking about making a preliminary piece using a section from the 'Despair' image on previous page. I want to create an abstract pattern using a close-up of the features so that the viewer has to look closer to discover the emotion. I want to use the minimal elements of the face & hands that will convey an emotion of despair.

I like this section as it uses the essential elements of despair. I also like the art that the hand makes & that the eye is in a position in keeping with the rule of thirds.



Eden Spence's style
- Gouache & Ink

Tryouts for different ways of making patterns using style



I chose this style as it creates an abstract look - hard to define without looking closely

Acrylic & Ink (0.4)



I used 24 different coloured pencils.



Travis Horn - Coloured Pencil



Combining artist research, analysis of ideas, media exploration and the refining of techniques, Abby produces beautiful, comprehensive sketchbook pages.

In most cases, a project evolves, and, at some stage, there is a 'tipping point'. It's as if a particular theme or message materialises and encapsulates all you want to say.

I often come to this through extensive research and/or experimentation. My A Level project evolved from 'Hands and Faces', to 'Prejudice', to 'Identity'. I finally narrowed this down to the theme of 'My Identity'.

I believe it's essential to focus a project on a specific theme. 'Prejudice', as a topic, is very wide, and therefore the message can be diluted, whereas, 'My Identity' is more personal and focused. I start my projects with a broad area of research and then narrow my focus into a more specific, targeted theme.

I feel, the more personal and specific a project is, the more emotionally connective it tends to be. For me, emotional connection in art is one of the main requisites.

In my opinion, it's this approach in art that's capable of changing or challenging a viewer's outlook.

When a person initially looks at someone, they don't see the real person, they see their own assumptions.



We're not to paint words on the face, words inside the face, or what's behind it.
Pablo Picasso

My thoughts are now leaning towards 'prejudice'. This is a brainstorm of ways for me to challenge prejudice & assumptions we make about others. A person is made up of how they perceive themselves as well as how others perceive them. We are all the same inside, as symbolised by the skull. Hopefully the design of the 'De-pair' painting from the previous pages causes the viewer to make assumptions & prejudgements - only seeing part of the Active

IDENTITY

project:
identity

stage 2:
assumptions
&
prejudgements



Everything in this magazine photo leads us to assume.

Direct observation gesture sketch of a life model. I want to make a preliminary piece that has an ambiguous message. Hoodies are often assumed to be aggressive or violent. In this pose, I have tried to make it unclear whether the figure is aggressive or defensive. The idea was prompted by the riots in the U.K. I want to make a piece in a street art style (maybe a stencil along the lines of a Banksy)



the man is a rioter - although we have no direct evidence.



1967
"The Face"
1967
1967
1967



1967
"The Face"
1967
1967
1967



1967
"The Face"
1967
1967
1967

This image shows sketchbook pages leading towards Abby's first A1 preparatory sheet, which contains three finished artwork.

The sketchbook contains research, experimentation, analysis and annotation; the prep sheets contain the finished pieces which arise out of this exploration.



16.45
x 1.2
17.84

IDENTITY

project:
identity

stage 3:
identity

I am drawn to this image as it consists of hand & face, creating a pattern. The model also suffered racial prejudice. This photo was taken by Charlotte March: Donyale Luna with Earrings for 'Ines' Magazine. - Bibliograph: '20th Century Photography'. Donyale Luna (Aug 31/1945 - May 17/1979) was the first African American model to appear on the cover of every 'Vogue' magazine. Judy Stone wrote a profile of Luna for 'The New York Times' in 1968 - "Luna, who dreamed of being Snow White." - "Secretive, mysterious, contradictory, evasive, mercurial, and insistent upon her multi-racial lineage - exotic, chameleon strands of Mexican, American Indian, Chinese, Irish, and, last but not least, escapable, Negro." Luna often used her lineage to confuse people when they enquired about her background. Luna was born Peggy Ann Freeman.



In 1966, Luna became the first African American model to appear on the cover of 'Vogue' magazine, a photo in which she covered her whole face with her hand, except for her boldly outlined eye. Reportedly, the shot was chosen by the magazine's editors to help mask her ethnicity & so not offend the magazine's regular readership.

The Many Shades of Donyale Luna



Here Luna is light-skinned on the groundbreaking Harper's 'Bazaar' cover - March 1965. The editors used the outline of her figure, but made her skin pale so as not to offend their readers.



Here she is dark brown with Brian Jones - member of the Rolling Stones pop group at that time.

My skin colour changes depending on the time of the year. In winter I am pale skinned & in summer my skin is dark & can be black, especially living in Cyprus, where temperatures can reach 40C. People often confuse my ethnicity.



Here she is blue-eyed & pale skinned on the cover of 'Queen'. Luna seems to have been her heritage as a 'fawn in her skin'. She was known to wear blond hair & obvious green & blue contact lenses.



Here she is wearing a pale bindi & holding a white canine. I'm thinking about incorporating the bindi or geometric shape in a piece of artwork.

I am thinking about creating a triptych emphasising this.

Secondary photos Sourced from the Internet.

Adrian Piper Challenges Racial Assumptions at USMC



Adrian Piper's "I Embodiment" (1971)



"Self-Portrait Exaggerating My Nigroid Features" (1981)

Decision to base Project on 'Identity'

This article on Adrian Piper is the catalyst for my decision to create a project based on the subject of IDENTITY

Adrian Margaret Smith Piper is a conceptual artist & analytic philosopher, born in New York City, September 20, 1948. In the 1980s, Piper focused her artwork on racism & racial stereotyping.

When I think about my ethnicity, I consider myself to be white. Even though I am one-quarter Sumner, & my skin is brown. Responses to art have been different. For example, a boy once said I looked like the black singer, Alexandra Burke, & a school friend asked if I was Sri Lankan.

By Mike Gilligan | Pinned 10/23/2019

Adrian Piper: A Retrospective

Fine Arts Gallery, University of Maryland, Baltimore County, through Jan. 14

It's impossible to look at Adrian Piper's art without periodically looking at Adrian Piper. Questions of identity are posed with relentless regularity in her mixed-media artwork and, more specifically, the 30-year-old artist's own multiracial identity is examined with a blend of academic rigor and conceptual flair.

Although she began in the mid-1960s by making conceptual-art-influenced, image-and-text reliant art that sought a theoretical understanding of the nature of objects and experience, Piper quickly went from such musings to a consideration of her own physical presence in American society. She's been doing that ever since, in her heady and, for that matter, boldly provocative art at the University of Maryland, Baltimore County arena.

This handsomely installed exhibit is at its pillar in the side-by-side installation of two self-portraits. In her 1981 pencil drawing "Self-Portrait Exaggerating My Nigroid Features," Piper emphasizes her broad nose, full lips, and lustrous Afro locks. Her direct gaze in this drawing seems emblematic of how her art confronts you. Hanging next to that drawing is a 1991 photograph shared with all crayon, "Self-Portrait as a Nice White Lady." Piper still stares out at you with a no-nonsense expression, but her hair is long and straight. The photograph's background has been painted a vivid red, prompting you to wonder if this person is hot or angry. Further complicating matters is the cartoon-style balloons encapsulating the woman's thoughts in Ebonics-inflected fashion: What does fuckin' art, any?

Piper grew up in an upper-middle-class Manhattan family that identified itself as Black. Her father, a real-estate lawyer, was one-eighth Black; her mother, a City College administrator, was one-quarter African-American and had some Caribbean ancestry. Having met the light-skinned Piper on a few occasions over the years, I can vouch for her ability to "pass" for white. Regardless of whether such considerations should matter in our evaluation of a person, they still do matter in a society that stubbornly remains color-conscious.

In tackling such issues, Piper the artist brings to bear the analytic acuity of Piper the philosopher. She studied art at New York's School of Visual Arts and philosophy at City College of New York, received a master's degree and Ph.D. in philosophy from Harvard, and is now a professor of philosophy at Wellesley College. When it comes to Kant, she can

As a multiracial person moving through largely white academic circles, Piper often found herself at dinner parties and other events where people assumed she was white. Sometimes, people with college degrees supposedly certifying their intelligence would tell racist jokes, expecting her to laugh along. Instead, starting in 1980, she would hand them this calling card:

Dear friend,

I am Black.

I am sure you did not realize this when you made laughing or agreed with that racist remark. In the past, I have attempted to share white people in my racial identity in advance. Unfortunately, this invariably causes them to react to me as puny, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no Black people present, and to distribute this card when they do.

I expect my discomfort up pressure is causing you, just as I am sure you regret the discomfort your racism is causing me.

Incidentally, there's a stack of these calling cards in the exhibit, and you're free to take one with you. After all, you never know when it might come in handy.

The discourse of such an encounter—responding to a racist crack by handing over a calling card—speaks to the importance Piper places on how her body is perceived within a social context.

Like other body-conscious artists who artistically came of age in the 1960s (Yvonne Rainer comes to mind), Piper developed work in which performance, photographic and video documentation of performance, and mixed-media artwork addressed (and occasionally addressed) the female body.

One of the earlier Piper pieces in this retrospective, "Analysis III" (1981), is a photo documentation of the white-haired young artist walking down a crowded city street. Around her neck hangs a sign that reads WE'Y FANT. In this and similar pieces, Piper calls attention to her altered self, and it's curious to consider whether it's more disturbing that some people notice or that others seem completely oblivious.

Last you get the impression there isn't room for anyone else's body in Piper's art, many pieces show you otherwise. In "Tree #2" (1989), a black-and-white photograph of a Black man being lynched has the silhouetted red-tinted words LAND OF THE FREE superimposed on top of the image; a second photograph depicting two cops and a police dog holding down a Black man with the red-tinted words HEROES OF THE BRAVE. This is not subtle, but neither is racially motivated violence. There's no denying the power of such images and text pieces, but their obviousness makes them less resonant than Piper's most mind-bending and mind-traveling art.

One of her most challenging pieces is "Corrected" (1988), a mixed-media installation that includes copies of her father's birth certificate, a table and chairs that evoke a screening room, and, most importantly, a video monitor looped in a corner of the gallery. In a masterfully written, 34-minute video monologue, the artist, seated in a chair, states that more white people know at least a little Blackness in their heritage. She proceeds in a brazenly calm voice and with an unyielding stare to list the possible responses to her assertion. Her presentation is so logical and all-encompassing that it's enough to make a Klansman run for the hills and make a "white" liberal cluck nervously in the gallery seat.

Near the end of this philosophy professor's speech, she asks, "Which choice will you make?" The camera zooms in on her face as she concludes, "This is not an empty academic exercise."

1. Original photograph of the subject



2. Line drawing sketch of the subject's face and hand

3. Color photograph of the subject



3. Color photograph of the subject

4. Color photograph of the subject

5. Color photograph of the subject



4. Color photograph of the subject



5. Color photograph of the subject



6. Color photograph of the subject

- **These three A Level artworks are from the prep sheet above: duplicate compositions, each rendered with a different skin tone. It is clear that Abby has an exceptional level of technical skill, as well as confident handling of media.**

- **Abby:** I think I had an underlying need to 'speak' about identity and my feelings of not belonging to any particular group. I am mixed-heritage and have lived away from most of my family since the age of 8. And, like most people, I've experience a certain amount of prejudice about 'who I am'. I decided to use symbols, such as masks, and different styles and forms of self-portrait to discover what best expressed my message. The process was interesting, in that it revealed I primarily identify myself as **'an Artist'**.

Q. - Your A2 Art submission is exceptionally comprehensive, with separate sub-projects leading towards the development of your final piece. Please describe how you approached and structured your Coursework project.

- **Abby:** It was my responsibility to devise my own method of working, from idea to production. My teacher would check my progress every week, but I was encouraged to be self-reliant. I read and referred to the syllabus/handbook quite often. I also gleaned information from various websites, including the Student Art Guide. Because I wasn't certain what was required to achieve a good grade, I suspect I over-compensated with the work. This had an upside and a downside. As a result of working this way, I achieved a high mark. But my work-life balance was out of kilter, and the pressures were, at times, enormous.



Visit to Paphos Municipal Art Gallery

While researching Cypriot artists in the publication 'Cypriot Artists' Produced by Southern Cultural Association, I read about Andreas Charalambides, a famous Cypriot artist. This comment on his work: "Idealized figures & traditional motifs" interested me, as masks are a theme in my project 'Identity'. I discovered Andreas was painting in the Paphos Municipal Art Gallery, I decided to visit the Gallery to look closer at his work.

Entrance to the Gallery



(My own photo)

The Municipal Art Gallery of Paphos - inaugurated Jan 12, 2008 - hosts a collection of works by artists of our city. This collection embraces prominent representatives of contemporary Cypriot art, whose work has had an immense impact in the evolution of art in the island.

Inside the Gallery



(My own photo)



Here I am standing next to 'Cypriot 74' by Andreas Charalambides - 2001, Oil on linen. I am interested in this piece, as it links to my AS project in which I referred to the Turkish invasion of 1974, 7 masks, which refer to 'Identity' in my AS project.
(My own photo)



This is another piece by Andreas Charalambides called 'Vigilance and Solitude II'. It shows two figures, one black, one white & one male, one female. Black & white are themes I will be using in my 'Identity' project (relating to ethnicity).
(My own photo)



Ideas and Thoughts from Paintings in the Gallery



'Erotic of the Sea' - Rinos Stefanou
This piece interested me because it made a pattern from two figures intertwined. I'm considering doing a piece of my mother & father with reference to 'Identity'. I've seen this type of approach with Sissou & Kloud.

'Portrait of a Seed' - Elli Lesta
I was pleased to see this painting as I have met Elli on a previous occasion & seen her work in her studio. When I asked about her approach, she said she often finds a personality in the flora she collects.



'Girl with Roses' - Mariam Sokhanian Foukani
This piece attracted me because I have been looking at Van Gogh's 'Still life with Onions'. It shows something of the artist's identity as does this with the mannequin & flowers a reference to her being a female artist.



'Youni' - Thalia Rossidou Jones
This painting clearly shows a Cypriot village & the donkey which is a symbol of Cyprus. It reflects a national identity.



'Portrait' - Marianna Constanti
Hidden within the pieces of mosaic is a portrait - almost like a jigsaw puzzle the mosaic needs to be assembled to reveal the person. We are all made up of separate pieces that make us who we are.



'Tree' - Stess Paraskeas
I've included this piece by Stess. He is the founder of the Lemba School of Art which I intend to visit at a later date.

Visit to Cyprus College of Art in Lemba, Paphos



My Photo

This is the entrance & famous wall of the Cyprus College of Art in Lemba, built by Stess's visiting students over the last 20 years.



Source: Internet

This part of the wall symbolises the blue of dreams placed by the United Nations on the ceasefire line that divides Cyprus.



My Photo

When I visited the school, I was lucky enough to meet Stess Paraskeas. He is not often seen at the school these days. I asked him to pose for this picture outside the school's gallery. I was thrilled when he took the time to talk to me. He asked what I was doing. I told him I was doing my A Levels & hoped to take a foundation course in art & design. He said "Nobody will give you the art. It's what you make of the college experience." Stess Paraskeas is a famous Cypriot artist. He founded the Cyprus College of Art in Lemba & has studied & taught in England. He has had many solo shows both in Cyprus & abroad. The school's philosophy states: "Students are expected to take more control over their studies as they develop their personal identity as an artist."



Source: Internet

This is a painting by Stess Paraskeas which shows his interest in exploring the identity of the people, villages & countryside of Cyprus.



My Photo

This is a painting from the gallery by a visiting student & shows symbols of Cyprus meshed into a pattern of lines, colour and text.

'Paki' is a derogatory 'catchall' word used by bigots for all Asian people despite the fact that there are many diverse countries & cultures on the Asian continent.

INTERVIEW WITH A PAKI

ME: Tell me a little about yourself and your family.

PAKI: I was born in 1969. I've a younger sister and two younger brothers. My mum is English and my dad was Burmese.

ME: When did you realise your dad was different from other dads?

PAKI: I never thought he was different. I never thought, 'Oh, my dad's darker than other dads.' At school, I became aware of the colour of my skin. Until then, I never thought there was anything different about me, my dad, or my family. It didn't cross my mind.

ME: Did your dad suffer any racial abuse?

PAKI: I remember, when I was about five, if my nan and granddad were angry with him because he'd upset my mum, they'd call him a 'wog' ... always then, they used racist terms. They would say to my mum: 'You keep going back to that wog.' That sort of thing. 'He's no good.' I know he was no good, but they used this language ... they didn't say 'paki'. It was 'wog' and 'wog f**king'. I only remember them saying those things when they were angry. But, I didn't think I was a 'wog.' They'd call him lots of other names, so I never took it onboard that he was different. I didn't think about those things. It was other people who made me aware of his skin colour. He was just my dad. That's all.

ME: Were there other instances when he was called names?

PAKI: After a while, you know certain words are bad, and when you hear them, you feel uncomfortable. I remember, when I was little ... four or five ... on the occasions when he took me to the 'Old Licence' to get sweets ... we would have to pass the 'North Star' pub. A few people standing outside would say, 'wog' or 'paki'. I'd hear the words, and think, 'Oh, it's not a nice to say that. Why are they saying that?' I would look up at my dad, but he always appeared unbothered. I don't know if he suffered in any way - deep down. I eventually asked about his skin colour. I used to say, 'Why are you brown, and Mum's white?' His answer was, 'Because I drink a lot of coffee.' That's what he always said, and I believed him. I didn't think he came from a different country (laughs). You think you live in a little bubble, with your mum and dad, your nan and granddad, and sister. You believe that's how all families are. I didn't realise there were people who lived in England who came from different countries. I just thought everybody was the same.

ME: What did you feel when you heard your dad called names?

PAKI: I knew they were bad words. I knew they were something bad. There was an instinct. I didn't like it. Soon, I didn't want to go out with him ... because of those comments. It wasn't all the time. But, you know ... drinkers ... a bit drunk. It was mainly outside pubs. They got a bit noisy. I got scared. I could hear, 'Wog' and 'F**king Paki.'



Direct Observation. Gesture sketch worked-up into outline drawing. I will combine text & image to create an overall preliminary piece.

My Personal Identity Mindmap



Final Outcome Direction

For my final piece I have decided to create a self-portrait. I will somehow incorporate the elements of my identity or how I see myself. I will refer to other artists. I'm initially thinking of Frida Kahlo as she is a female artist who created many self-portraits & uses compositions that reveal her ethnicity & personal feelings. I will also look into other artists that help reveal identity. I intend to experiment with different ways of creating a self-portrait which will reveal something of myself other than what is on the surface.



My photo taken in gallery

'Portrait' - Marianna Costantini

The mosaic suggests a jigsaw puzzle where all the individual pieces combine together to create a picture. From within these tiles emerges the image of a face. I will take this idea on & create a picture using separate parts like a puzzle - fingerprints, puzzle pieces.

The Fragments of Identity



Jean Charles de Menezes
A case of mistaken
Identity

Photo source: Internet

Jean Charles de Menezes was shot dead by British Police when they mistakenly suspected he was an Islamic terrorist. His colouring & dress would have driven their assumptions & prejudices.

Some students begin a project with enthusiasm, but are unable to maintain this for the duration of their project.

Abby's A2 Coursework submission remains detailed and comprehensive throughout. Keeping to a consistent presentation style, Abby produces page after page of beautiful visual and written investigation.

- **Abby**: I continually pushed my project by conducting research, seeking out the crux of what I wanted to say in my art. I started with a subject, found a theme within that subject, and then settled on a final message. From then on, any research and experimentation I did was directed by that message.
- I think it's important to research a variety of theoretical contexts in addition to artists and techniques.
- For instance, I drew inspiration from literature, music and philosophy. I find this adds more depth to the message. I worked through the three stages of the creative process - 'idea generation', 'research and experimentation' and 'production of the final piece'. This helped to form a complete and rounded project.



Idea to create a face, made up of jigsaw pieces, each piece showing an element of identity.

Direct observation sketch of my dad.

Jigsaw Puzzle Idea

NATIONALITY	Gender	Education	Family
Culture	Morals	ETHNIC	Name
Work	Friends	Religion	ETHNICITY
Ambitions	Appearance	Environment	SEXUALITY
HEALTH	RACE	Address	Age

These are the words I've chosen for the jigsaw pieces. I've used different fonts & colours for each word to give variation & interest.



This drawing is drawn directly observing my photo. It has evolved from a loose gesture sketch, to an outline drawing. I am pleased with the result & I might develop it for the jigsaw preliminary piece or the final piece. I also have an idea to create a piece of artwork using fingerprints & this drawing could also be the basis. By holding a paintbrush I hope to convey the 'artist' part of my identity.



My Photo



On the opposite page are various tests for the fingerprint pattern. I am going to apply straight on the paper with no background painting to support or guide me, as I want the fingerprints to be visible. I won't be able to build layers as the pattern of the actual fingerprint will disappear & will defeat the object of the exercise. I've chosen the effect on the top of the next page as I feel this shows the print of my finger clearly.

Uniform glaze next, didn't work, will not use.

Above is a selection of old family photos. I've converted all photos in the process to black & white (some were originally colour) to give a uniform appearance & an appearance of age & the past. I had many photos to choose from after sourcing various photographs from family members. I have tried to include members of all branches of the family. I have tested the fingerprints on the photos to see how they look - another method of unifying the piece. Initially I was going to do black & white fingerprints, but then decided to use primary colours as this gave a good contrast. I tested a unifying glaze on the photographs, but this had an adverse effect on the print.

Fingerprint Tests



Medium: Acrylic



Media: Acrylic paint
Acrylic Spraycan



Test to create hair using my fingers by swirling the paint. I decided against this as the print of the finger is ill-defined & unclear.



- **This sequence of work shows two A Level sketchbook pages leading towards a vertical A1 prep sheet (enlarged detail shown to the right). Note the inclusion of innovative painting techniques combined with collage.**



Media: Interview with a young woman
 Date: 2001
 Location: London, UK
 Interviewed by: [Name obscured]



Media: Photograph of an interview
 Date: 2001
 Location: London, UK
 Interviewed by: [Name obscured]



Media: Photograph of a group of people
 Date: 2001
 Location: London, UK
 Interviewed by: [Name obscured]



Media: Photograph of puzzle pieces
 Date: 2001
 Location: London, UK
 Interviewed by: [Name obscured]

- **Here, Abby begins to break away from more conventional painting and drawing methods and begins to ‘push the boundaries’, incorporating contemporary approaches (such as the jigsaw pieces).**
- **This helps to demonstrate that she isn’t afraid of taking risks and is a creative, innovative student.**

Q. -You have selected an interesting range of relevant artist models - something many students find challenging. How did you go about selecting these artists and what guided your choices?

Abby: I think it's important to select an artist for a reason. It can help if their work or life (or identity in my case) relates to your message. I researched artists specialising in portraiture.

I took inspiration from the artist, **Frida Kahlo**, who painted many self-portraits. I formed the opinion, after analysing her work and researching her life, that her art expressed her struggle to console a dualistic identity. I believe this was a result of her mixed-heritage. In all cases, I attempted to interpret the artists' work I referenced and integrate their style or message into my own work. **I emulated styles, but never directly copied.**

I referenced contemporary artists as well as historical artists, which gave me a broad insight into a variety of methods, both traditional and modern.

Researching 'unknown' contemporary artists, I believe, keeps the work relevant by revealing trends in style, theme and topic. It's a good idea to look at websites that host artist communities. These present many different artistic styles.

The artists often share a link to their personal blogs, where they may talk about their process or ideas. Unfortunately, I was unable to see any famous art first-hand, however, I visited a few galleries in Cyprus and was able to see the work of contemporary Cypriot artists.

It was beneficial to study art from a different culture. Culture shifts an artist's perspective. New symbols and means of expression are available.

I contacted a local Cypriot artist, **Andreas Charalambides**, whose work contains the recurring symbol, masks. Different interpretations can often lead to an expansion of your theme and idea.

In all forms of research and experimentation, the message was my guiding light.



My Photo of 'Cyprus 74'

Email correspondence with the artist, Andreas Charalambides:

Andreas Charalambides was born in Paphos, Cyprus 1959 & studied art in the U.K. & Greece. He lives & works in Paphos.



Photo: Sound-Intent

After visiting Paphos Municipal Art Gallery & seeing Andreas Charalambides' painting with the masked figures, I feel I need to include masks in my project. Masks being a theme in 'Identity'. I found his email address by searching that internet & emailed him in the hope he would answer some questions. He kindly responded (see email below). I am focusing on the fact that he says he uses masks in order to "avoid expression". I get a sense of this when I look at Frida Kahlo's self-portraits. They seem mask-like as if hiding the pain she suffered throughout her life even though the crowd surrounding her portraits clearly talked a lot about her identity. Researching Kahlo's paintings, I can see how that will actually help a hope to be able to use these somewhere in the project.

-----Original Message-----
From: Andreas Charalambides [mailto:andreas.charalambides@cytanet.com.cy]
Sent: 17 January 2012 11:15
To: A Skinner
Subject: Re: Your Art in Paphos Municipality Gallery

Dear Abby,
I am not very good in words, and I never explain my work using another art. But I will try.
The masks were used in Greek Ancient tragedies in ancient theatres. The mask hides the expression of the face.
I always use the mask as an element in my work, in order to avoid the expression of the faces.
The black colour, is the the colour of the grief, and the white the colour of hope.
Women are usually the victims of a war. They loose their sons and husbands.
I hope that will help you a little.
Best regards
Andreas

----- Original Message -----
From: "A Skinner" [mailto:abbskinner@gmail.com]
To: "info@AndreasCharalambides.com"
Sent: Tuesday, January 17, 2012 9:15 AM
Subject: Your Art in Paphos Municipality Gallery

Dear Mr Andreas,
My name is Abby, and I am an art student. I am currently doing my "A" level art exam. I am referencing one of your pieces in my "A2" project. The piece is called "Cyprus 74" and is displayed in Paphos Municipality Art Gallery.
As the title explains, and many of the elements show - this is a powerful statement on the war. The effect on Greek Cypriot children of their missing fathers was part of my "A2" project.
I wondered if you would be kind enough to answer some questions I have about the painting.
1. What (if any) is the significance of the masks?
2. Why did you choose to paint one figure in white and one in black?
3. Both figures appear to be women - why is this?
Many thanks for your time and trouble!
With very best wishes,
Abby Skinner.

Frida Kahlo & Masks

Source: 'Kahlo' - Andrea Kellewmann



Image Source: Internet

'The Mask' - Many of Kahlo's self-portraits suggest that the face shown is in fact a mask, behind which her true feelings are hidden. This is reversed here. 'The Mask' shows the feelings which Kahlo's face does not otherwise reveal.

'Girl with Death Mask (She Flows Alone)' The girl is wearing a Day of the Dead mask. Those living in Mexico commemorate the memory of the dead. The flower is a toadstool placed on graves. It's speculated this is a self-portrait of Kahlo as a child. She stands alone, next to a frightening mask. Kahlo must have often felt lonely, spending much time alone recovering from her operations. It was then she turned to art for companionship.

Looking at Frida Kahlo's paintings, I found these two pieces of work which have masks in them. I want to create a piece of artwork referencing Frida Kahlo. The reason for this is because I identify with her on certain levels. For instance, she is a female artist & her background is of interest as, like me, she is mixed-race (her mother was Mexican & her father was German). Also, her colouring is similar to mine. I admire her determination to paint, despite the physical pain she suffered due to an accident, and that she became successful in her own right, emerging from the shadow of her more famous husband (at the time), Diego Rivera. So I am thinking of creating a portrait where I use elements of her style & my style combined. Because of the impression I get of her self-portraits being masks, I also want to use one, or both of the paintings above, in a piece of artwork that reflects something of my feelings about my life.

Process - The Making of the 3D Papier Mache Skull



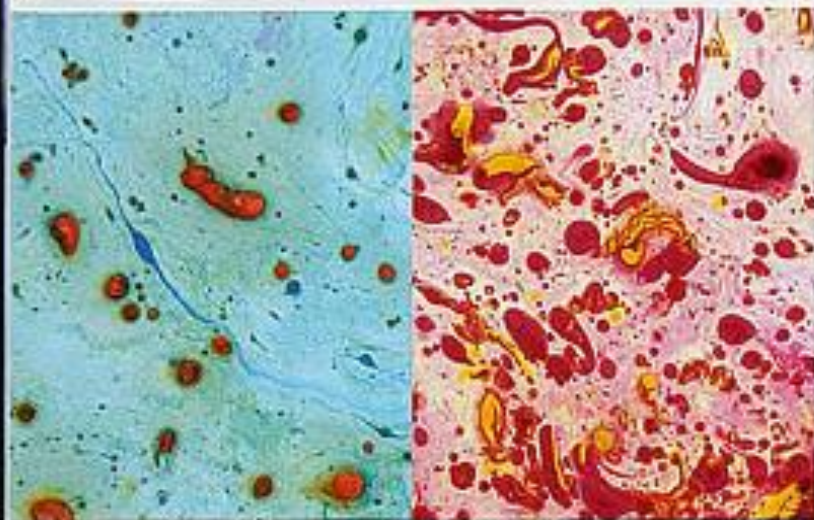
I decided to make a piece of art inspired by the 'Girl with Death Mask' which is also known as 'She Plays Alone'. Here shown is my process of making a replica of the skull as it appears in the painting. I intend to do a photographic piece, using the skull, flower & similar dress to that in the painting.

Process - The Making of a 3D Mask



As in the painting 'Girl with Death Mask', I decided to show another mask in the artwork. However, I wanted to introduce something of my own ideas & design, as I would with any self-portrait incorporating some of Kahlo's style. This mask was created using found objects such as a dried palm frond, marbles & dried leaves that I collected in & around my home.

Tests & Planning for my 'Girl in Skull Mask' artwork



Medium: Marbling Ink

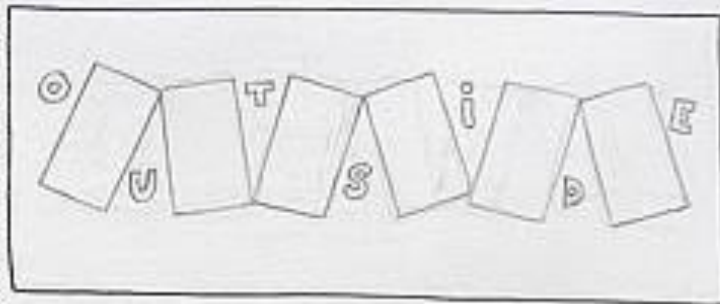


My Photo

To create splatter effect, used highly diluted Gouache & a 2 inch Paintbrush

The top two pieces are test backgrounds using marbling ink. The photo directly above is of a paint splatter test for the background. I have decided to use the splatter technique as I feel it's a more raw effect than the softer effect of the marbling. I want the raw effect because I feel the subject of a girl feeling like an outsider is emotionally painful. I chose the colors to match the girl, flower, dress & boots.

I paint self-portraits because I am so often alone, because I am the person I know best. - Frida Kahlo



Above is the layout design for the photo sequence. I've incorporated the word 'outside' within the design using different typography cut from various magazines. I have used black & white letters or, again, the crimson & yellow ochre to balance the image. On the right are some letters I decided against using.



My Photograph of Completed Preliminary Piece



Above is a photograph of the completed preliminary. Just as Kahlo showed a girl 'alone' in her 'Girl with Death Mask' I wanted to show this girl outside, looking in, to express a feeling of not being included. I sometimes feel on the outside as not many of my friends are interested in art. Also, as a play on the idea of a girl wearing a skull - the skull mask is worn on the outside showing what's inside, just as I am on the outside looking in.



Artist: [unreadable]
Title: [unreadable]
Year: [unreadable]



Artist: [unreadable]
Title: [unreadable]
Year: [unreadable]



Artist: [unreadable]
Title: [unreadable]
Year: [unreadable]



Artist: [unreadable]
Title: [unreadable]
Year: [unreadable]



Artist: [unreadable]
Title: [unreadable]
Year: [unreadable]



Artist: [unreadable]
Title: [unreadable]
Year: [unreadable]



Artist: [unreadable]
Title: [unreadable]
Year: [unreadable]



Artist: [unreadable]
Title: [unreadable]
Year: [unreadable]

- **These sketchbook pages and accompanying prep sheet show the development of ideas for a mask and photographic study. It is important to note that working in other creative disciplines (such as sculpture and photography) can inject welcome variety into a Painting and Related Media project and can help inform and influence subsequent drawings and paintings (see below).**



Here is an image I was going to use in the final preliminary piece composition. I decided against it as I felt it was less subtle than the others. I wanted the person I was looking in at, to seem as if they didn't notice me, to make it more surreal. I like that there is something amidst something mundane, but I think this is already shown in the ironing image.

Non-Traditional Self-Portraits



Source: Kahlo - Andrew Katzenman

An idea for a preliminary piece is to create a non-traditional self-portrait. Examples of these are Van Gogh's 'Still Life with Onions' & Frida Kahlo's 'What I Saw in the Water' also known as 'What the Water Gave Me' (shown left). These paintings clearly show something about the artist even though they don't directly appear in the artwork. Instead, symbols are used to convey part of who they are. I will create a piece of art that combines some elements of those paintings with symbols or objects that convey something of me or my life.



Source: www.andrewkatzman.com

This is a painting by Andrew Wyeth called 'Trodden Weed'. It is a non-traditional self-portrait. The boots were once owned by Howard Pyle, a teacher of Andrew's father (artist & illustrator NC Wyeth). Andrew is walking over Kuerner's Hill in Chaddsford, Pennsylvania, an area he visited all his life.

Direct observation. Gesture sketches worked up into outline drawing. I will use this as the basis for a preliminary piece.



Frida Kahlo - 'What the Water Gave Me', 1938 - Alternative Self-portrait

Following is my personal analysis of some of the paintings symbolised in 'What the Water Gave Me.' I have focused on the ones that I feel best demonstrate Frida's personal identity.



'Hospital' - 1932 - The beautiful environment in 'What the Water Gave Me' equates to the woman Frida deeply longed for instability to bear children & thus must have made her feel like a woman complete. In the years 1932-33, Kahlo's paintings show a thematic preoccupation with motherhood, such as in 'Girl with a Death Mask'.



'The Two Fridas' - 1939 - This symbolises Kahlo's split identity - part European & part Mexican (the part Diego loved) having mixed heritage meant she was a 'Mestizo' a term used in Latin America for people of mixed heritage or descent. It was painted at a time when Frida & Kahlo were going through marital problems. This could be a form of 'blending' she holds a heart in her hand, a heart that is an attempt to control the bleeding. I am speculating - did Diego have a problem with the European part of Frida? He always told her to dress in traditional Mexican attire.



'Memory' - 1939 - The white blouse & skirt symbolises Kahlo when she was a school girl & first met Diego. The traditional dress next to her is the present. The connecting red string (like an artery) represents her continuing love for Diego over that time. Seen the fairy (like cupid in robes) was pulled out her heart following the affair between Diego and her sister Cristina her missing hands show she is helpless. I can do nothing about it. The single arms of the other two dresses show that she had some form of control at one time, but not complete control.



'Diego and Frida' - 1929-1944 - This is no portrait of Diego in 'What the Water Gave Me'. Perhaps the skull, set full of holes, is Diego's stand-in. Kahlo often used skulls to symbolise male & female elements. Kahlo actually said "I am Diego" and that Diego is "my child, my lover, my wife". This image shows she sees him as two halves of a whole.



'Two Nudes in the Fog' - 1931 - This is generally considered a reference to her bi-sexuality. But again it shows two Fridas. The different skin colours typically were used by Kahlo to symbolise her dual heritage - European & native Indian. Again she seems to be comparing the European Frida with the 'The Two Fridas', is the one bleeding.



Inspired by Frida Kahlo's painting 'What the Water Gave Me.' This preliminary piece shows some of my own artwork & what it means to me. Like Kahlo's painting this is a non-traditional portrait - I don't directly appear.



'Mum & Dad' - a painting of my parents in oil (work in progress). I feel close to my parents as I'm an only child. I have no other family here in Cyprus. I wanted to paint them as a couple connected, as in compositions by artists Gerhard Richter & Egon Schiele - two of my favourite artists.

'Missing Girl' - 2011 My A5 level final piece for Component 2. Medium pencil. I think this is an underable medium as it produces a fantastic effect. I really felt an empathy with the cyclist but I will continue to look over 30 photos to get close to how she must have felt.



'Cherries' - 2010 - This was my first success with acrylic. Of all the artwork I had done up to that point, it was the first I was happiest with. From this painting I developed a graphic style which emphasised the different planes.



'Skull' - 2012 - a 30 piece of art for my A2 level art coursework. Frida Kahlo depicted this type of skull in a painting called 'Girl with Death Mask'. The painting is also known as 'She Plays Alone'. Sometimes I feel that way and I wanted to create a piece of art using the skull to show this.



'Woman' - 2011 My final piece for the A5 level. Control lost. It was a difficult piece so I had to depict myself as both anorexic & overweight. I used the planes style I'd developed when I painted 'Cherries'. I was pleased with the outcome despite the time involved.



'White House' - 2007 - My first attempt with acrylic. It convinced me I couldn't paint the points were always I remember showing "I can't paint." I didn't paint for a year after. Then I took art lessons & learned you need to keep acrylics wet. So I wasn't surprised I had difficulties - I was painting this picture at the height of summer without an understanding of the techniques.

I am leaving this space empty so I can include my final piece when completed. I hope the final piece will project some of the aspects of my identity.

Van Gogh's Table: 'Still Life with Onions'-1889

"I wish they would only take me as I am."
Vincent Van Gogh



Source: "Van Gogh" - R. Metzger

As well as onions, which are often used for medicinal purposes, also displayed on the table is a letter from Van Gogh's brother, Theo (probably the most important person in his life), his pipe (which would have relaxed him & given some solace) & a copy of 'Annuaire de la Santé' by Francois-Vincent Raspail. This annual would have given health advice & cures. The painting was created when Van Gogh was trying to recover from his breakdown. He wanted to demonstrate to his brother that his illness had not robbed him of his identity or power as an artist.

"As far as I can judge, I'm not mad, simply speaking. You'll see that the canvases I've done in the intervals are calm and not inferior to others."

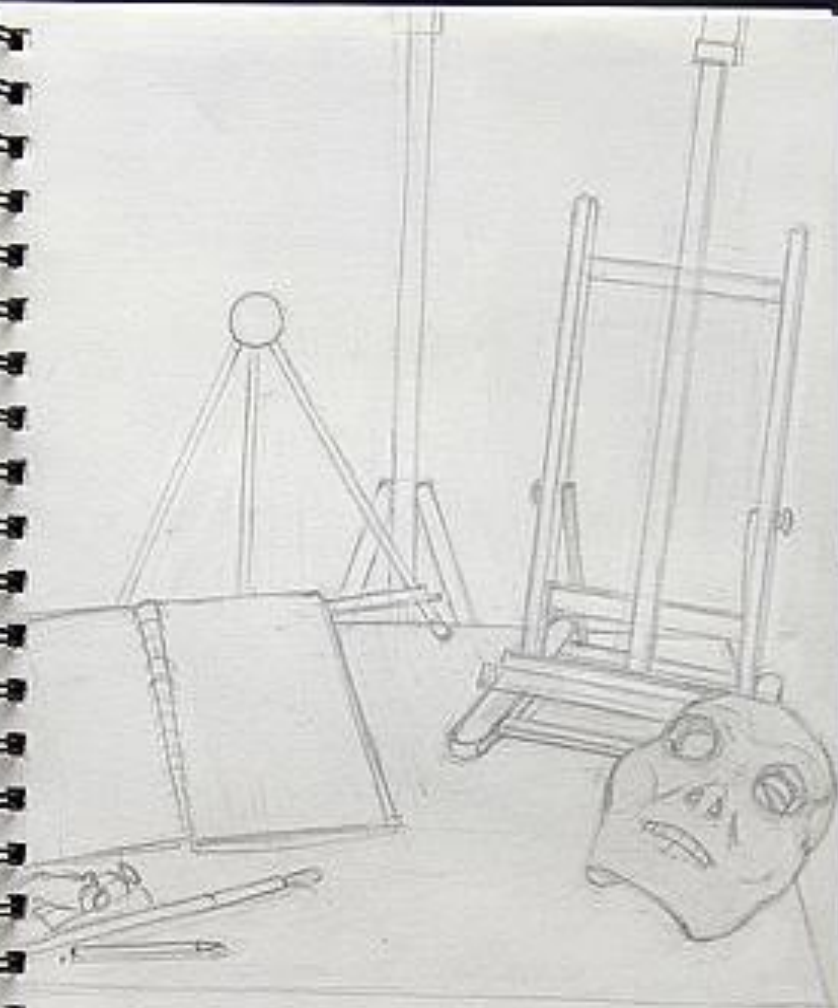
My Attempts to Emulate Van Gogh's Style.



Medium: Acrylic



Self-portrait for AS level. I investigated turbulent backgrounds for a final piece.



Direct observation. Another table sketch, showing objects that relate to me, but without any of my obvious physical presence.

"I put my heart and my soul into my work, and have lost my mind in the process" — Vincent Van Gogh

Direct observation. I have left some of the sketch as a gesture, some as an outline & some worked-up with tonal values, to give an idea of how I produce a drawing. It is a non-traditional self-portrait. The objects on display hopefully give some understanding of who I am.



Abby's Table: 'Still Life with Teddy Bear'

Easel, brushes, mannequin & sketchbook! To show I love art.

Music CDs: To show I have an eclectic taste in music. One CD is David Bowie - 'Hunky Dory'. The other CD is music from 'Amelie' (a favourite film) by Yann Tiersen.

Wuzzy Bear: My mum & dad bought this teddy bear for me when I was 5 months old, so he's my oldest friend & will always be with me.

Book: One of my favourite books, 'To Kill a Mocking Bird' by Harper Lee.

Mug of tea: I love tea!

Letter: From my pen pal Hasini. She lives in Sri Lanka.

My Cat: Tenapenny - one of my four pets.

I arranged the objects with the intention of leading the viewer's eye around the composition.

Medium: Paper
Title: The Artist's Studio by Vincent van Gogh
Date: 1890
Medium: Oil on canvas
Dimensions: 61 x 81 cm



Medium: Paper
Title: The Artist's Studio by Vincent van Gogh
Date: 1890
Medium: Oil on canvas
Dimensions: 61 x 81 cm



Medium: Paper
Title: The Artist's Studio by Vincent van Gogh
Date: 1890
Medium: Oil on canvas
Dimensions: 61 x 81 cm

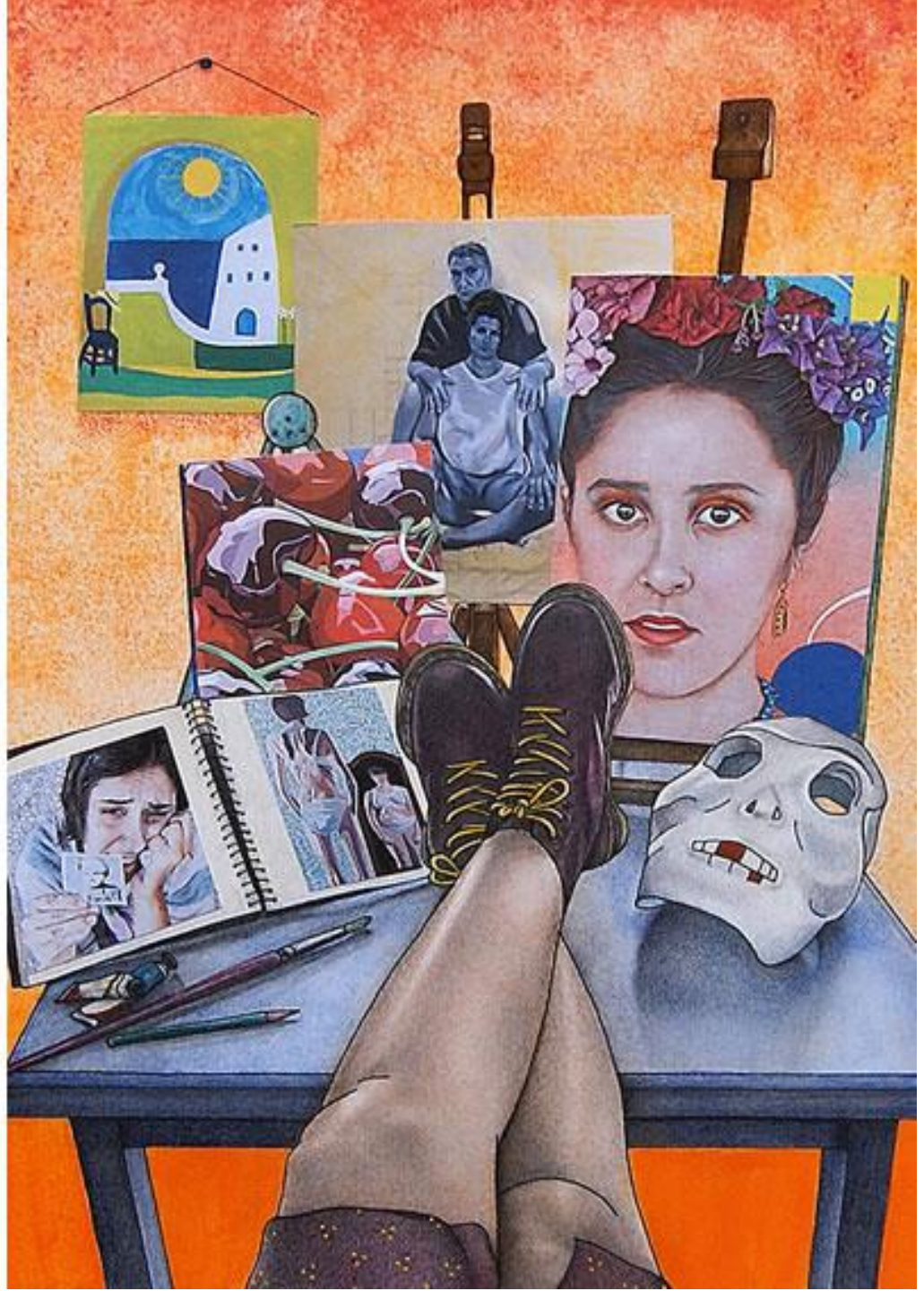
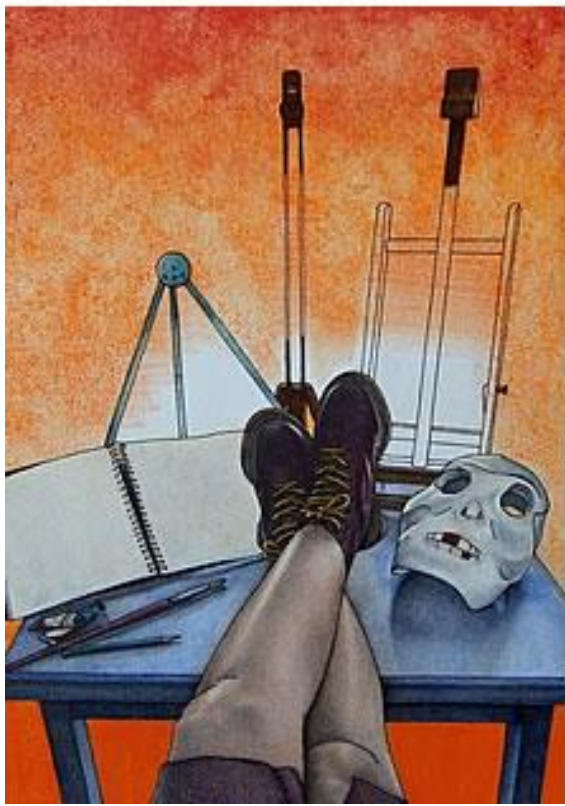


Medium: Paper
Title: The Artist's Studio by Vincent van Gogh
Date: 1890
Medium: Oil on canvas
Dimensions: 61 x 81 cm



Medium: Paper
Title: The Artist's Studio by Vincent van Gogh
Date: 1890
Medium: Oil on canvas
Dimensions: 61 x 81 cm

- **This section of Abby's A Level Art portfolio shows excellent reference to first-hand sources. Here she completes observational line drawings of still life items (relating to her identity as a young artist – paint brushes, easels, artwork) arranged on a studio desk.**
- **The compositions communicate the essence of Abby's identity, without the inclusion of a typical self-portrait – an innovative way of approaching a self-portrait.**



- **This mixed media artwork combines photographs of Abby's paintings (including her final A Level Art Coursework image, which was added towards the end of the course) with a drawn / painted table scene.**
- **Photographs of the existing artworks have been digitally manipulated using Adobe Photoshop (so that they appear to be angled away from the viewer – abiding by rules of perspective – and then printed, trimmed and seamlessly collaged into the work. The initial drawing and painted ground can be seen in the images to the left.**

Q. - One of the most striking aspects of your project is your high level of technical skill. You have an impressive ability to replicate forms, proportion and detail. What do you believe contributed to your ability in this area?

Abby: I attended art lessons outside school, beginning at the age of 13, for 4 years. We focused on producing work from still life, but mainly from photographs. This practice helped hone my skills in replicating forms and I was introduced to many different media. As with anything, in order to become skilled, practice is key.

From a young age, I would carry a sketchbook everywhere - pens and paper were always with me. I did a prolific amount of drawings. My parents tell me I was always a perfectionist. Although I now realise perfection is unattainable, I continue to strive for it. I can always 'do better next time'.

My advice for artists who wish to improve their realism would be to practice observational drawings. Try to dispel what you think the 'tree' or the 'glass' you're drawing looks like. Really see the positive and negative spaces.

Everything is a shape. Learn your trade from the ground up. Mastering the technical skills in art gives you a foundation to build upon.

Learn the basic drawing and painting principles, perspective, the grey scale, dead-layers, etc. Go beyond school, and learn about your tools and the grounds (paper, canvas, etc) available. Then add your artistry and flair to these skills. Earn the right to be experimental and avant-garde by having a solid grounding in the fundamentals. No matter what the assumption about art is, I believe it's important to see yourself as an artisan first and then an artist.

Decision to create a self-portrait taking elements of Frida Kahlo's style

I've decided to do a self-portrait using a combination of Frida Kahlo's style & my own style. I will take elements from the two paintings below. I've chosen Frida Kahlo because, like me, she is mixed race. Her colouring is similar to mine and, of course, she is a female artist. The paths I am looking to take with art are either fine art or illustration, and I think Kahlo's style is a combination of both of these. All of Kahlo's self-portraits tend to have a stark, mask-like expression. I may, or may not, have a similar expression in my preliminary.



Source: 'Kahlo', Andrea Kettenmann



'Self-portrait with Necklace of Thorns' - 1940: I like the fact that this painting has animals. I have four pets, including a black cat. I know Kahlo especially loved her pets because she didn't have children.

'Self-portrait dedicated to Dr. Eloesser' - 1940: This painting reminds me of the Burmese girls who traditionally wear their hair up, adorned with flowers. I am one-quarter Burmese. It also links to my original idea, 'Hands & Faces', as Kahlo is wearing earrings in the shape of hearts. These were given to her as a present by Pablo Picasso.

Frida Kahlo Process Photographs



Creation of Composition for Self-portrait using Photo Manipulation



I created a composition using photo manipulation to combine the three elements of me, my dog and my cat. The pose is taken from 'Self-portrait dedicated to Dr. Eloesser'. I chose this because the flowers relate to the traditional Burmese headdress I will alter the earrings to match the hand-earring Kahlo is wearing. The background idea is taken from Kahlo's 'Self-portrait with Necklace of Thorns'. I tried to position the animals similar to how Kahlo's were.

Elements of the Photo Manipulation



I extracted the dog from this photo to use in the final composition.



Original photo without animals.



I extracted the cat from this photo to use in the final composition.



Tests for parts of Self-portrait, using elements of Frida Kahlo's style.

Medium: Acrylic.



Tip from one of my teachers, Paphos artist Mandy Bunn



Mandy Bunn is a professional international artist. She was born in England. She studied at Blackpool College of Art (pre BA Art Foundation course) and at Wimbledon School of Art (BA Hons - Theatre Design)



Image used with permission of Mandy Bunn

'Chloe'
Medium: Watercolour

Mandy specialises in painting animals. The subjects are mainly painted in watercolour or acrylic, which are made up of many layers. She starts with a wash & builds up to the final layer, which entails finely detailed brushstrokes to capture the texture of the animal's fur. A tip she gave me, to achieve the fine highlighted hairs when using watercolours, is to use a 2 or 3 hair brush & add white gouache, as it is more opaque. I will use Mandy's technique to build up the hair of the dog in my picture, but will use acrylic in an attempt to get closer to Kahlo's style.

Paint Palettes of colours I mixed in Acrylic for the Frida Kahlo Inspired Piece with Cat and Dog:



Frida Kahlo Inspired Self-portrait
From Gesture sketch to Completion



Portrait of Frida Kahlo by Frida Kahlo, 1939



Portrait of Frida Kahlo by Frida Kahlo, 1941



Portrait of Frida Kahlo by Frida Kahlo, 1941



Portrait of Frida Kahlo by Frida Kahlo, 1941



Portrait of Frida Kahlo by Frida Kahlo, 1941

This section of Abby's Coursework project shows first-hand responses to subject matter (self-portraits of herself in the style of Frida Kahlo, posing with a cat, dog and plants).

The photographs of her work in progress are captivating (normally these are not required; in this case they provide stunning evidence that under-drawings have been sketched entirely by hand, with proportions gauged by eye).

This accomplished painting demonstrates immaculate painting and drawing skill: a personal interpretation of a Frida Kahlo self-portrait.



Q. - What advice do you have for other high school Art students who hope to achieve excellent grades?

Abby: Certain skills may come naturally to some more than others, but, I think the attributes that make a great artist are persistence, focus, and commitment.

In my view, artists with these attributes will soon surpass those who rely solely on natural talent. Natural talent is not enough to make a successful artist. You have to continually progress, improve, and push yourself. Too many students think studying Art is an 'easy option'. They fall prey to the romantic image of the eccentric, care-free artist.

History has shown that succeeding as an artist is hard work. In most cases, an artist needs to be self-motivated and able to switch between a creative mind and a practical mind: empathetic, open-minded, perceptive, whilst organised and efficient.



Portrait of a woman with a white circle on her forehead, by Michael Ondaatje, 1987. Oil on canvas, 100 x 100 cm.



Two portraits of Michael Ondaatje's work, 1987. Oil on canvas, 100 x 100 cm.



Portrait of a woman, by Michael Ondaatje, 1987. Oil on canvas, 100 x 100 cm.

- **In this A Level Art prep page, tight, analytical drawing contrasts with expressive, gestural mark-making inspired by portrait artist Michael Shapcott.**



This graphite pencil drawing demonstrates highly accurate representation of detail, proportion and form.

Perfectly composed, this self-portrait has an arresting gaze and a well positioned vertical line of the paint brush.

Although most people see it as an escape from academic work, I think the research and the organisation involved in producing a piece of art requires a degree of academic mindset.

I think my interest in Literature, as well as other academic subjects, has benefitted my work.

My best advice would be to make what you do relevant, emotionally connective, original and technically adept. That's what I keep in mind when I'm creating a piece of art. One of the artists I interviewed for my A Level Art project advised me to create work that 'speaks about the world around us'.

So, make your work current and attainable for modern audiences. Don't get stuck in the past, unless the past is relevant to you today. Most of all, have an opinion on your world, and then go and express it through your art!

Thoughts on My Final Piece of Artwork

I have decided that I don't want to create a portrait that has a sad-like expression. When I look at Van Gogh's *Self-portrait*, they can be realistic in their pain. I want to create a portrait that shows more of who I am, using a celebratory expression. I think to have my mouth slightly open. My last thought I wanted in the Rembrandt style that people will help to translate this. I want to have something of Frida Kahlo's look as it reminds me of the Burmese girls wearing their hair up with a headband of flowers, in the traditional way. This will give me a link to my Burmese heritage. Another reason I want to keep Kahlo alive in the painting is because of the inspiration I feel Kahlo has given me as a female artist & she remains the catalyst for the final piece. I want the painting to have a more contemporary feel, so I'm going to investigate ways to achieve that.



Figure 1.1: The woman's face, showing the celebratory expression.

Figure 1.2: The woman's face, showing the celebratory expression.

Final Piece Photo References



This is one of the photos I had in the back of my mind when I was considering possible for my final piece. I had all the ingredients I am looking for (Flower - Forest connection, naturalistic, sculpture...) and I had decided to go with it.



I had considered the color change to black and white to give me a better idea of final values as I have decided with the final piece.

Initial rough sketch directly observing reference photo for final piece. I couldn't see much of myself in this sketch, but eventually when I asked my partner opinion, my dad said he could see his nose (my nose looks), and my mom said she could see herself. I felt this all added in well with the theme of identity.



My Mom's face



My Mom



Explanation of My Thoughts for the Background Sketch

Inspired by Shapcott's use of symbols, this sketch is a representation of the Kabbalistic Primary Colors, but using geometric shapes & primary colours. If I was going to title this piece I would call it "Self-Jerkoff with Cat & Dog". I like the idea that everything & everyone is made up of combinations of the same base, simple geometric shapes & the three simple primary colours. The circle represents the cat, the triangle represents the dog, the square represents nature & the cubic combination of shapes represents me. I think this is apt to represent an artist as these colours overlapping would introduce colour theory - the three primary colours (red, blue, yellow), the secondary colours (purple, orange, green) and the tertiary colour (a combination of all colours, which is often used as a skin colour). I will use geometric shapes in the background of my final piece to introduce a modern, more contemporary feel.

* Believe in yourself and your work, and be ready enough to let the hat see change.
Michael Shapcott



Abstract painting with geometric shapes and flowing lines.



Portrait of a woman with a floral crown.



Portrait of a young girl with a red flower crown.

- With meticulous organisation, Abby works towards her final piece. This sequence of sketchbook pages shows a self portrait that brings together ideas from her earlier work. -



- **Abby's final piece is A3 in size, integrating realism with abstract elements. The work is painted in acrylic, over a detailed, exquisite, graphite underdrawing.**