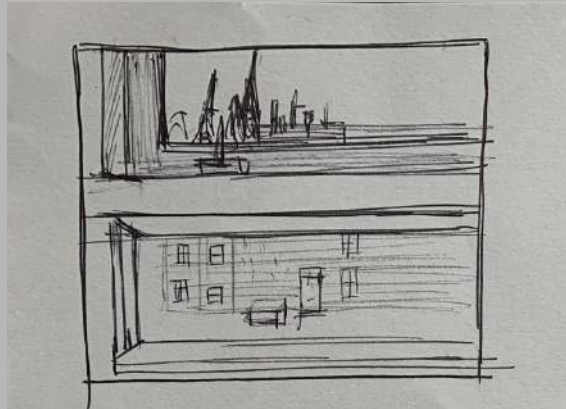


PIERRE BONNARD

*The Window*, (1925) Oil on canvas, 108.6 x 88.6 cm

Own photographs and studies



Pierre Bonnard's work encouraged my **engagement** with the world around me, broadening my research into photographing scenes of rooms that have a feeling as though they have just been left-almost a portrait in their own right. With the consideration of light and windows, this eventually fed into my larger works.

## INTUITIVE STUDIES OF INTERIOR SPACES



Interior study 4, mixed media on board, 14.8 cm x 21.0 cm, 2021



Interior study 5, mixed media on board, 14.8 cm x 21.0 cm, 2021



**GWEN JOHN**

*The brown teapot* (1915-16) , Oil on canvas, 33.5x23.2 cm

*A Corner of the Artists room in Paris* (1909), Oil on canvas  
31.2 x 24.8 cm

Intuitive studies as an **extension and exploration** of spaces, with colour palette and quietness influenced through Gwen Johns practice. These studies encouraged my thoughts of **simplicity** and the line between how much information is needed within the work.



The studies started **feeding into** my larger pieces, as I painted this preliminary piece before moving onto the larger work of *In Lectures 2021* in order to see if the new composition with the mirror and chandelier would work in **context** with the room.



Within this study, I used pencil to add **structure and detailing** to the windows. I began incorporating this method within *In Lectures 2021*, adding a sharpness that I couldn't get with just masking tape and paint, helping to keep areas more simple to allow the details to show through.





Interior study 3, mixed media on board, 14.8 cm x 21.0 cm, 2021



Section from *In Lectures 2021*, Oil on board, 110 x 170 cm, 2021



Through capturing these off-guard scenes I've gathered **compositional information** and informing my decisions on where I draw **the line** between photography and painting. Encourages questions on presentation through- 'Do I develop these into photographs in their own right?' or 'Do I use them as preliminary photos to inform paintings and/or drawings?'

## QUIETER MOMENTS



I found myself **cropping** the photos from before, as the focus was no longer on the face of the individual but rather where the action of the hands were. I was not sure when I cropped them in the first semester as to why I wanted to, but I realised when they became part of a series of drawings - it is where the **narrative** is and captures a small moment in time.



## MARIE HARNETT



*Read*, Graphite on paper, 12.7 x 18.8 cm , 2019



*Hand*, Graphite on paper, (2016)



BILL VIOLA

*FOUR HANDS*, Installation of Video Art, flat screens, black and white, 23 x 130 x 20.50 cm, 2001



Marie Harnett's small drawings of film stills based on the idea of memory and how we forget things influenced me to capture **fleeting, quieter moments** in time. I worked in graphite on a small scale to reflect this, from photographs I took of activities that have become **relatable interactions** within the pandemic. This developed into a series of work inspired by Bill Viola.



# THE QUIETER PHOTOS AS PHOTOS



ALEX VASILEY



FRAN MONKS

Scenes as they are. They don't need to be made into paintings, or drawings, they are as they are and tell you all the information that you need. This has been a concept my practice has continued to look at.













I have also considered how my photographs may **inform** my paintings, taking photos of my mother during a meeting without the dressing-gown and explored how I could present both paintings and photographs in context. In this way, my research into compositions expands on how information can be **presented and related** to the viewer about the scene of the painting.

# PORTFOLIO



STUDIO SEMESTER ONE



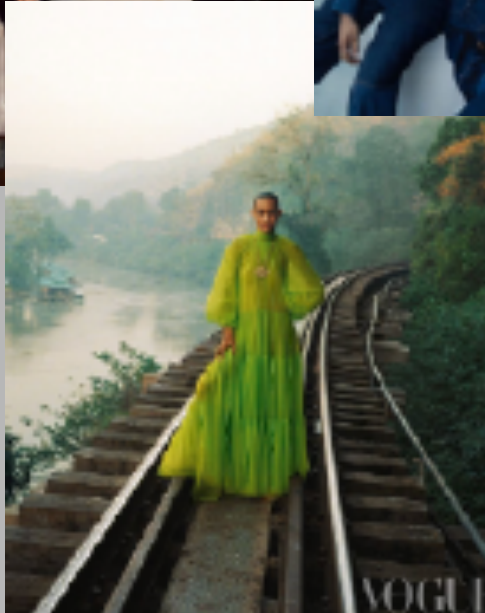
STUDIO SEMESTER TWO



CREATING OWN BACKING FOR THE BOARDS



# VOUGE MAGAZINE

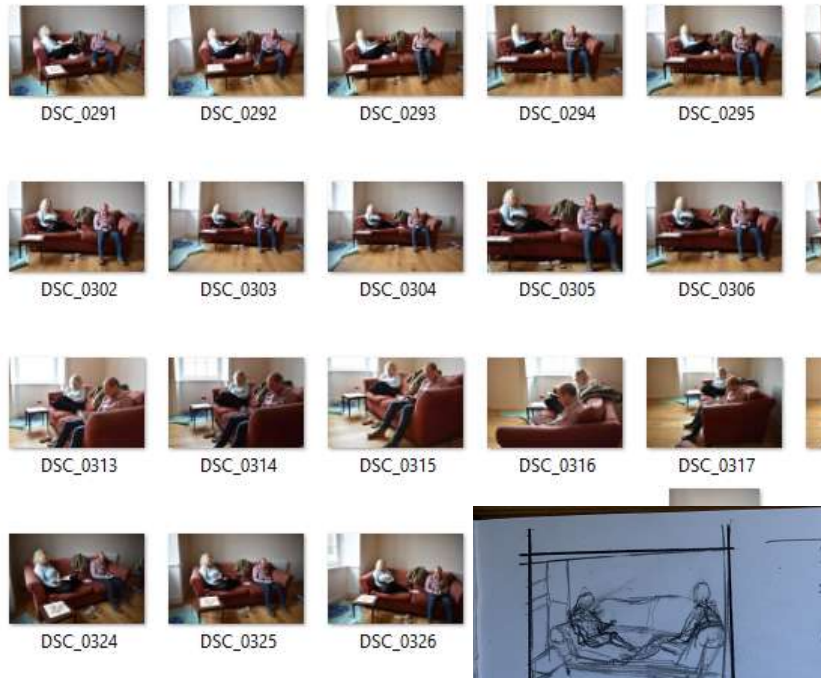




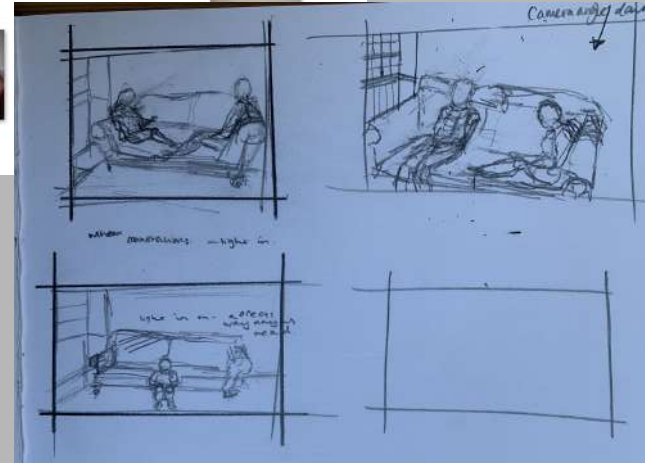
OF YOUR STORY







TOO STIFF AND POSED.



OTHER CONSIDERED DIGITAL COLLAGES AND COMPOSITIONS













# TRIAL AND ERROR : THE UNSUCCESSFUL COMPOSITIONS THAT LEAD TO NEW REALISATIONS

Thinking about students now and the way in which they're working.


Take photos of self and ask Friends (Artist/Students)

Not only does the act of having another person and myself unable to reflect the situation but also the space portrayed.



Thinking historically → (famous) artists and their studio spaces.


Claude Monet - furniture - sofa similar to own.



**Action** - pulling up sleeve  
background - copies on room / window on it

**State** - one looking up at camera (caught in moment)  
and one looking down at sleeve.

**Elements** - evident it's a room but necessarily a studio is the paper on the walls.




Sat on chair  
case v close  
↓  
cramped composition.

Normally have quite a lot of control over my work and the main strain point of Photography - to release that control to someone else under some specifications give the opportunity for them to capture it now they see it feel that add a new dimension and create a gap sense to a work that would normally be quite solid.

Artist research - for new piece

thinking 60 x 90 cm either portrait / landscape




Think about how the composition can be small / cropped / cramped to reflect the situation - ie - don't give it the large space it would have.

have not done in a while


inspiration

Lester Piggott

Schwartz's Suite



stop head off lower body try it



want light on the face

key notes

lighting - need some on the face







Photographs taken by Leah Moodie

COMMUNICATING WITH OTHERS.

GETTING THEM TO TAKE THEIR OWN PHOTOGRAPHS TO SEND  
THROUGH MY INSTRUCTIONS AND PLANS

## HOME STUDIO



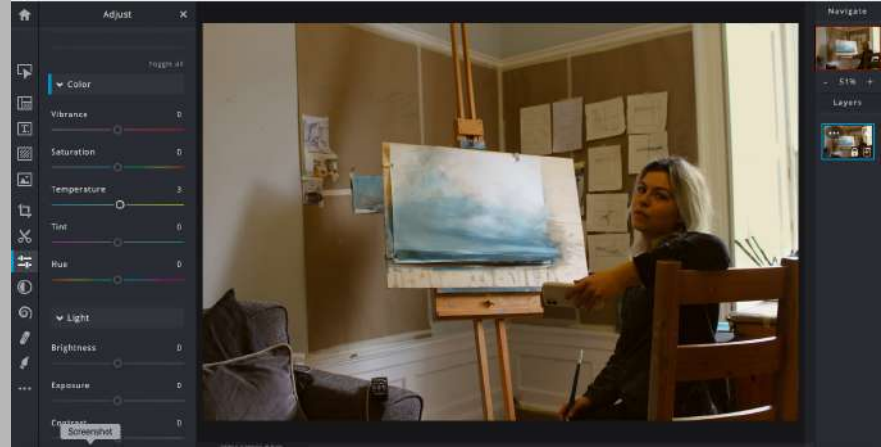


# LIGHTING,HUE, POSE, COMPOSITION



LUKE FILDDES The Doctor, 1891, Oil on canvas

TOO IDEALISTIC/ NOT ENOUGH TENSION OR UNIQUE NARRATIVE







Yellow ochre staining prior  
Using liquin/oil paint mix for  
a translucent spread of paint

Considering the relationship  
between drawing and painting



# ROYAL SOCIETY OF BRITISH ARTISTS ANNUAL EXHIBITION 2021



LESSONS LEARNT IN MATERIALITY - UNEVEN GLAZING AND POOR BACKING OF THE BOARD



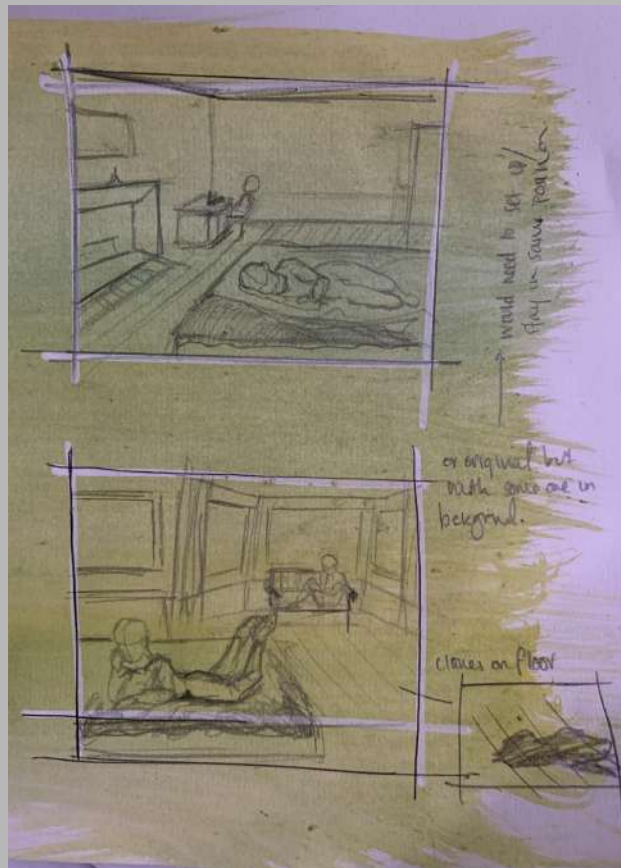
"The Beautiful Ones Are Not Yet Born" Might Not Hold True For Much Longer  
2013, Acrylic and transfers on paper, 5.5 ft. x 7 ft.

NIJDEKA AKUNYILI

PATTERN AND FABRIC, DETAILS AND NO DETAILS



## EXPERIMENTAL COMPOSITION













## EXPERIMENTAL SPACE STUDIES







LIQUIN AND MIXED MEDIA EXPERIMENTATION











EXPLORING TEXTURES FOR POSSIBLE BACKGROUND IN STONE BUILDING OF 'IN LECTURES 2021'

# TEXTURES







A CONTINUAL, GROWING PROCESS