

Young into Old

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Practitioner's Statement My painting titled 'Young into old' is an acrylic and oil painting on board showcasing gold leaf, blood red roses, white lily roses, bright red hibiscus and green fern 24 inch x 36 inch. Painting 1 features myself as a beautiful youthful young girl, standing confident and proud of my heritage and where I come from. This is in stark contrast to the painting of my grandma who's weathered skin tells her story.

The story behind the two artworks is about my Grandma, and how she talks about how her youth passed away so quickly and how she wishes she could look young and beautiful like me again. The reason I chose to paint the two paintings is that I did a small photoshoot of my grandma and myself. Which was inspiration for my paintings. As it showed how beautiful she looked, I wanted to paint two symbolic paintings connecting the similarities between my Grandma and me to show that age is just a story of life. I was inspired by both lifelike oil portrait paintings such as John Singer Sargent and acrylic abstract paintings such as Francine Tint which look unrealistic. My aim was to blend the two media together to make the painting semi-realistic. For the first practical, I undertook, research and I were influenced by an Australian artist, Tahlia Stanton and Australian, Ruby Chew. I was inspired by these artists because they both have the same style, a style that I have been heavily influenced by.

For Practical One, I used Art Spectrum oil paint and Chromacaryl acrylic paint. I decided that keeping the figure position in the painting would give the definition of the shadows that express the person in the painting and create a balanced and visually appealing composition. I used Royal & Langnickel size 2, and Renoir 10 to paint the paintings. My choice was to utilise pink hues complimented with white in my artwork background as I wanted to portray my and grandma's character in the portrait. The colour choice of pink and white closely identify the theme of calmness and bravery. I stylised a wash with visible and textured brush strokes background, something I created gesturally and that it corresponds to Tahlia Stanton – influenced abstract vibrant patterns and the artwork I was inspired by her which was "Embrace". I also added some white and violet-purple strokes, which are attributed to creativity, independence, wisdom, royalty, and are bright and clear.

To prevent my artwork from becoming unrecognizable I added some dark purple, red, and white titanium to the flowers. My decision to utilise the flowers/colours on the head in my artwork was to identify the natural beauty and confidence of the character itself. I chose to paint blood-red roses and bright red hibiscus they both mean endless love and passion, offering without expecting a reward. White lily roses interpret commitment, and faith as I used those flowers as part of my painting. All of these are more about love and passion. I added the green fern plant to make the colours brighter to stand out more from the flowers. My focal point is a bouquet of flowers because it represents beauty and short life just like the life of a human. Short and beautiful. The pose of the self-portrait and the portrait of my grandma both have us facing upwards to the side.

However, on the opposite side showing the side profile. The flowers and leaves are painted with very textured and realistic brush strokes to create dynamic qualities within the petals to build different contrast inside the painting.

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The line brush strokes create texture and movement in the background to produce the impression of a three-dimensional object coming to life. It created more depth and enhanced the qualities of contrast, movement, emphasis and rhythm. Both of the portraits have a coarse/ layered texture to make our sense of touch either feel pleasure, discomfort, or familiarity. The skin tones in the older female portrait are framed by the soft blush colour palette creating a more sensitive and feminine composition in the skin.

The portrait of the younger female displays a yellow palette with more of an earthy colour palette to create a much stronger and tonal structure on the skin to show a more youthful colour scheme. When creating these portraits, it gave me a great chance to really observe every aspect of every detail of myself and my grandma whom I based the portraits on. All these details I thought about when sketching made me think about how I normally don't look so closely at a person's portrait features. I'm very satisfied with the results of both of my pieces of artwork. I believe I have accomplished my goal of featuring myself and grandma in a style that I was inspired by the three artists - Tahlia Stanton, Ruby Chew, and Mark Powell. Both figures convey a strong presence in the piece and the use of negative space in the background emphasise the figures making them the sole focus.