

Grandad

Verity Self

Throughout my folio I aimed to experiment the techniques used portraiture and how I can express emotions through colour and subject matter. My aim was to convey specific emotions that connected with an audience, whilst displaying my abilities through work. The concept for my work was inspired by the people around me, using them as both my inspiration and my muse I could focus on expressing the emotions within a portrait. My initial intentions were to use symbolism within my portraits to express deeper meaning but as my work progressed, I focused on the meaning of the people within my work. The work within my folio progresses with my life, with constant growth I found that portraiture could be a way for me to connect with the people around me. Throughout the time I've been developing my folio I have gained friendships that have had significant impact, so I chose to show that through my work.

At the beginning of my folio, I planned to experiment with sculpture and form within the focus on symbolism. This changed as I acknowledged my strengths and weaknesses within art, which allowed me to expand my ideas and focus more on refining my skills through my strengths. I began to look at portraiture, knowing I could execute it well, but I wanted to develop an understanding for how the portrait can portray emotion. As my folio progressed, I began to take inspiration from the people around me, taking a friend's face and creating a feeling or atmosphere for an audience to see the emotional connection or feeling created within the piece.

The style I focused on the most within my folio was realistic or expressive, I wanted to develop my skills and show my abilities through realistic portraits but as I still had connections to my initial ideas with symbolism and form, I kept my idea generation varied. Focusing on realism, I experimented with many materials that could capture both my work and the inspiration for it. Contrastingly, the pages with my symbolic experimentation focused more on colour and form, using only sections of the face of limiting the colours to make the artwork bold and expressive through techniques. Throughout my work I experimented with various mediums and materials to show progression and find what best suits my style and abilities, I found that acrylic paint and markers were my most refined work. With the acrylic paint I could layer and texture my details, I took my weakness of impatience and used it to create fast-paced organic paintings that were some of the most successful of my experiments. Markers however took more precision and depending on the thickness of the paper and type of marker, they could be layered similarly to paint, but I created a much cleaner design. Looking at the work of David Copley, inspired me to combine realism with symbolic colour. His work displayed techniques of texture, how the relevance of light can change the perspective of an art piece.

As my folio progressed, I experimented with the element and principle, using them to show the difference in focus and detail within my work. Working up to my first concept I worked with colour and form the most, experimenting with monochromatic and shading, I learnt how to create a realistic portrait that displayed depth and symbolism within its techniques. I found that my work leading up to my first final was textured, and I would use heavy layers and highlights, but with the pressure of the practical I found it challenging to not blend and perfect all my lines.

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The use of colour and line were the main focus on my first concept, creating a portrait of a new and inspiring friend I took complimentary colours (purple and yellow) to make the piece bold but still show my skills. The piece was focused on the detail of his face and blank expression, allowing the colours of the painting to interpret meaning and emotion within it.

Frank Auerbach was an artist I researched at the beginning of my folio, his work showed depth and texture that inspired me to experiment with thicker paints and materials, how I could apply it and the effect it could create when expressing emotions. His work was more neutral which was something I felt created atmosphere in his work as the colour palette was in harmony with his style and use of techniques. Seeing this I began to connect my techniques with that of my colour palette, changing the shades to compliment my lines and content to create a cohesive art piece.

As I continued my work, I began to think about how I could express further depth with my subject, connecting it to culture and history in a way that could enhance the external view and understanding of my work. I began to look at the influential people in my life and how their role was affected by time and culture. Towards the end of my folio my work progressed into a more personal expression, with using my great grandfather as my inspiration I could take the stages of his life, his influence on my family or the contrast of his point of view compared to my families. This is where I began to look away from monochromatic and into more cohesive and well-rounded colours.

Analysing my final practical work, my success developed as my folio progressed, with my first practical focusing on the use of colour I found that colour can help to express emotions and when used correctly they can show depth in an art piece that provides insight without being obvious. What I've learnt from my first concept is that understanding what you want the art piece to say without speaking is something that connects with the skills and overall effort shown in an art piece. When continuing my experimentation for my second concept I struggled with the relationship with colour, as colour is relevant throughout my folio, I wanted to continue to use it, but found it difficult with being colour blind.