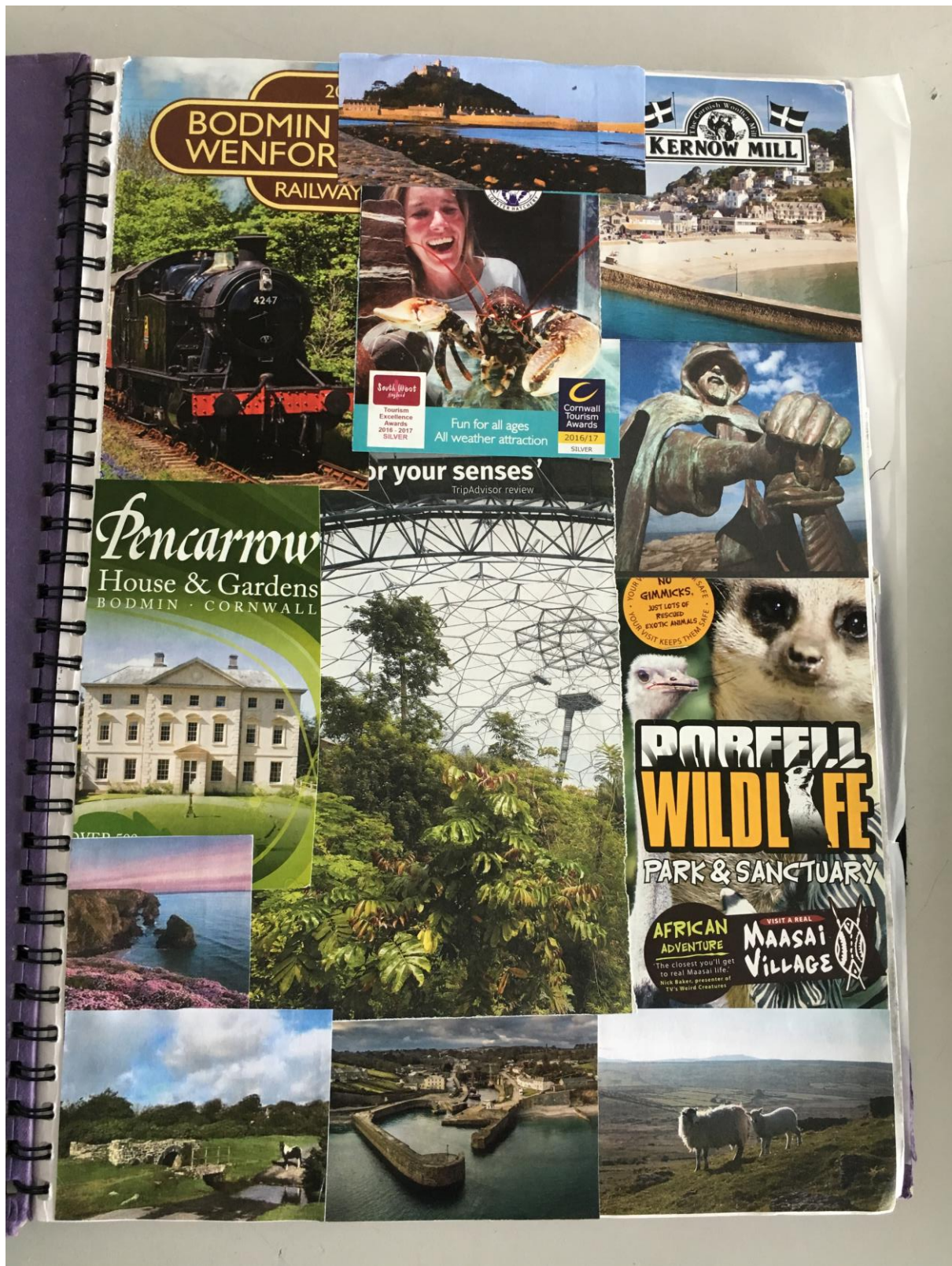




GEORGINA O'KEEFE

Biography

- born on November 15th 1887 - died 1986 (aged 98)
- born and raised in America.
- Attended art institute of Chicago in 1905-1906/ art students leave in NYC 1907-1908.
- Studied under realist style of painting. Then was influenced by A.W. Dow where she started. To experiment with abstract charcoal drawings in 1915.
- 1916 had first exhibition- Alfred Stiglitz who later became her husband.
- For 20yrs she travelled to a house in New Mexico which influenced her painting style = subject matter. In 1950's she made it her permanent home.
- Failing eye sight led to her last unassisted painting in 1972.
- In 1977 she quoted "I can see what I meant to paint. The thing that makes you want to create is still there."

Analyse

usually she paints shells in soft pastel colours but she sometimes puts a dark or strong contrasting colour in the background. Her art work looks 3D as she uses tone to model form. The surfaces tend not to have any textural detail And shapes are kept quite simple. Compositions are centrally placed with shells in the middle. The Subject matter fills the picture space so there's Very little room for backgrounds. Overall her work On shells shows very little patterns.

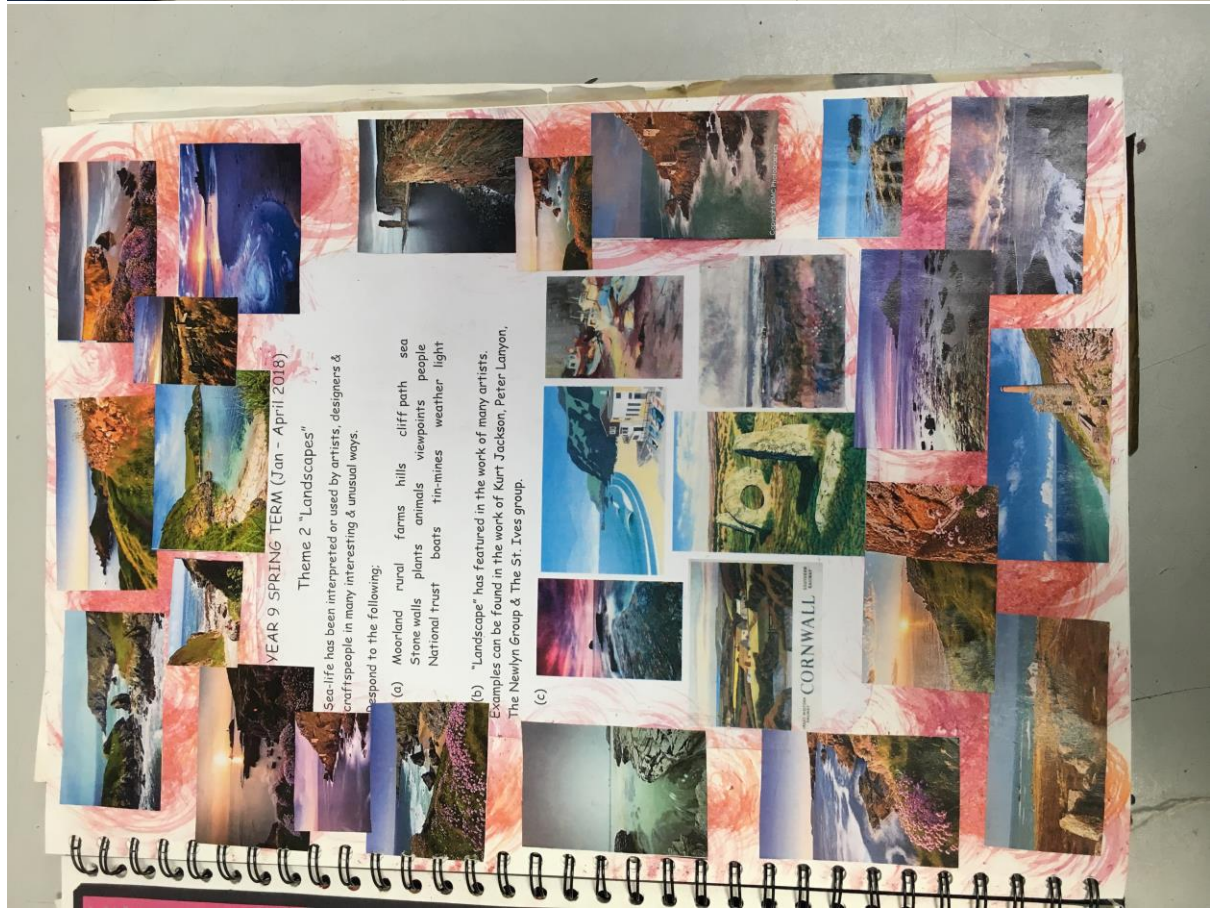
Personal comment

I really like the way she Can control paint and is Able to blend out the Paint so well. I also like The contrast of colours. The pastel coloured shells Against the dark and Strong coloured Background. This makes The shell the focal point Of the painting.



Analyse usually she but she some contrasting work looks The surfaces And shapes Are centrally Subject matter Very little room On shells sho

P 1r Gs Al Pa Th Th Ag St Ba Th Of



KURT JACKSON

Biography

Kurt Jackson MA (Oxon) (1960) FWA was born in 1961 in Blackfield, Dorset. He studied at the University of Exeter, where he graduated with a degree in Zoology in 1983. He then spent most of his time working as a research assistant at Exeter College of Art, Oxford. On the way to his degree he travelled extensively and met a lot of people. He then moved to Cornwall in 1984 and lived in a small village. He then moved to Cornwall in 1984 and lived in a small village. He then moved to Cornwall in 1984 and lived in a small village.

A dedication to and celebration of the environment is the theme of his work. He has painted a wide range of subjects, from the natural world to the human impact on the environment. His work is characterized by a strong sense of place and a deep understanding of the natural world. He has painted a wide range of subjects, from the natural world to the human impact on the environment.

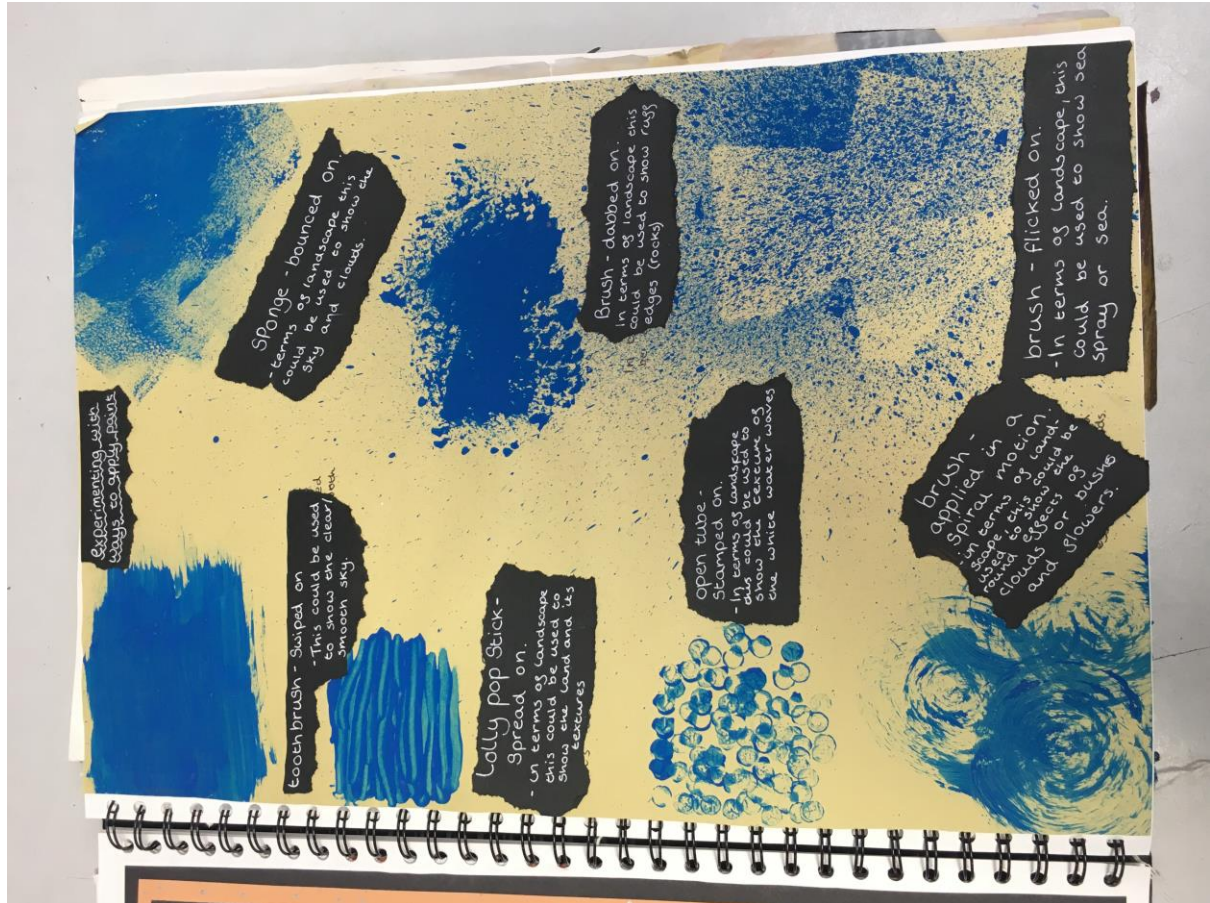
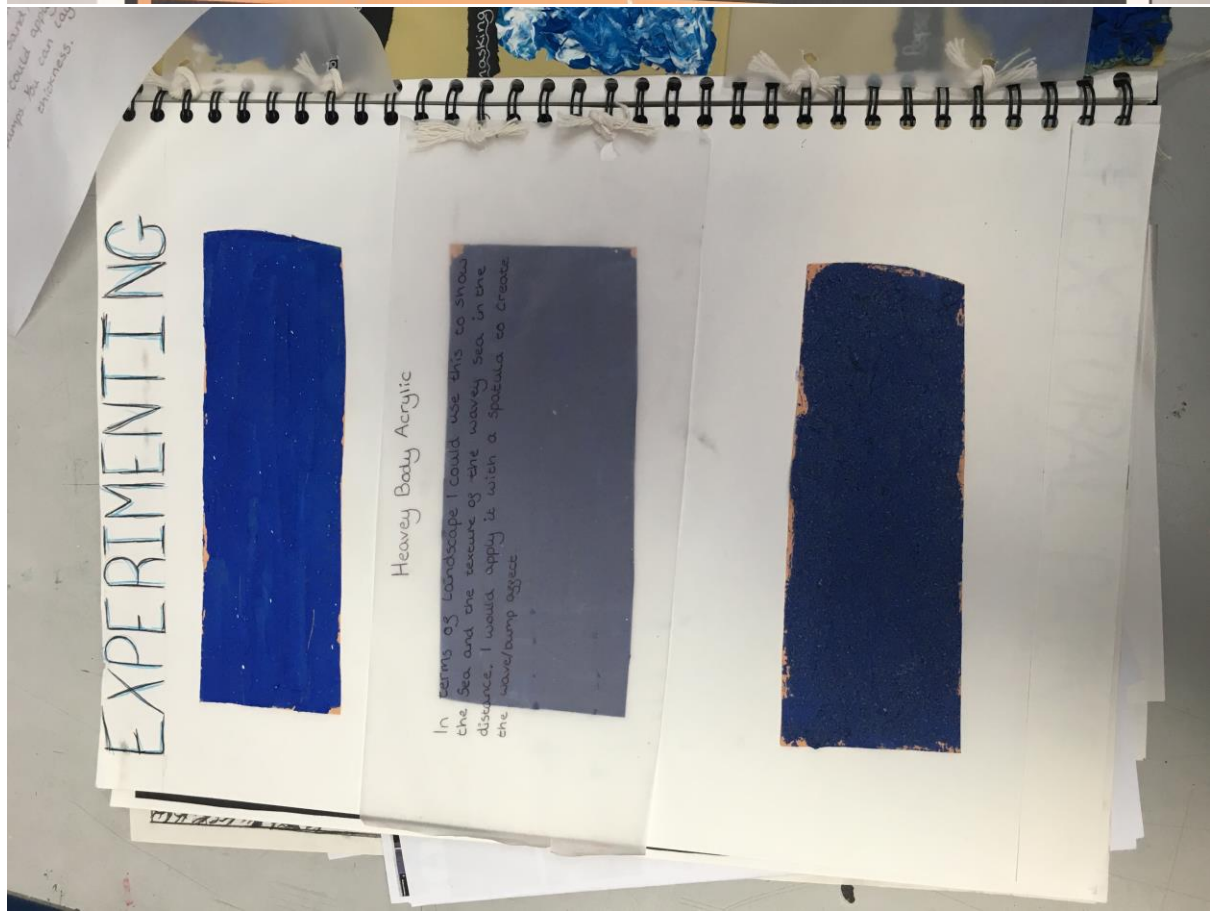
Over the past thirty years Jackson has had numerous art exhibitions and has been featured in several books. His work has been exhibited in galleries and museums across the world. He has also been featured in several books, including 'The Art of the Environment' and 'The Art of the Environment'.

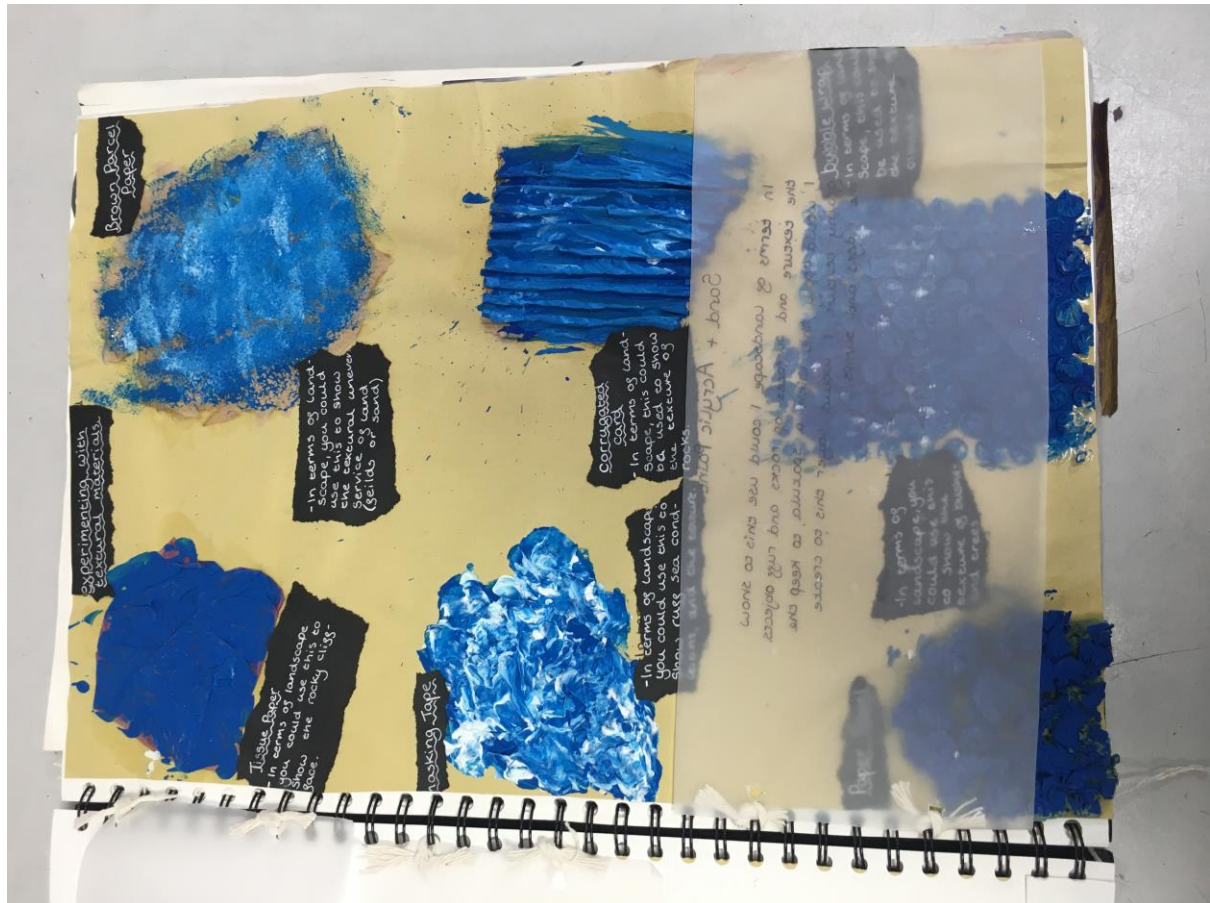
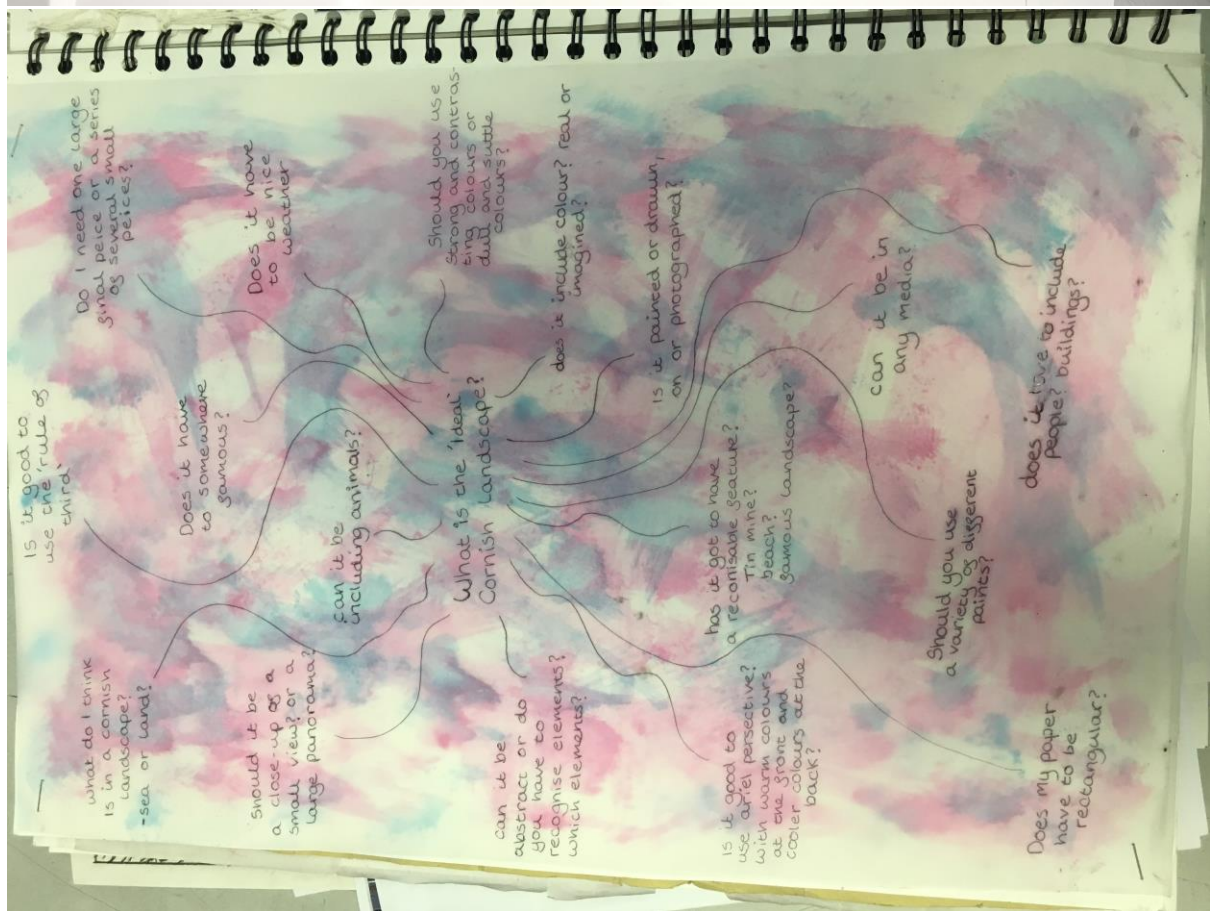
ANALYSIS

- He tends to use strong, bold and contrasting colours.
- When he paints, he paints his interpretation of the view and not from a photographic point of view.
- Kurt writes on some of his pieces, telling us what he thinks and how he feels.
- The paint is thickly and texturally put on the canvas.
- He probably uses palette knives to apply the paint.
- As he works outdoors often, he puts real things into his work. Sand, netting and leaves.
- In terms of composition, he uses the 'rule of thirds' (foreground, middle ground and background).
- He tends to use aerial perspectives with warm colours at the front of his paintings and cooler colours at the back.



"Natural history and art have been the two passions throughout my life and now come together in informing my art. I have always been concerned with the environment and the way we live. I have always been concerned with the environment and the way we live. I have always been concerned with the environment and the way we live."





Kurt Jackson Eggs

Kurt Jackson became, it allowed me to include a so like the way it shows an effect of the bird rule. not so I used midrock to show the bumps and ridges on a by thick layers of paint. In the middle ground (sea) I used red and uneven sea surface. I then thickly applied the paint applied was mixed with glue to thicken the layers, looking like small rippled pieces of parched paper to make a smooth surface. so apply my paint; for my paint. I used normal acrylic paint however, for the darker toned areas of the sky I mixed my paint with sand. This created a dusty effect. This created a blend out and show an entire appeal to the eye, by using a sponge.



This photo shows onshore sky's with contrasting and warm bold colours.

I like this photo because it has no people in it, and shows the pure country side and sea. It has a happy and light mood to it.

This photo shows the washed rope ground on the beach, it shows the silhouette of the landscape as well as the water.

I chose this photo because it uses the 'rule of third' and composes the background as well as the major figures.

This photo shows the beach, the drift wood is the focal point of the picture as well as showing the background.

I chose this photo because it uses the rule of third. It shows the beach, cliffs and sea.

The stones in this picture are silhouettes against the background.

This photo has a dark tone to it.

I chose this photo because it shows the plastic blocking out the sun. This symbolizes how pollution is covering up our beautiful beaches.

The sun starts out on the page and is the focal point of the photo. It shows the beach, the drift wood, and shows the reflection of the sky.

I chose this photo because the reflection of the sun on the sea is the focal point of the photo and draws attention to it.

This big piece of plastic object acts as a silhouette against the sea.

This photo shows the texture of the rocks and sea.

BEN NICHOLSON

"I started in 1944 - 6 February 1982 - producing abstract modern, modernism construction, work with an ascetic addition"

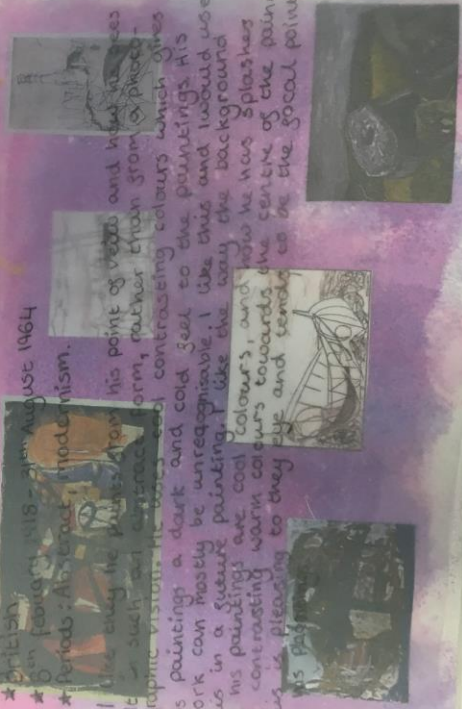
different ways he painted, in some of his work landscapes from a photographic view with geometric abstraction. I like this because it puts a focus on the work. My favourite thing about his work is that he uses different perspectives e.g. windows, stills. This is something I would include in my perspective of a landscape.



PETER LANYON

★ British
★ 6 February 1918 - 21 August 1964
★ Periods: Abstract, modernism.

I like how he painted from his point of view and how his work can mostly be unrecognisable. I like this and would use this in a surreal painting. I like the way the background of his paintings are cool colours, and how he was splashing contrasting warm colours towards the centre of the painting. This is pleasing to the eye and tends to be the focal point of his paintings.



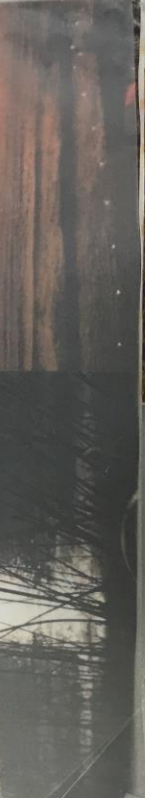
PHOTOS

I took these photos on my iPhone 8. I took them at Contarvine, Boobies Bay, Watergate Bay and Fiscal. I took these photographs to explore and get clear in my mind what I understand to be an ideal Cornish landscape. Some of my photographs were inspired by Joe Cornish, he inspired some of the photos with sunsets in because I tried to show the bold contrasting colours in the sky.



This photo is one of my favourites because it is a jumble of bold contrasting colours. Making up the sky/clouds. It shows silhouettes of surfers in the sea.

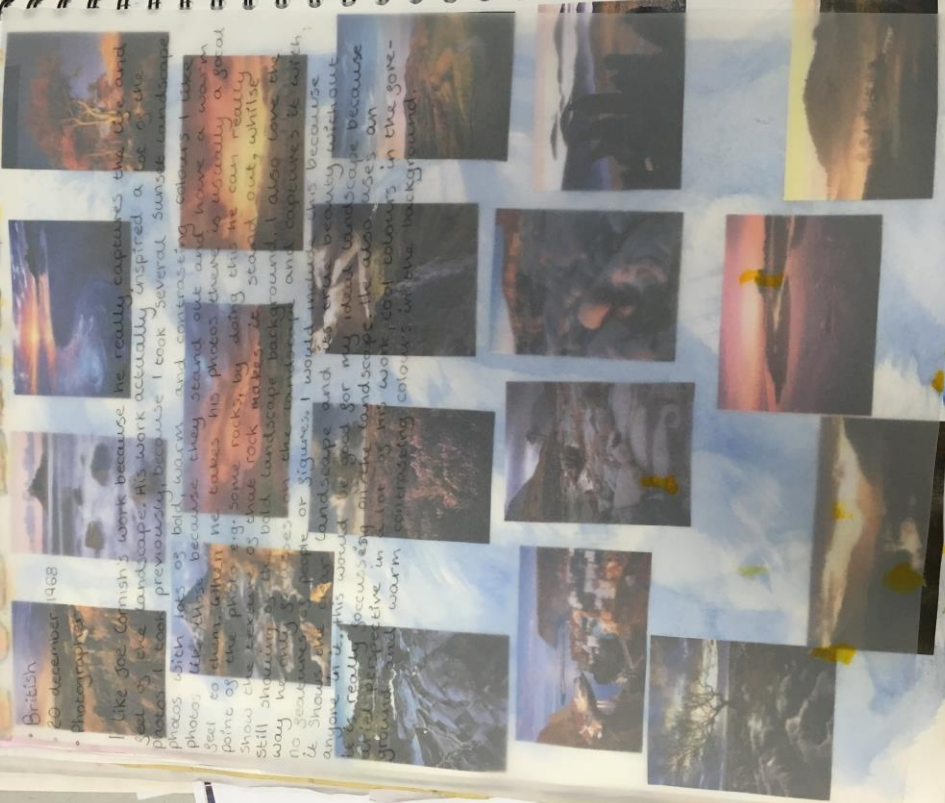
This photo is one of my favourites because I love the way you are looking through the tall grass to the other side which shows a bold sunset landscape. It was taken from a different more interesting perspective. Which is appealing to the eye. The sun is seeping through the gaps in the grass. The sun is still the focal point of the photo.



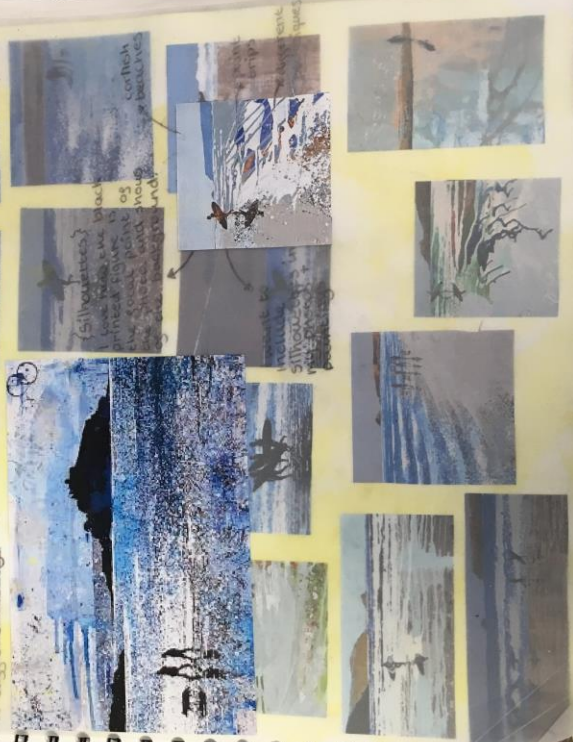
TOE CORNISH

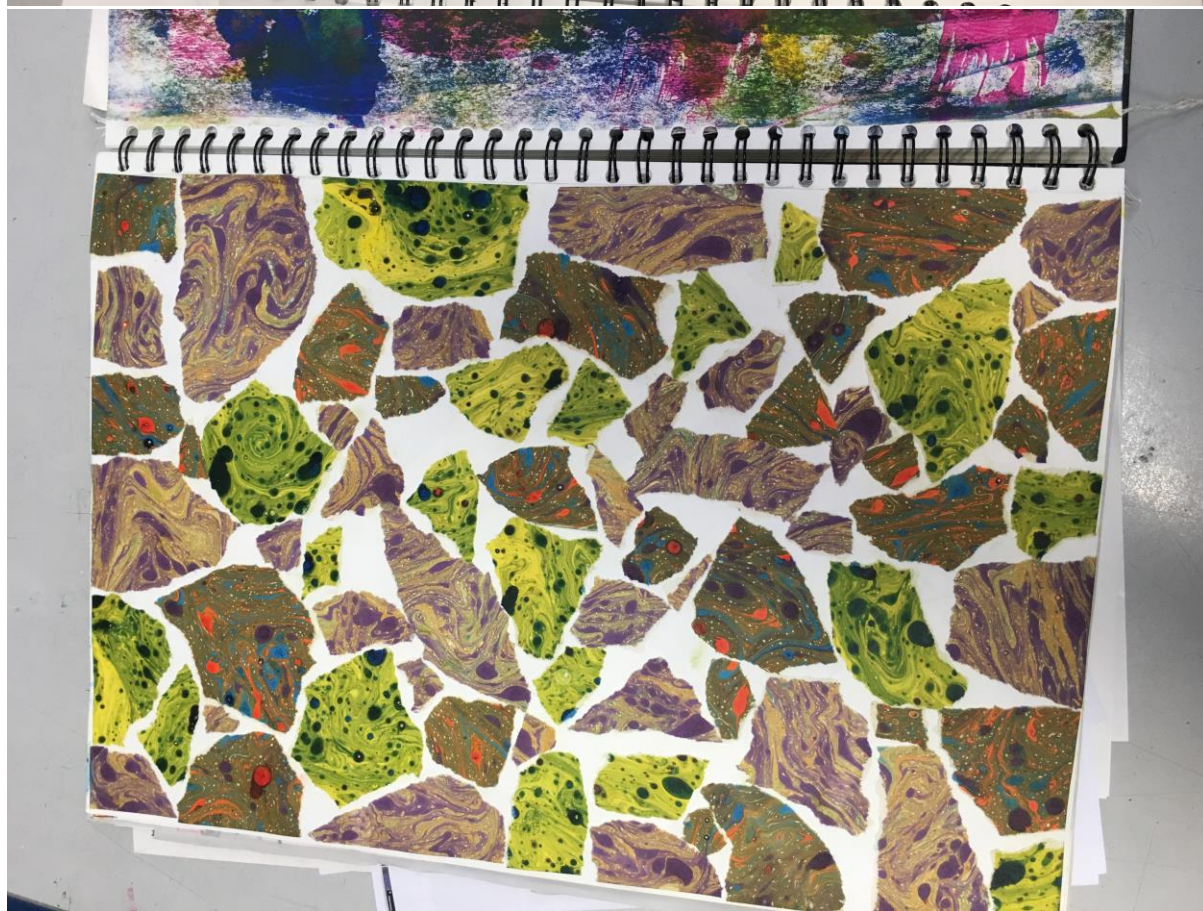
• British
20 december 1968
Photographer

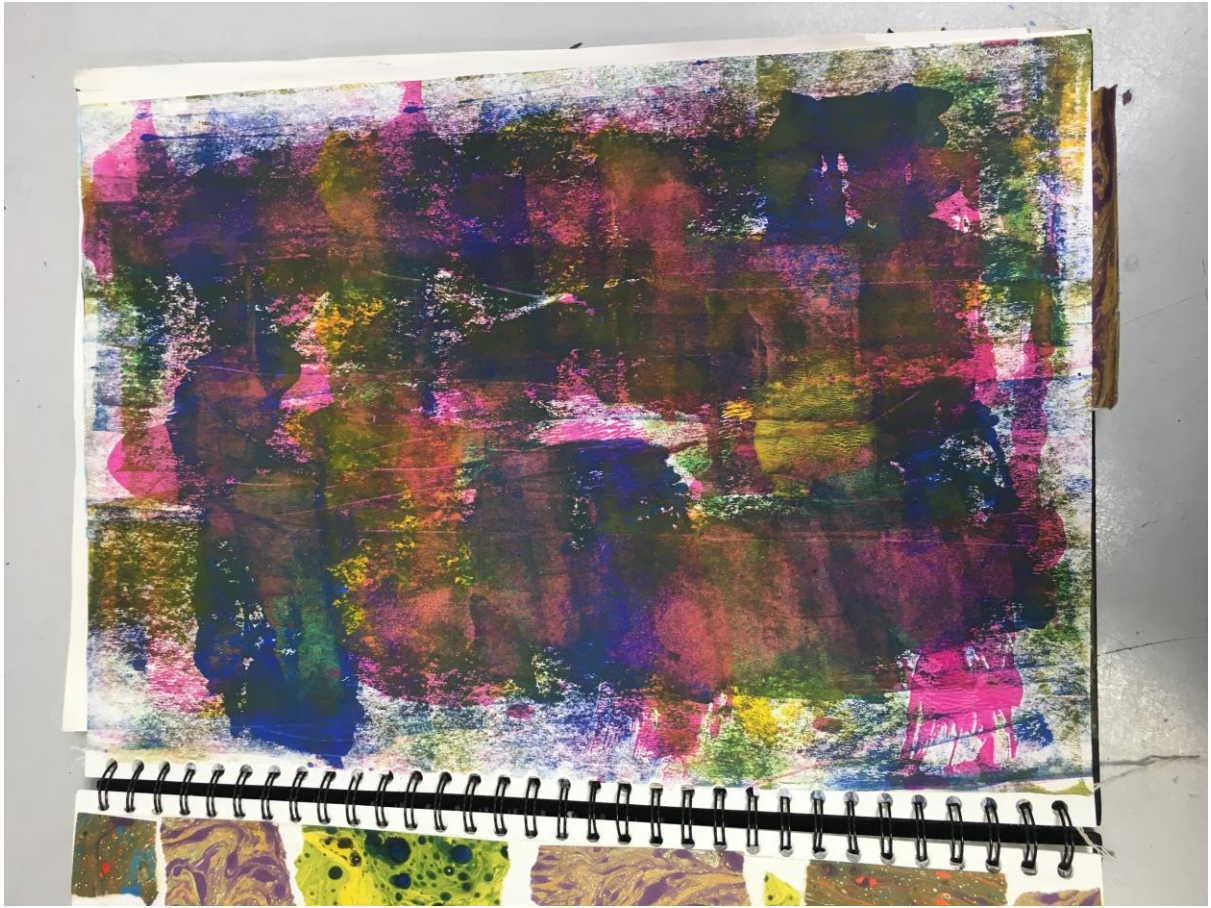
I like Joe Graham's work because he really captures the life and feel of the landscape. His work actually inspired a lot of the places I took previously, because I took several sunrise landscape photos with lots of bold warm and contrasting colours. I take photos like these because they stand out and have a warm feel to them, when he takes his photos there is usually a focal point of the photo, eg. some rocks, by doing this he can really show the texture of some rock makes it stand out, whilst still showing a bit of the landscape background. I also love the way he makes a lot of use of the landscape and captures it with no shadows or people or figures, I would make this because I like the way the landscape and the trees blend without anyone in it, this would be good for my ideal landscape because it is really picturesque and the landscape also uses an artistic perspective in a lot of his work, cool colours in the foreground and warm contrasting colours in the background.



MELANIE MC DONALD

[illegible]





Cornish Landscape Project .

30th Jan - 25th March.

Any

What makes a Cornish land/ seascape real?

This is a question you are going to answer through experimentation and review. All your thoughts, research and experiments need to be documented. All your experimentations and thinking processes are to end in you producing a final piece that answers the question.

The final piece can be a piece or series of photographs or a painting but it must show what you think shows a true and real representation of what a Cornish sea/landscape is.

You will need to include the following to achieve a grade for this project.

Hwk Tasks.

1. Take at least 30 photos of local landscapes. Print out all of them small scale & present them on a couple of pages in your sketchbook. Annotate them.

Circle the best ones and print these out four to a page. Annotate them - explaining why you have chosen them. Also write down things that struck you, such as, textures, colour contrasts, shapes, moods etc. **H/W deadline date week beginning 4th Feb.**

2. Full research into different artists with personal comments explaining how their approach could/ does or does not describe the landscape accurately. Produce at least 2 packed A3 pages of notes and information as a bare minimum. (*Compulsory artists.)

H/W task deadline date for presentation Feb 25th.

Artists to explore:

Melaine Mc Donald

J.M.W. Turner

~~Kurt Jackson~~*

Joe Cornish

~~Peter Lanyon~~*

Anna King

Alfred Wallis

Claude Monet

~~Ben Nicholson~~*

Barbara Hepworth

Class Tasks.

Answer the following questions from your research both practically and in note form

- To describe Cornwall land /seascape do you have to draw everything out accurately, or does an abstract show more truth?

The practical experiments I would like you to show for this are accurate drawings and/or paintings of a particular landscape from your own photographs, together

with some experiments of abstracted ideas, influenced by Peter Lanyon &/or Ben Nicholson.

- Is it important to describe the textures of a Cornish Sea/ landscape? Compare Kurt Jackson to another artists painting of landscape without texture, do a mini version of each and annotate. Compare the two.

- What is a true Land/ seascape in your opinion? Refer to your photos, artists work and possible sketches you have done, try to use your own thoughts and judgements.

- Which artist has come the closest in your opinion to achieving your ideal of a Cornish landscape, explain your reasons for this. Now plan and then execute your perfect Cornish Landscape. Integrate the artists style/techniques/ideas but use your own photographs to work from. (N.B. you can't just present a straight copy of an artist's painting)

If you are doing Photography you will need to explore photo-shop, take 'screen shots' of every change or stage you do.

The final piece, if a painting needs to be minimum of A3.

This project is designed to prepare you for working more independently, as you will be expected to do for the coursework and the Exam unit. It is also encouraging you to look at different artist's styles, comparing them and formulating opinions.