

Edithburgh Landscape

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This practical piece was inspired by the beautiful scenery, the Edithburgh tidal pool. The place I like to call home. I have lived in Edithburgh for a little over ten years and for each and every detail that Edithburgh holds, this piece shares great personal significance. It is not a typical landscape as the image was divided into three parts where I had decided to experiment three different styles of painting that were of interest; impressionism, pointillism and fauvism. All three of these styles can evidently be seen as being visually contrasting from one another in regard to the different types of paint applications, use of colour and even the shape and line features of a composition.

Painting 1:

Vincent Van Gogh was the main influence of the impressionism piece. I wanted to utilise his sophisticated style of impressionism painting. I added my own ideas and experimentations to portray genuineness and my idea development through refinement and style/technique conceptualisation. I admired the thick and distinctive brush strokes that Van Gogh used with impasto gel and oil paint which I used to conceptualise in my artwork. I enjoyed his composition of colours and brush strokes as they helped enhanced visual texture in landscape, a feature I hoped to also portray in my own landscape. I refined Van Gogh's technique by using a blend of more vibrant colours, and also by using a range of different sized brush strokes in the same piece. This motive reflected the same vibrant colours that accurately replicate the brightness which can be seen in the captured image of reference.

Painting 2:

Georges Piene Seurat was the main influence of the pointillism piece. I admired the simplicity of the realistic colours that he used, and basic application of small sized dots to compose the idea of pointillism. I had a fondness for the copious amounts of dots that Seurat would have had to apply in order to create an effective pointillism landscape. This inspired me to undergo the same tediousness and patience that Seurat would have gone through to apply dots all over a canvas to compose my own landscape piece. I was able to express the development my thoughts by applying a second layer of dots to cover all white spaces on the canvas. This added another level of depth as all the white spaces had been covered up whilst each coloured dot was still identifiable and distinctive. This portrayed a large aspect of the colour composition as the colours were strongly contrasting and vibrant.

Painting 3:

Henri Matisse and Georges Braque were the main influences of the fauvism piece. The strength and boldness of colour in their artworks were the main features that I aspired to use in my piece. Specifically, modifying their styles of different patterns of shapes, and also the combination of applying standard blends of colours with fluorescent coloured highlights. The use of vibrant colours and a variety of application tools that Matisse's artwork was composed with helped to express an outgoing personality that Edithburgh can share which attracts many tourists creating a lively little coastal town. This was shown in the sky section where I had used a variation of blue and white palette knife strokes, and in some of the features in both of the trees. This was conceptualised as I was able to represent the vibrancy of colours by incorporating contrasting colour highlights to enhance the fauvism theme of 'popping' colours. Whereas, Braque's work mainly influenced the use of shape composition. I was able to show this in the grass section as I was able to show sophisticated features such as applying green shaded patchwork,

small green palette knife strokes to add on as a layer of the patches, which was finished by a distinctive white outline to show in depth consideration of shape. This strongly stood out from the other aspects of the piece as it consisted of an interesting combination of application skills and techniques. I further refined this piece by using impasto gel in only specific features. This included the sky and ocean sections, the leaves to the smaller tree, the larger tree, and the green palette knife strokes and white outlines around the green patchwork section. These particular features are intended to catch the eye as they helped me control the light and shade throughout the piece, representing depth in a three-dimensional way.

Through creating my suite of work, I can evidently compare the features that I have conceptualised from the artists who had influenced me from the beginning. Van Gogh used a range of types of strokes such as curved and straight lines and used quite dark colours. However, I modified his style by varying the strokes from small to large sized strokes. Seurat's style of pointillism was quite simple as his pieces were simply just composed in copious numbers of dots. I only modified this technique by using brighter colours rather than quite warm shaded colours. Matisse and Braque strongly used techniques of bold colour and shape pattern compositions. I was able to utilise and personally signify my development of these ideas by incorporating a range of applications such as palette knife strokes and impasto gel and even distinctive outlines. These highly developed features were unique as I had brought together two different concepts from two different artists to compose one sophisticated idea which was full of colour, detail and boldness. Overall, I am strongly satisfied with the outcome of my practical. All of the contrasting colours and paint application techniques that I input strongly complimented each other and effectively presented my critique of impressionism, pointillism and fauvism.