

Winchmore School
Class of 2021
A Level Art & Design
SM

Introduction

Hyperrealism, to me, is on another level of skill, to the movements which have come before it. I am in absolute awe of the skills of these artists. How do they achieve such detail? How do they observe the objects and apply what they see with such microscopic precision? It fascinates me how we as humans are capable of creating incredibly detailed artwork that is indistinguishable by the naked human eye. The line between reality and art is practically ~~er~~ erased in these paintings. I find the composition and arrangements of subject matters within these still life paintings both traditional and thought-provoking.

What is the intended meaning behind a still life? What is the artist trying to convey?

The composition allows me to examine the subject intensely, interpreting the meaning as I view and then read the narrative taking on a whole new meaning. To me they are imbued with a life beyond the ordinary for each individual.

Cynthia Pobles' exhibition 'Gold Pieces and other explorations' explores the work of Giorgio Morandi, Francisco de Zurbarán's 'A cup of water and a Rose' and the use of gold leaf in traditional paintings. She brings all these 'studies' to the 21st Century with her choice of objects; ranging from a coke can to an iPhone. She retains her Pop art tendencies, focusing on ordinary objects devoid of surrounding context. She explores the capability of gold leaf and gold pigment using it in a contemporary style.

It is important to look and learn from art history. This may involve going back as far as the 18th to 20th century. What do I want to carry forward? How can I find my own style? I aim to carry forward some traditional techniques; lighting, compositions.

I will be looking to include reflective qualities as a common feature, this will be a visual metaphor for reflecting the past. I expect to be using modern consumerism objects a nod to the Pop Artists. Our common goal is to leave a record of everyday life as we see it today.

Pedro Campos

Cynthia Poole

Giorgio Morandi

"In the hierarchy of genres for art established in the 17th century by the French Academy, still life was ranked at the bottom"

genre of painting and sculpture resembling a high-resolution photograph

"Hyperrealism can create an atmosphere of surrealism because nobody sees the world in such detail"

photorealism

texture

traditionally oil paintings

Kate Brinkworth

extreme detail to create realistic depth in layers of glass reflections

realism in art is characterised by depiction of real life in an unusual or striking manner

very intricate

Tjalf Sparnaay

HYPER REALISTIC STILL LIFE

Dutch and Flemish still life artist in 17th century

objects are used to remind the viewer of the brevity of human life

stood on the foundation of the US photorealistic work of the late 1960s

embellished, heightened sense of reality

emotional, social, political and cultural elements

religiously symbolic objects within compositions

shadows and lighting

based on "the simulation of something which never really existed"

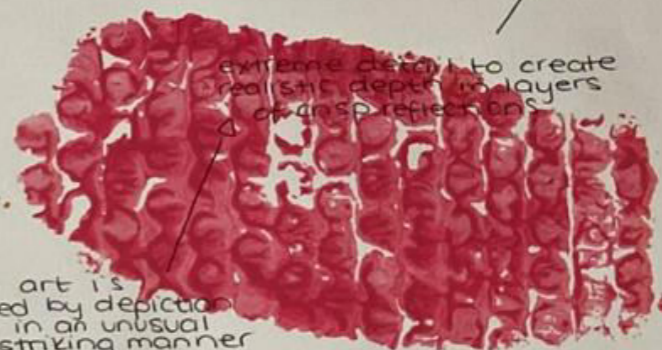
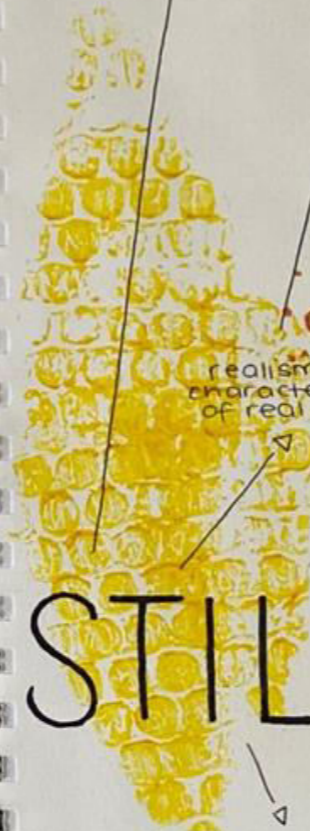
Jason De Graaf

Glennray Tutor

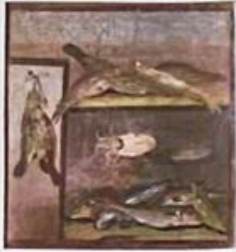
Paul Lichtenstein

Ralph Spang

Pieter Claesz







What is the surrounding environment like?
The surrounding environment is plain and dark to keep the audiences eyes focused on the objects. Also by having a plain simple background creates.

Vanitas paintings flourished in the Netherlands in the early 17th century. The name refers to a passage of the Bible in Revelations, which says 'vanity of vanities - all is vanity'. The idea was that people love their pleasures in life, the things that make them feel important or wealthy, and yet it all means nothing because time soon passes and they die. Vanitas paintings always had expensive and fancy objects, musical instruments and wine goblets standing for pleasure. Also reminders of time such as a candle or hourglass, or of death, usually a skull. A vanitas picture contains collections of objects symbolic of the transitory nature of life, the vanity of wealth and the inevitability of death.



HARMEN STEENWIJCK
VANITAS
1640

THE GREEKS AND ROMANS

VANITAS PAINTINGS



Cézanne is considered the greatest master of the Post-Impressionist movement, which both grew out of and rejected the style of French Impressionism. Cézanne developed his own style, which has been described as architectural. This means he was extremely analytical in his paintings, consciously and methodically applying every single brushstroke so that each impacted the structural integrity of the overall image. What Cézanne was doing would set the stage for cubists, fauvists and avant-garde art movements that would span the next several decades. He was one of the most influential artists of all time, and his characteristic style was nailed down through dozens of still life paintings created from the 1870s-1890s. His use of warm colours make things stand out against the cool colours.



There have been many styles since the Cubists. Throughout the 20th century, still lives dissolved into geometry as objects were abstracted more and more on the canvas. By the end of the millenium, the object depicted in paintings were exalted as commodity and recognised for their commercialism, as in the Pop Art and photorealism movements.

PAUL CÉZANNE

20th CENTURY

ANCIENT EGYPTIANS



Still-life as an art form first originated from Ancient Egyptian highly codified mortuary rituals. People have been painting collections of objects for thousands of years. The Ancient Egyptians painted stacks of offerings for the gods, in temples or tombs. The Egyptians were not interested in perspective, or in shading. They didn't care about making things look realistic. They just wanted to clearly show what each of these objects were. In the painting I can see a basket of figs, grapes, bread, a leg of beef, duck and a cucumber, which is a feast for the Gods.

16th & 17th CENTURY



STILL LIFE

Serious still life painting only took off in the 1500s in Northern Europe. During the middle ages, art was supposed to serve Christianity, illustrating scenes from the Bible. Highly skilled painters in the 1400s and 1500s such as Jan Van Eyck included arrangements of objects as part of their Christian scenes. During this

19th CENTURY



- Claude Monet 1840-1926
- Vincent van Gogh 1853-1890
- Henri Matisse 1869-1954
- Pablo Picasso 1881-1973
- Giorgio Morandi 1890-1964

THE CUBISTS



Georges Braque and Pablo Picasso claimed that Cézanne was 'the father of them all'. These two invented a style of painting called 'Cubism'. They took Cézanne's idea from not painting things in perspective from one point of view, - but from several points of view, in order to create something more original and effective. Picasso painted numerous still lifes. It's difficult to see what the objects were depicting. This was close to abstract painting.

21st CENTURY





What items are chosen in a still life?
Items chosen become the main focal point of the artwork, determining the overall subject matter of the piece. The objects in a still life painting carry the weight of meaning: either religious, allegorical, social, cultural or spiritual. Natural objects: food, flowers, shells, artificial objects: books, vases, jars.

How have they been arranged and lit?
They have been arranged by overlapping objects. Lighting is crucial for a successful piece. There is a lot of light and dark. Dark background contrasts light objects in the centre, creating shadows.

THE GREEKS AND ROMANS

Greek and Romans sometimes painted objects too. These were more realistic than the Egyptians' efforts. There are a lot of mosaics of objects you can see on the floors of villas or in museums, and wall paintings too - especially at Pompeii. There is much more effort in accurate shading and colouring here than the Egyptians managed. Historically, still life paintings were deeply imbued with religious and mythological meaning.

Vanitas paintings flourished in the Netherlands in the early 17th century. The name refers to a passage of the Bible in Revelations, which says 'vanity vanities - all is vanity'. The idea was that people love their pleasures in life, but that all is vanity, and yet it all is nothing because time soon passes and they die. Vanitas paintings show objects that are expensive and fancy, such as musical instruments and wine glasses, standing for pleasure. Also, objects of time such as a candle, a glass, or of death, usually a skull. A vanitas picture contains elements of objects symbolic of the transitory nature of life, the vanity of wealth and the inevitability of death.

When skulls are used in still life paintings, they are a symbol of mortality. They are a reminder of the fleeting nature of life. In art, a skull is also a symbol of contemplation beyond the physical world.



VANITAS PAINTINGS

ANCIENT EGYPTIANS



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16th CENTURY STILL LIFE



A still life is a work of art depicting mostly inanimate subject matter, typically commonplace objects which are either natural or man-made. It first originated from Ancient Egyptian highly codified mortuary rituals.

Serious still life painting only took off in the 1500s in Northern Europe. During the middle ages, art was supposed to serve Christianity, illustrating scenes from the Bible. Highly skilled painters in the 1400s and 1500s such as Jan Van Eyck included arrangements of objects as part of their Christian scenes. During this time artists tried to create dramatic scenes in a very realistic style. In the 17th century still life became an art form in itself, especially in the Netherlands. These paintings were not thought as important as religious scenes or portraits, but they were very popular. Many beautiful works were created. By the 16th century, society was changing. As science gained more of a stronghold, religious themes fell by the wayside. The natural world was now interesting to observe and record in its own right, not for religious or mythological purposes.



Cézanne is considered the greatest master of the Post-Impressionist movement, which both grew out of and rejected the style of French Impressionism. Cézanne developed his own style, which has been described as architectural. This means he was extremely analytical in his paintings, consciously and methodically applying every single brushstroke so that each impacted the structural integrity of the overall image. What Cézanne was doing would set the stage for Cubists, Fauvists and avant-garde art movements that would span the next several decades. He was one of the most influential artists of all time, and his characteristic style was nailed down through dozens of still life paintings created from the 1870s-1890s. His use of warm colours make things stand out against the cool colours.

PAUL CÉZANNE



Picasso Still life with basket of fruit 1910-1912 oil on canvas

19th CENTURY



- Claude Monet 1840-1926
- Vincent van Gogh 1853-1890
- Henri Matisse 1869-1954
- Pablo Picasso 1881-1973
- Giorgio Morandi 1890-1964

Artists continued to paint still lives, but they were regarded as less important than scenes from the Bible or ancient myths that changed in the 19th century with the Impressionists and Post-Impressionists. Now artists were not concerned with making a photo-realistic painting, now photography had been invented. Instead they experimented with colour, shapes, and the way paint was applied to the canvas, to create works which were beautiful in themselves, not because of what they meant. The greatest of these artists when it came to still life was Paul Cézanne. In these paintings there are intense and non-realistic use of colour. These artists wanted to evoke the beauty of these objects not by making photographic representations of them but by using exaggerated colours. The brushstrokes are thick and visible, whereas before the application of paint was invisible. Towards the mid-19th century, depicting the natural world was

There have been many styles since the Cubists. Throughout the 20th century, still lives dissolved into geometry as objects were abstracted more and more on the canvas. By the end of the millennium, the objects depicted in paintings were excited as commodity and recognised for their commercialism, as in the Pop Art and photorealism movements.

21st CENTURY

Michael Craig-Martin - Eye of the storm 2002-2003 - Acrylic on canvas. During the 1990s the focus of his work shifted decisively to painting ordinary but carefully selected functional objects, are rendered in a flat graphic manner, sharply outlined without tonal variations or surface texture. He uses colour as an extension of drawing, using it to distinguish between one object and another. It is used as a way of isolating the parts, their inside and outside and/or the materials they are made from.

Georges Braque and Pablo Picasso claimed that Cézanne was 'the father of them all'. These two invented a style painting called 'Cubism'. They took Cézanne's idea from his painting things in perspective from one point of view, - but from several points of view, in order to create something more original and effective. Picasso painted numerous still lives. It's difficult to see what the objects were depicting. This was close to abstract painting.

Kate Brinkman - Coke, lifesavers and jelly beans, May 28, 2015. She is particularly inspired by effects created through experimentation with focus, and repeatedly photographs her still lives with various shutter speeds, camera angles and lighting to find the optimum composition. Painted in varying degrees of focus, her eyes perceive the work as a photograph, due to the realism of the subject matter.

RENAISSANCE



'FLOWERS IN A WOODEN VESSEL'
BY JAN BRUEGHEL THE ELDER
1606 - 1607

The genres of photorealism and hyperrealism can be traced back to the Dutch and Flemish still life artist of the 17th century. In the 17th century still life became an art form in itself, especially in the Netherlands. Fruits and flowers were meticulously painted to resemble the most luxurious table settings as life like as possible. Each object in these compositions are religiously symbolic or are used to remind the viewer of the brevity of human life. Northern Renaissance artists popularized still life iconography with their flower paintings. These paintings rose to prominence in the early 17th century, when Northern Renaissance artists grew increasingly interested in creating realistic studies of everyday items.

Cézanne developed his own style, which has been described as architectural. He applied every single brushstroke so that each impacted the structural integrity of the overall image. He was setting the stage for cubism.

DUTCH GOLDEN AGE



'VANITAS - STILL LIFE'
BY PIETER CLAESZ
1625

These artists took this interest in detailed floral art a step further with their Vanitas paintings. Vanitas paintings flourished in the Netherlands in the early 17th century. The name refers to a passage of the Bible in Revelations, which says, 'vanity of vanities - all is vanity'. The idea was that people love their pleasures in life, the things that make them feel important or wealthy, and yet it all means nothing because time soon passes and they die. Vanitas paintings are inspired by memento mori. These pieces often pair cut flowers with objects like human skulls, candles and overturned hourglasses to comment on the fleeting nature of life. Vanitas paintings also include other symbols such as musical instruments, wine and books to remind us explicitly of the vanity of worldly pleasures and goods.



THE BASKET OF APPLES, Cézanne, 1895

POST-IMPRESSIONIST



'SUNFLOWERS'
BY VINCENT VAN GOGH
1889

Still life remained a popular feature in many modern art movements - with photography being invented, they experimented with colour, shapes, and the way paint was applied to the canvas to create works that were beautiful in themselves, not because of what they meant. Vincent van Gogh adopted flower vases as his subject and Cézanne painted famous series of a still life featuring apples, wine bottles and water jugs resting on topsy-turvy tabletops. Some of Cézanne's depictions even pay homage to the Vanitas genre by incorporating skulls. These artists wanted to evoke the beauty of these objects not by making photographic representations of them but by using exaggerated colours. The brush strokes are thick and visible, whereas before the application of paint was invisible. Towards the end of the 19th century, depicting the natural world was starting to go out of fashion.

CUBISM



'INTERIOR WITH PALETTE'
BY GEORGES BRAQUE
1942

Georges Braque and Pablo Picasso claimed that Cézanne was 'the father of them all'. These artists invented a style of art called 'cubism'. They took Cézanne's idea from not painting things in perspective from one point of view, but from several points of view, in order to create something more original and effective. Picasso painted numerous still life.



'STILL LIFE WITH GUITAR'
BY PABLO PICASSO
1942

POP ART



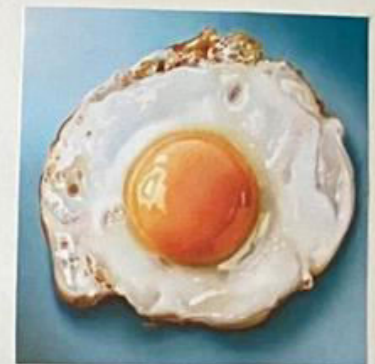
'STILL LIFE WITH PALETTE'
BY ROY LICHTENSTEIN
1972

Throughout the 20th century, still life dissolved into geometry as objects were abstracted more and more on the canvas. By the end of the millennium, the object depicted in paintings were evoked as commodity and recognised for their commercialism, as in the Pop Art and photorealism movements.



'CAMPBELL SOUP CAN'
BY ANDY WARHOL
1962

CONTEMPORARY ART



'BMG EGG'
BY TJALF SPARNAAY
2018

Today many artists put a contemporary twist on the timeless tradition by painting still life of modern-day food and objects in a hyperrealistic style. These high-definition paintings prove that even the most mundane objects can be made into masterpieces.



'YELLOW'
BY TODD FORD
2011

Pedro Campos

The hyperreal paintings of the Spanish artist shock the senses by giving mundane items a new lease of life. It presents a world that shines. His subject matters, often reflective in nature such as plastic-wrapped fruit, aluminium drink cans, glass marbles or candies in glass jars, possess an aura of glossy, sanctified perfection. Which are meticulously replicated in his large scale bold stylised paintings. From a young age, Campos worked a variety of creative settings, decorating nightclubs and restaurants, and also working for ad agencies as an illustrator. He also studied art restoration in Madrid, working on furnishings, paintings and sculpture. It wasn't until age 30 that he finally took up oil painting and began to forge his career as a fine artist. Although his art relies on photography, Campos tries to go beyond the photograph to create a distinctive aesthetic that is his alone. Interestingly, he admires a wide range of contemporary artists not because of their attachments to any particular styles or ideas, but because of their striking individuality. Campos feels that Lucien Freud, Richard Estes, Francis Bacon, Antonio López, and Anish Kapoor all have this quality of "distinction" in their works.



Hot Day III



The title *Hot Day III* conveys the idea that it is an uncomfortable sunny day where people need a drink. I believe that in this image Campos has just bought these three coke cans as the plastic bag is still there, as well as it is stuck to one of the cans due to condensation. The cans are on a very reflective surface giving the impression they're floating. This adds much more intricate detail and complexity to this piece. I think he deliberately placed the red can in the center of the image for maximum effect. Furthermore, it appears more brilliant and brighter.



Acrylic Paint



Colouring Pencils

Four Apples and a Tin, 2018

The first thing I notice when I look at this piece is the tin of food. This instantly reminds me of Andy Warhol's Campbell Soup and how it resembled the mass-produced, printed advertisements. Campos uses a good choice of complementary colours. The warm reds and cool greens help to create a simultaneous contrast. Both colours appear brighter. By adding a black background emphasises the idea of making the image more vibrant. The unusual thing that I noticed in this piece is that the bowl the apples are in, seems to be inverted. This could be to differ from the bowls typically drawn in still life. The reflection on the bowl is very intriguing as it is difficult to figure out what it is. Is it a window or a doorway? In most traditional still life the backgrounds tend to be dark/black to focus the viewer's attention on the subject matter. He adheres to this well-known technique and has brought it into his work.



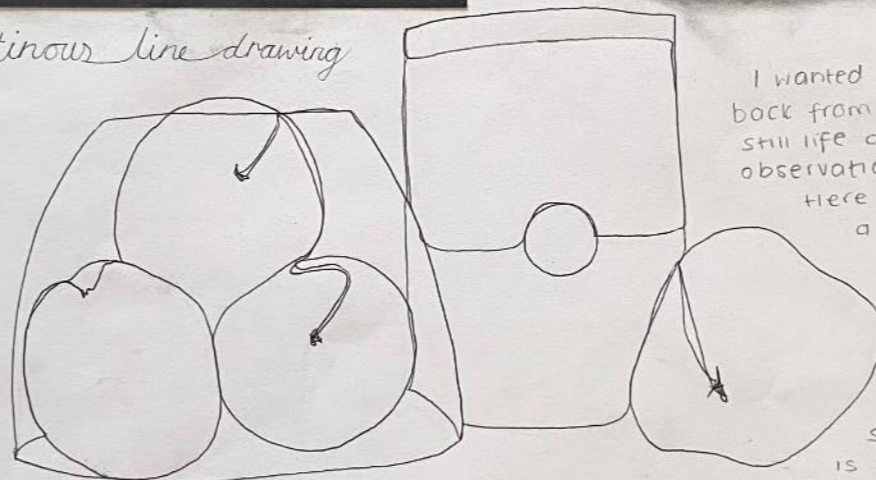
Andy Warhol's Campbell's Soup, 1968

His reference to the Campbell's Soup tin presents his admiration for Andy Warhol's work. Warhol was one of the first proponents of Pop Art. I assume Andy Warhol chose to draw this because of its compelling graphic design within the label itself.

CHARCOAL



Continuous line drawing



I wanted to take a step back from hyperrealistic still life and create simple observational drawings.

Here I have drawn a variety of objects in various styles to show the basic forms before colour is added.

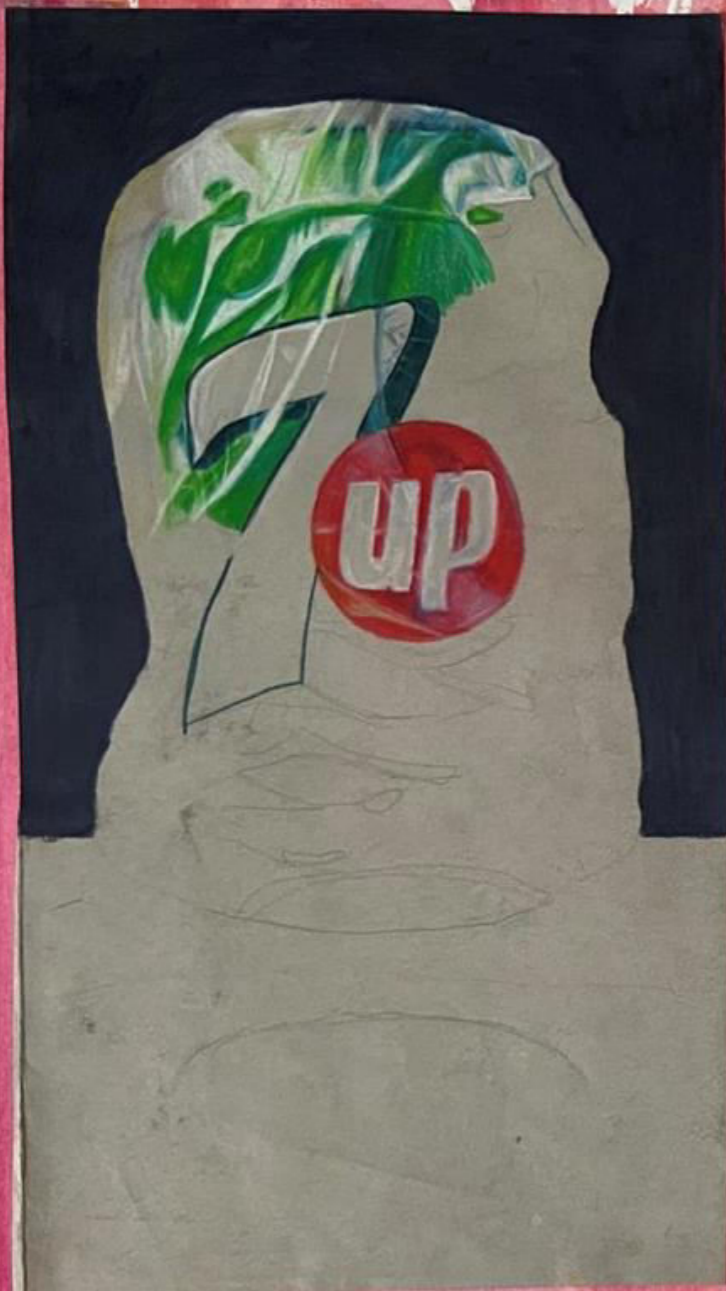
The magic of still life paintings is that they can

show a new way of looking at ordinary objects. I chose objects that are relevant today and some that can be seen in many still life.



POINTILLISM

Colouring Pencils



OWN-THRESHY JEL

Lighting plays an important role in still life. It can determine the object as well as the environment it is surrounded by. I wanted to achieve a good contrast between light and dark, which I accomplished by using a plastic bag. This created the top left corner to reflect the light well, in comparison to the right-hand-side where the green is darker. I was inspired by the plastic bag in Campos' 'Hot Day III' and brought that idea into my piece. I also wanted to portray that the can was cold due to the condensation on the plastic.

For my own in the style of Pedro Campos, I took inspiration from 'Four Apples and a Tin'. In his piece, he uses a precise colour scheme, consisting of red and green. He matches the apples to the tin colour. I was intrigued by this idea and applied it to my artwork. For example, I used oranges and tangerines to match the colour of the Fanta. As well as being inspired by Pedro Campos, I looked at later still life artists and discovered Van Gogh's 'sunflowers' had a resemblance in using limited colours. The colour scheme of three shades of yellow demonstrates that it was possible to create an image with numerous variations of a single colour without any loss of eloquence. For the base of the colour, I used watercolour as it is a quick and efficient technique to block colour. Additionally, I went onto use colouring pencils and a white pen to add more detail and precision.



PRIMARY RESOURCE OWN PHOTOGRAPHY



Tate Britain

Cookmaid with Still Life of Vegetables and Fruit c.1620-5
By Nathaniel Bacon 1585-1627

Nathaniel Bacon did not paint professionally, although he was a skilled amateur artist. The subject matter of this picture, a cook maid surrounded with lavish produce, is more usually associated with Dutch and Flemish art. Still-life painting as an independent genre or speciality first flourished in the Netherlands during the early 1600s. It is highly unusual in England for the period and associated only with Bacon, who may have been influenced by pictures of this type during his travels in the Low Countries. Every item depicted is known to have been growing in England. Bacon himself was a keen gardener and grew melons successfully on his Suffolk estate. Bacon shows a distinctly English scene - it's as if it's straight out of a Shakespeare's comedies. He has removed the biblical elements, replacing them with a distant view of a forest. That absence places us in a primitive pre-Christian Britain, which is enhanced by the idealised abundance of fruit. The maid even looks like an actress in costume.



WATERCOLOUR

When I first approached this painting in the Art Gallery I noticed how large it was, so I stood back to take in all the detail. Looking at the artwork I noticed that the female figure was smaller than life-size however the vegetables to the right were in fact bigger than life-size filling half of the right-hand corner. Not only do the vegetables fill out 3/4s of the space but the composition of the fruit stacked up creates an essence of a pyramid which is a very stable form. The melon in her hands is contained within the pyramidal shape of her body, so there is an intimacy that is created between the female and the fruit and veg. The artist has placed the vegetables in front of her on a bigger scale to present that this is the primary subject as well as framing the woman.



MARKER

There are contour lines used to demarcate and separate forms. For example, the brick wall separating the foreground of vegetables from the background of clouds. I was immediately struck by the rich greens and yellows of the fruit and veg and the immaculate detail and precision. These colours contrast with the dull colours of brown and grey in the brick wall and background. The beautiful rendering of the vegetables and the smooth brushwork make me aware of the variety of textures within the painting.



Still Life with a Volume of Wither's 'Emblemes' 1696

By Edward Collier active 1662-1708

In this still-life painting the musical instruments, wine, jewels represent the fleeting pleasures of life, while the skull and hour-glass symbolise the inevitability of death. The open book shows a breed poem emphasising the theme of mortality. The Latin inscription in the top left corner comes from the Old Testament book of Ecclesiastes: 'Vanity of vanities, all is vanity'. This is why such pictures

are known as vanities paintings. Vanitas are closely related to memento mori still life which are artworks that remind the viewer of the shortness and fragility of life (memento mori is a Latin phrase meaning 'remember you must die') and include symbols such as skulls and extinguished candles. However vanities still-life also include other symbols such as musical instruments, wine and books to remind us explicitly of the vanity of worldly pleasures and goods. Born in the Netherlands, Collier arrived in England in 1693 to produce still-life paintings like this to sell in the English market, he died in London in 1708.

Selected section using colouring pencils on top of alcohol markers



I started off by creating a 2-dimensional layer with markers, this was easy to blend the colours quickly and efficiently. I then proceeded onto adding tone and texture using colouring pencils. Personally I think the colours came across as too vibrant and hued in comparison with the original painting. I would consider my drawing to have more of a modern colour palette in contrast to a traditional still life painting, where the colours are quite dull and muted.



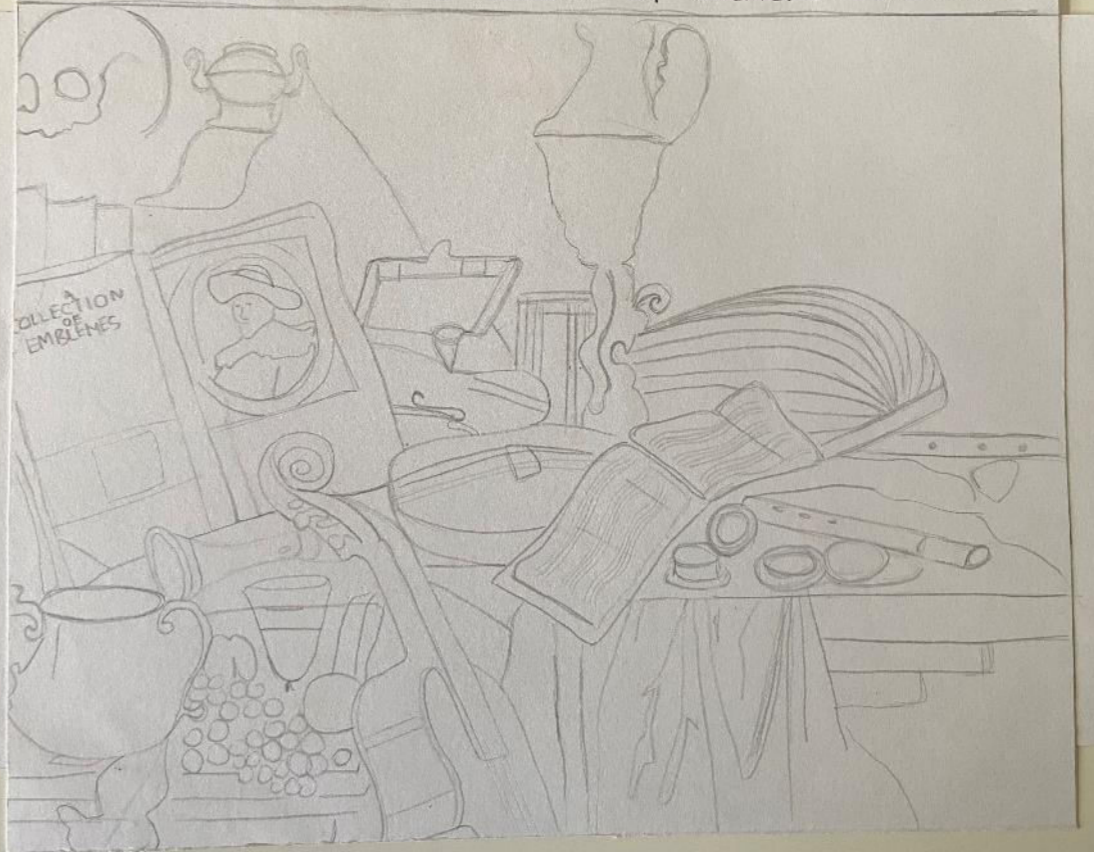
close up of a section from original painting

cookmaid with Still Life of vegetables and fruit



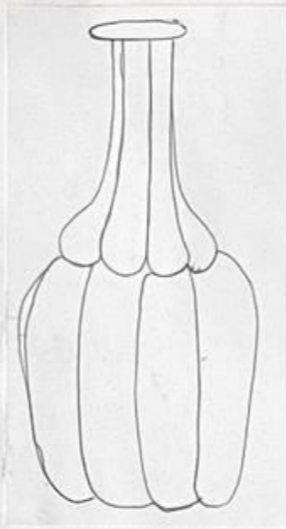
observational drawing done in Gallery

Still Life with a volume of withers 'Emblemes'



observational drawing done in Gallery

Giorgio Morandi



Continuous Line drawing



Charcoal Pencils



close up of pineapple using cross-hatch with pen



PRACTISING REFLECTION

Reflection has always been a vital part of still life compositions. Without reflection being depicted it would lead the piece to have a flat and unrealistic appearance. Lighting is an important way to create a mood to still life. I purposely chose simple objects to experiment with how just lighting and reflection can make a piece 3D. Therefore only using a white charcoal pencil I created quick still life objects.



Cynthia Poole



Striking and bold, many of Cynthia Poole's paintings take as their subject food packaging, sweet wrappers, and chocolate bars that often contain a warm nostalgia for the 70s and 80s confectionary. Liking their vivid colour and strident competitiveness, she explores how they compete and clash, and complement one another. Each one has been designed to draw attention to itself, but together they make a glorious still life. The mixed responses of nostalgia, hunger, and maybe guilt that can arise from these objects are transformed on the canvas into the carnival aspect of consumer culture. Cynthia Poole examines the forms, surfaces, and signage of everyday objects in their normal contexts and environments. She prefers objects that are plain and functional with forms that are not disfigured by decoration. The food products she depicts - a tin of beans and a bottle of vinegar are mass-market consumer items, recognisable to everyone. She seeks out brands that are familiar, contemporary, and iconic. She says that labels should not be too self-conscious, archaic or decorative. Cynthia Poole is interested in ways of composing the painting: in proportional systems and in fundamental geometric forms, an interest which was triggered by her architectural researches. Her works often seem composed to incorporate the minimum amount of information needed to identify an object and the compositional possibilities of cropping the image almost to abstraction, another approach to pictorial organisation that is suggested by the use of the camera. Poole finds still life appealing partly because domestic objects are richly informative about their pictorially absent owners. She adores the strident objects and carnival colours of everyday things in our riotously competitive urban environment and celebrates them in her work.

COLOURING PENCILS



'Toffee Crisp'
acrylic on canvas



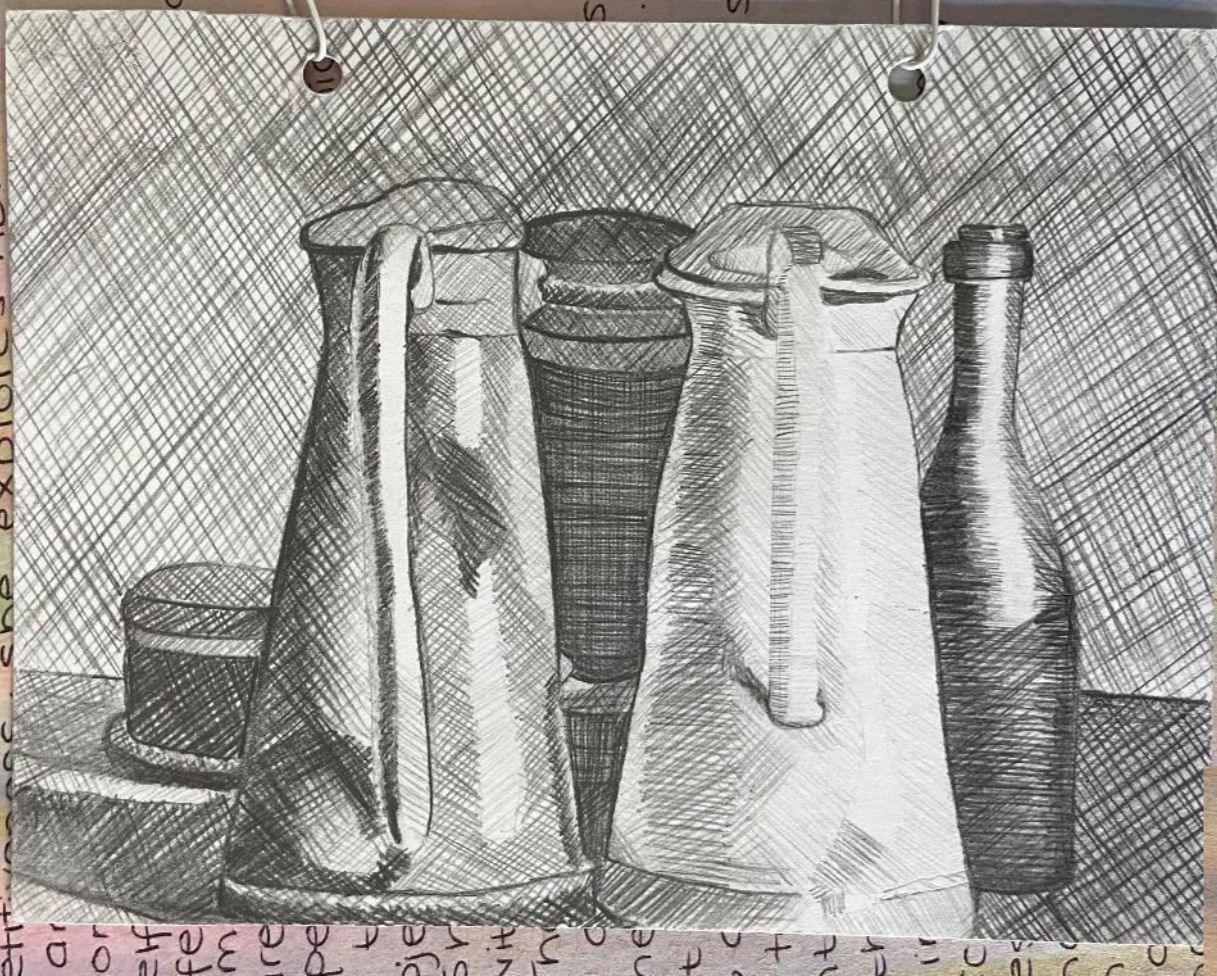
'Extra Creamy, Extra Crispy'

The vivid colour and strident competitiveness of the wrappers intrigues me. These objects are normally perceived as signage - yet they make up much of the visual fabric of contemporary life. Their unacknowledged beauty and vibrancy add a carnival aspect to the world of the corner shop.



OIL PAINT

liking their vivid colour and
efficiency she explores how

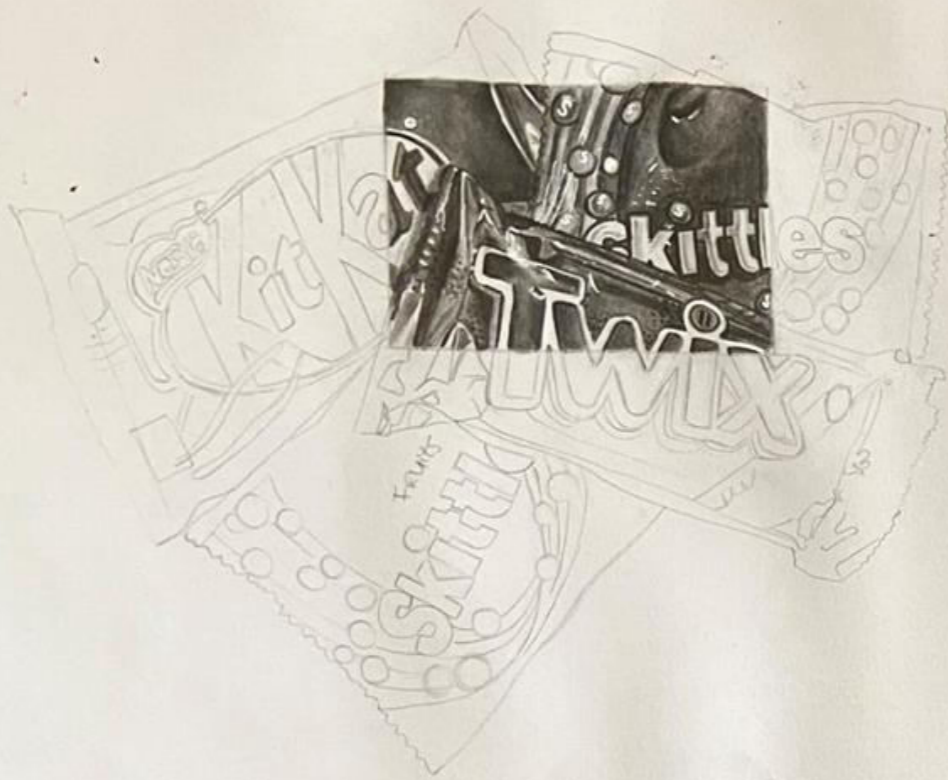


rganisation that is
of the camera. Poole finds

GIORGIO MORANDI

She explores the work of Giorgio Morandi in her recent works, they respond to the compositional elements Morandi employs and it provides a calm contrast to the 'gold' pieces. She brings all these 'studies' to the 21st century with her choice of modern objects. Morandi (1890-1964) was an Italian painter and printmaker who specialised in still life. His paintings are noted for their tonal study in depicting simple subjects, which were limited mainly to vases, bottles, bowls, flowers and landscapes. Poole is particularly taken by the distinctive way he arranges objects and the impact his quiet paintings can create, beyond their subjects.

OWN IN THE STYLE - Cynthia Poole



Observational drawings of reflections of light



After researching Cynthia Poole's artwork, I was intrigued by her corner shop sweets which inspired me to create a similar piece. In still life, objects tend to have a deeper meaning, therefore I chose sweets that represented my childhood. Sweets, that when I look at them I'm reminded of all the times I would be so excited just to go to the corner shop after school. It is sort of a flashback that makes me realise how fast time goes by.

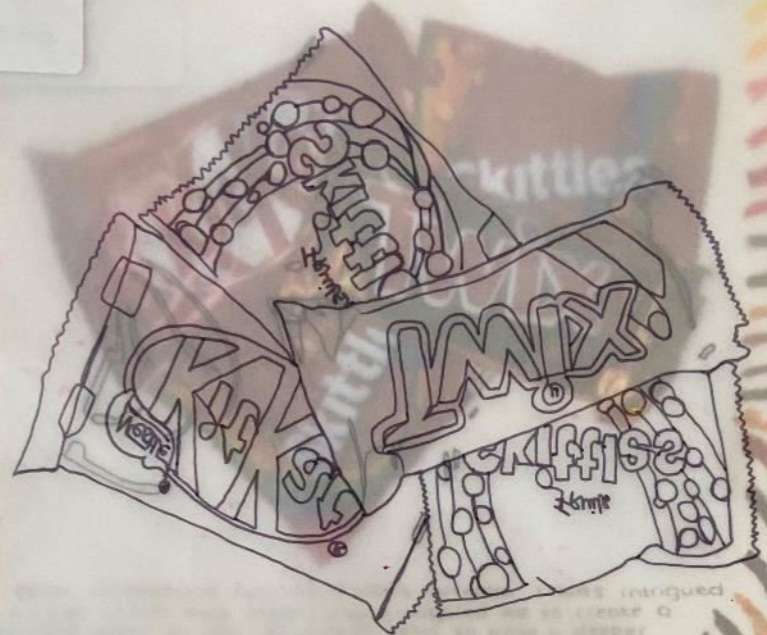


Observational drawings of reflections of light

KitKat
Twix
Skittles



KitKat
Twix
Skittles



KitKat
Twix
Skittles



Continuous line drawing

KitKat
Twix
Skittles



Colour observation with watercolour

60- First drawing
Sketch
Color



60- Second
Drawing



60- Second
drawing

SIMPLE LINE DRAWING



SIMPLE LINE DRAWING

Audrey Flack

Audrey Flack is an American pioneer of photorealism and a nationally recognised painter and sculptor whose choice of subject matter added a sociopolitical dimension to the Photorealist movement. She was one of the first artists to use a projection of a photograph as an aid to painting. Flack was an abstract impressionist painter, then during the late 1950s she retreated from the Abstract Expressionist aesthetic, which she felt did not communicate effectively or clearly with viewers. That realisation marked an important turning point in her artistic career. She went on to paint hyper-realistic paintings, in a time where people didn't want hyperrealism. The term hyper-realism appeared in the early 1970s to describe resurgence of particularly high fidelity realism in sculpture and painting at that time. She then became interested in photography and painting new subject matters. As the only woman artist in the groundbreaking Photorealist movement, she broke the unwritten code of acceptable subject matter. Photorealists painted cars, motorcycles and empty street scenes. Cool, unemotional and banal were the terms used to describe the movement. Her work, however, was humanist, emotional and filled with referential symbolic imagery. These works were attacked and berated for their feminist content but this very same type of subject matter has found its way into the mainstream.



Audrey Flack, Rich Art, 1973. Oil on Canvas



Audrey Flack, Chanel, 1974. Oil on Canvas



Audrey Flack, Energy Apples. Oil on Canvas. 1980



Vanitas Inspired



I chose to study Audrey Flack because she is a great example of one of the first artists to create modern still life, yet it is visible that her paintings have some elements that don't look as modern as Pedro Campos and Cynthia Poole's artwork. It is clear that some of her work has been inspired by Vanitas Paintings. The word 'vanitas' is Latin for 'vanity' and the paintings are a symbolic work of art showing the transience of life, the futility of pleasure, and the certainty of death, often contrasting symbols of wealth and symbols of ephemerality and death.



Wheel of Fortune, 1977-78. Oil on canvas over acrylic



Invocation, 1982. Oil on Canvas



Marilyn, 1977. Oil over acrylic on canvas

One of three monumental paintings in Audrey Flack's Vanitas Series (1976-78), Marilyn is among the most significant piece. Flack's painting enhances material objects with layered symbolic meaning and expands the possibilities of these historical genres through innovations in form and content. Influenced by the work of the 17th century Dutch still life painters Flack commemorates the lush textures and colours of the physical world with her densely packed depictions of illusionistic - rendered objects. As this is a vanitas painting, Marilyn serves as a commemorative meditation on the life, death and celebrity of Marilyn Monroe. It includes conventional vanitas symbols - an hour glass and a candle, as well as modern ones - a photograph and a calendar. I think this is a great way to tie both old and new still life together. I also noticed the positioning of the lipstick in the mirror looks as if it were being applied to Marilyn's lips.

Own in the style



For my own in the style, I was inspired by Audrey Flack's piece 'chanel'. I admire the arrangement and it instantly reminded me of a dressing table. Furthermore, the fruit gives it a nice contrast. I took this idea and interpreted it into my own. My choice of fruit isn't solely for its appearance but its deeper meaning. Like human life, fruit is perishable and ephemeral, it can act as a representation of the transient nature of our existence. I chose fresh fruit to stand as a symbol of abundance, youth and vitality. The flowers were chosen to symbolise innocence as a reminder of the shortness of our existence. The makeup and perfume are ways of showcasing power, strength and individuality. I quite like the reflection in the makeup palette, I felt as though the mirror was needed to bring this still life piece together, a prime element in some of Flack's artwork. The mirror can be interpreted as a spiritual symbol of truth.

continuous line drawing



I have chosen to do a continuous line drawing to highlight the objects and form.

Kate Brinkworth

Brinkworth was born in 1977. She has always been captivated by the books she read and the stories she has been told. An artist inside of her began to show up very early, as she wrote tales of her own, inspired by her love of film and its imagery and narrative. Brinkworth's detailed and well-composed paintings and drawings offered a unique metamorphosis to the photographic imagery of commercial products. Her oil paintings seem to underline the advertising language, using the power of common mass products to create a certain paradox and send the message about the importance of originality and singularity in today's world. Originally inspired by the film scenes, Kate Brinkworth engages her own ideas and sets up her own scenes, with a help of her found objects' collection. By organising such items like dice, insects, cameras, letters or papers, the artist creates her own still life, sometimes emphasising a certain object in order to gain a focal point in each of her playful scenes. This talented artist and her adept hand and a precise technique keep skillfully deceiving a viewer's perception with each of her playful scenes in a compelling photorealist paintings. Kate is particularly inspired by effects created through experimentation with focus, as she repeatedly photographs her still life's with various shutter speeds, camera angles and lighting to find the optimum composition.



Moet - On an board

I chose to copy this image as I liked the way the blue spiral was vibrant and sharp in contrast to the red blurry background.

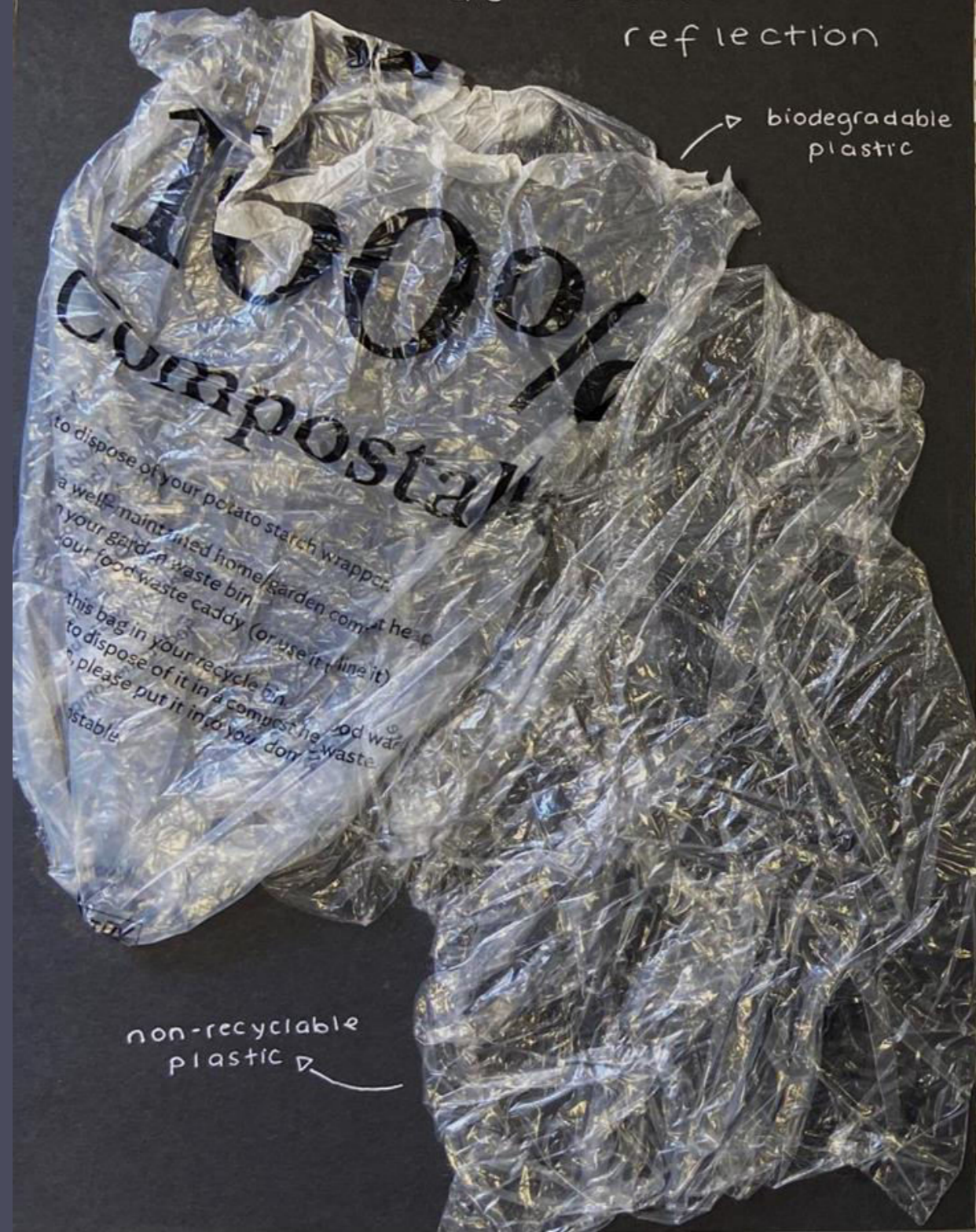
Although she typically uses oil paints I chose to use colouring pencils as this is my most comfortable medium.

Own in the Style



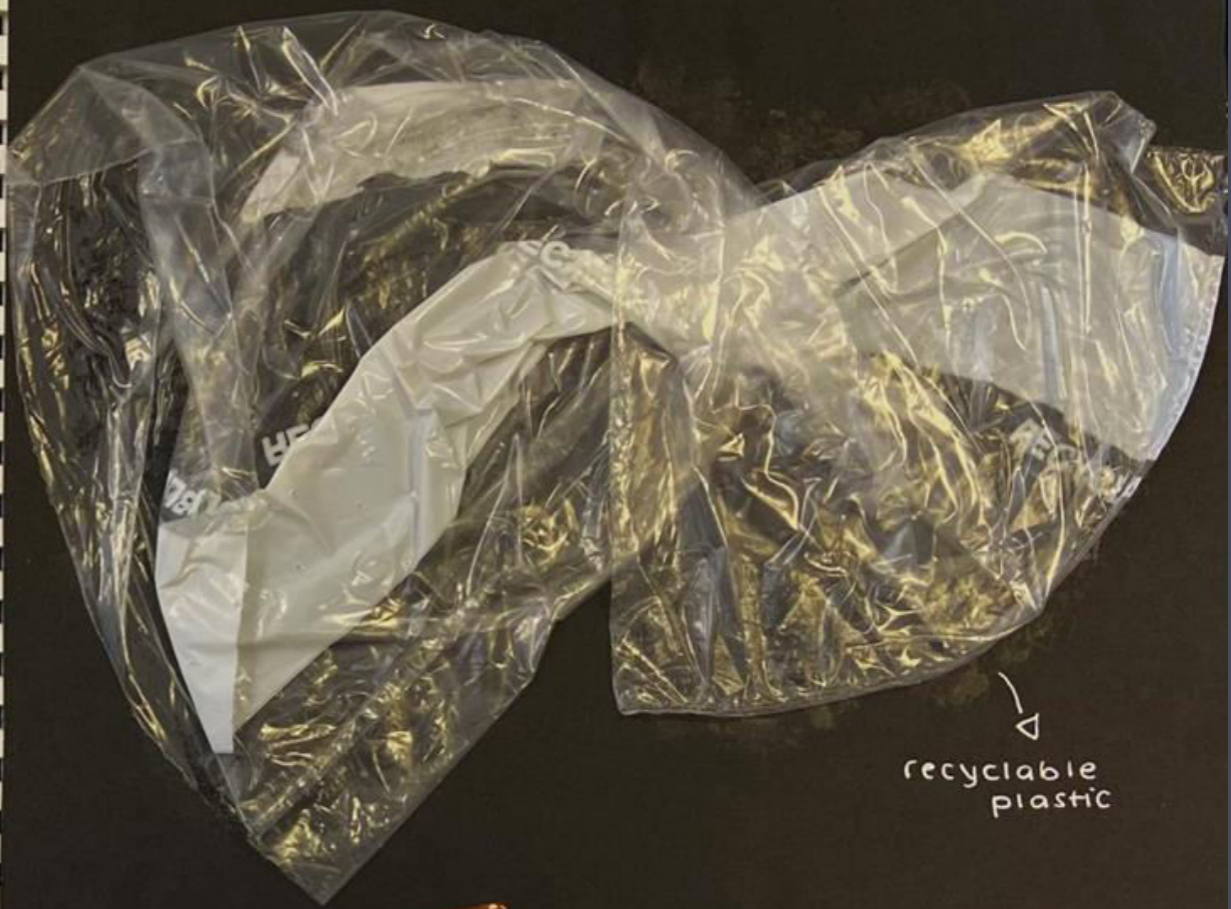
For my own piece I chose some of my favourite sweets as objects. I wanted to have a similar colour scheme of blues and reds. The vibrancy of the yellow produces the same impact as the blue spiral.

Experimenting with different materials that create reflection



biodegradable plastic

non-recyclable plastic



recyclable plastic



When light hits these materials, I noticed they all produce different reflections.

DEVELOPING + CHOOSING THE FINAL PHOTO COMPOSITION



The composition within still life is vital as it shapes the viewer's experience of the artwork. Therefore, I took several photographs from different angles to create various effects and moods.

I wanted to create a composition that was eye-catching and calming.

I tried angles from above and below which gave a modern twist on still life composition, as traditionally the image is always taken from the front, directly facing the objects.



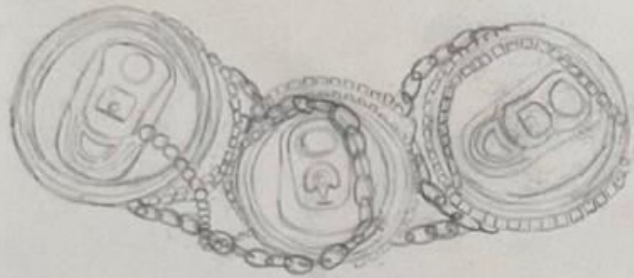
I was intrigued as to how the lighting and reflection changed when I moved the camera.

I wanted my focal point to be the silver coke can, hence the positioning in the middle. I used the rule of thirds to create this idea. After many photographs I finally found the final composition I wanted to create.

I chose this image because I liked how the cans were in a linear form. I've decided to draw this piece onto A3 to intensify the objects.

FINAL PIECE

ALTERNATIVE



Aerial view

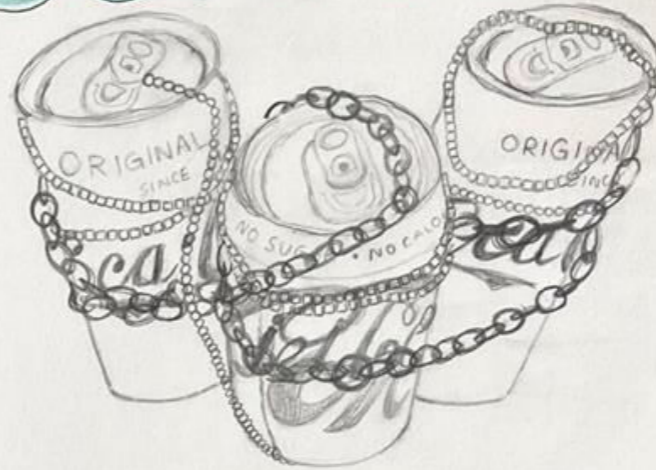


Straight on from the right with no perspective

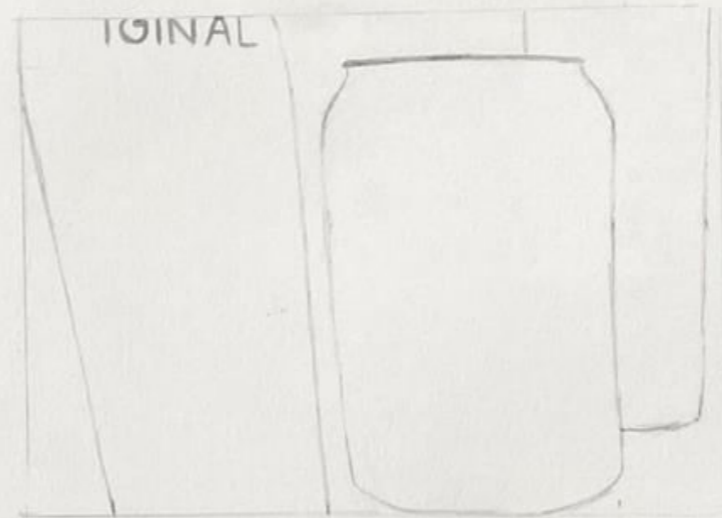


Receding perspective from below

COMPOSITIONS



Top view with perspective





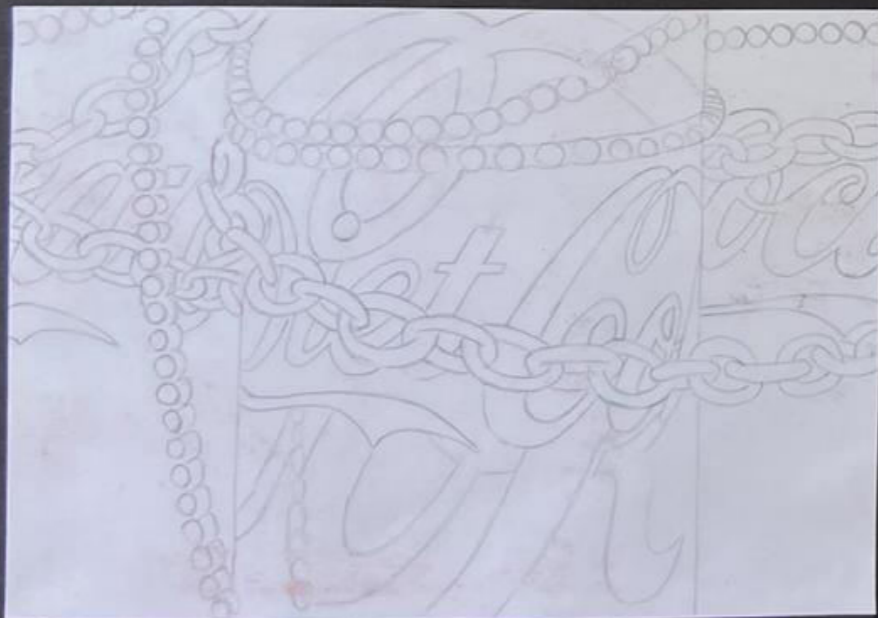
Inspiration + Positioning

One of the paintings that inspired me the most out of Pedro Campos' work was 'Hot Day III'. I was intrigued by the way he arranged the cans in a linear form, it adds quite a modern effect

HOT DAY III BY PEDRO CAMPOS

on traditional still life where normally the arrangement of the objects are in various positions. His work has a 2D effect because the viewpoint is face on, which makes it seem that there is no perspective in comparison to older still life where the viewpoint tends to be anything but face on, to add perspective. The coca-cola icon is one of the most famous brands that has lasted over a century, it is a beverage that many people enjoy. I thought a coke can would be an appropriate object to represent the 21st century but it still has an essence of traditional still life.

I used the rule of thirds to create my composition, as it achieved an interesting, pleasing and dynamic arrangement.



Oil Pastels



EXPERIMENTING WITH MEDIA

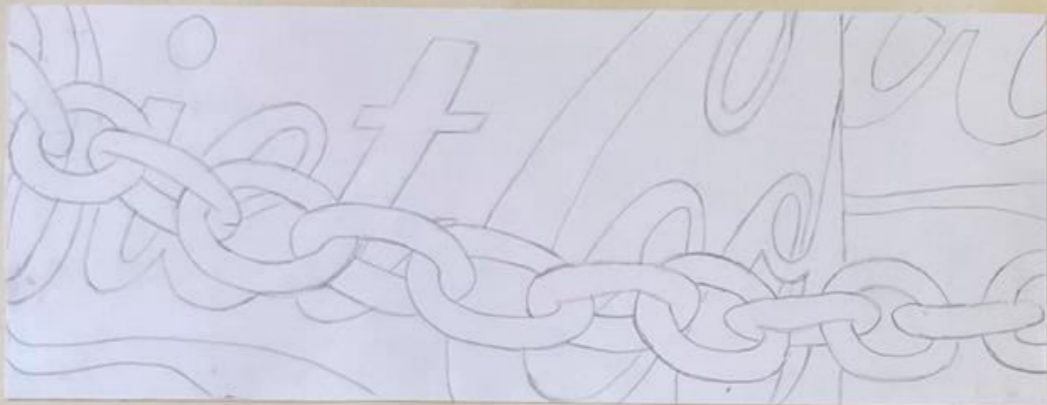
The oil pastels were a quick and efficient way to get colour down however it was quite hard to be precise due to the size of the pastels. I also struggled as I had to press hard to blend the colours, causing the pastels to snap. I knew from this moment that this medium wouldn't be the one for my final piece.

Although the colouring pencils took longer, there was a lot more control and range of colours. I felt confident with this media and knew this would be my chosen medium.

Colouring Pencils



chains

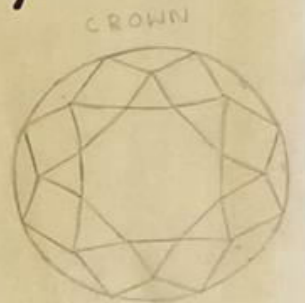


Still life drawings are more than just a range of objects, in fact there always tends to be a secret symbol, for example, Vanitas paintings consisted of skulls to remind the artist and viewers of life's brevity. I wanted to include an object with a hidden meaning, for that reason I chose to place chains around the coke cans. Chains consist of circles that are linked together. There's no beginning and no end, just like everything in the world that is eternal. Through different centuries chains have had less positive connotations, symbol of imprisonment, oppression and great pain. I felt as though this object was a great way to convey how everyone was feeling tied down in the many lockdowns. It's as if we've been imprisoned in our own homes for months. Chains also represent how at times I can be tied down with my negative thoughts.

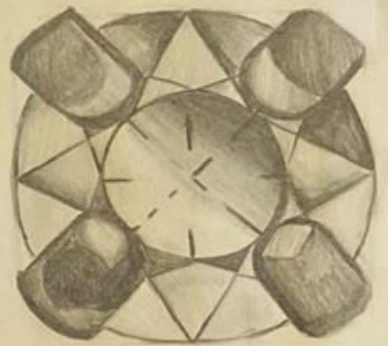


RANGE OF COLOURING PENCILS

Jewellery



I wanted to include the piece of jewellery on the left as it is a family heirloom that has been passed down from my great grandma. It gives a sense of good luck to the person who possesses it. It's more than just an object, it serves as a symbol for stories that deserve to be recounted and preserved. It holds great memories such as my mum's wedding. The value isn't necessarily monetary, but deeply emotional.



CREATING AND EXPERIMENTING WITH LIGHT



Lighting is one of the most important elements of still life. Throughout still life, the different ways artists use light adds mood, gives context and provides interest. I wanted to incorporate this technique into my final piece therefore I made sure I had a sufficient amount of reflection so the piece wouldn't look 2D.



PROGRESS OF



Here is a timeline of my final piece. The pictures have been taken during Dec 2020 to May 2021.

STARTED DEC 2020
I spent 12 hours on the left can
22 hours on the middle can
6 hours on the right can
FINISHED CANS END OF FEB

I spent 30 hours on the chains
I spent 12 hours on the bracelet hanging
Including all the other details this piece has taken me around 90 hours to do.

MY FINAL PIECE







CONCLUSION

Throughout my critical studies research and gaining a deeper understanding of the thought process behind hyper-realistic still life, I was able to create my final piece. The objects that are chosen in a still life painting often have a special meaning, either on a personal, cultural, societal, or religious level. The themes surrounding the artwork often provoke introspection and reflection in the viewer. The way objects are depicted can evoke a wide variety of emotions depending on their arrangement, as well as the lighting and colour choice. Taking this into consideration I applied this theory to my own ~~composition~~ composition.

Firstly, the three coke cans as, by the end of the 20th century, the objects depicted in still life compositions were exalted as a commodity and recognised for their commercialism such as in Pop Art and Photorealism movements. Therefore, to me coke cans are iconic objects, they are a famous brand that have lasted over a century, enjoyed by many people worldwide. In my composition the centre can represents my mother, whilst the two red cans represent my sister and I, no gaps as we are very close to one another. The chains symbolise family bonds and unity, showing we are a strong family unit, supporting one another through the ups and downs of life, which feels even more symbolic in the current pandemic. The diamond bracelet is a family heirloom, passed down mother to daughter for generations. It possesses a good luck charm to the person who is in possession of it. When deciding the objects and compositional arrangements to show my Hyper-realistic still life personal investigation, I began to realise how far my journey has led me. As much as I have chosen imagery symbolic to me and a deeply emotional connection, I am highly aware it will affect viewer's emotions as they begin to form their own personal connections to my piece.

SECOND FINAL PIECE

DEVELOPMENT

KATHARINE MORLING

For my second final piece, I wanted to create something quite different from my first final piece is full of colour and objects, in a way I wanted to reverse this idea and take the colour out and just focus on the form of the object, by creating something out of clay. I was instantly reminded of the artist Katharine Morling. She is a ceramic artist, who creates sculptures that can be described as 3-dimensional drawings. Each piece, on the surface it's an inanimate object, but it has been given layers of emotion and embedded with stories. Her work represents her inner searching, shown outwardly in domestic and uncanny scenes. I admire the way the monochromatic palette provides a blank slate on which the viewer can explore their own memories, evoking highly personal responses.



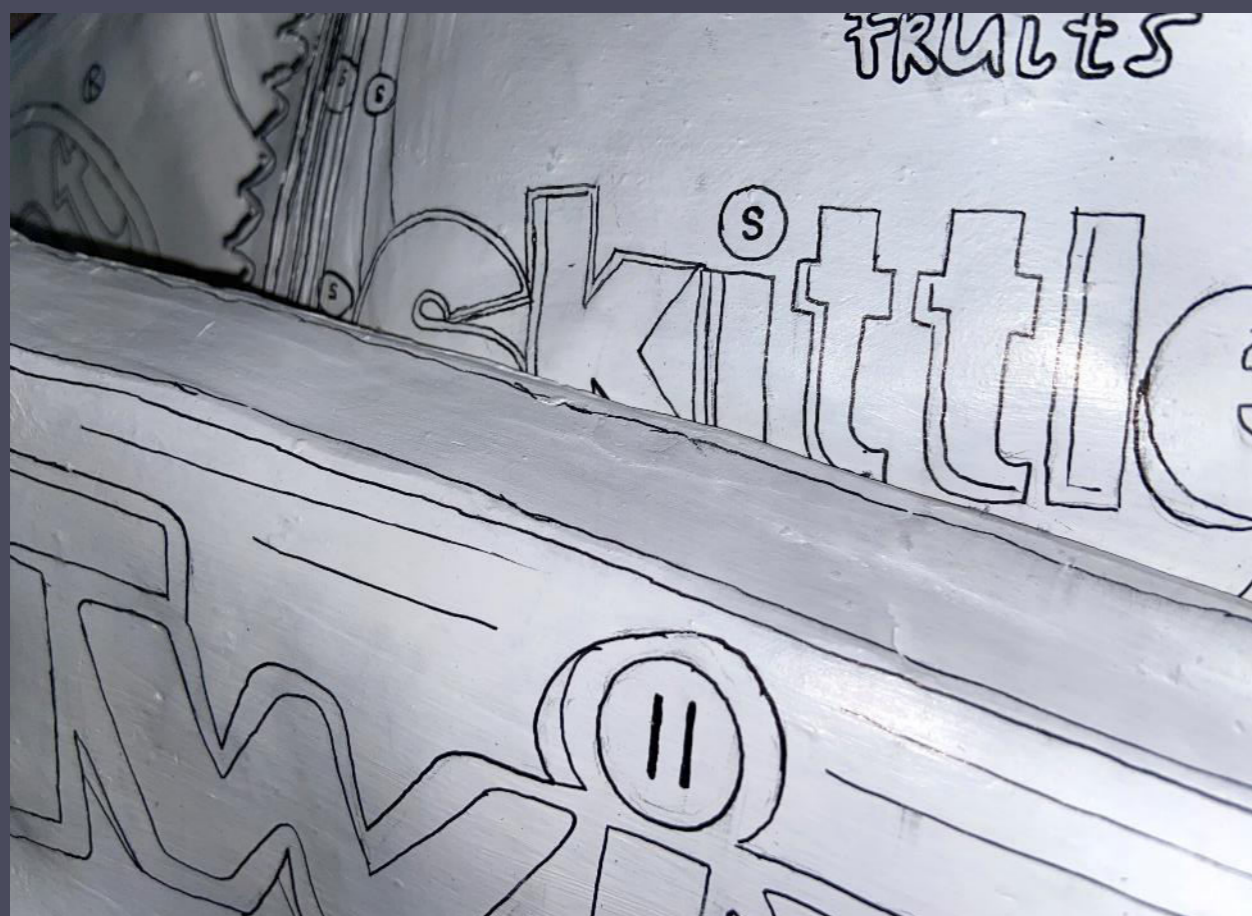
I took the image for my own in the style of Cynthia Poole and adapted it into the style of Katharine Morling. I chose to digitally draw over the image to produce the same simple effect. I found this method a lot easier as I could zoom in and create layers.



DIGITAL DRAWING

PROGRESS OF CLAY WORK







Clay Pot

The colour pink is the universal love of oneself and others. Pink represents friendship, affection, harmony and inner peace, hence why I painted just the inside pink, to represent my positive attributes. The outside is black, symbolising the evil and dark times that I've faced in life. The colour can evoke emotions such as sadness and anger. The chains add onto this idea of being tied down and there is not much that can be done about the situation.



I flattened a piece of clay, using a rolling pin. I then cut the slab into a circle for the base. I prepared clay coils by hand, then cross-hatched the slab and coil, layering the first coil on top. I pushed the coil firmly into the slab. I pinched and scraped the coil with my fingers into the slab. After I smoothed the outside using a rib, I placed the next layer of coil, pinched and smoothed it into previous layers. I kept on adding coils to create layers. To widen the middle of the pot I used longer thicker coils and placed them further out. Finally, I smoothed the whole pot out to my desired shape.



Hyper-realistic Still Life: A Journey



Introduction

There's a common misperception that hyper-realistic still life is not considered as 'real art'. These pieces are often derided for offering nothing beyond what a photograph or a digital image could offer, beyond the display of technical skill of an artist. Based upon that notion, hyperrealist artists are sometimes dismissed as pointless, but not all art must have an artistic point of any kind for that matter. Artists such as Pedro Campos, Cynthia Poole, and Jason de Graaf prove this concept to be wrong, due to their prodigious level of skill to observe objects and apply what they see with such microscopic precision. Additionally, these artists strive to achieve a different pictorial design overall, by incorporating an element that might not be there in reality, producing their work to be indistinguishable from photographs.

Within modern pieces of still life, many of these artists incorporate techniques from traditional still life artists. But what were the driving influences behind these modern still life artworks? How did hyper-realistic still life evolve? Where did it originate from?

This genre of art has been popular across movements, cultures, and periods, with major figures like Paul Cézanne and Pablo Picasso sharing the Impressionist artist's view. Still life art is not a new concept, it has been around for centuries, as the first still life paintings and carvings can be traced back to Ancient Egypt. The Egyptians created still life with exceptionally detailed scenes of everyday life. The first piece to have been generally considered still life started in 1504 by Jacobo de'Barbari, an Italian painter. Moving onto the Renaissance period artists popularised still life iconography with their flower paintings. Dutch Golden Age artists took this interest in detailed floral art a step further with their Vanitas paintings. In many modern art movements still life remained a popular feature. For instance, Vincent van Gogh's 'Sunflowers'. When Post-Impressionism came around, Cubist masters Pablo Picasso and Georges Braque and Pop Art pioneer Roy Lichtenstein also favoured everyday consumerism objects, from bowls of fruit to technological inventions. This then proceeded onto contemporary art, what we know today as hyper-realistic still life. These high-definition paintings prove

that even the most mundane objects in our ordinary lives can be transformed into masterpieces. Many of these techniques and subject compositions are showcased in hyper-realistic still life today, as a symbol for how still life has stayed alive for thousands of years.

Main Text

While the still life genre of the Golden Age of Dutch and Flemish culture overflowed with the jewellery, skulls, watches, and dying flowers as metaphors for the brevity of life in the face of shallow excess, the symbolism, and aesthetics of these classic works inform contemporary artists who now carry forward similar themes from their creative forebears. Contemporary artists across all media have reimagined the traditional still life with fresh eyes, all while maintaining focus on the everyday objects. Pedro Campos is a prime example of this.



Pedro Campos, Four Apples and a Tin, Oil on Canvas, (2018)

He uses a suitable choice of complementary colours. The warm reds and cool greens help to create a simultaneous contrast. Both colours appear brighter. In most traditional still life the backgrounds tend to be dark/plain to focus the viewer's attention on the subject matter. He adheres to this well-known technique and has brought it into his work. The black background emphasises the idea of the objects looking more vibrant. The detail in the apples makes them appear glossy and ripe. Both the graphic design of the tin and its

simple cylindrical shape create a stark contrast with the apples. This powerful juxtaposition is a modern interpretation of traditional still life. The unusual thing that I noticed in this piece is that the bowl in which the apples are is inverted inwards. This could be to differ from the bowls typically drawn in still life. The reflection on the bowl is intriguing as it is challenging to figure out what it is. Could it be a window or a doorway? The curved lines within the bowl and apples suggest a sense of comfort and ease, relating to the natural world. The horizontal lines within the tin create a feeling of stability and calmness. Campos has a tremendous amount of skill to create the illusion of the third dimension, as the painting is only 2-dimensional. From the overlapping of the objects, I can interpret that the tin is the furthest away in contrast to the apple and bowl. This implies that Pedro Campos has used techniques to create the illusion that there is a space between them when in reality they are painted onto a flat surface. The use of a gradual transition in value conveys the surface as gently rounded with a soft edge. The beautiful rendering depicts the texture to be smooth and effortless.

When I looked at the piece 'Four Apples and a Tin', the first thing I noticed was the tin of food. Instantly I was reminded of Andy Warhol's Campbell Soup and how it resembles the mass-produced, printed advertisements. Warhol was one of the first proponents of Pop Art. The Pop Art movement redefined the meaning of still life art. I assume Andy Warhol chose to draw the Campbell Soup because of its compelling graphic design within the label itself. His 32 Campbell's Soup Cans is considered the most famous still-life masterpiece of the modern era. With this work, Warhol linked both classic techniques such as painting and drawing, with advanced processes. At the time it was first displayed, it caused immense controversies, some critics questioning Warhol's artistic motive and denying that his work had any real value as art. Pedro Campos' reference to the Campbell Soup tin portrays his admiration for Andy Warhol's work.



Andy Warhol, 32 Campbell's Soup, Painting, (1962)

A still life is a work of art depicting mostly inanimate subject matter, typically commonplace objects, such as apples. They have been used in still life for thousands of years and today are still as popular, as seen in Pedro Campos' work. Still life has remained a popular feature in many modern art movements. It made its major modern debut during the Post Impressionist period when Paul Cézanne painted a famous series of still life featuring apples, wine bottles, and water jugs resting on tabletops. In these paintings, Cézanne plays with perspective and flattened surfaces to show the same arrangement from multiple angles at once. He achieved this by emphasising each object rather than the scene as a whole, culminating in eye-catching, off-kilter compositions. This principle of distortion played a dominant role in Cubism later leading onto contemporary art. Cézanne's paintings are also characterised by a recognisable colour palette. While many of his early works are rendered in sombre tones, he eventually adopted a preference for planes of saturated hues. The use of saturated hues is a technique that has been brought into hyper-realistic still life. For example, we can see in Campos' work that he uses rich tones of red and green to make the colours pop out the piece as well as adding more value. Additionally, Cézanne often rejected realistic portrayals of space in favour of more creative compositions. This is particularly evident in his still-life depictions, such as The Basket of Apples.



Paul Cézanne, The Basket of Apples, (1895)

In the piece 'Four Apples and a Tin', Campos uses a precise colour scheme, consisting of red and green, as well as matching three of the apples to the tin. Taking this as a cue, I applied this idea to my own piece. I chose tangerines and oranges to match the Fanta bottle. I wanted to keep the composition of the objects the same, therefore keeping the bottle in the background and the fruit in the foreground would achieve that. For thousands of years, a black background has been popular among still life. It focuses the viewer specifically on the objects. I developed this idea by editing the background of my photograph. Instantly, I concentrated on the objects rather than what was going on behind them. It also makes the bottle and fruit appear brighter and hued.



Student Photography

As well as being inspired by Pedro Campos, I wanted to look at a traditional still-life artist. Vincent Van Gogh had an extraordinary skill to paint the incredible piece 'Sunflowers' with limited use of colours. Only using three shades of yellow proves that it is possible to create an image with numerous variations of a single colour without any loss of eloquence. I incorporated this technique by using mainly a range of different oranges.



Vincent Van Gogh, Sunflowers, Oil on canvas, (1888)

Cynthia Poole is another contemporary artist who examines the forms, surfaces, and signage of everyday objects in their normal contexts and environments. She uses objects that are plain and functional with forms that are not distinguished by decoration. It is evident in Cynthia Poole's still life experimentations 'Deliberate Arrangements' and 'Metafisica' that she was inspired by the curiously permanent, eternal feel of the way Morandi arranges his subjects and a variety of techniques that were put into place to generate his intriguing works.



Cynthia Poole, 'Metafisica I'(2015), 'Metafisica II'(2016), 76 x 76 cm, Acrylic on canvas

Morandi was briefly a metaphysical painter too, and there is an overlap in attitude between himself and Cynthia Poole. The most striking thing about Morandi's still life paintings is the way they look as if they might be landscapes, or buildings, or people on the shore. This is partly because he often uses a very elevational view, and partly because the dusty colours have a vagueness that lets in various interpretations. The compositional techniques that inspire Cynthia Poole are his habit of clustering everything in the centre of an empty plane, or shore, or alternately, arranging the objects in a row, parallel to the picture plane. Sometimes he allows the side edge of the table to appear, thus fixing the scene as a still life; in these cases, objects may be balanced precariously on the edge. Cynthia Poole explores these aspects but with her own choice of contemporary objects. Morandi's paintings consist of very few objects that look as if they're on dusty grounds. They're viewed from a very horizontal angle which gives it the quality of being personages in a landscape.



Giorgio Morandi, 'Natura Morta', Oil Paint on canvas, (1946)

Jason de Graaf brings objects to life with his tremendous skill of painting light and reflection. His paintings are about staging an alternate reality, creating the illusion of realism on the painted surface while filtering it to express his unique vision. Though his paintings may appear as realistic as a photo, his goal is not to reproduce or document faithfully what he sees one hundred per cent, but to create an illusion of depth, volume, and a sense of presence not found in photographs. He tries to use objects as a method of expression, to tell a story, or hint at something beyond what is painted. Therefore he tries to choose subjects that have meaning to him or are artefacts from his life. Jason de Graaf chooses colours and compositions intuitively to imbue his paintings with a sense of mystery and mood. He focuses on every extreme detail to create realistic depth in layers of crisp reflections.



Jason de Graaf, 'Heliocentric', Acrylic on canvas

Initially looking at this piece I am drawn to the reflections of the blue sky. Having a range of neutral colours surrounded by a light blue produces a calming effect. Light blue can be associated with health, healing, and tranquillity which could potentially be a hidden meaning he is trying to convey. Typically objects in the foreground tend to be bigger in comparison to those in the back, yet here the typical perspective has been reversed. I think this is a way of adding a modern effect on still life. In ancient times, it was believed that a person's soul was contained in their reflection. Reflective materials such as foil, glass and mirrors have been included in a variety of still life paintings throughout history. They can represent either truth and self-assurance or vanity and distortion. For Jason De

Graaf, glass objects and surfaces present an opportunity to skilfully render the complex visual effects of transparency and reflection.



Jason De Graaf, 'Untitled'- Self Portrait M.C Escher, 'Hand with Reflecting Sphere', (1935)

It is distinct that there are many similarities within these two pieces, the most prominent being the glass ball showing the reflection. Nonetheless, Jason de Graaf has placed the ball onto an M.C.Escher book and placed himself in the corner rather than holding it. Upon looking closer at this piece I noticed that the image he is painting is the actual image itself. Known as The Droste effect it is a visual example of infinity, complexity and recursion. Here M.C.Escher tributes are certainly visible.

Conclusion

Throughout my critical studies research and gaining a deeper understanding of the thought process behind hyper-realistic still life, I proceeded in developing my final piece. The objects that are chosen in a still life painting often have a special meaning, either on a personal, cultural, societal, or religious level. The themes surrounding the artwork often provoke introspection and reflection in the viewer. The way objects are depicted can evoke a wide variety of emotions, depending on their arrangement, as well as the lighting and colour choice. Taking this into consideration I applied this theory to my own composition.

Firstly, the three coke cans as, by the end of the 20th century, the objects depicted in still life compositions were exalted as a commodity and recognised for their commercialism such as in Pop Art and Photorealism movements. Therefore, to me coke cans are iconic objects, they are a famous brand that has lasted over a century, enjoyed by many people worldwide. In my composition, the centre can represents my mother, whilst the two red cans represent my sister and me, no gaps as we are very close to one another.



Student Primary Photograph

Next, you can see chains and diamond jewellery. The chains symbolise family bonds and unity, showing we are a strong family unit, supporting one another through the ups and downs of life, which feels even more symbolic in the current pandemic. The diamond bracelet is a family heirloom, passed down mother to daughter for generations. We feel it possesses a good luck charm to the person who is in possession of it.

When deciding the objects and compositional arrangements to show my Hyper-realistic still life personal investigation, I began to realise how far my journey has led me. As much as I have chosen imagery symbolic to me and a deeply emotional connection, I am highly aware it will affect viewers' emotions as they begin to form their own personal connections to the piece.



Student Final Piece, Colour pencil, 2021

Lighting and reflection is a vital part of still life compositions. Throughout still life, many artists such as Jason De Graaf use light to add mood, give context and provide interest. Wanting to incorporate this technique into my piece I used natural and artificial light to give it greater depth. The chains were another way of showcasing a hidden meaning through objects. Consisting of circles that are linked together, the chains indicate there's no beginning and no end, just like everything in the world that is eternal.

I've learnt that hyper-realistic still life wouldn't be what it is now if it weren't for different artists breaking the rules of traditional subject matters. Over time the addition of new era objects has contributed to the creation of modern still life, as everyday objects have evolved due to pop culture and manufactured products.

The magic of hyper-realistic still life is that it can show a new way of looking at the ordinary objects around us. The beauty of it is that once they are placed into a specific arrangement and then captured in a variety of mediums, the objects take on a whole new meaning. They are imbued with a life beyond the ordinary where their existence becomes recorded in time. The compositions of still life serve as a symbol for stories that deserve to be recounted and preserved, with deep emotional connections.

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