

Practical 2

Practitioner's Statement

Glade of Self-discovery

45cm x 61cm

Oil on stretched canvas

I am a person who has always preferred to be outside as I feel very connected to nature. A place untouched by humans fascinates me, as everything is simply harmonious. I had the desire to create a piece of art that would remind me of the unspoilt beauty of nature and give me hope for a future in which humans find their way back to a less artificial environment. This message could have been conveyed in many different ways, but I found trees to be the best approach. For me, trees symbolize perseverance and renewal since they are life givers - without their existence, life on earth would be impossible. I remembered an oak tree in Germany on the edge of a forest under whose crown I often lay in summer. Being at this place allowed me to get away from it all and made me feel calm, satisfied and safe. I decided that this oak tree should be the focus as positive feelings and memories are connected with that single tree.

Research into artists' portrayal of trees in different historical and cultural contexts (from stone age to postmodernism) led me to Jivan Lee whose realistic impressionistic paintings inspired me. Lee's impasto technique was exactly what I'd been looking for. After exploring ways to best achieve the impasto effect (using and comparing different media and tools), I concluded that finger painting with oil paints resulted in the best outcomes. Following instructions and imitating work of Iris Scott helped me to familiarise myself with finger painting and I was able to start implementing this new knowledge in my own work.

I consider my impressionistic impasto finger painting a success. Overlapping (allowing the contour of one form to be interrupted by the contour of another form) creates complex shapes and a sense of perspective. The elements of light and shadow give the piece its realistic, almost 3D appearance, and adds depth, dimension, perspective and visual interest. I ensured the elements closest to the sun were kept brightest due to their strong radiation and more shadows, darker hues and diminished illuminations apply to elements further away from the light source. Inspired by Lee, attention to the accurate reflection of light was a priority, which is characteristically impressionist. During the progress of my artwork I learned where which texture produces the most effective outcome. I found that not only does the different thickness of the layers create different textures, but that the direction of application plays an important role too. As the colours are placed side by side with as little mixing as possible, the painting is meant to be viewed from a particular vantage point – from distance rather than up close. Only from a distance the mind mixes the paint strokes optically together and merges shapes to add detail that isn't directly visible when viewed up close. I have created an impression rather than an actual rendering which was always my intention.

Creating this finger painting allowed me to grow as an artist, as this technique was rather unfamiliar to me, leading self-teaching and forcing me to experiment during the process of painting. In my first artwork of Stage 2 Visual Arts I learned a lot about colour composition, contrast and the depiction of light and shadow and this knowledge was utilised and further developed in this artwork as well.

School No.	Student Name: Celine Teufel	Practical 1		Body of		Dimensions cm	Media	Page
224	SACE Reg. No. 346050R	Practical 2	✓	Resolved work		45 x 61	Oil on stretched canvas	8