

Sun Kissed

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For my practical, I chose to paint a photograph of a boy sitting in front of the sunset. The photo was taken at the Seaford beach, and the boy leaning against the car is a very important person in my life who I decided to dedicate this painting to. The overall relaxing and memorising mood of the picture I believed would be a good challenge to capture, along with exploring new elements such as colour and texture.

To enhance my skills, I researched the works of Rosie Rowell where I learnt the process of painting waves by applying repetitive use of shadows and highlights, and how to paint clouds and make them appear fluffy and pop from the canvas. I also studied the work of Brian Neher and his technique when painting portraits in outdoor lighting compared to indoor. Neher also mentions the significant difference between "artistic and photorealistic" which I tried to capture in the painting by keeping the clouds as textured as possible and relying on improvisation to keep the effect consistent and improve my skills.

Before starting the final artwork, I began experimenting using lighter colours using the method of grisaille as it is easier to apply darker colours, so tone had to be improved before I could apply the colour. I experimented using both liquin and fat medium to compare the application and pigmentation of the colour once it's applied to the canvas. I then practiced painting clouds to discover which brushes and techniques worked best for what I wanted to achieve, I used the program 'Procreate' to explore the unique textures, shapes, and colours to practice making the clouds appear 3-dimensional and golden.

For the final artwork, I first began by outlining the main features of the photograph such as the boy and the cars, but left the water and clouds as I planned to improvise the shapes and layout as I progressed. I painted the first layer of the picture using ultramarine blue and burnt umber to create optical black. I then began applying colour to the canvas, using phthalo blue, ultramarine, and white for the top half of the sky and clouds. I then used the blues and cadmium red to make purple clouds, and naples yellow and cadmium red for the golden clouds and sky. I finished by adding the unique colours highlights and hues on the cars and water to make the image appear more realistic.

From this painting I developed my skill of creating unique textures that I can carry into the future when I create scenery paintings. I also developed a greater understanding of how to capture details using shadows and highlights which can manage the beautiful painting effect only using brush strokes to blend. I established a greater understanding of colour theory and how to make the painting more detailed by closely observing the subtle tinges of colour such as the teal hue of the car rather than solid grey, and peach highlight instead of white. Paying close attention to these details helped me capture the emotion I wanted the overall painting to give the audience.