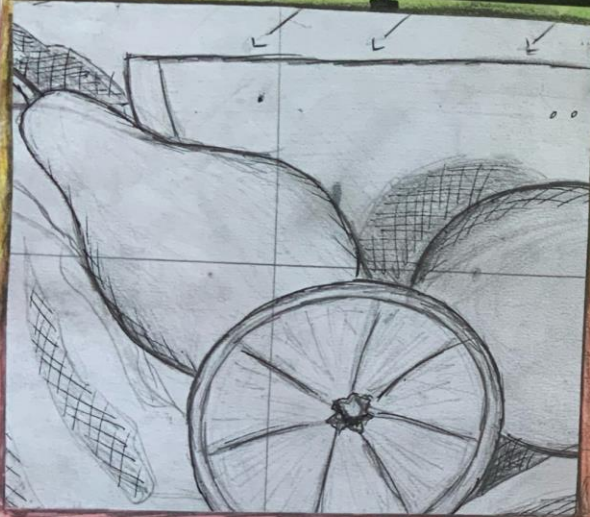


# Development 1



To the left is the compositional template for my first stage of development. The composition includes a cut orange and watermelon, as well as another orange and a pear to finish the composition. The composition is based on a picture I have taken, however I have altered the final composition to feature a larger pear to give a more substantial piece.



Before starting any major art piece, especially a piece that has a particular target style; I believe it is very important to complete a few practice paintings of a variety of aspects on the composition. This is why I have completed practice paintings of both the orange and the pear of my composition that are completed in a style that takes inspiration from Paul Cezanne's classic still life style that incorporates bold colours, hard, visible brushstrokes, and diagonal brushstrokes used throughout the background using a mix of muted colours.





To begin the first development of the project, prior to any painting, firstly I squared up, then enlarged an outline of the composition, then carefully drew out an outline to paint in. Since this particular painting is in acrylic, I firstly painted a base layer that I can paint over and add detail later.



Cezanne's signature diagonal backgrounds of Emerald green and blue. Solid base for my painting, the pear to make it look like I used a variety of greens give it a high level of detail including: pale green, pebbled green and viridian as well as burnt sienna and raw umber amongst others for the brown details of the pear.

Once the base layer finished, I painted with muted colours. After I had painted a realistic and three dimensional and browns in the pear to give it a high level of detail including: pale green, pebbled green and viridian as well as burnt sienna and raw umber amongst others for the brown details of the pear. The next objects painted was both



Cezanne inspired diagonal brushstrokes

Subtle black shading makes the objects look striking and three dimensional

lime green, pebbled green and lemon yellow are all colours used in the pear to create realism in three dimensions

cyanium white highlights add vibrancy to the painting

many shades of orange and yellow used to make it look more realistic for example deep yellow and yellow ochre

cloth added to composition inspired by Cezanne that adds depth

Overall, I am happy with the first development of my project. In acrylic, I have achieved a high level of detail in the acrylic paint, using a wide variety of colours and shades to make the objects look three dimensional; while also staying in a Cezanne inspired style throughout the painting. The Cezanne signature and Domow style is evident throughout the painting especially in the diagonal brushstrokes of the background and vibrant colours used throughout.



# Development 2

Before I started my development 2, I began with taking more pictures of fruit that take inspiration from lots of Paul Cezanne's work, with many of the photos including many of Cezanne's signature pears and apples.



fruit bowl that was like it is falling, which is Cezanne's later

Once I had, I carefully for my my photograph composition and photo then added measurements of onto a large A2 important does



Before I start the second piece of development of my project I have completed multiple practice paintings.

I have done this to ensure my final painting has a clear goal to work towards in the painting process. I have painted a kiwi and knife as I believe these are the most challenging of the objects to paint, the kiwi, firstly demands a fine eye to accurately paint the very fine details of the kiwi. The knife is another object where, in my experience, highlights of the object are incredibly important to the realism and recognition of the object. This is why it is important to leave ample blank white paper for light highlights.

Two sharp objects collide to form an exciting composition

Cezanne inspired diagonal brushstrokes background with muted colours

Striking knife interrupts the composition.

Incredibly detailed minute hairs painted on kiwis

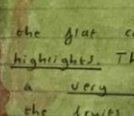
a wide range of orange, yellow and white shades used in the detail of the orange



Overall, I am happy with the outcome of my second piece of development. It is painted in a wide range of watercolour colours using watercolour paper. I have achieved a high level of detail and artistry in this painting, taking selective design cues from Paul Cezanne's still life paintings. The detail and highlights of the orange are artistically exaggerated to give the painting a pop out of the page. As well as painting very fine details to the kiwi in particular to give a very interesting artistic aesthetic to a usually very simple object, much like Cezanne.



to the base orange and experience it

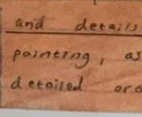


Once I finished the squared up outline of my painting, I then painted a background inspired by Paul Cezanne with muted colours and diagonal brushstrokes. I

continued after the background colours for the watermelon, kiwi. I believe, through my experience it is important to first lay down a light layer of colour prior to major detail because it gives a great platform to work from as the painting develops.

Once I had a solid base, I worked on top of this with thicker watercolour paints and finer brushes. These more vibrant and saturated colours add substance to

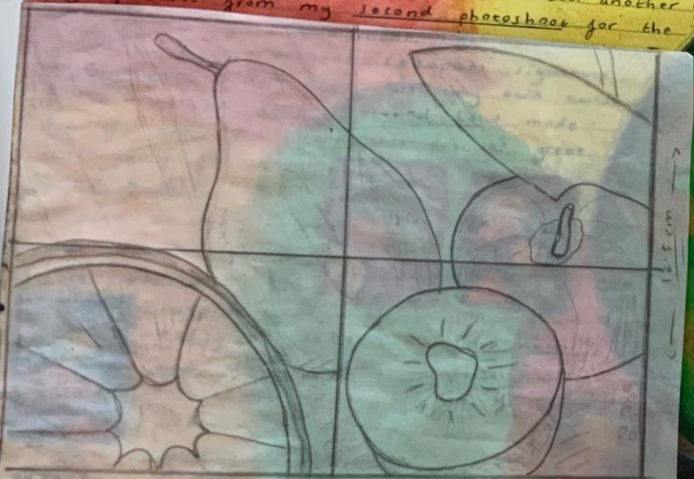
the flat colour. Always ensuring ample white area is left for bright highlights. This is the stage where I now used strong colours and a very fine size 0 brush to make the very fine details of the fruit come to life in the painting. For example the tiny hairs and details of both of the kiwis in the painting, as well as the intricately detailed orange in the foreground.



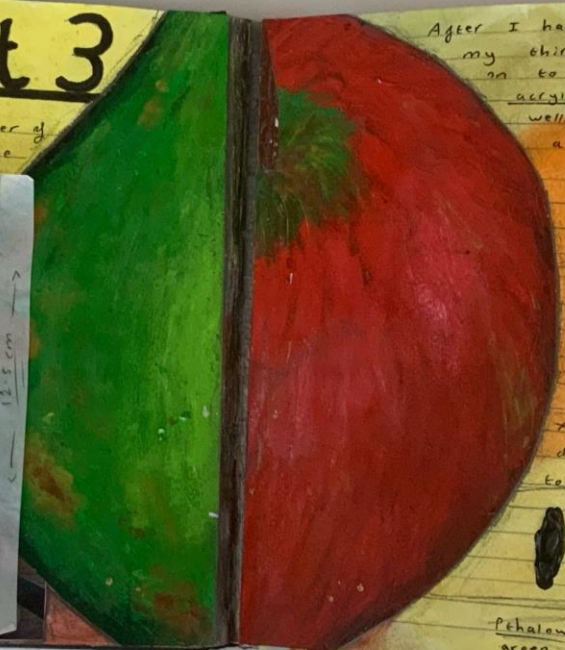


# Development 3

For development 3 of my project, I used another of my pictures from my second photoshoot for the



17cm



After I had a revised then finished composition for my third piece of development, I then moved on to my sketchbook practice paintings in acrylic paint as my final painting will be as well. For this I have painted half of both a pear and an apple so I can practise and perfect my painting before I go on to the larger painting. These practice paintings feature a wide range of colours, for example for the Apple I used:



Also, the pear incorporates an array of different colours from emerald green to lemon yellow to burnt umber.





- ← Vivid knife breaking into composition, cutting through apple.
- ← Dark shadows and eye catching highlights make objects appear three dimensional
- ← Unique wooden bowl imitating and taking inspiration from Paul Cezanne
- ← Darker background makes fruit jump out of the painting with brightness and detail.

The third piece of my development has returned to acrylic paint, this is due to its ability to layer extremely easily to add fine details; as well as being able to paint lighter colours over darker which is especially important with highly lit fruit. An outstanding part of this piece is the unique cross-hatched wood where I took consideration to ensure realism without straying from the style of the painting. I believe the painting visualises the reactions of society to major problems, you can clearly see the pear cowering from the threat as the Apple is massacred, due to a disassociation with other fruits' problems or concern.



The first stage of my development 3 of my project is to lay down a layer of lime green to the kiwi, lemon yellow for the orange and emerald green for the pear in the composition.

I then started to add carefully placed highlights and shadows to my fruit to make them more three dimensional. Once I had a shaded base layer for all of the fruit, I added fine details and shades to all of the fruit. For example, the apple features colours from crimson red and black, to lemon yellow and pthaiow green.

Furthermore, the wooden bowl was the next to be painted in the composition, I knew this was going to be difficult to convey in paint due to the unique details and texture. So firstly I painted a layer of raw umber to build texture from in the further layers. In the proceeding layers, I painted fine lines in the direction of the grain of the wood in constantly varying brown, white and black colours to create the eye catching wooden texture that is seen in the background of the painting.





# Final Piece

The final piece of my first project is a culmination of the learning and development that I have had throughout the project. I concluded that I will take key inspiration from certain aspects of Cezanne's painting style; focusing on his extensive portfolio of still life paintings.

## Composition

A large inspiration I took from Cezanne is unusual and interesting compositions. Including famous aspects such as cloths, a chair and precarious positioning of objects in the foreground. I chose to incorporate a chair in the far background of my composition because it adds increased range in the depth of

field of the painting. I was inspired by Cezanne's other art



which incorporated a chair and took best style. Many of Cezanne's portraits naturally painted in a certain messy pattern; the story of that particular chair, which is loose, random style.



This painting which took For the my choi decia

the form comes together inter the other hand is a labour of placed within the frust difficult due to the highlights to



which incorporated a chair and took both the physical and painting style. Many of Cezanne's portraits naturally featured chairs which were painted in a certain messy patina; this portrays the great use and loose, random style.



This painting features both a whole and half kiwi which both represent a different challenge when painting. For the whole kiwi I opted for controlled chaos with my choice of colours and brushstrokes, this creates a deceptively messy kiwi. However when you step back, the form comes together instantly recognisable. The half kiwi on the other hand is a labour of the extra fine brush with carefully placed within the fruit. The Apple in the piece was especially difficult due to the incredibly detailed reference. It featured highlights, shadows, shades and detail which made it challenging to portray in acrylic. The key to the success of this fruit was lots of sharp, contrasting layers, allowing them to dry fully before proceeding



to prevent an unwanted blending. My final piece also features a rather low looking pear. Over 6 shades of brown was used to convey the sense of wear and patina of the pear. This was also a particularly reflective fruit with a bright strip of light acrylic covering the face.



I would describe the two oranges as the focal point of the mid ground in the piece, the half orange features a huge amount of detail and demonstrates the ability to paint with extreme detail while keeping the legibility of the whole fruit. The skin of an orange may naively appear mostly flat and without much detail, however it actually has micro perforations which reflect light in a way. This is why you can see hundreds of brushstrokes within the skin. The watermelon also has a huge variety of colours within its perceived red colour including hundreds of miniscule highlights due to the watery nature of the melon. The skin of the watermelon also features a unique design with shades of green.

# Review

My final piece is a culmination of style, technique and inspiration gathered throughout the project in the form of four initial preparatory, Paul Cezanne artist research and three development pieces. Following extensive research of Paul Cezanne and his wide array of works in still life and others; I have taken inspiration from his bold brushstrokes, vibrant colours as well as interest

Paul Cezanne inspired cloth with abstract colours

Chair in background adds depth to the composition

Titanium white highlights add three dimensional appearance to fruit composition gives the illusion the fruit are floating out of the canvas

Orange cut open provides a focal point of focus in the foreground

Abstract background increases contrast of depth and colour.



Thick acrylic layers add texture to the fruit

Large contrast of bright acrylic paint adds interest - fruit 'pops out the page'



# Review

My final piece is a culmination of style, technique and inspiration gathered throughout the project in the form of four initial preparations, Paul Cezanne artists research and three development pieces. Following extensive research of Paul Cezanne and his wide array of works in still life and others; I have taken inspiration from his bold brushstrokes, vibrant colours as well as interesting composition. The resultant style of my final piece due to my practices and research is a vibrant and colourful style with controlled and bold brushstrokes; I have strayed from the loose and sometimes unfinished nature of Paul Cezanne's still life pieces because I felt it would take away from the maturity and detail needed in the pinnacle of my project. For my final piece I have decided to paint using acrylics because it allows for the use of texture and bright highlights. The size of my final piece exceeds any prior painting which allows me to make a striking artwork with superior levels of detail to smaller work in comparison. My final piece is painted on a board of MDF which has been primed, this allows for a fully flat and sturdy medium to paint on.

Overall I am very happy with my project because I believe I have portrayed both experimenting, research as well as development in my style and use of painting techniques. Paul Cezanne has been a huge inspiration in my project as you can see from the signature Cezanne traces evident in my development pieces. My final piece incorporates a mixture of my own as well as Cezanne's traces which work in harmony to create an interesting, striking and detailed artwork. For example I have exaggerated the form and colour of the cloth featured in my original composition photograph to bring a level of abstract curiosity to the piece. As well as style my painting skill has also improved over the course of the project, my ability to create detail and highlights has improved since my first acrylic painting on the third initial prep.

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