
VISUAL STUDIES II
RESEARCH &
DOCUMENTATION

BRIEF OVERVIEW

Observational drawings of foliage. The leaves of plants are considered its foliage; this also means an ornamental leaf-like design. Outcomes to be represented as motifs - a symbolic image and recurring narrative element/theme that can be used in repeat patterns. Final style represented through abstraction - an art form that does not intend to accurately depict a visual reality but instead recreate it using simplified shapes, colours, forms and gestural marks.

ABSTRACT ART TECHNIQUES:

Action Painting
Collage/Decollage
Staining/Fluid Painting
Fabrication
Assemblage
Printmaking
Relief

TIPS:

Flip the canvas
Play with the background
Musical guide
Photographic reference/manipulation

ARTISTS/DESIGNERS:

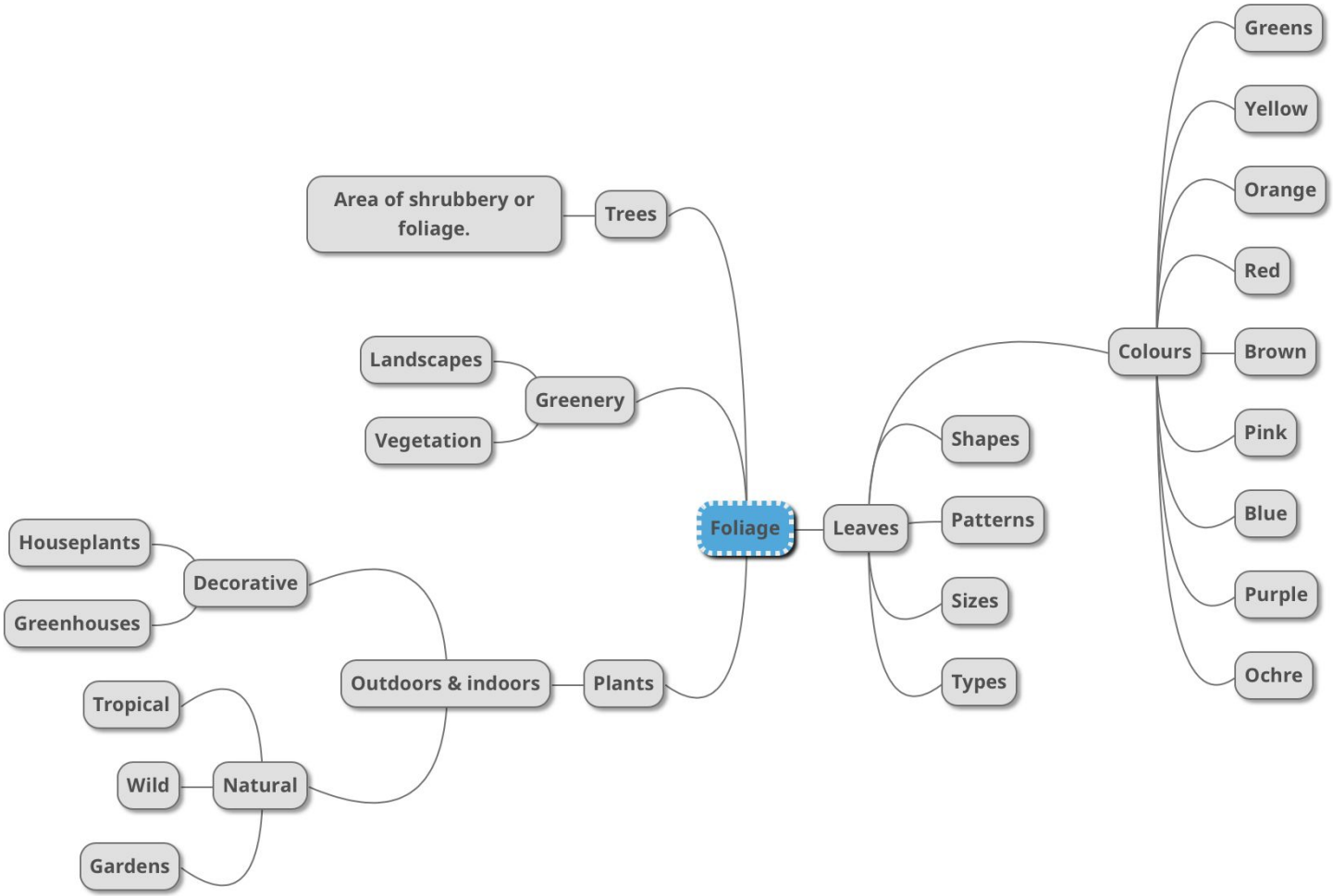
Bridget Riley
Christopher Wool
Wassily Kandinsky
Hilma Af Klint
Henri Matisse
William Morris
Georgia O'Keeffe
Catherine Abel
Rob Bailey
Marisa Hopkins
Jessica Wilde
Yellena James
Helen Wells
Waltraud Nawratil
Malene Hartmann Rasmussen
William Rowe
Jackson Pollock
Frank Stella
Cecil Touchon
Sophie Parker
Longina Phillips

OTHERS:

Arts & Crafts Movement
Art Deco

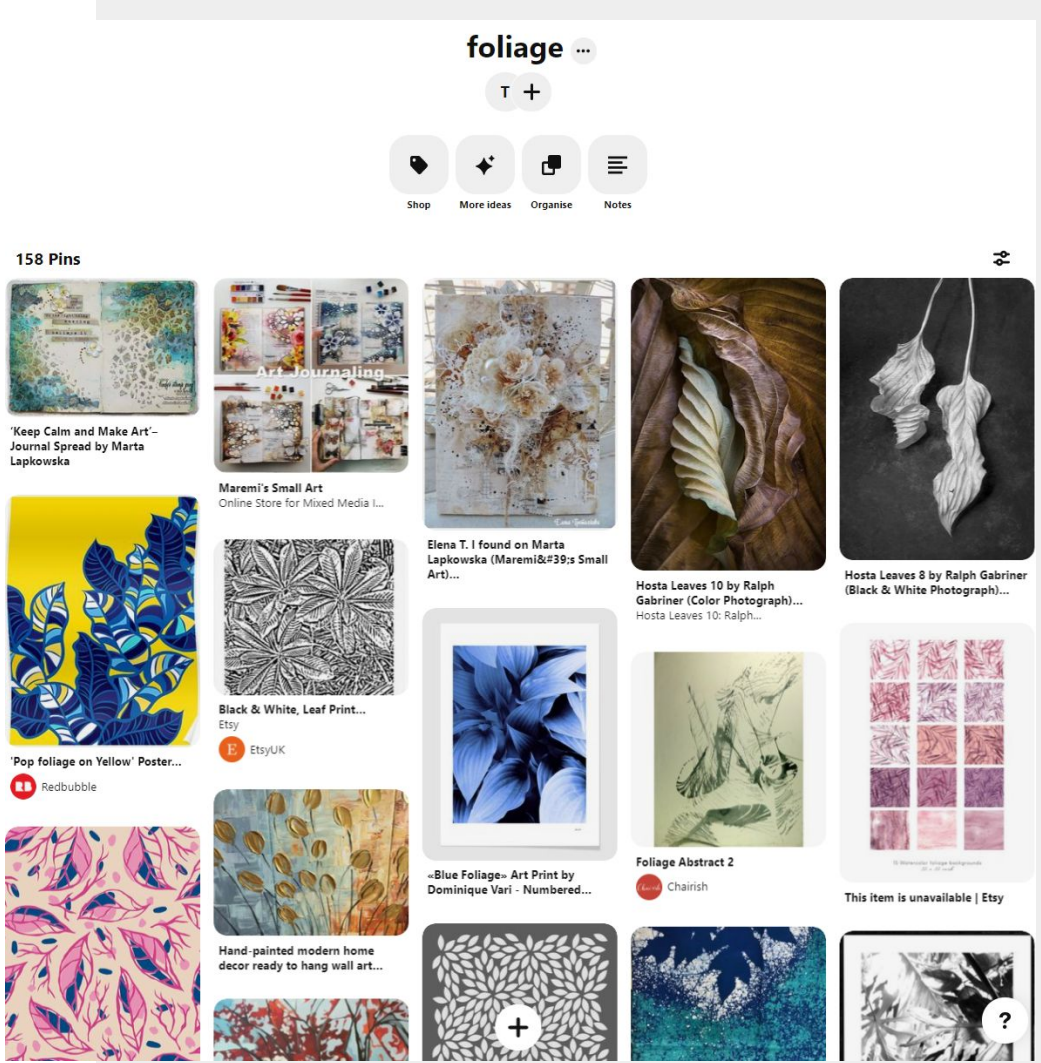
TRENDS:

Floral Patterns
Earth Tones
Maximalist
Welcoming the outdoors in
Textured Walls/ 3D Style
Damask
Tropical
Abstract
Geometric
Bold Palettes
Archival
Faded Glamor
Panels
Dark & Dramatic
Large Scale

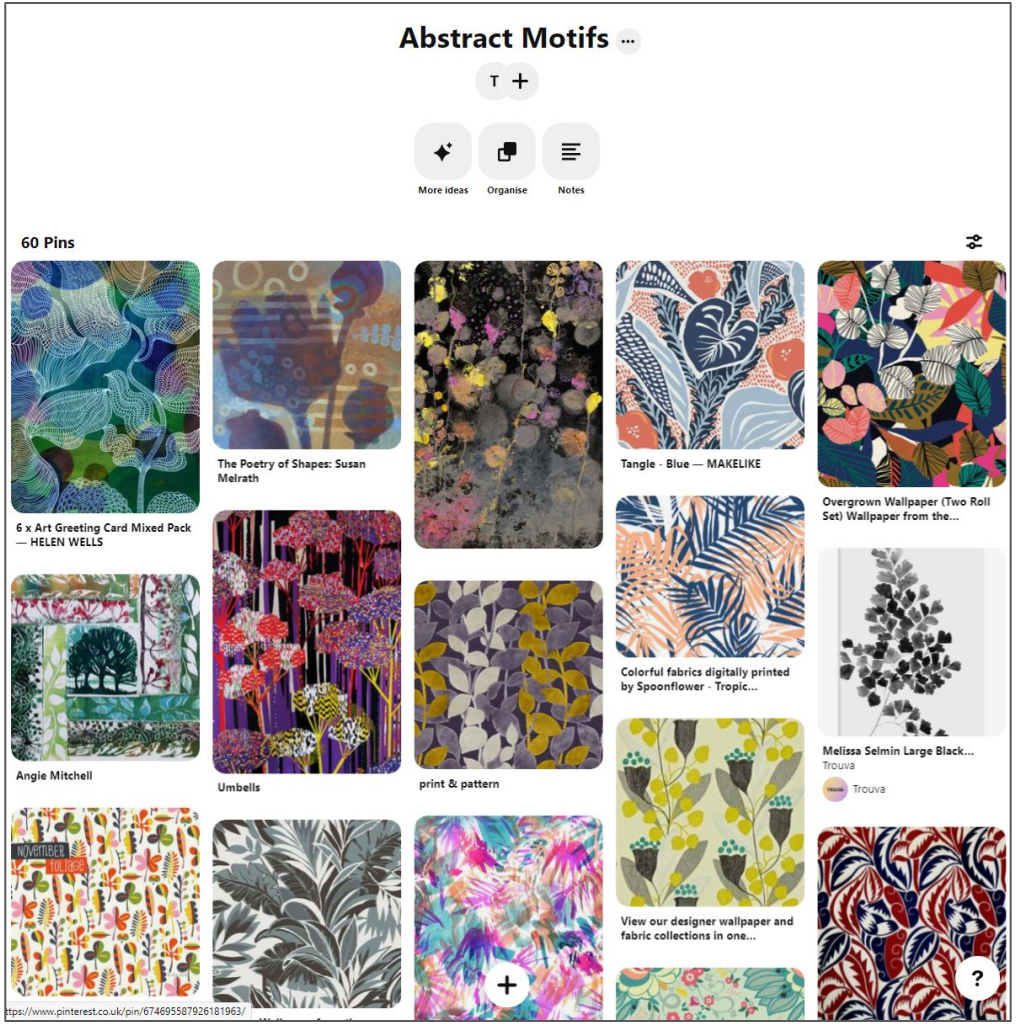

Foliage
Trees
Area of shrubbery or foliage.
Greenery
Landscapes
Vegetation
Plants
Outdoors & indoors
Decorative
Houseplants
Greenhouses
Natural
Tropical
Wild
Gardens
Leaves
Colours
Greens
Yellow
Orange
Red
Brown
Pink
Blue
Purple
Ochre
Shapes
Patterns
Sizes
Types

Pinterest

https://www.pinterest.co.uk/eleisha666/foliage/



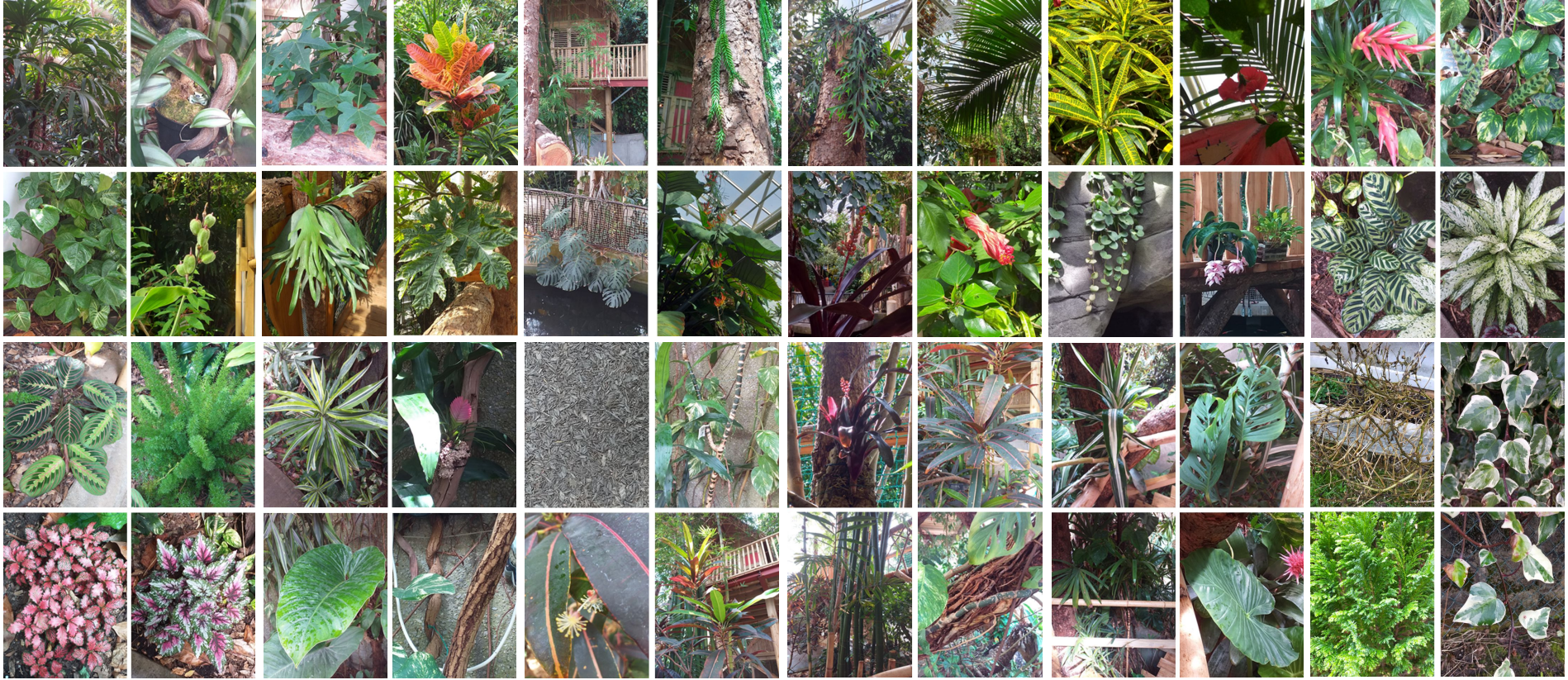
Pinterest



https://www.pinterest.co.uk/eleisha666/abstract-motifs/



My Photography



My Photography



My Photography



Photocopies of collected leaves; greyscale and colour.

BRIDGET RILEY

Bridget Riley, an abstract painter, first came to prominence in America surrounding its pop art movement. She represented black and white paintings which created the illusion of movement. In the late 1960's, she introduced colour into her work. Her work engages the viewers perception to induce simultaneously shifting patterns of forms and changing optical mixtures of colour. She has also made large murals that shape and articulate the environments they occupy. Her work is inspired by nature, but in different terms. For her, nature is not so much the dynamism of visual forces, it is an event over its appearance.



Green, Blue and Red Dominance, 1977.



Standing Up, Turning Around, Laying Down, 2015.

CHRISTOPHER WOOL

This artist is best known for his word paintings - white aluminium panels with black stencilled letters. Wool has also used commercial rollers to apply decorative effects on the panels and has a continuous exploration of pattern in his art. He incorporates other media into his techniques, including photography, silkscreen, reproduction, overpainting, and erasing. The works often combine human and machine marks, with smudges of black lines drawn with spray guns on gray fields.



Untitled (T8), 1987.



Untitled, 1998.

WASSILY KANDINSKY

Kandinsky was a Russian painter and art theorist. He is credited as the pioneer of abstract art. He began painting studies at age 30 with life-drawing, sketching and anatomy. He described art as such: “Technically, every work of art comes into being in the same way as the cosmos - by means of catastrophes, which ultimately create out of the cacophony of the various instruments that symphony we call the music of the spheres. The creation of the work of art is the creation of the world.”, and as such, he went on to create his piece ‘Deepened Impulse’ which iterates the spheres mentioned in his quote. In the quote he also explains how mistakes can lead to bigger things in the artistic world.



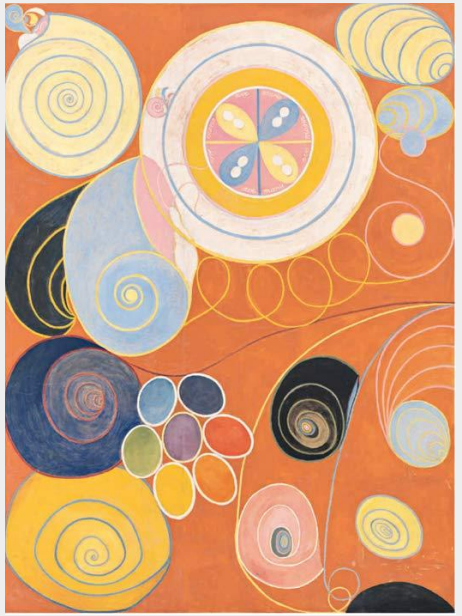
Deepened Impulse.



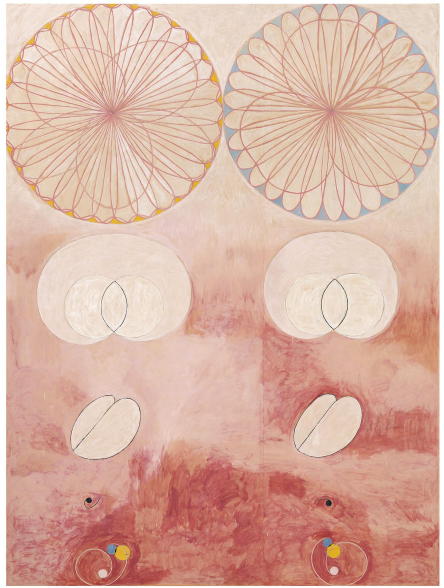
Houses in Murnau, 1908.

HILMA AF KLINT

Klint was a Swedish artist and mystic whose paintings were the first Western abstract art known to the current art community. A considerable amount of her abstraction pieces predate the first purely abstract compositions by Kandinsky. Her paintings sometimes resemble diagrams, and are often a visual representation of complex spiritual ideas. They encompass bright colours, often toned backdrops and symmetric patterns within circular motifs.



The Ten Largest, No. 3, Youth, 1907.

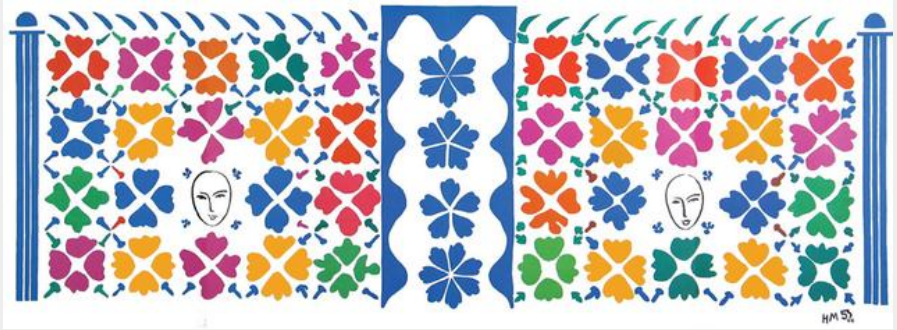


Group IV, The Ten Largest, No. 9, Old Age, 1907.

HENRI MATISSE

Matisse is regarded as one of the great formative figures in 20th-century art and a master of colour use and form to convey emotional expression.

The second piece on this page is one of the greatest examples of Matisse's cut-out works. This cut-out is linked to collage. He executed this piece by snipping forms from coloured paper. This medium dominated most of his work. The imagery in this piece consists of leaves, pomegranates and two other forms. The two forms represent a parakeet and a mermaid, from which link to the works title. The space surrounding the objects is just as important as the motifs. He referred to this piece as a small garden in where he can walk.



Décoration Masques, 1953.

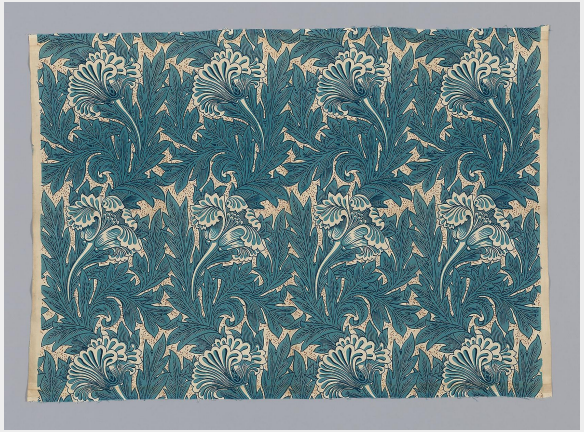


La Perruche et la Sirène, 1952.

WILLIAM MORRIS

A designer of fabric and wallpaper among other artistic endeavours, Morris transformed the status of decorative art in the 19th century. He revived block-printing and vegetable dyeing in the Industrial Age, and had a deep passion for nature and insistence on truth to materials and hand-crafted work. He laid down the pathway for the Arts and Crafts movement.

In the 1870's and 1880's, this was a fruitful period for Morris' pattern designs. Some of his best works include 'Tulip' (1875) and 'Honeysuckle' (1876). His designs evoke the natural world in a way as to never abandon the sense of surface or give a false sense of depth. His patterns immortalise wildflowers and garden plants of southern England. They are also imbued with rhythm, with added dark foreground elements crossing over and under light background motifs, and his later designs would display a turnover structure common in weaving.



Tulip, 1875.



Honeysuckle, 1876.

GEORGIA O'KEEFFE

An American artist known for her paintings of enlarged flowers, O'Keeffe is known as the 'Mother of American Modernism'. In the 1950's, she began travelling internationally, painting and sketching works that evoke the scenes of the places she visited. When she reached her early 70's, she began painting aerial views of clouds and sky. She suffered from macular degeneration and failing vision - from which she required assistance to paint some of her last works. She uses many mediums in her drawings and paintings, including pencil, charcoal, pastels, watercolours and oil paints.



Red Canna, 1924.



Blue Flower, 1918.

CATHERINE ABEL

An Australian artist renowned internationally for her striking figurative oil paintings. She combines the sleek, stylised geometry of the Art Deco period with the clarity, rich colours, and depth of light of the Italian Renaissance Masters. Her works are beautiful compositions of elegance, strength and grace. They are long inspired by the art movements and the bold angular shapes of the early 20th century.

Foliage III (oil on canvas).



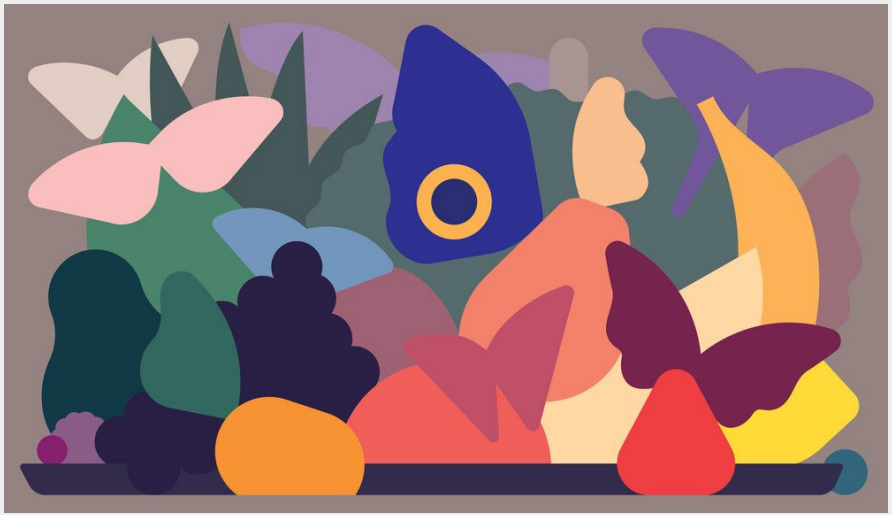


Cubist Lilies (oil on canvas).

ROB BAILEY

A freelance artist, illustrator, and graphic designer. As an artist, Bailey prefers to let his creativity run free. There are no guidelines or other requirements to meet his clients' needs. Bailey uses very simple, two-dimensional imagery. They refer to his graphic approach of simplicity and symbolism. There are no lines in his motifs, just block colours and selective shadows. They often follow a unique colour palette - as with the pieces opposite, the top follows low-tone natural hues and the bottom has a brighter palette of contrasting shades.





MARISA HOPKINS

Marisa Hopkins is a print and textile designer who has made many vivid repeats for summer attire. Her colours remind me of highlighters, luminous paint and fluorescent pens. Her motifs are put on dark backgrounds to highlight this bright appeal. Her focus of foliage is what pulled me into her work when researching into my brief.





Beach Wear Prints High Summer

JESSICA WILDE

Wilde is a surface pattern designer and illustrator inspired by nature and botanicals. The main inspiration for her work is biophilia, the innate need for nature and how it can positively impact on people's wellbeing. Her creative process begins with photography of natural elements, which then goes on to inspire detailed drawings and abstract watercolour paintings. She finishes off some of her pieces through digital experimentation which adds a contemporary twist.



Winter Blossom



YELLENA JAMES

James is an artist who uses lots of pens, inks, markers and acrylics to combine complex abstract forms into dazzling artworks which hold a life of their own. Her pieces are colourful arrangements of organic shapes and tangled lines which are both floral and alien, organic and sci-fi. Her motifs are specifically made up of shapes such as stars, branches, spirals, and fans - a link to her published book illustrates these. Likes the previous artist, James also uses bright colours on dark backgrounds for most of her work, highlighting that fantasy appeal.



Coral Reef



HELEN WELLS

This artist works on mixed media pieces that are often intricate and organic. Her original artworks depict beautiful illusionary surfaces and landscapes. They have multiple layers, fragments, stunning colours, and obsessive decorative details. Her patterned works bring to mind elements of the natural world and combine mystical elements from others. Wells often combines mediums such as ink, watercolour paint, and paper. Some of my favourite methods that this artist has used has to be how she first completely colours a page and then layers on patterns with white pen, and other block colour motifs.



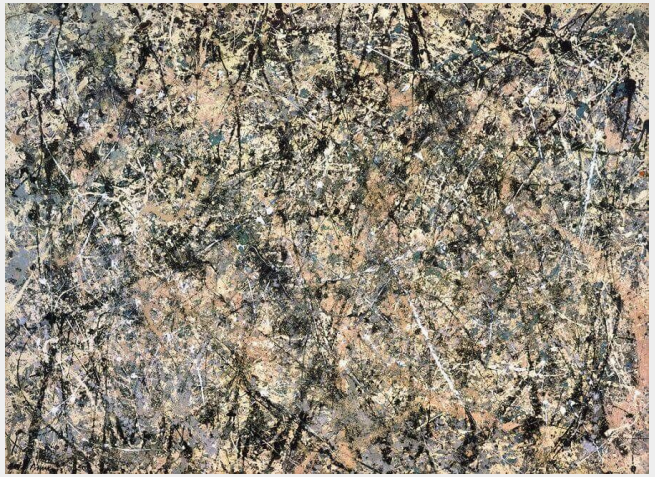
The Violet Sky of Stars

Tropical Love



JACKSON POLLOCK

Jackson Pollock created a new radical approach to paint handling when he created his first drip painting in 1947. In the non-representational piece ‘Autumn Rhythm’, he applied thinned paint to unprimed, unstretched canvas that he laid flat on the floor. He applied the paint using very unorthodox means: poured, dripped, dribbled, splattered, scumbled, and flicked. Pollock also used sticks, trowels, knives, and any other tool that, in short, wasn’t the traditional painters implement to build dense, lyrical compositions comprised of intricate skeins of line. There is no central point of focus to his pieces, and no hierarchy of elements - each bit of the surface is equally significant. Pollock works on all of his pieces the same way other artists would with action painting: moving around the whole canvas, working from all four sides, never standing in one place. Spontaneity is a critical element to his artworks.



Number One, 1950 (Lavender Mist).



Autumn Rhythm (Number 30), 1950.

FRANK STELLA

This artist was smitten with abstract expressionism. In 1959, he managed to astonish the art world with the sombre, pure forms of his Black paintings. In 1970 however, he departed from the strict rectilinear compositions of his famous works and moved onto exploring the lyrical possibilities of circular forms and luminous colour while retaining the control and austerity of his earlier pieces. His artwork ‘Flin Flon’ was coloured in polymer and fluorescent paint.



Isfahan III, MSSA Collection.



Flin Flon, 1970.

LONGINA PHILLIPS

Longina Phillips is a one industry icon and a bunch of designers who work with print. Their handcrafted designs have a directional and surprising aesthetic.

The main pieces that I focused on were the ikat style drawings - those that look like hand-drawn thread. Miniscule lines make up the motifs, and give them an almost antique vibe. I particularly liked the colour palette opposite as they first gained swatches from real plants and then implemented those hues into the ‘stitches’.



CECIL TOUCHON

This artists paintings are called Post Dogmatist Paintings, which start with the prefix PDP and are followed by a number which is illustrated in the artwork. The paintings shown opposite are both in the typographic abstraction style using collages. Each painting is an exploration of images in different scales, different colour schemes and different techniques. Paper is almost always used as a substrate or base for the paintings. In recent years, Touchon has used small to medium sized canvases or panels.



Post Dogmatist Painting #705 66x44 inches, 2014.

PDP706



SOPHIE PARKER

Sophie Parker always drew plants, but in recent years she has transferred her drawing and painting onto the plants themselves. She first paints the plants, then reshapes them, remixes the forms, twists, cuts - any additions that make the plants look more sculptural than decorative. She mainly intermingles tropical plants with found objects and paint. She has even interwoven cinder blocks. Parker turns traditional forms into more intrepid pieces. She also explains that painting tropical leaves extends their lifespan, as it is the backsides that brown - the paint locks in their moisture.

Birthday Plants

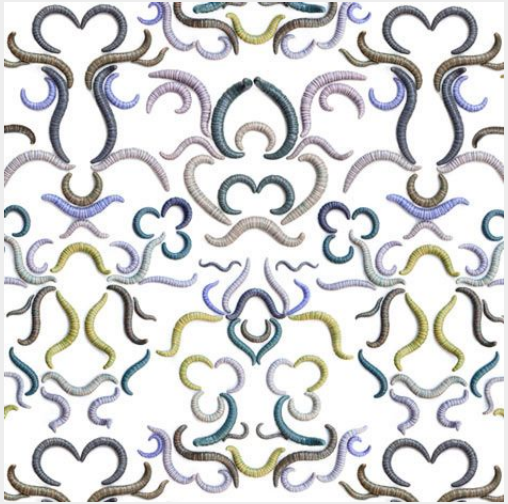




Bent Chainsaw palm sculpture secured with red string.

MALENE HARTMANN RASMUSSEN

Malene Hartmann Rasmussen is a Danish ceramic artist who photographed dozens of ceramic worms to create a wallpaper for the home of 19th century Arts & Crafts designer William Morris. What particularly drew me into this piece was how the artist created patterns out of the worms that took on symmetric, organic forms. The muted colours emit a certain authenticity about the piece. I also liked how there were gaps between each edge, so I decided to replicate this style through a sketchbook piece.





Vermis Wallpaper

Yellena James Book















Waltraud Nawratil Book

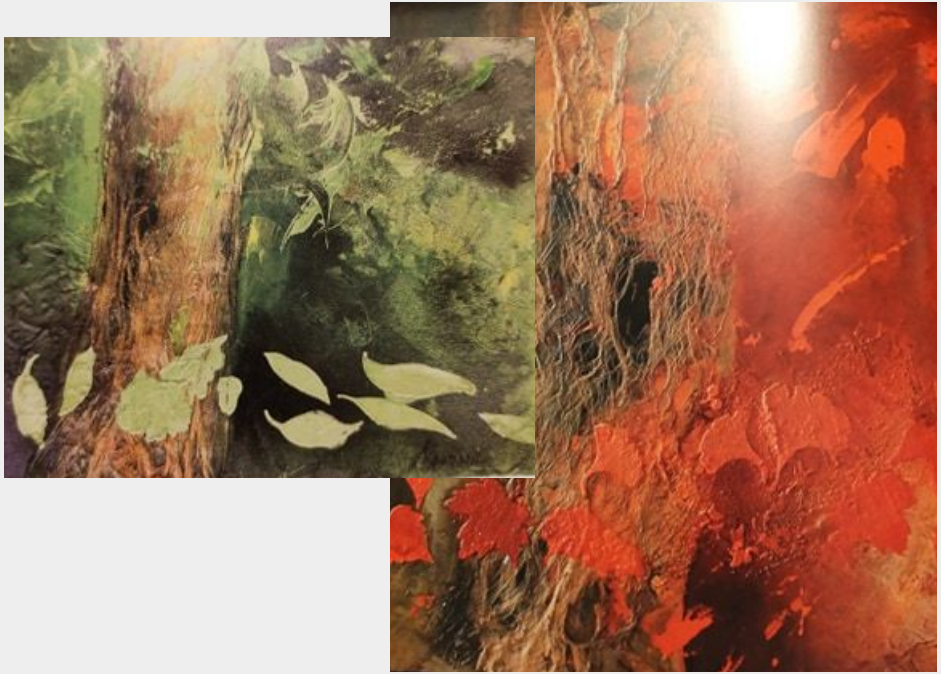








Pressed Bark and Stencil.

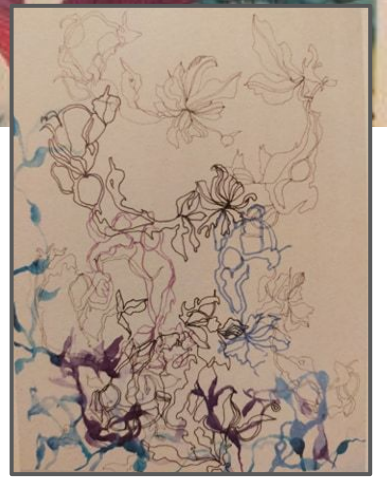


Helen Wells Book















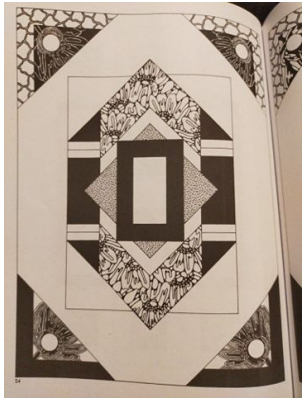
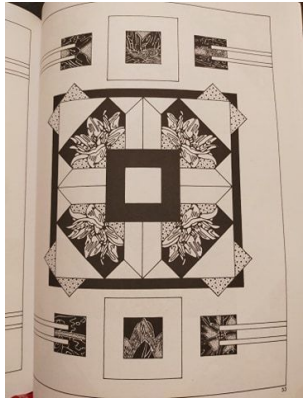
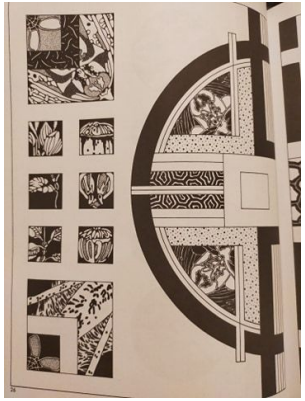
Crayon Resist.

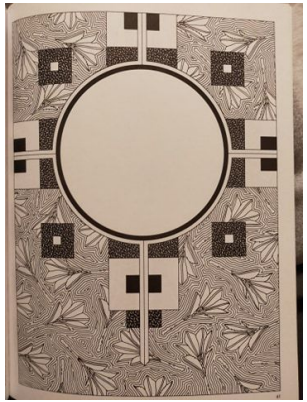
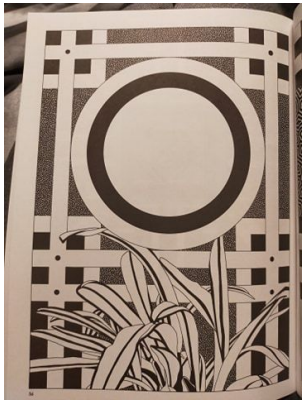


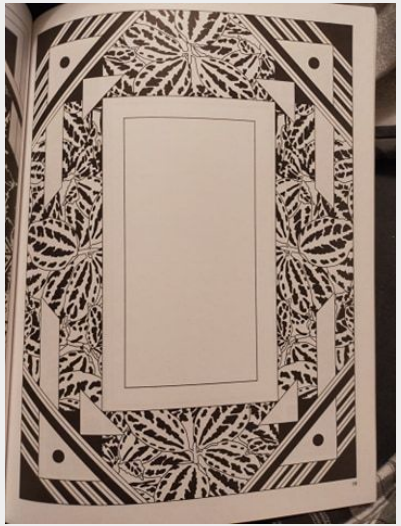




William Rowe Book

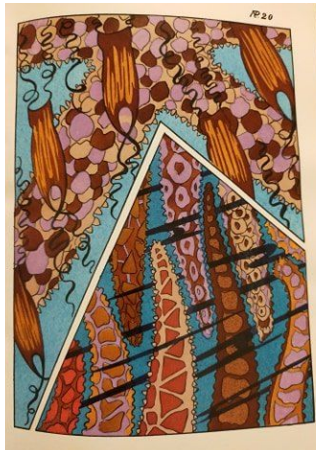



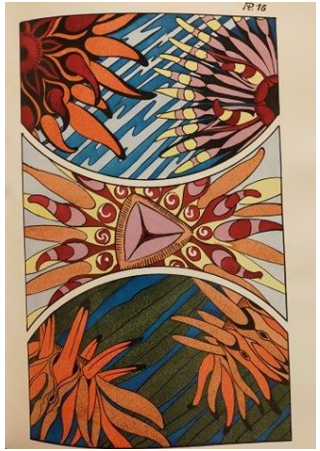



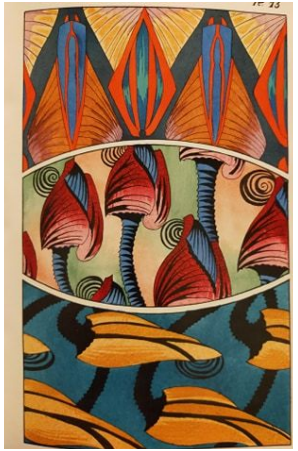

Art Deco Book

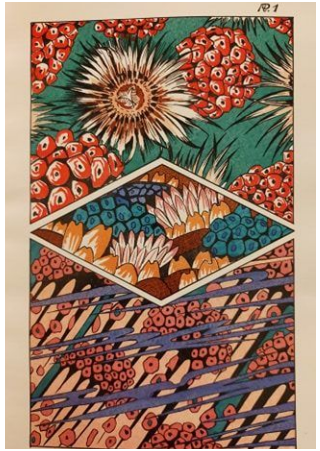


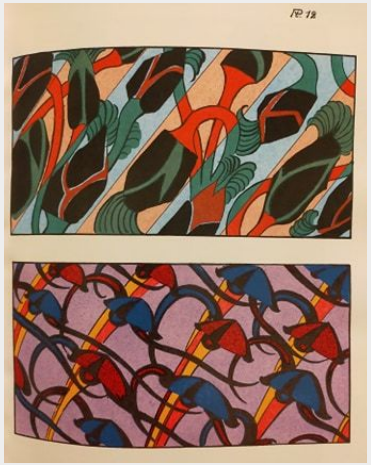










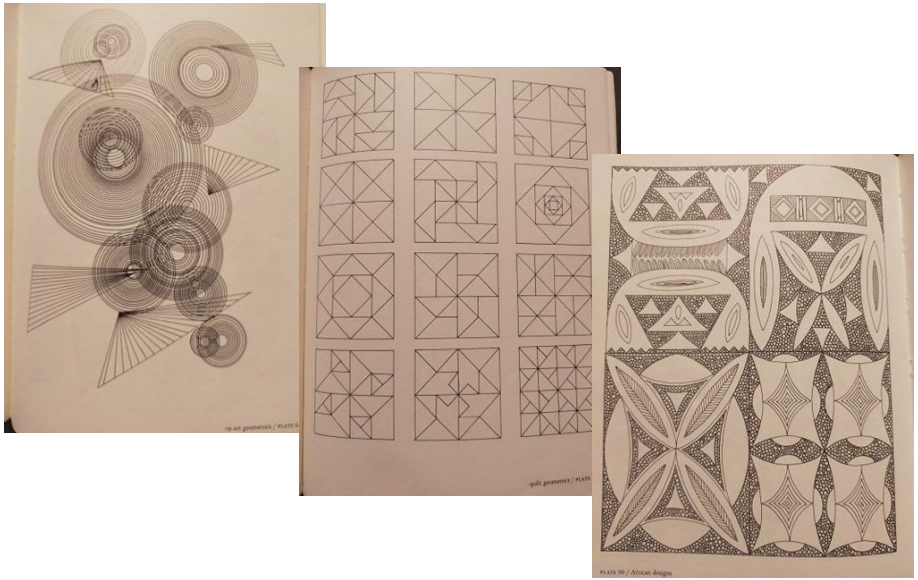








Arts & Crafts Book



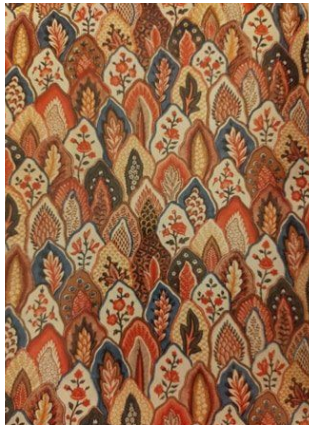






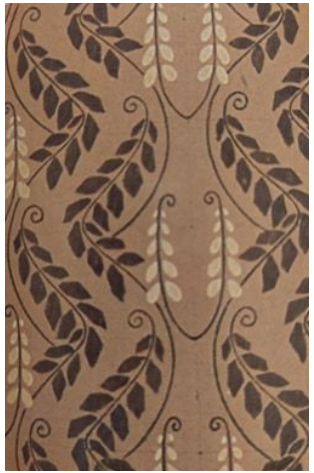
Allover Patterns Book



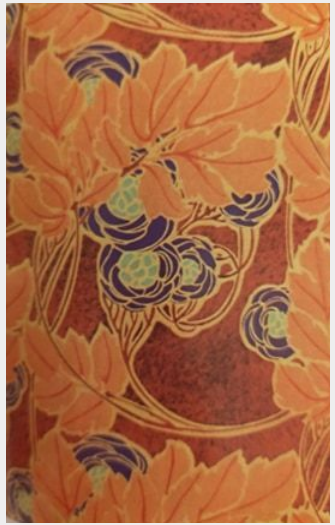


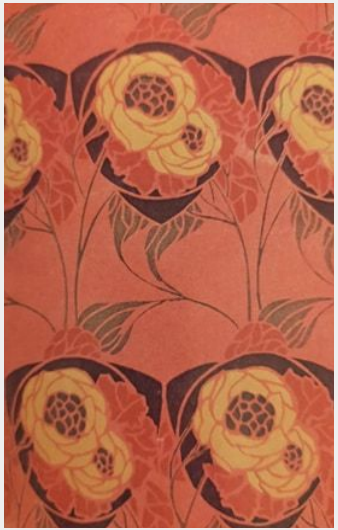


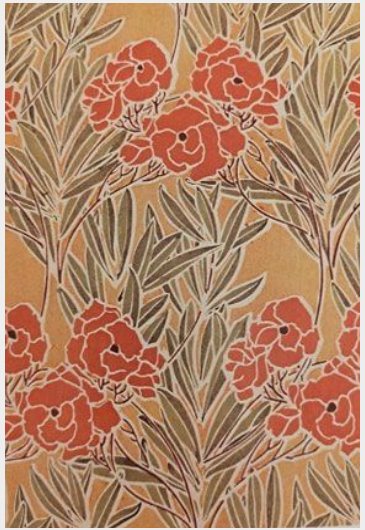












Pattern Design Book

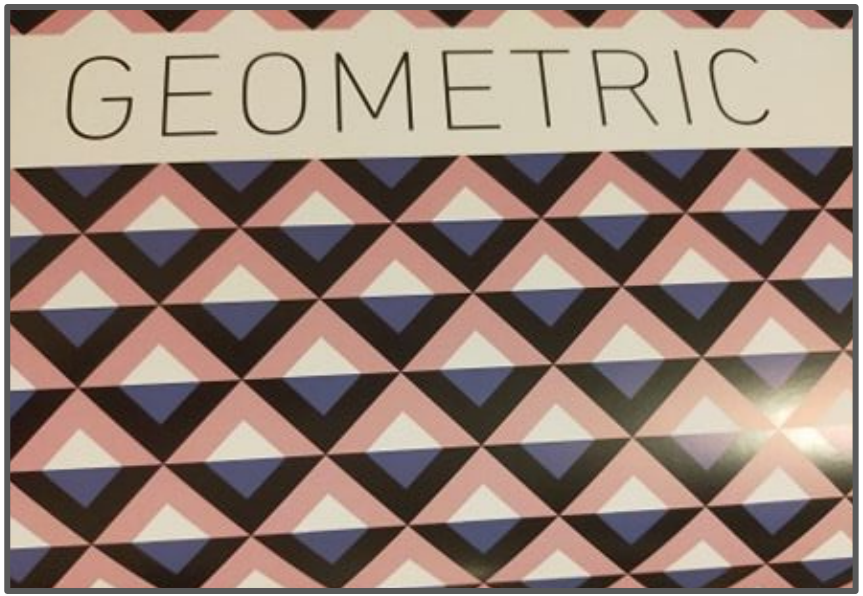




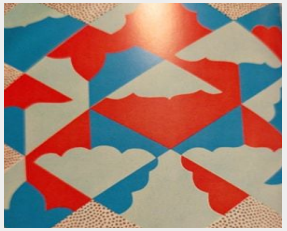


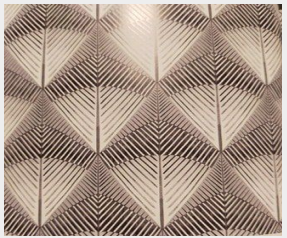


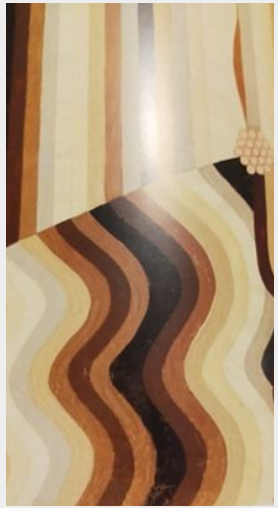
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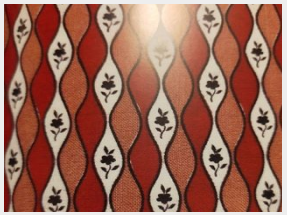
















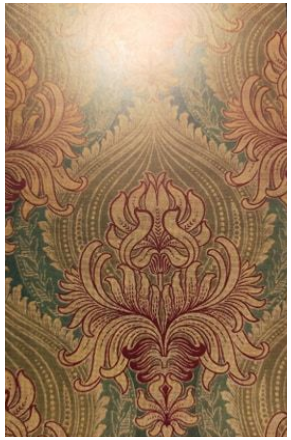


Pattern Design Book































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MAJOR STUDIES II RESEARCH
Ignore research past this point

Tropical Trend

Maximalist Trend

Welcoming the outdoors in Trend

3D Style

Damask Trend

Abstract Layers Trend

Geometric Trend

Bold Palettes Trend

Archival Trend

Faded Glamor Trend

Dark & Dramatic Trend

Large Scale Trend

Floral Patterns Trend

Earth Tones Trend

Wallpaper of the Year

Timepiece - Amethyst

grahambrown.com

Textured Walls Trend

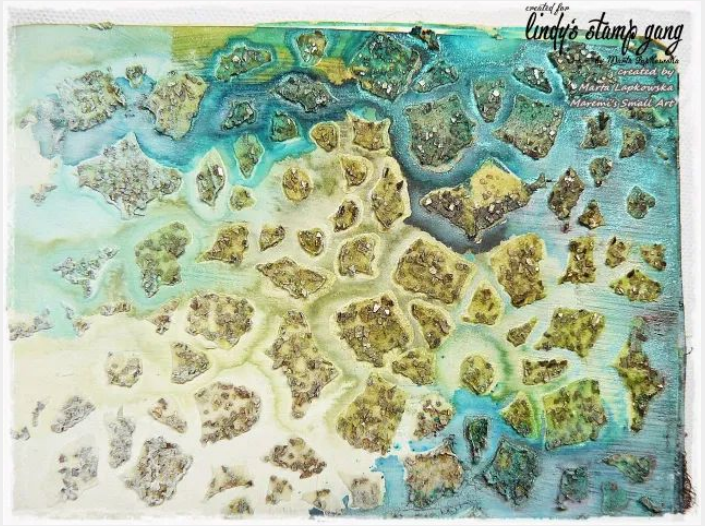
Panels Trend

MARTA LAPKOWSKA

Lapkowska has a passion for innovative techniques. Her journal pages are most often three-dimensional; the patterns and intricate designs jump right off the pages. She colours her pages using watercolours, inks and other media. Additional ephemera is included to decorate the pages further - this adds a theme to every page alongside inspirational quotations.

I was drawn to her use of 3D media on her journal pages and thought that further research into 3D textures of this kind could promote an idea for my Major Studies brief.

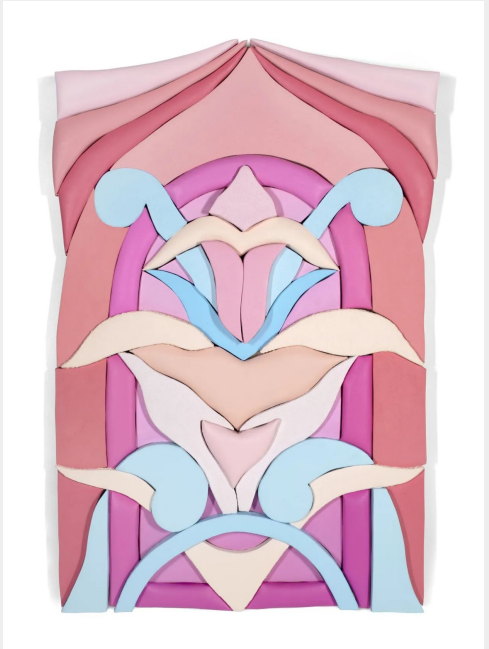




LEAH GUADAGNOLI

This artist creates pieces made out of irregularly shaped abstract shapes that are painted and assembled. They integrate fabric, upholstery, paint, wall textures, and furniture padding. Guadagnoli chooses patterns and replicated surfaces that recollect the gaudy interiors often found in waiting rooms, airports, hallways, and coach buses. These places also act as signs for her ideas or perception of the past. The prints and textures in her pieces are used not only to embellish ordinary and often overlooked floors and seats, but are also functional in their ability to disguise stains, dirt or otherwise that are left by people. Viewers are often compelled to touch the paintings or rub their hands across the surface without permission. The surfaces are plush, shiny, and are meticulously constructed in a way that seems both mechanical and sterile. Painted parts come off as vinyl; the patterned fabric looks painted. Viewers have to get in close to the works to figure out their mysteries.

Emerge from the bush.





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