Critical Studies Samuel Peploe

Tasks

- 1. Read over the first slides to revise your art terminology.
- 2. Revise your knowledge of Samuel Peploe by watching the YouTube clip.
- 3. Learn about Samuel Peploe's choice of media handling, scale, style and subject matter by reading through the next slides.
- 4. Answer question 1(a) and use the slides after to assist.
- 5. Answer question 1(b) and use the slides after to assist.

Expressive Art Vocabulary

- Composition/ arrangement
- Subject matter/ imagery
- Visual elements
- Media handling and techniques
- Style
- Scale
- Mood and atmosphere

Expressive Art Vocabulary

- **Composition/ arrangement** arrangement; pose (in figure and portrait work); setting; viewpoint; focal point; choice of subject matter; perspective; proportion; scale and use of space
- Subject matter/ imagery choice of subject matter; sources of inspiration and influences; effect on the work
- **Visual elements** line; tone; colour; shape; form; texture; pattern; how they have been combined/ applied; their effect on the work
- **Media handling and techniques** choice of media and processes; application of media; effect on style; treatment of subject matter; level of detail; expressive qualities; skills demonstrated; 2D or 3D; scale of the work; influences on technique
- **Style** aims and influence of specific art movements; what makes the work distinctive; sources of inspiration; the artists' 'trademarks'; artists' response to the subject
- **Scale** the dimensions of the work; large or small; effect of scale on the work; effect of scale on detail/ realism/ visual impact etc.
- **Mood and atmosphere** the mood and atmosphere created and how this has been achieved (e.g. colour, use of media, subject matter, composition, style etc.); what the work communicates to you and why

Words about composition

Arrangement	Viewpoint	Focal point	Subject	Sitter (in portraiture)
Foreground	Framed	Centre of interest	Object	Subject matter
Middleground	Cropped	Point(s) of interest	Distorted	Frame within frame
Background	Close-up	Elevated viewpoint	Fragmented	In proportion
Horizontal	Wide angle	Camera angle	Symmetrical	Out of proportion
Vertical	Circular	Eye-level	Asymmetrical	Portrait orientation
Diagonal	Triangular	Bird's eye view	Balanced	Landscape orientation
Linear	Staged	Low viewpoint	Busy	One-point perspective
Horizon line	Set up	Picture plane	Cluttered	Two-point perspective
Perspective	Dynamic	Negative space	Crowded Flattered perspec	
Leading line	Small-scale	Rule of thirds	Minimalist Aerial perspectiv	
S-curve	Large-scale	Depth of field	Sparse	Vanishing point

Words about mood and atmosphere

Troposit	E . W	Al	N.C. day	Cont
Tranquil	Exciting	Atmospheric	Violent	Sad
Peaceful	Busy	Overcast	Disordered	Pessimistic
Quiet	Fun	Gloomy	Aggressive	Melancholy
Serene	Нарру	Sunlit	Hostile	Depressing
Calm	Joyful	Sun-drenched Moody		Dismal
Informal	Passionate	Shadowy	Intense	Desolate
Relaxed	Flamboyant	Warm	Threatening	Lonely
Still	Lively	Cold	Disturbing	Sensitive
Undisturbed	Optimistic	Leaden	Powerful	Thought provoking
Controlled	Emotional	Dreary	Inspiring	Moving
Dispassionate	Expressive	Lack-lustre	Poignant	Breathtaking

The Visual Elements

- Form
- Colour
- Shape
- Pattern
- Texture
- Line
- Tone

Form

When you add tone to a shape it creates form. That means that the shape becomes 3D. When you work with 3D materials, such as clay or papier mache you are creating 3D forms.

Shape

There are lots of different shapes. A shape happens when you join the two ends of a line up. The basic shapes we have are geometric squares, circles, etc.

Words about shape and form

Shape and form		Shape	Form	
Regular	Simple	Circular	Sphere	Sculptural
Irregular	Complex	Rectangular	Cube	Architectural
Geometric	Fragmented	Oblong	Cylinder	Profile
Organic	Jagged	Square	Pyramid	Relief
Man-made	Pointed	Triangular	Cone	Moulded
Natural	Distorted	Oval	Conical	Sculpted
Angular	Freeform	Pentagon	Helix	Modelled
Rounded	Bold	Hexagon Spherical		Carved
Symmetrical	Distinct	Octagon	Cuboid	Built
Asymmetrical	Indistinct	Outlined	Triangular	Constructed
Flat	Spiral	Positive	Tactile	Assembled
Repeating	Twisted	Negative	Textural	Tool marks
Elongated	Large-scale	Overlapping	Massive	Solid
Simplified	Small-scale	Silhouette	Monumental	Hard
Stylised	Short	Negative space	Hollow	
Spiky	Tall	Amorphous	Light	
Hard-edged	Wide	Nebulous	Heavy	
Soft	Narrow	Fluid	Mass	

Colour

There are hot and cold colours, primary and secondary. Colours can harmonise and contrast.

Words about colour

Primary	Transparent	Bright	Monochromatic
Secondary	Opaque	Strong	Neutral
Tertiary	Hue	Harsh	Subtle
Complementary	Pigment	Vibrant	Restrained
Opposite	Tone	Intense	Limited palette
Contrasting	Tint	Saturated	Restricted palette
Harmonious	Balanced	Bold	Pale
Related	Varied	Deep	Muted
Hot/ warm	Deep	Vivid	Faded
Cold/ cool	Fluorescent	Rich	Realistic
Symbolic	Luminescent	Expressive	Naturalistic
Decorative	Pearlescent	Exaggerated	Life-like
Advancing	Iridescent	Clashing	Earthy
Receding	Lurid	Gaudy	Delicate
Balanced	Loud	Garish	Weak
Blended	Brilliant	Polychromatic	Washed out
Reflected colour	Kaleidoscopic	Multi-coloured	Pure

Pattern

Pattern can be created by line, colour and texture. Patterns can be seen on clothes, clay and paper. It can be simple and is usually a repeat of a colour or shape.

Words about pattern

Applied	Random	Dots	Decorative
Repeating	Varied	Polka dot	Ornate
Simple	Regular	Dashes	Ornamental
Complex	Linear	Lines	Embellished
Man-made	Rectilinear	Stripes	Bold
Natural	Curvilinear	Chequered	Subtle
Geometric	Rhythmic	Tartan	Clashing
Organic	Symmetrical	Plaid	Kinetic
Mechanical	Asymmetrical	Floral	Optical
Motifs	Symbols	Speckled	Digital
Squiggles	Mirror image	Marbled	Abstract
Large-scale	Multi-directional	Cross-hatched	Psychedelic
Small-scale	Half-drop	Stippled	Tessellated

Texture

Texture is how something feels. For example rough or smooth, soft or jagged. You can create texture using thick paint, clay and collages and by scratching and piercing paper, tearing and cutting materials. Everyday objects can have a texture. For example a concrete wall or a tree trunk.

Words about texture

Tactile	Furry	Even	Brushstroke
Touch	Scaly	Uneven	Impasto
Textural	Silky	Grainy	Bas relief
Soft	Hairy	Indented	Low relief
Hard	Rippled	Pitted	Linear
Rough	Wrinkled	Dusty	Swirling
Smooth	Crinkled	Waxy	Dashed
Coarse	Ribbed	Greasy	Directional
Fine	Grooved	Velvety	Random
Flat	Spiky	Fleecy	Bumpy
Shiny	Scratched	Woolly	Woven
Glossy	Abrasive	Matt	

Line

You will use lots of different kinds of lines when you are drawing and painting. You can use lots of different mark-making tools to create those lines, such as pencil, pen, paintbrush, charcoal stick, pastel, etc. The lines will be very different when using the different materials. The lines can be broken, thin, thick, fluid and jagged lines. These kinds of lines can be used to express different ideas, moods and atmosphere. For example a sharp, pointed, jagged line can express a feeling of anger perhaps.

Words about line

Thick	Angular	Outline	Flowing	Zigzag	Continuous
Thin	Rectilinear	Horizontal	Graceful	Jagged	Broken
Broad	Rough	Vertical	Elegant	Twisting	Ragged
Straight	Textural	Diagonal	Precise	Cross-hatched	Scratchy
Curved	Expressive	Wavy	Accurate	Stripe	Inconsistent
Long	Bold	Curvilinear	Sensitive	Neat	Freehand
Short	Confident	Fluid	Delicate	Sketchy	Gestural
Hard	Hesitant	Smooth	Controlled	Faint	Spontaneous
Light	Fine	Squiggly	Definite	Subtle	

Tone

Tone happens when light falls on an object. It can be a range of lightness to darkness or lightness of any colour. It is light and shadow. Tone can also create mood and atmosphere.

Words about tone

Light	Highlight	Limited tonal range	Dramatic	Hard light	Drab
Dark	Half-tone	Wide tonal range	Contrasting	Diffused light	Faded
Soft	Mid-tone	Tonal value	Exaggerated	High key	Sombre
Subtle	Monotone	Tonal scale	Hard	Low key	Gloomy
Muted	Graduated	Light source	Glowing	Reflected light	Murky
Gradation	Graded	Direction of light	Luminous	Reflection	Dim
Blended	Shaded	Shadow	Illuminated	Bright	Flat

The Scottish Colourists

 The Scottish Colourists were a group of painters from Scotland whose post-impressionist work was not very highly regarded when it was first exhibited in the 1920s and 1930s due to its highly developed use of colour.

 It aimed to challenge the classical use of tone and texture in landscape painting.

Who were they?

The term 'Scottish Colourists' refers to four painters:

- S. J. Peploe (1871—1935)
- J. D. Fergusson (1874—1961)
- G. L. Hunter (1877—1931) and
- F. C. B. Cadell (1871—1935)

Similarities

- Each was born in Scotland in the latter part of the nineteenth century.
- Each was attracted to France early in their careers.
- Although the four were friends, they did not make up a formal group and the group name by which they are now known derives instead from their shared preference for vivid colour and a fluid handling of paint.

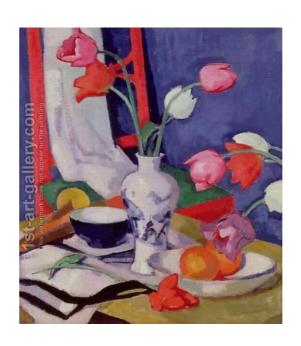
Samuel John Peploe



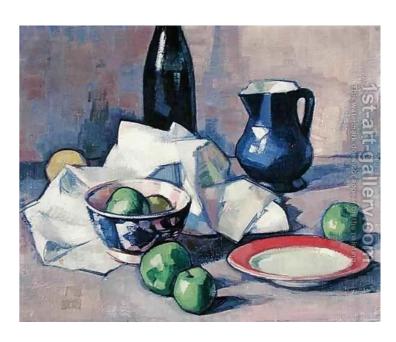
'Still Life' (1913) Oil on canvas



'Still Life with Bottle' (1912) Oil on canvas



'Tulips and Fruit' (1919) Oil on canvas



'Still Life, Black Bottle' (1916) Oil on canvas

Peploe Biography

https://www.youtube.com/watch?v=2xK5cddoJsQ

Media Handling/ Technique

- Peploe painted in brilliant colour, developing a style containing some new painting techniques, such as use of tonal ranges, brilliant colour, dry-brush technique, trying to give objects a simple 3D form in his paintings, etc.
- Brushstrokes are bold and vigorous influenced by the Fauves.
- His strong use of angular lines not only emphasises shape but adds structure to the paintings – Cubist influence.
- Often cool colours used, with darker blue outlines around objects, and brighter warm colours for objects.

Scale

Describes the size, location or amount of one element to another (or to the whole) in a work. It has a great deal to do with the overall harmony of an individual piece.

- Bottle coming off the top of the painting.
- Cup looks very small in proportion to apple.
- Vase is large and dominates piece.



Style

- Tight composition, strong colour and assured handling
- Outlines around objects
- Confident
- Defined the quality of light
- Painted in brilliant colour, developing a style containing some new painting techniques, such as use of tonal ranges, brilliant colour, dry-brush technique, trying to give objects a simple 3D form in his paintings, etc.

Subject Matter/ Imagery

A still life is a work of art depicting mostly inanimate subject matter, typically commonplace objects which may be either natural (food, flowers, dead animals, plants, rocks, or shells) or man-made (drinking glasses, books, vases, jewellery, coins, pipes, etc.).

- Peploe is best known for his still lives of tulips, fruits, vases and household objects.
- He concentrated on a few simple objects Chinese vases, a black fan, a book, fruit, fabric and flowers – and in particular, tulips or roses.

Visual Impact

Visual impact is the first thing we see in a painting.

- Composition/arrangement
- Media handling and/ or techniques
- Visual elements
- Scale
- Style
- Subject matter/ imagery
- Mood and atmosphere

Task - Question 1(a)

- 1. Select one of Samuel Peploe's still life paintings from the next slide. With reference to this artwork comment on:
 - colour
 - media handling and techniques
 - mood and atmosphere

Why do you find this artwork appealing? Give **two** justified reasons.

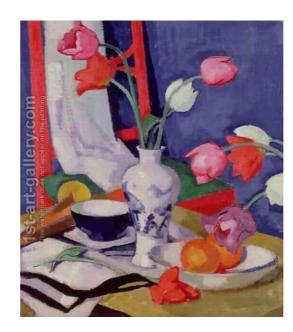
Samuel John Peploe



'Still Life' (1913) Oil on canvas



'Still Life with Bottle' (1912) Oil on canvas



'Tulips and Fruit' (1919) Oil on canvas



'Still Life, Black Bottle' (1916) Oil on canvas

• Look over the next slides for information on how to answer the question.

Exam Technique

- Read the question
- Underline the keywords
- Use the keywords as headings to structure your answer
- Each paragraph should analyse a different keyword from the question
- Always refer specifically to the paintings
- Your first sentence should be an introduction explaining which artist and artwork you are going to discuss

Keywords

- **Composition/ arrangement** arrangement; pose (in figure and portrait work); setting; viewpoint; focal point; choice of subject matter; perspective; proportion; scale and use of space
- **Subject matter/ imagery** choice of subject matter; sources of inspiration and influences; effect on the work
- Visual elements line; tone; colour; shape; form; texture; pattern; how they have been combined/ applied; their effect on the work
- **Media handling and techniques** choice of media and processes; application of media; effect on style; treatment of subject matter; level of detail; expressive qualities; skills demonstrated; 2D or 3D; scale of the work; influences on technique
- **Style** aims and influence of specific art movements; what makes the work distinctive; sources of inspiration; the artists' 'trademarks'; artists' response to the subject
- **Scale** the dimensions of the work; large or small; effect of scale on the work; effect of scale on detail/ realism/ visual impact etc.
- **Mood and atmosphere** the mood and atmosphere created and how this has been achieved (e.g. colour, use of media, subject matter, composition, style etc.); what the work communicates to you and why

Keywords

- **Composition/ arrangement** arrangement; pose (in figure and portrait work); setting; viewpoint; focal point; choice of subject matter; perspective; proportion; scale and use of space
- **Subject matter/ imagery** choice of subject matter; sources of inspiration and influences; effect on the work
- **Visual elements** line; tone; colour; shape; form; texture; pattern; how they have been combined/ applied; their effect on the work
- **Media handling and techniques** choice of media and processes; application of media; effect on style; treatment of subject matter; level of detail; expressive qualities; skills demonstrated; 2D or 3D; scale of the work; influences on technique
- **Style** aims and influence of specific art movements; what makes the work distinctive; sources of inspiration; the artists' 'trademarks'; artists' response to the subject
- **Scale** the dimensions of the work; large or small; effect of scale on the work; effect of scale on detail/ realism/ visual impact etc.
- **Mood and atmosphere** the mood and atmosphere created and how this has been achieved (e.g. colour, use of media, subject matter, composition, style etc.); what the work communicates to you and why

Fact, Justify, Opinion

Always answer critical studies questions with this technique. Give a fact, then a justification and then an opinion. This will ensure your receive full marks.

Fact

The artist uses earthy warm colours for the fruit contrasting with blues in the background.

Justify

I think that they have done this in order to make the fruit stand out and make it the most important object.

Opinion

I like the way they have used colour as it draws my eye towards the main subject matter of the painting.

Task - Question 1(b)

1. Samuel Peploe is your chosen artist.

Explain the impact of social, cultural and/or other influences on any of their work and practice.

5 marks

Influences

Peploe

Living in France changed his use of colour, which became brighter and more vivid. He saw the work of the French Fauve artists (Fauve = the Wild Beasts). He was very impressed by the colourful, daring paintings by Henri Matisse, the leader of the Fauves. Influenced by the work of Matisse, Peploe began to use simpler shapes, brighter colours, definite light, dark and middle tones, and bold outlines around shapes in his paintings.

He undertook painting trips to northern France and the Hebrides with his friend J.D. Fergusson, another of the Scottish Colourists. Inspired by the bright sunlight, he experimented with the bold use of colour, and the influence of the rustic realism of French painters is evident in his landscapes. His still life works show the influence of Manet, with combinations of fluid brushwork, thick impasto and dark backgrounds with strong lighting.

From Manet he learned to paint instinctively and spontaneously; from Sisley he realised the pleasure of painting *en plein air*; from Friesz he learned to apply colour expressively without abandoning the internal 'rhythm' of his compositions; and from Cézanne he discovered a more subtle analysis of form and colour.

In Paris Peploe was able to immerse himself in the intellectual environment, absorbing the latest modernist debates. From the outset, Peploe's art was defined as 'Franco-Scottish' and he succeeded in his ability to assimilate French art while retaining his Scottish identity.

Peploe was the eldest of the Scottish Colourists, and the most commercially and critically successful of the four men. This gave him the time and money to produce his paintings.

Influences

- Social/ cultural influences
- How has their work developed/ changed?
- "He saw the work of the French Fauve artists (Fauve = the Wild Beasts). He was very impressed by the colourful, daring paintings by Henri Matisse, the leader of the Fauves. Influenced by the work of Matisse, Peploe began to use simpler shapes, brighter colours, definite light, dark and middle tones, and bold outlines around shapes in his paintings."

Influences

- Social/ cultural influences
- How has their work developed/ changed?
- "He saw the work of the French Fauve artists (Fauve = the Wild Beasts). He was very impressed by the colourful, daring paintings by Henri Matisse, the leader of the Fauves.

 Influenced by the work of Matisse, Peploe began to use simpler shapes, brighter colours, definite light, dark and middle tones, and bold outlines around shapes in his paintings."
- This answer would get you 1 mark. It includes a fact and a justification.