



Pearson

GCE A Level Advanced Art and Design

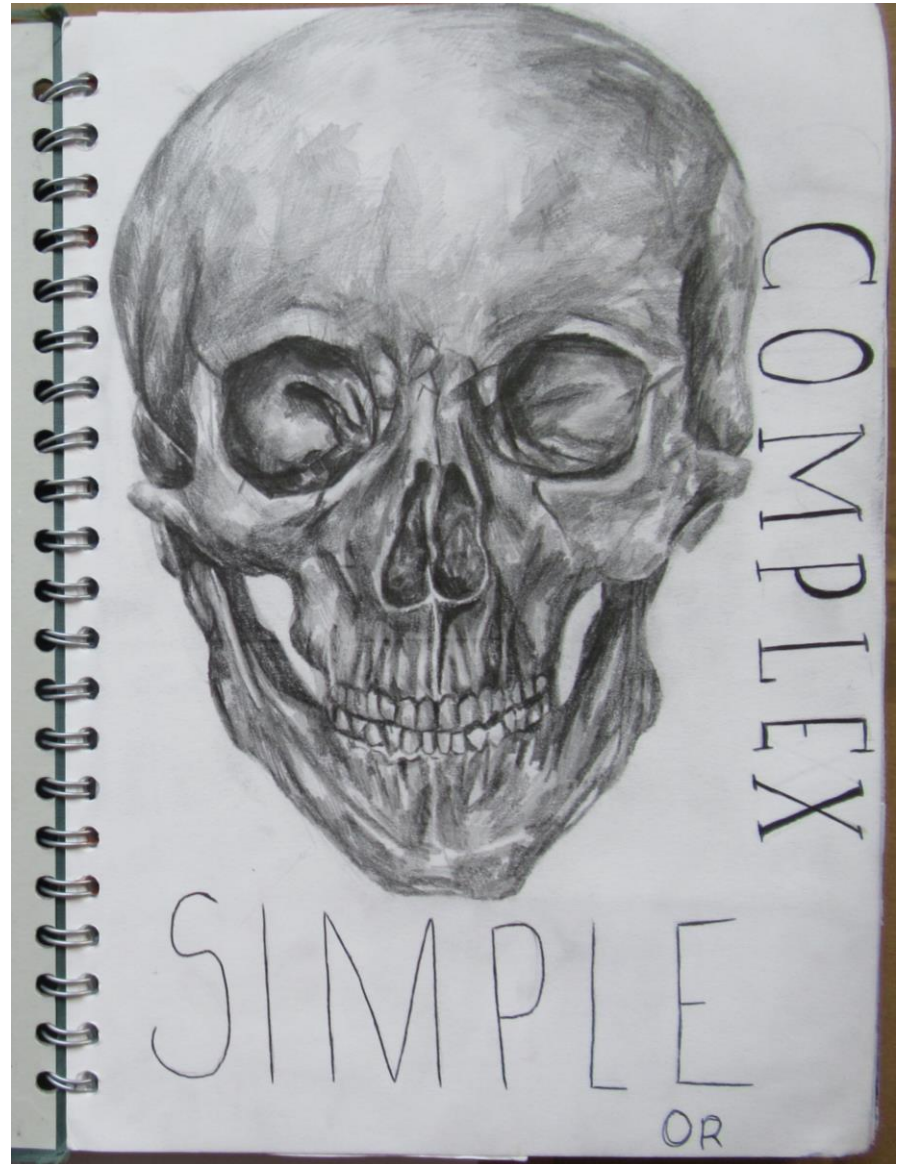
**Fine Art
Component 2**

Total Mark 22

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	5	5	7	5
Performance Level	2	2	3	2
Total out of 72				22

Component 2

Fine Art

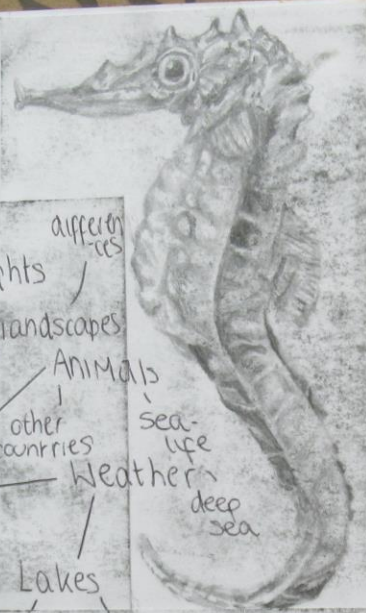
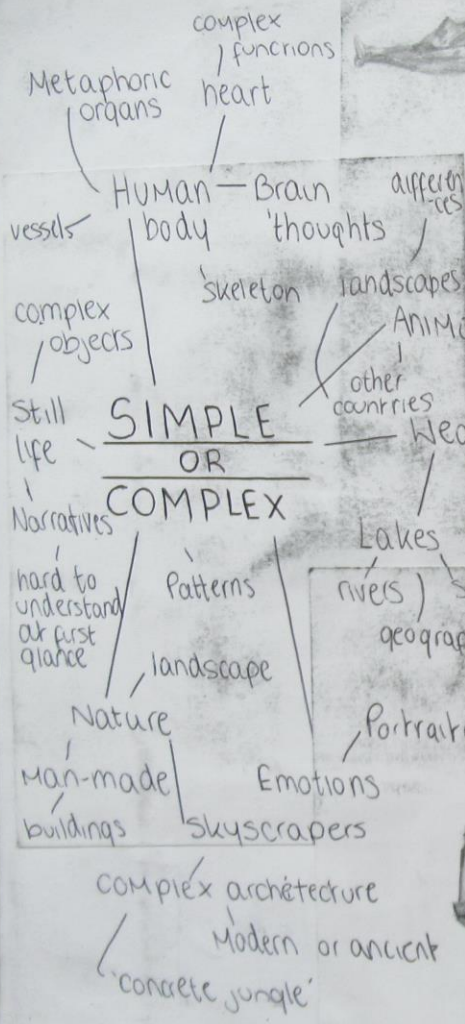




COMPLEX

SIMPLE

OR



INITIAL PHOTO SHOOT

Planning exam focus referring to landscape, more specifically architecture.



SHOOT

Planning exam focus
referring to landscapes
more specifically
architecture.



IMG_7047[1]



IMG_7044[1]



IMG_7043[1]



IMG_7028[1]



IMG_7025[1]



IMG_7106[1]



IMG_7105[1]



IMG_7103[1]



IMG_7100[1]



IMG_7092[1]



IMG_7002[1]



IMG_6988[1]



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IMG_7012[1]



IMG_7011[1]



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IMG_7104[2]



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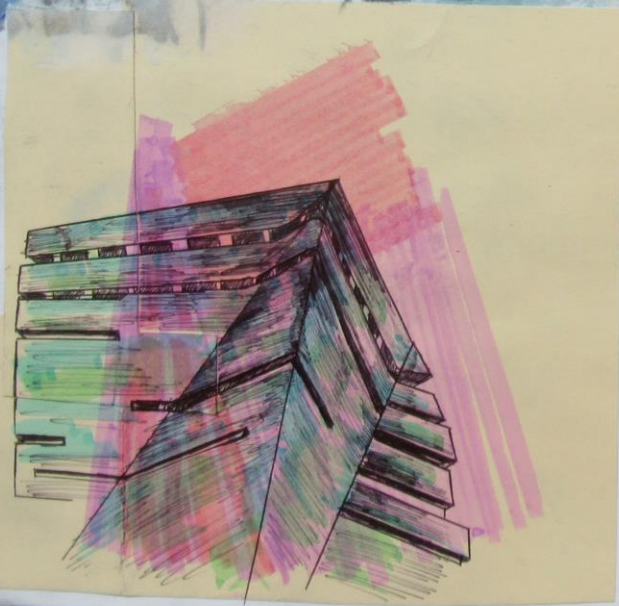


Experiments

This is my first collage I have created, in response to my architectural study for the exam the 'Simple or complex'. I printed off my pictures and cut them into different shapes, whilst some not following the main lines of the building.

I decided to do this collage in black + white as I thought the colours would contrast too much. Although, if I wanted to create a more chaotic and cluttered collage I would include colour.

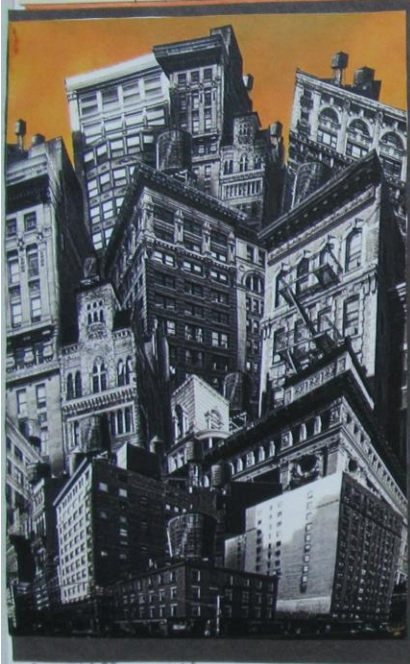




STATEMENT OF INTENT

Leading on from my experimentation with architecture, I aim to base my project in response to 'simple or complex' around class segregation and the rise of contemporary architecture in comparison to old. I will explore ways to represent a negative congestion of large buildings in relation to the term 'concrete jungle' and present this rising issue in my artwork.

CHRIS LORD



CITYSCAPE COLLAGE

the atmosphere, appearing gloomy and overall displeasing. It's worth to question why Lord chose this colour, and the different representations possible if the colour were to change to a blue for example. I like the way the buildings merge together and seamlessly blend, making it hard to tell it's a collage from first look.

Chris Lord is an artist based in New York, who creates digitally enhanced artwork focused on the theme of architecture. He relates to the project of 'Simple or Complex' by his range of photography and his adaptations using collage and other mediums.

'Cityscape Collage' is the piece, particularly like most, due to the colour contrast from the background to the buildings. The orange gives a change to



Although I'm not so interested in adapting my responses digitally, I plan on layering mediums such as paint or pen, inspired from my experiments, on a print out.

My response will be of my own collage of a mix of new and old photos, with a solid background of colour peaking through windows and different white space within the buildings. Lord tends to use the same orange and yellow tone in the background of his photos, enhanced digitally. I plan on using unnatural colours to make it more abstract and unrealistic such as pinks or unusually bright blues.



CONTACT SHEET

for my response to Chris Lord, I attempted to take pictures similar to his - a mix of new and old architecture. This was mainly to resemble the rise of contemporary buildings in comparison to old, linking back to my statement of intent.



DEVELOPMENT

To develop my original collage, I wanted to add colour in a way that did not involve the buildings, relating to Chris Lord, I wanted to develop a coloured background to add depth. By using a scalpel I cut out the main windows in most pictures, also including doorways and arches. I had to apply a lot of pressure to assure a clean cut with the scalpel to avoid ripping the paper,

which would make it look messy. It was after the first few cuts when I realised this, hence some visible mistakes that are noticeable on some buildings, which is something I will know for next time. After deciding on the placement of the collage, I realised that some cuts would overlap buildings, instead of a blue coming through. Next time I would change the order I would normally do a collage, this would be deciding the placement and then go in with the scalpel and mark ^{each} each area would overlap, working around those areas.



IMG_7604[1]



IMG_7609[1]



IMG_7614[1]



IMG_7603[1]



IMG_7608[1]



IMG_7613[1]



IMG_7602[1]



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IMG_7612[1]



IMG_7601[1]



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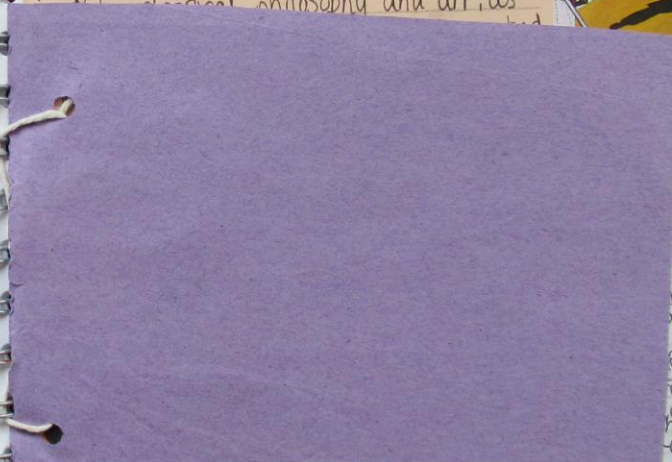
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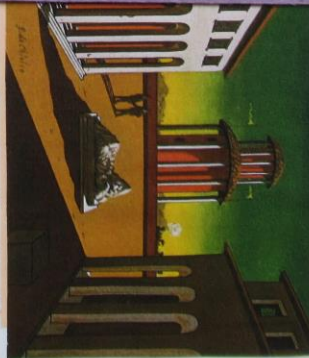
Giorgio de Chirico

Giorgio de Chirico was an Italian artist known for his unique style of painting called metaphysical art. His paintings are characterised by their mysterious and dreamlike atmosphere often featured with deserted cityscapes, shadowy figures, and enigmatic juxtapositions of objects. De Chirico's art was heavily influenced by his philosophical and artistic interests.



is a painting
red in 1913,
ost famous
surrealist
picks a
edes into
round, there
ared at
he train
bol of

progress and nostalgia,
as the train's presence among the
classical architecture evokes a sense of
temporality and cultural dislocation.
There is also a statue, which appears
to have an elongated neck and a
simplified face in the viewer's
perspective. The title, "The Soothsayer's
Recompense", suggests a tale of
retribution or reward. It's a complex
and multi-layered work that invites
the viewer to question the nature
of reality and the power of imaginat-
ion. The painting includes multiple
works that are up for interpretation,
as well as modernist aesthetics,
creating a unique visual language
that resonates with contemporary
audiences.



After experimenting with different coloured backgrounds to convey specific feelings to viewers, I preferred the red in comparison to the blue. The pure red connotes anger, even blood, relating to the apocalyptic feeling I began to aim for after developing from Chris Lord's work. I especially liked the off-purking yellow, as it conveys the ominous feel, which is what I wanted to feel when looking at the red background. The blue I don't think was the best colour as to me it just represents natural images like the sky, and overall positive aspects of the world in health. I want to ~~work~~ work pieces in the future to be almost negative and ominous, creating a lonely feel.

include "The Soothsayers Recon
and "The Nostalgia of the infinite."

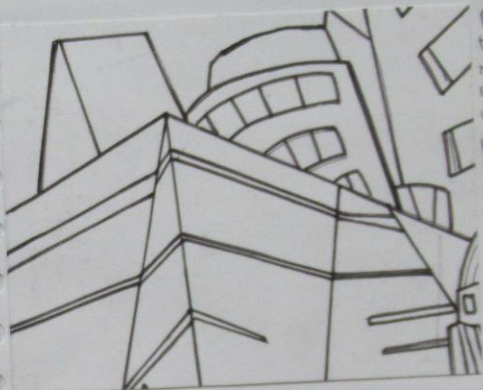
I chose this artist as it
resonates the similar feelings
I strive towards in my
courage, relating to the
apocalyptic feel and
deserted buildings, chivico
depicts this in his style,
a difference being the
presence of old architecture.

"The Soothsayers Recon"
-g by C
It is co
works a
movement
deserted
the dis
is a steep
the edge
appears
progress
at the



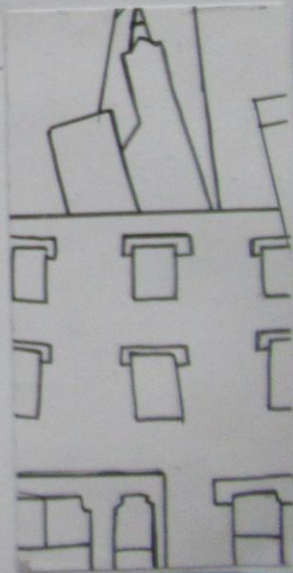


LINE DRAWINGS



By using graphite transfer, I achieved multiple collages ready to experiment with in prep for my final piece. These were from my previous collages to develop from my mixed media plan, to improve with what I have already done.

By using the most prominent lines, I achieved a plain base to develop with mixed media, to work in a variety of materials such as paint and working on top of brightly coloured tissue paper.





**NEVER
THROW
FIREWORKS!**

NEVER FORGOT

INSTRUCTIONS
ON EACH BOX
KEEP AWAY FROM
CHILDREN

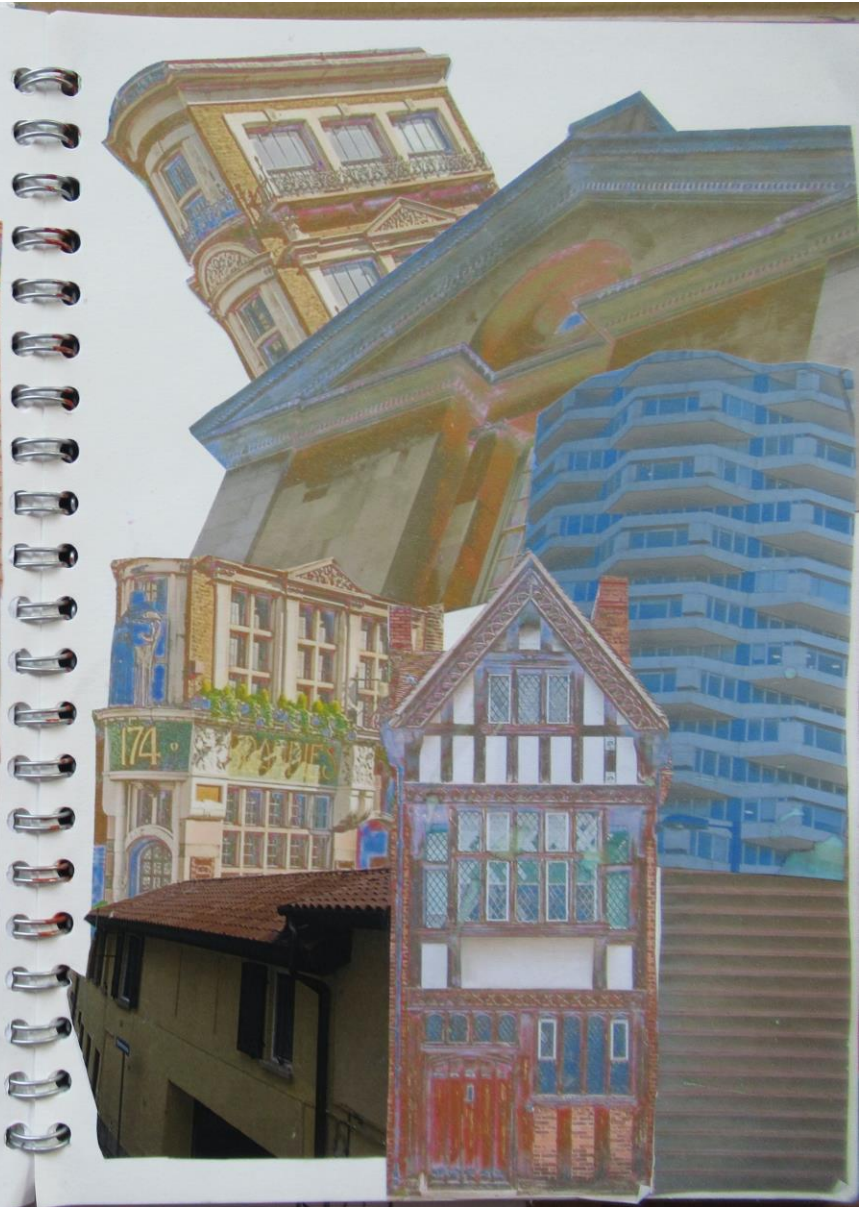
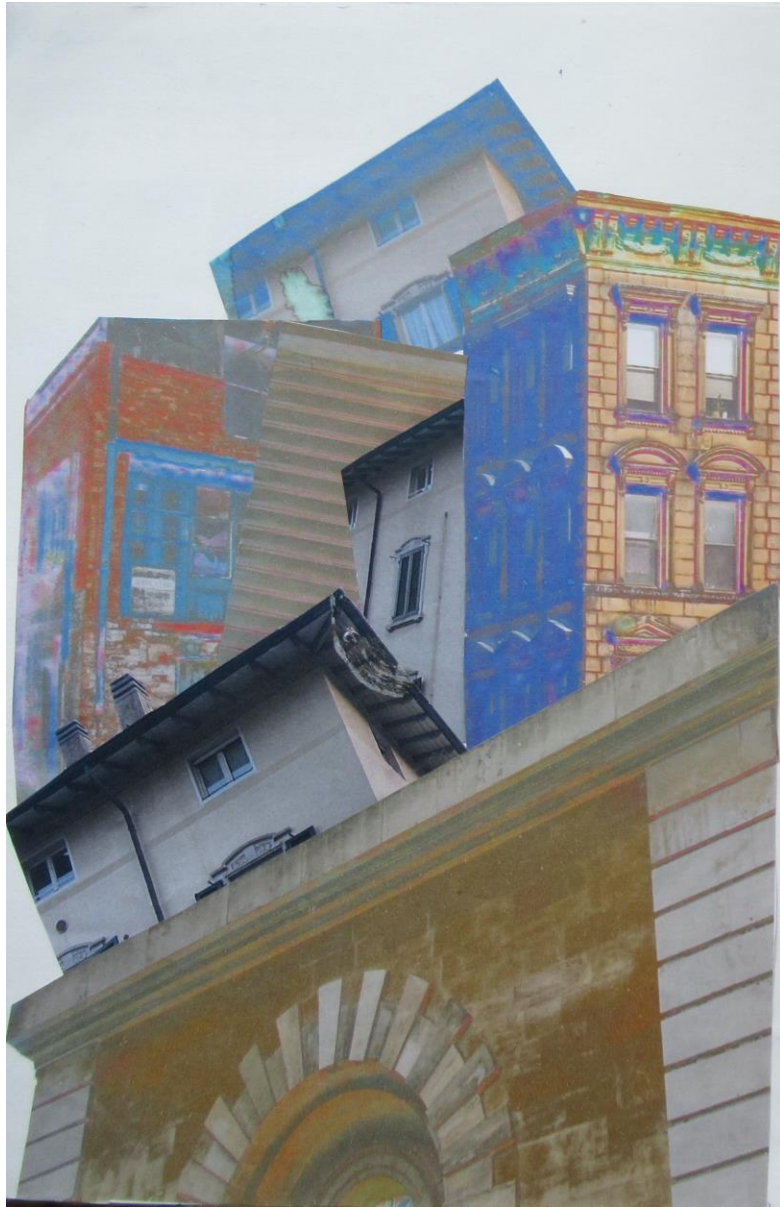
NEVER USE
MATCHES OR
LIGHTERS
NEAR
FLAMMABLE
MATERIALS
OR
OILY
CLOTHING

NEVER USE
MATCHES OR
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NEAR
FLAMMABLE
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OR
OILY
CLOTHING

STAND WITH US

Contact sheet



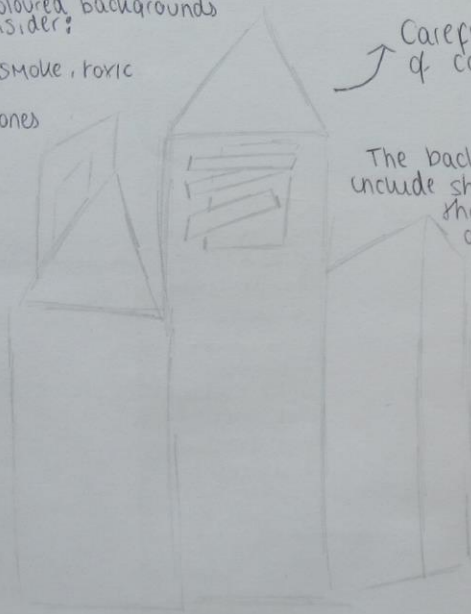


COMPOSITION

On an A1 piece of Cartridge paper, I will organise my collaged building in the centre of the page, leaving space for a detailed painted background. I will compose my collage whilst thinking about the deeper meaning and the sense of realism I wish to have behind it. By meaning I am referring to the realism of the building and perspective of how a person in front of it will view it. It will look similar to my most recent piece, with slight changes to the composition of collage.

different coloured backgrounds to consider:

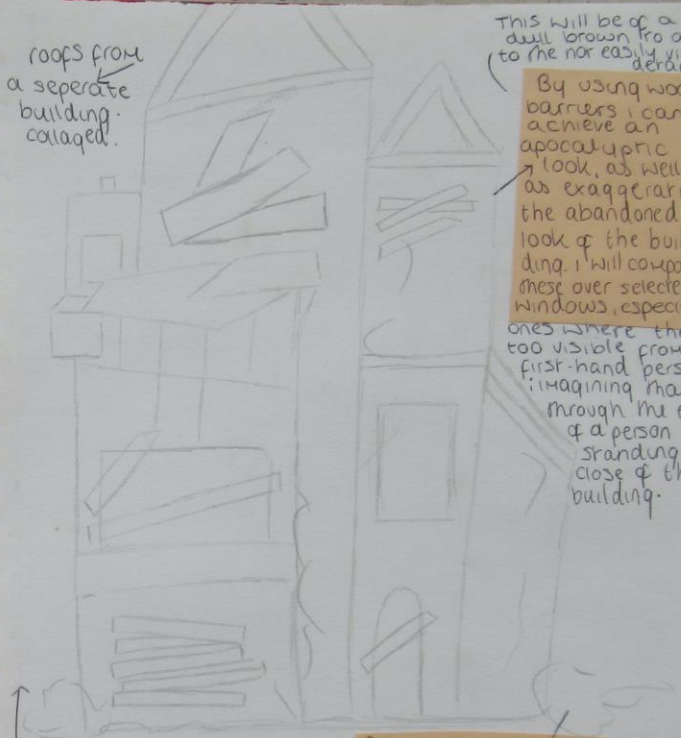
- green - smoke, toxic
- red - tones
- yellow



Careful choosing of composition.

The background will include shades of green, that convey a sort of toxicity in the environment. These eerie and off-putting colours further exaggerate the abandoned atmosphere I wish to achieve.

roofs from a separate building collaged.



This will be of a dull brown to add to the not easily viewed detail.

By using wooden barriers I can achieve an apocalyptic look, as well as exaggerating the abandoned look of the building. I will compose these over selected windows, especially ones where they are too visible from the first-hand perspective: imagining that through the eyes of a person standing up-close of the building.

May include a textured background to add depth.

Pictures of plants such as bushes and trees will be placed surrounding the building to illustrate the abandonment and neglect of it.

The background will consist of warm red tones that will not be a solid colour, but painted realistically to mimic a red sky. I will also add smoke of dark reds and greys to show a diseased environment.

transferring stencils with paint.

My final piece relates to 'Simple or Complex' due to its complexity in chaos. An apocalyptic scene is unpredictable, by creating a collage I can convey the difficult situation and the struggle to make sense of it all. I have also planned to use complex techniques such as ~~stencils~~ stencils that will ensure the page looks complex and make the viewer think deep.

FINAL PIECE



EVALUATION

The theme we explored, "Simple or complex", confused me at first. My first thoughts were the possibilities of combining both simple and complex, and thinking about how limited they were at the time. I was especially confused with the choice of "or" instead of "and". I was not sure whether we could blend them together or had to strictly follow one. After completing my mind map I began to understand the possibilities within the theme and started to think about my next step to develop my mind map ideas. Along this project I have researched a variety of artists to portray a sufficient sense of development of my architectural project.

My first artist research was Chris Lord, he influenced my work by introducing an ominous feel in my collages, compared to before, where they were plain and had no specific meaning. After carrying on the apocalyptic feel, I created collages with bright, off-putting and garish colours, using a scalpel to cut windows and let the colour shine through, whilst projecting that abandoned feel from Chris Lord. I learnt that the atmosphere he includes in his work is something I wanted to develop. My next artist was Giorgio de Chirico, who created metaphysical paintings.

Although, I recognised that his style of art relating to his colour block painting, was not something I wished to incorporate within my work - as I wanted to focus more on collage. However, Chirico gave me an insight on how to present a piece of work to look more desolate and physically out of this world. Another artist was Peter Crawley, who I researched during my life-drawing stage to develop into mixed media.

Crawley did not influence my final piece physically, but he eventually led me to involve transferring paint using stencils due to using them in my mixed media pieces. Ria Bakridar was a significant part of my research when developing into my final piece. I learnt the technique of collage to exaggerate my apocalyptic theme and had a clear idea of my final piece outcome. A painted background has changed a long the way, as I have added texture using a palette knife. I made this decision since I wanted to add another interesting aspect to the collage. This ~~one~~ aspect of why it has become more sophisticated over time. I have chosen to present my ideas in a collage on A1 cartridge paper for my final outcome. I think I successfully explored the theme due to its complex chaos and apocalyptic setting.

There is a lot going on in this piece which reflects its complexity. The painted lines portray its abandonment of the building and neglect, successfully relating to an apocalyptic themed piece. If I had more time I would have spent more detailing my stencils, and scalpeling them finer and neater. I hope viewers can understand from observing my piece what I was aiming for, an apocalyptic setting separate from our world.

I hope it gives a desolate feeling and resonates that loneliness.

MATERIALS, TECH, PROCESS

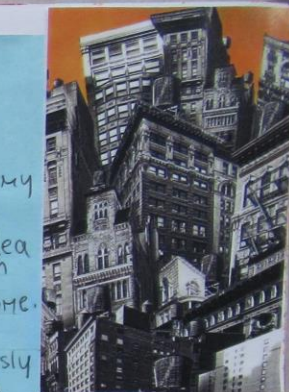
The Materials I will be using is acrylic paint, which will be used to enhance details in the buildings and surrounding obscure, miniature details, such as the overgrowth of greenery and unnatural colours to illustrate the apocalyptic theme that has been occurring in my artwork. This material has not been developed from a specific artist, but rather from my own development during the experimentation of my mixed media pieces. I can use this to add depth + texture within the printed buildings, and use colours/tones to exaggerate an abandoned look in corners and windows by carefully placed mark making. To create an overgrown look I need to mix specific colours and use a dabbing technique of the paintbrush to mimic leaves and branches stretching over across the buildings. I will also include printing acrylic paint using stencils I have created to add depth and vivid colours on top of these dark colours to add complexity and

ARTISTS

The artists that have influenced my work through this process are Chris Lord and Ria Dasrindar. Lord influenced this apocalyptic idea and theme within my work, which was the beginning of the crucial development that my work has become. His desolate themes and ominous backgrounds is something I have included in pieces of work continuously and will remain in my final piece. Ria introduced the idea of collaging buildings to make another building. Her work almost looks dystopian, exaggerating this unerving atmosphere within her work that I will carry in my final piece. I have taken both artist's influence and used both of their ideas together. The atmosphere of Ria and Lord are very similar, hence why I chose to develop and shaped their work and shaped my own.



← This piece is the most relevant to the development towards my final piece. The way it is collaged into one building using multiple photos is a huge step I have taken that is different from my previous collages.



MIXED MEDIA

Mixed Media is using multiple materials or mediums to create artwork. It adds texture and depth by layering materials to increase visibility of dimensions that is difficult to achieve with a single medium.

By incorporating mixed media in future development, I want to experiment with different techniques and explore ways of expression. I hope to spark new ideas when using materials that would help in deciding the mediums for my final piece. I wish to personalise my work and make it unique, whether that be using unusual materials or distinctive colours to add those textures and depth.

It allows me to work flexibly from traditional supplies, to found objects and recycled materials. I have already used paint and collaging, however would like to layer a range of materials, whether that be on top or in the background behind the buildings.

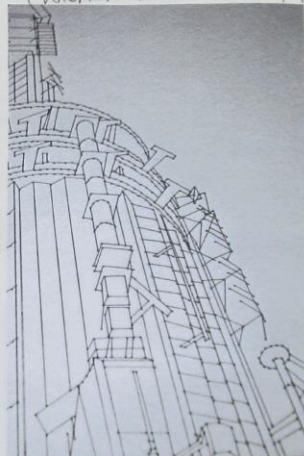
I might experiment with line work using dark, bold colours to have multiple narratives and meanings along with the lonely, apocalyptic feel. The aim of this is to dash, encourage deeper thinking viewers.

PETER CRAWLEY

Peter Crawley is a contemporary artist whose work is rooted in his abstraction and minimalist aesthetics. He creates stretched, intricate, three-dimensional images and thread to create intricate, three-dimensional images that seem to pop off the page. Crawley's sketches depict simple objects, such as plants or geometric shapes, but by using layers and layers of thread, he is able to create a sense of depth and complexity. The use of different coloured threads also adds texture and dimension, which is something I wish to include in my final exhibit pieces and upcoming experiments.

Crawley also used this technique on architectural buildings, the sketch being so thin that it's far away or looks like a wire drawing. They are an expression of minimalist aesthetics, featuring simple geometric forms that blend seamlessly. One of his most notable architectural pieces is '4 pillars', or his series on building reflections. He uses the thread loosely to what it seems like another dimension underneath the building, using stretching to my upcoming experiments could be an interesting medium as I can experiment on different colours. And/or work this on top of a collage or line work.

I can use Peter Crawley as inspiration for my own work by focusing on materiality, whether it's stretched illustrations or paintings. I am inspired by his material and potentially using it in my pieces as a form of mixed media to add texture and depth in my experiments.



Using coloured thread is something I wish to adapt into my piece, this could be words or simple line-work of a building. It is versatile and great for adding detail, so effects and connecting elements of composition.

