



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 2**

LAUREN

Total Mark 58

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	15	15	14	14
Performance Level	5	5	5	5
			Total out of 72	58

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naive, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skilful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total: 15
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED independent, critical, perceptive, insightful, original, in-depth reflection, contextual references shows some personal insight, genuine creative journey,			EXCEPTIONAL			
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total: 15
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED independent, perceptive, insightful, original, in-depth reflection, contextual references shows some personal insight, comprehensive control over the formal elements,			EXCEPTIONAL			
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total: 14
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED independent, perceptive, contextual references shows some personal insight, comprehensive control over the formal elements,			EXCEPTIONAL			
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total: 14
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED comprehensive control over the formal elements, contextual references shows some personal insight, independent, perceptive			EXCEPTIONAL			
																		Total mark: 58	

Examiner commentary

This submission achieves marks in a secure way within Performance Level 5, the Confident and Assured band. Themes of 'order and chaos' are explored in response to the title 'Variation and Similarity'. Perceptive responses to the theme are confidently established at an early stage in the investigation, informed by independent decisions, for insightful observations from first hand which record the impact of 'chaos' (graffiti) on the 'order' of architecture (the regularity of tower blocks). Responding to a range of artists, including David Hopper and Andreas Gursky, contextual references show some personal insight as the candidate makes informed, original and independent discoveries that ultimately drive the creative direction of the project.

Insightful critical investigation into further contextual sources is extended through relating the work of David Hopper and Andreas Gursky to original visual explorations of order in the school environment. In-depth reflection is evidenced through written observations and the candidate's own visual recording and analysis, for example comparing lockers and school photos with the repetition of portrait imagery in works by David Hockney and Marlene Dumas. However, it is an encounter with the work of Cornelia Parker that promotes the decisive development of an original and genuine creative journey into deconstruction and reconstruction, driving the final stages of the investigation towards realisation in a series of mixed media paintings. The performance of the candidate is securely Confident and Assured, addressing the Assessment Objectives with consistency, and maintaining a comprehensive control of the formal elements throughout.

AO1: This submission indicates strengths in meeting AO1, identifying and developing ideas, achieving the highest mark in Performance Level 5, Confident and Assured. The candidate undertakes an independent, perceptive and comprehensive investigation, informed by critical sources. Analytical and critical review demonstrates in-depth and insightful understanding of visual ideas, concepts, and contextual sources. These fully inform and support the development of the candidate's genuine creative journey without veering into pastiche.



Examiner commentary continued

AO2: Similarly to AO1, the submission shows strengths in AO2, exploring, selecting, and refining appropriate media and skills to achieve a mark in the highest position within Performance Level 5. The candidate identifies appropriate methods and media for recording and investigating ideas and sources. The candidate's ability to manipulate a range of skills and media is evident, consistently demonstrating a comprehensive control over the formal elements. Critical review and refining of ideas and technical skills is insightful and perceptive, confirming meaningful creative decisions and driving ideas towards original solutions. Contextual references show some personal insight and inspire creativity.

AO3: Assessment of AO3, recording ideas and observations, is marked in the middle position of Performance Level 5. Observations and insights are perceptive and relevant to intentions. Meaningful information is gathered and underpins developing ideas. The candidate demonstrates independent decisions in selecting appropriate sources of investigation and shows some insight into relating these to contextual references.

AO4: Similarly to the assessment of AO3, the assessment of AO4, presenting a meaningful response and realising intentions, is marked in the middle position of Performance Level 5. The candidate resolves the investigation in a perceptive series of paintings that record events of deconstruction and reconstruction in response to ideas of 'order and chaos'. Whilst the creative decisions driving these outcomes do not meet as many of the Performance Level 5 descriptors as AO1 and AO2, they are independent and perceptive. Contextual references show some personal insight and the candidate consistently shows comprehensive control over the formal elements.





live & colouring pencils ↑
permanent & water colour ↓

lockers

Mixed media sketches.

I decided to start this project by using a series of sketch studies based on a collection of lockers that have been in the art centre for many years. As a result they are somewhat new to many and unfamiliar to any who have only visited once. This is different when the aim is to capture and represent the past. The idea of painting the lockers was to capture the past, to just do it one day if they were to be taken away. The idea of being able to have things and not to have them.

I really like the repetitive nature of the lockers. The lockers are the same, the same shape, the same size, the same colour. The difference between them is what is on them. The lockers are the same, the same shape, the same size, the same colour. The difference between them is what is on them.



BRISTOL

'capital town of graffiti and street art.'



Bristol is my top choice for me and as a result there is a lot of graffiti and street art. It is because of the way the city is built. It is because of the way the city is built. It is because of the way the city is built.

I was already thinking about buildings and street art and that form and that sense of repetition in space. In my locker project that I think Bristol is a really good example of people wanting to break free from that strict need to conform and what people can do when given the opportunity to be really creative. It makes the cityscape so much more interesting and what something to see. It makes the city so much more interesting and what something to see. It makes the city so much more interesting and what something to see.



Bogdan Gribovan:

Bogdan Gribovan is a Romanian artist who produced a series of photographs based on his own sketch of plans. The apartments were designed and built under an experiment of communism and designed with the specific intent that every space should be equal and on some Gribovan lives on the 10th floor of the building and remembers when each of his neighbours, who had all started with the exact same space, did not have differently the produced 10 pieces of the rooms on each floor, including his. The frame from perspective is important for each floor to convey impossible and repetitive structure of the space. However, despite this, Gribovan is right that all of the spaces are different. The layout, colours, bits of whimsy after someone took care to completely change the space with each piece. He also includes a small bit about the residents that occupies the space making it seem even more personal.



*finding expression
in conformed space.*



David Hepner.

David Hepner was producing many paintings inspired by buildings in London in particular many of his pieces such as these the drawings were express

creative expression which continued to push urban spaces. The later ones had bright colours of the graphic contrast the strong formalist, dark segments of the concrete buildings. The buildings couldn't be more different from one another, their entire design lacks any individuality or any sense of home. The dark, heavy tones lack warmth and makes the floors look cold and almost desolate when seen. The huge scale of urban empowers the repetitive formulae of windows and concrete boxes. The most drawings and sketches in bright paint couldn't be more different or far more raw - rebellion against the remaining sense of conformity, a desperate need to find expression and personality in a cold urban world.

I think the formalist composition of Hepner's work, created by the apartment blocks is very similar to the pieces I compared to others. It has the same repetitive form with different bits of expression creeping around. After quite mulling and seemingly unplanned I think the same applies to Gribovan's sketch, especially when the pictures are displayed as a collection/typology, emphasising all the similarities and differences between the spaces.



BRISTOL
GRAFFITI
RESPONSE.

Hepher
response

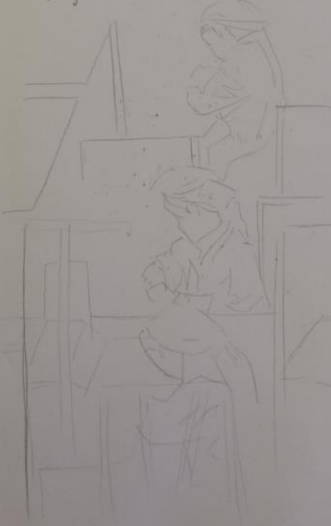
- based on lockers &
inspiration for graffiti
came from lockers' surroundings



— EDWARD —
BURTYNSKY

Edward Burtynsky is a Canadian photographer and artist. He has a special appreciation for nature and

... from things to his field about industrial landscapes. The photos above are all from a project of his titled 'fact'. The photos show the grand scale of manufacturing industries and the amount of workers involved in their daily affairs. It is somewhat common and familiar to see workers in uniform and the scene is unapologetic and uniform and unifying. In Burtynsky's photos, the workers are a part of the machine, particularly in the bottom right photo, they are the machine. The worker's posture and the motion of their hands are captured in that way, making their job...



The workers' uniforms and their rigid formations, patterns that deny their personality is what seems to be an inevitable atmosphere of the factory. I think my favorite section of any of these photos is in the bottom left photo, and in the front row, the only worker who actually looks at the camera. When all the other workers continue working, it almost makes me a question against the idea of conformity, that his thinking is so much more than the others. I think the artist's eye captures the complexity of the worker's relationship with the machine and makes the relation seem even more purposeful.



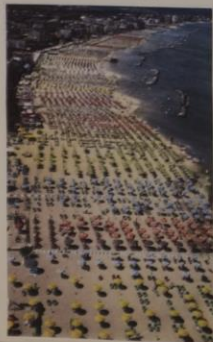
ANDREAS GURSKY.

Andreas Gursky is an artist photographer whose work focuses on the structure of human space and how they are organized as the resulting form of social interaction. The first part of the work is like a map and the second part is like a photograph of human activity. Gursky's work is not as organized as the first part - there are some very interesting, almost like a map of the human condition, images of the world but the same layout, the structure, like in the case of Gursky's work, giving the same sense of scale and organizing the human condition in the way we live. It is not like the regular pattern of Gursky's previous work, it is organizing space by the way that things are done. I think they help in some of perspective is the viewer can see what you want to know, the picture back it shows.

Creating great images is like creating a world of order, human structures form some form of underlying purpose and structure to exist means, and as a form of order, which is the way we structure things.



As a result of this picture, a regular form shows the order in the way, and the way we organize our life in every way is the way of structure as in the human mind as well as the human mind of space by the figure on stage. It suggests a human mind or structure to be a human structure and human the mind for structure is a regular structure that is like a grid and many people prefer to see the other people in a regular way.



When the crowd is a regular form, it shows a human mind and human structure. It is not like the first part of the work, it is like a map of the human condition, images of the world but the same layout, the structure, like in the case of Gursky's work, giving the same sense of scale and organizing the human condition in the way we live. It is not like the regular pattern of Gursky's previous work, it is organizing space by the way that things are done. I think they help in some of perspective is the viewer can see what you want to know, the picture back it shows.



SATELLITE IMAGES.



I found satellite images of interest in the way they show the regular repetition of human space and how they are organized as the resulting form of social interaction. The first part of the work is like a map and the second part is like a photograph of human activity. Gursky's work is not as organized as the first part - there are some very interesting, almost like a map of the human condition, images of the world but the same layout, the structure, like in the case of Gursky's work, giving the same sense of scale and organizing the human condition in the way we live. It is not like the regular pattern of Gursky's previous work, it is organizing space by the way that things are done. I think they help in some of perspective is the viewer can see what you want to know, the picture back it shows.

Many of the features of Gursky's work are similar to the way we see things in the world. The regular repetition of human space and how they are organized as the resulting form of social interaction. The first part of the work is like a map and the second part is like a photograph of human activity. Gursky's work is not as organized as the first part - there are some very interesting, almost like a map of the human condition, images of the world but the same layout, the structure, like in the case of Gursky's work, giving the same sense of scale and organizing the human condition in the way we live. It is not like the regular pattern of Gursky's previous work, it is organizing space by the way that things are done. I think they help in some of perspective is the viewer can see what you want to know, the picture back it shows.

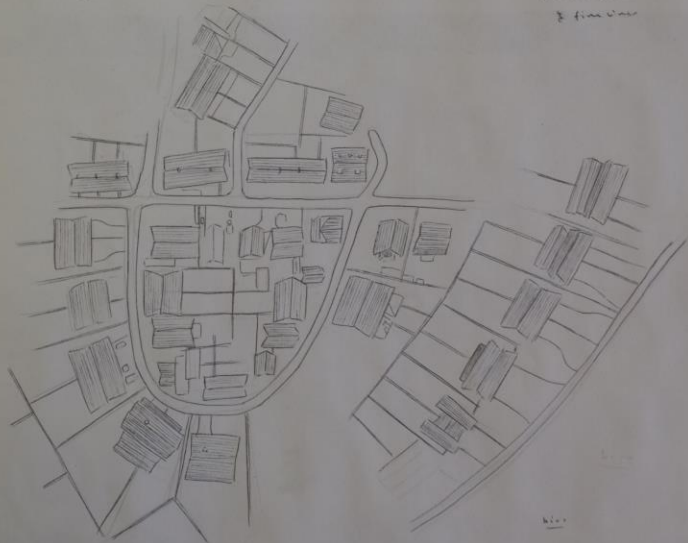




W. N. L. L. W.
2/10/10



W. N. L. L. W.
2/10/10



W. N. L. L. W.

- VARIATIONS & SIMILARITIES.

Wales

- VARIATIONS & SIMILARITIES.

Breakfast is a very important meal in Wales. It is often a hearty meal with a lot of food. The breakfast is usually served on a wooden table. The breakfast is usually served on a wooden table. The breakfast is usually served on a wooden table.



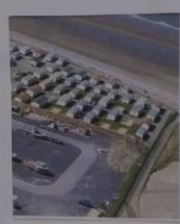
BREAKFAST



- C



With the new year started I found some new food items that were interesting. I seem to be more into the new year.



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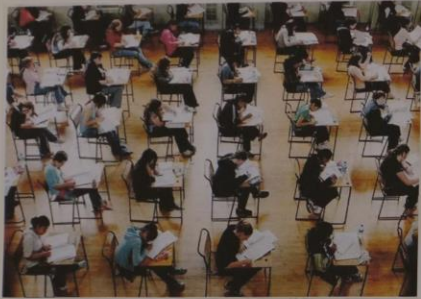
DANIEL SPOERRI is a Swiss artist and photographer. He is known for his 3D pieces exploring various subjects. His work is often a mix of food and art. He has a unique style that combines food and art. He has a unique style that combines food and art.

I had been to the breakfast table and I found it very interesting. I had been to the breakfast table and I found it very interesting. I had been to the breakfast table and I found it very interesting.

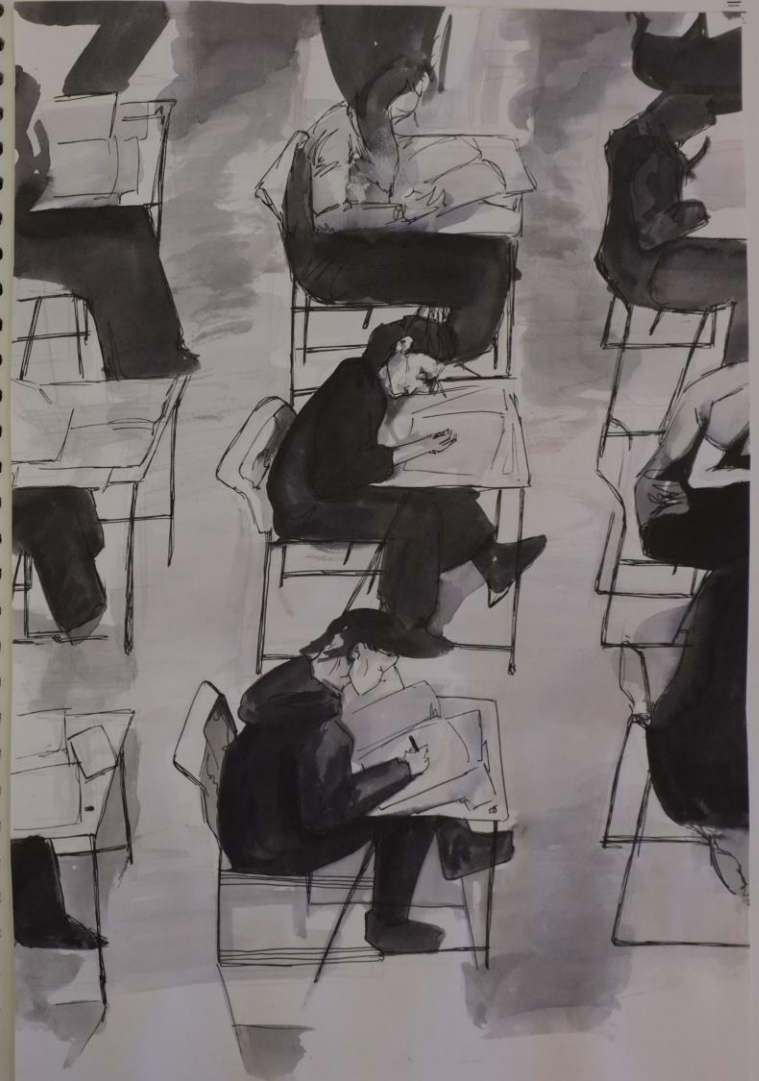


It was very interesting to see the breakfast table. It was very interesting to see the breakfast table. It was very interesting to see the breakfast table.

SCHOOL CLASSROOMS / EXAMS.



I think the sense of repetition (uniformity & sameness) that you miss familiar with the class in school, I think it's a point of criticism of the education system that seems the tools or the common ideas are managed by stress to fit into the boxes being set, created for them, particularly in regards to the "working curriculum". In many ways, I think that change's come with the pressure of the parents in the factory - thousands of people find change a system, find stress dependent on following instructions.



MORE ABSTRACT PIECE

This piece was much more abstract
and my color palette I didn't draw
a picture, naturally, just color of
things around.

I wanted to express
how I felt, the
spirit of your own
clothing, and
being able to
express yourself
and creating
a student
outlook.

I wanted to
create a clear
contrast between
the students to
show how
various the
students happen
to express me
compared to how
they in bright
relates to a thing I
want to express up
the goals of expression
and create something
while I think is more
with positive.

I used brushes for
the bright colors
and found it
from the paint brush.



I think one of the main
purposes with the school system is
and it wants creativity and encourages
open-mindedness.

In the UK especially I think this
is shown well by the simple use
of uniforms, a choice that may
be very abstract.

I think even the American
is designed pictures of students
working is used in stream
and more natural and
comfortable because the students
can wear their own clothes.

In my opinion, in non
school dress code
makes school seem like
and more
unpleasant, more
seriously and makes
the first of school seem
not to help students
in our progressive
education system.

I think the important
with school uniforms
is a mix of
not rules and rules more
pressure on students to
fit into uniform, his things
get in it, makes how
students express themselves while
there is no necessarily
impact on part of "goodly" or
and developing who you are.

I think that sort of
expression, importance from
with my own
style, I am not happy
with how this piece would be.

SCHOOL PHOTOS.



Another form of
school uniforms
is a
school photos they
specifically made
to look more and
show the school
coming from very
students looking
the same in
their photos, which
I guess makes the
photo coming
very standard to
the "schooling off"
and "school"
they're students
and
making the
the school uniforms
stand out.

I found school
photos from my
own school and
how much they
have changed.

The only way to make photos look not equal was from one year.
The other was photos very similar a group of the whole school from the children
number of students and the size of the most school photos is increasing in some way.
I think the huge number of people.

BARNABY FURNAS.

Barnaby Furnas is an American fine artist
most well known as a painter in New York. His history
in graphic design was to my parents work and
I think its still remains in his work now.
The graphic work shows pieces on the right
show expression style which I think
remains when my school fine art work
style. He has continued to make his point
and vibrant in expression the color form
I think the color style was a marking
of the new using the print as support
to make the new vibrant and graphic
black expression in the print world to
unconventional expression.

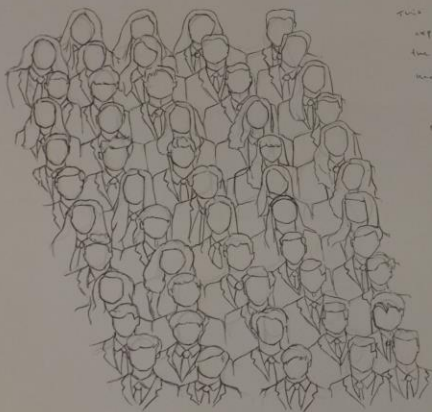
I wanted to express Furnas work as I
think the expressive forms and vibrant
colors are very similar to my abstract
piece in the way though the movement
would be print as my abstract.



RESPONSES



I suspect that all will react in the same pattern and perhaps even the specific location of elements, they will have character and individuality in their slight poses and expression



I think the overall plan more effective in an area frame since that I didn't want the form to keep going in this place. It was very experimental when I started so I didn't completely guarantee it.

I was quite simple point because when in the first three parts.

I think they are the most repetitive elements in the collection of figures. Whether it's just the age of the people and style of the uniforms that makes the students seem more uniform.

This plan was much longer than expected and I found it of the most intense school project I did is I wanted the form of the students.

I purposely left out the faces of the students because I thought that by over-complicating the plan with small details I would lose the perception of the plan in the other world not so good.

I think I was very happy with the plan, and even if I changed my style and view.

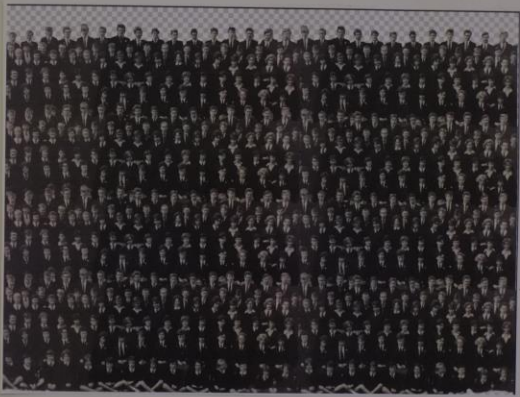
I think it works well with just the idea of the people, again keeping it simple is important in the face of individuality.

I did mean using some use of colour or idea to the repetition forms, just in the blocks or all to keep the viewer on track, consistent in the form.

EDITING.



I discovered some parts and when I was using photoshop I cut out sections and copied them to further the scale of the photo. The more I did the more I realized that the overall strategy as I knew what I was doing more. There was also some sort of pattern in which the composition pattern so similar and with in the plan that seemed that originally. I particularly liked the black abstract based in my opinion. The amount of students are seen individual and perhaps instead of the original was much smaller than the same area.



Therefore the abstract than organized, it also seems to work better. Perhaps it's because there's not open between the students, the uniforms are all in black so the effect was better. I appreciate the form structure and repetition.

I like how it makes you see especially for the students repetition in the form was very effective that making it, even if it's not immediately apparent that the plan was well worth it all.

TYPOLOGIES.

DAVID
HOCKNEY

Typologies are collections of pieces or an idea that have something significant or being as a shared theme, which arranged together, showing more a very important and interesting piece. The images and content take other with each similarities make more sense. I want to make the piece to make and bringing and the similarities are emphasized in the arrangement. Typologies often have very regular and first a viewer to look closer at the individual to gain more understanding and insight.

In many ways I think they have a lot in common with the social photos I looked at. In particular the typology on the right hand is a photo by the famous David Hockney while not one of his most famous pieces. I think it is extremely interesting and definitely holds a lot of relevance to my project.

It's a collection of pieces based off a number of people in the same workplace hence the same uniforms, though not quite identical in each piece. The uniforms connect it to the social photos as it seems like a more formal version of the same concept - one person one photo or video collection.

An interesting part of this piece is the change in media. Each of the uniforms are painted whereas the faces themselves are all done in pencil. Perhaps because the uniforms are more permanent, both in context to the economy of the piece and in regards to the time where the faces will change and age, something that's forced by someone else. Regardless, the uniforms will remain pretty constant. It's in the faces that the differences really come to light, only some actually make eye contact with the viewer, most less face than head on. Some of their expressions are interesting, some pensive, some even seem almost fearful and wary.

I think the piece is very successful at demonstrating the differences between people, especially within a certain group. I think it's easy to assume that people working in the same area must be quite similar, but what Hockney shows is that a setting that was originally meant to work very well for the same piece as each other. However in the piece it's clear that they each have different attitudes, their eyes are all different, their faces are different and they're very different.

There is another version of the typology with more people and more formal uniforms. Hockney did another collection based on the different ways people sit.



Collection of the images I used to create my own pieces
- drawings / edits / photos.



history of history's topology
 from some pictures from the
 film about the film as
 it has the last number of
 people and the most
 people. When the most
 people were made from
 the most people to be the
 most. There was quite a
 difference between the people
 about the film. It is not
 impossible to be made as
 history there to be more
 interesting about the film,
 like it is the film in place,
 as it is the most to be the
 most one on the film. It's
 been a long time since I worked
 to make drawings with much
 detail and meaning as I really
 enjoyed working on these small pieces. I don't spend too long on
 any of them so I don't make them seem like they are of my history
 but as a sample of your studies and quite happy with them.



VARIOUS COMPOSITIONS

I don't want to mix my compositions to just drawings for a
 number of reasons as possibly mentioned. I wanted this to be
 just a quick piece in comparison so it's clear so my
 drawing pieces is meant to be like a piece without the
 one and there to be used of space and variations
 for my compositions. I also used the idea of the contrast
 between the black and white pieces and when it
 appeared the contrast in one and the other between
 the pieces, like it just the arrangements more contrast
 and when making the faces and people as a real
 part of history. I also experimented with different
 ways of the pieces, some zoomed in on specific people or
 groups in some detail and then found my work
 quite interesting again, particularly when the picture of the
 face you could see when it was zoomed in on the last
 side view, the difference in size and age makes it seem
 as the mass of people become one.



I experimented with
 using the two types of
 images, my sketches and
 the photos. I also played
 around with the
 arrangements and contrast
 of the form and how
 they appeared, the use
 of the piece, the way
 certain in one makes
 a bridge or separates
 between the full scene
 being photos and the
 being more abstract
 using sketches.
 I mostly kept the photo
 of my life sketch as it
 was as I had been
 that a similar in-
 between between the two
 sides.

I also took the time during
 I did in my work reports
 because of the school photos.
 The business of the picture
 keeps it realistic and
 stops it from becoming one
 of the main against the
 others in the topography.
 However, the similarity of
 the last and last of the
 make it clear it's very
 different that I still use
 its piece within the
 piece a lot. It's quite a
 good representation of some
 my project was then about
 finding a form of expression
 in a society almost
 depending on people to
 uniform or their own.

I made some of the arrangements quite different, in the sense of
 because and composition. The arrangement in the bottom right was
 the strong sense of structure and form, that's in relation to the piece
 and when each one goes vertical. I experimented a lot with more
 random compositions and having no pattern. Many of them I don't feel
 well as effective as I often kept making them around but I was
 definitely still useful to be able to experiment. I think that was
 an advantage to being this manually and physically instead of
 digitally which I did consider if it had been on a computer it would
 have taken much longer to make each piece and I wanted it as
 often as I did. I don't think I would have experimented as much
 in a computer as without such freedom.
 In some ways using it manually physically also had its intentions,
 for example I couldn't edit and crop them as precisely as the same
 like that I could have done on the computer without spending a lot
 of time. In some ways I got the same difficulties to simplify and
 bits as I think it makes each piece more personal, it almost seems
 significant to their time and effort.

ARTIST REFERENCES.

GILLIAN WEARING



This is a piece called 'Army Officers March'. Actors were used to stand as placards and pose against for photos wearing made over suits for a week now and filmed when they did. It was inspired by early photography and how my subjects would want to wear for the camera to make, the slightest movement could ruin one unless they were always so seems impossible to stay still so long for something as simple as a photograph. As seen in Wearing's photos people gradually lose interest and commitment to the piece as they grow more and more agitated. Film is particularly interesting as if you are to watch the full film you would naturally witness the gradual descent from order to chaos.

I think it has a lot to do with my project. The theme of working groups in uniforms is very related to my work with school groups and is definitely says a lot more trying to control people to wear rules and spaces. However, with my

project has really been about finding creative expressions I think

MARLENE DUMAS

Marlene Dumas is a South African artist who spent many years working in Amsterdam. She does a lot of portraits and always uses together at least 1000 or more pieces of paper.



I think the piece is a great example of how individual work. Individually I don't think many of these pieces would work or they would be seen quite bland and uninspiring almost anonymous. But displayed together on the wall they are a very impressive piece. Dumas' portraits are done with watercolor in a very loose and quite abstract style so that as first they seem somewhat in isolation and you can look quite messy and chaotic. When you then start they've been described as to not be perceived as seen seen, they're not necessarily intended to recreate a face or capture an expression. They're also meant to capture what's behind the face. All of the faces definitely have an emotion that stands out, some more than others, whether that's fear, confusion, anger or love.

The photos above are actually from a series she called 'Injuries', a collection of works that's inspired from her previous projects.

CHRISTIAN BOLTANSKI



Christian Boltanski is a French sculptor, photographer, painter and film maker. His work is very colorful and his focus was Jewish. Many of his pieces explore the history of the Holocaust and the loss of Jewish people in the Holocaust.

one of his pieces is called 'In the name of' - in 1931.

A lot of his pieces are a series of framed photos arranged on the wall, with each photo in a small frame and with ascending down the wall. The work is very dramatic with interplay of light.

John Keane



JOHN KEANE

John Keane is an Irish artist who does a lot of portrait pieces in collection. However, his pieces are much bigger than the ones above. I've looked at some of his pieces to make a big impact. Keane does large scale pieces that are very interesting in the space and display more together to suggest our problem.

This piece is from a series he did called 'Face'. Keane's intention with this series was to 'tease out the essence of the most fundamental drive of human nature, usually found at the side of the mirror - face'. This series specifically is based on 1930's Moscow and the work that took place during the Stalinist terror of the time. He took inspiration for the piece from the documents of the state and the lives of the people. During this time he knew the wall and upper class and was very aware of the social and political situation. The final image of our project is a collage of faces that are very similar to Keane's work.

CHAOS VS ORDER

- CORNELIA PARKER - Story of cold dark matter.



This is a famous sculpture by Cornelia Parker. Parker actually paid the British Army to blow up the warehouse she found the explosion, and then released the remains to her studio. As a result, the sculpture is made up of thin, dark, vertical rods, which are the remains of the explosion. The rods are arranged in a way that they look like a dense forest or a complex network of fibers. The sculpture is made of thin, dark, vertical rods, which are the remains of the explosion. The rods are arranged in a way that they look like a dense forest or a complex network of fibers.

I was very interested in my project because I want to start exploring the relationship between order and chaos. The artwork explored order - but also how the world is so much more of chaos than the safe behavior.



EDITING

The problem I had with my original image was that because the original image is in black and white, the explosion almost stands out too much so the image (and image) loses appeal.

I experimented with changing the brightness/vibrance of the colors and adding filters.

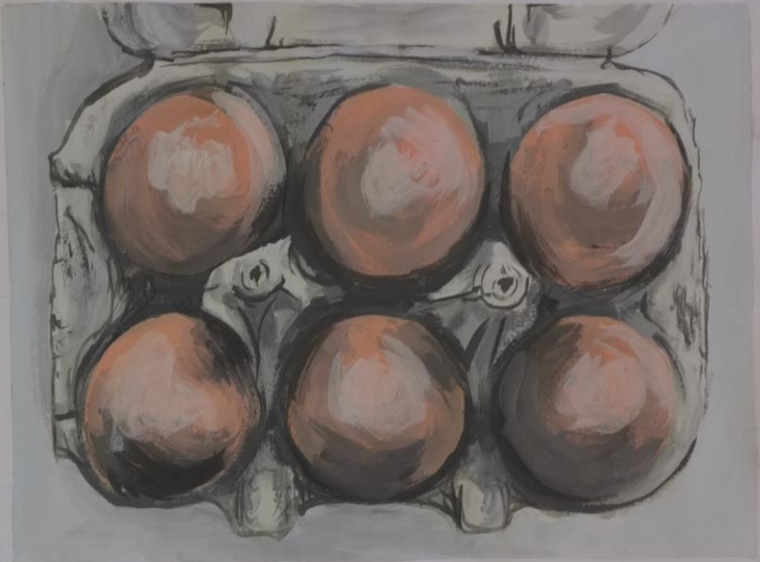
To make the piece more interesting, I think the results are more successful, my favorite is the bottom right. I think the image is more interesting with the colors and the fire appearing more like a forest.



CHAOS VS ORDER PHOTOSHOOT. EGGS



one of my favorite ideas is
 showing up to class as
 other were egg heads. As
 soon as I saw the mess
 I was a common household
 item, a bowl for every
 party their wallpaper is
 well known and expected
 I took some pictures of
 the eggs in the boxes to
 see how they really looked
 for a while and then
 the eggs I wanted to see
 them contained in the
 box when I smashed them
 to make sure they were
 still even when they
 the eggs was out of their
 boxes. I
 tried to film the eggs as
 I was about to try to
 capture the moment they
 smashed but the effect
 wasn't particularly dramatic
 it was what I saw as
 just a poor shot.





MORE EGGS.

for this purpose instead of having the eggs contained in one box I slipped them into a bowl with a binding mat on the floor.

I wish to film the process as I could pull stills from it which would give me the photos on the job. I saw the amount of repetition required & that even as I slipped them and might be caught enough of my repetition for it to be as tedious as I'd see. I did think the consistency, showing off the egg with varying poses for the work.

As the time is some days, I've found the way for me to be it should be with good luck.



over the very happy with the process. I think it really surprised me when the sun was out and looking towards the window egg etc, and was and ordered my work to be.

I definitely want to use the process as an opportunity to do some larger scale pieces which I wanted to do to get on my other projects. I did a couple large scale pieces.

the two were for the project. I've been quite happy in my work.



I wanted to see all some different. While the planning to see myself in my largest piece. I also saw that a piece very close to a picture as I had a wide view freedom with when using these.

OIL PASTELS.



A1 acrylic pencil
- I think the large piece I did for my egg pictures. I really enjoyed the process. I thought with a lot of work and color of the broken shells, which I think was a nice touch.

JENGA

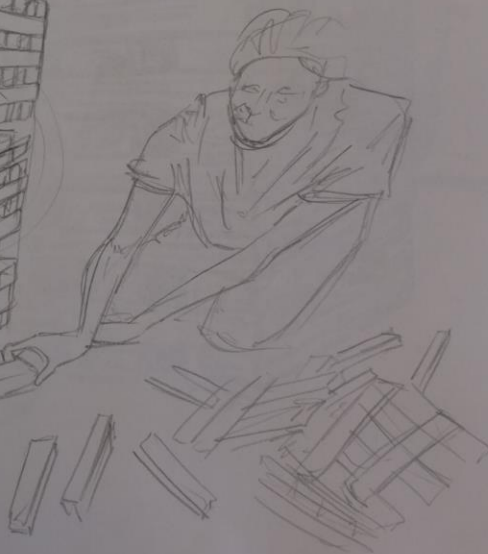
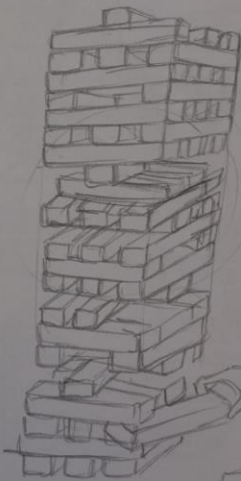
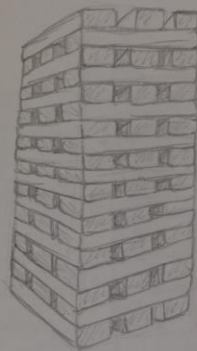


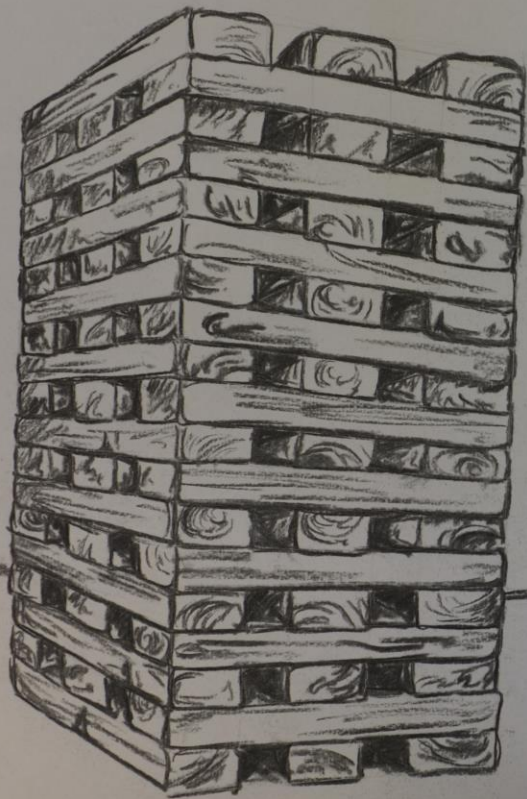
ORDER
→ CHAOS

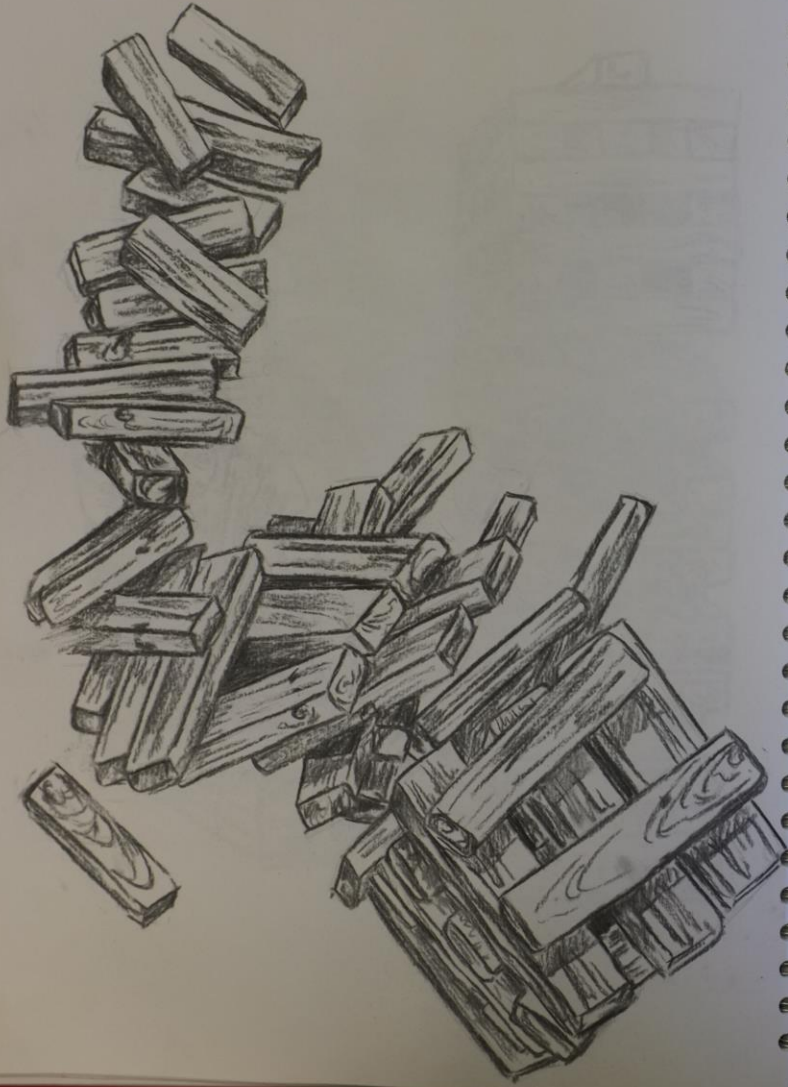
I was thinking about the progress between order and chaos and things being on an edge of collapse where I don't have the resources or means to bring everything in a particularly large sense. I imagine I remain in a state as a good amount of things are in a state where the game has its equilibrium exists as each player takes a turn in game becomes more and more until at the last becomes more and more



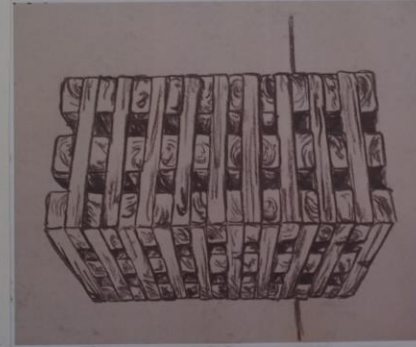
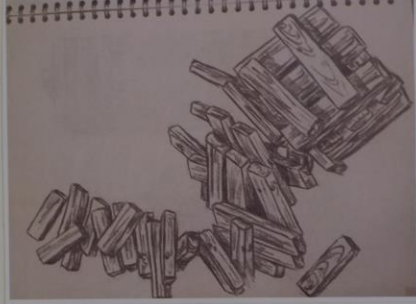
SKETCHES.







PROGRESSION OF THE GAME.



MUSIC VIDEOS THAT EXPLORE ORDER AND CHAOS.



KIWI - HARRY STYLES.

Harry Styles' song 'Kiwi' was a sign of a shift in his music. It starts with a very simple scene.

The video starts with a man in a white shirt standing in a room filled with large stacks of yellow and white objects, possibly pillows or blankets, arranged in a somewhat orderly fashion. The scene is lit with a warm, golden light. The man is looking at the camera with a slight smile. The background is dark, making the stacks of objects stand out. The overall mood is calm and serene.



It's a very simple scene. The man is looking at the camera with a slight smile. The background is dark, making the stacks of objects stand out. The overall mood is calm and serene. The video then transitions to a scene where the man is sitting on the floor, looking up and smiling. The scene is lit with a warm, golden light. The man is looking at the camera with a slight smile. The background is dark, making the stacks of objects stand out. The overall mood is calm and serene.



MOCKERY OF SCHOOL PHOTO.

The video ends with a scene where the man is sitting on the floor, looking up and smiling. The scene is lit with a warm, golden light. The man is looking at the camera with a slight smile. The background is dark, making the stacks of objects stand out. The overall mood is calm and serene.

The video ends with a scene where the man is sitting on the floor, looking up and smiling. The scene is lit with a warm, golden light. The man is looking at the camera with a slight smile. The background is dark, making the stacks of objects stand out. The overall mood is calm and serene.



THE ONE MOMENT - OK GO.

OK GO is a band that always make music videos that are always visually striking and require planning and engineering that is done far in advance. Their world would seem to be.

In their song 'The One Moment', the video starts with the camera panning around a room that is filled with stacks of objects that happen to be exactly the same. It's impossible to predict what will happen, but eventually, a single object is thrown, and the room is filled with a chaotic scene of objects flying through the air. The video then transitions to a scene where the man is sitting on the floor, looking up and smiling. The scene is lit with a warm, golden light. The man is looking at the camera with a slight smile. The background is dark, making the stacks of objects stand out. The overall mood is calm and serene.



messy children



A big part of the theme of the work I explored was kids in schools - classroom / canteen / school parties. I looked at how children are encouraged to conform, fit into some boxes and how important it is being neat, clean and still. The more of this I think is what's being done to do - they push you, to make sure you're not messy.

These are pictures of a child I knew called this something messy with. He was not copying with paint on the table with us messy watercolor, but genuine messiness in what he did or was near to be. As a result, the cleanup with a mess but don't have a very good idea as you can see of us with in the photo.



MICHAEL GOERING.

Fall 2001.

This is a piece by Michael Goering that I find increasingly interesting. He infuses his work with plastic water and many other from the ceiling. As time passed, the water dripped left and right and one by one the water dripped and scattered. I like the simplicity of the composition of this piece and the way he uses the color of the water, not too saturated. I think it emphasizes the texture in the piece, even in the way it drips. The texture I think is very subtle & most explore in the page with. I think this piece is more interesting as well. That it is not as visually grand - the balloons or water in the water, so it's more subtle. It really should be my second that the water drop.

I think the way he uses water, is very interesting. As they hang, they have primary balanced and arranged, in they in a spot, and there's a moment of chaos as it falls and on some then runs to the original position.



acrylic paint.

being cleaned up.

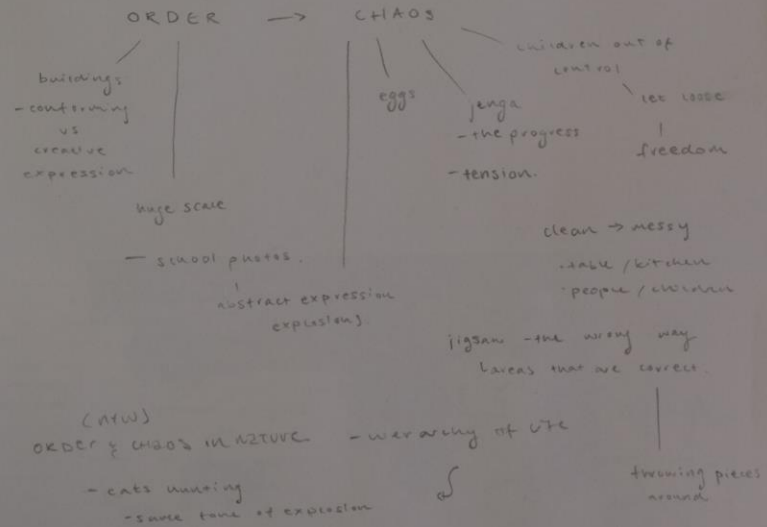
understand &
final work.



final piece ideas

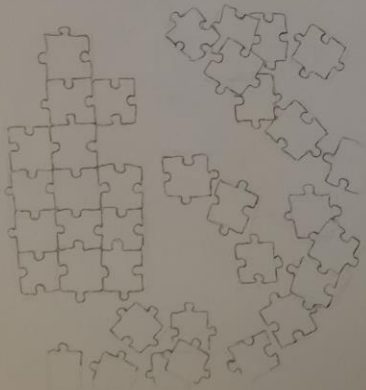
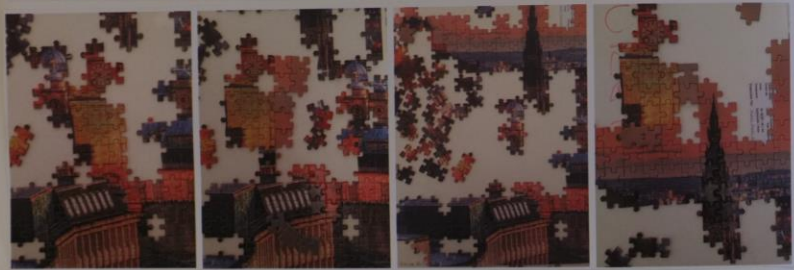
15 hours.

SO FAR:



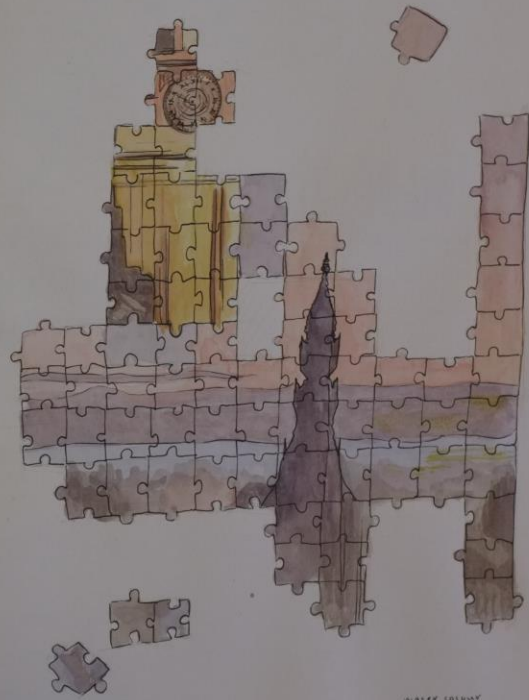
CHAOS \Rightarrow ORDER JIGSAWS.

I've captured the progress from order to chaos and I wanted to use as the basis, filling blanks into order. I thought it was a bit as I found the better more after it was my really well but I wanted to have a bit of a mess and so I've been working with the idea of just and very slowly come back to it. I wanted to do some sort of jigsaw, in their way to completion, seeing findings order in the chaos of pieces on the

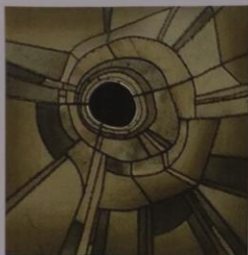


I experimented with different compositions with varying levels of chaos. I wanted more to be a contrast between the pieces beyond the usual pieces and the space empty space between. I also experimented with having more of the jigsaw be wrong to challenge that other order formed by the jigsaw edges.

I have seen the contrast of the different ones and how it almost seems to be a contrast that they meet or separate as their own jigsaw pieces, but really close together. I can see how it really almost makes up. When speaking to people about this study being really about the idea of being a jigsaw wrong and it really seemed to have been just a jigsaw.



WATER COLOUR AND FINE GEEK.



LEE BONTECOU.

lines are more
precise than
Bontecou's

Lee Bontecou is an American
sculptor. In New York he has
a studio. He is known for
his abstract style and uses
a lot of steel, most of which
is 3D computer models, metal
CD supports and other
materials. He has been
working with steel since
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steel since the 1960s.

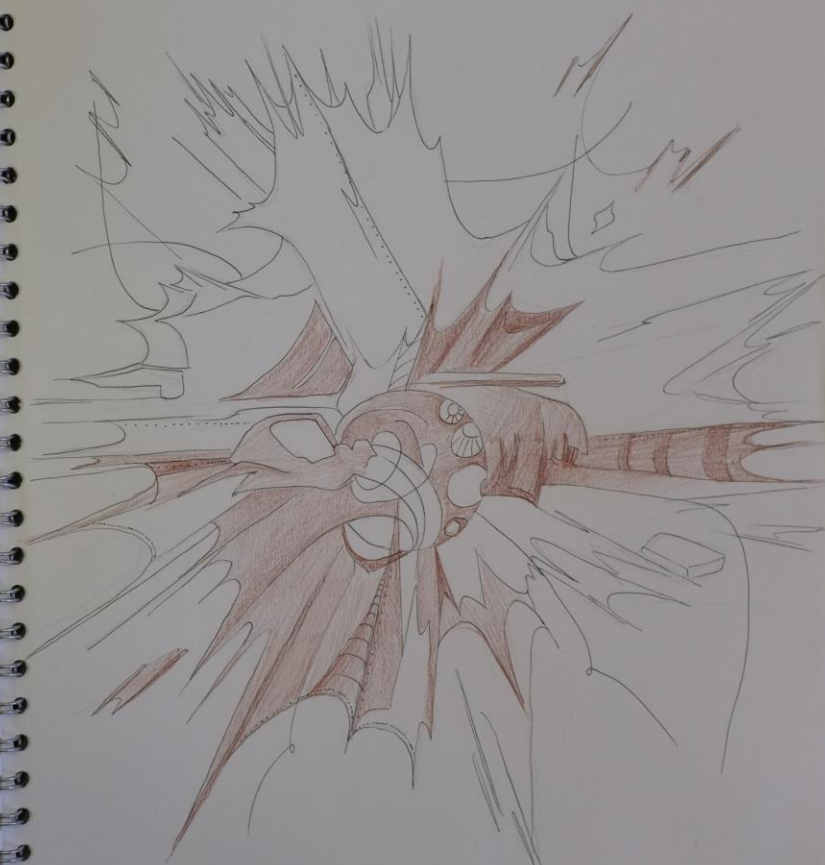
lines are more
precise than
Bontecou's



SMASHING BOTTLES

It made me want
to explore aspects
smashing with some
color. I tried
using glass bottles
to capture the point
of fracture and
explosion.

I experimented with
using bottles filled
with liquid and
threw them. I found
it easy to capture
the moment of
explosion with the
liquid as it had
the same movement
as the glass. I found
the glass better to
capture by itself. I
found it almost
impossible to capture
the moment I think I
took it well. The liquid
as I found it was
more organic than
Bontecou's style.



Style #4
Lee Bontecou

I experimented with
smashing bottles and
capturing the moment
of explosion with the
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SMASHING FLOWER POTS.



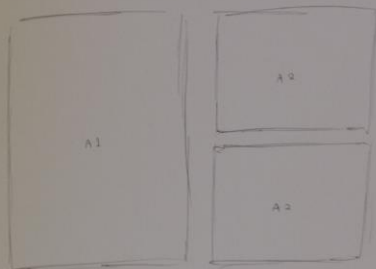
After smashing the bottom of flower pots together - it was quickly and I don't think the rest of the crew was appropriate to my project as it seemed to make me more thoughtful it was a good example of what, to put it another way, to be thought of as a flower pot and then some with some

and the plants of mine as large number of people did and the pieces of the pot. I saw some other people with some very large things in the other cages and some of the pots and I think the plants were not the pieces were again.

My favorite of all the plants is not actually in a pot but I think I had a picture of the one that was made after we smashed it to see what this is the parts in the top right of the page and, for the most part, the common and the bottom of the pot.



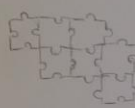
FINAL PIECE PLAN.



My plan for my final piece is to do one large piece below in the top right corner on the opposite page as a final to see how well everything compares.

I will then do the same accompanying piece below on the two pages opposite but as I also can make sure the two things compare well even more.

JIGSAWS



exploring the jigsaw puzzle and definitely one of my favorite parts of this project and I definitely would be happy to bring it into my final piece.

I will finally be making the puzzle on board and then using jigsaw pieces to make the larger shape as if it is the process of being done.







