Pearson

GCE A Level Advanced Art and Design

Fine Art Component 2

RUBY

Total Mark 16

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	4	4	4	4
Performance Level	2	2	2	2
			Total out of 72	16

Pearson

TRACKS

MINDMAP

TAPIE

ROBERT MCFARLANE

AARON SISKIND

THE BOYLE FAMILY

trace
footprint
symbol
train
marks
memory
trail
token
running

journey
wake
impressions
trend
scent
record

These photographs relate to my 'Tracks' theme as they are of give here, car tyres and foot prints which have left an 'imprint on nature'. Originally I was interested with man's relationship with nature through what man leaves behind which in this case is an imprint through mud. The texture of the deep horse footprints and the spiky grass interests me as the imprint on the mud appear smoother than the stiff shards of grass. Making these photos give me alternative ideas of studying how people leave their mark in an urban environment (London/Norwich) as well as the countryside. I will now experiment with textures and mark making in my work.

THE BOYLE FAMILY

Mark Boyle, Joan Hills, Sebastian and Georgia all create art work as part of the Boyle family. Their works such as; stones, dust, twigs etc as well as resins and paint. Furthermore they describe themselves as contemporary archaeologists as it is. They make painted fibre glass reliefs which are often the ground, offering new interpretations of the environment. They recreate pieces of the ground which seem unremarkable until they detail. They work with sections of a wall or floor/road because having worked with a enormous variety of subject matter such as; name a few. They started working in Yorkshire in 1957 with an aim 'conditioning/prejudice'. This aim is therefore reflected in their work anything could be art, whilst preserving the form of the ground document certain aspects of the world/environment through their

combine real materials

presenting the world

3D representations of

their work because it is very textured and detailed as they are presented on a large scale on the floor or wall and in great

They "make art that does not exclude anything as a potential subject" the human body, bodily fluids, animals, earth, wind, fire and water to

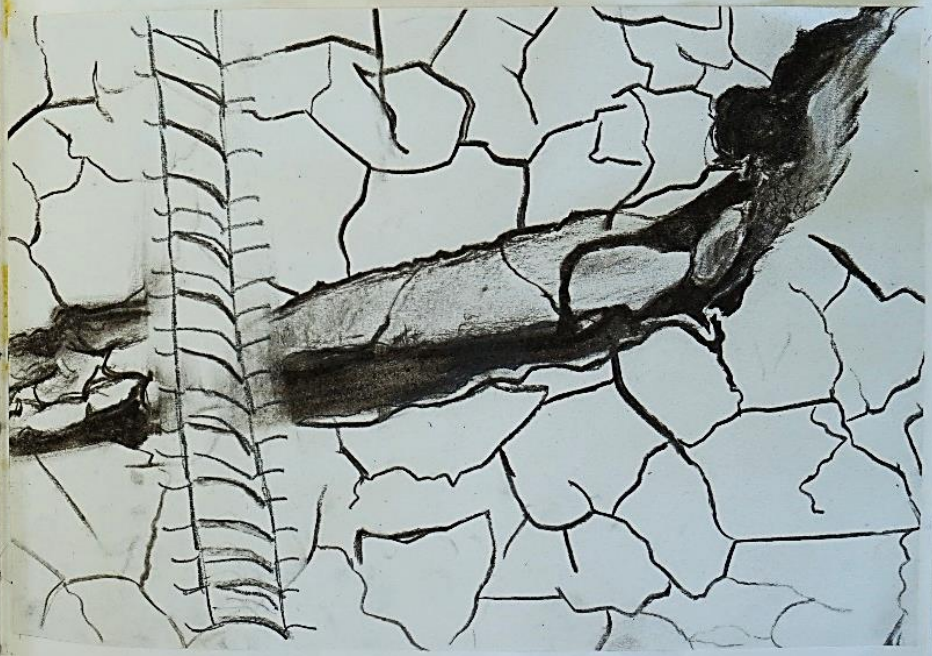
to "try and discover if it is possible for an individual to free himself from as

as they appear to make work by choosing random subjects to work from as to make unique pieces. They have made 25 world series projects which sculptural type art work.

The Boyle Family

16. World Series

My Response



1

2

I responded to The Boyle Family through experimenting with
I experimented with glue, white acrylic and sand on the first layer of
into and chipping off the sand. I also deliberately added sand to the white
with the smoothness of of paint in 3. and 2. . I experimented further
sand and applying thin acrylic paint. I was then able to carve into the
cardboard was used in 2 which I then peeled back and applied
MDF board. I also combined the flakes texture in 2 with glue and
make. Flour, water, glue and red acrylic paint was used in 1. which
to the left of the MDF which is a series of squiggly lines. These experime
and arguably appear abstract to interpretation as 3. could resemble
humans leave behind in a more urban environment as some of the
therefore more likely to be seen in construction or buildings potentially

3

different textures and colours on 4 different pieces of MDF Board.
the boards. Once the first layer was dry I experimented with scratching
acrylic to make it more textured and bumpy but also played around
with The Boyle Family's work. I made work in 4. by scratching into the
board to form patterns which I could carve into. Corrugated
glue and sand to experiment with cutting away the surface of the
drops of green ink to explore the range of textures that I could
I then used a lino tool to make sharp edge lines. In comparison
attempts were useful as they are all imprints / marks in some way
a brick wall. These experiments helped me to consider what
marks I have made are arguably more structural and rigid and are

4

Observational Drawings & Rubbings

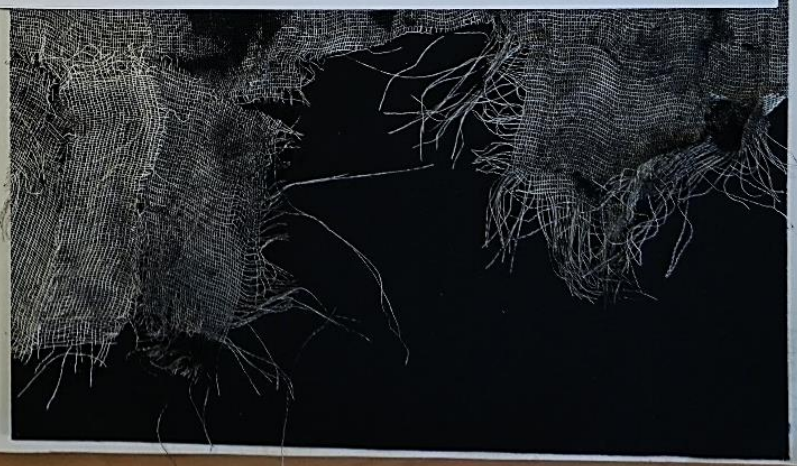
- These rubbings are of a bicycle tyre and a cemented deep footprint.
- The drawings are of a cats paw.

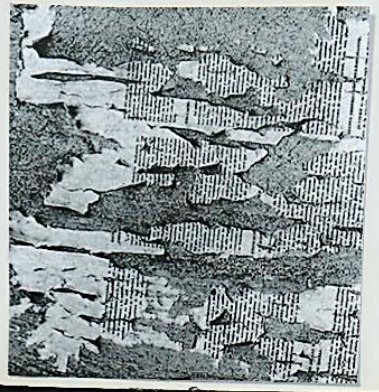
Aaron Siskind

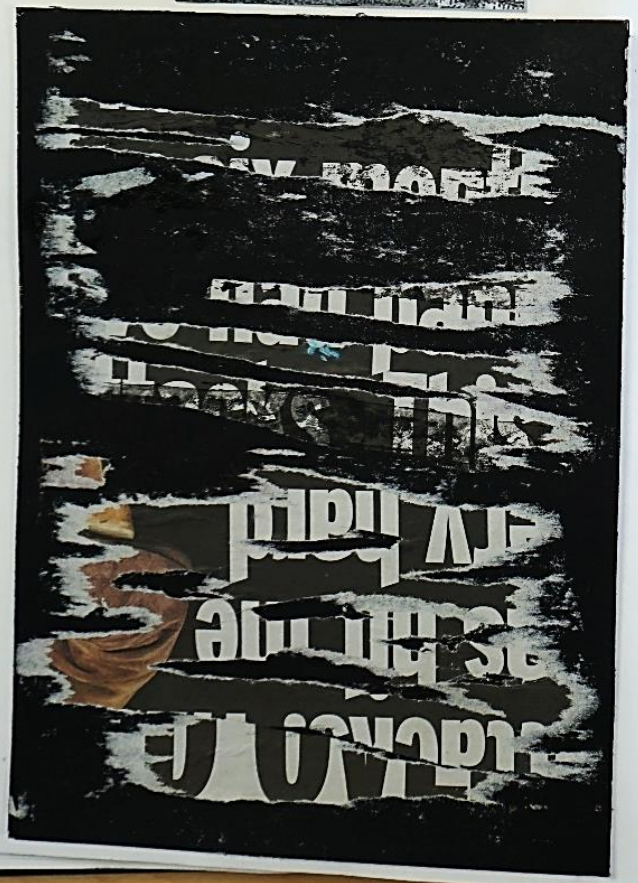
Aaron Siskind is an American photographer 1903 - 1991 identifying with abstract expressionism. I particularly like his work as it is very textural allowing his work to look abstract as the photograph manipulates scale, making the texture the focus of his work. Siskind uses abstract images of the world whilst emphasizing forms, lines and textures. Siskinds work appeals to me because of the abstraction in his work as peeling paint, an everyday object becomes an alternative way of seeing the world and the objects we have around us. Siskind's work with New York also interests me as peeling paint could represent the damage that humans cause to cities through the use of everyday objects, potentially because of the high volume of people brushing past everyday objects. As well as objects that people take for granted and are badly maintained in a city such as gates and lamposts where rust or peeling paint reflects humans living in a modern day world.

09 Siskind

Aaron Siskind
Jerome, Arizona
1944
photograph
response







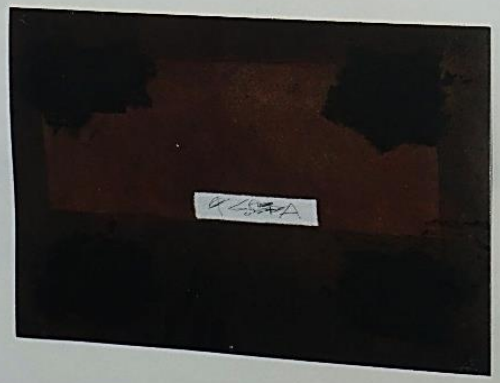
Siskind

I decided to use this seed head in my project because the seeds are something that can get stuck onto clothing, therefore nature can be seen to leave imprints on humans through seed dispersal, as it physically becomes attached to our clothing.

Suskind Response

TAPIES

Tapies is a Spanish Informalist artist who is associated with abstract Expressionism and Taschisme. Born in 1923 he co-founded the first post war movement in Spain such as; Dadaism and Surrealism. I am interested in Tapies because of his 'pinatura matèrica' work using non-artistic materials used in paintings. I especially like the composition, colour and use of materials as his work is considered abstract, where the viewer can make their own judgement of his work as it is open to interpretation. Tapies stated " my ~~two~~ pictures become the only experiential fields of battle" "destruction led up to domestic tranquility". In 1953 when Tapies was working art became surreal and abstract therefore clay, marble dust, waste paper, strings and rags were used to create his abstract, surreal work. Hence Tapies used these odd objects to undermine acts of traditional fine arts, such as the renaissance. I really like this quality of his work as I feel I can relate to it in my project. I am particularly interested in the texture Tapies uses, which is something I will explore in my own work.



I deliberately responded to Tapies work in black and white because I was focused on the textures that I wanted to make. I responded to Tapies work by mixing flour, glue and water onto acetate and letting it dry. once dry I decided to print the texture directly onto paper. I am happy with the result especially the white print because the parts of the paper which have no ink stand forward from the print, making it appear slightly more 3D than the black and white print. I chose flour glue and water to work with because in my previous work consists of me building, with and sculpting with this material and I am now interested with building up textures and printing with them.

I particularly like this print because I experimented printing without ink on the left side of the paper. I laid ~~to~~ wet newspaper onto the printing plate and rolled it through the printing press. In comparison to the print on the left of the paper where I added a strip of newspaper to the front of the inked up plate. This experiment gave me interesting results because the uninked plate is less textured than I would have liked it to be although I do like the subtlety of the texture. On the other hand the print on the right is visibly more textured with the colours black and white. Once the newspaper strip was removed some less inside texture was left on the paper ~~from~~ as the flour and glue indented the paper. These experiments have helped me to explore printing with textures and to explore printing textures without colour, which is something that interests me.

Rauschenberg
Prime
NEW

Rauschenberg

I really enjoyed visiting this exhibition as it inspired me to study and learn from his work and the ideas behind it. After visiting this exhibition I became very interested in his collage's but mainly his combine paintings.

"A picture is more like the real world, when it is made out of the real world". This idea from Rauschenberg interests me as I will now experiment this in my own work further. I also like Rauschenberg's work as to me he captures a moment in time through the choice of his objects in his combine paintings. Objects such as an

Allegory, 1960. (283.5 x 290.8 x 29.8cm)
combine painting: oil, paper, fabric, printed paper, wood, and umbrella on 3 canvases, and metal, sand and glue on mirrored panel.

1.

Female figure (Blueprint) 1949
monoprint; exposed blueprint paper 106 x 36in.

Umbrella, light and mirror. I interpret Rauschenberg's choice of objects and being fairly theatrical as his combine paintings could even represent a scene or set from a play. This idea links to my work as his choice of objects are all used by humans and interests me as they could be seen as human tracks, through what people leave behind, potentially as rubbish. Evidence of this can be seen in 1950s - 1980s America in Rauschenberg's work as he was interested in using forms of the media to reflect the modern age in his collage work. His collage's also interest me as they are 2D and inspire me because of the colours and layering of the image. I hope to explore this in my own work. I am now interested in creating/sculpting art in response to what people leave behind in urban environments, Norwich and London. Textures and objects also interest me, therefore I will now incorporate Rauschenberg colours from his collages and sculptures aspects from, combine painting in my own work. Rauschenberg work with the theatre company Merce Cunningham led him to creating his own performance after designing the

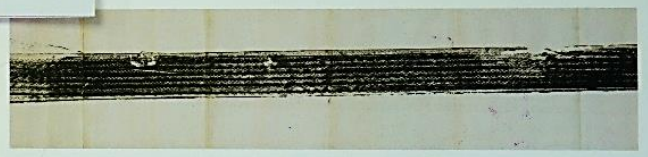
INTRODUCTION

Robert Rauschenberg (1925–2008) launched his career in the early 1950s, the heyday of abstract expressionist painting. He challenged the primacy of painting and invented new forms of art-making that moved freely among media and methods. Over the following six decades he changed the course of American art forever.

In both art and life, Rauschenberg refused to accept conventional boundaries, defining the themes of his art as 'multiplicity, variety and inclusion'. His quest for innovation was fired by a boundless curiosity, the joy of working with what was readily available, an enthusiasm for collaboration and a passion for travel. His work encompassed a remarkable range of different media, including painting, sculpture, photography, performance, electronics and digital printing, always questioning and reconfiguring the possibilities of art in a modern age.

This exhibition is the first full-scale retrospective since the artist's death in 2008. It follows a loose chronology, with each room presenting a particular shift in technique or mode of working. The first room of early works introduces many of the interests that Rauschenberg would pursue throughout his career, from his attention to materials and working with other artists, to being inspired by new places and his ambition to open a space for the viewer.

4. 'Charlene', 1954, combine painting, oil, charcoal, paper, fabric, newspaper, wood, plastic, mirror and metal on four Homotoxe panels, mounted on wood with electric light 89 x 112 x 3½in.



2.

Automobile Tire print: Housepaint on 20 sheets of paper mounted fabric. 41.91 x 671.83cm

Lighting and set. This era of his career came after the combine paintings and can therefore be seen as a direct link in art for performance. "Automobile Tire print" is one of my favourite artpieces from Rauschenberg as I enjoy the simplicity of his idea of using a car tyre in paint to print onto paper as it relates to my theme of tracks. However it can also be interpreted as a fairly abstract piece of art as the marks the tire leaves, up close, are very texturised and vary in tone. "Female figure" is also an idea that I would like to explore in my own work is instead of objects that a person leaves behind in an urban environment it is now a figure of a woman, partially visible appearing like an x-ray. This interests me as what someone leaves behind and is considered their 'tracks' can be both an object and a print of themselves.

I used coloured inks, newspaper and magazines for this collage. Unfortunately I was unhappy with the result (picture on far right) so cut my collage up to create smaller individual collages as they become more interesting and less busy than the big collage I originally did.

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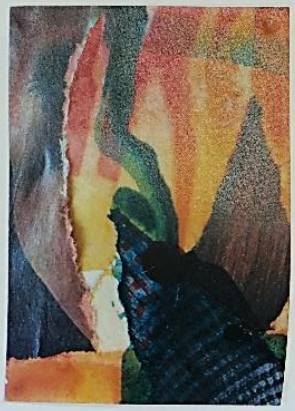

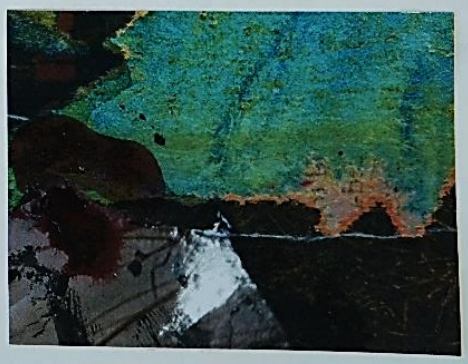

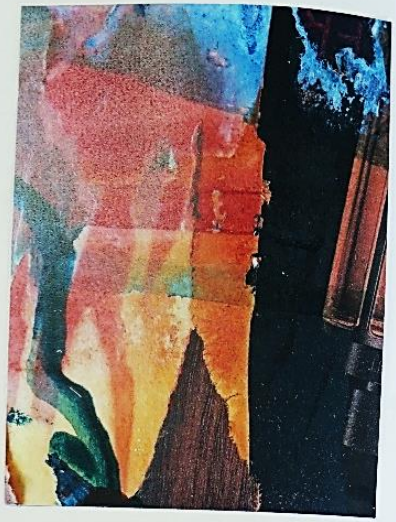

PHOTOGRAPHS

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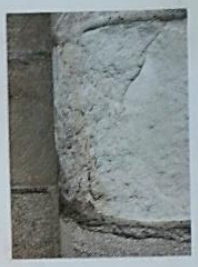

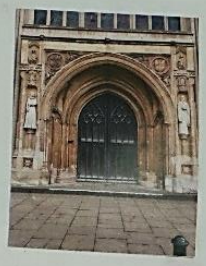

to be
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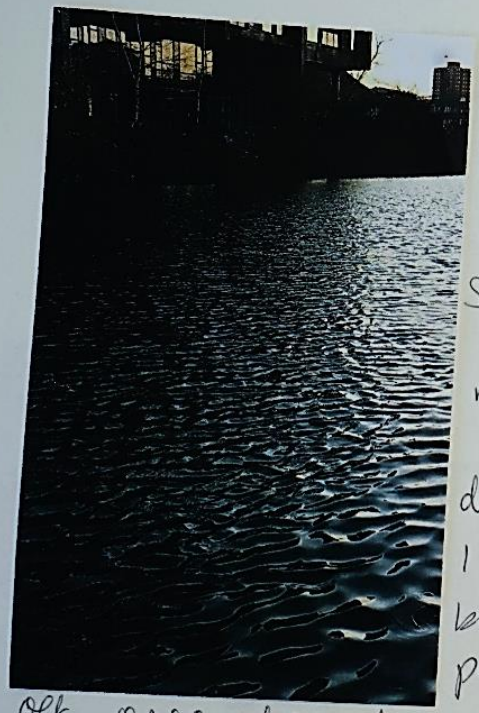


I responded to my photography of natural areas that have been inhabited by people through the colours and the tearing of newspaper. I chose these photographs because they represent tracks through something that people have left behind such as grafitti on bridges and living on water through canal boats. The picture on the right appealed to me because the lighting almost gives the illusion that humans have built directly onto the water through the reflection. I chose to represent the water on the bottom half of the painting by using a paper towel to stick to the title and peel off once dry. My choice of colours relates to the colourful grafitti from the picture on the left - giving another illusion that people live on the water as the edge of the building appears as if it is fading into the water.

These photographs are taken in Norwich as I am now exploring what people leave behind in urban environments.

TRAP

TRAP

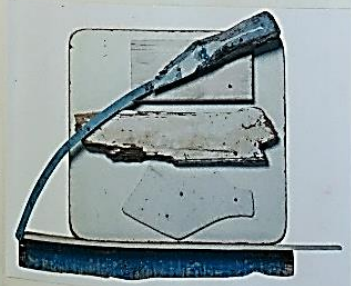
FIRE DOOR
KEEP CLEAR

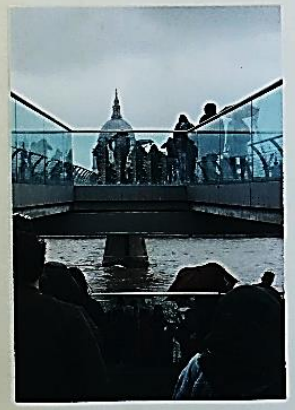
Sean Scully

Sean Scully was born in 1945 in Dublin. I am most interested in Scully's work in the 1980's and after as after years of painting stripes Scully began to make his work aqually more freehand, brushing wet paint onto wet paint so that brushstrokes became more visible. Scully's work is often described as being abstract as his paints, contrasting in colours represents "realities that were more humanistic" as he was "reacting against the idea of perfection and of the holistic masterpiece". Combining abstract work with figures, I feel I can relate to Scully's work as his use of contrasting, complementary colours creates a sense of space in his work. Furthermore by studying Scully's work he has helped me to explore textures through the use of one colour and texturising another colour and laying the colours adjacent to eachother. In addition I also admire the simplicity of Scully's stripes, as Scully wanted a "direct feeling about the real world in relation to an abstract painting they're looking at" and I feel that he has achieved this through he stripes as they are ~~saty~~ satisfying to look at, have to be viewed at 180° and his choice of colours leave the viewer being able to relate to society as when I look at his work I imagine the outline of doorways and bricks representing the stripes. I have responded to Scully's work through a yellow and purple mdf sculpture. I have layed acrylic paint and PVA glue onto boards of MDF, nailed them into position and let my work dry. I am happy with the result because I think my choice of colours worked well. The PVA cracked with the acrylic paint, as they dry at different speeds. I was happy with this cracking paint result as it was an experiment and the first time I had tried it.

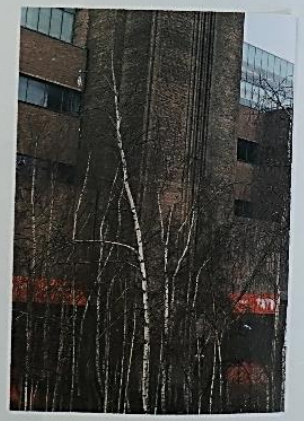
'Paul'
1984
(oil paint on canvas)

'Small chelsea wall of light #2'
(oil on canvas)

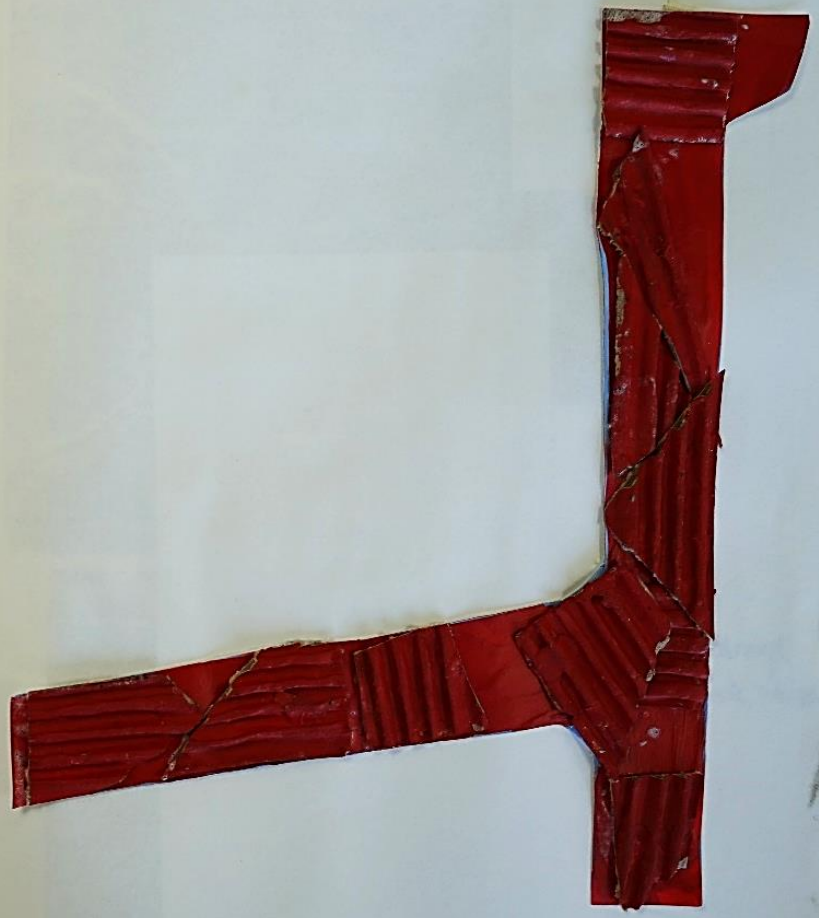




ALL EXHIBITIONS ARE FREE FOR TATE MEMBERS



WOLFGANG TILLMANS
THE RADICAL EYE

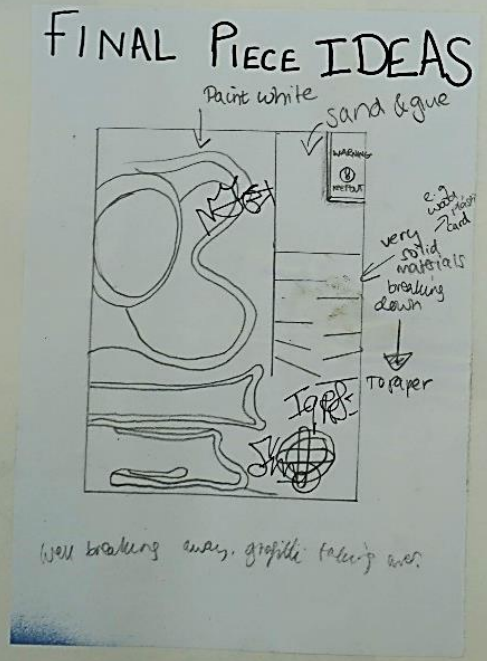


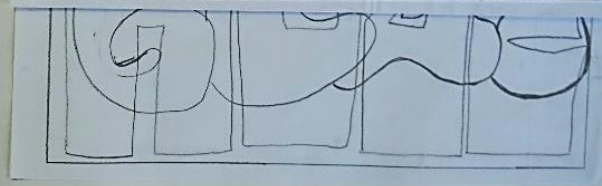
This piece of work is unfinished. I wanted to document the stages of completion.

This picture is of the 3rd painting I have done.

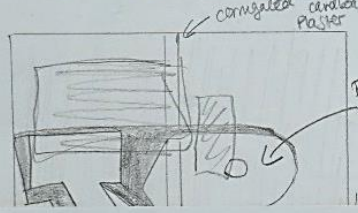
This picture is taken halfway through the completion of my piece of work which is of the above picture.

Final Piece Drawings





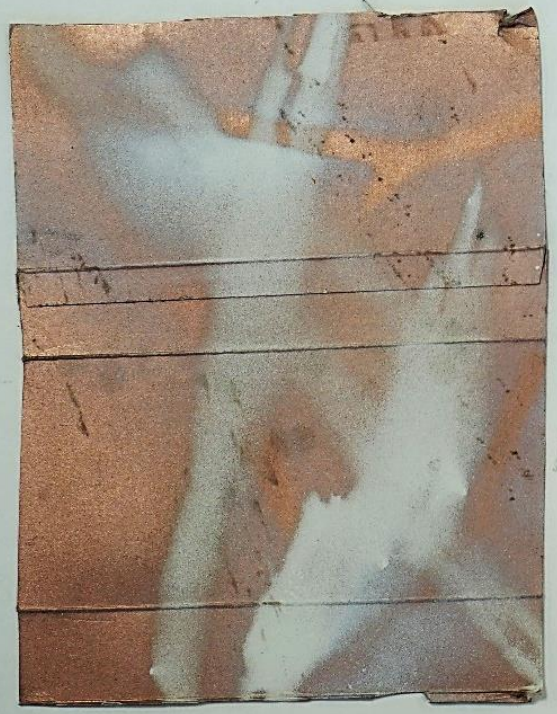
FINAL PIECE IDEAS



P.T.O

Graffiti Experiments

These experiments were done with glue and spray paint.



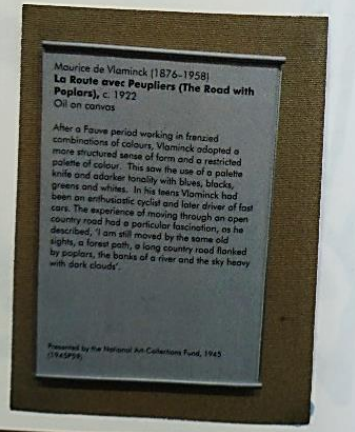
Birmingham MUSEUM & ART GALLERY

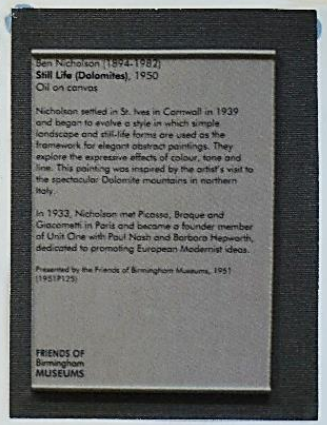
Patricle Heron

Standing figure, Rachel, 1950
· Oil on canvas.

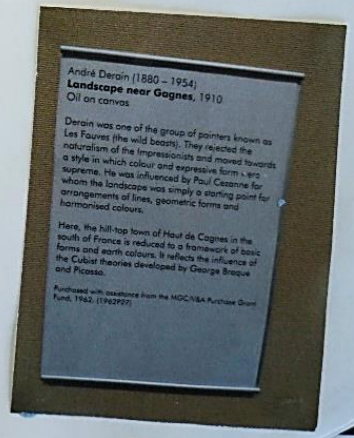
"...Shows how Heron used colour and line to convey three-dimensional space on a flat picture surface"!

Picture





Picture



Ladywood, 2010
Christiane Baumgartner
Woodcut and film

These two large woodcuts and film feature the canal network in Ladywood. The video focuses on the reflection of a bridge on the canal, a few seconds after a boat passed by. The film's quietness is interrupted by the sound of three moving objects – a bicycle, a boat and a train.

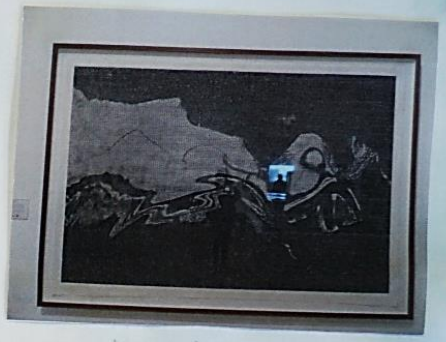
Baumgartner's artwork highlights the extent to which Birmingham's canal navigations have been transformed from an industrial landscape to one which centres on leisure, and recreation.

Presented by the Art Fund under Art Fund International for joint ownership by the New Art Gallery Walsall and Birmingham Museums Trust, 2010

ArtFund Friends of Birmingham Museums

This television was a film of the reflection moving as the canals water moved to bicycles, boats and trains. I liked this film because it helped to understand her work. I also like that the film is just water as the water reflections make Baumgartner's work appear abstract.

Christiane Baumgartner

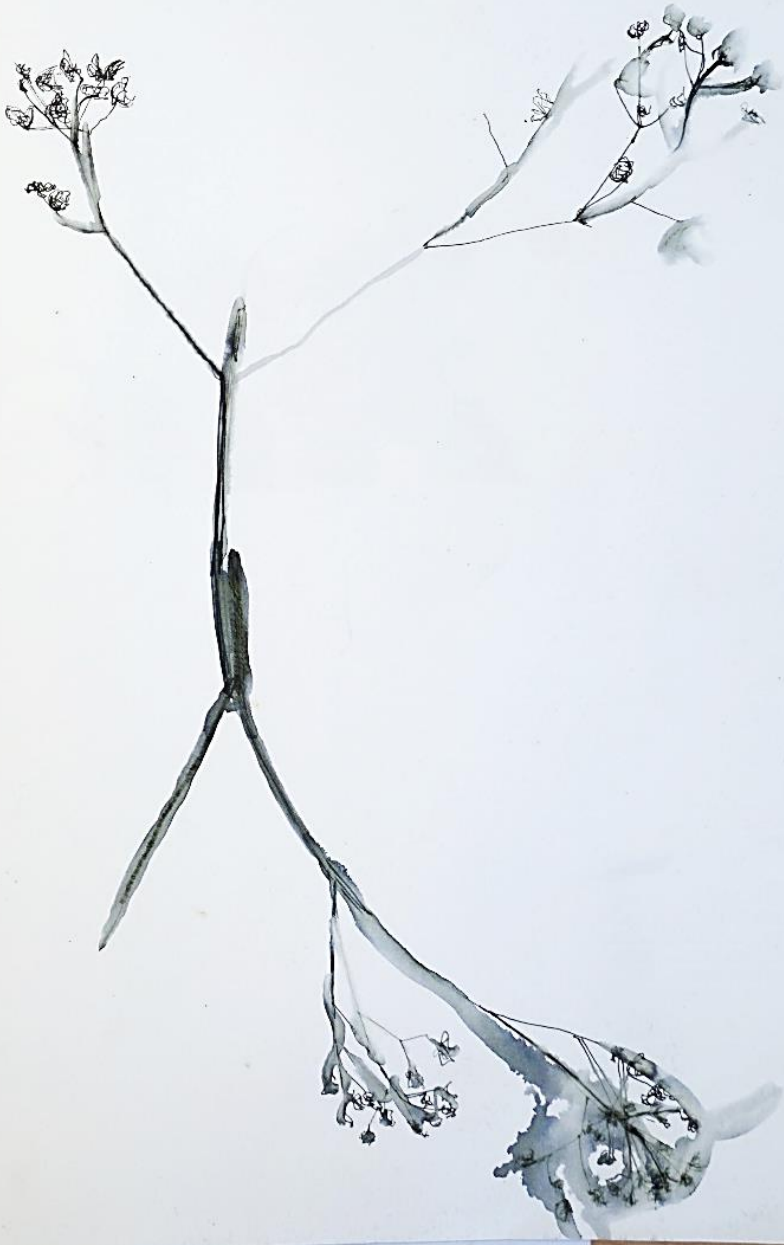


- working with reflection

I really liked this artists work as she has ~~taken~~ cut out ~~a~~ water which links to my ink studies as I used ink to represent free flowing water and ~~then~~ ~~cut~~ it into shapes which fit together. Her work also relates to mine as it is looking down into water on a canal & mine is looking down into the sea shore.

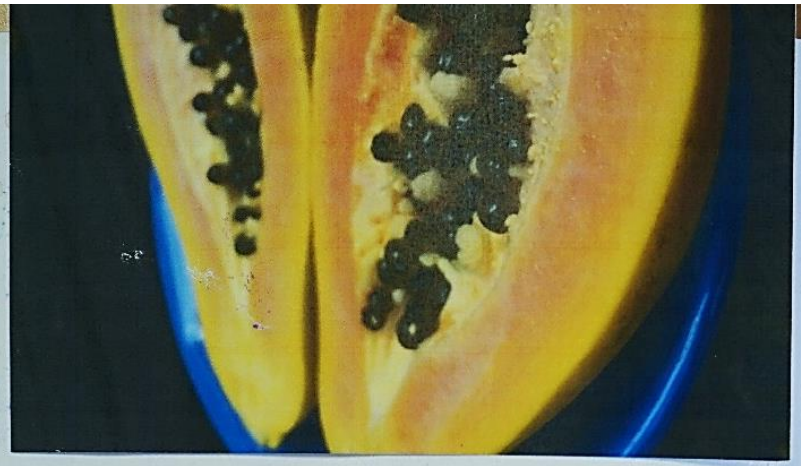
Monoprint

PARCOURS
CLAUDE MONET
(Paris, 1840 - Giverny, 1926)
La Seine à Vétheuil, 1879
À QUI SONT CES TABLEAUX ?
ALFRED SISLEY
PARCOURS
CLAUDE MONET
(Paris, 1840 - Giverny, 1926)
La Seine à Port-Villez



Darker green = more alive

Yellow = more picked



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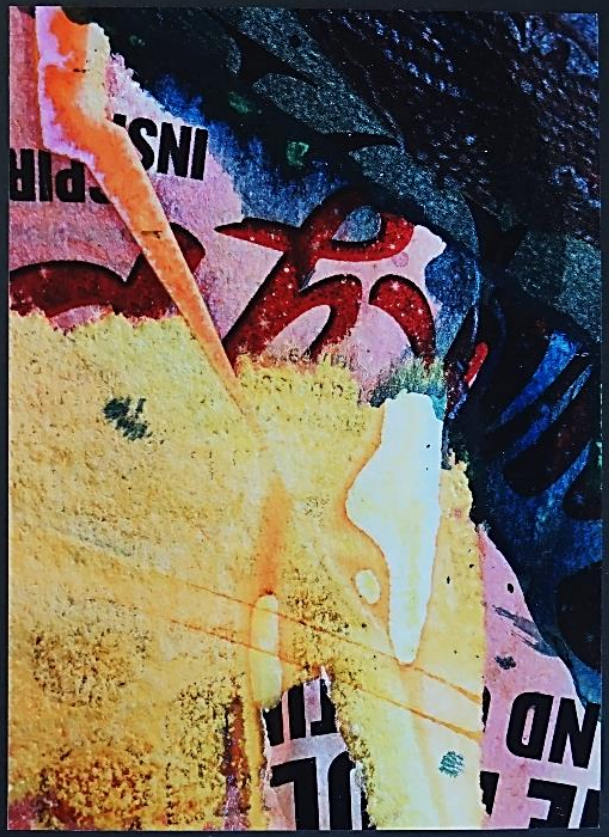

FIRE DOOR
KEEP CLEAR
FIRE DOOR
KEEP CLEAR

Warning
Keep out

e exit
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Warning
Keep out

FIRE DOOR
KEEP CLEAR
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