



Pearson

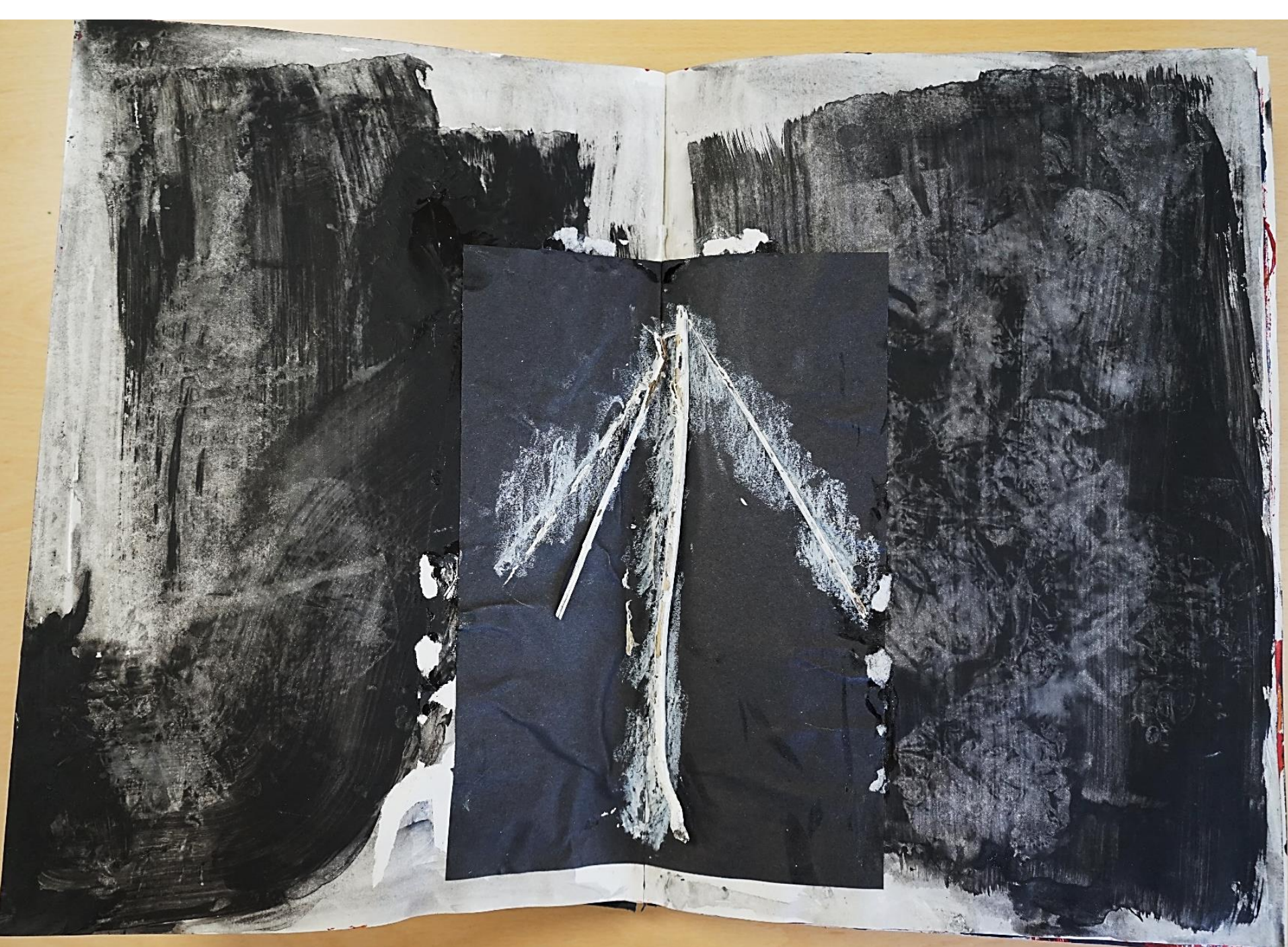
GCE A Level Advanced Art and Design

**Fine Art
Component 2**

RUBY

Total Mark 16

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	4	4	4	4
Performance Level	2	2	2	2
Total out of 72				16



TAPES

TRACKS

ROBERT
MCARLANE

trace
marks
memory
trail
footprints
train
symbol
token
running

MIND MAP

AARON
SISKIND

Journey
wake
impressions
scent
record
stamp
erend

MIND MAP

THE
BOY
FAMILY



These photographs relate to my 'Tracks' theme as they are hoof prints, car tracks and foot prints which have left a permanent imprint on nature. Originally I was interested with man's relationship with nature through what he leaves behind which in this case is an imprint through mud and the texture of the deep horse footprints and the spikes grass interests me as the mud on it much appear smoother than the stiff blades of grass. Taking these photos give me alternative ideas of studying how people leave their marks in an urban environment (London/Dorset) as well as the countryside. I will now experiment with textures and mark making outside. I will now experiment with textures and mark making in my work.



THE BOYLE

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 resin 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 environments. 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;
none 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

BOYLE

FAMILY

Common real materials

presenting the world

3D representations of

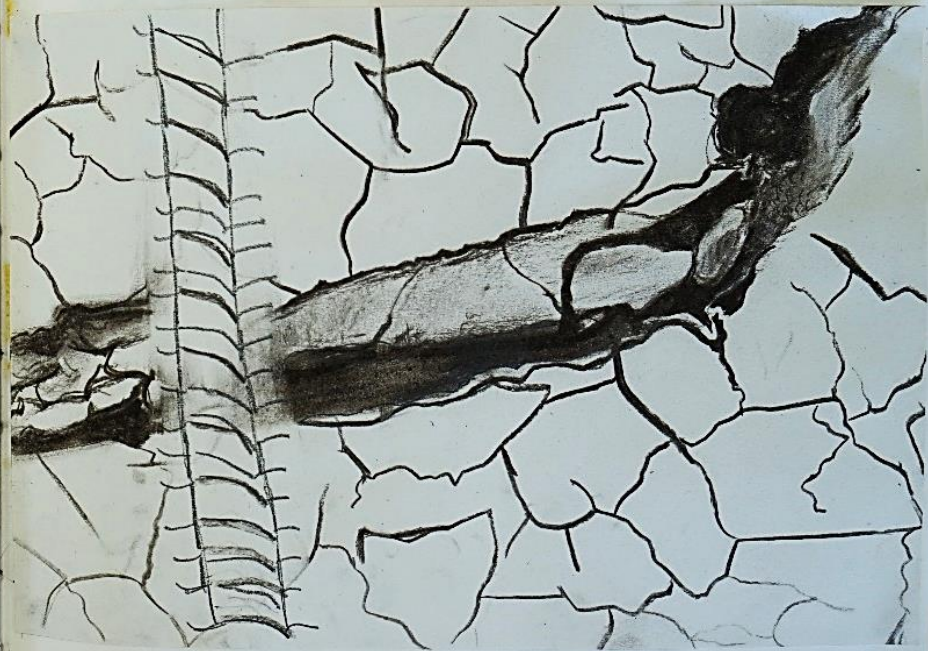
their work because it is very textured and detailed as they
are presented on a large scale on the floor or wall and in great
they "make art that does not exclude anything as a potential subject"
the human body, bodily fluids, animals, earth, wood, fire and water etc
to "try and discover if it is possible for an individual to free himself from
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

I responded to The Bayle Family through experimenting 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 thick 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 contrasted the flaky texture in 2 with glue and make. Clear, 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 experine and acrylics appear abstract to with intention 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



2

different textures and colors on 4 different pieces of MDF board. the boards. Once the first layer was dry I experimented with scratches acrylic to make it more textured and shiny but also played around with The Bayle Family's work in 4. by scratching into the surface to form a grain which 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 wire tool to make sharp edges series. In comparison atations were useful as they are all imprints / tracks in some way a brick wall. These experimental tools 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

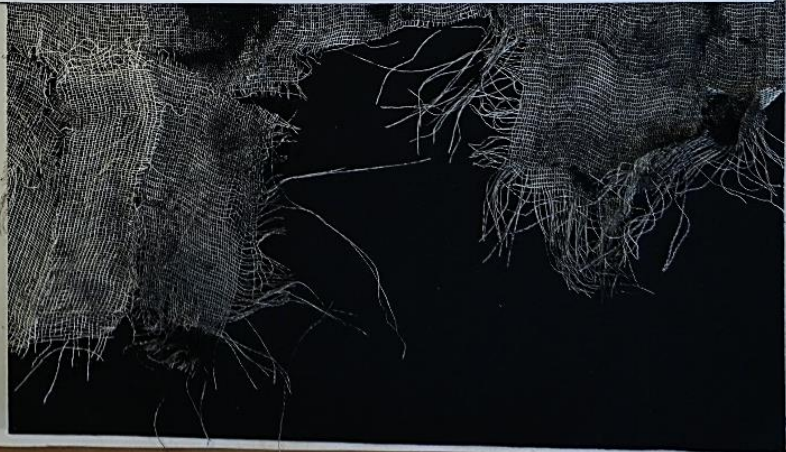
Aaron Siskind is an American photographer 1903-1991 identifying with abstract expressionism. I particularly like his work as it is very textural allowing his work to look abstract as the photograph manipulates scale, making the texture the focus of his work. Siskind uses abstract images of the world which emphasizing forms, lines and textures. Siskind's 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 lamp posts where rust or peeling paint reflects humans living in a modern day world.

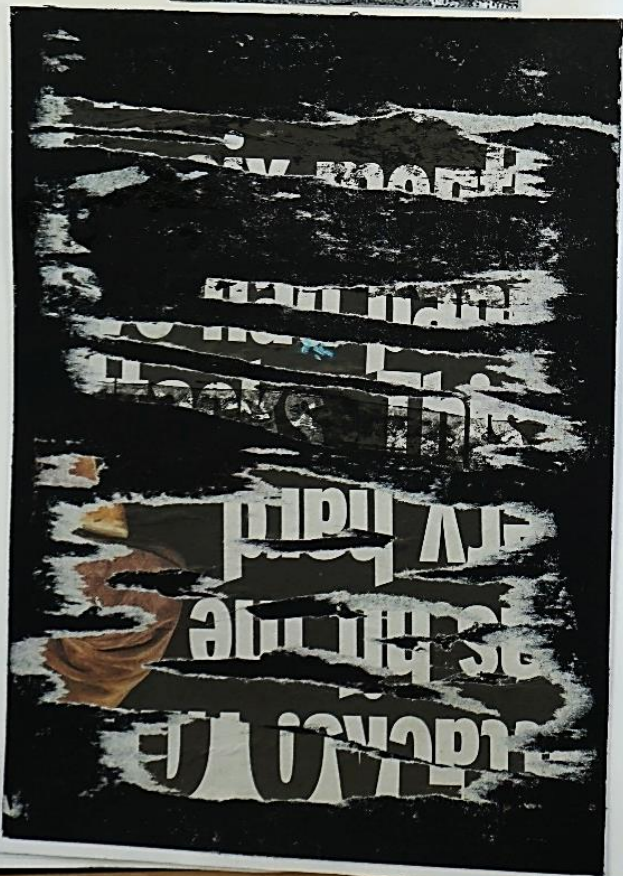
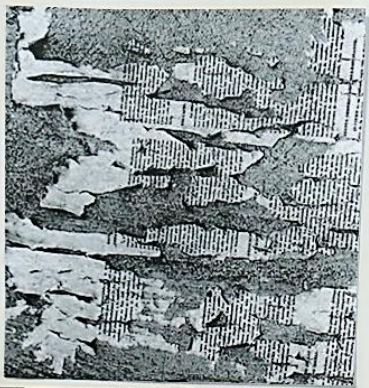


09 Siskind



Aaron Siskind
Jerome, Arizona
1944
photograph
response





Siskind

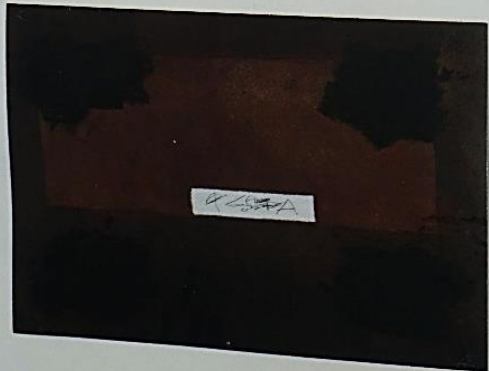


I decided to use this Seed head in my project because the seeds are something that can get stuck onto clothing, therefore nature can be seen to leave imprints on humans through seed dispersal, as it physically becomes attached to our clothing.



TAPIES

Tapiès is a Spanish Informalist artist who is associated with abstract Expressionism and Tachisme. Born in 1923 he co-founded the first post war movement in Spain such as; Dadaism and Surrealism. I am interested in Tapiès because of his 'pinatura matèrica' work for non-artistic materials used in paintings. I especially like the composition, colors 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. Tapiès stated "my two pictures become the only experiential fields of battle" the situation led up to domestic tranquility. In 1953 when Tapiès was working art became surreal and abstract therefore clay, marble dust, waste paper, string and rope were used to create his abstract, surreal work. Tapiès used these odd objects to undermine acts of traditional fine art, 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 textures Tapiès uses, which is something I will explore in my own work.





I deliberately responded to Taper's work in black and white because I was focused on the textures that I wanted to make. I responded to Taper's 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 pits of the pits 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 of my previous work consists of me building, with and sculpting with this material and I am now interested with mixing up textures and printing with them.

particularity, like this print because I experimented printing without ink on the left side of the paper. I laid several newspapers 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 way more textured with the colours from the paper and glue inked the paper. These experiments have helped me to explore printing with textures and to explore ^{prints} textures without colour, which is something that interests me.





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 collages 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. (83.5 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.

Umbrella, light and mirror. I interpret Rauschenberg's choice of objects as being fairly theatrical as his combine paintings to me 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 collages also interest me as they inspire me because of the colors and layers 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's colors from his collages and sculptural aspects from combine paintings in my own work. Rauschenberg's work with the theatre company - Merce Cunningham led him to creating his own repertoire after designing



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

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 work introduces many of the materials 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.



Merlene, 1954, combine painting, oil, charcoal, paper, fabric, newspaper, wood, plastic, mirror and metal on four Homotex panels, mounted on wood with electric light
89 x 112 x 3 1/2 in.

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 artworks 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 tyre leaves, up close, are very textured 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 the figure of a woman, partially visible appearing like an X-ray. This interests me as what someone leaves behind is considered their 'tracks' can be both an object and a print of themselves.

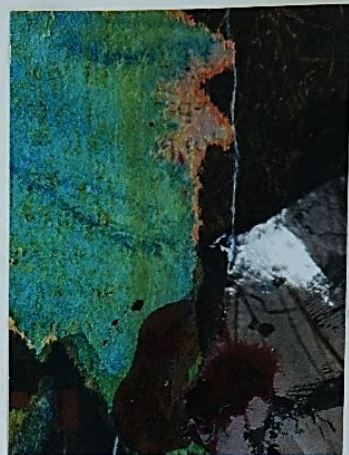
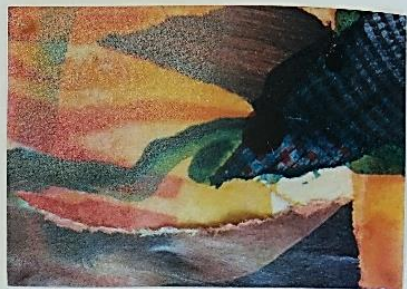
I used coloured inks, newspaper
and magazines for this collage.
Unfortunately I was unhappy with the
result (picture on far right) so cut my collage up to

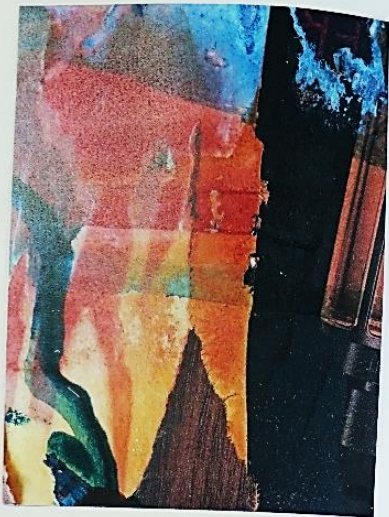


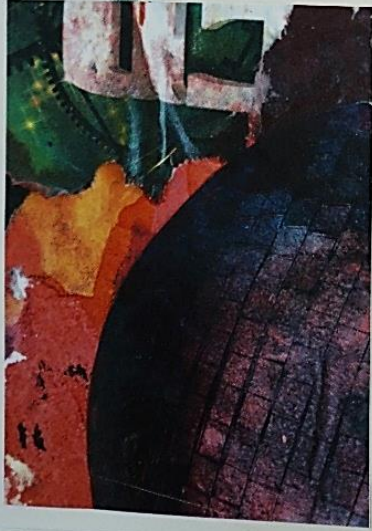
create smaller
collages as they
more interesting
than the big collage I originally
did.



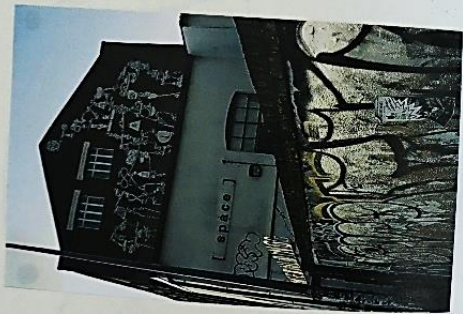






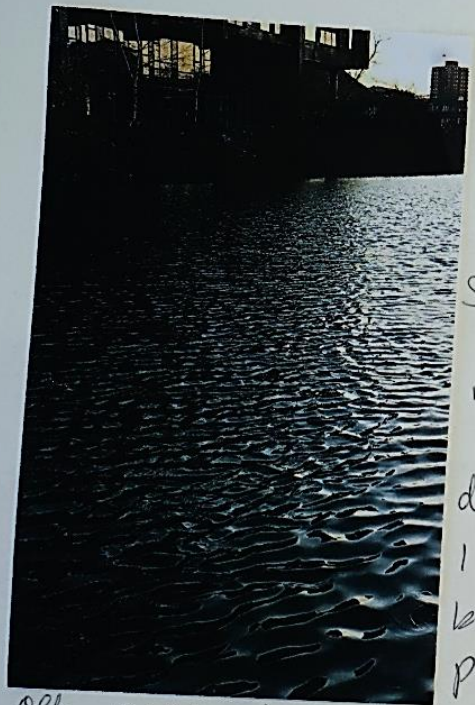


PHOTOGRAPHY









I responded to my photography of natural areas that have been inhabited by people through the colours and the tearing of newspapers. I chose these photographs because they represent tracks through something that people have left behind such as graffiti 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 stroke to the line and

peel off once dry. My choice of colours relates to the colourful graffiti 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.



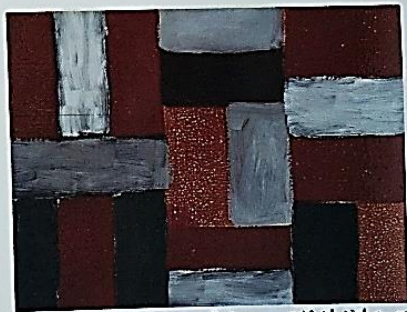


Sean Scully

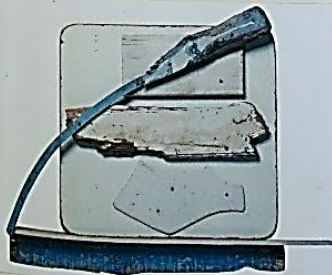
Sean Scully was born in 1945 in Dublin. I am most interested in Scully's work in the 1980's and after as after years of painting stripes Scully began to make his work a quality more freehand, brushing wet paint onto wet paint so that brushstrokes became more visible. Scully's work is often described as being abstract as his panels, contrasting in colours resemble "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 texturing another colour and layering the colours adjacent to each other. 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 his stripes as they are subtly 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 mid sulphur. I have layered 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.



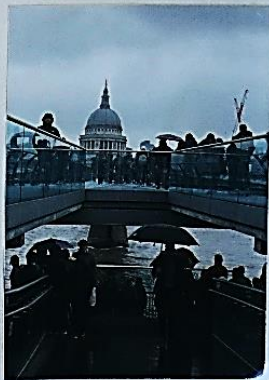
'Pass'
1984
[on primed
canvas]

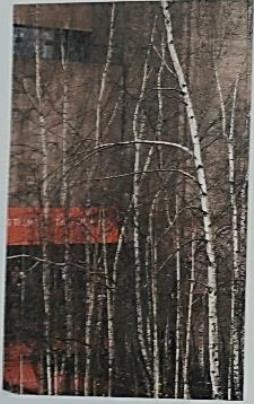


'Small Chelsea wall of light #2'
[on canvas]

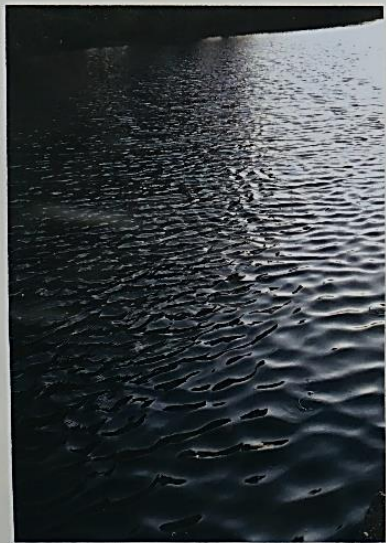


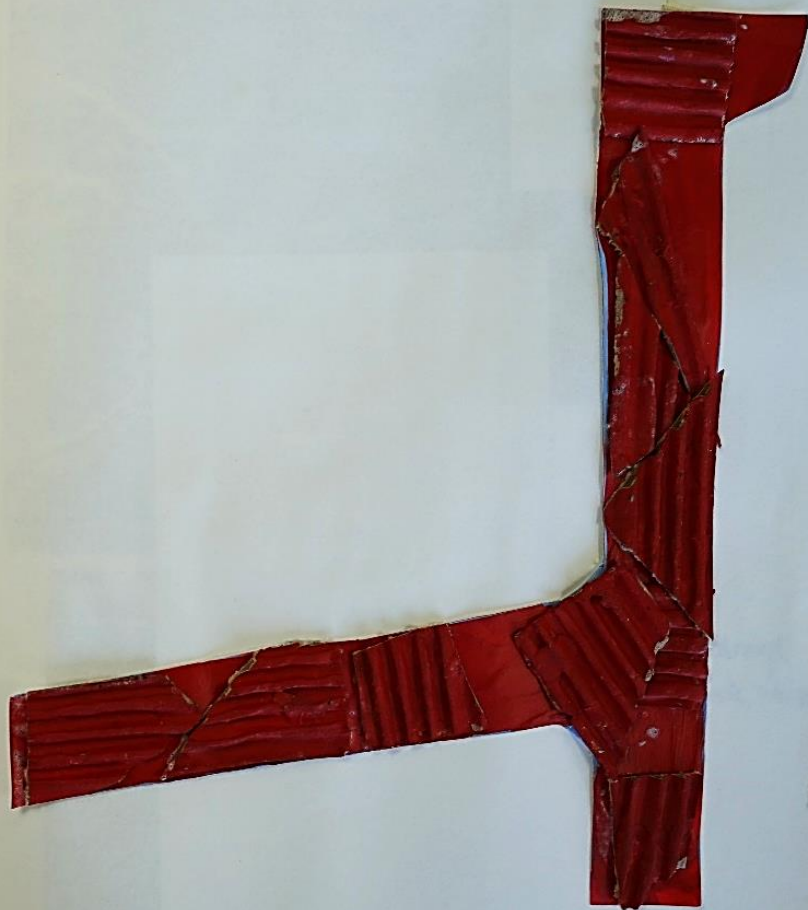










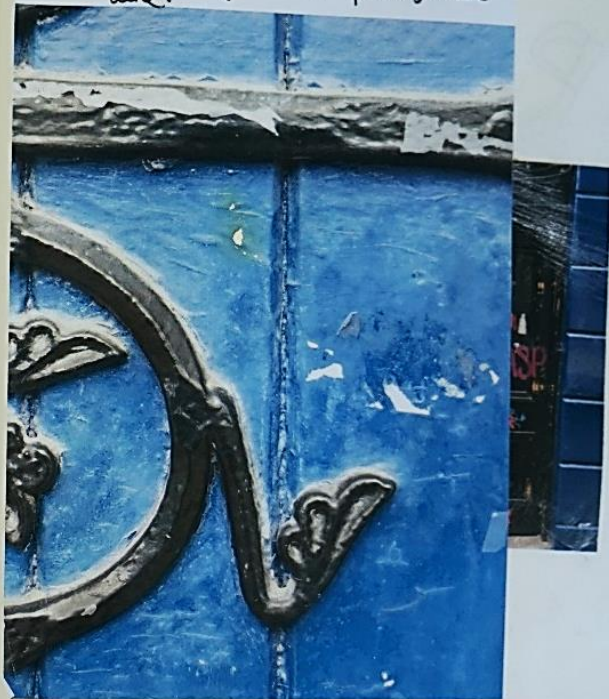




This piece of work is unfinished. I wanted to document the stages of completion.



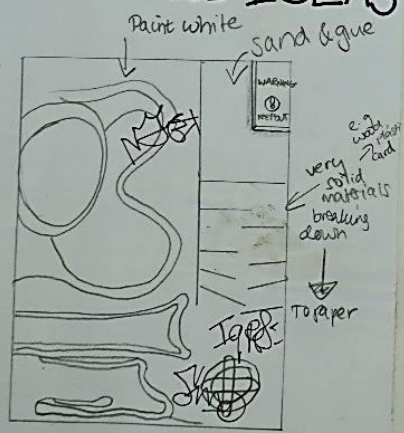
This picture is of the 3rd painting I have done.



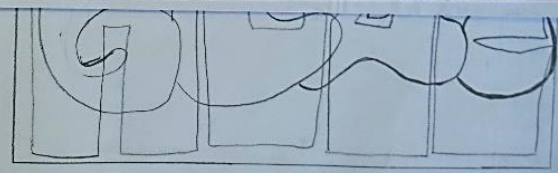
This picture is taken halfway through the completion of my piece of work which is of the above picture.

Final Piece Drawings

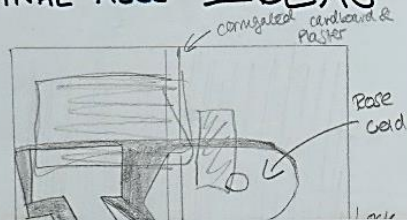
FINAL PIECE IDEAS



(well breaking away, graffiti taking over)



FINAL PIECE IDEAS



P4.0

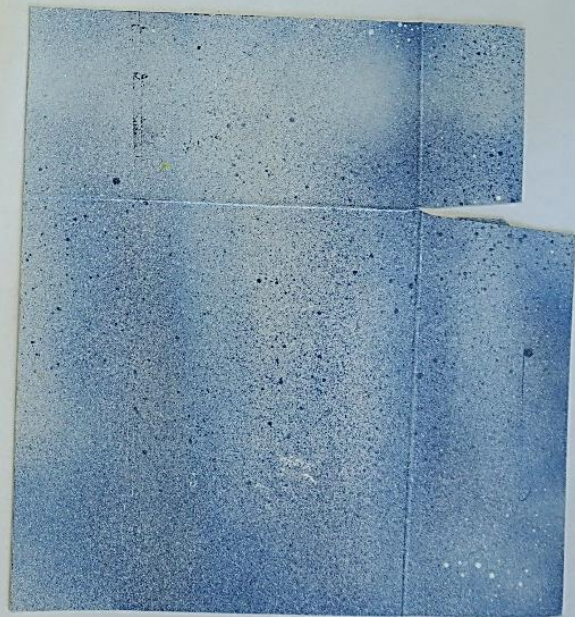


Graffiti Experiments



These experiments were done with
glue and spray paint.







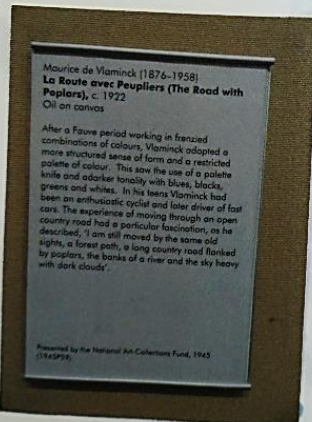


Birmingham MUSEUM & ART GALLERY

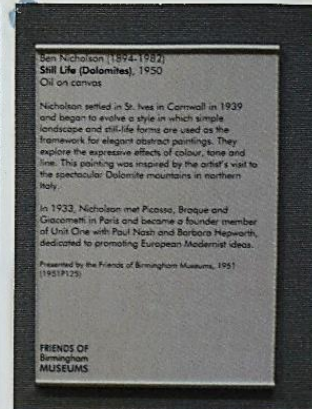
Patrick Heron

Standing Figure, Rachel, 1950
Oil on canvas.

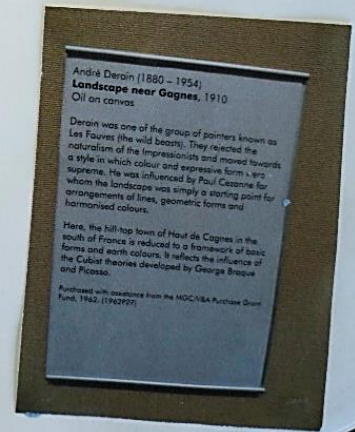
"...Shows how Heron used colour and line to convey three-dimensional space on a flat picture surface!"



Besure



Picture



P.




Ladywood, 2010
Christiane Baumgartner
Mixed media 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.

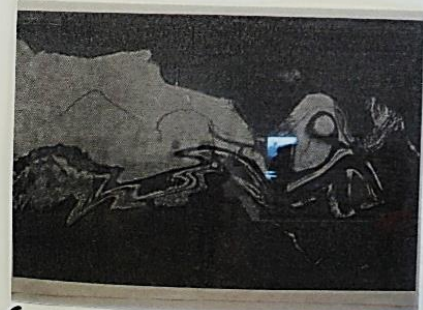
Powered by the Art Fund under Art Fund International for part ownership by the New Art Gallery ePlex and Birmingham Museums Trust, 2010

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

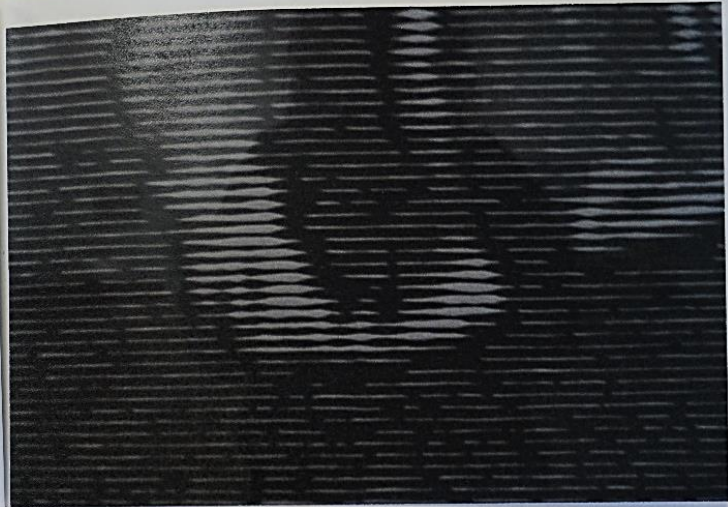


- working with reflection

I really liked this artists work as she has taken cut out 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.

P.





Monoprint





CLAUDE MONET
 (Paris, 1840 - Giverny, 1926)
 Musée de la Ville de Paris
 La Seine à Port-Avif
 Paris, 1860 - Giverny, 1926

PARCOURS

Monet est à présent nommé directeur au Musée de la Ville de Paris. Il est chargé de la restauration et de la mise en valeur de l'ensemble du patrimoine artistique de la Ville de Paris. Il est également chargé de la gestion des collections de la Ville de Paris. Il est directeur de la collection de peintures de la Ville de Paris. Il est directeur de la collection de sculptures de la Ville de Paris. Il est directeur de la collection de dessins de la Ville de Paris. Il est directeur de la collection de livres de la Ville de Paris. Il est directeur de la collection de manuscrits de la Ville de Paris. Il est directeur de la collection de médailles de la Ville de Paris. Il est directeur de la collection de monnaies de la Ville de Paris. Il est directeur de la collection de bijoux de la Ville de Paris. Il est directeur de la collection de meubles de la Ville de Paris. Il est directeur de la collection de tapis de la Ville de Paris. Il est directeur de la collection de vêtements de la Ville de Paris. Il est directeur de la collection de chaussures de la Ville de Paris. Il est directeur de la collection de bijoux de la Ville de Paris. Il est directeur de la collection de meubles de la Ville de Paris. Il est directeur de la collection de tapis de la Ville de Paris. Il est directeur de la collection de vêtements de la Ville de Paris. Il est directeur de la collection de chaussures de la Ville de Paris.

ALFRED SISLEY
 Paris, 1839 - Aubervilliers, 1899

Lady

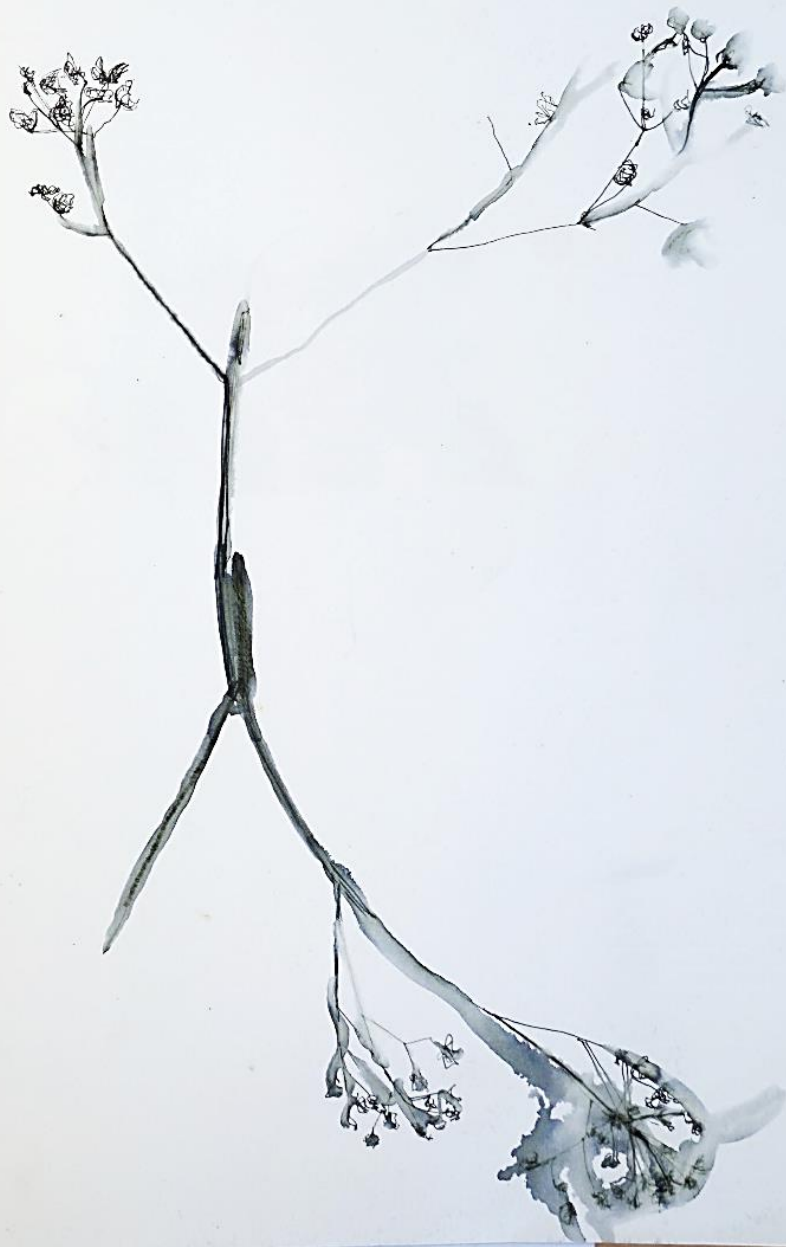
Alfred Sisley est un peintre français de la école impressionniste. Il est né le 1er juillet 1839 à Aubervilliers, près de Paris. Il est mort le 20 janvier 1899 à Aubervilliers. Il est connu pour ses paysages et ses scènes de ville. Il est considéré comme l'un des plus grands peintres de la école impressionniste.

CLAUDE MONET
 Paris, 1840 - Giverny, 1926

PARCOURS

A QUI SONT CES TABLEAUX ?

Cette table a été directement achetée à Monet en 1873 par le docteur Georges de Bellefleur dans la collection de sa fille et de son beau-frère Eugène Dorey de Bellefleur. En 1921, elle a été achetée par le docteur Georges de Bellefleur et est restée dans sa collection jusqu'en 1940.









*Darker fruit = more
alive

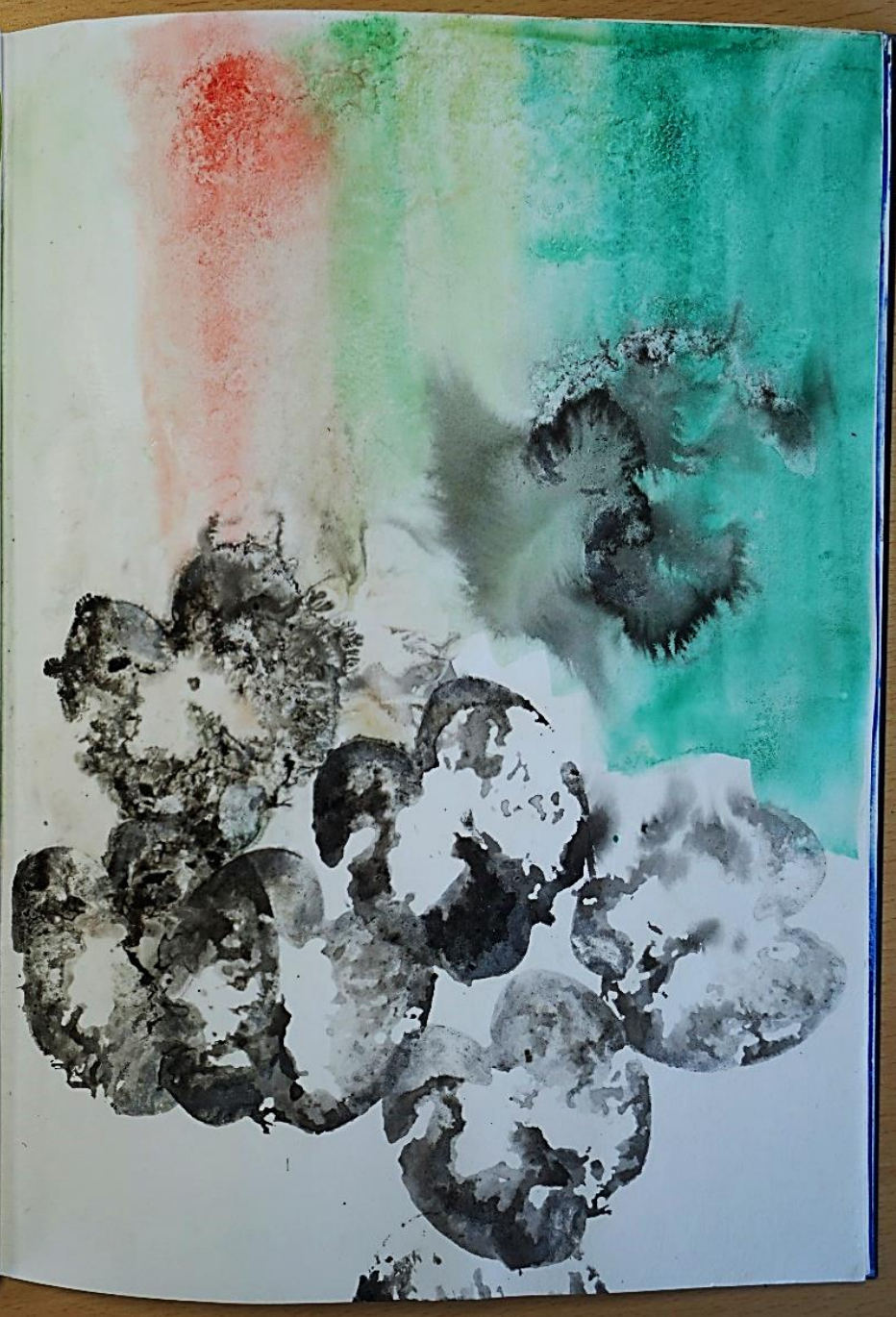
Yellow = more
picked









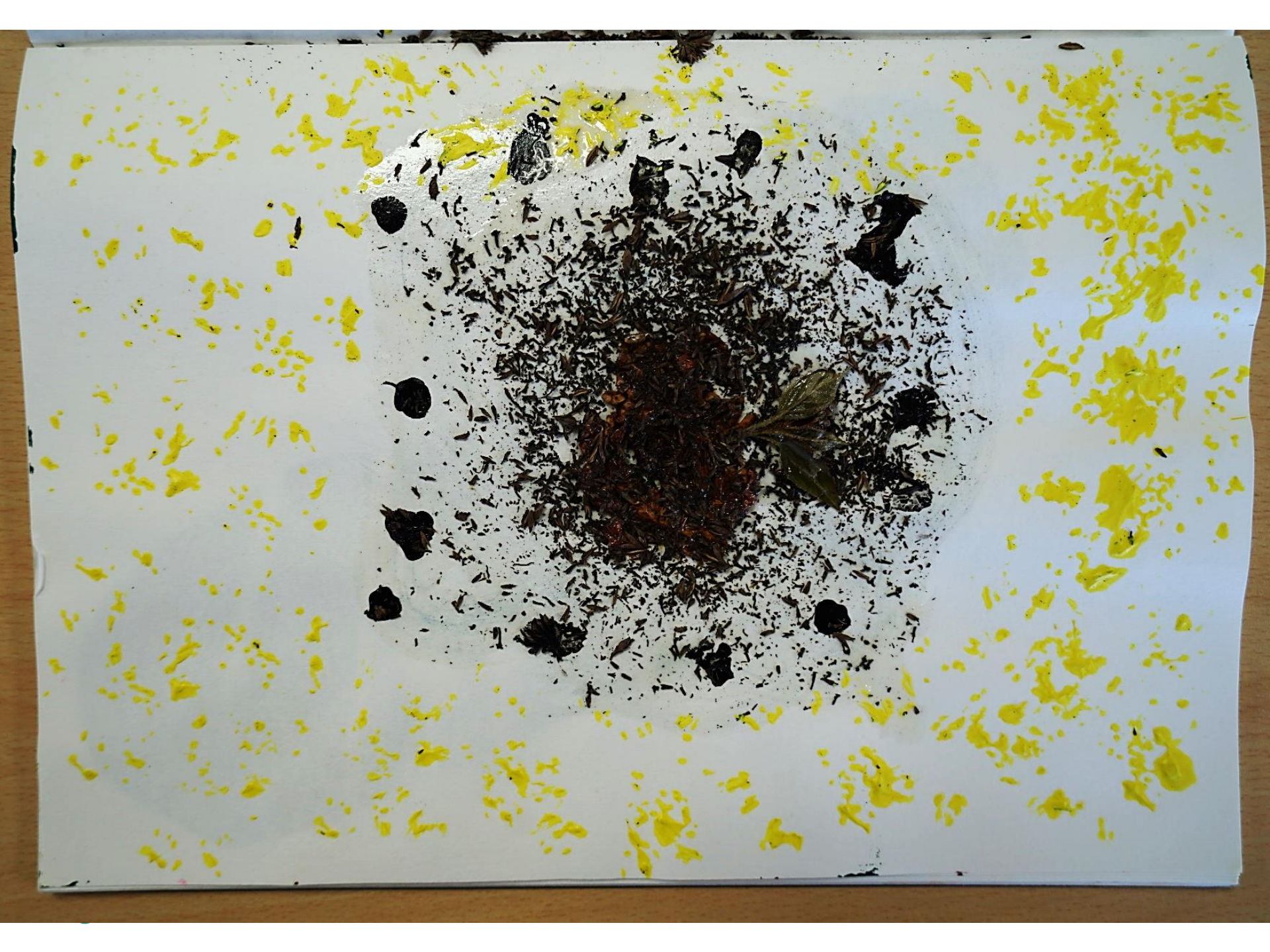




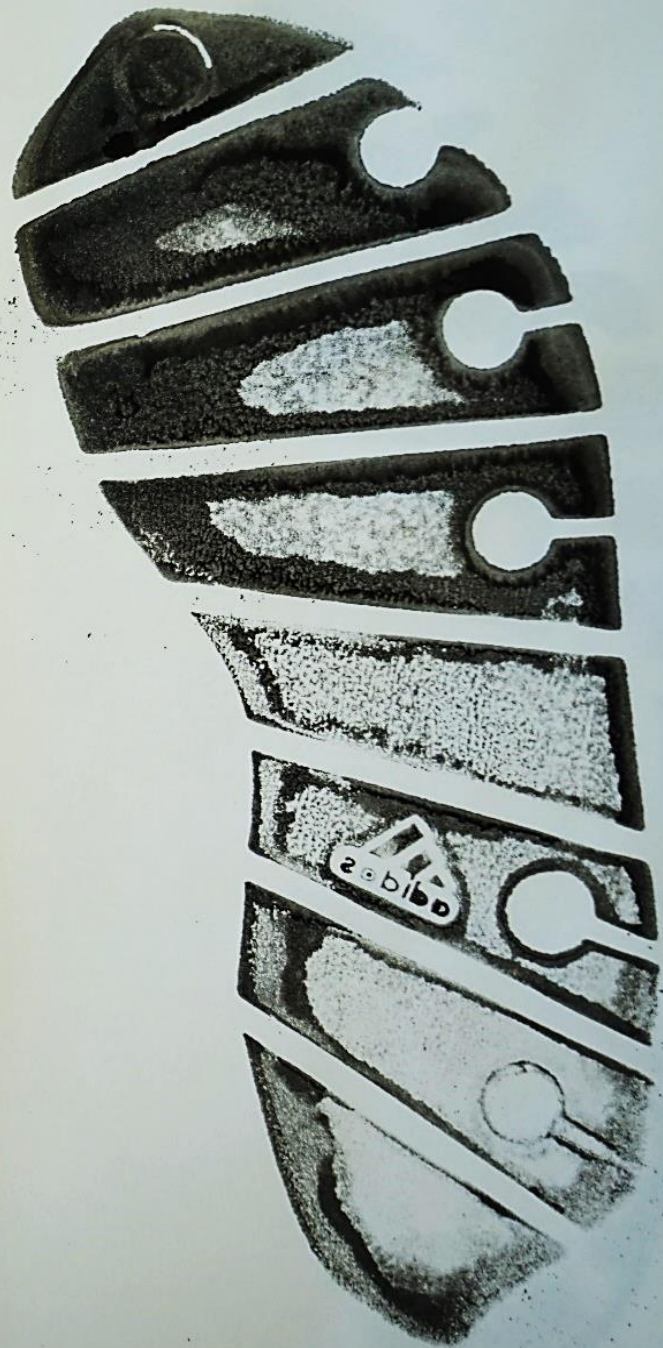














c. bo







