



Pearson

# **GCE A Level Advanced Art and Design**

**Graphic Communication  
Component 1**

**ALFIE**

**Total Mark 39 (31+PS8)**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	9	7	6	9	8
<b>Performance Level</b>	3	3	2	3	3
				<b>Total out of 90</b>	39

# Why have I chosen Black & White?

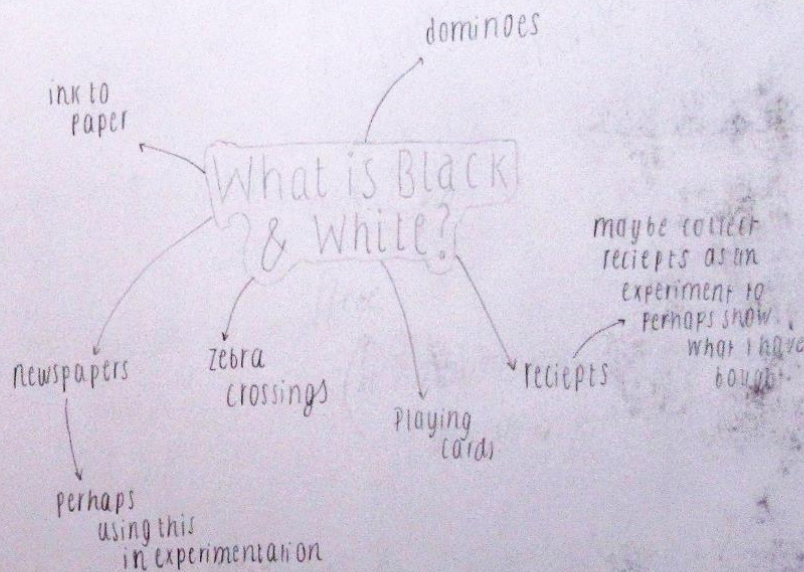
The theme is quite broad, allowing me to explore numerous options

This may just be a subtle, as I feel there are many facets that it could possibly go down

I personally like black & white art as I think it makes you think about what emotion and feelings that the artist has.

Although I like coloured work, I sometimes think it gives away too much information, and does not allow the audience to have an interpretation of what they think

I like the idea of treating the two words of 'black & white' as metaphors and figure out what they both mean individually.



There is a common theme within the 'black & white' items that I have listed. Most things here are more than one of, dominoes, the multiple lines in zebra crossings & playing cards. They are all repetitive and this is something I may explore further on in my project.



# AGNES MARTIN

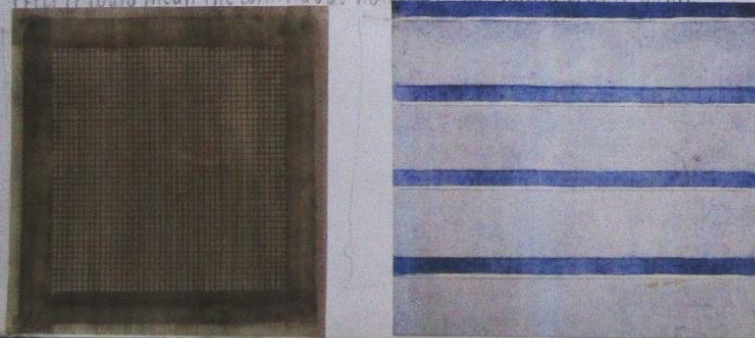
Agnes Service Martin, was an American abstract painter, often referred to as a minimalist. Martin is perhaps most recognised for her evocative paintings marked out in subtle pencil lines & pale lines and pale colour washes.

"Without Awareness of beauty, Innocence & happiness,  
One Cannot make works of art"

This piece of art is called 'Happy Holiday' made in 1999. The media that has been used is Acrylic paint and graphite on canvas. The work has been displayed at the Tate (is currently) & also the National Galleries of Scotland. This piece of work is called 'Happy Holiday' although this probably has some personal & significant meaning to Martin, I feel that it definitely can relate to holidays.

personally, I think the colours of the blue & light orange, could symbolise the sea & sand. However, it also reminds me of deck chairs because of the pattern.

There is a lot of repetition within the artwork with the duck egg blue line and peach colour band. I particularly like the repetition because I feel it could mean the continuous holidays that many people go on.



# experiments



The constant repetition of the lines and boxes.

Agnes Martin



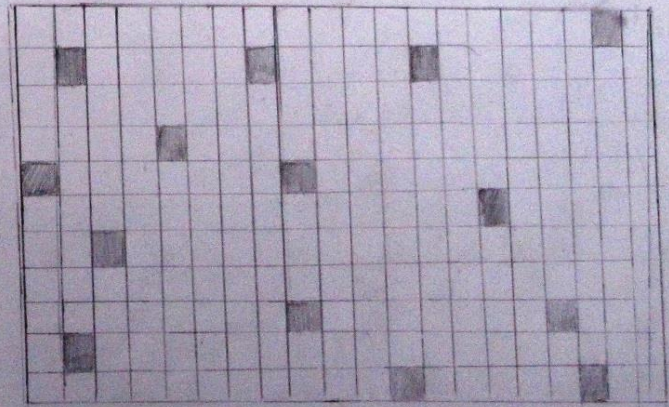
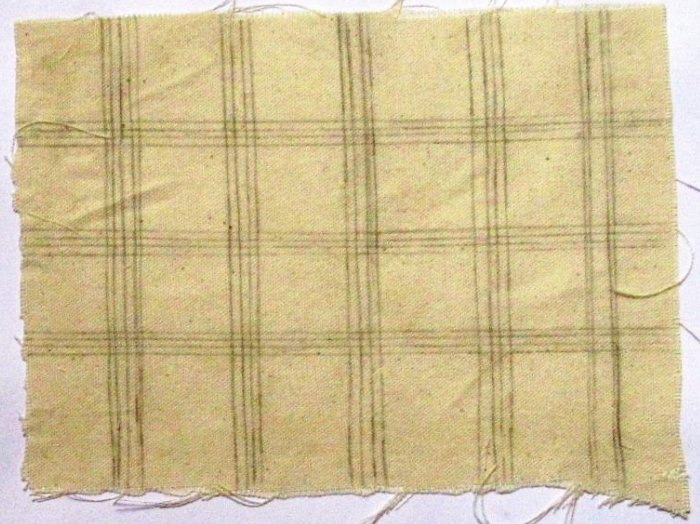
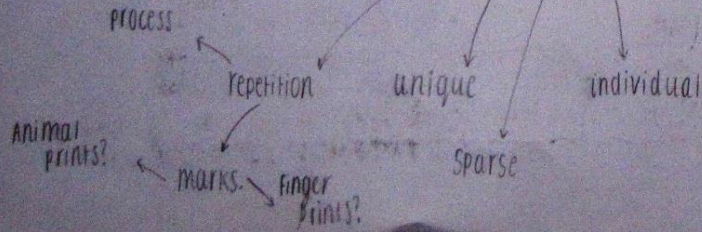
Inspired by Agnes Martin, having lines of finger prints & different patterns repeated.



Here I created a 'accidental' piece of work, however I do particularly like the effect of the repetitive pattern. I stuck a piece of black sugar paper down, not fixing the position, I peeled it off, leaving me with this odd mark on the page. I repeated the process. I think my reasoning behind this work was to show the individuality of the marks, although the same process took place.

dense

Initial thoughts of my work



This grid represents the repetition once again, with some areas shaded & others not. The certain sections that are highlighted could represent something individually.

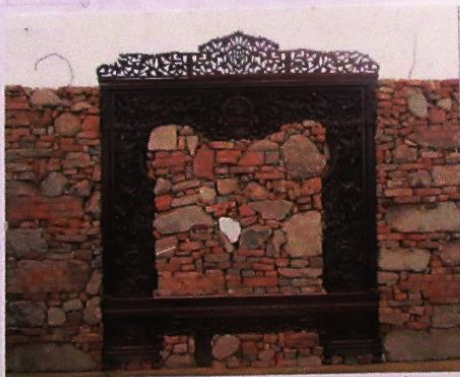
# AI WEIWEI

## Royal Academy of Art Exhibition

(9th September - 31st December 2015)

"What single thing would improve the quality of your life?"  
"The freedom to express myself"

The Royal Academy of Art (London) were showcasing Ai Weiwei's work through his exhibition. His works had had a significant impact on me, some definitely more than others. The piece to the right was one of my favourite works. Although to some it may look a mess of objects, I felt it had a greater meaning. It could symbolise the beautiful objects that had almost been forgotten about because of the earthquake, buried beneath the brick and tbc.



The piece to the left was my favourite from the whole exhibition, I felt it had so much meaning and was one of the only pieces that left me with an impact. The significance was the symbolism Ai Weiwei had recovered these metal rods from the earthquake by throwing them out. Personally I think that each rod represents a person who died within the tragedy. The rods were all polished to a look like a river stone, which obviously had different levels. The different sizes of the rods could represent the varying ages of those affected.



**ARTIST**  
As the president to regime's 'taste'

### I have fish & chips please ...but skip the human rights

#### China president's menu for British visit

**BY BEN BLAKE Political Correspondent**

**CHINA'S president does not expect to be battered over his country's human rights record during his landmark visit to Britain.**

No Beijing, who cannot wait to arrange another of our traditions - good treatment - will prevent Labour leader Jeremy Corbyn from tackling him over the upcoming election.

Mr Corbyn is set to name the subject with Mr Xi at a state banquet at Buckingham Palace.

But China's ambassador to the UK, Liu Xiaoming, said "British people are very glammable. They know how to behave". He added: "You think the

Labour Party will raise this issue at a state banquet? I don't think so."

Speaking to the BBC's Andrew Marr Show, the ambassador added: "The president is here for negotiations, he is not here for a debate about human rights."

Mr Xi's arrival today marks the first state visit to the UK by a Chinese president for a decade. He will hold talks with David Cameron during the trip.

The negotiations have been locking their lips at the thought of eating fish. A menu had to be agreed on the day before to order fish and chips.

Quintessential Chinese artist and political activist Ai Weiwei, Mr Xi told Mr. Marr yesterday: "This is not my taste."

**www.bbc.com/news**



once again the significance of the repetition, really intrigues me. The wooden shelves are lined with orange candles (30 of them). The light of the candle represents hope and brightness, perhaps referring back to the earthquake? Light was the only thing giving people some kind of hope.

# "Straight" Ai Weiwei

"Straight" was one of my favourite pieces at the exhibition. I felt it really left an impact & was one of the only pieces that I really understood and thought it'd link with my work very well.

Weiwei bought thousands of mangled rebar from the poorly constructed schoolhouses that collapsed during the Sichuan earthquake. It took over 4 years to sift through the steel by hand, with the end goal to look like a Richter scale. The 150 tons of steel bar varies in diameter and length. He then layered the bars on top of each other creating a clever landscape in the exhibition.

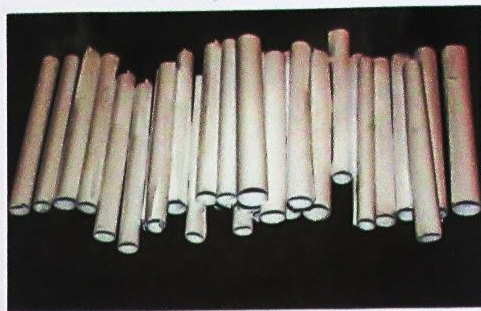
I felt that this piece left a lot of room for a number of interpretations. Personally, I felt that the piece was on such a large scale to make the audience understand the huge amount of people who died.



In addition to this I thought that each bar represented one person who died in the earthquake, where every single bar was of differing length, symbolising the ages, from young to old. I also felt that the varying heights of the bars did not only represent the Richter scale but the rubble in which the bars would of been placed, leading us thinking of the surrounding of the earthquake at that time.

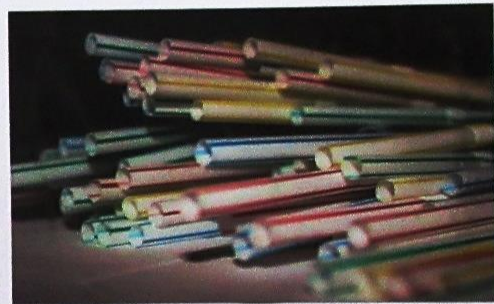


## My Own Interpretation of "Straight"



I have made my own interpretations of Ai Weiwei's "Straight". I have rolled up paper and placed it similarly to Ai Weiwei's, with some areas more sparse & others more dense, which in Ai Weiwei's case represents the deaths in the earthquake disaster. I think paper was an suitable experiment medium as it allowed me to make a simple version of "Straight".

I have used drinking straws to once again show experimental interpretations of "Straight". Particularly like the colours within the straws, as I feel that this could represent the each individual that died in the disaster.



I have layered the straws, and scattered them around, to show & represent the Richter scale that Ai Weiwei had created. In addition to this, I also liked the bending in some of the straws, as I felt that it could of symbolised the state of the rods previously, and how they were bent before. I think this was quite successful, however I would definitely work on a larger scale if I was to experiment more.



## 6 Ai Weiwei sets up studio on Greek island to highlight plight of refugees?

Chinese artist Weiwei has set up a studio on the Greek island of Lesbos to highlight the plight of refugees.



The island of Greece has been the main location that people enter the EU for many thousands of refugees.

Ai Weiwei's studio in Greece will produce projects that are based on the refugee crisis.

66 "As an artist, I have to relate to humanity's struggles... I never separate these situations from my art."



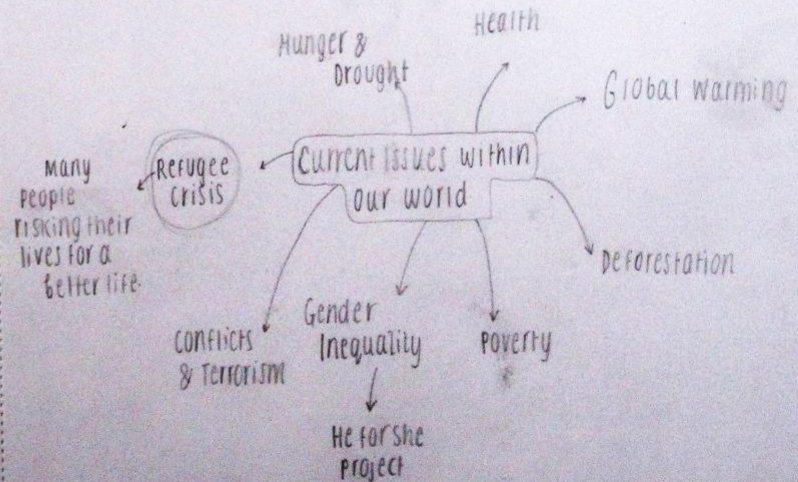
This quote shows the dedication & passion Weiwei has for his art work as well as raising awareness to the world that things like 'refugee crisis' happens daily and that innocent people of all ages & genders lives are affected.

I personally think that Weiwei had wanted to set up in Greece, as all of his inspiration is where his studio will be, making his work a direct and literal response to the refugee crisis. Weiwei is very passionate about capturing the best response of human struggles, his work 'straight' as said earlier, has been made using materials from the actual crisis. He is extremely passionate about working with those who have been affected.

## IDEAS

Ai Weiwei's work is very much based on the earthquake disaster in China, Sichuan, May, 2008. I think that Ai Weiwei's work works so well because of the meaning behind it that makes us think of what each piece represents and symbolises. In addition to this, the passion Weiwei has towards his work seems to be carried by the disaster, almost paying tribute to all those who died.

I personally think that if I had a current issue in which was of great importance to me and had a very strong opinion towards, it would definitely make the work I produce more meaningful.



I think looking at repetition alongside the current issue of the refugee crisis will allow me to base my work on something that I have a very strong opinion about. My experimentation towards the beginning regarding identity works perfectly with the refugee crisis. My upcoming experiments would be based on the individuals within the crisis, rather than the crisis as one.

Children affected by the Syrian conflict are at risk of becoming ill, malnourished, abused/exploited - millions have had to quit school.

# REFUGEE CRISIS

The conflict in Syria continues to be by far the biggest driver of the migration. But the ongoing violence in Afghanistan, abuses in Eritrea, as well as poverty in Kosovo are also leading people to look for new lives elsewhere.

Almost 600,000 migrants are estimated to have arrived by sea so far this year.

Nearly 12 million Syrians have been forced from their homes by the fighting, half are children.

31% said Britain should take fewer refugees.

40% said refugees should be allowed.

26% said numbers should be about the same as it currently is.

31% don't know

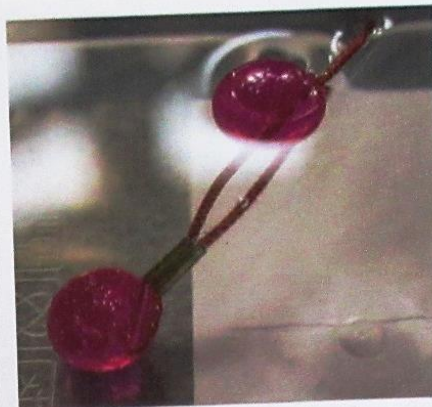


# REPRESENTATIONAL EXPERIMENT OF CRISIS



This is an experimental representation of the devastation within the refugee crisis. I have used everyday household items to act as a representation for a boat. All of the items are of a different weight & density. I will place the objects in

water, testing out the floating/sinking state within the objects, to represent the "pot luck" of being on a boat that would tragically sink, or float & continue to another country. The objects themselves were not particularly of matter, it was more the idea of the weight & floating/sinking state. The household items could represent

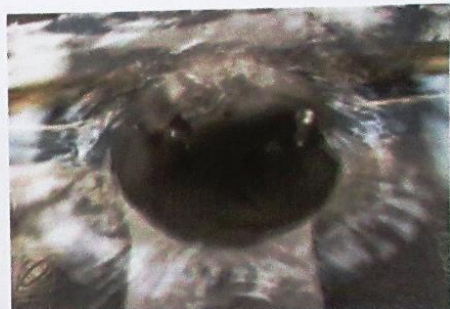


I wanted to use everyday household items as I felt that they were very relevant to the idea of these simple items not being a part of these people's lives. Not only this but each of the items show a different gender, age group, generation etc, showing the variation of people affected.



I particularly like the rippling effect, especially with the hair ties, as it shows the tension between water and out of water. Although it is a rather brutal ideology, it reminds me of a boat sinking, when half in the water, almost ship wrecked.

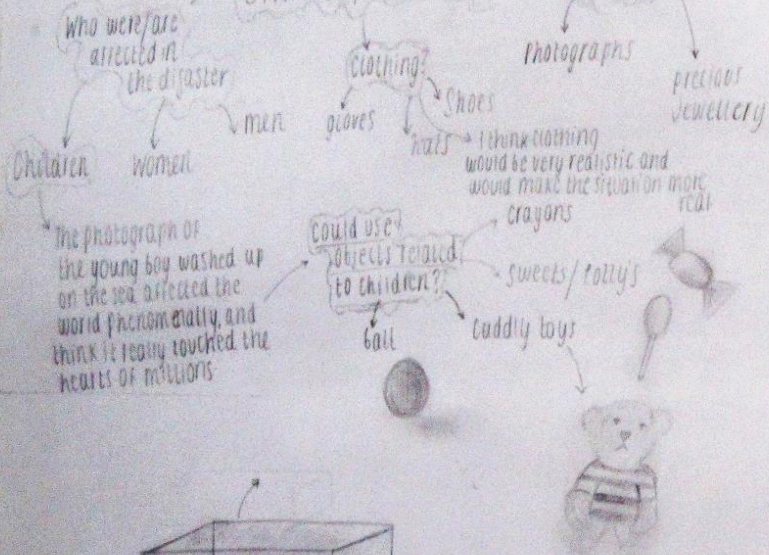
# FLOATING & SINKING EXPERIMENT



Although the representation is quite brutal in terms of showing the "pot luck" of getting on a boat that would sink or float, I think this is something that people forget about. To develop this idea further, I could also use more relevant materials to the crisis by using newspaper articles, however this may be too obvious, and not allowing the audience to make own interpretations.



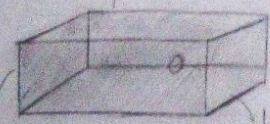
# Considering the objects I use for 'Float & Sink' experiment



The photograph of the young boy washed up on the sea affected the world phenomenally, and think it really touched the hearts of millions

The lunch box could also represent the extreme struggle of having to pack up their lives to travel onto the next destination.

I have used a transparent lunch box to take place this experiment, it holds enough volume for objects to float as well as sink



# Children's Objects



Childs Necklace



I particularly like the colours & brightness of the necklace as it works particularly well with the blurred, rippled water effect.



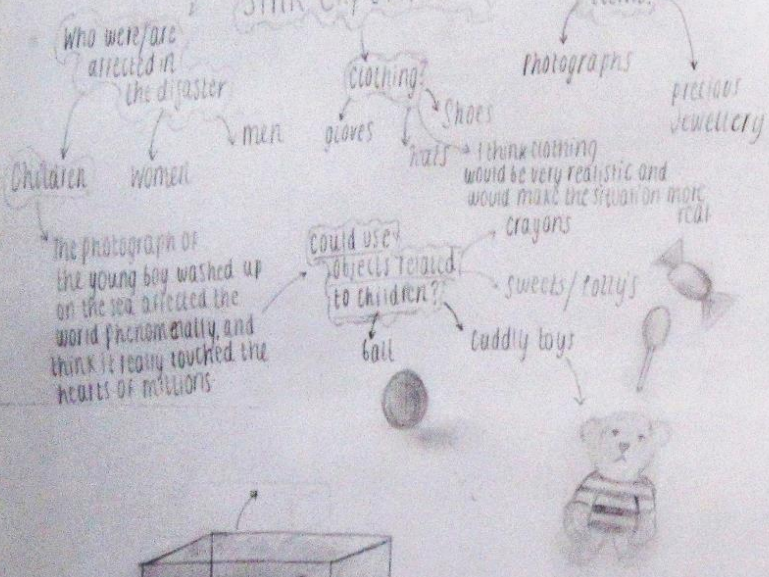
Toy



Key Ring

I have used objects related to children, to show the devastating number of children who have been affected by the tragedy. I have used a keyring, a necklace & a toy to represent the objects that these children may have lost during their travels. Again, I particularly like the rippling effect of the water.

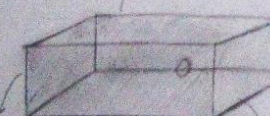
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Childs Necklace

# Children's Objects



Particularly like the colours & brightness of the necklace. As it works particularly well with the blurred, rippled water effect.



Joy



I have used objects related to children, to show the devastating number of children who have been affected by the tragedy. I have used a keyring, a necklace & a toy to represent the objects that these children may all lost during their travel. Again, particularly like the rippling effect of the water.



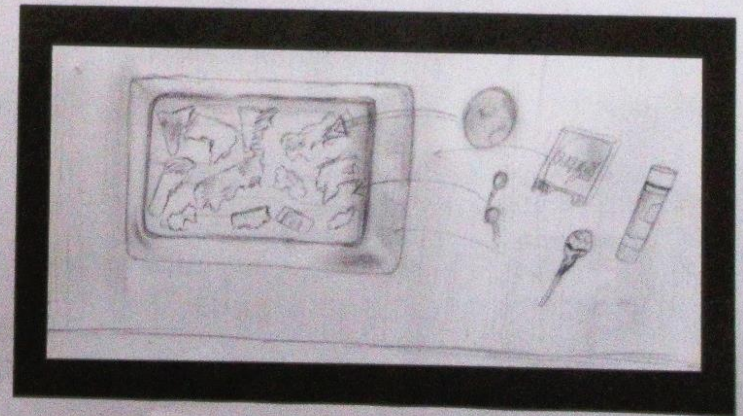
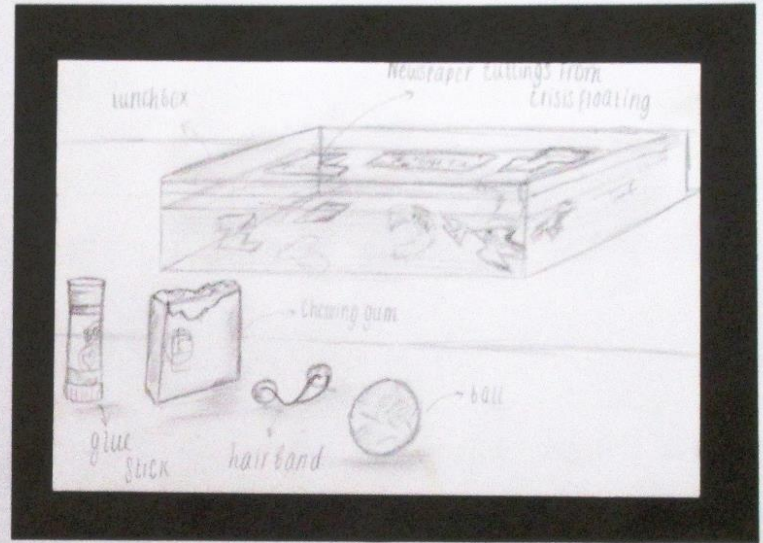
Key Ring

# Hair Band Experiment



I have previously used this hair band in the last experiment. I have chosen to take more photographs of the hair band as in the photo I found great interest in the ripple effect of the water surface, as there is tension in some areas. I also thought that the hair band looked/reminded me a lot of a buoy in the sea, which would have the job of zoning off an area that was unsafe/unsuitable to swim/be. This links with the idea that refugees should not be in the dangerous seas, there should be justice & equal rights for all, no one should have to risk their lives for freedom & safety.

# Outcome Planning



# CRIT FOR OUTCOME

## Crit for Art Outcome

- 'My work is neat and structured'
- 'why have I chosen these particular objects?'
- 'its very interactive'
- 'The objects are random, is there a reason for this?'
- 'it reminds me of our society'
- 'Each item could represent a person'
- 'paper moves out of the way when you put objects in'
- 'What was you trying to achieve & show?'
- 'Why did I use water?'
- 'you could put dye within the water'
- 'you could make your own objects to place in the water?'
- 'glitter in the water?'
- 'everything has a place'
- 'The different objects sinking & floating could represent the different people within society'

Some objects are child objects, showing the children are also affected, with the stationary also bringing up connotations of children.

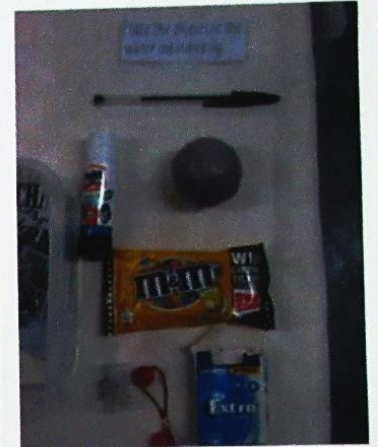
To represent the sea, allowing the object to have something to float or sink

I have researched and experimented, thinking that household objects would have more of an impact

The pot luck and misfortune of those who have sunk within the disaster

This could work very well, it would allow me

# FINAL OUTCOME



Here is the result of my final outcome, I am fairly pleased with it & the reaction to it. The concept behind my work was considered very carefully, as well as the presentation of the outcome. The outcome itself was inspired by my recent experiments 'sink & float' which allows the audience to see the 'potluck' of travelling on a boat that would either float or sink. Although the idea itself was a rather graphic and deep representation of the refugee crisis, I feel that it could have more of an effect on the audience, with my work being a metaphor for survival or death.



The objects themselves were taken in consideration as I felt that they were a key component to my art work and getting across this message. Each object essentially represented something different. The hairbrush, the hairband represent the children lost within the tragedy, with the other objects being everyday items which also has connotations to the things we take for granted. The newspaper within the water was a last minute idea, however I feel it subtly helps the audience get a hint from the newspaper clippings, that this is what im trying to convey through my work.



# Fiona Banner

Fiona Banner (born 1966) is an English artist, who was educated at Kingston University. Banner is a sculptor and conceptual artist, who became well-known for her 'wordscapes' large text work that recount the plots of feature films or other events. Banner then became interested in the implications of punctuation. Looking at the way 'exclamation marks' and 'full stop marks' give structure to text:

This artwork by Banner is called 'super human 2011'. Banner creates nude studies from life, transferring physical scenarios into verbal descriptions. In this particular 'wordscope' Banner has focused on the study of a Paralympic athlete. Banner describes not only the physical state of the athlete but also the mental state while waiting for competition. Banner says 'I liked the idea of comparing the athlete to a superhero, with some extraordinary prosthetic gift'. Looking at an athlete naked made them powerful and vulnerable at once:

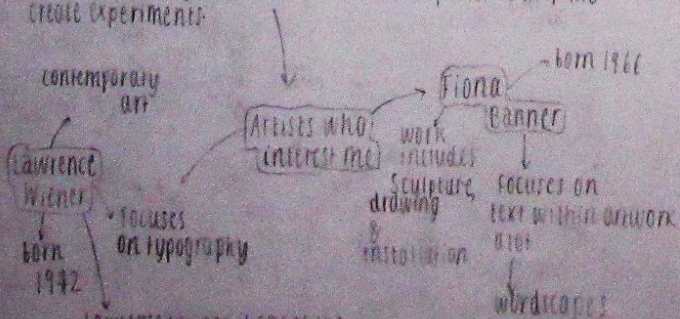


To create this work Banner has used a stencil to cut out the letters & words to create a stencil-like look. The work then looks like it has been covered with paint/spray paint to create an abstract look. This work has definitely inspired me & my thoughts for my upcoming experiments. I think I will be linking the refugee crisis with this type of 'typography' work. I particularly like the idea of describing details within her work that you would not particularly notice normally, e.g. 'one calf bulging muscle, other a sci-fi bone'. It is details like this that are particularly interesting. To link this to my own work, I could possibly find a poet who writes similarly to 'Fiona Banner' but about refugees, describing their journey in detail, and then possibly displaying in the style of Banner, in which I would create a stencil from the words. I would experiment using various mediums, and test out the idea using different words related to the crisis.

perhaps trying to link the two ideas of repetition & the crisis together?

Ideas & Thoughts  
So far...

I have found areas of interest so far in researching & voicing my opinion on the refugee crisis through my artwork. However, I feel that my artwork to far has been heavily based conceptually & not particularly visually. I think my aim for improvement to continue, is to create more visually interesting yet still have a meaningful concept. I will be researching artists to act as a focus point to help me create experiments.



Lawrence Weiner is one of the central figures in the formation of conceptual art in the 1960's



# Refugee poems

I have printed off poems about refugees. I have done this because I felt that the artist I am looking at looks at text, and thought it would be interesting to research text that would be relevant to the refugee crisis. It is important to me that the text has a meaning, and describes the thoughts & feelings of the refugees.

I'm here to simply greet with all of thee  
I have come to see neither he nor she  
I've come here to flee from society  
As a refugee in search of entry  
In search of the key to become the we  
Thus what you make me is what I will be

## Bruce Gaenen

We are all running  
from something  
throughout our lineage  
our people run  
from the wild  
woolly  
Mother Earth  
our home...

## By George Perec

How did all these people  
eat, wash, go to sleep, dress?

It doesn't mean anything, to want  
to make these images talk, to force  
them to say what they wouldn't know  
how to say.

At first, one can only try  
to name things, one  
by one, flatly,  
to enumerate them  
in the most banal possible way  
in the most precise possible  
way  
in trying not to forget  
anything

## Home by Warsan Shire

no one leaves home unless  
home is the mouth of a shark  
you only run for the border  
when you see the whole city running as well

you have to understand,  
that no one puts their children in a boat  
unless the water is safer than the land

no one chooses refugee camps  
or strip searches where your  
body is left aching  
or prison,  
because prison is safer  
than a city of fire  
and one prison guard  
in the night

## An Orphan

(JRS Australia)

If you ask him  
when did he leave his country  
he can't tell you  
for he was too young  
to remember.

While on the boat  
escaping from Vietnam,  
a strange boat  
full of cruel men  
came and took his mother  
away...

Killed his father,  
threw him into the sea.

Day by day...  
He still remembers  
clearly

the shouts of mum  
and the death of dad  
and how his eyes  
looked at the last.

If you ask him  
when did he leave his country  
he can't tell you  
for he was too young  
to remember.

But if you ask him  
how did he come here  
he can tell you clearly...

The woman smiles vacantly  
waiting for the bus,  
but not climbing on;  
eyes lined, hair matted,  
hands in moth-eaten gloves.

She talks to a photo  
she grasps in her hands  
of sorrows and pain of the past,  
oblivious to those who stare or ignore her.  
Her old knit cap covers reflections  
she refuses to share as a  
refugee from a life of comfort  
now at the mercy of the elements  
and the law.

WE ARE ALL RUNNING  
FROM SOMETHING  
THROUGHOUT OUR  
LINEAGE  
OUR PEOPLE RUN  
FROM THE WILD  
WOOLLY  
MOTHER EARTH  
OUR HOME

This is one of my favourite poems that I had researched, it captures the raw emotion throughout, with the carefully chosen words that describe the utter desperation and struggle from these innocent people. The reason I chose this poem is because I felt that it showed the way in which no one is safe, no matter where they go, even at their home, there is no safe haven. With this poem, I feel that I could create it into some kind of stencil, in which I would create experiments with in a similar style to Fiona Banner.

Charlotte West / Cassini, 2019, 21 x 27.5 cm, Acrylic on Canvas

# Christopher Wool

Christopher Wool, born 1955, is an American artist born in Boston. Wool is best known for his paintings in large, black, stenciled letters on white canvases. His main focus point within his work is taking out the vowels within words and also taking and breaking up words, making it difficult to read the sentences. My idea behind using Christopher Wool as inspiration is the idea of using the poems that I have previously researched about refugees, I would then use 'Wool's' technique to break up the poems words, making the audience have to focus on the individual letters within the poem to figure out what it says. This will then link in with my idea that the refugees are the same as everybody else, however they have been segregated from society, just like the words themselves.

THE HARDER YOU  
LOOK THE HARDER YOU  
LOOK

This piece of artwork reads to say 'The harder you look - the harder you look'. I particularly like this individual piece of artwork as it does not only present difficulty to read but also uses the jumbled words, like the letters that have been disguised, making it more of a task to read the letters, word!

SELL THE  
HOUSE S  
ELL THE C  
AR SELL  
THE KIDS

This artwork reads 'SELL THE HOUSE, SELL THE CAR, SELL THE KIDS'. The way in which the artwork has been written suggests a sense of secrecy and this is once again shown through the jumbling of the words. When creating my own work I will definitely be using this technique to show the idea of separation to create my own interpretation in terms of the refugee crisis. I will be using various mediums to experiment with this technique.

# EXPERIMENTS

NOONEL  
EAVESHOM  
EUNLES  
SHOMEI  
S THE MOUTH  
OF THE  
ESHARK

Here are some experiments using paint and black felt pastel, in which were used to interpret the artwork of Christopher Wool. Like said previously, I have used poems that are associated with the refugee crisis, in which I have taken elements from the poem that I think will leave the audience thinking about the crisis. The idea that the letters are separated suggesting the separation from family and loved ones that the refugee people have to go through.

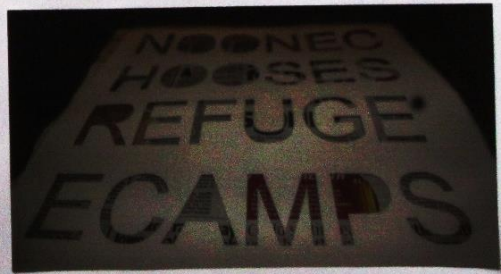
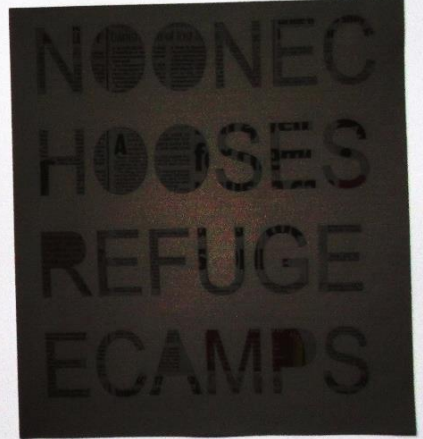
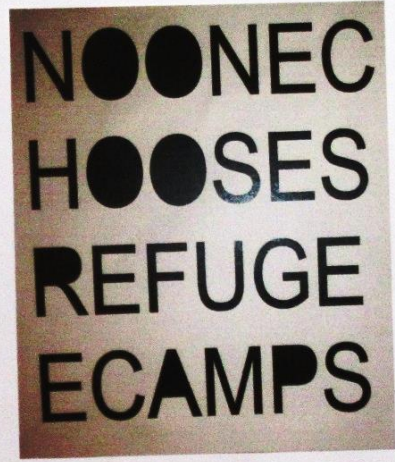
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THOFTH  
ESHARK

NOONEC  
HOUSES  
REFUGE  
ECAMPS

# Experimentation



I could use paint to write the words, however it would not particularly leave an impact.

screen printing?

What Media  
Would be most  
Successful?

using the razor cutter to cut the letters out?

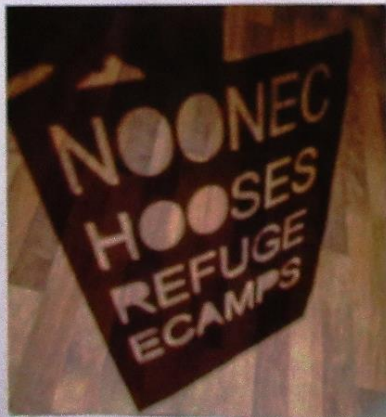
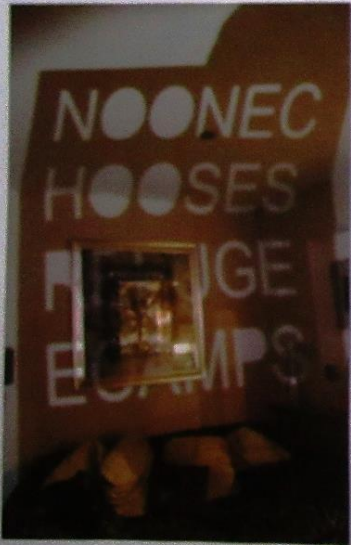
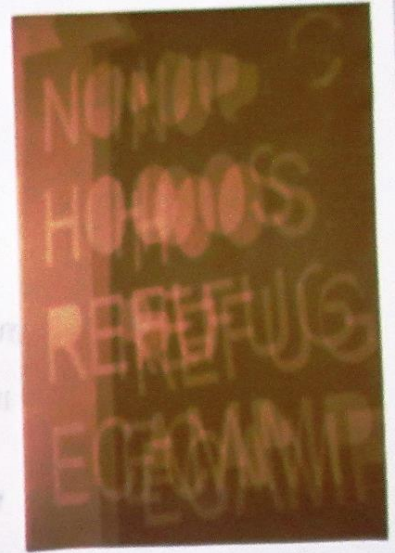
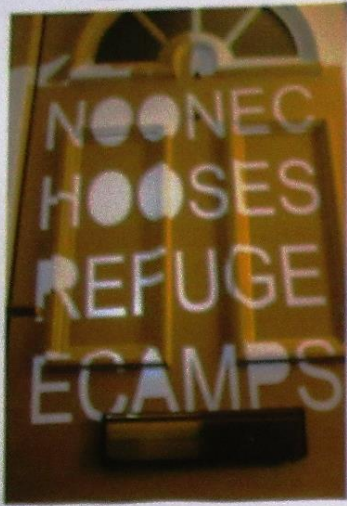
Cut out the words with card & display them on the wall.

I personally this would be quite successful, as just like the writing of the lettering, it is very personalised and this is what I think comes across as more meaningful because of the topic itself. It makes you think of the individuals within the crisis.

Create a stencil and perhaps spray paint?

To challenge the audience, I could spray paint using white paint onto a light coloured wall, this would make it difficult for the audience to read.

# EXPERIMENTS

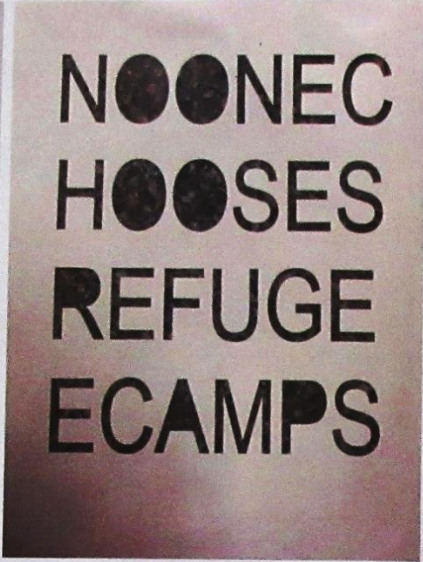
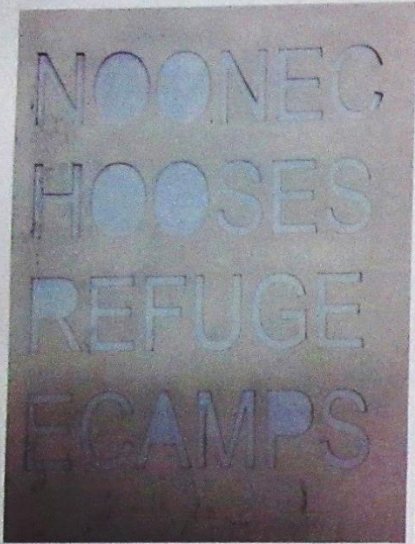


These photographs that I have taken are experiments in which I wanted to make sure I was relevant to the serious topic. I feel that the shadow photographs have worked very well and been successful. My reasoning for placing the shadows where I did, particularly the photograph of the door, the door door, brings it back to the point that people are all the same and that it suggests how desperate people are to escape refugee camps.

I think the shadows have highlighted the statement itself, almost allowing me to project the statement onto varying places. I particularly like the photograph on the right-hand side. It has really interested me, with the way in which all of the letters have been jumbled up, making it more difficult for the audience to read, as well as the words without spaces. This has worked quite successfully, as this photograph was taken within the shadow in a piece of glass from a window. I think my next experiment will be using the same stencil, and perhaps spray paint the stencil to leave the lettering. Another idea I have had is to perhaps use foundation and use a sponge to apply the foundation within the stencil to leave the foundation, testing that you could vaguely see, not only what this looks effective, but the idea that it is on someone's body, it becomes more personal, linking it to the refugee.

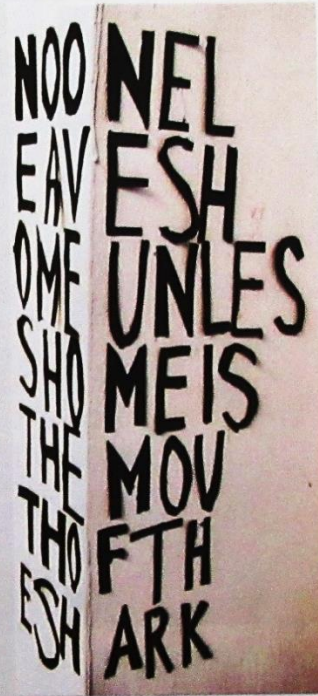
NOONEC  
HOUSES  
REFUGE  
ECAMPS

NOONEC  
HOUSES  
REFUGE  
ECAMPS

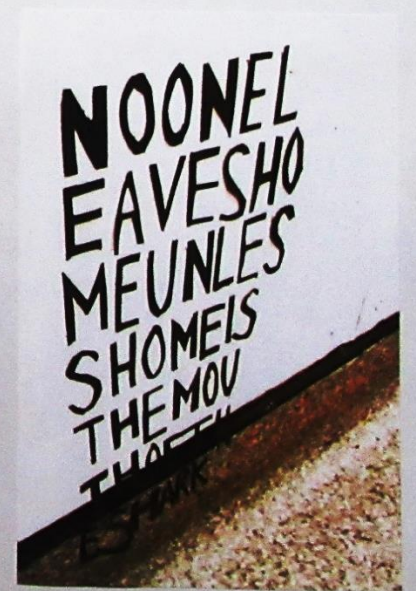
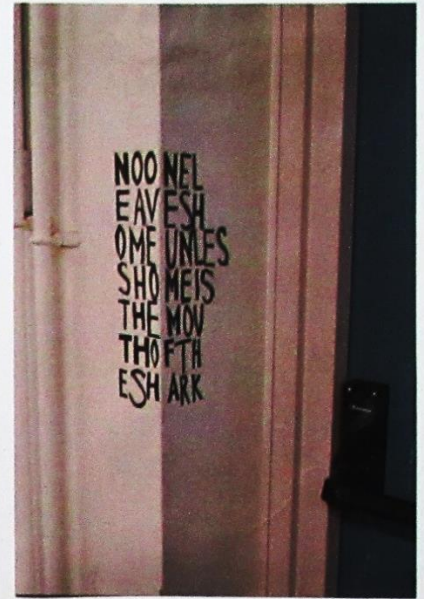


I have experimented with lettering using the razor cutter. I am very pleased with the result of the letters because they almost seem blunt and very official as if had no personal touch to the letters. Once again the idea that I have jumbled up the words by letter making it difficult to read is particularly significant to me, the idea that we are searching for those missing letters, trying to organise a group of things together, which acts as a metaphor for those missing and those searching for their loved ones.

## Mini Outcome



Here is my final outcome. I am fairly pleased with the finished result, the way in which the letters are personalised and almost look like they would have been made by someone, perhaps someone young as they are roughly cut papers.



# Crit Questions

Here are the questions and responses to my artwork

## Art Crit Feedback

I have experimented with the positioning of my work, however I thought that this was the most suitable place.

- Is there a reason you put it in the corner on the wall?
- Did I experiment with the positioning?
- Is it a quote?
- What does it mean?
- Why did you use black lettering?
- Am I expecting responses?
- Is there a way to find out the meaning?
- Is there a link to the positioning and the quote?
- Letters are puzzled, why is there a significant?
- Am I pleased with the result?
- Could I do it bigger/smaller?
- Why the height?
- Is there a reason none of them have straight edges?
- Do I like wordsearches?

This is a segment of a poem that I had recently found. I thought it was quite short, snappy and emotive.

- I am hoping for some responses that may leave questions & thoughts. My aim was for the work not to be too obvious.

The idea of challenging the audience to read the quote as it is puzzling is a metaphor for the refugees who are missing and searching for a permanent home.

Wordsearches could be a very interesting way to conceal and hide the letters to disguise the chosen words. This is something that I am going to experiment and look at.

My aim was to create my outcome on a larger scale, however I have found that it took me far too long to cut out the letters by hand, and could only create a small outcome in the time I had. This is something that I will improve on throughout my studies.

I like the idea of my work being 'challenged by the everyday surrounding', feeling 'intrigued' my work. It could also represent the challenges & obstacles that refugees have to go through.

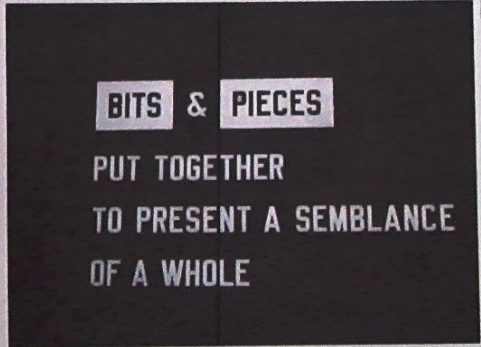
# Lawrence Weiner

Lawrence Weiner (born February 10th 1942) is the central figure within conceptual art, who's work is mainly focused on typography. Weiner's text work has appeared in various places with the past five decades. The lettering need not be done by the Weiner himself, as long as the artists expectations and instructions are followed by the painter.

Particularly like the artwork to the right 'placed on the tip of a wave'. Not only do the bright and bold colours against the pale white background make it stand out, but also the colour correlates with the context within the sentence.



In addition to this, the simplistic letters, does not take away from the meaning behind the sentence, and this is something that really intrigued me.



The next photograph that I chose to look at is 'Bits & pieces', put together, to present a semblance of a whole. I took inspiration from the stenciled look of the block letters, once again the simplistic letters are very significant to this piece. I like the brick

work behind the words as it adds to the repetitive idea of the letters. I will definitely be taking inspiration from Weiner's work, as his typography work has been very influential.



# Developing my Outcome

With the help of the class critique and my recent artist 'Lawrence Weiner' I feel I have gained some further ideas to develop my outcome to the next stage. From the critique I feel that I could definitely re-consider the followings; the size of my outcome, the letters themselves and how I have presented the words themselves.

How can I improve the scale of my outcome?

The scale of my work can definitely be improved, I think that it could be on a much larger scale, as this may not only be more noticeable but also it might engage the audience more, not only this, but a important topic like this one should be known about, if it was a larger scale, it may raise more awareness!

Perhaps spray painting the letters, will be effective still giving it a personal touch.

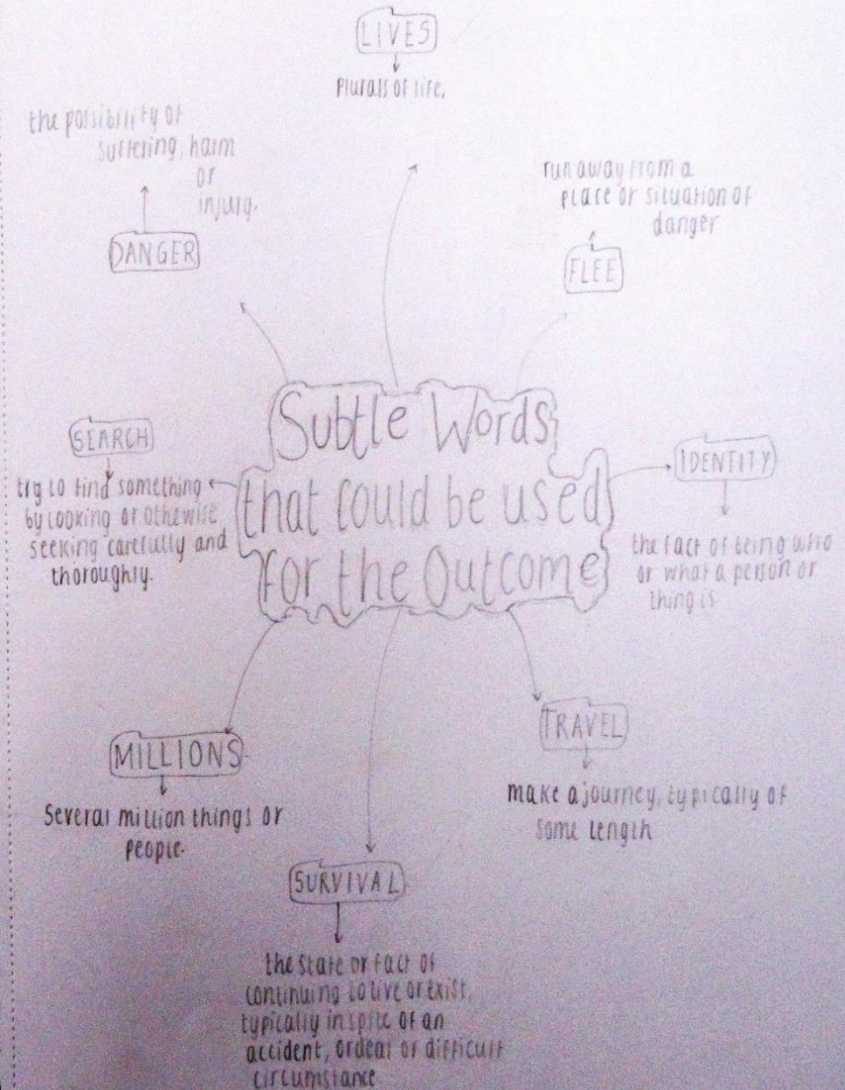
How can the letters themselves be clearly and more presentable?

The experimental stencils that I had created were effective, clear and simple. I had used the laser cutter to do this. Perhaps this technique will be the most effective?

How can I present my work in a more eye catching and interesting way?

In my crit, someone suggested using a word search to act as the format for my 'subtle words'. I think this is a particularly good idea as it will link in with the idea of searching and looking for the letters, as in the same sense as looking for the refugees.

This is something I will experiment with

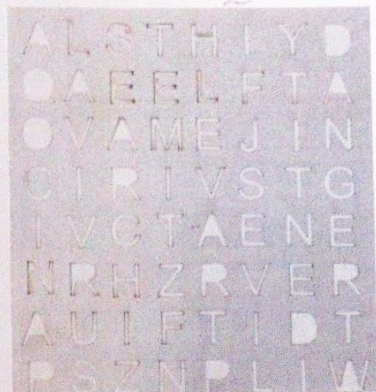


# Wordsearch

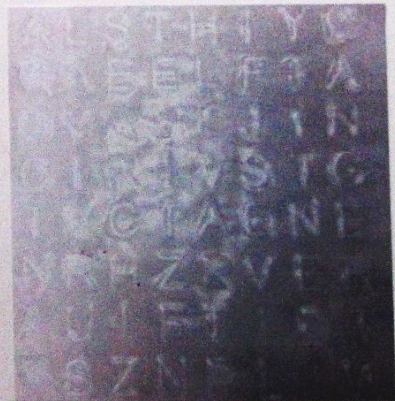
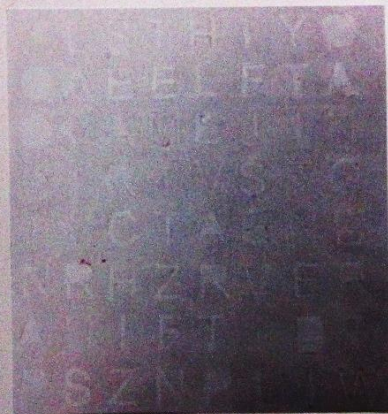
ALSTHIYD  
QAEELFTA  
OVAMEJIN  
CIRIVSTG  
IVCTAENE  
NRHZRVER  
AUIFTIDT  
PSZNP LIW

This is a very rough sketch of my wordsearch that I have created, within the wordsearch, the letters & words significant to the refugee crisis are written a mid the wordsearch, I will be experimenting with ways to present the wordsearch in an interesting & unique way making sure that the presentation still ties with my theme.

# Experimentation



I have experimented with the medium and wordsearch using a laser cutter, I think it has worked quite successfully, much more interesting than the hand cut letters. The wordsearch consists of a number of words associated with the crisis. I have then edited the photographs, the black edit I think works the best, as the outline enhances the letters and the wordsearch.



ALSTHIYD  
QAEELFTA  
OVAMEJIN  
CIRIVSTG  
IVCTAENE  
NRHZRVER  
AUIFTIDT  
PSZNPLIW

ALSTHIYD  
QAEELFTA  
OVAMEJIN  
CIRIVSTG  
IVCTAENE  
NRHZRVER  
AUIFTIDT  
PSZNPLIW

YD  
TA  
IN  
TG  
NE  
R  
T  
W

NEHZRVER  
VAMEFTNDT  
IRSVSFGIW  
VCTAENE  
NRHZRVER  
AUIFTIDT  
PSZNPLIW

# PLANNING FOR MY OUTCOME

How can I present my work?

create a big scale of this laser cutting of a wordsearch

can I do a larger scale of my wordsearch?

think about materials?

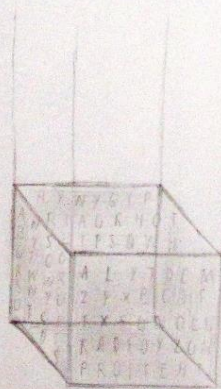
can I make my work 3D?

I could make a 3D cube, with the wordsearch laser cut into it

can I project my work?

I could project the shadow of the letters onto the wall this could look effective?

# OUTCOME IDEAS

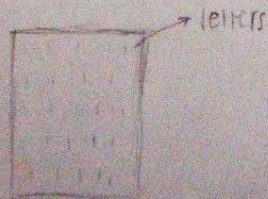


This would be a hanging installation in which the audience could get a 360° view of the

Although conceptually this is interesting, I feel that this would not look very successful

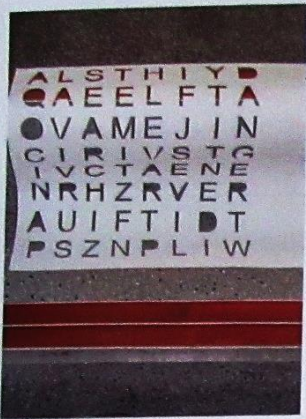
I am going to use acetate sheet to create a cube type shape in which I can laser cut letters into.

Placing wordsearcher around the exhibition

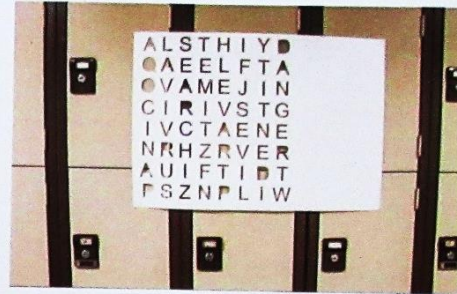
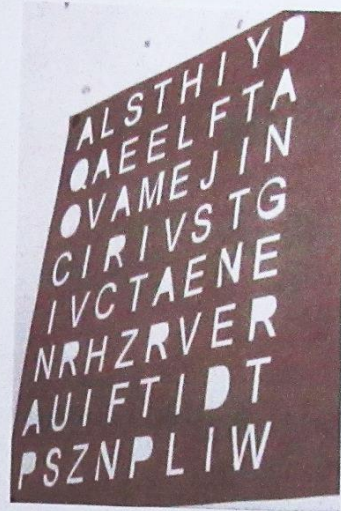
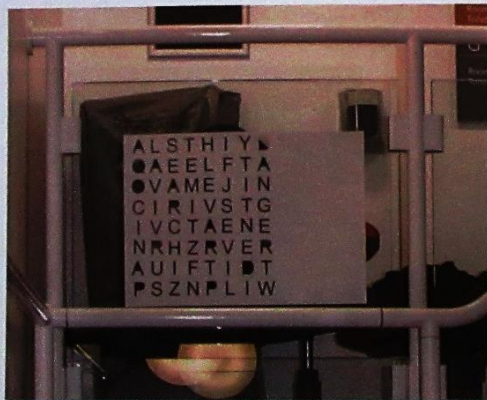
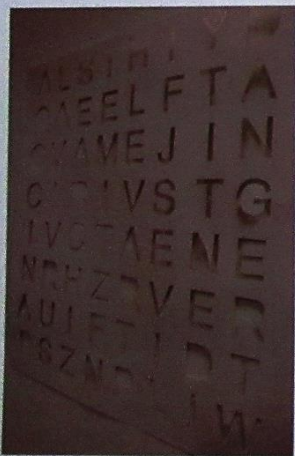


ideas  
Have the wordsearches placed around the exhibition alongside the letters.  
Experiment with where I can place the wordsearch next

Experimentation of Placement  
of wordsearches

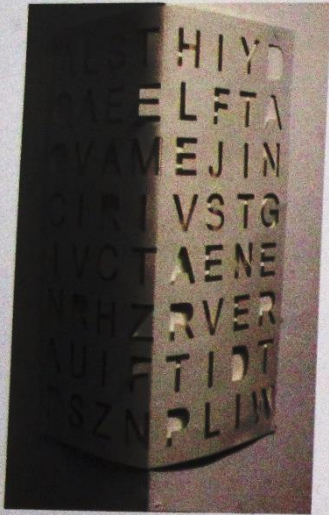


I am currently experimenting with the positioning of the refugee wordsearch that I created. This is all preparation for the final outcome and trying to decide where I can position the wordsearch that would not only look good but also conceptually successful.



From this set of photographs and experimentation, I think that the most successful area for the wordsearches are the window, and on the stairs. I had found that the wordsearch on the window worked particularly well as the letters were shadowed onto the window from the reflection. In addition to this, the wordsearch would look <sup>different</sup> every time you see it, as the skies will change, and give it a different look. Although I do like the positioning of the wordsearch on the stairs, I think that what has attracted me to the photograph is the curved, 3D dimension that the stairs give to make it more difficult for the audience to find the words within the wordsearch. I will be using the corner of a wall to create this 3D dimensional look, as I feel people are more likely to notice it in this position. I had decided to experiment with the position of wordsearch in areas such as the 'locker' as it would represent the everyday things such as 'school' and 'college' that we all take for granted, and that refugees are not allowed access to.

# Outcome Images



Overall I am pleased with my outcomes, I have displayed various wordsearches around the exhibition from my experiment work I had chosen to display my work within the window space and on the corner of the wall as I felt they would look visually interesting there as well as conceptually.



If I could make improvements to my work, I would make the wordsearch on a larger scale as this may have more impact & I could have also made this work more interactive perhaps, by asking the audience to write down the words that they had found, as it may make the audience reflect from the words and the idea that they have had to find the words just like the refugees have to find

refugees have to find

# Evaluation

Overall I am quite pleased with my project. The topic of 'Refugee crisis' really suited my type and style as a lot of this work I have done this year is conceptually based. To begin this project I began to look at the theme of 'Black & White'. Although I began looking at black & white things, I struggled to come up with developments & experiments from this. This is where I began to look at the theme of repetition. I found this an intriguing theme and found that this linked perfectly with the exhibition of Wei Wei that we went to. This is where I came up with the idea of looking at human disaster, as Ai Wei Wei's work is a response to human disaster. Wei Wei raises awareness and questions throughout his artwork and this is one of my main influences. I began to explore metaphors of human disaster through working with everyday objects. As this time the refugee crisis within Syria was taking place and at the time, I had a strong view on this, and felt it would be appropriate to show my opinions through my art. Lawrence Weiner's text work inspired me to look at ways I could get my opinion across using text. I had thought of using a wordsearch as a metaphor, to look for refugee related words, to act as a metaphor for looking for the refugee. I think that my outcomes reflected my research behind my interest in the crisis. If I were to have more time, I would perhaps take more time into researching more artists, as this would have given me more inspiration for developments & experimentation. I would have also perhaps tried to use a range of mediums as this would have created an interesting diverse range of work.

**To what extent does repetition in artwork help us understand the vast amount of people affected within human disaster and can art itself become a healing purpose for those affected?**

Human Disaster is one of the many faults within our world, with this type of disaster occurring because of the actions caused by humans. Examples of human disaster are; Terrorism & Wars. Natural disaster also contributes to the problems within our environment, with; Earthquakes and Tsunami's creating equal amount of damage to our society. This type of disaster leaves severe trauma and damage not only to the environment but also to those affected around the world. I have found through my research that artwork has created great comfort to people, not only to those artists creating the work but also those viewing the artwork. It has brought people together at great times of struggle. When researching, I gained a particular interest in the common use of repetition used throughout artwork related to human disaster which made me question was there a particular reason for the use of repetition and has it added to the emotional effect of the artwork in any way. In addition this I wanted to explore whether artwork in response of human disaster brings comfort to those affected. This is what I will be exploring throughout this essay when looking at my chosen artists; Ai WeiWei, Doris Salcedo and Banksy.

Doris Salcedo is a Columbian born sculpture born in 1958. Salcedo completed a Bachelor of Fine Arts at New York University. Salcedo's work has elements of loss, pain and trauma. Her work has been influenced by her own family trauma, in which family members disappeared in Columbia. 'Istanbul' is an art installation made up of 1500 chairs stacked between two urban buildings which was created in 2003. In 2002, Salcedo placed 280 chairs at the palace of Justice in Bogota "to pay homage to those killed here in a failed guerrilla coup, seventeen years earlier. As a result of this, in 2003, Salcedo decided to create the installation 'Istanbul' almost acting as a memorial piece. 'The installation was designed to represent the war in general rather than specifically a historical event'. Salcedo also goes on to say that it "reminds me of mass grave yards, of anonymous victims". I personally agree with Salcedo's thoughts on Istanbul, as the chairs have an almost eerie feel about it perhaps because of the way that the chairs are a very dark shade of brown and black, almost having the effect of burnt chairs stacked up. The piece definitely leaves you with a lot of unanswered questions, such as, 'why did Salcedo use the chairs in particular?' In an online interview, Salcedo mentioned that the reason for her using chairs was because 'it was something that was really inscribed in everyday life and even though it was referring to a real life experience, it intertwined the everyday life and the work life.'" A reference from an art based website says <sup>1</sup>"Chairs are an intriguing choice because they have the power to communicate both absence and human connection. Amassing them in huge quantities is not only visually spectacular, but also conveys individual experience, as well as the collective" This quote suggests that the combination of the enormity of the installation and the choice of using chairs as the key component allows the audience to have their own individual connection with the artwork. Another observation regarding the chairs as objects could be the fact that



<sup>1</sup> <http://www.gwarlingo.com/2012/artist-doris-salcedo-i-began-to-conceive-of-works-based-on-nothing/>

they represent each person individually, with some characteristics of a person similar in regard with having arms and legs, with chairs holding the same silhouette as when a person sits.

Similarly to 'Istanbul' Salcedo used chairs to create an installation called 'Noviembre 6 y 7 (2002)' in which she had made an installation to commemorate the seventeenth anniversary of the violent seizing of the Supreme Court, Bogotá on 6 and 7 November, 1985. Salcedo had decided to set her installation at the site of the new Palace of Justice. The installation took 53 hours to set up, the same duration of time that the original siege happened. Chairs were slowly lowered from the roof of the building in varying heights and positions to be an 'act of memory' to reinhabit this space of forgetting. Salcedo has once again used chairs as the main structure of her installation. This work is very effective because; as said earlier, chairs have the power to communicate both absence and human connection, almost bringing the artwork to life.



On the other hand, Ai Weiwei has recycled materials from a particular human disaster to give the audience an emotional connection with the artwork, with the repetition helping us understand the huge amount of people affected by the devastation.

Ai Weiwei is a contemporary Chinese artist, who specializes in varying types of art, such as sculpture, photographs, videos and architecture. Weiwei's work is seen to be very controversial, because of his provocative and politically outspoken nature.

Weiwei's work 'Straight' was one of the works that I had found the most intriguing. Seeing it firsthand at Ai Weiwei's exhibition was very enthralling, in which the large scale of the installation allowed you to see just how many people were affected by the tragic disaster, and the extreme amount of material that had fallen upon the injured victims. A quote from an online article says "It's a beautiful piece," says Helen Dickerson. "And it's also that sense of helplessness. Because here you have all this material, and what did it do? It caused no protection for anybody. It's frightening when you look at it that way." He uses the idea of repetition to show the amount of people affected within the disaster through the vast amount of material/medium used. To create this piece, Weiwei had straightened 150 tons of steel rebar recovered from a school in the



Sichuan earthquake. He then arranged the rebar into stacks, creating some dense areas and others less dense with some saying this was intentional to look like a Richter scale, with each piece of rebar being placed carefully to get an accurate representation of a Richter scale. Opinions from an online article say, "If you looked at it from the side, it would look like a Richter scale graph of an earthquake," Tom Carter adds. "There's sort of this seam down the middle that really looks a fault line in the earth." In addition to this, others may say that each individual piece of rebar represents a life that was lost within the earthquake. Weiwei's work is so successful because he leaves room for others to interperate their own opinions but also leaving subtle clues about his artwork. The process in which Weiwei has used to create this piece has a great significance over the message being put



across by the artist, by recycling used materials as a memorial. The medium of metal could symbolize strength and sturdiness of the country and those effected by the disaster.

Another installation of WeiWei's is called "Names of student earthquake victims found by the citizens". The scale and enormity of his artwork shows his passion towards helping family and friends of the victims who have been left with the after effects of human disaster and how he wants to show his enthusiasm through his emotive work. This piece of work is a dedication to

those who died in the 2008 Sichuan earthquake, in which thousands of children perished in shoddily built schools. WeiWei was determined to gather all 5000 citizens' names and display them and went to extreme lengths to get those, and hired investigators to do this.

WeiWei published the list of names onto a popular blog site, in which the Chinese government decided to take the post down. The names of each person were placed within his exhibition on the wall, with other details such as their gender and date of birth. This artwork in particular could have possibly acted as a healing process to those family members who

were mourning for their family. WeiWei's artworks 'Remembrance (2010)' and 'Names of the Student Earthquake Victims Found by the Citizen Investigation (2008-11)' originally brought together thousands of community volunteers to gather and record an archive of the names of the Sichuan school children who were killed when their government-constructed schools collapsed.' Ai WeiWei had used his artwork as a memorial/remembrance to bring people together to mourn and pay their respects. In this sense, Ai WeiWei has used his artwork to help family and friends heal from their loss and embrace the remembrance of the victim's lives through his artwork.

In contrast to this 'Banksy' has not used repetition within his artwork, however it still conveys the idea of a vast amount of people being affected, as well as the varying ages of those affected

presented by the young boy. Banksy is an English-based graffiti artist, political activist and film director, whose real identity is unknown. Banksy's work is displayed on publicly visible surfaces such as walls, and self-built physical prop pieces. This particular piece of artwork is called 'Crayola Shooter', it was one of the many works that went up in Los Angeles leading up to the Academy Awards.

The piece was created as commentary against child soldiers. The stencilled character is of a young boy, firing ammunition, but in the form of crayons, instead of bullets. Surrounding the young boy are drawings of birds and flowers, perhaps suggesting that young children have been lost within our cruel world of war, and that the flowers represent those young falling soldiers. The idea that Banksy has used a young boy within one of his work is very interesting, as war and children juxtapose each other, with war being an inhumane and barbaric thing, and children being, innocent and angelic. UCLA student Sara Tobin says "He's making a commentary on children that are forced to participate in war. Banksy's a great artist." It is almost suggesting that children have had to swap their own lifestyles, from being young children, to having to become a child soldier to protect their country. Although 'Crayola Shooter' does not show the vast amount of people affected by human disaster, it does show how human disaster/war has



affected in a very emotive way. I personally think that this piece would have been too overwhelming with more than one child soldier. Some may say that Banksy has purposely only used one child within this artwork, for the audience to make a personal connection with the boy, and allows us to think think of him as an individual rather than a boy within a large group of others. The work personally makes me compare my family members of this age to this young boy, putting it into perspective the two completely contrasting lives that they have. Most young boys of this age would be playing with toys and crayons, not with guns and fighting wars. It puts it into perspective for the audience and makes us realize just how much the disasters within our world effect those of all ages.

When looking at all three artists; Ai WeiWei, Doris Salcedo and Banksy, I found that all of the artists looked at human disaster in very different and compelling ways. All three artists had a subtle way of showing their own responses and opinions to the disasters that happen in our world, in which some of the pieces may have brought comfort and peace to those affected. The idea that the family members of the victims, now have something to go to as a way to mourn, creates a sense of closure and comfort perhaps. However, the artists have definitely contrasted the usual traditional way to remember those who have passed. Traditionally a place to mourn would be at a grave or perhaps a memorial bench, however the artists have been very graphic in the way in which they show the aftermath of the disasters, with artwork such as; chairs, rebar etc, which is not usually deemed as items of loss and memory and flowers being something that is more common. The artists have challenged the disasters, for example; in WeiWei's work he has used recycled material which had come from an area of the disaster. This would have been a controversial idea at the time, with the idea that he is creating artwork from material that potentially killed people. Some would argue that this is why this piece was so successful the idea that the installation was a representation of the uncomfortable and harsh reality of disasters which raised awareness. WeiWei turned a negative connotation of this material into something positive, that gave comfort and hope to many people. I feel that I have explored the idea that perhaps repetition in artwork enhances the reality of disaster to the audience. Factors such as the scale of the artwork puts the situation into perspective for the audience, making their work more captivating, and allows us to get a sense of how many people have been victims of human disasters. In addition to this, the artwork raises awareness within the public, which may alert the governments and other political authorities that change must happen for disasters like this to stop effecting millions of people from around the world.

Doris Salcedo's main focus within her work was the use of repetition and particularly chairs. The chair itself has some human characteristic about it, almost reminding me of a pile of bodies because of the random positioning of the chairs and the obvious repetition used. WeiWei had used the technique of repetition more intensely by physically using the materials that injured the victims within his installation. I believe that WeiWei's artwork worked so well because of the journey he took to create it and its meaningful connection to the disaster itself. The scale of the installation 'Straight' is quite emotive, because of its major connection to the disaster, and the idea that all of this material was a part of a devastation. Ai WeiWei's 'Straight' was the piece of artwork that I thought acted most like a memorial, as my interpretation was that each piece of rebar symbolized a person, making this extremely personal to the devastation and those affected by this. WeiWei's piece "'Names of student earthquake victims found by the citizens' also had this very thought provoking message, with every individual name having its own part within the artwork.

Banksy was an artist that particularly interested me because of the way he was quite brutal in the way he expresses his opinions. I wanted to explore whether using no repetition within the work made a human disaster based piece, more or less captivating and emotive. I had chosen to look at 'Crayola Shooter' because I wanted to explore not only the huge amount of people affected but also

who is affected within human disaster. Although I felt that Banksy's work shows how young some of the victims were, I definitely think that repetition within the other installations made the work more meaningful and put it into perspective and the scale of the impact on people.

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