edexcel

GCSE 2016 Art & Design

U367
Background image: © solarseven
Origami: © Justin Hoffmann & Mark Bolitho Pearson Education Ltd

ALWAYS LEARNING

PEARSON

edexcel

Component 2 – Fine Art
Level 4

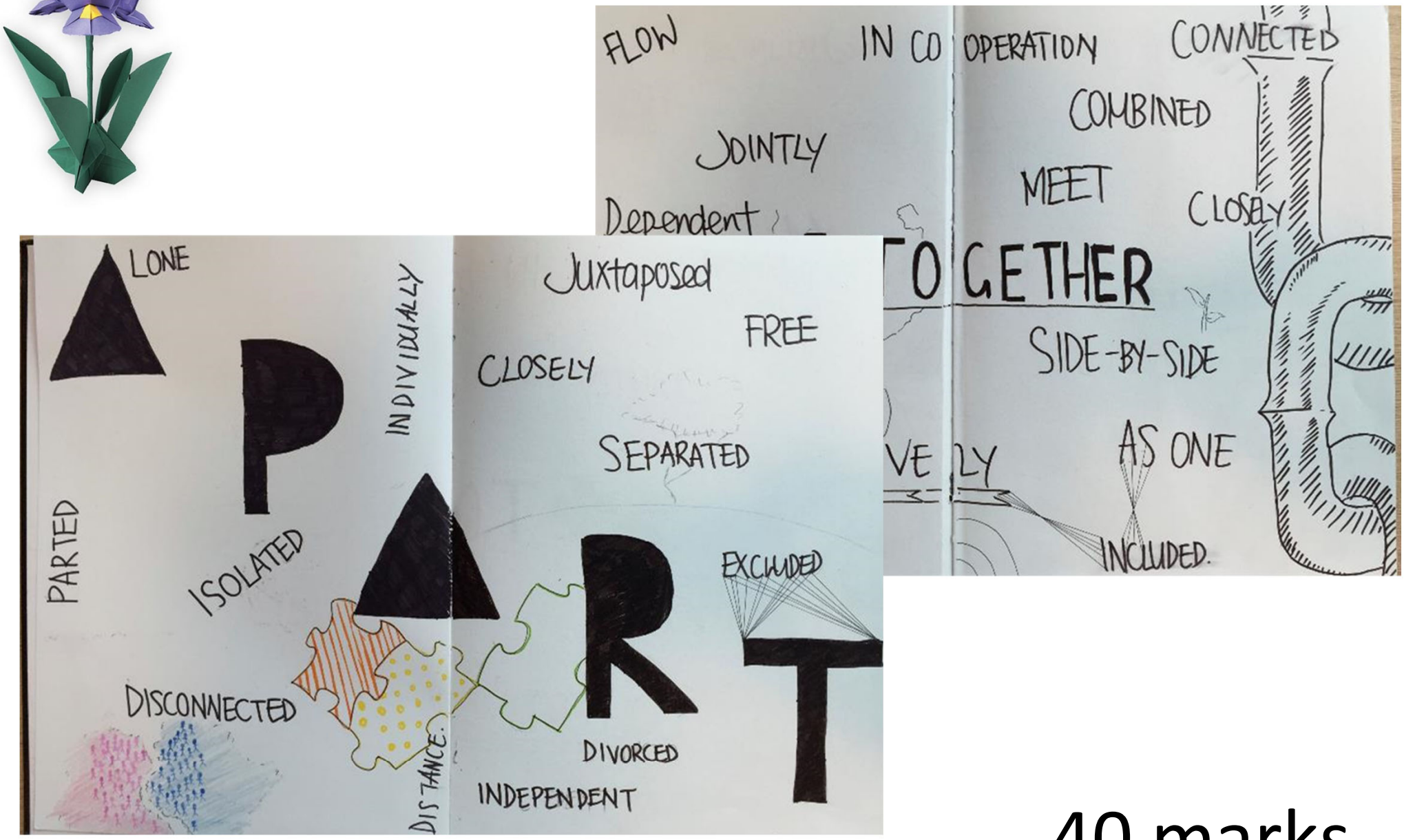
edexcel

Candidate 3
Fine Art – Level 4

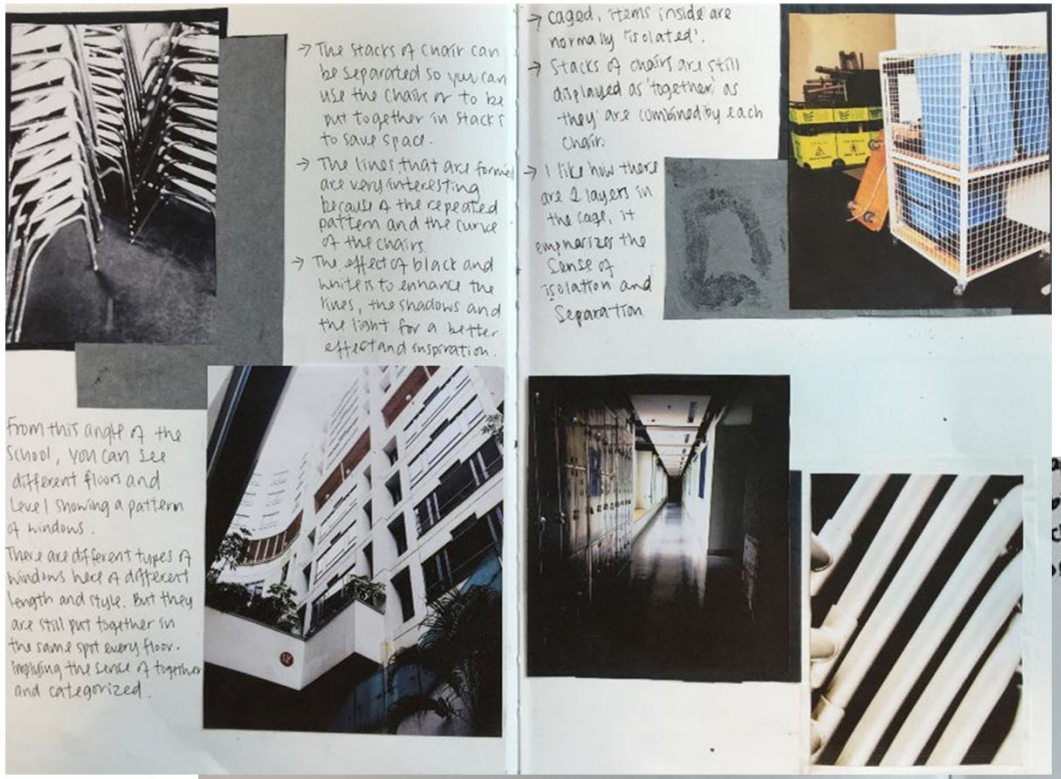
AO1	AO2	AO3	AO4	Total
10	**10**	**10**	**10**	**40**

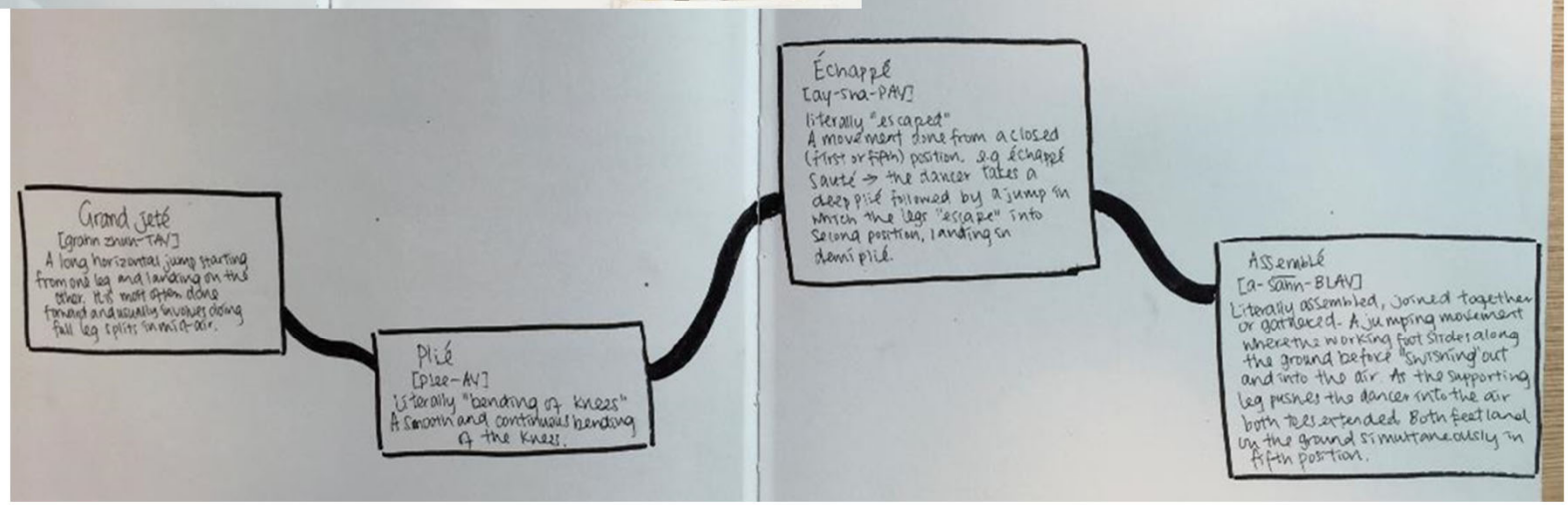
Examiner comment:
AO1: Just competent and consistent ability – Level 4
AO2: Just competent and consistent ability – Level 4
AO3: Just competent and consistent ability – Level 4
AO4: Just competent and consistent ability – Level 4

Total of 40 marks overall.

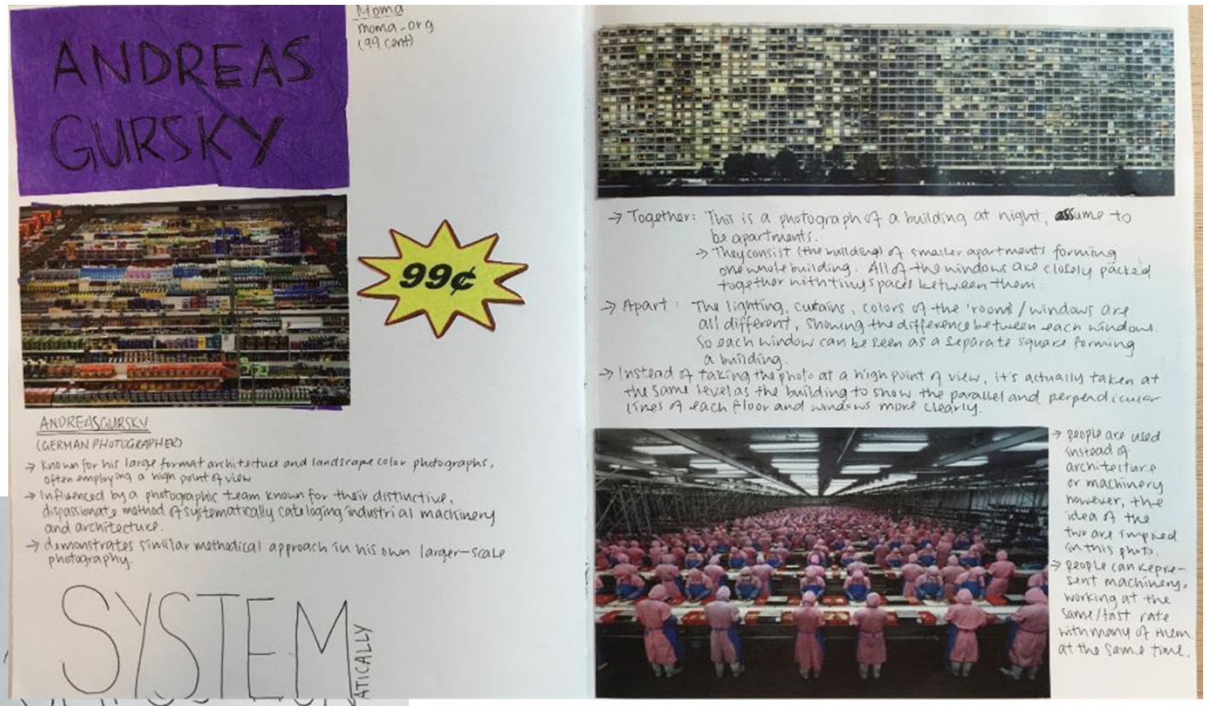

FLOW
IN CO OPERATION
CONNECTED
COMBINED
JOINTLY
MEET
CLOSELY
Dependent
TOGETHER
SIDE-BY-SIDE
AS ONE
INCLUDED.
LONE
INDIVIDUALLY
Juxtaposed
FREE
CLOSELY
SEPARATED
PARTED
ISOLATED
EXCLUDED
DISCONNECTED
DIVORCED
DISTANCE.
INDEPENDENT

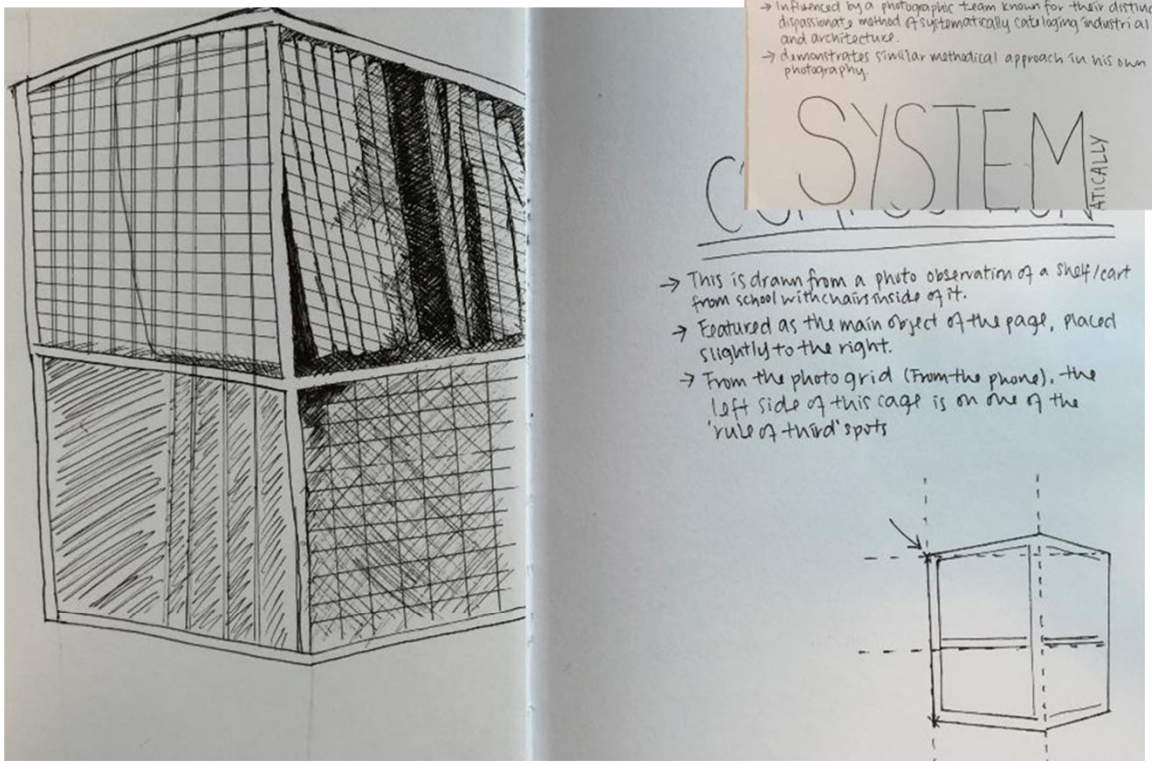
40 marks


→ The stacks of chair can be separated so you can use the chairs or to be put together in stacks to save space.
→ The lines that are formed are very interesting because of the repeated pattern and the curve of the chairs
→ The effect of black and white is to enhance the lines, the shadows and the light for a better effect and inspiration.
→ caged, items inside are normally 'isolated'.
→ Stacks of chairs are still displayed as 'together' as they are combined by each chair.
→ I like how there are 2 layers in the cage, it emphasizes the sense of isolation and separation
From this angle of the school, you can see different floors and level showing a pattern of windows.
There are different types of windows here of different length and style. But they are still put together in the same spot every floor. Implying the sense of together and categorized.

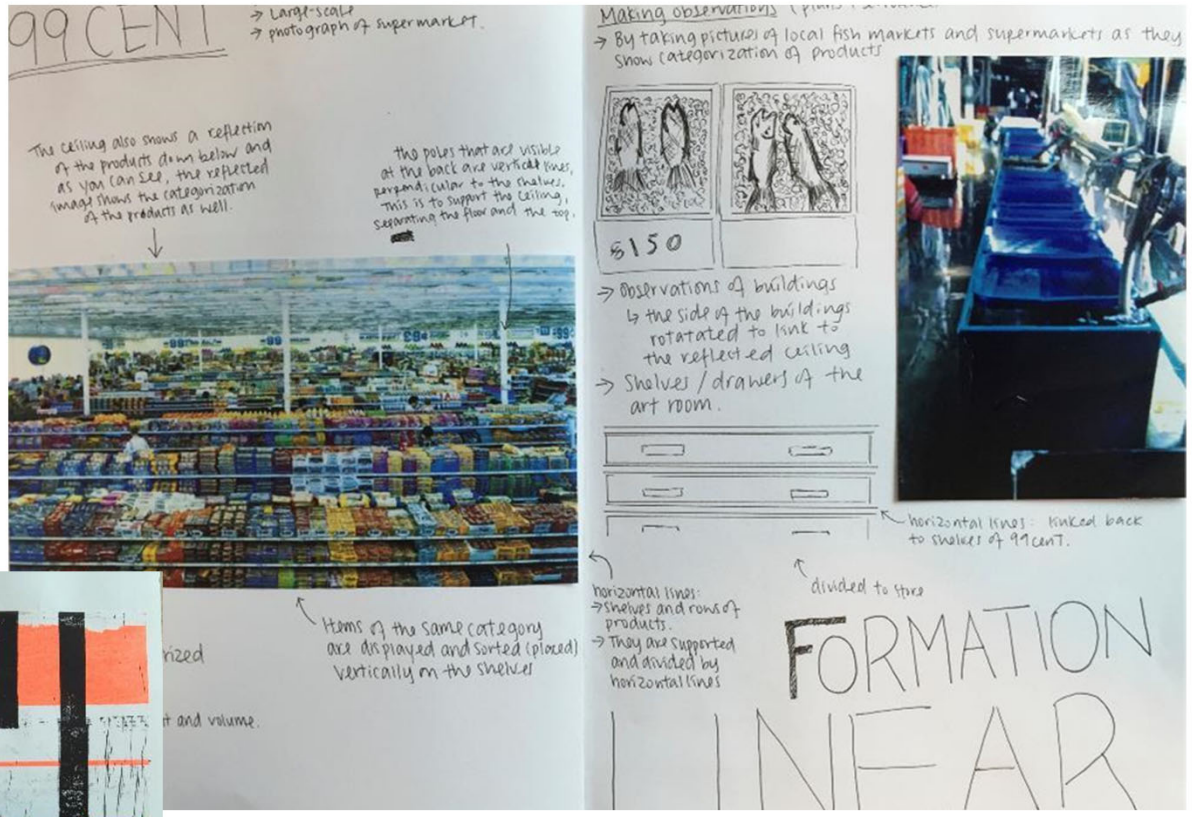

aphs of these movements can be taken. These movements can
bined to make a dance routine. However, it would be
challenging to photograph only one section of the movement
ers not define that specific movement.
Grand Jeté
[grahn zhuhn-TAY]
A long horizontal jump starting from one leg and landing on the other. It's most often done forward and usually involves doing full leg splits in mid-air.
Plié
[plee-AY]
Literally "bending of knees"
A smooth and continuous bending of the knees.
Échappé
[ay-sha-PAY]
literally "escaped"
A movement done from a closed (first or fifth) position. e.g échappé Sauté → the dancer takes a deep plié followed by a jump in which the legs "escape" into second position, landing in demi plié.
Assemblé
[a-SAHN-BLAY]
Literally assembled, joined together or gathered. A jumping movement where the working foot slides along the ground before "swishing" out and into the air. As the supporting leg pushes the dancer into the air both legs extended. Both feet land on the ground simultaneously in fifth position.

40 marks


ANDREAS GURSKY
Moma
moma.org
(99 cent)
99¢
ANDREAS GURSKY
(GERMAN PHOTOGRAPHER)
→ known for his large format architecture and landscape color photographs, often employing a high point of view
→ Influenced by a photographic team known for their distinctive, dispassionate, method of systematically cataloging industrial machinery and architecture.
→ demonstrates similar methodical approach in his own larger-scale photography.
SYSTEM
ATICALLY
→ Together: This is a photograph of a building at night, assume to be apartments.
→ They consist (the building) of smaller apartments forming one whole building. All of the windows are closely packed together with tiny spaces between them.
→ Apart: The lighting, curtains, colors of the 'room' / windows are all different, showing the difference between each window. So each window can be seen as a separate square forming a building.
→ Instead of taking the photo at a high point of view, it's actually taken at the same level as the building to show the parallel and perpendicular lines of each floor and windows more clearly.
→ people are used instead of architecture or machinery however, the idea of the two are implied in this photo.
→ people can represent machinery, working at the same/fast rate with many of them at the same time.

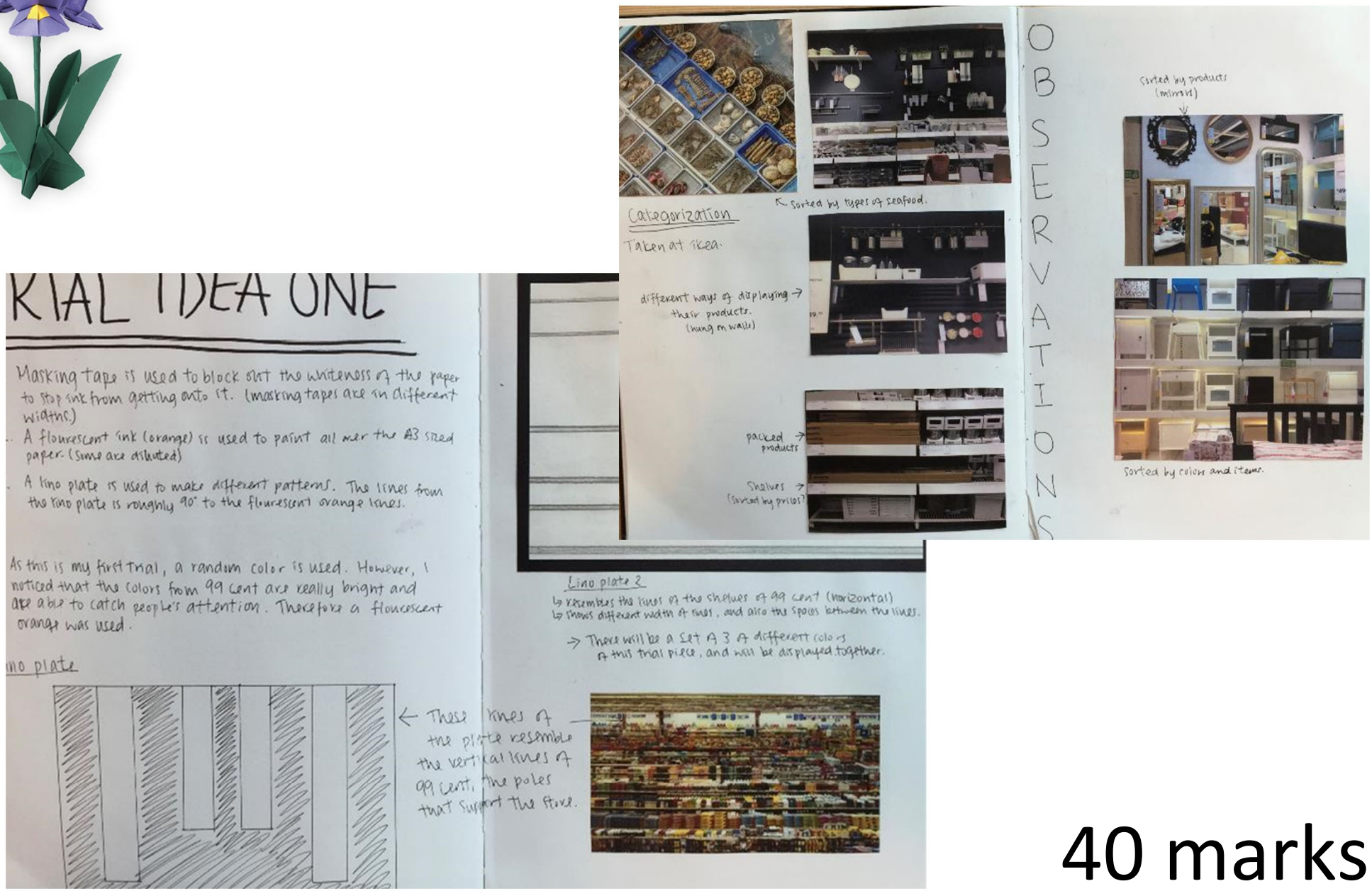

→ This is drawn from a photo observation of a shelf/cart from school with chairs inside of it.
→ Featured as the main object of the page, placed slightly to the right.
→ From the photo grid (From the phone), the left side of this cage is on one of the 'rule of third' spots

40 marks

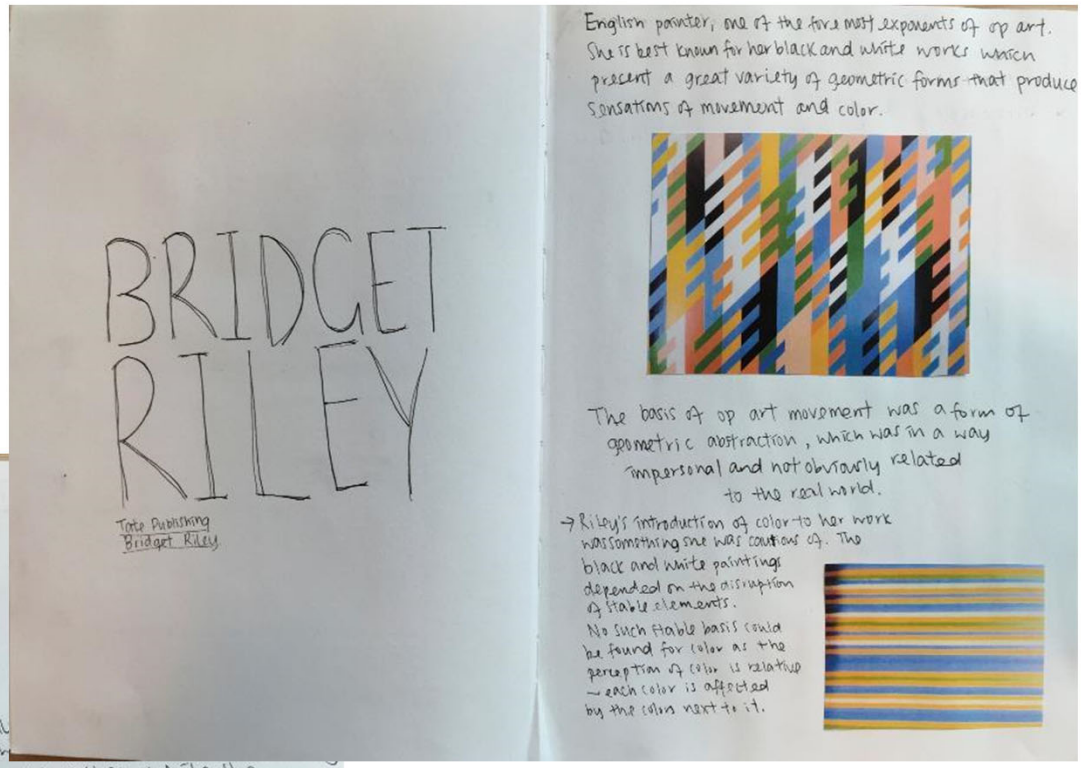

99 CENT
→ Large-scale
→ photograph of supermarket.
The ceiling also shows a reflection of the products down below and as you can see, the reflected image shows the categorization of the products as well.
the poles that are visible at the back are vertical lines, perpendicular to the shelves. This is to support the ceiling, separating the floor and the top.
Items of the same category are displayed and sorted (placed) vertically on the shelves
Making observations
→ By taking pictures of local fish markets and supermarkets as they show categorization of products
$150
→ Observations of buildings
↳ the side of the buildings rotatated to link to the reflected ceiling
→ Shelves / drawers of the art room.
horizontal lines: linked back to shelves of 99cent.
divided to three
horizontal lines:
→ shelves and rows of products.
→ They are supported and divided by horizontal lines
FORMATION
LINEAR

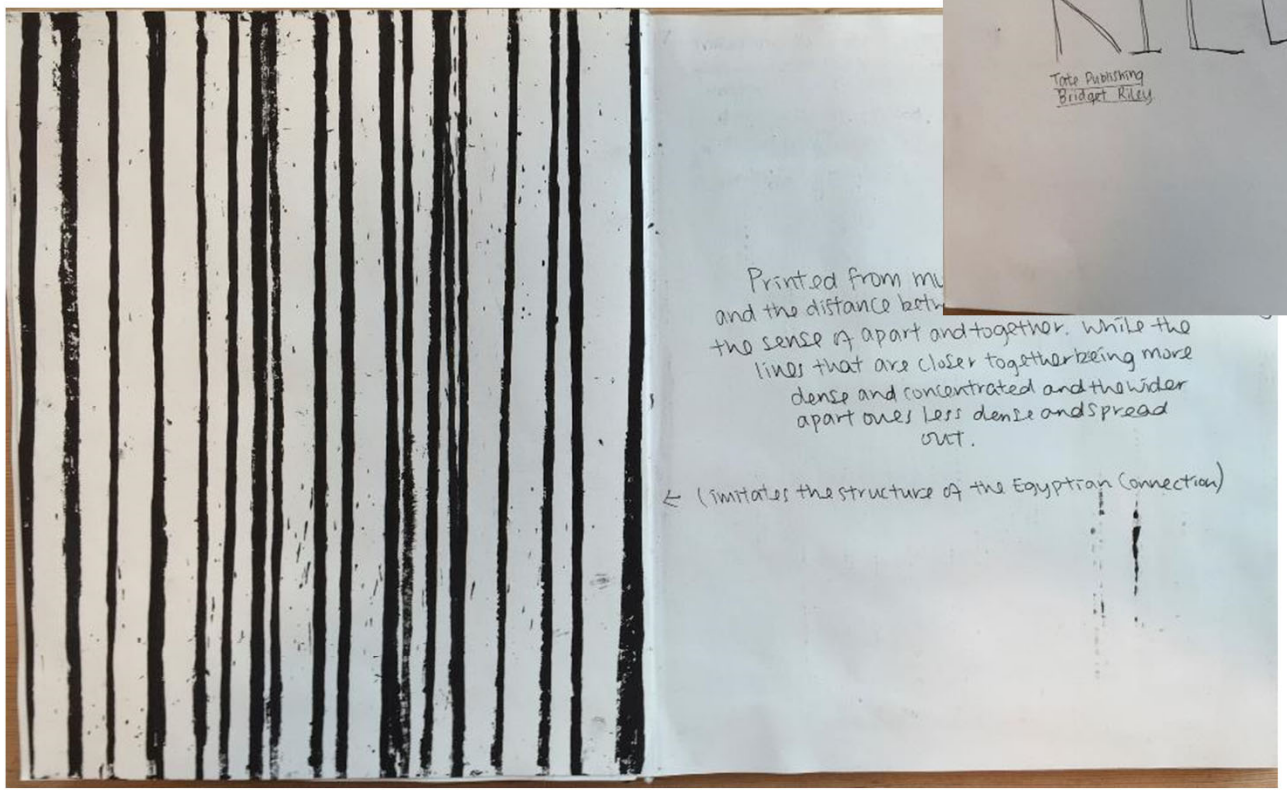
Trial idea 1

40 marks

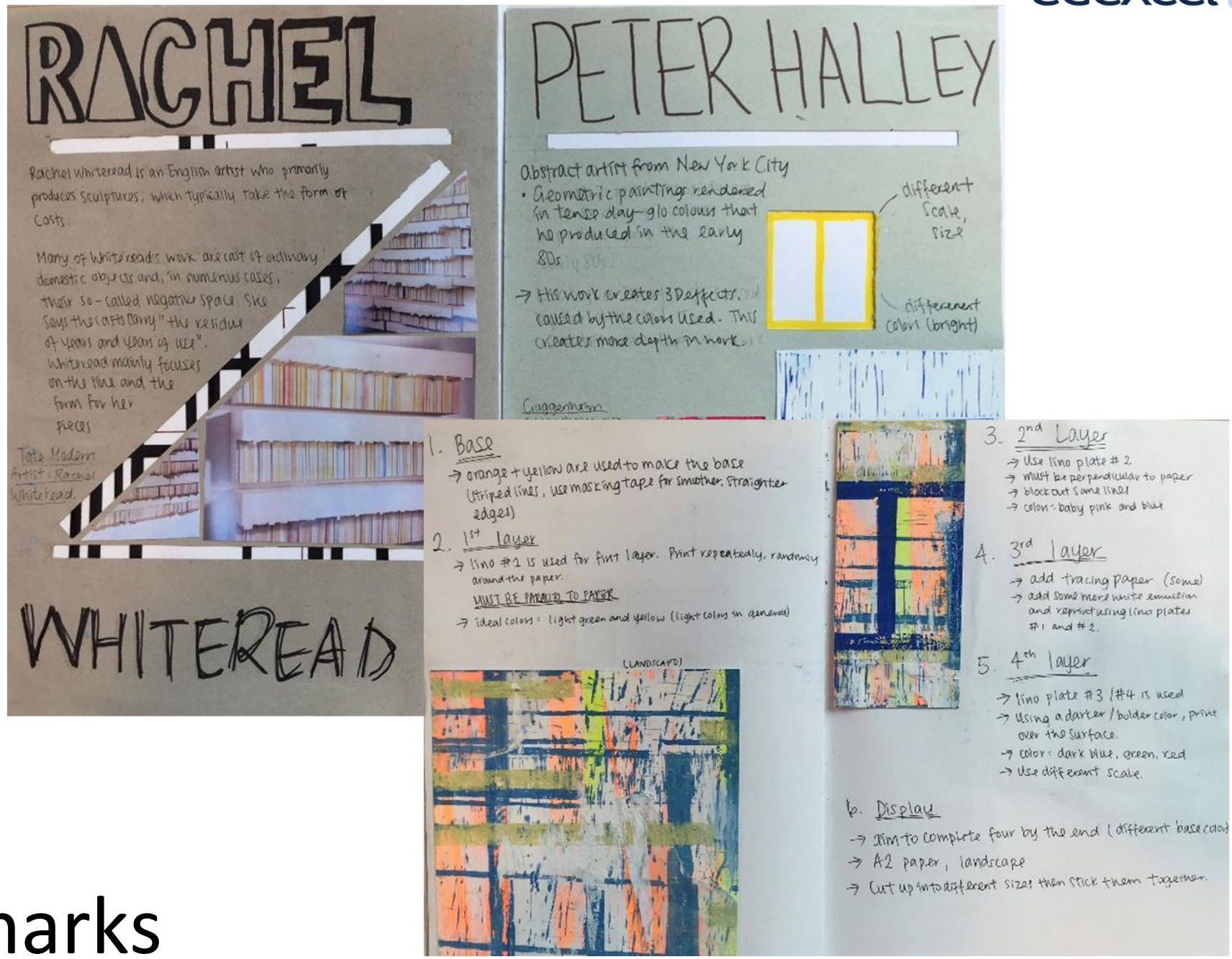

KIAL IDEA ONE
Masking tape is used to block out the whiteness of the paper to stop ink from getting onto it. (masking tapes are in different widths.)
A flourescent ink (orange) is used to paint all over the A3 sized paper. (some are diluted)
A lino plate is used to make different patterns. The lines from the lino plate is roughly 90° to the flourescent orange lines.
As this is my first trial, a random color is used. However, I noticed that the colors from 99 cent are really bright and are able to catch people's attention. Therefore a flourescent orange was used.
ino plate
These lines of the plate resemble the vertical lines of 99 cent, the poles that support the fixe.
Lino plate 2
resembles the lines of the shelves of 99 cent (horizontal)
shows different width of lines, and also the spaces between the lines.
There will be a set of 3 of different colors of this trial piece, and will be displayed together.
Categorization
Taken at ikea.
sorted by types of seafood.
different ways of displaying their products. (hung on walls)
packed products
Shelves (sorted by prices)
OBSERVATIONS
sorted by products (mirror)
sorted by colors and items.

40 marks


BRIDGET
RILEY
Tate Publishing
Bridget Riley
English painter, one of the five most exponents of op art. She is best known for her black and white works which present a great variety of geometric forms that produce sensations of movement and color.
The basis of op art movement was a form of geometric abstraction, which was in a way impersonal and not obviously related to the real world.
→ Riley's introduction of color to her work was something she was cautious of. The black and white paintings depended on the disruption of stable elements.
No such stable basis could be found for color as the perception of color is relative – each color is affected by the colors next to it.


Printed from mu
and the distance beth
the sense of apart and together. While the lines that are closer together being more dense and concentrated and the wider apart ones less dense and spread out.
← (imitates the structure of the Egyptian Connection)

40 marks


RACHEL
Rachel Whiteread is an English artist who primarily produces sculptures, which typically take the form of casts.
Many of Whiteread's work are cast of ordinary domestic objects and, in numerous cases, their so-called negative space. She says the casts carry "the residue of years and years of use". Whiteread mainly focuses on the time and the form for her pieces
Tate Modern
Artist: Rachel Whiteread.
WHITEREAD
PETER HALLEY
Abstract artist from New York City
• Geometric paintings rendered in tense day-glo colours that he produced in the early 80s
→ His work creates 3D effects, caused by the colors used. This creates more depth in work.
different scale, size
different colors (bright)
Guggenheim
1. Base
→ orange + yellow are used to make the base (striped lines, use masking tape for smoother, straighter edges)
2. 1st layer
→ lino #1 is used for first layer. Print repeatedly, randomly around the paper.
MUST BE PARALLEL TO PAPER
→ Ideal colors: light green and yellow (light colors in general)
(LANDSCAPE)
3. 2nd Layer
→ Use lino plate # 2
→ must be perpendicular to paper
→ block out some lines
→ colors: baby pink and blue
4. 3rd layer
→ add tracing paper (some)
→ add some more white emulsion and reprint using lino plates #1 and #2.
5. 4th layer
→ lino plate #3 / #4 is used
→ using a darker / bolder color, print over the surface.
→ color: dark blue, green, red
→ Use different scale.
6. Display
→ Aim to complete four by the end (different base colors)
→ A2 paper, landscape
→ Cut up into different sizes then stick them together.

40 marks

edexcel

Time Management

→ Time management was my biggest issue in the mock. Although we had around 5 hours to finish a piece, I wasn't able to finish and further develop my work. This was because I didn't have a plan, nor do I have any trials.

→ This time, we have 10 hours, however, we would have to develop our idea further and use up nearly all of our 10 hours. It would also give us time to reflect after day 1 to determine what has to be done and attended by the 2nd half of the exam.

→ Because I had a plan for the exam, I was able to work according to plan and I could work at a faster pace and I wouldn't have to guess what I have to do next.

Shape of the piece

→ At first, my plan was to have 4 separate pieces. The steps of making it [redacted] is the same except I decided to change the shape of my piece by combining the four into one.

To do this, I cut them up into different sized rectangle (A6 and A5) and my plan was to put them together but vertically and horizontally to form a larger rectangle.

But at last minute, I decided to change it to an irregular shape with gaps and holes in between to emphasize the exam theme 'apart'.

Colors

→ For bases, I chose to use flourescent colors as the very first layer because Bridget Riley's work created optical illusions and I feel like flourescent colors are better and easier to create an optical illusion, making it more attractive.

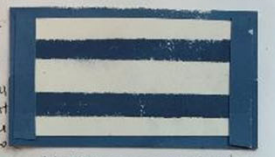
→ Learning from the mock, I have made mistakes that I didn't before the exam but I've only made trials of the bases with lino printed on them and not the actual outcome. So in the exam, I improvised the last part of the piece.

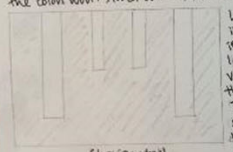
→ I was able to finish my piece 30 minutes before the exam ended but I would have to use the time to secure the paper since it's big and fragile. I would've used this time to reflect my work and see if I have any last minute corrections and development that I could've made before the exam ended.

EVALUATION # 2.

planning out the main structure before sticking them together.

The idea of the base is based on my supporting pieces. This is done by using masking tape to block out certain lines (horizontal) on the power with different width. The color used has to be flourescent and bright because my impression of Bridget Riley's work is that she uses bright colors to put them together in order to make an optical illusion effect to viewers. The flourescent colors that I used are pink, yellow, orange and blue. The use of masking tape has also to make the edges smoother and straighter so it looks more organized, just like Bridget Riley's line works. The colors are then concealed with white emulsion so the colors won't stand out too much as it is only a base.

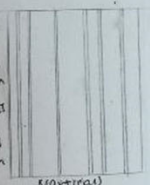




(horizontal)

Lino plate #1 is used for the first layer once the base is dried. The first layer must be light and nearly invisible. (light colors). As I will be putting more and more layers on top. The intensity of colors should start at the very lightest colors. like light yellow and green. At least the complementary color has to be used in this case. This print has to be printed multiple times on the plate, vertically. I sometimes have to block out some lines to give it some variations.

Next when the first layer is all dried, use lino plate #2. for layer 2nd layer. This has to be printed multiple times like lino plate #1 but this time it's perpendicular to the page. The purpose of this is to print over the first plate so they can form a grid like to present 'together'. And by making grids, the paper would look like it's been divided, presenting 'apart' in this piece. Some lines are blocked with tissue so the lines might not completely block out the lines at the back. The colors used are slightly darker than the first layer to appear more solid than the first layer.



(vertical)

Next, apply ripped tracing paper. They should be placed randomly and not be pressed down too much to create a texture, caused by air bubbles. As the tracing paper is partially transparent, it won't be visible on the piece. Therefore I decided to put some more white emulsion on the paper to conceal some of the prints as some might come out too strong for me to add any more extra layers. I would put more emulsion on the tracing paper as it would show better (smoothness white). The texture (the parts that stuck out because of air bubbles) would show better once emulsion is applied.

EVALUATION #1 & CHANGES IN THE EXAM

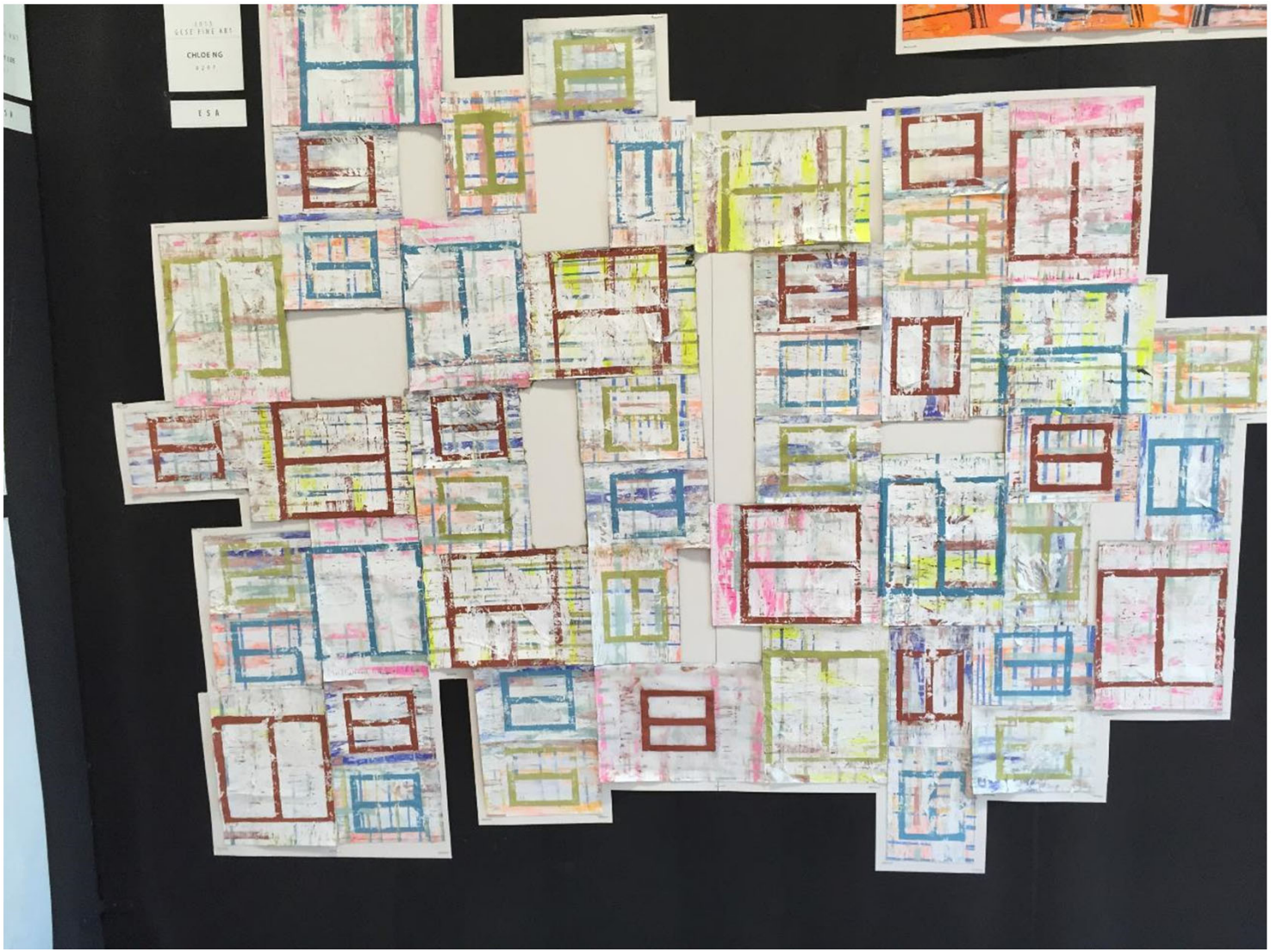
During the exams, there were minor changes in terms of the order of steps. I did step 6 before step 5 in the exam. I decided that I should cut and trim down the pieces before I print lino #3 and #4 because I was scared that I was going to run out of time so I used the extra time from printing my last piece of A2 to trim and to place where I wanted each base to go. Bases of the same colors must not be touching. I also kept some gaps between each paper. Although I did not state what the sizes of each paper would be cut up to or what colors would be used to print #3 and #4. I've decided on that day of exam that I should use 2 of the bases, orange and blue for lino #3 therefore their sizes would be smaller so the print would fit on the paper perfectly. They are sized A6. Bases that are pink and yellow are cut to size A4 for lino #4 (bigger, wider plate)

4 main bases

Cut up into different sizes

40 marks

40 marks



40 marks

40 marks