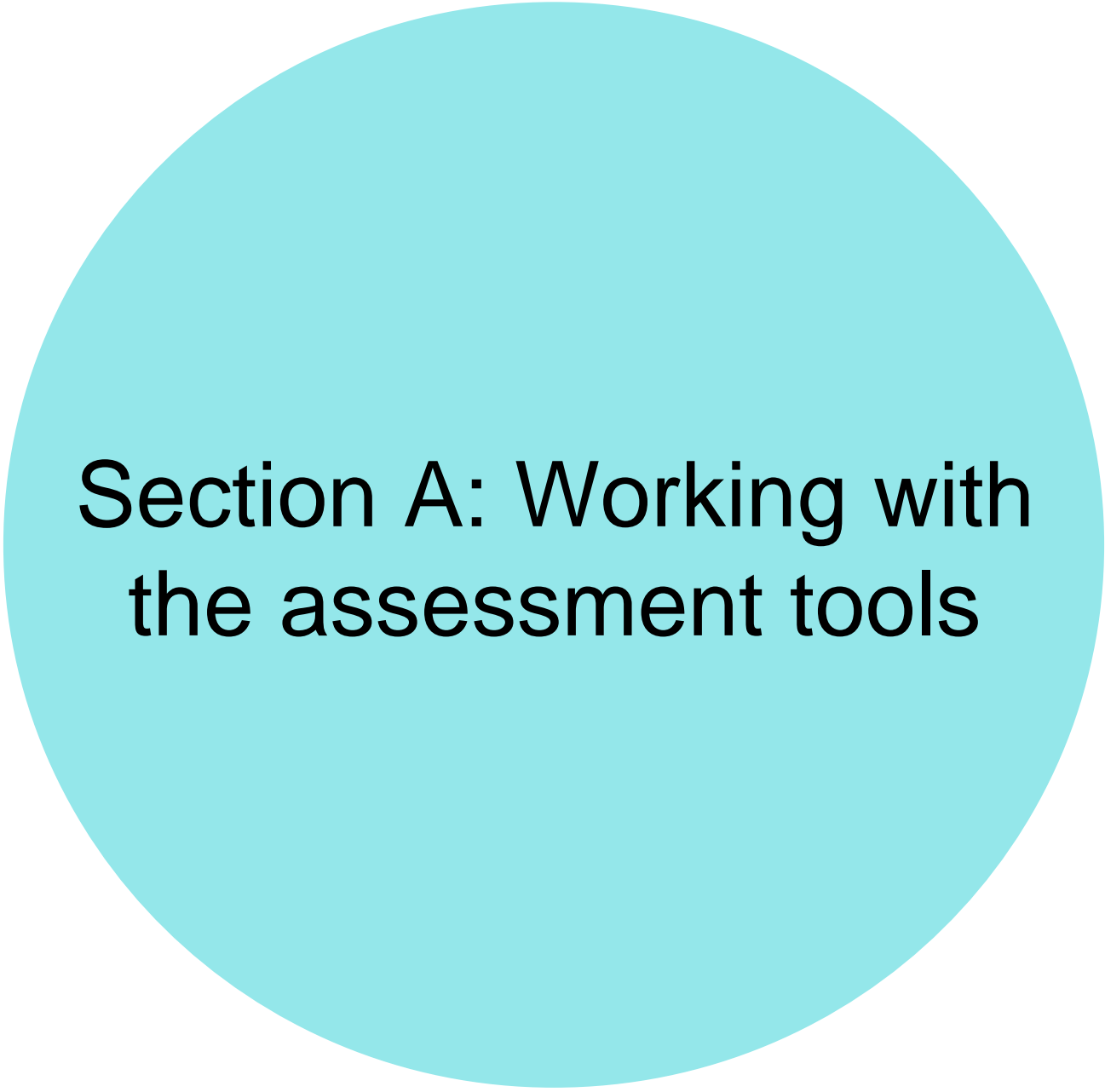


A Level Art and Design

Coursework Marking
Training – Module 4





Section A: Working with the assessment tools

Specification



A Level Art & Design

Component 1: Personal Investigation (60%)

Part 1: practical work (72 marks)

- From personal starting points
- Students submit:
 - supporting studies
 - personal outcome(s)

Part 2: personal study (18 marks)

- Students submit a piece of continuous prose of a minimum of 1000 words

Total marks available: 90

Component 2: Externally Set Assignment (40%)

- Externally-set, broad-based theme released to teachers and available to students in February
- Sustained focus period of 15-hours controlled assessment in which students create final response(s) to the theme
- Students submit:
 - preparatory studies
 - personal outcome(s)

Total marks available: 72



A level Art and Design Titles

Students can if they wish focus on a specialism throughout the A level course.

Titles are available in:

- Art, Craft and Design
- Fine Art
- Textile Design
- Graphic Communication
- Three-dimensional Design
- Photography



Internal standardisation

- Ensures that the work of all candidates within a centre has been marked to the same standard.
- Must be carried out where more than one teacher-examiner has marked work in a centre.
- Effective internal standardisation should be carried out within each component across all teaching groups and across all endorsed titles.

A level Art and Design Notional Component Grade Boundaries 2023

Art, Craft And Design										
A level notional component grade boundaries				Max Mark	A*	A	B	C	D	E U
9AD0	A Level Art, Craft And Design Paper 1	Raw	90	72	65	52	39	27	15	0
9AD0	A Level Art, Craft And Design Paper 2	Raw	72	55	50	40	30	21	12	0

Art and Design (Fine Art)										
A level notional component grade boundaries				Max Mark	A*	A	B	C	D	E U
9FA0	A Level Art and Design (Fine Art) Paper 1	Raw	90	72	65	52	39	27	15	0
9FA0	A Level Art and Design (Fine Art) Paper 1T	Raw	90	72	65	52	39	27	15	0
9FA0	A Level Art and Design (Fine Art) Paper 2	Raw	72	55	50	40	30	21	12	0

Art and Design (Graphic Communication)										
A level notional component grade boundaries				Max Mark	A*	A	B	C	D	E U
9GC0	A Level Art and Design (Graphic Communication) Paper 1	Raw	90	72	65	52	39	27	15	0
9GC0	A Level Art and Design (Graphic Communication) Paper 1T	Raw	90	72	65	52	39	27	15	0
9GC0	A Level Art and Design (Graphic Communication) Paper 2	Raw	72	55	50	40	30	21	12	0

A level Art and Design Notional Component Grade Boundaries 2023 (continued)

Art and Design (Photography)										
A level notional component grade boundaries				Max Mark	A*	A	B	C	D	E U
9PY0	A Level Art and Design (Photography) Paper 1	Raw	90	72	65	52	40	28	16	0
9PY0	A Level Art and Design (Photography) Paper 2	Raw	72	56	51	42	33	24	15	0

Art and Design (3D Design)										
A level notional component grade boundaries				Max Mark	A*	A	B	C	D	E U
9TD0	A Level Art and Design (3D Design) Paper 1	Raw	90	72	65	52	39	27	15	0
9TD0	A Level Art and Design (3D Design) Paper 2	Raw	72	55	50	40	30	21	12	0

Art and Design (Textile Design)										
A level notional component grade boundaries				Max Mark	A*	A	B	C	D	E U
9TE0	A Level Art and Design (Textile Design) Paper 1	Raw	90	72	65	52	39	27	15	0
9TE0	A Level Art and Design (Textile Design) Paper 2	Raw	72	55	50	40	30	21	12	0

Using the Performance Calculators



Performance Calculators and Assessment Grids

– The Practical Work Performance Calculator

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

Using the Calculator – Example of calculator in use with an imaginary candidate

PERFORMANCE CALCULATOR	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY	BASIC ABILITY	EMERGING COMPETENT ABILITY	COMPETENT AND CONSISTENT ABILITY	CONFIDENT AND ASSURED ABILITY	EXCEPTIONAL ABILITY	
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims	straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements	predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding	diverse, effective, purposeful, consistent, solid , coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,	independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references <u>shows</u> some personal insight, fully realises all aims and objectives	inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding	
	Link to visual exemplars	Link to visual exemplars	Link to visual exemplars	Link to visual exemplars	Link to visual exemplars	Link to visual exemplars	
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	AO1 total:
	LIMITED	BASIC	EMERGING COMPETENT	COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED	EXCEPTIONAL	8
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	AO2 total:
	LIMITED	BASIC	EMERGING COMPETENT	COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED	EXCEPTIONAL	11
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	AO3 total:
	LIMITED	BASIC	EMERGING COMPETENT	COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED	EXCEPTIONAL	4
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	AO4 total:
	LIMITED	BASIC	EMERGING COMPETENT	COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED	EXCEPTIONAL	8
Total mark:							31

Use the descriptive words to find the level for each Assessment Objective

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

New Exemplar Library

























We have recently created a new exemplar library to make accessing our exemplar materials more effective and straightforward.

The library contains exemplar materials from PDF booklets on the website, split into individual portfolios, organised by performance level and separated into components. A thumbnail is provided for each exemplar as a visual reference point, accompanied by details of the mark and title.

The library also contains new exemplars across a range of titles.

The screenshot shows the Pearson Edexcel Exemplar Library interface. At the top, there is a navigation bar with links: Specification, Course materials, News, Teaching support, Training and events, and Switch to Pearson. Below this, a breadcrumb trail reads: Home > Our qualifications > A levels > Art and Design (2015) > Exemplar Library > Performance Level 3. The main heading is "Performance Level 3" with the Pearson | Edexcel logo. A paragraph states: "This exemplar library has been created to make accessing our exemplar materials more effective and straightforward." Another paragraph explains: "The library contains exemplar materials from PDF booklets on the website, split into individual portfolios, organised by performance level and separated into components. A thumbnail is provided for each exemplar as a visual reference point, accompanied by details of the mark and title." A third paragraph notes: "The library also contains new exemplars across a range of titles." A fourth paragraph says: "We hope that this layout will make our exemplar materials more accessible, aiding the process of internal marking and standardisation in your centre." A fifth paragraph mentions: "Portfolios on this page demonstrate characteristics typical of work in performance level 3." On the right, a sidebar titled "Exemplar Library" lists Performance Levels 1 through 6. Below the main text, a section titled "Component 1" shows a grid of portfolio thumbnails. Each thumbnail is labeled with a number, title, and file size, followed by a download icon. The visible thumbnails are: 35. Photography (PDF | 20.7 MB), 39. Fine Art (PDF | 65.3 MB), 39. Photography (PDF | 65.3 MB), 39. Graphic Communication (PDF | 65.3 MB), 40. Fine Art (PDF | 65.3 MB), 44. Photography (PDF | 65.3 MB), 45. Art, Craft and Design (PDF | 65.3 MB), 45. Photography (PDF | 65.3 MB), 46. Fine Art (PDF | 65.3 MB), 47. Fine Art (PDF | 65.3 MB), 47. Textile Design (PDF | 65.3 MB), and 48. Photography (PDF | 65.3 MB).

Find exemplars on the Pearson website which match the level of the candidates being assessed by the Centre

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, undefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skilful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
A01 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13 CONFIDENT AND ASSURED	14	15	16 EXCEPTIONAL	17	18	A01 total:
																			
A02 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13 CONFIDENT AND ASSURED	14	15	16 EXCEPTIONAL	17	18	A02 total:
																			
A03 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13 CONFIDENT AND ASSURED	14	15	16 EXCEPTIONAL	17	18	A03 total:
																			
A04 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13 CONFIDENT AND ASSURED	14	15	16 EXCEPTIONAL	17	18	A04 total:
																			
Total mark:																			

Using the Assessment Grid – Example of grid in use with an imaginary candidate

Centre number: Title: Textiles Candidate name: Alice
Candidate number:

A level assessment grid – practical work and annotation

We recommend using the A level Practical Performance Calculator to establish a mark for each Assessment Objective. Marks should then be transferred to the assessment grids below.

The following grid relates to **all A level student practical work and annotation**, and should be used to mark all titles. The grid assesses all four Assessment Objectives equally. All four Assessment Objectives must be met in each component. A mark out of 18 should be awarded for each Assessment Objective. The four Assessment Objective marks should then be added together to give a total mark out of 72 for practical work and annotation in each component.

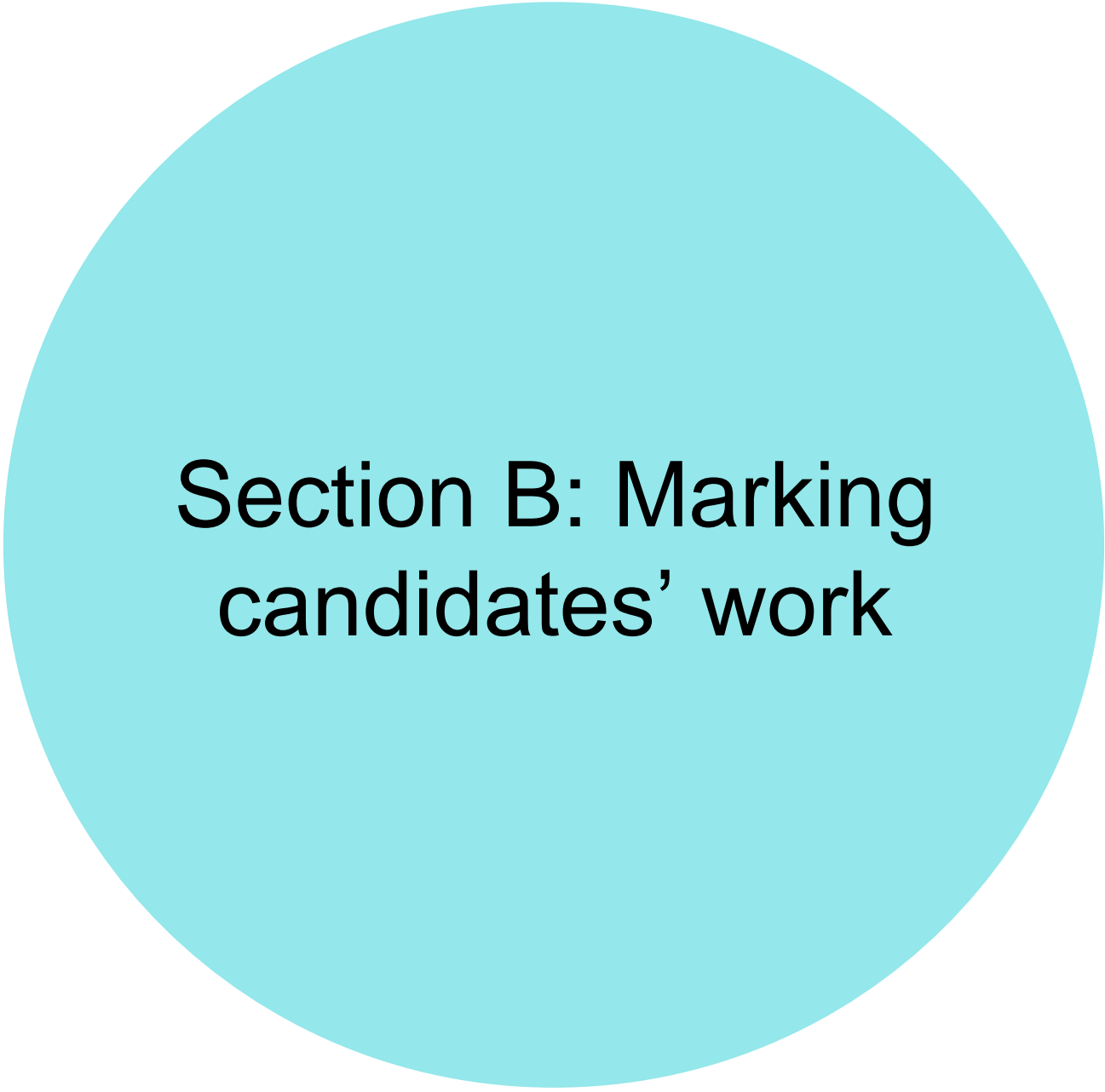
Assessment Objectives	0	Level 1 LIMITED ABILITY			Level 2 BASIC ABILITY			Level 3 EMERGING COMPETENT ABILITY			Level 4 COMPETENT AND CONSISTENT ABILITY			Level 5 CONFIDENT AND ASSURED ABILITY			Level 6 EXCEPTIONAL ABILITY		
AO1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	No rewardable material	Development of ideas shows limited ability Sustained and focused investigations show limited ability, partially informed by contextual and other sources Limited ability in analytical and critical understanding			Development of ideas shows basic ability Sustained and focused investigations are basic, partially informed by contextual and other sources Basic analytical and critical understanding			Development of ideas shows emerging competence in ability Sustained and focused investigations show emerging competence, informed by contextual and other sources Emerging competence in analytical and critical understanding			Development of ideas shows competent and consistent ability Sustained and focused investigations are competent and consistent, informed by contextual and other sources Competent and consistent analytical and critical understanding			Development of ideas shows confident and assured ability Sustained and focused investigations are confident and assured, thoroughly informed by contextual and other sources Confident and assured analytical and critical understanding			Development of ideas shows exceptional ability Sustained and focused investigations are exceptional, thoroughly informed by contextual and other sources Exceptional analytical and critical understanding		
AO2	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	No rewardable material	Limited ability to explore and select appropriate to intentions Limited ability to review and refine ideas as work develops			Basic ability to explore and select appropriate to intentions Basic ability to review and refine ideas as work develops			Emerging competence in ability to explore and select appropriate to intentions Emerging competence in ability to review and refine ideas as work develops			Competent and consistent ability to explore and select appropriate to intentions Competent and consistent ability to review and refine ideas as work develops			Confident and assured ability to explore and select appropriate to intentions Confident and assured ability to review and refine ideas as work develops			Exceptional ability to explore and select appropriate to intentions Exceptional ability to review and refine ideas as work develops		
AO3	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	No rewardable material	Ability to record is limited and partially relevant to intentions Limited ability to reflect critically on work and progress			Ability to record is basic and partially relevant to intentions Basic ability to reflect critically on work and progress			Ability to record shows emerging competence and relevance to intentions Emerging competence in ability to reflect critically on work and progress			Ability to record is competent and consistent, and relevant to intentions Competent and consistent ability to reflect critically on work and progress			Ability to record is confident and assured, and relevant to intentions Confident and assured ability to reflect critically on work and progress			Ability to record is exceptional and relevant to intentions Exceptional ability to reflect critically on work and progress		
AO4	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	No rewardable material	Limited ability to present a personal and meaningful response Limited ability to realise intentions and make connections where appropriate			Basic ability to present a personal and meaningful response Basic ability to realise intentions and make connections where appropriate			Emerging competence in ability to present a personal and meaningful response Emerging competence in ability to realise intentions and make connections where appropriate			Competent and consistent ability to present a personal and meaningful response Competent and consistent ability to realise intentions and make connections where appropriate			Confident and assured ability to present a personal and meaningful response Confident and assured ability to realise intentions and make connections where appropriate			Exceptional ability to present a personal and meaningful response Exceptional ability to realise intentions and make connections where appropriate		

Recording of marks for all A level practical work and annotation														Marks out of 72 for each component			
Component	AO1 marks: indicate a mark out of 18				AO2 marks: indicate a mark out of 18				AO3 marks: indicate a mark out of 18				AO4 marks: indicate a mark out of 18				
Component 1 Personal Investigation	8				11				4				8				Total COMPONENT 1
Component 2 Externally Set Assignment																	31
	AO1 mark				AO2 mark				AO3 mark				AO4 mark				
	AO1 mark				AO2 mark				AO3 mark				AO4 mark				

A level assessment grid – Component 1 - personal study

The following grid relates **only to the personal study**, completed as part of Component 1 Personal Investigation. This grid should be used to mark all titles. The grid relates to all four Assessment Objectives equally. All four Assessment Objectives must be met in the personal study. A mark out of 18 should be awarded for the personal study.

Personal study (AO1/AO2/AO3/AO4)																					Total marks awarded					
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18								
No rewardable material	All level descriptions for Level 1 apply in addition to the level description below Limited ability in use of written communication and specialist terminology			All level descriptions for Level 2 apply in addition to the level description below Basic use of written communication and specialist terminology			All level descriptions for Level 3 apply in addition to the level description below Emerging competence in use of written communication and specialist terminology			All level descriptions for Level 4 apply in addition to the level description below Competent and consistent use of written communication and specialist terminology			All level descriptions for Level 5 apply in addition to the level description below Use of written communication and specialist terminology is confident and assured, and expresses ideas fluently			All level descriptions for Level 6 apply in addition to the level description below Use of written communication and specialist terminology is exceptional and expresses complex ideas with authority										
Recording of total marks										Total marks for each component																
Component	Mark for practical work and annotation					Mark for personal study																				
Component 1 Personal Investigation	28					7																				
Component 2 Externally Set Assignment	31					Out of 72					Out of 18					Total COMPONENT 1 (out of 90)										
																31										
						Out of 72										Total COMPONENT 2 (out of 72)										



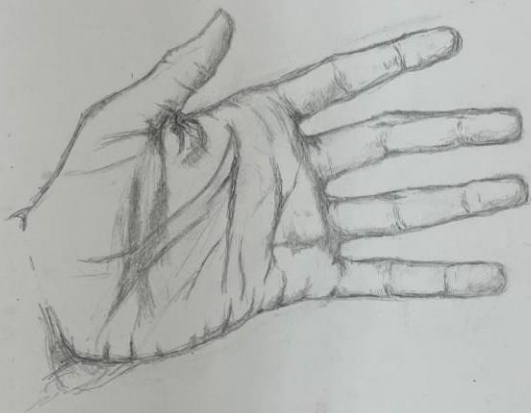
Section B: Marking candidates' work

Candidate A – Gilbert

Familiarisation Exercise

- Fine Art
- Component 1
- Themes: Portrait & The Figure, Man and Machine
- ***Personal Study is included in the delegate pack***

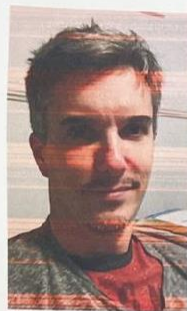
POTRAIT + THE FIGURE



FIRST HAND PHOTOGRAPHY



- Light is too harsh causing not very aesthetic colours
- Pale colours are not ideal, they don't show the contours of the face.
- No difference between the tones.



- Strong eye contact
- Strong contrast between light and dark which shows shape of the face.
- However, weak colours cause lack of tone (also due to printer not running out a bit)



- Too dark meaning there is no contrast between dark and light
- No patches of light
- Angle needs to face towards window or other light source



- Good eye contact for interesting painting/drawing
- However, the colours on the face are pale and



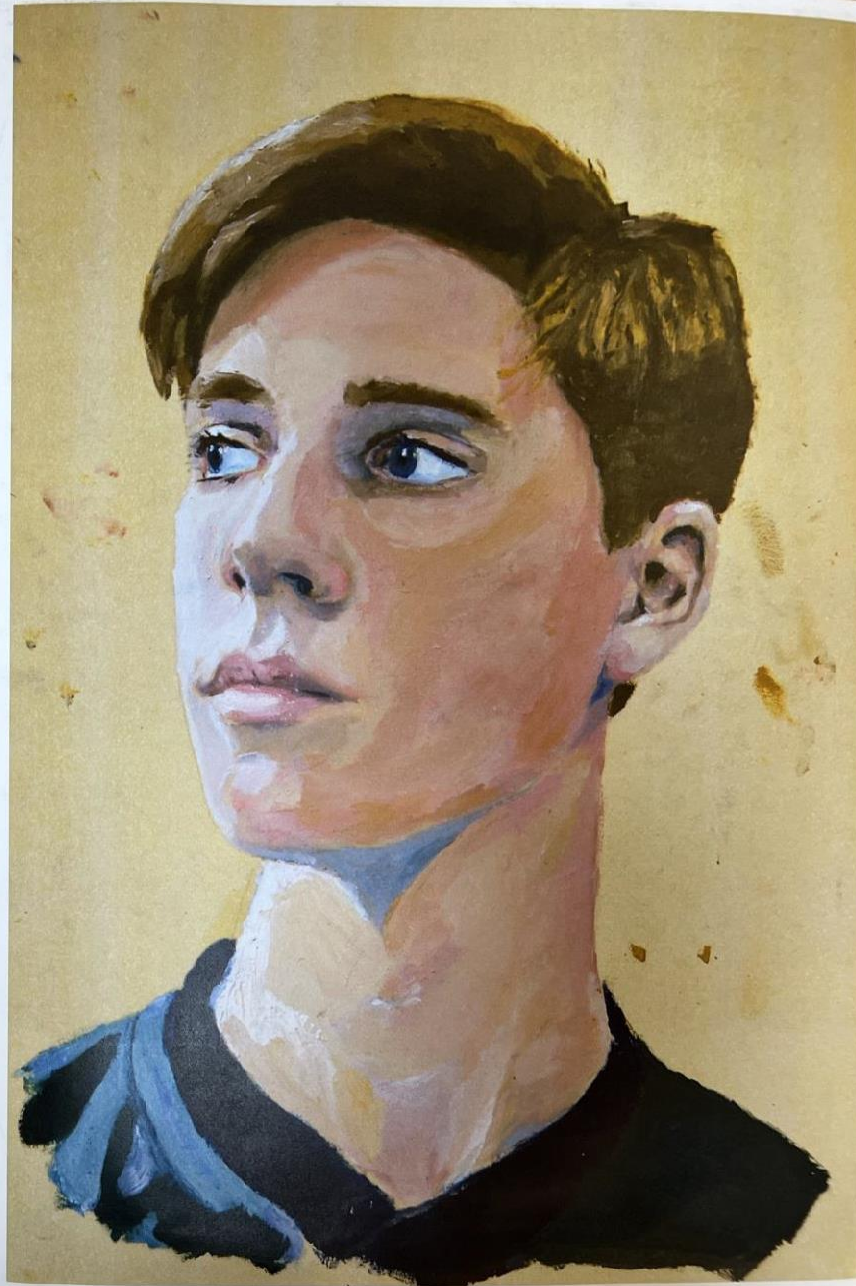
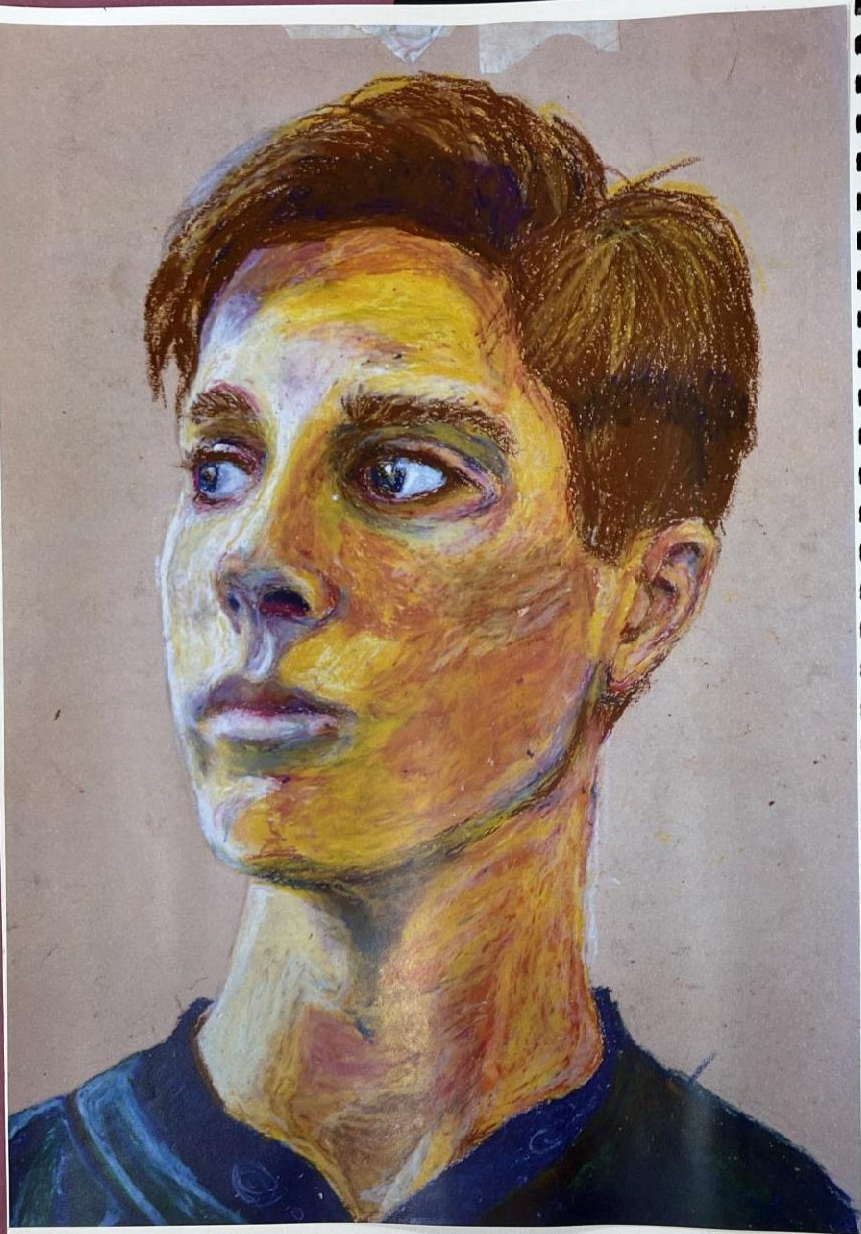
- Good variation of light of dark
- Stronger colours than previous images
- Light picks up contours of the face.



- Not enough light on face
- All the colours are very similar which makes it hard to see different tones.
- Very little contrast between the light and dark patches on the face



- Good amount of light on face
- Good colour.



ANDY



Andy Warhol was born on 6 August 1928, Pittsburgh. As a child Warhol portrayed himself as vulnerable and delicate. In one of his early self-portraits he actually covers his face with his hands which seem very feminine, indicating that he wants to be hidden and is possibly uncomfortable with his identity. One of Warhol's passport photographs he altered with pencil to make his hair appear fuller and his nose thinner, which further emphasises his dislike of how he looked.

Warhol saw himself as ugly and removed blemishes in works of himself to make himself look better. He would often wear wigs and take away his sunken cheeks, he even had a nose job. He also did this to celebrities, such as Elizabeth Taylor, that he worked on similar to a court painter would do to flatter the monarch. Warhol said "they always say time changes things. But you actually have to change them yourself" which is why he edited so many images. In one of his early 1960s self-portraits he wears sunglasses and an upturned collar to portray himself as fashionable and modern as a way to become different.



WARHOL



Warhol primarily used screen prints which takes away human interference with the piece. Warhol further developed this idea by getting images of himself in a photo booth (the upturned collar image); this makes the outcome totally mechanical without any "artist's touch".

In Warhol's self-portrait half the canvas is made up of shadow, this implies that he wants to hide himself away and remain mysterious despite his fame. The shadow is extremely expressive and gestural which is ironic because it was actually created by the mechanical process of the screen print. The fact that he removes himself from the process of the print enhances

Warhol worked on multiple images, such as his 1975 self-portrait, varying the same picture slightly each time. This effect mimics the mass media's portrayal of events which ultimately takes away the shock factor in their stories and in Warhol's work. This suggests Warhol saw his image as an object that could be used in different ways rather than a regular person. This is also why he saw himself as a brand and said "Being good in business is the most fascinating kind of art. Making money is art and working is art and good business is the best art." which is why he mass produced his art (which was unheard of at the time.)

Gradually, Warhol's celebrity status increased to the same level as his subjects. He may have thought that he actually transcended them which is shown in the negative imprint of himself which resembles the Turin shroud. It is also on a gold background similar to those of the virgin Mary which implies he is of the same status of a religious icon. However, the print is very ghostly and demonic which juxtaposes the holy image with a satanic image further creating an unclear picture of who he was and hiding himself from the public eye.





- The dark shadow down the left side (right side of face) is quite straight and a little dull.
- There is not enough detail on the right side of the lip.



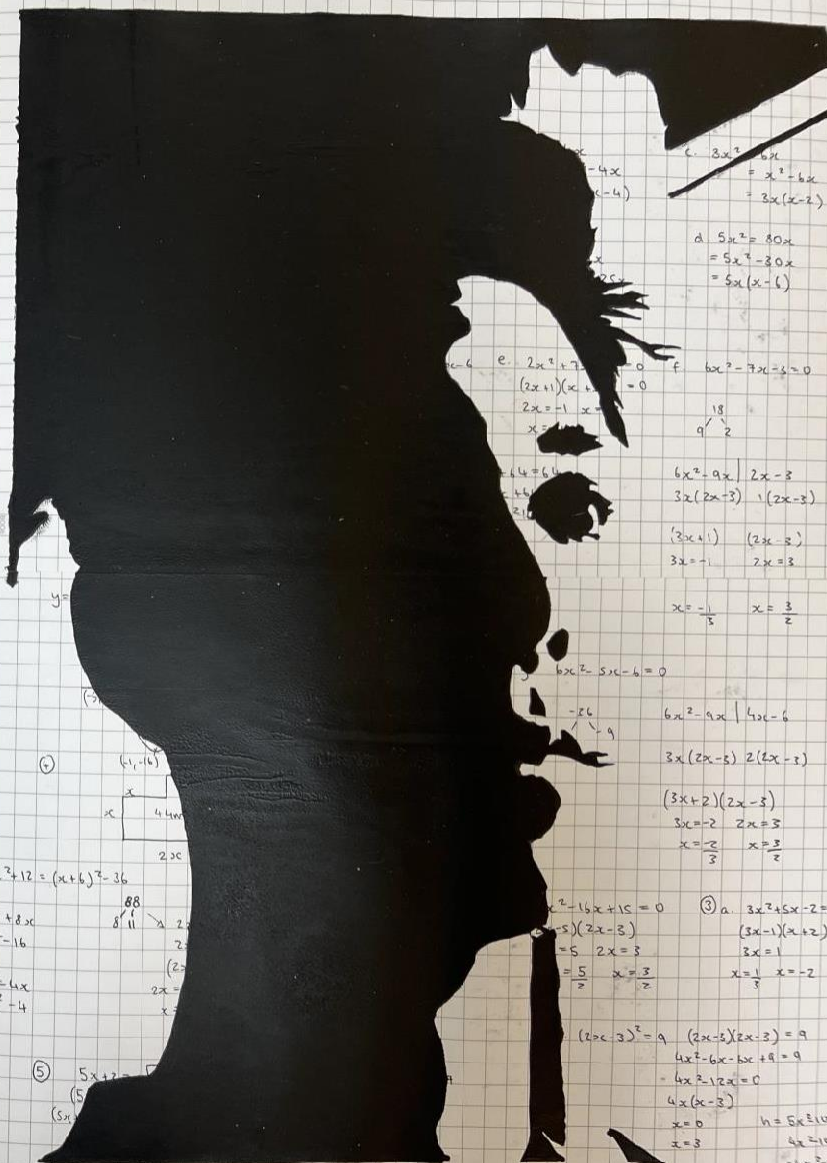
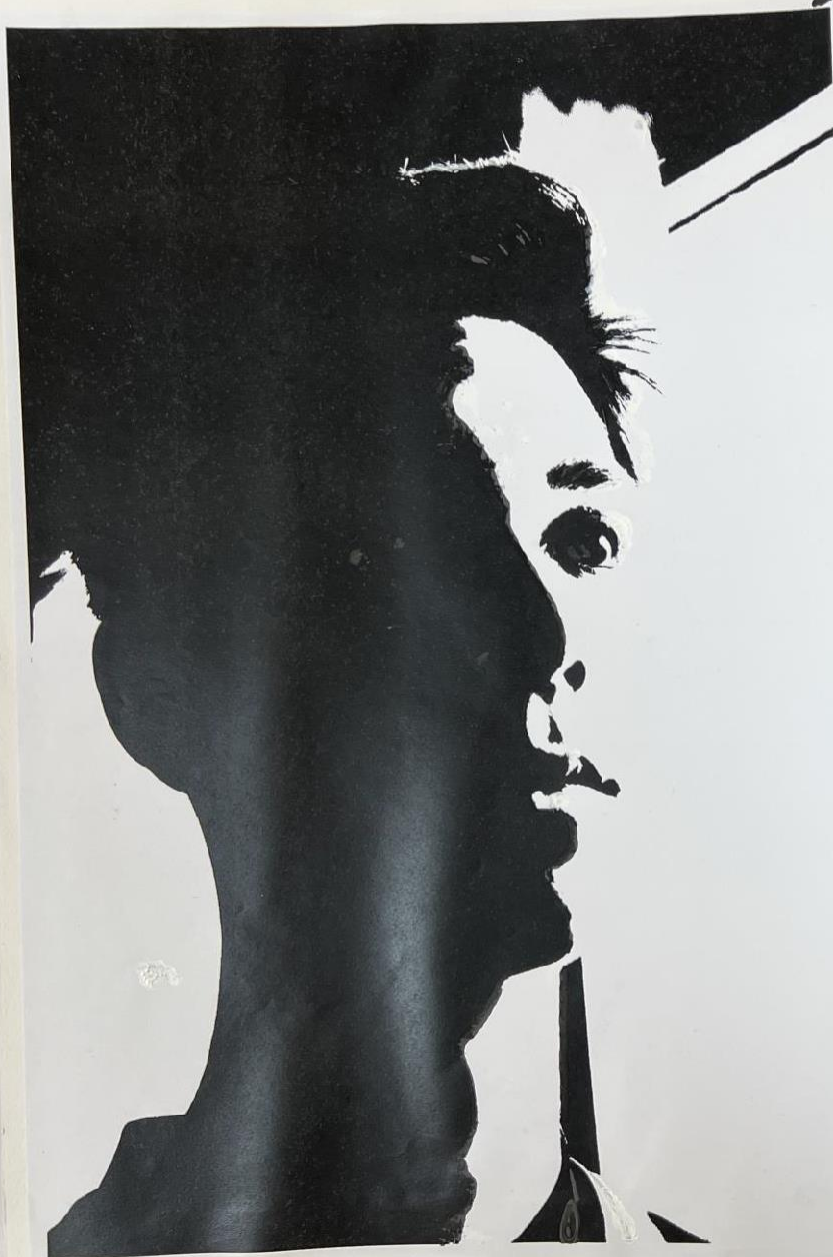
- The background is simple yet effective because it follows the eyeline into the distance, creating a sense of power and authority.



- Screenprint will be hard to do with this image due to detailed hair.
- The collar frames the face nicely, giving a sense of stability.
- The large amount of negative space is quite invasive.



- It would be nicer to include the collar more in the image.
- Again, the hair would be hard to capture.
- The eyeline is slightly downwards which creates a ~~sorrow~~ sorrowful and gloomy effect.
- The balance of negative and positive shapes is good, yet, there is not enough detail on the right side of the face.



200

$$c. 3x^2 - 6x = x^2 - 6x = 3x(x-2)$$

$$d. 5x^2 = 80x = 5x^2 - 80x = 5x(x-16)$$

$$e. 2x^2 + 7x - 4 = (2x+1)(x-4) = 0$$

$$2x+1 = 0 \quad x = -\frac{1}{2}$$

$$x-4 = 0 \quad x = 4$$

$$f. 6x^2 - 7x - 4 = 0$$

$$\frac{18}{9} = \frac{1}{2}$$

$$6x^2 - 9x = 3x(2x-3)$$

$$3x(2x-3) = 1(2x-3)$$

$$3x = 1 \quad 2x = 3$$

$$x = -\frac{1}{3} \quad x = \frac{3}{2}$$

$$6x^2 - 5x - 6 = 0$$

$$6x^2 - 9x = 4x - 6$$

$$3x(2x-3) = 2(2x-3)$$

$$(3x+2)(2x-3)$$

$$3x = -2 \quad 2x = 3$$

$$x = -\frac{2}{3} \quad x = \frac{3}{2}$$

$$x^2 - 16x + 15 = 0$$

$$a. 3x^2 + 5x - 2 = 0$$

$$(3x-1)(x+2)$$

$$3x-1 = 0 \quad x = \frac{1}{3}$$

$$x+2 = 0 \quad x = -2$$

$$(2x-3)^2 = 9 \quad (2x-3)(2x-3) = 9$$

$$4x^2 - 12x + 9 = 9$$

$$4x^2 - 12x = 0$$

$$4x(x-3) = 0$$

$$x = 0 \quad x = 3$$

$$h = 5x^2 + 10x = 0$$

$$5x^2 + 10x = 0$$

$$5x^2 + 10x = 0$$

$$x^2 + 12 = (x+6)^2 - 36$$

$$x^2 + 8x + 16 = 16$$

$$(x+4)^2 = 4$$

$$x+4 = 2$$

$$x = -2$$

$$x = -6$$

$$x = -2$$

$$x = -6$$

$$x = -2$$

$$x = -6$$





SCREEN PRINT EVALUATION

Warhol Analysis

The image I chose suggests power since the image is taken from below the subject, this is enhanced by the eyes looking off into the distance. Furthermore, the background follows the eyeline creating a gaze similar to that of an authoritative figure. Warhol often did portraits of important and powerful people such as Kim Jong Il and Elvis.

It works well as a threshold image because it is in three negative and positive spaces which produces a stable image, amplifying the dominant stature. The positive space/light that the subject is looking into also suggests a sense of optimism which is indicative of influential figures.

For my series of prints I varied the background by using highlighters, newspaper, graph paper and pen. I do maths which is why I used graph paper as it represents part of who I am which is important in my work because it makes the print noteworthy. I also outlined the face in paint as Warhol did in his own prints when he outlined his shadow creating a confusing and distorted image. I also used different amounts of ink to achieve different and expressive textures as Warhol did in many of his prints most famously his self-portrait in 1986. This was ironic because despite having very expressive looking brush strokes it was created by a machine. I think I was able to do this successfully and did it when I wanted to. Warhol also flipped one of his prints upside-down in his series of prints, which I also emulated to break up the repetitive nature of all the similar looking prints.

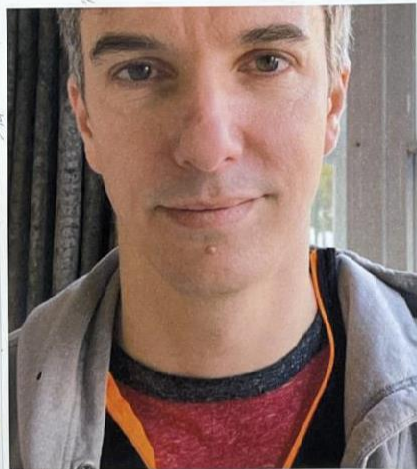
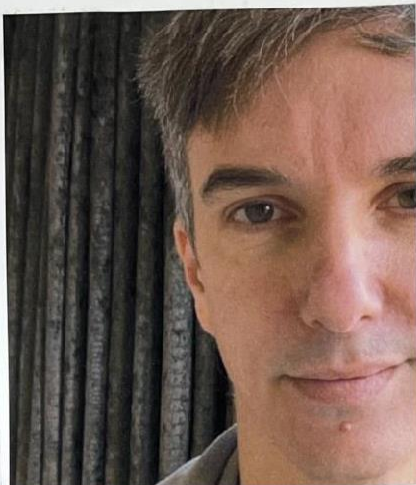
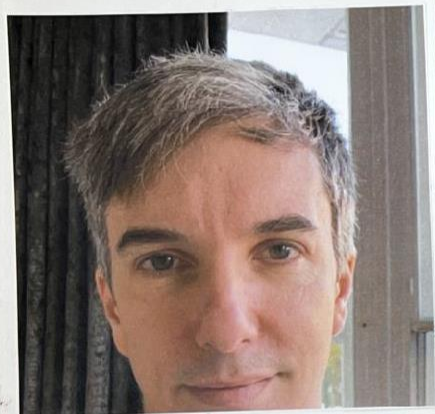
I think the background of my prints were varied and interesting which I am pleased with, they represented my interests and allowed the prints to work well as a series. However, I think I could've tried a different facial expression to make the prints more captivating.



PHOTOS FOR NEW COMPOSITION

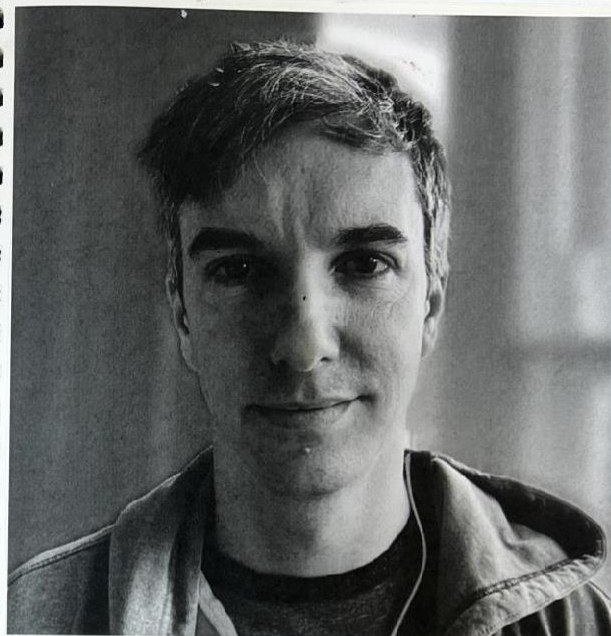
I cropped these photos in different ways to find an interesting composition / to create a stable image to represent

[I cropped them in photoshop]



The composition above is similar to "Paul Nurse" by Jason Brooks. It is commanding yet, not intimidating. The face is close causing it make you uncomfortable.

The use of negative space on the image to the left is very alike to the use of negative space in Justin Martin's portrait of Harold Pinter.



Blurring the Background

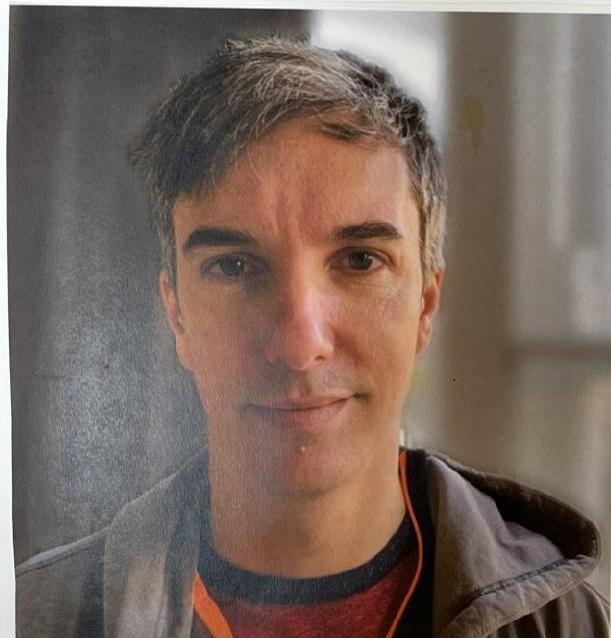
Using the quick selection tool I cut out the head and shoulders.

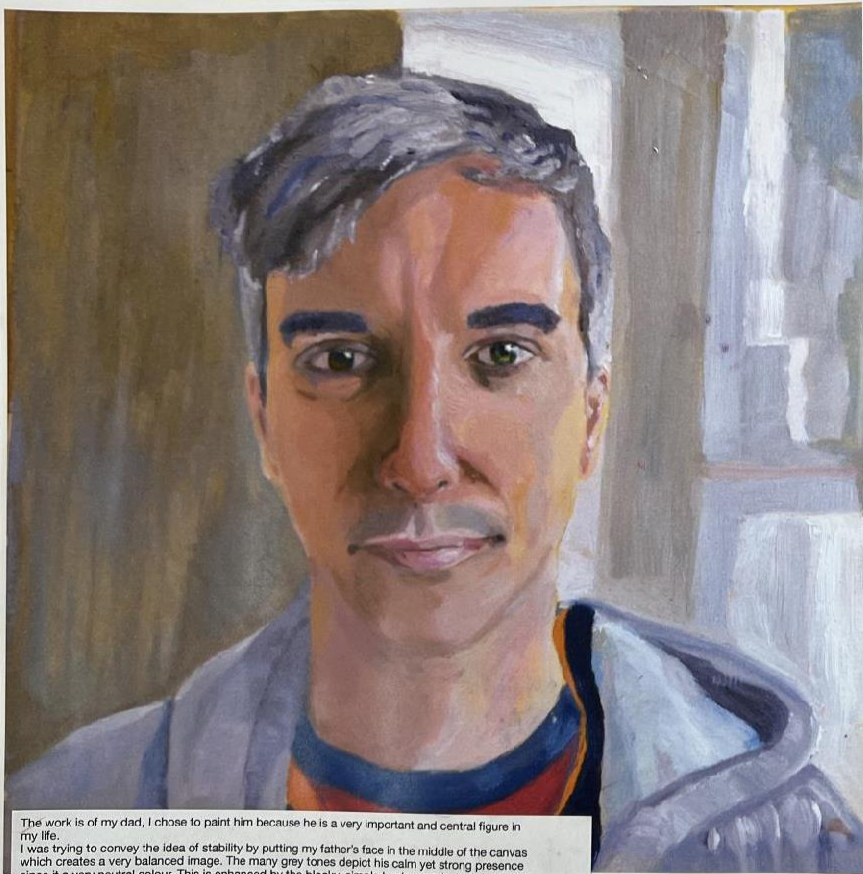
I then used the feather tool to soften the edges.
I used the blur tool on the background.
I made the background slightly transparent and put it on a white background to make it lighter.

I then used auto-tone and contrast.

With grey-scale I was able to get the black and white image.

I blurred the background so that the face and hair (especially) could stand out from the grey fabric of the curtains behind.





The work is of my dad, I chose to paint him because he is a very important and central figure in my life.

I was trying to convey the idea of stability by putting my father's face in the middle of the canvas which creates a very balanced image. The many grey tones depict his calm yet strong presence since it is a very neutral colour. This is enhanced by the blocky, simple background which I used to make his face and hair stand out more. The bright reds and oranges contrast the plain grey colours which reflect his fun, caring personality.

For inspiration in this piece I looked at Jason Brook's 'Paul Nurse'. This portrait is also very central which creates a commanding feel which is why I wanted to use the same composition for my father, as he is very direct in his manner.

The strengths of this piece were the highlights on the nose and temple, I thought that they were effective in showing the light hit the side of the face. I also think the background was a strong point. Originally it was very dark and drew attention away from the face. I made it more simple by altering the depth of field so that it was far more shallow and lightened it which helped to push the figure forward.

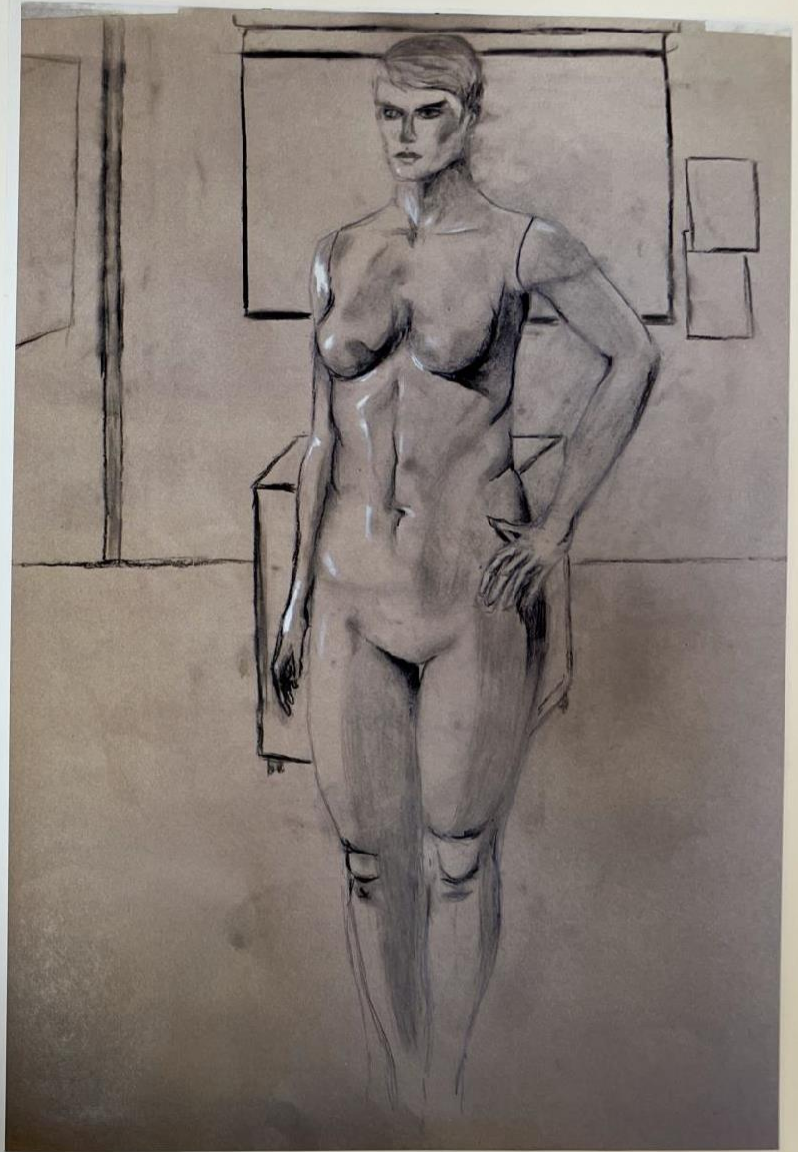
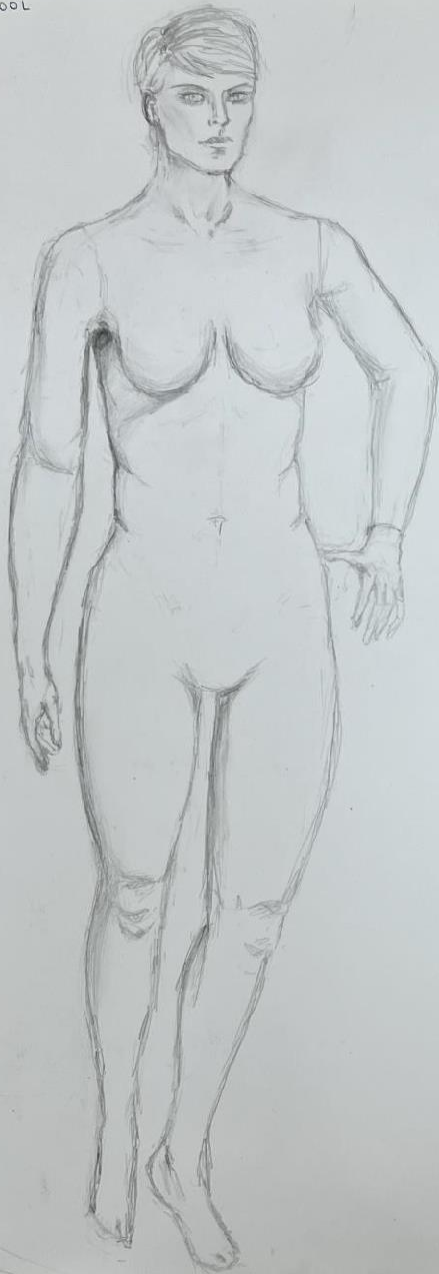
The weaknesses were mainly in the hair and eyebrows, they didn't feel like they matched the face. Next time I will make them lighter and try to face them out a little so they look more natural.

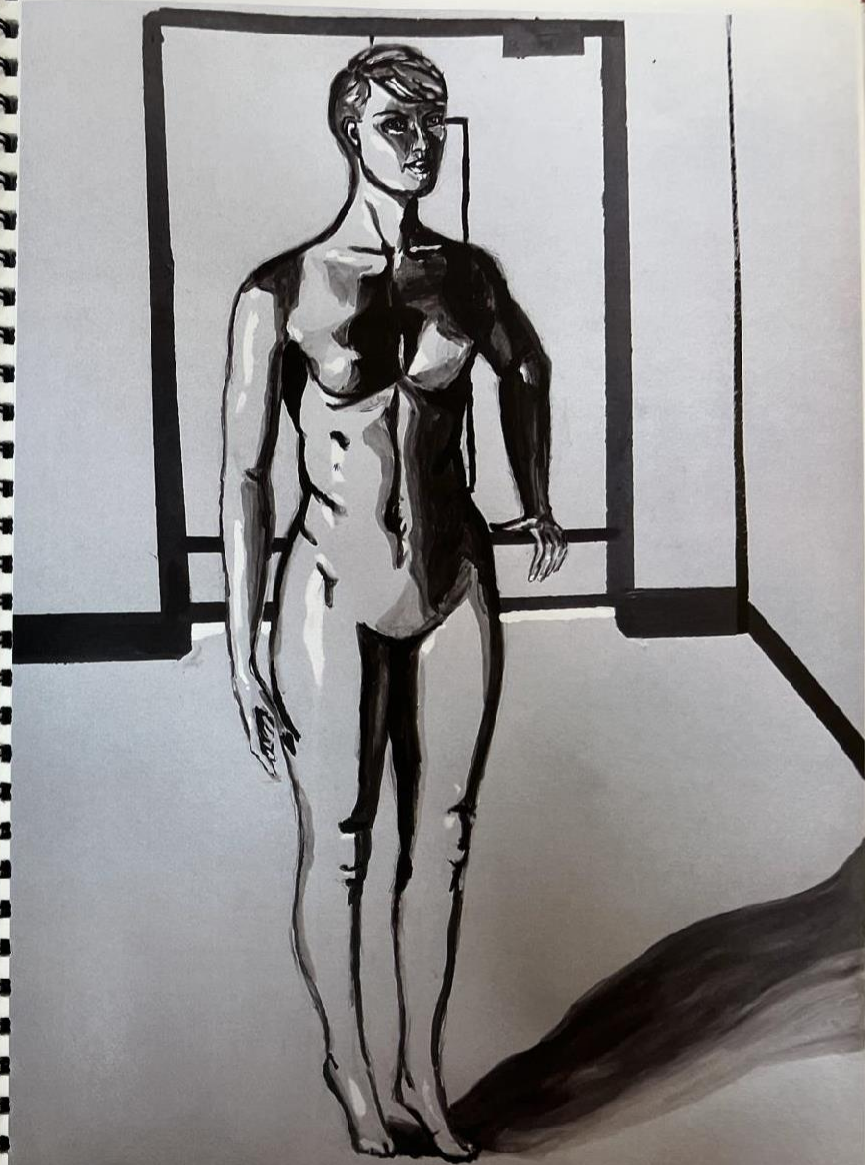
THE FIGURE

Here I am moving from portraiture into figure.



STUDIES OF THE SCHOOL
MANNEQUIN.

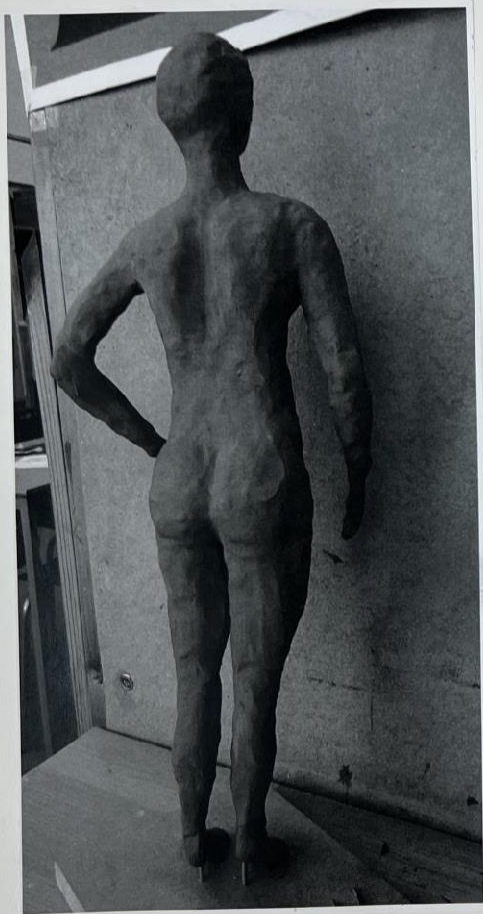






MODEL OF MANNEQUIN





THE THINKER- 1902
Originally part of the Gates of Hell sculpture (1880-1890) by Auguste Rodin. The Thinker
The Thinker has become separate from the whole piece. The Thinker
portrays the poet Dante's inferno who wrote the 'Divine comedy' in the 14th
century. It was also inspired by Michelangelo's 'Thinker' which is a sculpture
of a Roman general in deep thought. The piece links to the idea of the
Human condition as it represents our desire to find the meaning of life, a
uniquely human trait. It shows a man contemplating and reflecting on his life.
His isolation suggests signs of transcendentalism, the idea that organised
religion and society corrupts human purity, this is also shown by his lack of
clothes which removes the barrier between him and his surroundings. His
toes and hands are curled and his back is hunched which creates a grieving
image however his plain expression allows viewers to interpret his emotions
and thoughts. This is emphasised by the fact that it was cast in bronze which
is a very malleable substance allowing people to have freedom of thought
when looking at him. This makes the sculpture very relatable to everyone
because we all contemplate life in different ways. The original sculpture
stood only two feet tall which makes him look very vulnerable and small
which represents his existential thoughts that can become so vast making
him seem insignificant.

"What makes the thinker think is that he thinks not only with his brain, with
his knitted brow, distended nostrils and compressed lips, but with every
muscle of his arms, back and legs, with his clenched fist and gripping toes."
Auguste Rodin



THE HUMAN CONDITION

INSPIRED BY THE WORK OF

JUAN MUNOZ I

INTEND TO EXPLORE THE IDEAS

OF SOCIAL EXCLUSION AND

ISOLATION THROUGH THE MANIPULATION
OF THE HUMAN FORM.

INITIAL IDEAS

Antony Gormley - 'Event Horizon'



The chain holds the figure up high.

This links to the idea of social exclusion because it depicts figures that are far away from society.



The pillar creates a vast barrier between the figure and the group of people (society) below.

Unlike in Nelson's Column, this is actually a negative distancing between the figure and other people.

It may be more effective using buildings to represent society, otherwise the people below draw attention away from the focal point (the figure up high).

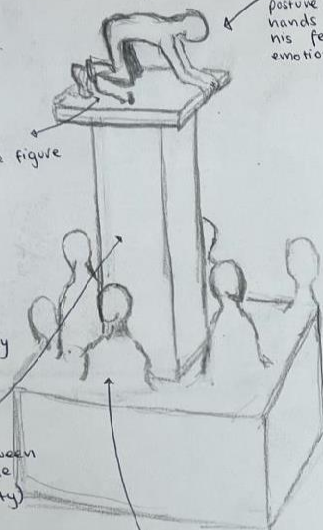
The figure is actually stuck into the ground meaning the bird can leave him behind.

The idea of a cage around someone's head means that they are isolated because they can't show their thoughts/feelings.



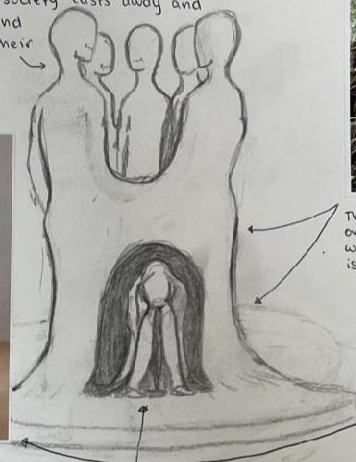
Giant appearance shows how lonely and starved of companionship the figure is.

The figure's hunched posture and clenched hands indicate his fear and emotions.



The sculptures appear to be joyous and kind however beneath them is a forgotten figure. This represents how society costs away and excludes the poor and in need people for their own benefit.

Juan Munoz - 'Many Times'



Their hands and feet link to one another like tree roots whereas the covering figure is not connected to any of them.

The figures turned inwards pushes most outside the circle away.

Both figures are shrouded in darkness.

Henry Moore - 'Upright internal/ External form'



Relates to the idea of isolation since the figure is being concealed/hidden from the viewer.

The city reflects how society pushes away others.



Henry Moore - 'Family group' The individuals are all linked together like in the sculpture above and this one shows isolation of figures that are not attached.





Auguste Rodin -
'The Thinker'

Both sculptures are alone
with their thoughts.

Play with different textures
eg. water, snow, dirt.

The massive size difference
between the figure and base
emphasises how lonely and
isolated they are.

Hands can be very expressive.
In this figure they are going
to curl inwards, showing
sorrow and loneliness.

The figure will be hunched over
doing nothing, highlighting his
loneliness.

The figures here also have no
feet making them
feel not quite human
looking.



Juan Muñoz -
'Many Times'

His feet are buried in the ground so he can't
walk. This also gives him an inhuman look.



Footprints will be moulded
into the base to show that
people have left him.

The difference
is that in 'Many Times'
the sculptures make up
the majority making
the viewer feel
uncomfortable. This one,
however, is equally
inhuman yet alone.

Similarly to the figures
in 'Many Times', the
hands will be smooth
and plain. This will
cause them to lack
emotion and be distant
from humanity.

No matter how far
the figure reaches
it's impossible for
him not to be excluded
from society.



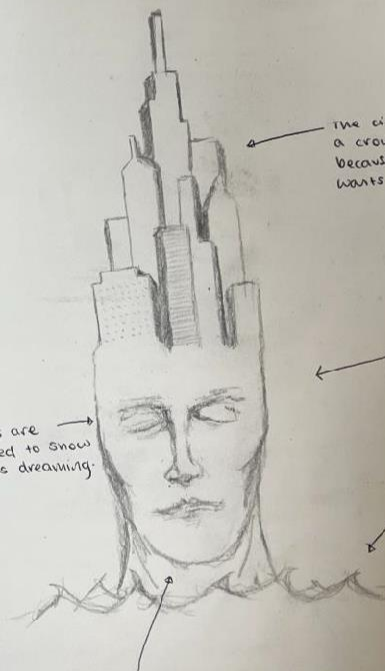
City represents society/
other people. No
matter what it will
always roll away.

The cityscape sits like
a crown on his head
because it is what he
wants to be a part of.

His
eyes are
closed to show
he is dreaming.

The head is dreaming of
being included, represented
by the busy city.

His actually surrounded by
dream which is devoid of
life.



Gaunt expression and facial features
shows his fragility without company
of others.

Marc Quinn -
'Self'

'Self' relies on a refrigerator
to work. This links to the
idea that humans need company
to stay healthy.



DEVELOPING MY IDEA



This figure is a much smaller scale and does not balance very well, but it shows what (roughly) I am aiming to achieve.

The cityscape was made from styrofoam and was too light to balance against the plasticine figure.



This larger maquette was used to get a better understanding of how much weight was needed on the top and the bottom.

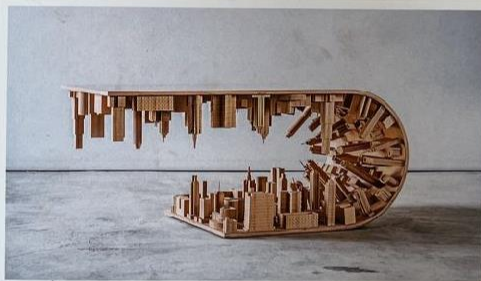
I also decided to increase the arch in the back to maximize the distance between the figure and the city, it also makes the figure look less rigid and more emotive.

I used bottles of paint here for weight/balance in the sculpture.



Juan Muñoz - 'Conversation piece'

This sculpture by Juan Muñoz suggests movement in the figure which inspired my concept of the wheel like motion despite the fact that it does not move like a wheel.



Stelios Mousarris - 'Wave City'

Inspired by Christopher Nolan's movie 'Inception', Stelios Mousarris shows the city bending which inspired the base of my sculpture.

For my final piece I am going to make the arch in the back more curved. I may also play with the idea of having both arms reaching out rather than one to increase the feel of desperation.

The end product will be covered with mod rock and white paint where needed.





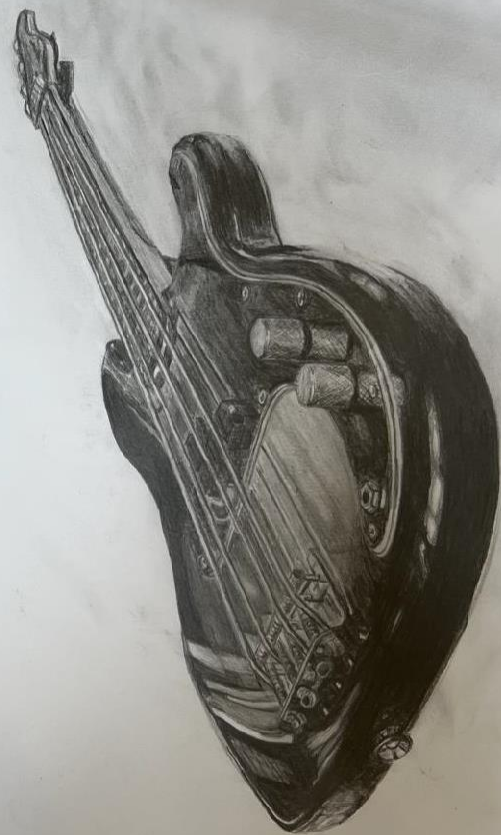
This sculpture is of a figure reaching towards a city. It represents how social exclusion and how many people struggle to fit in and feel isolated. This is personal to me because I recently joined a new school, and at the time felt isolated from everyone because they already knew each other and there were very few other new people. I made the figure using clay, and the city from MDF. I then spray painted it in grey. I chose grey because it is a very neutral colour and does not draw attention which mirrors how society can ignore people.

This idea came after looking at Stelios Mousarris's 'Wave city', it was inspired by Christopher Nolan's movie 'Inception' and it shows the bending of a city which gave me the inspiration for the base of my sculpture. I also looked at Juan Munoz's 'conversation piece' which suggests movement and balance because the figures seem to be in very precarious positions.

The strength of the piece is that it shows the idea of social exclusion and isolation very clearly due to the reaching movement of the figure. I also think the slight movement it has is also effective in showing balance since no matter how much the figure moves towards the city it will never get there. The weakness is that the size of the figure is slightly large in comparison to the city. If it was smaller it could have been used to make the idea of isolation stronger.



STILL LIFE



NATIONAL



Ironically Vanitas paintings became so sought after they became Vanitas objects themselves.

The skull is a 'Memento Mori' which is a reminder of death

The books show knowledge

An allegory to the vanities of Human life - Harmen Van Steenwyck

This Still Life is by Harmen Van Steenwyck and is known as a 'Vanitas' which is the Latin for vanity, in the sense of emptiness or a worthless action. In this painting the idea of Vanitas is shown through 'Memento Mori' a reminder of death such as the skull. The books and instruments symbolise achievement that humans have which will be remembered after death, unlike materialistic objects. These Vanitas came after the protestant reformation. They allowed Protestants to own beautiful paintings without feeling vain or indulgent. In this particular Still Life the objects are balancing precariously on the edge of the table which symbolises the fragility of human life, especially during a time with limited medical knowledge or hygiene. Your focus is lead to the skull in the middle due to the triangular composition, as a result the first thing that is brought to mind is death and how real it is. This is further emphasised by the sword and shell which represent wealth, suggesting that death happens to everyone so gaining materialistic goods is worthless.

GALLERY



The sprouting onions shows a sense of hope.

The chair is very plain and simple, representing Van Gogh's humbleness.

The inconsistent perspective shows Van Gogh's instability

Vincent Van Gogh Chair

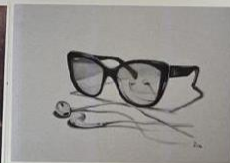
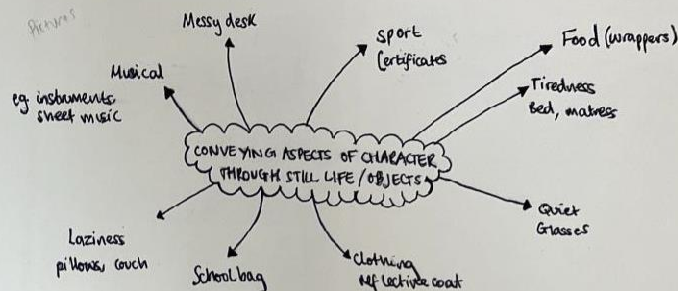
Van Gogh had recently read Maurice de Fleury's article, 'The House of a Modernist. The Architecture of Tomorrow' and decorated and furnished the rooms of his own 'artist's house' with a view to them reflecting the character of its residents. Van Gogh's Chair with its straw-covered seat is a simple, rustic piece of furniture, reflecting how the artist saw himself, as a modest man. The objects on the seat are very personal, suggestive of Van Gogh's reflective personality: his pipe and tobacco pouch. Smoking was his constant pleasure, helping him to relax. The outline of the chair is incredibly thick and overworked, the brushstrokes are very visible unlike earlier Still Lives. The chair was also done by Gauguin who stayed with Van Gogh in France. Gauguin's chair is far more comfortable looking and takes place at night, highlighting the difference in how they saw themselves. Unfortunately, following a fight when Van Gogh threatened Gauguin with a knife and then cut off part of his own left ear, Gauguin returned to Paris. Gauguin's departure added a pitiful feel to the two very different chairs.

IN RESPONSE TO VAN GOGH'S

THE
RE

'History of Still Life'

INITIAL IDEAS



My glasses have become a huge part of me because I wear them all the time. Sometimes I feel as if I hide behind them.



I love playing music however I can't read sheet music which has always embarrassed me and halted me pursuing music.

Pillows are very soft and reflect my sleepy personality



Clothes are a huge part of identity because everyone sees what you wear, they can even identify you by them.

I love chocolate, I think it is quite important in my life because it tastes amazing and I eat a lot.



INITIAL IDEAS



The sofa is quite messy due to the slanted angle and uneven layers. This causes it to seem lazy and tired, human qualities which suit me quite well.

could be used in a background

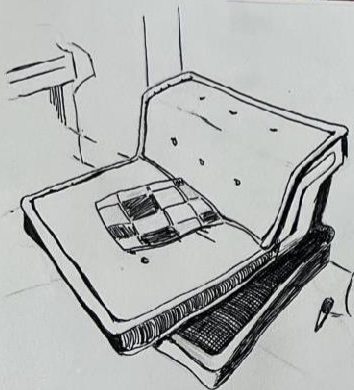


Vincent Van Gogh's chair Still life mimics his behaviour. It is very simple and modest.

Paul Gauguin's chair is very different, it is done at night and is more romantic and dark.



like Van Gogh's chair the colours are very vibrant and stand out from the background



These are objects that I use almost daily. Objects like lenses almost become an extension of me because I can't see properly without them. This is similar



for my glasses, maybe more so because they become part of my face / appearance.



The pillows on my bed reflect my tiredness and laziness. Not only that but their appearance is also very sleepy looking due to the drooping corners and squashed look.



→ This is very similar to Tracy Emin's bed which shows her darker and more hidden personality.





→ Objects from when I was younger mirror my identity because they are part of my childhood. This teddy also has a fatigued appearance which links to my personality.

This idea was inspired by 'Ollie Monkey', a piece by Peter Jones. It is very worn down and ripped which shows its character and importance to a child.

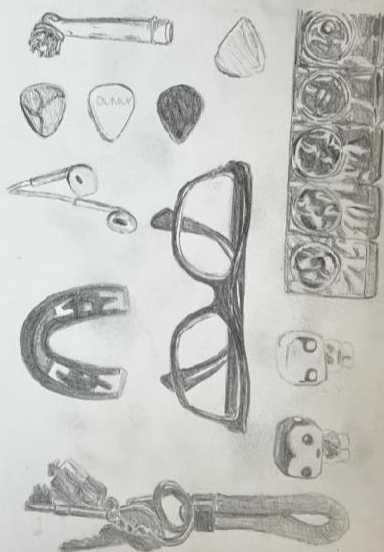


Compositional ideas

- Still life usually have the light source on the left.
- Vanitas and Dutch-Golden age paintings have a triangular composition.
- Too include different aspects of my identity I could use different images and arrange them in one still life.



Lisa Milroy



When thinking about compositions, Lisa Milroy's art inspired a more ordered arrangement of personal items such as my contact lenses and toothbrush.

The idea of distorting could be further explored by using glasses that I wear daily. It will also mean that it shows what 'I see' because it is through my glasses.



This is the snack I had in the morning. The water distorts the background and the chocolate bar wrapper.



Fruit, Fish and a nest - Abraham Mignon.

This still life made me play with the idea of piling up objects. Mine includes records, books, guitar pedals and lego that I have had since I was very young.

The lego helmet actually reminds me of the Still life, 'An allegory to the vanities of Human life' by Harmen Van Steenwijk.



I'm quite a messy person when it comes to my room, I usually put everything on my desk.



My reflective jacket is very bright and can be seen from a long way.



Van Gogh's Shoes



My bag is an important part of my identity because I use it constantly, it's almost like clothing.



FIRST IMAGES



The image was too crowded, this made the items lose relevance.

The angle from above is awkward to look at.

The glasses don't create an effect since all the objects are in one lens.

This view is slightly to far away.



The angle from above is not what I wanted

Only two objects are in the lens, which causes a vast amount of the image to be blurry

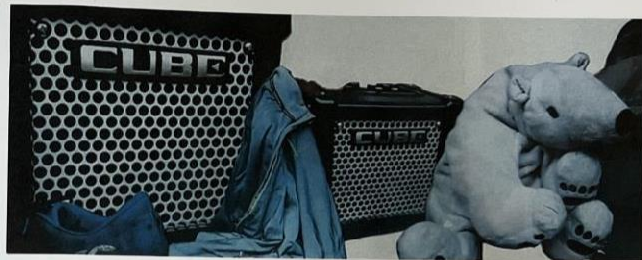


VALUATION

Symbolism: In the image, the amplifier shows that I am more confident in music than in other aspects of my life. It is one of the things that I am comfortable sharing with others, the ukulele behind emphasises this. The bear has been mine since I was born making it part of my childhood and past because I can't remember a time where I didn't have it. The blanket under everything is mine that I use a lot because the room I work in every day can get very cold and I use it for warmth. The couch shows my sleepy personality, it is very soft and comfortable.

The strengths of the piece is the distortion of the glasses because I think it is very effective in showing the world through my eyes. Especially the amplifier due the many holes which are caused to vary in size which is why I'll keep the amp in the next piece. To improve more realism could be introduced which can be aided by better lighting in the photos. In my next painting I may try a different composition and distort the image in a different way, I will also change some of the objects to show different aspects of my personality.

NEW COMPOSITION IDEAS



I wanted to create a sense of immediacy to emphasise the importance of these objects. To do this I zoomed in slightly to make the objects more dominant, as if they can't fit in the frame.

The objects have all been edited to become awkward sizes, some that would usually be large have been made small and vice versa.

I also repeated some of the objects to create a distorted image that is slightly strange to look at, this mirrors what I see without my glasses.

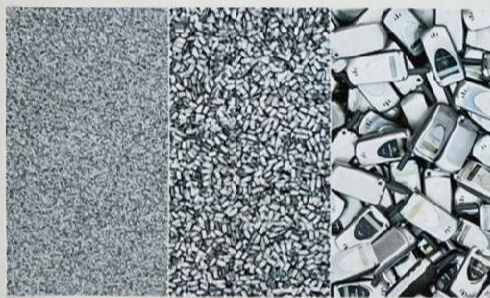


This composition has a strong link to Michael Craig-Martin's 'Fall'. The objects have been manipulated to become all the same size.

Both compositions also have very little depth, all the angles and directions of the light source are very confusing to observe because it is not what we are used to seeing.



I like the idea of using sheet music as a background because I love playing music and yet I can't read sheet music which has always embarrassed me slightly.



I think there is a strong link to 'Running the Numbers' by Chris Jordan due to the vertical strips. Furthermore, both compositions involve something ignored. In Jordan's work we show the negative effect of cell phones that everyone chooses to forget. For me I ignore the importance of sheet music.

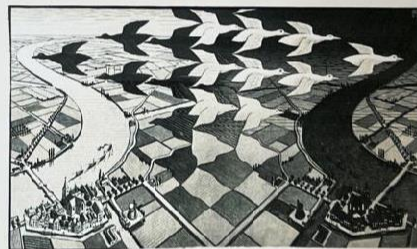


This is a composition in which the sheet music is used as a background. The music is hidden behind the other objects so it becomes harder to read which mirrors the ~~fact~~ fact that I can't read it. Furthermore it ~~explores~~ explores my choice to ignore it.



This composition reflects the idea of the shape of my glasses which continues to explore 'vision'.

The symmetrical composition is aesthetically pleasing, it mirrors the idea that these objects are needed to have a balanced life, and they are all very important.



'Day and Night' by M.C. Escher is very similar due to its symmetry. This psychedelic piece shows an impossible world and plays with the reality of what we see. Furthermore day and night represent a balance which is very alike my composition.

Balance of dark and light

M.C. Escher was seen as a pioneer of ^{the 20th century} psychedelic art and often distorted people's vision.



James Rosenquist's 'Joystick' also plays with people's vision and perception of reality. He himself had a lifelong fascination in space, real and imagined.

The complex angles create a confusing image

The reflective mirrors are similar to my composition which looks like a reflection.



→ Richard Hamilton's diptych paintings of the 'troubles' in Ireland are very similar to this composition due to the vertical strips.

I like the use of blurring the images on the left, I may try to incorporate this technique in one of my sections if I can.

If I use this composition I would probably add a vignette to the edge of each strip to make the transition from section to section smoother.

← The markings on the left represent the execution-daubed walls of the prisoners' cell.

This painting explores the idea of vision being distorted and broken up. I was influenced by Gerhard Richter's 'Abstract painting' which he did whilst listening to John Cage's (a composer) music. His blurred images, a result of layering paint and wiping a squeegee across the surface. I also looked at Richard Hamilton's Diptych paintings 'The citizen' showing the violence and consequence of the IRA.

I think that the strengths of the piece are the transition between each section, such as the amp changing size, because this shows a distorted image. I also think the plain grey background is effective because it pushes the objects forwards, depicting their importance in my life. I think the strips needed to be extended to the top and bottom of the canvas to make it have a sense of completion. I also think the strips should be broken up in a more subtle way to emphasise the idea of vision/distortion.

Nowing forward I think I can improve the idea of vision by trying to show how each eye sees something differently.



MARC QUINN

Year 1991

Medium Blood (artist's), stainless steel, Perspex and refrigeration equipment. Dimensions 208h x 63w x 63d cm. Self is a self-portrait of the artist, but one that literally uses his body as material since the cast of Quinn's head, immersed in frozen silicone, is created from ten pints of his own blood. In this way, the materiality of the sculpture has both a symbolic and real function.



Unlike more traditional materials of western sculpture such as marble, blood is not durable and will decay if not frozen. Similarly, the process of casting is traditional, but usually it is done with bronze or other precious metals, and not a bodily fluid. Value therefore becomes a significant theme, as blood — unlike

marble and bronze — lacks monetary worth and yet is essential to life. The use of bodily fluids increases the sculpture's status as a 'true' self-portrait in which the artwork serves not only to depict the artist but is also composed of a part of the artist's own body, his DNA. As mentioned before, the presence of a refrigeration unit underscores the sculpture's dependence on a source of power, arguably increasing its sense of vulnerability. Quinn has commented on the autobiographical dimension of Self saying that it reflects his alcoholism, as it is entirely dependent on electricity, just as he was reliant on alcohol. This self-expressive aim is also attested by Quinn's aim to pay homage to Rembrandt, who repeatedly created self-portraits in the latter stages of his career, by making a new 10-pint blood Self every 5 years.

→ A barrier was required to stop the blood/sculpture from turning to powder.

Quinn used a vat of Silicon oil at -40°C

"It was just a choice between life and death really" - Marc Quinn

The work was made at a time when Quinn was an alcoholic and a notion of dependency — of things needing to be plugged in or connected to something to survive — is apparent since the work needs electricity to retain its frozen appearance. A further iteration made every five years, this series of sculptures presents a cumulative index of passing time and an ongoing self-portrait of the artist's ageing and changing self.

"It's more of a 21st Century vision of progress" - Marc Quinn

"It is almost like a Beckett version of Rembrandt" - Marc Quinn

Quinn's education as a student of History and History of Art at the University of Cambridge can be seen as a vital component of his work as a whole, and here his engagement appears to be with ancient tomb sculptures. Much of what we study as art from early civilisations (such as from Egypt and China) is from burial chambers, where the intention was to preserve bodies and spiritually conquer death. Also one of the chief purposes of all portraits has been too conserve an individual's legacy. Quinn's engagement with cryopreservation in a gallery setting reminds us of art's ancient role in ensuring posterity.

Disregarding the starting choice of sculptural material, there is little in the appearance of Self to cause alarm. In some respects, its presentation is rather archaic. It is a portrait bust, a format which originates in Europe with the Romans, and it sits on a plinth behind a glass case, much like an exhibit in a museum of antiquities. The head is subtly upturned with its lips pursed and eyes closed, giving it a sense of peacefulness and serenity — as if asleep or gracefully deceased. The casting process that Quinn used has picked up many tender textures from the surface of Quinn's face such as the eye lashes, creases on lips and the folds of flesh on the ears. A sense of the macabre is thus conveyed only through its bruised, red and blue coloration, and arguably also the surface texture which bears marks left behind from the mould used in the process of casting and makes the head look scarred or decayed. Casting is a very old sculpting technique, but it looks as though Quinn is making reference specifically to the tradition of death masks, which were used by the Romans to record the physiognomy of deceased family members.

"plugged into the infrastructure of society" - Marc Quinn

It freezes after 9 months

It is probably wise to first acknowledge the extraordinary amount of preparation and the lengthy ordeal Quinn put himself through to create Self. First, he took blood from his body — as you would do during a blood donation — over five separate sessions to stockpile a total of ten pints (5.7 litres). He then made a cast of his head by covering it with an all-over mask of plaster of Paris (leaving breathing holes for his nose). This perfect impression of the artist's facial features was then removed, filled with the blood and frozen. When it was sold, the blood head was mounted within a Perspex box filled with silicone oil at a subzero temperature.

He was the first YBA to be signed by Jay Jopling, director of the multi venue operation White Cube gallery, which still represents him and others from the group. (YBA patron Charles Saatchi snapped up various Quinn works through Jopling, including Self 1991, which he later sold to American hedge-fund manager Steve Cohen.) Today, Quinn's paintings fetch up to \$400,000 and his sculptures range from \$250,000 to more than \$1.5 million at White Cube and Mary Boone Gallery in New York. His work is in the collections of Britain's Tate, New York's Metropolitan Museum of Art, and the Centre Pompidou in Paris, among other institutions.

"Self" is almost like a Beckett version of Rembrandt," Quinn says. "With Rembrandt, it's really about him at every point and his personality, whereas mine is like a repetition of the same thing. It's more of a 21st-century vision of progress." As for why he chose blood as the medium, he says he wanted to push the material boundaries of sculpture, and "blood was the only part of my body I could take out without mutilating myself."

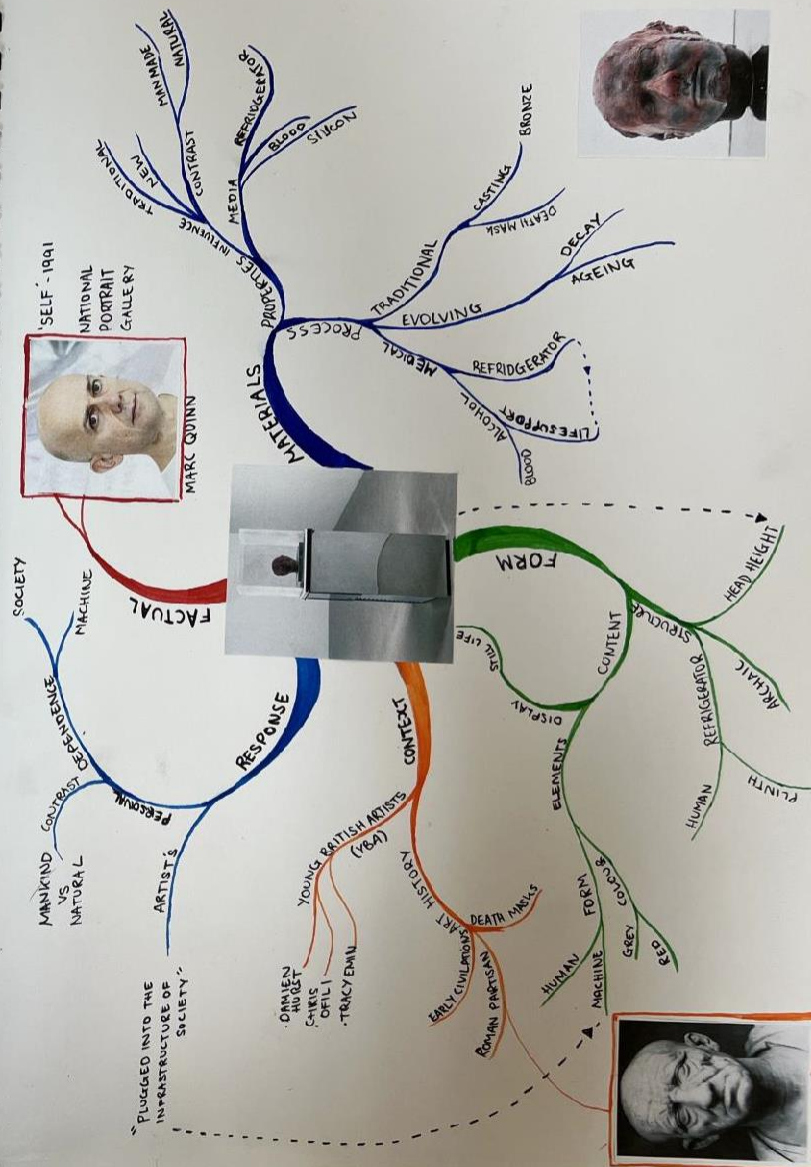
He went into rehab in 1993 and gave up booze. "It was just a choice between death and life, really. It was quite extreme," says the artist, whose placid demeanour and soft voice belie a temperament drawn to extremity.

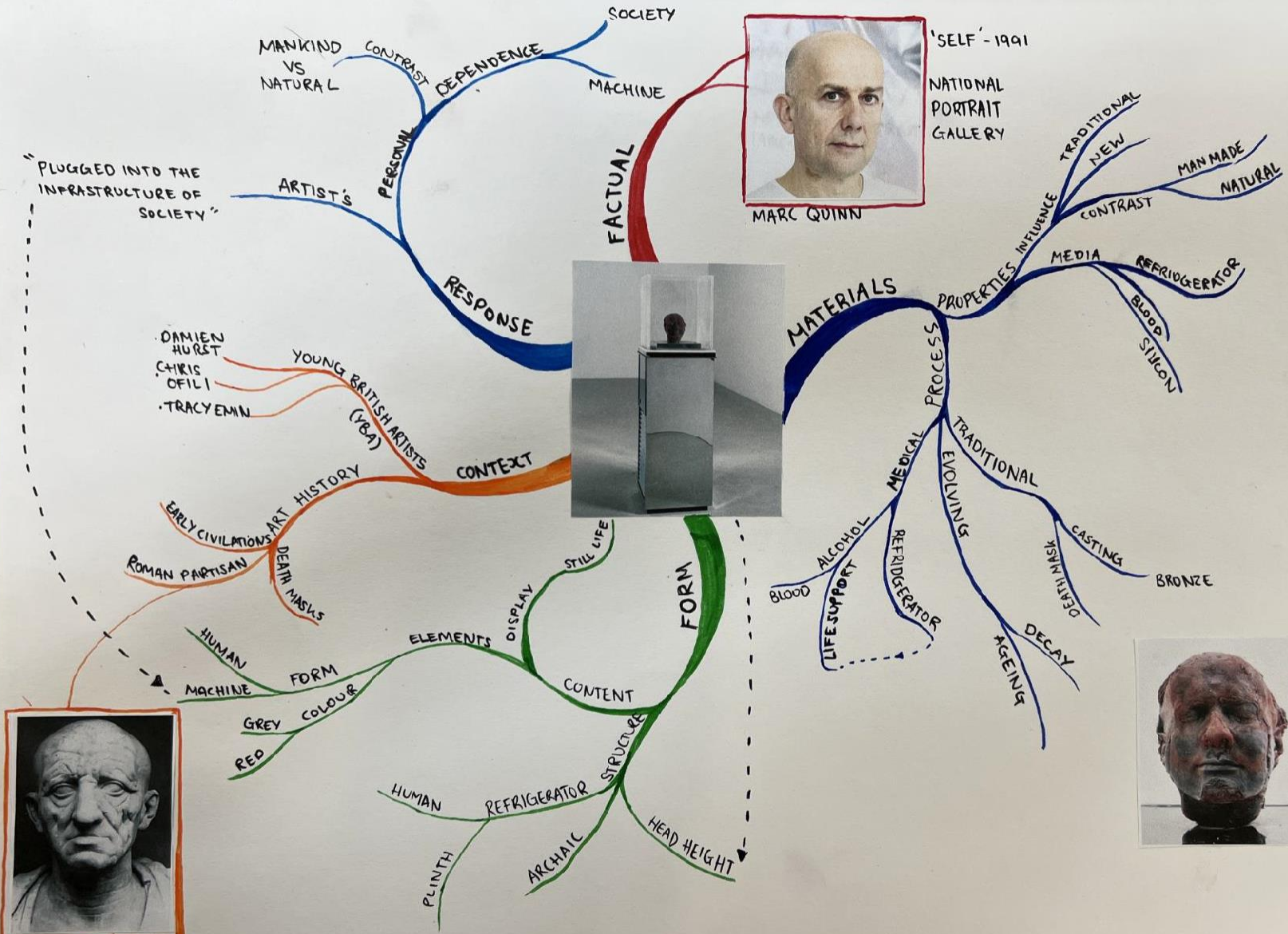
Marc Quinn, Self, 1991, National Portrait Gallery, The materials Quinn uses are 5.7l of his own blood, silicon at -45 degrees celsius, a refrigerator and a cast of his head



Quinn uses unconventional new materials within the context of art history, in his self portrait he uses blood, a new media along with silicon. The stainless steel refrigerator is man made however it is contrasted with the use of blood which is a natural substance. The materials have been chosen for their properties. A refrigerator is used for practical reasons so that the blood is frozen inside however, its sharp metallic appearance lends a clinical, almost futuristic air to the piece. The silicon is required to slow the decay of the sculpture as it provides a seal which prevents the blood coming into contact with the surrounding air, this would almost freeze dry the sculpture and cause it to erode over time. Unlike more traditional materials of western sculpture such as marble, blood is not durable and will decay if not frozen. Similarly, the process of casting is traditional, but usually it is done with bronze or other precious metals, and not a bodily fluid. Value therefore becomes a significant theme, as blood — unlike marble and bronze — lacks monetary worth and yet is essential to life and so explores the concept of value.

First, Quinn took blood from his body — as you would do during a blood donation — over five separate sessions to stockpile a total of ten pints (5.7 litres), this is roughly equivalent to the amount in the entire human body. He then made a cast of his head by covering it with an all-over mask of plaster of Paris (leaving breathing holes for his nose). This perfect impression of the artist's facial features was then removed, filled with the blood and frozen. When it was solid, the blood head was mounted within a Perspex box filled with silicone oil at a subzero temperature. Casting is a very old sculpting technique, but it suggests Quinn is making reference specifically to the tradition of death masks, which were used by the Romans to record the physiognomy of deceased family members. This contrasts massively with the unusual choice of materials, which are modern and unconventional. The medical process indicates the seriousness and meticulous planning that lie behind Quinn's shock tactics. This emphasises how important and personal this piece is to him. The freezing process is also one that might trigger thoughts of other modern medical practices such as cryopreservation (the technique of storing biological samples — and sometimes whole bodies — by keeping them at low temperatures for future regeneration). Quinn makes one of these sculptures of his head every 5 years due to the eventual decay of each piece, each one from a new cast of his head, therefore documenting the ageing process.

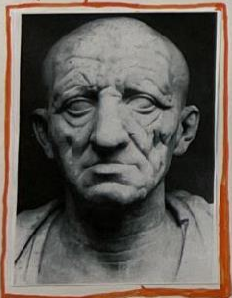




MARC QUINN

'SELF' - 1991

NATIONAL PORTRAIT GALLERY



Some parts of our identity we want to keep secret.



Fingerprints are unique for everyone.

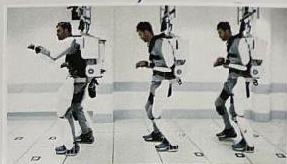


Machinery has caused wars to be far more destructive + increases tension massively

The second version of 'Rock Drill' shows the torso of the once formidable piece of machinery



Exoskeletons allow those who can't walk to slowly improve and heal.



Italian futurists saw the potential of machinery

MAN + MACHINE

CONFLICT

IN HARMONY

MEDICAL

ITALIAN FUTURISTS



Quinn did another piece called DNA Garden and shows family/identity is more than biological



IDENTITY

HIDDEN

PERSONAL

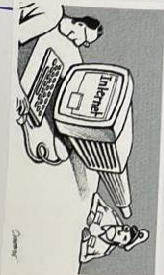
PLUGGED INTO SOCIETY



DEPENDENCY

LACK OF PRIVACY

THRILLING



COMMUNICATION

LANGUAGE



Pienza shows the idea of 'silent communication'

RELIANCE ON ENVIRONMENT



Animals are dependent on their environment for survival

AGEING



DECAY

DEFYING

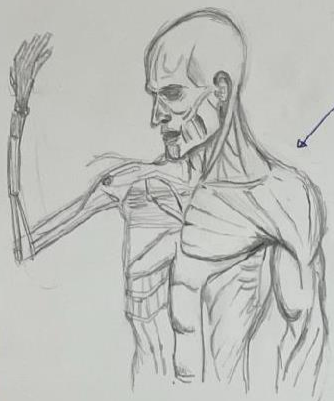


Nowadays people want to reverse the impacts of ageing



Damien Hirst explores the life cycle





This idea depicts a cyborg-like torso, it shows that mankind and machinery can live in harmony



Eduardo Paolozzi
'Cyclops'
1957

A cyclops is a powerful giant with only one single eye. Here we see one formed by debris and waste from machinery.

Everyday scenes become terrifying via the use of extremely modern machinery.



This idea shows that large corporations/companies are using machinery to exploit natural resources and destroy individuals' jobs.

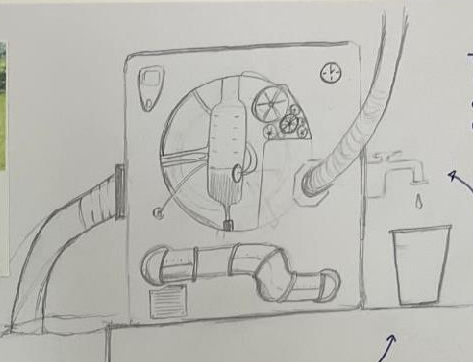
Umberto declared that art should "have strict historical relation with the moment in which it appears."



Eduardo Paolozzi
'A Maxim's Ad Minima'

This actually means 'from the greatest (things) to the least' which suggests that the previously powerful machine has been reduced to rubble.

MAN + MACHINE



This shows how we oversaw machinery and waste money on it.

The machine is very complex and confusing, this highlights how we use all sorts of modern machinery without knowing how it works.

Even though there is so much water, very little is given to us.



This idea shows a head with closed eyes as if dead.

This shows our dependence on technology has become foolish.

These wires have been severed



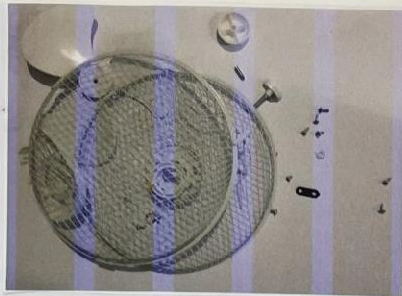
Umberto Boccioni
'Unique forms of continuity in space'
1913 (cast in 1931 or 1934)

This sculpture was an ideal form: a figure in constant motion, immersed in space, engaged with the forces acting upon it.

on the other side I may draw a machine.

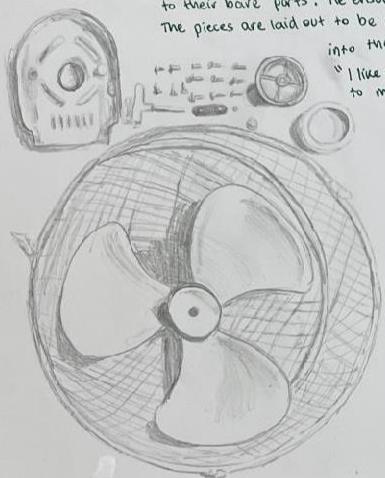


This idea is of a man who is plugged into a wall. It is part of the idea that everything we do nowadays is influenced by machinery and technology.



I also think movement can be involved, maybe pictures showing the construction and deconstruction of the object.

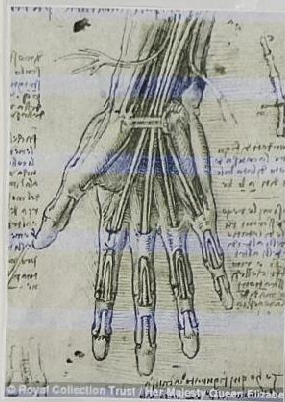
Todd McLellan, 'Things come apart'. McLellan dismantles common items down to their bare parts. He ensures that the object is still familiar to the viewer. The pieces are laid out to be admired and to provide knowledge of what went into the making of these objects. McLellan even says "I like making the mind work. It gives viewers the opportunity to make the object whole in their heads."



This idea is about our thirst for knowledge, and how we take things apart to learn how they work.

MAN AND MACHINE

Da Vinci was intrigued with how the human body worked. He began his study of anatomy in Milan (the centre of medical investigation). He dissected, by his count, 30 corpses in his lifetime.



This links to Quinn's 'Self' and how we explored dependence.

A bionic arm could attach to the end of the items, further exploring how we 'equip' them for different uses.



These objects act like accessories or clothing that we switch in and out for different uses without even thinking.



This idea shows how we use machines so much they become extensions of how we function.

The objects face towards the viewer as if they are going to be picked up or are in use.



Claes Oldenburg's sculptures change our perception of these seemingly unimportant household items by increasing their size.

He wants us to appreciate these objects, he even said "I am a fan for an art that does something other than sit on its ass at a museum."

DEVELOPING MY IDEA.

Former investigating the idea of explaining man's understanding of machinery.

I chose a iron because it is an object used everyday, we often don't even think about it.

It has a very unique shape so when it gets taken apart, the viewer will still be able to recognise it.

Rather like when artists like Picasso abandoned traditional one-point perspective in cubism, objects with recognisable shapes such as the violin allowed their fragmented compositions to still be recognisable.



Picasso -
Violin
1912

Hoover breakdown consists of many pieces of machinery and materials that commonly found inside a Hoover. They are laid out from smallest to largest in a triangular pattern, as if they are being sucked into the small wooden model of a Hoover.

The art historian John Roberts has described Woodrow as an 'urban rag-picker and scavenger' who habitually trawled the streets of Britain and Belgium to find materials for his work. Woodrow was a voracious collector of found objects that are transformed through manipulation and their new found associations with each other.



I like the trail on this composition, however I think it should either be extremely organized or extremely messy, rather than inbetween. Coiling the form of the wire allows it to be neater and easier to put into compositions.



BILL WOODROW

This piece of handle doesn't quite fit naturally into the composition. It looks too wide

I like this composition because it feels as if the pieces have been pulled out. The reverse of Woodrow's 'Hoover Breakdown' which is sucking the pieces in.

The pattern is only moving up the page which takes away any energy. It doesn't reference the horizontal movement of the iron. This could be resolved by rotating the composition.

CORNELIA PARKER



Cold Dark Matter: An Exploded view consists of a garden shed and its contents, which have been blown up by the army. The remains are hung from a ceiling with a single light source at the centre. The fragments of the shed are suspended as if in mid explosion. The light casts shadows across the room, heightening the dramatic dynamic of the work.

The suspended objects lose their aura of death and appear reanimated. The piece may have been destroyed yet the light in the centre gives movement and life back to these objects. Parker said "it takes away that pathos, which is there when you see a lot of the debris on the ground after an explosion well put it back in the air and it's still got some life."



I think the handle of the iron is effective when it is on its side because the viewer can still see what it is. At its most recognisable angle

The trail of pieces is quite compact, maybe spreading them out more could enhance their effect of movement.

I like the effect that the small pieces cause. They act almost like a trail, this adds movement and energy, similar to Cornelia Parker's 'Cold dark matter: An exploded view'.



These closer objects would be hard to draw or paint, because they are out of focus. A larger depth of field would be required to keep them in focus and make this idea work.

At this angle it is hard to tell what the object is. On the one hand this could create mystery yet for my idea I think it only makes the composition confusing.



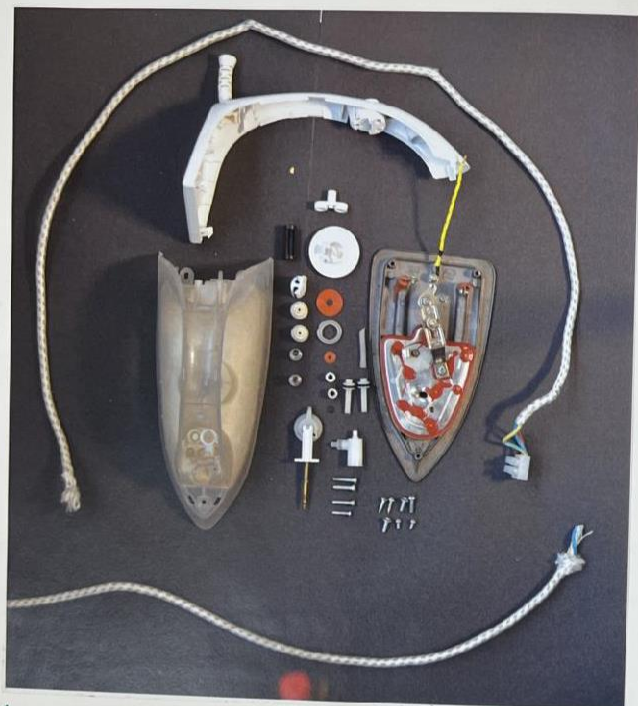
↗ mirrors the movement of pushing down on an iron.

↘ The colours are equally dispersed which holds the pieces together.

↖ The overlapping pieces create more depth than the other compositions

↗ I like the way the small pieces spill out of the iron, which makes it seem natural and yet the space inbetween is even and harmonious.

↖ The use of positive and negative space is stronger, also the pieces are more condensed which allows for each individual piece to be closer to the viewer and see more detail.



I like the order, it creates a rigid and purposeful effect.

The ropes hold the pieces together, however they seem pretty random.

At this angle the handle is not showing, as a result this may confuse the viewer if they can't recognise that this an iron.

The oil paints did not work because it was very hard to get details of objects, ~~because~~ this was because the brushes are too thick for the smaller objects. Detail is very important in this piece because I want to show Man's desire for in depth knowledge and understanding of how everything works. Without detail this idea is lost. I think this can be resolved by changing the medium to coloured pencil, this would allow for detail to be shown a lot more, and as a result make my idea much clearer.





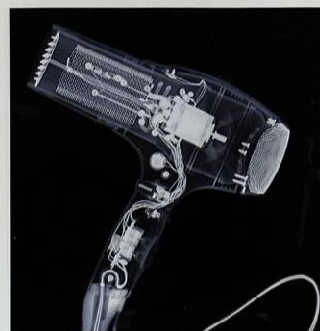
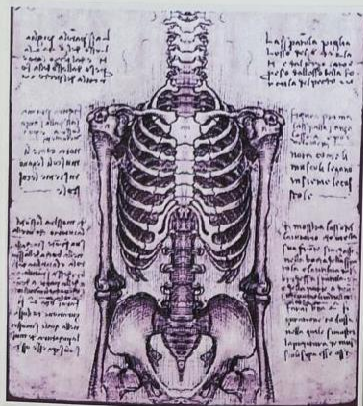
MRI SCAN



MRI SCAN



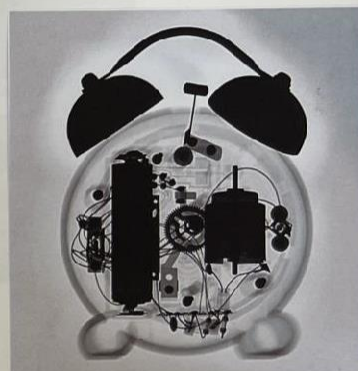
This idea of x-rays came from Da Vinci's work, his thirst for knowledge led him to dissect corpses. Nowadays we can look and learn about the human body via MRI scans, x-rays and other technological advances. This relates to my idea of looking inside technology by opening up objects because it is about our human desire for knowledge and understanding.



Inverting black and white images creates a aesthetic similar to that of an x-ray or MRI scan.



The inside of electrical objects mirror internal organs and bones that are shown in x-rays of humans.



Colour images can be made black and white the 'inverted' in photoshop. This results in an artificial 'glow'. This results in a similar aesthetic to an x-ray.

ARTISTS WHO EXPLORE NEGATIVES AND X-RAYS IN THEIR WORK



Barbara Kruger

This piece is about the divide caused by abortion laws at the 1973 Roe vs Wade Supreme court decision. Barbara Kruger produced this in support of the Women's march on Washington to encourage reproductive freedom.

The split in positive and negative exposures resembles an X-ray. It was done to enhance the divide in opinion over abortion laws.

I think it is very effective because the conflict of ideas is shown so obviously, furthermore the use of text in red, suggests ~~there~~ a clash because it contrasts with the red.



Thomas Ruff - Negative

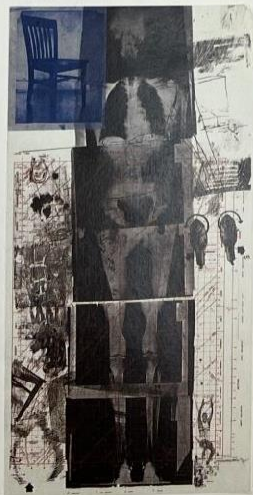
These images are scans of 19th century photographic prints, he digitally reverses the tones from sepia to blue, black and white.

This removes the works from their historical narratives.

Ruff's work seems to be neither colourful nor black and white, this makes it seem as if it is from another dimension all together. The blues and blacks, along with the blurry outlines of objects create a confusing image.



Robert Rauschenberg, 'Booster'

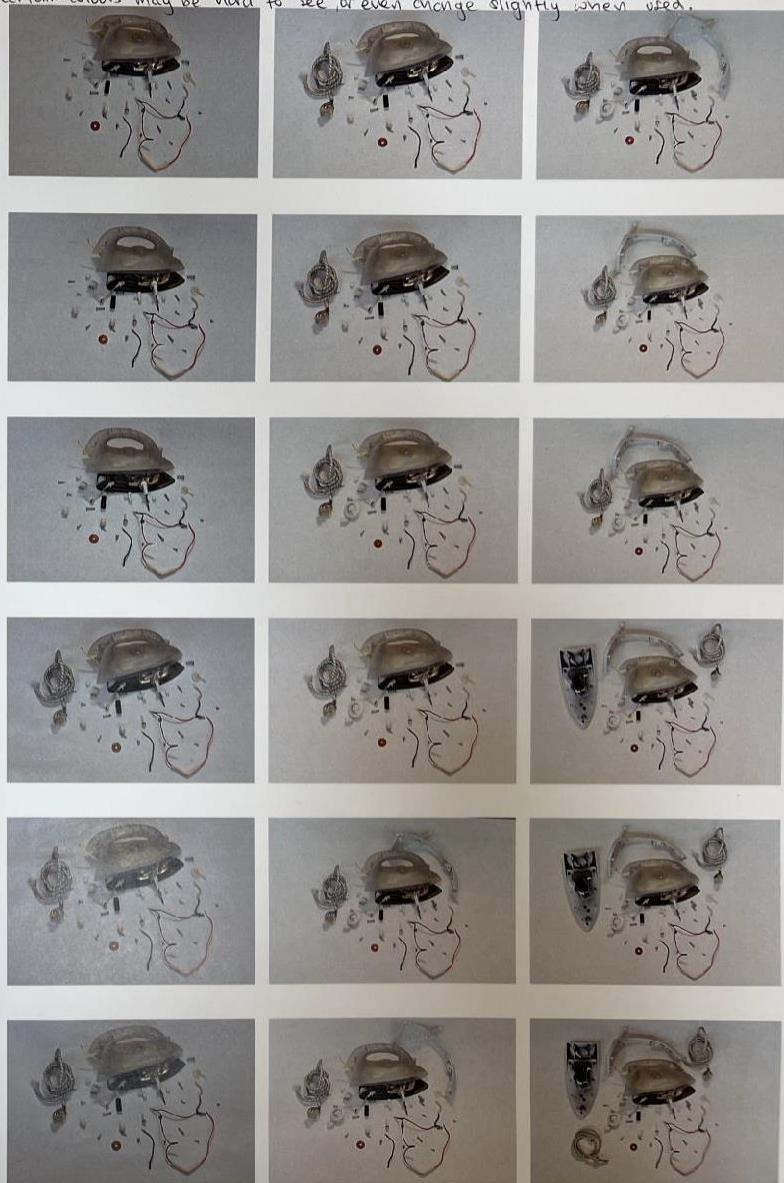


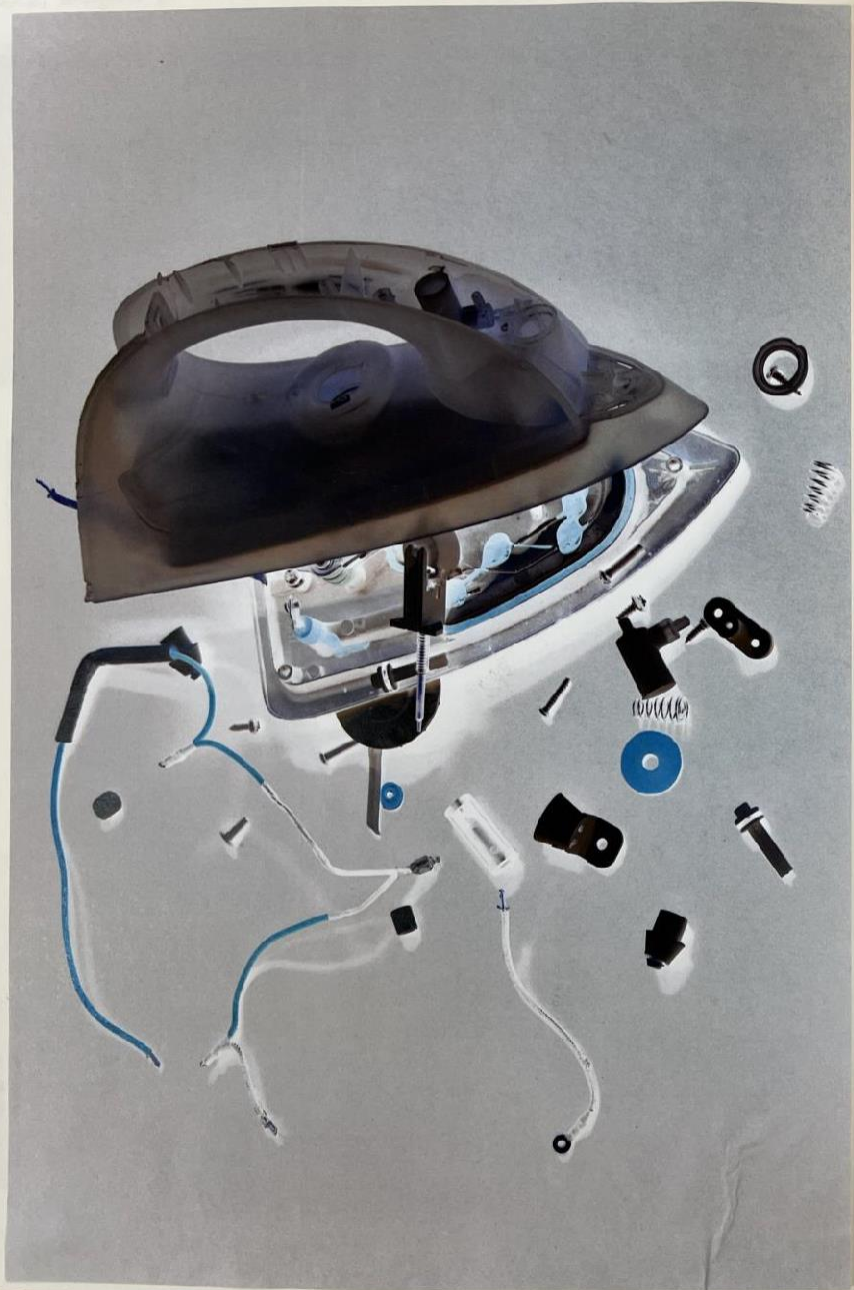
This work consists of six X-rays of Rauschenberg's body, joined together to form a life-sized lithograph. He described it as "a self-portrait of inner-man".

The X-rays show everything and nothing, the viewer can see the core bone structure but not the exterior. The osteological charts, images of furniture, drills and charts of athletes, instills chaotic energy.

I really like Rauschenberg's chaotic approach, it seems to me that it mirrors our understanding of complex ideas, the more we learn the clearer the picture becomes.

I took some more images on a white background so that when it is inverted the background would become black, and the shadows would become white, resulting in a glow around objects. This would create the aesthetic of an X-ray. The only problem may be drawing onto black as certain colours may be hard to see or even change slightly when used.





The inverted colours work well because it gives it the aesthetic of an x-ray.
 The blue wires enhance the x-ray feel because they look as if they are glowing, especially with the white shadows.



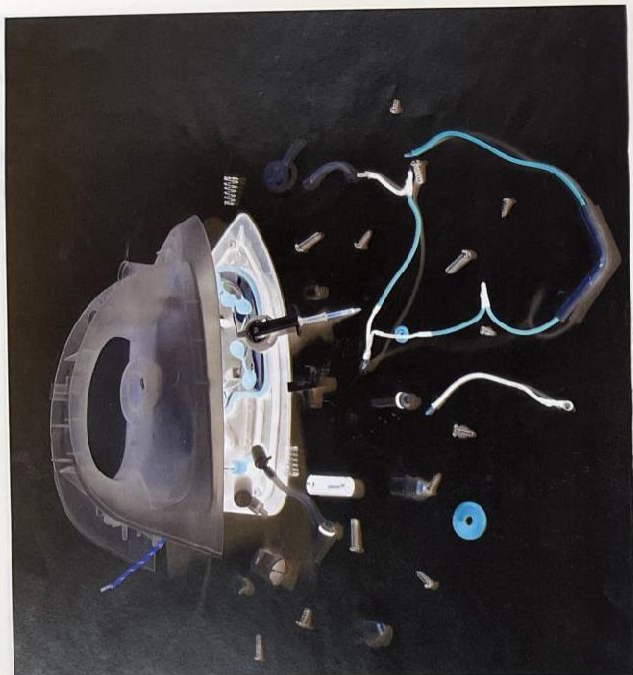
under the fold

The grey/blue colour is hard to get with ~~color~~ colour pencils. However they

allow for much more accuracy than oil paints.

The blue/grey card gives a smooth flatness to the background.

I need to achieve more subtle tonal contrasts to make the colours stand out, a larger image may help.

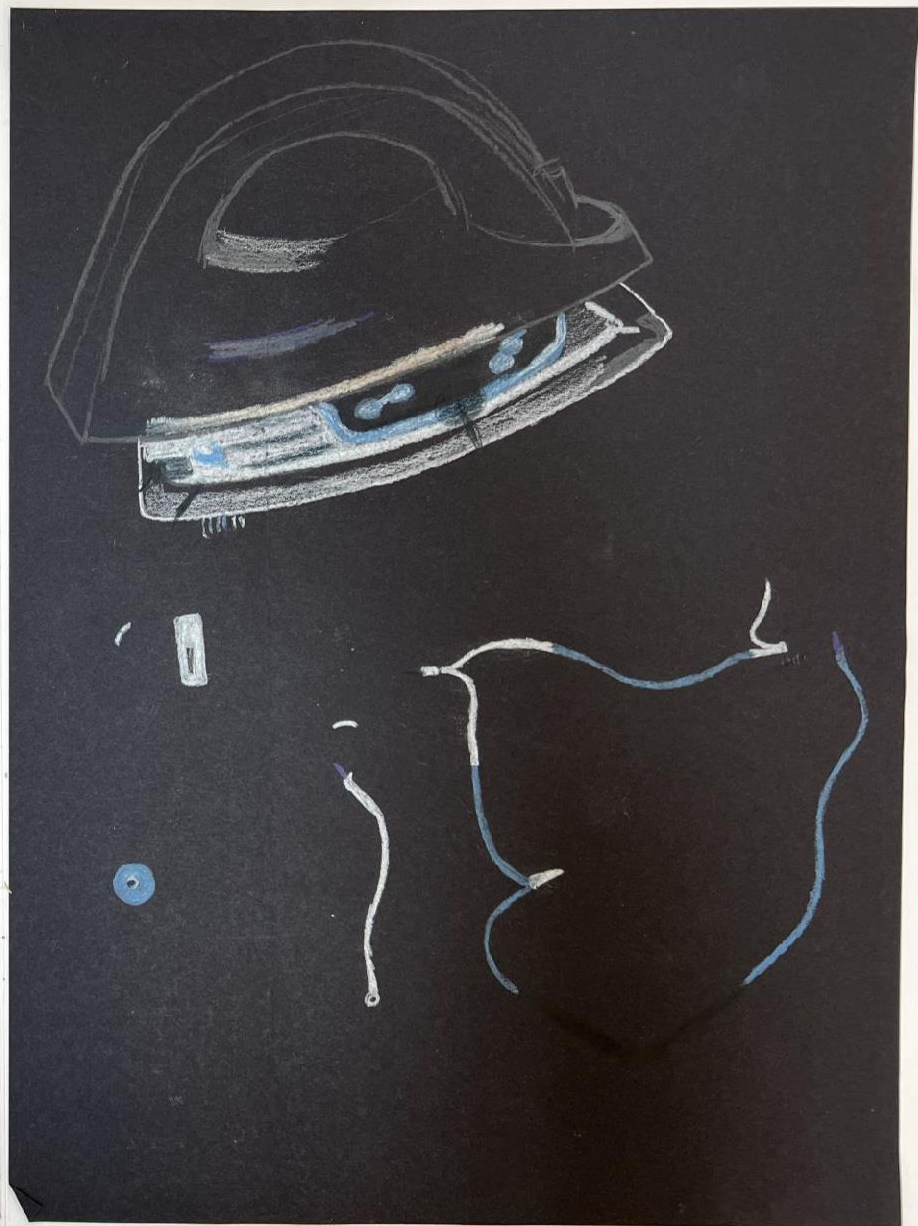


Using coloured pencil didn't work as well when working on the black background because darker objects are harder to see.



Although the dark objects are hard to see, the white and blue objects are really effective and still have their 'glow' effect.

Original image.





This work is of an iron that I took apart and scattered across the page. I wanted to investigate man's understanding of machinery. I chose an iron because it is an item that is used every day and yet is often ignored and overlooked. Also chose to use an iron because it is easy to recognise due to its unique shape. I tried to achieve an x-ray aesthetic by inverting the picture, to emphasise the idea of humanities understanding on how machinery works.

For in this piece I looked at Barbara Kruger's 'your body is a battleground', who used split positive and negative exposures to show to show divide in opinion over abortion laws. I also looked at Rauschenberg's 'Booster' which consists of x-rays of his body. His x-rays show everything and nothing because we can't see the exterior of flesh. The chaotic approach he took also inspired the idea that the more we learn the clearer the picture becomes. All the astrological charts, drawings and anatomy in the piece is very confusing until we understand what we are seeing in more depth.

The strengths of this piece is the effect, it clearly is an x-ray which communicates the idea of man's understanding of machinery is limited unless we look inside these objects we use daily.

The weakness is in the detail, the colours pencils crumbled very easily making it hard to highlight the smaller objects such as the nails accurately.

CYANOTYPES



These cyanotypes are of the same iron I drew, I spread them across paper and cardboard to show the inside and inner workings of the iron to enhance the sea of man's understanding of machinery. I did them by leaving them in sun for about half an hour and then removed the iron.

I was inspired by Thomas Ruf's negative images. He scans 19th century photographic prints and reverses the tones to blue and white. This makes it look as if it were from another dimension. They look very similar to cyanotypes and have the same effect.

The strength of the cyanotypes are that they create a confusing image because some of the objects are more transparent than others which create a blurry outline on some of the items. This helps to highlight man's understanding of machinery.

I think they could have been improved if I left some objects out for different periods of time to create contrast between some of the pieces' imprints.

Practise cyanotypes :



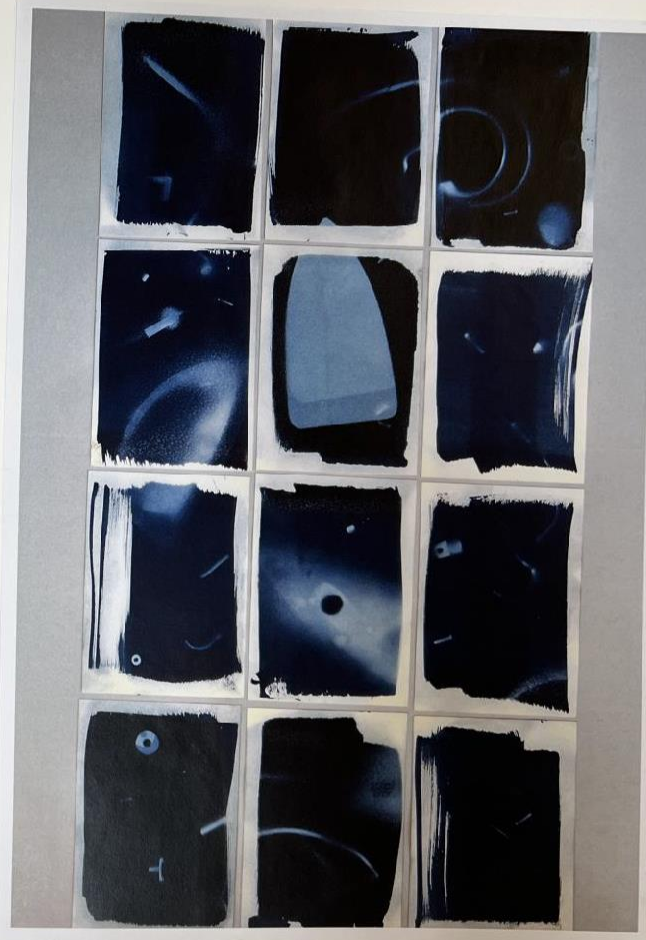
FINAL A3 CYNOTYPES ON CARTRIDGE PAPER.

The cyanotypes are inspired by Man Ray's and Wallead Besny's cyanotypes. My cyanotypes are similar because it hovers between the abstract and the representational. The rough brushstrokes of cyanotypes fluid contrasts mechanical parts of the iron. Besny also uses "old newspapers, discarded concert tickets, thrown out art materials and even the annoying bit of paper that always fall out of a new copy of the New Yorker" which links to the idea of using objects that we give little value to yet use daily.



↑
The trail behind the iron adds
movement and energy to the piece.

PHOTOMONTAGE OF CYANOTYPES



← Man Ray's
Rayograph
1922

← Wallead
Besny's
"Rubbish
idea"

↑
The cyanotypes on paper
look like images of
stars or planets which I
really like because it shows
how if we knew nothing about
what the inside of an iron looked
like it would be hard to tell what
the cyanotype is of.

CYANOTYPE ON CARDBOARD BOX



↗ The cyanotypes onto cardboard work really well as a sculpture as it can stand up itself



↗ I like how the box is similar to one that the Iran came in.

MODERN ART: 2000s

Modern day Still Life artists vary drastically in the way they work, ranging from sculpture to photography. Many of them make links to previous forms and styles of Still Life. For example these images taken by Mat Collishaw play with the idea of Vanitas yet in a more modern way. For example, the Dutch Golden Age clearly influences the style of his images of their "Last Meals on Death Row". Such as the light coming from the left and the background being empty and dark. Lisa Milroy is also another example of someone who emulates previous Still Lifes, her style looks very similar to those on Ancient Egyptian tombs due to the ordered composition.

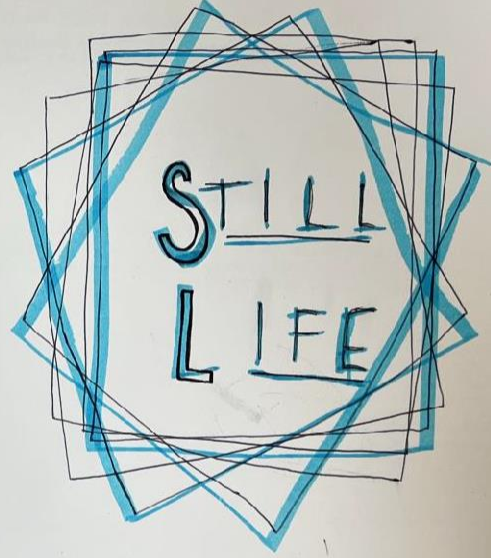


Lisa Milroy-
light bulbs



Collishaw's 'last meal on death row'
images look very similar to Dutch golden
age 'Vanitas'. (Bing)

Info from: A Closer Look At
Still Life (The National Gallery)
and 'Apples, Pears and Paint'



RACHEL WHITEHEAD



Rachel Whitehead (b. 1963) was born in London, England where she currently lives and works. She studied painting at Brighton Polytechnic and sculpture at the Slade School of Fine Art. Whitehead won the Turner Prize for her public sculpture *House* (1993) and represented Great Britain at the 1997 Venice Biennale. She has been the subject of solo exhibitions at Kunsthalle Basel, the Reina Sofia, the Serpentine Gallery, and the Deutsche Guggenheim, among others. Her works are in several prestigious collections worldwide including the Museum of Modern Art, New York, the National Gallery of Art, Washington D.C., the Stedelijk van Abbemuseum, Eindhoven, the Tate, London and the Centre Pompidou, Paris.

Whitehead's work typically takes the form of casts, which are formed when a liquid material is poured into a mold and allowed to solidify.

Ghost (1990) was Whitehead's first large-scale sculpture and set in motion the ambitious, architecturally scaled works for which she is widely recognized today. Made by filling a room of a Victorian house in North London with concrete to create a solid cast that picks up the details of the walls, mantle, and windows, *Ghost* is a positive room-sized object that reveals itself gradually, as one encircles the huge form.

She talked about "the ludicrous policy of knocking down homes like this and building badly designed tower blocks which themselves have to be knocked down after 20 years."

casts are of negative space, which define and surround objects.

Whitehead's work has been described as 'minimalism with heart.'

The objects she casts—mattresses, beds, sinks, chairs—all have an intimate, physical relationship to the body. As objects they can be held, used and inhabited.



Maquette for Judenplatz Holocaust Memorial 1995

This is actually made of plaster, pigment, resin, wood and metal, not toilet rolls.



"Line up" - 2007/8

While they might appear straightforward at first glance, Whitehead's sculptures always have deeper stories to tell. They capture the negative space around us.

<https://www.tate.org.uk/art/artworks/whitehead-untitled-stairs-t079394?text=Summary+together%20to%20form%20a%20unit+text=Untitled%20Stairs%20is%20one%20of+home%20and%20studio%20in%201999>
<https://www.tate.org.uk/art/artists/rachel-whitehead-2315/five-things-know-rachel-whitehead>
 Rachel Whitehead was awarded a damehood for services to art as a part of The Queen's Birthday Honors List, which awards people across the United Kingdom for outstanding achievements.

MICHAEL LANDY

A member of the Young British Artists (YBAs), conceptual artist Michael Landy produces installations that comment on consumerism. For his best-known work *Break Down* (2001), Landy gathered all of his worldly belongings, including clothes, postage stamps, a car, and works of art by himself and other artists such as Damien Hirst and Tracey Emin, and installed them in a former shop space in central London. After cataloging all 7,227 items, Landy destroyed them on an assembly line with the help of 10 workers.

"Break down" - 2001

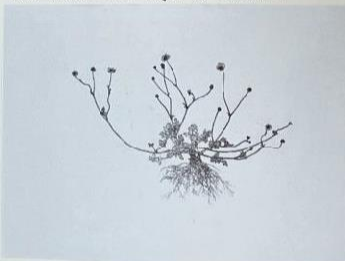


Landy made no money of this project.

Landy said "I'm always trying to get rid of myself."

In recent years, Landy has also produced etchings of weeds in the traditional style of botanical studies.

"Creeping Buttercup", 2002



They are very reminiscent of a process called ~~weeding~~ nature prints, where objects such as plants were pressed directly into soft metal to produce details not only of their shape but their surface details.

The etchings are all meticulous, life-sized studies of individual weeds the artist found growing in the street. Landy has described why he was drawn to these 'street flowers'. He has said, 'they are marvelous, optimistic things that you find in inner London ... They occupy an urban landscape which is very hostile, and they have to be adaptable and find little bits of soil to prosper' (quoted in Buck). Weeds are hardy, thriving in often inhospitable conditions with very little soil, water or direct sunlight. They grow between paving stones or on waste ground in the city, tenaciously asserting themselves despite being overlooked by most passers-by. Landy collected a number of these plants and took them back to his studio where he potted and tended them, making studies of their structures including detailed renderings of roots, leaves and flowers.

Landy is almost forcing the viewer to see an object that they choose to ignore every day

These 'street flowers' illustrate how everything exists for a finite amount of time. Landy also viewed them as a continuation of 'street furniture' and his inhaist in the everyday.

I really like how Landy has taken what is usually considered an ugly pest and transformed it into an elegant image.



"Herb Robert", 2002

As Julia Staßbrass has pointed out, 'the depicted weeds act metaphorically, standing in for the urban underclass - similarly mobile, mongrel and diasporic - and the subject of prolonged neglect and spasmodic measures of control, or weeding'.

The detail of the works recalls botanical illustration, particularly the direct imprints of plants known as nature prints made in the nineteenth century before the advent of photography.

<https://www.artsy.net/artist/michael-landy>

<https://www.tate.org.uk/art/artworks/landy-herb-robert-p78725>

Calling the plant a name enhances its importance and gives the weed an identity it never had before.

ALBRECHT DÜRER



Hand of A paste

Dürer best recognized as one of the best craftsmen that hailed from northern Europe amid the Renaissance, it is essential to consider that unique circumstance throughout Dürer's life saw him creating diverse styles and procedures. From his subjects to the good mediums he utilized, he was differing in his virtuoso. However, he concentrated on three important territories; painting, printmaking and theoretical works.

https://www.metmuseum.org/toah/hd/durr/hd_durr.htm

<https://www.christies.com/features/Albrecht-Durer-10-things-to-know-8053-1.aspx>

Dürer was convinced that nature, being God's creation, was the very source of art. He embodied the belief that artists should draw exactly what they saw in order to make their work as convincing as possible. "The more precisely the forms in your work are compatible with life, the better it will appear. That is the truth. So never imagine that you can or should attempt to make something better than God has allowed his created nature to be. For your ability is impotent compared to God's creativity"

"For all works, none is truly and completely identical to another"

I really like how Dürer uses cross-hatching to show depth in the hand and also the different textures of the skin and bone.

Dürer Self Portrait at 13, 1484



Dürer began studying his own likeness at a remarkably young age, initiating a practice of self-scrutiny that would be a hallmark of his career. The inscription at the upper right of the sheet states, "I drew this after myself from a mirror in the year 1484 when I was still a child." Despite a certain degree of clumsiness in the depiction of the drapery and bodily proportions, this image reveals the artist's considerable skill in handling silverpoint, a traditional method of drawing that was difficult to correct.

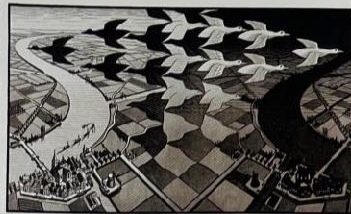
Dürer exclaimed that the diversity of nature was such that every work of art that tried to depict the same natural object would always be different from the original.



studies of left hand.

Great piece of Turf 1503.

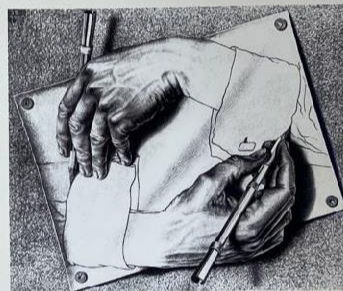
M.C. ESCHER



'Day and Night'-1938

In the late 1930s, Escher also became obsessed by the "regular division of the plane", in which shapes (often fish, lizards or birds) are tiled across a flat plane in such a way that the spaces between them make other, recognisable shapes. (This technique was directly inspired by the Alhambra) *Day and Night* (1938) features black and white bird forms arranged in this way over a chequerboard countryside. In many of these images the distinction between foreground and background is obliterated: the viewer can choose to see one or other set of shapes as foreground at will.

Although he was not affiliated to any particular group his work is very similar to those of surrealists. He allows the viewer to choose what reality they see.



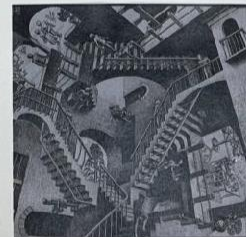
'Drawing hands'-1946

that distinguished between "feeling people" – artists who concentrate on the human form – and "thinking people", artists like himself who are "reality enthusiasts", interested in "the language of matter, space and the universe".

Escher was fascinated by the contrast between two dimensional flatness (eg. paper) and the illusion of three dimensional volumes that can be created with certain marks.



I really like how Escher plays with the idea of eternity and endless loops.



'Relativity'-1953

Escher showed much interest with perspective and impossible architecture. He said "I feel like telling my objects, you are too fictitious, lying there next to each other static and frozen: do something, come off the paper and show me what you are capable of!"

His work is very mathematical, some mathematicians use his prints to illustrate their books. His use of tessellation and symmetry allowed him to create these 'impossible' images.

Escher declared: "If you want to express something impossible, you must keep to certain rules. The element of mystery to which you want to draw attention should be surrounded and veiled by a quite obvious, readily recognisable commonness." This is arguably as true of fiction or music as it is of Escher's brand of geometric sorcery. And it also, in a way, sums up the genius of Escher himself, an orderly man who made inexhaustibly extraordinary things.

<https://www.sciencedirect.com/science/article/pii/S1877042814036295/pdf?md5=646d888d46154bac887e3691938ef41&pid=1-s2.0-S1877042814036295-main.pdf>

<https://www.theguardian.com/artanddesign/2015/jun/20/the-impossible-world-of-mc-escher>

SUSAN COLLIS



Susan Collis uses a variety of techniques and strategies to investigate issues concerning interpretation, craft, value and labour. Everyday objects are presented etched, splattered and stained with marks of work, wear and tear. At first glance, the marks seem to be the accidental results of normal use, and as such seem meaningless and not worthy of examination. Collis is interested in the shift of perception that takes place upon discovery that they are, in fact, careful, intentional acts, and that the materials used are traditionally valued for their financial or decorative properties. A tired stepladder covered with paint drips from years of use has been simulated by the meticulous inlaying of diamonds, pearls, opals and other prized materials. A bucket catching a drip from the gallery ceiling may not be the result of neglect, rather a complex staging of pumps, water-tanks and false walls to artificially create the scenario.

→ A recurring motif is the splash or drip. It's genital but not considered a mark and erands in for something that would usually be cleaned away.

'Seventeen - By the way'

Her work has been described as "Baroque minimalism," developed from artists who revel in materials and play with mimesis and impersonation.

Susan Collis's work brings mundane detritus and materials into sharp relief, calling attention to otherwise overlooked elements of our daily lives. "I've always wanted a creative life," she says. "But being an artist wasn't something that I'd ever, ever planned." Collis playfully recreates objects like discarded floorboards using mother-of-pearl inlay, diamonds, and silver, or hand-stitches painters' drop cloths to recreate inadvertent splashes and drips—paying close attention to craftsmanship. Her work has been described as "Baroque Minimalism," developed from artists who revel in materials such as Robert Morris, and those who play with mimesis and impersonation, like Robert Gober and Jeff Koons.

Typically works involve momentous amounts of hidden labour to create an object that may go easily unnoticed, but is replete with value, be it material or conceptual.

If you do a lot of drawing, you're likely going to ball up and throw away quite a bit of paper, right? And, if you're Collis, you're going to reference the process by casually displaying such wasted reject sheets—but only after having coated them with gold or palladium leaf. Or maybe, as in *On second thoughts*, by amplifying the crumpling creases with carefully applied graphite marks on a series of balled paper on the gallery floor. It's as if Collis is underlining reality, trying to give selected sections of the artist's life an italic emphasis. And it works.

→ The fact that she almost brings back to life a failed drawing, is really clever because it shows the idea of eternity which I think is really interesting.



'And it works'

<https://www.a-n.co.uk/news/gz-susan-collis-artist-encouraging-us-see-value-mundane/>

<http://www.seventeengallery.com/artists/susan-collis/>

THE BOYLE FAMILY

Boyle Family aims to make art that does not exclude anything as a potential subject. Over the years, subjects have included: earth, air, fire and water; animals, vegetables, minerals; insects, reptiles, water creatures; human beings and societies; physical elements and fluids from the human body. The media used have included performances and events; films and projections; sound recordings; photography; electron-microphotography; drawing; assemblage; painting; sculpture and installation.

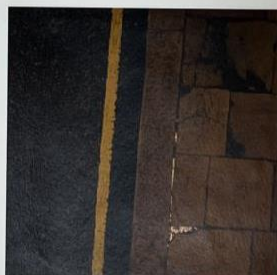


— I really like how a trodden down, broken pavement can be turned into what looks like an abstract painting.

Study from the Broken pavement series 1986.

Boyle Family is best known for the earth studies: three dimensional casts of the surface of the earth which record and document random sites with great accuracy. These works combine real material from the site (stones, dust, twigs etc) with paint and resins, preserving the form of the ground to make unique one-off pieces that suggest and offer new interpretations of the environment, combining a powerful conceptual framework with a strong and haunting physical and visual presence.

On travelling to a selected site, the Boyles would throw a T-Square to select a random area to replicate.



The Study is one of the series of 100 London studies selected at random from a square of London including parts of Notting Hill, Shepherd's Bush and Holland Park. This area was selected not only because we live in the middle of it but also because it provides an extreme cross section of the urban environment. The defect in the random process caused by the possibility that our choice of this area to live in introduces a subjective element that might turn out to be significant has resulted in our decision to select sites at random on a map of the world.

"We also want to be able to look at anything without discovering it in our mothers' womb [...] We want to see without motting and without reminiscence this cliff, this street, this rock, this earth."

Holland Park Avenue study, 1967.

! I think the idea of creating art out of worn down pavements that we walk over and ignore is really clever. It emphasises how little we see and how much we ignore everyday objects.

The Boyle Family play with the idea of chance and by doing so demonstrate how everything has beauty and can become art.

<https://www.boylefamily.co.uk/boyle/about/index.html>

<https://www.tate.org.uk/art/artists/mark-boyle-797>

RALPH GOINGS

Ralph Goings is a realist painter who has exhibited in this country, Europe and Japan and is represented in museums and private collections here and abroad. He is recognized as one of the original members of the Hyper-Realist or Photo-Realist group of the late 1960's.



I really like how the objects in light have very little detail on them, creating an immediate impact and trying to avoid it looking like a painting.

'Still life with Pitcher' - 1976

Goings was part of a hyperrealist group of painters in California during the late 1960s, known for his photorealism involving hamburger stands, fast food eateries, and vintage cars.

Double Ketchup

I like the composition and how it ignores the top of the bottles. This makes it seem more like a photo than a painting because it seems less intentionally placed out.



It occurred to me that projecting and tracing the photograph instead of copying it freehand would be even more shocking. To copy a photograph literally was considered a bad thing to do. It went against all of my art school training... some people were upset by what I was doing and said 'it's not art, it can't possibly be art'. That gave me encouragement in a perverse way, because I was delighted to be doing something that was really upsetting people... I was having a hell of a lot of fun."



Goings

Ketchup.

The work lacks the artist's hand, focusing on the way things look in their environment and especially about how things look painted."

He began producing water-colours in the 1970s but held fast to his emphasis of natural light as a subject within each composition.

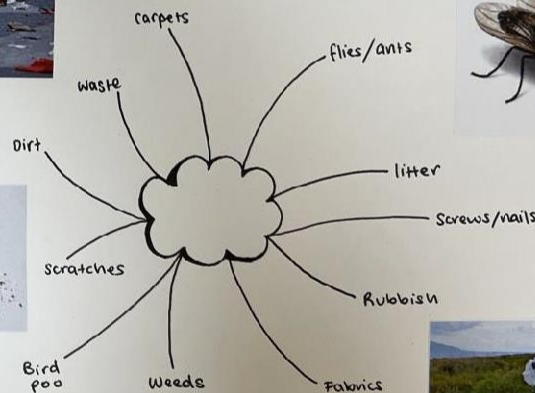
<https://www.artspace.com/artists/ralph-goings>

<https://www.artspace.com/artists/ralph-goings>

INITIAL IDEAS

IN RESPONSE TO
MICHAEL LANDY'S
ETCHINGS OF WEEDS

I really like Landy's 'Nourishment' work because he takes items (in this case weeds) that we view as pests and everyday annoyances and turns them into elegant etchings which are detailed and delicate and transform how we view them.





MY FIRST HAND
PHOTOS

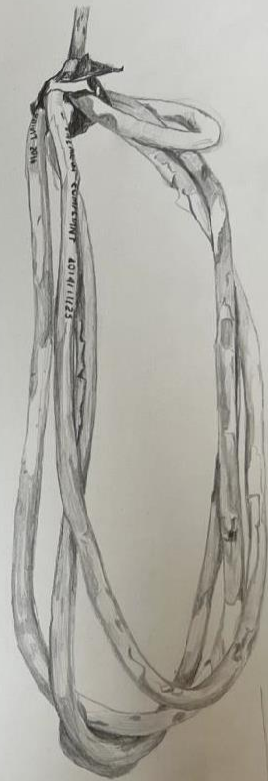


"Stains" is a boxed set of thirty sheets of paper and is like a little treasure chest of overlooked things.

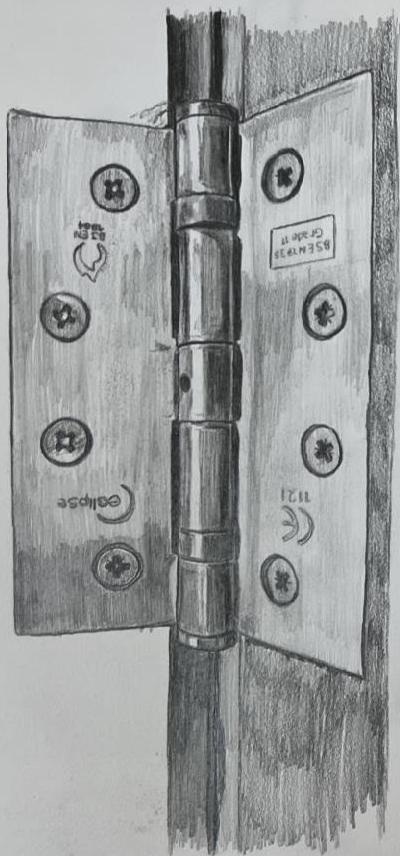
"The idea of using something that stains rather than paint that sits on the surface of a canvas was my discovery for myself."

Ed Ruscha.

"Stains", 1969
Ed Ruscha.



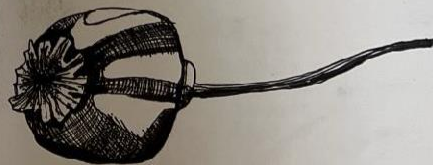
I chose this object to draw because it has movement in it, as if it is a living creature. It seems to hang down and sway which links to my aim of showing elegance in mundane/ugly objects, which I think I have achieved.



I chose this object because it is usually hidden from our sight. It could have been more successful if it was not attached to the wall because it makes it slightly flat. In the future I will try to use objects that can stand alone.



With these objects I used a mix of continuous line drawing and stippling because I wanted to show what the object was like in my eyes, which makes it more like an experience than just a drawing.



The thicker pens I used here did not allow as much detail.

PHOTOS FOR MONOPRINTS. TAKEN USING A MAGNIFYING GLASS #10



• Not on view

Claude Heath
Ben Nevis, 2003

was inspired by
'Ben Nevis', I wanted
the centre of
the image to be
similar to landy
in results in
stagnant and result.

This was drawn from an aerial photograph, and it was drawn
using a blindfold and working from touch alone.
It creates a feeling of immersion because it is not confined
to an outline as if it is alive and moving.

The process of monoprinting is very interesting because even the artist is unsure of what they will see in the end.

I really like the textures left behind by my hand, I think it gives the objects energy and movement.



I think I need to try and get a more even spread of point so that some areas are not so dark and others not so pale.

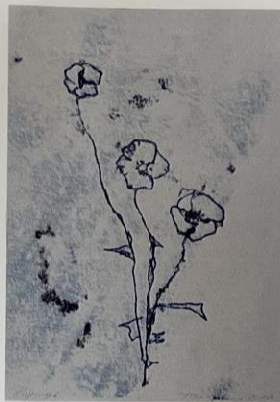
The monoprints also link to the idea of revealing the unseen when we turn them over and finally look at the end piece.



I think I could have made this piece slightly larger however I think the large amount of blank space creates an isolation that enhances the importance of the insect.



I like this print because it is very ambiguous and at the same time has a quality similar to that of an insect.



"Poppy" by Tracey Emin

This monprint inspired my own prints because it captures the fragility of the flowers extremely well yet they still look very unlike poppies.

Emin said that "Monoprints are alchemical, you can never be quite sure how it is going to come out until you've finished" which really interested me because ~~for that reason~~ ~~and product~~ we often know what the end product will look like.

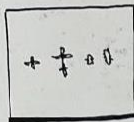


PLANNING FINAL

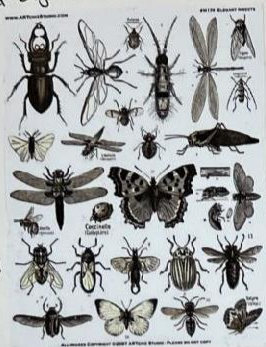
I want to use a magnifying glass to show the detail and elegance of these insects that we are so often repulsed by.

to represent the insects better

Composition:

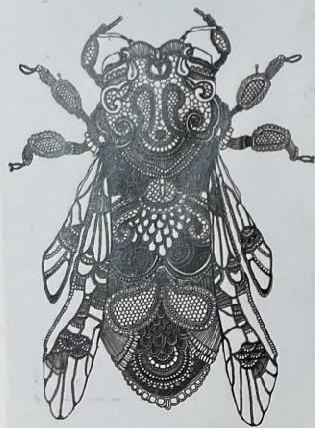


I want to avoid this composition because it looks like something that would be seen in a scientific journal which takes away their individuality which does not show how I see them.



The random pattern suits my idea better because it creates a composition that feels more natural as if the insects have been found more rather than put there.

The use of a magnifying glass is also very important, not only to provide more detail, but, to distort slightly the insects.



This art by Rosalind Mowles helped inspire my final piece because it shows how insects can be delicate and aesthetic (although her style is very different).

Mowles travels a lot for inspiration which results in the patterns she uses. She clearly wants to show the individual detail and elegance of each object/insect. She said 'The more interesting my surroundings are the more inspired I am to draw' showing her dependence on the environment.

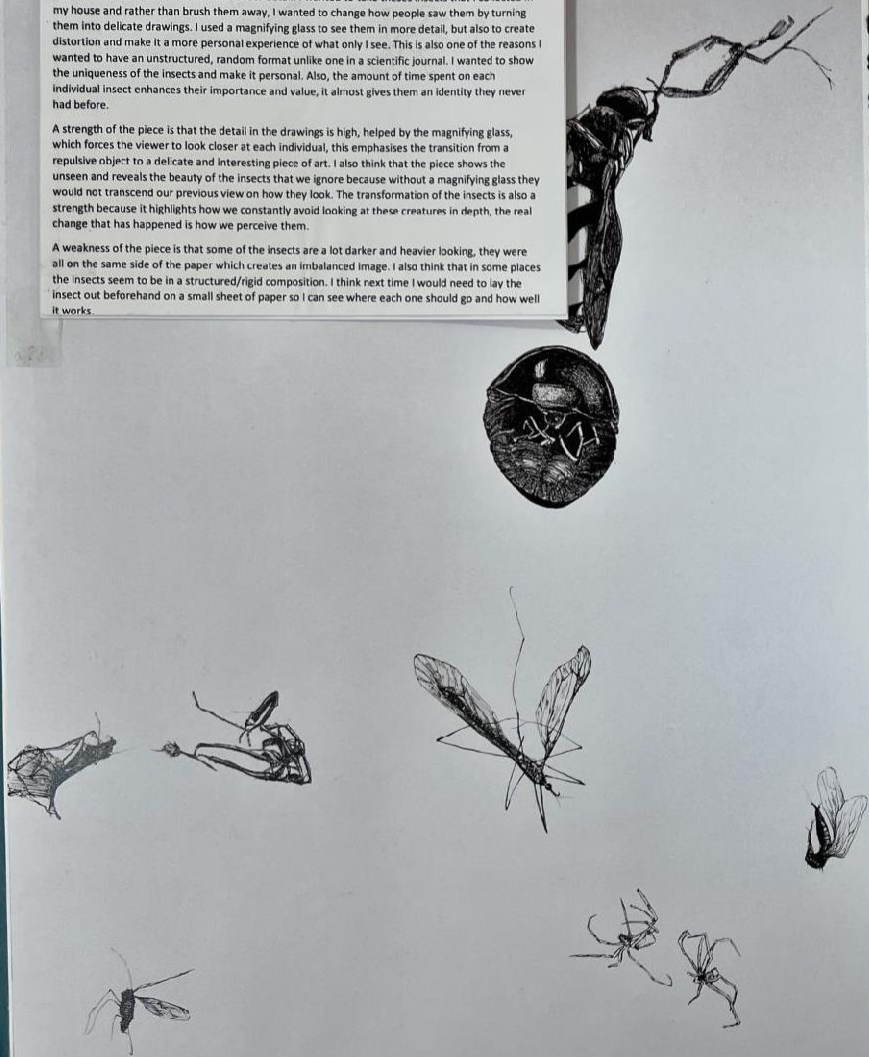
DRAWING THROUGH A MAGNIFYING GLASS



I was inspired by Michael landy's 'hourishment' etchings of weeds that he found in pavements and cracks in walls. He transformed the plants from hideous pests which we ignore, into elegant pieces of art which make us look at them in closer detail. I wanted to take these insects that I collected in my house and rather than brush them away, I wanted to change how people saw them by turning them into delicate drawings. I used a magnifying glass to see them in more detail, but also to create distortion and make it a more personal experience of what only I see. This is also one of the reasons I wanted to have an unstructured, random format unlike one in a scientific journal. I wanted to show the uniqueness of the insects and make it personal. Also, the amount of time spent on each individual insect enhances their importance and value, it almost gives them an identity they never had before.

A strength of the piece is that the detail in the drawings is high, helped by the magnifying glass, which forces the viewer to look closer at each individual, this emphasises the transition from a repulsive object to a delicate and interesting piece of art. I also think that the piece shows the unseen and reveals the beauty of the insects that we ignore because without a magnifying glass they would not transcend our previous view on how they look. The transformation of the insects is also a strength because it highlights how we constantly avoid looking at these creatures in depth, the real change that has happened is how we perceive them.

A weakness of the piece is that some of the insects are a lot darker and heavier looking, they were all on the same side of the paper which creates an imbalanced image. I also think that in some places the insects seem to be in a structured/rigid composition. I think next time I would need to lay the insect out beforehand on a small sheet of paper so I can see where each one should go and how well it works.



CONTINUOUS LINE DRAWING TO CAPTURE THE ESSENCE OF THE OBJECT MOVING TOWARDS ABSTRACTION

These pen drawings are of insects however I drew them without looking at the piece of paper I was working on.

This creates a very personal drawing because it is my experience of the insect that nobody else can see.

I really like how the different lines and textures are almost taken apart as if the drawing has been unravelled and the details have been exposed.

I think if I did ~~the~~ some of them larger, it would have allowed for more freedom and given a very different outcome which may have made them more intriguing.





FIRST HAND ANALYSIS OF LANDY'S 'NOURISHMENT' SERIES FROM TATE BRITAIN ON



← The vast amount of negative space is much clearer when seeing the series in person. It makes the focal point seem a lot smaller which enhances the vulnerability of the plants.

However, it also increases the importance of the weeds because they are not surrounded by other plants.

→ When the pieces are positioned next to one another it makes their individuality stand out. This variety of content really emphasises their personalities.



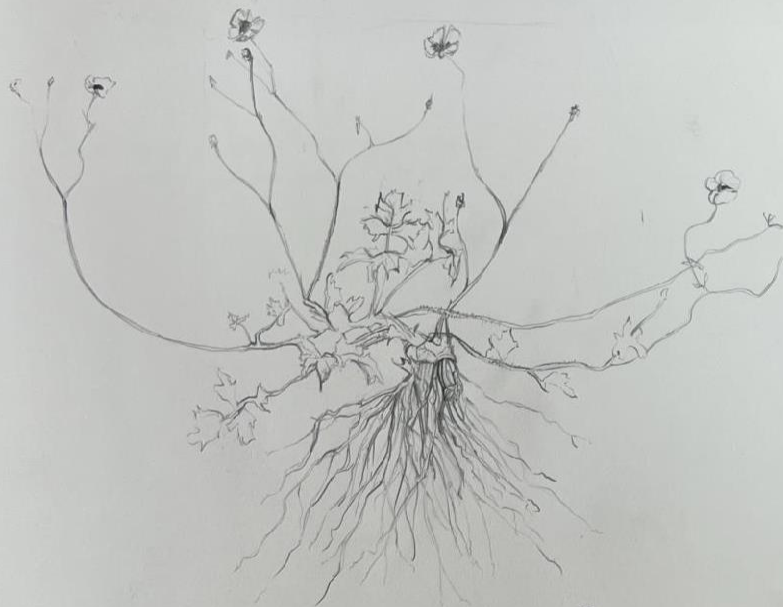
→ All the weeds are the same size in Landy's work as they are in real life. This means that the detail Landy puts in is incredibly hard to see in a book or a picture.

→ The lack of colour in the 'Nourishment' series makes the weeds look ghost like, almost ethereal. To me this represents the idea of the delicacy and beauty we can't usually see, yet, Landy has been able to capture it.

→ when going to see the series the first thing I noticed is that the orientations of the pieces were different, some were short and wide and some were tall and thin. I think this massively increased their uniqueness.

NOURISHMENT Michael Landy.

CREeping BUTTERCUP



No colour makes them seem ghostly almost angelic

Very large paper in real life it is very impressive.

No frame allowed for a lot more space which means that the plants are more isolated.

Clearly observed for long periods of time since the veins and dirt are all drawn.

Extremely Detailed

MICHAEL LANDY RESEARCH

In his series of drawings called Nourishment, the artist: Michael Landy collected weeds growing on the streets of London, kept them alive and then drew them life size. He then made a set of 37 etchings, some of which have found their way into the Tate collection. This print depicts a creeping buttercup or Ranunculus repens. - 2002

the portfolio, it extends in a wide composition with stems arching off to the left and right of the page. Several small flowers emerge from the end of the stems, in various states of decay. These leaves cluster above the elaborate root ball and at the joints of the branches, while fibrous roots extend from a mass at the base of the leaves.

One of the most elaborate weeds in

ML: I'm less interested in them when they are dead. I'm more interested in the lifecycle of the weed. This name derives from the purses that shepherds used to wear as it has a similar shape to the seed pod of the weed. Many years ago children used to play games with the wildflower and when they picked a seed pod and it broke in their hand, they would be accused of breaking their mother's heart. I was really drawn to Shepherd's Purse because there is an abundance of them and they are really attracted to the distinctive seed pod, it can everywhere.

I think the weeds are very special because Landy seems to give them a personifying. This is emphasised by their names



'creeping buttercup' - Landy

The etchings are all meticulous, life-sized studies of individual weeds. The artist found growing in the street. Landy has described why he was drawn to these 'street flowers'. He has said, 'they are hardy, optimistic things that you find in inner London ... They occupy an urban landscape which is very hostile and they have to be adaptable and find little bits of soil to prosper' (quoted in *sunlight*). They grow between paving stones or on waste ground in the city, tenaciously asserting themselves despite being overlooked by the majority of passers-by. Landy collected a number of these plants and took them back to his studio where he potted and tended them; making studies of their structures including detailed renderings of roots, leaves and flowers.

The way Landy observes them like a botanical drawing is interesting because I think it adds to their importance because since he has put so much concentration into each individual plant

Often trodden underfoot, uprooted, sprayed with poison and unloved, weeds are the underdog of the plant world. Landy's etchings of weeds, which are part of a series called Nourishment, 2002, almost bring to mind the botanical prints of Albrecht Dürer thus elevating the humble weed to a new higher level of interest and status. Intricate and elegantly rendered, the etchings are life-sized and positioned centrally on the white page with their roots, tendrils and seed-pods hanging down, almost as if they are portraits themselves. These characterful, acrocentrically named "street flowers" such as Shepherd's Purse, Creeping Buttercup, Thale Cress etc., grow in the cracks of the pavement, in wasteland and in amongst the rubbish. They don't need much looking after to thrive. They serve to illustrate how everything exists only for a little amount of time. The drawings are also viewed, by Landy, as a continuation of his work with street furniture such as shopping trolleys and baker's trays, and his interest in the everyday.

<https://my.pad.northampton.ac.uk/artcriticaltheory/2014/03/08/a-plant-out-of-plsice-michael-landy-weed-drawings/>

ML: Yes, I bought a few guide books on wildflowers. I had empathy for the weeds, they are entrepreneurial, they are very critical, potentially, unloved, they find their own way to exist. I didn't make any work for a year after *Break Down*, then the weeds manifested.



Albrecht Dürer - plant study

Landy's prints are reminiscent of a process called **nature prints** where objects such as plants were pressed directly into soft metal to produce details not only of their shape but their surface details.

I like how this technique makes the weeds permanent, as nature weeds are decay and die.



An Example of Nature Prints

ML: Weeds have different properties, as a food stuff, or as a legend or as story-telling. What interested me was their resilience, idea about existence, how they can move, they will get onto the sides of your shoes, or onto some dirt on the side of your car and they will travel. I don't turn life-enhancing into an etching tool. I catalogued them as they are dying or flowering, with legs running across the etching plate. I kept the roots in some earth to keep them alive, trying to get the information down as quickly as possible before they die.

The 'Nourishment' prints were his first artistic production after the conclusion of Breakdown. Each of the etchings represents a wild plant - of the kind usually characterised as weeds - which he found in the inhospitable urban environment - brownfield sites, cracks in pavements, the margins of car parks and so on. This is Creeping Buttercup (*Ranunculus repens*). He first drew the plants on paper and then on copper plates. He has represented the plants in black outline on a white ground, each plant represented whole, complete with roots, in the tradition of the early Renaissance botanical illustrators in 16th century herbals such as De Historia Stirpium (Leonhart Fuchs) and Vivae Icones (Otto Brunfels) (the V&A has copies of both books in the NAL). Again, like the early illustrators (and unlike the later, more scientific botanical studies) Landy gives a portrait of the individual specimen complete with wilted leaves and accidental damage, rather than an idealised version. These non-descript commonplace plants impressed Landy with their tenacity, and their ability to survive in a hostile environment without visible means of support and nourishment, and as such were analogous to his own situation in the aftermath of Breakdown. He has described these 'street flowers' as 'marvellous, optimistic things that you find in inner London'.

<https://collections.vam.ac.uk/item/O100828/creeping-buttercup-etching-landy-michael>

The technique of nature prints ended in 1840, Landy bringing a similar technique back is clever because it is similar to the way he revives the broken on weeds.

Critics have interpreted the etchings as a quiet, low-key repost to Break Down, the calm after the storm. However, Nourishment shares with Landy's earlier work an attentive focus and a concern with showing the marginalised and overlooked. As Julian Stallabrass has pointed out, the depicted weeds act metaphorically, standing in for the urban underclass - similarly mobile, mongrel and diasporic - and also the subject of prolonged neglect and spasmodic measures of control, or weeding' (Stallabrass). The detail of the works recalls botanical illustration, particularly the direct imprints of plants known as nature prints made in the nineteenth century before the advent of photography.

<https://www.tate.org.uk/art/artworks/landy-creeping-buttercup-p78730>

These monumental and laboriously rendered images, which counter the expected generic nature of weeds, are unlike the artist's installations or his more familiar, cartoon-style drawings. Landy says he hopes that 'no one is amazed by this work or freaks out. People might think that it's so different from previous work. Maybe it is, but maybe it isn't'.

<https://www.theguardian.com/archive/champion-of-the-urban-weed-interview-with-michael-landy>

ML: I guess in some respects they relate to other aspects of my work which is about invisible things. In some ways I just see this [etching of a weed] as a bin, a shopping trolley or a customised milk crate. They're all just invisible things that you see on your daily journey to work, or whatever. The weeds just appear in cracks in the street and they are marvellous, optimistic things that you find in inner London. They'll find somewhere to spread their seeds very fast, then they grow, flower, and move on quickly.

I like how Landy - creates such a positive transformation from when he finds them to when he finishes the etchings.

There are certainly similarities. Ultimately, they manage to marry a form of personal mediation - acquired through hours of studying the rescued plants - and a gathering and cataloguing system as functional and mechanistic as seen in his past work. Landy has managed to avoid any overly romantic references to the canon of high art by sourcing textual information and visual references solely from botanical guides and dictionaries. At the time of the implementation of Break Down, Landy had been referring to such books; yet inevitably they became caught up in Break Down's logic, destroyed, and he has since remarked wryly that of course he has had to find replacements for such titles as Garden and Field Weeds by Roger Phillips or Francis Rose's The Observer's Book of Wild Flowers.



Michael Landy - Breakdown

<https://www.tate.org.uk/art/artists/michael-landy-2409/artists-project-hello-weed>

Nourishment is a series of limited edition prints, an exhibition and a set of pages created for this issue of Tate magazine, and it represents an exploration of the parameters of what constitutes an artwork. For the past two years, Landy has been botanising in little urban margins, looking for their earliest colonising flora as well as the longer standing floral residents. Collecting weeds from urban brownfields, from cracks in pavements and the corners and verges of car parks, he has kept them 'fed and watered' and has spent hours drawing each one, first on paper then on copper plates. The result is a series of etchings - little florilegia, not exactly garlands - that seem to refer back to artists of the Renaissance, such as Albrecht Dürer, as well as to botanical illustrators of more recent centuries. More importantly, these images play out a contemporary vernacular aesthetic that is Landy's own distinctive contrivance.

One of the most elaborate weeds in the portfolio, it extends in a wide composition with stems reaching off to the left and right of the page. Several small flowers emerge from the end of the stems, in various states of decay. These slowly dying blooms indicate the passage of time during the making of the etching. Delicate, pale leaves cluster above the elaborate root ball and at the joints of the branches, while fibrous roots extend from a mass at the base of the leaves. (Rachel Taylor 2003. Tate)

<https://beginnersbotany.wordpress.com/2014/01/08/nourishment-botanical-drawings-of-michael-landy-and-the-art-of-nature-prints/>

I think the weeds represent the underclass who are ignored and dismissed, rather than finding their potential they are stamped on.

Much of Landy's work broaches a dialectic of history and the present, of politics and art. For many, Break Down epitomises this. A directly subversive act performed on the cusp (perhaps) of international recession and during a rise in global political activism, Landy's work asks questions about consumerism, entitlement and capitalism, as well as about the role of artists and their productions.

<https://www.tate.org.uk/art/artworks/landy-creeping-buttercup-p78730>

<https://collections.vam.ac.uk/item/O100828/creeping-buttercup-etching-landy-michael/>

<https://beginnersbotany.wordpress.com/2014/01/08/nourishment-botanical-drawings-of-michael-landy-and-the-art-of-nature-prints/>

<https://myriad.northampton.ac.uk/artcriticaltheory/2014/03/08/a-plant-out-of-place-michael-landy-weed-drawings/>

<https://www.theguardian.com/archive/champion-of-the-urban-weed-interview-with-michael-landy>

Key:

Personal info
Materials
Form & Composition
Context
Response

The weeds are very similar to **living animals**, they seem to have arms and energy which I think makes them interesting to look at.

Nourishment marked a new start for Landy, after losing everything in 'Breakdown' when Landy was young his father was buried in an industrial accident, which left him incapacitated. This led to Landy's highly personal and oppressive confrontation which manifested in 'Semi-detached' (a reconstruction of his parents' house) and 'Welcome to my world' (including life size drawings of his fathers feet). 'Nourishment' was Landy's new beginning.

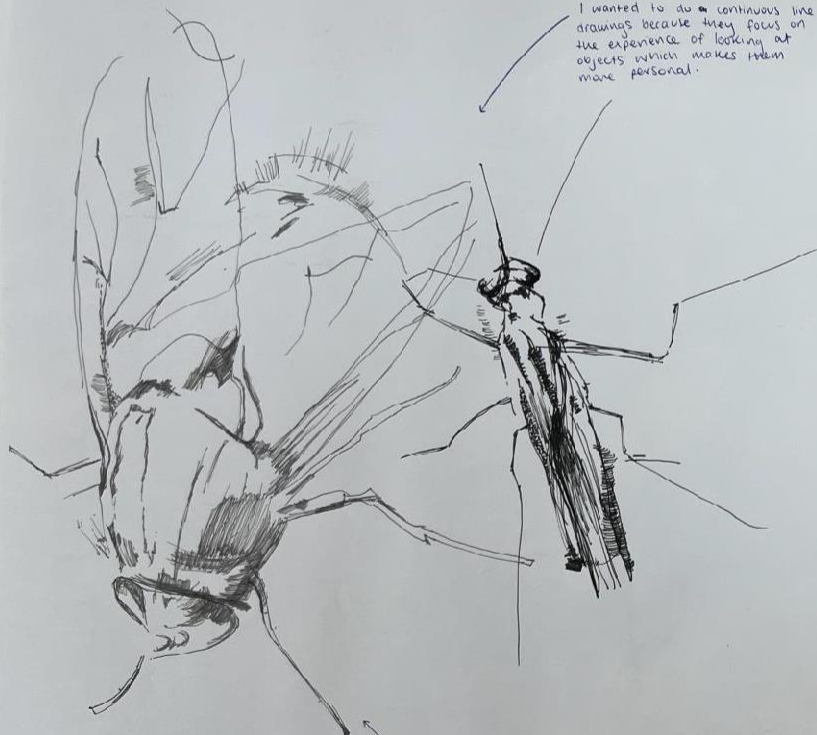
Source: Michael Landy
Out of order
Museum Tinguely, Basel

Landy's aesthetic analysis of the world is one that favours the micro over the macro and the individual over the systemic while being imbued with an incredible sense of empathy for the reversal of the human condition. While known for producing large-scale sculptural installations, it would be far too simple to call him a sculptor. In the end, he is at his core a draughtsman making drawings in an expanded field that sometimes take the form of three dimensional objects while at other times producing two-dimensional wall paper. The work of Landy's work over the past three decades is an attempt to question accepted values and embrace human dignity by making drawings of the unseen, lives that buffer us from all sides. In the end, his work raises a methodological question while evoking much more abstract philosophical questions: can one make a drawing of the market or, at the minimum, the almost imperceptible traces of its effects on the material world? What would that look like? Can one capture a ghost?

(CONTINUOUS LINE DRAWINGS (PEN)

The pens don't capture the fragility of the wings since their thickness doesn't change easily.

I wanted to do a continuous line drawing because they focus on the experience of looking at objects which makes them more personal.



I think using grey pens doesn't work very well because it lacks immediacy and intensity of black pens.

A continuous line drawing is one in which a single, unbroken line is used to develop the image. As an exercise, continuous line drawing forces the artist to closely observe the perceived lines of the subject.



The insects often crumble as I work which means that what I look at changes and decays. This emphasises their delicacy.

Using pens of a certain thickness limits weight of line. As a result the objects become motionless.

Using ink on paper adds a lot of immediacy because there is no separation between the movement of your eyes and your brush.



Haggi Hamblings ink drawings are very similar to my ones because she creates so much movement ~~with~~ with her gestural marks. For example in this drawing of Rosie the Rhino (a stuffed exhibit) her use of marks, especially around the side of the body, create the idea that she is about to charge.

The intimacy and immediacy that comes from working on paper allows her to communicate, not only with the viewer but with her subjects. This relates to my drawings because I want to bring these dead insects back to life by showing their erotic movement like Hambling has done with Rosie the Rhino. Furthermore, the use of ink, graphite or rubber on paper mirrors the touching and feeling the subject which really enhances the immediacy of the drawing.

Hambling ~~was~~ is very interested in early mark making and carnage due to their freshness and directness. They are a form of communication and yet the subject is rarely completed, because the delicacy of the line is only to show more than words.

'What is this drawing? Not once in describing the shape of that mass did I shift my eyes from the model. Why? Because I wanted to be sure that nothing evaded my grasp of it... My objective is to test to what extent my hands already feel what my eyes see' - Auguste Rodin

This is very alike continuous line drawing, constantly following the outlines of the subject to capture the entire experience of observing it.

Hambling admired Rembrandt's self portrait, especially his ability to capture his face as if about to speak.

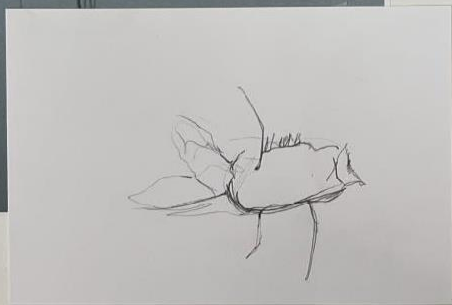
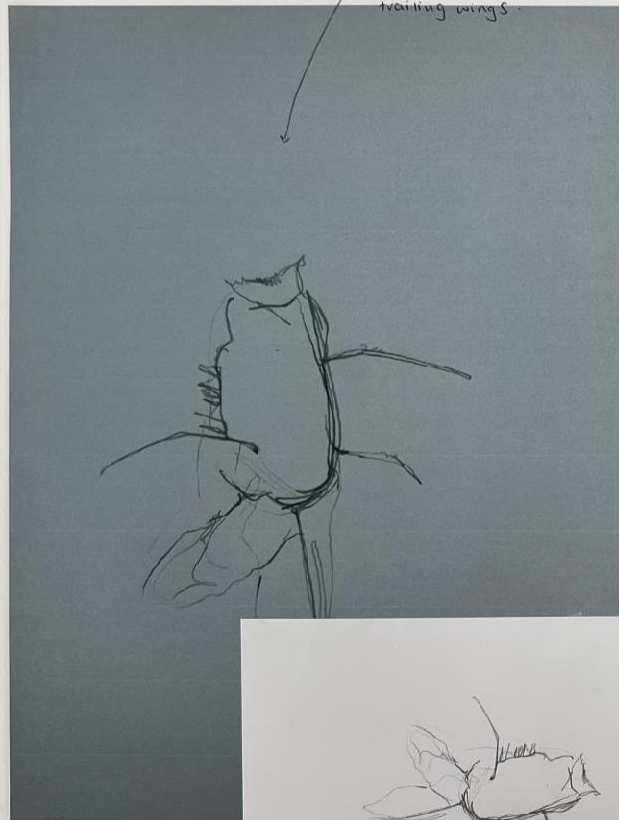
She said 'This ~~early~~ self portrait has all the economy and direct sensation of his touch. That set of physical marks, made by human hand, is what gives the drawing another life.'



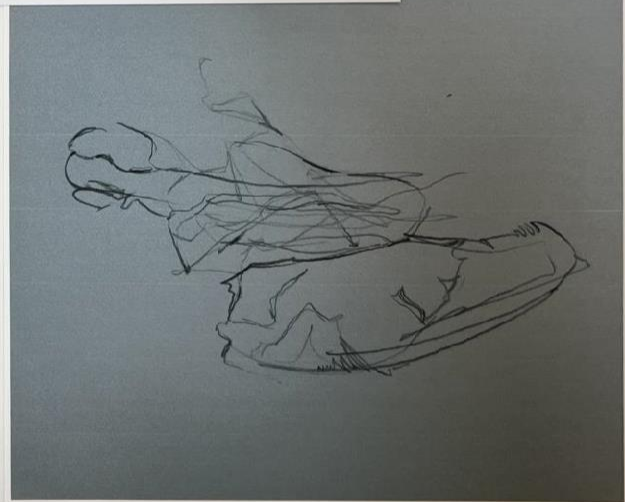
Rembrandt
Self portrait, c. 1626-9.

CONTINUOUS LINE DRAWINGS IN PENCIL

I like this piece because whilst it is a very ambiguous image it still retains movement, I think this is due to the trailing wings.



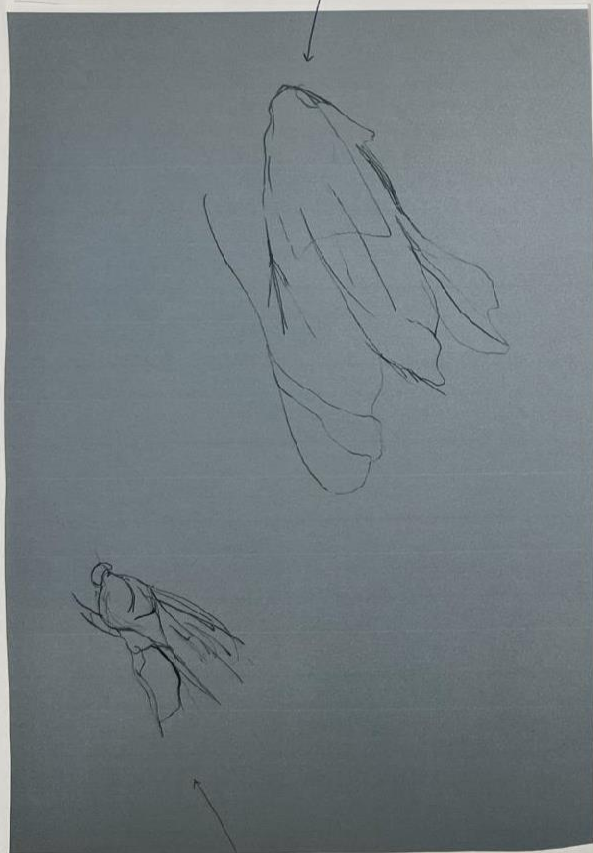
I think the blank space makes the object look too small and does not create or show the experience of looking at the object.



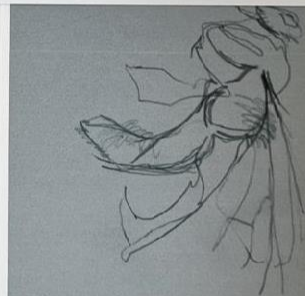
I think this was less successful because it does not come alive, this is due to the lack of variation in the quality of line.

It's not-ethy -
your photo exaggerates
the contrast in
weight of line

I think this piece lacks detail
which makes it look too plain
and uninteresting.

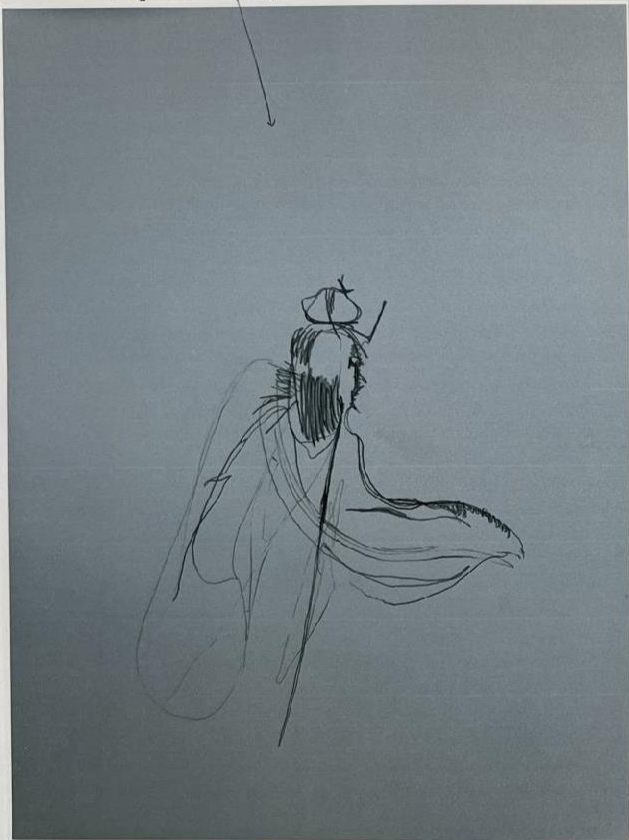


I like the immediacy of ~~doing~~ looking
and drawing at the same time, it creates
more of a link and a connection between
the artist and the user.



Whilst the detail is better the weight of line
loses the erratic movement that I wanted to
show in the fly.

I think this is the most successful drawing because the weight of line shows the different textures of the body and the wings.



The weight of line helps to create depth and form. This is helped by the contour lines which creates the sense of two overlapping petals and movement.

The varying weight of line creates different textures even though Kelly is only focusing on the outline of the objects.

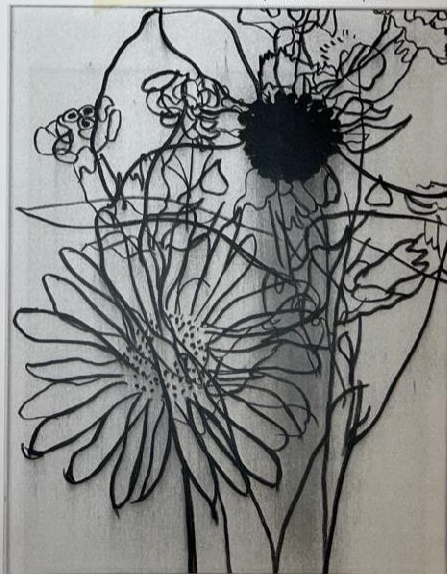
Weight helps to suggest depth + form. It creates the sense of overlapping petals. Contour lines create form + movement.

These line drawings by Ellsworth Kelly inspired the use of pencil to achieve weight of line. This emphasizes the connection between looking ~~and~~ at the outline and the movement of the hand.

He called them "a kind of bridge to a way of seeing that was the basis of the very first abstract paintings" which Kelly ~~wanted~~ himself said the plant drawings helped him to do. He wanted to remove the barriers between artist and subject which I wanted to do with the insects along with giving them a new life.

5/29/2021

Gary Hume 'Untitled III, 2001' | MoMA



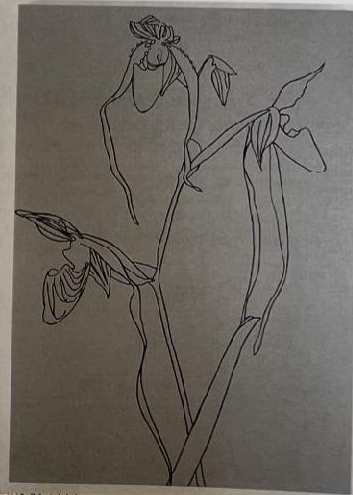
Gary Hume 'Untitled III, 2001'

• Not on view

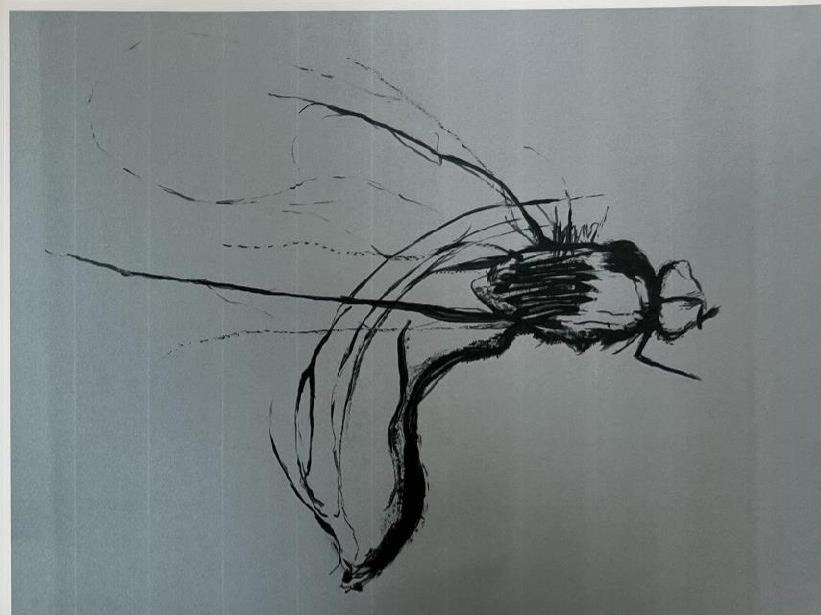
Orchid (I), 1999

Gary Hume

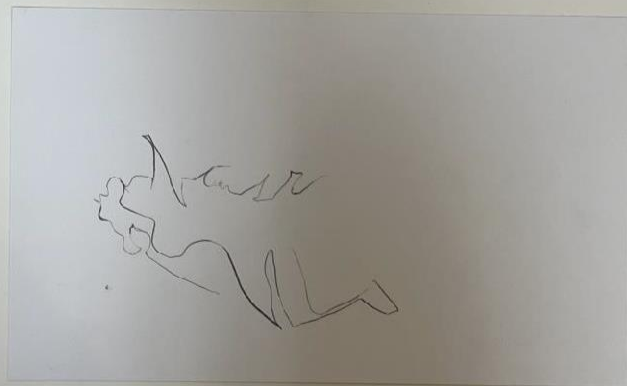
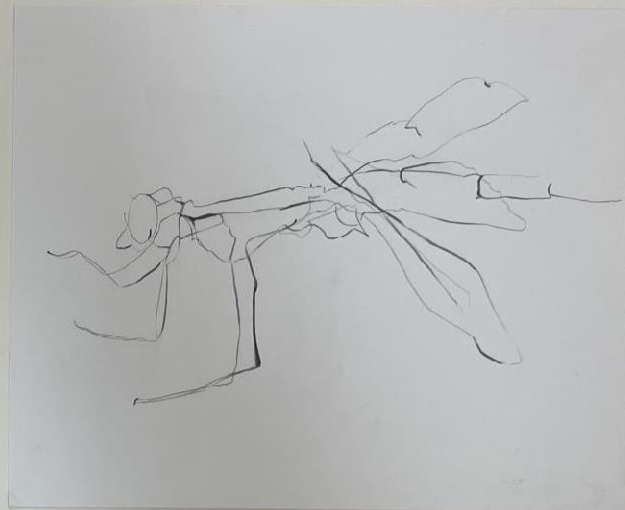
Image ID 14819

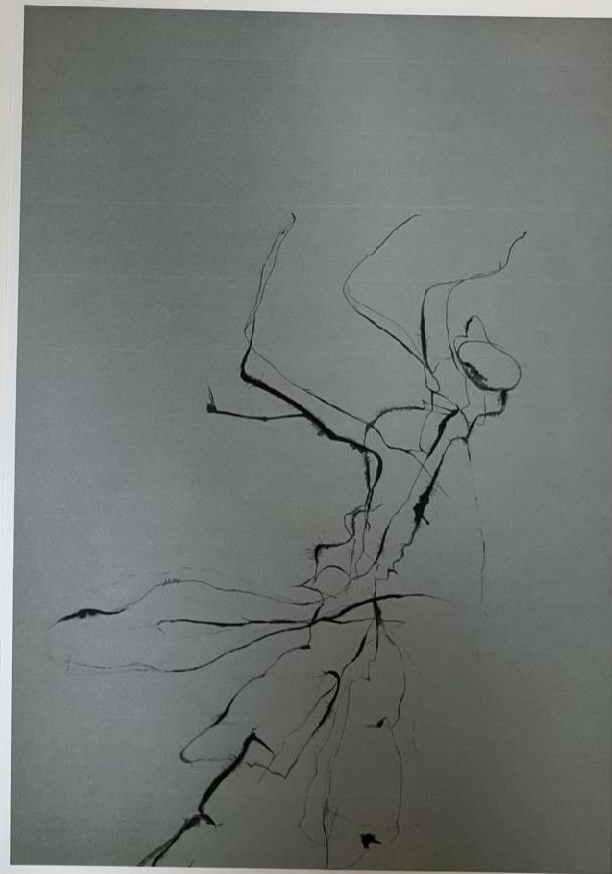






i did this ink drawing by doing a small initial pencil drawing and projecting into a larger image on a white board which i traced over. This ink drawing was not very successful in comparison to the initial pencil drawing. This is because i started off using a brush that was too thin which meant that the weight of the line is not as varied as it is in the drawing. This can be improved by exaggerating the difference in the width between thick and thin lines in the initial drawing. Furthermore, retaining the fluid technique of the drawing in the painting is very important to create energy and movement in the painting. I also think that the painting shouldn't be in the centre of the page, instead it needs to be off to the side. As a result the negative space will cause a sense of vulnerability in the insect. Moving forward I want to try use the soluble quality of the ink to make some of the lines 'bleed' by applying water which will help capture the texture on wings.

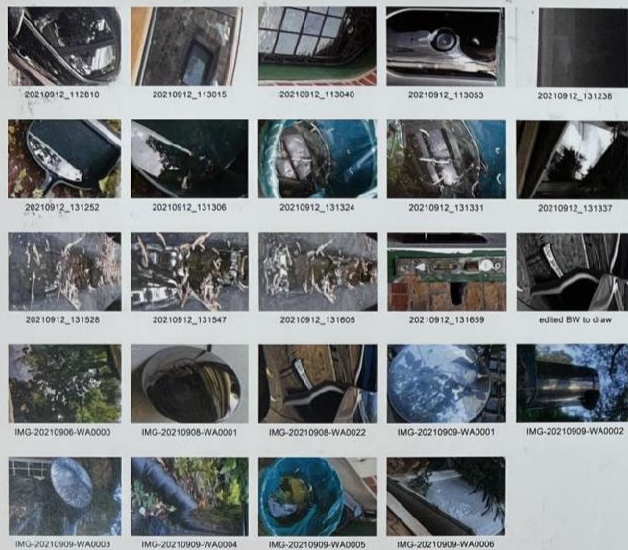




I did this piece by drawing a very small sketch of an insect and making it larger worn projecting it onto a large A2 piece of paper. I however this time around I traced over it again in pencil to make sure I got the lines correct and neat. I also made sure to use a range of thicknesses of brushes when applying ink to achieve a better quality and weight of line.

I think that a strength of the piece is that the insect is slightly off to the right which created a sense of randomness as if the object had just been found on the floor or a table, this makes it seem more vulnerable which is exaggerated by the blank space around the insect. I also think that the variation of techniques and the use of pen and ink allows for more textures to create a sense of erratic movement. I also used water and let it drip down to make the body seem fuzzy/hairy. I think this piece could have been improved by trying to make certain parts of the insect more complete so that the body and the wings differed in weight. This can be done by making the wings and legs extremely thin to make them seem more delicate.

Photoshoot to capture the unseen through reflections inspired by David Hockney.



David Finnigan, Zoo, 2006.

This work by Finnigan inspired my photos because it captures a reflection that we never see.

"My approach is to try and find vignettes of the world in which we live and try to portray what I have seen." - Finnigan.

EDITED BLACK + WHITE IMAGES FOR DRAWING



Andrew Holmes' art intrigued me because it distorts our perception of the world and reveals the unseen movement of the everyday objects we see.

take

I really liked the way Campes work was able to draw your eye into the reflection and simultaneously show everything around it. He is able to choose what we see via the composition and reflection, things we wouldn't normally look at.



Silver Marble, Pedro Campes, date.

All his life Hockney has embraced new technologies, experimenting across printmaking, photo collage, theatre design, film, within a consistent aesthetic - lucid simplifications of line, form and composition; thrilling spatial vistas leading the eye into windows on nature; brilliant colour. They are all underpinned, as here, by his genius freedom of graphic gesture, and his optimism. They can't cancel spring was his message - sent with an iPad drawing of - daffodils during lockdown last March. The image became world news. What other painter could do that?

The use of the iPad is clever because it shows our reliance on technology during the pandemic. On the other hand it juxtaposes the object of nature since it is human technology.

He added that when lockdown came, he and his team were in a house "in the middle of a four-acre field full of fruit trees. I could concentrate on one thing. I did at least one drawing a day." He kept drawing the winter trees, he wrote, "and then the small buds that became the blossom, and then the full blossom. Then the leaves started, and eventually the blossom fell off leaving a small fruit and leaves. All the time I was getting better at my mark making on the screen, eventually doing, à la Monet, the water lilies in the pond." (Monet lived in Normandy which is where Hockney worked on this project.)

Bridge over a Pond of water lilies

Claude Monet



The image seems to be cut off which creates a very imposing effect as if you were there. The colours are also extremely vibrant, almost illumine-scent which is very common in Landy's work. This almost childlike use of colour really shows the idea of spring starting which is what the whole series is about.

Throughout his career, he's investigated new technologies and explored different ways to make art, beginning with his iPhone in 2007 before adopting the iPad and Stylus in 2010. This new body of work - 116 works in total - has been 'painted' on the iPad and then printed onto paper, with Hockney overseeing all aspects of production.

Hockney has long been interested in the passage of the seasons: back in 2011, the RA hosted another solo exhibition (The Bigger Picture), which focused on the Yorkshire landscapes of his childhood through Spring, Summer, Autumn and Winter.

He had started to do these drawings because, as he explained, the 'software could finally follow the hand': the absolute sensation of drawing was created - there was no disconcerting split-second delay - and so Hockney was able to dash off these little drawings, usually Still- Lives.

Using an iPad comes with many new benefits such as efficiency, Hockney could complete a piece everyday and work at any moment, even at night.

The work being displayed was produced while the Covid-19 pandemic was first unfolding and Hockney, like everyone else, was in lockdown. His ethos, as discussed in the book, was to focus on nature and the emergence of spring, and with this work, he urges people to reconnect with the natural world.

But otherwise, the galleries of the Royal Academy are a vision of uniformity: 116 identically sized pictures dominated by Hockney's hyperbolic palette of neon yellow, shocking pink, felt-pen lime and turquoise. Which throws the emphasis very thoroughly on the small differences between notations, which is to say, on technology. Hockney uses the free app Brushes, and it shows in every millimetre of these huge enlargements. Forget the virtuosic subtlety of his draughtsmanship in the 60s and 70s, or the originality of his American paintings. What you are looking at here is the expressive limitation of his virtual tool box.

During the Covid-19 pandemic it was easy to forget about the outside world which Hockney wanted to express us to.

Overall the book acts as Hockney's manifesto for how a reconnection with art and nature could get society through much of its tribulations. "We have lost touch with nature, rather foolishly as we are a part of it, not outside it," he writes in the book. "This [the pandemic] will in time be over and then what? What have we learned?... The only real things in life are food and love, in that order, just like [for] our little dog Ruby... and the source of art is love. I love life."

Hockney being inspired by life is important because it was a difficult time for everyone during lockdown however he stayed optimistic and hopeful, hence 'Spring cannot be cancelled'.

After he turned 80, David Hockney upped sticks and moved to a rural farmhouse in Normandy, in search of tranquility and a place to live undisturbed and undistracted. So when lockdown struck, life wasn't that different for the artist. In fact, as he shares in a new book, *Spring Cannot be Cancelled*, he relished the isolation as an opportunity for even greater devotion to his work.

Key:

- Composition
- Personal opinions
- Context
- Process/technique

Hockney retains his use of vibrant, slightly unrealistic colours in his iPad work that is indicative of his style.

The childlike use of colours and shape allow you to recognise the works as Hockney's.



"The urge to draw must be quite deep within us, because children love to do it."

This quote not only links to his style but his desire to continue creating art even during lockdown restrictions.

Picture of a Hollywood swimming pool, David Hockney.



An iPad drawing 'The arrival of spring in Woldgate, 2nd January'
 This is Hockney iPad work that he did over 10 years before. I think it is much more clear than this is work from an iPad than his later work. He clearly has mastered this new medium.

<https://www.judithlanders.co.uk/david-hockney-once-again-with-feeling/>

This puddle drawing by MC Escher is very similar to the iPad work of Hockney because the focal point is in the reflection which we often ignore or miss.



Puddle, MC Escher, 1952.

GALLERY VISIT AT THE ROYAL ACADEMY FOR DAVID HOCKNEY IPAD ART



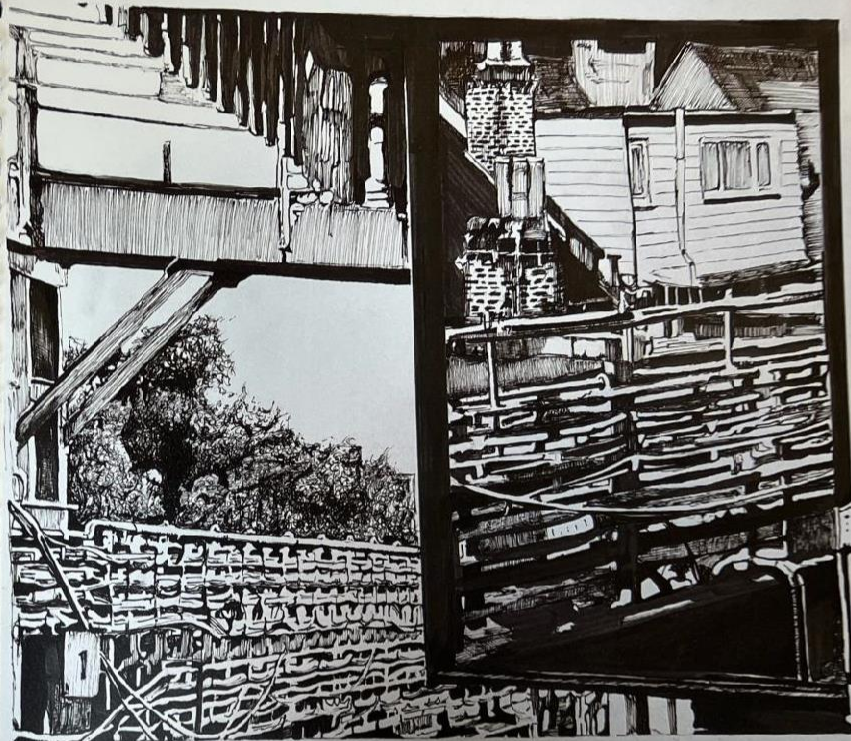
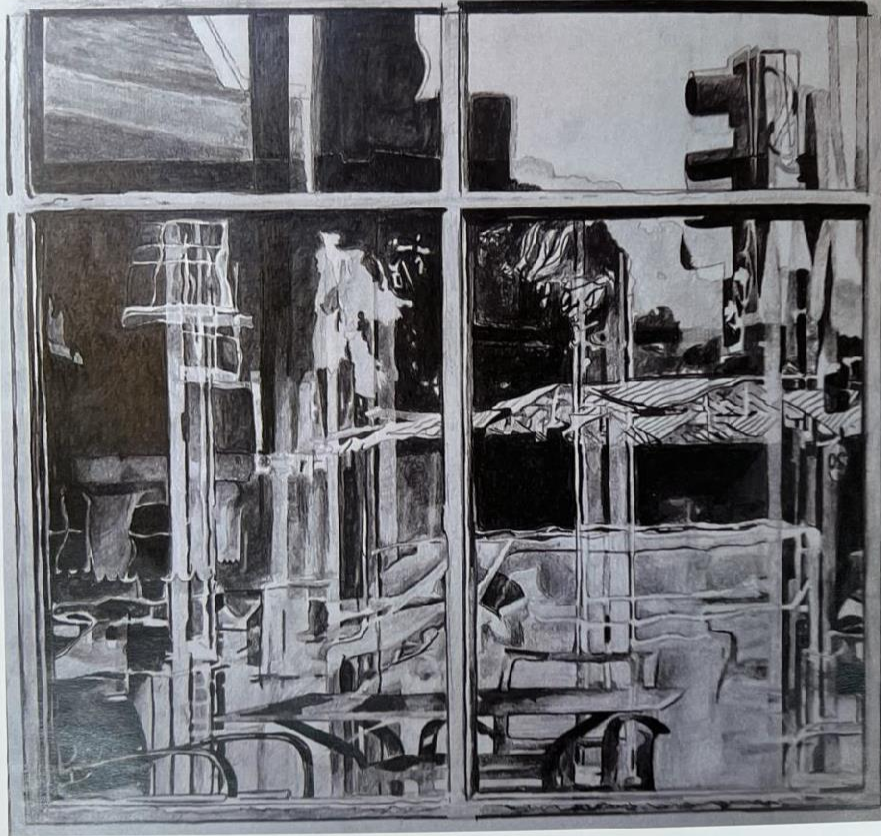
When I went to the exhibition I immediately noticed that a lot of the drawings were of the same tree, or hill. This shows how different our perception of the same thing can be. We often miss things accidentally if we do not give our full attention to it.

Hockney's last iPad drawing of the exhibition now technique with a lot Hockney was able to call he had whilst looking links to the idea of we ignore like reflection.

<https://www.ft.com/content/2520a209-3d2c-4440-b401-30f292241e1>
<https://www.itsnicehat.com/news/david-hockney-martin-gay/ord-spring-cannot-be-cancelled-publication-art-240321>
<https://www.royalacademy.org.uk/article/article-david-hockney-load-painting-curing-lockdown>
<https://www.theguardian.com/artanddesign/2021/may/23/david-hockney-the-arrival-of-spring-normandy-2020-re-view-pixels-at-dawn>
<https://www.royalacademy.org.uk/exhibition/david-hockney>
https://www.researchgate.net/figure/David-Hockney-The-Arrival-of-Spring-in-Woldgate-East-Yorkshire-In-2011-weekly_fig12_277989285

Sources.



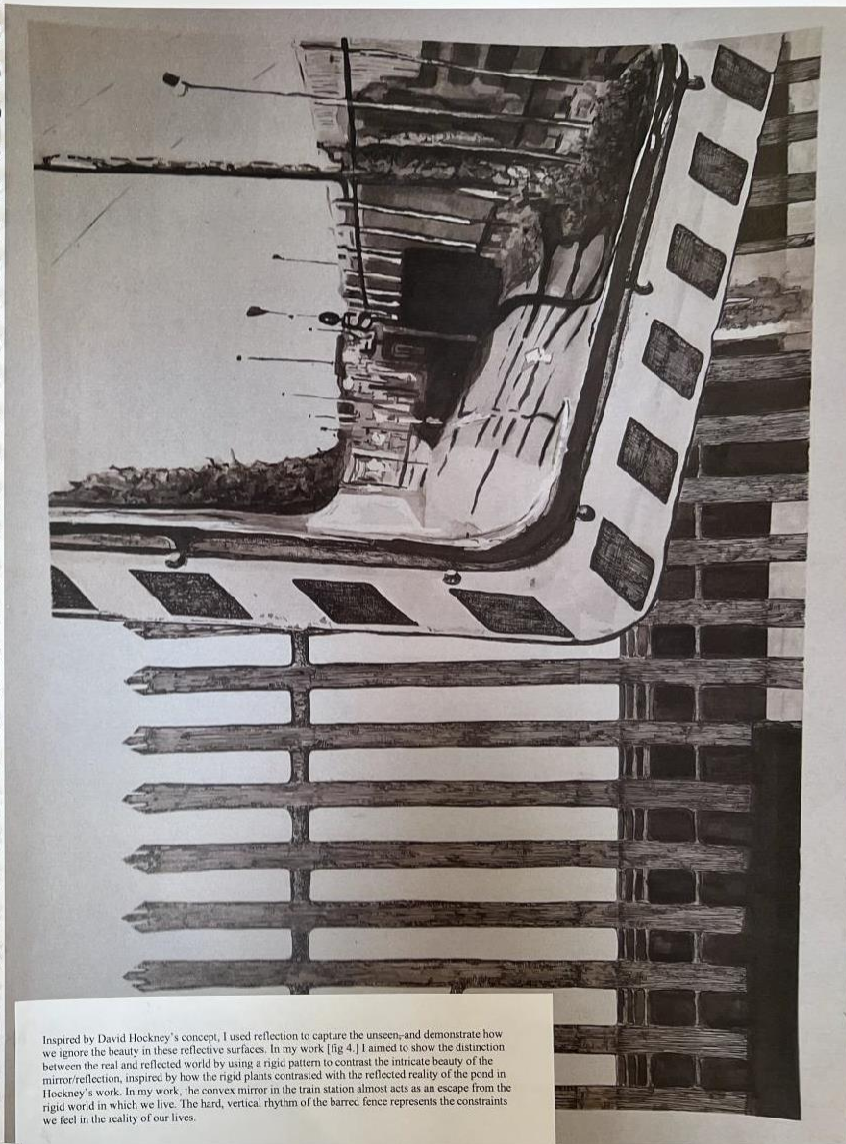


I wanted to show the unseen in reflections inspired by David Hockney pond he created on his iPad. I wanted to demonstrate how don't see/ignore the beauty in these reflections. The successful elements of the pencil drawing I was able to achieve the mid tones and the flatness of the reflection. However, I was unable to achieve the intricate detail and contrast in tone that I could in the pen drawing. This is why I'm going to develop my next work in pen and combine it with an ink wash, which will allow me to achieve the flat, mid tones of the reflections and the detail that I can apply with a pen.

CONTINUING INK WASH



Charcoal on canvas



Inspired by David Hockney's concept, I used reflection to capture the unseen-and demonstrate how we ignore the beauty in these reflective surfaces. In my work [fig 4] I aimed to show the distinction between the real and reflected world by using a rigid pattern to contrast the intricate beauty of the mirror/reflection, inspired by how the rigid plants contrasted with the reflected reality of the pond in Hockney's work. In my work, the convex mirror in the train station almost acts as an escape from the rigid world in which we live. The hard, vertical, rhythm of the barret, fence represents the constraints we feel in the reality of our lives.

RESEARCH ON REVEALING THE UNSEEN



Edwin Romanzo Elmer, Magic glasses

This painting is interesting because it captures the same place/reflection yet at different angles which is the same idea as showing the ~~unseen~~ unseen which is regularly impossible to view. This is most likely why the piece is called magic glasses.

Elmer's work is well known for its impressive detail which I think is important because it highlights the unseen object or place.



Charles Bell's hyperrealistic art here shows a ~~round~~ surface being warped. The reflective ball allows us to see it from a totally different perspective.

Bell's photorealism results in a lot of unseen reflection being brought to our attention because the process of looking so intently at these objects is the only way we discover these hidden reflections.



Charles Bell, Thundersmash fragment, 1978.

I like how the reflections can be used to distort objects and ~~unseen~~ surroundings.



Andrew Holmes, Paramount

Holmes' drawings are extremely keen observations capturing the reflections of broken or curved surfaces. Even dirty, old vehicles look intriguing as he treats ordinarily overlooked details as occasions for extraordinary attentiveness.

I like how the surface is able to manipulate the reflection as if it is a separate reality.



Duncan Grant, Interior Reflected at Garden Square

This painting by Grant interested me because it appears to be random. However it is actually the view from the back of a room in 40 Gordon Square. The shapes are exactly the back of his canvases.

This links to the idea of revealing the unseen as it takes on a totally different perspective that we usually have.

Grant's work is very much reminiscent of cubist works which show an object or place as an experience.

I think the cubist approach creates a more



Georges Braque

Braque's use of cubism and the way he brings together different viewpoints creates a fragmented image and yet reveals what is physically impossible to see normally.

In fact Braque believed that by breaking up familiar items and re-ordering them he could get closer to a true likeness of the object.



Richard Estes + film

Estes often uses the city in his work which results in numerous reflections which seem to turn into countless other layers and refraction. In this piece in particular there is a clear split between the real world and the unseen reflected world.



The symmetry helps to create a balance between the real and reflected world which gives more importance to the ignored reflection.

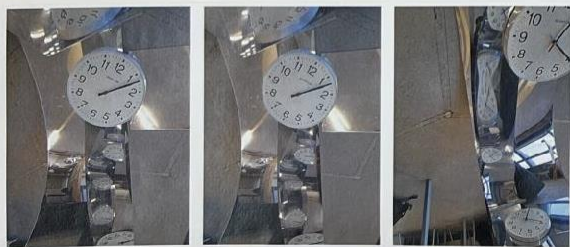
Paul Vézelay, Curves and Circles

This piece of work seems to trace the movement of Vézelay's hand as she works. This is something that hyperrealist artists try to hide and yet here Vézelay does the opposite and shows us this usually unseen part of paintings.



The reflective qualities of Vézelay's work are much easier to see in real life when I saw her work.

I wanted to use reflections to capture the unseen side of objects and how they can be warped and distorted to show these different perspectives of them. This work was inspired a lot by Richard Estes.



The concept behind the use of the statue and the microscope was to have two objects that contrast one another. Yet in the reflection the two extremes almost merge together, exploring the grey area between science and religion.

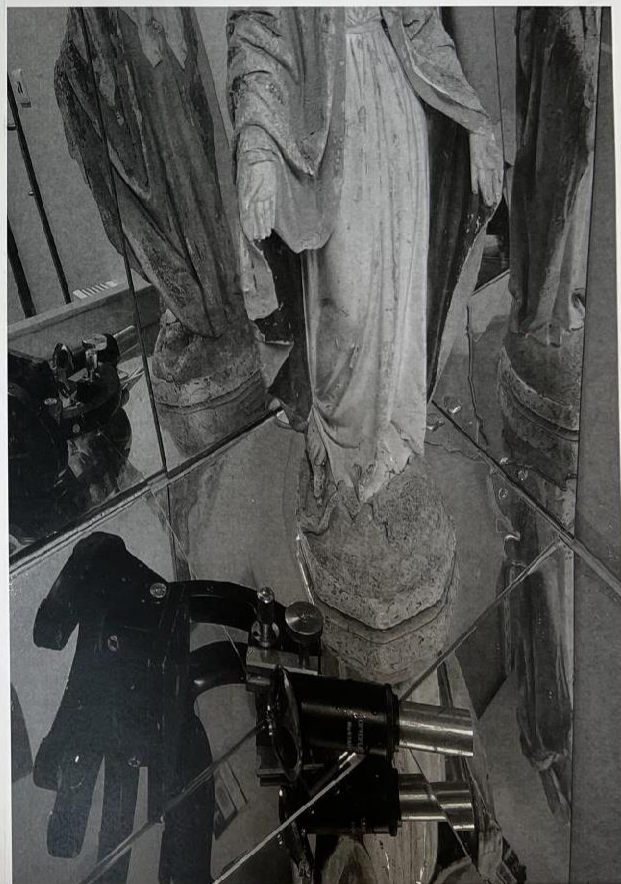


SELECTED AND EDITED IMAGES FROM PHOTOSHOOT



I like the cuism
asthetic of the
picture as the
each mirror seems
to show a
different perspective
of the violin.

I think the object is a weakness
of this picture because it has
no relevance to the idea of
distortion or juxtaposition.



I think that her head
needs to be in the shot
to give more context/
identify who she is.

The mirrors
don't add
enough
distortion
and do not
show the
viewer in
this
composition

The use of the microscope and the statue of Mary
allows for juxtaposition between the objects themselves.
(science vs religion)

I think the curved mirror is useful to
create a lot of abstraction making the object
almost impossible to recognize.



I think this image is the most successful
because it shows many views which are
distorted and unseen.

Like the way your
eye is not
drawn to
the original
object that
are not
distorted.

I wanted to use mirrors to demonstrate how reflections can reveal the unseen in objects. I specifically used to objects that oppose each other (the statue of Mary and a microscope). The use of the mirror blurs the two objects which shows the grey area between science and religion. Furthermore, this is a contrast that is very extreme yet I think the use of the mirror is able to show the unseen and in doing so creates harmony between the two sides. This idea shows the importance that perspective has on opinions.

This piece was inspired by the work of Richard Estes and how he uses reflective surface to show a different perspective of objects that are usually impossible to see. He does this by using reflections that break up the original objects and distort the image.

I think my final piece satisfies my original statement of wanting to show unseen perspectives of objects. However, moving forward I want to make sure to have more of the foreground in my images so that there is a clear contrast between the smooth mirrored image and the textured object.





On the lighter areas I can use masking fluid to keep the light areas bright yet it means I can still have contrast/texture.

I like the flatness of the reflection using water and more water with the ink.

I need to use more texture on the base to emphasise the contrast between the real world and reflected world.



PHOTOSHOOT

During this photoshoot I wanted to create more distortion in the reflection to enhance the separation between the 'real' and 'unseen' world. I focused more on the use of water to manipulate the reflection and create the contrast.





POSSIBLE CROPS.

← This closer view of the object and reflection is strong since it allows me to make the image brighter to get better texture on the microscope without losing the tonal contrast in the statue.

However you can't see what the statue is of which is important



As you can see with this crop, the statue loses texture when the image is brightened and the microscope is still too dark.



↑ This crop is very successful because it shows the texture in the objects and the contrast between the reflection and real world.

Furthermore, the hands give context which is important in ~~the~~ showing the contrast of religion and science.

FINAL PIECE



I wanted to use mirrors to demonstrate how reflections can reveal the unseen in objects. I specifically used to objects that oppose each other (the statue of Mary and a microscope). The use of the mirror blurs the two objects which shows the grey area between science and religion.

This piece was inspired by the work of Richard Estes and how he uses reflective surface to show a different perspective of objects that are usually impossible to see. He does this by using reflections that break up the original objects and distort the image.

I think my final piece satisfies my original statement of wanting to show unseen perspectives of objects. However, moving forward I want to make sure to have more of the foreground in my images so that there is a clear contrast between the smooth mirrored image and the textured object.

Estes applied those ad lessons to large canvases, producing meticulously painted buildings, windows and sidewalks, and almost no people, except for those reflected in his windows. Also: no traffic jams, dirt or menace, unless you're chilled by the unreal purity and perfection of the streets.

I think Estes' background in advertising helped to influence his style of making imperfect scenes into perfect ones.

Source: From Lens to Eye to Hand, Photo-realism 1969 to today - Tere Sutan, Richard Kellina.

Estes takes chunks of reality — a hyper-realistic reality that's clean and pure — and combines the chunks into something that doesn't really exist except on his canvases. And here's the thing about those canvases, and why Estes says you can't see them in reproduction: They are canvases.

"Look at the world and try to understand it." I think this quote suggests Estes' art is trying to reveal the unseen/unknown that we don't observe.

"He'll raise the height of a building," May says. "He'll move a car a little bit. He'll transpose the location of a street lamp or light post. ... He composes it."

Estes's interest in representing light on transparent reflective surfaces began after he saw an exhibition of Lee Friedlander's photographic urban landscapes in 1967. He received his first solo exhibition in 1968 at the Allan Stone Gallery, New York, where he had five solo exhibitions through the early 1980s. Beginning in the mid-1970s,

I think the idea of 'reconstructing' a scene is clearer as it shows how he as an individual sees the world.

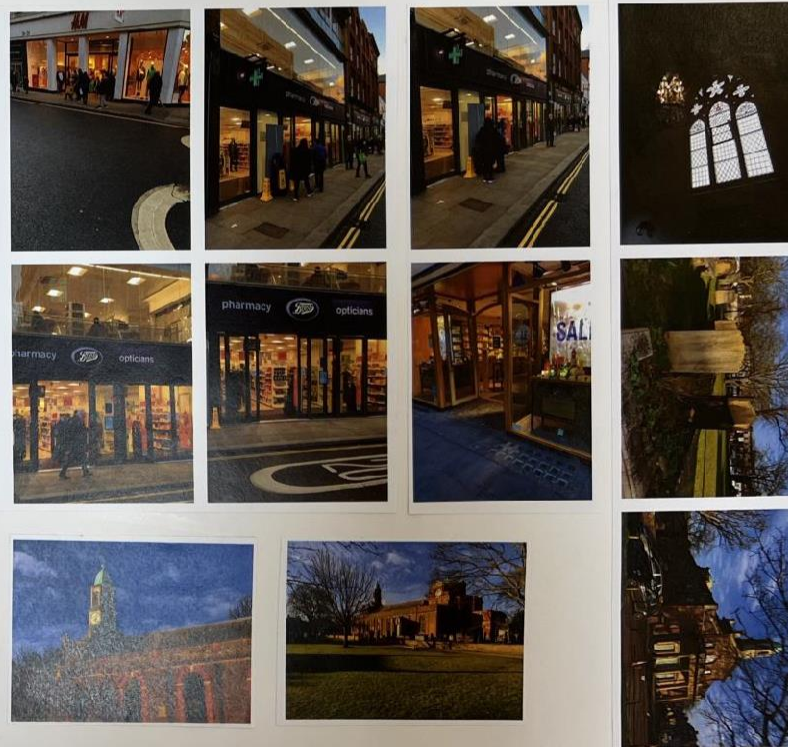
Institute of Chicago, graduating in 1961. He worked for a time as an art himself by selling his work. Always as he began to employ a camera to be more accurate than memory or

of fairly ordinary sites in Manhattan. Humans are almost always inventory the lively patterns in the upluous attention to detail and flections within his images gave him a pursuit of pictorial similitude.

ph/Richard-Estes

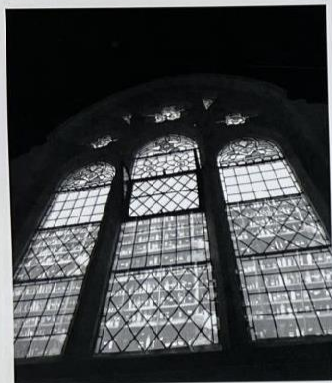
PHOTOSHOOT IN RESPONSE TO RICHARD ESTES (Selected Images).

Revealing the unseen.



EDITED COMPOSITIONS

My aim here is to continue to use reflection to show the unseen/reveal what we don't usually observe. I want to explore this through the juxtaposition of science and religion which links to how the real and reflective worlds oppose one another.



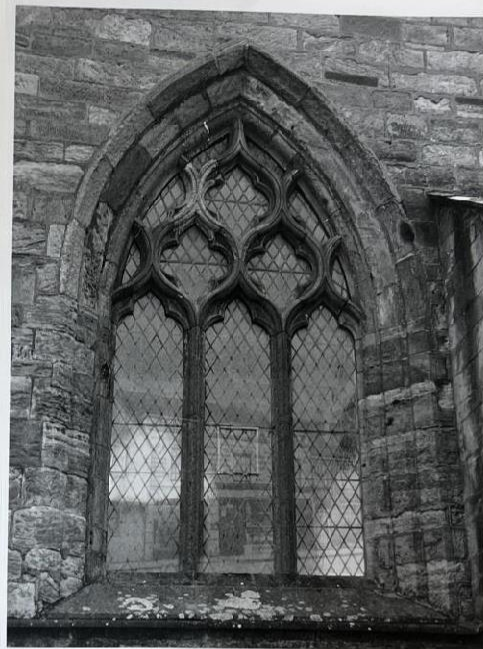
This is in response to Richard Estes' work where he composes his compositions using multiple photos and putting them together.



↑
The bars in the window are very interesting to me, they seem to keep out the reflection of the church and distract it, this really shows the divide between church and religion.



← The street views are very reminiscent of of Estes work.



← I like how intimidating and powerful the church window looks as it seems to look over the pharmacy, as if it controls it.

← The pharmacy is not very clear which limits the contrast



↑ I like how the church is almost hard to see, covered up by the medicines yet when you choose to look closer you can see it.

I looked at colour for this composition, I really liked it because it is very clear and obvious separation of the real and unseen world. However it limits the distorted effect of the black and white images.



In these two compositions the use of lettering I think would look very captivating, however it could take away ~~the~~ from the church and religious aspects in the background.

I like the way
obscures the pharmacy
is thanks to the
writing



These two images are ~~more~~
less realistic, however
I think they are very
interesting as they are very
intense and really distort
what we see.



MATERIALS TESTING

To get the tonal contrast of the edited image I tried on ink wash and pencil. To test which was more effective at capturing the reflective quality along with the tonal contrast I did a trial using both.



tonal contrast

The bottom half of this piece I used on ink wash, it was unsuccessful because I couldn't achieve enough detail or depth. The pencil allowed me to achieve this, however I couldn't get the flatness that I wanted for the reflection.

Here I used water soluble pencils, this meant I could get a smooth texture as well as getting the detail and depth I got with a regular pencil. I think this was a bit more successful because it had a lot more tonal contrast which allows the difference in the reflected image and the actual object to be a lot more obvious. I think this trial showed that I should continue to use the water soluble pencils.



SECOND PHOTOSHOOT IN RESPONSE TO ESTES

(selected images)

CHEMIST.

I chose these images as they showed more depth inside the chemist, I like the way that the shelves lead your eye through the shop's interior. It's also very traditional display of the chemist.



The shops are devoid of people, this not only links to the idea of the unseen but also is a symbol of human existence. A lot of Estes' work also lacked people despite them being 3 paintings of cities.

[EDITED IMAGES TO CREATE A FINAL COMPOSITION



FINAL COMPOSITION (NOT EDITED FULLY)

I extended the top of the shop for signage ('chemist')



I used the whole shop front to add context to the reflection in the window and show the contrast in religion and science.

I kept the table and chairs in the composition as I am exploring the human condition of religion and science. Furthermore the empty chairs reflect the idea of the unseen and invite the viewer into the composition.

COMPOSING A FINAL COMPOSITION

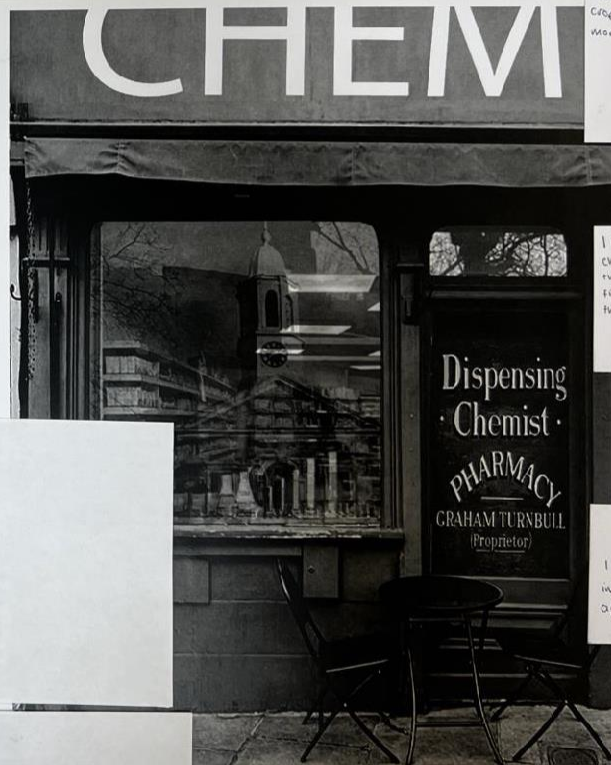
In Richard Bates' work he uses many different photos in his work and creates a composition. This separates him from photographers because by creating his own he is creating something unseen that does not exist.

In my composition I aimed to do the same thing, revealing the unseen by creating an image that is made up of multiple pictures all put together in Photoshop.



I added a cropped chemist sign to add context to the piece.

I made it off centre and cropped it as it is more aesthetically pleasing.



I had to change the opacity of the church to get the effect of the reflection in the window.

church -

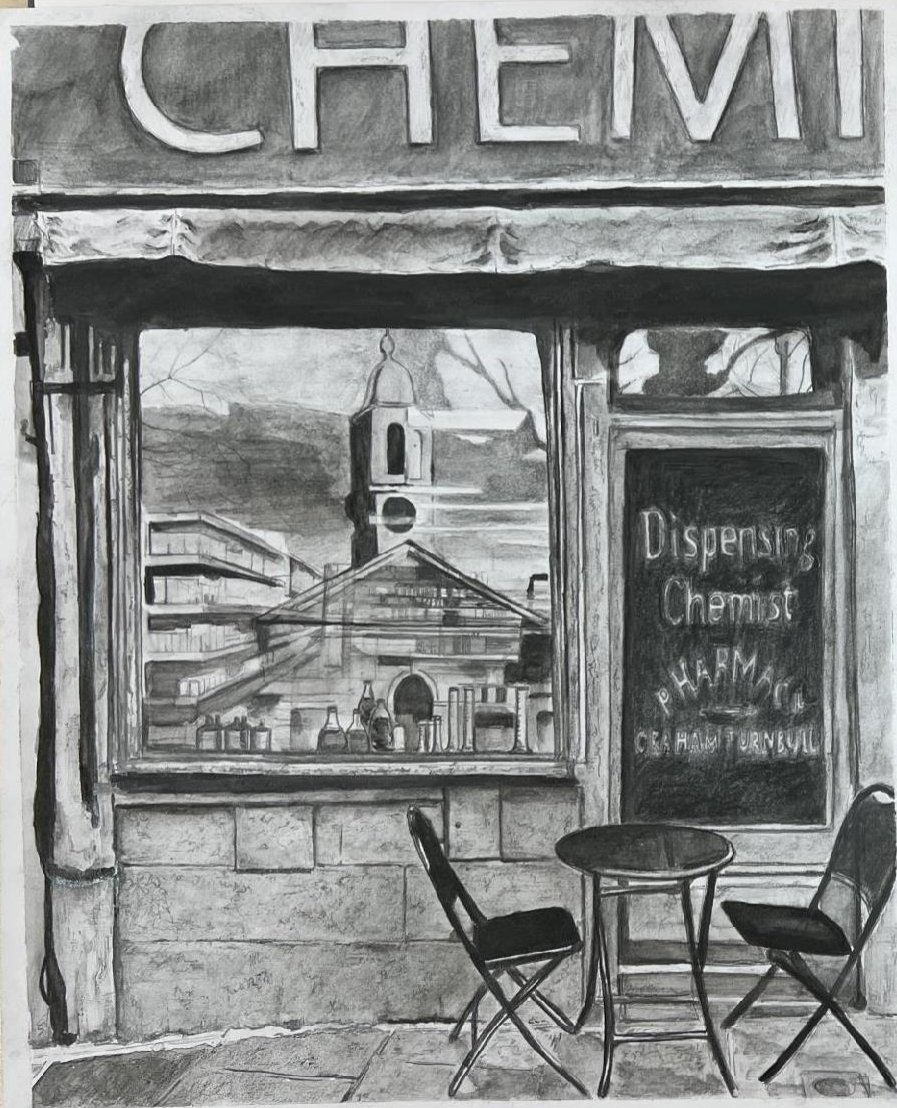
chemist -

I inserted a vintage chemist sign to give the final image a timeless feel and complement the monochrome palette.

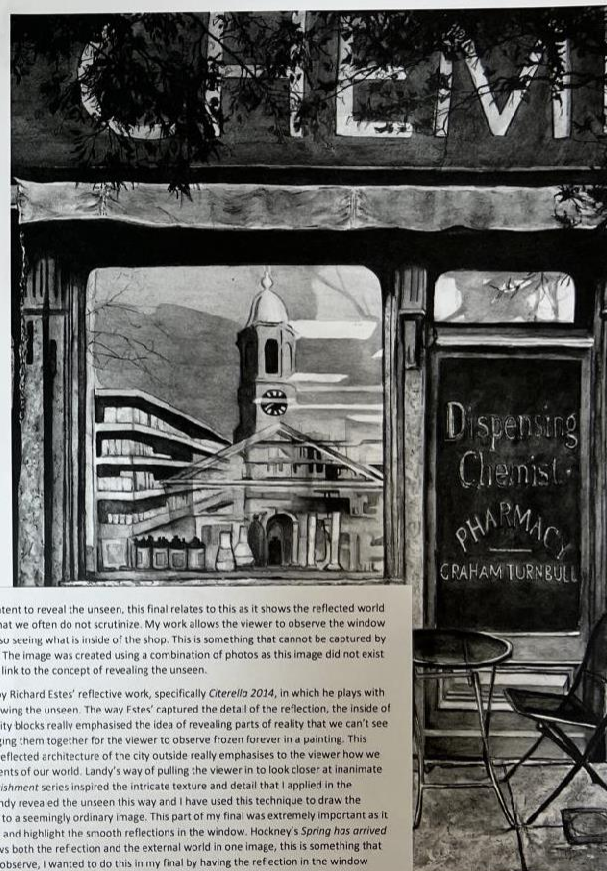
I used second hand imagery of scientific apparatus.

I had to make sure they were at the right angle. I added these to the chemist as it was more obvious way to show the contrast between religion and science.

Emphasise the scientific nature of



FINAL : SCIENCE VERSUS RELIGION .



My statement of intent to reveal the unseen, this final relates to this as it shows the reflected world which is a reality that we often do not scrutinize. My work allows the viewer to observe the window reflection whilst also seeing what is inside of the shop. This is something that cannot be captured by our eye in real life. The image was created using a combination of photos as this image did not exist in real life another link to the concept of revealing the unseen.

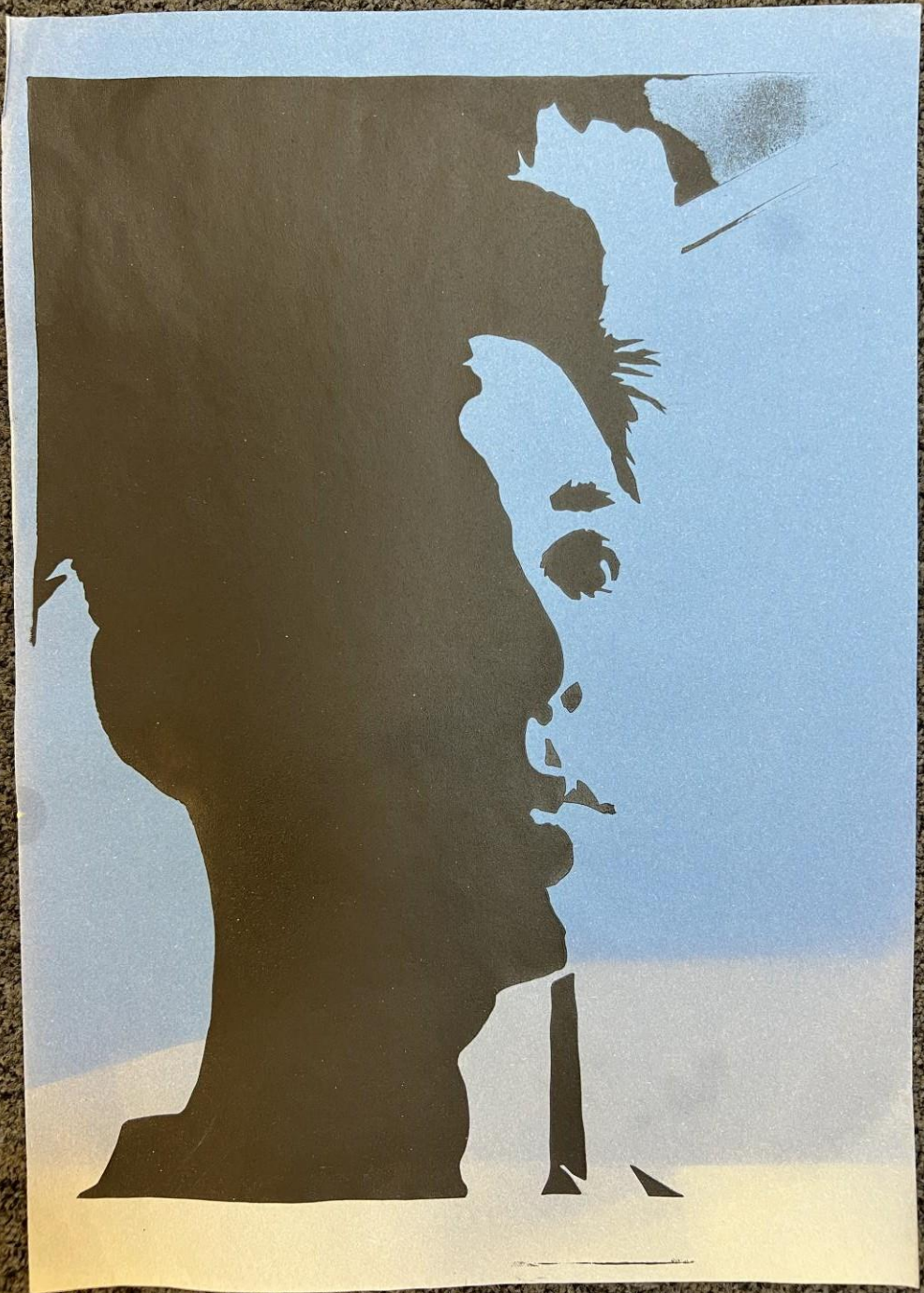
This was inspired by Richard Estes' reflective work, specifically *Citerella 2014*, in which he plays with the concept of showing the unseen. The way Estes captured the detail of the reflection, the inside of the shop and the city blocks really emphasised the idea of revealing parts of reality that we can't see all at once by bringing them together for the viewer to observe frozen forever in a painting. This contrast with the reflected architecture of the city outside really emphasises to the viewer how we are blind to fragments of our world. Landy's way of pulling the viewer in to look closer at inanimate objects in his *Nourishment* series inspired the intricate texture and detail that I applied in the external world. Landy revealed the unseen this way and I have used this technique to draw the viewers' attention to a seemingly ordinary image. This part of my final was extremely important as it helped to contrast and highlight the smooth reflections in the window. Hockney's *Spring has arrived* work no 340 shows both the reflection and the external world in one image, this is something that we do not usually observe. I wanted to do this in my final by having the reflection in the window next to the external world all in one drawing.

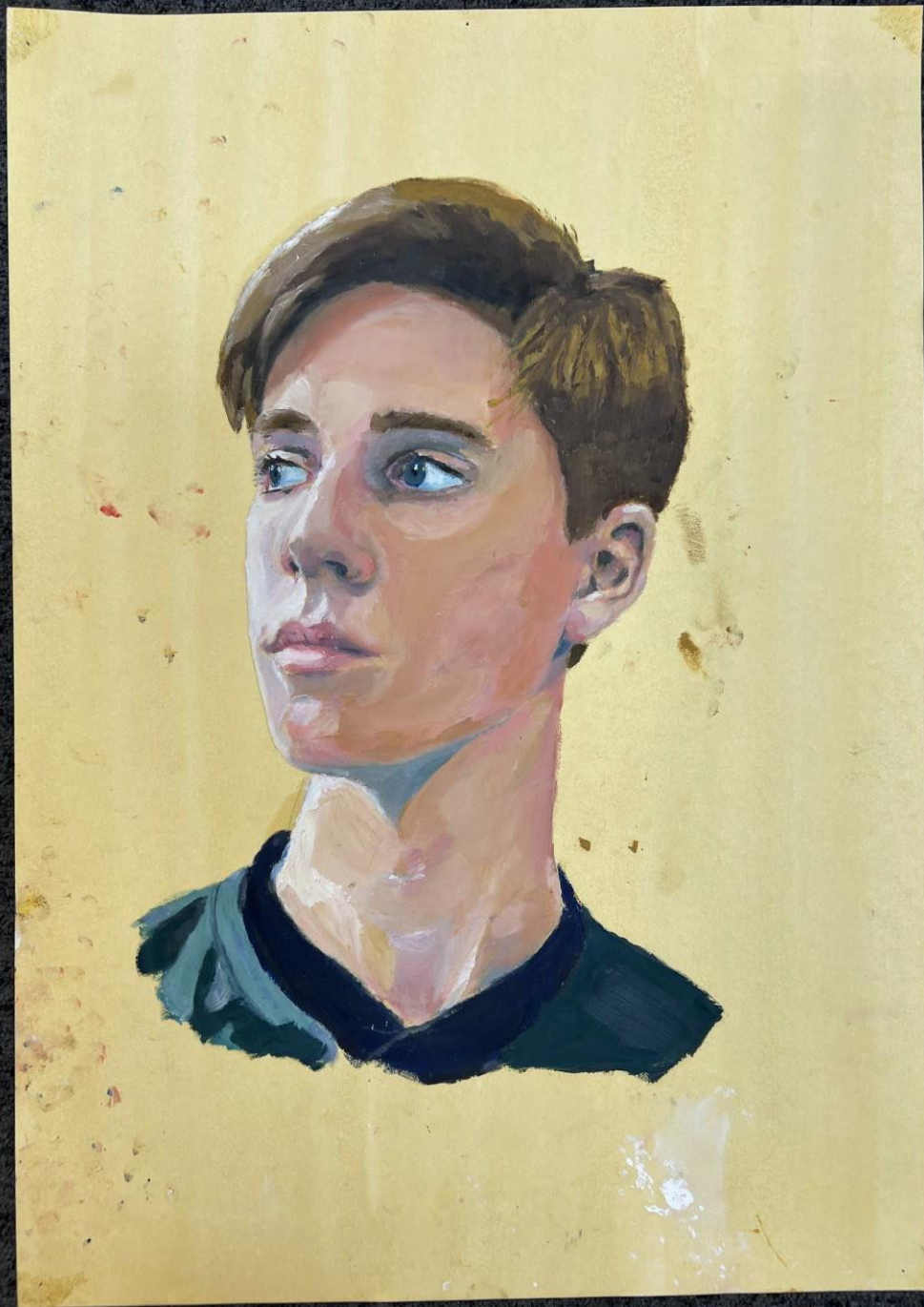
The reflection allows the religion and science debate, a conversation that has divided people forever, to be condensed into a single image. The two empty chairs in the external world seem to oppose one another, representing this discussion. This contrasts the reflection which harmonises the two ideas rather than putting them against one another.

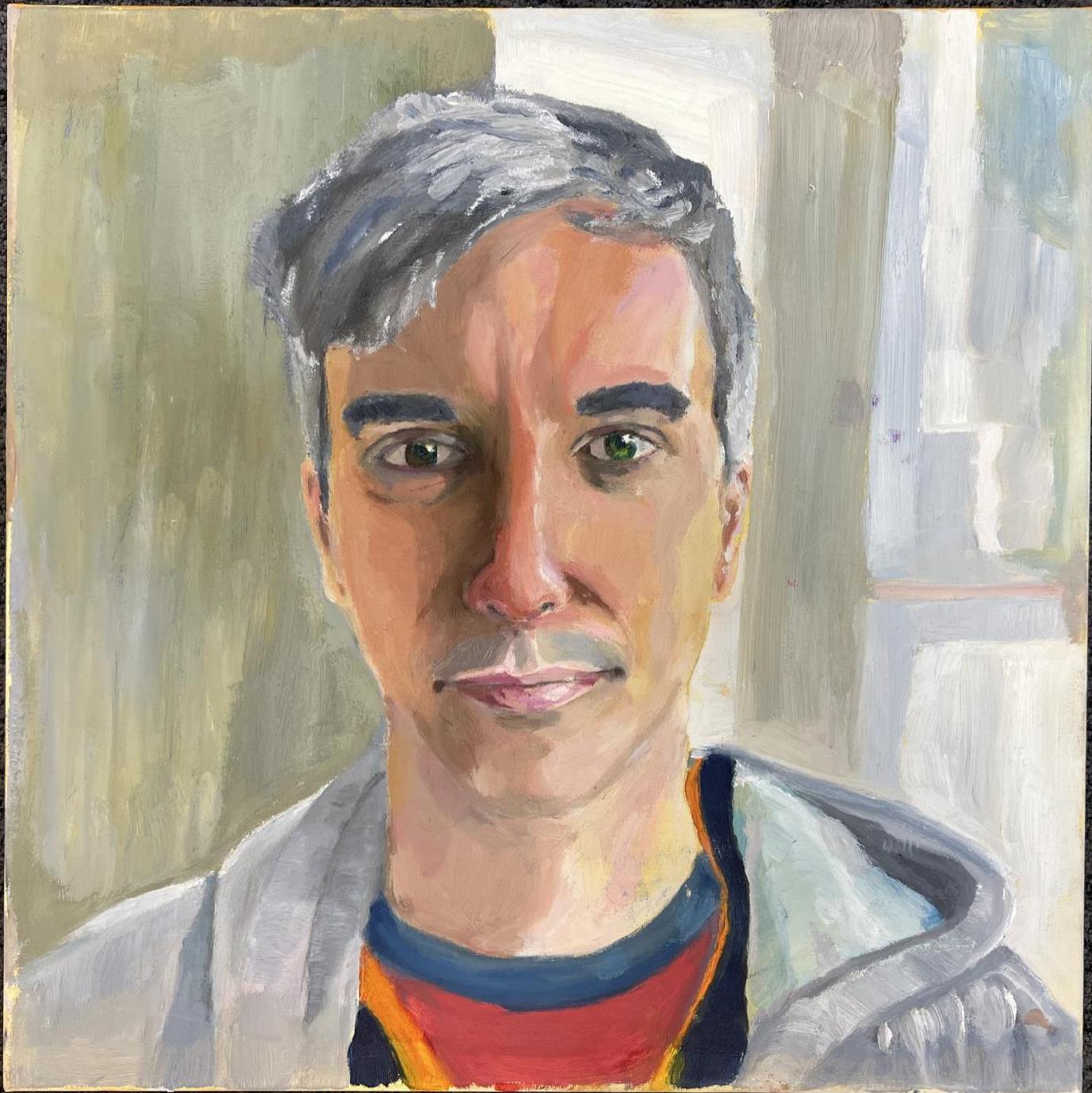
I think my piece was successful in satisfying my statement of intent because the contrast between the internal reflections in the window and the external world really highlights to the viewer how little we see in our everyday life. It shows how reflection allows us to observe the unseen world as it combines two separate places in one window, this is something our eye cannot capture in real life.

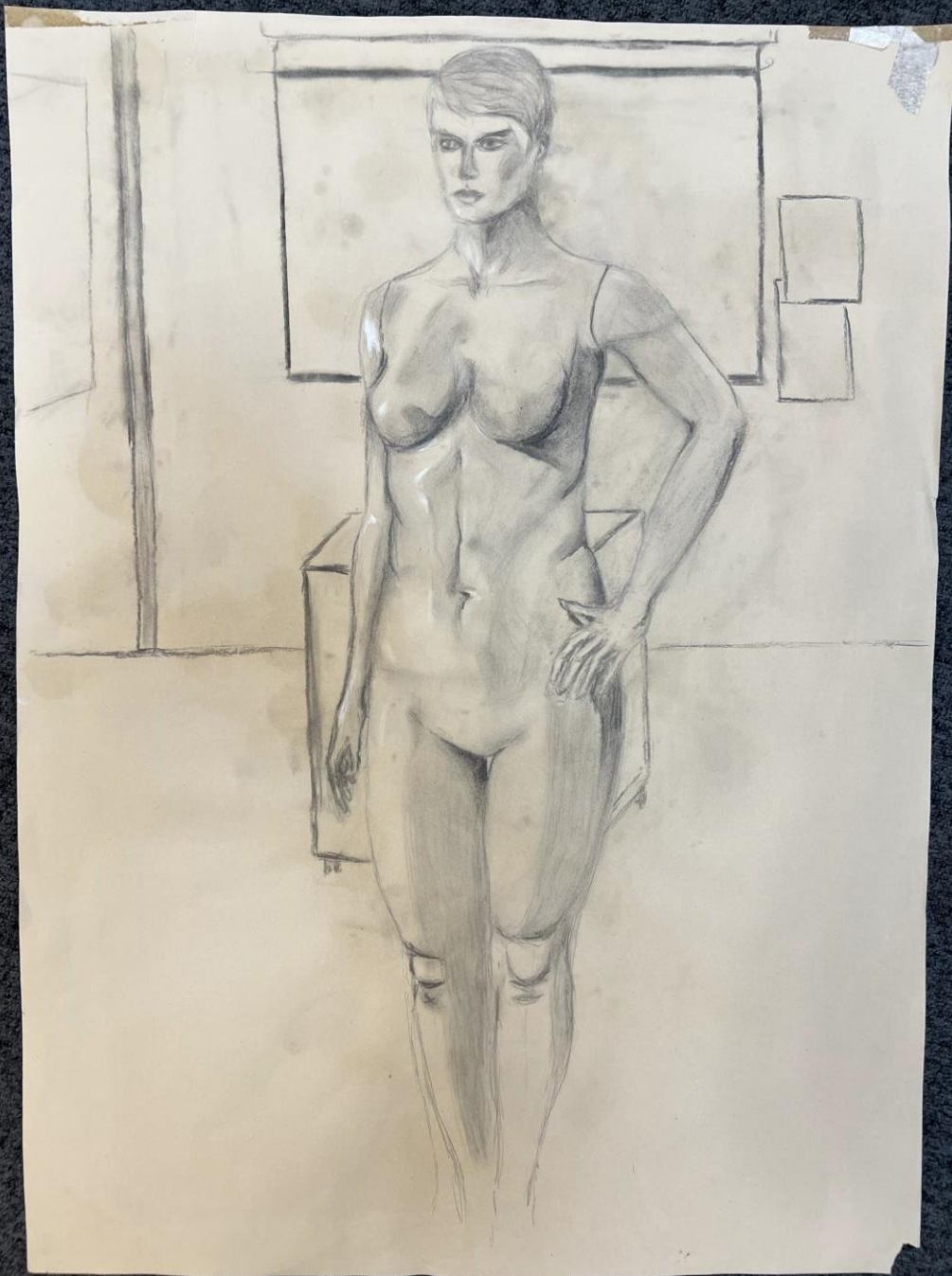
Outcomes









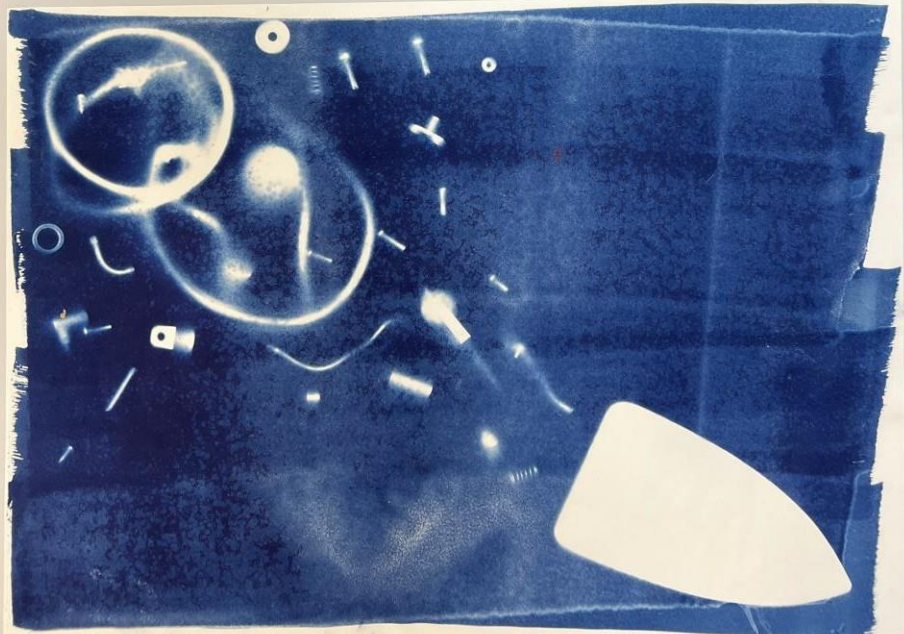


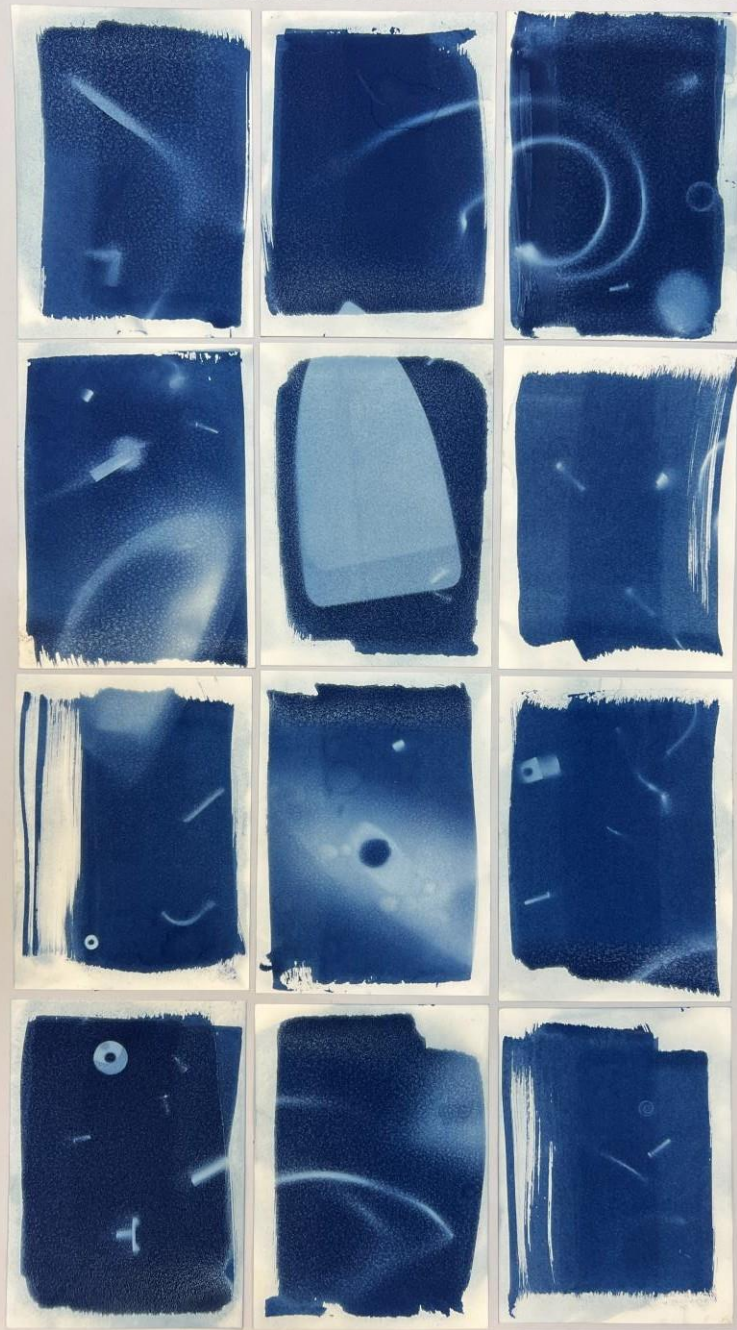


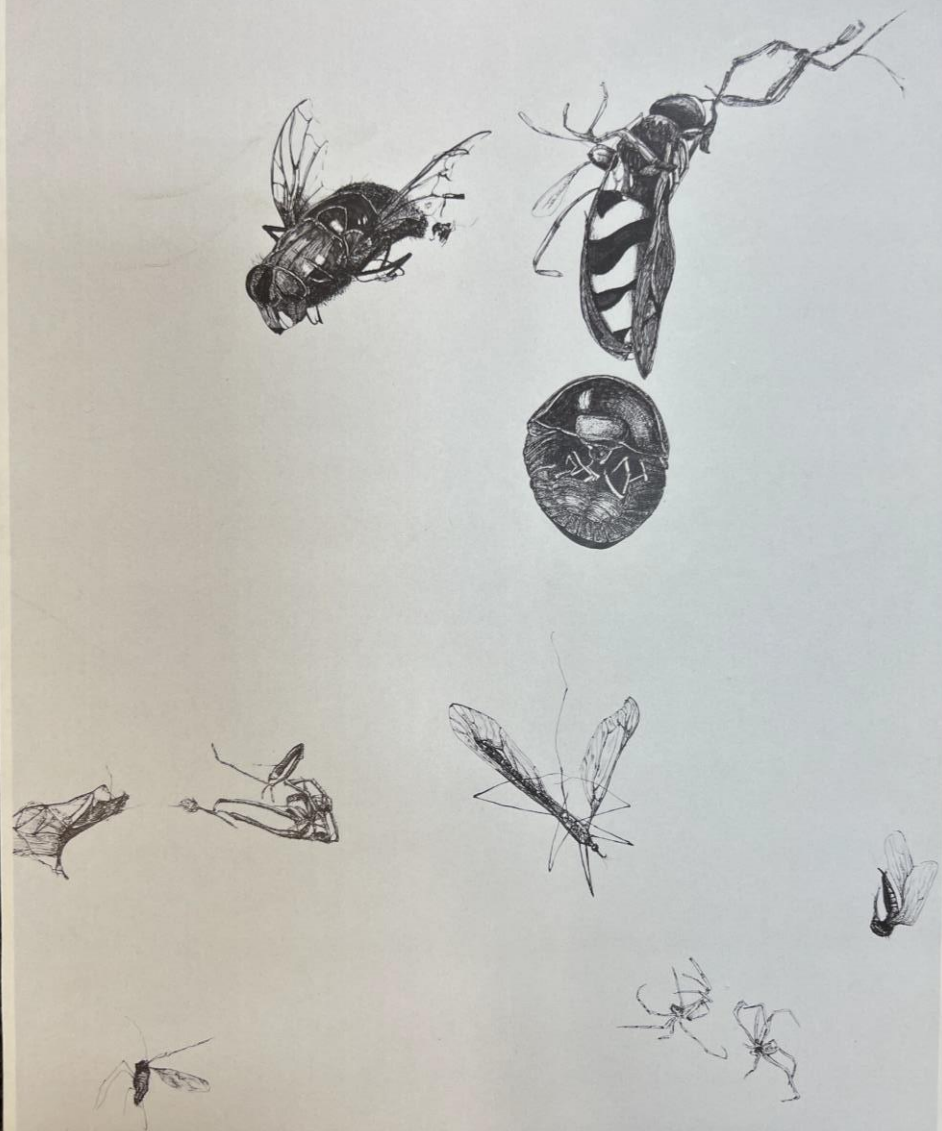






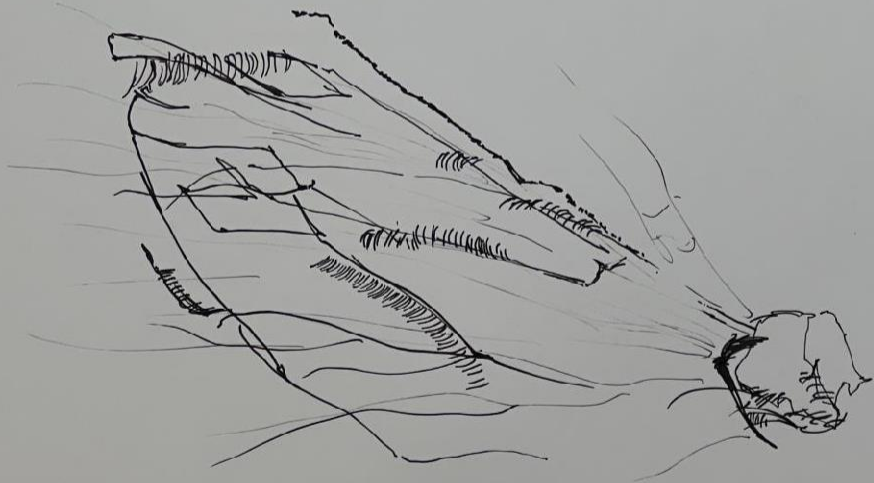






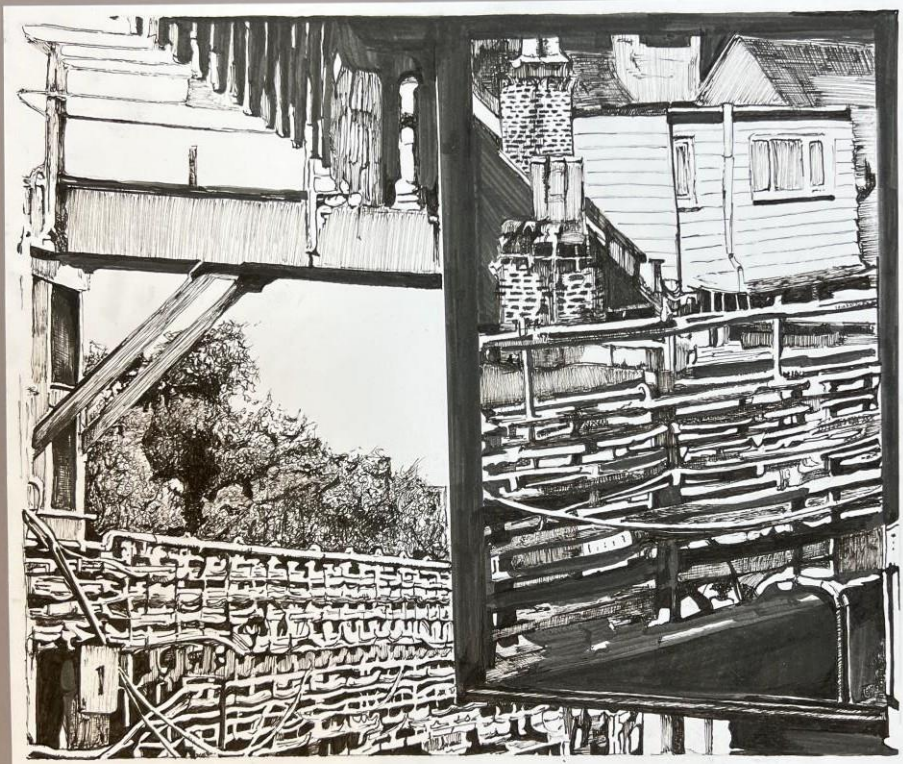
















Gilbert's Assessment

**Gilbert achieves a mark of 70
for Component 1**

Practical 56 – Personal Study 14

The following slides show how these
marks are generated



How well did this candidate
perform in each
Assessment Objective?



PERFORMANCE CALCULATOR	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY	BASIC ABILITY	EMERGING COMPETENT ABILITY	COMPETENT AND CONSISTENT ABILITY	CONFIDENT AND ASSURED ABILITY	EXCEPTIONAL ABILITY	
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims	straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements	predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding	diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,	independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives	inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding	
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1 LIMITED	2 BASIC	3 EMERGING COMPETENT	4 COMPETENT AND CONSISTENT	5 CONFIDENT AND ASSURED	6 EXCEPTIONAL	AO1 total:
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	7 LIMITED	8 BASIC	9 EMERGING COMPETENT	10 COMPETENT AND CONSISTENT	11 CONFIDENT AND ASSURED	12 EXCEPTIONAL	AO2 total:
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	13 LIMITED	14 BASIC	15 EMERGING COMPETENT	16 COMPETENT AND CONSISTENT	17 CONFIDENT AND ASSURED	18 EXCEPTIONAL	AO3 total:
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	19 LIMITED	20 BASIC	21 EMERGING COMPETENT	22 COMPETENT AND CONSISTENT	23 CONFIDENT AND ASSURED	24 EXCEPTIONAL	AO4 total:
Total mark:							14

DEVELOPING MY IDEA.

Former investigating the idea of explaining man's understanding of machinery.

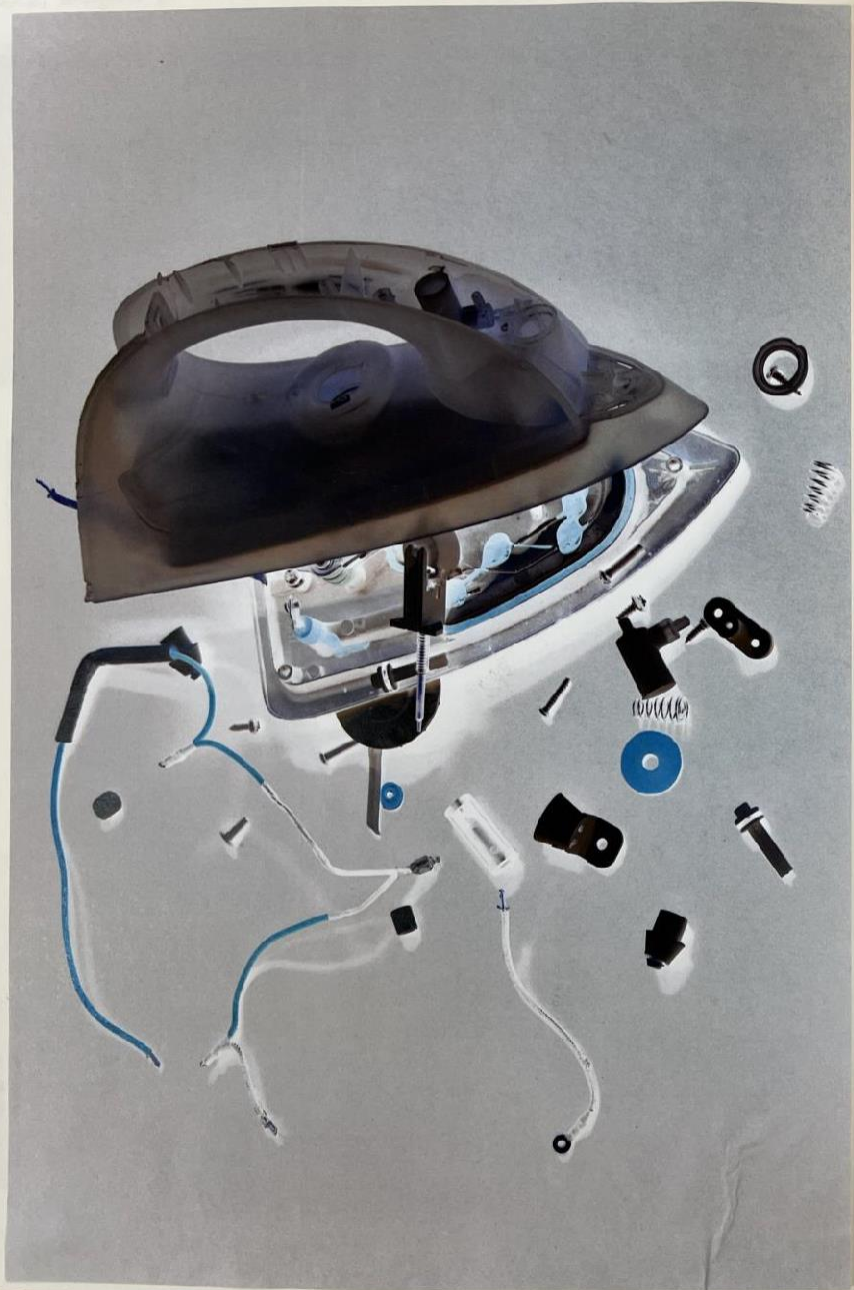
I chose a iron because it is an object used everyday, we often don't even think about it.

It has a very unique shape so when it gets taken apart, the viewer will still be able to recognise it.

Rather like when artists like Picasso abandoned traditional one-point perspective in cubism, objects with recognisable shapes such as the violin allowed their fragmented compositions to still be recognisable.



Picasso -
Violin
1912



The inverted colours work well because it gives it the aesthetic of an x-ray.
 The blue wires enhance the x-ray feel because they look as if they are glowing, especially with the white shadows.



under the fold

The grey/blue colour is hard to get with ~~water~~ colour pencils. However they

allow for much more accuracy than oil paints.

The blue/grey card gives a smooth flatness to the background.

I need to achieve more subtle tonal contrasts to make the colours stand out, a larger image may help.

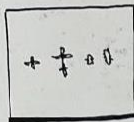
PERFORMANCE CALCULATOR	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY	BASIC ABILITY	EMERGING COMPETENT ABILITY	COMPETENT AND CONSISTENT ABILITY	CONFIDENT AND ASSURED ABILITY	EXCEPTIONAL ABILITY	
Taxonomy	partial, inconsistent, literal, elementary, minimal,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

PLANNING FINAL

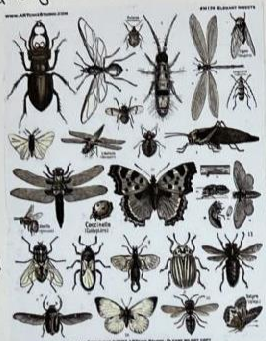
I want to use a magnifying glass to show the detail and elegance of these insects that we are so often repulsed by.

~~to symmetrise the insects over~~

Composition:



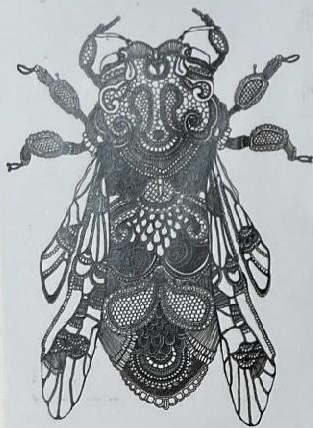
I want to avoid this composition because it looks like something that would be seen in a scientific journal which takes away their individuality which does not show how I see them.



The random pattern suits my idea better because it creates a composition that feels more natural as if the insects have been found there rather than put there.



The use of a magnifying glass is also very important, not only to provide more detail, but, to distort slightly the insects.



This art by Rosalind Winks helped inspire my final piece because it shows how insects can be delicate and aesthetic (although her style is very different).

Winks travels a lot for inspiration which results in the patterns she uses. She clearly wants to show the individual detail and elegance of each object/insect. She said "The more interesting my surroundings are the more inspired I am to draw" showing her dependence on the environment.

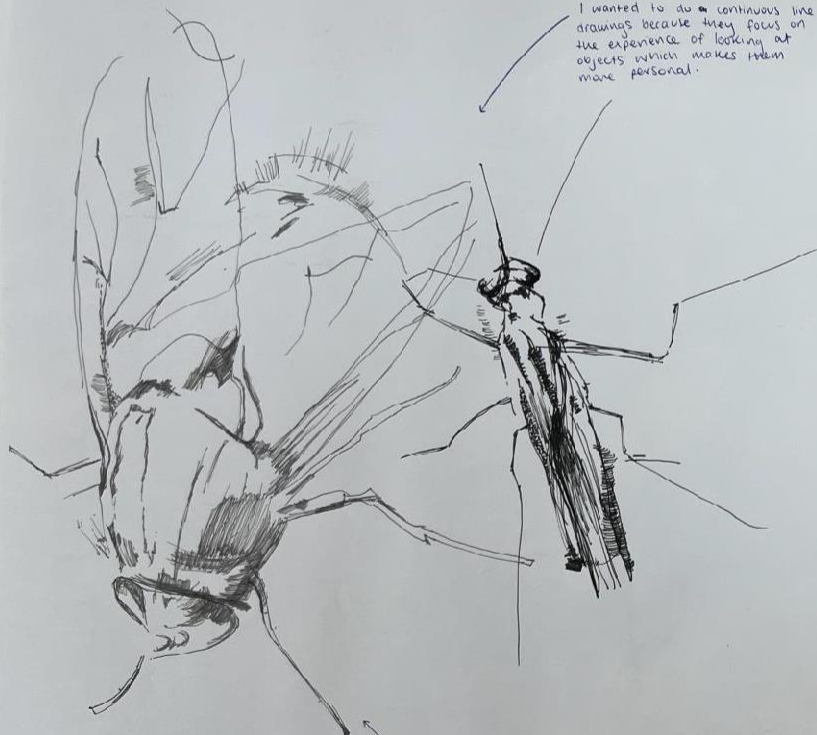
DRAWING THROUGH A MAGNIFYING GLASS



CONTINUOUS LINE DRAWINGS (PEN)

The pens don't capture the fragility of the wings since their thickness doesn't change easily.

I wanted to do a continuous line drawing because they focus on the experience of looking at objects which makes them more personal.



I think using grey pens doesn't work very well because it lacks immediacy and intensity of black pens.

A continuous line drawing is one in which a single, unbroken line is used to develop the image. As an exercise, continuous line drawing forces the artist to closely observe the perceived lines of the subject.



The insects often crumble as I work which means that what I look at changes and decays. This emphasises their delicacy.

Using pens of a certain thickness limits weight of line. As a result the objects become motionless.

PHOTOS FOR MONOPRINTS. TAKEN USING A MAGNIFYING GLASS #10



• Not on view

Claude Heath
Ben Nevis, 2003

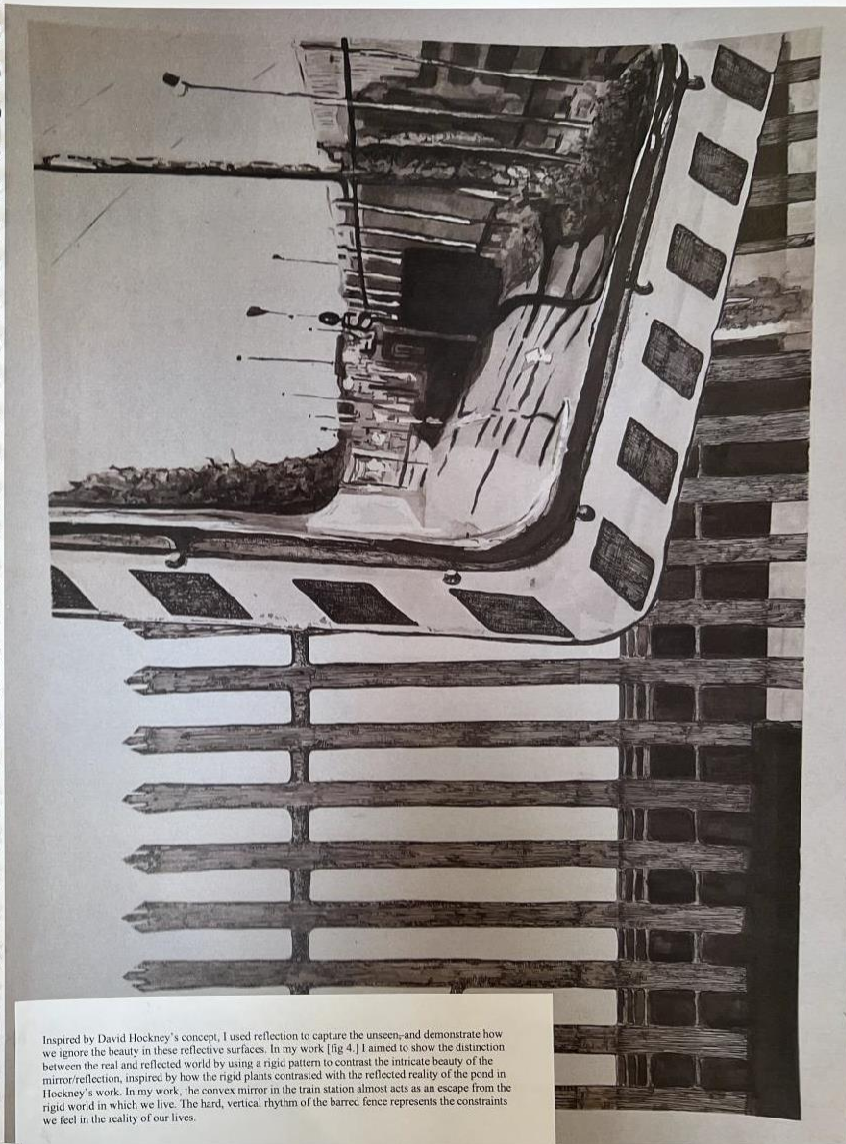
was inspired by
'Ben Nevis', I wanted
the centre of
the image to be
similar to landy
in results in
stagnant and result.

This was drawn from an aerial photograph, and it was drawn
using a blindfold and working from touch alone.
It creates a feeling of immersion because it is not confined
to an outline as if it is alive and moving.

CONTINUING INK WASH



Charcoal on canvas



Inspired by David Hockney's concept, I used reflection to capture the unseen-and demonstrate how we ignore the beauty in these reflective surfaces. In my work [fig 4] I aimed to show the distinction between the real and reflected world by using a rigid pattern to contrast the intricate beauty of the mirror/reflection, inspired by how the rigid plants contrasted with the reflected reality of the pond in Hockney's work. In my work, the convex mirror in the train station almost acts as an escape from the rigid world in which we live. The hard, vertical, rhythm of the barrier fence represents the constraints we feel in the reality of our lives.

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







Gilbert Candidate A

Familiarisation Exercise

- Fine Art
- Component 1
- PERSONAL STUDY

Personal study

REVEALING THE UNSEEN



This study investigates the work of three artists who have revealed the unseen or overlooked through their work. Michael Landy revealed the unseen beauty of weeds, whilst David Hockney showed how the world can be distorted to show what we don't see through reflections in water and Richard Estes explored how multiple views of reality can be combined through reflections in glass. All explore this theme through various mediums and techniques to provide an insight into human perception of the real world. Finally, this study will focus on how these artists inspired my statement of intent to *reveal the unseen* through my studio practice.

Context:

Although *Nourishment* is in stark contrast to Landy's previous work in terms of the size, scale and performance aspect of the final pieces, there are ideas and themes that are constant through his body of work. In 1990 he produces *Market* (Fig.6) which fills a warehouse with the bare bones of a whole market without the produce. Landy likes the idea of putting on display 'the everyday', which usually goes unnoticed. Without the produce the room has a sad, haunting quality but also a structural strength and independence. Something similar can be said of the weeds he plucks from their habitat and lays bare roots and all.



[Fig.6] - *Market* - Michael Landy

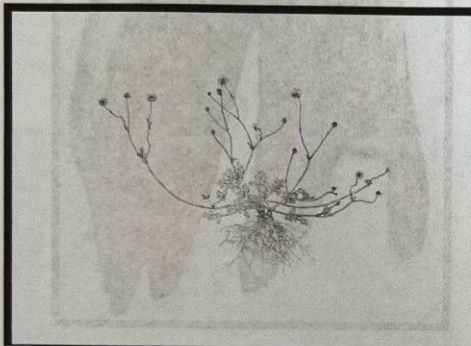
Closing Down Sale (1992) (Fig.7), explores the idea of value and worth of objects. The detail and beauty he creates in his etchings of weeds which are constantly ignored, contrast with the attraction of gaudy placards, and the prospect of some hidden value which deliberately does not exist. Similarly in *Scrapheap Services* he challenges the viewer by producing an entire service industry to 'rid society of untidy realities.'⁶ Again he brings to the fore things which do not sit well next to our neat polished image of western society, things we would not rather see. The weed fits in this category, it is he often says 'a plant out of place,' and more than that it is a representation of man's loss of control of his environment.



[Fig. 7] - *Closing Down Sale* - Michael Landy

CHAPTER TWO

I was drawn to the idea of revealing the unseen by Michael Landy's 'Nourishment' series in which he reveals the elegance of inanimate objects that we either perceive as unattractive irritants, or ignore. Landy transformed weeds into beings with personality and identity which is an aspect of them which we do not observe. This is particularly apparent in 'creeping buttercup' [fig 21]. He used etching to obtain immense detail down to the hairs on the stalks that we never see, revealing the beauty of this down trodden and ignored plant.

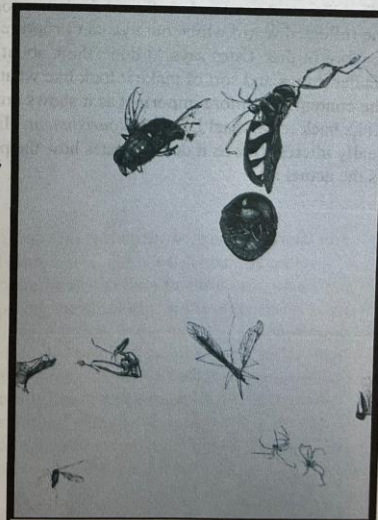


[Fig 21.] - Michael Landy - Creeping buttercup

In response to Landy's work, I wanted to explore this concept of revealing the unseen beauty in traditionally repulsive objects [fig 22]. I substituted his use of weeds for insects and spiders, which are similarly, if not more, repulsive to people. Following my statement of intent, I wanted people to look closer than they ever had at these insects by making them extremely large and as intricate as possible, revealing their delicate aesthetic that is so often ignored. I think that the alternative perspective of the insects in this work shows the influence that context has on our outlook towards the world, suggesting that if we change our viewpoint on life, unseen parts of our world will be revealed.

Moving forward, I wanted to explore the way I could use reflection to achieve my aim of revealing the unseen. David Hockney's work in 'arrival of spring' that he completed during the Covid pandemic is an example of how reflections can reveal the unseen. He built up his skill on an iPad daily, eventually leading him to painting no.340 [Fig 23.] which I believe was his most impressive of the series. Its focus was on a pond, as it ignores the surroundings that we normally observe, instead focusing on this distorted view of reality that is in the pond's reflection. He clearly plays with the unseen world as Landy did, however he approaches it differently and it becomes a distortion of our everyday life.

Inspired by David Hockney's concept, I used reflection to capture the unseen, and demonstrate how we ignore the beauty in these reflective surfaces. In my work [fig 24.] I aimed to show the distinction between the real and reflected world by using a rigid pattern to contrast the intricate beauty of the mirror/reflection, inspired by how the rigid plants contrasted with the reflected reality of the pond in Hockney's work. In my work, the convex mirror in the train station almost acts as an escape from the rigid world in which we live. The hard, vertical rhythm of the barred fence represents the constraints we feel in the reality of our lives.



[fig 22.] - My response to Michael



Personal Study Performance Calculator

Candidate A – Gilbert – Component 1 Mark 14

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/AO2/AO3/AO4)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1):
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability across the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops																			
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress																			
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements																			



Completed Assessment Grid

Candidate A – Gilbert Component 1 – Total Mark 70

Centre number: Title: Candidate name:
Candidate number:

A level assessment grid – practical work and annotation

We recommend using the A level Practical Performance Calculator to establish a mark for each Assessment Objective. Marks should then be transferred to the assessment grids below.

The following grid relates to **all A level student practical work and annotation**, and should be used to mark all titles. The grid assesses all four Assessment Objectives equally. All four Assessment Objectives must be met in each component. A mark out of 18 should be awarded for each Assessment Objective. The four Assessment Objective marks should then be added together to give a total mark out of 72 for practical work and annotation in each component.

Assessment Objectives	0	Level 1 LIMITED ABILITY			Level 2 BASIC ABILITY			Level 3 EMERGING COMPETENT ABILITY			Level 4 COMPETENT AND CONSISTENT ABILITY			Level 5 CONFIDENT AND ASSURED ABILITY			Level 6 EXCEPTIONAL ABILITY		
AO1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	No rewardable material	Development of ideas shows limited ability Sustained and focused investigations show limited ability, partially informed by contextual and other sources Limited ability in analytical and critical understanding			Development of ideas shows basic ability Sustained and focused investigations are basic, partially informed by contextual and other sources Basic analytical and critical understanding			Development of ideas shows emerging competence in ability Sustained and focused investigations show emerging competence, informed by contextual and other sources Emerging competence in analytical and critical understanding			Development of ideas shows competent and consistent ability Sustained and focused investigations are competent and consistent, informed by contextual and other sources Competent and consistent analytical and critical understanding			Development of ideas shows confident and assured ability Sustained and focused investigations are confident and assured, thoroughly informed by contextual and other sources Confident and assured analytical and critical understanding			Development of ideas shows exceptional ability Sustained and focused investigations are exceptional, thoroughly informed by contextual and other sources Exceptional analytical and critical understanding		
AO2	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	No rewardable material	Limited ability to explore and select appropriate to intentions Limited ability to review and refine ideas as work develops			Basic ability to explore and select appropriate to intentions Basic ability to review and refine ideas as work develops			Emerging competence in ability to explore and select appropriate to intentions Emerging competence in ability to review and refine ideas as work develops			Competent and consistent ability to explore and select appropriate to intentions Competent and consistent ability to review and refine ideas as work develops			Confident and assured ability to explore and select appropriate to intentions Confident and assured ability to review and refine ideas as work develops			Exceptional ability to explore and select appropriate to intentions Exceptional ability to review and refine ideas as work develops		
AO3	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	No rewardable material	Ability to record is limited and partially relevant to intentions Limited ability to reflect critically on work and progress			Ability to record is basic and partially relevant to intentions Basic ability to reflect critically on work and progress			Ability to record shows emerging competence and relevance to intentions Emerging competence in ability to reflect critically on work and progress			Ability to record is competent and consistent, and relevant to intentions Competent and consistent ability to reflect critically on work and progress			Ability to record is confident and assured, and relevant to intentions Confident and assured ability to reflect critically on work and progress			Ability to record is exceptional and relevant to intentions Exceptional ability to reflect critically on work and progress		
AO4	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	No rewardable material	Limited ability to present a personal and meaningful response Limited ability to realise intentions and make connections where appropriate			Basic ability to present a personal and meaningful response Basic ability to realise intentions and make connections where appropriate			Emerging competence in ability to present a personal and meaningful response Emerging competence in ability to realise intentions and make connections where appropriate			Competent and consistent ability to present a personal and meaningful response Competent and consistent ability to realise intentions and make connections where appropriate			Confident and assured ability to present a personal and meaningful response Confident and assured ability to realise intentions and make connections where appropriate			Exceptional ability to present a personal and meaningful response Exceptional ability to realise intentions and make connections where appropriate		

Recording of marks for all A level practical work and annotation										Marks out of 72 for each component		
Component	AO1 marks: indicate a mark out of 18			AO2 marks: indicate a mark out of 18			AO3 marks: indicate a mark out of 18			AO4 marks: indicate a mark out of 18		
Component 1 Personal Investigation	14			14			14			14		
Component 2 Externally Set Assignment	AO1 mark			AO2 mark			AO3 mark			AO4 mark		
	AO1 mark			AO2 mark			AO3 mark			AO4 mark		
				</								



Candidate B – Bridget

Textile Design

Component 1

Themes: Embellishment

Personal Study is included in the delegate pack

EMBELLISHMENT
SAMPLES: Vg

CREATING NEG. SPACE

LAYERING:

of close-up photocopy
of detailed environment

Folios are made using glue + band to help
improve the work and also make it
binding -> stronger but give the point.

I tried to vary my samples by changing the colour scheme and also the texture. On a different colour of the fabric the gradient / blend is much faster and the blending is much more noticeable. The lack of texture in the dress made it look like a solid colour. The texture of the fabric is much more noticeable.

ILLUSTRATION + FREE - STITCH

[illegible]



1930's

+ what followed

The Prohibition

Le Prohibition in the early 1920s led to the prohibition of alcohol. This led to the rise of the speakeasy and the flapper culture.



Flapper Dresses 1920's

Le Prohibition led to the rise of the speakeasy and the flapper culture. This led to the rise of the flapper dress, which was characterized by its short length, low neckline, and loose fit.

ArtDeco



SIMPLE-LOOK VO



The Bias-Cut

1920's -> 1930's
The years when represented the bias-cut, which was a technique of cutting fabric at a 45-degree angle to the grain, creating a drapey, clingy silhouette.



45° Angle
Le Miroir dresses to drape + shape.

Madeline Vonnut
Le secret under Vore
Reith (a dressmaker for the English court)
- In 1912, Madeline opened her own maison parisienne where some shade and created the look.

John Macrae + John
Dress became the modern picture of femininity



ELSA TIME

Schiaparelli

1935

THE SKELETON DRESS



NEWSPAPER PRINT



Le Elsa Schiaparelli was the first designer to place newspaper print on fabric.

SURREALISM



Le Surrealism was a movement in art and literature that sought to explore the unconscious mind. It was characterized by dreamlike, illogical, and often shocking imagery.

WOMEN



SALVADOR DALI

Le Salvador Dali was a Spanish surrealist painter. He was known for his dreamlike, illogical, and often shocking imagery.

NATURE + Art

Le Empire - waist Silhouette

part of her 'Circus Collection'



SKELETAL FORM

THE CIRCUS COLLECTION

... was inspired by Dali's work. Elsa Schiaparelli often drew the figures of WWII.

Le inspired painting circus in clothing.

1936





EMILIO Pucci

SPRING 2016

NETTING

↳ creates clear boundaries
↳ Sample: geometric shapes

↳ Focuses the body
↳ strong, lasting
↳ unbreakable

GEOMETRIC SHAPES

↳ Headband
↳ Scarf
↳ Dress
↳ Outer
↳ Pants
↳ Collar

↳ Embroidered
↳ Stems
↳ Human form
↳ "Jelly" net

↳ Striking, solid

SEMESTICATED

CLAMOUR

Blue + White gradients
↳ Cam / relaxed
↳ Understating
↳ the Ocean / sky (landscape)
↳ Intuition of
↳ texture / color
↳ Shadow, texture
↳ materials
↳ heavy, light
↳ volume



SAMPLE INTERPRETATION ON PHYSICAL



Builder's Material
↳ Netting
↳ creating structure

DISSOLVABLE

↳ used to morph
↳ face
↳ create
↳ negative
↳ space

FIRST-HAND IMAGERY



SCALES



PATTERN



Tim Walker: LI DRAGON



Roland Penrose:



The last voyage of Captain Hook:

A model of a brain + a globe. Clinging to the globe. The brain is the center of the universe. The brain is the center of the universe. The brain is the center of the universe.

ADOLESCENCE



Joan Miró: Mai 68

Joan Miró's work creates a new world. It is a world of the unconscious. It is a world of the unconscious. It is a world of the unconscious.

PAS DE DEUX



Luis Macías: Cerebro

The unconscious mind is the center of the universe. The unconscious mind is the center of the universe. The unconscious mind is the center of the universe.

The unconscious mind is the center of the universe. The unconscious mind is the center of the universe. The unconscious mind is the center of the universe.

The unconscious mind is the center of the universe. The unconscious mind is the center of the universe. The unconscious mind is the center of the universe.

DEFAMILIARISATION

Defamiliarisation is the process of making the familiar strange. Defamiliarisation is the process of making the familiar strange. Defamiliarisation is the process of making the familiar strange.

Surrealism Beyond Borders: Exhibition located at the Tate Modern.

A revolutionary movement that was founded in the 1920s. It was a movement that was founded in the 1920s. It was a movement that was founded in the 1920s.

- Dali
- Breton
- Dalí
- Breton
- Dalí
- Breton

TATE MODERN
SURREALISM

SURREALISM BEYOND BORDERS

MIRO: MAI 68





PATCHWORK: FEMINITY+TRADITION



Cruciform



'A Room of one's own'



Ruffles + Bows = Traditional



The concept of sewing into clothing is a way of creating a personal history. It is a way of saying 'I made this' and 'I love this'. It is a way of saying 'I am here' and 'I am part of this'. It is a way of saying 'I am a woman' and 'I am a person'.



In order to help represent your thoughts and emotions, I created a patchwork quilt. It is a way of saying 'I am here' and 'I am part of this'. It is a way of saying 'I am a woman' and 'I am a person'.



EXPLORING IDEAS OF: ANDROGYN



Leathers in various shades (brown, tan, black) - creating a sense of texture and depth. - creating a sense of texture and depth. - creating a sense of texture and depth.

FEMALE + MALE

JEAN PAUL GAULTIER:



MASCULINE

FEMININE

BLENDING GENDER DYNAMICS



HISTORICAL SILHOUETTES

By the late 16th century, the "ruff" collar became a symbol of nobility. It was worn by men, women and children.

The "ruff" collar was made of lace or linen, and was worn around the neck. It was often decorated with jewels and pearls.



COLLARS



CRINOLINE

WASHER CRINOLINES.



PANNIERS



REI KAWAKUBO

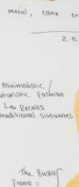
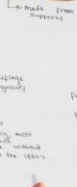
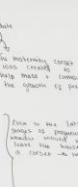


1st: Being much more...
2nd: Being much more...
3rd: Being much more...
4th: Being much more...
5th: Being much more...
6th: Being much more...
7th: Being much more...
8th: Being much more...
9th: Being much more...
10th: Being much more...



WIDE-PANNIER

MATERIAL CORSET



ISSEI MIYAKE



ISSEI MIYAKE

REI KAWAKUBO

LIBERATION ORLANDO

Spring / Summer 2020



the first collection from the new brand (see 11), taking place in Vienna at the end of the year.

UNCENDERED

some of Kawakubo's garments are surrounded with a variety of materials or textures, including wool, silk, and cotton.



Virginia Woolf



NON-BINARY

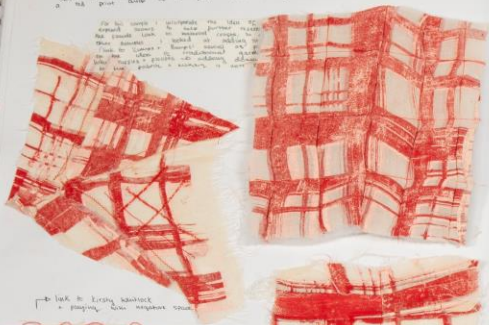
GENDER-NEUTRAL JACKET



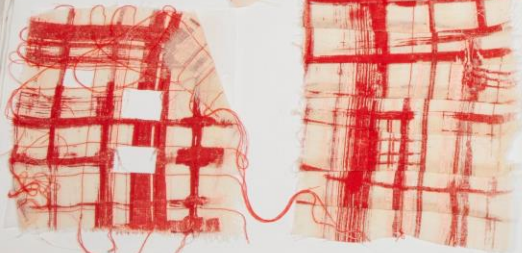


SAMPLING : THE GINGHAM PATTERN

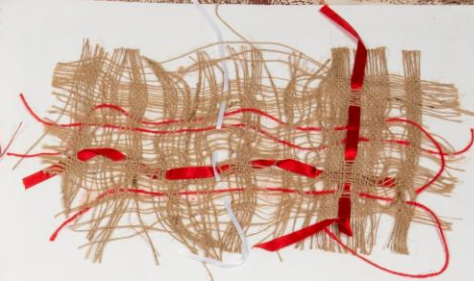
In 18th century England, the gingham pattern was a popular choice for children's clothing. It was a simple, geometric design that was easy to make and could be made in a variety of colors. The pattern was often made in red and white, but other colors were also used. The gingham pattern was a popular choice for children's clothing because it was simple and geometric, and it could be made in a variety of colors.



pink ink in 18th century
a pattern, like gingham, was



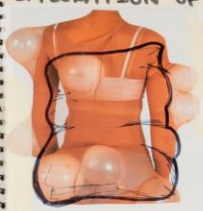
EXPERIMENTING WITH WEAVING







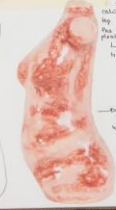
EXPLORATION OF THE HUMAN FORM



...the human form is a complex of many parts, each with its own function and purpose. The human body is a masterpiece of nature's design, and it is our duty to study and understand it.



In a way, the human form is a complex of many parts, each with its own function and purpose. The human body is a masterpiece of nature's design, and it is our duty to study and understand it.



...the human form is a complex of many parts, each with its own function and purpose. The human body is a masterpiece of nature's design, and it is our duty to study and understand it.

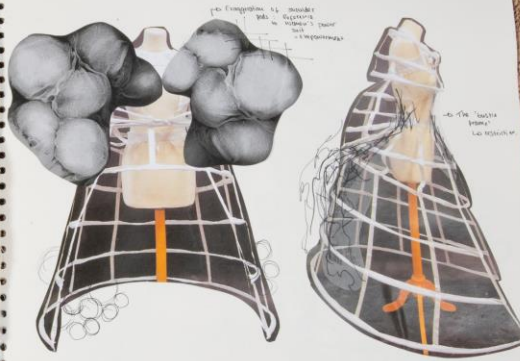
...the human form is a complex of many parts, each with its own function and purpose. The human body is a masterpiece of nature's design, and it is our duty to study and understand it.



SUBVERTING SHAPE



REIMAGINING CRINOLINE



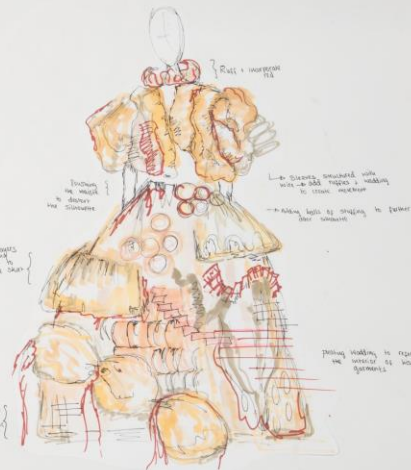


↳ Extrapolating the form



↳ Designing
to create
an object that
connects the fabric
to the structure

FINAL PROJECT DESIGN



↳ Rust + material
the

↳ Designing
the shape
to define
the structure

↳ Designing structured with
the fabric + making
to create structure

↳ Making holes to create to further
the structure

↳ Creating holes
with structure
to create to
define the shape

↳ Incorporating
the structure
into the design
function

↳ Making holes to create
structure to define
the structure

↳ Making the structure design +
incorporating into the final project

FINAL PROJECT : THE BACK

I created a sculpture with clay & fabric.
 I incorporated a memory / discarded paper which
 I have planned to create "this project was" with the
 clay & fabric.



Let I plan to create the back of the dress
 by using a cloth to make the
 back of the dress.

SAMPLING FOR FINAL PROJECT





INSPIRATION:



FINAL SCULPTURE OUTCOME



Outcomes























Marking

Use the assessment tools: the Performance Calculator and the Assessment Grid, to discuss on the chat group and arrive at a mark for this Component.

It is a Component 1 so you will need the Practical Performance Calculator and the Personal Study Performance Calculator.

Bridget's Assessment

**Bridget achieves a mark of 66
for Component 1
(Practical 53 – Personal Study 13)**

The following slides show how these
marks are generated



How well did this candidate
perform in each
Assessment Objective?





REI KAWAKUBO

LIBERATION ORLANDO

Spring / Summer 2020



The first collection from Rei Kawakubo's 2020 Spring/Summer collection, 'Liberation Orlando', was inspired by the Orlando nightclub shooting. The collection is a tribute to the victims and a statement on the importance of love and acceptance.

UNGENDERED



Virginia Woolf



NON-BINARY



GENDER-NEUTRAL JACKET





LOUISE BOURGEOIS



Le Bourgeois a travaillé sur ce thème pendant une longue période. Elle a utilisé des matériaux très différents, comme le plâtre, le bois, le métal, le verre, etc. Elle a toujours cherché à exprimer une certaine idée de la maternité, de la protection, de la sécurité.



Cette œuvre est une sculpture en plâtre, réalisée en 1967. Elle représente une figure allongée, qui semble être une enfant, enveloppée dans une forme protectrice, comme un cocon ou un giron.



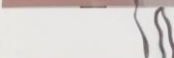
Le Bourgeois a travaillé sur ce thème pendant une longue période. Elle a utilisé des matériaux très différents, comme le plâtre, le bois, le métal, le verre, etc. Elle a toujours cherché à exprimer une certaine idée de la maternité, de la protection, de la sécurité.



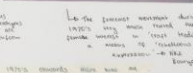
Cette œuvre est une sculpture en plâtre, réalisée en 1967. Elle représente une figure allongée, qui semble être une enfant, enveloppée dans une forme protectrice, comme un cocon ou un giron.



Le Bourgeois a travaillé sur ce thème pendant une longue période. Elle a utilisé des matériaux très différents, comme le plâtre, le bois, le métal, le verre, etc. Elle a toujours cherché à exprimer une certaine idée de la maternité, de la protection, de la sécurité.



Cette œuvre est une sculpture en plâtre, réalisée en 1967. Elle représente une figure allongée, qui semble être une enfant, enveloppée dans une forme protectrice, comme un cocon ou un giron.



Le Bourgeois a travaillé sur ce thème pendant une longue période. Elle a utilisé des matériaux très différents, comme le plâtre, le bois, le métal, le verre, etc. Elle a toujours cherché à exprimer une certaine idée de la maternité, de la protection, de la sécurité.









Bridget **Candidate B**

Textile Design
Component 1
Personal Study

Introduction:

Both displacement in fashion and the concept of Surrealism involve the deconstruction and reconstruction of conformed ideas, actively confronting how one perceives a particular idea and altering their perspective. Through the displacement of garments, a designer removes all sense from an existing image, granting them the ability to construct an entirely new perspective and delve into the sub-conscious. Designers which have heavily used this theme of displacement and removed the ordinary from conventional ideas include: Thierry Mugler, Elsa Schiaparelli, Rei Kawakubo, and Chanel.

The revolutionary movement of Surrealism focused solely on the 'unconscious' and 'dreams' and how these could infiltrate our thoughts, thus altering the way which we can perceive the mundane tasks and objects in our everyday lives. The concept of Surrealism initially began in Paris in 1924 and has heavily infiltrated the creative world ever since, inspiring many diverse types of artistic expression. Over the summer, I visited 'Surrealism beyond Borders' at the Tate Modern, which gave me a deeper insight into how the theme of Surrealism has been interpreted by different individuals over the past decades. The term: 'Surrealism' is broad and can be difficult to define, however, a common aspect which was embedded into all types of surrealist art was that it always directly confronted political and social systems in some form.

Throughout this essay, I will be exploring how the notion of displacement, which involves surrealist concepts, has been enabled to confront misogynistic and traditional stereotypes which have been, and still are, placed upon women, restricting their autonomy. I was drawn to this question when I began researching the designer, Elsa Schiaparelli, who often directly challenged the prevailing female silhouettes of the 20th century. Moreover, the designers, Thierry Mugler and Rei Kawakubo, were also heavily influential towards the movement of female empowerment due to their unconventional take on the silhouette. Through this extensive research I was granted the ability to investigate how abnormal and surrealist designs abundantly subverted the conformed idea of how women should dress, increasing their individual authority. To fully answer the question; How did displacement confront social ideas regarding female empowerment, I am going to visit the exhibition, 'Fashioning Masculinities' to further understand how the unbalanced gender dynamics of the 20th century fully impacted the restrictive aspects of a women's garment and how designers were able to challenge this. Moreover, I am going to explore the importance of silhouettes and how these have been altered to match different cultures, generations, and locations.

made to the body and how this can in turn impact social order due to the removal of existing ideas and the altering of the 'desirable' parts of the female body.



Figure 5

Analysis of Rei Kawakubo's 'Orlando' Collection:

The process of reconstructing the female silhouette to help match fluxing social ideas surrounding female empowerment has been ongoing for centuries, but particularly during the 1920's after WWI,



Figure 6

which saw women's employment heavily increase, causing many to wear 'masculine attire for their wartime work', leading to the impactful notion of the 'Boyette'. The 'Boyette' was a type of style that involved a woman dressing in a less feminine way to increase their sense of comfort and power. Prior to the 'Boyette,' fashion was only seen to constrain women, finding form in 'coiling skirts and dragging crinolines'⁷, therefore, when female garments started taking on themes of masculinity, the freedom which it granted them was immensely impactful. Virginia Woolf discusses the 'Boyette' through her 1938 novel 'Orlando', which witnesses a young man transitioning into a woman, thus forcing him to fit the restricting roles which were placed on women, heavily shown through the way which they were

forced to dress. Woolf draws upon the idea of a women adopting the masculine silhouette by displaying 'Lady Orlando' regularly dressing in her former self's 'masculine apparel'. Rei Kawakubo explored the concept of amalgamating gender boundaries through her collection which

⁷ McKeever, R. (2022)

Conclusion:

Through the process of researching this essay, I have become increasingly informed on the topic of the women's silhouette and how this has been conformed to match social order. I have been able to develop ideas and explore the boundaries of the human form, forcing me to look into how I can further innovate the female silhouette. Further, I believe that the themes of Surrealism which was heavily incorporated within garments in the 1920s, 60's and 21st century has been a leading inspiration for my practical work, causing me to explore the concepts of the Kimono and how 'the space between the body and the fabric' has helped establish women's fashion to ensure that they feel more empowered by the way they dress. For my final piece, I have decided to simultaneously incorporate the concept of adding stuffing and filling to help subvert the female silhouette as well as using a crinoline skirt to not only further magnify and emphasise the subverted silhouette but to also reference the restricting aspect of the traditional female silhouette, showing the adaptation of society and women's garments. I believe that together, these two notions of restriction and reconstructing past ideas have been able to allow me to create a garment which draws upon liberating the natural body, showing the pure importance of fashion and the displacement of it and how this directly affects societal order.



Figure 12

My attempts to displace and recreate the female silhouette are displayed in Figure 12, where I used techniques of layering and negative space to help fully explore the lengths I could go to when distorting the female body and how much it can be altered.



Personal Study Performance Calculator

Candidate B – Bridget – Component 1 Mark 13

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naive, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/A02/A03/A04)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1):
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability across the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops																			
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress																			
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements																			



Completed Assessment Grid

Candidate B – Bridget – Component 1 – Total Mark 66

Centre number:

Title:

Candidate name:

Candidate number:

A level assessment grid – practical work and annotation

We recommend using the A level Practical Performance Calculator to establish a mark for each Assessment Objective. Marks should then be transferred to the assessment grids below.

The following grid relates to **all A level student practical work and annotation**, and should be used to mark all titles. The grid assesses all four Assessment Objectives equally. All four Assessment Objectives must be met in each component. A mark out of 18 should be awarded for each Assessment Objective. The four Assessment Objective marks should then be added together to give a total mark out of 72 for practical work and annotation in each component.

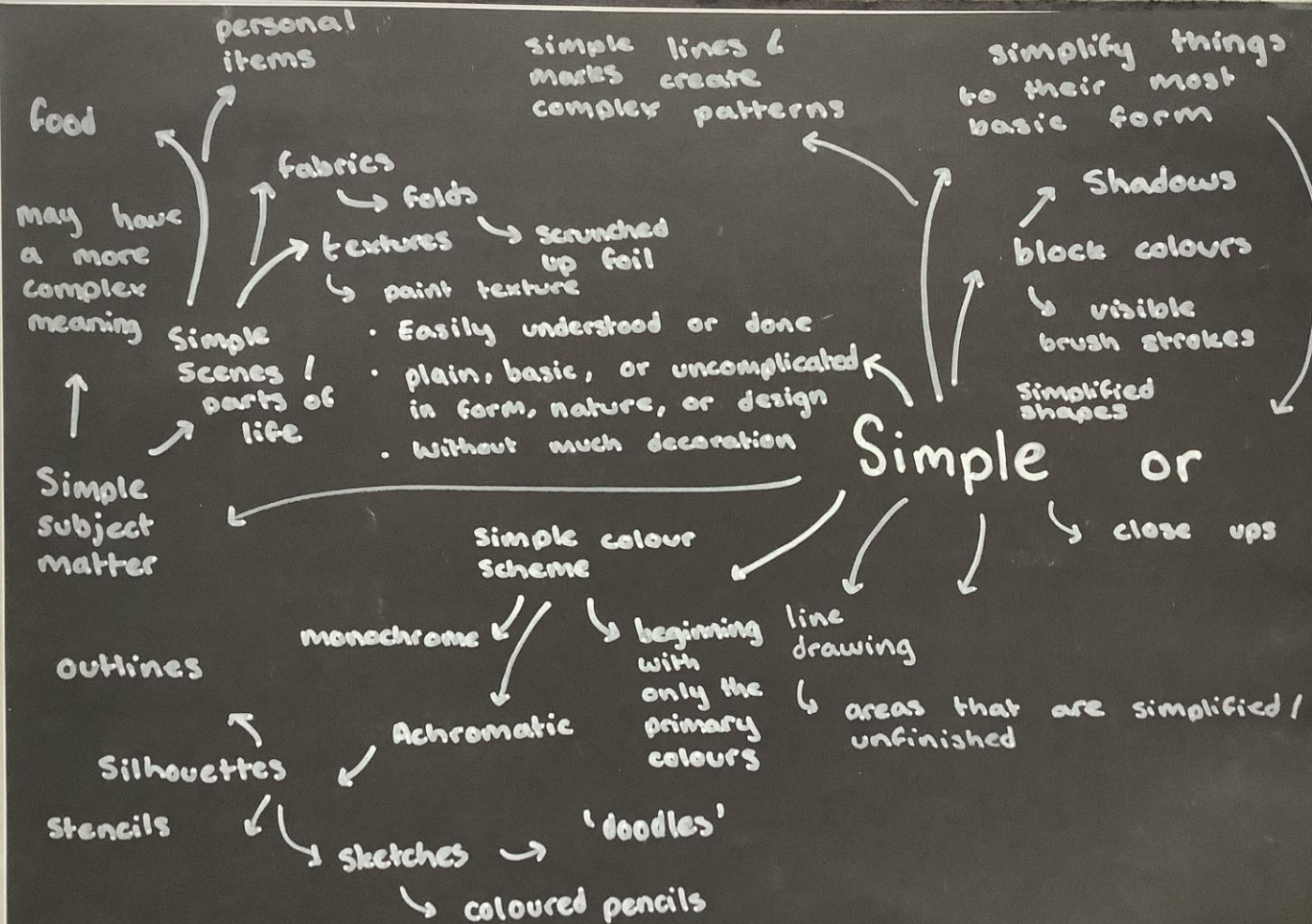
Assessment Objectives	0	Level 1 LIMITED ABILITY			Level 2 BASIC ABILITY			Level 3 EMERGING COMPETENT ABILITY			Level 4 COMPETENT AND CONSISTENT ABILITY			Level 5 CONFIDENT AND ASSURED ABILITY			Level 6 EXCEPTIONAL ABILITY		
AO1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	No rewardable material	Development of ideas shows limited ability Sustained and focused investigations show limited ability, partially informed by contextual and other sources Limited ability in analytical and critical understanding			Development of ideas shows basic ability Sustained and focused investigations are basic, partially informed by contextual and other sources Basic analytical and critical understanding			Development of ideas shows emerging competence in ability Sustained and focused investigations show emerging competence, informed by contextual and other sources Emerging competence in analytical and critical understanding			Development of ideas shows competent and consistent ability Sustained and focused investigations are competent and consistent, informed by contextual and other sources Competent and consistent analytical and critical understanding			Development of ideas shows confident and assured ability Sustained and focused investigations are confident and assured, thoroughly informed by contextual and other sources Confident and assured analytical and critical understanding			Development of ideas shows exceptional ability Sustained and focused investigations are exceptional, thoroughly informed by contextual and other sources Exceptional analytical and critical understanding		
AO2	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	No rewardable material	Limited ability to explore and select appropriate to intentions Limited ability to review and refine ideas as work develops			Basic ability to explore and select appropriate to intentions Basic ability to review and refine ideas as work develops			Emerging competence in ability to explore and select appropriate to intentions Emerging competence in ability to review and refine ideas as work develops			Competent and consistent ability to explore and select appropriate to intentions Competent and consistent ability to review and refine ideas as work develops			Confident and assured ability to explore and select appropriate to intentions Confident and assured ability to review and refine ideas as work develops			Exceptional ability to explore and select appropriate to intentions Exceptional ability to review and refine ideas as work develops		
AO3	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	No rewardable material	Ability to record is limited and partially relevant to intentions Limited ability to reflect critically on work and progress			Ability to record is basic and partially relevant to intentions Basic ability to reflect critically on work and progress			Ability to record shows emerging competence and relevance to intentions Emerging competence in ability to reflect critically on work and progress			Ability to record is competent and consistent, and relevant to intentions Competent and consistent ability to reflect critically on work and progress			Ability to record is confident and assured, and relevant to intentions Confident and assured ability to reflect critically on work and progress			Ability to record is exceptional and relevant to intentions Exceptional ability to reflect critically on work and progress		
AO4	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	No rewardable material	Limited ability to present a personal and meaningful response Limited ability to realise intentions and make connections where appropriate			Basic ability to present a personal and meaningful response Basic ability to realise intentions and make connections where appropriate			Emerging competence in ability to present a personal and meaningful response Emerging competence in ability to realise intentions and make connections where appropriate			Competent and consistent ability to present a personal and meaningful response Competent and consistent ability to realise intentions and make connections where appropriate			Confident and assured ability to present a personal and meaningful response Confident and assured ability to realise intentions and make connections where appropriate			Exceptional ability to present a personal and meaningful response Exceptional ability to realise intentions and make connections where appropriate		

Recording of marks for all A level practical work and annotation										Marks out of 72 for each component		
Component	AO1 marks: indicate a mark out of 18			AO2 marks: indicate a mark out of 18			AO3 marks: indicate a mark out of 18			AO4 marks: indicate a mark out of 18		
Component 1 Personal Investigation	13			13			13			14		
Component 2 Externally Set Assignment	AO1 mark			AO2 mark			AO3 mark			AO4 mark		
	AO1 mark			AO2 mark			AO3 mark			AO4 mark		

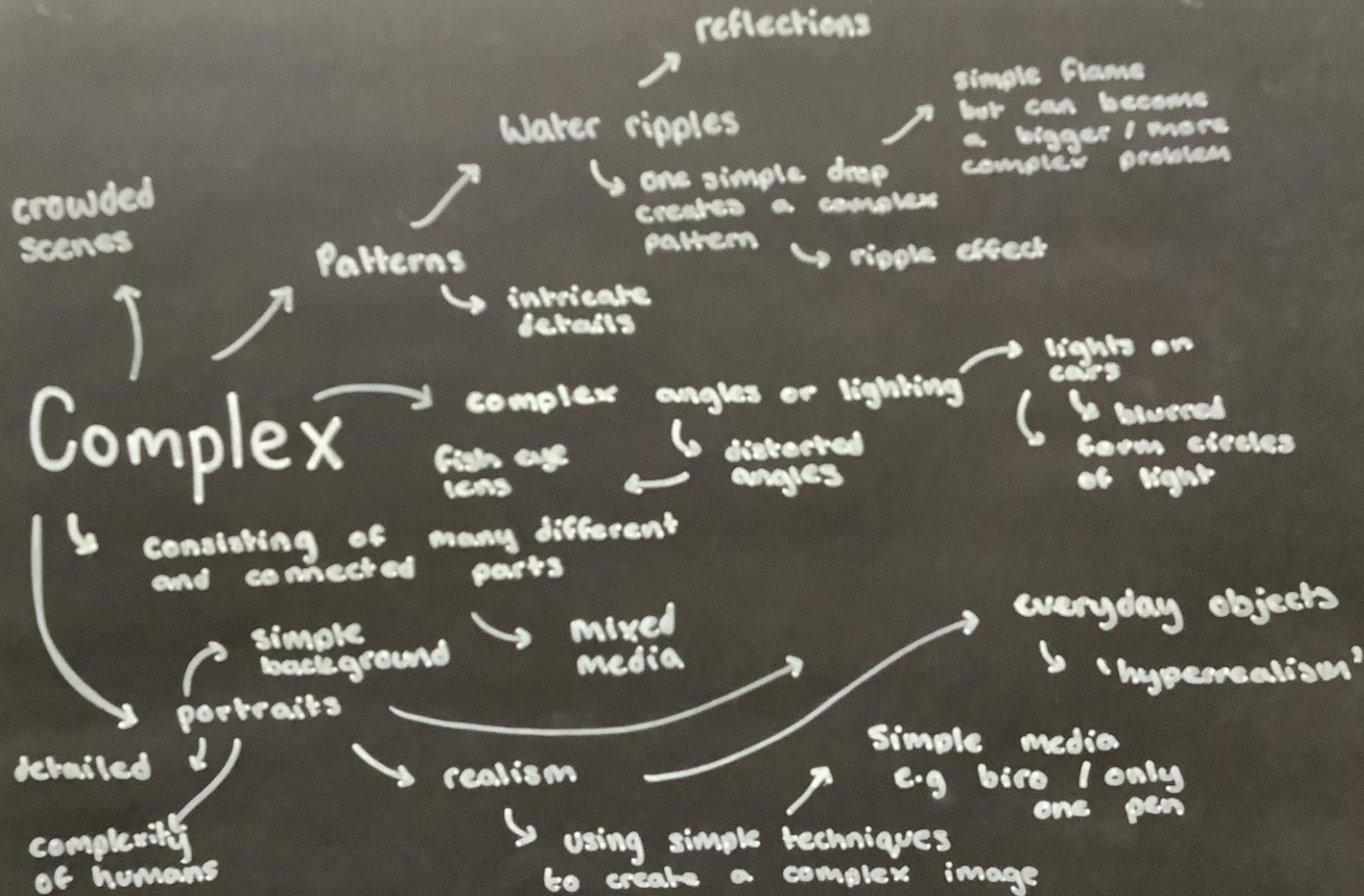


Candidate C – Jarome

- Fine Art
- Component 2 (Externally Set Assignment)
- Theme: Simple & Complex

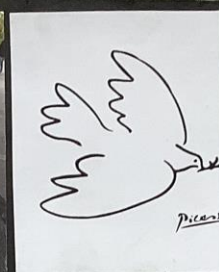


Complex





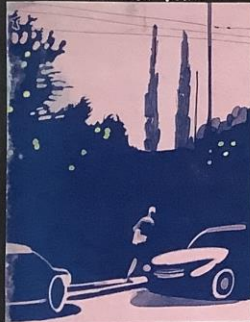
↳ Everyday objects
one focal point



Thick
brushstrokes
↓
pale the
knife
↓
Elena
Gual
↓
line
drawing
↓
picasso



Doodles, sketches
↳ illustration, simple
figure
↓
not realistic



↑ Simple colour scheme
Christina Traufa - outlines



simple illustrations → or complex life



Simple
representation of
people / atmosphere
↓
Hyper-
realism
↓
complex
techniques
Simple
objects



→ Simple technique to
create setting
Golsa
Golchini

Initial Ideas



Simple
patterns
↓
Monochrome
↓
simple
medium e.g.
1 coloured





→ Joni DiPirro skill life
→ Simple objects - complex meaning

→ Cj Hendry Hyper-realism
Tjalf Spoor

→ Kate Brinkworth
→ complex approach

→ simple approach - doodles



Jaye Schlesinger
Sarah Graham



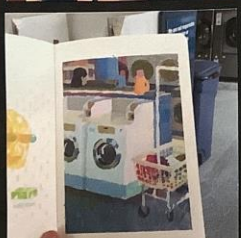
→ Kate Jarvic Birch



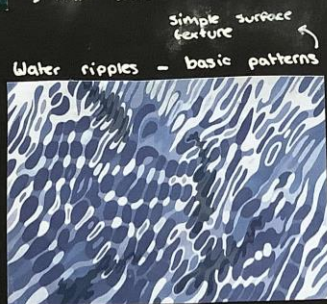
→ basic, simple objects in every day life



→ Blurred image
→ reduced to most basic form / shapes
→ simple representation but still recognisable as traffic



Every day scenes
→ simple parts of life



Water ripples - basic patterns



→ simple items

Textures & Folds



simple figure
not realistic

Initial Ideas

to

JAYE SCHLESINGER

Visual artist specialising in oil and gouache paintings of common objects



- Schlesinger mainly focuses on still life paintings of common objects and has done so for 15 years

→ She creates photorealistic paintings, taking a simple subject and painting it in a complex and highly detailed style. She uses her skills and techniques to make the ordinary extraordinary.



↳ She often uses patterns and grids in her paintings as a 'reflection of her desire to find order in the randomness of life.'



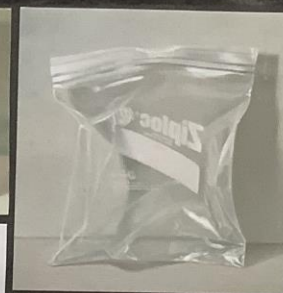
- She 'selects, amplifies, organises and simplifies' as part of her process
- She enjoys transforming 3D subjects on to a 2D surface

A lot of her pieces are symbolic and often respond to current events and sociological / cultural issues.

Although they are simple objects they have a much more complex meaning and are metaphors for universal themes.

She says she is drawn to forms that have a strong geometric component and are solid and stable. This is one of my favourite aspects of her work.

I admire her detail and precision used to paint folds and surfaces.



↳ 'The Ultimate Metaphor'

→ This is one of my favourite pieces by Schlesinger. It is a really good example of how simple shapes, subject and background can be such a powerful statement.

→ She uses simple, geometric shapes to build up the shadows and form.





Recreation of
'Three Party Bags'
↳ gouache on paper

← This is my version
of Schlesingers
gouache painting

I enjoyed painting
in this style and
using Schlesingers style
to paint still life.

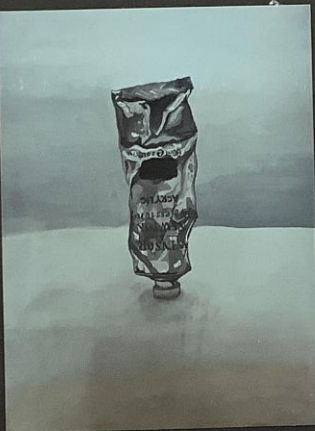
I loved working
with bright colours
and am happy
with my use of
colour to create
depth. I have successfully
used different
tones to create
light and shadow
to create the 3D
form of the bags.

Next...

I plan to photograph
some everyday objects
to paint in Schlesingers
style.



This is one of my most successful images from the photoshoot. It successfully showed the different folds in the texture of the surface.



Although the material seems simple and one colour, painting it becomes very complex as it becomes many different colours.

Different colours must be used to show areas of shadow and highlights.

I want to use these photos to help me understand this more.



Photos

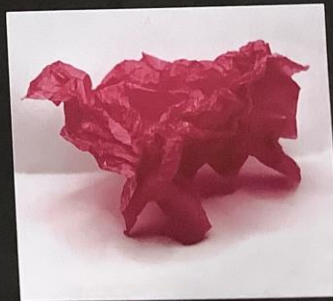
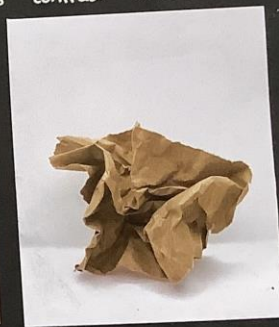
I decided to take photographs of simple everyday objects in a similar style to Jaye Schlesinger.

I will use these photographs as reference photos to complete my still life paintings.

I used a lightbox to create shadows and show the shape and 3D form of the objects.

I photographed different materials crunched up to create an interesting surface.

The lighting also helped to create a dynamic image and contrast between areas of light and dark.





↳ 'Alone'

'perfect pair'



↳ 'mismatched'

↳ I also focused on how a simple object can have a much more complex meaning.

Many of Schlesinger's art pieces have a deep but ambiguous meaning. It is up to the viewer how they interpret the painting but Schlesinger speaks about a lot of her work being metaphorical.

Due to this idea, I have named a few of the images that I may use as painting references.

As well as focusing on textures and 3D surfaces, I also photographed other objects used in daily life.



↳ I have taken this photograph as I would also like to explore painting branded products, similar to Schlesinger.
• I will take more images like this later on.

- My next focus for the project is to focus on 3D surfaces and textures.
- How a simple object that is one colour requires many different colours when painted
- I will work from these images and focus on some 'zoomed in' close up images to allow me to see and understand the complexities of the intricate details.



These are four of ten
Screen prints of
Marilyn Monroe by
Andy Warhol in
1967 - each piece is 30x30" and a
close crop of her face.

ANALYSIS

Background: These prints were produced a few years after the iconic actress Marilyn Monroe passed away to immortalise her in her prime.

Composition: Each print is a large close up of Marilyn's face, emphasising her famous beauty and focus the viewer's attention on her iconic looks.

Andy Warhol also uses a lot of repetition to present her celebrity status and how she is seen everywhere.

colour: Warhol used bright colours to reflect her lively personality and emphasise her iconic features.

mood: He often uses yellow to colour her hair as she was known for her platinum blonde hair. These vibrant colours also create a playful, energetic mood, reflecting her personality.

Interpretation: I believe that Warhol has repeated the image of Marilyn Monroe in varying colour ways to reflect the different aspects of her personality and the different perspectives people have of her.

I am going to take inspiration from Warhol's approach to colour, to create a playful mood.

Warhol was a leading figure in the pop art movement in the 1950s and 1960s.

It began as a rebellion against traditional art forms and is characterised by:

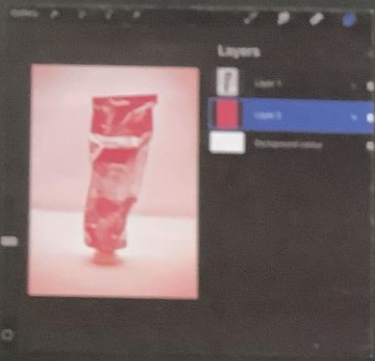
- Recognisable imagery - images & icons from popular media & products
- Bright colours
- Irony & satire
- Innovative techniques e.g. printmaking
- Repetition of images

It also followed themes of realism, every day (mundane) imagery, and irony & wit, making it perfect to explore whilst I look at every day objects / items.

POP ART

)

ANDY WARHOL



Warhol's work inspired me to edit one of my images using procreate to replicate his simplified colour palette. I experimented with different effects, creating a monochrome image. Then I coloured the different areas with specific colours to add depth and create a more dynamic image.



I then reflected upon Warhol's work and replicated the colours used in his screen print collection of Marilyn Monroe.

I then selected 4 of the images to pair together as their contrasting colours complemented each other well.

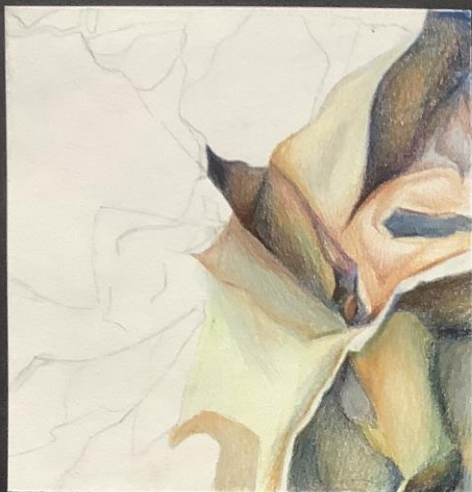
I love the bright, vibrant colours used by Andy Warhol and how they add a playful element to these images.

However, some of the tones he uses clash with each other and I would prefer for my work to be more coherent.

So I have use procreate to create and combine some more, lively colour palettes and create an energetic feel.

I am also going to focus on creating these textures / surfaces shown in the images. To create a believable 3D image.





I focused on the use of colour and how I can use different tones to create a more dynamic piece. Using warmer tones for highlighted areas and cooler, darker tones to represent shadows. However I felt restricted by the limited colour palette as I couldn't mix specific colours. I also prefer the blocky effect created by painting shapes with gouache instead of blending.

→ Coloured pencil study of crumpled brown paper

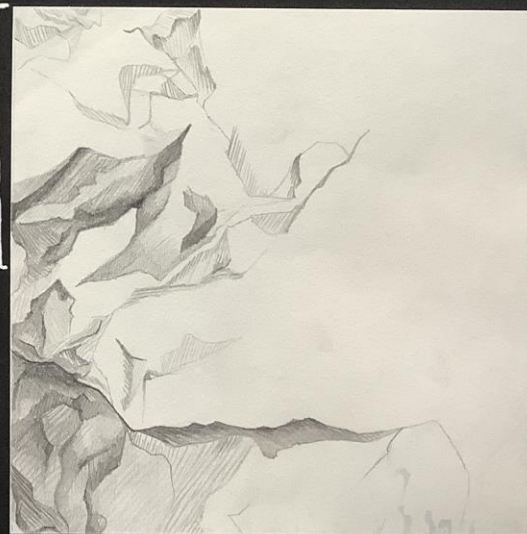
I completed a pencil study to focus and improve my use of light & dark to create a 3D form

I found this too time consuming and also prefer being able to use vivid colours of paint

← Pencil study of crumpled brown paper

Material and Surface Texture Studies

- I have completed studies on the folds and areas of light and dark to represent a 3D surface
- I experimented with coloured pencil, pencil and gouache to focus on different techniques and formal elements



...nting this, I realised that
have been easier to
the gingham effect by
translucent medium e.g
our. This would have
me to layer the overlapping

gouache painting
of gingham
cloth

gouache study of
a tea cup

The gouache paint allowed me
to create the smooth
surfaces.





I focused on the use of colour and how I can use different tones to create a more dynamic piece. Using warmer tones for highlighted areas and cooler, darker tones to represent shadows. However I felt restricted by the limited colour palette as I couldn't mix specific colours. I also prefer the blocky effect created by painting shapes with gouache instead of blending.

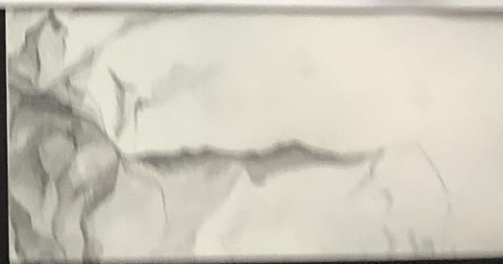
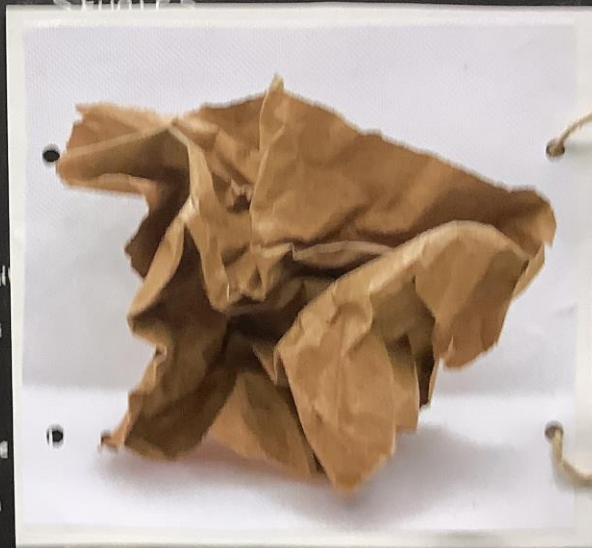
→ Coloured pencil study of crumpled brown paper

I completed a pencil study to focus and improve my use of light & dark to create a 3D form

I found this too time consuming and also prefer being able to use vivid colours of paint

← Pencil study of crumpled brown paper

Material and Surface Texture Studies



Whilst painting this, I realised that
it would have been easier to
create the gingham effect by
using a translucent medium e.g.
This would have
layer the overlapping

gouache
of gingham
cloth



↑
gouache study of
a tea cup

The gouache paint allowed me
to create the smooth





Whilst painting this, I realised that it would have been easier to create the gingham effect by using a translucent medium e.g. water colour. This would have allowed me to layer the overlapping stripes.

gouache painting of gingham cloth

I really enjoyed painting using the vibrant colours in this image

gouache study of a tea cup

The gouache paint allowed me to create the smooth surfaces.





COMPOSITION

I have replicated the composition used by Andy Warhol but I don't think that this is pleasing to the eye

Instead I would either present a single image or if displaying a line of three.

MONOCHROME

Although I loved the appearance and mood of Andy Warhol's Marilyn Monroe collection, I would prefer for my work to have more coherent colours that are pleasing to the eye. So I have used editing software to experiment with alternate colour ways.

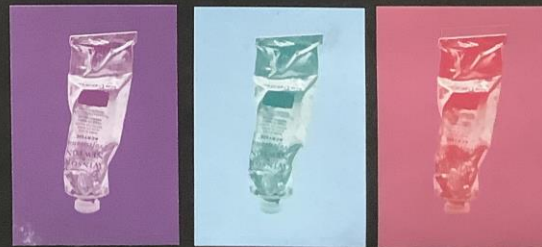
a group, I would present it as a

This is due to the compositional rule named the 'Rule Of Threes' which states that when objects are grouped in odd numbers (particularly threes) it is more appealing and pleasing to the eye

This created a poster style effect, similar to the pop art movement

I really liked the simple but bold style of this so have experimented with other colour combinations

I then edited out the background, using procreate. Removing the shadows and varying tones from the background focuses the eye on the subject





Experimentation with colour combinations

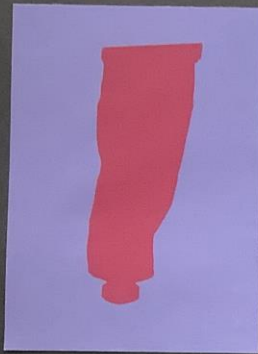
Instead of creating a monochrome image, I experimented with contrasting colours and tones.

This contrasted the subject from the background and created a more striking image.

I found that using complementary colours on the colour wheel where particularly effective.



Next, I am going to enlarge this image to create a poster.



I then experimented with simplifying the images.

I kept the vibrant colour combination but created a silhouette of the paint tube.

This created a very modern and contemporary feel to the images

I placed them in a grid, similar to Andy Warhol's work and how he uses repetition in his art.

I think that this would create an effective background with a larger & version in detail in the foreground.

SIMPLIFY



ery
emporary
nages



I then used
procreate to create
a faded effect
similar to transfer.

using transfers
would create more
muted tones to
focus the eye on the
subject



BACKGROUND IDEA

→ I used the simplified
silhouettes to create
a background, digitally.
But due to the vibrant
colours, it distracted
from the foreground

Gouache painting of
enlarged image.
white gel pens to create
highlights.



Tjalf Sparnaay

I admire the immense detail of Sparnaay's paintings and his careful, completed approach to painting simple subjects. He is able to use the paints to create different surfaces and textures.

'coke crush'



'Nasty ketchup bottle'



He takes the everyday, mundane objects out of their daily context and places them in a plain, classical artistic composition.

This is commonly seen in traditional still life painting but contrasts the modern subjects that he paints

Sparnaay has painted many eggs throughout his career and they have become a significant part of his work. His vibrant colours and incredible detail turn a simple subject into a mouth watering image. This use of warm, vibrant tones give the egg a beauty that is ignored in daily life. The painting is also on a large scale which allowed Sparnaay to add an incredible level of detail. This gives the subject importance and value that is usually ignored.

Sparnaay is a dutch artist born in 1954. He is known for his large scale, hyperrealistic paintings of food which he describes as 'Megarealism'.

Still life was popular in art during the 1600s and Sparnaay's work is reminiscent of this but focuses on modern 'trivial and everyday objects'.

He works on an extremely large scale, allowing him to focus on extreme details and explore lighting and dynamics to create a realistic image.

He is a self taught artist and uses oils on large scale canvases



'BMG EGG' 80x80 cm



Reference Image
from photoshoot



I decided to paint one of my images, taking inspiration from Tjalf Spornooy's realistic style.

I zoomed in on three significant elements of the subject that I felt represented the whole subject.

Zooming in on these smaller details allowed me to work on a larger scale, focusing on every detail of the image.

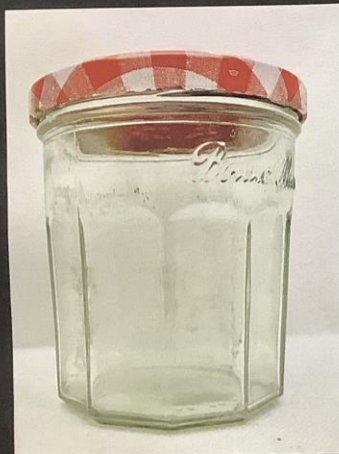
ZOOMING IN:

Zooming in on the subject, exposes
the intricate details of the everyday objects
that would usually be ignored.

This is a concept I would like to
explore further.



I enjoyed photographing the glass objects. I think the reflections created by the light will be interesting to paint. This will also challenge my used of light and shade to portray depth in the painting.



I angled the bag to emphasise the different shadows & highlights on the bag



Photoshoot

I decided to do another photoshoot. As before, I photographed everyday objects placed in a simple but dramatic composition.

I had a focus on brand packaging, to take interesting images with details that I could paint.

I used a light box to remove any distractions from the background and create a simple, minimalist composition.

I also edited the images to enhance and brighten them to emphasise the vibrant colours.



The bright lighting and central position of the jam jar gives it an ironic importance.

The eye is drawn towards the jar, creating a sense of power to the basic, everyday item.



This is a selection
of some of the
most successful
images from the
photoshoot.



In this image
I set up multiple objects to create
a scene. Although this remains
simple, a story can be
inferred from the photograph.



I love the vibrant colour of these images.



In these photographs I experimented with the effects / highlights and shadows created by glass



I also edited the images to enhance the tones



This is also taking inspiration from Tjalf Sparnaay's composition. He removes the objects from their daily context, placing them in an

artistic, plain composition seen in traditional still life painting. I brightened the background to minimise distraction from the subject





The lighting in these effectively highlights the uneven surfaces



I love how the light reflected off of the foil in this image.

The dramatic lighting and plain background give the subject importance

I feel that this conveys more of a story



For this photo I positioned the objects as part of a scene

I like the composition of this image with the sprinkles surrounding it.



I held the camera at a low angle which skewed the image and made the objects appear larger

In these images I experimented with perspective.

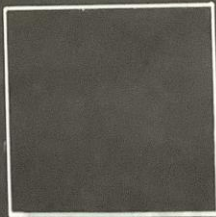
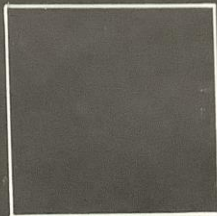
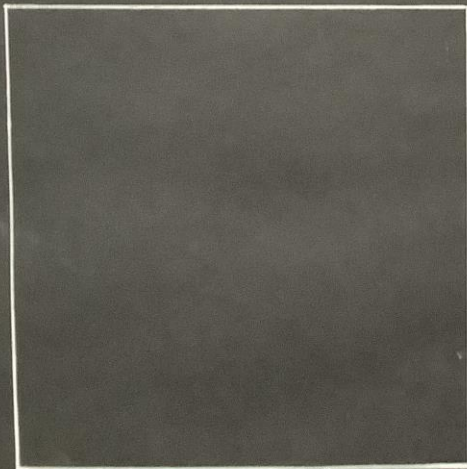


FINAL PLAN

My plan for the exam is to paint idea 4.

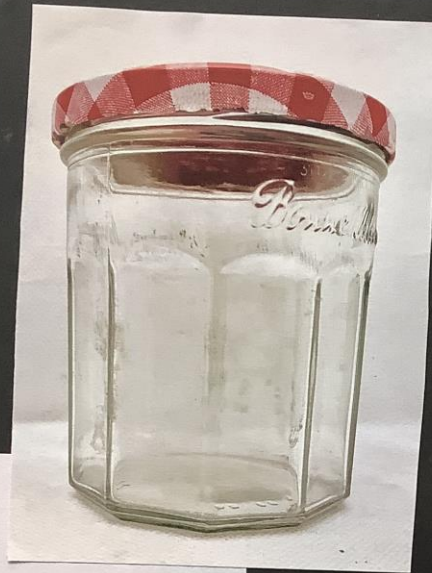
I am excited for the challenge of painting on a large scale. I have decided to paint on A1 but squared off.

If time allows during the exam I will pair this with 2 smaller paintings to the right. These will be zoomed in sections of the jar to highlight the 2 most important elements of the object.



my chosen
media is
gouache.

Zooming in on
this image allowed
me to work on
a large scale
but quickly



Developing Ideas and technique

→ Working from my images, I used gouache
to highlight the details of the objects
in these studies

↖ I love the colours of this painting
and the varying tones.



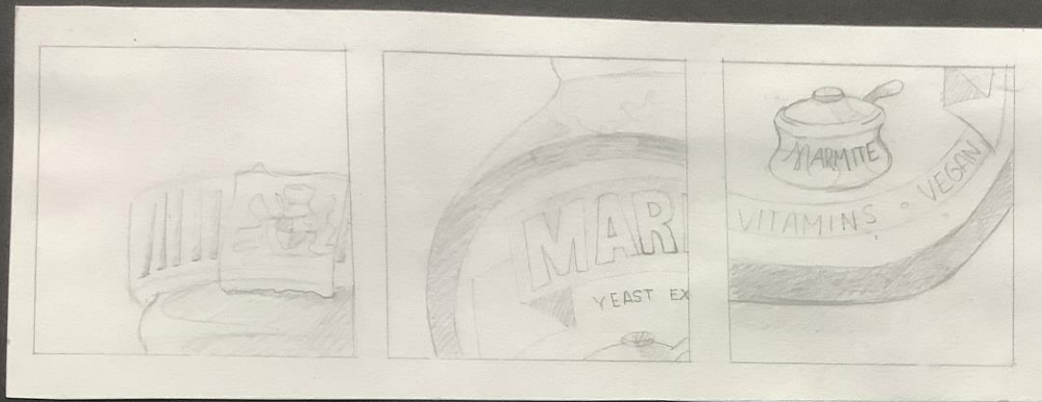


I feel like
my painting
captured the
packaging details
well but the glass
bottle lacks depth.



I would like to
combine these close up
images as a collection
to display the most
important aspects of
the object





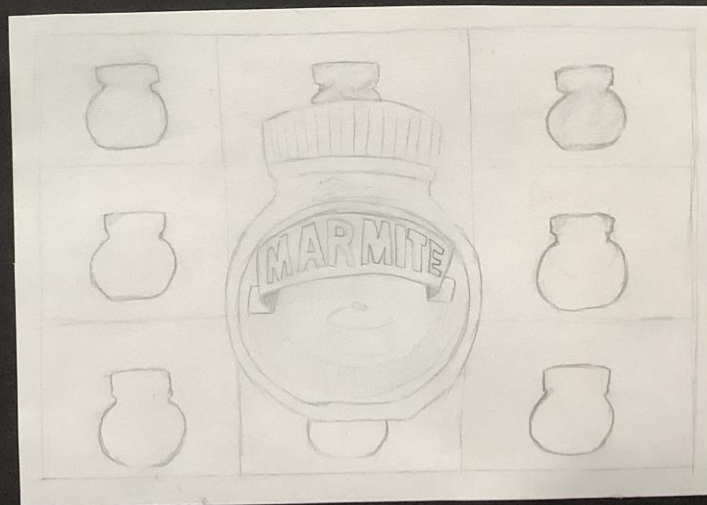
① Zooming In

For this outcome I would produce a series of 3 gouache paintings in which I zoom in on a marmite jar

↙ I would paint in a realistic style using the natural colours of the image

- I enjoyed zooming in on objects throughout my project so have zoomed in on the details of the jar. This highlights the details that would usually be ignored

• However, I have decided against this idea as I feel that one large scale image would be more striking.





3

for this idea I would paint a realistic gouache painting.

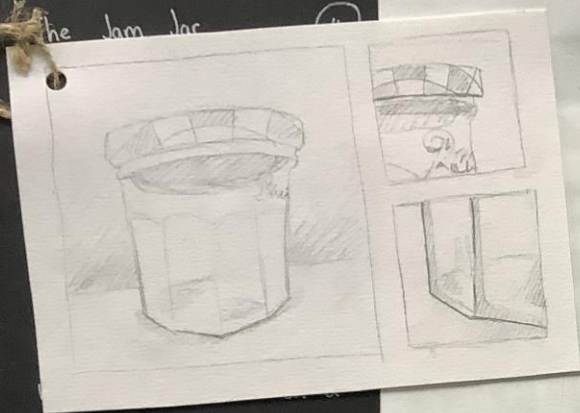
I would paint this on a large scale, magnifying the details of the everyday objects

when practicing this, I enjoyed using different tones to show the textures of the objects.

I have decided against this image as I would rather focus my time painting the details of one object.

I also prefer the central composition of my fourth idea.

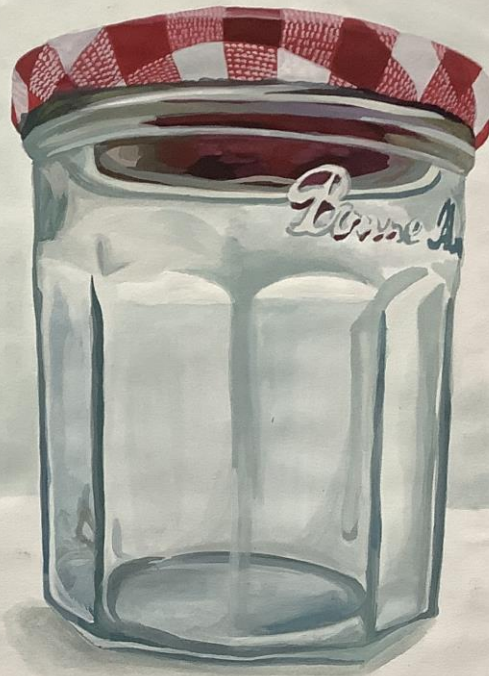




large scale to create a striking image and highlight the details that would usually be missed.

When practicing this painting I really enjoyed using techniques to create the glass appearance and would love to paint this on a large scale

This is the idea I have chosen to paint.



The Jam Jar

4

For this idea I would paint a realistic gouache painting of a jam jar.

This is from my own reference image.

I would paint this on a large scale to create a striking image and highlight the details that would usually be missed.

When practicing this painting I really enjoyed using techniques to create the glass appearance and would love to paint this on a large scale

This is the idea I have chosen to paint.



Outcomes









Use the assessment tools: the Performance Calculator and the Assessment Grid, to discuss on the chat group and arrive at a mark for this Component.

It is a Component 2 so you will need the Practical Performance Calculator.



Jarome's Assessment

**Jarome achieves a
mark of 36 for the ESA**

The following slides
show how these marks
are generated



How well did this candidate
perform in each
Assessment Objective?





I love the vibrant colour of these images.



In these photographs I experimented with the effects / highlights and shadows created by glass



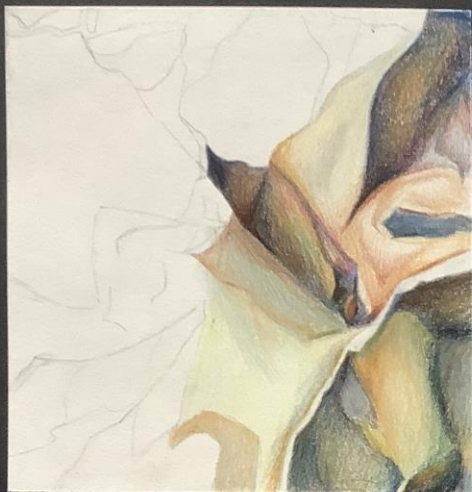
I also edited the images to enhance the tones



This is also taking inspiration from Tjalf Sparnaay's composition. He removes the objects from their daily context, placing them in an

artistic, plain composition seen in traditional still life painting. I brightened the background to minimise distraction from the subject





I focused on the use of colour and how I can use different tones to create a more dynamic piece. Using warmer tones for highlighted areas and cooler, darker tones to represent shadows. However I felt restricted by the limited colour palette as I couldn't mix specific colours. I also prefer the blocky effect created by painting shapes with gouache instead of blending.

→ Coloured pencil study of crumpled brown paper

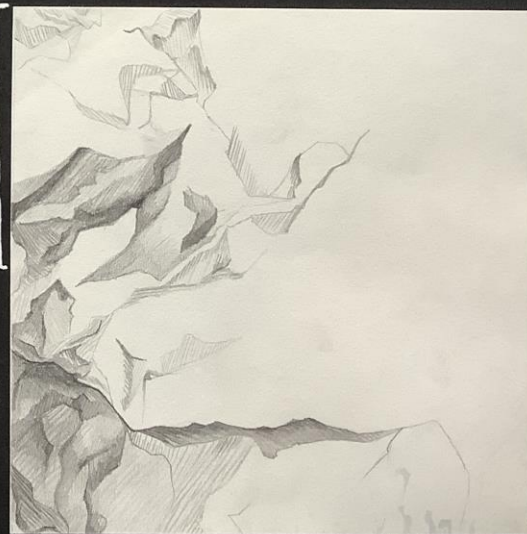
I completed a pencil study to focus and improve my use of light & dark to create a 3D form

I found this too time consuming and also prefer being able to use vivid colours of paint

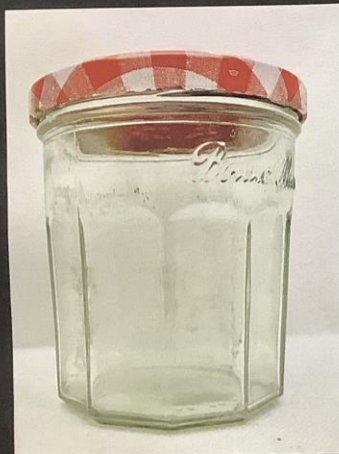
← Pencil study of crumpled brown paper

Material and Surface Texture Studies

- I have completed studies on the folds and areas of light and dark to represent a 3D surface
- I experimented with coloured pencil, pencil and gouache to focus on different techniques and formal elements



I enjoyed photographing the glass objects. I think the reflections created by the light will be interesting to paint. This will also challenge my used of light and shade to portray depth in the painting.



I angled the bag to emphasise the different shadows & highlights on the bag



Photoshoot

I decided to do another photoshoot. As before, I photographed everyday objects placed in a simple but dramatic composition.

I had a focus on brand packaging, to take interesting images with details that I could paint.

I used a light box to remove any distractions from the background and create a simple, minimalist composition.

I also edited the images to enhance and brighten them to emphasise the vibrant colours.



The bright lighting and central position of the jam jar gives it an ironic importance.

The eye is drawn towards the jar, creating a sense of power to the basic, everyday item.

Reference Image
from photoshoot



I decided to paint one of my images, taking inspiration from Tjalf Spornooy's realistic style.

I zoomed in on three significant elements of the subject that I felt represented the whole subject.

Zooming in on these smaller details allowed me to work on a larger scale, focusing on every detail of the image.



Recreation of
'Three Party Bags'
↳ gouache on paper

← This is my version
of Schlesingers
gouache painting

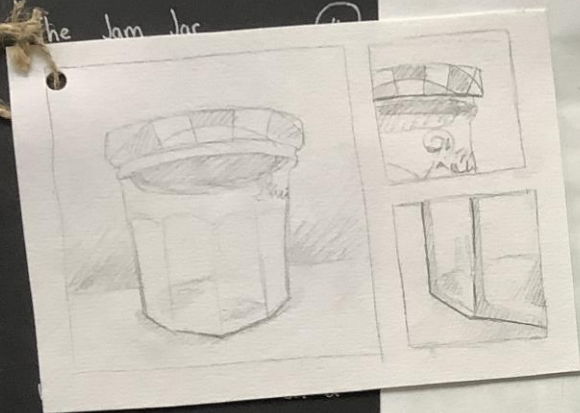
I enjoyed painting
in this style and
using Schlesingers style
to paint still life.

I loved working
with bright colours
and am happy
with my use of
colour to create
depth. I have successfully
used different
tones to create
light and shadow
to create the 3D
form of the bags.

Next...

I plan to photograph
some everyday objects
to paint in Schlesingers
style.

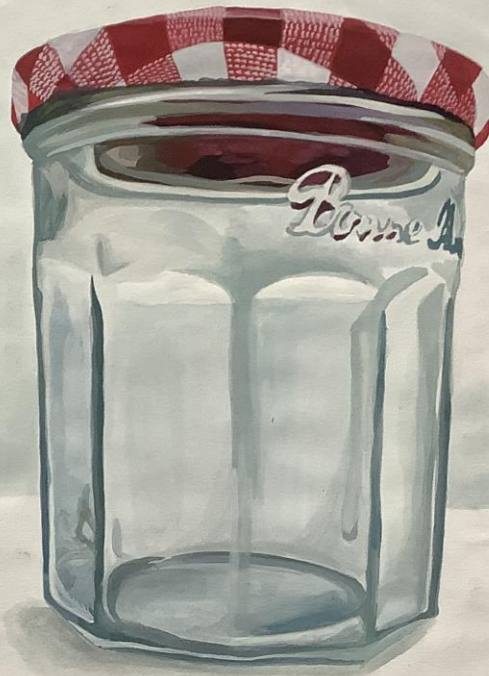




large scale to create a striking image and highlight the details that would usually be missed.

When practicing this painting I really enjoyed using techniques to create the glass appearance and would love to paint this on a large scale

This is the idea I have chosen to paint.







Completed Assessment Grid

Candidate C – Jarome – Component 2 – Mark 36

Centre number:

Title:

Fine Art

Candidate name:

Jarome

Candidate number:

A level assessment grid – practical work and annotation

We recommend using the A level Practical Performance Calculator to establish a mark for each Assessment Objective. Marks should then be transferred to the assessment grids below.

The following grid relates to all A level student practical work and annotation, and should be used to mark all titles. The grid assesses all four Assessment Objectives equally. All four Assessment Objectives must be met in each component. A mark out of 18 should be awarded for each Assessment Objective. The four Assessment Objective marks should then be added together to give a total mark out of 72 for practical work and annotation in each component.

Assessment Objectives	0	Level 1 LIMITED ABILITY			Level 2 BASIC ABILITY			Level 3 EMERGING COMPETENT ABILITY			Level 4 COMPETENT AND CONSISTENT ABILITY			Level 5 CONFIDENT AND ASSURED ABILITY			Level 6 EXCEPTIONAL ABILITY		
AO1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	No rewardable material	Development of ideas shows limited ability Sustained and focused investigations show limited ability, partially informed by contextual and other sources Limited ability in analytical and critical understanding			Development of ideas shows basic ability Sustained and focused investigations are basic, partially informed by contextual and other sources Basic analytical and critical understanding			Development of ideas shows emerging competence in ability Sustained and focused investigations show emerging competence, informed by contextual and other sources Emerging competence in analytical and critical understanding			Development of ideas shows competent and consistent ability Sustained and focused investigations are competent and consistent, informed by contextual and other sources Competent and consistent analytical and critical understanding			Development of ideas shows confident and assured ability Sustained and focused investigations are confident and assured, thoroughly informed by contextual and other sources Confident and assured analytical and critical understanding			Development of ideas shows exceptional ability Sustained and focused investigations are exceptional, thoroughly informed by contextual and other sources Exceptional analytical and critical understanding		
AO2	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	No rewardable material	Limited ability to explore and select appropriate to intentions Limited ability to review and refine ideas as work develops			Basic ability to explore and select appropriate to intentions Basic ability to review and refine ideas as work develops			Emerging competence in ability to explore and select appropriate to intentions Emerging competence in ability to review and refine ideas as work develops			Competent and consistent ability to explore and select appropriate to intentions Competent and consistent ability to review and refine ideas as work develops			Confident and assured ability to explore and select appropriate to intentions Confident and assured ability to review and refine ideas as work develops			Exceptional ability to explore and select appropriate to intentions Exceptional ability to review and refine ideas as work develops		
AO3	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	No rewardable material	Ability to record is limited and partially relevant to intentions Limited ability to reflect critically on work and progress			Ability to record is basic and partially relevant to intentions Basic ability to reflect critically on work and progress			Ability to record shows emerging competence and relevance to intentions Emerging competence in ability to reflect critically on work and progress			Ability to record is competent and consistent, and relevant to intentions Competent and consistent ability to reflect critically on work and progress			Ability to record is confident and assured, and relevant to intentions Confident and assured ability to reflect critically on work and progress			Ability to record is exceptional and relevant to intentions Exceptional ability to reflect critically on work and progress		
AO4	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	No rewardable material	Limited ability to present a personal and meaningful response Limited ability to realise intentions and make connections where appropriate			Basic ability to present a personal and meaningful response Basic ability to realise intentions and make connections where appropriate			Emerging competence in ability to present a personal and meaningful response Emerging competence in ability to realise intentions and make connections where appropriate			Competent and consistent ability to present a personal and meaningful response Competent and consistent ability to realise intentions and make connections where appropriate			Confident and assured ability to present a personal and meaningful response Confident and assured ability to realise intentions and make connections where appropriate			Exceptional ability to present a personal and meaningful response Exceptional ability to realise intentions and make connections where appropriate		

Recording of marks for all A level practical work and annotation

Component	AO1 marks: indicate a mark out of 18	AO2 marks: indicate a mark out of 18	AO3 marks: indicate a mark out of 18	AO4 marks: indicate a mark out of 18	Marks out of 72 for each component	
Component 1 Personal Investigation	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 1	
Component 2 Externally Set Assignment	8 AO1 mark	8 AO2 mark	11 AO3 mark	9 AO4 mark	Total COMPONENT 2	36

A level assessment grid – Component 1 - personal study

The following grid relates only to the personal study, completed as part of Component 1 Personal Investigation. This grid should be used to mark all titles. The grid relates to all four Assessment Objectives equally. All four Assessment Objectives must be met in the personal study. A mark out of 18 should be awarded for the personal study.

Personal study (AO1/AO2/AO3/AO4)	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark awarded
	No rewardable material	All level descriptions for Level 1 apply in addition to the level description below Limited ability in use of written communication and specialist terminology			All level descriptions for Level 2 apply in addition to the level description below Basic use of written communication and specialist terminology			All level descriptions for Level 3 apply in addition to the level description below Emerging competence in use of written communication and specialist terminology			All level descriptions for Level 4 apply in addition to the level description below Competent and consistent use of written communication and specialist terminology			All level descriptions for Level 5 apply in addition to the level description below Use of written communication and specialist terminology is confident and assured, and expresses ideas fluently			All level descriptions for Level 6 apply in addition to the level description below Use of written communication and specialist terminology is exceptional and expresses complex ideas with authority			

Recording of total marks

Component	Mark for practical work and annotation	Mark for personal study	Total marks for each component	
Component 1 Personal Investigation	36 Out of 72	Out of 18	Total COMPONENT 1 (out of 90)	36
Component 2 Externally Set Assignment	Out of 72		Total COMPONENT 2 (out of 72)	



Candidate D – Vicky

- Photography
- Component 2 (Externally Set Assignment)
- Theme: Simple or Complex

Simple or Complex



Memphis, tricycle by William Eggleston shows how simple photographs can still be interesting. He shows the significance of angles when taking photos. This tricycle looks old and worn down yet the low angle composition makes it look important. Giving a viewpoint that is lower than eye level gives a new perspective to the worn down tricycle that would not have been seen at a different angle.

Eggleston displays a simple object in an unusual way using this lower angle. This is a simple technique but it has a huge impact on the image created. The background and the tricycle itself could be found anywhere. However, Eggleston chose the best angle to make this image more than just a tricycle.

This shows that simple subjects in photography can still have a story behind it. It makes the viewer question why the tricycle is there and who owns it.



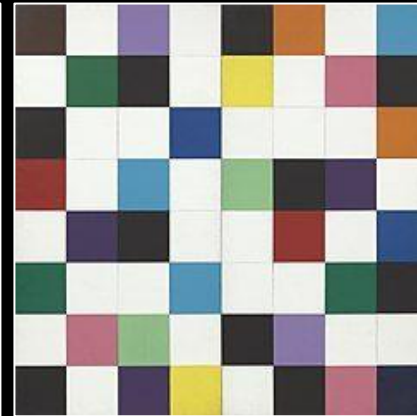
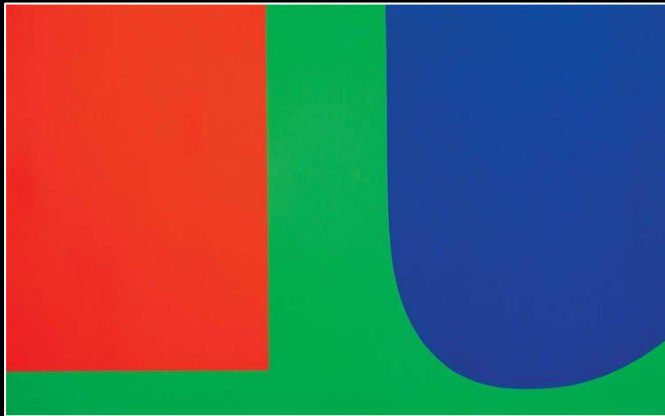
Below shows Henri Matisse's *Blue Nudes*. These are shapes cut out of blue paper to create an abstract image of the human body. Although these images look simple, one of them took Matisse two weeks of cutting and arranging until he got his final piece.

These images show simplicity through only using one art form. They have little details as they show no shading or shadows. This is because he only used paper to create each image. Also Matisse only used blue in each photo instead of adding multiple different colours and adding more depth to the image.



Thomas Ruff did a photographic series of passport style photos. These images were made to be printed large and displayed in an exhibition. The models in each of his photos were not well known and were not names during this exhibition. However each image has points of interest. For example in the image above her fringe is irregularly cut.

This photo shows simplicity in photography as the lighting is flat and there is no bright colours in the photo. It looks as though it would be used for official use. As well as the look of the photo being simple because we have no information on each person Ruff photographed there is no story behind these portraits. This makes these photos only have one key feature and that is each person's appearance.



Ellsworth Kelly said "I feel that the freedom of colour in space is very much what I've always been involved in." This quote describes Kelly's work as he painted simple and abstract pieces.

The image by Kelly to the left is called *Colors for a Large Wall*. This was the largest painting that he made and it features multiple different coloured squares that were each painted separately. Although this painting is simple with little details it still has a good composition that makes it more interesting. Kelly got the inspiration for this piece from producing collage using French craft paper and randomly placing each square.

Simple or Complex

Glass artist Dale Chihuly is best known for his large-scale sculptures. His interest in architecture, interior design and the way form interacts with light and space helps to create his installations. Each piece is created to fit the environment they are located. Chihuly's work is placed in public spaces, museums and botanical gardens around the world.

Dale Chihuly's work is seen as complex because of the large colourful designs he creates. He pushes the boundaries with blowing glass until it's impossibly thin. He then combines hundreds of pieces to create his final piece. Blowing glass takes a lot of skill as it can easily go wrong.

The piece to the right is at Kew Gardens in London. Chihuly has 32 pieces of his artwork displayed here across different locations, both in and outdoors. His wife sees this *Reflection on Nature* as a way of 'bringing art lovers to gardens and garden lovers to art'.

Overall Dale Chihuly's work is complex because of the method he uses as blowing glass takes many years of training. Also the elaborate designs he creates are complex to make as each piece is individually made. He makes his work more visually appealing by using bold colours. For example, the tree like creation shown to the right uses bright reds, oranges and yellows.



Blade Runner is a 1982 science fiction film which was directed by Ridley Scott. This film is seen as very ahead of its time due to the complexity of the special effects which were done in-camera. In order to create large cities without the use of computers they made a forced perspective miniature version. This means that the objects in the foreground are larger than the background to make the city appear larger than it is.

In the city scenes they wanted flames on top of the buildings. However they were unable to create realistic flames in the miniature model so they had to film them separately. They would create large fires at night in the car park. Each video was filmed with a black background on glass which they could then project onto a screen above where they wanted the explosion to be.

Each different element of the scene was shot separately using multiple exposures. They used a motion control camera so were able to get the same camera movement but change part of the city model each time. These were all filmed on the same piece of film so they did not have to combine them at the end themselves. By only exposing part of the scene each time and having the rest in darkness they could control what areas were visible on camera.

Blade Runner is a form of art as every second looks beautiful. The complexity of the film makes it more impressive as they created something that was seen as impossible at the time.

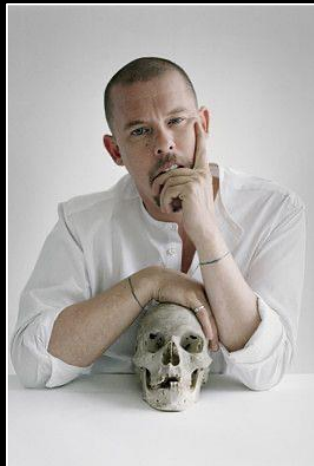


Unlike Thomas Ruff's work, the image to the left by Tim Walker is more complex than it looks. Although this photo is very white with a low contrast, there is a lot more meaning behind it.

Alexander McQueen is a British fashion designer known for his work which "blurred the lines between politics, art and clothes; manipulated the worldwide press; and boldly embraced technology." He struggled with severe depression, anxiety and addiction. I think knowing this darker side of his life makes the photo more intriguing.

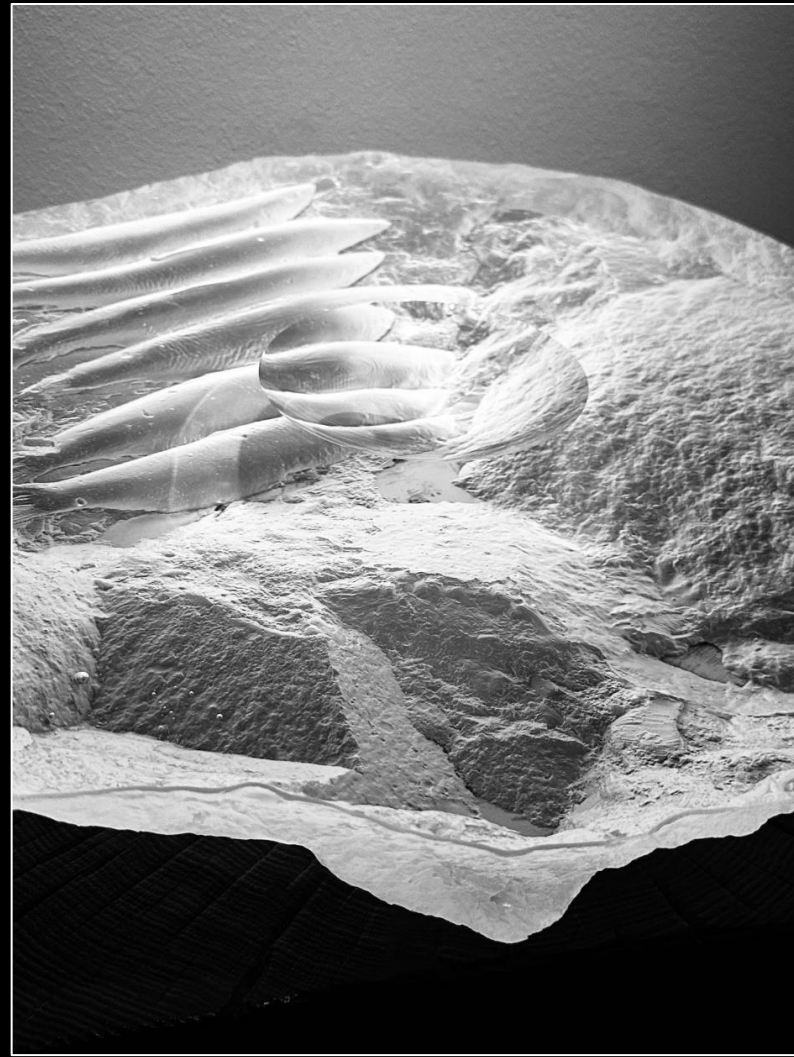
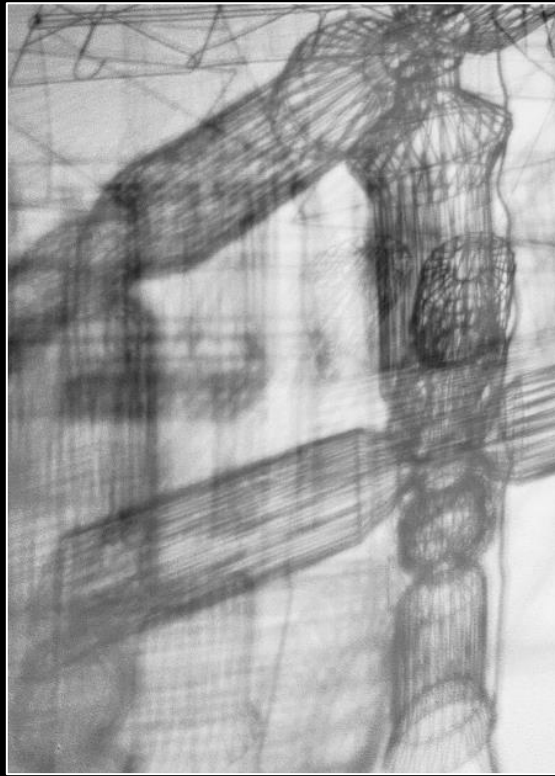
He had a rebellious personality which I think is shown in the photos to the left. When taking these images McQueen refused to pose how Walker originally wanted him to and ripped up the original set. He then began redesigning it including choosing to put a cigarette in the skull's mouth. This shows the type of person McQueen was. He wanted the portrait to reflect him and not what Walker's perception of him was.

This shows how photos may not appear visually complex at first glance. However once you know the process behind taking the photos as well as information about the people that are in them it can become a more complex image.

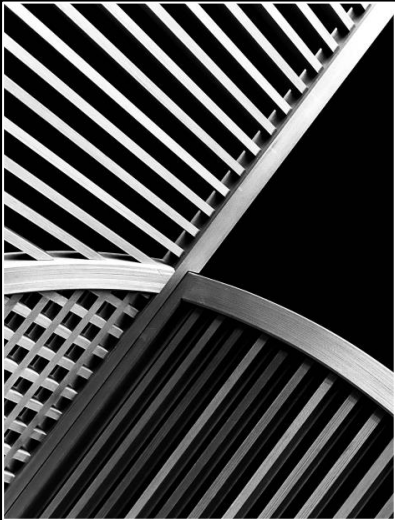


Simple or Complex in London

To explore the theme of simple or complex further I decided to take my own photos to discover my own original ideas which will help me decide an idea to carry on with in this project. These next few slides show the best images inspired by the theme from when I went to London. On this trip I decided to take photos of objects from museums that I visited. These included places such as Tate Modern and the V&A Museum. As well as using other pieces of art to find simple or complex I also was able to find my own examples when walking around. This included the architecture of buildings. Overall I think I was able to capture a wide range of simple or complex photos which has given me ideas for what I will do within this project.

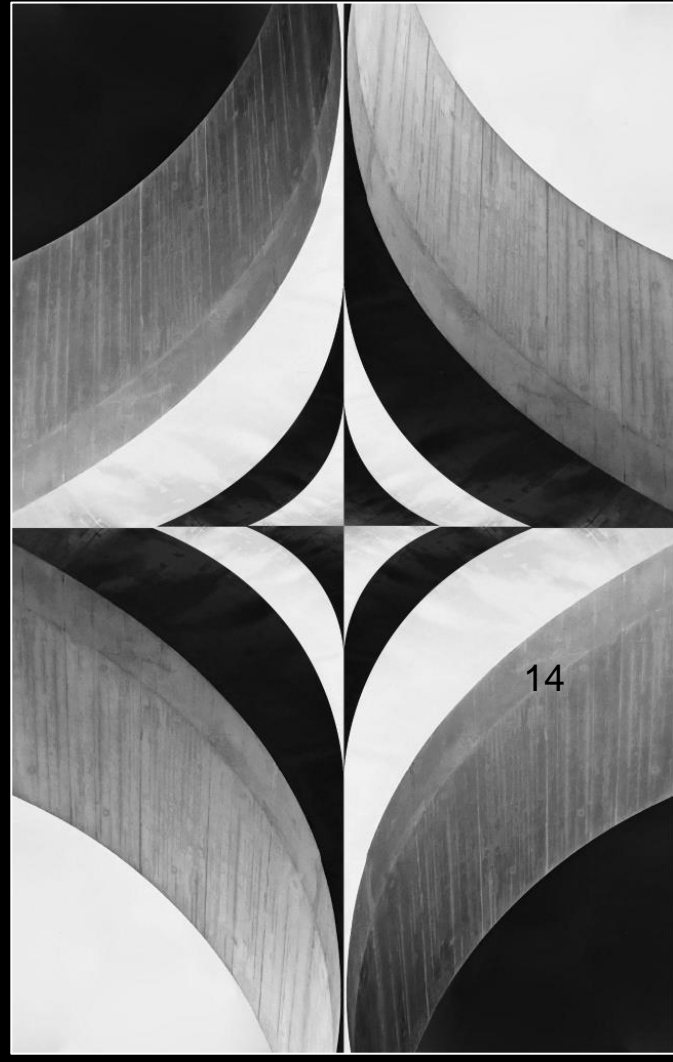
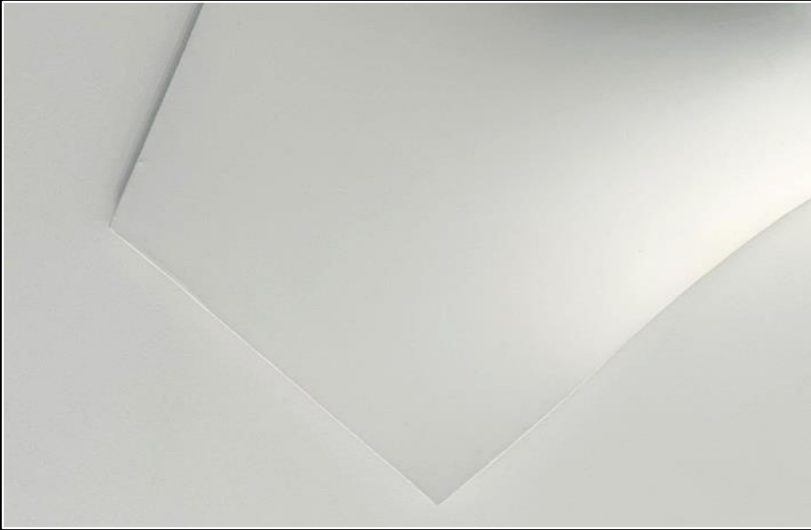






This page features geometric photography which I took in London. They show abstraction and minimalism in a way that makes them to appear simple and complex. In these photos I wanted them to have a strong contrast with shadows to make the different shapes stand out more.

Reflections and patterns are a key technique used in geometric photography. Because of this I took the photo to the left and used photoshop to create the image on the right. I did this by mirroring the image vertically and horizontally. I also inverted two of the mirrored images to create a illusion like pattern. To create this effect I also inverted the centre of the image twice to create more diamond shapes in the photo. This is because geometric photography focuses on the shapes that are made and their compositions.



The V&A

The Victoria and Albert museum is an art, design and performance museum that aim to help people learn and engage with their collection of art. The first Director of the V&A was Henry Cole who referred to the museum as a 'schoolroom for everyone'. He felt that showcasing a wide range of art would improve the standards of British industry. He wanted the museum to be able to be used to educate designers, manufacturers and consumers in art and science on the history of art by displaying all of the best examples in one place. It serves as an example of what others should achieve.

It is the world's largest museum of applied arts, decorative arts and design that has over 4.5 million permanent objects. Their collection has art from the last 5,000 years and from a wide range of cultures.



The museum owns the largest Italian Renaissance items outside of Italy in the world's largest collection of post-classical sculptures. Their Asian department includes art from South Asia, China, Japan, Korea and the Islamic world. They also have a large collection of ceramics and metalwork that are among the best in Europe.

This is all stored in the V&A's 12.5 acres where the museum is located. The building is known as one of the most elaborately designed and decorated museums in Britain.

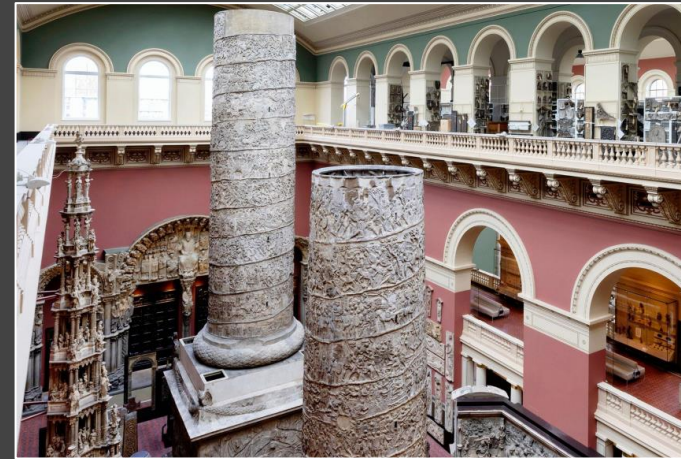
Overall, the V&A museum displays millions of objects in order to educate consumers on art from different cultures. They want to inspire new generations of artists by showing a wide range of items across their 145 galleries.

Project Proposal

The V&A shows the complexity of human creativity in their large collection which displays different and important features of art. They showcase the best pieces of work that humans have created from paintings and sculptures to costume and jewellery.

My project is inspired by the complexity of the V&A and the range of objects in it. I want to take inspiration from different items in their collection and do photos inspired by the physical aspects and my emotional connection to them.

I want to use fashion photography to show what I have been inspired by. I plan to use different techniques throughout this project as I don't want to limit myself to one. Some of these techniques include high ISO and different editing styles. I want each set of images to be completely unique so I am able to show how each item from the V&A has inspired me differently. I would like to represent the variety of items at the V&A has within my work and take inspiration from objects in different collections that stand out to me during my visit to the V&A.



Wonderful Things

The images to the right are from Tim Walker's *Wonderful Things* exhibition which was open at the V&A in 2019-2020. I came across the book featuring the work from this collection and loved the idea. He took inspiration from objects at the V&A and took photos of how he interpreted them. Walker explained that "each new shoot is a love letter to an object from the V&A collection, and an attempt to capture my encounter with the sublime."

The exhibition showcased over 300 items including photographs, short films, props and sketches inspired by items from the V&A's collection. He took ten new sets of images that each look completely different. Taking inspiration from specific parts of each item he chose. He wanted to capture the physical presence of the item as well as his emotional reaction to it.

This idea of researching different objects from the V&A inspired my project. I want to achieve the same as Walker and show how I interpreted different items and express that in photos. I don't want my different sets of images to be linked to each other as I don't want to limit the work I produce. Like Tim Walker I want the photos to be taken in a wide range of locations to create more variety and I would like to use a range of different techniques within my work. I think this will create the best quality photos and work well for each object that I am inspired by.



This is one example of the work Tim Walker produced for his *Wonderful Things* exhibition at the V&A. However this item that he was inspired by is different to the rest because it is inspired by an Alexander McQueen Evening gown from the *Horn of Plenty* collection that has been wrapped up at the V&A Clothworkers' centre. He took inspiration from the dress being covered and says that it is his "love letter to the conservators, curators and archivists at the V&A."



I really like how in a museum of some of the best art in the world he still found beauty in the behind the scenes of it. Instead of taking inspiration from the dress he was inspired by it wrapped up. With this idea he then went on to create a wide range of images capturing different aspects of the Clothworkers' Centre and the care that is put into looking after each object.

Tim Walker's Work

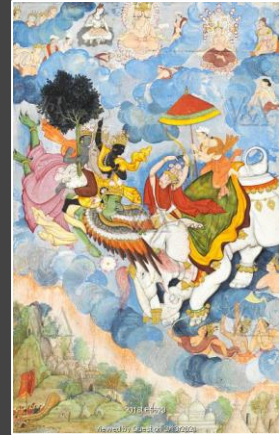
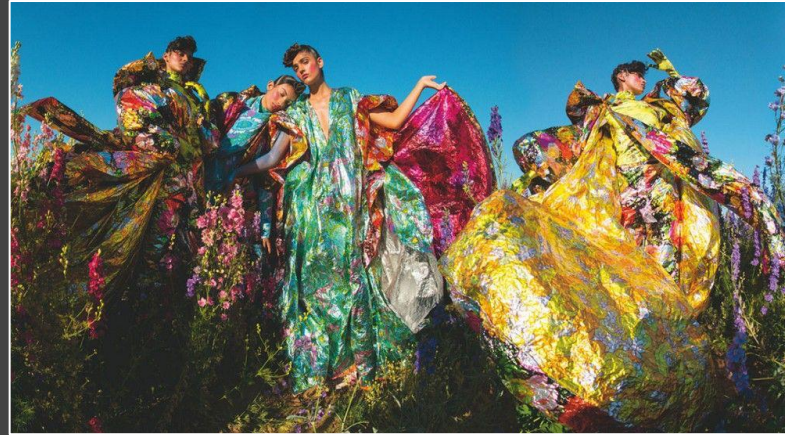
On this page I wanted to show some more example of the work Tim Walker produced in his time studying the objects at the V&A as part of his *Wonderful Things* collection. The image to the right of each pair is what inspired him to create the photo on the left. Each item he chose from the V&A is from different collections and his emotional connection to each varied. In my project I also want to take photos inspired by different pieces of art to show this imagination where I only take features of an object to be inspired by rather than copying the overall image.



The image to the above by Walker was inspired by the portrait of Dame Edith Sitwell. With this photo he took inspiration from the idea of celebrating age and differences. Edith Sitwell was known as unusual and weird which Walker liked. So instead of directly taking inspiration from the singular photo of her he looked into her as a person. His photos are a way to show it is 'a positive thing to be yourself and embrace your difference.' Walker later titled this shoot *Why Not Be Oneself?* and encourages others to not pretend to be someone else.

When being inspired by Edith Sitwell, Walker wanted hands to be a large part of his images. This is because she always said 'I have beautiful hands'. As well as this key feature of her Walker also looked into her style throughout the years and took inspiration from her outfits.

Walker saw this photo in the Jewellery gallery in the V&A which caught his eye as none of her jewellery was being displayed. This caused him to begin imagining what jewellery would have been placed next to the photo of Edith Sitwell. This unknown inspired him to fill the missing gap with these images he took.



The top photo was inspired by Krishna and Indra. Tim Walker liked this painting from South Asian as it reminded him of being in India, one of his favourite countries. He wanted to take inspiration from the bright colours in the painting and combine it with the love he has for India. To achieve this he wanted his photos to represent 'richness and energy.' This image was taken for British *Vogue* and Tim Walker wanted to use models from Indian, Pakistani and Bangladeshi backgrounds to represent the diversity representation issues in magazines. He wanted to show South Asian culture within these photos to show that London where the V&A is located has a wide range of lifestyles and nationalities making up the city.



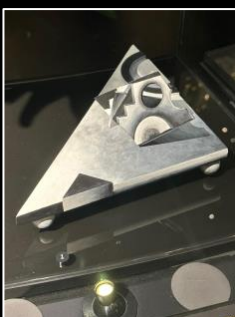
Tim Walker's images are only loosely inspired and are not replicas of each object. I think this photo to the left is the most interesting example of this as he took inspiration from a snuff box. He took the Chinese scenes that the box is decorated with to create 11 different images. The decorations on the box helped Walker to see a storyline in it. He said that as soon as he saw the it he started to imagine "an emperor or an empress, walking their pet dragon at night and picking a flower that only blooms at a full moon". Due to the darkness of the box with bright details he used UV lighting to create a similar effect in his photographs. A technique that he has not previously used but was keen to experiment with for this collection of images.

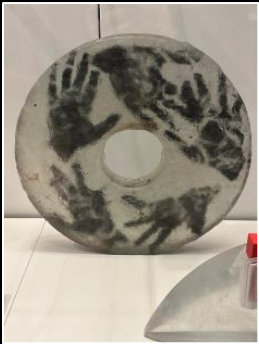
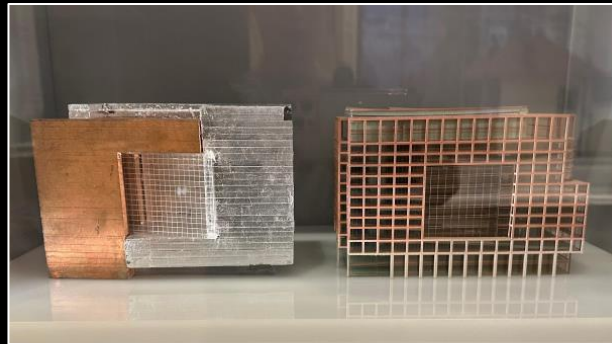
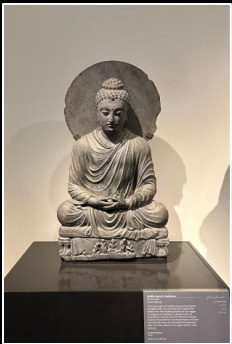


Taking inspiration from objects
at the V&A museum

Visiting the V&A

For my simple or complex project where I am exploring different items that are on display in the V&A I went there in order to see their collection in person. Throughout the two days where I looked around the museum I took photos of items from different departments which inspired me. On these two pages are some examples of items I saw that I may take inspiration from within this project. When choosing these items I thought about the visual aspects, their function and my emotional connection to them. These are three things which I hope to represent in my future work by using fashion photography.





V&A Department: Glass



Body Shape VI

2003 Almere

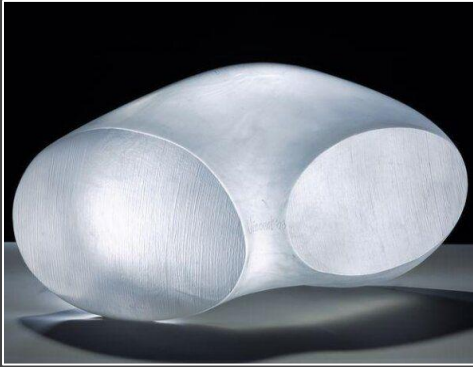


Vincent Van Ginneke is a Dutch Postwar and contemporary artist who created a series inspired by the human body made out of glass.

Van Ginneken avoided the easy seduction of polished glass. He wanted the body part to appear to have matte skin so the 'outside shape becomes more important and you can work with the contrasts.' He describes this series of glass pieces as 'memories of body-parts'.

This piece shows cross-sections through the waist, the transition into the leg and the gentle curve of the back. Although this piece is very abstract it is instantly recognisable as part of the human body.

Abstracting the Body



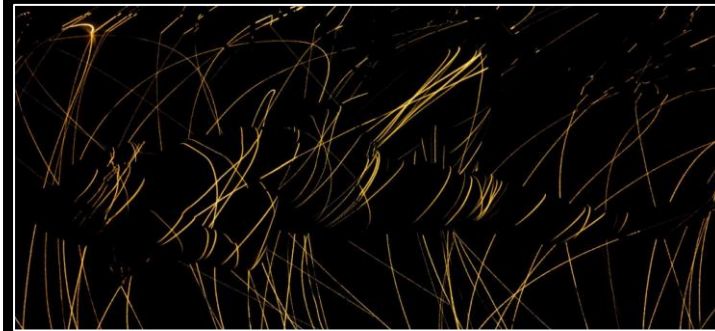
Inspired by this glass model of part of the human body I want to take images where I abstract the body. I want to take inspiration from this piece by Vincent Van Ginneke by simplifying the human form by only having parts of it visible.

To do this I want to only photograph parts of the body that are not commonly seen. I also do not want my model to be recognisable in any of these images so their face will not be seen. This is because I don't want to have the photos be personal to one person and instead want it to resemble the basic human form.

When I first saw *Body Shape VI* by Vincent Van Ginneke in the V&A museum I instantly recognised part of the human body because of the shape. I want my work to be similar to this where I take away the colour and texture of the body and rely on the shape of it.

I want to take black and white images with a high contrast. I also want the background to be black and have the body white. I will use a high ISO to add a small amount of grain to the photos. To do this I will take the photos in a dark room with a modelling light to control the brightness of the image.

Previous Work Abstracting the Body



For a previous project I looked at abstracting the human body through different ways. I chose to distort through methods such as using a crystal ball and fisheye lens. I also looked at simplifying it by using a laser pen to show the human form through lines. Although I don't want to use any of these methods for this set of images I still want to take inspiration from the different poses I used.

Abstracting the Body

British artist John Coplans became well known for his photographic work where he took self portraits focusing on the aging body. His series *Abstracting the Body* also explored the relationship between the body and abstraction.



Abstracting the Body consisted of a series of large-scale photographs of various parts of the human body, such as the torso, the legs, and the feet. The photographs were highly detailed and focused on the textures and patterns of the body, creating an almost abstract effect. By removing the body from its usual context and emphasizing its form and texture, Coplans was able to create a new and unexpected way of seeing and experiencing the body. Some of the photographs were close-ups of specific body parts, while others showed the entire body.

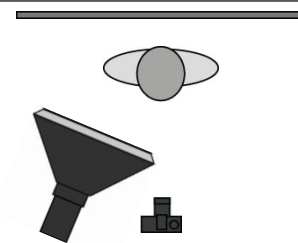
Coplans' aim with this series of photographs was to challenge the traditional concept of beauty and perfection in art, and to instead celebrate the human body in all its forms. His work continues to inspire other artists and his emphasis on the body having endless possibilities and variation has helped us to understand what it means to be human. His photographs are a celebration of the body and acts as a powerful reminder of the inevitability of aging and mortality.

For this set of photos I wanted a very high contrast grainy look to show my attempt at abstracting the human body. To do this I took photos in a dark room with one modelling light close to the person. I then used a high ISO in order to get the grain. I wanted my photos to be overexposed on the body with the only shadows acting as a transition into the background.

As stated in my plan I chose to keep my model anonymous as I didn't want these images to become a portrait of them. Overall, I think this set of photos works well for the original inspiration of *Body Shape VI*. I like the idea of isolating parts of the body in a similar way to the singular piece of glass. I also think removing the different tones from the body in my images links to the one tone of the glass.

If I were to carry on with this set of photos I would explore photographing the body in different positions. I found that the majority of the images I took were very similar due to focusing on the legs and arms. I would want to look at taking photos in this style but taking more inspiration from John Coplans work. Although I did focus on very similar areas of the body I still think I got a good variety of photos where the body is almost unrecognisable.

Aperture - f/10 Exposure time - 1/200 ISO speed - ISO-25600

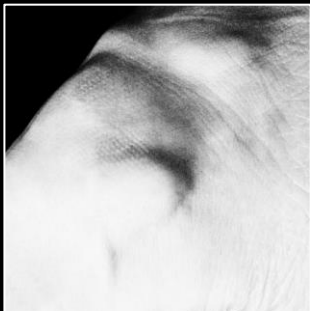


Key Light
Strobe with Softbox -
Modelling light



When editing these photos I cropped the image so that the body was less recognisable. I also increased the contrast on photos that needed it. Overall I think I have photographed unusual parts of the body that are almost unrecognisable.

Although I normally do not like when a photo is overexposed and loses the details, I think it works well for this set. I like that the only part the grain is visible is the small amount of shading at the edge of the body where the shadows start.

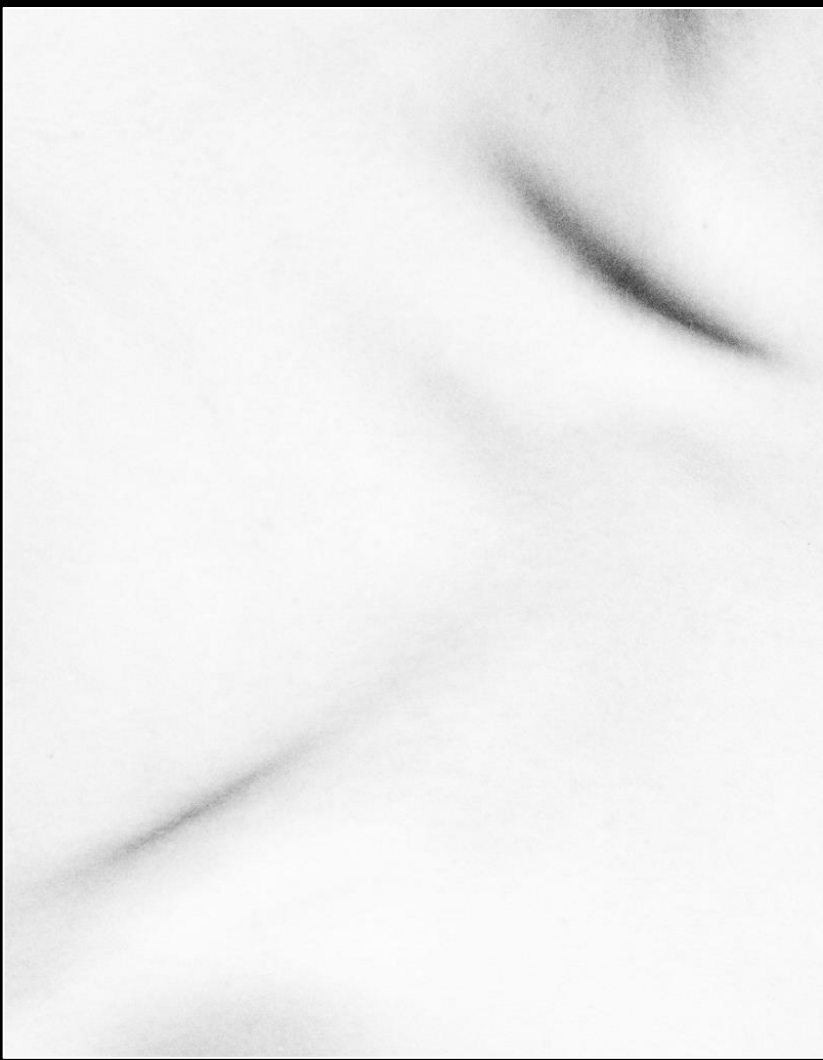
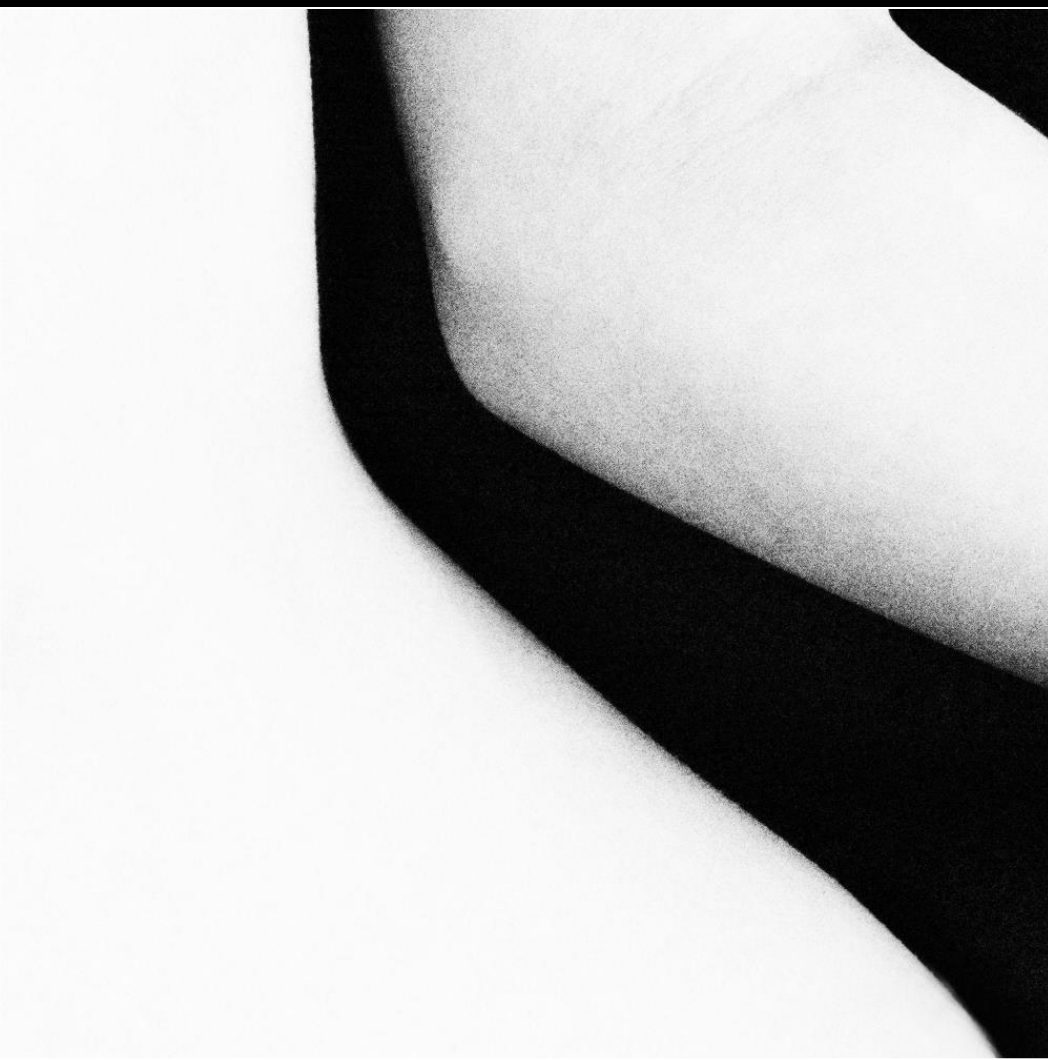


Bill Brandt

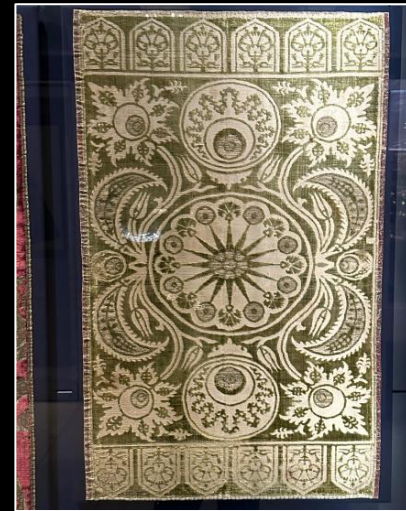


Bill Brandt was a British photographer known for his high-contrast black and white photographs, which created dramatic and moody images with a strong visual impact. His high-contrast style was characterized by a strong use of deep blacks and bright whites to create bold, dramatic images. This aesthetic was achieved through a combination of techniques, including careful lighting, darkroom manipulation, and the use of strong shadows and highlights.

My set of photos abstracting the human body is entirely inspired by this image by Bill Brandt. I wanted to achieve a similar style to this photo with the high-contrast with areas completely white and black. I also used a high ISO in order to get the grain similar to Brandt's images. Overall I think I achieved a very similar look to Brandt's photos in this set of images.







The Chelsea Carpet

Iran 1500-1550



Although this carpet is very large it has a fine and complex design. It was woven in Iran around the first half of the sixteenth century during the reign of the Safavid dynasty. The design has many links to the arts of the book in early Safavid Iran and also with similar hunting carpets.

The general layout of this carpet has two round black medallions down the centre of the carpet. These then have four diagonal oval pendants around them. The background of this carpet is a dark red which standouts against the black and yellow detailing. The medallions are repeated by having a quarter at each corner. Each circle is filled with yellow strapwork, flowers, birds and Chinese-style cloud bands.

Observation of Beautiful Forms



In this set of photos I wanted to take inspiration from the pattern within *The Chelsea Carpet*. The circles and reflections in it reminded me of a kaleidoscope. Kaleidoscope means an observation of beautiful forms.



Instead of using photoshop to create a kaledacrope effect I decided to do it in-camera. To do this I used my phone camera as it was small enough to see through the kaleidoscope at my subject. I took photos in person as well as on a screen after.

I thought this idea made my images look similar to *The Chelsea Carpet* as I looked at the mirroring effect within the pattern. Later in this set of photos I decided to experiment with adding red to represent the dark red field in the background of the carpet. I also experimented with using two backgrounds to create more variety in my images.

Artist Damien Hirst created a series of paintings and prints inspired by kaleidoscopes. A lot of these images were made of real butterfly wings and some were made to represent stained-glass.



He made these by placing different butterfly wings in geometric patterns into household paint. He used a variety of bold and vibrant colours to link to designs in Buddhist mandalas. As well as the colours in each piece being different the placement and composition of the butterflies are as well. Making each print completely unique.

Hirst's work stands out to me not only for his use of materials but also the pattern it creates. I like how from a distance his work looks like it is made from thousands of different shapes but up close you can see the butterflies.

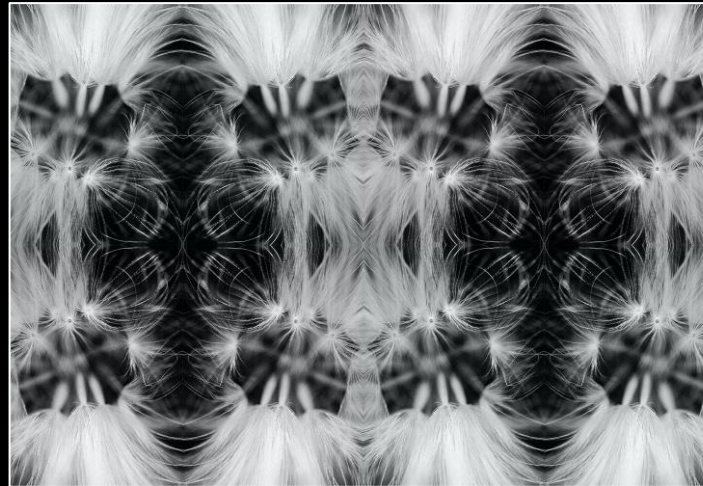
Similarly to *The Chelsea Carpet*, Hirst's work tells a story as well as containing large amounts of details through his mirroring pattern. Kaleidoscope images rely on the geometric shapes, reflections and repetition throughout the photo. This is why I chose to take inspiration from Damien Hirst's work for my set of photos inspired by the carpet.



Tahniah Roberts is a visual storytelling photographer who uses black and white images for self-expression.

The image to the left was taken by Roberts as part of her Kaleidoscope collection. The image was originally taken using a macro lens in a studio of dandelion seeds. However after taking these images she found using a kaleidoscope effect would create a more abstract and interesting image. She liked the symmetry in the photos she created and found the process of mirroring and rotating images a 'fun challenge'.

I really like the effect that the lines from the dandelion seeds create with the kaleidoscope effect. For this reason I decided to use a striped background for my set of photos.





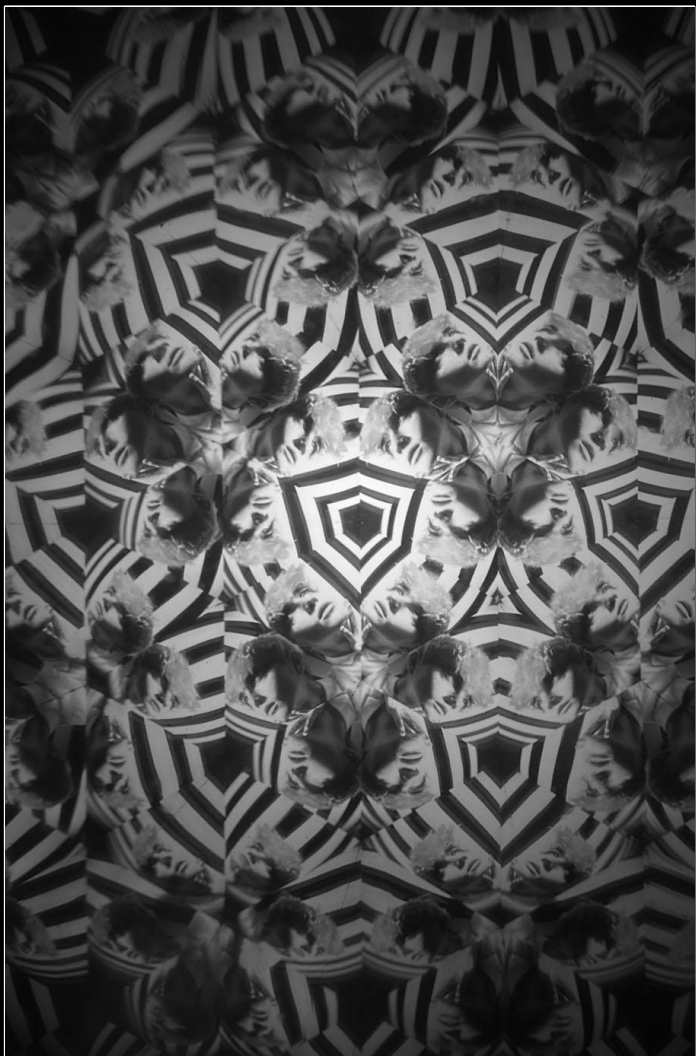
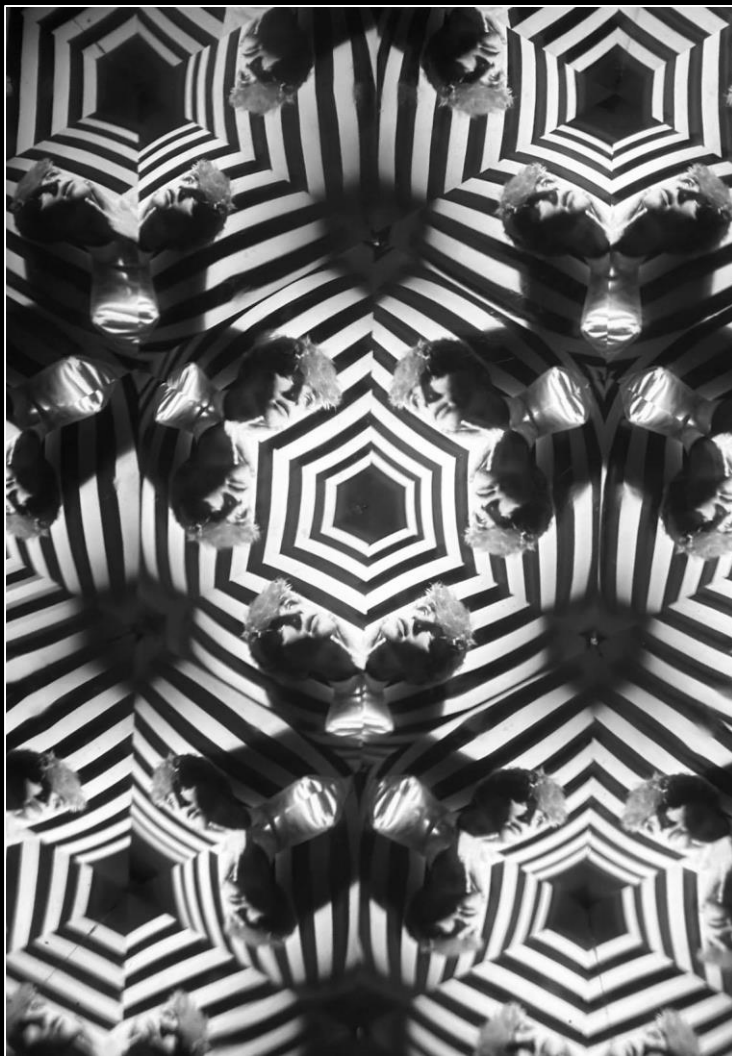
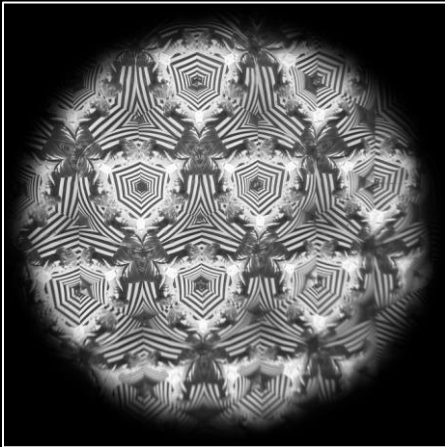
Before taking the photos with the kaleidoscope I took some basic headshots of my model. This is because I was unsure whether taking photos with the kaleidoscope would be easier in person or using a photo on a screen. I found that both ways work but I preferred doing it as I took the photos because I could experiment more.

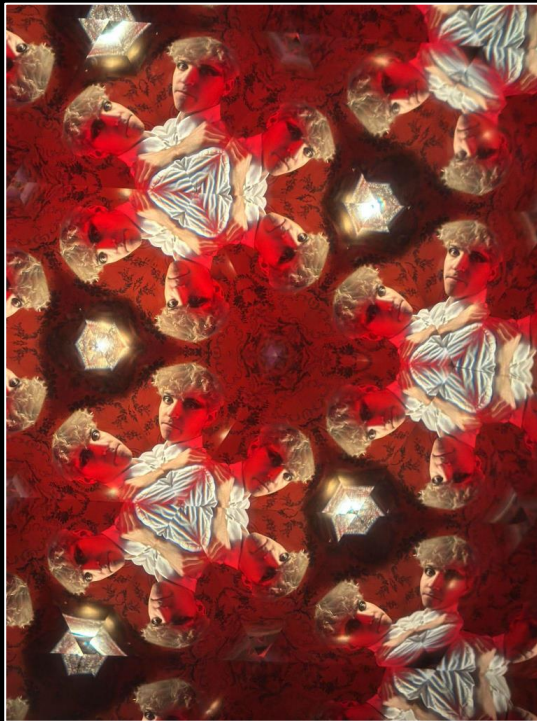
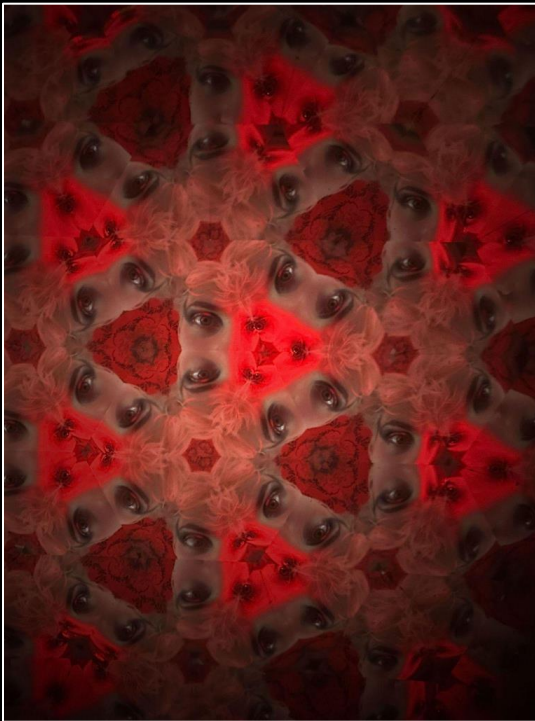
I thought the striped background would work well for these photos because the lines would go in different directions in the final image. It makes the background just as interesting as the subject in the photo.

After these black and white images I decided to add red to the photos to make it link to the original carpet more. I did this by changing the background and lighting.

Aperture - $f/7.1$ Exposure time - $1/160$
ISO speed - ISO-100



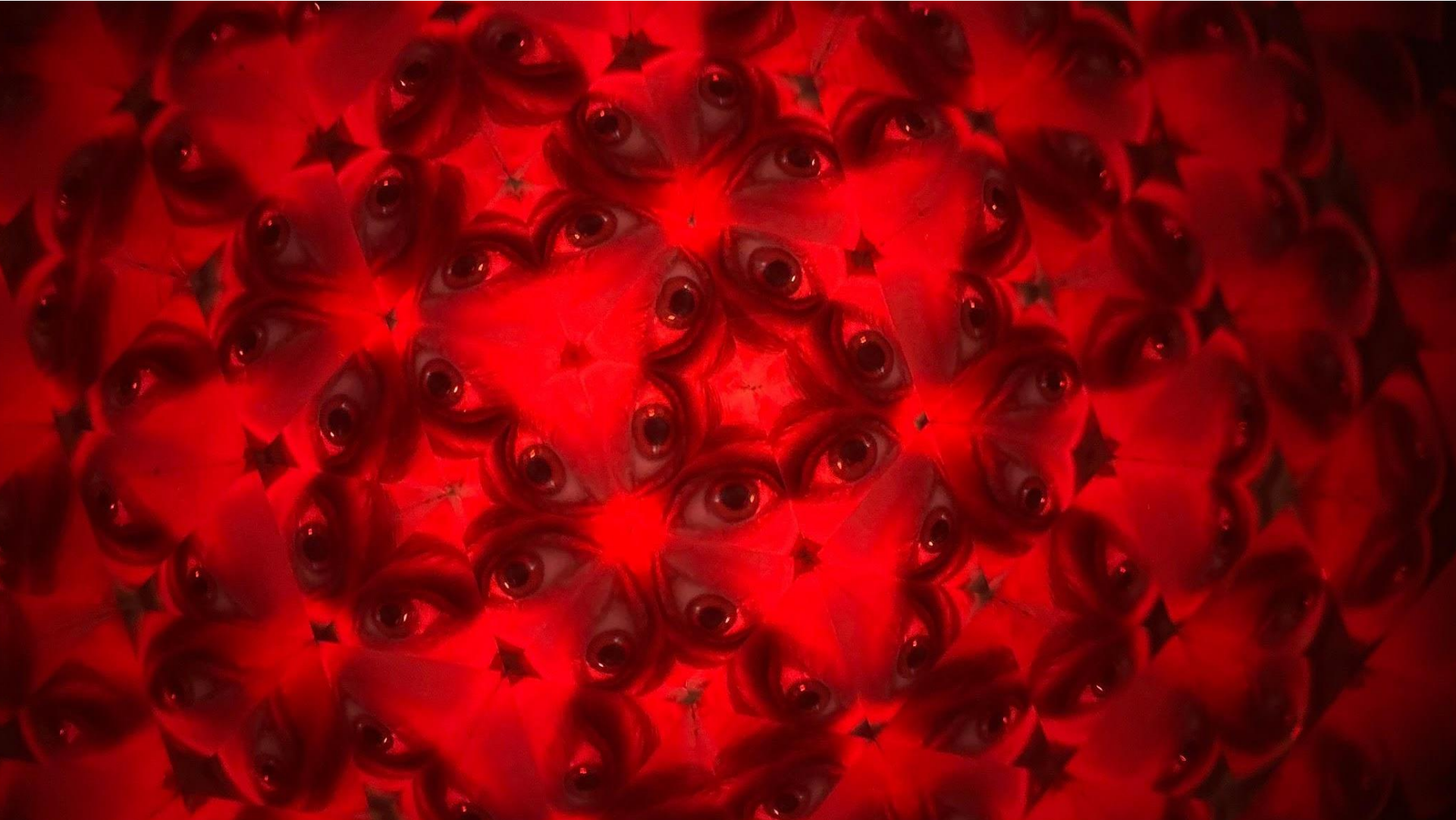


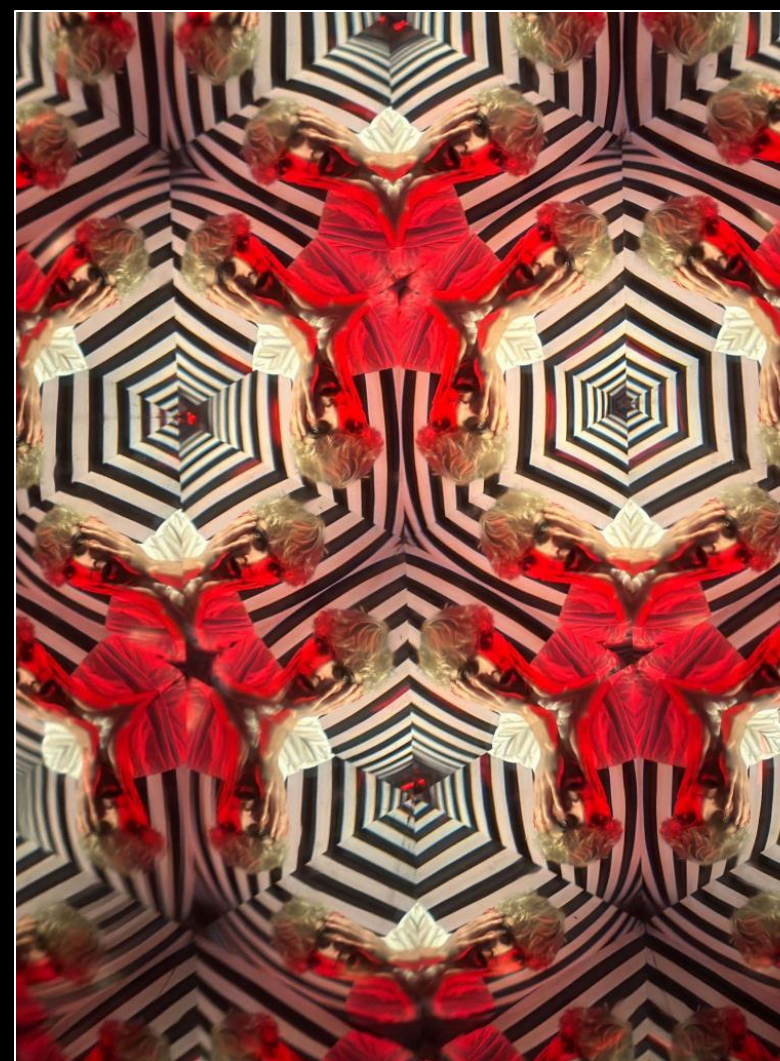


The pattern in the carpet reminded me of a kaleidoscope because of the continues pattern that is made through reflections. For the photos I took on this page I used a red background that had black details to make the background in my kaleidoscope images have more similarities to my original inspiration. *The Chelsea Carpet* is a mixture of red, black and a pale yellow which is shown in my photos.

As I continued to take photos I decided to create more abstract images. The top left photo and the image on the next slide show kaleidoscope photos closer to my subject. I decided to focus on their eyes as it is the most recognisable part of the face and I liked the bug like effect it created through repeating the image.









JVC Videosphere

Japan 1970s



The Design 1900–Now department shows innovation in the design world. Many of the objects in this collection were once Visions of the Future.

The Videosphere television was inspired by a spaceman's helmet and the 'Space Race' which was happening in the 60s between the USA and Soviet Union. At the time this design was made to look futuristic, whereas now it looks very dated.

Key parts of this design is the sphere shape and the chain handle on top. This was so it could be taken off its stand and hung on a wall or ceiling in order to be seen from anywhere in a room.

A Vision of the Future



The JVC Videosphere was created as a vision of the future inspired by the 'Space Race'. At the time the idea of going to space was very popular as it seemed unrealistic. That is why JVC created a space inspired product to attract customers.

For my set of photos where I am looking at a vision of the future I want to take inspiration from holograms. Although this is already an invention that is successful I want to look at the use of holograms increasing and what it will be used for. To do this I want to use photoshop to edit models to look like they are hologram projections. I plan to do this by looking at examples of holograms in films to create realistic copies for my images.



Because I wanted to do a trial set of photos before I take my final images inspired by holograms there was not lots of planning for my first images. However I did still want them to look futuristic so I used different props that I found to make the images more interesting. The images on this slide show some of the things I used. The top left corner is some props that although they are not very futuristic I found that once I had added the hologram effect they looked good in this set of photos. The silver helmet to the left was originally a police helmet but I spray painted it silver to look more futuristic. I also think this links well to the Videosphere as it was created to look like a spaceman's helmet. Lastly the image above shows me making the outfit and neck piece for this set of images. I used white material and a wire to create the top of the outfit. Then using the leftover material I wrapped it around my model to create a futuristic and minimalistic look.



A Vision of the Future – Holograms

Holograms push the boundaries of light, imagery and technology. It is a three-dimensional image of a subject that is created by light that can be viewed without 3D glasses. The lasers and light creates a projection of a three-dimensional object.

The holographic method was originally made to use x-rays. However the physicist Dennis Gabor was not successful in his creation as x-rays are not visible with the naked eye which was a key part of the creation of a hologram.

After the development of the laser, the first holograms were made in 1962. Yuri Denisyyuk, Emmett Leith and Juris Upatnieks were the creators of the first hologram. However it did not efficiently use light energy. It absorbs too much light instead of projecting it which caused the images to be blurry and dull.

Since this creation holograms have been improved to increase the brightness and clarity of the 3D images. Today, the use of holograms continues to increase and is seen in everyday life. For example, this technique is often used to ensure credit card or banknote authentication.

Although holograms are still not the same as in films, the technology is improving rapidly.

Star Wars originally introduced holograms to the media. Although they did not invent the idea they were the first to successfully have it in a film. This was first seen when a hologram version of Princess Leia was projected by droid R2-D2.

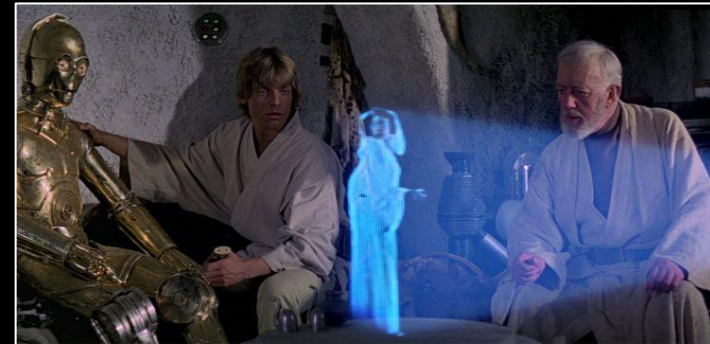
In 2017 Blade Runner 2049 created a large hologram. They did this by recording the actress by Ana de Armas from multiple different angles using GoPros and HDR1 lighting setups. They then made a CG version after a lot of testing to get the right look.

Now holograms are starting to be used more in entertainment. This is seen in the ABBA Voyage concerts. This is a way for fans to experience the pop group through the use of digital avatars. It is the first example of technology which blurs the lines between physical and digital.

The reason the ABBA Voyage is not a real hologram is because a hologram is a virtual three-dimensional image which is not being used for this concert.

This concert took six years to make. For the band members to create their digital selves they performed in motion capture suits for five weeks. They had 160 cameras scan their body movement and facial expressions in order to create realistic depictions of each member.

Today holograms are more commonly used in medicine, surgery, space exploration and advertising. They are becoming more advanced and starting new opportunities. For example, in communicating and education. As well as the technology used for the ABBA Voyage is continuing to be developed to create more entertainment using holograms.



Bringing the Dead Back to Life

In Blade Runner 2049 they looked at the idea of bringing the dead back to life by using Elvis singing and Marilyn Monroe. They did this by showing them in a vintage casino in Las Vegas. Showing the idea of holograms being used as entertainment and being celebrities from the past back to life, similarly to the ABBA Voyage concert.

I want to continue to look at this idea of holograms being used to bring the dead back to life but in a realistic setting instead of for entertainment purposes. This is because today holograms are already being used for entertainment but they are still not advanced enough for people to have their own holograms in their homes.



For my first test at using photoshop to create a hologram effect I decided to use one of Carrie Mae Weems images from her Kitchen table series. I wanted to see what a hologram would look like in naturalistic portraiture.

Although the editing in this photo is not perfect I still wanted to include it in my book. You can see I added the horizontal lines and the blue tint to this image similarly to my trial set of photos. However I refined this look more.

This image inspired my idea for my final photo using holograms. I want to look at the idea of holograms being used in everyday life. I plan on taking photos of an older couple but have one person be edited as a hologram as if they had passed away.



Hologram Trial Set

I think this set of photos works well for a trial set. I wanted to take a set of images that would allow me to practice editing someone to look like a hologram. This trial set has helped me find the best way to edit my final images inspired by holograms. As well as what lighting and backgrounds work best for a realistic image.

Although these photos were only taken to test the editing process I still wanted them to look good. So I decided to use different props I found that could look futuristic. I also made an outfit inspired by films such as Star Wars to continue the futuristic look. I chose to have it all white as I wanted it to look minimalistic which is often associated with the future. I also decided to keep it white because I wanted light colours so the hologram effect would show up better in the images. I then also edit a couple of the hologram photos into dark backgrounds I found. I discovered that darker backgrounds work better because the lines in the hologram are more visible.

Using the skills I learnt with this set of photos I have decided for my next set I want to use a bigger group of people to create multiple different holograms in one image. I also like the idea of having a combination of holograms and real people.

On the previous slide I showed my example of a hologram in a natural situation using a photo by Carrie Mae Weems. I plan to have an old couple but have one person as a hologram. As if they had passed away but were still there as a hologram. I thought this idea would work having them both sat in arm chairs or at a table eating food. I also want to take inspiration from naturalistic portraiture to make the idea of holograms appear more common.

My next set will be using the skills I have learnt in this trial set to create my final image. Before doing this I need to find out the best way to edit the hologram into an image I have taken and make it look realistic. This is because I plan on having the people seated in the image.



When taking these photos I decided to use a large grey background. This was so I could select my person easily when using photoshop to create the hologram effect. The background in these photos were not a main part of the images as I placed my subject in different backgrounds on photoshop after. This is something I will most likely continue to do when refining these images.

For lighting I used two strobe lights with umbrellas. This is because I wanted my model to be very bright with soft shadows in order to look like the hologram examples I was inspired by. The light to the left was my key light so I placed it facing down at my model to stop unwanted shadows on her face. I then used my fill light to stop a large shadow being formed on her back in the images.

Aperture - $f/8$ Exposure time - $1/160$ ISO speed - ISO-100



Practising the Editing Process



The Final Editing Process



After choosing which image I wanted to use I selected my subject on photoshop and added a black background. This was because I did not want the original background to be used in my images. I also only wanted the hologram effect to be visible on my person so I found it was easier to work with a plain black background. When I selected the person I added a feather radius of 10 pixels to prevent having a harsh outline as I felt that made it look less realistic compared to the examples I was inspired by.

I then began to make the hologram effect by duplicating this selection layer. With the bottom layer I added a motion blur to make the image look like it is moving. I also liked the glow effect it made around the image. To enhance this I added an outer and inner glow to the duplicated layer. Lastly I wanted to create horizontal lines similar to holograms in films. To do this I used filter gallery to create the lines on a new layer. I then used the multiply blending mode to make it visible only on my subject.

Then to make the hologram more realistic I wanted to change the colours and lighting in the photo. I added the blue colour to make it look more like a hologram. I changed the levels, vibrance, colour balance and hue saturation to create this image. I took inspiration from my example pages and found that a light blue made my photos look more realistic. I also found that having areas of the image burnt out made it look like a hologram. This is because holograms don't look perfect so I wanted mine to look a bit out of focus and too bright.

Lastly I added a glitch effect to the image to continue the idea of holograms not being perfect. I found that in a lot of films they would glitch which I wanted to show in my work. I started by selecting areas of my photo and moving them to one side. This adds movement and imperfection to my photo. I chose to do three large areas which then had smaller glitches inside them. I also added a small motion blur to the photo to blur the image more. I lastly used a jitter and tilt shift effect to create more glitches in my image.





My main inspiration for this set of photos was the famous Princess Leia hologram. I looked at the blue colours they used as well as the lines and glow. I also took inspiration from the glitch that is seen during the film.

As well as looking at the hologram effect I took inspiration from her clothes. I also decided to do a minimalistic white outfit using white fabric.

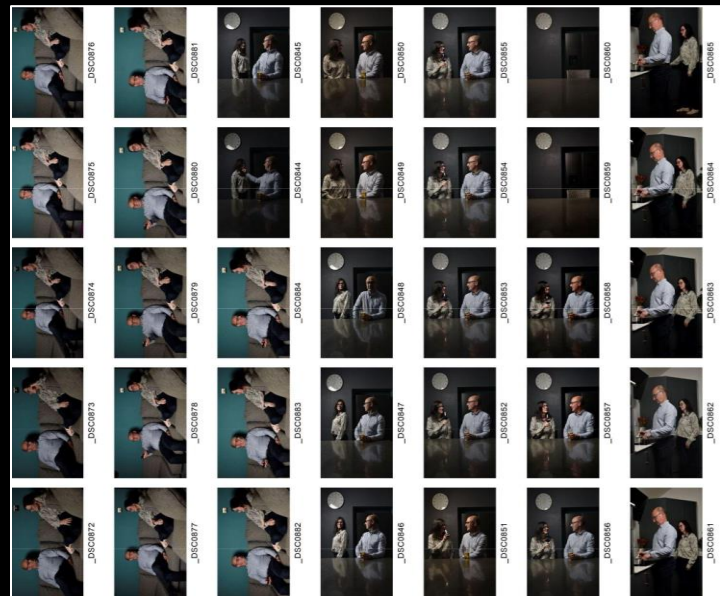
Although I wanted my image to look similar to the ones in Star Wars I also wanted to make some changes to look more realistic as a still image. For example adding different colours to the glitch effect which you can see in the photos to the left. I also decided to make the lines in my images more visible.



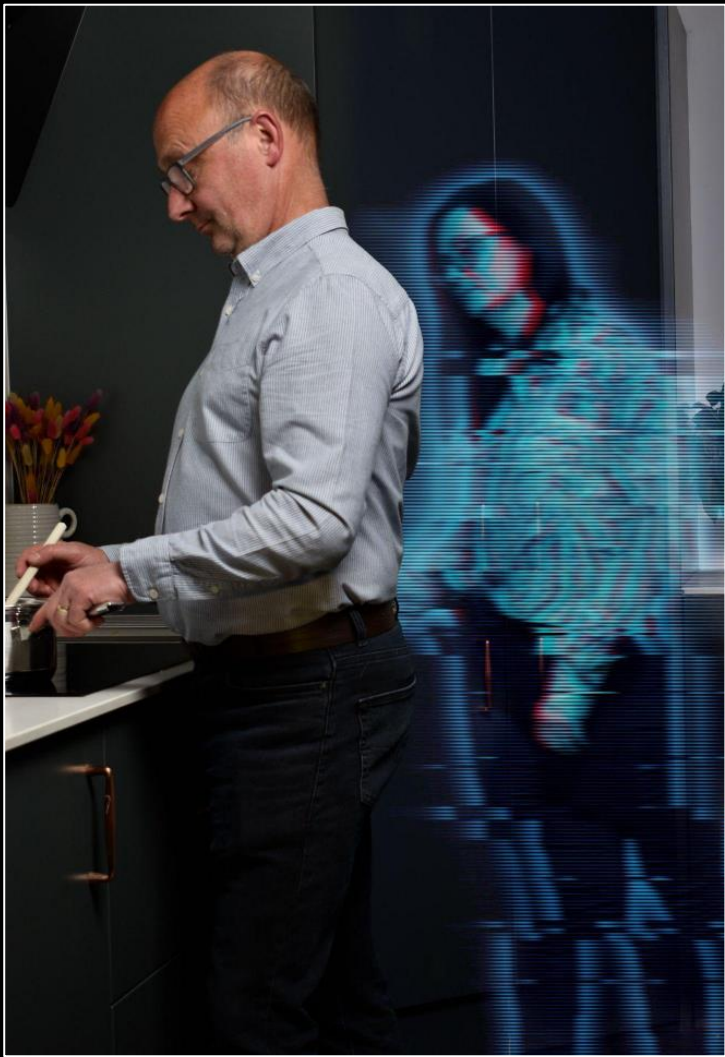
A Vision of the Future – Holograms

Developing my last hologram set of photos inspired by the JVC Videosphere I wanted to take another set of images showing holograms in a naturalistic setting. To do this I took photos of my parents around my house so I could then edit one of them into a hologram. To light each image I used one studio light above them. After each photo I took of them I also took a photo of the background so I could then edit the hologram to be transparent. I used the same technique to edit the photos as the previous set with minor adjustments so they looked more realistic in a real room.

Overall, I think the idea of using holograms to show the future worked well as I was able to photograph how it would look in everyday life. I achieved my aim of showing what people imagine the future to look with people being holograms after they pass away. Doing the trial set of images allowed me to refine my editing skills and discover new techniques to edit images in future sets. If I were to carry on with hologram photography I would look at having multiple people as a hologram in one image.



Here is the before and after of one of my hologram photos. In order to only create the hologram effect on one person I selected them then did the editing process on a different document. I then added them back into the photo at the end. For this image I also wanted the hologram to be seen in the reflection on the table. To do this I duplicated the hologram, flipped the photo then placed it around the area the original reflection was. To make it even more realistic I warped the hologram reflection so it was similar to the reflection of the other person in the image. I then turned this photos opacity down more so it would look more realistic. I continued to use this editing technique for the rest of the hologram photos in this set.





Tiara with Comb

Germany 1820



This piece is ornamental cast iron reflects both the skills of the maker and the upper range of their clientele. Only upper class people would wear this as it is designed to enhance someone's appearance. This Berlin iron jewellery was made to resemble black lace.

Pieces like this became very popular during the Prussian wars because at the time anyone who donated gold jewellery to the war effort would have been rewarded with an iron piece of jewellery such as this one in exchange. However because iron is very brittle and does not last long so not many of these pieces survived. This piece combines a Neo-classical cameo with Gothic Revival ornament.

Gothic Revival Jewellery



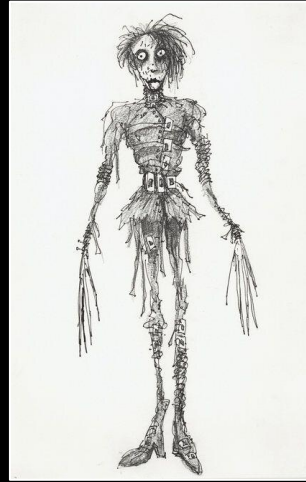
This piece stood out to me in the jewellery department of the V&A because of the dark iron material. I also really liked the detail in it so I wanted to use black lace to not only represent an iron gate but also because this tiara was originally made to resemble black lace. I plan to photograph my model through a large black lace material in order to get the patterns to create texture in my images. I also plan to add grain to the photos through using a high ISO.

As well as taking inspiration from the material of this object I wanted to look at the visual aspects. Immediately when seeing it I thought it looked similar to Tim Burton's aesthetic, specifically Corpse Bride. So when taking my photos I want to also look more into Burton's style. He has a gothic, german expressionism look to his work which I want to incorporate into this set of photos.

Filmmaker Tim Burton's style is very unique and known as Burtonesque. Burton creates a mood and tone in his films because of his macabre style. His theatrical style is defined by gothic overtones which is shown in his characters as well as the background of his scenes.

Burton's characters are a key part of his aesthetic. They have exaggerated features such as their frizzled hair, large white eyes and tall, slim bodies.

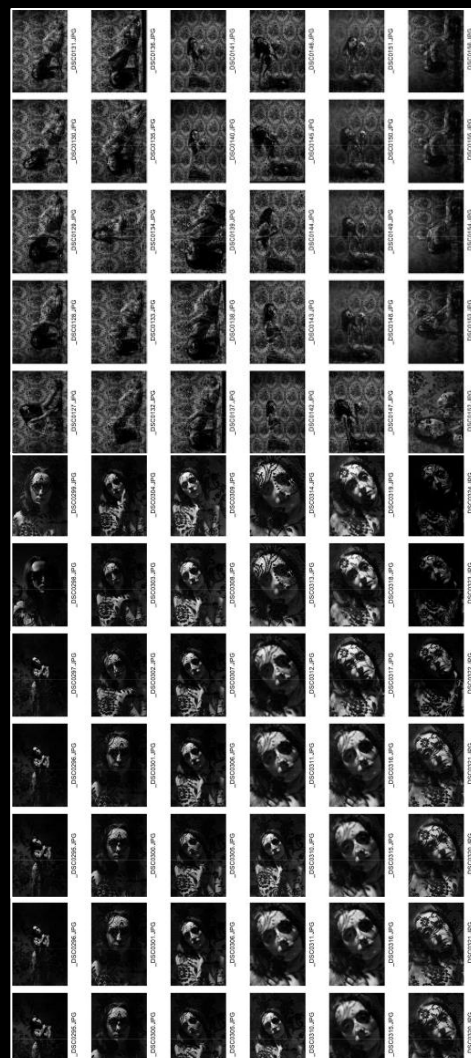
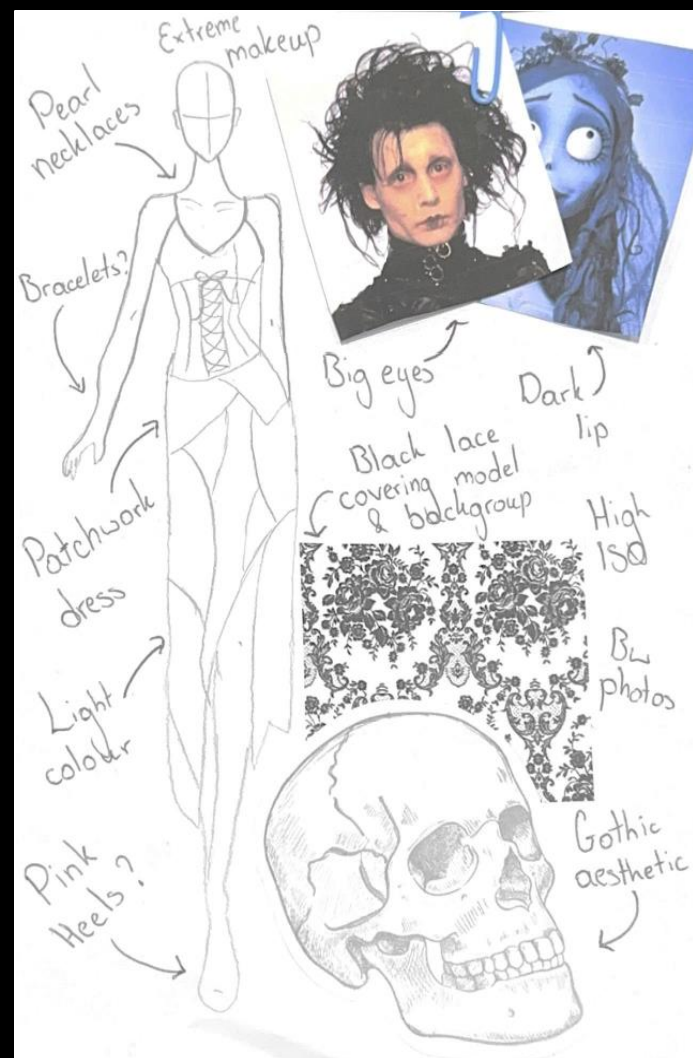
For this set of photos inspired by Berlin iron jewellery I want to incorporate Tim Burton's aesthetic. I plan to do this by doing my models makeup to exaggerate her eyes and other facial features. I also want to light my photos in a similar way to his work looks. I want to have strong shadows across my models face. Lastly I want her hair to look like his characters where it looks like it has not been brushed.



Harper's Bazaar did a halloween fashion spread inspired by Tim Burton. In this they had Tim Walker create 'Tim Burton's Tricks & Treats'. A collection of photos showing Walker's take on the iconic Burton style.

I wanted to include Tim Walker's work in my plan for my photos because he is where I got my inspiration from for this project. Although I won't be taking my photos outside or be copying Burton's characters in the same way that Walker does. I still want to look at the way he portrays the characters and how he makes real people appear like Burton's sketches.

I want to include the pale skin and hair he used. As well as looking at some of the poses he did. I think this will enhance my work where I explore the style of Tim Burton through looking at his character's and other key features of his work.



Gothic Revival Jewellery - Burtonesque

Inspired by the *Tiara with Comb* in the jewellery department at the V&A I decided to take this set of photos with a high ISO. This is a technique I have previously used and found that the small grain it adds to the photos looks good. I also wanted these images to be very dark which works well with a high ISO because I can take them in a dark room.

I wanted the photos I took to be very dark because I wanted to take inspiration from the gothic aesthetic that the tiara has due to being made of iron. I also wanted to include lace in these images as the tiara was originally inspired by black lace when being made.

For my set up which is seen below I placed the lace that I had previously spray painted black on a large wooden stand so I could stretch it across the photo. I then had my model stand behind it with two studio lights with hoods facing her. Because I took these photos in the dark I kept the lighting on modeling light instead of having them flash. This is so I could see what the image would look like before taking it. Also the lights were too bright when they flash so I had them on a darker setting.

I then chose a plain grey background so that the lace would be visible on it. I didn't want it to be too dark or have a pattern on it because I wanted the key part of this image to be the black lace and my model.

When taking this set of images I took inspiration from a lot of different photographers and Tim Burton characters for posing. I found that looking at the way Burton characters move helped me decide how I wanted my model to look in these images. I also kept with the gothic look that I wanted to achieve and used a skull as a prop for a few of the photos. For these I took inspiration from the Mexican Day of the Dead.



Overall, I think these photos look good for what I was trying to achieve inspired by the iron tiara in the jewellery department at the V&A museum. The lighting creates a strong contrast in the photos and the lace stands out compared to the background. I think I got a wide variety of images with a mixture of poses and lighting setups. I also changed the distance between the camera and the lace to change how much was visible in each photo.

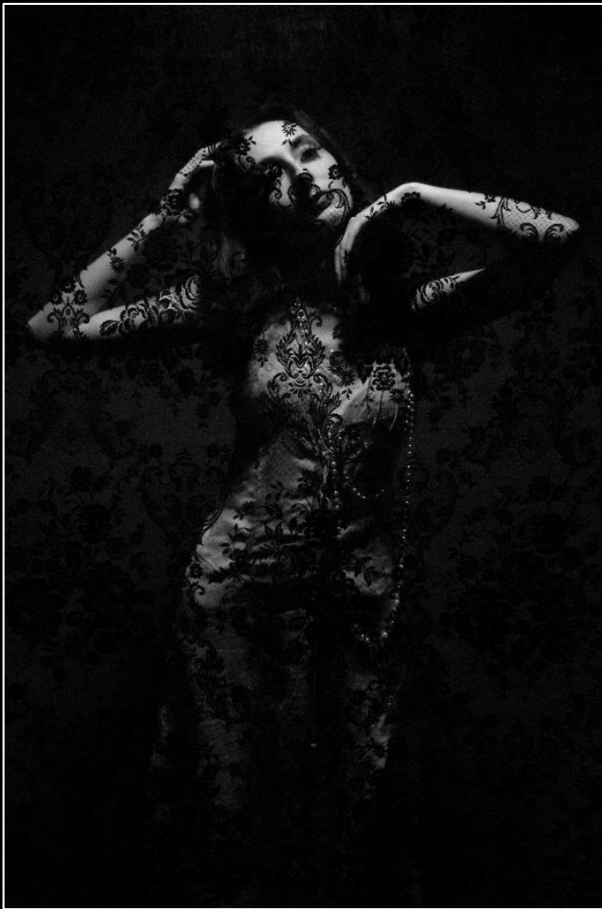
If I were to carry on with taking images inspired by the *Tiara with Comb* I would want to begin looking at adding more behind the lace. This could be having more people or more props in the background. Maybe also including references to German expressionism which Tim Burton is heavily inspired by in his work. This is the idea of showing inner feelings and creating different ideas rather than replicating reality. This is done through different shapes, camera tilting and deep shadows.

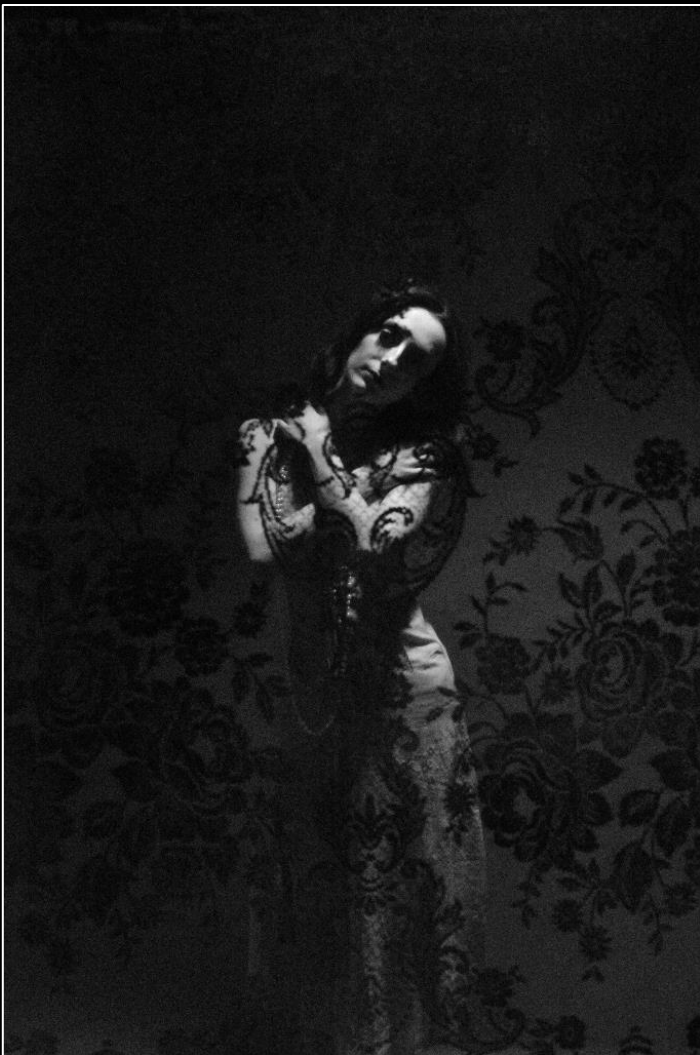
Aperture - f/22 Exposure time - 1/160 ISO speed - ISO=25600



American photographer Clarence John Laughlin is best known for his surrealistic black and white images with a gothic style. His photos often feature abandoned buildings, cemeteries, and distorted figures. All of these create a strong sense of mystery and unease. Laughlin was influenced by the Surrealist movement, and he was particularly interested in the way that Surrealists used photography to create dreamlike and otherworldly images. Often his work explored themes of death, decay and the supernatural which add to the gothic mood.

I thought these photos by Laughlin linked to my work because of the mood they create. When planning this set of photos I wanted to make them look gothic because the iron and dark grey tiara I was inspired by had a gothic look to it.





One of Edward Steichen's most famous images is *Gloria Swanson, Behind Lace* was taken in 1924 of the famous silent film actress. In the photo she has lace partially covering parts of her face which adds a sense of mystery behind the image. Not only is this photo visually beautiful but it also reflects the cultural and artistic trends in Hollywood at the time it was taken. The lace was inspired by the Surrealist concept of "objet trouvé" where ordinary objects were used to make art. This image is considered a masterpiece of the early 20th century as it captures Swanson's glamorous and mysterious personality. She was known for her beauty, elegance and style which is seen in this image.

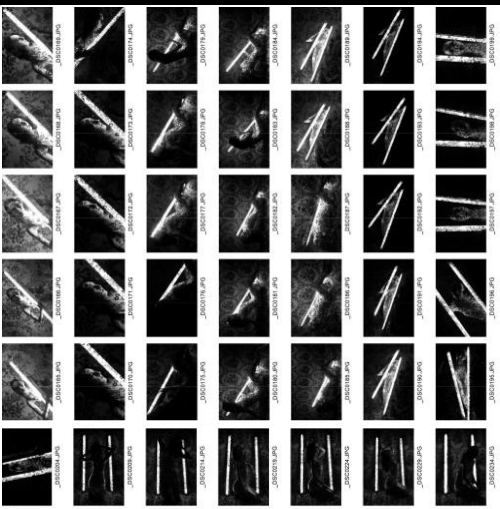
The lace shawl that Swanson is wearing was a prop that Steichen used to create a sense of depth and texture within his image. He lit the lace from behind to create a soft glow around Swanson's face. This adds to the overall mood to the image as it adds a dreamy quality to the photo.





Edward Steichen used sepia tones in a lot of his work which was a big feature in the Pictorialist movement. His use of soft, diffused lighting creates a romantic, dreamlike effect in his images. He valued photography as a form of art and created his images to resemble paintings or drawings. The brownish tones enhance the textural qualities of the photograph to bring out the grain and details within the image.

I took inspiration from the warm, vintage look that is seen in Steichen's photos to make them appear older. I did this on photoshop by changing the levels and colour balance until they matched the hue and tones of Steichen's image. I think this effect makes my images and my model look more glamorous as it takes away the gothic qualities of the original photo.



Carrying on from my first set of photos inspired by the iron tiara in the V&A jewellery collection, I decided to do a set of images using strip lights. I have previously experimented with strip lights when using a high ISO so I thought it would work well with this set up as the lace would be visible on the lights.

I used these lights as the keylighting in these photos but I also had studio lights on the modelling light. This was to light the background so the lace would be visible.

Although this was not my original intentions when taking the original set of images, I think using a different light source to create a more glamorous image of my model though black lace looks good with the dark aesthetic of these photos.

Aperture - f/32 Exposure time - 1/640
ISO speed - ISO-25600







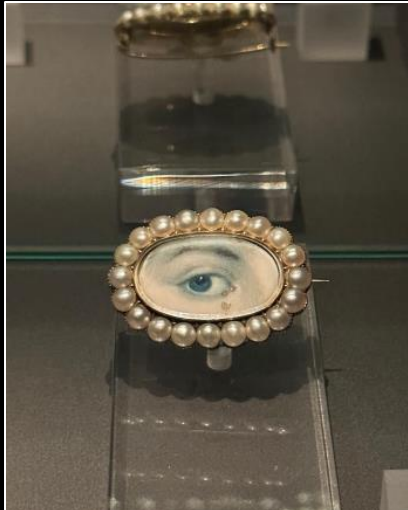


I think these two images are the best from this set because of the lighting in them. When taking these photos I found it hard to get the lighting to look good because the keylight was the strip light. I found in other photos there would be a lot of dark areas where I didn't want them. For example her face being covered. However I like the lighting in these images as it shows her silhouette without making the rest of her completely black.

I think the lace looks really good in these photos as in some areas of the image it looks like it is in front of her whereas other it looks like it is part of the background. Making it difficult to see how the photo was taken.

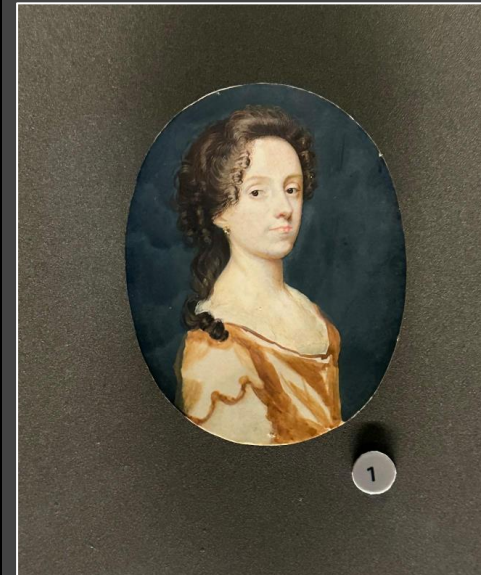
Lastly I think the poses used work well as the main part of her that is visible is her silhouette I wanted to be able to create a interesting shape. I also think the pearl necklace looks good in these images as the light reflected on them. This adds a subtle highlight so she still has different tones on her.





Susannah-Penelope Rosse

Self-portrait 1655-1700



This portrait of a woman with nearly a right profile but looking to the front. This miniature is inscribed 'Mrs Rosse', however because the hairstyle in the image dates back to 1680s it can not be the artist's mother-in-law so it is assumed to be a self portrait of Susannah Penelope Rosse.

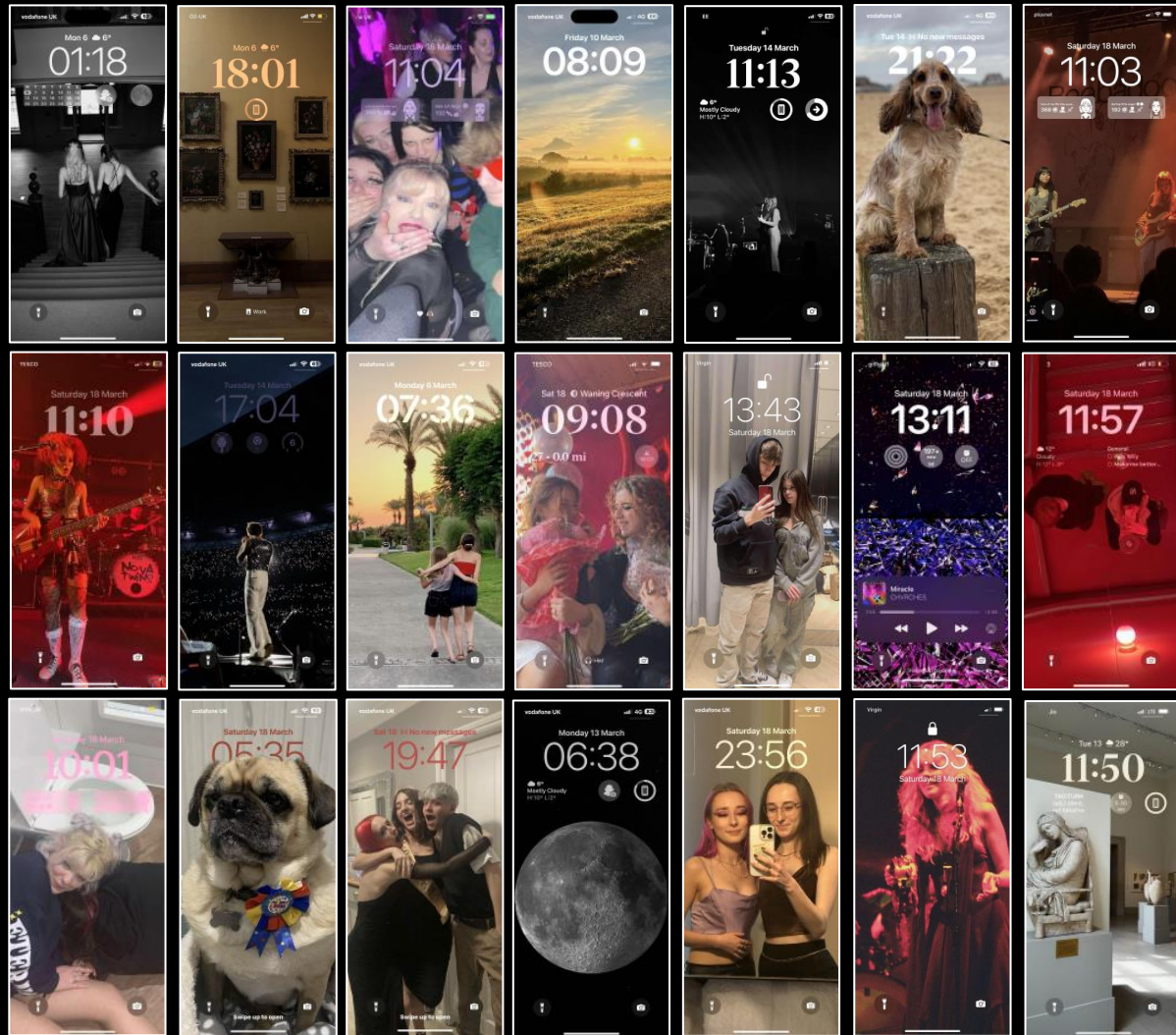
The features in this image are softly hatched in brown and shadowed with blue and highlights of white. She has black eyes, pale red lips, brown hair and a brown wash dress. She is in front of a opaque grey-blue background. As this piece is a portrait miniature it is it is very small in order to allow the owner to carry it around with them.

21st Century Miniatures



Inspired by portrait miniatures I want to take photos of the modern day equivalent. I think phone lockscreens are the 21st centuries version because it is a photo we carry with us to remember a loved one or a memory. They are tokens of affection similarly to the use of portrait miniatures.

I still want to take inspiration from the visual aspects of this self portrait of Susannah Penelope Rossetti in my photos so I want my main image to be of a girl that looks like a painting. I think combining the old fashioned painting style with the idea of modern phones will create a unique look that will show my idea of modern day miniatures as well as linking back to this specific image I have chosen from the V&A.



In order to find out more about the modern day miniature of phone lockscreens I decided to ask a group of people what their phone background is. These images are shown on this page of a range of different people and what they see as important to them. Some of them show people they care about, others show animals and some just have photos that they liked.

Each of these lockscreen are someone's version of a miniature which was made so people could carry a memory of loved one with them to remember them by. I also found it interesting seeing how different people have made their background more personal to them. This is through the font used, text colours and any widgets they have added. Making each lockscreen unique to the person who made it.

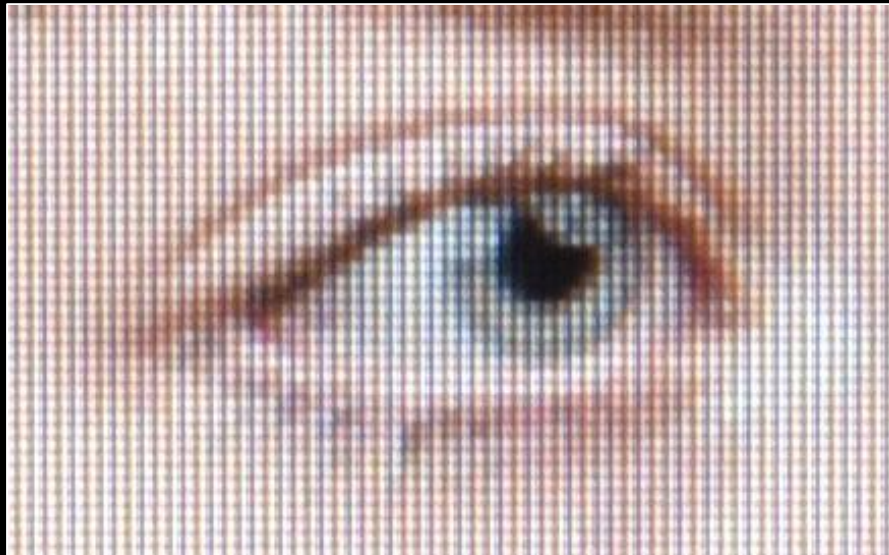


For this set of photos I wanted to replicate the portrait miniature of Susannah Penelope Rosse as accurately as possible. To do this I painted a wall a similar colour to the background of portrait. I also took copied the pose and lighting of the original object. I asked my model to wear a similar outfit to the dress in the portrait. I also asked her to put her hair up but have a piece of hair placed on her shoulder.

After taking these photos I changed the colours in photoshop to get my photo to be more similar to the original image. I made her skin lighter and the background a different shade of blue copied from the object. I wanted to do this because the intention behind this set was to show the modern version of the portrait of Susannah Penelope Rosse.

Using this photo I then wanted to make it into a phone lockscreen. This is because people used to carry portrait miniatures with them to remember people close to them. However the modern day version of this is having a photo on your phone. So on the next slide is my final image for this set of photos. Although this set is more simple than others in this project I still like the idea behind it and the final photo.

Aperture - f/9 Exposure time - 1/160 ISO speed - ISO-100



As well as taking inspiration from the *Susannah Penelope Rosse* portrait miniature I also wanted to take a photo similar to the *Eye Miniature*. Eye miniatures were briefly popular at the end of the 18th century in miniature paintings. They attempted to capture 'the window of the soul' and reflect a person's intimate thoughts and feelings. The object I was inspired by showed this through using a small diamond to represent a tear.

Instead of showing this as a phone lockscreen like my portrait, I decided to take a pixelated image of this eye to continue the idea of important photos being on a screen. I did this by opening my image of the eye on a computer then taking a photo of it on the screen. I had the image very small on the computer to make the pixels in my final image look bigger.

I really like the look of pixelated images as I am interested in the idea that photos are viewed and shared on a screen. This is different to the hand painted miniatures that people used to carry with them.

Aperture - f/5.7 Exposure time - 1/30
ISO speed - ISO-400



Portrait of a Young Woman

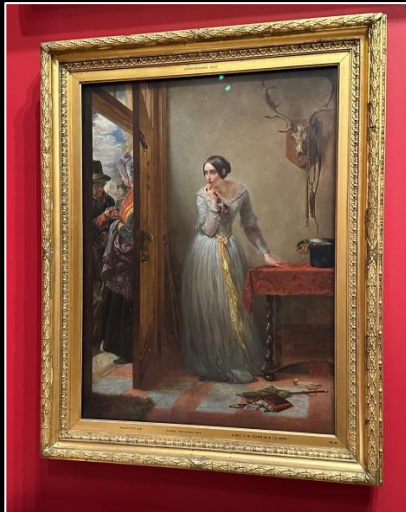
15th century (*sculpted*), ca. 1899 (*cast*)



This cast was done at the end of the 19th century in Berlin. The original was made in Florence in the 15th century and is ascribed to Mino da Fiesole. He was a Italian Renaissance sculpture who specialised in portrait busts.

Plaster casts were popular during the 19th century when reproductions of different sculpture and architecture was seen as crucial for training artists. A separating substance would be applied to the sculpture that was being reproduced and a plaster would be made from it. This mould could then be used to make multiple copies which were often sold to artists and art colleges for study purposes.

V&A Department: Paintings



Miss Helen Lonides

1979 Bust



This bust made by Jules Dalou was given as a gift for the sitter's father. Miss Lonides was only six or seven at the time of being sculpted.

Dalou was the son of a glove maker and was trained in drawing. When he was at Petit École he was encouraged to do sculptures.

I really liked this sculpture because of the imperfections on it. You can see marks where the terracotta was shaped. I think this as well as having the sitter being a young girl makes this bust more intriguing as it shows more character and personality than other sculptures.

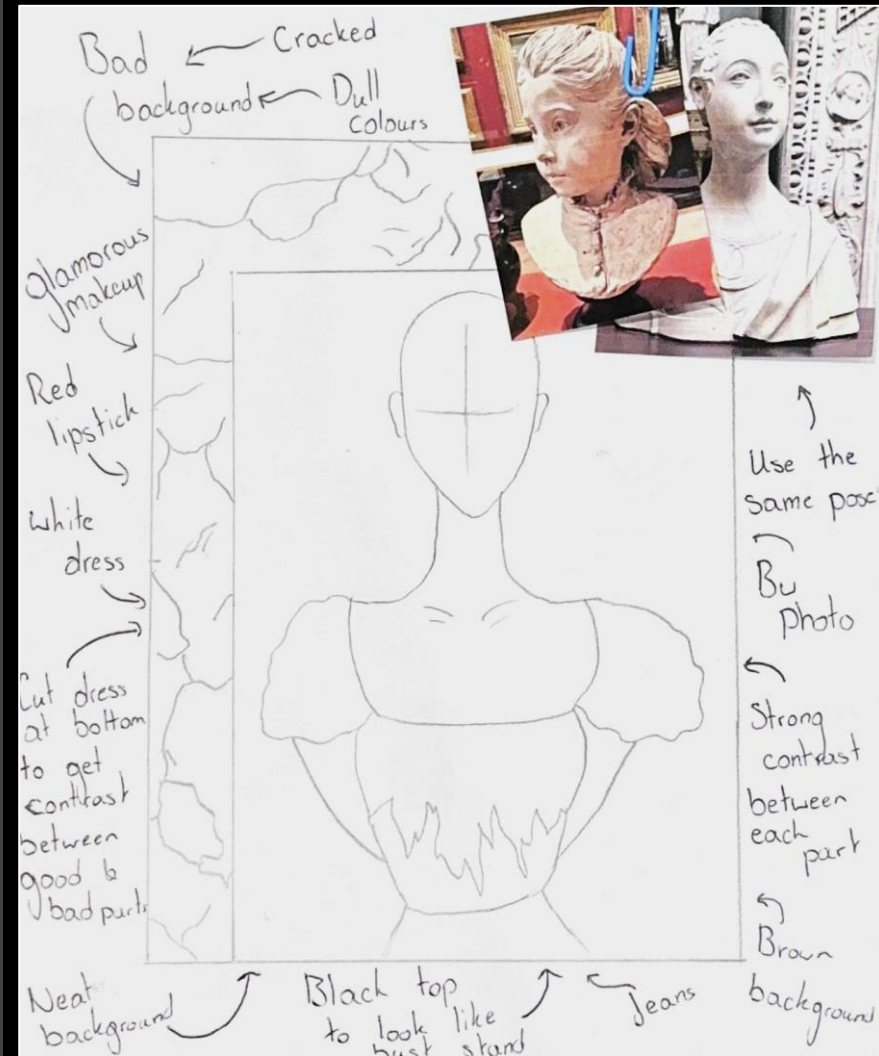
The Importance of Composition



Taking inspiration from these bust portraits I want to look at the idea of showing the reality behind an image. I thought that although this cast looks good you don't know what the rest of the person looks like.

I thought taking a photo where the model looks glamorous from the shoulders up but the rest of her look casual. Then also having the background look good behind her head but behind it look bad would work well for the idea of showing the reality behind photography. Showing what the camera is not showing in a normal photo.

I want my image to be zoomed in so only two sides of the background will be visible on the bad background (seen in sketch). I also want my model to be wearing a tight black top under the ruined dress to look like the stand that is in the bust portrait of Miss Helen Lonides. Lastly I want to show what the image would look like without the non-glamorous part of the image. Therefore next to the final photo I want to have a zoomed in version. Because I want my model to look like the bust portraits I am taking inspiration from I don't plan on getting lots of images. I only want her to be facing forward with her head looking up to the side.



The Importance of Composition

For these photos I was inspired by different portrait busts at the V&A museum. I wanted to use the idea of only having the bust visible and show the reality behind the rest of a photo. Showing the parts which are normally hidden. In order to make the contrast between the good and bad parts of the image I used two different background and had my model wear a dress which had been cut to only cover her bust.

I wanted my model to wear a black top to resemble the stand in the bust to the bottom right. I kept the poses simple as I wanted to copy the busts where their arms are not visible. Therefore the only thing that changed was the position her head was facing

Aperture - f/7.1 Exposure time - 1/160
ISO speed - ISO-100





The image to the right is my final photo for this set of images inspired by the bust portraits at the V&A museum. I wanted her to pose in a similar way to my original images where they are facing to the side. I also like how in this image there is a clear contrast between the good and bad side of the image. I like how in the photo you can see where the background has been pinned on the wall and the bottom of where I ripped the dress.

If I were to carry on with this set of photos for my final piece then I would want to look at taking the photo from a larger distance and show more of the reality behind having a photo taken. I would also choose one bust portrait from the V&A museum and replicate it with the outfit and hair.

V&A Department: Fashion



A Favorite of the Empress

Cage Crinoline 1860-1865



I want to take inspiration from the 1860's cage crinoline from the V&A fashion collection. This is a petticoat that is worn to make a long skirt stand out. A *Favorite of the Empress* consists of a spring steel frame covered in red wool and linen. When I saw this piece I was not only inspired by the physical aesthetic of it but also the purpose of it.

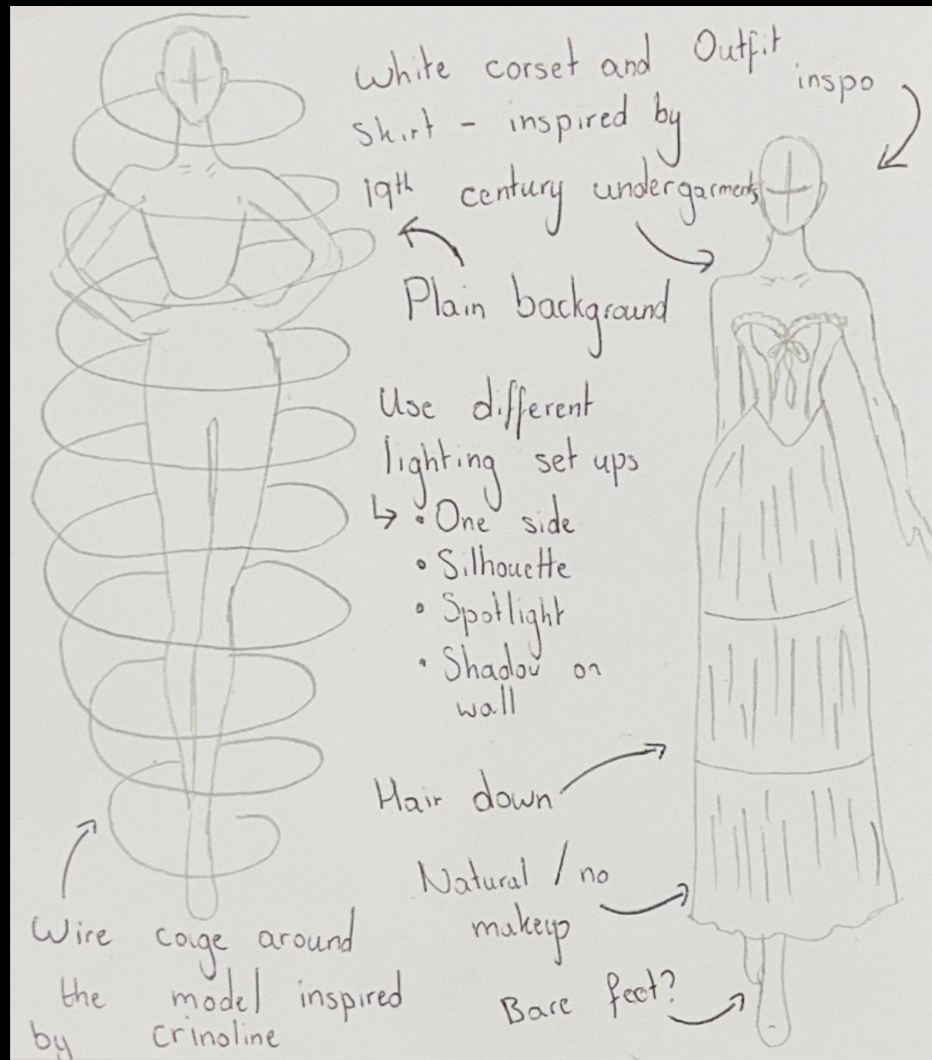
One thing that I may take inspiration from is the appearance of the item. I also want to research the history of crinolines more and the other items of clothing that would be paired with one. Combining both of these ideas will help me plan what I want this set of images to look like.

The Price of Beauty



In this set of photos I want to take inspiration from the wire that is used to make the crinoline. As well as the circular shape it creates. I want to do this by wrapping wire around my models body in a similar shape to the item above. As well as this I want to use the idea of uncomfortable and unrealistic beauty standards by having it tight around their body, making it hard for them to move.

As well as this I want to use different poses and lighting techniques in these photos to experiment with what works best. I want to focus on the top half of my models body and use different angles to create a large variety of images. On this page I have shown some of my ideas when planning this set of photos through sketching the outfit and writing down ideas.



Girls in the 19th Century

Around the time that the crinoline *Favorite of the Empress* was created women were expected to be cooking, cleaning and taking care of their children. Societal norms stopped them from being outspoken and from having the same opportunities as men. The typical woman was refined, pure and modest.

I want to take inspiration from this idea of the perfect Victorian woman during my photos. I want my model to look innocent and angelic to fit with the ideal 19th century woman.

Female fashion during the 19th century was dominated by fitted corsets and wide skirts. They wanted to have tiny waists with full skirts that are lifted with a crinoline. This would be paired with petticoat and bustle under a dress.

For these photos I want to focus on the undergarments in 19th century fashion. I am using the crinoline as the main source of inspiration for my photos but for my models outfit I still want to take inspiration from the Victorian era.

The sketches to the left show my ideas for my first set of photos.





Horst P Horst

Born in Germany, Horst P Horst is best known for his work with Vogue where he used lighting, poses and composition to create beautiful portraiture. His fashion photography was seen as elegant and influential to other photographers. His work was often a mixture of surrealism and neoclassicism with links to ancient Greek ideals. This resulted in a lot of his images being inspired by Greek statues.

For my first set of images in this project I wanted to be inspired by statues and Horst P Horst's work. This includes the lighting and poses that he used.

The images above show three examples of Horst's photos that I want to take inspiration from. I think the different lighting is good as they have strong shadows which I want to achieve in my work. Also I like the more simple full body poses. This is similar to what I would like to ask my model to do as I want her to look elegant.



The Price of Beauty Attempt 1

For this set of photos inspired by a 1860s crinoline I wanted to use the idea of undergarments and the structure of the crinoline. I used wire to create a tight cage around my model and asked her to wear an outfit with a corset. I think this outfit worked well for the images I was aiming to take. I also think my models hair in the images work well as it is bright compared to the white and greys in the rest of the photos.

When lighting the photo I used a range of different set ups. However the main one I used was a key light strobe with softbox that was directly in front of my model facing down. I then used two strobes with hoods as fill lights placed behind her. Throughout taking photos I experimented with turning one of the lights off to create strong shadows on my model.

I think these images work well for the crinoline. However I found when taking these images I found that the restriction of the cage limited my models movement. This is something that women in the 19th century would have experienced due to wearing a crinoline. I want to further this idea of restriction and being the ideal women by taking another set of photos inspired by *A favorite of the Empress*. This time I want to incorporate the red of the crinoline and the idea of being stuck in place without using the wire cage.

Aperture - f/13 Exposure time - 1/160 ISO speed - ISO-100



The image to the right is my favourite from this set. When editing this image I turned the saturation down but kept her hair as vibrant as the original. I pulled her hair in front of her face as I didn't want this image to be about the person. Instead I wanted the wire and brightness of the hair to be what stood out to people.

I also think the cage I created out of wire works really well in this image as you can see how tight it is on her arms. This links to the idea of the crinoline restricting women. When I retake these photos I want to have the wire tightly wrapped around my model again.



Nick Knight



Nick Knight is one of the most influential fashion photographers who has worked with most of the high end fashion brands.

In a lot of his work he aims to challenge beauty standards. This includes exploring issues in underrepresented groups such as ageism, fatism, disability and racism.

The image to the left by Nick Knight was featured in the Kimono: Kyoto to Catwalk Exhibition at the V&A in 2020. It was also used for Björk's album cover, *Homogenic*. Björk liked Nick Knight's futuristic style and wanted a similar look for her music. The photo was inspired by Alexander McQueen who worked with Knight to create this image combining historical elements with a futuristic look.



This photo to the left is of Devon Aoki for Alexander McQueen. This is one of Nick Knight's most famous and striking images. The Alexander McQueen top complements the models features. She is made to look alien like with one blue eye and petals coming out of a cut in her head.

Nick Knight inspired this set of images I have taken because of his way of exaggerating and adding futuristic twists to his work. I want to continue taking inspiration from him throughout this project.



When editing this set of images I wanted to experiment with multiple different techniques. For the image to the left I decided I liked the shape that was created from her leaning back. I used the burn tool to darken the back of her to add more negative space in this photo.

With the other two images on this page I used the motion blur effect to create movement and a glow to the images. I think this makes her look more angelic. This idea was inspired by the ideal 19th century women being refined and modest. I think this worked well however I want to find out what these images would look like done in camera using a long exposure to create a motion blur.



I also experimented with different editing techniques for these two photos. The image below I wanted a high contrast black and white image. I wanted the background and shadows to be very dark. I think this lighting works well as the wire stands out where the light reflected on it.

The photo to the right I decided to incorporate the red from *A favorite of the Empress*, the crinoline that this set is inspired by. I did this by inverting the image and adding red on a separate layer with the multiply blending mode. Although this gives a very different look to the images, making it look more modern and satanic. I decided to add it as part of this set to show the different ideas I had. When taking my next set I want to include red more using string and painting the wire to match the colour of the crinoline. I think with the rest of the photo being white the red will stand out more.



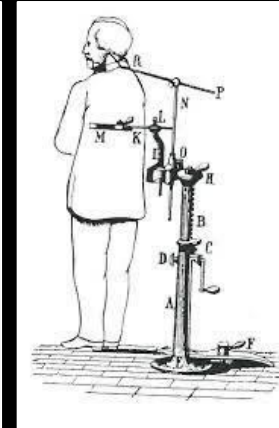
The Price of Beauty Attempt 2

On this page I wanted to show the changes I have made to my original plan for my photos inspired by a crinoline. I do still want to keep some things the same as last time for example, the outfit my model wore. However I want to make multiple improvements in order to get the best possible photo I can for this set. As well showing the improvements I want to make I have added images of examples of other photographers that have done similar things to what I want to do.



The image to the left is by Norwegian photographer Erik Almas. He is most well known for his distinctive style of fine art and commercial photography. He explores themes of memory identity and the relationship between humanity and nature in his photos. This photo is part of his series *Holy Mother* which features photos that are described as delicate as they feature a young girl in a dreamlike way.

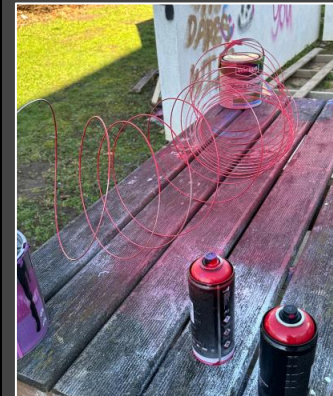
I want to take inspiration from the tutu on her head in this image. I think having a ridiculous headpiece would not only make the photos look more interesting but it will also link to the idea of extreme standards in society. As well as this I want to also take photos where my models head is wrapped in bandages. This is something that various photographers and fashion designers do a lot. I think that it will link to the idea of wearing tight clothing and it being uncomfortable.



In the 19th century when the crinoline I am being inspired by for my photos was created, it was common for portrait photographers to use posing stands. These would support the person and keep them still during the long exposure photos that were required by the photographic process at the time. There were headrest stands which only supported the head and prevented motion blur in photos. There was also full-length stands which were made of wood or metal. These would support the person's back, hips and legs in standing or sitting position.

I was inspired by this concept as I wanted my model to be as uncomfortable as possible. These stands restricted movement causing them to look like a type of torture. For my photos I want to use a similar concept and attach wood to my models arms and neck to limit her movement.

To prepare for this set of images I spray painted nails that are 6-9cm long as I wanted to show how extreme beauty standards are through exaggerating parts of the photos. I also spray painted the wire I used in the previous set red to link better to the crinoline that I am taking inspiration from. These red accents will stand out compared to the white background. To make the background more interesting than last time I painted textured wallpaper white so it would not remove the focus of the image from the model but would still add subtle details to the background.



The Price of Beauty Attempt 2

For my improved set of photos inspired by *A Favorite of the Empress* I wanted to continue to add to the idea of discomfort and extreme beauty standards. Although my previous set of images worked well I think I was still experimenting with my ideas during it and finding out what works best. I then used what I learnt from that set to plan my second attempt where I finalised my ideas.

I think these photos work better than my last set for a few different reasons. Firstly I like the new background as it has some detailing but if one colour to add to the white images. Another improvement I made was adding red to the photos to link to the colour of the crinoline I was inspired by. This is through spray painting the wire red and getting my model to wear red nails and lipstick. Lastly I think the lighting and editing improved for these photos as I found one style I wanted to use for the entire set of photos to make them all look like a collection instead of separate images.

Overall I think the photos I have taken work well for the crinoline in the V&A fashion department. I have taken inspiration from the colour, material and shape of the object. As well as the purpose of it to change someones figure to fit societal norms. I did this by exploring the unusual and extreme beauty standards throughout history which consisted of uncomfortable and restrictive items of clothing.

Aperture - $f/10$ Exposure time - $1/160$ ISO speed - ISO-100





I decided to add a motion blur to the photo on the left to make it look as if she is falling. I think this idea links well to uncomfortable beauty standards as the crinoline I was inspired by would make it hard for women in the 19th century to walk. For these photos I wanted to take inspiration from being trapped due to unusual standards for girls in society.

Another way I wanted to show this idea of beauty standards being extreme was through the long nails and head accessories. I wanted them to look almost ridiculous in a similar way to what expectations for females have been and still are. I want to continue exploring the extremes of fashion throughout this project where I experiment with fashion photography.





Alexander McQueen is known for his unique and subversive collections within the fashion industry. One of his shows which shocked the fashion industry most was his 2001 spring/summer collection, *Voss*. This show was inspired by a Norwegian town that is known for its nature. However due to McQueen's mental health issues he chose to show wildlife in a 'dark' way by showcasing a haunting depiction of nature and human spirit.

This set of photos reminded me of the Alexander McQueen *Voss* collection. In both my work and McQueen's the models have bandages wrapped around their head. Him choosing to style his models in this way may reflect the idea of dealing with mental health. This is also seen as the models are in a box where they are unable to see out showing how poor mental health can feel claustrophobic. Similar to this my photos are inspired by feeling trapped and uncomfortable due to unusual societal norms such as extreme beauty standards.

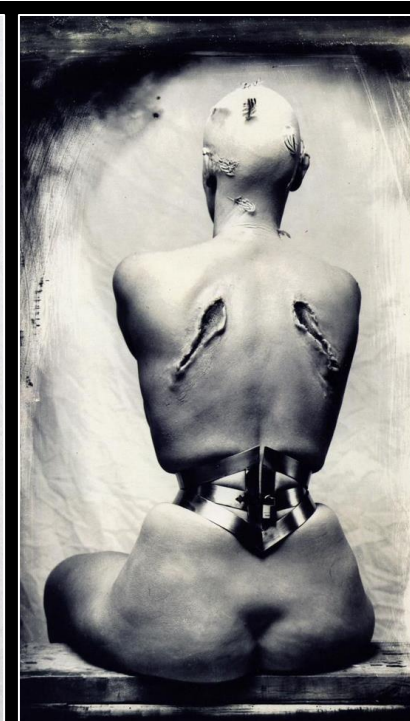




Vee Speers takes photographs that have a similar style to Tim Burton's which are inspired by childhood, identity and fantasy. Her work is almost dream like as they look unrealistic due to her colouring the images after taking them. Her work often tells a story using props or costumes.

I think the visual aesthetic of her photos are similar to what I wanted to portray in this set of photos inspired by the red crinoline. I liked her doll like, pale images so I airbrushed my model's skin to make her look unrealistic and I also changed the lighting to create a similar effect in my work.





The photos I took reminded me of the image above by Joel-Peter Witkin called *Women once a Bird*. He explores the themes of sexuality and the human body a lot in his work which results in a lot of surreal and disturbing images.

Although this image has a lot of interesting features I want to focus on the corset. The body is being compressed into a metal corset causing an unnatural figure to be made. This looks unhealthy and uncomfortable as it is very restrictive. I asked my model to wear a corset as well as wrapping wire around her and placing wood to hold her body in place. This is my version of Joel-Peter Witkin's work as I have made the body restricted and uncomfortable to fit beauty standards of having a small waist.



V&A Department: Archive



The V&A Archives

Behind the scenes at the V&A museum there is over 8 km of shelving that holds the archives of over 1,000 individuals and organisations which relates to art, design, performance and the history of the museum itself. The V&A Archives is a resource for people to use when studying the history of the V&A museum and their collections as well as the broader history of art and design.



I want to take inspiration from the archives at the V&A museum for my next set of photos. Although I was unable to see them when I visited the V&A I am intrigued by the idea that there is thousands of objects in storage. I think it would be interesting to look into the idea of how pieces of art that someone once created was hidden away.

As well as looking at the sad reality of museum archives hiding pieces due to there not being enough space for it to be displayed. I also want to look at how the V&A stores these objects. The image above shows how some objects are placed in boxes to protect them and others are in bags.

Leading up to my final piece I want to experiment with different materials and ideas of how I can incorporate the idea of archives within my photos. I plan to take photos developing one part of my image at a time so I can get every aspect of my work as good as possible. Once I have found the best ways of photographing my idea I will combine them together to create my final piece. I want to be more ambitious with this image and use a larger group of people to create a storage room feel to the photos.

Shrink-Wrapped



I wanted to begin looking at different types for packaging and wanted to experiment with the idea of shrink-wrapping. Although I think the photos worked really well I do not plan on continuing this idea for my final piece. However I still wanted to include the images I got because I may be able to incorporate elements from these images into my future photos.

To take these photos I used a scanner on a printer. I wanted the person in the photos to look trapped so I originally thought of the idea to take the photos behind a piece of glass. That way I would be able to get the person pressed against the glass in the photo. However, I decided to use a scanner instead as it allowed me to experiment with movement and removing objects during the process. I also really like the look of the scanner as the further away an object is to it the darker it gets.

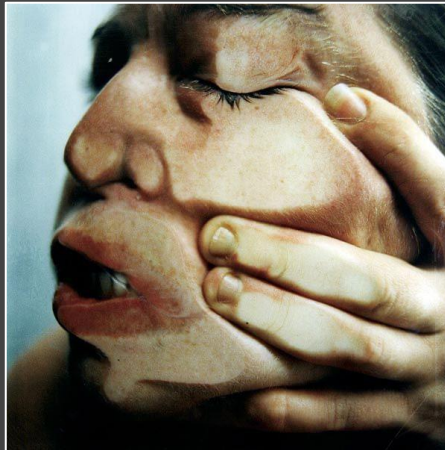
For these photos I started by experimenting with using cling film on the scanner then adding hands with fragile tape to look as if a statue had been tightly wrapped. However throughout taking this set I then decided to try a few different things that I thought worked well with the scanner. I kept the cling film in all of the photos because I like the texture it created.

Painter Jenny Saville is most known for her painting of naked women. She frequently used obese and distorted their bodies through the angles she chose. These images confront traditional ideas of femininity and beauty.

In collaboration with photographer Glen Luchford, Saville created the *Close Contact* series. This was inspired by Saville's previous work looking at cosmetic surgery which focuses on perfections and flaws. She wanted to mould and manipulate her own body with the intentions of creating an experience for those viewing it.

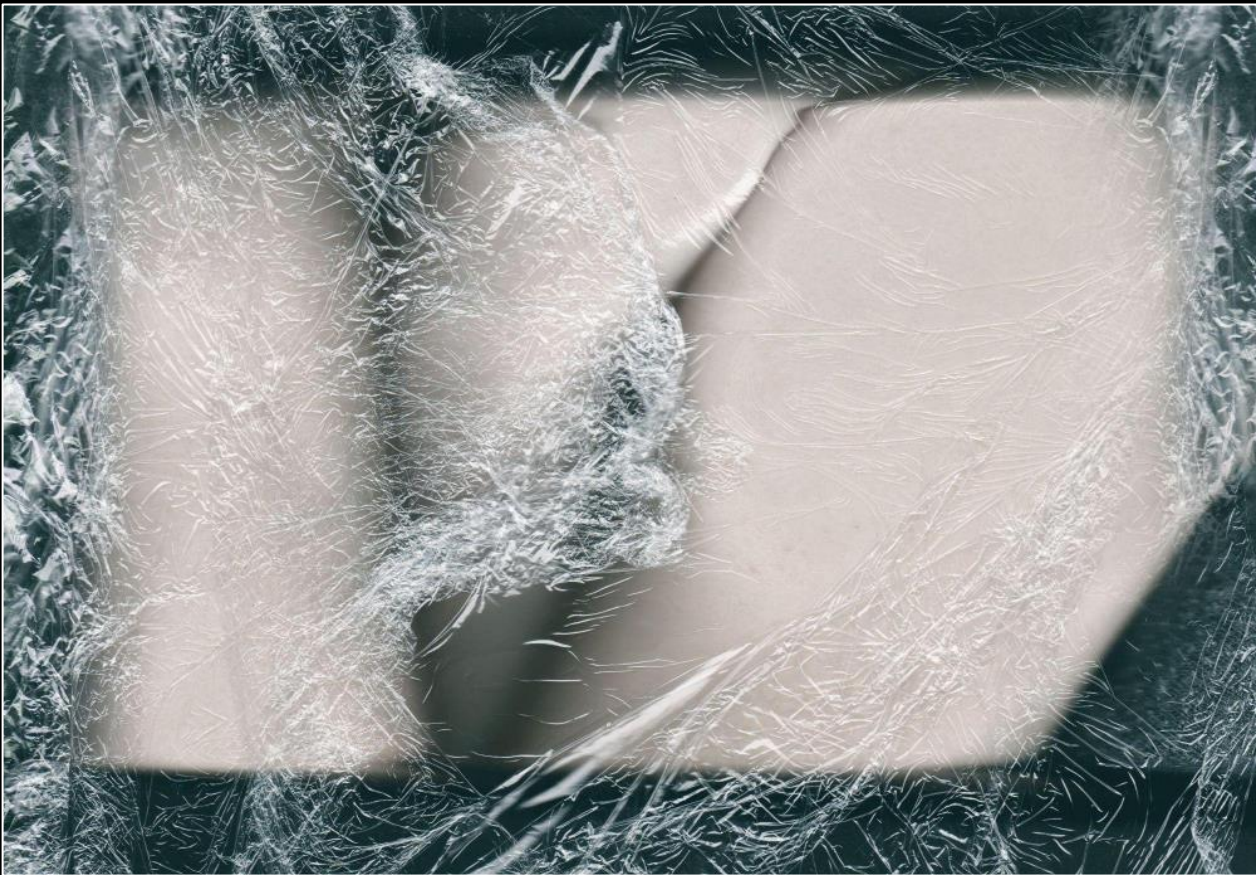
To take these photos of Saville's body looking as if she is squished against the camera she pressed against glass to reveal the beautiful but disturbing photos. She had a mirror the other side of the glass so she was able to see what the image would look like. Then Luchford took the photos for her.

My favourite part of these photos is the flat areas of her face where she is touching the glass. This is a similar look I wanted to achieve in my shrink-wrap inspired photos. It gives the idea that the person is trapped in a small space and slightly distorts the photo.









As I kept experimenting with the idea of being shrink wrapped I decided to create some more abstract images. I started by scanning just an arm to find out what it would look like. It reminded me of pieces of meat but I still wanted to abstract the images further. So I began adding multiple parts of the body in one photo similar to the images above. Lastly to continue abstracting the photo I wanted to only have parts of the body visible.

I found that only placing something on the scanner for half of the time would create these sharp edges seen in the photos above. I waited until the scanner was already scanning before laying on the scanner. I then moved away before it was finished. This helped to get the abstract photo I was hoping for where it is not clear what you are looking at.



Wrapped cans consisted of 240 cans which Christo and Jeanne-Claude wrapped with paper and tied with twine. This artwork was made to explore the relationship between mass-produced goods and art in order to challenge the traditional notion of what art could be.

Not only did Christo and Jeanne-Claude showcase wrapped cans but they also had versions without any wrapping. This shows that they were not only interested in the idea of also the object and the material. Some cans were left with the logo visible with area covered in paint.

All the work part of the *Wrapped Cans* collection were original made to be presented in the corner of a room as if the were piled in the corner of a room in a house. These cans were only on display for a short period of time but left a lasting impression on viewers and is considered an influential piece in the history of contemporary art.



Wrapped Cans - Christo & Jeanne-Claude

Handle with Care - Tim Walker



Tim Walker did a set of photos inspired by the evening gown from *Horn of Plenty* collection by Alexander McQueen wrapped up at the V&A Clothworkers' Centre. When he first saw this dress he said 'it became a new, ghostly object of beauty in its own right.' He wanted this set of images to be about care and act as a love letter to the conservators, curators and archivists at the V&A. After visiting the Clothworkers' Centre he saw how vital their work is for the museum and without them 'conversations on beauty can't continue.'

I like how Walker found art within the behind the scenes of the V&A museum. He saw how the dress is only partially visible and the shape the storage bag makes around the object. This led him to take his set of image which he titled *Handle with Care*.

I want to take inspiration from these photographs he took and the idea of them acting as a love letter to the V&A. I want to develop this idea to create my final piece as instead of limiting myself to one object from their 145 galleries. This is because it gives me more creativity in what the final outcome will look like as well as allowing me to incorporate parts of my previous work within the final piece. For example, looking at the items I have already taken inspiration from and bringing them into the work I produce for the rest of the project. I want to look at the idea of having the person in my photos being the piece of art that is archived. So they would be covered and only partially visible. This may be by only having their silhouette visible through a white sheet or having their hands coming out.



Statues in Storage

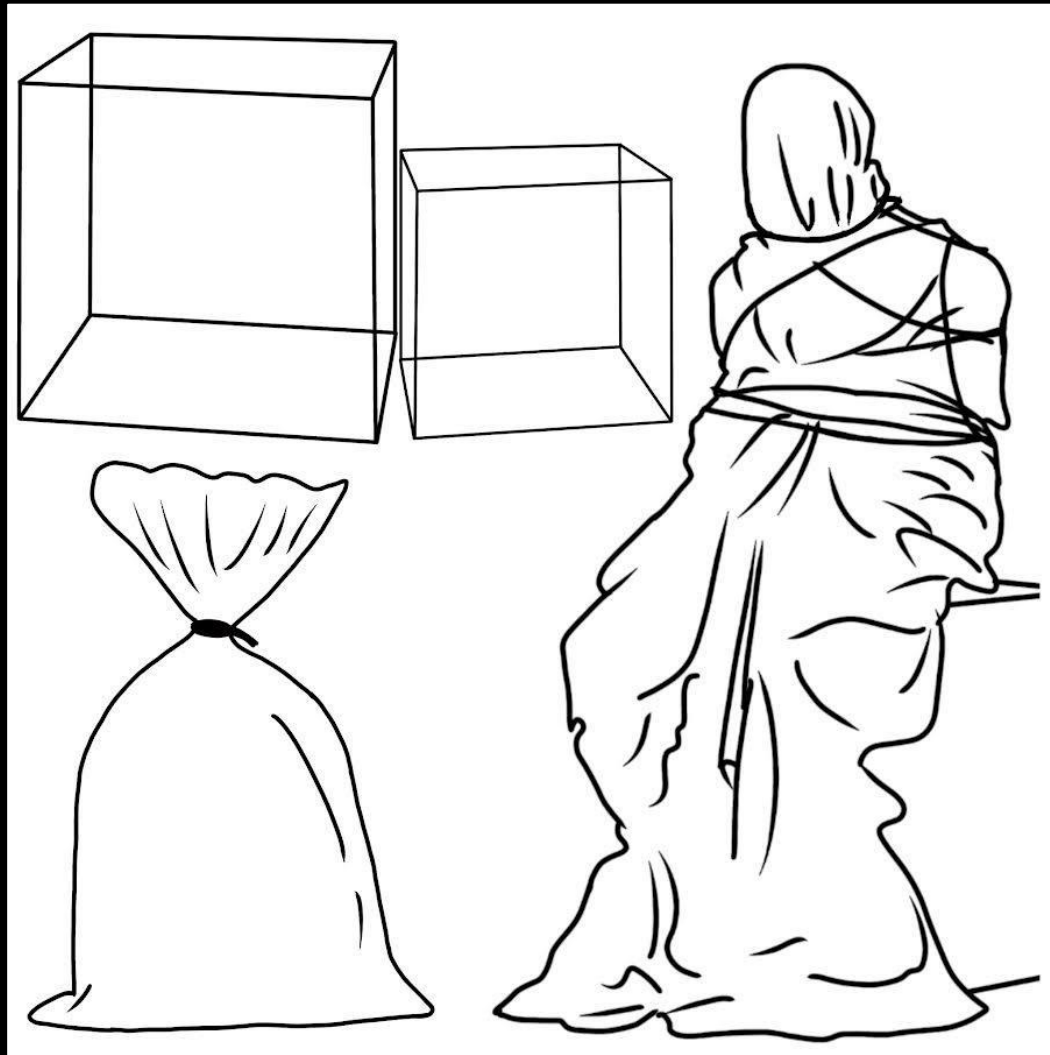


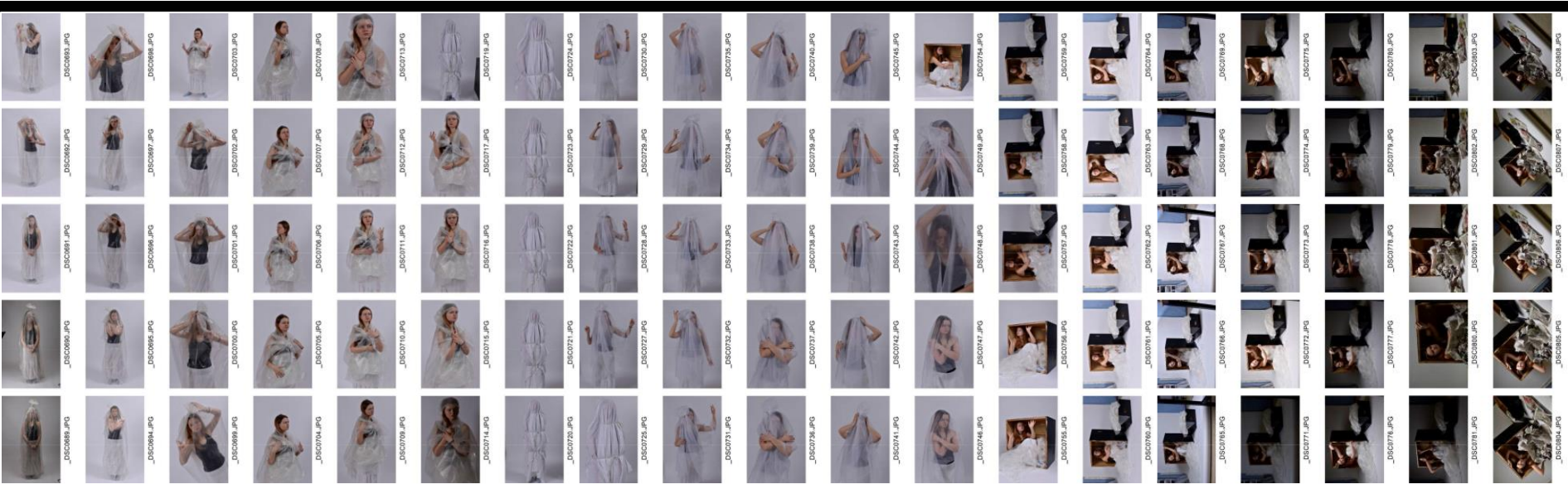
For my next set of photos I want to experiment with different ways that statues would be stored. The image to the left shows a photo from the Louvre. When they were remodelling part of the museum they stored their sculptures in a fenced off room draped with plastic veils. This image resembles my idea most because it is an authentic storage room. In my photo I want them to be multiple people acting as statues. I also like the idea of them being covered but still partly visible through fabric or plastic.



To the right shows some other ideas I want to trial. Firstly I think using boxes would work well. This is because I can have people sat in them but also on top of them to create a better composition where everyone is at different heights. Next I like the idea of using clear plastic to cover my models in a similar way that is seen in the Louvre. As seen in the sketch to the bottom left I would want to have the plastic tied at the top of the person as if they are in a bag. I think this would make the silhouette look more interesting. Lastly I want to trial using fabric and string in a similar way to the photo to the left. This would mean that the person would be mostly covered except maybe having an arm or leg out. But I think the silhouettes would look good if the person's body shape was seen. Making it less obvious that it is a real person.

I also want to include bubble wrap and newspaper in my photos to add to the storage room look. For example, having newspaper spilling out of the boxes.



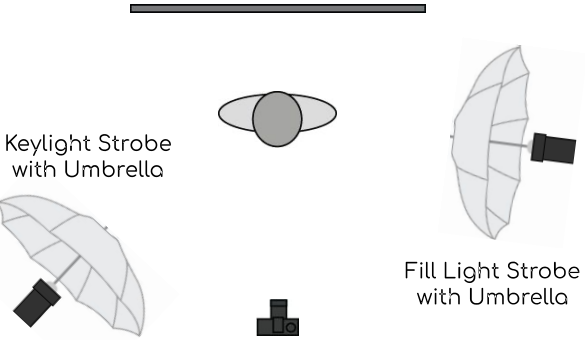


Experimenting with Different Forms of Packaging

To start preparing for my final piece I want to take a series of images where I develop different parts of my image. I decided to start with how I plan to wrap the model as that is the key part of my photo. I wanted her to look like a piece of art that had been wrapped in storage. I experimented with multiple different ideas to find what looked the most accurate.

I want to have the people in my final piece act as if they are a series of statues. I want them all to link through the outfits and accessories they have. After taking this set of images I have found I want some of my models to be almost fully hidden with only small parts of them visible such as their hands. Then also have one or two people to be fully unwrapped and posed like a statue.

Next I want to experiment with what the people will wear, the background and the lighting. To do this I will focus on one or two people then when I take my final piece I will add more people to the image. I plan on having a white wallpaper background with a white floor. Then I want the people to look similar to the crinoline photos I did previously. This includes having the people wear white with red nails and lips. When I take my next trial set I want to focus on a specific section of my final piece and then incorporate what I learned with that set in my final piece. This means I will plan the composition and poses before my next set so I can directly copy a part of the image. I want to take inspiration from different statues at the V&A museum for the poses that I choose. This is not only to link back to my original project of taking inspiration from items at the V&A but also so I can get the people in my photos to pose as closely to a statue as possible. This way I can show them a photo of how I want them to look.



Aperture - f/10 Exposure time - 1/160 ISO speed - ISO-100



I think this idea of having my model in a plastic bag was a good idea and I like how it has been tied at the top. However I think this is a hard material to work with because the light reflects off it. I found it was hard to stop the reflection from the studio lights from covering my models face. I also think that I would prefer the material I use to cover the model more instead of being completely transparent as I want to look at the idea of the art being hidden.

Because of this I have decided not to carry on using this material for my final piece as I think there are better alternatives. However I still want to remember the idea of having the material tied at the top as it may work for a different material that I use in my final piece.



[illegible]

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

[illegible]



Other Artists and Photographers work

In 2007, Mario Testino photographed actress Sienna Miller for a feature in American Vogue, which was shot on location in Rome. The editorial was notable for its romantic and cinematic feel, with Testino capturing Miller in a variety of stunning outfits and settings, including Miller surrounded by statues.

This photo showcases Miller's natural beauty and charisma, with Testino's signature use of composition creating a sense of drama and attraction. This was part of a larger trend in fashion photography at the time, which saw photographers and editors embracing a more cinematic and narrative approach to their work. Rather than simply showcasing clothing and accessories, the images aimed to tell a story and create a mood, drawing viewers into a world of glamour and fantasy.



I wanted to include this photo because I think the composition used is really interesting. When planning the composition of my final piece I want to consider having people at different distances from the camera to create a similar effect to Testino's photo of Sienna Miller.



Rick Owens is known for his unconventional runway shows, and he has been known to feature models wrapped in various materials such as silk, tulle, and even plastic. One of the techniques he's known for is "Rick Owens wrapping," which refers to the way he drapes and folds fabrics to create unique and asymmetrical silhouettes in his clothing designs. By wrapping models in unexpected materials, Owens is able to transform the human body into a sculptural object, highlighting how flexible form, texture, and movement can be. Owens has wrapped models in layers of silk, creating a fluid and ethereal effect, or in plastic, creating a futuristic and otherworldly feel. These unconventional runway shows have helped establish Owens as one of the most innovative and boundary-pushing designers of our time.



Artist Christo is well known for his large-scale series of wrapped buildings called *Environmental Interventions*. This involved transforming natural or urban landscapes by wrapping them. This series started with Christo wrapping smaller objects such as cans and bottles in the 1950s. This then developed into larger objects and in 1967 he wrapped his first building with tarpaulin and rope. Christo continued to wrap other buildings including the Kunsthalle in Bern, the Museum of Contemporary Art in Chicago, and the Reichstag building in Berlin. He often used industrial materials such as steel, aluminum and synthetic fabric to create each of his installations which would be in place for a limited amount of time.

Christo's wrapped buildings were intended to challenge the way people viewed and interacted with their surroundings. By altering the appearance of familiar structures, he was able to create new perceptions of space and form, and to encourage people to see their environments in new ways. Wrapping a solid object such as a building and making it soft gave the buildings a new state of a short period of time.

This limited time piece of art caused a large amount of attraction as people wanted to see them before it was dismantled. Christo's installations often required extensive planning and collaboration with engineers, architects, and other professionals. Each installations involved a complex network of ropes, cables and scaffolding which allowed Christo to captivate and disorientate a building. However, he faced concerns from some community members who were concerned about the impact of his work on the local environment and infrastructure. Despite these concerns, Christo continued to be committed to his work and the vision of using art to create new ways of seeing and experiencing the world.

Overall, Christo's wrapped buildings were a powerful demonstration to the power to change something using art. By wrapping familiar structures and environments, he encouraged viewers to see the world around them in new and exciting ways, and to appreciate the beauty and wonder that can be found in even average everyday objects and spaces.

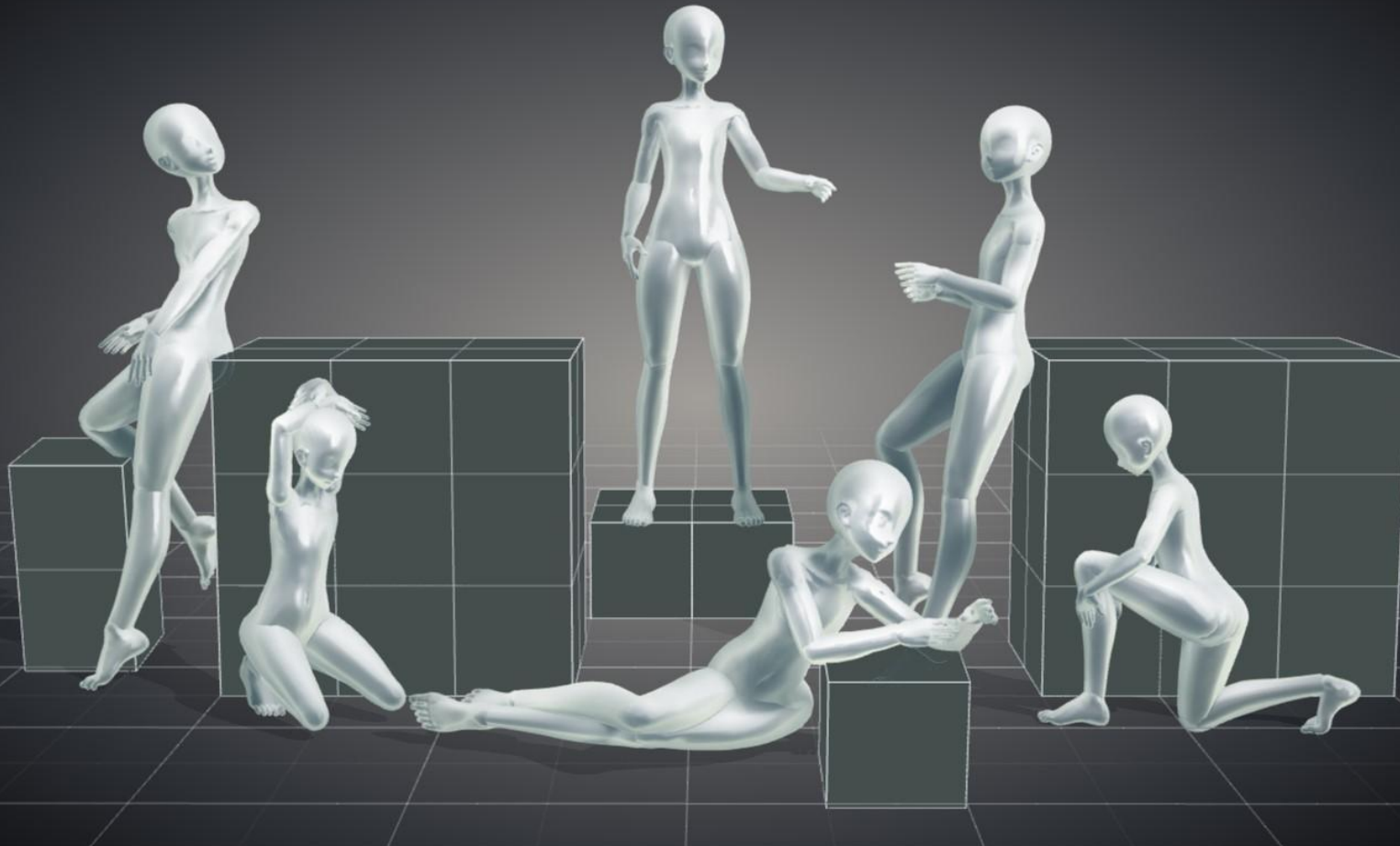
Choosing Poses - V&A Statues

When thinking about the poses I would use for my final piece I decided to take inspiration from different statues at the V&A museum. This was not only to link back to my original project of taking inspiration from different objects at the V&A but also to make my final piece feel more authentic since it is supposed to look like statues in storage.

These are all statues I saw when I visited the V&A museum and thought the range of poses would work well for my final piece. I knew I wanted people at different heights to make a more interesting composition so I decided to get a mixture of poses where the statues were seated, laying down or standing.



Final Piece Plan - Poses and Composition



I created the image to the left to show how I want my final piece to look. I have chosen where people will be positioned including if they will be stood or on the floor. I have also shown which people will be doing each pose inspired by the statues from the V&A museum.

I will have this plan with me when taking the photos so I can replicate it as accurately as possible. I want to place different size stage blocks in the places seen on the plan. I want two people sat in them as if they are being stored in a box and the others to allow people to lean on to replicate the statues more accurately.

A Third of my Final Piece – Practising the Lighting

Before my final piece I wanted to take a set of photos where I can get a better idea of what the final image will look like. However, because I am using a big group for my final image I decided to take a set only using two people. This allowed me to photograph what a third of the photo will look like which means I could work out how I need to light my final piece as well as the props I will need.

With the lighting I plan on placing a light at both ends of the set up. Then adding one or two spot lights that will be placed out of view from the camera. Although I have this set up planned I will still allow myself to experiment with different lighting setups. For example, I want to try only lighting the set from one side to create stronger shadows.

I have decided I want all six of my models to be wearing white to match the background. I also want them all to have the bandages around their head as seen in the image to the right. Lastly on the models that have their head or hands visible I want them to have red lipstick and long red nails. This is to add a subtle colour into the final image.

Similar to this photo I want some of my models to be wrapped with the fabric I previously dyed but still have parts of them visible. For example, in this set I had the person in the boxes head out. I then want two main people in my photo that will be similar to the person on the left of this image where it looks like the fabric has fallen off them.

Lastly in my final image I want to add bubble wrap in a similar way to this image. I also want to include more stage blocks for people to stand on or lean against. This will stop all my models from standing in a line and create more depth in the photo.

The next photos I take will be my final piece where I will do the same as I did in this set but with more people. I want to edit the photo in a similar way with a blue tint to the images. I already have the poses and composition planned which is seen on the previous planning page so I don't have to work that out on the day I take the photos. The final thing that I need to consider before taking my last set of photos is any additional props or accessories that I want to use. However, the accessories will only need to be for my two main people.

Keylight
Strobe with
Softbox

Fill Light
Strobe with
Softbox



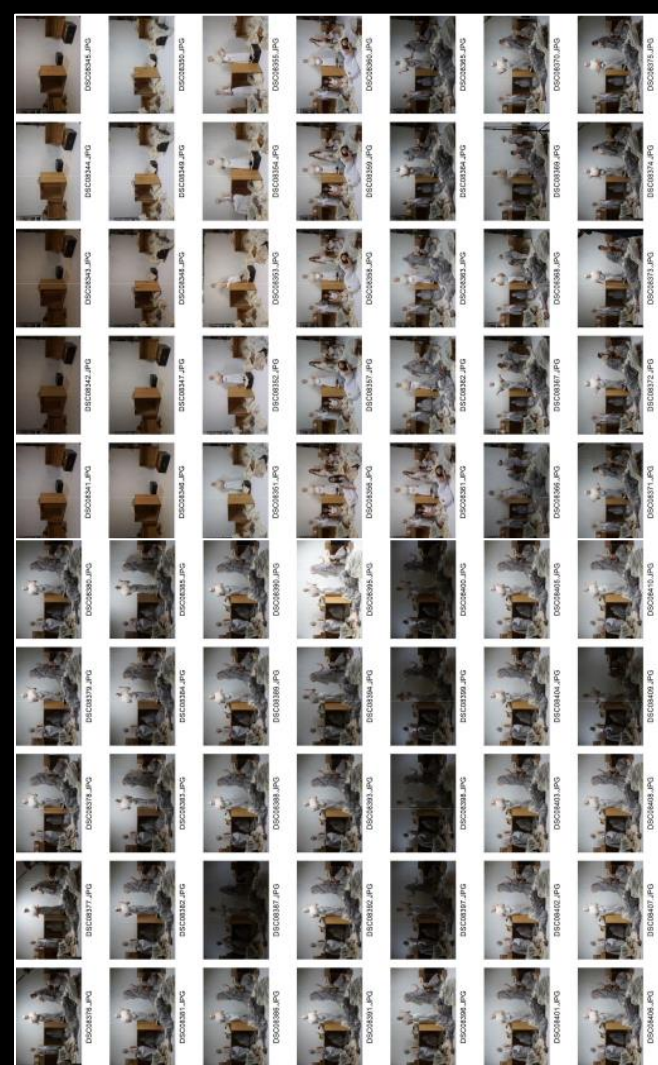
Final Piece Production

Before taking my final piece I dyed the string and fabric used in the photo. They were originally white as seen below but I wanted it to be slightly darker to stand out against the background. I also extended the wall which can be seen in the set up image. I did this so I was not limited by the background and it allowed me to have a bigger setup. With this wall I added wallpaper but applied it badly so it still had folds and air bubbles. I chose to do this to add more texture to the image. I didn't want it to look perfect. I also painted the wall white.

When setting up for my final piece I used the plan I made previously to work out where I needed the stage blocks placed. I decided to use six different sized boxes in order to stop it all being the same height. I also decided to cover some of them in paper to disguise them. For example, the person laying at the front of the image it leaning on a black box that looked too bold in the photo. I also used a white roll of paper for the floor of the photo.

I used three studio lights with soft boxes to light this image. I had a keylight above the centre of my photo. I then had two fill lights at the side of my setup to light the people on the edge.

Aperture - f/4.5 Exposure time - 1/160 ISO speed - ISO-64



Experimenting with Editing



My original idea for the editing of my final piece was to do it in a similar style to my trial images. This is where I added a blue tint and made the image brighter. Although I do still like this idea I want to change it slightly when editing my final piece. I still want to change the colour balance of the photo to make the photo more cool toned however I don't want it to be as blue. I think it will better with the colour being more subtle and I still want my image to be bright.



When experimenting with different editing styles I wanted to see what my final piece would look like in black and white.

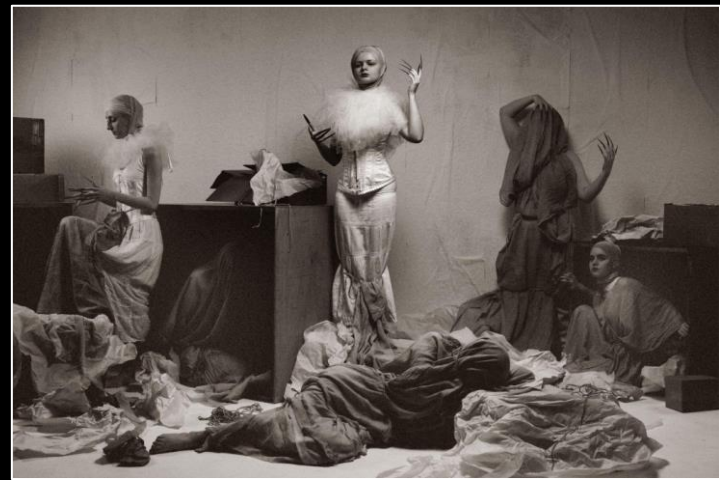
I don't think I want my final piece to look like this because it almost looks lifeless. I want the red nails and lips to be seen. I also do not like that the centre person is a lot brighter than the rest of the group. Although she is my main person in the image I don't want everyone else to look less important.

I wanted to see what the image above would look like slightly darker. I added more contrast, changed the levels and made the overall image more grey.

I think this photo looks good and gives my image a different mood. It makes it look more horror like. Although I like this photo I don't think I want my final piece to be dark since I don't want it to look like the statues are abandoned. So I will not be using this editing style for my final photo.



For this photo I wanted to try something completely different to my original plan. So I added a grain to a black and white photo. I then added a warm tone to the image. I think this makes the photo look a lot older and faded. I think this concept is interesting however I don't think it works with the image. If I wanted my final piece to look old then I would have changed the set up and my models outfits to look older. So I will not be editing my final piece like this image.



Editing my Final Piece



For my final edit of my photo I decided to go more subtle than my previous trials. I found they were all too intense which made the image look fake. So I decided to take elements of each image, such as the blue tint, to create this final piece.

When editing this photo I started by fixing imperfections. This includes removing text off the boxes, fixing the bandages on people's heads so their hair is not visible and slightly airbrushing each of my main three people to make their skin look smoother. Although these were only small changes I think they make my image look a lot better and gave me a clean image to start the reset of the editing process.

To make the photo still look natural I decided to remove the colour balance on the people's skin. This is so that the room looked like it was originally cooler toned instead of me adding the colour after in Photoshop. I also kept the red nails and lips the same colour because I liked the subtle hints of warm tones to contrast with the rest of the image. Lastly I changed the levels slightly in certain areas using mask layers and the gradient tool. To finish the image I darkened the edges of the photo to add a more dramatic effect. I think this helps draw attention to the centre of the image which is my main focus.

Overall I am happy with the end result of my final piece and think that trialing multiple different editing techniques before my final edit helped me to refine my ideas. I like that the centre person is brighter but everyone else in the image is not too dark so they do not become part of the background. I also like that the change in colour balance looks more natural as if it was done during the photographing process with cool toned lights.

Outcome



The image to the left is my final piece for my project inspired by objects at the V&A museum. I think I have achieved what I wanted by representing what I believe statue archives at the V&A would look like. I wanted this photo to look like a storage room but I still wanted the people to look real and not like statues. This is because I wanted the photo to look staged instead of completely authentic.

I think taking inspiration from specific statues at the V&A helped me to take this set of photos. This is because I was able to take the poses from real sculptures which allowed me to work out the composition for my final piece. I also think that having this image based on real sculptures at the V&A helps to link this image to my project as it is more focuses on the V&A and not statues in general.

Overall, I think this photo shows the idea of statues in storage as well as incorporating elements from my previous photos. For example, the outfits were inspired by my crinoline photographs. I have shown a variety of skills including different editing techniques which have led me to this photo. I think having my final piece be inspired by the storage at the V&A instead of one single object is was a nice way of finalising my project.

This project has not only allowed me to experiment with different ideas but I have also used multiple different styles of photography. Although my project has a wide variety of images I believe I have developed and refined my work in order to get this photo as my final piece. I have shown the complexity in human creativity through taking inspiration from objects at the V&A museum showing that each piece is different in its own way.

Use the assessment tools: the Performance Calculator and the Assessment Grid, to discuss on the chat group and arrive at a mark for this Component.

It is a Component 2 so you will need the Practical Performance Calculator.



Vicky's Assessment

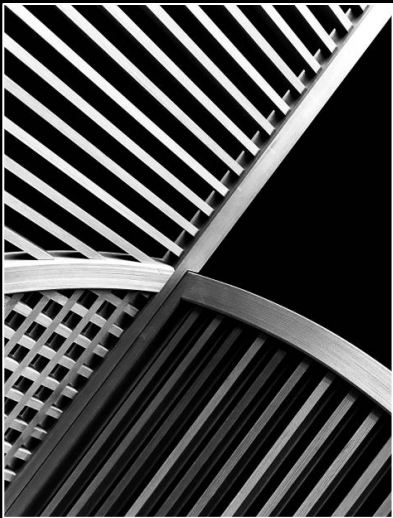
**Vicky achieves a mark of 62
for Component 2**

The following slides show how these
marks are generated



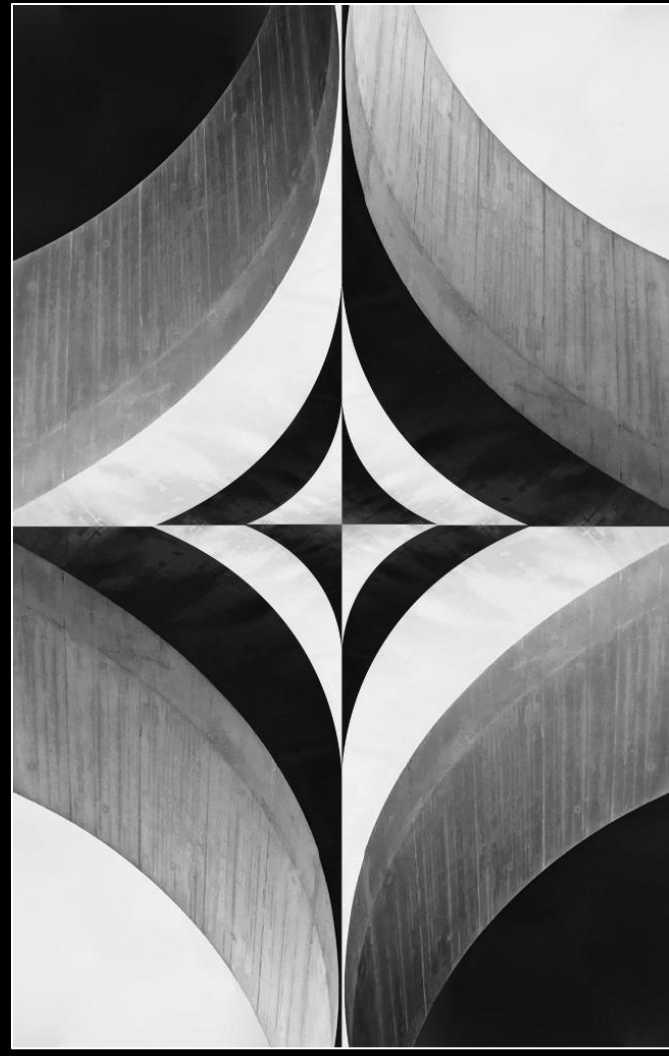
How well did this candidate
perform in each
Assessment Objective?





This page features geometric photography which I took in London. They show abstraction and minimalism in a way that makes them to appear simple and complex. In these photos I wanted them to have a strong contrast with shadows to make the different shapes stand out more.

Reflections and patterns are a key technique used in geometric photography. Because of this I took the photo to the left and used photoshop to create the image on the right. I did this by mirroring the image vertically and horizontally. I also inverted two of the mirrored images to create a illusion like pattern. To create this effect I also inverted the centre of the image twice to create more diamond shapes in the photo. This is because geometric photography focuses on the shapes that are made and their compositions.



Bringing the Dead Back to Life

In Blade Runner 2049 they looked at the idea of bringing the dead back to life by using Elvis singing and Marilyn Monroe. They did this by showing them in a vintage casino in Las Vegas. Showing the idea of holograms being used as entertainment and being celebrities from the past back to life, similarly to the ABBA Voyage concert.



I want to continue to look at this idea of holograms being used to bring the dead back to life but in a realistic setting instead of for entertainment purposes. This is because today holograms are already being used for entertainment but they are still not advanced enough for people to have their own holograms in their homes.



For my first test at using photoshop to create a hologram effect I decided to use one of Carrie Mae Weems images from her Kitchen table series. I wanted to see what a hologram would look like in naturalistic portraiture.

Although the editing in this photo is not perfect I still wanted to include it in my book. You can see I added the horizontal lines and the blue tint to this image similarly to my trial set of photos. However I refined this look more.

This image inspired my idea for my final photo using holograms. I want to look at the idea of holograms being used in everyday life. I plan on taking photos of an older couple but have one person be edited as a hologram as if they had passed away.



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

The Importance of Composition

For these photos I was inspired by different portrait busts at the V&A museum. I wanted to use the idea of only having the bust visible and show the reality behind the rest of a photo. Showing the parts which are normally hidden. In order to make the contrast between the good and bad parts of the image I used two different background and had my model wear a dress which had been cut to only cover her bust.

I wanted my model to wear a black top to resemble the stand in the bust to the bottom right. I kept the poses simple as I wanted to copy the busts where their arms are not visible. Therefore the only thing that changed was the position her head was facing

Aperture - f/7.1 Exposure time - 1/160
ISO speed - ISO-100





When editing this set of images I wanted to experiment with multiple different techniques. For the image to the left I decided I liked the shape that was created from her leaning back. I used the burn tool to darken the back of her to add more negative space in this photo.

With the other two images on this page I used the motion blur effect to create movement and a glow to the images. I think this makes her look more angelic. This idea was inspired by the ideal 19th century women being refined and modest. I think this worked well however I want to find out what these images would look like done in camera using a long exposure to create a motion blur.



[illegible]

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

၆၈- ၁၂၃၄၅၆၇၈၉၁၀၁၁၂၁၃၁၄၁၅၁၆၁၇၁၈၁၉၂၀၂၁၂၂၂၃၂၄၂၅၂၆၂၇၂၈၂၉၃၀၃၁၃၂၃၃၃၄၃၅၃၆၃၇၃၈၃၉၄၀၄၁၄၂၄၃၄၄၄၅၄၆၄၇၄၈၄၉၅၀၅၁၅၂၅၃၅၄၅၅၅၆၅၇၅၈၅၉၆၀၆၁၆၂၆၃၆၄၆၅၆၆၆၇၆၈၆၉၇၀၇၁၇၂၇၃၇၄၇၅၇၆၇၇၇၈၇၉၈၀၈၁၈၂၈၃၈၄၈၅၈၆၈၇၈၈၈၉၉၀၉၁၉၂၉၃၉၄၉၅၉၆၉၇၉၈၉၉၁၀၀၁၀၂၀၃၀၄၀၅၀၆၀၇၀၈၀၉၁၀၁၁၁၂၁၃၁၄၁၅၁၆၁၇၁၈၁၉၂၀၂၁၂၂၂၃၂၄၂၅၂၆၂၇၂၈၂၉၃၀၃၁၃၂၃၃၃၄၃၅၃၆၃၇၃၈၃၉၄၀၄၁၄၂၄၃၄၄၄၅၄၆၄၇၄၈၄၉၅၀၅၁၅၂၅၃၅၄၅၅၅၆၅၇၅၈၅၉၆၀၆၁၆၂၆၃၆၄၆၅၆၆၆၇၆၈၆၉၇၀၇၁၇၂၇၃၇၄၇၅၇၆၇၇၇၈၇၉၈၀၈၁၈၂၈၃၈၄၈၅၈၆၈၇၈၈၈၉၉၀၉၁၉၂၉၃၉၄၉၅၉၆၉၇၉၈၉၉





Other Artists and Photographers work

In 2007, Mario Testino photographed actress Sienna Miller for a feature in *American Vogue*, which was shot on location in Rome. The editorial was notable for its romantic and cinematic feel, with Testino capturing Miller in a variety of stunning outfits and settings, including Miller surrounded by statues.

This photo showcases Miller's natural beauty and charisma, with Testino's signature use of composition creating a sense of drama and attraction. This was part of a larger trend in fashion photography at the time, which saw photographers and editors embracing a more cinematic and narrative approach to their work. Rather than simply showcasing clothing and accessories, the images aimed to tell a story and create a mood, drawing viewers into a world of glamour and fantasy.



I wanted to include this photo because I think the composition used is really interesting. When planning the composition of my final piece I want to consider having people at different distances from the camera to create a similar effect to Testino's photo of Sienna Miller.



Rick Owens is known for his unconventional runway shows, and he has been known to feature models wrapped in various materials such as silk, tulle, and even plastic. One of the techniques he's known for is "Rick Owens wrapping," which refers to the way he drapes and folds fabrics to create unique and asymmetrical silhouettes in his clothing designs. By wrapping models in unexpected materials, Owens is able to transform the human body into a sculptural object, highlighting how flexible form, texture, and movement can be. Owens has wrapped models in layers of silk, creating a fluid and ethereal effect, or in plastic, creating a futuristic and otherworldly feel. These unconventional runway shows have helped establish Owens as one of the most innovative and boundary-pushing designers of our time.



Artist Christo is well known for his large-scale series of wrapped buildings called *Environmental Interventions*. This involved transforming natural or urban landscapes by wrapping them. This series started with Christo wrapping smaller objects such as cans and bottles in the 1950s. This then developed into larger objects and in 1967 he wrapped his first building with tarpaulin and rope. Christo continued to wrap other buildings including the Kunsthalle in Bern, the Museum of Contemporary Art in Chicago, and the Reichstag building in Berlin. He often used industrial materials such as steel, aluminum and synthetic fabric to create each of his installations which would be in place for a limited amount of time.

Christo's wrapped buildings were intended to challenge the way people viewed and interacted with their surroundings. By altering the appearance of familiar structures, he was able to create new perceptions of space and form, and to encourage people to see their environments in new ways. Wrapping a solid object such as a building and making it soft gave the buildings a new state of a short period of time.

This limited time piece of art caused a large amount of attraction as people wanted to see them before it was dismantled. Christo's installations often required extensive planning and collaboration with engineers, architects, and other professionals. Each installations involved a complex network of ropes, cables and scaffolding which allowed Christo to captivate and disorientate a building. However, he faced concerns from some community members who were concerned about the impact of his work on the local environment and infrastructure. Despite these concerns, Christo continued to be committed to his work and the vision of using art to create new ways of seeing and experiencing the world.

Overall, Christo's wrapped buildings were a powerful demonstration to the power to change something using art. By wrapping familiar structures and environments, he encouraged viewers to see the world around them in new and exciting ways, and to appreciate the beauty and wonder that can be found in even average everyday objects and spaces.

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

Experimenting with Editing



My original idea for the editing of my final piece was to do it in a similar style to my trial images. This is where I added a blue tint and made the image brighter. Although I do still like this idea I want to change it slightly when editing my final piece. I still want to change the colour balance of the photo to make the photo more cool toned however I don't want it to be as blue. I think it will better with the colour being more subtle and I still want my image to be bright.



When experimenting with different editing styles I wanted to see what my final piece would look like in black and white.

I don't think I want my final piece to look like this because it almost looks lifeless. I want the red nails and lips to be seen. I also do not like that the centre person is a lot brighter than the rest of the group. Although she is my main person in the image I don't want everyone else to look less important.

I wanted to see what the image above would look like slightly darker. I added more contrast, changed the levels and made the overall image more grey.

I think this photo looks good and gives my image a different mood. It makes it look more horror like. Although I like this photo I don't think I want my final piece to be dark since I don't want it to look like the statues are abandoned. So I will not be using this editing style for my final photo.



For this photo I wanted to try something completely different to my original plan. So I added a grain to a black and white photo. I then added a warm tone to the image. I think this makes the photo look a lot older and faded. I think this concept is interesting however I don't think it works with the image. If I wanted my final piece to look old then I would have changed the set up and my models outfits to look older. So I will not be editing my final piece like this image.





The image to the left is my final piece for my project inspired by objects at the V&A museum. I think I have achieved what I wanted by representing what I believe statue archives at the V&A would look like. I wanted this photo to look like a storage room but I still wanted the people to look real and not like statues. This is because I wanted the photo to look staged instead of completely authentic.

I think taking inspiration from specific statues at the V&A helped me to take this set of photos. This is because I was able to take the poses from real sculptures which allowed me to work out the composition for my final piece. I also think that having this image based on real sculptures at the V&A helps to link this image to my project as it is more focuses on the V&A and not statues in general.

Overall, I think this photo shows the idea of statues in storage as well as incorporating elements from my previous photos. For example, the outfits were inspired by my crinoline photographs. I have shown a variety of skills including different editing techniques which have led me to this photo. I think having my final piece be inspired by the storage at the V&A instead of one single object is was a nice way of finalising my project.

This project has not only allowed me to experiment with different ideas but I have also used multiple different styles of photography. Although my project has a wide variety of images I believe I have developed and refined my work in order to get this photo as my final piece. I have shown the complexity in human creativity through taking inspiration from objects at the V&A museum showing that each piece is different in its own way.



Completed Assessment Grid

Candidate D – Vicky Component 2 – Mark 62

Centre number:

Title:

Candidate name:

Candidate number:

A level assessment grid – practical work and annotation

We recommend using the A level Practical Performance Calculator to establish a mark for each Assessment Objective. Marks should then be transferred to the assessment grids below.

The following grid relates to **all A level student practical work and annotation**, and should be used to mark all titles. The grid assesses all four Assessment Objectives equally. All four Assessment Objectives must be met in each component. A mark out of 18 should be awarded for each Assessment Objective. The four Assessment Objective marks should then be added together to give a total mark out of 72 for practical work and annotation in each component.

| Assessment Objectives | 0 | Level 1
LIMITED ABILITY | | | Level 2
BASIC ABILITY | | | Level 3
EMERGING COMPETENT ABILITY | | | Level 4
COMPETENT AND CONSISTENT ABILITY | | | Level 5
CONFIDENT AND ASSURED ABILITY | | | Level 6
EXCEPTIONAL ABILITY | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|
| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| AO1
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding | No rewardable material | Development of ideas shows limited ability
Sustained and focused investigations show limited ability, partially informed by contextual and other sources
Limited ability in analytical and critical understanding | | | Development of ideas shows basic ability
Sustained and focused investigations are basic, partially informed by contextual and other sources
Basic analytical and critical understanding | | | Development of ideas shows emerging competence in ability
Sustained and focused investigations show emerging competence, informed by contextual and other sources
Emerging competence in analytical and critical understanding | | | Development of ideas shows competent and consistent ability
Sustained and focused investigations are competent and consistent, informed by contextual and other sources
Competent and consistent analytical and critical understanding | | | Development of ideas shows confident and assured ability
Sustained and focused investigations are confident and assured, thoroughly informed by contextual and other sources
Confident and assured analytical and critical understanding | | | Development of ideas shows exceptional ability
Sustained and focused investigations are exceptional, thoroughly informed by contextual and other sources
Exceptional analytical and critical understanding | | |
| AO2
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops | No rewardable material | Limited ability to explore and select appropriate to intentions
Limited ability to review and refine ideas as work develops | | | Basic ability to explore and select appropriate to intentions
Basic ability to review and refine ideas as work develops | | | Emerging competence in ability to explore and select appropriate to intentions
Emerging competence in ability to review and refine ideas as work develops | | | Competent and consistent ability to explore and select appropriate to intentions
Competent and consistent ability to review and refine ideas as work develops | | | Confident and assured ability to explore and select appropriate to intentions
Confident and assured ability to review and refine ideas as work develops | | | Exceptional ability to explore and select appropriate to intentions
Exceptional ability to review and refine ideas as work develops | | |
| AO3
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress | No rewardable material | Ability to record is limited and partially relevant to intentions
Limited ability to reflect critically on work and progress | | | Ability to record is basic and partially relevant to intentions
Basic ability to reflect critically on work and progress | | | Ability to record shows emerging competence and relevance to intentions
Emerging competence in ability to reflect critically on work and progress | | | Ability to record is competent and consistent, and relevant to intentions
Competent and consistent ability to reflect critically on work and progress | | | Ability to record is confident and assured, and relevant to intentions
Confident and assured ability to reflect critically on work and progress | | | Ability to record is exceptional and relevant to intentions
Exceptional ability to reflect critically on work and progress | | |
| AO4
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements | No rewardable material | Limited ability to present a personal and meaningful response
Limited ability to realise intentions and make connections where appropriate | | | Basic ability to present a personal and meaningful response
Basic ability to realise intentions and make connections where appropriate | | | Emerging competence in ability to present a personal and meaningful response
Emerging competence in ability to realise intentions and make connections where appropriate | | | Competent and consistent ability to present a personal and meaningful response
Competent and consistent ability to realise intentions and make connections where appropriate | | | Confident and assured ability to present a personal and meaningful response
Confident and assured ability to realise intentions and make connections where appropriate | | | Exceptional ability to present a personal and meaningful response
Exceptional ability to realise intentions and make connections where appropriate | | |

| Recording of marks for all A level practical work and annotation | | | | | | | | | | Marks out of 72 for each component | | | | |
|------------------------------------------------------------------|--------------------------------------|--|--|--------------------------------------|--|--|--------------------------------------|--|--|--------------------------------------|--|--|-------------------|--|
| Component | AO1 marks: indicate a mark out of 18 | | | AO2 marks: indicate a mark out of 18 | | | AO3 marks: indicate a mark out of 18 | | | AO4 marks: indicate a mark out of 18 | | | | |
| Component 1 Personal Investigation | AO1 mark | | | AO2 mark | | | AO3 mark | | | AO4 mark | | | Total COMPONENT 1 | |
| Component 2 Externally Set Assignment | 15 | | | 15 | | | 16 | | | 16 | | | Total COMPONENT 2 | |
| | AO1 mark | | | AO2 mark | | | AO3 mark | | | AO4 mark | | | 62 | |

A level assessment grid – Component 1 - personal study

The following grid relates **only to the personal study**, completed as part of Component 1 Personal Investigation. This grid should be used to mark all titles. The grid relates to all four Assessment Objectives equally. All four Assessment Objectives must be met in the personal study. A mark out of 18 should be awarded for the personal study.

| Personal study (AO1/AO2/AO3/AO4) | | | | | | | | | | | | | | | | | | | | | Total mark awarded | | | | |
|----------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|----------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|----|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|
| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | | | | | | |
| No rewardable material | All level descriptions for Level 1 apply in addition to the level description below

Limited ability in use of written communication and specialist terminology | | | | All level descriptions for Level 2 apply in addition to the level description below

Basic use of written communication and specialist terminology | | | | All level descriptions for Level 3 apply in addition to the level description below

Emerging competence in use of written communication and specialist terminology | | | | All level descriptions for Level 4 apply in addition to the level description below

Competent and consistent use of written communication and specialist terminology | | | | All level descriptions for Level 5 apply in addition to the level description below

Use of written communication and specialist terminology is confident and assured, and expresses ideas fluently | | | | All level descriptions for Level 6 apply in addition to the level description below

Use of written communication and specialist terminology is exceptional and expresses complex ideas with authority | | | | |

| Recording of total marks | | | | Total marks for each component | |
|---------------------------------------|----------------------------------------|--|-------------------------|--------------------------------|----|
| Component | Mark for practical work and annotation | | Mark for personal study | | |
| Component 1 Personal Investigation | Out of 72 | | Out of 18 | Total COMPONENT 1 (out of 90) | |
| Component 2 Externally Set Assignment | 62 | | Out of 72 | Total COMPONENT 2 (out of 72) | 62 |



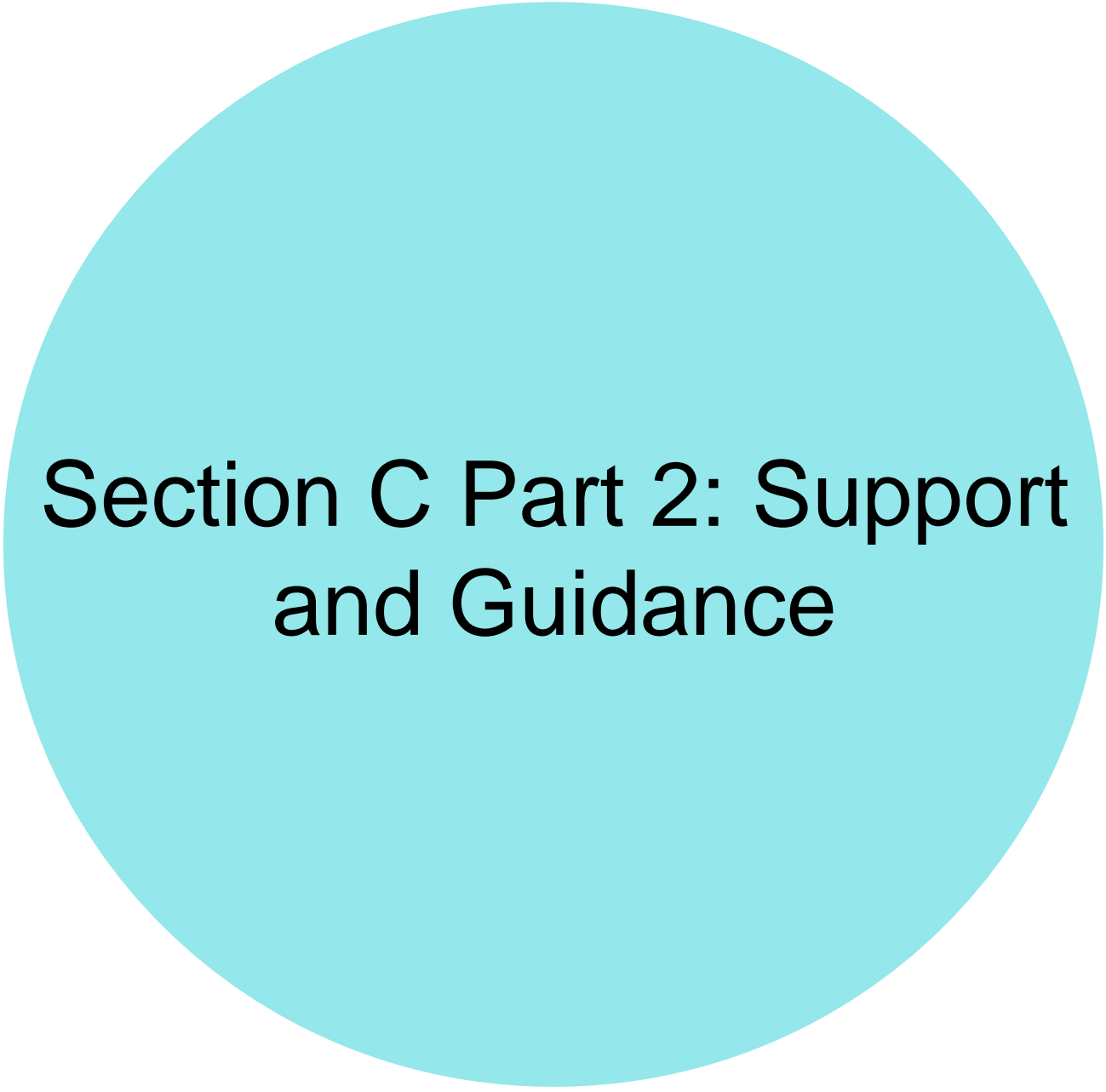
Section C Part 1: Open forum

Frequently Asked Questions: 1

- How important is Standardisation across teaching groups and titles?
- Where do I find the Performance Calculators, and do I have to use them?
- My candidates create Fine Art responses in a variety of media and disciplines. Should I enter them for Art, Craft and Design or Fine Art?
- My moderator may specialise in a different title to the one chosen by candidates, how do I know they will get a fair judgement?
- If I seriously overmark my lower candidates and they are adjusted will it affect my higher candidates?

Frequently Asked Questions: 2

- Do I have to put the whole two years' work out for the moderator?
- Can I enter students for more than one title?
- When would be a sensible time to begin the ESA to students bearing in mind the paper is released at the beginning of February?
- Can I use old exam papers for future coursework project outlines, or will it confuse the moderator?
- How important is the separate written element of the personal Study to the final grade awarded?
- Why are there no exemplars on the website which show candidates having achieved full marks on the assessment grid?



Section C Part 2: Support and Guidance



Further Support

Your subject advisor will keep you up to date about:

- Training events
- Support materials and new resources
- News and government announcements affecting our qualifications
- Key dates and entry deadlines.

Contact your dedicated Subject Advisor

Jaclyn Wiid – Art, Design and Media

Email:

TeachingArtandDesign@Pearson.com

TeachingMedia@Pearson.com

Phone: +44 (0) 344 4632535

(Teaching Services Team | Mon – Fri, 8am – 5pm GMT)

- [Sign up to subject advisor updates](#)
- [Customer Portal Support](#)
- [Explore your art, design and media communities](#)
- [Book a Teams meeting with your subject advisor](#)





Pearson