GCE A Level
Advanced
Art and Design

Art, Craft and Design
Component 2

BRYONY

Total Mark 35
<table>
<thead>
<tr>
<th>Mark</th>
<th>AO1 Develop</th>
<th>AO2 Explore and Select</th>
<th>AO3 Record</th>
<th>AO4 Realise</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>9</td>
<td>10</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Total out of 72</td>
<td>35</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
variation & Similarity.
Qiu Zhijie...
MAPP A MUNDI - MAPPING THE WORLD
BEIJING ART ZONE 798 -
ULLENS CENTER FOR CONTEMPORARY ART


Zhijie has also written each place name in Chinese, he is Chinese so it is his native language, however, it adds to the piece artistically. It is a Baltic language, the borders are illegible, so it adds some confusion and interest for people of different cultures who cannot read the other languages. Zhijie has used black ink for maps of small pieces, creating dark lines to show rivers, and lighter lines to separate the sections. He has also added sections of closely related areas, such as the mountain range suggesting the mountains change, the higher you are, the colder it gets and the flake representing that. There are also small sections of oceans and ridges to suggest other features such as volcanoes. By adding darker sections filled around created contexts and projections as if it is wet and land.

Map of Human Emotions - Both Despair And Hope Are Extinct Volcanoes?

This piece is a lot darker than the others, and the map appears to be more of a guide to the emotion is a circle called the "Gulf of the Peaceful" which suggests that emotion revolves around being at peace and other emotions could go into this. The emotions are sectionalised, so you can find together that happy emotion and the peaceful emotions. The "sad" emotions and so on. The use of ink suggests turmoil and distress as emotions are unstable and constantly changing. He says the smallest bit of blue mixed with the ink shows clearly where the ink is separating the emotions. There are some bits of brown and red, also in suggested land. The dark outlines on bits of land really make it stand out and create shadows around raised parts.

I wanted to start this project by doing a map of ideas, so I decided to do it in the style of Zhijie as I found it to be a very interesting way of portraying ideas.
Photographs Of People In Beijing...

I wanted to study people in Beijing so that I could compare them to people in London later in my sketchbook, from this I could identify variations and similarities between the cities.

I decided to do a quick drawing from this image as I found the woman's clothing very interesting and unusual. It was very different to what people in England would wear. The floral embroidery paired with the pastel colours created a vibrant piece that elegantly flowed all the way to the ground in the image. The woman seemed confident, but in the other, she seemed shy. I chose to draw this image as there is a lot to depict in her outfit. She looked shy and I found it interesting how her emotion so strongly contrasts her outfit.

For this photoshoot, I wanted to get images of people in different places and positions.
Using my images from Beijing, I selected figures from scenes to do quick drawings of. I spent approximately 15-20 minutes on each drawing depending on its size, detail and amount of people. I carefully selected each figure so there was wide variation of form, tone, composition and of different people doing different things.

I decided to focus on this figure as I found it interesting to focus on an older man, given the image angle as I had for the younger boy. Both were wearing backpacks but have their backs to the camera and are isolated in the images. I liked that you could see a bit of the man’s face in this image as well as a slight suggestion of other images I have drawn from and I wanted to experiment in drawing people in different positions. This image was taken in a cloister-like area in the 798 Art Zone in Beijing. The man was quietly looking a blue floral coat, and a yellow rucksack. He stood out from the other people in Beijing, as they all seemed to wear similar gear clothing.

The image of a man with a compass is one of my favourites. The trio of figures introduces an interesting arrangement as the daughter stands in front of her father, with her back to him. She blocks him out as his head is on his shoulders. The sun creates a shadow on the floor and over the daughter. This makes the figures together. The man makes him part of the whole image, if there was no shadow, the portion would be isolated. The shadow creates a connection between the trio. The sun and daughter both wore hats, and the girl wears sunglass. The sun may also be interesting a made but we cannot see as the back is to the camera. The father does not wear any protective clothing and we suggest he cares more about his children than himself as he attempts to protect them from the cold and pollution.
Photographs Of People In London...

The aim of this photoshoot was to capture moments where people were in their own worlds, doing casual, everyday activities. This would allow me to capture people with different facial expressions, in different positions and locations, much like in my images of people in Beijing.

The second brother wore more colourful clothing, including a pink striped t-shirt that almost matched the underside of his skateboard. The colours matched the graffiti background which helped him fit into the scenery but stand out from the shadowed and gloomy London atmosphere. In these images I captured a lot of movement as the boys performed tricks on their skateboards. I found this very interesting and decided to do some research on artists who focus on movement.

They two skateboarders particularly. They are twins, however seen incredibly different. Their outfits and attitudes to the activity contrasted. The first brother was very retained whereas the second was determined in performing perfect tricks. The first brother wore all black and used a black skateboard. These dark colours contrasted effectively with the bold graffiti behind the boy, yet he blended in with the dark and gloomy atmosphere London provides.
Zil Hoque...

"Bird Caught in Mid-Flight!"

Muhammad's "Animal Locomotion"

Zil Hoque's interpretation of Muhammad's "Animal Locomotion" really caught my attention because of the vibrant warm colors and the cool blue background. The contrast between the warm and cool colors makes the piece strikingly beautiful and makes the bird stand out magnificently against the dark blue sky. The shadows really add to the background as they have a slight blue tone to them which helps them appear as if they are a tree shadow on a blue surface.

The foreground, the bird, has been painted using warm rich colors red and orange and yellow, really making it three-dimensional. The bright white highlights indicate very clear light on the bird.

Clearly where the projections of the bird really are are they catch the light in a shining way so that it would look on a real bird. The contrast between the shadow and highlights makes you get a sense of the light source. However, Hoque, in his inspiration, may have used blue and white colors are completely different to Hoque's.

The vibrant yellow bird Hoque has used are完全不同因为穆罕默德的画是画在黑地和白地的。他主要使用的是他的想象，不是基于任何实际存在的鸟类，他的画是用蓝色和白色，而霍奇在他的鸟中使用的是黄色和橙色，这种对比使得画面更加生动。

This piece is the first time I have seen zil Hoque's work. He has used a series of paintings and placed them next to each other to show the "in-between" moment of the bird. This adds to the movement of the piece, as you can see steps up or down, it moves along. Although this was the first time I have seen his work, it has now definitely made its mark on the reader. I am looking forward to seeing more of his work in the future.

The movement of the matador as he gently dances around the arena. The whole piece has been done using warm colours, mainly reds and browns.

The highlights have been painted away from the figure in the same way as the material of the cape. I can see the highlights painted away in the background. Even the background is a slightly warm colour this symbolizes the heat that could be carried by the wind in a bullfighting arena. The nose of the matador is not visible so he looks away from the viewer. I think this is because he is looking away from the bull's horn. The bottom of the figure has been slightly cut off, as has the top of it.

The piece is an unusual composition as most artists would include the entire figure. In this piece, we can only assume that Hoque has done this to enhance the feeling of the central part of the figure. If he had included the feet then it would have included a shadow which may detract from the bold character already present in his matador body.

As I was so intrigued by this work, I went to look for inspiration. I found a painting that inspired me. I used it for my model drawings and finished off my masterpiece from my professor in London.
Using an image from my Beijing photos, I did a painting in Hoque's style. I decided to use this image as the girl's stance gives the feeling of a lot of movement. It appears as though she is turning around and looking for something interesting to take an image of. I think the painting turned out well as I was able to capture a sense of movement whilst retaining the detail of the original image.

I completed this painting using an image of the flip skateboarder. This image has more movement than the image from Beijing, as the boy is clearly in motion which enabled me to easily create a dynamic effect away from the boy to show clearly that he is moving quickly.
MARK BRADFORD...

Mark Bradford was born in 1961, he studied and worked in Los Angeles. His work questions the boundaries of installation and conceptual art, to produce large-scale, thought-provoking pieces of work using many different media. Bradford’s work is often made from recycled materials, such as crepe he finds on the streets near his home and studio. He discovered Bradford’s work whilst at a visit to the Tate Modern in London. He was depicted a piece called ‘Los Monos’ which really caught my attention due to its individually and unique qualities. I decided to also take a look at Bradford’s other work to get a stronger idea of what his work was meant to represent and what his art meant to take away from it.

The bright colours give a messy and eratic feel, and represent a highly populated area. The colours disperse and become less vivid as you near the edge of the piece. The white surrounding the focus of the image help to prevent distraction from the central part of the image. Having the small blocks of colour among the white part of the piece represent rural housing and farming areas that surrounded towns and cities as the zone becomes less populated. The grid like composition add a sense of organisation to the piece despite its erratic style.

Bradford’s work is deeply ingrained in city life so any accurately depict the feeling you get in a bustling area, the work teaches people in a direct and profound way in order to get a reaction or feeling from all viewers.

This piece was not exhibited at the Tate, however, when doing research on Bradford I discovered this artwork. It is entitled ‘Los Monos’, and was completed in 2006 using collage and paint on paper. The overlapping details and straight lines suggest architectural elements, such as in a city or town. Bradford uses bold mark-making to encapsulate a metropolitan landscape.

The composition of this piece relates effectively to the geography and realistic urbanisation. Bradford has used the piece as a real city, with the bright colours and bold composition slowly becoming more controlled and less erratic as it reaches the edges of the canvas. This effect is a reflection of the piece’s dark time, but the colours show the bright, busy side of the city. The streets are lit up as the city never sleeps; the darker section appears to run from the eastern part of the city toward the centre. This may be less fortunate parts of the city, where the streets are poorly and crime rates are higher. This is represented by the gloomy feel. In comparison to the bright colours in the rest of the piece, the section gives off a low spirited supression.

These pieces were slightly different to most of his other artworks, they were not created to represent cities like his other pieces. They were part of a series of 45 and all of similar format. I prefer Bradford’s collages but these pieces still stood out to me because of their unique qualities. Most of the series have a yellow and blue background, which to me represent countryside; sky, sea, sun, sand, wild. The pale backgrounds on all of the pieces make the foreground pieces really stand out, and any colour introduced really pops out and becomes part of the foreground.

The piece overall, really interests me as it is busy and bustling, just like a real city. There is a lot to look at, and the vast scale of it makes it even more interesting. The tiny pieces of paper used are eccentric yet carefully placed to create this stimulating collage. You can see on the close up section of the piece, just how small each piece of paper is. At the whole piece is large, leaving the close-up really makes you appreciate the piece more as you can see the intricacy of the composition.

The piece displayed in a darkened exhibition room in the Tate. This enhanced the mood of the piece, the feeling of the dark and gloomy city was heightened as you walk into the room. You felt like you were in a dark, scary city, and you can see the bright lights glowing overhead as light spots, were focused on the artwork covering the walls. This almost makes the piece feel interactive, as you can engage with the piece and so.

This piece being one of the most interesting to me, he has used mixed media to suggest the layout of a busy urban area as it grows and develops. By using very small pieces of scrap paper, the piece is given texture and an eccentric, merry layout. This adds to the bustling urbanisation that Bradford is trying to show. The geography of the piece is relevant to me. Bradford entitled the piece ‘Los Monos’, which is an affront for long time for migrant labourers in the San Francisco Bay area. As he has a long-standing interest in the suburbs of the inner city, the title of the piece relates directly to this personal interest of his. Bradford has managed to create a piece that appeals to viewers as it reflects the urbanisation of the modern world, but also truly own personal touch so he can still personally have some sort of connection to the piece.
I scanned my collage onto the computer to edit the colours. Changing the black to red resulted in a bold piece. I decided to replicate some of the shapes used in my movement paintings inspired by Hogarth, so using paint I dragged straight and curved lines across the piece. The yellows in the collage had been changed to purple/blue, so I decided to continue with this paint. I also used white to introduce another contrasting shade.

For this edit, I kept the black but changed the yellow to purple. I introduced a new feeling to the piece. The yellow gave a bright, city feel to the piece, whereas the purple gave a gloomy, dark effect. By adding white paint, I was able to create highlights that contrasted the new mood of the piece.
Using a blue and yellow copy of my collage, I re-painted the skateboarder. The bright background replicated the bold colours used in the graffiti in the original image. But doing a light wash of dark colour in sections of the collage, I was able to capture the gloomy London atmosphere. The dark, neutral colours of the figure contrasted to the bright background which was seen in the original image as the boy wore dark clothing which contrasted the background.
Using a copy of my line drawing, I used brush pens to add colour. In the first experiment I attempted to reflect the colours in the original image. I liked how this turned out as the realistic colours contrasted to the illustrative style of the original line drawing.

In this second experiment, I decided to reflect the colours of the graffiti in the background of the original image into the boy's clothing. By doing this, the boy would stand out less against the background and would fit into the theme of the image. Despite this, I did not include the background, as I wanted him to stand alone whilst still capturing the movement he showed.
PHOTOSHOOT OF A DANCER...

After studying a male figure for many of my pieces so far, I decided I wanted to focus on a female figure. From this photoshoot, I wanted to put emphasis on movement and make it the clear theme here. I chose my model specifically for this photoshoot, as she has very feminine features. Her face is very pretty, she has long, flowing hair and her figure is very petite. I chose her clothing so that it could capture the movement of the figure. The flowing skirt helped with this as the material provided a canvas for the light to reflect off, and as it moved, a trail was left behind to show the speed at which the model moved.

I had to edit the lighting and shutter speed several times to ensure I captured the most effective images that gave a clear indication of movement, yet showed the delicate facial features and pleats in the fabric of the skirt. I wanted to capture those fine details to clearly represent the femininity of the model.

I had my model do a range of different movements, including pirouettes, jumps and kicks. From obtaining a range of these different images, I was able to clearly see the different movements and how they are portrayed in a still image. I used a plain, dark background for these images, so that no attention was removed from the figure.
I did this line drawing in the same style as I had previously, inspired by Danny O'Connor. I found this more challenging than the skateboarder, due to the original image being very blurred. It was difficult to depict more than one line.

Despite the difficulty, I liked the outcome. Using a copy, I made the darkest lines bolder, and edited the image to different colours and overlapped them. The mass of lines adds to the feeling of movement as it creates a blurred effect, much like that of the original image.

From my photographs, I did some sustained drawings. I chose these images to draw from because I liked that you could not see my model's face. I think this created a strong sense of anonymity, and also helps to keep the focus on the movement of the piece. If her face was visible, there would be distraction from the flowing skirt and blurred limbs.

I really liked how these drawings turned out. I think I have successfully captured the movement present in the images. The blurred limbs were difficult to draw, however they have added massively to the final outcome as it helps to show that the whole body is in motion, not just the skirt and hair.
I decided to do another painting in the style of Hiroshige. One of my new images, I think!

I worked on capturing the movement successfully, however, I do not like the dark background. I felt it

exposed the figure and makes me very headache.
LEONID AFREMOV...

Afremov is a Russian-Israeli contemporary impressionistic artist born in 1955. His work is easily distinguishable, as he developed his unique style at a young age. He does paintings of many different things including street scenes, dancers and animals. He uses bold colours and a palette knives to create eye-catching paintings full of life and vibrancy.

Despite these being Afremov’s more classic pieces, I wanted to look at one of his paintings of dancers, to follow my photoshoot. After looking at many of his dancer pieces, I decided to focus on ‘The Beautiful Sky Dance’ as it stood out to me due to its contrast to the rest of his work.

The intention of this piece is to depict the dancer as if she is floating with a heavenly grace. Her dress and lightweight scarf soar as if there is a light breeze lifting them to flow with the wind. The beautiful colours used in the background are reflected in the dancer’s clothing. The two merge together as the clothing drifts away from the figure and becomes part of the magnificent backdrop. The white glow around the dancer is unusual as you would expect to see a darker tone here to suggest a shadow, this is due to Afremov’s aim to give a ‘heavenly’ feeling to the piece. It works effectively as it makes the figure stand out as the clothing flows into the background. The obvious warm tones of the skin contrast to the vibrant blues and creates a chiaroscuro effect with vibrant colours. The figure is bold as the background and clothing flow together, which I felt I achieved in my photoshoot of the dancer.

My model’s facial features are in focus, and in Afremov’s work the dancer’s body is emphasised and the clothing drifts out of focus. This painting differs greatly from Afremov’s other pieces as it does not include lots of bright colours like his other pieces do. Afremov has selected to use blue tones to affectionately portray the ‘heavenly’ feeling he wanted. I find this makes the piece more unique than his other paintings, as instead of having a bright and vibrant feeling, this piece portrays a feminine quality. Afremov has been able to capture the elegance of a classical dancer, whilst still portraying a strong movement. Afremov has painted the facial features of the model clearly, this creates a sense of anonymity for the dancer. This may be linked to Afremov’s attempt to make the piece heavenly as it appears to make it conspicuous, and detracts attention from the facial features and forces the attention onto the figure alone.
To start off, this Variation and Similarity project, I decided to do a mind map instead of a normal map inspired by an artist. While in Beijing, I saw an exhibition of the Beijing Art Museum, where there was an artist called Qi Zhijin showcasing his work. He developed intricate mind maps in the forms of biographical maps to represent ideas and affairs. Using the theme Variation and Similarity, I created a mind map in Qi's style. I really liked how this turned out, and it gave me a lot of inspiration to start my project. I decided to look at people in different locations and cultures, as I found this to be the most interesting and intriguing part of my mind map.

In my photoshoot, I tried to capture images of people in different areas of the city doing different things. From these, I did some sketches to study the figures more closely. I combined the outcome of the drawings as I was able to effectively utilize the expressions and stances in the original images. Using my drawings, I developed some watercolour paintings, integrated with Chinese writing. With these, I was trying to capture Chinese culture.

To look at the variations, I did a photoshoot of people in London. I had the same idea behind my photoshoot as I did in Beijing. To capture people in their natural environments doing mundane things that they would do on a daily basis. Having done some drawings of people in Beijing, I decided I wanted to look at painting. I came across a Hugu's Bird Caught in Flight while looking at Edward Muybridge's work. Hugu's paintings of birds were inspired by Muybridge's famous animal locomotors where he photographed animals doing a rapid movement and created a series of images. He did this to show movement through static images, and Hugu tried to achieve this through his paintings. Hugu also did a series called "Mute Siren," where he painted a meteor in the buffeting wind. I was intrigued by this series, and it inspired me to do some paintings in this style using my own images. I used an image from my Beijing photoshoot, and an image from a London photoshoot. I did this to look at the variation between the two cultures. By painting in the same style, I was able to achieve a similarity between the two.

Having looked at a Chinese artist for my mind map, I decided to look at an artist's work who was from a different culture. On a trip to the Tate in London, I discovered a collage artist called "Mark Bradford." I found his work very interesting as it was very different to most other collage artists I have looked at in the past. He uses very small bits of paper to create huge scale works. His work represents different things, and the pieces I focused on, "Los Angeles," represented a bustling city at night. I liked this concept after looking at London at night, and so I created my own collage inspired by Bradford's work and my images from London. I was very pleased with the outcome, but felt like I could make it more interesting. I added the colours on Photoshop, and added the corresponding colours in the same style as the paintings inspired by Hugu Hugu. To develop this further, I repeated my painting onto an edited version of my collage.

After looking at each artist, I decided to look at something more simplistic, to capture the basic figure of the people in my photoshoot. As I was so pleased with the outcome of my paintings inspired by Hugu's work, I decided to focus on movement more. Danny O'Connor does basic line drawings, incorporating many mark-making to represent movement of the figure. Using one of my images from London, I did a line drawing in this style. I added colour to reflect the bright, colourful graffiti in London. I decided to do a photoshoot inspired by the idea of movement, and so I had a dancer come in the studio to model for me. I had her wear a floaty skirt so I could easily capture the movement as she danced. I did another line drawing using these images, and I liked how the face was hidden. I also achieved this on the previous drawings and so decided to use this idea in my collage drawings as well. I decided to do another photo of my images in the style of Hugu. I added a dark background to match the images. I took another sketch of the figure, in the same way as my line drawings, and I added these to represent movement on the figure. I decided to look at several images as I loved how the paintings inspired by Hugu turned out, and I thought that incorporating colour into the piece may be interesting. I achieved this outcome of the darker paintings inspired by Hugu.

The painting of the dancer in the style of Hugu was my favourite so I decided to do something similar for my final outcome but with the very dark background. The piece painted took me an hour as I was able to do it in one go. I used one large painting (140x220cm) in the main time, and two smaller pieces. I decided to do two smaller pieces as I could then create a small series, much like Hugu did. Despite liking how the painting looked, I wanted to incorporate something else to make it more interesting. I really liked how the line drawings looked inspired by O'Connor, so I decided to include some of this mark making into my painting but instead of using pens, I used paint. I decided to use images where you could not see my middle face, to keep that feeling of anonymity.

I was very pleased with my final outcome, and managed to successfully complete both paintings within the time limit.